



Il Natale di Roma

Celebrating the Eternal City on its 2,775th Birthday

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One of the few illustrated books of 15th-century Rome

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Ochsenbrunner, Thomas (fl. ca. 1494). *Priscorum heroum stemmata*. Rome, Johann Besicken and Sigismundus Mayr, 18 February 1494.

4° (209x136 mm). Collation: a⁸, b-c⁶, d⁸. [28] leaves. Complete with fol. d8 blank; fol. a1r blank. Text in two columns, 27 lines. Type: 111R. On fol. a1v, two-sided woodcut ornamental border (from three blocks) and seven-line woodcut initial displaying the arms of the dedicatee, Cardinal Paolo Fregoso, the top panel containing a pair of compasses with the motto 'per non fallir', flanked by two wolves, emblems likewise referring to the Fregoso Family. Four-sided ornamental woodcut border (from eight blocks) on fol. a2v. Full-page woodcut on fol. a4r within a frame formed by eighteen vignettes showing different shields and devices, each bearing related captions: the central panel depicts Romulus asleep beneath an oak and its roots, with the inscription 'qvercv. capitolina.', on the back, various Roman monuments, all supplemented with captions in a scroll (at the left, 'capitolio' and 'mons tarpeivs'; at the right, 'templv. apollis', 'templvm iouis.', 'mons palatinvs'); in the lower panel, a shield with the caption 'ancilae', flanked by two blocks, each bearing the letters 'I.H.I.S' or 'I.M.I.S'. Seventy-five woodcut vignettes in text: four larger vignettes measuring 60x47 mm, at the beginning of books II-V, showing Junius Brutus, Appius Claudius, Julius Caesar and Constantinus; the remaining seventy-one small oblong vignettes are of various Romans [repeats of 13 different blocks]. Woodcut decorated initial on fol. a2v and fol. 44v, the latter on black ground.

Nineteenth-century Parisian crushed green morocco signed by Trautz-Bauzonnet. Spine with six small raised bands; title and imprint in gilt lettering. Gilt-ruled board edges, inside *dentelles*. Marbled pastedowns and flyleaves, pale red silk bookmark. A very good copy. On the blank recto of the first leaf, an early, possibly contemporary hand has annotated a list of four titles of books: 'Arbor Capitolina. Sextus Rufus. Marsilij opuscula quaedam. Luciani quaedam traducti'. As the first title annotated in this list is Ochsenbrunner's *Priscorum heroum stemmata*, it may correspond to an index of editions once bound in a miscellany, likely all printed in the fifteenth century.

Price available upon request.

First edition of one of the few illustrated books to appear in fifteenth-century Rome, a work that greatly influenced the Renaissance discovery of Classical Antiquity.

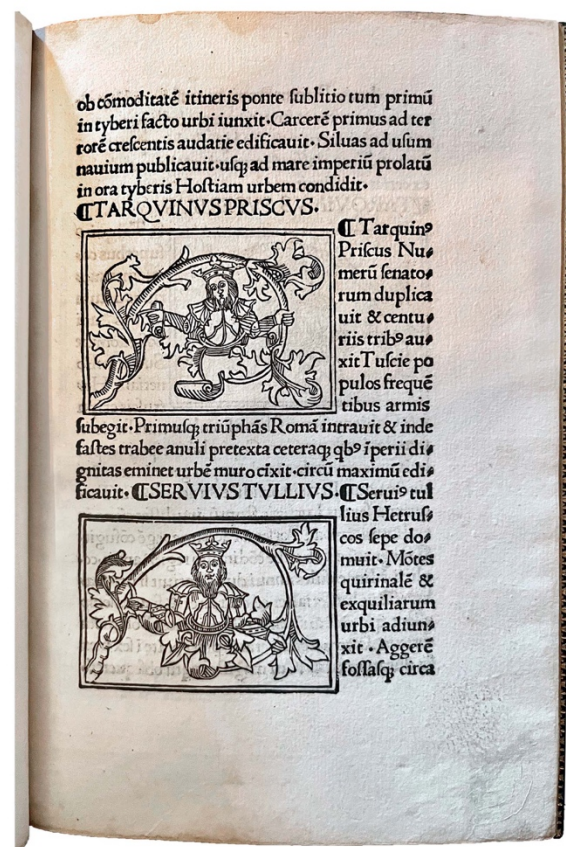
Thomas Ochsenbrunner, a Dominican friar from Basel, provides a compendium of Roman history, from its legendary founder Romulus down to the time of emperor Theodosius (379–392). As the author states in his prefatory letter to Cardinal and Doge of Genoa Paolo Fregoso or Campofregoso (1427-1498), the survey is based on classical sources, and was primarily intended – like the widespread *Mirabilia Urbis Romae* – for pilgrims and visitors, offering its readers a Christian reading of the history of the Eternal City.

The *Priscorum heroum stemmata* was printed by Johann Besicken, who had moved from Basel to Rome around 1485, in collaboration with another German printer active in the city, Sygismund Mayr. This partnership produced only four books, printed between 1493 and 1494, including an edition of the *Mirabilia*, which appeared on 20 March 1494, a month after Ochsenbrunner's work.

The illustrations of the *Priscorum heroum stemmata* are of the greatest importance, especially the full-page woodcut depicting, at the centre, Romulus and the *Quercus Capitolina*, i.e. the great Oak Tree of the Capitol growing from his body. The iconography is that of the biblical Tree of Jesse – father of King David – a well-established representation of lineage used for showing Christ’s ancestry, widespread in late medieval monastic communities and particularly in the Dominican Order, as attested by a famous woodcut included in the *Meditationes* by Cardinal Juan de Torquemada, printed in Rome in 1467. In the *Priscorum heroum stemmata*, the standardized spiritual genealogy is re-interpreted for celebrating the glory of ancient Rome. Romulus is sleeping, bearing the *hasta Martis* on a bed formed of various shields, with the Capitoline Hill and its temples visible in the background; the head visible at the right recalls the legendary discovery of a human skull (*caput*) in the hill. The central image is framed within a border formed by shields of populations of conquered regions, along with emblems of Rome and its military power, such as the Capitoline she-wolf nourishing the twins Romulus and Remus, Jupiter’s thunderbolt, and the shield known as ‘ancilia’ (misspelled as ‘ancilae’ in the caption).

The ‘arboreal’ character of this composition continues through the following seventy-five vignettes illustrating the text. The series of subsequent kings, emperors and other protagonists of Roman history are represented as fruits of the oak grown from Romulus, and therefore depicted as half-body figures sprouted from foliate calyxes, surrounded by branches and acorns.

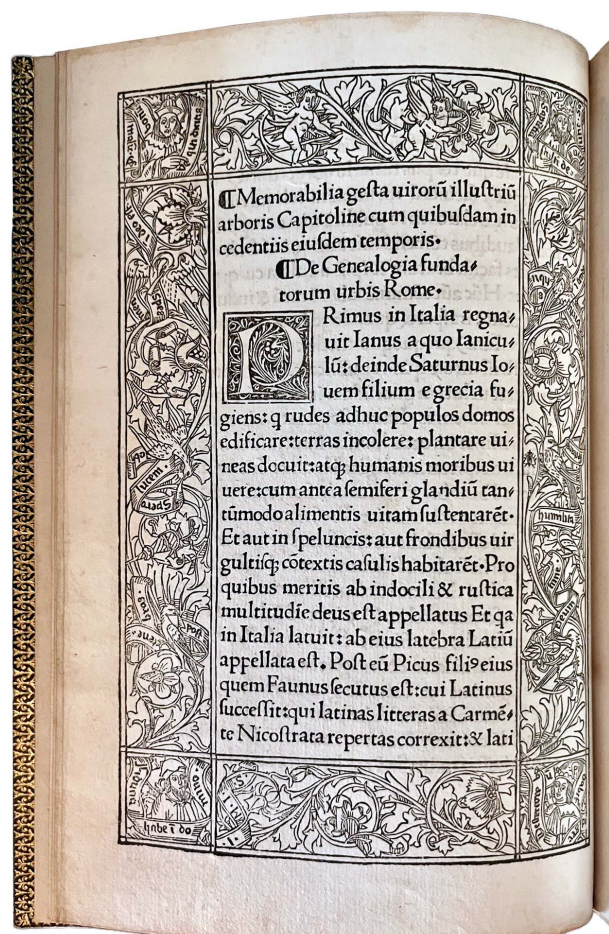
The style of this illustrative apparatus reveals the hand of a still unknown artist from the German area. The key is hidden in the rather enigmatic letters inscribed in the lower panel of the full-page woodcut depicting Romulus and the *Quercus Capitolina*, which can be read as ‘I.H.I.S.’ or ‘I.M.I.S.’, the interpretation of which is still debated. The attribution to Jakob von Strassburg, advanced by Nagler, is not entirely convincing. The two blocks bearing these letters were re-used – along with the one



depicting the *ancilia* shield – in various editions of the *Mirabilia* printed by Besicken, while the border on fol. a2v also appears in the celebrated *Secondo cantar de l’India* by Giuliano Dati (cf. Sander 2360), dated to 1494/95, the printing of which is variously attributed to Besicken or to Andreas Freitag, another German printer active in Rome.

Appended to the work is a short epigram composed by ‘Andreas Praenestinus’, who can confidently be identified with the antiquarian from Preneste Andrea Fulvio (d. ca. 1527), a disciple of Pomponio Leto (1428-1498). Fulvio is also the author of the epigram on the title-page of the *Opusculum de mirabilibus nouae & ueteris urbis Romae* by Francesco Albertini, issued in Rome in 1510, a copy of which is included in this catalogue.

ISTC io00007000; HC 11934*; GW M27428; BMC IV 139; IGI 6945; Goff O-7; Rossetti 754; Sander 5022; Lippmann, *Wood Engraving in Italy*, p. 13; Nagler, *Monogrammisten*, III, p. 425; Sander 5022; P. Veneziani, “Besicken e il metodo degli incunabolisti”, *Gutenberg-Jahrbuch* 2005, pp. 77-99; M. C. Davies, “Besicken and Guillery”, in *The Italian book 1465-1800, Studies presented to Dennis E. Rhodes on his 70th birthday*, edited by Denis V. Reidy, London, 1993, 35-54.



Writing a map in words

- Anna Blennow -

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Albertini, Francesco (ca. 1469-1510/1520). *Opusculum de mirabilibus nouæ & ueteris vrbis Romæ*. Rome, Giacomo Mazzocchi, 1510.

4° (202x136 mm). Collation: A-Z⁴, &⁴, [cum]⁴, [rum]⁴. [103] of [104] leaves. Lacking the last blank l. [rum]⁴. Title-page within woodcut architectural border. Blank spaces for capitals, with printed guide letters. A good copy, repair to the lower margin of the title-page, a small wormhole to the outer blank margin of the title-page; some leaves uniformly browned, some light foxing. Eighteenth-century limp vellum, inked title on smooth spine.

