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## *First catalogue of discoveries at Herculaneum*

**1 Bayardi, Ottavio Antonio.** *Catalogo degli antichi monumenti dissotterrati dalla scoperta città di Ercolano per ordine della Maestà di Carlo Re delle due Sicilie.* Naples, Royal Press, 1755. Large folio. Half title + title + xxii + 447 + [1 blank]p. Title with large allegorical engraved vignette incorporating royal arms by P. Ant. Piaggio after Camillo Paderni, preface with large engraved head and tail piece and 1 large engraved initial. Old half calf, boards; hinges cracked but firm; tailend of spine defective. £950

The first attempt at listing the archaeological remains of Herculaneum, discovered by accident in 1750 on digging a well-shaft. The learned prelate and royal councillor Bayardi (1695-1764) was commissioned by an excited King Carlo III of Naples to carry out the monumental task of examining all buildings, monuments, artifacts and inscriptions excavated at Herculaneum and Pompei. The *Catalogo*, luxuriously published on thick paper as a first volume, was never completed. It provides a preliminary listing of all artifacts found to date, and precedes the *Antichità di Ercolano* published 1757-1792 in 8 volumes under the auspices of the Herculean Academy also founded in 1755. In the end, Bayardi only edited the first 3 volumes of the *Antichità*, as he was dismissed by his impatient king for making slow progress. Light waterstain in inner blank tail margin of first quire, some light foxing, but generally a good copy.

Berlin Katalog 3947; Blackmer 97; Cicognara 2645.





**Gallery catalogue with 75 outline engravings of paintings**

**2 Boye [Carl Frederik] & Wetterling [Alexander Clemens] *Kongl. Svenska Museum: samling af contur-teckningar, med en analytisk och kritisk beskrifning öfver hvarje ämne.* Stockholm, Carl Deleen, 1821-1823. 3 parts in 1 volume, tall 8vo. Title + [6]p with dedication, foreword & index + 24 engraved plates with interleaved text; title + [6]p with foreword & index + 24 engraved plates with interleaved text; title + [2]p index + 24 engraved plates with interleaved text. Half vellum.**

£650

A catalogue of the royal picture gallery at Stockholm with outline engravings of the paintings by Carl Frederik Boye (1773-1857) accompanied by an art-historical commentary. Boye published two art journals. The co-editor, Alexander Clemens Wetterling (1796-1858) was a gifted amateur draughtsman in his own right who became a member of the Swedish Royal Academy of Arts in 1840. Both compilers initially had distinguished military careers. The dedication is to Princess Sophia Albertina of Sweden. The royal collections were moved to the National Museum in 1866. A fresh copy; small repair in inner blank tailend margin of 1st title.

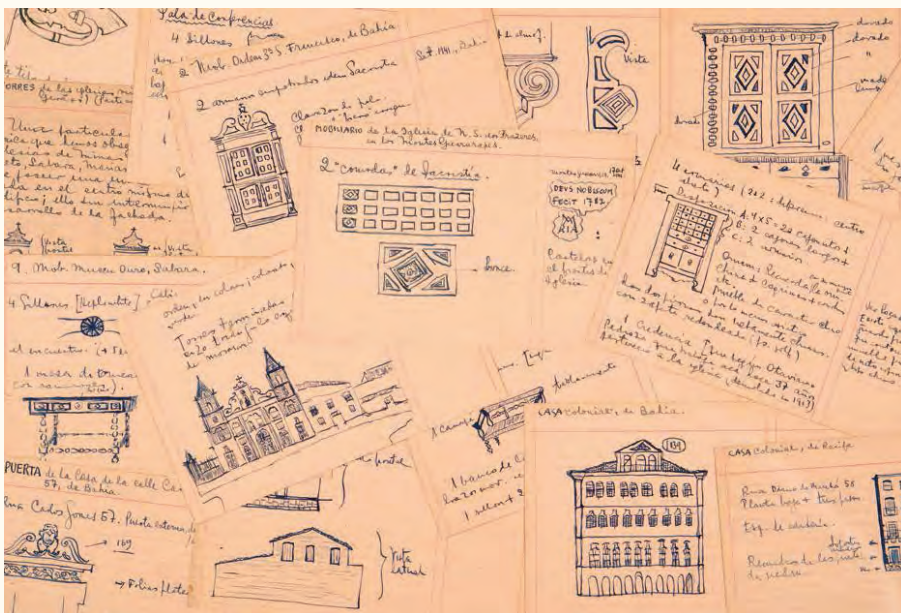
## Architecture & Decorative Arts of Colonial Brazil



**3 Brazil (Art History). Olivier, Ernesto Luis.** A unique archive of investigative manuscript notes and photographs of the architecture and decorative arts of colonial Brazil compiled in 1941. Comprising: 410 filing cards (11.5 x 17.5cm) with notes in Spanish in ink and pencil, many on both sides, interspersed with sketches of the art objects discussed, arranged under locations setting out the compiler's conclusions of his detailed studies, intended for publication; 636 negatives with 240 positives in 67 envelopes of which 60 give precise locations of where the images were taken by a Voigtländer Brillant camera; 256 photographs (11 enlarged) in slip reference files classified under these locations: Iguarassú, Olinda, Parana, Recife, Rio de Janeiro, Salva, Santos, Sao Paulo, Tirandentes. £2,850

The Argentine art historian Olivier was commissioned to study Luso-Brazilian influences in interior design and architecture in the region of the River Plate. Between 1935 and 1941 he studied the colonial buildings and arts of Sao Paulo, Minas Gerais, Rio de Janeiro and Pernambuco. His article 'Historia del mueble colonial' (in *Rosalinda*, Buenos Aires, Mar.-Oct.1939) is described by Mario Jose Buschiazzo (*Bibliografia de arte colonial argentino*, B.A.1947) as 'the most serious and thorough study of colonial furniture. Beginning with Spanish furniture, he continues with that of the 'conquistadores', the household furniture of the missions, 18th century French influences, Portuguese furniture in the River Plate region and the Jesuit artisans.'

