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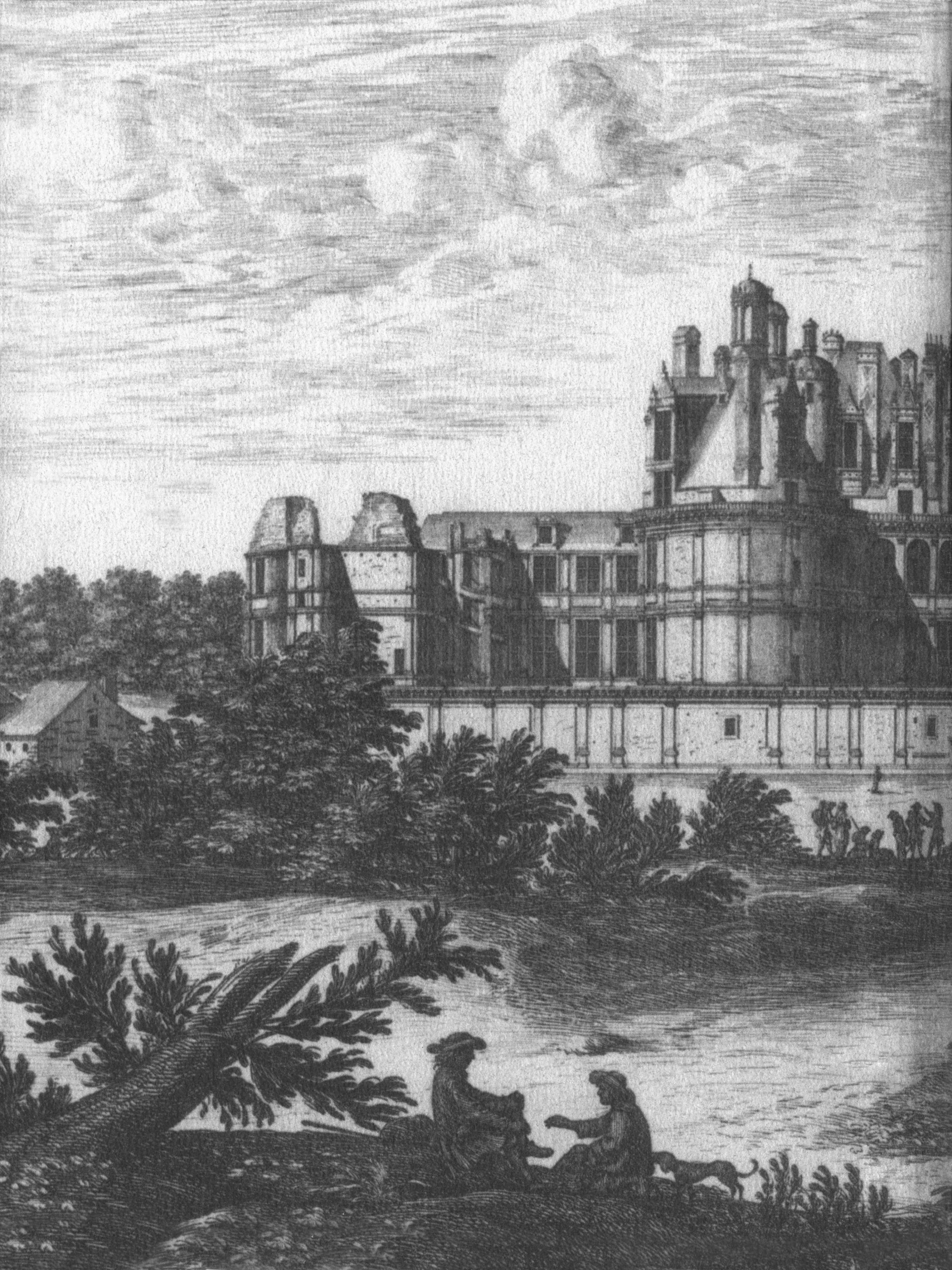
FRENCH BOOKS

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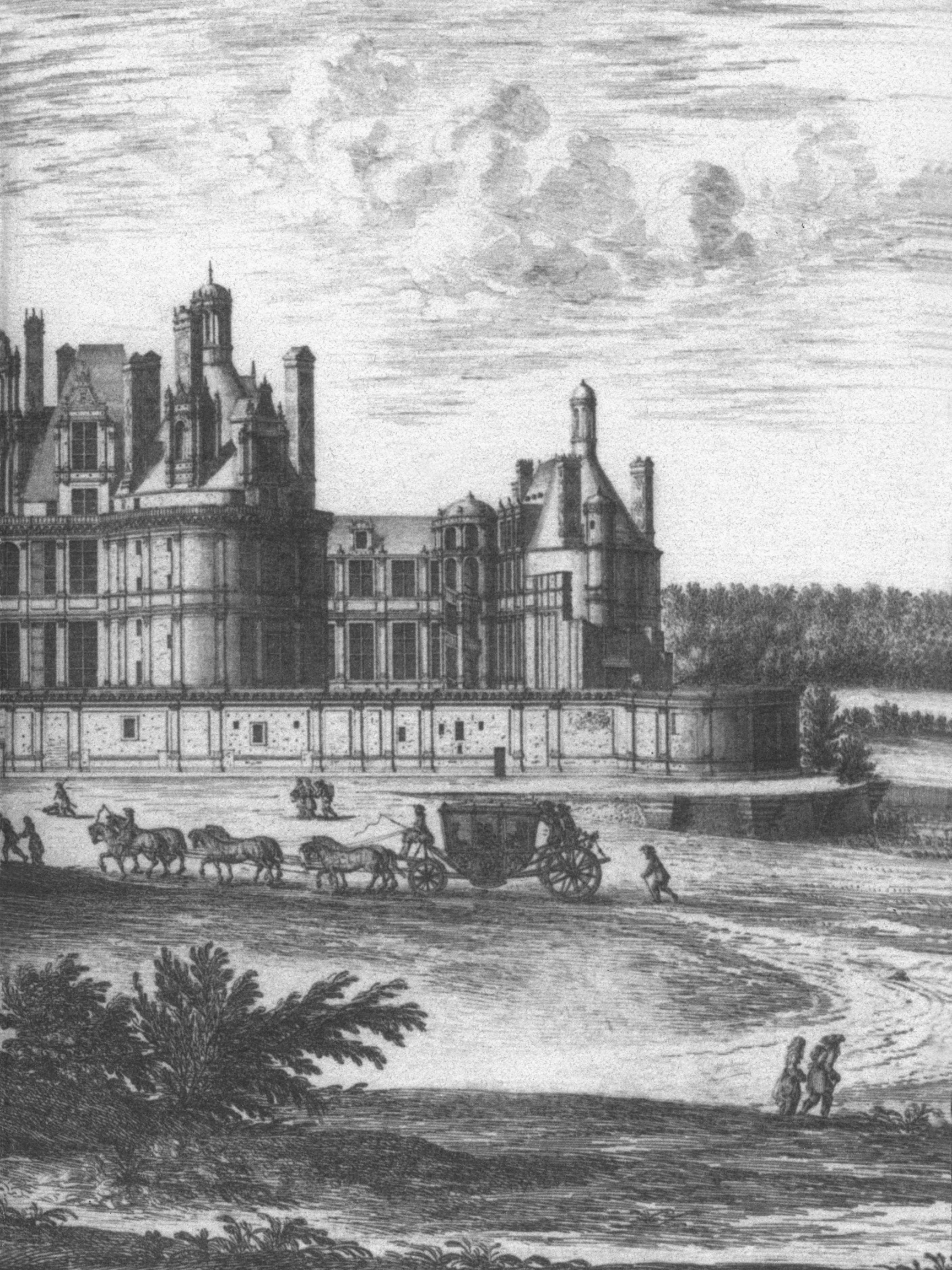
*Sixteenth through  
Nineteenth Centuries*













THE MARK J. MILLARD  
ARCHITECTURAL COLLECTION

*Volume I*

*French Books, Sixteenth through Nineteenth Centuries*







THE  
MARK J. MILLARD  
ARCHITECTURAL  
COLLECTION

VOLUME I

*French Books*  
*Sixteenth through Nineteenth Centuries*

*Introduction and catalogue*

DORA WIEBENSON

*Bibliographic descriptions*

CLAIRE BAINES

NATIONAL GALLERY OF ART • WASHINGTON  
GEORGE BRAZILLER • NEW YORK

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# FOREWORD

**L**IKE ALL GREAT MUSEUMS, THE NATIONAL GALLERY OF ART IS A collection of collections. Since opening its doors in 1941, the Gallery has lived with the inspiration of Andrew Mellon's dream: that his gift of art treasures to the nation should be only the beginning of the collections; that an essential part of the value of his gift should lie in its being a catalyst for the future generosity of others.

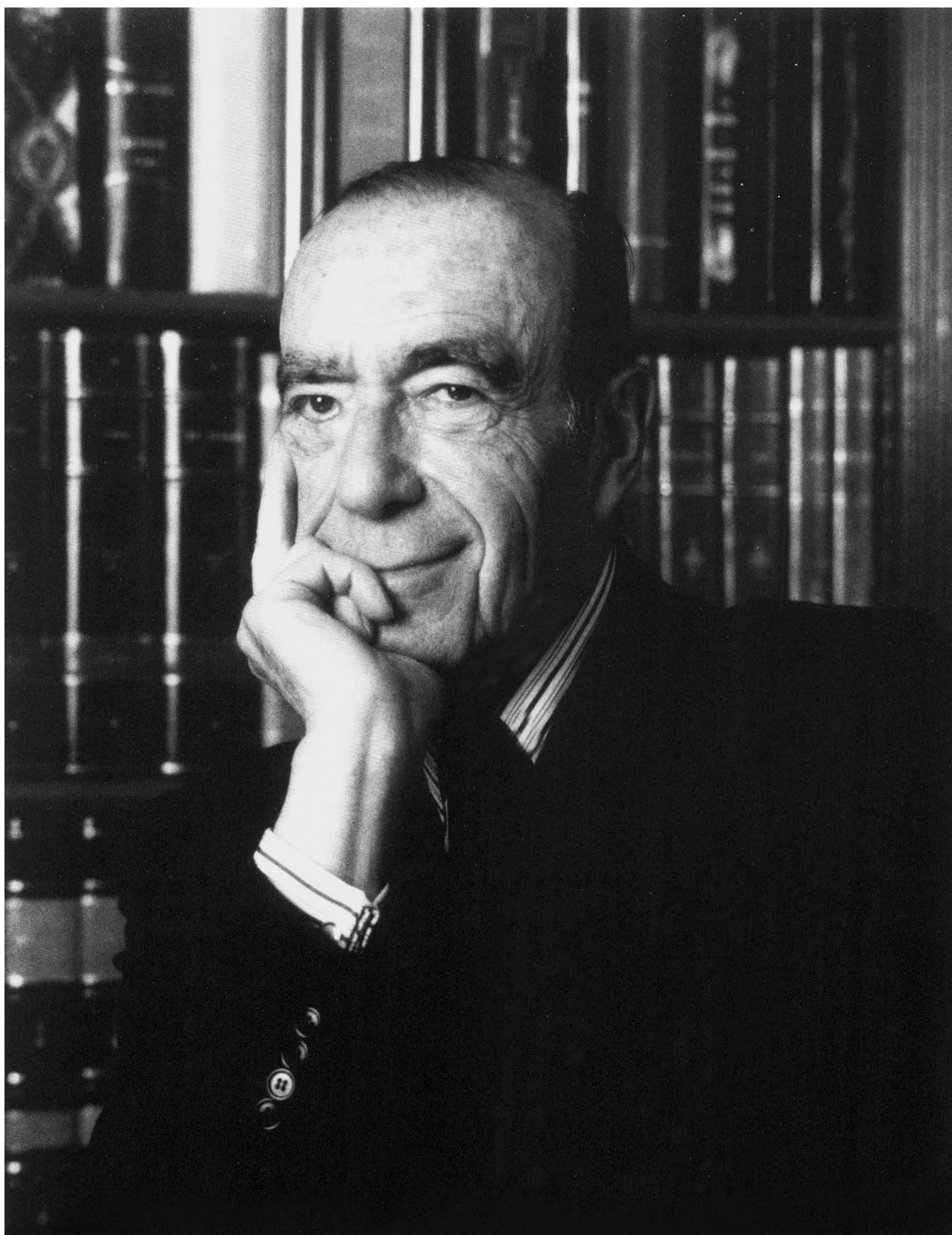
Mark Millard is one of those in Andrew Mellon's dream. He belongs among the group of inspired and generous individuals praised by President Roosevelt at the dedication of the National Gallery: "The true collectors are those who feel they can never own, but only gather and preserve for all who love them, the treasures they have found." We also want to thank Mark Millard's widow, Liselotte, for her interest in the collection and encouragement in bringing it to publication.

Claire Baines and Dora Wiebenson take credit for opening a window onto this illuminating and engaging world of French illustrated architectural publications. Besides providing careful scholarly documentation, Baines' bibliographical entries emphasize the visual aspects of these books, identifying artists and engravers and encouraging the study of collaborative efforts in the preparation of print illustrations. Wiebenson's presentations discuss the historical and artistic contexts for these books, including their theoretical and practical contributions. We have also emphasized the artistic value of this collection by including numerous reproductions from the books that illustrate page design and ornamentation as well as prints that range from royal chateaus to rococo wall designs to comparisons of the architectural orders.

Many people have collaborated on this first of four volumes on the Millard Collection. For their vision, ongoing interest and guidance, or expertise in a particular field, we acknowledge the contribution of each of the following: Suzannah Fabing, head of the division of research on collections until summer 1992 and now director of the Smith College Museum; Frances P. Smyth and Mary Yakush, editor-in-chief and senior editor; designer Dana Levy of Perpetua Press; Judith Rice Millon, volume editor; Maria Tousimis and Samantha Williams of the editors office; Margaret Grasselli, curator, Virginia Clayton, associate curator, and Gregory Jecmen, assistant curator, of old master prints; J. M. Edelstein, former chief librarian, and now at the Getty Center for the History of Art and the Humanities; Neal Turtell, executive librarian; Frances Lederer, reference librarian, and Thomas McGill Jr. of inter-library loans; Ruth Philbrick, curator of photo archives, as well as Barbara Chabrowe and Wendy Cole; and Ariadne DuBasky, keeper of the key of the library rare book room. We take this occasion to thank the Gallery's department of visual services for their major contribution to this catalogue, and our special thanks to Dean Beasom for his reliable sharp focus.

Our final acknowledgment is reserved for Andrew Robison, Andrew W. Mellon senior curator, who enjoyed many years of book talk with Mark Millard, who was the enthusiastic proponent for the Millard Collection to come to the National Gallery, and who has advocated exacting standards for the preparation of these volumes.

EARL A. POWELL III  
Director



MARK J. MILLARD 1908–1985

# PREFACE

**M**ARK J. MILLARD formed one of the finest private collections of rare illustrated books and bound series of prints on Western European architecture, design, and topography. The collection, approximately 560 titles in more than 750 volumes, focuses on the most beautiful and influential prints and books published between the end of the fifteenth century and the beginning of the nineteenth century. They are largely in first or early editions, mainly in fine condition, frequently with beautiful contemporary bindings, and often of remarkable provenance. The Millard Collection is appropriately strong in the classic French and Italian publications, with a good proportion of the major British works. It is unusual, especially in this country, in its forceful representation of German publications, including Austrian and Swiss, and it also has interesting groups from the Netherlands and from Spain, as well as examples ranging as widely as Scandinavia, the Czech Republic, and Russia.

Mark Millard had a distinguished career in the world of finance, but he was also a man of extraordinarily serious and broad interests in history, literature, and culture. Long a dedicated photographer, his keen eye was drawn to formal composition, architectural lines, space, and design. He delighted in seeing and strolling around beautiful and striking buildings and urban spaces, both in the old world and in the new. That interest came together with his love for fine books in the late 1950s, as he began, gradually, to purchase some older series of views and cityscapes. In the early 1960s the major portion of the fabled Mewes collection of architectural books was offered for sale by a Paris dealer. Having been sent advance galleys of the catalogue, Mark Millard seized the opportunity, acquiring a great number of the classic and rare books and suites of prints. From that solid base he continued to collect avidly until his death.

I have frequently heard his financial colleagues praise his business acumen, but I knew Mark Millard primarily as a collector and connoisseur. However, I suspect it was the same breadth of vision, sense of unlimited possibilities, sophisticated courtesy, and gentle, warm directness which made him so successful and such an enjoyable colleague in both fields. We got to know each other initially because of our mutual love for Piranesi. What struck me immediately on my first visit to Mark was his delicate balance between the justified pride which any collector takes in the quality of works he has acquired and, something more unusual, Mark's sincere desire to know the real truth about his volumes regardless whether that information gave pleasure or pain.

While he wanted the truth, Mark also had a lot of fun with his books. He delighted in the thrill of the chase and pleasure at acquisition of some rare and beautiful treasure. I believe we competed only once, unbeknownst to both of us, over a very obscure but beautiful series of architectural fantasies at an even more obscure Italian dealer's; and we both loved the fact that he had been quicker than the Gallery and got to the prize first—which, of course, he generously thought would come to the Gallery eventually anyway! But pride never confused Mark's unselfish view that any item could always be considered for improvement. Thus, he distressed me one day by beginning with the

news he had given up his beautifully illustrated four volumes of Blondel's *Architecture Française*, which I thought a deliciously pristine copy in contemporary quarter calf, and then smiling with the surprise that he had found an even more pristine and even larger copy in an elegant contemporary red morocco!

In the end, however, it was from the distinctive cultural and intellectual qualities of these books that Mark Millard drew his primary pleasure. He saw his collection as an integrated whole, artistically combining all aspects of architecture: theoretical treatises on history and design, practical treatises for construction, ornament patterns for embellishment, surveys of fine and famous monuments, views of buildings in situ—including temporary structures erected for royal ceremonies, and even topographical surveys of entire cities and provinces. In one major example, Mark's French books, Dora Wiebenson's introduction following this preface shows just how comprehensive the Millard Collection is for combining all these elements to give a picture of the fascinating interweaving of intellectual and practical trends in architecture. And it was these possibilities which led Mark eventually to believe his collection should live on in a major public institution where collectors, students, and scholars could throughout the future use the great works of the past for understanding and enjoyment.

Following Mark Millard's vision, and his initial lead with a generous donation in 1981, many people contributed to make it possible for the National Gallery of Art to acquire the Millard Collection. Mark himself made several further and major donations, and generous financial support was also received from the Morris and Gwendolyn Cafritz Foundation, Leon Hess, John A. Masters and James K. Gray, Ralph Landau, and Metta R. Rehnberg. As Mark had hoped, we plan to publish a catalogue on the Collection, of which this first volume discusses the French books. Further volumes are in preparation and are expected to appear in three installments: Central, Northern, and Eastern European; British; and Italian and Spanish. In addition to our continuing temporary exhibitions using volumes from the Collection, as well as our constant visitors to consult them in our library and study room, we at the National Gallery hope that these scholarly catalogues will provide yet another type of use and access to a great artistic and cultural resource entrusted to our care by generous donors and especially by this far-sighted and munificent collector.

ANDREW ROBISON  
Andrew W. Mellon Senior Curator



# AN INTRODUCTION TO FRENCH ARCHITECTURE

**T**HE RICH HOLDINGS IN THE MARK J. MILLARD ARCHITECTURAL Collection at the National Gallery can be considered a formal manifestation of French classical architectural design and theory during almost four centuries of its development. This introduction will assemble these publications according to typology and context to demonstrate how they are evidence of changing attitudes and of infinite adaptability to the needs and fashions of the times in which they appeared. The books approach architecture in different ways and are intended for different types of readers; their content and format shed new light on the architecture they describe.

The story of French architectural publications begins with the importation of Italian Renaissance ideas to France in the fifteenth and early sixteenth centuries, when a new interest in classical architecture was placed within a scholarly humanistic context rather than a practical, professional one. Thus the unillustrated Latin-language edition of Alberti's *De re aedificatoria* (1512) in the Millard Collection represents far less an interest in the revival of the craft of ancient building for modern times than it does the revival and emulation of a classical literary type.

By the 1540s a new type of architectural publication took precedence over these exclusive, idealistic, and antiquarian editions. Its source was again Italian—the work of the architect Serlio—but now related to the practice of architecture. Serlio's contribution to the literature of architectural publications is seminal, not only in France but throughout Europe. Of his books on architecture, three (Books 1, 2, and 5, represented in first French editions in the Millard Collection) received simultaneous French and Italian editions in the third quarter of the sixteenth century. They would be used as models for several centuries for the adapting of antique ornament and building types to modern architecture. Books 1 and 2, on geometry and perspective, became the basis for all later books on these fields of instruction in the art of representing the three-dimensional object. Books 3 and 4, on the orders, established a precedent for pattern books on architectural ornament, and the unpublished Book 6, on domestic architecture, was as influential on later architectural publications as were published works on the topic.

For a brief moment in the mid third of the sixteenth century, these two currents of classical humanism and practical professionalism were united. Among those French publications in which an attempt was made to reconcile these two disparate attitudes toward classical architecture—in this case, with popularizations of famous classical architectural texts—are Jean Martin's French translations of Alberti's treatise (1553) and of Vitruvius' treatise (1547), both in the Millard Collection. But one of the most outstanding unions of humanist tradition and interest in practical architecture is represented by the work of the humanist scholar and Serlian-trained architect Guillaume Philander. His annotations of Vitruvius' book (beginning in 1544 and produced in six editions during the sixteenth century) is similar in its annotated format to that of antiquarian and humanist publications. Yet its content is practical, concerned with technical information gleaned from his interpretations as an architect of the Vitruvian text. Philander's annotations would become peripheral to the development of architectural literature after the second half of the

sixteenth century, although his work was always known, and in the last third of the seventeenth century Claude Perrault would recall Philander's scholarly, antiquarian method in his great Vitruvius translation.

Other types of architectural publications that focus on the dual themes of humanist knowledge and architectural practice also emerged in the mid-sixteenth century. Of these, the most important, and one that is represented in the Millard Collection by several editions, is Philibert de L'Orme's treatise on architecture (1568, with later editions) in which the author specifies that the architect must be both an expert in the practice of architecture and a learned scholar. In his encyclopedic treatise he includes both material on contemporary (Italian) theory of classical architecture and traditional (French) information on technical craft practices of stereotomy and carpentry. The most immediate contribution of de L'Orme's treatise was a system of presentation of instruction on the specialized craft of stereotomy. His treatise is mentioned by all later authors of publications on the subject: the Millard Collection contains Francois Derand's *Architecture des voutes* (1643) and Mathurin Jousse's *Le secret d'architecture* (1642), both heavily indebted to de L'Orme. In addition, and perhaps of even greater importance than de L'Orme's inclusive approach, which is surely the forerunner of this related type, is the *cours d'architecture*, initiated in 1675 by François Blondel.

After the mid-sixteenth century the humanists continued to control only one publication type related to architecture, in which they now were responsible only for the thematic content. This publication type was the recording of royal ceremonies, represented in the Millard Collection by the poet Simon Bouquet's publication in 1572 of the entry of Charles IX into Paris. In this book the humanists associated with literary academies clearly dominate the determining of the program, which was carried out by artists, decorators, and architects. The artistic illustrations are subordinate to the humanist text, although later examples of this type shift the emphasis to the visual material.

Despite a lingering impact of humanistic studies on architectural publications, after 1550 the majority of French architect-authors began to turn from a dependence on these studies and methodology to a development of their own versions of classical architecture. Their publications were now designed for the instruction of patron, artist, student, and craftsman and relied at least partly on the format established by Serlio's books. Some publications that dealt with architectural topics and were produced in the sixteenth and seventeenth centuries developed specific topics first introduced by Serlio. Thus his Books 3 and 4, on the orders, are the source for Hugues Sambin's book on terms (1572); Alexandre Francine's book on the orders as their rules are applied to doors and gates (1640); and Jean Barbet's book on chimneypieces (1633). Serlio's influence may even extend to Pierre Le Muet's translation of Palladio's Book 1 on the orders (first published in 1645), in which the orders are presented in a format useful as a practical handbook. Because of its applicability, Le Muet's book achieved numerous French and English editions. Serlio's Book 2, on perspective, was the model for Jean Cousin's *Livre de perspective* (1560) and Jacques Androuet du Cerceau's *Perspective* (1576), both in the Millard Collection. Even some eighteenth-century publications still faintly recall their Serlian prototype, although they were now mainly published for the use of students and amateurs rather than for the practicing craftsman. Of these the Millard Collection includes a *Perspective* by Jean Courtonne (1725) and another by Edme-Sébastien Jeaurat (1750).

The most prominent and by far the most influential of the sixteenth-century architect-authors is Jacques Androuet du Cerceau, whose series of undated engravings provided models of ornament, furniture, and metal design for artists and craftsmen of his time and were the archetypes for later similar publications. In addition, his splendid folio volumes on modern building types (published between 1559 and 1572) and on the great houses of France (1576, 1607)—which are related to Serlio's unpublished Book 6—were prototypes for



the folio volumes on private architecture of the seventeenth and eighteenth centuries. Of these, the most immediate outcome, and the one closest to the ultimate source of all house publications, Serlio's unpublished Book 6, is Pierre Le Muet's *Manière de bien bastir* (first edition 1623), reprinted in many later editions in both English and French. It illustrates models of types of houses for all economic levels of ownership and became a fundamental reference book until it was supplanted after 1728 by a new, encyclopedic type of French house publication, beginning with Jombert's *Architecture moderne*. This new direction shows less concern for the economic status of the owner than for a thorough exposition of the design and practical technology needed to build a house.

Androuet du Cerceau also contributed specifically to the development of such publication types as books on technology and applied mathematics, for he illustrated Jacques Besson's *Theatrum instrumentorum* (first published in 1569), and he influenced the architectural designs of Jacques Perret's *Fortifications* (1601), which was still (following the earliest sixteenth-century publications) intended for perusal by scholars and amateurs rather than as an instructional tool. These two works, along with Jean Errard's *Fortification démontrée* (first edition 1594), form a new type of splendidly illustrated book that combines the theory of specific technologies with elegant illustrations. The eighteenth-century extension of this type is represented in the Millard Collection by two beautifully illustrated books celebrating scientific achievements: Germain Boffrand's representations of the casting of the bronze statue of Louis XIV (1743) and Carbur de Ceffalonie's report on the transportation of the large stone base for Falconet's equestrian statue of Peter the Great in St. Petersburg (1777).

The development and cross-fertilization of sixteenth-century publication types would continue for several centuries. But a virtual explosion of wholly new publication types began to occur precisely in the year 1650. The Millard Collection has the good fortune to contain all the major examples. They center on a new type of author: the antiquarian-scholar and bibliophile who was also connoisseur, amateur, and, eventually, powerful taste-maker. These authors at first were conservative and concerned themselves with a deliberate policy of the restoration of the theory, form, and spirit of sixteenth-century humanistically oriented architectural publications. But although their orientation could be considered reactionary, the format, method, and concepts presented by these authors initiated a new look at architecture that would divorce all later publications in this field from those works published prior to 1650, despite their continued typological similarity.

Two persons stand head and shoulders above other contributors to these new book types. The first, Roland Fréart, Sieur de Chambray, is the central figure in the inception of these new types of publications; the second, Jean-Baptiste Colbert, Louis XIV's minister of finance, is the sponsor for the later stage of their development. The most influential of this group of innovative publications is Fréart de Chambray's *Parallèle de l'architecture antique et de la moderne* (1650). It is an impartial compilation of the proportions of the classical orders as they are determined by modern architects, and it promotes an understood attitude, never fully stated, in which the orders are interpreted as a basic element of architecture that invests the entire building with their proportional "characters." As a publication type it was the basis, and a reference, for almost all later books on the orders, and its thesis became fundamental to French academic principles. The *Parallèle* would be an esteemed and cited work by authors of architectural theory associated with French academic classical tradition for the next 150 years.

Fréart de Chambray contributed in two other instances to the first stage of this new movement in architectural publications. His literal French translation of Palladio's *Quattro libri*, also published in 1650, which included illustrations taken from the original plates of the Italian edition, initiates a period of

revival of the original sixteenth-century architectural treatises. The publication was later imitated by Charles d'Aviler in his translation of Scamozzi's Book 6 (1685) on the orders, in which, again, illustrations were taken from the original plates. Even Claude Perrault's first French edition of Vitruvius (1673) followed the tradition of the literal, encyclopedic, antiquarian revival of earlier publications, as exemplified by Fréart, although Perrault arrived at very different conclusions using this method than had his prototype.

Fréart de Chambray is also connected with the publication of Leonardo da Vinci's treatise on painting (1651), which had been illustrated by Nicolas Poussin. The subject suggests one source for this seventeenth-century reconstruction of the principles of the art of antiquity—the classicizing theories of Poussin, which were endorsed by Fréart as well as by his colleague André Félibien. Félibien's *Entretiens* (first edition 1666–1668) includes sections on architectural taste along with a reverential treatment of Poussin's paintings. As a new type, one that is oriented in literature and directed to a new reader, the amateur of art and taste-setter, Félibien's *Entretiens* (“conversations”) are unique among the publication types in the Millard Collection. Félibien's work, dedicated to Colbert, represents a watershed between the first antiquarian phase of these publications and their expansion into the publications officially sponsored by Colbert and associated with Louis XIV, in which themes initiated in the 1650s are redefined and developed.

Another type of publication, and one which did not respond to an aesthetic ideal, appeared in the mid-seventeenth century. It was concerned with the application of universal mathematical principles, surely founded in Cartesianism, to replace tradition and practical craft practices. The principles, first proposed by the mathematician Gerard Desargues in 1636, were taken up from 1640 by Abraham Bosse. His vehement promotion of Desargues' system, which contradicted traditional guild and academic methods, led to his expulsion from the Académie Royale de Peinture et de Sculpture and to a ban on his attempt to continue as an educator: it did, however, turn him to the production of his monumental achievement—the beautifully engraved compilation of student exercises and instructions based on his own theories, which were collected under the title of *Traité des manières de dessiner les ordres* (1664, reprinted 1684). Bosse's work would seem to be unique among architectural publications. Its orientation was not progressive, despite Bosse's claims of scientific rationalism. But at least two later prominent architect-theoreticians would make responses to this publication, and its implications for later eighteenth- and nineteenth-century developments in architecture go far beyond the scope of this collection. Meanwhile, the “official” solution to the standardization of the crafts was not that of Bosse but of André Félibien, whose encyclopedic publication on the principles of these crafts related to architecture, painting, and sculpture (first edition 1676), became a useful, practical handbook serving to record, standardize, and provide principles for traditional crafts aligned with the arts.

The second wave of new architectural publication types of the later seventeenth century was sponsored by Colbert. It developed within the framework of the broader, literary-oriented debate concerning the superiority of ancient or modern authors, a debate which must be seen in the context of establishing an artistic style suitable to represent the monarchy of Louis XIV. The quarrel was initiated with the architectural publications of Claude Perrault, doubtless in consultation with his brother Charles, who would later be responsible for setting off the better-known literary quarrel. This new phase in the development of architectural publication types is still close to that of the earlier group. As we have seen, Claude Perrault's first French edition of Vitruvius (1673) was in the tradition established by Fréart de Chambray.

Perrault's *Ordonnance* (1683) was a response to Fréart de Chambray's *Parallèle*. But Perrault, in contrast to the uncritical comparisons of different proportional systems of orders by the earlier author, proposed a selection of



the best proportions of each of the five orders into a definitive set of proportions and ornaments. In the *Ordonnance*, as in his abridgment of the Vitruvius translation (1674, with many later editions and translations), Perrault proposes a simplified, thoroughly “modern” polemic, in which he promotes custom, taste, and fashion rather than the universal, unalterable laws believed traditionally to be embodied in ancient architecture. The Vitruvius abridgment, a small, thin pocketbook, suitable for rapid reference, was intended for use by the amateur as a guide to informed taste. The type which it initiated for the amateur developed in the eighteenth century into architectural treatises concerned wholly with architectural taste.

Although Bosse and Perrault present, almost simultaneously, statements opposed to traditional academic theory and practice, their points of departure and the systems they endorse are unrelated. But both may have been responded to by the first director of the Académie d’Architecture, François Blondel, who represents the “ancient” side of the debate. Blondel’s *Résolution des quatre problèmes* (1673) may well be in part produced as a response to Bosse’s *Traité*, for Blondel’s essays embrace traditional mathematics and present empirical solutions unassociated with the abstract formulae of Desargues. Blondel’s publication is the closest in format to that of Bosse of any major French publication of the second half of the seventeenth century: both Blondel’s and Bosse’s works are magnificently engraved volumes in which specific problems are discussed in separate sections. And Blondel’s essays include several on problems in drawing and proportions that are also presented, but differently, by Bosse. Not until Pierre Patte’s *Mémoires* appeared in 1769 would there be another major publication in this genre of superbly illustrated essays on engineering, mathematics, and proportions.

Blondel’s response to Perrault is more apparent. In the final volume of his *Cours d’architecture* (1675–1683) he specifically answers Perrault, defending the humanist-based architectural tradition against the “modern” theory that Perrault developed in the *Ordonnance*. Blondel, too, recalls Fréart de Chambray’s *Parallèle* as a source for his theory, and it is possible that in his *Cours* Blondel attempts to revive a major sixteenth-century publication, as had Fréart, using de L’Orme’s *Architecture* as a model.

Fréart de Chambray’s *Parallèle* was also influential on Antoine Desgodets’ *Edifices antiques* (1682), which was produced as another solution to the problem of architectural proportions—that of the measurement of classical remains. It consists of a series of measured drawings of the remains of the ancient monuments of Rome and comparisons of these measurements with those of earlier modern authors. Although Desgodets’ book is surely in the tradition of Fréart de Chambray’s *Parallèle*, Fréart does not choose one proportional system over another, while Desgodets develops, inadvertently, an absolute proportional system, like Perrault’s, but achieved from a literal realization of academic standards of taste. Desgodets’ method was enough out of tune with his time that it would not be fully recognized until the mid-eighteenth century, with the commencement of the archaeological publications of Greece.

Even Augustin-Charles d’Aviler’s *Cours d’architecture*, first published in 1691, with many later French and German editions, did not escape the influence of Fréart de Chambray. D’Aviler’s work is an extraordinary hybrid. It was originally intended as a French translation of Vignola’s *Cinque ordini*, and thus descends from the mid-century publications concerned with the antiquarian revival of sixteenth-century treatises, initiated with Fréart de Chambray’s translation of Palladio, and continued by d’Aviler with his own translation of Scamozzi’s Book 6. The *Cours* is surely also indebted to de L’Orme’s *Architecture* for its encyclopedic scope and treatment of the material and can be associated with François Blondel’s *Cours*. And it is also in the spirit of André Félibien’s *Principes*, for at least half of both these works are composed of glossaries of technical terms, both are concerned with explanations and

systematizations of the building crafts to aid the layman, and both are oriented toward domestic architecture. Like the *Principes*, d'Aviler's treatise is concerned with the practical application of architectural method rather than with the academic refinement of an abstract proportional system. Above all, in a section on the house, the author reaches out to the interests of the private patron. He establishes an orientation toward a new reader that would be fundamental for architectural publications in the eighteenth century.

One very late addition to Fréart-inspired publications occurred in the eighteenth century. It both continues the family of publications derived from sixteenth-century treatises on the orders (such as Fréart's translation of Palladio and d'Aviler's translation of Scamozzi), yet departs totally from their antiquarian, imitative agenda. This is Jacques-François Blondel's publication of Vignola's *Cinque ordini* (1757), the most charming, original, and inventive of all the many Vignola editions produced. Here Blondel elaborates on the orders, with illustrations of rococo figures and genre scenes that are usually relegated to popular eighteenth-century publications that show views of royal houses or cityscapes.

Despite the great impact of these innovative treatises, the bulk of architectural material that was published from the end of the seventeenth century consists of examples of built architecture, instruction books on domestic architecture, and pattern books of architectural ornament. These, too, form a part of the search for a style associated with the French monarchy. Behind them lies the contribution of Androuet du Cerceau.

Among the most magnificent illustrations of built architecture in the Millard Collection are those resulting from the decision to record the property and building activity of the king in a collection of illustrations. To this end, the Cabinet du Roi was established by Colbert in 1670. The Cabinet is represented in the Millard Collection by several superb folio volumes, including Félibien's *Grotte de Versailles* (1676); two publications on the Invalides—one, engravings of Jules Hardouin Mansart's measured drawings of c. 1680, and the second, Jean Marot's 1683 engravings; by engraved illustrations of Charles Le Brun's designs for the Petite Galerie du Louvre (1695), the Tuileries and the Galerie d'Apollon (1710), and the Escalier des Ambassadeurs (not printed until c. 1725); as well as by individual illustrations scattered throughout other volumes in this collection, such as views of the royal chateaus by Israel Silvestre. The ancestor of these illustrations is ultimately Androuet du Cerceau's publication on the great houses of France.

Another type of publication, developed from Androuet du Cerceau's books on country houses, parallels the illustrations of the Cabinet du Roi and is oriented toward the general public, the amateur, and the traveler. This type begins with Jean Marot's great collection of the buildings of France, issued probably during the 1670s. It was incorporated later into Jean Mariette's *Architecture française* (1727) and later yet augmented and systematized by Jacques-François Blondel (1752–1756). All three publications announce a distinct French national style and taste. Marot also produced architectural illustrations in a smaller, oblong format (the *Petit Marot*) that is continued in the eighteenth century in a subtype recording the holdings of the king, but surely designed for sale to the general public. Now the architecture is enhanced by figures animating the scene and documenting social conditions. The most prominent of these illustrator-documentors is Jacques Rigaud. Other artists in the Millard Collection who produce similar scenes include Gilles de Mortain and Antoine Aveline, whose illustrations were published, respectively, in 1716 and 1730.

One group of eighteenth-century publications gives detailed information on the practical aspects of the building and decorating of the private house. Its immediate ancestor is Pierre Le Muet's *Manière de bien bastir*, still being published in the eighteenth century. The format for *Architecture moderne*, published by the editor Jombert in 1728, is taken directly from Le Muet's book.

But now Jombert introduces essays on aspects of construction associated with domestic architecture. A prototype for this practical development may be d'Aviler's *Cours*, which would receive two new revised French editions (1738 and 1756) in which its section on domestic architecture would be enlarged. These editions must surely be associated with the developed stage of the domestic architecture publications, represented here by house publications by Jacques-François Blondel (1737) and Charles Etienne Briseux (1743) that include detailed instructions on the principles of architecture and on types of designs, construction, and materials for the private house.

The conservation of format and even illustrations from the past is clearly of the greatest importance in many early eighteenth-century publications. The most extreme conservatism is found in the publications recording cities. Jean Boisseau resurrected the sixteenth-century topographical engravings of Claude Chastillon, which he published in 1641. And one of the finest examples of eighteenth-century cartography to be produced in France, Michel-Etienne Turgot's 1734–1739 record of the city of Paris, based on earlier mapping techniques, was the last of the conventional bird's-eye perspective maps to be produced.

Records of royal ceremonies also retain elements from the sixteenth century. Two royal publications, the coronation of Louis XIV (1655), and his entry into Paris (1662), continue Simon Bouquet's sixteenth-century publications of Charles IX's entry into Paris. But this publication type was altered in the eighteenth century when it was transformed into splendid, sumptuous folio productions of royal events. The Millard Collection includes the *Sacre* of Louis XV (1723), which is the model for all later publications associated with royal ceremonies of the *ancien régime*: the great Jacques-François Blondel publications of the fêtes for the marriages of the dauphin in 1745 and 1747; Johann Martin Weis' illustrations of the fête held in Strasbourg to honor Louis XV on his visit; and Emmanuel Héré's designs for the holdings of Stanislaw Leszczyński (father-in-law of Louis XV) in the Lorraine (1750–1753). Intended to provide a record of a royal ceremony, especially of a coronation, these ceremonial publications evolved from their original role as a record of the authority of the monarch revealed through the elaborate ceremonies attached to his inauguration. They would become elaborate, folio-sized souvenirs produced for a more general public that was both included in the engravings and probably intended as purchaser. The final octavo remnant of this splendid type is the publication of the coronation of Louis XVI (1775), in which the book reverts to the original purposes of these publications—the historical recording and illustrating of the major ceremonies of that occasion. But the format is now small, and the illustrations are but a shadow of the past glory of this publication type.

In a related series concerned with the recording of municipal projects, the format and content was altered in the second half of the eighteenth century owing to the growing emphasis on accuracy of recording and on public improvements. Pierre Patte's *Monuments* (1765) and Victor Louis' publication of the theater at Bordeaux (1782) were among the last of this publication type to record the grandeur of public projects. At the same time, interest in Paris became attached to needed urban reforms, as with Guillaume Poncet de la Grave's report on Paris (1756). By the end of the century Edme Verniquet, in his 1795 plan of Paris, was concerned with mathematical accuracy and systematic measurement in a purely utilitarian project that is a strong contrast to Turgot's Paris plan published sixty years earlier.

One type of publication that achieved wide viewing and permitted great artistic independence was the popular and much used pattern book on architectural ornament. The type was surely modeled on Androuet du Cerceau's engravings, published in *cahiers*. Its development parallels, though with a less doctrinaire posture, the efforts within the Académie Royale d'Architecture to produce a national model for architectural style. Indeed, these engravings of

ornament played a major role in the determining of fashion and taste in the later seventeenth and eighteenth centuries.

The most prolific and inventive of the artists contributing to this type, and represented in the Millard Collection, is Jean Le Pautre. For the court of Louis XIV, he successfully established an ornamental style based on Italian baroque models. His name became synonymous with Louis XIV taste. His brother Antoine was less successful in his attempt to establish a similar architectural style with his most baroque of all French publications, *Les oeuvres d'architecture* (1652/1653), but his work belongs to the early, independent phase of the new developments, and it was superseded by the work of architects such as Perrault, with strong connections to Colbert, and by a more theoretical, national, architectural agenda.

Le Pautre was followed by such younger ornamentalists as Jean Berain, whose designs (also in the Millard Collection) participate in the shift from public, monumental display to private, popular taste. Publications in a full-blown, popular rococo style, in which the models of ornament and decoration were intended for the private house, swiftly followed. These are represented in the Millard Collection by Nicolas Langlois' series of plates, *Architecture à la mode* (c. 1700–1716), a book of fashionable architectural and ornamental designs; by Gilles Marie Oppenord's three large publications of the 1730s and 1740s on rococo ornamentation; by Juste Aurèle Meissonnier's stunning *Oeuvres* (c. 1740, but begun in the 1730s), including models for ornament, furniture, garden design, and fêtes; and even by F. Cornille's pattern book (c. 1750) on rococo church ornament and furnishings. The neoclassical architectural ornament developed by Delafosse (1768) still remains within this tradition. Indeed Delafosse even continues seventeenth-century prototypes with his use of iconographical motifs.

The work of the painter-ornamentalists Claude Gillot and Antoine Watteau, in association with the architectural bookseller and publisher Jean Mariette, also represented in the Millard Collection, contributes to these publications of architectural ornament in the rococo style. The type was continued even to the end of the eighteenth century, and late members are represented in the Millard Collection by the publications of the delicate, nature-oriented ornament of Gilles Paul Cauvet (1777) and of Pierre Ranson (1778–c. 1780). Even Le Rouge's publication of designs from Sir William Chambers' *Designs of Chinese Buildings* (1776, from the English original of 1757) must be considered as an extension of this popular rococo pattern book.

In the eighteenth century the innovative publications on architectural theory of the second half of the seventeenth century were transposed into popular essays on taste, still using as their basis the theory embodied in the great publications which were their source. They are represented here by the treatises of the Abbé Jean-Louis de Cordemoy (first edition 1706); of Charles Etienne Briseux (1752, reprinted in 1796); and the innovative *Livre d'architecture* of Germain Boffrand (1745). The impact of these publications is much greater than the aggregate few slender volumes of this type would indicate; they form the basis for our understanding of the theory of architecture during the progress of the century. They are all concerned with the development of arguments initiated between Blondel and Perrault. Cordemoy followed and popularized the theories developed in Perrault's *Ordonnance*; Briseux reiterated the conservative theories of Blondel; and Boffrand achieved a personal and innovative reconciliation between conservative and “modern” views with the substitution of a literary source (Horace) for the traditional architectural treatises—elliptically returning, incidently, to the sixteenth-century premises of early French architectural publications.

The type of the *cours d'architecture*, derived from the courses taught in the Académie Royale d'Architecture and initiated by François Blondel, was transformed in the latter part of the eighteenth century in Jacques-François Blondel's *Cours d'architecture* (1771–1777). The new direction came from the

influence of the “unofficial” d’Aviler *Cours* (the only *cours* not to originate from the official Académie Royale), and of the *Encyclopédie*, to which Blondel contributed. In his *Cours*, Blondel recorded, as had the authors of previous *cours*, both published and unpublished, the lessons which he had taught at the Académie Royale, extended into a comprehensive (in this case, encyclopedic) architectural theory.

By the end of the century universal education of a purely practical nature began to be of interest. De Rozoi’s *Ecoles gratuits de dessin* (1769) reminds us of the extent of practical education and of the development of an educational system completely separate from that of the Académie Royale d’Architecture. By the first years of the nineteenth century, architects would teach academic architectural principles to a student body for whom it would be necessary to systematize, simplify, and rationalize the structures, educational material, and method of the Académie Royale. Among these educators, Jean-Nicholas-Louis Durand’s contributions are outstanding. His *Recueil et parallèle des édifices* (1800), although not specifically a student text book, offers a new system of typology for architecture and a new set of pragmatic values which do away with traditional academic concepts.

Although the breakdown of the classical tradition is generally associated with the nineteenth century, a completely different type of publication, unrelated to architectural publication types, began to appear by the end of the seventeenth century. Claude Du Molinet’s *Cabinet* (1692), a publication devoted to the indiscriminate collecting and recording of objects of historical and scientific curiosity, heralds the type. The *Cabinet* displays intellectual curiosity that centers on the scholarly interests of clerics and the commencement of the secularization of their concerns. The interest was centered on the Benedictine congregation of Saint-Maur. One of the most distinguished scholars of this group, but an exception to its generally medieval interests, was Bernard de Montfaucon. His publication, *Antiquité expliquée* (1719–1724), in opposition to the traditional dependence of scholars on classical literature and concern with recorded historical events, developed a social history of antiquity, reconstructed through an examination of its visual objects. Montfaucon’s publication type is unique to this collection. Although as a type it would appear to be associated with Johann Joachim Winckelmann’s *History of the Art of the Ancients* (first edition 1764, with many later editions and translations), which also concentrated on the artifact, Winckelmann explicitly states his opposition to Montfaucon’s indiscriminate collection of objects for the insight they give to social history. Instead, he elects to follow Fréart de Chambray’s aesthetic interest in the visual material for what it would indicate of national “character.”

Other Saint-Maurists pursued a study of the specific origins of their main abbey, Saint-Germain-des-Près, and a celebration of the medieval relics it contained, as in Jacques Bouillart’s *Abbaye Royale Saint-Germain-des-Près* (1724); or expanded an interest in legitimizing the antiquity of the Church to include historical studies of areas of France, as in Michel Félibien’s *Histoire de la ville de Paris* (1725). Saint-Maurists provided an exploration into a national Gothic past alternate to that of England and may well have contributed to English studies on that side of the Channel. French medieval studies, however, remained exclusive to a small group of antiquarians and scholars until the nineteenth century, when the archaeological and ultimately architectural impact moves beyond the scope of this collection.

A more immediately influential interest in new architectural and artistic material began around the middle of the eighteenth century, when French eyes, especially at first those of the painters, began to turn south to Italy. Vien’s Italian sketches (1742–1750), precious examples of which form a part of the Millard Collection, are early essays in this new direction. Later, Nicolas Ponce will publish illustrations of the paintings in the ancient Baths of Titus (1786), again concerned with painting rather than architecture. But by this

time architectural publications of a type are concerned with subjects and models that belong to a reinvocation of classicism and antiquity. Ponce's book is a unique example in the collection of a type that is peripherally related to architecture.

After 1760 architectural publications were much affected by the new interest in Italy, both ancient and modern. At this time changes in the purpose and orientation of publication types, as well as, in some cases, the development of a new, hybrid publication type, took place. A version of the pattern book appeared, paralleling the eighteenth-century publications on architectural theory, in which models of a proscribed taste, taken from ancient and modern Italian examples, were presented, mainly for the use of architectural students. The Millard Collection includes a major example, the complete collection of Gabriel Pierre Dumont's 1763 folio sets of engravings on architectural ornament, building types, and construction. In addition the collection holds Marie Joseph Peyre's *Oeuvres* (first edition 1765), a publication on architectural models drawing from Italy and Roman antiquity. These formed a new objective for the pattern book—to promote a specific style that would embrace all aspects of architecture rather than supply a seemingly endless series of models of inventive architectural ornament.

Renewed interest in antiquity resulted also in a new, hybrid publication type that borrowed from several earlier types: the treatise on architectural principles, the travel book, and the archaeological recording. A major example of this type, and in the Millard Collection, is Julien David Le Roy's *Ruines de la Grèce* (first edition 1758). It is one of the first of the great archaeological publications of the eighteenth century, all of which appeared in monumental folio volumes. It would establish the format for several new types of publications, among which the most important, and unarguably the most splendid, was the illustrated folio *voyage pittoresque*, represented in the Millard Collection by the major works of Choiseul-Gouffier on Greece (1782–1822); Jean Claude Richard de Saint-Non and Jean Pierre Louis Houel on Sicily (respectively, 1781–1786 and 1782–1789); Jean-Benjamin de Laborde on France (1781–1796); and Charles-Louis Clérissseau on the antiquities of France, of which only Volume 1, on Nîmes, appeared (1778). The type continued into the nineteenth century with Joseph Lavallée's work on Istria; Alexandre de Laborde's on Spain (1806) and on French gardens (1808); and the Commission de l'Égypte's many-volume comprehensive report on all aspects of Egypt (1809–1828). This type of publication contributed to Claude Nicolas Ledoux's extraordinary hybrid folio treatise (1804), partly a presentation of the architect's oeuvre, partly a polemical architectural theoretical statement, partly a *voyage pittoresque*, and partly an assimilation of literary material external to architecture. In it the architect arrived at a wholly new and unique publication type.

Ledoux's book appeared at the moment the French recognized James Stuart and Nicholas Revett's *Antiquities of Athens*, translated by C. P. Landon (1802–1822). The French version of the *Antiquities*, published in a reduced format, was conceived not as an eighteenth-century archaeological publication, but as a pattern book of accurate classical models. The style, however, was becoming obsolete in France even as the volumes were produced, although Jacques Ignace Hittorff was still optimistic enough to produce a French translation of *The Unedited Antiquities of Attica* (1832) as a complementary volume to the earlier *Athens* translation.

With the rise of Napoleon, some authors began to develop publication types devoted to developing and disseminating a style and building types associated with the reigning power. Louis Pierre Baltard's *Paris et ses monuments* (1803–1805) recalls the tradition of the royal house publications, with its illustrations of several of the royal chateaus. Clearly intended to celebrate and validate the reign of Napoleon, it represents a very weak revival of the past glories of France and must be seen as an unsuccessful attempt to link Napoleon with the traditional French monarchy.



It is, rather, Charles Percier and P. F. L. Fontaine, with their truly innovative designs based on a study of the monuments of modern Rome, who should be seen as continuing the spirit of the publications by such architects as Dumont and Peyre, now focused on contemporary domestic architecture and its ornament. Percier and Fontaine invented a new ornamental style, specifically associated with Napoleon I, that would become the dominant French style for the short period of his reign. Their work is represented in the Millard Collection by several influential publications that first appeared around the turn of the century.

Paul Marie Letarouilly, a pupil of Percier, would continue to develop Percier and Fontaine's interest in Italian Renaissance and baroque architecture in several publications (from 1868 to 1882) included in the Millard Collection. Their closest related type is that of the Marot-Mariette-Blondel collected illustrations of French architecture, now transformed into massive volumes of Italian Renaissance architecture. They introduced the preferred models for students of the Ecole des Beaux-Arts and other institutions influenced by its educational methods in the last half of the nineteenth century. Another of Percier's students, Achille François René Leclerc, along with his Ecole des Beaux-Arts students, produced a valuable portfolio of drawings illustrating the extension of the Roman style developed by Percier and Fontaine to projects that might form the commissions for these students in their early architectural careers.

The elements of historicism, with which the nineteenth-century revival of traditional architectural forms must be associated, are evident in the collected illustrations of the monuments of Paris by Feodor Hoffbauer (1875–1882). It is a new type of publication, responding to a new historicist and nationalist enthusiasm. Like Destailleur's work, it celebrates the past at the expense of creative and innovative design. With the revival of the tradition of French classicism, architectural publications once again will be transformed in new directions, new combinations, and new imitations.

From this brief survey of the publications of the Millard Collection it is apparent that the material has scope and depth enough to tell the story of publications on French classical architectural design and theory, and to provide superb examples of the quality and style of the illustrations they contain. Mark J. Millard assembled this splendid array of material, on all aspects of this complex field, with great vision and diligence. His forethought has resulted in its preservation as an entity at the National Gallery, where those interested in an investigation of the volumes may experience the pleasure of viewing beautiful and rare works, and find an entry into distant worlds of artists, architects, patrons, connoisseurs, and the societies in which they lived.

DORA WIEBENSON



# ABBREVIATIONS FOR FREQUENTLY CITED REFERENCES

Berlin Cat.	Berlin, Staatliche Kunstbibliothek. <i>Katalog der ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin</i> . Berlin and Leipzig, 1939
Brunet	Brunet, Jacques-Charles. <i>Manuel du libraire et de l'amateur de livres</i> . . . 6 vols. Paris, 1860–1865. Reprint. Berlin, 1922
Catalogue des estampes	<i>Catalogue des volumes d'estampes, dont les planches sont à la bibliothèque du roi</i> . Paris: Imprimerie Royale, 1743
Cicognara	Cicognara, Leopoldo, conte. <i>Catalogo ragionato dei libri d'arte e d'antichità posseduti dal conte Cicognara</i> . Pisa, 1821. Reprint. Leipzig, 1931
Cohen de Ricci	Cohen, Henri. <i>Guide de l'amateur de livres à gravures du XVIII<sup>e</sup> siècle</i> . 2 vols. 6th ed. Ed. and aug. by Seymour de Ricci. Paris, 1912
Comolli	Comolli, Angelo. <i>Bibliografia storico-critica dell'architettura civile ed arti subalterne</i> . . . 4 vols. Rome, 1788–1792. Reprint. Milano, 1964–1965
Dacier and Vauflart (DV)	Dacier, Emile, and Albert Vauflart. <i>Jean de Jullienne et les graveurs de Watteau au XVIII<sup>e</sup> siècle</i> . 4 vols. 3: <i>Catalogue</i> . Paris, 1922
Destailleur	Destailleur, Hippolyte. <i>Notices sur quelques artistes français: architectes, dessinateurs, graveurs du XVI<sup>e</sup> au XVIII<sup>e</sup> siècle</i> . . . Paris: Rapilly, 1863
Fowler	Fowler, Laurence Hall, and Elizabeth Baer. <i>The Fowler Architectural Collection of the Johns Hopkins University</i> . Baltimore, 1961
Gaetgens Lugand	Gaetgens, Thomas W., and Jacques Lugand. <i>Joseph-Marie Vien, peintre du roi (1716–1809)</i> . Paris, 1988
Geymüller	Geymüller, Heinrich von. <i>Les du Cerceau, leur vie et leur oeuvre</i> . Paris: Rouam, 1887
Graesse	Graesse, J. G. Theodore. <i>Guide de l'amateur de porcelaines et de poteries: ou collection complète des marques de fabriques de porcelaines et de poteries de l'Europe et de l'Asie</i> . Dresden: G. Schonfeld, 1864

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|-------------------------|--|
| Guilmard                | Guilmard, Désiré. <i>Les maitres ornemanistes</i> . . . 2 vols.<br>Paris, 1880–1881  |
| Mauban, <i>Mariette</i> | Mauban, André. <i>L'architecture française de Jean Mariette</i> .<br>Paris, 1945   |
| Mauban, <i>Marot</i>    | Mauban, André. <i>Jean Marot, architecte et graveur parisien</i> .<br>Paris, 1944  |
| Michaud                 | <i>Biographie universelle (Michaud) ancienne et modern</i> . . .<br><i>Nouvelle edition</i> . . . 45 vols. Paris: Madame C. Desplaces<br>. . . , 1854 [–1865]  |
| Mortimer, <i>French</i> | Mortimer, Ruth. <i>Harvard College Library Department of<br/>Printing and Graphic Arts Catalogue of Books and Manu-<br/>scripts. Part 1: French 16th Century Books</i> . 2 vols.<br>Cambridge, Mass., 1964 |
| Populus                 | Populus, Bernard. <i>Claude Gillot (1673–1722): catalogue de<br/>l'oeuvre gravé</i> . . . Paris, 1930  |
| Schlosser               | Schlosser, Julius, Ritter von. <i>La Letteratura Artistica</i> .<br>Translation of <i>Die Kunstliteratur</i> , Vienna, 1924. Trans.<br>Filippo Rossi, ed. Otto Kurz. Florence, 1964                        |
| Thieme-Becker           | Thieme, Ulrich, and Felix Becker. <i>Allegemeines Lexikon<br/>der bildenen Künstler von der Antike bis zur Gegenwart</i> . . .<br>37 vols. Leipzig, 1908–1950  |


# NOTES TO THE READER

The entries are listed alphabetically by author. Multiple titles by a single author are presented chronologically, by date of publication, with reissues following the first copy in the collection.

At the head of each entry, the author's name is transcribed from the title page or title plate. Brackets indicate either that the name has been supplied by the bibliographer or that the form and spelling have been updated. We have used the Library of Congress, with backup by the *Bibliography of the History of Art* and Thieme-Becker, as authorities for dates and vernacular form of names, hyphenation, and accents.

Titles have been transcribed from the title pages and maintain the line breaks and orthography of the original. Sections of title composed in block capitals now have a capital first letter only for each word. Line endings are indicated by a slash, and all omissions, whether occurring in the middle or the end of a sentence, are marked by three ellipsis points.

The publisher, place of publication, and date follow the title.

The accession number (e.g., 1985.61.330) indicates the date of acquisition (1985), the donor number of that year (61), and the object number (330). The greater part of the Mark J. Millard Architectural Collection is held in the department of prints and drawings. A few titles are in the National Gallery library and are identified by a call number (e.g., NGA Lib. Rare Book: DC203.72). When two or more books are bound together, a single accession number is given and assigned to the primary title. The symbol  indicates that a second or third title is bound with the principal title.

The fold of the sheet is followed by the measurement of the page size in millimeters, height preceding width. Inch equivalents follow in parentheses.

*Edition* indicates whether the book is a first edition, a reissue, a translation, and so forth.

Each entry has two sections: a bibliographic description by Claire Baines and a catalogue text by Dora Wiebenson. Under *Collation*, Baines gives the total count of leaves and the numbering of the pages. Brackets enclose sequential numbers that are not printed in the text but that she has supplied, and aggregate numbers. *Contents* contains a summary description of all parts and singularities of the book. *Illustrations* lists the number and types of illustrations and takes note of significant prints and suites and their artistic designers as well as their engravers, whose names are directly transcribed from the plate. In the bibliographic descriptions, as in the titles, the intention has been to follow closely the original text and to limit the use of *sic* to areas of possible confusion. Quotation marks are used not only to set off French but to indicate words and passages taken directly from the original. Italics are used for summary lists of plates and suites in French and for occasional French words and phrases. In the catalogue text, the modern French vernacular form is used for names and places.

The discussion under *Binding* describes the material and decoration of each volume or set.

Information on previous owners, bookplates, or inscriptions is given under *Provenance*.





# CATALOGUE

## [LEON BATTISTA ALBERTI] 1404–1472

*Libri de re aedificatoria decē . . .*

[Edited by Geoffroy Tory]

Paris, B. Rembolt [for himself and L. Hornken], 1512

1985.61.327

Small quarto: 205 x 137 (8<sup>1</sup>/<sub>6</sub> x 5<sup>1</sup>/<sub>8</sub>)

EDITION Second edition of Alberti's text; first printing in France

COLLATION 188 leaves. A<sup>8</sup>, B<sup>6</sup>, a–x<sup>8</sup>, y<sup>6</sup>

CONTENTS Leaf [i] recto, title page printed in red and black; leaf [i] verso, note to reader, "Baptista Sicul in auctoris persona Ad Lectorē"; leaf [iii] recto, Geoffroy Tory's dedication to Philibert Babou and Ioanni Alemano, dated 15 Sept. 1512; leaf [ii] verso, Politian's dedication to Lorenzo de' Medici; leaf [iii] recto – leaf [xiv] verso, table of contents and index; leaf 1 recto – leaf CLXXIII recto, Alberti's preface and text, Books 1–10, ending with colophon; leaf CLXXIII verso, printer's device

ILLUSTRATIONS This edition unillustrated; printed title above large metalcut pictorial device of B. Rembolt (Renouard 959), set into a metalcut architectural frame, the whole surrounded by ornamental metalcut strips; metalcut initials in two sizes; Hornken's metalcut shield device on leaf CLXXIII verso. This copy ruled in red throughout; initials and ornamental letters, leaf [xiv] verso – leaf IIII, only, colored in ochre

BINDING Contemporary Paris "trade" binding of blind roll-stamped calf, central panel with bands of floral ornaments enclosed within border of birds and flowers; leather ties (missing)

PROVENANCE Erased inscription on title page, "Coll. Politiani Soc. Jesu . . ."; anonymous contemporary Latin marginal annotations

REFERENCES Brunet 1: 130; Cicognara 371; Fowler 4; Mortimer, *French*, 11

1.

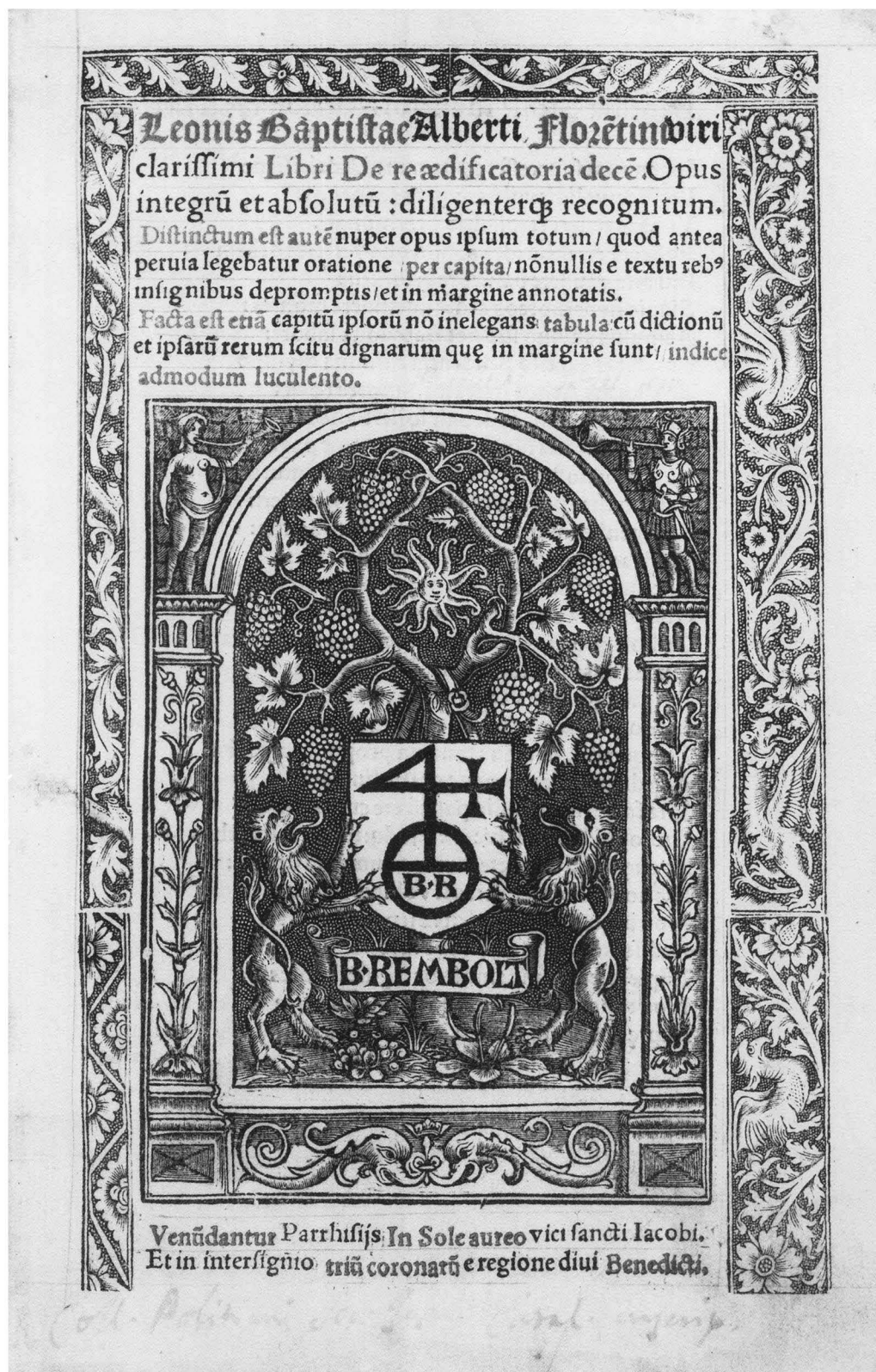
ALBERTI. *Libri de re aedificatoria decē . . .*  
Early sixteenth-century binding.  
1985.61.327

**T**HIS IS THE FIRST FRENCH EDITION OF ALBERTI'S TREATISE ON ARCHITECTURE. It is also the first edition to be divided into chapters, and the second edition to be published in any language. In addition, the editor, Geoffroy ("Geoffroy") Tory, is distinguished as the first to receive the title of engraver to the king, in 1530. Tory became acquainted with the treatise when a university colleague, Robert Dore (Duræus), gave him a copy in 1511. The good reception given in Paris to Fra Giocondo's lectures (1495 to 1505) on Vitruvius' architectural treatise may have encouraged Tory to undertake the Alberti edition. No doubt he also considered the popular publication of Giocondo's first edition, in Latin, of Vitruvius' treatise, which appeared one year before this Alberti edition.

But Tory's unillustrated Alberti is rooted in fourteenth-century French humanistic tradition, concerned with the revival and emulation of classical literature (Tory received an education in the general university curriculum and specialized in grammar) and with developing national consciousness (Tory's device, CIVIS, alludes to his ancestors who defended Gaul against Caesar). For Tory, Alberti, like Vitruvius, is an author of architecture of the classical past more than an architect of the present. This edition of the *De re aedificatoria*, with its pages hand-ruled in red, and ornamental letters, recalls the precious Latin language incunabula of Alberti and Vitruvius in the last two decades of the fifteenth century rather than the new, popular, illustrated architectural publications initiated by Giocondo in 1511.

**Bibliography** Bernard, Auguste. *Geoffroy Tory*. Paris, 1857. English translation by George B. Ives. Cambridge, Mass., 1909





1.

ALBERTI. *Libri de re aedificatoria decem* . . .  
Title page. Metalcut. 1985.61.327

## LEON BAPTISTE ALBERT [LEON BATTISTA ALBERTI] 1404–1472

*L'Architecture / Et / Art De Bien Bastir / du Seigneur Leon Baptiste Al- / bert, Gentilhomme Flo- / rentin, divisée en dix / liures, / Traduits de Latin en François, par deffunct / Ian Martin, Parisien, naguères Se- / cretaire du Reuerendissime Cardi- / nal de Lenoncourt*

Paris, Jacques Kerver, 1553  
1983.49.2

Folio: 335 x 215 (13<sup>1</sup>/<sub>8</sub> x 8<sup>1</sup>/<sub>2</sub>)

EDITION First edition in French

COLLATION 236 leaves. a<sup>8</sup>, a–f<sup>6</sup>, g<sup>8</sup>, h–z<sup>6</sup>, A–D<sup>6</sup>, E<sup>7</sup>, F<sup>6</sup>, G<sup>8</sup>, H–N<sup>6</sup> (with double-page plan, on folded leaf with signature mark “H,” bound between leaves G<sup>8</sup> and H<sup>1</sup>), O<sup>8</sup>

CONTENTS Leaf [i] recto, title page; leaf [i] verso, portrait of Alberti; leaf [ii] recto, dedication by Denis Sauvage to Henry II, on behalf of the translator, Jean Martin; leaf [ii] verso – leaf [iv] recto, verses to Jean Martin by Ronsard and others; leaf [iv] verso, Politian's dedication to Lorenzo de' Medici; leaf [v] recto, extract from Paulus Jovius, *Eglogia clarorum virorum*, on Alberti and Jean Vital's epitaph for Alberti; leaf [v] verso, privilege; leaf [vi] recto – leaf [viii] recto, table of contents; leaf [viii] verso, Latin verse by Franc. Charpilletus at the tomb

of Jean Martin; leaf 1 recto – leaf 3 verso, Alberti's preface; leaf 4 recto – leaf 228 recto, text with illustrations, Books 1–10, ending with colophon (including 3 un-foliated or incorrectly foliated plates—see below); leaf 228 verso, printer's device

ILLUSTRATIONS Printed title within woodcut strapwork border including satyrs, antique heads, masks, etc., with Kerver's initials at top. Woodcut medallion portrait of Alberti on verso of title page. 94 woodcut illustrations in the text (from vignette up to full-page, including 1 double-page). These are correctly included in the foliation with 3 exceptions: the double-page plate between leaves 184 and 185 (marked 185, and with signature mark H) and the first 2 of the 3 leaves including tower plates, which follow leaf 166 (the first of the 3 has no leaf number on its blank recto, the second is misnumbered 160 recto, the third is correctly numbered 168 recto). Ornamental woodcut initials (white against black arabesques) and headpieces. Kerver's woodcut unicorn device at end

BINDING Contemporary limp vellum, leather ties (partially missing), contemporary ms title on spine, old ms label

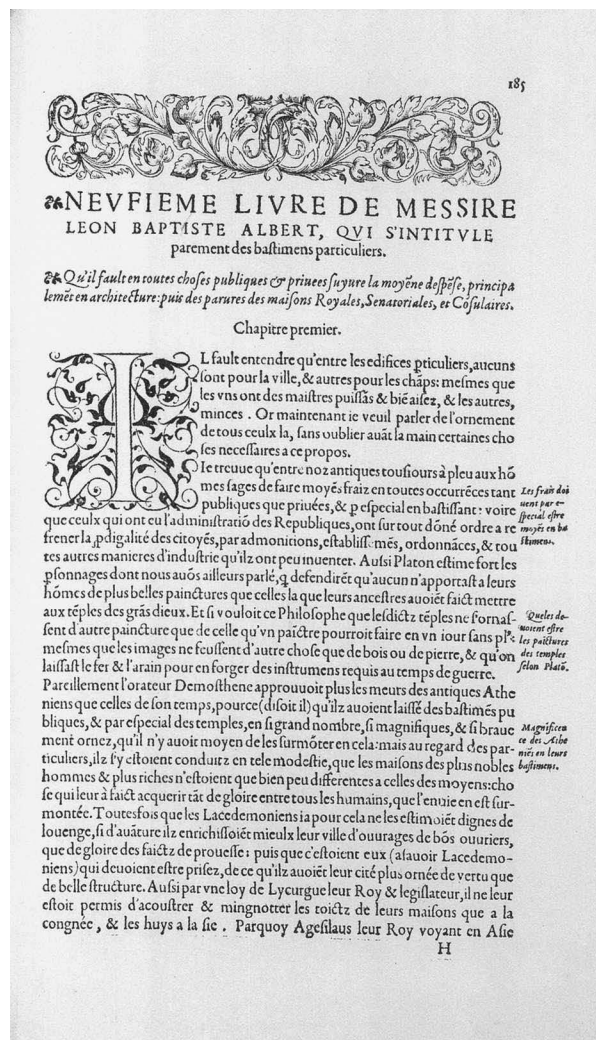
REFERENCES Berlin Cat. 2553; Brunet 1: 131; Cicognara 374; Fowler 7; Mortimer, *French*, 12

2.

ALBERTI. *L'architecture et art de bien bastir* . . . (left) Title page. Woodcut. “IK” (Jacques Kerver) at top. 1983.49.2

2.

ALBERTI. *L'architecture et art de bien bastir* . . . First page, Ninth Book, chapter one. Woodcut headpiece and initial. 1983.49.2





2.

ALBERTI. *L'architecture et art de bien  
bastir . . . Unicorn endpiece. Woodcut.  
"IK" (Jacques Kerver) on shield. 1983.49.2*

**T**HIS EDITION OF ALBERTI'S TREATISE ON ARCHITECTURE IS ONE OF five published between 1541 and 1565 in Latin, Italian, and French. After this publishing high point, the treatise would not be popular again until the eighteenth century, when five editions appeared between 1726 and 1790. This Paris edition, like all those of the eighteenth century, is based on the Cosimo Bartoli 1550 Florentine Italian-language edition of Alberti.

The translator of this French Alberti, Jean Martin (?–1553), was concerned, like Geofroy Tory, who published the first French Alberti edition, with literature more than with architectural theory. Nonetheless, he is responsible for French translations of major architectural treatises, including not only those of Alberti but also the treatises of Vitruvius, Serlio, and Francesco Colonna. Martin belonged to a later generation than Tory, and he was influenced by the new, popular, illustrated publications on architecture. He may have been encouraged to produce his Alberti edition by the good reception of Bartoli's illustrated Italian translation. Of the over ninety-four woodcuts, many are taken from the Bartoli edition, from Fra Giocondo's Vitruvius edition, and from Philander's annotations to Vitruvius.

Denis Sauvage took over the editing of the book on the death of Martin. He may be responsible for some of the earlier Northern humanistic tone of the treatise apparent in the dedication, the epitaphs, and the two short poems. In the dedication Sauvage justifies the translation primarily for its enrichment and clarification of the French language and only secondarily for its demonstration of the art of architecture.

## ALEAUME [JACQUES ALEAUME] d.c. 1627

*La / Perspective / Speculative, / Et / Pratique. Ou Sont Demonstrez Les Fondemens / de cet Art, & de tout ce qui en a esté enseigné / jusqu'à present. / Ensemble la maniere universelle de la pratiquer, non seulement / sans Plan Geometral, & sans Tiers point, dedans / ni dehors le champ du Tableau. Mais encores par le moyen de la Ligne, communément / appelée Horizontale. / De l'invention du feu Sieur Aleaume, Ingenieur / du Roy. Mise Au Jour / par Estienne Migon, Professeur és Mathematiques*

Paris, "Melchior Tavernier . . . et . . . Francois Langlois, dict Chartres . . .," 1643  
1985.61.328

Quarto: 243 x 177 (9<sup>5</sup>/<sub>16</sub> x 7)

EDITION First edition

COLLATION 84 leaves. ã<sup>4</sup>, A–V<sup>4</sup>. First leaf original and blank. [i–vi], 1–155, [156–160] pp., including [39] engraved plates

CONTENTS First leaf original and blank; [i] printed title page (verso blank); [iii–vi] dedication to M. Tallemant by Migon; 1–155 text, including illustrations; [156–159] privilege; [160] Imprimatur

ILLUSTRATIONS [39] engraved plates in the text (23 full-page), all diagrams relating to perspective; 21 ornamental woodcut headpieces with arabesques and figures, 1 etched pictorial headpiece, 8 typographic ornament headpieces; 1 large etched pictorial initial; 36 ornamental woodcut initials in several sizes, with arabesques, figures, and floral motifs (including 1 pictorial initial)

BINDING Contemporary calf, central panel and borders tooled in blind with floral ornaments at corners, rebacked

PROVENANCE Early or contemporary ownership inscription, "Will. Molyneux," on title page

REFERENCE Cicognara 804

THE MOST IMPORTANT ARCHITECTURAL PROJECT OF THE ENGINEER Jacques Aleaume was the planning of Henry IV's important but unrealized project for the Place de France. His treatise on perspective was his major contribution to the field of architectural theory, as a practical and as a theoretical presentation of the subject. Aleaume states in the introduction that he intends to cover both the theory and practice of the science of perspective, and he divides the contents accordingly, presenting eight "propositions" for determining the perspective field, including the choice of horizon line, sight line, perspective points, and perspective surface. These are followed by nine "problems" related to the construction of simple perspectives from plans. The explanatory diagrams for these topics are clear, simple, and would be of much help to a beginning student.

The book had a complicated prepublication history. The manuscript was bought in 1627, soon after Aleaume's death, by the booksellers Riccolet and Hulpeau: their publication permit is dated 1628. The illustrations were cut in wood before the death of Hulpeau in 1641, when the publication rights were bought up by Etienne Mignon ("Migon"), professor of mathematics, who had the illustrations engraved. The publishing firm of Langlois was the final owner of the work and saw it to press in 1643.

The *Perspective* is representative of the scientific, pragmatic spirit of inquiry that developed during the first half of the seventeenth century; the most prestigious example is Descartes' *Discours sur la methode*, published in 1635, eight years after Aleaume's book was written. Aleaume's work is advanced enough to emphasize the role of perspective as a technical science associated with geometry rather than as a creative art, and to replace both the complex abstract sixteenth-century "games" of German perspective authors and the complex anamorphic studies of Daniele Barbaro (see the catalogue of Millard Italian architectural books, 1983.49.5), which were elaborations of Serlian perspective technique. However, the completed book, which appeared eighteen years after it was written, is contemporaneous with publications on perspective that demonstrate the more rigorous rational and practical mathematics of Gerard Desargues (see cat. 33, 1985.61.420), especially Abraham Bosse's publications popularizing his work which appeared in 1643 and 1648. As these more technical publications became available, they superseded Aleaume's study.

3.

ALEAUME. *La perspective speculative . . .*  
First page of text. Etched headpiece and initial. 1985.61.328



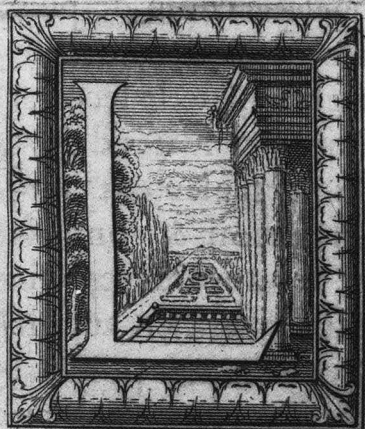


LA

# PERSPECTIVE SPECVLATIVE,

ET

# PRATIQUE.



A PERSPECTIVE est divisée en deux especes; à sçavoir en la SPECVLATIVE, & en la PRATIQUE.

LA PERSPECTIVE SPECVLATIVE, est vne connoissance de l'Esprit; par laquelle considerant & contemplant certains Objets, il connoist les raisons des diverses apparences d'iceux; selon les differentes positions de l'Oeil qui les regarde.

A

*Jacobvs Androvetivs Dv Cerceav / Lectoribvs •S• / Qvoniam Apvd Veteres Alio Strvctvrae / Genere Tempia Fvervnt Aedificata, Qvam / Ea Qvae Nostra Aetate Passim Conspiciun / Tvr: . . .*

Orleans, 1550

1985.61.330

Quarto: Horizontal plates vary from 95–97 x 133–142 (3¼ x 5¼); vertical plates are 140 x 100 (5½ x 4)

EDITION First edition

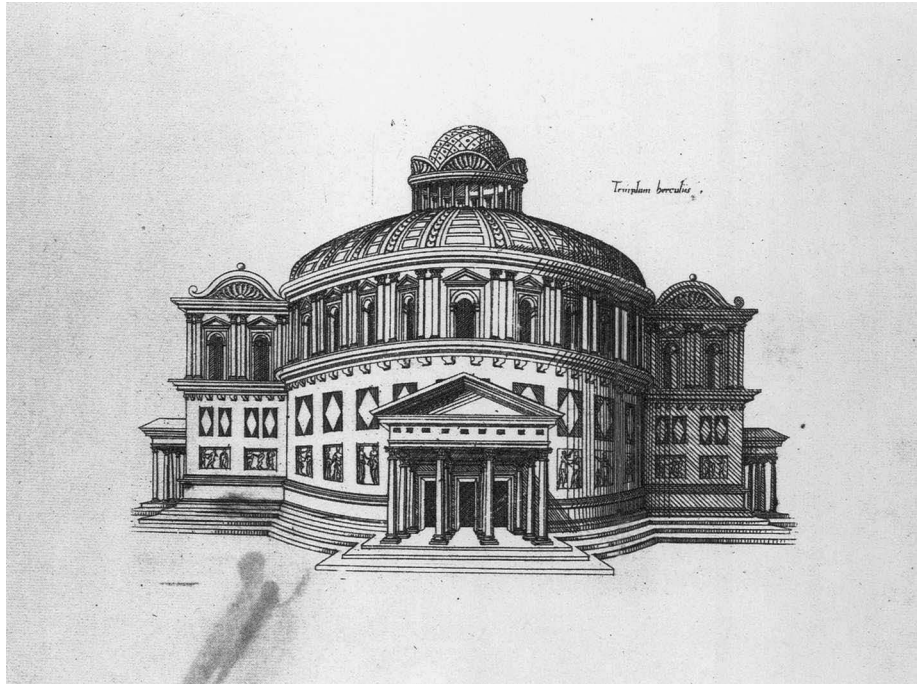
CONTENTS Engraved title page; 35 plates

ILLUSTRATIONS Complete set of 35 etched plates, 17 with etched captions

BINDING 19th-century crushed brown morocco, signed "Pagnant," gilt edges

PROVENANCE Bookplate of Charles Frederic Mewes, with his stamp on title page and in margin of 1 plate; erased ownership inscription on title page

REFERENCES Berlin Cat. 2352; Destailleur, p. 35; Geymüller, p. 307



JACQUES ANDROUET DU CERCEAU WAS THE FOUNDER AND BEST KNOWN of a family of French architects, engravers, and decorators who worked in the sixteenth and seventeenth centuries. He is believed to have traveled to Italy during 1530 to 1533, where he studied both the ancient and modern architecture of Rome. In addition, it is certain that he made one or two trips to Italy in the entourage of Cardinal Georges d'Armagnac between 1539 and 1544, when he would have become familiar with the work on Vitruvius being done by Guillaume Philander at the Accademia delle Virtù.

Androuet du Cerceau's architectural commissions may have been limited by the fact that he was a Huguenot; he turned to making and publishing engravings and established an atelier of engraving in Orleans (c. 1749), which aided him in the production of his many illustrated volumes. Through his publications he disseminated a knowledge of ancient architecture and modern Italian Renaissance architectural style, adapted to French use.

One of the first collections of engravings by this important architect, these illustrations were executed about ten years before Androuet du Cerceau began his publication projects for the French royal family, and they show evidence that he had been in Rome (see the following entry, cat. 5, 1985.61.331, for biographical details). As an early statement of his interpretations of Roman architecture, both ancient and modern, these are playful and fantastic improvisations on classical principles and architectural ornament, in which the laws of symmetry are applied to plans and elevations in an elaborate, abstract, and very unclassical manner.

These designs are one response of mid-sixteenth-century France to antiquity: their reference is more to the work being achieved at Fontainebleau by Italian designers than to an accurate examination of Roman ruins, although some of the examples, such as the Pantheon and the Temple of Vesta, illustrate specific ancient monuments.

4.

ANDROUET DU CERCEAU. *Jacobus Androvetius du Cerceau . . .* Perspective view of a Temple of Hercules. Etching. 1985.61.330

*De Architectura, / Iacobi Androvetii / du Cerceau, Opus. / Quo descriptae sunt aedificiorum quinquaginta planè . . .*

Paris, Benedict Prevost, 1559

1985.61.331

Folio: 373 x 253 (14 $\frac{3}{4}$  x 9 $\frac{5}{16}$ )

EDITION First edition with Latin text. (An edition with French text issued by same printer in same year)

COLLATION 16 leaves. A–D<sup>4</sup>. [69] engraved plates numbered 1–L (see below), all full-page, versos blank

CONTENTS [1] title page; [2] explanation of measurements; [3] dedication to Henry II; [4] note to the reader; [5–32] text, ending with colophon; [69] plates numbered 1–L

ILLUSTRATIONS 3 large ornamental woodcut initials (2 with grotesques, 1 foliated); [69] full-page engraved plates numbered 1–L; 2 plates for the following nos.: 1, XV, XVI, XVII, XVIII, XXI, XXV, XXVI, XXVII, XXIX, XXXIII, XXXVIII (2d plate unnumbered), XLIII, XLV, XLVI, XLIX; no. XXXVIII has 4 plates (*note*: the Fowler list of designs with 2 plates omits nos. XVI and XLIII)

PROVENANCE Early ownership inscription, “M delepomil” [?], on title page;

early ownership inscription, “M. lepot. de Mabeaugeron” [?], on [5], shaved

REFERENCES Brunet 1:279; Fowler 21; Mortimer, *French*, 22 (edition with French text)

∞ Bound together with:

*Second Livre / D'Architecture, Par / Jacques Androuet / du Cerceau. / Contenant plusieurs & diuerses ordonances de Cheminees, / Lucarnes, Portes, Fontaines, Puis, & Pauillons, / pour enrichir tant le dedans que le / dehors de tous edifices. / Avec les desseins de dix Sepultures toutes differentes*

Paris, André Wechel, 1561

Folio

EDITION First edition with French text. (An edition with Latin text issued by same printer in same year)

CONTENTS [1] title page (verso blank); [3] dedication to king; [4] summary of plates; [66] unnumbered plates, all full-page, versos blank

ILLUSTRATIONS Ornamental woodcut headpiece, 2 ornamental woodcut initials; [66] engraved plates

BINDING 18th-century mottled cat's-paw calf, gilt title, red edges

REFERENCES Brunet 1: 279; Fowler 22

*Livre / D'Architecture De / Iaques Androuet / du Cerceau*

Paris, Benedict Prevost, 1559

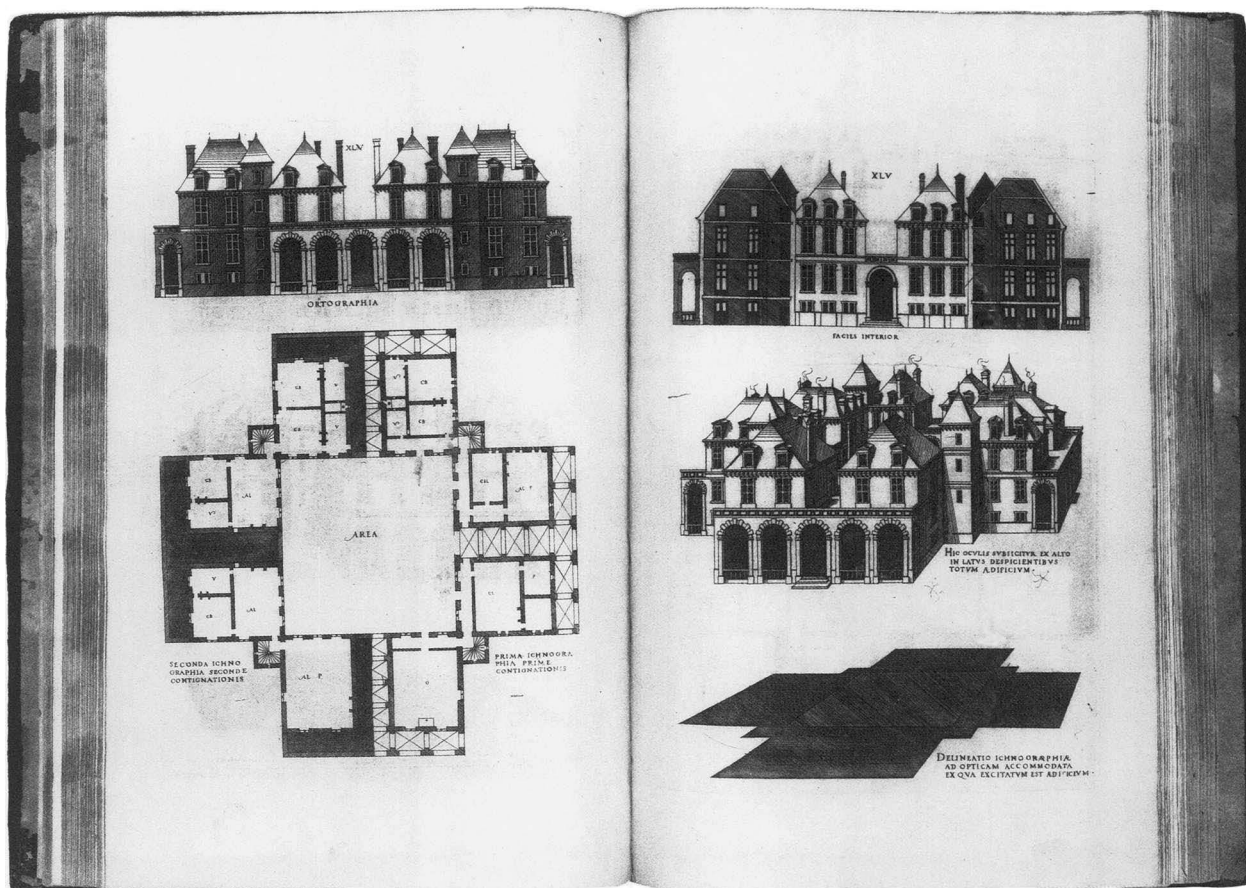
1985.61.332

Folio: 385 x 295 (15 $\frac{1}{8}$  x 11 $\frac{7}{8}$ )

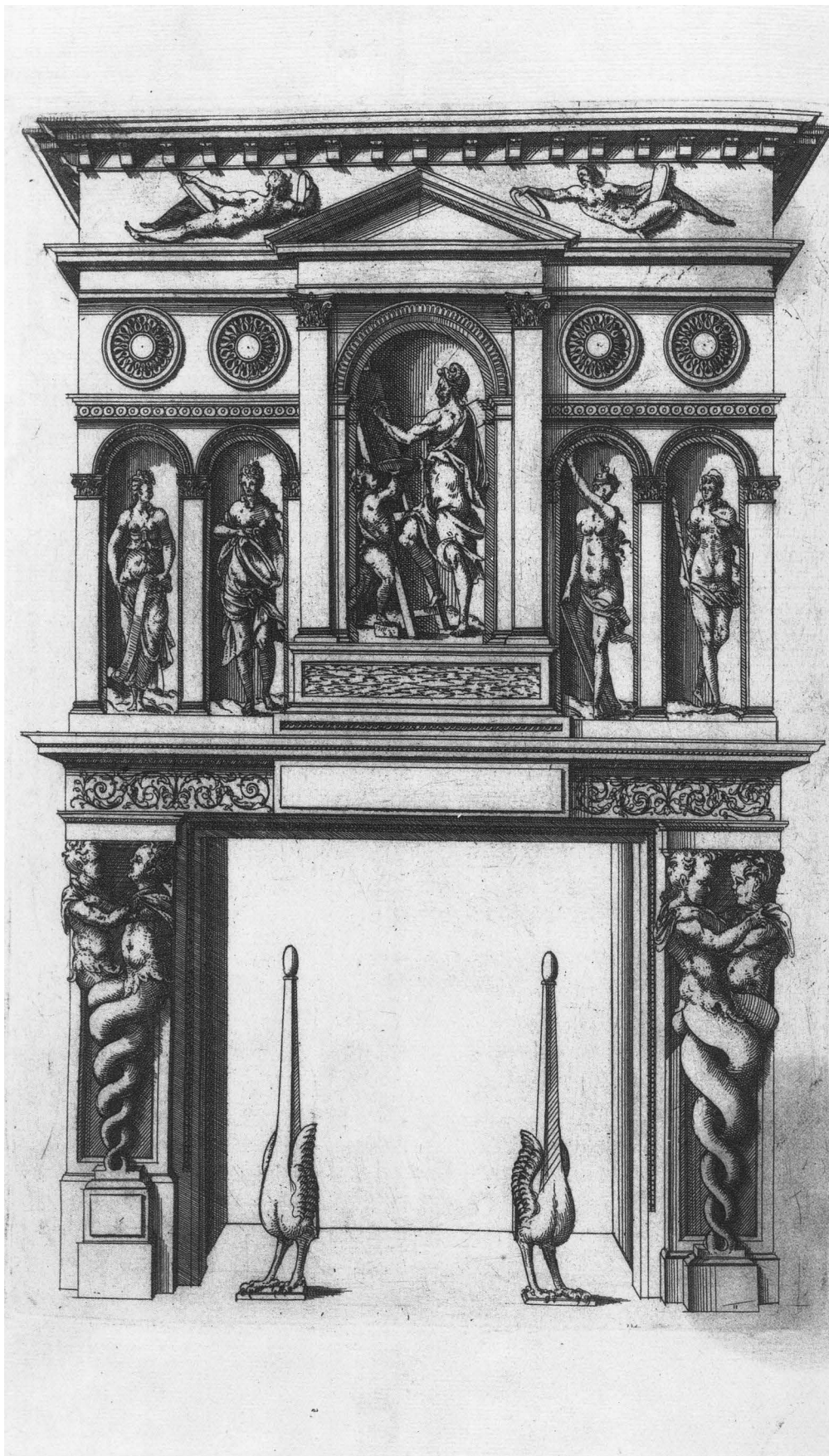
A French translation of Androuet du Cerceau's *De architectura* (cat. 5, 1985.61.331).

5.

ANDROUET DU CERCEAU. *De architectura* . . . Plan, elevation, section, perspective, and footprint of a symmetrical building. Engraving. 1985.61.331







6.  
 ANDROUET DU CERCEAU. *Second livre  
 d'architecture . . .* Chimney piece.  
 Engraving. 1985.61.331

**T**HE MOST THEORETICAL OF ALL OF ANDROUET DU CERCEAU'S PUBLICATIONS, and the first produced in connection with the royal family, was the *De architectura*, or *Livre d'architecture*. In it he supplies models and instructions for the designs of fifty town houses on estates of varying sizes, depending on economic and social scale. Despite the fact that the first volume is in the Latin language, indicating the close tie the author wished to preserve with the classical tradition, he also published a French edition. This must be seen as the first wholly French publication of French architecture in the new classical style, and the first attempt to systematize French building practice. Androuet du Cerceau's intention, stated in the dedication to Henry II, was "to serve princes, aristocracy, people of middle and small estate in France, each according to his capacity and faculty," as well as "to enrich and embellish the Kingdom so that subjects will have no occasion to travel in foreign lands to see others better composed."

The *De architectura* was meant to be a practical reference book. It includes a description of the parts and functions of each of the fifty models, and the areas and elevations of each building. Androuet du Cerceau also includes separate estimates of the amount of masonry used and of the expenses for carpentry, roofing, glazing, tile work, and interior finishes. In addition he provides a definition of the basic unit of measurement, the *toise*. The whole forms a pattern book, as much for the use of masons, carpenters, and other workers as to instruct those concerned with design. For his last two models, Androuet du Cerceau produces several fanciful elaborations on symmetrical compositions.

The *Second livre*, dedicated to Charles IX, was probably produced to popularize even further the new classical style. In it Androuet du Cerceau provides suggestions for enriching the exteriors of buildings, such as those discussed in his first volume, with architectural details and ornaments (chimneypieces, windows, doors, gates, fountains, wells, garden pavilions, mausoleums) in an imaginative and fantastic departure from classical ornamentation. The contemporary mannerist designs at Fontainebleau may have been the point of departure for Androuet du Cerceau's ornament; he continues the symmetrical designs of the end of his first book in the garden pavilions, wells, and mausoleums.

The third volume, on fantastic country houses, is not included in this collection. It was published in 1572, and was also dedicated to Charles IX. Where the first volume developed a purely practical attitude toward urban residences, Androuet du Cerceau produced in the third volume lavish and sometimes purely ornamental designs, in which function and cost were wholly disregarded. The volume represents the interest in fantasy architecture that developed in France in the last third of the sixteenth century.

**Bibliography** Boudon, Françoise. "Les livres d'architecture de Jacques Androuet du Cerceau." In *Les traités d'architecture de la Renaissance*. Ed. Jean Guillaume. Picard, 1988: 367–396

COLLATION 6 leaves. A–B<sup>6</sup> (leaf B<sup>6</sup> blank). [1–2], 3–11 [12, blank] pp. 56 (of 60) etched plates, numbered in upper R corner “Lec 1–Lec LX,” bound following text, versos blank

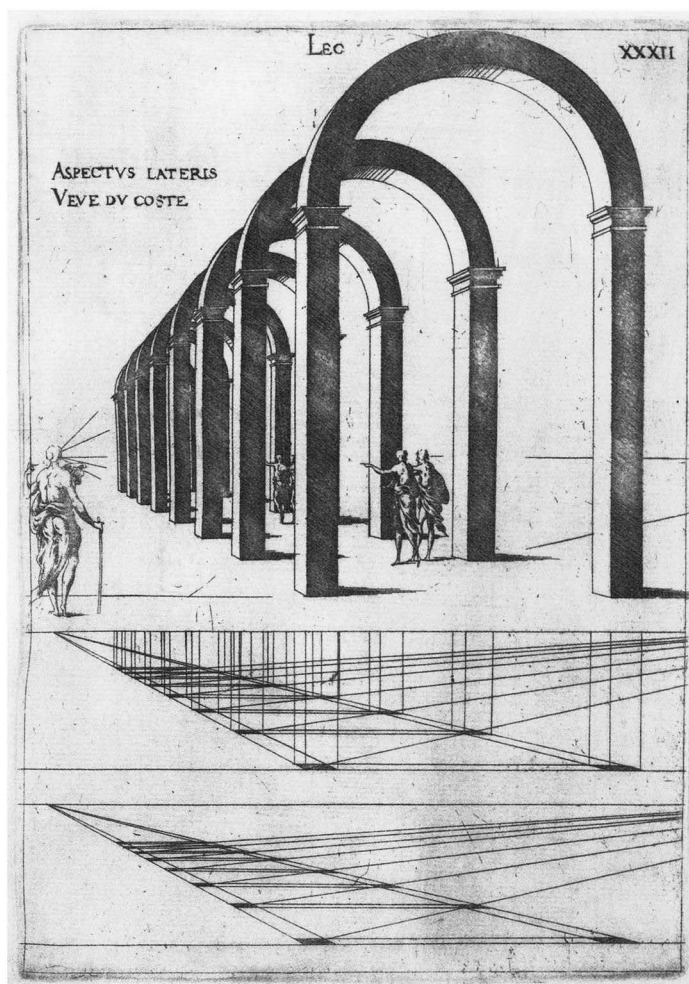
CONTENTS Leaf [1] recto, title page (verso blank); leaf [2] recto, Androuet du Cerceau’s dedication to Catherine de’ Medici (verso blank); leaf 3 recto and verso, preface; leaf 4 recto – leaf 11 verso, text, lessons 1–LX; leaf [12] recto and verso, blank; 56 (of 60) numbered plates

ILLUSTRATIONS 56 (of 60) etched plates, numbered 1–LX (pls. III, XIX, XXXI, and XLVIII missing in Millard copy). 3 ornamental woodcut headpieces; ornamental woodcut initials in several sizes

BINDING Contemporary limp vellum (recased). Contemporary inscription “Jacques Androuet du Cerceau” on upper cover. Later ink title on spine

PROVENANCE Early ownership inscription on title page. Bookplate of Charles Frederic Mewes; Mewes stamp on title page

REFERENCES Berlin Cat. 4699; Cicognara 827; Fowler 26; Schlosser-Magnino, pp. 411, 422



**T**HIS BOOK ON PERSPECTIVE WAS UNDERTAKEN DURING A BREAK IN Androuet du Cerceau’s work on the *Plus excellents bastiments* (cat. 8, 1985.61.333 and cat. 9, 1985.61.334), and it influenced his work on the larger project. Some of the views of houses here are close to the illustrations of the *Bastiments*.

Androuet du Cerceau’s purpose in undertaking this book was to provide a series of lessons on increasingly difficult problems as aids to the artist in constructing perspectives. The *Perspective* is still within the early perspective tradition of Jean Pélerin (Viator)’s *De artificiali perspectiva* (1505), and precedes the break between geometrically oriented architectural perspectivalists and the pictorial studies of painters.

Like earlier perspective publications, the format consists of illustrations and an instructional text for each problem. The lessons are a distillation of earlier material, and Androuet du Cerceau exploits the traditional perspective repertory, including such forms as courtyards, loggias, theatrical sets, and spiral staircases. He maintained that his “little book” would acquaint the reader with “everything hitherto written on the subject.”

7.

ANDROUET DU CERCEAU. *Leçons de perspective positive*. Perspective view, sequence of arches. Etching. 1985.61.335



## JACQUES ANDROUET DU CERCEAU fl. 1549–1584

*Le Premier Volume / des plus excellents Basti- / ments de France. Auquel sont designez les plans de quinze Bastiments, & de leur contenu: / ensemble les elevations & singularitez d'un chascun*

Paris, the author, 1576

1985.61.333

Folio: 428 x 306 (16<sup>7</sup>/<sub>8</sub> x 12)

EDITION First edition title page and text joined at an early date with plates from what appears to be the second edition

COLLATIONS (*Premier Volume*): 8 leaves.

A<sup>8</sup>; [1]–8 leaves. [77] etched plates, as described below

(*Second Volume*): 7 leaves; A<sup>7</sup>; [1]–7 leaves. [72] etched plates, as described below

CONTENTS Leaf [1] recto, title page; leaf [1] verso, table of the buildings contained in the *Premier Volume*; leaf [2] recto, Androuet du Cerceau's dedication to Catherine de' Medici (verso blank); leaf [3] recto – leaf 8 recto, text; leaf 8 verso, blank; [77] etched plates on [60] folded sheets and [5] single leaves. Entire contents mounted on guards

ILLUSTRATIONS [77] etched plates on [60] folding sheets and [5] single leaves, as follows: Le Louvre, 9 plates on 9 sheets (8 folding, 1 single); Vincennes, 2 on 2; Chambord, 3 on 3; Boulogne or Madrid, 10 on 8; Creil, 1 on 1; Coussy, 5 on 4 (2 folding, 2 single); Folembray, 2 on 2; Montargis, 5 on 4; St. Germain, 6 on 4; La Muette, 3 on 1; Vallery, 5 on 5; Verneuil, 10 on 9; Anssy-le-Franc, 5 on 3 (2 folding, 1 single); Gaillon, 9 on 7 (6 folding, 1 single); Maune, 2 on 2

Captions engraved on plates in Latin and in French; 2 typographic ornament headpieces; ornamental woodcut initials

REFERENCES Berlin Cat. 2456; Fowler 24; Geymüller, pp. 312–313; Mortimer, *French*, 23

∞ Bound together with:

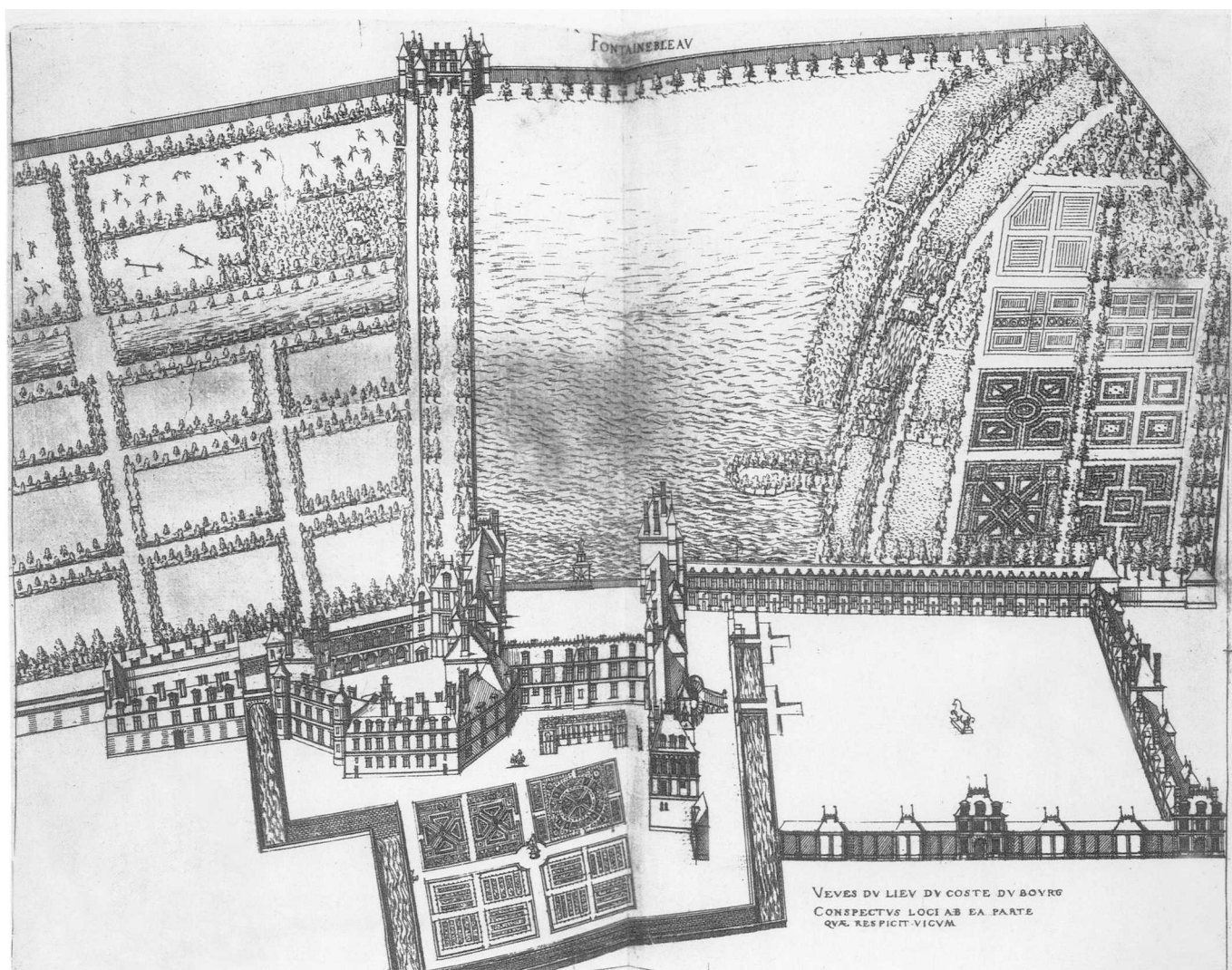
*Le Second Volume / des plus excellents Basti- / ments de France. Auquel sont designez les plans de quinze Bastiments, & de leur contenu: / ensemble les elevations & singularitez d'un chascun*

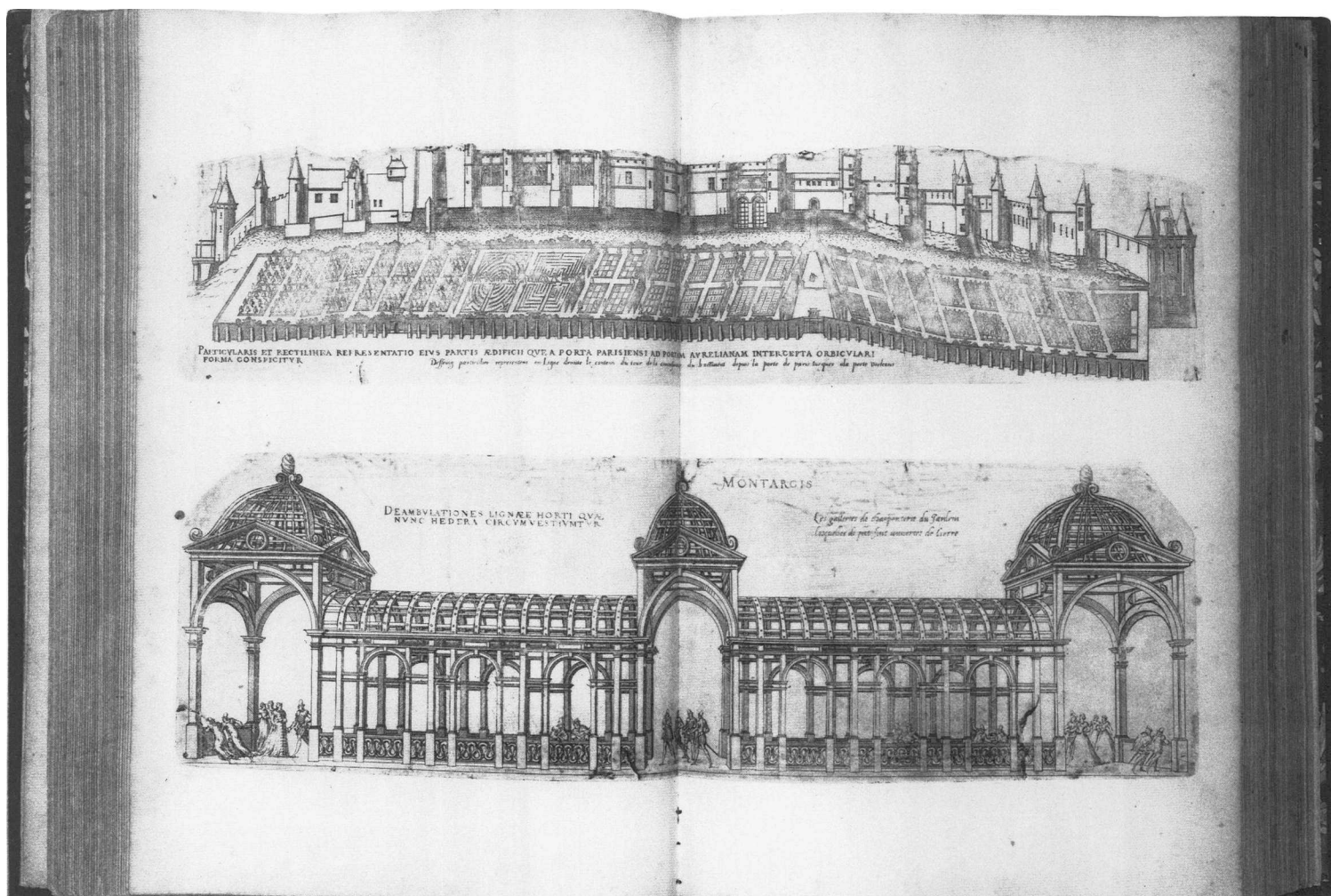
Paris, the author, 1607

8.

ANDROUET DU CERCEAU. *Le second volume des plus excellents bastiments* . . .

Perspective view of Château de Fontainebleau. Etching. 1985.61.333





EDITION Second edition (first 1579)

CONTENTS Leaf [1] recto, title page; leaf [1] verso, table of buildings contained in the "Second Volume"; leaf [2] (marked 3), recto, Androuet du Cerceau's dedication to Catherine de' Medici (verso blank); leaf 3 recto – leaf 7 verso, text; [72] etched plates on [55] folded sheets and 6 single leaves

ILLUSTRATIONS [72] etched plates on [55] folded sheets and 6 single leaves, as follows: Blois, 5 plates on 5 folded sheets; Amboise, 3 on 3; Fontainebleau, 7 on 7;

Villers-Cotterets, 3 on 3; Charleval, 5 on 4; Tuileries, 4 on 3; Saint-Maur, 3 on 3; Chenonceaux, 4 on 3; Chantilly, 9 on 7 (2 single); Anet, 10 on 6 (1 single); Ecouen, 5 on 5; Dampierre, 4 on 4 (1 single); Chail-luau, 3 on 2 (both single); Beauregard, 3 on 3; Bury, 4 on 3. Two ornamental woodcut headpieces; ornamental woodcut initials and initials within woodcut borders; woodcut tailpiece

BINDING Modern calf, gilt edges

PROVENANCE Bookplate of Charles Edouard Mewes

REFERENCES Fowler 25

8

ANDROUET DU CERCEAU. *Le premier volume des plus excellents bastiments* . . .

A city wall with gate (above), and an arcaded pavilion, Montarcis. Etching. 1985.61.333

THE TWO VOLUMES OF ANDROUET DU CERCEAU's *Les plus excellents bastiments* contain one of the most beautiful series of engraved plates of monumental structures to appear in the sixteenth century. They record the great French chateaus and several of the important civic buildings of this period. In some cases Androuet du Cerceau's engravings are among the few surviving sources of information on the monuments, including the two "fantasy" palaces of Verneuil and Charleval, the Maison Blanche at Gaillon, and the interesting wood Grande Salle du Palais in Paris. In other cases, the illustrations give a wealth of information on monuments now ruined, altered, or dispersed. For each project the visual evidence includes large engraved plates of plans, elevations, sections, and views (which contain important information on contemporary garden design and French social life) as well as, in a few cases, exterior and interior details. Androuet du Cerceau also provides written descriptions of each project. From these we learn of the history of the building construction, the purpose of the owner in building, and the siting and planning of the structure.

Androuet du Cerceau began work on the project around 1550. The illustrations were developed from material he recorded on field trips to completed buildings and from architect's models and drawings. These last were of special importance in providing information on projected chateaus, which he "improved" with additions and alterations to the original design.

The purpose of the publication is to display "some of the most beautiful and excellent buildings which embellish France," according to the author. The first volume was issued under the author's own imprint. The work, originally dedicated to Androuet du Cerceau's benefactress, Renée de France, was rededicated after her death to Catherine de' Medici. The interest of the royal family in the project suggests their endorsement and promotion of the new French classical style, composed of the assimilation of the visual aspects of Italian Renaissance architecture and Roman antique style into the French tradition. The use of Latin as well as French captions to the illustrations signifies French association of classical origins with this style.

## 9

JACQUES ANDROUET DU CERCEAU

[JACQUES ANDROUET DU CERCEAU] fl. 1549–1584

*Le Premier Volume/ des plus excellents  
Basti-/ ments de France*

Paris, the author, 1607  
1985.61.334

This is the second edition of the preceding work (cat. 8, 1985.61.333). The second volume of the first edition is also first published at this time.

## JACQUES ANDROUET DU CERCEAU fl. 1549–1584

*Livre / Des Edifices / antiques Romains, / Contenant Les Ordon- / nances Et Des- / seings Des Plus Si- / gnalez & principaux / bastiments qui se trouuoient à Rome / du temps qu'elle estoit en sa plus / grande fleur: partie desquels / basti- / ments se void encor à present, le reste / aiant esté ou du tout / ou en partie / ruiné*

[Paris], 1584

1985.61.336

Folio: 355 x 240 (14 x 9½)

EDITION First edition

CONTENTS Leaf [1] recto, title page (verso blank); leaf [2] recto, Androuet du Cerceau's dedication to Jacques de Savoye; leaf [2] verso, note to the reader; [47]

leaves of plates, unnumbered. (Note: Millard copy lacks 1 leaf with 2 plates)

ILLUSTRATIONS [96] etched plates (with some engraving) on [47] leaves, all mounted on modern guards. (The Harvard and Berlin copies have 98 plates on 48 leaves, as called for by Geymüller.) Ornamental woodcut headpiece with 2 coats of arms, 1 royal, and containing initials "CK"; 2 initials within woodcut borders

BINDING 19th-century, three-quarter calf with marbled boards

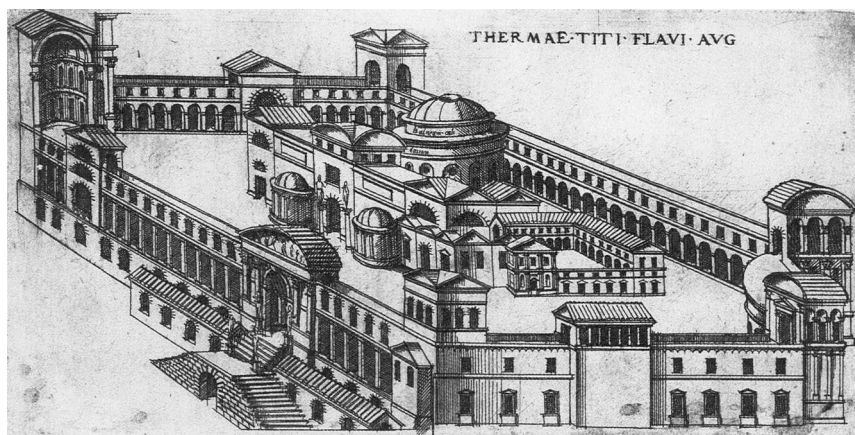
PROVENANCE Early ownership inscriptions on title page, "jean du Puy, architecte, 1760" and "A Baytaz [?] Canoina . . ."

REFERENCES Berlin Cat. 1852; Geymüller, pp. 306–307; Mortimer, *French*, 24

**T**HE *EDIFICES ANTIQUES* IS ANDROUET DU CERCEAU'S LAST PUBLISHED work. It is a personal expression of his love for an ancient (and fabled) Rome, which he intends to present here in all its original magnificence. The contents include an array of buildings of all types, including both civil and religious architecture, as well as monuments and engineering structures. Some buildings are recognizable, such as the Pantheon, the Mausoleum of Augustus, the Colosseum, and the Column of Trajan. Others seem to be based on the actual remains of the original structures, such as the baths, theaters, and hippodromes. But many of the "reconstructions" are fantastic, in particular some of the basilicas, private houses, and enclosed gardens.

This comprehensive guide to the architecture of ancient Rome is not just imaginary, but the reproduction of material from a contemporary Italian archaeological study. In his preface, Androuet du Cerceau writes of the work of a "knowledgeable person" (Pirro Ligorio) who by much reading and research into antiquity was able to prepare a map which represented Rome at the time of its greatest magnificence, and that he (Androuet du Cerceau) had enlarged the buildings included in the map so that all interested in antiquity would find here beautiful forms and adornments to aid in their own "inventions," and so that the ancient buildings would be immortalized. The Ligorio map, published in 1561, was based on Leonardo Bufalini's 1551 plan of Rome. In the *Edifices antiques*, Androuet du Cerceau included information from his own map of Rome of 1578, which is perhaps influenced by Ligorio's earlier version.

**Bibliography** Miller, Naomi. "Blow-up: A French Sixteenth-Century Homage to Rome." Paper read at the celebration of Richard Krautheimer's ninetieth birthday, Rome, 1987



10.

ANDROUET DU CERCEAU. *Livre des edifices antiques* . . . Perspective view of Baths of Titus. Etching and engraving. 1985.61.336

## [JACQUES ANDROUET DU CERCEAU] fl. 1549–1584

[*Livre de Grotesques*. “*Grands Grotesques*”]

N.p.n.d.

1985.61.337–372

Size: Horizontal plates measure 160–184 x 231–269 (6¼–7¼ x 9¼–10½) (to border); vertical plates measure 232–257 x 161–165 (9–10½ x 6½–6⅝)

EDITION Apparently the second or third issue, as described by Fowler and

Destailleur: without title and lacking the two pages of text which were present in the first issue

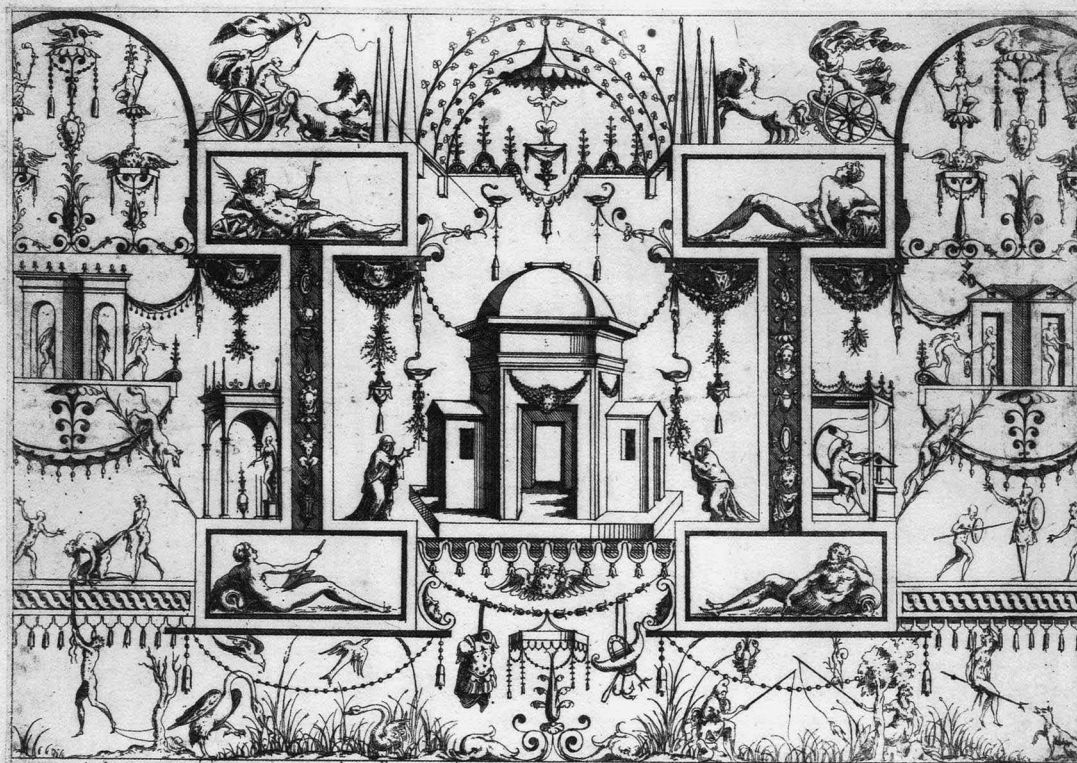
COLLATION, CONTENTS, AND ILLUSTRATIONS [36] etched plates; unsigned. Here, the plates have been cut around within the plate-mark and mounted on sheets of early 19th-century paper; these are loosely inserted in a quarter red morocco box

REFERENCES Destailleur, p. 38; Fowler 28 (2); Guilnard, p. 10 (top), p. 181 (no. 25)

ANDROUET DU CERCEAU'S COLLECTION OF GROTESQUES CONSISTS OF designs of wall panels for interior spaces. They are intended as models for craftsmen in this field. They are brilliantly inventive, including a vast selection from the contemporary decorative repertoire developed at Fontainebleau. Flora, fauna, and mythical beasts sport along the panel surfaces dotted with vases, masks, ribbons, tassels, and pavilions borrowed from recently rediscovered antique wall paintings, in an endless variety, and with extreme contrasts in scale. These flat decorative elements are occasionally contrasted with actual paintings of realistic, three-dimensional landscapes, and mythological and historical paintings. The charm and virtuosity of the designs is an endless source of fascination to the viewer.

II.

ANDROUET DU CERCEAU. [*Livre de grotesques*]. Decorative wall panel. Etching. 1985.61.337–372





## [JACQUES ANDROUET DU CERCEAU] fl. 1549–1584

[*Meubles*]

N.p.n.d.

1985.61.374

Folio: Copperplates vary from 185–220 x 128–147 (7<sup>1</sup>/<sub>4</sub>–8<sup>3</sup>/<sub>4</sub> x 5–5<sup>1</sup>/<sub>4</sub>), here laid (with margins) onto sheets 357 x 272 (14 x 12<sup>3</sup>/<sub>4</sub>)

EDITION First edition

CONTENTS A series of plates (here incomplete) without title or text; mounted 1 to a page on 19th-century paper to form an album

ILLUSTRATIONS 21 etched plates (out of a possible 45 plates, according to Des-

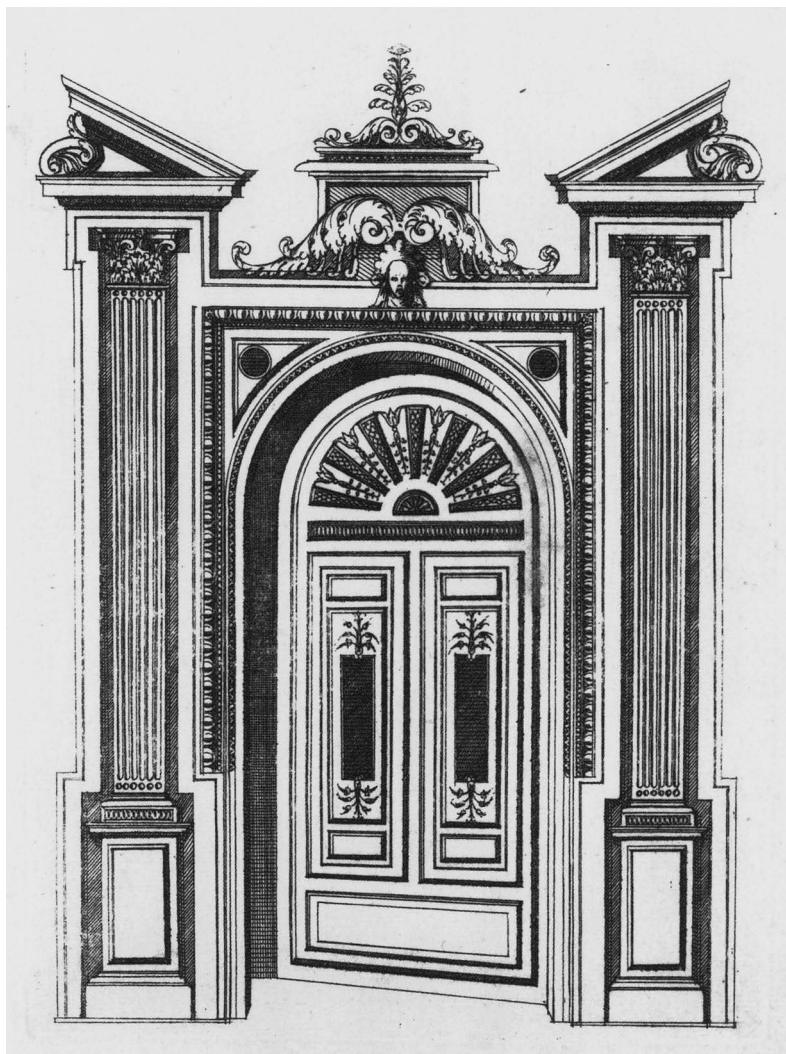
tailleur and Geymüller—50 plates according to Guilnard). Our copy contains the following subjects: cabinets or *étagères*, 9 plates (1 with 2 designs); chimneypiece, 1 plate; beds, 3 plates (1 with 2 designs); doors, 2 plates; tables, 5 plates (each with 2 designs)

BINDING 19th-century quarter-pebbled morocco with marbled boards

PROVENANCE Small library stamp, “Biblioth. Nationale” on first plate

REFERENCES Destailleur, p. 46; Geymüller, p. 319; Guilnard, pp. 11–12

ANDROUET DU CERCEAU'S COLLECTION OF DESIGNS FOR FURNITURE include huge chests, beds, lecterns, chimneypieces, architectural screens, and several door frames, all imaginative variations on the style developed at Fontainebleau. The chests, beds, and lecterns include complex architectural constructions supported by sphinxes, griffons, herms, and lions; the paneling of the chimneypieces is often covered with bas-reliefs of human figures, animal heads, snakes, putti, vegetation, garlands, and trophies; the door frames are composed in a mannerist style that includes such architectural elements as broken reverse pediments. These endlessly inventive designs are models and samples of current fashion in furniture for the workman and for the client.



12.

ANDROUET DU CERCEAU. [*Meubles*]. Design for doorway. Etching. 1985.61.374

Size: Copperplates vary from 158–165 x 97–101 (6 $\frac{1}{8}$ –6 $\frac{1}{2}$  x 3 $\frac{7}{8}$ –4); (the three additional plates are 175, 176, and 191 x 125); here laid onto sheets 286 x 196 (11 $\frac{1}{2}$  x 7 $\frac{3}{4}$ )

CONTENTS Complete set of 20 plates, plus 3 others without title or text, mounted 1 to a page on 18th-century (?) paper

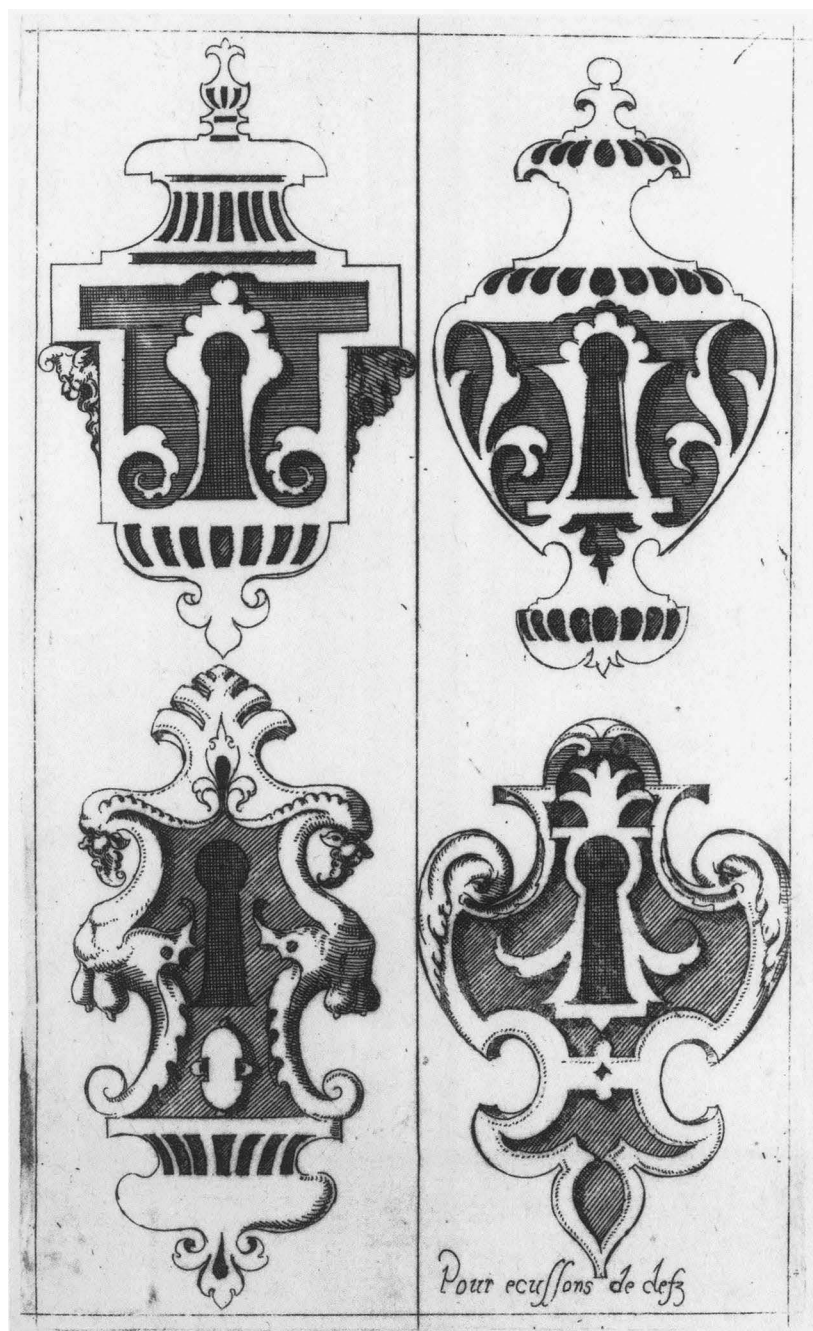
ILLUSTRATIONS Suite of 20 etched plates (some horizontal, some vertical), 18 with captions etched on the plate include the

following range of subjects: *écussons*, 3 plates (12 designs); (*supports pour enseignes*, 2 plates (4 designs); *clefs*, 5 plates (20 designs); *hurtois* (or *heurtours*), 3 plates (9 designs); *ratissoires qui servent de hurtois*, 1 plate (3 designs); *pour tirouers*, 3 plates (6 designs); *targettes à verroux*, 1 plate (4 designs); uncaptioned [*batterie de fusil*], 2 plates (4 designs). Three additional plates, each with 3 designs, uncaptioned

BINDING Modern boards

REFERENCES Destailleur, p. 48; Geymüller, pp. 321–322; Guilmar, p. 12

THESE DESIGNS FOR LOCKS, KEYS, DOOR PULLS, AND OTHER SMALL metal objects are as fantastic in their ornamental design as are those of Androuet du Cerceau's models for craftsmen in other fields. The utilitarian objects metamorphose into anthropomorphic figures, geometric shapes, and scroll work which can, like the artist's other designs, be associated with artistic developments at Fontainebleau.



13.

ANDROUET DU CERCEAU. [*Modeles de serrurerie*]. Designs for locks. Etching. 1985.61.373



## C. A. D'AVILER [AUGUSTIN-CHARLES D'AVILER] 1653–1701

*Cours / D'Architecture / Qui Comprend / Les Ordres De Vignole, / Avec Des Commentaires, / Les Figures & les Descriptions de ses plus beaux / Bâtimens, & de ceux / De Michel-Ange, / . . . Nouvelle Edition, / Enrichie de nouvelles Planches, & revûë & augmentée de plusieurs / Desseins conformes à l'usage présent, & d'un grand nombre de Remarques*

Paris, Jean Mariette, 1738

1985.61.376

Quarto: 282 x 208 (11<sup>1</sup>/<sub>6</sub> x 8<sup>1</sup>/<sub>4</sub>)

EDITION First published by Langlois, Paris, 1691. There were several further editions before first edition was revised and published by Mariette in 1710. This Millard volume appears to be the third Mariette Paris edition, with new added plates

COLLATION 252 leaves. [–]<sup>2</sup>, a–f<sup>4</sup>, A–Z<sup>4</sup> (2 additional leaves, marked A<sup>2</sup>\* and A<sup>3</sup>\*, between A<sup>2</sup>–A<sup>3</sup>), Aa–Zz<sup>4</sup>, Aaa–Kkk<sup>4</sup>. [I–IV], [i]–xxxviii [xxxix–xlvi], 1–4, 3\*–6\*, 5–408 [409–448] pp., including [82] full-page engraved plates. Etched title plate, [80] engraved plates *hors texte* bound in, versos blank (i.e., a total of [162] plates, [82] included in signatures and pagination and with printed text on versos, [80] *hors texte*, with blank versos; plates are numbered as described below)

CONTENTS Etched title plate (verso blank); [i] printed title page (verso blank); [iii–iv] dedication; [i]–vii remarks on the

present edition; ix–xxvii preface; pp. xxviii–xxxiv biography of Vignola; xxxv–xxxviii biography of Augustin-Charles d'Aviler; [xxxix–xli] table of contents; [xlii–xlvi] list of illustrations, ending with errata; 1–4 preface by Vignola; 3\*–6\* definitions of geometrical terms; double-page plate marked †; 5–408 text and plates (some included in the pagination, some *hors texte*, see below); [409–447] index; [448] approbation and privilege

ILLUSTRATIONS Etched allegorical title plate signed “Edm. Bouchardon Sculpt. Reg. inv./ J. P. Le Bas Sculp.”; 162 full-page, double-page, or folding engraved plates, of which 82 included in pagination and 80 *hors texte*. Plates numbered as follows: those included in pagination (all full-page, with text on versos) are lettered A–C, and then numbered 1–13 (nos. 13 and 14 on same plate), 51b, 52–56, 67–68, 74–80, 83–92, 95–97, 102; the *hors texte* plates, with blank versos, are numbered as follows: †, 44A–B, 51a, 57, 58a–b, 59a–d, 60–62, 63A–X, 64A–B, 65A–D, 66A–B, 69–73, 81–82, 93–94, 98A–D, 99A–S, 100–101, 101A, 103. The *hors texte* plates include 22 full-page plates, 54 double-page plates and 4 folding plates. In addition to above, there are 2 quarter-page plates in text on 25 and 171. Woodcut tailpieces

BINDING Contemporary mottled calf, gilt spine, speckled edges

REFERENCES Comolli 4: pp. 114–126. This edition neither in Berlin Cat. nor Fowler

D'AVILER WAS AMONG THE FIRST STUDENTS TO ENTER THE Académie Royale d'Architecture, under the direction of François Blondel. In 1674 he left Paris to be a *pensionnaire* of the French Academy in Rome. On this eventful journey his boat from Marseilles to Rome was overtaken by Algerian pirates, and he and his traveling companion, Antoine Desgodets (cat. 62, 1985.61.541), were taken captive to Tunis for two years. There he made the best of his misfortunes by sketching the local architecture. Liberty was negotiated by the king in 1676, and the two students continued on to Rome, where d'Aviler studied both ancient and modern architecture. He returned to Paris in 1681 to enter the office of Jules Hardouin Mansart. He stayed from 1684 to 1689. Mansart's office, with its fashionable point of view, was not a good environment for d'Aviler, with his rigorous, rationalist, and academic background. He would later write in 1691 that he regretted having “lost” five years in the office, where he appears to have been treated badly. Believing that he had no future in Paris as an independent practicing architect, d'Aviler went to Montpellier to supervise the erection of a triumphal arch to Louis XIV, designed by d'Orbay. His success with this project led to his appointment as architect of the province of Languedoc.

D'Aviler's interests were always focused on contemporary architectural design and practice. His first project, in 1685, was a translation of Scamozzi's Book 6 on the orders, in which he produced an interpretation of the complexities of architectural proportions comprehensible to modern builders. At the same time he began a commentary on Vignola and read a preface from this work-in-progress to the Academy in 1683. The work would develop into his *Cours d'architecture*, first printed in 1691.

14.

D'AVILER. *Cours d'architecture* . . . Designs for balusters. Engraving. 1985.61.376



Nous n'aurions pû d'ailleurs le donner augmenté , du moins de choses utiles ; & comme ceux qui ont déjà les premières éditions de ce Cours d'Architecture , seront fans doute bien-aîses d'avoir encore celle-ci , qui outre la beauté de l'impression & du papier , présente un Ouvrage tout neuf ; il nous a paru qu'il auroit été de mauvaise grace de les obliger d'acheter un Livre qu'ils ont déjà , & qui au surplus n'a qu'un rapport assez indirect avec le Cours d'Architecture.



In its original form the *Cours* consisted of several parts: a life of Vignola; a small section on simple geometric figures; a main section on Vignola's orders of architecture, with d'Aviler's commentary at the foot of each page; sections on the application of the proportions of the orders and ornament to architecture; and a discussion of materials and construction. A second volume, an encyclopedic dictionary of over five thousand architectural terms, was included. D'Aviler's is the only *cours d'architecture* not written by a professor of architecture at the Academy, and it was the only one popular enough to achieve more than one edition. By 1777 it had appeared in two languages and numerous reprints.

D'Aviler's point of view is pragmatic and catholic. More than any other *cours d'architecture*, his is designed for the layman and the artisan, and contains all that would aid the client, builder, and student. In this work d'Aviler chose Vignola's interpretation for his main section on the orders, because he felt it to be in the most agreement with other sources, and the least confusing of any of the treatises on the orders. For the French architect in general, Vignola's book was *the* manual and one which workers constantly consulted. The clarity and facility of his rules, the beauty and elegance of his profiles, and his attention to classical models made him, according to d'Aviler, the superior modern author for both architects and workmen.

D'Aviler was aware of the practical significance of his work and was concerned that it be thoroughly current and accurate. The new edition he planned was incomplete at the time of his death. It was finished by the architect Jean Baptiste Alexandre Le Blond and published in 1710 with new information useful to contemporary building and to the amateur. The rights to the book were obtained by the publisher, Jean Mariette, early in the eighteenth century. He had the work totally renovated, and had produced for it new designs of buildings and ornaments, a new enlarged text, and new enlarged and more detailed engravings of the plates of the original d'Aviler section on the orders. The dictionary was augmented and revised at this same time. Both volumes appeared in 1738. Throughout this editorial process the original intention of the book—to serve as an introduction to the study of architecture—was preserved.

Because of his purpose to serve the amateur and the builder, d'Aviler introduced plans and elevations for a typical house, along with designs of all the architectural details, including the garden. This material on domestic architecture is a new and important introduction in the comprehensive architectural treatise. It precedes and appears to be the model for the eighteenth-century French house publications, which differ substantively from contemporary English ones. D'Aviler's material was developed and enlarged by succeeding editors: Le Blond replaced d'Aviler's plans with four houses of his own invention, and in 1738 Mariette, capitalizing on the popularity of material on domestic architecture (Blondel had published his *Distribution* [see cat. 25, 1985.61.401–402] the previous year), added several contemporary plans and elevations to the *Cours* as well as up-to-date details on domestic architecture.

Like Vignola's rules on the five orders, the *Cours* lent itself to adaptation for contemporary use and, like Vignola's work, this accounts for its many augmented and revised editions. Besides four major French editions, it had thirteen French printings and a German edition with four printings. An attempt was made around 1702 to translate the work into English.

14.

D'AVILER. *Cours d'architecture* . . .  
Tailpiece. Woodcut. 1985.61.376



## C. A. D'AVILER [AUGUSTIN-CHARLES D'AVILER] 1653–1701

*Cours / D'Architecture, / Qui Comprend / Les Ordres De Vignole, / Avec Des Commentaires; / Les Figures & les Descriptions de ses plus beaux Bâtimens, / Et De Ceux De Michel-Ange; / . . .* [6 LINES] *Par le Sieur C. A. d'Aviler, Architecte. / Nouvelle Édition, / Enrichie de nouvelles Planches, & revue & augmentée de plusieurs / Desseins conformes à l'usage présent, & d'un grand / nombre de Remarques, / Par Pierre-Jean Mariette*

Paris, C. A. Jombert, 1756  
1985.61.377–378

Quarto, two volumes: 277 x 215  
(10<sup>5</sup>/<sub>16</sub> x 8<sup>1</sup>/<sub>2</sub>)

EDITION A later issue/edition of Mariette's version of d'Aviler, described in cat. 14, 1985.61.376

COLLATION, CONTENTS, AND ILLUSTRATIONS A straightforward reissue of the 1738 edition described above. Collation, contents, and illustrations exactly as described, except that in present copy the 2 leaves marked A\*<sup>2-3</sup>, pp. 3\*–6\*, "Definitions des Termes de Géométrie," are bound immediately following title page. Differences between the two editions are confined to title page, principal alteration being addition of Mariette's name to title

BINDING Contemporary sprinkled calf, rebacked

15.

D'AVILER. *Cours d'architecture* . . .  
Title plate. Etching. "Edm. Bouchardon  
Sculpt. Reg. inv." "J.P. LeBas Sculp."  
1985.61.377–378

Fourth edition, augmented and corrected. See cat. 14, 1985.61.376, for additional information.



## BALTARD [LOUIS PIERRE BALTARD] 1764–1846

*Paris / Et / Ses Monumens, / Mesurés,  
Dessinés Et Gravés / Par Baltard, Archi-  
tecte, / Avec des Descriptions historiques  
par le cit. Amaury-Duval; / Ouvrage  
Dédié / a Napoléon Bonaparte*

Paris, "De l'Imprimerie de Crapelet . . .  
Chez L'Auteur . . . An XI–1803" [–An  
XIII–1805]

1985.61.380

Large folio, three parts in one volume:  
580 x 429 (23 x 16<sup>7</sup>/<sub>8</sub>)

EDITION First edition

COLLATION [Part 1]: 32 leaves. [i–vi], [1]–53  
[54], [1]–4 pp. Engraved divisional title  
plate and [40] etched and engraved  
plates, all full-page, versos blank. The  
plates are numbered 1–7, 7 bis, 8, 8 bis, 9,  
9 bis, 10–16, 16 bis, 16 ter., 16 quart., 17–27,  
27 bis, 28–32, and final plate, "Planche  
derniere du Louvre" (this last plate, etch-  
ing with aquatint)

[Part 2]: 9 leaves. [i–iv], [1]–14 pp. 14  
etched and engraved plates numbered 1–  
14, all full-page, versos blank

[Part 3]: 10 leaves. 1–20 pp. 11 etched and  
engraved plates numbered 1–11 (no. 9,  
etching with aquatint), all full-page, ver-  
sos blank

CONTENTS [Part 1]: [i] half title (verso  
blank); [iii] title page (verso blank); [v] en-  
graved dedication (verso blank); [1]–8  
text, "Observations préliminaires sur les  
Palais . . ."; [9]–49 text, "Le Louvre";  
[50] blank; [51]–55 Notes, ending with  
"Fin du Tome Premier"; [56] blank; [1]–4  
explanation of the plates; followed by en-  
graved divisional title plate: "Explication  
des Planches du Louvre" (verso blank);  
followed by [40] plates, as described  
above

[Part 2]: [i] half title (verso blank); [iii] title  
page (with title and imprint as above, but  
dated "An XIII–1805") (verso blank); [1]–7  
text, "Chateau d'Ecouen"; [8] blank; [9]–  
11 Notes; [12] blank; [13]–14 explanation of

16.

BALTARD. *Paris et ses monuments* . . .  
Divisional title plate. Etching. "Baltard  
del et Sc." 1985.61.380



the plates; followed by pls. 1–14, as described above

[Part 3]: [1]–18 text, “Saint-Cloud”; [19]–20 Notes; followed by pls. 1–11, as described above

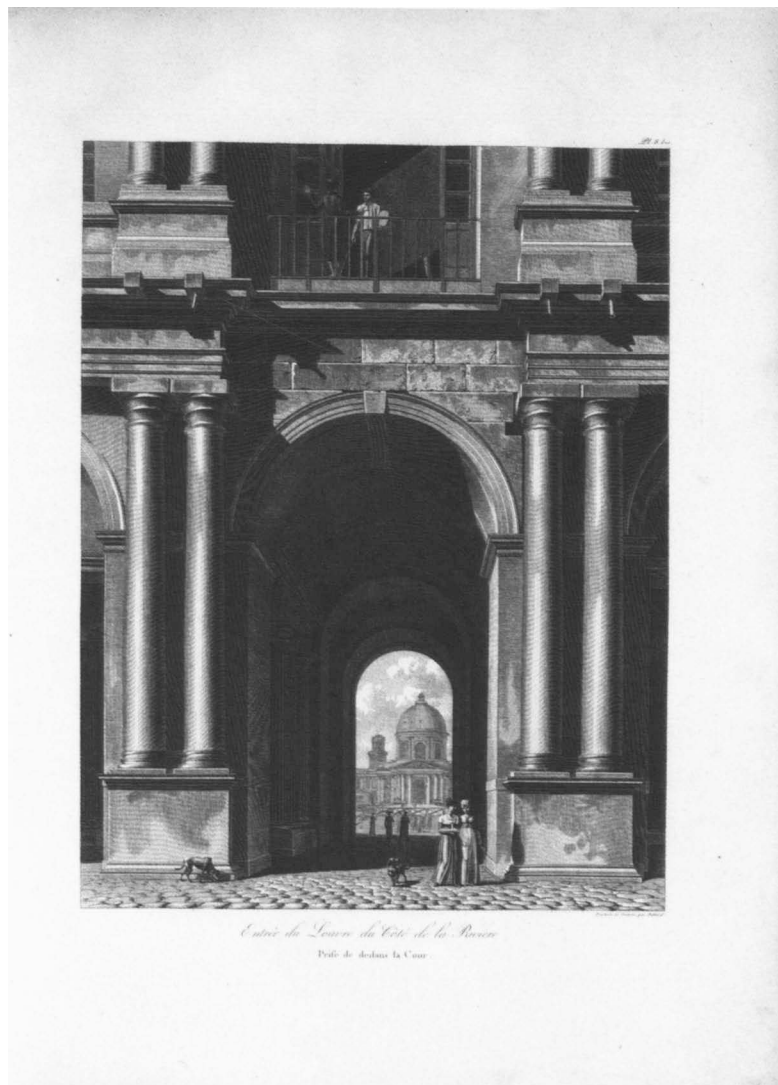
**ILLUSTRATIONS** [Part 1]: Engraved vignette on title page. Engraved dedication: text in shaded letters against shaded background within border of oak leaves. [19] etched and engraved pictorial head- and tailpieces, as follows: headpieces [1], [9], [11], [17], [21], [27], [39], [45]; tailpieces 10, 16, 20, 26, 38, 42, 44, 49, 53, and final 4; one vignette in text, 35. Most vignettes signed by Baltard as draftsman and engraver. Etched divisional title plate (to explanation of plates), signed by Baltard. [40] full-page plates, numbered as described above, all etched and engraved except for final plate, etching with aquatint. All plates signed by Baltard as draftsman and etcher/engraver (“Baltard del. et sculp.” with variants), or as draftsman and etcher (“Dessiné et Gravé à l’eau forte par Baltard,” with variants). The latter group also signed by the following engravers (“Terminé au burin par . . .”); Laval[e] (10 plates); Voyer (5); Drouet (1)

[Part 2]: Etched vignette on title plate (Napoleonic eagle); etched headpiece [1], and 3 etched tailpieces, 7, 11, and 14 (portrait of J. Bullant), all signed by Baltard. 14 full-page etched and engraved plates, nos. 12–14 signed “Bergeret del.” and “Baltard sculp.,” rest signed by Baltard as draftsman and etcher/engraver

[Part 3]: Etched headpiece [1], and tailpiece 18, both signed by Baltard. 11 full-page etched and engraved plates, all except for nos. 1 and 2 (plans) and no. 9 (etching and aquatint) signed by Baltard as draftsman and etcher/engraver

**BINDING** Contemporary brown paste-paper covered boards, mottled sheep spine, red straight-grain morocco label; uncut

**REFERENCES** Berlin Cat. 2527 (Part 1 only); Brunet 1: 628–629 (*Note*: Brunet mentions also a section on Fontainebleau: “Cet ouvrage est fort bien exécuté, mais il n’a point été terminé. Il en a paru seulement 25 livraisons de 4 planches chacune qui ne comprennent que *Le Louvre*, formant le premier volume, avec une partie du château de Saint-Cloud, le château d’Ecouen, et celui de Fontainebleau.”) Cicognara 3948 (corresponding to Millard copy)



16.

BALTARD. *Paris et ses monuments . . .*  
Perspective of a riverside entrance to the Louvre. Etching and engraving.  
“Dessinée et gravée par Baltard.”  
1985.61.380



**L**OUIS PIERRE BALTARD, ARCHITECT, PAINTER, AND ENGRAVER, BELONGED to the generation in transition between the eighteenth and nineteenth centuries. During the Revolution he participated with Julien David Le Roy in the education of architectural students at the Académie Royale d'Architecture, and he taught architecture there when it merged with the new Ecole des Beaux-Arts. He collaborated with A. L. T. Vaudoyer on the *Grands prix d'architecture* (1801–1831), and he measured, designed, and engraved the illustrations for this publication. The text of both volumes is written by the distinguished lawyer and amateur scientist Amaury Pineux Duval, who also wrote the text to Denis-Vivant Denon's *Monuments des arts du dessin chez les Anciens et Moderns* (1829).

Baltard's book is oriented as much toward Napoleon as it is toward the reading public. Napoleon is declared to be the new Pericles, and the tutelary genius of France: he is an immortal to whom these "immortal works" are dedicated. The purpose of the book was to expand and contribute to the progress and perfection of the arts by publicizing select examples. The intent is similar to that of Charles Percier and P. F. L. Fontaine (see cat. 133, 1985.61.2605 and cat. 134, 1985.61.2606), and suggests that Baltard hoped to compete with their publications. The examples illustrated are major French chateaus of the French classical tradition, not of Italian or modern design. But in the introduction, more emphasis is given to the science and history of engraving—even Baltard is represented here not as an architect but as an engraver—than to architectural taste.

The first volume of Baltard's *Paris* contains a long essay by Duval on the history of the architectural "palace," including the origins of the type. Its beginnings are traced in Egypt (in deference to Napoleon's recent expedition), and climax in the classical period with the late Roman palace of Spalatro, only to begin again with the development of French chateaus. Duval states that the principles of Palladio are the most followed contemporaneously, thereby suggesting a different standard of taste from the one being developed by Percier and Fontaine. The remainder of the first volume contains illustrations of the Louvre, including plans, exterior and interior elevations, details, and ornaments.

The second volume includes descriptions of three chateaus near Paris and an essay on the "Musée Napoleon." The Millard volume contains only the first two chateaus—at Ecouen and at Saint Cloud. The essay on the "Musée," not included here, relates a brief history of French art, with an emphasis on the genius of Nicolas Poussin. This section is followed by an engraved portrait of Poussin; the only illustrations for the "Musée" are three of his paintings.

*Paris et ses monuments*, which failed to include a text of much interest to a new generation of architects, and which provided illustrations of only earlier and well-known national monuments, was eclipsed by the innovative studies of Percier and Fontaine. Baltard's publication may represent one of the last vestiges of the taste of an earlier age and of an attempt to associate Napoleon and France's historic past.

## I. BARBET [JEAN BARBET] 1591–1654

*Livre / D'Architecture / D'Autels, / et de Cheminees, / Dedie A Monseigneur / L'Eminentissime / Cardinal / Duc de Richeliev, &c. / De l'inuention / Et dessin / de / I. Barbet. / Graué à leau forte / Par A. Bosse / M. DC. XXXIII. / A Paris*

Paris, "Et se vend Chez l'Autheur, en la vieille rue du Temple, proche la fontaine a l'image N.<sup>re</sup> Dame, Et Chez M. Tauer-nier, en l'isle du Palais . . .," 1633. (Note: The remainder of the address, which according to Destailleur should conclude with the words "au coin de la rue Har-lay," has been erased, but is still faintly visible, in our copy)

1985.61.383

Small folio: 311 x 215 (12¼ x 8⅝)

EDITION First edition, first issue

COLLATION 20 leaves. [1]–20 etched and engraved plates, versos blank. (Note: Loosely inserted in the present copy are

later copies of no. 5, printed in reverse, cut within plate mark and mounted, and nos. 12 and 14–20, all but no. 12 printed in reverse, disbound)

CONTENTS AND ILLUSTRATIONS 20 etched and engraved plates, numbered at lower L, all with blank versos, as follows: pl. [1] title plate: title engraved within architec-tural setting; pl. 2, engraved dedication to Cardinal Richelieu; pl. 3, engraved preface, "Av lectevr"; pls. 4–8, designs for altars; pls. 9–20, designs for chim-neypieces. The plates measure 192–215 mm x 130–150 mm

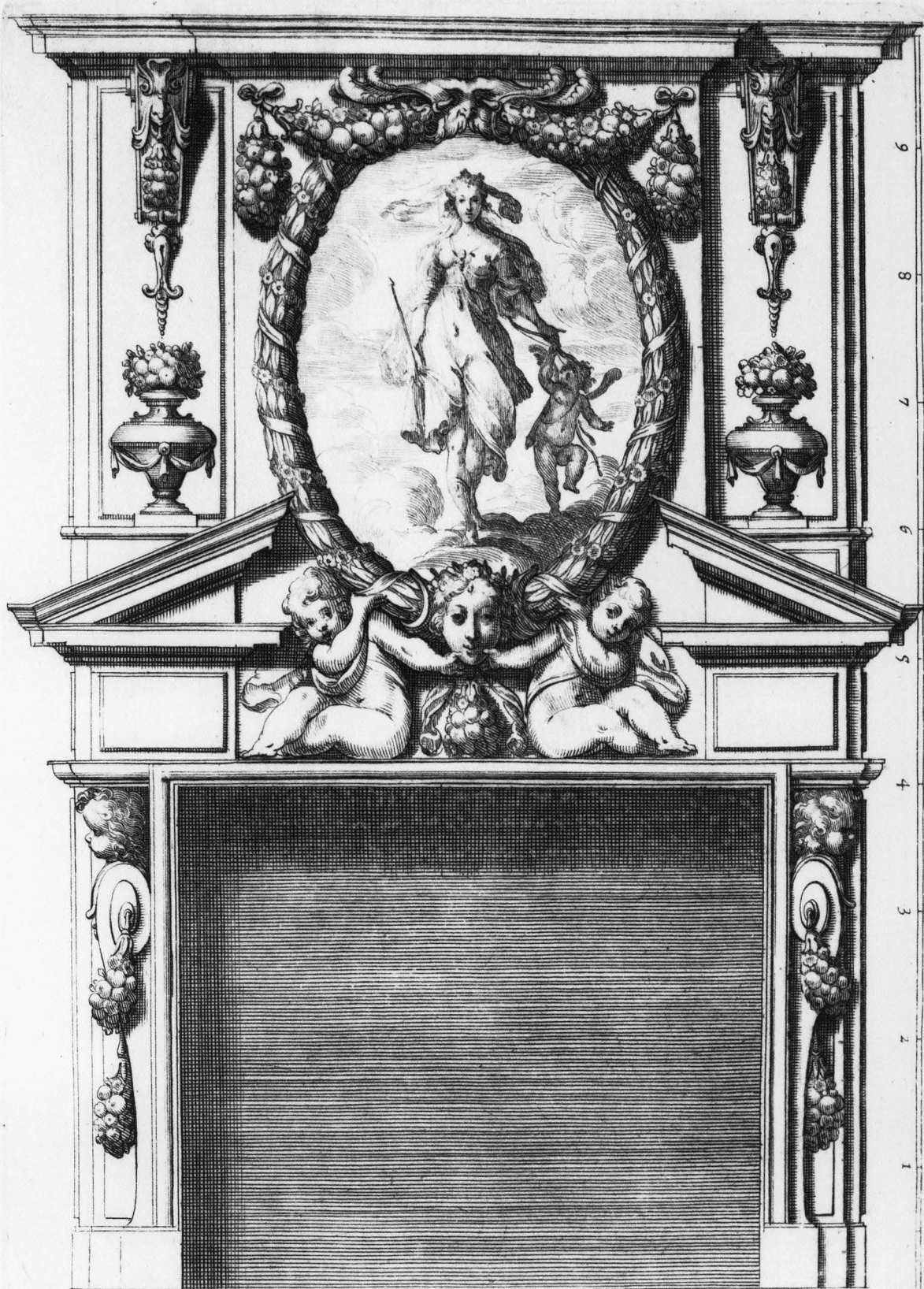
BINDING Modern full vellum

PROVENANCE Bookplate of Charles Fred-eric Mewes; Mewes' stamp on title page and large gilt monogram stamped on front cover

REFERENCES Berlin Cat. 3712 (with Mari-ette's imprint); Destailleur, p. 63; Fowler 38 (later issue, with imprint: "Chez Pierre Mariette . . ."); Guilnard, p. 49

**J**EAN BARBET, A MINOR LYONNAIS ARCHITECT AND SCULPTOR CONNECTED with the French court circle, is known now mainly for this book. Barbet wished to record herein the works of good French archi-tects and what there was of beauty in Paris. He intended it for the library of the aristocratic collector. The book is beautifully engraved by Abraham Bosse and dedicated to Cardinal Richelieu as a celebration of the cardinal's promo-tion of national French culture. Its importance lies in the publication of designs in current transitional French fashion, which were widely distributed with the book. Oddly, the book, purportedly concerned with altars, contains mainly designs for chimneypieces, including frames for paintings and mirrors. These range in style from restrained, to more sculptural versions of the Fontainebleau style, to examples of huge baroque pieces of furniture that suggest a heavy, oversized development of the exquisite linear decoration of Jacques Androuet du Cerceau and Jean Bérain.

The book became the best known of the publications on design of chimneypieces of the sixteenth and seventeenth centuries. It was popular enough to be brought out in a second edition in Paris and Amsterdam in 1641, and its engravings were widely disseminated. Adaptations, even literal ones, were made of Barbet's designs in England (by Inigo Jones in the Queen's House and at Wilton House) and in Sweden (at Skokloster).



## J. BERAÏN [JEAN BERAÏN] 1640–1711

## [Oeuvres]

Paris, n.d.  
1985.61.386

Folio: 497 x 368 (19 x 14<sup>1</sup>/<sub>4</sub>). The plates, of varying sizes, as given in Weigert

## COLLATION, CONTENTS, AND ILLUSTRATIONS

A collection of early impressions and suites of Berain's works, primarily from one earlier volume (some plates with running numbers in ink in an early hand), expanded by other early impressions and rebound. Since all plates in this volume are in early impressions, before the addition of the letters which clarified their division into suites (see the second Millard copy of Berain's works [cat. 19, 1981.70.3]—a collected edition, with later impressions of the plates), many of the suites, though complete, are bound without regard to sequence; in several cases, a few plates belonging to a suite are bound together while the remaining plates are bound elsewhere in the volume. (The suites are also bound without regard to alphabetical order of the letters.) However, in the present collection, the plates have been annotated in pencil throughout in French by an earlier owner, for the most part accurately, indicating the correct division into suites

A total of 135 etched plates on 128 leaves: the 9 final plates cut around and mounted, all the rest bound in on gutters. (Note: The leaves have been numbered in pencil by a previous owner, as follows: 122 leaves numbered 1–121 [no. 81 repeated with "bis"; the 6 leaves with mounted plates have been left unnumbered]. There are 7 blank leaves at the end. An additional 9 plates have been loosely inserted in the volume; most are duplicate or variant impressions of bound plates; these are described below)

The volume includes all the complete suites that are described more fully (including signatures) for the collected edition copy, plus some additional plates. All plates are first states (as described in vol. 2 of Weigert's catalogue). Imprints throughout, where present, are as follows: "se vend Chez l'Auteur aux Galeries du Louvre Avec Privilege du Roy"

The plates are as follows:  
Portrait of Berain, signed "J. Vivien pinx." and "A. Duflos Sculp. 1709."  
Weigert 2: p. 27 (second state)

Title plate: "Ornemens/ Inventez par J. Berain/ Et se vendent Chez/ Ledit Auteur Aux Galeries/ du Louvre/ Avec Privilege/ du Roy." Signed: "I. Berain jnvenit et Sculpit." Weigert 2

[Suite A]: 5 plates (pilasters or *montants*; furniture, including marquetry bureaux, and smaller decorative objects); Weigert 2: nos. 48, 109–112

[Suite B]: 6 plates on 5 leaves (3 plates with decorative compositions for wall-panels and pilasters; 1 plate with cornices; 2 half-page plates, 1 with torch-holders or *torchères*, the other with a festival structure ["Le Temple de la Vertu"] used as part of a firework display);

Weigert 2: nos. 49, 50, 84, 149, 186, 192

[Suite C]: 5 plates with decorative compositions; Weigert 2: nos. 51–55

[Suite D]: 5 plates (decorative compositions); Weigert 2: nos. 108, 116–119

[Suite E]: 5 plates (all with designs relating to the seasons); Weigert 2: nos. 56–60

[Suite F]: 5 plates (decorative compositions); Weigert 2, nos. 61–65

[Suite G]: 5 plates (decorative compositions: final plate with designs for side and rear panels of a sedan chair); Weigert 2: nos. 115, 120–121, 190–191

[Suite H]: 5 plates (designs for fireplaces); Weigert 2: nos. 272–276. (Plus additional impressions of nos. 1, 2, and 4 in this series, cut around at plate mark and loosely inserted.) These are later impressions with engraved letter "H" added at bottom

[Suite I]: 5 plates (designs for fireplaces); Weigert 2: nos. 104, 187, 259–261. (Plus additional impression of no. 3 in this series, with letter "I" added at bottom, cut around at plate mark and loosely inserted)

[Suite L]: 7 plates on 5 and a half leaves (decorative compositions and designs for ceilings); Weigert 2: nos. 66–70. (Note: In the present collection, the 2 final half-page plates in this suite, with designs for sections of a ceiling [Weigert 2: 70a and b], are printed on separate leaves, rather than combined on a single leaf as in the later collected edition described below. The second of these two designs is printed above another impression of the small plate with 3 torch-holders ["Trois Dessins de torchères"] belonging to Suite B, described above; see Weigert 2: no. 192)

[Suite O]: (first plate marked "oi" in later editions): 5 plates (decorative compositions); Weigert 2: nos. 70–75

[Suite P]: 5 plates (including designs for clocks, vases, candlesticks, arms); Weigert 2: nos. 76–78, 114, 188

[Suite X]: (first plate marked "xl" in later impressions): 5 plates (decorative compositions for panels and pilasters, or *montants*); Weigert 2: nos. 79–82, 278

Suite (?) or series of 5 plates (bound consecutively in collected edition described below: see no. (3); but not described as a suite, and some plates apparently not present in Weigert). They include: 2 plates with designs for *gueridons* or *torchères*, Weigert 2: nos. 123–124; 2 plates with designs for side and rear panels of a sedan chair or carriage, apparently not in Weigert; and a half-page plate with designs for *consoles*, Weigert 2: no. 113. (Note: In the present collection, this final half-page plate is printed on its own)

Suite of 5 plates without letter with large decorative compositions (Weigert: "panneaux en large"); Weigert 2: nos. 60, 101–103, 279

Suite of 5 plates with designs for capitals; Weigert 2: nos. 288–292

Suite of 5 plates with designs for iron-work (*serrurerie*, including grilles, balconies, friezes, and capitals); Weigert 2: nos. 280–284

Suite of 5 plates with designs for fireplaces (marked "8" in later impressions); Weigert 2: nos. 262–266

Suite of 5 plates with designs for fireplaces, without letter (not present in later edition described below); Weigert 2: nos. 267–271

2 suites of 5 plates each with designs for garden-beds or parterres (*parterres de broderie*): first suite numbered 1–5 (plates of second suite numbered +1 – +5 in later impressions); Weigert 2: nos. 85–94

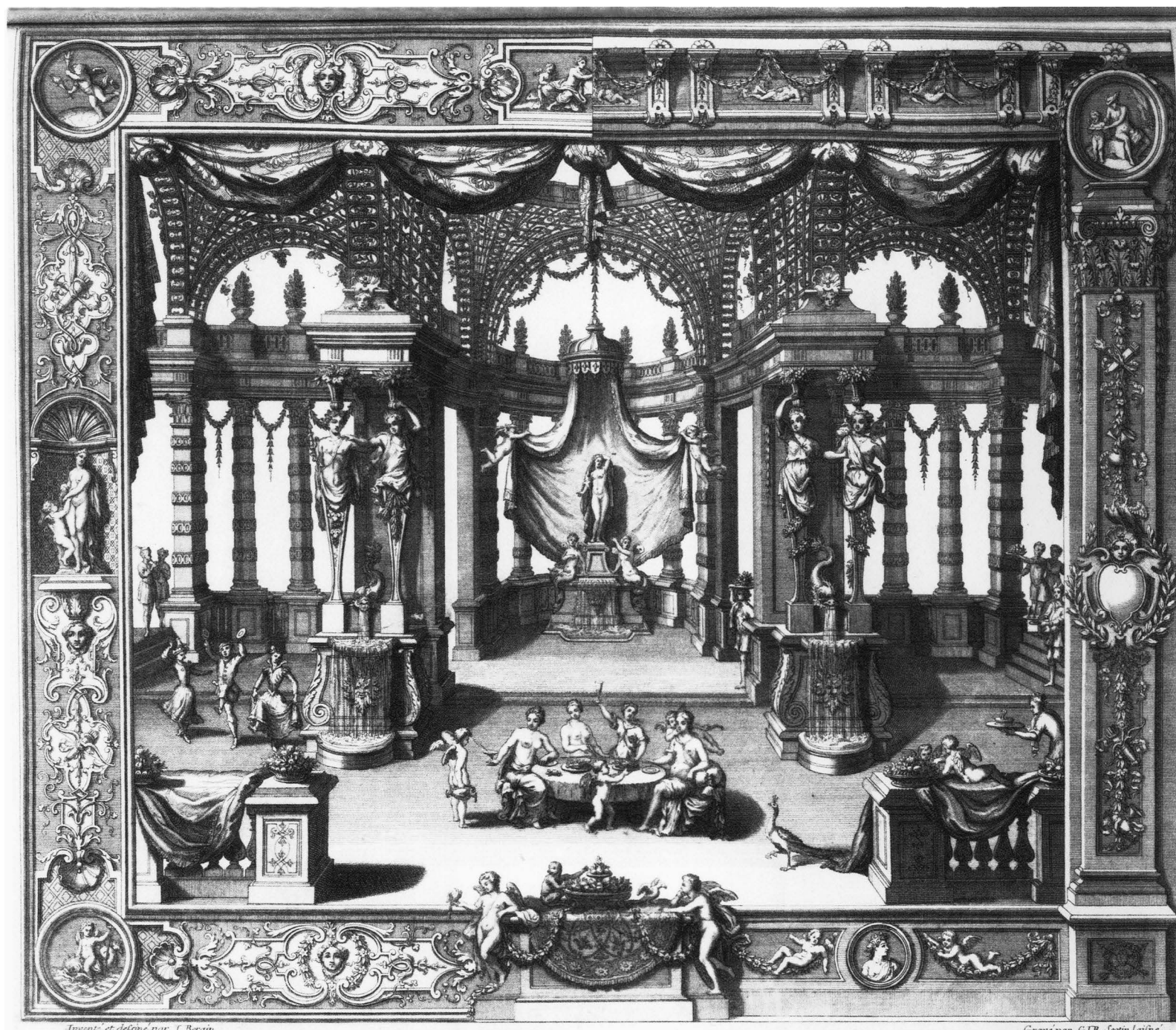
2 half-page plates printed on one page (note: plates so mounted are given a letter designation—e.g., a, b): a. ["Le Temple de la Vertu"]: a second impression of this plate, which belongs to Suite B, described above—Weigert 2: no. 149; b. ["Bal costume donné par M. le Duc . . . pendant le Carnaval de 1683"]; signed "J. Berrin delin." and "J. le Pautre S."—Weigert 2: no. 198. (Note: Also present in second Millard copy, described below: see no. 34b.)

2 small plates printed on one page: a. ["Collation offerte au Roi par M. de Seignelay, dans sa maison de Sceaux (16 juillet 1685)"]. Signed by Berain—Weigert 2: no. 134; b. ["La Noce de Village, mascarade representee . . . durant le Carnaval de 1683"]. Signed by Berain and "Ia. le Pautre Sculp."—Weigert 2: no. 197

A series of 14 plates devoted to funerals and funerary monuments. (Note: The second Millard copy [cat. 19, 1981.70.3] of Berain engravings, described below, has a total of 17 plates devoted to these subjects, including all those present in this collection; see below, nos. 23–26 and 28). They include: ["Pompe funebre de Louis de Bourbon, Prince de Conde, a Notre-Dame de Paris (mars 1687)"]. 5 plates (from the complete series of 7 plates, all present in our second copy), as follows: "Representation du Portique . . ."—Weigert 2: no. 234; "Le Camp de la Douleur"—Weigert 2: no. 143 (note: another impression of this plate, with the signature but without the caption, has been loosely inserted); ["Decoration de la nef de Notre-Dame"—Weigert 2: no. 139; ["Decoration du Choeur (cote nord)"], here bound as a folding plate—Weigert 2: no. 141; and ["Devises pour le pompe funebre"]—Weigert 2: no. 145. (Note: The view of the south side of the choir, closely resembling the view of the north side, although not bound in the present collection, has been loosely inserted.)

["Pompe pour l'inhumation du coeur de Louis de Bourbon . . ."]. 2 plates (complete); Weigert 2: nos. 146–147. (Note: In the present copy, the first of these plates ["Decoration de l'église"], has been cut around just beyond plate mark and mounted. Also, an additional impression of the second plate, ["Decorations funebre de la Chapelle de Conde"], which appears to be an earlier impres-





18.

BERAIN. [Oeuvres]. Decorative banquet scene. Etching. "Inventé et dessiné par J. Berain." "Gravé par GIB Scotin l'aîné." 1985.61.386

sion, before all letters, has been loosely inserted; see below.)

["Pompe funebre de Marie-Therese d'Autriche, reine de France, a Notre-Dame de Paris (4 septembre, 1683)"]. 3 plates (complete): ["Le Mausolee"]; ["Aspect d'un des cotes du choeur"] ["Devises"]; Weigert 2: nos. 254-256. (Note: The final plate, "Devises," is here present among the final plates in the volume and has been cut around and mounted) "Mauzolee pour la Ceremonie funebre de Marie Louise d'Orleans reine d'Espagne"; Weigert 2: no. 152

"Mausolee Pour la Ceremonie funebre de Marie Anne Christine Victoire de Bauiere"; Weigert 2: no. 106

"Pompe funebre de Henri de la Tour d'Auvergne"; 2 plates: ["Le Mausolee"] and ["Decoration . . . de l'eglise"]; Weigert 2: nos. 213-214

The remaining plates, not bound in but cut around and mounted, are as follows:

1 plate, representing decorations for an unidentified royal funeral (catafalque on a dais with 5 steps, under a canopy with curved supports; ermine draperies above; 2 skeletons supporting royal coats of arms below); unsigned. This plate has ms annotation in pencil: "Marie Adelaïde de . . . femme . . . du Grand Dauphin, morte en 1712 six . . . apres son mari." Not located in Weigert

1 plate (not mounted but tipped in) representing a mausoleum placed in a chapel with other monuments; unsigned. With ms annotation in ink in an 18th-century hand: "Lebrun pinxit" and "Simon-neau laine fecit." Not located in Weigert

2 small plates, cut around and mounted on one page: *a.* funerary decorations in-

cluding royal monograms, candlesticks, and draperies with fleur-de-lis background; unsigned. With ms annotation in pencil: "probablement la grande Mademoiselle"; *b.* funerary monument; unsigned. Annotated in pencil: "Duchesse de Maine." Not located in Weigert

"A la tres Illustre Memoire de Chouseul Pair et Marchal de France:" [Mausoleum of M. de Choiseul] annotated in ink in an 18th-century hand: "Mosolee de Mr. de choyseul." Unsigned; not identified in Weigert

2 small plates on one page: *a.* ["Ceremonie funebre a la memoire de Marie-Therese d'Autriche reine de France (d. 1683)"], signed by Berain and Dolivar—Weigert 2, no. 130; *b.* funerary monument, unsigned. Not identified in Weigert

Plus 2 anonymous plates with designs for wall-panels or *montants*, entirely without letters, loosely inserted

**BINDING** 19th-century maroon morocco paneled in gilt, gilt royal French arms in center, coronet and fleurs-de-lis at corners of center panel repeated in compartments of spine, gilt edges

**PROVENANCE** Bookplate of Charles Frederic Mewes. This volume contains, loosely inserted, 2 sheets with ms table in French comparing the plates in the present collection with those in the second Millard copy, below, in parallel columns. As mentioned above, the plates are annotated throughout in pencil, probably by the same hand as that responsible for the table; many also have earlier running numbers in ink

**REFERENCES** Weigert 2 (as given above)

**J**EAN BERAÏN BEGAN HIS CAREER AS AN ENGRAVER, BUT QUICKLY ROSE TO a position of first rank as a designer for the king after working with Charles Le Brun on the decorations for the Galerie d'Apollon in 1770 (see cat. 88, 1985.61.650). In 1675 he succeeded his master, Henri de Gissey, as *dessinateur du chambre et du cabinet du roi* in the office of the *menus-plaisirs*, where he designed decorations for court ceremonies and festivities, and collaborated regularly in the decoration and on the machinery of the Opéra. He received numerous commissions, and his designs were in fashion during his entire career, in whatever genre he worked. They became models of ornamentation for the style Louis XIV during almost the entire length of that reign.

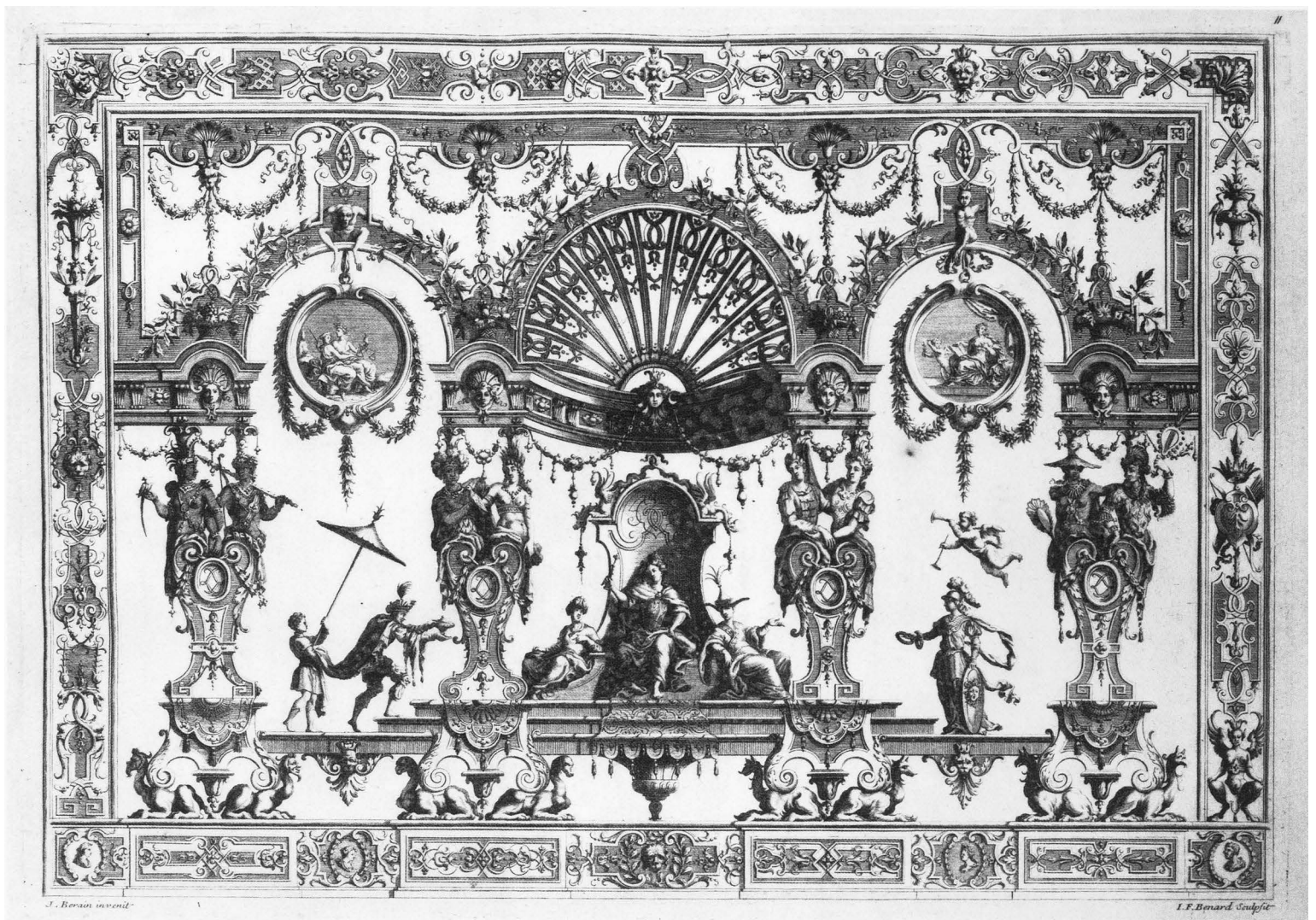
Most of Berain's efforts were directed toward the planning of ephemeral structures for the *menus-plaisirs*, but he also produced engraved designs, such as those assembled in this volume, for interiors, furniture, decorative objects, garden parterres, and funeral ceremonies. In these he developed complex, light, linear surface patterns related to antique wall decoration as it had been interpreted by Raphael.

As an artist, Berain followed directly after Jean Le Pautre (see cat. 98, 1985.61.712–2496/2805–2812), and he replaced Le Pautre's grand manner with a new, more informal and simple style composed of flat surface ornamentation and geometric decor. His void blank surfaces, used as design elements and contrasting with the elaborate ornamentation, were in opposition to Le Pautre (who had a *horror vacui*). Berain also recognized nature in his designs. He worked for a new patron, interested in fashion rather than in public display or permanence. He was widely influential, especially in Sweden and Germany. His mantle passed to Claude III Audran, who would perfect the light, easy *rocaille* style.

**Bibliography** Gorse, Jérôme de la. *Berain: Dessinateur du Roi Soleil*. Paris, 1986

18.

BERAIN. [Oeuvres]. Oriental motifs in decorative wall composition. Etching. "J. Berain invenit." "I. F. Benard Sculpsit." 1985.61.386





## J. BERAÏN [JEAN BERAÏN] 1640–1711

[Oeuvres]

Paris, n.d. (c. 1709)

1981.70.3

Folio: 530 x 389 (20<sup>3</sup>/<sub>16</sub> x 15<sup>1</sup>/<sub>4</sub>). The plates are of varying sizes, as described by Weigert

COLLATION, CONTENTS, AND ILLUSTRATIONS A collected edition of Beraïn's works, with a total of 134 plates on 128 leaves (2 double): 10 half-page plates printed 2 to a page; 122 full-page; 2 double-page, versos blank. Titles as given in Weigert are in brackets

The plates are as follows:

1. Portrait of Beraïn. The signature is a variant of that recorded for the first Millard copy (cat. 18, 1985.61.386), above, namely: "J. Vivien pinx. Suzanna Silvestre effigies Sculp. an. 1711. A Duflos Sculp. 1709." Weigert 2: p. 27 (third state)
2. Title plate: "Ornemens/ Inventez par J. Beraïn/ Et se vendent Chez/ Monsieur Thuret/ Aux Galleries du Louvre/ Avec Privilege du Roy." Weigert 2: no. 44 (second state)
3. A series (or suite?) of 5 plates, with designs for *gueridons* (little round tables) or *torcheres* (torch-holders), 2 plates; side and rear panels of a sedan-chair or carriage (?), 2 plates; and *consoles* (small shelves for holding ornamental objects), 1 half-page plate. These 5 plates are not treated as a suite by Weigert. However, the annotator of the first Millard volume of Beraïn engravings, above, considered that these 5 plates formed a suite (although they are widely scattered in that volume); the fact that they are bound consecutively here suggests that he was right. For the 2 *gueridon* plates, both signed by Beraïn and Jean Dolivar, see Weigert 2: nos. 123–124. We have not located the next 2 plates—both signed by Beraïn, the second with Dolivar as engraver—in Weigert. For the half-page plate with *consoles*, see Weigert 2: no. 113. In the present copy, this plate is printed on the same leaf as the small plate of "La Noce de Village," signed by Beraïn and Jacques le Pautre: Weigert 2: no. 197 (who notes that the combination of these 2 plates on 1 leaf dates from the time of the collected edition of Beraïn's works)
4. Suite of 5 plates marked "A." The first 4 plates have designs for elaborate candelabra (*lustres*), furniture, (including *bureaux de marqueterie*), and decorative objects; these are signed by Beraïn as designer and Marie Daigremont as engraver: Weigert 2: nos. 109–112 (second state, with Thuret's imprint). Final plate, with designs for pilasters (*montants*) unsigned: Weigert 2: no. 48
5. Suite of 6 plates on 5 leaves marked "B," as follows:
  - (i). Decorative composition for wall-panel, signed by Beraïn;

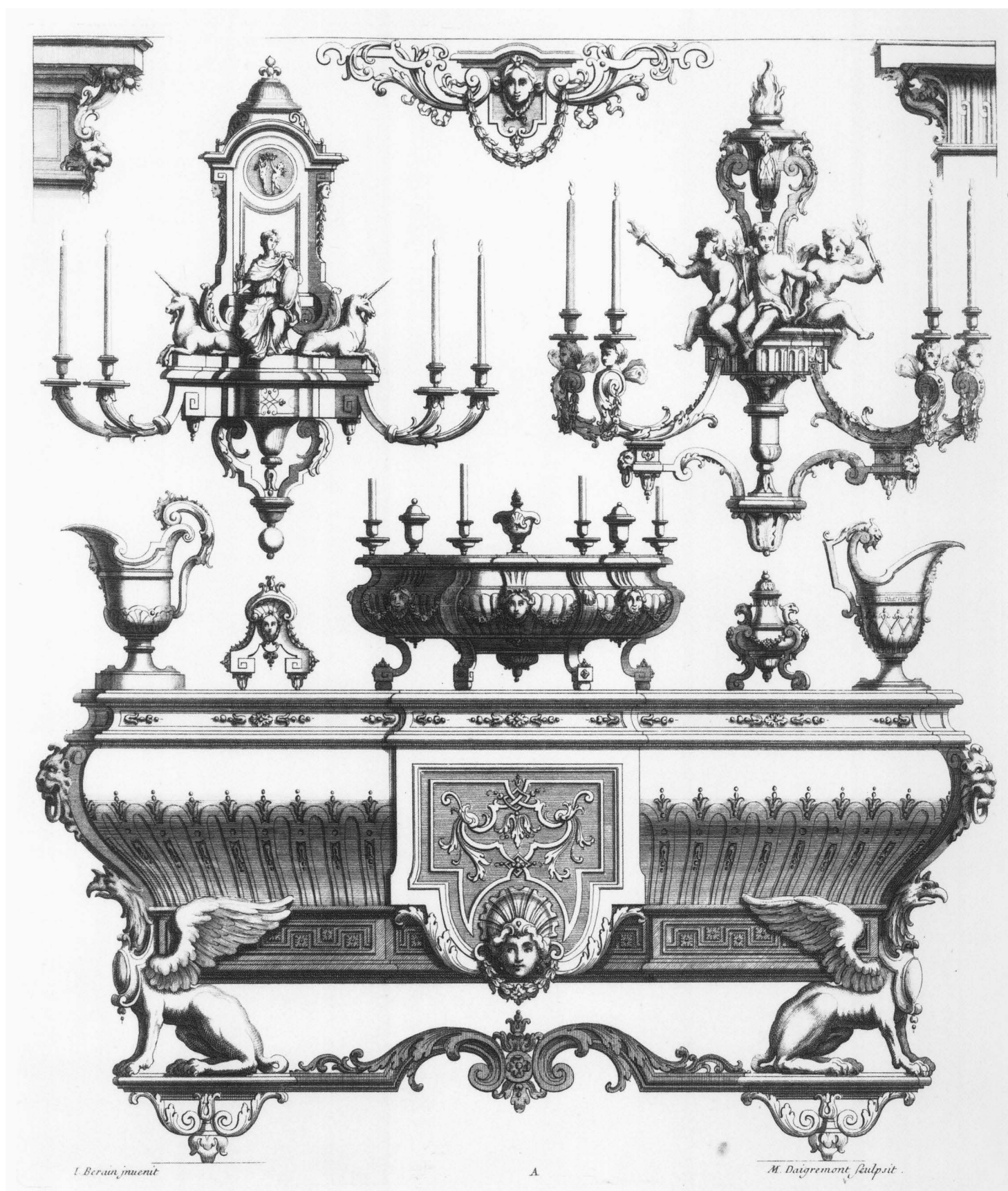
Weigert 2: no. 49 (second state, with Thuret's imprint)

- (ii). Similar subject, signed by Beraïn and "P. Giffart Sculp.;" Weigert 2: no. 187 (second state)
  - (iii). Decorative panel and models for pilasters; unsigned; Weigert 2: no. 84
  - (iv). a. ["Le Temple de la Vertu, piece centrale du feu d'artifice . . . pour celebrer la naissance du prince de Galles (19 juillet 1688)"], signed "Beraïn Inventit et delin. Dolivart Sculpit"; Weigert 2: no. 149 (second state)  
b. three designs for torch-holders [*Trois dessins de torchères*]; unsigned; Weigert 2: no. 192, under Jacques Lepautre (Weigert notes that the attribution to Lepautre goes back to Mariette)
  - (v). Designs for cornices [*Modeles de corniches*]; unsigned; Weigert 2: no. 50
6. Suite of 5 plates marked "C"; all with decorative compositions (for

19.

BERAÏN. [Oeuvres]. Portrait of Beraïn. Etching. "J. Vivien pinx. Suzanna Silvestre effigies Sculp. an. 1711. A. Duflos Sculp. 1709." 1981.70.3





19.

BERAIN. [*Oeuvres*]. Ornamental design.

Etching. "J. Berain juvenit."

"M. Daigremont Sculpsit." 1981.70.3

- tapestries, etc.). 3 plates signed "Berain Inv."; Weigert 2: nos. 51–55 (first plate second state, with Thuret's imprint)
7. Suite of 5 plates marked "D"; all with decorative compositions. First plate signed "J. Berain jnvenit" and "M. Daigremont Sculpsit"; Weigert 2: no. 108 (second state, with Thuret's imprint). Remaining 4 plates signed by Berain and "Doliuar Sculpsit"; Weigert 2: nos. 116–119
  8. Series of 4 plates with large decorative compositions; without a letter. They are as follows:
    - (i). Signed "J. Berain invenit" and "I. F. Benard Sculpsit," with Thuret's imprint; Weigert 2: no. 101 (second state)
    - (ii). Signed "Invente et dessine par I. Berain" and "Grave par G. I. B. Scotin laisne"; Weigert 2: no. 279
    - (iii). Unsigned; Weigert 2: no. 103 (under Jean-François Benard)
    - (iv). Signed by Berain and "I. F. Benard Sculpsit"; Weigert 2: no. 102
  9. Suite of 5 plates marked "E"; all with decorative compositions with themes connected with the seasons. Two plates signed by Berain as draftsman or designer; rest unsigned; Weigert 2: nos. 56–60 (our first plate, Weigert 2: no. 60 [second state], with Thuret's imprint)
  10. Suite of 5 plates marked "F"; all with decorative compositions. First plate signed "J. Berain jn." with Thuret's imprint; Weigert 2: nos. 61–65
  11. Suite of 5 plates marked "G"; all with decorative compositions. First two plates signed "I. Berain jnvenit et delineaivit" and "Le Pautre Sculpsit" (first plate with Thuret's imprint); Weigert 2: nos. 190–191 (under Jacques Lepautre). The 3 remaining plates are signed by Berain and "Doliuar Sculp."; Weigert 2: nos. 121; 115 (with Thuret's imprint; second state); and 120 (second state). (Note: Final plate with designs for the rear and side panels of a sedan chair)
  12. Suite of 5 plates marked "H": designs for fireplaces. 3 plates signed by Berain as designer/draftsman and "G. I. B. Scotin Laine Sculp.," the first of these with Thuret's imprint; remaining plates unsigned. Weigert 2: nos. 272–276
  13. Suite of 5 plates numbered "+1" – "+5": designs for *parterres* (*parterres de broderie*). Unsigned; first plate with Thuret's imprint. Weigert 2: nos. 90–94 (no. "+5," second state, with "Parter de Broderie" added at upper L)
  14. Suite of 5 plates with designs for *parterres de broderie*, as above. These plates have etched numbers 1–5. Unsigned; first plate with Thuret's imprint. Weigert 2: nos. 85–89
  15. Suite of 5 plates with designs for capitals, numbered 1–5. Nos. 1–2 signed by Berain as designer/draftsman and "G. I. B. Scotin laisne Sculp."; no. 1 with Thuret's imprint; nos. 3–5 unsigned. Weigert 2: nos. 288–292
  16. Suite of 5 plates with designs for ironwork (*serrurerie*), including grilles, balconies, friezes, and capitals. Plates are numbered 1–5. All 5 plates signed by Berain as draftsman and Scotin *l'ainé* as engraver; nos. 3 and 4 have Thuret's imprint. Weigert 2: nos. 280–284 (second state, with numbers)
  17. Suite of 7 plates on 5 leaves (5 *pieces*) marked "L": decorative compositions and designs for ceilings. First 2 plates signed by Berain as designer (the first with Thuret's imprint); remaining plates unsigned. Weigert 2: nos. 66–70
  18. Suite of 5 plates with decorative compositions: first plate marked "o"; second marked "o"; then numbered 3–5. All 5 plates signed "Berain jnvenit"; first plate with Thuret's imprint. Weigert 2: nos. 71–75 (second state)
  19. Suite of 5 plates marked "P," numbered 1–5. They include designs for clocks, vases, candlesticks, and other decorative objects, and arms. Weigert 2: nos. 76–78, 114, 188 (second state), as follows: no. 1, signed by Berain, with Thuret's imprint (76); no. 2, unsigned (77); no. 3, signed by Berain and "P. Giffart sculp." (188); no. 4, signed by Berain and "M. Daigremont Sculpsit" (114); no. 5 (candlesticks), unsigned (78)
  20. Suite of 5 plates: first plate marked "x1," remaining plates numbered 2–5; all with decorative compositions for panels or *montants*. No. 3 signed "J. Berain del." and "G. I. B. Scotin L. Sculp.," with Thuret's imprint; Weigert 2: no. 278. Remaining plates unsigned: Weigert 2: nos. 79–82 (note: Weigert describes the final plate as having no number; in our copy, it bears an upside-down "5," printed at upper R between the central and R-hand panel)
  21. Suite of 5 plates marked "8," with designs for fireplaces. All 5 plates signed by Berain as draftsman/designer and G. I. B. Scotin *l'ainé* as engraver; first plate with Thuret's imprint. Weigert 2: nos. 262–266
  22. Suite of 5 plates marked "I," with designs for fireplaces. First plate is a title plate, with title: "Dessains de Cheminees/ Dediez/ A/ Monsieur Jules Hardouin/ Mansard . . ."; signed by Berain and G. I. B. Scotin *l'ainé*; Weigert 2: no. 259 (second state, with Thuret's imprint). 2 plates unsigned: Weigert 2: nos. 260–261 (under Scotin). One signed by Berain as designer and "I. L. Bojan Sculp.": Weigert 2: no. 104. One signed (twice) by Berain and "P. Giffart f.": Weigert 2: no. 187
  23. Complete series of 7 plates devoted to the funeral of Louis de Bourbon, Prince de Condé, celebrated in Notre-Dame de Paris on 10 March 1687: Weigert 2: 139–145. (Note: These plates are not bound together in sequence in the present volume but are interspersed with plates representing other similar subjects). They are as follows (listed in the order in which they occur in Weigert's catalogue, with Weigert's titles):
    - (i). ["Decoration de la nef de Notre-Dame."] Unsigned
    - (ii). ["Representation du Portique . . ."] (engraved caption). Signed "Berrin jnu." and "Le Pautre Sculp." This is fully described under Weigert 2: no. 234 (under Pierre Lepautre)
    - (iii). ["Decoration du Choeur (coté nord)."] Signed "Berain delineaivit" and "Dolivar Sculpsit"
    - (iv). ["Decoration du Choeur (coté sud)."] Signed by Berain and Dolivar
    - (v). ["Le Camp de la Douleur . . ."] (engraved caption). Signed by Berain and Dolivar
    - (vi). ["Le Mausolée."] Unsigned
    - (vii). ["Devises pour le pompe funebre . . ."] Signed by Berain
  24. Complete series of 2 plates devoted to ceremony for the "inhumation of the heart of Louis de Bourbon" ["Pompe pour l'inhumation du coeur de Louis de Bourbon . . . dans l'église de la maison professe des Jesuites. . ."]. They are: (i). ["Décoration de l'église"] signed by Berain and Dolivar, and (ii). "Décoration funèbre de la Chapelle de Condé . . ." (engraved caption), signed by Berain and Dolivar. Weigert 2: nos. 146–147
  25. Complete series of 3 plates devoted to the funeral of Maria Theresa of Austria ["Pompe funèbre de Marie-Thérèse d'Autriche, reine de France, à Notre-Dame de Paris (4 septembre 1683)"]. They include: ["Le Mausolée"] and ["Aspect d'un des côtés du choeur"], both signed by Berain and "D. Marot S.," and ["Devises"], signed by Marot; Weigert 2: nos. 253–256 (under Daniel Marot)
  26. "Mauzolée Pour la Cérémonie Funèbre de Marie Louise d'Orleans Reine d'Espagne . . ." (engraved caption, printed from separate plate, with signatures of Berain and Dolivar at top); Weigert 2: no. 152 (second state)
  27. "Mausolée pour la Cérémonie funèbre de S. A. R. Philippes de France . . ." (engraved caption), signed by Berain and G. I. B. Scotin; Weigert 2: no. 285
  28. "Mausolée Pour la Cérémonie funèbre de Marie Anne Christine de

- Bauiere . . . ” (engraved caption). Signed by Berain; Weigert 2: no. 106
29. [“Pompe funebre de Henri de la Tour d’Auvergne . . . célébrée à l’église Notre-Dame de Paris (9 septembre 1675)”]. Complete series of 2 plates, including [“Le Mausolée”] and [“Décoration des côtés de l’église”], both signed “Berain F”; Weigert 2: nos. 213–214  
(*Note: The above 17 plates devoted to funerals and funerary monuments are bound out of sequence, i.e., in several cases plates recording one event have been erroneously interspersed with those recording another, etc.*)
30. 2 plates with coats of arms, engraved by Claude Berain: (i) signed “C. Berain Sculpsit” and “De Noyal de la Motte invenit & fecit”: Weigert 2: p. 273, no. 26 (“Composition decorative aux armes de Nicolas Desmarests”); (ii) signed as above: Weigert 2: p. 272, no. 25 (“Composition decorative aux armes de Michel Chamillart”)
31. Complete series of 3 plates devoted to the funeral of Louis Boucherat; Weigert 2: nos. 244–246. They include “Dessein du Mausolée. . . ” (with extensive engraved caption) and “Décoration de l’autel . . . ” (with engraved caption), both signed “Berain Inv.” and “I. Mariette Sculp.” and “Représentation de l’un des côtés de la décoration funèbre . . . ” (engraved caption), unsigned
32. [“Collation offerte au Roi par M. de Seignelay, dans sa maison de Sceaux (16 juillet 1685)”]; signed “Berrin inv.”; Weigert 2: no. 134
33. “Dessein de la colation qui fut donnée à Monseigneur par Mons.<sup>r</sup> le Prince, dans le milieu du labyrinthe à Chantilly le 29 Aoust 1688”; Weigert 2: no. 150 (second state, without the descriptive text below the title).
34. [“Boutique de galanterie (1678)”]. Unsigned; Weigert 2: no. 228 (under Jean Lepautre)
35. 2 small plates on 1 page, as follows: *a.* [Assemblée du divan pour l’exécution du grand vizir Cara Mustapha (vers 1685)]. Signed “Berrin delin-eavit” and “d’Olivar Sculpsit”; Weigert 2: no. 132 (second state, with imprint: “A Paris chez la Veuve de ligny . . . ” below image and above text.) *b.* [“Bal costumé donné par M. le Duc à la Cour dans son appartement de Versailles, pendant le Carnaval de 1683”]. Signed “J. Berin delin.” and “J. le Pautre S.”; Weigert 2: no. 198
36. 2 small plates on 1 page, as follows: *a.* [“Scène de comédie”]. (Scene set in a walled garden, with figures including 2 men in conversation at center, 1 holding 2 dogs on a leash.) Weigert 2: no. 23 *b.* [“Scène de ballet”]. (The 2 figures of Zerbino and Fracasse, playing a guitar and a tambourine respectively, repeated with variations 5 times.) Weigert 2: no. 22

**BINDING** Contemporary sprinkled calf, gilt spine

**PROVENANCE** 18th-century ownership inscription of A. H. Holsworth

**REFERENCES** Weigert 2 (as given above)

**T**HE DESIGNS FOR INTERIORS IN THE COLLECTION OF BERAİN’S oeuvre assembled in this volume, complement those of cat. 18, 1985.61.386. Here are also included the interior ornaments, decorative compositions for wall panels, ceilings, and tapestries, and designs for many architectural and decorative objects. The realistic, natural figures coexist with geometric shapes and hybrid mythological figures which metamorphose from vegetation in an unending flow of innovative inventions. The designs also suggest an underlying conflict between traditional sixteenth-century mannerism of the School of Fontainebleau, the splendid Louis XIV style, and emerging rocaille. As with cat. 18, plates from royal funeral ceremonies are included. They are supplemented by a few of Berain’s designs for festivals, theatrical scenes, and costumes for the ballet, as well as several genre scenes and plates of coats of arms, illustrating the diversity of this prolific artist.

**Bibliography** Gorse, Jérôme de la. *Berain: Dessinateur du Roi Soleil*. Paris, 1986

## J. BERAÏN [JEAN BERAÏN] 1640–1711

[ET AL., including FRANÇOIS CHAUVÉAU, JEAN LE MOINE, CLAUDE BERAÏN]

[Oeuvres]

N.p.n.d.

1985.61.387

Folio: 505 x 360 (19<sup>7</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>4</sub>)

**COLLATION, CONTENTS, AND ILLUSTRATIONS** An 18th-century scrapbook of engravings, primarily by Jean Beraïn: a total of 76 etched plates, cut around at, or just beyond, plate mark and mounted on 63 untrimmed leaves of 18th-century paper, in a contemporary binding

The contents are as follows:

1. Etched title plate: "Ornemens/ Invenitez par J. Beraïn/ Et se vendent Chez/ Ledit Auteur/ Aux Galleries/ du Louvre/ Avec Priuilege/ du Roy."; signed "I. Beraïn jnuenit et Sculpsit." Weigert 2: no. 44 (first state)
2. "Ornemens peints dans les Appartemens des Tuilleries dessinez et gravez par Beraïn": series of 8 small plates mounted on 2 leaves (first 4 plates cut around and mounted individually on 1 leaf; next 4 plates cut around in pairs and mounted on 1 leaf). The plates have etched numbers 1–8; title is at foot of no. 2. Weigert 2: nos. 35–42 (second state, with numbers and title). (*Note:* Weigert's description includes the first 7 plates only.) No. 8 has signature: "Beraïn jn. f." Nos. 3, 5, and 7 have ms annotation in sepia ink: "N. Langlois rue St. Jacques"
3. 25 etched and engraved plates from the complete series of 29 plates by Beraïn, Chauvéau, and Le Moine which comprise: "Ornements de Peintures et sculptures qui sont dans la Galerie d'Apollon au Chasteau de Louvre,/ et dans le grand Appartement du Roy,/ au Palais de Tuilleries./ Dessinez et gravez par les Srs. Beraïn, Chauvéau, et le Moine." (See cat. 21, 1985.61.388, below; also Brunet 1, 1443; Berlin Cat. 4037). In the present collection the plates are apparently in early or proof impressions, before the addition of captions, signatures, and running numbers

The plates present are as follows:

- [no. 5. "Petits Trumeaux de la Galerie d'Apollon"]; Weigert 2: no. 27. The present impression without caption and number and with variant signature: "I. Beraïn Sc." (rather than "I. Beraïn del. et Sculps." as in the published version and in Weigert. This holds true also for the two following plates)
- [no. 6. "Petits Trumeaux de la Galerie d'Apollon"]; Weigert 2: no. 28
- [no. 4. "Petits Trumeaux de la Galerie d'Apollon"]. Signed "Beraïn Sc.;" Weigert 2: no. 26
- [no. 27. "Lambris, dans le grand Appartement des Tuilleries"]. Signature

("Le Moine del et Sculps") not present

[no. 26. "Lambris . . ."] By Le Moine, as above

[no. 29]. As above

[no. 3. "Grand Trumeau de la Galerie d'Apollon"]. ["I. Beraïn delin et Sculp."]; here before letters; Weigert 2: no. 25

[no. 28. "Lambris . . ."]. By Le Moine

[no. 2. "Grand Trumeau . . ."] ["I. Beraïn delin. et Sculps."]; Weigert 2: no. 24

The next 13 plates, all signed by Chauvéau in the complete publication ("Fr. Chauvéau del. et Sculps."), include nos. 13–25: 9 plates with caption "Porte, dans le grand Appartement des Tuilleries" and 4 with caption "Dessus de Porte, dans le grand Appartement des Tuilleries." The present impressions before letters; not bound in sequence

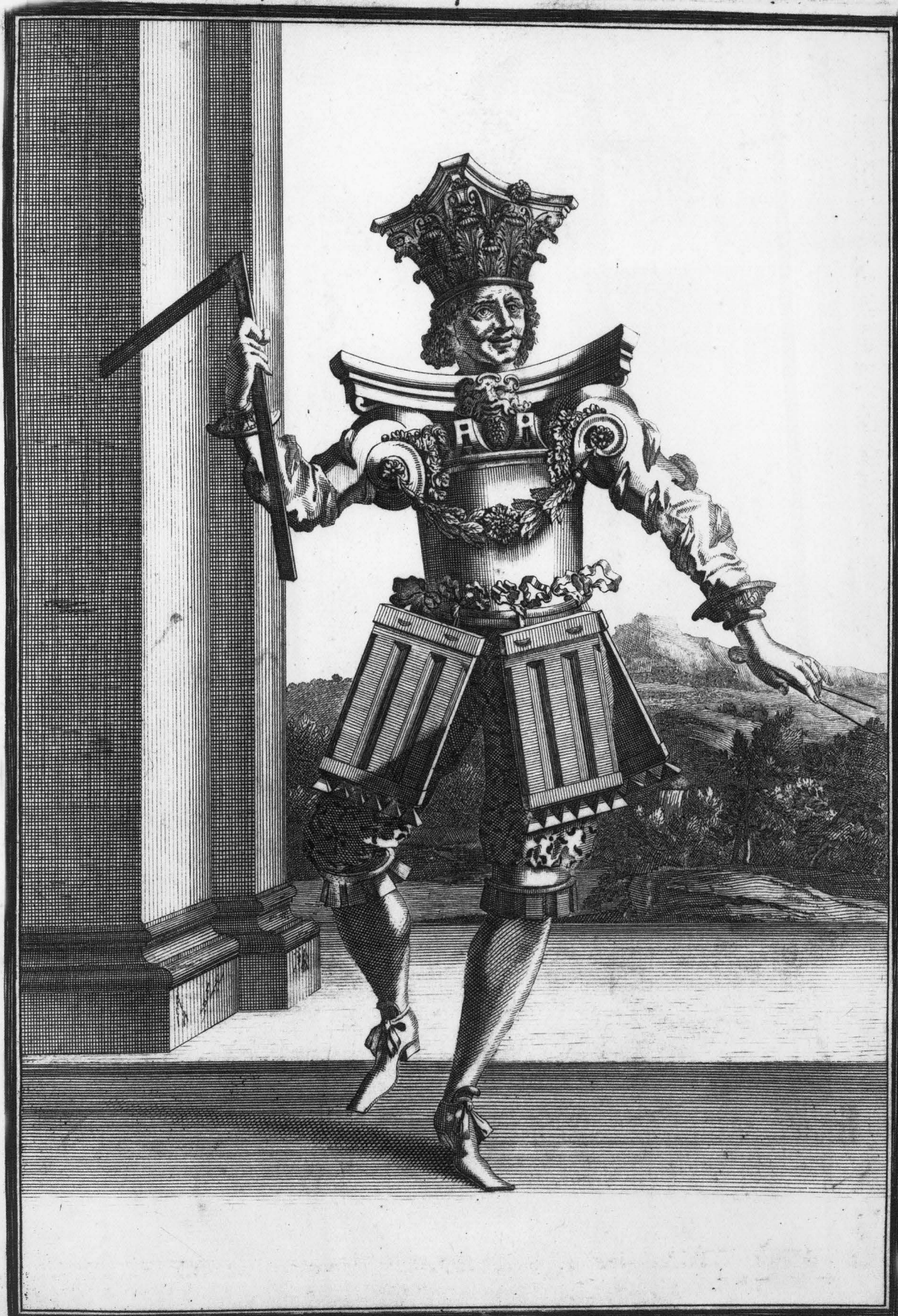
The final 3 plates from the "Ornements" present here include nos. 9, 10, and 12 ("Plafonds dans la Galerie d'Apollon"); ["I. Beraïn delin. et Sculps."]; Weigert 2: nos. 31, 32, 34

4. Small etched plate with decorative composition (for tapestry or wall panel?). Unsigned; unidentified
5. Small plate with decorative composition; unsigned
6. 3 small plates, from complete series engraved by Claude Beraïn: ["Diverses inventions nouvelles pour des armoirs avec leurs ornements de l'invention de Jean Beraïn . . ."]; Guilmard, p. 92, no. 28. The plates are mounted together on a single leaf. (*Note:* Plates so mounted are given a letter designation, e.g., *a*, *b*): *a*. Signed "Beraïn f"; Weigert 2: p. 266, no. 6, and pl. 6. Also reproduced in Guilmard, plate following p. 92; *b*. Signed "berain F"; Weigert 2: p. 268, no. 11, and pl. 10; *c*. Weigert 2: p. 268, no. 12, and pl. 11
7. 2 small plates mounted on 1 leaf, as follows: *a*. ["Composition decorative"]. Signed "C. Beraïn F."; Weigert 2: p. 269, no. 14. *b*. ["Modele de Plafond"]; Weigert 2: p. 270, no. 19
8. 2 small plates mounted on 1 leaf, as follows: *a*. unsigned; with etched number "9" at bottom R and contemporary ms inscription: "N. Langlois rue St Jacques"; *b*. (a decorative composition with arabesque, female figure supporting urn and 2 putti at R, similar to those described under (6) above; with etched number "10" and imprint "A Paris Chez N. Langlois"
9. 2 small plates mounted on 1 leaf, as follows: *a*. Apparently from same series as (8) *a* and *b* above; with 3 horizontal motifs of arabesques with heads and masks; etched number

20.

BERAÏN ET AL. [Oeuvres]. The dress of an architect. Etching. "Joan Beraïn jn." "Ia. le Pautre Sculp." 1985.61.387





Joan Berin jn

*Habit d'Architecte*

Ia. le Pautre sculp.

- "11"; Langlois' imprint, as above; *b*. Small decorative composition, signed "BERAIN•IN•ET•F". We have not identified this plate in Weigert
10. [*Scène de ballet*]. (Note: Italic titles in brackets as in Weigert 2.) The subject is Zerbino, playing a guitar with his foot resting on Fracasse, half kneeling, playing a tambourine: the two personnages repeated 5 times. Unsigned. Weigert 2: no. 22 (under "Pièces gravées par Jean I. Berain")
  11. [*Scène de comédie*]. Scene set in a square, walled garden; in background, gentleman walking with two ladies, one with train supported by young servant; at L, two old women; in center, two men in conversation, one with two dogs on a leash; Weigert 2: no. 23 (noting that in the collected edition the above two plates were printed on a single leaf, as is in fact, the case in the second Millard copy of Berain's *Works*; see cat. 19, 1981.70.3)
  12. [*Boutique de galanterie (1678)*]. Unsigned. Weigert 2: no. 228 (under Jean Lepautre). (Also present in Millard second copy of Berain's *Works*; see cat. 19, 1981.70.3, no. 33)
  13. [*Assemblée du divan pour l'exécution du grand vizir Cara Mustapha (vers 1685)*]. Signed "I. Berrin delineavit" and "d'Oliuar Sculpit"; Weigert 2: no. 132 (under Jean Dolivar). (Also present in second Millard copy of Berain's *Works*; see cat. 19, 1981.70.3, no. 34a)
  14. "Dessein de la Colation qui fut donné à Monseigneur par Monsr. Le Prince dans le milieu du Labirinte à Chantilly le 29 Aoust 1688." With extensive engraved text below the image, ending with imprint: "Se vend à Paris Chez Madame le Pautre Sous les Charniers Saints Innocents. . . ." Signed ["Berain jnven"] (shaved in our copy) and "Doliuar fecit"; Weigert 2: no. 150 (first state, with text). (Note: Second Millard copy of Berain's *Works* has the second state, without text; see cat. 19, 1981.70.3, no. 32)
  15. [*Collation offerte au Roi par M. de Seignelay dans sa maison de Sceaux (16 juillet 1685)*]. Signed "Berrin inv."; Weigert 2: no. 134. (Also present in second Millard copy of Berain's *Works*; see cat. 19, 1981.70.3, no. 31)
  16. A series of [17] costume plates, as follows:
    - (i). "Habit d'Andimion du balet du Triomphe de l'amour." Signed "J. Berin del." and "Jean Dolivar fe.," with imprint: "Le Pautre exc. . . ." Weigert 2: no. 125 (under Dolivar)
    - (ii). "Habits des Nymphes de la suite d'Orithie . . ." Signed "J. Berin del." and "Jean Dolivar fe." Weigert 2: no. 128 (second state, with imprint "et se vend à Paris, chez F. Gantrel . . .")
    - (iii). "Habit d'Indien . . ." Signed as above. Weigert 2: no. 126 (first state, with Le Pautre's imprint)
    - (iv). "Habit d'Indiens . . ." Signed "J. Berin del." and "Jac le Pautre fecit." Weigert 2: no. 194 (under Jacques Lepautre) (first state)
    - (v). "Habit d'Indienne . . ." Signed by Berain and Dolivar. Weigert 2: no. 127 (first state)
    - (vi). "Habit d'Arabe." Signed "J. Berin del." and "Jacques le Pautre fe." Weigert 2: no. 201
    - (vii). "Habit d'Africain." Signed as above. Weigert 2: no. 200 (second state)
    - (viii). "Habit de Microton . . ." Signed by Berain and Dolivar, as above. Weigert 2, no. 157 (first state)
    - (ix). ["Mlle. Dufort, danseuse de l'Opera"]. This impression first state, before "sll" letters. Later states bear signatures of Berain and P. le Pautre, with Bonnard's imprint. Weigert 2: no. 241
    - (x). "Habit de fantaisie pour un bal." Signed by Berain and Jacques le Pautre. Weigert 2: no. 204 (first state)
    - (xi). "Habit d'Hermione qui a servi dans l'Opera de Cadmus." Signed by Berain and Jacques le Pautre. Weigert 2: no. 193 (second state)
    - (xii). "Habit d'Architecte." Signed by Berain and Jacques le Pautre. Weigert 2: no. 206
    - (xiii). "Habit de Peintre." Signed as above. Weigert 2: no. 209
    - (xiv). "Habit de sculpteur." Signed as above. Weigert 2: no. 211
    - (xv). "Habit de Musicien." Signed by Berain and "Jacob le Pautre Sculp." Weigert 2: no. 207
    - (xvi). "Habit d'Orfèvre." Signed as above. Weigert 2: no. 208
    - (xvii). "Habit de Jardinier." Signed "Dolivar fecit." Weigert 2: no. 156 (second state)
  17. Frontispiece for "Le Neptvne François"; double-page etched plate signed "I. Berrin Inv." and "P. le Pautre Del et Sc." Weigert 2: no. 237 (under Pierre Le Pautre) (first state)
  18. Series of 4 plates with frontispieces for librettos, as follows:
    - (i). "Amadis." Signed "I. Berin in." and "Ia. le Pautre." Weigert 2: no. 199
    - (ii). "Armide." Signed "I. Berin Inv. et del." and "Dolivar Sculp." Weigert 2: no. 137
    - (iii). "Acis et Galatee." Signed by Berain and Dolivar, as above. Weigert 2: no. 138
    - (iv). "Thetis et Pelée." Signed by Berain and Dolivar, as above. Weigert 2: no. 151
  19. 3 small plates mounted on 1 leaf, as follows:
    - a. [*Bandeau allegorique*]. Signed by Berain and Pierre le Pautre. Weigert 2: no. 235
    - b. Coat of arms; signed "C. Berain"; not identified in Weigert
    - c. Coat of arms; signed "Berrin Fecit de Mortain ex.,"; not identified in Weigert

BINDING 18th-century mottled calf, gilt spine, red morocco label

REFERENCE Weigert 2 (as given above)

THIS VOLUME CONTAINS JEAN BERAİN'S DESIGNS FOR THE GALERIE d'Apollon (see cat. 21, 1985.61.388 and cat. 88, 1985.61.650). In addition, engravings are included of some theatrical scenes, and seventeen plates of the elegant and fantastic costume designs created by this endlessly prolific artist.



BERAIN, CHAUVEAU, LE MOINE, [AND SILVESTRE]

[JEAN BERAIN, FRANÇOIS CHAUVEAU, JEAN LE MOINE, ISRAEL SILVESTRE]

*Ornements / de peinture et de sculpture, / qui sont dans la Galerie d'Apollon, / au Chateau du Louvre, / et dans le grand Appartement du Roy, / au Palais des Tuilleries. / Dessinez et gravez par / les S.<sup>rs</sup> Berain, Chauveau, et le Moine*

Paris, n.d.

1985.61.388

Large folio: 642 x 465 (25<sup>5</sup>/<sub>16</sub> x 18<sup>1</sup>/<sub>4</sub>)

EDITION These two sets of plates, originally published separately, were published together after 1727 with six further plates of the Louvre as Vol. 4 of the Cabinet du Roi. This copy appears to be a late 18th- or early 19th-century printing of these two sets only

COLLATION AND CONTENTS Complete series of 29 etched plates of the *Ornements* bound together with the complete series of 9 plates of the *Tuilleries* by Israel Silvestre; total of 38 plates. (Note: The same

series of 9 Tuilleries plates also appears in the Millard copy of *Les Vues des maisons royales et des villes conquises par Louis XIV* in the Cabinet du Roi; see below)

ILLUSTRATIONS 29 etched plates numbered 1–29, including title plate signed: “I. Berain delin.” and “G. I. B. Scotin Sculps. 1710.” The remaining plates signed as follows: nos. 2–12, “I. Berain delin. et sculps.”; nos. 13–25, “Fr. Chauveau del. et sculps.”; nos. 26–29, “Le Moine del. et sculps.” The 9 plates by Silvestre are bound following title plate of *Ornements* series. 6 of these are signed by Silvestre as etcher or draftsman/etcher: “Israel Silvestre, delineauit et f.,” with variants; one plate dated 1668, two dated 1669, one dated 1670, one 1671, one 1673

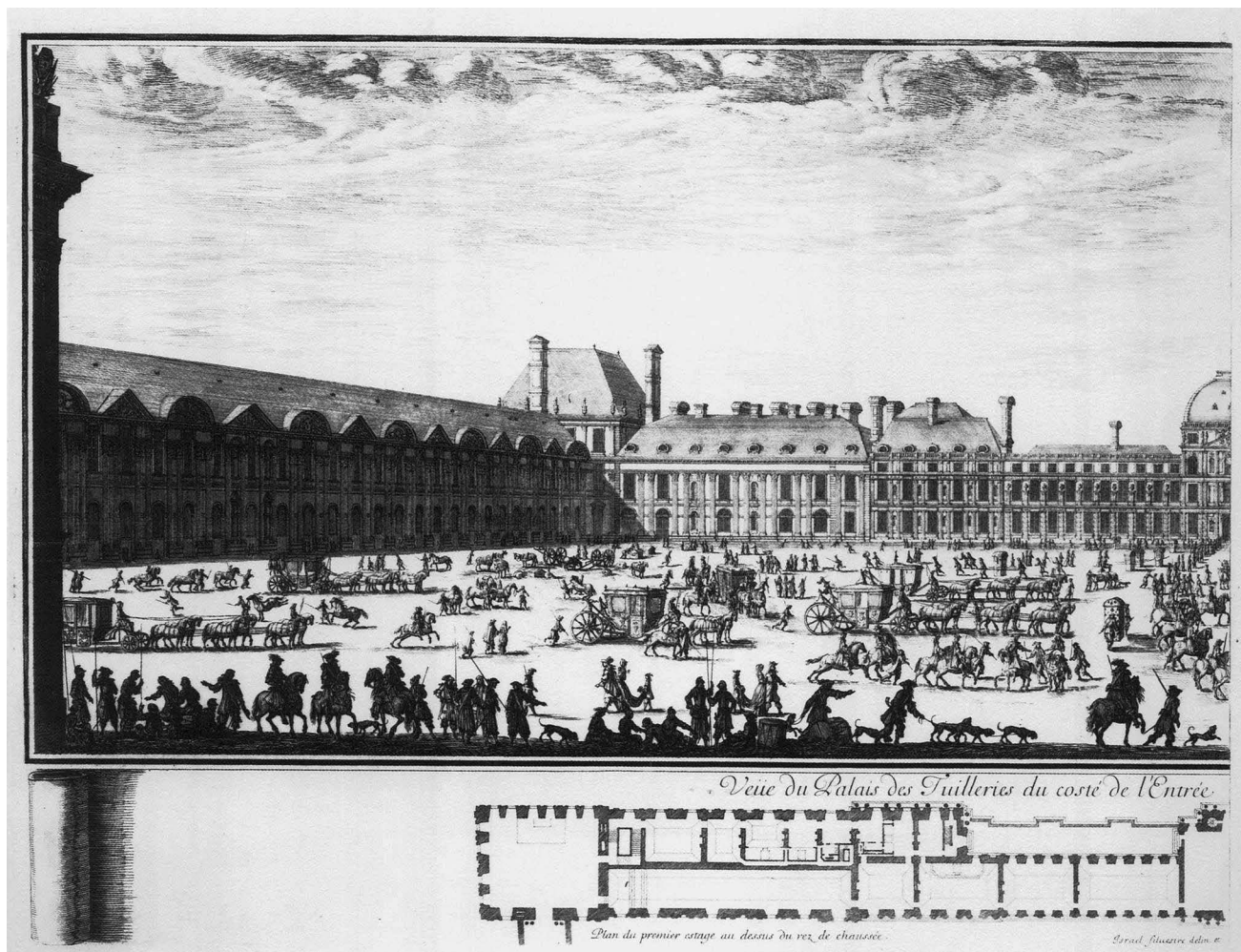
BINDING 19th-century, half maroon morocco with pebbled cloth

REFERENCES Berlin Cat. 4037 (*Ornements* only); Brunet I: 1443; *Catalogue des estampes*, p. 274

**A** SECOND SET OF THE ILLUSTRATIONS OF THE GALERIE D'APOLLON and Grand Appartement du Roi (see cat. 88, 1985.61.650), and of the Silvestre plates of the Tuilleries (cat. 47, 1985.61.439).

21.

BERAIN, CHAUVEAU, LE MOINE, SILVESTRE. *Ornements* . . . Left side, perspective view of Palais des Tuilleries. Etching. “Israel Silvestre delin . . .” 1985.61.388



IACOBI BESSONI [JACQUES BESSON] SECOND HALF SIXTEENTH  
CENTURY

*Theatrum / Instrumen- / torum Et Ma- /  
chinarum Iacobi Bessoni / Delphinatis,  
Mathemati- / ci ingeniosissimi. / Cum  
Franc. Beroaldi / Figurarum declara-  
tione de / monstrativa*

Lyons, B. Vincent, 1578  
1985.61.391

Folio: 388 x 257 (15<sup>1</sup>/<sub>4</sub> x 10<sup>1</sup>/<sub>8</sub>)

EDITION Probably third edition (accord-  
ing to Mortimer; the second of three edi-  
tions published by Vincent in 1578), with  
Latin text (first edition Orleans? 1569?)

COLLATION A-C<sup>4</sup>; 12 leaves; 60 etched  
and engraved plates

CONTENTS Leaf [i] recto, title page; leaf  
[i] verso, privilege; leaf [ii] recto, preface;  
leaf [ii] verso, François Béroalde's note to  
the reader; leaf [i] recto, preliminary dia-  
gram; leaf [i] verso-[9] verso, text (in Lat-  
in); leaf [10] blank; plates numbered 1-60

ILLUSTRATIONS Woodcut architectural ti-  
tle border with classical figures, gro-

tesques, and geometrical forms; 56  
etched plates and 4 engraved plates, nos.  
17, 35, 39, and 51 signed with interlaced  
"RB," are by René Boyvin; see Robert  
Dumesnil, nos. 180-183; they copy plates  
in the first edition; the 56 etchings are re-  
peated from the first edition, where all  
the plates are by Jacques Androuet du  
Cerceau (see Geymüller, p. 322); all plates  
have brief engraved text; woodcut head-  
and tailpieces; large and small historiated  
woodcut initials; 1 large metalcut initial

BINDING Recased (with extra blank  
leaves) in contemporary vellum binding,  
blind-stamped gilt roundels on covers,  
gilt borders; old ms shelf marks on top of  
spine; later leather tickets with title and  
date on spine

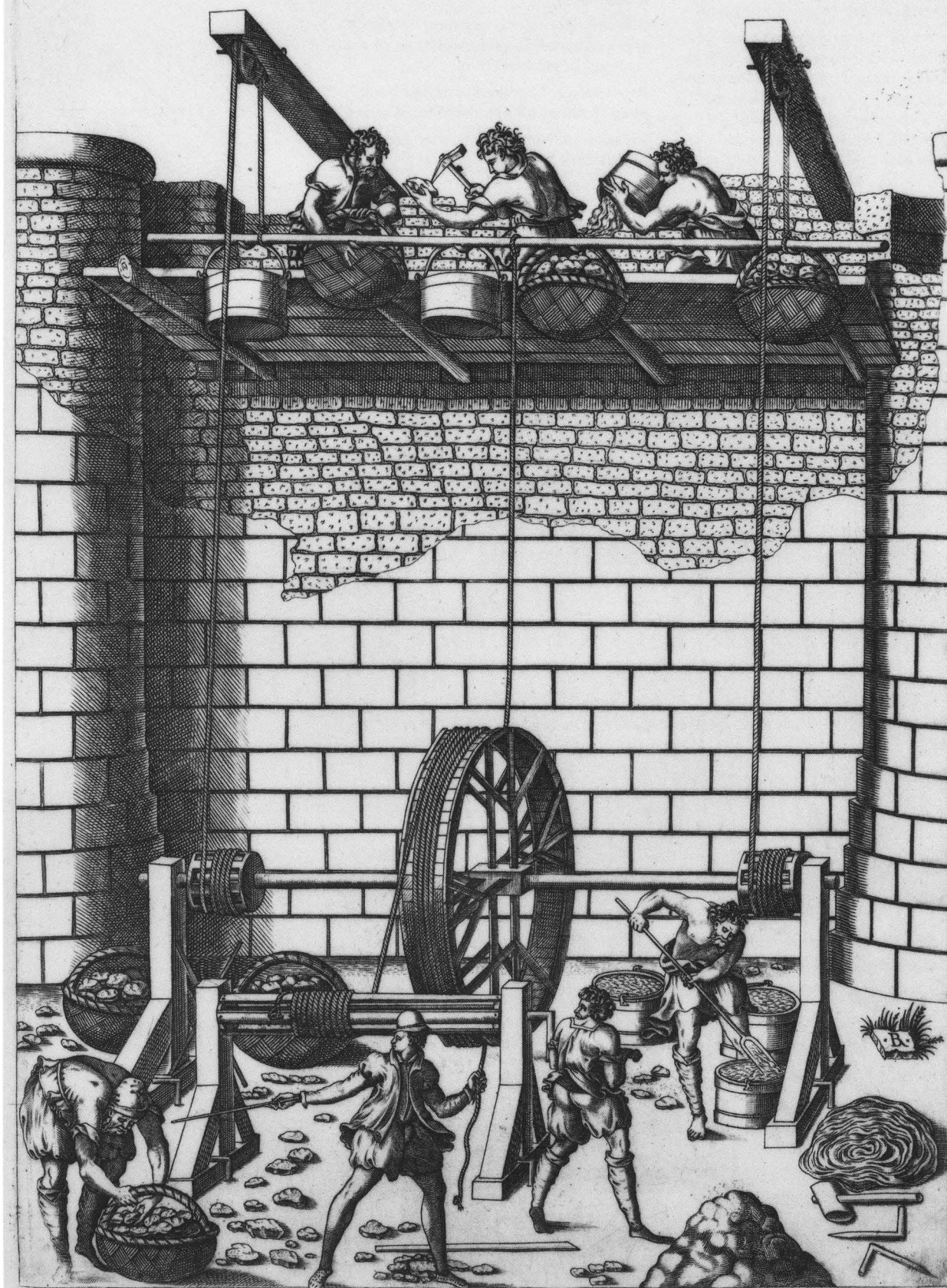
PROVENANCE Early ms ownership inscrip-  
tion on title page: "Burchardus Rhudt";  
ms library ticket with shelf mark inside  
front cover

REFERENCES Brunet 1: 829; Mortimer,  
*French*, 58 (see also 56, 57)

JACQUES BESSON, A PROFESSOR OF MATHEMATICS AT THE UNIVERSITY OF Orleans, produced four books on mathematics and mechanics, which were esteemed in their time. The *Theatrum instrumentorum* is the best known and the most important of these. The original edition, published in Latin with etchings by Jacques Androuet du Cerceau or his atelier, appeared in 1569. As its classical language and prestigious illustrator indicate, the work was intended not for artisans but for scholars and amateurs. It includes mechanical devices to aid in drawing, measuring, proportioning, transferring designs to objects ranging from pottery to marble floors, and machines related to agriculture, transportation, construction, hydraulics, launching boats, fire-fighting, and music.

The work is a document of the state of technology in France in the second half of the sixteenth century and of attitudes about the relation of the theoretical science of mathematics to practical application. It achieved considerable success. To the fifty-six inventions with fifty-six plates (each engraved by Androuet du Cerceau) of the original 1569 edition, four additional plates were engraved by René Boyvin for the second and third editions of 1578 and 1579. These appeared in French and Latin edited by François Vincent Béroalde de Verville, who added textual "interpretations" to the figures. All later editions contain his additions. An enlarged edition, produced by Giulio Paschali in 1582, received another three French language editions (1594, 1596, 1626), an Italian language edition (1582), a German language edition (1595), and a Spanish language edition (1602).

NOVVM MACHINÆ GENVS QVA SINE VLLA SCANSILI  
 FABRICA CÆMENTA PROMPTÈ VEL PLVRIMIS  
 STRYCTORIBVS MINISTRANTVR STRVENDO VEL  
 RÉFICIENDO MVRO VÁLDE NECESSARIO



## FRANÇOIS BLONDEL 1618–1686

*Resolution/Des/Quatre Principaux/  
Problemes/D'Architecture./ . . .*

Paris, De L'Imprimerie Royale, 1673  
1985.61.398

Large folio: 563 x 396 (22<sup>3</sup>/<sub>16</sub> x 15<sup>5</sup>/<sub>8</sub>)

EDITION First and only edition

COLLATION One leaf without signature mark, ē<sup>1</sup>, ī<sup>1</sup>, ō<sup>1</sup>, A–Z<sup>1</sup>, Aa–Tt<sup>1</sup>; 47 leaves. [i–viii], [1]–86 pp. 8 engraved plates numbered i–viii, all full-page, versos blank

CONTENTS [i] title page (verso blank); [iii–v] dedication to Colbert; [vi] blank; [vii] the “four principal problems of architecture” set out; [viii] blank; [1]–86 text, ending with colophon: “A Paris,/ De L'Imprimerie Royale,/ Par les soins/ De Sebastien Mabre-Cramoisy,/ Directeur de

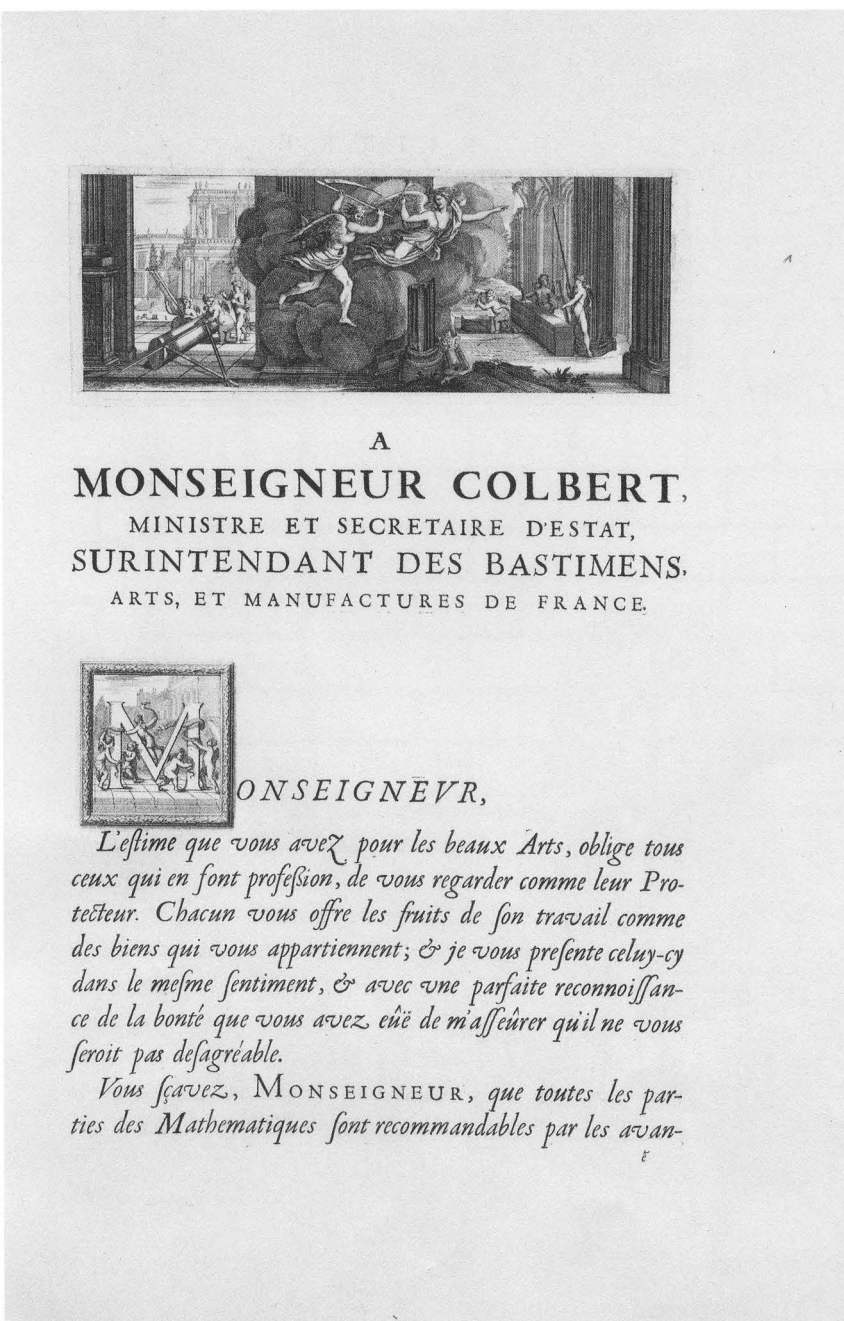
ladite Imprimerie./ M. DC. LXXIII.”; pls. i–viii bound in

ILLUSTRATIONS Engraved vignette (royal coat of arms in ornamental border) on title page. 5 large engraved pictorial headpieces: [iii], [1], [16], [55], [60]; 4 engraved pictorial initials: [iii], [1], [16], [55]; 3 etched pictorial tailpieces: 15, 51, 59. Engraved pls. i–viii (all diagrams); nos. i–iii and v signed “De la Boissiere fecit”; rest unsigned

BINDING Contemporary mottled calf gilt, spine repaired, French royal coat of arms stamped in gilt on covers

PROVENANCE Engraved armorial bookplate (without name) inside front cover

REFERENCES Neither in Fowler nor in Berlin Cat.





**F**RANÇOIS BLONDEL WAS BORN TO AN UPPER-CLASS FAMILY. BEGINNING with his appointment as an army officer and engineer, he succeeded in establishing a distinguished career with prestigious and varied achievements. With a knowledge of mathematics and ability as a teacher, he rose to the post of professor of mathematics at the Collège de France and to a significant appointment as tutor to the son of the minister of foreign affairs. He and his pupil visited almost every important city in western Europe. These travels in turn led to diplomatic missions to Brandenburg, Sweden, and to Constantinople, from where he was able to visit Greece and Egypt. The broad knowledge of architecture which he gained from these travels caused Colbert to appoint him to the post of king's engineer. In this capacity he designed fortifications and plans for strategic French cities and towns, while his superior qualifications as a mathematician led to his election in 1660 to the mathematical section of the Académie des Sciences, an honor that he placed first, among the many he received, on the title page of the *Cours d'architecture* (cat. 24, 1985.61.399/2804). Recognizing his varied talents and expertise as mathematician, teacher, administrator, and engineer, Colbert caused him to be appointed director of the newly formed Académie Royale d'Architecture in 1671.

The *Résolution* is a bridge between the tradition of mathematics as a superior, aristocratic art (Blondel states that mathematics is the subject of kings—his immediate reference, however, may be related to his recent appointment as tutor of mathematics to the dauphin) and the transformation of mathematics into a practical science in the service of professional disciplines (an argument related to Blondel's experience as an engineer). Blondel also associates mathematics with architecture, which he considers the first of the mathematical arts and visual evidence of the reputation of great men. Finally, the book is intended to represent the high technical achievement of Colbert's academies of architecture and science (Blondel was a member of both).

The four problems raised in the title of the book are mathematical and deal with proportional and structural calculations for architectural problems. They are among the most common in the field of architecture: entasis; the development of the conical section; the determining of the joint at the head of a buttress; and the determining of the cross section of a beam for resistance. Appended to these studies is a "reflection" on movement (dated 1658 and in Latin), a digression on harmonic proportions (dated 1666), and another on a solution by Galileo for the problem on cross sections.

As a work celebrating the achievements of the two academies, it is beautifully presented in a folio edition with fine engravings designed by Blondel. The importance given here to engineering problems will not be reached again until Pierre Patte produces his *Mémoires* in 1769 (cat. 131, 1985.61.2603). A later edition of the *Résolution* was printed at The Hague in 1731 (see the catalogue of Millard Netherlandish architectural books, 1985.61.400).

[Vol. 1, Part 1]: *Cours / D'Architecture / Enseigne Dans L'Academie Royale / D'Architecture. Premiere Partie. / Ou Sont Expliquez Les Termes, / L'origine & les Principes d'Architecture, & les pratiques des cinq Ordres suivant la doctrine de Vitruve & / de ses principaux Sectateurs, & suivant celle des trois / plus habiles Architectes qui ayent écrit entre les Modernes, qui sont Vignole, Palladio & Scamozzi* . . .

[Vol. 1, Parts 2–3]: *Cours / d'Architecture / Seconde et Troisieme / Parties*

[Vol. 2, Parts 4–5]: *Quatrieme, Cinquieme / et Derniere Parties*

[Part 1]: Lambert Roulland for Pierre Auboin & Francois Clouzier, 1675

[Parts 2–3, 4–5]: Paris, the author and Nicolas Langlois, 1683

1985.61.399/2804

Folio, five parts in two volumes: 370 x 241 (14<sup>1</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>8</sub>)

EDITION First edition

COLLATION [Vol. 1, Part 1]: 93 leaves. 2 leaves without signature mark (etched frontispiece, title page),  $\tilde{a}^2$ ,  $\tilde{e}^2$ ,  $\tilde{i}^2$ ,  $a-c^2$ ,  $A-B^2$ ,  $C-X^4$ . (Final leaf  $X^4$  blank.) Etched frontispiece, [i–xxvi], [1]–152, [153–160] including plates numbered 1–xxiv (see below)

[Vol. 1, Parts 2–3]: 162 leaves. 2 leaves without signature mark (first leaf blank, then etched title plate to Second and Third Parts),  $\tilde{a}^2$ ,  $\tilde{e}^4$  leaf  $\tilde{e}^1$  (mismarked  $\tilde{e}^1$ ), double-page plate,  $A-Z^2$ ,  $AaZz^2$ ,  $Aaa-Zzz^2$ ,  $Aaaa-lili^2$ . First leaf blank, etched title plate [i–xii], [1]–312, including etched and engraved and woodcut illustrations, plus double-page engraved plate bound between [xii]–[1]

[Vol. 2, Parts 4–5]: 3 leaves without signature mark (etched title plate to Second, Third, Fourth and Final Parts, printed title page to Fourth, Fifth, and Final Parts, leaf with printer's note to the reader on recto, privilege on verso),  $\tilde{a}^2$ ,  $\tilde{e}^4$ ,  $Kkkk-Zzzz^2$ ,  $Aaaa-Zzzz^2$ ,  $Aaaaa-Zzzzzz^2$ ,  $Aaaaaa-Zzzzzzz^2$ ,  $Aaaaaaa-Zzzzzzzz^2$ ,  $Aaaaaaaa-Qqqqqqqq^2$ . Etched title plate, [i–xvi], 313–799 [800] [i.e., 810; see below], including [136] engraved illustrations and [5] woodcut diagrams in text

CONTENTS [Vol. 1, Part 1]: Etched frontispiece (verso blank); [i] title page for Part 1 (verso blank); [iii–vi] dedication to king; [vii–xiv] preface; [xv–xxiv] discourse delivered by Blondel at opening of l'Académie Royale d'Architecture, 31 December 1671; [xxv] privilege; [xxvi]

blank; [1]–152 [153–154] text, including [25] full-page etched and engraved plates, numbered 1–xxiv (1 unnumbered plate, p. 11), versos blank, rectos and versos without page numbers but all included in the pagination; [155–158] table of contents, errata, register, and instructions to the binder; [159–160] blank, original leaf [Vol. 1, Parts 2–3] (“Seconde et Troisieme Parties”): First leaf blank, recto and verso; etched title plate to Parts 2 and 3 (verso blank); [i] printed title page for Parts 2 and 3 (verso blank); [iii] printer's note to the reader; [iv] privileges, dated 1675 and 1683; [v–vi] table of contents for Part 3; [vii–viii] table of contents for Part 2; [ix–xii] errata; etched double-page plate, “L'Origine des Chapiteaux des Colonnnes” (verso blank). (Note: In the Fowler copy the plate is bound between [xxviii] (xxvi in our numbering) and [1] of Vol. 1, Part 2.)

[1]–175 text, Part 2, including illustrations; [176] blank; 177–312 text, Part 3, including illustrations

[Vol. 2]: Etched title plate to Parts 2, 3, 4, and Final Parts, “II. III. IV. et Derniere Parties” (verso blank). (Note: This title plate is more properly bound in the Fowler copy, preceding Parts 2 and 3 in Vol. 1; our copy lacks frontispiece repeated from Vol. 1, present at beginning of Vol. 2 in Fowler copy.)

[i] printed title page to Parts 4 and 5, “Cours d'Architecture. Quatrieme, Cinquieme et Derniere Parties,” dated 1683 (verso blank); [iii] printer's note to the reader; [iv] privileges, dated 1675 and 1683; [v–xii] table of contents; [xiii] errata, Part 4; [xiv] blank; [xv] errata, Part 5; [xvi] blank; 313–799 (i.e., 809: 674 is misnumbered 664, with succeeding pages numbered in sequence, thus 10 additional pages) text of Parts 4 and 5, including illustrations; [800] colophon above etched vignette

ILLUSTRATIONS [Vol. 1, Part 1]: Etched frontispiece, perspective view of Paris street seen through triumphal arch, with “Ludovico Magno” lettered on frieze, dated 1672 on R-hand base, flying Victory above with “Cours d'Architecture” on banner, signed “De la Boissiere fecit”; 25



full-page etched and engraved plates numbered 1–xxiv (1 unnumbered plate, p. 11), versos blank, all included in pagination; unnumbered plate and pls. 11–vi, viii, xiii–xvii, xix–xxiii signed “De la Boissiere fecit”; 4 etched headpieces, 2 signed by de la Boissiere (the second of these repeated 5 times), 2 signed by Broebes (the second, on [65], signed “J. Baptiste Broebes in fe,” in reverse); woodcut tailpieces; initials within woodcut borders

[Vol. 1, Part 2]: Etched title plate to Parts 2 and 3, signed by Broebes; woodcut royal coat of arms on printed title page; double-page etched plate, “L'Origine des Chapiteaux des Colonnnes,” signed by Broebes; numerous etched and engraved illustrations and diagrams in the text (with several woodcut diagrams), including 10 full-page plates, all on pages without numbers but included in the pagination and with text on versos; woodcut headpiece with coat of arms on printer's preface; etched head- and tailpiece (tailpiece signed by Broebes in reverse); initials in woodcut borders

[Vol. 1, Part 3]: Numerous etched and engraved illustrations and diagrams in text (with several woodcut diagrams); etched headpiece, signed by Broebes in reverse (repeated from [65]); etched tailpiece, signed “J. B.”; woodcut tailpieces; initials in woodcut borders

[Vol. 2]: Etched title plate to Parts 2–5, signed by Broebes in reverse; printed title page with woodcut coat of arms (repeated from Vol. 1); [136] engraved illustrations in text, including [47] full-page plates, all on pages without numbers but included in the pagination and with text on versos; a few woodcut illustrations; etched headpieces to Parts 4 and 5, signed by Broebes (the second of these with worn signature in reverse); etched tailpiece to Part 4, signed with monogram; woodcut tailpieces, including large royal coat of arms repeated from title pages, p. 787; etched vignette below colophon, signed by Broebes in reverse; woodcut initials

BINDING Contemporary mottled calf, gilt spine

PROVENANCE Erased ownership inscriptions in 18th-century hand on engraved frontispiece to Vol. 1, half title to Parts 2–5, and lower-R corner, first page of text of Part 4. “Quesney,” with flourish. Ms annotations in margins of text (same or contemporary hand) on 148, 178, 316, 317, with observations on text (e.g., “Cette règle n'est pas generalement a fauire”)

REFERENCES Berlin Cat. 2382; Brunet 1: 976; Fowler 46





*L'Origine des Chapiteaux des Colonnes.*

24.

BLONDEL, F. *Cours d'architecture* . . .

The source of column capitals. Etching.

"Broebes . . ." 1985.61.399/2804

24.

BLONDEL, F. (left) *Cours d'architecture* . . .

Tailpiece. Woodcut. 1985.61.399/2804



# COURS D'ARCHITECTURE.

## SECONDE PARTIE.



NOUS avons enseigné dans la première Partie de ce Cours les Regles des Ordres d'Architecture, qui font la partie de cet Art laquelle sert à la beauté des Bâtimens. Nous avons donné le moyen de mettre en pratique ce que Vitruve & la plupart de ses Interpretes ont dit sur ce sujet, & ce que nous avons trouvé dans les Livres de Vignole, de Palladio & de Scamozzi, qui sont les trois plus habiles Architectes qui aient écrit entre les modernes.

Deſſein de la première Partie du Cours d'Architecture.

Mais pour rendre ce travail utile, nous allons dans ces dernières parties examiner plus particulièrement leurs preceptes & les conferer l'un avec l'autre, afin de connoître par le rapport ou la difference de leurs ſentimens, ce qui peut être de plus univerſellement reçu ou rejeté dans leurs pratiques & nous former un goût, ſur lequel nous puiſſions non ſeulement nous ſervir avec fruit de ce que nous avons enſigné, mais même juger avec certitude de ce qui nous reſte à dire ſur cette Partie de l'Architecture, qui comprend les proportions que doivent avoir les ordres les uns ſur les autres, les meſures des entre-colonnes tant des portiques ſimples que de ceux qui ſont faits avec des arcs & des pilâſtres, celles des portes, des fenêſtres, des niches & mille autres obſervations neceſſaires, dont il ſera parlé dans la ſuite de ce diſcours.

Deſſein de ces dernières parties.

A

**B**LONDEL'S MOST ENDURING WORK IS HIS *COURS D'ARCHITECTURE*, consisting of material developed from his twice-weekly lectures at the Académie. The *Cours* is concerned less with the practical engineering aspects of his experience than with problems related to a conformity to classical taste. Indeed, Blondel appears with the *Cours* to be advocating major architectural reform, a return to the classical taste sponsored by the king. In his dedication to the king, Blondel notes that Louis XIV established the Académie Royale d'Architecture so that the rules of the art of architecture, drawn from the doctrine of the greatest masters and from examples of the most beautiful buildings that had survived from antiquity, could be taught publicly. In the preface he describes the type of education the Academy offered the architectural students.

The *Cours* was published originally in five parts consisting of five volumes, here published as two. The first part, on the principle rules of the orders, was published in 1675; the remaining four parts were not printed until 1683, the year after Colbert's dismissal. Part 1 of Volume 1, consists of an analysis of the correct methods by which to design and use the orders, and includes material on this subject from the principal sixteenth-century architectural theoreticians, Vignola, Palladio, and Scamozzi. This method of presenting architectural principles owes much to Fréart de Chambray's *Parallèle* (cat. 76, 1985.61.578). But Blondel is partial to Vignola, a practical, modern architect, rather than to Fréart and his romanticized ideal of ancient Greek norms. Indeed, Blondel's *Cours* is now catalogued in some libraries as a revised version of Vignola's *Cinque ordini*. Volume 1 Part 2 contains further explanations of the orders. It is normally headed by Blondel's well known double plate of "L'Origine des Chapiteaux des Colonnes," in which he proposes a unique prototype for capitals—an urn containing the ashes of the dead, resting above a stele. In Part 3 Blondel extends his study of the orders to include the grouping of columns and studies of their relative height and thickness. Here he also presents a new French order (beginning on page 249). Volume 2 contains the final Parts 4 and 5. Part 4 discusses wall openings; Part 5 includes structural aspects of architecture (although a planned section on practical architecture—the study of materials, methods, and construction—was never completed), and a final section, written at least in part in challenge to Claude Perrault's notes in his Vitruvius edition (Perrault's *Ordonnance* was still in manuscript and unseen by Blondel) on proportions. This material is central to his dispute with Perrault.

The designs for the illustrations were taken from many sources—one capital and entablature originated in Antoine Babuty Desgodets' still unpublished *Edifices* (see cat. 62, 1985.61.541). The greater number of engravings were undertaken by two master engravers: de la Boissiere produced engravings for most of the illustrations of Part 1, and J. Baptiste Broebes all the illustrations of Parts 2–5, including the etching "L'Origine des Chapiteaux des Colonnes."

The *Cours* was intended to form the taste and judgment of architectural students by presenting all variations of the classical decorative system as it had evolved in modern architectural theory over some two hundred years. Blondel has presented a complete account of a system of academic training for architectural design. In contrast to Perrault, he is conciliatory toward tradition with all of its conflicting customs and attitudes, and he does not hesitate to borrow from earlier authors, nor to adopt their methods.

There are several later editions of the *Cours* (1698, 1798).

**Bibliography** Herrmann, Wolfgang. "Antoine Desgodets and the Académie Royale d'Architecture." *Art Bulletin* 40 (1958): 23–53

24.

BLONDEL, F. *Cours d'architecture* . . .

Title page, Part 2. Etching.

1985.61.399/2804



## JACQUES-FRANÇOIS BLONDEL 1705–1774

*De La / Distribution / Des / Maisons De Plaisance, / Et De La / Decoration / Des Edifices En General . . . Ouvrage enrichi de cent soixante Planches en taille-dou- / ce, gravées par l'Auteur. / Tome Premier [Second]*

Paris, Rue Dauphine, Chez Charles-Antoine Jombert, 1737–1738

1985.61.401-402

Quarto, 2 volumes: 302 x 229 (11<sup>7</sup>/<sub>8</sub> x 9)

EDITION First edition, second issue (corresponding in every issue point to the second issue copy described by Fowler; with Jombert's address as "Rue Dauphine" rather than "Rue S. Jacques"; without the errata slip and half title, and so on)

COLLATION [Vol. 1]: iii leaves. [i–viii], i–xvi, [1]–198 pp. Etched frontispiece, i–iii etched and engraved plates.

[Vol. 2]: 94 leaves [i–viii], i–180 pp. 1–44 etched and engraved plates

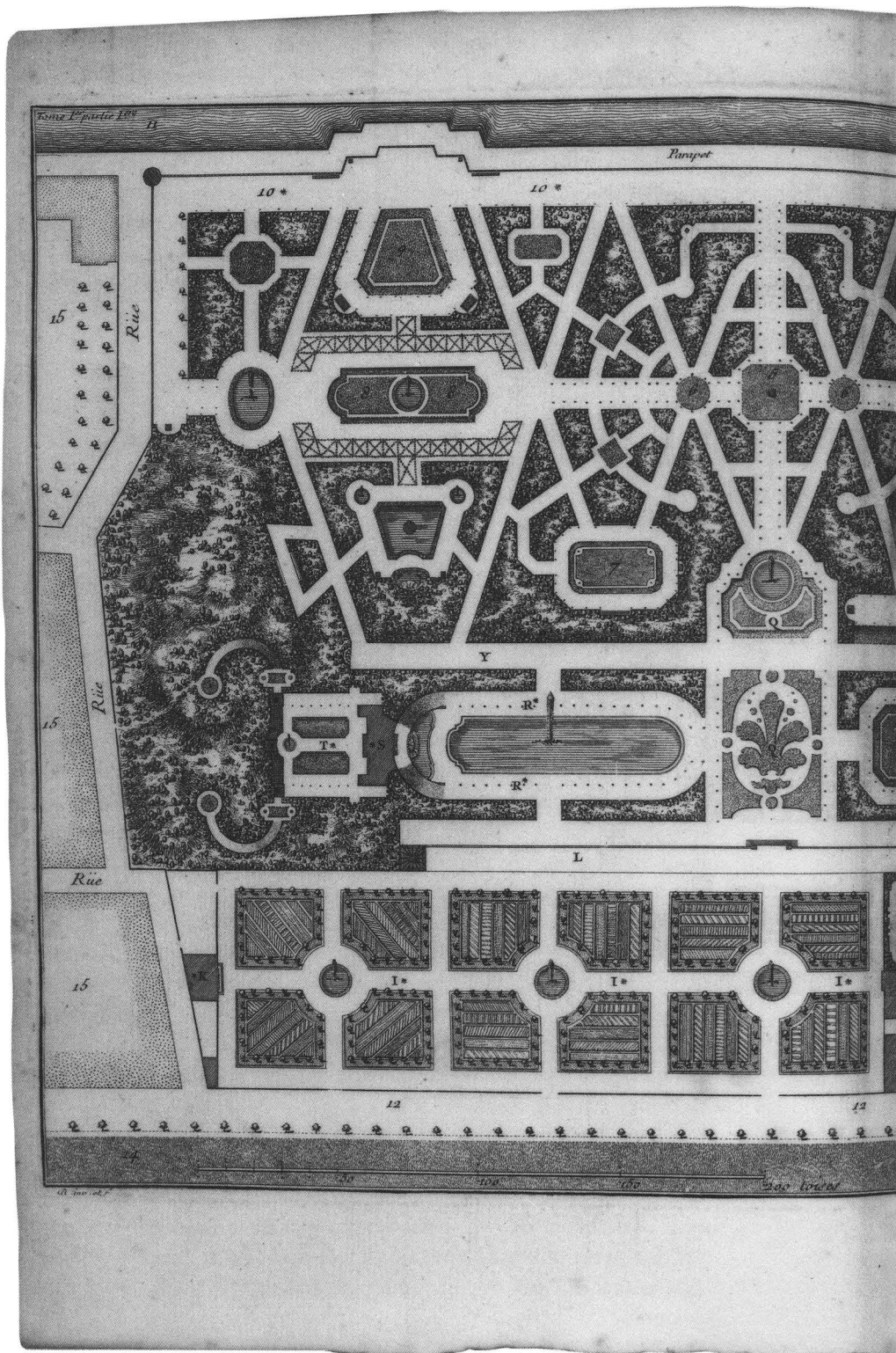
(Note: In the Millard copy, instructions to binder on placing plates within both volumes, together with indications on plates themselves, have been ignored, and the sets of plates belonging to each volume have been bound together at the end of the volume—however the 44 plates belonging to Vol. 1 have been mistakenly bound at the end of Vol. 2, and the iii plates belonging to Vol. 2 have been bound at the end of Vol. 1.)