Provenance: manuscript ownership inscription on the lower margin of the title-page, faded.

Price available upon request.

Rare first edition of the first modern guide to the Eternal City, as well as the first topography of both ancient and new Rome, a division that characterized depictions of Rome in books and maps thenceforth.

Little is known about the author, the Florentine priest and antiquarian Francesco Albertini, pupil of the painter Domenico Ghirlandaio. Around 1505, Albertini left his post as canon of the Basilica of San Lorenzo to move to Rome and join the circle of Pope Julius II, to whom the present work is addressed.

Albertini's reverence for the pope is, however, not limited to the dedication: the work itself is a celebration of the Della Rovere dynasty and the significance of Giuliano (i.e. Julius II) as a patron of the arts. It was commissioned by the pope's nephew, Cardinal Galeotto Franciotti Della Rovere, with the aim of breaking from the tradition of Medieval *Mirabilia Urbis Romae* – anecdotal guides blurring history with legend. “Reordering Rome on the model of scientifically based surveys surely placed the *Opusculum* apart from *Mirabilia urbis* guides, making it the first, and perhaps only, true Renaissance guidebook realized on principles that also governed the renewal of art and architecture around 1500” (V. Plahte Tschudi, *Two Sixteenth-Century Guidebooks and the Bibliotopography of Rome*, p. 98). Albertini's great editorial project received special support from Julius II, who granted the *privilegio*.

The *Opusculum* is divided into three books: the first and second consist of an account of ancient Rome and its monuments, which was already considered canonical by that time. Here *Roma vetus* is presented as a separate, immutable and venerable witness of the past: this presentation

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aligned with the need for a methodical approach to the registration of historical monuments espoused in Raphael's famous letter to Pope Leo X of some years later, laying the foundation for the protection and conservation of Italy's historic and artistic heritage. Evidence of the connection between the two projects is found in the common presence of antiquarian Andrea Fulvio in each: Fulvio, who wrote the epigram on the title-page of the *Opusculum*, was also one of the illustrious humanists assisting Castiglione and Raphael in their search for ancient ruins for cataloguing and safeguarding.

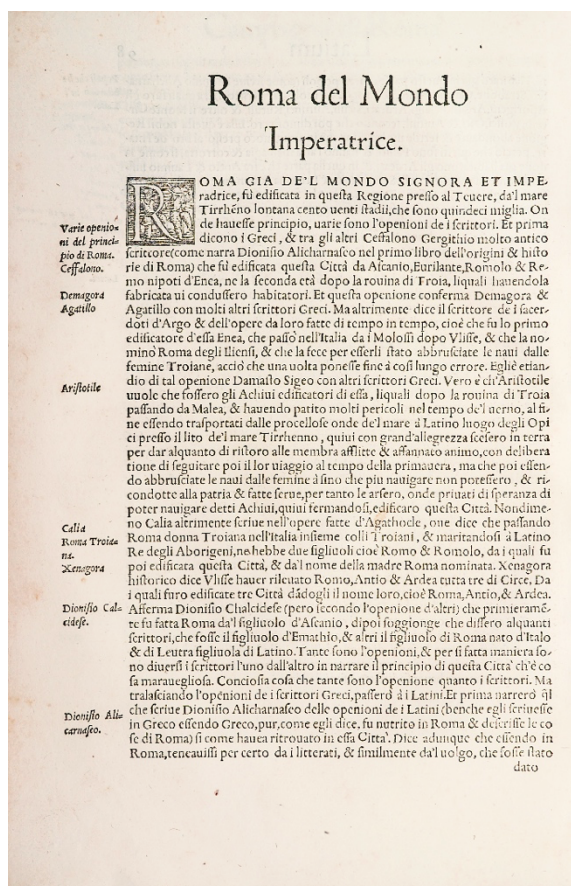
The third section is dedicated to contemporary Rome – the Rome formed by the Della Rovere family – and is entirely devoted to buildings and artistic programs promoted by Pope Julius II. Three points are of the greatest importance here. For one, it makes impressive use of the author's status as a privileged witness to the latest archaeological sites and discoveries, and to the building of Renaissance monuments, with remarkable observations including not only the first printed reference to Michelangelo Buonarroti's ceiling in the Sistine Chapel, but also the earliest printed notice of that artist *tout court*.

Also in the third section is a chapter devoted to the *bibliothecae novae*, which Albertini could visit thanks to the introduction of his patron, Cardinal Franciotti Della Rovere. This chapter includes one of the earliest descriptions of the Vatican Library, confirming the dating and extension of the previous location of the Papal Library, along with a portrayal of the Laurentian Library in its original wholeness, a fitting inclusion given the fact that the *Opusculum* was completed in 1508, the year the prestigious Medici book collection was purchased in Florence. Lingering on *bibliothecae priscae et novae*, Albertini thus establishes the foundation for an autonomous field of research: the history of libraries (D. Baldi, *Biblioteche antiche e nuove nel de mirabilibus urbis di Francesco Albertini*, p. 43).

Finally, the end of the book also includes the famous reference to Amerigo Vespucci and his exploration of the New World: 'Albericus Vespulcius of Florence, sent by the most Christian King of Portugal, but lastly by the Catholic King of Spain, first discovered new islands and unknown countries, as is plainly set forth in his book, where he describes the stars, and the new islands, as is also seen in his Letter upon the New World, addressed to Lorenzo de Medici the Younger.' (trans.).

Adams A-502; Sander I, 162; V. Plahte Tschudi, *Two Sixteenth-Century Guidebooks and the Bibliotopography of Rome*, in *Rome and The Guidebook Tradition. From the Middle Ages to the 20th Century*, ed. by A. Blennow and S. Fogelberg Rota, Berlin-New York 2019, p. 98; D. Baldi, *Biblioteche antiche e nuove nel De mirabilibus urbis di Francesco Albertini*, "Roma nel Rinascimento", 2010, pp. 199-240.

Alberti, Leandro (1479-1552). *Descrittione di tutta Italia... nella quale si contiene il sito di essa, l'origine, & le signorie delle città, & delle castella, co i nomi antichi e moderni... Et piu gli huomini famosi che l'hanno illustrata, i monti, i laghi, i fiumi...* Bologna, Anselmo Giaccarelli, January 1550.



Two parts in one volume, folio (287x193 mm). Collation: [π]⁴, A⁸, B-Z⁶, Aa-Zz⁶, AAA-ZZZ⁶, AAAA-III⁶; a-d⁶, e⁴. [4], VII (lacking blank A8), 9-469 (lacking fol. IIII6 blank), [28] leaves. Roman and italic type. Woodcut printer's device on the title-page. Woodcut author's portrait on fol. [π]4v, numerous woodcut animated initials. Eighteenth-century vellum over pasteboards. Smooth spine, title in gilt. Edges mottled red and blue. A good copy, title and first leaves slightly browned and spotted, especially at the gutter, old marginal repair to fol. Oo1; water stain at the beginning and in the middle of the volume, inner margin of the last leaf reinforced, a little hole repaired in the same leaf with the loss of a few letters. Some early marginal notes.

USD 3,800

First edition – in its first issue bearing, in the preliminary quire, the author's portrait as well as verses by Giovanni Philoteo Achillini – dedicated to Catherine de' Medici and Henry II of France. This important historical,

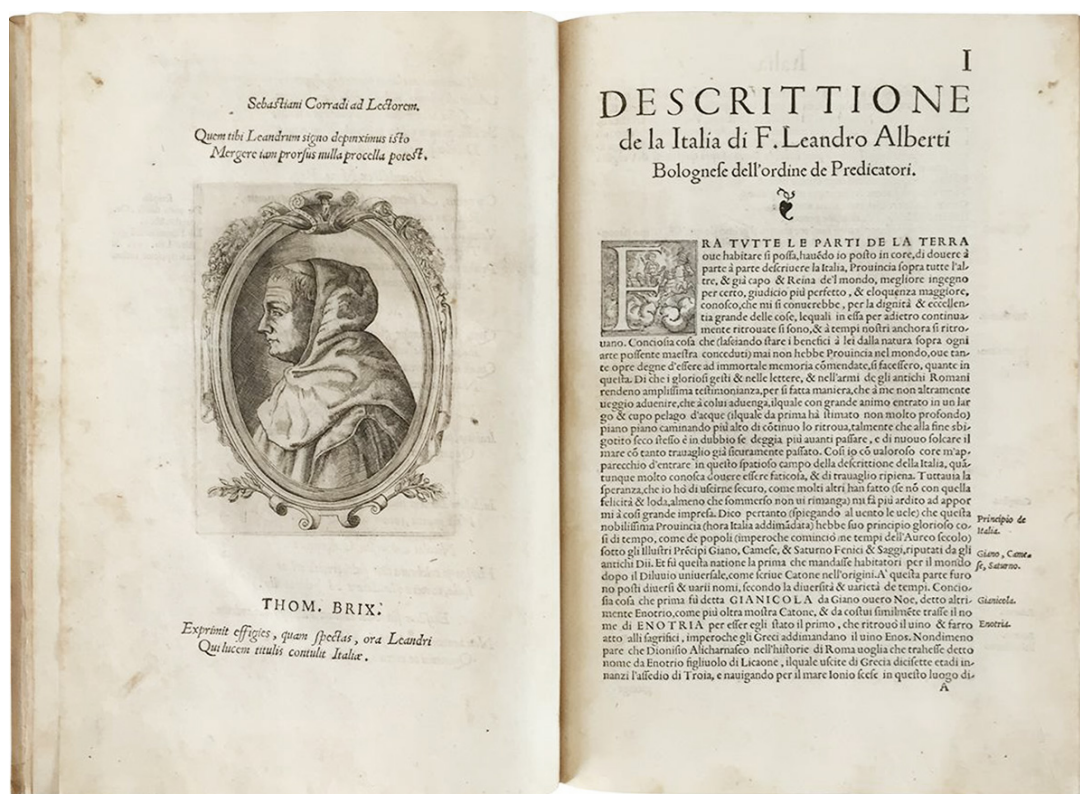
artistic, and geographical guide was composed by the Bolognese Dominican Leandro Alberti, who travelled widely throughout Italy and in 1536 was named vicar of Santa Sabina in Rome. Despite its great size, the work became immensely popular, and was read and referenced until the late eighteenth century by many foreign travellers embarking on the Grand Tour.