Olivier's studies in Brazil were published in 1942 in *Memoria of the Comision Nacional de Cultura*, and his conclusions led to a series of lectures showing how Luso-Brazilian characteristics had affected artistic styles of the River Plate. The chief glory of Olivier's photographs of colonial buildings & furniture were the churches & their sacristies, their Portuguese and Spanish paintings and the baroque furniture copied in the dark woods of Brazil from European models, often influenced by trade relations with the Orient (Indian or Chinese).



4 (Rouen) **Descamps, B.** *Catalogue raisonné des tableaux exposés au Musée de Rouen*. Rouen, Fs. Marie, 1830. 8vo. [2] + [i] -iv + [5] + 163p. Contemporary morocco-backed marbled boards, gilt spine with title and coronet motifs in bands. £350

302 numbered paintings described in the Rouen museum. Brief biographies of the artists are given, the pictures are described in fuller detail, often with critical comments by the author, sometimes remarking that he has witnessed such a scene. History paintings, landscapes, seascapes, portraits, still lifes and interiors are included. Some foxing.



*Descamps*

***A Pattern book for craftsmen and decorators***

5 (Paris) **Galland, P(ierre) V(ictor)** (1822-92). Photograph album containing 28 mounted albumen prints of allegorical paintings by the artist for the Galerie des Métiers in the Paris Town Hall (1888-1891). The prints executed by a commercial photographer of the period show 2 decorative portals (133 x 271mm), 18 paintings (182 x 271mm) representing the various arts and crafts, sciences, trade, industry, and agriculture (all are signed and dated 'P. V. Galland 1891'), and 8 emblematic female figures (260 x 280) symbolizing these subjects. The album in large oblong quarto consists of a total of 24 thick paper boards, edges gilt, 9 of which remain blank. Contemporary half sheep; worn & rubbed. £650



*Descamps*



*Galland*

Period documentation of the paintings in the Galerie des Métiers, considered the most important official commission by this influential decorative artist. The album appears to have been prepared as a pattern book for craftsmen and decorators. The paintings for the Paris Town Hall are rated among the most important works by this influential decorative artist. Galland (1822-1892) was noted for contributions to the Pantheon, the Palais de l'Elysée, the Vanderbilt mansion in New York, and Narishkin Palace in St Petersburg. He also carried out private commissions, & taught at the Ecole des Beaux Arts from 1873, & was director of the Gobelins factory in 1877. The magnificent tapestries which he designed for the Elysée Palace (1854-8), as well as his paintings at St Cloud, were destroyed by the Commune. See Henry Havard, *L'Oeuvre de P.-V. Galland*, Paris, 1895; also, Vachon, *L'Hotel de Ville de Paris* (1905), p.183ff.

*La Favorite palace and gardens*  
*‘one of the most original of German garden designs’,*  
*a casualty of the French Revolution*

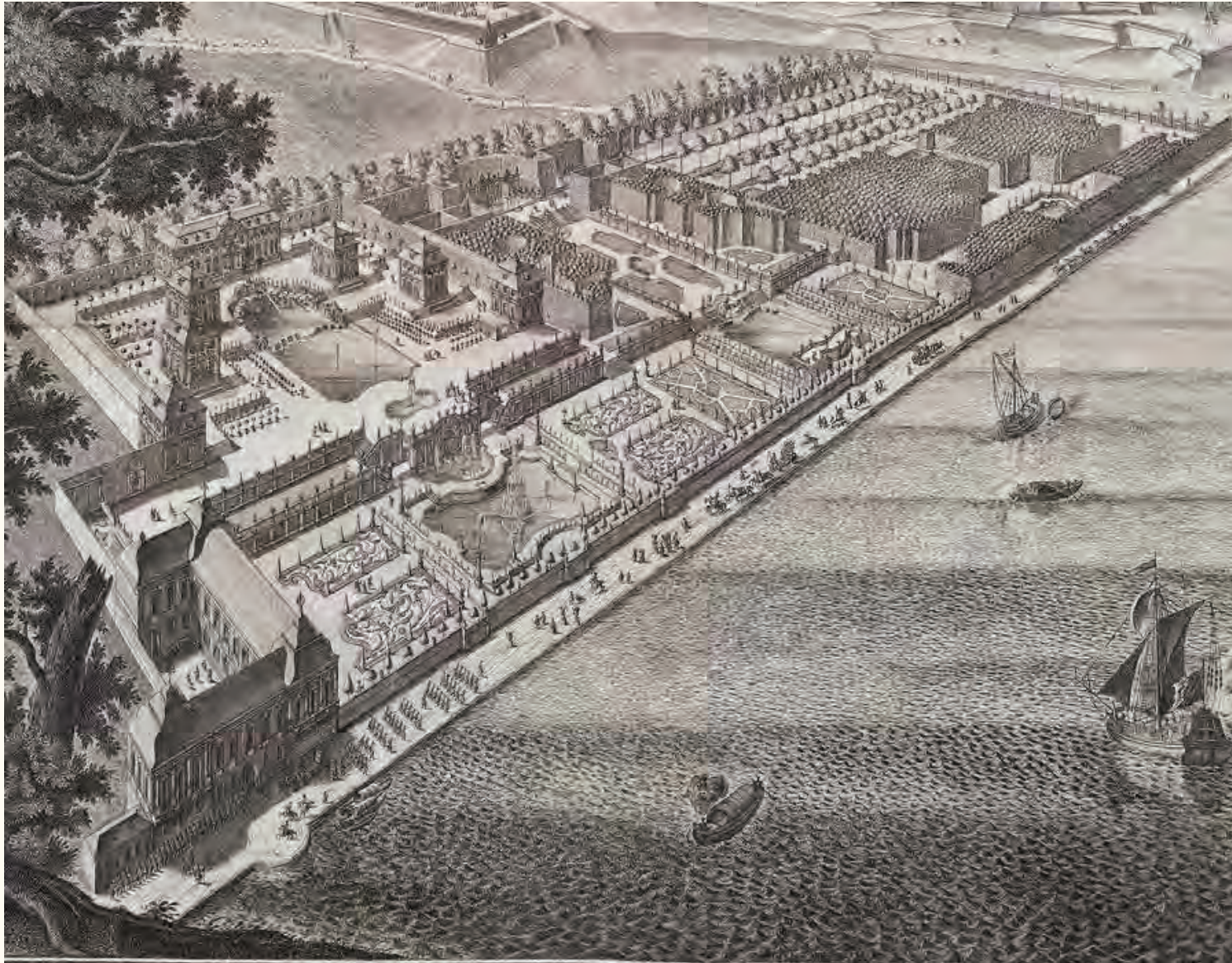
**6 Kleiner, Salomon.** *Representation naturelle et exacte de la Favorite de Son Altesse Electorale de Mayence, en quatorze differentes vues et autant de plans.* Augsburg, heirs of Jeremias Wolff, 1726. Oblong folio. [4]f, comprising 3 engraved plates including engraved title, dedication within allegorical and architectural border containing portrait of the Archbishop Elector of Mainz (by Georg Pinz), dedicatory foreword in French and German in calligraphic script, the fourth leaf containing preface also in French and German. The 14 plates comprise double-page folding plan, double-page folding bird’s-eye view of the whole estate, and 12 engravings of views in the gardens. 5 each are executed by the engravers Steidlin and Corvinus, 3 are by Delsenbach and 1 by Pinz. Lines of text below each plate are in both French and German. Contemporary vellum. £14,500