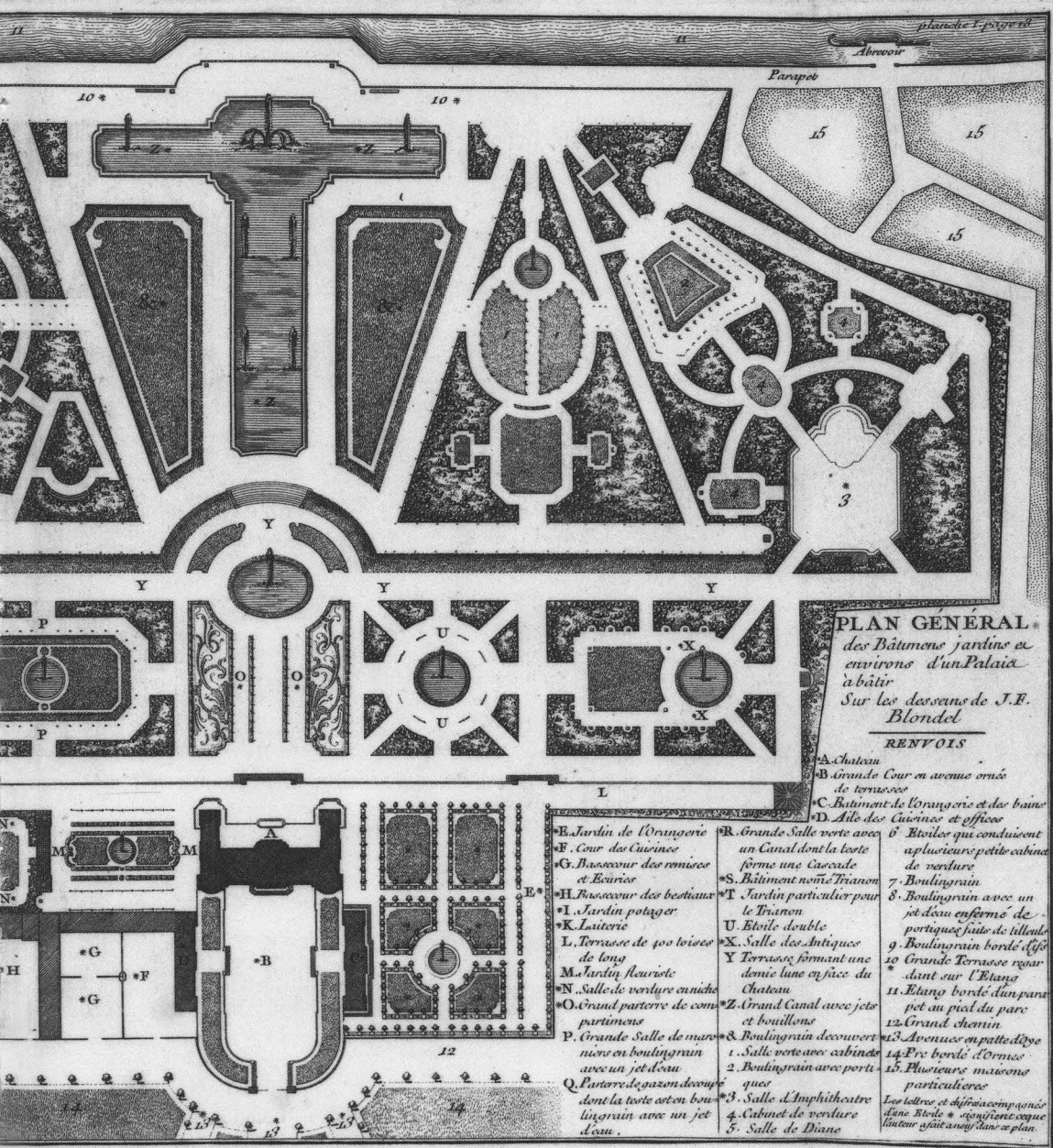
CONTENTS [Vol. 1]: Etched frontispiece (verso blank); [i] title page, printed in red and black (verso blank); [iii–v] dedication; [vi] note to binder on placing plates; [vii–viii] approbation and privileges; i–v preface; vi–x table of contents; xi–xvi introduction; [1]–186 text, in five parts; 187–198 index, followed by pls. 1–iii correctly belonging to Vol. 2

[Vol. 2]: [i] title page, printed in red and black (verso blank); [iii–iv] preface; [v–vii] table of contents; [viii] note to binder on placing plates; [1]–168 text, in 2 parts; 169–180 index, ending with "De l'Imprimerie de J. Chardon," followed by pls. 1–44 correctly belonging to Vol. 1. Title pages, text, and plates are within double-line borders

ILLUSTRATIONS [Vol. 1]: Etched allegorical frontispiece, signed "Cochin Filius inv." and "Soubeyran Sculp."; engraved device, with architectural emblems, on title page; 1–44 etched and engraved plates (in present copy found at end of Vol. 2, as described above), all signed "B. inv. et f."; 2 full-page, 33 double-page, 9 folding, versos blank: each plate numbered at upper R, together with page indication for binding, and with volume and part number at upper L. Etched armorial headpiece on dedication; 5 etched pictorial headpieces [3 different designs], 4 etched tailpieces, 6 etched initials

[Vol. 2]: Title page with engraved device (repeated from Vol. 1). iii etched and engraved plates (found at end of Vol. 1 as described above), numbered i–iii in lower





25.

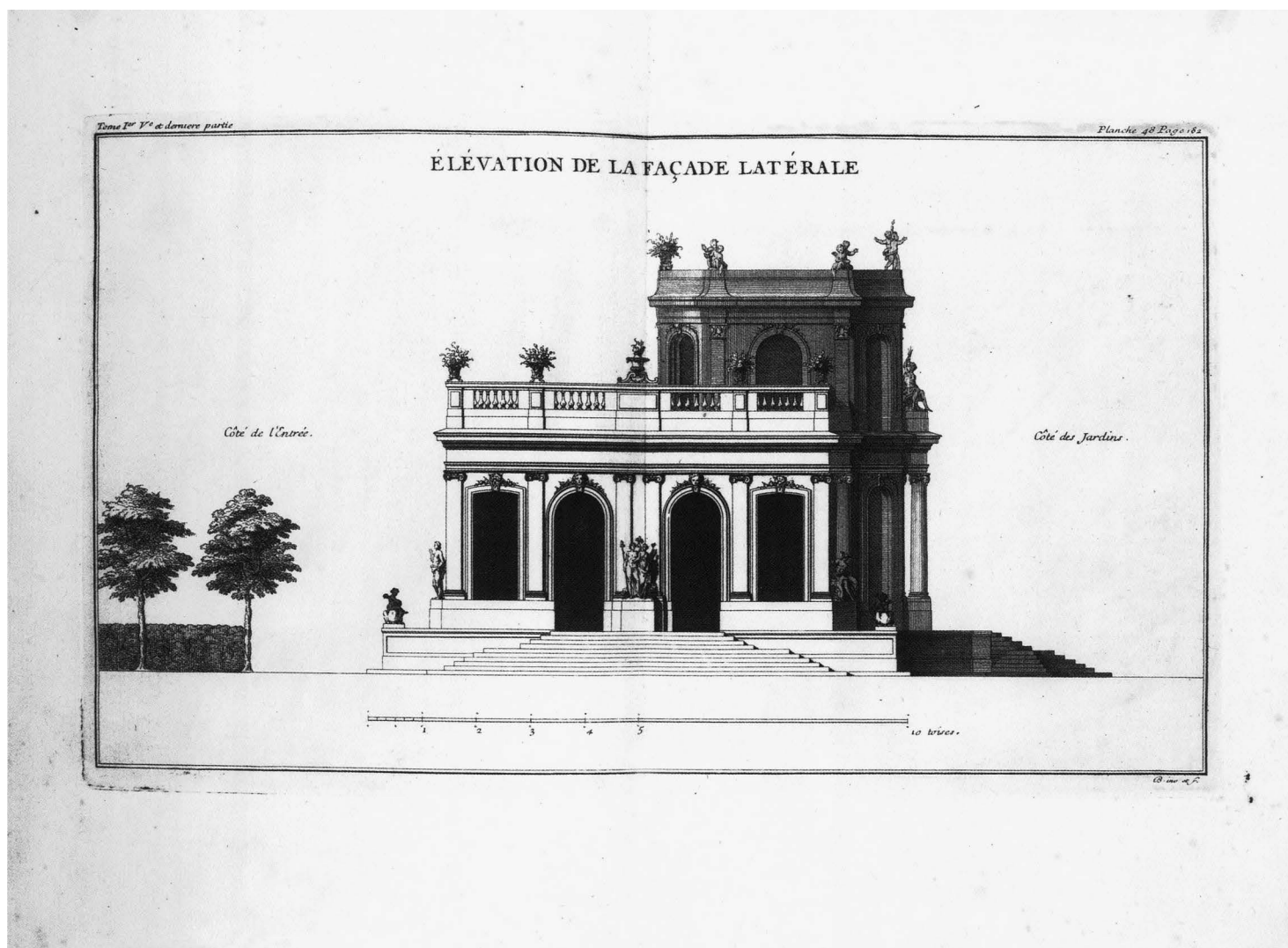
BLONDEL, J. F. *De la distribution . . .*  
Site plan of a chateau and gardens.  
Etching and engraving. "B inv et f."  
1985.61.401-402

R corner and 1–99 at upper R (no. 25 is omitted, 9 numbers have 2 plates each, 2 numbers have 3 plates each bringing total to 111), together with page indications for binding: 12 double-page plates, 3 folding, remainder single-page, versos blank. All plates are signed by Blondel as designer and engraver (“B. inv. et f.”), except nos. 29, 30, and 33 which are signed “B inv. Soubeyran Sculps.”; nos. 108, 109, and 110 are signed by Blondel and Rivet

(“Blondel inv. et fec.” and “Rivet filius delin.” with variations). 2 etched pictorial headpieces, one for each Part, the second signed “Cochin Filius inv. et Sculp.”; etched tailpiece; 2 etched initials

**BINDING** 19th-century mottled half-calf with speckled boards; spines gilt with speckled labels

**REFERENCES** Berlin Cat. 2400 (describing a first issue copy); Fowler 49



25.

BLONDEL, J. F. *De la distribution . . .*

Side elevation of a summer or garden house. Etching and engraving. “B. inv et f.” 1985.61.401–402



JACQUES-FRANÇOIS BLONDEL WAS THE MOST SIGNIFICANT FRENCH ARCHITECTURAL educator of the eighteenth century. Born into a family of architects and building tradesmen, he studied architecture with his uncle, and then with Gilles Marie Oppenord. He went on to achieve distinction first as an engraver, then as an architect and architectural critic, and then, of greatest importance, as an educator. His highest achievement was his own school of architecture, the Ecole des Arts, which he founded in 1740. Among Blondel's students were some of the most gifted and influential architects of the following generation: Etienne-Louis Boullée, Alexandre-Théodore Brongniart, Jean-François Chalgrin, Sir William Chambers, J. L. Desprez, Charles de Wailly, Jacques Gondoin, Claude Nicolas Ledoux, Marie Joseph Peyre, and J. B. Rondelet.

Blondel intended this early publication for the educated amateur, and for the owners and builders of country houses. His book belongs to a large group of eighteenth-century house publications mainly concerned with rural architecture. This group was popularized in many editions in England; they were mainly composed of illustrations with slim introductory texts. The French house publication group contained fewer and more professional editions; they were composed of a substantial text with detailed illustrations comprehending all aspects of design and construction and oriented toward the affluent houseowner. The immediate source of the eighteenth-century French house publication tradition is Augustin-Charles d'Aviler's *Cours* (cat. 14, 1985.61.376, and cat. 15, 1985.61.377–378) and its enlargement by Jean Baptiste Alexandre Le Blond.

In the *Distribution*, Blondel began to develop the design principles which he promoted in his other publications. His objective was to establish design principles for domestic architecture that corresponded to the classical principles already in practice on civic structures. He wished to follow the manner of both the "Ancients" and the "Moderns" with regard to construction, distribution, and decoration, to reintroduce simple and noble design on the exterior, and to establish rules for interior distribution and ornament. It was necessary, however, to modify the rules for public buildings when applied to private buildings, and in the *Distribution*, Blondel began to consider the separation of the orders from "character," which now could be expressed by proportion, texture, and ornament.

The emphasis in the *Distribution* is on a variety of possible solutions in the modern taste for the design of the country house, rather than on a categorical arrangement of models by size and economic class. Volume 1 examines a widely varied series of house designs. Volume 2 discusses and illustrates exterior ornament, interior decoration, and by no means least, gardens.

## [JACQUES-FRANÇOIS BLONDEL] 1705–1774

*Description / Des Festes / Données / Par La Ville De Paris, / A l'occasion du Mariage de Madame Louise-Elisabeth / De France, & de Dom Philippe, Infant & Grand / Amiral d'Espagne, les Vingt-neuvième & trentième / Août mil sept trente-neuf*

Paris, P. G. Le Mercier, 1740

1983.49.7

Elephant folio: 589 x 461 (23<sup>3</sup>/<sub>16</sub> x 18<sup>3</sup>/<sub>16</sub>)

EDITION First edition

COLLATION One leaf without signature mark, A–E<sup>2</sup>, F<sup>1</sup>. 12 leaves. [i–ii], [i]–22 pp. 13 etched and engraved plates, numbered [i] (“Planche premiere”)–xiii (no. “vi” skipped; no. “viii” repeated); 5 single-page, 8 double-page; versos blank

CONTENTS [i] title page (verso blank); [i]–22 text; followed by plates [i]–xiii, as described above

ILLUSTRATIONS Etched vignette on title page, signed “Edm. Bouchardon sculp. Reg. del.” and “P. Soubeyran Sculp.” Etched pictorial headpiece, [i], signed “Jac. Rigaud del. et Sculp.” Etched initial (repeated). 13 etched and engraved plates, as described above: nos. i–ix and xii–xiii signed “dessiné et gravé par J. F. Blondel”; nos. x–xi signed “Rousset delineavit” and “Blondel Sculpsit.” Nos. i, vii–ix and xii–xiii also signed “Inventé par Salley”; no. iii, “Exécuté sur les desseins du Chevalier Servandony”; nos. iv and v, “Exécuté sur les desseins de M<sup>r</sup>. Gabriel Ier Architecte du Roy”

BINDING Modern gray paper-covered boards, old leather spine, corners renewed

REFERENCES Berlin Cat. 3012

THIS BEAUTIFUL DOUBLE FOLIO VOLUME, DESIGNED AND ENGRAVED BY Jacques-François Blondel after the work of the architects and theatrical designers of the fête, is a record of the marriage ceremonies of Mme. Louise-Elisabeth and the Infant Dom Philippe of Spain on 29 and 30 August 1739. Although the publication was sold privately, it is as elaborate as any of the Cabinet du Roi publications commissioned to depict royal ceremonies; it is a double folio size, with written descriptions and illustrations of the ceremonies. The illustrations show the entire spectacle on the Seine between the Pont-Neuf and the Pont Royal as follows: the structure for the fireworks on the Pont-Neuf and the new terrace; the octagon “island” for the musicians designed by Jean-Jerome Servandoni in the center of the Seine; the eight marine “monsters” surrounding the island; a plan of the superstructures built along the banks of the Seine to accommodate the viewers; and the Throne Loge in the form of a baldacchino attached to the Louvre, in which the royal couple could view the spectacle. In addition, the water jousting and floating illuminations and the ball given at the Hôtel de Ville for the couple are described. The illustrations for the last section include plans and sections of the ballroom and even a diagram of the arrangement of the plates.

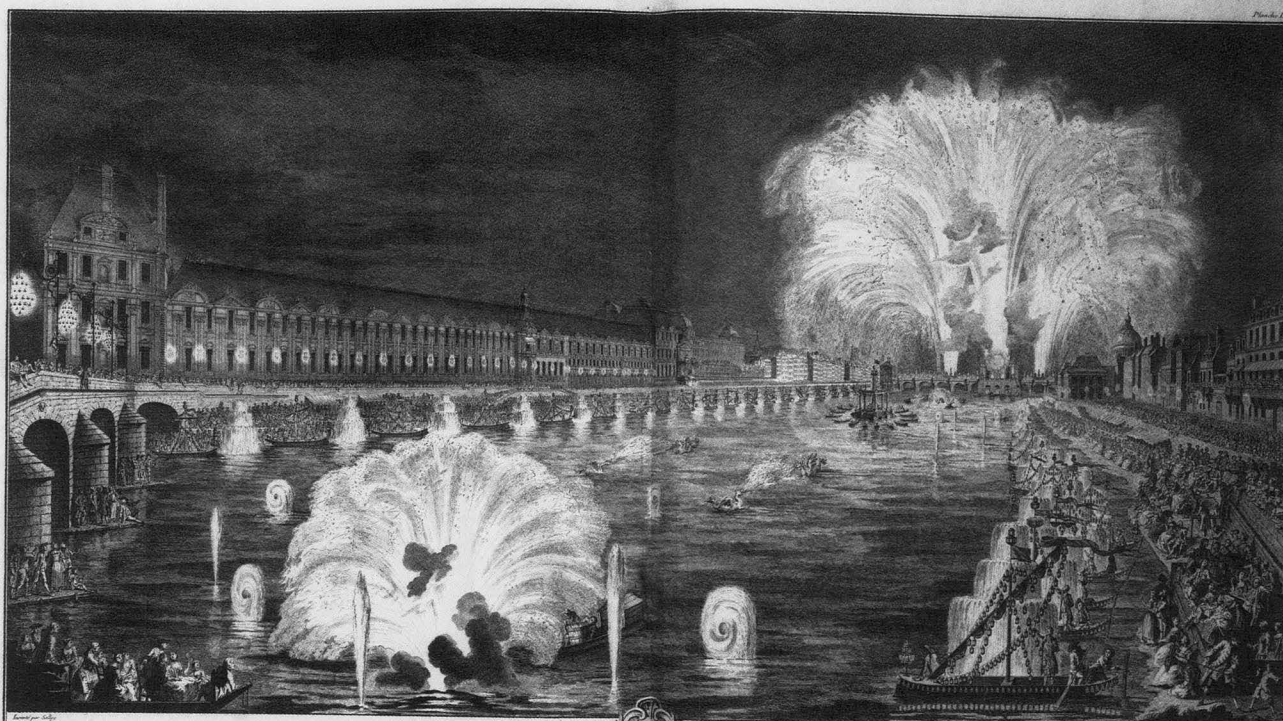
Some of the earlier formal characteristics of this type of royal ceremonial publication have been omitted. Now the text is printed rather than engraved, and the deep, individually designed borders of such earlier publications as *Le sacre de Louis XV* (cat. 110, 1985.61.2512) are gone. In addition, all the descriptions are now concerned with the festivities; none identifies the participants at the ceremonies (with the exception of some figures at the ball). There is a new concentration on capturing the effect of the ceremonies by use of light and shade (the double-page engraving of the *feux d'artifices* is a famous example). They also include genre figures, and several plans so that the reader can locate himself. The concentration on architecture provides an immediate sense of theater, especially in the double-page engraved sections through the Hôtel de Ville, focusing on the ballroom. The brilliant engravings, of the first quality, are all by Blondel.

26.

BLONDEL, J. F. *Description des festes . . .*  
View of fireworks display for royal marriage celebration. Etching and engraving. “Inventé par Salley.” “Dessiné et gravé par J F Blondel.” 1983.49.7

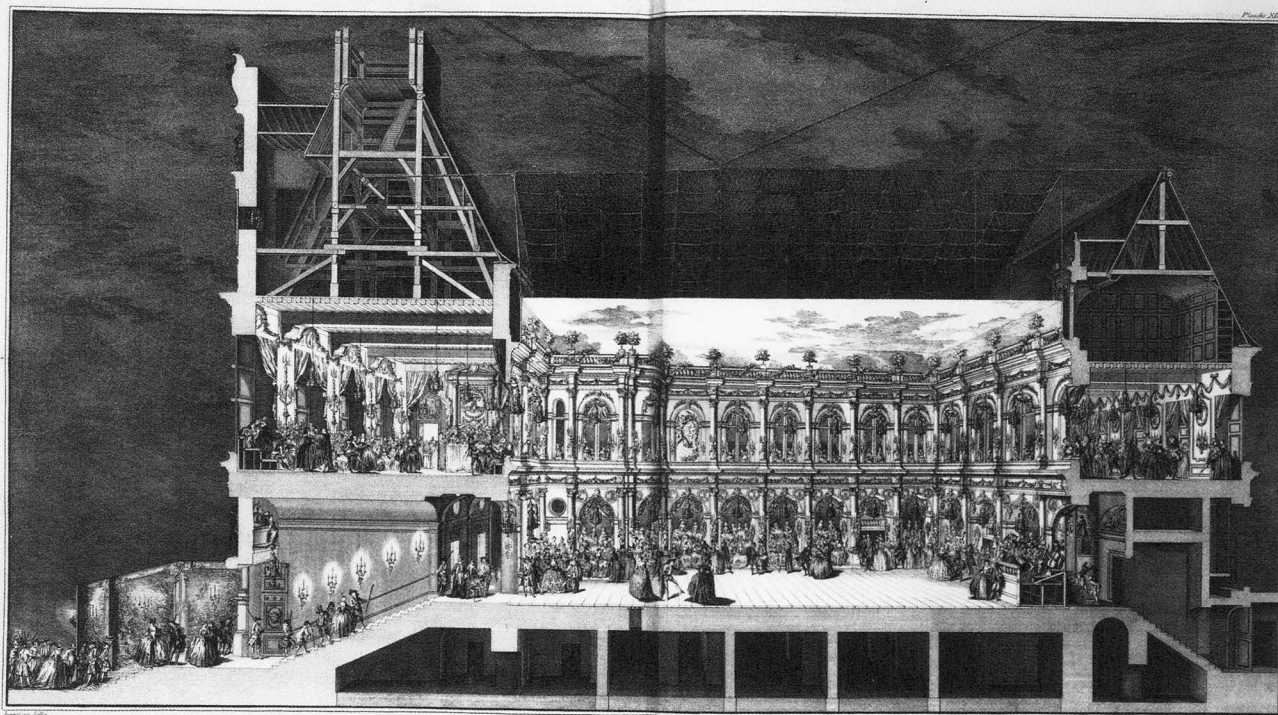
26.

BLONDEL, J. F. *Description des festes . . .*  
Royal marriage ball at the Hôtel de Ville. Etching and engraving. “Inventé par Salley.” “Dessiné et gravé par JF Blondel.” 1983.49.7



VEUE GÉNÉRALE DES DÉCORATIONS, ILLUMINATIONS ET FEUX  
sur la Rivière de Seine en présence de leurs Majestés le Vingt Neuf Aoust Mil  
de France et de Dom

D'ARTIFICE, DE LA FESTE DONNÉE PAR LA VILLE DE PARIS  
Sept Cent Trente Neuf à l'occasion du Mariage de Madame Louise Elizabeth  
Philippe Infant d'Espagne.



COUPE DU BATIMENT DE L'HÔTEL DE VILLE VEU EN PERSPECTIVE  
ILLUMINATIONS DE LA COUR ET DES SALLES OU S'EST DONNÉ  
*Cette Feste donnée par la Ville de Paris à l'occasion du Mariage de Madame*

SUR SALONNEUR OU SONT RÉPRÉSENTÉES LES DÉCORATIONS ET  
LE BAL LA NUIT DU XXX AU XXXI AOUT MDCCXXXIX  
*Louise Elizabeth de France et de Dom Philippe Infant d'Espagne*

## [JACQUES-FRANÇOIS BLONDEL] 1705-1774

[Part 1]: *Fêtes Publiques / Données / Par / La Ville De Paris, / a l'occasion du Mariage / De Monseigneur / Le Dauphin, / Les 23. et 26. Fevrier M.DCC.XLV*

Paris, 1745 and 1747

1983.49.8

Elephant folio, two parts (two separate works) in one volume. 600 x 453

(23<sup>5</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>8</sub>)

EDITION First editions of both works

COLLATION 30 leaves (20 single, 10 folded or double-page), including text and plates, engraved throughout, as follows: title plate and 18 pp. engraved text (first on verso of title plate); 11 single-page pictorial plates, including frontispiece and 1 plate with ornamental vignette or tailpiece only; 10 double-page pictorial plates. All pictorial plates (excluding vignette) with blank versos

CONTENTS [i] title plate; [ii] explanation of frontispiece (signed at lower R, "Marie F. Verard femme Lattré Scrip."); etched and engraved frontispiece (verso blank); [1]-18 text, first 11 pages with irregular pagination, devoted to description of first *fête*; [12], vignette or tailpiece; 13-18, paginated regularly, devoted to description of second *fête*; engraved throughout within etched ornamental borders; followed by [19] etched and engraved plates, versos blank

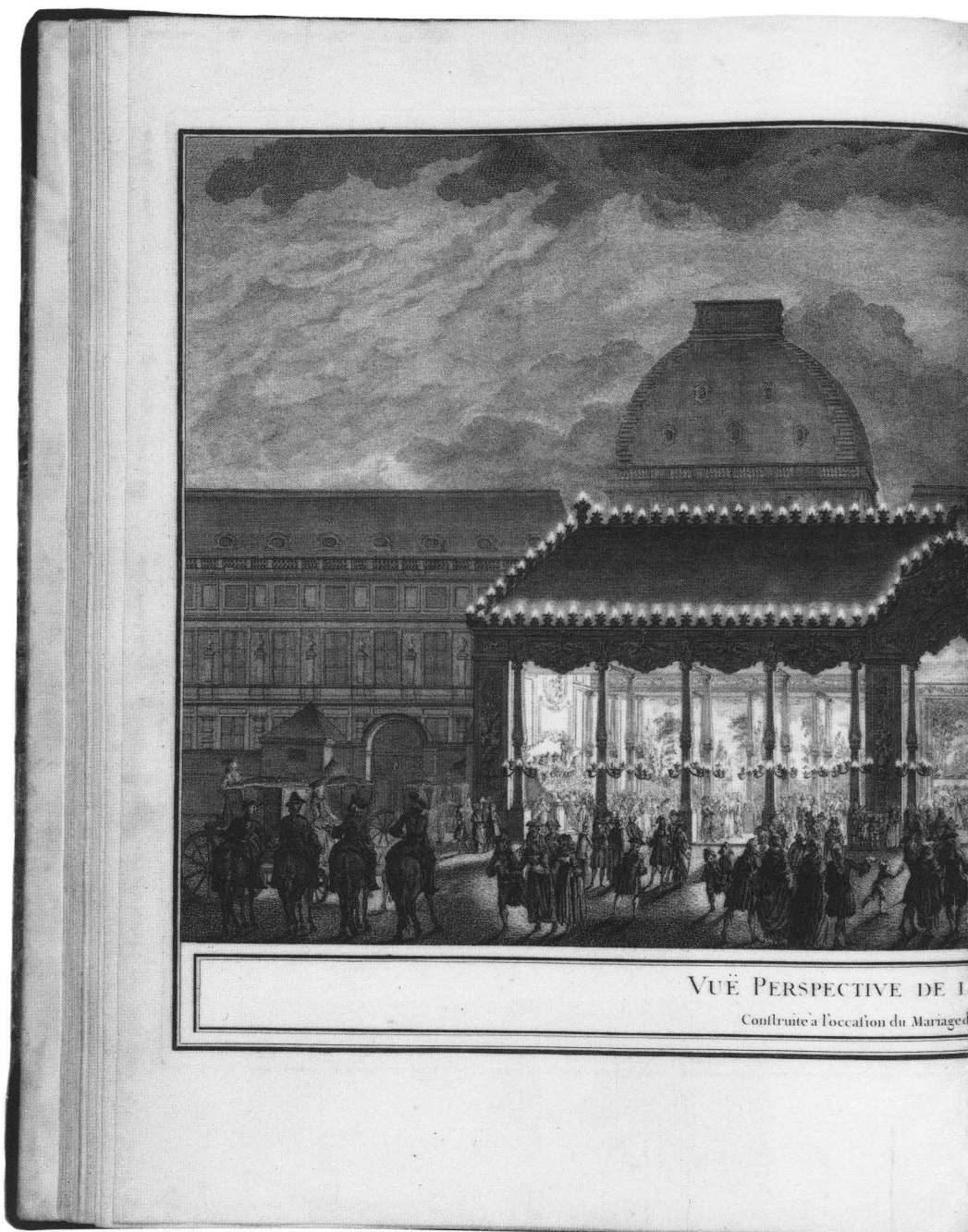
ILLUSTRATIONS Title engraved within etched ornamental border including clouds and putti. Etched allegorical frontispiece, signed "Charles Hutin delin-eavit" and "Le Bas Sculpait." All text pages with etched ornamental borders (8 different borders: first page has particularly elaborate border incorporating royal coats of arms and monograms; first two openings have borders repeated across the double-page spread; the third and fourth double-page spreads have two different borders; in the fifth the border is again repeated across the spread; p. [12] has border repeated from [10], with large etched tailpiece; the remaining text pages [second *fête*] repeat borders used in first 12 pp.) Etched initial. [19] etched and engraved plates: 9 single-page, 10 double-page: 1 double-page plate signed "Oubrier Sculp."; rest unsigned

~ [Part 2]: *Fête Publique / Donnée / Par / La Ville De Paris / a l'occasion du Mariage / De Monseigneur / Le Dauphin / Le 13. Fevrier M.DCC. XLVII*

COLLATION 15 leaves, including text and plates, engraved throughout: 8 single

27.

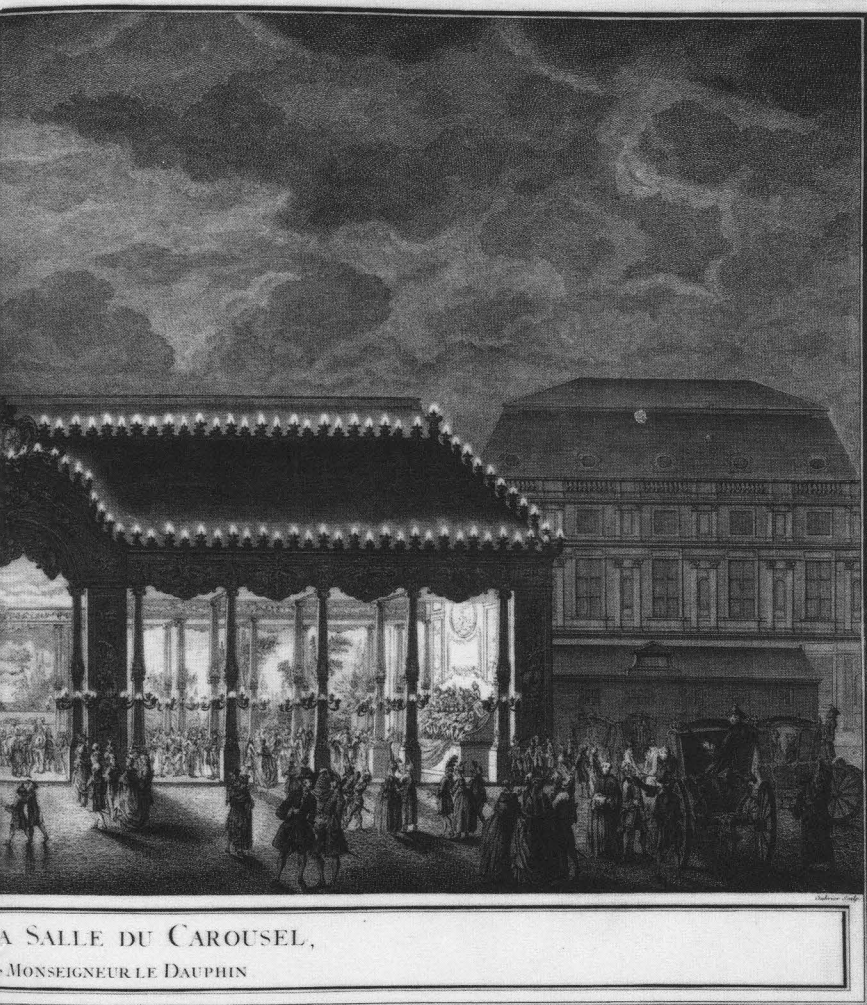
BLONDEL, J. F. *Fêtes publiques* . . .  
MDCCLV. Nighttime view of the Salle de  
Carousel. Etching and engraving.  
1983.49.8



VUE PERSPECTIVE DE LA

Construite à l'occasion du Mariage





leaves (including title plate, frontispiece, and 12 pp. engraved text on 6 leaves) and 7 double-page pictorial plates, versos blank

CONTENTS [i] title plate; [ii] description of the frontispiece; etched and engraved frontispiece (verso blank); [1-12] engraved text (each text page with ornamental border); followed by [7] etched and engraved plates, all double-page, versos blank

ILLUSTRATIONS Title engraved within etched ornamental border; signed "Exécutes sur les dessins de Francois Blondel Architecte du Roy" and "Lattré scripsit." Etched and engraved frontispiece, signed "Inventé et Dessiné par Michel-Ange Slodtz" and "Gravé par Jean Jacques Flipart." Each text page with different etched border (i.e., 12 borders); first border, including music-making fauns, nymphs, and putti, signed "L. Le Lorrain inv.," "P. F. Tardieu sculpsit," and "Lattré scripsit"; final page has etched tailpiece signed "babel inv. et Sculp." 7 double-page etched and engraved plates (all showing festival carriages): one signed "marvye f."; one signed "N. le Mire Sculp."; two signed "P. F. Tardieu sculp."; one signed "A. Benoist inv del et Sculp."; one signed "J. Damun fecit"; one unsigned

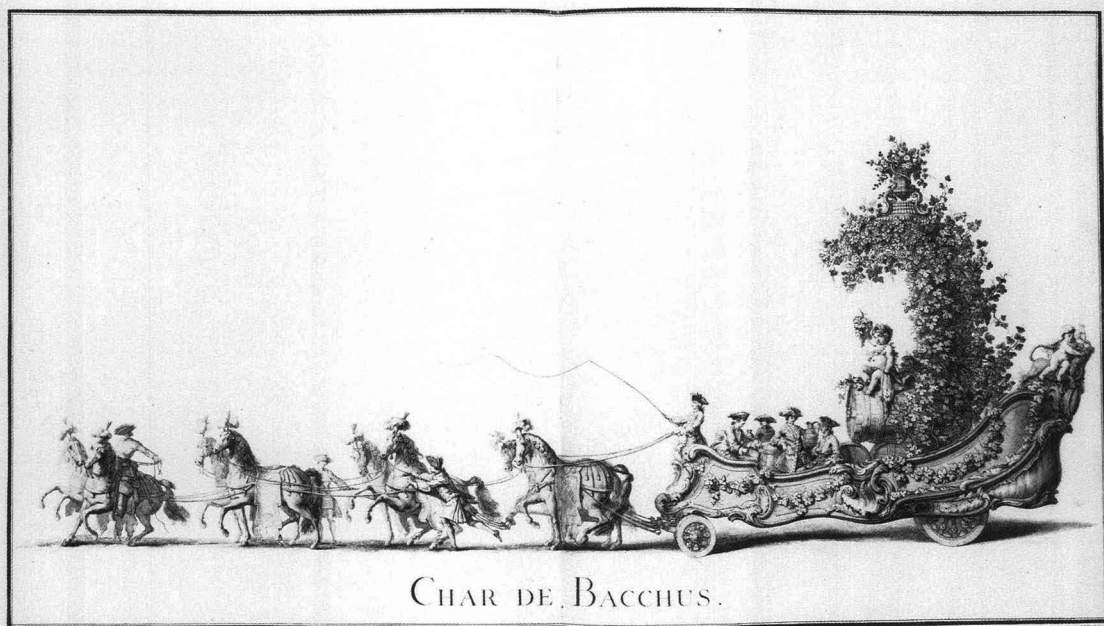
*Note:* The present copy contains, loosely inserted, a printed notice (1 folded leaf, including 2 pp. printed text and 2 pp. blank) describing the composition and subject matter of the 2 volumes of the present publication: "Le Sieur François Blondel . . . ayant obtenu la liberté de faire graver les Fêtes données . . . à l'occasion des deux Mariages . . . [etc.] dont les Dessins Originaux sont pour la plus grande partie de sa Composition, s'est servi des plus habiles Dessinateurs & Graveurs de Paris . . . Ces Fêtes composent deux Volumes séparés . . . Le premier Mariage . . . compose le premier Volume . . . [etc.]" This leaflet has the following imprint: "A Paris, Chez le Sieur Blondel . . . Guillyn . . . la Veuve Chereau . . . M.DCC. LI." It has a woodcut headpiece signed "Pappillon inv et Fecit" and a woodcut initial

BINDING 19th-century marbled boards, later leather spine and corners (repaired)

PROVENANCE Engraved armorial bookplate of Thomas Philip Earl de Grey, Wrest Park

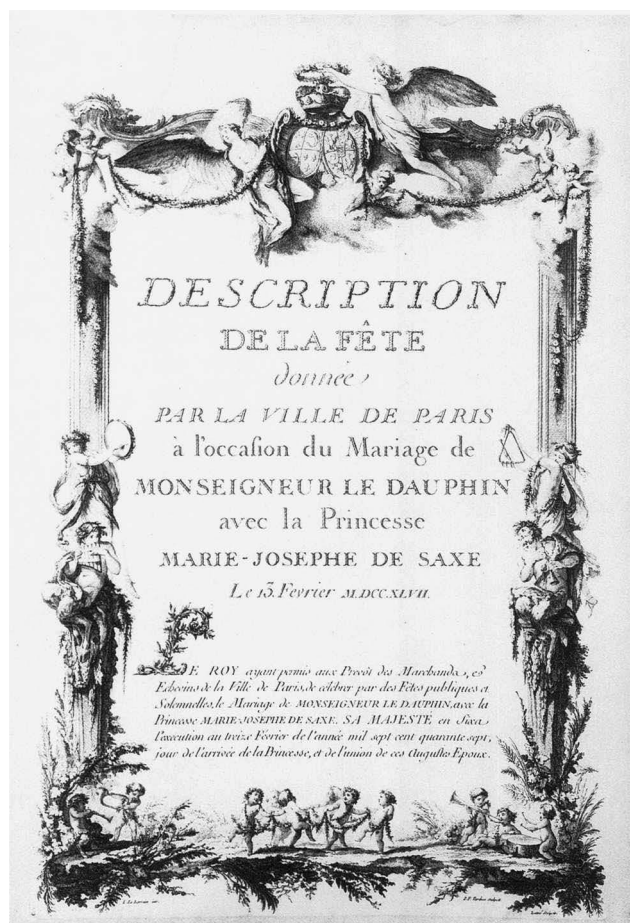
REFERENCES Berlin Cat. 3016 and 3017; Brunet 2, 1239





27.

BLONDEL, J. F. *Fête publique* . . .  
 MDCCXLVII. The chariot of Bacchus.  
 Engraving. "P. F. Tardieu Sculp." 1983.49.8



27.

BLONDEL, J. F. *Fête publique* . . .  
 MDCCXLVII. First text page. Etching and  
 engraving. "L. Le Lorrain inv." "P. F.  
 Tardieu Sculpit." 1983.49.8

**T**HIS SPLENDID FOLIO VOLUME WITH ENGRAVED TEXT, ORNAMENTED frames, and superb illustrations was produced to record the fête given by the city of Paris on the occasion of the marriage of the dauphin to Marie-Thérèse, Infanta of Spain, on 23 and 26 February 1745. The ceremonies took place in the Place Louis le Grand (the Place Vendôme). The publication is in the tradition of the royal ceremonial books commissioned for the Cabinet du Roi, with its large size, deep, individually designed frames composed for each page of text, and high quality of design and execution.

Jacques-François Blondel, who had designed the illustrations for the 1739 marriage of the Princess Marie-Elizabeth (see cat. 26, 1983.49.7), was responsible for the design and engraving of the architectural plates of this volume, including plans, views, and elevations of the two temporary structures that were erected in the Place Louis le Grand, where the ceremonies took place. But the spectacular nighttime perspective view of the illuminated Salle de Carrousel was engraved by Oubrier. The title page was designed by Charles Eisen, a major engraver of the period who was responsible for the famous frontispiece to Marc-Antoine Laugier's second (1755) edition of his *Architecture*, and engraved by another major engraver, Jean Charles Delafosse (cat. 58; 1985.61.522–524). The allegorical frontispiece was designed by Hutin and engraved by Le Bas.

The volume is notable for the high quality and artistic versatility shown in the reproduction of its many night scenes, which are interesting studies in the use of light and shade. The illustrations provide a traditional record of the major figures in the ceremonies, the pomp of the pageant, and the general support of the subjects; there is also the addition of anonymous genre figures, similar to those used by J. B. Rigaud (cat. 146, 1985.61.2648), which are included in both the exterior and interior scenes. As with earlier records of royal ceremonies, specific details of the splendid affair are reproduced, even to the design of the food on the buffets.

[Part 2]: . . . *Mariage de Monseigneur Le Dauphin* . . . MDCCXLVII

**L**IKE THE PUBLICATIONS OF THE PREVIOUS ROYAL MARRIAGE EXECUTED BY Blondel, this is also in the tradition of the royal ceremonial books, but modified to suit the new taste. Blondel here is also responsible for many of the designs. The text borders, designed by Le Lorrain, must be singled out for their high degree of artistry and craftsmanship.

The publication records the festivities offered, again, by the city of Paris, for the second marriage of the dauphin, following the death of Marie-Thérèse, to the Princess Marie-Joseph of Saxony on 13 February 1747. The fête again takes place in Place Louis le Grand, but the emphasis now is on public processions and displays. Several illustrations focus on chariots, which allegorize the figures of Mars, Hymen, Ceres, Bacchus, and the city of Paris, and describe the *feux d'artifices* display before the Hôtel de Ville. The emphasis is turned away from the interior night scenes of the earlier publication. Many more artists and engravers were involved in the production of this work than were in the previous volume.

The modification of format (a change from engraving to printing and without some of the engraved borders) from the earlier royal ceremonial publications, and the fact that all three marriage-ceremony publications (including cat. 27, 1983.49.8) were offered for sale by book and print dealers, suggest that the commercial success of these publications was an important element in their publication.

## JACQUES-FRANÇOIS BLONDEL 1705–1774

*Architecture / Française, / Ou / Recueil / Des Plans, Elevations, / Coupes Et Profils / Des Eglises, Maisons Royales, Palais, Hôtels & Edifices les plus considérables / de Paris, ainsi que des Châteaux & Maisons de plaisance situés aux environs / de cette Ville, ou en d'autres endroits de la France, bâtis par les plus célèbres Architectes, & mesurés exactement sur les lieux. / . . . [3 lines] Tome Premier [–Quatrieme] / Contenant une Introduction à l'Architecture, un Abrégé Historique de la Ville de Paris, / & la description des principaux Edifices du Faubourg St. Germain. / Enrichi de cent cinquante-deux Planches en taille-douce*  
Paris, Charles-Antoine Jombert, 1752 [–1756]  
1985.61.403–406

Folio, four volumes. Vols. 1–3: 428 x 286 (16<sup>3</sup>/<sub>16</sub> x 11<sup>1</sup>/<sub>4</sub>); Vol. 4: 492 x 329 (19<sup>5</sup>/<sub>16</sub> x 12<sup>5</sup>/<sub>16</sub>)  
EDITION First edition

[Vol. 1]: *Tome Premier*

COLLATION 156 leaves. [i–ii], [iii]–ix [x–xii], [1]–298 [299–300] pp., including woodcut diagrams. 152 engraved plates. 15 double-page, 9 folding, rest full-page, versos blank. Plates numbered consecutively 1–152 at lower R and additionally numbered in relation to each of the 33 chapters of Book 2 at upper L or R

CONTENTS [i] title page (verso blank); [i–ii] dedication by C. A. Jombert to M. de Vandieres; [iii]–ix (midpage) preface; ix (midpage) – [xii] table of contents; [1]–298 text, Books 1–2 including woodcut diagrams (Book 1), 152 engraved plates bound in (Book 2), as described above; [299] approbation and privilege; [300] note to binder on placing plates, including a full list of plates according to chapter, with number of plates for each chapter and page numbers where they are to be located

ILLUSTRATIONS Etched vignette on title page, signed “N. Cochin filius in[v]enit” and “Flipart Sculp.”; large etched headpiece on dedication, signed “C. N. Cochin filius inv.” and “C. O. Galimard sculpsit 1752”; 2 etched pictorial headpieces, both signed “Bellicard inv. et Fec.”; typographic ornament headpiece. Woodcut tailpieces, first with illegible signature (“V. AL”[?]) and date “1737,” several signed “I P”; woodcut initials. Woodcut diagrams in text (Book 1). 152 engraved plates as described above: 11 plates signed by Chevotet as draftsman; 2 by Bouchardon (“Bouchardon invenit et delineavit”); 2 by Prevostel (“P. C. Prevostel del” and “Prevostel del.”). Engravers (and numbers of plates) include: Lucas (5); Babel (4); Herisset (2); and Patte (1). Remaining plates unsigned

[Vol. 2]: *Tome Second*

*Architecture / Française, / . . . [as above] / Tome Second, / Contenant la*

*description des principaux Edifices du Quartier du Luxembourg, avec ceux / de la Cité, du Quartier St. Antoine & du Marais. / Enrichi de cent quarante-huit Planches en taille-douce* [Imprint same as Vol. 1]

Paris, Jombert, 1752

COLLATION 84 leaves. [i–iv], [1]–164 pp. “148” etched and engraved plates numbered 152–300 (i.e., 159 plates: in 9 cases, 2 small plates printed 2 to a page are given same number: 178, 238, 239, 246, 247, 254, 257, 258, 278; in 1 case, 3 small plates printed on one page are all given number 279), as follows: 3 small plates on one page; 20 small plates printed 2 to a page (in remaining case, the 2 plates have consecutive numbers: 268, 269); 91 full-page; 33 double-page; 12 folding; a total of 159 plates on 147 leaves; versos blank. In addition to consecutive numbering continued from Vol. 1, plates are numbered, at upper L or R, in relation to the 19 chapters of Book 3 and the 18 chapters of Book 4

CONTENTS [i] title page (verso blank); [iii–iv] table of contents, ending with note to binder on placing the plates, Books 3–4, including full list of plates (giving number of plates for each chapter and page numbers); [1]–164 text, Books 3–4, 159 etched and engraved plates bound in, as described above

ILLUSTRATIONS Etched vignette on title page, signed “C. Cochin filius inv. 1752” and “C. O. Gallimard sculp.”; 2 engraved headpieces; woodcut tailpieces, 2 signed “V. LS jn”—1 of these dated 1737; woodcut initials. 159 etched and engraved plates as described above: 9 plates signed by Chevotet as draftsman, 7 by Bibault, 1 by Delamonce. Engravers (and numbers of plates) include: J. Marot (11); Fr. Blondel (8); Babel (7); Patte (7); P. le Pautre (5); Cottart (3); Herisset (3); Lucas (1)

[Vol. 3]: *Tome Troisième*

*Architecture / Française, / . . . [as above] / Tome Troisième, / Contenant la description des principaux Edifices des Quartiers Saint Denis, Montmartre, du Palais Royal & Saint Honoré. / Enrichi de cent quarante Planches en taille-douce*

Paris, Jombert, 1754

COLLATION 82 leaves. [i–iv], [1]–160 pp. “140” etched and engraved plates numbered 301–441 (i.e., 145 plates: in 2 cases, 3 small plates printed on one page are given single numbers: 348, 359), as follows: 6 small plates printed 3 to a page; 114 full-page; 19 double-page; 6 folding (one consists of 3 plates pasted together: no. 386); versos blank. In addition to consecutive numbering, plates are numbered in relation to the 32 chapters of Book 5 (consecutive numbers at lower R; numbers relative to chapters at upper R)

CONTENTS [i] title page (verso blank); [iii–iv] table of contents, ending with note to binder on placing plates (list of plates, giving number of plates for each chapter, and page numbers where they are located); [1]–160 text, Book 5, 145 plates bound in, as described above

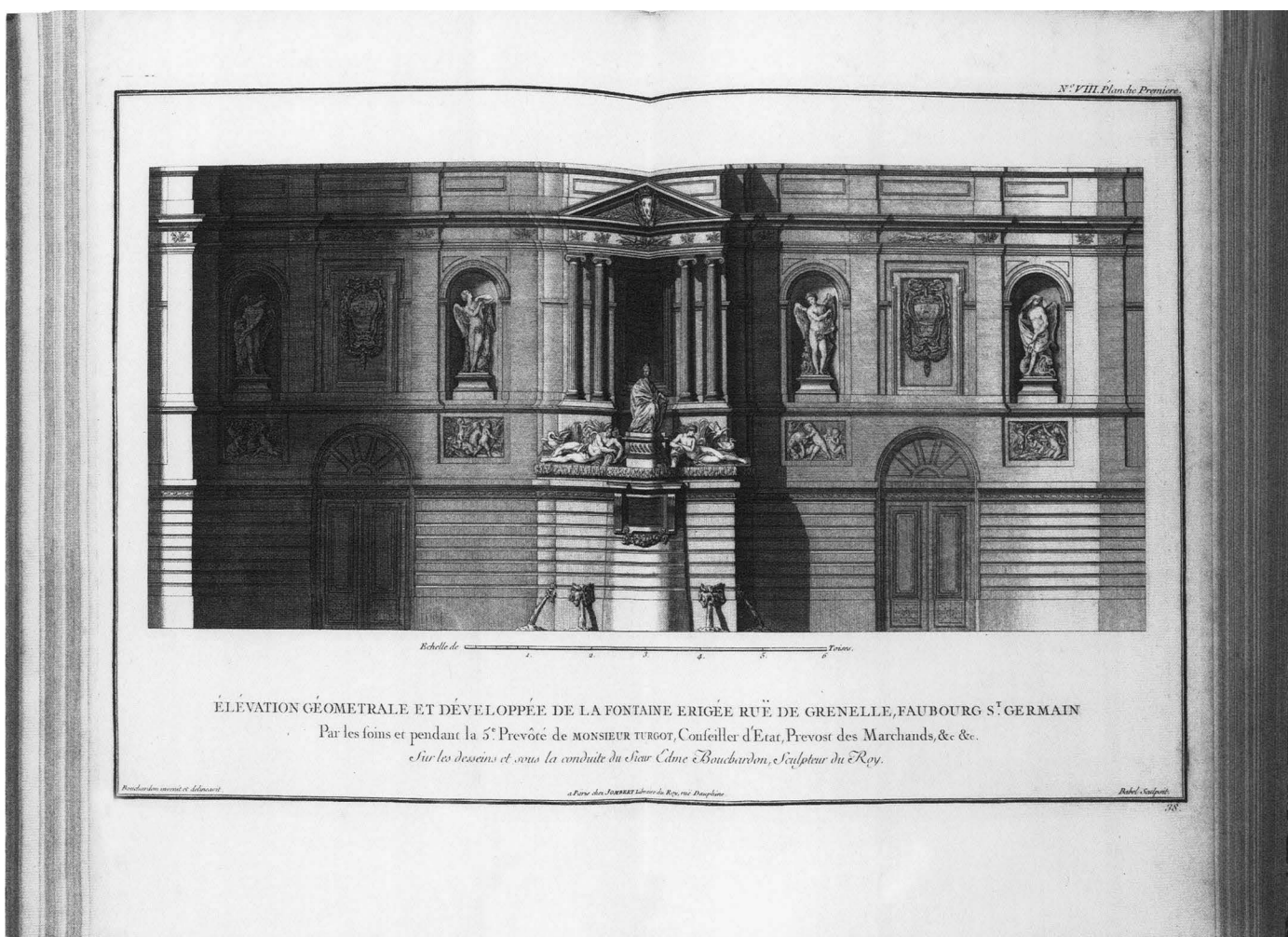
ILLUSTRATIONS Woodcut vignette on title page; engraved headpiece; woodcut tailpieces, including one signed “V. LS 1737”; woodcut initials. [145] etched and engraved plates, as described above: 5 plates signed by J. M. Chevotet as draftsman, 4 by La Planche. Engravers (and numbers of plates) include: J. Marot (10); Marvy (7); Herisset (3); Fr. Blondel (1); rest unsigned

[Vol. 4]: *Tome Quatrième*

*Architecture / Française, / . . . [as above] / Tome Quatrième, / Contenant la Description du Louvre & du Palais des Tuileries; celle du Château, Parc, & Jardins de Versailles. / Enrichi de cinquante-huit Planches en taille douce*  
Paris, Jombert, 1756

COLLATION 82 leaves. [i]–v [vi–viii], [1]–156 pp. “58” etched and engraved plates (i.e., 59 plates: 2 printed together on one folding leaf given one number: [465]). As in previous volumes, plates bear 2 sets of running numbers: one set at top for each book, another running at bottom throughout. Both sets of numbers are relevant to points made below and are as follows: (at top): Liv. 6, No. 1, pls. 1–31 (no. “25” including 2 plates, mentioned above: no. “30” repeated—on both these points, see note below), Liv. 7, No. 1, pls. 1–26; (at bottom): nos. 442–500 (i.e., 499: no. “495” was skipped, subsequent plates misnumbered). In Millard copy, plates are bound at end of volume, not in accordance with “Avis au Relieur” as in 3 previous volumes. Composition as follows: 15 full-page; 24 double-page; 19 (i.e., 20) folding; versos blank. The 19 folding plates are made up (no. 466 excepted, see below) as per author’s instructions in “Avis au Relieur,” of copperplates pasted together as follows: 16 plates, each composed of 2 plates pasted together: nos. 448, 452, 453, 457, 458, [465], 477, 479, 483–490; no. 467, 3 plates pasted together; no. 459, 5 plates pasted together; no. 466, 7 plates pasted together (numbered 1–7 on the plates themselves)

Note: There is a disparity between plates called for in the “Avis au Relieur” and plates as they now exist. According to the “Avis,” the 2 plates of the facades of the Palais des Tuileries, printed on the same sheet, should have the numbers “24” and “25”; the top plate of the Millard book is numbered “24” but there is no number on the bottom plate (which also lacks a running number at bottom). “25” has been assigned to the next plate (with running number “466”), an elevation of the Tuileries before the restoration of Louis XIV (this is the



28.

BLONDEL, J. F. *Architecture françoise* . . .  
 Elevation of the fountain, rue de  
 Grenelle. Engraving. "Bouchardon  
 invenit et delineavit." "Babel Sculpsit."  
 1985.61.403-406

large folding plate composed of 7 copperplates, but not described in the "Avis"). The copy returns to the "Avis" with pl. 26 (bottom number "167"). (A possible explanation is that the large folding plate was added to the book after the note to the binder had been printed, and the numbering then adjusted so that the "Avis" would not have to be altered.) A further discrepancy, and probably a similar source, is that 6 rather than 5 plates, as called for in the "Avis," are devoted to the *Salle des Machines*; these are numbered consecutively at bottom 468–473, but 2 are numbered "30" at top (again, it is likely that the second "30" was added later). The "Avis" seems to correspond most closely (though not entirely) with the top numbers, while the bottom running numbers seem to have been added later, after some (but not all) changes and insertions, and are most complete

CONTENTS [i] title page (verso blank); [iii]–v preface, "Avertissement"; [vi] table

of contents; [vii] note to the binder; [viii] approbation and 2-line errata; [i]–156 text, Books 6 and 7, followed by 58 (i.e., 59) etched and engraved plates, as described above

ILLUSTRATIONS Woodcut vignette on title page; woodcut headpiece; 2 etched headpieces, [1] and [91], the second signed "Perelle delin. et sculp."; woodcut tailpieces; woodcut initial. 58 [59] etched and engraved plates, as described above: 5 plates signed by Jean Marot as engraver; 4 plates signed by Blondel as draftsman and engraver; 1 plate signed by C. Lucas as engraver; rest unsigned.

(Note: In our copy, the 2 plates that compose no. 485 have been cut around and mounted on a large folding leaf; the left-hand plate belonging to no. 490 has also been cut around and mounted)

BINDING Contemporary red morocco gilt

REFERENCES Berlin Cat. 2510; Brunet 1: 977; not in Fowler

**A**ROUND 1750 THE PUBLISHER CHARLES-ANTOINE JOMBERT acquired Jean Mariette's plates for the *Architecture française* (see cat. 113, 1985.61.2522–2529 and cat. 114, 1985.61. 2530–2533). From these he developed an extensively revised and augmented publication which included a new text, and provided an analysis of the historical conditions of each architectural example as well as illustrations of the formal solutions of a vast repertory of monumental and domestic buildings. The result was a valuable, extensive, written and visual record of France's architectural past. For the author of the text Jombert chose Jacques-François Blondel, whose successful book *De la distribution des maisons de plaisance* (see cat. 25, 1985.61.401–402) Jombert had published in 1737.

Jombert planned to develop the Mariette work into a "Grand Blondel" of eight volumes, but now divided by geographical regions rather than by building types. Many new illustrations were included in this work and some plates were engraved especially for it. However, the examples, mainly from the engravings of earlier artists, were too out of fashion to be of interest or use to contemporary readers. The work, begun in 1752 and continued in 1754, ceased after the fourth volume appeared in 1756. Yet hope for continuing the project lingered on. Jombert intended to form a fifth volume, without text. In 1760, Blondel is known to have assigned to his students the recording of the chateau of Blois (this would have formed part of the sixth volume); and Jombert had illustrations of interior decoration reengraved from Volume 3 of Mariette's publications, presumably for a seventh volume. None of these volumes appeared.

The proposal for the work is included in Blondel's dedication to the Marquis de Vandières (later, Marigny). In it Blondel states that the buildings were chosen not only to enlighten those who wished to become architects, but also to give foreigners a distinct idea of the French style of building. He compares this collection of French architecture to those of contemporary publications such as the *Vitruvius Danois*, the *Vitruvius Suédois*, and the *Vitruvius Britannia*, although his work, with its expanded text and extensive recording of monuments, goes beyond the narrower foci of these publications.



Blondel's description of the organization of the work appears to be an early formulation of the organization of his later *Cours d'architecture* (see cat. 29, 1985.61.407–415); along with the first three chapters of Volume 1, it is of interest as a transitional mid-century statement on the relation between theory and practice, monumental and residential building, and the historical and geographical (as opposed to universal) context of the architecture. It is an illustration of Blondel's characteristically inclusive and nonpartisan method of presenting his material. Blondel had already established his school, and this material, then, most likely represents an early stage in his system of architectural education.

Each volume of the *Architecture* is composed of books and the books are divided into chapters. In the first volume, the first chapter of Book 1 consists of a history of architecture in which Blondel relies heavily on traditional historical approaches, for instance equating the biblical descriptions of the Temple of Solomon with Vitruvian proportions. Later, in his *Cours*, he will remove much of this traditional material. Chapter 2 includes a "Dissertation on Taste, relative to Architecture" in which Blondel proposes, conservatively, a reduction of the principles of architecture to *convenance*, proportion, symmetry, ordonnance, harmony, and distribution. A large part of the volume is devoted to a discussion of stairs, gardens, orders, and building materials. (The "Dissertation" is a forerunner of the essays that Blondel will include in his *Cours*.)

After chapter 3, Book 1 is devoted to the discussion and illustration of the buildings of France by geographical area. Chapter 4 includes a history of Paris, and from chapter 5, which runs through Books 1–3, the architecture of Paris is discussed by its quarters. Thus the rest of Volume 1 includes chapters on the principal buildings of the Faubourg Saint Germain; Volume 2 includes the principal buildings of the quarters of the Luxembourg, the Cité, and the Marais; Volume 3 includes the quarters of Saint Denis, Saint Honoré, and the Palais Royal; and Volume 4 contains material on the three principal royal chateaus—the Louvre, the Tuileries, and Versailles.

A fifth volume was planned which would have included material on the royal houses and buildings around Paris. Volume 6 was intended to contain the chateaus, *maisons de plaisance*, and principal monuments of France. The first book of Volume 7 was to include material on the decoration of gardens drawn from examples of royal houses, and the second book to include material on interior decoration (including *menuiserie*, sculpture, and furniture). The last, and eighth, volume, on the theory of architecture, would have been of great interest as a record of mid-century architectural principles, and of the thinking of an educator who would be a major influence on architects of the following generation. It was planned to be composed of three books: the first on the orders of architecture with opinions of the Romans, the Greeks, and the most famous of modern architects; the second (drawing from Fréart de Chambray) on a parallel of the orders; and the third on a discussion of masonry ornament (architectural profiles). The work was to have concluded with a *table raisonnée* (perhaps influenced by the planning of the *Encyclopédie*, to which Blondel contributed entries) giving rules related to each of the buildings contained in the work, the names of architects and principal artists, and lists of their most distinguished works.

**Bibliography** Guadet, Julien. *Architecture Française*. Introduction. Reprint. Paris, 1904–1905

## J. F. BLONDEL [JACQUES-FRANÇOIS BLONDEL] 1705-1774

*Cours / D'Architecture, / Ou / Traité / De la Décoration, Distribution & Construction / Des Bâtimens; / Contenant / Les Leçons données en 1750, & les années / suivantes, par J. F. Blondel Architecte; / dans son École des Arts. / Publié de l'aveu de l'Auteur, par M. R. \*\*\* / Tome Premier [-Sixieme]*

Paris, Desaint, 1771

1985.61.407-415

Octavo, nine volumes (six volumes text; three volumes plates): 194-196 x 121-122 (7<sup>5</sup>/<sub>8</sub>-7<sup>3</sup>/<sub>4</sub> x 4<sup>3</sup>/<sub>4</sub>-4<sup>1</sup>/<sub>6</sub>)

EDITION First edition

[Vol. 1]: *Tome Premier*

COLLATION 257 leaves. [i]-xxxiv, [1]-478 [479-480] pp.

CONTENTS [i] half title, "Cours / D'Architecture / Civile" (verso blank); [iii] title page (verso blank); v-viii editor's preface; ix-x dedicatory address; xi-xxvii preface; xxviii-xxxiv table of contents; [1]-188 introduction; [189]-478 text, Vol. 1, ending with "De l'Imprimerie de Lottin l'aîné, 1771" (note: running title, 477, misspelt: "D'Arcitecture"); [479] errata (ending with note stating that the approbation and privilege are placed at the end of the final volume); [480] blank

ILLUSTRATIONS The plates for this volume are bound separately (together with the plates to Vol. 2: see Vol. 3, below)

[Vol. 2]: *Tome Second*

COLLATION 270 leaves. [i-iv], [i]-lxiv, [1]-468 [469-472] pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [i]-xlviii preliminary remarks, "Avant-propos"; xlix-lxiv table of contents, ending with note on the indexes, "Table Alphabétique," at end of sixth volume; [1]-468 text, Vol. 2; [469-471] approbation and privilege, ending with imprint "De l'Imprimerie de Lottin l'aîné, 1771"; [472] errata

[Vol. 3]: *Planches / Pour Le Premier [-Second] Volume / Du Cours / D'Architecture, / . . . [4 lines]*

COLLATION 4 leaves. [i-viii] pp. 115 etched and engraved plates, numbered 1-xxii for Vol. 1, 1-xciii for Vol. 2, versos blank

CONTENTS [i] title page (verso blank); [iii-v] preface, "Avertissement"; [vi] note to the binder; followed by pls. 1-xxii (versos blank); [vii] title page: "Planches / Pour le Second Volume / . . . [6 lines]" (verso blank); followed by pls. 1-xciii (versos blank)

ILLUSTRATIONS [Vol. 1]: 22 etched and engraved plates numbered 1-xxii: 10 double-page, rest full-page, versos blank. The plates are signed by the following artists as draftsmen: Cauchois (6 plates); Raincour (6); Bonnet (3); Vincent (3); Bouvet (2); Fournera (2). Engravers include: Michelinot (11 plates); P. L. Cor (4); Milsan (4); Le Roy (3)

[Vol. 2]: 93 etched and engraved plates numbered 1-xciii: 25 double-page or folding, rest full-page, versos blank. The plates are signed by the following artists as draftsmen: Fournera (34 plates); Cauchois (12); Renard (12); Naudin (7); Raincour (7); Bonnet (5); Blin (4); Desprez (3); Le Grand (3); Eisen ("Eisen inv." 2); Cou-dreux, Daubenton, Huve, Lefevre (1 each). Engravers include: P. L. Cor (39 plates); Milsan (25); Michelinot (10); Marillier (8); Ransonnette (6); Le Roi (2); Pelletier (2); de la Gardette (1)

[Vol. 4]: *Tome Troisième* (imprint dated 1772)

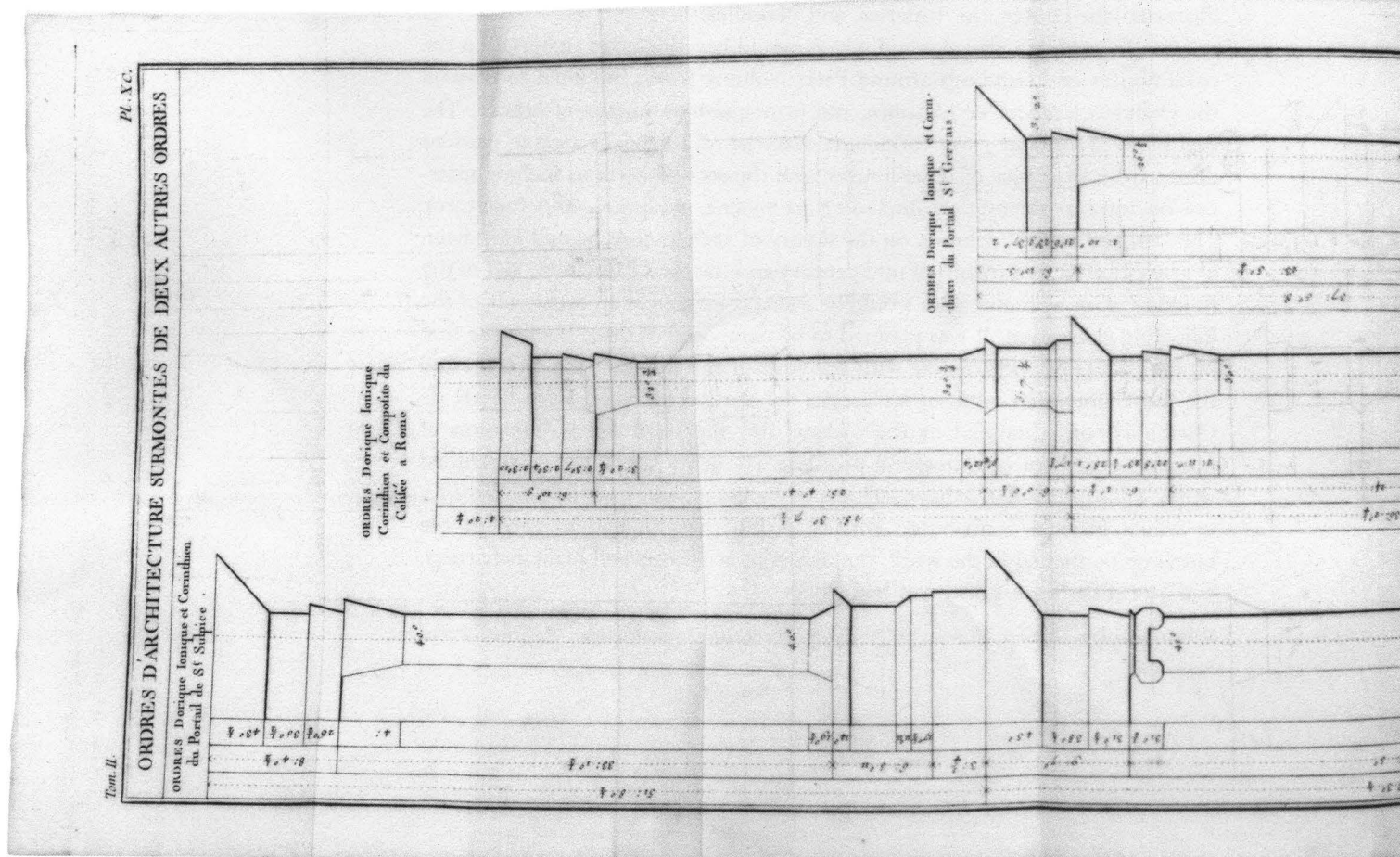
COLLATION 284 leaves. [i-iv], [i]-cii [ciii-civ], [1]-480 pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [i]-xii preliminary remarks, "Avant-propos"; xiii-lii "Dissertation . . ."; liii-lxxx "Observations . . ."; lxxxi-xc "Ordre des Leçons . . ."; xci-cii table of contents; [ciii] note, correcting an error in the text, "Avertissement"; [civ] errata; [1]-460 text, Vol. 3

[Vol. 5]: *Tome Quatrième*

COLLATION 275 leaves. [i-iv], [i]-cxiv, [1]-431 [432] pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [i]-xxxix preliminary remarks, "Avant-propos"; xl-lxxxiii "Dissertation . . ."; lxxxiv-civ "Divers Programmes . . ."; cv-cxii table of con-



tents and of plates; cxiii–cxiv errata; [i]–431 text, Vol. 4; [432] approbation

ILLUSTRATIONS Plates for this volume bound separately (see Vol. 6, below)

[Vol. 6]: *Planches / Pour Le Troisieme [– Quatrieme] Volume / Du Cours / D'Architecture, / . . .* [4 lines]; (imprint dated 1773)

COLLATION 4 leaves. [i–viii] pp. 126 etched and engraved plates, numbered 1–LXXIII (i.e., 74 plates: no. xl appears twice) for Vol. 3; 1–li (i.e., 52 plates: no. xxxix appears twice) for Vol. 4; versos blank

CONTENTS [i] title page (verso blank); [iii] author's note, "Avertissement" (justifying the separation of plates from text); [iv] note to the binder; followed by pls. 1–LXXIII (i.e., 74 plates) belonging to Vol. 3 (versos blank); [v] half title, "Planches du Quatrieme Volume" (verso blank); [vii] title page, "Planches / Pour le Quatrieme Volume . . ." (verso blank); followed by pls. 1–li (i.e., 52 plates) belonging to Vol. 4 (versos blank)

ILLUSTRATIONS [Vol. 3]: 74 etched and engraved plates, numbered 1–LXXIII, as described above: 22 double-page or folding, rest full-page, versos blank. The plates are signed by the following artists as draftsmen: Sellier (10 plates); N. Ransonnette (8); Le Roi (9); Bouvet (7); Coutouilly (7); Fournera (6); Michelinot (5); Helin (3); Raincour (3); d'Aubenton (2); Blondel

("Blondel inv.," 2); Laplanche (2); Six (2); Bernard, Bouchet, Cauchois, Mlle. Cauchois, P. L. Cor, de la Gardette, Le Grand, Nassau (1 each). Engravers include: N. Ransonnette (26 plates); Sellier (13); Le Roi (9); J. A. Croisey (8); Michelinot (6); P. L. Cor (4); Boutois (2); Cauchois, Coulet, de la Gardette, Cme. Haussard (1 each) [Vol. 4]: 52 etched and engraved plates, numbered 1–li, as described above: 21 double-page or folding, rest full-page, versos blank. The plates are signed by the following artists as draftsmen: Raincour (11); Brosset (9); Naudin (6); Le Roi (6); Cauchois (5); De Lorme (4); Butteux (3); la Faye (3); Garrez (2); N. Ransonnette, Reuflet, Truffé (1 each). Engravers include: C. D. Beauvais (16 plates); N. Ransonnette (13); Le Roi (10); Croisey (9); Cauchois (4)

[Vol. 7]: *Tome Cinquieme* (imprint dated 1777)

*Cours / D'Architecture, Ou / Traité / De la Décoration, Distribution & Construction / Des Bâtimens; / Commencé / Par feu J. F. Blondel, . . .* [2 lines] / *et Continué / Par M. Patte, . . .* / *Tome Cinquieme*

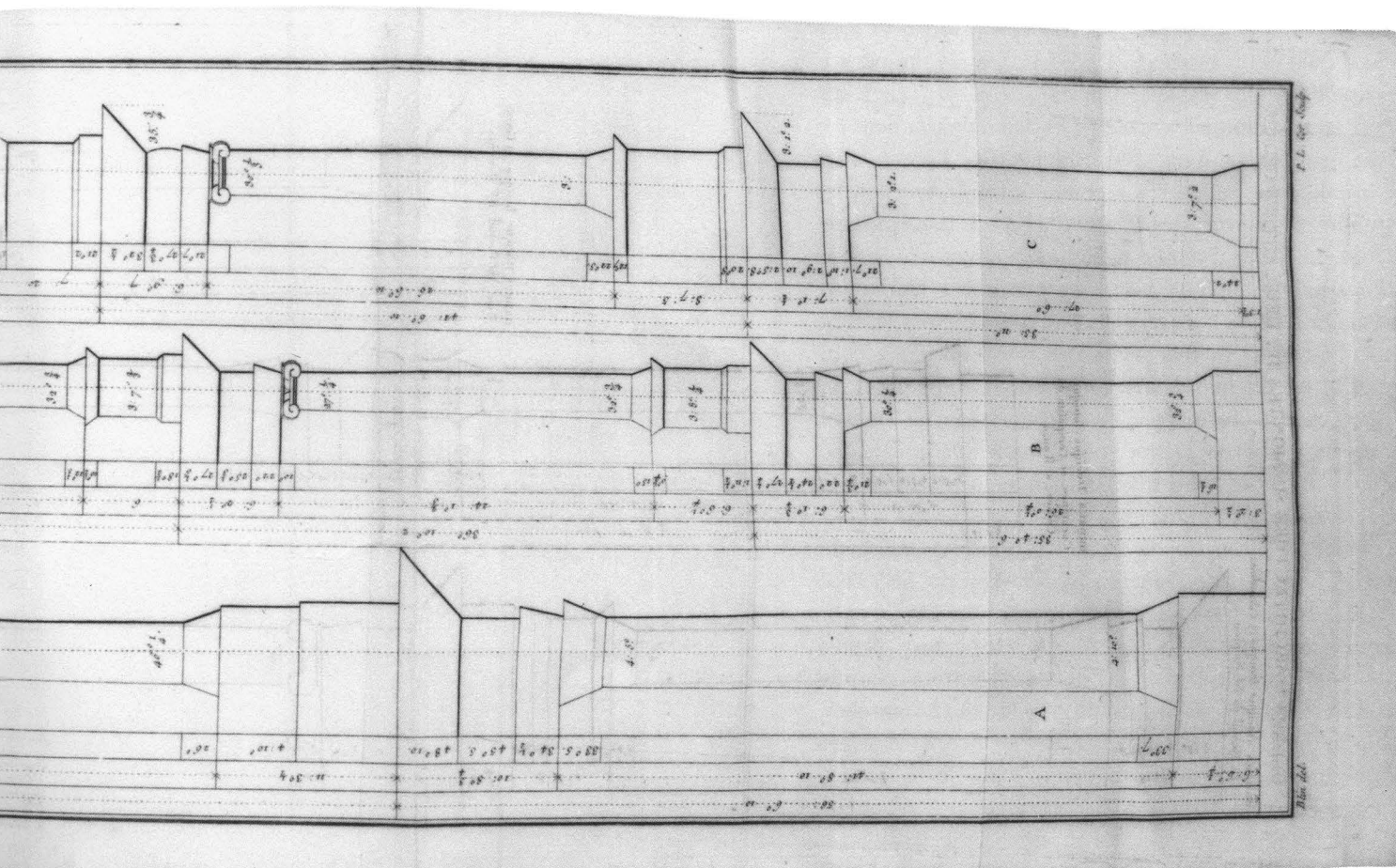
Paris, la Veuve Desaint, 1777

COLLATION 268 leaves. [i]–xxxii, [i]–504 pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); v–xii preface,

29.

BLONDEL, J. F. *Cours d'architecture* . . . Foldout: Comparison of superimposed architectural orders. Etching and engraving. "Blin del." "P. L. Cor Sculp." 1985.61.407–415



concerning the *Cours d'architecture* and its present continuation by Patte after Blondel's death, "Avertissement"; xiii–xxii summary of the previous volume of text, "Avant-propos, ou Precis du contenu du quatrième Volume"; xxiii–xxxii table of contents and of plates, ending with errata; [1]–504 text, Vol. 5

**ILLUSTRATIONS** Woodcut vignette on title page. Typographic ornament headpiece, woodcut tailpiece. The plates for this volume are bound separately (see Vol. 9, below)

[Vol. 8]: *Tome Sixième*

**COLLATION** 274 leaves. [i]–xxvii [xxviii], [1]–519 [520] pp.

**CONTENTS** [i] half title (verso blank); [iii] title page (verso blank); [v]–xvi summary of the preceding volume; xvii–xxvii table of contents and of plates; [xxviii] errata; [1]–519 text, Vol. 6, ending with approbation, printer's name and address, and date; [520] note concerning the absence of the general index and explanation of terms promised earlier by Blondel (in Vol. 2: "Avertissement")

[Vol. 9]: *Planches / Pour Le Cinquième Volume / Du Cours / D'Architecture, /*

*Commencé / Par feu J. F. Blondel, / Et continué par M. Patte*

**COLLATION** 2 leaves. [i–iv] pp. 136 etched and engraved plates numbered 1–CXXXVI, versos blank

**CONTENTS** [i] title page; [ii] note to the binder; followed by pls. 1–LXXXV, belonging to Vol. 5 (versos blank); [iii] title page for plates to Vol. 6 (verso blank); followed by pls. LXXXVI–CXXXVI, belonging to Vol. 6 (versos blank)

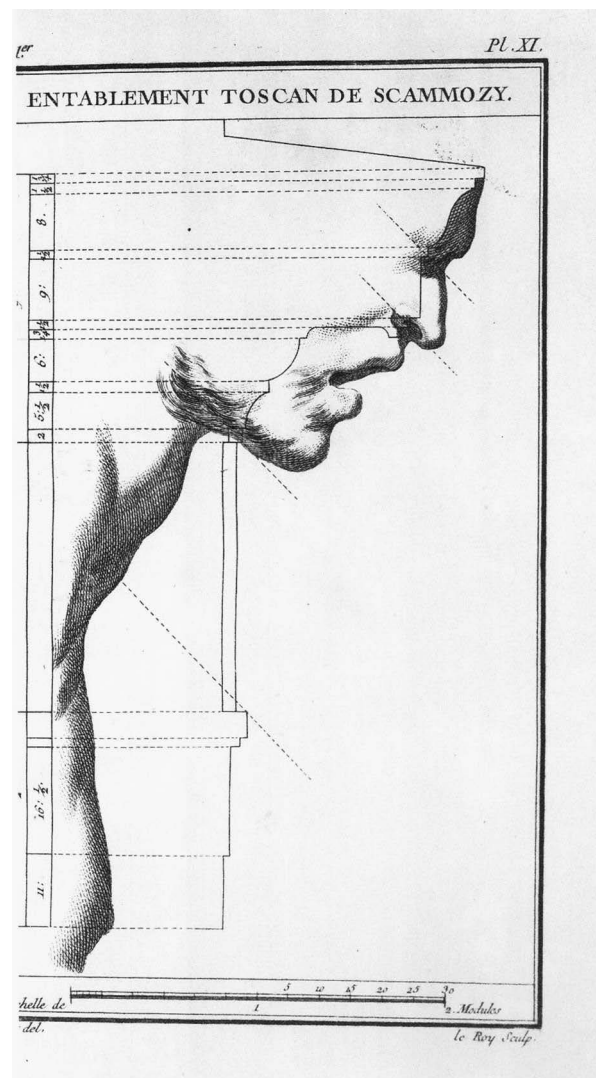
**ILLUSTRATIONS** 136 etched and engraved plates numbered 1–CXXXVI (nos. 1–LXXXV belonging to Vol. 5, nos. LXXXVI–CXXXVI belonging to Vol. 6): 33 folding, 8 double-page, rest full-page, versos blank. The plates are signed by the following artists as designers or draftsmen: Patte (96 plates); Blondel (29); Mlle. Cauchois (4); Jolivet (2); 1 plate signed "Franque Inv." Engravers include: N. Ransonnette (63 plates); de la Gardette (34); Le Roy (12); Mlle. Cauchois (8); J. B. Bichard (3); Pelletier (2); Sellier (2); J. B. Milsan (1)

**BINDING** Contemporary French mottled calf, gilt spine, brown and black morocco labels, blue marbled edges

**REFERENCES** Berlin Cat. 2429; Brunet 1: 977; Fowler 51

**B**LONDEL'S OWN SCHOOL, THE ECOLE DES ARTS, founded in 1740, differed from the Académie Royale d'Architecture in its comprehensive educational policy, but it was not in conflict with the older school. Blondel was conservative in taste and rational in his methods. His educational purpose was to consolidate—to revise and purify—classical French tradition. In 1755 Blondel was elected a second-class member of the Academy, and his own students then became eligible to enter the Rome Prize competition. In 1762, on his appointment as professor of architecture at the Academy, he brought his experience as an independent educator to this institution. In 1770 he began publishing his lecture notes. On his death in 1774 the last two volumes and the plates belonging to this section of the work were completed by his disciple, Pierre Patte. Much of the financing of the *Cours* seems to have been undertaken by Blondel. Along with other eighteenth-century authors of architectural publications who funded their own work, he suffered financially from his investment.

Blondel's approach to architecture was encyclopedic (indeed, perhaps influenced by his work on the *Encyclopédie*): he respected traditional approaches, and built upon them by including all aspects of the architectural profession in his comprehensive educational system. Blondel maintained that his *Cours* would provide the comprehensive account of architecture that he felt neither François Blondel nor Charles d'Aviler had provided in their *Cours d'architecture*. He intended that his graduates should be able to examine architectural problems impartially and make knowledgeable decisions and choices. All



persons concerned with architecture could find a place in his school: Blondel designed curricula not only for potential architects but also for artisans, amateurs, and architectural patrons. He dedicated his *Cours* to “persons of rank, to amateurs of architecture, to famous architects, able artisans, our students and to some citizens.”

In the *Cours*, Blondel first unites the three traditional Vitruvian branches of architecture—decoration, distribution, and construction—by considering all of them equally. He then divides the *Cours* into three similar sections, two volumes of text and one of plates, related to these branches of architecture. Part 1 (Volumes 1 and 2, text, and 3, plates), on the decoration of buildings, contains first a comprehensive discussion of all the orders, including a history of their origin from the primitive hut to the mid-eighteenth century, a consideration of Gothic building, and, in Volume 2, a long section on private and public building types. Part 2 (Volumes 4 and 5, text, and 6, plates) is concerned with proportion, decoration, and distribution in domestic architectural interiors. Volume 5, on gardening, which includes an interesting discussion of the English picturesque garden and of the organization of the functions of a house, expands material covered by Blondel in his *Distribution des maisons de plaisance* and his *Architecture française*. Part 3 (Volumes 7 and 8, text, and Volume 9, plates) was taken up by Pierre Patte after Blondel’s death and published in 1777. It contains the remainder of the material on interior decoration, and information on construction adapted by Patte from Blondel’s article on masonry in the *Encyclopédie* and from Patte’s own writings, especially from his *Mémoires*. The organization of this material is traditional, consisting of a brief history of the art of building as well as sections on building material, walls, and wall openings (in Volume 7), with more complex considerations of stone construction, carpentry, and wood finishing in Volume 8.

In this work Blondel is a never-ending source of information. His entire lifetime of experience as teacher and architect is contained herein. In addition to the material he proposes in the introduction, each volume begins with a detailed résumé of the preceding volume; the whole is interspersed with essays on aspects of the history and theory of architecture, which are of major importance as clarifications of mid-eighteenth-century thought. Especially notable are: “On the Utility of Architecture” (part of the introduction to Volume 1), an essay fundamental for its grasp and coordination of major problems and points of view associated with architecture in the mid-eighteenth century; Blondel’s famous list of architectural “characters” (Volume 1, chapter 6); a “Dissertation on the Utility of Joining the Study of Architecture to that of the Related Sciences and Arts,” “Observations on Different Parts of Architecture,” and the “Order of Lessons” (modeled on Blondel’s school and supplying valuable information on his method of education) in Volume 4; and in Volume 5, a “Dissertation on the Different Parts of Architecture” (invaluable for providing definitions of Talent, Taste, and Genius), and descriptions of several competition projects, probably prepared for his students at his *Ecole des Arts*.

29.

BLONDEL, J. F. *Cours d'architecture* . . .  
Tuscan entablature according to  
Scamozzi. Etching and engraving. “le  
Roy Sculp.” 1985.61.407–415



## BOFFRAND [GERMAIN BOFFRAND] 1667-1754

*Livre / D'Architecture / Contenant / Les Principes Generaux De Cet Art, / Et / Les Plans, Elevations Et Profils / De Quelques-uns Des Batimens Faits En France / & dans les Pays Etrangers . . . Ouvrage François Et Latin, / Enrichi de Planches en Taille-Douce* [Second title page: same in Latin]

Paris, Guillaume Cavalier père, 1745  
1985.61.416-417

Folio: 432 x 289 (17 x 11 $\frac{1}{8}$ )

EDITION First edition

COLLATION 54 leaves. [i-vi], 1-99 [100-102] pp. 1-LXX engraved plates (i.e., 68: pls. XXI and XLVII omitted)

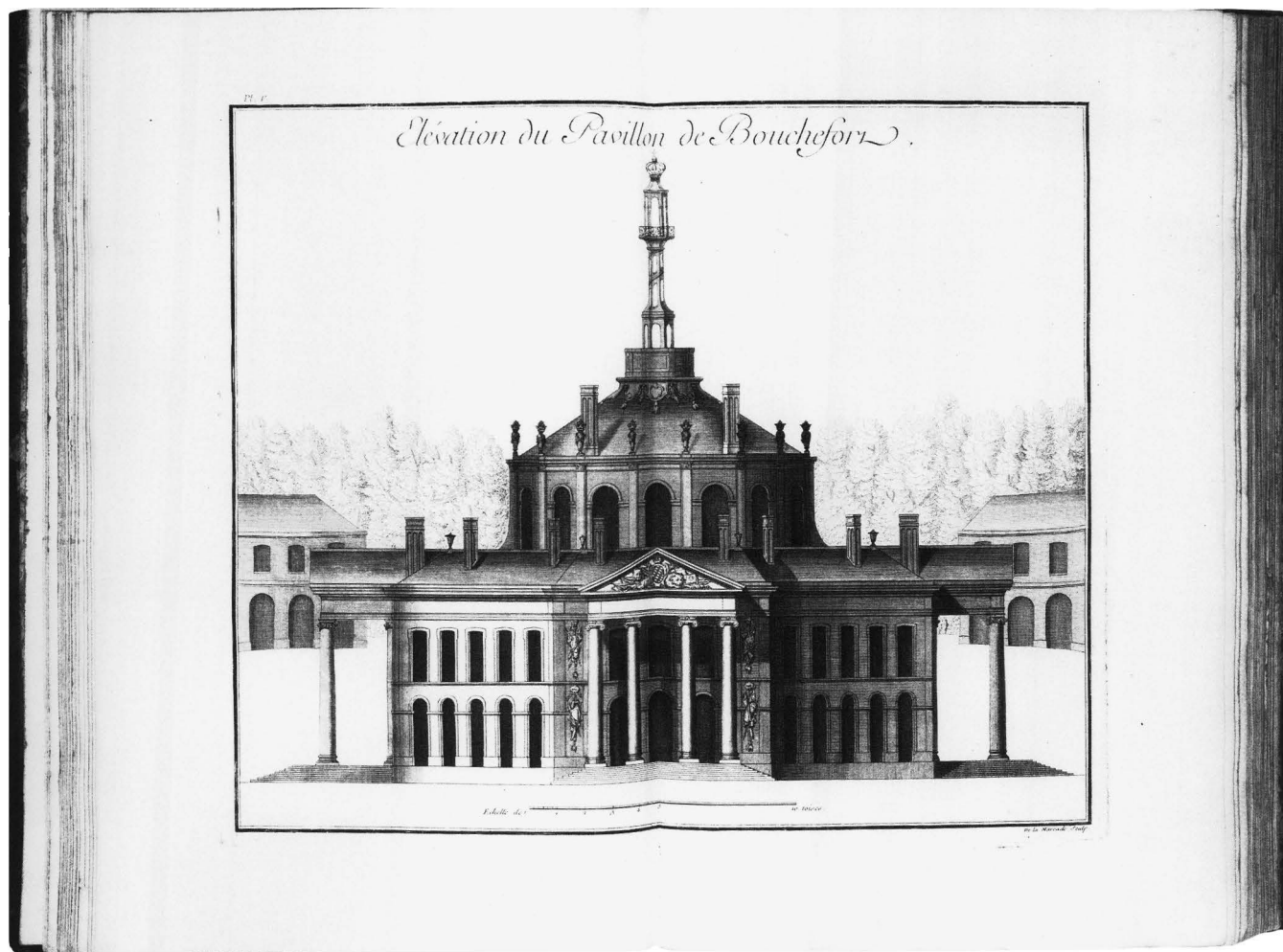
CONTENTS [i] title page in Latin (facing in, verso blank); [iii] title page in French (verso blank); [v-vi] Boffrand's dedication to the king; 1-98 text; 99 table of contents with list of plates; [100] approbations and privilege, dated January 1743; [101-102] instructions to binder on placing plates. Pls. 1-LXX bound in according to instructions on [101-102]. Text in French and Latin in parallel columns. French text printed in roman letter, Latin text in italic

ILLUSTRATIONS 2 woodcut vignettes, on Latin and French title pages, vignette on French title page signed "V. L. S. jn f"; etched headpiece on dedication, with royal coat of arms, signed "F. Boucher inv." and "Tardieu filius sculp." [68] engraved plates, numbered 1-LXX: 1 single-page, 33 double-page, 34 folding, versos blank. Number of plates signed by following artists as engravers: De la Marcade (13); Tardieu (12); Blondel (10); Babel (7); Lucas (6); Herisset (4); Fonbonne (3); Mutel (3); Moreau (2); and Le Geay (1); remainder are unsigned. The correct placing of plates indicated 3 times: in table of contents, in note to binder, and on final page of each section, where plates to follow are listed at bottom of the page. The two missing plates (XXI and XLVII) also omitted from instructions to binder on [101-102]; however, pl. XXI listed in table of contents [99]. Pl. XLIX has pasted extension flap. Woodcut and typographic ornament headpieces; ornamental woodcut tailpieces; pictorial woodcut initial

PROVENANCE Contemporary ownership inscription on French title page: "J. G. Le Moine 1750"; ownership inscription on flyleaf: "1810. Ce present livre appartient a Dellezigne Chapelier rue du Ca-

30.

BOFFRAND. *Livre d'architecture . . .*  
Elevation of Pavillon de Bouchefort.  
Engraving. "De la Marcade Sculp."  
1985.61.416-417



bourg No 41 A orleans"; later ownership inscription, upper L corner, flyleaf verso: "acheta le 29 novembre 1861"; bookplate of Charles Frederic Mewes, with his stamp (French) on title page

REFERENCES Berlin Cat. 2402; Brunet 1: 1041; Cicognara 440; Fowler 53

Bound together with:

*Description / De Ce Qui A Été Pratiqué / Pour Fondre En Bronze D'un Seul Jet / La Figure Equestre / De / Louis XIV / Elevée Dans la Place De Louis Le Grand / En Mil Six Cens Quatre-Vingt-Dix-Neuf . . .* [Second title page: same in Latin]

Paris, Guillaume Cavalier père, 1743

EDITION First edition

COLLATION 36 leaves. [i–viii], 1–63 [64] pp. [i]–xviii etched and engraved plates (i.e., 21 plates: plate [i] duplicated; 2 plates numbered xvii, 2 plates numbered xviii) bound in

CONTENTS [i] title page in Latin (facing in, verso blank); [iii] title page in French (verso blank); [v–vii] Boffrand's dedication to Mgr. Orry; [viii] blank; 1–63 text; [64] approbations and privilege, dated

January 1743. [21] plates numbered [i]–xviii bound in; text in Latin and French in parallel columns; French text in roman letter, Latin text in italic

ILLUSTRATIONS Woodcut vignette on title pages; etched headpiece on dedication signed "François Boucher delineavit" and "C. N. Cochin Sculpsit." [21] etched and engraved plates, numbered [i]–xviii, as described above: 9 single-page, 9 double-page, 3 folding, versos blank. Pl. [i], which appears twice, signed "N. Lesueur delineavit" and "P. Fr. Tardieu Sculpsit"; remaining plates signed by Blondel (15 plates: ii–vi, ix, xi, xii, xiv–xviii bis) and Tardieu (4 plates: vii, viii, x, xiii) as engravers. Large ornamental woodcut tailpiece signed "PLS le fils."; large ornamental woodcut headpiece signed "V. LS in f 1738"; typographic ornament head- and tailpiece; woodcut tailpieces; woodcut initial

BINDING Contemporary mottled calf, rebacked, original backstrip laid down, original red morocco label preserved, corners strengthened, red edges

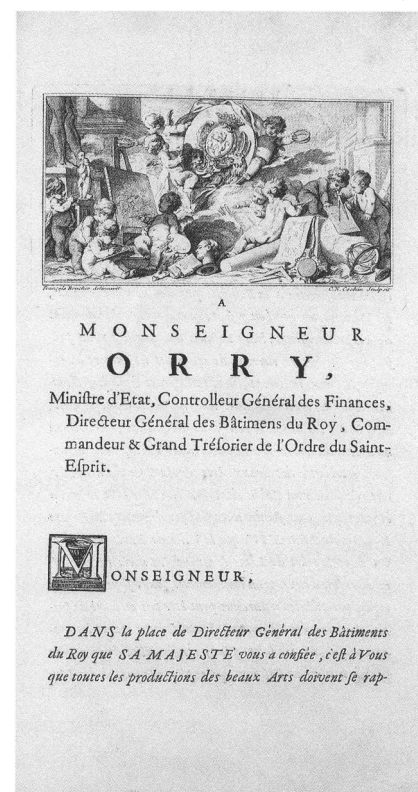
REFERENCES Cicognara 3485 (giving number of plates as 20, including duplicated plate [i]); Schlosser-Magnino, p. 671

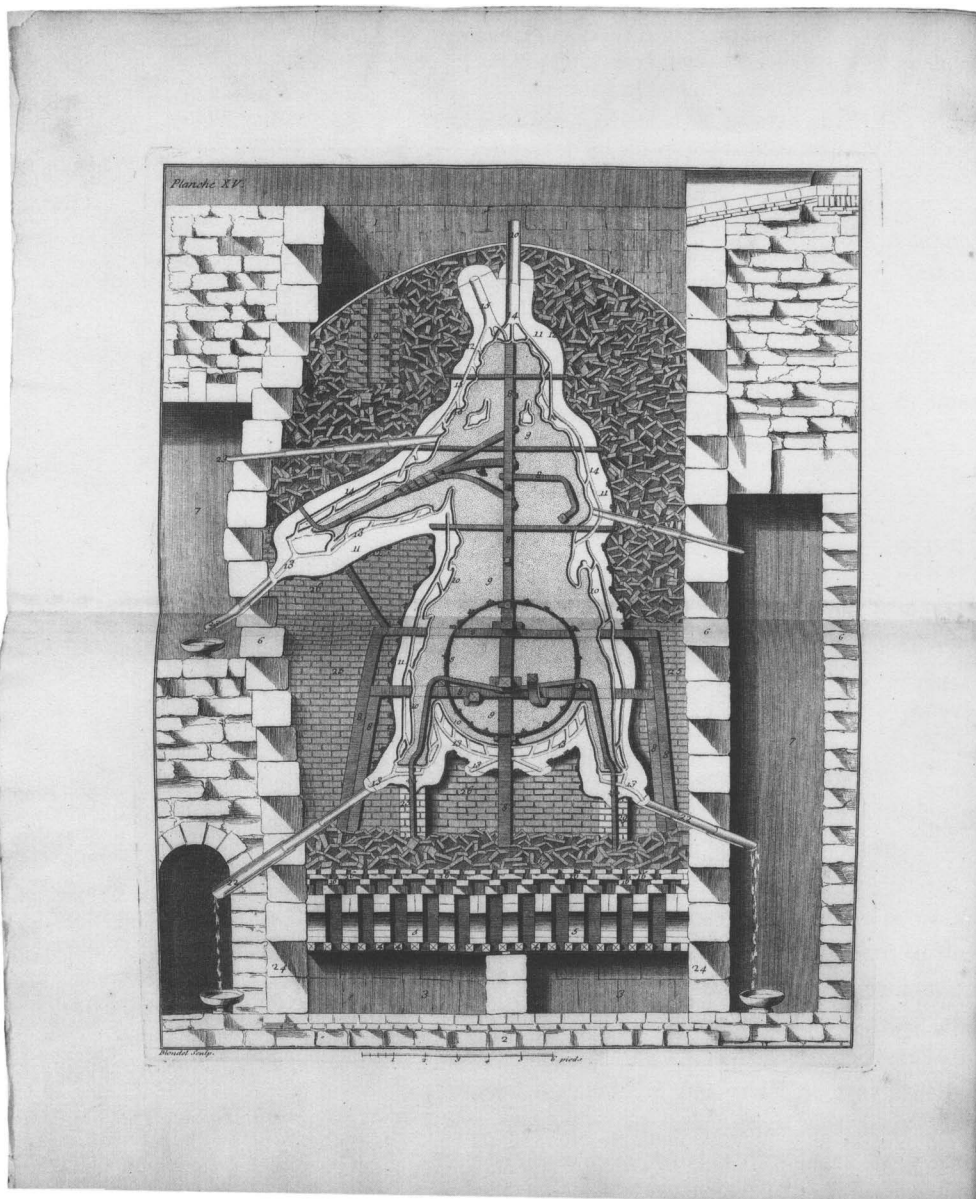
GERMAIN BOFFRAND IS THE MOST IMPORTANT FRENCH ARCHITECT of the first half of the eighteenth century. He studied sculpture and architecture first with François Girardon and later with Jules Hardouin Mansart, with whom he collaborated until 1708. Boffrand's major architectural works belong to the first two decades of the century, when he practiced architecture in Paris and in Nancy, where he designed palaces and chateaus. When this work came to an end in 1720, Boffrand continued to undertake some architectural work, such as collaboration with Johann Balthasar Neumann on the Würzburg Residenz, and decoration of two apartments in the Hôtel de Soubise. But his interests were centered on administration connected with the Département des Ponts et Chaussées, where he became first engineer in 1742 and inspector general in 1743.

Boffrand's *Livre* was begun in 1734; its origins are attached to deliberations of the Académie Royale d'Architecture, in which the author participated. The book was produced to express his own ideas on architecture, as well as to publish his architectural designs. It contains a series of short essays by the author on principles of architecture and good taste that combine, in a personal selection, elements from French seventeenth-century classical architectural theory and elements in advance of neoclassical architectural theory of the next generation. The essays are followed by descriptions and illustrations of Boffrand's oeuvre, which compose the bulk of the volume. The publication of the book in both Latin and French was intended by Boffrand to facilitate distribution of the work to a broader, non-French (but presumably learned) reading audience. The dedication of the book to the king (who may have supported at least part of the publication) as well as the folio size and fine engravings by such leading artists as J. F. Blondel, Moreau, Jean-Laurent Le Geay, and Tardieu, suggest that the author considered the book to be not only a summing up of his thoughts and oeuvre, but a contribution to the study of architecture and the formation of taste. The book stands midway between publications of a single architect's work and the production of a general

30.

BOFFRAND. *Description de ce qui a été pratiqué . . .* Headpiece, dedication page. Etching. "François Boucher delineavit." "C. N. Cochin Sculpsit." 1985.61.416–417





statement on architectural principles and design. Thus, in the *avant-propos* Boffrand opposes his work to the popular treatises on domestic architecture and to the manuals on the practical aspects of architecture of the first part of the eighteenth century. His *Livre* is to be devoted to general principles of architecture and good taste and not to architectural sciences or construction. Boffrand occupies an equivocal position in architectural theory, balancing between a revival of seventeenth-century tradition and ground-breaking innovation: he gives the orders a position of major importance, not for their connection with proportion, but for the character they give to a building, suggesting the concept of *architecture parlante* that will be developed in the second half of the century.

Many of the ideas in Boffrand's essays continue seventeenth-century tradition, yet point the way to later revolutionary architectural statements. In the first essay, a dissertation on the development of good taste in architecture from the primitive shelter onwards, Boffrand includes material on Gothic architecture, a common topic, although he tends to reinterpret this style by suggesting that in some cases Gothic architects retained a knowledge of architectural proportions from the ancients. Like François Blondel, he supports the use of optics in establishing proportions, yet he emphasizes the importance of utility, function, and construction. He also accepts differing national standards of what is beautiful, but considers those of the Greeks and

30.

BOFFRAND. *Description de ce qui a été pratiqué . . .* Section of equestrian figure of Louis XIV, prepared for casting.

Etching and engraving. "Blondel Sculp."

1985.61.416-417

Romans, who have constructed more public buildings designed on the principles of beauty than any other nation, to be most universally acceptable.

The second and longest essay is on the principles drawn from Horace's *Ars poesis* and is almost entirely devoted to a discussion of character in architecture. Boffrand expands the expressive possibilities of architecture by utilizing the principles of other disciplines, mainly of the theater, but also of the picturesque which was being developed in association with landscape design; by the late eighteenth century the concept of character would supplant theories associated with the classical tradition. Jacques-François Blondel, in his *Cours d'architecture* (cat. 29, 1985.61.407–415), will develop categories of character such as *grave*, *lèger*, *sec*, and *mesquin*, as well as sublime, simple, and trivial, all of which are mentioned in Boffrand's essay on Horace. Boffrand ends this essay with the statement that "a man who does not know the different characters and who has not expressed them in his work is not an architect." His development of character is surely conditioned by the fact that an increasing number of public functions required special types of public buildings, and appropriate expressions of the functions of each.

The two long essays are followed by briefer ones on the proportions of the three orders, especially on optical distortions of proportions and on interior decorations and furnishings.

The bulk of the volume is composed of Boffrand's major architectural designs, including explanations, plans, elevations, and sections for each of the examples. The section titled "A Treatise on Practical Design from an Experienced Architect" transcends an essay in a publication dedicated to representing one architect's work to become a kind of practical *Cours d'architecture*. It contains comprehensive treatments of Boffrand's designs for the hunting lodge at Bouchefort, the palace at Nancy, the two projects for Malgrange, the chateau at Luneville, and over one dozen other executed projects. The designs demonstrate his fusion of Palladian, classical, and Gothic architectural principles and motifs in brilliantly original solutions.

### *Description . . . figure equestre . . .*

THIS BOOK, ON THE MONOLITHIC CASTING OF GIRARDON'S EQUESTRIAN STATUE of Louis XIV for the Place Vendôme in 1699, celebrates the advanced state of French scientific technology. It also, in advance, suggests the commission by the city of Paris of a similar equestrian statue of Louis XV, which would result in two competitions for a design for a new urban setting for it, in 1748 and 1753. Projects for these competitions were published in 1765 by Pierre Patte in his *Monuments*, and Boffrand contributed three interesting and important solutions to Patte's publication.

The *Description* is in the same folio format as Boffrand's *Livre*, with which it is often bound, and both have the same high artistic quality of illustrations (here engraved by Blondel and Tardieu), and the same Latin and French text.

In the *Description* Boffrand stresses historical precedents for the equestrian statue. But his emphasis is not, as it would be with Patte, on the implications of the statue of the king as a gift from his subjects, but on the recording of an advanced French technological achievement. This was the largest bronze statue to be cast in one piece up to that time. In the chapters and the beautiful engraved illustrations—many of them foldouts—the foundry, the preparation of the model, the mold and the wax, the construction of the armature, the method of making the furnace, and the method of casting and finishing the bronze are all presented. The quality of the book and the detailed explanations suggest contemporary appreciation of the technical aspects of a work of art as an art in its own right.

## JEAN BOISSEAU [JEAN BOISSEAU] fl. 1637–1658

*Topographie / Française / O'v / Representations / De Plvsievs Villes, / Bovrgs, Plans, Cha- / steaux, Maisons de Plaisances, / Rvines et Vestiges d'Antiquitez dv Royavme / de France, dessignez par defunct Claude Cha- / stillon & autres: Et mis en lumiere par / Jean Boisseau, Enlumineur du Roy / pour les Cartes Geographiques*

Paris, Jean Boisseau, 1648  
1985.61.418

Folio: 416 x 291 (16 $\frac{3}{8}$  x 11 $\frac{1}{2}$ )

EDITION Third edition (first 1641; second 1647)

COLLATION 4 leaves. [i–iv] pp. [428] etched and engraved plates on 153 double leaves (a few folding): 304 plates printed 4 on each double leaf; 84 plates printed 2 on each double leaf; 6 plates printed 3 on each double leaf; 2 full-page plates; 32 double-page or folding (3 of these made up of 2 copperplates pasted together); versos blank. Most smaller plates (neither double-page nor folding plates) are numbered; in most cases plates printed on

same leaf are given same number. Many plates have 2 or more views or subjects. One plate (a royal procession, Paris, 18 August 1649) has a printed caption (a numbered key to the figures represented) pasted below; 3 further plates have extensive printed texts underneath

CONTENTS [i] printed title page; [ii–iv] list of subjects represented on the plates, in alphabetical order, with plate numbers; followed by [428] plates, as described above

ILLUSTRATIONS Woodcut device on title page. [428] plates as described above; most signed “Par C. Chastillon.” A small number of plates with engravers’ signatures include: F. Briot (14); Matthaeus Merian (4?); 3 signed “Mathaeus Mérian Sculp,” with variants; 1 signed “MM”); P. Brebiette (1); Nicolas Auroux (1). Publishers’ signatures include: F. Poinsart (13); F. L. D. Giartres (6); J. Boisseau (6, 1 dated 1645); Melchior Tavernier (1, dated 1631); Louis Pinchart (1)

BINDING Modern dark red morocco gilt, signed by Bernasconi

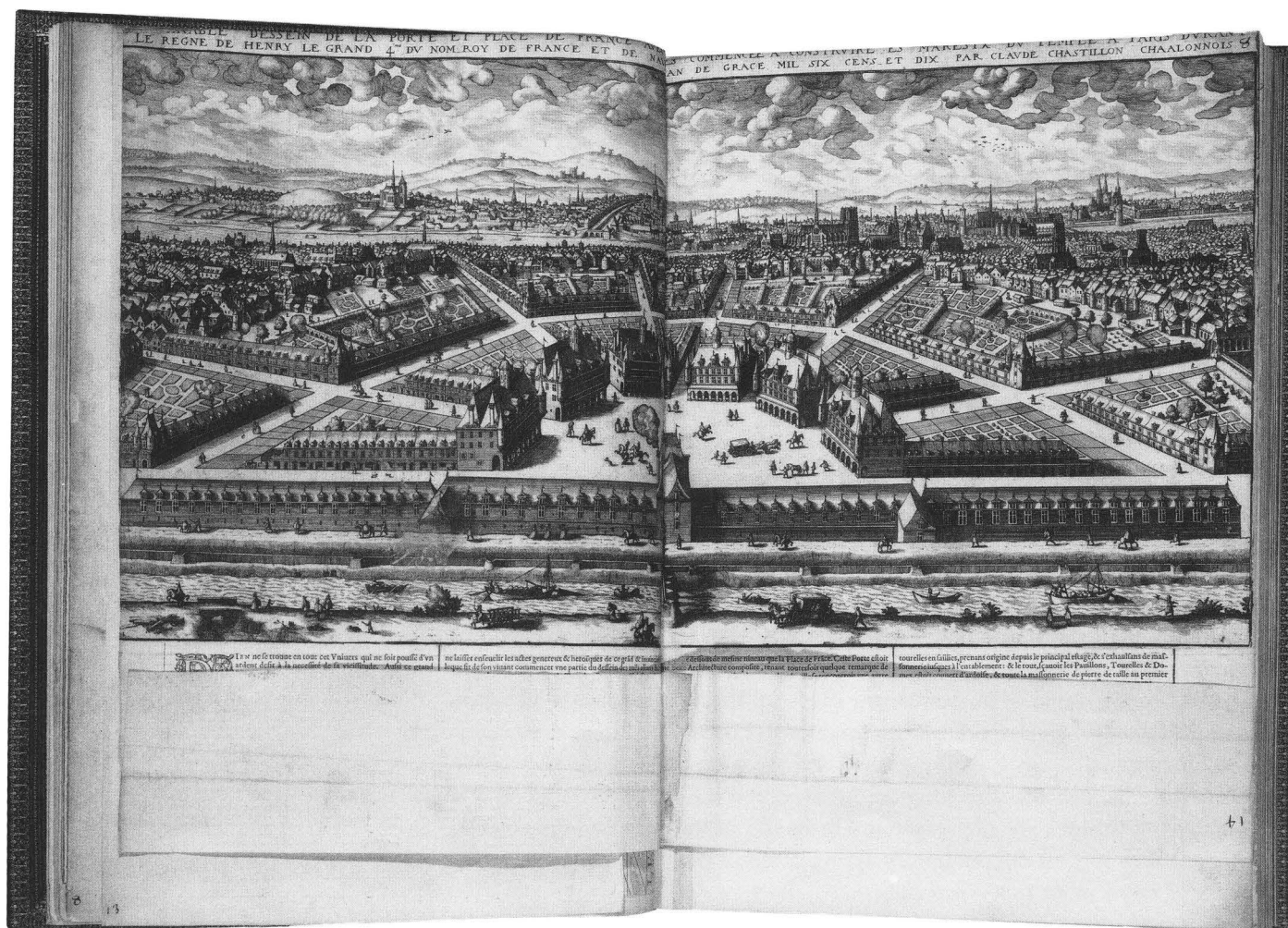
REFERENCES Brunet 1: 1070–1071

31.

BOISSEAU. *Topographie française* . . .

Foldout: Perspective from north of Place de France, 1610. Etching and engraving.

“Par C. Chastillon.” 1985.61.418





**J**EAN BOISSEAU, A PARISIAN PUBLISHER, ACQUIRED THE ORIGINAL DRAWINGS of Claude Chastillon, a designer, engraver, engineer, and topographer to the king. He may be responsible with Jacques Aleaume (cat. 3, 1985.61.328) for the design of the Place de France. He produced a number of highly esteemed topographical plates, including views of cities, castles, and sieges in France, as well as fortifications and even ruins of Gothic monuments. His last years before his premature death were spent investigating scientific problems and preparing his drawings for publication. However, he did not engrave these drawings.

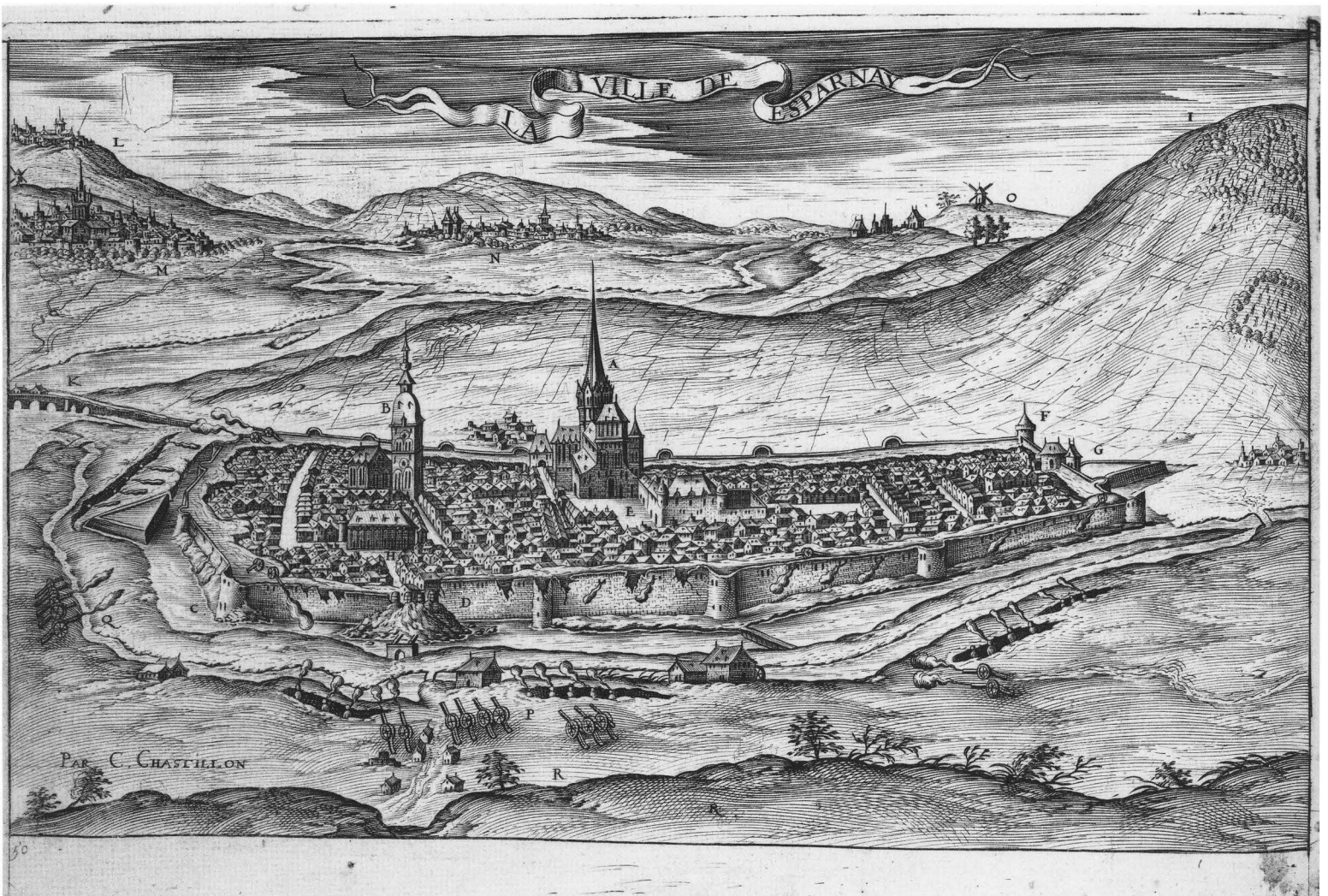
Boisseau acquired Chastillon's own drawings. He also acquired plates of published engravings of other drawings by such well-known contemporary artists as Merian, Leonard Gaultier, and J. de Weert. Those not yet engraved were then produced by an anonymous atelier. Boisseau first published the engraved collection in 1641. It became of the greatest archaeological and topographical interest and was republished in 1648 and 1655. This interest reflects the growth of systematic topographic mapping by nations of their territories, and especially of the shift from the exclusive military domination of topographical mapping to its control by the French Academy.

This 1648 volume of the *Topographie* contains additional material, most notably the entry of the king into Paris (dated 1649, and presumably bound in at a later date). The engravings have more serviceable than artistic merit.

31.

BOISSEAU. *Topographie françoise* . . .

Bird's-eye view of Esparnay. Etching and engraving. "Par C. Chastillon." 1985.61.418



## A. BOSSE [ABRAHAM BOSSE] 1602–1676

*La / Pratique / Du Trait / A preuves, / De / M<sup>r</sup> Desargues / Lyonnais, / Pour la Coupe des Pierres / en l'Architecture*

Paris, Pierre Deshayes, 1643

1985.61.421

Octavo: 172 x 108 (6<sup>3</sup>/<sub>4</sub> x 4<sup>1</sup>/<sub>4</sub>)

EDITION First edition

COLLATION Engraved title plate; 4 leaves without signature; A–G<sup>4</sup>; engraved title page, pl. 1 on verso; H–X<sup>4</sup>, Y<sup>1</sup>, leaves of signatures H–Y (descriptions of plates, recto and verso) alternate with 57 leaves, with pls. 2–113 printed recto and verso, final pl. 114 with blank verso

CONTENTS Engraved title plate (verso blank); [i] printed title page (verso blank); [iii–vi] dedication; [vii–viii] note to reader and errata; 1–6 preface; 7–18 introduction, “Advertissement”; 19–44 text; 45–50 index to plates; 51–55 reply by Desargues; 56 privilege; engraved title page, followed by pls. 1–114 (pl. 1 printed on verso of title page, remaining plates printed recto and verso of 57 leaves) interleaved with [114] pages of descriptive text (1 text leaf between each 2 leaves of plates), so that description faces its corresponding plate; final pl. 114 with blank verso

ILLUSTRATIONS Engraved title plate: standing female figure holding scroll with engraved title, view of hillside with

cypresses framed by arch in background; opening of dedication engraved on shaded background with drapery and coat of arms; engraved title page with ornamental border; 114 engraved plates (primarily diagrams), all full-page (see above), each with full-page description facing

REFERENCES Berlin Cat. 2540; Fowler 55

∞ Bound together with:  
M. DE ROZOI [(BARNABÉ FARMIAN)  
M. DE ROZOI] c. 1743–1792

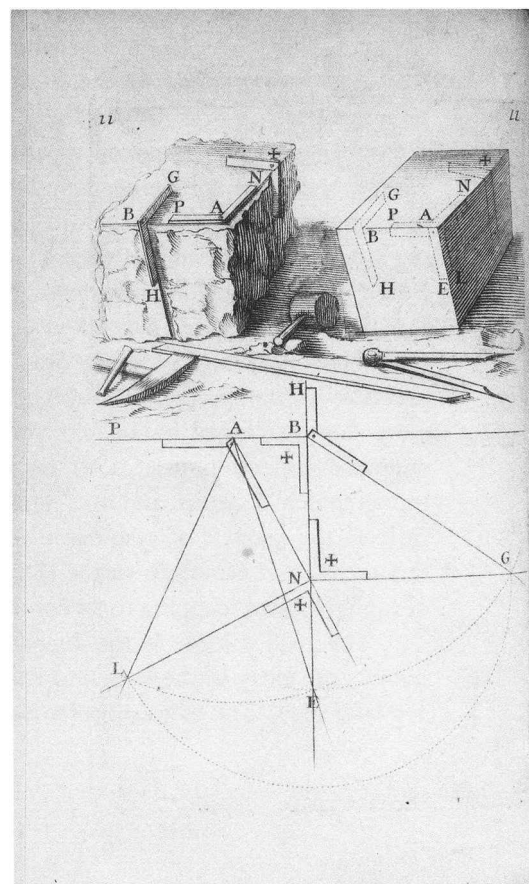
*Essai / Philosophique / Sur / L'Etablissement / Des Ecoles Gratuites / De Dessein, / Pour / Les Arts Mechaniques*  
Paris, L'Imprimerie de Quillau, 1769

COLLATION a<sup>4</sup>, A<sup>4</sup>, B–H<sup>8</sup>, (signature E, 65–80, misbound after signature F, 81–96); 68 leaves. viii, 128 pp.

CONTENTS [i] printed half title (verso blank); [iii] title page (verso blank); [v]–viii dedication; [9]–114 text; 115–120 verses; 121–128 rules of the Ecole Royale Gratuite de Dessein

ILLUSTRATIONS Typographic ornament headpiece on dedication; woodcut headpiece at beginning of text

BINDING Contemporary cat's-paw calf, spine gilt with raised bands, floral ornaments, red morocco label, red edges



### Bosse. *Pratique du trait a preuves* . . .

**A**BRAM BOSSE WAS ONE OF THE FINEST FRENCH ENGRAVERS OF the seventeenth century. He was very versatile, capable of working on a wide variety of subjects, and produced an oeuvre of over fifteen hundred plates.

Bosse was born and married into Calvinist families: by temperament as well as religion he represents the spirit of the Fronde rather than the Age of Louis XIV. He was a disciple and strong supporter of the ideas of the mathematician Gerard Desargues, the founder of projective geometry. Desargues' chief work, the *Exemple d'une des manieres universelles*, appeared in 1636, one year before the publication of Descartes' *Discours sur la methode*. The mathematician's universal geometrical method could be applied to many sciences, such as mapmaking, perspective, stereotomy, and even to the designing of sundials. Bosse reprinted Desargues' book in 1648, and in other publications explored the application of the geometer's method to stereotomy (see cat. 32, 1985.61.421) and perspective (see cat. 33, 1985.61.420). The method was, however, unrelated to traditional professional practices, and Bosse's works were highly controversial.

When the Académie Royale de Peinture et de Sculpture formed in 1648, Bosse requested and received permission to give perspective lessons there, and in 1651 the Academy conferred the title of honorary academician on him (as an engraver he was not eligible to become a regular member). He was surely an excellent teacher: his *Traité des manières de graver en taille-douce* is still useful as a text in the twentieth century. But in 1653, the year in which he published his treatise on perspective, he took the occasion of an Academy gathering to accuse Le Brun of ignoring the rules of perspective. Although attempts were made by the Academy members to resolve the quarrel, Bosse

32.

BOSSE. *La pratique du trait a preuves* . . .  
Mason's rules for stone-cutting.  
Engraving. 1985.61.421

was intransigent, and, in addition, unable to submit himself to Academy protocol. In 1661 he was expelled. Bosse then determined to found a private *école* at Saint-Denis de la Chartre, with very different teaching methods than those of the Academy. But Le Brun, who allowed no opinions different from his own, intervened, and the school was closed. An *arrêt du roi* followed, forbidding all criticism of the Academy, and effectively closing all doors to this gifted artist and teacher. Bosse turned to the composition and publication of his major works, gathered together in *Traité des manières* (cat. 34, 1985.61.423). His work was ignored and he died in 1676, completely forgotten.

The *Pratique* is a textbook on geometric methods for cutting stone to form the complex structural shapes found mainly in vaulting. It is composed of 114 problems, with page-long descriptive texts facing the stereometric diagrams for each problem. In this book Bosse applies the method of Gerard Desargues, as he had developed it in his *Brouillon projet d'exemples d'une manière universelle*, a short memoir published in 1640 which included the application of his method to several types of vaults.

Bosse's stated intention in publishing the *Pratique* was to replace local stereometric customs with uniform methods. The *Pratique*, which broke with all masonic traditions and practices, was not well received by working masons, who criticized the method as *chimerique* and *extravagant*. Their distrust was surely heightened by Bosse's statements that it was not necessary to have practiced the craft of stone cutting to understand him, and that the method was equally applicable to carpentry and to wood finishing.

Desargues and Bosse completely subordinated the art of cutting stone to an abstract, theoretical, geometric discipline. Their wholly rationalist attitude toward construction later influenced Philippe de La Hire and A. F. Frézier in the early eighteenth century and led to late eighteenth- and early nineteenth-century emphasis on abstract theories of construction over those of practical, empirical experience.

de Rozoi. *Essai philosophique* . . .

BETWEEN 1702 AND 1781 THIRTY VOCATIONAL DRAWING SCHOOLS OPENED IN France. They represented recognition of a need for the education of lower-class students, and in subjects other than those provided by a traditional upper-class liberal arts education. Mechanical drawing was basic to all the crafts and ideal for vocational education. Along with training in standards of drawing, it was hoped to revive quality in French decorative arts. The educational system was diametrically different from that of Jacques-François Blondel's *Ecole des Arts*, with its comprehensive training. In these schools a few subjects, all related to drawing, were taught as a series of mechanical exercises, with no theoretical overtones to produce abstract thoughts or encourage students to ambitions beyond their station in life.

Of these schools, the best known was Jean-Jacques Bachelier's *Ecole Gratuit de Dessin*, eventually titled the *Ecole des Beaux-Arts*, which was founded in 1766. It was heavily subsidized, had an enormous enrollment, and a factorylike organization (the students were taught in two-hour shifts for four hours of instruction a week by part-time faculty).

De Rozoi's *Essai philosophique* describes the atmosphere in which such schools were created, with their combination of national goals and moral justification. The rules of Bachelier's *Ecole Gratuit de Dessin*, appended to the *Essai*, provide a valuable record of the ways in which vocational education was implemented in eighteenth-century France.

**Bibliography** Benhamov, Reed. "Continuing Education and Other Innovations; an Eighteenth-Century Case Study." *Studies in Eighteenth-Century Culture* 15 (1986): 67-76

## A. BOSSE [ABRAHAM BOSSE] 1602–1676

*Moyen Vniuersel / De Pratiqver La / Perspective / Sur Les Tableaux, / ou Surfaces Irregulieres. / Ensemble / Quelques particularitez concernant / cet Art, & celuy de la Graueure / en Taille-Douce*

Paris, the author, 1653  
1985.61.420

OCTAVO: 170 x 111 (6<sup>11</sup>/<sub>16</sub> x 4<sup>5</sup>/<sub>16</sub>)

EDITION First edition

COLLATION Engraved frontispiece; 3 leaves without signature; A–E<sup>4</sup>; engraved title page with pl. 1 on verso; F–K<sup>4</sup>, leaves in signatures F–K (with descriptions of plates) alternating with 17 leaves with pls. 2–32 printed recto and verso, with following exceptions: pl. 26 has blank verso; pl. 27 (9 pp. of text rather than 1: pp. 67–75, leaves I<sup>2</sup>–K<sup>2</sup>r) is pasted to outer margin of p. 75, forming a folding plate for study together with preceding text; pl. 32, at end, is large folding plate, verso blank

CONTENTS Engraved frontispiece, half title inscribed at bottom (verso blank); [i] printed title page (verso blank); [iii–vi] dedication (first page engraved); [1–4] preface, “Avertissement”; [5]–39 text; [40] blank; engraved title page to plates and their explanations, “Explication/ par/ Figvres et par/ Discours, des/ Choses ci devant/ dites,” pl. 1 printed on verso; 41–79 explanations of plates (1 full-page ex-

planation per plate, with exceptions noted), plates 2–32 bound in as described above, each full-page plate with page of descriptive text facing (1 text leaf between each 2 leaves of plates) with exceptions as described; [80] privilege, dated 1643, ending with *avertissement*, errata, and imprimatur, dated 5 May 1653

ILLUSTRATIONS Engraved frontispiece with 2 female allegorical figures, half-kneeling (“Painting,” with palette, helped by “Perspective,” with measuring implements), and putto, half title engraved below; first page of dedication engraved, with opening words on shaded pedestal, coat of arms above; engraved title page to plates and explanations, title as described, dated 1653, on shaded background within Greek-key border; 32 engraved plates, all full-page, except for no. 27, folding, and 32, folding: diagrams, scenes with figures with perspective lines, all with engraved captions; typographic ornament head- and tailpiece; woodcut initial

BINDING Contemporary vellum, ms author and title on spine

PROVENANCE Small ownership or library stamp with initials “L. L. H.” and bookplate with interlaced initials “PG” inside front cover

REFERENCES Berlin Cat. 4718; not in Fowler

**B**OSSE'S *MOYEN UNIVERSEL* IS A TEXTBOOK ORIENTED TOWARD PAINTERS and based on Gerard Desargues' universal geometrical method (see cat. 34, 1985.61.423). In the *Moyen universel* Bosse explores the application of Desargues' method of projective geometry to perspective, especially to the development of complex anamorphic projections constructed on vaults and ceilings. The text contains a section of the theory of this perspective method and another section composed of an increasingly difficult series of illustrated problems. The frontispiece illustrates the importance that Bosse gives to perspective, which he represents as a guide and rule-giver to painting.

Desargues' rational, universal method was detached from artistic practice and tradition. Bosse's endorsement of his ideas and a dogmatic stand on the primacy of perspective in painting were unacceptable to Charles Le Brun, director of the Académie de Peinture et de Sculpture; they would cause Bosse's expulsion from that group.



33.  
 BOSSE. *Moyen universel . . .* Method for  
 measurement of irregular surfaces in  
 perspective. Engraving. 1985.61.420



## A. BOSSE [ABRAHAM BOSSE] 1602–1676

[Part 1]: [*Traité / Des Manieres / De Dessiner les O'rdres / De L'Architectvre Antique / En Tovtes Levrs Parties . . .*] [Engraved title page; lacking in this copy] *Traité svr la Pratique des Ordres de Colomnes / De L'Architectvre Nommée Antique*. [Engraved title plate; frontispiece]

∞ Bound together with:

[Part 2]: *Des / Ordres De Colōnes / en l'Architecture et plusieurs aūes / dependances dicelle*

∞ Bound together with:

[Part 3]: *Representations / Geometrales / De plusieurs parties de Bastiments / faites par les Reigles de / L'Architectvre Antique / Et de qui les mesures sont reduittes / en Piedz poulces & lignes, A fin de / saccommoder a la maniere de mesurer la / plus en uzage parmy le commun / des Ouuriers. / Par / A Bosse. / La Methode de faire cette reduction / se peut voir en la page / Suivante*

Paris, the author, 1664, "1664" (but issued in the early 1670s), 1659  
1985.61.423

Folio, three works bound together, as usual, in one volume: 413 x 263 (16<sup>1</sup>/<sub>4</sub> x 10<sup>3</sup>/<sub>8</sub>)

COLLATION 82 leaves, engraved throughout; versos blank

(Note: The three works, described individually below, are interleaved in the present copy with a 17th-century English translation in manuscript—a total of 65 leaves. The translation was clearly intended for publication, in a format as close as possible to the format of the French original: the leaves are of the same dimensions as the engraved leaves of the book, and arranged so that the English text occupies the same position on the leaf as does the French text on the engraved leaf facing. The manuscript leaves are also carefully ruled to indicate where the illustrations or diagrams on the engraved leaves would go in relation to the English text)

[Part 1]: [*Traité Des Manieres De Dessiner les O'rdres De L'Architectvre Antique . . .*]

EDITION The title plate bears the imprint and date of the first edition. The fact that the double-page plate of the Corinthian order is not present here may indicate an early issue; however, since the second of the 3 works bound together here is clearly a later issue, all 3 works might have been published together in the early 1670s

COLLATION 46 leaves, engraved throughout; versos blank: [i–ii], 1–XLIV engraved plates. Interleaved as described above with English translation: 41 leaves

CONTENTS [i] title plate; [ii] dedication to Colbert, dated 1665; pls. 1–II engraved text: "Ordre et Methode des Figvres Representées Dedans ce Volvme"; pls. III–XLIV, full-page plates devoted to the orders, etc., including engraved text. Interleaved with translation, as described. (Note: The engraved title page is not present in this copy, nor is the double-page plate devoted to the Corinthian order; this is dated 1671 and is normally present in copies issued after this date [see second Millard copy, cat. 35, 1985.61.422])

ILLUSTRATIONS The title plate shows a portion of a wall with projecting Ionic portico, approached by a flight of steps. The title (as given above: "engraved title plate/frontispiece") is engraved in the attic and frieze of the portico; "Par A. Bosse" on the ceiling. Beneath the portico is a large central niche, with 2 smaller flanking niches; within the 3 niches and at either side of the portico are 5 female allegorical statues representing, respectively, "Le Solid," "L'Agreable," "Le Commode," "La Theorie," and "La Pratique." "La Raison Svrvovt" is engraved on a drapery on the pedestal of the central statue. The imprint: "A Paris, chez ledit Bosse en Lisle du Palais, sur le Quay qui regarde celuy de la Megisserie. 1664 . . ." is at the foot of the plate. Dedication to Colbert within etched and engraved architectural border surmounted by armorial device and 4 putti; signed by Bosse and dated 1665. Pls. 1–XLIV as described above: pls. III–VIII represent each of the 5 orders, with pl. VIII devoted to a comparison of Tuscan, Doric, and Ionic

REFERENCES Fowler 57

[Part 2]: *Des / Ordres de Colōnes / en l'Architecture . . .*

EDITION The presence of the 3 plates S, T, and V indicate an issue in the 1670s; they are not found in earlier issues

COLLATION 21 leaves, engraved throughout; versos blank: [i], A–V, engraved plates. Interleaved as described above with English translation: 18 leaves

CONTENTS Pl. [i] engraved title plate; pls. A–V, engraved plates of the orders, etc., including text (pls. A, L, N, and S consist solely of text; A and L dated 1663; M dated 1662; O dated 1661; S dated 1671). Interleaved with English translation as described above

ILLUSTRATIONS Title plate represents a Doric pavilion with allegorical statue, "La Reyne des Arts," on pedestal in center. The title is engraved in the pediment and "Par A. Bosse" below the frieze. Imprint and date: "A Paris, chez ledit Bosse . . . 1664" at foot of plate. Pls. A–V as described above

REFERENCES Fowler 60

[Part 3]: *Representations / Geometrales / De plusieurs parties de Bastiments / faites par les Reigles de L'Architectvre Antique . . .*

EDITION The title page bears first edition date and imprint. However, this work may have been issued at the same time as the preceding work, i.e., in the early 1670s. The impressions of the plates are strong throughout the volume

COLLATION 15 leaves, engraved throughout; versos blank: [i–ii], 1–II, 1–10 [II] engraved plates. Interleaved with English translation as described above: 6 leaves

CONTENTS Pl. [i], title page; pls. 1–II, text, dated 1659, 1660; pl. 1, on pediments; pls. 2–10 [II], designs for doorways: pls. 2–8 and [II] dated 1659. Interleaved with English translation as described above

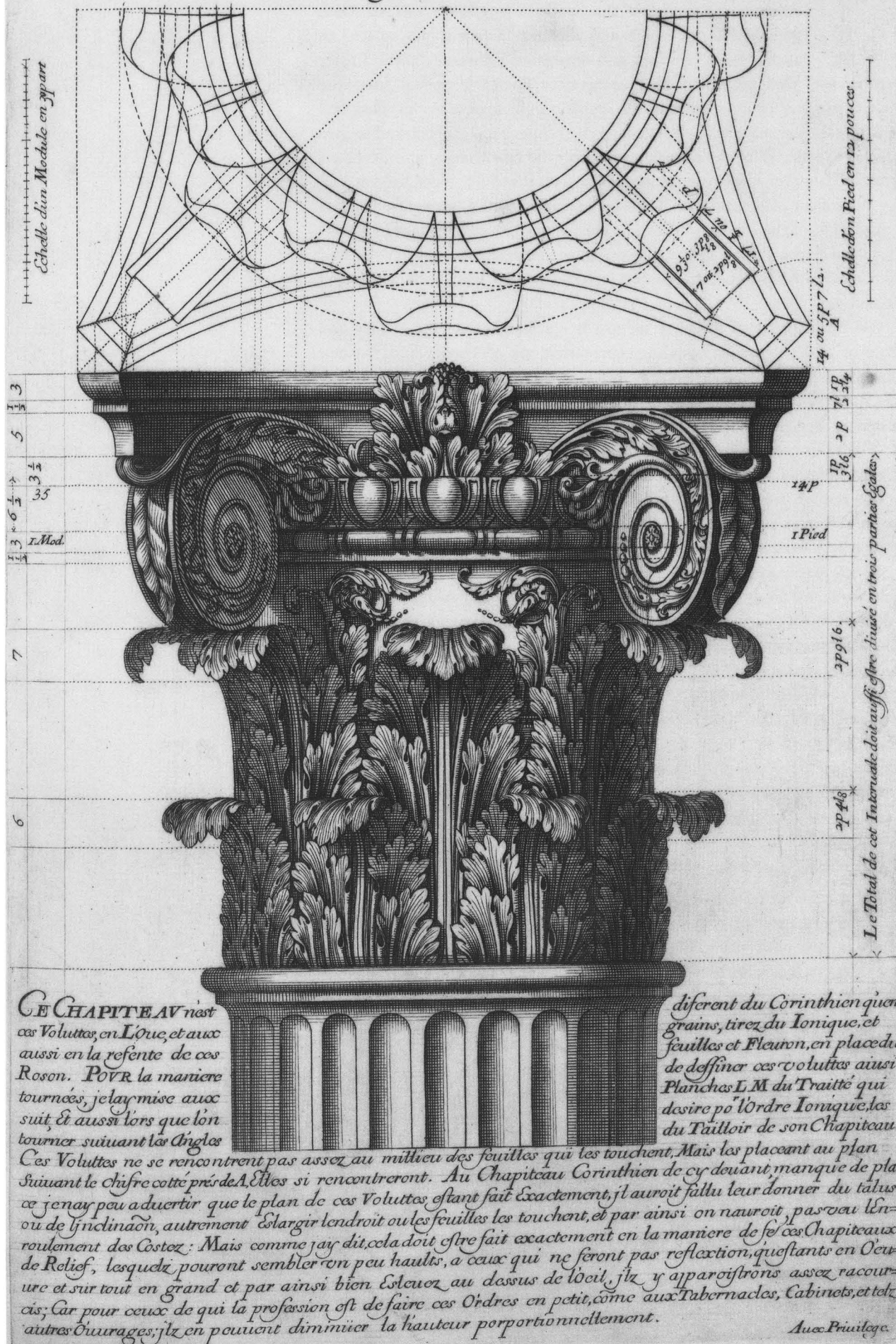
ILLUSTRATIONS Title, imprint, and date within etched ornamental border. The imprint reads: "A Paris/ Chez l'Autheur, en llsle du Palais . . . M DC LIX./ Avec Privilege." Pls. 1–10 and [II] as described above

BINDING Modern calf, richly paneled in gilt

PROVENANCE Interleaved with 17th-century English translation in manuscript, author and exact date unknown; neat ms annotations on several plates in the same hand (English translations of titles, measurements, etc.). Small ownership stamps with calligraphic ornament or monogram on several plates

REFERENCES Fowler 63

CHAPITEAU COMPOSÉ, à feuille d'achante ou Brancaurine, et moitié de son Plan. XXVII



CE CHAPITEAU n'est ces Volutes, en L'ou, et aux aussi en la refente de ces Roson. POUR la maniere tournées, j'ay mise aux suit Et aussi lors que l'on tourner suivant les Angles Ces Volutes ne se rencontrent pas assez au milieu des feuilles qui les touchent, Mais les plaçant au plan suivant le chiffre coté près de A. Elles si rencontreront. Au Chapiteau Corinthien de cy devant, marique de pla ce j'en ay peu avertir que le plan de ces Volutes estant fait exactement, il auroit fallu leur donner du talus ou de l'inclinaçon, autrement Eslargir l'endroit ou les feuilles les touchent, et par ainsi on n'auroit pas veu l'enroulement des Costez: Mais comme j'ay dit, cela doit estre fait exactement en la maniere de ses Chapiteaux de Relief, lesquels pourront sembler en peu haults, a ceux qui ne seront pas reflexion, que stants en Oeu-ure et sur tout en grand et par ainsi bien Eslevez au dessus de l'œil j'z y apparoissons assez raccourcis; Car pour ceux de qui la profession est de faire ces Ordres en petit, come aux Tabernacles, Cabinets, et telz autres Ouvrages; j'z en peuvent diminuer la hauteur porportionnellement.

diferent du Corinthien qu'en grains, tirez du Ionique, et feuilles et Fleuron, en place du de desfiner ces Volutes ainsi Planches L M du Traitté qui desire po l'ordre Ionique, les du Tailleir de son Chapiteau.

Avec Privilege

THE THREE SECTIONS OF THIS SPLENDID FOLIO EDITION ARE COMPOSED OF short essays and illustrations on topics related to architecture, written and illustrated between 1659 and 1664. The work was first published four years after Bosse's dismissal from the Academy. Judging by its contents the book would appear to be designed mainly to assist the student in the drawing of architectural objects, and to give him some knowledge of the theory underlying the information and exercises illustrated. However, the presentation of the sections of the work suggest that this is more than a student text. The explanatory material is engraved rather than typeset, and the engraved illustrations are of the highest quality, indicating Bosse's intention to produce both a treatise and a series of engravings that would probably be produced and sold separately, then later collected into a single volume.

The frontispiece of the first section is a statement on the theory and practice of architecture. It contains representations of Theory and Practice supported on plinths entitled Solidity and Agreeableness. These frame a stair titled Commodity. At the center of the illustration is the figure of Minerva, representing Reason. "Raison sur tout" on the base of Minerva's throne places Bosse solidly in the camp of the Moderns, even before the Ancient-Modern quarrel was openly aired (see cat. 62, 1985.61.541).

The section treats major problems on the five orders. Bosse acknowledges the different solutions of different architects, and attempts to reconcile them in a new look at problems raised by Fréart de Chambray in his *Parallèle* (see cat. 76, 1985.61.578). Bosse includes in this section material on geometry and drawing, methods to determine the proportion and ornament of the orders, one sheet on wood framing, information on drawing instruments, solutions to problems in the geometric calculation of stair runs, one sheet (XLIII) on Desargues' method for constructing a perspective drawing, and an analysis of the Corinthian orders of Palladio and Vignola including material on adjustments to capitals, piers, and pilasters. Despite the fact that the body of material in this section does not form a coordinated textbook or worker's handbook, the contents do include material similar to that of the simplified treatise of Palladio (Book 1 of the *Quattro libri*), which was first published in 1645 and appeared later in many English and French editions.

[Part 2] *Des ordres de colonnes en l'architecture* . . .

THE SECOND SECTION OF BOSSE'S WORK IS CONCERNED WITH THE PROPORTIONS of the orders, including the entablatures, with problems in drawing the orders and their ornament as well as the special case of oval columns. These parts are followed by exercises in the construction of spherical shapes in stereometric and perspective drawings and in the construction of shades and shadows on round objects.

[Part 3] *Représentations géométrales* . . .

IN THE THIRD SECTION OF BOSSE'S WORK THE TRANSPOSITION OF THE RULES OF proportions and ornament of the orders to other architectural elements, namely doors and chimneypieces, is discussed and illustrated. Bosse follows and elaborates on a tradition of relating the laws established in the designing of the orders to other architectural elements that was first popularized by Serlio. Bosse also includes material on the accommodation of his proportional system to the method of measuring in use among workmen, simplifying his proportions into modules which are easily translated into feet and simple fractions. A final item in this last section contains advice by Bosse to those who take license with the rules of perspective.

The three parts of this interesting and transitional "treatise" on architectural theory and practice are not systematically ordered and they are concerned mainly with drawing. They reflect Bosse's background and experience, which was oriented toward painting, drawing, and engraving rather than toward architecture. As a work of architectural theory the book is a transitional accommodation of both traditional and progressive ideas. It forms a link between Fréart's *Parallèle* and Perrault's *Ordonnance* with its relation of the new, abstract rationalism (here, proposed by Desargues) and customary architectural practices. This accommodation, and the emphasis on visual presentation, geometric drawing, short texts describing both practical solutions and their theoretical bases, and on the orders and ornament, made the treatise interesting to English amateurs. It is significant that Bosse's entire work, with its simplified handbook format, would be translated into English (about seven years after Fréart's *Parallèle* and thirty years before Perrault's *Ordonnance*), although it was not published. This first edition of Bosse's work in this collection contains the manuscript of that English translation. The entire book was reprinted once in French in 1684.

**Bibliography** Blum, Abraham. *Abraham Bosse et la société française*. Paris, 1924

## A. BOSSE [ABRAHAM BOSSE] 1602–1676

*Traité / Des Manieres / De Dessiner Les O'rdres / De L'Architectvre Antiquve / En Tovtes Levrs Parties. / Avec plusieurs belles Particularitez qui nont point / parù jusques a present, toucha<sup>t</sup> les Bastim<sup>ts</sup> de Marque / Comme, / La Natvrelle Entresuite des gros et menüs / Membres de l'eurs Degrez ou Escaliers. / Puis, / Le Moyen darrester par Dessein et Modelle / en petit, les parties d'un Edifice, en sorte / q'uestant Executé en grand, il fasse l'Effet / que l'on sest proposé, / Etenfin, / La Pratique de trouuer la place Geometrale des / jours Ombres et ombrages, sur les Corps Geometraux*

Paris, La V. Clouzier, Pierre Avbouyn, Jean de la Caille, Jacques Villery, Pierre Emery, N. de Fer, 1684  
1985.61.422

Folio: 430 x 280 (17 x 11)

EDITION A late issue

COLLATION 47 leaves (1 double), engraved throughout; versos blank.

CONTENTS [i] engraved title page; pl. [ii] title plate (or frontispiece) from first edition of 1664 (not present in Fowler copy of this edition); pls. 1–XLIV [XLV] devoted to the orders, etc., including engraved text (pls. 1, II, XXXIV and XLI consist solely of text). Pl. [XLV] is a double-page plate on the Corinthian order, dated 1675 (hence not found in early issues). The dedication to Colbert, present in the first Millard copy (cat. 34, 1985.61.423, an earlier issue) described below, is present neither here nor in the Fowler 1684 copy

ILLUSTRATIONS Title engraved within etched elongated octagonal ornamental

border against shaded perspective background, with list of printer-publishers in rectangular frame below; engraved title plate, as described for first Millard copy, above. Pls. 1–XLIV and [XLV] as described above: pl. [XLV], double-page plate of the Corinthian order, signed “Par A. Bosse, en luillet 1675”

REFERENCES Fowler 58

∞ Bound, as usual, together with:  
*Des / O'rdres de Colōnes / en l'Architect-  
ture, et plusieurs aūes / dependances  
dicelle*

[Paris], 1684

EDITION A late issue

COLLATION 21 leaves, engraved throughout; versos blank

CONTENTS Pl. [i] engraved title plate; followed by 20 etched and engraved plates, lettered A–V

ILLUSTRATIONS Etched and engraved title plate showing Doric pavilion with title engraved in pediment, signed “Par A. Bosse” below frieze; standing allegorical statue, “La Reyne des Arts,” on pedestal within the pavilion, view of a garden beyond; emblems of art and architecture ornament the exterior and interior friezes, with an eye within a sunburst at center (same title plate as described for first Millard copy, above). In present edition, Bosse's imprint has been erased from the bottom of the plate, which now reads: “Avec Privilege. 1684.” Plates A–V, as described for first Millard copy, above

REFERENCES Fowler 61

∞ Bound, as usual, together with:  
*Representations / Geometrales / De  
plusieurs parties de Bastiments / faites*

*par les Reigles de / l'Architectvre Antiquve / Et de qui les mesures sont reduittes / en Piedz poulces & lignes, Afin de / sac-  
commoder a la maniere de mesurer la / plus en vzage parmy le commun / des  
Ouuriers. Par / A Bosse La Methode de  
faire cette reduction / Se peut voir en la  
page / Suiuante*

Paris, 1684

EDITION A late issue

COLLATION 23 leaves, engraved throughout; versos blank

CONTENTS Pl. [i] engraved title page; pls. 1–II, text, dated 1659, 1660; pl. I on pediments; pls. 2–10 and [II] on doorways (pls. 2–8 and [II] dated 1659); pls. [12–14] perspective views of vestibules; pls. [15–20], designs for fireplaces

ILLUSTRATIONS Title engraved within etched ornamental border; Bosse's imprint has been erased from plate (still partially faintly visible) and imprint now reads: “A Paris MDCLXXXIII Avec Privilege.” Pls. 1–10 [II] as described above. The 3 perspective views of vestibules [12–14] are unsigned and uncaptioned; they are apparently unrelated to the preceding plates but are also present in the Fowler copy. Pls. [15–20], also entirely without letter, are not present in Fowler

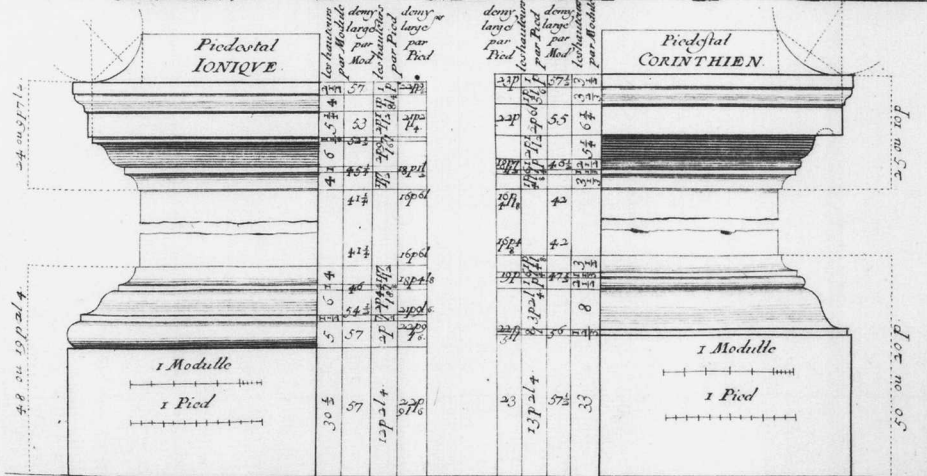
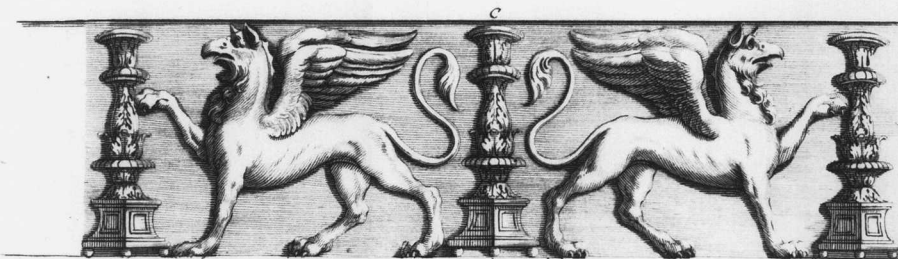
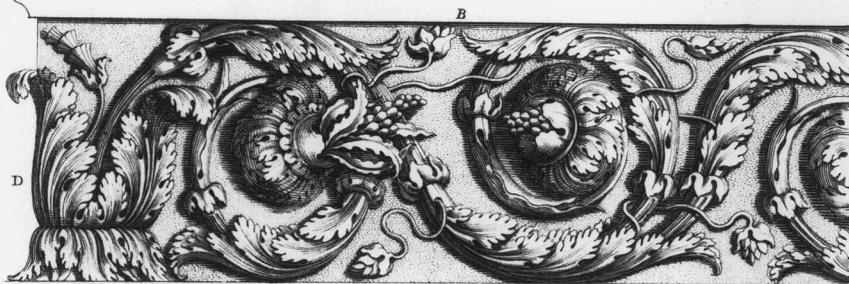
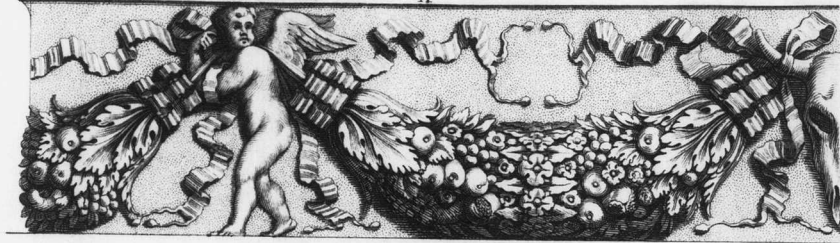
BINDING Marbled boards, pigskin spine  
PROVENANCE Bookplate of Charles Frederic Mewes, with his stamp on first title plate; another bookplate with monogram; erased inscription on flyleaf

REFERENCES Fowler 64

A reprint of cat. 34, 1985.61.423.



Quelques Ornaments qui peuvent servir pour les Frises IONIQUES, CORINTHIENNES et COMPOSITES, <sup>H</sup>  
 Sur celle A, faut faire que les Anges qui soutiennent les festons, se rencontrent sur chaque Colonne, et en leurs entre-  
 deux, les Têtes de Bouc; & aussi po. celle C les chandeliers: Celle B n'a de sujétion sinon que ces feuillages doivent  
 prendre leur naissance de la Touffe D, mise à l'angle ou retour de cette Frise.



## [JUSTE-FRANÇOIS BOUCHER] 1736–1782

[Designs for furniture, interior decoration, architectural ornament, and so forth] Paris, “ches Le Pere et Avaulez,” [eighteenth century]

1985.61.424–425

Folio, two volumes: 405 x 250  
(15<sup>5</sup>/<sub>16</sub> x 9<sup>3</sup>/<sub>16</sub>)

**COLLATION** 50 parts, or *cahiers*, of 6 plates each: 300 etched plates; from a total of 65 *cahiers* (as in Guilmar and Berlin Cat.) with 390 plates. In present copy these are bound as follows:

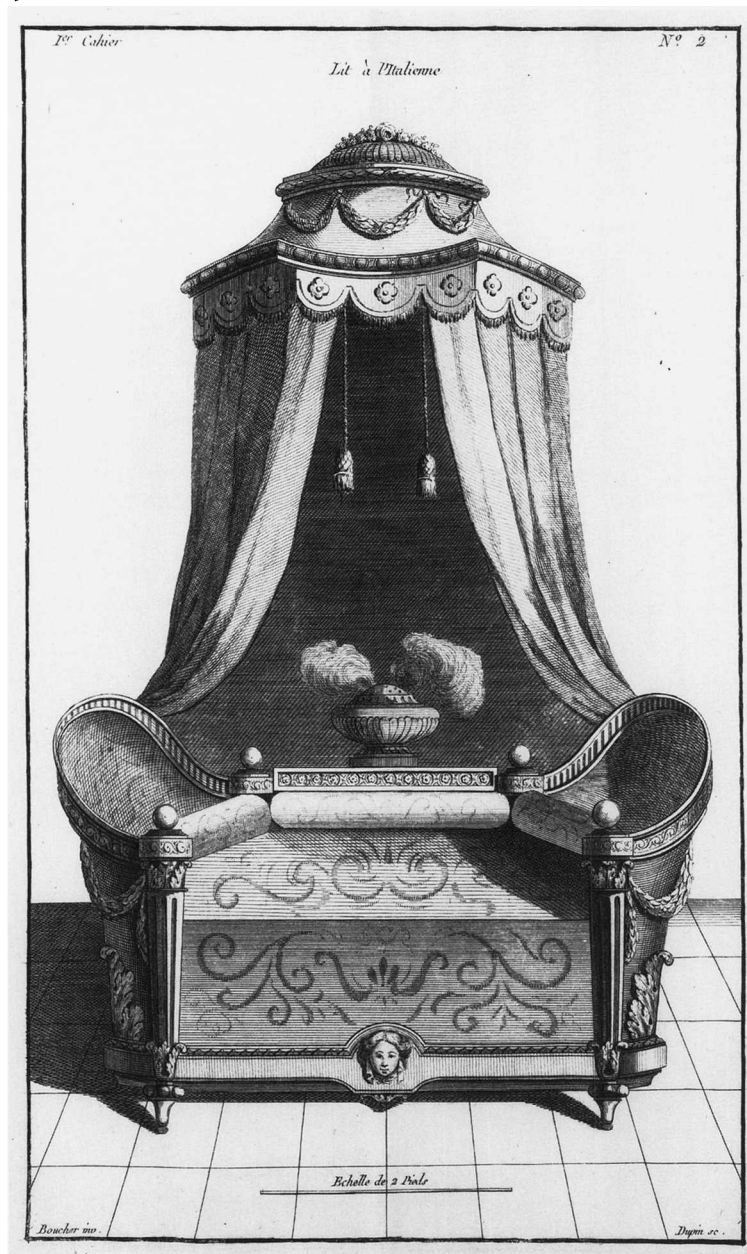
[Vol. 1]: **COLLATION, CONTENTS, AND ILLUSTRATIONS** 120 etched plates, in 20 *cahiers* numbered 1–20, each with 6 plates; the plates have consecutive running nos. 1–120 at upper R, *cahier* number at upper L, and engraved captions. All plates signed by Boucher as designer or draftsman: “Boucher fil inv.,” “Boucher del.,” and variants; and by Dupin as engraver: “Dupin sc.,” except for *Cahier* 15, signed “Berthault sc.”; *Cahier* 19, signed “Blanchon sc.” and *Cahier* 20, signed “La Chaussée sc.”

[Vol. 2]: **COLLATION, CONTENTS, AND ILLUSTRATIONS** 180 etched plates numbered 121–300, in 30 *cahiers* numbered 21–50, each of 6 plates. All plates signed by Boucher as designer or draftsman. All signed by Pelletier as engraver, except for *Cahiers* 24, 27, and 28 signed “Bichard sculp.,” *Cahier* 30 signed “Boutrois sculp.,” and *Cahier* 35 signed “Pichard sculp.”

**BINDING** Contemporary sprinkled boards, calf spine gilt, tan leather labels

**PROVENANCE** 18th-century noble ownership stamp (monogram under coronet) on front free endpaper

**REFERENCES** Berlin Cat. 1267 (with 65 *cahiers*); Guilmar, pp. 230–231 (with 65 *cahiers*)



**J**USTE-FRANÇOIS BOUCHER, SON OF THE WELL-KNOWN PAINTER FRANÇOIS Boucher, practiced architecture, apparently with little success. Around 1773/1774 he produced designs for interior and exterior ornament and more than two hundred designs for furniture. These designs mark the full flourishing of the orthodox Louis XVI style, which gravitated between the purely classical manner, with restrained, antiquizing ornament, and a continuation of the rococo style. Boucher also participated in the contemporary trend of elaborating on established furniture types, especially by adding variations to the designs of chairs. His work is contemporary with that of the better-known and more original Jean Charles Delafosse (cat. 58, 1985.61.522–524) and Jean François de Neufforge (cat. 123, 1985.61.2587–2592).

Volume 2 contains town house facade designs in the manner of Neufforge.

36.

BOUCHER. [Designs for furniture . . .].

A bed in the Italian mode. Etching.

“Boucher inv.” “Dupin sc.” 1985.61.424–

425

## JACQUES BOUILLART 1669–1726

*Histoire / De / L'Abbaye Royale / De / Saint Germain / Des Prez. / Contenant / La Vie Des Abbez Qui L'Ont gouverne'e / depuis sa fondation: les Hommes Illustres qu'elle a donnez à l'Eglise / & à l'Etat: les Privileges accordez par les Souverains Pontifes & par / les Evêques: les Dons des Rois, des Princes & des autres Bienfaicteurs. / Avec la Description de l'Eglise, des tombeaux & de tout ce qu'elle / contient de plus remarquable*

Paris, Gregoire Dupuis, 1724

1985.61.426

Folio: 430 x 280 (17 x 11)

EDITION First edition

COLLATION 284 leaves. ã<sup>4</sup>, ê<sup>2</sup>, î<sup>2</sup>, ô<sup>2</sup>, A–Z<sup>4</sup>, Aa–Ss<sup>4</sup>, a–z<sup>4</sup>, aa<sup>4</sup>, Bb–Hh<sup>2</sup>. [i–xx], [1]–328, [1]–clxxxviii [clxxxix–ccxx] pp. Final leaf original and blank. Engraved frontispiece, [23] plates numbered [1]–24 (see below) bound in, versos blank

CONTENTS Engraved frontispiece; [1] title page (verso blank); [iii–ix] preface; [x–xvii] summary of contents; [xvii–xviii] list (“Catalogue”) of abbots of Saint-Germain-des-Près; [xix] half title; [xx] instructions to binder on placing plates; pls. [1] and 2; [1]–326 text: “Histoire de l'Abbaye . . .,” in 5 books, [1]–295; “Reponse aux Remarques d'un Auteur Anonyme,” 296–308; “Description de L'Eglise . . .,” 309–326. [21] plates numbered 4–24 (see below) bound in; 327–328 explanation of [legal] terms used in the *justificatives* which follow. [1]–clxxxviiij “Recueil des Pieces Justificatives”; [clxxxix–clxxxx] catalogue of “Pieces Justificatives,” end-

ing with approbation; [clxxxix] privilege; [clxxxix–ccxvii] index; [ccxvii], corrections and additions. Final leaf original and blank

ILLUSTRATIONS Engraved frontispiece (plan of the Faubourg Saint-Germain and its surroundings) signed by “P. Starckman”; engraved vignette on title page (2 putti holding a crown, motto below); [23] engraved plates *hors texte*, versos blank, all numbered except the first, bound in, in the following order: [1], 2, 5–15 in sequence, 23, 16, 4, 17–22 in sequence, 24; no. 3 is skipped. This sequence accords with instructions to binder (where plates are listed by title rather than by number) to place the plates on (first) page [xx]. Nos. [1], 9, and 10 are double-page, the remainder full-page. All plates except 13 signed by “Chaufourier” or “J. Chaufourier” as draftsman. They are signed by the following artists as engravers: Lucas (6, 15, 13); Baquoy or Bacoï (7, 8, 14, 17); Herisset (9, 10, 16, 18, 19, 20, 21); Fonbonne or Fobonne (11, 4); Pigné (12, 23, 24); G. Scotin (22). Pl. 13 signed by Bullet as builder or designer: “Bullet constr.” 2 etched and engraved headpieces, at beginning of text and of the “Recueil des pieces justificatives,” signed “Caze inv. Tardieu scul.” Woodcut headpieces to preface and to each of remaining books, 2 different designs, signed “PLS.” Woodcut tailpieces; 1 etched initial; large and small woodcut initials

BINDING Contemporary calf, gilt spine, red morocco label, red speckled edges

REFERENCES Brunet 1: 1169; Cohen de Ricci 181

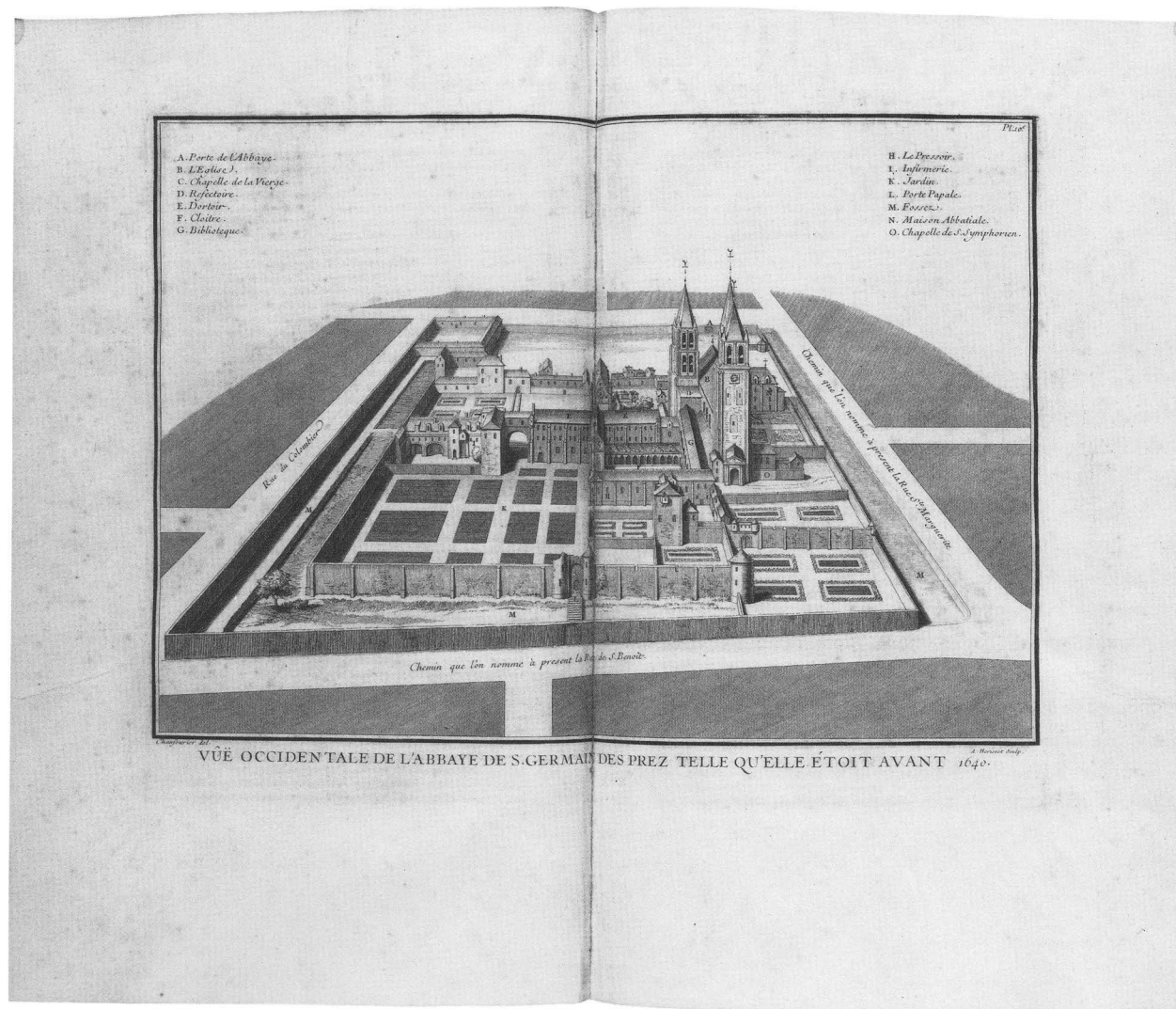
**B**OUILLART WAS A MEMBER AND HISTORIAN OF THE DISTINGUISHED Benedictine congregation of Saint-Maur, a center of intense intellectual activity from its founding in 1618. By the end of the seventeenth century Saint-Germain-des-Près, the main Maurist Abbey, had become a meeting ground and academy for scholars. The abbey possessed a famous library and counted among its holdings, through a donation by one of André Félibien's sons, Villard d'Honnecourt's Lodge Book. Furthermore, it was the center of the production of manuscripts and, after it obtained a printing press, the publication center for its remarkable congregation. Along with Jacques Bouillart, it produced distinguished scholars such as Michel Félibien (son of André Félibien) and Bernard de Montfaucon. The publications of the congregation centered on its history and collections, and also on the histories of the saints, the Benedictine order, and above all on the nation and provinces of France. This last section forms an important, and as yet undocumented, prelude to the Gothic Revival.

Bouillart's *Histoire* is concerned with the lives of abbots who governed at Saint-Germain-des-Près from its foundation in the seventh century; with illus-

trious men who contributed to the church and the state; and—important for the development of a methodology to deal with the historical remains of Gothic architecture—with a description of the church, the tombs, and all therein of interest. The work is divided into six books, each containing the history of one chronological period in the life of the congregation. A description of the church is appended, with illustrations of plans and views of the abbey and of its tombs, altar and altar furniture, and the robes of its clergy. A large collection of *pièces justificatives*, contemporaneous documents important for their historical and archaeological information, is also included. The book represents an early manifestation in France of a growing antiquarian interest, of the development of an archaeological methodology of research, and of an emerging interest in the Gothic period. The project was clearly well supported, for the illustrations were by the artist J. Chaufourier, a landscape painter and instructor of drawing, who counted Jean Mariette among his students. The engravers were distinguished at their craft.

37.

BOUILLART. *Histoire de . . . Saint Germain des Prez . . .* A bird's-eye perspective of Abbaye de Saint-Germain-des-Pres before 1640. Engraving. "Chaufourier del." "A. Herisset Sculp." 1985.61.426





## [SIMON BOUQUET] SIXTEENTH CENTURY

*Bref Et Sommai-/re recueil de ce qui a esté fait, / & de l'ordre tenue à la ioyeuse & triumpante / Entree de tres-puissant, tres-magnanime & tres-/chrestien Prince CHARLES IX. de ce nom Roy / de France, en sa bonne ville & cité de Paris, capi-/tale de son Royaume, le Mardy sixiesme iour de / Mars. / Avec Le Couronnement De Tres-/haute, tres-illustre & tres-excellente Princesse Madame ELIZABET d'Austrich son espouse, le Dimanche / vingtcin- quiesme. / et / Entree de ladicté Dame en icelle / ville le leudi XXIX. dudict mois de Mars, M.D. LXXI*

Paris, Denis du Pré for Olivier Codoré,  
1572

1985.61.427

Quarto: 240 x 157 (9¼ x 6¼)

EDITION First edition. The Millard copy corresponds in most points to the second of the two Harvard copies described in Mortimer 206, in having leaf [3d] G<sup>3</sup>r printed in italic rather than in roman letter; in having a plain foliated headpiece on leaf I<sup>2</sup>r; leaf I<sup>3</sup> is signed correctly, and the lines of verse at the top of leaf I<sup>3</sup>r are signed "B" for Bouquet. However, the word *vouloir* has not been added before *deuorer* in line 7, leaf I<sup>2</sup>v, and there is no

hand-stamped ampersand at the end of the last line of leaf M<sup>2</sup>r. Our copy does not include the 9 leaves with Pasquier's verses at the end, present in both Harvard copies, but not always present.

"The work was also issued without the nine leaves of Pasquier's verses at the end" (Mortimer, *French*, p. 253)

COLLATION 89 leaves. A<sup>2</sup>, [2d] A<sup>2</sup>, B–N<sup>4</sup>, O<sup>2</sup>, a–b<sup>4</sup>, c<sup>2</sup>, [3d] A–G<sup>4</sup> (final leaf G<sup>4</sup> original and blank). 14 full-page woodcut illustrations included in the foliation, with text on versos, plus 2 woodcuts printed as plates *hors texte*, versos blank

CONTENTS Each of the 3 works described in title is foliated separately:

Entry of Charles IX: Leaf [1] Title page (verso blank); leaf 2 recto and verso, privilege; leaf 3 recto – leaf [54] verso, text, including 4 sonnets by Ronsard; 8 full-page woodcut illustrations included in the foliation, 2 woodcuts printed as plates

Coronation of Elizabeth of Austria: Leaf [1] recto, title page, dated 1571 (verso blank); leaf 2 recto – leaf 10 verso, text

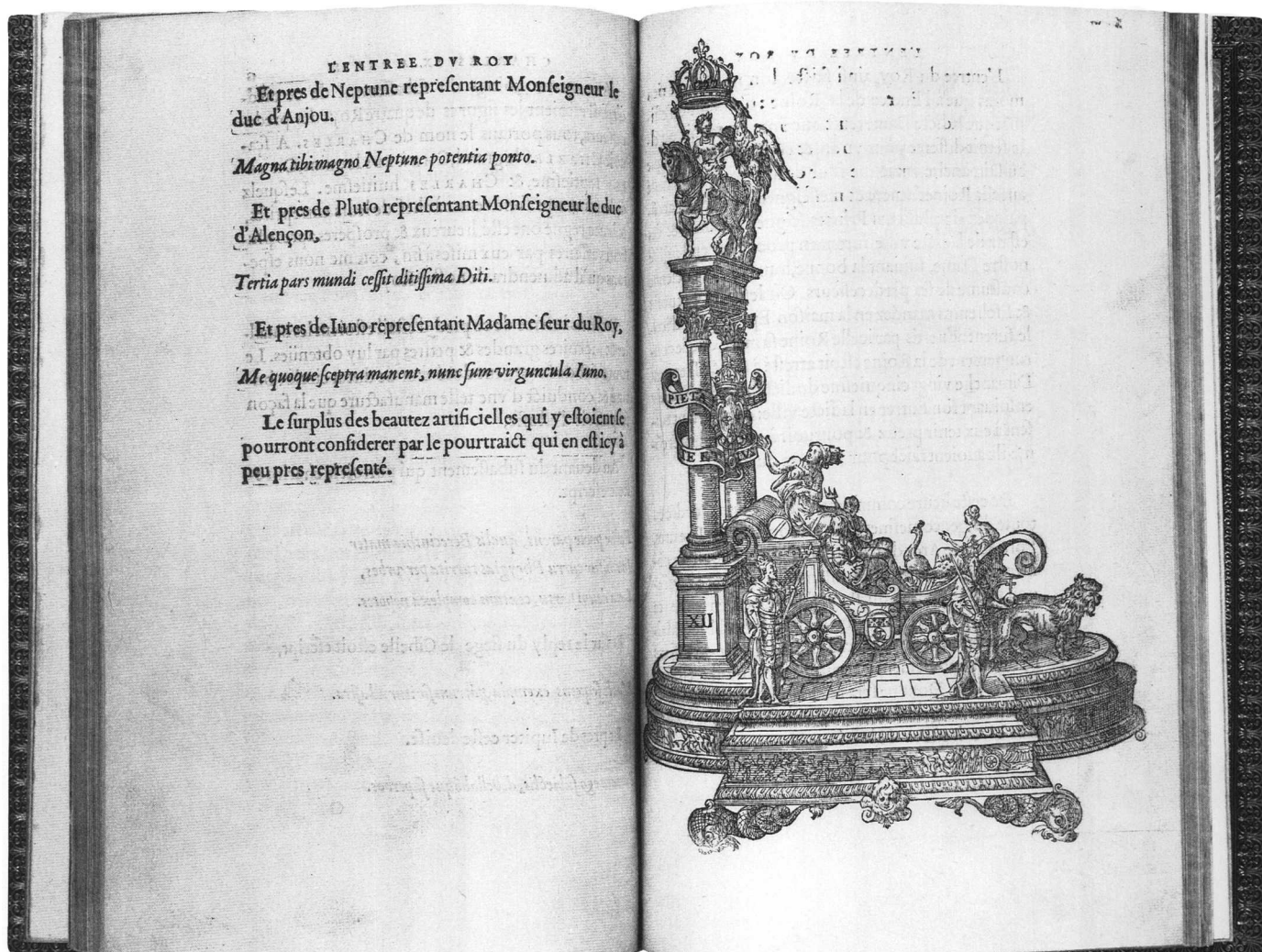
Entry of Elizabeth of Austria: Leaf 1 recto – leaf 26 verso, text; 6 full-page woodcuts included in the foliation

Unnumbered leaf (G<sup>3</sup>) recto, description of Bouquet's responsibility for the text, in Latin, printed in italic (corresponding to Mortimer 206; see below)

38.

BOUQUET. *Bref et sommaire recueil . . .*  
Gift of city of Paris to Charles IX on his triumphal entry, 1571. Woodcut.

1985.61.427





**ILLUSTRATIONS** 16 woodcut illustrations, all full-page (1 folding), 10 devoted to entry of Charles IX and 6 to entry of Elizabeth of Austria. Two of these printed as *hors-texte* plates, between leaves 32 and 33, and 36 and 37 respectively; remainder included in the foliation. Woodcut printer's device (Codoré's mounted herald; Renouard 188) on each of the 2 title pages. Woodcut foliated and typographic ornament headpieces; arabesque tailpieces; woodcut foliated and arabesque initials

**BINDING** 20th-century dark blue crushed morocco, gilt fleur-de-lis ornaments in center and at corners of covers, repeated on spine, gilt edges

**PROVENANCE** Black leather bookplate with gilt armorial device; bookplate of Charles Edouard Mewes, with his stamp on title page

**REFERENCES** Mortimer, *French*, 205, 206

**T**HE TRIUMPHAL ENTRY OF CHARLES IX INTO PARIS OCCURRED ON 6 March 1571. It celebrated two themes: the signing of the Treaty of Saint Germain in 1570, which brought a temporary end to the wars of religion and guaranteed religious toleration, and the pending marriage of Charles to Elizabeth of Austria. State entries and decorations were by tradition arranged by the mayor of Paris and his aldermen, among whom, at this time, was Simon Bouquet, a poet and an expert in symbolism. By tradition, an alderman was selected to publish an illustrated account of an entry. On this occasion the official task fell to Bouquet, who may also have collaborated with the two official programmers, Pierre de Ronsard and Dorat, court poets and members of the Pléiade. Bouquet's book is a major (but not the only) source for this triumphal entry, the ceremonial coronation of Queen Elizabeth, and the entry of Elizabeth into Paris.

The program for Charles IX's entry demonstrates a collaboration of major poets and artists in creating symbolic themes, but it clearly shows a total control by the poets of the programs. The artists, Germain Pilon and Nicolo dell'Abbate (possibly assisted by his son, Giulio Camillo) worked from specifications laid down by the poets. The result has been aptly described by Frances Yates as "a Renaissance union between the arts of poetry and painting."

The temporary decorations of painted wood and canvas and of stucco sculptures were designed around the theme of the *Françiadé*, which Ronsard was currently writing. The program for the entry suggests that Charles IX and Elizabeth of Austria were both descended from the Trojan imperial line, and are now reunited by marriage. The metaphor is that by this marriage France will become empire of the world—or even of the universe, according to one of the inscriptions.

In the second section of the book, Bouquet presents an account of the queen's coronation, without illustration. In the third section he describes the queen's entry, which occurred almost unannounced on 29 March 1571, twenty-three days after Charles' entry. The decorations from the first entry were modified hastily to compose another program with a similar theme, and reused. Olivier Codoré's six woodcuts for the queen's entry are divided into two parts: the lower section of the illustration is identical with that for the king's entry; the upper section is a new block reflecting thematic changes to the statues.

The book includes descriptions of the symbols of the entries with inscriptions and poems by Ronsard, Dorat, and other members of the Pléiade, and woodcuts by Codoré of all the major decorations. Additional illustrations include an equestrian portrait of Charles IX and the present given him by the city of Paris. This was a small sculpture in silver gilt of a coach on a pedestal, with two columns supporting an equestrian statue of Charles as emperor; an eagle holds a large crown over his head. This gift was a single visual statement of the high political hopes that were suggested in the two entries—hopes that remained unfulfilled.

**Bibliography** Yates, Frances, ed. *La joyeuse entrée de Charles IX*. Facs. ed. with Introduction. Amsterdam, 1958

LOUIS BRETEZ fl. 1706–1739

MICHEL-ETIENNE TURGOT 1690–1751

*Plan / de / Paris / Commencé l'Année  
1734. Dessiné et Gravé, sous les ordres de  
Messire / Michel Etienne Turgot . . .  
Achevé de Graver en 1739 . . . Levé et  
Dessiné par Louis Bretez Gravé par  
Claude Lucas / Et Ecrit par Aubin*

Paris, 1739

1985.61.2707

Large folio: 626 x 467 (24 $\frac{5}{8}$  x 18 $\frac{3}{8}$ )

EDITION First edition

COLLATION, CONTENTS, AND ILLUSTRATIONS  
21 etched and engraved plates, numbered

1–20 (nos. [18–19] pasted together to form a large folding plate) and 1 unnumbered, versos blank. The first, unnumbered plate shows the entire city of Paris and acts as a key to the rest: with an engraved *avertissement* or note at lower L explaining its function; signed “Cl. Lucas Sculps.” The title, engraved within an ornamental cartouche, appears at the foot of the folding plate, nos. [18–19]

BINDING Contemporary full red morocco gilt, with gilt arms of the city of Paris on covers

REFERENCES Berlin Cat. 2506

**M**ICHEL ETIENNE TURGOT, LOUIS XV's *PRÉVOT DES MARCHANDS*, presided over the embellishment of Paris in the 1730s and became president of the Grand Conseil in 1741. In 1734 he ordered a plan of Paris to be designed by Louis Bretez and engraved by Claude Lucas. The ambitious project received a highly conservative interpretation. In the face of new developments in geometry that were being applied to map-making, Bretez chose to continue the conventional system of bird's-eye representation. The *Plan de Paris* is the last major example of this type of view-plan. It provides an unnatural “forced” perspective in which all the buildings of Paris, including civic structures, churches, and even private houses with their courts and gardens, are represented in three-dimensional quarter view. In addition, the plan is oriented not to the north but to the east, so that the viewer can see the portals of the churches, which are turned toward the west. The resulting plan is the most regular of this system. Although it is not an accurate map, it does provide a knowledge of the state of Paris in 1734 that is both comprehensive and unique.

Characteristic of engravings produced by royal command, the map, which is superbly engraved, is surrounded by an ornamental border containing the arms of Paris, with the same arms or fleurs-de-lis of France at the four corners.

The plan is a major record of the architecture and gardens of Paris of the period, of much documentary interest to historians and archaeologists today.

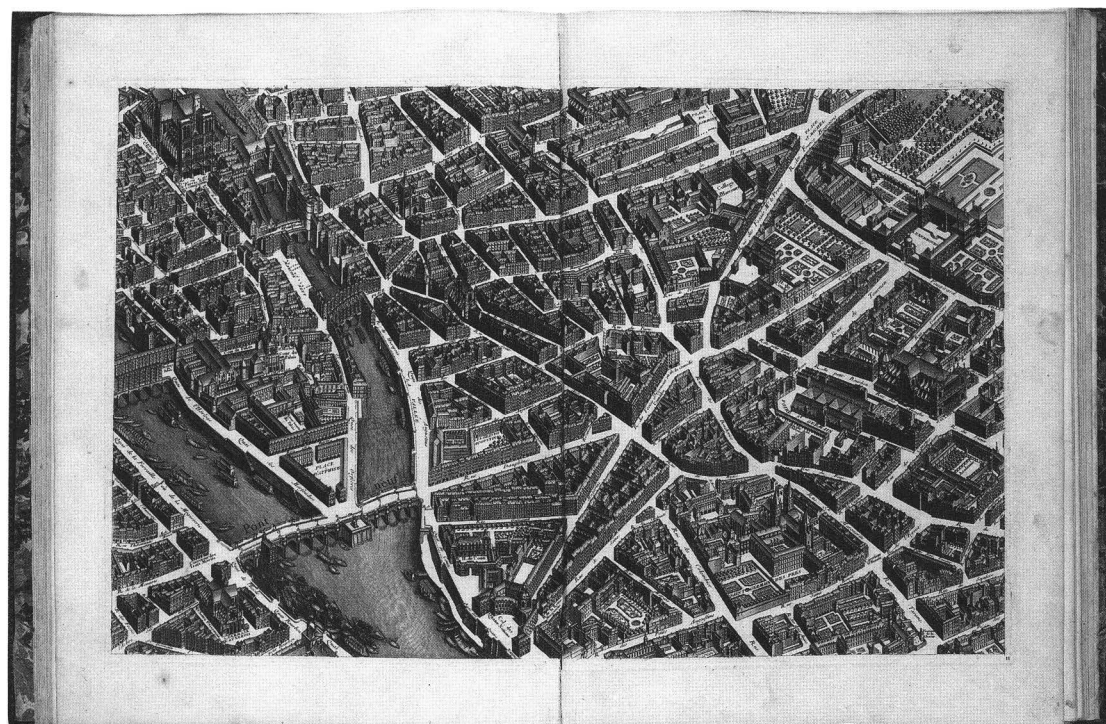


39.

BRETEZ. *Plan de Paris* . . . Gilt arms of the city of Paris (back cover). 1985.61.2707

39.

BRETEZ. *Plan de Paris* . . . Perspective map of Paris. Etching and engraving. 1985.61.2707



## [CHARLES ETIENNE BRISEUX] 1660-1754

[Vol. 1]: *Architecture / Moderne / Ou / L'Art De Bien Bâtir / Pour Toutes Sortes De Personnes / Tant Pour Les Maisons De Particuliers / Que / Pour Les Palais. / Contenant Cinq Traités. / . . .* [6 lines] / *Tome Premier*

[Vol. 2]: *Architecture / Moderne / Ou / L'Art De Bien Bâtir / . . .* [3 lines] / *Contenant / Soixante Distributions de Maisons, La plupart nouvellement Bâties, avec leurs Plans, Elevations / & Coupes, Levez & Dessinez très-exactement. / Le tout en Cent cinquante Planches gravées en Taille-Douce. / Tome Second*

Paris, Claude Jombert, 1728

1985.61.429-430

Quarto, two volumes: 274 x 211  
(10<sup>3</sup>/<sub>16</sub> x 8<sup>5</sup>/<sub>16</sub>)

EDITION First edition

COLLATION [Vol. 1]: 172 leaves. [i-viii], [i]-96, [i]-59 [60], [i]-44, [i]-60, [i]-74 [75-76] pp. Engraved frontispiece and [6] engraved plates, as follows: 3 double-page, numbered 1, 118, 2A; 3 folding numbered 1, 2, and 1 without number

[Vol. 2]: 2 leaves. [i-iv] pp. Double-page etched and engraved title plate and 1-144 engraved plates (i.e., 106: 28 full-page, 78

double-page or folding, of which 38 are given 1 number each, 36, 2 numbers each, and one 3 numbers)

CONTENTS [Vol. 1]: Engraved frontispiece (verso blank); [i] printed title page (verso blank); [iii-v] preface; [vi] approbation and note to reader; [vii-viii] table of contents; [i]-96 text, "Traité de la Construction," followed by double-page pls. 1, 118, and 2A; [i]-59 [60] text, "Des Distributions," ending with contents; [i]-44 text, "De la Maniere dont on doit faire les devis des Batimens"; [i]-60 text, "Du Toise Des Batimens": pls. 1, 2, and unnumbered plate bound in as indicated on plates (i.e., following pp. 4, 8, and 60 respectively); [i]-74 text, "Des Articles de la Coutume de Paris . . ."; [75-76] table of contents of final treatise

[Vol. 2]: Double-page engraved title plate (verso blank); [i] printed title page (verso blank); [iii-iv] approbation and privilege; followed by pls. 1-144 (i.e., 106 plates), versos blank

ILLUSTRATIONS [Vol. 1]: Etched and engraved frontispiece. (Note: Full-page rather than double-page as described in Fowler; but the same or similar image, of a domed pavilion set in a park or countryside; signed "J. Courtonne" and "Lucas Sculp." With engraved caption "Architecture Moderne" and imprint "A

40.

BRISEUX. *Architecture moderne . . .*

Double-page etched and engraved title plate. 1985.61.429-430



Paris chez Jombert, Libraire, Quai des Augustins a L'Image Notre Dame." This plate identical to frontispiece in Millard copy of Courtonne's *Perspective* of same year; neither has the pasted ticket described by Fowler.) 5 woodcut headpieces (all different), 1 at start of each treatise, 4 signed by Papillon ("P"; "Papillon inv et Fecit"; "P. R. C."). Typographic ornament headpiece and friezes; woodcut initials. [6] engraved plates as described above; unsigned [Vol. 2]: Double-page etched and engraved title plate with title, "Architecture Moderne Ou l'Art de bien batir . . . Second Volume. Qui contient les plans, profils, et Elévations, de Soixante différentes distributions . . . 1729," within a ba-

roque border including floral cornucopias and four putti. 1-144 (i.e., 106) engraved plates, as described above: pls. 131-138 and 143 signed by J. Courtonne as designer and A. Aveline as engraver; pls. 139-142 signed by Courtonne with Lucas as engraver; pl. 144, a folding plate, signed by Courtonne as designer and G. I. B. Scotin Major as engraver

BINDING Contemporary mottled calf, gilt spine, red morocco labels, red edges

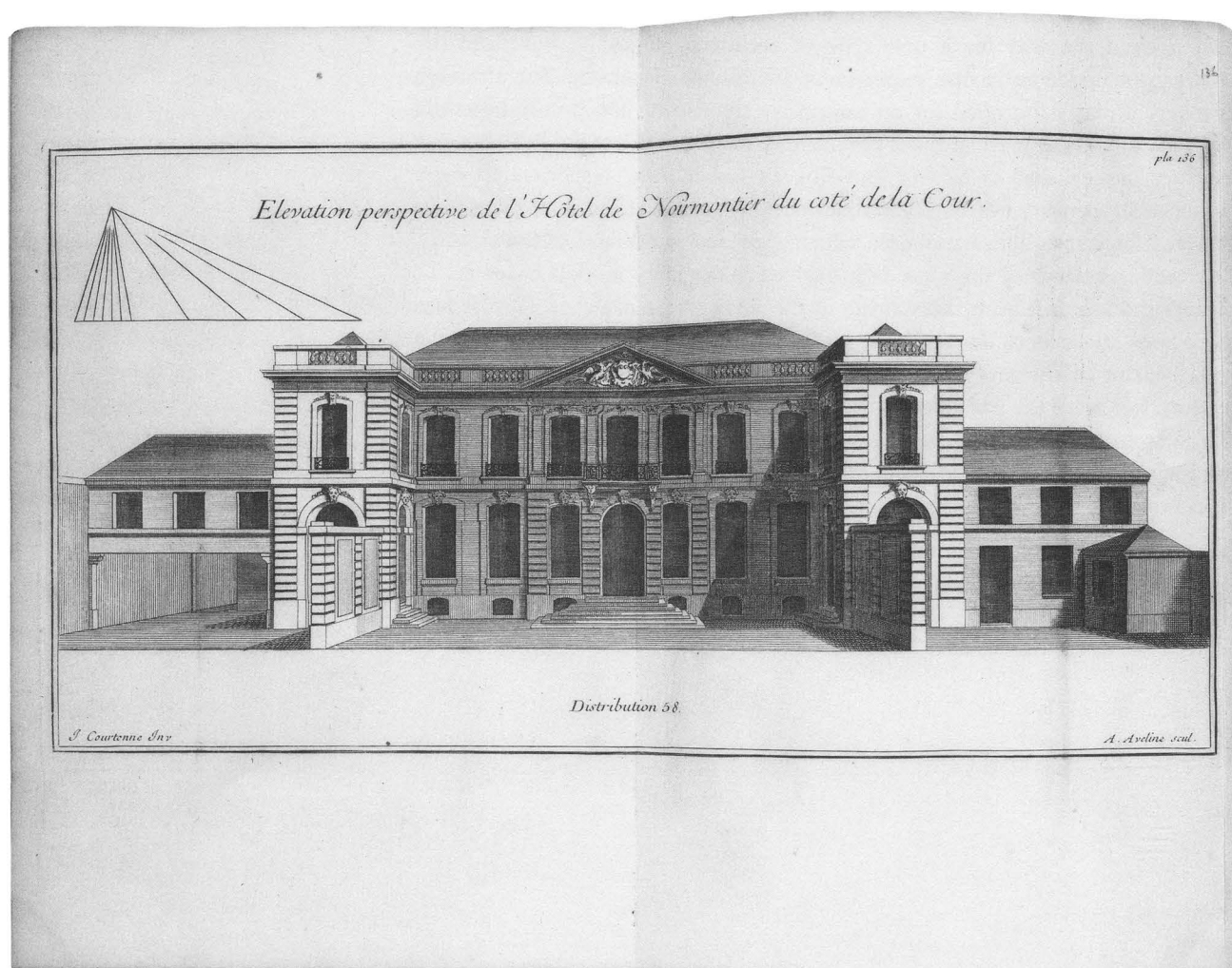
PROVENANCE Early ownership inscription on title pages: "DuBreucq" [?]; etched bookplate of Ch. Saunier, signed "S Wheutry [?]"

REFERENCES Berlin Cat. 2397; Cicognara 482; Fowler 67

**T**HE *ARCHITECTURE MODERNE*, ON THE PLANNING AND CONSTRUCTION of domestic architecture, marks a watershed between sixteenth- and seventeenth-century publications on models for houses of all sizes and eighteenth-century rococo house publications with their emphasis on the design and construction of homes for the well-to-do. The two volumes of the *Architecture moderne*, gathered together from acquisitions and commissions of its publisher, Claude Jombert, form a composite work. Its complex history is related in several contemporary sources, mainly by Jacques-François Blondel in the preface to the 1752 edition of the *Architecture française*, and also in the *avertissement* of the second (1764) edition of the *Architecture moderne*. From these sources it appears that Jombert acquired or

40.

BRISEUX. *Architecture moderne* . . . Perspective elevation of l'Hôtel de Noirmontier. Engraving. 1985.61.429-430



commissioned fifty-six plates of models for houses. These were designed and engraved by the architect Gilles Tiercelet, who took Pierre Le Muet's *Manière de bien bastir* (cat. 94, 1985.61.707) as his model. To these Jombert added four projects designed and illustrated by Jean Courtonne, who had originally published them in the final section of his *Traité de la perspective* (cat. 56, 1985.61.480). Jombert had acquired the *Traité* along with other publications of the publishing firm of Vincent.

According to these sources, Jombert, wishing to add text to enhance the published value of the illustrations, commissioned various architects to do the writing. Although he was generally disappointed with the completed essays, he selected a few. Five of them form the contents of Volume 1: construction and building materials; the distribution of all kinds of places (the only essay related to the plates of Volume 2); measuring buildings; the use and customs related to construction; and a short essay by Pierre Bullet on aligning party walls.

In contrast to earlier works on architectural theory, which were mainly concerned with theoretical discussions of the orders and related problems of proportioning or ornamentation, this treatise is concerned only with material related to practical problems of planning and construction, following such models as the building handbooks of Louis Savot and Bullet. Jombert produced the *Architecture moderne* to accommodate the modern house owner and builder, because, according to the introduction, no comprehensive study on planning had appeared for the last sixty years. Jombert also notes that little had been printed during this time on decoration and distribution. Courtonne divides his section on "Architecture," in his treatise on perspective, into these same two themes. The match of these divisions with those mentioned in other publications, suggests that Courtonne may have contributed several of the essays as well as the illustrations for the four final house models of Volume 2.

In the 1720s, new concepts of taste and a modern desire for convenience had opened the way for a new type of architectural publication, and the *Architecture moderne* is one experiment in this development. But although Jombert foresaw the need for an innovative treatise on the house, he could turn for models only to Le Muet's *Manière de bien bastir*, first published over a century earlier, and to Savot's and Bullet's handbooks, responses to early seventeenth-century needs. Savot's handbook appeared at the same time as Le Muet's *Manière*; Bullet's handbook, which appeared at the end of the century, is a modernization of the type. Not only were the sixty models based on Le Muet's models, but even the subtitle of the *Architecture moderne*, *l'art de bien bâtir pour toutes sortes de personnes*, is taken from the earlier title. Despite the 1764 reprint of the *Architecture moderne*, the work appears old-fashioned in comparison with the stylish contributions, particularly of J. F. Blondel (cat. 25, 1985.61.401–402) and also Briseux (cat. 41, 1985.61.431–432), wherein the authors no longer attempt to provide systematic solutions for all classes of society, but concentrate on the needs of the actual client, the wealthy house owner.

**Bibliography** Wolfgang, Hermann. "The Author of the *Architecture Moderne* of 1728." *Journal of the Society of Architectural Historians* 18 (May 1959): 60–62



## C. E. BRISEUX [CHARLES ETIENNE BRISEUX] 1660–1754

*L'Art De Bâtir / Des / Maisons De Campagne. / Où L'On Traite / De Leur Distribution, De Leur Construction, / & de leur Décoration. / . . . [7 lines] / Avec L'Explication De Ces Projets, / et des Desseins de Menuiserie, de Serrurerie, de Parterres, & d'autres Ornemens / propres à la Décoration intérieure & extérieure. / . . . [5 lines] / Tome Premier [-Second]*

Paris, Prault Pere, 1743

1985.61.431–432

Quarto, two volumes: 284 x 216 (11<sup>3</sup>/<sub>16</sub> x 8<sup>1</sup>/<sub>2</sub>)

EDITION First edition

COLLATION [Vol. 1]: 88 leaves. [1]–xvi, [1]–162 pp. (i.e., 160: nos. 106–107 omitted). Engraved frontispiece and 136 engraved plates numbered 1–136: 60 full-page, 76 double-page, versos blank [Vol. 2]: 104 leaves. [i]–xii, [1]–195 [196] pp. 124 engraved plates numbered 137–260: 81 single-page, 43 double-page, versos blank. (Note: In our copy, pls. 118–135 from Vol. 1 are mistakenly repeated in Vol. 2, bound [i.e., misbound] between 140–155 [in accordance with instructions to binder for Vol. 1]. In Vol. 2, pl. 118 is bound upside-down and pl. 123 is skipped. These 17 repeated plates are not included in count above)

CONTENTS [Vol. 1]: [i] half title (verso blank); engraved frontispiece (verso blank); [iii] title page (verso blank); v–vi preface; vii–xi introduction, “Idée générale de ce Livre, et sa distribution”; xii–xvi table of contents; [1]–156 text, Parts 1–6, with pls. 1–136 bound in; 157–162 index. [Vol. 2]: [i] half title (verso blank); [iii] title page (verso blank); v–vi preface; vii–xii

table of contents; [1]–185 text, Parts 1–7, with pls. 137–170 bound in (and pls. 118–135 repeated from Vol. 1, as mentioned above); [196] approbation and privilege; followed by pls. 171–260

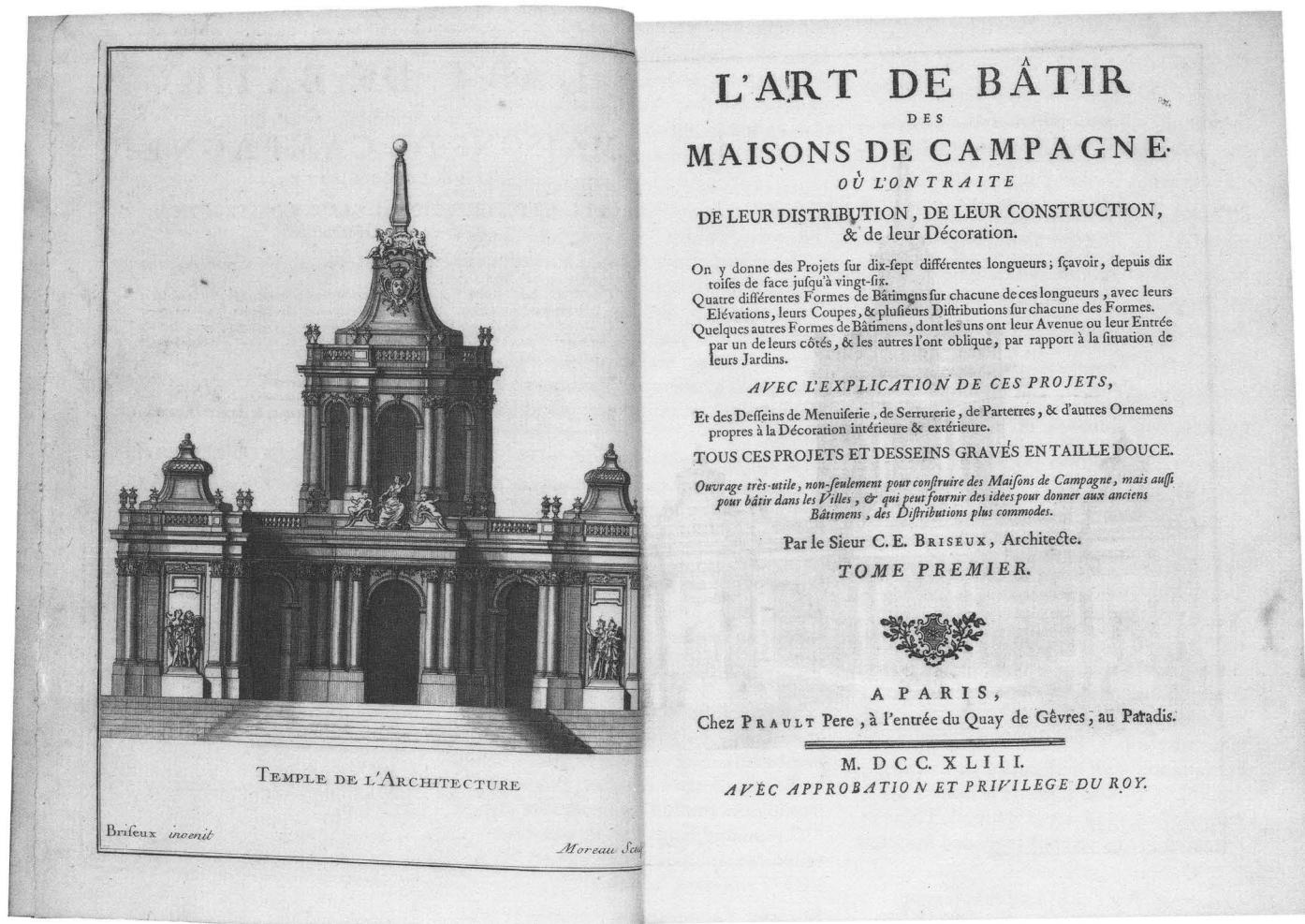
ILLUSTRATIONS [Vol. 1]: Engraved frontispiece, signed “Briseux invenit” and “Moreau Sculpsit.” 136 engraved plates, as described above (placed according to instructions to binder on each plate). Plates signed by Briseux as draftsman and De la Marquade as engraver. Woodcut headpieces, including one signed “J” (repeated); typographic ornament headpiece; woodcut tailpieces; woodcut initials

[Vol. 2]: 124 engraved plates, as described above (plus 17 misbound plates, as described above). Pls. 137–170 bound in (distributed in text according to instructions to binder on plates): these are signed by Mutel (6 plates) and De la Marquade (21 plates), after Briseux. Pls. 171–260, all pertaining to ornament (including “Couronnemens de Pavillons,” “Decorations de Frontons,” “Diverses formes de Vases,” “Panneaux de Menuiserie,” etc.) bound at end: pl. 171 signed by De la Marquade; most remaining ornament plates signed by Babel, all after Briseux. Woodcut headpieces (including headpiece signed “J,” repeated from Vol. 1); woodcut tailpieces, including one signed “L. S. I E F”; woodcut initials

BINDING Contemporary mottled cat’s-paw calf, gilt spine, red and black morocco labels, red edges

PROVENANCE With inscription on verso of half title of both volumes: “P=19. f 00. les 2. vol. (Strasbourg, avril 1824. v h [?])”

REFERENCES Brunet 1: 1261; Fowler 68



**B**RISEUX INTENDED HIS *ART DE BATIR* TO BE USED BY STUDENTS AND amateurs of architecture. It is derived from important recent French publications on domestic architecture, mainly from Claude Jombert's *Architecture moderne* (1728; see cat. 40, 1985.61.429–430), in which Briseux may have participated, and to a lesser extent from Jacques-François Blondel's *Distribution des maisons de plaisance* (1737–1738; see cat. 25, 1985.61.401–402).

Briseux organizes his material in a variant of the traditional system used by Pierre Le Muet and adapted by Jombert, the presentation of a series of house types according to the width of the facade, from smallest to largest. However, he limits the series to six different widths, and for these he provides four alternate designs each, with additional designs for special cases of lateral and oblique entrances. In addition he includes ideas for giving old buildings more commodious distributions. By maintaining that his models could be applied to both city and country houses, Briseux seems to suggest that his book is more informative than either of his contemporary models. In reality, it is pedestrian and conservative when compared to that of Blondel. Furthermore, it is limited: for instance Briseux does not discuss garden design.

Briseux's series of designs occupy the first volume and Part 1 of the second volume. In the rest of Volume 2 he develops information on building materials and design, on construction of foundations, cellars, and carpentry, and on decoration of facades and interiors, where he uses material from two contemporary built *hôtels* as examples. The material on construction and interior design has led some scholars to attribute the text of Jombert's *Architecture moderne* to Briseux. It seems more likely that Briseux adapted the text to his own later work rather than having contributed to the earlier. (There may be truth in both arguments.)

41.

BRISEUX. *L'art de bâtir* . . .  
Frontispiece and title page. Engraving.  
"Briseux invenit." "Moreau Sculpit."  
1985.61.431–432

## C. E. BRISEUX [CHARLES ETIENNE BRISEUX] 1660–1754

*Traité / Du Beau Essential Dans Les Arts / Appliqué particulièrement à l'Architecture, et démontré / Phisiquement et par l'Expérience. / Avec / Un traité des Proportions Harmoniques, / . . .* [2 lines] / *On Y A Joint / Les Dessins de ces Edifices et de plusieurs autres composés par l'Auteur / . . .* [2 lines]: *Les Cinq Ordres d'Architecture / des plus célèbres Architectes, / . . .* [1 line] / *Plusieurs Essais de l'Auteur / . . .* [1 line] *et un Abrégé de l'Histoire de L'Architecture / . . .* [2 lines] / *Tome Premier* [-Second]

Paris, the author and Chereau, 1752  
1985.61.433

Large quarto, two volumes in one: 310 x 237 (12<sup>1</sup>/<sub>4</sub> x 9<sup>5</sup>/<sub>16</sub>)

EDITION First edition

COLLATION [Vol. 1]: 54 leaves. 1–108 pp., engraved throughout. Engraved frontispiece, title plate, and 40 engraved plates numbered 1–40: pl. 1 is a foldout table; of remaining plates, 25 are full-page, 12 double-page, and 2 folding, versos blank

[Vol. 2]: 123 leaves. [i–ii], 1–195 [196] pp., with irregular pagination caused by inclusion of pls. 4–75 in text, some with blank versos and some with engraved text on versos. Plates with blank versos

included in pagination as follows: a page number is given only to side of leaf bearing the plate, while blank verso is omitted from pagination (i.e., in these cases only one page number per leaf. 46 plates have blank versos and are paginated as just described; in addition, text page 141 also has a blank verso which is omitted from pagination). Plates with text on verso are included in pagination normally (i.e., both sides of page are numbered). 25 plates with engraved text on verso are thus paginated normally. Engraved title plate and 27 plates *hors texte*, numbered 1–3, 75, and 76–98: pls. 1–2, both full-page, are bound following p. 54; pl. 3, mounted on outer edge of a blank leaf to fold out, is bound following p. 64; pl. 75, a folding plate, is bound following p. 175; and pls. 76–98 are bound at end (all full-page except pls. 87 and 88, double-page); all *hors texte* plates with blank versos

CONTENTS [Vol. 1]: Engraved portrait frontispiece of Briseux (verso blank); engraved title plate (verso blank); 1–3 preface; 4–11, “Avant Propos”; 12–108 text, Parts 1–6, pls. 1–19 bound in; followed by pls. 20–40 bound at end. (Note: Pls. 33–40 bound out of sequence)

[Vol. 2]: Engraved title plate (verso blank); 1–8 introduction, “Discours Preliminaire”; 9–38 historical introduction, “Histoire Abregee de L'Architecture”; 39–195 text and illustrations, Parts 1–3, as

42.

BRISEUX. *Traité du beau essential . . .*  
Ornamental rococo borders on tail- and headpiece. Etching. 1985.61.433





Perrault

Briseux

18 parties

19 parties  $\frac{3}{5}$

14 parties  $\frac{3}{5}$

14 parties  $\frac{3}{5}$

18 parties

10 parties

14 parties

Ce Chapiteau a 2  
mod.  $\frac{1}{3}$  de hauteur

voyez le discours de la  
page 94.

Ce Chapiteau a  
2 m.  $\frac{1}{2}$  de hauteur

10 p.  $\frac{2}{3}$ .

10  $\frac{1}{2}$

described above (i.e., including full-page engraved illustrations numbered 4–74; among these are 7 divisional title plates), pls. 1–3 and 75 bound in; pls. 76–98 bound at end, followed by [196] approbation and privilege (verso blank)

ILLUSTRATIONS [Vol. 1]: Engraved frontispiece portrait of Briseux, signed “J. G. Will, del. et sculp.” Title plate: title engraved within ornamental rococo border with landscape elements and putti. Etched ornamental head- and tailpiece on preface, signed by Marvy as draftsman and etcher (“m.j. and f.”; “marvy j et f.”); ornamental head- and tailpiece to introduction also signed by Marvy; 6 other etched headpieces (including large headpiece for each part, incorporating part and chapter headings); one of these (to Part 5, p. 68) signed “huet j.v.”; one signed by Marvy; 6 additional etched tailpieces, including 4 signed by Marvy; 4 etched pictorial initials with putti, one signed by Marvy (p. 56). 40 engraved plates, as described above; the plates are unsigned

[Vol. 2]: Title plate: title engraved within shaded neoclassical border with allegorical figures of Sculpture and Architecture below; signed “Liebault Sculp.” 5 etched headpieces and 3 small ornamental title surrounds; 21 etched tailpieces: 6 of these signed by Choffard (“PP Choffard fecit,”

“PP Choffard inv. et sculpsit,” with variants): pp. 38, 92, 124, 131, 142, and 194—this last incorporating word “Fin”; and 10 signed by Marvy: pp. 82, 86, 95, 102, 105, 108, 118, 121, 128, and 134. 3 etched pictorial initials with putti. The plates include 7 divisional title plates (all with blank versos), as follows: pl. 7 (with title: “Architecture/ de/ Vignol/, Palladio, et Scamozzi/ avec/ Des Essai de l’Auteur/ sur Chacun de leurs Ordres . . .,” signed “Marvy sc.”; pl. 8, “De l’Ordre Toscan”; pl. 15, “De l’Ordre Dorique”; pl. 26, “De l’Ordre Ionique”; pl. 36, “De l’Ordre Corinthien,” signed “Marvy sc.”; pl. 45, “De l’Ordre Composé,” signed by Marvy as above; and pl. 56, “Les Cinq Ordres/ D’Architecture/ de/ Seb. le Clerc/ et/ Essais de l’Auteur,” signed “PP Choffard Sculpsit 1752.” Remaining plates as described above: of the *hors texte* plates bound at end, pls. 76–86, all full-page, are signed “Marvy Sc.”; pls. 87–88, double page, and 89–98, single-page, are unsigned

BINDING Modern three-quarter vellum with marbled boards, red leather label

PROVENANCE Bookplate of Charles Edouard Mewes

REFERENCES Berlin Cat. 2403; Brunet 1: 1261; Fowler 69; Schlosser-Magnino, p. 671

THE FIRST VOLUME OF BRISEUX’S *TRAITÉ* WAS INTENDED, ACCORDING to the author, to provide a detailed answer to his architectural colleagues on his opinions concerning the controversy between François Blondel and Claude Perrault, while the second volume was to be a kind of *cours d’architecture* for students, replacing the Augustin-Charles d’Aviler *Cours* (cat. 14, 1985.61.376 and cat. 15, 1985.61.377–378), and reviving the spirit of the *Cours* of Blondel (cat. 24, 1985.61.399/2804). Briseux considered the *Traité* to be an important work, since both text and plates are engraved. With no dedication, it appears that the author financed the work himself. The well-executed illustrations are all designed and engraved mainly by him. Although the *Traité* was published at about the same time that Germain Boffrand’s brief series of statements on architectural principles appeared (cat. 30, 1985.61.416–417) and Jacques-François Blondel began to publish his statements on architectural education, Briseux appears to be in opposition to the ideas of both authors. Indeed, Briseux’s *Traité* is a reactionary work, returning to the academic principles of the seventeenth century, wholly devoted to defining “essential” beauty in terms of the harmonic intervals of musical modes, and wholly in opposition to the new concepts of “character” and “taste” that can be related to principles of the picturesque.

In Volume 1 Briseux refutes Perrault’s position on beauty as represented in the *Ordonnance*. Briseux maintains that Perrault’s preface to his work is a “multitude of contradictions,” and that the professors of architecture following Blondel at the Academy of Architecture had ceased to teach the fundamentals. Briseux thus found it necessary to educate students in the principles of proportion. Briseux mentions contemporary interest in the concepts of sensation and variety, but only to place them within the context of his harmonic proportional system. According to him, it produces pleasant sensations based on similar ratios established by the parts of the human body.

Although in Volume 1 Briseux is mainly concerned with the orders, he discusses designs of houses by Palladio and Scamozzi; he also examines Per-

42.

BRISEUX. *Traité du beau essentiel* . . . Comparison of Corinthian order according to Perrault and Briseux. Engraving. 1985.61.433



rault's orders and concludes that Perrault created problems with proportions by combining features from different orders. Briseux further concludes that taste (which Boffrand discusses at length in an essay on taste in his *Livre*) is without rules, and therefore ephemeral. Genius (not taste) is the chief creator of all beauties in art, but only when it is restricted to the principles of nature's proportions.

Volume 2 begins with a review of Volume 1, like Blondel's later *Cours*. In the review Briseux states: "My work should contain absolutely all that concerns the instruction of students"; however, the following sections demonstrate the limitations of what Briseux considered a student should know. The first section is an abridged history in which Briseux demonstrates the degeneration of architecture when his system of proportions is abandoned. The history begins with the architecture of Babylon, proceeds to Egypt, then to Greece where the three Greek orders are discussed, and on to Rome, including the periods of the barbarians and Goths. (In contrast to Boffrand, he offers no appreciation of Gothic architecture.) Briseux then jumps chronologically to the reestablishment of ancient architecture in Italy with Palladio, Vignola, and Michelangelo. He concludes with the origin of the arts in France.

Briseux amplifies his thesis with three technical essays on the application of proportions to architecture. In the first, he discusses basic traditional elements and problems related to the orders; their interpretation by modern architects; and geometrical construction solutions to diminution and entasis, a means to trace a column contour, and intercolumniation. In the second essay Briseux compares his designs for the orders with those of the main Italian sixteenth-century architectural theorists, and he provides a design for a French order. In the third essay he compares his designs for the orders with those of his contemporary Sebastien Le Clerc. The final part of the book gives opinions on changes that the situation or height of buildings can cause to parts of the orders. This is followed by a table of the relation of modules of proportions for different stories of a building to the principal module. The volume concludes with engravings of interiors with wall paneling designed in the rococo manner, and designs for wrought iron grilles and the construction of panels; these are probably included to give the *Traité* some practical applicability.

## BRISEUX [CHARLES ETIENNE BRISEUX] 1660–1754

*Traité / Complet / D'Architecture, / Divisé Par Leçons, / D'Après Les Cinq Ordres, / Tirées Des Meilleurs Architectes, / Avec Cent Trent-huit Planches En Taille-Douce, / Contenant les plus beaux Monumens de l'Europe; Par Briseux, / Auteur de l'Art de bâtir les Maisons de Campagne. / Tome Premier [–Tome Second]*

Paris, Ferdinand Bastien, An V (1797)  
1985.61.434–435

Large quarto, two volumes: 357 x 265  
(14 x 10½)

EDITION This is, in fact, the second edition of Briseux's *Traité du Beau Essentiel*

(cat. 42, 1985.61.433), first published 1752, identical in collation, contents, and illustrations to the copy described above, except that new printed title pages have been substituted in both volumes for original title plates

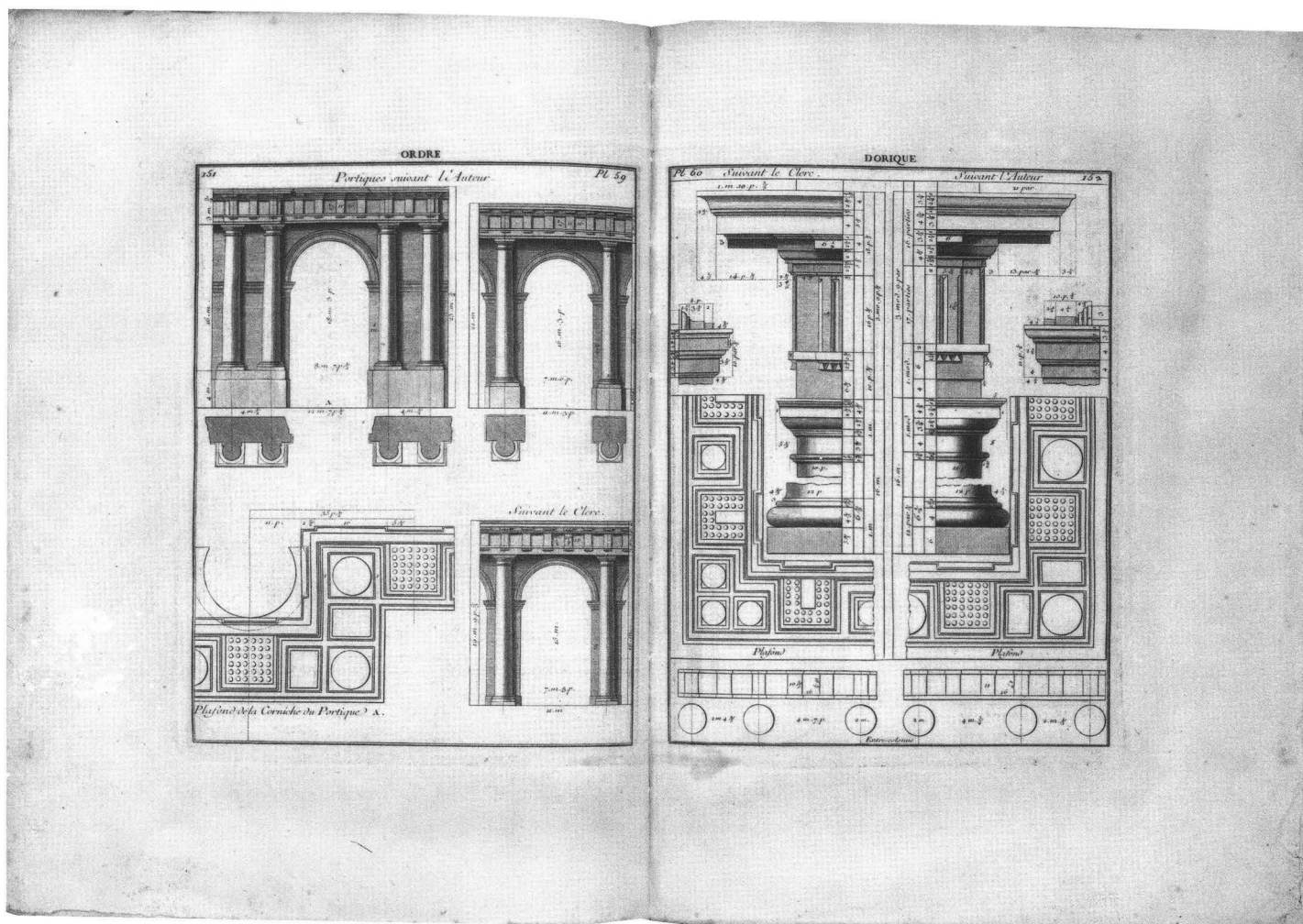
BINDING Late 19th-century quarter-calf with marbled boards; an uncut copy

REFERENCES This edition neither in Fowler nor in Berlin Cat. (see Brunet 1: 1261, who, in terms of the printed title page, refers to this edition as simply a variant of the first edition)

A reprint of cat. 42, 1985.61.433.

43.

BRISEUX. *Traité complet d'architecture* . . .  
Measurements and comparisons of the  
Doric order. Engraving. 1985.61.434–435



## JEHAN BULLANT [JEAN BULLANT] 1515–1578

*Reigle / Generale / d'Architecture / des cinq manieres de colonnes, à sçavoir, / Tuscanne, Dorique, Ionique, Corinthe, / & Cōposite: & enrichi de plusieurs / autres, à l'exemple de l'antique: veu, / recorrigé & augmenté par l'au- / cteur de cinq autres ordres de / colonnes suivant les rei- / gles & doctrine de / Vitruue*

Paris, Hierosme de Marnef and Guillaume Cauellat, 1568

1985.61.436

Folio: 406 x 265 (16 x 10½)

EDITION Second edition (first 1564)

COLLATION A–F<sup>4</sup>, G<sup>6</sup>; 30 leaves

CONTENTS (Leaves unnumbered throughout); leaf [i] recto, title page (verso blank); leaf [ii] recto, dedication to François de Montmorency; leaf [iii] verso, preface; leaf [iiii] recto, note to reader and privilege; leaf [iii] verso – [27] recto, text, including woodcut illustrations; leaf

[27] verso, a quatrain and sonnet, addressed to French architects

ILLUSTRATIONS De Marnef's woodcut pelican device on title page; woodcut illustrations, principally diagrams and elevations of columns, in the text, 18 approximately full-page; 2 woodcut headpieces with the de Marnef arms; verses on final leaf within woodcut border of measuring instruments

BINDING 19th-century (?) binding in 18th-century style, mottled calf, gilt borders, gilt spine, red speckled edges

PROVENANCE Very early provenance inscription (?), bottom right of title page; early ms ownership inscription on title page of Libreria de S. Caetano, Madrid, canceled; bookplate of Charles Frederic Mewes, with his stamp on title page

REFERENCES Berlin Cat. 2363; not in Fowler; Mortimer, *French*, 121 (1564 edition)

**J**EAN BULLANT, BORN IN AMIENS, LIVED IN ECOUEN AND MAY HAVE traveled to Rome in the early 1540s. After Philibert de L'Orme's death in 1570, he became architect to Catherine de' Medici. Although he was overshadowed by such personalities as de L'Orme and Jacques Androuet du Cerceau, he occupies a special place in sixteenth-century French architecture as the most academic and the closest to antique prototypes of any of his major French contemporaries. Bullant dedicated his book to his patron, François de Montmorency, owner of the chateau at Ecoen.

The *Reigle*, according to its author, was based on Jean Martin's translations of Vitruvius and Alberti, and on Daniele Barbaro's commentary on Vitruvius. The contents also reflect material from Serlio's books on architecture as well as Bullant's measurements of Roman antiquities. Bullant wished to present geometry as a rational means by which to construct the orders. This, he noted, made possible the emulation of antiquity in modern times. The book was written for both artisans and "grands seigneurs" as well as for readers and students of architecture. The presentation of the five orders is published according to the rule and doctrine of Vitruvius and to profit all workers needing compass and square in their trades. Bullant recommended his book as a clarification of Vitruvius' theory and later interpretations of it, for practitioners.

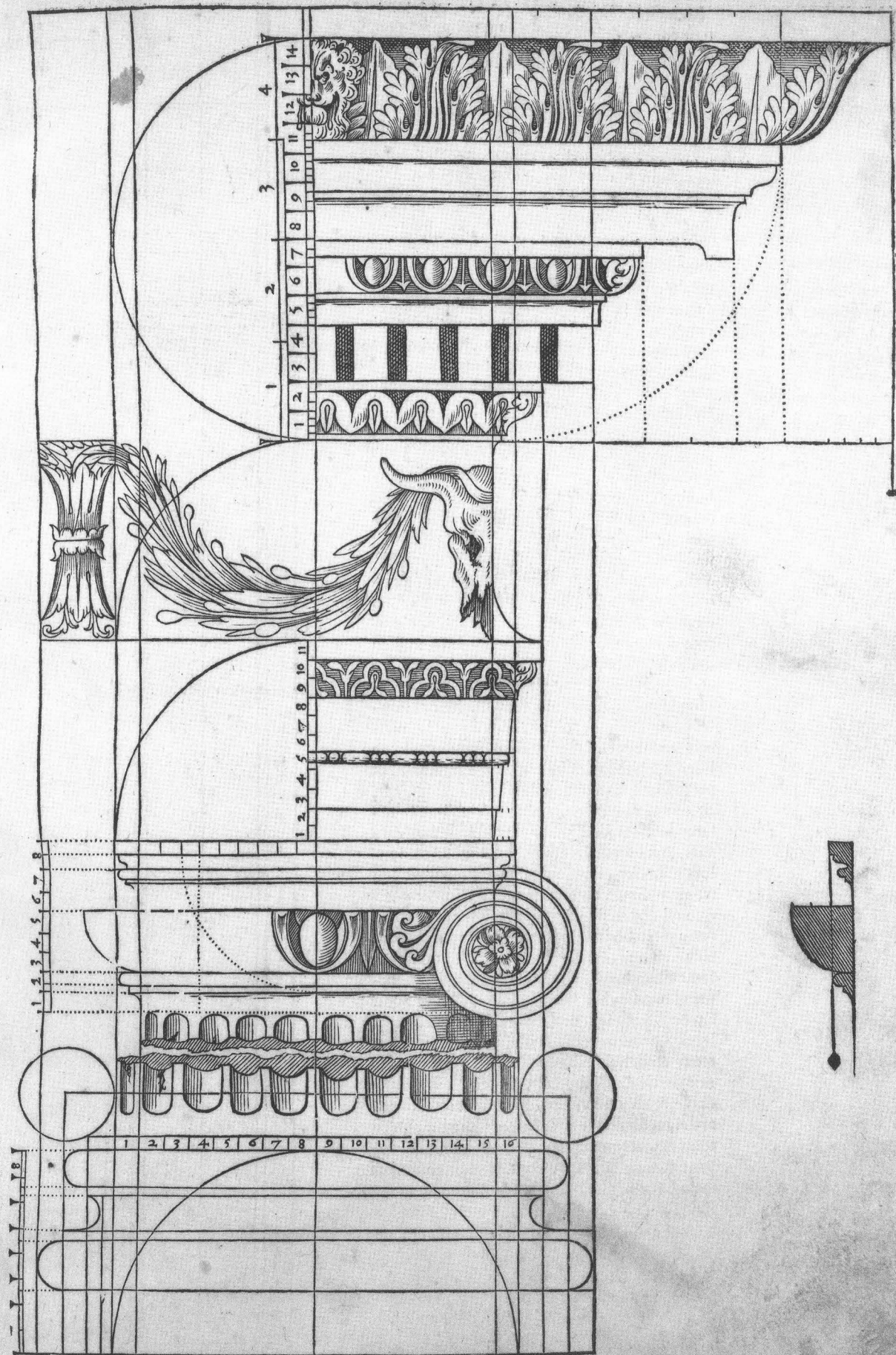
Bullant's book, written just prior to the publication in 1570 of Vignola's *Cinque ordini* (see the catalogue of Millard Italian architectural books 1983.49.119), addresses similar contemporary problems: a systematization of the orders, a concern that the system be of use to workmen, and a reliance on geometry and the module to achieve this. (Vignola will offer solutions to the problems raised by the *Reigle*.) In addition, Bullant is concerned with a logical, coherent representation of a tangible three-dimensional body on a two-dimensional page surface, something that Palladio and especially Vignola will finally achieve. Following earlier publications of this type, Bullant provides a continuous text interspersed with illustrations (unsigned) which are not always related to it; they are close in style to Jean Goujon's designs for Jean Martin's *Vitruvius* (see cat. 163, 1985.61.2741 and cat. 165, 1983.49.135).

The 1568 edition is the second, augmented from a first edition in 1564.

44.

BULLANT. *Reigle generale d'architecture* . . . Measurements and components of the Doric [Ionic] order. Woodcut. 1985.61.436

CEST ORDRE DORIQUE EST AV TEMPLE DE FORTVNE VIRILE.



D iii



*Architecture / Pratique, / Qui Comprend  
La Construction / générale & parti-  
culière des Bâtimens; le Détail, les /  
Toisé & Devis de chaque partie; savoir,  
Maçonnerie, / Charpenterie, Couver-  
ture, Menuiserie, Serrurerie, / Vitrierie,  
Plomberie, Peinture d'Impression,  
Dorure, / Sculpture, Marbrerie, Miroi-  
terie, Poëlerie, &c. &c. . . .* [17 lines]  
*Nouvelle Édition revue & augmentée*

Paris, Delalain, 1774

NGA Lib. Rare Book: N44.B9365.A26.1774

Octavo: 196 x 119 (7<sup>11</sup>/<sub>16</sub> x 4<sup>11</sup>/<sub>16</sub>)

EDITION Later [6th?] edition (first 1691;  
further editions in 1722, 1755, 1762, and  
1768. In the *avertissement* on Millard edi-  
tion, mention is made of "Les éditions  
sans nombre qui ont été faites de l'Archi-  
tecture Pratique de M. Bullett")

COLLATION 320 leaves. a–b<sup>8</sup>, A–Z<sup>8</sup>, Aa–  
Ll<sup>8</sup>, Mm–Oo<sup>4</sup>, Pp–Qq<sup>8</sup>, Rr<sup>4</sup>. [i–iv], v–  
xxxii, [1]–608 pp. Engraved frontispiece,  
[13] full-page engraved plates and 1 fold-  
ing printed table bound in, versos blank

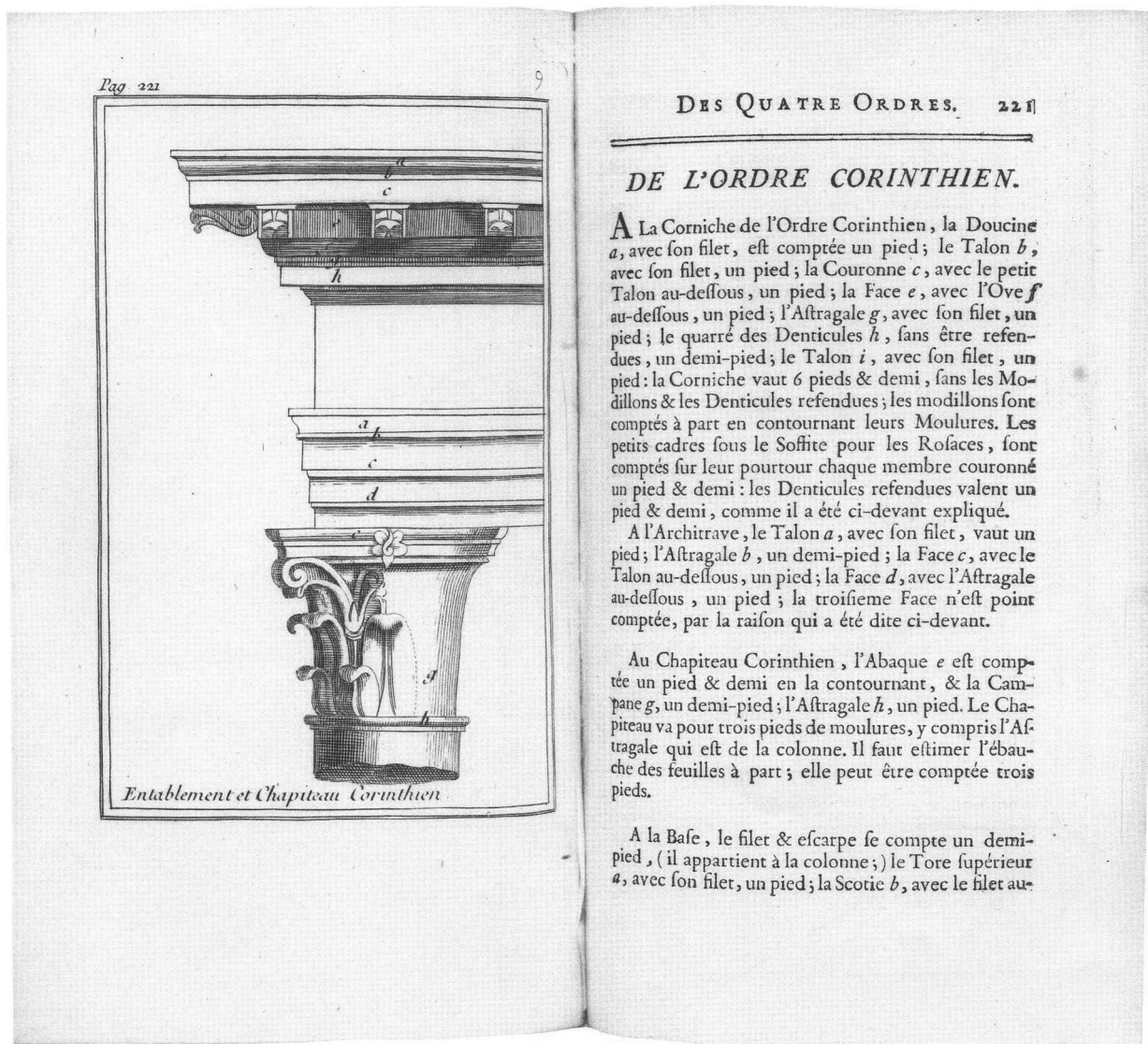
CONTENTS [i] half title (verso blank); en-  
graved frontispiece (facing inwards, ver-  
so blank); [iii] title page (verso blank); v–  
vi note on present edition; [vii]–xiv Bul-  
lett's foreword; xv–xxx table of contents;  
xxxi–xxxii explanation of geometrical  
terms; [1]–544 text, including woodcut  
diagrams and tables, [13] engraved plates  
and 1 folding printed table (versos blank)  
bound in where appropriate; [545] title  
page for final section, "Tarif et Comptes  
faits . . ." (verso blank); 547–574 section  
of printed tables; pp. 575–608 index end-  
ing with privilege

ILLUSTRATIONS Engraved frontispiece; nu-  
merous woodcut diagrams, mainly geo-  
metrical figures, but including 1 full-page  
woodcut plan in text; [13] full-page en-  
graved plates (diagrams and architectural  
elements) *hors texte*, each with page num-  
ber corresponding to page opposite  
which the plate is bound. Three plates  
fold out; one folding printed table *hors  
texte*. Woodcut head- and tailpieces

BINDING Contemporary mottled calf, gilt  
spine, red morocco label, red edges

45.

BULLETT. *Architecture pratique* . . . Parts of  
the Corinthian order. Engraving. NGA  
Lib. Rare Book: N44B9365A26.1774





**P**IERRE BULLET, ARCHITECT AND ENGINEER, WAS THE SON OF A MASTER mason, father of the architect Bullet de Chamblain, and favored student and associate of François Blondel. His most important work was in the field of domestic architecture. In 1685 he became a member of the Académie Royale d'Architecture and was appointed royal architect. Bullet was the author of several books on practical aspects of architecture. The *Architecture pratique*, first printed in 1691, was the most influential.

As Bullet noted in his *avant-propos*, the *Architecture pratique* is a work not only useful to those who wish to build, but to contractors who need to know precisely how to estimate costs. He suggests that he is following and improving a tradition initiated by Jacques Androuet du Cerceau in his *Premier livre d'architecture*, which contained plans, elevations, descriptions of use, and estimates on the extent and cost of work for fifty different houses. The publication of Bullet's book indicates the interest that architects of the Academy placed on the systematization of contemporary building practice, and particularly of domestic architecture. The book may have been conceived in response to François Blondel's 1673 reissue, with corrections and additions, of Louis Savot's 1624 practical building treatise. Bullet criticized Savot's chapter on estimates for confusion of presentation.

The *Architecture pratique* contains exhaustive information on: exercises in practical geometry; methods for measuring solid bodies; sections on vaulting and stonecutting; the orders; the construction of walls, foundations, and fortifications; the trades of carpentry, ironwork, glazing, roofing, paving; and sections from the Paris building code as well as methods for estimating the costs of materials and labor.

The *Architecture pratique* is comprehensive and encyclopedic. It draws on earlier material—some of the diagrams on geometry originate in Serlio's Book 1, and one of the sections of a foundation is taken from the Cosimo Bartoli edition of Alberti's treatise on architecture (1565; see the catalogue of Millard Italian architectural books 1983.49.3). But the material is adapted to contemporary practice, and the result is a thoroughly modern reference book, of much use in the constructing of domestic architecture even into the nineteenth century. The first edition was reprinted in 1722, and new, enlarged, modernized editions appeared in 1755, 1762, 1774, 1788 (when Séguin took over the editing and added enough material to triple the size of the original work), 1812, 1825, and 1826. Because of additions and corrections made to insure the usefulness and contemporaneity of the material, the later editions increasingly lost fidelity to the original text.

## [CABINET DU ROI]

*Catalogue / Des Volumes / D'Estampes, / Dont Les Planches / sont a la Bibliotheque du Roy. [Index]*

Paris, "De L'Imprimerie Royale," 1743  
1985.61.438

Quarto: 312 x 200 (12¼ x 7⅞)

EDITION First edition

COLLATION 1 leaf without signature mark, A–H, I. 18 leaves. [i–ii], 1–34 pp.

CONTENTS p. [i] title page (verso blank); pp. 1–34 text

ILLUSTRATIONS Woodcut royal coat of arms on title page, signed "Nioul f."; typographic ornament headpiece

BINDING Contemporary French red morocco paneled in gilt, gilt center medallion with royal coat of arms

PROVENANCE Bookplate of Baron Stroganoff; inscription in Russian on title page (note of purchase by Stroganoff, with date)

COLBERT, UNDERSTANDING THAT ENGRAVING WAS THE BEST MEANS to disseminate and preserve knowledge of the undertakings of Louis XIV, began to assemble a group of outstanding engravers. By 1660 they had achieved the stature of independent artists and by 1670 had become a special group under the protection of the king, joined together at the Gobelins around Charles Le Brun and Sebastien Le Clerc. From 1665 André Félibien was charged with providing descriptions of *maisons royales* and Adam Van der Meulen and Israel Silvestre were sent to the newly conquered territories to make views of the principal chateaus and fortresses. Other commissions for the Cabinet du Roi included engravings by Chauveau of the king's paintings at the Tuileries; copies of paintings and sculpture by Claude Mellan, Rousselet, and Audran in the galleries of the king; copies by Ronelet of the king's collection of medals; and other works of art and architecture by Rousselet, Silvestre, Chauveau, and Le Clerc. At the same time the Académie des Sciences began scholarly works commissioned by Colbert, including Perrault's translation of Vitruvius and the *Histoire des plantes*. Illustrators for these works were Abraham Bosse, Sebastien Le Clerc (who often made engravings for Claude Perrault), Nicolas Bailly, and L. de Châtillon.

From 1670 Colbert determined to join these engravings in a collection. He proposed that at the end of each year a temporary volume would be composed of all types of works, with the text printed in French and Latin. At the end of ten or twelve years the collection would be subdivided by topics, so that the king would have volumes separated into all the sciences and achievements of his reign. By 1679 the cost of production of the *Cabinet* had become so high that Colbert decided to sell prints from it to the public. The catalogue of prints was published in the *Mercure* for that year.

A complete record of the king's possessions was never achieved, but the plan was continued by his successors. The engravings from the Cabinet du Roi were first published in a variety of sizes, and separately. They were then collected into volumes, according to Colbert's plan, but sporadically. In 1727 a new edition was published with additional plates and a catalogue. A third edition of twenty-three volumes with further additions and an index was issued in 1743. Later sets were formed with plates from various editions. The plates survive to the present day at the Chalcographie du Louvre, where impressions can still be taken.

The index from this Millard catalogue was published with the third edition; it includes a record of Louis' paintings, architecture, sculpture, and gardens, as well as engravings of his cities, and of the famous battles fought by the French. The Millard Collection also includes two volumes of material formed from Volumes 4, 13, and 14 (see cat. 47, 1985.61.439 and cat. 69, 1985.61.557) of the 1743 collection, as well as sets of prints and engravings of individual monuments commissioned by the king for his cabinet.

46.

[CABINET DU ROI]. *Catalogue des volumes d'estampes* . . . Title page with woodcut of royal coat of arms. "Nioul f." 1985.61.438

# CATALOGUE

DES VOLUMES

D'ESTAMPES,

*DONT LES PLANCHES*

*sont à la Bibliothèque du Roy.*



Камарскій Кунда нѣ  
Пожато дѣлаѣ о Корона орачѣ,  
снато Мвоах на XV. и проеяѣ  
Монъ Грѣзѣ орачѣ н 1746. Логъ и Мане нѣ. Т. М. Лопсѣовѣ

A PARIS,  
DE L'IMPRIMERIE ROYALE.

M. DCCXLIII.

## [CABINET DU ROI]

[*Les vues des Maisons Royales et des villes conquises per Louis XIV*]

Paris, n.d.

1985.61.439

Folio: 505 x 351 (19<sup>3</sup>/<sub>16</sub> x 13<sup>7</sup>/<sub>8</sub>)

EDITION First edition

COLLATION, CONTENTS, AND ILLUSTRATIONS [47] etched and engraved plates: 3 full-page, 26 double-page, 18 folding (of which 12 are actually 2 plates each and 1 is actually 3 plates, printed on separate pieces of paper, pasted together and bound folding), versos blank. The plates signed by the following artists: Israel Silvestre (mostly as draftsman and etcher, a few as etcher only): "Israel Silvestre delin. et Sculp.," with variants (29 plates); Jean Marot, "J. Marotte Sculp." or "Jean Marot Sculpsit" (6); Dorbay, "Dorbay delineavit sculpsit," with variants (3); Sebastien le Clerc, "S. le Clerc Sculp." (2); La Boissiere, "Dessigné et gravé par la Boissiere . . .," "Gravé par La Boissiere . . ." (2); P. Brissart, as draftsman and etcher (1); Berain, as etcher (1)

The plates include the following subjects:

*Louvre*, 3 plates (all folding), J. Marot, dated 1676, 1678, 1678

*Representation des Machines*, 1 plate (double-page), S. le Clerc

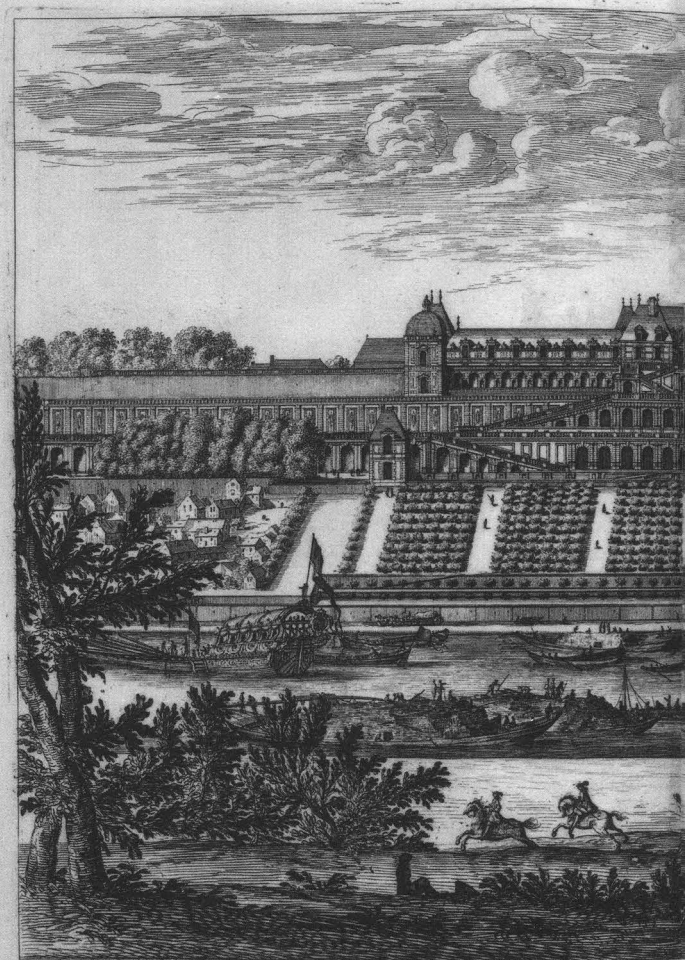
*Louvre*, 1 plate (folding: actually 2 plates pasted together), Berain

*Tuileries*, 6 plates (3 double-page, 3 folding: each of 3 folding plates consists of two plates pasted together), Israel Silvestre dated 1669, 1669, 1668, 1671, 1670, 1673. (Note: This same series of *Tuileries* plates also appears in the Millard copy of *Ornemens de peinture et de sculpture . . . au Chateau de Louvre . . .* by Berain, Chauveau, and Le Moine)

*Palais Royal*, 2 plates (both double-page), La Boissiere, both dated 1679

*College des Quatre Nations*, 1 plate (double-page), Israel Silvestre, 1670

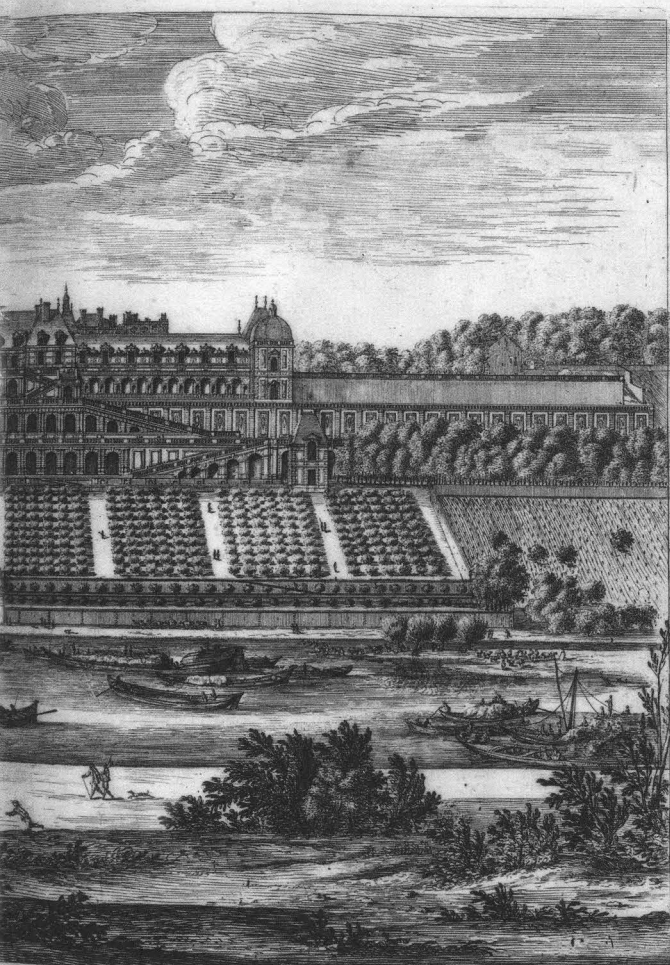
*Arc de Triomphe de Louis XIV*, 1 plate (double-page), S. le Clerc, 1679



*Berain, Silvestre delineavit et sculpsit 1666*

*Vüe du Chateau neuf de S<sup>t</sup>. Germain en Laye,  
du costé de la Riviere.*





*Prospectus Regiæ novæ S<sup>ni</sup> Germani,  
quâ Sequanam spectat*

*Vincennes*, 3 plates, as follows: *Plan general* (double-page), Israel Silvestre, 1668; *Veue et Perspective* (double-page), P. Brissart; *Dessein du Portail* (full-page), Jean Marot  
*Madrid*, 2 plates (both folding), Jean Marot, 1676, 1677  
*St. Germain en Laye*, 3 plates (all double-page), 2 signed by Israel Silvestre, 1667, 1666  
*Fontainebleau*, 8 plates: 2 by Dorbay (both double-page); 6 by Israel Silvestre (5 double-page, 1 folding—in fact 2 plates pasted together), 1 dated 1667, 1 dated 1666, 1 dated 1679, 1 dated 1678  
*Monceaux*, 3 plates (all double-page), Israel Silvestre, 1673, 1679, 1680  
*Chambord*, 2 plates (1 double-page, 1 folding—actually 2 plates pasted together), Israel Silvestre, 1678, 1676  
*Blois*, 2 plates (1 full-page, 1 folding—actually 2 plates pasted together), 1 by Dorbay, 1677, 1 by Israel Silvestre, 1672  
*Compiègne*, 1 plate (full-page), Dorbay, 1677

The remaining subjects have 1 plate each, all by Israel Silvestre, as follows:

*Marimont* (double-page), 1673  
*Stenay* (folding—in fact, 2 plates pasted together), 1670  
*Sedan* (folding—3 plates pasted together)  
*Mommedy* (folding—2 plates pasted together), 1669  
*Jametz* (double-page)  
*Verdun* (folding—2 plates pasted together), 1669  
*Metz* (folding—2 plates pasted together), 1667  
*Marsal* (folding—2 plates pasted together), 1670

**BINDING** Contemporary mottled calf, gilt borders, royal coat of arms stamped in gilt on both covers, spine gilt in 7 compartments, one with title, others with gilt coronets and fleurs-de-lis

**PROVENANCE** Engraved bookplate of John Jay Ide; release stamp of Avery Library

**REFERENCES** Berlin Cat. 2474 (with 46 plates); Brunet 1: 1443 (calling for 46 plates)

**T**HIS ALBUM IS COMPOSED OF SHEETS FROM VOLUMES 4 AND 14 OF the Cabinet du Roi as they are described in the 1743 index (cat. 46, 1985.61.438). The illustrations and engravings are of the finest design and execution. All are of royal chateaus, important civic structures, or huge bird's-eye views of towns conquered by France. These last are engraved by Israel Silvestre from his travels with Adam Van der Meulen in the service of the king. The eight very large foldout engravings by Jean Marot of the Louvre and the Tuileries also appear in the *Grand Marot* (cat. 117, 1985.61.2539).



## MARIN CARBURI DE CEFFALONIE d. 1782

*Monument / élevé a la Gloire / de Pierre-  
le-Grand, / ou / Relation des Travaux / et  
des Moyens mechaniques / Qui ont été  
employés pour transporter à Péters-  
bourg / un Rocher de trois millions  
pesant, destiné à / servir de base à la  
Statue équestre de cet Empereur; / avec /  
Un Examen Physique Et Chymique / Du  
même Rocher*

Paris, Nyon aîné and Stoupe, 1777

1985.61.463

Folio: 430 x 279 (17 x 10<sup>7</sup>/<sub>8</sub>)

EDITION First Edition

COLLATION 24 leaves. [i-iv], [i]-47 [48] pp.  
(i.e., 44; 4 numbers skipped in pagina-  
tion, which runs: [i]-4, 9-[48]. There is  
no comparable loss in the signatures,  
which are lettered in correct sequence  
A-M<sup>2</sup>). Text followed by pls. 1-xii, all  
double-page or folding, versos blank

CONTENTS [i] title page (verso blank); [iii-  
iv, marked "4"] preface; [i]-46 text; 47  
table of contents; [48] approbation and  
privilege, followed by pls. 1-xii, as de-  
scribed above

ILLUSTRATIONS 12 engraved plates, num-  
bered 1-xii: pls. iii, v, vi, ix, and x fold-  
ing, the remaining plates double-page.  
Plates signed as follows: pl. i, "Dessine  
par V. Blarenbergh. Gravé par R.  
D'Elvaux"; pl. ii, "R. D'Elvaux sculp.";  
pl. iii, "V. Blarenbergh del. R. D'Elvaux  
sc."; pls. vii, viii, x, and xi, "Sellier  
Sculp."; pl. xii, "Fossier del. Sellier  
Sculp."; the remaining plates unsigned.  
Woodcut vignette on title page; 2 typo-  
graphic ornament headpieces; woodcut  
headpiece to text signed "Papillon inv.  
anno 1751. Sculp. et donavit in 1765."  
Woodcut initial signed "Papillon"; 5  
woodcut tailpieces, the third duplicating  
title page vignette, the fifth signed  
"Papillon"

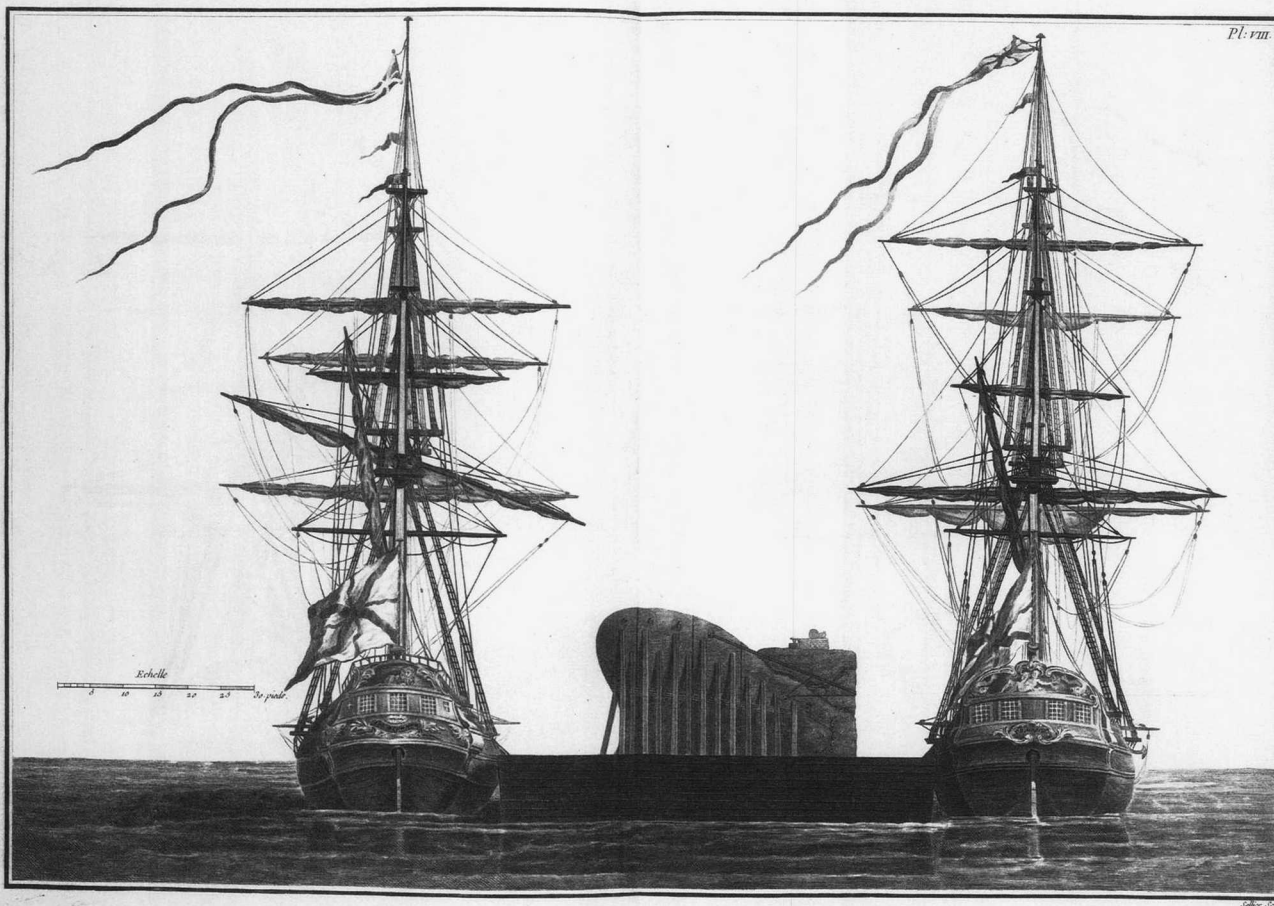
BINDING Contemporary sprinkled half-  
calf, gilt, with small gilt neoclassical-style  
lozenge ornaments on spine, black mo-  
rocco label, marbled boards, edges mar-  
bled in blue-green, pink, and yellow

PROVENANCE Binder's stamp, "Bound by  
A. Milne Forres," in upper L corner of  
front pastedown

REFERENCES Berlin Cat. 1794

48.

CARBURI. *Monument . . .* Transporting  
the stone base for equestrian statue of  
Peter the Great. Engraving. "Sellier  
Sculp." 1985.61.463



THE COUNT MARIN CARBURI, HAVING BEEN INVOLVED IN A CRIMINAL lawsuit, was forced to flee his native Greece for Russia, where he took the name Lascary. There he assumed direction of the aristocratic *corps de cadets* of Saint Petersburg. His fame rests on his successful undertaking of one of the great mechanical feats of history, the removal and transportation, over land and water, of the huge stone which serves as the base to Etienne-Maurice Falconet's equestrian statue of Peter the Great. That deed is recorded in this book. Twelve "articles" contain a spirited account of the actual removal of the stone. A series of beautiful plates (despite the relatively unknown status of the engravers) record each stage of its transport.

The book was probably commissioned by the publisher both as a celebration of the advancement of technology, similar to the publication of Germain Boffrand's description in 1743 of the casting of the equestrian statue of Louis XV (cat. 30, 1985.61.416–417), and of the cultural and political ties between France and Russia. A major French sculptor designed the monument. The work was intended to demonstrate the policy of a benevolent enlightened ruler (Peter the Great is represented as crushing evil—personified by a snake—and assuring the city of St. Petersburg of his protection), similar to the published demonstrations of public benevolence by, for example, Stanislaw or Louis XV.