Alberti's *Descrittione* has an encyclopaedic character, and its reliance upon earlier antiquarian works – above all Flavio Biondo's influential *Italia illustrata* – is profound. At the same time, the *Descrittione* also reflects its author's individual experience as a traveller across Italy and contains numerous personal reflections and observations, including a brief reference to Vespucci's voyage to the New World. Furthermore, Alberti consulted Biondo's remarkable library and requested information from all major Italian scholars of the time who in turn answered his queries with great enthusiasm. Among his correspondents, the names of Paolo

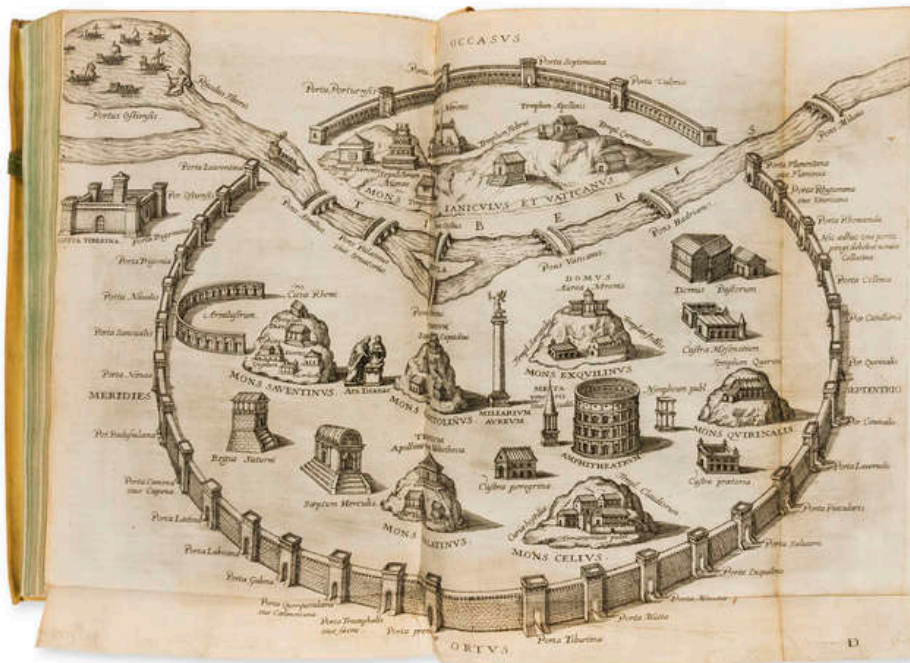
Giovio and Andrea Alciati particularly stand out. Alberti's work quickly found an eager audience all over Europe, as evinced by its early presence in the majority of academic libraries across Northern Europe. The enduring international impact of Alberti's work is also evidenced in its use by cartographers like Ortelius and Quad during their mapping and description of the Italian peninsula.

After the first printing in 1550, ten more editions of the *Descrittione* appeared between 1551 and 1631.

STC *Italian* 14; HARRISSE no. 302; A. Pescarzoli, *I libri di viaggio e le guide della raccolta Luigi Vittorio Fossati Bellani*, Roma 1957, I, no. 284; F. Govi, *I classici che hanno fatto l'Italia*, Modena 2010, no. 87; G. Petrella, *L'officina del geografo: la 'Descrittione di tutta Italia' di Leandro Alberti e gli studi geografico-antiquari tra Quattro e Cinquecento*, Milano 2004; *Philobiblon*, *One Thousand Years of Bibliophily*, no. 110.



Boissard, Jean-Jacques (1528-1602). I. [-VI] Pars Romanae Urbis topographiae & Antiquitatum, Qua succincte & breviter describuntur omnia quae tam publice quam privatim videntur animadversione Digna Iano Iacobo Boissardo Vesuntino autore... Frankfurt, Johann Feyrabend for Theodor de Bry, 1597-1602.



A work in six parts, bound in two volumes in folio (350x200 mm). COMPLETE. Each part with its own engraved pictorial title-page.

I. Collation: *⁴, **⁴, A-T⁴, V⁶ (fol. V6 blank). [8] leaves (including the title-page, two full-page portraits of J.-J. Boissard, and T. de Bry, and a full-page plate), 161, [1] pages, a blank leaf. One folding double-page map of Italy. In this copy, the double-page engraved plate dated 1558-1560 is bound in Part II.

II. Collation: (:)⁴, **⁴, ***⁴, A-D², E-Z⁴, Aa-Ll⁴. [3] leaves (including the title-page and two full-page portraits of J.-J. Boissard and T. de Bry), 211, 11 pages, [1 leaf]; 42 plates, of which seven are folding;

III. Collation: †⁴ (this issue is lacking the engraved portraits on fol. †2 and †3; fol. †4 is entirely reset, and considered in the foliation as fol. A1), A⁴ (fols. A1-A3 signed A2 and A4 respectively), B-E⁶, F-Z⁴, AA-II⁴. [9] leaves, 41, [1] pages; 108 engraved plates, numbered 43-150;

IV. Collation: (:)⁴, A-F⁴. [3] leaves, 52 pages; 94 full-page engraved plates, numbered 53-146. In this copy, Part IV includes plate no. 125, which belongs in fact to Part VI (see below; all bibliographies agree that a plate numbered 125 was never executed for Part IV). In this copy, plates 147-149 are bound at the end of Part VI (see below);

V. Collation: *⁴, **⁶. [10] leaves; 130 full-page engraved plates, of which the first is unnumbered, and the others are numbered 1-129;

VI. Collation: :)⁴, A-F⁴. [4 leaves], 47, [1] pages; 148 engraved numbered plates. In this copy, plate no. 125 is erroneously bound in Part IV. This Part also includes plates 147-149 of Part IV.

Contemporary German vellum over pasteboards, with yapp edges. At the center of both covers, the gilt-tooled coat of arms of the d'Aubusson and de Damas families; the inscription 'M LE PETIT' lettered in gold on upper board. Traces of ties, green fabric tie preserved at upper cover of vol. 1. Smooth spine, title and volume numbering lettered in ink. Pale-blue edges. A very good copy, water stain at bottom margin of vol. 1. Some browning and foxing. Pencilled bibliographical notes on recto of front flyleaf of vol. 1; early price notice '60 tl' on rear pastedown of vol. 2, and the note 'N° 5870 de Debure', referring to the entry of the work in the *Bibliographie instructive ou Traité de la connoissance des livres rares et singuliers* by Guillaume-François de Bure (Paris 1763-1768).

Provenance: the d'Aubusson and de Damas families (their coats of arms tooled in gold on both covers); 'M. Le Petit' (inscription tooled in gold on the upper covers); ownership inscription 'Rouard' inked on the front pastedown of vol. I, dated '2 jul. 1846'; small paper label bearing the letters 'ER' on the title-pages; from the library of the great Alsatian book collector and tobacco magnate Maurice Burrus (1882-1959), who purchased the copy from Ader in November 1949 (see the sale of his collection, Christie's Paris 15 December 2015, lot 185).

USD 6,800

A very good and unusually complete copy of the rare first edition of this *summa* of Roman topography and statuary, profusely illustrated by the outstanding antiquarian, poet and draughtsman from Besançon Jean-Jacques Boissard on behalf of the Frankfurt-based publisher and engraver Theodor de Bry (1528-1598). De Bry was responsible for many of the high-quality copper-engravings included in the work, included here in their first state. The present copy is in the rare issue lacking the engraved portraits in Part III, and with the letter to the reader reset. Furthermore, Part II also contains three plates that are unrecorded in standard catalogues and bibliographies.

The *Antiquitates romanae* were intended to offer scholars and visitors to Rome a guidebook of the city's ancient monuments while also highlighting its Renaissance glory with information on its spectacular archeological collections. Boissard stayed in Rome between 1556 and 1559, sketching drawings of the Eternal City's numerous antiquities, and taking precious notes on the collections of antique statues, steles, bas-reliefs, and inscriptions displayed by cardinals, princes and aristocrats in their Roman palaces and gardens.

Boissard's monumental work is therefore considered not only a valuable primary source, but also the most influential travel guide of Renaissance Rome, since Part I offers an itinerary for a four-day tour around the city. Further, the work testifies to the vastness of Boissard's readings, as he frequently makes use of accounts and inventories compiled by other authors including Flavio Biondo, Pomponio Leto, Bartolomeo Marliani, Onofrio Panvinio, Fulvio Orsini, and Ulisse Aldrovandi. The maps of ancient Rome – such as that mapping Rome under the reign of Romulus – clearly show Boissard's debt to Marco Fabio Calvo's *Antiquae urbis*

Romae cum regionibus simulachrum (1532), while the maps representing modern Rome are mainly based on those engraved by Ambrogio Brambilla in 1590 for Nicola van Aelst. Of the greatest importance is, in Part II, the map of modern Rome (‘NOVISSIMA VRBIS ROMAE DESCRIPTIO A° M.D.LXXXVII.’) engraved by Theodore de Bry himself, and depicting the façade of Saint Peter’s Basilica, intentionally oriented toward the reader and not toward the Obelisk and the Vatican Gardens, as they are in reality (see Frutaz, CXXXVIII, pl. 278).

Finally, the *Antiquitates romanae* offers a clear example of the antiquarian taste of the time, as well as the role of learned communication. During his long stay in Rome, and thanks to the protection of Cardinal Pio da Carpi, Boissard was introduced to the most distinguished collectors who – as he states in the preliminary leaves of the first volume – “nihil habeant domi suae, quod non liberaliter peregrinis videndum permittant”, i.e. “have nothing in their residences which they do not generously permit visitors to see” (fol. **2r). This was true even if those visitors happened to be Protestant, as indeed Boissard was; the passion for vestiges of the ancient world was thus even able to overcome confessional boundaries.

Adams-B 2331; Cicognara 3626; Kissner 54; Schudt 715; Rossetti II, 1160; A. Cullière, *Bibliothèque lorraine de la Renaissance. Catalogue d’exposition*, Metz 2000, no. 100; M. van Groesen, “Boissard, Clusius, De Bry and the Making of ‘Antiquitates Romanae’”, *Lias. Sources and Documents Relating to the Early History of Ideas*, 29 (2002), pp. 193-211; W. Stenhouse, “Visitors, Display, and Reception in the Antiquity Collections of Late Renaissance Rome”, *Renaissance Quarterly*, 58 (2005), pp. 397-434; R. De Marco, *Collections et collectionneurs dans les Trois-Évêchés*. Textes réunis par C. Bourdieu-Weiss, Metz 2015, pp. 35-54.



Falda, Giovan Battista (1643-1678). I Giardini di Roma. Con le loro Piante Alzate e Vedute in Prospettiva... Roma, Giovanni Giacomo De Rossi, [ca. 1680].



Oblong folio (342x471 mm). [21] engraved plates, including the title-page and dedication to Pope Innocent XI, engraved by Arnold Van Westerhout after Giovanni Battista Manelli, and nineteen landscape views by G. B. Falda and Simon Felice. Late nineteenth-century half-vellum, marbled covers. Marbled edges. A very good copy, a few marginal stains.