A valuable documentation of the glorious and architecturally innovative gardens and palace laid out for Lothar Franz on Schonborn, Archbishop and Prince Elector of Mainz, by the architect Maximilian von Welsch between 1707 and 1723. It was ‘one of the most original of German garden designs’, and pointed the way to the ‘dissolution of the hierarchical scheme of the Classical garden’ due to its division into three parts with axes that broke up the ‘strict unity into a multiplicity of delightful individual spaces’ (Mosser & Teyssot). The pervading style is French in admiration of Louis XIV, and La Favorite was thus known as ‘Le petit Marly’. The river Rhine provided water for elaborate fountains, cascades and huge ‘bassins’; clipped evergreens and orange trees line the paths, and high walled hedges and rows of chestnut trees (‘maroniers’) enclose the promenades. Prominent among architectural features are the grand amphitheatre of the orangery flanked by six pavilions, and the baroque concert hail with its impressive stairway bearing sculpted figures of musicians.



Kleiner’s treatment of engraved detail within each scene is exquisite; gardeners are seen at work, sweeping, raking, rolling, trimming topiary on high ladders, transporting plants in barrows or fetching water from the ‘bassins’, one is shown contentedly smoking a long pipe. Courtiers in pairs or groups are everywhere enjoying and admiring the wonders. The whole extraordinary conception is the more poignant in that La Favorite was destroyed without trace during the allied shelling of Mainz to drive out the French revolutionary troops in 1792-93. A very good fresh copy with wide margins.

Berlin Katalog 3336; Monique Mosser & Georges Teyssot, (eds.) *The History of Garden Design*, 1991, pp297-8.



*Kleiner*

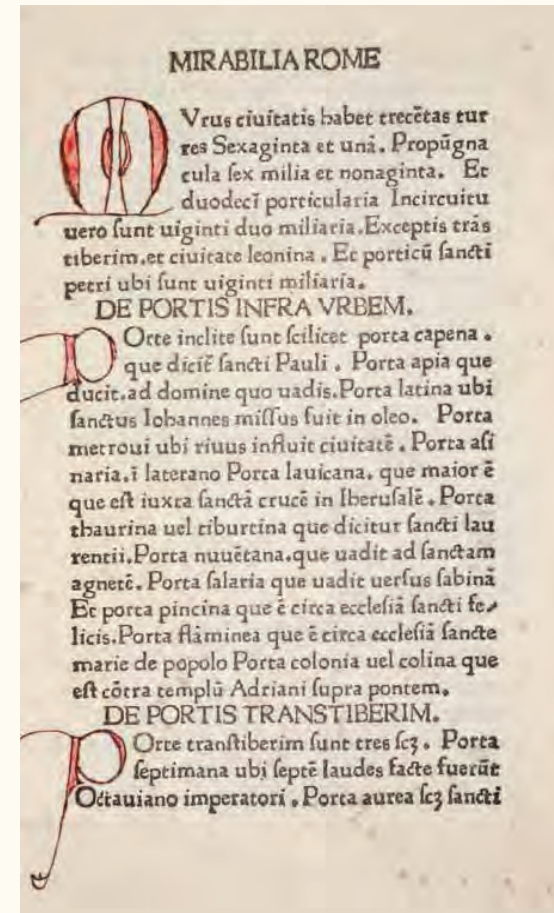


## *The Marvels of Rome: the first printed western city guide*

7 **Mirabilia Romae.** Text begins: '[M]urus civitatis habet trece[n]tas turre[s] Sexaginta et una.' [Sant'Orso, Johannes de Reno, c 1475]. 4to. (230 x 150mm) [8] leaves; printed in roman type; 28 lines to a full page; first 10 chapter headings in capital letters, the remainder in lower case; post-script 'Deo Gratias' in capitals; 3 blank capital spaces on first page hand painted in red. Preserved in a Spanish 'cortina' binding (c1820) of brown goatskin decorated with inlaid green and gilt rhombic design in centres of covers surrounded by floral gilt borders backstrip gilt; blue silk guards at beginning and end. £48,500

One of the earliest editions recorded of the first guide to the city of Rome, generally known as *Mirabilia Romae* (the *Marvels of Rome*), and considered the first printed western town guide. Originally compiled in the early 12th century by one Benedict, a canon of St Peter's, for the use of pilgrims and tourists, it locates and describes the ancient monuments and mediaeval churches.