As a financial investment, the book appears to have been produced with as much economy as would still be consistent with a quality production. The format is not a folio, and the designs for the plates and their engravings are by men who were not considered first rank in their professions, although they were experienced, and at least several (van Blarenbergh, Sellier, and Papillon) were members of families who specialized in this work. They have provided interesting and inventive documentation of a remarkable feat.

The book also contains a purely scientific study of the geological character of the rock by the count's brother, J. B. Carburi, physician at the Royal Hospital in Turin, a study which demonstrates a growing interest in the natural sciences, especially of rocks and crystals.

Marin Carburi had obtained permission from the Republic of Venice to return to his own country prior to the publication of this book. There he began to introduce the culture of sugar cane and indigo. But in a final act, characteristic of a bold and surely headstrong nature, he quarreled with his workmen and was assassinated along with his wife.

## G. P. CAUVET [GILLES PAUL CAUVET] 1731–1788

*Recueil / d'Ornemens / A L'Usage / Des  
Jeunes Artistes / Qui Se destinent À La  
Décoration Des Bâtimens*

Paris, the author, 1777

1985.61.467

Large folio: 541 x 396 (21¼ x 15⅝)

EDITION First edition

COLLATION AND CONTENTS 65 leaves: engraved title page, etched and engraved title plate, engraved dedication, 93 engraved plates on 61 leaves (1 folding), final leaf with printed privilege

ILLUSTRATIONS Etched armorial vignette on title page; allegorical title plate incorporating portrait of Louis Stanislas Xavier de Bourbon, Monsieur Frère du Roi (the dedicatee), signed "Taraval inv." and "J<sup>a</sup> Le Roy Sculp."; engraved dedication within ornamental frame, including etched and engraved headpiece signed "Sim. Julien Tol. inv." and "P. Martini Sculp." 93 etched and engraved plates: 33 full-page (including 1 folding); 52 plates printed 2 to a page; 3 plates on one page; 5 plates on one page. The plates, in a wide range of sizes and formats, include

52 etched and engraved plates: 4 printed in umber, rest printed in black, and 41 plates etched in the crayon manner: 26 printed in sanguine, 8 in sepia, 7 in black. All but a few plates signed by Cauvet as draftsman or draftsman/designer: "G. P. Cauvet inv. et del.," with variants. Etchers/engravers of plates include Le Roy (16); Hemery (12); Viel (9); Martini (7); Mlle. Liottier, Mlle. Liothier *l'Ainée*, S. C. Miger (1 plate each); a few unsigned. The crayon-manner plates signed by: "M<sup>lle</sup> Liottier" (12); M<sup>lle</sup> Liottier (or Liothier) *la Jeune* (6, 1 dated 1774); M<sup>lle</sup> Liottier *l'Ainée* (6); C<sup>te</sup> Liottier (7); Petit (1); 1 plate signed "Cauvet Del. et Sculp."; a few unsigned

BINDING Late 19th-century crushed red morocco paneled in gilt, gilt edges

PROVENANCE Bookplate of Ch. Foulard, Libraire

REFERENCES Berlin Cat. 483 (a copy with 106 plates on 74 leaves); Guilmar, p. 226, no. 28 (a copy with 59 leaves, number of plates not given; Guilmar mentions two other copies in Paris collections, one with 77 leaves and 106 plates, another with 73 leaves and 103 plates)

GILLES PAUL CAUVET BELONGS TO THE SCHOOL OF ORNAMENTAL sculptors that flourished in France up to the Revolution and then disappeared. Although it was originally intended that he enter the legal profession, he was attracted to the ornamental arts, especially to those connected with architecture. He was recognized as a gifted artist early in his career, when he was appointed sculptor to Monsieur, brother of the king. Cauvet's work is wholly representative of the *style Louis XV*. He is considered to be among those artists who banished *rocaille* from the decorative arts and substituted ornamentation in an imitation of the antique, especially drawing on motifs from the newly discovered sites of Herculaneum and Pompeii.

The *Recueil* is dedicated to Cauvet's patron, Monsieur, and the illustrations, designed by Cauvet, are produced by some of the leading engravers of the period. Cauvet began work on the illustrations in 1771: by 1774 prints were made after his designs. He published the work himself, and no two copies of it seem to be alike. The book is intended as a model and reference work for architectural ornamentalists, and it should be viewed with this in mind. The precision of the drawing and the inclusion of large-scale details make the work particularly helpful to these artisans. Henri Destailleur noted in 1863 that Cauvet was one of the last of the pre-Revolutionary artists to transmit the craft tradition to fellow artisans.

The *Recueil* contains the most up-to-date information: some of the designs include the type of ornament used contemporaneously by Charles Louis Clérisseau in the salon of the Hôtel Grimod de la Reynière. Cauvet also used the type of symbolism developed by Jean Charles Delafosse in his recently published *Iconologie* (cat. 58, 1985.61.522–524), although Cauvet's emphasis is on the sculptural ornament and its reference to nature, rather than on extreme and heavy geometric shapes and antique architectural references.

49.

CAUVET. *Recueil d'ornemens* . . .

Decorative panel with ornamentation from the antique. Etching in crayon manner. "G. L. Cauvet Del." "Mlle. Liottier Sculp." 1985.61.467



## CHAMBERS [SIR WILLIAM CHAMBERS] 1726–1796

*Traité / Des Édifices, / Meubles, Habits, / Machines Et Ustensiles / Des Chinois, / Gravés Sur Les Originaux / Dessinés A La Chine, / . . . Compris une Description de leurs Temples, / Maisons, Jardins, &c.*

Paris, Le Rouge, 1776

1985.61.470

Quarto: 274 x 230 (10<sup>3</sup>/<sub>16</sub> x 9<sup>1</sup>/<sub>16</sub>)

EDITION French adaptation of Chambers' *Design of Chinese Buildings* . . . , 1757

COLLATION 15 leaves. A–G<sup>2</sup>, H<sup>1</sup>. [1–2], 3–30 pp. Engraved pls. 1–xx, all double-page, versos blank

CONTENTS [1] title page; [2] list of plates; 3–6 preface; [7]–30 text, ending with approbation and privilege; engraved pls. 1–xx

ILLUSTRATIONS 20 engraved plates numbered 1–xx, all double-page, versos blank, unsigned except for pl. xiii which is signed “C. J. Chaumier Sculp.”

BINDING Early 19th-century blue paste-paper covered boards, new calf back

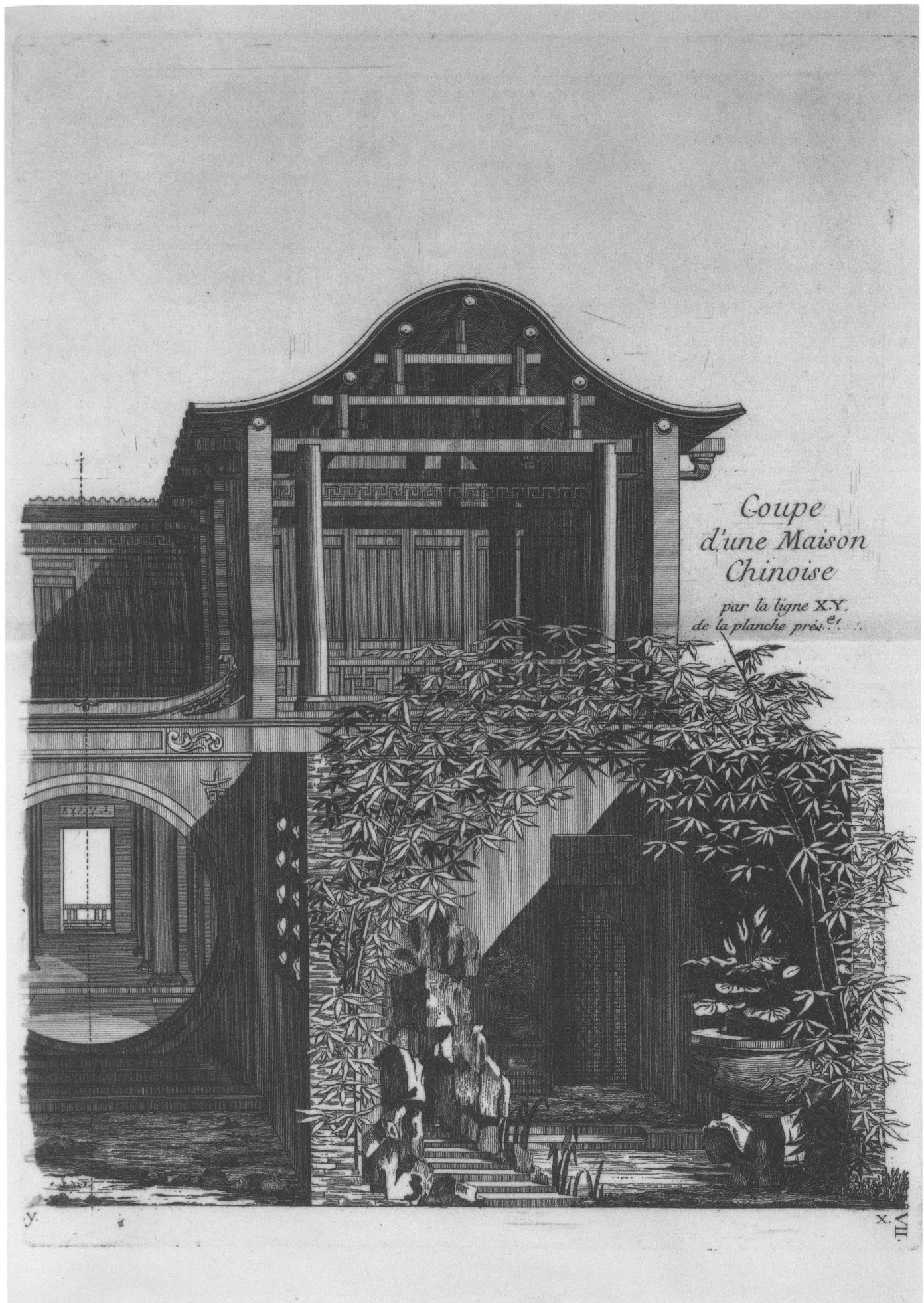
REFERENCES This edition neither in Fowler nor Berlin Cat.

THIS TRANSLATION OF THE TEXT OF CHAMBERS' *DESIGNS OF CHINESE Buildings*, with adaptations and reengravings of the plates from the English edition, was published by Georges Louis Le Rouge. It is probably an earlier version of Cahier v of Le Rouge's *Jardins Anglo-Chinois*, also published in 1776. The reduced format of the French version, in contrast to the original folio size of the English edition, necessitated breaking up some of the plates into two sections and crowding together material from several of the original illustrations. There is also a slightly different organization and plate pagination from that of Cahier v as it is bound with the set of the *Jardins Anglo-Chinois*. The result of these adaptations is a loss of some of the illustrative integrity of the work. But the *Traité* surely served its purpose; it capitalized on the extensive growth of French interest in the picturesque garden with material from Chambers' publication, which was sympathetic to the French interpretation of picturesque garden design. *Designs* had been produced during a period of focus on architectural garden ornament, and it was Chambers' intention to correct excesses in the application of this ornament by relating it to the classical tradition.

50.

CHAMBERS. *Traité des édifices* . . .  
Perspective view and section of a  
Chinese house. Engraving. 1985.61.470





*Coupe  
d'une Maison  
Chinoise*

*par la ligne X.Y.  
de la planche près. et.*

[MARIE-GABRIEL-AUGUSTE-FLORENT, COMTE DE CHOISEUL-GOUFFIER] 1752–1817

*Voyage Pittoresque / De La / Grece*

Paris, J. J. Blaise [final volume] 1782–1822  
1985.61.472–474

Large folio, two volumes in three: 519 x 348 (20<sup>7</sup>/<sub>16</sub> x 13<sup>1</sup>/<sub>16</sub>)

EDITION First edition, first issue, according to Brunet

[Vol. 1]: *Tome Premier*

COLLATION 113 leaves. [i–vi], [1]–xvi, [1]–204 pp. Engraved title page with vignette (“frontispiece”), 2 folding engraved maps, 126 engraved plates bound in, numbered 1–126, on 100 leaves: 52 half-page plates printed 2 to a page, 2 folding, remaining 72 plates full-page, versos blank

CONTENTS [i] half title; [ii] blank; engraved title page (verso blank); [iii] explanation of title vignette (“frontispiece”); [iv–vi] table of contents; [1]–xvi “Discours preliminaire”; 2 folding engraved maps: “Carte de la Grece ancienne,” “Carte de la Grece moderne” (versos blank); 1–204 text, 126 engraved plates bound in as described above

ILLUSTRATIONS Engraved vignette on title page: allegorical figure of Greece in chains, surrounded by monuments of her great men, signed “J. M. Moreau junior Inv. delin.” and “C.N. Varin Sculp. 1782”; and by calligrapher, “Beaublé Scribesit.” Two large folding maps as described above, titles in etched emblematic cartouches: author’s route marked in

red on map of modern Greece. 126 etched and engraved plates: 52 half-page, 2 folding, rest full-page. These include 20 maps and plans and 26 plates of architectural details. 53 pictorial plates are signed by J. B. Hilair as draftsman, “Dessiné par J. B. Hilair,” and 14 plates are signed by Choiseul-Gouffier as draftsman, “Dessiné par le Comte De Choiseul-Gouffier.” These plates engraved by J. B. Tilliard (12 plates); Liénard (7); J. Mathieu (7); C. N. Varin (7); Dambrun (7); J. L. Delignon (7); J. Aliamet (2); H. Guttenberg (2); Daniel Moseder (2); other engravers include P. P. Choffard, A. J. Duclos, C. F. Letellier, P. Martini, N. le Mire, and Salliet (1 plate each); 8 of these plates have extensive preliminary etching by C. Weisbrod (3 plates); Berthault (2); Aveverdo (1); Choffard (1); and Marillier (1). Apart from plates by Hilair and Choiseul-Gouffier, 1 plate is signed “Dessiné d’après Nature par M. le Baron de Tott” (engraved by J. Mathieu); 1 signed “Dessiné par J. M. Moreau le Jeune d’après les croquis de l’Auteur” (engraved by J. Duclos); and 1 plate, unsigned by draftsman, engraved by J. Varin

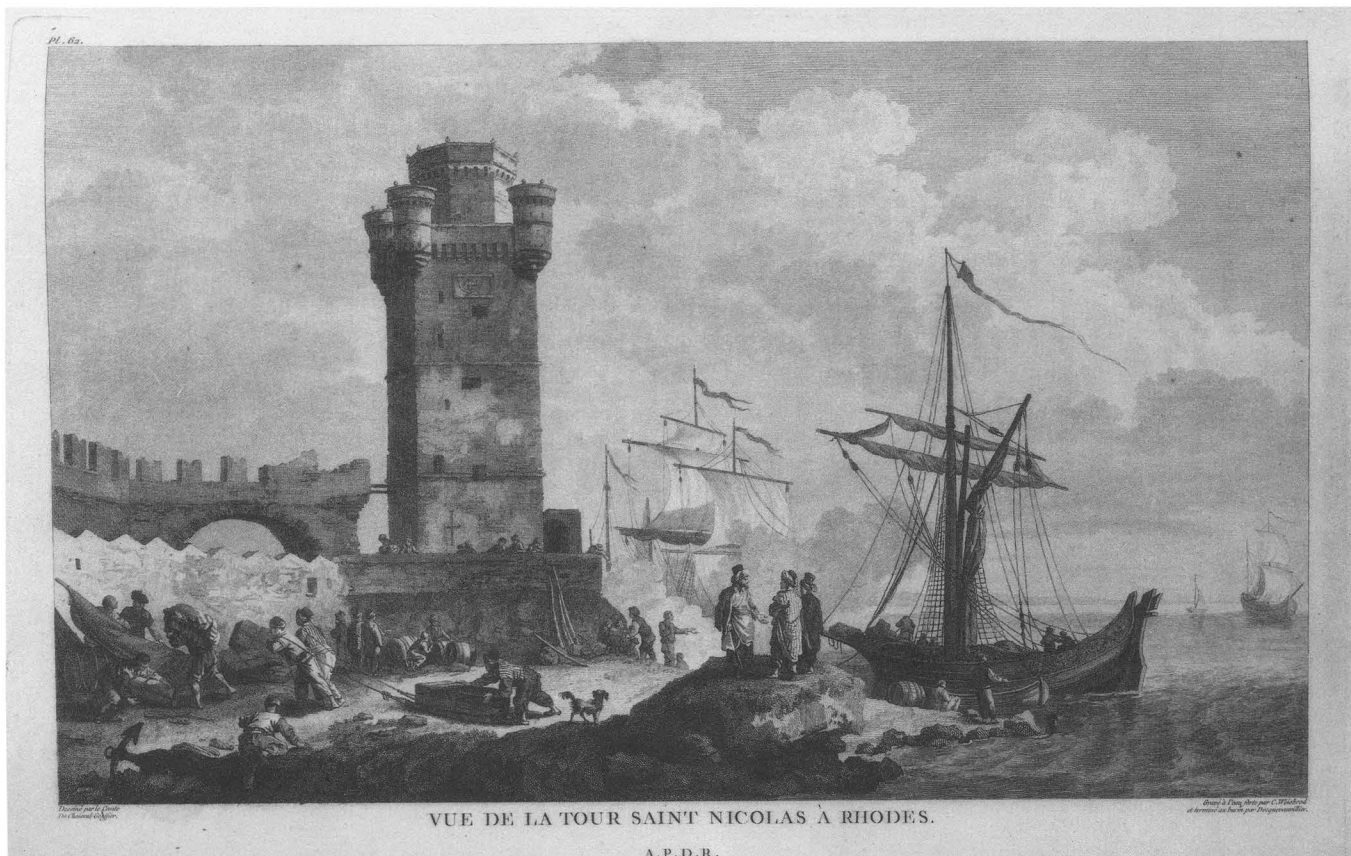
Of the 20 maps, 11 are signed “Levé par F. Kauffer en 1776” (a few without date); 4 are signed by Choiseul-Gouffier “Levé par le Comte de Choiseul-Gouffier en 1776” or “Redigé sur les Lieux par Choiseul-Gouffier”; 2 signed “Levé par un Pilote du Roi et Verifié par l’Auteur”; 1 signed “Barbié du Bocage fecit”; and 1 signed “Verifié sur les Lieux par M. le Baron de Tott.” All but 1 signed by J. Per-

rier as engraver; 1 signed by I. M. Montulay, 1 by L. J. Beaublé as calligrapher

Plates of architectural details include 26 signed by Foucherot: “Dessiné par Foucherot Architecte”; “Mesuré et Dessiné par Foucherot”; 3 signed by J. G. Le Grand as draftsman; 2 after Foucherot. Engravers of these plates include Poulleau (14); Berthault (7); Sellier (5); Choffard, Cosseti, Michelinot, Valperga, and J. Varin (1 plate each) Etched and engraved headpiece [1], signed “C . . . Monnet del. . . .” and “PP Choffard fecit 1778.” Typographic ornament headpieces. 11 large etched and engraved tailpieces, paged and signed as follows: on p. 18, “PP Choffard fecit 1778”; 38, “hüet[?] 1778”; 64, “J. B. hüet 1778”; 96, “J. B. hüet 1779”; 112, “Varin Sc.”; 124, “J. M. Moreau le Jeune Inve. Scul. 1780”; 140, unsigned; 150, “hilaire del. 1780” and “Ingouf Jun. Scul.”; 166, “C. N. Varin Sculp. 1781”; 186, “J. B. hilaire delineavit” and “De Longueil Graveur du Roi Sculp.”; 204, “aug. de St Aubin delin” and “C. N. Varin Sculp. 1782”

[Vol. 2]: *Tome Second*

COLLATION 176 leaves. [i–vi], [1]–346 pp.; engraved title page with vignette (“frontispiece”), 1–33 etched and engraved plates: 12 plates printed 3 to a page (in two cases 3 separately numbered plates have been combined on and printed from one copperplate: nos. 21, 22, 23 and nos. 24, 29, “27” [28]); 10 half-page plates



printed 2 to a page; 7 full-page; 4 double-page; and 1 double-page genealogical table, "Tableau de la Race de Dardanus," bound in

CONTENTS [i] half title; [iii] in center of page, advertisement for books available from J. J. Blaise; engraved title page with vignette, dated 1809 (verso blank); [iii] explanation of title vignette ("frontispiece"); [iv-vi] list of contents; [1]-346 text, pls. 1-33 and double-page table bound in, as described above

ILLUSTRATIONS Engraved title page, signed "Dien Scripsit" (vignette unsigned). 33 etched and engraved plates as described above: draftsmen include Hilair (8 plates); L. F. Cassas (4); the author (2); T. Turpin (2); Fauvel (1); Meunier (1). The maps and plans signed by Kauffer (3 plates: 2 dated 1787); M. Cousinery (1); L. F. Cassas (1); and by the following calligraphers: Giraldon (2); Dien (1); Beaublé (1). Engravers include: Bouclet (3); Lorieux (3); P. F. Tardieu (3); Mathieu (3); M. A. Benoist (2); Doudan (2); Decquevauvillier (2); other engravers include Barnes, Choffard (1 plate, dated 1804), Dambrun, Degenth, De Villiers junior, L. J. Masquelier, Ransonette, Denys Rousseau, Ambroise Tardieu, C. N. Varin (1 plate each). Several plates unsigned. Engraved headpiece, [1], signed "Aug. St Aubin fecit 1806"; headpiece p. 177 signed "J. J. Dubois del." and "Sisco Sculp."; tailpiece p. 176, unsigned; p. 346 signed "J. B. Tilliard"

[Vol. 2, Part 2]

COLLATION 94 leaves. [i-iv], [1]-xii, [347]-518 pp. Engraved portrait of Choiseul-Gouffier (note: bound in Vol. 1 in the copy described by Cohen de Ricci), engraved title page, 34-157 engraved plates bound in

CONTENTS [i] half title; [ii] advertisement for works published by J. J. Blaise; engraved portrait of Choiseul-Gouffier (facing in, verso blank); engraved title page, dated 1822, with imprint of "J. J. Blaise Libraire" (verso blank); [iii-iv] publisher's preface; [1]-iv biography of Choiseul-Gouffier by M. Dacier; [v]-vi obituary notice on Choiseul-Gouffier by M. de Feletz, from *Journal des Débats* of 2 July 1817; [vii]-ix discourse delivered by M. Laya upon his reception into the Académie Française, where he replaced Choiseul-Gouffier, 30 November 1817; [x] extract from response to this speech by Duc de Levis, director of the Académie Française; [xi]-xii complete list of plates, Vols. 1 and 2; [347]-500 text, pls. 34-157 bound in; [501]-518 index

ILLUSTRATIONS Engraved portrait of Choiseul-Gouffier in rectangular frame with classical busts and emblems in roundels, signed "Boilly pinx." and "M. F. Dien sculp." (margin repaired); engraved vignette on title page, figures in landscape, with Acropolis in back-

ground, signed "Dessiné par M. le C<sup>t</sup> de Choiseul-Gouffier" and "Gravé par Schroeder 1822"; title page signed at bottom "Ecrit par Dien" and "Imprimé par Sampier." 125 etched and engraved plates (note: many individually numbered plates combined in triples or quadruples and engraved on and printed from same copperplate), numbered 34-157: pl. 76 repeated with "bis"; numbers between 78 and 95 printed out of sequence but all present, as explained in publisher's preface. The plates include 48 on 12 leaves (in fact, as explained above, 4 numbered "plates" to each of 12 copperplates); 42 plates printed 3 to a page; 22 half-page plates printed 2 to a page; 6 full-page plates; 5 double-page

Plates signed by following artists as draftsmen: Hilair (17 plates, 1 after Du-bois); J. M. Moreau *le Jeune* (5); Fauvel (3); Cassas (2). Etcher/engravers include: L. M. Halbou (7 plates, 4 dated 1787, 3 dated 1791); Lorieux (6); M. A. Benoist (4, 1 dated 1822); Ch. Bruneseau (2: 1 signed by him as etcher, with engraving by Per-doux); Coiny (2); H. Guttenberg (2); I. J. Masquelier (2); Liénard (2); P. L. Zeutner (2, dated 1781); I. Bishop, Debuygne, Hel-man (1781), Ingouf *le jeune* (1781), Lingé, J. Mathieu (1783), Michel, J. A. Pierron, J. B. Racine (1783), Ransonnette, Tardieu, J. B. Simonet (1781), Triere, C. N. Varin (1787), 1 plate each. In addition, 2 plates, combining classical friezes with coins or medals and inscriptions, are signed respectively: "J. B. Tillard del. et sculp.," "J. D. Barbié du Bocage composuit 1807 et 1822," "St. Aubin del. et sculp." (pl. 38) and "J. D. Barbié du Bocage composuit, 1812," "J. B. Tilliard delineavit et sculp." (pl. 67). The 9 maps are prepared by, or based on researches of ("levé par," "Reconnu par," "D'après la reconnaissances de," etc.) F. Kauffer (2 maps, 1 with Le Chevalier, dated 1793 and 1779-1786); L. J. J. Dubois (3 maps, 1 with J. G. Barbié du Bocage, all dated 1814); L. F. Cassas (1 map, dated 1786); engravers include Bouclet (3 maps); Alex Barrière or Barrière frères (3 maps, 1 dated 1823[?]); P. F. Tardieu (1); calligraphers include Dien (2 maps) and Beaublé (1). Small wood-engraved tailpiece, p. vi, signed "Du Rouchail"; woodcut tailpiece, p. ix, unsigned; engraved headpiece, p. [347], and tailpiece, p. 452, signed "J. B. Hilair del." and "J. A. Pierron sculp."; headpiece, p. [453], unsigned; tailpiece, p. 500, signed "J. A. Pierron Sculp."; typographic friezes

BINDING Late 19th- early 20th-century dark green morocco, gilt

REFERENCES Brunet 1: 1847; Cohen de Ricci 238, 239, first 2 volumes only. (Note: Here and elsewhere, Cohen de Ricci count plates according to a different system, the word "planches" referring to the number of pages on which plates are to be found rather than to the plates themselves.)

51.

CHOISEUL-GOUFFIER. *Voyage pittoresque . . . Grece . . .* The tower of Saint Nicholas at Rhodes. Engraving. "Dessiné par le Comte de Choiseul-Gouffier." "Gravé à l'eau forte par C. Weisbrod et terminé au burin par Decquevauvilliers." 1985.61.472-474.

CHOISEUL-GOUFFIER, AN ARISTOCRAT, SCHOLAR, AND TRAVELER, represents an important link between attitudes of the *ancien régime* and those of the post-Revolutionary period. He studied with the Abbé Barthélemy, whose scholarship had given him the reputation of being as Athenian as he was French. Choiseul-Gouffier, probably influenced by his mentor's *Voyage du jeune Anacharsis* and inspired by his own youthful love of liberty, patriotism, genius, culture, and even the honors of war, acquired a lifelong enthusiasm for Greece, both ancient and modern. In 1776 he traveled there to make a comprehensive study of Greek literature, customs, institutions, art, and architecture. By 1779, after his return to Paris, he had distributed excerpts from his work-in-progress to the Académie des Inscriptions et Belles-lettres, to which he was elected the following year. Two years later the first volume of the *Voyage pittoresque* was published. In 1784 he succeeded d'Alembert as a member of the Académie Française: in the same year he was appointed ambassador to Constantinople. During the Revolution he removed himself to Russia, returning to France only in 1802. By this date Part 1 of the second volume of the *Voyage pittoresque* was completed. On his death in 1817 the remainder of Volume 2 was taken in hand by Bon-Joseph Dacier, fellow member of the Académie Française as well as the Académie des Inscriptions, who contributed the *Notice historique* on Choiseul-Gouffier to the last volume. In 1822 this volume was published.

The *Voyage pittoresque* is the first publication of a travel voyage that is composed mainly of illustrations of remote places which are complementary to a narrative and descriptive text. Of all the achievements of the author's active life, this is the one for which he is best known. The two volumes reflect the passing of time during these travels and the change in the author's interests in Greece. Both volumes were written, the author notes, with Homer and Herodotus in hand. They are also the product of thorough scientific and historic investigation.

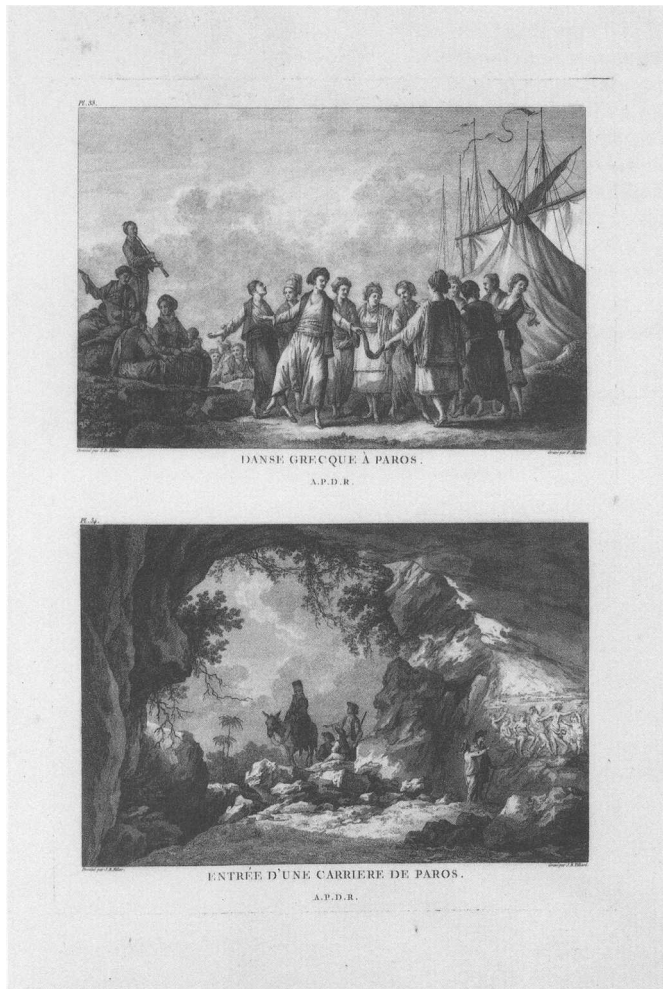
This travel project established the model for later *voyages pittoresques*, not only in format, but also in the method by which the work was produced. For his ambitious project, Choiseul-Gouffier brought together numerous artists and engravers, many of whom continued to illustrate the later *voyages pittoresques* and related publications. Among these were Louis-François Cassas, a pupil of Joseph-Marie Vien, who was commissioned by Joseph La Vallée to make the illustrations for his *Voyage pittoresque . . . de l'Istrée* (cat. 87, 1985.61.649); Jean Mathieu, who also collaborated with Saint-Non (cat. 148, 1985.61.2660–2664) and Alexandre de Laborde (cat. 83, 1985.61.626–629); and Pierre Gabriel, who began his career with this publication, then worked with Saint-Non and would be appointed, at age 69, director of the atelier of engravers organized by order of Napoleon to produce illustrations for the enormous work on the Egyptian campaign (cat. 61, NGA Lib. Rare Book: DT46.D47.1821).

Of the artist-draftsmen, many came from the studio of Jacques-Philippe Le Bas; he continued to supply collaborators to the later *voyages pittoresques*. Jean-Baptiste Le Prince and Gabriel de Saint-Aubin also contributed students to the work. The principal artist-draftsman for Choiseul-Gouffier's work was Jean Baptiste Hilaire, a student of Le Prince and a painter, who produced by far the most designs for each of the three volumes of the series. Choiseul-Gouffier also contributed a number of designs to the first volume and some work thereafter.

The engravings were more evenly divided among the contributors, who include such distinguished engravers as Saint-Aubin and Moreau le Jeune. The engravers contributed some work to each of the volumes, although the dates of many of the illustrations to the last volume indicated that they were produced long before Choiseul-Gouffier's death in 1817 and the publication of the last volume in 1822.



CHOISEUL-GOUFFIER. *Voyage pittoresque*  
 . . . Grece . . . (above) Greek dance on  
 Paros. Engraving. "Dessiné par J. B.  
 Hilair." "Gravé par P. Martini." (below)  
 Entrance of a cave. Engraving. "Dessiné  
 par J. B. Hilair." "Gravé par J. B. Tillard."  
 1985.61.472-474



Volume 1 contains a *discours préliminaire*, a political discourse on Greek history and the struggle of that nation for liberty. The main body of the text is an account of the travels of the author throughout Greece. It is heavily illustrated (125 plates), with double folio pages of maps, views of natural wonders and of classical ruins, and of the customs and costumes of the native people. The volume also includes a few archaeological reconstructions of classical monuments and architectural details, to which he attaches comments by Vitruvius and by modern architects.

Volume 2 is divided into two parts. Part 1, written after Choiseul-Gouffier returned to France in 1802, was shaped by the author's reduced financial circumstances and changing interests. Although prepared in the same format as the first volume, Volume 2 is no longer a well-illustrated travel voyage, but a very lightly illustrated reconstruction of the Troad, the area in the eastern Mediterranean associated with the *Iliad*. Its eighteen illustrations include many maps, a few views (often several to a page), and medals. Part 2, published only in 1822, after the author's death, continues a study of the Troad, but was prepared from Choiseul-Gouffier's notes by several colleagues. The volume must have been subsidized, for it is again heavily illustrated (157 plates), often with three illustrations per plate, including artifacts, costumes, and medals. The text, probably owing to the collaboration of Choiseul-Gouffier's colleagues, is more precise and scientific in observation and description than Volume 1. In addition to biblical and Homeric accounts of the history of local regions, there are descriptions of the customs, manners, and myths of the people sifted through a post-Revolutionary preoccupation with the social context and civilization of a nation rather than with its civic monuments or its natural setting.

A third volume, for which Choiseul-Gouffier had collected original material, was halted by his death.



## CLERISSEAU [CHARLES-LOUIS CLÉRISSEAU] 1721–1820

*Antiquités / De / La France, / . . . Première Partie*

Paris, Philippe-Denys Pierres, 1778  
1985.61.476

Folio: 527 x 411 (20<sup>3</sup>/<sub>4</sub> x 16<sup>3</sup>/<sub>16</sub>)

EDITION First edition

COLLATION 11 leaves. [i]–xxij pp., frontispiece and 41 engraved plates

CONTENTS [i] half title, "Monumens/ de/ Nismes" (verso blank); engraved frontispiece (facing in, verso blank); [iii] title page (verso blank); [v–vi] dedication; [vii]–xiv preface; [xv]–xxij explanation of plates; followed by engraved pls. 1–xli (29 full-page, 12 double-page, versos blank)

ILLUSTRATIONS Etched and engraved frontispiece, signed "Clerisseau invenit" and "Poulleau Sculp."; engraved vignette on title page; large etched and engraved armorial headpiece on dedication; etched and engraved ornamental headpiece on preface; large etched and engraved pictorial tailpiece; 41 engraved plates as described above: pls. v, vii, ix, xxix, xxxi, xxxii, xxxiv–xxxix, xli signed "C. R. G. Poulleau Sculp."

BINDING Modern three-quarter calf, marbled boards

REFERENCES Berlin Cat. 1901

52.

CLÉRISSEAU. *Antiquités de la France . . .*  
Frontispiece. Etching and engraving.  
"Clerisseau, invenit." "Poulleau Sculp."  
1985.61.476



CHARLES-LOUIS CLÉRISSEAU, A PUPIL OF GERMAIN BOFFRAND (CAT. 30, 1985.61.416–417), won the Prix de Rome in 1749, and was a *pensionnaire* at the French Academy in Rome from 1749 to 1754. He remained in Italy nearly twenty years, until 1767. During this time he studied and sketched from the monuments of antiquity, was befriended by such important architectural and art figures as G. B. Piranesi and J. J. Winckelmann (cat. 172, 1985.61.2764–2766), worked for such distinguished patrons as the Cardinal Albani, and instructed such future architectural leaders as Sir William Chambers and Robert and James Adam. Clérissseau's most important archaeological project was his five-week trip with Robert Adam to Spalato: he would later make the plates for Adam's book on the Palace of Diocletian. He played an important role in Adam's architectural education and in the genesis of the Adam style, which was based on Clérissseau's decorative and architectural adaptations of ancient architecture and ornament. As an architect, Clérissseau is important to the origin and diffusion of the neo-classical style in architecture and decoration throughout Europe, Russia, and the United States. Here he collaborated with Jefferson on the design for the capitol of Virginia at Richmond, which was modeled on the Temple of Cayus (Maison Carrée) at Nîmes. His decorations for the salon of the Hôtel Grimod de la Reynière are among the first examples in France of the new decorative style, based on antique prototypes.

Clérissseau's *Antiquités*, published only eleven years after his return from Rome, should be considered as one of the archaeological publications of the 1750s and 1760s, and the only one to be concerned with the classical architecture of France.

Clérissseau's *avant-propos* to the *Antiquités* is of interest as a synopsis of opinions on contemporary neoclassical issues related to the practice and theory of architecture and its relation to the historical past and to nature. Like Etienne-Louis Boullée, Clérissseau considers that architecture takes Nature alone for its model, and he states that only the Greeks and Romans had made judicious application of their observations of Nature. In this way he justifies replacing the traditional Vitruvian model with a return directly to Nature and to the remains of the architecture of antiquity. Like all mid-eighteenth-century archaeologist-architects, Clérissseau chose as a model for his publication Antoine Desgodets' *Edifices antiques* (cat. 62, 1985.61.541), and, like Desgodets, he mentions the faulty measurements of ancient ruins calculated by earlier architects, including Palladio, who had also measured the ruins at Nîmes. Clérissseau criticizes architects who have maintained that there are *maximes invariables* which apply to all architecture regardless of its location in time or place.

The *Antiquités* is composed of a short text and illustrations of a limited number of monuments: the Temple of Cayus, the Amphitheater, and the Temple of Diana, all located in Nîmes. Despite a professed concern for accuracy, Clérissseau confines his recorded measurements to establishing proportions for the orders. Although he includes several plates of Palladio's studies on the Temple of Diana as comparisons with his own studies of that monument, the illustrations do not include sufficient measurements to support his claim that they were incorrect. He is responsible for the designs of all the plates, his pupil, C. R. G. Poulleau, for all the engravings.

In his dedication to the Comte d'Angiviller, Clérissseau states that d'Angiviller's project for a collection of chief works of the greatest masters of painting and sculpture and of their followers had caused him to undertake a collection of all the ancient monuments of France, including Nîmes, Orange, Arles, and Autun. The work, however, never progressed beyond this first volume, which was reprinted in 1804 with an extensive text by Clérissseau's son-in-law, J. G. Legrand.

[CHARLES-LOUIS CLÉRISSEAU] 1722–1820

[JOSEPH-MARIE VIEN] 1716–1809

[Collection of drawings]

N.p.n.d.

1983.49.150–203

Size: Album sheets measure 425 x 277  
(16<sup>3</sup>/<sub>4</sub> x 10<sup>5</sup>/<sub>16</sub>)

COLLATION, CONTENTS, AND ILLUSTRATIONS A folio album with 28 leaves, containing a collection of [54] drawings, as follows:

*Watercolor:* [Fantasy: an ancient capital turned into a fountain, with water pouring into a basin created from a second capital.] 245 x 171 mm. Signed by Clérisseau on verso (“Clérisseau” in sepia ink); the verso also contains a sketch of a section of the Coliseum in black chalk*Pen and gray wash:* Measured study of Corinthian frieze and capital. With caption in sepia ink in Clérisseau’s hand on recto: “L’ordre Corinthien à Vienne En Dauphiné Dessiné d’après l’antique a

Vienne par Clerisau”; and on verso: “de viene en dauphiné.” 395 x 253 mm

52 drawings in black chalk or graphite:

Studies of architecture and landscape in Rome and its surroundings, from a sketchbook by Joseph-Marie Vien. Described by Gaetgens and Lugand as *Album de dessins: Vues de Rome et de ses environs, 1744–1750* in their catalogue raisonné: no. 17a (p. 233). All 52 drawings are reproduced in this work (17a 1–LII). Sizes vary from 112 x 180 mm to 165 x 219 mm; drawings are mounted two to a page

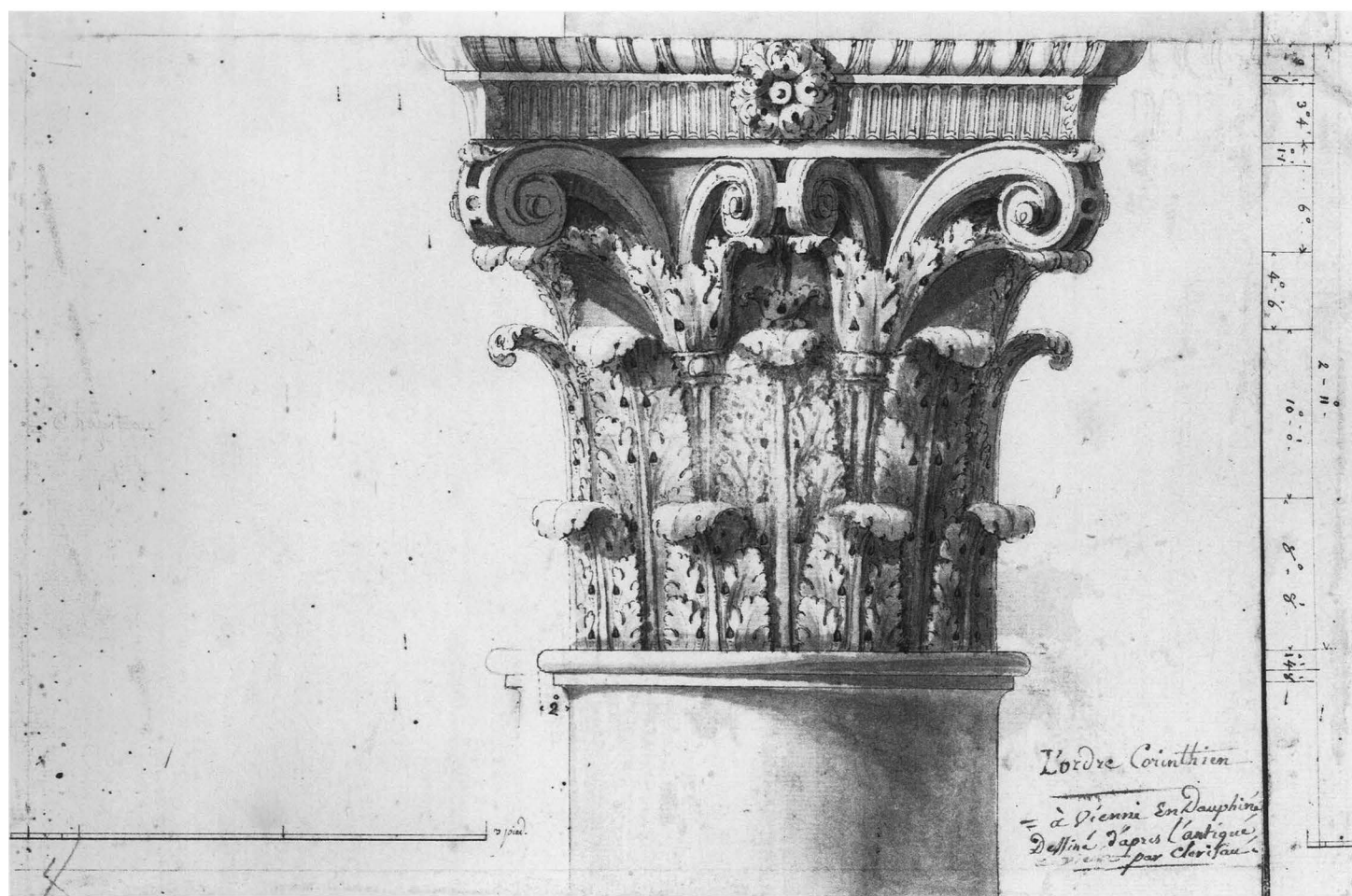
BINDING 19th-century half vellum with brown marbled boards, red morocco label

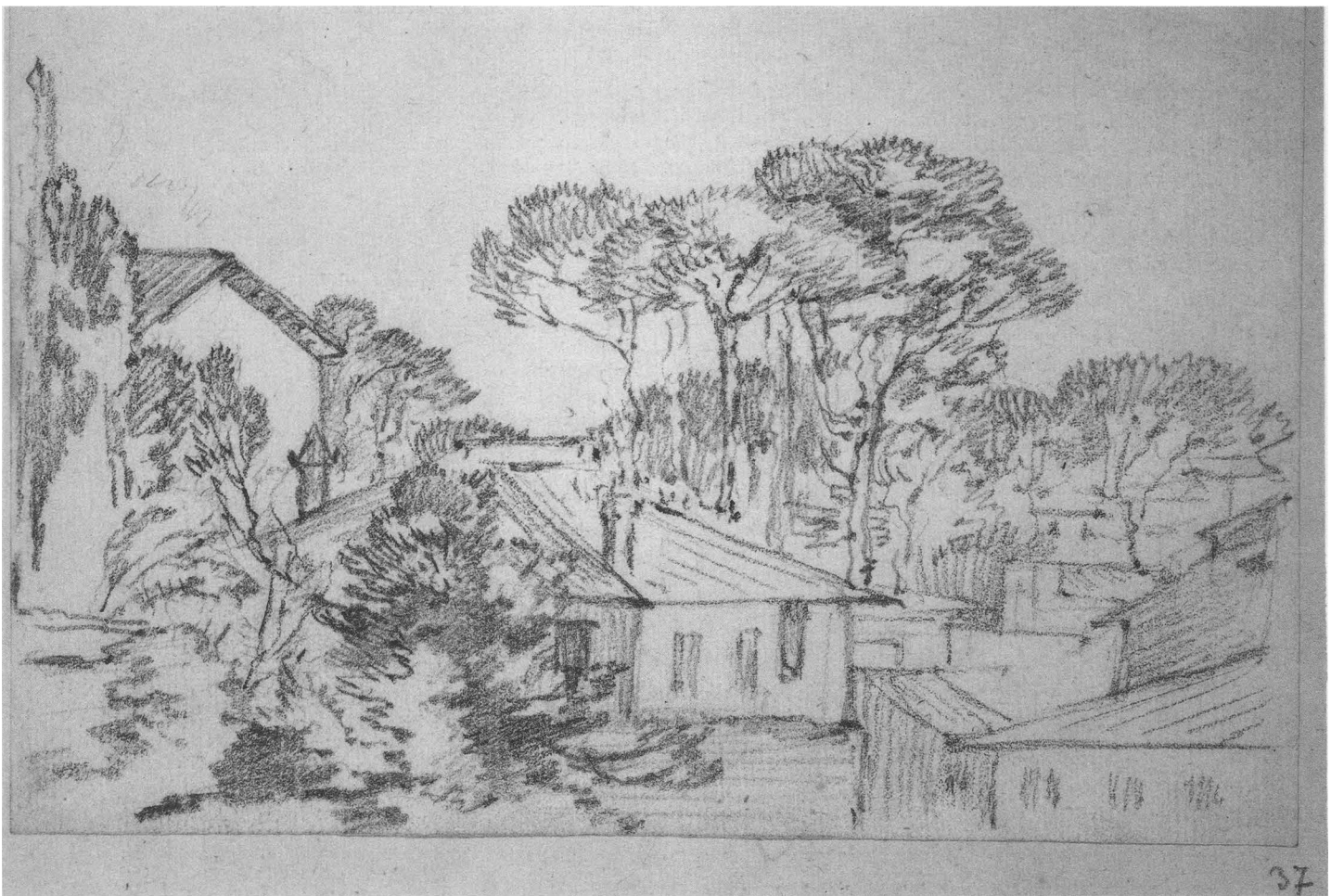
PROVENANCE Bookplate of Charles Edouard Mewes

REFERENCES Gaetgens Lugand

53.

CLÉRISSEAU. VIEN. [Collection of drawings]. Dimensioned elevation of Corinthian capital. Pen and gray wash. “. . . par Clerisau.” 1983.49.150–203





ALL BUT TWO OF THE SKETCHES IN THIS ALBUM WERE MADE BY THE painter Joseph-Marie Vien between 1742 and 1750, when he was a student at the French Academy in Rome. They are precious not only for the quality of the drawings, but also for their subject matter—scenes of the Italian campagna and of vernacular Italian architecture. They reflect contemporary French interest in Italy and *plein-air* sketching, particularly popular with young French artists such as Hubert Robert and Jean-Honoré Fragonard. They may also indicate a precocious interest in rural vernacular Italian architecture, with its plain walls punctured only with simple rectangular openings, tile roofs, free asymmetrical massing of simple geometric blocks, and high picturesque towers, all of which will become hallmarks of Italianate villa architecture in the nineteenth century. Architects would not become interested in this type of subject—with a few exceptions such as Marie-Joseph Peyre (cat. 140, 1985.61.2614)—until the end of the eighteenth century, when the Italianate villa style would be popularized with J. N. L. Durand (cat. 67, 1985.61.554), and with Charles Percier and P. F. L. Fontaine (cat. 133, 1985.61.2605).

The two drawings by the architect Charles-Louis Clérissseau are consistent with the classicizing spirit of contemporary architects. The interest in antiquity that they suggest would later lead to Clérissseau's volume on the antiquities of Nîmes (cat. 52, 1985.61.476).

53.  
CLÉRISSEAU. VIEN. [Collection of drawings]. Landscape with buildings, near Rome. Black chalk. [Joseph-Marie Vien]. 1983.49.150–203

*Nouveau Traité / De Toute L'Architecture / Ou / L'Art De Bastir; / Utile Aux Entrepreneurs / Et Aux Ouvriers. / On y trouvera aisément & sans fraction la mesure de chaque Ordre / de Colonnes; & ce qu'il faut observer dans les Edifices publics / ou particuliers. / Avec un Dictionnaire des termes d'Architecture, &c.*

Paris, Jean-Baptiste Coignard, 1714  
1985.61.477

Quarto: 242 x 182 (9<sup>9</sup>/<sub>16</sub> x 7<sup>7</sup>/<sub>8</sub>)

EDITION Second edition (first 1706)

COLLATION 154 leaves. ã<sup>4</sup>, ã<sup>4</sup>, A–Z<sup>4</sup>, Aa–Nn<sup>4</sup>, Oo<sup>2</sup>. [i–xvii], [1]–269 [270–292] pp. 1–x engraved plates, all full-page (folding), versos blank

CONTENTS [i] title page (verso blank); [iii–vi] dedication; [vii–xii] preface; [xiii–xvi] table of contents; [1]–222 text; 223–268 dictionary of architectural terms; 269–[291] index, ending with errata, approbation, and privilege dated 1706; [292] blank; pls. 1–x (versos blank), as described below

ILLUSTRATIONS Woodcut printer's device on title page, signed "N. L. S f"; 2 engraved headpieces, on dedication and at beginning of text, both signed "S. le Clerc in et f. [fecit]"; 10 full-page engraved plates (in this copy, folding) numbered 1–x, pls. 1–vii signed "Gravé par de Rochefort," the remaining 3 plates unsigned; 2 woodcut initials

BINDING Contemporary sprinkled calf, red speckled edges

REFERENCES Berlin Cat. 2394; Cicognara 480; Fowler 91

THE LIFE OF CORDEMOY, WITH THE EXCEPTION OF THE IDENTIFICATION of his immediate family and the fact that he was in religious orders (possibly Cistercian), is unknown. His *Nouveau traité* was first published in 1706. It was intended, according to the author, to provide simple models for entrepreneurs and workmen. It is, in fact, a statement of principles of architecture, adapted from Claude Perrault and simplified for the purpose of inspiring good taste in architectural students and developing amateur interest. Cordemoy's sources, from the literature of Perrault, Fréart de Chambray, and others, are theoretical and exclude practice; they indicate the extent to which a tradition of amateur treatises on architecture and an amateur readership was already in effect.

Each of the three sections of the *Nouveau traité* focuses on one of the Vitruvian trilogy of use, structure, and beauty. Each is concerned with an aspect of beauty—that is, decoration: *ordonnance* (the definition of the proportions of the orders and of their application to doors), disposition or distribution (the arrangement of the orders and of its application to doors), and *bienseance* (an expression for different types of buildings), wherein Cordemoy makes his interesting and influential statements on church design, later to be strongly criticized by Amédée-François Frézier in the *Mémoires de Trévoux*. An extensive dictionary of the terms of architecture used in the treatise is appended to the *Nouveau traité*, to aid the amateur reader.

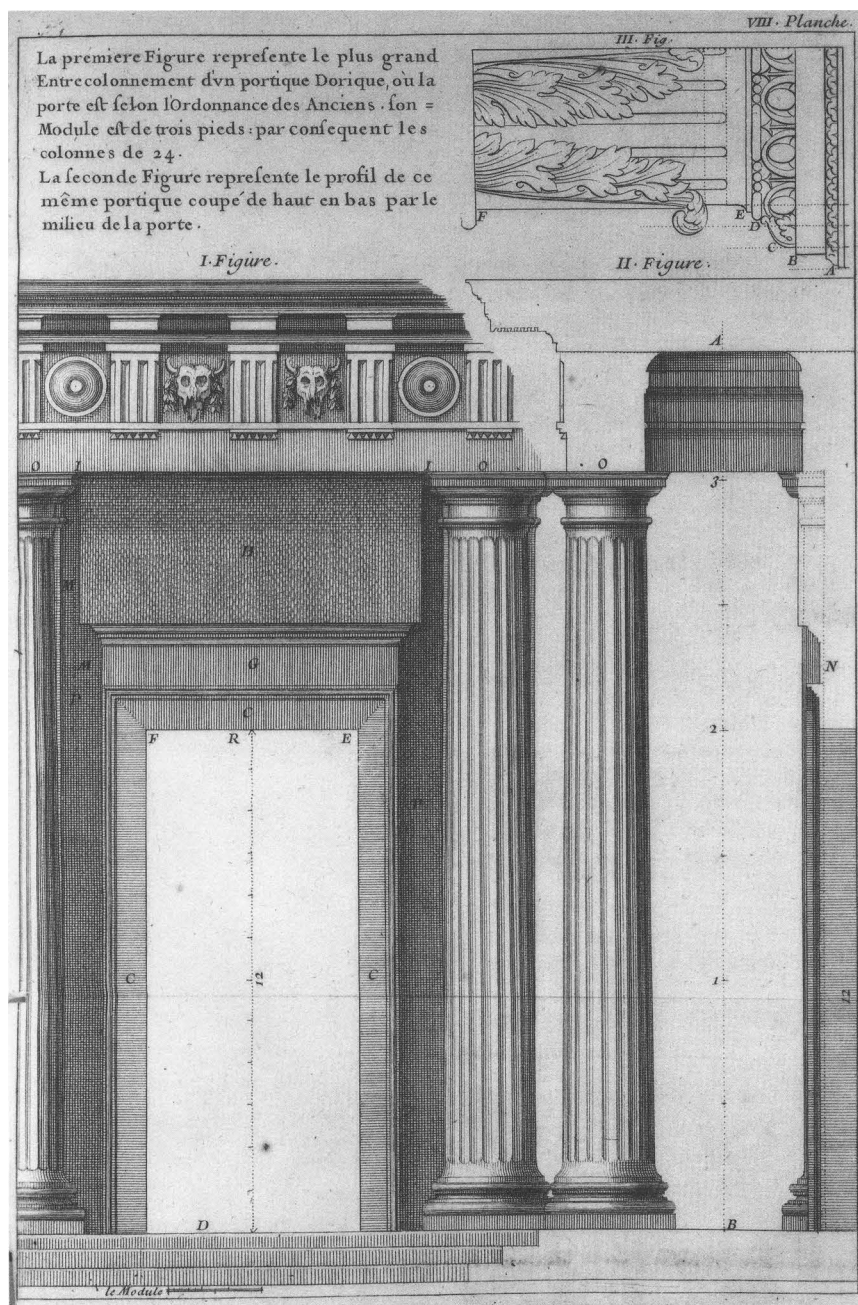
Although many of the ideas in this treatise were proposed previously, Cordemoy's work is seminal. He simplifies and popularizes earlier architectural concepts, and in the process radicalizes them. The most radical of his notions is the synthesis of a Christianized classical and Gothic architecture in church design. He advocates a separation of the wall and the column, which is combined with the entablature rather than with the arch as a support even for domes, and he eliminates pedestals, curves (only rectangular window and door frames are permitted), and all but flat or mansard roofs.

His ideas are more fully clarified in this second edition, in which Cordemoy's letters responding to the criticism of Frézier are published.

As with many amateur architectural publications, there are few illustrations. To the seven plates on the individual orders published in the first edition another three are added in the second: two of doors and one of a comparison of the five orders.

The book was of great influence. The visual implications of Cordemoy's theories were taken up and worked out by such architects as Germain Boffrand in his chapel at Lunéville and by Germain Soufflot in his designs for Sainte-Geneviève. His theories were taken up by Antoine Babuty Desgodets in





54.

DE CORDEMOY. *Nouveau traité . . .*  
 Vitruvian proportion in a Doric portico.  
 Engraving. 1985.61.477

his instruction at the Académie Royale d'Architecture and by Marc Antoine Laugier in his *Essai sur l'architecture* (1753). Sir John Soane's rationalist concept of architecture also owes much to the *Nouveau traité*.

#### Bibliography

- Middleton, Robin. "The Abbé de Cordemoy and the Graeco-Gothic Ideal." *Journal of the Warburg and Courtauld Institutes* 25 (1962): 278–320; 26 (1963): 90–123
- Nyberg, Dorothea. "La Sainte Antiquité: Focus of an Eighteenth-Century Architectural Debate." In *Essays in the History of Architecture Presented to Rudolf Wittkower*. Eds. Douglas Fraser, Howard Hibbard, and Milton J. Lewine. London, 1967: 159–169

[*Oeuvres*, in 12 books, with additional plates]

Paris, François Chereau, n.d.

1985.61.478

Folio: Plates as described, laid down on sheets 428 x 301 (16<sup>7</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>8</sub>)

**CONTENTS** An album of 61 engraved plates, including the 12 books ("Liv. 1 [–12]," engraved on the plates at upper L corner) of Cornille's complete works as described in Guilmar, a total of 50 plates, with 11 additional plates (possibly by other artists). In some cases original sheets bound in (mounted on guards); majority of plates have been trimmed near or within plate mark and laid down on sheets mounted on guards

**ILLUSTRATIONS** 61 engraved plates. According to Guilmar, Cornille's *Oeuvres* consist of 12 books, each of 4 numbered plates, with Book 7 containing 6 plates. The present collection appears to conform to Guilmar's description of the 12 books, with additional plates of similar size and subject added either within or following the relevant book; however, since many plates have lost their original numbers, one cannot be certain that the composition of each book is as it should be. The plates are signed by F. Cornille as draftsman and by Monchelet as engraver; they also bear the imprint of François Chereau as publisher. Divergencies in signature or publisher are noted

The plates, with partial titles given here, are as follows:

- Liv. 1: *Retables d'autels*—4 plates, cut at or within plate mark and laid down. 370–374 x 240–245 mm
- Liv. 2: *Portes cochères*—4 plates, first 3 printed on blue paper, original sheets intact, final plate laid down. 374 x 237 mm
- Liv. 3: *Confessionaux*—4 plates, laid down. Size as above
- Liv. 4: *Alcoves avec cabinets*—4 plates, laid down. 239 x 370–376 mm
- Liv. 5: *Armoires et Buffets*—6 plates, all laid down. Two plates only signed

by Cornille and Monchelet and published by François Chereau; 4 plates unsigned and published by Basset *le jeune*. 376 x 222 mm

Liv. 6: *Bancs d'oeuvre*—4 plates, all laid down (largest plate c. 380 x 246 mm)

Liv. 7: *Chaires à prêcher*—14 plates, 3 original sheets, remainder laid down; these include 6 plates signed by Cornille and Monchelet and published by Chereau (presumably the set described by Guilmar), and 8 further plates, of same subject, slightly smaller, unsigned, all published by Basset *le jeune*. 385–387 x 244–254 mm

Liv. 8: *Décors de lambris*—4 plates, original sheets. 239–241 x 376 mm

Liv. 9: *Deux intérieurs de Bibliothèque, une Élévation de Boutique vitrée, Boîtes de pendules*—4 plates, all laid down (signature and publisher lacking on first 3, but certainly correct). 246 x 379 mm (3 plates horizontal, 1 vertical)

Liv. 10: *Orgues et Porches d'église*—5 plates: apparently the 4 plates belonging to this book, original sheets, with an additional plate of an organ, smaller, unsigned, trimmed and laid down. 413 x 250 mm

[Liv. 11]: *Stalles d'églises, Pries-Dieu, Lutrins, etc.*—4 plates, not mounted but cut close to plate mark: book and page numbers missing. 260 x 395 mm horizontal plates; 385 x 249 mm vertical plates

Liv. 12: *Décors de lambris*—4 plates, all but one laid down. 245 x 403 mm

**BINDING** Modern half-spotted calf with brown paste-paper covered boards, signed "A. Mertens rel.," stamped on verso of fly-leaf

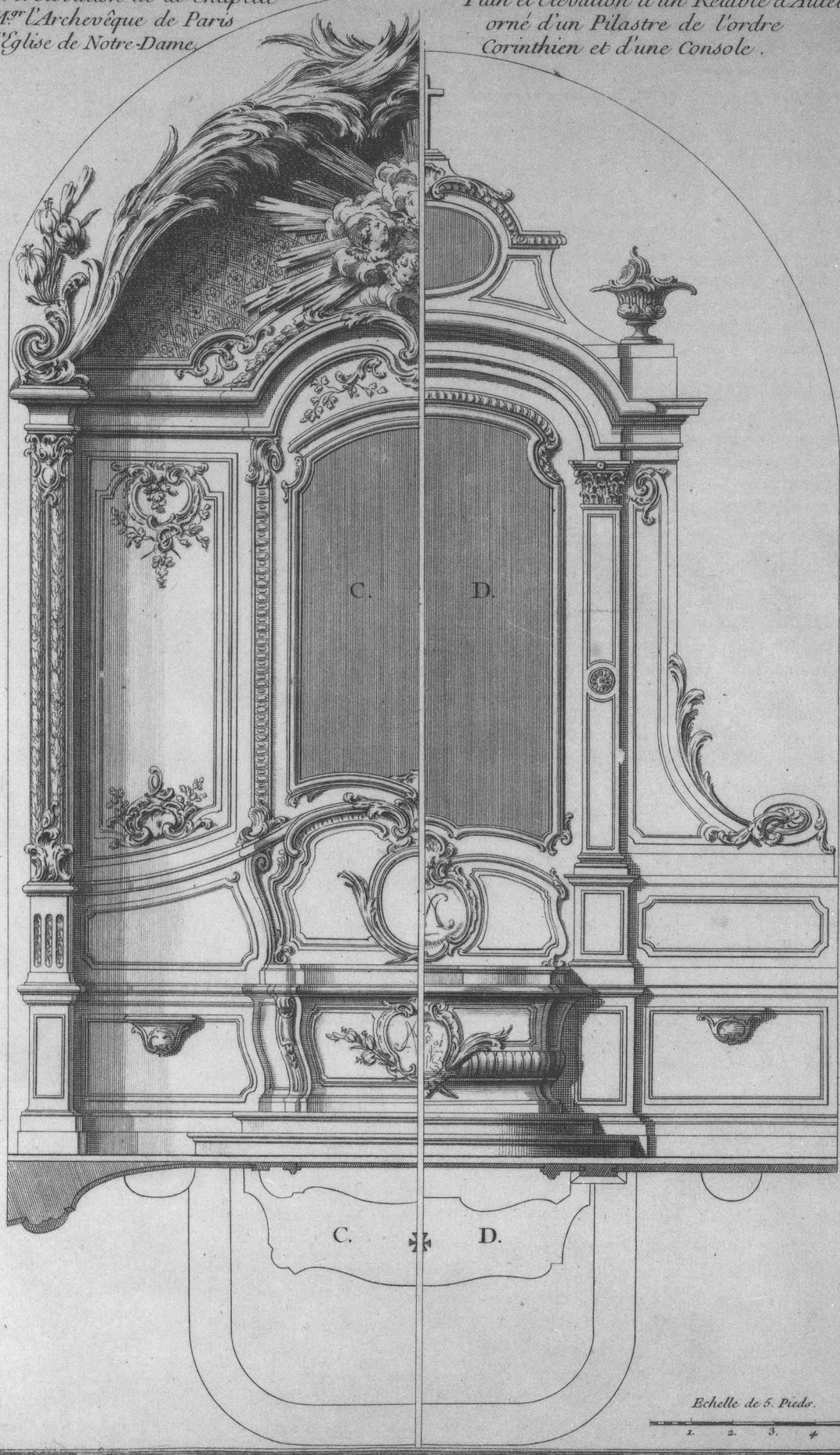
**PROVENANCE** Inscription of "F. [T?] A. Mayliss 1898" on verso of pl. 1, *Livre 12*

**REFERENCES** Berlin Cat. 1255; Guilmar, p. 176, no. 51

**F**CORNILLE, A DESIGNER AND DECORATOR ABOUT WHOM LITTLE IS known, produced the drawings, mainly for church furnishings, for this artisan's model book. As with other pattern books, each example of the furnishings includes two design solutions, one for each vertical half of the elevation. These designs, which were produced at the very moment of the turn to neoclassicism, are somewhat restrained yet still endorse the swinging curves and natural ornament of the rococo.

Plan et Élévation de la Chapelle  
de M.<sup>gr</sup> l'Archevêque de Paris  
en l'Eglise de Notre-Dame.

Plan et Élévation d'un Rétable d'Autel  
orné d'un Pilastre de l'ordre  
Corinthien et d'une Console.



Dessiné par F. Cornille

Avec Privilège du Roy.

Monchelet sculp.

*Traité / De La / Perspective / Pratique, / Avec Des Remarques / Sur L'Architecture, / Suivies de quelques Edifices Considerables mis en / Perspective, & de l'invention de l'Auteur. / Ouvrage très-utile aux Amateurs de l'Architecture & de la Peinture*

Paris, Jacques Vincent, 1725 (but see below)

1985.61.480

Folio: 360 x 232 (14<sup>3</sup>/<sub>16</sub> x 9<sup>1</sup>/<sub>4</sub>)

**EDITION** Although the date on title page is "1725" and the Millard copy lacks the printed slip present in the Fowler second edition copy, with the place and publisher of the second edition pasted over the original imprint ("A Paris, Rue S. Jacques, Chez Charles-Antoine Jombert . . ."), the presence of the frontispiece and plates from the 1728 *Architecture moderne* (and the fact that the present book otherwise accords with the Fowler copy) suggest that this is the second edition, which, according to Fowler, must have appeared between 1728 and 1737 when Jombert moved from rue S. Jacques to rue Dauphine: "This is apparently a reissue, by Charles-Antoine Jombert, of the sheets and plates of Parts 1–3 of the original 1725 Vincent edition, with pls. 131–144 taken from the Briseux work issued in 1728 by Claude Jombert" (Fowler 94). (According to Cicognara 831, there were 84 plates in the original edition of 1725.)

**COLLATION** 66 leaves. 2 leaves without signature mark,  $\tilde{e}^2$ ,  $\tilde{r}^2$ , A–Z<sup>2</sup>, Aa–Gg<sup>2</sup>. [i–xii], [1]–116 [117–118] pp. Final leaf original and blank. Engraved frontispiece, [33] engraved plates bound in, as described below

**CONTENTS** [i] half title (verso blank); engraved frontispiece (verso blank); [iii] title page (verso blank); [v–viii] preface (*note*: the present copy lacks 4 pp. dedication which should precede preface); [ix–xi] table of contents; [xii] errata and instructions to binder on placing plates; [1]–116 text, Parts 1–3 and final section,

"Digression sur Quelques Difficultez qui Regardent l'Architecture par Rapport a l'Optique ou Perspective," with [33] engraved plates bound in as listed below; [117–118] approbation, dated 4 January 1725, and privilege, dated 11 February 1725; [119–120] original and blank

**ILLUSTRATIONS** Engraved frontispiece, "Architecture Moderne," signed by Courtonne as designer and Lucas as engraver, published by Jombert (from Briseux, *Architecture moderne*, Vol. 2, published by Jombert in 1728 [cat. 40, 1985.61.429–430]; woodcut vignette on title page; [33] engraved plates, *hors texte*, versos blank, bound in at ends of parts and in final section, as follows: Part 1, pls. 1–6, following p. 34 (pl. 4 tipped in; from another copy?); Part 2, pls. 1–8, following p. [64, blank] (pls. 5 and 6 tipped in; from another copy?); Part 3, pls. 1–5, following p. 88 (these 19 plates all folding); [14] plates in final "Digression," numbered 131–144, bound in out of sequence, as follows: pls. 143 (full-page) and 144 (folding), both signed by Courtonne as designer and G. I. B. Scotin Major as engraver, following p. 108; pls. 135–138 (all folding), all signed by Courtonne as designer and A. Aveline as engraver, following p. 110; pls. 131–134 (all folding), all signed by Courtonne and Aveline as above, following p. 114; pls. 139–142 (all folding), all signed by Courtonne as designer and Lucas as engraver, following p. 116. As Fowler points out, the 14 plates in the "Digression" are the same as plates bearing these numbers in Briseux's *Architecture moderne*. Since numbering of these plates appears to originate with *Architecture moderne*, it would seem they were first used in 1728 and reused in the present work. Woodcut and typographic ornament headpieces; woodcut tailpieces; ornamental woodcut initials

**BINDING** Contemporary speckled calf, rebaked

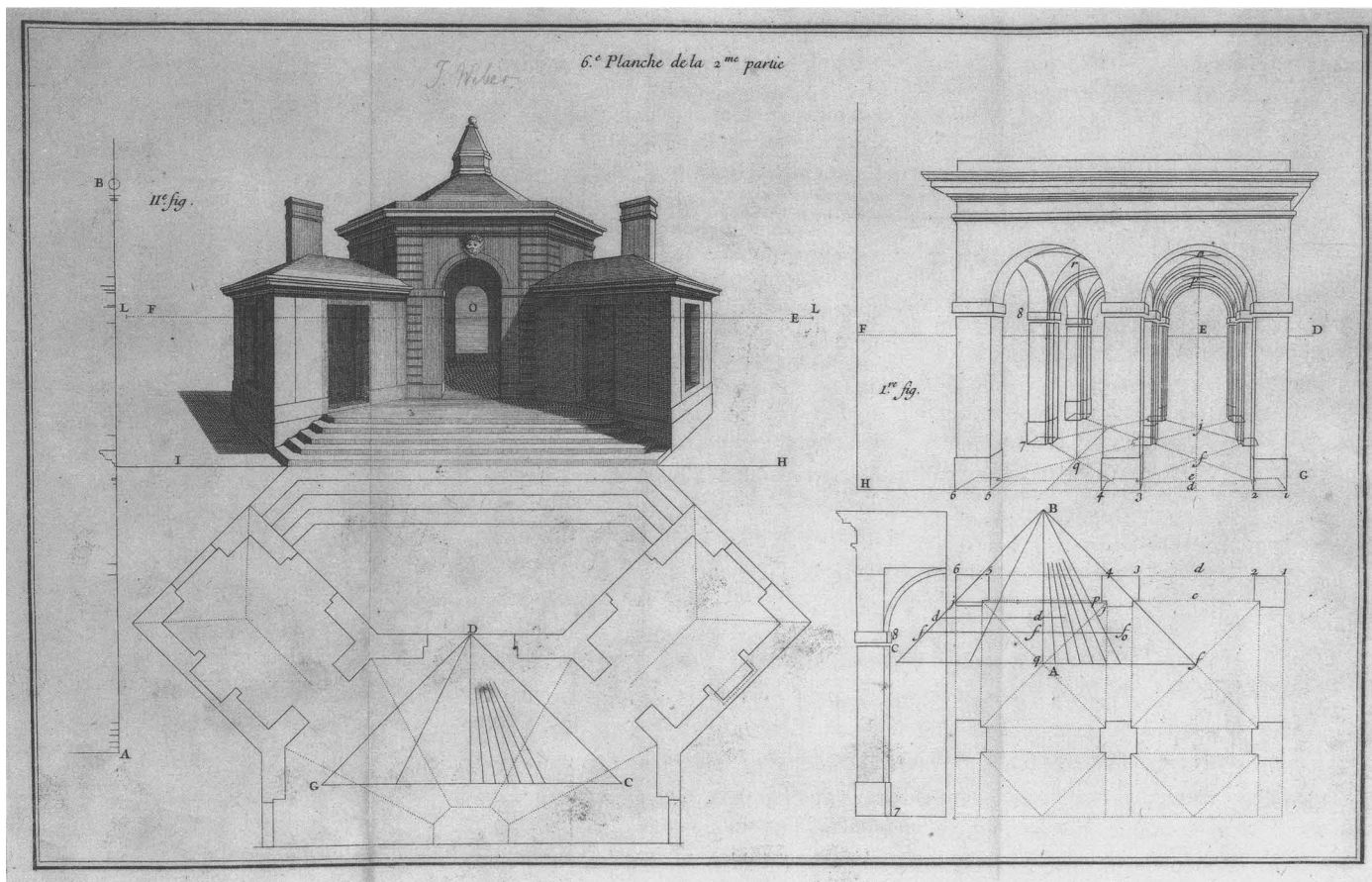
**PROVENANCE** Library stamps of "Ing: Akad: Bibliothek" and "K. K Technische Militair Academie Bibliothek"

**REFERENCES** Berlin Cat. 4729; Cicognara 831; Fowler 94

COURTONNE, A FASHIONABLE PARISIAN HOUSE ARCHITECT, WAS professor of architecture at the Académie Royale d'Architecture for the last ten years of his life. He was immensely influential on younger architects, whom he instructed in the principles of distribution and decoration, and the rules of ordonnance and proportion.

The *Traité* was the result of fourteen years of study of perspective theory, which led Courtonne to determine that existing works on perspective were too obscure and without organization of either method or material, and that there was a need for a comprehensive and methodical elementary text book on the whole topic of perspective. Courtonne's treatise, in which he synthesizes information from previous books on perspective, using a consistent, clear, and easily understood method, was written to fill this need. In the preface Courtonne discusses his intention to render the book useful to ama-





teurs of both architecture and painting. He then follows with three sections on different parts of perspective: basic perspective principles; the development of perspective for regular geometric figures at different heights and for the theater; and the calculation of shades and shadows.

Courtonne considered the science of perspective equal to the sciences of painting, sculpture, and particularly of architecture, since perspective is related to geometry and thus to proportional studies. It may be for this reason that he follows the main text with a digression on the difficulties regarding architecture as it is related to optics. This section is divided into two parts, distribution and decoration. Under distribution Courtonne emphasizes the importance of perspective for the architect: it will enable him to visualize a project, to establish the proportions and relations of all the interior and exterior parts, and to relate the building to the site. Under decoration, in a typical rococo ambivalence toward the Ancient-Modern quarrel, Courtonne maintains that the Moderns have surpassed the Ancients in the distribution of plans, yet the Ancients still are the model for the decoration of buildings. He insists that the five orders have not been altered by the addition of new orders, and that a true, unique French order has not been invented. At the end of this section Courtonne describes his own projects for three houses and an obelisk. The plates for these projects and for the frontispiece to the *Traité* will be used by Claude Jombert (Briseux) in his *Architecture moderne* (see cat. 40, 1985.61.429–430).

The illustrations, all designed by Courtonne, are executed by leading engravers of the period.

56.

COURTONE. *Traité de la perspective pratique* . . . Perspectives and plans for garden pavilions. Engraving. 1985.61.480



## IEHAN COUSIN [JEAN COUSIN] 1490–1560

*Livre / de Perspective de Iehan Cousin / Senonois, maistre Paintre à Paris*

Paris, Jean le Royer, 1560

1985.61.481

Folio: 402 x 296 (15<sup>1</sup>/<sub>6</sub> x 11<sup>5</sup>/<sub>8</sub>); original text block 318 x 245 (12<sup>2</sup>/<sub>6</sub> x 9<sup>5</sup>/<sub>8</sub>), inset onto sheets

EDITION First edition

COLLATION A<sup>5</sup>, B–I<sup>4</sup>, K<sup>6</sup>, L<sup>4</sup>, M<sup>5</sup>, N–R<sup>4</sup> (this copy missing leaf R<sup>4</sup>, blank); 71 (of 72) leaves

CONTENTS (Leaves unnumbered throughout; in Millard copy each leaf laid down and inset onto a larger folio sheet); leaf [i] recto, title page (verso blank); leaf [ii] recto, frontispiece (full-page woodcut illustration); leaf [iii] verso, brief preface; leaf [iii] recto, Cousin's note to reader;

leaf [iii] verso, printer's note to reader; leaf [i] recto – [67] verso, text, including woodcut illustrations; leaf [68] recto, privilege (verso blank)

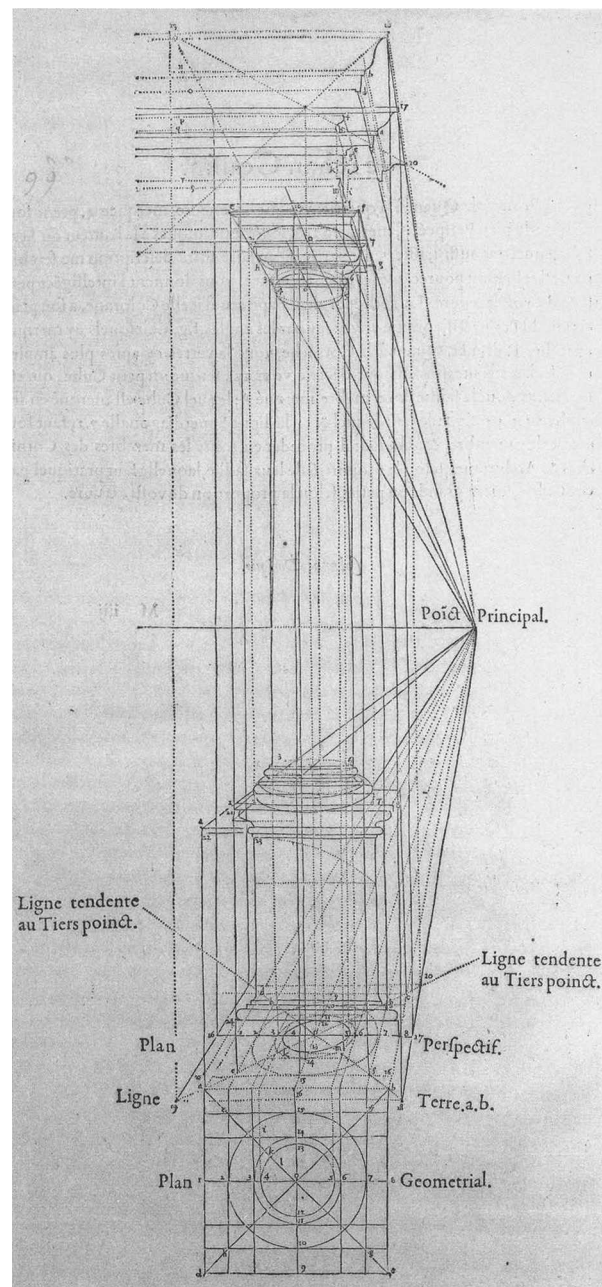
ILLUSTRATIONS Le Royer's woodcut "Vrai Potier" device on title page; full-page woodcut frontispiece incorporating basic geometrical forms employed in the text; 58 woodcut illustrations (perspective diagrams, some extended into landscapes with figures) in text, 16 full-page, 5 folding, with a printed slip containing 2 additional diagrams loosely inserted following leaf C<sup>3</sup>; woodcut headpieces; ornamental woodcut initials

BINDING Modern paneled calf, gilt, with diamond pattern in center

REFERENCES Berlin Cat. 4690; Mortimer, *French*, 157

JEAN COUSIN WAS A MASTER PAINTER, SCULPTOR, ENGRAVER, AND ARCHITECT. His *Livre* belongs to a group of mid-sixteenth-century handbooks on perspective that took as their models the 1505 and 1509 treatises of Jean Pélérin (called Viator), Dürer's geometry and proportion studies of the 1520s, and Serlio's 1545 publications (see cat. 152, 1983.49.106). Like these works, including perspective studies by Androuet du Cerceau (1576), Guido Ubaldo del Monte (1577), Paul Vredeman de Vries (1568), and Daniele Barbaro (1568), Cousin's book is oriented toward the artist and the craftsman in the fields of painting and architecture. According to Cousin his work was also intended for patrons and amateurs of art. The *Livre*, in a series of geometric exercises of increasing difficulty, and supported by short written explanations, develops earlier published exercises, including simple line diagrams of polyhedrons, pyramids, stairs, triumphal arches, columned galleries, and objects in interior spaces. In addition to the characteristics held in common with books of the same type, Cousin's is the first treatise to include material on the drawing of the architectural orders.

Only in the deeply foreshortened cagelike frame of the frontispiece, from which are suspended the five regular geometric bodies, and to which human figures in exaggerated poses are appended, does Cousin design an invention that is deliberately complex and without instructive value. This design is similar to those of a group of perspective treatises of the 1560s by Hans Lencker *die Alte*, Wenzel Jamnitzer, and Lorenz Stoer. The frontispiece and the woodcuts of Cousin's text were by the director of the Mint, Aubin Olivier, and printed by the king's printer for mathematics, Jean de Royer, the brother-in-law of Olivier.



57.

COUSIN. *Livre de perspective* . . .

Perspective diagram of a Doric column.

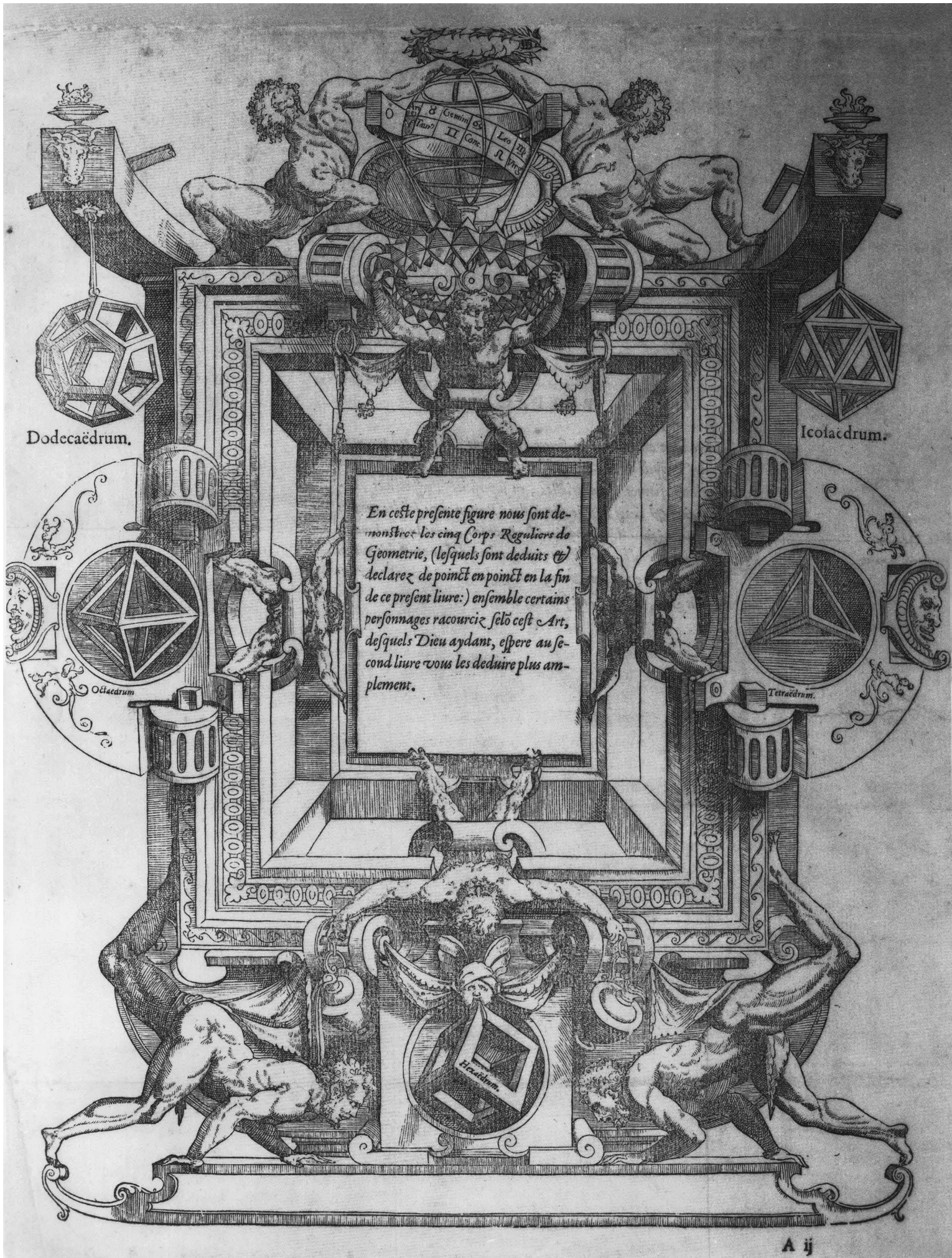
Woodcut. 1985.61.481

57.

COUSIN. (right) *Livre de perspective* . . .

Frontispiece, with human figures and five regular geometric forms. Woodcut.

1985.61.481



[Oeuvres de J. Ch. Delafosse]

[Vol. 1]: Paris, "Chez Jacques François Chereau Fils;/ Graveur et Marchand D'estampes,/ Rue St Jacques près les Mathurins." 1771

[Vol. 2]: Paris, Chereau, n.d.

[Vol. 3]: Paris, Daumont, n.d.  
1985.61.522–524

Folio, three volumes of disparate sizes (Vol. 1, 498 x 324 [19<sup>5</sup>/<sub>8</sub> x 12<sup>1</sup>/<sub>4</sub>]; Vol. 2, 517 x 333 [20<sup>3</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>8</sub>]; Vol. 3, 383 x 275 [15<sup>1</sup>/<sub>16</sub> x 10<sup>7</sup>/<sub>8</sub>]); bound disparately, including the *Nouvelle iconologie historique* in two volumes, and a third volume containing suites of furniture designs [*Recueil de meubles*]

EDITION Second edition (first 1768)

[Vols. 1 and 2]: *Nouvelle / Iconologie Historique / Ou / Attributs Hieroglyphiques, / Qui Ont Pour Objets Les Quatre Eléments, / Les quatre Saisons, / Les Quatre Parties Du Monde / Et les différentes Complexions de l'Homme. / Ces Mêmes Attributs Peignent Aussi Les Diverses Nations, / Leurs Religions, les Epoques Chronologiques de l'Histoire / tant ancienne que moderne.; / Les Vertus, Gloires, Renommés, / Les divers genres de Poésies, les Passions, les différents / Gouvernemens, les Arts, et les Talens. / Ces Hiéroglyphiques sont composés et arrangés de manière qu'ils peuvent servir / à toutes sortes de Décorations, puisqu'on est le maître de les appliquer également / à des Fontaines, Frontispices, Pyramides, Cartouches, dessus-de-Portes, / Bordures, Médallions, Trophées, Vases, Frises, Lutrins, Tombeaux, Pendules &c. / Dédiée Aux Artistes, / Par Jean Charles Delafosse Architecte. / . . .*  
[1 line]

[Vol. 1]: [1<sup>e</sup> Volume De l'Oeuvre de J. Ch. Delafosse]

COLLATION 133 leaves, engraved throughout, including 23 leaves with engraved text (46 pages, 3 blank) and 110 etched and engraved plates. Plates are numbered 1–108: 2 numbers repeated with "B" (15B and 90B). In the present volume, plates are numbered and bound consecutively according to iconographic subject (as in title: the four elements, the four seasons, etc.) rather than in lettered suites or *cahiers* (according to type of object: fireplaces, fountains, etc.). As described below, the plates are divided into 10 parts or books, each part with explanatory text

Note: The present arrangement is clearly that intended by Delafosse, according with his text and with his avowed intention to give a collection of iconographic subjects that can be applied at the desire

of the artist/craftsman to any kind of object. Within each book, the iconographic themes are exemplified by a variety of different objects ("Ces Hiéroglyphiques sont composés et arrangés de manière qu'ils peuvent servir à toutes sortes de Décorations, puisqu'on est le maître de les appliquer également à des Fontaines, Frontispices [etc.]")

However, the publisher, Chereau, also divided the plates into suites or *cahiers* according to types of object; as stated on the title page and the table of contents, this was for the greater convenience of the artist/craftsman who might be interested only in one kind of object (doorways, fireplaces, or whatever). The *cahiers* were available separately. They would have been collected and later bound in book form by their owners, without the original text. For an example of a volume of this kind see the second Millard copy (cat. 59, 1985.61.520–521), which follows

It would seem unlikely (although of course possible) that Chereau also published the book in this second form, and Guilmarde appears to be mistaken in making this second arrangement a matter of edition:

Cette premiere edition [i.e., the first edition of 1768], publiée par l'auteur lui-même, est composée de cent huit planches numérotées divisées en dix livres ayant chacun en tête l'explication des numeros qui le composent . . . Un deuxième edition du même ouvrage a été publiée trois ans plus tard, en 1771, par J. B. Chereau fils. Elle porte le même titre; mais elle est divisée en dix-huit cahiers de six pieces chaque et n'est pas classée de la même maniere . . . Pour donner plus de clarté à la disposition de l'ouvrage, Chereau a mis ensemble tous les motifs du même genre; mais il a eu soin d'indiquer à chaque lettre les numéros correspondant à la pagination générale, de sorte qu'il est facile de retrouver chacun des motifs qu'il a réunis six par six sous la même lettre.

In fact, a note at the foot of the title page of the present edition explains that:

Pour la plus grande facilité des Artiste [sic] on a joint une Table indicative des différentes Décorations contenues dans ce Livre, et l'on en a de plus formé 18 Cahiers de chaque genre qui Se Vendent chacun Séparément, and a note on the table of contents, that: Les Lettres Alphabétiques indiquent le Genre de Décoration dont est composé le Cahier; et les Chiffres qui se suivent sont ceux que portent les Planches du Cahier suivant l'ordre qu'elles occupent dans le Volume d'Iconologie

The *Volume d'Iconologie* clearly refers to the present work itself. Since the present copy is of the second edition of 1771, it is in any case clear that Chereau preserved the original arrangement of plates until





58.

DELAFOSSÉ. [*Oeuvres*]. Fountain with motifs of spring and summer. Engraving. "J. Ch. Delafosse inv. et fecit." 1985.61.522-524

this date. The question of arrangement applies to the first volume only; in the second volume the plates are divided into *cahiers*, without text

CONTENTS [i] engraved title page (verso blank); [iii] engraved table of contents, "Table indicative des différentes Parties de l'Iconologie Historique qui peuvent convenir à un même genre de Décoration, dont on a formé 18 Cahiers de 6 feuilles chacun, qui se Vendent séparément." Contents listed by *cahier* subject—*Cheminées*, *Bordures*, etc.—followed by running numbers of the 6 plates comprising each *cahier*, and then by the letter of the *cahier*, A–S; [iv] blank; [i] preface; 2–6 explanations of plates in *Book 1*: followed by 12 etched plates numbered 1–12; *Book 2*: pp. 1–6 explanations of the plates; followed by 15 etched plates numbered 13–26 (no. 15 with 2 plates, the second numbered "15B"); *Book 3*: pp. 1–3 expla-

nations of the plates; [4] blank; followed by 11 plates numbered 27–37; *Book 4*: pp. 1–4 explanations of the plates; followed by 11 plates numbered 38–48; *Book 5*: pp. 1–5 explanations of the plates; [6] blank; followed by 13 plates numbered 49–61; *Book 6*: pp. 1–4 explanations of the plates; followed by 8 plates numbered 62–69; *Book 7*: 1–3 explanations of the plates; p. [4] blank; followed by 10 plates numbered 70–79; *Book 8*: pp. 1–4 explanations of the plates; followed by 13 plates numbered 80–91 (no. 90 has 2 plates, the second numbered "90B"); *Book 9*: pp. 1–2 explanations of the plates; followed by 9 plates numbered 92–100; *Book 10*: pp. 1–2 explanations of the plates, ending with privilege, dated February 1768; followed by 8 plates numbered 101–108

ILLUSTRATIONS Etched and engraved table of contents: list of contents within

etched ornamental oval medallion, with Gorgon's head, olive branches, and floral crown at top, signed by Delafosse as designer and engraver. (Note: This medallion is based on that in pl. 15, with slight variations [e.g., in Gorgon's expression], and with elements of design printed in reverse.) 110 etched and engraved plates, numbered 1–108, as described above. All plates signed by Delafosse as designer and engraver (“J. Ch. Delafosse inv. et fecit”) except for 15 plates signed by Delafosse as designer and Ch. Beurlier as engraver, and 5 plates without signature. (Note: The plates in the present volume are lettered and numbered as follows: consecutive running numbers 1–108 at upper R within border; *cahier* letters A–S [not consecutive, as explained] at lower R within border; number within *cahier*, 1–6 [not consecutive] at bottom R, just within plate mark)

**BINDING** Contemporary mottled calf; red morocco label

**PROVENANCE** Ownership inscription on flyleaf: “T. Lescants, avocat mons.” [?]

[Vol. 2]: 11<sup>E</sup> *Volume De l'Oeuvre de J. Ch. Delafosse*

**COLLATION** 167 etched and engraved copperplates on 147 leaves entitled “Iconologie,” as follows: engraved table of contents; 163 copperplates on 143 leaves (from a possible total of 170 copperplates, or 150 *planches*, counted as plate pages, e.g., Cohen de Ricci: see below). These include 7 plates tipped in on later sheets (*Cahier MM*, nos. 5 and 6; *Cahier TT*, nos. 1–5). 123 full-page, 40 half-page plates, printed two to a page, versos blank. (Note: In present copy, *Cahier TT*, tipped in on later sheets and added at the end of the volume, is lacking final plate; *Cahier UU*, also with 6 plates, is lacking. These 2 suites are not called for in table of contents but present in Cohen de Ricci and in Guilnard, and in the second Millard copy, below). Plus 3 full-page plates with caption “Projet de Prison” comprising a series not properly belonging to the “Iconologie.” (Note: These 3 plates also present in the second Millard copy of Vol. 2, cat. 59, 1985.61.521. However, they are not described by either Cohen de Ricci or Guilnard as forming part of this work. The 3 plates are described separately in Guilnard, p. 222.) The plates in this volume no longer have running numbers (as in Vol. 1). Apart from the 3 “Prison” plates, they comprise 25 *cahiers*, nos. 19–42 [43], letters T–Z, AA–TT

**CONTENTS** Etched and engraved table of contents: title of volume as given above, followed by: “Table Indicative des 24 Différens Cahiers de Décorations, Sculptures, Orfèvreries, et Ornaments divers qui Complètent l'Oeuvre de J. Ch. Delafosse et font suite à son Iconologie Historique”; with list of *Cahiers* 19–42, letters T–Z, AA–SS within etched medallion. Followed by 166 etched and engraved plates as described above

**ILLUSTRATIONS** Table of contents: engraved within etched ornamental medallion framed by two olive branches and with ornamental motifs (including female head) at top. 163 etched and engraved plates comprising 25 *cahiers*, as described in cat. 59, plus 3 additional plates, as follows (titles as given in table of contents):

19. *Cahier T*: “Frises.” 12 half-page plates on 6 leaves (plates numbered 1–6 at lower L and 1–12 at lower R); unsigned, except for nos. 1 and 9, signed by Delafosse as designer and Mlle. Thouvenin (or “Thouvenet”) as engraver. With Chereau's imprint (“à Paris chez Chereau rue S. Jacques aux 2. Piliers d'Or”)
  20. *Cahier U*: “Tombeaux antiques.” 6 full-page plates, signed by Delafosse as designer and draftsman and Litret as engraver; final plate with “Impr. par Maillet.” Imprint as in other copy
  21. *Cahier V*: “Vases antiques.” 6 full-page plates, all signed by Delafosse as designer and draftsman and by C. Baquoy as publisher: “C. Baquoy ex-cudit.” Imprint as above
  22. *Cahier X*: “Cartels.” 8 plates on 6 leaves: 4 full-page; 4 half-page printed 2 to a page; nos. 1 and 2 signed “Germain” (no. 2 in reverse); otherwise unsigned. Imprint of Chereau's widow (“A Paris chés la V<sup>e</sup> de F. Chereau, rue S. Jacques . . .”)
  23. *Cahier Y*: “Gâines et Trépieds.” 12 plates on 6 leaves: nos. 1–10 signed by Delafosse as designer and draftsman; nos. 7–10 and 12 signed by Mlle. Thouvenin as engraver (no. 12 signed “Mlle. Thouvenet”). Imprint as above
  24. *Cahier Z*: “Tables et Consoles.” 12 plates on 6 leaves: nos. 1–4 signed by Delafosse as designer and engraver; 1 plate signed by Delafosse with Mlle. Thouvenin as engraver
  25. *Cahier AA*: “Feux et Chenets.” 6 full-page plates, all signed by Delafosse as designer and draftsman and by Berthault as engraver. Chereau's imprint
  26. *Cahier BB*: “Bras de Cheminées et Girandoles.” 6 full-page plates, all signed by Delafosse and Berthault, as above. Chereau's imprint
  27. *Cahier CC*: “Flambeaux de Tables, et Chandeliers.” 6 full-page plates, all signed by Delafosse and Berthault, as in other copy. Chereau's imprint
  28. *Cahier DD*: “Calices, Ciboires, et Buirettes.” 6 full-page plates, signatures and imprint as in other copy
  29. *Cahier EE*: “Lutrans et Soleils.” 6 full-page plates, signatures and imprint as above (but with Chereau's address given as “rue des Mathurins, aux 2 Piliers d'Or”)
  30. *Cahier FF*: “Chandeliers d'Eglise Pieds de Croix.” 6 full-page plates; signatures and imprint as in other copy
  31. *Cahier GG*: “Lampes, Encensoirs, Cassolettes.” 6 full-page plates, each with 2 designs; signatures and imprint as in other copy
  32. *Cahier HH*: “Chaires à prêcher, et Orgues.” 6 full-page plates, all signed by Delafosse and by Joly as engraver; imprint as in other copy
  33. *Cahier II*: “Poêles, Piedestaux, Frises.” 6 full-page plates, signed by Delafosse and Berthault; imprint as in other copy
  34. *Cahier KK*: “Pendules, Feux, et Tables.” 6 full-page plates, signatures and imprint as above
  35. *Cahier LL*: “Vases, et Tombeaux.” 6 full-page plates, signatures and imprint as in other copy
  36. *Cahier MM*: “Plafonds, Cheminées, Rosaces.” 6 full-page plates, signatures and imprint as above. (Note: nos. 5 and 6 tipped in from another copy)
  37. *Cahier NN*: “Trophées d'Eglise.” 5 full-page plates: no. 1 is a title plate (“Premier Livre/ de Trophées . . .”), signed by Delafosse and by Le Canu as engraver; nos. 2–5 signed by Delafosse and by Tardieu as engraver (“P. F. Tardieu Sculp.”)
  38. *Cahier OO*: “Trophées de Guerre.” 5 full-page plates: no. 1, title plate (“Deuxieme livre de Trophées . . .”), signed by Delafosse and Le Canu, as in other copy; nos. 2–5 signed by Delafosse and Tardieu, as above
  39. *Cahier PP*: “Trophées Militaires.” 5 full-page plates: title plate (“Troisieme livre de Trophées . . .”) and nos. 2–5, signed as above
  40. *Cahier QQ*: “Trophées de Pastorales.” 5 full-page plates: title plate (“Quatrieme livre de Trophées . . .”) and nos. 2–5, signed as in other copy
  41. *Cahier RR*: “Trophées de Chasse et Pêche.” 5 full-page plates: title plate (“Cinquieme livre de Trophées . . .”) and nos. 2–3 signed as in other copy; nos. 4 and 5 signed by Fessard as engraver
  42. *Cahier SS*: “Trophées d'Amour et de Musique.” 5 full-page plates: title plate (“Sixieme livre de Trophées . . .”), signed by Jacob as engraver; nos. 2–5 by Delafosse and Tardieu
- The 3 plates with caption “Projet de Prison,” described above, are bound following *Cahier SS*: the first two plates signed by Delafosse as designer and engraver, with Chereau's imprint, the third signed by Delafosse as designer and Beurlier as engraver. These are followed by:
43. *Cahier TT*: 5 plates only (from complete suite of 6), with title: “Septieme Livre de Trophées Contenant divers attributs des Saisons Des Sciences et des Vertus . . .”; all 5 plates signed by Delafosse as designer and draftsman and by Le Meunnié as engraver, with Chereau's imprint. (These 5 plates tipped in on later



sheets, as described above; 2 further sheets, blank, follow)

**BINDING** Late 19th- early 20th-century mottled calf, skillfully imitating an 18th-century binding; gilt spine, red morocco label

**REFERENCES** (Vols. 1 and 2): Berlin Cat. 465; Cohen de Ricci 277, 278; Guilnard, pp. 217–219

[Vol. 3]: *III<sup>e</sup> Volume De l'Oeuvre de J. Ch. Delafosse*

**COLLATION** A collection of 125 etched and engraved plates, including engraved table of contents and [124] plates arranged in 31 *cahiers* (from a total of 134 plates in 33 *cahiers*: Millard copy lacking 2 plates in *Cahier O*; *Cahiers EE* and *II*, with 4 plates each, also lacking, but the 4 plates of *Cahier II*—from a larger, untrimmed copy—have been loosely inserted in this set).

The *cahiers* are as follows: A–Z; “&”; AA–HH (II loosely inserted, not included in count, above). All *cahiers* have 4 plates each, except for DD which has 6. All plates full-page, versos blank.

(Note: The present collection has clearly been assembled from various sources. There is some variation in size. Most plates are tipped in on guards; a few are mounted [on contemporary or later sheets], and a few are inlaid. One plate is printed and inlaid on blue paper)

**CONTENTS AND ILLUSTRATIONS** Etched table of contents, unsigned. 31 *cahiers* of 4 plates each, with designs for furniture, as follows: A. “Fauteuils et chaises . . .”; B. “Ottomane. . . Turquoise. Veilleuse. Paphose . . .”; C. “Chaise et Fauteuil . . .”; D. “Lits . . .”; E. “Ecrans . . .”; F. “Ottomane[s] . . .”; G. “Lit[s] . . .”; H. “Lits . . . Canapé et sofa . . .”; I. “Tabourets . . .”; K. “Duchesse . . .”; L. “Secrétaire . . .”; M. “Plans et élévations d’alcôves”; N. “Desseins de cheminées . . .”; O. “Desseins de buffets . . .”; P. “Riches Portes cochères . . .”; Q. “Duchesse. Paphose. Canapé. Sofa. ” R. “Baignoire. Canapés . . .”; S. “Architecture . . .”; T. Lutrin[s] . . .”; V. “Chaises à prêcher”; X. “Chambranles . . .”; Y. “Poëles . . .”; Z. “Gaines.

Boites d’Horloge . . .”; “&”. “Plans et élévations de Portes cochères”; AA. “Hydrographie, Poesie . . .”; BB. “Elévations de cheminées . . .”; CC. “2<sup>e</sup> Lits . . .”; DD. “Architecture . . .”; [EE. “Retables d’autels . . .,” lacking in our copy]; FF. “Gondole. Cabriolet . . .”; GG. “Façades d’Hotels . . .”; HH. “Gueridons. Gaines . . .”; [II. “Tombeaux antiques”: loosely inserted]

The plates are signed as follows:

*Cahiers A–L, R–Z, AA, CC, FF* and *HH*: all plates signed by Delafosse as designer, “De la Fosse inv. ”

*Cahier M*: 2 plates signed by Le Canu as designer and engraver; 2 signed by Martinet as designer and engraver

*Cahier N*: all plates signed by Poulleau as designer and engraver, 2 with Denis as calligrapher

*Cahier O*: unsigned

*Cahier P*: 2 plates signed by Le Canu as designer; 2 unsigned

*Cahier Q*: all plates signed by Duval as designer

*Cahier “&”*: all plates signed by Puisieux  *fils* as designer, 2 of these with Le Canu as engraver

*Cahier BB*: all plates signed by De Puisieux as designer

*Cahier DD*: 5 plates signed by Le Canu as designer, 1 also as engraver

*Cahier GG*: all plates signed by De Puisieux  *fils* as designer and De la Gardette as engraver

[*Cahier II*: all plates signed by De Puisieux as designer]

All plates bear Daumont’s imprint as publisher (“Daumont ex. Avec priv. ”), one with “a present Chez Crepy rue S. Jacques . . .” added. (Note: *Cahiers BB* and *CC* have price engraved on first plate: “Prix 16<sup>s</sup>”)

**BINDING** Recent calf

**PROVENANCE** Erased 18th-century inscription barely decipherable on verso of one plate in *Cahier GG*: “Ces livres appar . . . A Joseph Croizat” [?]

**REFERENCES** Berlin Cat. 464; Cohen de Ricci 278; Guilnard, pp. 220–221

**J**EAN CHARLES DELAFOSSE, AFTER COMMENCING A CAREER AS A SCULPTOR, established himself as a prominent architect, designer, and engraver to become one of the originators of the heavy, architectonic, classicizing ornament of the Louis XVI style. His *Nouvelle iconologie*, which forms the first two volumes of the collection, is his main contribution to this neoclassical style, which was popular during the 1760s and 1770s among contemporary architects, furniture makers, and decorative artists throughout Europe.

The *Iconologie* presents a synthetic system of emblematic images based on the iconographic subjects of the Renaissance classical tradition. The themes, derived from history, human knowledge, and experience, present to the imagination, according to the *avant-propos*, all that has occurred from the creation of the world to the present in the principal historical epochs, both sacred and profane. As a book of emblems, the *Iconologie* stands at the end of

a long tradition initiated by Cesare Ripa in his 1593 *Iconologia* on ancient Greek and Roman emblems. Delafosse's direct inspiration is the *Iconologie moralisée* (1644) by the seventeenth-century French popularizer Jean Baudoin, whom Delafosse mentions in the *avant-propos*, where he states that he intends to make the *Iconologie* of Baudoin more appropriate to use as a contribution to decoration.

Delafosse's work is, then, conceived as an instructional tool and a pattern book of new ornamental models as well as a demonstration of an older humanist tradition. His contribution is a reformulation of the traditional historic and allegorical images of humanist scholars into designs appropriate to architectural ornamentation. The work is as much a part of a contemporary desire to revive the academic grandeur associated with the age of Louis XIV, and a reaction against the prevailing rococo taste, as it is a formal solution for ornament in the new classical mode.

Delafosse's iconological system is based almost exclusively on combinations of objects, or "pure emblems," capable of integration into architecture and interior decoration. The human figures of earlier iconological studies are replaced with architectonic, ornamental motifs in which an inventive manipulation of the vocabulary of classical architecture and of stark geometric form is developed.

Volume 1 of the *Iconologie* is composed of a series of plates of sculptural decoration, organized according to the following subjects: the elements, the seasons, the parts of the world, the times of day, the five senses, the four ages, the four temperaments of man, and the six epochs of history. His designs are composed of heavy, geometric, architectonic elements with thick swags, twisted fluting, squat piers, truncated columns, bundled spears, bulging rustication, and the classical motifs of tripods, Greek fretwork, urns, pyramids, and sarcophagi. All the plates of this volume were designed by Delafosse. Charles Beurlier, a competent, but not prominent, professional engraver of books, and others shared the engraving with Delafosse.

The use of illustrations as models for artists and craftsmen is amplified in Volume 2, where the text is omitted. An alternate method of organization, now by decorative type, includes friezes, tombs, vases, consoles, girandoles, and ceilings. The decorative motifs continue to be in the same extravagant, geometrical style. In addition, the plates are now engraved by a number of artists, several of whom would work on major illustrated publications, such as Pierre-Gabriel Berthault, who made numerous vignettes for the Abbé Saint-Non's *Voyage pittoresque . . . de Naples et de Sicile* (cat. 148, 1985.61.2660–2664), and one of the members of the well-known family of engravers, Tardieu.

Volume 3 is titled *Oeuvres*. It is clearly a later addition, designed to capitalize on the popularity of this type of publication among those most interested in the series, the craftsmen. Now the original association with humanist iconography is abandoned completely. Mantlepieces and trophy and gueridon designs here are by Delafosse, but some less well-known designers are also included. Le Canu, who worked on Volume 2, is responsible for the designs of paneling and porte cochères, while some urban house facades are included that are in the manner of Jean François de Neufforge (see cat. 123, 1985.61.2587–2592).

## JEAN CHARLES DELAFOSSE 1734–1789

[*Nouvelle / Iconologie Historique / Ou / Attributs Hieroglyphiques, / Qui Ont Pour Objets Les Quatre Éléments, / Les quatre Saisons, / Les quatre Parties du Monde / Et les différentes Complexions de l'Homme. / . . .* (10 lines) / *Dédiée aux Artistes, / Par Jean Charles Delafosse Architecte. / . . .* (1 line)]

Paris, “chés Jacques François Chereau fils Graveur et Marchand d'Estampes/ Rue des Mathurins aux 2 Piliers d'OR.” n.d. [imprint from table of contents]

1985.61.520–521

Folio, two volumes: 418 x 285 (16 1/2 x 11 1/4)

EDITION These two volumes made up, with later impressions of the plates (showing signs of wear) than the other Millard copy

## Volume 1

COLLATION 109 etched and engraved plates, including table of contents and 108 plates arranged in 18 *cahiers* of 6 plates each: letters A–S. (Note: Present copy lacks the engraved title page described for the first Millard copy, cat. 58, 1985.61.522–524, above.) All plates full-page, versos blank

CONTENTS AND ILLUSTRATIONS Etched table of contents as described for the other Millard copy, except for following variations: (1) imprint differs in giving Chereau's address as “Rue des Mathurins aux 2 Piliers d'Or” rather than “Rue St. Jacques près les Mathurins.” (Note: Both addresses appear on the plates: two different addresses or different descriptions of the same address?); (2) 6 further *cahiers* have been added to list of contents: nos. 19–24, letters T–Z; these are printed outside the medallion, at the foot, 3 letters on each side. The note “2 à la feuille” (i.e., 2 plates on a page) has been added to letters T and X–Z. (Note: These 6 *cahiers* are in fact included not in the present volume but in Vol. 2, and these letters are repeated in table of contents to that volume)

The *cahiers*, each of 6 plates as described above, are listed in the “Table Indicative” as follows: A. “Cheminées”; B. “Bordures”; C. “Autres Bordures en Médailles”; D. “Portes”; E. “Trophées des Arts”; F. “Vases en hauteur”; G. “Vases en travers, 1 cartouche”; H. “Médailles ronds”; J. “Cartels et Ecussons”; K. “Consoles”; L. “Tables grecques et Pieds de Biche”; M. “Fontaines”; N. “Tombeaux”; O. “Monumens divers”; P. “Pendules”; Q. “Piedestaux et socles”; R. “Dessus de Portes, 2 pendules”; S. “2 Fontains, 1 Monument, 1 cartouche, 2 Trophées”

All plates signed by Delafosse as designer and engraver, except for 15 plates signed by Delafosse with Ch. Beurlier as engraver, and 5 plates which are unsigned. (Note: Plates in present volume are lettered and numbered as follows: *cahier* letter at upper R just within plate mark [these letters not present in first Millard copy, above]; *cahier* letter repeated at lower R just within border; running numbers [from original continuous numeration according with arrangement of plates in first Millard copy, cat. 58] at upper R just within border; number within *cahier* [1–6] at lower R, just within plate mark)

## Volume 2

COLLATION 146 leaves, including etched table of contents and 165 etched and engraved copperplates on 145 leaves: 125 full-page plates, 40 half-page, printed 2 to a page, versos blank. 162 of these plates properly belong to the “Iconologie,” Vol. 2 (from a total of 170: 8 plates lacking, including *Cahier LL*, with 6 plates; 1 plate lacking in SS, 1 plate lacking in TT); 3 plates with caption “Projet de Prison” form another series, see first Millard copy, above. The “Iconologie” plates comprise 25 *cahiers* (from a total of 26), lettered T–Z, AA–UU (i.e., including *Cahier UU* not present in Millard copy, but lacking *Cahier LL*)

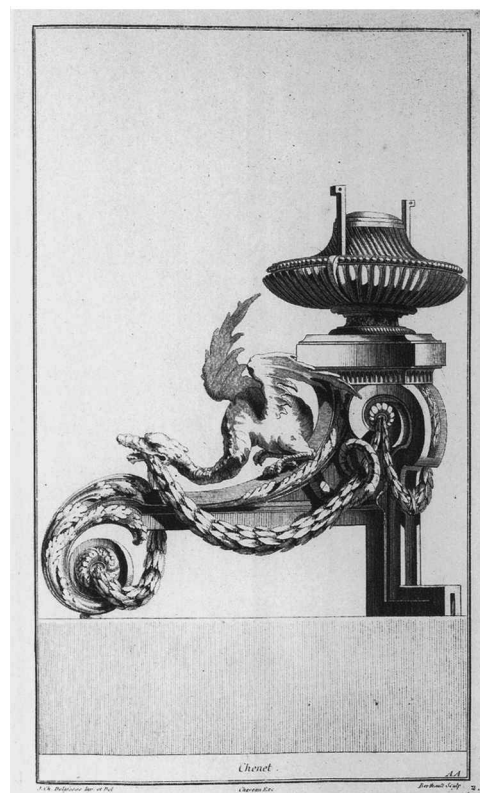
CONTENTS AND ILLUSTRATIONS Contents of present volume exactly as described for Vol. 2 of the first Millard copy, above, except for lack of *Cahier LL* and one plate in SS, as noted, and presence of the additional *cahier*, UU, as follows: *Cahier UU*: “Trophées divers” (without title page). (Note: First plate of this suite has engraved at upper L, above border: “43<sup>e</sup> Cah. de l'Oeuvre”: apparently a mistake, since the previous *cahier*, TT, with title “Septieme Livre de Trophées . . .” is in fact the 43d *cahier*, making UU the 44th.) 6 full-page plates, all signed by Delafosse as designer and Joly as engraver. *Cahier UU* is followed by series of 3 plates with caption “Projet de Prison,” also present in and described for other Millard copy.

BINDING 19th-century quarter black morocco with marbled boards

PROVENANCE Ex-libris stamp of Henry Dasson on flyleaf; bookplate “Ex Musaeo Hans Furstenberg” inside covers

REFERENCES Berlin Cat. 465; Cohen de Ricci 277, 278; Guilmar, pp. 217–219

See cat. 58, 1985.61.522–524.



59.

DELAFOSSÉ. [*Nouvelle iconologie historique . . .*]. Design for andiron. Etching and engraving. “J. Ch. Delafosse inv. et Del.” “Berthault Sculp.” 1985.61.520–521

## FRANÇOIS DERAND 1588–1644

*L'Architectvre / Des Vovtes, / Ov / L'Art  
Des Traits, / Et Covpe Des Vovtes: /  
Traicté / tres-vtil, voire necessaire a tous  
architectes, / Maistres Massons, Appa-  
reilleurs, Tailleurs de pierre, / et gener-  
alement / a tous cevx qui se meslent de  
l'Architectvre, / mesme Militaire*

Paris, Sebastien Cramoisy, 1643  
1985.61.528

Folio: 427 x 289 (16¼ x 11½)

EDITION First edition

COLLATION 242 leaves. [i–xxviii], 1–453  
[454–456] pp., including [126] engraved  
plates

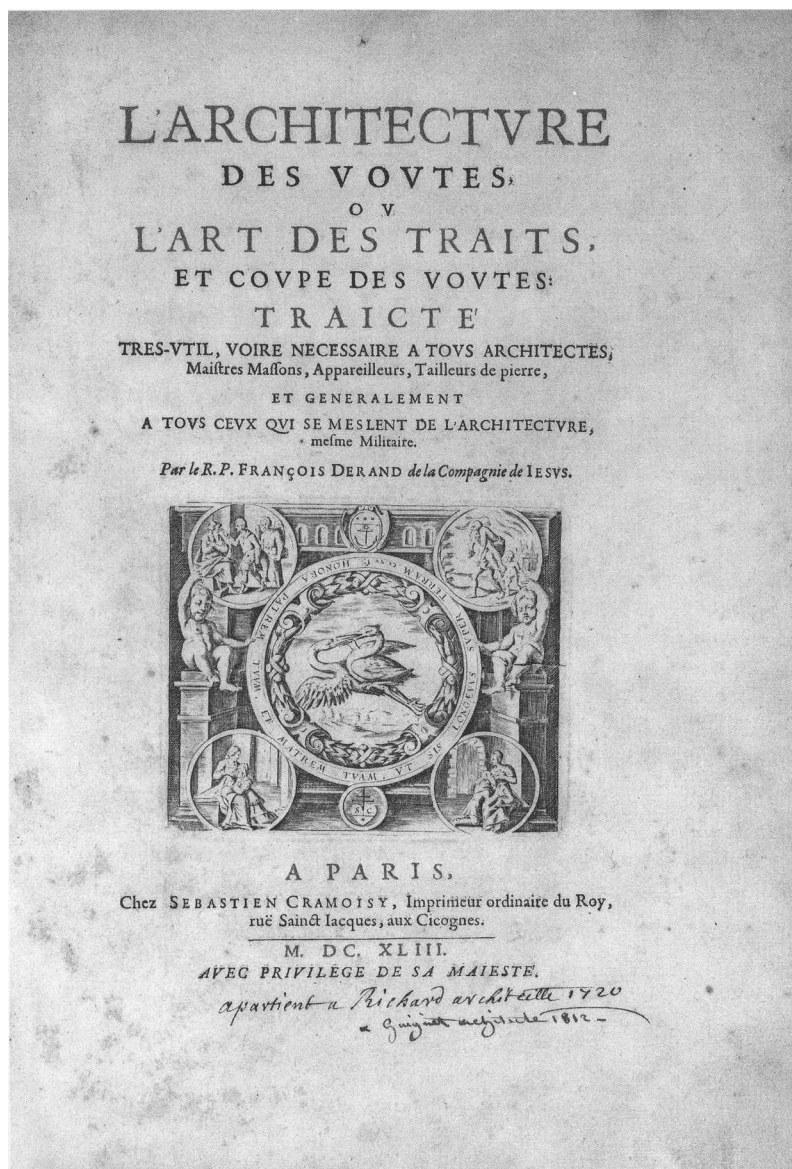
CONTENTS [i] title page printed in red  
and black (verso blank); [iii–x] Derand's  
dedication to "De Noyers"; [xi–xxi] pref-  
ace; [xxii–xxviii] table of contents; 1–453  
text, Parts I–V, including [126] engraved  
plates (in Millard copy, 115–116 are mis-  
bound before 113–114; 119–120 are mis-  
bound before 117–118; 372 is misnumbered  
378; 373–374 are misnumbered 379–380);  
[454] errata; [455] privilege; [456] blank

ILLUSTRATIONS Engraved vignette (Cra-  
moisy's pelican device) on title page; [126]  
etched and engraved plates (in Millard  
copy, plate facing p. 108, "Descente bi-  
aise, rempante, et en talut," has been re-  
peated and pasted over plate facing p.  
118): all diagrams, titles within etched or-  
namental cartouches or borders with  
scrolls, grotesques, putti, garlands, etc.  
(final plate has title engraved on a work  
table, with two boys experimenting with  
carpenter's tools). For convenience of  
reference, many plates repeated 2, 3,  
even 4 times. Woodcut head- and tail-  
pieces; woodcut initials

BINDING Contemporary French red mo-  
rocco, paneled in gilt, gilt armorial de-  
vice on both covers, gilt spine, gilt edges

PROVENANCE Early ownership inscrip-  
tions on title page: "apartient a Prichard  
architecte 1720"; "Guignet architecte  
1812." Armorial device of Michel Par-  
ticelli d'Hemery on covers. Later book-  
plate of Marcel Chappey

REFERENCES Berlin Cat. 2539; Brunet 2:  
603; Cicognara 490; Fowler 101;  
Guilmard, p. 54



60.

DERAND. *L'architecture des voutes* . . .

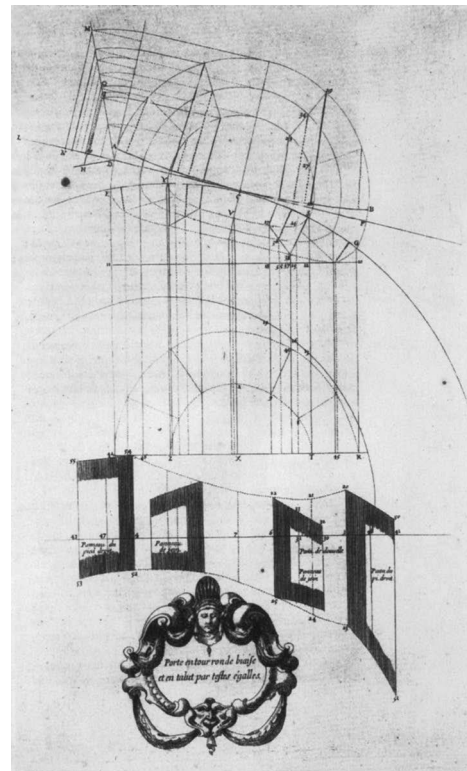
Title page, with Cramoisy's pelican  
device in vignette. Engraving. 1985.61.528

**F**RANÇOIS DERAND WAS A MATHEMATICIAN AND ARCHITECT WHO BELONGED to the Jesuit order. He taught mathematics at La Fleche, where he probably knew Mathurin Jousse (cat. 82, 1985.61.616). In his *Architecture*, which follows the tradition of Philibert de L'Orme (cat. 105, 1985.61.2507), he develops new examples for standard stereometric exercises, and he subjects his study of stonecutting to a new mathematical logic, attempting to bring the discipline of the geometer to the traditional practices of the masons.

Derand comments on the deficiencies of earlier books on stereotomy in his dedication to Sublet Des Noyers, the *surintendant des bâtiments*. Here he states that although architecture is the “highest and most noble of sciences,” and there have been numerous books on the orders, ornament, and architectural decoration, almost nothing has appeared on the art of measuring and cutting stones. He notes that although de L'Orme first treated of the subject, his work was too abbreviated, while Jousse's publication, which appeared in print even as Derand's treatise was in press, was defective, comprising an injudicious series of solutions by an author who had only slight knowledge of the principles of the craft. But despite Derand's criticism of de L'Orme and Jousse, he remains solidly in their tradition and opposed to the innovations of Gerard Desargues and Abraham Bosse, which were just beginning to take place. His emphasis is on the marriage of theory and practice.

Derand designed his treatise for “all those who are concerned with architecture. For all architects, master masons, dressers and cutters of stone.” His book is organized to permit the reader to acquire a detailed and accurate knowledge of the measuring and cutting of stone according to mathematical principles. But he cautions the reader that his book must be studied and read several times; that it is very difficult to apply theoretical knowledge to actual stonework. He notes that the knowledge of speculative geometry is not always similar to the traditional methods of practicing the craft, with its standard rule-of-thumb methods. The unsigned, full-page illustrations, a series of finely engraved three-dimensional geometric line drawings with elaborate rococo frames and figure titles intended to demonstrate the utility, excellence, and beauty of stonecutting, contain an exhaustive series of exercises on vaults, wall openings, trompes, and stairs.

The book would become the standard work on stereotomy throughout the seventeenth and eighteenth centuries. It achieved two new editions in 1743 and 1755, and was listed in the inventories of many eighteenth-century French collections of architectural books. It was still recommended by Jacques-François Blondel.



60.

DERAND. *L'architecture des voutes . . .*  
Geometrical construction for placing an  
arched opening in a round tower.  
Engraving. 1985.61.528





VUE D'UN COLOSSE PLACÉ À L'ENTRÉE DE LA SALLE HYPOSTYLE DU PALAIS.

61.

*Description de l'Égypte . . . A colossus at  
Karnak. Engraving. "Dutertre del.t."  
"Baltard Sc.t." NGA Lib. Rare Book:  
DT46.D47.1821*

*Description / De / L'Égypte / Ou / Recueil / Des Observations Et Des Recherches / Qui Ont Été Faites En Égypte / Pendant l'Expédition de l'Armée Française. / Seconde Édition / Dédiée au Roi / Publiée par C. L. F. Panckoucke . . .*

Paris, Panckoucke, 1821–1830

NGA Lib. Rare Book: DT46.D47.1821

Thirty-eight volumes: Text in twenty-six volumes, octavo; plates in twelve volumes, including ten volumes large folio and two volumes giant folio:

Text, volumes 1–24 (octavo): 218 x 140

(8<sup>9</sup>/<sub>16</sub> x 5<sup>1</sup>/<sub>2</sub>)

Plates (ten volumes, large folio) and atlas: 716 x 532 (28<sup>1</sup>/<sub>8</sub> x 21)

Plates (elephant folio: “Format Moyen”): 1.097 x 690 (43<sup>3</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>4</sub>)

Plates (elephant folio: “Grand Egypte” and “Grand Monde”): 1.330 x 790 (52<sup>3</sup>/<sub>8</sub> x 31)

EDITION Second edition (first, 1809–1813 and 1818–1828)

**Text:** Twenty-six volumes numbered 1–24 (Vol. 18 in three parts)

[Vol. 1]: *Tome Premier. Antiquités-Descriptions*. 1821

COLLATION 317 leaves. [i–x], [i]–clxxvij [clxxvij], [1]–445 [446] pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [v] second half title, with “Seconde édition” and dedication to Louis XVIII added (verso blank); [vii–x] preface to the second edition, signed by Siméon (Minister of the Interior), ending with royal ordonnance approving the present reprinting, dated 23 June 1820; [i]–clv “Préface Historique,” by Fourier; [clvi] blank; [clvij]–clxxvij introduction, “Avertissement”; [clxxvij] blank; [1]–442 text, “Antiquités-Descriptions,” chapters 1–8; [443]–445 table of contents; [446] blank

[Vol. 2]: *Tome Deuxième. Antiquités-Descriptions*. 1821

COLLATION 308 leaves. [i–iv], [1]–611 [612] pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–608 text, “Antiquités-Descriptions” (chapter 9: “Description Générale de Thèbes,” Introduction and Sections 1–9); [609]–611 table of contents; [612] blank

[Vol. 3]: *Tome Troisième. Antiquités-Descriptions*. 1821

COLLATION 252 leaves. [i–iv], [1]–500 pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–496 text, “Antiquités-Descriptions” (chapter 9: “Description Générale de Thèbes [continued],” sections 10–11 and “Dissertation”; chapter 10, with “Suite”; and, finally, 2 appendices, numbered 1 and 2); [497]–500 table of contents

[Vol. 4]: *Tome Quatrième. Antiquités-Descriptions*. 1821

COLLATION 269 leaves. [i–iv], [1]–533 [534] pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–527 text, “Antiquités-Descriptions” (chapter 11, with 2 suites, numbered 1 and 2; and chapters 12–17); [528] blank; [529]–533 table of contents; [534] blank

[Vol. 5]: *Tome Cinquième. Antiquités-Descriptions*. 1829

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–674 text, “Antiquités-Descriptions” (chapter 18, sections 1–3 [sections 2 and 3 following chapter 26]; chapters 19, 21, 23–25, and 26, with appendix and 2 suites numbered 1 and 2). (Note: Chapters 20 and 22 are included in Vol. 9, below); [675]–679 table of contents; [680] errata

[Vol. 6]: *Tome Sixième. Antiquités-Mémoires*. 1822

COLLATION 251 leaves. [i–iv], [1]–498 pp. Plus 1 folding table bound in, following 96 (verso blank)

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–489 text, 1 folding table bound in, as described above; [490] blank; [491]–498 table of contents

[Vol. 7]: *Tome Septième. Antiquités-Mémoires*. 1822

COLLATION 294 leaves. [i–iv], [1]–584 pp. One folding table and 2 folding plates bound in, as follows: folding leaf with printed tables on recto and verso bound following 26; folding engraved plate bound following 406 (verso blank); folding engraved plate bound following 422 (verso blank). Plus 10 folding printed tables numbered 1–x bound at end, versos blank

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–575 text, 1 folding table and 2 folding plates bound in, as described above; [576] blank; followed by folding tables 1–x, versos blank; [577]–584 table of contents, ending with errata

ILLUSTRATIONS 2 folding engraved plates (diagrams); unsigned

[Vol. 8]: *Tome Huitième. Antiquités-Mémoires*. 1822

COLLATION 250 leaves. [i–iv], [1]–496 pp. Folding engraved map (bound following 75) and 2 folding engraved plates lettered A and B, bound at end, versos blank

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–489 text, 1 folding map bound in; [490] blank; followed by plates A and B as described above; [491]–496 table of contents

ILLUSTRATIONS Folding engraved map: “Carte des anciennes branches du Nil,” signed “Dressé d’après la Carte hydraulique . . . par M. Dubois-Aymé” and “Blondeau Sc!” 2 folding engraved plates: “Tableau synoptique des Constellations . . .”; and “Divers Emblèmes des Solstices et des Equinoxes”; unsigned

[Vol. 9]: *Tome Neuvième. Antiquités. — Mémoires et Descriptions*. 1829

COLLATION 311 leaves. [i–iv], [1]–616 [617–618] pp. 3 folding plates bound in, following 74, 96, and 574 respectively, versos blank

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–607 text (*note*: including, as mentioned above, chapters 20 and 22 of the “Antiquités-Descriptions,” from Vol. 5), 3 folding plates bound in, as described above; [608] blank; [609]–616 table of contents, ending with errata; [617] note on the placing of several plates; [618] blank

ILLUSTRATIONS 3 folding plates (2 engravings, 1 woodcut); unsigned

[Vol. 10]: *Tome Dixième. Explication des Planches*. 1826

COLLATION 313 leaves. [i–viii], [i]–ix [x], [1]–608 pp.

CONTENTS [i] half title (verso blank); [iii] first title page, with volume title as given above, dated 1826 (verso blank); [v] blank; [vi] table showing number of text volumes of second edition of the *Description* published so far, and number of volumes still remaining to be published; [vii] second title page, without volume number, i.e., volume title given simply as “Explication des Planches,” dated 1821 (verso blank); [i]–ix list of artists responsible for the drawings for plates belonging to Antiquities, Vols. 1–5 (“Noms des Auteurs des Dessins faisant partie des Planches d’Antiquités”) (*note*: the artists are listed separately for each of the 5 volumes, in alphabetical order, together with a list of figures or plates for which each was responsible); [x] blank; [1]–606 text, explanations of the plates, Vols. 1–5; [607]–608 table of place names, “Table des Noms des Lieux et des Collections”

[Vol. 11]: *Tome Onzième. État Moderne*. 1822

COLLATION 286 leaves. [i–iv], [1]–568 pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–561 text; [562] blank; [563]–568 table of contents

[Vol. 12]: *Tome Douzième. État Moderne*. 1823

COLLATION 254 leaves. [i–iv], [1]–503 [504] pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–389 text; [390] blank; [391] divisional title page, “Explication des Planches des Arts et Métiers” (verso blank); [393]–498 explanations of plates 1–xxx, “Arts et Métiers”; [499]–503 table of contents, ending with errata; [504] blank

[Vol. 13]: *Tome Treizième. État Moderne*. 1823

COLLATION 286 leaves. [i–iv], [1]–568 pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–560 text; [561]–568 table of contents

[Vol. 14]: *Tome Quatorzième. État Moderne*. 1826

COLLATION 250 leaves. [i–iv], [1]–496 pp. Plus 5 folding leaves with tables and examples relating to music *hors texte*, as fol-

lows: folding table bound following p. 26 (verso blank); 2 leaves with 4 numbered pages of printed tables bound following p. 332; folding leaf with 2 numbered illustrations (lithographs pertaining to music) printed side by side (verso blank), bound following p. 442; a similar leaf bound following p. 446

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–485 text, “De l’Etat Actuel De l’Art Musical en Egypte,” including numerous musical examples, 5 folding leaves bound in, as described above; [486]–496 table of contents

ILLUSTRATIONS Following p. 442: 1. “Circulation des Modes . . .” and “Paradigme des Tons et Mutations,” signed “Litho. de Mantoux . . .”; following p. 446: 1. “Paradigme Complet de la Circulation des Modes,” signed “Litho. de Mantoux . . .”; 2. “Développement et traduction en notes de musique Européenne du Tableau précédent”

[Vol. 15]: *Tome Quinzième. État Moderne*. 1826

COLLATION 296 leaves. [i–iv], [1]–588 pp. Plus 1 folding leaf (with lithograph inscriptions numbered 1–ix; signed “Imp. Lith. de C. Malapeau”) *hors texte*, bound following p. 168

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–582 text, folding leaf with inscriptions bound in as described above; [583]–588 table of contents

[Vol. 16]: *Tome Seizième. État Moderne*. 1825

COLLATION 258 leaves. [i–iv], [1]–512 pp. Plus 7 folding tables and 1 folding plate bound in, as follows: folding table bound following p. 82; another bound following p. 100; folding engraved plate (with illustrations of Egyptian coins), signed “Miller Sc!” bound following p. 268 (all these with blank versos); 5 printed tables, numbered 1–v, bound at end of text: nos. 1–iv printed recto and verso of 4 folding leaves; no. v with blank verso

CONTENTS [i] half-title (verso blank); [iii] title page (verso blank); [1]–506 text, 2 folding tables and 1 folding plate bound in, as described above; [507] divisional title page, “Tableau Détaillé des Monnoies Arabes . . .” (verso blank); followed by tables 1–v as described above; [509]–512 table of contents

[Vol. 17]: *Tome Dix-Septième. État Moderne*. 1824

COLLATION 330 leaves. [i–iv], [1]–656 pp. Plus 4 folding leaves *hors texte*, as follows: folding printed table (verso blank) bound following p. 492; leaf with tables printed recto and verso bound following p. 546; leaf with table printed on recto only (verso blank) bound following p. 582; leaf with engraved table (“Gravé par Ch<sup>les</sup> Picquet”) on recto (verso blank) bound following p. 638

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–652 text, ending with list of engravers employed on

the map of Egypt, 4 folding leaves with tables bound in, as described above; [653]–656 table of contents

[Vol. 18, Part 1]: *Tome Dix-Huitième* [1<sup>ère</sup> Partie]. *État Moderne*. 1826

COLLATION 328 leaves. [i–iv], [1]–651 [652] pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–643 text; [644] blank; [645]–651 table of contents; [652] errata

[Vol. 18, Part 2]: *Tome Dix-Huitième* [2<sup>e</sup> Partie]. *État Moderne*. 1829

COLLATION 278 leaves. [i–iv], [1]–552 pp. Plus 2 folding leaves, both with printed tables on rectos (versos blank) *hors texte*, bound following pp. 104 and 544 respectively

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–544 text, 2 folding leaves bound in, as described above; [545] note, “Addition à la page 512 de ce volume”; [546] blank; [547]–552 table of contents, ending with addition to the errata already included in the text (on [536]–538)

[Vol. 18, Part 3]: *Tome Dix-Huitième* [3<sup>e</sup> Partie]. *État Moderne*. 1830

COLLATION 152 leaves. [i–iv], [1]–32, [1]–266 [267–268] pp. 2 large folding engraved maps and 36 numbered full-page plates (with tables pertaining to alphabets) printed recto and verso of 18 leaves bound in at end of text

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–32 list of subscribers to the second edition; [1]–34 text, “Mémoire sur la Mosquée de Toulon . . .,” with note at end: “La suite de ce mémoire et les notes qui s’y rapportent n’ont pas paru dans la première édition”; [35]–266 text and printed tables: “Index géographique, ou Liste générale des noms de Lieux de l’Égypte . . .”; followed by 2 large folding maps (versos blank) and plates 1–36, as described above; [267] errata and note; [268] blank

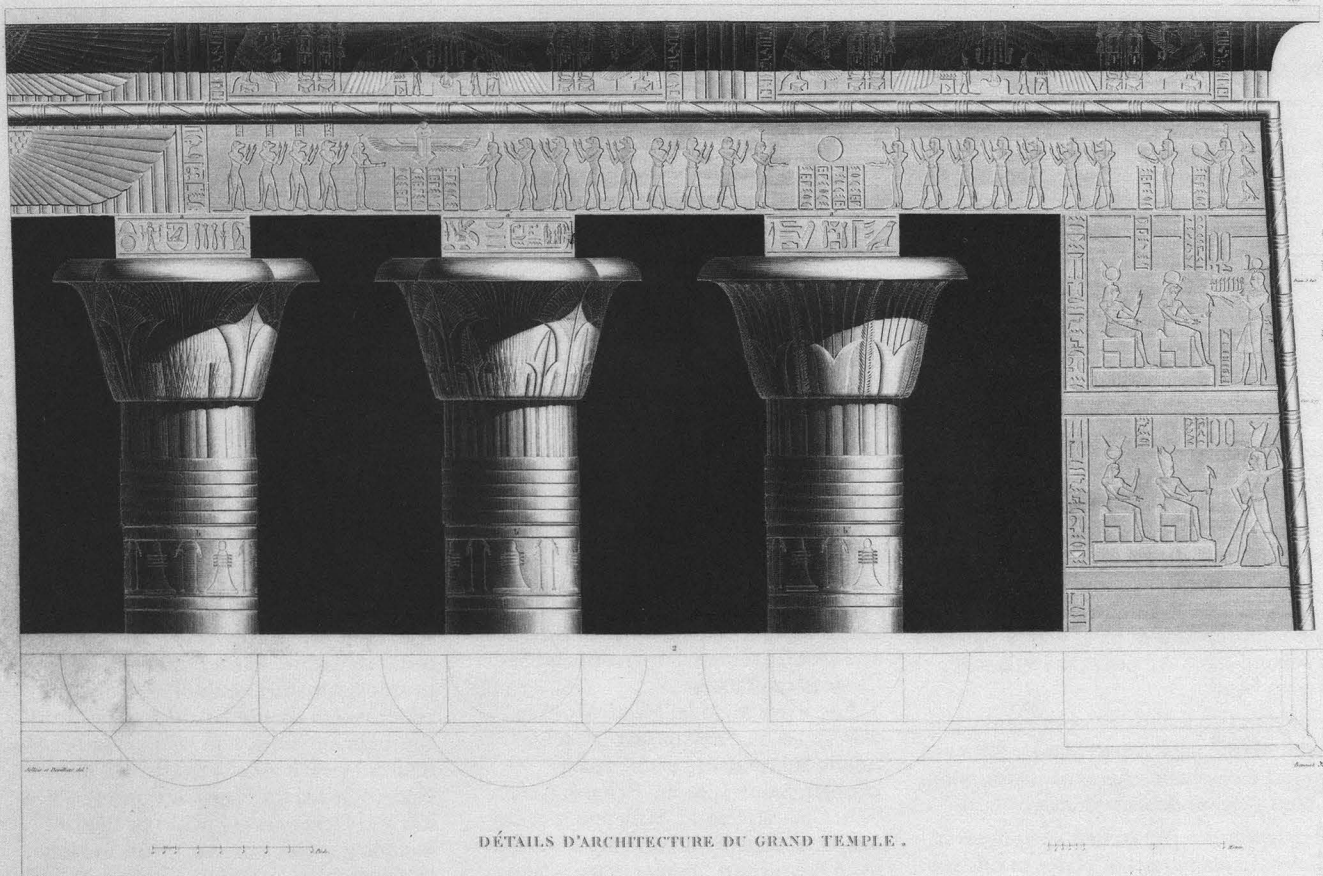
ILLUSTRATIONS 2 folding engraved maps, as follows: “Carte Ancienne et Comparée de la Basse Égypte rédigée Par M. le Colonel Jacotin et par M. Jomard . . .,” signed “Blondeau Sc!”; and “Carte Ancienne et Comparée de l’Égypte . . .” (as above), signed “Or-giazzi sc! fini par Blondeau”

[Vol. 19]: *Tome Dix-Neuvième. Histoire Naturelle. Botanique. – Météorologie*. 1824

COLLATION 238 leaves [i–iv], [1]–472 pp. Plus 4 folding leaves with printed tables recto and verso of each leaf *hors texte*, bound following pp. 452 (3 leaves) and 458 respectively

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]–466 text, 4 folding leaves bound in as described above; [467]–472 table of contents

[Vol. 20]: *Tome Vingtième. Histoire Naturelle*. 1824



**COLLATION** 266 leaves. [i–iv], [1]–528 pp. 1 folding plate bound in following p. 32 (verso blank)

**CONTENTS** [i] half title (verso blank); [iii] title page (verso blank); [1]–523 text, 1 folding plate bound in, as described above; [524] blank; [525]–528 table of contents

**ILLUSTRATIONS** 1 folding engraved plate (diagrams); unsigned

[Vol. 21]: *Tome Vingt-Unième. Histoire Naturelle. Minéralogie. – Zoologie.* 1826

**COLLATION** 244 leaves. [i–vi], [1]–482 pp.

**CONTENTS** [i] half title (verso blank); [iii] title page (verso blank); [v] divisional title page: “Minéralogie [suite]” (verso blank); [1]–472 text, including ([238]–324) explanations of the “Minéralogie” plates and [325] divisional title page to “Zoologie. Animaux invertébrés” (verso blank); [473]–482 table of contents

[Vol. 22]: *Tome Vingt-Deuxième. Histoire Naturelle Zoologie Animaux Invertébrés [suite].* 1827

**COLLATION** 236 leaves. [i–iv], [1]–468 pp.

**CONTENTS** [i] half title (verso blank); [iii] title page (verso blank); [1]–458 text; [459]–468 table of contents

[Vol. 23]: *Tome Vingt-Troisième. Histoire Naturelle Zoologie Animaux Invertébrés [suite]. Animaux vertébrés.* 1828

**COLLATION** 231 leaves. [i–vi], [1]–456 pp.

**CONTENTS** [i] half title (verso blank); [iii] title page (verso blank); [v] divisional title page: “Zoologie. Animaux Invertébrés [suite]” (verso blank); [1]–87 text: preliminary observations and summary explanations of the plates; [88] blank; [89] divisional title-page: “Zoologie. Animaux Vertébrés. Première Classe. – Mammifères” (verso blank); [91]–442 text, including explanations of the plates; pp. [443]–456 table of contents

61.

*Description de l’Egypte . . .* Detail from the Temple at Edfu. Engraving. “Jollois et Devilliers delt.” “Benoist Sct.” NGA Lib. Rare Book: DT46.D47.1821

[Vol. 24]: *Tome Vingt-Quatrième. Histoire Naturelle Zoologie*. 1829

COLLATION 290 leaves. [i–iv], [i]–576 pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [i]–571 text; [572]–576 table of contents

**Plates:** 13 volumes, as follows:

10 volumes, large folio, including: *Antiquités*, vols. 1–5; *État Moderne*, vols. 1–2; *Histoire Naturelle*, vols. 1, 2, and 2 bis.

Plus: *Atlas Géographique*, 1 volume, large folio

2 further volumes of plates (belonging to *Antiquités* and *État Moderne*) in “Format Moyen” and “Grand Égypte/Grand Monde”; elephant folio

### *Antiquités: Vols. 1–5*

[Vol. 1]: *Antiquités Tome Premier*. 1820

COLLATION 2 leaves. [i–iv] pp. 97 plates, numbered 1–97, of which 84 (plus 1 duplicate) are bound in the present volume; 11 plates (nos. 1, 2, 6, 31, 49, 51, 52, 54, 58, 61, and 79) are bound in the “Format Moyen” volume, and 2 plates (nos. 4 and 68) in the “Grand Égypte” volume. There are 2 impressions of pl. 3, one of which is a second state. All plates are full-page, versos blank

CONTENTS [i] half-title (verso blank); [iii] printed title page (verso blank); followed by [85] etched and engraved plates, numbered 3–97, as described above

ILLUSTRATIONS [85] etched and engraved plates. Explanations of plates in this volume are included in Vol. 10 of the text, [1]–100, as described above (under Text, Vols. 1–24). All the draftsmen responsible for the plates (but not the engravers) are listed in same text volume, [i]–ii, with their titles and positions and a full list of figures or plates for which each was responsible. (Note: The majority of plates have multiple figures; in these cases each figure is signed individually by the draftsman, and occasionally by the engraver, responsible for the design.) [It should be noted that there is considerable variation in the spelling of names that appear more than once]

The draftsmen (for plates included in this volume only; plates in “Format Moyen” and “Grand Égypte” volumes described separately, below) are as follows: Jollois and Devilliers (98 plates or figures); Lenoir (78); Jomard (46); Chabrol (36); Dutertre (33); Balzac (24); Lancret (19); H. J. Redouté (10); Le Père (9); Coraboeuf (8); Legentil (4); Girard, Roziere, Viard (1 each)

Engravers include: Allais, Aubertin, Augrand, Baltard, Beaugéan (as etcher), Benoist, Berthault (as etcher), Bigant, Boutelou, Boutrois, Charlin, Clément, E. Colin, Coquet, Coupé, Desmarests, Duhamel, Dutertre, Fayn, Landelle, Leisnier, Liénard, Lorieux, Louvet, Masson, Moisy, Monsaldy, M<sup>de</sup> de St. Morien, Paris (as etcher), Phelippeaux, Pommel, J. J. de la Porte, Prot, Rousseau, Schroëder, Sellier fils, T. Smith, Testard

[Vol. 2]: *Antiquités Tome Deuxième*. 1822

COLLATION 1 leaf. 92 plates, numbered 1–92, of which 61 are bound in present volume; 24 plates (nos. 1, 3, 4, 11, 15, 23–26, 28, 39, 60, 61–68, 70, 71, 77, and 79) are bound in the “Format Moyen” volume, and 7 plates (nos. 10, 69, 72–75, and 78) in the “Grand Égypte” volume. All plates full-page, versos blank

CONTENTS [i] title page (verso blank); followed by [61] plates, as described above

ILLUSTRATIONS [61] etched and engraved plates (many with stipple engraving and roulette). The explanations for these plates are to be found in Vol. 10, text, [101]–255. The draftsmen are listed on iij–iv of the same volume. (Note: Many of the plates have multiple figures; in some cases these are signed individually, in some cases not. Therefore, the count of figures attributed to each artist as given below is only approximate)

The draftsmen are as follows: Dutertre (over 38 plates or figures); Jollois and Devilliers (35); Jomard (32); H. J. Redouté (19); Le Père (10); Lancret (8); Balzac (7); Chabrol (6); Cécile, Coutelle, Lenoir (5 each); Legentil (3); Girard (1: an inscription). 4 maps are signed by Jollois and Devilliers with Coraboeuf and St. Genis as draftsmen

Engravers include: Monsaldy (6 plates); Leroy, Phelippeaux (5 each); Adam, Schroëder (4 each); Allais, Leisnier, Smith (3 each); Baltard, Colibert, Coquet, Pomel, Willemin (2 each); Benoit, Biosse (with Lorieux), Blondeau (with Schroëder), Boquet, Cain, Canu, Carré, Chailly, Charles, Clener, Compagnie, Ema, Lambert, Leclerc, Louvet, Moithey, Réville, N. L. Rousseau, Thomas (with Aubert), 1 each

[Vol. 3]: *Antiquités Tome Troisième*. 1822

COLLATION 1 leaf. 69 plates, numbered 1–69, of which 43 are bound in the present volume; 20 plates (nos. 2–5, 7, 11–12, 16, 18, 22–23, 28, 30, 33, 35, 41, 43, 49, 55, and 63) are bound in the “Format Moyen” volume; and 6 plates (nos. 17, 21, 24, 26, 27, and 51) are bound in the “Grand Égypte” volume. All plates full-page, versos blank

CONTENTS [i] title page (verso blank); followed by [43] plates, as described above

ILLUSTRATIONS [43] etched and engraved plates (with some stipple engraving), as described above. The explanations of these plates are included in Vol. 10, Text, [257]–340

Draftsmen are listed on v–vj of the same volume. They include: Dutertre (25 plates or figures); Jollois and Devilliers (13); Jomard (13: 1 with Balzac); Balzac (12: 1 with Jomard); Lancret (11); Cécile (8); Chabrol and Jomard jointly (6); H. J. Redouté (5); A. Delile, Lepère (4 each); Chabrol, Protain (2 each). 29 small figures on 1 plate, and a second plate with numerous small figures, are signed by Viard. 2 maps are signed jointly by Jollois, Devilliers, Coraboeuf, and St. Genis as draftsmen

Engravers include: Baltard (8 plates); Pomel (6); Charlin, Coquet, Leisnier, Phelippeaux, Tassaert (3 each); H. Le Grand,

Schroëder (including 1 with Blondeau), Smith (2 each); Benoit, Helius, Hulk, Landelle, Liénard, Louvet, Moisy, Monsaldy, N. L. Rousseau, Sellier fils (1 each); 6 figures on 1 plate, each signed by LeClerc

[Vol. 4]: *Antiquités Tome Quatrième*. 1823

COLLATION 1 leaf. 72 plates, numbered 1–72, of which 61 plates are bound in the present volume; 6 plates (nos. 7, 10, 20, 29, 53, and 54) are bound in the “Format Moyen” volume; and 5 plates (nos. 3, 6, 16, 19, and 21) are bound in the “Grand Égypte” volume. All plates full-page, versos blank

CONTENTS [i] title page (verso blank); followed by [61] plates, as described above

ILLUSTRATIONS [61] etched and engraved plates, numbered 1–72, as described above. The explanations of these plates are included in Vol. 10, Text, [341]–452

Draftsmen are listed on vj–vij of the same volume. (Note: As in previous volumes, many plates have multiple figures. In some cases each figure is signed separately—whether by different artists or by the same artist—while in others a plate with multiple figures has only one draftsman’s signature. In each case, we have counted signatures only. Therefore, the count below should be taken as only an approximate indication of the number of figures by each artist.) Draftsmen include: Jomard (50 plates or figures); Jollois and Devilliers (44 plates or figures, including 1 with Lancret, 1 with Roziere); Dutertre (28); Cécile (16); Chabrol and Jomard jointly (13); Balzac (5); Lenoir (3); Chabrol, Le Père (2 each); Caristie, H. J. Redouté (1 each). 2 maps are signed jointly by Jollois, Devilliers, Coraboeuf, and St. Genis; 1 plate signed jointly by Chabrol, Jollois, and Devilliers

Etchers’ signatures include: Allais, Beaugéan, Desmaisons, Garreau, Mme. de St. Morien (1 each); Réville (2)

Engravers include: Leisnier (34 plates or figures); Sellier (14); Smith (13); Allais (10); De St. Morien (8); Baltard (7); Dormier, Pomel (6 each); Blondeau, Duhamel, Phelippeaux (4 each); Coquet, Moisy (3 each); Cain, Daudet, Geissler, Louvet (2 each); Baltard and Couché jointly, Beaugéan, Bigant, Blondeau, Charlin, Colibert, Plée, Rousseau, Semen (1 each)

[Vol. 5]: *Antiquités Tome Cinquième*. 1823

COLLATION 1 leaf. 89 plates, numbered 1–89, of which 74 plates are bound in the present volume; 14 plates (nos. 6–8, 14–15, 24, 31, 33, 40, 45–46, and 52–54) are bound in the “Format Moyen” volume; and 1 Plate (no. 44) is bound in the “Grand Égypte” volume. All plates full-page, versos blank

CONTENTS [i] title page (verso blank); followed by [74] plates, as described above

ILLUSTRATIONS [74] etched and engraved plates, many with stipple engraving and roulette. The explanations for these plates are included in Vol. 10, Text, [453]–606. Draftsmen are listed in the same volume, vij–viii. Artists responsible for



the largest number of figures or plates include: Balzac, Castex, Dubois-Aymé, Dutertre, Jollois, E. Jomard, and H. J. Redouté. Other draftsmen are: Cécile, Chabrol, Conté, Coutelle, Descotils, Devilliers, Faye, Fevre, Fourier, Gentil, Girard, Jacotin, Lancret, Lenoir, Le Père, Gratien Le Père, Martin, Protain, Raffeneau-Delile, Regnault, Rozière, Viloteau. Etchers' signatures include: Beaugéan, Desmaisons, Duplessi-Bertaux, Paris, Petit, and Réville

Engravers include: Allais, Auboin, Baltard, Bigant, Blondeau, Cain, Cally, Carrée, Cazenave, Chailly, Charlin, Mme. de Cugnieres, Delaunay, Delignon, Didier, Eresca, Gabriel, Gauthier *jne.*, Gauthier *ainé*, Geissler, Lèbe-Gigun, Hulk, Jean Jean, Leclere, Legrand, Leisnier, Le Roy, Macret, Masson, Monsaldi, De St. Morien, Noel, Phelippeaux, Pomel, Réville, Ribaut, Rochard, Schroöder, Semen, Smith, Tessaert, Testard, Thuiller, Wahl, Wexelberg, and Willemin

#### État Moderne: Vols. 1-2

[Vol. 1]: *État Moderne Tome Premier*. 1822

COLLATION 1 leaf. 83 plates, numbered 1-83, of which 75 are bound in the present volume; 8 plates (nos. 10, 16, 26, 41-43, 61, and 67) are bound in the "Format Moyen" volume. All plates full-page, versos blank

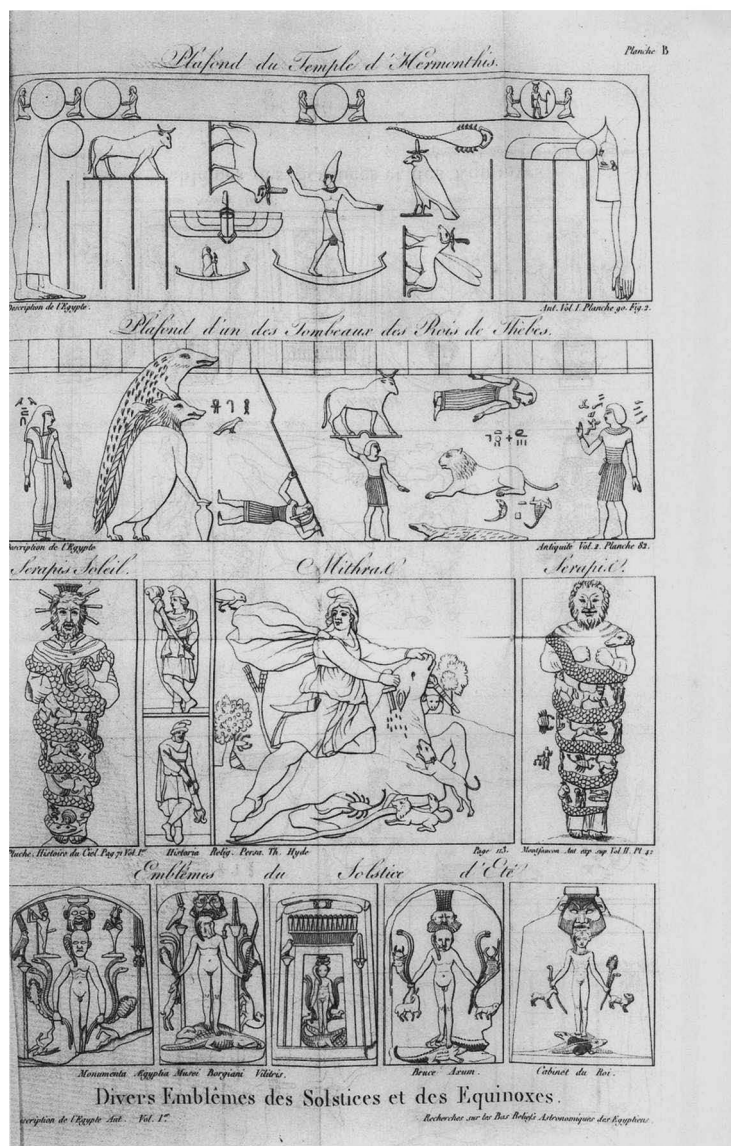
CONTENTS [i] title page (verso blank); followed by (75) plates, as described above

ILLUSTRATIONS [75] etched and engraved plates, numbered 1-83 as described above. Many of the plates include multiple views or figures, some signed individually, some not, as noted above

Draftsmen include: Dutertre (24 plates, views, or figures); Protain (19); Jollois (16, including 3 with Fevre and 1 with Devilliers); Conté (14); Cécile (13, including 1 with Balzac); Balzac (12, including 1 with Cécile); Jomard (12); Lancret (8); Gratien Le Père (4, including 1 with St. Genis); Collin, Dubois-aymé, Faye, Legentil, H. J. Redouté (2 each); 1 plate with numerous small figures signed jointly by Jomard, Balzac, Lancret, and Jollois. One map signed "Levé par MM. Jacotin, Simonel, Lathuille, Jomard, Bertre et Lecesné et dirigé par M. Jacotin"; 1 signed "Levé par MM. Jacotin et Simonel et dirigé par M. Jacotin"

Etchers' signatures include: Baltard, Beaugéan, Couché *fils*, Desaulx, Desmaisons, Devilliers *jne.*, Duplessi-Bertaux, Hibon, Niquet *jne.*, Normand (with Réville), Paris, Ransonnette, Réville

Engravers include: Baltard (14 plates, views, or figures, including 1 with Texier); Debuigne (13); Adam *jeune*, Berthault (7); Bosq, Leisnier, Louvet (6 each); Couché *pere* (5); E. Collin, Schroöder (4 each); Daudet, David, Niquet *ainé*, Paris (3 each); Beaugéan, Bouillard, Dequeuvalliers (including 1 with Baltard), Moisy, Réville, Texier (1 with Baltard, 1 with Benoit) (2 each); Benoit (with Texier), Bigant (with de St. Morien), Blondeau, Bosq (with Fortier), Coquet, Cordier, Delaporte, Delignon, Dequeuvalliers *pere*, Devilliers *ainé*, De-



61.

villiers frères, Dormier, Giraud, Lèbe-gigun, Legrand, Lorieux, Ransonnette, N. L. Rousseau (1 each). One map signed by Chamouin and Dandeleux as engravers; 1 signed by Chamouin and Blondeau

[Vol. 2]: *Etat Moderne Tome Deuxième*. 1823

COLLATION 5 leaves (unpaginated; 1 printed recto and verso, rest with blank versos). A total of [105] etched and engraved plates, numbered as follows: [18] plates numbered 84-105 (numeration continued from previous volume; 4 plates—nos. 84, 88, 97, and 98 are bound in the "Format Moyen" volume); 31 plates numbered 1-xxx1; 11 plates lettered A-K; 14 plates lettered AA-NN; 11 plates lettered a-k; 16 plates on 8 leaves numbered 1-16; [3] plates without number or letter; and final, colored plate. All plates with blank versos

CONTENTS [i] title page (verso blank); followed by plates 85-105; 1-xxx1; A-K; AA-NN; and a-k, as described above. Following pl. k is a leaf with printed note on recto: "19 planches relatives au Texte in 8o qui n'ont pas été placées dans les Volumes du Texte, ne pouvant être pliées" (verso blank); followed by 16 plates with inscriptions (from the Rosetta stone), numbered 1-16, on 8 leaves (versos blank) and [3] unnumbered plates on

*Description de l'Égypte* . . . Line drawings of bas relief emblems and glyphs. Engraving. NGA Lib. Rare Book: DT46.D47.1821

3 leaves. These are followed by a leaf with printed tables on recto and verso giving a summary of all the plates included in the work ("Tableau Général et Sommaire des Planches de la Description de l'Égypte [2<sup>e</sup> édition]," with "Suite du Tableau . . ." on verso). Next, a leaf with description of the final, colored plate on recto ("Description du Tableau"; verso blank); followed by hand-colored engraved plate, "Fac-simile des Monumens Coloriés de l'Égypte . . ." Finally, a printed leaf describing a medal commemorating the publication of the *Description de l'Égypte*, to be made available to subscribers; headed: "A MM. les Souscripteurs. / Médaille Égyptienne/ ou seront inscrits les noms de MM. les Souscripteurs. Notice sur cette médaille, par M. J.-J. Champollion-Figeac," with engraved headpiece showing both sides of the medal in question (verso blank)

ILLUSTRATIONS [105] etched and engraved plates, as follows [continuation of previous volume]: [18] plates numbered 85–105; "Arts et Métiers": 31 plates numbered 1–xxx1; "Costumes et Portraits": 11 plates lettered A–K; "Vases, Meubles et Instrumens": 14 plates lettered AA–NN; "Inscriptions, Monnoies et Médailles": 11 plates lettered a–k; 16 half-page plates numbered 1–16 and [3] unnumbered plates; and "Fac-simile des Monumens Coloriés . . ." As in previous volumes, many of the plates include multiple figures

Plates 85–105 are signed by the following artists as draftsmen: Faye (19 figures or plates); H. J. Redouté (5: 1 with Duchanoy); Balzac, Conté, Protain (4 each); Cécile (3); Collin, Fevre, Rozière (2 each); Raffeneau Delile (1). Etchers' signatures include: Réville (4); Baltard (3); Devilliers *jeune*, Ransonnette (1 each). Engravers include: De la Porte (15 figures or plates); Berthault (7); Devilliers *frères* (5); Bosc (4); Blondeau, Debuigne, Réville (2 each); Baltard, Gareau, Geissler, Sellier *fils* (with Berthault), Semen (1 each)

"Arts et Métiers." (Note: The explanations of these plates are included in Vol. 12, Text, [393]–498.) Draftsmen include: Conté (36 figures or plates); Fevre (7, including 3 with Jollois); Cécile (6); Jomard (3). Etchers' signatures include: Baltard (3 plates) and Michelinot (1). Engravers include: Delaunay (7 plates, including 1 with Schroëder); Schroëder (4, including 1 with Delaunay, 1 with E. Voysard); Baltard, De St. Morien (3 each); E. Voysard (3, including 1 with Legrand, 1 with Schroëder); Compagnie (2: 1 with Texier); Debuigne, Ingouf *jeune* (2 each); Berthault, Bosq, Delignon, Hubert, Legrand (with Voysard); C. F. Letellier, Lorieux, Louvet, Malbeste, Mme. de St. Morien, Paris (1 each)

"Costumes et Portraits." Draftsmen include: Dutertre (8 plates); Conté (2); 1 plate signed "Communiqué par M<sup>r</sup> Marcel et Dessiné d'après les Originaux faits au Kaire de la main d'un Copte." Etchers include: Duplessix-Bertaux (1 with Audoin) and Godefroy; engravers include: Audoin, Blot, Delaunay, Lavale, Lignon,

Massard, Morel, Ponce, Tardieu, and Voyez

"Vases, Meubles, et Instrumens." Draftsmen include: Balzac (25 figures or plates); Cécile (24); Dutertre (21); Jomard (14); H. J. Redouté (9); Fevre (2); and Conté (1); 3 plates are signed "Dessiné d'après les instruments rapportés d'Égypte par M<sup>r</sup> Villoteau"; 1 signed "Tiré de la Collection de M. Marcel." Engravers include: Texier (27 figures or plates); Jehotte, Smith (4 each); Cazenave, Chailly, David, Duhamel, Leisnier, Macret, Miller, Phelippeaux (1 each)

"Inscriptions, Monnoies et Médailles." 10 plates signed by Marcel as draftsman; 1 by Leclerc as etcher; 3 by Réville, 2 each by Bigant and Smith, 1 each by Miller and Piquet as engravers

"Inscription[s] intermédiaire de la Pierre de Rosette." Nos. 1–16 signed by Willemin as engraver

[3 unnumbered plates]. "Médailles trouvées en Syrie," signed "D'après les originaux rapportés par M<sup>r</sup> de Corancex" and "Ab. Girardet Sc<sup>t</sup>"; "Canevas trigonométrique . . ." signed "Smith sc<sup>t</sup>"; "Produits de la Machine à graver," signed "Conté invenit" and "Gallet sc<sup>t</sup>"

"Fac-simile des Monumens Coloriés de l'Égypte, D'Après le Tableau de C. L. F. Panckoucke, Chevalier de la Legion d'Honneur, Editeur de la description de l'Égypte. 2<sup>e</sup> Edition. 1825"; signed "C. L. F. Panckoucke Pinxit" and "Allais Sculpsit"

Engraved headpiece of commemorative Egyptian medal on final leaf, signed "Normand fils"

*Histoire Naturelle: Vols. 1, 2, 2 bis*

[Vol. 1]: *Histoire Naturelle Tome Premier*. 1826

COLLATION 1 leaf. [62] plates (but 75 copperplates; see below), numbered as follows: 1–7; 1; 1–14; 1–8; 1–5; 1–27. All plates full-page, versos blank

CONTENTS [i] title page (verso blank); followed by [62] plates, as described above

ILLUSTRATIONS [62] etched and engraved plates (75 copperplates), as follows:

"Mammifères. Par M<sup>r</sup> Geoffroy St. Hilaire." Plates 1–7 (no. 3 with 2 copperplates): 6 plates or figures signed by Bouquet as engraver; 1 each by Biosse, Charles, and Duhamel  
 "Mammifères. (Supplément) par J.-Cés. Savigny." 1 plate, signed "Dessiné et gravé en 1805–1812" and "Plée père sc<sup>t</sup>"  
 "Zoologie. Oiseaux par J. C. Savigny."

Plates 1–14: 12 figures or plates signed by Barraband as draftsman, 2 by H. J. Redouté. All 14 plates signed by Bouquet as engraver

"Reptiles. par M<sup>r</sup> Geoffroy St. Hilaire." Plates 1–8 (no. 1 with 2 copperplates): 2 figures signed by H. J. Redouté as draftsman. Engravers include: Bouquet (6 figures or plates); Duhamel (4); Bonvalet, Tavernier, Tresca (1 each)

"Zoologie. Reptiles. (Supplément) par J.-Cés. Savigny." Plates 1–5: 2 plates signed "Dessiné et gravé en 1805 1812"; 2 signed ". . . en 1812"; 2 signed ". . .

en 1813." Engravers include: Tavernier (2 plates); Guyard and M<sup>r</sup> Lepissier jointly, Prudhon and Boquet *jeune* jointly, Tresca (1 each)

"Zoologie. Poissons du Nil. Par M<sup>r</sup> Geoffroy de Saint Hilaire. Dessinés par H. J. Redouté." Plates 1–27 (nos. 1, 9, 11, 13, 17, 26, and 27 with 2 copperplates each, nos. 19 and 20 with 3 copperplates each): 4 plates signed by H. J. Redouté as draftsman. Engravers include: Bouquet (18 plates); Sellier (or Sellier *Père*) (3 plates); Compagnie, Miger, Plée *Père* (2 each); Courbe, C. F. Letellier, Macret, Macret and Plée jointly (1 each)

[Vol. 2]: *Histoire Naturelle Tome Deuxième*. 1826

COLLATION 1 leaf. [105] plates, organized in 15 sections. Plates are numbered as follows: 1; 1–3; 1–14; 1–5; 1–13; 1–9; 1; 1–7; 1–3; 1–20; 1–9; 1–3; 1; 1–2. All plates full-page, versos blank

CONTENTS [i] title page (verso blank); followed by [105] plates, as described above

ILLUSTRATIONS [105] etched and engraved plates. Each plate has section title at upper Left (e.g., "H. N. Zoologie. Céphalopodes. par J.-Cés. Savigny") and number within section at upper R. The author throughout is J. Cés. Savigny. Plates are dated at lower L, the majority "Dessiné et gravé en 1805–1812"; a few dated 1812 or 1813. The plates are as follows:

"Céphalopodes." 1 plate, signed by Forsell as engraver

"Gastéropodes." 3 plates, signed respectively by Renard, Forget, and Manceau as engravers

"Coquilles." 14 plates. Engravers include: Choubard (4 plates, including 1 with Forget, 1 with Leleu); Ruotte (3 plates, including 1 with Boquet *jeune*); Boquet *jeune* (4 plates, including 1 with Chailly, 1 with Lambert, 1 with Tresca, 1 with Ruotte); Tresca (2 plates, including 1 with Boquet *jeune*); Canu and Tourcaty jointly, Chailly and Boquet *jeune* jointly, Forget and Choubard, Lambert and Boquet *jeune*, Leleu and Choubard, Longpré and Forsell, Ruotte *père* (1 each)

"Annélides." 5 plates, signed by Forget (2 plates), Leleu; Prudhon and Mme. Calais jointly; and Tavernier as engravers

"Crustacés." 13 plates, signed by the following artists as engravers: Renard, Tavernier (2 plates each); Ruotte and Boquet *jeune* jointly, Ruotte and Victor jointly (2 each); Mme. Benoist and Forget jointly, Forget, Lambert and Boquet jointly, Pourvoyeur and Forget jointly, Tresca (1 each)

"Arachnides." 9 plates, signed by the following artists as engravers: Choquet and Mme. Lepissier jointly; Desmoulins and Mme. Lepissier jointly; Eymar and Manceau jointly; Forsell; Goulet and Simonet jointly; Mme. Joyau; Manceau; Monsaldy; and Prud'hon *fils* (1 plate each)

"Myriapodes." 1 plate, signed jointly by Mlle. Roset and Tourcaty as engravers

- "Orthoptères." 7 plates, signed by the following artists as engravers: Coutant (2 plates); Choquet and Mme. Callais jointly; Coutant and Mme. Callais jointly; Karnonkel and Manceau jointly; Le Leu; Manceau (1 plate each)
- "Névroptères." 3 plates, signed by the following artists as engravers: Choubard and Mme. Lepissier jointly; Delanaux and Talbaux jointly; Prud'hon (1 plate each)
- "Hyménoptères." 20 plates. Engravers include: Mme. Benoist, Mlle. Bleuze, Bocourt, Boutelou, Mme. Callais, Coupe, Coutant, Dubreuil, Forestier, Gatine, Mme. Joyau, Mme. Lepissier, Manceau, Massol, Masson, Perdoux, Prud'hon, Prud'hon fils, Schmelz, Tavernier (*note*: in many cases, plates are signed jointly by two of the foregoing artists)
- "Echinodermes." 9 plates. Engravers include: Boquet *jeune* (4 plates); Tresca (2); Gabriel, Macret, Macret and Leleu jointly (1 each)
- "Zoophytes." 3 plates, signed respectively by Boquet *jeune*; Ruotte fils and Boquet *jeune* jointly; and Perée as engravers
- "Ascidies." 1 plate, signed by Gabriel and Boquet *jeune* jointly as engravers
- "Polypes." 14 plates, signed by the following artists as engravers: Boquet *ainé*, Boquet *jeune*, Carnonkel, Forsell, Lanvin, Lefevre, Leleu, Pourvoyeur, Mlle. Rozet, Tourcaty, Tresca (*note*: in several cases plates are signed jointly by two artists)
- "Algues." 2 plates, 1 signed by Cailly and Victor jointly, 1 by Victor and Lefevre jointly, as engravers

[Vol. 2 bis]: *Histoire Naturelle Tome Deuxième* [Bis]. 1826

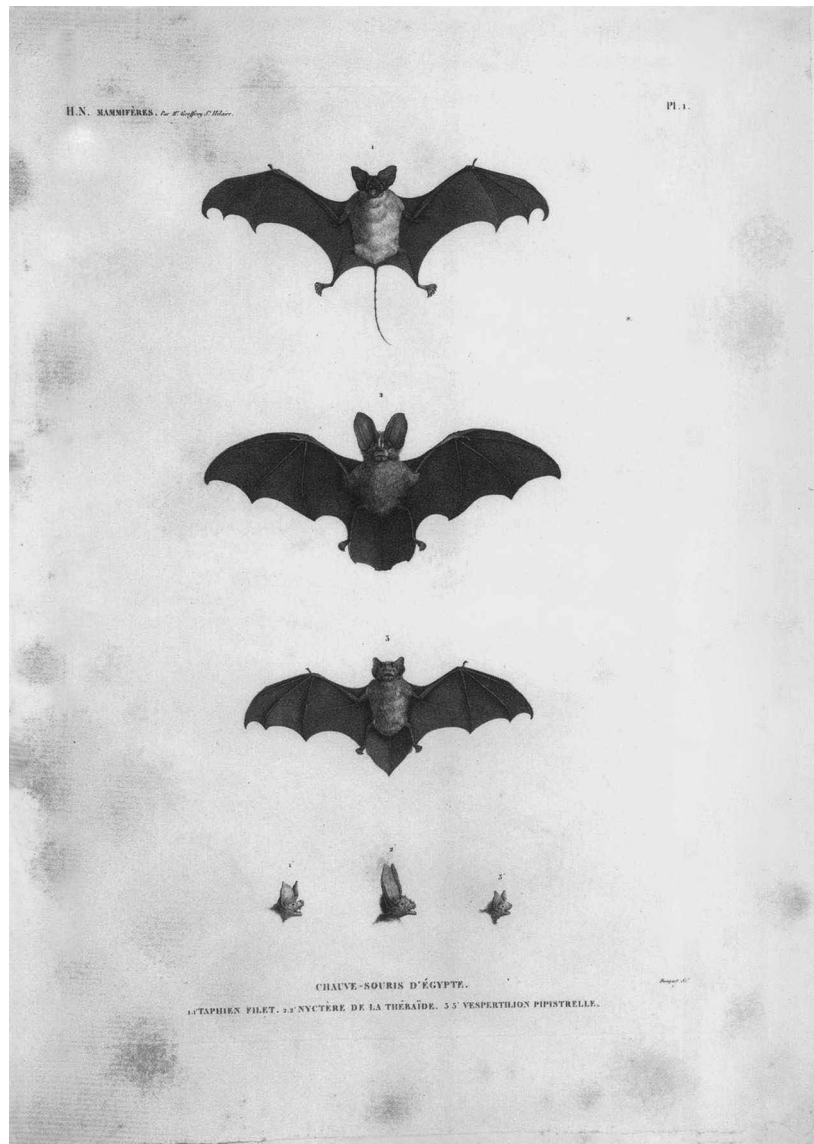
COLLATION 1 leaf. 77 plates numbered 1–62, 1–15; all full-page, versos blank

CONTENTS [i] title page (verso blank); followed by 77 plates, as described above

ILLUSTRATIONS 77 etched and engraved plates (with stipple engraving and roulette), in two sections, as follows: "H. N. Botanique par M<sup>r</sup> Delile. Dessiné par H. J. Redouté": plates 1–62; "H. N. Minéralogie Par M<sup>r</sup> Rozière": plates 1–15. The plates are as follows:

"Botanique." 62 plates. 6 figures or plates signed by H. J. Redouté as draftsman; 1 by Conté as draftsman. Engravers include: Plée (32 plates); Macret (9); Sellier père (5); Duhamel (4); Dien, Goulet, Guyard fils (3 each); Boquet (2); Allais, Compagnie, Gabriel, Marcel, Paris (1 each)

"Minéralogie." 15 plates. Engravers include: Lavallé (12 figures or plates); Masson (12); Goulet (8); Allais (7; plus 4 figures signed "Terminé par Allais"); Boquet (6); Lambert (5); Tassaert (as etcher, 4); Lepine, Moithey (3 each); Canu; Gauthier and Boquet jointly (2 each); Cloquet, Devisse, El. Lingée (1 each); 1 plate signed jointly by Tassaert, Masson, and Allais; 1 signed jointly by Lavallé, Lepine, Masson, and Allais



**Atlas:** *Atlas Géographique*. 1826

COLLATION 1 leaf. [53] engraved plates, including double-page engraved title page, engraved table (full-page), preliminary map (full-page) and 50 maps numbered 1–3, 1–47 (6 full-page, 44 double-page); all versos blank

CONTENTS [i] printed title page (title as in previous volumes) (verso blank); double-page engraved title page: "Carte Topographique/ De L'Égypte/ Et De Plusieurs Parties Des Pays Limitrophes;/ Levée Pendant L'Expédition De L'Armée Française,/ Par Les Ingénieurs-Géographes,/ Les Officiers Du Génie Militaire Et Les Ingénieurs Des Ponts Et Chaussées;/ Assujettie Aux Observations Des Astronomes,/ Construite/ Par M. Jacotin,/ . . . [3 lines]/ Gravée Au Dépôt Général De La Guerre,/ . . . [1 line]/ Publiée Par Ordre Du Gouvernement./ Paris" (verso blank); full-page preliminary engraved map, "Tableau d'Assemblage pour la Carte Topographique de l'Égypte, en 47 Feuilles et pour la Carte Géographique en 3 Feuilles . . ." (verso blank); full-page engraved tables or keys to the maps (including "Caractères Topographiques employés dans la Carte d'Égypte"; "Alphabet Harmonique pour la transcription de l'Arabe du Persan et

61.

*Description de l'Égypte* . . . Study of three kinds of Egyptian bat. Etching and engraving. "Par M. Geoffroy St. Hilaire," upper left. "Bouquet Sc.t." NGA Lib. Rare Book: DT46.D47.1821

du Turc en Français"; "Échelle en Mesures Moderne"; and "Échelle en Mesures Ancienne") (verso blank); 3 double-page engraved maps numbered 1-3: "Carte Géographique de l'Égypte et des Pays environnans": "F<sup>lle</sup> 1<sup>re</sup>" - "F<sup>lle</sup> 3"; followed by 47 engraved maps numbered 1-47: "Carte Topographique de l'Égypte . . .": "F<sup>lle</sup> 1<sup>re</sup>" - "F<sup>lle</sup> 47 et dernière"), versos blank

**ILLUSTRATIONS** [51] engraved maps, as described above. The preliminary "Tableau d'Assemblage" and nos. 1-2 of the "Carte Géographique" are unsigned; no. 3 is signed by A. Blondeau as engraver. All 47 maps of the "Carte Topographique" are signed "Jacotin del." Most of the maps are signed jointly by from 2 to 6 draftsmen ("Levé par . . ."). The numbers following the names of draftsmen given below indicate simply the number of appearances of each signature, irrespective of whether the artist is solely or jointly responsible for the drafting of the map in question

Draftsmen include: Legentil (16 maps); Jacotin, Schouani (14 each); Simonel (9); Jomard (8); Bertre (5); *Ingénieurs des Ponts et Chaussées* (4); Dubois-Aymé, Lecesne, Martin (3 each); Devilliers, Jollois, Lancrét, Lathuille, Taskin (2 each); Général Andréassy, Bouchard, Caristie, Chabrol, Fevre, Lazouski, Malus, Picault, Raffenu-Delile, Say, Vinache (1 each)

**Plates:** *Format Moyen* (elephant folio)

**COLLATION** Engraved frontispiece and [87] plates; all with blank versos

**CONTENTS AND ILLUSTRATIONS** Engraved allegorical frontispiece: bust of Louis XVIII on pedestal upon which is engraved: "S.M. Louis XVIII Ordonne Que La Description De L'Égypte Soit Continué Et Que Les Editions En Soient Multipliées," with allegorical figures of Mercury, Art, and 3 putti grouped at base, with emblems of time, the arts, the earth, Egypt, etc.; the whole within a richly sculptured frame with allegorical figures and emblems. Signed at bottom: "Lafitte del.," "Architecture par Bernard," and "E. Rubierre Sc. 1826"

[87] etched and engraved plates, belonging to *Antiquités*, Vols. 1-5, and *État Moderne*, Vols. 1-2, described above. The plates are numbered at upper R, with volume title and number at upper L. They are as follows:

[Vol. 1]: *Antiquités*: plates numbered 1, 2, 6, 31, 49, 51, 52, 54, 58, 61, and 79. These include two maps: pl. 1, signed jointly by Coraboeuf, Devilliers, Jollois, and St. Genis as draftsmen, and by Baltard as engraver; and pl. 31, signed by Legentil as draftsman and Al. Blondeau as engraver. Other draftsmen include: Jollois and Devilliers, *Le Père Arch.* (3 each); Jomard (2); Balzac, Chabrol, Dutertre, Lancrét, Redouté (1 each). Engravers include: Augrand, Beaugéan, Duhamel, Dutertre, Héluis, Lorieux, Louvet, Pomel, Sellier *fils* (several plates signed jointly by two of these artists).

[Vol. 2]: *Antiquités*: [24] plates numbered 1, 3, 4, 11, 15, 23-26, 28, 39, 60-68, 70-71, 77,

and 79. These include 2 maps (nos. 1 and 77), both signed jointly by Jollois, Devilliers, Coraboeuf, and St. Genis as draftsmen; pl. 1 signed by Schroëder, pl. 77 by Blondeau, as engravers. Other draftsmen include: Jollois and Devilliers, *Le Père Arch.* (3 figures or plates each); Balzac, Cécile, Dutertre (2 each); Lancrét (1).

Etchers include: Beaugéan (4 plates); Réville (2); Rousseau (1); Rousseau and Beaugéan jointly (1). Engravers include: Liénard (3 plates); Lorieux (2); Baltard; Boutelou and Girard jointly; Devisse; Leisnier; Pomel; and Schroëder (1 each). (Note: Nos. 60-68 and 70-71, manuscripts on papyrus, have sources rather than draftsmen's signatures at lower L; all these plates are engraved by Leclerc)

[Vol. 3]: *Antiquités*: [20] plates numbered 2-5, 7, 11-12, 16, 18, 22-23, 28, 30, 33, 35, 41, 43, 49, 55, and 63. These include 1 map, pl. 16, signed jointly by Jollois, Devilliers, St. Genis, and Coraboeuf as draftsmen, and engraved by Schroëder and Blondeau. Other draftsmen include: *Le Père Arch.* (7 figures or plates); Jollois and Devilliers (5); Cécile (4); Jomard, Chabrol, and Chabrol and Jomard jointly (2 each); Balzac, Lancrét, H. J. Redouté (1 each). Etchers include: Desmaisons (3 plates); Desmaisons and Schroëder jointly, Rousseau (1 each). Engravers include: Adam, Berthault, Charlin, Liénard, Réville (2 plates each); Boutelou, Coquet, De la Porte, Louvet, Moisy, Phelippeaux, Pomel, Sellier (1 each)

[Vol. 4]: *Antiquités*: [6] plates, numbered 7, 10, 20, 29, 53, and 54. These include 1 map, pl. 53, signed jointly by Chabrol and Jomard as draftsmen and by Blondeau as engraver. Other draftsmen include: Jollois and Devilliers (2 plates); Cécile, Jomard, *Le Père Arch.* (1 each). Engravers include: Blondeau, Charlin, Geissler, Leisnier, Louvet, and Sellier

[Vol. 5]: *Antiquités*: [14] plates, numbered 6-8, 14-15, 24, 31, 33, 40, 45-46, 52-54. These include 2 maps: pl. 6, signed by Jacotin as draftsman and Blondeau as engraver, and pl. 31, signed "Levé par MM. les Ingénieurs de l'armée d'Orient et dressé par M. Gratien Le Pere" and by E. Collin as engraver. Other draftsmen include: *Le Père Arch.* (4 figures or plates), Balzac, Jomard (3 each); Raffenu-Delile; H. J. Redouté and Gratien Le Pere jointly (2 each); Dutertre (1). One plate signed by Réville as etcher. Engravers include: Bigant (5 plates: all manuscripts or inscriptions); Allais, Baltard, Beaugéan, Charlin, Fouquet, Miller and Allais jointly, Réville (1 plate each). (Note: Nos. 45-46, manuscripts on papyrus, have sources rather than draftsmen's signatures)

[Vol. 1]: *État Moderne*: [8] plates, numbered 10, 16, 26, 41-43, 61, 67. These include 3 maps, signed as follows: pl. 10, signed "Levé par les Ingénieurs de l'armée d'Orient et dirigé par MM. Jacotin et Gratien Le Père"; pl. 16 signed "Levé par MM. Jacotin, Lecesne, et Simonel et dirigé par M<sup>r</sup> Jacotin": no. 26

signed "Levé par MM. Simonel, Jomard, Bertre et Lecesne et dirigé par M<sup>r</sup> Jacotin": nos. 10 and 26 signed by Vicq and Dandeleu as engravers, no. 17 by Chamouin, Semen, and Wahl as engravers. All remaining 5 plates are signed by Dutertre as draftsman: 3 of these are signed by Paris and Beaugéan as etchers and Berthault as engraver; 1 by Duplessi-Bertaux as etcher; 2 by Paris as engraver

[Vol. 2]: *État Moderne*: [4] plates, numbered 84, 88, 97, and 98. These include 1 map, no. 84, signed "Levé par les Ingénieurs de l'armée d'Orient" and by *Capitaine* Cordier as engraver. 1 plate is signed by Balzac as draftsman, Beaugéan as etcher, and Legouaz as engraver; the remaining plates by Dutertre as draftsman and Paris as engraver

**Plates:** *Grand Égypte*; *Grand Monde* (elephant folio)

**COLLATION** [21] plates, verso blank

**CONTENTS AND ILLUSTRATIONS** [21] etched and engraved plates, printed on paper in the above two formats. The plates belong to "Antiquités," Vols. 1-5. They are as follows:

[Vol. 1]: 2 plates, numbered 4 and 68: 1 signed by Dutertre as draftsman and by Dutertre and Beaugéan as engravers; 1 by Lancrét, Chabrol, Devilliers, and Jomard as draftsmen and by Charlin as engraver

[Vol. 2]: [7] plates, numbered 10, 69, 72-75, and 78. Nos. 72-75, manuscripts on papyrus, have sources rather than draftsmen's signatures at lower L: no. 69 is signed by Leclerc, nos. 72-75 by Willemin as engravers. The 2 remaining plates are signed by Cécile, Chabrol, and Jomard; and by Jollois and Devilliers as draftsmen. Engravers are Adam and Leisnier

[Vol. 3]: [6] plates, numbered 17, 21, 24, 26, 27, and 51. Draftsmen include: *Le Père Arch.* (4 plates); Dutertre; and Lancrét (1 each). 1 plate is signed by Adam, 1 by Duplessi-Bertaux as etchers. Engravers include: Adam; Baltard; Bovinet and Texier jointly; Coquet; Lorieux; and Louvet

[Vol. 4]: [5] plates, numbered 3, 6, 16, 19, and 21. Draftsmen include: Jollois and Devilliers (3 plates); Chabrol and Jomard; and Dutertre (1 each). 2 plates are signed by Paris as etcher. Engravers include: Phelippeaux (2 plates); Allais, Bovinet and Sellier, and Lorieux (1 each)

[Vol. 5]: 1 plate, no. 44 (a manuscript), signed by Smith as engraver

**BINDING** Text, plates (large folio), and atlas: contemporary half diced brown calf gilt with gray marbled boards; plates (elephant folio: "Format Moyen" and "Grand Égypte"/"Grand Monde"): contemporary half diced tan calf gilt with tan and ochre marbled boards, black labels

**PROVENANCE** The two elephant folio volumes with small gilt monogram ("A" and "E" intertwined) under coronet on covers; etched bookplate with double-headed eagle under coronet, including coat of arms with coronet

**REFERENCES** Brunet 2: 616-617

**I**N 1798 A FRENCH MILITARY FORCE OF THIRTY-FIVE THOUSAND MEN LED by Napoleon began a campaign to annex Egypt and to invade India. Beyond its military significance, the general conceived of the expedition as the colonization of very ancient and relatively unknown lands. His preparations for the project were made with this in mind. In order to achieve his objectives, he actively recruited members of the prestigious Institut de France and other authorities in the sciences and letters. These men, flattered by the interest and attentions of the young general, supplied him during the years just prior to the invasion with information on the geography, climate, flora, fauna, and cultural artifacts of Egypt. Many of them traveled with him as officers in a kind of academic *corps de cadets* attached to the army. In Egypt they embarked on a scientific campaign equally as important as the military one.

On arrival in Cairo, the scientists established the Institut d’Egypte, and began investigations of the region. The generals of Napoleon’s army appear to have been in complete sympathy with the scientific objectives of this group and even assigned them protective military escorts. One of the members, Denis Vivant Denon, traveled with the army on campaign and often undertook studies of ancient artifacts as an archaeological sortie while the troops were on the march. Denon’s *Voyage dans la Basse et la Haute Egypte* appeared in 1802 in three volumes, seven years before the first official publication began to come out. Denon’s volumes were to become very popular and appeared in many editions and languages. Other members contributed articles to the later, official publication, on everything from improvements to existing Egyptian industry, to the invention of new manufacturing methods, to the discovery of the Rosetta stone.

After one year into the campaign, Napoleon returned to Paris, taking back with him many of his scientific advisors. The rest remained until the French army departed in 1801. At this time the Institut d’Egypte ceased to exist as a constitutional body and was replaced by the official Commission des Sciences et Arts d’Egypte. The government of France instructed this new body to collect all memoirs, maps, drawings, and observations related to the sciences and the arts made during the Egyptian campaign. The assemblage of material, which touched on antiquities, the existing state, and the natural history and geography of Egypt, was then used to produce an exact and complete publication. The Commission, composed of eight men, was selected to oversee the work. Two more members were added in 1810, and a *commissaire* was appointed to determine the details of the project, including expenses, written recordings and essays, and the engraving and printing of the material. Officers who had taken part in the scientific research in Egypt were invited to contribute to the publication.

The first three volumes of the *Commission* were published by the government with Napoleon’s support, and at the height of his power. The work continued to be published during the period of increasing instability of the Empire. It is to the credit of the Bourbon restoration, as well as an indication of the continued popularity of the exotic and romantic campaign, that after 1814, under Louis XVIII, government financing was guaranteed for the remaining volumes. With this uninterrupted support, continuity of format, quality of publication, precision of scientific observation, and accurate presentation were insured.

The presentation of the work is related to earlier publications of *voyages pittoresques*, such as Choiseul-Gouffier’s volumes on Greece (cat. 51, 1985.61.472–474) and Jean-Benjamin Laborde’s on France (cat. 85, 1985.61.632–643). A description of the conception and organization of the project is contained in the first volume of the text. Later inclusions of information on the state of the publication suggest the importance of an assured group of subscribers to the continuation of the costly work. To make the material more saleable, illustrations and essays were designed to be purchased separately, and were published at fixed intervals.



## ANTOINE DESGODETZ [ANTOINE BABUTY DESGODETS] 1653–1728

*Les Edifices / Antiques / De / Rome / Des-sinés Et Mesurés / Tres Exactement . . .*

Paris, Jean Baptiste Coignard, 1682  
1985.61.541

Folio: 411 x 270 (16 $\frac{1}{4}$  x 10 $\frac{5}{8}$ )

EDITION First edition

COLLATION 170 leaves. 4 leaves without signature mark (etched title page, added plate, and dedication, 2 leaves),  $\bar{e}^2$ ,  $\bar{i}^2$ , A<sup>1</sup>, B–E<sup>2</sup>, F<sup>1</sup>, G–T<sup>2</sup>, V<sup>1</sup>, X–Z<sup>2</sup>, Aa–Yy<sup>2</sup>, Zz<sup>1</sup>, Aaa–Eee<sup>2</sup>, Fff<sup>4</sup>, Ggg–Qqq<sup>2</sup>, Rrr<sup>1</sup>, Sss–Zzz<sup>2</sup>, Aaaa–Gggg<sup>2</sup>, Hhhh<sup>1</sup>, Iiii–Oooo<sup>2</sup>; [i–xvi], 1–323 [324] pp., including etched title page, added plate, and [137] engraved plates, all included in pagination

CONTENTS [i] title page (verso blank); [iii] added plate (verso blank; not present in normal copies); [v–vii] dedication to Colbert; [viii] blank; [ix–xii] preface; [xiii] table of contents and note; [xiv] errata; [xv] privilege; [xvi] colophon; 1–323 text, chapters 1–25, and plates, numbered separately for each chapter (see below), all included in pagination; [324] blank. The following pages numbered but otherwise blank except for headlines (all versos of plate pages): 7, 15, 25; the following pages wholly blank (without number or headline but included in pagination): [74], [78], [176], [192], [196], [224], [250], [254], [278], [282], [300], [304], [324], all versos of plate pages (most plates or plate pages have printed text on verso; Fowler states all versos blank: as number of pages is same as in present copy this would seem to be an error)

ILLUSTRATIONS Title engraved within elaborate etched foliated frame, imprint in pedestal below, signed “A. Desgodetz del. et Sculps.” Added engraved plate showing facade of Biblioteca Zalusciana in Warsaw, signed “gravé par I. F. Mÿlius Grav. du Roy à Warsovie,” [137] etched and engraved plates, numbered separately for each chapter, each with page and plate number (double-page plates printed on folding leaves mounted on guards, all 4 sides paginated); nearly all plates signed by Desgodetz as draftsman and most plates also bear signature of engraver as follows:

Chapter 1: pls. 1–xxiii (pls. 1, ii, iii, iv, vi, vii double-page), pls. ii–iv, vii signed “de Chastillon Sc.”; pls. v–vi “le Clerc Sc.”; pls. viii–xii, xiv–xv, xviii, xxi–xxiii “I. le Pautre Scu.”; pls. xvi–xvii “Le Potre Scul.”; pl. xx “P. le Pautre scul.”  
Chapter 2: pls. 1–v (pl. ii double-page), pls. ii–v signed “de Chastillon scul.”  
Chapter 3: pls. 1–ii (both double-page), both signed by de Chastillon  
Chapter 4: pls. 1–iii, all signed by N. Guerard

Chapter 5: pls. 1–iv, i signed “N. Guerard Sculp.”; ii–iii “Brebes Sc.” iv, “N. Bonnart, Sc.”

Chapter 6: pls. 1–iv, all signed by N. Bonnart

Chapter 7: pls. 1–ii, both signed by N. Guerard

Chapter 8: pls. 1–v, plates ii–v signed by de Chastillon

Chapter 9: pls. 1–iii, all signed “de la Boissier Scul.”

Chapter 10: pls. 1–iii, all signed by de Chastillon

Chapter 12: pls. 1–iv, all signed by Jean le Pautre

Chapter 13: pls. 1–ii, both signed by Jean le Pautre

Chapter 14: pls. 1–iii, all signed by de Chastillon

Chapter 15: pls. 1–iii, all signed by de Chastillon

Chapter 16: pls. 1–v, all signed by N. Guerard

Chapter 17: pls. 1–viii (pl. ii double-page), pls. i, v, vii, viii signed by Jean le Pautre; pls. ii and vi signed by Pierre le Pautre; pl. iii signed “le Pautre fe.”; pl. vi signed by N. Bonnart

Chapter 18: pls. i, viii, and x by “P. Le Pautre Sc.” other 7 plates “I. Le Pautre Sc.”

Chapter 19: pls. 1–iv, all by N. Guerard  
Chapter 20: pls. 1–ix (pls. i and ii double-page), pls. i and iv signed “le Pautre Sc.”; pls. ii, iii, v–viii, ix signed “P. Le Pautre, Sc.”

Chapter 21: pls. 1–xiii (pls. i, ii, iii double-page), pl. i signed “P. Le Pautre Scul.”; pl. ii signed “N. Guerard Sculp.”; pls. iii–xiii all signed “Tournier Scul.”

Chapter 22: pls. 1–iv (pls. i and ii double-page), pls. i and iii signed by A. D. Marotte; pl. iv signed by Tournier

Chapter 23: pls. 1–v, all signed by De la Boissiere

Chapter 24: pls. 1–vii (pls. i and ii double-page), pls. i, iii–vi signed by de Chastillon, pl. ii by N. Guerard, pl. vii by la Boissiere

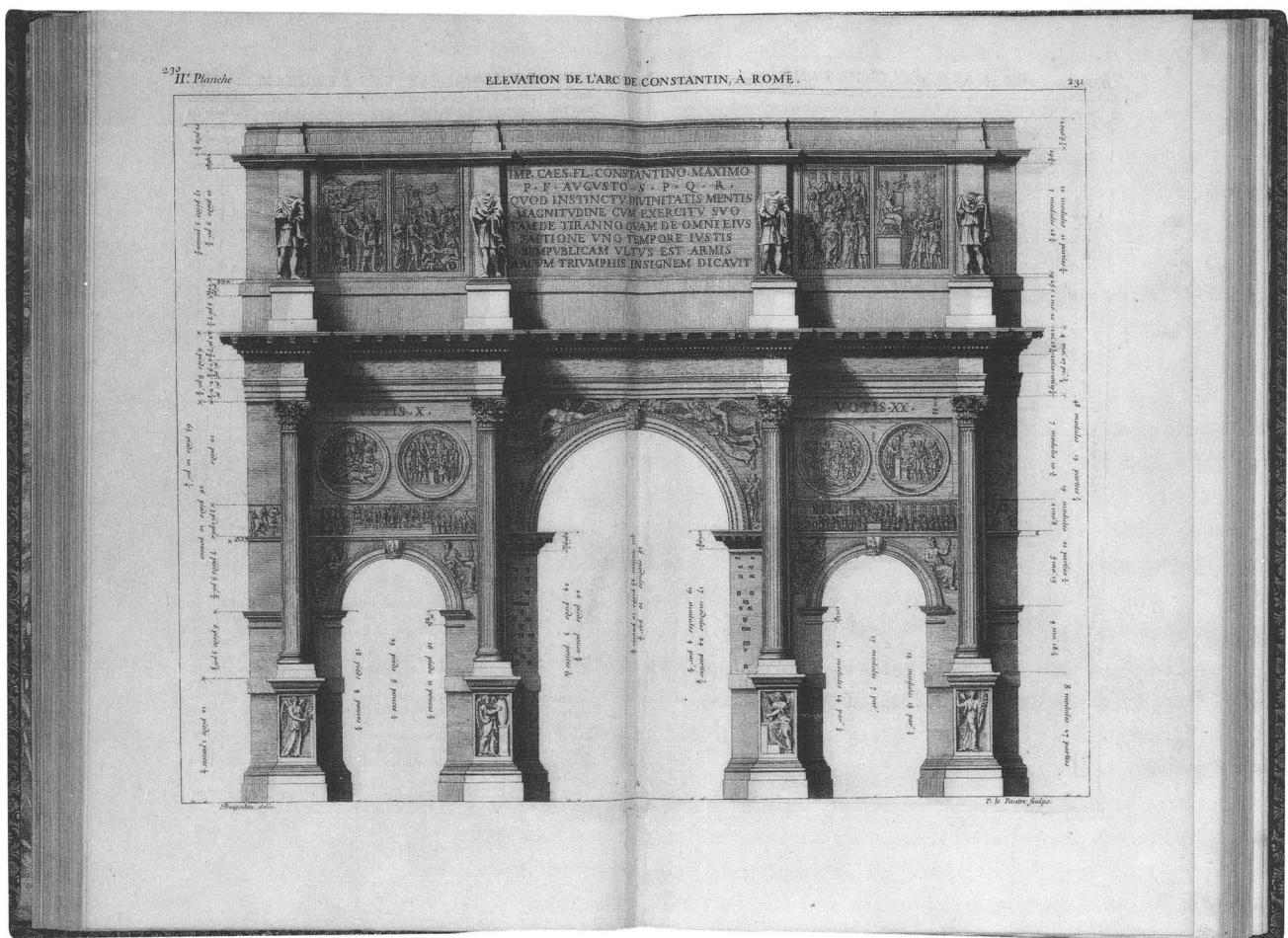
Chapter 25: pls. 1–iii, all signed by Pierre le Pautre

2 etched headpieces, 2 etched initials, on dedication and first page

BINDING Contemporary full red morocco, gilt borders, gilt spine with floral ornaments in compartments, gilt edges

PROVENANCE Early ownership inscription on title page: “Ex libris Antonii Chesf.[?]”; 19th-century armorial bookplate of A. de la Bouralière

REFERENCES Berlin Cat. 1863; Brunet 2: 625; Cicognara 3700; Fowler 102



**A**NTOINE DESGODETS, BORN INTO A FAMILY OF PROMINENT CRAFTSMEN, was already working in the Département des Bâtiments by the age of sixteen. In 1672 he began to assist at the conferences of the Académie Royale d'Architecture, and in 1674 was sent by Colbert to Rome. After an adventurous journey with his traveling companion, Augustin-Charles d'Aviler (see cat. 14, 1985.61.376 and cat. 15, 1985.61.377–378)—the two men were captured by Algerian pirates and the king was forced to buy their release—he continued to Rome, where in sixteen months he measured many of the important ancient buildings, with greater accuracy than had been achieved to that date. In 1677 he returned to Paris and began to submit his Rome drawings to the Academy. These would be published in 1682 as the *Edifices antiques*.

This splendid folio edition, which contains illustrations of twenty-five ancient Roman monuments, was financed by Colbert, who had Desgodets' drawings engraved by the king's engravers at His Majesty's expense. The artists include, among others, de Chastillon, Simon de La Boissière, Sébastien Le Clerc, and both Jean and Pierre Le Pautre. The subject of measured antique monuments was unique among French publications at the time. The text, interleaved with illustrations of each monument, also was unusual. After a short description of physical characteristics, the author noted discrepancies with Vitruvius' text or listed errors made by modern authorities (such as Serlio, Palladio, Antonio Lobacco, and Fréart de Chambray) in establishing measurements for the same buildings. Desgodets then allowed the evidence of the ancient monuments, observed with scientific accuracy and recorded to

62.

DESGODETS. *Les edifices antiques* . . . Elevation of Arch of Constantine, with inscribed dimensions. Etching and engraving. "Desgodetz delin." "P. le Pautre Sculps." 1985.61.541

the fraction of an inch, to take priority over the written architectural documents on which the Academy had based its principles.

At the time of the publication of the *Edifices*, the architectural manifestation of the Quarrel of the Ancients and Moderns, represented by François Blondel and Claude Perrault, received major manifestos with the publication of the second edition of Blondel's *Cours* (cat. 24, 1985.61.399) and the first edition of Perrault's *Ordonnance* (cat. 138, 1985.61.2612). Desgodets must surely have been affected by the development of the issues surrounding this controversy, which centered on the primacy of authority in questions of taste. The "Ancients"—the academic architects—cited professional, traditional sources and promoted the concept of a universal, immutable beauty. The "Moderns"—represented by Perrault, their most extreme spokesman—cited custom and habit as determinants of a specific and changeable beauty. The immediate underlying conflict was between the traditional authority of the professional architects and the Academy, as opposed to the authority of the king, of national will, and of popular taste.

It is possible that Desgodets attempted to suggest a resolution to the Quarrel with his application of scientific investigation to ancient monuments, which he still assumed obeyed universal natural laws. But the *Edifices* was ignored by the Academy and by Blondel, who may well have been affronted by the stand of the young architect against traditional academic authority. Especially offensive would have been Desgodets' criticism of Fréart, whose policies and work had indicated the direction of academic thinking for the thirty years following the publication of the *Parallèle* (cat. 76, 1985.61.578), and whose comparative format had been adopted by Blondel in his *Cours*. And Perrault, in his *Ordonnance*, considered Desgodets' meticulous measurements appropriate not to the ongoing practice of architecture, but rather to authentic reconstructions of ancient architecture and to theatrical productions.

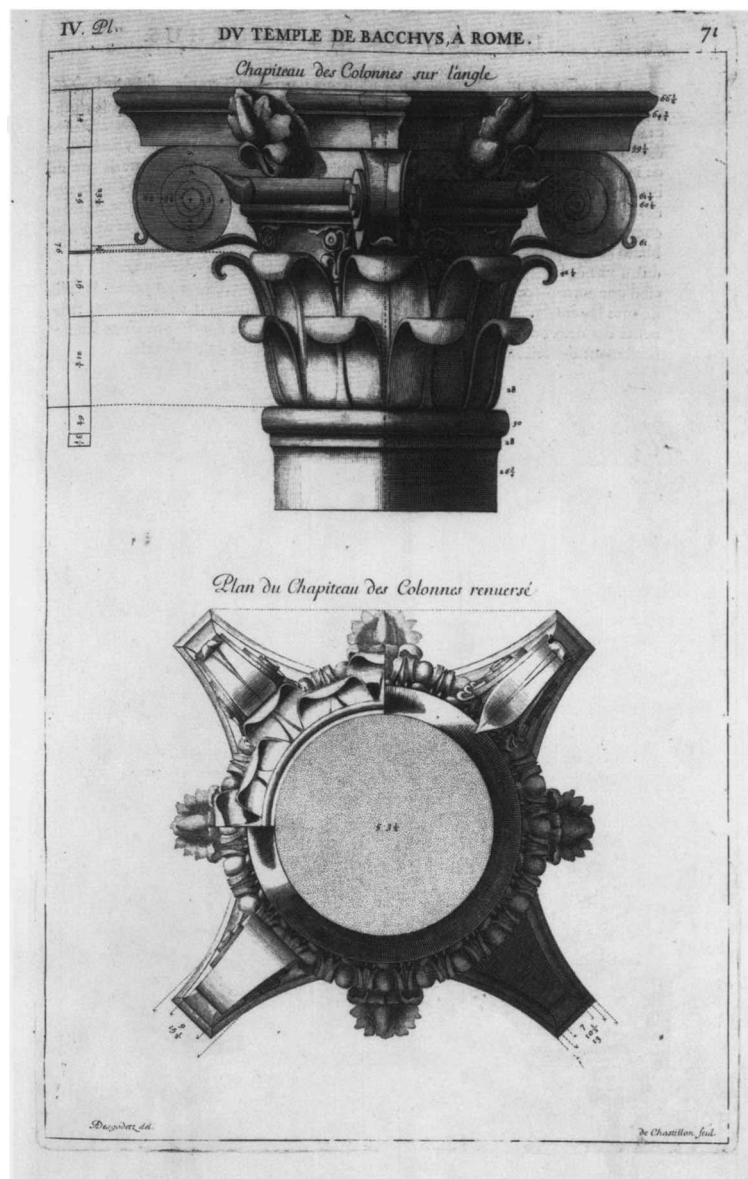
Colbert's extensive support for the *Edifices* suggests that he may have intended to use it as a vehicle to help establish his architectural educational policy. The *Edifices* appeared at the end of Colbert's influence. Colbert's son, M. de Blainville, had already succeeded to the post of *surintendant des bâtiments* by 1674, and within a year of the publication of the *Edifices*, the powerful minister had fallen out of favor with the king. He would die the following year. The disappearance of Colbert's considerable support and a probable antipathy toward the introverted, costly, theoretical activities of the Academy by Louvois, who in 1683 replaced Colbert during a period of growing national austerity, would have constrained the Academy from considering the *Edifices*. The publications of the Academy, sponsored by the state, by which the architects had developed theoretical positions, were replaced by the privately funded work of such writers as Augustin-Charles d'Aviler (cat. 14, 1985.61.376) and J. L. de Cordemoy (cat. 54, 1985.61.477). After François Blondel, no other *cours d'architecture* would be published by a professor of architecture at the Academy until the *Cours* of Jacques-François Blondel (cat. 29, 1985.61.407–415), who financed much of his own work.

The Academy only turned to consult the *Edifices* in 1693, ten years after the death of Colbert, and after the death of Blondel in 1686 and of Louvois in 1691. After 1693 Desgodets' fortunes at the Academy slowly rose. In 1699 he was appointed a member, and in 1719 was elected professor of architecture. In the following years he produced important manuscripts on the orders, on domes, on the measurement of buildings, and on building laws and regulations. Much of the material was intended to form a *cours d'architecture*, related to his courses at the Academy, but it remained unpublished. In the *Cours* his views were modified to reflect a changing architectural atmosphere, and he was influenced by the popular contemporary architectural treatise of Cordemoy.

The *Edifices*, perhaps just because of its conservative commitment to a respect for a divine authority and a fundamental beauty both revealed and concealed in accurate, pragmatic scientific investigation, finally achieved widespread recognition and influence in the eighteenth century. Desgodets' concentration on measurements, in combination with his belief in ideal proportions, made his study a suitable model for publications of the archaeological expeditions to Greece after 1750, especially that of James Stuart and Nicholas Revett (see the catalogue of Millard English architectural books). Like Desgodets, these later archaeologist-architects hoped to reveal, if not comprehend, the secret of universal harmonic proportions by direct observation and reports on the remains of the classical past. They, too, came to recognize that by permitting each monument its own specific proportions and measurements, the reduction of these observations to universal laws of proportions could not be achieved. The resolution of an unachievable goal with an incompatible method could only be with the acceptance of a concept of absolute beauty beyond the knowledge of man. This solution in turn contributed to the development of a subjective, intuitive taste, which would lead directly to romanticism and the nineteenth century.

The *Edifices* continued its popularity into the nineteenth century. It appeared in many editions and reprints, especially from the last third of the eighteenth century. The first English translation appeared in 1795, the first Italian edition in 1882.

**Bibliography** Herrmann, Wolfgang. "Antoine Desgodets and the Académie Royale d'Architecture." *Art Bulletin* 40 (March 1958): 23–53



62.

DESGODETS. *Les edifices antiques* . . .  
Plan and elevation of a column capital  
from Temple of Bacchus, Rome. Etching  
and engraving. "Desgodetz del." "de  
Chastillon scul." 1985.61.541

## [JEAN DUBREUIL] 1602–1670

*La / Perspective / Pratique, / Necessaire A  
tous / Peintres, / Graveurs, Sculpteurs, /  
Architectes, Orfevres, / Brodeurs, Tapis-  
siers, / Et autres qui se meslent de des-  
seigner. / Par un Religieux de la Com-  
pagnie de Iesvs. / Premiere [-Troisieme]  
Partie. / Seconde Edition. / Reueuë corri-  
gée & augmentées par l'Auteur en  
plusieurs / endroits, & d'un Traité de la  
Perspectiue Militaire / ou Methode pour  
eslever sur des Plans / Geometraux*

Paris, “la veufue Francois l'Anglois, dit  
Chartres,” 1651, 1647, 1649  
1985.61.544–546

Quarto, three parts in three volumes:  
246 x 176 (9<sup>11</sup>/<sub>16</sub> x 6<sup>7</sup>/<sub>8</sub>)

EDITION Second edition of Part 1 (consid-  
erably amplified; cf. description of first  
edition of 1642 given by Fowler, no. 108);  
first editions of Parts 2–3

[Vol. 1: Title as above]

COLLATION 4 leaves without signature  
mark. ā<sup>4</sup>, ē<sup>4</sup>, ī<sup>4</sup>, ō<sup>4</sup>, ū<sup>4</sup>, āā<sup>2</sup>, A–Z<sup>4</sup>, Aa–  
Zz<sup>4</sup>, Aaa–Ccc<sup>4</sup>. 222 leaves. [i–lii, 1–392]  
pp., including [173] full-page engraved  
plates, as follows: preliminary pages [i–li]  
unnumbered. The main body of text is  
organized in *face à face* openings, with an  
arabic numbered page of text on left and  
a plate on right bearing same numeral.  
These pairs follow sequentially from pair  
no. 1 (with first text page printed on ver-  
so of final preliminary page, no. [li]) to  
pair no. 172 (i.e., 173; no. “36” repeated).  
Text and plates divided into 7 “treatises”  
(*Traité 1–7*). Bound between each of the 7  
treatises, with text and plates numbered  
as described, are several unnumbered  
pages, which include: blank verso of final  
plate of preceding treatise; divisional ti-  
tle page of new treatise (with blank ver-  
so); and 3 pp. of introductory text, “In-  
strvction . . .”: 6 pp. in all, making total  
of 36 unnumbered pp. throughout the  
book. These are found between opening  
nos. 20–21, 42–43, 119–120, 126–127, 151–152,  
and 160–161

CONTENTS [i] half title, “Premiere Partie/  
De la / Perspective / Pratique” (verso  
blank); [iii] engraved title plate (verso  
blank); [v] printed title page (verso  
blank); [vii–ix] dedication, by François  
l'Anglois to Louis de Bourbon; [x] blank;  
[xi–xvii] preface; [xviii–xxii] summary ta-  
ble of contents, listing treatises con-  
tained in Parts 1–3 (“Ordre des Traités  
qui composent tout L'Oeuvre de la Per-  
spective Pratique. Divisee en trois par-  
ties.”); [xxiii–xl] table of contents, listing  
exercises contained in each treatise in  
Part 1; [xli–xlv] preliminary text, “Table  
Instrvctive . . .”; [xlvi] privileges, dated  
July 1645 and July 1646, ending with dates  
of first printing: Feb. 1651; [xlvii] divi-  
sional title page, *Traité 1* (verso blank);  
[xlvi–li] preliminary text, *Traité 1*; fol-  
lowed by text and plates numbered 1–172

(i.e., 173), *Traité 1–7*, with 36 unnumbered  
pages as described above [1–381]; [382]  
blank; [383–391] index; [392] errata

ILLUSTRATIONS Etched and engraved title  
plate. Etched vignette on title page;  
etched headpiece on dedication; etched  
pictorial headpieces, initials; woodcut  
tailpiece, initials; 1–172 full-page etched  
and engraved plates (i.e., 173 plates);  
unsigned

[Vol. 2]: *Seconde Partie / De la / Perspec-  
tive / Pratique / Qvi Donne Vne Grande /  
Facilite A trouver Les Apparences / de  
tous les Corps Solides, tant Reguliers /  
Qu' Irreguliers, / Penchez, Renversez,  
Inclinez, / Et Declinez Comme L'On  
Vovdra / Soit Qu'ils soient / suspendus  
en l'Air. / Par vn Religieux / de la Com-  
pagnie de Iesvs*

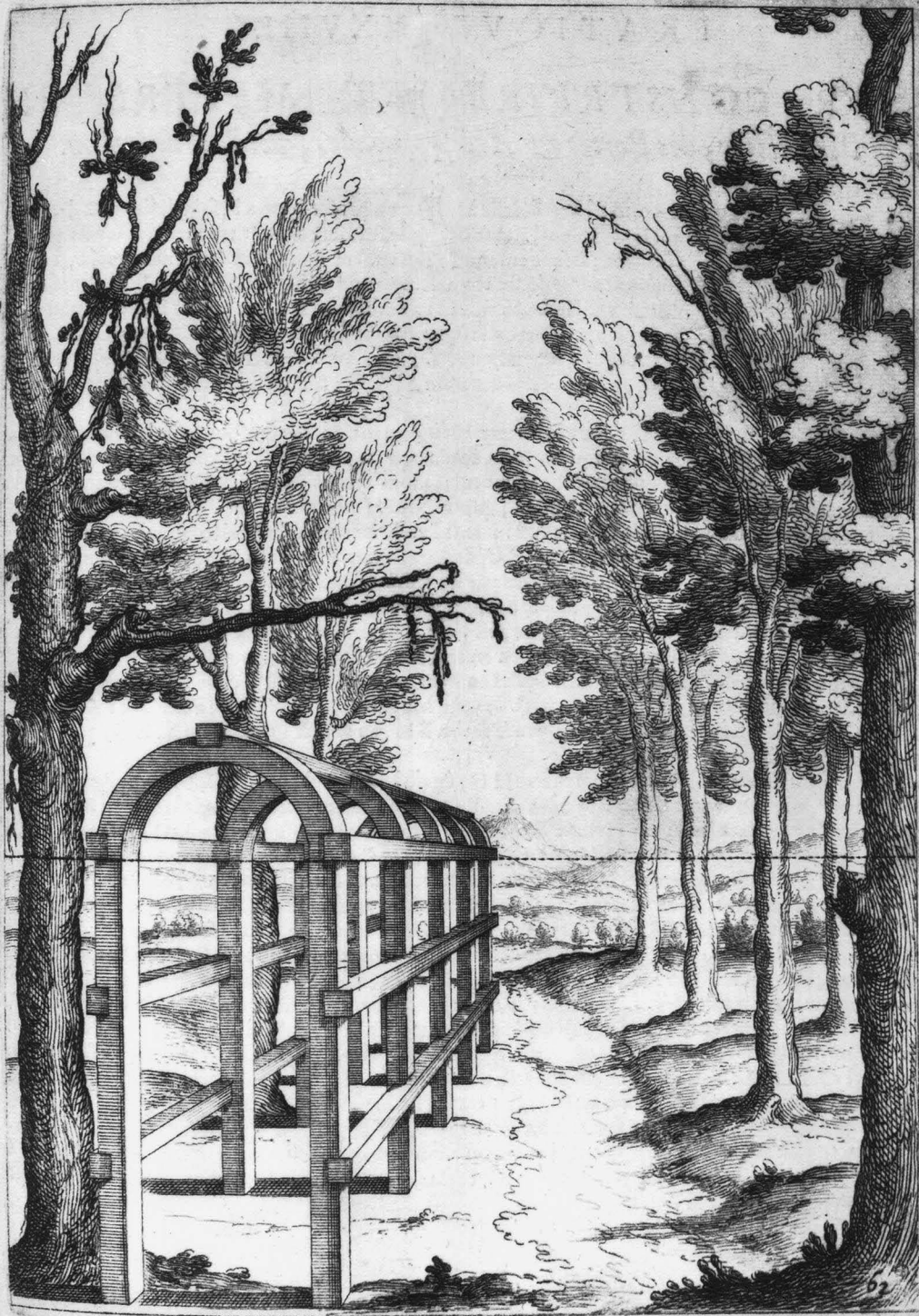
Paris, “la Vefue de Francois Langlois,  
dict Chartres,” 1647

COLLATION 4 leaves without signature  
mark. ē<sup>4</sup>, ī<sup>4</sup>, A–Z<sup>4</sup>, Aa–Kk<sup>4</sup>, li<sup>2</sup>. 146  
leaves. [i–xxiv], [1–268] pp., including 123  
full-page engraved plates, as follows: 12  
unnumbered preliminary leaves [i–xxiv],  
1–123 numbered openings (1–123 pp. text  
on left; 1–123 full-page engraved plates on  
right), as described for Vol. 1, above [1–  
256], if counted conventionally; followed  
by 6 unnumbered leaves [257–268]. In Vol.  
2 the 5 divisional title pages for *Traité 1–5*  
are in each case printed on verso of first  
text page of treatise itself, the first being  
on verso of text p. 1; the final plate of  
each treatise has a blank verso. There are  
thus 4 unnumbered openings in addition  
to the 123 numbered openings (blank ver-  
so plus divisional title page); these are  
found between the following numbered  
pairs of text and plates: nos. 7–8, 23–24,  
74–75, and 87–88

CONTENTS [i] half title, “II Partie. / De la /  
Perspective / Pratique” (verso blank); [iii]  
printed title page (verso blank); [v]  
etched and engraved title plate (verso  
blank); [vii–xii] preface, “Av Lectevr”;  
[xiii–xxiii] table of contents, “Table des  
Pratiques . . .”; [xxiv] privileges, dated  
July 1645 and July 1646, ending with date  
of first printing: “Achevé d'Imprimer  
pour la premiere fois, le 8. May 1647”; [1–  
256] text and plates, *Traité 1–5*, organized  
as described above (123 pp. text, 123 full-  
page plates, *face à face*; with, in addition,  
5 unnumbered divisional title pages, 4 of  
these facing blank verso of preceding  
plates); followed by [257–267] index; [268]  
blank

ILLUSTRATIONS Etched vignette on title  
page. Etched and engraved title plate,  
signed “G. Ladame Sc.” 3 etched head-  
pieces (preface, table of contents, index);  
etched pictorial initials; woodcut tail-  
pieces; woodcut initials. 123 full-page  
etched and engraved plates





S

63.

DUBREUIL. *La perspective pratique* . . .  
 Perspective view of an arched arbor.  
 Etching and engraving. 1985.61.544-546

[Vol. 3]: *Troisième Et Dernière Partie / De La / Perspective / Pratique. / Ov Se Voient Les Beavtez / & Raretez de cette Science. / Avec les Methodes pour les / pratiquer sur toutes sortes de plans. / Et Les Effets Admirables / Des Trois Rayons. / Droit, Reflechý, Et Brisé. / Par Vn Religieux De / la Compagnie de lesvs* Paris, "Chez la Vefue de Francois Langlois, dict Chartres . . .," 1649

COLLATION 4 leaves without signature mark,  $\tilde{a}^4$ ,  $\tilde{e}^4$ ,  $\tilde{i}^4$ ,  $\tilde{o}^2$ , A-Z<sup>4</sup>, Aa-Zz<sup>4</sup>, AAa-CCc<sup>4</sup>. (Note: Leaf Cc—with full-page engraved plate numbered "91" on recto—has four engraved pasteovers; see under Illustrations.) 210 leaves. [i-xl], [1-380] pp., including [163] full-page etched and engraved plates. 3 additional plates on 2

folding leaves *hors texte* (numbered, but not included in signatures: these are bound between AAa<sup>2-3</sup>, numbered "161" and "162"; and between BBb<sup>1-2</sup>, numbered "165," respectively): a total of 166 etched and engraved plates, numbered 1-165: nos. "15," "135," "136," and "138" appear twice; nos. "108," "124," and "135" are skipped. Nos. "161" and "162" (both in fact numbered "161-162") are printed recto and verso of a folding leaf, not included in the signatures; no. "165," also folding, has a blank verso (not included in the signatures)

Like the two previous volumes, Vol. 3 is organized primarily in numbered openings, as follows: 20 unnumbered preliminary leaves [i-xl]; followed by 1-165 numbered pairs of text pages and plates, arranged in *face à face* openings

63.

DUBREUIL. *La perspective pratique* . . . Dedication page. Etched headpiece and initial. 1985.61.544-546



A  
MONSEIGNEVR  
E T  
TRES-ILLVSTRE PRINCE  
LOVIS DE BOVRBON,  
DVC D'ENGVIEN, &c. 87K



ONSEIGNEVR,

*Ce Livre que j'offre à VOSTRE ALTESSE, est plustost une restitution qu'un present que ie luy fais; il est tout à elle, & ne scauroit estre à un autre, estant né de ses diuertissemens &c.*

(text pp. 1–165 usually on left; pls. 1–165 usually on right. Vol. 3 differs from preceding volumes in having some plates printed initially at left—particularly those of which the numbers are repeated, including: nos. “15,” “35,” “136,” and “138,” nos. “143” and “148” are also placed at left rather than right). The text and plates are divided into 6 treatises, *Traité* 1–6; interspersed with which are several unnumbered pages, including (as described for Vol. 1): blank verso of final plate of the preceding treatise; divisional title page of new treatise (with blank verso) and several pp. of introductory text (“Instrction . . .”). In this volume, introductory texts vary from 3–7 pp.; there are a total of [44] pp. interspersed with openings 1–165 (introductory material, *Traité* 2–6: the introductory pages to *Traité* 1 have been counted among preliminary pages [i–xl]). Finally, [7] unnumbered leaves at end [pp. 367–380]

CONTENTS [i] half title, “Troisiesme et Derniere Partie De La Perspective Pratique” (verso blank); [iii] etched and engraved title plate (verso blank); [v] printed title page (verso blank); [vii–xii] preface, “Av Lectevr”; [xiii–xv] table of contents, Parts 1–3, “Ordre des Traitez qvi composent tovt l’Oevvre . . .”; [xvii–xxxii] table of contents, Part 3, “Table des Pratiques Contenues en cette III. Partie . . .”; [xxxiii–xxxiv] privileges, dated July 1645 and July 1646, ending with date of first printing, “Achevé d’Imprimer pour la premiere fois, le 20. Octobre 1648.”; [xxxv] divisional title page, *Traité* 1 (verso blank); [xxxvii–xxxix] introductory text, *Traité* 1, “Instrction sur le Traite 1”; followed by 1–165 numbered

openings, text and plates, *Traité* 1–6, as described above, and [44] unnumbered pages which include divisional title pages and introductory text for treatises 2–6 [1–366]; [367–379] index; [380] errata

ILLUSTRATIONS Etched and engraved title plate, signed “poilly S.” Etched vignette on title page; etched ornamental and pictorial headpieces (architectural scenes in perspective); etched pictorial initials (including garden seen in perspective); woodcut tailpieces, initials. 166 etched and engraved plates (numbered 1–165, as described above): 3 folding, rest full-page. (Note: No. 91—a full-page plate representing the floor-plan of a house—has 4 pasteovers representing different sections of the elevation. In the Millard copy of the 1679 edition described below (cat. 64, 1985.61.547–549), these sections have not been cut and pasted over the plate with floor plans; instead, there is an added unmarked and unpaginated leaf preceding Cc<sup>1</sup> with a plate including the 4 elevations on its recto and a blank verso

BINDING Modern three-quarter calf with marbled boards

PROVENANCE Ownership inscription of “Dr. G. FLKordenbusch a Buschenau Phys. et Math. P.P.O.” in Vol. 1; library stamps of the Technische Hochschule, Brünn

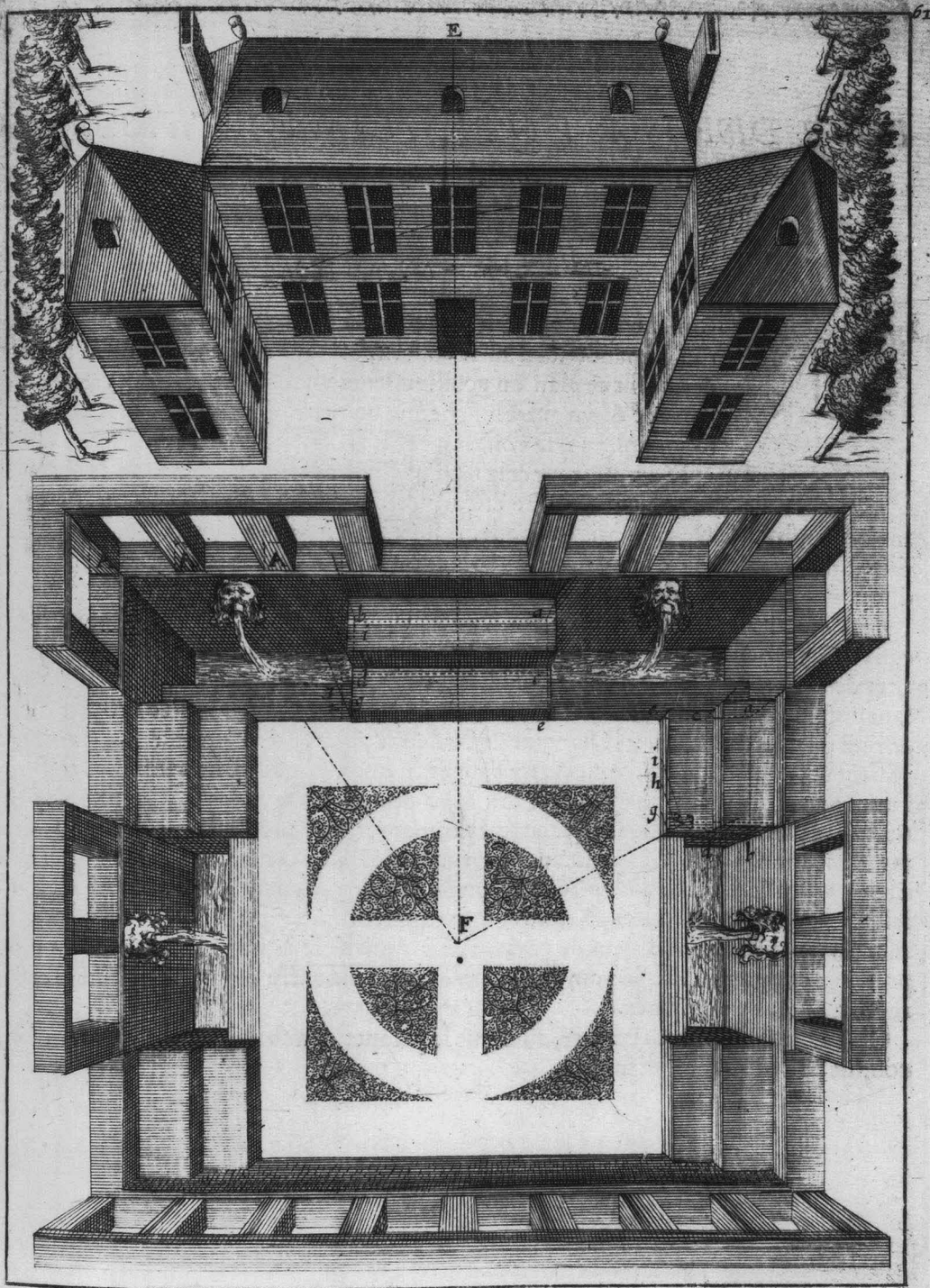
REFERENCES Berlin Cat. 4714 (first editions of all 3 parts); Cicognara 823 (first editions of all 3 parts); this edition of Part 1, and Parts 2–3, not in Fowler (Fowler 108 describes the first edition of Vol. 1 only)

**J**EAN DUBREUIL BECAME A JESUIT IN 1642 AND SPENT SEVERAL YEARS IN Rome. His work on perspective is probably the most influential ever published expressly for the use of a lay audience. It contains previously published material, including some of Jacques Aleaume’s plates, although the first edition was published even before Aleaume’s book appeared (cat. 3, 1985.61.328). Dubreuil is opposed to the revolutionary and universal method of Gerard Desargues. In the 1651 edition, he provides an *éloge* to Curabelle, Desargues’ most determined adversary, and one of the first mathematicians to use the term stereotomy.

The *Perspective* was dedicated to Louis XIV, although there is no evidence that it was supported by the king. Dubreuil states that he has designed the book for workers in all the arts: painting, sculpture, architecture, goldsmithery, tapestry-working, and others who produce designs. The volumes develop a knowledge of the art of perspective from simple definitions and instructions through simple problems, to the standard exercises included in previous perspective books, such as stairs, arches, vaulted spaces, interiors including furniture, the placing of objects in the landscape, figures in space, and shades and shadows. Volume 3 contains problems for perspectives as seen from above and below, on inclined planes, and in special cases. It also includes sections on optics, catoptrics, and dioptrics, as well as a section on “military perspective” in the second edition.

The *Perspective* was as useful as it was popular. In addition to the 1647 and 1651 French editions, a 1679 edition (see below) appeared, as well as many English editions.





63.

DUBREUIL. *La perspective pratique* . . .  
 Vertical perspective of house and garden.  
 Etching and engraving. 1985.61.544-546

## [JEAN DUBREUIL] 1602–1670

*La / Perspective / Pratique, / Necessaire A Tous Peintres, / Graveurs, Sculpteurs, Architectes, Orphevres, Brodeurs, / Tapissiers, & autres qui se meslent de dessigner. / Par un Religieux de la Compagnie de Jesus. / Premiere Partie. / Seconde Edition. / Reueüe, corrigée & augmentée par l'Auteur en plusieurs endroits; Et d'un / Traité de la Perspective Militaire, ou Methode pour élever / sur des Plans Geometraux*

Paris, Antoine Dezallier, 1679

1985.61.547–549

Size: 248 x 179 (9<sup>3</sup>/<sub>4</sub> x 7<sup>1</sup>/<sub>6</sub>)

EDITION Third edition of Volume 1 (first 1642; second 1651); second editions of Volumes 2 and 3

[Vol. 1: Title as above]

COLLATION As described for 1651 edition (cat. 63, 1985.61.544–546), above

CONTENTS AND ILLUSTRATIONS As described for 1651 edition, with following variations: title page has been reset, with minor differences in spelling and orthography and in length of printed lines. An ornamental woodcut device replaces etched device of the Society of Jesus in all three volumes, and Dezallier's imprint replaces that of François Langlois. On the engraved title plates of all three volumes, the engraved imprint of Jean Dupuis replaces that of Langlois ("Chez Jean Du Puis rue Saint Jacques a la Couronne d'Or," with variants: in Vol. 3 with date added: "M.DC LXVI"). In the present volume, on p. [xxiii], the etched initial "M" from the dedication is repeated—presumably in error—in place of the correct initial "P" (at beginning of "Principes"). The engraved headpieces, initials, and plates all show considerable wear

[Vol. 2]: *La / Perspective / Pratique. / Qui donne Une Grande Facilité / à trouver les apparences de tous les Corps Solides, tant / Reguliers, qu'Irreguliers, Penchez,*

*Renversez, Inclinez, / & Declinez comme l'on voudra, soit qu'ils posent sur / Terre, ou qu'ils soient suspendus en l'Air. / Par un Religieux de la Compagnie de Jesus. / Deuxieme Partie. / Seconde Edition*

COLLATION, CONTENTS, AND ILLUSTRATIONS Exactly as for 1647 edition, above, with differences relating to title page and title plate noted above. The first two headpieces appear in reverse order from that of the earlier edition

[Vol. 3]: *La / Perspective / Pratique, / Ou Se voyent Les Beutez Et Raretez / de cette Science: / Avec Les Methodes Povr Les Pratiqver / sur toutes sortes de Plans. / Et Les Effets Admirables / Des trois Rayons, / Droit, Reflechy, Et Brisé. / Par un Religieux de la Compagnie de Jesus. / Troisieme et Derniere Partie. / Seconde Edition*

COLLATION, CONTENTS, AND ILLUSTRATIONS Exactly as for 1649 edition, above (with variations on title page and title plate noted above), except for the inclusion of an unsigned, unpaginated leaf between Bb<sup>4</sup> and Cc<sup>1</sup>; as mentioned above, this has an unnumbered full-page plate on recto with 4 details of the elevation of a house (verso blank). In the earlier copy described above, the 4 elevations have been cut out and pasted over pl. 91, which follows. On first page of the Preface the engraved initial "M" (not the dedication initial) incorrectly replaces the initial "I"

BINDING Contemporary paneled calf, gilt spines, red morocco labels

PROVENANCE Early 19th-century book label of Earl of Minto

REFERENCES This edition cited, but not described, in Fowler 108

Third edition (see cat. 63, 1985.61.544–546 for parts from earlier editions).



## CLAUDE DU MOLINET 1620–1687

*Le / Cabinet / De La / Bibliothèque / De / Sainte Genevieve. / Divisé En Deux Parties. / Contenant les Antiquitez de la Religion des Chrétiens, des Egyptiens, & / des Romains; des Tombeaux, des Poids & des Médailles; des Monnoyes, / des Pierres antiques gravées, & des Minéraux; des Talismans, des Lampes / antiques, des Animaux les plus rares & les plus singuliers, des Coquilles / les plus considérables, des Fruits étrangers, & quelques Plantes exquisés*

Paris, Antoine Dezaillier, 1692

1985.61.2567

Folio: 434 x 279 (17<sup>1</sup>/<sub>16</sub> x 10<sup>15</sup>/<sub>16</sub>)

EDITION First edition

COLLATION 120 leaves. 2 leaves without signature mark.  $\tilde{e}^2$ , A–Z<sup>2</sup>, Aa–Zz<sup>2</sup>, Aaa–Mmm<sup>2</sup>. [i–viii], [1]–224 [225–232] pp. Etched title plates to first and second parts, engraved portrait, 45 etched plates bound in, versos blank

CONTENTS Etched title plate to first part, on Ancient History (verso blank); [i] printed title page to the entire work (verso blank); engraved portrait (bound facing inwards; verso blank); [iii–iv] eulogy of the author (“Éloge du Pere Du Molinet”); pls. 1–7; [v–viii] preface, ending with privilege and imprimatur; pl. 8 (facing in; verso blank); [1]–183 text, first part, pls. 9–39 bound in where appropriate in the text; [184] blank; etched title plate to second part, on Natural History (verso blank); pl. 40 (facing in; verso blank); 185–224 text, second part, pls. 41–45 bound in; [225–231] index; [232] instructions to binder for placing the plates

ILLUSTRATIONS Etched title plate to first part, title in elongated hexagonal frame below coat of arms in medallion, against diapered background, the whole sur-

rounded by swags of leaves, classical frieze below, signed “F. Ertinger Sculp. N° 1688.” Printed title page with engraved vignette (containing same coat of arms as above). Engraved portrait of Du Molinet in oval frame inscribed with his name and title, signed “graez par Trouuan, rue St. Jacques au grand Monarque 1689,” with a verse beneath. 45 numbered etched plates *hors texte*, versos blank (pls. 1–4 and 7, views of the interior of the library, double-page, the remainder full-page). Double-page pls. 1 and 3 are signed by F. Ertinger as draftsman and etcher; all remaining plates are signed by him as etcher, except for 12, 19, and 33–38, which are unsigned. Pl. 1 dated 1689; pls. 4, 5, 7, 9, 40, and 43 are dated 1688. Pls. 1–39, included in first part, relate to objects of ancient history; pls. 40–45, included in second part, show objects of natural history. Etched title plate to second part, following [184], title on draped cloth pinned to pedestal with urn and putti above, landscape background with crocodile and pelicans; signed by F. Ertinger. Etched headpiece (at beginning of first and second parts), including coat of arms, signed by F. Ertinger. Woodcut headpiece, signed with initials PLS (used 3 times). Large etched tailpiece, signed “F. Ertinger del. et Scul.” (Time clipping the wings of Love; used twice.) Etched pictorial initial (large black initial, with view of the interior of the library), beginning of both parts. Large and small woodcut tailpieces; woodcut initials

BINDING Contemporary sprinkled calf, rebaked with original lettering panel preserved

PROVENANCE Engraved bookplate with the arms of the Marquess of Ripon

REFERENCES Brunet 3: 1814; Cicognara 2935; Graesse 4: 569

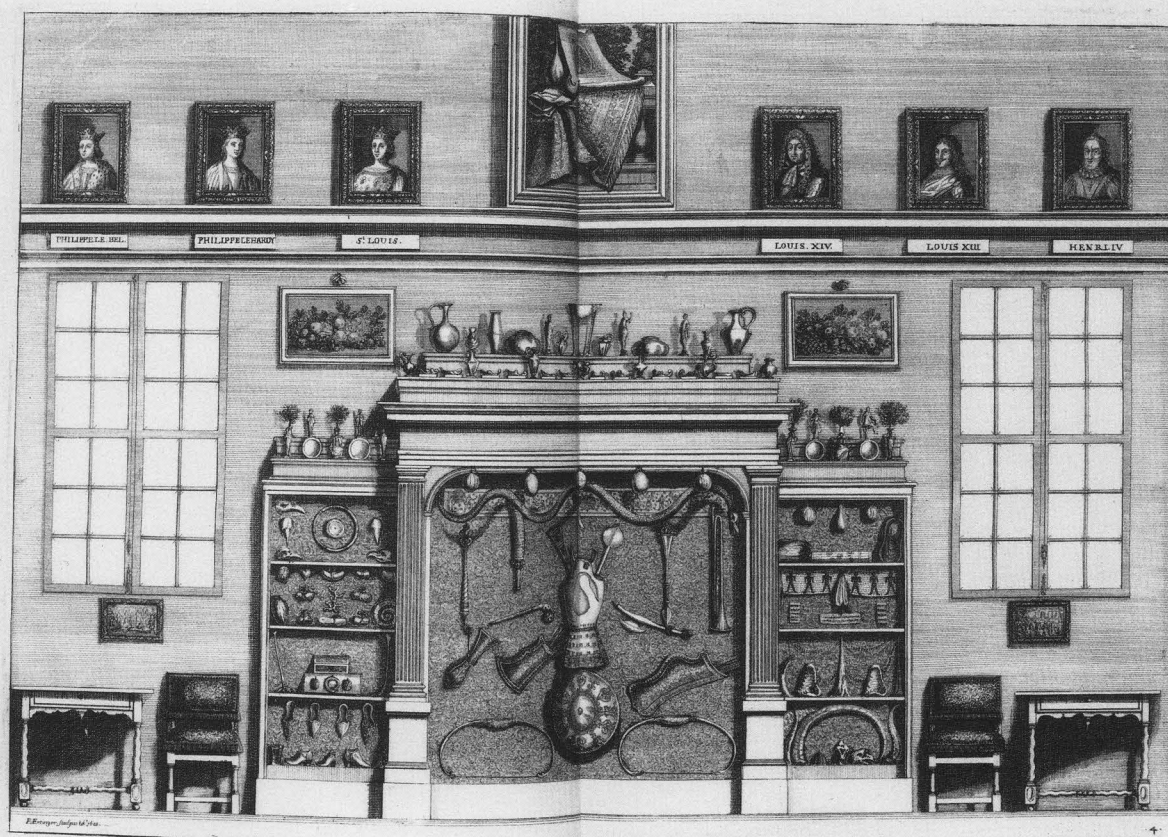


CLAUDE DU MOLINET STUDIED PHILOSOPHY IN PARIS, WHERE HE entered the Order of Saint Augustine. He was entrusted by the order with the administration of the Cabinet of Curiosities, which is described in this book. Much of the cabinet later entered the Bibliothèque Royale. One of the chief treasures of the cabinet was the coin collection, formed by the sixteenth-century engraver Jean Cavino, which entered the cabinet in 1670. In addition, Du Molinet established a precious stone collection for the king and formed the collection of seven to eight thousand books of the Bibliothèque at Sainte-Geneviève. The purpose of the cabinet was to provide useful information on science, mathematics, astronomy, optics, geometry, and especially on natural, antique, and modern history. Du Molinet also formed an impressive collection of his own, which later entered the collection of the antiquarian Pieresc.

The cabinet which Du Molinet administered at Sainte-Geneviève was, then, a heterogeneous collection of objects, many of which are recorded in this book, published five years after his death by his colleague, the Père Sarrebourse. It is divided into two parts. The first, which includes the majority

65.

DU MOLINET. *Le cabinet de la bibliothèque* . . . Interior view of library, Sainte-Geneviève. Etching. "F. Ertinger del. et Scul." 1985.61.2567



65.

DU MOLINET. *Le cabinet de la bibliothèque*  
 . . . Display from collection of antiquities. Etching. "F. Ertinger Sculpsit 1683."  
 1985.61.2567



65.

DU MOLINET. *Le cabinet de la bibliothèque* . . . Tailpiece, Time clipping the wings of Love. Etching. "F. Ertinger del. et Scul." 1985.61.2567

of the illustrations, is devoted to objects from ancient and modern history, mainly consisting of antique medals and coins, weights and measures, instruments of sacrifice and war, mathematical instruments, and engraved stones. Part 2 is devoted to natural history, including stuffed animals, birds, fish, as well as shells, stones, and minerals.

Du Molinet's collection still represents the typical antiquarian cabinet of heterogeneous objects, including everything from portraits of kings and religious leaders, armor, weapons, and ancient pottery to animal tusks and beaks and stuffed animals. With this type of collection the separation of the history of man from natural history has not yet been fully achieved. However, Du Molinet's attention to talismen, utensils, and instruments related to religion and death suggest the later sociological interest of Montfaucon (cat. 120, 1985.61.2568–2582) in these types of artifacts. As a work in which the concentration is wholly on the object, the cabinet received a slightly better set of illustrations than those of the later antiquarians. The artist-engraver for the entire set, F. Ertinger, was an engraver to the king and had traveled to Rome.

1715?–1791

*Recueil / De plusieurs parties d'Architecture, / De Differents Maitres / Tant D'Italie Que De France. / Mis au jour par M. Dumont, Professeur d'Architecture*

Paris, n.d. (Note: In the Millard copy, the general title page for Vols. 1–3 is mis-bound at beginning of Vol. 3. Below engraved title, as above, is an etched vignette, printed from a separate plate; beneath the vignette is pasted a small printed bookseller's ticket: "A Paris, Chez Goeury, Libraire de l'Ecole des Ponts et Chaussees . . ." There is no further imprint; but see imprints for the individual suites, below)

1985.61.551–553

Folio, three volumes (a total of twelve suites of etched and engraved plates, as listed in engraved *Catalogue* bound at end of each volume): 534 x 379 (21 x 14<sup>7</sup>/<sub>8</sub>); vol. 3: 537 x 380 (21<sup>1</sup>/<sub>8</sub> x 14<sup>7</sup>/<sub>8</sub>)

EDITION First collected edition of Dumont's works

Volume 1

[Suite 1]: [Printed title] *Détails / Des / Plus Intéressantes Parties / D'Architecture / De / La Basilique De St Pierre / De Rome, / Levés Et Dessinés Sur Le Lieu; / Par Gabriel-Martin Dumont . . .* [2 lines] *A Paris, / Chez L'Auteur, rue S. Médéric, À l'Hôtel De Jabach; / Et Madame Chereau . . . , 1763*

[Engraved title]: *Les Élevations, Coupes et / Profils Entiers De La Basilique De St Pierre Du Vatican A Rome, / Pour servir de 1<sup>re</sup> Partie aux Détails cottés, mesurés sur le lieu, / examinés, approuvés par l'Académie Royale d'Architecture. / Dédiés A M. Le Marquis De Marigny. / Le tout mis au jour par le St Dumont . . . A Paris, Chez l'Auteur . . . / la Veuve Chereau . . . M<sup>rs</sup> Joulain . . .*

COLLATION 97 leaves: 5 preliminary leaves, including: printed title page (verso blank); portrait of Dumont (verso blank); dedication (verso blank); 1 leaf (2 pages) printed text; and 1 leaf engraved text (verso blank); followed by [92] full-page plates—most pictorial, a few with engraved text, as described below. (Note: Our copy lacks pl. 62 in second series of plates, numbered 1–70 [see below]). The count of [92] leaves given above includes final leaf with an engraved catalogue of Dumont's works, which includes number of plates (*feuilles*) for each work. The present work, according to the *Catalogue*, should include 92 *feuilles*, presumably the main body of the work (engraved plates and text): this would correspond to our collation, including missing pl. 62

and excluding *Catalogue* itself. Our copy has one additional plate bound in, with a related subject but slightly smaller format

CONTENTS [i] printed title page (verso blank); etched portrait of Dumont (verso blank); [iii] printed dedication to Marquis de Marigny, with etched vignette (verso blank); [v–vi] printed text, "Exposé des Etudes du sieur Dumont sur la Basilique de Saint Pierre de Rome"; preliminary plate, with engraved text (history of the building of St. Peter's) and large etched vignette of the basilica and piazza (verso blank); followed by [22] etched and engraved plates, as follows: 13 plates numbered 1–13, including engraved title plate (pl. 1: title engraved beneath large etched view of St. Peter's) (verso blank) and plates numbered 2–13, and [7] unnumbered pictorial plates interspersed with these (one bound following pl. 2, two bound following pl. 3, rest bound following pl. 13), and finally, 2 unnumbered plates with engraved text: "Parallele des Mesures et Dimensions . . ." and "Extrait des Registres . . ." These followed by plates numbered 1–70 (pl. 1 with engraved text: "Les Principales Mesures de L'Eglise de St. Pierre de Rome"; pls. 2–70 pictorial; pl. 62 lacking in our copy), all full-page, verso blank. Finally, 3 unnumbered plates with engraved text, as follows: "Extrait des Registres de l'Académie Royale D'Architecture Du cinq Decembre 1763"; "Extrait des Registres . . . Du Dimanche 17 Aoust 1766"; and "Catalogue de l'Oeuvre Complet de M<sup>r</sup> Dumont . . ."

ILLUSTRATIONS Woodcut vignette on printed title page, signed "Ctte." Etched oval portrait of Dumont set in shaded oval and rectangular frames with flowers and architectural emblems, signed within the image "Houel del." and below the border "Kucharski del.," "I. M. Moreau le j. 1761 S.," and "Baron sculp." Etched armorial headpiece on dedication (including words "A Monsieur le Marquis de Marigny . . ."), signed "PP . . . Choffard fecit 1763." Etched vignette of St. Peter's and the piazza (on preliminary leaf with engraved text, as described above): "Israel excudit . . ." Etched vignette of St. Peter's on engraved title page (pl. 1), signed "Dumont Delin." and "Richard Sculp." Plates numbered 2–13: pls. 3–12 signed by Dumont as draftsman and by Poulleau as engraver; pl. 13 signed by Dumont alone. [7] unnumbered pictorial plates, as described above: first four signed by Dumont as draftsman and Taraval as engraver; two plates unsigned (both with elevations of various churches for comparison: "Parallele de Monumens sur une même Echelle"); one plate, "Plans et Elevations d'une des Campaniles," signed "Borromini inv.," "Dumont del.," and "Charpentier sculp." An additional plate bound in (apparently from another work, smaller in format,

66.

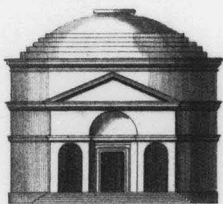
DUMONT. *Recueil . . .* Elevations of notable buildings compared at same scale. Etching and engraving. 1985.61.551–553



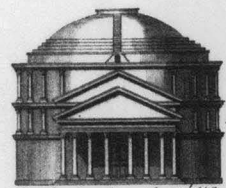
*Parallèle de Monumens sur une même Echelle*



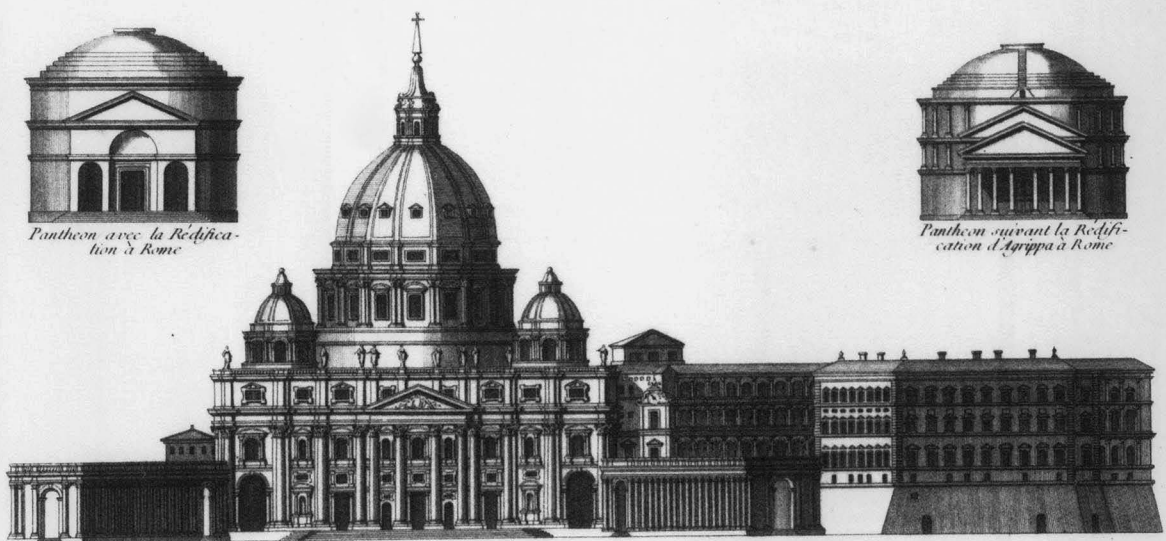
*S<sup>t</sup> Agnès jointe au Palais Pamphile à Rome.*



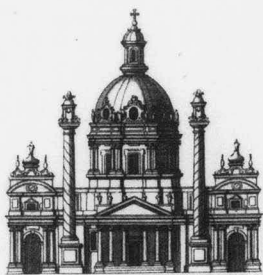
*Pantheon avec la Redifica-  
tion à Rome*



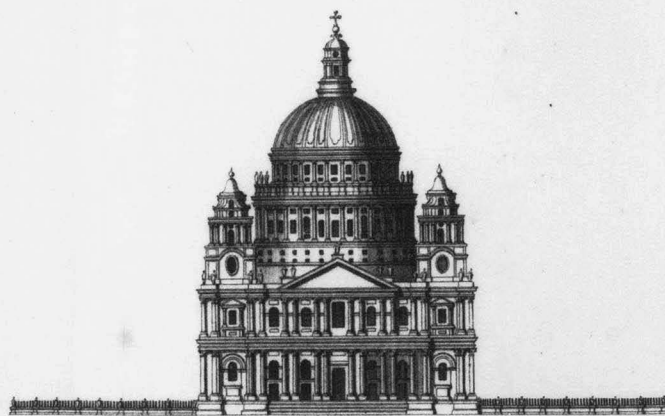
*Pantheon suivant la Redifi-  
cation d'Agrippa à Rome*



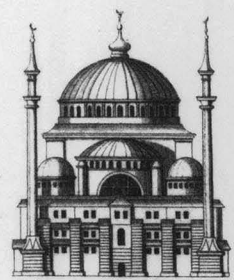
*S<sup>t</sup> Pierre de Rome joint au Vaticin*



*S<sup>t</sup> Charles de Vienne*



*S<sup>t</sup> Paul de Londres*



*S<sup>t</sup> Sophie de Constantinople*

*Echelle commune pour chacun des Monumens cy dessus.*

with caption: "Projet général d'un Parc où l'on a placé l'Eglise de St Pierre de Rome . . ."), signed "Dumont inv." and "Michelinot scul." 69 full-page etched plates numbered 1-70 (pl. 62 lacking in this copy): 60 signed by Dumont as draftsman, 38 of these with Poulleau as engraver. In addition to signatures by Dumont as draftsman and/or engravers' signatures, a number of plates bear names of architects or designers, as follows: 15 plates after designs by Michelangelo; 12 after designs by Vignola; 3 after Carlo Maderno; 1 after Bernini; 1 after Zzubbail. Etched headpiece (printed from separate plate) signed above engraved *Catalogue* on final leaf: ". . . Le Geay In. et fec."