USD 9,500

First edition – offered here in its first issue with the plates unnumbered – of the most beautiful garden book produced in the Roman Baroque. Falda's work illustrates the layout and embellishment of nine of the finest gardens of Rome dating from the mid-sixteenth to the mid-seventeenth century. The publication includes bird's-eye views and plans of the Vatican Gardens, those on Quirinal Hill, and, among others, the Villas Mattei, Pamphili, Borghese, Ludovisi, and Montalto. The gardens were designed by Alessandro Algardi, Carlo Maderno, Ottavio Mascarini, Annibali Lippi, Cavalier Rainaldi, Domenico Fontana, Flaminio Pontico, and Giacomo Del Duca. The book is of particular importance as it shows the gardens before they were destroyed or underwent extensive alterations.

As a boy, Falda was sent to Rome to work in the studio of Gian Lorenzo Bernini. His skills attracted the attention of the publisher Giovanni Giacomo De Rossi, for whom Falda engraved the series *Le fontane di Roma* ('Fountains of Rome'), *Palazzi di Roma* ('Palaces of Rome'), and the present *Giardini*. His work became very popular among participants of the Grand Tour and tourists in the second half the seventeenth century and sold very well.

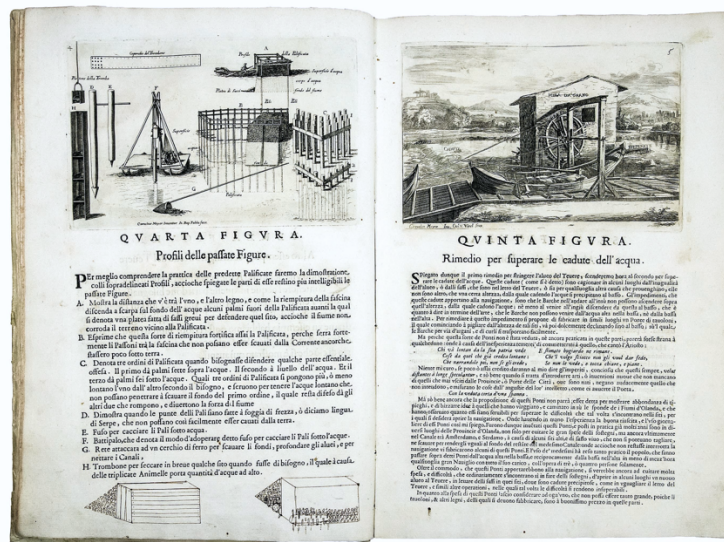
Berlin Katalog 3492; Kissner 133; *Libreria Vinciana* 4440; Rossetti 4831; G. B. Falda, *Li giardini di Roma. Faksimile-Neudruck der Ausgabe Rom 1683*, Nordlingen 1994; *Philobiblon, One Thousand Years of Bibliophily*, no. 217.



Ex dono Auctoris

6

Meyer, Cornelius (1629-1701). Nuovi ritrovamenti divisi in due parti con trè Tavole in lingua Latina, Francese, & Ollandese. Parte prima. Delli ordegni per cavar pali. Armature della calamita. Del modo di levare i sassi sott'acqua, e trovar la lega dell'oro, e dell'argento... Rome, Giovanni Giacomo Komarek, 1696. (bound with:) **Idem. Alla Santità di N.S. Papa Innocentio XI. Beatissimo Padre. [Rome, Giacomo Antonio de Lazzari Varese, 1679]. (bound with:) **Idem. Nuovi ritrovamenti dati in luce dall'Ingegneiro [sic] Cornelio Meyer per eccitare l'ingegno de' virtuosi ad aumentarli, ò aggiungervi maggior perfettione...** Rome, Giovanni Giacomo Komarek, 1689. (together with:) **Idem. L'Arte di restituire à Roma la tralasciata Navigazione del suo Tevere. Divisa in tre parti...** Rome, Giacomo Antonio de Lazzari Varese, 1685.**



Two volumes containing four works, in near uniform bindings.

First volume. Three works bound together, folio (411x261 mm). **I.** [28] unsigned leaves, including title-page with a large engraved vignette showing a dragon with the caption 'Drago come viveva il primo di Dicembre 1691 nelle paludi fuori di Roma'; dedication to the Grand Duke of Tuscany Cosimo III dated Rome, 22 June 1696; 22 leaves consisting of plates with letter-press explanatory text, all of them half-page (except two full-page and three double-page); 4 leaves of indices in Latin, French, and Dutch. Roman and italic type. **II.** Collation: A¹⁴. [14] leaves. Issued without title-page, opening with the dedicatory epistle to Innocent XI. Twelve numbered half-page engravings accompanied by explanatory text below, printed on recto only. Roman and italic type. The plates are partly dated between 1677 and 1679, engraved by Giovanni Battista Falda and Jacques Blondeau, after Meyer. **III.** Collation: [π]²⁻¹, A-D², ²D², E²⁻¹. [12] leaves. Roman and italic type. Typographical ornament on the title-page. Fifteen engravings in the text, two of which are double page. Most of the plates signed by Meyer as designer, and sometimes as both designer and engraver. The double-page astronomical engraving is signed by Ioannes Baptista Honoratus Polustinus.

Contemporary limp vellum. Extremities of the spine damaged. Fine, unsophisticated copy. Worm-tracks on the upper margin of several leaves not affecting the text, some leaves somewhat loose.

Second volume. Three parts, folio (401x265 mm). [92] leaves, 15, [1] pages. All leaves are unsigned, except for fols. [9-10] signed A-A2 and the final 8 leaves signed A-D². The edition includes: two additional titles with dedication to Innocent XI and a large allegorical engraving present here in two states (one variant has the caption title 'Fluminis Fluctus Letificans Civitatem' written on a cartouche on top of the engraving, while the second version has 'D.O.M.' instead); a letter-press title with a woodcut ornament; sixty-eight engraved illustrations and maps (six double-page, one full-page and the rest half-page). The final 15 pages contain the relations of the Sacra Congregatio riparum Tyberis, and end with the colophon 'Romae, ex Typographia Rev. Cam. Apost., 1685'. The first illustration of part two, a double-page map showing the *Delineatione del stagno di Maccarese*, is captioned: 'In Roma, nella stamperia di Nicol'Angelo Tinassi, 1681'. The comet plate referred to in the list of plates is absent, in keeping with all other copies. At the bottom of the *figura quarta* in Part one are two contemporary ink drawings of technical structures. Roman and italic type. Woodcut head- and tailpieces.

Contemporary vellum, over thin boards. Spine with inked title, partly damaged and with a few losses. A genuine copy, with good margins. Some browning and foxing, double-page map of *Delinatione del stagno di Maccarese* heavily browned.

Provenance: **I.** Meyer's own inscription 'Ex dono Auctoris' on the verso of the front flyleaf; on the front pastedown nineteenth-century armorial ex-libris of the Odescalchi family, bearing the motto 'per servire s'acquista servi quando poi', and engraved by Michelassi. **II.** Meyer's own inscription 'Ex dono Auctoris' on the verso of the front flyleaf.

USD 18,000

Two-volume set containing four rare first editions by Cornelius Meyer (Cornelis Meijer), both volumes bearing the author's inscription 'Ex dono Auctoris'. Dedication copies of these already rare works are extremely hard to come by separately, and even more so bound together, and in copies complete with all their parts. This is the case of this set, in which the first volume also bears the ex-libris of the Odescalchi family, and it is especially noteworthy that Pope Innocent XI Odescalchi was the patron of Meyer as well as the dedicatee of the second edition bound in this volume.

I. The first work bound – *Nuovi ritrovamenti divisi in due parti... Parte prima* – though printed seven years later, in 1696, forms the first of a two-part work gathering some of the author's technical inventions and scientific experiments. The second part, *Nuovi ritrovamenti dati in luce*, was issued first, in 1689, but both texts are clearly related insofar as the index to both parts is printed at the end of the Part one.



The plates show inventions and experiments undertaken by Meyer in Rome and other places like Livorno and Civitavecchia: among others, the large magnet of the Grand Duke of Tuscany, instruments and technical tools to raise cannons and poles from below the sea and to break stones underwater, methods for melting metals, canalization and other hydraulic works, a plan of the harbor of Livorno, fortification works, spectacles, games and curiosities including how to break a glass with a musical instrument, the eclipse of Jupiter's first satellite, a map of the mouth of Po river, chariots, the design of a room, the orbit of a comet, and fountains. One of the plates included here shows the Civitavecchia

harbor, where the author recovered the hull of a sunken vessel.

The third work included in the first volume – the one bound in the middle – is the rarest of all three. It was issued without a title-page and opens with a dedication to Innocent XI Odescalchi. Meyer's name appears at the end of the dedication, while the imprint is at the bottom of the last two leaves. As stated in the notice to the reader, with this publication Meyer intended to show to the general public how he so brilliantly completed the first task assigned to him by Clement X upon his arrival in Rome.

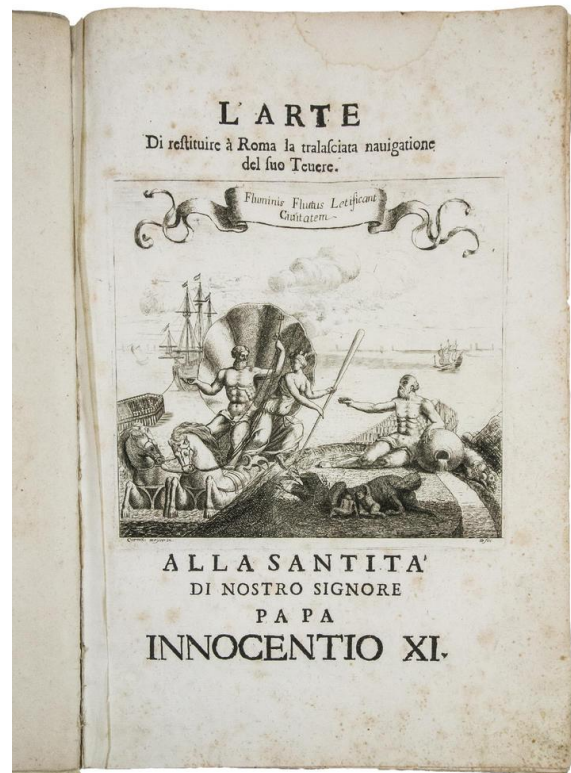
Born in Amsterdam, Cornelius Meyer left his country in 1674 for Venice, then a popular destination for Dutch engineers seeking employment. He moved to Rome one year later. Pope Clement X put Meyer in charge of a major project aimed at protecting the Via Flaminia against the flooding of the Tiber. Meyer, whose plans were less expensive than those proposed by the project's former head engineer, Carlo Fontana, constructed a *passonata*, i.e., a row of piles, in the Tiber, which deflected the river's current away from the Via Flaminia.

II. First edition of Meyer's important work on the restoration of the Tiber River for navigation, *L'arte di restituire a Roma la tralasciata navigazione del suo Tevere*, which is considered his masterpiece, and is presented here in its second issue (the first issue is dated 1683 on the title-page).