The text was revised and enlarged during the 14th century and exists in different manuscript versions. In the present edition contents are divided into sections including: 'De portis infra urbem' (the gates below the City), 'De portis transtiberim' (the gates beyond the Tiber), 'De montibus infra urbem' (the hills), 'De pontibus ...' (the bridges), 'Palacia imperatorum' (the imperial palaces), 'De arcubus triumphalibus' (triumphal arches), 'De arcubus non triumphalibus' (commemorative arches), 'De terminis' (baths), 'De theatris' (theatres), 'De agulea sancti Petri' (St Peter's sarcophagus), 'De cimiteriis' (cemeteries), 'De templis' (temples), 'De equis marmoreis' (the marble horses), 'De femina circumdata serpe[n]tibus' (statue of a woman surrounded by snakes), 'De rustico sede[n]te super ereu[m] equu[m]' (the origins of the horse called Constantine), 'De coliseo' (the Coliseum), 'De sancta maria rotunda' (St Mary's Round Church or the Pantheon), 'De Octaviano imperatore' (an incident in the life of the Emperor Augustus commemorated at the Church



of the Minorites), 'Totila exasperatio in servos dei' (an angry King Totila's destruction of churches). These small pilgrims' guides were literally read to pieces and very few have survived which explains their extreme rarity. This is also one of the earliest imprints from Sant'Orso, north of Vicenza. The present copy has large margins and is in good condition.

*Sergio Rossetti: a bibliography*, I, g 019 (records 1 copy in America); BMC VII, 1027; GW M23540; Goff, Suppl.M591a; Hain 11174; Proctor 7148. For the binding cf: M. López Serrano, *Le décor de "cortina"*, pp22-34.

***'The only record of Cardinal Trivulzi's villa and garden'  
a lost renaissance country house***

**8 [Mondanari, Lorenzo]** *Villa Laurentii Mondanarii ubi nomina florum, fructuum, Arborum & vitium cum ipsis Vuis cu(m) maxima energia describuntur, Reverendissimo Cardinali Trivultio*. Lyons, Pierre de Ste.-Lucie, 'called' Le Prince, 1541. 12mo. [16]p, including title-page with large woodcut device of an enclosed flower garden, and dedication [2p]. Text in italic letter, decorative woodcut initials and printer's ornaments. Jansenist dark blue morocco (Obstein-Laurenchet), inner gilt dentelles, edges gilt. £6500

Contemporary evidence of an idyllic Italian Renaissance villa and garden now lost, written in the form of a country estate poem. It is dedicated in gratitude to Cardinal Trivulzi (d.1548), a Papal Legate, and nephew of a marshal of France, who was frequently sent on embassies to Francis I of France. The poet, Mondanari, tells how his poem describes the 'country estate in Latium, and recalls its site, the boundaries of its parks, its beautiful house, its varied flowers and the names of the apples, pears, peaches, plums and vines ...'\*

The poem is a carefully planned *ekphrasis*, giving first the layout and site of the villa situated between Rome and Tivoli, at the confluence of the rivers Aniene



*Mirabilia*

and Salone. Laid out on a plain with triangular plots surrounded by hedges, it was possible to encircle the site in a boat. Within the garden were numerous flowers, including many varieties of rose. In the orchard were plums, peaches, pomegranate, pears of which several kinds are named including Bon Chrétien, also an excellent variety for cooking which keeps well for at least a year. Apples are numerous, as are figs; several varieties are named. The golden quince hanging from knotty branches is recommended as a useful hedging plant.

Among trees are cypress, elm, oak, olive, broom and chestnut with the plane tree planted for its shade. A lengthy section is devoted to vines grown on the estate, from which 22 named types of wine are made, mentioning their characteristics and appropriate uses (for the 'second course', 'best when young').

Moving to the villa itself & central abode of the Cardinal, the poet tells us that the palace stands beside the river Salone and is reached by a drawbridge lowered by iron cables. Marble steps lead to the gold and silver main door. Inside, the hall has a coffered ceiling painted with classical allegorical frescoes, and emblems representing the Cardinal's distinguished lineage, 'In the ceiling ... stand out brightly three lilies'\* , the symbol alluding to his connections with France. Also depicted are 'three faces of a man ... with gold hair and a gold crown ... a tawny beard adorns the chin. These represent your arms ... child of Trivulzium' \*. Praising the abundance growing on the land and its good custodianship, the poet concludes his encomium with praise for the Cardinal as liberal host.

Not in the British Library, nor the Bibliothèque Nationale; not listed in Baudrier, *Bibl. Lyonnaise*. No copy has been recorded in the USA. Cf: Claudia Lazzaro, *The Italian Renaissance Garden*, London, 1990, pp76-77, 81, 297 n.17. (with tentative identification of the garden architect as Baldassare Peruzzi (1481-1536), and a plan (c.1525) for Cardinal Trivulzi's garden held in the Uffizi (p77, fig. 69); see also A. Tagliolini, *Storia del giardino italiano; gli artisti, l'invenzione, le forme dall'antichità al XIX secolo*, Florence,



1988, pp 96-98 nn.19-20; C.V. Fabriczy, 'Das Landhaus des Kardinals Trivulzio am Salone', in *Jahrbuch der königlich Preussischen Kunstsammlungen*, 17, 1896, pp 186-205; David Coffin, *Gardens and Gardening in Papal Rome*, 1991, (p63 and fig 47) suggests that the Villa Trivulziana was designed to 'reflect Pliny's description of his Tuscan Villa'.