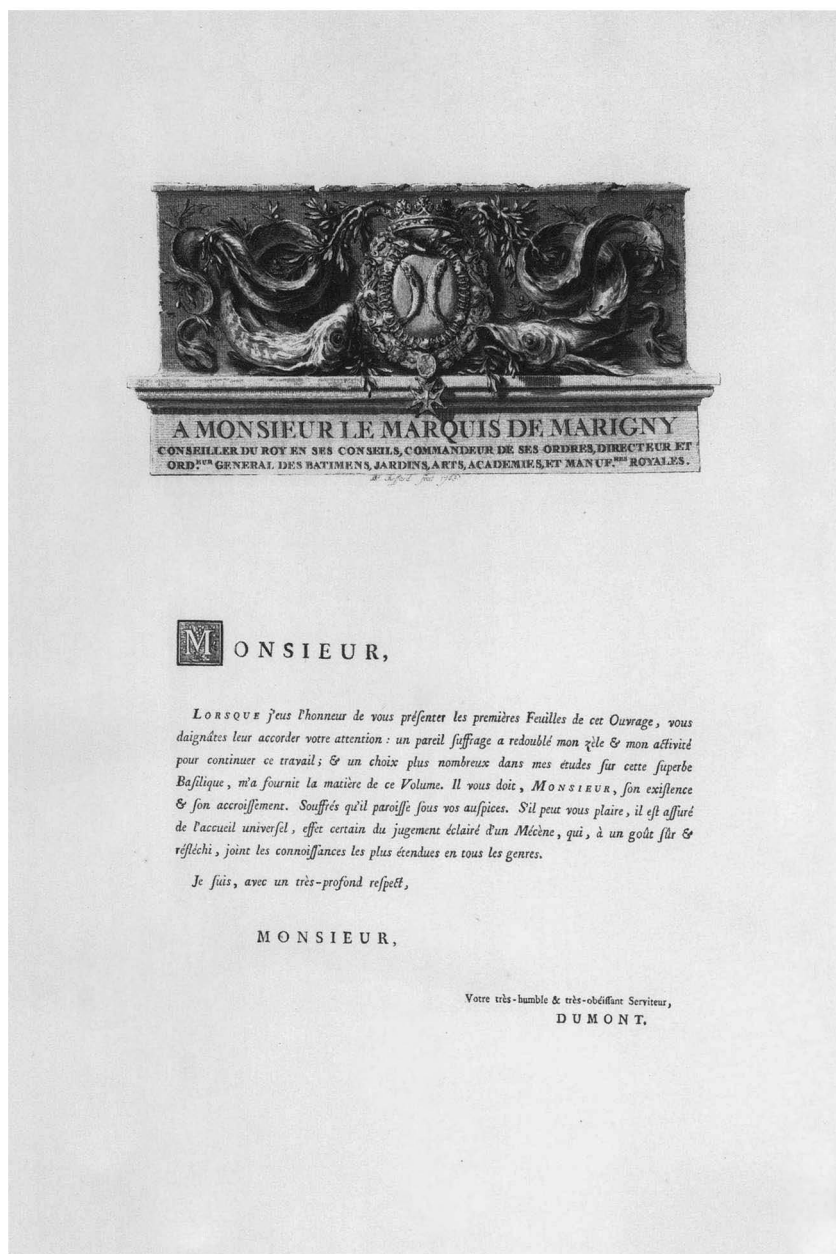
Volume 2

[Suite 2]: *Les / Vûes, / Plans, Coupes Et Elévations / De / Trois Temples Antiques / qui font partie des ruines / De / L'Antienne Ville De Poestum / Dans la Grande Grece / Au / Royaume De Naples.*

[Subsidiary title plate]: *Suite / De Plans, Coupes, Profils, Elévations géométrales et perspectives de trois Temples / antiques, tels qu'ils existoient en mil sept cent cinquante . . . Ils ont été mesurés et dessinés par J. G. Soufflot . . . en 1750. Et mis au jour par les soins de G. M. Dumont, en 1764 . . .*

*A Paris, Chez . . . Dumont . . . rue des Arçis . . . [et] La Veuve Chereau . . .*

COLLATION [21] etched and engraved plates on 18 leaves, including title plate, engraved dedication, subsidiary title plate, and 1 plate with engraved text only, all with blank versos. (Note: Strictly, there are 23 copperplates: both the first title plate and the engraved dedication have etched headpieces printed from separate plates; according to the *Catalogue* this suite consists of 16 *feuilles* [plate leaves].) In addition, 15 leaves (a-e<sup>2</sup>, A-D<sup>2</sup>, E<sup>1</sup>), [1]-11 [12], [1]-18 pp. printed text, on small folio leaves (306 x 200 mm), here inlaid on larger leaves of same size and stock as plate leaves



66.

DUMONT. *Recueil* . . . Dedication vignette to Marquis de Marigny. Etching. "PP Choffard fecit 1763." 1985.61.551-553

CONTENTS Engraved title page with etched headpiece (printed from separate plate) (verso blank); engraved dedication to Marquis de Marigny, with etched headpiece (verso blank); followed by [9] full-page etched and engraved plates, all with blank versos, as follows: map of Paestum; view of Paestum, "Vue Générale . . ."; ground plan of a Temple; elevations and profiles of capitals; subsidiary title plate: followed by [4] further plates (2 views; 2 ground plans). In our copy, these plates are followed by printed text, inlaid as described above, as follows: [1–2] dedication, to Marquis de Marigny; 3–8 translator's preface; [9]–11 author's preface; [12] blank; [1]–9 history of Paestum, "Histoire de la Ville de Poestum"; 10, "Conjectures, sur l'Inscription . . ."; 11–18 text, "Description de Poestum." Following the text are [10] further plates, including: 3 full-page pictorial plates, "Plan et Coupe d'un Reservoir," with extensive engraved text in italic letter at R; "Plan du Forum de la Ville . . ."; and "Coupe et Profil d'un Caveau . . ."; engraved text in italic letter on the city of Capua, with etched pictorial vignette (from separate plate) above, "Vue Perspective de la Ville de Capoue . . ."; followed by 4 small plates on 2 leaves; and finally, 1 plate with engraved text, "Extrait Des Registres . . ."

ILLUSTRATIONS Engraved vignette on title page, signed "Faraval Sculp."; etched vignette on dedication, signed "PP . . . Choffard fecit 1763" (as in Vol. 1). Etched map of Paestum and surrounding countryside, signed "Dressee par M<sup>r</sup> Dumont." [17] pictorial plates, including subsidiary title plate (but excluding engraved text), with plans, elevations, and views: 11 full-page plates, of varying sizes; 5 small plates on 3 leaves (1 with engraved text printed from separate plate below). 11 plates signed by Dumont as draftsman. Engravers and numbers of plates as follows: Poulleau (4); Bichard (3); Charpentier (2); Germain (2); Le Grand (1); Moreau (1). Woodcut headpiece on printed text (second p. [1]), signed "Caron"; woodcut tailpieces

[Suite 3]: *Etudes / d'Architecture, / de différents / Maitres / Italiens. / Mises au jour par le S<sup>r</sup> Dumont . . . Rue des Arcis . . .*

[Subsidiary title plate]: *Suite / De Croisèes / Des / Plus Beaux / Palais / De Rome / Mises au Jour / Par / le S<sup>r</sup> Dumont . . . Rue des Arcis . . .*

COLLATION [16] etched and engraved plates on 12 leaves: 10 half-page plates on 5 leaves, including subsidiary title plate; 7 full-page plates, including title plate, versos blank. (Note: According to *Catalogue*, this suite consists of 12 *feuilles* [plate leaves], which would appear to correspond to the 12 leaves of our collation. However, the final plate of this suite in our copy, with caption "Plan et Elevation de la Magnifique Porte de Perou, a Montpellier" [triumphal arch erected in

honor of Louis XIV, after the designs of Dorbay] appears to be unconnected with the theme of the series and has perhaps been misbound here.)

CONTENTS AND ILLUSTRATIONS Full-page engraved title plate; 10 half-page plates on 5 leaves (including subsidiary title plate); 5 full-page plates, first of these with 2 figures). Title plate, subsidiary title plate, and 4 further plates signed by Dumont as draftsman and Charpentier as engraver; 1 plate signed by Dumont as draftsman and Poulleau as engraver; 1 signed by Dumont alone; 4 signed by Loyer as engraver (2 of these with "Vignole inv.")

[Suite 4]: *Parallele / de Grands Entablements, et de Charpentes / à l'Italienne / Mis au Jour Par le S<sup>r</sup> Dumont . . . A Paris, Rue des Arcis . . .*

COLLATION, CONTENTS, AND ILLUSTRATIONS 16 etched and engraved plates on 12 leaves (corresponding to the 12 *feuilles* called for by *Catalogue*): 8 half-page plates on 4 leaves, including title plate; 8 full-page plates of varying sizes, versos blank; 11 plates signed by Dumont as draftsman or designer. Engravers and plates include: Loyer (5); Taraval (5); Michelinot (2); Charpentier (1)

[Suite 5]: *Suite / de Profils et details d'Architecture, / Levés et mesurés exactement par le S<sup>r</sup> Dumont . . . A Paris, Rue des Arcis . . .*

COLLATION, CONTENTS, AND ILLUSTRATIONS [16] etched and engraved plates, all full-page, versos blank. (Note: *Catalogue* calls for 14 *feuilles*). 11 plates signed by Soufflot as designer ("Soufflot inv."). 14 plates signed by Dumont as draftsman. Engravers and plates include: Charpentier (8); Choffard (2); Poulleau (1); Taraval (1)

[Suite 6]: *Divers Morceaux / D'Architecture / du S<sup>r</sup> Dumont / . . . A Paris, Rue des Arcis . . .*

COLLATION, CONTENTS, AND ILLUSTRATIONS 20 etched and engraved plates on 16 leaves: 8 half-page plates on 4 leaves; 12 full-page plates, including title plate, versos blank. *Catalogue* calls for 16 *feuilles*. 17 plates signed by Dumont as designer, architect, and/or draftsman. Engravers and plates as follows: Charpentier (7); Barabé (6); Poulleau (3); Bichard (1); Loyer (1); Taraval (1)

[Suite 7]: *Un projet de distribution de maison bourgeoise à bâtir . . . à Versailles.* (Title as given in *Catalogue*; this suite does not have a title page)

COLLATION, CONTENTS, AND ILLUSTRATIONS 12 etched plates on 11 leaves (corresponding to 11 *feuilles* of *Catalogue*): 2 half-page plates on 1 page, remaining plates full-page, versos blank. The plates include 1 page engraved text. All pictorial plates signed by Dumont as designer or draftsman (1 dated 1765). Engravers and plates include: Poulleau (6); Taraval (4)

*Vue perspective d'un Temple hexastyle des Lucains de Pœstum.*

1<sup>re</sup>



## SUITE

*De Plans, Coupes, Profils, Elevations géométrales et perspectives de trois Temples antiques, tels qu'ils existoient en mil sept cent cinquante, dans la Bourgade de Pœsto, qui est la Ville Pœstum de Plin (Liv. 3<sup>me</sup> Chap. 5<sup>me</sup>) située au pays des Brutiens, et suivant Ptolomée (Liv. 3<sup>me</sup> Chap. 1<sup>er</sup>) dans celui des Lucains, à 40<sup>d</sup> 10<sup>m</sup> Latit. 40<sup>d</sup> Longi.*

*Velleius Paterculus (Liv. 1<sup>er</sup> Chap. 15<sup>me</sup>) la nomme Neptunia, et Strabon (Liv. 5<sup>me</sup> Parg. 251) Posidonia. Les Sybarites, dit le même Auteur, en éleverent les murailles près la Mer, ses habitans les éloignerent par la suite: les Lucains l'ont possédée, et de ces derniers elle passa aux Romains; le Fleuve qui l'arrose se perdant dans les marais qui l'avoisinent, la rend mal saine et deserte.*

*La Martinierre (Dict. Géogr.) la renferme dans la Principauté citérieure du Royaume de Naples, sur la côte et environ à huit milles au midy de l'embouchure de la Rivière Sêlo.*

*Les trois Temples dont je donne ici les précieux restes, sont des monumens de son ancienne splendeur, et ces vestiges sont des plus entiers qu'on connoisse.*

*Ils ont été mesurés et dessinés par J. G. Soufflot,  
Architecte du Roy. &c. en 1750.*

*Et mis au jour par les soins de  
G. M. Dumont, en 1764.*

A PARIS

Chez { Le S<sup>r</sup> Dumont, Professeur d'Architecture, rue des Arcis.  
La Veuve Chereau, rue S. Jacques, aux deux Piliers d'or.

Avec Privilège du Roy.

[Suite 8]: *Un projet de Belvédère ou Cassin à l'Italienne de la Composition du Sr Dumont*. (Title as given in *Catalogue*; this suite does not have a title page)

COLLATION, CONTENTS, AND ILLUSTRATIONS 7 etched and engraved plates, numbered 1–7: all full-page, versos blank (no. 7 engraved text only). All pictorial plates signed by Dumont as draftsman or designer: 3 with Dheulland as etcher; 1 with Bichard; 1 with Charpentier; 1 with Germain; 1 with Taraval

[Suite 8a]: *Projet de Temple de la Paix, Composé . . . en 1762*. (Note: Nos. 8 and [8a] appear to be grouped together under “8. Un projet de Belvédère” in the *Catalogue*, which calls for 9 *feuilles* in this suite. The Berlin *Catalogue* distinguishes between these two suites and has same number of plates for each as the Millard copy)

COLLATION, CONTENTS, AND ILLUSTRATIONS 4 etched and engraved plates, numbered 1–4, on 2 leaves, versos blank: 1 plate with engraved text only; remaining plates signed by Dumont as designer or draftsman, 1 with Charpentier as engraver, 1 with Poulleau

The two final leaves of this volume include: 1 plate engraved text (“Extrait des Registres . . .”), and engraved *Catalogue* of the works of Dumont included in the three volumes, with etched headpiece (printed from separate plate), signed “J-L Le Geay IN. et Scu.”

#### Volume 3

(Note: As mentioned above, the general title page for the 3 volumes is misbound at beginning of this volume; it is followed by etched medallion portrait of Dumont, repeated from Vol. 1; remainder of volume as described below)

[Suite 9]: *Parallele / De Plans / des plus Belles Salles de / Spectacles d'Italie. / Avec des détails de / Machines Théâtrales. / Mis au Jour / Par le Sieur Dumont, / . . . A Paris, Rue Neuve St Merry, a l'Hôtel de Jabach . . .*

COLLATION AND CONTENTS 44 etched plates on 39 leaves (35 *feuilles* according to the *Catalogue*), including title plate and 1 plate with engraved text only: 12 half-page plates on 6 leaves; 32 full-page plates, versos blank. Most plates numbered, but suite bound without regard to numerical sequence

ILLUSTRATIONS (Preliminary leaves: general title page, Vols. 1–3: small etched vignette, signed “J. L. Legeay Arch. Inv. et Sculp.” Portrait of Dumont; see Vol. 1.) *Parallele*: 44 etched plates as described above. Title plate signed “Dumont Del.,” “Ecrit par Laurent,” and “De Neuforge Sculp.” 23 plates signed by Dumont as draftsman. Etchers and plates as follows: De Neufforge (10); Charpentier (6); Poulleau (4); Laurent (3); Taraval (2); Loyer (1)

[Suite 10]: *Suite de Divers Morceaux / D'Architecture Composés, et Mis / En Perspective par le Sieur / Dumont . . . Chez l'Auteur, rue des Arcis . . .*

COLLATION, CONTENTS, AND ILLUSTRATIONS 8 etched plates on 8 leaves (8 *feuilles* according to *Catalogue*). Plates as follows: “Temple des Arts”: 6 plates including title plate (marked at upper L: “Nº 12,” with caption “Interieur d'un Temple des Arts”; title engraved on a sarcophagus at lower R); “Rendez-vous de Chasse, en forme d'Hermitage”: 2 plates. Title plate signed by Dumont as designer and P. Moreau as engraver. 5 of remaining plates signed by Dumont as designer or draftsman. Etchers and plates as follows: Poulleau (3); Le Camu (1); F. P. Charpentier (1); P. Moreau (1)

[Suite 10b]: *Suite de Divers Morceaux* [additional plates]

COLLATION, CONTENTS, AND ILLUSTRATIONS In our copy, Suite 10 includes 5 additional plates, apparently not accounted for in the *Catalogue*. These plates (all full-page) are as follows: “Salon a l'Italienne Dedié a Monsieur Varenne de Beost . . .” (1 plate); “Arc de Triomphe” (plan and elevation: 2 plates); “Idées de Retables d'Autel avec Tabernacle (1 plate); “Chambranles de Cheminées . . .” (1 plate). All 5 plates after Dumont's designs. Etchers include: Poulleau (the 2 Arc de Triomphe, 1 dated 1766); Bichard (Idées de Retable); and Charpentier (Chambranles de Cheminées)

[Suite 11]: *Suite / de Vases et Fontaines / de différents Maitres*. (Imprint at bottom of plate: “A Paris chez l'Auteur, rue des Arcis . . .”)

COLLATION, CONTENTS, AND ILLUSTRATIONS 16 etched plates on 10 leaves: 12 half-page plates on 6 leaves (including title plate); 4 full-page, versos blank. (*Catalogue* calls for 8 *feuilles*). The title plate signed “Dumont 1761.” 7 additional plates signed by Dumont as designer or draftsman (1 dated 1744); 6 plates signed by Simon Challe as designer (“Simon Challe inv.,” with variants); 2 plates with illegible signatures. Etchers and plates as follows: F. A. Aveline (2); Boucher (2); M. L. A. Duroncerai (2); Pochoer (2); Baron, Breuve, F. P. Charpentier (dated 1759); Cordier V., Dumont, Germain (dated 1765) (1 plate each)

[Suite 12]: [Title as given in *Catalogue*]: *Suite de Vuës de divers Edifices tant d'Italie que de France avec des notes et remarques sur les parties les plus intéressantes, on y a joint des compositions libres dans le genre pittoresque*

COLLATION *Catalogue* calls for 25 *feuilles*. Our copy has an engraved map of Italy (“Partie de Carte de l'Italie Relative à l'oeuvre de M<sup>r</sup> Dumont”) and a total of 31 plates on 23 leaves

[Suite 12a]: *Les / Eglises des Stations / de Rome, et Vues de Lyon Grenoble &c. / Dediées Par Israel Henriet / . . . A . . . Dame Marie Catherine de la Roche / foucauld . . .* (Included in text below: “Cette suite se trouvera chez l'Auteur Ruë des Arcis . . . et Chez Messieurs Joulain Pere et Fils . . .”)

66.

DUMONT. *Recueil* . . . Subsidiary title plate, Vol. 2. Etching and engraving, “Bichard Scul.” 1985.61.551–553



COLLATION, CONTENTS, AND ILLUSTRATIONS 18 etched plates on 16 leaves: 4 small plates on 2 leaves (including 1 plate with engraved text only); 14 full-page, versos blank. Title plate has title engraved on drapery held by 2 standing angels, dedicatee's coat of arms below; view of Roman campagna in background. Below title vignette 8 lines of engraved text relate to Dumont's authorship; beneath, a second vignette with view of *L'Anunciata*. The remaining plates in this series similarly organized, i.e., each consists of either a single etched view with extensive engraved text below, or 2 views framing (at head and foot) the engraved text (in one case vignette and text are printed from separate plates; one page, with 2 views of Avignon on separate plates, has no text). 8 plates signed by Israel Silvestre as draftsman/engraver ("Israel Siluestr delin. et sculp.," 1 dated 1652, 1 dated 1654; 2 plates signed by Silvestre as engraver ("Siluestre Sculp.") (Several plates also bear signature of Israel Henriet as publisher)

[Suite 12b]: *Diuerſes veües de Rome et Composition libres d'Architecture, mises en lumiere par M<sup>r</sup> Dumont*

COLLATION, CONTENTS, AND ILLUSTRATIONS 2 etched plates on 1 leaf, including title plate and 1 plate with 2 views. Title engraved below etched pictorial vignette (a seated putto at either side of empty cartouche, with head of third putto above, landscape in background), unsigned. The plate below (marked "16"), with 2 views, signed "Le Geay Inv. et Del." and "Germain Sculp."

[Suite 12c]: *Suite / de Ruines d'Architecture / mises au jour par le Sieur / Dumont . . .* (Imprint at bottom of plate:

"A Paris, Chez l'Auteur rue Neuve St Mederie . . . à l'Hotel Jabach")

COLLATION, CONTENTS, AND ILLUSTRATIONS 10 half-page plates on 5 leaves. Title plate is signed "Dumont 1761." 6 plates signed "Natali inv.," 1 signed "Dumont delin.," 1 signed "Dumont Del. et Sculp.," 2 signed by Germain as etcher, both dated 1765

2 plates with engraved text bound at end of volume: (1) "Extrait des Registres . . . Du Dimanche 17 Aoust 1761"; and (2) "Catalogue de L'Oeuvre complet de M<sup>r</sup> Dumont . . ." (as in first two volumes), with etched headpiece (printed from separate plate), signed "J L Le Geay IN et fec."

Loosely inserted at end of our copy are 4 plates from a suite by Sellier (6 plates when complete; see Berlin Cat. 3590), with title "Suite/ de Fontaines/ Gravées/ Par F. N. Sellier/ d'Après les Desseins/ Et composition/ De differens Maitres/ A Paris, Chez l'Auteur . . ." All 4 plates, including title plate, signed "Dumont, invenit et Fecit. 1770"; 3 plates signed "Sellier Sculp."

BINDING Vols. 1 and 2: contemporary mottled calf, repaired, gilt spines, red morocco labels (preserved in cloth box); Vol. 3: early 19th-century English diced calf, gilt, device of Order of the Garter in center of covers, rebacked

PROVENANCE Bookplates of Charles Frederic Mewes in Vols. 1 and 3; bookplate of Charles Edouard Mewes in Vol. 3

REFERENCES *Catalogue* bound at end of each of the three volumes lists the suites, numbered 1–12, by title, giving number of plate-pages ( *feuilles*) in each suite; it lists the total number of *feuilles* in the 12 suites as 258

Berlin Cat. 2416

GABRIEL PIERRE MARTIN DUMONT BELONGS TO THE GENERATION of French architects who studied in Rome during the years of transition from the rococo to the neoclassical style in the 1740s. A winner of the Prix de Rome in 1737, he took up residence at the Ecole de Rome in 1742, and remained in Italy for some years thereafter, investigating ancient and modern Italian architecture. In addition, he was a member of the academies of Rome, Florence, and Bologna. After he returned to Paris he was appointed professor of architecture at the Academy of Architecture.

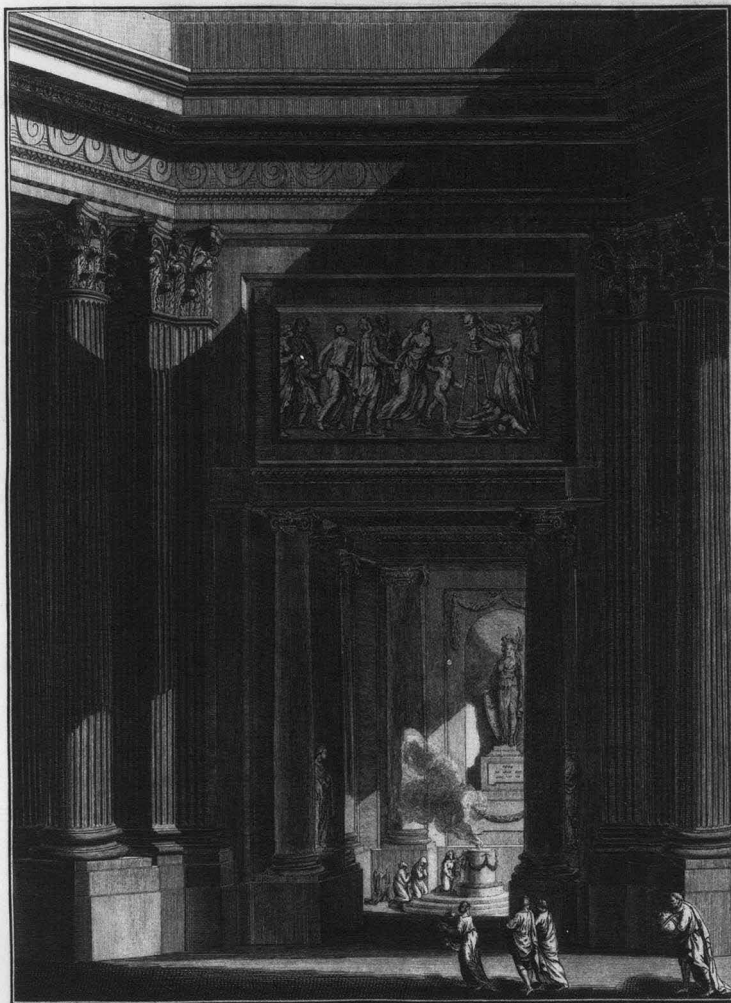
Dumont was a prolific illustrator and caused his entire oeuvre of engraved plates, the *Recueil*, to be published in three volumes in 1767 as a collected series of illustrated topics. The whole *Recueil* can be seen as a kind of *cours d'architecture*, composed of visual material, and emphasizing Dumont's special interests: his Roman years, his trip to Paestum, theater designs, contemporaneous Paris projects, architectural ornament, domestic architecture, and a little construction. The almost purely illustrative character of the *Recueil*, which must have formed a part of Dumont's teaching apparatus, suggests the extent to which pure design and a limited amount of construction were offered at the Academy of Architecture, replacing courses in either principles of construction or in principles of design, and suggesting a precedent for the later illustrated volumes of decoration produced by Charles Percier and P. F. L. Fontaine.

The *Recueil* also demonstrates the growing popularity of building typology in the Academy of Architecture and of the interest in practical exercises for students. A set of the three volumes of the *Recueil* was requested by the Academy to present to Blondel for use in his courses. Those illustrations intended for instruction are precise, comprehensive, finished engravings, while those probably intended for reference by amateurs are sketchy, inaccurate, and even impressionistic.

Volume 1

*Détails des plus intéressantes parties d'architecture de la basilique de St. Pierre . . .*

DUMONT'S COMPREHENSIVE STUDY OF SAINT PETER'S BASILICA WAS DEDICATED to the Marquis de Marigny. The objective was to provide models for the formation of taste, with principal use by artists and amateurs. A second purpose was to facilitate comparison of the basilica with French churches, and Dumont's drawings of Saint Peter's were examined by the Academy of Architecture with this in mind. Among other interesting plates in the *Détails* is



*Seconde vue Perspective de l'Interieur d'un Temple des Arts, composé par le S<sup>r</sup> Dumont, pour sa reception à l'Academie de S<sup>t</sup> Luc à Rome.*

66.

DUMONT. *Recueil* . . . Interior of a Temple des Arts. Etching. 1985.61.551-553

one of comparative studies at the same scale as plans of religious structures. A similar comparative study of elevations of “temples” was first published in 1764 by Le Roy, and then reduced to plans for the 1770 edition of his *Ruines de la Grèce*.

Dumont’s study of Saint Peter’s, comprising the whole of the first volume of the *Recueil*, is composed of several sections: the *Détails* (presented to the Academy 5 July 1762), the sections and elevations (presented 12 November 1764), and projects for Saint Peter’s by different masters. The entire work was published 10 December 1764. Like Dumont’s *Parallèle* of theaters, this collection may be composed of corrected versions of the separate sections, with additional material.

This study anticipates the more extensive study of the whole Vatican complex undertaken by Letarouilly in the following century. The importance of this volume is indicated by the size of the plates and by the fact that many prominent engravers contributed their craft to Dumont’s illustrations. They include Bichard, Poulleau, Taraval, and Charpentier.

#### Volume 2

*Vuës, plans, coupes et élévations de trois temples antiques . . .*

*Suite . . . de plans . . . des trois temples . . . de Pesto . . .*

DUMONT WAS WITH J. G. SOUFFLOT AT PAESTUM IN 1750 AND BECAME THE first to publish measured drawings (although these were neither thorough nor accurate) of these ancient monuments, when his *Suite*, without text, appeared in 1764. It was dedicated to Marigny, whom Soufflot had accompanied to Italy. Dumont maintains that Thomas Major saw this work and incorporated material from it in his 1768 publication on Paestum, perhaps owing to the fact that Soufflot had collaborated with Major on the Englishman’s bilingual 1768 edition, which contained a description of Paestum originally written by John Berkenhout and printed by J. Miller.

A decision was made by the Academy of Architecture to make a free translation of the English text, to accompany it with Dumont’s notes, and to use the plates from Dumont’s 1764 Paestum edition but augmented with additional plates. Major’s dissertation on coins and medals would be omitted. This revised French version of Paestum was first published in 1769 in both London and Paris. In it, Dumont enlarges his first edition to eighteen plates and a map to include illustrations of Herculaneum, Vesuvius, a map of the southern part of Italy, and of Roman sarcophagi. The new plates include engraved descriptions of the monuments illustrated. But despite Dumont’s claims, the illustrative material of his 1769 edition of Paestum was limited, not wholly accurate, and without the archaeological precision of Major’s far more useful work.

[Suite 3]: *Etudes d’architecture de differents maitres Italiens . . . Suite de croisées des plus beaux palais de Rome . . .*

These elevations and sections of the windows, doors, and gates of major Italian palaces would have been of much use as models and examples for architects and architectural students. The engravings, after Dumont’s designs, are precise and detailed. The material might well have been used by Dumont as an educational tool, as well as by Blondel in his courses. This type of work anticipates Percier and Fontaine’s *Palais, maisons* of 1798 (cat. 133, 1985.61.2605) and their *Recueil de décorations intérieurs* of 1801 (cat. 134, 1985.61.2606).

[Suite 4]: *Parallele de grands entablements, et de charpentes à l’Italienne . . .*

Dumont’s only essay on the principles of construction, this is a collection of designs by architects for the timber roof trusses of major Italian and French public buildings. These again suggest an application to Dumont’s courses in architecture. The Academy of Architecture described the examples

in Dumont's book as "very solid, although simple and light" (17 December 1764).

[Suite 5]: *Suite de profils et détails d'architecture* . . .

This group of engravings includes illustrations of plans, elevations, sections, and ornamental details for the sacristy of Nôtre-Dame de Paris, designed and built by Soufflot between 1756 and 1760. The sacristy may have been selected for study by Dumont from deference to his prestigious colleague and companion at Paestum. As a comprehensive, carefully engraved study of a small public monumental structure, the *Suite* would have been an excellent educational model for use in Dumont's courses. It was mentioned by the Academy of Architecture on 30 May 1763.

[Suites 6–8a]: *Divers morceaux d'architecture* . . .

*Un projet de distribution de maison bourgeoise à bâtir* . . . à Versailles

*Un projet de Belvédère ou Casin à l'Italienne* . . .

*Projet de Temple de la Paix* . . .

In this section on miscellaneous architectural details, Dumont confronts practical problems mainly connected with private architecture and concerned with doors, columns, and architectural ornament. In addition, the group of illustrations contains two church plans recalling the contemporary studies for church projects by Jean François de Neufforge (cat. 123, 1985.61.2587–2592); a study of a triumphal arch designed by Dumont in 1759.

The working drawings for a house at Versailles, consisting of a site plan, floor plans, exterior and interior elevations and structural drawings and descriptions; and similar drawings for a garden beveledere, also including a table of construction expenses are placed at the end of Volume 2, along with two final projects for a Temple of Peace; these appear to be demonstrations on how to arrange Doric columns and pilasters around piers. This type of material provided excellent models for architectural students learning to relate principles to practice.

### Volume 3

[Suite 9]: *Parallèle de plans des plus belles salles de spectacles* . . .

This is the best known of Dumont's collection of engravings. Its subject is a technical study of examples of major European theaters and a few projects designed by Dumont, with explanations in legends attached to the engravings. Dumont opens this series of engravings with a group of technical studies of the design of theater stages. He includes many plan types, with details, machinery construction, arrangements for the orchestra and loges, and elevations. He concludes this series with designs for his own projects, and with a circular interior (suggesting Ledoux' design for the orchestra of the Theater at Besançon), and an amphitheater.

This section, like the section on Saint Peter's comprising Volume 1 of the *Recueil*, achieved special prominence. This is marked by the importance of the engravers, among whom should now be included Neufforge.

Like Dumont's studies of Saint Peter's Basilica, sections of the *Parallèle* appeared separately. A first edition appeared probably in 1764. It was revived by the Academy of Architecture on 17 December of that year. Much of the material from the first edition appeared in the *Recueil* edition, including several plates with new details added, as well as fourteen new plates. A third edition was published in 1774, including all the plates from the first edition, some in the altered form in which they appeared in the *Recueil* edition, along with thirty-eight plates printed for the first time.

[Suite 10]: *Suite de divers morceaux d'architecture* . . .

This "Suite" includes two versions of Dumont's design for a Temple des Arts produced in 1746 and 1764—today among the best known of Dumont's

designs—and illustrates the change in architectural taste between the two dates. In addition, there are several other designs for buildings in the country, probably from Dumont's Roman period: a triumphal arch dated 1759 and two designs for interiors—a piece of church furniture and a chimneypiece. These are all designed and engraved carefully and well. They were clearly included to form models for architectural students.

[Suite 11]: *Suite de vases et fontaines* . . .

A collection of heterogeneous illustrations of engravings of vases and fountains in Rome, inventions by anonymous designers, projects by Charles Michel Ange Challe, Dumont, and other architects for large-scale urban fountains. The Paris fountains are engraved in the less finished, sketchy manner of the Paestum sections.

[Suite 12, 12a]: *Suite de vues de divers edifices tant d'Italie que de France* . . . *Les eglises des stations de Rome et vues de Lyon, Grenoble, etc.* . . .

In the "Suite" Dumont maintains that he wishes to give pleasure to artists and amateurs by seeking out the best visual descriptions that record his observations during his visit to Italy. This group of engravings is followed by a collection of fantastic scenes of classical architecture, similar to those designed contemporaneously by LeGeay.

The *Eglises . . . de Rome*, dedicated to Marie Catherine de la Rochefoucauld, is a collection of engravings mainly designed by Israel Silvestre and executed by Israel Henriot. These *vedute*, in the oblong format characteristic of such seventeenth-century engravings, comprise churches, villas, and antiquities of Rome, cities, castles, and so forth, with engraved descriptions and comments included on the individual plates. The collection may have been intended for use as an illustrated guide book.

[Suite 12b, 12c]: *Diverses veuës de Rome et compositions libres d'architecture* . . . *Suite de ruines d'architecture* . . .

This set of small engravings includes fantastic architectural inventions in which elements of ancient architecture are arranged picturesquely and theatrically. There is no text to this suite: the inventions include designs by J. L. LeGeay, Natalie, Dumont, and P. Moreau.



*Recueil Et Parallèle / Des Édifices De  
Tout Genre / Anciens Et Modernes, / Re-  
marquables par leur beauté, par leur  
grandeur, ou par leur singularité, et  
dessinés sur une / même Echelle. / Par J.  
N. L. Durand, / . . . [1 line] / Avec un  
Texte / Extrait de l'Histoire Générale de  
l'Architecture: / Par J. G. Le Grand, /  
. . . [2 lines]*

Paris, Gillé fils, An VIII [1800]

1985.61.554

Oblong folio: 516 x 692 (20<sup>3</sup>/<sub>8</sub> x 27<sup>5</sup>/<sub>16</sub>)

EDITION First edition

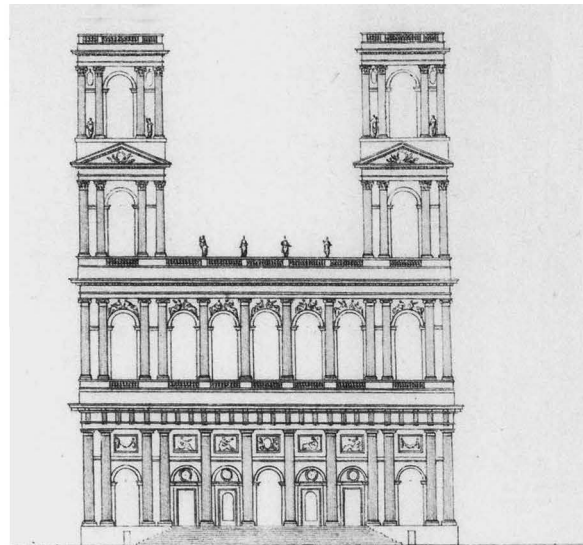
COLLATION 26 leaves. [1]–52 pp. 91 en-  
graved plates, all full-page, numbered as  
follows: “O,” “O bis,” 1–86, including 3  
plates repeated with “bis” (nos. 52, 53,  
and 56); versos blank

CONTENTS [1] title page (verso blank); [3]  
preface, or “Prospectus,” to “Histoire  
Générale de l'Architecture. Comparaison  
des Monumens de tous les âges chez les  
différens Peuples, et théorie de cet Art  
puisée dans ces exemples comme dans/  
les grands effets ou productions de la  
Nature. Par J. G. Legrand . . .”; [4] letter  
from Legrand to Durand, proposing to  
add his text to latter's plates (as has been  
done in present edition), together with  
Durand's response; [5]–14 introduction to  
Legrand's *Histoire Générale de l'architec-  
ture*; [15]–52 text, “Observations Théori-  
ques sur l'Art” (running head on subse-  
quent pages: “Observations Théoriques  
sur l'Architecture”), including explana-  
tions of plates, and ending with errata;  
followed by pls. “O,” “O bis,” and 1–86  
(i.e., 91 plates), as described above

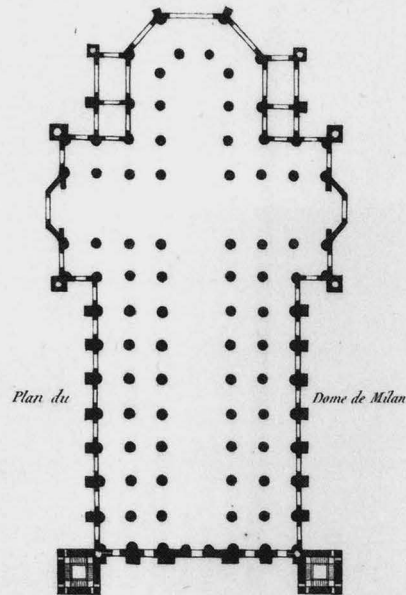
ILLUSTRATIONS 91 engraved plates, as de-  
scribed above. Pl. “O,” the title plate, in-  
cludes engraved prefatory text by Du-  
rand, surrounded by vignettes; signed  
“Gravé par Baltard” and “Ecrit par  
Dien.” Pl. “O bis” is engraved index to  
the buildings, monuments, and architec-  
tural details that follow. 89 engraved  
plates, numbered 1–86 as described  
above. The plates signed by following  
artists as engravers: C. Normand (34);  
Baltard (23); N. Ransonnette (16); Reville  
(6); Lepagelet (4); Coquet (3); J. J. De La  
Porte (2); Gaitte (1)

BINDING 19th-century quarter-red  
morocco

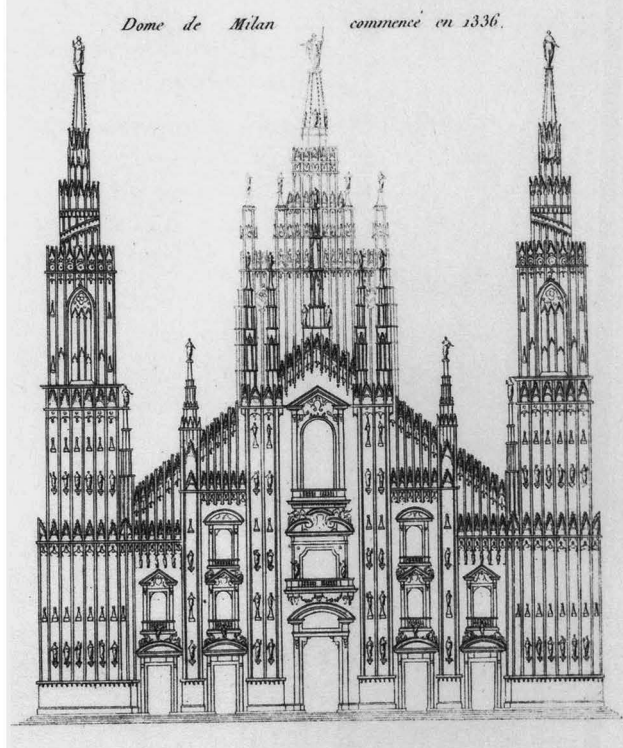
REFERENCES Brunet 2: 904



*Portail de St. Sulpice bâti par Servandoni en 1717.*



*Plan du Dome de Milan*



*Dome de Milan commencé en 1336.*

**J**EAN-NICOLAS-LOUIS DURAND STUDIED WITH ETIENNE-LOUIS BOULLÉE around 1776–1777, and was one of the collaborators with Saint-Non on his *Voyage pittoresque* (see cat. 148, 1985.61.2660–2664). In 1788 he traveled to Italy; by 1793 he was working with Pierre Thomas Thibault, a collaborator of Charles Percier and P. F. L. Fontaine; and before 1796, on the recommendation of Fontaine, he had received a post teaching architecture under Louis Pierre Baltard at the future Ecole Polytechnique. In addition to these early contacts, Durand was strongly influenced by Julien David Le Roy, who had been appointed adjunct to Blondel at the Académie Royale d'Architecture in 1762, and would succeed him in 1773.

Durand produced two major publications, the *Recueil* (1799–1801) and the *Précis des leçons* (1802–1805), known respectively as the *Grand Durand* and the *Petit Durand*. The *Précis*, based on the course Durand taught at the Ecole Polytechnique, was one of the most widely used texts for architectural students from the moment of its publication until well into the nineteenth century. On the other hand the larger folio *Recueil*, a collection of building types illustrating their historical development, was too advanced and specialized a work to be of much use to students. It would form part of the collections of libraries of professional architects and be referred to in their ateliers.

Durand's lasting contribution is the separation of architecture from its traditional association with nature and with style. He rejected imitation and created simple universal constants (the norm) in architecture, introducing rational design based on abstract plan types and functional priorities. Durand was the first architectural theoretician to clarify architectural objects by their common formal characteristics—to establish a rational science of design through standardization of functional typology. Design “economy” is achieved by means of symmetry, regularity, simplicity, and the undeviating module of a grid. The system is based on the premise that the serviceable quality of a building is its highest objective and that this can be achieved with a set of abstract formulae applied to plans. With Durand, then, social issues replace aesthetic ones: the architect is to design according to social status and custom rather than abstract concepts of harmony and proportions.

The *Recueil* is addressed to professionals—to painters, decorators, architects—rather than to students. Durand presents in elevation a series of over thirty building types. These were similar to the historical categories of elevations of temple types presented by Le Roy in his 1758 *Ruines* (cat. 101, 1985.61.2497), and re-presented as plans in his 1770 edition of the same work. Durand's preference is for executed buildings and he includes several historical reconstructions. These he revised, especially those selected from Piranesi's work, according to his system. To prepare the *Recueil* Durand consulted over three hundred books on French and Italian architecture and on travel literature.

The *Recueil* was originally presented as a collection of illustrations published in *livraisons* or *cahiers*. The first *cahier* was exhibited at the Salon of 1799 (An VII). Interest in this sample of the project caused Jacques Guillaume Legrand, a pupil of Charles Louis Clérisseau, to offer to contribute a text to accompany the plates in a proposal-prospectus published in the *Journal des Arts* on 2 October 1800. Durand accepted Legrand's published offer, and the two men formed an agreement that the text would be in four *cahiers*, the *Recueil* in fifteen *livraisons*. The publishing of the text was never fully coordinated with that of the plates, and by 1809 the text was published separately, in a smaller format, following the advice of Landon.

Despite the collaboration of the two authors there is a marked difference between the implications of the text and those of the illustrations. Legrand, more traditionally, was thinking of an encyclopedia of information, of analo-

gies between architecture and the other arts, and of the authentic representation of historical examples. On the other hand Durand wanted a selection of examples, with no analogies, and with their frame of reference based solely on utility. The resulting publication is a museum of building types. It compares with contemporary selective collections of architectural examples intended to be used as models, such as Clérisseau's *Antiquités de la France* (cat. 52, 1985.61.476), the historical development of the orders and temples in Le Roy's *Ruines*, Charles Percier's *Musée décoratif*, and de Laborde's *Jardins pittoresques* (cat. 84, 1985.61.630–631).

The best engravers available worked on the project. One of the first to begin was Nicolas Ransonnette who later collaborated with Jean-Charles Krafft on a collection of modern Parisian houses. Baltard worked with Ransonnette on the second *cahier*. C. Normand, the most faithful collaborator, also produced almost all the illustrations for Volume 2 of the 1821 *Précis*. Normand and Baltard were associated with Durand up to the definitive edition of the *Recueil*.

In the *Recueil* Durand totally overturns the traditional relation between architecture and nature in favor of abstraction based on a scientific method of classification by type. His concept of architecture is in perfect agreement with the prevailing political philosophy and its emphasis on utility. Oddly, his synthesis of architecture into one universal utilitarian system, the inevitable outcome of Renaissance theory, results in an entirely new architectural style, now considered from the point of view of typology and formal disposition of parts. Style, liberated from universal priorities, is freed to develop its eclectic possibilities in the nineteenth century.

Durand's *Recueil* began to be noticed by the second third of the nineteenth century. In 1833 a bilingual Italian-French edition, with three times the original plates, was published by G. Antonelli and reprinted in 1857. Pirated editions of the original were printed c. 1839 and c. 1841. In 1842 a new French edition appeared in Paris, and in 1915 an English translation, entitled *Parallel of Architecture*, appeared with a preface by L. Warren. French editions came out in 1909, 1936, and 1981, as the Ecole des Beaux-Arts returned to the study of ancient buildings and the orders. In this context, as a presentation in simplified form of examples of classical architecture—a role far from that originally intended for it—it was a major reference book until 1968 and the closing of the Ecole des Beaux-Arts.

**Bibliography** Szambien, Werner. *Jean-Nicolas-Louis Durand 1760–1834: De l'imitation à la norme*. Paris, 1984.

## I. ERRARD [JEAN ERRARD] 1554–1610

*La / Fortification / Demonstree Et / Reduicté En Art / Par Feu / I. Errard De Bar Le Duc / Ingenieur du Tres chrestien Roy de France et de / Navarre / Reveue corrigee & augmentee par A. Errard / son nepveu . . .*

Paris, 1620

1985.61.555

Folio: 340 x 230 (13<sup>3</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>8</sub>)

EDITION Third Paris edition? (first Paris 1594?—date of privilege; a 1604 Paris edition is described as “second edition”)

COLLATION  $\tilde{a}^2$ ,  $\tilde{e}^2$ , A<sup>4</sup>, B–Z<sup>2</sup>, A–Xx<sup>2</sup>, {<sup>2</sup>; [i–iv] leaves, 1–4 leaves, 5–175 [176–180] pp.; 95 leaves

CONTENTS Leaf [i] title page (verso blank); [ii] recto, Alexis Errard’s dedication to the king; [iii] verso, note to reader concerning present edition; [iiii] recto and verso, Jean Errard’s dedication to King Henri IV; [iv] recto and verso, preface; leaf 1 recto – leaf 4 verso, preliminary pages, First Book of Fortification, including illustrations; 5–30, text and illustrations, Book 1; [31–32] blank; [33] title page to Book 2, dated 1619 (verso blank); 35 dedication by Jean Errard to Maximilian de Bethune; 36–93 text and illustrations, Book 2; [94] blank; [95] title page, Book 3, dated 1619 (verso blank);

97–147 text and illustrations, Book 3; [148] blank; [149] title page to Book 4, dated 1619 (verso blank); 151–175 text and illustrations, Book 4; [176] blank; [177–179] privilege; [180] blank

ILLUSTRATIONS Title engraved within architectural border with coats of arms and emblems of war (an upright cannon on either side takes place of usual column; each cannon-column bears royal coat of arms, together with name of dedicatee of Book 2, M. de Betune), signed “J. Briot fecit” and dated 1620; 47 engraved plates and 41 woodcut diagrams, all included in text; armorial, emblematic, and ornamental woodcut headpieces (8 different designs), including putti, masks, figures, and grotesques; woodcut printer’s device on title pages of Books 2 and 3, signed “P. D. L.,” also used as tailpiece to dedication, preface, last book, and privilege, title page to Book 4 with different device signed with same initials; woodcut initials, including black initials with birds and arabesques and white initials in several sizes, some historiated; 1 metalcut initial

BINDING Contemporary French red morocco, gilt arms of Forbin family on both covers

REFERENCES Berlin Cat. 3518; Brunet 2: 1050

**J**EAN ERRARD, A HIGHLY ESTEEMED MATHEMATICIAN AND ENGINEER IN the service of Henry IV, was the first French engineer to write on fortifications. His work remained authoritative for many decades, as its reeditions testify. The first edition of the *Fortification* was printed in Paris in 1594. It was followed by a pirated German edition and a Paris edition, both of 1604. The Millard 1620 edition, published by Errard’s nephew Alexis, is the first complete official edition.

Errard’s *Fortification* was written during a time of peace, in the early years of the reign of Henry IV. Although it was intended to bring to light all practices related to fortification, Errard’s stated purpose was to give the nobility knowledge of defense for their families, and to record the fortifications of the king. Errard’s concern was to demonstrate the theory and practice of the art of fortification and to bring the design of instruments of war to a science. The emphasis in the treatise is on the theoretical field of mathematics—on geometry and drawing—rather than on the pragmatic field of mechanics.

The *Fortification*, dedicated to Henry IV, is divided into four sections: definitions, construction with an emphasis on geometry, irregular places, and sites commanding land or sea positions. The forty-seven illustrations of plans and details of fortifications and of war machines are included in the text. Some are very large, and especially the war machines are presented with much detail and quality of design and execution. This is a book of great charm.



68.

ERRARD. *La fortification demonstree* . . .  
 Bird's-eye perspective of a fortification.  
 Engraving. 1985.61.555





## DE L'ORDRE POVR SOVSTENIR LES ASSAVTS.

### CHAPITRE XIX.



A y sur la fin du deuxième Liure touché de l'ordre & de l'advis que le Chef des assiegez doit avoir pour soutenir l'assaut, & defendre la brèche, avec l'élection tant des hommes propres, que des armes & artifices nécessaires pour cet effect. I'ay pensé n'estre inutile d'en donner icy, & au Chapitre suiuant, quelque formulaire, tant de l'une des sortes d'assaillir, que de l'autre: sinon du tout, pour le moins des parties plus requises; comme des hommes, armes, & ordre: referuant le plus à une autre fois, & me soubmetant neantmoins pour ce regard au iugement des plus experimentez, qui ne trouueront mauuais ce peu que i'en ébauche pour plus facile intelligence.

Soit donc posée l'Armée assiegeante, & campée comme S T V, avec les trois batteries D C E: le lieu batu & assaillie A B non flanqué. Ie dy, en repetant & recapitulant ce qui a ja esté dit, que les assiegez doiuent avec toute diligence porter terres, fumiers, & autres matieres douces, derriere la brèche pour faire masse & couuerture à ceux qui la defendront.

Que le Retranchement se doit faire avec deux Angles flankans (si faire se peut) comme G Y X F, & son Rampart élevé de mediocre hauteur, en sorte toutesfois qu'il ne soit decouvert des batteries D C E.

Que les sorties & entrées doiuent estre aisées, basses, & en lieu bien defendu, comme I K, pour entrer par l'une, & sortir par l'autre, afin d'éviter confusion.

Que ceux qui defendent la brèche doiuent estre Piquiers & Harquebuziers, autant des uns que des autres, & entremesiez, puis que la brèche est en ligne droite, & non flanquée.

Que ceux qui seront appareillez à les soutenir, doiuent estre au pied du Rampart en la place destinée à cet effect (comme entre Y & X) en nombre double au premier, & en armes semblables, pour soutenir iusques à trois assauts, & bailler temps aux autres de s'apprester à mesme fin.

Que ceux qui defendront le Retranchement doiuent avoir mesmes armes, & en mesme proportion, puis que le Retranchement (encor' qu'il soit flanqué) se peut assaillir par tout.

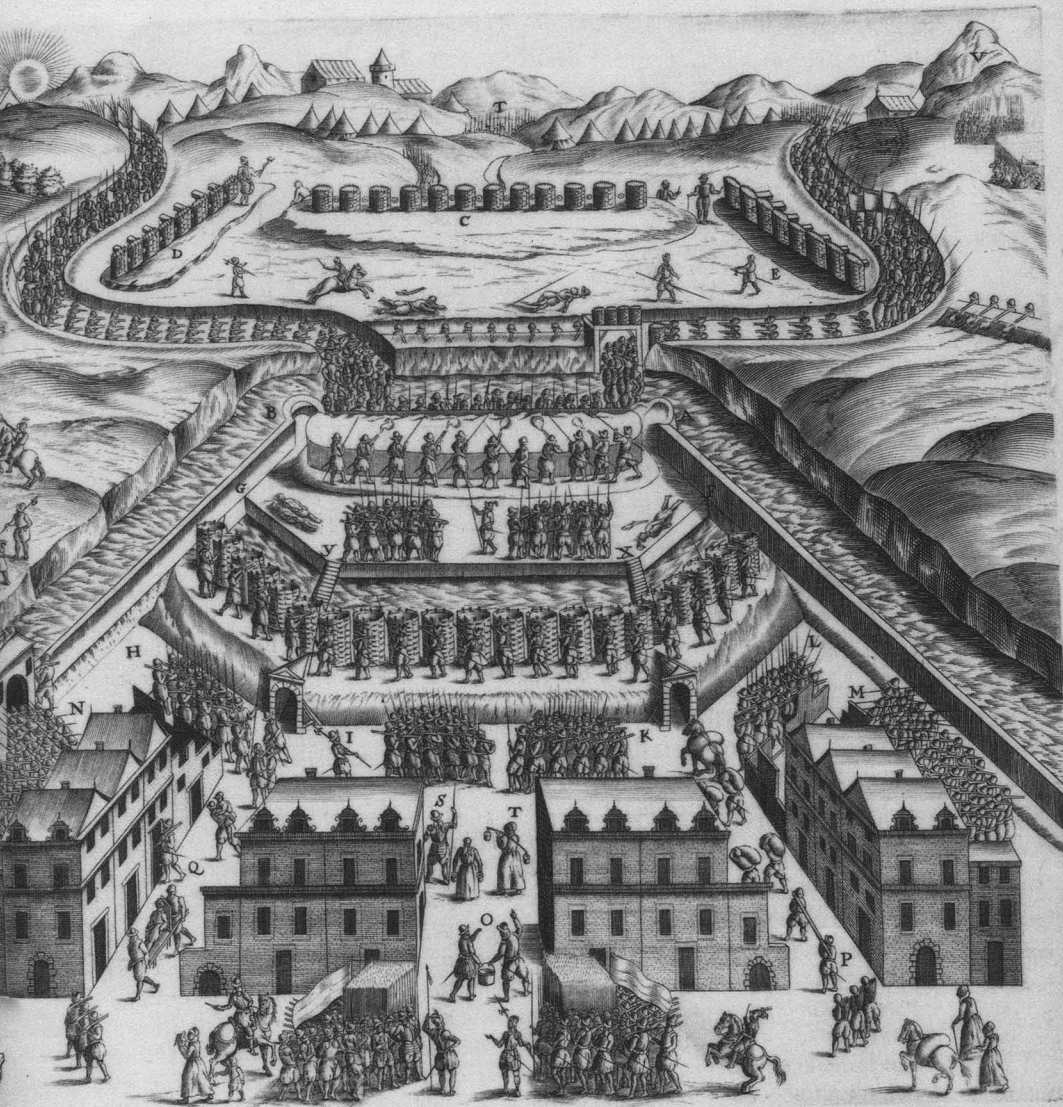
*Cecy ne contrarie point à la maxime, Que celuy qui flanke doit estre hors d'assaut: car l'assaillant ne peut pas attaquer tel Retranchement par tout avec front & force egale aux assiegez: d'autant que la brèche (qui est comme la porte) est plus estroite beaucoup que le Retranchement: & par ainsi ne peut assaillir que par un endroit; & alors les autres serviront à flanker le lieu assaillie.*

Que ceux qui les soustiendront (comme H S T L) doiuent estre en nombre double, & en mesmes armes (pour les raisons susdites) & au pied du Rampart du Retranchement: en

sorte qu'ils soient en squadrons bien proportionnez, afin que l'assaillant ayant gaigné & forcé quelque partie du retranchement, puisse estre plus facilement repoussé par vne troupe notable, & bien armée; ce qui ne se feroit qu'avec hazard, si telles forces estoient estendues en long, à cause qu'il est tres-difficile à l'heure d'un assaut, & en peu de temps, de ramasser ce qui est ainsi épars, & mettre le tout en bon ordre, pour se presenter en corps au lieu forcé.

*Telle façon de soutenir m'a tousiours semblé tres-bonne, tant pour cet effect, que pour la defence de toutes autres sortes de tranchées en la campagne.*

Que le surplus des autres forces doit estre en bataille en trois lieux, s'il est possible, comme O N M, afin que de ces lieux on puisse tirer sans confusion les hommes necessaires à telles



## [ANDRÉ FÉLIBIEN, SIEUR DES AVAUX ET DE JAVERCY] 1619–1695

*Description / De La Grotte / De / Versailles*

Paris, L'Imprimerie Royale, 1676  
1985.61.557

Large folio: 580 x 438 (22<sup>1</sup>/<sub>6</sub> x 17<sup>3</sup>/<sub>6</sub>)

EDITION First edition

CONTENTS [i] title page (verso blank); [1]–[11] text, signed at end "FELIBIEN"; [12] colophon; [20] engraved plates, as described below

ILLUSTRATIONS Engraved printer's device with royal coat of arms on title page; large engraved headpiece; engraved initial, signed "F. C. fe."; [20] engraved plates, versos blank (3 double-page, the remainder single-page), engraved captions in French and in Latin, signed as follows: 1 plate by "D. B."; double-page plate signed "Le Potre Sculps. 1672"; 4 single-page plates signed "Le Potre Sculps. 1673"; 1 double-page plate signed "Le Potre Sculps. 1676"; 1 double-page

plate signed by P. Monier as designer and Jean Edelinck as engraver; 1 single-page plate signed "Stephanus Picart Rom.<sup>us</sup> Sculpsit 1675"; 1 single-page plate signed "Stephanus Baudet Sculp. 1676"; 2 single-page plates signed "H. Watele delin Ioan. Edelinck Sculp."; 1 single-page plate signed "F. Chauueau Sculps. 1676"; 6 single-page plates signed "le Potre Sculps. 1673"; 1 single-page plate signed "f. Chauueau Sculps. 1675"

BINDING Contemporary speckled calf, gilt double-line borders, gilt arabesque medallion on both covers, gilt spine, uncut, red speckled edges

PROVENANCE Engraved early 18th-century bookplate of Charles, Viscount Bruce of Amphilhill (3rd Earl of Ailesbury, died 1747) on verso of title page; bookplate of Silvio Zitoli, with shelf number

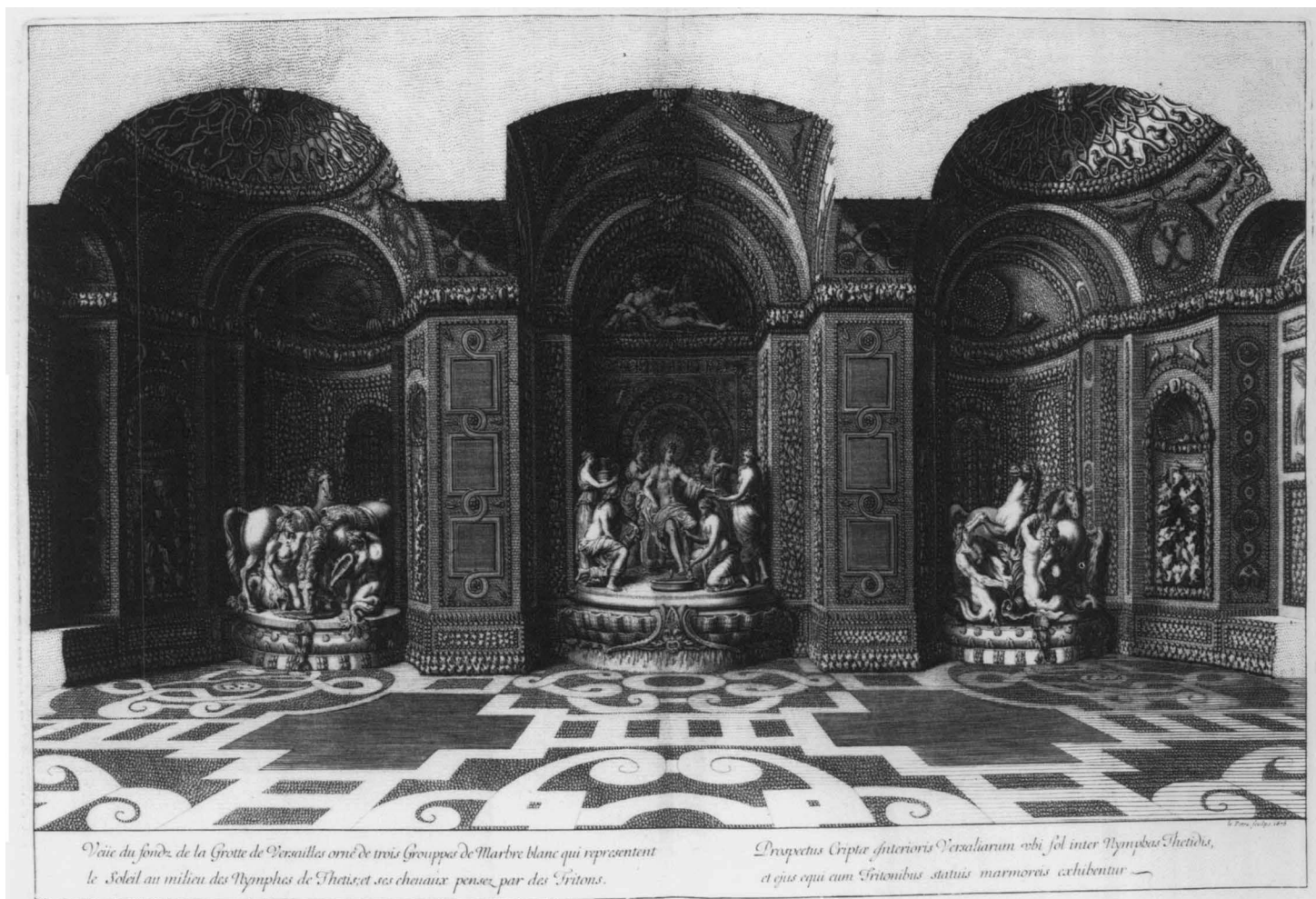
REFERENCES Berlin Cat. 3447; not in Fowler

ANDRÉ FÉLIBIEN BEGAN A DISTINGUISHED ACADEMIC AND COURT career after traveling to Rome between 1647 and 1649, where he immersed himself in the study of the art of antiquity and the classicism of Poussin and Claude Lorrain. On his return to Paris he became one of the eight original members of the Académie des Inscriptions et Belles-Lettres (1663). Two years later he was appointed historiographer of the king, and by 1669 he was historiographer of the buildings of the king and historiographer of arts and manufactures. From 1671 he was secretary to the Académie Royale d'Architecture.

The *Grotte*, representing the dwelling of the sea goddess Thetis, was designed by Charles Perrault and constructed in the north parterre of the chateau of Versailles, where the vestibule of the chapel is now located. It was designed to represent the climax of the astrological myth of the entire garden—the completion of Apollo's solar course and his return to rest in this underwater cave. The design was completed in 1664 and was made feasible by the installation of a water system that delivered over six hundred cubic meters of water a day to the garden. The grotto itself was a self-sufficient casino, with a reservoir for its water supply located above the main room.

The theme of the legend of Apollo and Thetis (references to the king and the Queen Mother, and echoed throughout the park), is depicted in three bas-relief panels of tritons, Nereids, dolphins, and Sirens on the facade of the grotto (which is designed as a triumphal arch), and in the wrought-iron entrance gate, where the representation of the Sun God may be the first full-scale appearance of this theme in decorations at Versailles. Inside the grotto are sculptures of Acis and Galatea, flanking a central group of Apollo attended by Thetis' nymphs, with his horses in niches at each side of the group.

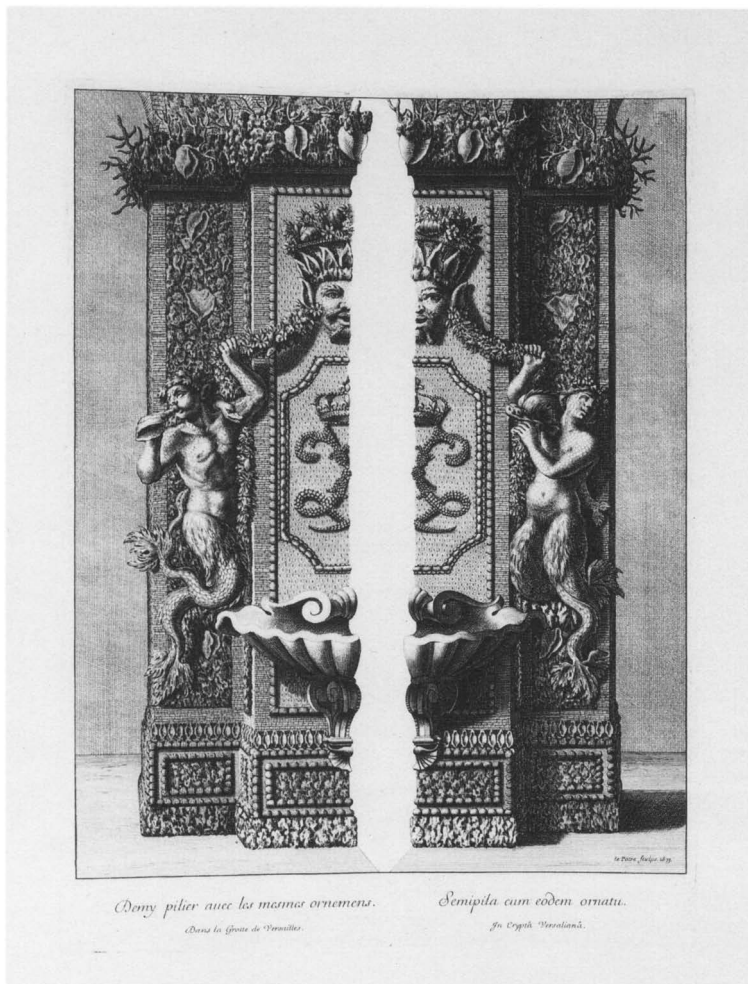
The grotto was a marvel of technical innovation. Félibien considered it to be a completely successful imitation of Nature by Art. But the nature imitated was unreal and fantastic. Coral, pearls, gold and gilded bronze, precious stones, shells, mirrors, and rock work were used to create an imaginary representation of an underwater cave, washed with water from fountains and jets, including a hydraulic chandelier which sprayed jets of water to the ceiling. A hydraulic organ added the sound of singing birds to the conception. The visitor was both awed and astonished by the miraculous, surreal, and lavish display of a *palais des rêves*.



69.

FÉLIBIEN, A. *Description de la grotte de Versailles*. The nymphs of Thetis surround the Sun on his throne. Engraving. "Le Potre Sculps. 1676." 1985.61.557





69.

FÉLIBIEN, A. *Description de la grotte de Versailles*. Half piers from the Grotto at Versailles. Engraving. "Le Potre Sculps. 1673." 1985.61.557

The grotto was used by the king as a place of repose, for banquets, and for theatrical events. In his description of the grotto, Félibien notes a parallel between the myth of Apollo as the Sun resting in the palace of Thetis and the real visits of the king to the grotto, from which he returned to his work with the same ardor as the Sun lighting the world on leaving the water in which it has rested.

The creation lasted only twenty years. It was destroyed in 1648 to be replaced by Mansart's north wing of the palace. However, its unique beauty is preserved with this recording by Félibien, which forms one of the king's commissions for his Cabinet du Roi (cat. 47, 1985.61.439). These plates are engraved by the best artists of the day, chief among them being Jean Le Pautre. The titles to the illustrations, in Latin as well as French, follow the format of Cabinet du Roi engravings. After the destruction of the grotto the sculpture was preserved, and the main group of Apollo and the nymphs was reused by Hubert Robert in his Bath of Apollo, composed in 1778–1781 for one of the bosquets in the Versailles park.

**Bibliography** Miller, Naomi. *Heavenly Caves*. New York, 1982



1619–1695

*Des / Principes / De / L'Architecture, / De La Sculpture, / De La Peinture, / Et Des Autres Arts Qui En Dépendent. / Avec Un Dictionnaire / des Termes propres à chacun de ces Arts . . . Troisième*

*Edition*

Paris, la Veuve & Jean Baptiste Coignard, fils, 1697

1985.61.558

Quarto: 228 x 169 (8<sup>5</sup>/<sub>16</sub> x 6<sup>5</sup>/<sub>8</sub>)

EDITION Third edition (first 1676, in 2 volumes)

COLLATION Engraved frontispiece. 283 leaves; [i–xxii], 1–542 pp. (i.e., 544: page nos. 231–232 repeated), including 1–LXV engraved plates

CONTENTS Engraved frontispiece (verso blank); [i] title page, printed in red and black (verso blank); [iii–viii] dedication; [ix–xx] preface; [xxi–xxii] table of con-

tents; 1–329 text, Books 1–3; [330] blank; [331] half title for the “Dictionnaire des Termes . . .”; [332] blank; 333–542 text, “Dictionnaire des Termes propres à l'Architecture . . .”

ILLUSTRATIONS Engraved allegorical frontispiece; etched vignette on title page, signed “A Schoonebeek fec.”; 65 engraved plates, numbered 1–LXV in upper L corner, all full-page, all included in pagination, with text on versos, unsigned. Engraved headpiece on dedication; ornamental woodcut and typographic ornament headpieces; woodcut initials

BINDING Contemporary calf, paneled in blind, rebacked

PROVENANCE 18th-century engraved bookplate of Lord Strathallan; ms shelf-mark on flyleaf

REFERENCES Berlin Cat. 2383; this edition not in Fowler

THE *PRINCIPES*, FIRST PUBLISHED IN 1676, IS A HANDBOOK OF THE principles and practices of the three arts of architecture, sculpture, and painting. By far the most important section is that on architecture. The author states that the book is written for the general public: its purpose is to do away with craft “secrets” and “mysteries,” to make the many crafts associated with the arts intelligible to the layman, and by implication to give these crafts some uniformity. It is not only an early treatise written for the layman, but one of a group of treatises emphasizing practicality over principles. It can possibly be associated with the quarrel of the Ancients and Moderns represented by Claude Perrault (cat. 138, 1985.61.2612) and François Blondel (cat. 24, 1985.61.399/2804) and developed out of an earlier and more limited codification of technical procedures by, for instance, Abraham Bosse (cat. 35, 1985.61.422).

The fact that the author of the book was a person of considerable distinction in academic and court circles, and that the work was dedicated to Colbert's son, then *surintendant des bâtiments*, suggests political interest in a systematization of the techniques as well as the products of the crafts. However, Félibien's approach to his subject is as personal as it may be official. It is in marked contrast to the selective and exclusive approach of the architectural treatises which preceded it, and which focused on principles of design rather than of execution, and to the handbooks, which were concerned with a single craft, and with drawing and measuring rather than with tools. The contents of this work are unique, although they would be imitated immediately in England by Joseph Moxon.

Félibien began his project with a proposal to collect trade terms in a dictionary. He soon realized that since his dictionary was intended to instruct, he would need to include a description of each trade and an essay on the principles of that art with which the trade was associated. In addition, he found it necessary to turn to craftsmen for explanations of their various trades, as well as to written authorities.

The first section, on architecture, is in part a development of theoretical material from earlier architectural treatises. Chapter 1 is concerned with the history of architecture. Here Félibien considers not only the conventional view of architecture as a series of monuments that will confirm the importance of the reign of the king (Louis XIV), but also sees it as an older craft

tradition, referred to by Philibert de L'Orme (cat. 106, 1985.61.2508) and Alexandre Francine (cat. 75, 1985.61.577), in which God is the sovereign Architect of the Universe, and geometry is emphasized as a fundamental discipline. Chapters 2 through 10 are devoted to an exposition of the orders. These are still close to the view of Fréart de Chambray and Abraham Bosse, that the Ancients established a single interpretation for each of the orders, and that each had its special beauty; the Moderns, on the other hand, differed among each other in their solution to the problem of the proportions of the orders. Like Fréart, he ranks Palladio first among the Moderns.

But Félibien, despite the preferential place and attention he gives to the orders in his introduction, states that priority in architecture should be given to siting, materials, and use; only after these are satisfied should character and the elements of beauty, which he defines as the relation of parts, just proportions, and symmetry, be considered. Chapter 11 is devoted to the types of building, 12 to materials, 13 to military engineering, and 14 through 22 to the trades (crafts). Following this introduction are engraved illustrations of the tools of each trade, with a list of the names of each tool on the facing page.

The sections on sculpture and painting repeat this format, but not the size nor the scope of the architectural section. The dictionary, which had been proposed as the original project, forms the second part of the work.

The *Principes* achieved instant popularity: it was reprinted in 1690, 1697, and 1699 (cat. 71, 1985.61.559). In 1774 it still held sufficient authority that J. B. Quélard would base a part of his *Encyclopédie* on it.

71

[ANDRÉ FÉLIBIEN, SIEUR DES  
AVAUX ET DE JAVERCY] 1619–1695

*Des / Principes / De / L'Architecture, / De  
La Sculpture, / De La Peinture, / Et Des  
Autres Arts Qui En dépendent. / Avec  
Un Dictionnaire / des Termes propres à  
chacun de ces Arts . . . / Troisie'me  
Edition*

Paris, la Veuve & Jean Baptiste Coignard,  
fils, 1699

1985.61.559

Quarto: 228 x 175 (8<sup>5</sup>/<sub>16</sub> x 6<sup>7</sup>/<sub>8</sub>)

EDITION A reissue of the third edition of  
1697

COLLATION, CONTENTS, AND ILLUSTRATIONS Identical to those of 1697 edition  
described above (cat. 70, 1985.61.558)

BINDING Contemporary sprinkled calf,  
rebacked

PROVENANCE Early ms ownership inscription of "T. I. L." on flyleaf; engraved  
bookplate of Andrew Caldwell on verso  
of title page; printed ticket of the Ken-  
ney Collection inside front cover

REFERENCES This edition neither in Berlin  
Cat. nor in Fowler

See cat. 70, 1985.61.558



70.

FÉLIBIEN, A. *Des principes de l'architecture*  
... Allegorical frontispiece. Engraving.  
1985.61.558

1619–1695

[JEAN-FRANÇOIS FÉLIBIEN] 1658–1733

*Entretiens / Sur Les Vies / Et / Sur Les  
Ouvrages / Des Plus / Excellens Peintres /  
Anciens Et Modernes; / Avec / La Vie Des  
Architectes / Par Monsieur Felibien. /  
Nouvelle Edition, Revue, Corrigée / &  
augmentée des Conférences de l'Aca-  
démie Royale / de Peinture & de Sculp-  
ture; / De l'Idée du Peintre parfait, des  
Traitez de la Miniature, / des Desseins,  
des Estampes, de la connoissance / des  
Tableaux, & du Goût des Nations; / De  
La Description Des Maisons De / Cam-  
pagne de Pline, & de celle des Inva-  
lides. / Tome Premier [Tome Sixième]*

Trevoux, "De L'Imprimerie de S. A. S.,"

1725

1985.61.560–565

Duodecimo, six volumes: 165 x 93

(6½ x 3⅞)

EDITION First edition of collected works  
of André and Jean François Félibien (An-  
dré Félibien's *Entretiens* first published  
Paris 1666–1688, with many later editions;  
the *Conférences* first published Paris 1669;  
Jean François Félibien's *Vie des Architectes*  
first published Paris 1687, with many later  
editions)

## Volume 1

COLLATION Engraved title plate; 189  
leaves; [i–ii], [1]–364 [365–376] pp.

CONTENTS Etched and engraved allegori-  
cal title plate to *Les Vies des Architectes* (by  
Jean François Félibien). (Note: Engraved  
title plate to André Félibien's *Entretiens*  
bound—or misbound—at beginning of  
Vol. 6) (verso blank); [i] title page, printed  
in red and black with woodcut vignette  
(verso blank); [1]–16 dedicatory letter,  
"Epitre," to Colbert; [17]–48 preface;  
[49]–364 text, "Entretiens," by André Fé-  
libien (nos. 1–2); [365–375] index; [376]  
blank

ILLUSTRATIONS Title plate as described  
above; otherwise unillustrated

## Volume 2

COLLATION 197 leaves. [i–ii], [1]–384 [385–  
392] pp.

CONTENTS [i] title page, printed in red  
and black with woodcut vignette (verso  
blank); [1]–384 text, "Entretiens," nos. 3–  
4); [385–392] index

ILLUSTRATIONS Unillustrated

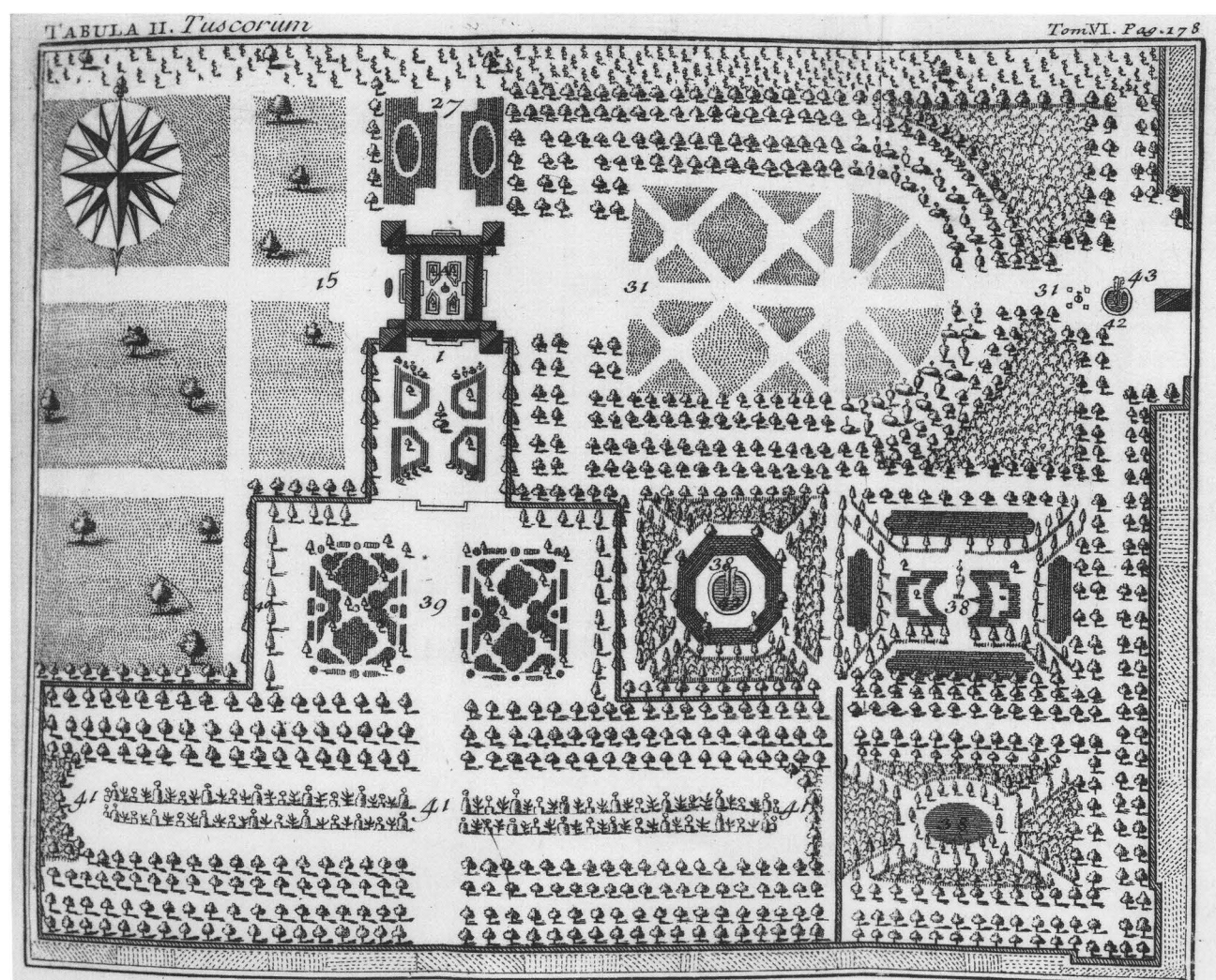
## Volume 3

COLLATION 273 leaves. [i–ii], [1]–537 [538–  
544] pp.

CONTENTS [i] title page, printed in red

72.

FÉLIBIEN, A. *Entretiens* . . . Foldout:  
Garden from Pliny's villa at Tusculum.  
Etching and engraving. 1985.61.560–565



and black with woodcut vignette (verso blank); [i]–537 text, (“Entretiens,” nos. 5–7); [538–544] index

ILLUSTRATIONS Unillustrated

Volume 4

COLLATION 237 leaves. [i–ii], [i]–467 [468–472] pp.

CONTENTS [i] title page, printed in red and black (verso blank); [i]–467 text (“Entretiens,” nos. 8–10 and “Le Songe de Philomathe”); [468–472] index

ILLUSTRATIONS Unillustrated

Volume 5

COLLATION 283 leaves. [i–ii], [i]–267 [268–286], [289]–466 pp. (Note: Leaf M<sup>12</sup>, pp. 287–288, is lacking in present copy)

CONTENTS [i] title page, printed in red and black with woodcut vignette (verso blank); [i]–12 dedicatory letter (“Epître”) to the Marquis de Louvois, signed by J. F. Félibien; [13]–24 preface; [25]–267 text, Jean François Félibien’s “Recueil Historique de la Vie et des Ouvrages des plus célèbres Architectes” (caption title); [268–286] index; [287–288] lacking; [289] divisional title page, “Conferences/ de/ l’Academie Royale/ de Peinture/ et/ de Sculpture./ Par Mr Felibien,/ Sécrétaire de l’Academie des Sciences, &/ Historiographe du Roi (i.e., André Félibien) (verso blank); [291]–297 dedicatory letter to Colbert, signed by Félibien; [298]–330 preface; [331]–466 text, “Conferences de l’Academie Royale . . .”

ILLUSTRATIONS Unillustrated

Volume 6

COLLATION 211 leaves. [i–vi], [i]–283 [284–296], [i]–cxvii [cxviii–cxx] pp. Engraved title page and [8] etched and engraved plates, numbered 1–III and 1 unnumbered, and again, 1–III and 1 unnumbered: 3 full-page, 5 folding, versos blank

CONTENTS Etched and engraved allegorical title plate to *Entretiens sur les Vies des*

*Peintres* (verso blank); [i] title page, printed in red and black with woodcut vignette (verso blank); [iii–vi] table of contents; [i]–109 text, “L’Idée du Peintre Parfait, pour servir de regle aux jugemens que l’on doit porter sur les Ouvrages des Peintres” (caption title); [110]–117 prefatory note on Pliny’s country houses (“Avertissement”); [118]–170 text, “Le Laurentin” (first of the two “Maisons de Campagne de Pline” mentioned in the general title), with 4 plates bound in, numbered 1–III and 1 unnumbered; [171]–225 text, “La Maison de Toscane” (second of Pliny’s country houses), with 3 plates bound in numbered 1–III; [226]–240 text, “Dissertation touchant l’Architecture antique et l’Architecture Gothique” (caption title); engraved plate with plan: “Hostel des Invalides Eglise Ancienne et Nouvelle” (verso blank); [241]–283 text, “Description de la Nouvelle Eglise de l’Hôtel Royal des Invalides. Avec un Plan de l’ancienne & de la nouvelle Eglise” (caption title), signed at end by J. F. Félibien; [284–285] key to plan, “Hostel des Invalides,” above; [286–295] index; [296] blank; [i] divisional title page, “Traité/ de la/ Miniature./ Dedié à Madame la Princess/ de Guimenée./ Par Mademoiselle Perrot,/ de l’Académie Roïale” (verso blank); [iii]–vi dedication to the Princesse de Guimenée; [vii]–viii preface (“Avis”); [ix]–cxvii text, with caption title, “Les Leçons Royales, Contenant la Pratique universelle de la Peinture en Miniature; Par l’explication des Livres de Fleurs & d’Oiseaux de feu Nicolas Robert, Fleuriste”; [cxviii–cxx] index

ILLUSTRATIONS Etched and engraved title plate and 8 plates as described above; unsigned

BINDING Contemporary calf, gilt spines, morocco labels, red edges

REFERENCES Schlosser-Magnino, p. 636

THE *ENTRETIENS*, FIRST PUBLISHED IN 1666–1668, IS A CRITICAL AND interpretive history and appreciation of the arts of painting and sculpture. It is dedicated to Colbert and is an exposition of French classical taste and of its continuity with the past. The work, composed of ten conversations with an imaginary friend, begins with a discussion of the origins of the French classical style around 1240 in Italy, and continues in later conversations to comment on the painters of countries other than Italy, and to include landscape painting. The climax of the work comes in the eighth conversation which is devoted entirely to a critique of Poussin paintings. The last two conversations are given to analyses of Poussin’s disciples and of contemporary painters.

The conversations take place at such major architectural sites as the Louvre and the Tuileries; Saint-Cloud and Versailles are also sites for two of the talks. This device enables Félibien to comment on the architecture of the location, and to include digressions on architectural and art history. In the third conversation he introduces a long description not only of the present state of the Louvre, but also on beauty, proportions, and the orders of architecture. In the fifth conversation there are digressions on color and light, and on costumes. And in the seventh conversation the author discusses

expression and the passions in painting, a clear recognition of the importance attached to these topics by the powerful director of the Academy, Charles Le Brun. The *Entretiens* concludes with a description of a dream, a discourse between Poetry and Painting, which enables Félibien to make further comments on the theory of painting.

The *Entretiens* was clearly written for the amateur and connoisseur of the arts. For this group it was a thorough reference and an informative and thoughtful appraisal of artistic history and taste. It was reprinted several times: 1686–1688, 1706, and 1725.

Jean-François Félibien. *Recueil historique* . . .

IN THE LATER EDITIONS OF ANDRÉ FÉLIBIEN'S *ENTRETIENS*, RELATED MATERIAL began to be added, most notably the *Recueil des architectes*, first published in 1687 by Félibien's son Jean-François, and here published in Volume 5. Jean-François succeeded his father in his professional appointments: he became counselor to the king, secretary of the Académie Royale d'Architecture, and treasurer of the Académie des Inscriptions et Belles-Lettres. The *Recueil* is an account of architects from biblical and classical times to the fifteenth century in Italy. Although the son lacks the literary style of the father, the *Recueil* achieves prominence as the first attempt to differentiate medieval styles and to place them in a historical sequence, from the sixth to the fourteenth centuries. The author distinguishes between "old" Gothic (Romanesque) and "new" Gothic examples based on previous scholarship on individual buildings, and using standards of judgement based on size, structural quality, and occasionally proportions. He is partial to High Gothic architecture. The work marks the beginning of detached inquiry into the origin and development of Gothic architecture, associated mainly with archaeological study. It had much influence on later work in the field.

André Félibien. *Conférences*

THIS SHORT SECTION, INCLUDED IN VOLUME 5 OF THIS EDITION OF THE *Entretiens* along with the *Recueil*; is a publication of public lectures held at the Académie Royale de Peinture et de Sculpture from 7 May to 3 December 1667, as part of the program of the newly founded (1663) Académie de Peinture et de Sculpture, and surely to aid in the formulating of clear-cut, universal principles for the arts. The seven lectures presented here, at each of which a leading member of the Académie Royale selected a painting from the royal collection for discussion, consisted of critiques of such major artists as Raphael, Titian, and Poussin, and such famous classical works of art as the Laocoön. These *conférences* were part of a program of teaching by means of the analysis of great works of art and were considered of value not only to students in the educational program of the Académie, but also to amateurs. Colbert ordained that each of the lectures should end with a set of "precepts positifs" for the aspiring artists. This section complements Félibien's *Entretiens*.

André Félibien. *L'idée du peintre parfait*

THIS OPENING SECTION OF VOLUME 6 OF THE *ENTRETIENS* WAS FIRST published in a posthumous edition in 1707. It contains additional essays on painting, drawing, prints, and connoisseurship supplementing the information contained in the *Entretiens*. In it, the author develops the notion of national taste and describes the German taste as "gout Gothique."



Jean-François Félibien . . . *Descriptions . . . des plus belles maisons . . . de Pline le Consul . . .*

THIS TRANSLATION, WITH COMMENTARY, OF THE TWO LETTERS PLINY THE Younger wrote describing his Laurentian and Tuscan villas, was first published in 1699, with later editions in 1707 (London), 1736 (Amsterdam), and 1755 (Venice), under the title *Délices des maisons de campagnes appelées le Laurentin et la maison de Toscane*. Both letters are followed with Scamozzi's descriptions of the villas, and both villas are reconstructed in foldout plates of plans which appear to be modeled after those of contemporary French chateaus. This publication suggests an early French interest in the relation of classical architecture to nature. This relation would be developed by Robert Castell (see the catalogue of Millard English architectural books) in his English-language edition with commentary and reconstructions of these letters by the Roman Consul, although in his preface, Félibien seems to be most concerned about providing a clear and accurate interpretation of the letters.

An important contribution by Jean-François Félibien to architectural history is contained in his *Dissertation touchant l'architecture antique et l'architecture gothique*, which is always appended to the *Descriptions*. It is a discussion on the origin and development of Gothic style in which Félibien again separates early from late medieval styles and provides an origin for Gothic architecture in his analogy with the development of trees, paralleling Vitruvius' analogy of classical architecture with nature.

Jean-François Félibien. *Description de la nouvelle église de l'Hôtel Royale des Invalides*

THIS IS A COMPREHENSIVE AESTHETIC ANALYSIS AND VISUAL DESCRIPTION OF the church of the Invalides. It contains plans of both the old and the new church. The *Description* should be considered in the context of the earlier (1683) Cabinet du Roi series of the Invalides (cat. 93, 1985.61.706), the original Jules Hardouin Mansart plates (cat. 112, 1985.61.2519), and the 1756 Perau *Description* (cat. 132, 1985.61.2604).

Catherine Perrot. *Traité de la miniature*

IN THIS SHORT ESSAY A STUDENT AT THE ACADEMY OF PAINTING, WHO worked under both Le Brun and the miniaturist Nicholas Robert, gives an informative account of the educational system of the Academy, especially with relation to the minor genres of flower and bird painting. She includes material on a range of subjects including figure painting, drapery, and landscape painting.

**Bibliography** Tatarkiewicz, Wladyslaw. *History of Aesthetics*. 3 vols. The Hague, 1974, 3: 396–412

## MICHEL FELIBIEN [MICHEL FÉLIBIEN] 1665–1719

*Histoire / De La Ville / De Paris, / Composée / Par D. Michel Felibien, / Reveue, Augmentée Et Mise Au Jour / Par D. Guy-Alexis Lobineau, / . . .* [4 lines] *Divise'e en cinq Volumes in folio. / Tome Premier [-Cinquieme]*

Paris, Guillaume Desprez and Jean Desessartz, 1725

1985.61.566–570

Folio, five volumes: 438 x 284 (17¼ x 11⅓)

EDITION First edition

Volume 1

COLLATION 448 leaves. [i–xx], [i]–cc, [i]–675 [676] pp. Engraved frontispiece and [6] engraved plates: 2 full-page, 3 double-page, 1 folding, versos blank. (Note: Milard copy lacks one plate: the “Fontaine des Innocens,” no. 32, which should follow p. 433.) The folding plan of Paris, which should be bound at beginning of text, is here loosely inserted. The remaining plates bound according to instructions to binder on [xvii]; all plates numbered but bound without regard to numerical sequence

CONTENTS [i] half title (verso blank); engraved frontispiece (verso blank); [iii] ti-

tle page (verso blank); [v–xvi] preface, ending with “Approbation”; [xvii] instructions to binder for placing plates in Vols. 1–2; [xviii–xx] summary of contents of first “Dissertation,” which follows, ending with errata; [i]–xciv text, “Dissertation sur l’origine de l’Hotel-de-Ville de Paris”; xciv–cxxxviii “Recueil de Chartes . . .”; [cxxxix]–xlii “Dissertation sur les Antiquitez Celtiques”; cliii–cc summary of contents in main text; [i]–10 “Discours preliminaire”; [ii]–675 text, “Histoire de la Ville de Paris,” Books 1–13; [676] blank; 5 plates bound in as described above, 1 folding plate loosely inserted at end

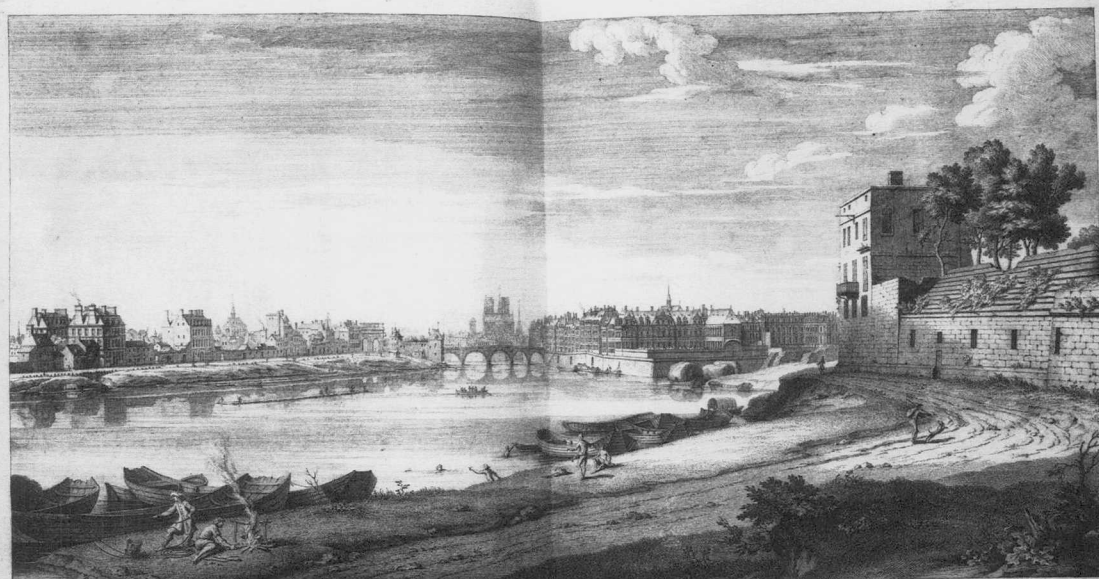
ILLUSTRATIONS Etched allegorical frontispiece, signed “Hallé in.” and “Ph. Simonneau filius Sculp.” Woodcut device on title page. 2 etched pictorial headpieces: the first ([i] of first Dissertation) signed “Hallé invenit” and “C. N. Cochin Sculp.”; the second ([ii]) signed “Hallé inv.” and “Ph. Simonneau filius Sculp.” Ornamental and pictorial woodcut headpieces; pictorial woodcut tailpieces, including one signed “PLS f” (cli, repeated several times) and one signed “J. P. f.” (194, repeated); small ornamental woodcut tailpieces; woodcut initials. Plates include: 1 signed “Ph. Simonneau

73-

FÉLIBIEN, M. *Histoire . . . de Paris . . .*

A view of Paris from the east, towards Notre Dame. Engraving. “Dessiné sur le naturel et gravé par J. Chaufourier.”

1985.61.566–570



VEUE DE LA VILLE DE PARIS DU CÔTÉ DE L'ISLE NÔTRE DAME

N° trente cinq

filii del. et sculp.”; 1 signed “Dessiné par I. M. Chevotet 1718” and “C. Lucas Sculpsit”; and 1 signed by Chevotet as draftsman and “A. Aveline sculp.”; folding map of Paris signed “A. Coquart Sculpsit” and “Delahaye Scripsit”; 2 remaining plates unsigned

#### Volume 2

**COLLATION** 463 leaves. Pagination continuous with that of Vol. 1: [i–ii], [677]–1544. [i]–lvi pp. [26] engraved plates (actually 30 copperplates: 2 folding plates, each consisting of 2 copperplates pasted together—nos. 25, 26, and 27, 28—and 1 folding plate consisting of 3 double-page plates pasted together—nos. 22, 23, and 24); 3 full-page; 20 double-page; and 3 folding (as described), versos blank. The plates bound in accordance with instructions to binder in Vol. 1, [xvii]

**CONTENTS** [i] title page (verso blank); [677]–1530 text, Books 14–30; [26] engraved plates bound in as described above; 1531–1544 chronological list of kings and notables of France, ending with errata and privilege; [i]–lvi index

**ILLUSTRATIONS** Woodcut device on title page. Etched pictorial headpiece, [67], signed “Hallé inventit.” Woodcut pictorial tailpiece signed “J. P. f” (repeated from Vol. 1); woodcut initial. [26] engraved plates, as described above. Drafts-

men include: Chevotet (“J. M. Chevotet del.” and variants; 11 plates); Chaufourier (“Dessiné sur le naturel par J. Chaufourier”; 3 plates, 1 signed by him as both draftsman and engraver); and Le Blond (1 plate). One plate signed “P. Simonneau filius Del. et Sculp.” and 1 signed by Simonneau as engraver only. Other engravers include: Lucas (6 plates—2 folding); A. Herisset (6 plates); A. Aveline (4); Dupérons (1); and P. Sanry (1)

#### Volume 3

. . . *Tome Troisième, / Contenant le premier Volume des Pièces justificatives*

**COLLATION** 463 leaves. [i]–viii, [v]–cii, [1]–819 [820] pp.

**CONTENTS** [i] half title, “Recueil de/ Pièces justificatives/ Pour servir de Preuves/ a l’Histoire/ de/ Paris./ In folio cinq Volumes” (verso blank); [iii] title page (verso blank); v–viii preface; [v]–lxii chronological table of documents (*pièces justificatives*) contained in Vols. 3–5;

[lxiii]–cii glossary of Latin words which appear in the text, ending with errata for three final volumes; [1]–819 text, “Recueil de Pièces justificatives . . .”; 820 blank

**ILLUSTRATIONS** Woodcut device on title page; woodcut headpiece, woodcut initial

#### Volume 4

. . . *Tome Quatrième, / Contenant le Second Volume des pièces justificatives*

**COLLATION** [i–ii], [1]–839 [840] pp.

**CONTENTS** [i] title page (verso blank); [1]–839 text, “Recueil de pièces justificatives . . .”; [840] blank

**ILLUSTRATIONS** Woodcut device on title page. Ornamental woodcut headpiece; woodcut tailpiece, signed “J. P. f” (repeated from earlier volumes); woodcut initial

#### Volume 5

. . . *Tome Cinquième, / Contenant le troisième Volume des pièces justificatives*

**COLLATION** 475 leaves. [i–ii], [1]–944 pp. (i.e., 948: unpaginated privilege leaf, [863–864] following 862, final leaf of text; first page of index misnumbered “861” and so on to end

**CONTENTS** [i] title page (verso blank); [1]–862 text, “Recueil de pièces justificatives . . .”; [863–864] privilege; 861–944 (i.e., 948) index

**ILLUSTRATIONS** Woodcut device on title page; woodcut headpiece, tailpiece, initial

**BINDING** Modern spotted calf in 18th-century style, gilt spine, morocco labels

**PROVENANCE** Gilt arms of Marquis Hautefort de Surville on covers

**M**ICHEL FÉLIBIEN WAS ONE OF TWO SONS OF ANDRÉ FÉLIBIEN. He entered the prestigious Benedictine monastery of Saint-Maur in 1684, where he undertook a lifetime of scholarship, soon gaining the reputation of an able critic and a methodological and faithful historian. His first work, the *Histoire de l'abbaye royale de Saint-Denis*, was published in 1706. Félibien's reputation after this publication led in 1711 to his selection by his superiors to write a history of the city of Paris. He published the preliminary project in 1713, anticipating a work of two volumes. These were finished before his death. However, he had by then assembled a massive amount of additional material. The work was continued by a Benedictine colleague, Guy-Alexis Lobineau, who published the completed edition of five volumes in 1725.

The *Histoire* includes a detailed history of medieval and early Renaissance Paris in Volumes 1 and 2, and extensive documentary material—*pièces justificatives*—which had been collected by Félibien and arranged for publication by Lobineau, in Volumes 3, 4, and 5. This type of interest in historicism and in documentation is a continuation of antiquarian interests of the late sixteenth century. But it also shows the influence of Jean Mabillon, a member of the Saint-Maur monastery from 1664, who instructed his disciples that ecclesiastical history was inseparable from secular history and developed a methodology for the critical analysis of old documents.

That Félibien's study of Paris, comprising extensive amounts of secular, medieval documentation, was supported by the Benedictine monastery suggests the special position of the congregation of Saint-Maur in the establishing of pre-nineteenth-century attitudes about the Gothic period, and about Gothic architecture. It is significant for later architectural interests that the few illustrations included in the work are mainly of historical monuments.

## MICHEL FÉLIBIEN [MICHEL FÉLIBIEN] 1665–1719

*Histoire / De La Ville / De Paris, / Composée / Par D. Michel Felibien, / Re-  
vue, Augmentée Et Mise Au Jour / Par  
D. Guy-Alexis Lobineau, / . . . Justifiée  
par des preuves authentiques, & enrichie  
de Plans, de Figures, & d'une Carte  
Topographique. / Divisée En Cinq  
Volumes In Folio. / Tome Premier  
[-Cinquieme]*

Paris, Guillaume Desprez and Jean Des-  
sart, 1725

NGA Lib. Rare Book: DC 707.F5

Folio, five volumes: 390 x 248 (15<sup>5</sup>/<sub>16</sub> x 9<sup>3</sup>/<sub>4</sub>)

EDITION First edition

COLLATION, CONTENTS, AND ILLUSTRATIONS Another copy, identical in all re-

spects to cat. 73, 1985.61.566–570, above, except that double-page plate “La Fontaine des Innocens,” no. 32, which was lacking, is present here and signed “J. M. Chouotet [sic] deline.” and “Lucas Sculp.” (making a total of 7 rather than 6 plates in Vol. 1). In the present copy, Vol. 3, v–viii, preface, and [v]–cii, chronological table and glossary, are bound at end rather than at beginning of the volume

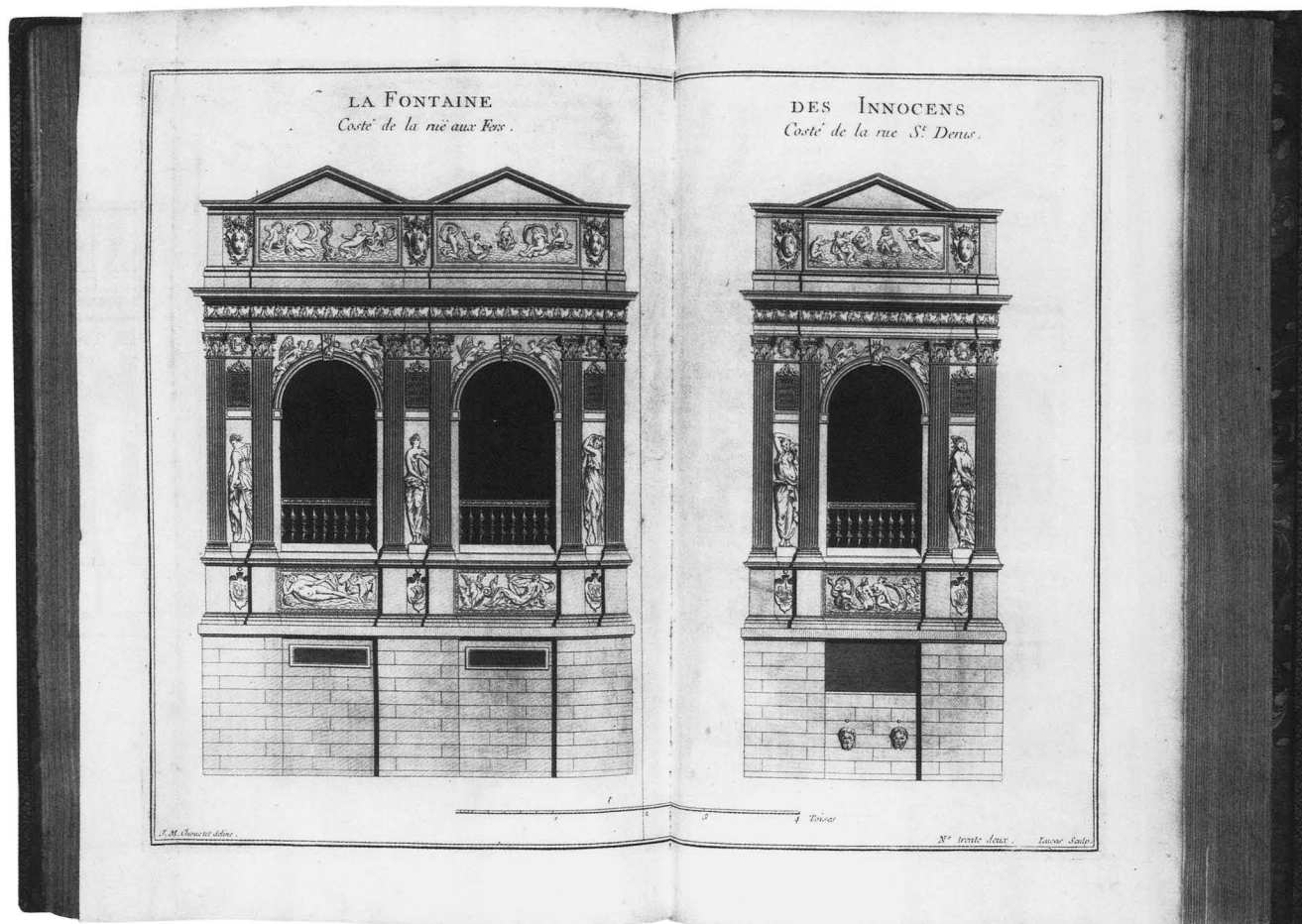
BINDING Contemporary calf, gilt spine, red edges

PROVENANCE Ownership inscription: “S. Arnulphi Metensis 1755” and stamp of “Petit Seminaire de Metz Martigny” on title pages

See cat. 73, 1985.61.566–570.

74.

FÉLIBIEN, M. *Histoire . . . de Paris . . .*  
Foldout: La Fontaine des Innocens.  
Engraving. “J. M. Chevetet deline.”  
“Lucas Sculp.” NGA Lib. Rare Book:  
DC707.F5



## ALEXANDRE FRANCINE [ALESSANDRO FRANCINI] d. 1648

*Livre / D'Architecture / Contenant / Plusieurs Portiques / De Differentes Inventiones, / sur les cinq ordres de Colomnes*

A Paris, chez Melchior Tavernier, 1640  
1985.61.577

Folio: 410 x 278 (16 1/8 x 11)

EDITION Second edition (first 1631)

COLLATION 4 leaves. [1-8] pp., 1-XXXX engraved plates

CONTENTS [i] title page (verso blank); [iii-vi] explanation of plates; [vii] dedication to king; [viii] preface; plates numbered 1-XXXX (versos blank)

ILLUSTRATIONS Woodcut printer's device on title page; 40 full-page engraved plates numbered 1-XXXX: pl. 1 an added engraved title page with portrait of author in a cartouche within an architectural

framework; dated 1631 (date of first edition) and signed "Bosse Fecit," with original imprint below; pls. 11-XXXX signed by Francine as designer (using both French and Italian forms of his name) and Melchior Tavernier as engraver, except for pls. xii and xv which are signed by Francine alone. Woodcut headpieces; woodcut initials

BINDING Contemporary limp vellum, author's name ("Francine") lettered on spine

PROVENANCE Partly erased contemporary (18th century?) ownership inscription on title page: "françois Brany quarante quatre"; another early ownership inscription ("Guy Edousier [?]")"; inscription in florid early hand in lower L corner of back cover

REFERENCES Brunet 2: 1374; this edition neither in Fowler nor in Berlin Cat.



75.

FRANCINI. *Livre d'architecture* . . .

A classical gateway enriched with ornamentation. Engraving. "A. Francini inventor." "Tavernier ex." 1985.61.577



**T**HE FLORENTINE FRANCINI FAMILY (IN FRANCE THE NAME WAS changed to Francine) was established at the French court from 1598, when Thomas was called to Paris by Henry IV. Members of the family held the position of superintendent of the waters and fountains of France for the next 161 years. Alexandre Francine, the brother of Thomas, was in charge of the waters and fountains at Fontainebleau. He received the title of engineer to the king, to whom he dedicated his *Livre*.

The *Livre* was produced during a period of peace and is concerned with the peaceable application of architecture. In his dedication to the king, Alexandre states that the purpose of the book, which consists of designs of doors and gates by the author, is to enrich ornamental vocabulary by demonstrating the magnificence of an architectural style which is admired throughout the world.

The format of the book is still that of the sixteenth century. Francine designs doorways and gates according to the five orders of architecture, a practice popularized by Serlio. But the emphasis on the style of modern architects who, according to Francine, have married art and science, is new, as is the emphasis on the qualities of the orders (thickness, roughness, and heaviness) and on the symbolic relationships of the orders with, for instance, justice and strength, rather than on a determination of their proportions. Although a general modular height for the orders is given, Francine is chiefly concerned with novel forms of expression applied to pilasters, herms, panels, projecting rustication, and fluting.

Despite his professional background in a related field, Francine, in this ornamental area of architecture, is an amateur. He states that he has included no dimensions because he has not observed them precisely, and that his work is undertaken from inclination rather than from professional knowledge. His second dedication, to amateurs of architecture, reflects his amateur concerns. In it, he includes a history of architecture that merges biblical, classical, and national concerns. God, he writes, made use of architecture in the construction of the universe. Architecture was used first by man to build homes for shelter. Noah's Ark was responsible for the restoration of the universe, and the Tower of Babylon was famed in antiquity, while the architecture of the Egyptians was an excellent and admirable art. Oddly, Greek and Roman architecture are not mentioned, but he notes that the French and Italians worked with such industry that they were able to attain perfection in architecture.

The first French edition of the *Livre* was published in 1631/1632. Twenty years later Fréart de Chambray would produce his revolutionary *Parallèle* (cat. 76, 1985.61.578), supplanting forever this type of traditional thinking about the orders. But in England the sixteenth-century tradition lived on, and an English publication of the *Livre* appeared as late as 1669.

**Bibliography** Mousset, Albert. *Les Francine: createurs des eaux de Versailles* . . . Paris, 1930

ROLAND FREART, S<sup>r</sup> DE CHAMBRAY [ROLAND FRÉART, SIEUR DE CHAMBRAY] 1606–1676

*Parallele / De L'Architectvre / Antique / Et De La Moderne: / Avec Un Recveil Des Dix principavx Avthevrs / qui ont écrit des cinq Ordres; / Sçavoir, / Palladio et Scamozzi, Serlio et Vignola, / D. Barbaro et Cataneo, L. B. Alberti et Viola, / Bvllant et de Lorme. / comparez entre eux. / Les trois ordres Grecs, le Dorique, l'Ionique & le Corinthien, / font la premiere partie de ce Traitté: / Et les deux Latins, le Toscan & le Composite, en font la derniere*

Paris, Edme Martin, 1650

1985.61.578

Folio: 352 x 238 (13<sup>7</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>8</sub>)

EDITION First edition

COLLATION 62 leaves. a<sup>6</sup>, A–O<sup>4</sup>; [i–xii], 1–109 [110–112] pp., including engraved title plate and [40] full-page engraved plates

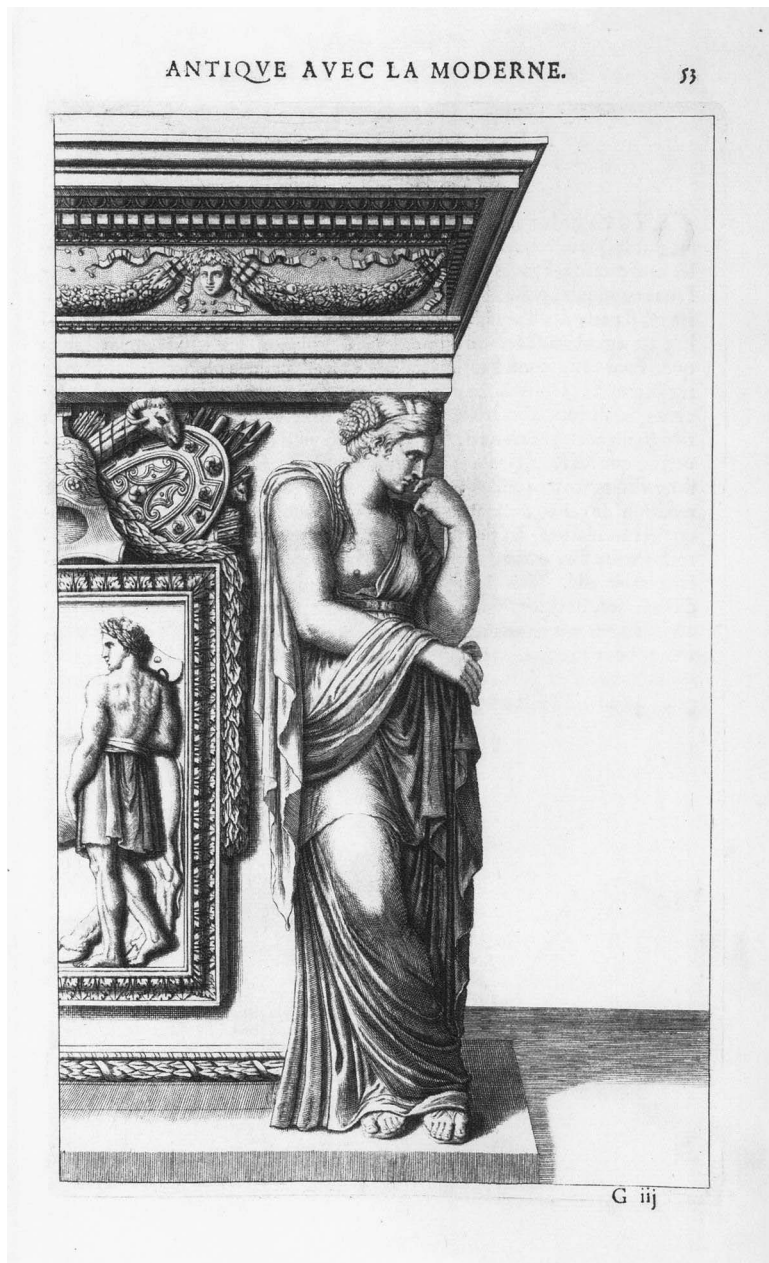
CONTENTS [i] printed title page (verso blank); [iii] engraved title plate (verso blank); [v–x] dedication by author to his two brothers, Jean and Paul Freart, dated 22 May 1650; [xi] privilege; [xii] blank; 1–109 text, with [40] engraved plates included in pagination; [110] blank; pp. [111–112] explanation of architectural terms

ILLUSTRATIONS Etched vignette on printed title page; engraved title plate with title on pedestal, portrait of Freart in oval frame above, signed “Tournier Scul.”; [40] full-page engraved plates, all included in pagination (unsigned; the privilege of 1702 edition states these plates were engraved by Errard); 8 engraved pictorial head- and tailpieces; 3 engraved initials and 1 woodcut initial

BINDING Modern Spanish paneled calf tooled in blind, in 17th-century style, spine gilt with floral ornaments

PROVENANCE Small (ownership or book-seller's) stamp, front endpaper: “J. Alaiz, Encadernador, Almada”

REFERENCES Berlin Cat. 2374; Fowler 127 and pl. XIV



76.

FRÉART. *Parallèle de l'architecture antique et moderne* . . . Illustrating the “caryatid order.” Engraving. 1985.61.578

**F**RÉART DE CHAMBRAY, A DIPLOMAT AND CONNOISSEUR, TRAVELED TO Italy between 1630 and 1635, and again in 1640 when he accompanied his brother Paul Fréart de Chantelou, secretary to Sublet Des Noyers, *surintendant des bâtiments*. On these trips he studied classical architecture and became acquainted with the circle of French classical painters around Poussin, who was strongly supported by Chantelou. In 1640 Fréart began working on the *Parallèle* at the request of Des Noyers. At the insistence of his brothers, he finished the book after the death of the *surintendant*, to whom it is dedicated. In addition to Fréart's architectural interests, he was concerned about painting and is responsible for a translation of Leonardo da Vinci's treatise on painting (1662) and for a book on the perspective of Euclid (1663).

Considering the profound impact it had on French architectural theory, the *Parallèle* is a deceptively simple and apparently traditional work. It deals, as did many earlier treatises, with the orders. Fréart chose to make a comparative study of each of the five architectural orders, illustrating one example taken from classical remains and six comparative modern examples of each order from the solutions proposed by six major modern architectural theorists. Each illustration is accompanied by a short explanatory text, and a long introduction presents Fréart's explanation of the work.

Like the sixteenth-century writers whose orders he illustrated, Fréart saw ancient architecture as the source of all architectural principles, and beauty as founded on the principles of geometry, which he considered to be the foundation of the arts. Fréart emphasized universal principles and stated that the "true and essential Beauty of Architecture" results from symmetry and the economy of the whole. He gives priority to abstract ideas over empirical observation and is therefore opposed to the practically oriented, detailed scholarship of Philander (cat. 165, 1983.49.135), who, he remarks, "says nothing about the chief problems, but amuses himself on other unnecessary matters."

The *Parallèle* can be considered a synopsis of material from earlier architectural treatises. In the tradition of Serlio, the emphasis is on the visual. Fréart states that the "art of art does not consist of words," and that demonstrations should be "sensible and ocular." Like Palladio and Vignola, he is concerned with simplicity of presentation and with reducing the proportions of the orders to a common modular unit. And like all sixteenth-century architectural theorists, he turns to Vitruvius as an ultimate authority, often citing him for information, especially on the origin of the orders, although along with other contemporary theorists, he turns to the remains of antiquity to determine proportions. Like Vitruvius he is concerned mainly with the three Greek orders of architecture. His justification for his choice is similar to that popularized as early as Filarete, who maintained that these orders signified three major qualities—solid, intermediate (mean), and delicate.

Fréart noted that the later Roman orders were either plain and rustic (Tuscan) or irrational (Composite). In addition he tells the reader to "ascend to the very source of the orders, and derive images and pure ideas of these [Greek] masters," and that he is opposed to the invention of new orders. But like Vitruvius, Fréart also includes the orders of the caryatids and Persians and, in addition, the order of the Temple of Solomon from Villalpandus. Fréart even recalls sixteenth-century reminiscences of late medieval masonic notions (about which de L'Orme had intended to write a second volume for his treatise) when he associates proportions with the perfect Divine Idea in his description of the column from the Temple of Solomon. Finally, Fréart, as had Androuet du Cerceau and de L'Orme, revives a sixteenth-century French tradition of publishing good examples in order to promote a cultivated national taste, and he praises François I for reestablishing a serious concern about the arts. The *Parallèle* might be interpreted as a strong conservative

reaction to the rational empiricism currently manifested by followers of Gerard Desargues and especially of Abraham Bosse.

But despite its similarity to the major sixteenth-century architectural treatises, the *Parallèle* is not simply a compilation of examples derived from earlier works—it is a statement of a new point of view. It is the first architectural treatise of the seventeenth century to propose a fresh look at earlier architectural treatises. It breaks away from the custom of publishing reprints and enlarged editions of earlier treatises, or of producing specialized handbooks on problems in architectural practice. The *Parallèle* is written for a new, amateur readership. The only earlier major treatise that seems to be specifically produced for the amateur is Henry Wotton's *Elements of Architecture* (NGA Lib. Rare Book: NA 2515.w68). Fréart's work must be considered within the context of a group of influential amateurs and connoisseurs in the circle of Poussin who were supportive of the principles of classical art that he formulated. It is this group which established a particular national taste based on classicism, yet permitted much liberty of individual choice.

The *Parallèle*, then, can be considered as a kind of pattern or text book, but for the amateur, not the craftsman. Fréart maintains that it is the owner-patron who is capable of exercising control over design decisions, rather than the professional architect or the workman “whose trade dwells only upon his fingertips” and who “maintains the secrets of his craft as a mystery.” It is significant that the *Parallèle* would be used by sculptors and painters as well as architects and, of course, amateurs. Fréart's debt to Poussin is clear; his method of considering the orders as a representation of qualities that could be applied to types of buildings suggests a concept of characteristic attributes of the orders that is similar to the theory of modes that Poussin developed for painting. Fréart gave Poussin a copy of the *Parallèle* and the artist used the orders in his paintings to reinforce the intended mode of his subjects. Charles Errard, the engraver of the illustrations, is also responsible for the engraving of the Poussin illustrations to Leonardo da Vinci's treatise on painting (cat. 95, 1985.61.2498).

Fréart's *Parallèle* could not be ignored by later architectural theorists. His comparative method was adopted in many later treatises, including such major works as François Blondel's *Cours* (cat. 24, 1985.61.399/2804). It was republished four times in French and received four English editions in a translation by John Evelyn. Fréart's interest in abstract principles, universal laws, and their connection with beauty and geometry suggests neoclassical developments in the eighteenth century, as does his insistence on a set of underlying principles applicable to all the arts. Even his method of illustration, with line drawings showing abstract sections, looks forward to the illustrations of the eighteenth century.

## [CLAUDE GILLOT] 1673–1722

[Collection of etchings and engravings]

Paris, 18th century

1985.61.584/585–592

Folio: 700 x 526 (27<sup>9</sup>/<sub>16</sub> x 20<sup>11</sup>/<sub>16</sub>) (Note: Sizes of plates as given in Populus)

**COLLATION** An album containing a collection of 140 etched and engraved plates, inlaid on large folio sheets (1 mounted), plus 2 plates loosely inserted

**CONTENTS AND ILLUSTRATIONS** The album contains several complete suites of Gillot's work, some individual plates, and some incomplete suites. Contents are as follows:

1. Etched and engraved self-portrait of artist with caption: "Charles Gillot de Langres Peintre ord<sup>re</sup> du Roy . . ."; signed "C. Gillot Pinx" and "J. Aubert Sculp.," with imprint "A Paris chez Huquier . . ." Populus 226 (second state) and fig. 27 bis
2. [*Grand cartouche pour servir de Frontispice*]. Large etched cartouche, signed "Gillot Inv." and "Huquier Sculp." Imprint of Huquier and Veuve Chereau. Berlin Cat. 392; Populus 281
3. "Livres d'Ornements/ de Trophés, Culs de Lampes, et Devises./ Inventés par Gillot et Gravés par Huquier/ se vendent chez Luy . . . 1732 [and, below border] et chez la veuve de F. Chereau . . ." Complete suite of 12 etched plates, numbered 1–12; all signed by Gillot as designer and Huquier as engraver and publisher. Berlin Cat. 394; Guilmar, p. 144, no. 3; Populus 354–365
4. "Nouveau Livre/ de/ Principes d'Ornements/ Particulièrement pour/ trouver un nombre infini/ de formes qui en dependent,/ d'Après les Dessins de C. Gillot/ Peintre du Roy./ Gravé par Huquier." Complete suite of 12 etched plates numbered 1–12; all signed by Gillot and Huquier, as above, with Huquier's imprint. Berlin Cat. 372; Guilmar, p. 144, no. 3; Populus 366–377
5. "Nouveaux Desseins/ d'Arquebuserie/ Inventez et Gravez par le S<sup>r</sup> Gillot . . ." Complete suite of 6 etched plates; Chereau's imprint. Berlin Cat. 859; Guilmar, p. 144, no. 3; Populus 214–219
6. "Livre de Portieres/ Inven'tées & Grave'es à l'eau forte par Gillot Peintre du Roi." Complete suite of 6 etched plates with titles: "Apollon"; "Thetis" (signed "Gillot inv." and "Cochin fil. Sculp."); the four final plates titled: "Neptune," "Diane," "Baccus," "Flore," signed "Gillot inv. and Sculp."; Huquier's imprint. Berlin Cat. 371; Guilmar p. 144, no. 3; Populus 220–225. Plus loosely inserted, additional impressions of Apollon and Thetis before letters (Populus, 2d state)
7. "Dessus de Clavecin Gravé d'après le Dessin Original Inventé par Gillot." 2 etched plates with caption as above, both signed "Retouchez au burin par L. Crepy le fils" and "C. Sculpsit" [Caylus], with imprint "A Paris chez Gersaint . . . et chez Surugue . . ." Berlin Cat. 373; Guilmar p. 144, no. 3; Populus 255–256 and figs. 63–64
8. [*La Colation préparée dans un Jardin*]. Single etched plate showing table set for an outdoor feast, with 4 adults and 1 child in attendance, without caption or signature. Populus 276
9. Single etched plate; a woman seated in a sleigh in form of a shell supported by dolphin, drawn by prancing horse, driven by man in exotic dress. Apparently anonymous. Not in Populus
10. [*Les Passions des Hommes exprimées par des Satyres*]. Complete series of 4 etched plates, numbered 1–4, as follows: (1) "La Passion des Richesses"; (2) "La Passion de l'Amour"; (3) "La Passion de la Guerre"; (4) "La Passion du Jeu"; each plate with 8 lines of engraved verse. All signed "Gillot pinxit," with Audran's imprint. Populus 227–230. An additional plate with same title and verses as (1) in this series, also signed "Gillot pinxit," but without publisher's imprint, is bound preceding the series of "Passions" in our collection. The figures of satyrs appear to be copies, printed in reverse, of the satyrs in (1) of the series; but the forest setting has been replaced by an Italianate architectural setting, with numerous additional figures. This plate not described by Populus
11. [*La Vie des Satyres*]. 4 etched plates with titles: "La Naissance"; "L'Education"; "Le Mariage"; "Les Obseques"; each with 8 lines of engraved verse. All signed "C. Gillot fecit," with Audran's imprint. Berlin Cat. 4335; Populus 5–8
12. [*Les Sabbats*]. A single etched plate (1 of 2 described by Populus under this heading), with verses beginning: "Errant pendant la nuit dans vn lieu solitaire . . ."; signed "Gillot inv. et sculp." Populus 10
13. [*Sorciers adorant le bouc qui préside au Sabbat*]. A single etched plate; signed "Gillot In" and "C[aylus] Sculp." Without caption. Populus 248
14. [*Les Quatre Ages du Satyre*]. 2 etched plates (from the complete series of (4), with titles "L'Adolescence" and "La Vieillesse"; each with 4 lines of engraved verse. Both signed "Gillot invenit." Populus 391, 393
15. [*Les Bacchanales ou les quatre Festes*]. Complete series of 4 etched plates with captions as follows: "Feste du Dieu PAN, célébrée par des Sylvains et des Nymphes"; "Feste de DIANE, troublée par des Satyres"; "Feste de FAUNE, Dieu des Forests"; "Feste de BACCHUS, Célébrée par des Satyres et des Bacchantes"; each with 12 lines of engraved verse. All signed



- "Inventé peint et gravé par C. Gillot"; with imprint: "A Paris chez P. de Rochefort graveur." Populus 1-4
16. [*Scènes Humoristiques*]. Incomplete series of 9 etched plates (including 1 repeated; from a total of 17), with titles as follows: "Les 4. Ages de la Vie" (Populus 244); "Mascarade" (Populus 242); "Someil de Campagne" (Populus 236); "Someil de Ville" (Populus 235); "Rêve Magique" (Populus 246); "Ecole de Jeunesse" (Populus 241); "Marche de Calotins" (Populus 247); ["Le Delassement"], before letters (Populus 231); and another impression of ["Mascarade"] before letters. All but 2 plates signed "Gillot In" and "C[aylus] Sculp"
  17. [*Thésée Acte I; Amadis Acte IV*]. 2 etched and engraved vignettes with scenes from operas (from a series of 12: 6 devoted to *Thésée* and 6 to *Amadis*); the first signed "Gillot delineavit" and "G. Scotin major sculpsit"; the second signed "C. Gillot in del," with Scotin as above. Populus 494, 491. (Note: Inlaid on verso of *Amadis* vignette is a small section of a musical score headed "Acte III. Scene IV.")
  18. [*Études d'Animaux*]. Single etched plate with studies of birds and animals including barnyard fowl, a dead stag, a lobster, 2 salamanders, and 2 monkeys; signed "Gillot del." and "Huquier ex." Populus 280
  19. "Testes de differents Caractères." Single etched plate showing 6 grotesque heads; signed "Gillot invenit." Populus 480
  20. [*La Vierge accompagnée de l'Enfant couronné par les Anges*]. Single etched plate, without caption or signature. Populus 15
  21. "Théâtre Italien/ Livre de/ Scènes/ Comiques/ Inventées/ par/ Gillot." Series of 11 etched plates (from the complete series of 12); all but title plate with 4 lines of engraved verse. Signed "Gillot del." and "Huquier Sculp." Populus 342-353 (no. 352 not present here)
  22. [*Les Portraits d'Acteurs*]. Complete series of 10 etched plates representing the following actors (each costumed for a particular part): Crepin, Fabio, Du Chemin *le Pere*, Dangeville *le Pere*, Montmenil, La Torilliere *le Pere*, Romagnesi, Pantalón, Quinson, Ermand. Populus 21-30
  23. ["Nouveaux Desseins d'habillements à l'usage des Balets Operas et Comedies, inventez par M. Gillot . . . et gravez par Joullain"]. 33 small etched plates (from complete series of 85) of theatrical costumes. The series is described by Populus under nos. 394-478
  24. "Les Cent Une/ Figures pour les Fables/ De la Motte,/ Composées et Gravées par C. Gillot." Title plate and 12 etched plates from edition of Gillot's illustrations to La Motte's *Fables*, edited by Chereau's widow and published after 1729 (the second edition of the illustrations to be published separately). Title plate signed "P. P. Choffard Fecit," with imprint "A Paris ches la V<sup>e</sup> de F. Chereau . . ."; described by Populus, p. 115, par. 3. The plates present in Millard collection are as follows: [*Le Renard et le Chat*], Populus 34; [*La Pie*], Populus 45; [*L'Ane & le Lievre*], Populus 57; [*Le Corbeau et le Faucon*], Populus 56; [*L'Ecrevisse qui se rompt la Jambé*], Populus 54; [*Le Pêcher et le Meurier*], Populus 71; [*L'Homme instruit de son destin*], Populus 77; [*La Montre et le Quadran solaire*], Populus 59; [*Le Soc et l'Epée*], Populus 66; [*Les Moineaux*], Populus 85; [*Discours sur la Fable*], Populus 31; and [*Le Renard predicateur*], Populus 88

BINDING 19th-century dark red morocco gilt, blue silk endpapers; preserved in marbled paper-covered box

PROVENANCE Gilt monogram of Charles Edouard Mewes on covers; Mewes' bookplate and ownership stamps

REFERENCES Populus (numbers as given above). See also Berlin Cat. and Guilmard, as given above, and Cohen de Ricci 438



Inventé peint et gravé par C. Gillot.

A Paris chez P. de Kuchelberg graveur rue St. Jacques au Palais.

### *Fête du Dieu PAN, célébrée par des Sylvains et des Nymphes.*

*Célébrons le Dieu Pan, par lui dans les prairies  
On voit paître en repos les moutons bondissants:  
Par lui l'on voit les Bergeries  
A l'abri des Loups ravissantes.*

*Aux Sylvains il aprit l'usage  
De la flûte aux tendres accens  
Capables de charmer les sens  
De la Nymphes la plus sauvage.*

*Par ce divin Maître des Bois  
Le Berger peut sur la fougère  
Carroiser en paix la Bergère  
Qui la range dessous ses loix.*

Dekner.

CLAUDE GILLOT, A PAINTER AND DECORATOR, WAS TRAINED BY HIS father and by Jean Baptiste Corneille, and in 1710 was received into the Académie Royale de Peinture et de Sculpture. Strongly influenced by the theater of the Italian Commedia dell'arte, Gillot became one of the most admired and inventive decorators of his generation. Today, his chief importance lies in the fact that he was the teacher of Antoine Watteau, who worked in his studio from 1703 to 1709 and was inspired in his own painting by the theatrical themes of his master.

This collection of engravings from drawings by Gillot contains a wide variety of designs for architectural and decorative ornament. They include designs for cartouches, frames, and ornamentation, all related to the paneling of interior rooms, pistol handles, theatrical scenes and costumes, theatrical studies, and 101 illustrations for the fables of Antoine Houdar de La Motte, published in 1719.

Gillot's designs illustrate the new, light, graceful style of the rococo, and are based on an observation of nature. This collection of engravings is the companion volume to the collection of engravings of Watteau's work (cat. 170, 1985.61.2754).

77.

GILLOT. [Collection of etchings and engravings]. Festival of Pan. Etching. "Inventé peint et gravé par C. Gillot." 1985.61.584/585-592

## HÉRÉ [EMMANUEL HÉRÉ] 1705–1763

*Recueil / Des Plans Elevations Et Coupes / Tant Geometrales qu'en Perspective / Des Chateaux Jardins, et Dependances / Que Le Roy De Pologne occupe en Lorraine / y compris les Batimens qu'il a fait elever, / Ainsi que les changemens considerables Les decorations / Et autres enrichissemens qu'il a fait faire / A ceux qui estoient deja Construite / Le tout dirigé et dedié A Sa Majesté / Par M. Héré son premier Architecte. Premiere [-Deuxieme] Partie*

Paris, "Se vend . . . chez François Graveur ord. de sa Majesté . . .," n.d. [c. 1750]

1985.61.601–603

Large folio, two parts in two volumes: 685 x 525 (26<sup>7</sup>/<sub>8</sub> x 20<sup>3</sup>/<sub>8</sub>). See below for the third volume of the set

EDITION First edition

COLLATION AND CONTENTS [Part 1]: [38] etched and engraved plates, including title page, dedication, and 2 pp. text (printed recto and verso of single leaf), and [34] views, plans, and elevations. (Note: Two plates apparently lacking in Millard copy: Berlin Cat. describes a total of 40 plates in this volume. There is also a break in etched numbers, "fig. 1" – "fig. 46," pertaining to individual figures on the plates): a total of 20 full-page (1 of these in fact slightly larger than full-page, and folded), 14 double-page, and 4 folding plates (one consisting of 4 copperplates pasted together—repaired in our copy; 3 each consisting of 2 plates pasted together), all with blank versos (except for the 2 pages of text, as described above)

[Part 2]: [28] etched and engraved plates, including title page and 1 page of engraved text: 13 full-page, 14 double-page, and 1 folding (consisting of 2 copperplates pasted together), versos blank

ILLUSTRATIONS [Part 1]: Allegorical frontispiece, incorporating portrait bust of King Stanislaus of Poland, signed "Dessiné en Lorraine par P. Girardet et Gravé par J.Cf Lotha" [i.e., Jean-Charles François]. Title engraved within etched ornamental border with allegorical vignette, signed by François as engraver and "Latré Scripsit." Engraved dedication, set

within etched ornamental border (text and border printed from two separate plates), with etched pictorial headpiece signed "J. J. Pasquier del."; border signed at bottom by François as engraver. Virtually all remaining plates signed by Jean-Charles François as engraver; two plates also have etcher's signature: fig. 20 signed "Babel aqua forti"; fig. 30 signed "Brunet aqua forti." The engraved text, "Description Du Rocher que le Roy a fait construire au bas de la terrasse du Chateau de Lune ville . . .," 2 pp.; bound following folding plate depicting same subject; has a pictorial headpiece signed by Pasquier as engraver and a pictorial tailpiece. One plate has caption inserted into image printed from a separate plate [Part 2]: Title, "Suite/ Des/ Plans Elevations et Coupes/ Des Chateaux/ Que le Roy de Pologne/ occupe en Lorraine./ Deuxieme Partie"; engraved within etched architectural border and signed "J. L. Bovet inv. et f.," and by François. Virtually all plates signed by Jean-Charles François as engraver. Five plates also have etchers' signatures, including: "Delamarcade aquaforti"; "Bru aq f"; "Bab. aq f"; "Baquoy aqua forti"; and 1 plate signed "Fait a leau forte par J. L. Bovet et terminé au burin par Basset l'ainé Ches J.Cf Lotha." The final plate, with an elaborate ornamental border surrounding the engraved text, "Reflexion Sur les divers batiments et sur tous les ornemens qui les accompagnent . . .," is signed by Jean-Charles François as designer, with etched date "1751," and Le Grand as etcher

BINDING 20th-century brown calf paneled in gilt, gilt spine; uncut

PROVENANCE Ms letter loosely inserted in first volume, signed "StanislasRoy" and dated: "à Luneville ce 10. jan<sup>er</sup> 1750"; bookplates of Charles Edouard Mewes

REFERENCES Berlin Cat. 2511; Cohen de Ricci 485–486

The third volume in this Héré set:

*Plans Et Elevations / De La Place Royale / De Nancy / E[t] des autres Edifices qui l'environnent / batie par les Ordres / Du Roy De Pologne / Duc de Lorraine. / Dedies / Au Roy De France / Par Héré Premier Architecte / de sa Majesté Polonoise / M.D.CC. LIII*

"A Paris Ches JCfrancois . . .," 1753

Large folio: 642 x 497 (25<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>8</sub>)

EDITION First edition

COLLATION AND CONTENTS [16] etched and engraved plates, including title page, dedication, frontispiece, and [13] plates with views, plans, and elevations: 11 double-page, 2 folding (each consisting of 2 copperplates pasted together), versos blank. The Millard copy also has 3 plates from the preceding work by Héré (*Recueil Des Plans Elevations et Coupes* . . .) described above. These include: title page to Part 2 (bound first, preceding the title page to present volume) and single page of text from Part 2, "Reflexion Sur les divers batiment . . .," both plates as described above; and a full-page plate from Part 1 of same work, "Elevation du Portail de l'Eglise de Bonsecours," signed by François as engraver

ILLUSTRATIONS Title engraved within etched ornamental border signed "PP Choffard del. et sc." and "J. Latré Scrip." Dedication engraved within etched ornamental border set within shaded background, signed "J.Cf Lotha. [i.e., Jean-Charles François] in." and "Chofard Scl." Allegorical frontispiece signed "Girardet del." and by François, as above. [13] etched and engraved plates as described above. [7] of these plates signed by Jean-Charles François as engraver. Several also have etchers' signatures, including 2 plates of Durand: 1 signed "Fait a l'eau forte par Durand Ches J.Cf Lotha." (and possibly a third plate with indecipherable monogram "JD [?] aq. f") and 1 plate of J. de la Marcade; 1 plate signed "Grave par Basset l'aine Ches J.Cf Lotha."; 1 signed "par Jardinier chés J.Cf Lotha . . ." Two plates bear designers' signatures: "Fait par J.Lamour Serurrier du Roy" (wrought-iron grille in the Place Royale) and "Guibal Sculptor Reg? in." (statue of Louis XV). The final plate, "Mausolée . . . a Notre Dame de Bonsecours," is signed "Dessine d'Apres le model par C. Eisen" and "JCfrancois Sculp. 1756"

BINDING Modern three-quarter vellum

PROVENANCE Bookplate of Charles Frederic Mewes

REFERENCES Berlin Cat. 2511; Cohen de Ricci 486



STATUE DE LOUIS XV. ELEVEE AU MILIEU DE LA PLACE ROYALE DE NANCY.

*Dans les quatre faces du Pied d'Ouche de dessous la Figure sont les quatre devises qui suivent.*

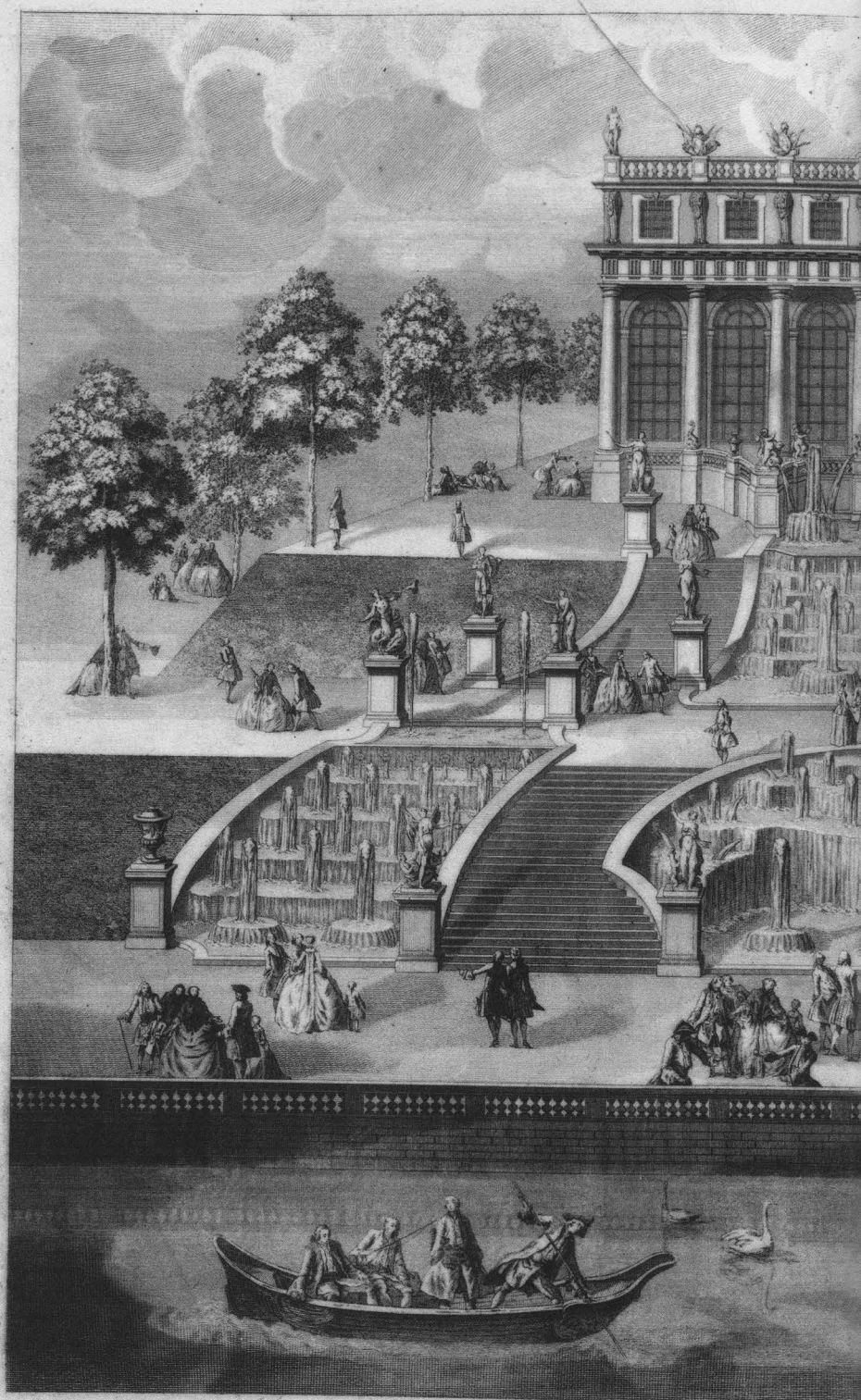
*Vixit du Lodoici Lohare tibi Celsa prostrantur.*

*Artificem dacebat amor præstantior arte.*

*Præcipue ex animo plaudis Lotharingia votis.*

*Reddit amor Socii multo hæc gignantur signa.*



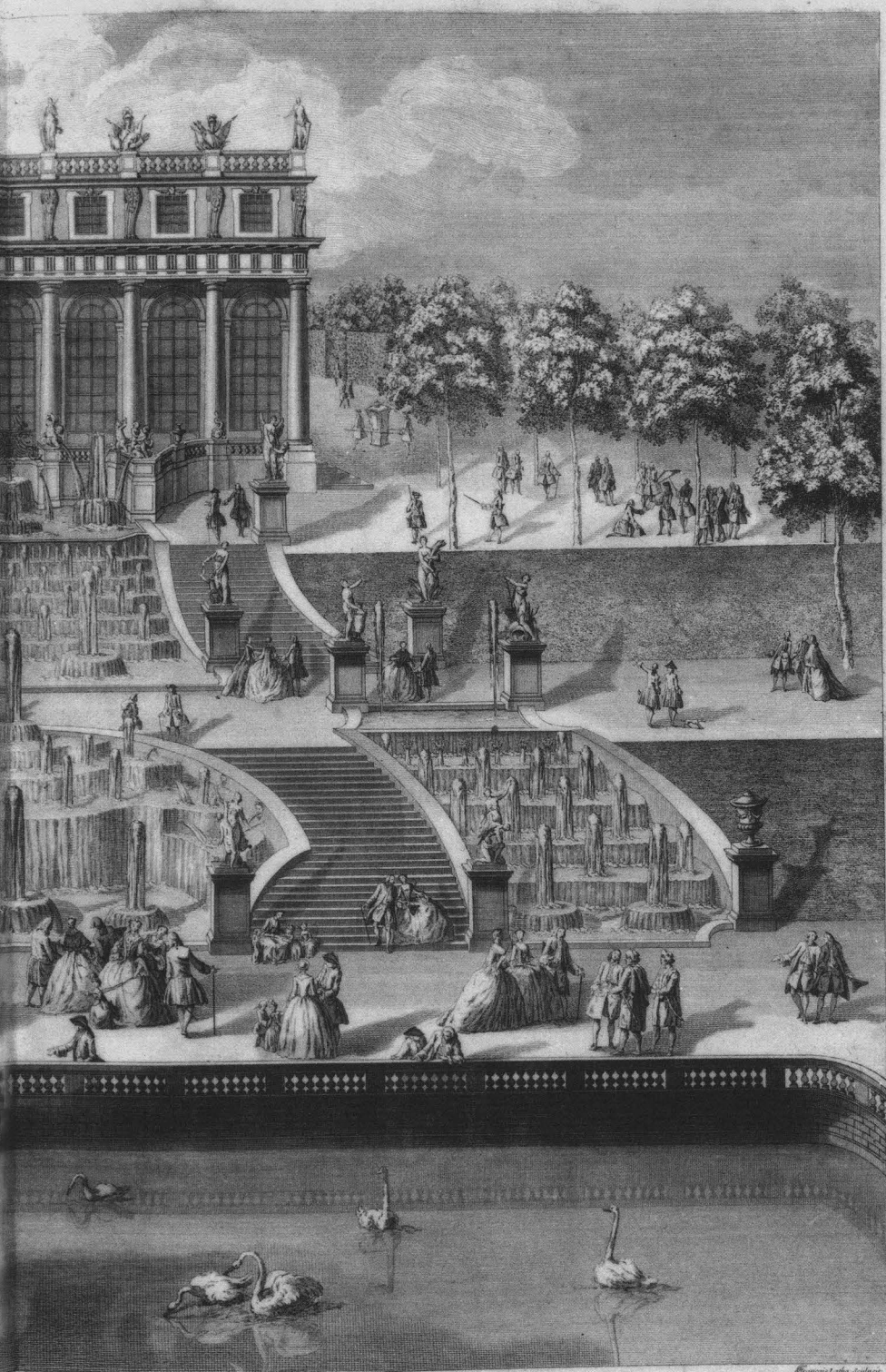


*Vue en perspective de la Cascade et du Pavillon*

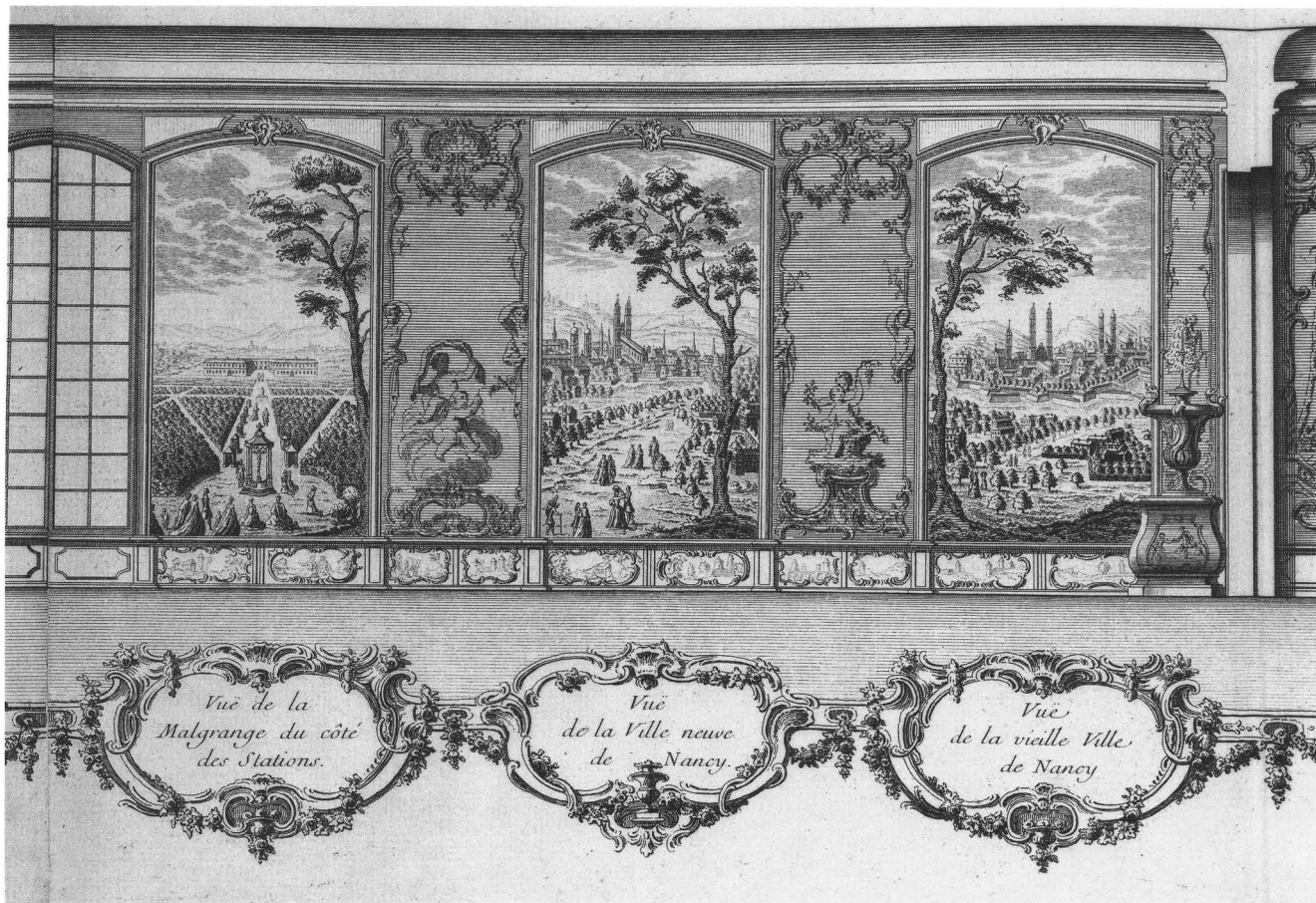
78.

HÉRÉ. *Recueil des plans . . .* View of pavilion and fountains at Lunéville. Etching and engraving. "François Lotha Sculpsit." 1985.61.601-603





*au bout du Canal des Jardins de Lunéville.*



**E**MMANUEL HÉRÉ WAS BORN IN LUNÉVILLE IN LORRAINE, WHERE HIS father was inspector of the chateau. He studied with Germain Boffrand (cat. 30, 1985.61.416–417), and from 1736 to 1766 was the chief architect of Stanislaw Leszczyński, to whom he devoted his entire professional career. Stanislaw, twice deposed king of Poland, received the duchys of Bar and Lorraine in the Treaty of Vienna in 1737/1738. He was an important patron of the arts and letters, and was surely the guiding force behind the extensive building activity represented in Héré's volumes. In the dedication in Volume 3 of the *Recueil*, Héré credits Stanislaw with the development of a new taste without earlier model, composed of magnificence joined to simplicity, harmony, and delicacy. The style was in fact an elaborate variation of the rococo mingled with indigenous Polish elements. Stanislaw's architecture, executed by Héré, is known for its playful, exuberant character, its surprise effects, theatrical landscapes, and expression of the capricious and exotic taste of its patron.

These luxurious volumes, produced to promote Stanislaw's claims to royalty and his connections with the royal house of France (his daughter was married to Louis XV in 1725), were designed in the manner of royal books of ceremonies, coronations, solemn entries, and funerary rites, by which sovereigns made known the majesty of their reign. The superb quality of the designs and engravings, the ornamentation of the frames, the engraved lettering, and the huge size of the volumes are all in the tradition of productions for the Cabinet du Roi. The work was presented to Louis XV by Héré in 1753 and sent to Frederic, king of Prussia, the following year.

Like other royalty of the Enlightenment, Stanislaw intended his projects to demonstrate a concern for the well-being of his subjects. All the buildings of Nancy, capital of Lorraine (included in Volume 3), are part of a social program, their function related to public welfare. And at "Le Rocher," a garden design for the automaton at Lunéville (included in Volume 1), Stanislaw modeled the peasants of the idyllic country scene on actual persons in that town who were his subjects.

78.

HÉRÉ. *Recueil des plans . . .*

Decorative wall panel from the Galerie d'Einville. Etching and engraving. 1985.61.601–603

The illustrations of all three volumes were designed mainly by Héré (although architectural ornaments and sculpture for the Nancy designs in Volume 3 were engraved according to the designs of the artists who produced them), and superbly engraved by Jean-Charles François of Nancy, a well-known engraver and publisher of prints, who had successfully introduced experimental engraving techniques. A first edition of 125 copies was produced in 1751. Information on the publication is contained in the 1761 expense accounts of Stanislaw (cat. 155, 1985.61.2688 and cat. 156, 1985.61.2687).

Volumes 1 and 2  
*Recueil des châteaux . . .*

THESE VOLUMES INCLUDE DESIGNS FOR THE CHATEAUS, PARKS, AND GARDEN pavilions Héré executed for Stanislaw. In Volume 1, the plates include, in addition to designs for extensive remodeling of the chateaus and gardens of Lunéville, Chanteheux, and Malgrange, a map of the city of Lunéville, and designs for the churches of Saint-Remy and Bonsecours. Volume 2 contains designs for remodeling the chateaus at Commercy and Einville, as well as for the charitable foundations of the Mission Royale and the Hôpital Saint-Julien at Nancy, the organ and altar of Saint-Remy, and the altar of the chapel at Lunéville. A plate of the mausoleum of the Queen, engraved in 1756 and designed by Charles-Dominique Eisa, was added to Volume 2 in later reprints. At the end of this volume a plate engraved by François, with an elaborate architectural, floral, and vegetal frame, surrounds a paragraph titled "Reflexions sur les divers batiments."

In the designs for the chateaus and garden pavilions, Stanislaw's taste was tempered by his lack of funds, and the architectural ornament was painted on the plaster-coated structures as if they were temporary, theatrical constructions. Despite the false effects, Stanislaw's gardens and parks were a major influence on French picturesque design, for they were visited by many French and European guests. Voltaire and the Comte de Girardin (the creator of Ermenonville), among others, were guests of Stanislaw, and both Marc Antoine Laugier and Sir William Chambers described Stanislaw's gardens in their publications. The landscape designs may have had much influence not only on French and English taste but also on German. However it is difficult to assess their importance, as the gardens disappeared soon after Stanislaw's death in 1766, and are preserved today almost entirely in Héré's illustrations.

Volume 3  
*Plans et elevations . . .*

THE PLANS FOR THE PLACE ROYALE DE NANCY WERE DOUBTLESS INFLUENCED by one of the projects of Boffrand for the Place Louis XV in Paris. The Nancy plans would, in their turn, exert a major impact on the planning of monumental processional urban spaces of eighteenth-century European cities. In addition to plans and views of the three interconnected spaces, the volume contains the designs of the structures adorning the processional route, including the Hôtel de Ville, the Hôtel Consulate, the Bourse de Commerce, and the Palace of the Military Government (the Nouvelle Intendance), as well as the triumphal arches, statues, fountains, and wrought iron grilles that ornamented the spaces. The ensemble is one of the major works of urban design of the eighteenth century.

## F. HOFFBAUER [FEODOR HOFFBAUER] 1839–1922

*Paris / A Travers Les Ages / Aspects Successifs / Des Monuments Et Quartiers Historiques / De Paris / Depuis Le XIII<sup>e</sup> Siècle Jusqu'à Nos Jours / Fidèlement Restitués / D'Après Les Documents Authentiques / Par M. F. Hoffbauer, Architecte / Texte / Par MM. Edouard Fournier, Paul Lacroix, A. de Montaignon, A. Bonnardot / Jules Cousin, Franklin, Valentin Dufour, etc.*

Paris, Librairie de Firmin-Didot et C<sup>ie</sup>, 1875–1882

1985.61.604–605

Folio, two volumes: 442 x 340 (17<sup>3</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>4</sub>)

EDITION First edition

Volume 1 (7 parts in one volume)

COLLATION 222 leaves. [i–iv], [i]–vi [vii–viii], [i]–56, [i]–72, [i]–68, [i]–44, [i]–64, [i]–75 [76], [i]–51 [52] pp., including numerous wood-engraved illustrations. 43 plates *hors texte*, including 10 plates with lithograph maps or plans, all but 1 with tissue overlays, and 33 color or tinted lithographs; versos blank. Plates numbered as follows: i–iv, i–vii, and 1 unnumbered, i–v, i–vi, i–vi, i–vii, i–vii

CONTENTS [i] half title to Vol. 1, printed in red and black; [ii] blank except for “Tous Droits Réservés” at center and imprint at foot; [iii] title page printed in red and black (verso blank); [i]–vi preface; [vii] list of contents; [viii] list of plates.

[Part 1]: “Paris Gallo-Romain, Lutèce”: [i]–56 text, including illustrations numbered 1–100, ending with explanations of the plates; followed by pls. i–iv

[Part 2]: “Histoire de l’Hotel de Ville”: [i]–72 text, including illustrations; followed by pls. i–vii and 1 unnumbered plate

[Part 3]: “Le Palais de Justice et le Pont-Neuf”: i–68 text, including illustrations numbered 1–49; followed by pls. i–v

[Part 4]: “La Cité”: [i]–42 text, including illustrations numbered 1–45; [43–44] table of contents and errata; followed by pls. i–vi

[Part 5]: “Notre-Dame”: [i]–64 text, including illustrations numbered 1–56, ending with explanations of the plates; followed by pls. i–vi

[Part 6]: “Histoire du Louvre et de ses Environs”: [i]–75 text, including illustrations numbered 1–55; [76] blank; followed by pls. i–vii

[Part 7]: “Histoire du grand Chatelet et de ses Environs”: [i]–51 text, including illustrations numbered 1–47; [52] appendix; followed by pls. i–vii. (Note: The text throughout is printed within an ornamental border printed in pale bistre, against a shaded background in the same color.)

ILLUSTRATIONS [Part 1]: Wood-engraved headpiece (Fig. 1) signed by Hoffbauer as draftsman and Huyot as engraver. Wood-engraved text illustrations 1–100: several signed by A. Racinet as draftsman and

Huyot as engraver. The plates include one color lithograph signed by Hoffbauer as draftsman; a map signed by Vuillemin after A. Lenoir and by Vacquer as draftsmen and by A. F. Lemaitre and E. D. Vorzet as engravers, with tissue overlay printed in red; 3 plans on 1 plate signed by A. Lenoir as draftsman and A. F. Lemair as engraver, and by Hoffbauer, with tissue overlay printed in red; and a double-page map by O. Truschot and G. Hoyau

[Part 2]: Wood-engraved text illustrations (unnumbered), some with signatures of draftsman or engraver. Artists include: Bertrand, David, Dupre, Etienne, Fichot, Froy, Gagniet, Hildebrand, Hoffbauer, Huyot, Launay, and others. Pls. i–vii include 5 color lithographs, all signed by Hoffbauer as draftsman and by Eugene Cicéri as lithographer, and 2 tinted lithographs, 1 signed as above, 1 signed by Hoffbauer and by Charpentier as lithographer. The unnumbered plate is a plan with tissue overlay printed in red

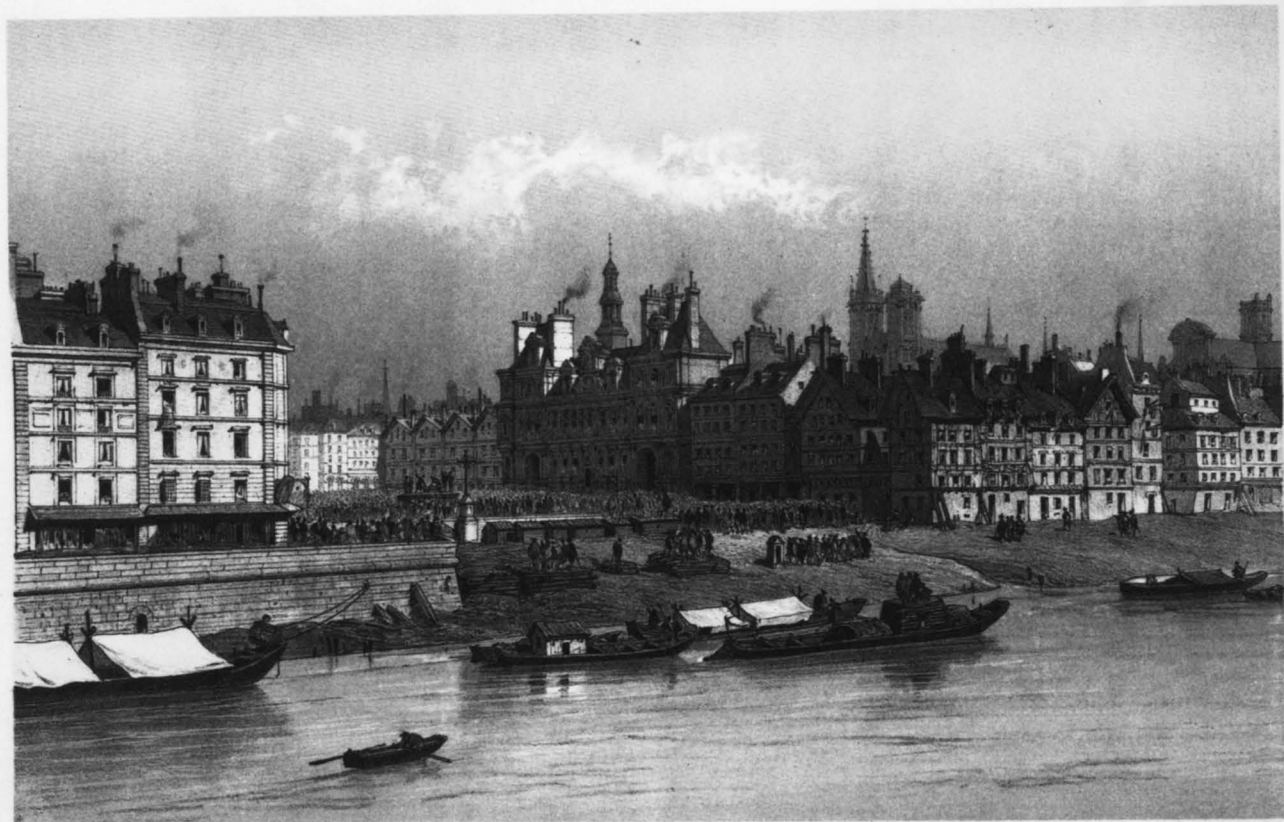
[Part 3]: Wood-engraved text illustrations numbered 1–49, several with signatures, including those of O. Brux., Fichot, Huyot, F. Meaulle, and Racinet. Pls. i–v include 3 color lithographs, all signed by Hoffbauer as draftsman, with P. Benoist, Sorieu, and Bayalos respectively as lithographers; 1 tinted lithograph signed by Hoffbauer; and 2 plans on 1 plate, signed by Hoffbauer, with tissue overlay printed in red

[Part 4]: Wood-engraved text illustrations numbered 1–45; signatures include those of A. Bellenger, O. Brux., E. Deschamps, A. Hauger, F. Meaulle, H. Scott, and H. Toussaint. Pls. i–vi include 4 color lithographs, all signed by Hoffbauer as draftsman, 2 of these with A. de Bayalos as lithographer, 2 with Ph. Benoist as lithographer; 1 tinted lithograph signed by Hoffbauer and Benoist; and 2 engraved maps on 1 plate signed by F. Dufour as engraver, with tissue overlay printed in red

[Part 5]: Wood-engraved illustrations numbered 1–56; signatures include those of Ph. Benoist, O. Brux., Hoffbauer, Huyot, and F. Meaulle. Pls. i–vi include 3 color lithographs, all signed by Hoffbauer as draftsman, 1 with P. Benoist, 2 with F. Sorieu as lithographers; 2 tinted lithographs signed by Hoffbauer, 1 with Benoist; and 2 maps on 1 plate, signed by Hoffbauer, with tissue overlay printed in red

[Part 6]: Wood-engraved text illustrations numbered 1–55; signatures include those of Bertrand, O. Brux., Deschamps, Jules Duvaux, Hoffbauer, Huyot, F. Meaulle, H. Scott, and H. Toussaint. Pls. i–vii include 2 plates with maps signed by Hoffbauer, with F. Dufour as engraver, with tissue overlays printed in red; 4 color lithographs, signed by Hoffbauer with Eugene Cicéri as lithographer; and 1 tinted lithograph, also signed by Hoffbauer and Cicéri





Hoffbauer del.

Quai Pelletier

Hotel de Ville Arcade St Jean  
Place de CoevreSt Jean  
Rue de la Mustellerie

Port au Blé

Eug. Cicero del.  
St Germain  
Rue des HausdriettesFIRMIN DIDOT FRÈRES FILS & C<sup>ie</sup> ÉDITEURS  
Rue de la Harpe, 174

[Part 7]: Wood-engraved text illustrations numbered 1–47; signatures include those of O. Brux., P. Comte, Jules Duvaux, Hoffbauer, Huyot, H. Linton, F. Meaulle, E. Therand, and H. Toussaint. Pls. 1–vii include 5 color lithographs, all signed by Hoffbauer as draftsman, 2 of these with Cicéri as lithographer, 3 with Ph. Benoist as lithographer; 1 tinted lithograph, signed by Hoffbauer and Benoist; and 2 maps on one plate, unsigned, with tissue overlay printed in red

Wood-engraved ornamental and pictorial initials; ornamental tailpieces

Volume 2 (7 parts in one volume)

COLLATION 204 leaves. [i–viii], [1]–47 [48], [1]–54 [55–56], [1]–59 [60], [1]–58 [59–60], [1]–44, [1]–75 [76], [1]–55 [56] pp., including numerous wood-engraved illustrations. 49 plates *hors texte*, including 14 plates with lithograph maps or plans, all with tissue overlays, and 35 color or tinted lithographs: each of the 7 parts of the text has 7 plates numbered 1–vii (*note*: in Part 2, pls. numbered vi and vii are described together in the list of plates as no. vi)

CONTENTS [i] half title to Vol. 2, printed in red and black; [iii] blank, except for “Tous Droits Réservés” and imprint; [iii] title page, printed in red and black (verso blank); [v] list of contents (verso blank); [vii] list of plates (verso blank)

[Part 1]: “Le Cimetière des Saints-Innocents et Le Quartier des Halles”: [1]–47 text, including illustrations numbered 1–45; [48] explanations of the plates; followed by pls. 1–vii

[Part 2]: “Le Temple, La Place Royale et Le Marais”: [1]–54 text, including illustrations numbered 1–51; [55] explanations of the plates; [56] blank (except for tone plate); followed by plates 1–vii

[Part 3]: “La Bastille, L’Ancien Hotel Royal de Saint-Paul et Le Quartier de L’Arsenal”: [1]–59 text, including illustrations numbered 1–50; [60] explanations of the plates; followed by pls. 1–vii

[Part 4]: “Le Petit Chatelet et L’Université”: [1]–58 text, including illustrations numbered 1–64; [59] explanations of the plates; [60] blank (except for tone plate); followed by pls. 1–vii

[Part 5]: “L’Hôtel de Nesle, Le Pré aux Clercs et L’Abbaye Saint-Germain des Prés”: [1]–44 text, including illustrations numbered 1–43, ending with explanations of the plates; followed by pls. 1–vii

[Part 6]: “Le Palais des Tuileries”: [1]–75 text, including illustrations numbered 1–47; [76] explanations of the plates; followed by pls. 1–vii

[Part 7]: “Le Palais-Royal et ses Environs”: [1]–55 text, including illustrations numbered 1–49; [56] explanations of the plates; followed by pls. 1–vii

79.

HOFFBAUER. *Paris à travers les ages . . .*

Hotel de Ville, 1740. Lithograph.

“Hoffbauer del.” “Eug. Cicéro lith.”

1985.61.604–605



ILLUSTRATIONS [Part 1]: Wood-engraved text illustrations numbered 1–45, including several with signatures (of draftsman, engraver, or both). These include: Yves Barresse, O. Brux., E. Deschamps, Hoffbauer, Huyot, F. Meaulle, A. Racinet, H. Scott. The plates include 3 color lithographs, all signed by Hoffbauer as draftsman: 1 with Bayales as lithographer, 1 with Sabatier as lithographer; 2 tinted lithographs, 1 signed by H. Scott as lithographer, 1 signed by Hoffbauer; and 2 plates with maps or plans, signed by Hoffbauer, both with tissue overlays printed in red

[Part 2]: Wood-engraved text illustrations numbered 1–51: a few signed by Hoffbauer, Huyot, F. Meaulle, H. Scott, respectively. The plates include 3 color lithographs, all signed by Hoffbauer, 1 with F. Sorrieu as lithographer, 2 with P. Benoist; 2 tinted lithographs signed by Hoffbauer, 1 with Benoist; and 2 plates with maps or plans, both with tissue overlays printed in red

[Part 3]: Wood-engraved text illustrations numbered 1–50. Signatures include: P. Benoist, Duvivier, Gillot, Hoffbauer, Huyot, F. Meaulle, N. Scott, H. Toussaint. The plates include 3 color lithographs, 2 signed by Hoffbauer with P. Benoist as lithographer, 1 signed by Hoffbauer and Bayales; 2 tinted lithographs signed by Hoffbauer, 1 with Bachelier, 1 with Sorrieu; and 2 plates with maps or plans, both signed by Hoffbauer, with tissue overlays printed in red

[Part 4]: Wood-engraved text illustrations numbered 1–64. Signatures include: Ph. Benoist, Huyot, F. Meaulle, J. Petot, H. Scott. The plates include 3 color litho-

graphs and 2 tinted lithographs, all signed by Hoffbauer: 3 with P. Benoist as lithographer, 1 with F. Sorrieu, 1 with Bayales; and 2 plates with maps, signed by Hoffbauer, with tissue overlays printed in red

[Part 5]: Wood-engraved text illustrations numbered 1–64. Signatures include: Auteuil, O. Brux., Gillot, Hoffbauer, Huyot, De Machy, Meaulle. The plates include 3 color lithographs, all signed by Hoffbauer, 2 with Bayales as lithographer, 1 with Sabatier; 2 tinted lithographs, 1 signed by Hoffbauer and Gaulard, 1 unsigned; and 2 plates with maps signed by Hoffbauer and F. Dufour, with tissue overlays printed in red

[Part 6]: Wood-engraved text illustrations numbered 1–47. Signatures include: O. Brux., Hoffbauer, Huyot, H. Scott. The plates include 3 color lithographs and 2 tinted lithographs, all signed by Hoffbauer: 2 with P. Benoist as lithographer, 2 with Sorrieu, 1 with Bayales; and 2 plates with maps or plans, signed by Hoffbauer, with tissue overlays printed in red

[Part 7]: Wood-engraved text illustrations numbered 1–49; a few with signatures, including those of Hoffbauer, Huyot, F. Meaulle, and H. Scott. The plates include 3 color lithographs and 2 tinted lithographs, all signed by Hoffbauer, 2 with P. Benoist as lithographer, 2 with F. Sorrieu, 1 with Bayales; and 2 plates with maps or plans, signed by Hoffbauer, with tissue overlays printed in red

Wood-engraved ornamental and pictorial initials; ornamental tailpieces

BINDING Contemporary half red morocco with red marbled boards

**H**OFFBAUER WAS AN ARCHITECT, PAINTER, AND A COLLECTOR OF historical views of Paris. His book on Paris was considered the most serious work of the period on that topic. The author's orientation is almost exclusively focused on the illustrative material. He conceived the project as a single volume composed of a series of illustrations, with about four to five pages of text for each view. In addition, he chose the illustrations from facsimiles of drawings and prints of the period so that they would be of incontestible authority. They were gathered from public and private collections, from earlier topographical publications and collections, from published suites of drawings and from the original plates of such artists as Gabrielle Perelle and Jean Marot. The publisher determined that an additional text would add to the importance of the volume, and he is responsible for the inclusion of a collective history, written by several specialists in the field of Parisian history. The resulting work is unique in its objectivity, comprehensiveness, and quality of pictorial representation.

The introduction by Jean Cousin, a contributor to the text, contains a brief, informative history of illustrations of French architecture, especially of Paris. The contents, which also include material from the Gallo-Roman period, are composed of histories of major monuments and sections of Paris. They are invaluable as a record of the city and its architecture. The two volumes include many text illustrations, full-page plates—often colored—and city plans, some with transparent overlays. The last section of the second volume suggests the influence of Charles Percier (cat. 135, 1985.61.2607–2608). Its plates of royal residences include the palaces of the sovereigns of Italy, Spain, Russia, Denmark, Germany, and Belgium.

## JEAN HOUEL [JEAN PIERRE LOUIS LAURENT HOUEL] 1735–1813

*Voyage / Pittoresque / Des Isles / De Sicile, De Malte / Et / De Lipari, / Où l'on traite des Antiquités qui s'y trouvent encore; / des principaux Phénomènes que la Nature y offre; du / Costume des Habitans, & de quelques Usages*

Paris, De L'Imprimerie de Monsieur, 1782–1787

1985.61.608–611

Large folio, four volumes: 494 x 326 (19<sup>7</sup>/<sub>16</sub> x 12<sup>3</sup>/<sub>16</sub>)

EDITION First edition

## Volume 1

COLLATION 77 leaves. [i]–viii, 1–7[8], 1–138 pp. 72 full-page aquatint plates, 1–LXXII, bound in, versos blank

CONTENTS [i] half title (verso blank); [iii] title page, dated 1782 (verso blank); [v]–viii preface; [1]–7 preliminary text; [8] blank; 1–138 text, pls. 1–LXXII bound in

ILLUSTRATIONS Woodcut coat of arms on title page. 72 full-page aquatint plates as described above, printed in sepia; all signed by Houel as draftsman and engraver: "Houël del. et sculp.," "Dessiné et Gravé par J. Houël." Small ornamental woodcut tailpieces

## Volume 2

COLLATION 76 leaves. [i–iv], [1]–148 pp., 72 plates numbered LXXIII–CXLIV bound in: pl. LXXIX double-page, rest full-page, versos blank

CONTENTS [i] half title (verso blank); [iii] title page, dated 1784 (verso blank); [1]–148 text, pls. LXXIII–CXLIV bound in

ILLUSTRATIONS Woodcut coat of arms on title page. 72 plates as described above: pls. LXXIX–LXXXV etched and engraved; rest aquatint. Plates printed in range of brownish tones from sanguine to umber. Pl. LXXIX, a double-page plate, signed "Dessiné par J. Houël en 1779," "Gravé à l'eau forte par P. C. LeBas, le Jeune," "Le Ciel par Mlle. Denis et terminé par Michel. J. Houël direx."; pl. LXXX signed "J. Deny Sculp."; pl. CII, map of Mt. Etna, signed "D'après Joseph Recupero., Chanoine de la Collegiale de Catane"; pl. CXXVIII, plan of Catania, signed "Antonius Vacca Catanensis del.," "J. Houël sculp."; remaining plates signed by Houel as draftsman and engraver, except for pls. LXXXI–LXXXV, which are unsigned

## Volume 3

COLLATION 65 leaves. [i–iv], [1]–126 pp. 60 aquatint plates numbered CXLV–CCIV, all full-page, versos blank

80.

HOUEL. *Voyage pittoresque de Sicile . . .*  
The tending and harvesting of shellfish.  
Aquatint. "Dessiné et gravé par J. Houël." 1985.61.608–611



*Costume et usage domestique en Sicile.*



*Des. fine et grave par J. Houel.*

*Bouffonnerie populaire de Castronovo.*



*Pl. LXXXVII*

*Des. fine et grave par J. Houel.*

*Vue de la Palazzata de Messine.*  
*au moment du tremblement de terre.*

CONTENTS [i] half title (verso blank); [iii] title page, dated 1785 (verso blank); [1]–126 text, pls. CXLV–CCIII bound in

ILLUSTRATIONS Woodcut coat of arms on title page, 60 aquatint plates as described above, printed in sepia, all signed by Houel as draftsman and engraver (pl. CLXXVII, a map of Siracusa, is “Tirée de l’Ouvrage de D. Vincent Mirabella et Alagona Chevalier Siracusain”)

Volume 4

COLLATION 69 leaves. [i–iv], 1–124 pp., 60 aquatint plates, numbered CCV–CCLXIII, bound in: nos. CCXLV–CCXLVI form a double-page plate, rest full-page, versos blank

CONTENTS [i] half title (verso blank); [iii] title page, dated 1787 (verso blank); [1]–117,

text, pls. CCV–CCLXIII bound in; [118]–124 index

ILLUSTRATIONS Woodcut coat of arms on title page. 60 aquatint plates as described above, printed in sepia: pls. CCXLV–CCXLVI, a double-page map of Sicily, is by Houel after Matth. Sutteri, and signed by Maccuet as calligrapher; remaining plates signed by Houel as draftsman and engraver

BINDING Contemporary full red morocco, gilt borders, gilt spines, green morocco labels, gilt edges

PROVENANCE The Signet Library copy with gilt arms on covers. Bookplate of “FE JG” in each volume

REFERENCES Brunet 3: 350; Cohen de Ricci 500

**J**EAN PIERRE LOUIS LAURENT HOUEL, A LANDSCAPE PAINTER AND ENGRAVER, studied architecture in Rouen before traveling to Paris, where he lived for the rest of his life. Through the Marquis de Marigny he was sent to the French Academy in Rome in 1768, and the following year made his first trip to Naples and Sicily in the entourage of the Marquis d’Havrincourt. After his return to Paris in 1772 he exhibited his Italian views, which were well enough received that he determined on a second trip to Sicily. This he made from 1776 to 1779, including in his investigations Malta and Lipari. Here he assumed the role of observer, artist, and naturalist, amassing copious notes on new material. Claude-Henri Watelet and the director-general of the Gobelins Manufacture, d’Angivillers, were helpful in making this second trip possible. To finance it, Houel sold drawings that he had made in Italy when he returned to France. Forty-six were purchased by the king, and over five hundred by Catherine II of Russia. At this time he determined to publish the material he had accumulated on the voyage.

Houel was one of the first French artists to discover the antique ruins still visible then in Sicily. His *Voyage* includes views of picturesque sites, archaeological reconstructions of monuments, illustrations of artifacts, scenes of religious festivals, of peasants, and of ceremonies, cityscapes, and natural phenomena. In addition, Houel provides historic and scientific descriptions of the illustrations.

The *Voyage* consists of 264 plates with text, in four large folio volumes. All the illustrations are designed and produced by Houel. Although some of the plates are engraved, the artist determined that the normal copperplate engraving process was too difficult and time-consuming, and he developed his own system of reproduction based on the aquatint process introduced by Jean Baptiste Le Prince. The resulting evocative illustrations have all the freshness of original sketches. The daunting task of producing both illustrations and text was achieved in six years.

80.

HOUEL. *Voyage pittoresque de Sicile* . . . Procession of merrymakers at Castronovo. Aquatint. “Dessiné et gravé par J. Hoüel.” 1985.61.608–611

80.

HOUEL. *Voyage pittoresque de Sicile* . . . The earthquake strikes Messina. Aquatint. “Dessiné et gravé par J. Hoüel.” 1985.61.608–611

Although Houel's *Voyage* was published contemporaneously with Saint-Non's four-volume *Voyage pittoresque* on Naples and Sicily (cat. 148, 1985.61.2660–2664), the content, organization, and approach to the subject are different. In addition, Saint-Non's work was produced with almost unlimited funding and the collaboration of major scientists and artists, while Houel's work was funded by his sale of the drawings he brought back. These illustrations demonstrate the personal interest of the artist and scientific observer in the specific characteristics of a region. Houel makes many new, interesting observations on not only the regional manners and customs, but also natural history and the principal architectural monuments, which are recorded in great detail. The artist's fine, sensitive record of Sicilian buildings and classical remains are our only record of many of them which have since been destroyed, damaged, or altered beyond recognition.



*Traité / De / Perspective / A L'Usage / Des Artistes. / Où l'on démontre Géométriquement toutes les pratiques / de cette Science, & où l'on enseigne, selon la Méthode / de M. le Clerc, à mettre toutes sortes d'objets en pers-pective, leur reverbération dans l'eau, & leurs ombres, / tant au Soleil qu'au flambeau*

Paris, Charles-Antoine Jombert, 1750

1985.61.614

Quarto: 254 x 195 (10 x 7<sup>1</sup>/<sub>4</sub>)

EDITION First edition

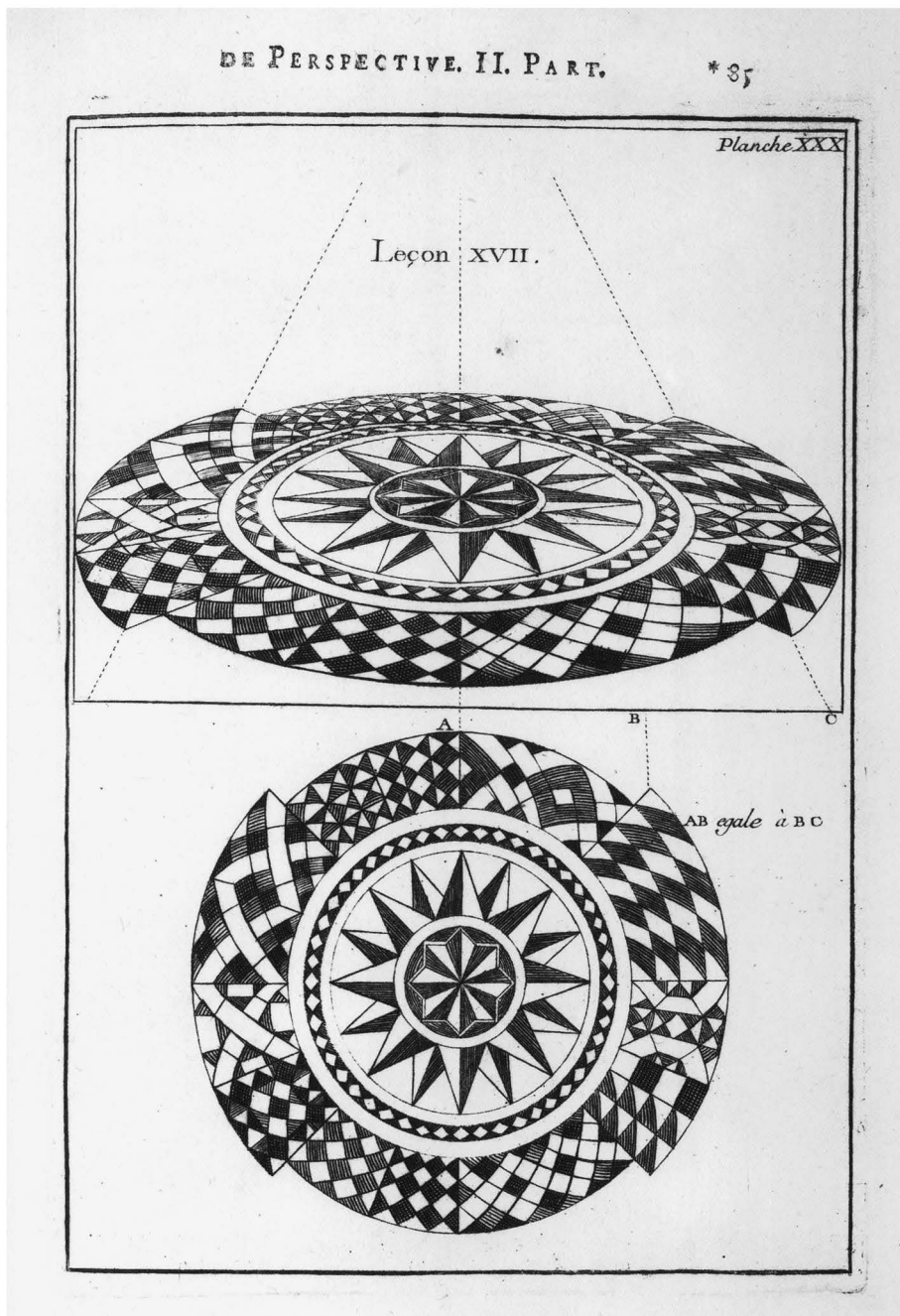
COLLATION 125 leaves. [i]–vi, [vii–viii], [i]–240 [241–242] pp., including engraved plates 1–c (i.e., 119: pls. 1, 2, 6, 9, 14, 15, 20, 21, 23, 26, 35, 44, 45, 69, 76, 97–100 each appear twice); plus engraved plates ci–cx *hors texte* (bound between pp. 232 and 233)

CONTENTS [i] title page (verso blank); iii–vi preface; [vii–viii] approbation and privilege; [i]–232 text, Parts 1 and 2, including pls. 1–c; followed by pls. ci–cx, versos blank; 232–240 table of contents; [241] errata; [242] blank

ILLUSTRATIONS Woodcut printer's device on title page; engraved pls. 1–c ("centieme") included in the pagination and with text on versos, all full-page except nos. 40, 49, 54, 71, 73, 75, and 84, which are half-page or smaller; pls. ci–cx, bound following p. 232, are *hors texte* and have blank versos. Plates are unsigned. Etched tailpiece with royal coat of arms on privilege, signed "Soubeyrau inv. et fec."; etched headpiece to Part 1 signed as above; etched headpiece to Part 2 signed "Soubeyrau Inv." and "T. Ingram Sculp."; 72 etched pictorial tailpieces (including some repeated), from vignette to half-page or larger in size and including one full-page plate (p. 173), nearly all signed by P. E. Babel: "P. E. Babel invenit et sculpsit," "Babel in. et fecit," and variants

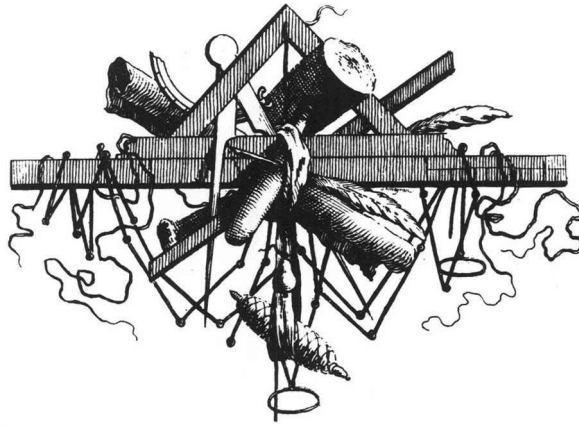
BINDING Contemporary blond mottled calf, gilt spine, red edges

REFERENCES Berlin Cat. 4735; Fowler 157



EDME-SEBASTIEN JEAURAT IS THE SON OF EDME J. JEAURAT WHO engraved for Antoine Watteau, Sebastien Le Clerc, and other artists of that generation. His *Traité* is a beginner's textbook, with simple terms, explanations, and diagrams, intended for the student of art. Like many other books produced in the mid-1700s, it still lies within an older tradition, although it dates to the turn to neoclassicism. The vignettes at the end of the chapters are in the rococo style and suggest the animated vignettes of Le Clerc's textbook on geometry of 1643. The perspective methods included in the book are designed to solve problems that painters might encounter, such as reflections in water, and shadows produced by candlelight.

81.  
JEAURAT. *Traité de perspective* . . .  
Tailpiece. Engraving. 1985.61.614



**MATHVRIN IOVSSE [MATHURIN JOUSSE] b. 1607**

*Le / Secret / D'Architecture, / D'Ecovrant Fidelement / Les Traicts Geometriques, / Coupes, Et Desrobemens Necesaires / Dans Les Bastimens. / Enrichi D'Un Grand Nombre De Figures, adioustées sur chaque Discours pour l'explication d'iceux*

La Fleche, George Griveau, 1642  
1985.61.616

Folio: 393 x 263 (15 $\frac{1}{2}$  x 10 $\frac{3}{8}$ )

EDITION First edition

COLLATION 114 leaves. ã<sup>4</sup>, A–T<sup>6</sup>. [1]–227 [228] pp., including 112 woodcut illustrations (nos. 1–113; see below): 12 of these bound in as folding plates (see below)

CONTENTS [1] title page; [2] woodcut coat of arms; 3–4 author's dedication to Vbran de Maille-Breze; [5]–7 index, ending with errata; 8 privilege, ending with colophon; [1]–227 text, with woodcut figures (12 bound in as folding plates; see below); [228] blank

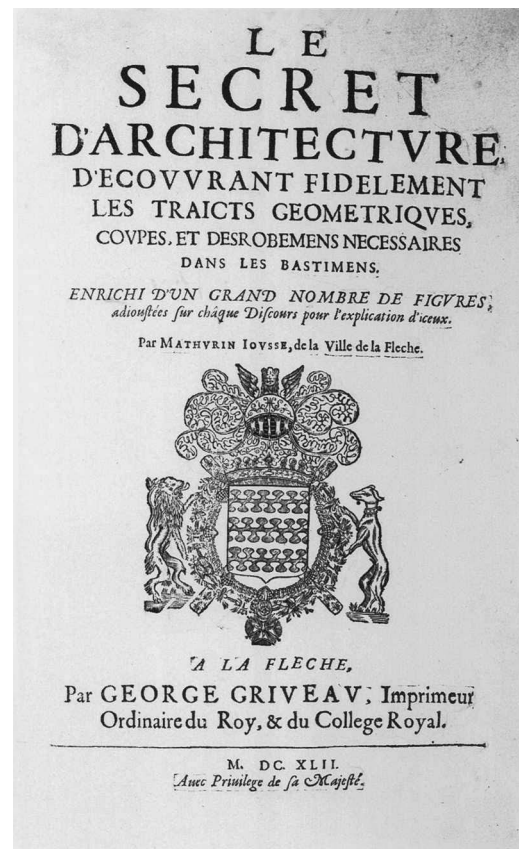
ILLUSTRATIONS Woodcut coat of arms of dedicatee on title page, repeated on verso (facing dedication); 112 woodcut figures numbered 1–113 (number 29 is skipped), printed on L-hand pages, title and number above, text on facing pages;

figs. 21, 38, 46, 54, 56, 71, 94, 95, 97, 98, 99, and 100, too large to be contained on the pages for which they were intended (44, 74, 92, 108, 112, 142, 188, 190, 194, 196, 198, and 200 respectively) are printed as folding plates inserted between these pages (which have been left blank except for title and number of the figure) and the corresponding page of text; title and number of each figure is repeated on plate itself, together with original page number. Woodcut initials. Typographic ornament and ornamental woodcut headpieces

BINDING Dedication copy, in contemporary limp vellum, with gilt arms of dedicatee (corresponding to woodcut arms on recto and verso of title page) on both covers, covers ruled with two sets of double gilt lines, spine ruled longitudinally with double gilt lines (repeating cover borders)

PROVENANCE Lengthy inscription (9 lines) in a contemporary hand below coat of arms on verso of title page: “. . . françois ductil Maltoy [?]”; 18th century (or earlier) ownership inscription above coat of arms: “Gilaizeau”

REFERENCES Berlin Cat. 2538; Destailleur p. 57; Fowler 160



**M**ATHURIN JOUSSE WAS A MASTER MASON WORKING IN THE AREA of La Flèche. His *Secret* is the first publication consecrated entirely to the art of constructing vaults in cut stone.

Jousse's object in writing was to systematize and establish principles concerning the application of geometry to the tracing of vaults and the cutting of voussoirs (practices which would later be known as stereotomy; Jousse terms his knowledge *le trait*). In the general statement that prefaces the work, Jousse states that nothing concerning stonecutting has been found in the treatises of the Ancients or even of the Moderns, with the exception of de L'Orme's *Architecture*, which is too complex and obscure to be used in practice. It was his object to provide architects (and presumably masons) with a practical foundation in geometry. The *Secret*, although written by a mason, does not develop the late medieval artisan methods of Roriczer—who published craft construction handbooks—but applies abstract mathematics to the practices of stonecutting.

The book is composed of a series of exercises on the drawing of vaults, now extended from the examples in de L'Orme's treatise to include numerous variations, but exclusive of the ogival vault and the lunette. Jousse's *Secret* was immediately replaced by François Derand's clearer and more comprehensive *Architecture des voutes* (cat. 60, 1985.61.528) which was published the year following the appearance of the *Secret*. The provincial and even reactionary nature of the *Secret* is apparent when it is recalled that Jousse was a contemporary of Gerard Desargues, and that the *Secret* appeared only the year before Abraham Bosse's *Pratique de trait à preuve* was published (cat. 32, 1985.61.421). The *Secret* was later criticized by d'Aviler (cat. 15, 1985.61.377–378) as being oriented toward practice rather than toward an intelligible theory.

82.

JOUSSE. *Le secret d'architecture* . . .

Title page, with woodcut coat of arms.

1985.61.616

1773–1842

*Voyage / Pittoresque Et Historique / De L'Espagne . . .* [7 lines]

Paris, "De L'imprimerie de Pierre Didot L'Aîné avec des Caracteres de Bodoni," 1806–1820

1985.61.626–629

Large folio, two volumes in four: 580 x 440 (22<sup>3</sup>/<sub>16</sub> x 17<sup>1</sup>/<sub>4</sub>)

EDITION First edition

[Vol. 1]: *Tome Premier. Premiere Partie*

COLLATION 61 leaves. [i–ii], [i]–xlvi, [i]–72 [73–74] pp. Engraved title page; 88 etched and engraved "plates" (strictly, 82 copperplates), numbered 1–LXXXVIII, on 60 leaves, as follows: 37 full-page plates; 36 half-page plates printed 2 to a page; nos. 3, 4, 5 on one page (1 copperplate); nos. 26, 27, 28, 29 on one page (3 copperplates); nos. 34, 35, 36 on one page (2 copperplates); nos. 40, 41, 42 on one page (2 copperplates); nos. 82, 83 on one page (1 copperplate)

CONTENTS [i] half title; [ii] explanation of "frontispiece" (part of engraved title page); engraved title page, with title and imprint in Spanish, "Viage/ Pintoresco e Historice/ de España/ . . . En Madrid./ 1806," incorporating "frontispiece" in center (verso blank); [i] printed title page (verso blank); [iii]–x introduction; [xi]–xlv "Notice Historique"; [i]–72 text, "Catalonia," including descriptions of pls. 1–LXXXVIII bound in, as described above; [73–74] list of contents, including both text and plates

ILLUSTRATIONS Large etched vignette ("frontispiece") on engraved title page, signed "Charles Percier Delint," "G. Malbeste aqua forti," "Du Parc Sculp."; title page also bears signatures of calligrapher and printer: "Dien scripsit," "Imprimé par Desmarquette." Etched vignette with 2 medals on printed title page, signed "A Godefroy." Etched and engraved plates 1–LXXXVIII as described above, with engraved captions in Spanish, French, and English; plate numbers appear in accompanying text only. Plates signed by following artists as draftsmen: Moulinier (32, including figures numbered as plates); Liger (Ligier, Legier) (30); Laborde (12); Dutailly (7) Lartigue, Micault de Courbeton (1 each).

Etcher/engravers include: Baltard (8); Dequevauvillers (7); Lorieux (5); Reville (4); Vicq. (4: all maps or plans); Fortier, Perdoux, Le Grand (3 each); Benoist, Malbeste, De la Porte, De Saulx (2 each); Manuel Alvarez de Mon, Belarde, Fayn, L. Garreau, Guillot, Hélius, Inguidanos, Lienard, Macret, Olimpe Neveu, Reville (with Couche fils), Schroeder, Selma, Tejada (1 each)

Etchers include: Reville (10 plates, 1 with Coiny, 1 dated 1805); Beaugéan (Beaujan) (6); Desaulx, Godefroy fils (2 each); Desmaisons, Fortier, Lerouge, Malbeste (1 each)

Engravers include: M. A. Benoist (5); Dequevauvillers (5); Lorieux (5, including 3 figures numbered as plates); Godefroy (Godefroy pere) (2); Schroeder (2); Bovinet, Coquet, Fayen, Lienard, Michel (1 each)

[Vol. 2]: *Tome Premier. Seconde Partie*

COLLATION 32 leaves. [i–iv], 73–132 pp. 101 etched and engraved "plates" (strictly, 103 copperplates), numbered LXXXIX–CLXXXIX, on 76 leaves, as follows: 48 full-page plates; in addition, in 6 cases, 2 half-page plates are combined and given a single number (nos. 104, 105, 106, 110, 163, 180); 38 half-page plates, printed 2 to a page; nos. 107, 108, 109 on 1 page (1 copperplate); nos. 166, 167, 168 on one page (1 copperplate); nos. 183, 184, 185 on one page (3 separate copperplates)

CONTENTS [i] half title; [ii] note on present publication, "The society of men of letters and of artists of Madrid which had been formed by virtue of a privilege accorded by the Spanish government, having ceased to exist on 21 December 1807, through the expiration of this same privilege: M. de Laborde has retained for collaborators, from this period, only Mm. Liger and Moulinier, French architects, and M. Vauzelle, architectural painter"; [iii] printed title page with etched vignette, dated 1811 (verso blank); [73]–130 text ("Valencia"; "Estremadura"), including explanations of the plates, pls. LXXXIX–CLXXXIX bound in, as described above; [131]–132 list of contents, including both text and plates

ILLUSTRATIONS Etched vignette on title page. Etched and engraved plates LXXXIX–CLXXXIX as described above, with engraved captions in Spanish, French, and English; plate numbers appear only in accompanying text. Plates signed by following artists as draftsmen: Moulinier (46); Liger (38), with 1 plate signed by Liger and Moulinier jointly; Dutailly (10); Alex. de LaBorde (9); Molachon (1 plate); 1 plate unsigned

Etcher/engravers include: Vicq (9); Baugean, Fayn (8 plates each); N. L. Rousseau (5); Benoist, Berthault, Dormier (3 each); Baltard, Dequevauviller, Fortier, Legrand, M.<sup>elle</sup> Olympe (M.<sup>elle</sup> Olimpe Neveu), Tilliard (2 plates each); D. P. Cardano, De Launay, Kamermann, Langlois, Lorieux, Reville, Thierry (1 plate each)

Etchers include: Baugean (15); De Saulx (10, including 1 with Godefroy); Reville (8); Geissler (7); Baltard, Devillers jeune, Fortier, I. Garreau, Godefroi, Paris (1 plate each)

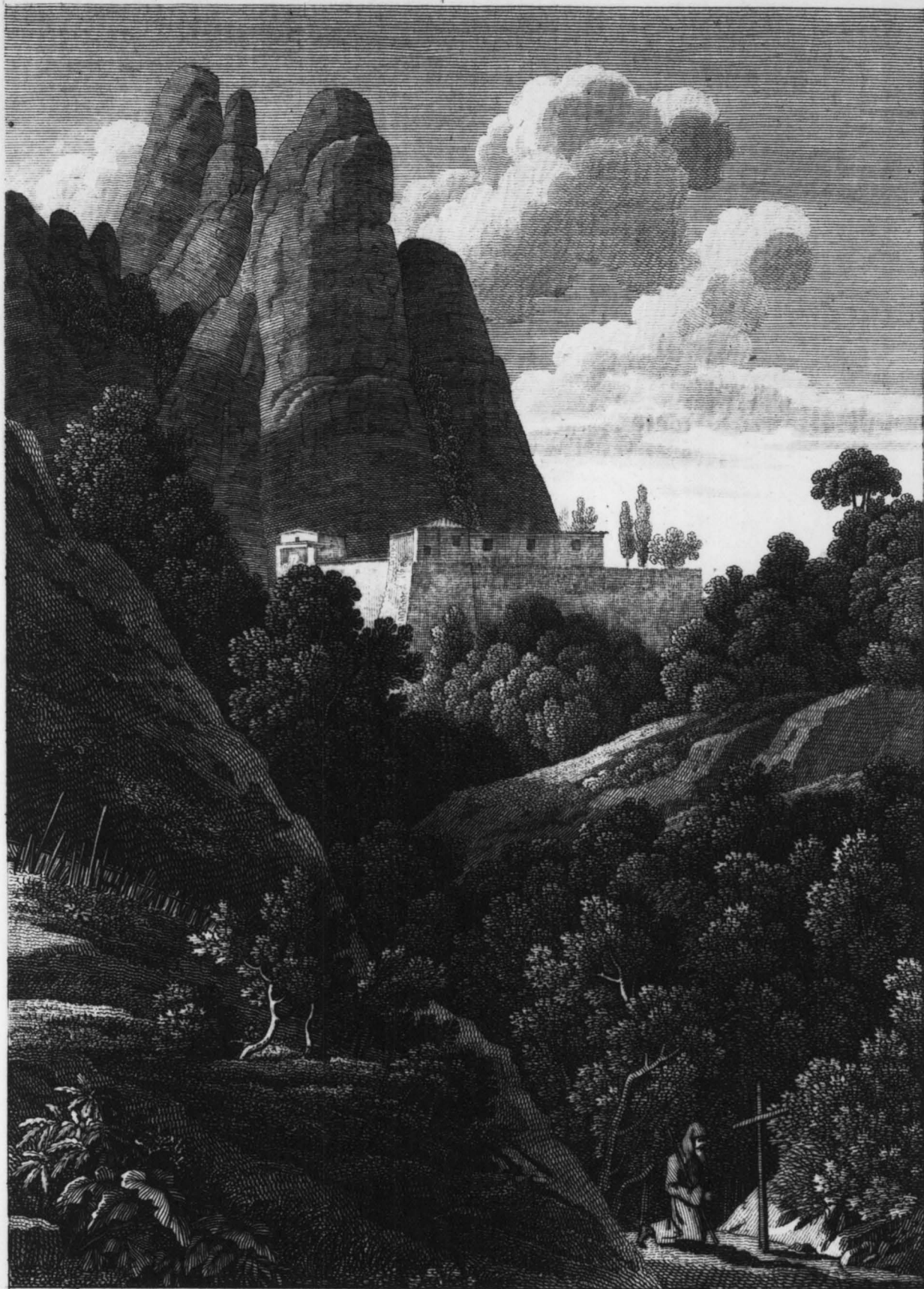
Engravers include: Dequevauviller (24, including 2 signed by Dequevauviller fils); M. A. Benoist (8); Perdoux (4, 1 dated 1810); Langlois, Lorieux (3 plates each); Delelo (2); Colibert, R. De Launay, Gosard (1 plate each)

[Vol. 3]: *Tome Second*

COLLATION 43 leaves. [i–iv], [i]–xlv [xlv],

83.

LABORDE, A. DE. *Voyage pittoresque . . . de l'Espagne . . .* The hermitage of the Holy Trinity. Etching and engraving. "Dutailly del." "DeSaulx Sculp." 1985.61.626–629



*Dutailly del.*

*Desaulx sculp.*

# ERMITA de la S.S. TRINITAD.

HERMITAGE de la S<sup>te</sup> TRINITÉ.



HERMITAGE of the holy TRINITY.



[i]–36 pp. 90 etched and engraved plates, numbered i–xc, on 80 leaves, as follows: 70 full-page plates; 20 half-page plates printed 2 to a page: 12 of these are genuine half-page plates; in addition, 4 copperplates have 2 numbered plates each (nos. 1–2; 25–26; 54–55; 57–58)

CONTENTS [i] half title (verso blank); [iii] printed title page with etched vignette, dated 1812 (verso blank); [i]–xlv, “Historical notice on the time of the Arab dominion in Spain”; [xlv] blank; [i]–33 text, “Andalusia” including descriptions of pls. 1–xc, bound in, as described above; [34] blank; [35]–36 list of contents, including both text and plates

ILLUSTRATIONS Etched vignette on title page. Etched and engraved pls. 1–xc, as described above, with engraved captions in Spanish, French, and English; plate numbers appear only in accompanying text. The plates signed by following artists as draftsmen: Vauzelle[s] (32); Dutailly (10); Liger (9); Alexandre de La Borde (7); Noël (3); Moulinier (2); D. Pedro Arnal, Clener, Dalman, Six (1 each)

Engravers include: Daudet, Dormier, Mme. Lingée (E. Lingée, Ec<sup>e</sup> Lingée), Schwartz (6 plates each); De Buigne, Du Parc, Hulk, Jouanne, N. L. Rousseau, Thierry (1 signed “Oncle et Neveu”) (4 plates each); R. De Launay, Normand *fils*, Mme. de St. Morien, Victor Texier, Tilliard (3 plates each); Baltard, Benoist (1 with Faÿn), Courbe, Desmaisons, Faÿn (1 with Benoist), J. Perdoux, Piringier, T. Smith (2 plates each); Berthault, Dequevauvilliers, Devilliers *jeune*, Fortier, Leisnier, Millet, Reville, Sixdeniers, Testard, Villerey (1 each)

A small number of plates with etchers’ signatures include: Pillement (3 plates, 1 signed “Pillement fils”); Fortier (2 plates); Baugean, Cardano, J. J. De La Porte, De Saulx, Jubin, Mathieu (1 plate each)

[Vol. 4]: *Tome Second. Seconde Partie*

COLLATION 68 leaves. [i–iv], [i]–xc [xcii], [i]–38 [39–40] pp. 70 etched and engraved plates numbered 1–LXX, on 56 leaves, as follows: 42 full-page plates; 28 half-page plates printed 2 to a page: 22 genuine half-page plates; in addition, 3 copperplates have 2 numbered “plates” each (nos. 14–15; 49–50; 54–55). Two unnum-

bered double-page engraved maps, bound following pl. LXX, preceding list of contents

CONTENTS [i] half title (verso blank); [iii] printed title page with etched vignette, dated 1820 (verso blank); [i]–xxvii, “Precis of the History of the Gothic Kings of Spain . . .”; [xxviii] blank; [xxix]–xc, “Historical Notice of the Reign of the House of Austria in Spain”; [xcii] blank; [i]–36 text (*Navarre, Aragon, Castille*), including descriptions of the plates, pls. 1–LXX and 2 double-page unnumbered maps bound in, as described above; pp. 37–38, numbered “36,” list of contents of Vol. 3 (repeated from Vol. 3 itself; page numbering suggests that its duplication here is accidental); pp. 39–40, numbered “38,” list of contents of Vol. 4, including both text and plates, ending with a summary table of the textual contents of all 4 volumes

ILLUSTRATIONS Etched vignette on title page. Etched and engraved pls. 1–LXX, as described above, with engraved captions in Spanish, French, and English; plate numbers appear in accompanying text only. Plates signed by following artists as draftsmen: Liger (21 plates); Le Jeune (8); Six (7); Dutailly (6); Denon (4); Moulinier, Vauzelle (3 each); Bourgeois, Du Perreux, Heim, N. L. Rousseau, Ambroise Tardieu (1 each)

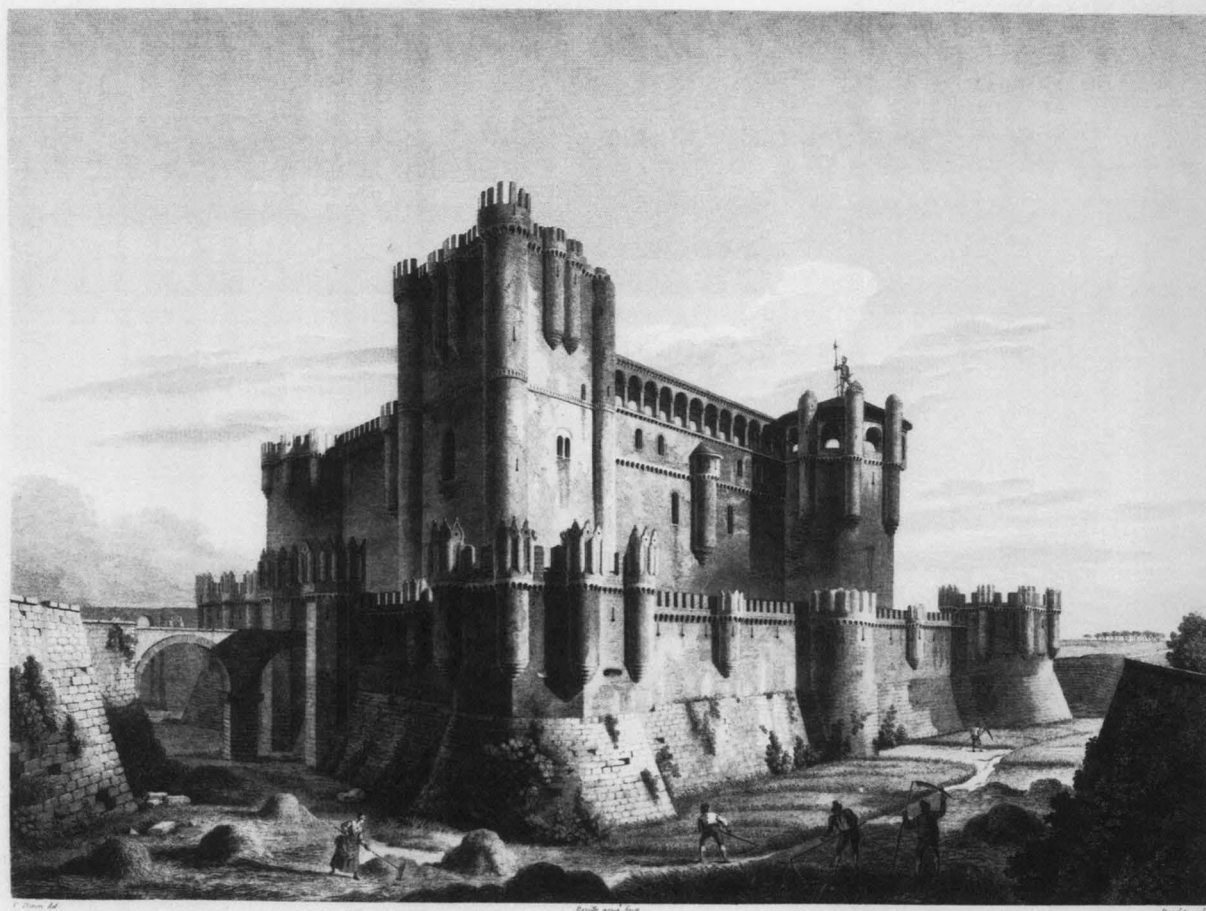
Engravers include: Daudet (9 plates); E. Lingée (6 plates); Dequevauviller (5); Hulk (5, 1 with Schwartz); Lecerf, Perdoux (4 plates each); Benoist, Gossard, Mme. Soyer (3 each); Desmaisons, Du Hamel, Du Parc, Jouanne, N. L. Rousseau, Schwartz (1 with Hulk) (2 plates each); Berthault, Bovinet, Cazenave, Courbe, R. De Launay, Faÿn, Ad. Godfroy fils, Gossard, Lavalée, Lerouge (with Gossard and Schroeder), Lorieux, Michon, Millet, Née, Mme. Queverdo (“née Neveu”), Ambroise Tardieu (a plate each)

Etchers include: Felipe Cardano, De Saulx, Geissler (4 plates each); Fortier, Reville (3 each); Mlle. Levé, Paris (2 each); Desmaisons, Duplessi Bertaux (1 each)

BINDING Early 19th-century tan russia, paneled in gilt, rebacked, gilt edges

PROVENANCE Holland House bookplates

REFERENCES Berlin Cat. 2769; Brunet 3: 713



1<sup>re</sup> VISTA del CASTILLO de COCA .  
1<sup>re</sup> VUE du CHÂTEAU de COCA . I 1<sup>re</sup> VIEW of the CASTLE of COCA .

ALEXANDRE, COMTE DE LABORDE, WAS THE SON OF A PROMINENT banker and financier with commercial and personal ties to the principal figures of state in Spain. Although born an aristocrat, Alexandre developed liberal principles and led an extremely active life politically, socially, and as an author. In 1800 he was attached to the embassy of Lucien Bonaparte in Spain. When he returned to France, he determined to begin production of a folio book of travels, in the tradition of the publications of Jean-Benjamin de Laborde, Choiseul-Gouffier, the Abbé de Saint-Non, and Jean Houel, each represented in the Millard Collection. These travelers had prepared multivolumed folio editions of *voyages pittoresques* that appeared in the 1780s. Laborde chose Spain as his subject, not only because of his firsthand knowledge of the country, but because it was one of the least-known regions to that date, with a variety of monuments, an interesting history, rich natural resources, and a strong cultural inheritance.

Laborde published his work, which he privately prepared and financed by subscription, during the same years in which the government-sponsored *Description de l'Egypte* (cat. 61, NGA Lib. Rare Book: DT46.D47.1821), also influenced by the earlier *voyages pittoresques*, was brought out. The two ambitious works shared similar sources for the comprehensive methodology and illustrative format that each developed, and each presented detailed scientific knowledge of geographical, social, and political regions. But the results differed, mainly because of differences in financial backing. While the *Description de l'Egypte* was well financed throughout its long production, Laborde's financing was ever uncertain; an unstable political and economic atmosphere in Europe lost him the financial backing of many subscribers, including the king

83.

LABORDE, A. DE. *Voyage pittoresque . . . de l'Espagne . . .* View of the Château de Coca. Etching and engraving. "V. Denon del." "Daudet sculp." 1985.61.626-629

of Spain, who was deposed and on whom he had depended in large part for the support of the work. Thus Laborde, like earlier eighteenth-century authors of expensive publications, was required to use the main part of his own fortune to cover the costs of the project.

Laborde began his studies accompanied by a “troop” of draftsmen who traveled with him to all the ancient cities throughout the Spanish peninsula. They sketched and measured Arab monuments and buildings of the Middle Ages and the Renaissance and classified his collection methodically by province, period, style, and influence. The results, united in four volumes, are a monumental, comprehensive, encyclopedic report, in which are recorded many monuments that now have disappeared. The work, in part a compilation of other sources on Spain, was organized like Laborde’s *Description . . . de la France* (cat. 85, 1985.61.632–643), with a historical introduction on the different periods of Spain at the head of each volume. Texts, and illustrations with Spanish, French, and English titles, describe the geographical and regional units of the country. The high quality engravings cover a range of subjects, from fragments of ancient floor tiles to street scenes, cathedral interiors, and views of nature and natural phenomena. The detailed records of architecture, antiquities, decorative arts and utensils, and Moorish inscriptions are of much archaeological value.

The production of *voyages pittoresques* had resulted in an entire generation of artists and engravers specializing in the illustration of large and splendid travel books. Many of those associated with Laborde’s project had produced illustrations for earlier projects; some contributed to the contemporaneous *Description de l’Egypte* and to later illustrated publications. Like the earlier travel authors, Laborde was able to attract outstanding contributors. The most prominent was Charles Percier, then establishing the new *style empire*, who designed the title page for Volume 1. Vivant Denon, who had directed the work for Saint-Non’s publication (cat. 148, 1985.61.2660–2664) and was prominent in Napoleon’s Egyptian *Description*, contributed the designs for four plates of Volume 4. View illustrators Normand and Testard were associated with Laborde’s publication, as was Gossard, who had just completed some of the engravings for Jean-Charles Krafft’s *Plans des plus beaux jardins de France*. Baltard, who published *Paris et ses monuments* (cat. 16, 1985.61.380), produced a number of plates for Volume 2. Laborde himself contributed a substantial number of designs for the project.

Laborde appears to have preferred working with a limited number of artists, probably to insure conformity of style. The principal designer of the plates for Volumes 1 and 2 was Jacques Moulinier, a student of Charles-Louis Clérisseau and painter of landscapes and architecture. Liger was also responsible for a large number of designs for these two volumes. Vauzelle held the chief design position for volume 3 and Liger for Volume 4. The etchings and engravings were shared among numerous students of Le Bas, Le Prince, and Saint-Aubin and members of families belonging to this profession.

The *Voyage* established the literary reputation of its author, although it ruined his fortune. It was the most magnificent, extensive, and accurate work published on Spain to that date.

1773–1842

*Description / Des Nouveaux Jardins / De La France / Et De Ses Anciens Châteaux / Mêlée D'Observations / Sur La Vie De La Campagne Et La Composition Des Jardins / Par Alexandre De Laborde / Les Dessins Par C. Bourgeois*

Paris, De l'Imprimerie de Delance, "1808" (Note: Date as on printed and engraved title pages, but our copy with map at end dated "1814"; see "Edition") 1985.61.630–631

Folio, here bound in two volumes:  
495 x 354 (19<sup>7</sup>/<sub>16</sub> x 14)

EDITION Apparently the first edition of 1808, but the addition of map dated 1814 suggests a later issue

COLLATION 115 leaves. [i–iv], [1]–226 pp. ([Vol. 1]: 1–118; [Vol. 2]: [119]–226.) A total of [101] copperplates, including 97 numbered 1–122 as described below, and 4 unnumbered plates, all as follows:

[Vol. 1]: 55 copperplates on 49 leaves: 12 half-page plates printed 2 to a page. The plates numbered 1–61 as follows: 2 numbers repeated with "bis" (12 and 43; "12b" and "43b" are assigned only in list of plates on [221]–223 and do not appear on the plates themselves); in 8 cases, 2 views combined on a single copperplate are given separate numbers (i.e., are treated as half-page plates)

[Vol. 2]: 42 copperplates numbered 62–122: in 16 cases, 2 views combined on a single copperplate are given separate numbers; in one case, 4 views combined on a single copperplate are given separate numbers (117–120). There are also 4 full-page unnumbered plates; 3 pertain to the final section ("Observations sur la Théorie des Jardins") and appear in the list of plates: the first, with figures numbered 1–21; the remaining 2 plates have 4

views each, each view with an overlay, inserted with tabs over the original view (to show proposed alterations). These views with overlays are lettered A–H. The final plate is an engraved map, "Carte des Principaux Lieux Decrits dans l'Ouvrage des Nouveaux Jardins de la France," with date "1814." This plate does not appear in list of plates and is perhaps a later addition

CONTENTS [Vol. 1]: [i] half title; [iii] epigraph, in Latin and French; [iii] printed title page, with title in French, English, and German (verso blank); engraved title page ("Frontispiece"), with large etched vignette (verso blank); [1]–56, "Discours Preliminaire"; [57]–118 text, including descriptions of the plates, in French, German, and English (German and English texts in parallel columns, printed beneath the principal text in French); pls. 1–61 bound in, as described above

[Vol. 2]: [119]–219 text, including descriptions of plates and final section, "Observations sur la Théorie des Jardins" ([191]–219), pls. 62–122 and 4 unnumbered plates bound in, as described above; [220] blank; [221]–223 table of contents, including list of plates; [224] blank; [225]–226 list of subscribers

ILLUSTRATIONS [Vols. 1 and 2]: Etched vignette on printed title page, signed "C. Bourgeois del." and "Baltard Sc." Large etched vignette on engraved title page, signed by Bourgeois as draftsman, "Olympe Neveu Sculp." and "Dien Scrip." [101] etched and engraved plates in 2 volumes, including pls. 1–122 and 4 unnumbered plates, as described above. All numbered plates (but not the 2 maps—nos. 12 and 43b) signed by Constant Bourgeois as draftsman, with two exceptions (no. 116, signed "Underwood del."; nos. 121–122, signed "Bence del. & sculp."). The plates are signed by follow-

ing artists as etcher/engravers. (Note: "Plates" in this case are counted as numbered images rather than as copperplates. In a few cases, see below, plates have separate signatures for etcher and engraver): Anne Athenas Massard ("Athenas f<sup>me</sup> Massard," with variants) (14 plates or views, 3 of these as engraver only, with Emilie Athenas as etcher); Olympe Neveu ("Mlle. Olympe Neveu," with variants) (12 plates or views); De Saulx (10, 3 as etcher only); Wexelberg (9 plates or views); Perdoux (8, including 3 as engraver only); F. Gamble (6 plates or views, 1 of these as etcher only); F. Geissler (6); Mme. Demonchy (5); Guyot (5, 1 of these as etcher only); Lameau, Niquet *jeune* (4 each); Pillement  *fils* (4, 1 of these as etcher only); Schroeder (4); Emilie Athenas (3, as etcher); De Villiers *jeune* (3); Baugean (2); Felipe Cardano (2 copperplates, 1 of these with 4 views); Fortier, Gossard (2 each); Hulk (2, 1 of these landscape only); Legrand (2); Bence (as draftsman and engraver), Amelie Coiny, Giraud *pere*, Jouanne (a map), Lorieu (as engraver only), Louvet (as engraver only) (1 each); 1 plate signed jointly by D. la Porte (for architecture) and Hulk (for landscape) as engravers. Of the 4 unnumbered plates, the 2 with overlays described above have each of their 8 views signed by Bourgeois as draftsman. The first 4 views signed by Felipe Cardano as etcher/engraver; the second 4 views signed by Cardano as etcher and Perdoux as engraver; remaining 2 unnumbered plates unsigned

BINDING Late 19th- early 20th-century three-quarter morocco with marbled boards

REFERENCES Berlin Cat. 3479 (giving number of plates as 89, numbered 1–122, plus 6 plates without numbers)

**I**N 1807, WHEN LABORDE'S *VOYAGE PITTORESQUE DE L'ESPAGNE* WAS JUST appearing, the author began a new project. Its inspiration was due to the return from Spain of Constant Bourgeois, one of the artist-draftsmen working there on Laborde's *Voyage*. Bourgeois began to sketch views of Laborde's estate at Méréville and of the surrounding area. Laborde determined to publish Bourgeois' illustrations as a book on the new picturesque gardens of France. The work was considered as a distraction by the author, and it was hastily put together.

For the *Description* Laborde composed a long discourse on the spirit of country life and the composition of gardens, following the evocations of such earlier writers on the French picturesque garden as the Abbé de Lille. Although the *Description* was written after the Revolution, the melancholic nostalgia and love of nature belong to the last Rousseauian decades before the end of the ancien régime, as does Laborde's remembrance of these beautiful



*Constant Bourgeois del.*

*Atha. fe. Massard sculp.*

La RUINE dans le Parc de BETZ .

The RUIN in the Park of BETZ. || Der RUIN im Park zu BETZ .

84.

LABORDE, A. DE. *Descriptions des nouveaux jardins . . .* The ruin in the park of Betz. Etching and engraving. "Constant Bourgeois del." "Atha. fe. Massard Sculp." 1985.61.630-631





Ansicht des TEMPELS zu MÉRÉVILLE. View of the TEMPLE at MÉRÉVILLE

ephemeral gardens. However, his method is that of post-Revolutionary interest in social and natural conditions. His essay is related to the tendency to discuss social, chronological, and regional backgrounds, and to emphasize regional differences of style.

Laborde planned to publish two sections to the *Description*. The first and only section produced is on gardens built in the years just before the Revolution. The second part was to have considered the old gardens and chateaus of France in chronological order. His choice of gardens for the published volume is based on those which survived without major changes. The book was considered to be of interest to countries other than France, and the titles to the illustrations are thus in English and German as well as in French.

Following the descriptions on the gardens, Laborde appended an "Observations sur la Theorie des Jardins" in which he approvingly quotes from Uvedale Price, with several illustrations, also by Bourgeois. This section is a more practical consideration of the making of a picturesque garden, including site, leveling and moving of the earth, use of water, of bridges, plantations, and of buildings, that suggests a knowledge of the publications of Humphrey Repton.

The *Description* today is an invaluable record of each of the gardens illustrated, and of a type of garden design that has all but disappeared.

**Bibliography** Pichard du Page, René. "Un financier dilettante au XVIII<sup>e</sup> siècle, Jean Benjamin de La Borde: 1734–1794." *Revue de l'histoire de Versailles et de Seine-et-Oise* (1926): 106–127, 191–213

84.

LABORDE, A. DE. *Descriptions des nouveaux jardins . . .* View of Temple à Méréville. Etching and engraving. "Constant Bourgeois del. Felipe Cardano aqua fort. Perdoux sculp." 1985.61.630–631

## [JEAN-BENJAMIN DE LABORDE ET AL.] 1734–1794

*Description / Générale Et Particulière / De La France; / Ouvrage Enrichi D'Estampes / D'Après Les Dessins Des Plus Célèbres Artistes* [Volumes 1–4]

*Voyage Pittoresque / De la France, / Avec / La Description de toutes ses Provinces, / Ouvrage National, / Dédié au Roi, / Et orné d'un grand nombre de Gravures, exécutées avec le plus grand soin, / d'après les Dessins des meilleurs Artistes. / Par une Société de Gens de Lettres* [Volumes 5–12]. [Note: With a few minor variations in the setting of the title in some volumes]

Paris, "De L'Imprimerie de Ph.-D. Pierres, Imprimeur ordinaire du Roi" [Vols. 1–4], "Chez Lamy, Libraire . . ." [Vols. 5–12], 1781–1796

1985.61.632–643

Large folio, twelve volumes: 495 x 325 (19<sup>7</sup>/<sub>16</sub> x 12<sup>3</sup>/<sub>16</sub>)

EDITION First edition

Volume 1 (see Volume 12, "Elenchus," for contents of each volume)

*Description / Générale Et Particulière / De La France . . .* [as above] / *Département Du Rhône. / Gouvernement De Bourgogne* [half-title]

Paris, "De L'Imprimerie de Ph.-D. Pierres . . .," 1781

Large folio

COLLATION 121 leaves. [i–vi], [i]–xx, [1]–216 pp.

CONTENTS [i] half title; [ii] names of booksellers where the work can be purchased: "MM. Nyon l'aîné . . . Mériogot jeune . . . Esprit"; [iii] title page, printed in red and black, with etched vignette (verso blank); [v–vi] dedication to king by editors; [i]–xx preface (see note, below), ending with note by printer; [1]–216 text: "Abrégé de l'Histoire des Bourguignons . . ." (Note: In preface, editors explain decision to treat French provinces in terms of five "Départemens," which are in turn to be divided into "grands Gouvernemens" [ii]. The five *départemens* are to follow the courses of principal rivers ("fleuves et rivières") of the country [iii]. On v–viii the proposed divisions are set out as follows:

1. *Département de la Seine*, including 4 "grands Gouvernemens":
  - a. Paris & Isle de France
  - b. Champagne
  - c. Picardie
  - d. Normandie
2. *Département du Rhône*, including 4 "grands Gouvernemens":
  - a. Bourgogne
  - b. Lyonnais
  - c. Dauphiné
  - d. Provence
3. *Département de la Loire*, including 2 "grands Gouvernemens":

a. Orléanois

b. Bretagne

4. *Département de la Garonne*, including 2 "grands Gouvernemens":

a. Guyenne

b. Gascogne

5. *Département du Rhin*, including 5 "grands Gouvernemens":

a. Franche-Comté

b. Trois-Evêchés

c. Lorraine & Barrois

d. Alsace

e. Flandres

On viii the editors state that since each province will be printed separately—each forming a distinct *cahier* ("chaque Province étant imprimée séparément & formant un Cahier à part"), the reader or subscriber will be able to arrange the text with accompanying plates as he likes. Finally, the editors state their decision to begin the project with the *Département du Rhône*, even though this would more naturally fall second (the *Département de la Seine* coming first); but affirm that the *Département de la Seine* will be published concurrently with that of the Rhone

ILLUSTRATIONS Large etched vignette (royal coat of arms, with flowers, fruits, and foliage) on title page (with tissue guard), signed "Masquelier Inv. et Scul. 1781"; etched headpiece on dedication, signed and dated as above; large etched pictorial headpiece, [1]: "Institution de l'Ordre de la Toison d'Or," signed "J. M. Moreau le jeune Inv." and "A. J. Duclos, Sculp. 1781"; woodcut tailpieces

Volume 2

*Description / Générale Et Particulière / De La France; / Département Du Rhône. / Gouvernement De Bourgogne. / Seconde Partie*

Paris, "De L'Imprimerie de Ph.-D.

Pierres . . .," 1784

Large folio

COLLATION 162 leaves. [i–iv], 217–535 [536] pp. (pagination continuous with Vol. 1, above)

CONTENTS [i] half title; [ii] note on composition of the volumes on Burgundy: "L'Ouvrage sur la Bourgogne est divisé en trois Parties; la première [i.e., Vol. 1, above] traite de l'Histoire . . . les Loix, Coutumes & Usages . . . &c. La seconde Partie renferme l'Histoire Naturelle . . . & la Minéralogie. La troisième & dernière Partie contient un Traité complet de Botanique . . ."; and ending with the following note relating to the publication as a whole: "Cet Ouvrage ne se trouve actuellement que chez LAMY, Libraire . . . qui a obtenu du Roi un Privilège de trente ans, pour le continuer . . . sous le titre de Voyage Pittoresque de la France." (Note: Our decision to call the present volume on Burgundy, Part 2, "Vol. 2" of the entire work, is in accord with the list of contents of all 12 volumes in the final

85.

LABORDE, J. B. DE, ET AL. *Description générale . . .* Frontispiece for Province du Dauphiné. Etching and engraving. "Le Barbier l'aîné inv." "Née dir ex. 1784." 1985.61.632–643

# VOYAGE PITTORESQUE

DE

## LA FRANCE

OUVRAGE NATIONAL,

DÉDIÉ AU ROI.

Frontispice pour la Province du Dauphiné.



A PARIS  
Chez Lamy Libraire Quai des Augustins.  
Avec Privilege du Roi pour XXX. Ans.

volume, Vol. 12. It also seems a natural decision, since the present volume is a continuation of the first, with continuous pagination. However, it was in fact published two years later than the first volume on Dauphiné, Vol. 3, below. Therefore, the notice regarding the purchase of the publishing rights to the series by Lamy and the consequent change of title will not apply to Vols. 3 and 4 [which are earlier in the sequence] but only from Vol. 5 onwards.)

[iii] title page, printed in red and black, with woodcut vignette (verso blank); [217]–532 text: “Description du Gouvernement de Bourgogne. Première [but in fact, Seconde, Troisième, et Dernière] Partie”; 533–535 table of contents (Burgundy, Parts 1–3), ending with the following note: “La Partie Descriptive de Bourgogne ne se publiera qu’avec celle des autres Provinces du Royaume de France, pour accompagner les Estampes; c’est ce qui formera l’Ouvrage que nous annonçons par notre nouveau Prospectus, sous le titre de Voyage Pittoresque de la France . . .”; [536] blank

ILLUSTRATIONS Woodcut vignette on title page; woodcut headpiece

Volume 3

*Description / Générale Et Particulière / De La France; / Ouvrage Enrichi D’Es-*

*tampes / D’Après Les Dessins Des Plus Célèbres Artistes. / Dédié Au Roi*

Paris, “De L’Imprimerie de Ph.-D. Pierres . . .,” 1782

Large folio, two parts in one volume

COLLATION [Part 1]: 65 leaves. [i–iv], [i]–xxiv, [i]–102 pp. [Part 2]: 129 leaves. [i–ii], [i]–255 [256] pp. 20 etched and engraved plates, numbered 1–20, on 10 leaves (two half-page plates to a page); all with tissue guards, versos blank

CONTENTS [i] half title, “Description/ de la France./ Département du Rhône./ Gouvernement de Dauphiné.”; [ii] contents of volume: “Ce Volume contient: 1<sup>o</sup> L’Histoire du Dauphiné & la Description de cette Province, par M. Béguillet . . . , 2<sup>o</sup> la Minéralogie du Dauphiné, par M. Guettard . . .,” together with names of booksellers where it can be purchased (Nyon, Mérigot, Esprit, as in first volume); [iii] title page, printed in red and black, with etched vignette (as in Vol. 1) (verso blank); [i]–xxiv *Discours*, by M. Béguillet; 1–102 text to [Part 1]: “Abrégé de l’Histoire du Dauphiné & des Princes Dauphins Par M. Béguillet”; [Part 2]: [i] divisional title page, “Seconde Partie,/ Minéralogie/ du Dauphiné. Par M. Guettard . . .” (verso blank); [i]–248 text to [Part 2], including *Minéralogie*, [i]–212, and

*Itinéraire*, [213]–248; [249]–255 explanations of plates; [256] blank; followed by pls. 1–20 (versos blank)

ILLUSTRATIONS [Part 1]: Etched vignette on title page (as in Vol. 1); woodcut headpiece on *Discours*; woodcut tailpiece, xxiv, signed “VLS”; large pictorial headpiece, [i]: “Prise de Possession du Dauphiné” signed “Le Barbier Lainé inv.” and “L. Pauquet Sculp. 1782.” [Part 2]: Large woodcut headpiece, [i]; typographic ornament headpiece. Woodcut tailpieces in several sizes. Pls. 1–20, as described above: pls. 1–3, 6, 8–18 signed “Carême De Fecamp del.” and “J. Robert sculp.”; pls. 4, 5, and 7 signed “J. Robert del. et sculp.”; pl. 19 signed “Villars del. Fini par Carême De Fecamp” and “J. Roberts Sculp.”; pl. 20 signed “L. p. del et Sculp.”

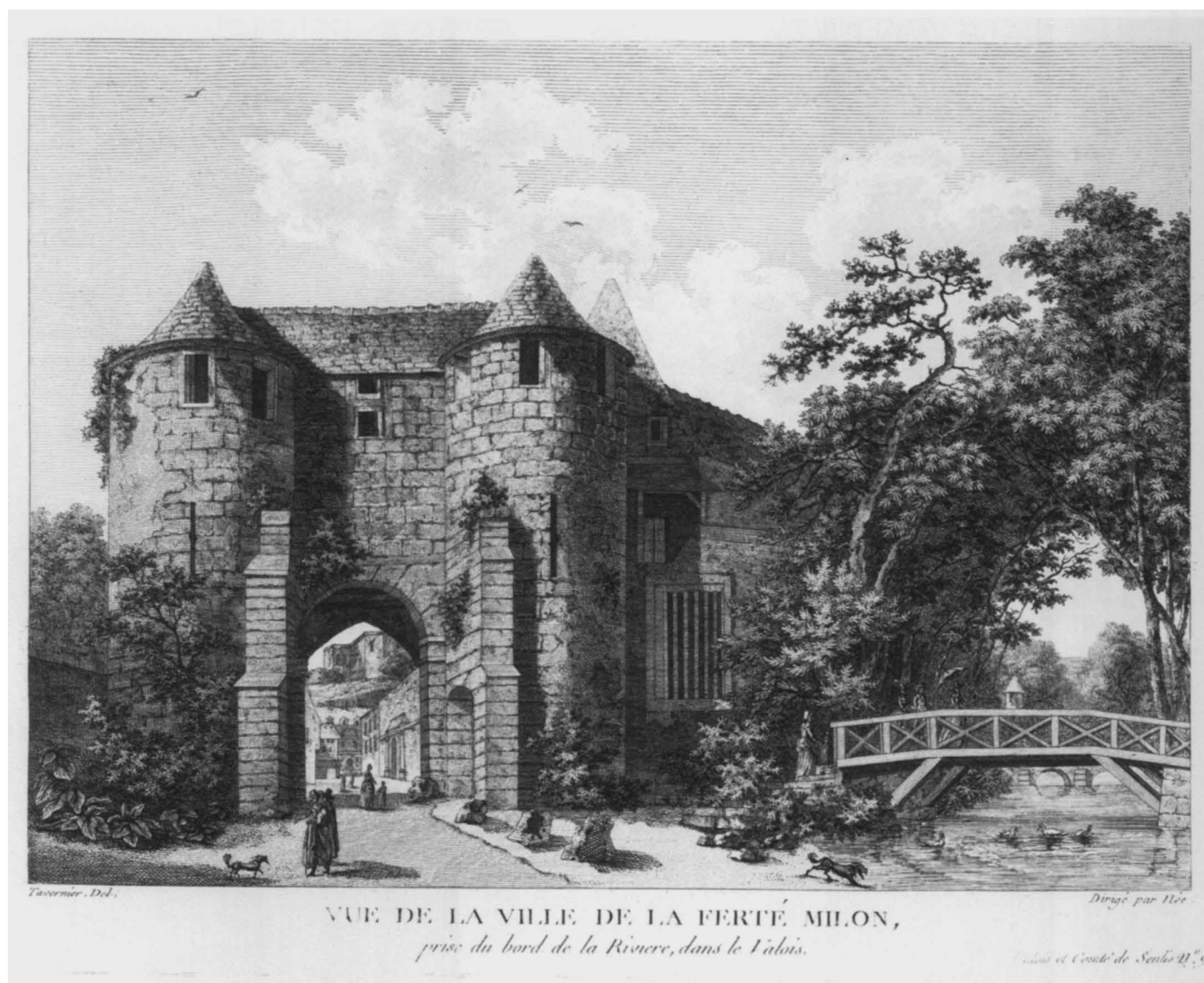
Volume 4

*Description / Générale Et Particulière / De La France; / Département Du Rhône. / Gouvernement De Dauphiné. / Seconde Partie*

Paris, “De L’Imprimerie De Ph.-D. Pierres . . .,” 1784

Large folio

COLLATION 122 leaves. [i–iv], [i]–240 pp.





CONTENTS [i] half title, "Description/ de la France./ Gouvernement de Dauphiné./ Seconde Partie"; [ii] note on contents of the two volumes on Dauphiné, together with following note pertaining to publication of subsequent volumes: "Cet Ouvrage ne se trouve actuellement que chez LAMY Libraire . . . qui a obtenu du Roi un Privilège de trente ans, pour le continuer . . . sous le titre Voyage Pittoresque de la France"; [iii] title page, printed in red and black (*note*: without dedication to king present in title to Vol. 3, above, and with woodcut rather than engraved royal coat of arms) (verso blank); [1]–236 text [*Dauphiné, Troisième (-Quatrième) Partie*]. (*Note*: Somewhat confusingly, "Partie" is used to refer to two different sets of divisions: the two principal divisions—"Première [-Seconde] Partie"—corresponding to the two volumes; and the four divisions of the text within the two volumes—"Première [-Quatrième] Partie"—as described in the list of contents, [ii], above); 237–240 table of contents for both volumes on Dauphiné

ILLUSTRATIONS Woodcut coat of arms on title page; woodcut head- and tailpieces

#### Volume 5

*Voyage Pittoresque / De La France, / Avec / La Description De Toutes Ses Provinces, / Ouvrage National, / Dédié Au Roi, / Et orné d'un grand nombre de Gravures, exécutées avec le plus grand soin, / d'après les Dessins des meilleurs Artistes. / Par une Société De Gens De Lettres. / Province du Roussillon.* [With (Part 2): *Description du Comté de Foix*]

Paris, "Chez Lamy, Libraire . . . De L'Imprimerie de Monsieur," 1787

Large folio, two parts in one volume

[Part 1]: *Province du Roussillon*

COLLATION 54 leaves. [i–iv], [1]–104 pp. Plus a folding printed genealogical table *hors texte* (bound following p. 22), verso blank. 30 etched and engraved plates, numbered 1–30 (1–xxx in note to binder), on 18 leaves: 1 double-page; 7 full-page; 16 plates (half-page or smaller) printed 2 to a page; 6 small plates printed 2 to a page; versos blank. Plates bound in accordance with instructions to binder on [ii], except for pl. 1, bound as frontispiece; pls. 1–23 not in numerical sequence

CONTENTS [i] half title, "Voyage Pittoresque/ De la France./ Description de la Province du Roussillon"; [ii] note to binder on placing the plates; [iii] title page (verso blank); full page engraved map: "Carte des côtes de la Méditerranée et de l'Océan . . ." [pl. 1] (verso blank); [1]–102 text, pls. 2–30 and folding table bound in, as described above; 103–104 table of contents, errata, and note stating that the approbation and privilege will be found at end of "Description du Comté de Foix," which is currently "sous presse, et qui sera publiée incessamment"

ILLUSTRATIONS Woodcut royal coat of arms on title page. 30 etched and en-

graved plates, as described above, all with tissue guards, include 2 maps, 1 unsigned, the other (double-page) signed by Moithey as engraver: with engraved caption printed from a separate plate. Of the remaining pictorial plates, 15 are signed by De Lespinasse as draftsman (10 of these after Margouët); 7 signed by Beugnet as draftsman; 4 signed "Dessiné par Monet Peintre du Roi"; and 2 signed "Peint par d'Wailly. . . ." Engravers include Née (24 plates, the majority dated 1786) and Niquet (4 plates)

[Part 2]: *Comté de Foix*

Paris, "De L'Imprimerie de Monsieur.

Chez Lamy, Libraire . . .," 1788

COLLATION 30 leaves. [i–ii], [1]–56 [57–58] pp. Engraved map, with small pasted extension (as frontispiece; not numbered) and 8 plates numbered 1–5 (1–v in note to binder): no. 5 has 3 small plates printed on 1 page. Of the remaining plates, 2 are half-page (printed on 1 page) and 2 are full page; all with tissue guards; versos blank. The plates are bound in accordance with instructions to binder on final page

CONTENTS [i] title page, "Voyage Pittoresque . . . [8 lines, as above, except for minor differences in type-setting]/ Description du Comté de Foix" (verso blank); engraved map (unnumbered; verso blank); [1]–55 text, pls. 1–5 bound in, as described above; 56–[57] table of contents and errata; [58] approbation, dated 23 July 1788, and note to binder on placing the plates

ILLUSTRATIONS Etched and engraved map, with small pasted extension, as frontispiece, signed "André Sculp." 8 etched and engraved plates numbered 1–5, as described above: nos. 1, 2, and 5 are unsigned; nos. 3 and 4 signed by Beugnet as draftsman and Née as engraver

#### Volume 6

*Voyage / Pittoresque / De La France, / Avec / La Description De toutes Ses Provinces. / Ouvrage National, / Dédié Au Roi, / Orné d'un grand nombre de Gravures exécutées avec le plus grand soin, d'après / les dessins des meilleurs Artistes. / Par Une Société De Gens De Lettres. / Description De La Province De L'Isle De France. / Valois Et Comté De Senlis*

Paris, "De L'Imprimerie de Monsieur.

Chez Lamy, Libraire . . .," 1789

Large folio

COLLATION 105 leaves. [i–vi], [1]–xxv [xxvi], [1]–173 [174–178] pp. Etched and engraved map (without number) and 71 etched and engraved plates. (*Note*: Instructions to binder on [iv] lists an additional plate, numbered 13 *bis*, which is not present here. In complete list of contents ("Elenchus") for all 12 volumes, at end of Vol. 12, a note following description of the present volume states that no. 13 *bis* is nothing more than a printer's error and has never existed)

85.

LABORDE, J. B. DE, ET AL. *Description générale* . . . View of gateway of La Ferté Milon, in the Valois. Etching and engraving. "Tavernier, Del." "Dirigé par Née." 1985.61.632–643



The plates, with abbreviated regional titles in italics, are as follows: *Valois et Senlis*: 50 plates on 31 leaves: 12 full-page; 38 half-page plates, printed 2 to a page. Plates are numbered 1–41, as follows: no. 12 has 3 plates (12, *bis*, *ter*.); no. 23 has 3 plates (23, *bis*, *ter*.); no. 34 has 6 plates (34, *bis*, *ter*, *quater*, *quinquies*, *sexties*). *Chantilly*: 9 plates on 6 leaves: 3 full-page, 6 half-page plates printed 2 to a page. The plates are numbered 1–9. (*Note*: Throughout these volumes, as mentioned above, the numbers are in arabic numeral on the plates themselves and in roman numeral in instructions to the binder). *Compiègne*: 12 plates, numbered 1–12, on 7 leaves: 2 full-page plates; 10 half-page plates printed 2 to a page. All plates with tissue guards, versos blank. The plates are bound in accordance with instructions to the binder on [iv]: the 2 series of plates devoted respectively to *Chantilly* and *Compiègne* interrupting the sequence devoted to *Valois et Senlis* between nos. 29 and 30 of the latter series

CONTENTS [i] title page (verso blank); [iii] half title, “Voyage Pittoresque/ De la France./ Description de la Province de l’Isle de France. Valois et Comté de Senlis”; [iv] note to binder on placing the plates; [v] second title page (with title as above as far as “Par une Société de Gens de Lettres”; then, below, motto from Horace, with divisional title—“Introduction”—beneath; this title page dated 1787) (verso blank); [i]–xxv general introduction to the *Voyage Pittoresque de la France*; [xxvi] blank; [i]–4 introduction, “Description de l’Isle de France”; engraved

map (listed in note to binder but not numbered; verso blank); [i]–173 text, pls. 1–41, 1–9, 1–12 bound in, as described above; [174–177] detailed table of contents; [178] approbation, dated 11 February 1789, and privilege, dated 2 April 1784

ILLUSTRATIONS Woodcut royal coats of arms on title page and second title page (2 different vignettes). Etched and engraved map, signed “Perrier del et sculp” and “Macquet scrip.” 71 etched and engraved plates, as described above: 50 plates devoted to *Valois et Senlis*, 9 to *Chantilly*, 12 to *Compiègne*. The plates are signed as follows: *Valois et Senlis*: 46 plates signed by Tavernier as draftsman; 2 signed by Dupont; 2 by d’Aubigny. Engravers include: Née (43 plates); Fessard l’ainé (3); Caquet (or Caqué) (2); Auvray, Duparc (1 each). *Chantilly*: 5 plates signed by Filleuil, 4 by la Combe as draftsman. Engravers include Née (8 plates) and Duparc (1). *Compiègne*: all 12 plates signed by Tavernier as draftsman. Engravers include: Née (6 plates); Niquet l’ainé (2); Caquet, Duparc, Fessard l’ainé, Fessard le jeune (1 each)

Volume 7 (volume one of plates)  
*Voyage Pittoresque / De / La France. / Estampes. / Tome Premier* [printed half-title]  
*Voyage Pittoresque / De / La France / Ouvrage National, / Dédié Au Roi. / Frontispice pour la Province du Dauphiné* [engraved title plate to (Part 1)]  
 Paris, Chez Lamy, Libraire, 1784 [title plate]

Large folio, four parts (thirteen *livraisons*) in one volume

[Part 1, including preliminary pages]:

*Dauphiné. (Description Particuliere / De La France. / Département du Rhône. / Gouvernement du Dauphiné)*

COLLATION 13 leaves. [i–iv], [1–4], [1–4], [1–4], [1–4], [1–6] pp. Etched and engraved title plate and [55] etched and engraved plates on 37 leaves: 1 double-page; 18 full-page; 36 half-page plates printed 2 to a page. Plates are numbered 1–43, as follows: in 12 cases (i.e., 24 plates) 2 half-page plates printed together on same page are given same number (nos. 5, 8, 13, 14, 16, 20–23, 26, 27, and 29); the remaining 12 half-page plates, also printed 2 to a page, are given 2 consecutive numbers. All plates with tissue guards; versos blank

CONTENTS [Preliminary pages]: [i] printed half title (as above); [ii] explanation of the engraved title plate (“Frontispice”) and instructions to binder on arrangement of the present volume (which it will be useful to quote here; see below); engraved title plate (verso blank); [iii–iv] Preface (“Prospectus”), a discussion of the plan the editors hope to follow for the entire project of the *Voyage Pittoresque* and a report on the up-to-date progress of the work (see below). For clarification, we include the plan of the present volume (in a simplified format), as given in the note to the binder:

Avis au Relieur  
 Pour l’arrangement de ce Volume



VUE EXTERIEURE DE L'ÉGLISE CATHÉDRALE DE SENLIS.

Il doit commencer par le Faux-Titre, ensuite le Frontispice gravé; le Prospectus, & les Livraisons d'Estampes; savoir:

1. Dauphiné. Livraisons 11, 12, 13, 18 & 24. n°. 1 à 43 [i.e., pls. 1–43]
2. Isle de France. Livraisons 4, 9, 10, 17 & 23. n°. 1 à 8, & 15 à 45 [i.e., pls. 1–8, 15–45]
3. Paris. Livraison 6. n°. 9 à 14 [i.e., pls. 9–14]
4. Tableaux. Livraisons 2 & 22 [note: In fact, *Livraisons* 1 & 22]. n°. 1 à 15 [i.e., pls. 1–15]

Le Relieur aura l'attention de rogner très-peu les marges, afin que les Estampes de ces deux Volumes puissent s'insérer dans le Texte de notre Voyage, qui ne paroîtra qu'en 1786 . . .

In the "Prospectus" the editors note that: "On a publié, l'année dernière, trois livraisons de texte sous le titre de Description Générale et Particulière de la France. Cette partie de l'ouvrage, qui comprend l'histoire abrégée de la Bourgogne et la Flore de cette Province, avec la Minéralogie du Dauphiné, jointe à celles qui sont actuellement sous presse, formera un ouvrage absolument séparé du Voyage Pittoresque de la France."

The 5 *livraisons* in this Part are as follows:

*Onzième Livraison*: 2 leaves, [1–4] pp. text (introduction and explanations of the plates); followed by pls. 1–8 (i.e., 10 plates: nos. 5 and 8 have 2 plates each)

*Douzième Livraison*: 2 leaves, [1–4] pp. text (as above); followed by pls. 9–16 (i.e., 11 plates: nos. 13, 14, and 16 have 2 plates each)

*Treizième Livraison*: 2 leaves, [1–4] pp. text (as above); followed by pls. 17–23 (i.e., 11 plates: nos. 20, 21, 22, and 23 have 2 plates each)

*Dix-huitième Livraison*: 2 leaves, [1–4] pp. text (as above); followed by pls. 24–29 (i.e., 9 plates: nos. 26, 27, and 29 have 2 plates each)

*Vingt-Quatrième Livraison*: 3 leaves, pp. [1]–6 text. (Note: The introductory paragraph states that the description of the province of Dauphiné was interrupted following the 18th *Livraison*, above; the present, 24th, *Livraison* is a direct continuation of the 18th. Below the text block on pp. [1], 3, and 5 is a note in italics:

"Texte provisionnel de la xxive *Livraison*." The text leaves of the present *Livraison* are the only leaves in the section on Dauphiné to have signature marks (A<sup>2</sup>, B<sup>1</sup>) as well as pagination).

Followed by 14 plates numbered 30–43

**ILLUSTRATIONS** Etched and engraved title plate ("Frontispice"), with allegorical vignette representing the Three Graces surrounding the cradle of the infant Dauphin and covering it with flowers; signed "Le Barbier l'ainé in." and "Née direx. 1784." 55 etched and engraved plates, as described above. Draftsmen include Ballin (38 plates) and Le May (17). Engravers include: Née ("Gravé par Née," "Dirigé par Née," "Née direxit")

(24); C. Fessard (9); Mlle. Denis (5); Auvray, Baquoy, Chenu, Duparc, Niquet l'ainé, Picquenot (2 each); Aveline, Duret, Marin Fessard, Giraud l'ainé, Giraud le jeune (1 each). Woodcut ornamental tailpieces

[Part 2]: *Isle-de-France. (Description Particulière / de la France. / Département de la Seine. / Gouvernement de L'Isle-de-France. / Premier Cahier)*

**COLLATION** 12 leaves. [1–4], [1–4], [i–ii], [1–4], [1–4], [1–6] pp. [46] etched and engraved plates on 35 leaves: 24 full-page plates; 22 half-page plates printed 2 to a page. All with tissue guards, versos blank. The plates are numbered as follows: 1–8 (i.e., 11 plates: in 3 cases 2 half-page plates printed on same page are given same numbers: nos. 6, 7, 8); 15–20 (i.e., 7 plates: no. 18 has 2 half-page plates); 21–28 (i.e., 9 plates: no. 28 has 2 half-page plates); 29–34 (i.e., 8 plates: nos. 31 and 33 have 2 half-page plates each); 35–45 (11 plates). (Note: Nos. 9–14, pertaining to Paris, are bound in [Part 3], below.)

**CONTENTS** The 5 *livraisons* in this Part are as follows:

*Quatrième Livraison*: 2 leaves, [1–4] pp. text (as in each of the *livraisons*, the text pages include an introduction and explanations of the plates); followed by pls. 1–8, as described above

*Neuvième Livraison*: 2 leaves, [1–4] pp. text; followed by pls. 15–20, as described above; followed by [i–ii], "Avertissement" [discussion of the editors' views on the possible inclusion of a section on Natural History in the present work]

*Dixième Livraison*: 2 leaves, [1–4] pp. text; followed by pls. 21–28, as described above

*Dix-Septième Livraison*: 2 leaves, [1–4] pp. text; followed by pls. 29–34, as described above

*Vingt-Troisième Livraison*: 3 leaves, [1]–6 pp. text. (Note: These 3 leaves have signature marks, A<sup>2</sup>, B<sup>1</sup>, and printed page numbers); followed by pls. 35–45, as described above

**ILLUSTRATIONS** [46] etched and engraved plates, as described above. The plates are signed by the following artists as draftsmen: De L'Espinasse ("M. le Chevalier de l'Espinasse," and abbreviated variants) (20 plates); Daubigny (or d'Aubigny) (6); Moreau l'ainé (5); Dupont, Genillion (3 each); Basire, Filhot, Germain, J. J. Le Veau (2 each); Savard (1). Engravers include: Née (24 plates); Duparc (6); Niquet l'ainé (3); Decquevaulliers, J. J. Le Veau, Liénard, Masquelier (2 each); Auvray, Mlle. Denis, Malapeau, Picquenot, Mlle. Riollot (1 each). Woodcut ornamental tailpieces

[Part 3]: *Paris. (Description Particulière / De La France. / Département de la Seine. / Paris. / Premier Cahier) Sixième Livraison*

**COLLATION** 2 leaves. [1–4] pp. 6 full-page plates numbered 9–14; all with tissue guards, versos blank. (Note: The numbers "9–14" appear on the plates themselves.

85.

LABORDE, J. B. DE, ET AL. *Description générale* . . . The Cathédrale de Senlis. Etching and engraving. "Tavernier, Del." "Dirigé par Née." 1985.61.632–643

In the explanations on [1-4], however, the numbering has been revised to "1-6"—altered in our copy in ms, in an early hand, to "9-14")

CONTENTS pp. [1-4] text; followed by pls. 9-14, as described above

ILLUSTRATIONS 6 etched and engraved plates, numbered 9-14, as described above. Draftsmen include: De L'Esplanasse (2 plates); Genillion (dated 1780) and La Combe (dated 1780), Lantara, Savard (1 each). Engravers include: Née (2 plates: 1 dated 1781); Decquevauvillers, Duparc, Masquelier, Niquet l'ainé (1 each)

[Part 4]: *Tableaux*

[First of two parts]: (*Description / Générale et Particulière / De la France. / Première Livraison de Tableaux gravés sur les Dessins de M. Cochin*)

COLLATION 2 leaves. [1-4] pp. 10 etched and engraved plates on 5 leaves; all with tissue guards, versos blank

CONTENTS pp. [1-3] text; [4] blank; followed by pls. 1-10, as described above

ILLUSTRATIONS 10 half-page plates, printed 2 to a page. All 10 plates signed by C. N. Cochin as draftsman and dated 1779 (after paintings by Veronese, Guercino, Pietro da Cortona, Guido Reni, N. Pous-sin, Carlo Maratta, Le Valentin).