After this first successful work on the Tiber, Clement X and his successor Innocent XI hired Meyer to improve navigation on the river with the purpose of increasing commerce. Meyer came up with revolutionary solutions to expedite travel along the river and in 1683, with the help of artist Gaspar van Wittel, he published his

projects in *L'arte di restituire a Roma la tralasciata navigazione del suo Tevere*. The book, which is divided into three parts, was both a record of Meyer's engineering skills as well as a form of self-promotion for seeking further commissions. It includes a beautiful series of etchings by Meyer himself as well as by Giovanni Battista Falda, Gaspar van Wittel, Jacques Blondeau, Barend de Bailliu, Balthasar Denner, Gomar Wouters, Johannes Collin, and Ioannes Baptista Honoratus Polustinus. It was with his designs in *L'arte di restituire* that Meyer consolidated his reputation among the artistic and scientific elite of Rome.

Michel & Michel V, p. 161; Cicognara 3791-3792; Olschki 17589; Poggendorff II, 134; Rossetti 7022-7023c; *Philobiblon, One Thousand Years of Bibliophily*, no. 219.



Rome versus Bologna
A defense of Raphael and Carracci

7

Victoria, Vicente (1658-1712). **Osseuazioni sopra il libro della Felsina pittrice per la difesa di Raffaello da Urbino, dei Caracci, e della loro scuola. Publicate, e diuise in sette lettere...** Rome, Gaetano Zenobi, 1703.

8° (198x129 mm). Printed on blue paper. 114, [2] pages. Complete with the last blank leaf. Large engraved vignette with the coat of arms of Pope Clement XI on the title-page, rendered by Victoria. Full-page engraving showing a hand sharpening a quill above a copy of Malvasia's *Felsina pittrice*, with the inscription 'VT SCRIBAT NON FERIAT' in a cartouche, likewise after Victoria. Fine woodcut head- and tailpieces; numerous woodcut decorated initials. Contemporary vellum, over pasteboards. Smooth spine, title in gold on painted lettering-piece. Covers restored. A fine copy, a few minor stains to the title-page. Light foxing in places, some fingermarks.

Provenance: armorial ex-libris on the title-page, including six bees, and below the inked letters 'B. D. M.', both referring to the Abbot Baldassare Martini, or De Martinis (1723-1785).

USD 3,200

A handsome blue-paper copy of this work by the Spanish painter, printmaker, and canon Vicente Victoria y Gastaldo. Born in Valencia, Victoria was primarily active in Rome, and known under the Italianised name of Vittorio Vincente. A protégé of the Albani family, in 1703 he was appointed as antiquarian to Pope Clement XI, whose coat of arms is engraved on the title-page of this edition, which was likewise printed in 1703. Victoria amassed a notable library and a large collection of classical antiquities.

He published the *Osservazioni* in defence of Raphael and Annibale Carracci, whose styles had been criticised as 'dry and lifeless' by Count Carlo Cesare Malvasia (1616-1693) in his *Felsina Pittrice* of 1678, the biographical work on Bolognese painters and one of the most important sources for the history of Italian painting. Victoria had perceived an anti-Roman bias in Malvasia's treatise: as is well known, in a few copies of the *Felsina Pittrice* Malvasia had referenced Raphael – in a passage related to the Vatican Stanze – as the *boccaliaio di Urbino*, i.e., the 'potter from Urbino', an expression which was later changed to 'the great Raphael' in the definitive issue.

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The 1703 publication is famous for its inclusion of a full-page engraving, executed after a drawing of Victoria himself, depicting a hand sharpening a quill close to a copy of Malvasia's treatise, and surmounted by the caption 'vt scribat non feriat', i.e., 'May it write, not strike'.

This copy of Victoria's *Osservazioni* is printed on blue paper, indicating that this precious volume was gifted by its author to an as yet unidentified but evidently prominent figure.

C. Dempsey, "Malvasia and the Problem of the Early Raphael and Bologna", *Studies in the History of Art*, 17 (1986), pp. 57-70; G. Perini, "Carlo Cesare Malvasia's Florentine Letters: Insight into Conflicting Trends in Seventeenth-Century Italian Art Historiography", *The Art Bulletin*, 70 (1988), pp. 273-299; C. Lyons, "Antiquities and Art Theory in the Collections of Vicente Victoria", J. Fejer – T. Fischer-Hansen – A. Rathje (eds.), *The Rediscovery of Antiquity: The Role of the Artist*, Copenhagen 2003, pp. 481-507; A. Emiliani, "Il Malvasia antiplatonico e Raffaello, il "boccalajo" urbinato. L'amore della vita del giovane Correggio", *Correggio*, Milano 2008, pp. 245-251.



Borromini, Francesco (1599-1667). *Opera del Cav. Francesco Borromino Cavata da suoi Originali cioè La Chiesa, e Fabrica della Sapienza di Roma Con le Vedute in Prospettiva e con lo Studio delle Proporz.ⁿⁱ Geometriche, Piante, Alzate Profili, e Spaccati Dedicata alla Santità di N.S. Papa Clemente XI.* Rome, Sebastiano Giannini, 1720. (bound with:)

Idem. *Opus Architectonicum Equitis Francisci Borromini ex ejusdem exemplaribus petitum; Oratorium nempè, Aedisque Romanae RR. PP. Congregationis Oratorii S. Philippi Nerii, additis Scenographia, Geometricis proportionibus, Ichnographia, prospectibus integris, obliquis, interioribus, at extremis partibus lineamentis. Accedit Totius Aedificii Descriptio, ac ratio auctore eodem Equite Borromino nunc primum edita, Dicatum Eminentissimo, et Reverendissimo Principi Josepho Renato S.R.E. Card. Imperiali* Rome, Sebastiano Giannini, 1725.

Two works in one volume, folio (561x420 mm). I. 46, [4] plates. Woodcut frontispiece. Dedication to Pope Clement XI. II. 67 plates, including 5 folding. Woodcut frontispiece, dedication with coat of arms of Cardinal Giuseppe Renato Imperiali. Woodcut and engraved initials, head- and tailpieces. Text framed by woodcut double fillet. Eighteenth-century boards, recently restored. A very good copy, some foxing and traces of dust.

Price available upon request.



The first and only two installments of Giannini's intended series on the complete works of pioneering Baroque architect Francesco Borromini, a publication project initiated by Borromini himself but left unfinished at the time of his death and realized by Giannini in two of the most beautiful architecture books ever printed.

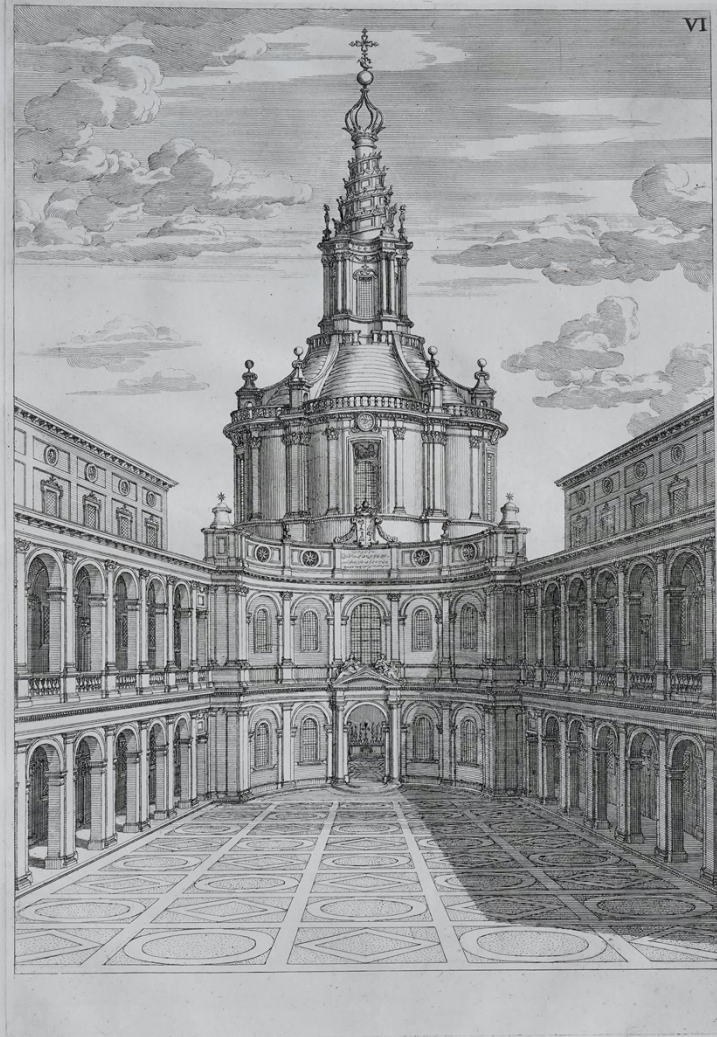
Born Francesco Castelli in the village of Bissone, in the southernmost canton of Switzerland, Borromini moved first to Milan, where he studied masonry and sculpture, and then to Rome, where he made his career as one of the most important architects of the seventeenth century. His influences ranged from

Michelangelo to classical antiquity, nature and mathematics, but he was above all committed to originality and re-envisioned each of these sources, along with many others, to create some of the most ingenious and breathtaking examples of High Baroque architecture.

Borromini was also an outstanding draughtsman and unusual for his time in his preference for using fine, sharply pointed graphite pencils for his drawings, which allowed him to create remarkably clear renderings. Around 1659/1660 he decided to present several of his drawings in a publication and to this end had them engraved by Domenico Barrière (ca. 1615-1678), a former student of Claude Lorraine. The project was left unfinished at Borromini's suicide in 1667, shortly before which he had also burned many of the drawings and prints. A number of them did, however, survive and were passed onto his nephew Bernardo Borromini; after Bernardo's death in 1709, they were then acquired by the Roman editor Sebastiano Giannini, who set out to finish what Borromini had started and publish his work for a broader audience to appreciate and enjoy.

The first of Giannini's two publications, the *Opera*, is devoted to Sant'Ivo alla Sapienza (1643-1664), the chapel of the Roman university and arguably Borromini's most iconic and complex design, which Giannini represents in 46 plates. Some of these come from the acquired copper plates etched by Barrière, as with pl. VI, showing the building's myriad juxtapositions of convex and concave forms – a hallmark of Borromini's architecture – and fantastic lantern and spiral, added by the architect under the pontificate of Innocent X. Barrière's work may also be behind, among others, the well-known pl. X, presenting the chapel as organized around the shape of a bee, the famous heraldic device of Matteo Barberini, i.e. Pope Urban VIII, who was originally responsible for appointing Borromini to the project.