\*We are most grateful to Dr Vivian Nutton, of the Wellcome Institute, London, for a translation of the poem from the Latin, and short biography of Cardinal Agostino de' Trivulzi.

*The sights, art treasures and libraries of Nuremberg and Altdorf  
in mid-18th century: author's presentation copy*

**9 Murr, Christoph Gottlieb von.** *Beschreibung der vornehmsten Merckwürdigkeiten in des H.R. Reichs freyen Stadt Nürnberg und der hohen Schule zu Altdorf. Nebst einem chronologischen Verzeichnisse der von Deutschen, insonderheit Nürnbergern, erfundenen Künste, vom XIII Jahrhunderte bis auf jetzige Zeiten.* Nuremberg, Johann Eberhard Zeh, 1778. Thick 8vo. [8] leaves + 762p of text + [1] f. errata. With 8 folding woodcut facsimile plates, 1 printed folding table, 4 textual illustrations including 2 full-page. Beige sprinkled publisher's paste boards, contemporary ink title lettering at head of spine, lightly worn. £1,250



The first comprehensive guide to the ancient trading city of Nuremberg and the neighbouring university town of Altdorf describing their main sights, art treasures, museums and libraries. Murr (1733-1811), a local art historian and polymath, devoted almost nine years researching his sources to ensure an accurate, detailed account of all points of interest including the imperial regalia (pp168-285 and their literary treatment) then kept at Nuremberg.

Apart from descriptions of public buildings, churches, monasteries, museums, and gardens, the guide is remarkable for its treatment of the many outstanding private art collections and natural history cabinets formed in both cities by the merchant princes (Hagen, Praun, Peller, Volkamer, Silberrand, Dietz, Birkner), the private libraries with lists of incunabula, bibles, Greek, Hebrew & Latin manuscripts (Haller, Feuerlein, Hagen, Mörl, Panzer), information on artists living in Nuremberg, and on the many influential dealers in art, prints, books and maps (Knorr, Seligmann, Homann, Weigel, Schmidhammer, Wolf, Wild). At Altdorf are discussed the university library, the Stöberle library, the books and manuscripts of the Trew Museum including a natural history of China bought by a Russian at Peking in 1742 (described



on 35 pages) with a facsimile of the Chinese title, its typographical rarities, art collections, planetarium and anatomical theatre, six private libraries and the medicinal garden. A supplement on pp661-762 comprises a chronological list of German, and especially Nuremberg inventors and inventions. The most striking of the illustrations are 4 large woodcut facsimiles of Kufic inscriptions based on sketches taken of the 'pluviale', pallium, or imperial coronation coat by the author in 1774.

The Kufic letters reproduced in their almost 3 inch original size (gold in the original) decorate the border of the magnificent imperial coronation coat made of red silk embroidered with gilt and precious stones, thought to be from Palermo in 1133AD (Hegira 528) as part of the booty taken from the Arabs during the Crusades; Murr, dating the pallium imperiale to 1126 AD (Hegira 520), thought it was made in Seville (chapter 10, pp235-286).

The dedication is to Karl Count von Firmian, Austrian governor of Lombardy, a great patron of the arts. Author's presentation copy to David Gotthilf Hildebrand, dated 4th September 1784 ('Ex dono Authoris Norinbergae die 4 Septs. 1784 David Gottlh.Hildebrand') A very good copy with only minimal wear to the binding.



*Murr*

## *Napoleonic art loot from Italy*

**10 Paris Exhibition Catalogues** of the revolutionary period including a set of the earliest original official reports of art treasures looted in Italy by the Napoleonic army.

**A remarkable and valuable source collection. The catalogues are all in their rare first impressions and very rarely offered together. They are generally in an unusually good original condition for handbooks of this kind.**

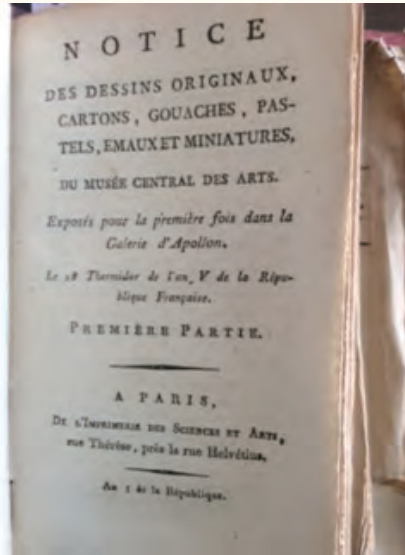
The French Directory decided that revolutionary France was the only nation that could preserve the world's masterpieces, because of the superiority of its Enlightenment. The thefts were seen as trophy art and legalized by treaty as 'extractions'.

(1) *Explication des ouvrages de peinture, sculpture, architecture, gravure, dessins, modèles, &c. Exposés dans le Grand Sallon (sic) du Musoeum (sic), au Louvre, Par les Artistes de la France, sur l'Invitation de la Commission Executive de l'Instruction Publique, Au Mois Vendemiaire, A quatrième de la Republique Française.* Paris, De l'Imprimerie de la Veuve Hérissant ... [1795]. 96p.