Engravers include: Masquelier (3 plates: 1 dated 1779; 2 dated 1780); Née (3 plates: 2 dated 1780); J. L. Delignon, Fessard (dated 1780), Malapeau, Voyez (dated 1780) (1 plate each)

[Second of two parts]: (*Voyage Pittoresque / De la France. / Isle de France. / Tableaux de L'Hôtel-de-Ville de Paris*) *Vingt-Deuxième Livraison*

COLLATION 2 leaves. [1-4] pp. 5 etched and engraved plates, numbered 11-15; all full-page, with tissue guards; versos blank

CONTENTS [1-3] text; [4] blank; followed by pls. 11-15, as described above

ILLUSTRATIONS 5 etched and engraved plates; all signed by C. N. Cochin as draftsman. Engravers include: Née (3 plates: 1 dated 1784); Chenu, Malapeau (1 each)

Volume 8 (volume two of plates)

*Voyage / Pittoresque / De La France, / Avec / La Description De Toutes Ses Provinces, / Ouvrage National, / Dédié Au Roi, / Et orné d'un grand nombre de Gravures exécutées avec le plus grand soin, d'après / les dessins des meilleurs Artistes de la Capitale. / Par Une Société De Gens De Lettres. / [motto from Horace: 1 line] / Quatre Volumes Grand In-folio*

Paris, "De L'Imprimerie de Monsieur. / Chez Lamy, Libraire . . ." 1784

Large folio, four parts (12 livraisons) in one volume

[Part 5, including preliminary pages]:

*Franche-Comté. (Description Particulière / De La France. / Département du Rhin. / Franche-Comté) Septième Livraison*

COLLATION 4 leaves. [i-iv], [1-4] pp. 10 etched and engraved plates on 6 leaves, numbered 1-6, as follows: 4 full-page plates; 2 half-page plates on 1 page given 1 number (no. 3); 4 small plates printed together on 1 page given 1 number (no. 6). All with tissue guards, versos blank

CONTENTS [preliminary pages]. [i] half title; [ii] instructions to binder on arrangement of the present volume (see below); [iii] title page (verso blank); *Septième Livraison*: [1-4] text (introduction and explanations of the plates); followed by pls. 1-6 (i.e., 10 plates), as described above. The note to the binder, in a simplified format, is as follows:

Avis au Relieur

Pour l'arrangement de ce Volume

Il doit commencer par le Faux-Titre, ensuite le Frontispice imprimé [i.e., the title page], & les Livraisons d'Estampes; savoir:

5. Franche-Comté. Livraison 7. No. 1 à 6
6. Bourgogne. Livraisons 1, 3, 5, 8, 14, 15, 16, 19, 20. No. 1 à 68
7. Languedoc. Livraison 21. No. 69 à 76
8. Vivarais et Bourdelois. Livraison 25. No. 1 à 6. [Note: In fact, 7 plates numbered 1 to 7], & 1 à 3

Nous ne saurions trop recommander au Relieur de ne faire qu'effleurer les marges, parce qu'en 1786 on publiera le Texte de ce Voyage, & que les Estampes de ces deux Volumes seront insérées dans ceux du Discours

ILLUSTRATIONS 10 etched and engraved plates on 6 leaves, as described above; all signed by L'Allemand (or Lallemand) as draftsman: 9 of these with Née as engraver; 1 with Duparc as engraver

[Part 6]: *Bourgogne. (Description Particulière / De La France. / Département du Rhône. / Gouvernement de Bourgogne)*

COLLATION 18 leaves. A total of 9 livraisons (nos. 1, 3, 5, 8, 14, 15, 16, 19, 20), each with 2 leaves (4 pp.). The leaves unpaginated except in first *Livraison*, where pages are numbered [1]-4. 145 etched and engraved plates on 68 leaves: 27 full-page plates; 46 half-page plates printed 2 to a page; 72 small plates printed 4 to a page. Plates are numbered 1-68: in each case of multiple plates on a single page—whether 2 half-page plates or 4 small plates—all are given same number; i.e., in effect, plate pages rather than individual copperplates are numbered. All plates with tissue guards, versos blank

CONTENTS *Première Livraison*: 2 leaves. [1]-4 pp. text (introduction and explanations of the plates); followed by 1-8 plates (i.e., 13 plates on 8 leaves: nos. 4 and 7 have 2 plates each; no. 6 has 4 plates)

*Troisième Livraison* 2 leaves. [1-4] pp. followed by pls. 9-16 (i.e., 17 plates on 8 leaves; nos. 10, 15, 16 have 2 plates each; nos. 11 and 12 have 4 plates each)

*Cinquième Livraison*: 2 leaves. [1-4] pp. followed by plates 17-24 (i.e., 16 plates on 8 leaves: nos. 21 and 24 have 2 plates each; nos. 22 and 23 have 4 plates each)

*Huitième Livraison*: 2 leaves. [1-4] pp.

(Note: In the introductory text on [1], the editor states: "Nous présentons enfin au Public avec cette Livraison d'Estampes, la première Partie du premier Volume de notre Ouvrage . . . la seconde Partie est déjà bien avancée . . .")

The introductory texts of preceding and subsequent *Livraisons* are largely concerned with such details as adjustments and modifications of the original plan of the entire work, the progress of the publication, or reasons for delays. Followed by plates 25-32 (i.e., 12 plates on 8 leaves: no. 31 has 2 plates; no. 32 has 4 plates)

*Quatorzième Livraison*: 2 leaves. [1-4] pp.

(Note: Introduction on [1] begins: "Le désordre apparent des Livraisons entremêlées d'Estampes de Vues, de Monuments, d'Antiquités & d'Histoire Naturelle de plusieurs Provinces & Départemens, sera bientôt rétabli par les Livraisons des volumes de Texte qui ne tarderont point à paraître.") Followed by pls. 33-40 (i.e., 18 plates on 8 leaves: nos. 33, 34, 38, 39 have 2 plates each; nos. 36 and 40 have 4 plates each)

*Quinzième Livraison*: 2 leaves. [1-4] pp.; followed by pls. 41-48 (i.e., 12 plates on 8 leaves: nos. 45-48 have 2 plates each)

*Seizième Livraison*: 2 leaves. [1-4] pp.; followed by pls. 49-56 (i.e., 18 plates on 8 leaves: nos. 50, 51, 52, 54 have 2 plates each; nos. 53 and 56 have 4 plates each)

*Dix-Neuvième Livraison*: 2 leaves. [1-4] pp.; followed by pls. 57-62 (i.e., 15 plates on 6 leaves: nos. 58, 59, 60 have 2 plates each; nos. 61 and 62 have 4 plates each)

*Vingtième Livraison*: 2 leaves. [1-4] pp.; followed by pls. 63-68 (i.e., 24 plates on 6 leaves, each group of 4 plates given 1 number)

ILLUSTRATIONS 145 etched and engraved plates on 68 leaves, as described above. All but 5 plates signed by Lallemand as draftsman; 1 signed by Le Sage as draftsman; 4 unsigned. Engravers include: Née (57 plates); Duparc (13); Née and Masquelier jointly (9, all dated 1780); C. Fessard (8); Masquelier, Niquet (7 each); Mlle. Denis (6); Auvray, Picquetot (5 each); Decquevauvillers (4); Borgnet, Chenu, Maillet (3 each); Duret (2); Allix, Aveline, Berthault, Bretin, Mlle. Denis, Dorges, Droger, Giraud, Le Bert, Lépine, Liénard, Longueil, Schmidt (1 each). 2 woodcut pictorial tailpieces: one signed "Papillon" and dated 1768 (*Quatorzième Livraison*, [4])

[Part 7]: *Languedoc. (Description Particulière / De La France. / Département de la Garonne. / Gouvernement de Languedoc.) Vingt-Unième Livraison*

COLLATION, CONTENTS, AND ILLUSTRATIONS 2 leaves [1-4] pp. text; followed by 8 full-page etched and engraved plates

numbered 69–72 (continuously with 21e Livraison, above). Draftsmen include Génillon (7 plates) and Basire (1); engravers include Née (7 plates) and Aveline (1)

[Part 8]: *Vivaraïs et Bourdelois. (Voyage Pittoresque / De / La France. / Département du Rhône. / Suite du Gouvernement de Languedoc, / Contenant des Vues du Vivaraïs, etc.) Vingt-Cinquième Livraison*

**COLLATION AND CONTENTS** 2 leaves. [1–4] pp. text; followed by 10 plates, numbered 1–7, 1–3, on 7 leaves: 4 full-page plates; 6 half-page (or smaller) printed 2 to a page, each pair given 2 consecutive numbers

**ILLUSTRATIONS** Pls. 1–7 [*Vivaraïs*]: draftsmen include Le May (5 plates) and Perignon (2); all 7 plates signed by Née as engraver. Pls. 1–3 [*Bourdelois*]: all 3 plates signed by Daubigny as draftsman. Engravers include Née (2 plates) and Allix (1). Woodcut tailpiece

Volume 9 (volume three of plates)

*Voyage / Pittoresque / De La France, / Avec / La Description De Toutes Ses Provinces, / Ouvrage National, / Dédié Au Roi, / Et orné d'un grand nombre de Gravures exécutées avec le plus grand soin, d'après / les dessins des meilleurs Artistes de la Capitale. / Par Une Société De Gens De Lettres. / [motto from Horace: 1 line] / Estampes, Tome Troisième*

Paris, “De L’Imprimerie de Monsieur. Chez Lamy, Libraire . . . ,” 1786

Large folio, ten parts in one volume

[Part 1, including preliminary pages]: *Paris. (Description / Générale et Particulière / De La France. / Département de la Seine. / Gouvernement de Paris. / Première Partie. / Abrégé Philosophique de l’Histoire de Paris & de la France. / Par M. Beguillet.)*

**COLLATION** 34 leaves. [i–iv], [1]–64 pp.

**CONTENTS** [i] half title, “Voyage Pittoresque / De / La France. / Estampes. / Tome Troisième”; [ii] instructions to binder on arrangement of the volume; table of contents for [Part 1], “Histoire de Paris”; and explanation of the vignettes on first page; [iii] title page (verso blank); [1]–64 text, “Histoire de Paris.” The instructions to binder (in a simplified format) are as follows:

Avis au Relieur

Pour l’arrangement de ce Volume

Il doit commencer par le Faux-Titre, ensuite le Frontispice imprimé, & les livraisons suivantes; savoir:

1. Les 64 pages de l’Histoire de Paris, sous les Gaulois & les Romains
2. Monumens de Paris. Livraison 27. no. 46 à 56 [i.e., pls. 46–56]
3. Isle de France. Livraison 34. no. 57 & 58
4. Le Groupe tiré du Dessin de la

Revue du Roi, de M. Moreau le jeune

5. La Champagne. Livraison 29. no. 1 à 12
6. Normandie. Livraison 33. no. 1
7. Lyonnais. Livraison 28. no. 1 à 12
8. Franche-Comté. Livraisons 30 & 31. no. 7 à 28
9. Bourgogne. Livraison 32, Pays de Gex. no. 1 & 2
10. Isle de Corse. Livraison 26. no. 1 à 9

**ILLUSTRATIONS** Woodcut coat of arms on title page. 2 etched and engraved pictorial vignettes (with tissue guard) at head of [1]; unsigned. Woodcut tailpiece

[Part 2]: *Paris. (Voyage Pittoresque / De / La France. / Gouvernement de L’Isle de France. Département de la Seine. / Monumens de Paris.) Vingt-Septième Livraison d’Estampes*

**COLLATION** 4 leaves (sig. mark A<sup>2</sup>). [1]–8 pp. 11 etched and engraved plates on 6 leaves: one full-page plate; 10 half-page plates printed 2 to a page. Plates numbered 46–56 (continuously with pls. 1–45 in section on *Isle de France* in Vol. 7 [Estampes. Tome Premier; Part 2], above). All with tissue guards; versos blank

**CONTENTS** (Note: Plates bound before text in this *livraison* only); pls. 46–56 as described above; followed by [1]–8 text (introduction and explanations of the plates)

**ILLUSTRATIONS** 11 etched and engraved plates, as described above. Draftsmen include: J. B. P. Moitte (6 plates); Génillon (3); Lallemant (2). Engravers include: Née (7 plates); Fessard (3); Auvray (1). Woodcut tailpiece

[Part 3]: *Isle de France. (Voyage Pittoresque / De La France. / Département de la Seine. / Gouvernement de L’Isle de France.) Trente-Quatrième Livraison d’Estampes*

**COLLATION AND CONTENTS** 2 leaves (sig. mark A<sup>2</sup>). [1]–4 pp. text; followed by 2 etched and engraved plates, numbered 57 and 58: 1 double-page, 1 folding; versos blank

**ILLUSTRATIONS** 2 etched and engraved plates, as described above: pl. 57 signed “Levé et Dessiné d’après Nature par de Lespinasse” and “Gravé par Née et Masquelier”; pl. 58 signed “Le Paön Inventit” and “J. P. Le Bas Sculp. 1778.” Woodcut tailpiece

[Part 4]: *(Groupe / Tiré du superbe Dessin de M. Moreau le jeune, représentant la Revue du Roi à la Plaine des Sablons)*

**COLLATION, CONTENTS, AND ILLUSTRATIONS** 1 leaf. [1–2] pp. ([2] blank). Etched pictorial vignette (with tissue guard), signed “J. M. Moreau J. del.” and “G. Malbeste Sculp.”; with printed text below. (Note: The text is a prospectus for the large plate: “Vue de la Plaine des Sablons . . . ,” engraved by Malbeste, Liénard, and Née after Moreau le Jeune,

which is here bound at the end of Vol. 12; see below. The vignette shows a group of figures drawn from the foreground of the large plate, with landscape details added. The prospectus states the plate will be ready for publication in June 1787, and that 100 impressions ["épreuves"] only will be available separately)

[Part 5]: *Champagne. (Voyage Pittoresque / De La France. / Gouvernement de Champagne. / Département de la Seine.) Vingt-Neuvième Livraison d'Estampes*

COLLATION AND CONTENTS 2 leaves (sig. mark A<sup>2</sup>). [1]–4 pp. text; followed by 12 etched and engraved plates, numbered 1–12, on 9 leaves: 6 full-page plates; 6 half-page plates printed 2 to a page

ILLUSTRATIONS 12 plates as described above. Pl. 1, with title: "Le Sacre de Louis XVI. Estampe allégorique," is unsigned. Remaining plates signed by Savard (9 plates) and Lallemant (2) as draftsmen; and by Née (6), Cl. Fessard (4, including 1 signed "Fessard l'ainé"), and Niquet (1) as engravers

[Part 6]: *Normandie. (Voyage Pittoresque / De La France. / Département de la Seine. / Gouvernement de Normandie.) Trente-Troisième Livraison d'Estampes*

COLLATION, CONTENTS, AND ILLUSTRATIONS 2 leaves (sig. mark A<sup>2</sup>). [1]–4 pp. text; followed by 1 folding etched and engraved plate, signed "Gravé par Martinet fils"

[Part 7]: *Lyon(n)ois. (Voyage Pittoresque / De La France. / Gouvernement de*

*Lyonois. / Département du Rhône.) Vingt-Huitième Livraison d'Estampes*

COLLATION AND CONTENTS 3 leaves (sig. mark A<sup>3</sup>). [1]–6 pp. text; followed by 12 etched and engraved plates, numbered 1–12, on 8 leaves: 4 full-page plates; 8 half-page plates printed 2 to a page. All with tissue guards (versos blank)

ILLUSTRATIONS 12 plates as described above. 10 plates signed by Lallemant as draftsman, 2 by Le May. Engravers include: Née (8 plates); C. Fessard (2); Auvray, Aveline (1 each). Woodcut tailpiece

[Part 8]: *Franche-Comté. (Voyage Pittoresque / De La France. / Gouvernement de la Franche-Comté. / Département du Rhin.) Trentième [–Trente-Unième] Livraison d'Estampes*

COLLATION 4 leaves (sig. marks A<sup>2</sup>, A<sup>2</sup>). [1]–4, [1]–4 pp. 22 etched and engraved plates on 14 leaves, as follows: 6 full-page plates; 16 half-page (or smaller) plates printed 2 to a page. Plates numbered 7–28 (continuously with pls. 1–6 in section on *Franche-Comté* in Vol. 8 [Part 5], above). All with tissue guards, versos blank

CONTENTS *Trentième Livraison*: [1]–4 text. *Trente-Unième Livraison*: [1]–4 text; followed by pls. 7–28 (30e *Livraison*: pls. 7–17; 31e *Livraison*: pls. 18–28), as described above

ILLUSTRATIONS 22 plates as described above; all signed by Lallemant as draftsman. Engravers include: Née (14 plates); Fessard (4, including 1 signed "Fessard junior"); Niquet (3, including 1 signed "Niquet l'ainé"); Auvray (1). Small woodcut tailpiece

[Part 9]: *Bourgogne. (Voyage Pittoresque / De / La France. / Département du Rhone. / Gouvernement de Bourgogne.) Trente-Deuxième Livraison d'Estampes*

COLLATION, CONTENTS, AND ILLUSTRATIONS 2 leaves (sig. mark A<sup>2</sup>). [1]–4 pp. text; followed by 2 full-page etched and engraved plates, "Pays de Gex N<sup>o</sup>. 1" and "Pays de Gex N<sup>o</sup>. 2." One signed by Duché as draftsman, dated 1781; one by Barbier l'ainé as draftsman. Both signed by Née as engraver. Woodcut ornamental tailpiece signed "J in S."

[Part 10]: *Isle de Corse. (Voyage Pittoresque / De / La France. / Isle de Corse.) Vingt-Sixième Livraison d'Estampes*

COLLATION AND CONTENTS 2 leaves. [1]–4 pp. text; followed by 9 etched and engraved plates, numbered 1–9, on 6 leaves: 4 full-page plates; 2 half-page plates printed together on same page; 3 small plates printed together on same page

ILLUSTRATIONS 9 plates as described above; all signed by Daubigny as draftsman. Engravers include: Née (7 plates); C. Fessard (1); Riollot (1). Woodcut tailpiece

Volume 10 (volume four of plates)  
*Voyage Pittoresque / De / La France*  
[half-title] *Voyage Pittoresque / De / La France / Ouvrage National, / Dédié Au Roi. / Frontispice pour le Volume du Département de L'Oise* [engraved title page]

Paris, "Chez Lamy, Libraire . . .," 1792

Large folio, ten parts in one volume



VUE DE LA PRINCIPALE PLACE DE LAON.

Dess. de l'Atene N<sup>o</sup> 21.



[Part 1, including preliminary pages]: *Département de l'Oise. Noyonnois. Première* [-Seconde] *Livraison*. [*Livraisons* 58–59]. (Note: That is, the first and second *livraisons* devoted to the *Département de l'Oise*; the third, fourth, and fifth are to be found in Vol. 11, below. At the same time, they are numbered 58 and 59 in the context of the entire work)

COLLATION 4 leaves. [i–ii], [1]–2, [1]–4 pp. Text [1]–2, [1]–4 printed on blue paper (as noted in instructions to binder, below). Engraved title page and 18 etched and engraved plates, numbered 1–18, on 10 leaves: 2 full-page plates; 16 half-page plates printed 2 to a page. (Note: Plates misnumbered 1–17 both in the explanations and in instructions to binder; see below. All plates with tissue guards, verso blank)

CONTENTS [i] half title; [ii] instructions to binder on organization of the volume; engraved title page (printed from 2 separate copperplates: the first including engraved title; the second including the vignette and imprint) (verso blank); *Pre-mière Livraison*: [1]–2 text (introduction and explanations of pls. 1–7); *Seconde Livraison*: [1]–4 text (introduction and explanations of pls. “8–17” and title vignette. (Note: No. 12, “Vue du Sanctuaire de la Cathédrale de Noyon,” has been, apparently inadvertently, omitted from the explanations [as well as from the instructions to the binder]; consequently, nos. 13–18 [as numbered on the plates themselves] are misnumbered “12–17” in the explanations. This error has not been

noted in the summary list of contents, the “Elenchus,” at the end of Vol. 12, followed by pls. 1–18, as described above. The instructions to the binder (in a simplified format) are as follows:

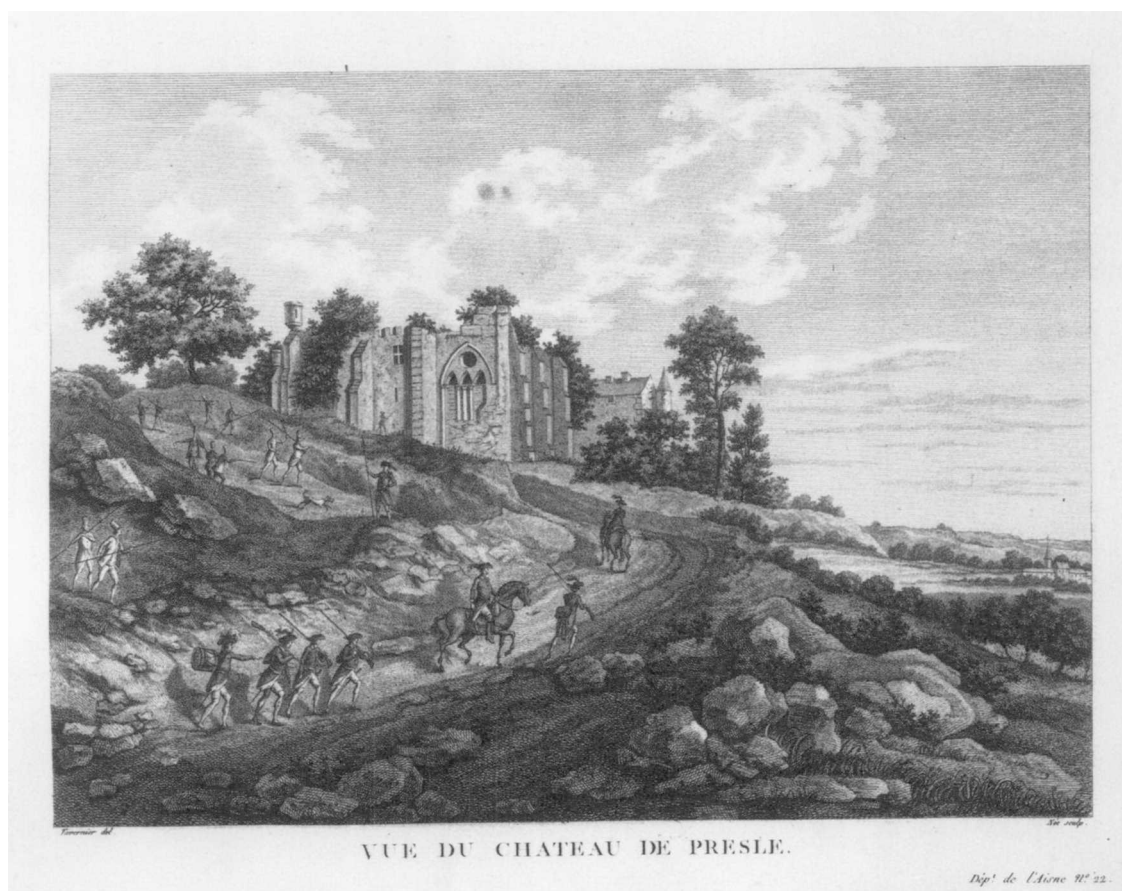
#### Avis au Relieur

Le Relieur fera attention que ce Tome X n'est qu'un Recueil provisoire, qu'il est important de mettre en Volume pour sa conservation . . .

#### Ordre pour l'arrangement de ce Volume.

1. Le faux titre
  2. Le frontispice gravé pour le Département de l'Oise
  3. Livraisons 58 et 59, Noyonnois, nos. 1 à 17
  4. \_\_\_\_\_ 57, Laonnois, nos. 1 à 11
  5. \_\_\_\_\_ 53, 54, 55, Soissonnois, nos. 1 à 34
  6. \_\_\_\_\_ 43, Picardie, nos. 1 à 11
  7. \_\_\_\_\_ 39, Normandie, nos. 2 à 9
  8. \_\_\_\_\_ 40, 42, 48. Monuments de Paris et des environs. nos. 59 à 88
  9. \_\_\_\_\_ 56, Paris, nos. 82 à 86; Saint-Cloud, nos. 1 à 5
  10. \_\_\_\_\_ 60, Velay, nos. 1 à 11
- N.B. Les explications des Estampes de l'article 5, livraisons 53, 54, et 55 Soissonnois, se trouvent imprimées sur l'enveloppe de papier bleu . . .
- Les livraisons 39, 40, 42, 43, 48

85.  
LABORDE, J. B. DE, ET AL. *Description générale* . . . The main square of Laon (left), and the Château de Presle. Both, etching and engraving. “Tavernier del.” “Née sculp.” 1985.61.632–643



designées aux articles 6, 7, 8, ont été publiées sans explication.

ILLUSTRATIONS Etched vignette on title page ("Fête de la Rosière de Salency"); unsigned. 18 etched and engraved plates, as described above; all signed by Tavernier as draftsman. Engravers include: Née (14 plates: one of these also signed "j phi: Charpentier 1791"); Caquet, Niquet l'ainé, Pillement, "Pillement fils 1791" (1 each)

[Part 2]: *Département de L'Aisne. Laonois. Première Livraison*

COLLATION, CONTENTS, AND ILLUSTRATIONS 2 leaves. [1]–3 pp. text (printed on blue paper); [4] blank; followed by 11 plates, numbered 1–11 on 6 leaves: 1 full-page plate; 10 half-page plates printed 2 to a page (versos blank). All plates signed by Tavernier as draftsman and Née as engraver

[Part 3]: *Soissonnais. Livraisons 53–55*

COLLATION, CONTENTS, AND ILLUSTRATIONS 3 leaves. [1]–2, [1]–2, [1]–2 pp. text (explanations of plates, *Livraisons 53–55*); followed by 34 plates, numbered 1–34, on 18 leaves: 2 full-page; 32 half-page plates printed 2 to a page. All plates signed by Tavernier as draftsman; by Née as engraver (30), by Niquet l'ainé (1), 1 unsigned

[Part 4]: *Picardie. 43e Livraison*

COLLATION, CONTENTS, AND ILLUSTRATIONS 1 leaf. [1]–2 pp. explanations of the plates; followed by 11 plates, numbered 1–11, on 7 leaves: 3 full-page plates; 8 half-page (or smaller) plates printed 2 to a

page. All but 1 signed by Basire as draftsman ("Dessiné d'après Nature par Basire"); 1 plate signed by Nivart ("Peint d'après Nature par Nivart"). Engravers include: Née (18 plates); Duparc, Fessard, Niquet (1 each)

[Part 5]: *Normandie. 39e Livraison*

COLLATION, CONTENTS, AND ILLUSTRATIONS 1 leaf. [1]–2 pp. explanation of the plates; followed by 8 plates numbered 2–9, on 6 leaves: 4 full-page plates; 4 half-page plates printed 2 to a page; all signed by Lallemand as draftsman and Née as engraver

[Part 6]: *Paris. 40e Livraison*

COLLATION, CONTENTS, AND ILLUSTRATIONS 3 leaves. [1]–2, [1]–3 [4], [1]–2 pp. text (explanations of the plates); followed by 30 plates, numbered 59–88, on 18 leaves: 6 full-page plates; 24 half-page plates printed two to a page. (Note: Numbering of the plates is continuous with the sections on *Paris* and *Isle de France* in [Parts 2 and 3] of Vol. 9.) Draftsmen include: Lallemand (21 plates); Basire (3); Bataille, L. Bellanger ("L. Bellanger Pinxit"), L. Moreau ("L. Moreau Pinxit") (2 each). Engravers include: Née (28 plates); Fessard l'ainé, Niquet l'ainé (1 each)

[Part 7]: *Département de Paris. 56e Livraison*

COLLATION 2 leaves. [1]–4 pp. 10 plates, numbered 82–88 (*Paris*), 1–5 (*Saint-Cloud*), on 6 leaves: 2 full-page plates, 8 half-page plates printed 2 to a page

85.

LABORDE, J. B. DE, ET AL. *Description générale . . .* The village of Warque. Etching and engraving. "Savard del." "Née direx." 1985.61.632–643



VUE DU VILLAGE DE WARQUE, EN CHAMPAGNE,  
prise sur la Route de Charleville.

Champagne. N° 11

CONTENTS [1]–3 text (introduction and explanations of pls. 82–86); p. 4, headed “Département de la Seine et de l’Oise/Saint Cloud,” explanations of pls. 1–5.

(Note: Introduction begins as follows:

“Cet Ouvrage est la suite de Description Générale et Particulière de la France, entreprise par une Société d’amateurs, de gens de lettres et d’artistes, les plus célèbres de la Capitale. M. Lamy, Libraire, en ayant fait l’acquisition, n’a rien épargné pour l’amener à sa perfection. Il a substitué le titre plus modeste de Voyage Pittoresque à celui que ses prédécesseurs avoient adopté . . . en simplifiant un plan, dont la trop vaste étendue pouvoit inspirer des doutes sur son exécution.”

The introduction also discusses the effect of the recent division of France into 83 *Départements* upon the present work

ILLUSTRATIONS 10 etched and engraved plates, as described above; all signed by Meunier as draftsman and by Née as engraver

[Part 8]: *Velay. (Voyage Pittoresque / De La France. / Département de la Haute-Loire. / District du Puy-en-Velay. / Explication des Estampes. Texte provisionnel de la soixantième livraison)*

COLLATION, CONTENTS, AND ILLUSTRATIONS 2 leaves. [1]–3 pp. text (explanations of the plates; printed on blue paper); [4] blank; followed by 11 etched and engraved plates, numbered 1–11, on 6 leaves: 1 full-page plate; 10 half-page plates printed 2 to a page. All 11 plates

signed by Meunier as draftsman. Engravers include: Née (8 plates); Duparc, Niquet, Pillement (1 each)

Volume 11 (volume five of plates)

*Voyage Pittoresque / De / La France*

[half-title]

*Voyage Pittoresque / De / La France / Ouvrage National. / Frontispice pour le Volume du Département de L’Aisne* [engraved title page]

Paris, “Chez Lamy, Libraire . . . L’Aan 5<sup>ème</sup>” [1796]

Large folio, three parts in one volume

[Part 1, including preliminary pages].

*Département de L’Aisne. Deuxième*

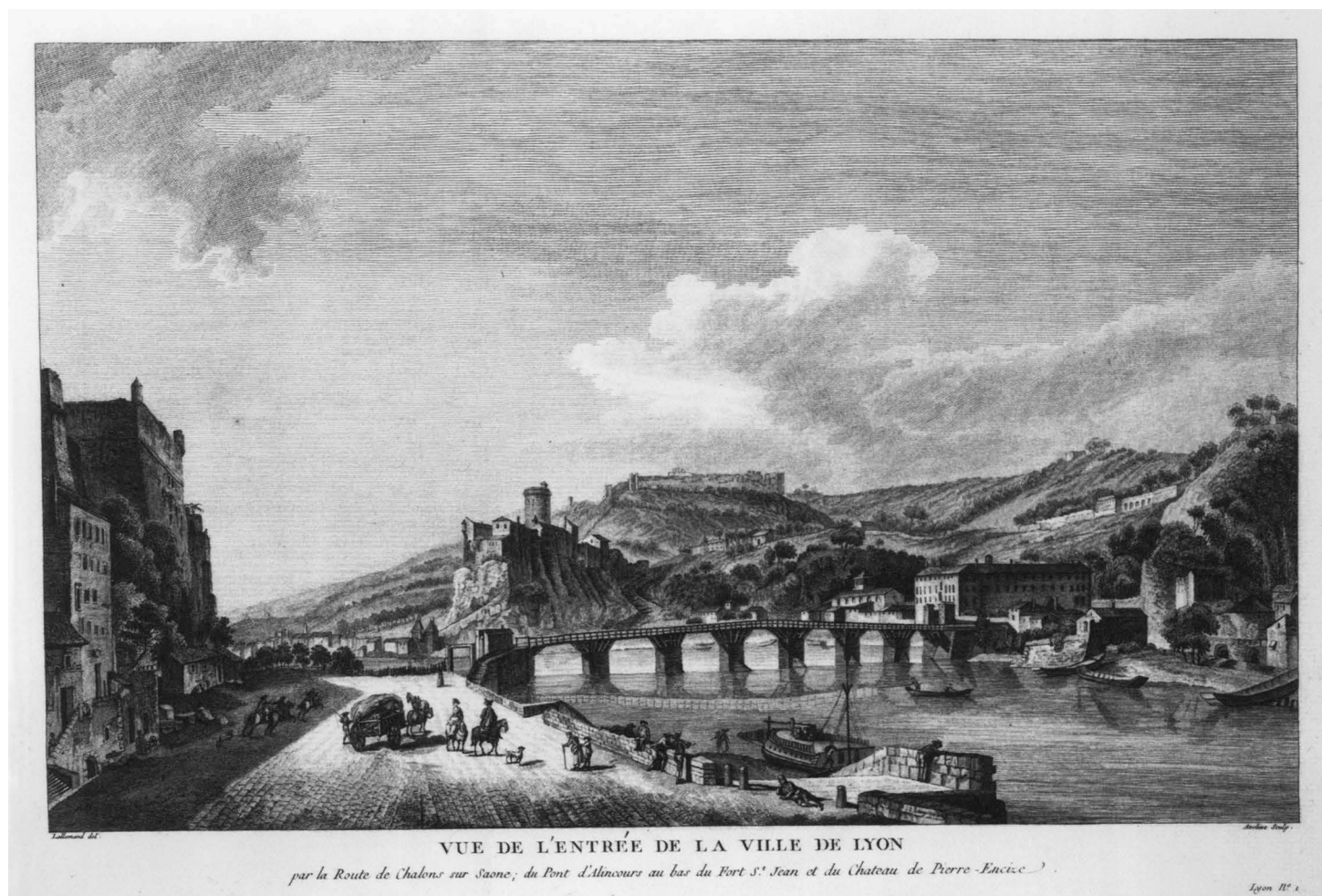
[Troisième] *Livraison.* [Livraisons 61,

64, 65, and 68]. (Note: The *Première Livraison* of the *Département de l’Aisne* is in Vol. 10 [Part 2], above. Thus the *livraisons* described below are the second and third devoted to the *Département de l’Aisne* but nos. 61, 64, 65, and 68 within the context of the entire work)

COLLATION 9 leaves. [i–ii], [1]–3 [4], [1]–3 [4], [1]–3 [4], [1]–3 [4] pp. Engraved title page and 43 etched and engraved plates, numbered 12–54 (i.e., continuously with the plates in the *Première Livraison*, as mentioned above), on 23 leaves: 3 full-page; 40 half-page plates printed 2 to a page. All plates with tissue guards, versos blank

85.

LABORDE, J. B. DE, ET AL. *Description générale . . . The approach to Lyon.* Etching and engraving. “Lallemand del.” “Aveline Sculp.” 1985.61.632–643



CONTENTS [Preliminary pages]: [i] half title; [ii] instructions to binder on organization of the volume; engraved title page (printed from 3 separate copperplates: the first or uppermost with engraved title as above; second, at center, etched pictorial vignette; third, below, with imprint) (verso blank). Instructions to binder on [ii] begin, as with preceding volumes, with warning that Vol. 11 is only a provisional collection ("Le Relieur fera attention que ce Tome 11 n'est qu'un Recueil provisoire.") The arrangement of the volume is as follows:

1. le faux titre
2. le frontispice gravé du Département de L'Aisne
3. les livraisons 61, 64, 65 et 68. Nos. 12 à 54 du même Département
4. \_\_\_\_\_ 62, 63 et 66 qui contiennent les Nos. 19 à 42 du Département de L'Oise
5. \_\_\_\_\_ 67, qui contient les Nos. 12 à 18 du Département de la Haute-Loire

The preliminary pages are followed by: *Livraison* 61. "Département de L'Aisne. Laonnois. Deuxième Livraison": [1]–3 explanations of pls. 12–22 ("Texte Provisionnel de la 61e Livraison") as noted at foot of text block, [1]; [4] blank; followed by 11 plates numbered 12–22

*Livraison* 64. "Département de L'Aisne. Vermandois. Troisième Livraison": [1]–3 explanations of pls. 23–33 ("Texte provisionnel de la 64e Livraison"); [4] blank; followed by 11 plates numbered 23–33

*Livraison* 65. "Département de L'Aisne. Troisième Livraison": [1]–3 explanations of pls. 34–43 ("Texte provisionnel de la 65e Livraison"); [4] blank; followed by 10 plates numbered 34–43

*Livraison* 68. "Département de L'Aisne": [1]–3 explanations of pls. 45–54; [4] blank; followed by 11 plates numbered 45–54

ILLUSTRATIONS Etched pictorial vignette on engraved title page ("Vue de Coucy-Le Chateau . . ."), signed "Dessiné par Paris" and "Gravé par Picquenot." 43 etched and engraved plates, numbered 12–54, as described above. All plates signed by Tavernier as draftsman and Née as engraver. Woodcut ornamental tailpieces

[Part 2]: *Département de L'Oise. Troisième [-Cinquième] Livraison.* [*Livraisons* 62, 63, and 66]

COLLATION 6 leaves. [1]–3 [4], [1]–3 [4], [1]–3 [4] pp. 24 etched and engraved plates, numbered 19–42 (i.e., continuously with pls. 1–18, included in the first and second *livraisons* in Vol. 10, [Part 1]), on 14 leaves: 4 full-page plates; 20 half-page plates printed 2 to a page. All plates with tissue guards, versos blank

CONTENTS *Livraison* 62, "Département de L'Oise. Beauvaisis. Troisième Livraison": [1]–3 explanations of pls. 19–26, "Texte provisionnel de la 62e Livraison"; [4] blank; followed by 8 plates numbered 19–26; *Livraison* 63, "Département de L'Oise. Beauvaisis. Quatrième Livraison": [1]–3

explanations of pls. 27–35, "Texte provisionnel de la 63e Livraison"; [4] blank; followed by 9 plates numbered 27–35; *Livraison* 66, "Département de L'Oise. Beauvaisis. Cinquième Livraison": [1]–3 explanations of pls. 36–42, "Texte provisionnel de la 66e Livraison"; [4] blank; followed by 7 plates numbered 36–42

ILLUSTRATIONS 24 etched and engraved plates, numbered 19–42, as described above; all signed by Tavernier as draftsman and by Née as engraver

[Part 3]: *Département de la Haute-Loire. Seconde Livraison.* [*Livraison* 67]

COLLATION 2 leaves. [1]–3 [4] pp. 7 full-page plates, numbered 12–18 (i.e., continuously with pls. 1–11, included in the section on Velay, *Département de la Haute-Loire*, in Vol. 10 [Part 8]), above; all with tissue guards, versos blank.

CONTENTS [1]–3 explanations of pls. 12–18 ("Texte provisionnel de la 67e Livraison"); [4] blank; followed by pls. 12–18, as described above; all signed by Meunier as draftsman and Née as engraver

Volume 12 (volume six of plates, and the "Elenchus")

*Voyage Pittoresque / De / La France* [half-title]

*Voyage Pittoresque / De / La France / Ouvrage National. / Frontispice du Département des Bouches du Rhône* [engraved title page]

Paris, "Chez Lamy, Libraire . . . , L'Aan 5<sup>eme</sup>" [1796]

Large folio, six parts in one volume

[Part 1, including preliminary pages]: *Département des Bouches-du-Rhône.* [*Livraisons* 69, 70, 71, 72]

COLLATION 8 leaves. [i–ii], [1]–3 [4], [1]–3 [4], [1]–2, [1]–4 pp. Engraved title page and 39 etched and engraved plates, numbered 1–39, on 24 leaves (1 double): 1 double-page; 9 full-page; 26 half-page plates printed 2 to a page; 3 small plates printed together on one page

CONTENTS [1] half title; [ii] instructions to binder on organization of the volume; engraved title page (printed from 3 separate copperplates) (verso blank); [*Livraison* 69]: [1]–3 explanations of pls. 1–10; [4] blank; followed by 10 plates, numbered 1–10, on 6 leaves: 2 full-page; 8 half-page plates printed 2 to a page. *Livraison* 70: 2 leaves. [1]–3 explanations of plates 11–21; [4] blank; followed by 11 plates, numbered 11–21, on 6 leaves: 2 full-page; 6 half-page plates printed 2 to a page; 3 small plates combined on 1 page. *Livraison* 71. 1 leaf. [1]–2 explanations of pls. 22–28; followed by 7 plates, numbered 22–28, on 6 leaves: 5 full-page; 2 half-page plates printed 2 to a page. *Livraison* 72, "Département des Bouches-du-Rhône. Troubadours": 2 leaves. [1]–3 explanations of pls. 29–39; [4] blank; followed by 10 plates, numbered 27–38 on 5 leaves and a double-page map numbered 39

ILLUSTRATIONS Etched pictorial vignette

on title page, "Portail de l'Eglise des ci-devant Chartreux de Marseilles," signed "Meunier del." and "Née sculp." 39 etched and engraved plates, as described above; *Livraisons* 69–71: all signed by Meunier as draftsman and Née as engraver; *Livraison* 72: all signed by Myris as draftsman and Née as engraver, except for pl. 39, double-page map, "Carte du Cours du Canal de Provence," signed "Borde sculpt."

[Part 2]: *Voyage Pittoresque/De/ La France/ Ouvrage National./ Frontispice pour le Département du Gard* [engraved title page and including: *Département du Gard. Département du Var. Département des Hautes-Pyrénées. Livraison* 73]

**COLLATION AND CONTENTS** 1 leaf. [1]–2 pp. Engraved title page and 3 etched and engraved plates, all full-page, versos blank  
**CONTENTS** [1]–2 text (explanations of the following plates: *Gard*, nos. 5 (title vignette) and 6; *Var*, no. 1; *Haute-Pyrénées*, no. 1); engraved title page, with title, imprint, and date as in first title page, above, but with a different vignette (i.e., a different central copperplate) (verso blank); followed by 3 full-page plates: *Gard*, no. 6; *Var*, no. 1; *Hautes-Pyrénées*, no. 1

**ILLUSTRATIONS** Etched vignette on title page ("Vue de la Tour-Magne ou Grande tour à Nismes": *Gard*, no. 5), signed "Daubigny del." and "Née sculp." The plates signed by Meunier (1 plate) and Veyrenc (1) as draftsmen (1 without draftsman's signature), and by Née (2 plates) and Coiny (1) as engravers

[Part 3]: *Département de la Gironde. [Livraison 74]*

**COLLATION, CONTENTS, AND ILLUSTRATIONS** 1 leaf. [1]–2 pp., explanation of pl. 4; followed by 1 folding plate, numbered 4, signed by Louis as draftsman and Née as engraver

[Part 4]: *Département de l'Isère. Sixième Livraison du ci-devant Dauphiné. [Livraison 75].* (Note: The first five *livraisons* on *Dauphiné* [or "ci-devant Dauphiné"—i.e., before the division of France into *départements*, discussed by the editors in Vol. 10, above] are to be found in Vol. 7: *Estampes. Tome Premier* [Part 1] above; these include plates numbered 1–43)

**COLLATION, CONTENTS, AND ILLUSTRATIONS** 2 leaves. [1]–3 explanations of the plates (nos. 21 *ter* and *quater*, 44–55); [4] blank; followed by 14 plates, numbered 21 *ter*, 21 *quater*, 44–55, on 8 leaves: 2 full-page; 12 half-page plates printed 2 to a page; all signed by Meunier as draftsman and Née as engraver

[Part 5]: *Département de la Seine.* [Together with] *Environs de Paris. [Livraisons 76, 77, 78]*

**COLLATION** 4 leaves. [1]–3 [4], [1]–2, [1]–2 pp. 16 etched and engraved plates on 10

leaves (1 folding): 3 full-page, 12 half-page plates printed 2 to a page; 1 folding plate. Plates are numbered 87–99 (*Département de la Seine*) and 6–8 (*Environs de Paris*). (Note: Numeration of both these groups of plates is apparently continued from Vol. 10 [Part 7] above, which includes plates numbered 82–88 on Paris and plates numbered 1–5 pertaining to Saint-Cloud)

**CONTENTS** *Livraison* 76: 2 leaves. [1]–3 explanations of pls. 87–93 and 6–7; [4] blank; followed by 9 plates numbered 87–93 and 6–7. (Note: In Millard copy, pl. 94 is misbound in place of 93 in the present *livraison*, while pl. 93 is misbound in *Livraison* 77. *Livraison* 77: 1 leaf. [1]–2 explanations of pls. 94–99; followed by 6 plates numbered 94–99 (pl. 93 misbound in place of 94 in our copy). (Note: In 3 cases, the usual tissue guards are replaced in this *livraison* by blank sheets of paper similar to that on which text is printed.) *Livraison* 78: 1 leaf. 1 page text (explanation of pl. 8.) (verso blank); followed by folding etched and engraved pl. 8, "Vue de la Plaine des Sablons"

**ILLUSTRATIONS** 16 etched and engraved plates, as described above; nos. 87–99 and 6–7 all signed by Meunier as draftsman and Née as engraver. The final folding plate, pl. 8, "Vue de la Plaine des Sablons, ou se faisait ci-devant la revue des Gardes Françaises et des Gardes Suisses," is signed "Dessinée par Moreau jeune" and "Gravé par Malbeste, Liénard et Née." (Note: This plate first described in Vol. 9: *Estampes. Tome Troisième* [Part 4], above, under the heading: "Groupe Tiré du superbe Dessin de M. Moreau le jeune, représentant la Revue du Roi à la Plain des Sablons." As mentioned above, the etched vignette ornamenting that prospectus is based on a detail taken from the plate itself. Although a note at the foot of the explanation of this plate in the present volume states that the plate is to be found in the earlier volume ("Voyez tome 3, la 34e. livraison de cet ouvrage, ou se trouve cette dernière estampe"), it is listed under the present volume in the "Elenchus," below

[Part 6]: *Elenchus ou Table de toutes les pièces et parties contenues dans les douze volumes du Voyage Pittoresque de la France . . .*

**COLLATION AND CONTENTS** 2 leaves. [1]–3 pp.: a list of contents for the entire 12 volumes of the *Voyage Pittoresque*; [4] blank

**BINDING** Contemporary mottled calf paneled in gilt, spine gilt with roll-tool wave design in compartments, black leather labels, gilt edges, brown and blue marbled endpapers

**REFERENCES** Brunet 2: 620–621 (under "Description": described as "publiée par De Laborde, Guettard, Beguillet, etc.")



**J**B. DE LABORDE WAS A *VALET-DU-CHAMBRE* FOR LOUIS XVI, AND THE chief moving force behind the *Description de la France*. The project grew from an earlier undertaking by the Prince Dauphin, which remained in manuscript and unfinished, and which Laborde proposed to take up and complete. The work was in part in the tradition of the great collections of buildings of France, beginning with Androuet du Cerceau, which were initiated to illustrate the greatness of France. But although it is a product of the *ancien régime*—work on it ended with the death on the guillotine of its creator, Laborde—it was far more ambitious than its predecessors. For, despite Laborde's ties with the monarchy, he developed his thesis not as the record of the great deeds of kings, but as the history of the manners and customs of the French people and the geography and natural history of the different French regions.

The original intention was to divide the material into the five major departments of the Seine, Rhône, Loire, Garonne, and Rhine and confluent rivers, and subdivide these into provinces including their cities, towns, regions, and so forth. The changes in the organization of the publication reflect the difficulties inherent in the undertaking of such a large project by a private person. The first department to be undertaken was that of the Rhône, and the provinces of Burgundy and Dauphiné were the first to be published. These were chosen with the possibility of finding financial backing from the Duke of Burgundy and the Royal family. Volume 1, on the history of Burgundy, appeared in 1781. Then work on Burgundy was interrupted owing to the birth of the new dauphin. In 1782 the first Dauphiné volume was begun, detailing the history and description of the region and its mineralogy. A third part of this volume, on the natural history and economy of Dauphiné, was projected but not included. A fourth part—originally projected for this volume—on the government, laws, origins of cities and towns, and the antiquities and monuments of Dauphiné, appeared in a second Dauphiné volume in 1784, along with a second Burgundy volume on the natural history of that province.

At this point, work on the series broke down, and a new plan developed as the publication was transferred from Pierres to Lamy. The revised project, which would eventually consist of eight volumes, was described in a less ambitious prospectus contained in our Volume 7 (also listed as Volume 1 of prints), published in 1784, stating that the publisher wished to include all that France offered that was rare, interesting, and remarkable. An abridged history of each area and its region was now included in each new volume, along with brief descriptions of the plates. But the careful, scientific essays on each French department were abandoned, and the volumes which previously had been almost exclusively devoted to text were now devoted almost exclusively to illustrations—more and more frequently with several on each page. In addition, the volumes were now divided into parts, each of which might represent a report on a different province or region, but with no discernible overall plan. With Volume 8 (also listed as Volume 2 of prints), which also appeared in 1784, illustrations of famous events and inscriptions began to appear. The series now had acquired many characteristics of previous publications on antiquities and the illustrated *voyage pittoresque*, but without an author's account of his travels.

In addition to the many competent though not outstanding artists and engravers who contributed to this section of the work, Laborde was fortunate enough to retain the painter-designer Jean-Baptiste Lallemand, who designed all the views of Burgundy (he was a student of Vernet, lived in Italy for many years, and holds a high position among the *petits maîtres* of the eighteenth century); and François-Denis Née, a student from the fecund atelier of Le Bas, whose work is represented in almost all of the important *voyage* publications of the second half of the eighteenth century and who is responsible for the vast majority of engraved plates of this *voyage*.

Volumes 7, 8, 9, 5, and 6 appeared in 1784, 1784, 1786, 1787, and 1789; Volume 10 in 1792. These form a distinct section of the publication, composed mainly of plates. Volume 10, the last of this series, includes the most parts of any of the volumes, ten in all, and suggests, with the indiscriminate compilation of cities, towns, regions, and provinces, the haste in which the volume was assembled during the troubled Revolutionary times. Only two years later Laborde was to lose his head, and the final two volumes, 11 and 12, were completed only in 1796, with many fewer and smaller illustrations than was the case in the earlier volumes. Née remained as engraver with the project to the end.

This work, as incomplete and flawed in the transposition from plan to realization as it is, still initiates a method of approach that will be the model for later publications. It surely was a prototype for the comprehensive scientific and thoroughly illustrated report on Egypt, undertaken by the French Government (cat. 61, NGA Lib. Rare Book: DT46.D47.1821), which was begun only thirteen years after the appearance of Volume 11, the last of the tomes of the *Description de la France*.



85.

LABORDE, J. B. DE, ET AL. *Description générale . . .* Tailpiece. Woodcut.  
1985.61.632-643

## N. LANGLOIS [NICOLAS LANGLOIS] 1640–c. 1710

*L'Architecture / A La Mode / ou sont / Les Nouveaux / Dessins / pour la Décoration / Des / Bâtimens / Et / Jardins. / Par les plus habils Architectes / Sculpteurs Peintres Menüisiers / Jardiniers Seruriers &c. / A Paris chez N. Langlois rue St Jacques . . .*

Paris, Nicolas Langlois, n.d.  
1985.61.646

Quarto: 298 x 205 (11¼ x 8⅞)

EDITION According to Guilmar, pp. 128–129, there were two editions of the present collection, the first (in two quarto volumes: 74 and 122 plates) with Langlois' imprint on title page; the second (in three volumes) with Mariette's imprint. The present collection, with some of the same suites as the Guilmar first and second edition copies but with many divergences, may combine a first-edition title page with some later plates

COLLATION Total of 192 etched and engraved plates on 191 leaves: 2 small plates printed on one page, 49 double-page plates, rest full-page, versos blank

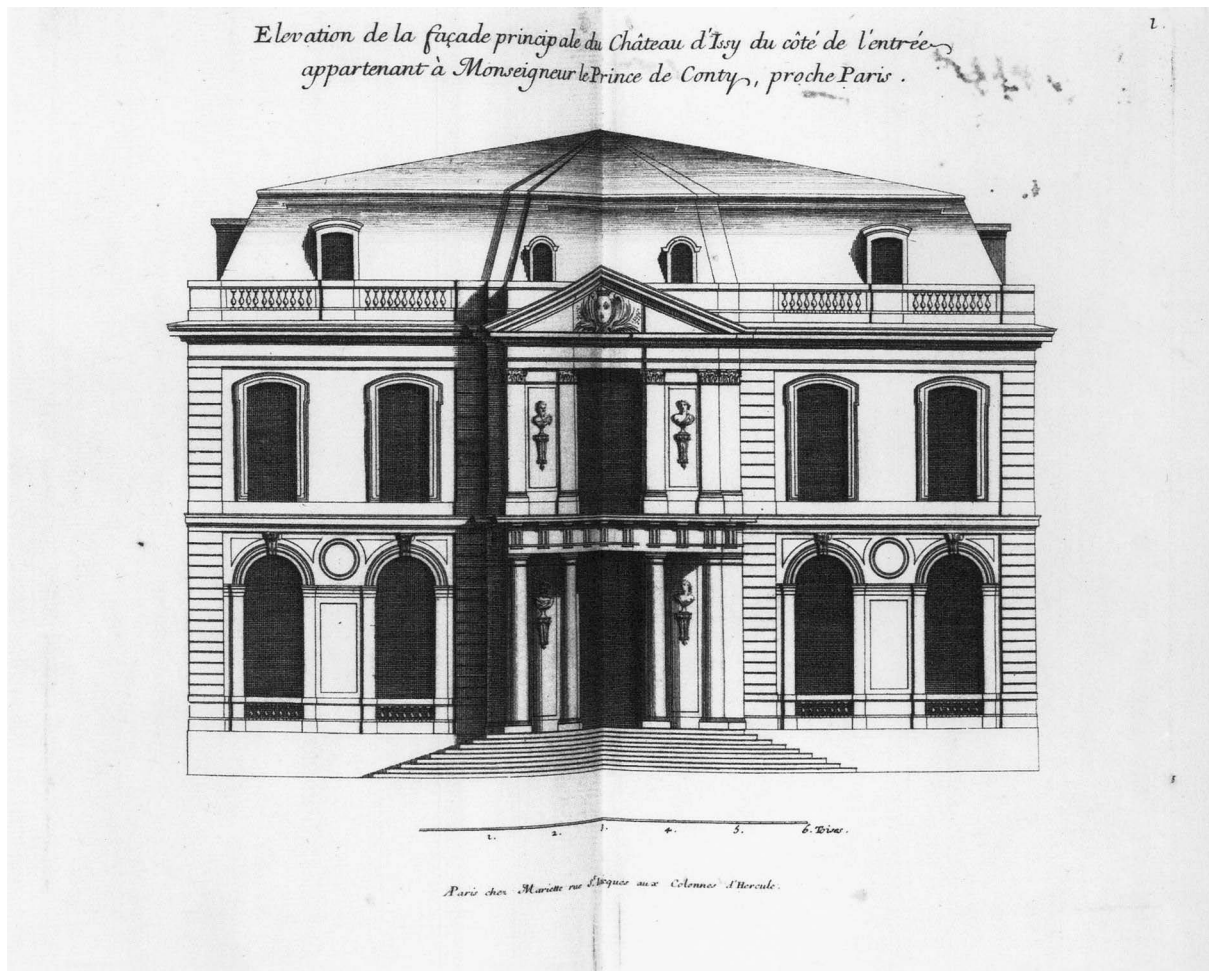
CONTENTS AND ILLUSTRATIONS Present volume differs substantially from those (with same title) described in Guilmar and the Berlin Catalogue. It includes 2 groups of architectural plates (a total of 57 plates) bound at the beginning of the

volume, followed by 19 suites of ornament plates, most with title pages: the majority with 6 plates each, but ranging from 4 to 16 plates each. Contents are as follows:

1. [14] plates (2 small plates on 1 page; 12 full-page) with plans and elevations of a private house designed by Le Blond (including series of 4 plates, the first with caption "Plan d'une Maison particuliere du Dessein du S<sup>r</sup> le Blond," numbered 1–4), including garden, orangerie, and a garden pavilion ("Pavillon de l'Aurore")
2. [43] double-page plates with plans and elevations of various private houses and public buildings in Paris; these include 5 plates signed "Lucas Sculp." The plates are as follows: "Maison . . . Varanjeville" (designed by Gabriel), 3 plates; "Hôtel de Maisons" (by Lassuranc), 3 plates; "Hôtel de Clermont" (by Le Blond), 3 plates; "Hôtel d'Auvergne" (by Lassuranc), 3 plates; "Hôtel Desmarets" (by Lassuranc), 3 plates; "Hôtel de Lorge," 7 plates, the first with pasteover showing alternate entrance portal; "Château d'Issy" (by Bullet), 8 plates, numbered 1–8; a house to be built in Paris on designs by Mansard, 7 plates; "Sale de Machines, Têatre du Château des Tuileries," 6 plates

86.

LANGLOIS. *L'architecture à la mode . . .*  
Elevation of facade of Château d'Issy.  
Etching and engraving. 1985.61.646



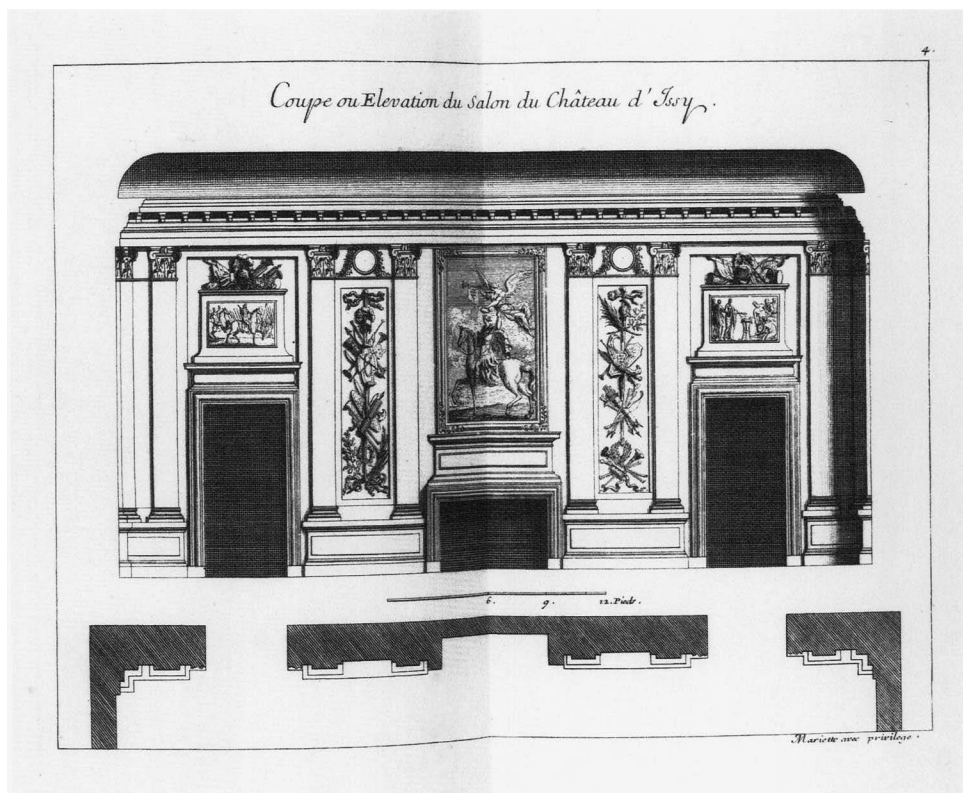
3. "Porte Cochere, / Inuentée et grauée Par I. Le Potre Arhitecte." 6 full-page plates, numbered 1–6, all signed by Jean le Pautre as designer/engraver
4. "Portes Cochere de Menu-/serie, nouvellement grauée sur des Des-seins de M<sup>r</sup> Francard." 6 double-page plates, numbered 1–6; unsigned
5. [*Portes cochere . . .*]. [7] full-page plates, without title, numbered 1–6 (1 without number); unsigned
6. "Desseins/ de/ Couronemens et Amortissemens/ Convenables pour dessus de Portes/ Voussures, Croisées, Niches &c./ Par M<sup>r</sup> Openor." 4 full-page plates, numbered 1–4, signed by Oppenord as designer/engraver
7. "Liure/ Nouveau/ de Cheminées/ tirée de diuers./ ouurages de/ M<sup>r</sup> Bullet/ Architect du Roy/ graué par/ I. Nolin." 6 full-page plates, numbered 1–6
8. "Cheminées/ Nouvelles/ a la Mansarde." 6 full-page plates, numbered 1–6
9. "Cheminées et Lambris a la Mode/ executez dans les nouveaux Bati-mens de/ Paris."; title page signed "Fait par P. le Pautre." [12] full-page plates
10. [*Cheminées . . .*]. 6 full-page plates, numbered 1–6, without title, all signed "I. B. Le Roux inv."
11. "Nouveaux/ Desseins de/ Lambris/ De/ Menuiserie/ A Panneaux de Glace/ Dessinez par le S<sup>r</sup> Cottar Architecte/ du Roi et autres./ et nouvellement/ executez dans/ plusieurs Batimens/ à Paris." 6 full-page plates, numbered 1–6
12. [*Cabinets garni . . .*]. 7 full-page plates, numbered 1–7; without title
13. "Nouveaux/ Lambris/ De Galeries,/ Chambres, et/ Cabinets./ Par/ Le S<sup>r</sup> J. B. Le Roux/ Architecte." 6 full-page plates, numbered 1–6
14. [*Buffets . . .*]. 5 full-page plates, numbered 1–3 and 6 (no. 4 or 5 missing)
15. "Alcoves à la Francoise/ Nouuellement inuentez et grauez/ par I. Le Pautre." [6] full-page plates, all signed "Fait par I. le Pautre"
16. "Portes/ à Placard et/ Lambris./ Des-sinez par le/ S<sup>r</sup> Mansard et/ nouvellement/ executez dans/ quelques Mais-ons/ Roiales &c."; title page signed "Gravé par le Pautre." 6 full-page plates, numbered 1–6
17. "Nouveaux/ Dessins de/ Plafons/ Inuentz [sic] et/ grauez par/ I. le Potre." [6] full-page plates, 4 of which are signed by Jean le Pautre as engraver
18. "Termes, Supports, et Ornemens,/ Pour embellir les Maisons et Iardins./ Nouuellement Inuentez et grauez par/ I. le Pautre." 6 plates, numbered 1–6, all signed by Jean le Pautre as engraver
19. "Nouveaux Dessins de Gueridons dont les pieds sont propres pour des Croix, Chan-/deliers, Chenets et autres ouurages d'Orfevrie et de Sculpture Inuentez et grauez par A. Loire." [6] full-page plates
20. "Vases et Bordures de Miroirs." 12 full-page plates, numbered 1–12
21. "Diverses/ Pieces/ de Serruriers inuantees [sic] par/ hugues Brisuille Maitre/ Serrurier A Paris Et grauez/ par Jean Berain." 16 full-page plates, numbered 1–16, including title page and engraved dedication. Most plates signed by Brisville as designer and Berain as engraver; pl. 14 is signed by Brisville with G. Ladame as engraver

All above plates bear imprint of Jean Mariette, except those described under nos. 7, 9, 15, 18, 19, and 20, which have Langlois' imprint

BINDING 18th-century sprinkled calf, re-backed preserving original spine and morocco label

PROVENANCE Ownership inscription of John James (c. 1672–1746), surveyor to St. Paul's Cathedral and Westminster Abbey, Clerk of the Works at Greenwich; a younger colleague of both Wren and Hawksmoor

REFERENCES Berlin Cat. 359; also cf. Guilmar, p. 113, no. 78, and pp. 128–129

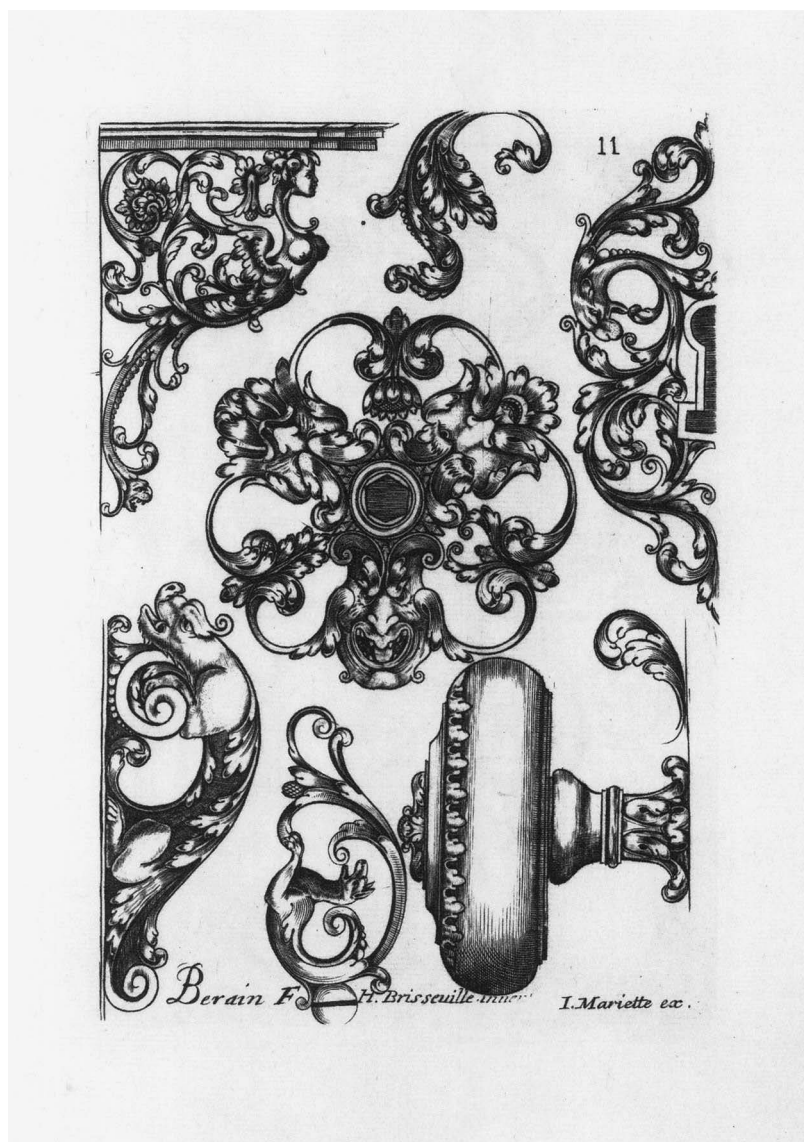


86.

LANGLOIS. *L'architecture à la mode . . .*  
Interior elevation of the salon, Château  
d'Issy. Etching and engraving. 1985.61.646

NICOLAS LANGLOIS WAS THE SON OF THE ENGRAVER, BOOK SELLER, and art dealer François Langlois of Chartres, and he continued in his father's business. As a publisher, Langlois produced the *Architecture*, a collection of engravings of models for fashionable architectural and ornamental designs, including the plans, exterior facades, and interiors of houses. There are also many details of interior ornamentation—including terms, vases, and mirror frames—and iron work.

The plates are engraved mainly by Pierre J. Mariette, a collaboration doubtless owed to the fact that he married François Langlois' widow, after which he proceeded to found the Mariette dynasty. His son Jean Mariette was the most outstanding member of the family as a producer of collections of architectural prints by artists and engravers, such as the *Architecture française* of 1727 (cat. 113, 1985.61.2522–2529), for which Langlois' earlier, more contemporary, and more modest *Architecture à la mode* may have been a model. Jean Mariette would republish the *Architecture à la mode*, enlarged to three volumes.



86.

LANGLOIS. *L'architecture à la mode* . . .  
 Door knobs and lockplates. Engraving.  
 "Berain F. H. Briseuille Invenit.  
 I. Mariette ex." 1985.61.646



## JOSEPH LAVALLÉE 1747–1816

[Engraved title page]: *Voyage Pittoresque/ Et Historique / De / L'Istrie Et Dalmatie*. (Note: The printed title page has a slightly different form of title, with added information: *Voyage / Pittoresque Et Historique / De L'Istrie / Et / De La Dalmatie, / Rédigé D'Après L'Itinéraire de L. F. Cassas, / Par Joseph Lavallée, / . . . [2 lines] / Ouvrage orné d'Estampes, cartes et Plans, dessinés et levés sur les / lieux par Cassas, peintre et architecte, . . . [2 lines] / . . . et gravés par les meilleurs artistes en ce genre, / sous la direction de Née . . .*)

Paris, printed by Pierre Didot L'Ainé for Née, An X [1802]

1985.61.649

Folio: 525 x 350 (20<sup>1</sup>/<sub>6</sub> x 13<sup>3</sup>/<sub>4</sub>) .

EDITION First edition

COLLATION 103 leaves. [i–vi], [i]–viii, [i]–190 [192] pp. Etched and engraved frontispiece, double-page engraved map, 1–60 etched and engraved plates (actually 70 plates, i.e., in 4 instances 2 half-page plates combined and given one number nos. 3, 9, 28, 38); 4 plates have numbers repeated with “bis” (nos. 18, 27, 54, 55); and 2 have numbers simply repeated (nos. 9, 37) (note: one plate unnumbered, but actually pl. 7, as explained in note to binder), on 66 leaves (3 double, 6 fold-

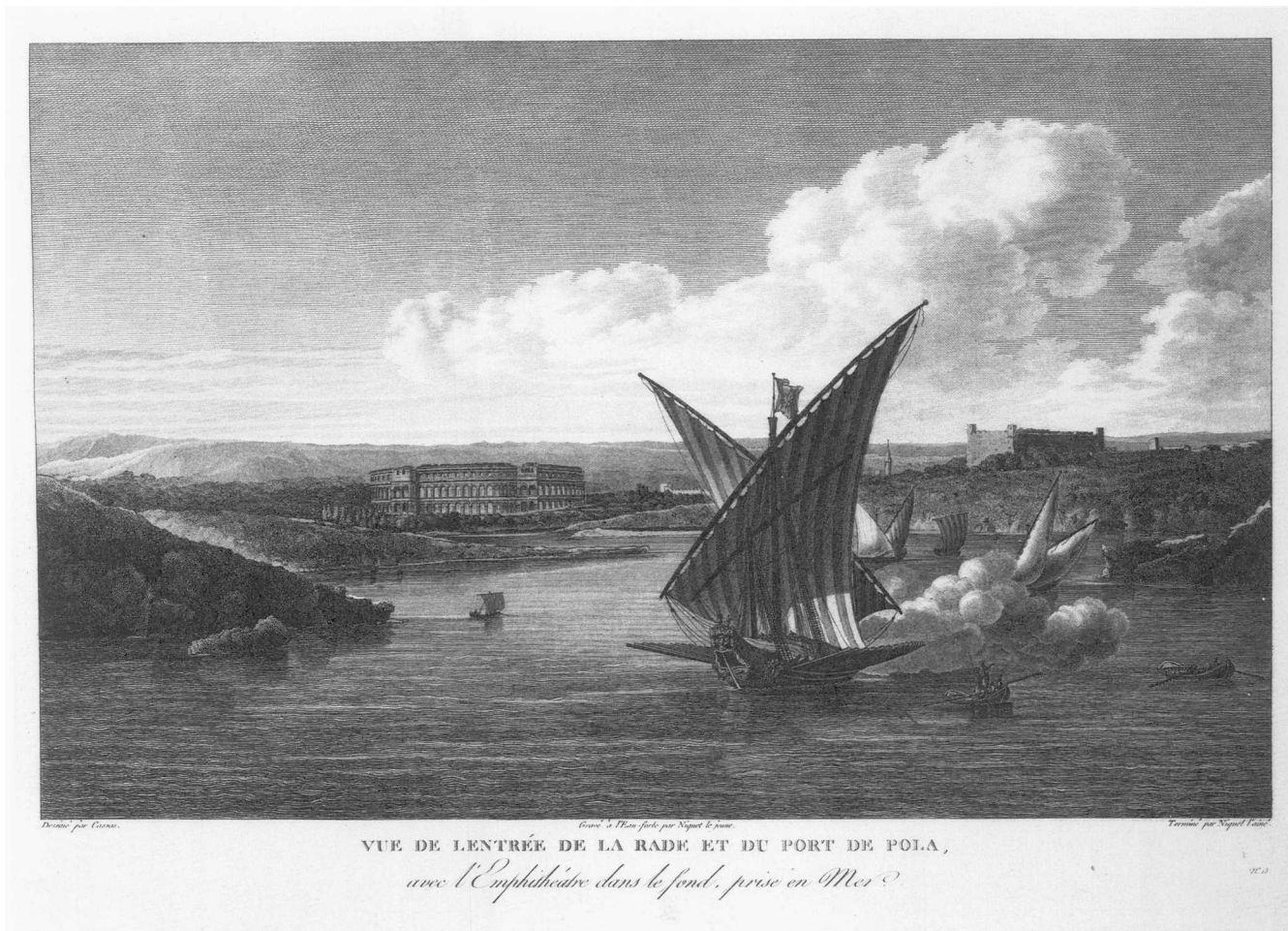
ing). Plates are bound in, according to the instructions to binder, p. viii

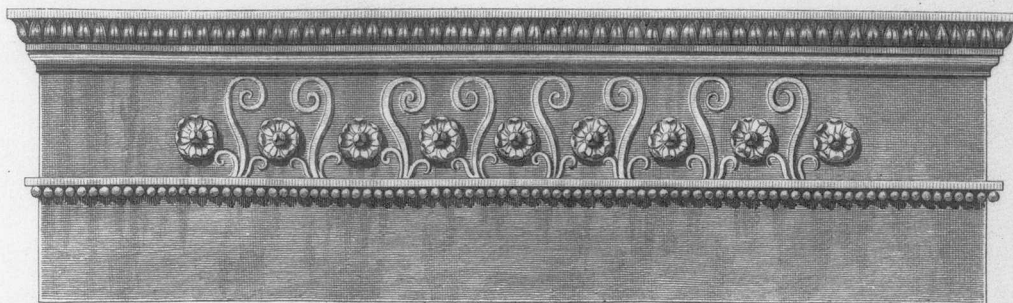
CONTENTS [i] half-title; [ii] blank except for imprint: “De l’Imprimerie de Pierre Didot L’Ainé, au Palais des Sciences et Arts”; [iii] engraved title page; [iv] blank; [v] printed title page (with description of the work, as above, but without date or place of publication, which appear only on engraved title page); [vi] explanation of frontispiece and vignette on engraved title page; engraved frontispiece (verso blank); [i]–vii list of subscribers; viii instructions to binder; [i]–2 introduction; double-page map of Istria and Dalmatia (verso blank); [3]–61 text, First Part; [62] blank; [63]–157 text, Second Part, pls. 1–60 bound in; [158] blank; [159]–167 explanation of plates; [168] blank; [169]–180 summary of contents of Part 1, in alphabetical order, “Table générale des matieres”; [181]–190 summary of contents of Part 2; [191] errata; [192] blank

ILLUSTRATIONS Vignette on engraved title page, signed “Dessiné par Cassas,” “Gravé à l’Eau-forte par Tilbot,” and “Terminé par Née.” The engraved title page also bears the signatures “f<sup>me</sup> L’Epine, Scrip.” and “De l’Imprimerie de Vilain.” Etched and engraved frontispiece, signed “Dessiné par Cassas,” “Gravé à l’Eau-forte par Pillement et Réville” and “Terminé par Née.” Double-page map, signed “Gravée par Perrier fils” and

87.

LAVALLÉE. *Voyage pittoresque . . . de l'Istrie . . .* Entrance to the Rade and the port of Pola. Etching and engraving. “Dessiné par Cassas. Gravé à l’eau-forte par Niquet le jeune. Terminé par Niquet l’ainé.” 1985.61.649





*Dessiné par Goussier.*

*Gravé à l'eau-forte par L. Goussier.*

*Terminé par Lénard.*

VUE DE L'INTÉRIEUR DU TEMPLE DE JUPITER A SPALATRO ,  
*Et Fragment trouvé dans les ruines de Salernes.*

N° 48

"Ecrit par Miller." Three engraved headpieces (to introduction, and to Parts 1 and 2), all signed "Gravé par Maillet." 70 etched and engraved plates, numbered 1–60, as described above (8 half-page, 3 double-page, 6 folding; remainder full-page), all signed by Cassas as draftsman. Nearly all plates also signed both by etcher ("Gravé à l'Eau-forte par . . .") and engraver ("Terminé par . . ."). Etchers (in a few cases etcher/engravers) and plates include: Desmaisons (11), Réville (9), Chenu (7), Delaporte (6), Lepagelet (6), Filhol (5), Paris (4), Niquet *le Jeune*/Niquet *freres* (4), Levée (or Levé) (4), Charpentier (2), Copeau (1 plate, 1 fig-

ure), Née (1 plate, 1 figure), Delettre, Fayn, Heluis, Hubert, Malapeau, Masquelier, C. Perrier *frs.*, Petit, and Pillement (1 plate each). Engravers and plates include: Née (19), Liénard (8), Duparc (6), Frussotte (6), Maillet (6), Giraud (or Giraud *l'Ainé*—3), Caquet (2), Croutelle (2), and Niquet *l'Ainé* (2)

**BINDING** Contemporary half straight-grained green morocco with marbled boards, spine gilt; an uncut copy, preserved in cloth box

**REFERENCES** Berlin Cat. 1910; Brunet 3: 884; Cohen de Ricci 205 (under Cassas)

**J**OSEPH LAVALLÉE, MARQUIS DE BOIS-ROBERT, RECEIVED A BROAD AND solid education and spoke most European languages. His chosen vocation was in literature. He made a profound study of the theory of the arts and was involved in many publications, both as editor and author, on a wide variety of subjects mainly related to the arts.

The *Voyage de l'Istrie* was one of his many editorial achievements. It is concerned with the itinerary of Louis-François Cassas, a landscape painter, who was commissioned by an amateur in 1782 to make views of the area around Trieste, the subject of this publication. Later, Cassas was in Constantinople with Choiseul-Gouffier (cat. 51, 1985.61.472–474), and left him to study the ancient ruins of the eastern Mediterranean with Jean-Baptiste Lechevalier, author of the *Voyage de la Troade*, where he was the first to measure the ruins of Baalbek and Palmyra after the earlier explorations by Robert Wood and James Dawkins. Cassas also undertook the publication of other works related to these travels, but they were not successfully published.

The *Voyage de l'Istrie* is a typical *voyage pittoresque*. The purpose of the publication, according to Lavallée's introduction, is to provide the reader with new scenes for his enjoyment, as well as to enlarge his knowledge about distant peoples and places, and to provide lessons to mankind out of the monumental remains of ancient times, the "tombs of nations," and the interaction of the people of the region, who bridge a relation of the present with the past. Lavallée sees the ruins not as an architect, but as an archaeologist.

The text is divided into two parts. Part 1 is concerned with the political history of the area of Istria and Dalmatia and also includes the history of its recording, from Spon to the time of Cassas. Part 2 includes a description of Cassas' *voyage* and observations on the present state of the people and the monuments of the area. Cassas' illustrations, engraved by himself and a host of other artist-engravers, some of considerable distinction, are grouped together after the text. They are mainly views of towns, villages, and important monuments dominated by natural settings. There are several large maps and a few architectural reconstructions of the monuments of Pola, of the palace of Diocletian, and of other monuments of Spalato.

An English edition was published in 1805 that suggests the closeness of the subject to English amateurs and possibly a romantic interpretation of nature and the ruins of the past.

87.

LAVALLÉE. *Voyage pittoresque . . . de l'Istrie . . . Interior, Temple of Jupiter at Spalatro. Etching and engraving. "Dessiné par Cassas. Grave à l'Eau-forte par Lepagelet. Terminé par Liénard."* 1985.61.649

## LE BRUN [CHARLES LE BRUN] 1619–1690

*La / Petite Galerie / Du Louvre / du Dessein de feu / M<sup>r</sup> Le Brun / Premier Peintre de Sa Majesté / Dediée / Au Roy / Dessinée et Gravée par St. André / . . .*

"Ce vend a Paris au Louvre et Rue St Jacques," 1695

1985.61.650

Folio: 548 x 390 (21½ x 15½)

EDITION First edition

COLLATION AND CONTENTS 42 etched plates (including title plate) on 32 leaves: 20 single, 12 double, versos blank

ILLUSTRATIONS 42 etched plates (including title plate) as described above: 3 small plates on one page; 16 small plates printed 2 to a page; 11 full-page (including title plate), 12 double-page. They vary in size from 135 x 242 mm to 506 x 773 mm. The plates have numbers 1–41 (2 small plates on 1 page both numbered "36") but are neither printed nor bound in numerical sequence. All plates signed by Charles Le Brun as designer ("in. p. C. le

B.," "Inventé par C. le Brun"); pls. 32 and 38 signed "Inventé et peint par C. le Brun" and pl. 4, "Gravé d'après l'esquisse de M<sup>r</sup> le Brun dont le tableau n'est pas peint." In several cases the plates also bear the names of other artists who executed Le Brun's designs, including: Baltasard de Marsy ("exécuté par Baltasard de Marsy": pls. 9, 11, 15, 17, 21, 22, 30); Girardon ("Inventé par C. le Brun exécuté par Fr: Girardon 1er Sculpteur du Roy"; "Fr: Girardon": pls. 22, 27, 33, 39, 41); and Thomas Renaudin ("Exécuté par Thomas Renaudin": pls. 22, 26, 31, 37). All plates also signed by St. André as etcher or as draftsman/etcher ("dessiné et gravé par St. André," "St. André," and other variants)

REFERENCES Berlin Cat. 4027; neither in Fowler nor Cohen de Ricci

∞ Bound together with:  
BERAIN, CHAUVEAU, AND LE MOINE  
[JEAN BERAIN, FRANÇOIS  
CHAUVEAU, AND LE MOINE]

*Ornemens / de peinture et de sculpture, / qui sont dans la Galerie d'Apollon, / au Chasteau de Louvre, / et dans le grand Appartement du Roy, / au Palais de Tuilleries. / Dessinez et gravez par les S<sup>rs</sup> Berain, Chauveau, et le Moine*

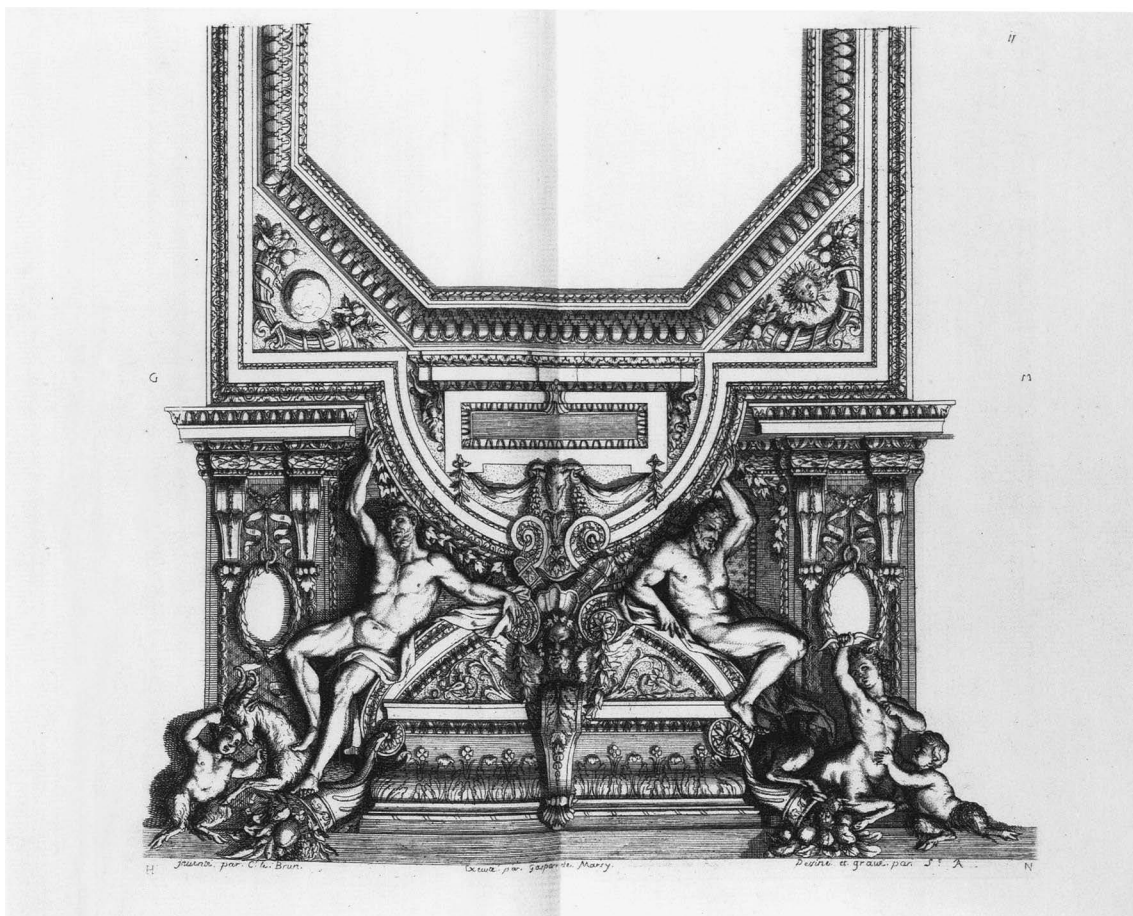
Paris, n.d.

COLLATION, CONTENTS, AND ILLUSTRATIONS 29 etched plates numbered 1–29 including the title plate signed "I. Berain delin." and "G. I. B. Scotin Sculps. 1710." The remaining plates are signed as follows: pls. 2–12, "I. Berain delin. et sculps."; pls. 13–25, "Fr. Chauveau del. et sculps."; pls. 26–29, "Le Moine del. et sculps."

BINDING Mid-18th century full red morocco gilt

PROVENANCE Gilt arms of the Second Duke of Newcastle (1720–1794) on covers

REFERENCES Berlin Cat. 4037; Brunet 1: 1443



88.

LE BRUN. *La Petite Galerie du Louvre . . .*

Detail of ceiling ornament, Galerie d'Apollon. Etching. "Inventé par C. LeBrun. Dessiné et gravé par St. A. Exécuté par Gaspard de Marsy."

1985.61.650



**C**HARLES LE BRUN, THE SON OF A SCULPTOR, STUDIED FIRST UNDER François Perrier, and then, as his extraordinary gifts became known, with Simon Vouet. By the age of nineteen he was appointed painter to the king. In 1642 he was sent to Rome in the company of Nicolas Poussin, where he remained for three years studying ancient art and consulting with the great painter.

Le Brun was one of the twelve original members of the Académie de Peinture et Sculpture founded in 1648. His growing reputation as a painter was enhanced by his skills as a decorator. By 1650 he was receiving important commissions for interior decoration. In 1658 he worked as a decorator for Nicolas Fouquet, Minister of Finance, at Vaux, and in 1660, on command of the king, at Fontainebleau. By 1664 he had become first painter to the king. The previous year he had been appointed director of the Gobelins factory. From this point on no public action in the arts was taken without Le Brun's approval and collaboration. He carried out simultaneous projects in many different fields of the decorative arts. His designs for the Galerie d'Apollon in the Petite Galerie represent one of his major achievements. His work there began after a fire in 1661, when the space was restored and enlarged.

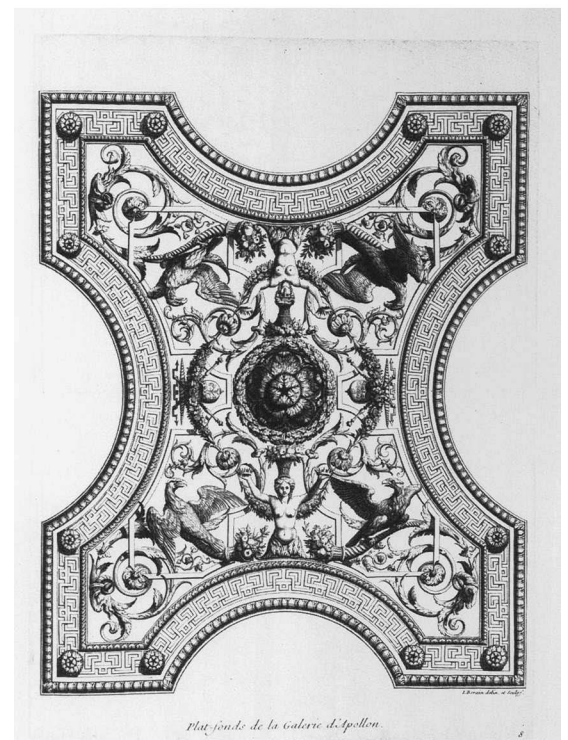
Le Brun's project for the Galerie d'Apollon is a triumph of mythological decoration, and one of his most powerful works. It also reveals the enduring influence of Poussin on Le Brun, enhanced possibly because the Petite Galerie was contiguous to the Grande Galerie which Poussin had been called from Rome in 1640 to decorate. Le Brun was asked to provide a new decorative scheme, but because of his veneration for the work of the older artist, he instead arranged for its preservation. The theme of Le Brun's decoration for the Galerie d'Apollon is Apollo, god of the sun, represented in the effects of light on the hours, months, seasons, elements, and hemispheres. Henry Jouin (1889) describes the magnificently worked out representation as a "poem to the aspects of nature." The greatest artists and sculptors of the time contributed to this decoration, under the direction of Le Brun. But despite the fact that work on the project extended over a period of twenty years, it was never completed. It was taken up again only in the nineteenth century by architect Félix Duban and painter Eugène Delacroix. Delacroix is responsible for the design of the center ceiling panel, which does not follow the original ideas of Le Brun.

The faithful engravings by Bernard de Saint-André in 1695 are our best record of Le Brun's designs for the paintings, sculptures, and ornaments.

Berain et al. *Ornemens* . . .

**A**NOTHER SET OF ENGRAVINGS OF THE GALERIE D'APOLLON, BY JEAN BERAÏN (SEE CAT. 21, 1985.61.388), and the second section of this volume, is of a higher artistic quality than the Saint-Aubin set, but not as meticulously accurate. These, along with engravings of Le Brun's designs for the Grand Appartement du Roi in the Tuileries (consisting of doors, overdoors, and paneling executed by Berain's collaborators Chauveau and Le Moine around 1710), form Volume 4 of the Cabinet du Roi.

**Bibliography** Jouin, Henry. *Charles Le Brun et les arts sous Louis XIV* Paris: Imprimerie Nationale, 1889



88.

BERAIN ET AL. *Ornemens* . . . *Galerie d'Apollon* . . . From the ceiling of the Galerie d'Apollon. Etching. "I. Berain delin et Sculps." 1985.61.650



## CHARLES LE BRUN 1619–1690

*Grand Escalier/ Du/ Chateau De Versailles/ Dit/ Escalier Des Ambassadeurs/ Ordonné Et Peint/ Par Charles le Brun Ecuyer premier Peintre du Roy,/ Consacré A La Memoire/ De/ Louis Le Grand*

Paris, Louis Surugue, n.d. [c. 1725]  
1985.61.651

Folio: 530 x 389 (20<sup>7</sup>/<sub>8</sub> x 15<sup>3</sup>/<sub>8</sub>)

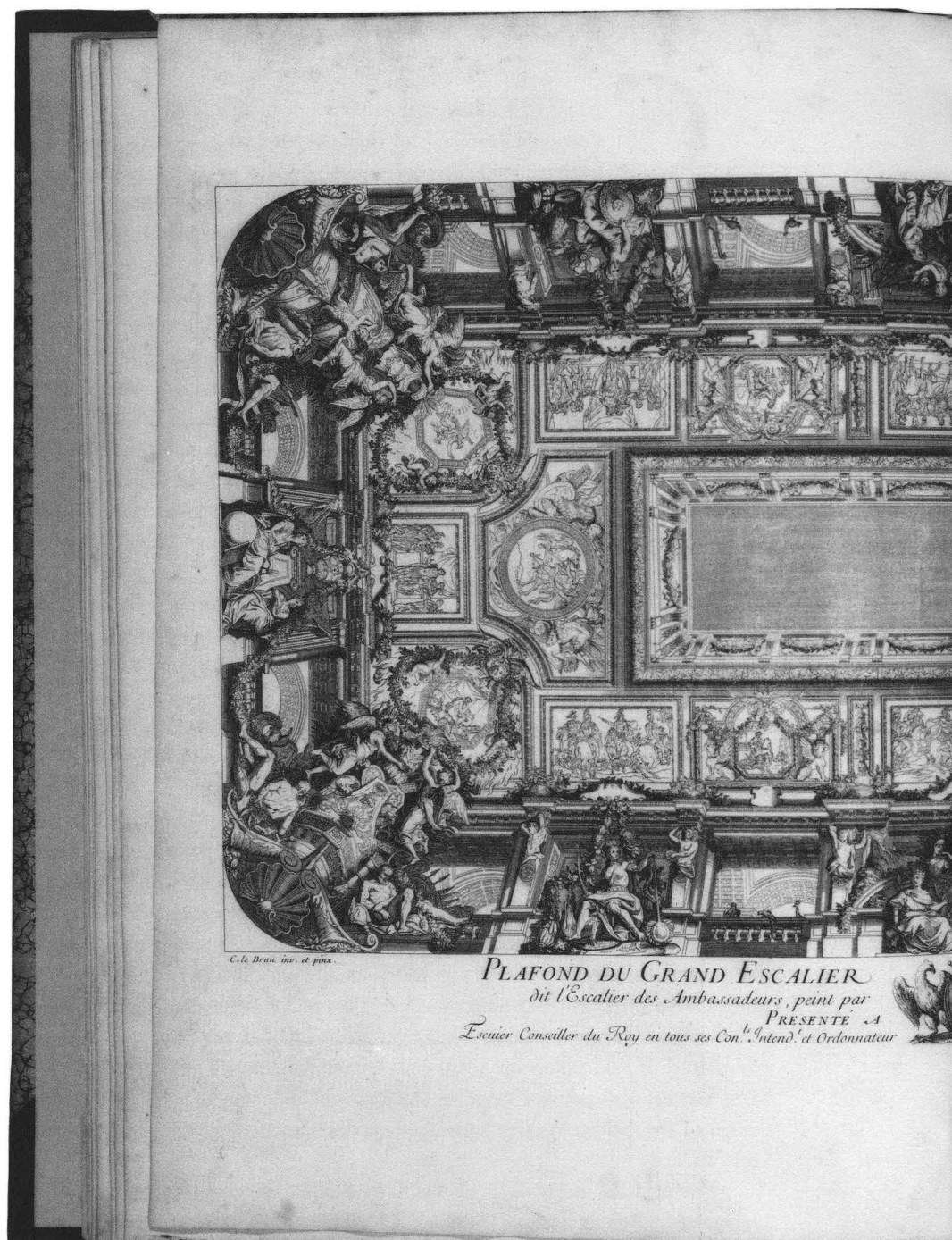
**COLLATION** Engraved title page, verso blank; 9 pages of engraved text on 5 leaves; 24 engraved plates numbered 1–24 (18 full-page; 6 double-page), versos blank. [9] additional plates bound in (1 double-page, rest full-page), verso blank

**CONTENTS** Engraved title page (verso blank); 1–9 text, “Description de l’escalier des Ambassadeurs a Versailles,” engraved throughout (text in italics within multiple borders); [10] blank; followed by engraved pls. 1–24 and [9] additional plates, as described above

**ILLUSTRATIONS** Large engraved headpiece, p. 1, “Entrée d’un Ambassadeur a Versailles,” signed “Parosel inv 1721” and “L. Surugue f.”; engraved initial; engraved tailpiece, p. 9, signed “Ch. Coypel inv.” 24 etched and engraved plates: 18 full-page, 6 double-page (pl. 24 misbound in our copy between pls. 3 and 4). 14 plates signed by J. M. Chevotet as draftsman (“Chevotet delineavit”); pl. 9 signed “Loire sculp.”; most of remaining plates signed by L. Surugue as publisher or as engraver: pls. 11, 18, 20 dated 1720; pl. 2 dated 1721; pls. 8, 12, 21 dated 1725. Pl. 24 is signed “C. Le Brun inv. et pinx.” and “C. Simonneau laîné sculp.” [9] additional plates bound in, including [5] plates from Antoine Coypel’s “Gallerie de Son Altesse Royale Mgr. le Duc d’Orleans Representant l’Hist. De Didon Executée Sur les Tableaux de . . . Antoine Coypel” (Paris, B. Duchange, 1740). All 5 plates signed “Ant. Coypel pinx.”; engraver’s signatures as follows: “Poilly sculp.”; “Desplace sculp.” (2 plates); G. Duchange scul. 1719”; and “Sim. Thomassin Fils scul. 1721.” These are followed by a full-page etched plate representing an ornate picture frame, with royal arms on top, signed “Philippe Simonneau inv.” and “N. Tardieu sculpsit 1724.” Within the frame is handwritten title: “Histoire de/ Donquichot/ Peinte par Charles Coypel/ Gravée par les Meilleurs Maîtres de France./ A Paris chez Louis Surugue Graveur de/ Roy . . .” Three further full-page plates, signed as follows: “Jac. Courtin pinx.”, “C. Mathey Sculp.”, with Surugue’s imprint at bottom; “C. Coypel pinxit,” “gravé par Lepicie 1730”; “Desplaces sculp. 1715,” with imprint “A Paris chez Desplaces . . .”

**BINDING** 20th-century three-quarter straight grain brown morocco with marbled boards

**REFERENCES** Berlin Cat. 4025 (Le Brun); Berlin Cat. 4043 (Coypel)



**T**HE ESCALIER DES AMBASSADEURS AT VERSAILLES WAS DESIGNED IN the mid-1670s and constructed from 1676 to 1678. It was intended to receive the representatives of visiting nations in a magnificent manner. This publication, produced after the death of Le Brun, records all aspects of the splendid staircase.

The decision was made to treat the stairhall in marble, as an outdoor space, and to constrain all architectonic elements to simple coordinated geometric patterns. The beautiful response of the geometric shapes of the stones to the rising arms of the stairs is a result of the classical severity and thoroughness with which this idea was carried out. The programmatic painting of the stairwell began in 1678, at the same time the decision was made to build the Galerie des Glaces. The paintings and sculptures of the area below the stairway ceiling relate either to the function of the stairway or to the victories of the king. Louis' bust, by Jean Warin, is the central element, placed against an elaborate central panel of trophies and royal symbols. The four



89.

LE BRUN. *Grand Escalier* . . . Ceiling of the Escalier des Ambassadeurs at Versailles. Etching and engraving. "C. Le Brun inv. et pinx." "C. Simonneau l'aîné sculp." 1985.61.651

important events of the 1677 Dutch War, painted on imitation tapestries, are accompanied by four illusionistic paintings of figures from the four parts of the world, who look out at the real space. They are based on paintings made in the early seventeenth century for the Room of the Ambassadors in the papal Quirinal Palace in Rome. The ceiling, designed by Le Brun, draws on a more traditional imagery, with mythology and the muses participating in a complex account of the deeds of the king.

As the staircase was located in an interior room, a large glass skylight was determined upon for illumination. This is the earliest known example of the illumination of a major space by a glass skylight. The support for the large panels of glass was cast in bronze; when the support weakened in the mid-eighteenth century, it was necessary to destroy the staircase and its decoration. The *Description* is the only complete record of this brilliant design. It forms one section of Volume 5 of the *Cabinet du Roi*.

1785–1853

[*Recueil d'Architecture*]

[Paris, nineteenth century]

1985.61.2798

Large folio: 570 x 440 (22 1/4 x 17 1/4)

**COLLATION** An album including 45 unnumbered lithographs (6 of these double-page, tipped in on guards; 39 full-page, bound in); and 67 drawings, as follows: 9 plans in pen and black ink on tissue paper, mounted on verso of final lithograph and on recto of following sheet; 54 drawings in pen and black ink and graphite on tissue paper, mounted on 28 sheets of contemporary blue paper and bound in (an additional 20 sheets of the same paper left blank); and 4 small drawings in watercolor on tinted paper loosely inserted. All the above works by pupils (or members of the studio) of Achille Leclere

**CONTENTS AND ILLUSTRATIONS** The contents of this album are as follows:

1. [45] lithographs, as described above. The subjects as follows: first, a full-page plate of antique ornament, without caption; followed by 5 double-page plates of the Pantheon (including plans, elevations, details). Next, 2 plates (1 double-page) with details of ancient buildings in Rome. All remaining lithographs, except for the final 11 and 1 other, represent various public and ecclesiastical buildings in Italy (plans, elevations, details of ornament, and so forth). The single exception in this group is devoted to buildings in Paris and Lyon. The final 11 lithographs are devoted to buildings in France, including 2 plates representing "la Maison de Peintre de M. Percier" and 1 with the "Halle au blé de Paris"; the rest devoted principally to structural details. All the above plates have captions identifying buildings and sites. Artists' signatures (in each case fol-

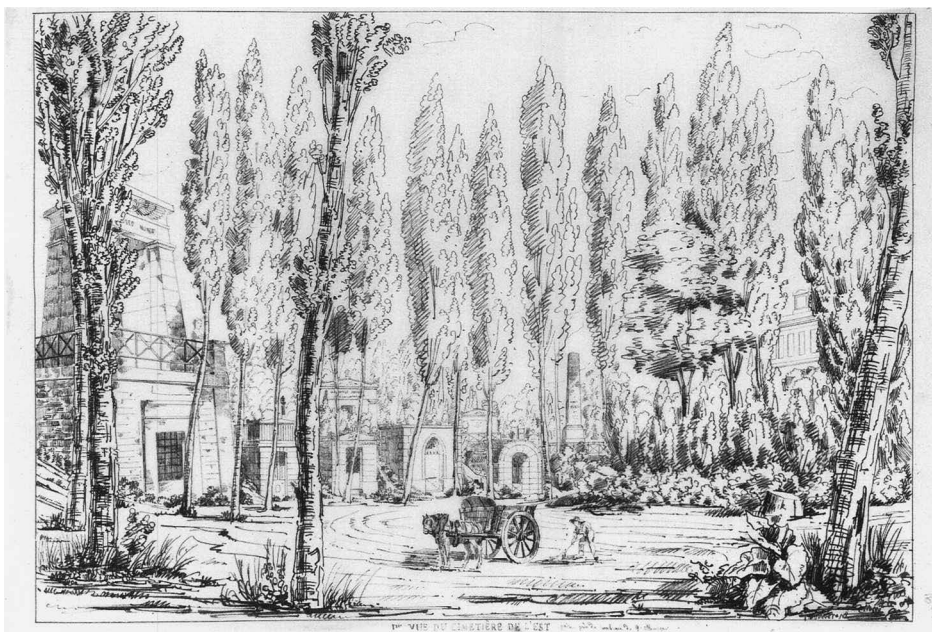
lowed by: "Atelier de M<sup>r</sup> Ach<sup>e</sup> Leclere") include: Layrix (6 plates); Corbin (5); Jules Goury (5); Grasset (4); Tourrié (4); Morey (3); Armand et Layrix (2); Leblond (2); Chatenet, Courlin, Fraisse, Layrix et Secretan, Secretan (1 each). 3 of the Pantheon plates and 2 of the Rome plates also have lithographers' signatures, including 2 plates signed "Lith. de [Imp. par] Brégeaut"; 2 signed "Lith. Senefelder"; and 1 signed "Lith. de Piaget et Lailavoix . . ."

2. Pasted to the verso of final lithographic plate and to recto of following sheet are 9 plans in pen and black ink on tissue paper (browned and damaged)
3. These are followed by [54] drawings, all but 2 in pen and black ink (2 in graphite) on tissue paper, mounted on 28 sheets of contemporary blue paper. They include:
  - a. full-page elevation ("Élévation restaurée") of the Pantheon; with caption; signed "Morey . . ."
  - b. 2 views of a cemetery; 1 signed "Boisselieu et Normand fils del" and "Normand fil. sc."; 1 with caption: "Vue du Cimetière de l'Est . . ."
  - c. 26 drawings of funerary monuments, 2 of these in graphite, the rest in pen and black ink; in all but 2 cases these are mounted 2 to a page (1 sheet with 3 drawings, 1 with a single drawing). The names of architects of many of the monuments represented are indicated in a minute and sometimes barely legible script. They include: H. Godde, Visconty, Provost, Destailleur, Froelich (?), Néry Vincent, Vincent Mory, Arnaud, Rohol, T. Lecointe (?), Marcel, Cartellieu, Mazois, Matillon, Grillou, and Baltard

- d. 7 further drawings in pen and black ink mounted on 5 sheets include plans and elevations of various architectural subjects such as "Academie de Musique. Grand Opéra" and "Orangerie de Monrepos"; unsigned
- e. 3 large plans in black ink and colors mounted on 3 sheets; uncaptioned and unsigned
- f. drawing with caption: "facade des maisons de la rue de Rivoli"; unsigned
- g. drawing with caption: "Petite eglice [sic] et maison d'école . . . par M. Thiebers Architecte"; signed "Morey del." (mounted on verso of preceding sheet)
- h. "Hotel de Chastillon plafond d'un Salon": ceiling decoration, partially colored; unsigned
- i. "Devanture de Boutiques"; 2 drawings mounted on 1 sheet; unsigned
- j. "Treillage Agreste": 2 drawings mounted on verso of the preceding sheet; unsigned
- k. "Serrurerie" (*balcons, rampes, grilles*): 5 drawings, mounted recto and verso of 3 sheets
- l. [funerary monuments?]; drawing in pen and black ink and wash (mounted on verso of preceding sheet); uncaptioned and unsigned
- m. "Projet d'un Ecole des enfants": 2 drawings (plan and elevation) mounted on 1 sheet; unsigned
4. Finally, there are 4 small drawings of funerary monuments in watercolor on tinted paper loosely inserted; unsigned

**BINDING** Contemporary gray boards

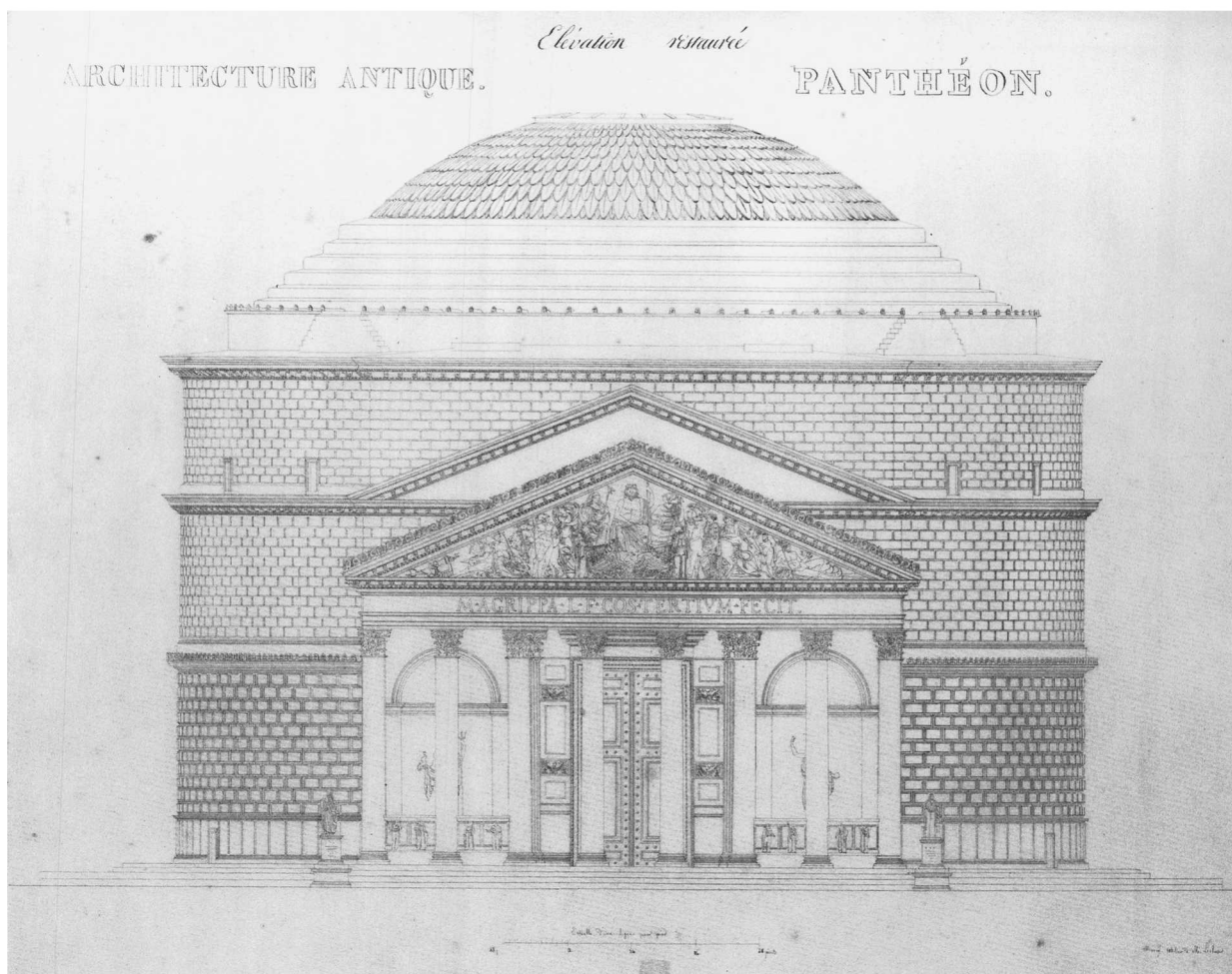
**REFERENCES** Thieme-Becker 22: p. 525



90.

LECLERE. [*Recueil d'architecture*]. View of cemetery from the east. Pen and ink on tissue paper. 1985.61.2798





**A**CHILLE FRANÇOIS RENÉ LECLERE WAS A PUPIL OF J. N. L. DURAND and then of Charles Percier (from 1801). In 1808 he won the Prix de Rome and remained there until 1814. His later architectural activity consisted of the building and restoration of chateaus and *hôtels*. In 1831 he was elected to the Institut, replacing Molinos, and in 1847 he was appointed secretary-archivist of the Ecole des Beaux-Arts. By 1815 he had already opened a studio for architectural students. It attracted many young men, including such important contributors to French architecture as Abadie, Desbuisson, Godeboeuf, Goury, Isabelle, Morey, and (surprisingly) Viollet-le-Duc. Several of his students would win the Prix de Rome.

Leclere's collection of line drawings was made by his students, probably as architectural assignments, in different styles and on different types of paper. The entire scrapbook consists of a repertoire of models for the planning and design of the kind of contemporary buildings that students might undertake as commissions early in their architectural careers. They are, in the tradition of Charles Percier and P. F. L. Fontaine (see cat. 133, 1985.61.2605), studies of the architecture of ancient and modern Rome, including secular and domestic buildings. Added to this group are studies of a plan by Percier for an artist's house and of the Halle au Blé. Following these is a section including drawings of the tomb of Marechal Lefèbvre, and then original projects for plans of houses, architectural details, shops, lattice work, metal work, and other subjects, including even a German chapel. The collection forms a record of the selection of projects and method of execution of French architectural students in the second half of the nineteenth century.

90.

LECLERE. [*Recueil d'architecture*]. Elevation of a restoration of the Pantheon. Lithograph. Signed "Morey . . ." 1985.61.2798

## C. N. LEDOUX [CLAUDE NICOLAS LEDOUX] 1736–1806

*L'Architecture / Considérée / Sous Le Rapport De L'Art, / Des Mœurs / Et De La Législation; . . . Tome Premier*

Paris, H. L. Perronneau, for the author, 1804

1985.61.703

Large folio: 540 x 383 (21<sup>1</sup>/<sub>4</sub> x 15<sup>1</sup>/<sub>8</sub>)

EDITION First edition (complete with one volume only)

COLLATION 4 unnumbered leaves, including printed title page, engraved title plate (pl. 2), added engraved title page (pl. 1), and engraved dedication, all with blank versos; 120 leaves, 1–240 pp., engraved plates numbered 3–125, on 114 leaves (18 half-page, 105 full-page) bound in, versos blank

CONTENTS [i] title page (verso blank); engraved title plate, originally numbered pl. 2, number erased (bound facing in, verso blank); added engraved title page, with full title as follows: "L'Architecture/ de C. N. le Doux./ Premier Volume,/ contenant des Plans, Elevations, Coupes,/ Vues perspectives/ de Villes, Usines, Greniers à sel, Bâtimens/ de graduation, Bains publics, Marchés, Eglises,/ Cimetières, Théâtres, Ponts, Hôtelleries, Maisons/ de Ville et de Campagne de tout genre, Maisons/ de Commerce, de Négociants, d'Employés, d'Edifices/ destinés aux récréations publiques, &c. &c./ Construits ou commencés depuis 1768 jusques en 1789./ Collection qui rassemble tout les Genres de Bâtimens/ Employés dans l'ordre Social," with imprint "A Paris/ chez l'Auteur . . .," signed at bottom "Dien Scr. 1789" (verso blank); engraved dedication by Ledoux, "A Sa Majesté l'Empereur de toutes les

Russies," signed "Grave par Dien" (verso blank); [i]–42 introduction; 43–240 text, pls. 3–125 bound in. (Note: The Millard copy is extra-illustrated with [21] plates from the second edition, bound in at end of the volume)

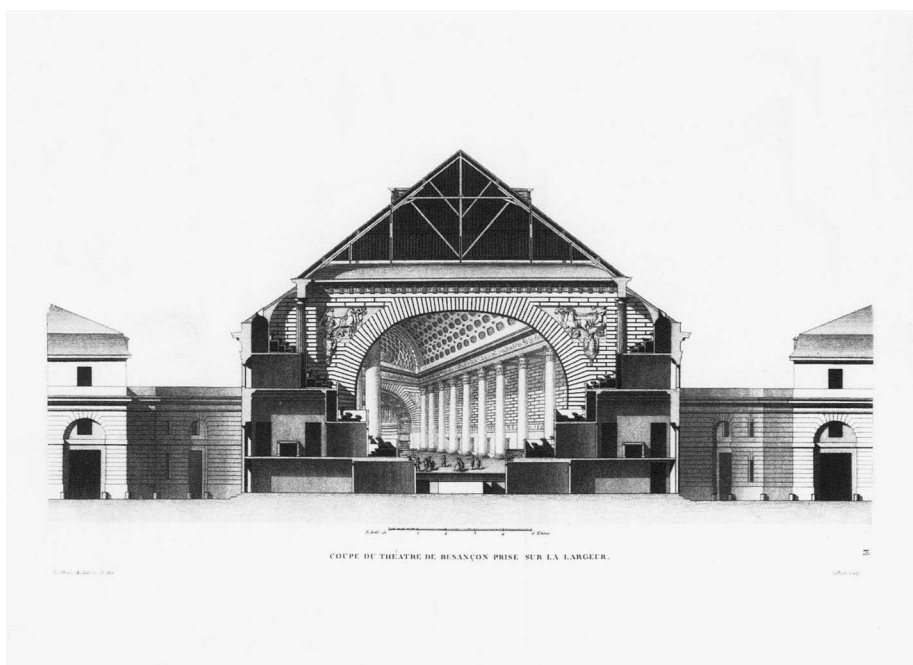
ILLUSTRATIONS Engraved title plate (pl. 2), title on draped cloth held up by 2 exotically dressed female caryatids, supporting a frieze with classical figures and coats of arms (note: similar frieze in pl. 77, "Fragment des Propylées de Paris"), bust of the author below with architectural implements, plans, and laurel branches, signed "C. N. Varin Sculp."; 123 engraved plates, numbered 3–125, on 114 leaves (105 full-page, 18 half-page plates printed 2 to a page), all but 1 plate signed by Ledoux as designer ("Le Doux Architecte du Roi"; pl. 110 is dated 1778). The principal engravers include Sellier (32 plates; 1 dated 1775, 3 dated 1776); Van Maelle (12 plates, plus 9 with Simon and 2 with Maillet); Varin (10); Ransonnette (7); Bovinet (2, plus 3 with Coquet); Berthault (3); Coquet (2, plus 3 with Bovinet, 1 with Simon); Heluis (3, including 1 signed "Lhuis"). Other engravers include Boutrois, Coiny, Delaitre, Dupuis, Angeliq. Moitte, and J. J. de la Porte (1 plate each)

BINDING Modern three-quarter dark green calf, matching paper-covered boards, gilt spine

PROVENANCE Small stamp on upper L corner flyleaf verso of "Michel Kieffer," with his ink signature below

REFERENCES Berlin Cat. 2448

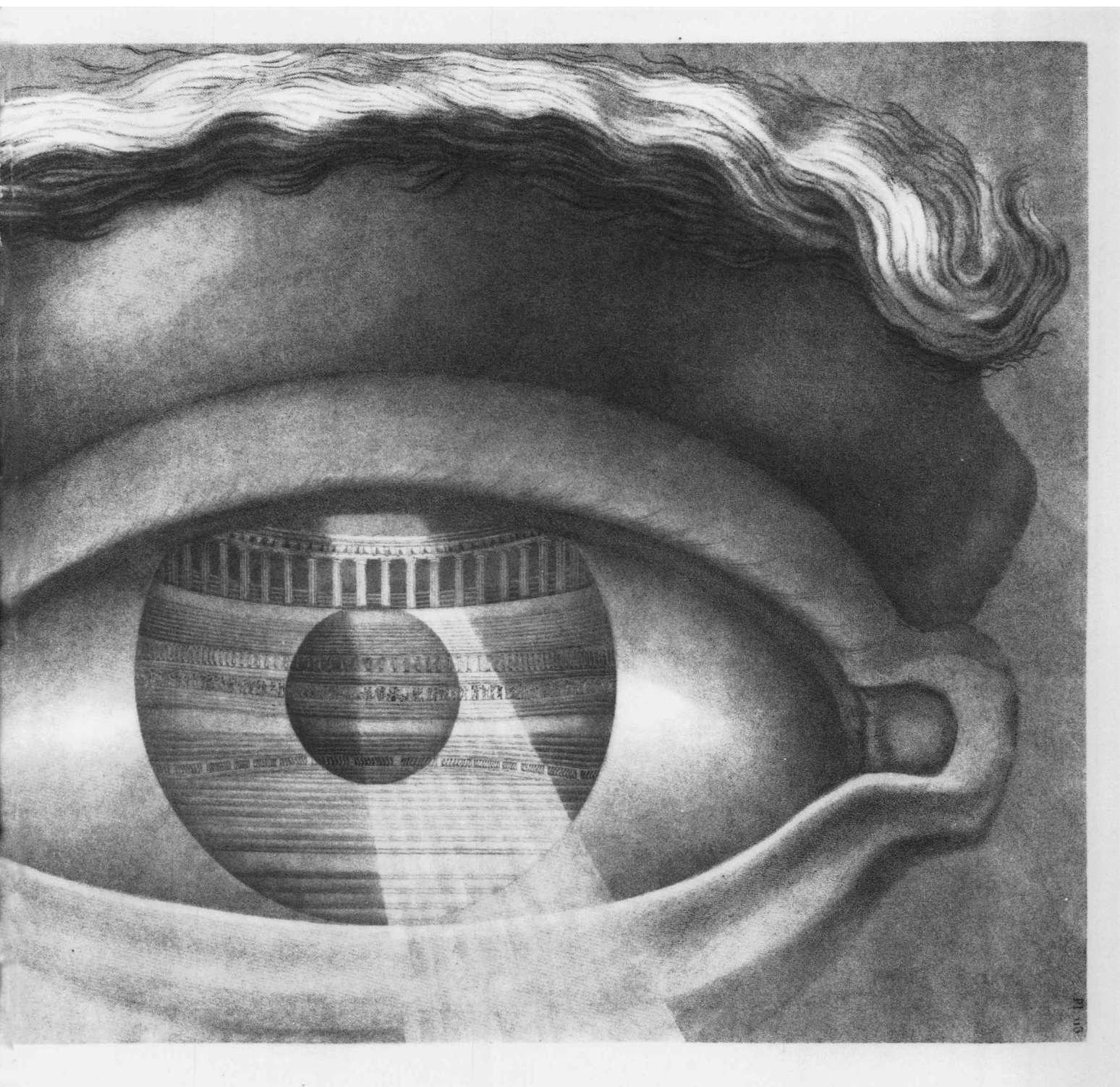
Volume 1 is discussed, along with Volume 2, in the combined entry below, cat. 92, 1985.61.704–705.



91.

LEDoux. *L'architecture . . .* Sectional view of Besançon Theater. Engraving. "Ledoux architecte du Roi." "Sellier Sculp." 1985.61.703





91.

LEDoux. *L'architecture . . .* The Eye from the Besançon Theater. Mezzotint.

"Ledoux architecte du Roi." 1985.61.703

## C. N. LEDOUX [CLAUDE NICOLAS LEDOUX] 1736–1806

*L'Architecture / Considérée Sous Le Rapport De L'Art*

Paris, Lenoir, and London (printed label: "7 Palsgrave Place, Temple Bar"), 1847

1985.61.704–705

Large folio, two volumes: 583 x 410 (23 x 16¼)

EDITION Second edition (first 1804). This edition lacks Ledoux's text, present in the first edition. It has 320 plates rather than the 125 plates of the original edition

COLLATION AND CONTENTS [Vol. 1]: [i] printed half title (verso blank); engraved title plate (from first edition of 1804; bound facing in, verso blank); [iii] printed title page to Vol. 1, full title as follows: "Architecture/ de C. N. Ledoux./ Premier Volume/ contenant/ des Plans, Élévations, Coupes, Vues perspectives, de Palais, Hotels-de-Ville, Temples, Bibliothèques publiques,/ Bourses, Théâtres, Usines, Greniers a Sel,/ Bâtiments de graduation, Bains publics, Marchés, Eglises, Cimetières, Propylées de Paris,/ Etc., Etc., Etc./ Collection/ qui rassemble/ tous les Genres de Batiments employés dans l'Ordre social"; (verso blank); [v–vi] preface ("Avertissement") by Daniel Ramee, giving a biography of Ledoux; followed by 160 partially numbered, engraved plates on 150 leaves (20 half-page plates, printed 2 to a page; 140 full-page plates) (versos blank); final leaf [vii–viii], table of plates in first volume

(listing plates as nos. 1–150; plates printed 2 to a page are given same number) [Vol. 2]: [i] printed half title (verso blank); engraved title page to Vol. 2, full title as follows: "L'Architecture/ de C. N. Le Doux./ Second Volume,/ contenant des Plans, Elevations, Coupes,/ Vues Perspectives/ d'Hôtels, Maisons de Ville et de Campagne,/ Edifices destinés aux récréations publiques, Pavillons, Parcs, Fermes parées, Bergeries, Ecuries, &c., &c./ Collection qui rassemble tous les Genres de Bâtiments/ Employés dans l'ordre social"; (verso blank); followed by 160 partially numbered, engraved plates on 150 leaves (20 half-page plates printed 2 to a page; 140 full-page plates) (versos blank); final leaf [v–vi] table of plates in Vol. 2, (listing the plates as nos. 151–300; plates printed 2 to a page are given same number)

ILLUSTRATIONS [Vol. 1]: Engraved title plate from first edition of 1804 (see entry above), signed "C. N. Varin sculp."; 160 engraved plates—many repeated from the first edition; these are numbered 1–150 in the table of plates at the back as described and somewhat erratically on the plates themselves—approximately half are numbered and half lack numbers. Several plates retain numbers from the first edition of 1804. About half the plates signed by Ledoux as designer ("C. N. Ledoux Architecte du Roi"). The principal engravers include Sellier (37 plates); Van Maelle (21, including 1 with

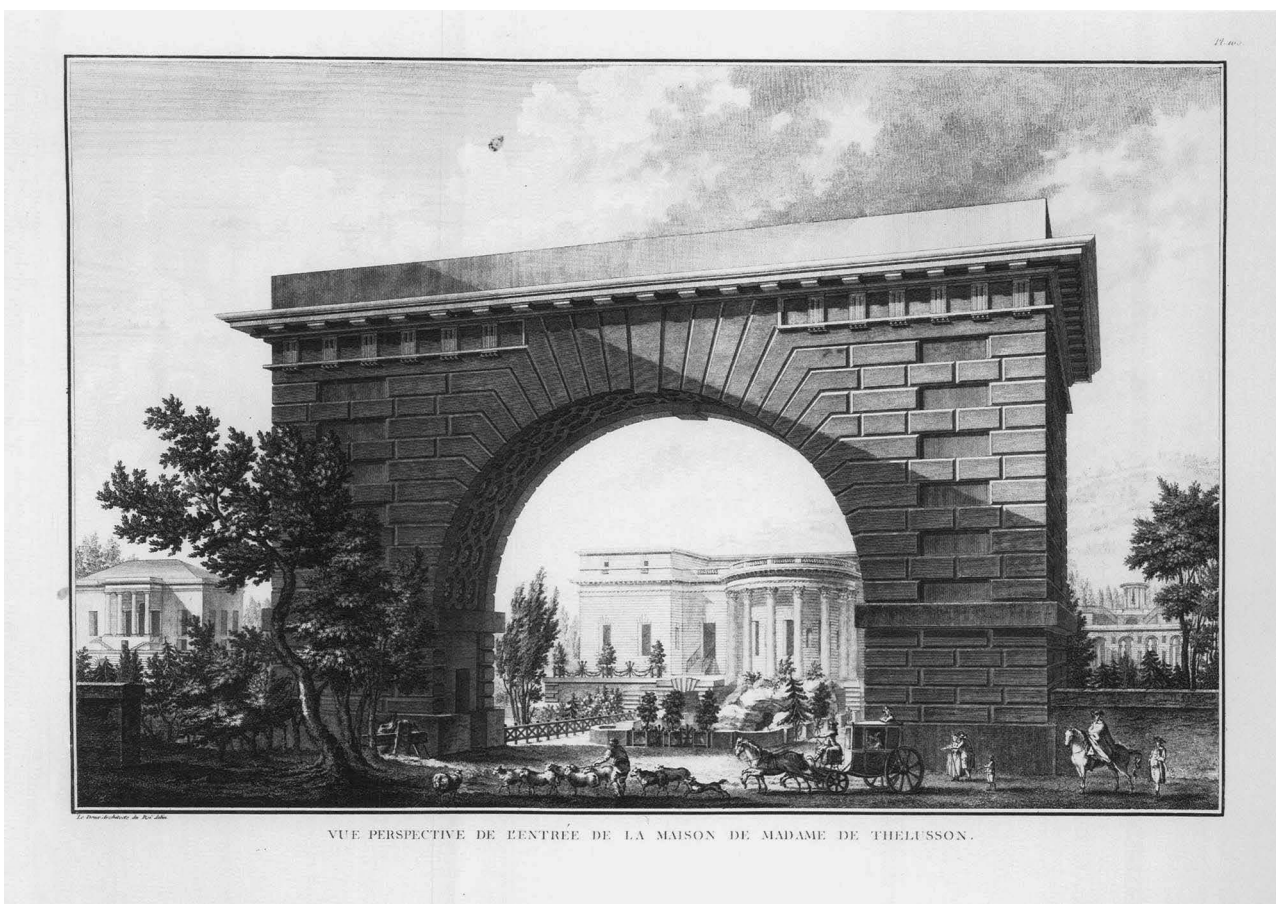
Simon, 1 with Maillet); Varin (16); Ransonnette (10); Bovinet (3, including 2 with Coquet); Coquet (3, including 2 with Bovinet); Berthault and Delettire (3 each). Other engravers include "femme Groux," Rousseau, N. F. J. Masquelier *le Jne.*, J. J. de la Porte, Coiny, Angelique Moitte, Heluis, Delaitre, and Dupuis (1 plate each)

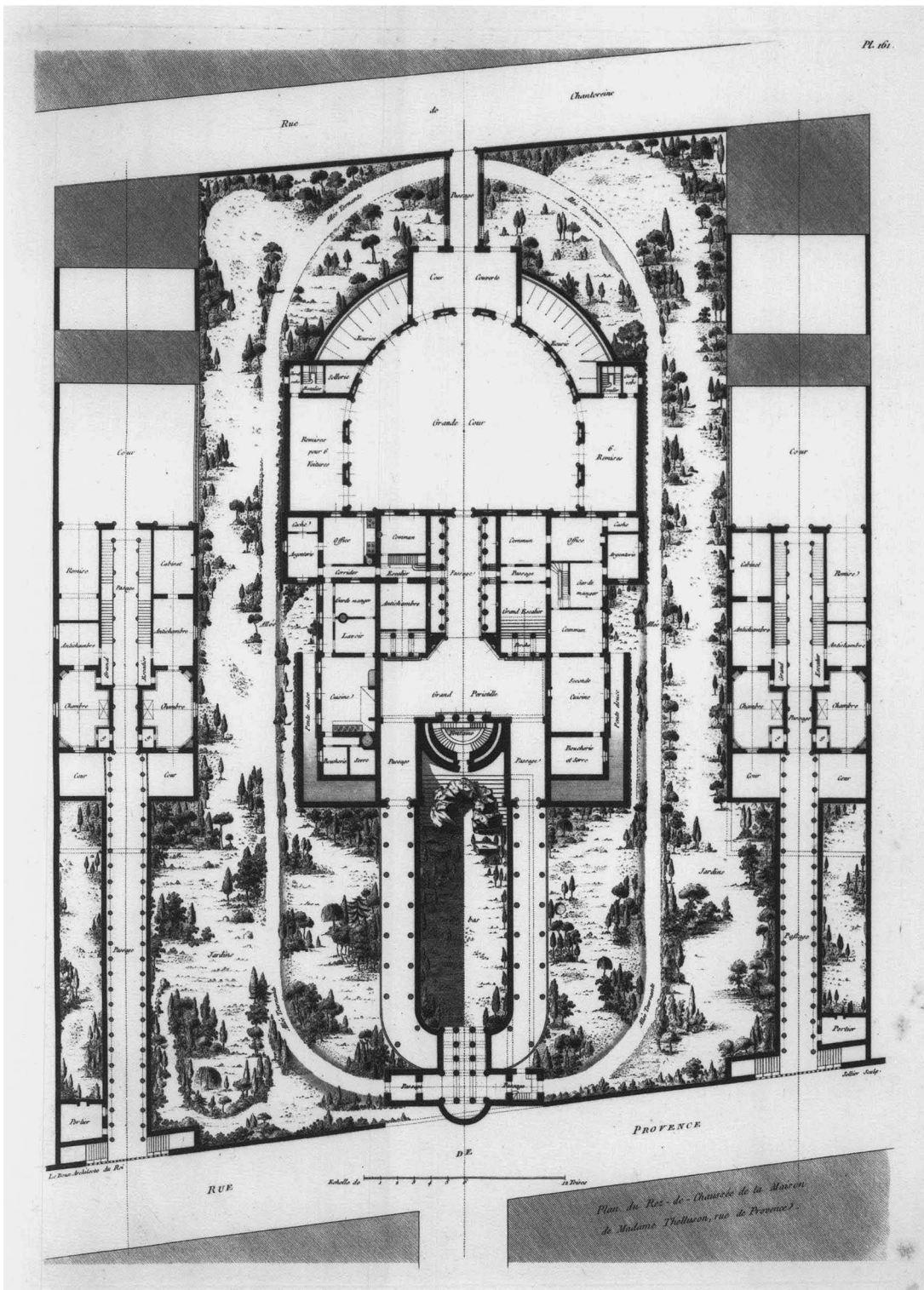
[Vol. 2]: Engraved title page with vignette; 160 engraved plates, many repeated from the first edition, numbered 151–300 in table of plates at back as described. As in first volume, numbering on plates themselves is erratic. 4 plates in our copy have been substituted from another copy: nos. 178, 234, 260, and 268. Approximately half are signed by Ledoux as designer. The principal engravers include: Sellier (40 plates; 1 dated 1777); Ransonnette (22; 1 dated 1793, 1, with Picquenot, dated "l'an 3<sup>me</sup>"); Van Maelle (17, including 3 with Simon, 1 with Maillet); Sixdeniers (7); Varin (5); Coquet (5, including 1 with Simon, 1 with Bovinet); Delettire (2); Heluis (2). Other engravers include Boutrois, "Lhuis," and N. L. Rousseau (1 plate each)

BINDING Contemporary marbled paper boards, pebbled cloth spine, leather tickets

PROVENANCE Gilt stamp of "The Society of Writers to the Signet" on top cover of both volumes

REFERENCES This edition neither in Berlin Cat. nor Fowler





92.  
LEDoux. *L'architecture . . .* Plan of house and garden of Madame Thelluson [sic]. Engraving. "Le Doux Architect du Roi." "Sellier Sculp." 1985.61.704-705

92.  
LEDoux. *L'architecture . . .* (left) Perspective view of entrance to house of Madame de Thelluson. Engraving. "Le Doux architecte du Roi delin." 1985.61.704-705

**L**EDOUX WAS THE MOST PROLIFIC AND ONE OF THE MOST ESTEEMED French architects of his generation. He received his architectural education in Jacques-François Blondel's Ecole des Arts, and went on to produce brilliant designs for all types of buildings, from houses to palaces, from prisons to city halls. He began to form ideas for *Architecture* around 1780, and intended to publish an *oeuvres complètes*. He had already begun compiling engravings of his work in 1773. He had many illustrations reengraved as his ideas on style evolved to express a new aesthetic founded on basic architectural elements—the wall, the column, and the arch. While he was in detention during the Revolution the treatise underwent a radical change and emerged as a strong, unique statement of a new relation of the architect to society. Ledoux now linked the architect to the Creator and considered him an active instrument in the formation of a new society. In the process of this development the engravings shifted emphasis from representations of Ledoux's work to a subordinate position as illustrations for his unusual text.

Several early copies of Ledoux's work were issued in the first years of the 1780s to select subscribers. In 1789 the title page was engraved and the collection was advertised for sale.

Ledoux began the engravings for *Architecture* in 1773, the year of his entrance into the Academy. (By 1777 Joseph II admired the first prints; he would become a subscriber several years later.) Van Maelle was the principal engraver of Ledoux's work, and until around 1782 Louis Sellier engraved most of the plates of Ledoux's built architecture, as well as those buildings of the ideal city of Chaux (a salt factory where workers lived, designed by Ledoux and later redesigned as a utopia), which conformed to the neoclassical style of around 1780, including the church, the public baths, and the market. Preparatory drawings were sometimes executed by artists not closely associated with Ledoux: J. B. Maréchal is responsible for a perspective drawing of the Hôtel Thélusson. Some engravers, such as Joseph and Charles-Nicolas Varin and Pierre-Gabriel Berthault, had worked on Choiseul-Gouffier's *voyage pittoresque* (cat. 51, 1985.61.472–474) or on other publications of this genre.

In 1782, with the discharge of Sellier, several new engravers were hired: Berthault (a specialist in perspective), Edme Bouvinet (a specialist in atmospheric effects), Nicolas Ransonnette (a conscientious interpreter who later would include several of Ledoux's townhouses in his collaborative publication with Jean-Charles Krafft), and Jacques-Joseph Coiny and Crépy (figurists, who engraved the bas-relief friezes of the Barrière d'Enfer).

All but one plate was designed by Ledoux. In addition, he is probably the executor of the plate representing The Eye in the Besançon Theater series. It is the only mezzotint plate of the entire series of illustrations, a technique surely necessary to convey what was conceived in terms of light and reflection. The Eye reflects in its pupil the circular orchestra of the theater and the colonnade that surrounds it (like Palladio's colonnade at Vincenza). It represents the privileged role of sight and Ledoux's concept of all architecture as a spectacle, as well as the role of the architect as both principal spectator and author of this environment.

The first volume of *Architecture* was published only in 1804 (cat. 91, 1985.61.703). In this definitive edition Ledoux has combined the formats of several types of popular publications related to architecture. Thus in addition to the treatise representing an assemblage of the architect's oeuvre, it is a comprehensive work representing all types of architecture, with an emphasis on the rural house. It is also a *voyage pittoresque* through an imaginary city; it is a utopian essay bringing together current ideas on society, natural and political sciences, and aesthetics; and it is a synthesis of concepts from mainstream architectural theory, including the ideas of Marc Antoine Laugier and Jacques-François Blondel. In addition, *Architecture* includes masonic or pseudo-masonic ideas, and may be a unique example of the comprehensive development of these ideas in an architectural treatise.

In *Architecture* Ledoux develops his notions of an ideal society based on work, as it is expressed in an idealized and expanded project for the royal Saltworks (the Salines) at Arc-et-Senans, which Ledoux designed and built between 1775 and 1779. It forms the bulk of the first volume as representative of a utopian city, and as a monument to industry. In addition to an introduction there is a text for each project, including a discussion of the social-mythological context which the buildings represent. This volume includes other ideal projects and some designs for completed buildings, such as the theater at Besançon. Some of these may have been included as Ledoux became aware that he would not have time to complete his ambitious project.

Ledoux writes in an unusually florid style: he is as polemical as Le Corbusier would be in the early twentieth century, and like the later architect, he exhorts the profession to impose social significance on its work. Ledoux believed that he was developing an architecture based on an invariable social "taste" rather than on changing fashion. However, within the context of later architectural development, Ledoux's work was expressive of a particular style with a very short period of popularity. By the early years of the nineteenth century it was condemned as grotesque.

The second volume was compiled and published in 1847 by Daniel Ramée, an architect and author, and son of the internationally active Joseph Ramée, whose major work was produced in America. It is composed of engravings left by Ledoux after his death. Ramée wrote an introduction for the volume, which contains a short life of Ledoux and a discussion of his built work and projects. Following this short text are illustrations of Ledoux's projects for palaces, houses, chateaus, toll gates, law courts, prisons, city halls, an agricultural school, and a farm. The projects are presented without comment. In addition to the unique position which the first volume of Ledoux's treatise occupies as a social commentary, the two volumes are our most important source for the designs of this outstanding late eighteenth-century architect.

### **Bibliography**

Gallet, Michel. *Claude-Nicolas Ledoux: 1736–1806*. Paris, 1980

Herrmann, Wolfgang. "The Problem of Chronology in Claude-Nicolas Ledoux's Engraved Work." *Art Bulletin* 42 (September 1960): 191–210

Saboya, Marc. "Claude-Nicolas Ledoux et son utopie sociale." *L'Information de l'histoire de l'art* 3 (1970): 316–318



[Plans, Élévations, Vûes, Coupes et Profils De l'Hôtel Royal des Invalides]

Paris, n.d. (1727?)

1985.61.706

Large folio: 627 x 472 (24 $\frac{1}{16}$  x 18 $\frac{5}{16}$ )

EDITION Second edition, of the plates only, of Le Jeune de Bouleucourt's volume on the Invalides, first published in 1683 with text

COLLATION AND CONTENTS The complete series of [23] etched and engraved plates which form the twelfth volume of the Cabinet du Roi series in its second format (i.e., as reissued, with plates only, and as described in the *Catalogue des volumes d'estampes*, published in 1743): 9 full-page, 14 double-page, versos blank

ILLUSTRATIONS 23 etched and engraved plates, as described above: 14 plates signed "Graué par I. Marot"; 2 plates

signed "Graué par D. Marot"; 2 signed "I. le Pautre Sculp." (3 plates are by Jean le Pautre according to the *Catalogue*, 1 without signature in our copy); 1 signed "Pierre le Pautre F."; 2 signed "F. S. Delamonce delin.," "G. Scotin Major Sculp. 1711.," and "F. Desbruslins Scrip." (these 2 plates, of the church of the Invalides by Mansart, with de Mortain's imprint, the first with a dedication to the king by de Mortain). 1 plate unsigned

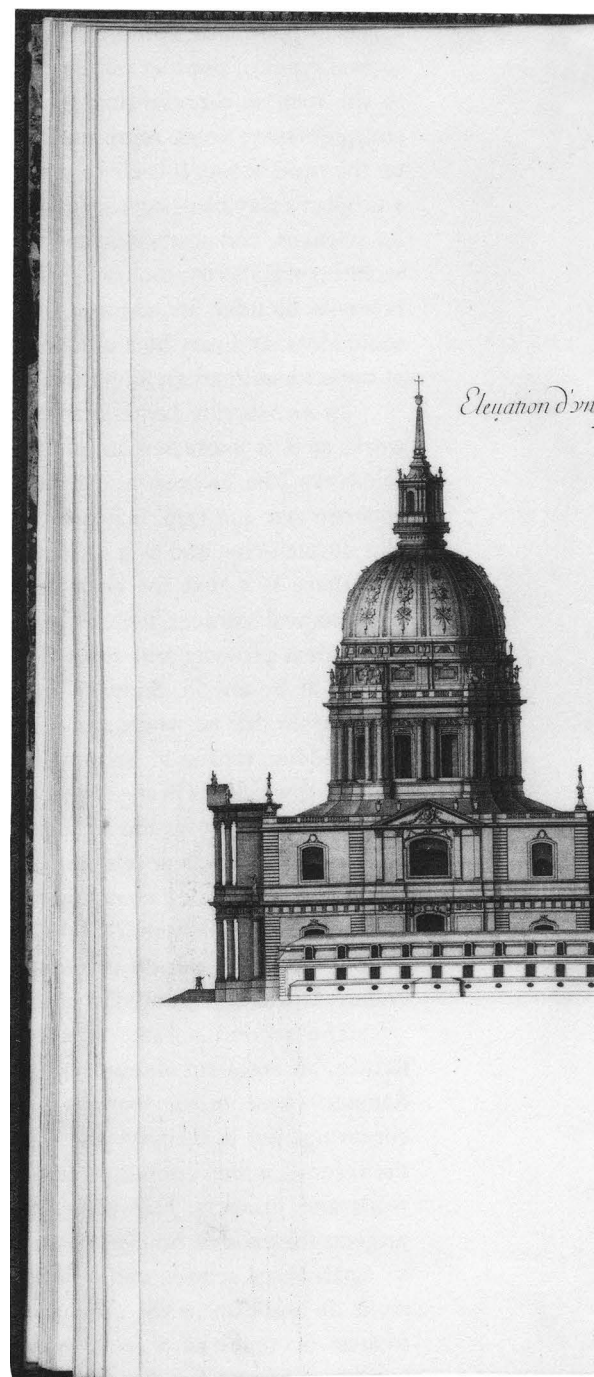
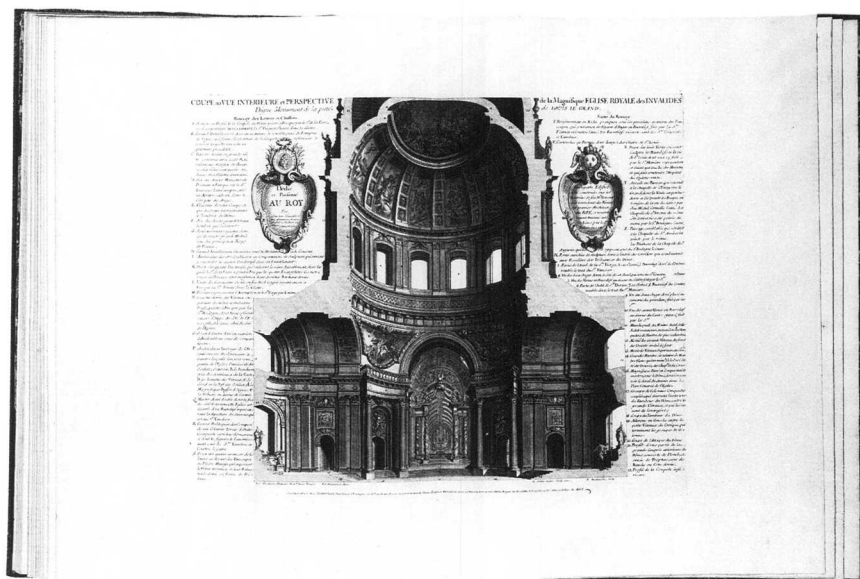
BINDING 18th-century blonde mottled calf, gilt borders, gilt spine, gilt edges

PROVENANCE Gilt armorial device on cover. Modern bookplate of Marcel Charrey

REFERENCES Brunet I: 1443: (Note: Brunet calls for 21 plates in the first edition and 22 plates in the second. Our copy conforms exactly to the description in the *Catalogue*, which lists 23 plates, as above); *Catalogue des estampes*, pp. 19-20

THE PLATES OF THIS SPLENDID SERIES OF ENGRAVINGS, WHICH FORM Volume 12 of the Cabinet du Roi, according to the 1743 *Index* (see cat. 46, 1985.61.438), were produced by Marot and his colleagues before his death in 1679. They were inherited by his widow and may have passed into the hands of the publishers before her death, in 1688, for they were first published with a text (not included here) in 1683.

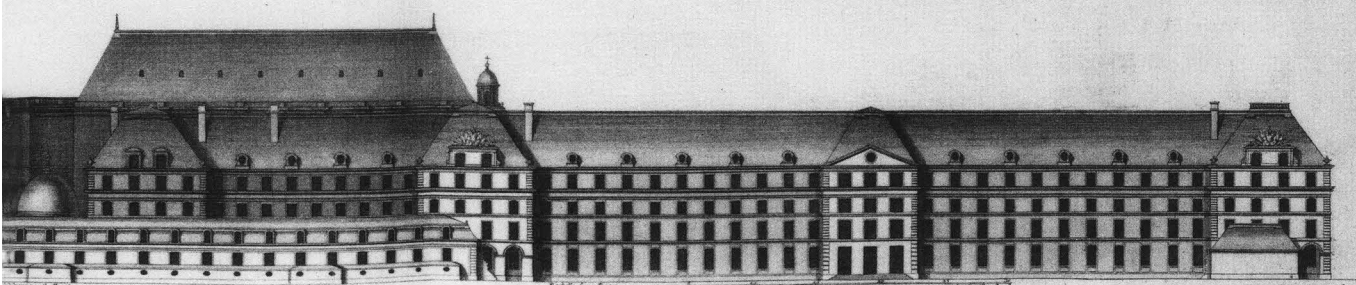
The illustrations are important not only for their superb design and execution, but also because they provide a record of the planning of the Invalides, a major late seventeenth-century monument to the age of Louis XIV. They are, in effect, the official engravings of both Libéral Bruant's and Jules Hardouin Mansart's designs for the Invalides. Among the designers and engravers of the plates, Jean Marot, Daniel Marot, Jean Le Pautre, and Pierre Le Pautre are the principal artists in their field of the time.



93.

LE JEUNE DE BOULENCOURT. [Plans . . . des Invalides]. Perspective section of the Eglise Royale des Invalides. Etching and engraving. "F. S. Delamonce delin. G. Scotin Major Sculp. 1711. F. Desbruslins Scrip." 1985.61.706

de l'Hôtel Royal des Invalides, prise du costé de Paris, ou l'on voit les deux Eglises jointes ensemble, et  
une partie des infirmeries, et bâtimens, dont l'autre face du costé de S<sup>t</sup>. Clou est demême.



93.

LE JEUNE DE BOULENCOURT. [*Plans . . . des Invalides*]. East elevation of the Hôtel Royal des Invalides. Etching and engraving. "Gravé par J. Marot." 1985.61.706

[Part 1]: *Maniere / De Bien Bastir / Pour Toutes / Sortes De Personnes . . . reveue, Augmentée Et Enrichie En / cette seconde edition de plusieurs Figures, de beaux Bastimens & Edifices, / de l'invention & conduite dudit sieur le Muet, & autres.* [Part 2]: *Augmentations / De Nouveaux / Bastimens / Faits / En France / Par les Ordres & Desseins du Sieur le Muet*

Paris, François Langlois, 1647

1985.61.707

Folio, two parts in one volume: 365 x 248 (14 $\frac{3}{8}$  x 9 $\frac{3}{4}$ )

EDITION Second edition of first part (first 1623); first edition of second part

COLLATION [Part 1]: 93 leaves. [i–viii], 1–113 [114] pp. including engraved title plate and [53] engraved plates (1 double page). [Part 2]: [i–ii] pp., 1–31 engraved plates

CONTENTS [Part 1]: [i] printed title page (verso blank); [iii] engraved title plate (verso blank); [v–vi] dedication to king; [vii–viii] note to reader, ending with priv-

ilege, dated 1647; 1–113 text, including [53] engraved plates; [114] blank

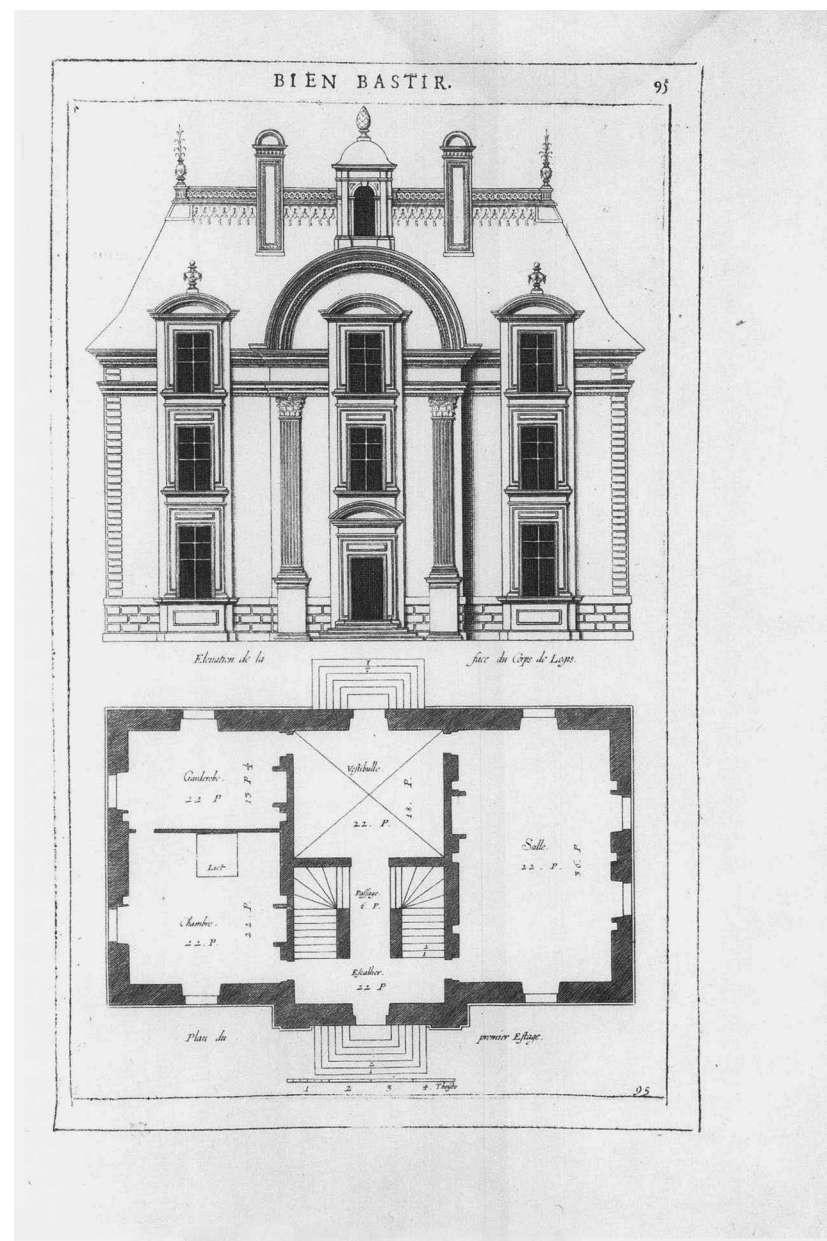
[Part 2] [i] printed title page (verso blank); 31 engraved plates (versos blank)

ILLUSTRATIONS [Part 1]: Woodcut device with royal coat of arms and initials “FM” on printed title page; title engraved on draped hanging within architectural setting, royal coat of arms on cartouche above with angels and putti, allegorical figures on either side with architectural emblems, imprint on cartouche below; [53] full-page engraved plates (1 double-page), printed on R-hand pages, text facing, both plates and text within double-ruled borders; large ornamental woodcut headpieces; large and small woodcut initials

[Part 2]: 31 engraved plates (13 double-page, 9 folding), numbered 1–31 in upper R-hand corner, lettered in lower R corner A–Z, AA–HH; pl. 25 signed “Jean Marot f”

BINDING Contemporary vellum

REFERENCES Berlin Cat. 2369 (Part 1), 2463 (Part 2); Cicognara 574; Fowler 177



**P**IERRE LE MUET CONCENTRATED HIS STUDIES ON MATHEMATICS AND military architecture. He spent his early professional life designing fortifications. The architectural career he then developed was connected mainly with the building of town houses. His *Manière de bien bastir*, first published in 1623, is a product of the anonymous and practical civic planning spirit of Henri IV, which Le Muet expressed in this book on housing for all classes of people. His intention here is to provide models of domestic architecture which have the well-being and comfort not associated before then with buildings. The *Manière* is in the tradition of Androuet du Cerceau's *Premier livre d'architecture* of 1559 (see cat. 5, 1985.61.331) reprinted in 1611, on architectural models for city dwellings. It is also close to Louis Savot's *Architecture françoise*, a handbook on Parisian building practices published in 1624, the year following the first edition of the *Manière*.

In the introduction to the *Manière* Le Muet emphasizes building experience and practicality. He recommends that even standard building methods be altered to conform to the building site and nature of the project. His concern to assure the commodity of individual rooms, the dimensions and placement of doors and windows, and even the relation of their dimensions to furniture size and circulation, is unique for a treatise of the time.

The format of Part 1 of this edition is similar to that of the original 1623 edition. It consists of thirteen examples of increasingly expansive models, beginning with a plan for a site of 12 x 12<sup>1</sup>/<sub>2</sub> *pieds* and ending with a plan for the *corps-de-logis* of a large country house. Each example includes designs for the plans, elevations, and sections (with the exception of the final building) and a short description facing each example that contains information mainly on room dimensions and uses.

This 1647 edition has been expanded to include a section of seven illustrations on carpentry applied to roof trusses. In addition Le Muet added a second part, showing examples of designs and details from town houses he had constructed.

The importance of the *Manière* as a reference book cannot be overestimated. It was the only handbook of its kind published for about one century. This second edition was followed by a third in 1664 (published by Jean Mariette), and others in 1681 and c. 1723 (published by Jombert). It was the source of the format for Claude Jombert's *Architecture moderne* (cat. 40, 1985.61.429–430), and then of Jean François de Neufforge's more up-to-date versions of housing for all types of persons that appeared in the second half of the eighteenth century (see, e.g., cat. 123, 1985.61.2587–2592). It did not fall into disuse until the fashion for the picturesque country house publication made its appearance around the end of the eighteenth century.

## LIONARDO DA VINCI [LEONARDO DA VINCI] 1452–1519

*Trattato / Della Pittura / Di Lionardo / Da Vinci, / Nouamente dato In Luce, / Con la vita dell' istesso autore, scritta / Da Rafaelle Dv Fresne. / Si sono giunti i tre libri della pittura, e il trattato della statua / di Leon Battista Alberti, con la vita del medesimo*

Paris, Jacques Langlois, 1651  
1985.61.2498

Folio: 375 x 262 (14<sup>3</sup>/<sub>4</sub> x 10<sup>5</sup>/<sub>16</sub>)

EDITION First edition of Leonardo's *Trattato* in Italian

COLLATION [Part 1]: One leaf without signature mark, a<sup>3</sup> e<sup>2</sup>, i<sup>4</sup>, A–O<sup>4</sup>, [P]–Q<sup>2</sup>, R<sup>3</sup>. 73 leaves. [i–xx], 1–112 [113–126] pp. (59–62 misnumbered “61–64”), including engraved illustrations. [Part 2]: a<sup>5</sup>, e<sup>2</sup>, i<sup>2</sup>, a–g<sup>4</sup>, h<sup>2</sup>. 40 leaves. [i–xviii], 1–62 pp., including engraved illustrations

CONTENTS [Part 1]: [i] printed title page with engraved vignette (verso blank); [iii] engraved portrait of Leonardo da Vinci (verso blank); [v–vi] Du Fresne's letter to Pierre Bourdelot, explaining the history of the present publication; [vii–viii] Du Fresne's dedication to Queen Christina of Sweden; [ix–xvii] *Life* of Leonardo da Vinci, by Du Fresne; [xviii–xx] bibliography of books on art and art history; 1–113 text and illustrations, Leonardo's *Trattato della Pittura*; [114] blank; [115–125] table of contents, ending with note: “L'opera essendo Italiana si perdoneranno gli errori a gli stampatori Francesi, e poi sono stampatori”; [126] blank  
[Part 2]: [i–ii] blank; [iii] engraved portrait of Leon Battista Alberti; [iv] blank; [v–vi] Du Fresne's dedication to Charles Errard; [vii] printed half title to Alberti's *Della Pittura* and *Della Statua*, with 2 etched vignettes; [viii] blank; [ix–xvi] biography of Alberti by Du Fresne; [xvii] printed half title to Alberti's *Della Pittura*,

with 2 etched vignettes; [xviii] letter from Cosimo Bartoli to Giorgio Vasari; 1–47 text and illustrations, Alberti's *Della Pittura*, in 3 books; [48] letter from Cosimo Bartoli to Bartolomeo Ammannati; 49–62 text and illustrations, Alberti's *Della Statua*

ILLUSTRATIONS [Part 1]: Engraved vignette on title page; engraved portrait of Leonardo da Vinci; engraved dedication headpiece [vii]; large engraved tailpiece, [xx]; all signed by R. Lochon as engraver (“R Lochon Scul.”, with variants); 2 further headpieces, [ix] and p. 1, unsigned. 3 engraved initials. [61] etched and engraved plates in the text, including: 27 engraved diagrams (with shaded backgrounds and ornamental borders); 30 etched and engraved plates (unsigned but known to be based on sketches by Poussin; see Du Fresne's letter to Bourdelot, [v]: “Mi sono valuto nel far stampar questo trattato di varij manoscritti. Più nobile per vn bvon numero di figure, che vi sono schizzate dalla dotto mano del signor Poussin, e stato quello del signor di Ciantelou . . . ” and [vi]: “. . . nel resto si è servito di quelle idee e schizzi del signor Poussin . . . ”); and 4 engraved ornamental vignettes

[Part 2]: Engraved portrait of Alberti, unsigned. 2 engraved vignettes on each of the 2 half titles; 4 headpieces (on dedication, [v]; [ix]; 1; 49); 3 engraved tailpieces [x], printed upside-down; 47; 62, repeated from *Trattato*, [113]; 4 engraved initials. [14] engraved diagrams in the text of *Della Pittura*; 2 small engraved plates in the text of *Della Statua*

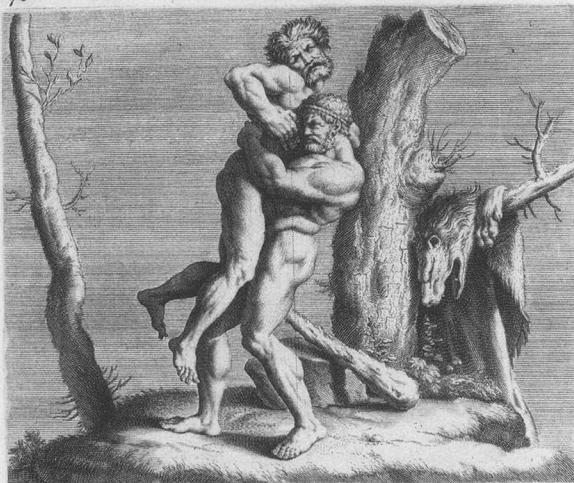
BINDING Contemporary vellum

REFERENCES Cicognara 232; not in Fowler

THE IDEA FOR A PUBLICATION OF LEONARDO DA VINCI'S TREATISE ON painting was probably initiated by Fréart de Chambray with the participation of Charles Errard. Errard, a painter, ornamentalist, and architect of the Church of the Assumption in Paris, was director of the French Academy in Rome from 1666. Beginning in 1643 he collaborated with Fréart on the French translation of Palladio's *Quattro libri*, on Fréart's *Parallèle*, and also worked with him on a translation of Leonardo's treatise. In 1650 Fréart solicited a collective *privilège* for the publication of the three works, including both an Italian and a French version of Leonardo's treatise, which was granted on April 30. The translation of Palladio's treatise and the *Parallèle* were published in that year. In 1651 the two editions of the Leonardo treatise appeared—the first-ever publications of this work. The French edition was translated by Fréart and the Italian (the edition in the Millard Collection) edited by Raphael Trichet Du Fresne, a numismatist, bibliophile, and collector of antiquities and art objects for the Duc d'Orléans.

The Fréart and Du Fresne editions of the Leonardo treatise were both published by the same press, Langlois, and it has been suggested that the Du Fresne edition appeared without a *privilège* because it was already protected by the earlier one Fréart had obtained for his three books. Another close relation between the two editions is the collaboration of the artist Errard, who





*Dell'huomo che posa sopra li due piedi, e che dà di se più peso all'uno che all'altro. CAP. CCLXIV.*

QVANDO per lungo stare in piedi l'huomo hà stancata la gamba doue posa, esso manda parte del peso sopra l'altra gamba: mà questo tal posare hà da essere vsato nell' età decrepita, o nell' infanzia, o veramente in vno stanco, perche mostra stanchezza, o poca valetudine di membri: e però sempre si vede vn giouane che sia sano e gagliardo posarsi sopra l'vna delle gambe, e se dà alquanto di peso sopra l'altra gamba, esso l'vsa quando vuol dar principio necessario al suo mouimento, senza il quale si nega ogni moto, perche il moto si genera dall' inequalità.

*Delle posar del figure. CAP. CCLXV.*

SEMPRE le figure che posano debbono variare le membra, cioè che se vn braccio vā innanzi, che l'altro stia fermo, o vada in dietro: e se la figura posa sopra vna gamba, che la spalla ch'è sopra essa gamba sia più bassa che l'altra, e questo si offerua da gl'huomini di buon senfi, li quali attendono sempre per natura a bilicare l'huomo sopra li suoi piedi, accioche non roiuini dalli suoi piedi: perche posando sopra vn piede, l'opposita gamba non sostiene esso huomo, stando piegata, la quale in se è come se fusse morta, onde necessità fà che il peso che è dalle gambe in sù mandi il centro della sua grauità sopra la giuntura della gamba che lo sostiene,

was a friend of both Fréart and Du Fresne. He aided Fréart with his French translation and Du Fresne in his explanation of the graphic parts of the Italian text. And he provided the illustrations which were used by both editors for their separate editions. With few exceptions the illustrations in the two publications are identical. In addition, several of Errard's vignettes for the *Parallèle* were reproduced in the Du Fresne edition.

The Errard illustrations were taken from drawings either by Poussin or another artist from his school, drawings that were intended by Poussin as informal descriptive illustrations for the Leonardo text. They were sketched in a manuscript of the *Della pittura* owned by the great art and antique collector Cassiano del Pozzo, secretary to Cardinal Francesco Barberini. With the aid of Pozzo, Poussin first saw Leonardo's treatise in the Barberini library. The first edition may have come about because of the connection with Poussin, although it is also probable that publishing the treatise was the result of a revival of interest in the cultural policies of François I, who had brought the aging Leonardo to France for the last years of his life, between 1516 and 1519. This type of pro-French cultural policy was promoted by the Fréarts, and reflects reaction against the artistic policies of Mazarin, whom the Fréarts believed supported neither French artists nor a national French art.

Despite similarities, the two preparations of Leonardo's treatise were by editors with different approaches to the original, which was, in its untouched

95.

LEONARDO DA VINCI. *Trattato della pittura*  
... Hercules holds Antaeus above the  
Earth. Etching and engraving.

1985.61.2498

state, simply a collection of pragmatic observations on nature, proportions, movement and weight of the body, light and shade, gestures and expression, color and reflection, and landscape and perspective. Leonardo surely did not intend his treatise to form a coherent body of theory. Indeed, he may have intended only that it be read and copied in manuscript by interested colleagues. For publication the treatise required a good deal of organization and editing to eliminate repetitions and create a uniform style. In addition, owing to Leonardo's method of writing backwards, the manuscript was difficult to transcribe, and probably had suffered in the transposition to manuscript copies.

Du Fresne was well able to undertake this first edition of a difficult work. Editor of the royal press from 1640, he brought out at least seventy editions, many with frontispieces designed by Poussin. He was personally a collector of books and prints of enough quality to enter the collection of the king and eventually form a part of the original holding of the Bibliothèque Nationale. Du Fresne's version of the treatise was the result of a collation of several manuscript versions of the original. On the other hand, Fréart's translation was based on a single source, the manuscript with the Poussin drawings. The difficulty in producing a publishable treatise from this material may have been foreseen by André Félibien, another strong admirer of Poussin, who had considered making a translation of Leonardo's treatise, but had abandoned the project on learning of the advanced state of Fréart's work and of the problems encountered as the project developed.

Du Fresne's inclusion of Alberti's treatises on painting and sculpture place his publication in a special bibliographic context; it is now a collection of important fifteenth-century treatises on art. Also, by recounting the lives of both Leonardo and Alberti by way of introduction to their treatises, he provides a broader framework of understanding for the reader. Although Du Fresne parallels Fréart's dedication of his translation to Poussin with a dedication of the two Alberti treatises to Charles Errard, he also provides a more conventional dedication of the entire work to the queen of Sweden, with a second dedication to Pierre Bourdelot, physician to the queen, and with whom Du Fresne had accompanied the queen to Rome. These are more appropriate than Fréart's adulatory dedication to Poussin, who may have been embarrassed and even displeased with this recognition, for he was opposed to the codification of theories of painting in a publication, and may well have been concerned to see his illustrations, intended only as sketches, appear in a publication, and with Errard's imperfect interpretations.

These two first editions of Leonardo's treatise present his work in a light that is surely different from the artist's original intent. They seem to have appeared more as a testament to the high esteem in which Poussin was held in France at this time than to a need to provide information for artists, students, amateurs of painting, antiquarians, or scholars. They also may have contributed to the quarrel between Abraham Bosse, who was highly critical of both the misinterpretation and lack of useful material in the translation of Leonardo's treatise and of the interpretation of Poussin's drawings, and the painters of the Academy. Finally, the editions were forerunners of the quarrel between the Poussinistes and the Rubinistes, which would break out after 1685. But by that time interest in the treatise had waned along with the search for a French national classicism and adulation of the person of Poussin. Leonardo's treatise on painting would not be printed again until the eighteenth century and the emergence of a new kind of classicism; then it would appear in at least five editions and four languages. In the nineteenth century, when interest in the craft of the Renaissance painters developed, it would be printed at least four times. New editions continue to appear in the twentieth century.

**Bibliography** Chennevières-Pointel, Philippe de. *Recherches sur la vie et les ouvrages de quelques peintres provinciaux*. . . 4 vols. 1842–1862. Reprint. Geneva, 1973, 3:138–289

*Les / Oeuvres / D'Architecture*

Paris, Jombert, n.d.

1985.61.708

Folio: 390 x 247 (15 $\frac{3}{8}$  x 9 $\frac{3}{4}$ )

EDITION Third edition (first, issued without text, 1652)

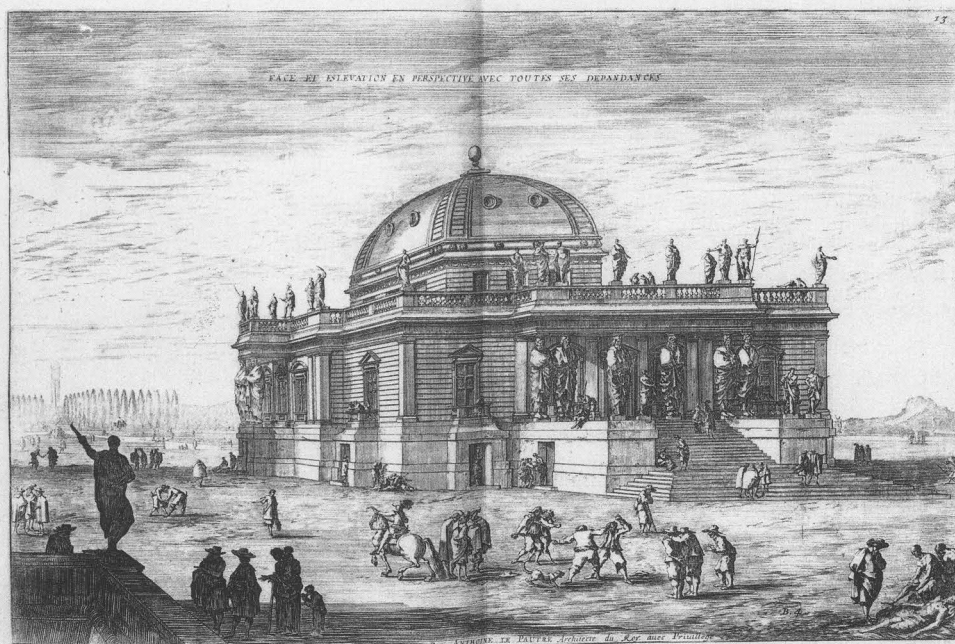
COLLATION Double-page title plate marked "a"; added tipped in plate (trimmed version of "e" below); etched frontispiece marked "i"; second double-page title plate with added title marked "e"; A-E<sup>2</sup>, F<sup>4</sup> (note: signature G is skipped in the text, although the group of plates following signature F, "Discours Sixieme," are marked "G"), H-I<sup>2</sup>. 60 etched and engraved plates, numbered consecutively 1-60 in upper R corner, including the title plate, frontispiece, and second title plate (pls. 1-3); pls. 4-60, bound in following the 8 "Discours," also bear the signature marks corresponding to the "Discours" to which they belong (see below). 18 leaves. 1-36 pp. plus plates as described

CONTENTS Double-page engraved title plate (pl. 1); tipped in portrait of Le Pautre with title below—a trimmed version of pl. 3—added from another copy; etched allegorical frontispiece (pl. 2); double-page etched and engraved title

plate with added title ("Desseins de plusieurs Palais Plans & Elevations en Perspective Geometrique, En/ semble les Profiles Elevez sur les Plans, le/ tout desine et Inventez par Anthoine/ le Pautre Architecte, et Ingenieur Or-/ dinaire des Bastimens du Roy."); pp. 1-36 (misnumbered "38") text, in 2 parts, arranged in 8 "Discours" (or *cahiers*), each of 4 pages except for the sixth which has 8 pages: instructions to binder for placing each "Discours" relative to plates are printed in lower L-hand margin of first page of the "Discours." In addition, each plate bears the signature mark of the preceding "Discours," to which it relates, together with a number, as follows: "Premier Discours," pls. 4-10, A2-A8; "Discours Second," pls. 11-17, B2-B8; "Discours Troisieme," pls. 18-24, C2-C8; "Discours Quatrieme," pls. 25-31, D2-D8; "Discours Cinquieme," pls. 32-37, E2-E7; "Discours Sixieme," pls. 38-49, G2-G13; "Discours Septieme," pls. 50-54, H2-H6; "Discours Huitieme," pls. 55-60, I2-I6, o. (The final plate, marked "o," is a landscape with a battle-scene, unrelated in subject to the preceding plates.) Pl. 37 is the double-page title plate to the Second Part. The privilege, dated 1652, is printed at the bottom of [36]

96.

LE PAUTRE, A. *Les oeuvres d'architecture*. Perspective view of a design for a *maison de plaisance*. Etching and engraving. "Par Anthoine Le Pautre." 1985.61.708



ILLUSTRATIONS Title engraved within oval frame supported at L by seated female allegorical figure ("Architecture") and at R by putto (pl. 1); etched frontispiece, including royal coat of arms against pedestal heaped with trophies, putti with emblems of fame, 2 female allegorical figures (pl. 2); second, etched title plate, including title engraved below portrait of Le Pautre in oval frame against ornate pedestal, flanked by putti with emblems of art and architecture, landscape background (pl. 3). Etched and engraved pls. 4–60 as described above, including title plate to Second Part (pl. 37): title engraved on cloth held by winged putti, royal coat of arms above, landscape background, within shaded frame. Pls. 2,

9, 16, 17, 20, 22–24, 30, 31, 35, 36, 38, 41–43, 45–49 are single-page, the remaining plates double-page. The following plates are signed "Par Anthoine le Pautre Architecte du Roy": 4–15, 18–29, 35–40, 42–45, 47–59. Ornamental woodcut headpiece signed "I. P."; woodcut tailpiece, signed "I. P."; typographic ornament headpieces; woodcut initials

BINDING Contemporary cat's paw calf, gilt spine (repaired)

PROVENANCE Bookplate of Charles Edouard Mewes

REFERENCES Berlin Cat. 2375; Brunet 3: 989; Cicognara 604; Destailleur, pp. 82–83 (first edition); Fowler 181; Guilmar, p. 69

**A**NTOINE LE PAUTRE, THE SON OF A MASTER WOODWORKER, WAS trained as an engraver by his brother Jean. He chose architecture as his profession, and advanced rapidly. By the age of twenty-two he was titled "mason and architect," and in the following year received the title of "architect of the king's buildings." He is responsible for several major buildings in Paris and is the chief representative of the baroque episode in French architecture, which was based on Italian models. He became one of the founding members of the Académie Royale d'Architecture when it was established in 1671.

The examples contained in Le Pautre's *Oeuvres* are evenly divided between four projects consisting of highly imaginative fantasies on country houses, for which the ultimate source appears to be the third book of Jacques Androuet du Cerceau's *Livres d'architecture*, and four built works, including his important designs for the Chapelle de Porte-Royale and the Hôtel de Beauvais, all designed and engraved by Le Pautre.

Despite the fact that Le Pautre's Italianizing baroque style was out of fashion almost as soon as the *Oeuvres* was published, his designs were reprinted often. The original plates, first published in 1652/1653 under the title *Desseins de plusieurs palais*, were reissued in 1681 with an anonymous text now attributed to d'Aviler, who pointed out many of the Italian sources for Le Pautre's designs in a series of essays on each project. This version was reprinted around 1700, and a final edition was brought out by Charles-Antoine Jombert in 1751. The unbuilt projects on country houses had considerable impact on the designs of later architects. Bernini was influenced by the fourth project in his first design for the east front of the Louvre, and both the second and fourth designs would be adapted for projects by such major eighteenth-century architects as Germain Boffrand (cat. 91, 1985.61.703 and cat. 92, 1985.61.704–705) and Claude Nicolas Ledoux (cat. 30, 1985.61.416–417).

## JEAN LE PAUTRE 1618–1682

*Oeuvres / D'Architecture / De Jean Le Pautre, / Architecte, Dessinateur & Graveur du Roi. Tome Premier [-Troisième]*

Paris, Charles-Antoine Jombert, 1751  
1985.61.709–711

Folio, three volumes: 330 x 215 (13 x 8½)

EDITION First collected edition of Le Pautre's etchings. Most of the plates were originally published by Pierre Mariette; while Jombert's imprint appears at the foot of the title plate of every suite, the individual plates throughout retain Mariette's imprint: the plates of suite 93 with date 1661; the title plate of suite 102 with date 1659. Among the few exceptions are the 26 plates of suite 1 which are without imprint; the plates of suite 33

which have Trouvain's imprint; and those of suite 96 which have Langlois' imprint

[Vol. 1]: *Tome Premier / Contenant les Frises, Feuillages, Montans ou Pilastres, / Grottesques, Moresques, Panneaux, Placarts, Tru-/meaux, Lambris, Amortissemens, Plafonds, & Généra-/lement tout ce qui concerne l'Ornement*

COLLATION 4 leaves. 273 etched plates, including title plate

CONTENTS [i] half title (verso blank); [iii] printed title page (verso blank); [v–vi] preface, "Avertissement"; [vii–viii] list of plates; followed by etched title plate and 272 etched plates (versos blank)

ILLUSTRATIONS Woodcut vignette on printed title page, signed "V. L[S?] 1737." 273 etched plates, including general title plate for the volume. Plates are arranged



97.

LE PAUTRE, J. *Oeuvres d'architecture* . . .

Antique ewer or vase. Etching.

1985.61.709–711



in 41 numbered suites, each with title plate. Suites are listed by number and full title in the "Table," which also gives the number of plates for each suite. In this volume, each suite has 6 plates except for the following: suite 1 has 26; suite 26 has 8; suite 37 has 4; and suite 38 has 12. All plates are full-page, except for the 6 plates belonging to suite 39, which are double-page. The plates of suite 37 are by Oppenord: listed in the "Table" as "Desseins de couronnemens & amortissemens . . . inventés & gravés par le Sr. Oppenor"; pl. 2 signed "Opnor fecit"; pl. 3 signed "Opnor invenit et Sculpsit"

[Vol. 2]: *Tome Second. / Contenant les Portes, Cheminées, Lambris, Alcoves, / Cabinets, Portails d'Eglise, Clôtures de Chapelle / . . .*

COLLATION 2 leaves. 268 etched plates, including title plate, on 234 leaves: 68 plates printed 2 to a page; 18 double-page plates; rest full-page, versos blank

CONTENTS [i] printed title page to Vol. 2 (verso blank); [iii-iv] list of plates; followed by etched title plate to Vol. 2 and 267 etched plates (versos blank)

ILLUSTRATIONS Woodcut vignette on printed title page as in Vol. 1. 268 etched plates including title plate. Plates are ar-

ranged in 46 suites numbered 42-87. Each has 6 plates except for the following: suite 42 has 4; suite 45 has 3; suite 66 has 2; suite 72 has 12; suite 75 has 7; suite 82 has 7; suites 83 and 87 have 2 each. Suites 49, 58, 60, 62, 63, and 86 have 6 plates on 4 leaves; suites 44, 52-55 have 6 plates on 3 leaves; suite 72 has 12 plates on 6 leaves; suite 45 has 3 plates on 2 leaves. Suites 46, 57, 59 have 6 double-page plates each. (Note: According to Guilmar, suite 44 is by Pierre, rather than Jean, Le Pautre; the table describes the plates of this suite as "gravées par le Pautre," rather than "par J. le Pautre" as in other cases)

[Vol. 3]: *Tome Troisieme. / Contenant divers Desseins de Fontaines, Grottes, Vûes de / Jardins, Jets d'Eau, Termes, Supports . . .*

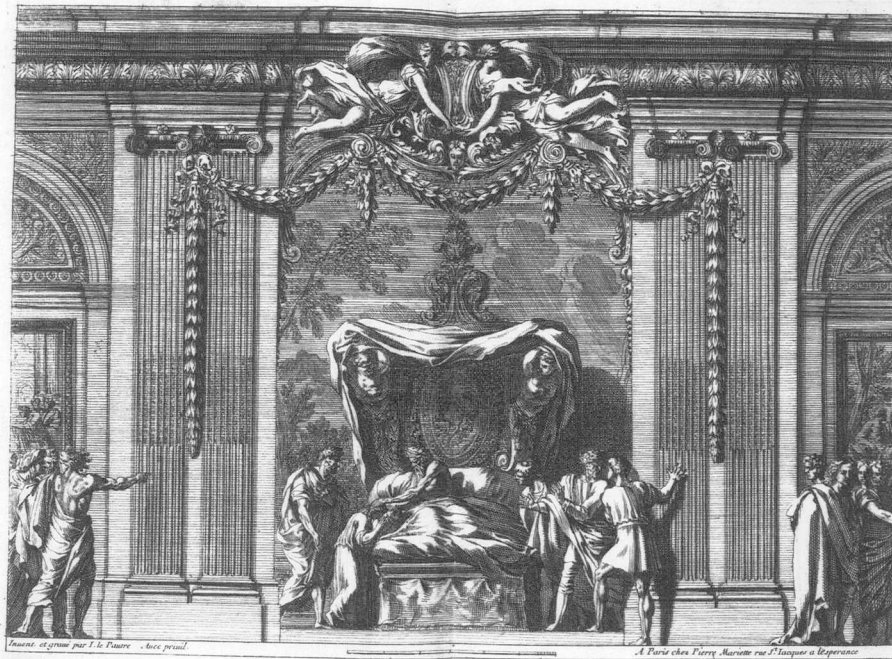
COLLATION 2 leaves. 246 etched plates, including title plate, on 231 leaves: 24 plates printed 2 to a page; in one case, 4 plates on 1 page; 38 double-page; rest full-page, versos blank. Plus an additional plate by le Pautre loosely inserted

CONTENTS [i] printed title page to Vol. 3 (verso blank); [iii-iv] list of plates; followed by etched title plate to Vol. 3 and 245 etched plates (versos blank)

ILLUSTRATIONS Woodcut vignette on printed title page as in previous volumes. 246 etched plates. (Note: Although the Millard volume contains the correct number of plates as given in the table, it differs from the description in the table as follows: suite 117 contains 10 rather than 8 plates as called for; suite 122 has 4 rather than 6 plates as called for. The plates are arranged in 38 suites numbered 88-125, each with 6 plates except for the following: suite 114 has 2; suites 98, 115, 122, and 124 have 4; suite 107 has 7; suite 96 has 8; suites 117 and 125 have 10; suite 121 has 24. Suites 94, 100, 112 have 6 plates on 4 leaves; suite 116 has 6 plates on 5 leaves; suite 96 has 8 plates on 7 leaves; suite 117 has 10 plates on 5 leaves, including 4 plates printed 2 to a page and 4 plates printed on 1 page. Suites 88, 90, 97 have 6 double-page plates each; suite 98 has 4 double-page plates; suite 114 has 2; suite 122 has 4; suite 125 has 10. Plus 1 plate loosely inserted signed "Le Potre fec. cum privil.")

BINDING Contemporary cat's paw calf, gilt spine

REFERENCES Berlin Cat. 313; Guilmar, pp. 68-76



97.

LE PAUTRE, J. *Oeuvres d'architecture* . . .

Elevation of a bedchamber. Etching.

1985.61.709-711



THIS IS THE FIRST MAJOR REPUBLISHED COLLECTION OF JEAN LE Pautre's *Oeuvres*. It celebrates the design ability and versatility of this major designer of architectural ornament in the Louis XIV style (see cat. 98, 1985.61.712–2496). The “Avertissement” is still a major document of the life and oeuvre of this extraordinary designer. The three volumes of his collected work are arranged by type of decoration to form a near-comprehensive pattern book of both interior and exterior architectural ornamentation for artists, architects, and craftsmen. Volume 1 contains ornament for friezes, panels, pilasters, and borders, including trophies, grotesques, and arabesques; Volume 2 consists of designs for the ornamental parts of architecture, including doors, chimneys, wainscots, alcoves, church furniture, and tombs; and Volume 3 is concerned with garden ornamentation, including fountains, grottoes, garden views, *jets d'eau*, terms, and vases, and also contains illustrations for trophies and subjects for allegorical and biblical history paintings.

Although the *Oeuvres*, published by Jombert, who inherited these designs from Jean Mariette, was, like many of the eighteenth-century pattern books, conceived to display the work of a major designer, it was also intended to exhibit models by other designers: Gilles Marie Oppenord and Jean Le Pautre's son, Pierre Le Pautre.

97.

LE PAUTRE, J. *Oeuvres d'architecture* . . .  
First plate, suite of “Panneaux Moderne.”  
Etching. 1985.61.709–711

## JEAN LE PAUTRE 1618–1682

*L'Oeuvre Gravée de Jean Le Pautre Reunie Par Charles Mewes Architecte*

[Paris, late nineteenth century]

1985.61.712–2496/2805–2812

SIZE Vols. 1–8: 520 x 352 (20<sup>1</sup>/<sub>4</sub> x 13<sup>7</sup>/<sub>8</sub>); Vol. 9: 728 x 552 (28<sup>1</sup>/<sub>2</sub> x 21<sup>7</sup>/<sub>8</sub>)

NOTE: This is a collection of the etched works of Jean Le Pautre (as well as a small number of works by other eighteenth-century artists, including, e.g., Pierre Le Pautre and Israel Silvestre), put together and formed into albums by the French architect Charles (Frederic) Mewes

There are nine volumes (folio and large folio), each composed of old vellum boards recased around late nineteenth-century paper. Vols. 1–8, identical in format, include individual prints and a large number of suites devoted primarily to ornament. Vol. 9, considerably larger in size (with later vellum boards), includes large-scale individual prints and several complete works (texts and plates, disbound) relating primarily to Louis XIV

The prints are inserted into the albums in a variety of ways. The majority are simply mounted on the album sheets (some having first been mounted separately). A large number are loosely inserted between the leaves of the albums, obviously with the intention of mounting them later: usually a number of leaves in the album have been left blank for that purpose. Some prints are inlaid on the album sheets (particularly the large prints in the final volume), and others are tipped in. There are numerous annotations in French throughout the nine volumes, identifying prints or suites by title, numbering plates within a suite, and so forth

The collection is organized in the traditional way, by subject; and the subjects are arranged in alphabetical order. Each subject is prefaced by a title page which has “Jean Le Pautre” printed in red above a wood-engraved vignette of a trumpet-blowing angel in a roundel which includes the birth and death dates of Jean Le Pautre; the subject (e.g., “Alcoves”) is printed below the vignette in black. Mewes used these title pages not only to distinguish one subject from another, but also to separate one suite from another. Thus, when a subject (e.g., “Cheminées”) includes a number of suites, there will also be multiple identical title pages

Many of the ornament suites included in these albums also appear in the collected *Oeuvres* of Jean Le Pautre (*Oeuvres d'architecture de Jean Le Pautre*), published in Paris by Jombert in 1751. For the most part the suites included in the present collection are impressions which precede the Jombert collected edition. There is a copy of the 1751 *Oeuvres* in the Millard Collection (see cat. 97, 1985.61.709–711), and we have thus been able to use these volumes to help identify suites in the Mewes albums. In the descriptions below the relevant suites are

identified by their number in the 1751 *Oeuvres*; and various differences such as imprint and numeration are noted

There is a total of 1816 individual prints, including duplicates, in the present collection

[Vol. 1]: “A”/ “B”

COLLATION [165] mounted prints and [87] prints loosely inserted, in an album consisting of [214] leaves. The leaves include [29] printed title pages. [59] leaves have been left blank

CONTENTS AND ILLUSTRATIONS The album includes the following subjects, with one or more title pages: [General title page]; “Antiques” (1 title page); “Portraits” (1); “Academies” (2); “Alcoves” (13); “Arc” (2); “Autels” (7); “Bancs” (1); “Bordures” (1). The contents are as follows:

1. General title page: as described in the *Note*, above. Below the wood-engraved vignette the general title devised by Mewes for his collection, as given above (“*L'Oeuvre Gravée de Jean Le Pautre Reunie Par Charles Mewes Architecte*”) is printed in black
2. “Antiques”
  - a. The second title page has subject printed below the vignette as follows: “A Antiques/ Curieuse Recherche de Plusieurs/ Beaux Morceaux D'Orn Ant et Moderne/ Adam Philippon/ 1645/ Premieres Gravures de Jean le Pautre.” Under this heading the album contains [49] prints. These include [42] plates only of the 50 plates, numbered 1–49 including title plate and dedication, which belong to this work (according to Guilmar; see below). The plates which are present here are as follows: engraved title plate with title: “Cvrievses Recherches de Plvsivrs Beavs Morceaux/ D'Ornemens Antiques et Modernes, tant dans La Ville de Rome, ques autres villes et lieux d'Italie, desiné et mis en lumiere. Par moy Adam Philippon Menuisier et Ingenieur ordinaire du Roy. Chez l'Autheur . . . 1645” (pl. 1). Engraved privilege, dated November 1645 (without number). Engraved dedication headed “A la Reyne Regente” (pl. 2). Pl. 3 is not present here. These are followed by plates [4–44], with some gaps, duplications, and irregularities as listed: nos. 10, 13, 41, and 42 are each present in 2 duplicate impressions; 2 entirely different plates each bear number “17,” 2 bear number “26,” 2 bear number “31”; nos. 15, 34, and 45–50 are lacking. (*Note:* Some of the present impressions have engraved numbers but many do not and have ms numbers only, some of which are probably speculative.) None of the present impressions is signed. 12 of the plates listed are mounted in the album; all the rest are mounted on separate sheets of paper and loosely inserted. Guilmar, p. 55, no. 72. (According



98.

LE PAUTRE, J. *L'oeuvre gravée . . .*  
 Decorative ornament from "Antiques."  
 Etching. 1985.61.712-2496/2805-2812

- to Guilnard, only 26 of the plates in this work were engraved by Jean Le Pautre. These 26 plates appear in the 1751 *Oeuvres* as suite no. 1.) Berlin Cat. 312 (note: according to the Berlin Cat., the present work includes not 50 but 42 plates, with another 10 plates numbered 43–52 in an unrelated suite; Berlin describes the work as being engraved by Le Pautre; and the 26 plates on 9 leaves which appear in the 1751 *Oeuvres* as simply a selection.) Destailleur, p. 81 (does not specify number of plates)
- b. 2 further plates are included under "Antiques," as follows: a single, vertical plate, or portion of a plate, with a large-scale etched acanthus frieze, with dedication "A Monsieur Mons<sup>r</sup> le Gros . . .," signed by Adam Philippon and dated 1645. "Représentation des Murailles et Ornemens qui environnent la S<sup>t</sup> Maison . . .," with engraved caption below; without signature or imprint. Both plates loosely inserted
3. "Portraits"
- a. [*Portrait D'Adam Philippon*]. Small etched portrait of Philippon enclosed in oval wreath, with date "1645" and etched caption in verse: "Amis de bon coeur je uous donne/ Tout ce que j'ay appris a Rome/ Et mesme depuis mon retour/ Huict pieces que je mets aujour"; signed "Jean le P[autre] delin et fe" (shaved). Destailleur, p. 81
- b. Portrait (self-portrait?) of an artist within wreath supported by 6 putti, with empty title cartouche in the form of a scroll of paper below, landscape background with group of male figures at L, fleeing figures at R; signed "Jean le Pautre Inv. et fecit," with imprint "A paris chez Gantrel." Plus a reduced version of the same portrait, loosely inserted
- c. Title plate: "Livre de Portraiture Inventé et gravé par Jean le Pautre Et se vend a Paris Chez P. Drevet . . ." Stamped below the portrait: "Portrait de Jean le Pautre vieux Effigie Joannis le Pautre Ab Ipsa Ad Vivum Insculpta Anno 1674"
- d. Allegorical frontispiece with standing female figure of Architecture with 2 putti, one holding flaming torch; signed "le Potre Fecit" and "Chereau excudit." Stamped below is "Frontispiece L'Architecture"
4. "Academies"
- A total of [35] prints included in the album under the above heading, clearly belonging to several different suites. They include:
- a. Title plate: "Liure d'Academie pour apprendre a bien dessigner Nouvellement Inuenté et graué par Jean le Pautre Se Vend à Paris Chez Est. Gantrel . . ." Destailleur, p. 114 (suite of 6 plates, with author's imprint)
- b. [11] plates loosely inserted, each with multiple figure studies, including a sheet with studies of the mouth, eyes, and ears; head and torso studies; studies of the leg and foot, etc. (plus 1 duplicate, mounted). All these signed "Jean le Pautre fe. [with variants]," all but one with Gantrel's imprint, one with Drevet's imprint. Several are numbered at lower R
- c. Suite or series of [5] plates, identical in size and format, with studies of the male nude in various settings (including 2 in an art school). All signed "Jean le Pautre jn. et fec. et se Vendent Chez Drevet . . ."
- d. 2 plates, numbered 12 and 13—one with standing male figure holding drapery, the other with a seated male nude in the guise of a young river god—loosely inserted. Both signed "Jean le Pautre fe. se Vend Chez Gantrel . . ." Plus duplicates of both plates, one of these with imprint "Jean le Pautre ex Se vendent Sous les Charniers S<sup>t</sup> Innocens" (both mounted)
- e. "A Monseigneur le Duc Dangvien . . . Liure de Portraiture nouvellement imprimé de plusieurs estudes de Francois Perrier designé a Rome par Francois Bourlier . . .": title plate signed "I. le Pautre Scul," with Imprint "Se vend a Paris chez Iollain." Incomplete suite or series (?) of [6] plates, including title plate, all identical in size and format, with studies of the male nude in a variety of positions. These are numbered 1–4, 8, and 12; all unsigned except for the title plate. Plus [7] further plates of the same size and format but with mythological, classical, or narrative elements added to the figure studies. All these signed by Bourlier as publisher ("F. B. exc . . ."). (One plate with duplicate.) In addition, a slightly larger plate depicting a centaur ridden by a putto; signed "FB." All these are loosely inserted
5. "Alcoves"
- a. "Alcoves a l'Italienne Nouvellement Inuentées et grauées Par I. le Pautre 1665. Se vendent A Paris chez Iollain . . .": title plate, loosely inserted. Plus another plate depicting an *alcove*, or interior, including a bed in an elaborate setting, sometimes (as here) including dramatic scenes with numerous figures: numbered "7" at lower R, with imprint of P. Mariette; also loosely inserted. 2 further plates with similar subjects, also with Mariette's imprint, are mounted in the album
- b. Sequence or suite (?—numbered in ms "1"—"6") of 6 mounted plates, plus 1 plate loosely inserted, all with Le Blond's imprint. 3 plates represent interiors with figures, 1 an exterior scene with figures, and 3 have designs for *alcoves* without figures
- c. "Nouveaux desseins d'Alcoves inuentés et graués par I. le Pautre A Paris Chez Ant. Trouvain . . ." Series of [6] plates with designs for *alcoves* (4 including figures): 3 have Le Blond's imprint, 1 with imprint of N. Langlois, 1 with Jollain's imprint, 1 with Trouvain's imprint
- d. Untitled series of [6] horizontal plates with designs for *alcoves*, without figures; all with Le Blond's imprint
- e. [*Alcoves à la Romaine*]. Series of [6] plates: designs for *alcoves* with scenes from Roman history or legend; signed "Le Pautre in et fe.," with imprint of F. Poilly. Not in the *Oeuvres*
- f. "Alcoves a la Romaine Nouvellement Inventez et Grauez par I. le Pautre": *Oeuvres*, no. 61. Complete suite of 6 plates. Here, title plate and no. [3] have imprint of N. Langlois; nos. [2], [5], and [6] have Mariette's imprint; no. [4], without letters but numbered "3" at lower L, is a copy printed in reverse. Destailleur, p. 90
- g. "Alcoves à la Françoise Nouvellement inuentez et grauez par I. le Pautre 1678": *Oeuvres*, no. 62. Only the title plate corresponds to the suite as it appears in the Millard copy of the *Oeuvres*. Nos. [2–6], all signed "Le Pautre Inuenit et fecit" with Jollain's imprint, apparently belong to another suite similar in both subject and treatment
- h. "Alcoves a la Romaine designez et grauez de nouveau par I. le Pautre. Et se vendent a Paris chez P. Mariette . . .": *Oeuvres*, no. 60. Complete suite of 6 plates (here before numbers), all with Mariette's imprint. Destailleur, p. 91
- i. "Alcoves a l'Italienne, inuentées et grauées par le Potre. Se vendent a Paris chez Pierre Mariette fils . . .": *Oeuvres*, no. 58. Complete suite of 6 numbered plates. Destailleur, pp. 90–91
- j. "Alcoves à la Françoise Nouvellement inuentez et grauez par I. le Pautre 1678": *Oeuvres*, no. 62. Complete suite of 6 plates (here before numbers), all signed "fait par I le Pautre," with N. Langlois' imprint. Destailleur, p. 89
- k. [*Grands Alcoves avec Sujets d'Histoire*]. Apparently a suite of [6] plates. Title plate with title cartouche left blank but with dedication: "A Mon Meilleur Amy M<sup>r</sup> Charles Patin Medecin de Paris . . . Et j'en prend l'occasion de vous offrir ces magnifiques Alcoves qui sont les premiers des ouvrages q: iaj fait grauer, et pour estre les plus belles choses qu'ayt iamais fait M<sup>r</sup> le Potre . . . Jean le Blond." The plates (similar in subject and treatment to *Oeuvres*, no. 59) have engraved captions: all signed "I. le Potre in. et Fe.," with Le Blond's imprint
- l. "Grand Alcoves a la Romaine Nouvellement inuenté et graué par I. le Pautre A Paris Chez P. Mariette . . . 1667"; *Oeuvres*, no. 59. Complete suite of 6 large numbered plates with engraved titles, all signed "Le Potre Inuent et fecit": nos. 2–5 each present in 2 duplicate impressions, one of which is mounted (2 of these with

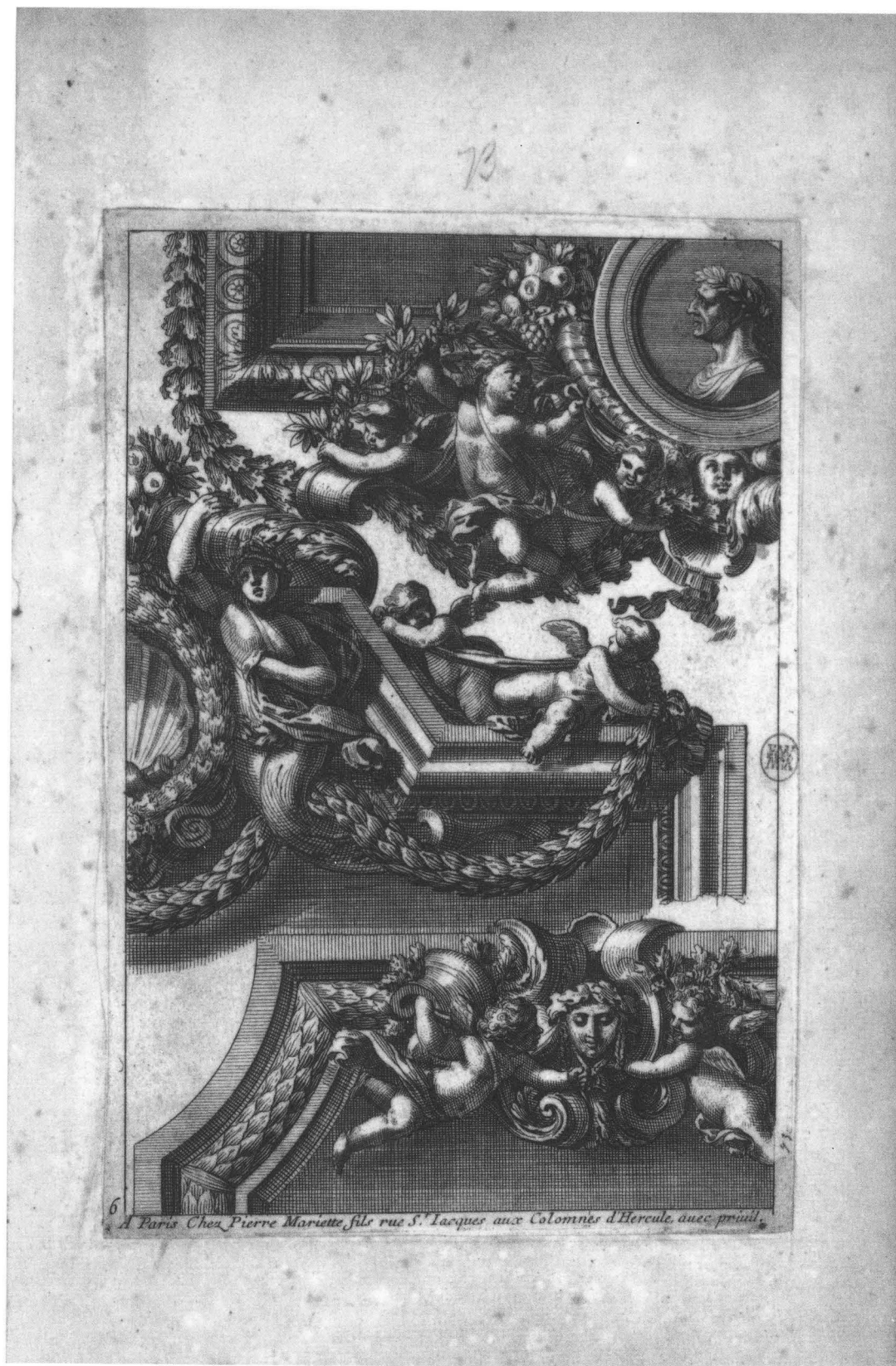


- Le Blond's imprint) and one loosely inserted (all with Mariette's imprint) m. "Alcoues a la Royallé inuentéz et graué par I. le Pautre Ce uendent a Paris chez Pierre Mariette . . .": *Oeuvres*, no. 57. Complete suite of 6 numbered plates, all with Mariette's imprint: nos. 2, 3, 5, and 6 each present in 2 duplicate impressions, one mounted and one loosely inserted. Destailleur, p. 90
6. "Arc"
- a. "Arc Triomphal de la Paix": *Oeuvres*, no. 116. Complete suite of 6 plates. Here, no. 1 is present in 2 impressions: one as it appears in the *Oeuvres* (mounted) and the other without number and imprint (loosely inserted)
- b. Series (?) or group of [6] plates representing specific monuments, as follows:
- (1) "Le Temple de l'Honneur élevé a la Gloire de Louis le Grand," with caption below: "Dessein du Feu d'Artifice dressé Devant l'Hôtel de Ville de Paris pour l'Erection de la Statuë du Roy . . ."; with imprint "Se vend a Paris chez le Sieur Bausire . . . Et le Sieur le Pautre"
  - (2) "Arc de Triomphe du Carefour de la Fontaine saint Gervais"; signed "Le Pautre, sculpsit"
  - (3) "Porte de la ville du costé de saint Anthoine"; unsigned
  - (4) "Arc de Triomphe esleué au bout du pont nostre Dame"; signed "Le Pautre sculpsit" (loosely inserted)
  - (5) "Arc de Triomphe dressé dans le marché neuf"; unsigned (loosely inserted)
  - (6) "Obélisque dans la place Dauphin"; signed "C. le Brun jnu" and "Le Pautre sculpsit" (loosely inserted)
7. "Autels"
- a. [*Tabernacles et Retables d'autels*]. Untitled series (?) of [6] plates: 5 signed "I le Potre In. et fecit." 3 plates have Le Blond's imprint, 3 with imprint of F. Poilly. Plus a tiny plate of a tabernacle, signed "le Pautre f"
- b. [*Tabernacles et Retables d'autels*]. Series (?) of [6] plates: 3 with Le Blond's imprint, 3 with imprint of P. Mariette. Without title or signatures
- c. "Plusieurs Deseings d'Autelz A la Romaine Nouuellement Inuentez par Iean le Pautre 1665." Suite of [6] plates, all signed by Le Pautre with Jollain's imprint
- d. "Nouveaux Dessins d'Autèles a la Romaine Inuentez et Grauez par Iean le Potre Ce vendent a Paris chez P. Mariette . . .": *Oeuvres*, no. 71. Complete suite of 6 numbered plates, signed by Le Pautre, with Mariette's imprint. Destailleur, p. 91
- e. "Retables dautels a litaliene inuentés et graués par Iean le Potre se uendent A Paris chez Pierre Mariette . . .": *Oeuvres*, no. 70. Complete suite of [6] plates signed by Le Pautre, with Mariette's imprint. Destailleur, p. 102
- f. "Les Retables d'Autel" ["Portes de Choeur avec leurs lubez et retables inuentez et grauez par I. le Pautre"]: *Oeuvres*, no. 69. Complete suite of 6 plates numbered in center R margin, here with Le Blond's rather than Mariette's imprint. Title plate with variant (incorrect) title, as above
- g. ["Authels et Retables Inventez et gravez de nouveau par J. le Pautre . . ."]: *Oeuvres*, no. 72. Complete suite of 12 plates. Here, the title plate is an early state before the addition of the title (below the tabernacle, only the following imprint appears: "A Paris Chez le Blond . . ."). Remaining plates before numbers, all with Le Blond's rather than Mariette's imprint. Destailleur, p. 91
8. "Bancs"
- "Nouvelles Inuētions pour faire les banes [*sic*] des oeuvres ou se mettent les Marquillers recemment grauéz par Iean le Pautre": *Oeuvres*, no. 81. Complete suite of 6 numbered plates, all with Mariette's imprint. Destailleur, p. 91
9. "Bordures"
- "Bordures de Tableau a la Romaine inuentée et Grauée par Ie. le Potre." Complete suite of 6 numbered plates: 5 with imprint of Mariette  *fils*, 1 with imprint of P. Mariette. Destailleur, pp. 91–92. Plus 2 portions of 1 or more additional plates with designs for picture frames or moldings, loosely inserted
- [Vol. 2]: "C"/"E"
- COLLATION [168] mounted prints and [111] prints loosely inserted, in an album consisting of [239] leaves (plus 2 preliminary leaves). The leaves include [35] printed title pages. [56] leaves have been left blank
- CONTENTS AND ILLUSTRATIONS The album includes the following subjects, with one or more title pages: "Cabinets" (1 title page); "Calendriers" (1); "Carrosses" (1); "Cartouches Divers" (1); "Cartouches" (2); "Casques" (1); "Catafalques" (1); "Chaires" (2); "Cheminées" (15); "Chiffres" (1); "Clotures" (2); "Confessionaux" (1); "Costumes" (1); "Dais" (1); "Décoration" (1); "Eau Benitiers" (3). The contents are as follows:
1. "Les Cabinets"
 

["Les Cabinets Inuentez et grauez par J. le Pautre"]: *Oeuvres*, no. 63. Complete suite of 6 plates, all signed "Le Potre In et fecit," with Le Blond's imprint. Here, the title plate is an early state, before the addition of the title (just above the image), and with Le Blond's rather than Jombert's imprint. Destailleur, p. 92
  2. "Calendriers"
 

One plate, loosely inserted, signed "J. le Pautre in et fe.," with Pierre Mariette's imprint
  3. "Carrosses"
 

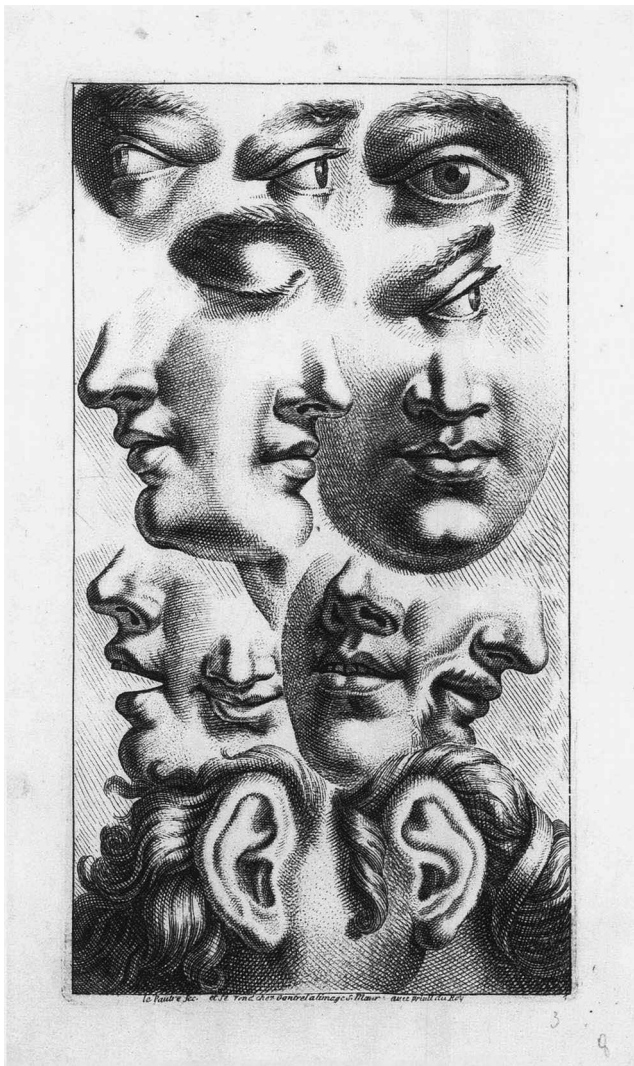
"Nouveaux Dessins, Pour Orner, et embelir les carrosses, et Chaires roul-



98.

LE PAUTRE, J. *L'oeuvre gravée* . . .  
 Architectural ornamentation from  
 Volume "A"/"B". Etching. 1985.61.712-  
 2496/2805-2812

- lantes Inuentés, et Graué Par J. le Pautre A Paris Chez P. Mariette . . .": *Oeuvres*, no. 111. Complete suite of 6 plates (here mounted 2 to a page); with a duplicate of no. 6 loosely inserted. Destailleur, p. 92
4. "Cartouches Divers"  
4 small cartouches with titles, apparently cut from maps. The titles include place names (e.g., "Principauté de Galles . . ."); author (Sanson d'Abbeville); and date (1658, 1660, 1666, and n.d., respectively). Loosely inserted
  5. "Cartouches"  
a. "Nouveau Liure de Cartouches et Ornemens inuentez et grauez Par Jean le Pautre. Ce Vend Chez Est. Gantrel . . .": *Oeuvres*, no. 107. 4 plates only from the complete suite of 7 plates, as follows: no. 1 (mounted); 2 (loosely inserted); 4 (loosely inserted; another impression of left-hand portion only is also present, mounted); 6 (mounted). Plus a single mounted plate from another, unidentified suite  
b. Untitled suite or series of 7 plates (with ms nos. 1-7): nos. 1-6 have Le Blond's imprint; no. 7 has that of Chereau. Not included in the *Oeuvres*
  6. "Casques"  
1 plate, with 6 designs for helmets, bearing no. "34" at lower R; mounted on half-sheet of paper and loosely inserted
  7. "Catafalques"  
2 large mounted plates, both signed "H. Gissey in." and "Le Pautre Sculp." In addition, 4 plates loosely inserted, each with 12 emblems arranged in a pyramid, with captions and central text in Latin; all signed "N. Lib. Baro de Tessin . . . delin" and "P. le Pautre Sculpsit"; plus 1 very large plate signed "N. Tessin invenit et delineavit" and "P. le Pautre Sculpsit"; an unsigned plate, in two duplicate impressions; and a tiny plate of a catafalque, signed "f Eretinger Sc"
  8. "Chaires"  
a. "Chaires de Predicateurs nouvellement inuentées et grauées par I. le Pautre. Se vendent a Paris chez Pierre Mariette . . . 1659": *Oeuvres*, no. 79. Complete suite of 6 numbered plates. Destailleur, p. 84. Plus an additional plate, of a similar subject, unsigned, loosely inserted  
b. ["Chaires de Predicateurs et Oeuvres de Marguilliers . . . I. le Poter In. et Fecit"]: *Oeuvres*, no. 80.



98.

LE PAUTRE, J. *L'oeuvre gravée . . .* Details of parts of the face. Etching. 1985.61.712-2496/2805-2812

Complete suite of 6 plates. Here the title plate is an early state, before the addition of the title and with imprint and signature only occupying the space within the wreath held by a seated woman ("Se vendent Chez le Blond . . . I. le Poter In. et Fecit"); remaining plates all with Le Blond's imprint. Destailleur, p. 92

9. "Cheminées"

a. 2 plates, each with 3 designs for fireplaces, signed "Gravé par P. le Pautre" (pls. 59a and 59b). Loosely inserted

b. "Cheminées et Lambris a la mode executez dans les nouveaux Bati-mens de Paris": *Oeuvres*, no. 54. Nos. 2-5 only from the complete suite of 6 plates; no. [3] is an additional title plate, with title at foot as given above. Here, the plates are before numbers, with the imprint of N. Langlois. Nos. [2] and [4-5] are mounted on separate sheets of paper, then loosely inserted; no. [3] is unmounted, also loosely inserted

c. ["Cheminées a la Royale a grand Miroir et Tablette avec Lambris de Menuiserie . . ."]: *Oeuvres*, no. 55. Complete suite of 6 plates; here before numbers, with the imprint of N. Langlois. The plates are loosely inserted. Plus a single mounted plate with a design for a fireplace, unsigned, with Le Blond's imprint

d. "Nouveaux desseins de Cheminées a peu de Frais. In. et gravez par J. le Pautre a Paris chez N. Langlois . . .": *Oeuvres*, no. 49. Complete suite of 6 plates, mounted singly, plus duplicate of title plate loosely inserted. Destailleur, p. 93

e. ["Cheminée a la Française"]: *Oeuvres*, no. 45. Complete suite of 3 plates. Here, pl. [1] is an early state, before the addition of the title and signature, and with imprint: "St. Martin excudit . . ." rather than that of Jombert. Plus 2 further plates, of related subjects (all 5 plates mounted singly)

f. "Liure de Cheminées a la moderne nouvellement inuenté et graué par Jean le Pautre. Se Vend a Paris chés l'auteur . . ." 4 plates only, from the complete suite of 6 plates. Not included in the *Oeuvres*. Destailleur, p. 93. Plus an additional plate loosely inserted

g. A series (or 2 suites?—here with ms nos. 1-12) of [12] plates mounted singly. First plate with signature and imprint within drapery held by 2 putti: "Jean le Potre In. et Sc. Auec Privilege Et Se Vendent Chez Le Blond . . ."; remaining plates without signature or imprint

h. "Cheminées a la Romaine. Inuentées et grauées par Jean le Potre Architect A Paris Chez Pierre Mariette fils . . .": *Oeuvres*, no. 47. Complete suite of 6 plates, all with imprint and signature. Destailleur, p. 93

i. ["Cheminées a la Moderne inuentées et Grauez par Jean le Pautre

. . ."]: *Oeuvres*, no. 48. Complete suite of 6 plates. Here, title plate is an early state, before the addition of the title, with signature and imprint only occupying the drapery within the fireplace ("Jean le Potre jnvent. et fecit et se vendent Chez le Blond . . ."); all remaining plates with Le Blond's imprint. Destailleur, p. 84

j. "Cheminées allitalienne nouvellement inuentées et et [sic] grauées par I. le Pautre Se vendent a Paris chez P. Mariette . . .": *Oeuvres*, no. 50. Complete suite of 6 numbered plates. Destailleur, p. 93

k. "Cheminées Inventez et gravez par Jean le Pautre . . .": *Oeuvres*, no. 56. Complete suite of 6 numbered plates, all loosely inserted except for no. 4, which is mounted. (Note: No. "2" in the present suite does not correspond to no. "2" in the Millard copy of the *Oeuvres*. However the latter plate appears to be misbound, from another, unrelated suite.) Plus 10 further plates with designs for fireplaces, closely related in subject and treatment to the above, all loosely inserted (numbered 4, 17-21, 23, 31, 33, and 34)

l. "Cheminées et Lambris. Nouvellement Inventé et Gravé par Jean le Pautre A Paris Chez P. Mariette . . .": *Oeuvres*, no. 52. Complete suite of 6 numbered plates. Here, title plate bears Mariette's imprint; remaining plates with Le Blond's imprint. Destailleur, p. 93

m. "Cheminées et Lambris Inventez et gravez par J. le Pautre . . .": *Oeuvres*, no. 53. Complete suite of 6 numbered plates, all signed by Le Pautre; no. 2 with Mariette's imprint, remaining plates with Le Blond's imprint. (Here mounted 2 to a page)

n. "Cheminées a l'Italienne Nouuellement Inuentées et grauées par I. le Pautre. 1677. Se vendent A Paris chez Jollain . . ." Complete suite of 6 numbered plates, all signed by Le Pautre with Jollain's imprint. (Note: This suite corresponds to neither of the similarly titled suites—nos. 50 and 51—in the *Oeuvres*.) Destailleur, p. 87

o. "Nouveaux Desseins de Cheminées a l'Italienne Inuentéz et graués par I. le Pautre. Se Vendent a Paris Chez N. Langlois . . .": *Oeuvres*, no. 51. Complete suite of 6 plates (here with ms numbers), all signed by Le Pautre with Langlois' imprint. Destailleur, p. 93

p. Untitled suite or series of [6] plates with large designs for fireplaces; signed "le Potre fecit," with Le Blond's imprint

q. "Grandes Cheminées a la Romaine jnventées et grauées par I. le Pautre ce vendent a Paris Chez P. Mariette . . . 1663": *Oeuvres*, no. 46. Complete suite of 6 plates (here with ms numbers). Destailleur, p. 86

10. "Chiffres"

a. Loosely inserted in an envelope: [11] etched ornamental initials appar-

ently cut from a book. Also loosely inserted, an etched pictorial alphabet (26 letters: without "W" but including "&"), printed on 4 octavo leaves (versos blank): "J" signed "Cazes jn." and "Cochin Sc"; "K" and "L" signed "P le Pautre . . ." (?); "S" signed "Poilly in."

b. 5 plates loosely inserted and 1 plate mounted, which appear to be part of one or more series illustrating scenes from the New Testament and from Roman history or mythology, together with appropriate proverbs or mottoes. Each plate in fact consists of 3 copperplates: the central scene, printed from 1 plate, and ornamental panels above and below, each printed from a separate plate. These ornamental panels include, both at head and at foot, mottoes in Latin on bannerets interlaced with *rincaux*-like intertwining ornament. Plates unsigned, without title or imprint, but numbered at lower L ("3," "8," "9," "12," "13," and "18"). Not included in the *Oeuvres*

11. "Clotures"

a. ["Clotures de Chapelles Inventez et gravez par J. le Pautre"]: *Oeuvres*, no. 68. Complete series of 6 numbered plates. Here, pl. 1 is an early state, before addition of title, with Mariette's imprint; remaining plates have Le Blond's imprint. (Plates mounted 2 to a page)

b. ["Portes de chœur avec leurs lubez et retables Inventez et gravez par I. le Pautre"]: *Oeuvres*, no. 69. Complete suite of [6] plates, here cut around at border (excluding signature and imprint), inlaid on separate sheets of paper, and loosely inserted. Destailleur, p. 83

c. "Clotures de Chappelles tant de Menuiserie que Serrurerie mis de nouveau en lumiere par Jean le Pautre. Ce vend a Paris chez N. Langlois . . . 1659": *Oeuvres*, no. 67. Complete suite of 6 numbered plates (here mounted 2 to a page); pls. 2-6 have Mariette's imprint. Destailleur, p. 84

12. "Confessionaux"

"Confessionaux Nouuellement Inuentés et graués Par I. le Pautre A Paris Chez P. Mariette . . .": *Oeuvres*, no. 82. Complete suite of 7 numbered plates. Here, final plate is without number, and bears Gantrel's rather than Mariette's imprint. Destailleur, p. 83 (calling for 6 plates only)

13. "Costumes"

a. "Loosely inserted: 4 small costume plates cut around at borders. In addition, 2 tiny plates with figures nos. 7 and 8, from *Oeuvres*, no. 117, "Diuers Sujets d'Histoires . . ."

b. [8] large costume plates, of which 4 are mounted and 4 loosely inserted. These include: "Dame en des-sabillé de Ville," signed "Le Pautre delin. et Sculp . . ." (crudely hand-colored); "Dame en habit de Ville" (signed and colored as above);

- "Dame allant a la Campagne" (signed as above; uncolored); "Vieille Ridicule," signed "Dolivar Sculp. Le Pautre ex . . ." (uncolored); "Homme en habit de Ballet," signed by Le Pautre (uncolored); "Homme estans a la Promenade," signed by Le Pautre (colored); "Habit de Sculpteur," signed "Joan, Berin. jn." and "Jacob. Le Pautre Sculp." (uncolored); and "Habit de Musicien," signed as above (colored)
14. "Dais"  
"Le Veritable Portraict de Nre Dame dicte de la Paix . . .": single plate, signed by Le Pautre, with Le Blond's imprint
15. "Decoration"  
["Sujets d'Histoire tirés des Metamorphoses d'Ovide, inventés & gravés Par J. le Pautre"]: *Oeuvres*, no. 118. Complete suite of 6 plates: here, nos. 1 and 3 have Mariette's imprint; no. 6 has Langlois' imprint; nos. [2] and [5] are before numbers and also bear Langlois' imprint; and no. [4] has neither signature nor imprint
16. "Eau Benitiers"  
a. "Inuentions pour faire des plaques ou des Aubenistiers seruans aux Orfevres nouvellement desseignez et grauez par I. le Pautre. A Paris chez Pierre Mariette . . . 1659": *Oeuvres*, no. 77. Complete suite of 6 numbered plates, all with Mariette's imprint; with a duplicate of no. 6 loosely inserted. Destailleur, p. 84  
b. "Differents Desseins pour faire des Plaques et Eaubenistiers Nouuellement Inuentez et Graués par I. le Pautre A Paris Chez P. Mariette . . .": *Oeuvres*, no. 78. Complete suite of 6 plates. Here, only no. 1 bears an engraved number. The plates are as follows in the present collection: no. 1, loosely inserted (with Jombert's imprint, as in the *Oeuvres*); no. [2], with Mariette's imprint, mounted on a separate sheet of paper and loosely inserted; nos. [3] and [4] similarly mounted on separate sheets and loosely inserted, with a duplicate of no. [4] mounted in the album; nos. [5] and [6], both with Mariette's imprint, also mounted in the album. There are in addition copies of nos. 1 and 2, printed in reverse—no. 1 with imprint of Jacob Sandrart (with "No. 17" at bottom center); both mounted. Destailleur, pp. 101–102  
c. ["Aubenistiers et placques a la Romaine inuenté et graué par Iean le Pautre . . ."]: *Oeuvres*, no. 76. Complete suite of 6 plates, all signed by Le Pautre (here before numbers), with Le Blond's imprint. Here, the title plate is an early state, before the addition of the title to the drapery at the foot of the image, which in the present impression contains the imprint and signature only ("Se vendent Chez le Blond . . . Jean le Potre Inuent. et fecit"). Destailleur, p. 87
- [Miscellaneous]  
An unsigned, unidentified etching of a funeral procession (not by Le Pautre?), loosely inserted
- [Vol. 3]: "F"  
COLLATION [166] mounted prints and [51] prints loosely inserted, in an album consisting of [180] leaves (plus 2 preliminary leaves), including [29] printed title pages. [33] leaves have been left blank  
CONTENTS AND ILLUSTRATIONS The album includes the following subjects, with one or more title pages: "Fonds Baptismaux" (1 title page); "Fontaines" (8); "Frises" (?); "Frontispices" (1). The contents are as follows:
1. "Fonds Baptismaux"  
Complete suite of 2 large plates (both mounted), signed "Le Potre fecit," with Le Blond's imprint: *Oeuvres*, no. 83. Destailleur, p. 94
  2. "Fontaines"  
a. "Jets d'eau Nouuellement Grauéés par Le Pautre Ce vendent a Paris chez Pierre Mariette . . ."  
Complete suite of 6 plates, all signed by Le Pautre, with Mariette's imprint: *Oeuvres*, no. 94. (Here, a stitched gathering, loosely inserted). Destailleur, p. 97  
b. [8] mounted plates: 4 horizontal plates with scenes including architecture, gardens, and fountains, 2 of these signed by Le Pautre with Drevet's imprint, 1 with Le Pautre's imprint; 4 vertical plates of fountains, 3 of these signed by Le Pautre. We have not identified these in the *Oeuvres*  
c. ["Fontaines & Jardins avec sujets d'Histoire, tirés de la Fable, inuentés & graués par J. le Pautre"]. 5 plates, from the complete suite of 6, plus 1 duplicate: a variety of impressions, from different sources, as follows: [1] *Meleager*: apparently a copy, with text in Dutch; [2] *Procris*: as in the *Oeuvres*; [3] *Narcissus*: apparently a late impression, printed in reverse and misnumbered "2"; [4] *Palla*: 2 impressions, including a late impression or copy, printed in reverse, and another late impression, lacking Le Pautre's signature, published by P. Schenk, with text in Dutch; [6] *Actaeon*: a copy, printed in reverse; no. 5 is not present. These plates mounted 2 to a page  
d. ["Fontaines ou Jets-d'Eau à la moderne, inuentés & graués par J. le Pautre"]. Complete suite of 6 plates, here in early impressions, with author's imprint ("I. le Potre inuent et fecit. Se vend chez l'Autheur, Rue du Vertbois . . ."): *Oeuvres*, no. 92. Destailleur, p. 94  
e. [*Vues, grottes, fontaines, jardins*]. A series of [12] horizontal plates, apparently not included in the *Oeuvres*. Subjects and treatment are similar to *Oeuvres*, no. 91. No. [1] has imprint "Se vendent Chez le Blond . . ."  
f. "Fontaines ou Iets d'Eau à l'italiene inuentez et grauez de nouveau par I.

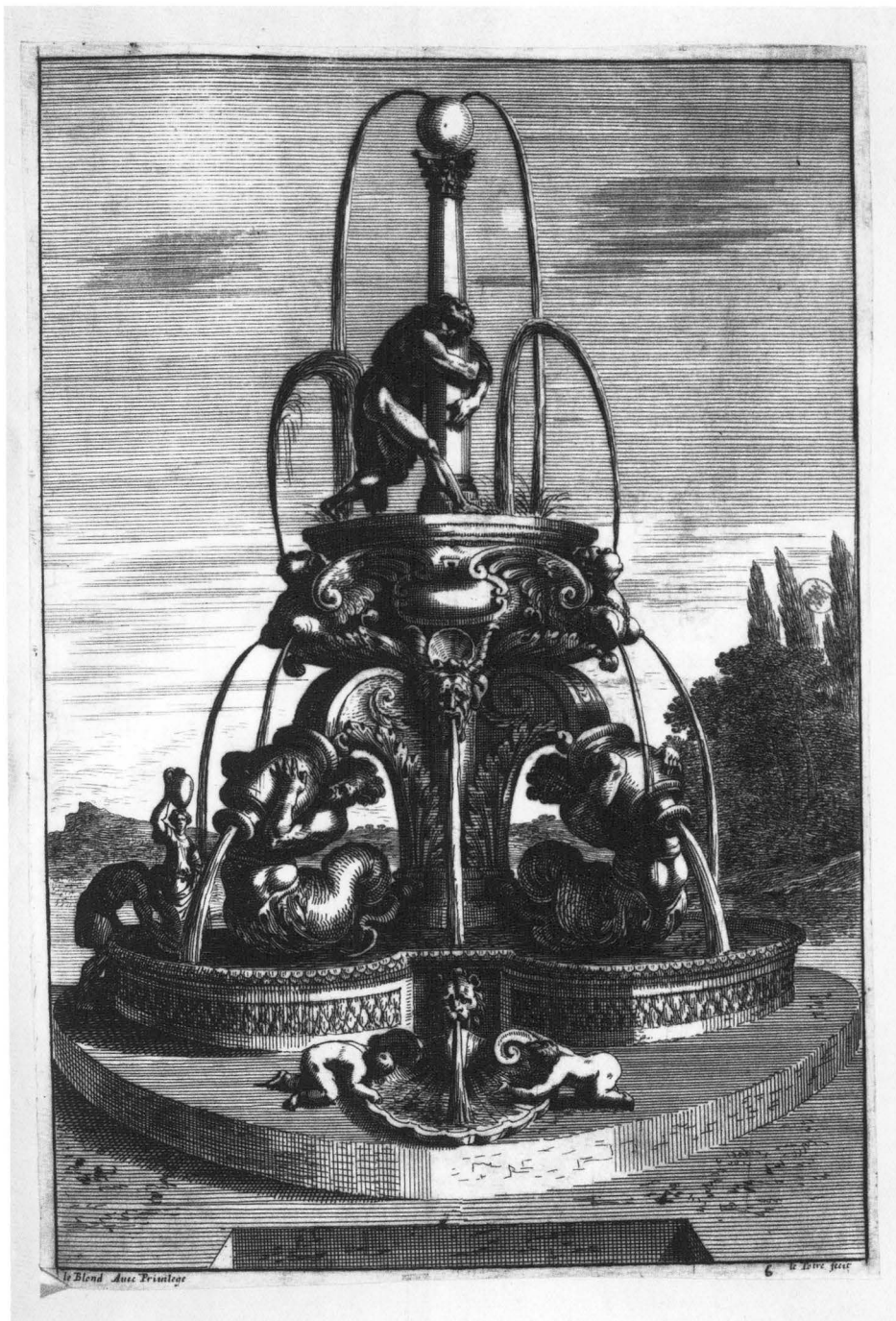


Le Pautre . . . 1661": *Oeuvres*, no. 93. Complete suite of 6 plates, with Mariette's imprint. Destailleur, p. 85  
 g. A series of [21] large plates (including 9 duplicates) with designs for fountains; we have not located these in the *Oeuvres*. These include [10] plates loosely inserted, apparently brilliant early impressions, and [11] mounted plates (most soiled and damaged), 9 of which duplicate the loosely inserted plates. All signed "Le Potre fecit," with Le Blond's imprint  
 h. ["Grand Livre de diverses Fontaines, inuentées & grauées par J. le Pautre"]. Complete suite of 6 large plates, all signed "Le Potre fecit," with Le Blond's imprint: *Oeuvres*, no. 88. Here, the first plate is an early state, without engraved title at head, and with Le Blond's rather than Mariette's imprint

3. "Frises"  
 a. "Ornements Pour embellir les chapiteaux Architraues Frises et Corniches nouvellement inuentez et grauez par I. le Pautre. Se vendent à Paris chez P. Mariette . . ." Complete suite of 6 numbered plates: *Oeuvres*, no. 23. Destailleur, pp. 98-99  
 b. "Frises pour les Architraues Corniches & autres Ornemens d'Architecture A Paris Chez P. Mariette . . .": *Oeuvres*, no. 10. Complete suite of 6 plates, plus 3 duplicates, as follows: nos. 1 (discolored), 3, 4, and 6 loosely inserted; nos. 2 and 5 (discolored) mounted. In addition, an early state of no. 1, before the addition of title in blank space at upper R; the upper portion only of no. 4; and a duplicate of no. 6 (discolored)—all these mounted. Destailleur, p. 95  
 c. "Différents Morceaux d'Orne-

98.

LE PAUTRE, J. *L'oeuvre gravée . . .* Garden fountain. Etching. "Le Blond Avec Privilege." "Le Potre fecit." 1985.61.712-2496/2805-2812



ments Pour Seruir aux Frises Corniches et Architraues Inuentez et Grauez de Nouveau Par I. le Pautre Se vendent à Paris Chez P. Mariette . . .": *Oeuvres*, no. 11. Complete suite of 6 plates, all loosely inserted, plus duplicates of nos. 2 and 3 (later impressions, with numbers), and portions of no. 1 (mounted). Destailleur, p. 98

d. "Différents Morceaux d'Ornement à la Romaine pour Seruir aux Frises et Corniches Inuénées et grauées par I. le Pautre A Paris chez P. Mariette . . .": *Oeuvres*, no. 3. Complete suite of 6 plates, here loosely inserted, with 4 full or partial duplicates, as follows: 2 impressions of no. 1, 1 an early state (before addition of number and of Jombert's imprint); 2 impressions of nos. 2 and 4—1 mounted; and additional impressions of portions of no. 6. Destailleur, p. 98

e. "Frises Feuillages ou Tritons marins antiques et modernes nouvellement dessinées et grauées par I. le Pautre. Ce vendent à Paris chez P. Mariette . . .": *Oeuvres*, no. 8. Complete suite of 6 plates (all mounted 2 to a page), plus duplicate of no. 1, loosely inserted. Destailleur, p. 95

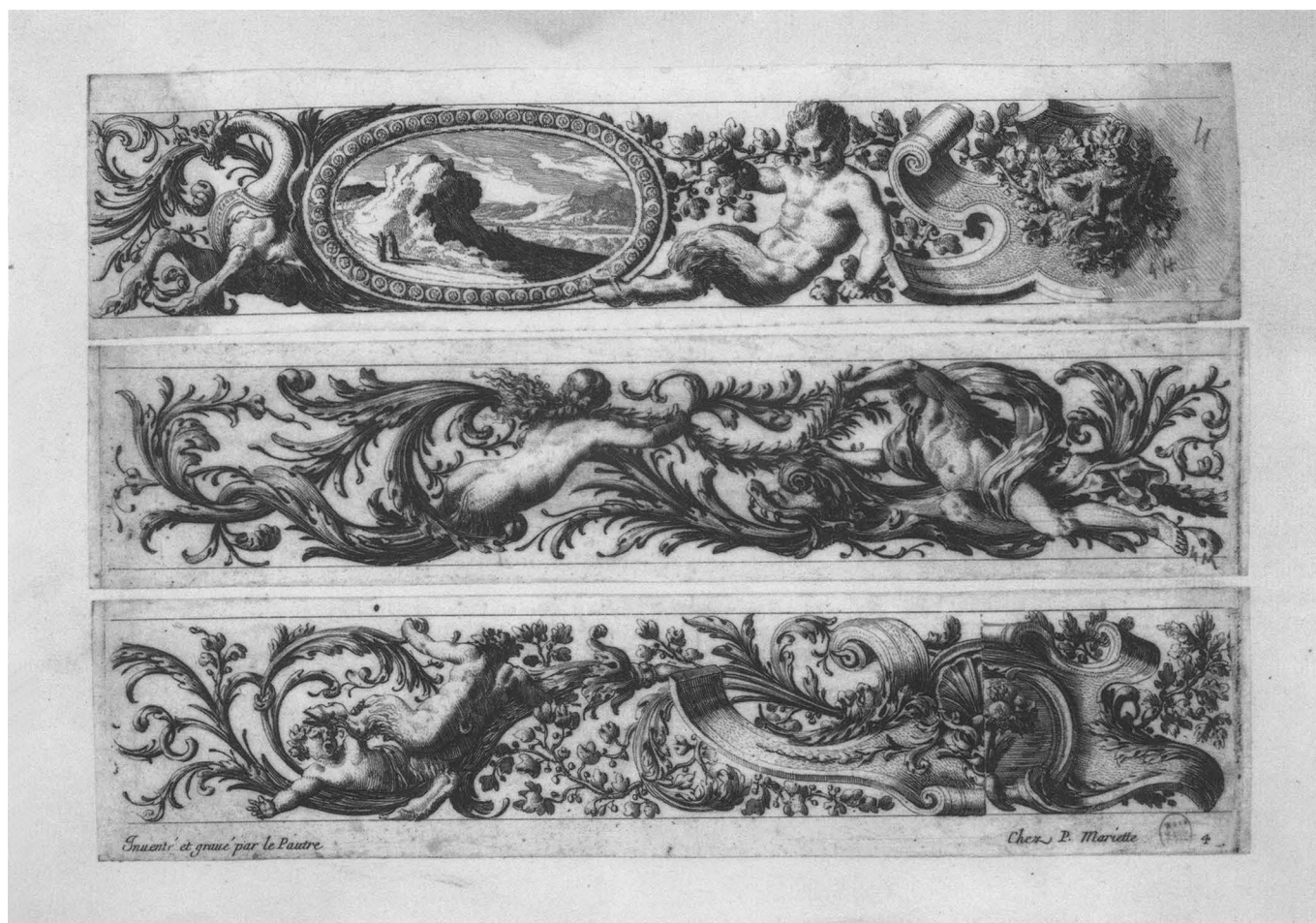
f. "Frises, Feuillages ou Tritons Marins à la Romaine inuentez et grauez par Iean Le Pautre": *Oeuvres*, no. 7. Complete suite of 6 plates, here mounted 2 to a page. Destailleur, pp. 95–96

g. "Chasses et feuillages inuentes par I. le Pautre ce vendent à Paris chez Pierre Mariette . . . 1663": *Oeuvres*, no. 9. Complete suite of 6 plates. Destailleur, p. 86

h. "Livres de Frises et Ornaments Nouuellement inventé par Iean le Pautre Se Vend à Paris chez l'auteur . . ." Apparently, a suite or series of [6] plates; not included in the *Oeuvres*

98.

LE PAUTRE, J. *L'oeuvre gravée . . .* Ornaments from "Panneaux en Hauteur." Etching. 1985.61.712–2496/2805–2812



i. "Frisses Feuillages et Ornaments Inuentez et Graues de Nouveau par I. le Pautre Se vendent a Paris chez Mariette . . .": *Oeuvres*, no. 15. Complete suite of 6 plates (all mounted: no. 1 pasted over additional impressions of portions of the same plate). Plus additional impressions of nos. 2-6, in a stitched gathering, loosely inserted. Destailleur, p. 95

j. Untitled suite or series (?) of [6] plates, each with 2 designs for friezes (including putti, *rincaux*, etc.); signed "Le Potre Inuent et fecit," with imprint "A Paris chez van Merlen . . . 1666." Apparently not included in the *Oeuvres*

k. "Rinceaux de Frises et Feuillages, Nouuellement Inuentez et Grauez Par J Le Pautre": *Oeuvres*, no. 21. Complete suite of 6 plates, here with imprint of N. Langlois (rather than Mariette, as in *Oeuvres*); mounted 2 to a page

l. "Frises et diferents Ornaments a litaliene inuentez et grauez par I. le Pautre. Ce vendent a Paris chez Pierre Mariette . . .": *Oeuvres*, no. 11. Suite of 6 plates; here, in place of no. 2 belonging to the present suite, there is an impression of no. 5 belonging to *Oeuvres*, no. 22 (see no. [15], below); this plate has Langlois' rather than Mariette's imprint. Destailleur, p. 96

m. "Frises Feuillages et autres Ornaments a litaliene inuentez et grauez par Jean le Pautre. Ce vendent a

Paris chez Pierre Mariette . . ."

Complete suite of 6 numbered plates: *Oeuvres*, no. 2

n. "Frises et Ornements a la Moderne Inuentés et Graués par I. le Pautre A Paris Chez P. Mariette . . .": *Oeuvres*, no. 14. Complete suite of 6 plates (here mounted 2 to a page). Destailleur, p. 96

o. "Feuillages, et autres ornemens designez et grauez par I. le Pautre. Ce vendent a Paris chez Nicolas Langlois . . .": *Oeuvres*, no. 22. Complete suite of 6 plates: nos. [1], [4], and [6] with imprint of Langlois rather than of Mariette (as in *Oeuvres*). (Note: As mentioned above, no. [5] of the present suite has been mistakenly mounted in place of no. [2] belonging to *Oeuvres*, no. 11 (see l above); and no. [2] of that suite appears in its place here. These plates mounted 2 to a page. Destailleur, p. 94

p. [Frises, Feuillages]. Incomplete series of [5] mounted plates, with 3 duplicates loosely inserted. 4 of the 5 plates are signed "Le Potre inuen et Sculp." with imprint "Sold by Saml Sympson at his house in Catherine Street Strand"

q. [Frises à la Romaine, Tritons marins]. Suite (?) of [6] long, narrow plates (too large for inclusion in the *Oeuvres*), 2 with marine scenes including Neptune and other marine deities and 3 with scenes of antique battle, mythological figures, and so

98.

LE PAUTRE, J. *L'oeuvre gravée . . .* Garden scene with decorative border. Etching. ". . . inventés et gravées par Jean le Pautre . . ." 1985.61.712-2496/2805-2812



- forth. All plates signed by Le Pautre with Le Blond's imprint  
*r. [Frisés à la Romaine]*. Suite (?) of [6] long, narrow plates (again, too large for inclusion in the *Oeuvres*), with antique-style ornament; 1 signed by Le Pautre, with Le Blond's imprint
4. "Frontispices"  
 [10] prints loosely inserted except for [1], mounted: most of these "frontispices" or title pages, as follows:  
    - a. "Maniere de Bien Bastir pour Toutes sortes de Personnes . . . Seconde Partie" (by Le Muet)
    - b. "Livres de Musique pour le Lut . . . Dedié A Monseigneur Le Tellier . . . Par le Sr Perrine"
    - c. "De L'Art Des Devises," signed by Le Pautre (with ms annotation: ". . . P. de Moyne 1661")
    - d. "Les Figvres et L'Abrege de la Vie, de la Mort, et des Miracles de S. Francois de Pavie . . .," signed "I.P. pinx" and "N. Poilly fe.," with date "1659"
    - e. "Recueil des plvs beavx edifices, et frontispices des Eglises de Paris . . . Dessignées et grauées . . . par I. Marot Et se vendent a Paris chez Led[?] Ivan Merlen . . ."; together with an early state of the same title page, before the addition of the title and coat of arms, signed by Le Pautre rather than Marot, and with Langlois' imprint
    - f. "Cabinet des Beaux Arts. Le Genie. Le Travail," signed "Le Pautre Sculptit"
    - g. "Pieces de Luth en Musique . . . Dediées A Monsieur de Bartillat Par le Sr Perrine"
    - h. 2 small plates, numbered 5 and 6, printed on same sheet; these belong, in fact, to *Oeuvres*, no. 117 ("Divers Sujets d'Histoire . . ."). No. 6 has caption "Le Poete Chasseur . . ."
- [Vol. 4]: "G"/"O"
- COLLATION [134] mounted prints and [38] prints loosely inserted, plus [44] engraved plates and 57 pp. engraved text on [54] leaves mounted and tipped in (see no. [11] below), in an album consisting of [199] leaves (plus 2 preliminary leaves). These leaves include [28] printed title pages. [42] leaves have been left blank
- CONTENTS The album includes the following subjects, with one or more title pages: "Galères" (1 title page); "Grottes Diverses" (1); "Grottes" (3); "Jardins" (1); "Jardins a la Francaise" (1); "Lambris" (4); "Lits" (1); "Miroir" (1); "Montants" (12); "Orfevrie" (1); "Orfevrie Ostensoirs" (1); "Ordres D'Architecture" (1). The contents are as follows:
1. "Galères"  
 ["Vaisseaux et Veüe Marine. Inventez et gravez par J. le Pautre"]; *Oeuvres*, no. 115. Complete suite of 4 plates (here before numbers), all signed "Le Pautre fecit" and "P. Mariette exc"
  2. "Grottes Diverses"  
 Title page only
  3. "Grottes"  
    - a. "Grottes, et ueües de Iardins inuentez et grauées par lean le Pautre Ce vendent a Paris chez Pierre Mariette . . ." Complete suite of 6 plates, all with Mariette's imprint. Destailleur, p. 97
    - b. "Veüe Grottes et Fontaines de Iardins a Italiene inuentez et grauez par I. le Pautre. Ce vendent a Paris Chez Pierre Mariette . . ." Complete suite of 6 numbered plates. Destailleur, p. 97
    - c. "Grandes Veües de Grottes et Iardins a Italiene designées et grauées par I. le Pautre. Ce vendent a Paris chez P. Mariette . . ." Complete suite of 6 numbered plates, plus duplicate of no. 5 loosely inserted. Destailleur, p. 97
  4. "Jardins"  
    - a. "Nouveaux desseins de Iardins, Parterres et Fassades de Maisons Inventez et gravez par lean le Pautre Se vendent a Paris chez N. Langlois . . ." Complete suite of 6 numbered plates, all signed "I. le Pautre inuenit et fecit" or "Inuenté et graué par I. le Pautre," with Langlois' imprint. (Mounted 2 to a page.) Destailleur, p. 97. Plus a single small plate depicting a garden, without letters
    - b. "Liure de Parterres à la Nouvelle maniere pour orner Palais, Maisons Bourgeoises, et autres lieux. Inuenté et graué par lean le Pautre Se Vendent à Paris chés l'auteur sous les Charniers SS. Innocens . . ." Complete suite of [6] plates, all signed by Le Pautre. (Here in a stitched gathering removed from a bound volume and loosely inserted.) Destailleur, p. 100
    - c. "Veües de Jardins en Perspective, Inventés et Gravés Par J. le Pautre et se vend a Paris Chez P. Drevet . . ." Suite of [6] plates, all signed by Le Pautre, with Drevet's imprint (here gathered together by a single stitch and loosely inserted). Plus duplicate of title plate, with Gantrel's rather than Drevet's imprint. Destailleur, p. 97
  5. "Lambris"  
    - a. 3 small plates, all cut around at borders; 1 signed "le Potre fecit," with Mariette's imprint. (2 mounted, 1 loosely inserted)
    - b. [*Cheminées avec Lambris*]. 2 vertical plates, mounted singly, and 2 horizontal plates of different sizes (mounted together on a page); uncaptioned, unsigned, one with Mariette's imprint
    - c. "Decoration Interieure d'un petit Salon Inuentez par Jean le Pautre . . . A Paris . . . Chez Ch. Ant. Jombert": *Oeuvres*, no. 64. Complete suite of 6 plates. Here, title plate is an early state, before addition of title; remaining plates before numbers, with Mariette's imprint. Plus duplicate of title plate in the later state, with title and imprint



- d. "Lambris a la Romaine inuentez par I. le Pautre. 1661 A Paris chez Pierre Mariette . . ." Complete suite of 6 numbered plates, all signed by Le Pautre, with Mariette's imprint. Destailleur, p. 84
- e. "Desseins De Lambris a l'Italienne pour orner et embellir les Chambres, Sales, Galeries, et autres lieux magnifiques, inuentez et grauez par Jean le Pautre. Se vendent a Paris chez P. Mariette . . . 1659": *Oeuvres*, no. 33. Complete suite of 6 numbered plates. Here the plates have Mariette's imprint rather than that of Trouvain as in the *Oeuvres*. Destailleur, p. 84 (calling for 16 plates: an error?)
- f. "Lambris a la françoise Nouuellement inuenteé et Graué par Jean le Potre. Vendent A Paris Chez Pierre Mariette fils . . .": *Oeuvres*, no. 32. Complete suite of 6 plates, here before numbers
- g. "Cheminées et Lambris a la Mode executez dans les nouveaux Batimens de Paris. Fait par P. le Pautre A Paris chez N. Langlois . . .": *Oeuvres*, no. 54. Nos. 1-5 only of the complete suite of 6 plates. Here, pl. 1—the title plate—is an early state, before the addition of the title. Pl. 3 is a second title plate, with title, signature, and imprint as above. (This suite loosely inserted)
6. "Lits"  
"Livres de Lit a la Romaine Inventé et Gravé Par Jean le Pautre." Complete suite of [6] plates, all signed "Jean le Pautre jnv. et fecit"; no. [4] in the present set bears the imprint "Sam<sup>l</sup> Symphon Exc."
7. "Miroir"  
"Livres de Miroirs Tables et Gueridons Inventé & Gravé par Jean le Pautre Et se vend sous les Charniers S<sup>t</sup> Innocent." Complete suite of [6] plates, all signed "Jean le Pautre jnv. et fecit." Destailleur, p. 103
8. "Montants"  
a. "Grotesques et Moresques a la Romaine, inuentez Et grauez par Jean le Pautre; Et Se vendent a Paris chez Pierre Mariette . . .": *Oeuvres*, no. 17. Complete suite of 6 plates, all with Mariette's imprint. Destailleur, p. 96  
b. "Grotesques et moresques inuentez et grauez par I. le Pautre Ce vendent a Paris Chez P. Mariette . . .": *Oeuvres*, no. 19. Complete suite of 6 plates, all with Mariette's imprint. Destailleur, p. 96  
c. "Montans de trophées d'armes a l'antique dessignez et grauez par Jean le Pautre Ce vend a Paris chez P. Mariette . . . 1659": *Oeuvres*, no. 13. Complete suite of 6 numbered plates, all with Mariette's imprint  
d. ["Montants a la Romaine"]: *Oeuvres*, no. 6. Complete suite of 6 plates. (Note: Here, nos. 5 and 6 do not correspond to the plates bearing those numbers in the present suite in the Millard copy of the *Oeuvres*; instead, they correspond to nos. 5 and 6 of *Oeuvres*, no. 5, below. However, it seems probable that in this case the plates are correctly placed in the album and misbound in the Millard *Oeuvres*.) Nos. 1-3 and 6 bear Le Blond's imprint; no. 5 with Mariette's imprint  
e. "Frises ou montans a la moderne Seruans pour l'Vtilité des Lambris, Inuentez et Grauez par Jean le Potre 1657": *Oeuvres*, no. 5. Complete suite of 6 plates, with imprint of Pierre Mariette fils. (See note above regarding the 2 final plates in these 2 suites. Here, nos. 5 and 6 correspond to those numbers in the above suite, *Oeuvres*, no. 6 in the Millard copy)  
f. Untitled series or suite (incomplete?) of [5] plates with designs for *montants*—each with 2 vertical panels. Plates signed "Le Pautre in. et fe.," with imprint of F. Poilly  
g. "Grotesques et Moresques a la Modernes Inuentez Nouuellement et Grauez par I. le Pautre. Se vendent a Paris Chez P. Mariette . . .": *Oeuvres*, no. 18. Complete suite of 6 plates, here before numbers, all with Mariette's imprint. The plates are loosely inserted. Destailleur, p. 96. In addition, there is a second complete set of the 6 plates, as follows: title plate with imprint "Se vendent a Norimberg Chez Jacques Sandrart A<sup>o</sup> 1678"; nos. 1-5 are copies printed in reverse, while no. 6 is a second Mariette impression. These 6 plates are mounted  
h. A single, mounted plate with 2 vertical designs for *montants* based on armor and trophies of war; signed "A Paris chez F. Poilly . . . I. le Pautre In et fecit" (apparently the first plate of a suite; 5 subsequent pages of the album are left blank, with ms numbers 2-6)  
i. "Desseins de Frises et montans Inuentez et Graves par J. le Pautre a Paris . . . chez Ch. Ant. Jombert . . .": *Oeuvres*, no. 12. Complete suite of 6 numbered plates. Design on title plate is horizontal, while nos. 2-6 are vertical: no. 2 headed "Montant Nouveaux." Here, the 6 plates are loosely inserted: nos. 2-5 are each present in 2 duplicate impressions  
j. A single, small, mounted plate with 2 vertical designs for *montants*; signed "Le Potre Inuent et fecit," with Le Blond's imprint  
k. "Trophées a l'Antique nouuellement inuentez et grauez par I. le Pautre A Paris Sold by Sam<sup>l</sup> Symphon at his Print-Shop in Catherine Street Strand where is sold several Books of the same Master." Incomplete suite of 3 large plates only, all signed by Le Pautre with imprint of Samuel Symphon. Destailleur, p. 89, describes a suite of the same title, published by Le Blond in 1680, with 8 plates  
l. A single large plate with designs for *montants* based on armor and trophies of war; signed "le Potre Inuent et fecit" and "Le Blond Avec privilege"  
m. 4 very tall, narrow plates (422 x 110 mm to border of image) with single ornamental panels or *montants* (rather than the usual 2 panels); 3 of the 4 plates signed "Le Blond avec Privilege" and "Le Potre fecit" (2 mounted, 2 loosely inserted)
9. "Orfevererie"  
"Liure de Diuers Morceaux d'Orfeurerie pour enrichir les Ornemens Dautelles nouuellement Inventé et gravé par Jean le Pautre Se Vend a Paris sous les Charniers S<sup>t</sup> Innocent." Incomplete suite of [5] plates (from a total of 6), all signed by Le Pautre as publisher. Destailleur, p. 98
10. "Orfevererie Ostensoirs"  
["Soleils Reliquaires Plaques et Ornemens d'Orpheveries"]: *Oeuvres*, no. 75. Complete suite of 7 plates, here with Le Blond's imprint. Plus a single small plate, signed "P. le Pautre in. . . ." (loosely inserted)
11. "Ordres D'Architecture"  
"Regles Des Cinq Ordres D'Architecture De M. Jacques Barozzio de Vignole. Nouuellement Reueuës, Corrigées, et Reduites de grand en petit, par Jean le Pautre avec plusieurs Augmentations de Michel Ange-Bonaroti. A Paris Chez G. Iollain . . . 1671." Title page, frontispiece (portrait of Vignola, signed "Gravé par I. le Pautre"), and pp. 3-101 of the above work, including [43] engraved architectural plates and [56] pp. with engraved text; here disbound and tipped in at inner margins

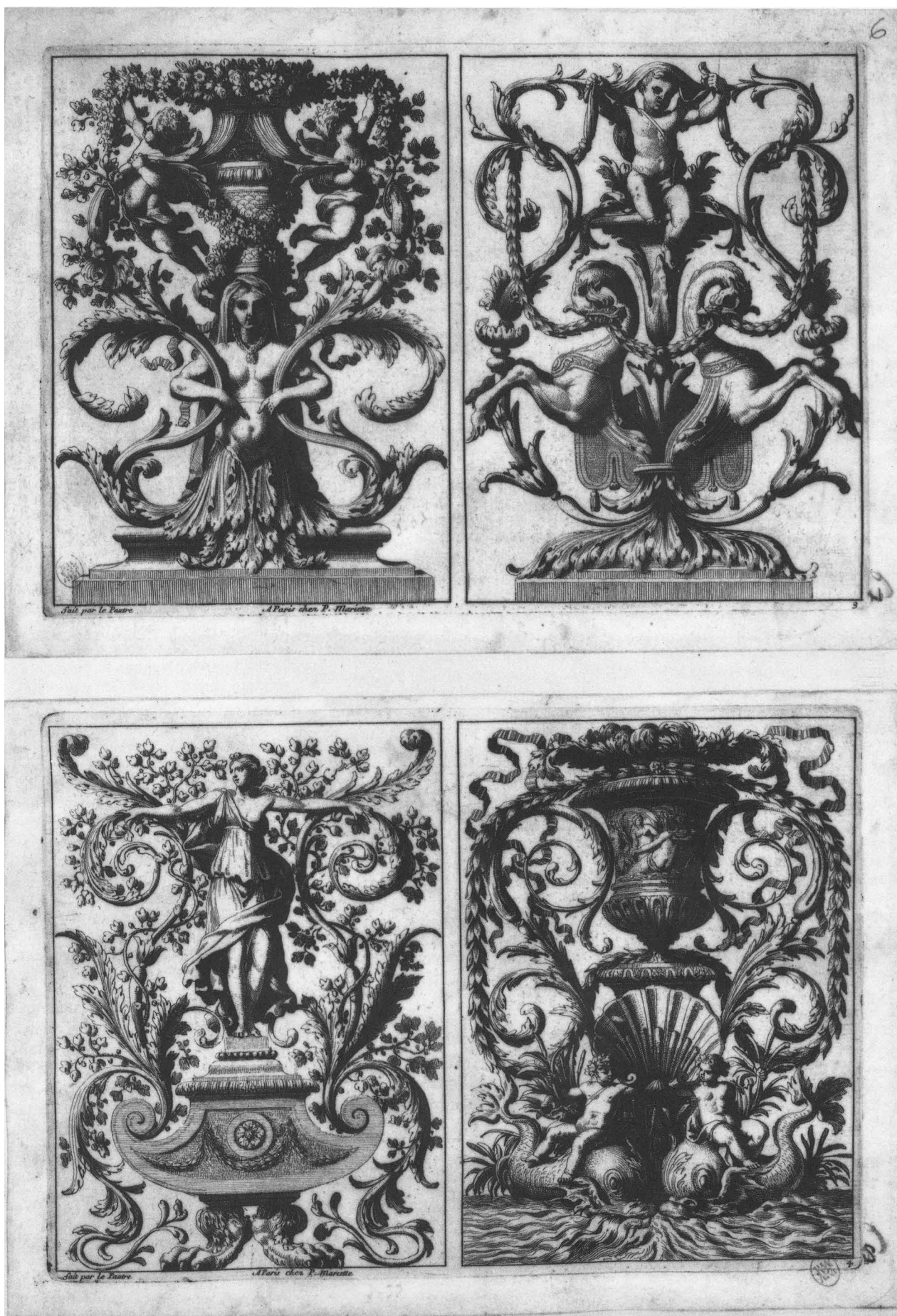
[Vol. 5]: "P"

COLLATION [172] mounted prints and [34] prints loosely inserted, in an album consisting of [222] leaves (plus 2 preliminary leaves), including 34 printed title pages. [46] leaves have been left blank

CONTENTS AND ILLUSTRATIONS The album includes the following subjects, with one or more title pages: "Panneaux en hauteur" (6 title pages); "Panneaux oblongs" (9); "Plafonds divers" (1); "Plafonds" (13); "Portes" (2); "Portes cochères" (2); "Portails d'Eglise" (1). The contents are as follows:

1. "Panneaux en hauteur"  
a. "Rinceaux de differents feuillages inuêtez et grauez par Jean le Pautre. A Paris chez P. Mariette . . .": *Oeuvres*, no. 20. Complete suite of 6 plates (here, before addition of numbers): nos. [2], [3], and [5] with duplicate impressions loosely inserted. Destailleur, p. 103  
b. "Panaux d'ornemens Nouuellement Inuenté et Graué par le Pautre Se vendent a Paris chez P. Mariette . . .": *Oeuvres*, no. 27. Complete suite of 6 numbered plates, all signed "fait par le Pautre," with Mariette's imprint. (Here mounted 2 to a page). Destailleur, p. 100  
c. "Vases d'Ornemens Nouuellement





98.