To round out the publication, Giannini also commissioned engravings from contemporary artists, some after Borromini's drawings and drawings by his assistant Francesco Righi (likewise acquired through the Borromini estate) and others of the building as it stood in 1720. A notable example of a later plate is the final (unnumbered), double-page engraving of the groundplan constructed on the basis of two superimposed equilateral triangles. This is a departure from Borromini's single-triangle plan and a superfluous addition (in terms of construction detail) but one that proved extremely influential to subsequent understandings of the chapel's design, and is indeed still often taken as representative of Borromini's original concept. (J. Connors, "S. Ivo Alla Sapienza: The First Three Minutes", p. 50).



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Opus Architectonicum, the second volume presented here, is devoted to the Oratorio dei Filippini, the oratory and residence quarters of the Congregation of St. Philip Neri. In contrast to the *Opera*, which involves no text apart from the publisher's short preface and captions to the plates, this volume couples 67 engravings and etchings (again a combination of earlier and later work) with an important 31-page text based on a manuscript written by Borromini and the Oratorian father Virgilio Spada (1596-1662) in 1646-1647 (MS C.II.6 of the Archivio della Congregazione dell'Oratorio a S. Maria in Vallicella). This text, titled "Piena relatione della fabbrica", provides an account of the design and construction of each room and is enriched with insight into Borromini's creative process and the relationship between patron and architect. Spada amassed 37 drawings for the monograph but was never able to realize its publication (F. Borromini, *Opus architectonicum*, ed. J. Connors, pp. lxxxii-lxxxv). Giannini presents it here and includes a Latin translation to accompany the Italian text, thus providing the basis for the "new" title, *Opus Architectonicum*.

Giannini's publications are of fundamental importance to Borromini studies, often pointing up the great historical complexity of the material they enclose. They might also be considered a response to the broader European context of the publisher's time. On this point, the inclusion, in both works, of the famous engraved portrait of Borromini with the Supreme Order of Christ – one of few images of the architect – is particularly noteworthy. Highly similar to the fictive portrait of Palladio in Giacomo Leoni's 1716 translation of the *Quattro Libri*, it may represent, as Connors convincingly argues, a rebuttal to contemporary Neo-palladian condemnation of Borromini as expressed in, among others, Colen Campbell's attack on the architect as having "endeavoured to debauch Mankind with his odd and chimerical Beauties" (C. Campbell, Introduction to *Vitruvius Britannicus*, 1715).

A. Blunt, *Borromini*, London 1979; J. Connors, *Borromini and the Roman Oratory*, New York 1980, esp. pp. 263-269 (cat. 89-90); 281-282 (cat. 104); 285-288 (cat. 110); J. B. Scott, "S. Ivo alla Sapienza and Borromini's Symbolic Language", *Journal of the Society of Architectural Historians*, 41 (1982), pp. 294-317 (esp. pp. 298-299); J. Connors, "Sebastiano Giannini: Opus Architectonicum", B. Contardi – G. Curcio (eds.), *In Urbe Architectus: modelli disegni misure: La professione dell'architetto in Rome 1680-1750*, Rome 1991, esp. pp. 207-209; Idem, "S. Ivo Alla Sapienza: The First Three Minutes", *Journal of the Society of Architectural Historians*, 55 (1996), pp.38-57; F. Borromini, *Opus architectonicum*, ed. J. Connors, Milan 1998; J. Connors, "Francesco Borromini. La vita (1599–1667)," R. Bösel – C. L. Frommel (eds.) *Borromini e l'universo barocco*, Milan 1999, pp. 7-21; J. M. Smyth-Pinney, "Borromini's Plans for Sant'Ivo alla Sapienza," *Journal of the Society of Architectural Historians*, 59 (2000), pp. 312-337; K. Downes, *Borromini's Book, the 'Full Relation of the Building' of the Roman Oratory*, Wetherby 2009.

The Soranzo-Smith copy
Printed on large blue paper

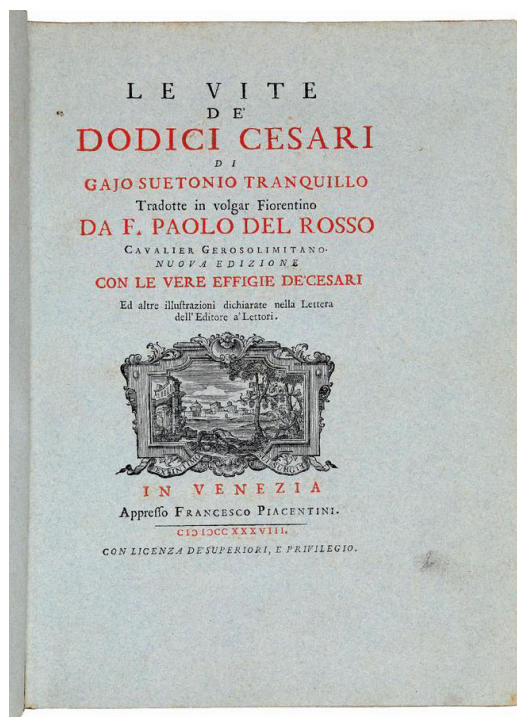
9

Svetonius Tranquillus, Gaius (70-126). Le vite de' dodici Cesari... Tradotte in volgar Fiorentino da F. Paolo Del Rosso Cavalier Gerosolomitano. Nuova edizione con le vere effigie de' Cesari Ed altre illustrazioni... Venice, Francesco Piacentini, 1738.

Folio (296x215 mm). Printed on blue paper. [2], XIX, [1], 377, [3] pages. Complete with the last blank leaf. Title-page printed in red and black. Half-title within a frame executed and signed by John Baptist Jackson (1701- ca.1780). Woodcut vignette on the title-page, fine *cul-de-lampe*. Each *Vita* is introduced by a large woodcut medallion portrait after the series executed by the Flemish artist Hubert Goltzius (1526-1583). Contemporary vellum, over pasteboards. Spine with five raised bands, double morocco lettering- piece, title and imprint lettered in gilt. Gilt edges. A very fine, wide- margined copy, printed on strong paper, partly uncut.

Provenance: Venetian senator Giacomo Soranzo (1686-1761; ownership inscription on recto of front flyleaf, '1743 Di Giano Soranzo'); British Consul in Venice Joseph Smith (ca. 1682-1770; large ex-libris on the front pastedown; his sale *Bibliotheca Smithiana*, Venice 1755, p. CCCLVIII, "la stessa, tradotta dal suddetto, con le vere Effigie de' Cesari (cavate da Goltzio) ed altre illustrazioni. Ven. per Francesco Piasentini [sic] 1738. 4. c. gr. turchina. leg. *Oll.*"). The rear pastedown bears a cutting taken from an unidentified sale catalogue 'Splendida copia, una delle poche stampate in carta grigia. Leg. orig. in piena perg. taglio dorato, Con un belliss. Ex-libris di Joseph' Smith, British [sic] Consul, at venice'.

USD 8,500



A superb copy, printed on strong blue paper, of this famous historical work, divided into eight books and containing the biographies of twelve Roman emperors, from Julius Caesar to Domitianus. The well-known artist John Baptist Jackson (1701–ca.1780) is responsible for the fine border framing the half-title.

The portraits of Roman Emperors, or “le vere effigie dei Cesari” – as the Venetian printer Piacentini states in his preliminary address – are by anonymous designers and engravers and closely reproduce the outline of Hubert Goltzius’ series of medallions, originally executed in chiaroscuro,

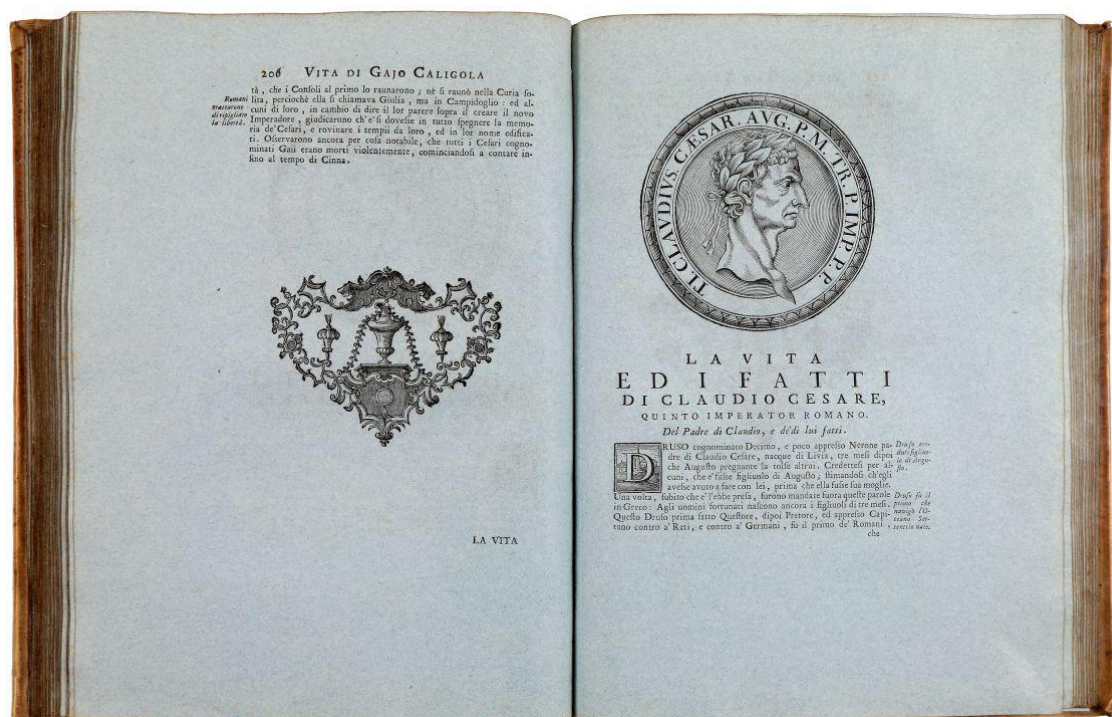
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which first appeared in the volume *Vivae omnium Imperatorum Imagines*, published in Antwerp in 1557.