The first exhibition catalogue of all works by French artists who immortalized the glories and ideals of the Revolution. Entries include names and addresses of the artists with descriptions of the subjects treated in paintings, sculpture, architecture, and prints (referring to portraits of Benjamin Franklin and Helvetius), The exhibition was held in the autumn of 1795 under the auspices of the Board of Public Education. Margins frail with small tears.

(2) *Notice des tableaux des trois écoles choisis dans la collection du Muséum des Arts, rassemblés au sallon d'exposition, pendant les travaux de la gallerie, au mois de Prairial an 4. Se vend au sallon (sic), au profit de l'indigence.* Paris, Imprimerie des Sciences et Arts ... An 4 de la République [1796]. 47 + [1 blank]p.





Divided into sections of important paintings by Italian, Flemish, and French artists. Including descriptions of works by Carracci, Caravaggio, Castiglione, Corregio, Cortone, Raphael, Titian, Veronese, Rubens, Tenier, Vandyke, Vanloo, Ostade, Wouwerman, Chardin, Lebrun, Claude Lorrain, and Poussin.

(3) *Notice des dessins originaux, cartons, gouaches, pastels, émaux et miniatures du musée central des Arts, exposés pour la première fois dans la galerie d'Apollon, le 28 thermidor d'el an V de la République Française. Première partie.* Paris, de l'Imprimerie des Sciences et Arts, An 5 de la République. [1797]. 107 + [1 blank] p.

Catalogue raisonné of the first part of an exhibition devoted chiefly to Italian and Flemish art held in the Apollo Gallery in the Louvre on 15th August 1797. Here presented for the first time are original designs, cartoons, gouaches, pastels, enamels, miniatures, and marble statues, some of which are now lost. A revised 2nd edition, far less rare appeared 2 years' later.

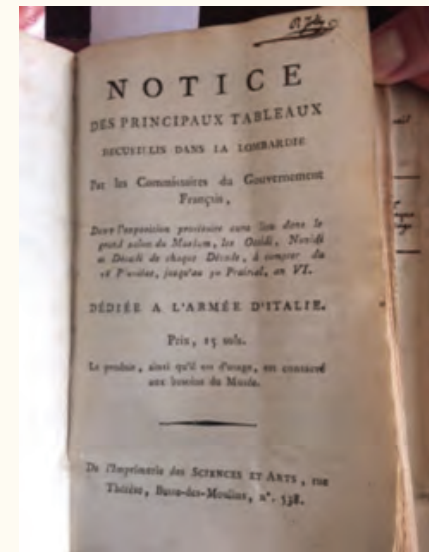
(4) *Explication des ouvrages de peinture, sculpture, architecture, gravure, dessins, modèles, etc. Exposés dans le Grand Salon du Musée Central des Arts, Sur l'invitation du Ministre de l'intérieur, Au mois de Vendémiaire, an cinquième de la République Française.* Paris, de l'Imprimerie des Sciences et Arts, An 5 de la République. [1797]. 117 + [1 blank] p.

Catalogue of the second exhibition of works by French artists promoted by the Ministry of Internal Affairs. Divided into sections describing paintings (499 exhibits), sculptures (48), architecture (20), and engravings (50). The exhibition was held in September 1797 at the Louvre, re-named 'Musée Central des Arts' by revolutionary zealots in 1793, and then again in 1803, when it became the Musée Napoléon.

(5) *Notice des principaux tableaux recueillis dans la Lombardie en Italie par les commissaires du Gouvernement Français, dont l'exposition provisoire aura lieu dans le grand salon du Muséum, les Occidi, Nonidi, et Décadi, à compter du 18 Pluviôse, jusqu'au 30 Prairial, an VI. Dédinée à l'armée d'Italie.* [Paris] De l'Imprimerie des Sciences et Arts [1798] (152 x 100mm) Half title + title + viii + 118p.

The first of three remarkable exhibition catalogues of paintings looted in Italy by the French army under Napoleon which were shown in Paris in three consecutive rounds. It describes pictures taken in Lombardy transported by ox cart and ship to Paris, shown at the Louvre from 6th February to 18th June 1798 (18 Pluviôse - 30 Prairial An VI).

An extensive introduction provides valuable information on the administrative task and criteria of selecting the pictures from celebrated collections in Parma, Milan, Cremona, Modena, Cento, and Bologna. Listed are



142 paintings taken, together with the names of artists, titles of pictures, description of subjects, measurements, historical notes and provenance. Painters include great masters of the Renaissance and Baroque such as Francesco Albani, Bellini, the Carracci (28), Correggio (4), Domenichino (9), Dosso Dossi (3), Guercino (19), Guido Reni (9), Guilio Romano (4), Lanfranco, Leonardo da Vinci (4), Prieto da Cortona, Raphael (4), Salvator Rosa (2), Spada (4), Tintoretto, Titian, and Breughel. The exhibition was open to artists during the week and to the general public at weekends with free entry.

(6) *Notice des principaux Tableaux recueillis en Italie, par les commissaires du Gouvernement Français, Seconde partie. Comprenant ceux de l'Etat de Venise et de Rome, dont l'exposition provisoire aura lieu dans le grand Salon du Muséum, les Occidi, Nonidi, et Décadi de chaque Décade, à compter du 18 Brumaire, An VII.* [Paris] De l'Imprimerie des Sciences et Arts [1798]. viii + 91 + [1 blank]p.