LE PAUTRE, J. *L'oeuvre gravée* . . . Four plates from "Panneaux en hauteur." Etching. "Fait par le Pautre." 1985.61.712-2496/2805-2812

- inuentez et grauez par I. le Pautre a Paris chez N. Langlois . . . " Incomplete suite or series of [5] plates, all signed "Fait par I. le Pautre," with Langlois' imprint. Destailleur, p. 106 ("9 pieces en 6 feuilles")
- d. "Ornemens de Paneaux pour l'Enrichissement des lambris de chambres, et Galeries. Nouuellement inuentez et grauez par I. le Potre": *Oeuvres*, no. 25. Complete suite of 6 numbered plates
- e. "Ornements de Paneaux Moderne Inuentez et grauez Par I. le Pautre A Paris Chez P. Mariette . . .": *Oeuvres*, no. 24. Complete suite of 6 numbered plates
- f. Suite or series (?) of [5] large plates (narrative and ornamental panels within ornamental frames), signed "Le Potre fecit"; 2 with Le Blond's imprint; 1 with that of Chereau, 1 with that of I. Cany. We have not identified these in the *Oeuvres* nor in Destailleur
2. "Panneaux oblongs"
    - a. Series (?) of [3] mounted plates, of varying sizes, without title or signature
    - b. Incomplete series (?) of 2 plates: the first with imprint and signature ("Se vendent Chez le Blond . . . I. le Potre In. et fe.")
    - c. Incomplete series (?) of 2 mounted plates, plus 1 duplicate loosely inserted, signed "I. le Pautre in. et fecit A Paris chez L. van Merlen"; the first dated 1654
    - d. ["Ornements de paneaux a la Romaine inuenté et graué par I. le Pautre . . ."]: *Oeuvres*, no. 26. Complete suite of 8 plates: here, with title plate, an early state before addition of title to drapery at foot, which contains only "Se Vendent Chez le Blond . . . I. le Potre In. et Fecit"; remaining plates before addition of numbers, with Le Blond's rather than Mariette's imprint
    - e. Apparently a suite or series of [8] plates, without title: first plate with "Se Vendent Chez le Blond . . . I. le Potre In et Fe."
    - f. 2 plates without titles or signatures (ornamental panels with putti and *rinceaux*) numbered "5" and "7" (loosely inserted)
    - g. "Ornemens de Panaux pour enrichir les Lambris nouuellement inuentés et graués par I. le Potre": *Oeuvres*, no. 29. Complete suite of 6 plates, all signed by Le Pautre, with Mariette's imprint
    - h. "Liure de Paneaux pour les Lambris Inuentez et Grauez Par I. le Pautre Se vend a Paris sous les Charrier Sts Innocents . . . Le Pautre ex." Complete suite of 6 numbered plates: nos. 1–5 mounted, no. 6 loosely inserted; plus duplicates of nos. 1 and 2 loosely inserted. Destailleur, p. 99 ("11 pièces en 6 feuilles")
    - i. "Diuers Panneaux d'Ornemets Nouuellement Inuentez et Grauez par le Pautre. A Paris Chez P. Mariette . . .": *Oeuvres*, no. 28. Complete suite of 6 plates, all signed "le Pautre jn.," with Mariette's imprint. Destailleur, p. 99
    - j. 2 large plates (1 with Judgement of Solomon, 1 with Massacre of the Innocents in central panel with surrounding ornamental/ allegorical figures): 1 signed "I. le Pautre In. et fecit," with Baroche's imprint. Destailleur, p. 107
  3. "Plafonds divers"
    - 1 mounted plate, without letters
  4. "Plafonds"
    - a. "Recherche de plusieurs beaux morceaux d'ornemens pour seruir aux frontons des placarts plafons et Lembris, inuentez et grauez par I. le Pautre. Ce vendent a Paris chez Pierre Mariette . . . 1661": *Oeuvres*, no. 16. Complete series of 6 numbered plates, all signed by Le Pautre, with Mariette's imprint
    - b. "Angle de Plafons de gallerie et autres ornemens inuentez, et grauez par I. le Pautre. Ce vendent a Paris chez Pierre Mariette . . .": *Oeuvres*, no. 40. Complete suite of 6 plates, here before numbers. Destailleur, p. 101
    - c. ["Desseins de Plafons Inuentez et grauez par J. le Pautre A Paris Chez Pierre Mariette . . ."]: *Oeuvres*, no. 35. Complete suite of 6 plates, before numbers; here, title plate is an early state, before the addition of the title below the central panel; this space contains only signature and imprint: "le Paustre f Moncornet ex . . ."; (plates mounted 2 to a page)
    - d. ["Plafonds Modernes"]. Complete suite of 12 plates: title plate is an early state, before addition of title, bearing only Le Blond's imprint and "I. le Potre In. et fe . . ." There are 2 impressions of no. 11—one with Le Blond's imprint, one with Mariette's
    - e. "Nouueaux Ornemens ou Plafons inuentez par Iean le potre et ce vendent a Paris chez Pierre Mariette . . .": *Oeuvres*, no. 36. Complete suite of 6 plates. Destailleur, p. 101
    - f. "Nouueaux Desseins de Plafons Inuentz [sic] et grauez par I. le Potre": *Oeuvres*, no. 34. Complete suite of 6 plates, before numbers, all signed "Fait par I. le Pautre," with Mariette's imprint. (Mounted 2 to a page)
    - g. "Plafons a la Romaine Nouuellement Inuentez et Grauez Par Iean le Pautre." Suite of [6] plates, all signed by Le Pautre, with Jollain's imprint; first plate dated 1665. Apparently not in the *Oeuvres*. (Mounted 2 to a page)
    - h. "Quarts de plafons nouuellement inuétés et graués p I le Pautre. Se vendent chez P. Mariette . . .": *Oeuvres*, no. 41. Complete suite of 6 numbered plates. Destailleur, p. 101
    - i. Suite of [6] plates, without title, signed "le Pautre Sculp.," with De Poilly's imprint. We have not identified these in the *Oeuvres*; nor in Destailleur
  - j. "Grands Cartes de Plafons a la Romaine inuen. et grauez par I. le Pautre. Se vendent a Paris chez Piere Mariette . . .": *Oeuvres*, no. 39. Complete suite of 6 plates; with duplicates of nos. 1, 2, 5, and 6 loosely inserted. Destailleur, p. 101
  - k. Partial series (?) of 2 large plates with designs for ceilings, signed "Le Potre Inuent et fecit," one with Le Blond's imprint. Plus a duplicate of one of the plates loosely inserted
  - l. A single very large plate with design for a ceiling (350 x 472 mm to border). Destailleur, p. 101, top (?)
  - m. Single title plate: "Dipinta nel Galeria Palazzo del Prencipe Panfilio, da Pietro Berrettini, da Cortona, Intagliata da Carlo Ces . . . Si vendono de Gio: Jacomo Rossi . . ."; signed "I. le Potre Fecit"
  - n. Complete series of 4 large plates, mounted on separate sheets and loosely inserted: all signed "Paulus Farinatus jnventor," 2 also signed "Le Potre Fecit," with Le Blond's imprint. Destailleur, p. 117 (with van Merlen's imprint)
  - o. "Haec Annibal Carrachius jnvenit, et Bononiae in aula Palatij magnanaej depinxit" (caption, pl. 1). Incomplete series of 7 large numbered plates (from a total of 15) representing the pictures by the Carracci in the Palazzo Magnano in Bologna. No. 1 signed "Franc. Tortebat delin. et ex. . . ." and "J. L. Po. et J. B. Colauerunt. 1659." Destailleur, p. 117
5. "Portes"
    - a. "Placarts ou ornemens po. l'enrichisse . . . des châbres et alcoues in. et grauées par I. le Potre Architecte. A Paris chez P. Mariette fils . . .": *Oeuvres*, no. 30. Complete suite of 6 plates. Destailleur, p. 100
    - b. "Portes à Placard et Lambris. Dessinez par le S<sup>r</sup> Mansard et nouuellement executez dans quelques Maison Roiales & c.": *Oeuvres*, no. 44. Complete suite of 6 plates, here with Langlois' rather than Mariette's imprint
  6. "Portes Cochères"
    - a. "Porte Cochere, Inuentée et grauée Par I. le Potre Architecte A Paris Chez Pierre Mariette . . .": *Oeuvres*, no. 43. Complete suite of 6 plates, here with imprint of Mariette *fils* rather than that of "I. Mariette," as in the *Oeuvres*. Destailleur, p. 102 (with Langlois' imprint)
    - b. ["Portes cochères a la Moderne"]: *Oeuvres*, no. 42. Complete suite of 4 plates, all signed "le Potre fecit," here with imprint of Le Blond rather than of Mariette. (Plates are mounted on separate sheets and loosely inserted.) Destailleur, p. 102. Plus an additional plate in a similar format (a landscape with a battle scene), signed as above, loosely inserted
  7. "Portails d'Eglise"
    - a. "Portails d'Eglise à l'Italienne Nouuellement inuentés et graués

par Jean le Pautre. A Paris chez Pierre Mariette . . .": *Oeuvres*, no. 65. Complete series of 6 plates, before numbers. Destailleur, p. 102  
 b. 3 plates with facades of churches, without letters or numbers, loosely inserted  
 c. ["Grand Portail d'Eglise Inventez par J. le Pautre . . ."]. 1 plate only (no. [27]), from the complete suite of 2: *Oeuvres*, no. 66; signed "Fait par le Sr le Pautre"

[Vol. 6]: "S"

COLLATION [172] mounted prints, 1 print tipped in, and [55] prints loosely inserted, in an album consisting of [196] leaves (plus 2 preliminary leaves). These leaves include [21] printed title pages. [22] leaves have been left blank

CONTENTS AND ILLUSTRATIONS The album contains the following subjects, with one or more title pages: "Scenes-Mythologiques" (3 title pages); "Scenes-Historiques" (4); "Scenes-De-L'Anc[ien]-Test[ament]" (3); "Scenes-[De-]Nouv[eau]-Test[ament]" (2); "Scenes-Diverses" (5); "Scenes-Populaires" (3); "Scenes-Villageoises" (1). The contents are as follows:

1. "Scenes-Mythologiques"
  - a. Untitled plate (view of a forge, within a vaulted interior; large figure of Vulcan (?) at L), without signature, imprint of F. L. D. Ciartres
  - b. "Clarissimo Viro D. D. Petro Laduocat Regi . . ."; single large plate, signed "F. Perrier In.," "F. Bourlier delinea et excudit Parisiis . . .," and "Le Poltre sculp."
  - c. 2 small plates (landscapes with figures), unsigned, with Le Blond's imprint; loosely inserted
  - d. Series or partial series (?—here numbered in ms 3–6) of 4 plates: 3 of these landscapes with figures (2 with Le Blond's imprint); 1, a Bacchanalian revel including 6 putti, a satyr, and another figure, with Langlois' imprint
  - e. "Illustrissimo Viro D. D. Petro Le Tennur . . ."; lower portion of a plate, signed "Le Potre Inuent et fecit," with Van Merlen's imprint. (Mounted on a separate sheet and loosely inserted)
  - f. "Clarissimo ac Nobilissimo Viro D. D. Paillot . . ."; single plate (depicting a river god), signed "I. le Poltre," "Bourlier, de . . .," and "F. B. exc . . ."; numbered "12" at lower L. (Loosely inserted)
  - g. Single large plate depicting a river god, with group of youths preparing to bathe at L; signed "F. Bourlier delineavit et excudit . . ." and "Le Poltre sculp." (Loosely inserted)
  - h. ["Suite dont les Sujets sont pour la plupart tirés des Metamorphoses d'Ovide": Destailleur]. Series of [7] plates with scenes from classical mythology, including engraved captions; all signed "Inuenté et graué par Le Pautre," with imprint of N. Langlois. (Mounted 2 to a page). Destailleur, p. 108. Plus a single plate of a

similar subject, crudely executed, signed "J. Lepautre inuento" and "C. Allard excudit . . ." (Loosely inserted)

i. Series of [22] large plates with scenes from classical mythology; without captions. All signed "Le Potre Inuent et fecit"; all but 1 with Le Blond's imprint, 1 with Chereau's imprint. Destailleur, p. 107

## 2. "Scenes Historiques"

a. Series of [23] plates with scenes from classical mythology and legend (including the Trojan War). The plates do not have captions (but several here bear ms annotations); 9 are here printed in sepia. 4 plates signed "I. le Pautre In.,"; nearly all bear Mariette's imprint. (Several are numbered at lower R: 9; 12, 14, 16, 17, 19, 20, 21, 23, 24)

b. ["Divers Sujets d'Histoire, Inuentez et grauez par J. le Pautre"]: *Oeuvres*, no. 119. Complete suite of 6 numbered plates with engraved captions; signed "Le Potre Inuent et fecit," with Mariette's imprint. (Mounted 2 to a page)

c. ["Autre Livre de sujets d'Histoire Romaine, inventés & gravés par J. le Pautre"]: *Oeuvres*, no. 120. Complete suite of 6 numbered plates, with engraved captions. (Mounted 2 to a page)

d. Single plate, cut around at border (lacking signature and imprint), similar in subject to the preceding suite but larger in format

## 3. "Scenes-De-L'Anc[ien]-Test[ament]"

a. Series of [10] plates with scenes from the Old Testament, beginning with the Expulsion and ending with the story of Joseph; with engraved captions. All the plates signed "Le Pautre ex. et se Vend sous les charniers S: Innocent . . ."

b. ["Sujets d'Histoire tirés de l'ancien Testament, inuentez & grauez par J. le Pautre"]: *Oeuvres*, no. 124. Complete suite of 4 numbered plates, with engraved captions; Mariette's imprint. Here, no. 1 is mounted on a half sheet of paper and loosely inserted; remaining plates mounted singly

c. ["Suite de l'Histoire de Moyse": Destailleur]. Complete suite of [11] large plates, (plus 1 duplicate) with engraved captions; all signed "Le Pautre inv. et Sculp." Here, [8] plates bear Le Blond's imprint and [3] have imprint of S. Sympson, Catherine Street, Strand. (2 plates loosely inserted, including a duplicate; rest mounted)

## 4. "Scenes-Nouv[eau]-Test[ament]"

a. Single plate: small etched head of Christ—no. 9 from *Oeuvres*, no. 117 ("Divers sujets d'Histoires, Saintes et Profanes . . ."). (Loosely inserted)

b. ["Le Massacre des Innocents"]: small etched plate, signed "Jean le pautre In fe" and "Drevet excud." (Loosely inserted)

c. Suite or series of [8] small plates,

square in format, including various mythological and sacred scenes in roundels (e.g., Hercules and the Lion); title plate (?) has imprint and signature on drapery held by 3 putti, within a wreath: "Le Blond . . . I le Potre In et fecit." Remaining plates unsigned, with Le Blond's imprint. Plus an additional plate, larger, and rectangular in format, but similar in subject and treatment, and with Le Blond's imprint: loosely inserted

d. "Divers sujets d'Histoires Saintes et Profanes. Inuentez et grauez de Nouveau par J. le Pautre . . . 1751": *Oeuvres*, no. 117. Title plate only but see (a) above and (f) below

e. ["Sujets d'Histoire tirés du nouveau Testament, inventés & gravés par J. le Pautre. En six Planches"]: *Oeuvres*, no. 123. Complete suite of 6 plates. Nos. [1], [2], and [4] are early states, before all letters; nos. 3 and 5 have engraved captions as in the *Oeuvres*; and no. 6 has a variant caption, with imprint of F. Bourlier. (No. 3 mounted on a separate sheet and loosely inserted; remaining plates mounted)

f. *Oeuvres*, no. 117 ("Divers sujets d'Histoires, Saintes et Profanes . . ."): nos. 2, 3, and 4 only (but see (a) and (d) above). Nos. 2 and 3

printed together on a single page, as in the *Oeuvres*

g. "Mater Amabilis Dedié a Madame de Brisasier"; signed "Guide Reine jn." and "I. le Pautre sculp," with imprint of F. Bourlier. (Loosely inserted)

h. [16] further plates of various sizes and subjects, most pertaining to sacred history, mounted singly, and 3 plates loosely inserted (one of which is a duplicate)

i. "Divers Sujets d'Histoires Saintes Inuentez et grauez de Nouveaux par Jean le Pautre . . . 1751": *Oeuvres*, no. 122. Nos. 1-3 only, from the complete suite of 4 plates, here loosely inserted

#### 5. "Scenes-Diverses"

a. "L'Art Vniuersel des Fortifications Françoises, Hollandoises, Espagnoles, Italiennes, Et Composées." Complete suite of [5] plates with engraved captions, signed by Le Pautre. No. [1] is here crudely hand-colored. Destailleur, p. 115

b. "La Nopce de Village A Paris chez Gantrel . . . Jacque le Pautre inuenit et fecit." Complete suite of title plate and [7] plates; all signed by Le Pautre. Destailleur, p. 115. (Mounted 2 to a page)

c. ["Six Pieces sur les diverses folies

98.

LE PAUTRE, J. *L'oeuvre gravée . . .*  
Triumphal march of Julius Caesar.  
Etching. "Le Potre Invent et fecit."  
1985.61.712-2496/2805-2812





- de l'homme": Destailleur]. Complete suite of [6] plates representing human folly, each with 4 lines of engraved verse; signed by Le Pautre, with Jollain's imprint. Destailleur, p. 116. (Mounted 2 to a page)
- d. "Visions de Quevedo." Complete suite of 6 numbered plates, each with 8 lines of verse; all signed by Le Pautre, with Jollain's imprint. Destailleur, p. 114
- e. "Saint Louis ou la Sainte Couronne reconquise." Incomplete series of [17] folio plates, "Livre Second"—"Livre Dix Hvitieme," from the complete series of 18 plates ("Livre Premier" lacking), apparently cut from a bound volume and loosely inserted, in a paper folder. Each plate has a separate caption, cut around and attached with a paper clip. In addition, 2 etched and engraved headpieces; a large woodcut device; a single paragraph of text ("Argument General de tout le Poeme"); and the caption to "Livre Premier," all cut around and loosely inserted. Plus duplicates of 5 plates (Books 4, 6, 11, 12, and 13) mounted singly. Destailleur, p. 108
- f. 2 small, unrelated plates, mounted singly: one (a man bearing a bundle of sticks), signed "Jean le Pautre In. fe."; the other (group of figures in classical dress, in an elaborate architectural setting), cut around at border, unsigned
6. "Scenes-Populaires"
- a. [The Poor Artist and his Family]. A single, large plate representing a painter at his easel, dressed in rags, in poverty-stricken surroundings, with 2 ragged children behind him, his wife, and a cat; caption at foot here shaved and illegible. Signed "I le Pautre Scul." (Loosely inserted)
- b. Single small plate, with 2 male figures dancing in open country, a piper beneath a tree at L, revelers at a table at R; signed "Le Potre jnvent et fecit," with Drevet's imprint. (Loosely inserted)
- c. Large plate, circular in format, with rustic revelers within an ornamental frame; the figures and their actions illustrate various proverbs, engraved in each case near the appropriate exemplar; with imprint "A Boudan excudit." (Loosely inserted)
- d. "Les Dolens et Mal Mariez A la Rue de L'Arbre Sec." Single, very large plate, showing 2 mismatched couples, illustrating the unfortunate consequences of youth mismatched to age; including extensive captions in verse. Signed "J. le Potre del. I. Lenfant excudit . . ." Destailleur, p. 113. (Loosely inserted)
- e. [Divers sujets de la Vie Pastorale: Destailleur]. Series of 3 small plates, 2 illustrating peasants eating and drinking in a tavern, the third with a rustic brawl; all signed "I. le Potre Inuent et fecit" and "Drevet exc . . ." (The 3 plates mounted on the same sheet). Destailleur, p. 115 (Note: Destailleur states under the heading given above that there are 6 different suites devoted to aspects of pastoral life: 35 plates in all)
- f. [Divers sujets de la Vie Pastorale]. Series of [8] plates—7 mounted singly and 1 loosely inserted—all illustrating rural amusements. They include: "Le Festin," "La Dance," "Lescarpoletes," "Le Cheual Fondu," "Colin Mailliant," and "La Ballensoir"—all signed "Le Pautre ex Se vend Sous les Charniers S<sup>t</sup> Innocens . . ."; and 3 plates without captions, one of which bears Drevet's imprint
- g. [Divers sujets de la Vie Pastorale]. Series of [5] plates, with further scenes of rural amusements (perhaps representing middle- or upper-class amusements rather than peasant life, as do most of the plates described above). 4 plates signed "Le Pautre [in. et] fecit," with imprint "A Paris Chez Landry"; the 5th plate has signature added in ms
7. "Scenes-Villageoises"
- a. Series of [4] plates illustrating rustic wedding festivities: "Le Festin et la Gayeté de la Nopce," "Le Diuertissement de l'Après disnée," "Comme on rameynne L'Espousée," and "Le Chaudeau que l'on porte aux Mariez"—all signed "Le Potre fecit," with Le Blond's imprint. Plus another, similar plate (a rustic brawl), without caption or signature, also with Le Blond's imprint
- b. 2 plates of the same format: "Diuertissement apres Souper" and "Le Loup emporte La Brebis" (numbered "6" and "46"); both signed "Io. le Pautre f" and "Drevet excud"
- c. A single large plate, loosely inserted, with motto: "Phoebi ab Origine Prestant Uno Sub Rege Beantur"; signed "P. Munier jnvenit et delin-eavit" and "Jean le Pautre Sculp."
- [Vol. 7]: "S"/"T"
- COLLATION [125] mounted prints, [15] in-laid, and [17] prints loosely inserted, in an album consisting of [171] leaves (plus 2 preliminary leaves). These leaves include [20] printed title pages. [16] leaves have been left blank
- CONTENTS AND ILLUSTRATIONS The album includes the following subjects, with one or more title pages: "Serrurerie" (2 title pages); "Tabernacles" (2); "Tableaux-avec-Bordures" (1); "Termes" (2); "Tombeaux" (5); "Grandes Torchères" (1); "Treillage" (1) "Trophées" (6). The contents are as follows:
1. "Serrurerie"
- a. "Liure de Serurerie, Inuētē par Jean le Pautre, et Graué par Jacques le Pautre. Se vend à Paris sous les charniers S<sup>t</sup> Innocens . . ." Series of [12] plates (or 2 complete suites of 6 plates each?), all signed by Le Pautre as publisher. Not included in the *Oeuvres*
- b. "Escusons, ou Entrees de Cerures et autres Ornamens Seruants a em-

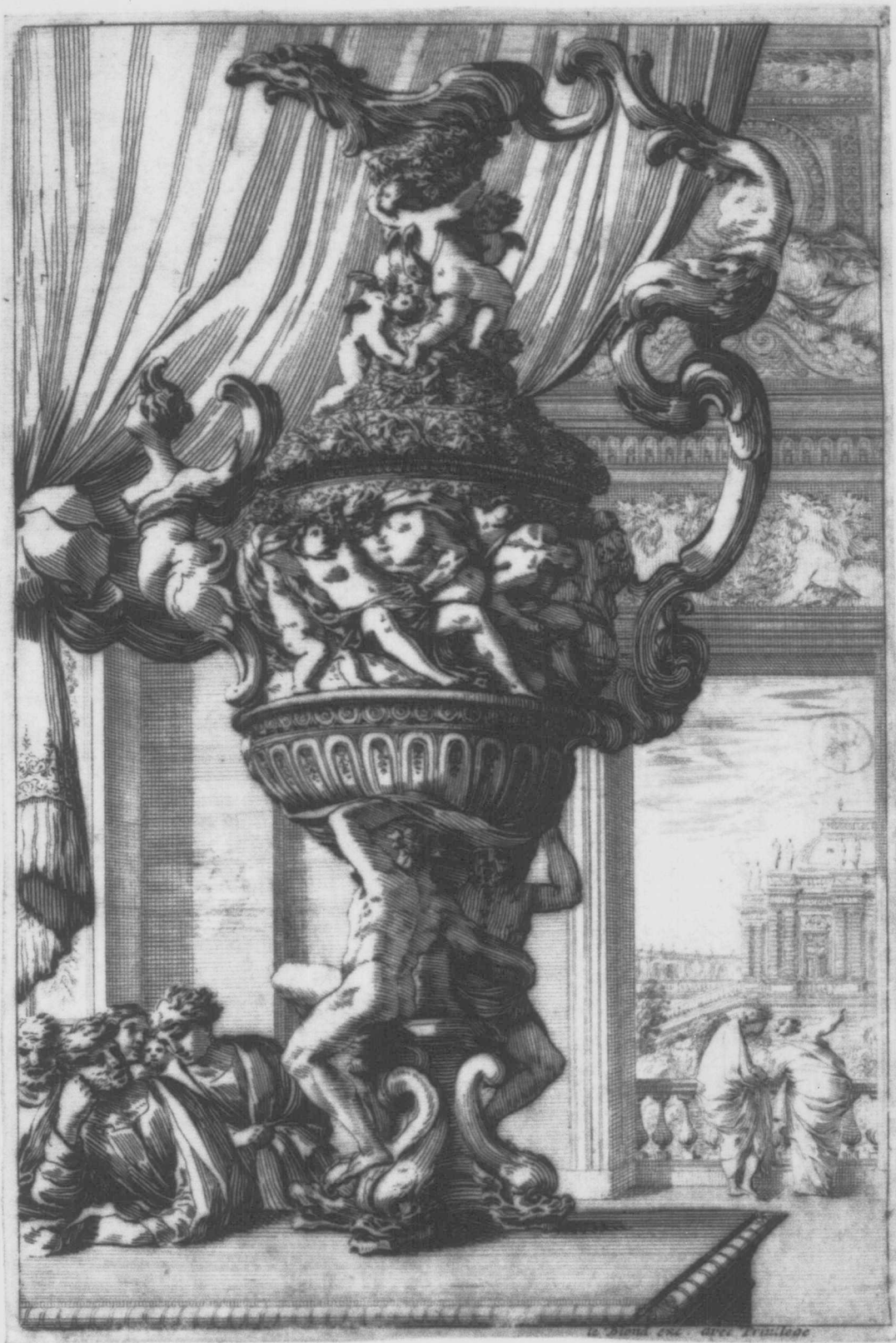


- belir la Cerurie. Inuentez, et grauez par I. le Pautre. A Paris Chez Pierre Mariette . . .": *Oeuvres*, no. 113. Complete suite of 6 plates, here before numbers; all signed by Le Pautre, with Mariette's imprint
2. "Tabernacles"
    - a. "Tabernacles" pour orner et embellir les Autels nouvellement inuentés par I. le Pautre—Ce vend a Norimberg chez laque Sandrart": *Oeuvres*, no. 73. Complete suite of 6 plates, as follows: no. [1] here in 2 impressions—1 mounted, with Sandrart's imprint as above, and signed at lower L "Susanna Maria Jacobi Sandrarti Filia fecit" (numbered at lower R "no. 14"); the other loosely inserted, with imprints of Mariette and Jombert, as in the *Oeuvres*. Remaining plates (mounted) before numbers, with Mariette's imprint. Plus an additional unsigned plate of a similar subject, also with Mariette's imprint
    - b. ["Tabernacles d'autels a l'Italiene inuentez par lean le Pautre"]: *Oeuvres*, no. 74. Complete suite of 6 plates: title plate (only) an early state, before the addition of the title and with author's imprint ("Le Potre Inuent et fecit Se vend a Paris chez l'Auteur Rue du Vertbois . . ."); remaining plates with Mariette's imprint
  3. "Tableaux-avec-Bordures"
 

["Grands Paysages & Fabriques d'Architecture, dessinés & graués par J. le Pautre. En dix grandes Planches"]: *Oeuvres*, no. 125. Nos. 1–8 only from the complete suite of 10 plates; here, before numbers with Mariette's imprint. Plus four additional plates similar in format, subject, and treatment, with Le Blond's imprint
  4. "Termes"
    - a. "Termes, Supports, et Ornaments, Pour embellir les Maisons et Iardins. Nouuellement Inuentez et grauez par I. le Pautre A Paris Chez N. Langlois . . .": *Oeuvres*, no. 96. Nos. 1–6 only, from the complete suite of 8 plates, all signed by Le Pautre, with Langlois' imprint. Plus duplicates of nos. 1 and 2 loosely inserted
    - b. "Nouveau Livre de Termes Inuenté et Graué Par J. le Pautre Se Vend à Paris Sous les Charniers S<sup>ts</sup> Innocens . . .": Suite or series (incomplete?) of [5] plates: nos. [1–4] signed "J. le Pautre jn et fec et se Vend Chez Est. Gantrel . . ."; no. [5] with author's imprint (as in title). Not included in the *Oeuvres*
  5. "Tombeaux"
    - a. A series of [17] plates (here numbered in ms 1–17), mounted individually, which includes the following complete suite of 6 plates: ["Tombeaux et Epitaphes par Jean le Pautre"]: *Oeuvres*, no. 86. The title plate is an early state, before the addition of the title; remaining plates before numbers, most with Le Blond's imprint. Together with [11] plates of similar subjects, unsigned (3 with Le Blond's imprint), which are not included in the *Oeuvres*
    - b. "Livre de Cartouches et Mausolées, Inuenté et Graué Par Jean le Pautre. Se vend A Paris sous les charniers S. Innocens . . .": Complete suite of 6 plates: 4 signed "Jean Le Pautre jnv. et fecit." Destailleur, p. 92
    - c. ["Tombeaux et Epitaphes Inuentez et gravez par J. le Pautre . . ."]: *Oeuvres*, no. 87. Complete suite of 2 plates: title plate an early state, before the addition of the title to central cartouche. Both plates signed "Fait par le S<sup>r</sup> le Pautre," with Langlois' imprint. (These plates are loosely inserted)
    - d. [2] plates with designs for tombs, both signed "I. le Potre In. et fecit," one with Chereau's, one with Le Blond's imprint. Not in the *Oeuvres*
    - e. "Sepultures et Epitaphes nouvellement inuentez et grauez par lean le Pautre A Paris chez Pierre Mariette . . .": *Oeuvres*, no. 84. Complete suite of 6 plates; here, before numbers. All plates have imprint of Pierre Mariette ("A Paris chez P. Mariette a l'esperance") rather than that of Jean Mariette ("A Paris Chez I. Mariette rue Saint Jacques aux Colonnnes d'Hercule") as in the *Oeuvres*
    - f. "Tombeaux ou Mozoles nouvellement inuentez et grauez par I. le Pautre . . . 1661. Se vendent a Paris chez Pierre Mariette . . .": *Oeuvres*, no. 85. Complete suite of 6 plates; before numbers
  6. "Grandes Torcheres"
 

["Torcheres avec riches encadrements, sans titre": Destailleur]. Complete suite of [6] large plates, with fanciful designs for *torcheres* including male and female figures, set against landscape backgrounds, all within richly ornamented frames; signed "Le Potre fecit," with Le Blond's imprint. Destailleur, p. 104
  7. "Treillage"
 

["Dessins de Treillages": Destailleur]. Complete suite (?) of [6] plates with designs for trellis work, signed "I. le Pautre inuentor" and "C. Danckers Fecit," with imprint "R. & J. Ottens Excudit Cum Privilegio Ordinum Hollandiae et West Frisiae." Perhaps late impressions of Destailleur, p. 104? Not in the *Oeuvres*
  8. "Trophées"
    - a. Single long, narrow plate with title: "Marche des Mareschaux de Camp, et des cinq Quadrilles depuis le grande place derriere l'hostel de Vendosme, jusqu'à l'entrée de l'Amphithéâtre"; unsigned
    - b. Single plate mounted on a sheet of paper and loosely inserted, with trophies of war and allegorical figures, etc.; untitled, unsigned (*Oeuvres*, no. 107, pl. 3)
    - c. "Trophées d'Armes Nouuellement Inuentez et Grauez par I. le Pautre A Paris chez N. Langlois." Complete suite (?) of [6] plates, all with Langlois' imprint. Not included in the *Oeuvres*
    - d. "Trophées D'Armes a la Romaine inuentez Et grauez par lean le Pautre. Ce vendent a Paris chez Pierre Mariette . . .": *Oeuvres*, no. 110. Complete suite of 6 plates, all with Mariette's imprint (here mounted 2 to a page). Plus duplicates of nos. 1–5 loosely inserted
    - e. "Trophées d'Armes Antique et moderne Seruant a toutes sortes d'ouuriers pour l'enbelissement de leurs ouurages nouvellement designez et grauez par lean le Potre. Ce vendent A Paris, Chez Pier. Mariette . . .": *Oeuvres*, no. 108. Complete suite of 6 plates, all signed "Io. le Potre in. et fecit," with Mariette's imprint. Here mounted 2 to a page
    - f. "Trophées d'Armes à l'Italienne nouvellement inventez et gravez Par S. Le Pautre. Se vendent a Paris Chez P. Mariette . . .": *Oeuvres*, no. 109. Nos. 2–6 only from the complete suite of 6 plates: no. 3 is a second title plate, with title as above. Nos. 2 and 6 signed "I. le Pautre fe." and "P. Mariette ex." Here, nos. 2–4 are loosely inserted and nos. 5 and 6 are mounted
    - g. A very large plate with 5 strips of ornament including coat of arms at top and various trophies of war, within a border similarly ornamented; unsigned, untitled. Here present in two impressions, both loosely inserted
    - h. Etched portrait of "Henry Chesneav"; unsigned. Here, inlaid. Destailleur, p. 111 (together with no. (i) below)
    - i. "Trophées Medalliques Des Seigneurs de Rostaing Dediez au Genie du Grand Charles Marquis et Comte de Rostaing. Par Henry Chesneau. 1661." Complete series of 15 large numbered plates, all signed "Le Potre fecit." Here, nos. 1–14 are inlaid; no. 15 ("Triomphe Medallique . . ."), considerably larger in format, is strengthened at edges and tipped in. Destailleur, p. 111 ("Pieces Relative a la Famille de Rostaing": Destailleur describes a total of 17 plates, including the 15 "Trophées Medalliques" and 2 portraits, only 1 of which is present here)
    - j. "Representation de la Sepultvre que Charles Marquis et Comte de Rostaing fit faire dans sa chapelle des Feuillans de Paris . . ."; signed "le Potre fecit," with Le Blond's imprint. Destailleur, p. 111
- [Vol. 8]: "V"
- COLLATION [96] mounted prints, 1 tipped in, and [29] prints loosely inserted, in an album consisting of [136] leaves (plus 2 preliminary leaves). These leaves include [17] printed title pages. [35] leaves have been left blank
- CONTENTS AND ILLUSTRATIONS The album includes two subjects: "Vases" (16 title



98.

LE PAUTRE, J. *L'oeuvre gravée* . . . Ewer or vase with mythological figures. Etching. "Le Blond exc." 1985.61.712-2496/2805-2812

pages) and "Vignettes" (1 title page). The contents are as follows:

1. "Vases"
  - a. [*Dessins de Vases*]. Series (probably including plates from more than 1 suite) of [11] small plates with designs for vases: untitled. 3 plates signed by Le Pautre. All but 1 plate with Le Blond's imprint; 1 plate with J. Sauvé's imprint. Cf. Destailleur, pp. 105–106
  - b. ["Salieres et Cartouches Inuentés et Graués par I. le Pautre . . ."]; *Oeuvres*, no. 105. Complete suite of 6 plates. The title plate is an early state, before the addition of the title: drapery held by two putti beneath the central design bears only the signature and imprint ("le Potre Inuent. et Fecit et se vend a Paris chez le Blond . . ."). All plates signed by Le Pautre; here, before numbers and with Le Blond's imprint. (Mounted 2 to a page)
  - c. [2] horizontal plates with designs for large basins: the second numbered "2"; unsigned
  - d. [2] ornament plates with multiple designs; without numbers or letters. Loosely inserted.
  - e. ["Vases et Cartouches Inuenté de Nouveau Par I. le Pautre"]; *Oeuvres*, no. 104. Complete suite of 6 numbered plates. The title plate is an early state, before the addition of the title: cartouche below the central design contains signature and imprint only ("le Potre Inuent et fecit Se vendent a Paris chez le Blond . . .") All plates signed "le Potre Inuent et fecit"; here, with Le Blond's imprint
  - f. "Fontaines et Cuuettes Inuentées et Grauées par I. le Pautre." 4 plates only (nos. 1–4) of the complete suite of 6 plates; all signed "I. Potre In et fe"; nos. 1 and 3 with imprint: "A Paris chez Lollain rue St Jacques a la ville de Cologne . . ." (Note: This is not *Oeuvres*, no. 103, which bears the same title.) Destailleur, p. 94
  - g. "Vases ou Burettes a la Romaine inuentez et grauez par I. le Pautre. Se vendent A Paris chez Nicolas Langlois . . ."; *Oeuvres*, no. 99. Complete suite of 6 plates. Here, title plate bears date "1661" (rather than 1751, as in the *Oeuvres*); nos. 3–5 before numbers, with Langlois' imprint; no. [2] is numbered "3" at lower L and bears signature "P. Schenk"; no. 6 cut at border. (Mounted 2 to a page.) Destailleur, p. 85
  - h. [*Suite de Vases*]. Untitled series or suite of 6 numbered plates, each with designs for 2 vases within richly ornamented frames; all signed "le Potre In et fecit," with Le Blond's imprint. Not included in the *Oeuvres*. (Mounted 2 to a page)
  - i. ["Fontaines Cuuettes et Cartouches Inuentés et Graués Par I. le Pautre"]; *Oeuvres*, no. 106. Complete suite of 6 plates, all signed "le Potre fecit," here with Le Blond's imprint, before numbers. Title plate is an ear-

ly state, before the addition of the title: cartouche at foot of image bears imprint and signature only ("Se Vendent Chez le Blond . . . I. le Potre In. et fecit")

- j. "Fontaines et Cuuettes Inuentées de nouveau par Jean le Pautre. Ce vendent a Paris chez P. Mariette . . ."; *Oeuvres*, no. 103. Complete suite of 6 plates; here, before numbers
- k. [*Suite de Vases*]. Suite (?) of [6] plates; no. [1] with signature and imprint in title cartouche: "Se vendent Chez le Blond . . . I. le Potre In. et Fe."; no. [6] with Le Blond's imprint; nos. [2–5] with imprint of F. Poilly. Not in the *Oeuvres*
- l. [*Suite de Vases*]. Series or suite of [7] plates, untitled, with large designs for antique-style vases, with groups of figures. No. [1] with imprint and signature in title cartouche: "A Paris Chez F. Poilly . . . J. le Pautre In. et fecit"; remaining plates signed by Le Pautre, with Poilly's imprint. Not in the *Oeuvres*
- m. "Vases a l'Antique designez et grauez par I. le Pautre Ce vendent A Paris chez Pierre Mariette . . . 1661"; *Oeuvres*, no. 101. Complete suite of 6 numbered plates. Here, no. 6 is apparently a copy, lacking Le Pautre's signature, numbered at center rather than at lower R, and printed in reverse. Remaining plates signed by Le Pautre, with Mariette's imprint
- n. ["Vases Antiques, Inuentez et grauez par J. le Pautre . . ."]; *Oeuvres*, no. 100. Complete suite of 6 plates. Here, title plate is an early state, before addition of title and signature. Remaining plates before numbers, with Le Blond's imprint
- o. ["Vases A la moderne inuentez et grauez par I. le Pautre . . ."]; *Oeuvres*, no. 102. Complete suite of 6 plates. Here, title plate is an early state, before all letters. Nos. 2, 5, and 6 bear Mariette's imprint, as in the *Oeuvres*, while nos. 3 and 4 are copies, printed in reverse, and there is also an additional impression of no. 6 printed in reverse (the standard impression tipped in over the impression in reverse)
- p. "Vases Antiques, Inuentez et Grauez par Jean le Pautre"; *Oeuvres*, no. 98. Complete suite of 4 large, numbered plates. Here, the 4 plates in standard impressions (as in the *Oeuvres*—title plate with Jombert's imprint) are mounted; an early state of no. 1, before addition of title or imprint (but numbered at lower R) is loosely inserted; and duplicates of nos. 2 and 3 are loosely inserted
- q. ["Grand Livre de Vases dessinés & gravés par J. le Pautre"]; *Oeuvres*, no. 97. Untitled suite of 6 large plates (title as given above from list of contents, *Oeuvres*). Here, the 6 mounted plates bear Le Blond's imprint. There are additional impressions of nos. 4 and 6, bearing Mariette's imprint

(and with small letter "b" at center top and lower L) loosely inserted

2. "Vignettes"
  - 3 single mounted plates, as follows:
    - a. "Le Cocq Fourbisseur vend toutes sortes d'Espées demeurant sur le Pont St Michel a Paris": unsigned. Destailleur, p. 113
    - b. Small vertical plate, including allegorical female figure scattering flowers in an architectural setting, with a blank rectangular cartouche below; unsigned, imprint of N. Langlois
    - c. Oblong plate with group of 4 putti at R holding drapery with engraved legend: "Sacrificia Legis Antiquae Nova . . ."; 4 female figures, 1 of which holds a palette, at L; unsigned, Le Blond's imprint
3. [Miscellaneous]
  - "La Hierusalem Delivrée dv Tasse Tome I. A Paris chez Denis Thierry . . . 1672." Series of 21 vignette-sized plates loosely inserted; unsigned

[Vol. 9]

**COLLATION** A total of [132] prints: [92] inlaid, [32] mounted, [3] tipped in, and [5] loosely inserted, in an album consisting of [170] leaves. These leaves include [8] printed title pages (2 with mounted prints). The album also includes [24] pages of text, mounted or inlaid together with the prints

**CONTENTS AND ILLUSTRATIONS** The contents of the present album differ from those of the previous 8 volumes in consisting primarily not of suites of ornament but of large or very large single plates, primarily of historical subjects. (Note: The title pages serving to separate individual prints or groups of prints in the present album have simply "Jean Le Pavtre" printed in red, with 3 fleurs-de-lis in black below.) The majority of plates pertain directly to Louis XIV and the events of his reign. To identify fully each of these plates is beyond the scope of the present catalogue, and we give only a summary description below. The contents are as follows:

1. [*Le Jeune Louis XIV met sa couronne sous la protection de la Vierge*: Destailleur]. Single very large plate, dated 1653. Here in 2 impressions, 1 of which has engraved within a banneret at foot: "Domum tuam Domine decet Sanctitudo in Longitudine Dierum"; with signature "I. le Pautre fecit" and "N. le Roy, ex." The other impression lacks the banneret, motto, and signatures. Destailleur, p. 83
2. Single very large plate depicting an elaborate altar with candelabra, lanterns, and angels; signed "P. Sevin invenit et pinxit," "Le Pautre Sculpt.," and "Est. Gantrel [ex]"
3. "La France Ressvctee Par le remece Envoy du Ciel, au plus grand monarque de la terre pour la paix de son peuple et a la confusion de ses ennemis." Single large plate. Des-

- tailleur, p. 110 (citing the plate without describing it)
4. "Le Trosne de la Pieté Dedié av Sacre dv Roy Die 7. Junij A. 1654"; signed "I. le Potre Fecit." Destailleur, p. 83
  5. [Les Ceremonies du Sacre du Roi Louis XIV, célébrées à Reims le 7 juin 1654: Destailleur]. Complete series of 3 plates, each with 8 lines of engraved verse; signed "Le Pautre Scul." Without the separate explanations (Destailleur, p. 83: "Trois pièces accompagnées de leurs explications, qui sont à part")
  6. Single plate, or portion of plate, with allegorical figure of Fame seated on clouds holding a laurel crown, accompanied by trumpet-blowing angel and putto chasing away Envy; signed "I. le Pautre" (signature of painter damaged and illegible)
  7. "Decoration de la Cour de L'Hôtel de Ville de Paris Pour L'Erection de la Statve dv Roy, Avec le Dessein et l'Explication du Feu d'Artifice. A Paris Chez Nicolas & Charles Caillou . . . M. DC. LXXXIX." 24 pp. printed text in a disbound quarto-sized gathering (crudely taped onto album sheet). Title page with etched vignette: statue of Louis XIV in ornamental cartouche; signed "Le Pautre Inv." With an additional impression of the title vignette, mounted separately
  8. "Le Temple de l'Honneur Èlevé a la Gloire de Louis le Grand"; with caption below: "Dessein du Feu d'Artifice dressé devant l'Hôtel de Ville de Paris . . ." with imprints of Bausire and Le Pautre
  9. Very large plate with commemorative statue of Louis XIV within triumphal arch in emblematic architectural setting including 4 Corinthian columns ornamented with scenes from his reign; statue signed at base: "Fait, et fondu par Ant. Coÿsevox. . . ." Other signatures include: "Ionnes Beausire Archit. Urbis Invenit"; "Dessiné et gravé par Pierre le Pautre . . ."; and "C. Berey Sc . . ." (partially illegible). With engraved caption in Latin and French. Destailleur, p. 125 (under Pierre Le Pautre)
  10. Single quarto-size plate: portrait of Louis XIV in Roman armor seated by a table with writing implements, holding plan with fortifications in his left hand and a book in his right hand; with motto from Horace: "Quis tot sustineat, Quis tanta negotia solus?" Signed "P. le Pautre jnu et sculpsit" and dated 1684
  11. [Des Génies supportant en l'Air le Chiffre de Louis XIV: Destailleur]. Single plate, with 3 putti supporting royal crown and monogram in the air above the panorama of a great garden (Versailles?) Destailleur, p. 109
  12. Single very large horizontal plate including religious texts relating to the Catholic Mass printed in red and black; with figures of the four Evangelists, angels, and putti; signed "A Paris Chez N. Verien . . ."
  13. "La Conqueste de la Toison d'Or Par les Argonautes"; plate depicting a festival firework display, signed "J. le Pautre fecit"
  14. ["Premiere des cinq Gondoles d'apparat, de l'Entrée Solonelle a Venise, de M<sup>r</sup> Amelot, Ambassadeur du Roy, en Octobre 1682"]; title and extensive explanation in ms annotation. Single etched plate of a decorated gondola, signed "Ia. le Pautre fecit"
  15. ["Présent d'Orfèvrerie et de joaillerie fait au Roy Louis XIV, à Versailles, en Juillet 1689, par M<sup>r</sup> de Semerie"]; etched plate depicting a fanciful triumphal chariot apparently made of gold and precious stones, drawn by winged figure of Time. With title and extensive explanation in ms annotation. Signed "Dolivar Del. et fe."
  16. 3 plates relating to Swedish history, apparently from Dahlberg's *Suecia Antiqua et Hodierna* (Stockholm, 1693–1714): 2 plates signed by Dahlberg as draftsman; all 3 signed by J. Le Pautre as engraver
  17. Folding etched view of Stockholm, made up of 13 numbered copperplates pasted together; loosely inserted
  18. "Les Novvelles Portées av Roy D'Espagne de tout ce qui s'est fait et passé a l'entrée Royale de les Maiestés dans la bonne ville de Paris": unsigned
  19. A very large thesis plate, including a scene of two armies meeting; proof impression, before the addition of the text. Unsigned
  20. "Pieces d'Artillerie qui ont esté fondus pour le Service du Roy . . . Par J. et B. Keller." Very large plate signed "Keller invenit" and "Le Pautre Sculp."
  21. "Dessein de l'Horloge Royale du Temple de la Paix dans le Château du Lovvre Dedié Av Roy Par Son Chapelain . . .": large vertical plate, including extensive printed explanation and a "Sonnet" engraved in an elaborate cartouche; Le Pautre's signature ("Le Pautre fecit") is shaved and barely legible. Destailleur, p. 109
  22. Single large horizontal plate depicting 6 female allegorical figures (3 dressed as warriors) standing at either side of a seated figure in an architectural setting; unsigned
  23. "A la valeur": single small plate with 4 musketeers routing a group of brigands with their swords; the interior of the small cartouche (which should contain the name and address of Roussel, supplier of medals and swords) has here been cut out. Destailleur, p. 113
  24. "Description de la Grotte de Versailles. A Paris, De L'Imprimerie Royale, M. DC. LXXIX." The complete

- work, including both text and plates, here disbound and each leaf individually inlaid, as follows: printed title page with etched vignette (verso blank); pp. [1]–11 text, signed at end by Felibien; p. [12] colophon, “A Paris. De L’Imprimerie Royale, Par Sebastien Mabre-Cramoisy . . . M. DC. LXXIX.” Followed by 20 etched and engraved plates: no. 1 signed “D. B.”; nos. 2–13 signed by Le Pautre as engraver and dated 1672, 1673, 1676; nos. 14–15 signed by F. Chauveau as engraver and dated 1675 and 1676; no. 16 signed by P. Monier as draftsman and J. Edelinck as engraver; no. 17 signed by S. Picart as engraver, dated 1675 (with another impression loosely inserted); no. 18 signed by S. Baudet as engraver, dated 1676; nos. 19–20 signed by H. Watelé as draftsman and J. Edelinck as engraver. *Note:* There is a bound copy of the first edition/issue, dated 1676, of the present work in the Millard Collection (Felibien, cat. 69, 1985.61.557, collation identical to that given above). Berlin Cat. 3447 (1676 edition); Brunet 1: 1443 (describing the 1679 edition as first)
25. [*Fontaines et Bassins de Versailles*. From Cabinet du Roi, 6th volume (“Grotte, Labyrinthe, Fontaines et Bassins de Versailles”)]. The complete series of 14 plates of fountains engraved by Le Pautre which appear in the sixth volume of the Cabinet du Roi series (excluding the 7 plates by other artists); all are signed by the artist as draftsman and engraver and dated from 1676 to 1680. Plus the complete series of 7 plates of *bassins*, all signed by Le Pautre and dated 1673 and 1674. These 21 plates are described fully in the *Catalogue des estampes*, pp. 7–8
  26. [*Statues du Roy, Antiques et Modernes*. From Cabinet du Roi, 7th volume]. 3 only of the 6 plates by Le Pautre: “Statue d’une Joëuse de tambour” (1672) (loosely inserted); “Statue d’un Satyre, accompagné d’un petit Satyre” (1675); “Statue d’une Nymphe tenant une couronne de chesne” (1672); all signed by Le Pautre. *Catalogue des estampes*, p. 9
  27. [*Termes, Bustes, Sphinx & Vases du Roy*. From Cabinet du Roi, 8th volume]. Complete series of 9 plates of *termes* engraved by Le Pautre (“Termes gravez d’après Louis Lerambert, par le Pautre”: *Catalogue des estampes*), all signed by him and dated 1674. Complete series of 2 plates, each with title “Figure d’une Sphinx,” signed by Le Pautre, and dated 1676. Plus all 6 of the *Vases de Bronze* engraved by Le Pautre, signed and dated 1673. *Catalogue des estampes*, pp. 12–13
  28. [*Festes de Versailles*. From Cabinet du Roi, 11th volume]. All plates belonging to this volume are present, plus explanation of *Fête* of 18 July 1668 (here in the first edition of 1679—described separately as (29) below). These are as follows:
    - a. “Les plaisirs de l’Isle enchantée, ou les festes et diuertissements du Roy à Versailles, Diuisez en trois journées, et commencez le 7<sup>me</sup> Jour de May, de l’année 1664.” Complete series of 9 plates including title plate, all signed by Israel Silvestre as draftsman and engraver. *Catalogue des estampes*, p. 18; Berlin Cat. 3001; Brunet 1: 1443
    - b. [“Les Divertissements de Versailles donnez par le Roy à toute sa Cour au retour de la conquête de la Franche-Comté en 1674”]. Complete series of 6 plates (“Première Journée”—“Sixième Journée”): no. [2] signed “F. Chauveau scul 1675”; remaining plates signed “le Pautre Sculps. 1676.” *Catalogue des estampes*, p. 19; Berlin Cat. 3003; Brunet 1: 1443
  29. “Relation/ de la Feste/ de/ Versailles/ Du 18. Juillet mil six cens soixante-huit./ A Paris./ De L’Imprimerie Royale./ M. DC. LXXIX.” The complete work, including both text and plates, here disbound and each leaf individually inlaid, as follows: 22 leaves printed text, including: [1] printed title page with etched vignette (royal coat of arms) (verso blank); [3]–43 text, signed by Felibien and ending with colophon: “A Paris, De L’Imprimerie Royale, Par Sebastien Mabre-Cramoisy . . . M. DC. LX-XIX”: [44] blank. Etched headpiece [3] signed “F. Chauveau jnu. et fec.” Etched initial. 5 plates numbered 1–v: all signed “Le Pautre Sculps.,” dated 1678 and 1679. The plates were reissued in the 11th volume of the Cabinet du Roi (no. 28, above) *Catalogue des estampes*, p. 18. Berlin Cat. 3002; Brunet 1: 1443
  30. “Theses Utriusque Juris . . .”: large printed broadside, with etched headpiece signed “[Le Pau?]tre Inuenit et sculpsit . . .” and “barbery rue St. Jaque” (loosely inserted)
  31. [“Feste et Mascarade a la Cour a Versailles à l’occasion du Carnaval, en Mars 1683”] together with [“Bal costumé, donné à la Cour, à Versailles, a l’occasion du Carnaval, en Mars 1683”]: 2 small plates, both signed by Jean Berain as draftsman and by J. le Pautre as engraver. Here, mounted on a separate sheet of paper with ms titles (as above) and explanations and tipped into the album
  32. [“Festin donné a Louis XIV dans les Jardins de Sceaux par le Duc du Maine. 1685”]. Single plate signed by Berain as designer and Le Pautre as engraver; with engraved caption and ms title added below. (Loosely inserted)
  33. 3 small plates with theatre scenes, headed “Academie Royale de Mvsique,” with French royal coat of arms. They include: “Le Trebuchement de Phaeton,” signed by J. Berain as designer and J. Le Pautre as engraver; “Proserpine” (signature shaved); and a third plate lacking title and signatures (the 3 mounted together on a sheet)
  34. [Hôtel Royal des Invalides?]. Untitled etched view, within an ornamental frame with French royal coat of arms at head; without title or signature
  35. “Hotel Roial des Invalides”: small etched view; unsigned
  36. “Veüe En Perspectiue De l’eleuation generale de l’Hôtel R<sup>al</sup> des Inualides avec une partie de ses dependances . . .”; signed “Graué par D. Marot”
  37. “Perspectiue du canal de fontaine Bel-eau, avec la magnifique Promenade du Roy . . .” signed “Le Potre Invent et fecit”; with engraved caption. Here, crudely hand-colored. Together with another impression, uncolored, lacking caption and signature, but with etched French royal coat of arms supported by two angels in sky at center top (not present in first impression)
  38. “Magazin Royal Des Armes A Paris appellé vulgairement de la Bastille”: single etched plate with large French royal coat of arms supported by trumpet-blowing angels at center top. Signed “Levé et dessiné par E. Fourier Architecte” and “Gravé par P. le Pautre”
  39. “Plan et Elevation de la ville de Philisbourg, reduite a l’Obeissance du Roy, par Monseigneur le Dauphin le 29 Octobre 1688”; signed “A Perel Sculp” and “Ce Vend A Paris Chez P. Seuin . . .”
  40. Single etched plate with figure of Time bending over a square central cartouche supported by 2 putti; signed “I. le Pautre In. et Fecit” and “Baroque exc. . . .” The centers of the main cartouche and a small cartouche below have been cut away and the word “Fin” stenciled in
- BINDING Vols. 1–8: 17th/18th-century vellum boards paneled in gilt, gilt center medallions, later vellum spines with gilt bands, “Jean Le Pautre” and volume number in gilt; Vol. 9: 19th-century vellum paneled in gilt, broad outer panel filled with gilt fleurs-de-lis
- PROVENANCE Collection formed by Charles Mewes (see title, above; his collector’s stamp on many prints). Scattered annotations in French throughout the 9 volumes
- REFERENCES Berlin Cat.; Brunet 1; *Catalogue des estampes*; Destailleur, as given above. Also see Fowler 182. Guilmar, pp. 70–75, lists in detail all the suites contained in the 3-volume collected *Oeuvres d’architecture*, cat. 97, 1985.61.709–711



**J**EAN LE PAUTRE, ELDER BROTHER OF THE ARCHITECT ANTOINE, BEGAN HIS career as an apprentice to the *menuisier* Adam Philippon, for whom he produced ornamental designs. When Philippon was sent by Louis XIII to Rome around 1640 as one of Sublet Des Noyers' "talent scouts" (these included Chanteloup, whose mission was to bring back the great French classical painter Nicolas Poussin), it is generally assumed that his young apprentice, Le Pautre, traveled with him. One year after Philippon's return to Paris in 1642, Jean published his first plates, which illustrate the baptism of Louis XIV on 21 April 1643. Two years later he would produce the illustrations for that monarch's coronation (cat. 109, 1985.61.2511). A 1645 book of engravings attributed to Jean is, according to Fiske Kimball, testimony of French interest in contemporary Italian baroque design within the Italian circle of artists reflecting the taste of the First Minister, Mazarin, who succeeded Richelieu in 1642. The elaborate, heavy, baroque manner that Le Pautre developed during this period would become a hallmark of the Louis XIV ornamental style, even after Mazarin was replaced by Colbert. Le Pautre is also believed to be responsible for the development of the pronounced Italian style of architectural design of his brother Antoine (see cat. 96, 1985.61.708), to whom he taught the art of engraving.

Le Pautre is considered to be one of the most inventive and prolific ornamental draftsmen of all time. He was capable of producing designs for any subject. His remarkable technical abilities enabled him later in his career to develop his designs directly as he engraved them. Among his better-known works are plates on architectural ornamentation produced by 1660 (he would produce an immense quantity of ornamental designs during the 1660s); the 1662 plates prepared with Jean Marot and Albert Flamen on the triumphal entry of the king and queen into Paris (cat. 159, 1985.61.2706); and in the 1670s, when Louis XIV determined to record the events of his reign, engravings for many of the plates of the Cabinet du Roi (see cat. 46, 1985.61.438). Among these are the Grotto of Versailles (cat. 69, 1985.61.557), the *fêtes* and *divertissements de Versailles*, and the garden ornaments in the king's parks. In addition, he published two collections of ornaments in 1677–1678, and produced many of the engravings and probably some of the designs for Antoine Babuty Desgodets' *Edifices* (cat. 62, 1985.61.541). He was still producing engravings up to his death in 1682.

Le Pautre's importance is vast. He established a character of grandeur and inimitable richness that transformed the heavy, soft forms of Flemish ornamentation, which represent the style Louis XIII, into the style Louis XIV. His endless invention and prolific production assured the importance and permanence of the style. All of Europe followed his influence until the end of the eighteenth century. Masters recommended the study of Le Pautre's designs to their students, and his prints of architectural ornament would become standard models for all artists working in the style Louis XIV. It has been suggested that the reaction against the Louis XIV style, even before this monarch's death in 1715, which would result in the rococo style, was brought on by the proliferation of Le Pautre's designs. He was aided in his work by his two sons, Pierre and Jacques, and by his nephew Dolivar. These three assistants may have been responsible for the weakest of the designs attributed to the master.

Even within the period of Louis XIV, and doubtless in celebration of its splendor, the noted amateur Beringhen made a near complete collection of Le Pautre's prints, totaling 2,248 plates, of which 1,125 are ornamental designs. This collection, in five volumes, is now housed in the Bibliothèque Nationale. Later collections of Le Pautre's work suggest that they were assembled at moments when there was a renewed interest in the revival of the splendor and elegance of the reign of Louis XIV. The first major collection, and the best known, was issued by Jombert in 1751 in three volumes (cat. 97, 1985.61.709–711),

with between 775 and 943 plates by Le Pautre, and an *avertissement* that is one of the earliest and best accounts of Le Pautre's life and oeuvre. In 1850, at the beginning of the Second Empire, Armond Guérinet published a facsimile of a hundred plates of Le Pautre's oeuvre, taken from the 1751 Jombert edition. The designs were arranged by subject, in the format of seventeenth- and eighteenth-century ornamental handbooks, for use by artists and craftsmen as models for their own productions. These volumes were reissued in the 1890s, during another period of splendid display of ornamentation that was surely associated with seventeenth-century pomp and luxury.

Charles Mewes' comprehensive collection of Le Pautre prints, arranged alphabetically by subject, may be inspired by Guérinet's revival of interest in Le Pautre, and they belong to a period when the pomp and elegance of the period of Louis XIV was revived. But the alphabetical categorization of the Mewes collection also demonstrates the comprehensive, methodical, systematic method of collection of the amateur and connoisseur, and these volumes reflect a very different sphere of interest and of purpose than do earlier selective publications of Le Pautre's work for use as models. The collection is indicative of Mewes' allegiance to the classical tradition of France. The patience, care, and devotion that he took in the assembling of this monumental collection gives us insight into the motivation and spirit underlying Mewes' assembling of his architectural library, a large part of which is included in this present Millard Collection.

#### **Bibliography**

Berger, Robert. *Antoine Le Pautre*. New York, 1969

Destailleur, Henri. *Notice sur quelques artistes françaises*. Paris, 1863

Kimball, Fiske. *The Creation of the Rococo*. New York, 1943

Oblong quarto: The plates measure from 220–255 x 300–335 (8 $\frac{3}{4}$ –8 $\frac{7}{8}$  x 11 $\frac{7}{8}$ –13 $\frac{1}{4}$ ), to plate mark

**COLLATION, CONTENTS, AND ILLUSTRATIONS** A collection of 34 etched and engraved plates, all signed by Jean Le Pautre as designer and engraver and by Le Blond as publisher. The plates fall into two main series or suites, according to subject, as follows:

1. [*The Story of Moses*]. A suite of 11 plates devoted to episodes in the history of Moses: all with engraved captions; plus 1 additional plate (bound first in the volume). The 11 Moses plates appear to be the suite described by Destailleur, p. 106: "Suite de l'Histoire de Moïse," with 11 large folio plates. The first, uncaptioned, plate shows two bearded male figures in biblical garb holding the tablets of the law; God the Father watches from above from within a wreath of drapery, clouds, and cherubim. On either side are rich bor-

ders of classical ornament. The signature and imprint ("Le Potre fecit, Le Blond excudit . . .") are in a small cartouche at the center of the frame at bottom. This would appear to be a plate described by Destailleur as "Les Commandements de Dieu, avec un magnifique entourage"; or it may belong to a second suite devoted to the story of Moses, described as "entourés de riches bordures" (Destailleur, p. 106)

2. [*Mythology*—subjects taken all, or most, from Ovid.] A suite or series of 22 plates. These appear to be the suite of 22 plates described by Destailleur as "Suite de Sujets empruntés à la Mythologie," described as untitled; however, in the suite described by Destailleur, only 1 plate bears Le Blond's imprint.

In the present series all the plates are signed by Le Pautre as designer and engraver, and all bear Le Blond's imprint as publisher. 12 plates have engraved captions; the other 10 are without captions

**BINDING** Contemporary calf, rebacked

**REFERENCES** Destailleur, pp. 106, 107

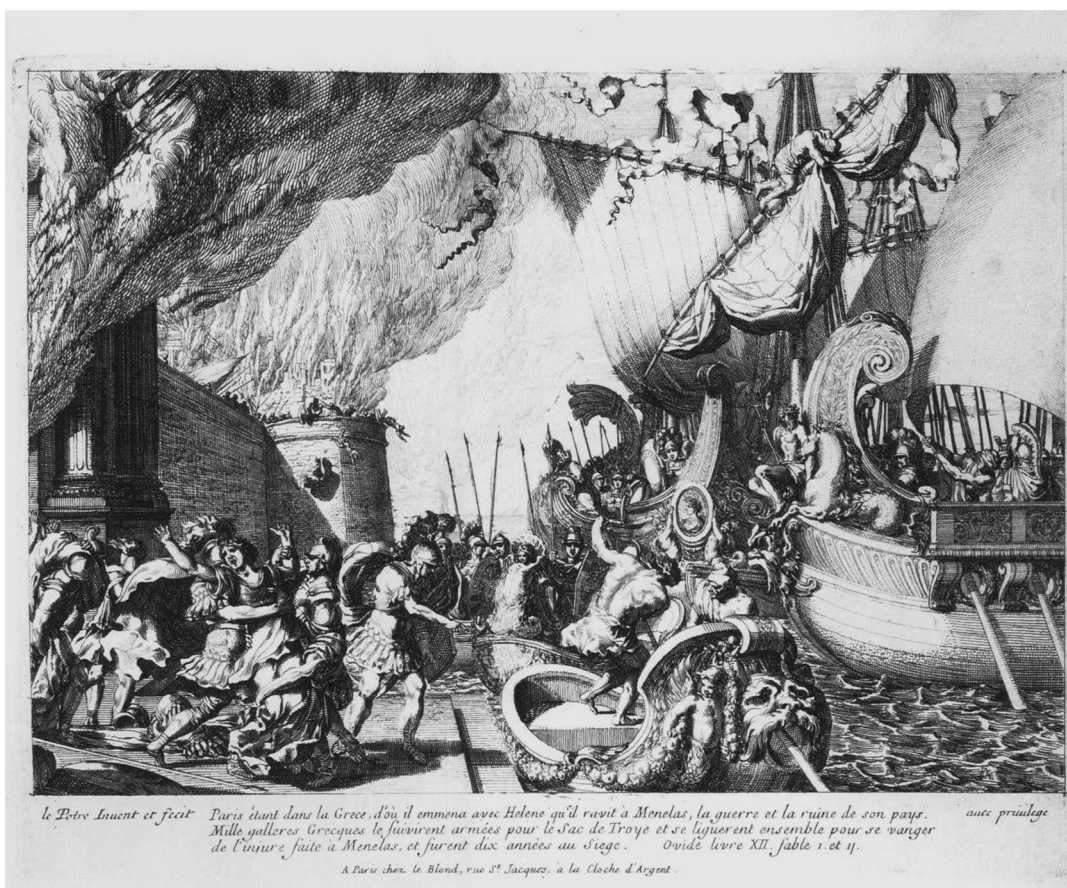
**T**HE ENGRAVINGS IN THIS COLLECTION, PRODUCED AROUND 1660 TO 1680, are of designs for scenes from the Bible, Homer, and classical mythology. Engraved by Le Pautre, they form a pattern book of subjects and compositions for the history painter and the architectural decorator (see cat. 97, 1985.61.709–711).

99.

LE PAUTRE, J. [ . . . *Moses and Mythology*].

Scene from the Trojan War. Etching and engraving. "Le Potre Invent et fecit."

1985.61.2801



## [JEAN LE PAUTRE (1618–1682) ET AL.]

[Collection of plates by Jean and Jacques Le Pautre, Hasté, Jean Marot, and Pierretz *le jeune*]

[Paris, seventeenth century]  
1984.8.9

Small folio: 320 x 200 (12 $\frac{5}{8}$  x 7 $\frac{7}{8}$ )

**COLLATION** A collection of early impressions of various suites—many originally bound as brochures—by the above artists: a total of [105] etched plates. (*Note:* At several places in the volume single plates or groups of plates have clearly been removed)

**CONTENTS AND ILLUSTRATIONS** The contents are as follows:

1. Le Pautre, Jean. "Escusons, ou Entrées de Cerures et autres Ornemens Seruants a embelir la Cerurie. Inuentez, et grauez par I. le Pautre. A Paris Chez Pierre Mariette . . ." Complete suite of 6 etched plates, all signed by Le Pautre with Mariette's imprint. *Oeuvres*, no. 113; Guilnard, p. 74; Destailleur, p. 103
2. Pierretz *le jeune*. "Liure Nouveau de Serrurerie Inuenté par Pierretz le Jeune. Se Vend ches l'Auteur rue St Martin . . ." Complete suite of 12 numbered plates. Guilnard, p. 94, no. 33 (with imprint of F. Poilly)
3. Le Pautre, Jean and Jacques. "Liure de Serurerie, Inuëté par Jean le Pautre, et Graué par Jacques le Pautre. Se vend a Paris Sous les charniers St Innocens . . ." Complete suite of [12] plates, all with Le Pautre's imprint. Guilnard, p. 76; Destailleur, p. 103
4. Hasté, Michel. [*Dessins de Serrurerie*]. Complete suite of 6 plates. No. [1] has engraved dedication at head (on drapery supported by two putti): "A Monsievr de L'espine, Architecte des Bastimens du Roy . . ." Imprint of F. Poilly
5. Marot, Jean. [*Dessins de Vases*]. Incomplete series of [7] etched plates, including architectural title plate, with spaces for title and imprint shaded but without letters. 3 plates signed by Jean Marot, one of these numbered "13." Guilnard, p. 82, no. 13; Destailleur, p. 142
6. Le Pautre, Jean. "Vases ou Burettes a la Romaine inuentez et grauez par I. le Pautre. Se vendent A Paris Chez Nicolas Langlois . . . 1661." 5 plates only from the complete suite of 6 (no. 6 lacking), all with Langlois' imprint. *Oeuvres*, no. 99; Guilnard, p. 74
7. [Le Pautre, Jean. "Nouueaux Dessings, Pour orner, et embelir les Carrosses, et Chaires roullantes Inuentés, et Graué Par I. le Pautre A Paris – Chez P. Mariette . . ."]. Complete suite of 6 plates, all with Mariette's imprint. *Oeuvres*, no. 111; Guilnard, p. 74
8. Le Pautre, Jean. 2 unidentified plates, with imprint of Van Merlen: one dated 1654
9. Le Pautre, Jean. Single plate: no. 5 from *Oeuvres*, no. 26 ("Ornemens de paneaux a la Romaine . . ."). This is duplicated later in the volume (see (16) below)
10. Le Pautre, Jean. "Livres de Lit a la Romaine Inventé et Gravé Par Jean le Pautre." Complete suite of 6 plates. Destailleur, p. 98
11. Le Pautre, Jean. "Les Cabinets." Complete suite of 6 plates: title at head of no. [1], signed "I. le Potre Invent et fecit se vendent chez P. Mariette . . ." Destailleur, p. 92
12. Le Pautre, Jean. "Livres de Miroirs, Tables et Gueridons Inventé & Gravé Par Jean le Pautre Et se vend sous les Charniers St Innocent." Complete suite of 6 plates, all signed by Le Pautre as designer and engraver. Destailleur, p. 103
13. Le Pautre, Jean. "Ornemens de Paneaux pour enrichir les Lambris nouvellement inuentés et graué par I. le Potre. Se uendent a Paris ches Pierre Mariette . . ." Complete suite of 6 numbered plates, all signed by Le Pautre, with Mariette's imprint. *Oeuvres*, no. 29; Guilnard, p. 71; Destailleur, p. 99
14. Le Pautre, Jean. "Angle de Plafons de gallerie, et autres ornemens inuentez, et gravez par I. le Pautre. Ce vendent a Paris chez Pierre Mariette . . ." Complete suite of 6 numbered plates. *Oeuvres*, no. 40; Guilnard, p. 71; Destailleur, p. 101
15. Le Pautre, Jean. "Recherche de plusieurs beaux morceaux d'ornemens pour seruir aux frontons des placarts plaphons et Lembris, inuentez et grauez par I. le Pautre. Se vendent a Paris chez Pierre Mariette . . ." 5 plates only from the complete suite of 6 (no. 5 lacking). *Oeuvres*, no. 16; Guilnard, p. 70
16. Le Pautre, Jean. "Ornemens de paneaux a la Romaine inuenté et graué par I. le Pautre a Paris Chez P. Mariette . . ." 7 plates only, from the complete suite of 8 numbered plates (no. 7 lacking). *Oeuvres*, no. 26; Guilnard, p. 71
17. Le Pautre, Jean. "Bordures de Tableau a la Romaine inuentée et Graué par Ie. le Potre. A Paris Chez Pierre Mariette fils . . ." Complete suite of 6 numbered plates. *Oeuvres*, no. 112; Guilnard, p. 74; Destailleur, pp. 91–92

**BINDING** Early 18th-century English full red morocco paneled in gilt, gilt spine, gilt edges

**PROVENANCE** Inscription on flyleaf: "The Gift of Tho<sup>s</sup> Carew Esqr. to Richard Phelps 1744"

**REFERENCES** Jean Le Pautre, *Oeuvres d'architecture*, cat. 97, 1985.61.709–711; Destailleur and Guilnard, as cited above

100.

LE PAUTRE, J. ET AL. [Collection of plates . . .]. Bedchamber in the Roman mode. Etching. "Jean le Pautre inv. et fecit." 1984.8.9



*Jean le Pautre inv. et fecit.*





**J**EAN LE PAUTRE, IN ADDITION TO HIS DESIGNS AND ENGRAVINGS OF architecture, produced and engraved numerous designs for paneling and for furniture. His designs of architectural ornament contained in this collection are illustrative of a shift toward a rococo style of decoration and away from heavy, baroque ornamentation.

100.

LE PAUTRE, J. ET AL. [Collection of plates . . .]. Title page to first ornamental suite. Etching. "Inventez et gravée par I. Le Pautre." 1984.8.9

## LE ROY [JULIEN DAVID LE ROY] 1724?–1803

*Les Ruines / Des Plus Beaux / Monuments / De La Grece: / Ouvrage Divisé En Deux Parties, / Ou L'On Considere, Dans La Première, Ces Monuments / Du Côté De L'Histoire; Et Dans La Seconde, / Du Côté De L'Architecture*

Paris, H. L. Guérin and L. F. Delatour, and Jean-Luc Nyon; and Amsterdam, Jean Neaulme, 1758

1985.61.2497

Folio, two parts in one volume: 540 x 407 (21¼ x 16)

EDITION First edition

COLLATION [Part 1]: 35 leaves. [i]–xiv, 1–56 pp. 28 etched and engraved plates, numbered 1–xxviii, all full-page, versos blank. [Part 2]: 18 leaves. [i–ii], i–vi, 1–28 pp. 32 etched and engraved plates, numbered 1–xxxii, all full-page, versos blank

CONTENTS [Part 1]: [i] title page (verso blank); iii–iv dedication, to the Marquis de Marigny; v–viii preface; ix–xiv introduction, “Discourse on the History of Civil Architecture”; 1–56 text, including descriptions of pls. 1–xxviii, dissertation on Greek measurement, and Greek inscriptions found on the monuments, pls. 1–xxviii bound in

[Part 2]: [i] divisional title page (verso blank); i–vi introduction, “Discourse on the Nature of the Principles of Civil Architecture”; 1–25 text of Part 2; 26–27 table of contents, Parts 1–2, ending with errata and addenda; 28 approbation, privilege, and note to binder on placing the plates, pls. 1–xxxii bound in

ILLUSTRATIONS Woodcut vignette on title page, signed “VLS.” Typographic friezes; small woodcut tailpieces

[Part 1]: 28 etched and engraved plates, as described above, including 4 maps signed by Le Roy as draftsman and Littret de Montigny as engraver. The remaining 24 plates (views) signed by Le Roy as draftsman (“Le Roy Arch.te del. in Graecia”) and Le Bas as engraver [Part 2]: Woodcut tailpiece, p. vi, signed “Papillon.” Typographic friezes, small woodcut tailpieces. 32 etched and engraved plates, as described above. All plates signed by Le Roy as draftsman; 19 plates signed by de Neufforge as engraver; 12 plates signed by Patte as engraver; 1 unsigned

BINDING Contemporary mottled calf, gilt spine, red edges

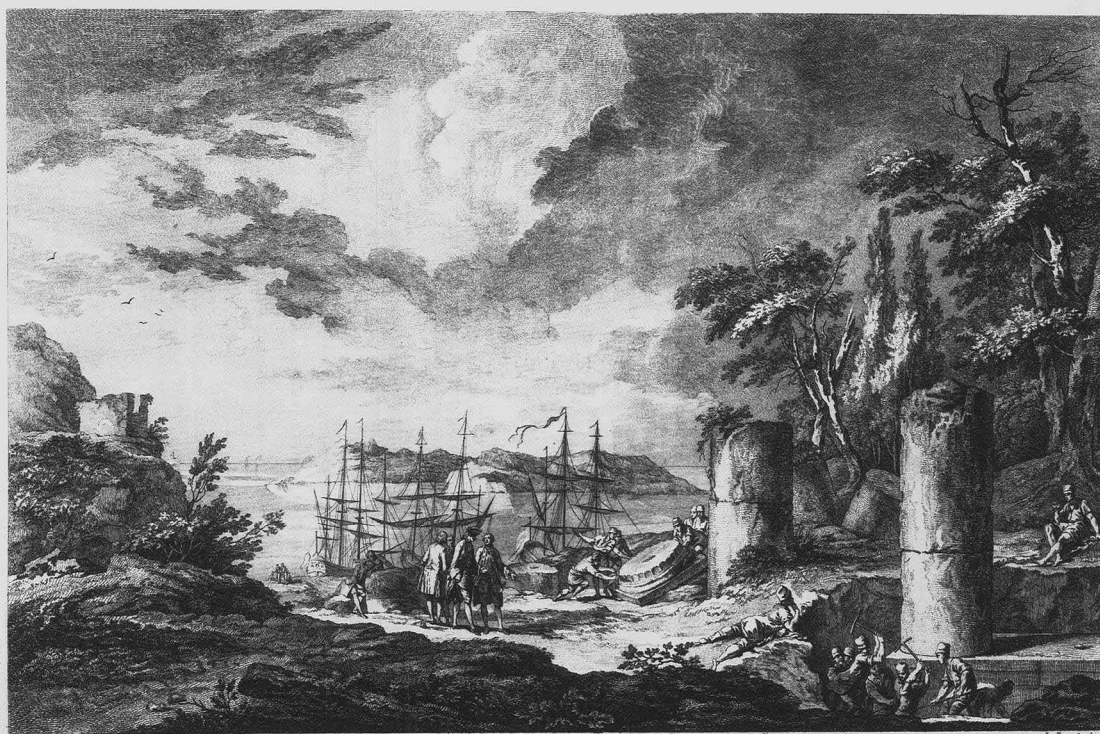
REFERENCES Berlin Cat. 1888; not in Fowler

THE FAMILY OF JULIEN DAVID LE ROY WAS ASSOCIATED WITH THE mechanical and physical sciences. His father was horologist to the king, and his three brothers were known respectively for mechanical inventions, medicine, and chemistry and medical practice. Le Roy studied under Jacques-François Blondel, along with many other leading architects of his generation, including Sir William Chambers. He would become professor of architecture at the Académie Royale d'Architecture, succeeding Jacques-François Blondel, and also historiographer to the Academy. In addition, Le Roy studied naval architecture and built a ship modeled on those constructed in antiquity.

In 1754, after winning the Prix de Rome, Le Roy traveled to Greece, where he measured many major classical buildings and over the following four years developed historical essays on them and on the principles of architecture. During this time he also designed the plates, which were all views, for the first section of the *Ruines*. These may have been redrawn by Louis-Joseph Le Lorrain. They were engraved by Le Bas (see cat. 148, 1985.61.2660–2664). Plates for the second section, all architectural details, were engraved by Jean François de Neufforge and Pierre Patte. The book appeared in 1758, with a dedication to the Marquis de Marigny, who helped to support the work.

In the preface Le Roy discusses previous voyages, his own travels, and the organization of the book. He includes a general discourse on the history of civil architecture, which he considers to be a social phenomenon rather than a visual record of the deeds of great men. Writing some ten years before J. J. Winckelmann published his history of *Ancient Art*, Le Roy recognizes the importance of climate and the development of national temperament in the formation of specific architectural styles.

The main body of Le Roy's work is divided into two sections: the history and the architecture of ancient Greece. The first part of the history section is an illustrated historical description of the individual Greek monuments and sites which Le Roy had visited and selected for publication. It is similar in



organization and content to the *voyages pittoresques* that would be popular in the 1780s, in which historical events associated with the monuments and picturesque views of their ruins replace the measured drawings and reconstructions of the archaeological publications of architects in the 1750s and 1760s. The first part of the first section concludes with a brief discussion of measurements that establish the length of the Greek foot, and two pages of Greek inscriptions.

The second part of the first section is a discourse on the principles of architecture in which Le Roy turns to the most comprehensive and successful synthesis of theories on the principles of beauty to date, Yves André's *Essai sur le beau* (1741). Le Roy divides his principles into three classes: that which is common to all people (including structural solidity and general mechanical laws); that which is in general agreement among most enlightened people; and a third class of principles which originates among specific peoples who build according to climate, the materials they possess, and individual customs. In this essay Le Roy demonstrates the extent to which architectural theory has advanced beyond dependence on Vitruvius and Vitruvian interpretations, and even beyond the premises associated with the Blondel-Perrault controversy of the 1680s (see cat. 24, 1985.61.399/2804 and cat. 138, 1985.61.2612). Of special significance for developments in modern architectural theory is the second class of principles, in which Le Roy acknowledges the possibility of the selection of principles other than Greek, and accepts the possibility that they may be based on Gothic architecture. According to his discussion, Greek architecture does not contain an essential beauty, but rather certain principles

101.

LE ROY. *Les ruines* . . . Remains of a Greek temple at Thoricion. Etching and engraving. "Le Roy Arch. del in Graecia." "Le Bas Sculp." 1985.61.2497

that have been adopted among the most enlightened nations. Le Roy further mitigates the concept of a universal system of beauty when he appends to the essay a history of the development of the Greek orders, suggesting the possibility of principles related to history rather than to a universal ideal. This discourse is written less than a decade after Charles Etienne Briseux published his treatise (cat. 42, 1985.61.433) with its firm commitment toward universality.

The second section of the *Ruines*, on architecture, begins with an essay on the origins and history of the Doric order in which Le Roy attempts to prove that the Greek and Tuscan orders are earlier and later stages of the development of the same order (in advance of Henri Labrousse's later interpretation of the relation of the three Paestum temples to a social history). This is followed by shorter discussions of the Ionic, Caryatid, and Corinthian orders, and by a section of reconstructions of ancient temples.

Le Roy's *Ruines*, although it does not provide a comprehensive theory and appears to waver between the genres of the treatise on aesthetics, the *voyage pittoresque*, and the archaeological publication, breaks new ground in providing a synthesis of archaeological findings with a body of architectural theory developed and expanded from the important controversy of Claude Perrault and François Blondel. It also includes material based on new rational and historical attitudes which were being developed by Jacques-François Blondel and which would find their most extreme statement in the work of Claude Nicolas Ledoux and Etienne-Louis Boullée. Perhaps most important, Le Roy's treatise provides the theoretical framework and many of the actual models for French neoclassical architecture.

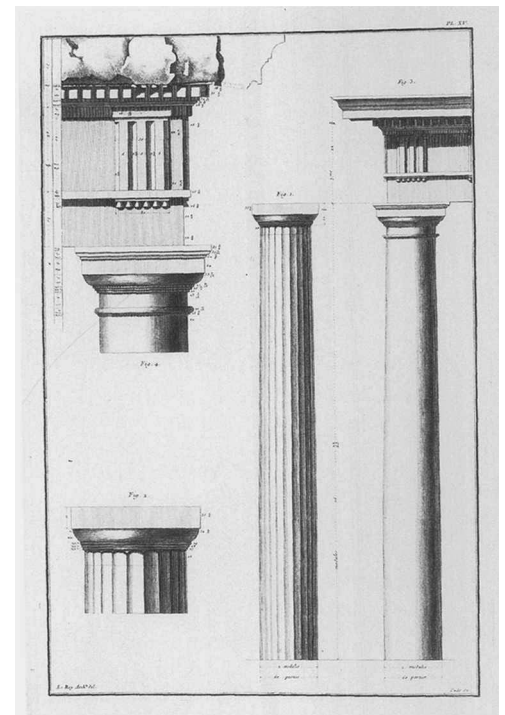
Le Roy's work, although generally accepted, was attacked by Stuart for its inaccuracy, and by Piranesi for its French chauvinism. Le Roy sought to perpetuate a French academic claim to artistic superiority by suggesting a continuum with Greek architectural tradition.

A second edition of the *Ruines* was published in 1770, restructured with many changes and additions and a new system of organization. The original premises were not developed further, with the exception of sections on building types (the Christian Temple), and on the picturesque qualities of the colonnade, both developed from Le Roy's 1764 *Histoire de la Disposition . . . [des] Temples . . .* The section on the reconstructions of ancient temples is omitted. It is replaced with new research on ancient theaters and remarks on James Stuart and Nicholas Revett's *Antiquities of Athens* (see the catalogue of Millard English architectural books), in response to Stuart's criticism of Le Roy's first edition. In the new edition and elsewhere Le Roy chose to ignore Piranesi's attack on his work.

**Bibliography** Wiebenson, Dora. "Origins and Variations of the Concept 'Greek' in French Architectural Theory." In *La Grecia antica: mito e simbolo per l'età della grande rivoluzioni*. Ed. J. Raspi Serra. Milan, 1991: 131-146

101.

LE ROY. *Les ruines . . .* Four details of use of the Doric order. Etching and engraving. "Le Roy Arch.te del." 1985.61.2497



## PAUL LETAROUILLY [PAUL MARIE LETAROUILLY] 1795–1855

*Edifices / De / Rome Moderne / Ou / Recueil / Des Palais, Maisons, Eglises, Couvents, / Et Autres Monuments Publics Et Particuliers Les Plus Remarquables / De La Ville De Rome, / Dessinés, Mesurés Et Publiés / Par Paul Letarouilly, / Architecte. / Tome Premier [—Troisième]*

Paris, “V<sup>e</sup> A. Morel et C<sup>e</sup>, Editeurs, 1840” (printed title page without date; engraved title plate dated “1840,” date of first edition), 1868, 1874

1985.61.2499–2501

Large folio, three volumes: 572 x 430 (22½ x 17)

EDITION Third (or later?) Paris edition; earlier editions were published by Didot, 1840–1857, and Bance, 1840–1857

COLLATION [Vol. 1]: 4 leaves. [i–iv], [1]–4 pp. Engraved portrait, title plate (“frontispiece”), double-page map, and 115 engraved plates, numbered 1–114; 2 half-page plates printed on 1 page are given 1 number; all remaining plates full page, versos blank

[Vol. 2]: 3 leaves. [i–iv], 1–2 pp. 117 engraved plates numbered 115–231, all full page, versos blank

[Vol. 3]: 4 leaves. [i–ii], [1]–6 pp. 123 engraved plates numbered 232–354, all full page, versos blank. (Note: The present copy lacks the quarto volume of text which should accompany the plates)

COLLATION [Vol. 1]: [i] half title (verso blank); portrait of author (verso blank); engraved title plate dated 1840 (verso blank); [iii] printed title page (verso blank); [1–2] dedication to King Louis-Philippe, dated 25 December 1840; p. 3 note to reader concerning author's or editor's decision to publish the text of the work in a separate, quarto-size volume (lacking in the present copy); p. 4 alphabetical list of the buildings represented in Vol. 1; double-page engraved map of Rome (verso blank); followed by pls. 1–114, as described above

[Vol. 2]: [i] half title (verso blank); [iii] title page (verso blank); p. 1 note to reader; p. 2 alphabetical list of buildings represented in Vol. 2; followed by pls. 115–231, as described above

[Vol. 3]: [i] half title (verso blank); [i] title page (verso blank); [3] note to reader (verso blank); [5]–6 alphabetical list of buildings presented in Vol. 3; followed by pls. 232–354, as described above

ILLUSTRATIONS [Vol. 1]: Engraved portrait of author, signed “Massart.” Engraved title plate (“frontispiece”), signed by E. Ollivier and Reveil as engravers. Double-page engraved map of Rome, signed “Le plan gravé par P. Roulier et la lettre par Hacq.” 115 engraved plates, numbered

1–114, as described above. Plates signed by following artists as engravers: J. J. Olivier (30 plates); Hibon (24); Normand  *fils* (17); Thierry (14); E. Ollivier (3); F. Penel (3); Soudain (2); J. Sulpis (2); Clémence (1); Marlier (1). In several cases plates are signed jointly by two artists, as follows: J. J. Olivier: with Normand  *fils* (8 plates); with Huguenet (1: the ornaments by Huguenet); with Clémence (1); with Hibon (1); with H. Ribot (1); Normand  *fils* and Clémence (1); E. Ollivier and Marlier (1); Marlier and Huguenet (1)

[Vol. 2]: 117 engraved plates, numbered 114–231. Plates signed by following artists as engravers: Hibon (19 plates); J. J. Olivier (17); J. Huguenet (9); Marlier (7); Ribault (2); Leroy (1). Many plates in this volume are signed jointly by two or more artists:

J. J. Olivier: with Huguenet (22 plates: in most cases the ornaments are by Huguenet); with Ribault (20: in most cases the ornaments are by Ribault); with Hibon (2: in 1 case, the map by Olivier); with Lecoq (1); with Marlier (1); with Hibon and L. Pannier (1: the landscape by Pannier). Marlier: with Ribault (2); with Hibon (1). J. Huguenet: with Reveil (1); with Ribault (1). Hibon: with Olivier and Marlier as described above; with Ribault (1); with Roulier (1); with Massard (1: “les figures par Massard”); with Aubert  *pere* and Beyer (1). In several cases a single copperplate with 2 figures or views has separate signatures for each view: J. J. Olivier (4 figures); J. Huguenet (2); Hibon (2); Marlier, P. Roulier with Delsol (1 each)

[Vol. 3]: 123 engraved plates, numbered 232–354. Plates signed by following artists as engravers: J. J. Olivier (22 plates); Penel (9); [A.] Hibon (8: 2 signed “à l'âge de 72 ans”); Hibon  *fils* (4); J. Huguenet (4); D. or “D<sup>r</sup>” Hibon (3); Lecoq (2); Peronard (1); Ribault (1). In many cases plates are signed by 2 or more artists:

J. J. Olivier: with Ribault (16 plates: in several of these Ribault responsible for the ornaments); with Lecoq (15); with Penel (10); with Hibon (7); with Peronard (2); with Hibon  *fils* (1); with Hibon and Durond (1); with Penel and Ribault (1). Huguenet: with Ribault (2: “les figures par Ribault”); with “les statues par A . . . ” (1); Penel: with Lecoq (2); with Ribault (1). Durond: with Hibon (1); with Hibon  *fils* (1). In a few cases, 2 figures on 1 copperplate have separate signatures: J. J. Olivier (3 figures); Hibon, Hibon  *fils* (2 each); Hibon  *fils* and Peronard; J. J. Olivier and Peronard; Olivier and Ribault; F. Penel and Soudain; Penel and Durond (1 figure each)

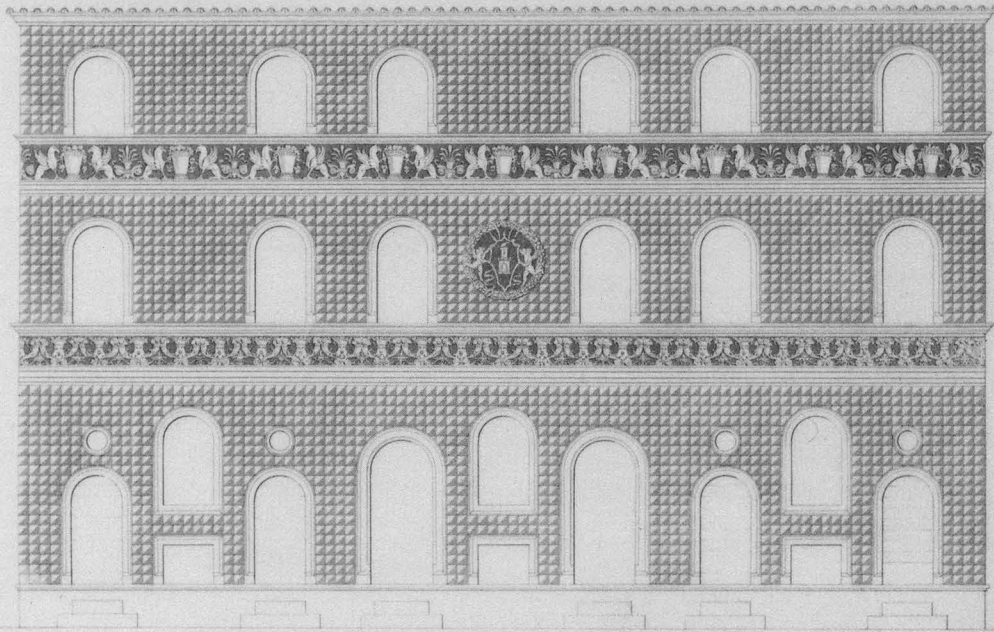
BINDING Late 19th- early 20th-century quarter red morocco

PROVENANCE Bookplates of Charles Fred-eric Mewes

102.

LETAROUILLY. *Edifices de Rome moderne* . . . Elevations of two facades, with decorative details. Engraving. 1985.61.2499–2501

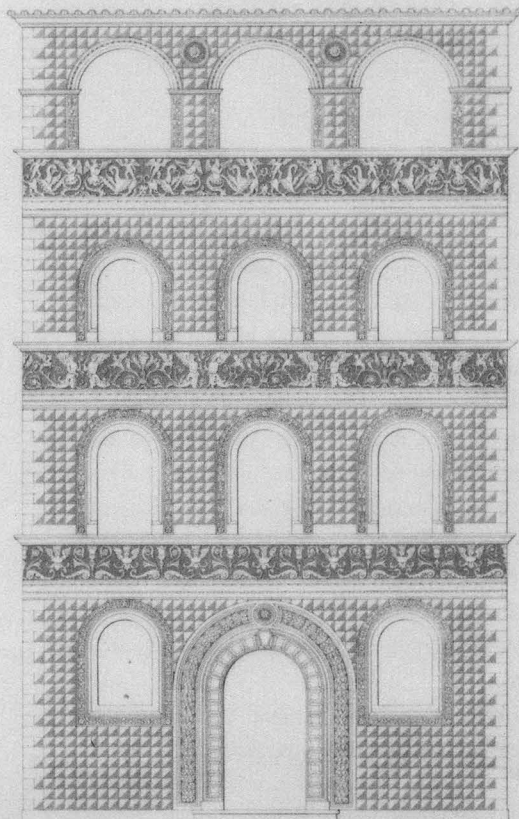




Façade Vicolo de' Matricciani = V, g.



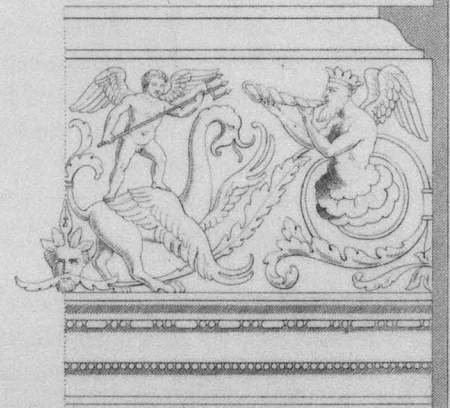
Frise du Premier Etage  
de la maison V, g.



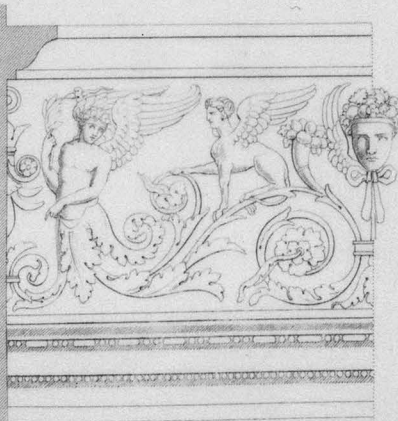
Façade Vicolo del Governo Vecchio = VI, n.



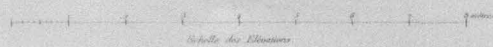
Frise du deuxième Etage  
de la maison V, g.



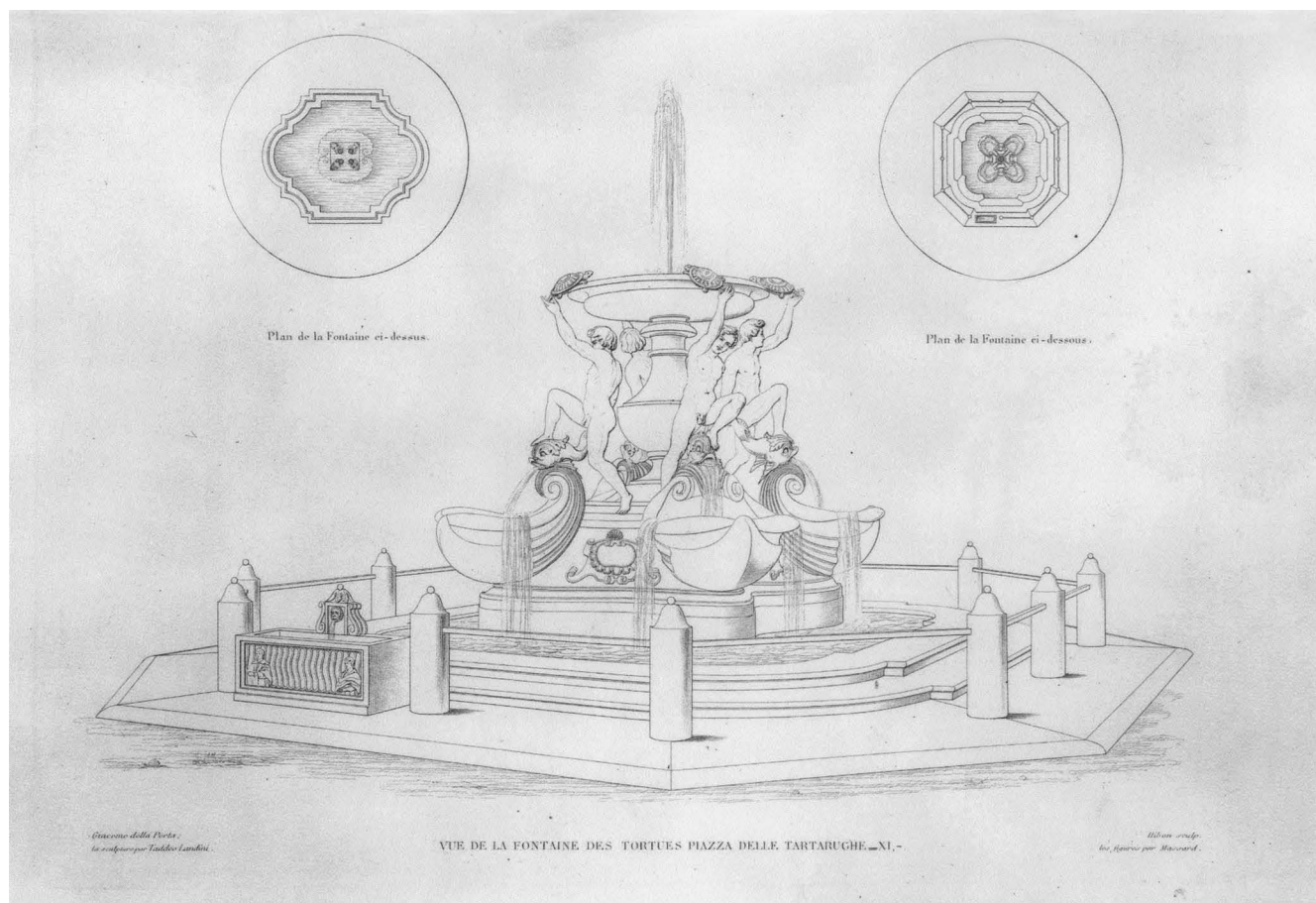
Frise du troisième Etage  
de la maison VI, n.



Frise du deuxième Etage  
de la maison VI, n.



MAISONS DU XVI<sup>e</sup> SIÈCLE DÉCORÉES EN SGRAFFITO.



**P**AUL LETAROUILLY, A STUDENT OF DURAND AT THE ÉCOLE POLYTECHNIQUE, and later of Charles Percier, went to Italy in 1820, where he began to make sketches of the buildings of modern (Renaissance and baroque) Rome. He maintained that he concentrated on them because they were much less published than the architecture of ancient Rome and because they were closer to the uses and needs of his own period; the principles they had to teach were easier to apply to modern architecture. In 1824 he returned to France, where he held several government positions as architect and building inspector (from 1834 to 1855 he was Architect of the Collège de France). He renounced a promising full-time architectural career to devote himself to some thirty-five years of work on the text and illustrations of the two volumes of the *Edifices de Rome*. His task was to record and systematize the principles of architectural design of sixteenth- and seventeenth-century Rome. He spent some thirteen years measuring and researching the architecture on three extended trips: 1820–1824, 1830–1832, and 1840–1845.

Work on the *Edifices* marks a turning point from classical and neoclassical veneration of the past (including an interest in its complementary opposite, Gothic architecture) to nineteenth-century eclecticism, with its connection with Renaissance and baroque examples. Letarouilly's work is an important link between the efforts of Percier and P. F. L. Fontaine and the later developments of the nineteenth century.

The text of the *Edifices* is articulate and probing, and Letarouilly expresses opinions on many of the prominent architectural issues of the mid-century. He addresses the work to young architects, and invites them to consider the models he presents—to study their correctness of proportion, convenance, style, and taste. In the *Discours préliminaire* he deals with major

102.

LETAROUILLY. *Edifices de Rome moderne* . . . Detail. Perspective view and two plans of Giacomo della Porta's Fountain of the Turtles. Engraving. "Hibon sculp." "Les figures par Massard." 1985.61.2499–2501

nineteenth-century problems of architectural theory, separating art from science, proposing definitions of taste and beauty, and maintaining that his Renaissance models demonstrate how ideas from antiquity can be adapted to modern use. A brief history of architecture from Emperor Augustus to the Renaissance is also included. Like Michel Félibien's earlier history of painting (cat. 72, 1985.61.560–565), this history is an essay on taste. Letarouilly concludes that the architecture of Louis XIV was less correct and elegant than that of the preceding century, although it had monumental character, and that the architecture of Claude Nicolas Ledoux was "barbarous" and of "revolting heaviness."

The main portion of the *Edifices* focuses on major Roman works, including the palaces of the Cancelleria, Farnese, Massimi, and the Villa Giulia and the church of Santa Maria Maggiore. In addition, Letarouilly includes all the examples published by Percier and Fontaine in *Palais, maisons* (see cat. 133, 1985.61.2605). Letarouilly's concern, like that of Percier and Fontaine, is with all architecture of sixteenth- and seventeenth-century Rome, and with all interesting details, rather than with only best-known architects or buildings. And his work is scholarly. He includes in his text almost eight hundred pages of notes and descriptions, taken from original research in Italian libraries, which have been invaluable to both architects and scholars. Indeed he is the first to communicate such information from the library holdings, and later architectural historical research is indebted to the perseverance and dedication inspired in him by his teacher, Percier. Prosper Mérimée recognized the high level of scholarship when he endorsed the *Edifices* strongly in the *Revue des deux mondes*, doubtless aware that Letarouilly's interest and research in Renaissance architecture were complementary to the work on Gothic architecture of, for instance, Viollet-le-Duc, George Edmund Street, and George Gilbert Scott.

One indication that the work was intended as a major contribution to the field of architecture is that the quality of the engraving is substantially higher than the nineteenth-century norm. Letarouilly's workshop of approximately twenty engravers included J. F. Thierry, E. Penel, and J. J. Olivier; the principal contributor was M. Hibon, a pupil also of Percier and Fontaine.

Letarouilly found funding for his book from French institutions, including the Ministry of State, the Ministry of Public Instruction, the Ecole Polytechnique, the Bibliothèque Imperiale du Louvre, and the Bibliothèque de l'Institut de France, as well as from many individual architects representing nine different countries.

The publication of the *Edifices* extended over many years, from 1840 to 1857, two years after the death of its author. Letarouilly had intended to end the work with general considerations on architecture, and to suggest limits to the contemporary practice of invention and innovation, especially to the general tendency of a proliferation of ornamentation. Unfortunately only incomplete fragments of this conclusion were finished. His other major undertaking was a work on the Basilica of Saint Peter and the Vatican (see cat. 103, 1985.61.2502–2503), a subject too large for the *Edifices*, and developed separately in a large, two-volume study. He was also preparing *Manuscripts des architectes Romains* at the time of his death.

The *Edifices* was one of the most important reference books for the architect and the architectural student of the last half of the nineteenth and the first quarter of the twentieth century. Over thirty editions, and separate volumes excerpted from complete editions, have been brought out from the publication of the first volume in 1840 until well into the twentieth century. The edition in the Millard Collection is the last of those published in France or Belgium. An English-language edition appeared in 1890, a German-language edition in 1891, and many French-language editions were published in America after 1880, reflecting American adoption of the Ecole des Beaux-Arts education and principles represented in this work. By the mid-twentieth century several condensed English editions had appeared.

## PAUL LETAROUILLY [PAUL MARIE LETAROUILLY] 1795–1855

*Le Vatican / Et La / Basilique De Saint-Pierre De Rome / Par / Paul Letarouilly / . . . / Monographie Mise En Ordre Et complétée / Par / M. Alphonse Simil / . . . / Premier [-Second] Volume*

Paris, Veuve A. Morel et Cie., 1882  
1985.61.2502–2503

Large folio, two volumes: 627 x 440  
(24<sup>3</sup>/<sub>4</sub> x 17<sup>5</sup>/<sub>16</sub>)

EDITION First edition

COLLATION [Vol. 1]: 17 unnumbered leaves with printed text. 130 plates (including 3 chromolithographs; rest primarily engravings, with some etchings and heliogravures), all full-page, versos blank.

Plates numbered as follows: 1–4; 1–9; 1–25; 1–60; 1–6; 1–10; 1–16

[Vol. 2]: 14 unnumbered leaves with printed text. 134 plates (including 21 chromolithographs; rest as in Vol. 1), all full-page, versos blank. Plates numbered as follows: 1–47; 1–16; 1–29; 1–15; 1–25; 1–2

CONTENTS Same for each volume. [i] half title; [ii] list of artists responsible for the plates, divided according to graphic process (i.e., engravings, chromolithographs, heliogravures, etchings), and of printers responsible for the chromolithography and typography; [iii] title page (verso blank), followed by plates and printed text as follows: plates grouped by subject, each group preceded by a divisional title page (versos blank), then a list of plates which follow (1 or 2 leaves for each subject, depending on number of plates). The subjects are as listed below (under Illustrations)

ILLUSTRATIONS [Vol. 1]: 130 plates, arranged and numbered according to subject, as follows:  
“Cirque de Caius Caligula et de Néron” (4 plates)

“Ancienne Basilique de Saint Pierre” (9)  
“Projets Divers pour la Basilique de Saint-Pierre” (25)  
“Basilique de Saint-Pierre” (60, including 3 chromolithographs)  
“Place Saint-Pierre” (6)  
“Ensemble des Batiments” (10)  
“Cours du Belvédère” (16)

[Vol. 2]: 134 plates, arranged and numbered according to subject, as follows:  
“Cour des Loges” (47, including 10 chromolithographs)  
“Chambres de Raphaël” (16, including 2 chromolithographs)  
“Palais Pontifical” (29, including 7 chromolithographs)  
“Villa Pia” (15)  
“Musée Pio Clementino” (25, including 2 chromolithographs)  
“Musée Chiaramonti” (2)

The artists responsible for the engraved plates, as listed on [ii] of each volume, are as follows: Bessy, Boisset, Brossé, Ch. Bury, P. Bury, Chappuis, Digeon, Durand, de Garron, Hibon, Huquet *ainé*, Huquet *jeune*, Lamy, Massard, Lecoq, E. Maurage, G. Maurage, J. Maurage, Obermayer, F. Penel, J. Penel, Cl. Sauvageot, Sellier, Sergent, Soudain *ainé*, Soudain *jeune*, Sulpis père, Yvonnet. The chromolithographs, executed under the direction of Pierre Chabat, are by Coin, Pralon, Régamey, and Sanier; all bear the imprint of M. M. Lemerrier et Cie. The heliogravures are by M. P. Dujardin; the etchings by Lamoureux and Taneur; and the typography by M. G. Chamerot. All plates, except chromolithographs, have imprint of Imprimerie Lamoureux, Paris, as well as that of Morel

BINDING Contemporary three-quarter vellum with brown marbled boards, spines gilt, with red and black leather labels

LETAROUILLY'S WORK ON THE VATICAN ORIGINATED FROM THE AUTHOR'S research for his *Edifices de Rome* (cat. 102, 1985.61.2499–2501). The topic, which covered the most important monument of the Christian world from the fourth century A.D. through its many projects, rebuildings, and additions into the nineteenth century, was understandably so large that it became necessary to publish it as a separate work. The publication was edited and completed by Alphonse Simil after the death of Letarouilly.

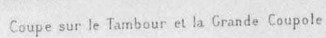
The resulting two-volume double folio work is a definitive report on every aspect of the Vatican and the Basilica of Saint Peter. Volume 1 includes the old basilica, the early Renaissance projects, the Piazza, the Belvedere Court and plans of the complex; Volume 2 includes the frescoes, the Pontifical Palace, the Villa Pia, and the Museo Pio-Clementino and the Museo Chiaramonti. The second volume also contains many colored plates.

As with the *Edifices*, these plates were designed by the author and engraved by members of his workshop.

103.

LETAROUILLY. *Le Vatican et la basilique de Saint-Pierre . . .* Section of the drum and dome of Saint Peter's. Engraving. "Hibon sc." 1985.61.2502–2503





Hibon 3c

Y. A. MOREL et C<sup>ie</sup> Éditeurs

Imp. Lanourenx - Paris. 16



## PHILIBERT DE L'ORME 1515?–1570

*Novvelles/ Inventions Povr Bien/ Bastir  
Et A Petits Fraiz, Trovvees/ N'Agueres  
Par Philibert De L'orme/ Lyonnois,  
Architecte, Con-/ seiller & Aulmonier  
Ordi-/naire Du Feu Roy Henry,/ &  
Abbé de S. Eloy/ lez Noyon*

Paris, Federic Morel, 1561

1985.61.2506

Small folio: 331 x 220 (13 x 8<sup>5</sup>/<sub>8</sub>)

EDITION First edition of de L'Orme's first published work

COLLATION 68 leaves. A–K<sup>6</sup>, L–M<sup>4</sup>. (G<sup>6</sup>, M<sup>4</sup> blank). (i–vi), 1–57 (58–62) leaves

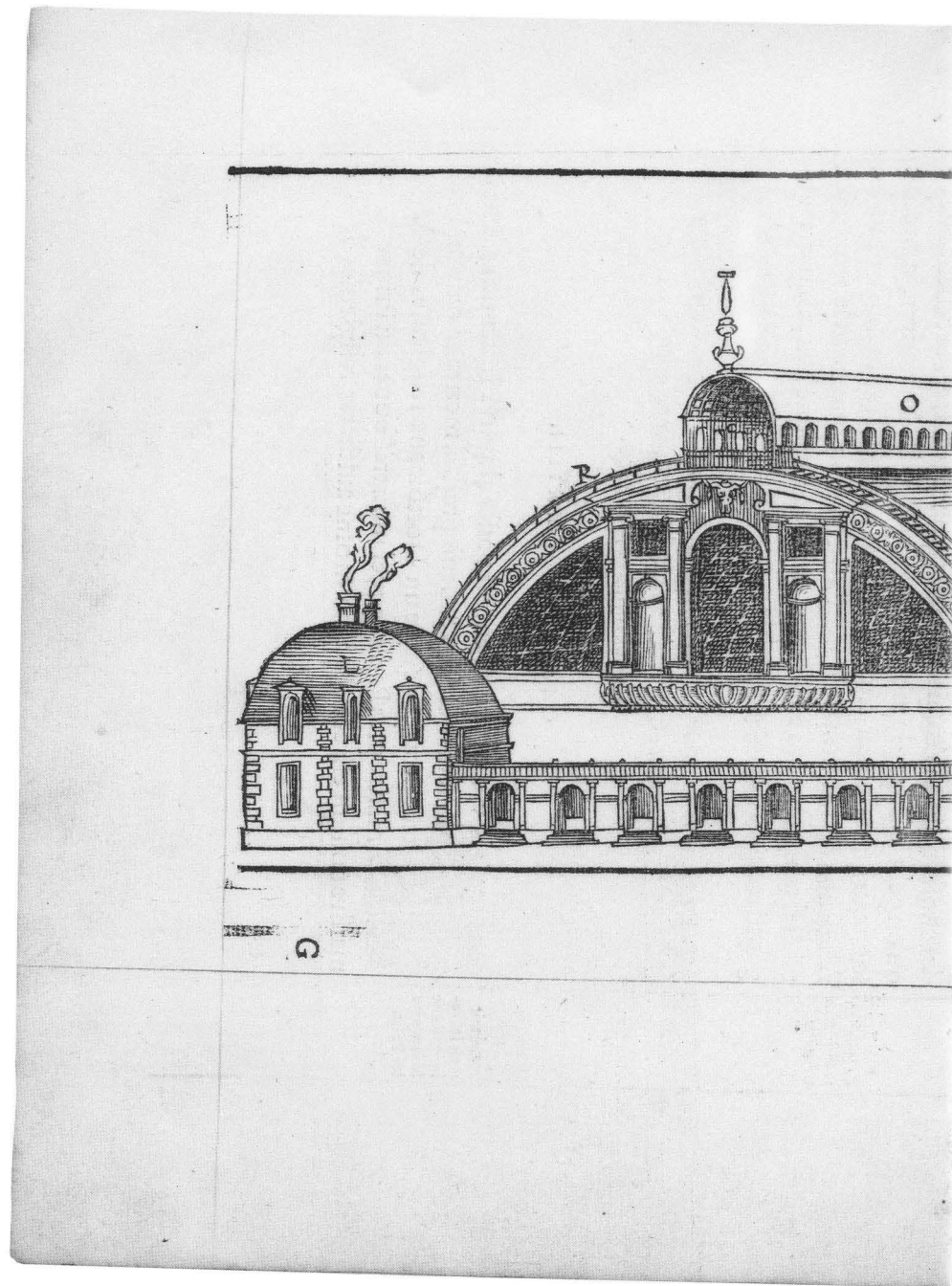
CONTENTS [i] recto, title page (verso blank); [ii] recto – (iv) recto, dedication to King Charles IX; [iv] verso – (v) verso, note to reader; [vi] recto, Latin verse in honor of the author; [vi] verso, blank; 1 recto – [58] recto, text, Books 1–2, including woodcut illustrations ([38], following end of Book 1, blank); [58] verso, blank; [59] recto – [60] verso, table of contents, ending with errata; [61] recto, privilege; [61] verso, blank; [62] recto and verso, blank, original leaf

ILLUSTRATIONS Woodcut printer's device (Morel's mulberry-tree device) on title page; 34 woodcut illustrations (diagrams, plans, sections, and full illustrations), including 23 full-page blocks; 3 ornamental woodcut headpieces; woodcut initials with figures and arabesques, in several sizes

BINDING Contemporary Lyonnaise sunk-panel binding, calf, richly gilt, rebacked, gilt edges

PROVENANCE Ruled in sepia ink throughout; ownership inscription on title page "De Guérault La Riboudière 1754," repeated in left margin and dated 1759 with added inscription "De Chevallines"; leather bookplate of "Bibliothèque du Docteur Lucien-Graux"; bookplate of Theodore Besterman

REFERENCES Fowler 98 and Plate xx; Mortimer, *French*, 354



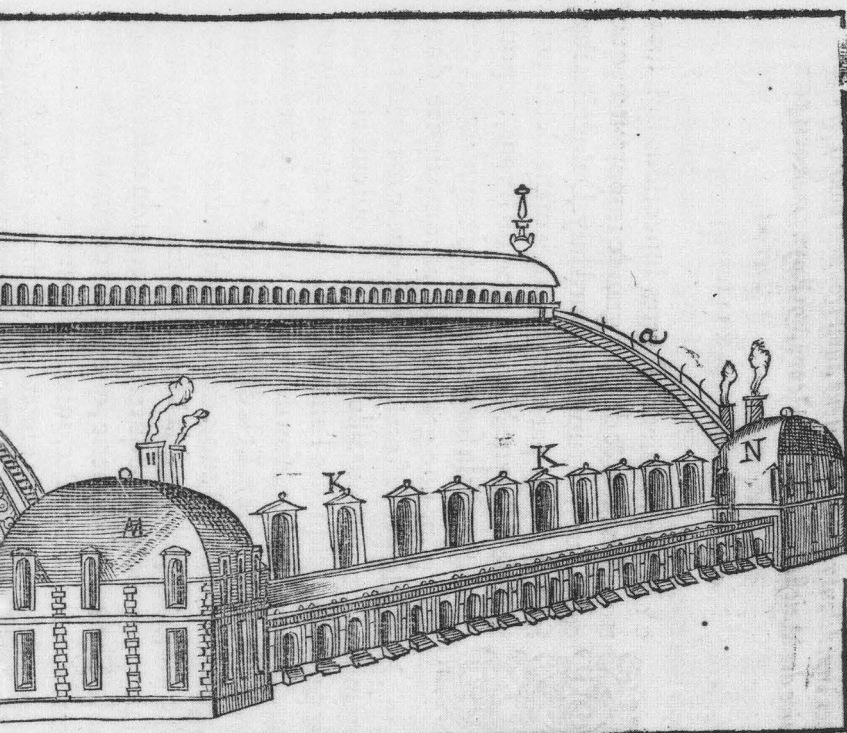
THE *NOUVELLES INVENTIONS*, DE L'ORME'S FIRST PUBLISHED WORK, transposes information on the principles of Renaissance architecture, acquired during his years in Rome, to an indigenous French building tradition. The author developed a traditional vernacular method of wooden construction, composed of dowels and short laminated wood members, into a system for economically building complex vaulted roofs. It included not only classical barrel and groin vaults, but also late medieval ribbed vaulting. This construction system would be used in both rural buildings and in some of the more important Parisian structures of the period. The *Nouvelles inventions* contains the main surviving record of de L'Orme's *lieu royal*—a vaulted basilica—and of the rotunda at the Montmartre convent as it was rebuilt after 1559. It also provides the only documentation for some of the wood structures de L'Orme designed at Le Muetre, Lemours, and Anet.

104.

DE L'ORME. *Nouvelles inventions* . . .

Perspective of a vaulted basilica.

Woodcut. 1985.61.2506



INVENTIONS POUR BIEN BASTIR

31

The *Nouvelles inventions* also demonstrates the complexity of de l'Orme's concept of classicism. Like Italian architectural theorists, he shows great respect for Vitruvius, but like French humanists, he couples Alberti with such ancient authors as Vitruvius, Theophrastus, Cato, and Pliny. However, de l'Orme turns from classical precedent when he considers carpentry not in terms of types of wood or their treatment (barely mentioned in his chapter 14), but in terms of stereometric calculations, as if he were discussing masonry construction as it had been associated with monumental Gothic architecture. It is clear that de l'Orme never renounced his national tradition with its mathematical orientation. Like his architecture and his architectural treatise, this work departs from contemporary Italian publications in the field.

Later editions of *Nouvelles inventions* were printed in 1568 and 1576 (with a reissue in 1578), and as Books 10 and 11 of de l'Orme's 1626 and 1648 editions of the treatise on architecture.

## PHILIBERT DE L'ORME 1515?–1570

*Le / Premier / Tome De L'Architectvre . . .*

Paris, F. Morel, 1568

1985.61.2507

Small folio: 358 x 238 (14<sup>1</sup>/<sub>8</sub> x 9<sup>3</sup>/<sub>8</sub>)

EDITION First edition, second issue (first issue dated 1567, with same collation)

COLLATION  $\tilde{a}^4$ , [signature  $\tilde{e}$  bound at end in our copy],  $a-n^6$ ,  $o^4$ ,  $p^2$ ,  $q^6$ ,  $r^4$ ,  $s-v^6$ ,  $x^4$ ,  $y-z^6$ ,  $A-C^6$ ,  $D^2$ ,  $E-M^6$ ,  $N^4$ ,  $O-V^6$ ,  $X^5$ ,  $Y^6$ ,  $Z^4$ ,  $Aaa^6$ ,  $Bbb^4$ ,  $Ccc-Ddd^6$ ,  $Eee^4$ ,  $\tilde{e}^6$ , final leaf  $\tilde{e}^6$  blank. 294 leaves, numbered [i-iv], 1-283 [284-290], including 205 woodcut illustrations: 70 full-page, 5 double-page, 2 folding. (Note: Leaves  $x^1$ ,  $x^3$ ,  $X^1$ ,  $Bbb^1$ , and  $Bbb^2$  are double leaves: each with a double-page woodcut on the interior of the leaf, with a single page of text on the exterior and remainder of the sheet blank. Each of these double leaves is counted as one leaf in the foliation. In our copy,  $x^1$ ,  $X^1$ , and  $Bbb^2$  are bound as double-page plates, while  $x^3$  and  $Bbb^1$  are bound as folding plates)

CONTENTS Leaf [i] recto, title page; leaf [i] verso, privilege, giving the date of

completion of the present impression as 29 November, 1567; leaf [ii] recto – leaf [iv] verso, dedication; leaf 1 recto – leaf 5 recto, preface; leaf 5 verso, blank; leaf 6 recto – leaf 283 verso, text, Books 1–9, including woodcut illustrations; leaf [284] recto, additional privilege, dated 27 August 1567 (note: for a discussion of the disparity in date between the two privileges, which are otherwise identical, see Mortimer, *French*, 355); leaf [284] verso, blank; leaf [285] recto – leaf [289] verso, table of contents; leaf [286] recto and verso, blank

ILLUSTRATIONS Title within woodcut architectural border with diagrams in margins. [205] woodcut illustrations, as described above. Woodcut headpieces and ornamental initials with arabesques and grotesques

BINDING 18th-century calf, rebacked

PROVENANCE Signature of T. Willughby on title page

REFERENCES Berlin Cat. 2362 (first issue); Fowler 99 (first issue); Mortimer, *French*, 356 (the present issue)

**P**HILIBERT DE L'ORME WAS THE MOST IMPORTANT ARCHITECTURAL theorist of northern Europe in the sixteenth century. His architectural interests were established when he was in Rome, between 1533 and 1536, where he measured contemporary buildings and ruins. At that time he became acquainted with the Bramante circle and with the Accademia delle Virtù (the Accademia Vitruviana), a group of humanists and architects working in collaboration on an interpretation of the architectural theory of Vitruvius that would be comprehensible and useful to modern architects. During the reign of Henri II, de L'Orme executed his most important architectural projects and began his work on architectural theory, which was completed only after the monarch's death.

As with Androuet du Cerceau, de L'Orme's treatise was produced with royal support. It was intended to be intelligible to both architectural patrons and architects. Its purpose was to provide a system of architectural design and construction for French building. In nine books de L'Orme presents an impressive synthesis of architectural theory and practice, incorporating traditional and modern, French and Italian, Gothic and Renaissance approaches to architecture. The spirit of the book and the general organization is Vitruvian. De L'Orme, however, writes in a strongly personal style, criticizing his profession and stressing the need for practical experience. This style, along with its citations of ancient authorities and its critical appraisal of Vitruvius' treatise, is like that of Alberti. De L'Orme's strong advocacy of the architect-scholar ("architecte docte") suggests the influence of the Accademia delle Virtù.

In the first book de L'Orme discusses the general qualities of architecture and the knowledge required of an architect; he does not believe they need to have the general education Vitruvius recommended, but should understand machines and the management of workers. However, he does recommend a knowledge of some subjects beyond the purely practical, especially of arithmetic and geometry. Books 2, 3, and 4 are concerned with building materials and construction and emphasize masonry and geometry. Here de L'Orme presents a discussion of the Gothic technique of stereotomy, which will be the foundation for later developments in that field. Such stereometric exercises as the Anet squinch, the spiral stair, and the complex vaulting systems of Book 4 become standard exercises in later stereometric textbooks.

105.

DE L'ORME. *Le premier tome de l'architecture . . .* Allegory of the good architect. Woodcut. 1985.61.2507





Ecc iij

Books 5, 6, 7, and 8 are on the orders, including exotic and newly invented ones, and de L'Orme's own invention of a French order. De L'Orme is concerned, especially in Book 8, with the application of the orders and their ornament to such architectural elements as triumphal arches, portals, doors, windows, and the facades of buildings which he has designed. But he is not concerned with the Vitruvian mythology of the origin of the orders, or even with a strict adherence to proportional standards. He advises that proportions should vary with different circumstances. Indeed, his liberties with the canon of orders and ornamentation bring him close in inventiveness to the work of his Italian contemporary Michelangelo.

Book 9, on all aspects of chimneys, was written as an afterthought, at the request of friends, according to de L'Orme. It includes advice on chimneys and the ornamentation and decoration of chimneypieces. The conclusion describes the division of the work and contains an essay on good and bad architecture (continuing material contained in Book 3).

De L'Orme planned a second volume, mentioned in the conclusion to the first edition, which was never written. It would have explored the Divine Proportions as transmitted by the Old Testament. The notion belongs to a tradition going back to the Early Christian Fathers, especially to Saint Augustine, in which God is considered to be the ultimate authority on architecture and on its measurements and proportions, which have a holy significance.

The *Premier tome* received later editions in 1576, 1626, and 1648. To these were added Books 10 and 11, which contained the *Nouvelles inventions*. The 1648 edition contains about forty plates for the *Nouvelles inventions* not found in earlier editions, as well as additional plates in the main treatise added from illustrations in the Vitruvius edition of Jean Martin (cat. 163, 1985.61.2741). The original illustrations were produced in a studio. De L'Orme, in complaining of their uneven quality and describing the reasons for this, gives us a good picture of contemporary methods of producing book illustrations.

105.

DE L'ORME. *Le premier tome de l'architecture* . . . Headpiece, dedication page. Woodcut. 1985.61.2507





## PHILIBERT DE L'ORME 1515?–1570

*Architecture / De / Philibert / De / L'Orme, / . . . [3 lines] / Oeuvre Entiere Contenant Onze Livres, / augmentée de deux; & autres figures non encore veuës, tant / pour desseins qu'ornemens de maisons; / Avec Vne Belle Invention Povr Bien / bastir, & à petits fraiz. / Tres-vtile pour tous Architectes, & Maistres Iurez audit Art, vsans de / la Regle & Compas. / Dediée Av Roy*

Paris, Regnauld Chaudiere, 1626

1985.61.2508

Small folio: 355 x 224 (14 x 8<sup>3</sup>/<sub>16</sub>)

EDITION Third edition (first published 1567, with a second issue in 1568; second edition 1576, published by de Marnef)

COLLATION A<sup>6</sup>, b–n<sup>6</sup>, o<sup>4</sup>, P<sup>2</sup>, q<sup>6</sup>, r<sup>4</sup>, s–z<sup>6</sup>, A–C<sup>6</sup>, D<sup>2</sup>, E–M<sup>6</sup>, N<sup>4</sup>, O–X<sup>6</sup>, Z<sup>2</sup>, Aaa–Ooo<sup>6</sup>. Plus 2 double leaves *hors texte* (here bound folding: one of these composed of 2 single leaves pasted together). These are printed recto and verso with woodblock “plates” (none of which appears in the first edition of 1567 or 1568): 1 double-page, 6 single-page. These leaves—which are included neither in the signatures nor the foliation—are here bound between leaves 258 and 259 (Z<sup>2</sup>–Aaa<sup>1</sup>). (Note: Although these leaves have neither signature marks nor numbers, they perhaps contribute to the final number in the foliation: “248.”) The Millard copy lacks the 6 leaves belonging to signature Y (numbered 249–254), including 6 woodcuts (3 of these full-page). It also lacks 2 leaves in signature Z: leaves Z<sup>2</sup>–<sup>3</sup>, numbered 256–257, including printed text and 3 woodcuts. 335 leaves (present in this copy; not including the folding *hors texte* leaves mentioned above), numbered 1–348: apart from the 8 leaves which are lacking here, there are numerous errors and irregularities in the foliation, which appear to be rectified (deliberately or inadvertently) in the numbering of the final 7 leaves (leaf 331 in the sequence established jumps to “341” and so on to the final leaf)

Note: The first edition of 1567 or 1568 included 5 double leaves, each given 1 signature mark: leaves x<sup>1</sup>, x<sup>3</sup>, X<sup>1</sup>, Bbb<sup>1</sup>, and Bbb<sup>2</sup>. Each of these leaves had a double-page woodcut on the interior of the leaf, with a single page of text on the exterior and the remainder of the sheet blank

In the subsequent editions of 1626 and 1648 the double-page woodblocks have been retained, with new single-page woodblocks added to fill the blank versos of the original edition. In each case, in the present copies of these 2 later editions, the inclusion of these double-page blocks has led to confusion (misbinding, misnumbering) in the signatures in which they occur. The problems seem to originate from an uncertainty about whether to count these double leaves as 1 leaf (as in the original edition) or as 2 leaves: an uncertainty which is never clearly resolved. In most cases, the

double leaves have now been given 2 signature marks. (We have accordingly counted them as 2 leaves in our count of 335 leaves, above.) But since the marks for the remainder of the signature have not been correctly readjusted, this has resulted in misbinding

In the present copy, for example in signature x, a double-page woodcut diagram on the interior of a leaf, marked x<sup>1</sup> in the 1568 edition, here has 2 signature marks: x<sup>1</sup> and x<sup>2</sup>. A single-page woodcut which follows—x<sup>2</sup> in the original edition—is here correctly marked x<sup>3</sup>. But the second double-page woodcut in this signature, occupying the interior of a leaf marked x<sup>3</sup> in the first edition, is here left unmarked and is misbound at the end of the signature, with the result that the page of text on its verso—the conclusion of chapter 13—here occurs incoherently, following chapter 14

Similarly, in signature X, the double-page block marked X<sup>1</sup> in the 1568 edition, here has 2 marks, X<sup>1</sup> and X<sup>2</sup> (X<sup>2</sup> with a new woodcut on its verso). The leaf which should follow—X<sup>2</sup> in the original edition—with a single-page woodcut on its recto and a single page of printed text on its verso (constituting the whole of Book 8, chapter 10) has here been left unmarked and is misbound as leaf [X<sup>3</sup>]; with the consequence that chapter 10 incoherently follows chapter 12. The leaf which should correctly be marked X<sup>4</sup> in the present edition has instead been marked X<sup>3</sup> as in the 1568 edition—which perhaps explains the confusion

Finally, in signature Bbb, the 2 double-page woodcuts (Bbb<sup>1</sup> and Bbb<sup>2</sup> in the 1568 edition; each representing an elaborate design for a picture frame or overmantel ornamented with male and female *termes*) have here been broken up, and the entire signature reads incoherently. The second leaf belonging to each pair (with the lower half of the frame on its recto and an unrelated woodcut on its verso: the first of these marked “Bbb” and the second unmarked) have been bound at the end of the signature, as [Bbb<sup>5</sup>] and [Bbb<sup>6</sup>]

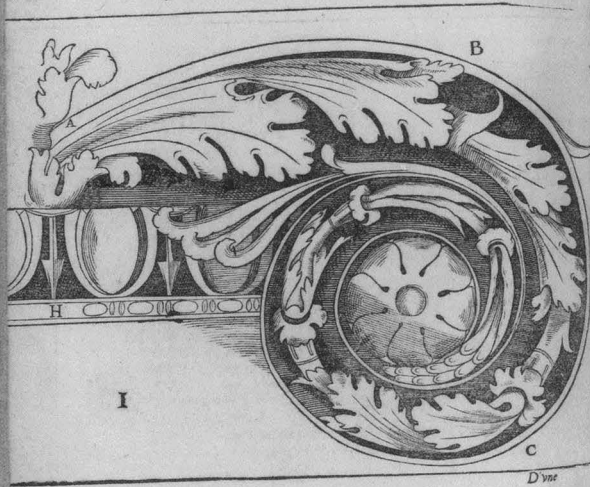
Woodcut portrait and a total of 266 woodcut illustrations in the present copy, including 107 full-page and 7 double-page blocks

CONTENTS Leaf [1] recto, half title, “Oeuures/ de/ Philibert/ de/ l'Orme” (with Chaudiere's imprint and date, within architectural woodcut border) (verso blank); leaf [2] recto, title page (verso blank); leaf [3] recto – leaf [4] recto, Philibert de L'Orme's dedication to the king; leaf 4 verso – leaf 5 recto, preface (“Av Lectvr de Bon Vovloir . . .”); leaf 5 verso, woodcut portrait of de L'Orme; leaf 6 recto – leaf 278 verso, text, “De L'Architecture,” Books 1–9, including woodcut illustrations; leaf 280 recto – leaf 327 recto, text, “Des Nouvelles Inventions povr bien bastir,” [as Books 10–11 of the present work], including woodcut illustrations; leaf 327 verso – leaf 341 verso,

LIVRE VII. DE L'ARCHITECTURE

Je veux bien vous aduertir que la figure, laquelle ie vous propose cy apres, a esté descrite au V. liure precedent, quand nous parlions d'une volute ornée de feuillages pour pouoir seruir aux chapiteaux Ioniques: & pour autant qu'elle est aussi tres cōuenable pour seruir au chapiteau composé, comme vous le pouvez iuger, ie l'ay bien de rechef voulu repeter & rapporter en ce lieu, pour y estre fort propre. Je vous donneray encores cy apres un chapiteau composé, & fait suivant l'inuention des Ioniques, ainsi que vous le iugerez: à fin de mieux vous monstrer la variété de laquelle les anciens Architectes ont vſé en ces façons de colonnes composées.

Le chapiteau Ionique seruir pour celui de l'ordre composé.



DE PHILIBERT DE L'ORME. 207

D'une autre sorte de chapiteau Ionique seruant à l'ordre composé, & premierement de son plan.

CHAPITRE III.



Je figureray encores cy apres une autre sorte de chapiteau composé, toutes fois en forme d'un de l'ordre Ionique: & iacoit qu'il ait la hauteur que l'on donne au chapiteau Corinthien & composé, si est-ce qu'il a d'autres sortes d'ourrages & ornemens qu'on n'a de coustume leur donner. Je l'ay trouué, en recherchant les antiquitez, de bien grande largeur estant la colonne fort haute, comme vous le pouvez cognoistre par le plan de son chapiteau, lequel iay mis cy apres. L'endroit où vous voyez marqué B, monstre la faille de l'atragale, & le lieu marqué C, le plan de l'elchine, où sont les œufs. Confidez, ie vous prie, le deuant & face dudit chapiteau, & comme les lignes d'ou procedent les volutes, sont courbes, ainsi que vous le pouvez remarquer à l'endroit signé D: qui est une autre façon que l'on n'a accoustumé de faire aux chapiteaux Ioniques. L'on voit aussi au lieu marqué E, les costez des volutes, qui est une fort belle façon: & notez, s'il vous plaist, que tout ce chapiteau a esté mesuré suivant le pied antique, ainsi qu'il se peut voir par escrit en aucuns lieux: mais non sur toutes les parties, pour la nonchalance, ou plustost grande haste, de mes tailleurs de figures. Toutefois qui voudra ensuivre les proportions & mesures du plan, il trouuera que c'est une belle œuvre, comme aussi les ornemens qui sont fort bien taillez sur le marbre, & se moſtrent estre tres-antiques: ainsi qu'en pourrout iuger ceux qui le voudront confiderer sur le lieu: vous aduſant qu'ils trouueront fort beau & l'œuvre & l'ourrage: signamment pour estre si grands que le diametre de la colonne par le bas peut auoir plus de huitz pieds de Roy, & la colonne loixante quatre pieds de hauteur, qui sont seulement desſus huitz fois son diametre. Ce que vous pouvez confiderer par le plan du chapiteau, lequel ie vous propose cy apres.

Explication du chapiteau cy apres proposé, & de ses parties.

L'Autour l'œuvre & l'ourrage: signamment pour estre si grands que le diametre de la colonne, au ſus le chapeau, estant le pied, la colonne loixante quatre pieds de hauteur, qui sont seulement desſus huitz fois son diametre.

P

"Conclvsion du present Oeuvre," including woodcut illustrations; leaf 332 recto – leaf 348 recto, table of contents; leaf 348 verso, epigraph within woodcut border

**ILLUSTRATIONS** Half title printed within woodcut architectural border with marginal diagrams (the title border of the first edition of 1567—mounted in our copy). Woodcut device on title page. Woodcut portrait of Philibert de L'Orme (not present in first edition). Woodcut headpiece on dedication, repeated several times in the text; this is basically the same as the dedication headpiece in the first edition, with a new emblem replacing the original emblem in the central roundel and with 2 new emblems added, 1 at either side of bird on pedestal at top. A total of 266 woodcut illustrations in addition to the portrait (including the *hors texte* "plates"). These are as follows: in the text "De L'Architecture": 222 woodcuts, including 78 full-page cuts and 7 double-page. Of these, 28 are not present in the first edition. The new woodcuts include 7 full-page illustrations (printed on the versos of double-page cuts left blank in the first edition) and 21 small illustrations. In addition, 7 new illustrations on 2 folding *hors texte* leaves, as described above. These include a

double-page cut of the Colisseum, and 6 full-page illustrations, including male and female caryatids (here pasted together in the manner of a double-page plate); an exterior and an interior elevation; a plan; and an interior view of the Colisseum. In the "Nouvelles Inventions," 35 woodcut illustrations, including 21 full-page blocks. In the "Conclusion," 2 full-page illustrations (representing the incompetent architect and the good architect). Epigraph on verso of final leaf in elaborate woodcut architectural border, including strapwork ornament, swags of fruit and vegetables, and grotesque heads (title border from the 1572 de Marneſ Vitruuius). Ornamental woodcut initials

**BINDING** Contemporary calf, spine repaired

**PROVENANCE** A few marginal annotations in French, in sepia ink

**REFERENCES** This edition neither in Fowler nor Mortimer nor Berlin Cat.

A new edition of the *Premier tome*, adding the *Nouvelles inventions*. See cat. 105, 1985.61.2507 and cat. 107, 1985.61.2509 for information.

106.

DE L'ORME. *Architecture de Philibert de L'Orme* . . . The Ionic capital. Woodcut. 1985.61.2508

## PHILIBERT DE L'ORME 1515?–1570

*Architectvre / De / Philibert / De  
L'Orme, / . . . [3 lines] / Oeuure entiere  
contenant unze Liures, augmentée de  
deux; / & autres Figures non encores  
veües, tant pour / desseins qu'ornemens  
de maisons. Avec Vne Belle Invention  
Povr Bien / bastir, & à petits frais. / Tres-  
vtile pour tous Architectes, & Maistres  
Iurez audit Art, vsant de la / Regle &  
Compas*

Rouen, David Ferrand, 1648

1985.61.2509

Folio: 350 x 231 (13¼ x 9⅞)

EDITION Fourth edition (first published 1567, with a second issue in 1568; then 1576, 1626)

COLLATION 2 leaves without signature marks; A<sup>4</sup>, b–n<sup>6</sup>, o<sup>4</sup>, p<sup>2</sup>, q<sup>6</sup>, r<sup>4</sup>, s–z<sup>6</sup>, A–C<sup>6</sup>, [D]<sup>2</sup>, E–M<sup>6</sup>, N<sup>4</sup>, O–Y<sup>6</sup>, Z<sup>4</sup>, \*<sup>2</sup>, <sup>2</sup>, <sup>2</sup> (6 leaves including 8 full-page and 2 double-page woodcuts printed as *hors texte* plates; these include the 7 woodcuts printed on 2 folding leaves without signature marks in the Millard 1626 copy described above, together with 3 new woodcuts); Aaa<sup>6</sup>, Bbb<sup>4</sup> (including 2 double leaves: Bbb<sup>1</sup> and Bbb<sup>2</sup>), Ccc–Ooo<sup>6</sup>. 350 leaves numbered 1–348 (the two double leaves, Bbb<sup>1</sup> and Bbb<sup>2</sup>, are each given 1 number in the foliation). There is considerable irregular numeration in the text, including a jump from “332” to “343” on sixth leaf from end; the final number, however, rectifies the irregularities. It would appear to include the 6 leaves marked \*, , and described above, which, however, are themselves unnumbered (they are bound between the final leaf of Book 8, numbered “260” and the first leaf of Book 9, numbered “259”). Woodcut portrait and a total of 279 woodcut illustrations (123 full-page; 9 double-page), included in the signatures and foliation with exceptions noted

*Note:* As in the 1626 copy described above, the inclusion of the double-page woodcuts, each given 1 signature mark in the original edition, has here created some irregularities. In signature x, leaf [x<sup>2</sup>]<sup>2</sup>—here without signature mark—containing the R-hand portion of a double-page woodcut diagram (x<sup>1</sup>–x<sup>2</sup>) on recto and a full-page woodcut on verso, is misbound at end of the signature as leaf [x<sup>6</sup>]. The remainder of the signature is bound correctly. Signature X is here bound correctly. Signature Bbb is also bound correctly, with the 2 double leaves (including 2 double-page woodcuts of picture frames or overmantels) once again each given a single signature mark, Bbb<sup>1</sup> and Bbb<sup>2</sup>, as in the first edition.

In the present copy, leaf Mmm<sup>2</sup> is lacking, and a second impression of leaf Lll<sup>2</sup> is misbound in its place. Leaf Mmm<sup>5</sup>

(leaf 325) is also lacking, and a second impression of leaf Lll<sup>5</sup> (leaf 319) has been misbound in its place

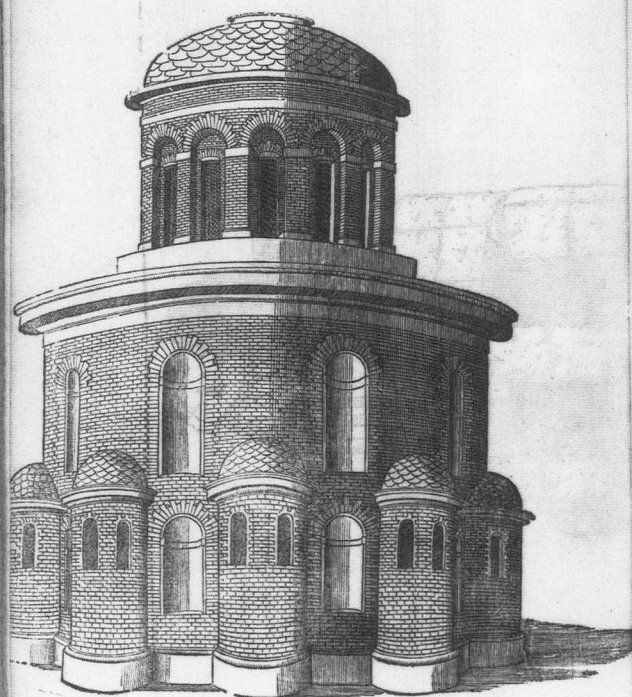
CONTENTS Leaf [1] recto, title page (verso blank); leaf [2] recto, half title, “Oevvres/ De/ Philibert/ De/ L'Orme./ 1648”; (verso blank); leaf 3 recto and verso, de L'Orme's dedication to the king; leaf 4 recto, publisher's dedication; leaf 4 verso – leaf [5] recto, preface, “Av Lectevr de bon vouloir . . .”; leaf [5] verso, woodcut portrait of de L'Orme; leaf 6 recto – leaf 278 verso, text, “De L'Architecture,” Books 1–9, including woodcut illustrations; leaf 279 recto – leaf 327 recto, text, “Des Novvelles Inventions povr bien bastir,” Books 10–11 of the present work, including woodcut illustrations; leaf 327 verso – leaf 341 verso, “Conclusion dv present oevvre,” including woodcut illustrations; leaf 332 recto – leaf 348 recto, table of contents; leaf 348 verso, epigraph in woodcut frame

ILLUSTRATIONS Ornamental woodcut vignette (basket of flowers) on title page. Woodcut architectural border with marginal diagrams on half title (the title border from the first edition of 1567). Ornamental woodcut headpiece on publisher's dedication, repeated several times in text, including strapwork and arabesque ornament with grotesque heads, putti, pelicans, and animal and vegetable motifs. Ornamental headpiece at beginning of text with central armorial device beneath royal crown. Large ornamental woodcut tailpieces, including baskets or vases of flowers. Ornamental woodcut initials (all including stylized floral motifs). Portrait of Philibert de L'Orme (as in 1626 edition). A total of 279 woodcut illustrations: 123 full-page; 9 double-page. These include 4 illustrations which are not present in the 1626 edition (cat. 106, 1985.61.2508) described above. 3 of these—one double-page and 2 single-page—are printed on the 2 leaves with signature mark , as described above. At the head of the first of these two leaves is the instruction: “Ces figures icy se mettent apres le huictieme Liure.” The fourth is a new full-page woodcut replacing an earlier cut of a similar subject (in the 1626 edition), printed on the verso of the right-hand leaf of Bbb<sup>2</sup> (with half a double-page plate on recto). This illustration is marked “P” at lower R. Epigraph on verso of final leaf in elaborate woodcut border (title border from the 1572 *de Marnef V itruvius*, as in 1626 edition)

BINDING 18th-century sheep, rebaked, preserving original spine

PROVENANCE Ownership inscription of “N Bouchet”; 18th-century engraved armorial bookplate with monogram; later bookplate of Léon du Fresne

REFERENCES Fowler 100



259

LE NEVFIESME LIVRE  
DE L'ARCHITECTVRE  
DE  
PHILIBERT DE LORME  
LYONNOIS, CONSEILLER,  
ET AVMOISNIER ORDINAIRE DV ROY,  
Abbé de Saint Eloy lez Noyon, & de S. Serge  
lez Angers, & n'agueres d'Iury.

PROLOGVE PORTANT  
aduertissement.

**I** VOIS delibeté de donner fin à ce premier Tome & volume d'Architectvure, au huitième me liure precedent, apres y auoir adjousté quelque chose pour les cheminées & leurs ornemens, mais plusieurs de mes amis ne l'ont trouué bon, & m'ont instamment sollicité de faire encorés vn neuuisme Liure pour la façon des cheminées, & de leurs manteaux, ouuertes, tuyaux & ornemens, tant interieurs, qu'exterieurs: sansy obmettre la pratique de pouuoir tellement dresser & construire les cheminées, qu'elles ne soient subiectes à rendre fumée dedans les maisons. Et outre ce de vouloir aussi monstrier les moyens & remedes d'en pouuoir garentir celles qui y sont subiectes comme choses fort desirée de plusieurs, ie ne diray pour l'vsage & ayfance de leurs maisons, mais aussi pour plus facilement les vendre ou louer, si bon leur semble. Voila le propos tenu, & instance faite par mes amis, à laquelle ie n'ay pû, ne sceu resister, quelque remonstrance que ie leur fisse de la peme & fatigue que i'ay soustenu l'espace de six ans continuels, & plus, tant pour l'invention & portraicts des figures du present oeuvre, que pour leurs demonstrations & expli-

A a a

**T**HE FINAL EDITION OF THE *PREMIER TOME*, OR *ARCHITECTURE* WITH the *Nouvelles inventions*, containing additional illustrations. See cat. 105, 1985.61.2507 and cat. 106, 1985.61.2508.

107.

DE L'ORME. *Architecture de Philibert de l'Orme* . . . Facing pages: Woodcut perspective of round building and elaborate ornamental headpiece. 1985.61.2509

## LOUIS [VICTOR LOUIS] 1731?–1802?

*Salle / De Spectacle / De Bordeaux . . .*

Paris, the author, 1782

1985.61.2510

Large folio: 640 x 462 (25 x 18¼)

EDITION First edition

COLLATION 8 leaves. [i–iv], [i]–10 [ii–12]  
pp. 22 engraved plates numbered 1–XXII: 1  
double-page, rest full-page, versos blankCONTENTS [i] title page (verso blank); [iii]  
engraved dedication (verso blank); [i]–10,  
“Discours Préliminaire”; [ii] list of plates  
(note: the list ends with a note about the  
optional *Plafond* plate found in some  
copies, including the copy described in  
the Berlin Catalogue, but not found  
here, as follows: “A ces planches on peut  
ajouter celle du Plafond, peint par M.  
Robin, gravé par M. le Mire, laquelle se  
trouvera chez le meme Libraire qui vend  
cet Ouvrage. Avis aux Relieurs. Les Re-lieurs auront soin de reserver un onglet  
pour y pouvoir attacher ladite Estampe  
du Plafond”); [12] approbation and privi-  
lege, dated August and December 1781,  
ending with imprint: “De l’Imprimerie  
de Cailleau, rue Saint-Severin”; followed  
by pls. 1–XXIIILLUSTRATIONS Woodcut vignette on title  
page, signed “V. LS in f”; large etched  
armorial vignette on dedication; woodcut  
initial. 22 engraved plates: 2 plates signed  
“Barabé, ancien Ing.<sup>r</sup> de la Marine” (1  
with Berthault as engraver); 5 plates  
signed “[P. G.] Berthault sculp.”; 3 signed  
“Sellier sculp.”; 2 signed “C. R. G. Poul-  
leau sculp./ Gravé par Poulleau”; 1 signed  
“Michelinot del. et sculp.”BINDING Contemporary black three-  
quarter sheep with dark green marbled  
boards, green sprinkled edges

REFERENCES Berlin Cat. 2812

**V**ICTOR (BAPTIZED LOUIS-NICOLAS) LOUIS ACHIEVED THE PRIX DE Rome after seven attempts, and was a *pensionnaire* at the French Academy in Rome from 1756 to 1759. His first important, though unrealized, commissions were made for Stanislaw Poniatowski, king of Poland, in 1765. The Grand Théâtre at Bordeaux (1773–1780) is his masterpiece and a significant influence in nineteenth-century theater architecture. The elegant grand staircase and vestibule were models for Charles Garnier’s Opera. The horseshoe-shaped auditorium became an exemplar for many nineteenth-century auditoriums, and the giant Corinthian colonnade running the full length of the facade was also influential. Louis was known as well for his design of several Paris theaters and for his enlargement of the Palais Royal, with its arcades, shops, and the Théâtre Français (1786–1790).

This well-produced folio is dedicated to the Duc de Richelieu, who was associated with the project. With two exceptions the plates are designed and engraved by Louis. The *discours préliminaire*, which gives a history of the construction of the theater, was written for the education of the young architect. Its defense of the cost of the project and its many anecdotes concerning progress of the building, are interesting reading.

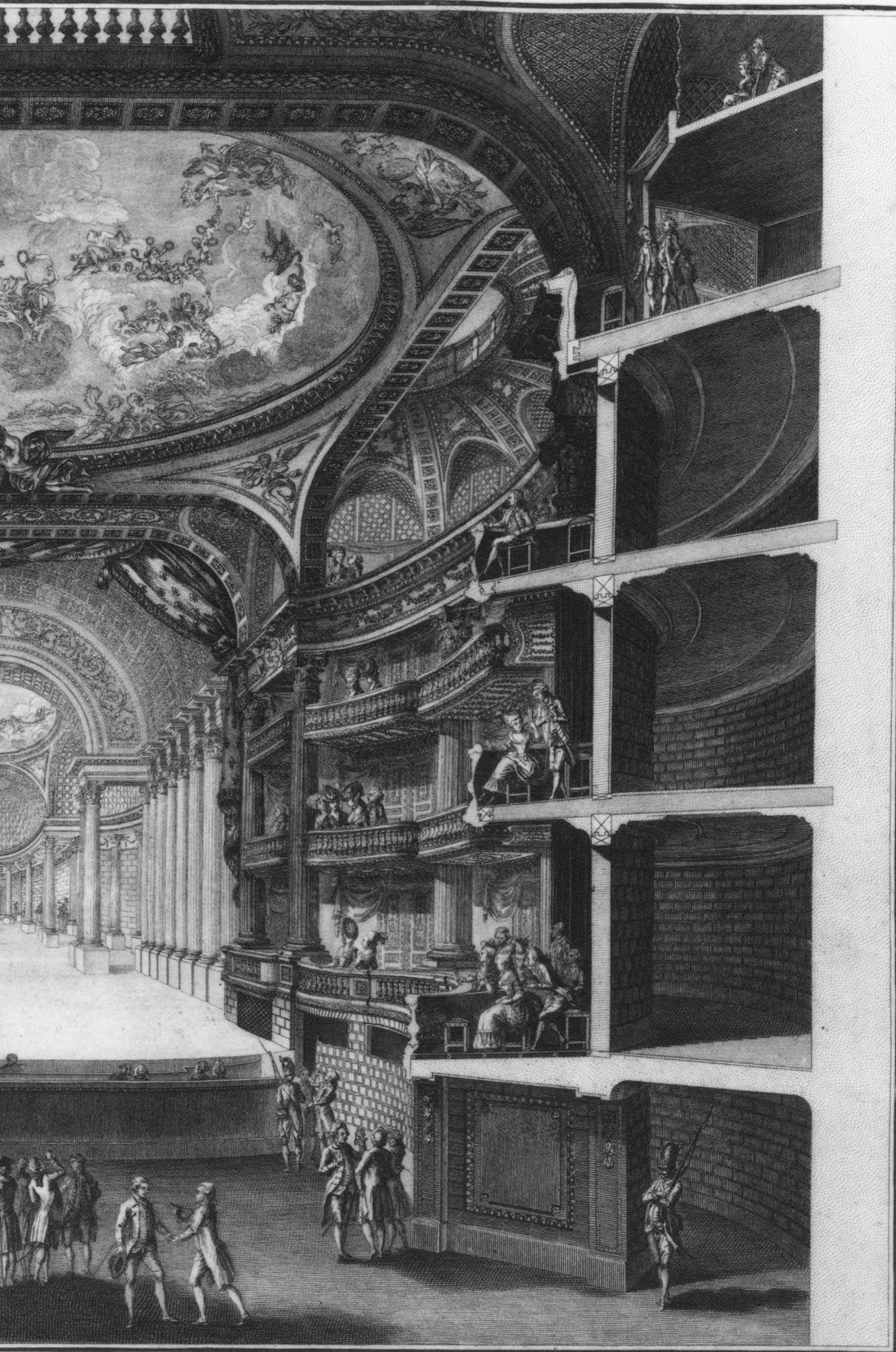




*Vue perspective de l'intérieur de la Salle de Spectacle.*

108.

LOUIS, VICTOR. *Salle de spectacle . . .*  
 Section and perspective view of the Salle  
 de Spectacle. Engraving. "P. G. Berthault  
 Sculp." 1985.61.2510



elle qui fait voir la partie du Théâtre )

## [LOUIS XIV, KING OF FRANCE] 1638–1715

*La Pompevse / Et Magnifique / Ceremonie / Dv Sacre / Dv Roy Louis XIV, / Fait à Rheims le 7. Iuin 1654. / Representee Av Natvrel / par ordre de leurs Maiestez*

Paris, Edme Martin, 1655

1985.61.2511

Folio: 414 x 286 (16<sup>5</sup>/<sub>16</sub> x 11<sup>3</sup>/<sub>16</sub>)

EDITION First edition

COLLATION A–B<sup>4</sup>. 8 leaves. [i–xvi] pp. [4] etched plates, all folding, versos blank

CONTENTS [i] title page (verso blank); [iii–viii] epistle to Cardinal Mazarin, signed “le Chevalier Avice”; [ix–x] note to the reader; [xi–xvi] explanations of plates [1–3]; followed by plates [1–4]

ILLUSTRATIONS Woodcut coat of arms on title page. Ornamental woodcut headpiece [iii]; woodcut tailpiece; two woodcut initials. 4 large folding etched plates bound at end; first 3 signed “le Pautre Scul.”; final, allegorical, plate signed “I. le Pautre fecit.” (Note: This final plate has printed at bottom: “Distribuuntur apud Iacobus De-Senlecqve, Archetypoglyphvm & Typographvm, seu Typo-ac Biblio-polam Paris. in Bauariae Palatio, propè S. Marcelli Portam.”)

BINDING 19th-century straight-grain green morocco, gilt title on spine

PROVENANCE Bookplate of Charles Frederic Mewes, with his stamp on title page

REFERENCES Not in Berlin Cat.; Brunet 5: 19

**T**HIS RECORD OF THE CORONATION OF THE VERY YOUNG LOUIS XIV, which took place at Rheims on 7 June 1654, marked the end of the turbulent years of the Fronde. The book is dedicated to the Cardinal Mazarin by the Chevalier Henri d'Avice, an amateur designer and engraver. It surely was produced as a political statement of support for the royal family and of the strength of the royal house. It was designed on order of their majesties (the king and the Queen Mother), and published with their approbation, to leave a visible mark of their reign to posterity.

The opulent folio formula for publications of royal ceremonies associated with Louis XIV and then with later members of this royal family (see catalogue entries 26, 27, 78, 110, 111, and 171) had not yet been developed, and this *Sacre* still conforms to the tradition of publications of such sixteenth-century royal ceremonies as Bouquet's 1572 publication of the entry of Charles IX into the city of Paris (see cat. 38, 1985.61.427) with its descriptive text, tableaulike illustrations (the first to be framed by heavy borders of vegetation and swags) of the three stages of the ceremony, and emphasis on the identification of all the main participants in each ceremonial stage. The text consists of a dedication to Mazarin and an *avis*, which is an explanation for the three huge foldout plates illustrating the three stages of the ceremony. The amount of detail, and the emphasis on accuracy and completeness of description in the “explanations” of the three plates, even to the texture of the materials, is unique among the publications of the *Sacres*. A fourth plate, showing the Virgin Mary presenting a laurel branch to the uncrowned king-elect, is a clear statement that the king had successfully concluded the five-year insurrection. D'Avice may have supervised the design of the plates, which were among the first executed by Jean Le Pautre (see cat. 98, 1985.61.712–2496/2805–2812).

109.

LOUIS XIV. . . . *Ceremonie du sacre* . . .  
Coronation mass for Louis XIV. Etching.  
“Le Pautre scul.” 1985.61.2511





## [LOUIS XV, KING OF FRANCE] 1710–1774

*Le Sacre / De / Louis XV / Roy de France  
& de Navarre, / dans l'Eglise de Reims, /  
Le Dimanche XXV Octobre / MDCCXXII*

[Paris], 1723

1985.61.2512

Large folio: 627 x 477 (24<sup>11</sup>/<sub>16</sub> x 18<sup>13</sup>/<sub>16</sub>)

EDITION Only edition

COLLATION 72 etched and engraved plates numbered 1–72 in engraved table at end, including: title plate; [Part 1]: 9 double-page plates and 32 pp. engraved text with versos blank; [Part 2]: 30 full-page costume plates with versos blank; plus 1 double-page plate with engraved text and 1 full-page plate with engraved text at end, without numbers

CONTENTS [Part 1]: Pl. 1, etched and engraved title plate; pls. 2–3, dedicatory poem; pls. 4–5, preface; pls. 6–42, including 9 double-page plates, interleaved with explanatory text; [Part 2]: pls. 43–72: 30 full-page costume plates with explanatory text below; followed by double-page engraved table of contents and full-page engraved list of artists connected with the work

ILLUSTRATIONS Title plate: title engraved within large etched ornamental cartouche with winged figure of Fame at top and winged allegorical figures at either side, set against landscape background. Each text page has etched orna-

mental border. 9 double-page pictorial plates, also with etched ornamental borders. 30 full-page costume plates, each with a single costumed figure within an elaborate etched ornamental surround with engraved text at bottom, all within multiple-line borders. 9 large etched allegorical headpieces; etched ornamental tailpieces; 10 etched pictorial initials. The artists responsible for each aspect of the work are listed in the final plate. The text was engraved by De Bercy, Baillieul, and Puthau. The plates, including title plate, double-page pictorial plates, and costumed figures, together with the allegorical headpieces, ornamental borders, tailpieces, and initials, were designed by D'Ulin and Perrot. Engravers include: Audrand; Beauvais; Chereau *le Jeune*; Cochin; De Larmessin; Desplaces; Drevet; Du Change; Dupuis; Edelinck; Haussard; Jaurat; Petit; Simmoneau; Tardieu

BINDING Contemporary mottled calf, French royal arms gilt on covers, repeated in compartments of spine, gilt roll-tool border of fleurs-de-lis and palmettes, gilt fleurs-de-lis in corners, rebacked preserving original spine, signed at base by Tellier. Preserved in quarter morocco box

PROVENANCE French royal arms on covers, as described

REFERENCES Berlin Cat. 3009; Cohen de Ricci 917–918

THE CORONATION OF LOUIS XV TOOK PLACE IN 1722, AND THE engravings of the ceremonies related to this event were completed in the following year, by order of the Court of France, although the publication did not appear until 1732. It introduced a new, magnificent pictorial and textual format, that was both a work of art and an official record of the significant moments of the events surrounding the coronation. Nine historical plates from designs by Pierre Dulin represent the chief moments of the ceremony: the borders are engraved by Simmoneau. French dramatist Antoine Danchet was entrusted with the task of supplying allegories and ornamentation to the work. He provided a description of the significance of each of the events. Corresponding allegorical illustrations, paraphrasing the meaning of each rite in theatrical tableaux with engraved text and explanations, are decorated with ornate frames accompanied by emblems, commentaries, and Latin mottoes. An additional thirty plates illustrate the main figures in the coronation, in full dress. Ornamental decoration for each of these costume plates was produced mainly by the ornamentalist Jousse-Joseph Perrot, who worked in Paris between 1724 and 1735.

The richly inventive allegory, the original compositions and ornamentation, presented in superb designs and engravings, and the lavish publication all are considered to be a synthesis of the elements of the classical art of the first quarter of the eighteenth century. This complex, elaborate, and splendid format would become the model for later publications of royal ceremonies up to the moment of the Revolution. The allegorical elements of earlier publications of royal ceremonies would give way to a concentration on the actual events, persons, and costumes, and on the elaborately designed and executed illustrations.

**Bibliography** Loudet, Simone. "Le livre du sacre de Louis XV." *Gazette des Beaux Arts* 57 (February 1961): 105–116

110.

Louis XV. *Le sacre* . . . Allegorical figures at the royal banquet, dedicatory pages. Etching. 1985.61.2512





## EXPLICATION

DES FIGURES ALLÉGORIQUES QUI RÉPONDENT AU TABLEAU  
DU FESTIN ROYAL.

*UN spacieux appartement, dans lequel on voit un Buffet dressé et richement orné, fait assez connoître que le lieu est préparé pour un festin, et ce qui achève de le marquer, c'est la France, représentée, assise et recevant la Déesse de l'abondance, qui vient répandre des fruits à ses pieds. Cette Divinité est conduite par un Génie, tenant le bâton fleurdelisé du Grand Maître de la maison du Roy, et suivi de trois autres qui portent, l'un, la Bière, l'autre, la Grand-Nef, et le troisième, la Coupe; et pour exprimer encore la bonté du Prince, qui daigne oublier la distance qui est entre lui et ses sujets, pour leur faire l'honneur de manger avec eux, la France remet son sceptre entre les mains des Graces qui sont auprès d'elle.*

*La Devise placée au bas du cartouche, a pour corps le Lys, sous le même Pavillon, que les Génies et les Zéphires avoient élevé à sa gloire, et où paroissent des tables dressées pour un festin. On lit autour ces mots*

DAT LÆTAS IMPLERE VICES.

*Il inspire aussi l'allégresse*



### III

#### [LOUIS XVI, KING OF FRANCE] 1754-1793

*Sacre / Et / Couronnement / De / Louis XVI. / Roi De France Et De Navarre / A Rheims, le 11. Juin 1775. / Précédé de Recherches sur le Sacre des Rois de / France depuis Clovis jusqu'a Louis XV; et / suivi d'un Journal Historique de ce qui c'est passé a / cette Auguste Cérémonie. / Enrichi d'un très-grand nombre de Figures en / taille-douce Gravées par le Sieur Patas, avec / leurs explications*

Paris, printed by Maillet for Vente and Patas, 1775

1985.61.2513

Large octavo: 219 x 145 (9<sup>5</sup>/<sub>8</sub> x 5<sup>3</sup>/<sub>4</sub>)

EDITION First edition

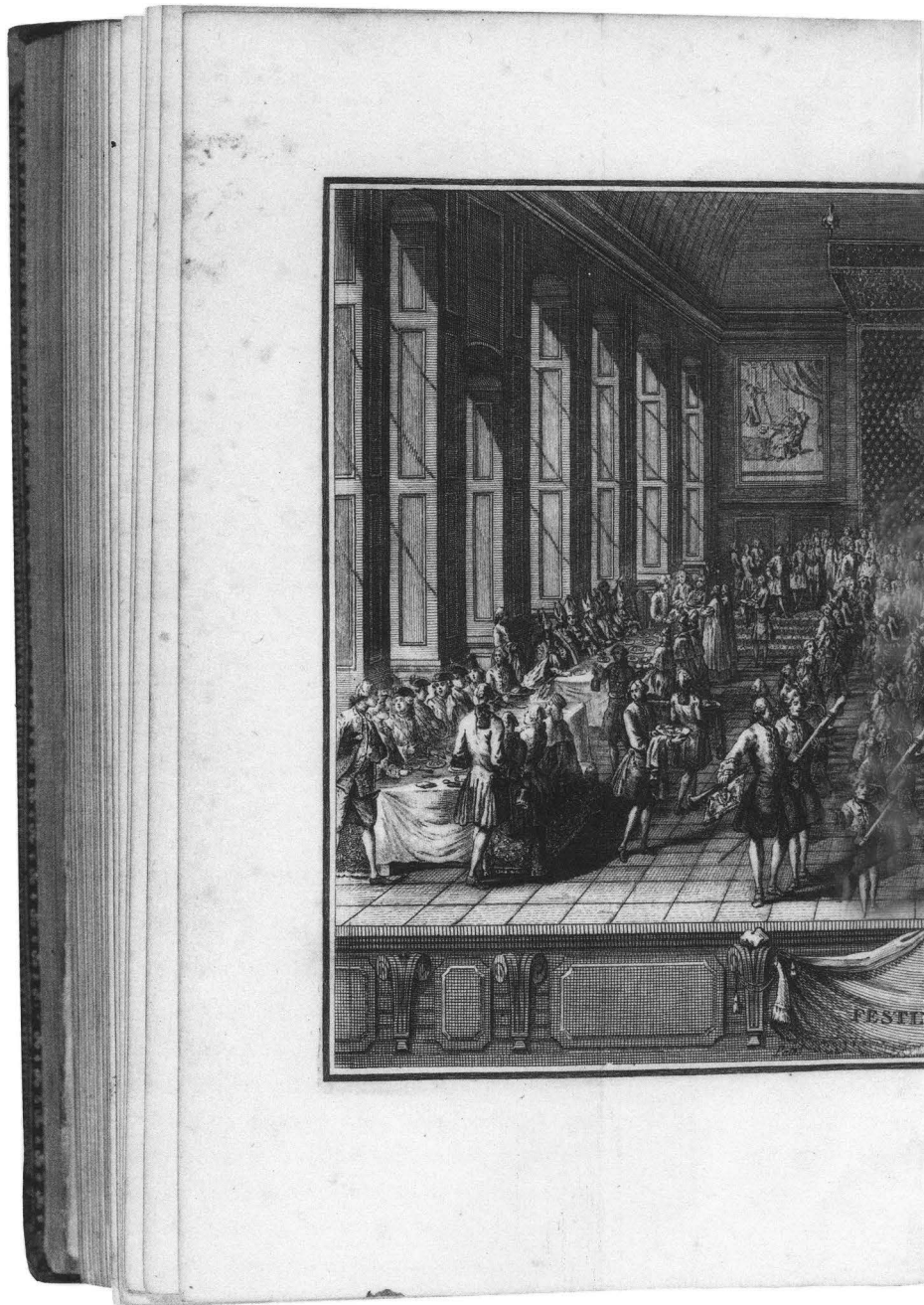
COLLATION 187 leaves. [i]-xvi, [1]-190 pp., including blank preliminary leaf and engraved title plate; [i-iv], [1]-124 [125-164] pp., including engraved title plate; 9 double-page etched plates and [39] full-page etched plates bound in, versos blank

CONTENTS [i-ii] original and blank; [iii] half-title (verso blank); [v] etched and engraved title plate (verso blank); [vii]-viii bookseller's note; ix-xvi chronology of the kings of France; [1]-126 text, "Recherches sur quelques événements de l'Histoire de France . . ."; [127] divisional title page, "Le Sacre de Louis XVI, Roi de France . . ."; [128] blank; 129-190 text, consisting of explanations of the 9 double-page etched and engraved plates bound into this section (explanatory text and plates interspersed); [i] half-title, "Journal Historique du Sacre et du Couronnement de Louis XVI . . ." (verso blank); [iii] engraved title plate, "Le Sacre de Louis XVI . . ." (verso blank); [1]-124 text, "Journal Historique . . ."; [125-164] text, "Explications des differens habillemens pour le Sacre de Louis XVI," interspersed with 39 full-page plates of costumes (versos blank)

ILLUSTRATIONS [Part 1]: Title plate: title engraved within etched ornamental border. 12 etched and engraved pictorial headpieces (a few signed by Patas as etcher); 9 double-page etched and engraved plates, all signed by Patas as etcher ("Patas Sculp."); woodcut tailpieces (including coats of arms and small pictorial vignettes). [Part 2]: Etched and engraved allegorical title plate; etched and engraved headpiece; 1 small etched plate in text (p. 65); [39] full-page etched and engraved plates of costumes, all signed "Patas Sc."; woodcut tailpieces

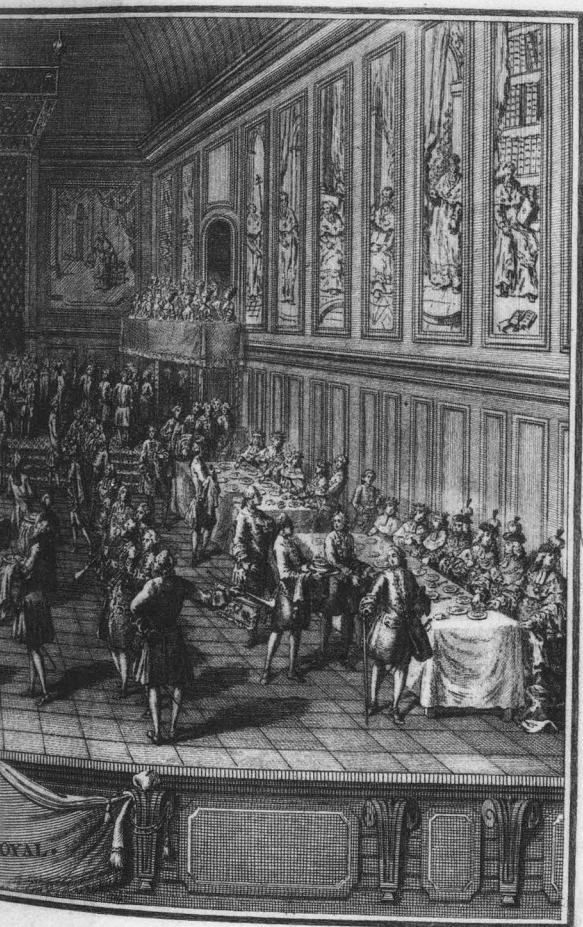
BINDING Contemporary green morocco, gilt fleur-de-lis roll-tool borders, gilt spine, red morocco label, gilt edges

REFERENCES Brunet 5: 20; Cohen de Ricci 785. (The copy described in Cohen de Ricci, with same title and date as ours, appears to have an entirely different collation and 2 additional plates)



THE ABBÉ THOMAS-JEAN PICHON, HISTORIOGRAPHER OF MONSIEUR, in concert with Goubet, secretary of the Conseil of Monseigneur the Comte d'Artois, is responsible for the organization, editing, and text of this description of the coronation of Louis XVI. This is the last of the records of coronations of the Bourbon kings. It appeared at a time of national contraction, and it appears to be more a formal recognition of the event than a statement of political and royal power, as had been previous *Sacres*.

The new, more economical format, with an expanded text that includes historical and allegorical descriptions and fewer and less artistic illustrations (no designer is recorded and the engraver is not well known), results in a thick, octavo volume. The publication leans on earlier examples of the type, perhaps as justification of the validity of the ceremony. The first section (which is unillustrated) is concerned with the history of the ceremony of



III.

Louis XVI. *Sacre* . . . View of the coronation banquet. Etching. 1985.61.2513

coronation of all the dynasties of the French kings, from Clovis to the Bourbon Louis XVI. The second section contains an explanation of the coronation of Louis XVI and closely follows the model of the publication of the coronation of Louis XV (see cat. 110, 1985.61.2512). There are nine tableaux here, illustrated in double pages, with a text description following each tableau (but printed rather than engraved as in earlier royal ceremonial publications), locating and identifying each person at each of the ceremonies. Following are illustrations of allegorical scenes corresponding to each of the tableaux, with descriptions and explanations of each scene. A third section is a detailed historical journal of this *Sacre*, and a final section includes illustrations and explanations of the costumes of the principal members of the ceremonies, from the king to the guardsmen, in the format of the Louis XV *Sacre*. Indeed, the plates of the costumes appear to have been taken directly from this source.

## [JULES HARDOUIN MANSART] 1645/6–1708

[*L'Eglise des Invalides*]

[Paris, c. 1680]

1985.61.2519

Folio: 495 x 380 (19½ x 15)

EDITION Only edition

COLLATION, CONTENTS, AND ILLUSTRATIONS 14 etched and engraved plates (27 copperplates), as follows: 8 very large folding plates (4 of these each made up of 2 copperplates pasted together; 3 made up of 3 copperplates each; 1 with 4 copperplates); 2 double-page plates; 4 full-page (numbered 2–5); versos blank. The plates are unsigned. They include:

1. "Plan au Rez de chaussée de l'Eglise de l'hostel Royal des Invalides . . ." (folding: 2 copperplates)
2. "Plan au dessus de l'Ordre Dorique du dehors, et du Corinthien du dedans . . ." (folding: 2 copperplates)
3. "Premier Plan de la tour du Dôme, des Escalliers, et des Combles . . ." (folding: 2 copperplates)
4. "2. Plan de la tour du Dôme au niveau de la balustrade . . ." (full-page)
5. "3. Plan . . . au niveau du grand Attique . . ." (full-page)

6. "4. Plan . . . au niveau du petit attique . . ." (full-page)
7. "5. Plan du Comble du Dôme et de la Lanterne . . ." (full-page)
8. "Elevation du portail et du Dôme . . ." (folding: 3 copperplates)
9. "Coupe au droit de la Croisée . . ." (folding: 3 copperplates)
10. "Coupe en ligne Diagonale de l'Eglise . . ." (folding: 3 copperplates)
11. "Coupe en longueur de L'Eglise . . ." (folding: 4 copperplates)
12. "Coupe de la Croisée et de deux de quatre Chapelles angulaires . . ." (double-page)
13. "Coupe du Sanctuaire . . ." (double-page)
14. "Eleuation d'une face d'un des costez . . ." (folding: 2 copperplates)

BINDING 18th-century full red morocco, gilt arms on covers, gilt Greek key borders, spine gilt with floral ornaments in compartments

PROVENANCE Gilt arms of the Second Duke of Newcastle (1720–1794) on covers

REFERENCES Neither in Berlin Cat. nor in Fowler

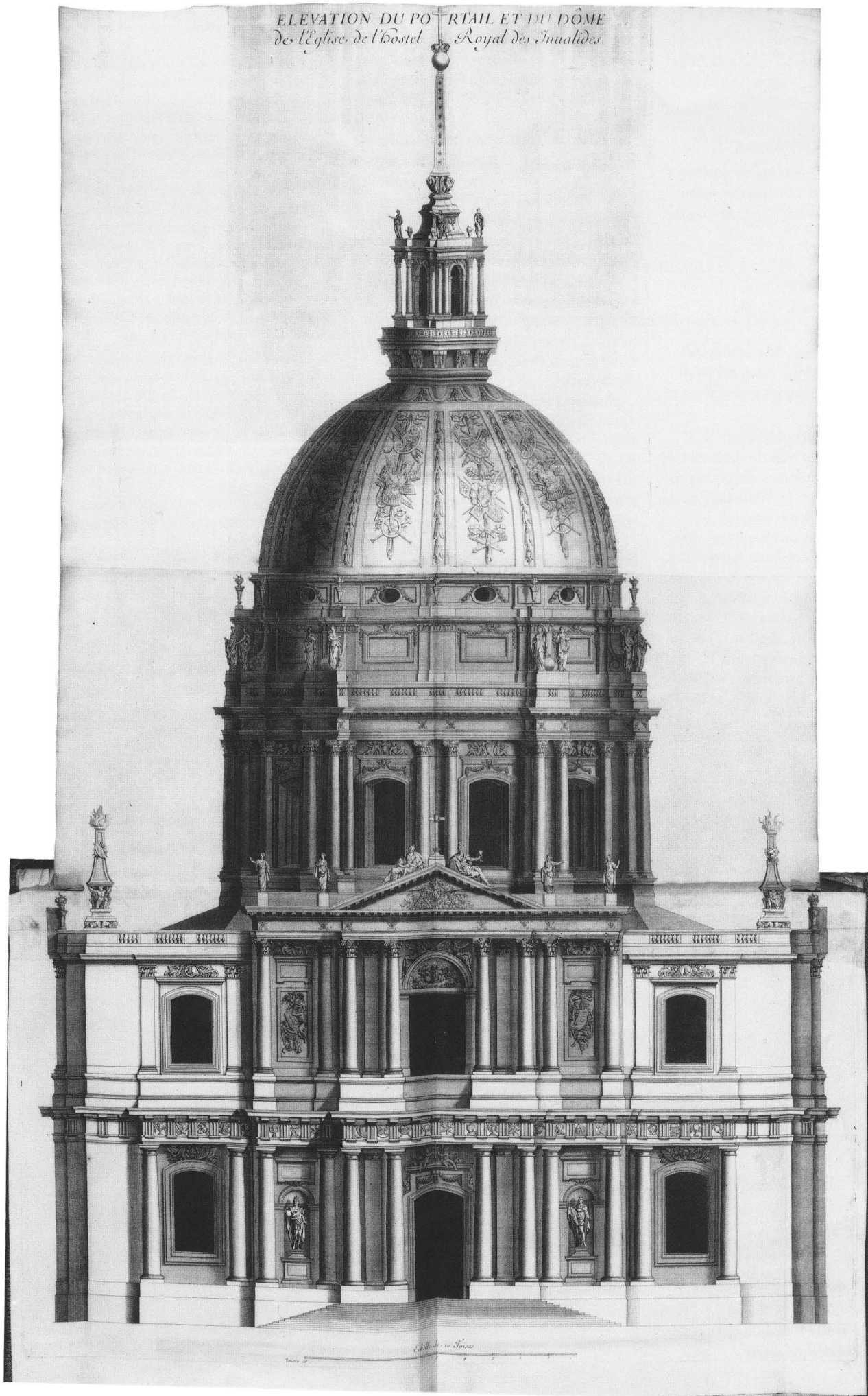
THESE VERY ELEGANT, BEAUTIFULLY ENGRAVED, LARGE-SCALE SECTIONS of the chapel of the Invalides, built by Jules Hardouin Mansart from 1680 to 1691, were used to calculate estimates of the material needed for the construction of the chapel. The original plates were never sold and are now in the Chalcographie du Louvre.

II2.

MANSART. [*L'Eglise des Invalides*]. Three plates, folding: Elevation, Eglise de l'hostel Royal des Invalides. Etching and engraving. 1985.61.2519



ELEVATION DU PORTAIL ET DU DÔME  
de l'Eglise de l'Hôtel Royal des Invalides.





*L'Architecture / Française, / Ou / Recueil / Des Plans, Elevations, / Coupes Et Profils / Des Eglises, Palais, Hôtels & Maisons / particulieres de Paris, & des Chasteaux / & Maisons de Campagne ou de Plaisance des / Environs, & de plusieurs autres Endroits / De France, / Bâties nouvellement par les plus habils Architectes, / et levés & mesurés exactement sur les lieux*

Paris, Jean Mariette, 1727

1985.61.2522–2529

Folio, eight volumes: 426 x 283  
(16<sup>3</sup>/<sub>16</sub> x 11<sup>1</sup>/<sub>16</sub>)

EDITION Volumes 1–4: first edition of Mariette's *L'Architecture Française* (Volume 4, however, is the second edition of *Le Grand Marot*)

Note: There are 2 sets of Mariette's *L'Architecture Française* in the Millard Collection. Neither conforms altogether to the description given in Mauban (*L'Architecture Française de Jean Mariette*)

The first Millard copy has 8 volumes. The first 3 volumes conform fairly closely in contents and organization to the description given in Mauban (although the division into volumes does not coincide with that described by Mauban). The fourth volume, also as described by Mauban, contains plates from *Le Grand Marot*. In this Mariette volume, as in the first Millard copy of *Le Grand Marot* (cat.

117, 1985.61.2539), the ordering of the plates is not that described by Mauban but conforms instead to the printed table of contents found in some first edition copies

According to Mauban, the present work should also ideally include a fifth volume, published several years later, in 1738. This volume is in a larger format than the first 4. It is not present in this 8-volume Millard set of Mariette, which has, instead, a fifth volume devoted to further works by Marot. The remaining 3 volumes include an extensive collection of plates relating to architecture and ornament, clearly assembled at about the same time as the appearance of Mariette's work

The second Millard copy, in 4 volumes, has been made up of plates from several sources, and indeed may be considered a collection of plates largely from the first 3 volumes of *L'Architecture Française*, with a few plates from the fourth volume and from outside sources added. The plates in the first 3 volumes of this set have to some extent been bound according to the usual order (as listed in Mauban), but this is not followed consistently in any of the volumes. The fourth volume as described above (i.e., *Le Grand Marot*) is not present in this copy. Instead, Vol. 4 in the present set, in a larger format, approximates to Mauban's Vol. 5, containing several series of plates belonging to that volume

#### Volume 1

COLLATION Engraved title page and 244 etched and engraved plates: 199 full-page, 42 double-page; 3 folding (one consisting of 4 copperplates pasted together, 2 each consisting of 2 copperplates pasted together), versos blank. (Note: The plates include a duplicate set of 3 full-page plates added from another copy and tipped in on guards, and 1 double-page plate tipped in on guards. Plus 3 leaves of text bound in, pp. 11–14, pp. 17–18, from "L'Antiquité Expliquée," Vol. 1; these pages apparently added by an 18th-century owner because they contained passages relevant to architectural elements shown on several of the plates)

CONTENTS AND ILLUSTRATIONS Engraved title page and 244 etched and engraved plates as described above. (Note: This volume includes all the plates listed by Mauban for Vol. 1 and about half the plates for Vol. 2.) Throughout, the titles of plates as well as suites are given in quotation marks:

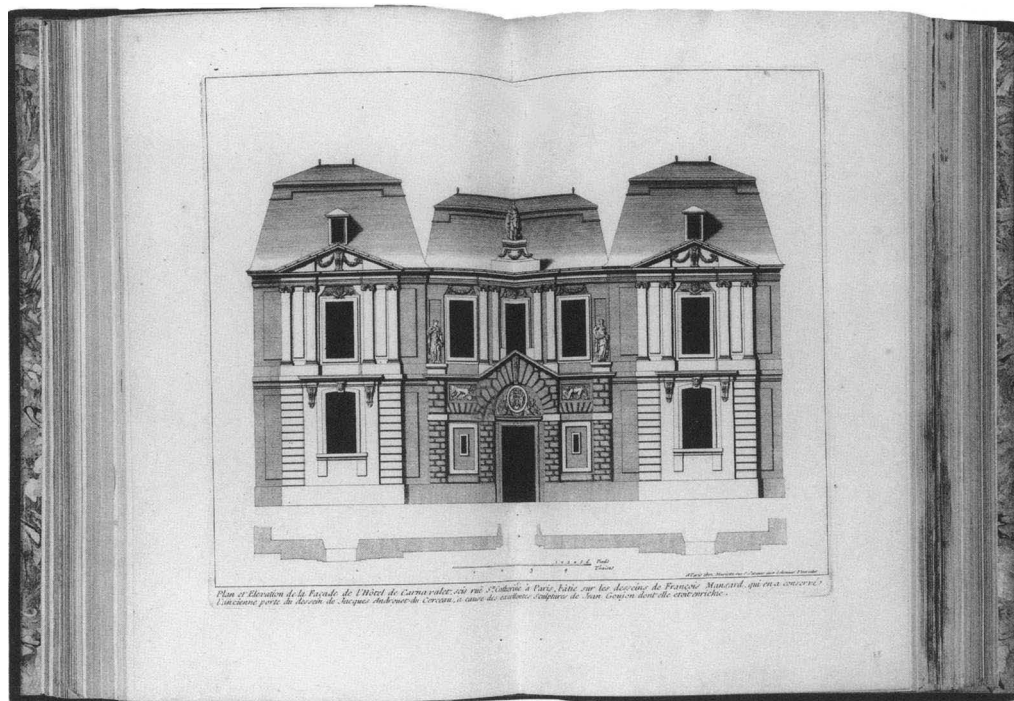
"Le Choeur de Nôtre-Dame de Paris" (5 plates, corresponding to 3 plates in Mauban and Guilmaud)

"Portails d'Eglises" [Paris] 15 plates (note: including 14 of the 16 plates listed in Mauban: "La Charité" and "Les PP. Augustins" are not present; plus 1 plate not listed by Mauban)

"Abbaye Royale de St Denys" (7)

"Hôpital Saint-François, Rue St Hilaire de Rouën" (1)

"Plan et Elévation . . . des batimens qui occupent un des côtes de la Place de



- Louis le Grand ou de Vendome" (1 large folding plate: 4 copperplates). (Note: "Statue equestre de Louis XIV" not present in this copy)
- "Place des Victoires" (2; one of these folding, made up of 2 copperplates)
- "Fontaine des Innocens" (3)
- "Hôtel de Noailles" (7)
- "Hôtel de Monbason" (4)
- "Hôtel de Duras" (4)
- "Hôtel d'Evreux" (3)
- "Hôtel de Lorge" (7; one of these with pasteover showing an alternate portal)
- "Hôtel de Jars" (2)
- "Hôtel de Louvois" (6)
- "Maison de M. Sonning" (5)
- "Hôtel de Toulouse" (6; including one loosely inserted)
- "Hôtel de Soubise" (4)
- "Hôtel de Rohan" (5)
- "Hôtel de Carnavalet" (2)
- "Maison de M. Lambert" (6)
- "Maison de M. Paris à Bercy" (10)
- "Plan general du Château de Bercy" (1)
- "Maison de M. des Vieux" (4)
- "Maison de M. Castanier" (2)
- "Maison de M. d'Argenson" (5)
- "Maison de M. Blouin" (3)
- "Maison de M. le Gendre d'Armini" (3)
- "Maison de M. Hoguer" (3)
- "Maison de M. Rouillé" (3)
- "Maisons de M. Chevalier & Mme. le Vieulx" (5)
- "Maison de M. Crozat l'aîné" (12)
- "Hôtel de Maisons" (3)
- "Maison de M. de Moras" (7)
- "Hôtel Desmarets" (3)
- "Maison . . . rue et Porte d Richelieu, Paris" (2)
- "Maison de M. Croizat le jeune" (3)
- "Château de Bercy" (5)
- "Château de Bagnolet" (3)
- "Plan general du Château de la Muette" (1)
- "Hôtel d'Estrées" (4)
- "Hôtel de Pompadour" (3)
- "Hôtel de Noirmontier" (4)
- "Maison de Mlle. Desmares" (1)
- "Hôtel de Villeroy" (1)
- "Maison de M. Hoguer" (3; tipped in on guards; these duplicate the 3 Hoguer plates listed above)
- "Hôtel d'Etampes" (4)
- "Hôtel de Matignon" (5)
- "Hôtel du Ludes" (4)
- "Hôtel de Roquelaure" (5)
- "Hôtel de Bethune" (4; 1 of these a folding plate composed of 2 copperplates)
- "Hôtel Amelot" (5)
- "Hôtel de Belleisle" (5)
- "Hôtel de Torcy" (6)
- "Hôtel Seignelay" (4)
- "Hôtel de Maine" (5)
- "Hôtel d'Humieres" (4)
- "Hôtel d'Auvergne" (3)
- The plates are signed by the following artists as draftsmen: Chevotet (19 plates); Delamonce (1); P. C. Prevostel (1). 6 plates are signed by Pierre Le Pautre as draftsman and engraver. Other engravers include: F. Blondel (5); Herisset (5); Lucas (3)
- Volume 2
- COLLATION Engraved title page and [200] etched and engraved plates on 199 leaves (2 small plates on 1 page); 31 double-page plates; rest full-page; versos blank. Plus 1



113.

MARIETTE. *L'architecture française . . .* Plan and elevation of the entrance to the church of Saint-Roch. Vol. 1. Etching and engraving. 1985.61.2522-2529

leaf (2 pages) printed text bound in ("L'Antiquité Expliquée," pp. 91-92); see Vol. 1, above

CONTENTS AND ILLUSTRATIONS Engraved title page (as in Vol. 1, but with pasted slip: "Tome Seco . . .") and [200] plates, as described above. (Note: This volume includes all the plates listed by Mauban for Vol. 2, following those above, plus about half the plates for Vol. 3.)

The plates, with a summary of the subjects, are as follows:

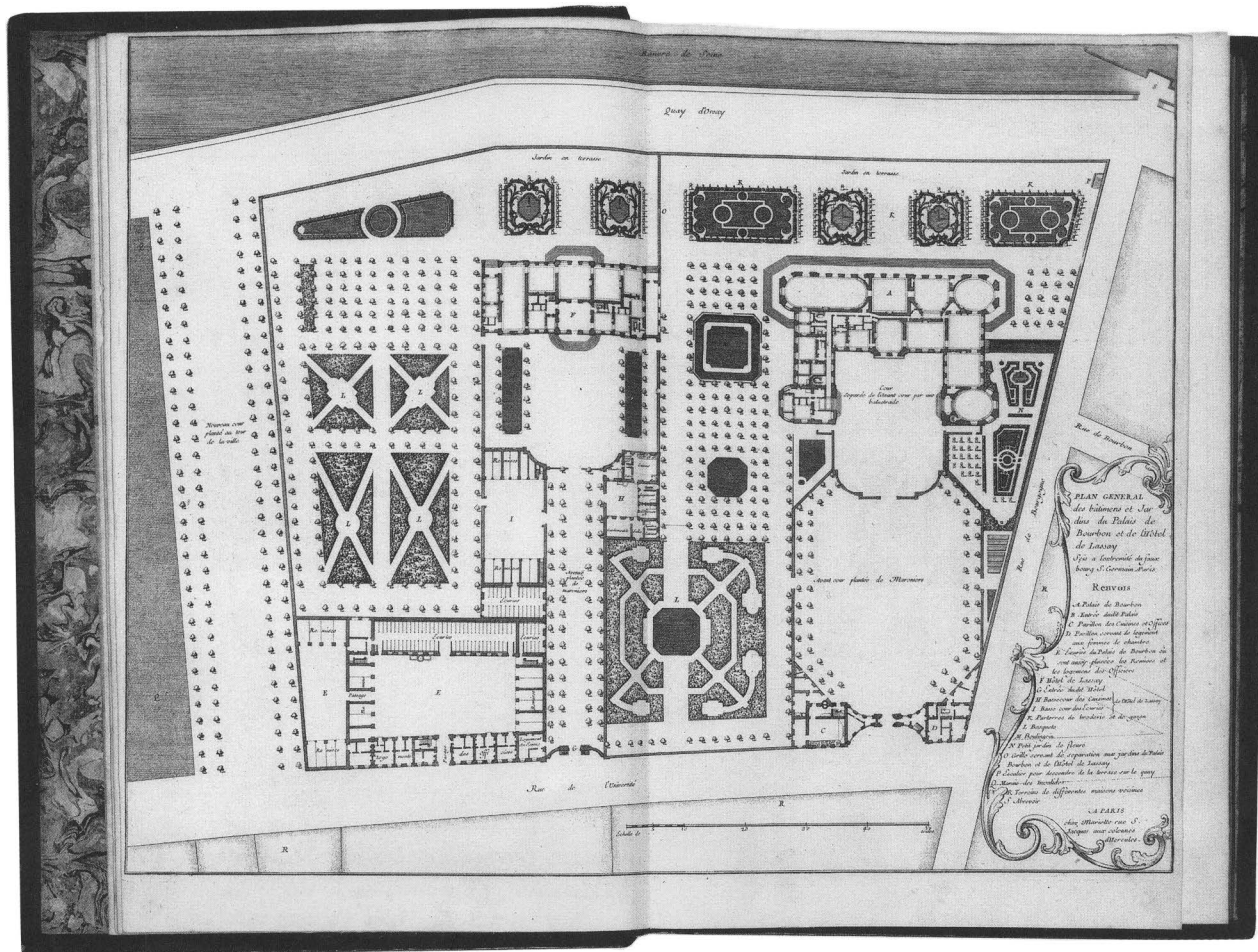
- "Palais de Bourbon" (7 plates)
- "Hôtel de Lassay" (4)
- "Hôtel de Choiseul" (3)
- "Hôtel du Duc de Chaulnes" (5)
- "Hôtel de Clermont" (3)
- "Maison de M. de Janvry" (5)
- "Maison de M. Dunoyer" (3)
- "Plan general . . . de l'Hôtel de Conty" (1)
- "Hôtel de la Vrilliere" (3)
- "Hôtel d'Ancézune" (5)
- "Maison de M. Guillot" (2)
- "Maison de M. Mansard" (3)
- "Hôtel Rotelin" (3)
- "Maison de Mme. de Varanjeville" (3)
- "Hôtel de Vauvray" (2)
- "Hôtel de Lambert" (2)
- "Maison scize au grand Charonne" (3)
- "Maison à Châtillon" (5)
- "Maison de M. Galepin" (5)
- "Maison royale du Val" (2)
- "Château de Choisy" (6)
- "Château d'Issy" (9)
- "Château de Sceaux" (8)
- "Château du Petit-Bourg" (6)

- "Maison du Prince de Rohan" (3)
- "Hôtel de Noailles" (4)
- "Maison de M. Crozat le jeune à Montmorency" (12)
- "Château de Stain" (6)
- "Château de Champ" (7)
- "Château de Bourneville" (3)
- "Château de Boufflers" (6)
- "Château de Sablé" (6)
- "Maison de campagne proche de Caen" (6)
- "Maison de campagne à bâtir du dessein de S<sup>r</sup> Blondel le jeune" (4)
- "Château de Perigny" (5)
- "Autre maison particuliere du Dessein du S<sup>r</sup> le Blond" (10)
- "Pavillon de l'Aurore; Berceau de Treillage" (2 small plates on 1 page) (not in Mauban)
- "Petitte [sic] maison de campagne du dessein du S<sup>r</sup> le Blond" (3)
- "Maison à bâtir à Paris sur les desseins de M<sup>r</sup> Mansard" (7)
- "Maison de M. Mallet à Genève" (7)
- "Maison de campagne à Cologny pres de Genève" (2)
- "Maison de M. Lullin proche du Lac de Genève" (3)
- "Maison de campagne à bâtir pres de Geneve du dessein du S<sup>r</sup> Blondel" (6)

Most of the plates in this volume are unsigned. Draftsmen include Chevotet (3 plates) and Prevotel (1); engravers include: Pierre Le Pautre ("Gravé par P. le Pautre") (5 plates); F. Blondel (2); Herisset (2); and Lucas (1); 1 plate signed "Le Blond ex."

113.

MARIETTE. *L'architecture françoise . . .* Plan of the buildings and gardens of the Palais de Bourbon. Vol. 2. Etching and engraving. 1985.61.2522-2529



# Volume 3

**COLLATION** Engraved title page (verso blank) and [131] etched and engraved plates: 124 full-page, 7 double-page, versos blank. Plus 3 leaves of printed text bound in (as in Vols. 1 and 2, these leaves are taken from "L'Antiquité Expliquée," pp. 77-78; 37-38; 79-80; they are annotated by a previous owner indicating plates to which they relate)

**CONTENTS AND ILLUSTRATIONS** Engraved title page and [131] plates, as described above

The plates and their general subjects are as follows:

- "Nouveaux desseins d'Autels et de Baldaquins inventés par le Sieur Pineau" (6 plates, numbered 1-6; signed "Pineau invenit")
- "Salle de théâtre de Tuileries" (6; 1 signed "C. Lucas Sculpsit")
- "L'Escalier de la Reine à Versailles" (2)
- "L'Escalier de l'Appartement des Princes à Versailles" (2)
- "Pavillon du Bosquet des Domes dans le jardin de Versailles: Plan" et "Elevation" (2; the latter loosely inserted in our copy and placed following the final suite of *Serrurerie* plates, below)
- "Hôtel de Toulouse" (5)
- "Portes cochères" (Hôtel de Montauban; Hôtels de Lassay et de Conty; Palais Bourbon: 3)
- "Grille du Château du Val" (1)
- "Décoration des appartements de l'Hôtel de Soubise, du dessin de M. Harpin" (11)

- "Décoration des appartements de M. et Mme. Rouillé" (6)
- "Décoration des appartements de l'Hôtel de Roquelaure" (6)
- "Décoration des appartements de l'Hôtel d'Evreux" (4)
- "Palais de Bourbon" (5)
- "Château de Petit-Bourq" (1)
- "Maison de M. Dodun" (6)
- "Hôtel de l'essai" (1)
- "Château de Stain" (1)

(Note: The 5 sets of plates above, following Hôtel d'Evreux, pertain to interior decoration)

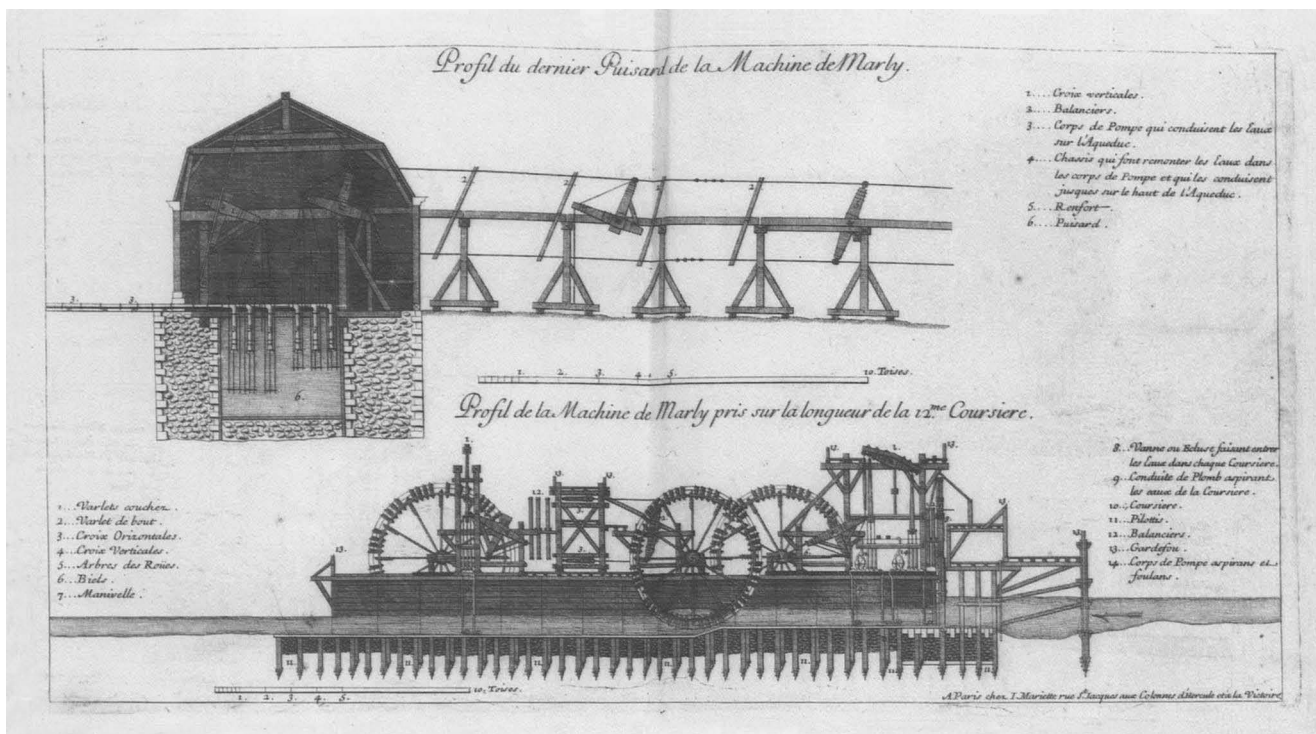
A series of ornament plates, all pertaining to interior decoration, including *dessein[s] de buffets, lambris, dessein d'un Trumeau* (6; two signed "Pineau del.") "Desseins de cheminées" (6, numbered 1-6; 2 signed "Pineau del.") "Décoration[s] de Cheminée" (4, numbered 1-4; unsigned) "Nouveaux Desseins de Lambris Inventés par le S<sup>r</sup> Pineau architecte" (including designs for *lambris, trumeaux de glace*, etc.) (6, 5 of these signed "Pineau del.") "Portes à placard" (6, numbered 1-6) "Développemens de Profils de Lambris de Menuiserie . . ." (6, numbered 1-6) "Nouveaux desseins de Plafonds inventés par Pineau . . ." (6; all signed "Pineau invenit") "Nouveaux desseins de serrurerie . . ." (6) [*Serrurerie*] (12, including 1 unnumbered; 6 numbered 1-6; 5 numbered 1-5. (Note: These plates from a smaller series/copy)

- "Nouvel Ordre français, de l'invention de Ch. le Brun" (1 double-page plate)
- "Arc de Triomphe . . . de Louis le Grand, du dessin de Charles le Brun" (1 double-page plate)
- "Machine de Marly" (3 plates)

## Volume 4: [*Le Grand Marot*]

**COLLATION** This volume consists of the second edition of *Le Grand Marot* in its entirety. It largely conforms in contents and organization to the printed table of contents included in (first edition) copies of *Le Grand Marot* (see, e.g., the Millard copy (cat. 117, 1985.61.2539) described later, under MAROT, to which we refer here as the "first Millard copy," for ease of identification), but not present in this Mariette edition. Engraved title page (as described for Vols. 1-3 above) and [201] etched and engraved plates (220 copperplates: 6 folding plates each made up of 2 copperplates pasted together; 1 composed of 4 copperplates pasted together; 1 with 5 copperplates; 1 with 7 copperplates); 2 small plates on 1 page; 32 double-page or folding plates; rest full-page; versos blank. (Note: The "first Millard copy" of *Le Grand Marot* has 197 plates. The 4 additional plates in the present copy appear to be not intrinsic to Marot but plates on related subjects bound in by an early owner; these are described under "Contents.")

**CONTENTS AND ILLUSTRATIONS** Engraved title page, as in Vols. 1-3 above. [201] etched and engraved plates; these are ex-



113.

MARIETTE. *L'architecture française . . .* The famous water pump, *la machine de Marly*. Vol. 3. Etching and engraving. 1985.61.2522-2529

actly as listed for the first Millard copy, with the following exceptions:

1. 2 plates on Les Invalides bound following the 10 on the Arc de Triomphe. These are: "Veue en Perspective de la Face des Invalides" and "Veue en perspective de la Cour des Invalides . . ."
2. A difference in placement and caption of one of the 18 plates primarily devoted to private houses which are not included in the *Table*. In the present volume this plate has the caption: "La Face de toute la Galerie et le Profil du grand Corps de Logis du milieu avec le Profil de la Cour de devant de la Maison de Mr Paquet"; it is included among the plates devoted to the Maison de M. Pasquier. In the first Millard copy of *Le Grand Marot*, the caption ends with "devant," and the plate appears among the plates devoted to the Maison de M. de Sainte-Foy
3. The present copy has 7 rather than 9 plates devoted to the Eglise de Sorbonne: the 2 added vertical plates of the façade (not listed in the *Table*) are not present here
4. In the series of plates devoted to the Maison de M. de Sainte-Foy, 2 small plates which are combined on a single page in the first Millard copy of *Marot* are here printed on separate leaves
5. The 2 small plates which make up the full-page "Porte de fer . . . du Chateau de Maisons," which are pasted together in the first Millard copy, are here printed separately on the page
6. Following the plate representing the College des Quatre Nations is an added plate on the same subject, signed "Chevotet del." and "Fr. Blondel scul." (double-page)
7. Following "Feu de Joy" there is a plate with caption "Facade de l'Hotel de Ville de Paris" (not included in the printed *Table*; not signed by Marot)
8. 2 further plates which do not appear to belong to *Le Grand Marot* have been bound among the Louvre and Tuileries plates; these are: "Elevation Perspective de la Facade sur la Cour de l'Hotel Rochechouart" (by Cherpitel; full-page) and "Profil du dedans la Cour de Luxembourg" (a long, narrow folding plate); these are not signed by Marot

There are, in addition, some differences in the order in which the plates appear, as follows: the 18 plates mentioned above including the "Maison située rue de Cléry"; "Maison de M. Pasquier"; "Maison située devant les Consules"; "Hopital des Suisses"; and "Maison de M. de Sainte-Foy" are in the present copy bound (in the order listed) following the "Plan du Chateau de Coulommiers." Also: "Principale Entrée du Palais d'Orleans" follows "Maison de M. Colbert"; "Hotel du Chancelier Seguier" follows

"Hotel Pussort"; "Lotterie qui se devoit tirer dans l'Isle Notre-Dame" follows "Porte de fer . . . du Chateau de Maisons"; "Frontispice de la Maison et Bureau des Marchands drappiers . . ." is misbound following the folding plate of the façade of the Louvre. Finally, the series of plates on the Louvre and Tuileries are bound in a slightly different order from that given for the first Millard copy of *Le Grand Marot*, but are otherwise as described for that copy

#### Volume 5

EDITION Perhaps an intermediate issue between the first edition of c. 1670 and the second edition published by Mariette in 1738 (as, for example, the American Institute of Architects' copy described by Fowler): before the numbering of the plates, and without the additions to the captions described by Mauban for the second edition

COLLATION This volume contains further works by Jean Marot, including: *Le Petit Marot* in its entirety; the entire series of plates by Marot for Le Muet's *Manière de Bien Bastir* . . . ; the *Hotel Royal des Invalides*; the *S. Pierre de Rome* plates; and 2 added single plates by Marot: a total of 186 etched and engraved plates, as described below

CONTENTS AND ILLUSTRATIONS 186 etched and engraved plates, including engraved title page (as in Vols. 1-4). The works are as follows:

#### 1. JEAN MAROT 1619?-1679

*Recueil des / Plan profils et Eleuations / Des plusieurs / Palais Chasteaux Eglises / Sepultures Grottes / et Hostels, / Bâties dans Paris, et aux / environs, avec beaucoup de / magnificence, par les meilleũ / Architects du Royaume, desseignez, mesurés, et grauez / par Jean Marot Architecte / Parisien. [Le Petit Marot]*

COLLATION Etched title plate and [115] etched plates on 67 leaves (in the present copy, 96 plates are printed 2 to a page; 19 plates are printed as full-page plates); plus an additional double-page plate (not part of *Le Petit Marot* bound in, following the title page). (Note: The Millard copy of *Le Petit Marot*, described later in the catalogue, has 122 plates on 122 leaves)

CONTENTS AND ILLUSTRATIONS Etched title page and [115] plates, plus an added plate, as described above. The plates are as follows:

"Palais d'Orleans" (5 plates)  
 "Château de Coulommiers" (4)  
 "Château de Fayelles" (2, 1 of these with 3 subjects)  
 "Château du Duc de Latrimouille à Touars" (3)  
 "Château de Maison" (5)  
 "Château de Meudon" (2 from a total of 3: "La Grotte du Chateau de Meudon" not present in this copy)  
 "Grotte de Noissi le Grand" (3)  
 "Château de Pontz" (2)  
 "Château de Rincy" (7)  
 "Hôtel d'Argouge" (5)

"Hôtel d'Aumont" (4)  
 "Hôtel de la Basignere" (4)  
 "Maison de M. de Bretonvillers" (5)  
 "Hôtel de Jars" (6)  
 "Hôtel Jabach" (7)  
 "Hôtel Liancourt" (5)  
 "Maison de M. Roland . . . à la rue Cléry" (4)  
 "Hôtel de Sully" (4)  
 "Hôtel de M. Tubeuf" (6)  
 "L'Eglise de notre Dame des Ardillieres" (3)  
 "L'Eglise de Ste. Marie proche la Porte de St. Antoine" (2)  
 "Chapelle de M. de Montmorency" (3)  
 "L'Eglise du Novital des Jesuites" (3)  
 "L'Eglise des Peres de l'Oratoire" (3)  
 "L'Eglise de Sorbonne" (3)  
 "Tombeau des Rois de Valois à St. Denis" (9)

[An unnamed domed church] (2)

"Mausolée" (1 plate, also present in our other copy)

"Portail de l'Eglise des Carmes Dechaussé" (in this copy before letters)

[*Cheminée*]. (Note: This small plate, and the final plate described below, combined on a page, are similar in size and format to the plates of *Le Petit Marot* but do not in fact appear to belong to it: not listed by Mauban; not in the separate Millard copy)

"Porte de la Chambre du Roy a Paris au Château du Louvre"

Note: The 2 final plates, as mentioned, are not present in the separate Millard copy of *Le Petit Marot* and are not listed under this title by Marot. The following plates which do form part of *Le Petit Marot* are lacking here: "Maison particulière"—3 plates [present in our other copy]; further plates by Marot including designs for church portals and façades [listed by Mauban as "Eglises et portails inventés par Marot"]; 6 of these plates are present in the separate Millard copy. Bound following the title page in the present copy, as mentioned above, is an added double-page plate which is unrelated to *Le Petit Marot*; this is: "Illumination des Galleries du Louvre pour la Naissance de Monseigneur le Duc de Bourgogne. le 25. Aoust 1682," signed "Marot fecit" [Mauban, *Marot*, p. 201]

REFERENCES Berlin Cat. 2466; Fowler 193; Mauban, *Marot*, pp. 99-107, and figs. 22-25

Bound together with:

#### 2. [PIERRE LE MUET] 1591-1669

*[Maniere De Bien Bastir Pour Toutes Sortes De Personnes . . . Part 2: Augmentations De Nouveaux Bastimens Faits en France . . .]*

COLLATION [31] etched and engraved plates, numbered 1-31 and lettered A-Z, AA-HH: 9 full-page, 20 double-page, 2 folding, versos blank. These plates, all by Jean Marot, appeared for the first time as the second part to Le Muet's *Maniere de Bien Bastir* . . . in the second edition of 1647; they appear here without the title page



CONTENTS AND ILLUSTRATIONS The plates, briefly described, are as follows:

[*Porte de l'Hôtel Davaux*] (reproduced in Mauban, *Marot*, p. 52)  
 "Maison de M. Tubeuf" (4)  
 "Maison rue Vivienne" (3)  
 "Château de Pontz" (7)  
 "Château de Tanlay en Bourgogne" (6)  
 "Château de Chavigny en Touraine" (4)  
 "Hôtel Davaux" (6)

REFERENCES Mauban, *Marot*, pp. 51–53; for Le Muet, see also Fowler 177

Bound following Marot's plates for Le Muet is a double-page plate with caption: "L'Hostel de Beauvais rue Saint Anthoine," signed "Jean Marot fecit"

∞ Bound together with:

3. JEAN MAROT, DANIEL MAROT, JEAN LE PAUTRE, AND PIERRE LE PAUTRE

[*Description générale de l'Hôtel Royal des Invalides . . .*] [plates only]

COLLATION [18] etched and engraved plates (from a total of 20 plates) engraved by Jean Marot, Daniel Marot, Jean Le Pautre, and Pierre Le Pautre for the volume on the Invalides which formed part of the Cabinet du Roi: 6 double-page, 12 folding, versos blank

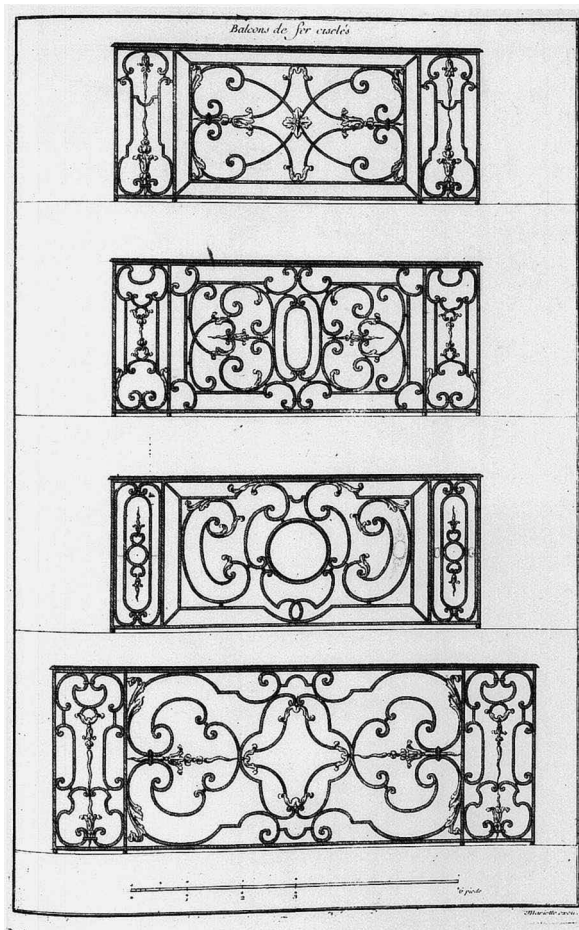
CONTENTS AND ILLUSTRATIONS The plates are as follows:

"Plan général et géométral fait a veüe d'oyseau . . ." (signed by J. Marot)  
 "Veüe en perspective de l'Élévation générale . . ." (signed by Pierre le Pautre)  
 "Veüe en perspective de l'Élévation générale . . ." (signed by Daniel Marot)  
 "Élévation de la principale entrée . . ." (signed by J. Marot)  
 "Élévation de la façade du derriere . . ." (signed by J. Marot)  
 "Élévation d'une face . . ." (signed by Jean Marot)  
 "Profil et Élévation d'une autre Coupe géométrale . . ." (signed by Jean Marot)  
 "Profil et Élévation de la Coupe géométrale . . ." (signed by Jean Marot)  
 3 plates with caption "Profil et Élévation d'une autre Coupe générale . . ." (all signed by J. Marot)  
 "Plan général des fondations et caves de tous les batimens . . ." (signed by Jean Marot)  
 "Plan général du rez de chaussée . . ." [" . . . du premier étage"; ". . . du second étage"; ". . . du troisième étage"; ". . . du quatrième étage"]; 5 plates (all signed by Jean Marot)  
 "Plan et Élévation en perspective d'un des quatres Refectoires des Soldats . . ." (signed by Jean Le Pautre)  
 (Note: The two plates that are not present are "Coupe, vue intérieure du dôme" and "Plan du dôme . . .", both engraved by Scotin)

REFERENCES Mauban, *Marot*, pp. 116–119

∞ Bound together with:

4. [JACQUES TARADE] c. 1640–c. 1720  
 [*Desseins de toutes les parties de l'église de Saint-Pierre de Rome . . .*]



COLLATION [19] etched and engraved plates (1 folding, 1 full-page, rest slightly larger than full-page and folded in this copy); versos blank. These include all the plates listed by Mauban for the first edition of this work, plus several plates that were added later. The portrait and the title page are not present

CONTENTS AND ILLUSTRATIONS The plates are as follows:

"Plan de l'Eglise . . . Avec la grande Place . . ."  
 "Plan de l'Eglise . . . Avec tous les Coridors . . ."  
 "Veüe de la face de l'entrée . . ."  
 "Veüe Exterieur du Long Costé de l'Eglise . . ."  
 "Veüe Exterieur du bout de l'Eglise . . ."  
 "Profil Interieur Coupé sur la longueur de l'Eglise . . ."  
 "Profil Coupé au droit de la Croix . . ."  
 "Profil Coupé sur la Seconde Croix . . ."  
 "Profil Coupé sur le travers des Chapelles Ovalles . . ."  
 "Profils Coupez sur la Longueur du Peristille de l'Entrée . . ."  
 "Plan du grand Autel . . ."  
 "Dessein du Grand Autel . . ."  
 "Plusieurs profils de Latique extérieurs . . ."  
 "Les Profils du grand Ordre Corinthien extérieur . . ."  
 "Veüe de la Colonnade de la moitié de la grande Place . . ."  
 "Profils en grand de l'Ordre Dorique de la Place Ovale . . ." (signed "Inselin sculps!")

113.

MARIETTE. *L'architecture française . . .*  
 Decorative ironwork. Etching and engraving. "Mariette excu." 1985.61.2522–2529.

- "Parallèle des Eglises de St Pierre de Rome et de N<sup>re</sup> Dame de Paris . . ." (signed by Inselin as above)
- "Parallèle de l'Eglise de Notre Dame de Paris avec l'Eglise Cathédrale de Strasbourg . . ." (signed "Gravé par Scotin le jeune")
- "Parallèle Des Mesures et Dimentions Des Eglises de Saint Pierre de Rome De Notre Dame de Paris et De la Cathédrale de Strasbourg . . ." (engraved text: signed "C. Inselin Scripsit")

REFERENCES Mauban, *Marot*, pp. 62–64

## Volume 6

**COLLATION** Following the engraved title page, as in the previous volumes, this volume contains a collection of complete series or suites of plates and individual plates from architectural works by various artists. A principal source is Boffrand's *Livre d'Architecture* of 1745 (cat. 30, 1985, 61.416–417). The contents include: engraved title page; 2 leaves with printed text (dedication to Blondel's *Fragmens d'Architecture*, as described below), plus an additional leaf bound in; and a total of [107] etched and engraved plates: 35 double-page, 36 folding (several composed of 2 copperplates each, a few with 3 copperplates each), rest full-page, all but 1 with blank versos

**CONTENTS AND ILLUSTRATIONS** Engraved title page (as in Vols. 1–5 above). 2 leaves printed text as described below; plus additional leaf bound in ("L'Antiquité Expliquée," pp. 135–136), and [107] plates. The contents are as follows:

### 1. FRANÇOIS BLONDEL 1618–1686

*Fragmens / D'Architecture / et / Desseins des Croisées / Qui décorent les Façades du Louvre*

- 2 leaves printed text, including: etched vignette at head signed "P. F. Tardieu Sculp"; title as given; and Blondel's dedication to the Marquis de Marigny, on 3 pages, [4] blank. Followed by [12] engraved plates, all full-page (1 folded), all with blank versos except for 1 plate with engraved title on verso. The plates are unsigned. (References: Berlin Cat. 2512)
2. [*Pavillon du Louvre*]: an uncaptioned full-page plate signed "De la Gardette Sculp"
3. [*Louvre and Tuileries*]: a series of 6 plates (3 double-page, 3 folding) with plans and elevations of the Louvre and Tuileries. 2 plates signed by Chevotet as draftsman. Engravers include: Lucas (2 plates); A. Aveline (1); A. Herisset (1)
4. "Colonnade du Louvre" (caption in banneret at top): folding plate, signed "Blondel delin." and "Charpentier Sculpit"
5. "Plan du Jardin du Palais des Tuileries . . .": full-page; unsigned
6. [*Portes de Paris; Arcs de Triomphe*]: series of [6] plates, as follows: "Façade de la Porte St. Denis," signed "Chevotet del" and "Lucas Sculp"; "Façade de la Porte St. Martin,"

signed "J. M. Chevotet" and "A. Aveline"; "Premier Arc de Triomphe à l'entrée du Faubourg saint Anthoine," signed "Jean Marot fecit"; 2 double-page plates showing front and rear views of 2 *arcs de triomphe*, both signed "P. Simonneau filius Del. et Sculp."; portal, *Hôtel de Villars*, signed "Moreau Sculp"

7. [*Portes d'Hôtels particuliers*]: suite of 6 plates, numbered 1–6; all with Mariette's imprint; unsigned
8. "Portes cochere de Menuiserie, nouvellement gravée sur des Desseins de M<sup>r</sup> Francard": suite of 6 plates, numbered 1–6; all with Mariette's imprint; unsigned
9. "Porte du Palais du petit Luxembourg": double-page plate, signed "Moreau Sculp."
10. "Vue perspective du Palais d'Orléans ou le Luxembourg": double-page plate, with Chereau's imprint; unsigned
11. [*Fontaines de Paris*]: 3 plates, including: "Fontaine, rue de Grenelle" (full-page), unsigned; "Château d'Eau" (double-page), signed "Lucas sculp.," with Chereau's imprint; "Fontaine des Innocents" (double-page), signed "J. M. Chevotet delin." and "Lucas Sculp."
12. [*Vues perspectives des grands Places de Paris*]: [6] plates, as follows: "Vue perspective de la Place Royale" (double-page); unsigned  
". . . de la Place des Victoires," signed by Chevotet as draftsman and A. Aveline as engraver  
". . . de la Place Louis le Grand," signed by Chevotet as draftsman and A. Herisset as engraver  
"Façade de l'Hôtel de Ville de Paris," signed by Chevotet as draftsman and A. Aveline as engraver  
"Vue et Perspective du Palais Royal du côté du Jardin," signed "Chaufourier delineavit" and "Gravé par A. Aveline et se vend chez luy . . ."
13. "La Nouvelle Porte St Honoré . . .": (full-page), unsigned
14. "Plan General de Fontainebleau" (folding), unsigned
15. "Palais Archiepiscopal de Bourges": a series of 8 plates, all signed by P. Bullet
16. All but 2 of the remaining plates in the volume are taken from Boffrand's *Livre d'Architecture* of 1745. The subjects, in italics, are as follows:  
"Bouchefort": 5 double-page plates (11–15); all signed "De la Marcade Sculp."  
"Palais de Nancy": 5 folding plates (16–20); 2 plates signed "Herisset Sculp."  
"Palais de Malgrange": 10 plates (9 folding, 1 double-page) (21–30 and 31); 5 plates signed by P. Tardieu as engraver; 1 signed by Le Geay as engraver; 1 signed by Blondel as engraver

- "Château de Luneville": 3 folding plates (31–33); all signed by Lucas as engraver
- "Hôtel de Montmorency": 4 double-page plates (1 folding) (34–37); 1 signed by Blondel as engraver, 1 by Tardieu
- "Hôtel d'Argenson": 4 double-page or folding plates (38–41); all signed by De la Marcade as engraver
- "Château de Cramayel en Brie": 3 folding plates (42–44); all signed by De la Marcade as engraver
- "Château de Haroué": 3 folding plates (45–47); 2 signed by Fanbonne as engraver
- "L'Hôtel de Craon": 3 double-page plates (48–50); 2 signed by P. Tardieu as engraver
- "Residence de Wurtzbourg en Franconie": 6 plates (3 double-page; 3 folding) (51–53); all signed by Blondel as engraver
17. Finally, 2 full-page plates, as follows: "Ruine d'un ancien Temple de Rome," signed "P. Pannini pinx" and "Charpentier Sculp" (pl. 107 from Blondel's 1757 edition of Vignola); and an uncaptioned plate, signed by Pannini as above and "Huquier Sculp."

## Volume 7

**COLLATION** This volume is devoted to a collection of plates representing churches, chapels, and cathedrals in Paris and outside Paris, together with ornament plates of church furnishings. Apart from the first series of plates, Pierre Le Pautre's *Les Plans, Coupes . . . de la Chapelle . . . de Versailles*, the contents are heterogeneous, i.e., from a variety of sources, with varying imprints, etc. (Note: Many of the plates appear to be taken from Blondel's edition of Vignola, first published in Paris by Charpentier in 1757 and reissued by Chereau in 1761. The plates in question are from the second part of this work: "Recueil/ Des plus beaux Edifices anciens/ et Modernes . . ."; these are signaled below (the Millard copy of the 1757 edition of Vignola is described later [see cat. 162, 1983.49.122])

The plates in the present volume are organized throughout according to subject rather than source. Engraved title page, as in Vols. 1–6, and a total of [137] etched and engraved plates, including 8 plates loosely inserted; versos blank.

**CONTENTS AND ILLUSTRATIONS** Engraved title page, as above. This is followed by:

### PIERRE LE PAUTRE 1660–1744

*Les Plans, Coupes, Profils et / Elevations/ De la Chapelle du Chateau Royal de / Versailles, / Levez & Gravez par Pierre le Pautre Architecte / & Graveur du Roy. / Se vendent a Paris Chez le St. De Mortain . . .*

10 etched and engraved plates (including title plate), numbered 1–10: all full-page; nos. 2–3 signed by Le Pautre. See Berlin

Cat. 2493

This is followed by double-page plate:

"Vue et Perspective de la Chappelle du Chateau Royal de Versailles," also published by Demortain

Further plates, include:

"L'Eglise de la Magdeleine": the complete series of 4 full-page plates, all signed by Contant d'Ivry as designer. Berlin Cat. 2415

"Vue de la Place et Perspective de l'Eglise de St Pierre de Rome . . .": double-page; signed "Piranesi delin." and "Charpentier sculpsit." (Note: This plate appears as [pl. 39] in the Blondel Vignola cited above)

"Veduta interna della Basilica di S. Pietro in Vaticano"; double-page; signed "Piranesi fecit"

"Eglise de St<sup>e</sup> Genevieve": double-page; signed "Inventé et dessiné par J. G. Soufflot" and "Charpentier Sculp."

"Bibliothèque de Sainte-Genevieve": double-page; signed "Dessiné et Gravé par P. C. de la Gardette en 1773"

[*Eglises de Paris*]: 10 plates (2 double-page, rest full-page) of churches, from different sources; imprints include Chereau (7 plates), Charpentier (1), Fillaeule (1). Among the 4 plates of the Sorbonne is "Portail de la Sorbonne . . ." (pl. 35 in the Blondel Vignola). 4 plates signed by Chevotet as draftsman; engravers include: A. Herisset (2 plates); A. Aveline (1); C. Lucas (1); Martinet (1); Riollot (1)

[*Portails d'Eglises*]: [9] small plates of Paris churches, from the complete series of 12 plates belonging to Cottart's *Recueil des plus beaux portails de plusieurs eglises de Paris* (these are nos. 3, 4, 6, and 8–12). These plates were engraved by Jean Marot. See Mauban, *Marot*, pp. 148–151

[*Eglises et Cathedrales*]: plates of larger format, from varying sources. They include:

"Portail de la Mercy": double-page; signed "Blondel sculp." and "Boffrand inv."; imprints of P. Patte and Veuve Chereau. (Note: This appears to be a re-issue of pl. 11 from Boffrand's *Livre d'Architecture*, with plate number changed to letter "N"; Boffrand's signature as designer added; and two added imprints)

"Notre Dame de Paris": 3 plates (2 double-page)

"Notre Dame de Rouen": full-page; pl. 34 from Blondel's Vignola (Charpentier's imprint)

"St. Paul de Londres": 2 plates (1 full-page, 1 double-page); the full-page plate is pl. 36 from Blondel's Vignola

"Eglise de St. Eustache a Paris": 2 full-page plates, including pl. 37 from Blondel's Vignola

"Cathedrale de Reims": full-page; signed "Martinet Sculp." (Chereau's imprint); pl. 33 from Blondel's Vignola

"St. Germain des Prez": 2 plates (1 full-page, 1 double-page); both signed "J. Chauffourier del." and "A. Herisset Sculp."

"St. Sulpice": 11 plates from varying sources, including:

6 plates numbered 167–172 (3 full-page, 4 double-page); 1 signed "Pate [sic] sc."

"Vue Géométrale du Grand Portail de Saint Sulpice": pl. 38 from Blondel's Vignola

"Chapelle du Sacré Coeur de Jesus et de Marie" (double-page); signed "De-france Architt<sup>e</sup> inv." and "Mondon Sculp."

"Coupe et Perspective . . ." (double-page); signed "A. Henon del." and "C. L. Lucas Sculp."

"Elevation, Grand Portail . . ." (folding); signed "Laignel sculpsit"

"Composition d'un Buffet d'Orgue" (double-page); signed "P. J. Laurent inv. superius. Servandoni invenit inferius" and "St. Fesard Sculpsit"

"Val de Grace": 2 double-page plates, both with caption "Vue perspective de la Facade . . ."; 1 signed "Mansart delin." and "Charpentier Sculp."; pl. 41, Blondel's Vignola

"College des Quatre Nations": a double-page, signed "Le Blond delin." and "Herisset sculps."

"L'Eglise Royale des Invalides": 4 plates, including: 1 full-page, with imprint: "A Paris Chez le St<sup>e</sup> de Fer . . . 1714"; 3 double-page: 1 of these, unsigned, pl. 40 from Blondel's Vignola; 1 signed "J. M. Chevotet del." and "A. Herisset Sculp."; 1 signed "Lucas"

The remainder of the volume is devoted to ornament plates of church furnishings, organized by subject. These include:

"Chaires à Prêcher": suite of 5 plates, all signed "Canuc inv." and "E. Charpentier sculp." with Chereau's imprint. (Plates are numbered "Planche 77–80" and "Planche 24"). Guilmar, p. 167, no. 36

"Chaires de Predicateur": 11 plates, taken from several series; 2 with Le Blond's imprint, rest with Chereau's imprint; unsigned

"Desseins de Chaires de Predicateurs exécutées dans Paris par divers habiles Ouuriers avec leurs mesures Plans et Profils": suite of 6 plates numbered 1–6; Mariette's imprint

"Chaire de Predicateur": loosely inserted; signed "E. Blanchard inv." and "A. Aveline sculp."

"Porche de la Planche cy-dessus . . ."; signed "Canuc inv." and "E. Charpentier sculp."

"Buffets d'Orgue": 15 plates, all full-page (3 cut around at border and loosely inserted). 1 plate signed "Canuc inv." and "Charpentier Sculp." (pl. 85 from Blondel's Vignola); 1 signed "Gaspard" and "A. Aveline"

"Maître Autels et Baldaquins": 16 full-page plates (including 1 loosely inserted, signed "Moreau sculpsit"). 1 plate signed "Blondel inv." and "Le Canu Sculp."; 4 plates (numbered 2–5) signed "Neufforge Invenit et Delineavit" and "Babel Sculpsit" (see Guilmar, p. 217, top); 2 plates signed "Chauffourier del." and "Baquoy scul."; 1 signed "Moreau sculp."

"Chapelle de la Communion de St Jean en Greve"; unsigned. Guilmar, p. 171 (under Jacques-François Blondel)

"Confessionaux": suite of 6 plates num-

bered 1–6; Chereau's imprint. Plus 6 plates of the same subject, 2 of which are trimmed and loosely inserted "Plan et Elevation du Tabernacle des Premontr  de Paris"; loosely inserted

#### Volume 8

**COLLATION** Following the engraved title page, this volume contains a collection of plates pertaining to interior decoration and ornament, including complete and incomplete suites and individual plates from various sources. Engraved title page and a total of [176] etched plates (including 1 plate loosely inserted); versos blank. (Note: As in the previous volume, many of the plates included here come from the second part of Blondel's Vignola, 1757 edition (*Livre Nouveau ou Regles des Cinq Ordres D'Architecture . . .*), of which a copy is present in the Millard

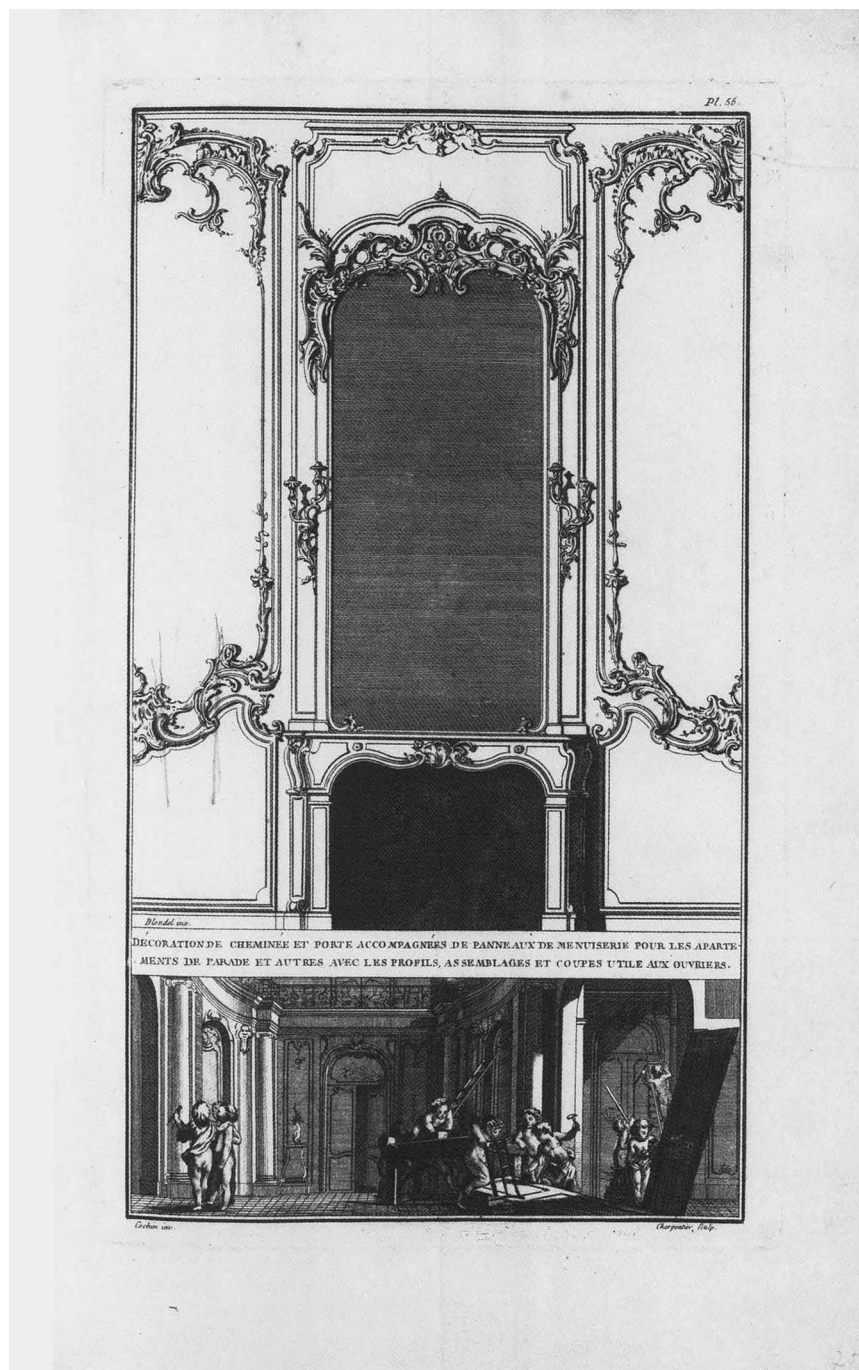
Collection (see cat. 162, 1983.49.122). Part 2, with title: *Recueil Des plus beaux Edifices anciens et Modernes. . . . 1757*, includes plates of churches and public buildings in France and elsewhere in Europe, followed by plates pertaining to furnishing and ornament

**CONTENTS AND ILLUSTRATIONS** Engraved title page (as in Vols. 1–7) [176] etched plates, as follows:

#### 1. JEAN COTELLE n.d.

*Livre / De divers Ornemens / Pour plafonds, Cintres surbaissez / Galleries, & autres De l'Invention de / Jean Cotelle, Peintre ordinaire du Roy. Paris, P. Mariette, n.d.*

Etched and engraved title plate (title engraved on rectangle supported by two female caryatids), signed "E. Poilly Scul."



113.

MARIETTE. *L'architecture fran oise . . .* (above) Design for a chimneypiece with ornamental decoration. Etching. "Blondel inv." (below) A workshop of putti with carpenter's tools. Etching. "Cochin inv." "Charpentier sculp." 1985.61.2522–2529

- (pl. 1); engraved dedication, within etched ornamental surround (pl. 2); etched plates numbered 3–21, all signed by Jean Cotelte as designer: pl. 3 also signed “F. Poilly Sc.” Guilmar, pp. 51–52, no. 59; Berlin Cat. 4010
2. [*Plafonds*]: a series of [7] plates with designs for ceilings; entirely without letters
  3. “Divers Dessins de Menuiserie pour la decoration des Appartemens presentement a la mode”: suite of 6 plates numbered 1–6; Chereau’s imprint; unsigned
  4. [*Cabinets; Chambres à coucher*]: series of plates numbered 1–7; Mariette’s imprint; unsigned
  5. [*Lambris*]: suite of [7] plates without captions; Mariette’s imprint: 2 plates signed “P. le Pautre Sculp.”
  6. “Plan et Elevation de l’escalier de l’Hôtel de Matignon . . .”: single plate; unsigned
  7. A series of [7] plates with interior decorations for apartments; all signed “B. inv. et f.” (Note: 5 plates with collector’s stamp “E. P.”)
  8. “Desseins de Cheminée et l’Ambris de Menuiserie pour la decoration des Appartemens par Blondel”: suite of 6 plates numbered 1–6; Mariette’s imprint
  9. [*Desseins de Cheminées*]: incomplete suite of 5 plates numbered 1–3, 5–6, without captions: 4 plates signed “J. B. le Roux inv.”; Mariette’s imprint. Guilmar, p. 149
  10. “Liure Nouveau de Cheminées tirée de diuers Ouurages de M<sup>r</sup> Bullet Architect du Roy graué par I. Nolin”: 6 plates, with Langlois’ imprint, plus another plate on the same subject loosely inserted. Guilmar, p. 97, no. 39; Berlin Cat. 3785
  11. [*Dessins pour la Decoration des Appartemens*]: [9] plates, including 2 plates from Blondel’s Vignola (see note, above), as follows:  
 pl. 55: “Decoration de Cheminée et Porte . . .” (upper portion of plate), signed “Blondel inv.” with, below, vignette of putti decorating a room, signed “Cochin inv.” and “Charpentier Sculp.”  
 pl. 56: “Decoration de Cheminée pour les Appartemens,” signed “Blondel inv.” and “Charpentier Sculp.”  
 [7] plates on the interior decoration of the Hôtel de Villars: 5 signed “Le Roux invenit” and “Blondel Sculpit”; 2 signed “Blondel inv.” and “Charpentier Sculp.” Guilmar, p. 150
  12. [*Hôtel de Soubise*]: “La Chambre de M<sup>r</sup> le Prince de Rohan” [et] “La Chambre de M<sup>r</sup> la Princesse de Rohan”: series of [10] etched plates (8 double-page; 2 folding), from Boffrand’s *Livre d’Architecture* of 1745: 5 signed “Babel sculp.”; 3 signed “C, Lucas Sculp.”
  13. “Divers Decorations de Cheminées et Portes . . .”: a series of 16 plates, numbered at upper R “pl. 59” – “pl. 76”: these plates are from Blondel’s 1757 edition of Vignola (see note, above). 10 plates signed “Jean Mansart l’ainé” and “Charpentier Sculp.”; 4 plates signed “Blondel inv.” and “Charpentier Sculp.”; 2 signed “Curvillier [Cuvillies] inv.” and “Charpentier Sculp.” Guilmar, p. 168, no. 40 (for Mansart’s plates; according to Guilmar, 2 suites of 6 plates each); and pp. 171–172
  14. Another plate on a similar subject, without caption, signed “Jean Mansart l’ainé”; N. J. B. Poilly’s imprint
  15. [*Desseins de Buffets*]: 3 plates, including one signed “Babel inv.” and “Charpentier Sculp.” (Pl. “66”—actually 76—from Blondel’s Vignola); one unsigned (pl. 80 from Blondel’s Vignola, numbered “81” here); one signed “Martinet inv.” and “Charpentier Sculp.” (pl. 81 in Blondel’s Vignola, numbered “82” here). Guilmar, p. 195
  16. “Decoration du Lambris . . .”: series of 5 plates: 4 of these signed “Jean Mansart l’ainé,” with Poilly’s imprint. Guilmar, p. 168, no. 40; Berlin Cat. 4050
  17. [*Bordure de Plafond?*]: a single plate, without caption, signed “Blondel architecte du Roy,” with Poilly’s imprint
  18. “Nouveaux Deisseins [sic] de Meubles et Ouvrages de Bronze et de Marqueterie Inventés et gravés par André Charles Boulle”: suite of 6 plates numbered 1–6; all signed by Mariette as publisher. Guilmar, pp. 100–101, no. 45 (calling for 8 plates); Berlin Cat. 1245 (8 plates)
  19. “Livre de Tables qui sont dans les Appartemens du Roy . . . Dessiné et Gravé par P. le Pautre . . .”: suite of 6 plates, with Daigremont’s imprint. Guilmar, p. 98; Berlin Cat. 1244
  20. “Nouveau desseins de Plaques, Consoles, Torcheres et Medailliers, de l’invention du S<sup>r</sup> Pineau sculpteur”: series of 8 plates, numbered [1]–8; Mariette’s imprint. Guilmar, p. 126, no. 103 (calling for 6 plates only); Berlin Cat. 1057 (6 plates)
  21. “Nouveaux Desseins de Pieds de Tables et de Vases et Consoles de Sculpture en gois Inventés par le Sieur Pineau Sculpteur . . .”: suite of 6 plates numbered 1–6; Mariette’s imprint. Guilmar, p. 126, no. 103; Berlin Cat. 1254
  22. “Nouveaux desseins de Lits inventés par le Sieur Pineau”: suite of 6 plates numbered 1–6; Mariette’s imprint. Guilmar, p. 126, no. 103; Berlin Cat. 1597
  23. [*Cartouches*]: suite of 6 plates numbered 1–6; without captions. 1 plate signed “Pineau inven.” and by Mariette as publishers; 1 plate signed “Herisset sculp.” Guilmar, p. 126, no. 103



24. [*Plafond*]: single plate, signed "Joulain sculp"
26. [*Lambris*]: single plate, entirely without letters
27. [*Serrurerie: Desseins de grilles, lampadaires, chandeliers, Rampes, & etc.*]: series of 11 plates, all from Blondel's Vignola, 1757 edition (see note, above). In the present volume, the plates are numbered at upper R: "Pl. 87" – "Pl. 97"; in the Millard copy of the 1757 Vignola, this same series of plates is numbered at upper R: "Pl. 92" – "Pl. 102." They include: 1 plate signed "Huquier inv." and "Charpentier sculps." (Guilmard, p. 159); 3 plates signed "Oppenort inv." and "Charpentier sculps." (Guilmard, p. 143); and 1 plate signed "Meissonnier inv." and "Charpentier sculps."
28. "Divers Dessins de Balcons à plusieurs Usages": series of 4 plates, also from the Blondel Vignola; the plates are numbered at upper R: "Pl. 98" – "Pl. 101." They include 2 plates signed "Poulléau Sculp," with Cheureau's signature as publisher. Guilmard, p. 167, no. 37  
[*Grilles*]: 3 plates (including one with title "Grille de la Façade de l'Eglise de St Denis"), 2 signed by Nicolas Bonnard as publisher
- BINDING Contemporary mottled calf, gilt spines, morocco labels
- PROVENANCE Gilt coat of arms on covers. Ownership inscription ("Bonve . . .") in Vol. 1; ownership stamp: "M<sup>r</sup> Delarose Lieutenant Gen<sup>al</sup>" in Vol. 2
- REFERENCES Berlin Cat. 2497; Mauban, *Mariette*, pp. [11]–75

**J**EAN MARIETTE, SON OF THE ENGRAVER AND BOOKSELLER PIERRE MARIETTE, began his artistic career as a pupil of his brother-in-law, the painter Jean-Baptiste Corneille, but his excellence in drafting caused Charles Le Brun to advise him to turn to engraving. Although he followed the advice of this noted artist, it is for his extensive commerce as a printseller and for his considerable contribution to the field of architectural publications that he is best known today.

As a publisher, Mariette brought to light such major architectural works as Dezallier d'Argenville's *Théorie et pratique du jardinage*, the later editions of Augustin-Charles d'Aviler's *Cours d'architecture* (cat. 14, 1985.61.376 and cat. 15, 1985.61.377–378), the second edition of *Le Petit Marot* (cat. 118, 1985.61.2541), and the enlarged version of Nicolas Langlois' *Architecture à la mode* (cat. 86, 1985.61.646). He continued the collection begun by his father of the work of such earlier engravers as Israel Silvestre, Jean Marot, and Gabriel Pérelle, and he also commissioned work from contemporary artists. Among the numerous engravings which he purchased was the complete set of plates by Jean Marot, bought from Marot's son Daniel. These formed the basis of an ambitious project Mariette undertook, doubtless also influenced by Jacques Androuet du Cerceau's *Plus excellents bastimens de la France* (cat. 8, 1985.61.333), to prepare a large illustrated work on French architecture from the period of Marot to contemporary times. The work was surely conceived as an extension of the *Grand* and *Petit Marots* and was assembled, more or less by building type, to form a compendium of ecclesiastical and civil architecture in France up to the beginning of the eighteenth century.

The three first volumes of the *Architecture française* include a number of individual plates, mainly of hôtels, chateaus, and some maisons, some engraved by artists as well known as Pierre Le Pautre and François Blondel.

Although the volumes were not published together, they can be seen as a group, and follow the original intent of Mariette closer than any of the remaining volumes. Volumes 1 and 2 consist of individual sheets comprising plans, elevations, and sections of many of the major buildings of France. They were surely chosen from Mariette's voluminous collection of plates to form a picture of civil and religious architecture up to the beginning of the eighteenth century. Volume 3 includes designs for contemporary interiors and furnishings, and is the complement to the first two volumes. It would become a major reference work for architects of the later eighteenth century. Many of the engravings of this volume are designed and engraved by Nicolas Pineau, a

sculptural ornamentalist and architect, who would, after his return from Russia, where he stayed about twenty-five years, create an extraordinarily popular vogue for his designs. His work was surely already popular by 1732, and he had many imitators.

In Volume 4, which was published separately (possibly before Volumes 2 and 3, possibly in 1738), much of the material of the second edition of *Le Grand Marot* (cat. 117, 1985.61.2539) is reprinted, but with an altered arrangement of some of the plates and with the addition of several engravings. This volume marks the beginning of a change in the ordering of the material to include mainly what had been previously published as oeuvres of individual architects and designers. This was in contrast to the earlier publication of individual plates or a series of plates on individual buildings. Some sets of the *Architecture française* include a Volume 5 which contains more engravings of houses and chateaus.

Most editions of the *Architecture française* end with Volume 4, but this unique set includes an additional four volumes. These do not appear to be a part of the *Architecture française*, and it is possible that the last three volumes were assembled from individual plates and engravings by a print collector. Volume 5 continues the emphasis on the reproduction of Marot's oeuvre by reprinting the *Petit Marot* with additional plates by the engraver, including the plates from the second edition of his publication of Pierre Le Muet's *Manière de bien bastir* (cat. 94, 1985.61.707) and the engravings he made of the Invalides for the Cabinet du Roi (cat. 93, 1985.61.706). In Volume 6 the work of eighteenth-century architects, especially Germain Boffrand's *Livre d'architecture* (cat. 30, 1985.61.416-417), is included along with seventeenth-century material on the Louvre, the Tuileries, the Saint-Denis, Saint-Antoine, and Saint Honoré gates to Paris, fountains, details of doors, windows, and of *places*, some public buildings, and ten buildings designed by Boffrand. Volume 7 is devoted to ecclesiastical structures, including designs by Contant d'Ivry for the Madeleine, and Soufflot for Sainte-Geneviève, suggesting that this volume was assembled no earlier than the mid-eighteenth century. Many plates on church furnishings are also included here, as well as some plates from Boffrand's *Livre* and Blondel's edition of Vignola (cat. 162, 1983.49.122). Volume 8 includes many plates from Part 2 of Blondel's edition of Vignola, from Jean Cotelle's *Livre de divers ornements* (Cotelle was a distinguished architectural ornamentist who mingled old and new styles), designs by François Blondel, Pierre Bullet, and Jean Mansart for interior decor and mantelpieces, interior designs by Boffrand (again taken from the *Livre*), mantelpieces by François de Cuvilliés, and furniture by designers of the seventeenth (Le Pautre) and early eighteenth centuries (Nicolas Pineau, Gilles Marie Oppenord, and Juste Aurèle Meissonnier). Works by these artists are well represented in the Millard Collection.

## JEAN MARIETTE 1654?–1742

*L'Architecture / Françoise, / Ou / Recueil / Des Plans, Elevations, / Coupes Et Profils / Des Eglises, Palais, Hôtels & Maisons / Particulieres de Paris, & des Chasteaux / & Maisons de Campagne ou de Plaisance des / Environs, & de plusieurs autres Endroits / De France, / Bâties nouvellement par les plus habils Architectes, / et levés & mesurés exactement sur les lieux*

Paris, Jean Mariette, 1727

1985.61.2530–2533

Four volumes, folio: Volumes 1–3: 425 x 298 (16<sup>3</sup>/<sub>4</sub> x 11<sup>3</sup>/<sub>4</sub>); Vol. 4: 505 x 367 (19<sup>7</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>2</sub>)

## Volume 1

**COLLATION** Engraved title page and a total of [170] etched and engraved plates, versos blank. As noted above, the 4 volumes in this set are made up of plates from several different sources, with at least 3 different (discordant) sets of running numbers in ms at upper R; there is some variation in size and condition; a few plates are mounted, a few inlaid

**CONTENTS AND ILLUSTRATIONS** The contents of this volume conform on the whole to Mauban's description; however, there are some variations, with some series and individual plates lacking and several added plates. We therefore list the plates briefly by subject. (Full descriptions, with titles of each plate, are in Mauban)

The plates are as follows:

- "Notre-Dame de Paris" (5 plates, corresponding to 3 plates in Mauban and Guilmarde)
- "Portails d'Eglises" (15 plates of 16 listed in Mauban and Guilmarde: "La Charité" present in neither of the 2 Millard copies)
- "L'Abbaye Royale de St. Denis" (7)
- "Hôpital Saint-François, Rue St. Hilaire de Roën" (1)
- "Statue equestre de Louis XIV" (1, signed "Gravé par P. le Pautre . . ." (Note: Large folding plate of Place Vendome not present in this copy)
- "Place des Victoires" (1, "Plan de la Place . . ."; 2nd "Victoires" plate following "Hôtel de Toulouse," below)
- "Fontaine des Innocens" (2)
- "Hôtel de Noailles" (11, including 4 not listed by Mauban)
- "Hôtel de Monbason" (4)
- "Hôtel de Duras" (3 of 4 listed by Mauban)
- "Hôtel d'Evreux" (3)
- "Hôtel de Lorge" (7, 1 with pasteover)
- "Hôtel de Jars" (2)
- "Hôtel de Louvois" (6)
- "Maison de M. Sonning" (5)
- "Hôtel de Toulouse" (6)
- "Place des Victoires" (1 plate, "Facade de la Place . . .": 2nd of 2 "Victoires" plates)
- "Hôtel de Soubise" (4)
- "Hôtel de Rohan" (5)
- "Hôtel de Carnavalet" (2)

"Hôtel Lambert" (1 plate of 6 listed by Mauban) (Note: Until this point the arrangement of plates corresponds to that given by Mauban; from Hôtel Lambert on it departs from the order in Mauban)

"Hôtel Lambert" (1 plate of 6 listed by Mauban) (Note: Until this point the arrangement of plates corresponds to that given by Mauban; from Hôtel Lambert on it departs from the order in Mauban)

"Château de Bercy" (5 of 6 listed by Mauban)

"Château de Bagnolet" (4, including 1 not listed by Mauban)

"Hôtel de Vauvray" (2)

"Hôtel d'Ancézune" (5)

"Maison de M. Croizat le jeune" (3)

"Maison Mansard à bâtir à Paris" (7)

"Maison de M. Galepin" (5)

"Maison de M. Hoguer" (3)

"Hôtel de Conty" (1)

"Hôtel de la Vrillière" (3)

"Maison de campagne proche de Caen" (5 of 6 listed by Mauban)

"Hôtel Desmarets" (3)

"Maison de Mad. de Varanville" (3)

"Petitte [sic] Maison de campagne" (3)

"Maison scize rue et Porte de Richelieu" (2)

"Maison de M. le Gendre d'Armini" (3)

"Maison de M. Mansard" (3)

"Maison de M. Croizat laigné" (6)

"Hôtel de Maisons" (3)

"Chapelle du Château de Fresne" (4).