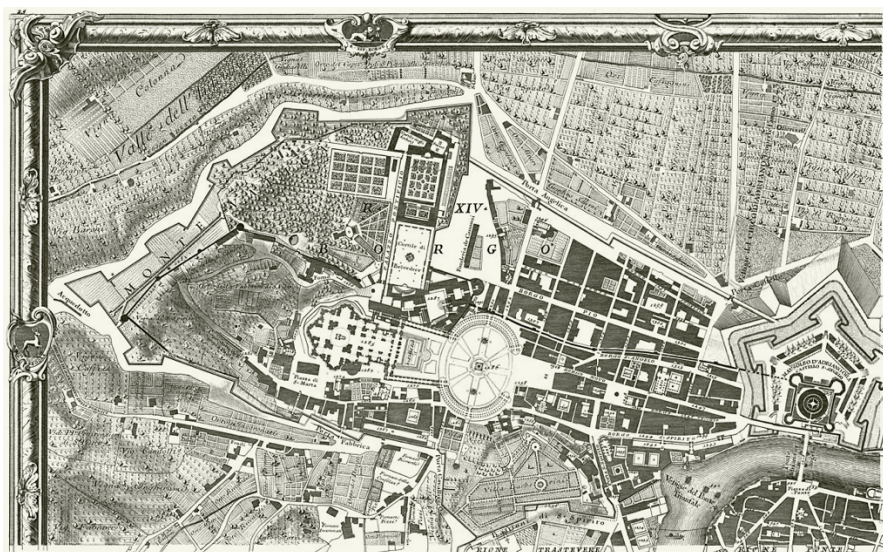
The volume has a very distinguished provenance, having once belonged to Joseph Smith, a great lover of paintings and books, and patron to the famous artist Canaletto. Smith spent his life in Venice, and in 1744 was named British Consul of the city. Smith's library was sold at auction in 1755, while his celebrated art collection was purchased by King George III in 1762. Prior to Smith's ownership, this fine copy of the *Le vite de' dodici Cesari* had been in the possession of the Venetian patrician and senator of the *Serenissima* Giacomo Soranzo, one of the greatest collectors of books printed on blue paper.

Brunet v, p. 584; Gamba 1669; Morazzoni, *Il libro illustrato veneziano del Settecento*, p. 255 (listing only the octavo edition); J. Kainen, *J. B. Jackson, 18th Century Master of the Color Woodcut*, Washington, D.C. 1962, p. 29; F. Vivian, *The Consul Smith Collections*, Munich 1986; M S. Morrison, "Records of a Bibliophile. The Catalogues of Consul Joseph Smith and some Aspects of his Collecting", *The Book Collector*, 43 (1994), pp. 27-54; M. Zorzi, "La stampa, la circolazione del libro", P. del Negro – P. Preto (eds.), *Storia di Venezia, dalle origini alla caduta della Serenissima*, viii, Roma 1998, pp. 801-860; L. Hellinga, "Il Console Joseph Smith Collezionista a Venezia per Il Mercato Inglese", *La Bibliofilia*, 102 (2000), pp. 109-121.



Nolli, Giovanni Battista (1701-1756). Nuova Pianta di Roma data in Luce. Nuova Pianta di Roma Data in Luce da Giambattista Nolli l'Anno MDCCXLVIII. [Rome], Giambattista Nolli, 1748.

Seventeen bi-folios printed only on recto, comprising engraved title-plate; engraved “Avviso al lettore”; 12 folded double-page engraved and etched maps that assemble to form a large map of Rome; four folded double-page engraved indexes (one numerical and one alphabetical). Detailed physical description and price available upon request.



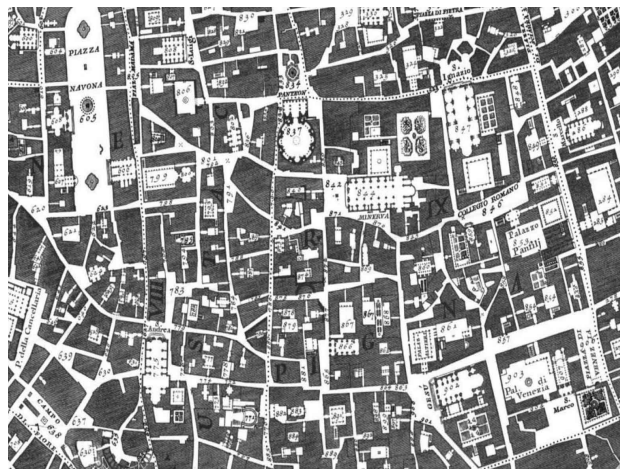
The finest eighteenth-century plan of Rome, a landmark in the history of cartography and the first plan of the city to use the north-south geographical convention. The “Nolli Map” is widely celebrated for its remarkable detail and accuracy, presenting a definitive record of the Eternal City, including a complete survey of its antique remains, at the height of its cultural and artistic developments.

The map consists of twelve double-page etched and engraved plates accompanied by four double-page indexes (one alphabetical and one numerical), an engraved title page, and an “Avviso al lettore.” A bound publication was originally intended, hence the pagination in the upper corner margins of each plate, but never materialized; the sheets are therefore presented loose as published and can be assembled to make a large wall map of approximately four square metres.

The surveyor and architect Giovanni Battista Nolli began work on the map in 1736, following a commission by its dedicatee Pope Benedict XIV, with the goal of demarcating Rome’s fourteen traditional *rioni*. It proved enormously useful in this regard: Count Bernardini used

the original drawing of the plan from 1744 in his redefinition of the *rioni* borders, while the large *pianta*, published in 1748, continued to be used in governmental planning until the 1970s. Revered for its comprehensiveness and attention to detail, the plan represents Rome's ancient walls and urbanized centre, as well as the *disabitato*, ie., the uninhabited area in between. Across these areas the viewer finds an exhaustive number of monuments, churches, theatres, courtyards, stairs, etc., even ferry boats and cargo crafts. In total 1,320 doubly indexed sites are included, each represented with meticulous care, noting, for example, the direction of river flows, which drains were open and closed, and the otherwise imperceptible asymmetry in the Spanish Steps.

The way Nolli presents this information is central to the map's historical importance and continued legacy. As opposed to the prevalent bird's-eye-view model, Nolli was among the earliest Roman cartographers to use an ichnographic mode of representation, in which built space is shaded and unbuilt space left white (or void). Private buildings are thus shaded grey and he used darker



grey or black to indicate extant ancient monuments, leaving white outlines to signal those that were no longer extant. But he also included an extra layer of still more nuanced information: in addition to leaving white all exterior public spaces (such as streets, *piazze*, and palace courtyards, all generally open to the public until the 1970s), he further used white to indicate semi-public building spaces, as with the interiors of theatres or churches. The result was a landmark in city planning that presented viewers with a continuum of generally accessible space, and thus a new way to engage with the city.

Designed with the conceit of a scroll, the plan is set within an elaborate rococo border decorated with emblems of the fourteen *rioni*, with more elaborate ornamentation below the map by artist Stefano Pozzi (ca. 1699-1768). Here Pozzi juxtaposes ancient and modern Rome in two strikingly effective ways: first by placing iconic buildings and figures of each period at either side of the map, and second by using putti to highlight the various tools and methods Nolli employed in its development. Particularly noteworthy is the presence of the magnetic compass, of great importance given that Nolli's was the first plan of Rome to be oriented according to magnetic north, rather than the conventional astronomical north. The second state

of the map, presented here, makes this particularly clear through the addition of the letter “M” on a compass rose in front of the Lateran basilica, which is explained in the only other change between the first and second states, a small “Avvertimento” added to the right edge of the map: “Avvertimento La linea T.M. nella Stella dei Venti indica la linea Meridiana Astronomica La piccola Saetta nota la linea Meridiana della Bussola” (“Notice The T-M line in the wind star [compass rose] indicates the astronomical Meridian line [True North] The thin arrow denotes the Meridian line of the compass [Magnetic North]”).

BAL RIBA, 2311; Frutaz, pls. 396-420; Millard, pp. 234-239; F. Ehrle, *Roma al tempo di Benedetto XIV: La pianta di Roma di Giambattista Nolli del 1748*, Vatican City 1932; J. Pinto, “Origins & Development of the Ichnographic City Plan”, *Journal of the Society of Architectural Historians*, 25 (1976): 35-50; E. P. Bowron – J. J. Rishel, *Art in Rome in the Eighteenth Century*, Philadelphia 2000, pp. 137-139; J. Maier, *Rome Measured and Imagined: Early Modern Maps of the Eternal City*, Chicago 2015, pp. 213-218; J. Maier, *The Eternal City: A History of Rome in Maps*, Chicago 2020, pp. 135-139.



At age twenty-three... he already had the talent of a genius

— Robison —

11

Piranesi, Giovanni Battista (1720-1778). Prima Parte di Architetture e Prospettive inventate ed incise da Giambattista Piranesi architetto veneziano, tra gli Arcadi Solcindio Tiseio. [Rome, late 1760s-early 1770s]. (bound with:) **Idem. Antichità Romane de' tempi della Repubblica, e de' primi Imperatori, disegnate, ed incise da Giambattista Piranesi architetto veneziano: e dallo stesso dedicate all'Ill.mo e Rev.mo Sig. Monsig. Giovanni Bottari Cappellano segreto di N.S. Benedetto XIV. Uno de custodi della Biblioteca Vaticana, e canonico di S. Maria in Trastevere. Parte prima.** Roma, si vende dall'Autore dirimpetto l'Accademia di Francia, [1748, but late 1760s-early 1770s].

Two works in one volume, folio (330x465 mm). **I.** Seventeen etched plates. Watermarks: Robison 39 (late 1760s-early 1770s). **II.** Thirty etched plates (two titles, dedication to Giovanni Gaetano Bottari dated 20 July 1748, two plates of inscriptions and index, and twenty-five views). Watermarks: Robison nos. 17 and 36 (late 1760s-early 1770s). This copy also includes nine etchings taken from other Piranesi works: four from the 1753 edition of the *Trofei* and ten etchings, printed on five leaves, from a 1760s edition of the *Opere varie*. Eighteenth-century half-calf. Spine with gilt title and volume numbering on double morocco lettering-pieces. Binding worn and rubbed, corners and extremities of the spine damaged. A very good, wide-margined copy. Book block partly detached from the binding.

USD 45,000

I. Second edition, fifth issue of Piranesi's first work: a record of the young engraver's first encounter with the antiquities of Rome and of his difficulty in giving visual form to its immense grandeur. The series presented here, according to Robison, represents the second of six editions and is in the fifth of eight issues.

“Piranesi's first published work. As such, it is a remarkable production. Granted that some of its thirteen plates are little more than pleasant exercises in a set tradition, others are strikingly inventive, extraordinarily successful in their complex compositions, and remarkably sophisticated in their harmonious technique. Clearly, Piranesi learned and developed further, but the level of the first publication at age twenty-three shows he already had the talent of a genius” (Robinson, p. 12).

The first edition of the *Prima Parte* was printed in 1743 and comprised thirteen plates and a letter-press dedication. Piranesi did not publish a second part, but in the following years he etched other plates similar to the original thirteen and revised the entire work. Between 1743 and 1749 six different issues of the first edition appeared on the market. During the 1750s and 1760s Piranesi made a few changes to the plates and, by 1761, when he finally moved to a large house in Strada San Felice, from which he published and sold his prints for the rest of his

life, the second edition of the *Prima Parte* was ready. He then continued to work on the series until his death in 1778, producing eight issues of this second edition. All subsequent editions of the work are posthumous.