The second of the three official catalogues of the paintings looted in Italy first exhibited in Paris from 9th November 1798 (18 Brumaire An VII). Comprising a selection of 94 paintings taken from great collections in Venice, Verona, Mantua, Perugia, Pesaro, Fano, Loretto, and Rome. Again a lengthy introduction provides criteria for the selections made, listing the principal pieces chosen as war trophies for provisional exhibition. Each art work has a caption giving author's biography, a detailed description of the subject, measurements, indication if painted on wood or canvas, an evaluation in aesthetic terms, and a history and precise provenance. Among painters represented are: Alfani, Barocci (6), Bassano, Bellini, Caravaggio, Carracci, Contarino, Domenichino, Garofalo, Guerchin, Guido Reni (4), Mantegna (7), Veronese (12), Perugino (17), Pordenone, Poussin, Raphael (9), Sacchi, Tintoretto (3), Titian (3), and Valentino (4). At the end are added descriptions of 8 outstanding bronze bas-reliefs and 4 busts.



(7) *Notice des principaux tableaux recueillis en Italie, par les Commissaires du Gouvernement Français. Troisième Partie, comprenant ceux de Florence et de Turin, dont l'Exposition provisoire aura lieu dans le grand Salon du Muséum, le Octidi, Nonidi et Décadi de chaque Décade, à compter du 28 Ventôse an VIII.* [Paris] De l'Imprimerie des Sciences et Arts [1799]. Title leaf + iv + 80p.

The third and last of three exhibition catalogues of the paintings freshly looted in Italy by the French army and provisionally presented to the public in Paris from 18 March 1799 (28 Ventôse An VIII) as war trophies. The exhibits comprise a selection of 147 paintings taken from collections in Turin and Florence. A detailed introduction by the Administrative Council of the Louvre (now termed 'Musée central des Arts') explains that a provisional selection of the newly acquired paintings for exhibition was made to which some previously acquired classics are added as examples to allow comparison to the visitors; it mentions that the pictures chosen in Florence are confined to those taken from the Palazzo Pitti, residence of the Grand duke of Tuscany, which include works by Rubens (4), Sebastian del Piombo, Michelangelo, Andrea de



Sarto (5), Cigoli, Carlino Dolci, Parmesano, Titian (5), Bordone, Giorgione (2), Rembrandt, Giulio Romano (5), and several by Raphael (11); it also explains that the selection from Turin is hardly less impressive giving details of works by Albani (7), Gentileschi, Bramante, Breughel (5), Teniers, Wou- verman (2) and others; special notice is given of the priceless objects made of precious stones manu- factured in Florence; the exhibits are classified under schools presented in alphabetical order; the catalogue entries include biographical notes of the artists, descriptions of the numbered exhibits, his- torical notes including prices paid in the past, and provenance to satisfy the curiosity of the viewer. Other exhibits include works by Alfani, Allori, Barocci (6), Bassano, Caravaggio, the Carraccis, Cigoli, Contarino, Domenichino, Dolci (2), Fasolo, Garofalo, Guerchin (4), Guido Reni (7), Mantegna, Mo- roni (2), Veronese (5), Pordenone, Perugino (4), Sacchi, Tintoretto, Holbein (3) and Van Miers (3).

(8) *Notice des statues, bustes et bas-reliefs, de la Galerie des antiques du Musée central des Arts, ouverte pour la première fois le 18 brumaire an 9.* Paris, De l’Imprimerie des Sciences et des Arts [1800]. [4] + 116p. Stitched original mottled pink wrappers.

First edition of the first exhibition catalogue of the freshly looted Roman statues shown to the public at the Galerie des Antiques du Musée Central des Arts from 9th November 1800 onwards. The ex- hibits are presented as the ‘fruit of the conquests of the Army of Italy. Agreed by the the terms of the Treaty of Tolentino, they were selected from the Capitol and the Vatican by the citizens Barthélemy, Bertholet, Moitte, Monge, Thouin, and Tinet, in their capacity of government commissioners ap- pointed for searching out science and art objects ...’. Jacques-Pierre Tinet was attached to the army of Italy charged with gathering masterpieces and monuments of antiquity judged worthy to be sent to Paris, and the best works of art for the Louvre, re-named: Musée Central des Arts. The thefts were then formalized in the treaties imposed on the Italian states as ‘legal documents’.

The French Republic attempted to justify the systematic art plunder, organised by the Directory, with the argument that these great works of art once held by barbarous peoples, were waiting to be appreciated on the soil of the Fatherland and Liberty. Some foxing throughout, otherwise in good condition. Seven exhibition catalogues in 12mo in their original stitching, which are bound together with 5 French political pamphlets into contemporary pink sprinkled boards with a mo- rocco title label; added at the end is a contemporary manuscript index. Item 8 is separately bound.

£8,500



## Tour guide to ancient Greece

**11 Pausanius.** *Descrittione della Grecia ... nella quale si contiene l'origine di essa, il sitio, le città, la religione antica, i costumi & le guerre fatte ... insieme co'monti, laghi, fiumi... tradotta dal Greco dal S. Alfonso Bonacciuoli.* Mantua, Francesco Osanna, 1593. 4to. (26) + 476 (misnumbered 464)p. Italic letter. Title within woodcut ornamental border. Antiqued sheep in the style of the period. £950

First Italian edition of one of the fundamental sources for ancient Greek art, architecture and topography. Divided into 10 books, it takes the form of a tour starting in Attica. Pausanius describes each important city giving its history, ceremonial rites and customs; above all he is interested in art and architecture. He describes pictures, portraits and inscriptions at Athens, the great bronze statue of Athena on the Acropolis, monuments to famous men and Athenians fallen in battle outside the city and other sights.

The work is considered an 'invaluable guide to ancient ruins' since the 'accuracy of his descriptions has been proved by the remains of buildings in all parts of Greece'. The topographical section shows the author's interest in natural phenomena as well as physiological details. Pausanius (fl.143-176 AD), a Greek, was born in Lydia (in present day Turkey) and travelled widely in Egypt, Palestine, Asia Minor and Italy. Some occasional light toning, but a good copy with wide margins.