(Note: These 4 plates are described by Mauban as belonging to Vol. 5, published in 1738)

"Projet Pour les Ecuries de Sa Majesté Czarienne" (2), signed "Bruand Architectus Reg. Invenit . . . 1717"; 1 also signed "Lucas sculp." Not in Mauban

"Le Famevx Frontispice dv Temple de St<sup>e</sup> Marie situé à Paris . . . de desseing de Mansart" (1). Not in Mauban

"Val de Grace" (1). (Note: This plate from Mauban's Vol. 4: *Le Grand Marot*: see Mauban, p. 40)

"Eglise de la Sorbonne" (1), signed "JM Chevotet delin." and "A. Herisset sculp." (apparently not in Mauban)

## Volume 2

**COLLATION** Engraved title page and a total of [190] etched and engraved plates, versos blank

**CONTENTS AND ILLUSTRATIONS** As in Vol. 1, the first part of this volume conforms to Mauban's description, while the order of the plates in the latter part of the volume departs from it. The plates, briefly described, are as follows:

"Hôtel d'Estrées" (4)

"Hôtel de Pompadour" (3)

"Hôtel de Noirmoutier" (4)

"Maison de Mlle. Desmares/ Hôtel de Villeroy" (5)

"Hôtel d'Étampes" (4)

"Hôtel de Matignon" (5)

"Hôtel du Ludes" (4)

"Hôtel de Roquelaure" (5)

"Hôtel de Béthune" (4)

"Hôtel Amelot" (5)



"Hôtel de Torcy" (6)  
 "Hôtel de Seignely" (4)  
 "Hôtel du Maine" (5)  
 "Hôtel d'Humières" (3 of 4 listed by Mauban)  
 "Hôtel d'Auvergne" (3)  
 "Palais de Bourbon" (5)  
 "Hôtel de Lassay" (5)  
 "Plan du Palais de Bourbon et Hôtel de Lassay" (1)  
 "Hôtel de Choiseul: (3) (*Note: After Hôtel de Choiseul, the order of the plates no longer conforms to that given by Mauban*)  
 "Château de Choisy" (6)  
 "Château d'Issy" (9)  
 "Château de Sceaux" (9; 1 more than in Mauban)  
 "Château de Petit-Bourg" (6)  
 "Hôtel de Montmorency" (1; not among those listed by Mauban)  
 "Château de Stain" (6)  
 "Maison de M. Rotelin" (3)  
 "Maison de Campagne de M. le Prince de Rohan" (3)  
 "Chapelle de la Communion de l'Eglise de St Jean-en-Greve" (4) (*Note: 3 of these are from Mauban's Vol. 5: see Mauban, p. 66; the fourth plate, with Chereau's imprint, not in Mauban*)  
 "Maisons de M. Chevalier et de Mme. le Vieulx" (4 of 5 listed by Mauban)  
 "Maison de M. Castanier" (2)  
 "Maison de M. Des Vieux" (4)  
 "Maison de M. de Moras" (7)

"Maison scize au grand Charonne" (3)  
 "Hôtel appartenant à M. Crozat, place Louis le Grand" (6)  
 "Maison de M. de Janvry" (5)  
 "Hôtel du Duc de Chaulnes" (1)  
 "Maison de M. Guillot" (1 of 2 listed by Mauban)  
 "Maison de M. Blouin" (3)  
 "Maison de Campagne à bâtir du dessein du Sr Blondel" (1 of 4 listed by Mauban)  
 "Maison de M. d'Argenson" (5)  
 "Maison de Campagne de M. Crozat le jeune à Montmorency" (9)  
 "Maison de M. le Brun à Montmorency appartenant à M. Crozat le jeune" (3)  
 "Maison de M. Dunoyer" (3)  
 "Maison de campagne à Chatillon" (5)  
 "Hôtel de Clermont" (3)

#### Volume 3

COLLATION Engraved title page and a total of [190] etched and engraved plates, versos blank

CONTENTS AND ILLUSTRATIONS The plates in this volume, after the first 4 entries, depart substantially from the order given in Mauban, including series from earlier volumes and a few added plates not belonging to the present work. After "Théâtre des Tuileries," the order returns approximately to that given by Mauban. The plates are as follows:  
 "Château de Champ" (7)  
 "Château de Boufflers" (6)  
 "Château de Bourneville" (3)

114.

MARIETTE. *L'architecture française . . .*  
 Iron grillwork in vestibule door, Château de Maisons. Etching and engraving.  
 "Jean Marot Fecit." 1985.61.2530-2533

"Château de Sablé" (6)  
 "Château de Périgny en Bourgogne" (5)  
 "Maison de M. Malet à Genève" (7)  
 "Maison de M. Cramer à Cologne" (2)  
 "Maison de M. Lullin au bord du Lac de Genève" (3)  
 "Maison de campagne à bâtir près de Genève" (6)  
 "Maison de M. Rouillé" (3)  
 "Maison royale du Val" (2)  
 "L'Eglise du collège des quatre nations" (2 plates, 1 signed "Chevotet del.," and "Fr. Blondel sculp.") (Note: These 2 plates from Mauban's Vol. 5: see Mauban, p. 66)  
 "Hôtel de M. le Chevr<sup>e</sup>r Bouhier" (2 plates, 1 signed "Lenoir inv. et Sc.,"; not in Mauban)  
 "Hôtel Dauaux à Paris" (1; not in Mauban)  
 "Nouveaux desseins d'Autels et de Baldaquins inventés par le sieur Pineau" (6)  
 "Théâtre de la Salle des machines du Château des Tuileries" (6, 1 signed "C. Lucas sculpsit")  
 "L'Escalier de la Reine au Chateau de Versailles" (2)  
 "Escalier de l'Appartement des Princes" (2)  
 "Bosquet des Dômes" (2)  
 "Hôtel de Toulouse" (5)  
 "Portes cochères" (6)  
 "Hôtel de Soubise" (11)  
 "Hôtel de Villeroy" (1)  
 "Appartement de M. et Mme. Rouillé" (6)  
 "Palais de Bourbon" (6)  
 "Petit-Bourg" (1)  
 "Hôtel de Lassay" (1)  
 "Hôtel de Roquelaure" (6)  
 "Hôtel d'Evreux" (4)  
 "Maison de M. Dodun" (6)  
 "Château de Stain" (1)  
 "Trumeau de glace, cheminées," etc., (14)  
 "Décoration de Cheminées pour un grand Appartement" (4)  
 "Nouveaux Desseins de Lambris inventés par le S<sup>r</sup> Pineau" (4 plates from a total of 6)  
 "Portes à placards" (6)  
 "Lambris de Menuiserie" (6)  
 "Nouveaux desseins de Plafonds inventés par Pineau" (6)  
*Serrurerie* (18 plates; i.e., 3 suites of 6 plates each)  
 "Arc de triomphe à la gloire de Louis le grand du dessein de Charles le Brun . . ." (1)  
 "Plan general du Château de Perigny en Bourgogne" (1)  
 "Nouvel ordre François de l'invention de Charles le Brun" (1)  
 "Machine de Marly" (3)

#### Volume 4

**COLLATION** A total of [48] etched and en-

graved plates, versos blank. As noted above, the present volume is an incomplete version of Mauban's Vol. 5; it is without the engraved title page described by Mauban and has a little over half the requisite plates: Mauban lists 81 plates for Vol. 5

**CONTENTS AND ILLUSTRATIONS** The contents of this volume are as follows:

"Château du Trianon" (5 plates: 4 double-page; 1 folding—composed of 2 copperplates)  
 "Château de Clagny" (9 plates: 1 folding—composed of 2 copperplates); 5 full-page; 3 double-page; all but one signed "Julle Hardouin Mansart jnventor" and "Michel Hardouin Sculpsit 1678")  
 "Château de Marly" (4 double-page plates)  
 "Château de Maisons" (9 plates: 1 full-page, signed "Jean Marot Fecit"; 8 double-page, 2 of these signed "Chevotet del.," 1 signed "I. Marot fecit")  
 "Château de Saint-Cloud" (5 double-page plates)  
 "Château de Meudon" (5 double-page plates)  
 "Château de Chantilly" (6 plates: 1 folding—composed of 2 copperplates; 5 double-page)  
 "L'Orangerie de Versailles" (5 plates: 1 full-page, 2 double-page—1 composed of 2 copperplates; 2 folding—composed of 2 copperplates each)

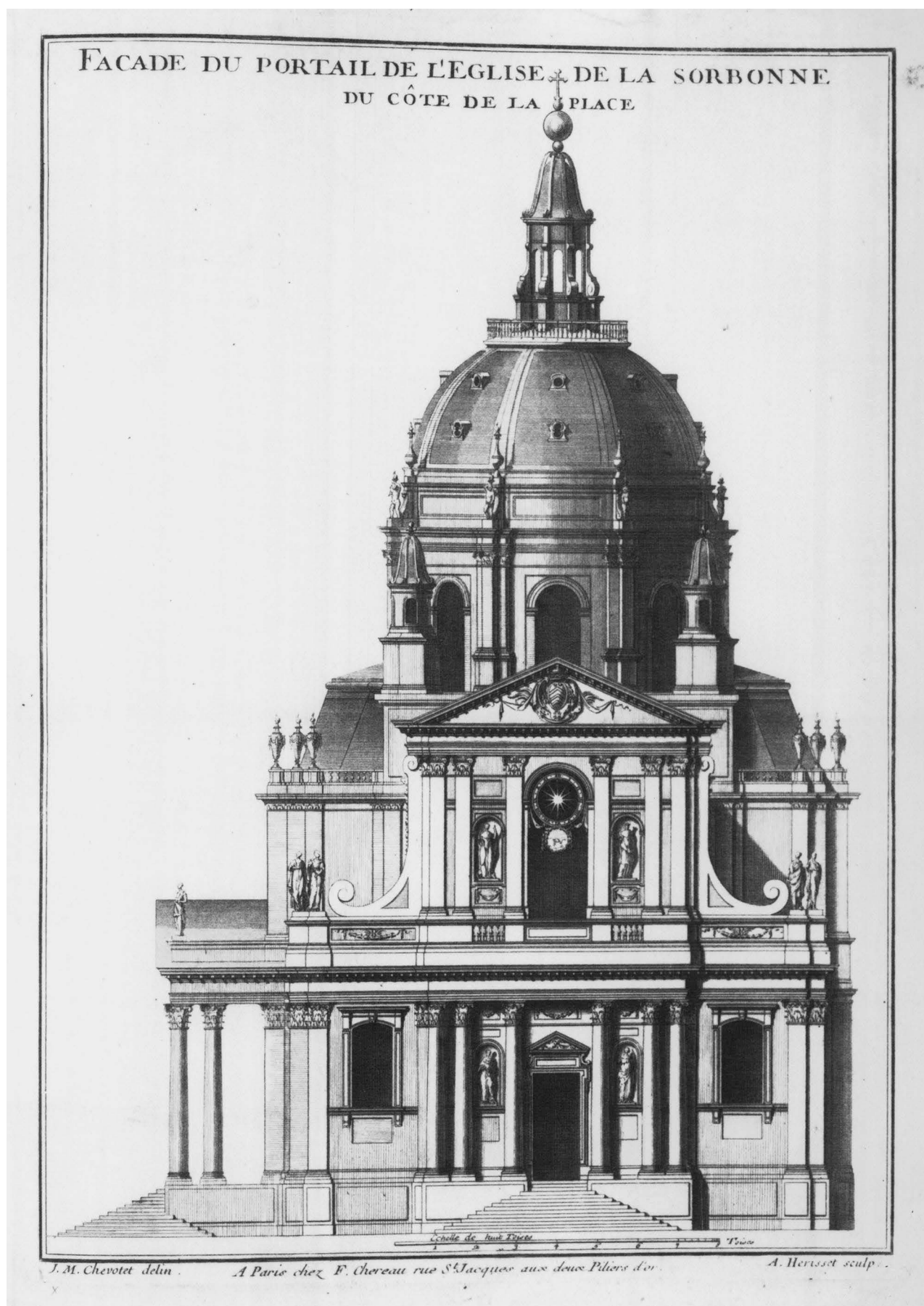
**BINDING** Early 20th-century marbled and mottled calf richly gilt, red and tan morocco labels, by Pagnant

**PROVENANCE** Two fine architectural drawings—a plan (with title: "Plan De L'Eglise Des Sts. Apostres A Rome du dessein de francois fontana Architect") and an elevation—on versos of 2 plates (in series "Maison de M. Hoguer") in Vol. 1; 3 more drawings (all plans) on versos of 2 plates in Vol. 2. Ms table of contents in an early hand on versos of engraved title pages, Vols. 1 and 2. (Note: These tables apparently referred to an earlier arrangement of plates and bear no relation to the actual contents of these volumes.) Small inscription: "Fondton (?) d'Huyssmans" on verso of final plate in Vol. 1. Stenciled book stamp of P. F. L. Fontaine (the early 19th-century French architect and colleague of Percier) on preliminary blank leaf, Vols. 1 and 2. Bookplates of Charles Frederic Mewes

**REFERENCES** Berlin Cat. 2497 (Vols. 1–3) and 2505 (Vol. 4, Millard; Mauban's Vol. 5); Guilnard, pp. 127–128 (first 3 volumes only); Mauban, *Mariette*, pp. (11)–75 and *passim*

THIS SET OF MARIETTE'S *ARCHITECTURE FRANÇAISE* CONTAINS THE Volume 5 that is found with some sets of this work; here it replaces the normal Volume 4 (the *Grand Marot*) of this collection (see cat. 113, 1985.61.2522–2529 for further discussion).





114.

MARIETTE. *L'architecture française* . . .  
Entrance façade, Eglise de la Sorbonne.  
Etching and engraving. "J. M. Chevetot  
delin." "A. Herisset sculp."  
1985.61.2530-2533

## JEAN MAROT [JEAN MAROT] 1619?–1679

*Le Magnifique Chasteau De Richelieu, / En General Et En Particulier, / Ov/ Les Plans, Les Elevations, Et Profils Generaux Et Particuliers Dudit Chasteau, / Et de ses Auenües, Basses-courts, Anticourts, Cours, Corps de logis, Aisles, Galleries, Escuries, Maneges, Iardins, Bois, Parc, / & generalement de tous ses Appartemens. / Commencé & achevé par Jean Armand du Plessis, Cardinal Duc de Richelieu, sous la conduite de Jacques le Mercier, Architecte ordinaire du Roy. / Graué & reduit au petit-pied, par Jean Marot, aussi Architecte & Graueur de sadite Majeste. / Dedié à Monseigneur le Duc de Richelieu. / Avec Privilege Dv Roy*

Paris, n.d. [c. 1660]  
1985.61.2537

Oblong folio: 240 x 322 (9 $\frac{3}{8}$  x 12 $\frac{5}{8}$ )

EDITION First edition, issue "B" (corresponding to Library of Congress copy as described by Fowler)

CONTENTS 21 horizontal leaves hinged at fold: [3] leaves printed text, [20] engraved plates on [18] leaves, versos of all leaves blank, as follows: leaf [1] double-page printed title page; leaf [2] double-page printed dedication to Jean Armand du Plessis, Duc de Richelieu, signed by De Buisine; leaf [3] double-page printed preface; [20] engraved plates on [18] leaves (corresponding to Library of Congress issue "B" rather than to Fowler copy, which has [20] plates on [19] leaves)

ILLUSTRATIONS [20] etched and engraved plates on [18] leaves, unnumbered, with engraved captions, all signed by Jean Marot as engraver except the first, "Plan general"; the plates are as described in Mauban, *Marot*, pp. 120–121, but appear in a different order. 2 woodcut initials

BINDING Modern half-calf, marbled paper boards

PROVENANCE Erased ownership inscription, with shelf mark, in an 18th-century hand on title page; blind-stamp of Long Island Historical Society on title page and final leaf

REFERENCES Brunet 3: 1465; Fowler 192; Guilmar, p. 84; Mauban, *Marot*, pp. 120–121



THE CHATEAU WAS BEGUN BY THE DUC DE RICHELIEU UNDER THE direction of the architect Jacques Le Mercier in 1631. It was a grandiose project, perhaps too large for the very conservative architect, who turned to the chateau at Charleval for a model. Richelieu extended his plans to include a church and a village modeled by Le Mercier on the simple geometric town planning schemes of Henri IV. Today the chateau is gone, but the village remains as "one of the most consistent examples of town planning on a small scale," according to Sir Anthony Blunt.<sup>†</sup>

In this edition, which is an important visual record of the demolished chateau, there are engravings of the plans, elevations, and sections of the castle, and a general view with the parterre and environs, including the outbuildings and workers housing. A later edition of Richelieu includes four illustrations of the church.

<sup>†</sup>Sir Anthony Blunt, *Art and Architecture in France 1500–1700* (London, 1973), 201

115.

MAROT. *Le magnifique chateau de Richelieu . . .* Perspective view of the gardens and principal courtyard of the chateau. Engraving. "Jean Marot fecit." 1985.61.2537





## I. MAROT [JEAN MAROT] 1619?–1679

*Recueil / De Diverses / Pieces Modernes / D'Architectvre, / Et / Novvelles Inventions / De Portes, Cheminees / Ornaments Et / Autres*

Paris, F. L'Anglois dit Chartres, n.d.  
1985.61.2538

Quarto: 286 x 201 (11¼ x 8)

EDITION First edition

CONTENTS A complete suite of 22 numbered plates, including title page, printed 1 to a page, versos blank

ILLUSTRATIONS 22 etched plates (with some engraving), numbered at lower R corner of each plate. The title is engraved within a square pavilion with four Doric columns, signed on the base in large letters "I Marot Fecit." The plates

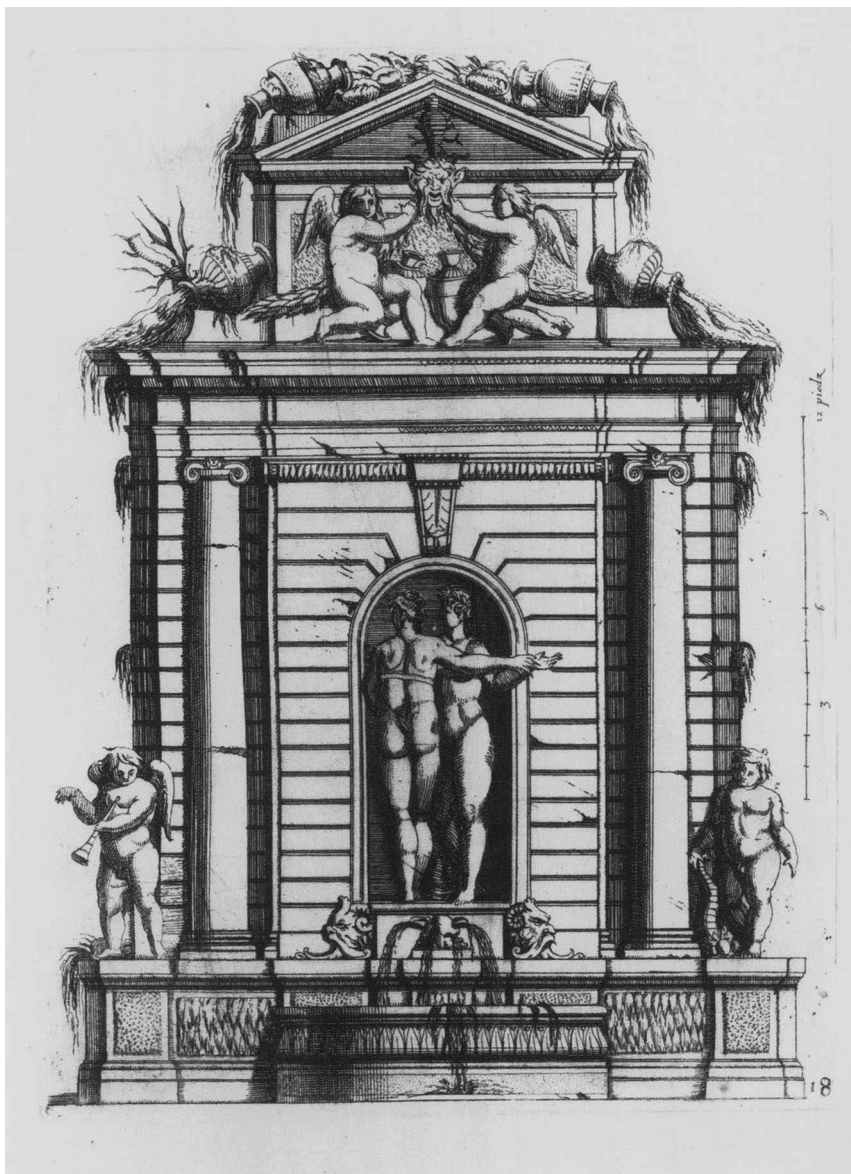
are without titles or captions, except for no. 22 which has "pianta del capitello corintio," with Marot's signature, at the top in drypoint; they are described in full by Mauban, *Marot*, pp. 131–134. The remaining plates are unsigned except for no. 2, signed in drypoint "faict par Moy Jean Marot." Sizes vary from 92 x 149 mm to 241 x 171 mm

BINDING Modern marbled boards, calf spine

PROVENANCE This copy, complete in itself, was clearly removed from a larger collection of plates, since it bears early running numbers in ink, 158–179, along the outside edges

REFERENCES Mauban, *Marot*, pp. 131–134, and figs. 33 (title page) and 34–36

**T**HIS SMALL VOLUME CONTAINS THOSE ELEMENTS OF ARCHITECTURE that compose a house. The plates, which represent gates, doors, chimneypieces, and miscellaneous ornaments including a fountain and several designs for Corinthian capitals, were designed and executed by Marot (for biographical information see cat. 117, below). The plates were reprinted often during the eighteenth century, and were usually retouched. Seven of the illustrations are in the 1764 edition of the *Petit Marot*.



116.

MAROT. *Recueil de diverses pieces modernes* . . . Design for a fountain. Etching and engraving. 1985.61.2538

[JEAN MAROT] 1619?–1679

SIEURS MAROT PÈRE ET FILS

[*Le Grand Marot*]

Paris, n.d.

1985.61.2539

Folio: 440 x 290 (17<sup>1</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>6</sub>)

EDITION First (?) edition, with the table of contents present and the plates in strong, early impressions

COLLATION 2 leaves [4 pp.] printed text. [197] etched and engraved plates (217 copperplates, as follows: 3 full-page plates each composed of 2 copperplates pasted together; 4 folding plates each composed of 2 copperplates pasted together; 1 folding plate composed of 4 copperplates pasted together; 1 made up of 5 copperplates pasted together; 1 made up of 7 copperplates pasted together); 18 double-page plates, 12 folding, rest full-page; versos blank

CONTENTS AND ILLUSTRATIONS 4-page table of contents, headed "Table du Recueil cy Dessus Des Planches des Sieurs Marot pere & fils." The plates are listed individually by title, and the number of plates for each subject is given throughout (as below: "Dix differents desseins de . . ."). The contents of this volume conform fairly closely to the *Table* and are bound for the most part in the order listed. Where there are divergences, however, the list of plates given below follows the order in the Millard copy. Plates that do not appear in the *Table* are noted

The plates are as follows:

"Veue en perspective d'une grotte avec ses Jardinages du dessein de

Sieur Marot" (1 plate)

"Veue du Palais de M. L'Electeur Palatin" (1)

"Dix different desseins d'Arcs de Triomphe" (10)

"Six different Plans de la Maison de feu M. Hesselin" (6)

"Cinq differents Plans du Chateau du S. Sepulchre . . . qui appartient a feu M. Hesselin." There are, in fact, 7 plates in this copy. The unlisted plates are: "Plan des offices du Chateau du St. Sepulcre" and "Plan du rede-chaussee" (both double-page)

"Chateau de Turny en Bourgogne."

There are 6 plates, rather than the 5 plates called for in the *Table*. The unlisted plate is: "Elevation d'une des faces de l'entrée"

"Hostel de Cheureuse" (4)

"Chateau de Vaux le Vicomte" (3)

"Hostel de Mortemar" (2)

"Hostel de Beauvais" (3)

"Maison à bâtir pour M. de Mouceaux" (2)

"Hostel de Lyonne" (4)

"Hostel de M. l'Aigle" (2)

"Hostel de Bizeuil" (3)

"Chateau à bâtir en Suede pour le Marquis Bonde" (2)

"Principale Entrée du Palais d'Orleans" (1)

"Deux Plans du Capitole a Rome" (2)

"Palais de M. le Duc d'Orleans bati à Blois" (2)

"Hostel de M. le grand prieur" (3)

"Hostel de Longueville" (1)

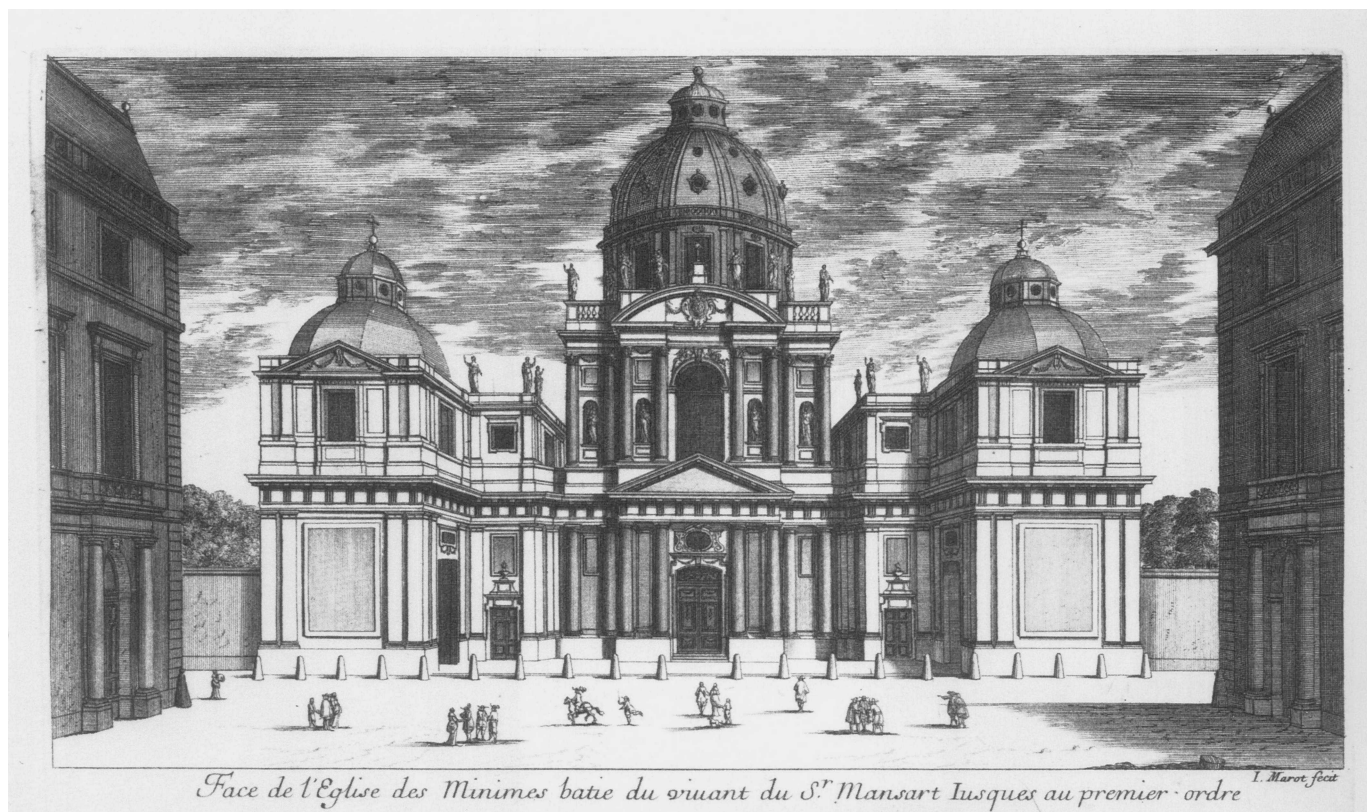
"Hostel de Condé" (3)

"Hostel de Conty" (1)

"Maison de M. Falcony" (3)

117.

MAROT. *Le Grand Marot*. Perspective view of Eglise des Minimes. Etching and engraving. "I. Marot fecit." 1985.61.2539





"Maison appartenant a l'Hostel-Dieu de Paris" (2)

"Palais Mazarin" (1)

"Hostel de Cossé" (1)

There follow 18 plates not listed in the *Table*. Most of these are also present in the Mariette volume described below.

These plates are as follows:

"Maison de M. Pasquier, par J.

Richer" (4)

"Maison située devant les Consuls," par J. Richer (4)

"Maison située rue de Clery par J. Richer" (5)

"Hopital des Suisses" (1)

"Maison de M. Ste-Foy" (4 plates on 3 leaves)

Following these 18 unlisted plates, plates continue as listed in the *Table*, as follows:

"Maison de M. Tambonneau" (1)

"Hostel de Sennetaire" (1)

"Maison de M. Colbert" (2)

"Palais de Richelieu" (1)

"Maison de M. de la Baziniere" (1)

"Veue de l'hotel du plessis de Guenegaud" (1)

"Hostel de Carnavalet" (1)

"Hostel du Chancelier Seguier" (1)

"Hostel de la Vrilliere" (1)

"Hostel de Leon" (1)

"Veue de la rue Tarenne" (1)

"Veue d'une Maison dans la rue du Mail" (1)

"Maison dependante du Cloistre S. Germain" (1)

"Hostel Pussort" (1)

"Plan du Chateau de Coulommiers en Brie" (1)

"Six Plans de l'Eglise de Sorbonne."

There are, in fact, 9 plates in this copy. The 3 unlisted plates include an additional *profil* of the church, a large vertical plate of the facade (folded), and an additional plate showing the whole church (a folding plate, made up of two copperplates pasted together): all signed by Marot

"Eglise et Monastere de l'Abbaye Royale du Val de Grace" (10 plates, including 2 plates printed on 1 double leaf)

"Eglise de St. Pierre a Rome" (2)

"Portail de l'Eglise St. Jacques" (1)

"Portail de l'Eglise des Carmes de Conflans" (1)

"Portail de l'Eglise de St. Germain des Pres" (1)

"Eglise du College des quatre Nations" (1)

"Eglise des Religieuses de l'Assomption" (4)

"Eglise des Feuillantines" (1)

"Eglise des Religieux de Premontré" (1)

"Eglise des Minimes" (1)

"Portail de St. Gervais" (1)

"Eglise de la Trinité" (1)

"Temple de Charenton" (2)

"Representation du Feu de Joy" (1)

"Desseins des Bains à bâtir au bout du Chateau des Maisons" (1)

"Porte de fer du vestibule du Chateau de Maisons" (1 plate—i.e., 2 copperplates pasted together—not listed in *Table*; also present in Mariette copy)

"Frontispice de la Maison et Bureau des Marchands drappiers" (1)

"Chateau de Lavardin" (1)

"Maison de M. de Boisfranc" (1)

"Temple de Balbec" (8)

"Temple de Grece" (9)

"Mausolée et Tombeaux" (10)

There follow a series of plates devoted to the Louvre and Tuileries, including several large folding plates made up of between 2 and 7 copperplates pasted together. The constituent plates are listed separately in the *Table*. These plates are as follows:

"Dessein de la pensée de Sr. le Mercier pour la principale entrée du Louvre." Together with: "Dessein d'une facade de la principale entrée du Louvre De M. Marot" (2 long, narrow plates printed on 1 folding leaf)

"Cinq Plans du Chateau du Louvre du dessein de Sr. Cavalier Bernin." 5 numbered plates, as follows:

1. "Plan du Château du Louvre . . ." (full-page)

2. "Sa principale Entrée" (double-page)

3. "L'Elevation de l'Entrée . . . du côté des Tuileries (double-page)

4. "L'Elevation du dedans la Court" (double-page)

5. "La Facade du Louvre du côté de l'eau (a large, folding plate: 2 copperplates pasted together)

"L'Elevation de l'un des corps de Logis" (double-page)

There follows a large, folding plate, made up of 5 copperplates pasted together, as usual, to present an entire facade of the Louvre. 3 of the constituent plates are listed in the *Table*, and 2 are not. The plates are of the Louvre (full facade) and include from L to R:

"Le profil qui montre le dedans du grand Vestibule du Louvre" (not listed in *Table*)

"Elevation de la moitié du principal Corps de Logis . . ."

"Elevation du grand Vestibule du Louvre . . ."

"Elevation de la moitié du principale Corps de Logis . . ."

"Gros Pavillon du Roy" (not listed in *Table*)

"Plan des Tuileries du côté de la Cour" (folding plate: 2 double-page copperplates pasted together)

"Elevation du Palais des Tuileries du Côté de la Cour" (folding plate: 2 double-page copperplates pasted together)

"Elevation du Palais des Tuileries du Côté du grand Parterre ou Jardin" (folding plate: 2 double-page copperplates pasted together)

"Palais des Tuileries." A very large folding plate made up of 7 copperplates pasted together. The constituent plates, all listed separately in the *Table*, are as follows:

"Palais des Tuileries commencé par Catherine de Medicis" (at center)

"Elevation d'un gros Pavillon . . ." (at far L)

"Elevation de la grand Salle des Balets" (to R of above: 2 copperplates)

"Elevation du milieu de la Face du Palais . . ." (to R of center), together with:

"Elevation de l'un des corps de Logis . . ." (2 copperplates)

"Elevation du grand Pavillon des Tuileries, basti sous Henry IV" (at far R)

["Facade du Château du Louvre."] Folding plate made up of 4 copperplates pasted together. These are listed separately as 2 plates in the *Table*, as follows:

"Face de la Galerie du Louvre du Côté de la Riviere" (2 copperplates)

"Face du Chateau du Louvre du costé de l'eau avant qu'elle fut doublée" (2 copperplates)

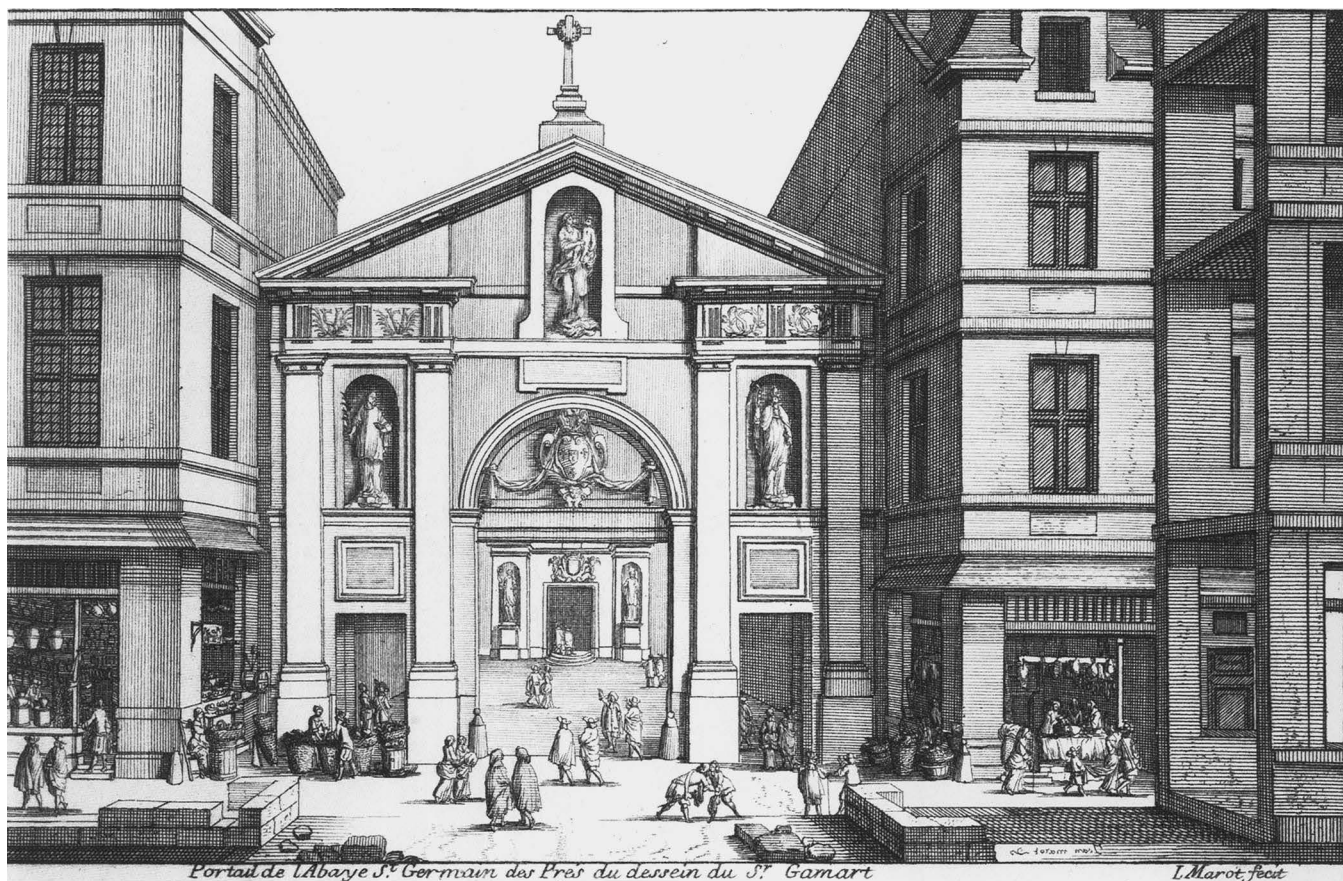
"Porte de l'entrée du Chateau du Louvre" (full-page)

"Plafonds" (2 plates, each consisting of 2 copperplates pasted together: folded in this copy). (Note: In the Mariette copy, these two plates each have caption: "Plafond du Louvre." In the present copy, these plates are without captions. The *Table* lists 2 "Plafonds des Tuileries")

"Lotterie qui se devoit tirer dans L'Isle Notre-Dame"

BINDING Contemporary sprinkled calf, gilt spine, red morocco label

REFERENCES Mauban, *Marot*, pp. 77-98



**J**EAN MAROT WAS A PRACTICING ARCHITECT WITH THE TITLE OF *Architect des bâtiments du roi*. He is known now mainly for his many architectural engravings, published without text, of built and projected architecture. These record the works of such contemporary architects as Jacques Le Mercier, Jules Hardouin Mansart, Louis Metezeau, Louis Le Vau, Libéral Bruant and others. Many of the illustrations were formed into two collections, now known as the *Grand Marot* and the *Petit Marot*. Marot was assisted with his engraving by his son Daniel Marot. Another son, Jean, succeeded his father as *architect des bâtiments du roi*, and appears to have inherited his father's engravings, which he sold to the publisher Jean Mariette before 1727 (see cat. 28, 1985.61.403–406).

The *Grand Marot* is a two-volume folio work containing views, perspectives, elevations, plans, and sections of the most important buildings in Paris and environs. It is arranged loosely by building type and includes churches, palaces, *hôtels*, and Marot's own designs for triumphal arches and Greek and Roman palaces. The work is an essential and comprehensive documentary source for the study of French seventeenth-century taste in architecture. The buildings published range from those illustrating the formation of seventeenth-century architectural style to great works that are its highest achievements, and the lesser works of both major and minor architects. A focus is placed on the work of Mansart at Maisons and on the Val-de-Grâce, the churches of the Sorbonne, the Assumption, the Minimes, the Feuillants (designed by Marot), the Collège des Quatre Nations, and projects for the east front of the Louvre (including the project of Marot). Marot also includes the earlier work of such masters as Salomon de Brosse, an engraving of Michelangelo's Campidoglio, and archaeological material from the expedition to Balbec, sponsored by the king.

Several editions of the *Grand Marot* were published. The first contains 164 plates; the second, published by Mariette, appeared in 1727 (cat. 113, 1985.61.2522–2529). The third edition, formed after Charles-Antoine Jombert acquired Mariette's plates, contains 13 new plates for a total of 260, and was published in 1751. In addition, some plates appeared in two other Jombert publications—J. F. Blondel's *Architecture françoise* and the *Délices de Paris et de ses environs*.

117.

MAROT. *Le Grand Marot*. Street life at entrance to Saint-Germain-des-Près. Etching and engraving. "I. Marot fecit." 1985.61.2539

## JEAN MAROT 1619?–1679

[*Le Petit Marot*]

*Recueil Des / Plans Profils et Eleuations / Des plusiers / Palais Chasteaux Eglises / Sepultures Grottes / et Hostels, / Bâtis dans Paris, et aux / environs, avec beaucoup de / magnificence, par les meilleũ / Architectes du Royaume, / desseignez, mesurés, et grauez / par Jean Marot Architecte / Parisien*

Paris, n.d. [c. 1670]

1985.61.2541

Quarto: 278 x 208 (10<sup>5</sup>/<sub>16</sub> x 8<sup>3</sup>/<sub>16</sub>)

EDITION First edition

CONTENTS Engraved title page and [122] engraved plates, printed 1 to a page, versos blank

ILLUSTRATIONS Etched and engraved title page (corresponding to first edition title page reproduced in Mauban; without the slip with the author's address found in some copies); [122] etched and engraved plates, unnumbered, with engraved captions (with the exception of 2 uncaptioned plates, as listed by Mauban). Most plates signed by Marot as engraver. The plates are as listed by Mauban but appear in a different order

BINDING Contemporary mottled calf, new gilt spine, red morocco label

PROVENANCE 19th-century French ownership inscription on first blank leaf, "A Barbet"

REFERENCES Berlin Cat. 2466; Fowler 193; Mauban, *Marot*, pp. 99–107 and figs. 22 (title page), 23–25

THE *PETIT MAROT*, AS THIS COLLECTION OF ENGRAVINGS BY MAROT is known, is the earliest of the great series of volumes illustrating French architecture which appeared in the seventeenth and eighteenth centuries. This type of publication originated with Androuet du Cerceau's *Plus excellents bastiments* (cat. 8, 1985.61.333), and developed in the later publications to include urban architecture as well as country houses. In the later works, profit is the motive of the publisher and the engraver and the production is for an interested public; previously, royal patronage had served the national benefit (through dissemination by publication of examples of good architecture).

The *Petit Marot* is a basic document of the architecture (mainly residential) of the generation of François Mansart and Louis Le Vau. In it are illustrated a number of buildings of which no other record survives. The "record," however, is not necessarily accurate, for it may be based on projects that were not executed, present a design stage that was later altered, or reflect the architect's rather than the patron's wishes.

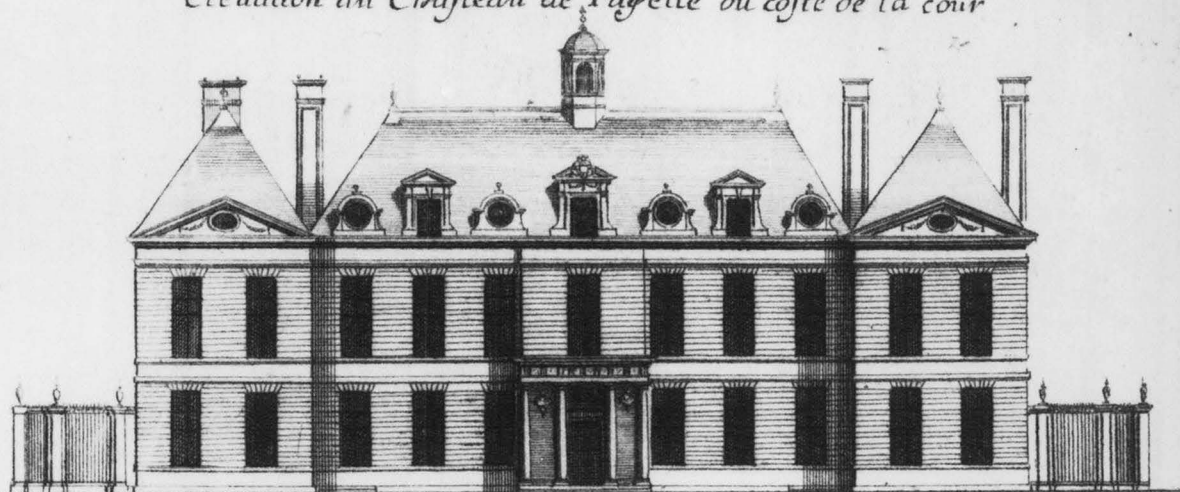
In analyzing Marot's work, Mauban concluded that there were several successive editions of engravings appearing under the title of the *Petit Marot*, in which the plates appear with variations, additions, and omissions. In the last printings the plates were worn enough to be retouched, and several were completely redone. In addition, some of the engravings for the *Petit Marot*, like the *Grand Marot*, are the early work of Marot's son Daniel, who later would be architect to William III, king of England (the 1712 edition of the *Recueil* was published in Amsterdam).

The first edition, according to Mauban, was composed of 112 to 115 plates, all by Marot. A second edition, c. 1738 or later, published by Jean Mariette (cat. 113, 1985.61.2522–2529), included the same plates, but in a different arrangement. A third and final edition of 1764 was brought out by Jombert and called for the first time the *Petit oeuvre de Jean Marot*. Several plates from the *Grand Marot* are included in it, and several of the original *Petit Marot* plates are omitted. There are a few minor additional changes. Thirty-six engravings of small temples not in any previous edition appear here, along with sixteen plates from d'Aviler's *Cours* of 1694–1696, with the life and works of Jean Marot. The Jombert edition also contains an *avertissement* and half a page on Daniel Marot.

118.

MAROT. *Le Petit Marot*. Elevations of three sides of the Château de Fayelle. Engraving. "J. Marot fecit." 1985.61.2541

*Élevation du Chateau de Fayelle du costé de la cour*



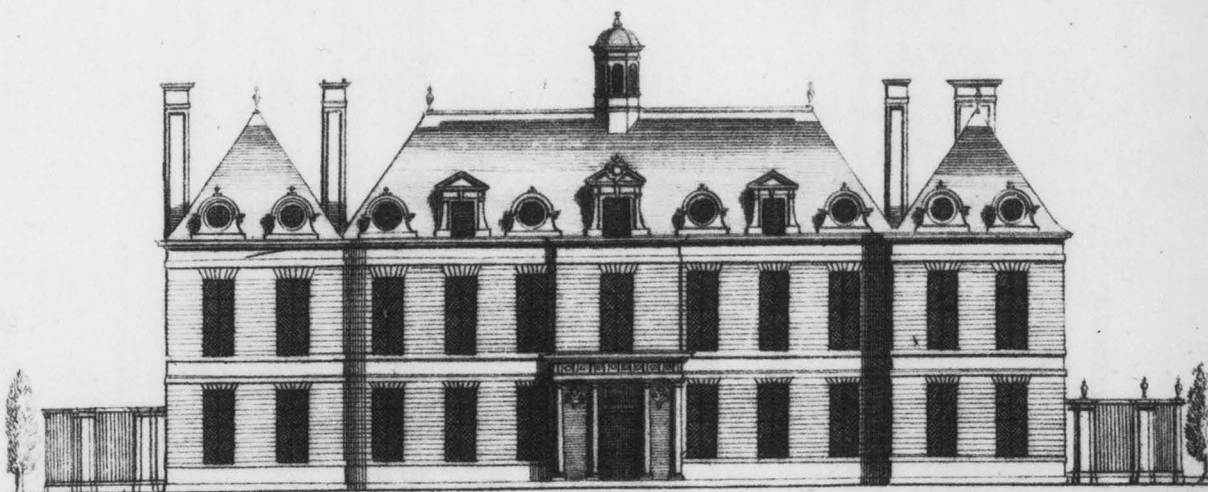
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 Toises

*Entrée du Chateau de Fayelle appartenant à Monsieur le Marechal de la Motte Houdancourt.*



5 10 15 Toises

*Face du Chateau de Fayelle du costé du Jardin*



5 10 15 20 25 Toises

*J. Marot fecit*

## JUSTE AURELE MEISSONNIER [JUSTE AURÈLE MEISSONNIER]

1693–1750

*Oeuvre / De / Juste Aurele Meissonnier / Peintre Sculpteur Architecte &c / Dessinateur / de la Chambre et Cabinet / Du Roy / Premiere partie / Executé sous la / conduite de l'auteur*

Paris, Huquier, n.d. [c. 1735]

1985.61.2542

Large folio: Plates vary in size from 115 x 165 mm ("Livres des Legumes") to 542 x 345 mm ("Cabinet de M<sup>r</sup> le Comte Bielski"); size of volume 581 x 440 22<sup>7</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>4</sub>)

COLLATION 118 etched plates, including title plate, on 74 leaves (3 double), versos blank

CONTENTS AND ILLUSTRATIONS Etched title plate, signed "J. A. Meissonnier inv." and "P. Aveline Sculp." Etched self-portrait of the artist, signed "J. A. Meissonnier ad vivum del." and "N. D. de Beauvais perfecit." The remaining plates: in the absence of a clear division into suites, Guilmarde gives a detailed, page-by-page description. We give a more summary description, below, following the groupings of plates indicated by letter, size, and subject wherever possible. The plates, signed throughout by Meissonnier, are as follows:

1. Series of 9 small plates numbered 1–9, on 2 leaves, with title plate: "Plan de la Maison du Sieur Brethous Avec Ses Environs . . ." Nos. 2–4 and 6 signed "Meissonnier in." and "Al-louis Sculp"
2. Group of 12 plates on 4 leaves, all signed by Meissonnier, combining plates apparently belonging to 3 different series. These include: 7 small horizontal plates with title plate: "Livres d'Ornements/ Inventés & Dessines Par J. O. Meissonnier . . .", numbered 20–26: 4 of these plates signed by Laureolli as engraver; 1 by Dubreulie; 1 by Obelle; 1 by Desplaces; 3 larger plates of candlesticks ("Chandeliers de Sculpture [sic] en Argent./ Inventé par J. A. Meissonnier Architecte en 1728 . . ."), all signed by Desplaces as engraver; and 2 small horizontal plates of interiors (both marked "A"), signed by Huquier as engraver and publisher
3. Series of 7 small plates on 1 page, including title plate: "Livres/ de Legumes/ Inventées et Dessinées/ Par J. Me<sup>r</sup> . . .", and 6 etched plates of ornament based on vegetables: the plates are marked "C" and have numbers 13–19. They are signed by Meissonnier and by Chedel as engraver
4. Series of 7 plates on 5 leaves, marked "F" and numbered 35–41 ("36" mis-marked "38"). These have title: "Sixieme Livre Des Oeuvres de J. A. Meissonnier Gravé par Huquier." All are signed by Huquier as engraver
5. "Septieme Livre des Oeuvres . . .": series of 6 plates on 3 leaves, marked "G" and numbered 42–45, 47–48: all signed by Huquier as above
6. "Huitieme Livre des oeuvres . . .": series of 6 plates on 3 leaves, marked "H" and numbered 49–54: signed by Huquier
7. "Neuvieme livre . . .": series of 6 plates on 3 leaves, marked "I" and numbered 55–60
8. "Dixieme livre . . .": series of 6 plates on 3 leaves, marked "K" and numbered 61–66
9. "Onzieme livre . . .": series of 6 plates on 4 leaves, marked "L" and numbered 67–72. The first two of these plates, nos. 67 and 68, printed separately on 2 leaves, have been combined with 2 small plates from another series, marked "E," including title plate: "Cinquieme/ Livre d'Ornements/ Inventés/ Par J. A. Meissonnier/ et/ Gravé par Huquier . . .": these 2 plates are numbered "28" and "29"
10. "Douzieme livre . . .": series of 5 plates on 5 leaves, marked "M" and numbered 73–77. Printed below each of these 5 plates is a small plate from the "Cinquieme Livre d'Ornements" (see above), marked "E," nos. 30–34: all signed by Huquier
11. "Livres d'Orfeverie d'Eglise. Treizieme Livre des Oeuvres . . .": series of 6 plates on 6 leaves, marked "N" and numbered 78–83. No. 78 ("Soleil Executé . . . en 1727") signed "B. Audran sculp."; remaining plates signed by Huquier
12. "Projet du Sallon de la Princesse Sartorinski en Pologne . . .": series of 3 plates on 3 leaves, marked "O" and numbered 84–86. These vary in size, nos. 84 and 85 being large full-page plates and no. 86 less than half-page. All 3 plates signed "Babel Sculp." Printed below no. 86 is a small plate marked "G," with number "46" ("Pieds de Table de Trumeau"): signed by Huquier
13. "Cabinet de M<sup>r</sup> le Comte Bielski . . .": series of 4 plates on 4 leaves: 3 of these are marked "P," nos. 87–89 and [90]. Nos. 87 and 88 signed "Chenu Sculp."; no. 89 signed "Baquoy sculp."; no. [90] signed "P. Aveline sculp."
14. Series of 6 plates on 6 leaves, marked "Q," nos. 91–96 (various aspects of interior decoration and furnishing). Nos. 91–95 signed by Huquier; no. 96 signed "Chenu perfecit"
15. Series of 4 large plates on 4 leaves: nos. 97–99 and [100]. These include: "Projet d'une grande Pendule . . ." and "Cadran a vent . . .," both signed by Huquier; "Projet d'un Tombeau . . .," signed "Ingram sculp."; and "Epitaphe de marbre et bronze . . .," signed by Huquier

119.

MEISSONNIER *Oeuvre . . .* Rococo ornamentation for the balcony level of a royal salon. Etching. "J. A. Meissonnier inv. et pinxit." "Chenu perfecit." 1985.61.2542





J.A. Meissonnier inv. et pinxit

Chenu posait

*Projet de l'angle d'un Salon portatif pour le Roy . en 1730.*

*A Paris chés Huquier rue S<sup>t</sup> Jacques au coin de celle des Mathurins. C.P.R.*

16. Series of 7 plates on 6 leaves, marked "R," nos. 101–107 (all relating to interior and exterior church design). Nos. 101, 103, and 104 signed "Herisset sculp.," no. 105 signed "Riolet Sculp.," nos. 106–107 signed by Huquier
18. Sequence of 3 plates relating to firework installations, as follows:  
No. 112: "Elevation du Projet d'un feu d'Artifice sur l'eau . . ."; double-page. Signed "Herisset Sculp." No. 113: "Projet du Plan et Elevation de la charpente du Feu . . ."; full-page. Signed "Riolet Sculp." No. 114: "Projet d'un feu d'Artifice dans un Jardin . . ."; full-page. Signed "Huquier Sculp."
19. The 3 final plates are as follows:  
No. 115: "Projet de Sculpture en argent . . . exécutée en 1735"; double-page; signed "Huquier Sculp." No. 118: smaller plate representing the crucifixion; signed "P. Aveline Sculp." No. 116: double-page plate representing a great curved portico with flights of steps and fountains; signed "Laureolli Sculp."

BINDING Old green vellum, rebacked

PROVENANCE Early ownership inscription of Amelia Long on flyleaf. Bookplate of Charles Edouard Mewes

REFERENCES Berlin Cat. 378; Cohen de Ricci 696–697; Guilmar, pp. 155–157 and pls. 51–52

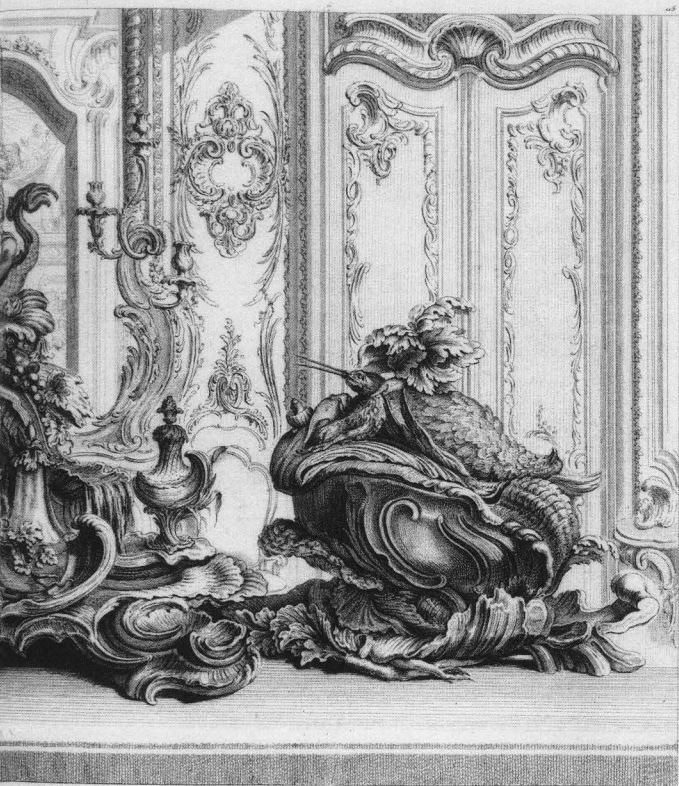


**J**USTE AURÈLE MEISSONNIER WAS BORN IN TURIN OF FRENCH PROVENÇAL parents. His career began early; he was probably in Paris by 1718, by 1724 was given the title of *orfèvre du roi*, and by 1726 was named *dessinateur du roi*. By 1730 he had an international reputation and clientele.

Meissonnier is one of the principal disseminators of the rococo style (*genre pittoresque*) in the applied arts. On the title page of his *Oeuvre*, Meissonnier calls himself architect and designer. The publication is intended to be more than a collection of models of architectural ornament for artists and craftsmen. Many of the illustrations are taken from Meissonnier's designs for European aristocracy. They also include plans for a house and an interesting and important project for the facade of Saint-Sulpice, produced around 1726 in the *genre pittoresque*, as well as designs for furniture, silver pieces, panels, fountains, fireworks, *morceaux de fantaisie*, and garden fantasies that recall Palissy.

The *Oeuvre* appeared in separate cahiers from the 1730s. The definitive edition was produced in 1750 by Gabriel Huquier, with 118 engravings on 74 folio sheets. It was at this moment that the rococo style, to which Meissonnier had made a major contribution, was overcome by the new classical taste

119. MEISSONNIER. *Oeuvre* . . . Design for a silver table ornament. Etching. "J. A. Meissonnier inv." "Huquier Sculp." 1985.61.2542



errines qui ont été exécutées pour le Millord Duc de Kinston en 1755.  
de celle des Mathurins C.P.R.

brought back by the Marquis de Marigny from Italian travels begun in 1749. In contrast to the new taste, the *Oeuvre* stresses novelty, invention, originality, and creative freedom. The designs make liberal use of mirrored reflections, punctured wall surfaces, hidden lighting, transformations in scale, and metamorphosis from one natural object to another. Meissonnier's architectural designs are dependent on observations of nature, on convenience, and on good taste; they seem sharply contrasted to the abstract rules, rational construction, and universal taste of the new design.

Gabriel Huquier, the publisher of this edition, deserves special mention. He was not only one of the first of the ornamentalist-engravers of the eighteenth century, but was also one of the best interpreters of major rococo decorators such as Claude Gillot, Jean-Antoine Watteau, and François Boucher. A man of many and varied activities, he was also a collector, print seller, and editor. Among Meissonnier's plates, designed by him and engraved by a number of prominent engravers (the most distinguished of whom was P. Aveline), some were redone by Huquier for this final edition of the *Oeuvre*.

**Bibliography** Nyberg, Dorothea. *Oeuvre de Juste-Aurèle Meissonnier*. Introduction. New York, 1969



## BERNARD DE MONTFAUCON 1655–1741

*L'Antiquité / Expliquée, / Et Représentée / En Figures. / Tome Premier* [-Tome Cinquieme]. *Les Dieux des Grecs & des Romains. / Première Partie / Les Dieux du premier, du second & du troisième rang, selon l'ordre du tems*

Paris, F. Delaulne, H. Foucault, M. Clousier, J.-G. Nyon, E. Ganeau, N. Goselin, P.-F. Giffart, 1719  
1985. 61.2568–2582

Quarto, five volumes in ten parts:  
389 x 248 (15<sup>5</sup>/<sub>16</sub> x 9<sup>3</sup>/<sub>4</sub>)

EDITION First edition

1. [Vol. 1, Part 1]

*Tome Premier . . . Première Partie . . .*

COLLATION 152 leaves. [i–vi], i–civ, [1]–194 pp. Etched and engraved frontispiece portrait and 125 etched and engraved plates (9 double-page, rest full-page, versos blank); plates numbered consecutively 1–122 (in roman numerals at upper R, arabic numbers at lower R); 3 unnumbered plates, bound following p. 24; following pl. 72; at end of volume

CONTENTS Frontispiece portrait of the dedicatee, Comte d'Estrées (verso blank); [i] title page, printed in red and black (verso blank); [iii–v] dedication, "Epître"; [vi] author's note, "Avertissement"; i–xxiv preface (in French, with Latin translation below); xxv–lxxxix table of contents for the entire work, in French and Latin in parallel columns, ending with errata; xc approbation and privilege, dated May 1719; xci–civ introduction, "Discours préliminaire"; in French, with Latin text below; [1] divisional title page to Vol. 1, Part 1, in French and Latin; [2] blank; [3]–194 text (text throughout in French, with Latin text in small type below), pls. 1–122 and 3 unnumbered plates bound in

ILLUSTRATIONS Etched and engraved frontispiece portrait, signed "N. Largilliere pinx." and "I. Audran scul." Etched vignette on title page. Etched amorial headpiece and initial on dedication. 125 etched and engraved plates as described above, unsigned. Engraved and woodcut headpieces; woodcut tailpieces (one signed "VLS"); woodcut initials

2. [Vol. 1, Part 2]

*L'Antiquité / Expliquée, / . . . Tome Premier. / Seconde Partie. / Les Heros parvenus à la Divinité*

COLLATION 131 leaves. [i–iv], 195–452 pp. [104] etched and engraved plates, including plates numbered 123–224 and 2 unnumbered plates, bound following pl. 145 and preceding index: 7 double-page, rest full-page, versos blank

CONTENTS [i] title page, printed in red and black (verso blank); [iii] divisional title page, with title as follows: "L'Antiquité Expliquée / . . . Tome Premier. / Les Dieux des Grecs, et des Romains. / Seconde Partie. / Ou il est parlé des Heros parvenus à la divinité, & de tous les autres /

dieux des Grecs & des Romains" (same in Latin); [iv] blank; 195–412 text, pls. 123–224 and 2 unnumbered plates bound in; 413–452 index to Vol. 1 (Parts 1 and 2)

ILLUSTRATIONS Etched vignette on title page. [104] etched and engraved plates, as described above. Woodcut head- and tailpieces (including tailpiece signed "VLS"); woodcut initials

3. [Vol. 2, Part 1]

*L'Antiquité / Expliquée / . . . Tome Second. / . . . Première Partie / Contenant Le Culte des Grecs & des Romains*

COLLATION 135 leaves. [i–ii], [1]–267 [268] pp. 102 etched and engraved plates numbered 1–104: nos. 84 and 86 skipped (note: these numbers apparently not missing in Brunet); 17 double-page, rest full-page, versos blank

CONTENTS [i] title page, printed in red and black (verso blank); [1] divisional title page to Vol. 2, Part 1, with title as follows:

"L'Antiquité Expliquée / . . . Tome Second. / Le Culte Des Grecs, Des Romains / Et Des Autres Nations. / Première Partie / Contenant le culte des Grecs & des Romains" [same in Latin] (verso blank); [3]–267 text, pls. 1–104 bound in; [268] blank

ILLUSTRATIONS Etched vignette on title page. 102 etched and engraved plates numbered 1–104, as described above. Etched headpiece; woodcut tailpieces; woodcut initial

4. [Vol. 2, Part 2]

*L'Antiquité / Expliquée, / . . . Tome Second. / Seconde Partie. / La Religion des Egyptiens, des Arabes, des Syriens, des Perses, des Scythes, des Germains, des Gaulois, des Espagnols & des Carthaginois*

COLLATION 104 leaves. [i–iv], [269]–472 pp. [93] etched and engraved plates, including plates numbered 105–195 (nos. 134 and 136 repeated—not called for by Brunet) and final unnumbered plate, bound preceding index: 9 double-page, 1 folding, rest full-page, verso blank

CONTENTS [i] title page printed in red and black (verso blank); [iii] divisional title page (verso blank); [269]–445 text, pls. 105–195 and unnumbered plate bound in; [446] blank; 443–472 index, Vol. 2 (Parts 1 and 2)

ILLUSTRATIONS Etched vignette on title page. 93 plates numbered 105–194 and unnumbered plate, as described above. Woodcut head- and tailpieces; woodcut initial

5. [Vol. 3, Part 1]

*L'Antiquité / Expliquée, / . . . Tome Troisième. / Les Usages de la vie. / Première Partie / Les Habits, les Meubles, les Vases, les Monoyes, les Poids, les Mesures, / des Grecs, des Romains & des autres Nations*

COLLATION 100 leaves. [i–ii], [1]–198 pp. 123 etched and engraved plates: 14 double-page, rest full-page, versos blank. Plates

are numbered 1–121: 2 unnumbered plates, one bound following pl. 26, one bound following p. 178

CONTENTS [i] title page, printed in red and black (verso blank); [1] divisional title page, Vol. 3, Part 1, in French and Latin (verso blank); [3]–198 text, pls. 1–121 and 2 unnumbered plates bound in

ILLUSTRATIONS Etched vignette on title page. 123 etched and engraved plates as described above. Engraved headpiece; woodcut tailpieces; woodcut initial

6. [Vol. 3, Part 2]

*L'Antiquité / Expliquée, / . . . Tome Troisième. / Seconde Partie. / Les Bains, les Mariages, les grands & les petits Jeux, les Pompes, / la Chasse, la Pêche, les Arts, &c*

COLLATION 97 leaves. [i–ii], [199]–390 pp. [76] etched and engraved plates numbered 122–197: 16 double-page, rest full-page, versos blank

CONTENTS [i] title page, printed in red and black (verso blank); [199] divisional title page, Vol. 3, Part 2 (verso blank); [201]–362 text, pls. 122–197 bound in; 363–390 index

ILLUSTRATIONS Etched vignette on title page. [76] etched and engraved plates, as described above. Woodcut headpiece [201], signed "P. Reisacher"; woodcut tailpieces (including tailpiece signed "VLS," repeated); woodcut initial

7. [Vol. 4, Part 1]

*L'Antiquité / Expliquée, / . . . Tome Quatrième. / La Guerre, les Voitures, les grands Chemins, les Ponts, les Aqueducs, / la Navigation. / Première Partie / Les Levées des Gens de guerre, les Habits, les Magazins, les Travaux, les Signes & / les Combats militaires, les Armes de toutes les Nations, les Marches d'Armées, / les Machines de guerre &c.*

COLLATION 88 leaves. [i–ii], [1]–174 pp. 117 etched and engraved plates, including plates numbered 1–113 and four unnumbered plates, bound as follows: 1 following pl. 7; 3 plates bound following pl. 107 (but marked "Après la 108"); 43 double-page, rest full-page, versos blank

CONTENTS [i] title page, printed in red and black (verso blank); [1] divisional title page to Vol. 4, Part 1 (verso blank); 3–174 text, pls. 1–113 and 4 unnumbered plates bound in

ILLUSTRATIONS Etched vignette on title page. 117 etched and engraved plates, as described above. Etched and engraved headpiece; woodcut tailpieces (including tailpiece signed "VLS," repeated); woodcut initial

8. [Vol. 4, Part 2]

*L'Antiquité / Expliquée, / . . . Tome Quatrième. / Seconde Partie. / Les Chemins Publics, les Aqueducs, / & la Navigation*

COLLATION 75 leaves. [i–ii], [175]–302, 297–316 pp. (i.e., 322: 6 pages irregularly pagi-

nated; see below). [33] etched and engraved plates, including plates numbered 114–145 (no. 144 skipped) and 2 unnumbered plates, bound preceding index: 11 double-page, rest full-page, versos blank

CONTENTS [i] title page, printed in red and black (verso blank); [175] divisional title page, Vol. 4, Part 2 (verso blank); 177–296 text (note: 296 marked at bottom “Fin du quatrieme volume”), pls. 114–145 bound in; \*297–302 (pages marked \*297, 298, 299, \*300, \*301, 302) “La Table Illiaque” (i.e., explanation of plate “Table Illiaque ou de la Guerre de Troie,” which follows); 297–316 (i.e., 322) index

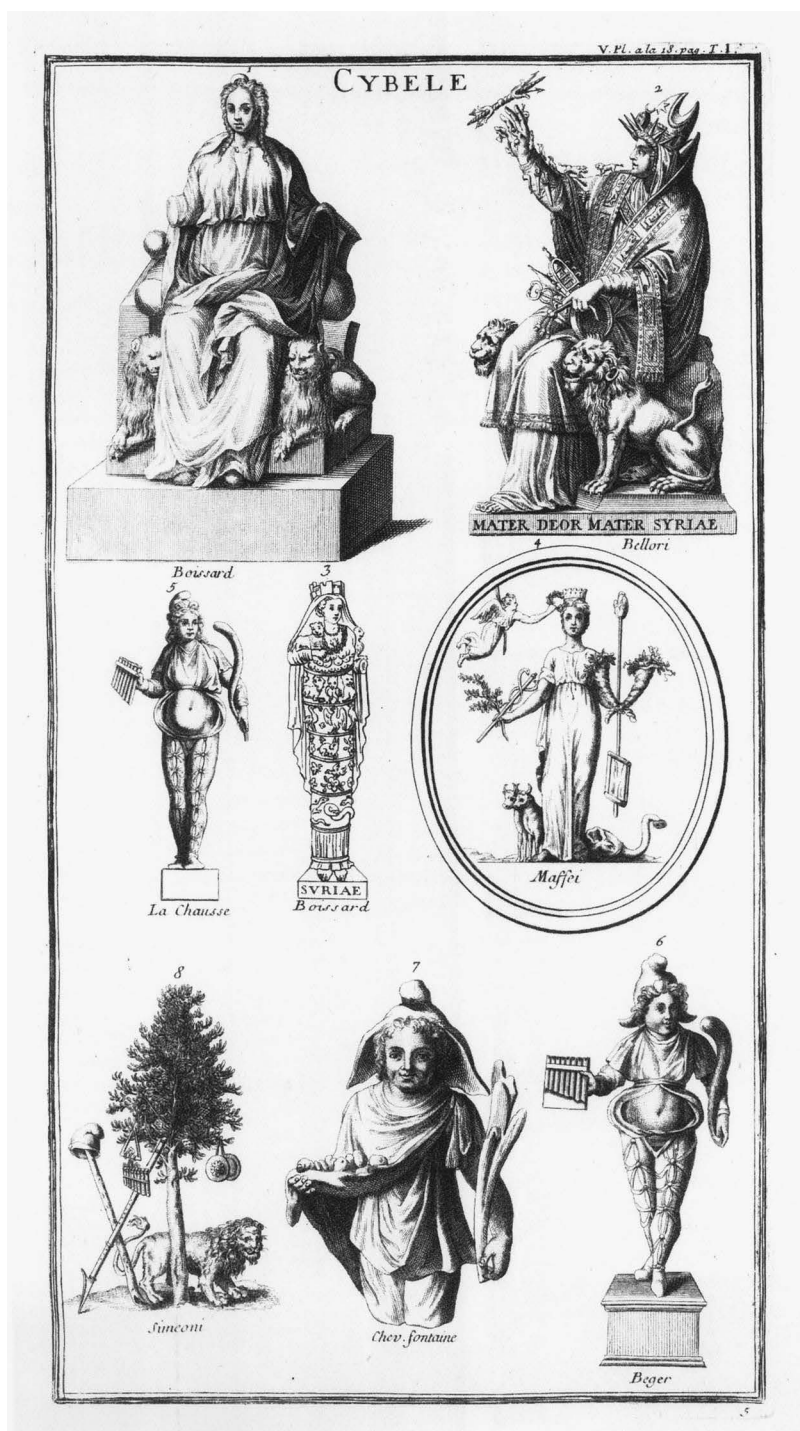
ILLUSTRATIONS Engraved vignette on title page. [33] etched and engraved plates, as described above. Woodcut headpiece; woodcut tailpieces; woodcut initials

9. [Vol. 5, Part 1]

*L'Antiquité/ Expliquée, / . . . Tome Cinquieme. / Les Funerailles, les Lampes, les Supplices &c. / Premiere Partie/ Les Funerailles des Grecs & des Romains*

COLLATION 86 leaves. [i–ii], [1]–170 pp. 131 etched and engraved plates numbered 1–131: 10 double-page, rest full-page, versos blank

CONTENTS [i] title page, printed in red and black (verso blank); [1] divisional title page, Vol. 5, Part 1, with title as follows: “L'Antiquité/ Expliquée/ . . . Tome Cinquieme, / Qui comprend les funerailles, les tombeaux & les mausolées. / Premiere Partie, / Les funerailles & les tombeaux des Grecs & des Romains” (verso blank); [3]–170 text, pls. 1–131 bound in



120.

MONTFAUCON. *L'antiquité expliquée . . .*  
Antique representations and attributes of  
Cybèle. Etching and engraving.  
1985.61.2568–2582



ILLUSTRATIONS Etched vignette on title page. 131 etched and engraved plates, as described above. Etched headpiece; woodcut tailpieces (including tailpiece signed "VLS"); woodcut initial

10. [Vol. 5, Part 2]

*L'Antiquité/Expliquée/. . . Tome Cinquieme./Seconde Partie./Les Funerailles des Nations barbares, les lampes,/les Supplices, &c.*

COLLATION 135 leaves. [i-ii], [171]-437 [438] pp. [73] etched and engraved plates numbered 132-204 (no. 152 repeated in our copy); 2 double-page, rest full-page, versos blank. (Note: According to Brunet there should be a list of plates at the end of this volume. This is not present in our copy)

CONTENTS [i] title page, printed in red and black (verso blank); [171] divisional title page, Vol. 5, Part 2 (verso blank); [173]-246 text, pls. 132-204 bound in; 247-437 general index to Vols. 1-5, first in French (247-374), then in Latin (375-437), ending with "De l'Imprimerie de Florentin Delaulne, Librairie-Imprimeur. M.DCCX-IX"; [438] blank

ILLUSTRATIONS Etched vignette on title page. [73] etched and engraved plates numbered 132-204, as described above. Woodcut headpiece, signed "IPR"; woodcut tailpieces (including tailpiece signed "VLS"); woodcut initial

BINDING Contemporary sprinkled calf, gilt spine, red sprinkled edges

PROVENANCE Engraved bookplate of Charles Viscount Bruce in each volume (verso of title page), 1712

REFERENCES Brunet 3: 1861-1862

*Supplement/Au Livre/De/L'Antiquité/Expliquée/Et Représentée/En Figures./Tome Premier. [-Cinquieme]/Les Dieux Des Grecs Et Des Romains*

Paris, la veuve Delaulne, la veuve Foucault, la veuve Clousier, J-G. Nyon, E. Ganeau, N. Gosselin, P-F. Giffart, 1724  
Quarto, five volumes: 395 x 252 (15<sup>1</sup>/<sub>2</sub> x 9<sup>5</sup>/<sub>16</sub>)

EDITION First edition

[Supp. Vol. 1]: [title as above]

COLLATION 160 leaves. [i-ii], [i]-xxiv, i-xxxv [xxxvi], [1]-258 pp. [103] etched and engraved plates: 17 double-page, rest full-page, versos blank. The plates are numbered as follows: 88 plates numbered 1-88; [15] unnumbered plates, with instructions to binder for placing *after* plates numbered as follows (including repetitions): 2, 17, 19, 20, 22, 36, 37, 38, 44, 48, 48, 49, 53, 54, 67

CONTENTS [i] title page, printed in red and black (verso blank); [i]-xxiv preface; i-xxxv table of contents to Vols. 1-5, in French and Latin in parallel columns;

[xxxvi] approbation and privilege; [i] divisional title page to Vol. 1 (verso blank); [3]-246 text, pls. 1-88 and [15] unnumbered plates bound in; 247-258 index

ILLUSTRATIONS Woodcut vignette on title page, signed "P" [103] etched and engraved plates, as described above. Woodcut headpiece on preface signed "P"; engraved and typographic ornament headpieces; woodcut tailpieces; woodcut initials

[Supp. Vol. 2]

*Supplement/Au Livre/De/L'Antiquité/Expliquée/. . . Tome Second./Le Culte Des Grecs, Des Romains,/Des Egyptiens, Et Des Gaulois*

COLLATION 129 leaves. [i-ii], i-viii, [1]-248 pp. [77] etched and engraved plates: 17 double-page, 2 folding, rest full-page, versos blank. The plates are numbered as follows: 60 plates numbered 1-61 (no. 14 skipped); 17 unnumbered plates, with instructions to binder for placing *after* plates numbered as follows (including repetitions): 1, 16, 29, 32, 32, 33, 37, 43, 44, 50, 51, 52, 52, 59, 59, 59

CONTENTS [i] title page, printed in red and black (verso blank); i-viii table of contents, in French and Latin in parallel columns; [i] divisional title page to Vol. 2 (verso blank); [3]-238 text, pls. 1-61 and [17] unnumbered plates bound in; 239-248 index

ILLUSTRATIONS Woodcut vignette on title page, signed "P" [77] etched and engraved plates, as described above. Etched headpiece; woodcut tailpiece; metalcut initial

[Supp. Vol. 3]

*Supplement/Au Livre/De/L'Antiquité/Expliquée/. . . Tome Troisieme./Qui comprend les habits & les usages de la vie*

COLLATION 131 leaves. [i-ii], i-viii, [1]-252 pp. [94] etched and engraved plates: 25 double-page, rest full-page, versos blank. The plates are numbered as follows: 83 plates numbered 1-84 (no. 10 skipped—as usual, according to Brunet; no. 79 also missing in our copy; no. 81 repeated); 11 unnumbered plates, with instructions to binder for placing *after* plates numbered as follows (including repetitions): 4, 7, 9, 11, 11, 21, 50, 63, 64, 67, 69

CONTENTS [i] title page, printed in red and black (verso blank); i-viii table of contents; [i] divisional title page, Vol. 3 (verso blank); [3]-240 text, pls. 1-84 and [11] unnumbered plates bound in; 241-252 index

ILLUSTRATIONS Woodcut vignette on title page, signed "P" [94] etched and engraved plates, as described above. Etched headpiece; typographic ornament headpieces; [22] woodcut tailpieces signed "P"

(including some repeats); woodcut initials

[Supp. Vol. 4]

*Supplement/Au Livre/De/L'Antiquité/Expliquée/. . . Tome Quatrieme./Qui comprend la Guerre, les Ponts, les Aqueducs, la/Navigation, les Phares & les Tours octogones*

COLLATION 91 leaves. [i-ii], i-vi, [1]-173 [174] pp. [67] etched and engraved plates: 28 double-page, rest full-page, versos blank. The plates are numbered as follows: 60 plates numbered 1-60 (no. 46 skipped, 2 plates marked 47); plus 7 unnumbered plates, with instructions to binder for placing *after* plates numbered as follows: 5, 11, 12, 13, 41, 49, 51

CONTENTS [i] title page, printed in red and black (verso blank); i-vi table of contents; [i] divisional title page of Vol. 4 (verso blank); [3]-166 text, pls. 1-60 and 7 unnumbered plates bound in; 167-173 index; [174] blank

ILLUSTRATIONS Woodcut vignette on title page, signed "P" [67] etched and engraved plates, as described above. Engraved headpiece; [8] woodcut tailpieces signed "P" (including some repeats); woodcut initial

[Supp. Vol. 5]

*Supplement/Au Livre/De/L'Antiquité/Expliquée . . . Tome Cinquieme./Les Funerailles*

COLLATION 125 leaves. [i-ii], i-vii [viii], [1]-239 [240] pp. [75] etched and engraved plates: 19 double-page, rest full-page, versos blank. The plates are numbered as follows: 73 plates numbered 1-73 (2 plates marked 12; no. 33 skipped; 2 plates marked 34; 1 double-page plate given 2 numbers: 42 and 43); plus 2 unnumbered plates, with instructions to binder for placing *after* plates numbered 2 and 29 respectively

CONTENTS [i] title page, printed in red and black (verso blank); i-vii table of contents; [viii] approbation and privilege; [i] divisional title page to Vol. 5 (verso blank); [3]-154 text, pls. 1-73 and 2 unnumbered plates bound in; 155-239 general index to Supplement, Vols. 1-5, first in French (155-198, then in Latin, 199-239); [240] errata, Vols. 1-5

ILLUSTRATIONS Woodcut vignette on title page, signed "P" [75] etched and engraved plates, as described above. Engraved headpiece; typographic ornament headpieces; [11] woodcut tailpieces signed "P" (including some repeats); woodcut initial

BINDING Contemporary sprinkled calf, gilt spines, red sprinkled edges

PROVENANCE Engraved bookplate in each volume (verso of title page) of Charles Viscount Bruce of Amptill, 1712

REFERENCES Brunet 3: 1861-1862

**D**OM BERNARD DE MONTFAUCON WAS ONE OF THE MOST DISTINGUISHED scholars working in the congregation of Saint-Maur (see cat. 73, 1985.61.566–570). His work is testimony to the latitude encouraged in scholarship by this order. At an early age he became interested in history and voyages, learning several languages in order to read the books in his father's library. In 1675 he took orders, commencing with the study of Greek and the correcting of Latin translations. Six years later his superiors asked him to prepare an edition of the Greek Fathers. For such a task he felt he must have a knowledge of profane classical authors and began to pursue new avenues of research. He moved to Paris in 1687 where he learned oriental languages. He moved on to Italy in 1698. On his return to Paris in 1701, Montfaucon began to put in order his massive accumulation of illustrations of ancient artifacts, taken from many European collections, from monuments, and from publications such as those of Serlio, Ligorio, and Spon.

120.

MONTFAUCON. *L'antiquité expliquée*.  
Narrative frieze of the rape of  
Proserpine. Etching and engraving.  
1985.61.2568–2582



By 1716 he was ready to circulate the proposal for his book, now altered to cover all of antiquity. Three years later, with the publication of the first volume of this ambitious and innovative project, he was elected a member of the Académie des Inscriptions et Belles-Lettres.

Montfaucon's final publication is substantially different from the work for which he was commissioned. Not only does he treat antiquity from the early Greek period to the age of Theodosius II, but also presents a new way of understanding the classical period. For Montfaucon, images have the power to evoke the period in which the original objects were used: he feels that they place before our eyes what was previously only half understood. In fact this new social history, based on the study of objects, was in opposition to traditional reliance on classical literature, which, he maintained, could only be instructive on the history, philosophy, and theories of the disciplines of the past. The visual material, on the other hand, previously neglected in favor of the written word, permits modern man to see the past, to form knowledge of the customs of ancient peoples, and even to correct impressions gained from literature.

The *Antiquité* became, then, a kind of text book based on illustrative material. The objects Montfaucon studied were divided into separate classes and arranged in individual volumes: the gods of Greece and Rome, and mythology; the religions of the Greeks and Romans, and the religions of the barbarian nations; costumes, customs, civic buildings, sports, and the arts; military information, civil, naval, and military engineering; and death and punishment. Montfaucon maintained that with this categorized collection of information, a student could gain a knowledge of antiquity in only two years.

Montfaucon's ideas may have been shaped in reaction to ideas in circulation prior to the publication of Giambattista Vico's controversial *Scienza nuova*, first published in 1725, one year after the last volume of the *Antiquité* appeared. In the preface to Volume 1, for example, Montfaucon announces that he is opposed to current "etymological" studies because the conclusions formed from them are by necessity conjectural and inaccurate. He is also opposed to the biblically oriented study of Jewish antiquity as "guesswork" and to the assumption of an affinity of the Scriptures with mythology. His studies, based on the method of the natural sciences, are completely rational. He considers visual objects apart from any aesthetic value they may have: they are solely instruments that contain a record of facts about the daily life of a society. His work contributed to the development of archaeological interest and technical professionalism in that field.

The original edition was popular enough to encourage Montfaucon to publish a supplement containing the material he had omitted from the first edition, again arranged in a topical format, and in an equal number of volumes. Both publications contained the same numerous, unsigned, serviceable illustrations. Eighteen hundred copies of the complete edition (eighteen thousand volumes) were sold out in two years. The original 1719 edition was translated into English in 1721–1722 by David Humphreys, with a dedication to Prince George of Wales.

(DE MORTAIN.) AVELINE. [Views . . .].  
Perspective view with city life, l'Hôtel de  
Ville, Paris. Etching and engraving.  
"Gravée par Aveline." 1985.61.525



facing) are signed "Dessiné et Gravé par François Blondel"

Engravers include: Seb. Antoine (pls. 11 and 35); Maurice Baquoy (pls. 22, 27 [dated 1715], 29–31); Daigremont (pl. 26); F. Delamonce (pls. 19 and 23, both dated 1714); Fonbonne (pls. 17 [dated 1715], 21, 34); A. Herisset (pls. 20, 25); Lucas (pl. 15); Raymond (pls. 10, 12, 13); de Rochefort (pl. 24); G. Scotin l'ainé (pl. 14); J. B. Scotin l'ainé (pl. 18). The 3 unnumbered plates are as follows: "Vuë et Perspective du bas de l'Orangerie du Château de Versailles," signed "P. le Pautre del." and "Antoine Sculp." (here bound following pl. 13); "Vuë du Château Royal de Trianon," signed "Dessiné par P. le Pautre" (here bound following pls. 32 and 32 [bis]); and "Vuë de la Machine de Marly . . .," unsigned (here bound preceding pl. 38). (Note: The Berlin copy appears to have a variant of this plate, with a slightly differ-

ent title and with engraver's name included. Both Millard copies have the plate described here)

REFERENCES *de Mortain*: Berlin Cat. 2491  
*Le Pautre*: Berlin Cat. 2493

∞ Bound together with:

[ANTOINE AVELINE] EIGHTEENTH CENTURY

[Views of Paris, royal residences, etc.]

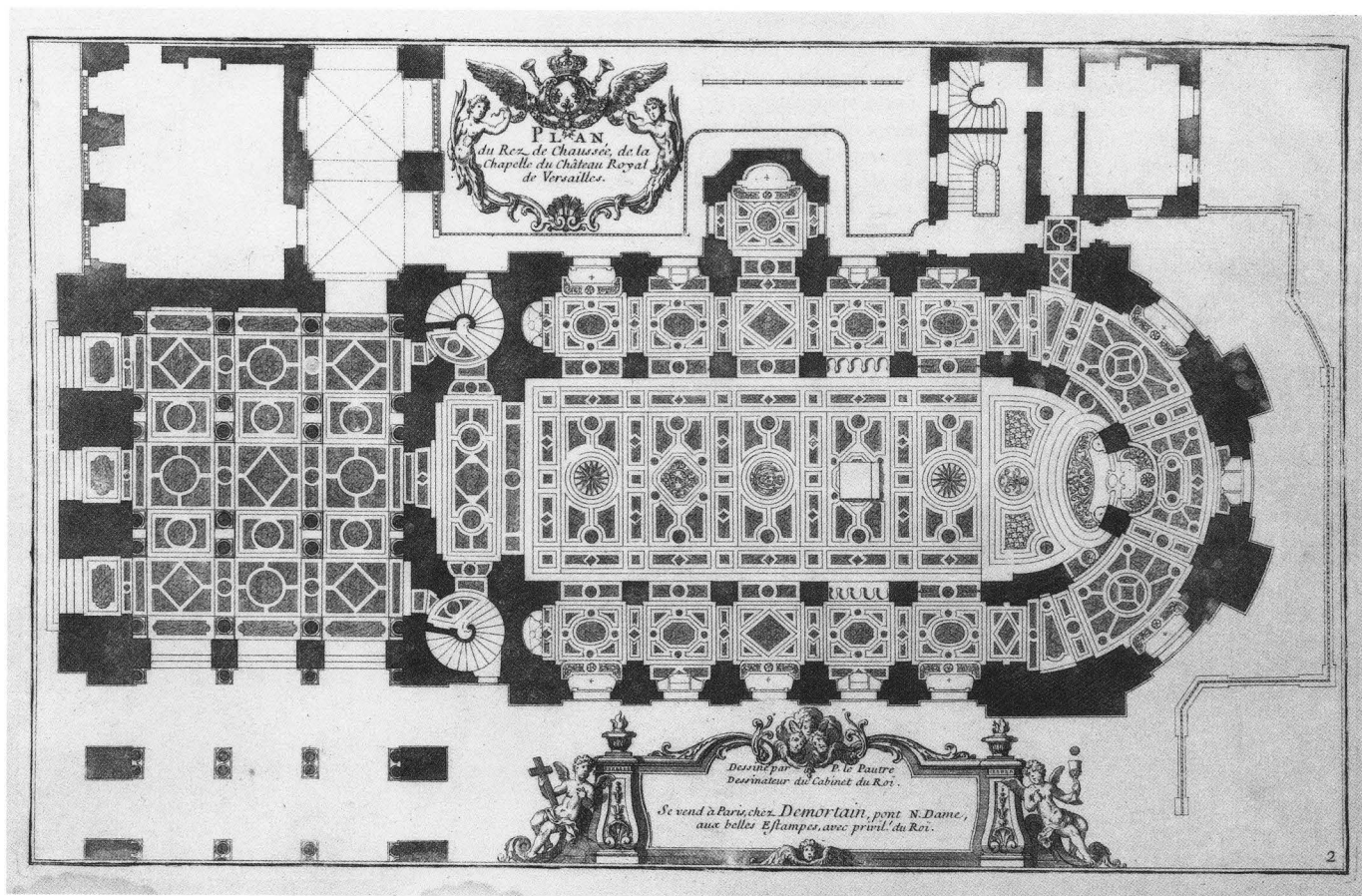
A series of [15] unnumbered plates, all double-page, versos blank: first signed "dessigné et gravé par Aveline"; rest signed "Gravé par Antoine Aveline" (with variants)

BINDING Contemporary mottled calf, gilt spine, red morocco label

PROVENANCE Bookplate of Charles Edouard Mewes, with his stamp on title plate (to Le Pautre)

121.

DE MORTAIN. *Les plans . . .* Plan of ground floor, royal chapel at Versailles. Etching and engraving. 1985.61.525





de Mortain. *Les plans, profils . . .*

**G**ILLES DE MORTAIN IS THE PUBLISHER OF THESE VIEWS OF THE CITY and palace of Versailles, which are designed and engraved by prominent artists and draftsmen of the time, including Pierre Le Pautre, in the format of the earlier *Petit Marot* (cat. 118, 1985.61.2541). The illustrations appear to have been taken from plates acquired by de Mortain, since they include older material, such as a view by Sebastien Le Clerc and two François Blondel illustrations. The publication indicates the growing interest of the public in the royal palaces and public buildings of France, and parallels the introduction of popular guide books providing information to a new, popular reader, the private traveler.

Le Pautre. *Les plans, coupes . . .*

**PIERRE LE PAUTRE** IS THE SON OF THE BRILLIANT, PROLIFIC ARTIST AND engraver Jean Le Pautre (see cat. 98, 1985.61.712–2496). From his father he received his training in ornament design and perspective: he early showed a great facility for engraving and a special affinity for architectural design, in which he was probably influenced by Augustin-Charles d'Aviler (cat. 14, 1985.61.376). Among his early works were engravings of illustrations for the publications of d'Aviler (see above) and Charles Perrault (cat. 138, 1985.61.2612).

Because of his architectural ability he was appointed *dessinateur du roi*, working there with Lassurance the Elder under Jules Hardouin Mansart. He and Lassurance may be responsible for much of the work emanating from Mansart's studio from 1690 to 1708, the death date of Mansart. Fiske Kimball states that Le Pautre played the essential creative role there in the years from his appointment to Mansart's death, and credits him with the introduction of the new rococo style of decoration, a style based on natural rather than architectural models, and resulting in a lighter and thinner decoration.

This magnificent folio collection of superb engravings of the Versailles chapel is the chief among Pierre Le Pautre's extensive and excellent oeuvre.

#### **Bibliography**

Destailleur, Henri. *Notice sur quelques artistes françaises*. Paris, 1863

Kimball, Fiske. *The Creation of the Rococo*. New York, 1943

Aveline. [Views of Paris . . .]

**ANTOINE AVELINE**, A MEMBER OF A DISTINGUISHED FAMILY OF ARTISTS AND draftsmen, designed and engraved these views of Paris and royal residences. In them, he introduced, like Rigaud (cat. 146, 1985.61.2648) and de Mortain, genre figures in the scenes to give the views a more authentic contemporary character, and perhaps also to make the views more saleable to the new, popular tourist and collector. Aveline also is known for his design of architectural ornaments.

## DE MORTAIN [GILLES DE MORTAIN] EIGHTEENTH CENTURY

*Les Plans, Profils, / et Elevations, / des Ville, / et Château de Versailles, / avec les Bosquets, et Fontaines, / Tels Qu'ils Sont A Present; / Levez sur les Lieux, Dessinez et Gravez / en 1714. et 1715. / Dédiez au Roi. . .*

Paris, de Mortain, n.d. [1716]

1985.61.527

Folio: 503 x 325 (19 $\frac{3}{4}$  x 12 $\frac{3}{4}$ )

**COLLATION AND CONTENTS** Engraved title page (verso blank); engraved privilege, dated 30 January 1716 (verso blank); [44] etched and engraved plates, including plates numbered 1–38 (actually 39 plates: 2 half-page plates on one page given number “32”) and 5 unnumbered plates (Note: 3 of these 5 unnumbered plates are normally found in the book [see first Millard copy (cat. 121, 1985.61.525), above]); the 2 remaining plates, of sculptures on the grounds of Versailles, appear peculiar to this copy

**ILLUSTRATIONS** As in first Millard copy, above, except for positions of the 3 (normally present) unnumbered plates, in this copy bound following pls. 32 (“L’Orangerie” and “Trianon”) and 35 (“Machine de Marly”), respectively. The 2 added plates as follows: (1) “Rauissement de Proserpine. Groupe de trois figures de marbre blanc. Dans les Jardins de Versailles Par François Girardon . . . ,”

“D’après le dessein de M<sup>r</sup> Le Brun . . . ” (same in Latin), signed “Gir. Audran Sculps. 1680” (bound between pls. 18–19); (2) “Venus d’Arles” (from the Cabinet du Roi, Vol. 7, “Statues du Roy, Antiques & Modernes”), signed “S. Thomassin Sculptor Regius . . . ” (bound between nos. 20–21)

REFERENCES Berlin Cat. 2491

Bound, as usual, together with:

PIERRE LE PAUTRE 1660–1744

*Les Plans, Coupes, Profils et / Elevations. / De la Chapelle du Chateau Royal de Versailles, / Levez & Gravez Par Pierre le Pautre Architecte / & Graveur du Roy. . .*

**COLLATION, CONTENTS, AND ILLUSTRATIONS** [14] etched and engraved plates, numbered 1–10, including title plate, and 3 unnumbered plates normally found in the book. The plates are exactly as described in first Millard copy, above, except that pl. 2 is lacking in this copy and pl. 3 is repeated in its place

**BINDING** Contemporary calf, red edges

**PROVENANCE** Engraved bookplate of Robert Clutterbuck

REFERENCES Berlin Cat. 2493

See cat. 121, 1985.61.525.

122.

DE MORTAIN. *Les plans . . .* A perspective view of the Arc de Triomphe fountain and pyramid garden at Versailles. Etching and engraving. “Dessiné sur les lieux par F Delamonce en 1714.” “Gravé par Maurice Baquoy en 1715.” 1985.61.527



## DE NEUFFORGE [JEAN FRANÇOIS DE NEUFFORGE] 1714–1791

*Recueil Élémentaire / D'Architecture / Contenant / Plusieurs Etudes des Ordres / d'Architecture d'après l'Opinion / des Anciens et le Sentiment des Modernes / . . . I [-VIII] Volume [Together with Supplement / Au / Recueil . . . [Vols. I and II]*

Paris, the author, 1757–1768 and [Supplement] 1772–1780  
1985.61.2587–2592

Folio, eight parts (or “volumes”) in four volumes and Supplement in two volumes: 415 x 260 (16¼ x 10¼)

EDITION Only edition

COLLATION AND CONTENTS [Vol. 1]: (I [-II] *Volume*). 147 etched and engraved plates, including 2 title pages (one for each “Volume”), engraved table of contents, and 144 plates, divided into 24 numbered *cahiers* of 6 plates each. The plates are numbered 1–6 (within each *cahier*) at upper R and also have continuous running numbers at lower R. This arrangement is constant throughout the 8 “Volumes,” with exceptions as noted. A total of 600 numbered plates in main body of the work and 300 plates in the Supplement, as follows: *Vol. 1*, as described above: pls. 1–144 (*cahiers* 1–24)

[Vol. 2]: (III [-IV] *Volume*). “Recueil . . . D'Architecture Contenant Des Distributions de Bâtimens Bourgeois . . .”) 146 etched and engraved plates, including 2 title pages and 144 plates numbered 145–288 (*cahiers* 25–48)

[Vol. 3]: (V [-VI] *Volume*). “Recueil . . . D'Architecture Qui Presente Des Chem-

inées, Plafonds, Bordures . . .”) 146 plates, including 2 title pages and 144 plates numbered 49–72 (*cahiers* 49–72) [Vol. 4]: (VII [-VIII] *Volume*). “Recueil . . . D'Architecture Qui Représente Divers Exemples d'Eglises et Chapelles/ des Grands Bâtimens . . . plusieurs Décorations d'Appartements et Salles de Spectacles . . .”) 170 plates, including 2 title pages and 168 plates numbered 433–600 (in 28 numbered *cahiers*, rather than the usual 24: nos. 73–100)

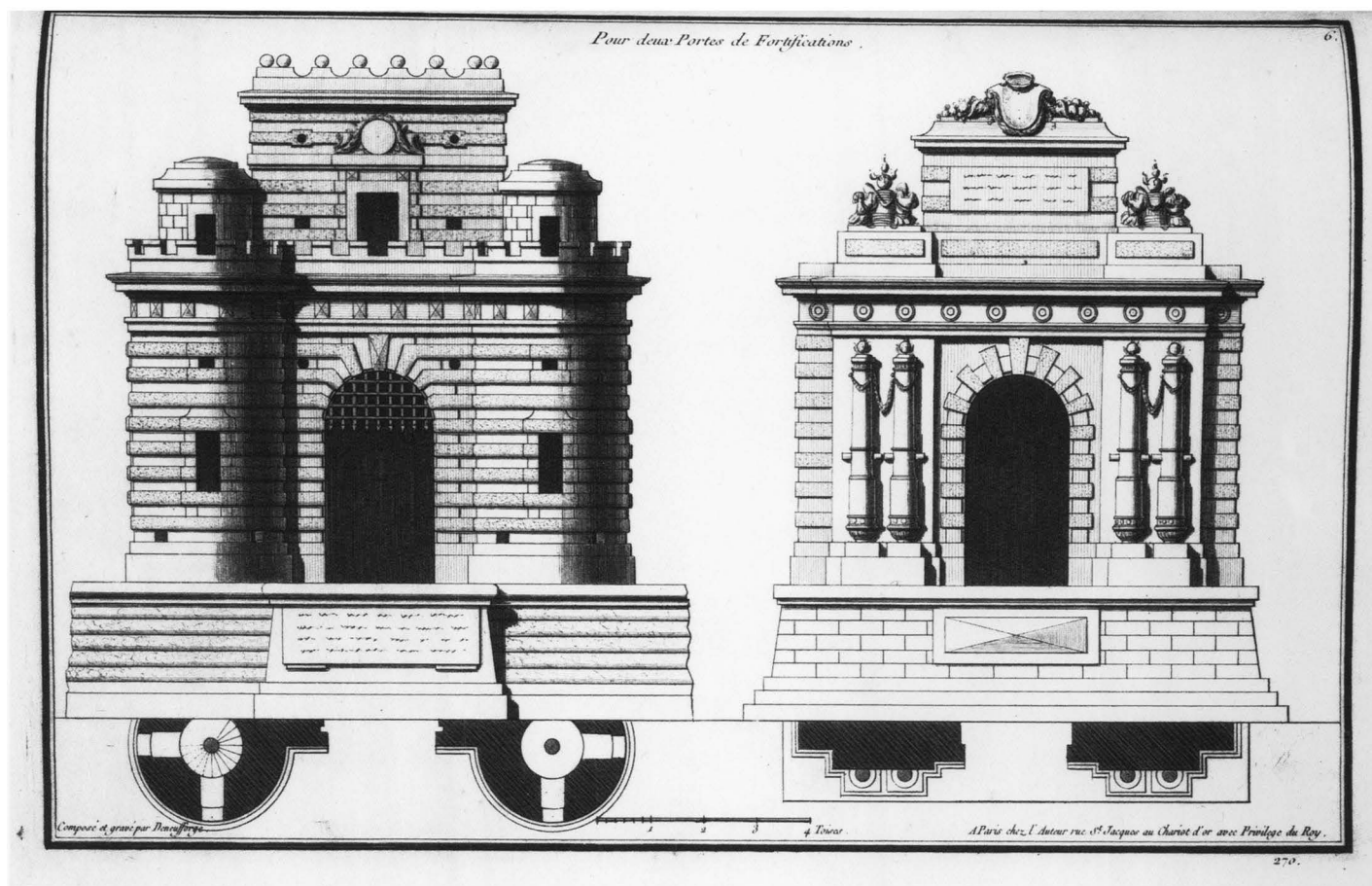
[Supp. Vol. 1]: etched and engraved title page and 150 plates numbered 1–CL (in 25 *cahiers*, numbered 1–XXV)

[Supp. Vol. 2]: 152 plates numbered CLI–CCCII (in 25 *cahiers*, numbered XXVI–L, each of 6 plates except the last, which has 8). Bound at end is an engraved table of contents (“Table, ou Catalogue des Cahiers et detail des Figures . . .”) which gives a complete list of the *cahiers* for the main text and the Supplement; a note at the bottom of the table states that the complete work is available bound in “6 volumes in folio ou en 3 gros Volumes”

ILLUSTRATIONS Titles engraved within etched ornamental borders. There are 4 different title pages for the 8 parts of the “Recueil” (i.e., the title page at the beginning of each volume is repeated for the second part [or “volume”] contained in the same volume), and 1 for the Supplement. All plates signed by author as designer and engraver, with his imprint

BINDING Contemporary quarter calf with brown speckled paper boards

PROVENANCE Bookplate of Charles Edouard Mewes



**J**EAN FRANÇOIS DE NEUFFORGE WAS BORN IN LIÈGE, BELGIUM, AND traveled to Paris in 1738 where he studied with Pierre Edmé Babel, a woodcarver and engraver of rococo ornament. Neufforge's vocation was clearly for the theoretical and ideal part of architecture. He turned to publications, and engraved to support himself. Among the works Neufforge executed as an engraver are some illustrations for Julien David Le Roy's *Ruines de la Grèce* (cat. 101, 1985.61.2497).

He conceived the plan for his *Recueil élémentaire* in 1755 when he was forty-one. With the encouragement of the Marquis de Marigny and the sanction of the Academy, he embarked on the publication of the *Recueil*, a pattern book reflecting the trends in neoclassical architectural taste as they had developed during the several decades in which it was compiled and published. The work was distributed over a period of twenty-three years in *cahiers* of six *feuilles* at one franc per *cahier*. Some of the engravings were made by Jacques-François Blondel, but the great majority were by Neufforge, presumably to keep expenses down. The vast undertaking eventually ruined the author.

Brought out between 1757 and 1780, the volumes include all the parts of architecture: the orders and decoration (Volume 1, 1757); material related to the orders (Volume 2, 1758); houses, gates, and interior decoration (Volumes 3 and 4, 1760 and 1761); interior design, chimneypieces, ceilings, furniture, gardens and garden furniture, facades for palaces and *places* (Volume 5, 1763); civic buildings, temples, and religious furniture (Volume 6, 1765); churches, houses and palaces, rooms (Volumes 7 and 8, 1767 and 1768); and plans, facades, profiles of ornament, doors, windows, niches and entablatures, interior decoration, furniture, vaulting, stairs, timber construction, chimneys, roofs, bridges, and domes with lanterns for the two supplementary volumes.

123.

DE NEUFFORGE. *Recueil élémentaire* . . . Plans and elevations of two fortified gateways. Etching and engraving. "Composé et gravé par Deneufforge." 1985.61.2587-2592

## NICERON [JEAN FRANÇOIS NICERON] 1613–1646

## MERSENNE [MARIN MERSENNE] 1588–1646

*La / Perspective / Cvrievse / Dv / Reverend P. Niceron / Minime / Divise'e En Quatre Livres. / Avec / L'Optique Et La Catoptrique / du R. P. Mersenne du mesme Ordre, mise en / lumiere après la mort de l'Autheur. / Oevvre Tres-Vtile Avx Peintres, / Architectes, Sculpteurs, Graueurs, & à tous autres / qui se meslent du Dessein*

Paris, Jean du Puis, 1663

1985.61.2593

Folio, two works in one volume: 344 x 232 (13<sup>9</sup>/<sub>16</sub> x 9<sup>1</sup>/<sub>8</sub>)

EDITION Third edition (reissue of the second edition of "1652" [1651]); first edition, with 25 plates and different collation, 1638

COLLATION [Nicéron]: 2 leaves without signature mark (half-title; printed title page), a<sup>2</sup>, e<sup>2</sup>, A–Z<sup>4</sup>, Aa<sup>4</sup>. 102 leaves. [i–xii], 1–192 [192] pp., including woodcut diagrams. Engraved frontispiece, engraved title plate, and 50 engraved plates numbered 1–50 (1 folding, rest full-page), all bound to fold out, versos blank. [Mersenne]: a<sup>4</sup>, è<sup>2</sup>, A–I<sup>4</sup>, K<sup>2</sup>, L–R<sup>4</sup>, S<sup>1</sup>. 73 leaves [i–xii], 1–134 pp., including woodcut diagrams

CONTENTS [Nicéron]: [i] half title (verso blank); engraved frontispiece (verso blank); engraved title plate (verso blank); [iii] printed title page (verso blank); [v–x] table of propositions contained in the four books of the *Perspective*; [xi–xii] privileges, dated November 1651; 1–6 preface to the reader; 7–17 geometrical preliminaries, "Prelvdes Geometriques"; [18] blank; 19–191 text, in four books, including woodcut diagrams; 192 note, "Advertissement," followed by engraved plates

1–50, as described above. [Mersenne]: [i] printed title page, with title and imprint as follows: "L'Optique, / et la Catoptrique / dv / Reverend Pere Mersenne / Minime. / Novvellement Mise en Lvmiere, / apres la mort de l'Autheur. Paris, chez la veufue F. Lanlois, dit Chartres, 1651" (verso blank); [iii–viii] printer's note to reader; [ix–xii] table of propositions contained in the 2 books which follow; 1–134 text, in 2 books, including woodcut diagrams

ILLUSTRATIONS [Nicéron]: Engraved frontispiece: portrait of the author ("R. P. Joannes Franciscus Niceron ex Ordine Muumororum, egregys animi dotibus et singulari Mathese . . . peritia celebris . . ."), signed "MLasne fe"; Nicéron is shown wearing his monk's habit, holding a perspective drawing signed "F. Ioan Franciscus Niceron delinea. Romae ano Sal. 164[2?] Aetatis Suce 29." Engraved title plate, signed "Daret Sculpsit," with imprint at bottom "A Paris chez veufue de F. Langlois . . . 1652." Jean du Puis' large woodcut device on printed title page. 7 woodcut diagrams in text. 50 engraved plates, 1 folding, rest full-page: each plate mounted on outer edge of blank leaf to fold out: nos. 3, 18, 43 signed by Jean Blanchin as engraver ("Ioan Blanchin incidit"); nos. 23, 27, 29, 44, 49, 50 signed "F. Ioan. Franciscus Niceron delineabat. [Inven.]." Ornamental woodcut head- and tailpieces; woodcut initials. [Mersenne]: Small woodcut vignette on title page; 31 small woodcut diagrams in text; woodcut head- and tailpieces, initials

BINDING Contemporary full vellum, leather label, blue sprinkled edges

REFERENCES This edition neither in Berlin Cat. (Berlin Cat. 4713 describes the first edition) nor in Fowler

Nicéron. *La Perspective* . . .

**J**EAN FRANÇOIS NICERON, A MATHEMATICIAN, PAINTER, AND ENGRAVER, belonged to the scholarly order of the Minimes. He was particularly interested in optics, and is responsible for new discoveries in this field. His *Perspective* is the most practical of all his publications and is his best known work today. It is the result of Nicéron's long-term study of perspective theory which allowed him to realize that the illustrations to earlier treatises were often defective, and that their complex texts required a prior knowledge. Nicéron wrote his book to provide a simple comprehensible perspective treatise that could be used by painters, architects, sculptors, engineers, and all others who were concerned with drawing. He maintained that to describe the principles of perspective he used methods derived from nature, including geometrical measurements taken from the human body. To these principles he added propositions and corollaries on the faults he found in the earlier treatises. For Nicéron perspective was the first among the sciences, because it was concerned with the effects of light and expressed solid figures which "deceive the eye and the reason." But the book is less a practical text than Jean Dubreuil's contemporary treatise (cat. 63, 1985.61.544–





*R. P. Ioannes Franciscus Niceron ex Ordine Mūimorum, egregijs animi dotibus et  
singulari Matheseos peritia celebris, Obijt Aquis Sextijs 22. Septembris an. Dñi 1646, Ætat 33*

*Ære micat mentis vis ignea, vultibus ore:  
Ars tibi quid fingis? Sux Niceronus erat.*

546), or than Abraham Bosse's universal method (see his four entries, beginning with cat. 32, 1985.61.421). Nicéron still considered perspective to contain magic qualities: the *Perspective curieuse* elucidates forms of artificial "magic," such as anamorphosis. Nicéron had executed paintings using this technique in the convent of the Trinità dei Monti in Rome and in the monastery of the Place Royale in Paris.

The *Perspective*, composed of four books, is a thorough study of the field of perspective, arranged as a textbook, and composed of definitions, propositions, corollaries, and appendices. Book 1 introduces the reader to geometric definitions and basic perspective construction; Book 2 to the construction of simple and deformed perspective; Book 3 to reflections on flat, cylindrical, and conical surfaces; and Book 4 to the use of Dioptrics for placing figures on flat surfaces. The extensive text is supplemented by a few line diagrams related to the text of Book 1. Diagrams of each of the lessons in the text are bound together at the end. The book was first published in 1638 with a Latin edition of *Thaumaturgus Opticus*; it was published again in 1646 and reprinted in 1652 with Mersenne's *Optique* and *Catoptrique*. The edition in this collection is a second edition of that reprint.

#### Mersenne. *La Catoptrique*

MARIN MERSENNE JOINED THE ORDER OF THE MINIMES IN 1611. HE HAD studied at Le Mans and then at La Flèche where he met Descartes, who became a close friend and colleague. Mersenne holds a place of the first rank among geometers of the seventeenth century. He was a correspondent and intermediary of leading scholars of Europe, including Galileo, and developed principles of the telescope and of reflection long before Gregory and Newton wrote of them. In 1640 he undertook a scientific voyage in the French *midi* and Italy, and in 1641 a second trip to Italy, with a third trip in 1644–1645.

The *Optique*, containing thirty-one propositions, was published in French rather than Latin, and was intended for practical use, although its value was probably never as great as that of Nicéron's *Perspective*, with which it was paired.

The title of the *Catoptrique*, composed of sixteen propositions, refers to that part of optics that treats of reflections, reflecting surfaces, and especially of mirrors. The few line diagrams that are a part of Mersenne's book belong to this section.

The *Optique* was not a major contribution to Mersenne's oeuvre, and it was published posthumously as an appendage to Nicéron's "curious" perspective studies.

## G. M. OPPENORT [GILLES MARIE OPPENORD] 1672–1742

*Livre / De Fragments / D'Architectures / Recüeillis et dessinés à Rome / d'après les plus beaux / Monuments . . .*

Paris, Huquier, n.d. [eighteenth century]  
1985.61.2595

OCTAVO: 213 x 139 (8<sup>7</sup>/<sub>16</sub> x 5<sup>1</sup>/<sub>2</sub>)

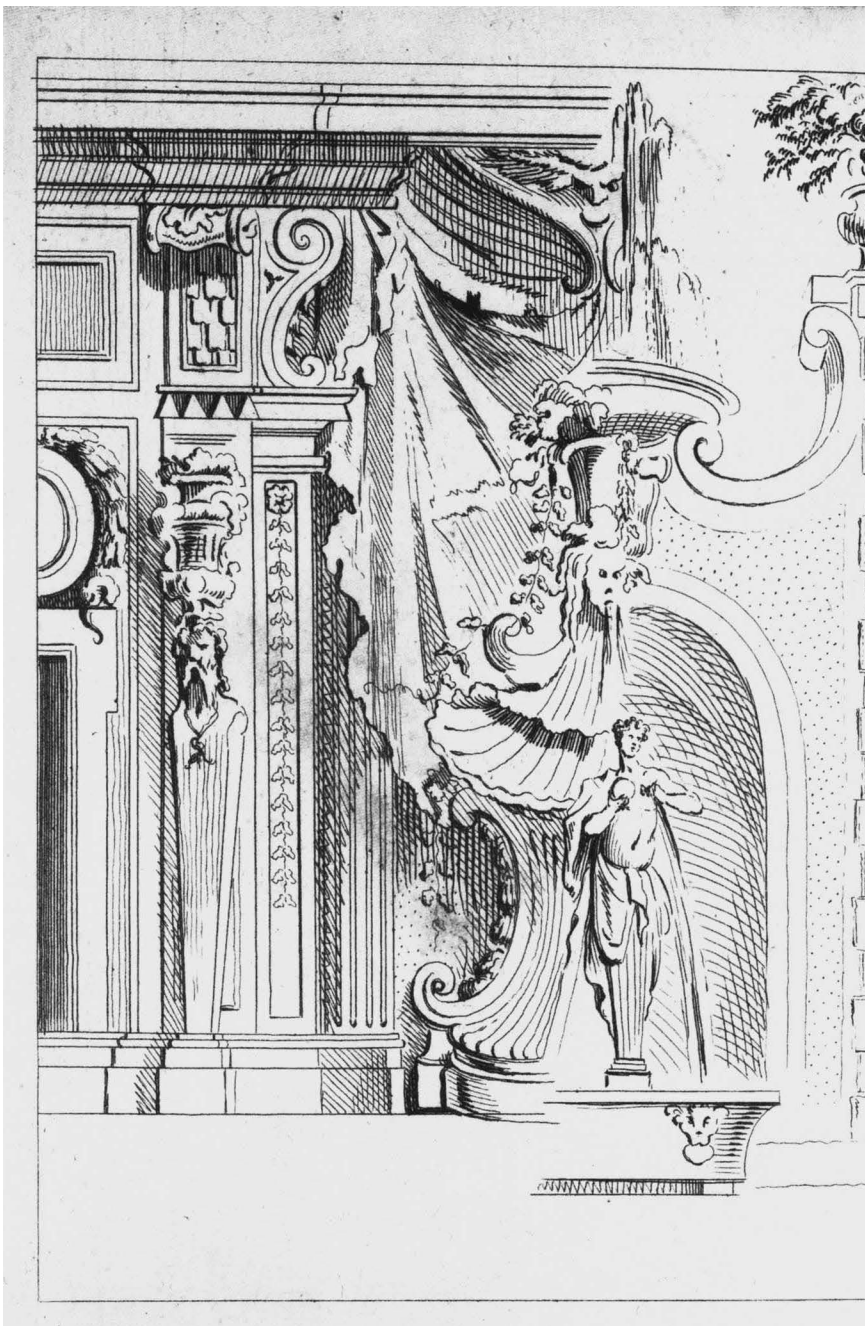
COLLATION, CONTENTS, AND ILLUSTRATIONS 168 etched plates on 84 leaves, including title plates. Plates arranged in 14 suites of 12 plates each: [Livres 1]; "Seconde Suite des Etudes"; "III<sup>e</sup> [-XIV<sup>e</sup>] Suite des Etudes" (final suite with title: "XIV Suite des Etudes d'Italie"). (Note: Each suite is in fact composed of 3 leaves, each

3 leaves with 6 two-part plates. In the Millard copy the sheets are folded and gathered into 12 pages, making an octavo volume. The copy described by Guilmar appears to be similarly constructed. The Berlin copy was apparently bound quarto with the sheets unfolded and ungathered)

BINDING 20th-century quarter brown morocco with marbled boards

PROVENANCE Bookplate of Charles Edouard Mewes

REFERENCES Berlin Cat. 382; Guilmar, p. 141



125.

OPPENORD. *Livre de fragments d'architecture . . .* Design of decorative wall elements. Etching. 1985.61.2595

GILLES MARIE OPPENORD WAS AN IMPORTANT CONTRIBUTOR TO the development of the rococo style in Europe. He grew up in the ateliers of the Louvre, where he became acquainted with the extensive artistic productions prepared for the king. He became the protégé of the Marquis de Villacerf (*surintendant des bâtiments*) and through the intervention of the Marquis was attached unofficially to the French Academy in Rome in 1692. From 1694 to 1699, when he returned to Paris, he was an unofficial *pensionnaire*, excelling in draftsmanship. His style was formulated during these seven Italian years, during which he constantly drew both antique sculpture and measured drawings of antique monuments as well as the modern architectural ornament of Bernini and Borromini.

On Oppenord's return to Paris from Rome in 1699, his main concern was engraving book illustrations and working as a draftsman. Some of his architectural designs were executed; he was the chief architect for the church of Saint-Sulpice from 1725 to 1731 and continued to supply designs for the church until 1740. In the early years of the eighteenth century, when members of the royal court began to establish themselves in Paris, he was one of the chief architects and ornamentalists for these private residences. From 1715 and the death of Louis XIV he became *premier architect* of the Duc d'Orléans (regent for Louis XV). Oppenord occupied an influential and taste-setting position; especially important are his designs for the Palais Royal. His designs were sought by European courts outside of France as well as by wealthy French patrons.

Following Oppenord's death some two thousand of his drawings were purchased by the engraver and publisher Gabriel Huquier, who produced three volumes of engravings—the *Moyen Oppenord*, the *Petit Oppenord*, and the *Grand Oppenord* in the late 1740s. However, by the time Oppenord's work appeared in print, the style which he represented was on the wane, so that these publications are most important not for their influence, but as a record of the outstanding work of a major French early eighteenth-century architect and ornamentalist, and of his adaptation of Italian baroque ornament to point the way to the French rococo style.

There are six surviving sketch books and albums and numerous single sheets from Oppenord's Italian sojourn. His interest was not in overall building design but in the study of ornament and plastic forms. His absorption of Italian baroque sculptural and figural motifs, in which movement and variety animate the ornaments throughout, is his contribution to the evolution of the French rococo style.

This book of engravings of Oppenord's Italian sketches, the *Petit Oppenord*, was prepared and published by Gabriel Huquier probably immediately after the death of Oppenord. It gives us a clear idea of his Italian interests, and of the type of Italian baroque ornament on which he would draw continuously, combining, revising, and altering for his entire professional life. The plates appear to be engraved just as they were sketched, with motifs incomplete or compressed on the pages, in a not very successful attempt to bridge the two disparate media. The *Petit Oppenord* records a major influence on the formulation of the French rococo style.



## G. M. OPPENORT [GILLES MARIE OPPENORD] 1672-1742

*Premier Livre / De / Differents morceaux / A l'Usage / de tous ceux qui s'appliquent / aux beaux Arts / Inventé / Par / G. M. Oppenort / Architecte du Roy / Et / Gravé par Huquier*

Paris, Huquier, n.d. [c. 1725?]  
1985.61.2596

Folio: 408 x 273 (16 x 10<sup>3</sup>/<sub>4</sub>)

EDITION First edition

COLLATION AND CONTENTS A complete series of 12 books, each of 6 leaves; the first 11 books lettered A-L, each consisting of a suite of etched plates including a title page, all plates numbered within the suite; the final book (*Nouveau Livre*) has no letter and the plates are not numbered. All plates signed by Oppenord as designer and by Huquier as publisher; the etchers vary

## ILLUSTRATIONS

- A. "Premier Livre de Different morceaux . . .": 6 full-page etched plates including title page, each signed by Oppenort (his name, below, given as signed) as designer and Huquier as etcher and publisher. Size: title page 329 x 229 mm; other plates 324 x 228 mm
- B. "Second Livre/ contenant/ Differens Deseins/ de/ Pendules": 6 full-page etched plates including title page, all signed by Oppenort as designer and Huquier as etcher. Size: 312-323 x 222-226 mm
- C. "Troisieme Livre/ Contenant/ Des Frises ou Paneaux en Longueur": 6 full-page etched plates including title page, all signed by Oppenort as designer and Huquier as etcher and publisher. Size: 320 x 211 mm
- D. "Quatrieme Livre/ Contenant/ Des Montans ou Pilastres": 6 full-page etched plates, signed as above. Size: 315 x 196 mm
- E. "Cinquieme Livre/ Contenant/ Des Cartouches": 6 full-page etched plates, signed as above. Size: 312-314 x 226-229 mm
- F. "Sixieme Livre/ Contenant/ De Feux ou Grilles d'Atres/ De Cheminee": 6 full-page etched plates, signed by Oppenort as designer, Aveline as etcher ("Aveline jun. Sculp."), and Huquier as publisher. Size: 312 x 224 mm
- G. "Septieme Livre/ Contenant/ Des Fontaines/ Pour la Decoration des Jard./ et Places publiques": 6 full-page etched plates, signed by Oppenord as designer and Huquier as publisher. Size: 312-318 x 225 mm
- H. "viii<sup>e</sup>/ Livre/ de M. Oppenort,/ Contenant des/ Cartouches,/ Propres aux Edifices/ et aux Ouvrages de/ tous les beaux-Arts": 12 etched plates, printed 2 to a page, signed by Oppenort as designer, Cochin as etcher ("C. N. Cochin Sculp."), and Huquier as publisher. Size: 148-150 x 126-131 mm
- I. "ix<sup>e</sup> Livre/ de M. Oppenort/ Contenant des/ Cartouches,/ Propres aux Edifices/ et aux Ouvrages de/ tous les

beaux Arts": 12 etched plates, printed 2 to a page, signed as above. Size: 146-147 x 128-129 mm

K. "Dizieme Livre/ des Oeuvres/ de G. M. Oppenord/ Contenant des/ Guaisnes": 6 full-page etched plates, signed by Oppenord as designer and Huquier as publisher. Size: 345-349 x 235-240 mm

L. "xi<sup>me</sup> Livre de Gille Marie Oppenord Architecte./ Profils/ pour la Pierre/ et la Menuiserie": 6 full-page etched plates, signed as above. Size: 370-387 x 235-242 mm

[-]. "Nouveau Livre/ De Fontaines/ Inventee par/ le Sieur Oppenor": 12

etched plates, printed 2 to a page, signed as above. Size: 197-199 x 129-131 mm (last two horizontal plates 127-128 x 197-198 mm)

BINDING Modern white half-calf, marbled boards, red leather label on spine

PROVENANCE Bookplate of Charles Edouard Mewes

REFERENCES Berlin Cat. 383; Cohen de Ricci 764; Guilward, pp. 141-142, no. 2

This volume of the *Moyen Oppenord* includes sets of designs for interior ornament.



126.

OPPENORD. *Premier livre . . .* Study of allegorical figures. Etching. "Oppenort in." "Huquier Sculp. et ex." 1985.61.2596



*Oeuvres / de / Gille Marie Oppenord / . . . [3 lines] / Contenant / Différents Fragments d'Architecture, et / d'Ornements, à l'usage des Batiments sacrés, / publics, et particuliers . . .*

Paris, Huquier, n.d.

1985.61.2597

Folio: 585 x 400 (22<sup>5</sup>/<sub>16</sub> x 15<sup>3</sup>/<sub>4</sub>)

EDITION First edition

COLLATION 120 etched plates numbered I–CXX on 83 leaves, including title plate, preface, and portrait of the artist: nos. IV–CXIX arranged in 19 suites or cahiers lettered AA–TT (most with 6 plates); versos blank. Our copy also includes an additional proof impression of the preface-border before the addition of the central text (bound preceding the preface). Plus one added plate mounted on blank sheet at end and one added plate loosely inserted

CONTENTS AND ILLUSTRATIONS The plates—all signed by Oppenord as designer and Huquier as engraver—are as follows:

Self-portrait of the artist (pl. III)

Title plate (pl. I)

Preface, “Avis aux amateurs du dessin” (in ornamental border [pl. II]; here preceded by a proof impression of the border, as described above)

Pls. IV–CXIX, in 19 suites lettered AA–TT, as described below (all plates with 2 numbers: the roman running numbers as described, and arabic numbers within the suite):

AA. “Livre de différentes Consoles, Agraffes, Cartels, & C . . .” (6 plates on 3 leaves)

BB. “Livre . . . Contenant des Trophées . . .” (6 plates on 3 leaves)

CC. “Livre de différentes Portes . . .” (6 plates on 3 leaves)

DD. “Livre de Différents Porches Autels & C. à l'usage des Eglises . . .” (6 plates on 3 leaves)

EE. “Livre de Chandeliers Lutrins et Girandolles . . .” (6 plates on 3 leaves)

FF. “Livre de différents Fragments d'Architecture . . .” (6 plates on 3 leaves)

GG. “Livre . . . Contenant des Tombeaux” (6 plates on 3 leaves)

HH. “Livre de différents Fragments pour des Fontaines . . .” (6 plates on 3 leaves)

II. “Livre de Cheminée et Lambris de Menuiserie et de Sculpture . . .” (6 plates on 3 leaves), with title repeated in KK

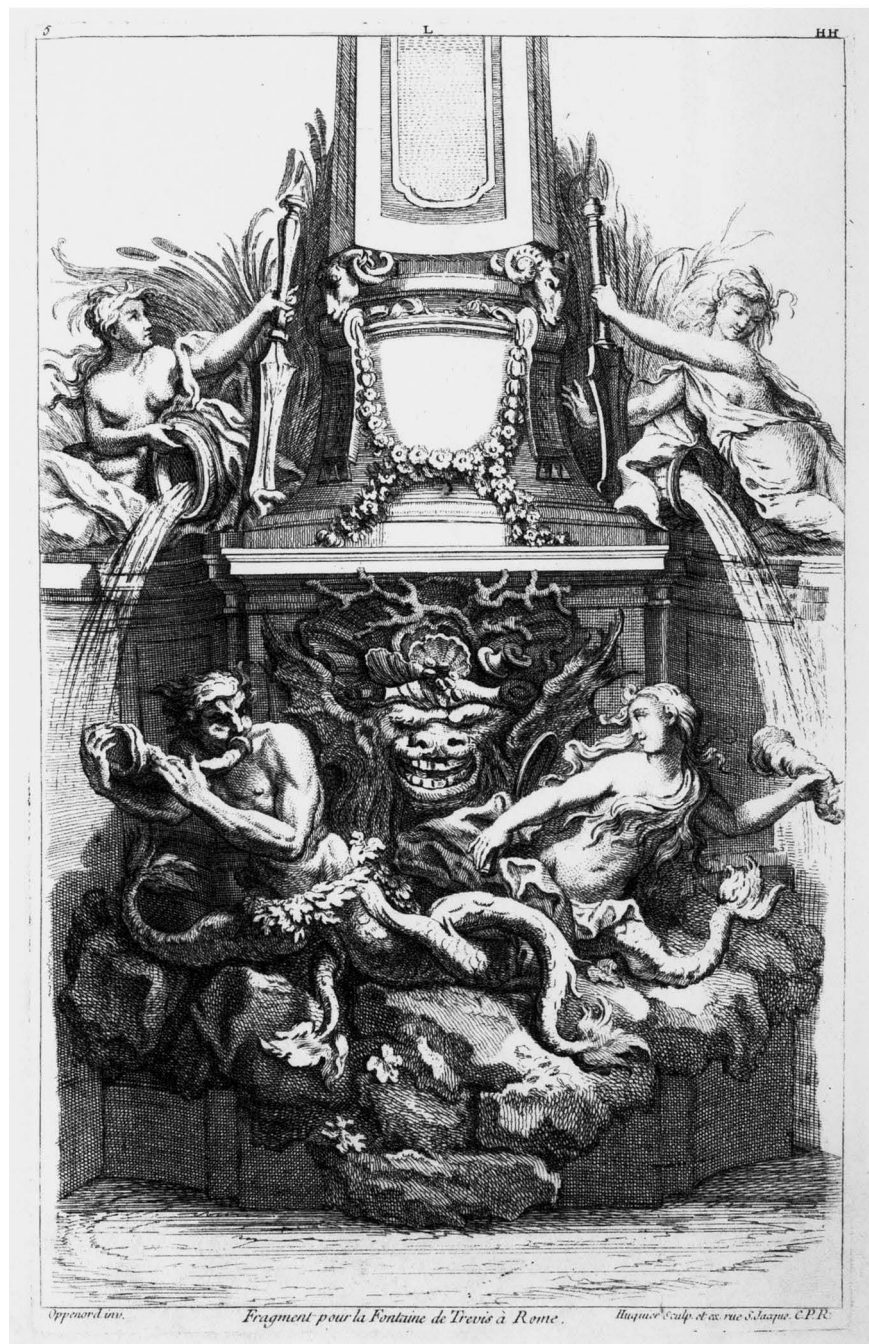
KK. “Livre de Cheminée et Lambris de Menuiserie et de Sculpture . . .” (6 plates on 3 leaves)

LL. “Livre de Décorations d'Appartements” (6 plates on 3 leaves)

MM. “Livre de Différents Obelisques . . .” (6 plates on 3 leaves)

NN. “Livre d'Autels . . .” (8 full-page plates)

OO. “Livre de Fragments d'Architec-



127.

OPPENORD. *Oeuvres . . .* Detail of Trevi Fountain, Rome. Etching. “Oppenord inv.” “Huquier Sculp.” 1985.61.2597

- ture . . . " (6 plates on 5 leaves)  
 PP. "Livre de Fragments d'Architecture . . ." (6 full-page plates)  
 QQ. "Livre de differents Fragments d'Architecture . . ." (6 large full-page plates)  
 RR. "Livre de Differentes Décorations d'Architecture et Appartemens" (6 full-page plates)  
 SS. "Livre de Differentes Décorations d'Appartements . . ." (6 full-page plates)  
 TT. "Livre d'Autels et Tombeaux" (6 full-page plates)  
 Pl. CXX: "Facade des Autels et principale Entrée du Choeur de l'Eglise Cathedrale de Meaux" (double-page)  
 Our copy also contains an additional plate, mounted on a blank leaf at end. This is an etched title border with "Almanach" beneath royal coat of arms at top and "Presenté à la Maison d'Orleans. Par son tres humble . . . serviteur J. P. Dupin le jeune Graveur" in cartouche at bottom; signed "Oppenor inv." and "N. Tardieu sculp." Loosely inserted at end is a plate with caption "Vue d'un Temple de Corinthe" and "Gravé d'Après les desseins d'Opnor de mêmes grandeurs; Tiré du Cabinet de M<sup>r</sup> Blondel Architecte du Roy"; signed "Opnor inv." and "Charpentier sculp.," with imprint "A Paris Chés l'Auteur . . . rue St. Jacques au Coq . . ."
- BINDING Early 19th-century tree calf, rebacked  
 PROVENANCE Bookplate of Charles Edouard Mewes  
 REFERENCES Berlin Cat. 384; Guilnard, pp. 142–143

**T**HIS VOLUME, THE *GRAND OPPENORD*, CONTINUES THE PUBLICATION of Oppenord's *Oeuvres* by Huquier, and includes additional sets of ornament and decoration for interiors, as well as designs for church furniture and such things as trophies, fountains, and tombs. In addition, prints are included of designs by Oppenord for the Palais Royal.

## PALLADIO [ANDREA PALLADIO] 1508–1580

## LE MUET [PIERRE LE MUET] 1591–1669

*Traicté / Des cinq Ordres d'Architecture, / desquels se sont seruy / les Anciens. / Traduit Du Palladio / Augmenté de nouvelles inuentions / pour l'Art de bien bastir / Par le Sr le Muet*

Paris, Pierre Mariette, 1647

1983.49.44

Octavo: 170 x 123 (6<sup>11</sup>/<sub>16</sub> x 4<sup>13</sup>/<sub>16</sub>)

EDITION Second edition (first 1645)

COLLATION 5 leaves without signature marks. A–G<sup>8</sup>, H<sup>10</sup> (in reality, H<sup>8</sup> plus 2 leaves inserted between H<sup>1</sup> and H<sup>2</sup>), I<sup>8</sup>, K<sup>9</sup>, L<sup>9</sup>, M–P<sup>8</sup>, Q<sup>4</sup>. 132 leaves. [i–x], 1–229 (total 234) pp. numbered as follows: [i–x], 1–114, [1–4], 115–166 (i.e., 168: 1 page without number, verso 154 repeated), *hors texte* full-page plates numbered 1–15 (on 16 unnumbered pages, of which 1 page blank), 167–229 (230) (i.e., 234: 2 blank pages between 174–175; 1 blank page between 226–227; 1 blank page between 228–229)

CONTENTS The work is entirely engraved, with the text in italic and both text and plates enclosed within a double-line border; it is in 2 distinct parts, consisting of Le Muet's translation of Palladio's Book 1 and his own *Divers traictez d'architecture*.

Each part has its own title page(s), but pagination is continuous between the 2 parts

[Part 1]: [i] engraved title plate (verso blank); [iii] title page (verso blank); [v–vii] Le Muet's dedication to Monsgr. de Tubeuf; [viii] blank except for border; [ix–x] privilege, dated 1645 (from first edition of that date, granted to François Langlois); [1]–114 text, including 32 full-page illustrations, all included in the pagination. The following pages, all versos of these illustrations, are blank except for borders and are unnumbered but included in the pagination: [8], [18], [24], [28], [32], [34], [52], [54], [66], [74], [76], [86], [92], [93], [96], [108]; the remaining illustrations have text or illustrations on the versos

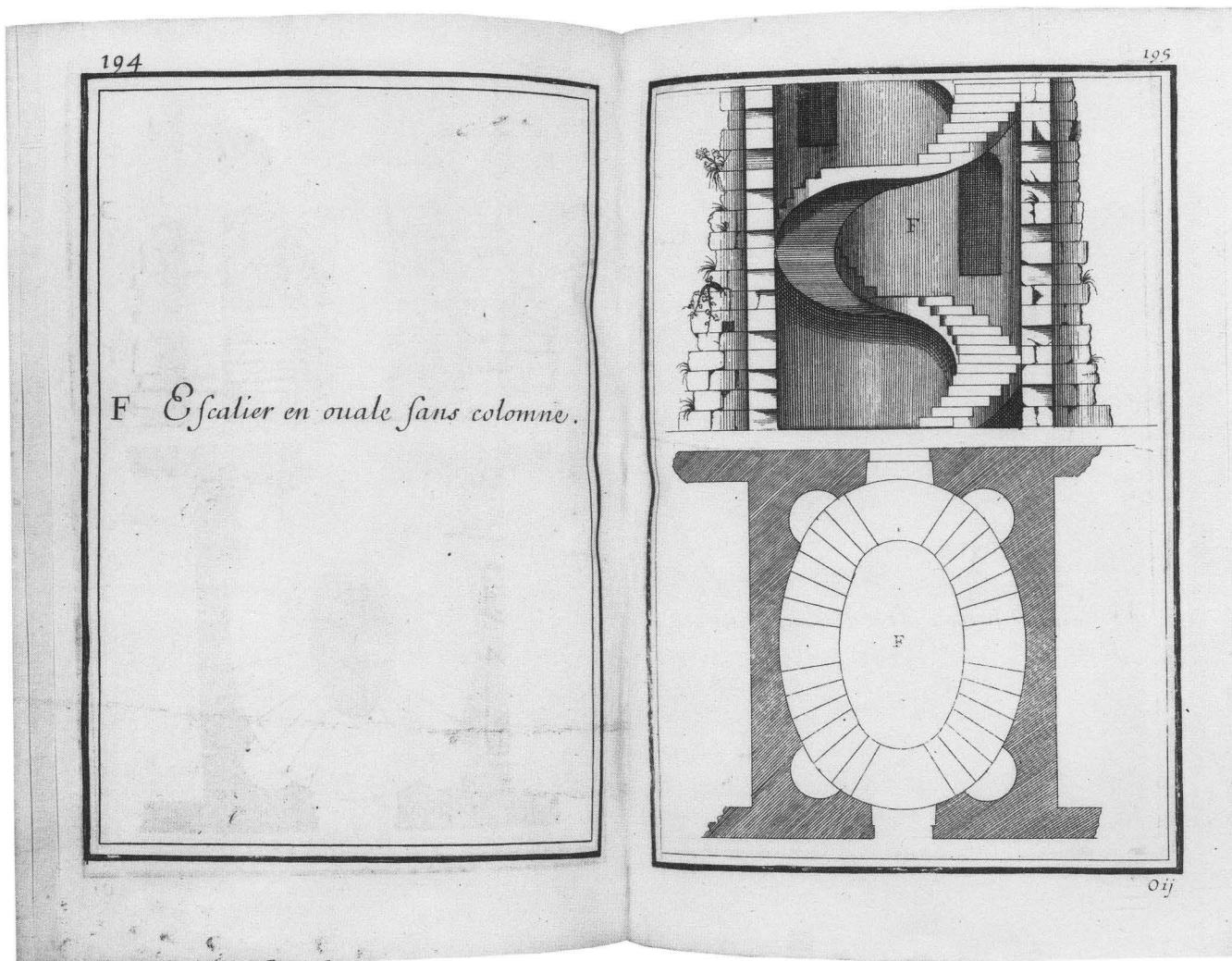
[Part 2]: Engraved title plate to Le Muet's *Divers traictez d'architecture* (verso blank); title page with title in full, "Traicté/ Des Galleries, Entrées, Salles, / Antichambres, & chambres; Avec/ la maniere de trouuer la hauteur/ de chacunes pieces, proportion-/ nées selon leur grandeur . . ."; 115–116 note to the reader (this in fact relates to the translation of Palladio rather than to Le Muet's own material); 117–229 text (with the irregularities of pagination noted above), including numerous small

128.

PALLADIO. *Traicté des cinq ordres . . .*

A spiral stair without columns.

Engraving. 1983.49.44



text illustrations, 27 full-page illustrations or plates included in the pagination, and 15 full-page plates (including 1 plate of text) *hors texte* printed recto and verso on 8 leaves between 166–167. Pages [200] and [204] are blank except for borders but are included in the pagination. Pages 198 and 202 are transposed

ILLUSTRATIONS [Part 1]: Engraved title plate with allegorical figure of Architecture seated in a niche, 2 putti below holding drapery on which title is engraved; ornamental vignette (*bucranium* with arabesque) on title page; 32 full-page engraved plates, all included in pagina-

tion (unsigned but all apparently by Jean Marot: Destailleur, p. 137)

[Part 2]: Engraved title plate with standing allegorical figure of Architecture, signed "Gr. Huret f." Numerous small text figures. 27 full-page plates included in the pagination, the final plate (p. "229") signed by Jean Marot. 15 full-page plates *hors texte* as described above, 2 signed by Jean Marot

BINDING Contemporary mottled vellum, metal clasps (1 partially missing)

REFERENCES Berlin Cat. 2595; Fowler 216 (first edition)

128.

PALLADIO. *Traicté des cinq ordres* . . . Title page. Engraving. 1983.49.44



ONE OF THE MOST POPULAR AND EARLIEST DISSEMINATIONS OF Palladian theory in Northern Europe was with Pierre Le Muet's translation of Book 1 of Palladio's *Quattro libri*, first published in 1645, with engravings probably entirely by Jean Marot. The translator also contributed supplemental material to the book and dedicated it to one of his patrons, Monseigneur Tubeuf.

The text is a faithful translation of the original Book 1 (with the omission of Palladio's section on the construction of walls) and it has a similar purpose: to supply basic design and building information for house construction. The work is broken into several sections. The first section (Palladio's chapters 1–20) includes an illustrated discussion of each order, of pedestals, and of errors or abuses in the use of the orders. Added to this addition of Palladio's work is Le Muet's *Divers traictez d'architecture*, including the text and numerous illustrations on rooms, doors, windows, chimneys, stairs, and roofs (related to Palladio's chapters 21–29). Illustrations from the section on roofs, and additional illustrative material, are taken from Le Muet's own second edition (1647) of his *Manière de bien bastir* (cat. 94, 1985.61.707), first published in 1623. The entire book, text and plates, is engraved; the engraved borders around each page suggest that despite its diminutive size the book is intended for a prestigious readership. The precedent for the heavily illustrated volume is the first edition of Vignola's *Cinque ordini* (see the catalogue of Millard Italian architectural books).

The appearance of this French edition of Palladio's Book 1 suggests several directions in which French taste was moving in the mid-seventeenth century: a renewed interest in establishing classical norms and in their universal dissemination; an awakened interest in the application of universal classical standards of proportion and ornament to domestic architecture; and an awareness of the possibility of alternative interpretations of the classical orders by modern architects. Fréart de Chambray's *Parallèle* (cat. 76, 1985.61.578) was published in 1650, only five years after the first edition of Le Muet's translation of Palladio's treatise; Le Muet was responsible for an earlier Vignola translation (1632); and Scamozzi's Book 6 (on the orders) began to appear in translations from 1662 (cat. 151, 1983.49.102).

The main importance of this translation of Palladio's Book 1 rests on the fact that it became the chief source of information on Palladio's theory in both France (with 1645, 1647, and 1682 editions), and England (with 1663, 1668, 1676, 1683, 1688, 1693, 1708, 1721, 1724, and 1729 editions). Its publication would cease only with the appearance of Colen Campbell's English edition of Palladio's Book 1 in 1729.



## ANDRÉ PALLADIO [ANDREA PALLADIO] 1508–1580

*Les Quatre Livres / De l'Architectvre /  
D'André Palladio. / Mis en François. /  
Dans lesquels, / après vn petit Traitté  
des / cinq Ordres, avec quelques- / vnes  
des plus nécessaires ob- / seruations pour  
bien bastir, / Il parle de la construction  
des / maisons particulieres, des grands /  
chemins, des Ponts, des Pla- / ces publi-  
ques, des Xystes, / des Basiliques, & des /  
Temples*

Paris, Edme Martin, 1650

1983.49.45

Folio: 361 x 245 (14<sup>3</sup>/<sub>16</sub> x 9<sup>5</sup>/<sub>8</sub>)

EDITION First edition of Palladio's *Four Books* in French

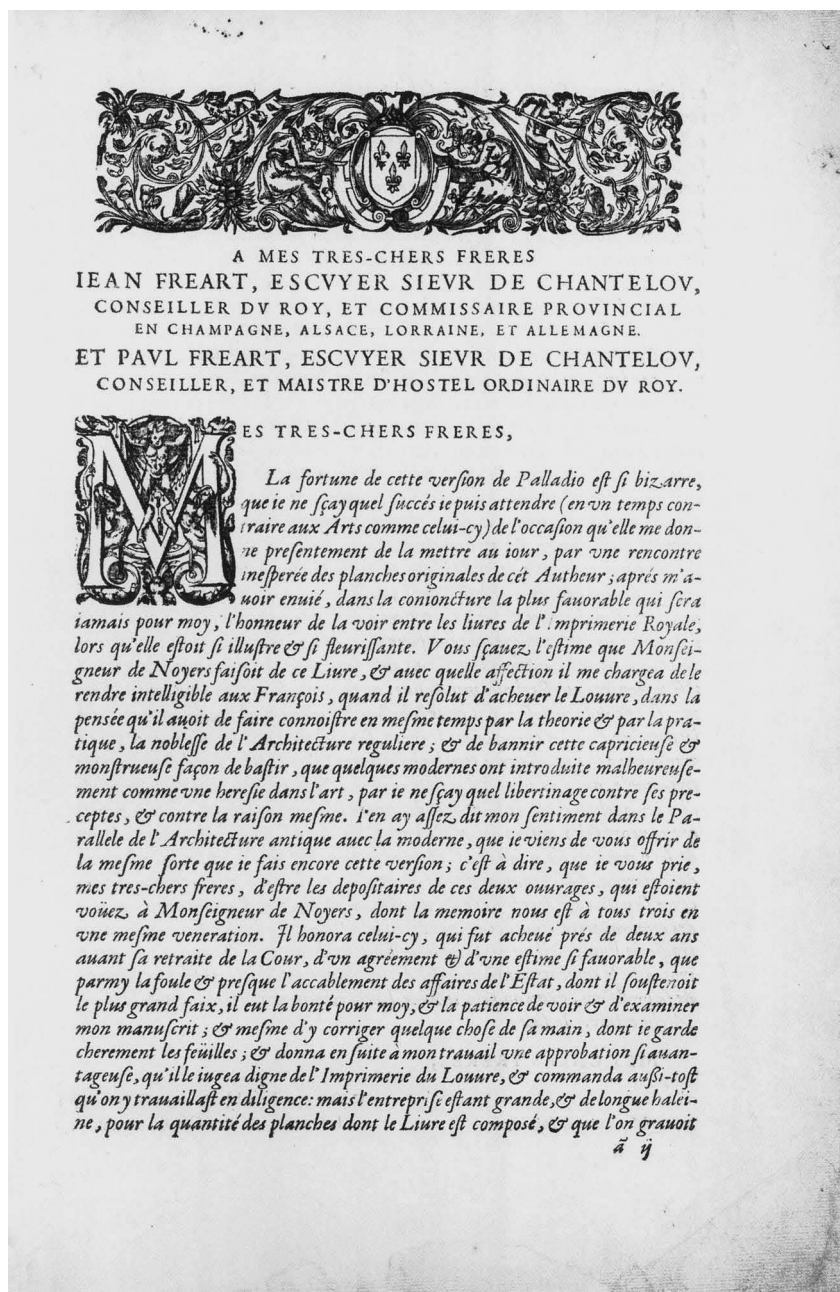
COLLATION ã2, A–H4, I2, K–Z4, Aa6, Bb–  
Tt4. 170 leaves. [i–iv], 1–329 [330–336] pp.,  
including woodcut illustrations

CONTENTS [i] title page (verso blank); [iii–  
iv] dedication by Roland Fréart de Cham-  
bray, translator, to his brothers Jean and  
Paul; 1–2 preface; 3–329 text, Books 1–4,  
including title pages to Books 2–4 and  
woodcut illustrations; [330] blank; [331–  
334] index; [335] privilege; [336] blank

ILLUSTRATIONS 4 woodcut title pages: ar-  
chitectural title border from 1570 Italian  
edition, printer's device omitted from  
cartouche resting on pedestal base and  
summary of contents of the book substi-  
tuted. Woodcut illustrations from the  
original blocks used in the 1570 Italian  
edition. Ornamental woodcut and typo-  
graphic ornament headpieces; woodcut  
tailpiece; large and small woodcut ini-  
tials with grotesques and arabesques

BINDING Modern full sprinkled calf, gilt  
spine, imitating 18th-century binding

REFERENCES Berlin Cat. 2596; Fowler 218



129.

PALLADIO. *Les quatre livres* . . . Dedication  
page with ornamental headpiece and  
initial. Woodcut. 1983.49.45

**T**HIS FRENCH TRANSLATION BY FRÉART DE CHAMBRAY OF PALLADIO'S treatise has close ties to Fréart's *Parallèle* (cat. 76, 1985.61.578). In Fréart's dedication (to his brothers, as in the *Parallèle*) he states that, as with the *Parallèle*, the project was commissioned by Sublet de Noyers in order to make known the nobility of regular architecture in its theory and practice, and to banish the capricious, even monstrous manner of building which some modern architects had introduced. The two works were published in the same year and by the same publisher.

The original cause for the translation was the unexpected discovery by Fréart of the original plates of the *Quattro libri* and a determination to prepare a new edition with the plates, preserving as closely as possible even the form of Palladio's Italian edition. In this, Fréart achieved commendable success. The translation is literal and the original Greek and Latin inscriptions—even the same form of letters, lines, and punctuation—are retained. The sole additions are an explanation of Greek and Vitruvian terms in the last two books, and the addition of an index after the text, similar to that in Jean Martin's Vitruvius edition. Indeed, the scholarly, pedantic, bibliophilic spirit of the work suggests the close ties classical architecture still had to the humanist scholars of the preceding two centuries who had contributed extensively toward its revival.

This translation is in the same spirit as Fréart's French translation of Leonardo da Vinci's *Della pittura* (cat. 95, 1985.61.2498). Fréart considers Palladio as first among those of his profession and his book as a "Palladium" of the true architecture. In the accuracy of the presentation the book illustrates the continuing French deference to Italian architectural tradition, which would, oddly, be continued even as late as 1685 by Augustin Charles d'Aviler, in his edition of Scamozzi's sixth book of architecture (cat. 151, 1983.49.102), although by that time, and with the publications of Claude Perrault, architectural theory and attitudes had taken a very different direction.



## PATTE [PIERRE PATTE] 1723–1814

*Monumens / Érigés En France / A La Gloire / De Louis XV / Précédés d'un Tableau du progrès dès Arts & des Sciences sous / ce règne, / . . . Ouvrage enrichi des Places du Roi, gravées en taille-douce*

Paris, the author, Desaint and Saillant, 1765

1985.61.2602

Folio: 428 x 284 (16<sup>7</sup>/<sub>8</sub> x 11<sup>1</sup>/<sub>6</sub>)

EDITION First edition

COLLATION 118 leaves. [i–iv], [i]–232 pp. 1–LVII engraved plates, nos. 1–XXXIX bound in, nos. XL–LVII bound following p. 232

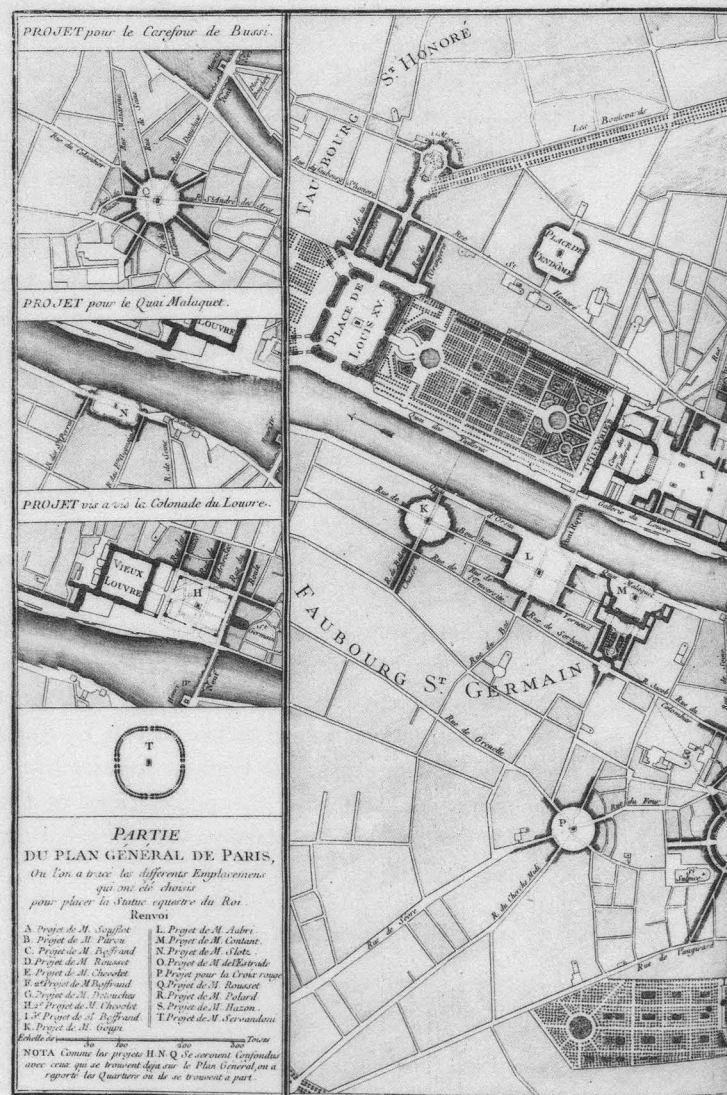
CONTENTS [i] title page (verso blank); [iii–iv] preface; [i]–229 text, ending with “De l’Imprimerie de MOREAU, Libraire-Imprimeur de la REINE 7 de Mgr. LE DAUPHIN,” pls. 1–XXXIX bound in; [230]–232 table of contents; followed by pls. XL–LVII

ILLUSTRATIONS Etched vignette on title page (crown and coat of arms of Louis XV upheld by 2 angels); etched headpiece signed “Dessine par Boucher” and “Grave par Cochin, Et le Portrait du Roi fait par le Mire.” (Note: This headpiece is repeated from Germain Boffrand’s *Description de ce qui a été pratiqué pour fondre en bronze . . . la Figure Equestre de Louis XIV . . .*, of 1743.) The coat of arms of Louis XIV on the shield supported by 3 putti in the original etching has here been replaced by a portrait of Louis XV, inscribed “Ludovico XV. Patri Patriae,” and signed at the bottom of the shield “N. le Mire del. e Sculp. 1764.” Cochin’s signature originally appears as “C. N. Cochin Sculpit.” 3 small etched plates as headpieces: [71] signed “Marvy del. et sculpit”; [119] signed “Patte del.”; [187] signed “Patte inv.”; 57 etched and engraved plates, numbered 1–LVII, bound in as described above, versos blank: 33 single-page, 14 double-page, 10 folding. Pl. II is signed “Les Dessains et Gravures de cet Ouvrage on ete Dessines et Diriges par P. Patte.” 13 plates are signed by Patte as draftsman (“Patte del.”), 2 by Marvie as draftsman (“Dessine par Marvie”), and 1 by Guelin. Designers include Contant (3 plates; “Contant Inv.”), Gabriel (1), Boffrand (1), Aubri, Slotz, and Rousset (1 each). Engravers include Loyer (9), Le Mire (5), Marvie (1), and Baquoi (1). Pictorial woodcut tailpieces

BINDING Contemporary mottled calf, re-backed, marbled edges

PROVENANCE Engraved bookplate of John Jay Ide

REFERENCES Berlin Cat. 2516





**P**IERRE PATTE WAS A STUDENT OF THE ARCHITECT GERMAIN BOFFRAND and of the professor of geometry at the Académie Royale d'Architecture, Charles-Etienne-Louis Camus. He practiced as an architect and engraver, but his interests centered on the theory of construction and building materials, on rational and abstract rather than empirical solutions to building problems. As a friend and colleague of Jacques-François Blondel, he is responsible for the final two volumes of text and the last volume of plates of Blondel's *Cours d'architecture* (cat. 24, 1985.61.399).

Patte's most important publication, and the work by which he is best known today, is his treatise *Monumens à la gloire de Louis XV*, which includes the compilation and analysis of important urban planning projects. Like many publications of this period, this treatise was written in celebration of the glory and authority of Louis XV, and as a demonstration of the king's support for the arts of architecture and urban planning in Paris and in other French cities.

The work has been described as a résumé of subjects which interested Patte at this time. It is composed of two parts. The first includes the growth of the arts, sciences, and literature in France in the reign of Louis XV and the history of monuments erected to the glory of the king in France. The second is a presentation of projects of principal artists for the embellishment of Paris.

The opening section of Part 1 contains a short history of the state of the arts and sciences from François I to the present, with sections following on the entire spectrum of the liberal and mechanical arts, sciences and literature, including architecture, agriculture, geometry, astronomy, and poetry and history. Patte, who had briefly worked on the *Encyclopédie*, may have been influenced by Diderot's underlying comprehensive orientation in these brief analyses. In this section he also includes a description of the instruction offered at the University of Paris and the Ecole Militaire.

A second section, "Des honneurs et des monuments de la gloire accordés aux Princes et aux grands hommes tant chez anciens et chez modernes," is dependent on the earlier *Parnasse françois* of Titon du Tillet (1727, second edition 1732, supplements 1753, 1755, 1760), from which Patte lifted large sections of text. It contains the histories of monuments from the Egyptian period to the present, and includes descriptions of many monuments erected throughout France to the glory of Louis XIV.

Part 2 is by far the best known of Patte's written contributions to architecture, with descriptions and illustrations of selected proposals for the competition for a Royal Square in Paris, which would eventually be realized in the creation of the Place Louis XV (today the Place de la Concorde). Each project included here is incorporated into a plan of Paris, so that its effect on urban planning design and the embellishment of the city can be seen. The selection of projects is probably a result of their accessibility to Patte. He inherited Germain Boffrand's drawings, and three of Boffrand's projects for the competition are included. Other projects included may have formed part of Boffrand's legacy. Patte continues Part 2 with a presentation of problems of urban hygiene, including healthy air, the separation of the sick and the dead, the supplying of good water, and the preservation of old buildings, all of which had recently become public issues. He concludes his work with a description of his own project for the Place Louis XV, in which he proposes to unify the islands of Notre-Dame and Saint-Louis, and to enlarge the Place Dauphine. This megalomaniacal plan is included among the projects proposed for the competition in his plan of the city of Paris. The illustrations are primarily, but not exclusively, designed and executed by Patte.

**Bibliography** Mathieu, Mae. *Pierre Patte: Sa vie et son oeuvre*. Paris, 1940



## PATTE [PIERRE PATTE] 1723–1814

*Mémoires / Sur Les Objets / Les Plus Importants / De / L'Architecture*

Paris, Rozet, 1769

1985.61.2603

Quarto: 284 x 205 (11<sup>3</sup>/<sub>16</sub> x 8<sup>1</sup>/<sub>16</sub>)

EDITION First edition

COLLATION 192 leaves. [i–viii], [1]–375 [376] pp. 1–xxvii engraved plates, versos blank (all folding except no. vi, full-page)

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [v–viii] dedication to the Marquis de Marigny; [1]–366 text, pls. 1–xxvii bound in; 367–372 table of contents, ending with errata; 373 note to binder on placing the plates; 374–375

approbation and privilege, dated December 1768; [376] blank

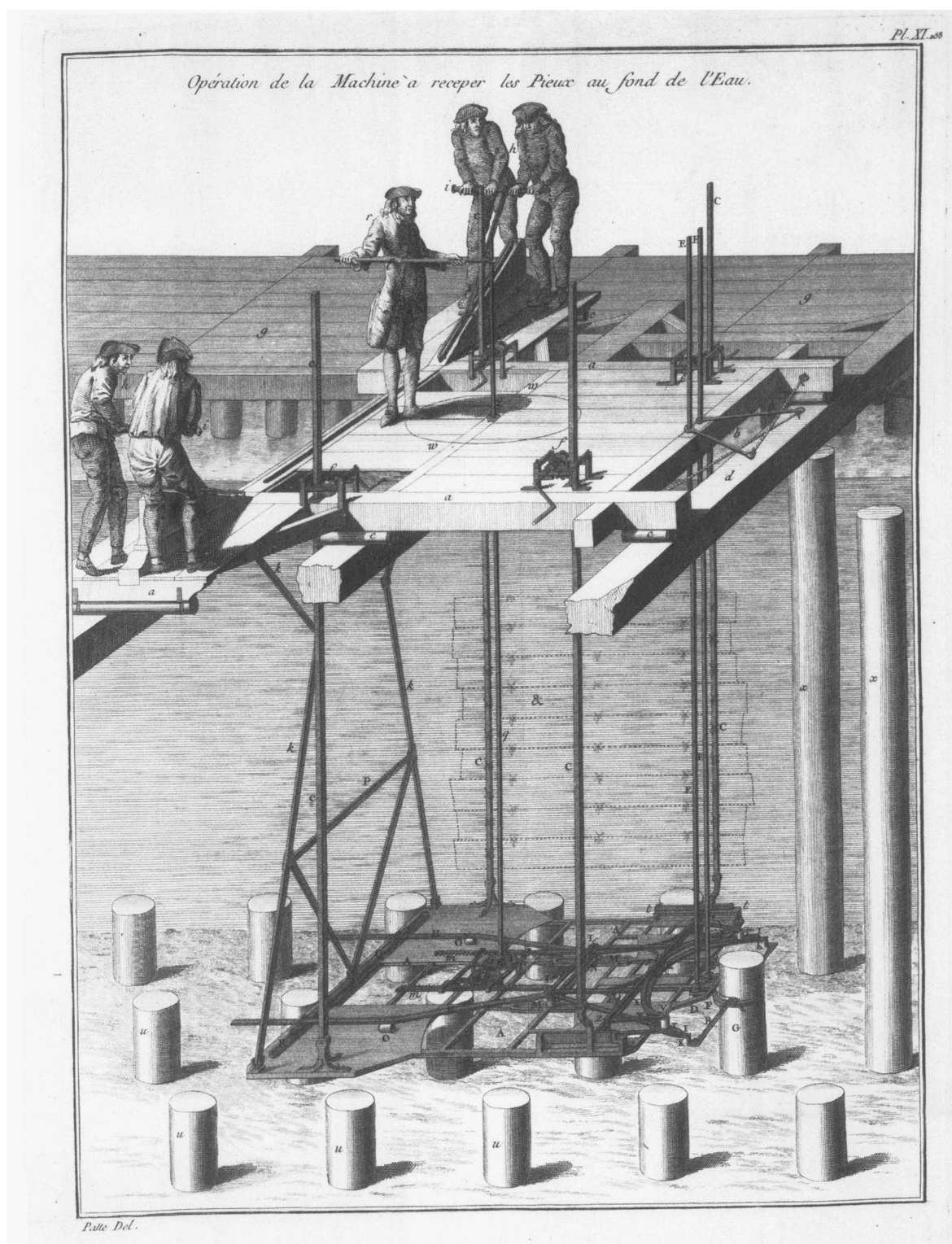
ILLUSTRATIONS Etched vignette on title page; etched headpiece on dedication, signed “Marvie in. et sc.”; 27 etched and engraved plates *hors texte*, numbered 1–xxvii at upper R corner (with page indications for binding), correctly bound in according to instructions to binder, all except no. vi (which is full-page) folding, versos blank: nos. 2–4, 8, 11, 13–16, 19, 22, 25–27 signed “Patte del.”

BINDING Contemporary mottled calf, gilt spine, red morocco label, red edges

REFERENCES Berlin Cat. 2426; Cicognara 601; Fowler 242

131.

PATTE. *Mémoires* . . . Demonstration of machinery to cut piles under water at an even height. Etching and engraving. “Patte Del.” 1985.61.2603



IN HIS DEDICATION TO THE MARQUIS DE MARIGNY, PATTE DECLARES THE need for books on architecture that are not concerned with proportion but with construction and that his purpose in publishing the *Mémoires* is to bring to light the underlying principles of construction that are based on reason and science rather than on empirical observation and chance. In contrast to Germain Boffrand (cat. 30, 1985.61.416–417) and Charles Etienne Briseux (cat. 42, 1985.61.433), Patte states that in order to make the Académie Royale d'Architecture a useful place of instruction, good books on architecture, especially on the neglected study of construction, are needed. In addition, Patte stresses the need for an understanding of hygienic reforms in urban planning, for the well-being of the inhabitants of the city.

The main part of the *Mémoires* is composed of a collection of essays on specific architectural problems. Three of the essays (chapters 1, 8, and the *mémoire* appended to chapter 8) are reprinted from earlier publications. Despite Mae Mathieu's claim, Patte's is not a comprehensive architectural treatise on construction, although it does embrace problems in many different areas of architecture. But it is the first publication to be concerned with the construction of monumental structures and urban planning schemes: it precedes Patte's contribution of two volumes to Jacques-François Blondel's *Cours* (see cat. 29, 1985.61.407–415), which was published eight years after the *Mémoires*.

In chapter 1, Patte continues the work he first developed in the section of the *Monumens* on urban hygiene with a discussion of the reforms needed to alleviate the "vicious distribution" of the majority of the buildings of Paris. Chapter 2 is Patte's sole acknowledgement of the aesthetics of architectural design, the general proportions of the architectural orders. Chapter 3 contains instructions for the young architect on the construction of buildings, including information on both building materials and problems in the design of masonry and wood structures. Patte notes the importance of the architect's ability to speak to each workman in his own technical language, to understand his particular craft, and to be able to estimate the monetary value of the work. Chapters 4–8 are concerned with specific structural problems: the foundations of ancient, medieval, and modern buildings; the construction of quais; the foundations of bridges; a comparison of the best methods of constructing flat vaults and the ceilings of colonnades such as the east front of the Louvre; and a historical description of the construction of the Louvre colonnade. This is one of the most important documents of the history of the facade of the Louvre. These chapters are followed by two *mémoires* on the portal of Saint-Sulpice. Originally published in 1767, they are also of much value as documents of that structure. Although many of the plates are unsigned, it is probable that Patte designed and executed most of them.

The high quality of this publication and of its illustrations, as well as the pragmatic engineering emphasis, suggest that Patte's *Mémoires* has a close relation to François Blondel's earlier *Resolution* (see cat. 23, 1985.61.398).

**Bibliography** Mathieu, Mae. *Pierre Patte: Sa vie et son oeuvre*. Paris, 1940

*Description / Historique / De / L'Hôtel Royal / Des / Invalides. / . . . Avec Les Plans, Coupes, Élevations Geometrales / de cet Edifice, & les Peintures, & Sculptures de l'Eglise, / Dessinées & gravées par le Sieur Cochin, Graveur du Roy . . .*

Paris, Guillaume Desprez, 1756

1985.61.2604

Folio: 418 x 277 (16<sup>7</sup>/<sub>16</sub> x 10<sup>15</sup>/<sub>16</sub>)

EDITION First edition

COLLATION 2 leaves without signature mark, a–c<sup>2</sup>, A–Z<sup>2</sup>, Aa–Cc<sup>2</sup>. 60 leaves. [i–

iv], [i]–xii, [i]–104 pp. 108 etched and engraved plates, numbered 1–108, including frontispiece: 77 full-page, 31 double-page; versos blank

CONTENTS [i] half title (verso blank); etched frontispiece (pl. 1; verso blank); [iii] title page, printed in red and black (verso blank); [ij]–x preface, “Avant-propos”; xi–xii approbation and privilege; [i]–36 preliminary discourse, “Discours préliminaire”; 37–48 royal proclamations relating to the Invalides (“Edit du Roy . . .”; “Ordonnance du Roy . . .”); 49–102 text, “Description Historique” 103–104 list of plates; followed by pls. 1–108, as described above

132.

PÉRAU. *Description historique . . . Avant propos*, headpiece. Etching. “P. Van Schuppen faciebat C.P.R. 1674.”

1985.61.2604



## AVANT-PROPOS.



**L'**HÔTEL ROYAL DES INVALIDES est sans contredit un des plus somptueux Edifices de l'Europe & le plus digne Monument de la Religion, de la bonté, & de la magnificence de LOUIS LE GRAND.

Cet Etablissement, avant même que d'être parvenu à son point de perfection, avoit déjà excité la curiosité des Puissances voisines. Charles Second Roi d'Angleterre, frappé du récit que lui en firent des Seigneurs Anglois qui arrivoient de France, écrivit à Louis XIV. pour le prier de lui en communiquer le Plan. Aussi-tôt les ordres furent expédiés, & peu après parut un ouvrage qui présentoit cet Edifice dans toutes

a

**ILLUSTRATIONS** Etched allegorical frontispiece (pl. 1), signed "Cazes in." and "C. N. Cochin Sculp.;" Etched vignette on title page, signed by Cochin ("C. N. C. f"). 3 etched headpieces: on preface, signed "P. Van Schuppen faciebat . . . 1674"; large pictorial headpiece, [1], signed "peint par Pierre Dulin" and "dessinée et gravée par C. N. Cochin"; pictorial headpiece, [49], unsigned. Two etched pictorial initials: [1], signed "C. N. C."; [49], signed "Pasquier sc.;" Woodcut tailpieces, including large tailpiece on p. 48, signed "PLS le fils"; typographic ornament headpiece; woodcut initial. 108 etched and engraved plates, as described above: 19 of these signed by Chevotet as draftsman; 2 by Fierville, as draftsman and engraver (1 dated 1754); 1 by Forestiez. Engravers include: Charles-Nicolas Cochin ("C. N. Cochin Sculp.," with variants: 79 plates); Lucas (14 plates); Aveline (2); Foin (1, dated 1754); A. Herisset (1); and Magd. Horthemels [i.e., Louise-Madeleine Horthemels, Mme. Cochin] (1)

**BINDING** Contemporary French red morocco paneled in gilt, gilt fleurs-de-lis at corners and in compartments on spine, green morocco label gilt edges

**PROVENANCE** Gilt arms of the Duc de Berri on cover; engraved armorial bookplate with coronet and ms inscription: "René de Galard-Brassac Béarn"

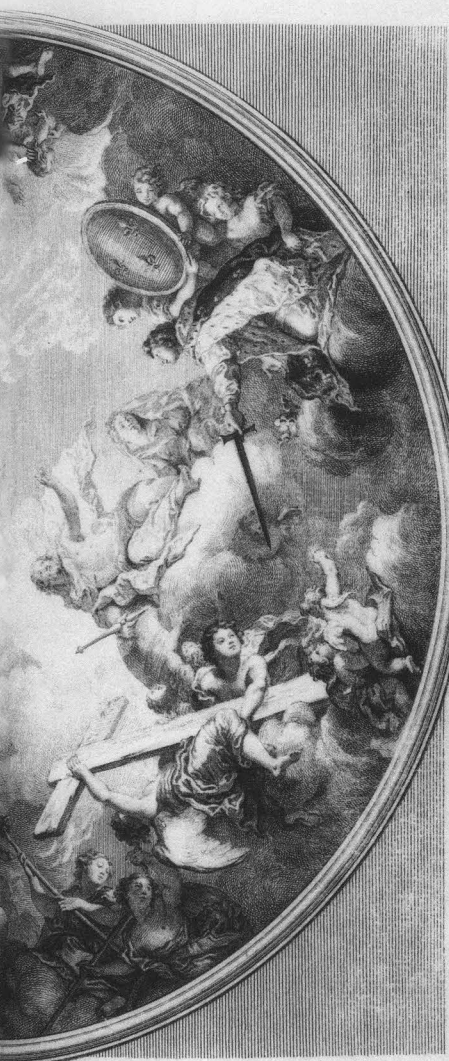
**REFERENCES** Berlin Cat. 2513; Cohen de Ricci 788 (giving number of plates, apparently mistakenly, as 187)



**G**ABRIEL-LOUIS-CALABRE PÉRAU, A LITTERATEUR AND EDITOR, studied theology at the Sorbonne. Determining not to enter the priesthood, he became attached to the Bibliothèque Royale du Roi, where he began his researches on ecclesiastical history. He produced many publications on history, letters, and editions of the works of earlier authors: his work includes several volumes on freemasonry.

Among Pérau's publications is a history of the Invalides, the chief military hospital of the French army and a monument to French seventeenth-century architecture. In the *avant-propos* to the *Description*, Pérau presents the history of publications on the Invalides, including an earlier folio volume of 1736 entitled *Histoire de l'Hôtel Royal des Invalides*. Illustrated with 108 engravings executed by Lucas, with ornaments by Charles-Nicolas Cochin the elder, it nonetheless failed to meet the expected success. The 1756 volume, also with 108 plates, in which architectural plates by others have been added to Cochin's original etchings and engravings of the painted decoration, is a result of the earlier *Histoire*. Pérau considered it a new work, since the changes and





est Louis revêtu des ornemens de la Royauté  
environné de ses Anges, l'Esprit dont il a triomphé les ennemis du Nom Chrétien.  
entre dans la gloire et présente à Dieu-Chrôt

C. De la Fosse pinx.

C. De la Fosse pinx.

additions to the original text were extensive, although he reuses the original Cochin plates.

In the *Discours préliminaire* Pérau discusses the development of the military forces, for which the Invalides was built, from the Roman period. He continues with a description of the path of the visitor from the Seine to the interior of the Invalides, and gives a detailed history of the hospital. Pérau emphasizes that the hospital is a gift by the king to the common soldier and the importance of the soldier to the well-being of the nation. The publication appears to be part of the initiation of a campaign to emphasize the good works of the king for his people. The Ecole Militaire would be begun within the decade, and projects for Place Louis XV (Place de la Concorde), on a site donated by the king and later published by Pierre Patte, had already begun (cat. 130, 1985.61.2602). The final section is of documents related to the construction of the Invalides, similar to the publication by Stanislaw, king of Poland, of documents on his public works (cat. 155, 1985.61.2688 and cat. 156, 1985.61.2687).

132.

PÉRAU. *Description historique* . . . Saint Louis presents himself before Christ and the angels. Etching and engraving. "C. De la Fosse pinx." 1985.61.2604



CHARLES PERCIER 1764–1838

P. F. L. FONTAINE [PIERRE FRANÇOIS LÉONARD FONTAINE]

1762–1853

*Palais, Maisons, / Et Autres / Édifices  
Modernes, / Dessinés À Rome; / Publiés À  
Paris / Par Charles Percier / Et P. F. L.  
Fontaine / En 1798*

Paris, "Chez les Auteurs . . . et P. Didot  
l'Aîné . . .," n.d.

1985.61.2605

Folio: 437 x 272 (17¼ x 10¾)

EDITION Second, undated, edition (first  
1798)

COLLATION 26 leaves. [1]–8, [1]–3 [4], [1]–40  
pp. 100 engraved plates numbered 1–100,

on 99 leaves, versos blank. The plates are  
organized in 16 *cahiers* numbered 1–16, all  
with 6 plates except for no. 2, which has  
7 plates on 6 leaves (nos. 12 and 13 printed  
on one page), and no. 16, which has 9  
plates

CONTENTS [1] title page (verso blank); [3]–  
8 preface; followed by 100 engraved  
plates in 16 *cahiers*, as described above.

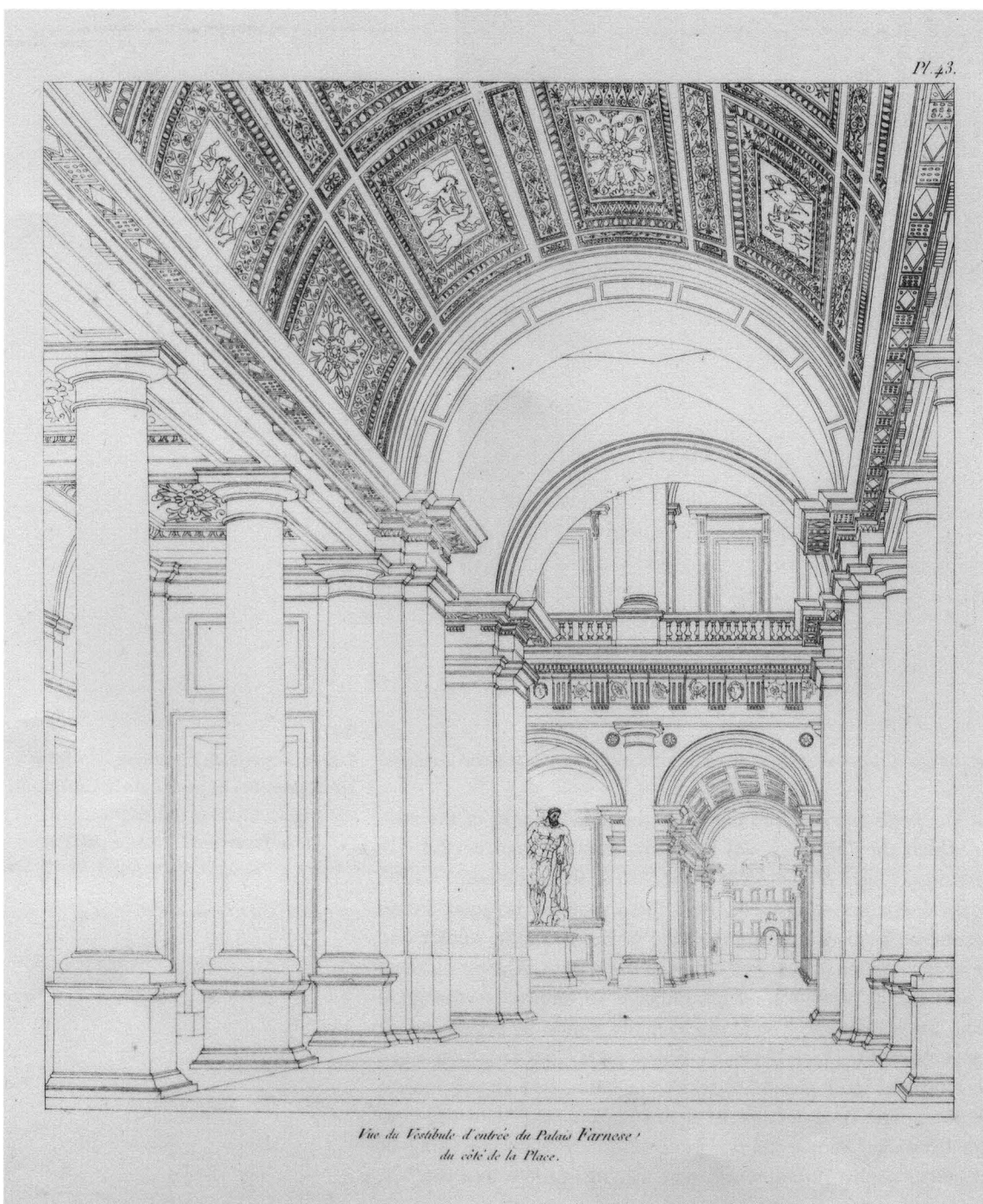
[1]–3 editors' note, "Avis des Éditeurs";  
[4] blank; [1]–32 explanation of the plates;  
[33]–34 names of authors consulted; [35]–  
36 chronological table of architects men-  
tioned in the work, ending with etched

vignette; 37–40 list of subscribers, ending  
with: "Paris, de l'Imprimerie de  
Baudouin"

ILLUSTRATIONS Etched vignette on title  
page (portrait busts of Bramante, An-  
tonio da Sangallo, and Baldassar Pe-  
ruzzini). 100 engraved plates, as described  
above, including pictorial title plates for  
each *cahier*. Etched pictorial tailpiece [36]

BINDING Modern half-calf with pebbled  
boards

REFERENCES Cf. Berlin Cat. 2733 (first edi-  
tion of 1798: same collation)



**C**HARLES PERCIER AND PIERRE FONTAINE MET AS STUDENTS IN THE atelier of Marie-Joseph Peyre. They were in Rome together from 1786 to 1792, where they studied both the ancient and modern architecture of Rome and its environs. During the Revolution Fontaine went to England, where he began an unsuccessful venture designing domestic interiors. He saw the work of Robert Adam, which would influence him and his colleague in the development of their own style. Percier remained in Paris, where he designed furniture, tapestries, and theatrical decor. Of the two men, Percier is considered the principal creator and the most inspired master of the style which they represented, the *style empire*.

On Fontaine's return to France in 1798 the two architects published their trend-setting *Palais, maisons*, a collection of illustrations of the finest residences in and around Rome. Their attention was focused mainly on the sixteenth-century architecture of such men as Vignola and Peruzzi, but more modern architects were also included; the ornament they displayed was modeled on the work of G. B. Piranesi and Charles-Louis Clérisseau. On the reputation that they gained from this publication and their early work designing theatrical decors and ceremonial domestic interiors, they were commissioned to restore and redecorate Malmaison for Josephine Bonaparte (1800–1802). The spectacular success of this project initiated a vogue for their style, which was based not only on an examination of antique ornamentation adapted to modern domestic design, but also on a new interest in the use of Italian vernacular architecture and Italian Renaissance design as models.

In this volume the young architects present their new style, as Robert Adam had presented his in his *Works* (see the catalogue of Millard English architectural books, 1985.61.143), although the style which they wished to promote was based on Italian domestic architecture and not on classical remains. Like Adam, their use of architectural models is not as a representation of classical principles, but as ornament. In the introduction to the first edition (not printed here), the architects maintain that their examples are models of the flexibility that specific site conditions and client demands require, that they are full of ingenious details that can be imitated, and that they are inexpensive. Percier and Fontaine are also selective and publish only those parts of a building which they consider worthy of imitation; thus elevations and sections may appear without plans or plans without elevations and sections. The plates include many aspects of domestic architecture, from views of interiors, details of doors, a collection of house elevations, to a view of a garden.

The 1798 edition may have almost completely replaced craftsmen's model books which proliferated in the eighteenth century. It was republished in 1810 (the edition in this collection), and again in 1830. But by this point in time the *style empire* and the influence of Percier and Fontaine were no longer dominant.

C. PERCIER [CHARLES PERCIER] 1764–1838

P. F. L. FONTAINE [PIERRE FRANÇOIS LÉONARD FONTAINE]

1762–1853

*Recueil / De / Décorations Intérieures, /  
Comprenant Tout Ce Qui A Rapport / A  
L'Ameublement, / . . . [5 lines] / Com-  
posé Par C. Percier Et P. F. L. Fontaine, /  
Exécuté Sur Leurs Dessins*

Paris, the authors, 1812

1985.61.2606

Folio: 438 x 293 (17<sup>1</sup>/<sub>4</sub> x 11<sup>1</sup>/<sub>2</sub>)

EDITION Second edition (first edition  
1801, issued without text)

COLLATION 24 leaves. [i–iv], [1]–43 [44]. 1–  
72 full-page engraved plates, versos blank

CONTENTS [i] half title (verso blank); [iii]  
title page (verso blank); [1]–19 introduc-  
tion, “Discours préliminaire”; [20] blank;  
followed by pls. 1–72, all full-page, versos  
blank; [21]–43 explanation of plates; [44]  
blank

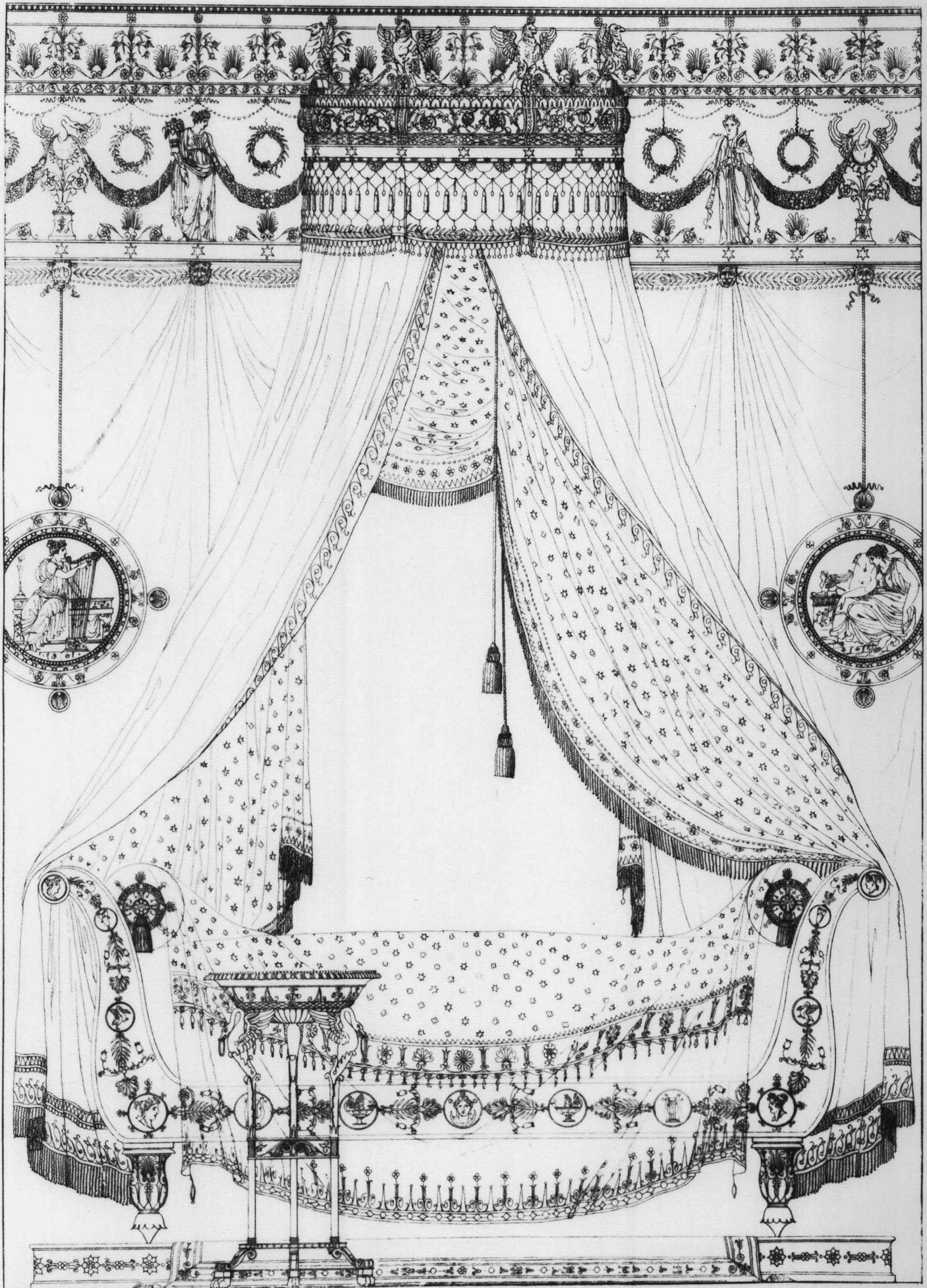
ILLUSTRATIONS Engraved headpiece, [1],  
signed “Par Percier et Fontaine” and  
“Gravé par Lacour.” 72 engraved plates as  
described above, all signed “Par Percier  
et Fontaine”

BINDING Modern cloth; text pages on  
blue paper, uncut

REFERENCES Berlin Cat. 4056; Cicognara  
605; Fowler 244

THE PURPOSE OF THE *RECUEIL*, A COLLECTION OF CONTEMPORARY interiors designed by the authors for such prestigious locations as Malmaison, the Tuileries, and the Louvre, was to establish principles of good taste for patrons and amateurs rather than to provide models for artists and artisans. The authors maintained that they had arrived at these principles by the exhaustive study of antique models which they related to general laws of the true, the simple, and the good. To them, only the accidental could change, not the fundamentals of nature and reason, which they set forth in a series of examples. They initiated the concept of a “Greek” style as one that was closest to the fundamentals, and which could be applied to all objects. The *Recueil* records the return in furniture design to a “Greek” reform which the authors note replaced the unnecessary innovation that had corrupted and destroyed pure style. They declare that nothing should be designed that does not conform to the use of an object, and that the materials used should not imitate other materials. Mechanical, repetitive methods of production are condemned.

The influence of this publication on the development of the *style empire* and on a new relationship of the architect to the patron and the craftsman was profound. In its content of domestic objects and also in the linear style by which they are illustrated, the book is close to Thomas Hope’s *Household Furniture*, published in 1807, only six years after the appearance of the first edition of the *Recueil* in 1801. Like Percier and Fontaine, Hope wrote with the intention of establishing a new and correct style, and his book was influential in establishing an English version of the *style empire*. Later, A. Welby Pugin would develop the study of domestic utensils as a reflection of the taste of a period, a notion first popularized by Percier and Fontaine in the *Recueil* and then by Hope.



Par Percier et Fontaine.

1 Mètre.

6 Pieds.

Lit exécuté à Paris pour M. M.



C. PERCIER [CHARLES PERCIER] 1764–1838

P. F. L. FONTAINE [PIERRE FRANÇOIS LÉONARD FONTAINE]

1762–1853

*Résidences / De Souverains. / Parallèle / Entre / Plusieurs Résidences De Souverains / De France, D'Allemagne, / De Suède, De Russie, D'Espagne, Et D'Italie, / Par / C. Percier Et P. F. L. Fontaine*  
[Text volume: printed title]

*Plans / De Plusieurs Chateaux / Palais Et Résidences / De Souverains, / de France, d'Italie, / d'Espagne et de Russie. / Dessinés sur une même échelle pour être comparés. / A.P.P.P.L.P.D.R.D.R.* [Atlas of plates: engraved title]

Paris, Jules Didot l'Aîné, 1833

1985.61.2607–2608

Two volumes: Text in quarto; atlas of plates, large folio. Text 300 x 243 (11<sup>13</sup>/<sub>16</sub> x 9<sup>9</sup>/<sub>16</sub>); atlas 572 x 420 (22<sup>1</sup>/<sub>2</sub> x 16<sup>1</sup>/<sub>2</sub>)

EDITION First edition

[Vol. 1: Text]

COLLATION 183 leaves. [i–iv], [I]–VII (VIII), [1–354] pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [II]–VII introduction; [VIII] blank; [I]–344 text; [345]–351 table of contents, text volume; [352] blank; [353]–354 table of contents, atlas

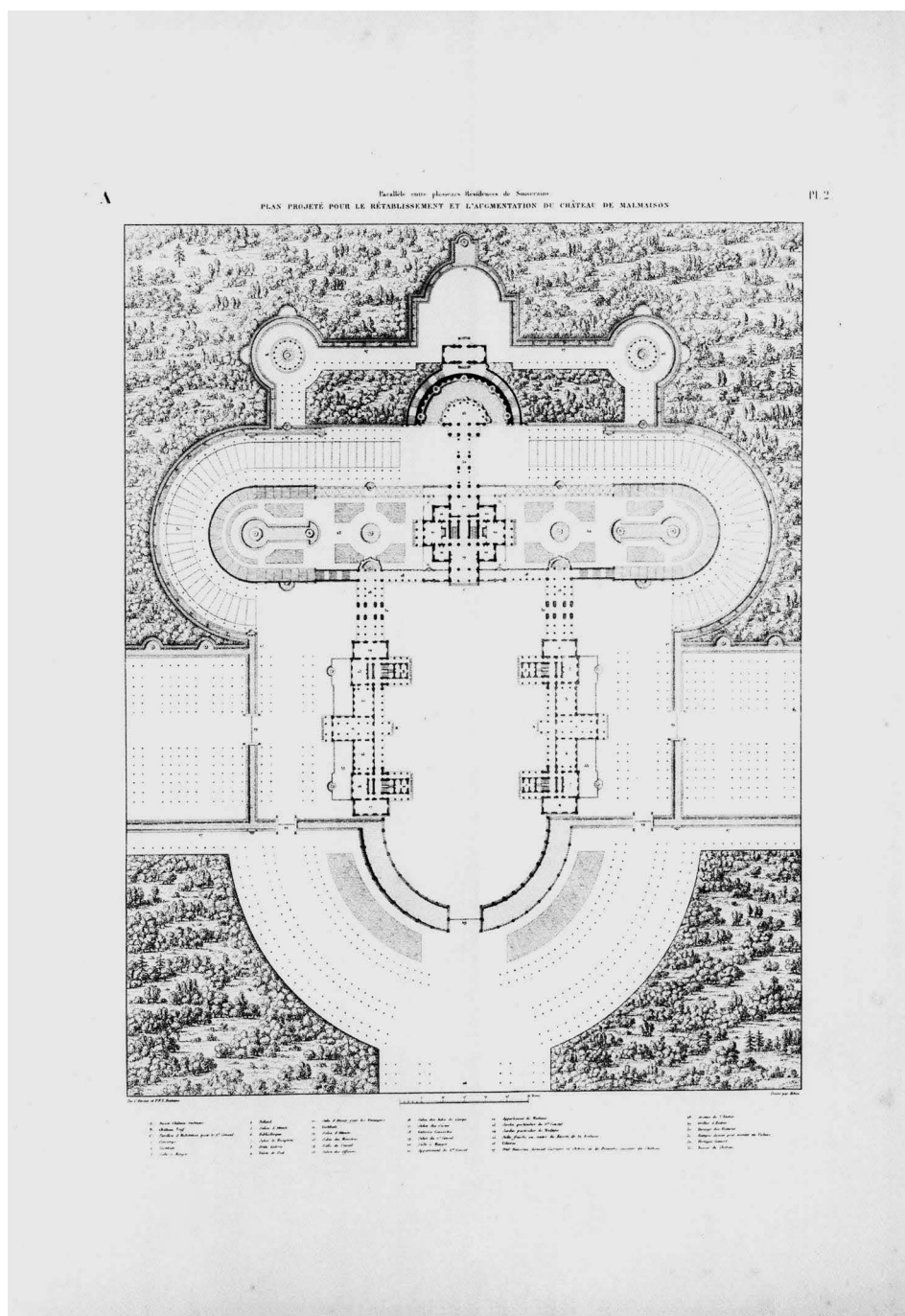
[Vol. 2: Atlas]

COLLATION 38 engraved plates, numbered 1–38, including engraved title page: 3 double-page, rest full-page (but copperplates varying widely in size, from 182 x 136 mm to 535 x 368 mm), versos blank

CONTENTS AND ILLUSTRATIONS Title page signed at bottom: "Les Plans Gravés par hibon. Frontispiece Gravé par Ch. Marquerie, Fils . . ." Virtually all pls. 2–32 signed by Percier and Fontaine as designers and by Hibon as engraver. Pls. 33–38 signed by Hibon and: "Écrit par Mlle. Vicq."

BINDING Contemporary quarter roan

REFERENCES Berlin Cat. 1929





THE ACTIVE PARTNERSHIP OF PERCIER AND FONTAINE CAME TO AN end in 1814, shortly after the return of the Bourbons to the throne of France, when Percier became ill and retired. Fontaine continued in practice as chief architect of Louis XVIII, with the work he and Percier had begun under Napoleon. Later, during the Restoration, he became the architect of the Duc d'Orléans.

In the 1810 edition of *Palais, maisons* (see cat. 133, 1985.61.2605), the two architects had extracted details of both ancient and modern ornament from designs for a book on palaces, which they announced that they would publish. The *Residences*, the last of the publications of Percier and Fontaine, was a partial fulfillment of this promise. It appeared twenty-three years after its first announcement. The illustrations are for an earlier, partly executed commission for a comparative study of plans of the major palaces of Europe. It mainly looks at French royal palaces, but also includes illustrations of several palaces in Germany, Russia, Spain, and Sweden.

The nostalgia of the two authors for the Napoleonic years is expressed in the introduction, a personal as well as political statement by these two men whose reputations had been secured during the years of the Empire. Each palace illustrated in the *Residences* receives a short, informative essay. These form a social history of the architecture and indicate the political arena in which the buildings were created, developed, and restored. The emphasis is on the recent history and alterations to the palaces, undertaken almost exclusively by Percier and Fontaine in the Napoleonic period. Today, much of the value of the text lies in the information it supplies on alterations to the palaces during the late eighteenth and early nineteenth centuries; it includes remarks on contemporary architects such as Marie-Joseph Peyre (at Coblenz) and Friedrich Schinkel (at Sans-Souci), and for information on buildings now disappeared.

A project by the authors for a Palais du Roi de Rome at Chaillot is added to the original illustrations, along with plates illustrating the Palais Royal, which is the only building not reproduced at the same comparative scale as the other palaces. The Palais Royal had become the residence of a sovereign when the Duc d'Orléans succeeded to the throne. Its restoration, begun under Napoleon, continued after 1815 under the direction of Fontaine and was entirely rebuilt by the architect after 1818. The Palais de Chaillot was a project of Napoleon from 1806. During the course of time it was located on many different sites and modeled on many earlier palaces. This version was inspired by Versailles and was begun in 1812, but work was stopped in 1814.

The *Residences*, apparently handicapped by time restrictions, was published before the illustrations for the facades were completed, so that the palaces are represented mainly by plans. The purpose of the publication is obscure. The authors stated that it was intended as an offering to the new king "from affection and gratitude," and that they wished to make known here the long and difficult vicissitudes which they had undergone. It became, in fact, the swan song of a remarkable team who dominated French architecture of their generation. Percier, already retired, died five years after its publication; Fontaine lived another twenty years, but the influence he had achieved over the direction of French architecture had disappeared.

With *Résidences de souverains*, the authors revive a traditional study of building types represented at the scale that was popularized by J. N. L. Durand (cat. 67, 1985.61.554) in the early nineteenth century. But their choice of subject—the modern royal palace—and the lifelong interest of the two architects in the major architectural works of the Italian Renaissance, is continued in the work of Fontaine's student Paul Marie Letarouilly, who had begun his lifelong work on Italian Renaissance architecture (cat. 102, 1985.61.2499–2501) only about ten years before the appearance of the *Residences*.

135.

PERCIER AND FONTAINE. *Résidences de souverains* . . . Plan for additions to Château de Malmaison. Engraving. "Par C. Percier et P. F. L. Fontaine." "Gravé par Hibon." 1985.61.2607–2608

*Veües / Des / Belles / Maisons / De France*

[A collection of plates, including several different series]

Paris, N. Langlois, n.d.

1985.61.2609

Oblong folio: 285 x 384 (11<sup>3</sup>/<sub>16</sub> x 15<sup>1</sup>/<sub>8</sub>)

COLLATION 230 etched plates on 211 leaves (38 half-page plates printed 2 to a page; rest full-page); versos blank. 31 blank sheets of early 19th-century paper bound in at end

CONTENTS A collection of plates by the Perelle family in fine, early impressions, including 77 plates entirely before letters (all but one of these with titles and imprints added in an early hand). The sheets are uniform throughout, with a few exceptions: 2 mounted plates, 1 of which duplicates (in a later impression) a plate already present ("La Chambre des Comptes"); a few plates on slightly smaller sheets, 1 of these signed "Fait par Livens," 3 with imprint of Jean Mariette rather than N. Langlois. The contents are as follows:

1. Title plate with title: "Veües/ Des/ Belles/ Maisons/ De/ France," signed "fait par Perelle," with imprint: "A Paris Chez N. Langlois." (Note: This plate, here a general title plate for the collection, is used as the title plate for "Veües des plus beaux Endroits de Versailles" in the second Millard copy of Perelle [with later impressions], described below [cat. 137, 1985.61.2610]. In both cases, a section of the image [the central arch of the great portal] has been cut away and the title printed in the resulting blank space from a separate plate)
2. ["Les Places, Portes, Fontaines, Eglises, Maisons et Jardins de Paris"]. Title plate in an early state, before the addition of title (here added in ms above plate mark). (Note: Here the plate itself is intact. In second Millard copy, the entire central arch, including the trellis, standing figure, upper part of jet of water from the fountain, and part of the frieze, has been cut away and the title printed from a separate plate in

the resulting blank space.) 57 full-page plates, including title plate. These include 12 views of the Seine and its bridges, 7 of the various entrances ("Portes") to Paris, 5 of gardens, 3 of fountains, and views of various monuments and buildings including the Palais-Royal, Tuileries, Palais du Luxembourg, etc. (Note: The second Millard copy has many of the same plates, in later impressions, bound for the most part in the same order as here)

3. [Veües des plus beaux endroits de Versailles"]. Title added in ms above plate mark. (Note: Not the plate used as title plate for the same series in the second Millard copy.) 37 full-page plates: one signed "Siluestre delineauit"
4. ["Veües des belles Maisons des Environs de Paris"]. Title added in ms above plate mark. 50 plates including title plate, on 45 leaves. The subjects include: Vincennes (3 plates, including 1 with Le Blond's imprint); Conflans (1); Saint Maur (2); Madrid (1);



*Le Quay de la Grève, Le Pont Marie et le Pont S. Landry.*

*auv. gravé*

Saint Cloud (11 plates, including 3 half-page plates on 1½ leaves: 2 plates signed by Israel Silvestre as draftsman); Aumont (1 half-page plate—printed together with half-page plate of Saint Cloud); Montrouge (2 half-page plates); Meudon (2); Maison de M. Boisfrant à Saint Ouen (2); Saint Germain en Laye (4); Chauville (3); Maison (2); Monceaux (1); Sceaux (8 plates, including 4 small plates on 2 leaves); Rincy (1); Choisi (1); Clagny (1); Marly (2); Grotte de Ruel (1). (Note: A number of the plates bound here—namely, most of those devoted to Saint Germain en Laye, Chauville, Maison, Monceaux, Sceaux, Rincy, and Choisi—are to be found under “Veües des belles Maisons de France” in the second Millard copy, below)

5. [“Veües des belles Maisons de France”]. Title added in ms above plate mark. (Note: In the second Millard copy, title is printed from a separate plate in a space made by cutting into the central arch, excising the ornament above the fountain.) 68 plates, including title plate, on 54 leaves. The subjects include: Maison de Pomponne (2 plates); Vaux le Vicomte (4, including 1 signed “Israel Silvestre delin” and “AD Perelle Sculp”); Fontainebleau (10 plates, including 2 signed “dessiné par Si-

lvestre” and “graué par Perelle”); Villers-Coste-Rez (1); Chambor[d] (1); Basse-Court (1); Richelieu (5); Ancy le Franc (1); Chantilly (12 full-page plates); “Diverses Veües de Chantilly Dessignées et gravées par Perelle Dediées A Son Alt . . . le Prince de Condé . . . Par . . . N. Langlois” (28 small plates on 14 leaves) (note: these plates interspersed with the full-page plates of Chantilly); with: [“Veue de l'Eglise S. Jean . . . a Lion”] and [“Veue du Pont de Chaisne . . . a Lion”] (2 plates)

6. [“Veües de Rome et des environs”]. Title added in ms above plate mark. (Note: Not the plate used as title plate for this series in second Millard copy.) 15 full-page plates, including one signed “J. Ertinger Sc.” (also present in second Millard copy)
7. 2 further plates apparently normally included with the views of Rome: [“La Place de S. Marc à Venise”] and [“L'Escorial de Madrit [sic] Sepulture des Rois d'Espagne”]; here, both plates before letters, with titles added in ms

BINDING 19th-century crushed paneled red morocco, gilt edges

PROVENANCE Library label: “Bibliothèque de C. Jameson”

REFERENCES Cf: Berlin Cat. 2482, 2483, 2675; Brunet 4: 494; Fowler 245

GABRIEL PERELLE WAS THE SON OF A FARMER OF THE DUKE DE LA Vienville, who noticed his taste for design and sponsored lessons for him with the painter Daniel Rabel. Perelle continued his studies in Paris, where he worked in the atelier of the eminent French painter Simon Vouet. Perelle developed his talent uniquely in the arts of design and engraving and in painting in the landscape genre. He is known to us today mainly for his suites of views of the country houses of France, in the production of which he was aided by his sons Nicolas and Adam.

Where Perelle's paintings were inspired by the designs of Claude Lorrain and Francisque Millet, his designs for his engraved views are close in spirit to those of Israel Silvestre, and some of the plates of this volume, engraved by Perelle, are signed by Silvestre. Perelle produced his views in the traditional format of the oblong illustrations of Jean Marot: they belong to the growing number of views produced for the public, rather than for royal patronage.

136.

PERELLE[s]. *Veües des belles maisons* . . .

Riverside view from suite of Seine and its bridges. Etching. 1985.61.2609

with

[NICOLAS PERELLE] b. 1631

[ADAM PERELLE] 1640–1695

[A collection of plates, including several different series]

Paris, J. Mariette and N. Langlois, n.d. 1985.61.2610

Oblong folio: 270 x 369 (10<sup>5</sup>/<sub>8</sub> x 14<sup>1</sup>/<sub>2</sub>)

COLLATION 301 etched plates on 278 leaves: 62 half-page plates printed 2 to a page; rest full-page or folding, versos blank

CONTENTS AND ILLUSTRATIONS The present collection includes a similar range of subjects to that in the first Millard copy described above (cat. 136, 1985.61.2609); here, the plates are in later impressions, most published by Jean Mariette. The collection includes a small number of plates by other artists. The contents are as follows:

1. “Les Places, Portes, Fontaines, Eglises, Et Maisons de Paris” (title plate with engraved title printed from separate plate). 64 plates, including 8 half-page plates printed 2 to a page. (Note: The title plate is bound following the first 20 plates. Approximately 48 plates are the same as plates included under the above title in the first Millard copy—see (2) above, cat. 137—here, in later impressions.) In all but a few cases the plates are bound in the same order in both copies. The plates described under (2) below are bound following the first 48 of these views of Paris. A few plates with imprint of N. Langlois; rest with imprint of Jean Mariette
2. “Receuil des Plvs Beaux Edifices, et Frontispices des Eglizes de Paris./ Dedié/ A . . . Henry de Harlay . . . Par . . . Jacques van Merlen./ A Paris Chez J. Mariette . . .” 12 plates, all full-page; the views are enclosed in ornamental borders
3. “Veües des Belles Maisons des Environs de Paris.” (Note: Title plate extended at top to include title within banneret against background of sky and treetops, all printed from a separate plate.) 39 plates, including title plate. The subjects are as follows: Vincennes (3 plates: 2 with captions printed from separate plates, bearing Langlois’ imprint); la Maison de Mont Louis (2 half-page plates on 1 page); Conflans (1 plate); Saint Maur (2); Madrid (1); Saint Cloud (11 plates: 2 signed by Israel Silvestre as draftsman and Perelle as engraver. 1 plate with Langlois’ imprint and caption printed from separate plate); Meudon (9 plates, including 6 half-page plates printed 2 to a page. 2 plates with captions printed from separate plates: 1 with Langlois’ imprint); Grotte de Ruel (1 plate); Maison de M. Boisfrant (2); Clagny (3);

Marly (3). (Note: The 6 plates devoted to Clagny and to Marly are bound following the series on Versailles, below)

4. “Veües/ Des/ Plus Beaux/ Endroits/ De/ Versailles.” (Note: As described above [see copy 1 (1)]: the title plate has a portion of the image—fountain in central arch of portal—cut away and title printed from a separate plate in the resulting blank space.) 49 plates, including 2 half-page plates printed together on a page, and double-page map signed “Dediée a Monseigr le Duc de Bourgogne Par J. B. Naudin Ingenieur.” All plates with Mariette’s imprint
5. “Veües/ Des/ Belles/ Maisons/ De/ France” (title plate with title printed from separate plate). 113 plates including title plate (all full-page except where noted otherwise). The subjects are as follows: Saint Germain en Laye (4 plates); Chauille (5, including 2 half-page plates, with Langlois’ imprint; Maison (2); Sceaux (4); Maison de M. Pelletier (1); Choisi (1); Berni (2); Rincy (1, Langlois’ imprint); Lery (1); Maison de Pomponne (2); Vaux le Vicomte (4, including 1 signed by Israel Silvestre as draftsman; 1 with caption printed from separate plate, bearing Langlois’ imprint); Fontainebleau (“Fontainebleau”: folding map and 11 plates, including 2 signed by Israel Silvestre as draftsman, both with captions printed from separate plates and with Langlois’ imprint); Chantilly (folding map, signed “Levé et dessiné sur les lieux par le Sieur de Breteuil . . .” and “Fait par Aveline” and 13 full-page plates, 3 with captions printed from separate plates, all these with Langlois’ imprint); “Diverses Veües de Chantilly . . .” (36 small plates on 18 leaves); Monceaux (1 plate); Villers-Cotterets (“Villers-Coste-Rez”: 1); Liancourt (“Lien-cour”: 1); Chaunes (1); Maintenon (2 small plates on 1 page); Chambord (“Chambor”: 1 plate, with caption printed from separate plate; Langlois’ imprint); Basse-Court (1); Richelieu (5); Ancy le Franc (2); Louvois (1); Montmirel (2 small plates on 1 page); La Roche (2 small plates on 1 page); La Rochefoucaux (1: signed “designé au Naturel et graué par Louis Meunier”); “L’Arcenal et le Pont de Chaîne . . . a Lion” (1); Triols (1)
6. “Veües/ De/ Rome/ Et des/ Environs” (title plate with title printed from separate plate). [16] full-page plates, including 1 signed “J. Ertinger Sc.” Several of these with Langlois’ imprint (including one with caption printed from separate plate). Plus a

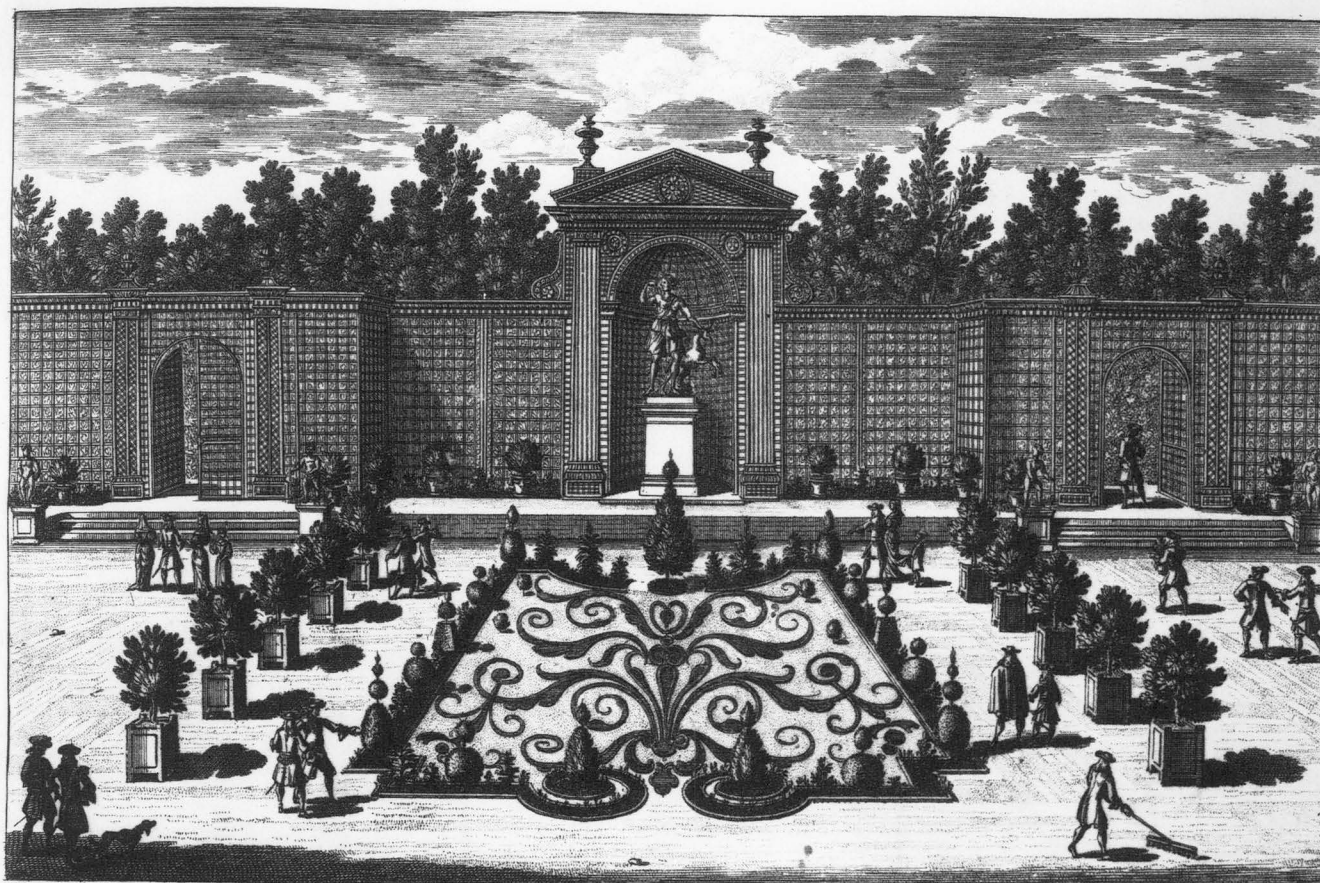
series of 6 numbered plates with views of Rome signed “Dessigné par I. Asselin et graué par Perelle.” Together with: “La Place de S. Marc à Venise” and “L’Escorial de Madrit . . .”: a total of 24 plates

BINDING Contemporary mottled calf, re-backed, partially preserving original spine

PROVENANCE Bookplate and ownership stamps of Charles Frederic Mewes

REFERENCES As for copy 1, above

See cat. 136, 1985.61.2609.



LE JARDIN DE M.<sup>R</sup> DE CHAMLAY, rue du Colombier à Paris

A Paris Chez N. Langlois rue S<sup>t</sup> Jacques à la Victoire. Avec Privilège du Roy

137.

PERELLE[s]. [Collection of plates]. Garden of M. de Chamlay. Etching. 1985.61.2610



## PERRAULT [CLAUDE PERRAULT] 1613–1688

*Ordonnance / Des Cinq Espèces / De Col-  
lonnes / Selon La Methode / Des Anciens*

Paris, Jean Baptiste Coignard, 1683  
1985.61.2612

Folio: 375 x 245 (14¾ x 9¾)

EDITION First edition

COLLATION 80 leaves; 2 leaves without  
signature mark, a–h<sup>2</sup>, A–Z<sup>2</sup>, Aa–Hh<sup>2</sup>, 5  
full-page engraved plates bound in [i–  
viii], i–xxvii [xxviii], 1–124 pp. including  
woodcut diagrams in text; 1–vi full-page  
engraved plates bound in

CONTENTS [i] title page (verso blank); [iii–  
vi] dedication to Colbert; [vii–viii] privi-  
lege, ending with errata; i–xvii preface;  
[xviii] table of contents; 1–124 text, with  
pls. 1–vi bound in

ILLUSTRATIONS Woodcut printer's device  
(including royal coat of arms with initial  
“L” repeated 4 times); etched armorial  
dedication headpiece signed “Lud. de

Chastillon fecit”; engraved dedication  
initial signed “P. le Pautre fecit”; 6 en-  
graved plates *hors texte*, versos blank: pls.  
1–iii signed “P. le Pautre Sculpsit,” pls.  
iv–v signed “de Chastillon Sculp.,” pl. vi  
signed “S. le Clerc Sculpsit.” The plates  
are bound between pp. 34–35, 42–43, 54–  
55, 68–69, 82–83, and 92–93 respectively,  
with explanations, printed in italics, on  
facing pages (the verso of the explanation  
of the sixth plate, i.e., [91] recto, is  
blank). 7 woodcut diagrams in the text (5  
of these are the same illustration, repre-  
senting the pedestals of the 5 orders); 1  
woodcut tailpiece

BINDING Contemporary sprinkled calf,  
gilt spine

PROVENANCE Ownership inscription “A.  
Fletcher” (Andrew Fletcher of Saltoun)  
on title page

REFERENCES Berlin Cat. 2386; Cicognara  
607; Comolli 4: 205–209; Fowler 247

THE *ORDONNANCE* IS ONE OF THE MOST PRECISE STATEMENTS OF A position on architectural theory to be published at any time, and one of the main documents of the architectural expression of the Ancient-Modern quarrel (cat. 62, 1985.61.541). It is the main vehicle for the expression of Perrault's theory of architecture, in which he cuts through several centuries of traditional attitudes to build a case for the authority of national habit and custom as opposed to the authority of professional tradition. Despite the inclusive nature of Perrault's position, he achieves his objectives with the simplest and most traditional of means, an analysis of the orders of architecture. In this he recalls Fréart de Chambray's *Parallèle* (cat. 76, 1985.61.578), although he comes to very different conclusions than did the earlier author.

The importance of the *Ordonnance* is centered in its long introduction. Here Perrault, seeking classical precedent, considers the *Ordonnance* as a supplement to Vitruvius' treatise on architecture, bypassing modern theory (the subtitle of the *Ordonnance* is *Selon la méthode des anciens*). He proposes to treat some of Vitruvius' material in more detail than the ancient author had done. He maintains that his purpose is to provide lovers of art (amateurs) the means to make them accomplished in taste and capable of contributing monuments to the glory of Louis XIV. The work is, however, technically difficult enough that it appears to be addressed to members of the Académie Royale d'Architecture.

Indeed, Perrault's book is a critique of the academic position, with its cumbersome body of architectural rules and regulations based on the architectural literature of several centuries. Perrault notes that he believes his book will be poorly received because of the esteem in which the opinions of Fréart and François Blondel are held. His comment on the “confusion and disorder” in which the subject of proportions existed may refer to the multiple architectural proportional solutions which Fréart introduced and the Academy adopted. Like Fréart, Perrault consults interpretations of the proportions of the orders as they have been developed by major modern architects. But unlike Fréart, Perrault develops a single proportional system for each order. In addition, he alters the proportions of the orders from those of his chosen models in order to reduce them to easily commensurable measurements, maintaining that he is following the Vitruvian spirit of “easy and commodious reason.” In his search for a simplified system of proportions and orders, he is closest to Vignola, whose treatise on the orders began to appear in numerous editions by the 1690s.

138.

PERRAULT. *Ordonnance* . . . Comparison of the orders. Engraving. 1985.61.2612

I. Planche.



Perrault then goes even further in his criticism of Academic tradition and authority to disprove its theory of absolute beauty. He maintains that proportions are not the result of absolute and universal principles but of habit and taste. As the Academy's absolute beauty is redefined by Perrault to become relative, he interprets positive (or absolute) beauty as that which is measurable, composed of magnitude, situation, and order which are expressed by richness, size, and workmanship—attributes which previously had been considered to be temporal and relative. The only traditional attribute of beauty Perrault considers to be absolute is symmetry, which he defines as a “measurable correspondence of parts with one another on account of their equality and number,” that is, composed of tangible and quantifiable characteristics.

Perrault's selection of a single set of proportions for each order suggests that he is establishing another authority than that of the Academy for architectural standards. Although he maintains that this authority is that of ancient architecture, his choice of models and his emphasis on custom suggest a contemporary authority, perhaps himself, as representative of the will of the king. But in fact Perrault's real authority is Science. With considerable audacity he even opposes Science to the Church. In a brilliant, iconoclastic summary of the history of knowledge, he states that after the end of the classical period the sciences (disciplines, as opposed to crafts) were preserved in cloisters, where the art of reasoning was practiced only by theologians immersed in tradition. Thus man lost his ability to reason and to conduct scientific research. After the liberation of the sciences (in the fifteenth century) it remained difficult to develop an ability to reason scientifically and apart from customary theological opinion. Moreover, man developed the habit of looking to the ancients for solutions and imitating them rather than reasoning the “truth” of a text. This submission to the ancients was supported by the “natural delicacy” of men of letters, who established attitudes to be taken toward architecture, painting, and sculpture. These men, bowing to the representation of antiquity in their day, were unaware that the traditional practices they observed were the result of the decisions of individual workmen to whom precision was not important and who were unconcerned with abstract principles.

The main text, a technical development of Perrault's application of proportions to the orders, is anticlimactic to this extraordinary introduction. It is divided into two parts. The first is concerned with the general rules of proportions that are common to all the orders, the second with the size and characteristics of the members of each of the five orders as they are determined by a selection from both ancient and modern examples.

Commissioned by Colbert, the *Ordonnance* was produced as a major work and appears as an elegant folio volume, with its main plates, designed by the author, engraved by distinguished craftsmen—Pierre Le Pautre, de Chastillon, and Sebastien Le Clerc, who was also responsible for some of the engravings in Perrault's *Vitruvius* edition (see cat. 168, 1983.49.142).

The *Ordonnance* expressed the most extreme point of view of the Moderns. It was never republished in France, although Cordemoy (cat. 54, 1985.61.477) based his treatise on the orders on a simplification of its ideas. Two editions appeared in English, in 1708 and 1722–1723. Perrault's easily mensurable standards and single canon of proportions, which could be established by craftsmen from tables, were surely the models for the many workmen's handbooks published in England; these were, however, based on Palladian rather than Perraultian standards.

## JACQUES PERRET [JACQUES PERRET] n.d.

*Des / Fortifica / tions / Et / Artifices /  
Architecture / Et / Perspective / De /  
Jacques Perret / Gentilhomme Savoyen*

Paris, 1601

1985.61.2613

Folio: 412 x 262 (16¼ x 10¼)

EDITION First edition

CONTENTS Engraved title plate (verso blank); Perret's dedication to king, dated 1 July 1601 (verso blank); 22 double-page engraved plates (i.e., plates engraved on folded leaves) interspersed with 18 leaves of explanatory text, 13 of these with printed text one side only (versos blank);

final leaf, recto blank, privilege on verso. Text leaves and plates are unnumbered

ILLUSTRATIONS Title engraved within triumphal arch ornamented with emblems of war, bearing and surrounded by mottoes, and surmounted by equestrian portrait of Henri IV; at bottom of arch is perspective view of Siege of Paris with the legend below: "La grande ville de Paris a este assigee & prise Par le grand Roy Henri III. le vingt deuxiesme de Mars. 1594." Small engraved coat of arms of Jacques Perret below the word "Inventeur" to L of base; another coat of arms to R. Title plate signed at bottom:

"Thomas de Leu Sculpsit." 22 engraved plates, all double-page, 14 of the more elaborate plates signed by Thomas de Leu as engraver and by J. Perret as designer, with his coat of arms; 1 plate signed by Perret alone. Historiated woodcut initials

BINDING Contemporary blind-ruled vellum, ties missing, a number of blank sheets bound in

PROVENANCE Early ms shelf-mark on front pastedown; old ownership stamp on title page (monogram with crown above)

REFERENCES Brunet 4: 511



139.

PERRET. *Des fortifications* . . . Bird's-eye perspective view of an eleven-story building. Engraving. "Thomas de Leu Sculpsit." 1985.61.2613

JACQUES PERRET WAS ARCHITECT AND ENGINEER TO HENRI IV. HE ALSO produced books on the arts of architecture, perspective, and fortification. His *Fortifications* includes a series of models for cities and citadels that are designed on a mathematical basis and generally are represented in bird's-eye views. The book also contains designs for a war machine and for individual buildings, including both urban and rural dwellings. The work is dedicated to the king, whom Perret represents as both a religious (minister of God) and temporal (dispenser of justice) leader. Perret's interest here in urban planning suggests a connection with the planning schemes of Henri IV, just beginning to be formulated, and the combination of Gothic and Renaissance styles in his architectural designs precedes a similar treatment of the buildings planned to surround Henri IV's Place de France.

The architectural and planning style is still similar to that of illustrations in Jacques Androuet du Cerceau's *Livres d'architecture* (see cat. 5, 1985.61.331 published forty-two years earlier) and in Philibert de L'Orme's *Architecture* (see cat. 105, 1985.61.2507, published thirty-four years before the *Fortifications*). Like du Cerceau, Perret is concerned mainly with the abstract, geometric, and ornamental qualities of his architectural designs, and as in du Cerceau's publications Perret's text is descriptive, concerned with the dimensions and utilitarian planning of each project. His designs for habitations recall du Cerceau's designs for country houses in Book 3 of the *Livres*. Perret still develops plans for the buildings that include, like du Cerceau, *scenographiae*. Some of the material is also close to such free interpretations of Renaissance architecture as de L'Orme's design for the "lieu royal" in the *Nouvelles inventions*. One extraordinary pavilion would seem to have its ultimate source in the fifteenth-century Temple of Virtue and Vice designed by Filarete. It is eleven stories in height, with huge expanses of glazed openings. Its site plan, the last plate in the publication, is a beautiful ornamental geometrical design in the manner of du Cerceau, composed of such elements as gardens, moats, and fortifications that frame the square, towering pavilion.

The *Fortifications* was published posthumously in 1601 by Perret's widow and the two sons of Théodore de Bry, an engraver and bookseller from Frankfort. A reprint appeared in Frankfort in 1602.



## MARIE-JOSEPH PEYRE 1730–1785

*Oeuvres / D'Architecture / De / Marie-Joseph Peyre, / Ancien Pensionnaire De L'Académie A Rome. / Nouvelle Édition, / Augmentée d'un Discours sur les monumens des anciens, comparés aux / nôtres, et sur leur manière d'employer les colonnes*

Paris, the Editor [Antoine-Marie Peyre, son of Marie-Joseph], 1795

1985.61.2614

Folio: 494 x 343 (19<sup>7</sup>/<sub>16</sub> x 13<sup>1</sup>/<sub>2</sub>)

EDITION Second edition (according to editor's note, augmented; first published 1765)

COLLATION 16 leaves. [1]–24, [25–32] pp. 20 engraved plates numbered 1–20: 13 full-page, 4 double-page, 3 folding; versos blank

CONTENTS [1] title page (verso blank); [3] editor's preface, on present edition and its contents; [4] biography of author, Marie-Joseph Peyre; [5]–6 author's introduction; [7]–24 text; [25] note, "Avertissement"; [26–32] notes on plates; followed by pls. 1–20

ILLUSTRATIONS 20 engraved plates as described above: all signed "Peyre Architect. Inv." and "Loyer Sculp.," except for pls. 15–18 (designs for fountains): pl. 15 is signed "J. M. Moreau le J. 1765"; pls. 16–18 unsigned

REFERENCES Berlin Cat. 2417 (first edition); Brunet 4: 583; Michaud 32: pp. 640–642

Bound together with:

PEYRE, FILS [ANTOINE-MARIE PEYRE] 1770–1843

*Projets / De Reconstruction / De / La Salle De L'Odéon, / Par Peyre, Fils, / Architecte du Gouvernement, / . . . [1 line] / Avec les plans originaux de la salle du Théâtre Français, / Par MM. Peyre l'Aîné et De Wailly, / Architectes du Roi*

Paris, Firmin Didot for the author, Firmin Didot, Madame Veuve Agassé, and Prieur, 1819

Folio

EDITION First edition

COLLATION 5 leaves. [i–ii], [1]–8 pp. [7] lithographic plates: 4 full-page, 3 double-page; versos blank

CONTENTS [i] title page (verso blank); [1] dedication; 2–4 prefatory remark, "Avertissement," and note, "Sur l'ancienne salle de Théâtre-Français . . . connue sous le nom d'Odéon"; 5–8 text, "Mémoire sur l'Odéon . . ."; followed by [7] lithographic plates

ILLUSTRATIONS Engraved vignette on title page. [7] lithographic plates as described above: first plate unsigned; all the rest signed "Peyre inv. fec. del." (with variants) and "Lithographié par Prieur," except for pl. [6], signed "Gravé par Hibou," with signatures of Peyre and De Wailly as architects

REFERENCES Neither in Fowler nor Berlin Cat.; Michaud 32: pp. 640–642

Bound together with:

PEYRE, NEVEU [ANTOINE-MARIE PEYRE, son of Marie-Joseph; here, "nephew" of Antoine-François Peyre, also an architect] 1770–1843

*Projets / D'Architecture, / Par Peyre, Neveu, / L'Un Des Architectes Du Gouvernement*

Paris, the author, Firmin Didot, and others, 1812

Folio

EDITION First edition

COLLATION 3 leaves. [1]–6 pp. 13 engraved plates numbered 1–13: 5 full-page, 8 double-page; versos blank

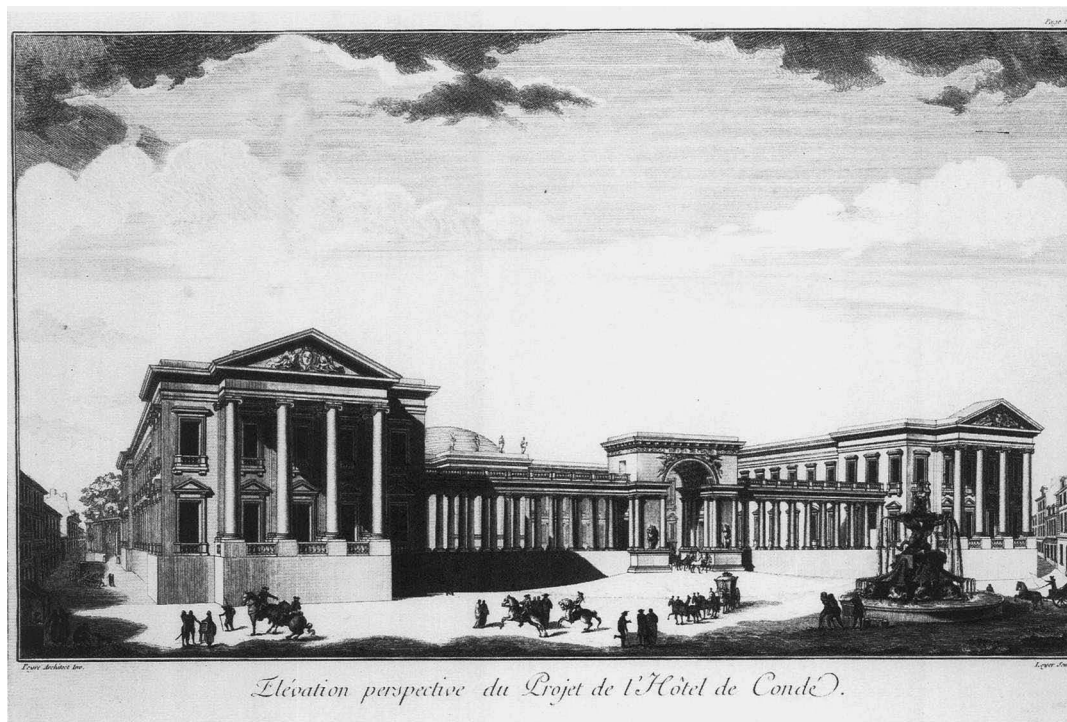
CONTENTS [1] title page (verso blank); [3]–6 text; followed by pls. 1–13

ILLUSTRATIONS Engraved vignette on title page. 13 engraved plates as described above: pls. 1–4 signed "Peyre (neveu)" and "H.S."; pls. 6–13 signed "Peyre, neveu, invenit" and "Normand fils Sculp." (pls. 6, 8, 11, and 13 also signed "Beaublé Scribe.")

REFERENCES Berlin Cat. 2452; Michaud 32: pp. 640–642

BINDING Contemporary marbled boards, rebaked

PROVENANCE Bookplate of the Bibliothèque de Mouchy



140.

PEYRE. *Oeuvres d'architecture* . . .

Perspective view, project for l'Hôtel de Condé. Engraving. "Peyre Architect Inv." "Loyer Sculp." 1985.61.2614

MARIE-JOSEPH PEYRE, A STUDENT OF J. F. BLONDEL AND OTHER architects, received the Prix de Rome in 1751 and then traveled to Italy where he lived with Charles de Wailly and Pierre Louis Moreau-Desproux from 1753 to 1756. His *Oeuvres*, first published in 1765, brings to the public the research on ancient architecture that he accomplished while in Rome and his interpretations of this architecture in several of his early Paris projects. His book was one of the earliest and would become one of the major sources of the neoclassical movement. In the *avertissement* Peyre explains that he intends to “place before the eyes of artists and persons of taste the fruit of [his] Italian studies” and not to talk about the principles of architecture; he will supply examples from his own work of the type of architecture that was built by the Roman emperors. His work, then, is a model book for artists and amateurs rather than a treatise.

Peyre's reconstructions of ancient architecture are confined mainly to the baths of Diocletian and Caracalla. He provides modern interpretations of them in his projects for palaces, academies, and a cathedral, as well as interpretations of private ancient architecture in a *maison de plaisance* (the design for his built *folie*, the Hôtel de Neubourg), several small religious structures, and several garden structures. Many of the projects are the earliest known neoclassical solutions for modern building types. The design for the project for the palace of the Prince de Condé in particular will be echoed in the designs of other architects throughout the remainder of the eighteenth and into the nineteenth century.

In addition to the *Oeuvres*, this 1795 edition contains a *notice* on Peyre's life, an introduction, and four essays by the architect which provide the theoretical contribution that he omitted in his first edition. These essays discuss the concept of genius applied to architecture, the planning of houses in antiquity, the use of columns in the classical period, and a parallel of ancient temples and modern churches.

Peyre, *Fils. Projets de reconstruction* . . .

ANTOINE-MARIE PEYRE, SON AND STUDENT OF MARIE-JOSEPH PEYRE AND OF his uncle A. F. Peyre, to whom he dedicates the book, is responsible for this publication on the reconstruction of the Odéon, the Théâtre Français, which was originally designed by M. J. Peyre and de Wailly. In addition to drawings of the project, this book contains a history of the complex events concerning the building and rebuilding of this important work of architecture, which was twice damaged by fire—in 1799 (restored by J. F. T. Chalgrin), and in 1818.

Peyre, *Neveu. Projets d'architecture* . . .

PEYRE'S SON HAD A PRODUCTIVE CAREER AS AN ARCHITECT, MAINLY IN THE service of the Paris Council of Civic Buildings. In this publication he illustrates three of his ideal architectural projects, which show the influence of Ledoux (cat. 91, 1985.61.703) and Durand (cat. 67, 1985.61.554).

## PONCE [NICOLAS PONCE] 1746–1831

*Description / Des Bains De Titus, / Ou / Collection Des Peintures Trouvées Dans Les Ruines / Des Thermes De Cet Empereur, / Et gravées sous la direction de M. Ponce . . . / . . . Avec un Avant-propos et un Texte explicatif des Planches*

Paris, the author and Barbou, 1786  
1985.61.2631

Folio: 461 x 310 (18<sup>3</sup>/<sub>16</sub> x 12<sup>1</sup>/<sub>4</sub>)

EDITION First edition

COLLATION 52 leaves. [i–ii], [i]–iv, 5–101 [102] pp. (versos of all text pages, 5–101, blank). 52 etched and engraved plates, numbered 1–60: in 8 cases, 2 figures on 1 copperplate have been given separate numbers; all full-page, versos blank

CONTENTS [i] title page (verso blank); [i]–iv preface; 5–101 text (explanations of plates), pls. 1–60 bound in; [102] blank

ILLUSTRATIONS 1–60 etched and engraved plates (i.e., 52 plates, as described above). The plates (or figures) are signed by the following artists as etchers or engravers:

Le Fevre (7 plates, including 3 signed “L. f.”); Frussotte (6 plates); L. C. Chateau, or Chateaux (4 plates, 2 as etcher with Marchand as engraver); N. Goumas (4); J. le Roy (3); G. Marchand (3); Petit (“Petit filius,” “L. Petit” (3); Mlle. Chateau (2); N. T. Geoffroy (2), dated 1785 and 1787 respectively; Mlle. le gai (2); Mme. Ponce (2); Van Maëlle (2); Baquoy, L. Berthot, C. Binet, Bruneseau, J. B. C. Chatelain, Deliens, Hemery, J. J. Hubert, L. C. Lingée, J. B. Lorieux, F. Louvet, Pauquet, Mme. Rougein (1 plate each); 1 plate signed by Niquet *le jeune* as etcher and by Niquet *l’ainé* as engraver; 1 plate signed “P. Choffard direxit”; 1 signed by Carloni as designer and C. Girard *le jeune* as etcher/engraver. A few plates unsigned or with illegible signatures. Woodcut tailpiece at bottom of each text page

BINDING Contemporary speckled boards, repaired, new calf spine and corners, new endpapers

PROVENANCE Bookplate of “O. J.”

REFERENCES Berlin Cat. 3951

141.

PONCE. *Description des bains de Titus . . .*  
The goddess Pomona. Etching and engraving. “N. T. Geoffroy sculp 1785.”  
1985.61.2631



N.T. Geoffroy sculp. 1785.

NICOLAS PONCE WAS A PROMINENT ENGRAVER OF HIS TIME. HIS published prints of ornament after antique models, including among others illustrations of the decor from the Baths of Livia, the Villa of Hadrian, and this volume on the Baths of Titus, contributed much to French neoclassical and Empire decoration. In the *avant-propos* to his *Description*, Ponce maintained that he had based his study of these baths on the reconstructions of Roman baths by Palladio and Colin Cameron, but his intention in the book is to provide comprehensive reconstructions of the ancient ceiling and wall paintings rather than of the architecture. He believed that the antique remains provided records of the most perfect art of the ancients, and that they cast much light on its history.

The book is a product of the archaeological environment in Rome in the seventies and eighties, centered around Pius VI, who continued the work of his immediate predecessors in the collecting and preserving of antiquities. In addition, the Pope had the right of preemption at several excavations underway at that time. The excavations of the Baths of Titus occurred around 1774. Ponce was therefore able to include them in his book, which records the history of the excavations in the *avant-propos*, and the discoveries in the illustrations and the text, where each painting is separately identified and described.

The paintings are reproduced in full-page engraved plates by prominent contemporary artists, but in a reconstructed state rather than in the condition in which they were found. Ponce surely intended his *Description* as a model book for painters as well as a record of a prestigious excavation. The subjects of the paintings, such as the Aldobrandini Wedding, and the type of ornament recorded, as well as the decorative style of many of the paintings, are models for neoclassical design, which was fashionable at the moment the book appeared.

## PONCET DE LA GRAVE [GUILLAUME PONCET DE LA GRAVE]

1725–1803

*Projet / Des / Embellissemens / De La Ville / Et Fauxbourgs / De Paris; / . . . Première [–Troisième] Partie*

Paris, Duchesne, 1756

1985.61.2632–2634

Duodecimo, three volumes: 161 x 94

(6⅓ x 3¾)

EDITION First edition

CONTENTS [Vol. 1, *Première Partie*]: Etched frontispiece (verso blank); [1] title page, first part (verso blank); [i–ii] note to the reader, “Avertissement”; [iii]–ix preface; x–xii introduction, “Discours préliminaire”; xiii–xiv note on plan of the work, “Plan de l’Ouvrage”; [15]–227 text, as follows: text printed on R-hand (odd-numbered) pages only, which have running-title “Embellissemens de Paris”; L-hand

pages, with running-title “Observations,” have been left blank except for heading and page number; 228–234 index; 235–239 approbation and privilege, dated June 1755; [240] blank

[Vol. 2, *Seconde Partie*]: Etched frontispiece (verso blank); [1] title page, second part (verso blank); [3]–215 text, organized as in Vol. 1 (even-numbered pages, headed “Observations,” blank, text on facing pages); 216 approbation, dated November 1755; 217–224 index

[Vol. 3, *Troisième Partie*]: Etched frontispiece (verso blank); [1] title page, third part (verso blank); [3]–183 text, organized as in Vols. 1 and 2 (text on R-hand pages, L-hand pages blank), ending with approbation, dated January 1756; 184–192 index

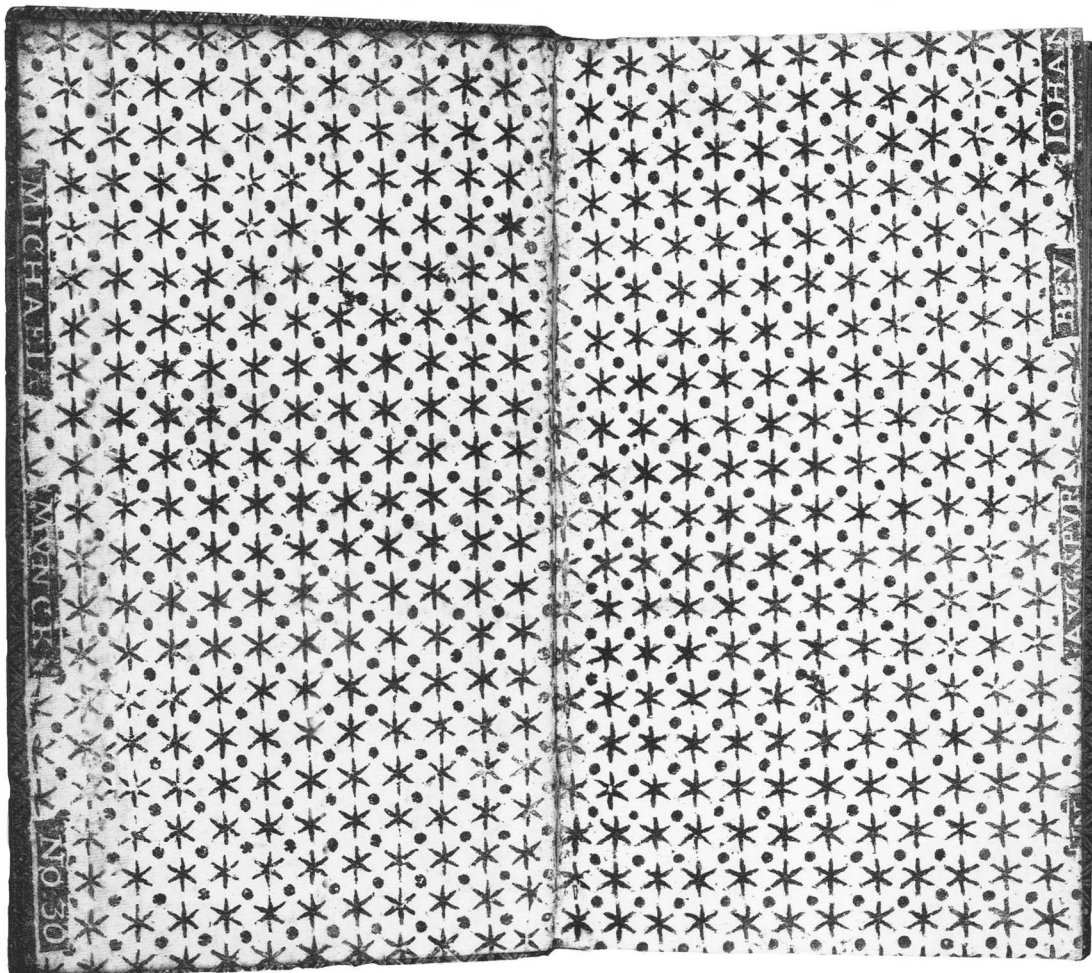
ILLUSTRATIONS Etched frontispiece to Vol. 1, signed “Lucas Sculp.”; etched

frontispiece to Vol. 2, signed “C. Eisen inv.” and “L. Le Grand Sc.”; etched frontispiece to Vol. 3, signed “Le Lorrain in. del.” and “St. Fessard Sculp. 1752”; ornamental woodcut and typographic ornament headpieces; 3 small woodcut initials

BINDING Contemporary marbled calf, elaborate gilt borders, gilt spines, red morocco labels, marbled edges; German gilt endpapers, with star design, and gilt stamped signature: “In Augsbur Bey Johan Michael Munck No. 30”

PROVENANCE Neat contemporary (?) ownership inscription on flyleaf of each volume: “hennors” (?)

REFERENCES None



142.

PONCET DE LA GRAVE. *Projet des embellissemens . . .* German gilt endpapers, with star design and gilt stamped signature. 1985.61.2632–2634



**G**UILLAUME PONCET DE LA GRAVE ENTERED THE PROFESSION OF LAW in Toulouse and then moved to Paris where he acquired a government position in the admiralty and began a second career as a writer. He contributed to such periodicals as the *Journal de Toulouse* and the *Mercure de France*, in which he published everything from his poetry to a history of Paris. He also produced several multivolumed works on the civil and military history of the royal houses of France (four volumes) and on the descendants of the Romans (two volumes, in English and French).

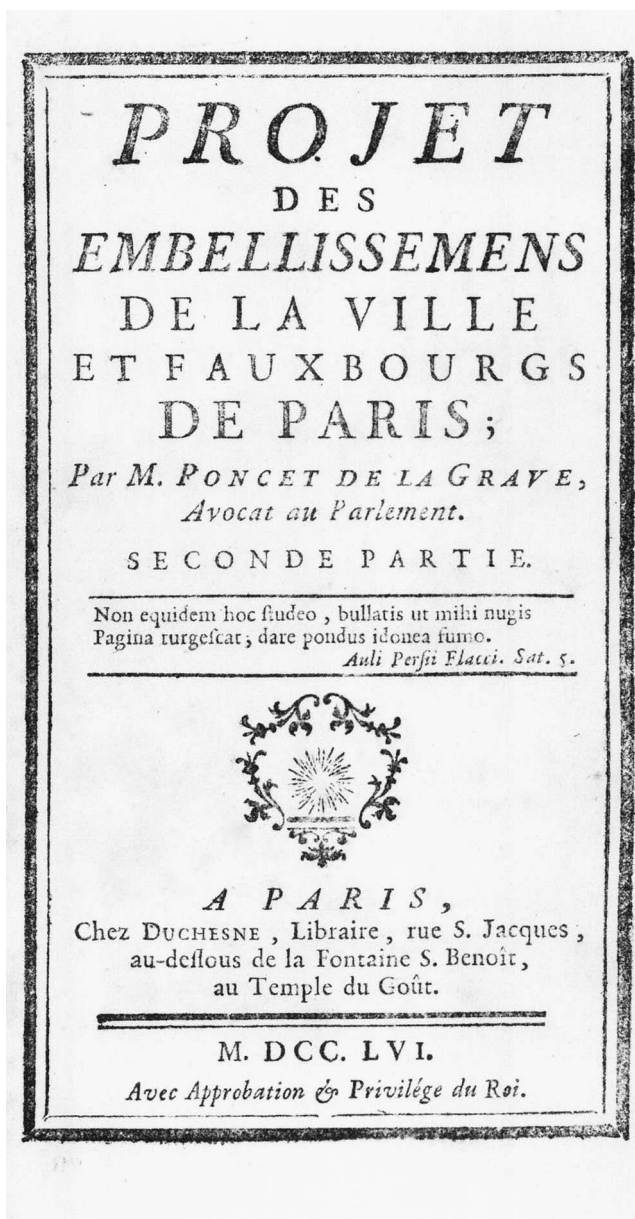
Poncet states that his original intent in writing the *Projet* was simply to describe some of the embellishments of Paris, but that he was persuaded by influential people to provide more information. His work became a personal critical look at Parisian urban institutions and projects, with suggested reforms. The *Projet* is concerned with all aspects of city life, from the most utilitarian to the most monumental.

Although Poncet's work is in three volumes, the selection of topics is random, even repetitive. In Volume 1 he discusses plans for improvements to the Louvre, the Tuileries, the Luxembourg gardens, the Palais Royal, the Grand and Petit Châteaux, and the Hôtel de Ville. He is also concerned with reforms for the entry gates; alignments of streets; the razing of city walls to form new boulevards; and bridges, quais, squares, and fountains. Among the utilitarian reforms he proposes are those concerned with the abbatoirs and the cemeteries. His suggestions demonstrate an amateur's concern for detail: he even proposes a special hospital for the laborers injured during work on the embellishments. In Volume 2, in addition to continuing his discussions on planning reforms, he covers the Hôtel des Monnaies, the Porte Saint Martin, public baths, theaters, and proposes a Palais des Sçavans. Volume 3 is concerned mainly with new city squares. Poncet also gives a history of the works of Louis XIV for the city of Paris.

Many of the projects and reforms discussed by Poncet were debated at the time: public buildings, such as the Hôtel des Monnaies, and new urban squares, such as that for the Comédie Italienne and the Place Louis XV, would shortly be carried out. Reforms in the location and method of burial were already of civic concern. Indeed, his *Projet* introduces many of the urban concerns that Pierre Patte discusses in his more elaborate and heavily illustrated publication, *Monumens* (cat. 130, 1985.61.2602), only nine years later. But where Patte's work is a folio presentation of design projects, Poncet's smaller, unillustrated volume, with pages left blank for the reader's notes, is very much a presentation of actual planning ideas.

142.

PONCET DE LA GRAVE. *Projet des embellissemens . . .* Title page, Vol. 2. Etching. 1985.61.2632-2634



*Oeuvres / Contenant Un Recueil / De Trophées, Attributs, / Cartouches, Vases, Fleurs / Ornaments / Et plusieurs Desseins agréables / pour broder des Fauteuils; Composés et dessinés par Ranson, / et gravés par Berthaut et Voysard.*  
[Together with other suites as listed below]

Paris, Eisnauts, et Rapilly, 1778

1985.61.2637–2639

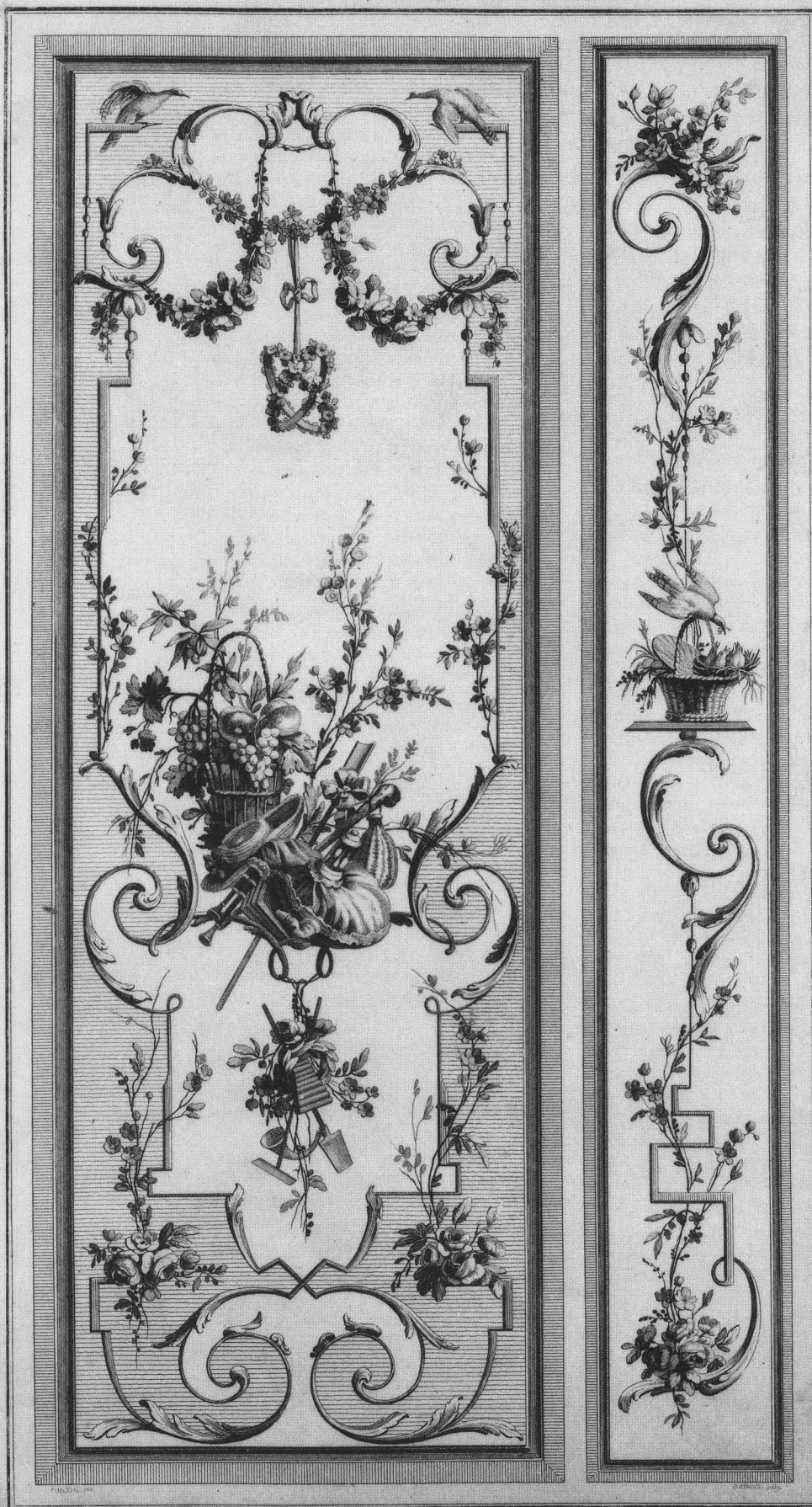
Folio, three volumes: Almost all plates are mounted one to a page; these plates vary in size from 210 x 160 mm to 410 x 230 mm; three pages have multiple plates varying from 102 x 88 mm to 138 x 94 mm

EDITION First edition

CONTENTS A total of 323 mounted etched plates, in suites of 21, 15, and 6 *cahiers*, each with 6 plates, with plates from 12 further suites at end, as described below

ILLUSTRATIONS 323 etched plates, in or from 15 suites, as follows:

1. [Vol. 1]: Title suite, “Oeuvres contenant un Recueil de Trophées . . .”: etched title page and 21 *cahiers*, each of 6 plates, as described in Guilmar, p. 248, no. 71 (“La première série . . .”). According to Guilmar this suite is normally considered complete with 20 *cahiers*; the 21st is “fort rare.” In our copy, this suite includes several plates printed and mounted on blue paper, as follows: *Cahier* 1, no. 3; *Cahier* 4, no. 4; 6, no. 1 and (duplicate) no. 5, (misbound in *Cahier* 8, below); 7, nos. 1–5; 8, no. 4; 11, nos. 3 and 5; 12, no. 4; 13, nos. 1 and 4; 14, no. 4; 15, no. 1; 16, no. 5; 18, no. 1 (this plate includes, within the etched frame, an added watercolor drawing of a promenading woman wearing a flowered hat, with a fan and a little dog); 19, nos. 1, 3–6; 20, nos. 3, 5–6; 21, all 6 plates. The following plates are duplicated: *Cahier* 6, no. 5 (the duplicate marked “6” rather than “5” in upper R corner and bound in *Cahier* 8, following the, presumably, true plate 6 belonging to this *cahier*; *Cahiers* 6 and 8 both contain *trophées de chasse*); *Cahier* 16, nos. 4 and 5; *Cahier* 18, no. 1. *Cahier* 13 is lacking pl. 5. Thus, this suite has a total of 130 plates (rather than 127). *Cahiers* 1–18 are bound in Vol. 1; *Cahiers* 19–21 are bound in Vol. 2
2. [Vol. 2]. A suite of 15 *cahiers* (numbered 1–xv), without title page, each *cahier* of 6 plates. The first 12 *cahiers* form the whole of Guilmar’s “second series” of Ranson’s works and are described in the section beginning “La deuxième série . . .,” p. 249. *Cahier* XIII, (“Cahier de Chiffres”), is not described by Guilmar. *Cahiers* XIV and XV are described at the bottom of p. 249, following the “third series” and are not linked to the present series (“Nous n’avons pu déterminer la place exacte de ces deux Cahiers”). The 3 added *cahiers* have the following titles: *XIV<sup>e</sup> Cahier*: “Cahier de Chiffres Dessinés par Ranson et Gravés par Juillet. A Paris, chez la Veuve Avaulez. Rue St. Jacques à la ville de Rouen.” *XV<sup>e</sup> Cahier*: “Cahier de Trophes [sic]. Dessinées par Ranson et Gravées par Juillet. A Paris chez les Campion freres rue St. Jacques à la Ville de Rouen.” *XV<sup>e</sup> Cahier*: “Cahier de Trophées” (artists and publishers as above). As in all copies of the present suite known to Guilmar, our copy is without *Cahier* VI (“Nous n’avons pas recontré ce numero”). The following plates are duplicated: *Cahier* 1, no. 5; *Cahier* V has an additional plate, bound after plate 5 and marked “3” but not in fact duplicating plate 3 of this series; *Cahier* VII, no. 6 (the duplicate printed in sepia); *Cahier* XII is duplicated in its entirety, first printed in sepia, then in black. This suite includes a total of 93 plates (15 *cahiers* of 6 plates each, plus 3 duplicates). *Cahiers* 1–XIII are bound in Vol. 2; *Cahiers* XIV and XV are bound in Vol. 3
3. [Vol. 3]. A suite of 6 *cahiers* without title page [1–VI<sup>e</sup> *Cahier(s) de Trophées*], each with 6 plates, as described in Guilmar, p. 249; “La troisième série . . .” A total of 36 plates
4. “Nouveau/ Recueil/ de Jolies Trophées,/ Cartouches, Fleurs/ et Fruits, utile aux/ Artistes de tout genre/ Inventés par le sieur Ranson Peintre,/ Gravé par Berthault.” (Paris, Mondhare.) This suite, consisting of 13 plates including title page, is as described in Guilmar, p. 251, first of the “Suites diverses et séparées.” In our copy nos. 8–11 are printed on blue paper
5. “Livres/ De Trophées des/ Arts et Sciences,/ Dans un Nouveau Gout,/ Inventés et Dessinés par Ranson/ Peintres Decorateur.” (Paris, Mondhare.) A series of 13 plates including title page, as described in Guilmar, p. 251, second of the “Suites diverses et séparées.” (Note: This suite is followed in our copy by 6 blank pages from which the plates have been removed; the first page has the following penciled annotation: “Cahier de cartouches de Ranson, 6 sur la feuille, suite de 6 . . . 2 par Marks 4 par Berthault.”)
6. “Nouveau Livre de Vases par le sieur Ranson, peintre decorateur.” (Paris, Mondhare.) When complete, this suite includes 13 plates including title page. Our copy includes 5 plates only. This is the third of the “Suites diverses . . .” in Guilmar
7. “Ier Cahier de Chiffres/ Inventés par Ranson.” (Paris, Clereau.) Suite of 6 plates; the fourth of the “Suites diverses . . .” in Guilmar; as described



IV<sup>e</sup> CAHIER de Groupes de Fleurs d'ornemens et Trophées pour la Décoration  
Paris chez Choron fils

Dessiné par Ranson et Gravé par Berthault

Avec Privilège 1

8. "Ilme. Cahier de Chiffres . . ." Suite of 6 plates, numbered 7–12 to follow nos. 1–6, above; the fifth of the "Suites diverses . . ." in Guilnard; as described
9. 1 plate, printed on blue paper and hand-colored, with caption: "Livre de trophée utiles aux artistes," with "11<sup>e</sup> cahier" printed in upper L corner
10. 4 plates with caption "nouveau Livre de trophée, à l'usage des artistes" at bottom of first plate
11. "Livre/ De Trophées des/ Arts et Sciences./ Dans un Nouveau Gout./ Inventés et Dessinés par Ranson/ Peintres Decorateur/ Gravés par W. Marks." A suite of 7 tiny plates, including title page and plates numbered 1–6, here mounted 3 and 4 to a page. We have not identified this suite in Guilnard; it is perhaps one of the suites possessed by the Bibliothèque de Paris, mentioned at the bottom of p. 251
12. 2 plates of flowers, belonging to the same suite, the first printed in sanguine, signed "Ranson delin. Roubilliac fecit" and numbered "4<sup>e</sup> Feuille du 9<sup>e</sup> Cahier" and "3<sup>e</sup> Feuille du 10<sup>e</sup> Cahier." These perhaps belong to the "10 cahiers (of) bouquets of natural flowers" mentioned by Guilnard at the end of the "Suites diverses . . ."
13. 2 plates with flower motifs in frames, marked "B2" and "B3" respectively in upper R corner. Not described in Guilnard
14. Large plate of small floral motifs, hand-colored, marked "H4" in upper R corner. Not described in Guilnard
15. "Livre de Trophées des Arts et des sciences dans un nouveau gout." A series of 4 tiny plates, numbered 7, 8, [9, 10?], each signed "Dessinées par Ranson" (the 4 plates mounted on 1 sheet). These are perhaps a sequel to the plates described in (11), above

BINDING Modern marbled calf

PROVENANCE Bookplates of Charles Edouard Mewes

REFERENCES Guilnard, pp. 248–251

**P**IERRE RANSON CAME FROM A FAMILY OF DECORATORS: HIS FATHER was associated with the Manufacture des Gobelins, and his mother was the niece of the floral designer Louis Tessier, whose atelier he entered at the age of eighteen. But Ranson's very specialized style was not well appreciated, and his protector, the Marquis de Marigny, resigned from the position of director-general in 1773. Ranson was forced to produce his designs for print sellers. His 1778 *Oeuvres* was the definitive product of this period. By 1780 he had succeeded the artist-designer Jacques-Nicolas Julliard at the Manufacture d'Aubusson, but in 1783 withdrew under the mistaken impression that he had been given a position with the Gobelins. For three years he sought to have this position confirmed, but in 1786 the director-general wrote a devastating condemnation of Ranson as an artist without talent, who worked in an obsolete manner. Someone else was named to the Gobelins position, and Ranson died three months later.