As often happens with copies of the second edition, in the present volume the seventeen plates of the series are followed by other prints taken from different series: four are taken from the *Trofei* of 1753 (*Facciata d'un Gocciolatojo in piano; Parte di una cornice di marmo; Capitello di marmo, il quale co' l'altro; Capitello di marmo nel Palazzo Mattei*), and ten from the *Opere varie* (after 1761): *Appartenenze d'antiche terme; Veduta d'uno de' circhi antichi* (reduced version of the large frontispiece to vol. III of the *Antichità Romane*); *Ponte trionfale* (reduced version of the large frontispiece to vol. I of the *Antichità Romane*); *Braccio di città pensile* (reduced version of the large frontispiece to vol. IV of the *Antichità Romane*); *Idea delle antiche vie Appia e Ardeatina* (reduced version of the large frontispiece to vol. II of the *Antichità Romane*); *Ingresso d'un antico ginnasio; Scuola antica architettata alla Egiziana e Greca; Portici tirati d'intorno ad un foro; Rovine d'antichità Egiziana e Greca* (upright), and *Idea d'un atrio reale* (upright).



Carcere oscura con Antenna pel supplizio de' malfattori. Sono da lungi le Scale, che conducono al piano e vi si vedono pure all'intorno altre chiuse carceri.

II. First edition, a later issue probably printed in the late 1760s and early 1770s, of the complete series, in first state, of this precocious manifesto of Piranesi's historical study of the antiquities of Rome. “From the purely artistic side there is scarcely anything more attractive in Piranesi's work than this early series” (Hind). The series is divided into two parts, each opening with its own title-page: the first shows Roman antiquities in Rome; the second Roman antiquities outside Rome. The series was reprinted around 1765, with the addition of two plates, under the title *Alcune vedute di archi trionfali et altri monumenti*.

H. Foucillon, *Giovanni Battista Piranesi*, eds. M. Calvesi and A. Monferini, Bologna 1967, pp. 287-290; A. M. Hind, *Giovanni Battista Piranesi: A Critical Study*, London 1978, pp. 75-76, 78-83; A. Robison, *Early Architectural Fantasies: A Catalogue raisonné of the Etchings*, Chicago 1986, pp. 65-112; *Philobiblon, One Thousand Years of Bibliophily*, no. 239.



12

Piranesi, Giovanni Battista (1720-1778). *Veduta della Piazza di Monte Cavallo* (View of the Piazza del Quirinale with the Statues of Horse Tamers in side view), from *Vedute di Roma*.

Etching, ca. 1748–60, 395x545 mm. Third state (of six). Printed on thick Roman laid paper, untrimmed.

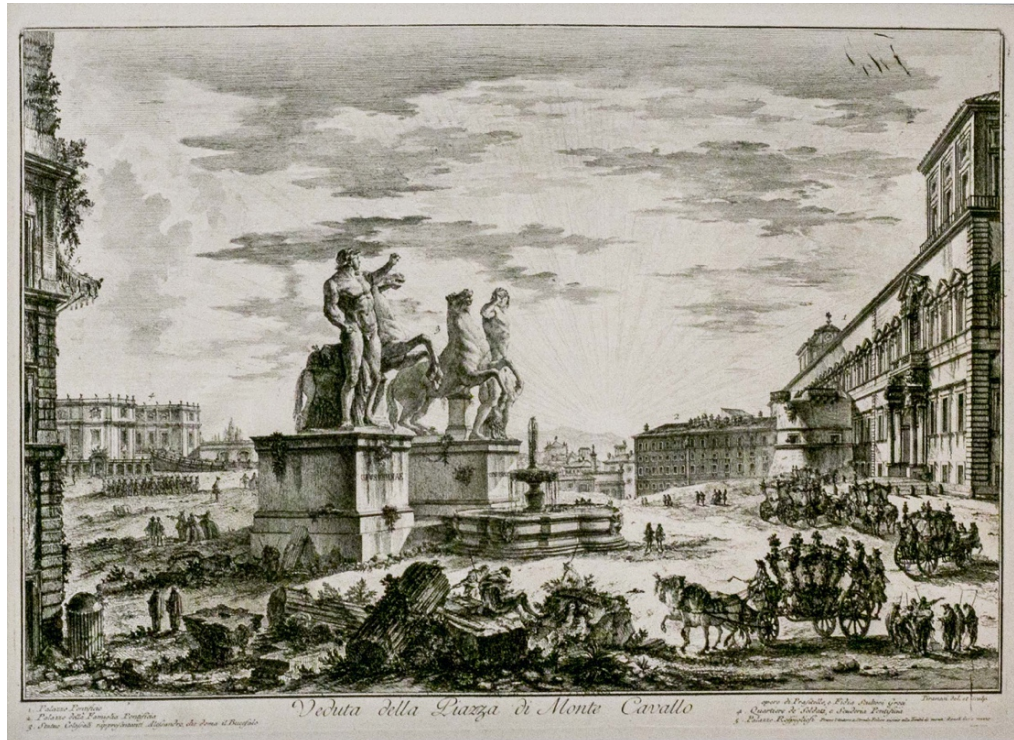
\$3,000

Piranesi began his most famous series, *Le Vedute di Roma*, in 1747 and continued to create plates for it until his death in 1778. City and landscape views known as *vedute* were especially popular in the eighteenth century as travellers on the Grand Tour sought to commemorate their travels and prove their prestige with representations of prominent cultural sites they had visited

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on their journey. Rome was among the most important stops on the Grand Tour, and many artists sought to provide its wealthy visitors with monumental souvenirs of its many cultural delights, though Piranesi's views outranked them all.



These highly original, dynamic compositions often play with perspective and dramatic lighting contrasts to aggrandize the landmarks of contemporary and Ancient Rome, as beautifully exemplified by his *Veduta della Piazza di Monte Cavallo*. Here Piranesi presents the group of buildings responsible for housing different branches of the papal bureaucracy, explained in a key provided by the artist on either side of the title. A manipulation of two-point perspective allows the composition to highlight the concentration of papal power within the square, now known as the Piazza del Quirinale, but the focus above all is on the colossal sculptures in the centre, which provide the title for the etching as well as, at this point, that of the piazza. Piranesi informs the viewer that these two statues represent Alexander the Great taming his horse Bucephalus, and he attributes their creation to the famous ancient Greek artists Phidias, the main designer of the Parthenon. The veneration of ancient architecture is furthered with a host of ancient fragments in the foreground and fantastic rays of sunshine stretching into the sky in the background.

Hind 15.

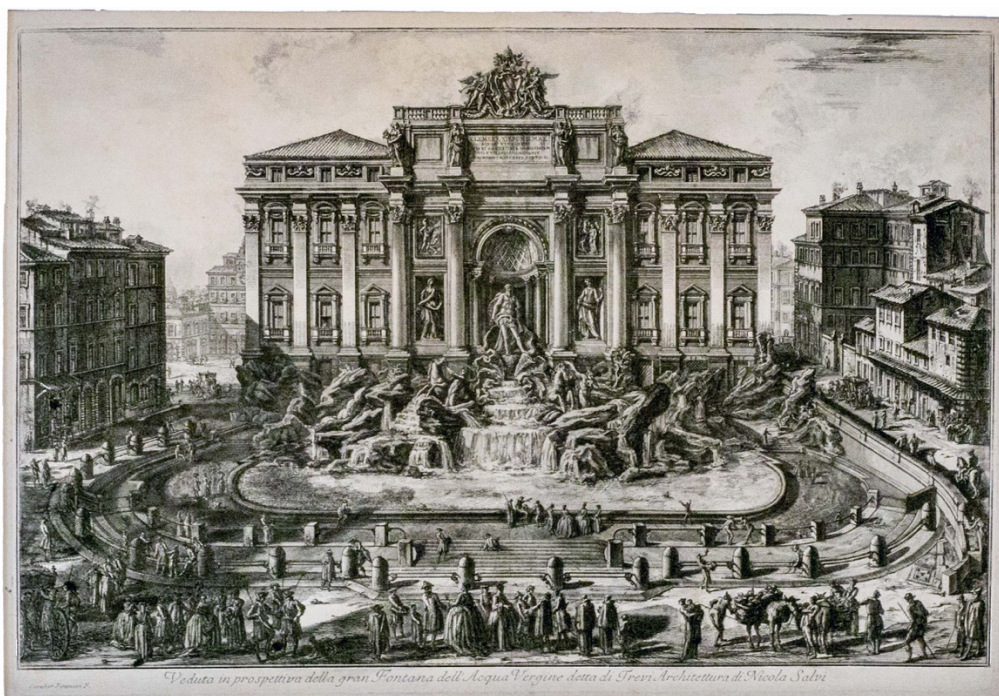
Piranesi, Giovanni Battista (1720-1778). Veduta in prospettiva della gran Fontana dell'Acqua Vergine detta di Trevi Architettura di Nicola Salvi (Perspective View of the Large Fountain of the Acqua Virgine, called the Trevi Fountain Architecture by Nicola Salvi), from *Vedute di Roma*.

Etching, ca. 1773, 475x705 mm. First state (of three).

\$4,200

While modern architecture serves more of a backdrop for ancient sculpture in the *Veduta della Piazza di Monte Cavallo*, in the second of two views of the Trevi Fountain it is the latter modern endeavour that takes centre stage. Here that most ambitious of the Baroque fountains of Rome, designed by Roman architect Nicola Salvi (1697-1751), Piranesi's friend as well as a fellow member of the Accademia degli Arcadi is magnificently enlivened, bursting forth from the ancient grounds of the Eternal City. Shadows pervade over the figures in the foreground, keeping the light focused on the elaborate fountain and the masterful feat of hydraulics that allows it to channel water from the ancient *Acqua Vergine* aqueduct into the small square. Owing to the particularly cramped setting, Piranesi used an elevated perspective to present the structure, further aggrandizing it within its urban context.

Hind 104.



Piranesi, Giovanni Battista (1720-1778). The Arch with a Shell Ornament, from *Carceri d'Invenzione (Imaginary Prisons)*. Rome, [Bouchard], (c.1750).

Etching, ca. 1749-50. 405x545 mm. First state (of seven, per Robinson; of three, per Hind), before the addition of the signature and plate number, and the extensive alterations to the composition. A clear impression in fine detail with plate tone, a soft central vertical fold.

\$9,800

Piranesi's *Le Carceri d'Invenzione* is an impressively imaginative series of etchings with which the artist's name is also irrevocably associated. Translating from Italian to "prisons of the imagination" or "imaginary prisons," this series presents dramatic amalgamations of space with arches, vaults, and stairways that lead nowhere or everywhere through convolutions of perspective and warped scales, making for dark and mysteriously labyrinthine "places."

Like the *Vedute*, Piranesi continued working on the series. This first state of *The Arch with a Shell Ornament* presents a wonderfully "simplified" version of the famous plate, since the composition was later extensively altered. Here the relative simplicity of the composition underlines the daring originality of Piranesi's vision, which from the start shows a great willingness to move beyond what might be expected.

Hind 27, Robison 37, Focillon 34; W-E. 36.