For the passages of gastronomic interest, see Westbury 383. Adams lists no copies in Cambridge libraries.



*'Most extensive art guide of Rome  
until mid-18th century' (Schlosser)*

**12 Titi, Filippo.** *Ammaestramento Utile, e curioso di pittura scoltura et architettura nelle chiese di Roma, Palazzi Vaticano, di Monte Cavallo, & altri, che s'incontrano nel cammino facile, che si fà per ritrovarle .... Con l'Indice delle Chiese, e de' Virtuosi, che si nominano ...* Rome, Giuseppe Vannacci, 1686. 16mo. Engraved frontispiece + [60] + 456p. With portrait of author by Vincenzo Mariotti. Contemporary vellum; back neatly restored. £950

The first guide to Roman churches, their architecture, sculptures and paintings. The book remains a valuable source for listing the art treasures found at this period. This is the much augmented third edition containing almost twice the text volume of the two preceding editions (Rome 1674 & Macarata 1675). The author, a cleric from Città di Castello, has here also added a chapter describing the cathedral of his home town. The engraved portait of the author is by Vincenzo Mariotto, a pupil of Andrea Pozzo to whose 'Prospettiva' he contributed. Schlosser states that this was the most extensive art guide of Rome until the mid-18th century (*Kunstliteratur*, pp482, 525). A good clean copy.



## The newly discovered Aegina Marbles

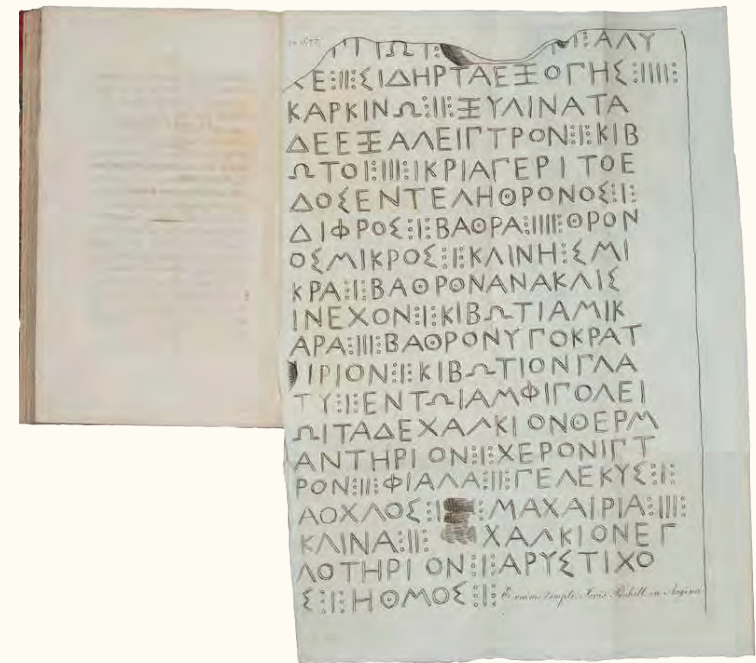
**13 Wagner, Johann Martin von.** *Bericht über die Aeginetischen Bildwerke im Besitz Seiner Königl. Hoheit des Kronprinzen von Baiern. Mit kunstgeschichtlichen Anmerkungen von Fr. W. J. Schlegel.* Stuttgart & Tübingen, J. W. Cotta, 1817. 12mo. xii + 246p. + [1]f errata + 1 lithographed folding table. Contemporary red half calf; backstrip gilt.

£1,250

First edition of the author's detailed report on the famous Aegina Marbles discovered in 1811, and purchased by him for Crown Prince Ludwig of Bavaria's Munich Glyptothek against strong British competition. It was the most significant acquisition of classical Greek art for a European museum, comparable to the Elgin Marbles which ended up in the British Museum.

The Aegina Marbles had decorated the pediments of the temple of Athena Aphaia on the small island of Aegina close to Athens: they are thought to illustrate the change from Archaic to early classical technique. In 1811 a group of young architects and antiquarians including Charles Robert Cockerell, John Foster, Otto Magnus von Stackelberg, Carl Haller von Hallerstein, and Jacob Linckh, visited the island to study the remains of a temple then identified with the cult of Zeus Panhellenius.

After sketching the fallen fragmentary pedimental sculptures, Haller, Crown Prince Ludwig's protégé, recommended their removal to Zante to be viewed and catalogued by the painter and royal art advisor, Johann Martin von Wagner (1777-1858), acting as official agent. The deal was closed at Malta the following year, and Ludwig had the Marbles shipped to Rome for restoration under the direction of Bertel Thorvaldsen, the foremost neoclassical sculptor of the day; by 1828 they were on display at the Munich Glyptothek. They are thought to have exerted a formative influence on the neoclassical rebuilding of Munich by Leo von Klenze. In 1825 Wagner was ennobled for his services by the new King Ludwig I, whose art scout and consultant he remained in Rome for the rest of this life. Wagner



entrusted the editing of this volume to his friend, the classicist and art critic Friedrich Wilhelm Schlegel (1772-1829) who added scholarly notes, an introduction, an index, and an epilogue. He asserts that the Aegina Marbles would have gone to England, as did the Elgin Marbles, if it had not been for Ludwig's enthusiastic and decisive intervention to acquire the collection in its entirety for a German capital city; the epilogue is an interesting discussion of the preliminary studies of Aeginan art by Winckelmann and by Lessing. The folding plate illustrates the lettering on the ruins of the temple described on p 77. Occasional very light foxing, otherwise an attractive copy in excellent condition.

Cf: Stephan L.Dyson, *In pursuit of ancient pasts*, (chapter 5, 'The Emergence of the Great Museums in Europe and America', p133).