The genre developed for fabric designs, Ranson's specialty, was, in contrast to the stylistic motifs developed for other media, still that of the pastoral trophy and floral decoration in all its forms. Ranson is a supreme master of this genre which is not stylized as in the seventeenth century but based on simple, observed nature expressed in bouquets and single flowers which were neither idealized, fantastic, nor exotic. Limited to flowers and still life, Ranson's technique was particularly adapted to the decoration of fabrics, but it could be applied also to wall painting, ornamental sculpture, ceramic decoration, jewelry, and silverwork. What is missing is an architectonic character, especially in the trophies, which Ranson produced ten years after Jean-Charles Delafosse's style-setting *Nouvelles inventions* appeared (cat. 59, 1985.61.520–521 and cat. 58, 1985.61.522–524). To all but the most traditional patron, Ranson's style would indeed appear naive and even reactionary, despite his sensitivity to natural form and his unceasing inventiveness in its recording.

**Bibliography** Clouet, Henri. *Pierre Ranson*. Paris, 1918

143.

RANSON. *Oeuvres contenant un recueil . . .* Floral and pastoral motifs in decorative ornament. Etching. "Ranson inv." "Gravé par Berthault." 1985.61.2637–2639



## RAMSON [sic] [PIERRE RANSON] 1736–1786

*I<sup>R</sup> [-IV<sup>E</sup>] Cahier De Decorations D'Appartements Dessinees par Ramson et Gravées par Juillet*

Paris, les Campions frères, n.d.

1985.61.2640

Large folio: Plates mounted on sheets 590 x 412 (23¼ x 16¼)

EDITION Possibly a later edition than Guilmar's. (Second edition?)

CONTENTS 24 mounted etched plates in 4 complete suites or *cahiers* of 6 plates each

ILLUSTRATIONS 24 etched plates in 4 *cahiers*, as described in Guilmar, p. 251, as the fifth series of Ranson's works: "La cinquième série se compose de quatre Cahiers, grand format, numérotés de 1 à 24 . . ." Guilmar's *cahiers*, however, were published by "la veuve Avaulez" rather than the Campions. Since the full inscription on our plates (first and second *cahiers*) runs: "à Paris chez les Cam-

pions freres successeur des S<sup>rs</sup> le Pere et Avaulez, rue St. Jacques à la Ville de Rouen" (in the third and fourth *cahier* "successeur . . ." is omitted) it would appear that our suites are of a later edition than Guilmar's. In our copy, the plates of the first 2 *cahiers* are numbered 1–12, as in Guilmar. However, in the third *cahier* the plates are numbered 1–6, and in the fourth *cahier*, again from 1–6. Guilmar gives the plate measurements as 465 x 275 mm. These would appear to be the measurements to the borders of the image. Our plates measure 460 x 270 mm to the borders and 484 x 316 mm to the plate mark (most plates in our copy, however, are trimmed at or within the plate mark)

BINDING Modern marbled calf, gilt spine, red edges

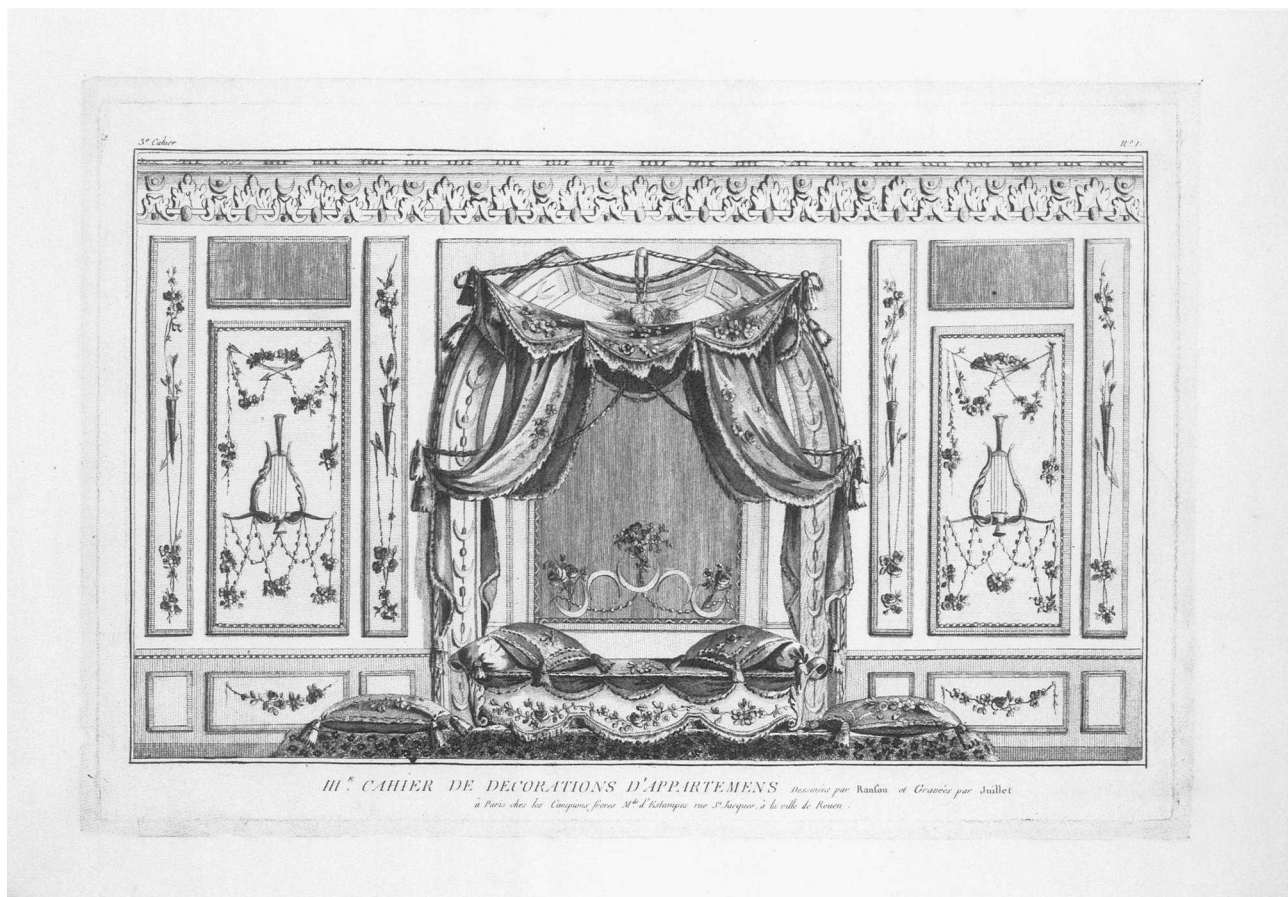
PROVENANCE Bookplate of Charles Edouard Mewes

REFERENCES Guilmar, p. 251

THESE DESIGNS FOR INTERIOR WALL DECORATION WERE PRODUCED BY Ranson in the year he entered the Manufacture d'Aubusson. They demonstrate that Ranson's style, so well suited to designs for fabrics, could be equally well applied to larger wall paneling.

144.

RANSON. *I<sup>R</sup> [-IV<sup>E</sup>] cahier de decorations . . .* Wall and fabric designs for a bedchamber. Etching. "Dessinées par Ranson et gravées par Juillet." 1985.61.2640





[*Oeuvres d'ameublement*]

Paris, Esnauts et Rapilly, n.d.

1985.61.2641

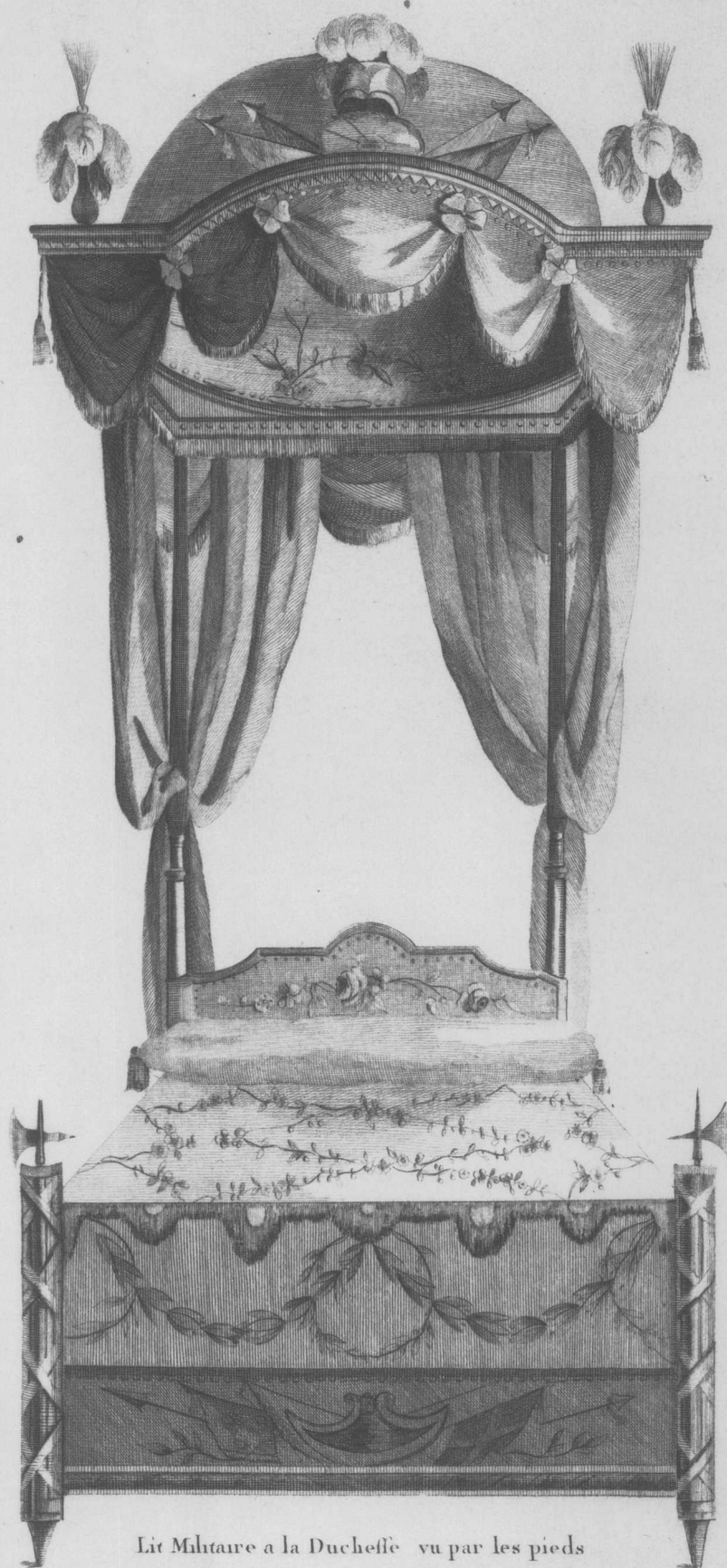
Folio: 425 x 302 (16<sup>3</sup>/<sub>4</sub> x 11<sup>7</sup>/<sub>8</sub>)

EDITION First edition

CONTENTS 51 mounted etched plates in 8 complete suites or *cahiers* of 6 plates each, with a further 3 plates from an incomplete suite, all with designs for furniture

ILLUSTRATIONS 51 etched plates, in or from 9 suites of furniture designs, measuring from 313 x 191 mm to 354 x 235 mm, as follows:

1. "Suite de l'Oeuvre de Ranson. 1<sup>er</sup> Cahier de Lits à la Mode." Title engraved at top of first plate. A suite of 6 plates, the first of 3 "*Cahiers d'ameublement*" (not forming part of the principal series of ten *cahiers*); as described by Guilmar, p. 250, bottom of page: "Il existe encore trois cahiers d'ameublement . . ." The plates are numbered 1–6 in upper R corner and lettered "A" in upper L. Our suite differs from Guilmar's in 2 instances: no. 3 has the caption "Lit à Colonnes dans le genre moderne," while Guilmar's no. 3 is "Lit à Colonnes dans le genre antique"; equally, plate 6 in our copy is " . . . dans le gout moderne" and Guilmar's " . . . dans le gout antique." Since these 2 plates lack the letter "A" (and are numbered correctly, but in a different style) they have perhaps been inserted from a different series. In our copy nos. 1, 2, 4, and 5 are printed on blue paper
2. A suite of 6 plates with designs of beds, untitled but with "1<sup>er</sup> Cahier" engraved at upper L corner; the second of the 3 *cahiers d'ameublement* described by Guilmar and mentioned above. See Guilmar, top of p. 251: "Les deux autres Cahiers . . ." Our suite is as described
3. A suite of 6 plates with designs of beds, "2<sup>e</sup> Cahier" engraved in upper L corner. The second of the "deux autres Cahiers" in Guilmar, above. Guilmar describes only nos. 1, 2, 3, and 5: "Nous n'avons pas vu les nos. 4 et 6." No. 4 is a "Lit à la Chinoise" seen from the side; no. 6 is a "Lit à la Duchesse" seen from the front
4. "Nouveau Cahier de Lits à la mode formant la 3<sup>eme</sup> Suite de l'Oeuvre de Ranson." Title engraved at head of first plate. A suite of 6 plates as described in Guilmar, p. 250: "111<sup>e</sup> Cahier C" of the ten *cahiers d'ameublement* (listed by Guilmar as the fourth series of Ranson's works). The plates are numbered [13]–18 in the upper R corner (following nos. 1–12 in the 2 previous cahiers, A and B) and are lettered "C" in upper L. The entire suite is printed on blue paper
5. "Nouveaux Lits à la mode formant le 5<sup>e</sup> Cahier de l'Oeuvre de Ranson." Title engraved at head of first plate. A suite of 6 plates, numbered 31–36 at upper R and lettered "F" at upper L corner. Not present in Guilmar, which states (p. 250): "Nous n'avons pas rencontré le 11<sup>e</sup> Cahier F, qui doit contenir les nos. 31, 32, 33, 34, 35 et 36." (Note: Guilmar's "11<sup>e</sup> Cahier" is marked "E"; it contains nos. 25–30. This, and the 14<sup>e</sup> Cahier are devoted to "Vestes et . . . Gilets à la mode"; they would seem out of place in the "10 books of furnishings," but Guilmar insists that they are in the correct place.) The present suite would certainly seem to be this missing suite, correctly marked "F" and with the correct numbers; the "5<sup>e</sup> Cahier" of the title might be considered an error. However, in our copies of the succeeding suites, the *cahier* numbers continue to be in arabic numerals and follow on in sequence to the present suite (see "6<sup>e</sup> Cahier," below). Guilmar, however, continues to describe the succeeding suites with Roman numerals, in the original sequence
6. "Nouveaux Meubles à la mode formant le 6<sup>e</sup> Cahier de l'Oeuvre de Ranson." Title engraved at head of first plate. A suite of 6 plates, numbered 37–42 at upper R corner and lettered "G" in upper L corner. This would seem to correspond to Guilmar's "111<sup>e</sup> Cahier G"; however, Guilmar states that they have encountered only 1 plate from this suite: "Nous n'avons vu que le no. 43, 'Bergère et Fauteuil à la Reine. Duhamel sc.' " No. 43, however, belongs to the following suite, marked "H," described below. The plates in



Lit Militaire a la Duchesse vu par les pieds

1 2 3 4 pieds

12-Ramon del.

Jaillet sculp.

A Paris, chez Ebaux et Rapilly, rue St Jacques, à la Ville de Coutance, N° 259 Avec Privil. du Roi.

- the present suite are as follows: 37. "Canapé ou Ottomane dit à la Reine." 38. "Canapé et Lit de Repos à la Duchesse." 39. "Canapé à draperie." 40. "Ottomane ou Lit de Repos à l'Italienne." 41. "Lit de Repos à la Provencale." 42. "Lit de repos à l'Italienne." All plates signed by Ranson as draftsman and Duhamel as etcher, and were published by Esnauts and Rapilly. Each plate has 2 figures, within double-line borders. The entire suite is printed on blue paper
7. "Nouveaux Meubles à la mode. 7<sup>e</sup> Cahier de l'Oeuvre de Ranson." Title engraved at head of first plate. A suite of 6 plates, numbered 43–48 at upper R corner and lettered "H" at upper L. The first plate, "Bergère carré et Fauteuil à la Reine carré" is described, as mentioned above, in Guilmarde as belonging to the "vii<sup>e</sup> Cahier G." Guilmarde states that they have encountered only one [further] plate of the present suite: "Vu une seule pièce, le no. 47. 'Prièuses simples et Prièuses pliantes. Duhamel sc.' " The remaining plates are: 44. (4 chairs, untitled). 45. "Tabourets." 46. "Chaises à draperies" and "Fauteuils à draperies." 48. "Fauteuils et Chaises à Rouleaux." Each plate signed and published as in (6), above. All except no. 47 are printed on blue paper
  8. 3 plates numbered 49–51 at upper R corner and marked "I" at upper L. These are also the only 3 plates known to Guilmarde from this suite; see Guilmarde, under "ix<sup>e</sup> Cahier I," for descriptions. These 3 plates are on blue paper
  9. A suite of 6 plates without titles, containing large images of beds. We have not identified these in Guilmarde; they do not duplicate any of the plates in the suites described above. They are as follows: "Lit à la Romaine"; "Lit Militaire, vue de côté"; "Lit à la Duchesse, vue de côté"; "Lit à la Présidente, vue de face"; "Lit Madame; Lit Dauphine." The first plate is signed by Voysard as etcher, the remaining plates by Juillet. (Note: These plates have been trimmed at the borders, and numbers and letters, if originally present, are now missing. It is possible, therefore, that this suite is Guilmarde's "x<sup>e</sup> Cahier L. Nouveaux Lits à la Mode," nos. 55–60; the plates in this suite have not been individually listed by Guilmarde.) All 6 plates printed and mounted on blue paper

BINDING Modern cat's-paw calf, imitating 18th-century binding, gilt spine with floral ornaments, red edges

PROVENANCE Bookplate of Charles Edouard Mewes

REFERENCES Guilmarde, pp. 250–251

**T**HIS COLLECTION BY RANSON OF FURNITURE TO HIS DESIGN IS probably the least successful of all his sets of designs. Ranson's style was primarily that of an artist and observer of nature. It had almost no architectonic character. When he worked with objects that demanded a knowledge of structure he ignored these requirements, producing objects that could not easily be translated into three-dimensional reality. Here he concentrates on such pure ornament as the tapestry covers of the *fauteuils*. Ranson may have attempted with this collection to extend his ability as a designer in the hope of attracting patrons.

145.

RANSON. [*Oeuvres d'ameublement*].  
Military style bed for the duchess, from  
"Nouveaux lits à la mode." Etching.  
"Ranson del." "Juillet sculp." 1985.61.2641

## J. RIGAUD [JACQUES RIGAUD] 1681–1754

[*Recueil Choisi / Des Plus Belles Vues des Palais, / Châteaux / Et Maisons Royales de Paris et des Environs, / Dessinées d'après Nature et Gravées par J. Rigaud / . . .*]

Paris, the author, n.d. [imprints on plates 1729–1752]  
1985.61.2648

Large oblong folio: 374 x 535 (14 $\frac{3}{4}$  x 21 $\frac{1}{4}$ )

EDITION The first edition of this collection had an etched title page, with title as above, continuing (after “J. Rigaud”): “Au nombre de 106 Pièces”; beneath the title is a list of plates according to subject, including 18 plates on the Tuileries, Invalides, and “autres-Endroits remarquables de Paris,” etc. The imprint is: “Se vend a Paris Ches J. Fr. Chereau rue S. Jacques . . . et Ches Fr. Basan . . .” The plates in the first issue are unnumbered. (There is a copy of the first issue as described in the Department of Graphic Arts at the National Gallery, not belonging to the Millard Collection. See also Cohen de Ricci 895.) The present volume, with numbered plates, is clearly a later issue/edition

COLLATION, CONTENTS, AND ILLUSTRATIONS [124] etched and engraved plates, without title page. All plates signed by Rigaud as draftsman and engraver (“J. Rigaud inv. et Sculp.” and variants), with his imprint (“Chez Rigaud, Rue St. Jac-

ques vis a vis la rue des Mathurins,” or “. . . vis a vis le College du Plessis”). Several plates or suites of plates are dated, with dates ranging from 1729–1752; dated plates include: “Les Promenades de Luxembourg,” 1729; “Diverses veue de St. Cloud,” nos. 1–4, 1730; series of 6 plates devoted to “Representations des actions les plus Considerables du Siege d’une Place,” 1732; and 2 views dated 1752. The plates represent views of sites and notable buildings in and around Paris and royal houses and palaces in or near the city. These include: Versailles, nos. 1–12; “Diverses Vues du Chateau de Versailles,” nos. 1–12; Marly, nos. 1–6; Fontainebleau, nos. 1–6; Seaux, nos. 1–6; Chantilly, nos. 1–6; Meudon, nos 1–6; Amboise, Anet, Rambouillet (3 plates each) and others (numbered at lower R singly, or in groups of 2, 3, or more, according to subject. The group of 18 plates devoted to notable sites and buildings of Paris, at the beginning of the collection, have running numbers 1–17: 1 plate unnumbered; with additional numbers, apparently a different series, at lower L). Plates vary in size from 236 x 477 mm to 253 x 480 mm

BINDING Early 19th-century French quarter red morocco with red paper boards, gilt title on spine

PROVENANCE Gilt cypher of Princess Marie-Louise on cover

REFERENCES Berlin Cat. 2500 (with 104 plates); Cohen de Ricci 895 (with 129 plates)

JACQUES RIGAUD, AN ENGRAVER FROM MARSEILLES, MAY HAVE STUDIED with several designers of the Galères de Marseille. He also worked in Toulouse, but by 1720 he was established as an engraver and print seller in Paris, where he moved shortly before this date. From 1720 to 1730 he produced many views of Paris and environs, including country houses, and designs and engravings for other publications. After 1730 he began to produce designs for his most important work, the *Maisons royales de France*, which was finished posthumously by his nephew, J. B. Rigaud. The second edition, including the work of his nephew, appeared c. 1780, and it was reimpressed in 1820.



Although Rigaud's views are in the tradition of such topographical artists as Israel Silvestre, he abandons the bird's-eye view of his predecessors. His illustrations are consistently animated with figures and details that suggest the influence of the work of his contemporary Watteau. But his scenes are not portrayals of idealized life. Even his earliest works demonstrate a unique observation of social conditions: his illustrations are in the tradition of Jacques Callot. His innate journalistic sense, which he develops in lively observations on social interactions, were reinforced by his visit to England in 1733. Indeed, Rigaud is probably best known today for his illustrations of the garden at Stowe, which he undertook during his visit to England. He also made engravings of Claremont, Hampton Court, St. James' Park, and Greenwich Hospital at this time. His English engravings seem to have been influenced by William Hogarth, and from this time he includes recognizable people as well as genre types in his illustrations.

Most characteristic are his observations on the interaction of the public, the aristocracy, and royalty. He has been titled a documentary entrepreneur.

Rigaud also designed and engraved the headpiece for the splendid folio volume on the 1739 fête for the marriage of Mme. Louise-Elizabeth of France with the Infant Dom Philippe of Spain (see cat. 26, 1983.49.7).

**Bibliography** Quaintance, Richard. Paper read at Seminar on Eighteenth-Century Studies, Columbia University, Spring, 1990.

146.

RIGAUD. [*Recueil choisi . . .*]. Long view over lake toward court and fountains of Château de Fontainebleau. "J. Rigaud In. Sculp." 1985.61.2648





M. C. F. ROLAND LE VIRLOYS [CHARLES FRANÇOIS ROLAND LE VIRLOYS] 1716–1772

*Dictionnaire / D'Architecture, / Civile, Militaire Et Navale, / Antique, Ancienne Et Moderne, / Et De Tous Les Arts Et Métiers Qui En dépendent, / Dont tous les Termes sont exprimés, / en François, Latin, Italien, Espagnol, Anglois et Allemand. / Enrichi de cent une Planches de Figures en Taille-douce, / Pour En Faciliter L'Intelligence, / Auquel On A Joint / Une Notice des architectes, Ingénieurs, Peintres, Sculpteurs, / Graveurs & autres Artistes les plus celebres, / dont on rapporte les principaux Ouvrages. / . . . [3 lines] / Tome Premier [-Troisieme]*

Paris, Chez les Libraires Associés, 1770–1771

1985.61.2649–2651

Quarto, three volumes: 286 x 210 (11¼ x 8¼)

EDITION First edition

COLLATION [Vol. 1]: 328 leaves. [i–iv], [i]–iv, [1]–648 pp. [Vol. 2]: 338 leaves. [i–iv], [1]–671 [672] pp. [Vol. 3]: 228 leaves. [i–iv], [1]–152, [1]–297 [300] pp. Engraved plates 1–1C (i.e., 100 plates: no. LXI repeated with “bis”); 41 folding, rest full-page, versos blank

CONTENTS [Vol. 1]: [i] half title; [ii] list of names and addresses of the “Libraires Associés”; [iii] title page; [iv] blank; [i–ii] author's dedication to Marquis de Maligny; [iii]–iv preface; [1]–648 text, *Dictionnaire*, A–F

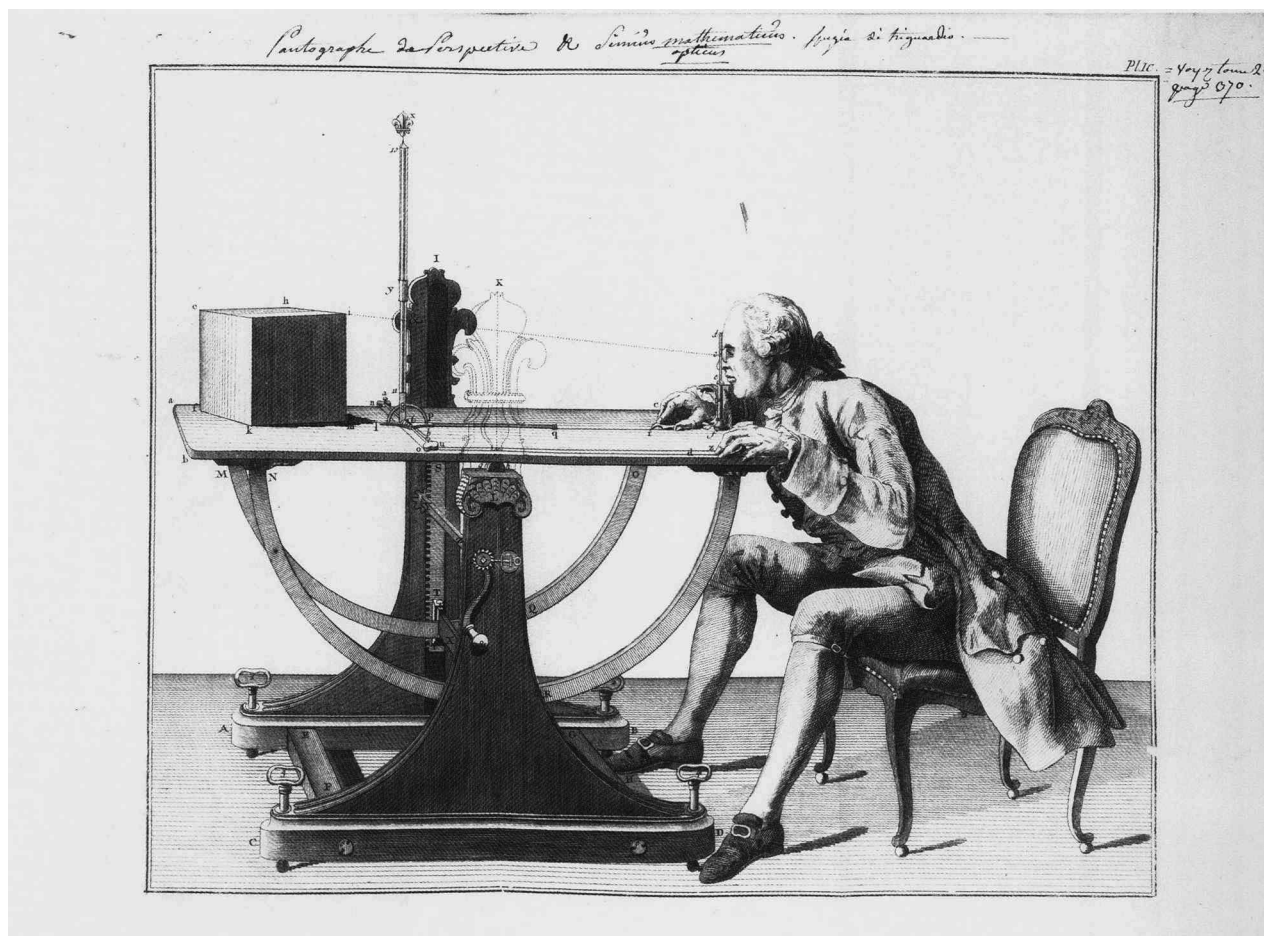
[Vol. 2]: [i] half title (verso blank); [iii] title page (verso blank); [1]–671 text, *Dictionnaire*, G–S; [672] blank

[Vol. 3]: [i] half title (verso blank); [iii] title page (verso blank); [1]–152 text, *Dictionnaire*, T–Z; [1] divisional title page, “Vocabulaires Latin, Italien, Espagnol. Anglois, et Allemand . . .”; [2] blank; [3]–290 vocabularies, in the 5 languages cited; 291–297 corrections and omissions; [298–299] approbation and privilege; [300] blank; followed by pls. 1–1C, as described above

ILLUSTRATIONS [Vol. 1]: Etched armorial and emblematic headpiece on dedication, signed “L. Masquelier inv.” and “D Nee Sculp.”; 6 woodcut headpieces, 1 for each letter, A–F: those for letter “A,” p. [1], “C,” 266, and “F,” [564], signed “Le Brun”; headpiece for letter “B,” [132], signed “LB.” 3 woodcut tailpieces: tailpiece for letter “E,” p. 563, signed “J.” 1 typographic ornament headpiece. Woodcut initials

147.

ROLAND LE VIRLOYS. *Dictionnaire d'architecture . . . A perspective pantograph*. Engraving. 1985.61.2649–2651



[Vol. 2]: 13 woodcut headpieces, one for each letter, G–S: those for letters “H,” p. [68], “J,” [111], and “P,” [357], signed “LB”; those for letters “L,” p. [133], “N,” [310], “Q,” [511], and “S,” [588], signed “Le Brun.” 10 large and small woodcut tailpieces (none for letters “I,” “N,” and “S”): those for letters “H,” p. 98 (with Annunciation scene in elaborate surround), “O,” 356 (variation of “H” tailpiece), and “P,” 510, signed “J in f.” Woodcut initials

[Vol. 3]: 8 woodcut headpieces, one for each letter, T–Z, and for Latin vocabulary: those for letter “T,” p. [1] and “X,” [142] and for Latin vocabulary, [2nd] p. [3] signed “Le Brun”; those for letters “V,” p. [79], “W,” p. [135], and “X,” p. [144], signed “LB.” 4 woodcut tailpieces: tailpiece for letter “T,” 78 signed “J in f.”; for letter “V,” 130, signed “V. LS”; for letter “W,” 141, signed “J”; for letter “X,” 143, signed “V. LS in.” 4 typographic ornament headpieces to 4 remaining vocabularies; woodcut tailpiece, [2nd] p. 84, signed “J in f.” (Note: Some head- and tailpieces are repeated from volume to volume.) Woodcut initials. 100 engraved plates, numbered 1–1C as described above (41 folding; rest full-page): nos. III and V

signed “Roland le Virlois Archit. inv. et Sculp.”; nos. VIII and XIX signed by Roland le Virlois as designer/draftsman (“Roland le Virlois Archit. inv.”); remaining plates unsigned

**BINDING** Contemporary mottled calf, gilt borders, gilt spines, red and black morocco labels, red edges

**PROVENANCE** Ownership stamps on title pages of all 3 volumes: “Bibliothecae Jacob. Carol.” and same owner’s etched bookplate inside covers. Marginal annotations throughout the 3 volumes in French, in neat [late 18th- early 19th-century?] hand, with corrections or comments on the text, e.g., Vol. 1, p. 259, commenting on Abraham de Bruyn’s “Diversarum gentium Armatura equestris”: “ouvrage incomplet dans les meilleurs Bibliothèques telles que celle du roi et autres. je connais un Vol; mais je cherche l’autre depuis 25 ans.” and Vol. 2, p. 554, on the statue of Louis XIII “qu’on voit à Paris à la Place Royale” [author’s text]: “Voyait avant le règne à jamais détesté des infâmes jacobins d’exécrable mémoire”

**REFERENCES** Berlin Cat. 2427

CHARLES FRANÇOIS ROLAND LE VIRLOYS BEGAN HIS CAREER AS A student of philosophy and jurisprudence, but he turned to the study of architecture, and, making rapid progress, soon obtained important commissions. He acquired the title of Architect to the King of Prussia and then to Empress Marie-Thérèse, and built the Theater of Metz in 1751.

Roland’s principal work is his three-volume *Dictionnaire* on architectural terms. The work was intended for the broadest readership possible, from students and scholars to artists, artisans, amateurs, and patrons. Its publication by an association of booksellers suggests that there was considerable demand for this type of reference work. The wide scope of the *Dictionnaire* includes a vocabulary of architectural terms in Latin, Italian, Spanish, English, and German, appended to the last volume.

Roland maintained that his dictionary superseded that of Augustin-Charles d’Aviler (cat. 14, 1985.61.376, the standard reference for architectural terms for almost a hundred years), because there were more terms now included and because he, Roland, had added those from the arts and crafts. The *Dictionnaire* is indeed more complete but its treatment of subjects is dry and superficial, and in addition, the work was not intended to be original. In the preface the author credits Bélidor for information on engineering and Aubin for information on marine architecture. The plates are often reengraved from major earlier publications, such as d’Aviler’s *Cours*, Claude Perrault’s *Vitruvius*, and Félibien’s *Principes*, all in the Millard Collection.

Of the few original plates, the first nine represent the plans, sections, and elevations of Roland’s Theater at Metz; the nineteenth plate is of a new order invented by Roland (titled “French order,” and used by the architect to decorate the proscenium of the Metz theater); and the last plate, a *pantographe de perspective*, is his own invention.

## [JEAN CLAUDE RICHARD DE SAINT-NON] 1727–1791

*Voyage Pittoresque / Ou / Description  
Des Royaumes / De / Naples Et De Sicile*

Paris, 1781–1786

1985.61.2660–2664

Folio, four volumes in five: 497 x 325  
(19<sup>9</sup>/<sub>16</sub> x 12<sup>3</sup>/<sub>16</sub>)

EDITION First edition, first issue

[Vol. 1]: *Première Partie du Premier Volume*

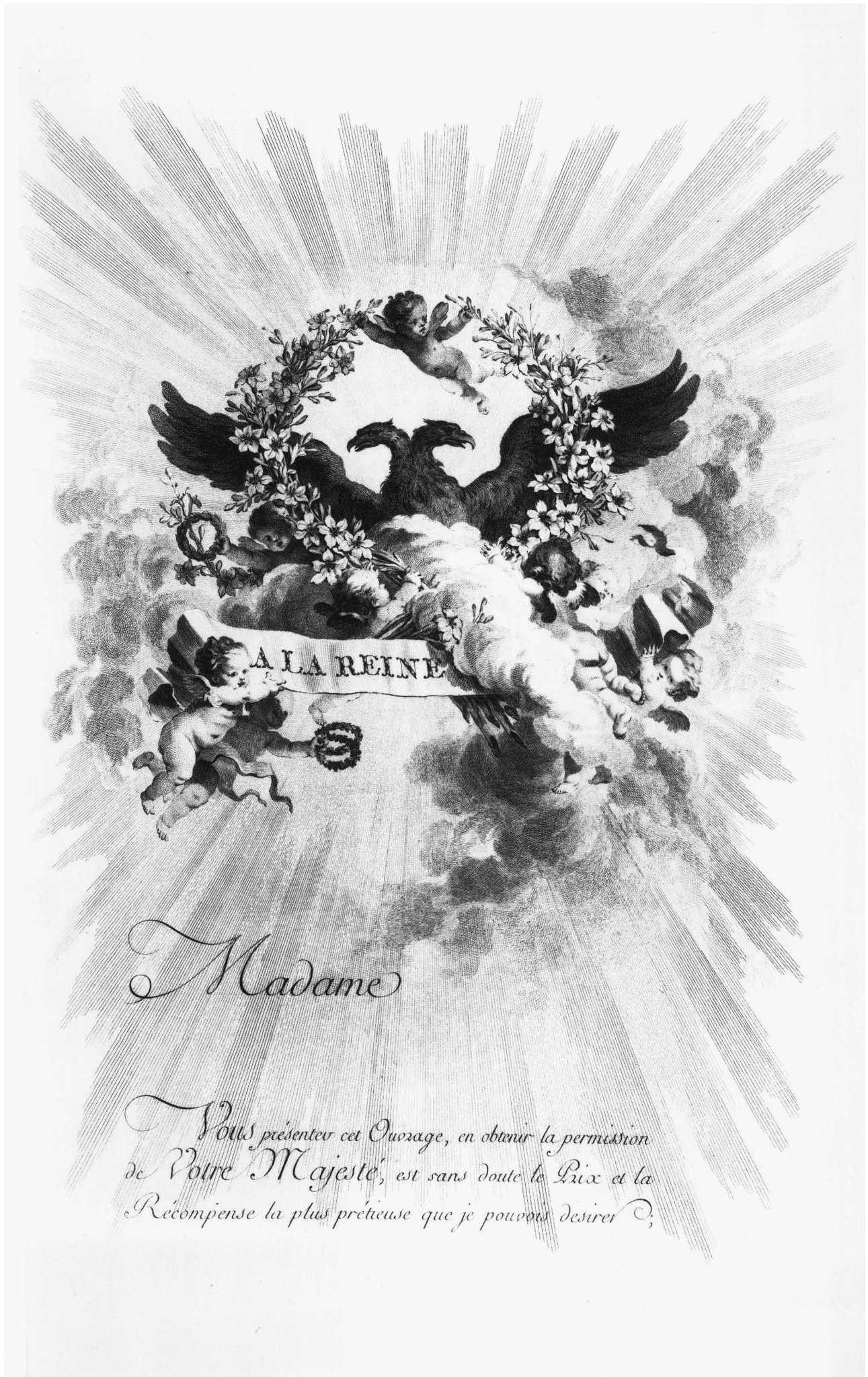
COLLATION 137 leaves. [i–iv], [i]–xiii [xiv–xvi], [1]–252 pp. [60] etched and engraved plates bound in, on 49 leaves (1 double-page); 22 half-page plates, printed 2 to a page (each pair given a single number); 37 full-page; 1 double-page. Plates are bound out of numerical order, in the sequence listed by Brunet (the map numbered 118 and the plan numbered 46 bound first). The double-page unnumbered map (“Carte des Royaumes de Naples et de Sicile Pays anciennement appelé Grande Grèce . . .,” by Clermont after Zannoni and Schmettau), with Saint-Non’s route marked in red, is mistakenly bound in the present copy in Vol. 4, Part 1, following leaf A<sup>1</sup> (see below). Our copy lacks no. 110 (the other map listed by Brunet). (Note: The present copy includes a total of 159 plates in Vol. 1, Parts 1 and 2: i.e., Vols. 1 and 2. The plates in these 2 volumes are numbered 1–126 but are bound out of numerical order; the sequence of plates in our copy accords with that listed by Brunet, for both volumes: in all 26 cases of 2 plates on a single page [i.e., 52 plates], the 2 half-page plates are assigned a single number; 9 numbers are repeated

with “bis” [all these in Vol. 2: numbers 1–8 and 75, bis]; 2 plates are unnumbered [in Vol. 2, bound following p. 52 and preceding p. 225]; nos. 11 and 12 do not appear)

CONTENTS [i] half title; [ii] Latin epigraph, from Florus; [iii] printed title page with etched vignette (verso blank); [v–vi] engraved dedication; [i]–vi preface; [vii]–x explanation of the vignettes and ornaments; [xi]–xiii table of contents, ending with errata and imprint; [xiv] French translation of Latin epigraph on [ii], above; [xv] poem by the Abbé de L’Isle, “Peinture du Royaume de Naples”; [xvi] blank; [1]–252 text, chapters 1–6, including divisional title pages for each chapter, [60] etched and engraved plates bound in, as described above

ILLUSTRATIONS Full-page etched dedication plate, incorporating opening lines of dedication, with double-headed eagle and putti bearing large and small floral wreaths and banner with words “A la Reine.” [60] etched and engraved plates, as described above. These include double-page map (no. 118), drawn by Clermont after Rizzi Zannoni, signed by Perrier as engraver and Drouet as calligrapher; and plan (no. 46) signed by Perrier as engraver

The remaining plates (pictorial) are signed by the following artists as draftsmen: Chastelet (or Chatelet) (16 plates); Des Pres (Despres, Des Prez) (13); Fragonard (11); H. Robert (5); Renard, Berteaux (Du Plessys Berteaux), J. B. Tierce (3 each); C. Cochin, J. B. Houel, Volaire (1 each)



Some plates are signed separately by etcher ("Gravé à l'eau forte par . . .") and engraver ("Terminé au burin par . . ."). Etchers include: Duplessis Berteaux (6 plates); Desmoulins, Queverdo, Veisbrod (Waisbrod) (4 plates each); Germain (3); Delvaux, Marillier, Martini (with Germain), A. de St. Aubin (1 each). Engravers include: d'Embrun (Dambrun) (3 plates); Ghendt (3 plates); Longueil (3); Rbt. Daudet, Desquauvilliers, Nicolet (2 plates each); Aliamet, J. Ph. le Bas, Le Deny, Dupin, Ch. Guttenberg, Helman, Le Roy, Macret, Née; J. B. Racine (1 plate each)

Remaining plates bear a single signature for etcher/engraver; these include: Ch. (Carl) Guttenberg (4 plates); P. Martini (4 plates, 1 dated 1778); B. L. Prevost (3 plates, 1 dated 1777); Berthault, Decquevaullier, Nicollet (2 plates each); Sellier (2 plates, 1 with Duplessis Berteaux); Auvrai, Duflos, Fessard, C. Gaucher, Germain, Henriquez, le Mire, le Tellier, Ch. Macret, Paris, Vangelisti (1 plate each)

The ornaments include 16 vignettes listed and described on pp. vii-x: title vignette, 3 etched and engraved portrait headpieces, and 12 thematic pictorial tail-

pieces. There are in addition 16 etched ornamental tailpieces not included in the list. The 16 listed vignettes are as follows: title vignette (allegory of Naples), signed "H. fragonard inven.," "Chastelet del.," and "aug. de St. Aubin Sculp." 3 etched and engraved portrait headpieces, including: portrait of Torquato Tasso, signed by Paris as designer and P. P. Choffard as etcher/engraver, dated 1780 (p. 125); portrait of Cavaliere Marini, signed by Paris as designer, engraved by Nicolet (the portrait) and Varin (the ornaments) (p. 139); portrait of Sannazar, signed by Paris as designer, engraved by Nicolet (portrait) and Bertheauld (ornaments) (p. 147). 7 large pictorial tailpieces with medals, 6 signed by Paris as designer and by Bertheauld (Berthault, Berthault; not to be confused with Duplessis Berteaux, above and below) as etcher/engraver, 1 unsigned (pp. 38, 56, 70, 94, 120, 134, 160). Full-page pictorial tailpiece (showing eruption of Mt. Vesuvius on 8 August 1779), signed by Robert as draftsman and by Ch. Guttenberg as etcher/engraver (p. 208). 4 further pictorial tailpieces, including: Horn of Plenty, with Vesuvius in background, signed by Robert and Guttenberg, as

148.

SAINT-NON. *Voyage pittoresque . . . de Naples et de Sicile*. Antique ruins associated with Virgil. Etching and engraving. "DeBinet d'après nature par Chastelet." "Gravé par Berthault." 1985.61.2660-2664



148.

SAINT-NON. *Voyage pittoresque . . . de Naples et de Sicile*. Eruption of Vesuvius, 8 August 1779. Etching and engraving. "Dessiné par Robert Peintre du Roi." "Gravé par Ch. Guttenberg." 1985.61.2660-2664



above (p. 213); allegorical tailpiece with eruption of Vesuvius in background, signed by Fragonard as designer and by Nicollet as etcher/engraver (p. 220; listed as p. 242); small etched portrait of Mazaniella, by Duplessis Berteaux after Stephano della Bella (p. 248); large etched tailpiece of the "Fête de la Cocagne," signed by Chastelet as designer, Berteaux as etcher (p. 252; listed as p. 249)

The 16 etched ornamental tailpieces not listed in the text, all with floral motifs, include: 8 signed "Berthault inv." and "Saint Non Sc." (5 of these dated 1780); 3 signed "Berthault inv. et Sculp." (1 dated 1780); 3 signed "Saint Non Sc." (1 dated 1780, 1 dated 1781); 1 signed "PP Choffard fecit 1781"; 1 unsigned (pp. [xiv], 75, 77, 79, 87, 110, 116, 136, 138, 140, 146, 151, 170, 230, 235)

4 small ornamental woodcut tailpieces; typographic friezes

[Vol. 2]: *Seconde Partie du Premier Volume*

COLLATION 162 leaves. [i–iv], [i]–xxviii, 1–283 pp. (i.e., 292: 1 additional leaf marked \* between 78–79; 3 unpaginated leaves between 108–[109]. [99] etched and engraved plates (including 1 mezzotint, no. 75 bis) bound in, on 84 leaves (1 double-

page); 30 half-page plates printed 2 to a page, 68 full-page plates, 1 double-page, versos blank. As mentioned above, the plates are bound out of numerical order, in the sequence listed by Brunet

CONTENTS [i] half title; [ii] Latin epigraph, from Martial; [iii] printed title page with etched vignette, dated 1782 [verso blank]; [i]–iv preface; [v]–vi list of ornaments and vignettes; [vii]–x table of contents; [xi]–xxviii explanation of ornaments and vignettes; [i]–283 text, chapters 7–12, including divisional title pages for each chapter. (Note: As described above, there are 2 unnumbered pages between 78–79; and 6 unnumbered pages between 108 and [109], comprising a "Supplement on Antique Fragments, Bronzes and Engraved Stones"); [284] errata, ending with "De L'imprimerie de Clousier . . ."; [99] etched and engraved plates bound in, as described above

ILLUSTRATIONS [99] etched and engraved plates, as described above. The plates are signed by the following artists as draftsmen: Paris (32 plates); Des Prés (18); Chastelet (Châtelet) (15); Renard (9); Robert (5); Durameau, Monnet, J. B. Tierce (2 plates each); Charpentier,

Suvée, Volaire, "N. V." (1 plate each)

Etchers ("Gravé à l'eau forte par . . .") include: Du Plessis Berteaux (i.e., Jean Duplessis-Berteaux) (6 plates); Berthault (i.e., Pierre-Gabriel Berthault) (4 plates); Des Moulins (3); Germain, Paris, Queverdo, Stagnon (2 each); Alix, Choffard, Marillier, Weisbrod (1 each)

Engravers ("Terminé par . . .") include: de Ghendt (6 plates); Choffard (5); Varin (4); Dambrun (or D'Embrun) (3); Duparc (3); Aliamet, J<sup>ne</sup> Denys, Guttenberg, B. L. Henriques, Liénard, Racine (1 plate each). (Note: Plate no. 75 bis [mentioned above], a mezzotint with aquatint and etching [representing a night scene] is signed only "Les figures gravées par Duplessis Bertheaux.")

Etcher/engravers include: Berthault (17 plates); Choffard (12 plates); Malbeste (3); Varin (3); Couché (3); Macret, Martini, Paris, J. B. Racine, Vangelisti (2 each); "A. C.," Daudet (with Duplessis Berteaux), De Ghendt, Guerin, Lingée, Longueil, N. le Mire, Nicolet, Ponce, Ph. Triere (1 plate each)

The double-page map (no. 96) is signed "Levée et dessinée par M<sup>s</sup> de la Vega . . . 1778," "Gravée par Perrier," and "Ecrit par Drouët 1780"; the unnumbered map (marked "Page 226," here found preceding p. 225) is signed by Camillo Pellegrino as maker, Perrier as engraver, and Drouët as calligrapher

Fifty-one vignettes, including title vignette, as listed on [v]–vi: 7 headpieces (1 for each chapter, 1 additional) and 43 tailpieces. These are as follows: etched vignette on title page, signed "Dessiné par Berteaux," "Gravé par Varin." 7 etched and engraved headpieces, signed by the following artists: (3) Robert as designer, Ch. Guttenberg as etcher/engraver; (31) Paris as draftsman, Varin (figure) and Berthault (ornaments) as etcher/engravers; (61) Prevost as etcher, Berthault as engraver; (111) Des Prés as draftsman, Guttenberg as etcher/engraver; (149) Fragonard as designer, St. Aubin as etcher, Nicollet as engraver; (225) Saint-Non as draftsman, Berthault as etcher/engraver; (276) color aquatint with etching, unsigned

43 etched and engraved tailpieces, including 23 colored vignettes (color aquatint with etching) of antique vases: 17 of these signed by Saint-Non as etcher/engraver ("Saint Non Sc."), 6 dated 1781; 1 signed by Duplessis Berteaux as etcher/engraver, rest unsigned. The remaining tailpieces are signed by the following artists as draftsmen: Paris (4); Desfresnes (1); Des Prés (1); Fragonard (1); and by the following artists as etcher/engravers; D. P. (Du Plessis) Berteaux (2, 1 dated 1781); Berthault (4, 1 with Varin); Choffard (2, both dated 1781); De Ghendt (1); Ch. Guttenberg (1); B. A. Nicollet (3); St. Aubin (1, with Varin); C. N. Varin (1)

There are in addition 3 text illustrations (pp. 79, 80, 248), unsigned



[Vol. 3]: *Troisième Volume*

COLLATION 136 leaves. [i–iv], [i–iv], [i]–xl, [i]–201 [202] pp. (Note: Our copy lacks leaf cc', pp. 195–196, plus 11 supplementary leaves, in two blocks.)

Note: Brunet and Cohen de Ricci call for diverse numbers of supplementary leaves of text inserted into the normal pagination following pp. 112 and 130. In fact, these supplements are 3 separate blocks of text describing the earthquakes of 1783, prepared and inserted as news was received in Paris. Our copy, an earlier issue, has the first 2 insertions. After p. 112 are 3 leaves, the first and third of which bear signature mark \*, paginated [i]–6; the text begins: “Depuis les premières nouvelles de l’horrible tremblement de terre . . . ” and concludes on p. 6 with “jusqu’à l’arrivée de nouveaux secours attendus de Naples,” with large etched tailpiece—view of Messina consumed by smoke—signed by Choffard. After p. 130 are 8 leaves with signature marks (\*)–(\*\*\*\*), paginated [7]–22, and containing the entire text of a letter from Hamilton to Banks about the earthquake: “Relation des Tremblemens de Terre . . . a Naples, ce 23 Mai, 1783.” Later issues also have a third insertion, 4 unnumbered pages, with signature mark on first page “Part III. \*,” with text beginning “Quas exitus . . . ” In the National Gallery Library copy this third insertion follows p. 112, while the other two insertions are combined as pp. [i]–22, and follow p. 130

Double-page engraved map (“Carte Theodosienne”) and 100 etched and engraved plates numbered 1–100 (in this and subsequent volumes the numbering of the plates corresponds to the actual number of copperplates, and the plates are bound in correct numerical sequence, as in the List of Plates): 74 half-page plates printed 2 to a page; 23 full-page plates; 3 double-page plates (maps). (Note: Our copy corresponds to Brunet’s criteria for “premières épreuves” in having pls. 87 and 88 marked, respectively, 15 and 24 bis. In addition, pls. 84, 85, and 86 are marked, respectively, 24, 11, and 12)

CONTENTS [i] half title; [ii] epigraph from Shakespeare (in English); [iii] printed title page, dated 1783, with etched vignette (verso blank); [i]–iv preface; [i]–xl introduction, “Discours préliminaire”; pl. 11, double-page map “Carte de l’Italie Méridionale . . . ”; [i] divisional title page to chapter 1; [2] blank; [3]–192 text, chapters 1–10 (including divisional title page to chapter 2; remaining chapters without separate title pages), and final chapter on the “Carte Theodosienne”; following 112 and 130 are the insertions described above; [193]–196 list of plates; [197]–201 explanation of the vignettes, ending with errata and “De l’Imprimerie de Clousier . . . ”; [202] blank; pls. 1–100 and double-page map, “Fragment de la Carte Theodosienne” (following 184), bound in

ILLUSTRATIONS 100 etched and engraved

plates as described above. These include 47 plates signed by Des Prez as draftsman; 40 by Chastelet (Chatelet); 3 by Paris; 3 by H. Robert; 1 by Renard

Etchers include Duplessis Berteaux (Du Plessys Berteaux; Berteaux) (14 plates); Alix (Allix) (5 plates); Coyne (5); Marilier (3); Berthault (Berthault; Bertheault), Des Moulins, Germain, Queverdo, Weisbrod (2 each)

Engravers include De Ghendt (11 plates); d’Embrun (4); Ch. Guttemberg (4); Berthault (3); Desquauvilliers (Quauvilliers) (3); Du Parc (3); Aliamet, Dupin (Du Pin), Varin (2 each); Lienard, Longueil (1 each)

Etcher/engravers include: De Ghendt (de Gendt, De Ghandt) (12 plates); Guttemberg (Ch. Guttemberg, Guttenberg) (9); Varin (8); Berthault (Bertheault, Berthault) (7); Longueil (de Longueil) (4); Barabé (Barnabé) (3); Berteaux (Bertheaux), Dambrun (D’embrun), Du Parc (Duparc), Desquauvilliers, H. Guttemberg, Malbeste, Martini (2 each); Allin, Couché, Nicolle (1 each)

The 3 double-page maps, nos. 11, 25, and 54 are as follows: no. 11, unsigned; no. 25, with author’s route marked in red, signed “Perrier Sculp.”; no. 54, with author’s route marked in red, unsigned. The unnumbered double-page map, “Fragment de la Carte Theodosienne,” is unsigned

Etched and engraved vignette on title page signed by Fragonard as designer, St. Aubin as etcher, Nicolle as engraver; headpiece at beginning of “Discours préliminaire” signed by Fragonard, St. Aubin, and Nicolle, as above; headpiece [185], signed “C. N. Varin Sculp. 83.” 11 etched and engraved tailpieces: 10 signed by Paris as draftsman; 5 of these signed by St. Aubin and Berthault (Bertheault) as etcher/engravers; 2 by Berthault alone; 3 by Berteaux (Bertheaux); 1 unsigned by either draftsman or etcher/engraver. The large pictorial tailpiece on p. 6 of inserted section, on the earthquake of February 1783, showing a drawing of Messina before the earthquake, torn across and being consumed by smoke, is signed “PP Choffard fecit 1783”

Typographic ornament headpiece; ornamental woodcut tailpieces: the first of these, on p. iv, signed “Beugnet”

[Vol. 4, Part 1]: *Quatrième Volume, Première Partie*

COLLATION 147 leaves. [i–iv], [i]–ii, [i]–xviii [xix–xxii], [i]–266 pp., double-page map (“Carte des Royaumes de Naples et de Sicile . . . ” here misbound; correctly found in Vol. 1) and 106 etched and engraved plates numbered 1–106 bound in (as indicated on list of plates [xix–xxii]): 70 half-page plates printed 2 to a page; 35 full-page plates; 1 double-page plate, versos blank

CONTENTS [i] half title; [ii] Latin epigraph, from *Aeneid*; [iii] title page, dated 1785, with etched vignette (verso blank); [i]–ii preface; [i]–xviii introduction, “Discours préliminaire”; [xix–xxii] list of plates, divided by chapter, with plate number at

left and page number at right; [1] divisional title page, chapter 1 (verso blank); double-page map, "Carte des Royaumes de Naples et de Sicile . . ."; 3-266 text, chapters 1-11 (chapters 2-11 without separate title pages); pls. 1-106 bound in, as described above

ILLUSTRATIONS 106 etched and engraved plates, as described above: 41 plates signed by Desprez as draftsman; 39 by Chastelet (Châtelet); 5 by le Ch<sup>er</sup> de Bosredon [ . . . Vatange]; 5 by Renard; 2 by I. F. Cassas (1 dated 1783); 2 by J. Houel; 1 by Paris

Etchers ("Gravé à l'eau forte par . . .") include: Berthault (10 plates); Duplessis Berteaux (9); Coigny (4); Allix (3); Brunessault, Masquelier (1 plate each)

Engravers ("Terminé au burin par . . .") include: De Ghendt (15); Desquauvilliers (Quauvilliers) (4); Dambrun, Duparc, Lienard (2 plates each); Alaiamet, Couché, Guttemberg (1 each)

Etcher/engravers ("Gravé par . . .") include: Berthault (Bertheault, Berthault) (10); De Ghendt (10); Paris (8); de Longueuil (6); Allix (5, 1 with figures by

Berteaux); Couché (5); Dambrun, Du Parc, Ch. Guttemberg, Varin (1 dated 1784) (4 each); Berteaux, Masquelier (3 each); L'Epine (2); Brelin, Lienard, Malbeste, Martini, Mathieu, Michel, Quauvilliers, St. Aubin (1 each)

The unnumbered double-page map (preceding [3]), "Carte des Royaumes de Naples et de Sicile . . ." signed by Clermont ("Par le S<sup>r</sup> Clermont"), after Zannoni and Baron Schmettau; pl. 1, double-page map, "Carte de la Sicile," with routes marked in red and blue, based on Baron Schmettau's map of 1720, signed "Gravée par Perrier" and "Écrite par André"; pl. 6, half-page map, signed "Écrit par Beaulé"

Etched and engraved vignette on title page, signed "H<sup>e</sup> Fragonard inv<sup>t</sup> et del<sup>t</sup>;" and "PP Choffard Sculp<sup>t</sup> 1785;" Etched headpiece at beginning of introduction, signed "Composé par Robert . . ." and "Gravé par de Ghendt;" 8 etched and engraved tailpieces, unsigned

Typographic ornament headpieces; small ornamental woodcut tailpieces

148.

SAINT-NON. *Voyage pittoresque . . . de Naples et de Sicile*. View of arcade and court, cloister of the Chartreuse de Saint-Martin, Naples. Etching and engraving. "Gravé à l'eau forte par Germain." "Terminé par Dupin."

1985.61.2660-2664



[Vol. 4, Part 2]: *Quatrieme Volume, Contenant la Description de la Sicile, Seconde Partie*

**COLLATION** 87 leaves. [i–iv], [i]–iv [v–vi], 267–411 [412]–429 [430] pp. [48] etched and engraved plates, as follows: 34 plates, numbered 107–140, on 21 leaves: 26 half-page plates printed 2 to a page, 8 full-page plates (these 34 plates bound in as indicated in list of plates); 14 unnumbered plates of medals, all full-page, bound in final chapter

**CONTENTS** [i] half title; [ii] Latin epigraph, from Ovid; [iii] title page, dated 1786, with etched vignette (verso blank); [i]–iv preface; [v–vi] list of plates (divided by chapter; plate number to L, page number to R); [267]–411 text, chapters 12–14, and 2 chapters titled respectively “Notice or Summary Description of the Medals of Sicily,” [363]–386, and “Memoir on the Earthquakes in Calabria during the year 1783, by the Commander Deodat de Dolomieu,” 387–411; [412]–429 index, ending with errata; [430] privilege, with “De l’Imprimerie de Clousier, rue de Sorbonne” at bottom. [48] etched and engraved plates bound in: 34 numbered [107–140]; 14 unnumbered, as described above

**ILLUSTRATIONS** [48] etched and engraved plates, as described above. Of the numbered plates 107–140, 15 are signed by Chatelet as draftsman; 6 by Cassas; 4 (of medals) by Paris; 3 by Cher de Bosredon; 3 by Desprez; 1 by Renard

Etcher/engravers include: De Ghendt (8 plates); Coigny (Coyni, Coyny) (6, 1 dated 1783); St. Aubin and Berthault (together: 4 plates of medals, nos. 137–140); Berthault, Lienard (3 each); Mathieu (2); Couché, Du Parc, Paris, Quauvilliers (1 each)

Plates signed separately by etcher and engraver include 3 plates signed by Coyni as etcher; 1 by Duplessis Berteaux as etcher; 3 by De Ghendt as engraver, 1 by Lienard as engraver

Fourteen unnumbered full-page etched and engraved plates of medals, unsigned

Etched title vignette, signed “Hof Fragonard invt et Deli: and “PP. Choffard Sculp: 1784.” Etched headpiece [292], unsigned. Large etched pictorial tailpiece, 311, signed “Berthault Sculp.”; 4 etched tailpieces (of medals), unsigned. Ornamental woodcut tailpieces: 7 signed “Beugnet (vi, 297, 300, 306, 322, 335, 358), remainder unsigned. Typographic ornament headpieces, typographic friezes

**BINDING** Contemporary full red straight-grained morocco, gilt fillet borders, spine with double raised bands separated by green ornamental tickets, green morocco labels, gilt edges, blue silk endpapers

**REFERENCES** Berlin Cat. 1904; Brunet 5: 55; Cohen de Ricci 928–930

THE ABBÉ JEAN CLAUDE RICHARD DE SAINT-NON WAS AN IMPORTANT and passionate eighteenth-century French amateur and patron of the fine arts. As a friend and benefactor to artists, Saint-Non contributed much to the progress of design and engraving in France. He was involved in the early aquatint experiments of Jean-Baptiste Le Prince and Jean Charles Delafosse. Among his earliest prints are the set of etchings after the drawings by Le Prince of Watelet’s country estate, Moulin-Joli.

In 1759 Saint-Non traveled to Italy, where he began a strong and enduring friendship with Jean-Honoré Fragonard and Hubert Robert, who accompanied him to Naples on a sketching trip. On his return to France in 1762 he organized the sketches the three friends had made and had them engraved to form a published suite of views, consisting of sixty plates. This first collection of engravings was followed by several others.

The success of these works encouraged Saint-Non in 1777 to plan a more ambitious publication, a *voyage pittoresque* of his travels in the southern part of Italy. The enterprise was beyond the means of a single person, and several other wealthy amateurs aided him in its funding. Saint-Non’s travels to Italy had occurred almost twenty years previously. It was necessary to provide many new illustrations for this ambitious project, as well as information about such recent important events as the eruption of Vesuvius and the new finds from the excavations at Pompeii. An expedition through the Kingdom of Naples and Sicily was undertaken by a group of young artists, mainly from the French Academy in Rome. Under the leadership of Vivant Denon, their attaché to the French mission in Naples and later a member of Napoleon’s

Egyptian campaign (see cat. 61, NGA Lib. Rare Book: DT46.D47.1821), their intention was to produce additional illustrations of views and monuments. Denon was also engaged to provide an anonymous account of the travels. Saint-Non remained in France to supervise the production of a series of prints, made from drawings and information sent back by Denon, and executed in collaboration with a large group of the best artists and engravers of the period between 1777 and 1786.

Saint-Non was ultimately responsible for the plan of the work, which he describes in the *avant-propos* to Volume 1. The organization of the material is as a narrative, in the chronological order of the unfolding of the voyage. It is similar to the organization of Jean Houel's contemporaneous *Voyage* (cat. 80, 1985.61.608–611), and to the arrangement of sections of Julien David Le Roy's *Ruines* (cat. 101, 1985.61.2497). Brief itineraries of the travels and long expositions of topics and subjects of interest to the reader are interleaved with illustrations related to the text. For these asides, Saint-Non borrowed freely from texts by such luminaries as D'Hancarville, Sir William Hamilton, and Winckelmann (who were acknowledged), and from such sources as the *Encyclopédie* (which were not).

The large portion of the text of the first two volumes is by Denon, who contributed material on the history, art, literature, natural phenomena, and customs of the people to Volume 1, and material on the voyages of the expedition to Calabria and Sicily and on the antiquities of Herculaneum and Pompeii, as well as a final chapter on Caserta and a *notice* on the different pageants of the ancients, to Volume 2. (Although Denon's extensive contribution was barely acknowledged by Saint-Non, Denon was later able to sell his "travelogue" to an English publisher, and then to print it under his own name as "Le Voyage en Sicile," in 1788.) The historical description in Volume 1 of the entire region of Naples and Sicily, considered to be an essay of high distinction, is by Sebastien-Nicolas Chamfort.

Volume 3, published in 1783, and the volume closest to the traditional *voyage pittoresque* format, follows a circuit of the meridional part of Italy. Volume 4, published in 1786, consists of two parts, the first on Sicily, and the second, which opens with observations on the entire work (an explanation of the making of the work and a list of credits for the written and artistic material) is about Syracuse, and includes a *notice* on Sicilian coins. This is followed by an index of the entire work.

Among the artists whose designs contributed to the success of Volume 1 were Fragonard and Robert, whose work figured extensively in this volume. Robert would also contribute to Volumes 2 and 3.

With the production of Volume 1, responsibility for sections of the work began to be determined. The engraving of the illustrations was assumed by Pierre Gabriel Berthault, who at the age of sixty-nine would organize the atelier that produced the illustrations for Napoleon's Egyptian project, and by Pierre-Philippe Choffard, who also did engravings for a *voyage* publication on Greece. These two men undertook much of the execution of the plates. A major eighteenth-century engraver, Emmanuel de Ghendt, who had contributed plates to all volumes, became the chief executor of engravings for Volumes 3 and 4.

In addition, some of the most brilliant artist-engravers of their time, such as Augustin de Saint-Aubin and Nicolas Cochin, contributed to the work. Many contributors were students of Cochin, Saint-Aubin, Le Prince, or Jacques-Philippe Le Bas. Le Bas' students provided the majority of contributors to this publication and continued to contribute to later *voyages pittoresques*. Among other noted engravers, Clement-Pierre Mailler, one of the most distinguished engravers of the eighteenth century, contributed to Volumes 2 and 3, as did Jacques Aliamet, one of Le Bas' favorite students and among the most brilliant engravers of the period.

The decorator Pierre-Adrien Pâris, who also contributed engravings to



the project, was responsible for the design of the majority of the plates of Volume 2. And with this volume, Saint-Non began to recruit artists who specialized in various topics, such as the history painters Louis Durameau, Charles Monnet, and especially the Prix de Rome winner Joseph Suvée who would become director of the Academy in Rome in 1792; the seascape painter “le Chevalier” Jacques Volaire; the genre painter Varin; and Dupin *le jeune*, who produced illustrations of costumes and furniture. Saint-Non’s most distinguished artists were Louis-Jean Desprez, a student of J. F. Blondel and a grand prix winner who later would have a distinguished career in Sweden, and Claude-Louis Chatelet, an important landscape painter who was responsible for—among other designs—the splendid views of Mount Aetna. Each contributed to Volume 1 and assumed responsibility for the designs of the vast majority of plates to Volumes 2, 3, and the first part of Volume 4. As funds ran out, fewer illustrations were produced. Chatelet was responsible for the majority of the designs for the plates of Part 2 of this last volume.

Saint-Non’s publication also appears to have been a testing-ground for authors of later similar works. Houel and Cassas (cat. 87, 1985.61.649), both of whom would bring out their own *voyage* publications, contributed illustrations to Volume 4. And many designers, etchers, and engravers who were associated with Saint-Non’s *Voyage* would collaborate on other later *voyages pittoresques*: among these were François-Denis Née, Choffard, and Jean-Duplessis Bertheaux. This last was a pupil of Vien and a fine, original engraver who contributed to publications on Greece, Italy, and Egypt, and was later famous for his scenes of Paris during the Revolution.

The topics of the illustrations were, like the text, designed to maintain the interest of the subscribers. Saint-Non included engravings of popular paintings which had been produced many years previously (such as Vernet’s “View of Naples from the Bastion”). He “improved” others either by attributing them to well-known artists who could not have been responsible for them (Edouard Dagouty is credited with the engraving of his lesser-known brother Louis), or by substituting dramatic incidents for the actual subjects of some of the scenes illustrated (as in Desprez’s “Miracle of the Liquefaction in the Cathedral”). Political as well as geographical topics are enlivened by concentrating on the illustrations of spectacular events—stonings, secret rites, and dramatic genre scenes—often at the expense of the historical event for which the illustration is being produced. Saint-Non also capitalized on the popularity of such recent events as Mount Vesuvius’ eruption and on the discoveries just being made in Herculaneum and Pompeii (where Denon was able both to covertly bring his troupe of artists and to smuggle out their drawings of the excavations). The popularizing “low-brow” orientation of the work of course adds to its charm and interest even today, as it surely did at the moment of its production.

Saint-Non’s publication suffered the fate of some other of the ambitious *voyages pittoresques*, for the capitalists who had assured the undertaking withheld the promised funds, and Saint-Non, to make good his financial obligations, gave up much of his and his brother’s fortunes. He may have felt that the sacrifice was justifiable, for the completed work is one of the most beautiful that a private person has ever produced, and it is unparalleled among the sumptuous *voyage pittoresque* publications. This ambitious undertaking became the model for later *voyages pittoresques*, and it would be of much influence on Alexandre de Laborde’s early nineteenth-century publications of Spain (cat. 83, 1985.61.626–629) and on the related publication on Egypt by the Commission.

### Bibliography

- MacGregor, Neil. “Le Voyage pittoresque de Naples et de Sicile.” *Connoisseur* 196 (October 1977): 130–138
- Wollin, Nils G. *Desprez en Italie*. Malmö: J. Kroon, 1935

## [JEAN CLAUDE RICHARD DE SAINT-NON] 1727–1791

[*Voyage Pittoresque . . . de Naples et de Sicile. . . Atlas*]

[Paris, Dufour, 1829]

1985.61.2665–2667

Folio, three volumes: 520 x 340

(20½ x 13½)

EDITION Second edition (first 1781–1786)

[Vol. 1]: *Naples*

COLLATION [219] etched and engraved copperplates, on 162 leaves (4 double): 4 double-page plates; 112 full-page; 72 half-page (or smaller) plates, printed 2 to a page; 27 small plates printed 3 to a page; 4 small plates printed together on a single page. The plates are numbered consecutively 1–285, as follows: in 25 cases, 2 images (views or figures) combined on a single copperplate are given 2 consecutive numbers; in 2 cases, multiple images combined on a single copperplate are given 3 separate numbers; in 3 cases, copperplates with multiple images are given 4 numbers each; in 2 cases copperplates with multiple images are given 6 numbers each; in 2 cases, plates with multiple images are given 7 numbers each; 1 plate with multiple images is given 8 numbers: a total of 67 “additional” numbers. On the other hand, 2 small copperplates are given the same number, 255. All plates with tissue guards, versos blank

CONTENTS AND ILLUSTRATIONS These 3 volumes are apparently the Atlas volumes only of the second edition of Saint-Non’s *Voyage Pittoresque*, with text printed separately in 4 volumes, octavo, not present here. The plates are late impressions, lacking the brilliance and intensity of the first edition impressions. They have been given new consecutive numbers throughout the three volumes. In addition, the captions are newly engraved; for the most part, these are abbreviated versions of the first edition captions. The shortening of the captions has meant that in many cases the draftsman’s name, appearing at the end of the original caption, has been eliminated from the plate. In most cases, however, the names of etchers and engravers have remained.

The present volume includes all the

plates from Vols. 1 and 2 of the first edition (cat. 148, 1985.61.2660–2664), described above: that is, “Première Partie du Premier Volume” and “Seconde Partie du Premier Volume,” covering Naples (Vol. 1) and Herculaneum and Pompeii (Vol. 2). None of the vignettes from Vol. 1 have been included except for the title page vignette (here printed as plate no. 280); the 4 large tailpieces with medals (here at the end of the volume: nos. 282, 283, 284, 285); the little tailpiece portrait of Mazaniello (here, no. 73); and the final tailpiece representing the “Pillage de la Cocagne” (here, no. 74). Most of the vignettes from Vol. 2 of the first edition are included in the present volume; again, these are printed as plates and numbered accordingly. They include 27 colored vignettes (color aquatint with engraving) representing figures from antique vases: here combined on 9 leaves towards the end of the volume: nos. 253–278 (no. “255” used twice)

The four double-page maps included in the present volume are as follows: “Carte des Royaumes de Naples et de Sicile autrefois la Grande Grece” (misbound in Vol. 4 in the Millard first edition copy); “Carte de la premiere partie du Royaume de Naples” (Vol. 1, first edition); “Carte des Environs de la Ville et du Golfe de Naples” (not present in Millard first edition copy); and “Carte du Golfe de Pouzzol” (Vol. 2, first edition)

The signatures of etchers and engravers are as described for the first edition, above

[Vol. 2 (misnumbered “3” on spine)]:

*Grande-Grece*

COLLATION 115 etched and engraved plates, on 71 leaves: 88 half-page plates printed 2 to a page; 4 double-page; rest full-page. The plates are numbered 286–400 (numeration continued from Vol. 1). (Note: Strictly speaking, there are 114 copperplates: nos. 307 and 308—2 half-page views—are printed from the same plate)

CONTENTS AND ILLUSTRATIONS This volume includes all the plates, and all the vignettes (both head- and tailpieces) from Vol. 3 of the first edition, above, except for the title vignette, which is not included, and the Choffard tailpiece per-

taining to the earthquake at Messina, which appears in Vol. 3 in the present edition, on Sicily. The first 2 plates in the present volume—nos. 286 and 287—are the head- and tailpiece from pp. [i] and xi respectively, Vol. 3, first edition. Nos. 288–297 (actually 10 plates: no. “295” appears twice) in the present volume correspond to the 10 tailpieces of antique coins or medals in the first edition. No. 398 is the “Carte Theodosienne,” and nos. 399 and 400 are the final head- and tailpiece respectively. The 4 double-page maps in the present volume correspond to the maps in the first edition, but no longer have the routes marked in color. As in Vol. 1, above, the captions are abbreviated versions of the first edition captions. Artists’ signatures are as described for the first edition

[Vol. 3 (misnumbered “2” on spine)]:

*Sicile*

COLLATION 157 etched and engraved plates, on 108 leaves (1 double): 98 half-page plates printed 2 to a page; 1 double-page plate, rest full-page. The plates are numbered 401–558 (numeration continued from Vol. 2)

CONTENTS AND ILLUSTRATIONS This volume includes all the plates from Vols. 4 and 5 (“Quatrième Volume, Première [-Deuxième] Partie”) in the first edition. The title vignettes are not included, nor are any of the large tailpieces, of coins or medals, except for the final tailpiece (p. 362, Vol. 5 in first edition) which appears here as no. 558. No. 401, a vignette showing Messina before the earthquake of February 1783 and signed “P. Choffard fecit 1783,” is included in a special insertion of 6 pages pertaining to the earthquake bound in Vol. 3 in the Millard first edition copy

BINDING 19th-century green and black mottled glazed-paper boards, red leather labels with gilt borders, and gilt lettering on covers (“Richard De Saint-Non/ Voyage/ A/ Naples Et Sicile/ Atlas/ Naples [-Sicile]”); black morocco spines

PROVENANCE Ownership stamp of “J. Gampert Architecte”

REFERENCES Brunet 5: 56

See cat. 148, 1985.61.2660–2664.

## HUGES SAMBIN [HUGUES SAMBIN] 1515/1520–1601/1602

*Oeuvre / De La Diversite / Des Termes, Dont On / use en Architecture, reduict en ordre . . .*

Lyon, J. Marcorelle for Jean Durant, 1572  
1985.61.2668

Folio: 299 x 189 (11<sup>3</sup>/<sub>4</sub> x 7<sup>3</sup>/<sub>8</sub>)

EDITION First edition. The title page has the misspelling of Sambin's name ("Huges" instead of "Hugues")

COLLATION A–K<sup>4</sup>. 40 leaves. 1–79 (77–80) pp.

CONTENTS [1] title page (verso blank); 3–4 Sambin's dedication to Léonor Chabot, Comte de Charny; [5] sonnet addressed to Sambin by Estienne Tabourot; 6–76 text and illustrations; [77] colophon; [78] blank; [79–80] blank (original leaf)

ILLUSTRATIONS Printed title set below woodcut arms of the dedicatee, title and arms within elaborate woodcut architectural border including a pair of terminal figures; the numerals "157" are enclosed in a small triangular pediment within the principal pediment. 38 full-page woodcuts, included in the pagination, consist-

ing of 18 pairs of terminal figures: description of each pair on verso of second, or R-hand, figure of the pair, recto of first, or L-hand, figure blank except for headlines and page numbers. The *terme* on p. 43 encloses a smaller winged figure carving the initial "S" (for Sambin?) on a tablet. Large woodcut dedication headpiece including the initials "IM" (Jean Marcorelle). 19 additional woodcut headpieces with arabesques and grotesques; large historiated woodcut initial on dedication; arabesque and typographic ornament tailpieces

BINDING 17th-century lightly mottled polished calf, covers ruled in blind, spine gilt with floral ornaments in compartments, title and author in gilt on red, black, and tan morocco labels, joints repaired

PROVENANCE Numerous drawings of architectural details in sepia or black ink on blank pages and in margins; ink inscription in early hand on p. 65: "Description du 15 Terme"

REFERENCES Fowler 285; Mortimer, *French*, 481

**H**UGUES SAMBIN WORKED MAINLY IN BURGUNDY, WHERE HE DIRECTED a provincial architectural school. In this publication as in his own work he places a strong emphasis on rich ornamentation. The *Oeuvre* presents a series of creative interpretations of the orders, thirty-six plates of rich sculptural invention and fantasy, similar to but preceding the works of Wendel Dietterlin and Joseph Boillot.

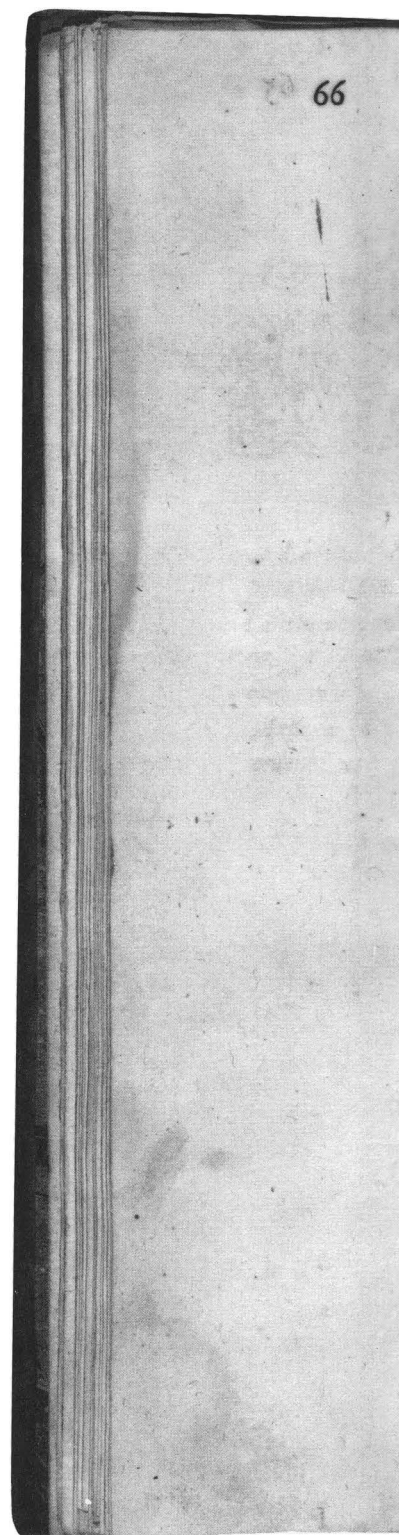
The designs demonstrate an extraordinary diversity of forms, including elements from the animal and vegetable world as well as from mythology. This step toward a fragmentation of the parts of the orders and their ornamentation, in combination with elements of antique sculptural ornament, would reach its extreme in eighteenth-century Spain.

According to Sambin, the publication was produced as a souvenir of the high place of Man in the animal kingdom, and as a witness of man's profitable work. To achieve this objective, Sambin had determined to produce a publication related to architecture.

In the book, annotated studies of pairs of male and female terms are developed according to the five orders, as well as a pair of terms of Sambin's own design and "enrichment." Sambin is so concerned with nonarchitectural decoration that he omits all measurements and proportional determinations. His original inventions, provincial exaggerations of the work of the Fontainebleau artists, are representative of French architectural fantasies of the last third of the sixteenth century.

150.

SAMBIN. *Oeuvre de la diversité des termes*  
... Pair of mythological, richly  
ornamented terms. Woodcuts.  
1985.61.2668



LA DIVERSITE  
*Pourtrait du 16. Terme.*



DES TERMES.  
*Pourtrait du 16. Terme.*

67



I 2



## VINCENT SCAMOZZI [VINCENZO SCAMOZZI] 1552–1616

*Les / Cinq Ordres / D'Architecture / De / Vincent Scamozzi, / Vicentin, / Architecte De La Republique De Venise: / Tirez du sixième Livre de son Idée generale d'Architecture: / Avec Les Planches Originales. / Par Augustin Charles D'Aviler, Architecte*

Paris, Jean Baptiste Coignard, 1685  
1983.49.102

Folio: 368 x 246 (14 $\frac{1}{2}$  x 9 $\frac{3}{4}$ )

EDITION First edition of d'Aviler's abridged French translation

COLLATION 2 leaves without signature mark;  $\overline{r}^2$ ,  $\overline{o}^2$ , A–Z<sup>2</sup>, Aa–Nn<sup>2</sup>. (Note: in our copy, signature Hh is misbound following signature Ii.) 78 leaves. [i–xii], 1–143 [144] pp. (including [36] engraved plates); pp. 121–124 misbound, following pp. 125–128. Our copy lacks [2] full-page engraved plates not included in the pagination, bound in the Fowler copy between pp. 4–5

CONTENTS [i–ii] blank, original leaf; [iii] title page (verso blank); [v–viii] preface; [ix–x] table of contents; [xi–xii] French translation of Italian terms (found on Scamozzi's plates), ending with privilege; 1–143 text, including [36] engraved plates; [144] blank

ILLUSTRATIONS Woodcut printer's device (royal arms of Louis XIV) on title page.

36 engraved plates (35 full-page, 1 double-page) included in the pagination, with printed text on versos, all signed by Scamozzi (Note: Taken from the first edition of Scamozzi's *L'idea della architettura universale*, 1615, Book 6. The plate on ornamental cornices, Book 6, p. 159 in the 1615 edition, is omitted in this edition; in addition, the plate of the Ionic arch, duplicated on pp. 7 and 9 in the 1615 edition, is here found only once, on p. 77. Our copy lacks 2 further plates which should be present: those devoted to the 5 orders and to the ornament of the Corinthian order, Book 6, pp. 6 and 155, of the 1615 edition.) Two woodcut headpieces; 5 woodcut tailpieces, one with interlaced initials "DC"; woodcut initials

REFERENCES Brunet 5: 180; Cicognara 654; Fowler 299

Bound together with:

PERRAULT [CLAUDE PERRAULT] 1613–1688

*Ordonnance / Des Cinq Espèces / De Colonnnes / Selon La Methode / Des Anciens*

Paris, Jean Baptiste Coignard, 1683

EDITION First edition

COLLATION 2 leaves without signature mark, a–h<sup>2</sup>, A–z<sup>2</sup>, Aa–Hh<sup>2</sup>. 80 leaves. (1–viii), i–xxvii [xxviii], 1–124 pp. Full-page plates 1–vi bound following h<sup>2</sup>, [xxviii]

CONTENTS [i] title page (verso blank); [iii–vi] Perrault's dedication to Colbert; [vii–viii] privilege, dated 1 March 1683, and errata; i–xxxvii preface; [xxviii] table of contents; engraved plates 1–vi, all full-page, versos blank; 1–124 text, in 2 parts

ILLUSTRATIONS Woodcut printer's device on title page (royal arms of Louis XIV). 6 full-page engraved plates, numbered 1–vi, versos blank: pls. 1–iii signed "P. le Pautre sculpsit"; pls. iv–v signed "de Chastillon Sculp."; pl. vi signed "S. le Clerc Sculpsit." 3 woodcut diagrams in the text (one of these, representing the pedestals of the 5 orders, appears 5 times). Etched armorial headpiece on dedication, signed "Lud. de Chastillon fecit"; etched initial, signed "P. le Pautre fecit"; woodcut tailpiece

BINDING Contemporary mottled calf, broad ornamental gilt borders with design of oak and olive leaves, gilt spine, red morocco label: prize binding of Jesuit College, Paris, with gilt device IHS on covers, in oval medallions

PROVENANCE Printed leaf with presentation inscription to prizewinner: "Vincetum Stephanum Xaverum Roujault," dated 1 June 1700, bound in at front. Bookplate of Charles Frederic Mewes

REFERENCES Berlin Cat. 2386; Fowler 247

Scamozzi. *Les cinq ordres* . . .

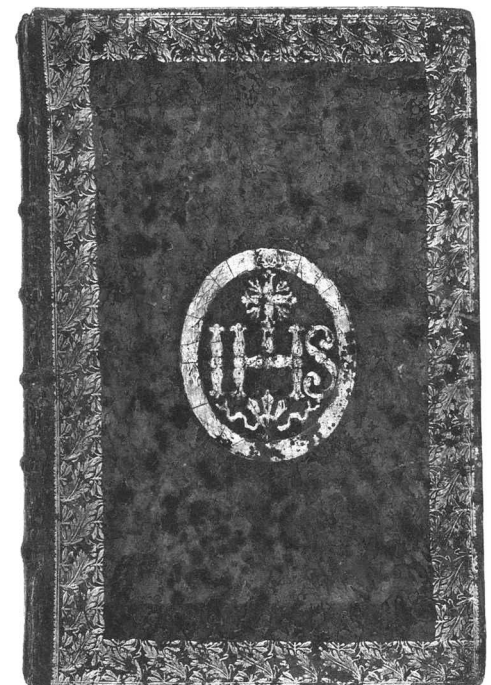
**T**HIS FRENCH LANGUAGE EDITION OF BOOK 6 OF SCAMOZZI'S *IDEA* was translated by Charles d'Aviler (see cat. 14, 1985.61.376). It is an early publication by the French architect, and although it appears two years after Claude Perrault's revolutionary *Ordonnance* and one year after François Blondel's *Cours d'architecture*, d'Aviler seems to be unaware of the momentous developments in architectural theory that were taking place. The book belongs to the same scholarly, bibliographical, antiquarian tradition as Fréart de Chambray's translation of Palladio's *Quattro libri*. Like Fréart, d'Aviler uses the original plates (perhaps acquired by the publisher, Jean Baptiste Coignard). He also retains the Italian inscriptions to the plates, and the frontispiece.

In the tradition of the dissemination of knowledge of the early Italian architectural theorists, d'Aviler expresses his hope that the translation of this book will lead to the translation of the rest of Scamozzi's work. He intends that the book be used mainly by workers rather than by theoreticians, for he maintains that Scamozzi's concept of the orders is the most extensive and the most practical available in France.

D'Aviler associates Palladio's book on the orders directly with Scamozzi's in the method of obtaining modular proportions by dividing the column into sixty parts, or minutes. Like Palladio's Book 1 on the orders, Scamozzi's Book 6 was often published separately from the complete work. The two previous editions were in English (1669 and 1675), taken respectively from Dutch translations of the entire *Idea* of 1662 and 1657. The French language edition was published twice; the 1675 English edition (by Pricke) appeared six more times up to 1764.

Perrault. *Ordonnance* . . .

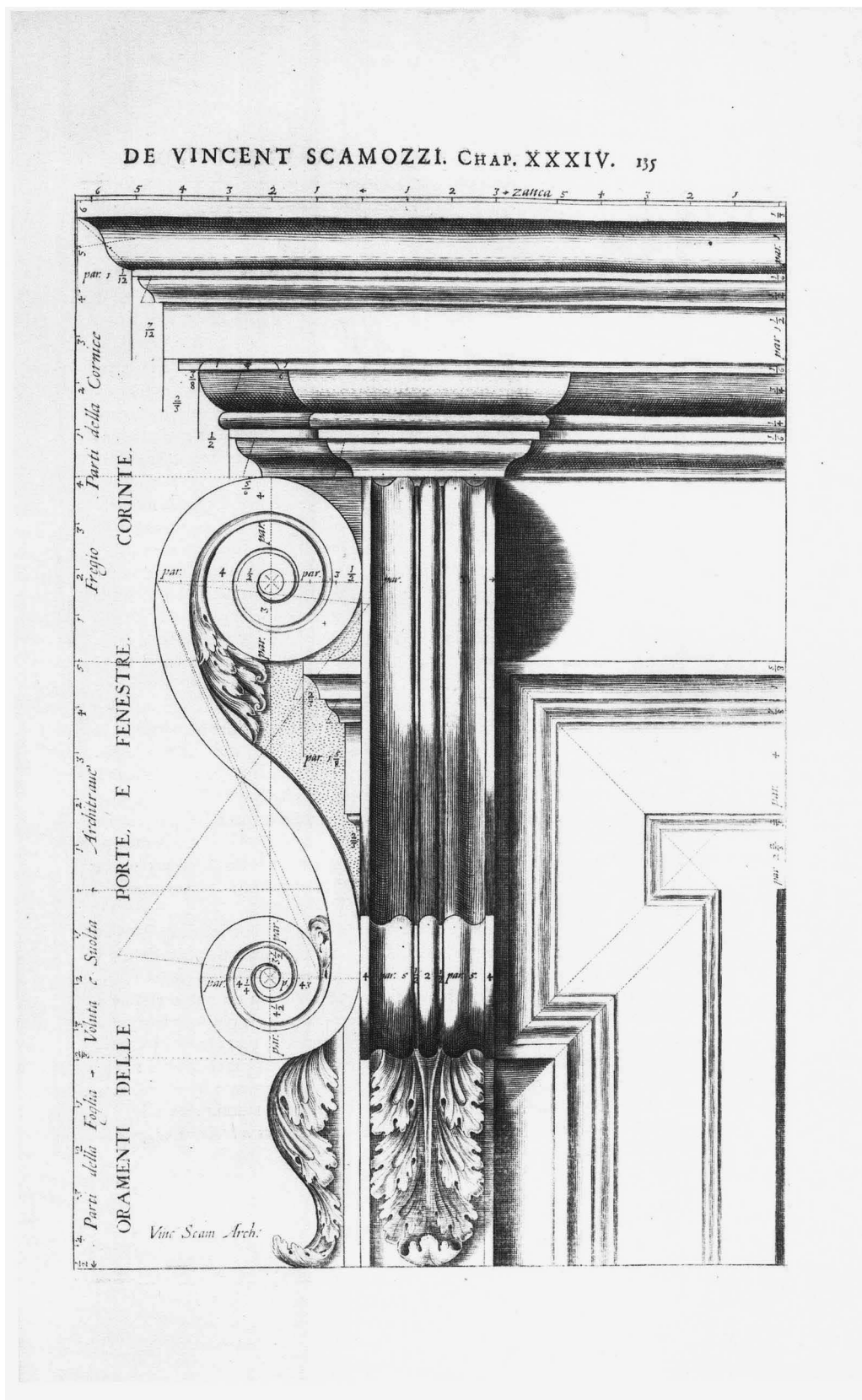
A second copy of the first edition (see cat. 138, 1985.61.2612).



151.

SCAMOZZI. *Les cinq ordres* . . . Prize binding of Jesuit College, Paris, with gilt device IHS. 1983.49.102





151.

SCAMOZZI. *Les cinq ordres* . . . Modular proportions of the Corinthian order.

Engraving. "Vinc. Scam. Arch."

1983.49.102

## SABASTIANO SERLIO [SEBASTIANO SERLIO] 1475–1554

*Il Primo / libro d'Architet- / tura, di Sabastia- / no Serlio, Bo- / lognese. / Le premier liure d'Architecture de Se / bastian Serlio, Bolognois, mis en langue / Francoyse, par Iehan Martin, Secretaire de / monseigneur le Reuerendissime Car- / dinal De Lenoncourt* [Caption title]; *Il Secondo Libro Di Perspecttia / di Sebastiano Serlio Bolognese. / Le Second Livre De Perspective, De / Sebastian Serlio Bolognois. . .*

Paris, Jean Barbé, August 22, 1545  
1983.49.106

Folio: 343 x 241 (13½ x 9½)

EDITION First dated editions of Books 1–2

COLLATION ãã<sup>4</sup>, a–h<sup>8</sup>, (leaves a<sup>1</sup>–a<sup>8</sup> mis-bound before a<sup>3</sup>–a<sup>6</sup> in our copy; leaf c<sup>8</sup> blank), i<sup>10</sup> (1 leaf without signature mark between i<sup>3</sup>–i<sup>4</sup>). 79 leaves. [i–iv], [1]–74 (i.e., 75: 1 unnumbered leaf between 67–68) leaves, including woodcut illustrations

CONTENTS Leaf [i] recto, title page (verso blank); leaf [ii] recto, dedication in Italian and French; leaf [iii] verso – [iv] recto, preface in Italian and French on facing pages, ending with errata; leaf [iv] verso, blank; leaf 1 recto – 23 verso, text and illustrations, Book 1: Italian text in italic letter alternating with French translation in roman letter; leaf 23 verso, blank; leaf [24] recto and verso, blank; leaf 25 recto – 73 recto, text and illustrations, Book 2; leaf 73 verso – 74 recto, note to reader in Italian and French; leaf 74 verso, colophon beneath woodcut printer's device

ILLUSTRATIONS Title printed within scrollwork border, crowned salamander of François I at head, measuring instruments at foot. Woodcut illustrations, ranging from vignette to full-page, including 1 full-page woodcut with blank verso on unsigned, unnumbered leaf (between i<sup>3</sup> and i<sup>4</sup>: leaves 67–68); full-page woodcut on leaf i<sup>6v</sup> signed with monogram “DK.” A cancel diagram is pasted over the printed diagram on leaf 13 verso

(b<sup>5v</sup>). Foliated initial on dedication; putti initials at beginning of each book.

Barbé's device on leaf 74 verso

REFERENCES Brunet 5: 304; Fowler 303; Mortimer, *French*, 492

∞ Bound together with:

*Quinto Libro D'Archi- / tettura Di Sabastia- / no Serlio Bolognese, / Nel quale se tratta de diverse forme de di- / verse forme de Tempij sacri / secondo il costume Christiano, & al modo Antico. / . . . / Traduict en Francois par Ian Martin. . .*

Paris, Michel de Vascosan, 1547

EDITION First edition, Vascosan issue (also issued with imprint of Conrad Badius)

COLLATION A–E<sup>6</sup>, F<sup>4</sup> (final leaf F<sup>4</sup> original and blank). 34 leaves. [1]–33 [34] leaves, including title page and woodcut illustrations

CONTENTS Leaf [1] recto, title page; leaf [1] verso – 2 recto, dedication to Marguérie d'Angouleme, queen of Navarre, in Italian and French, on facing pages; leaf 2 verso – 33 verso text and illustrations, Book 5: alternating Italian text in italic letter and French translation in roman letter; leaf [34] original and blank

ILLUSTRATIONS Title printed within white scrollwork border against black background; [29] woodcut illustrations (15 full-page); ornamental woodcut initials

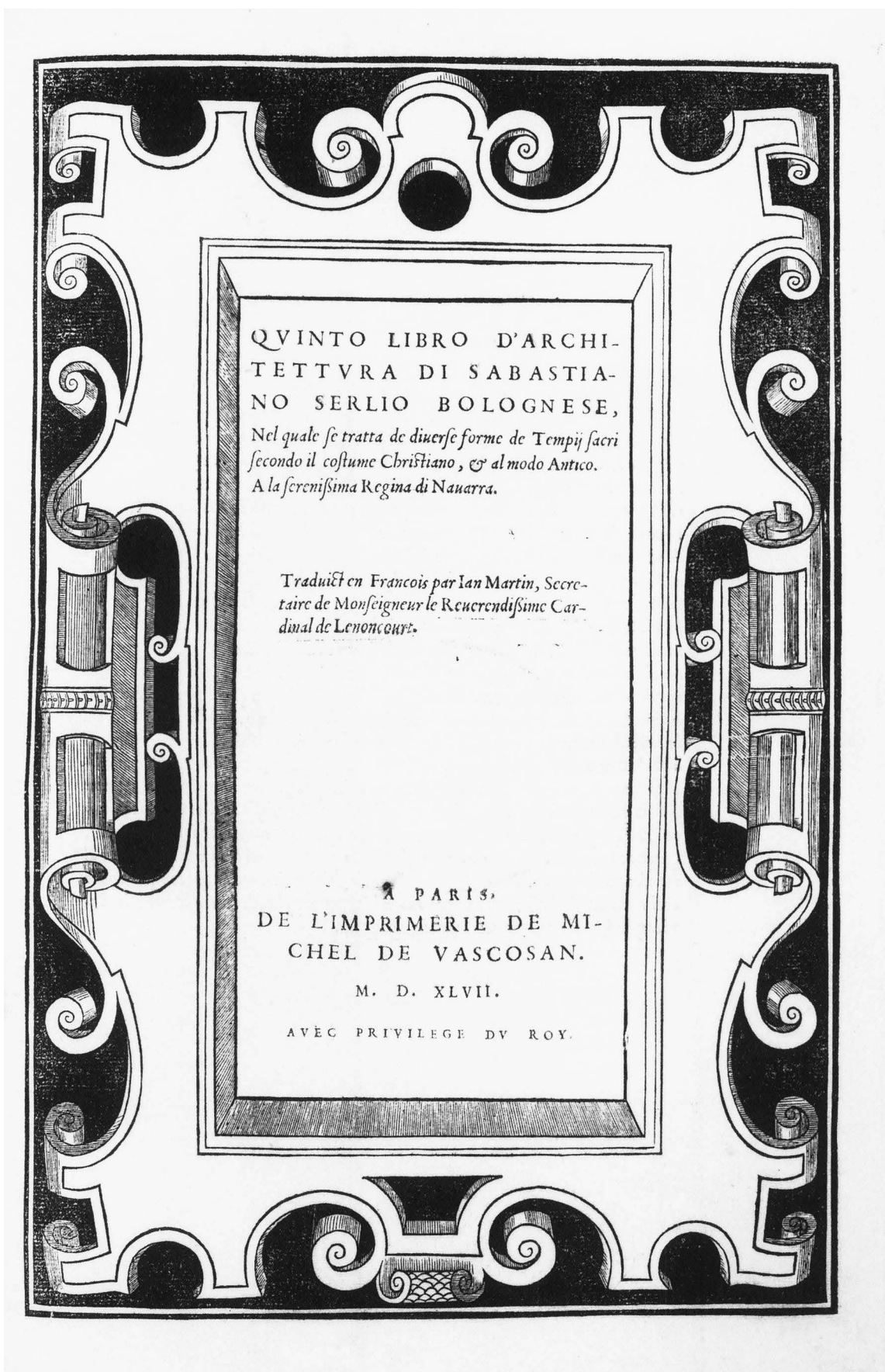
BINDING Modern limp vellum

PROVENANCE Partially erased ownership inscription of “. . . Bibliotheca Daudry Morlot 1617” on verso of preliminary blank leaf; small ownership stamps of Charles Mewes

REFERENCES Brunet 5: 304; Fowler 321; Mortimer, *French*, 493

*Primo / secondo libro . . .*

**B**OOKS 1 AND 2, ON GEOMETRY AND PERSPECTIVE, OF SERLIO'S TREATISE ON architecture were the first books Serlio published in France, where he spent the last thirteen years of his life. They were also the first to include a text in French as well as in Italian. They were published after Books 3 and 4 appeared in Venice (see the catalogue of Millard Italian architectural books). The translation, by Jean Martin, is a significant introduction of the new Italian architectural theory to French readers. Like Martin's Alberti and Vitruvius editions, Serlio's two books emphasize the practical application rather than the theoretical foundations of classical architecture. They form part of Serlio's program to educate the architect by pictorial means in the theory, science, and practice of the art of architecture. In Martin's Vitruvius (cat. 163, 1985.61.2741), the sculptor Jean Goujon credits Serlio with the introduction of the sciences of geometry and perspective into France. Serlio states that he intends to treat these disciplines as aids to the



152.

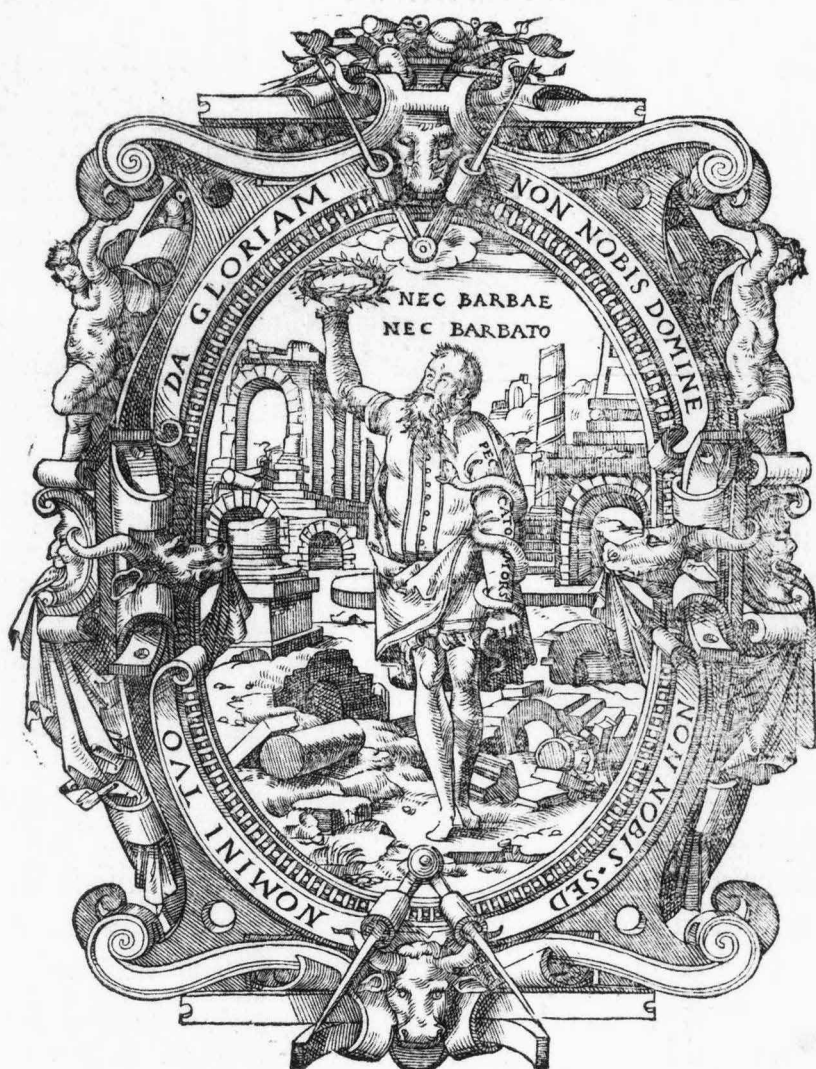
SERLIO. *Quinto libro* . . . Title page with scrollwork border. Woodcut. 1983.49.106

common workman, and to enable the architect “to render good account of his work” and to be able to communicate his ideas to the client.

Serlio’s Book 1 forms the basis of later practical architectural publications. It initiates the student in the transposition of abstract ideas and three-dimensional reality to two-dimensional diagrams. Book 2, with an orientation toward the one-point perspective used by architects and a development of Alberti’s perspective theory, replaces the Frenchman Jean Pélérin Viator’s earlier perspective treatise. Both books include many of the set exercises that become standard in later geometry and perspective treatises. The perspective stage sets of Book 2, probably developed from Baldassare Peruzzi’s designs of false perspective scenery in 1514, include detailed instructions on the construction of lighting and scenery taken from craft and guild practices (such as the making of colors, and the creating of lightning and thunder). This type of stage set later develops into the permanent sets of Palladio’s Teatro Olimpico. They also develop into the concept of character, which in the eighteenth century departs from an association with the orders to take on a separate life related to the manifold characters of developing theater, in the new architecture of the picturesque.

#### *Quinto libro . . .*

BOOK 5 OF THE TREATISE ON ARCHITECTURE, ON THE VARIOUS TYPES OF “TEMPLES,” was published the year following Books 1 and 2. It is also in French and Italian and again translated by Jean Martin, but now with a dedication to the queen of Navarre. This book is concerned with the problem of designing churches with ideal geometric shapes. The church plans are symmetrical, with the exception of the three final examples of the twelve given, and one oval example related to studies by Baldassare Peruzzi. Of these, Serlio, like other architectural theoreticians, considers the round form to be the most perfect. It is, however, the most inappropriate for normal church services and is generally found only in private chapels, such as de L’Orme’s chapel at Anet, designed three years after publication of the *Quinto libro*. Of the three longitudinal examples, two may have been influenced by the many projects for Saint Peter’s, or indicate an attempt at a reconciliation with traditional French church planning. The final example may be a solution arrived at independently by the author. It suggests, with its centralized cross axis and prominent transept, the plan for Jacques Le Mercier’s chapel at the Sorbonne, designed almost a century later.



De L'imprimerie De Jehan Barbé le vingt deuxiesme  
iour d'Aoust. M. D. quarante cinq.

152.

SERLIO. *Il primo libro* . . . Colophon  
beneath Barbé's device. Woodcut.

1983.49.106



## SEBASTIANO SERLIO 1475–1554

*Extraordina- /rio Libro Di Archi- /tettvra Di Sebastia- /no Serlio, Architetto / Del Re Christia- /nissimo, / Nel quale si dimostrano trenta porte di opera Rustica / mista con diuersi ordini: Et venti di opera dilicata / di diuerse specie con la scrittura dauanti, che narra / il tutto. Liure extraor- /dinaire de Archi- /tectvre De Sebastien / Serlio, Architecte / Dv Roy Treschre- /stien, / Auquel sont demonstrees trente Portes Rustiques / meslees de diuers ordres. Et vingt autres d'oeu- /ure delicate en diuerses especes*

Lyon, Jean de Tournes, 1551

1983.49.108

Folio: 410 x 275 (16 $\frac{1}{8}$  x 10 $\frac{3}{4}$ )

EDITION First edition of Serlio's *Libro extraordinario* (also issued with Latin text)

COLLATION A<sup>6</sup>, A<sup>6</sup>. 12 leaves, and [50] engraved plates, numbered 1–xxx, 1–xx

CONTENTS Leaf [1] recto, title page in Ital-

ian (verso blank); leaf [2] recto, dedication; leaf [2] verso, preface; leaf [3] recto – [5] recto, explanation of pls. 1–xxx; leaf [5] verso – 7 verso, explanation of pls. 1–xx; dedication, preface, and text in Italian; leaf [8] recto, title page in French (verso blank); leaf [9] recto, dedication; leaf [9] verso, preface; leaf [10] recto – [11] recto, explanation of pls. 1–xxx; leaf [11] verso – [12] verso, explanation of pls. 1–xx; dedication, preface, and text in French; followed by [50] engraved plates, nos. 1–xxx, 1–xx, all full-page, versos blank

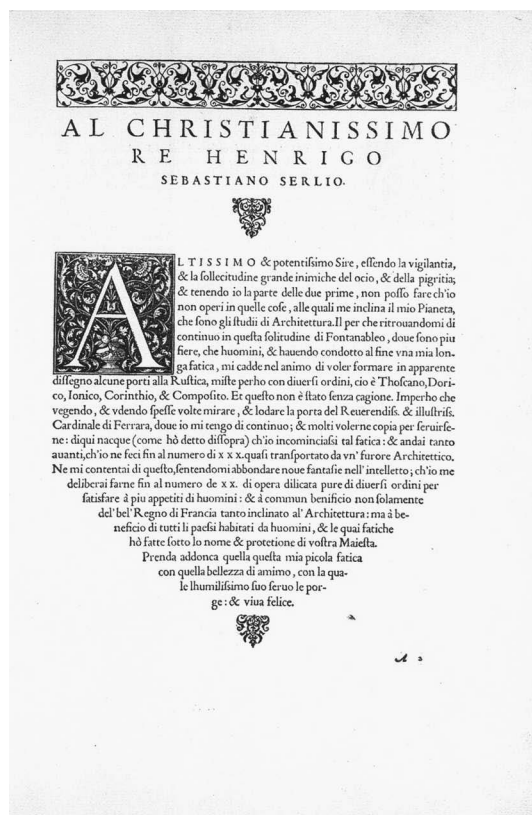
ILLUSTRATIONS Woodcut printer's device on Italian and French titlè pages; [50] engraved plates as described above: pls. 1–xxx of "porte rustiche"; pls. 1–xx of "porte di opera dilicata." Arabesque headpiece on dedications. Four metalcut initials, in 2 sizes; 4 historiated initials

BINDING Old boards, vellum spine

REFERENCES Fowler 325 (with French text only)

**T**HIS BOOK ON GATES AND DOORS WAS PUBLISHED IN 1551 IN LYONS, with a dedication to Henri II, probably with the hope of Serlio that he could interest the new king in becoming his patron. It provides models that combine a manneristic exaggeration and a coarsening of Michelangelo's designs by introducing Northern strap work and the influence of the Fontainebleau school. The designs had a great influence in northern Europe, especially France, and were a source for many later books on the application of the ornament of the orders to doors and gates.

The *Extraordinario libro*, which was never intended to be a part of the architectural treatise, replaced Serlio's unpublished Book 6 (on habitations) in standard editions of his work, beginning with 1563. Only after 1600 was the *Extraordinario libro* titled as the sixth book.



153.

SERLIO. *Extraordinario libro* . . .

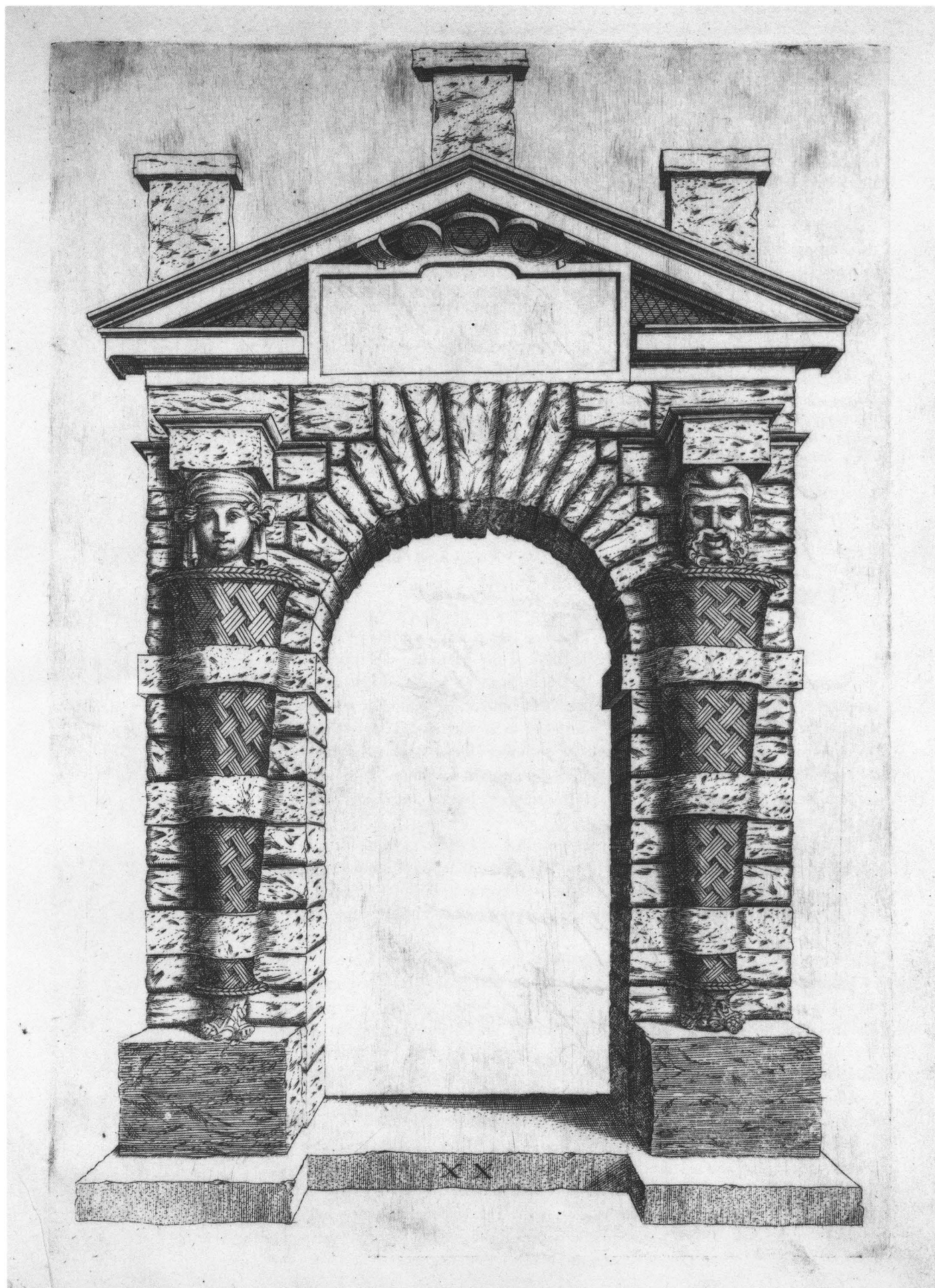
Dedication page, in Italian, with arabesque headpiece and metalcut initial.

1983.49.108

153.

SERLIO. *Extraordinario libro* . . . Design for a rustic gateway. Engraving.

1983.49.108



## SOCIÉTÉ DES DILETTANTI [SOCIETY OF DILETTANTI]

J. J. HITTORFF [JACQUES IGNACE HITTORFF] 1792–1867

*Les Antiquités Inédites / De l'Attique, / Contenant / Les Restes D'Architecture / D'Eleusis, De Rhamnus, De Sunium / Et De Thoricus, / Par La Société Des Dilettanti; / Ouvrage traduit de l'anglais, augmenté de Notes et de plusieurs Dessins, / Par J. J. [sic] Hittorff, Architecte, / . . . [2 lines] / La gravure des planches a été exécutée par E. Olivier*

Paris, Firmin Didot for the editors [Hittorff and Olivier], 1832

1985.61.2697

Folio: 448 x 296 (17<sup>5</sup>/<sub>8</sub> x 11<sup>5</sup>/<sub>8</sub>)

EDITION First edition in French of the Society of Dilettanti's *Unedited Antiquities of Attica*, first published London, 1817

COLLATION 40 leaves. [i]–xi [xii], [i]–63 [64–68] pp. 60 etched plates, bound at end but numbered separately for each of the 9 chapters, as follows: 1–vii; 1–xii; 1–vi, 1–v; 1–vi; 1–xi; 1–iii; 1–viii; 1–ii; all full-page, versos blank

CONTENTS [i] half title; [ii] blank except for notice in center of page about where the book can be purchased (“Se trouve, à

Paris, chez les éditeurs, J. J. Hittorff, architecte . . . et E. Olivier, graveur . . . Chez Firmin Didot frères . . . Bance aîné . . . Bance fils . . . [etc.]); [iii] title page (verso blank); [v] dedication by Hittorff to Charles Percier; [vi] blank; [vii]–xi introduction; [xii] list of antique monuments restored by architects at the French Academy in Rome (with list of architects' names and dates of restoration); [i]–63 text, chapters 1–9; [64] blank; [65] list of members of the Society of Dilettanti (dated 1 March 1817); [66] blank; [67] table of contents; [68] blank; followed by 60 etched plates, numbered as described above

ILLUSTRATIONS 60 etched plates, as described above, all signed by Hittorff as draftsman and E. Olivier (Olivier) as engraver, except for chapter 1, no. 1, signed “Hittorff del. d'après W. Gell” and “Del-sol sc.” and chapter 1, no. iv, signed by Lemaitre as engraver; chapter 8, no. iv, includes a view with separate signature: “Lemaitre sc.”

BINDING Early 20th-century quarter red morocco with marbled boards

REFERENCES Brunet 5: 570–571

THIS VOLUME, A FRENCH TRANSLATION OF THE SOCIETY OF DILETTANTI'S edition of *The Unedited Antiquities of Attica* (1817), is testament to both the success of the preceding volumes on the *Antiquities of Athens* (see cat. 158, 1985.61.2693–2696, in French translation), which this volume is intended to supplement, and more generally to the importance of archaeology to those interested in architecture at that time. According to the editor of this translation, architect Jacques Ignace Hittorff, the new discoveries and “notions” that the publication presented were welcomed not only as useful archaeological information, but as contributions to the progress of art and science in France.

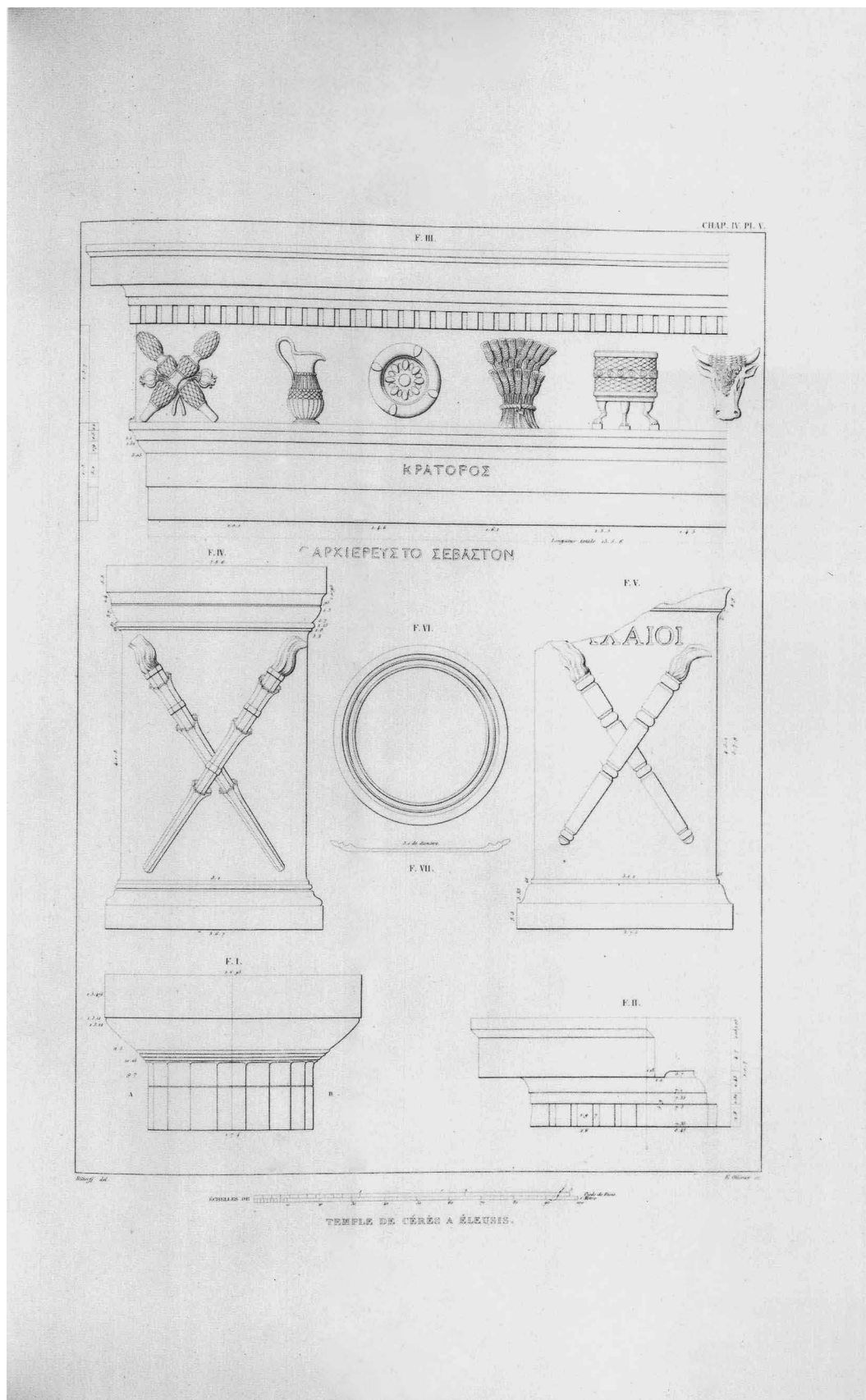
The format of this volume is identical to that of Landon's edition of the *Antiquities of Athens*, including the reduced size of the illustrations and maps, although the illustrations are now more three-dimensional. Hittorff here used the engraver of his own *Architecture antique et moderne de la Sicile* (1827), E. Olivier.

The extent of archaeological research and the amount to which it could be adapted to contemporary architectural design and theory had developed since the publication of the *Antiquities of Athens* volumes. Hittorff was now able to cite not only the French government's publication *Description de l'Egypte* (cat. 61, NGA Lib. Rare Book, DT6.D47, 1821) and his own recently published volume on Sicily as examples of this development, but he could also recommend the work of the architect Achille Leclerc on the restoration of the Pantheon (1810s) and of the architect Henri Labrousse on the controversial restoration of the temples at Paestum (1828) as worthy of publication (perhaps in this same series). But architectural taste had by now taken a new direction, and this 1832 study of Greece already represents a belated reference to an earlier, simpler, more universal classical taste. The quest for innovation and the exploration of stylistic diversity would reduce the contribution of classical architecture to the providing of ornament for newly evolving stylistic systems.

154.

SOCIETY OF DILETTANTI. *Les antiquités inédites* . . . Architectural and decorative detail from Temple of Ceres at Eleusis. Etching. “Hittorff del.” “E. Oliver sc.”

1985.61.2697



## [STANISLAW LESZCZYŃSKI, KING OF POLAND] 1677–1766

*Recueil / Des / Fondations / Et / Établissements / Faits Par / Le Roi De Pologne / Duc De Lorraine Et De Bar, / Qui comprend la construction d'une nouvelle Place, au / milieu de laquelle est érigée la Statuë de Louis XV. / & les Bâtimens que sa Majesté Polonoise à fait / élever dans la Ville de Nancy pour son embellissement. / Nouvelle édition, augmentée & corrigée*

Lunéville, Claude-François Messuy, 1762  
1985.61.2688

Folio: 396 x 235 (15<sup>9</sup>/<sub>16</sub> x 9<sup>5</sup>/<sub>16</sub>)

EDITION First edition, second issue? Although the title implies that there was an earlier edition or issue, we have not located any copies with date prior to 1762. The British Museum Catalogue, Berlin Catalogue, and NUC all describe copies with title and date as given above

COLLATION [–]<sup>2</sup>, a\*<sup>2</sup>, A–Z<sup>2</sup>, Aa–Zz<sup>2</sup>, Aaa<sup>2</sup>. [98] leaves. [i–viii], [1]–187 [188] pp.

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [v–viii] introduction; [1]–187 text; [188] blank

ILLUSTRATIONS Etched vignette on title page (royal coat of arms supported by two putti and flanked by two eagles), signed “Collin Sculp 1762.” Remaining illustrations as described for first Millard copy, below

REFERENCES Berlin Cat. 2550

∞ Bound, as usual, together with:

[NICOLAS-LÉOPOLD MICHEL] n.d.

*Compte / Général / De La / Dépense / Des Edifices et Batimens que le Roi De Pologne, Duc De Lorraine Et De Bar, / a fait construire / Pour L'Embellissement / De La Ville De Nancy, / Depuis 1751, jusqu'en 1759*

Lunéville, Claude-François Messuy, 1761

EDITION Second edition (? see first Millard copy, below)

COLLATION, CONTENTS, AND ILLUSTRATIONS Exactly as in first Millard copy, below. In the present copy, however, the map of Nancy, “Plan General de Nancy,” is bound following leaf d<sup>2</sup>. The 3 folding plates are bound following leaf m<sup>2</sup>. The 3 plates are annotated in a contemporary hand at lower R with instructions to the binder

BINDING Contemporary mottled calf, gilt spine, red edges

PROVENANCE Contemporary etched armorial bookplate: “Bibliothèque de M. De Provencheres 1762,” signed “Nicole”

REFERENCES Berlin Cat. 2550; Cohen de Ricci 250



**S**TANISLAW LESZCZYŃSKI, EXILED KING OF POLAND, AND THE FATHER-in-law of Louis XV, was the ruler of the duchys of Lorraine and Bar from 1736. This enumeration and description of his building activity was conceived as a present of the king to his people. It was one of a number of gestures made by Stanislaw to the people of his duchys to assure them of his enlightened rule. He has recorded here those deeds which were initiated for the public good, including free schools, hospitals, orphanages, and poor houses, among other numerous public projects.

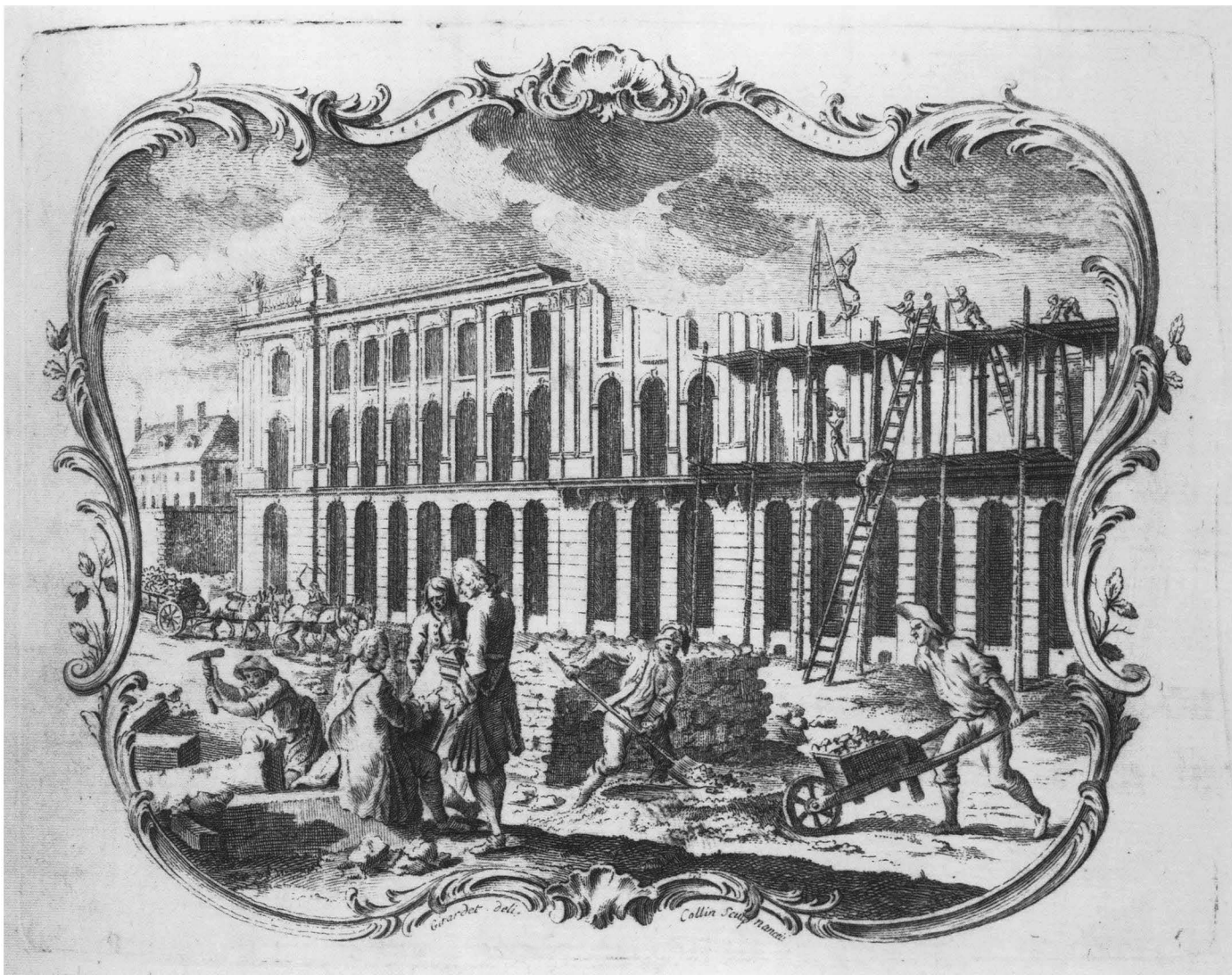
The *Recueil* is valuable now for social historians as a detailed record of charitable works in the eighteenth century, and for urban and architectural historians as a description of the organization of the planning and building activity of the important eighteenth-century city of Nancy.

Michel. *Compte Général* . . .

**N**ICOLAS-LEOPOLD MICHEL, IN HIS CAPACITY AS *CONTROLEUR DE LA MAISON du roi*, has carefully recorded and clearly presented this record of the expenses Stanislaw incurred in the embellishment of the city of Nancy (Stanislaw's royal seat), from 1751, when building was begun, through April 1759, the time of its completion. This record is precious because of its comprehensive accounting of the methods used and costs expended in the construction of a major eighteenth-century European city.

The accounting is illustrated occasionally with ornamental details, elevations of buildings, and with a map of the city of Nancy.

Both records supplement Héré de Corny's folio illustrations of Stanislaw's public works for Nancy.



155.

(STANISLAW) MICHEL. *Compte général . . .*

Detail from title page showing builders  
at work on Hôtel de Ville. Etching.

"Girardet deli." "Collin sculp . . ."

1985.61.2688

## [STANISLAW LESZCZYŃSKI, KING OF POLAND] 1677–1766

[*Recueil / Des / Fondations / Et / Établissements / Faites Par / Le Roi De Pologne / Duc De Lorraine Et De Bar, / Qui comprend la construction d'une nouvelle Place, au / milieu de laquelle est érigée la Statuë de Louis XV. / & les Bâtimens que sa Majesté Polonoise à fait / élever dans la Ville de Nancy pour son embellissement. / Nouvelle édition, augmentée & corrigée*]

[Lunéville, Claude-François Messuy, 1765?]

1985.61.2687

Folio: 445 x 270 (17½ x 10⅝)

EDITION Second or later edition or issue.

(Note: The presence of the “Nouveau Supplément . . .,” [pp. 188–208 above], with signatures and pagination continuous with the main text, indicates that the present copy is a second or later edition, although the absence of the title page makes the exact date uncertain. The “New Supplement” describes further foundations, charitable works, and constructions ordered by Stanislaw from the time of the first printing of the present work until as late as April 1765, thus providing a *terminus ante quem* for the publication. The main text corresponds exactly to that of the second Millard copy and no doubt the sheets are those of the 1762 edition)

Although the 1762 printing is described in the title as “Nouvelle Edition, augmentée & corrigée,” we have found no evidence of an earlier edition. The Library of Congress, British Museum, and Berlin Catalogue copies correspond to the second Millard copy as described above, with title page dated 1762)

COLLATION [–]<sup>1</sup>, a<sup>\*2</sup>, A–Z<sup>2</sup>, Aa–Z<sup>2</sup>, Aaa–Fff<sup>2</sup>. 106 leaves. [i–vi], [i]–206 pp. [i.e., 208: the blank verso of leaf Aaa<sup>2</sup>—numbered 187 on recto—has been left unnumbered and is omitted from the pagination; the following leaf is numbered on recto “188” rather than “189,” as one would expect]. (Note: This copy lacks the title page, present in the second Millard copy, above)

CONTENTS [i] half-title (verso blank); [title page lacking, as mentioned above]; [iii–vi] introduction (“Discours préliminaire”); [i]–187 text; [188] blank; 188 [i.e., 189]–206 [i.e., 207] text, “Nouveau Supplément Aux Fondations du Roi, par rapport aux changemens, additions & nouveaux Etablissements faits par Sa Majesté,

depuis l'impression du Recueil qui en a été fait et imprimé, pour être joint audit Recueil ensuite de la récapitulation page 187, paraphée Aaa. Missions Royales De Nancy. Suite du Chapitre premier du présent Recueil”; p. [208] blank. (Note: This supplement—issued later than the principal text—is not present in the second Millard copy)

ILLUSTRATIONS Etched allegorical headpiece, including medallion, portrait of Stanislaw, p. [i], signed “Girardet del.” and “Collin Sculp.”; etched tailpiece, p. 187, signed “gravé par Collin graveur du Roy et de la Ville de Nancy”

REFERENCES Berlin Cat. 2550 (without the Supplement, pp. 188–208)

∞ Bound, as usual, together with:

[NICOLAS-LÉOPOLD MICHEL] n.d.

*Compte / Général / De La / Dépense / Des Edifices et Batimens que le Roi De / Pologne, Duc de Lorraine Et De Bar, / a fait construire / Pour L'Embellissement / De La Ville De Nancy, / Depuis 1751, jusqu'en 1759*

Lunéville, Claude François Messuy, 1761 (note: but with final tailpiece dated “1762”)

EDITION Second edition (if Cohen de Ricci is correct in citing an edition of 1759)

COLLATION a–z<sup>2</sup>, aa–ii<sup>2</sup>, mm<sup>1</sup>, \*<sup>2</sup>, \*\*<sup>2</sup>, \*\*\*<sup>2</sup>. 75 leaves. [i–ii], [i]–135 (i.e., [136]; the blank verso of leaf d<sup>2</sup> numbered on recto 13—has been omitted from the pagination; the following leaf is counted as pp. [14]–15, rather than 15–16 as one would expect), i–xii pp., including 11 small etched illustrations in the text. Folding engraved map, bound following leaf d<sup>2</sup>, and 3 large folding plates, bound following leaf i<sup>2</sup>, versos blank

CONTENTS [i] title page (verso blank); [i]–135 text, including illustrations as described above, [4] folding plates bound in; i–xii, text, “Recueil . . .” (several documents also relating to the embellishment of Nancy)

ILLUSTRATIONS Etched pictorial vignette on title page (showing builders at work on the construction of the Hôtel de Ville, within a rococo frame), signed “Girardet deli.” and “Collin Sculp . . .” Large etched pictorial headpiece, p. [i] (putti artists and architects at work, together with royal coat of arms flanked by 2 eagles, all enclosed within a garlanded rococo frame), signed “gravé par Collin a

Nancy." Etched headpiece, p. [14] (with portrait of Stanislaw) repeated from the preceding work. [11] small etched plates as text illustrations (pp. 18, 27, [29], misnumbered "20," 35, 38, 55, 63, 70, 84, 96, 102); unsigned. Folding etched and engraved map, "Plan Général de Nancy," unsigned. [3] folding etched plates (showing the wrought-iron gates and the fountains in the Place-Royale and the balconies of the Hôtel de Ville); the first signed "inventé et executé par Lamour Serurier du Roy" and "dessiné et gravé par Collin . . ."; the second signed "Lamour inv. et fecit" and "P. Engramelle August. Sculp. . . . 1757"; the third unsigned. (Note: The 3 plates bear ms instructions to the binder in sepia ink at lower R; the same 3 plates in the second Millard copy have similar annotations, but in a different hand.) Etched allegorical tailpiece, p. 135, signed "gravé par Collin a Nancy"; etched tailpiece, p. xii, including "Fin," signed "Collin Scul. 1762"

**BINDING** Modern quarter red morocco with paste-paper covered boards; uncut

**PROVENANCE** Etched armorial backplate: "Bibliothèque de M<sup>r</sup> f<sup>s</sup> P<sup>re</sup> du Pont de Romémont" (an 18th-century bookplate preserved from an earlier binding)

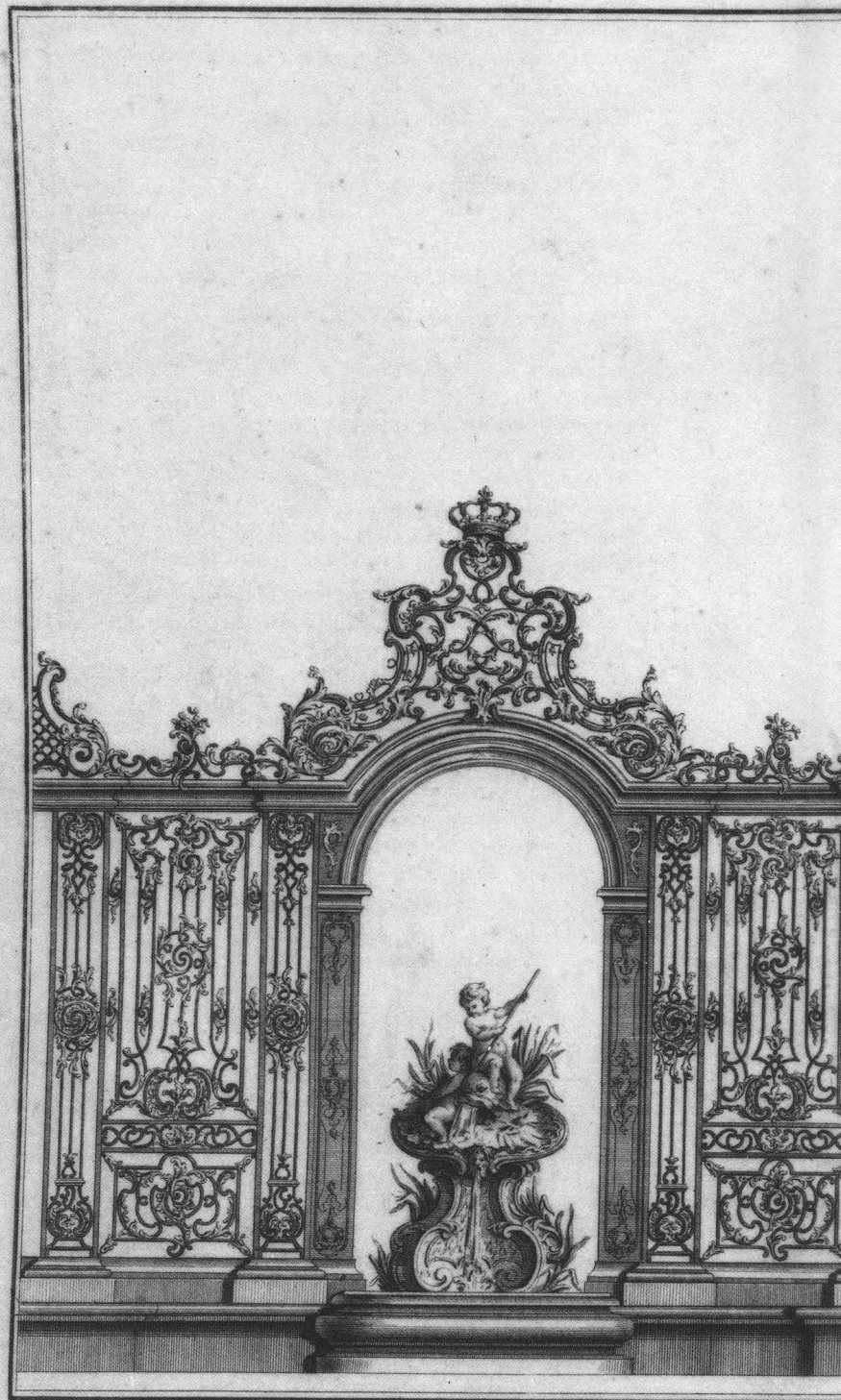
**REFERENCES** Berlin Cat. 2550 (the present edition); Cohen de Ricci (citing an edition of 1759)

See cat. 155, 1985.61.2688 for a description of an earlier edition.

156.

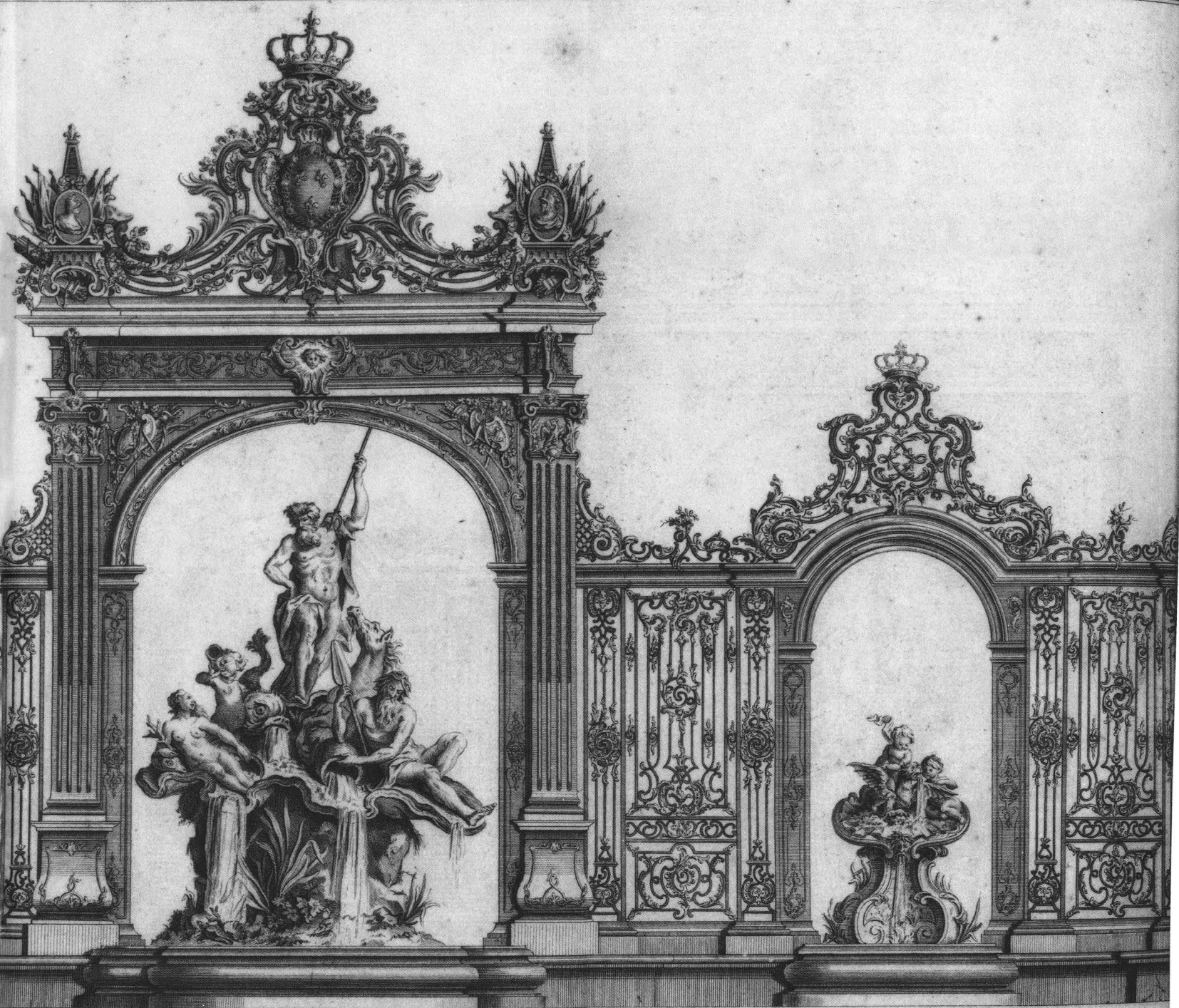
STANISLAW. *Receuil . . . de Nancy . . .*

Folding plate: Elevation of the wrought-iron gates and the fountains at the Place Royale. Etching. "Inventé et executé par Lamour Serrurier du Roi." "Dessiné et gravé par Collin graveur de Roi . . ."  
1985.61.2687



*Elevation d'une des deux Grilles et Fontaine*





*Fontaines posées entours creuses aux angles de la Place Royale de Nancy*  
*Dezuni et gravé par Collin graveur du Roy et de la Ville de Paris*  
*Seconde partie page 42. premi.*



## C. L. STIEGLITZ [CHRISTIAN LUDWIG STIEGLITZ] 1756–1836

*Plans Et Dessins / Tirés De / La Belle Architecture / Ou / Représentations / D'Edifices Exécutés Ou projetés / En CXV Planches / Avec / Les Explications Nécessaires / Par C. L. Stieglitz*

Paris, Ant. Aug. Renouard, IX – 1801

NGA Lib. Rare Book NA2695.G7.03592

Folio: 438 x 289 (17¼ x 11½)

EDITION First Paris edition (first edition Leipzig 1800)

COLLATION 62 leaves. [i–viii], [1]–14, [1–102] pp. Etched frontispiece and [1] + 1–113 engraved plates (exactly as described for 1800 Leipzig edition; see 1983.49.116), versos blank

CONTENTS Etched frontispiece (here misbound, between pp. 10–11; verso blank);

[i] title page (verso blank); [iii–iv] Renouard's preface, "Avertissement"; [v] dedication (from 1800 edition); [vi] blank; [vii–viii] Stieglitz's preface; [1]–14 text; "Du Beau en Architecture," unnumbered plate on the parts of the Orders bound between 12–13; followed by engraved plates 1–113, in groups of 2 or 3 interspersed with [51] unpaginated leaves of text with explanations of the plates

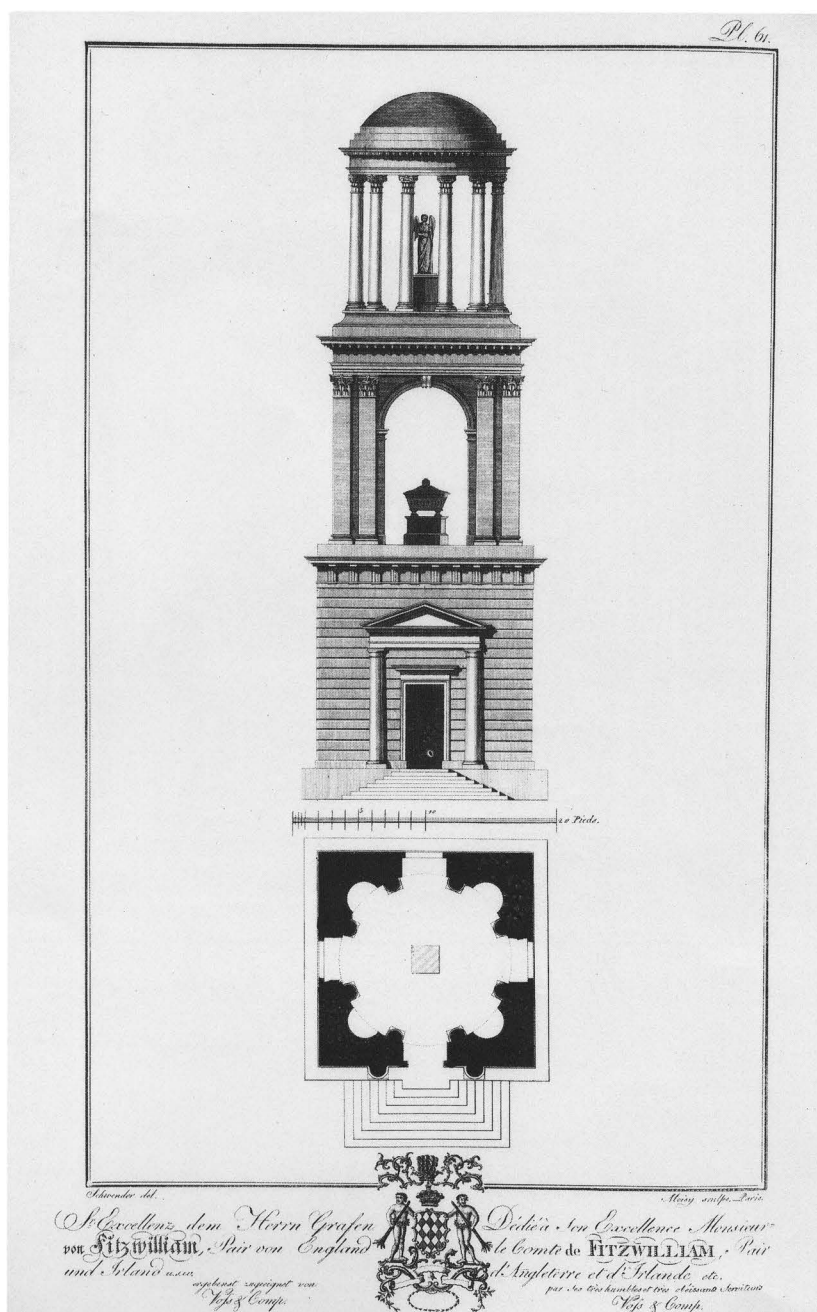
ILLUSTRATIONS Exactly as described for 1800 Leipzig edition (see entry) but printed on white paper throughout

BINDING Later three-quarter tan morocco with marbled boards, rebacked, yellow edges

PROVENANCE Bookplate of John Jay Ide

REFERENCES Brunet 5: 537; not in Fowler nor in Berlin Cat.

A French edition of the 1800 Leipzig publication. See the Stieglitz entry for 1983.49.116 in the Millard catalogue of German architectural books.



157.

STIEGLITZ. *Plans et dessins* . . . Plan and elevation of a memorial. Engraving. "Schwender del." "Moisy sculps. Paris." NGA Lib. Rare Book: NA2695.G7.03592

J. STUART [JAMES STUART] 1713–1788

N. REVETT [NICHOLAS REVETT] 1720–1804

*Les Antiquités / D'Athènes, / Mesurées Et Dessinées / Par J. Stuart Et N. Revett, / Peintres Et Architectes. / Ouvrage traduit de l'Anglais, par L. F. F. [L. F. Feuillet] . . . Tome Premier [–Tome Quatrième]*

Paris, Firmin Didot for C. P. Landon, 1808, 1810, 1812, 1822

1985.61.2693–2696

Folio, four volumes: 448 x 296 (17<sup>5</sup>/<sub>8</sub> x 11<sup>5</sup>/<sub>8</sub>)

EDITION First edition in French (first edition London, 1762–1794)

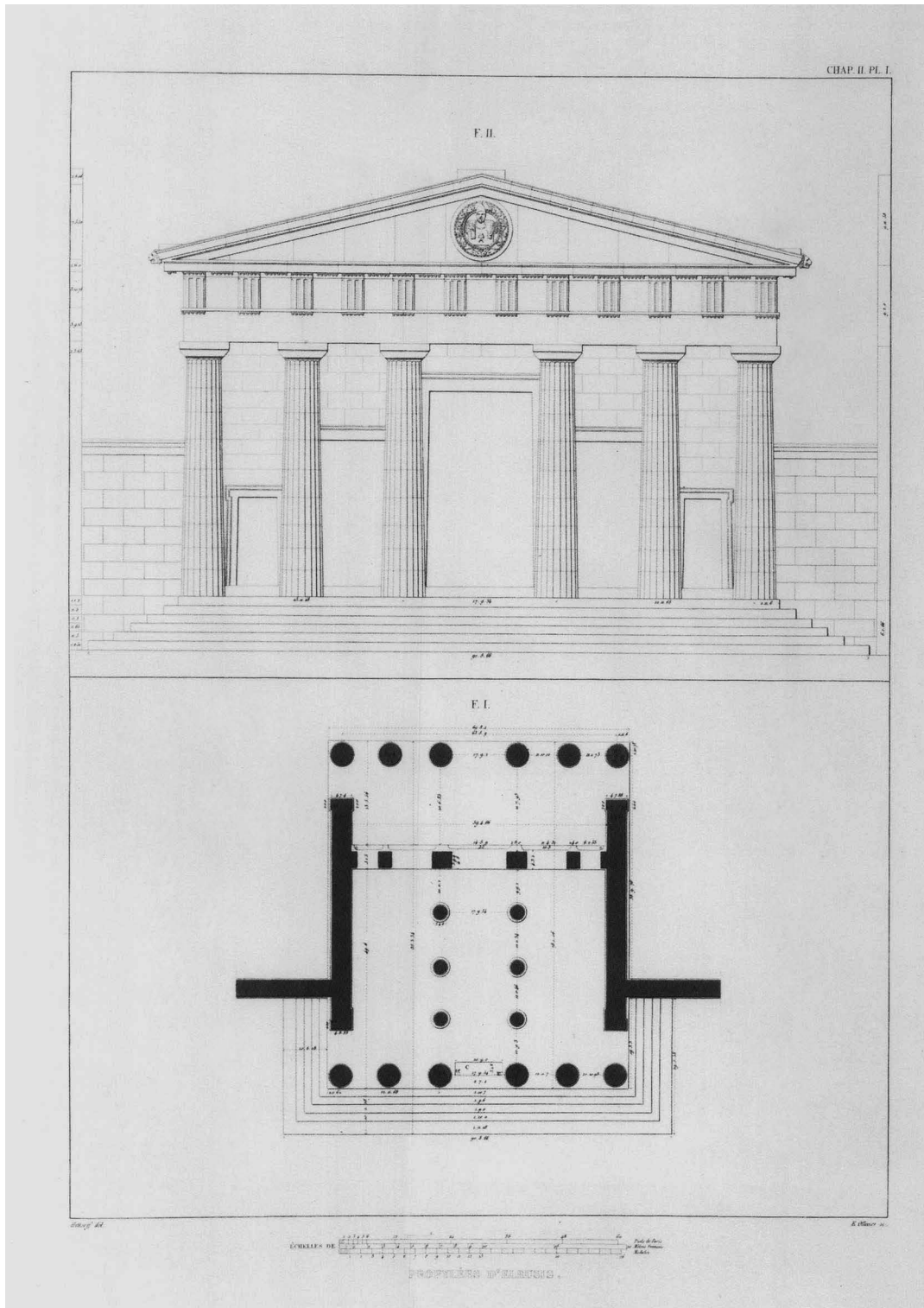
[Vol. 1]: *Tome Premier*

COLLATION 46 leaves. [i]–xiii [xiv], [1]–75 [76–78] pp. 36 etched and engraved plates numbered 1–xxxvi, all full-page except pl. xxxii, which is double-page; versos blank

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [v]–xiii foreword, “Avertissement”; [xiv] blank; [1]–13 preface, by James Stuart; [14] blank; [15]–18 description of General View of Athens [pl. 1]; 19–75 text, chapters 1–5; [76] blank; [77] table of contents; [78] blank; followed by plates 1–xxxvi, versos blank

158.

STUART AND REVETT. *Les antiquités d'Athènes* . . . Plan and elevation of propylaea of Eleusis. Etching and engraving. “Hittorff del.” “E. Ollivier sc.” 1985.61.2693–2696



ILLUSTRATIONS Etched title page vignette (small medallion portrait of James Stuart), signed "Lingée Sculp.;" 36 etched and engraved plates: nos. I and XLIII (view) signed "L. Chancourtois Sc. acq. f.;" no. XXIII signed "Baugean aq. f.;" rest unsigned

[Vol. 2]: *Tome Second*

COLLATION 33 leaves. [i-iv], [1]-60 [61-62] pp. 49 etched and engraved plates, numbered 1-XLIX: nos. II and XLIII double-page, rest full-page; versos blank

CONTENTS [i] half-title (verso blank); [iii] title page (verso blank); [1] note to the public, by Elisabeth Stuart; [2] blank; [3]-5 introduction; [6] blank; [7] preface, "Avertissement," by James Stuart; [8] blank; [9]-14 description of Acropolis; 15-60 text, chapters 1-5; [61] table of contents; [62] blank; followed by plates 1-XLIX, versos blank

ILLUSTRATIONS 49 etched and engraved plates, as described above: 2 plates signed by Baugean as etcher ("Baugean aq.f."—1 dated 1810; 6 plates signed by Perdoux as engraver ("Terminée par Perdoux"—1 dated 1810; 2 dated 1811). (Note: The signed plates are nos. IV, XVIII, XIX, XXXV, XXXVII, and XLI: in 4 cases the plate includes multiple images, with a view at the top; the signature appears below the view)

[Vol. 3]: *Tome Troisième*

COLLATION 48 leaves. [i-iv], [1]-89 [90-92] pp. 54 etched and engraved plates numbered 1-LIV: nos. I, II, and XXXVIII double-page, rest full-page; versos blank

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [1]-16 preface, signed by Willey Reveley, dated Septem-

ber 1794; [17]-23 description of the plan of Athens (i.e., of the Antiquities of Athens: pl. 1); 24-38 description of the map of Attica (pl. II) and list of modern names of towns, villages, monasteries, farms, etc. with their corresponding names in antiquity; 39-89 text, chapters 1-12; [90] blank; [91] table of contents; [92] blank; followed by plates 1-LIV, versos blank

ILLUSTRATIONS 54 etched and engraved plates: nos. I and II double-page maps, no. XXXVIII a double-page plan: no. XXXVI (view) signed "fortier sculp.;" rest unsigned

[Vol. 4]: *Tome Quatrième*

COLLATION 40 leaves. [i]-x, [11]-78 [79-80] pp. 52 etched and engraved plates, numbered 1-LII: nos. XXXIV and XLII double-page, rest full-page, versos blank

CONTENTS [i] half title (verso blank); [iii] title page (verso blank); [v]-x preface; [11]-29 text, "Journal"; 30-42 biographical notes on Stuart and Revett, "Notices sur Jacques Stuart et sur Nicolas Revett"; 43-46 introductory text on the antiquities of Pola; 47-72 text, chapters 1-6; [73]-78 notes and corrections for Vols. 1-3, "Observations et Corrections pour les trois premiers volumes . . ."; [79-80] table of contents, Vols. 1-4; followed by plates 1-LII, versos blank

ILLUSTRATIONS 52 etched and engraved plates, as described above: 6 plates signed by Baugean as etcher ("Baugean sc."), rest unsigned

BINDING Early 20th-century quarter red morocco with marbled boards

REFERENCES This edition not in Berlin Cat.; Brunet 5: 570; not described but cited in Fowler, p. 274

158.

STUART AND REVETT. *Les antiquités d'Athènes . . .* Measured elevation and section of choragique monument of Lysicrates. Etching and engraving. 1985.61.2693-2696

158.

STUART AND REVETT. *Les antiquités d'Athènes . . .* Bacchus and fauns from monument of Lysicrates, after Ovid's *Metamorphosis*. Etching and engraving. 1985.61.2693-2696

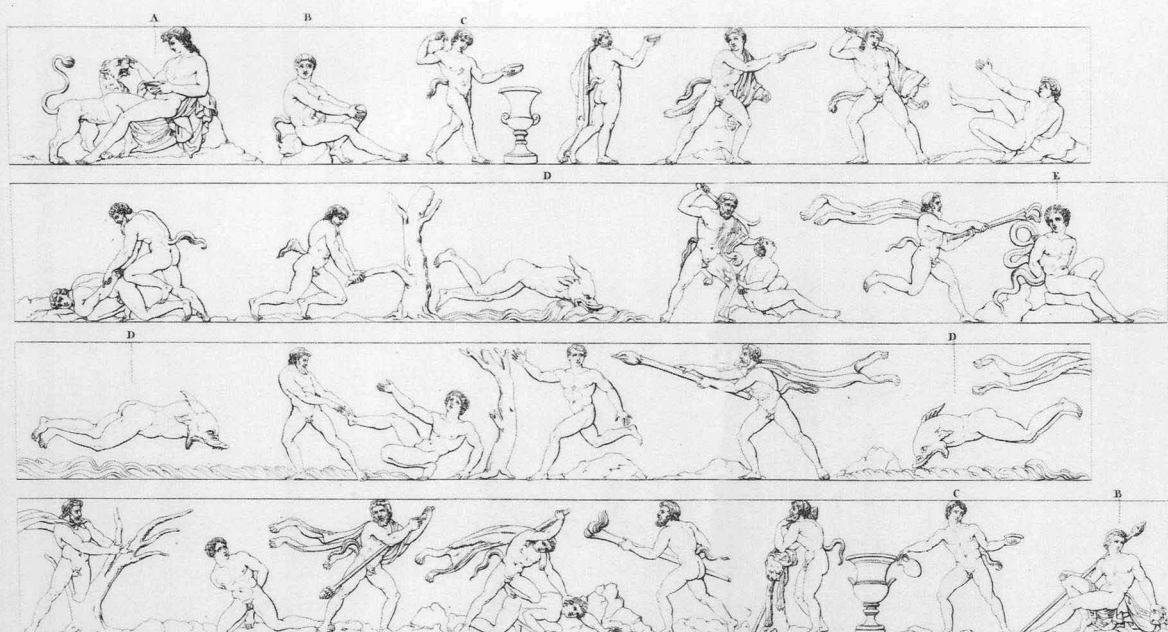
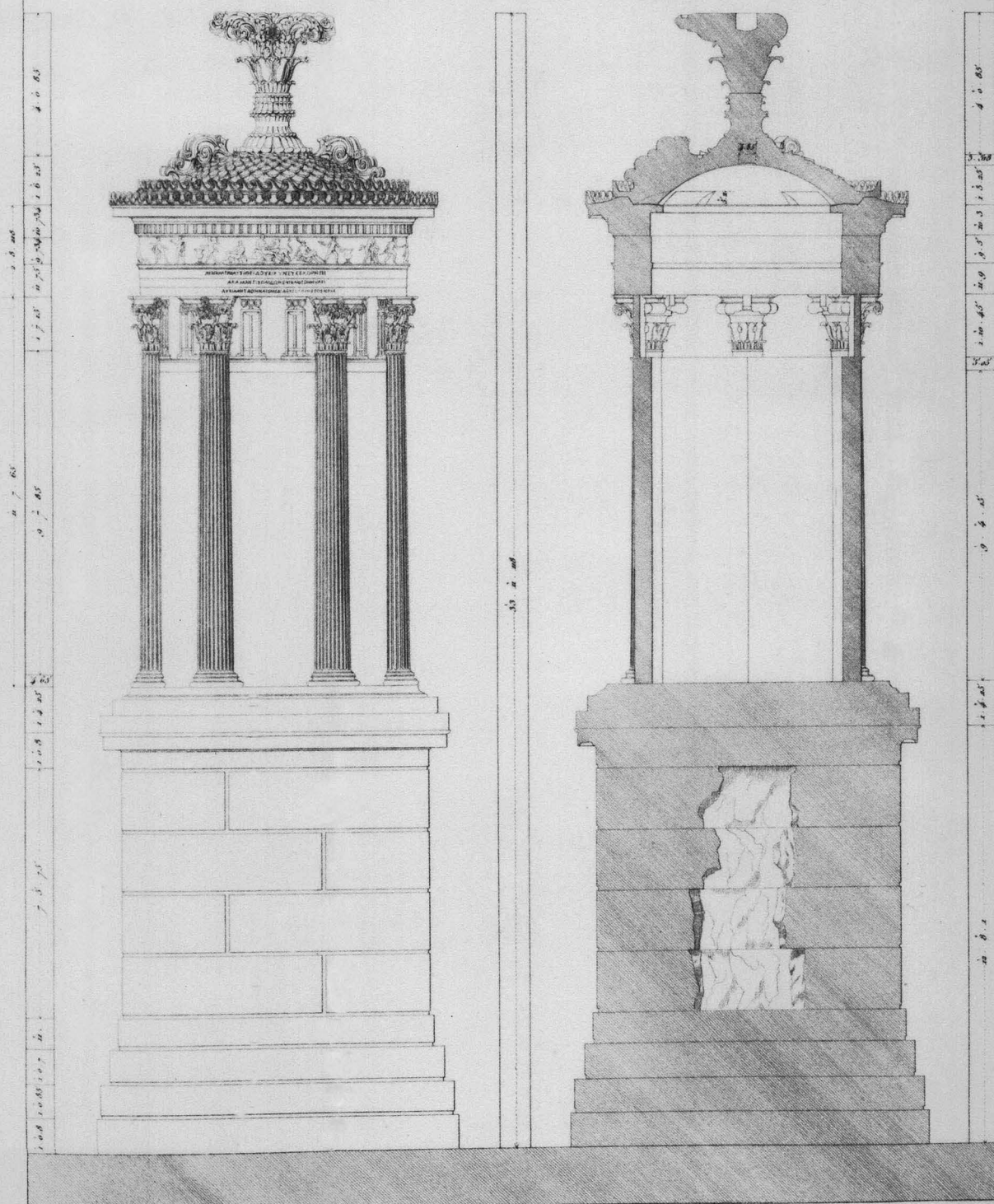


Fig. 1.

Fig. 2.

Fig. 3.



ECHELLES DE

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25

Pied de Paris.  
Mètre Français.  
Module.

THIS FRENCH EDITION OF THE *ANTIQUITIES OF ATHENS* UNDERWENT a change in interpretation of the material from 1762 when the first volume of the original edition appeared. At that time James Stuart and Nicholas Revett's work was known outside of England only to classical scholars, and Julien David Le Roy's *Ruines* (cat. 101, 1985.61.2497) represented the French attitude toward the incorporation of Greek classical material into academic architectural theory. Indeed, according to the introduction to the *Antiquités*, the French knew of the English publication only because of the literary quarrel Le Roy initiated in 1770 in the second edition of his *Ruines*. But by the appearance of the French edition of the *Antiquities*, the work had become one of the key sources of classical architecture and of the Greek Revival.

The publisher, Charles Paul Landon, had studied painting with Regnault, even winning the Prix de Rome and a stay in the Eternal City for five years. On his return to Paris, however, he devoted himself wholly to writing and published at his own expense several collections of illustrations, for which he employed many young artists whose careers began in his office. Landon also held a number of public and private offices connected with the arts. His reason for publishing the *Antiquities* in a French edition was that the work was much consulted and was an indispensable manual for the architect and the artist, even though difficult to find owing to an earlier lack of interest and to the intervening Anglo-French hostilities. This edition, then, spoke to an established taste and need.

Landon determined to provide a translation of Stuart's text that was as literal and complete as possible. He added a few notes, but was careful to indicate that they did not belong to the original edition. The plates were redrawn in a new format by Charles Pierre Normand, who had also won the Prix de Rome in 1792, and had worked as an engraver for Charles Percier and P. F. L. Fontaine on their 1810 *Description des Ceremonies et des Fetes . . . pour le mariage de Napoleon et Marie-Louise*, and the 1812 edition of the *Recueil* (cat. 134, 1985.61.2606). The beautifully engraved three-dimensional designs of the original *Antiquities* illustrations were now reinterpreted in the new abstract, simplified outline manner.

The stylistic models and proportional systems are particularly tailored for architects; the original English system of measurement (Stuart did not measure by modules, as he felt that the module was not a systematic unit of measurement) is joined with the French mensural system into a comparative scale.

Landon anticipated a continuing popularity for classical Greek architecture, and stated his intention of publishing the Society of Dilettanti's *Antiquities of Ionia* in a French edition. But his predictions were not realized, and later French interest in Greek archaeology would develop in studies and publications of a historical, political, and scientific nature (such as Henri Labrousse's work of the late 1820s at Paestum) rather than focusing on neo-classical style.



*L'Entrée / Triomphante / De Leurs Maiestez / Louis XIV. / Roy De France Et De Navarre, / Et / Marie Therese D'Austriche / Son Espouse, / Dans La Ville De Paris / Capitale De leurs Royaumes, / Au Retour / De La Signature De La Paix Generale / Et De Leur Heureux Mariage. / Enrichie de plusieurs Figures, des Harangues & de diuerses Pieces / considerables pour l'histoire . . .*

Paris, Pierre le Petit, 1662

1985.61.2706

Large folio: 436 x 291 (17<sup>3</sup>/<sub>16</sub> x 11<sup>1</sup>/<sub>2</sub>)

EDITION First edition

COLLATION 44 leaves. 1 leaf without signature mark (title page),  $\tilde{a}^2$ , A-B<sup>2</sup>, AA-II<sup>2</sup>, AAA-GGG<sup>2</sup>, AAAA-CCCC<sup>2</sup>. [i-vi], 1-7 [8], 1-34, 1-28, 1-12 pp. Etched frontispiece, engraved portrait, engraved dedication plate, and [22] etched and engraved plates bound in (14 double-page, 8 full-page), versos blank

CONTENTS [i] title page (verso blank); etched frontispiece (verso blank); oval portrait of Louis XIV (verso blank); engraved dedication plate (verso blank); [iii-v] preface; [vi] list of contents, including plates; 1-7 text, "Retour du Roy et son Sejour a Vincennes," 1 double-page plate bound in; [8] blank; 1-34 text, "Pre-

paratifs dans la Ville de Paris . . .," [13] plates bound in; 1-28 text, "Marche a l'Entree de Leurs Maiestez . . .," [6] double-page plates bound in; 1-12 text, "Suites et Conclusion . . .," [2] double-page plates bound in

ILLUSTRATIONS Woodcut vignette on title page; etched frontispiece (king receiving the book, surrounded by courtiers), signed "Chauveau fecit."; engraved oval portrait of Louis XIV, unsigned; [22] etched and engraved plates *hors texte* (14 double-page, 8 full-page), versos blank: 12 of these signed by Jean Marot ("Jean Marot fecit" or "Marot fe."). (Note: Guilmar and Mauban list engravers of plates as Chauveau, Flamen, Le Pautre, and Marot; Brunet states that portrait of Louis XIV is by Poilly after Mignot and that the plates were engraved by J. Marot and Chauveau after Lepautre; Cicognara lists engravers as "Chauveau, Pouilly, Marot, Le Pautre, Flameau, Cochin, etc.")

BINDING Contemporary French red morocco paneled in gilt, gilt fleur-de-lis ornaments at inner corner and on spine

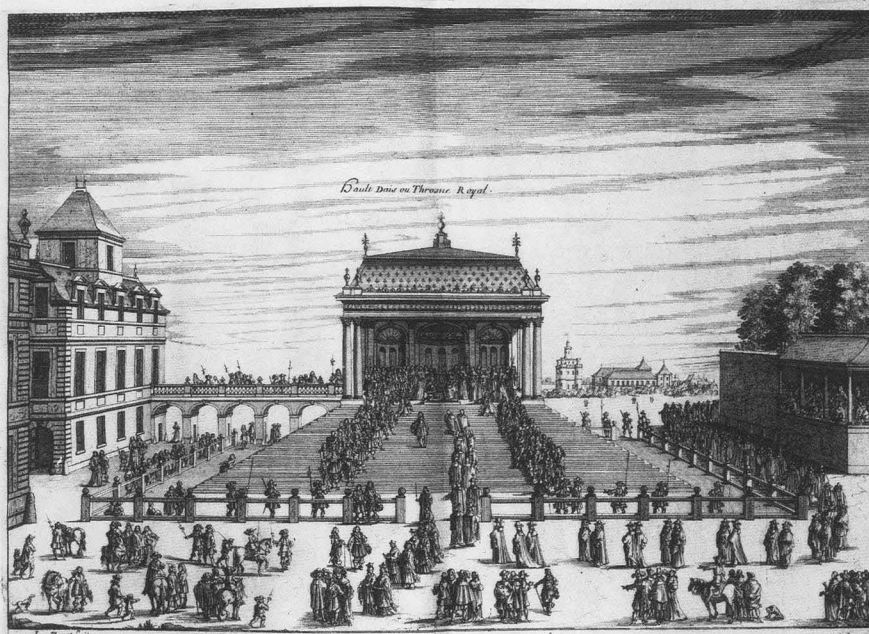
PROVENANCE Bookplate of Charles Edouard Mewes

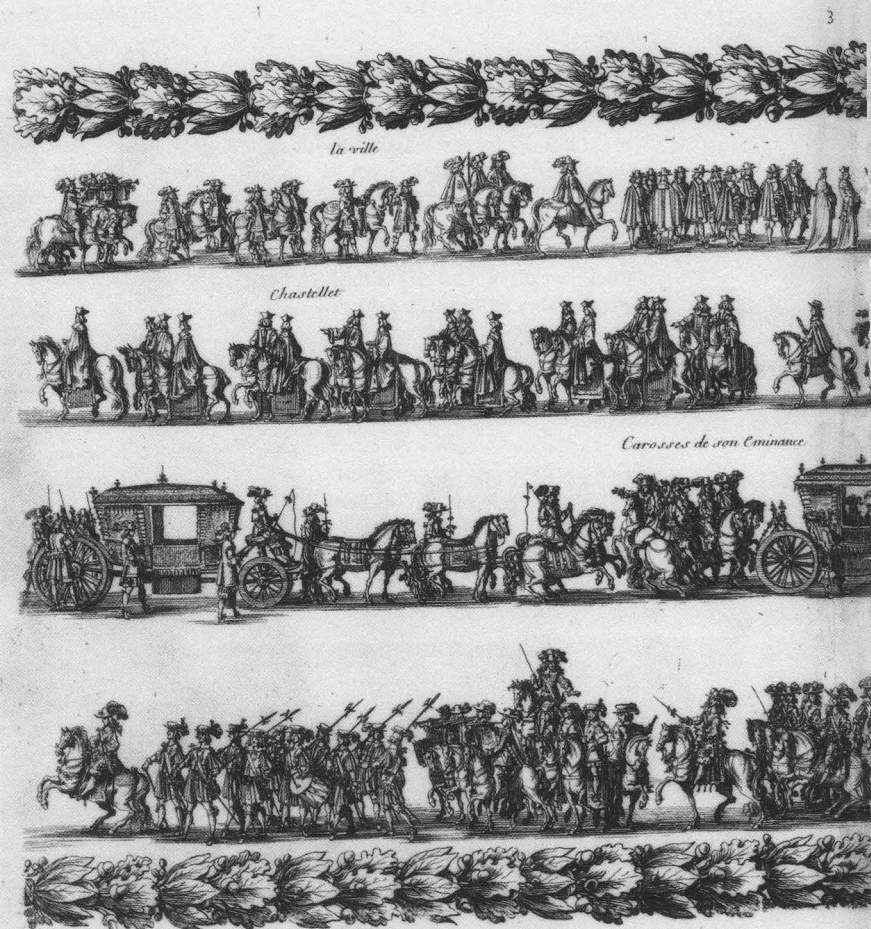
REFERENCES Brunet 2: 1004 (giving number of plates as 18 plus portrait); Cicognara 1459; Guilmar, p. 84 (no. 13, conclusion); Mauban, *Marot*, p. 68 and Figs. 11, 12

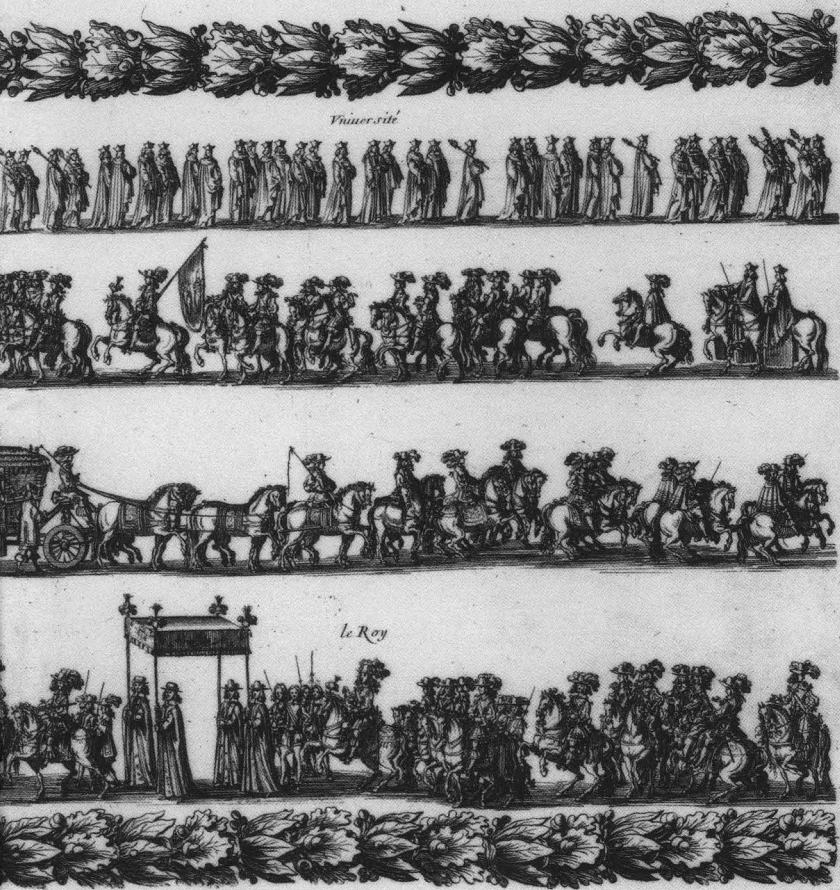
159.

TRONÇON. *L'entrée triomphante . . .* View of raised dais and royal throne. Etching and engraving. "Jean Marot fecit."

1985.61.2706









W

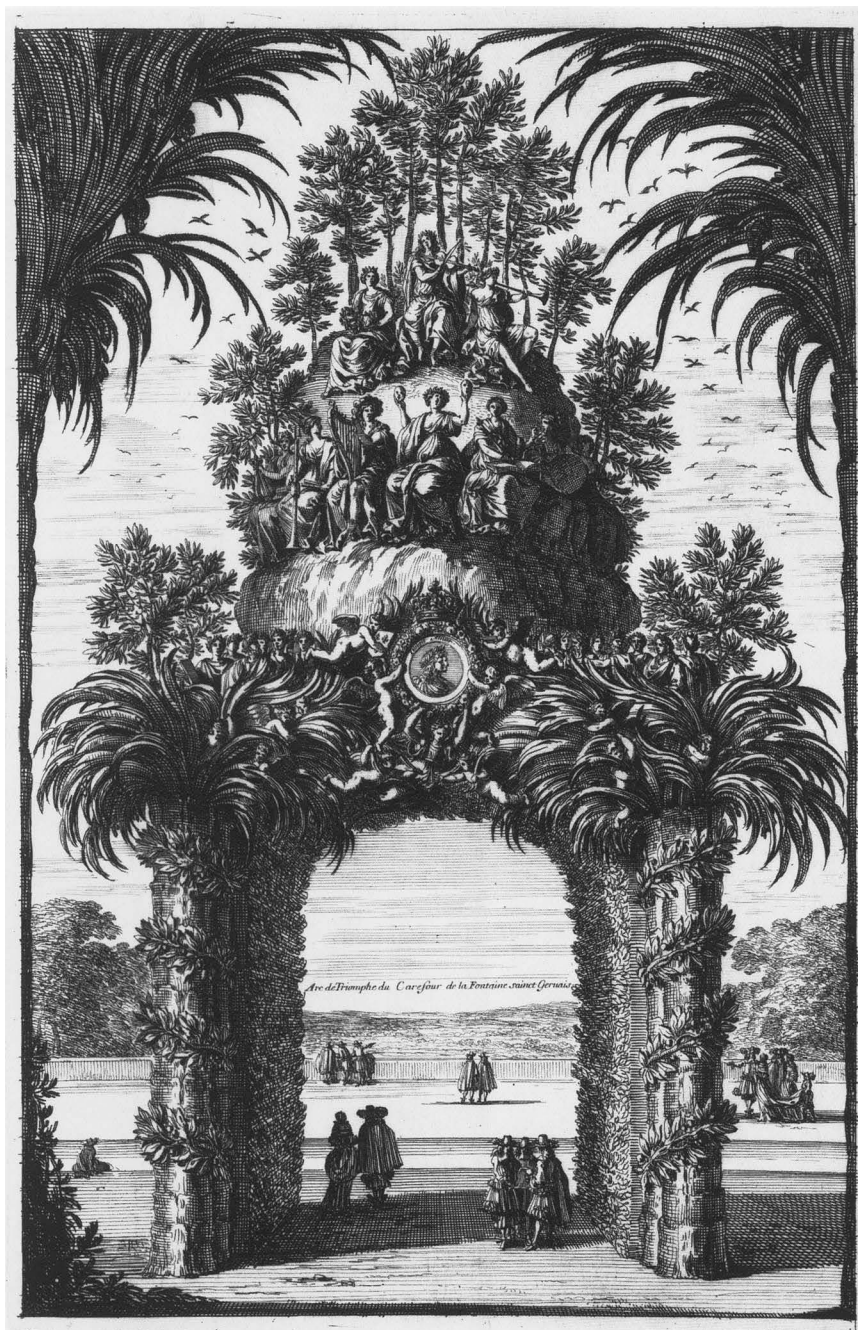
ITH THIS *ENTRÉE*, JEAN TRONÇON COMMEMORATED THE MULTIPLE celebration of the signing of the Treaty of the Pyrenees with Philip IV, which ended the Thirty Years' War and Hapsburg domination, and the marriage of Louis XIV to the Spanish princess Maria Theresa. It also marked Louis XIV's decision to take charge of French domestic and foreign affairs following the death of Mazarin in 1661, and the beginning of the true reign of the Sun King and the dominance of France over Europe.

The splendid folio volume represents, according to Tronçon, the most magnificent *Entrée* produced to that time. As the publication is a comprehensive record of the event, nothing was omitted. The work took two years to produce. Indeed, it would appear that every person who participated in the ceremonies was included in the elaborate processions represented here.

The book is divided into four parts, representing both the chronological stages of the Triumph and the "characteristics" associated with them. Part 1, concerned with the return of the king to Vincennes, and the exit of the militia for Paris, represents respect and eloquence; Part 2, which covers the preparation in Paris for the reception of the king and queen, represents zeal and curiosity; Part 3, the actual entry of the king and queen and the entire procession into the city of Paris, depicts each figure as part of a group with its own characteristics of authority, grandeur, opulence, and precision; Part 4 covers those ceremonies taking place after the processional (such as the Te Deum and the fireworks) and represents devotion and affection.

An illustration of a Parnassus, suggesting one source for the later designs of Titon du Tilly (see cat. 130, 1985.61.2602) is included in Part 2, as is the important front view of the just-completed Hôtel de Beauvais, with its new owner and his guests viewing the procession from the balcony. The procession, recorded in Part 3 in some editions (but not this one), forms a continuous foldout of considerable length.

The book, published by Pierre le Petit, contains engravings, mostly after Le Pautre, by many prominent artists of the period. Some of Marot's most important work is included here. Although it belongs to the tradition of sumptuous publications of royal ceremonies, the engraved plates still do not have the border designs characteristic of later publications. The figures represented are still personages who participated in the ceremonies; the illustrations do not include any groups of the general public.



I60

[JEAN TRONÇON] n.d.

*L'Entrée/ Triomphante/ De Leurs Maie-  
stez/ Louis XIV./ Roy De France Et De  
Navarre . . .*

Paris, Pierre le Petit, 1662

1981.70.8

Large folio: 450 x 287 (17<sup>1</sup>/<sub>4</sub> x 11<sup>5</sup>/<sub>16</sub>)

Another copy, identical in collation, con-  
tents, and illustrations to that described  
above

BINDING Contemporary calf, spine  
repaired

A second copy of cat. 159, 1985.61.2706.

159.

TRONÇON. *L'entrée triomphante . . .* Arc  
de Triomphe at crossroads of the  
fountain of Saint-Gervais. Etching and  
engraving. 1985.61.2706



## VERNIQUET [EDMÉ VERNIQUET] 1727–1804

*Atlas / Du Plan Général / De La Ville De Paris / Levé géométriquement / Par Le C<sup>en</sup> Verniquet. / Rapporté sur une Echelle d'une demie Ligne pour Toise.*

*Divisée en 72. Planches compris les Cartouches et Plan des opérations Trigonométriques. / Dessiné et Gravé par les C<sup>ens</sup> Bartholomé et Mathieu / l'An IV*

Paris, "chez l'Auteur, Rue de l'Oratoire, N<sup>o</sup> 146 . . .," 1795

1985.61.2736

Large folio: 551 x 396 (21<sup>3</sup>/<sub>4</sub> x 15<sup>5</sup>/<sub>8</sub>)

EDITION First edition

COLLATION 1 leaf with printed text on recto and verso (privilege and "Procès-Verbal": see below). 2 full-page engraved plates and 72 double-page plates numbered 1–72, here printed on blue paper; versos blank

CONTENTS AND ILLUSTRATIONS Engraved medallion portrait of the author, signed "Bouché del." and "J. B<sup>te</sup> Dien Sculp.," with engraved caption signed "Dien scripsit." Engraved title page including map divided into numbered sections (a key to the *Atlas*), signed "Mathieu sculp." One leaf printed text, as follows: privilege on recto including, first, a royal

privilege granted to Verniquet, dated 20 March 1789; then, the renewal of the privilege under the Republic by Terrasse, dated 6 Thermidor An V (1796); and finally certifications by Joly, Conservator of Prints, and Caperonnier, Conservator of Printed Books, at the Bibliothèque Nationale, that Verniquet had deposited the legally required 2 copies of his *Atlas* in the Library (the certifications are dated respectively *An 11* and *An 12* of the Republic). On the verso is the "Copie du Procès-Verbal," giving a history of the publication of the work, with a certification by Delalande, Director of the Observatory. Plates 1–72, all double-page, including maps of Paris, some with pictorial and ornamental cartouches; a few plates with engraved text only. No. 16 has an additional engraved title, as follows: "Plan/ de la/ Ville de Paris/ avec sa Nouvelle Enceinte/ Levé Géométriquement/ sur la Méridienne de l'Observatoire./ Par le C<sup>en</sup> Verniquet/ parachevé en 1791./ Dessiné et Gravé par les C<sup>ens</sup> P. T. Bartholomé et A. T. Mathieu./ Ecrit par Bellanger"

BINDING Contemporary half red straight-grain morocco with red glazed paper boards; blue marbled edges

REFERENCES Neither in Fowler nor in Berlin Cat.

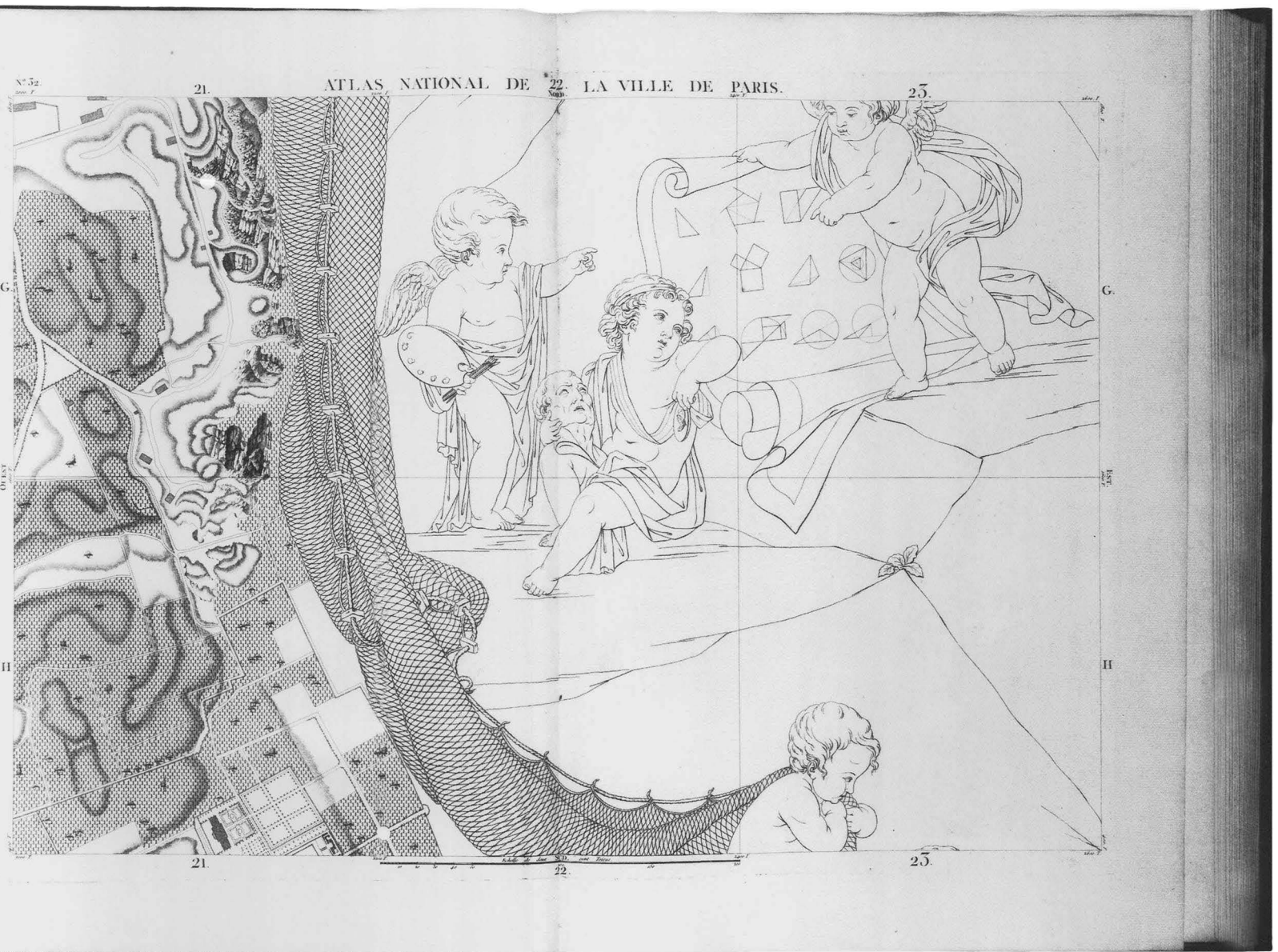
EDMÉ VERNIQUET BEGAN HIS PROFESSIONAL CAREER AS AN ARCHITECT in the French provinces. In 1773 he purchased the position of *commissaire-général-voyer* of the Bureau of Finance of the city of Paris. This position gave him responsibility for the alignment of the streets, the construction of buildings, and of all related works in that city.

From 1774 Verniquet, finding the old maps of Paris to be imperfect, began a new triangulation, at first at his own expense, but after 1783 with the support of Louis XVI. This project encompassed five-eighths of the surface of the city inside its walls. It comprises a record of pre-Revolutionary Paris, both of the medieval city and of the additions and alterations of Louis XIV, XV, and XVI. It was the first plan to give a mathematically accurate view of the capital. For the work he hired sixty engineers and eighty assistants. Owing to Paris traffic, the men measured the streets at night by torchlight. The work was finished in 1791. A certain M. Lalande, who was charged with verifying the accuracy, maintained that it was the most perfect work of this type ever executed.

The plan, designed and engraved by P. T. Bartholomé and A. J. Mathieu, includes seven sheets in a grand atlas format, an index, and a supplementary index for aiding in the location of streets, buildings, and so forth. It was well received and became a major reference, being used to trace new alignments and to determine the changes and additions that were later executed in the

161.

VERNIQUET. *Atlas . . . de Paris . . .* Detail of border of the new Atlas of Paris. Engraving. 1985.61.2736



## JACQUES BAROZZIO DE VIGNOLE [VIGNOLA] 1507–1573

[JACQUES-FRANÇOIS BLONDEL ET AL.]

[Part 1]: *Livre Nouveau / Ou Regles Des Cinq Ordres / D'Architecture, / Par Jacques Barozzio de Vignole. / Nouvellement revû, corrigé et augmenté par Monsieur / B. \*\*\* Architecte du Roy. Avec plusieurs morceaux de / Michel-Ange, Vitruve, Mansard, et autres célèbres Architectes / tant Anciens que Modernes. / Le tout enrichi de Cartels, Culs de Lampes, Paysages, Figures, et Vignettes / très utiles aux Eleves et a ceux qui veulent apprendre le Dessein en tout ce / qui concerne les Arts, surtout l'Architecture et l'Ornement. Le tout / d'après M<sup>rs</sup> Blondel, Cochin et Babel Graveurs et Dessinateurs du Roy. / On y a joint les plus beaux Edifices et Palais qu'il y ait en / Europe, ainsi que les plus beaux Baldaquins et Portails des / Eglises de France d'après les meilleurs Architectes. / Dédié Aux Amateurs Des Beaux Arts. / en 1757*

[Part 2]: *Recueil / Des plus beaux Edifices anciens / et Modernes. / . . . [15 lines] / Dédié aux Amateurs des beaux Arts. / en 1757*

Paris, Charpentier, 1757

1983.49.122

Folio: 426 x 270 (16<sup>13</sup>/<sub>16</sub> x 10<sup>5</sup>/<sub>8</sub>)

EDITION First edition in folio (Cohen de Ricci refer to a 1747 quarto edition, with 150 plates)

COLLATION [110] etched and engraved plates, including title plates to Parts 1 and 2: 7 double-page, the remainder full-page, versos blank. The plates are numbered 1–109, in correct sequence, with 1 exception in our copy: 2 plates were originally numbered “82”; on the second of these, bound following pl. 84, the

number has been altered (in ink) to “85”; this is followed by a similarly sized plate (of an organ) which is numbered 85 but which has clearly been inserted from another copy (another book?). This added plate is signed by Danuc as draftsman and Charpentier as engraver

CONTENTS Pl. 1, title plate; pl. 2, engraved preface, in ornamental border; pls. 3–30, Part 1, on the orders; pl. 31, title plate to Part 2; pls. 32–109, Part 2 (including 7 double-page plates)

ILLUSTRATIONS [Part 1]: Title engraved on large, fringed drapery, allegorical figure of Fame with group of putti seated on cloud above, holding portrait of Vignola in oval frame. The plates (or, in a few cases, individual scenes or figures within the plates) are signed by the following artists as draftsman or designer: Babel (13 plates); Chedel (2); Cochin (12 plates/figures); Martinet (1); Marvi (3); Poulot (1). All but 5 plates are signed by Charpentier as etcher/engraver; 2 were both engraved and drawn by Babel; 1 (title plate) engraved by Vasseur

[Part 2]: Title engraved within arch framed by Corinthian pilasters set in brick wall, portrait of Vignola at top of arch. The plates (or, in a few cases, figures within the plates) are signed by the following artists as draftsman or designer: Babel (5), Blondel (15), Chevotet (1), Cochin (1), Cornille (4), Cuvilliers (3), Huquier (1), Mansart (“J. Mansart l’ainé”) (10), Martinet (1), Meissonier (1), Oppenort (3), Piranesi (2), Soubeyran (1); 2 plates are after paintings by P. Pannini. Engravers include P. Aveline (title plate), Charpentier (46), Martinet (1), Poulleau (2)

BINDING Contemporary calf, gilt spine, red morocco label, red edges

PROVENANCE Bookplate of E. Foulc

REFERENCES Cohen de Ricci 1016



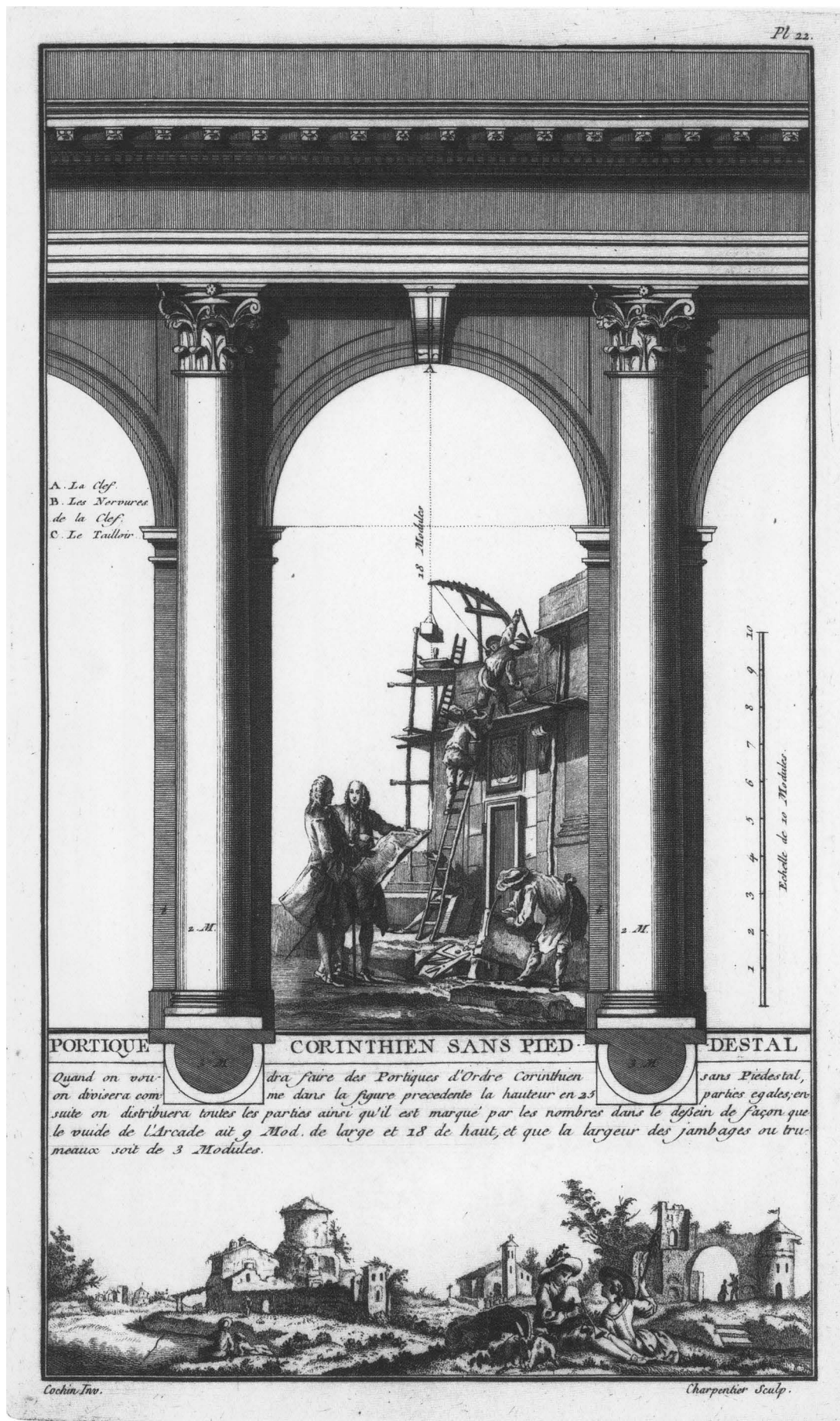
## AVIS AU LECTEUR.

*Des ordres d'Architecture*

*Le mot d'Ordre signifie dans ce grand Art un assemblage de differens corps qui étans proportionnels entre-eux et au tout, flattent la vue; de même que l'union de plusieurs sons harmoniques procure à l'oreille une agreable sensation.*

*On distingue cinq ordres; sçavoir le Toscan le Dorique, l'Ionique, le Corinthien, et le Composite ou Romain. Chacun de ces ordres est composé de trois parties principales, du piedestal, de la colomne, et de l'entablement qui doivent être proportionnés entre-eux et a la hauteur de toute l'ordonnance ces mêmes parties sont aussi subdivisées chacune en trois autres. le piedestal a sa base, son fust, et son chapiteau, et l'entablement a son architrave, sa frize, et sa corniche. J'ai pensé qu'il étoit a-propos pour en donner d'abord une idée d'en desliner les figures, et donner à entendre ce que c'est que module qui n'est autre chose qu'une mesure de la longueur du semi-diamètre de la colomne que vous voulez construire, sans pourtant y marquer les mesures, parcequ'en cecy mon dessein n'est autre que de représenter tout d'un coup l'effet d'une regle générale dont je ferai dans la suite l'application a chaque ordre en particulier.*

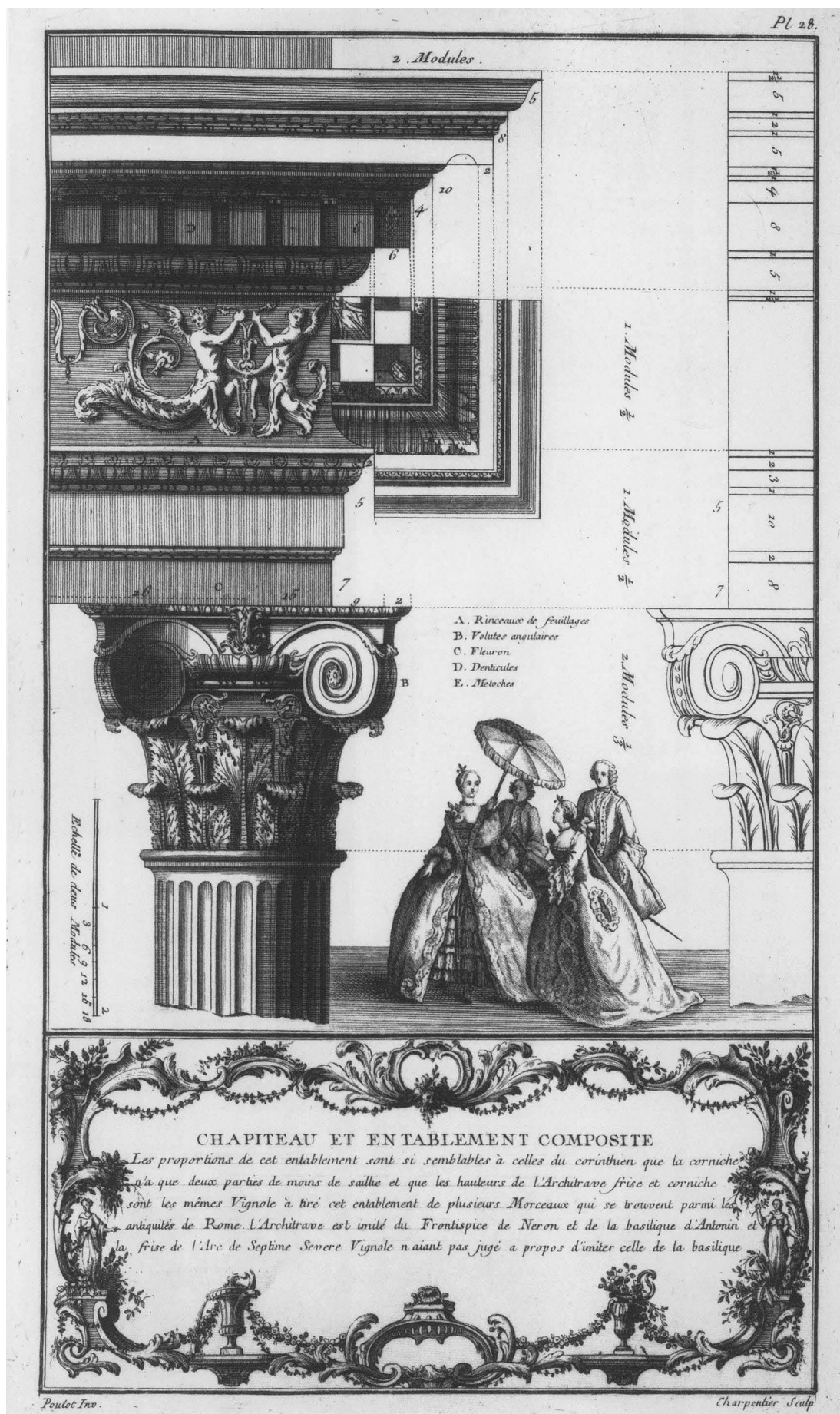




162.

VIGNOLA. BLONDEL ET AL. *Livre nouveau* . . .  
A Corinthian portico without pedestals.  
Etching and engraving. "Cochin Inv."  
"Charpentier Sculp." 1983.49.122





162.

VIGNOLA. BLONDEL ET AL. *Livre nouveau* . . .

Composite capital and entablature.

Etching and engraving. "Poulet Inv."

"Charpentier Sculp." 1983.49.122

LIKE MOST EDITIONS OF VIGNOLA'S OFTEN-REPRODUCED *CINQUE ORDINI*, this French translation, undertaken by Jacques-François Blondel, was enlarged and revised from the original 1570 edition to serve the tastes and needs of a readership and a period very different from those in which it was first created. Blondel has edited the new *Livre* for amateurs of the Beaux-Arts, and it is to them the work is dedicated. The publication should be seen as an expansion of the original text; as with Vignola's own edition, this book is engraved throughout, including the text.

In the first half of the book Blondel borrows from Vignola's illustrations of the orders. The original principles of the proportions, which Vignola had simplified to facilitate their use in architectural practice by popularizing abstract principles, are redrawn in illustrations intended not only to enlighten the architectural amateur, but to attract and charm the interest of a general reader. Even at this late date, when the neoclassical style was replacing the rococo, Blondel deliberately designed his plates in the earlier, light-hearted manner. Each plate includes a particular order, while genre figures amusingly promenade and converse about it; vignettes below each order carry a series of lively genre subjects in a marvelous demonstration of spontaneous invention by the artist. This section is clearly the most entertaining and beautiful of all the many Vignola editions.

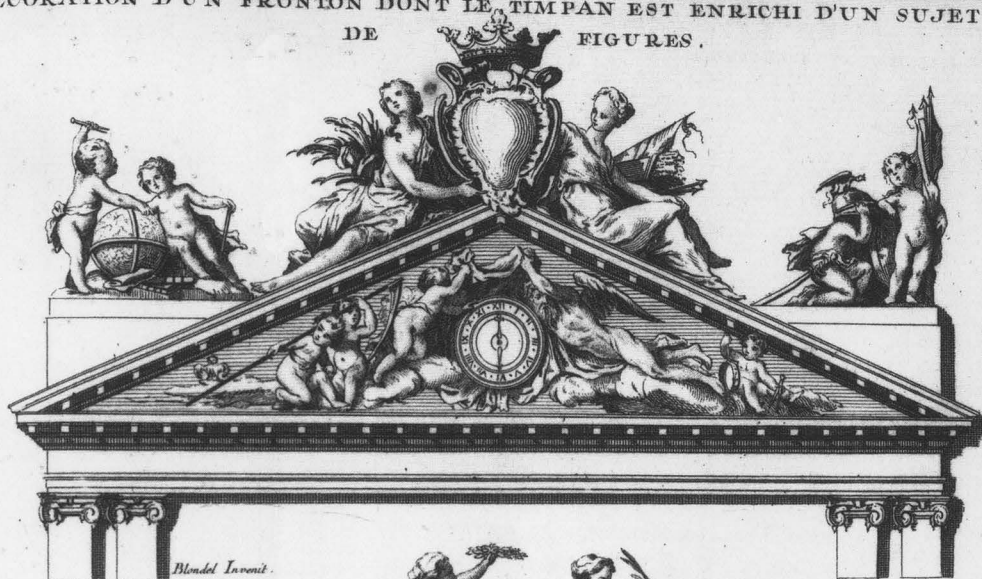
The second half of the book expands Vignola's work in a manner that is more typical of the seventeenth- and eighteenth-century Vignola editions; this section entitled *Recueil des plus beaux édifices anciens et modernes* is also dedicated to amateurs of the Beaux-Arts. It contains architectural details, following the principles of Vignola, of the facades of major French churches, Gothic as well as Renaissance. Included are the Louvre, elevations and plans of several *maisons de plaisances*, the choir of Nôtre Dame de Paris, several altars, as well as architectural ornament. The heterogeneous compilation of sources for models, plus the fact that the illustrations include designs by the rococo architects Jules Hardouin Mansart, Juste Aurèle Meissonnier, and Gilles Marie Oppenord, are evidence in this section, too, of the strong rococo bias still displayed by Blondel, despite the current reaction against this style.

The volume was produced in an attractive edition, with designs and engravings by major artists of the time, again assuming a readership of wealthy amateurs of architecture. Among the contributors to the work are men as distinguished as Nicolas Cochin, Antoine Aveline, Charpentier, P. E. Babel, and of course, Jacques-François Blondel. Clérissieu's pupil, Claude René Gabriel Poulleau, also contributed to the book.

162.

VIGNOLA. BLONDEL ET AL. *Livre nouveau* . . .  
Two types of pediment decoration, and  
cartouche with putti as geometers.  
Etching and engraving. Pediments:  
"Blondel Invenit." Cartouche: "Babel  
Invenit, Charpentier sculpsit." 1983.49.122

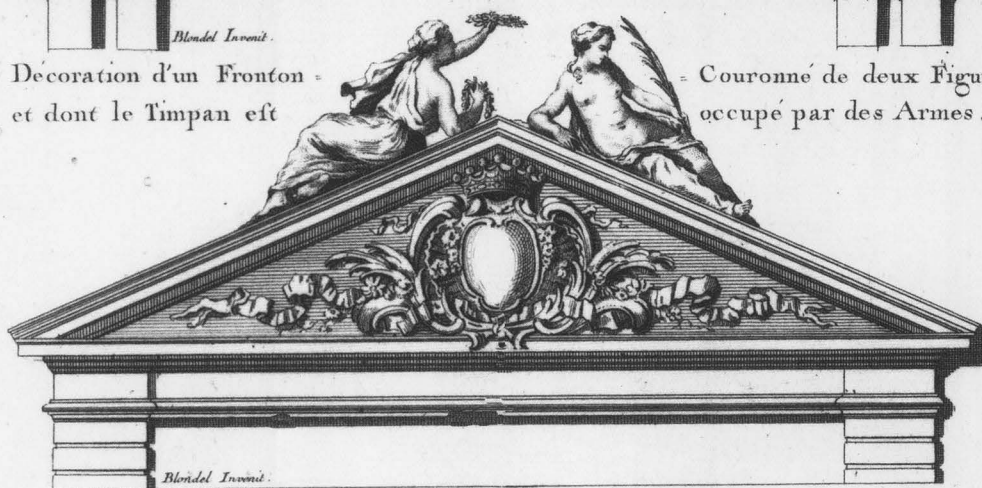
DÉCORATION D'UN FRONTON DONT LE TIMPAN EST ENRICHI D'UN SUJET  
DE FIGURES.



Blondel Invenit.

Décoration d'un Fronton  
et dont le Timpan est

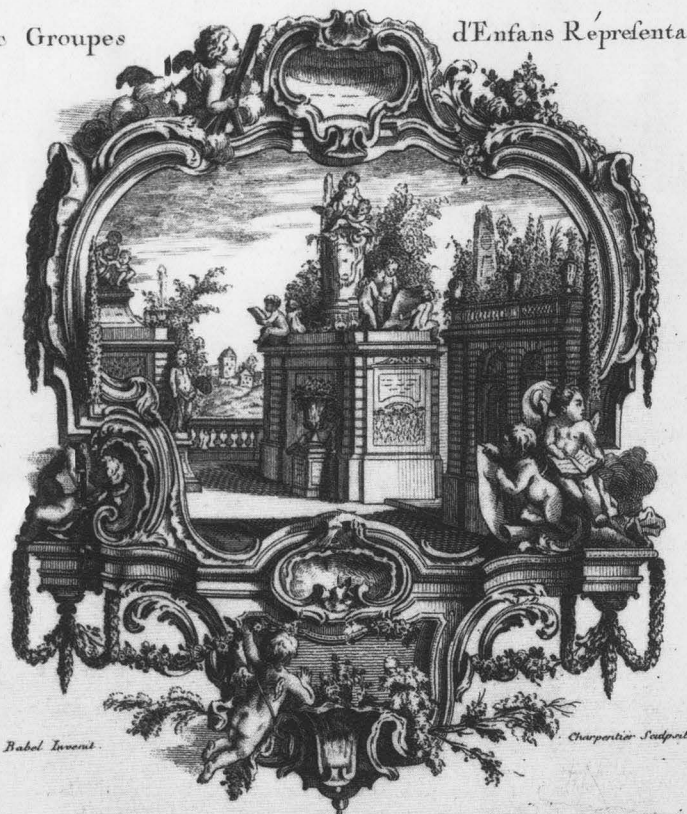
Couronné de deux Figures  
occupé par des Armes.



Blondel Invenit.

Cartouche avec Groupes

d'Enfans Représentant la Géométrie.



Babel Invenit.

Charpentier Sculpt.

A Paris chez Charpentier rue S<sup>t</sup> Jacques au Coq.

## MARC VITRUVUE POLLION [VITRUVIUS POLLIO] FIRST CENTURY A.D.

*Architectvre / ou Art de bien bastir, / de Marc Vitruue Pollion Autheur / Romain Antieque: Mis De Latin En / Francoys, par Ian Martin Secretaire de Mon- / seigneur le Cardinal de Lenoncourt. / Povr Le Roy Treschrestien Henry. II*

Paris, for Jacques Gazeau and the widow and heirs of J. Barbé [colophon], 1547

1985.61.2741

Folio: 360 x 240 (14<sup>1</sup>/<sub>8</sub> x 9<sup>7</sup>/<sub>16</sub>)

EDITION First edition of the first complete French translation

COLLATION A<sup>4</sup>, [2nd] A–Z<sup>6</sup> (leaf E<sup>4</sup> lacking in our copy), Aa–Cc<sup>6</sup>, [3rd] A–D<sup>6</sup> (leaf Cc<sup>2</sup> missigned C<sup>2</sup>; leaf Cc<sup>6</sup> and final leaf D<sup>6</sup> blank). 183 (of 184) leaves. [i–iv], [1]–155 [156–180] leaves (our copy lacking leaf 28, which has been cut out), including woodcut illustrations

CONTENTS Leaf [i] recto, title page, with woodcut portrait (verso blank); leaf [ii] recto, dedication to Henry II; leaf [ii] verso, note to the reader; leaf [iii] recto – [iv] verso, table of contents; leaf [1] recto – 155 verso, text, Books 1–X; leaf [156] recto and verso, blank; leaf [157] recto – [176] verso, explanation of words used by Vi-

truvius (“Declaration des noms propres. Et motz difficiles contenvz en Vitrvve.”; with running title: “Annotations sur Vitrvve”); leaf [177] recto – [179] recto, Jean Goujon’s discourse on architecture; leaf [179] verso, concluding line (“Fin des Annotations sur Vitrvve”), colophon (“Imprimées a Paris, pour la Veuue & Heritiers de Ian Barbé. 1547”), and woodcut portrait (repeated from title page)

ILLUSTRATIONS Woodcut portrait on title page, repeated on final leaf below colophon. [150] woodcut illustrations in the text, ranging from vignette to full-page (33 full-page, including 1 folded in this copy; 1 folding plate, leaf 35 recto, composed of 2 leaves pasted together—the outer leaf with blank verso). Black arabesque initials; metalcut and foliated initials

BINDING Contemporary blind-paneled vellum

PROVENANCE Early ownership inscription on title page: “Ex libris Joannis Malier debille neufue FA desberosses [?]”; ruled throughout in sepia ink

REFERENCES Berlin Cat. 1: 1807; Brunet 5: 1329; Fowler 403; Mortimer, *French*, 549

**J**EAN MARTIN, SECRETARY TO CARDINAL DE LENONCOURT, IS KNOWN today as a popularizer who, with his translations, spread the knowledge of Italian Renaissance architectural vocabulary and theory to Northern Europe. He is responsible not only for this first French translation of Vitruvius’ treatise, but also for translations of Books 1, 2, and 5 (see cat. 152, 1983.49.106) of Serlio’s architectural treatise of Colonna’s *Hypnerotomachia Poliphili*, and for a translation of Bartoli’s Italian edition of Alberti’s treatise on architecture. Despite Abel Foulon’s claim in the *Usage et description de l’holomètre* that he (Foulon) had translated the first eight books of Vitruvius’ treatise and that another author (Martin) had published them, Martin is generally credited with the translation of the entire 1547 French edition.

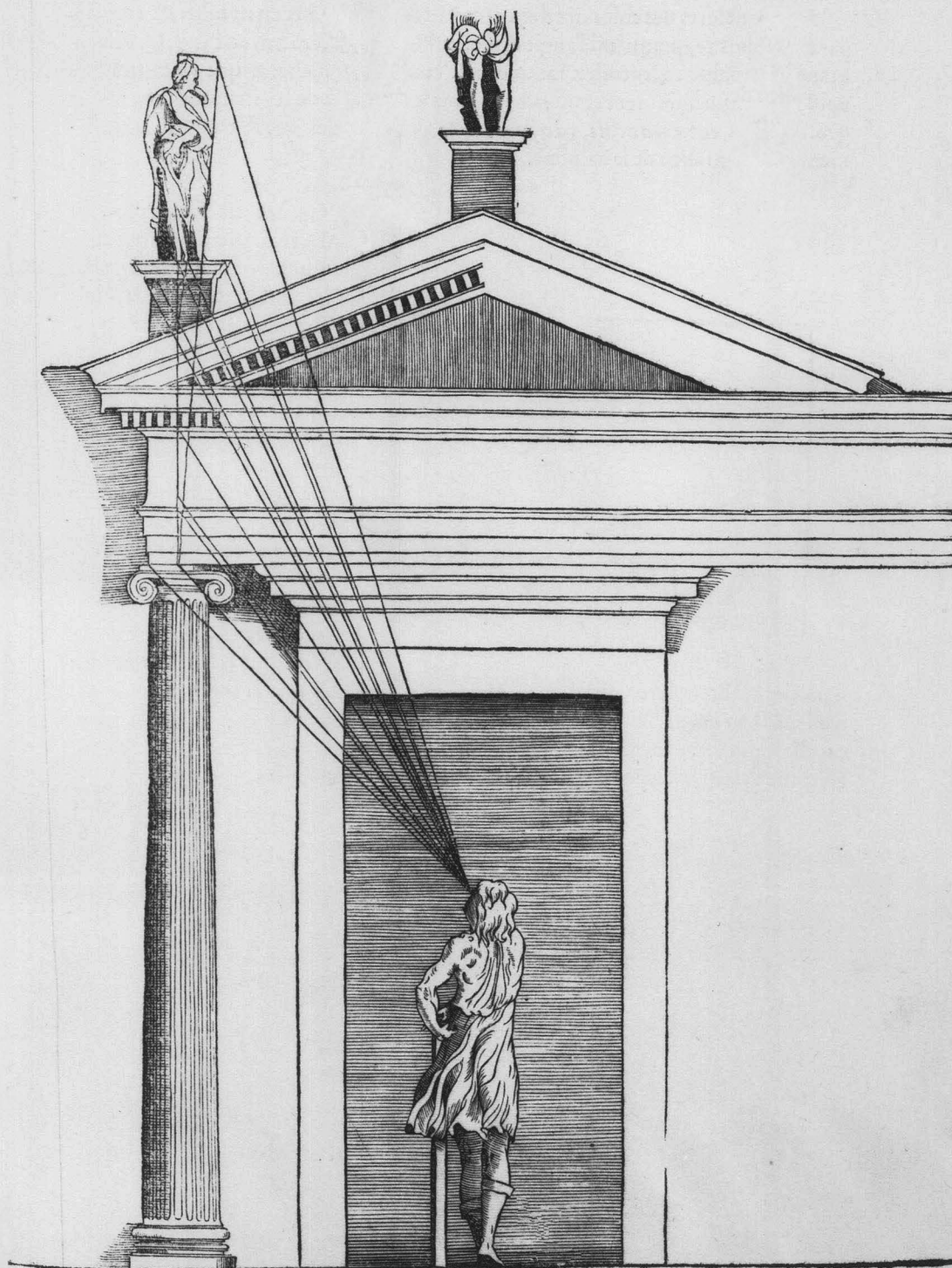
Whatever the truth, the published work forms part of a family of Vitruvius editions centered on the editions of Fra Giocondo and Cesare Cesariano. Many of the Giocondo woodcuts are printed here. They are supplemented by Serlio’s designs for stage sets from the 1545 edition of Book 2, and by new and vastly more elegant illustrations on architectural ornament related to the art of masonry by the sculptor Jean Goujon. (The relationship of Martin and Goujon is similar to that of other scholar-artist collaborators of this period such as Fabio Calvo and Raphael, Jean Gardet and Dominique Bertin, and Daniel Barbaro and Palladio.) The title-page portrait may be of Martin, although both Vitruvius and the printer Jean Barbé have been suggested as the subjects. The book is dedicated to Henry II.

Martin’s Vitruvius edition, the last of the Giocondo-Cesariano “family,” is, then, *retardataire*. It was published just as Guillaume Philander’s scholarly annotations on Vitruvius appeared (see cat. 165, 1983.49.135). But, as stated in the *avant-propos*, Martin’s vulgate version was brought out not for “learned men who do not need to enlighten themselves about such practical matters,” but for artisans. Like earlier editions, Martin wishes to instruct new methods, while the innovative Philander carefully culls and sorts the text for the benefit of artists and scholars. Martin’s text is not annotated, and Giocondo’s anecdotal illustrations are the main visual reference. On the other hand, Martin

163.

VITRUVIUS POLLIO. *Architecture ou art de bien bastir* . . . Perspective adjustments for height. Woodcut. 1985.61.2741



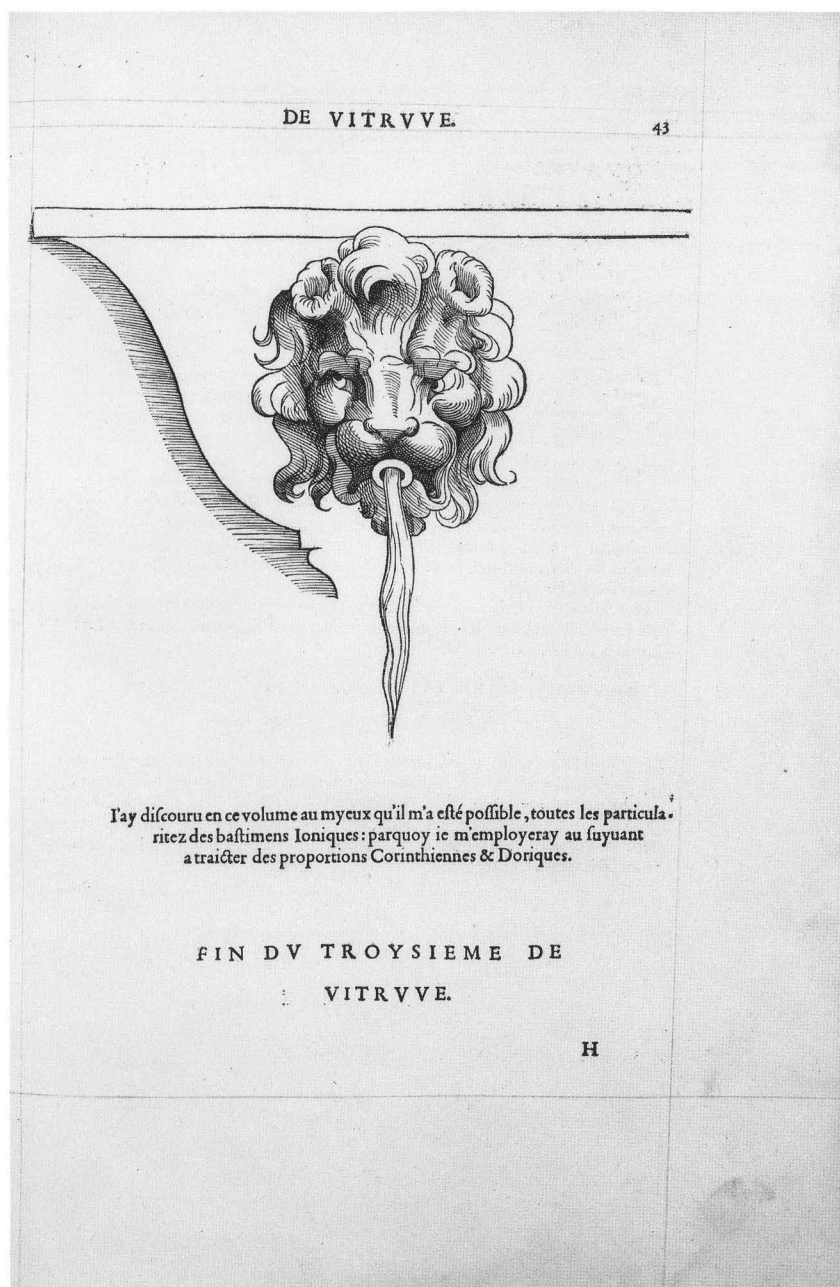




includes at the end a simple, limited index (perhaps related to Philander's extensive index).

This edition reflects a growing confidence of scholars, amateurs, and architects to criticize the ancient treatise and to differentiate Vitruvius' work from that of the modern architect. Martin complains of the difficulty in understanding the obscure style and terminology of the classical author and of the loss of the eleven original illustrations, which would have aided in an understanding of the work. The new attitude is most strongly brought out by Goujon in his appended essay on Vitruvius, in which the sculptor states that geometry and perspective are the two most important sciences for the art of building and ornamenting architecture. He faults Vitruvius for his omissions of practical aspects of these sciences: on the art of stonecutting (in advance of de L'Orme), on his scanty information on perspective as it affects the sight lines of buildings, on some details of the orders, and above all on the obscurity and "superfluous language" of the original text.

Martin's edition was important enough to achieve two reprintings, one in 1572 (see cat. 166, 1983.49.206 and cat. 167, 1983.49.139) and the last, published in Cologne and Geneva, in 1618.



163.

VITRUVIUS POLLIO. *Architecture ou art de bien bastir* . . . Lion-head gargoyle.

Woodcut. 1985.61.2741

## M. VITRUVII POLLIONIS [VITRUVIUS POLLIO] FIRST CENTURY A.D.

*M. Vitruvii / Pollionis, viri svae / professionis peritissimi, / De Archite- / ctura Libri .X. / Ad Avgv.- / stum Caesarem accuratissime conscripti, & / locis quamplurimis hac editione emendati. / Ad- / ivnctis nvnc / primum / Gvlielmi Phil- / andri Castilionii Gal / li, Civis Rom. Castigationibus at- / que Annotationibus in eosdem longe doctiss. / Ad Franciscum Valesivm Gal- / liarum Regem. / Vna cum Lib. II. / Sex. Ivlii Frontini De / Aquaeductibus Vrbs Romae, & / Nicolai Cvsani Dialogo / De Staticis Experimentis, / Cum Graeco pariter & Latino in- / dice, dispositione copiq; elaboratissimo. / Anno Dom. M.D.L.*

Strasbourg, Officina Knobloch, "per Georgium Machaeropieum," 1550 (colophon)

1983.49.134

Quarto: 192 x 139 (7 $\frac{1}{2}$  x 5 $\frac{1}{2}$ )

EDITION First edition of Vitruvius with notes by Philander. (Philander's annotations first published separately. Rome 1544)

COLLATION AA–HH<sup>4</sup> (note: signature marks EE and FF are combined into a single signature EE FF<sup>4</sup>), II<sup>2</sup>, A–Z<sup>4</sup>, aa–zz<sup>4</sup>, Aa–Ss<sup>4</sup>,  $\alpha^4$ ,  $\beta^4$ ,  $\gamma^4$ ,  $\delta^4$ ,  $\epsilon^4$  (final leaf  $\epsilon^4$  original and blank). 306 leaves. [i–lx], [1]–493, [494–552] pp. 551–552 original and blank, including woodcut illustrations

CONTENTS p. [i] title page, printed in red and black; [iii] Latin verse addressed to Nicholas Gerbelius; [iii–vi] publisher's preface; [vii–xl] index to Vitruvius, Books 1–10, in Latin; [xli–xlvi] index to Greek terms in Vitruvius' text and in Philander's annotations; [xlvii–xlix] Philander's dedication to François I, dated Rome, 1544; [l] Philander's biography of Vitruvius; [li–lv] table of contents; [lvi–lviii] list of Philander's marginal annotations;

[lix] list of abbreviations; [lx] description of the good architect, from Vitruvius; [1] Vitruvius' preface; 2–493 text, Vitruvius, *De Architectura*, Books 1–10, with Philander's annotations (text in roman letter, notes in italics), including woodcut illustrations, ending with place and date of Philander's composition: Rome, August 1541; pp. (494–509) text, Nicholas Cusanus, "De Staticis Experimentis. Dialogus"; [509, cont. – 512] list of authors cited by Philander in his annotations; [513–549] text, Sextus Julius Frontinus, "De Aquaeductibus," Books 1–2; [550] explanatory note to the reader on meaning of the initials found in Frontinus' text, ending with colophon; [551–552] blank

ILLUSTRATIONS Approximately 138 woodcut illustrations in the text of Vitruvius; Cusanus and Frontinus unillustrated. Woodcut initials, most white on black

BINDING Contemporary limp vellum, ties missing, ms title on spine and on lower edge

PROVENANCE Early ms ownership inscription on flyleaf: "LeRoy (Du?) Barrer," with, below: "Baüly . . . ubque"; the note "Leon Baptiste Alberti. De Re Aedificatoria opus Elegantiss . . . X. Libri . . . Divis . . . Florenti . . . 1486. in fol." appears beneath the inscription, in the same hand. Just above the note on Alberti is the inscription "Philibert De Lorme," apparently in a different hand; this was perhaps Philibert de L'Orme's copy. On the final printed page "Strasbourg" is written above "Argentorati" in the colophon in the first hand; on the verso of the final blank leaf there is a fairly extensive biographical note on Philander, in the first hand, with, at the end, the comment: "Philander etoit un charlatan paresseux qui promettoit un ouvrage ou'il ne pouvoit ni ne vouloit donner," apparently in the second hand. 18th-century etched armorial bookplate, inside front cover

REFERENCES This edition neither in Mortimer nor Fowler nor Berlin Cat.

**T**HE EARLIEST AND ONE OF THE MOST COMPLEX ASSOCIATIONS OF Vitruvius' treatise with Guillaume Philander's *Annotationes* is with this publication by the German doctor and editor Walther Ryff. Ryff had published a Latin edition of Vitruvius' *Ten Books* in Strasbourg in 1543. It contained woodcuts after early sixteenth-century illustrations from the Cesariano edition of Vitruvius, from the first illustrated Vitruvius of Giocondo, and from other sources. The edition was surely intended to include elements from the entire body of Vitruvius publications which then existed, for essays by Frontinus (on aqueducts) and Cusanus (on statics) were appended to the Vitruvius text, as they had been in the earliest Latin Vitruvius incunabula.

In 1548 Ryff published a German language annotated edition of Vitruvius, in which Cesariano's commentary to his 1521 Italian language edition was translated and appended at the end of each chapter. The 1548 edition, like the one of 1543, contained illustrations from many sources: Giocondo, Cesariano, Serlio, even Ryff's own 1547 treatise on architecture, and it also had adaptations of illustrations from Philander's *Annotationes*, which had been published in three editions by 1547. Ryff's vulgate Vitruvius edition may have been brought out as a companion volume to his own treatise, published in the previous years. Both books are in a similar thick quarto format, while the other Vitruvius edition by Ryff is a modest octavo-sized format with a Latin text.

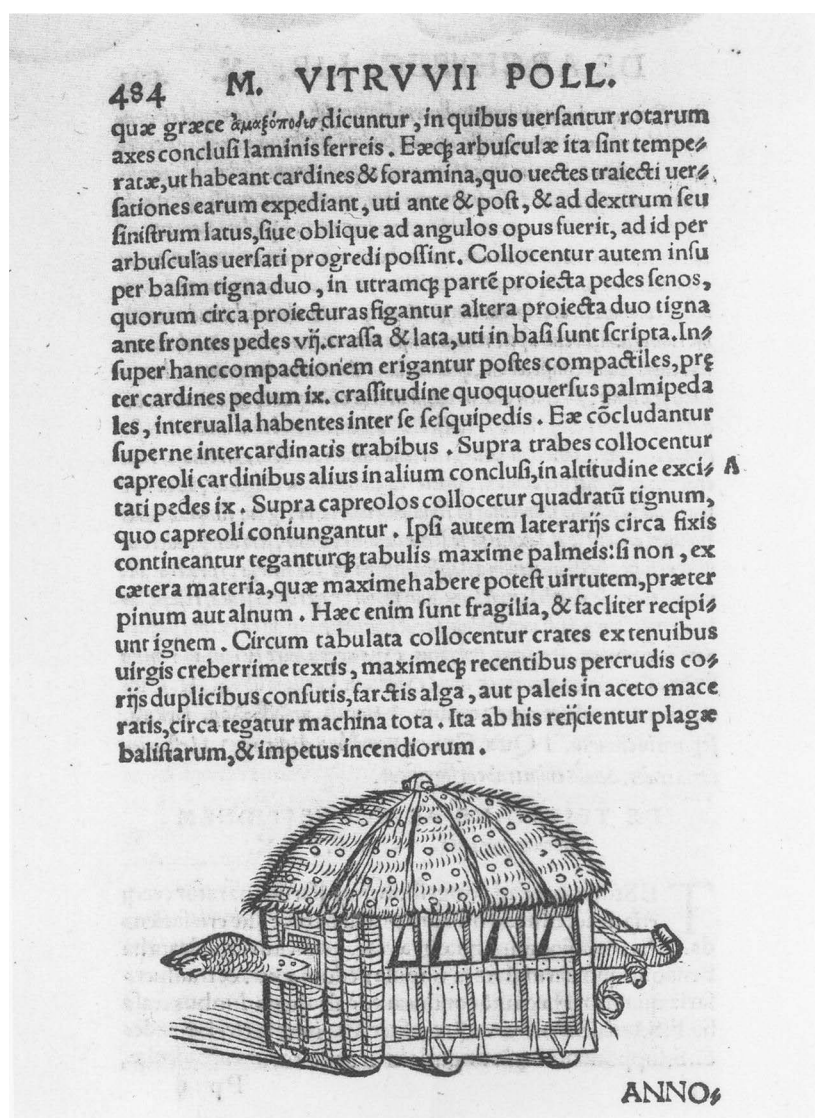
In 1550 Ryff reprinted his 1543 Latin edition of Vitruvius, and included the Cesariano illustrations. But, possibly because of the fact that this was both a Latin edition and an annotated one, he now replaced the Cesariano commentary with Philander's *Annotationes*. Like the Cesariano commentary, it is located at the end of each chapter. Now all the illustrations which had accompanied the original Philander *Annotationes* are included. This is the first Vitruvius edition in which a commentary with specific text references is published along with the entire Vitruvius treatise. The edition also includes the Philander index of Greek and Latin words, a dedication to François I, a life of Vitruvius, a note to the reader, and Vitruvius' definition of architecture from the Philander edition.

This is the last publication of the Philander notes to Vitruvius to be based on the 1544 Philander edition. All later publications of these notes turned to the "official" text and illustrations of the 1552 edition.

For a further discussion of Ryff and the publishing history of this edition, see entries for 1983.49.134 and 135 in the forthcoming Millard catalogue of German architectural books.

164.

VITRUVIUS POLLIO. *M. Vitrvvii Pollionis* . . .  
Text with fortified movable "tortoise."  
Woodcut. 1983.49.134



## M. VITRUVI POLLIONIS [VITRUVIUS POLLIO] FIRST CENTURY A.D.

*M. Vitruvii / Pollionis / De Architectura / Libri Decem / Ad Caesarem / Augvstvm, / omnibus omnium editionibus longè emendatiores, / collatis veteribus exemplis. / Accesservnt, / Gulielmi Philandri Castilionii, ciuis Romani annotationes / castigatiores, & plus tertia parte locupletiores. / Adiecta Est / Epitome in omnes Georgij Agricolae de mensuris & ponderibus libros, Eodem Autore, / Cum Graeco pariter & Latino indice locupletissimo*

Lyons, J. de Tournes, 1552  
1983.49.135

Quarto: 240 x 157 (9<sup>7</sup>/<sub>16</sub> x 6<sup>1</sup>/<sub>16</sub>)

EDITION First de Tournes edition of Vitruvius; second edition with Philander's notes (first Strasbourg, 1550)

COLLATION ·A<sup>4</sup>, (2nd) A<sup>4</sup>, a–z<sup>4</sup>, (3rd) A–Z<sup>4</sup>, aa–rr<sup>4</sup>. (Folding plate of an inscription between z<sup>4</sup> and [3rd] A<sup>1</sup>.) 260 leaves. [i–xvi], 1–447 [448–504] pp., including woodcut illustrations; 1 folding *hors texte* plate of an inscription between pp. 184–185

CONTENTS [i] title page; [ii] de Tournes' dedication; [iii–vi] Philander's dedication to François I, dated Rome, August 1544; [vii–x] list of authors cited in Philander's notes; [xi] Philander's biography of Vitruvius; [xii–xiv] table of contents; [xv]

list of abbreviations; [xvi] description of the good architect, from Vitruvius, woodcut medallion portrait of Philander, with Greek and Latin inscriptions; 1–447 text and illustrations, Vitruvius, *De Architectura*, Books 1–10, with Philander's annotations, ending with date and place of Philander's authorship, Rome, 3 August 1541 (folding plate of an inscription between pp. 184–185, as noted above); [448] blank; 449–464 text, Philander, "Epitome in omnes Georgii Agricolae De Mensuris Et Ponderibus Libros . . ."; [465–496] index to Vitruvius, Books 1–10 and to Philander's annotations, in Latin; [497–500] index to Greek terms in Vitruvius' text and Philander's annotations; [501] errata; [502] privilege, dated 8 February 1552; [503] blank; [504] woodcut printer's device

ILLUSTRATIONS De Tournes' woodcut device on title page; woodcut medallion portrait of Guillaume Philandrier (82 mm, 3<sup>3</sup>/<sub>4</sub>" diameter) on [xvi]; woodcut illustrations in the text. Arabesque headpieces; large and small metalcut and woodcut initials. Second de Tournes device on [504]

BINDING Modern sheep; gilt edges

PROVENANCE Ruled throughout in sepia ink; inscribed "Bouzoϑheroulde," with flourish, on title page

REFERENCES Berlin Cat. 1813; Cartier, *De Tournes* 1: 237; Cicognara 712; Fowler 406; Mortimer, *French*, 550

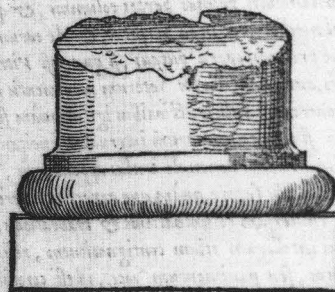
**G**UILLAUME PHILANDER WAS TRAINED AS A CLASSICAL PHILOLOGIST by Jean Perelle and became reader to the cardinal Georges d'Armagnac in 1533. In 1536 he traveled with his patron to Venice where he studied with Serlio, whom he describes as his *praefector*. Probably at this time he determined to write a commentary on Vitruvius. When he moved with d'Armagnac to Rome in 1539, he continued work on the treatise with the Accademia delle Virtù, a group of litterati and humanists, sometimes referred to as the Accademia Vitruviana. In participation with its members, he undertook the reading, translating, interpreting, and defining of technical terms and obscure passages of classical works. In 1542 the leader of the Accademia, Claudio Tolomei, wrote that the group had begun a work in Latin that would explain in extensive notes all the difficult passages of Vitruvius, especially those passages that contained the rules of architecture. The work was completed in 1543 and the first edition was issued in Rome in 1544, to high praise. That same year Philander was named an honorary Roman citizen, but it was also the year of his return to France with d'Armagnac.

*Annotationes* was the third commentary on Vitruvius to be published and the first to appear unaccompanied by the full Vitruvius text. Philander's commentary is composed of sections of the text followed by practical explanations and definitions, each passage heavily reinforced with scholarly and classical examples. The material is neither speculative nor anecdotal, although it does include lists of citations from ancient inscriptions and voluminous references to both classical authors and contemporary colleagues. The Latin text, a precise language and then a universal one, is in a handbook format, permitting easy reference; the simple woodcuts illustrate antique objects, simple tools, and (the greatest part) the orders.

Philander's work is at once a learned study and a practical manual of architecture, incorporating the methods of both the humanists and architects.

cum apophygi limbus siue annulus. Quæ licet verius erant pars scapi, hoc in genere pro basis parte habita sunt, in cæteris non item.

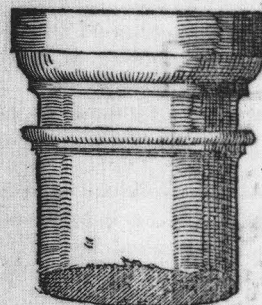
Tuscanæ basis.



Scapus, id est ipsa columna, super basim ad perpendicularum statutus, altus sexies quantum in ima parte est crassus. Habet verò in summa astragalum, et apophygi, intelligo annulum, sed astragalus est duplo maior sciendus quam sit apophygius. Vtraque non amplius quam media pars hypotrachelij capituli. Columna imponendum capitulum,

cuius proiectura respondeat imi scapi apophygi siue conplexui, altum quantum dimensa crassitudinis scapi imi pars dimidia. Id diuiditur in partes tres, infima donabitur hypotrachelio, media diuisa in partes quatuor, partes tres erunt echini, quarta annuli, id est regula. Quæ pars reliqua erat capituli, erit plinthus ad circumum facta, uti basis plinthus.

Tuscanum capitulum.



Trabs sequitur, epistylum vocata, quod prima supra columnæ capitulum occurrat. Hoc loco peto à te, Flore, ut me patiarur docendi gratia, in structura lapideæ lateritiæ uti vocabulis materiationis. Nam quod ipse testatur Vitruuius libro quarto, materiatu accepta ferenda sunt columnationis ornamenta. Trabs igitur erit alta quantum capitulum, sed pro tania superaddetur sexta ipsius pars. Epistylis imponitur pari crassitudine Zophorus, qui

locus est contignationis, et operta tigna representat. Summum trabecationis sibi vendicat coronæ, quæ pavimentum, aut subtensum potius rectum referri existimo, ea omnino crassitudine, qua trabs. Sed cum secta erit in partes quatuor, ima et summa erunt pro cymatys sua cuiusdam, et diuersæ ab alijs sculptura, seu lineamenti. Corona è duabus medijs fiet, in cuius mento tres incidantur candelabri. Ea in hoc genere et alijs ut minimum projicietur, quantum alta est.

Tuscanum



## Tuscan coronix, Zophorus, &amp; Epistylum.

Non ab re erit, dimensis partibus, nomina & seriem singulis in generibus percensere, & figuras, quantum voluminis angustia patietur, integras describere, ut ea usura fruatur lector, dum mea opera in Vitruvium graphicoteræ & emendatiores edantur deformationes. Quæ verò decerunt partes, ex adiectis ipsis membris formis peti debebunt. Sunt igitur partium generis Tuscanici nomina & series, Trabeationis, cyma-

tium, corona, cymatium, Zophorus, tania, epistylum, Capituli, plinthus, echinus, annulus, hypotrachelium, Columna siue scapi, astragalus, apophygis superior cum limbo, nam inferiorem apophygim in basi nominabimus, spira siue basis, apophygis cum suo limbo, torus, plinthus, stylobata, tania pro coronice, quadratum perfectum, tania pro basi.

## Tuscan integra columnatio cum trabeatione.

Hactenus in scribendo sum eum ordinem sequutus, qui in extruendo servari solet, ut indicarem quo pacto a solo surgeret opus, & per partes cresceret. Nunc mutata serie, quod sursum versus in Tuscanico genere dixi, in reliquis quatuor ostendam deorsum versus, exorsus a summa trabeatione siue pavimento aut tecto (arbitror enim, ut dixi, depressi & subtensi tecti esse imaginem) id est, a coronice, ita enim vocauimus distinguendi gratia: quandoquidem corona, quo verbo vititur Vitruvius, coronicis est pars. Coronix itaque Dorica con-

at corona & sima, alia media crassitudine scapi (de imo semper intelligi volo) adiecta octava parte, qua fiat sima regula. Ipsa sima, quæ, nisi admodum fallor, im-

n

brices

It is the first synthesis of academic and practical interpretations of Vitruvius' treatise to appear in published form. The contribution of Philander and of the Accademia delle Virtù to mid-sixteenth-century architectural theory is of the greatest importance. Work on this annotation to Vitruvius occurred at a time when leading architects and architectural theoreticians were in Rome: Vignola is known to have been associated with the Accademia in 1540, and it is probable that Palladio and Philibert de L'Orme visited the Accademia while work was in progress on the Vitruvius annotations.

After the first Venice edition of 1544, a Paris edition appeared in 1545, and the Venice edition was reprinted in 1557. Walther Hermann Ryff is responsible in 1550 for the first incorporation of Philander's notes with the text of Vitruvius' treatise (cat. 164, 1983.49.134; a second essay on this entry will appear in the Millard catalogue of German architectural books). The 1552 edition includes an enlarged format (quarto as opposed to the original sexto-decimo format), revised annotations as well as the Latin text of Vitruvius from the 1513 Giocondo edition, and revised and improved illustrations often associated with the name of Serlio but today believed to have been redrawn by Bernard Salmon from the originals. It was published in Lyons the year after Serlio's *Libro extraordinario* was brought out by the same publisher, Jean de Tournes. It includes for the first time Philander's Epitome on Agricola's *Libri quinque de mensuris et ponderibus*, as well as material on the life of Vitruvius retained from the first 1544 edition, and Greek and Latin indexes.

The rights to this first "official" incorporation of the *Annotationes* and the Vitruvius text must have been much sought after by publishers. One solicitor for these rights wrote his colleague: "Regarding the work of Philander, allow me to excuse myself to you, for it can no longer be advanced. When we arrived here I asked him to give it to me according to the agreement we made in Rome. He immediately stiffened and holding onto his beard with one of his hands he stroked it many times, and with his other he snapped his fingers as Spaniards do when they dance, and turning his eyes up he kept them fixed for a while on the vault of the loggia, and finally said that he had changed his mind and that he now intended to send it to Lyons to be printed."

The 1552 edition was republished by de Tournes in 1568, using the original format but changing the frontispiece. By the date of its last printing in the 1649 de Laet compendium, it had received more editions than any other Vitruvius publication. Philander's notes would be cited almost without exception by every Vitruvius commentator and translator, from the date of its first appearance until the nineteenth century.

**Bibliography** Wiebenson, Dora. "Guillaume Philander's Annotations to Vitruvius." In *Les traités d'architecture de la Renaissance*. Ed. J. Guillaume. Paris, 1988: 67–73

MARC VITRUVUE POLLION [VITRUVIUS POLLIO] FIRST CENTURY A.D.

*Architectv- / re Ov Art De Bien Ba- / stir, de Marc Vitruue Pollion Auteur Ro- / main antique: mis de Latin en Fran- / coys, par / Ian Martin Secrétaire de / Mōseigneur le Car- / dinal de Lenoncourt*

Paris, J. de Marnef and G. Cavellat, 1572  
1983.49.206

Folio: 341 x 216 (13<sup>7</sup>/<sub>16</sub> x 8<sup>1</sup>/<sub>2</sub>)

EDITION Second edition of Jean Martin's translation (first, 1547)

COLLATION A<sup>4</sup>, B–Z<sup>6</sup>, AA–GG<sup>6</sup>, HH<sup>4</sup>. 182 leaves. [i–viii], 1–351 (i.e., 353; versos of 67 [G<sup>4</sup>] and 68 [G<sup>5</sup>] not given page numbers), [354–356] pp., including woodcut illustrations

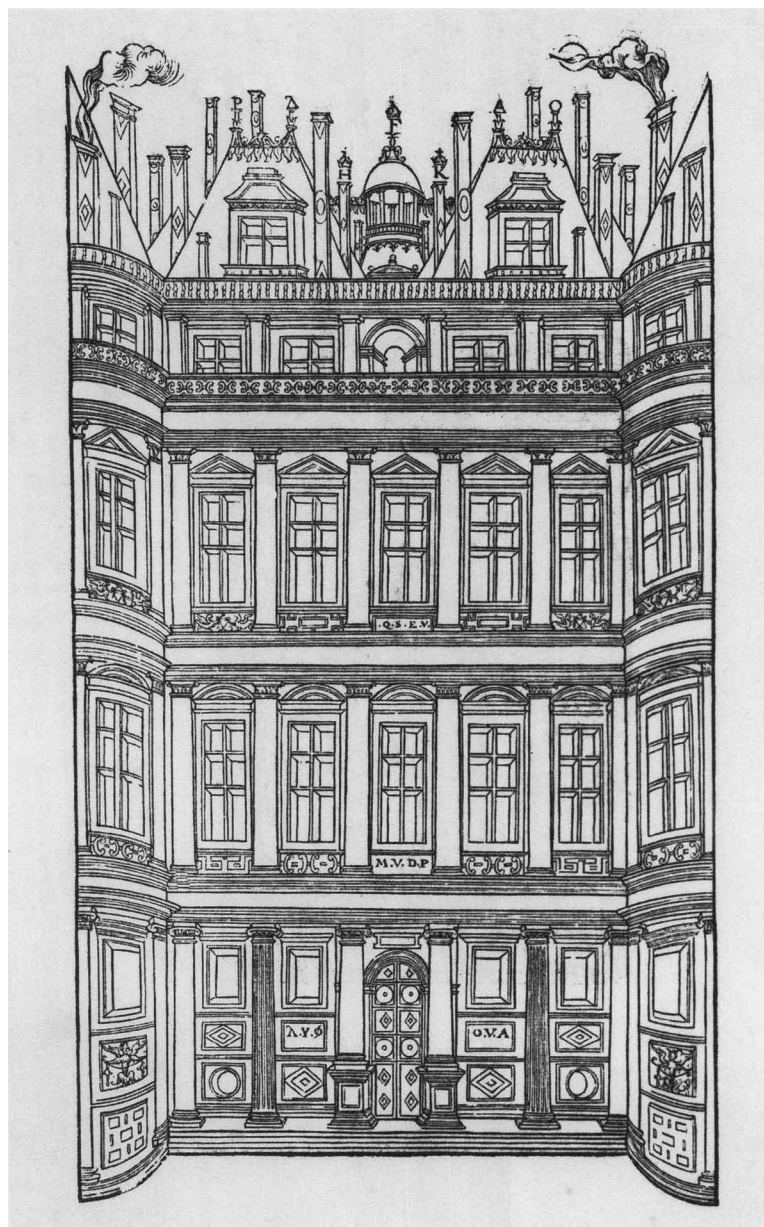
CONTENTS [i] title page (verso blank); [iii] dedication to Henri II; [iv] note to reader; [v–viii] table of contents; 1–308 text of Vitruvius, Books 1–10, including woodcut illustrations; 309–346 explanation of terms used by Vitruvius; 347–351 (i.e., 353) Jean Goujon's discourse on architecture; (354–355) full-page woodcuts; [356] woodcut printer's device

ILLUSTRATIONS Title, together with de Marnef's pelican device and imprint, within elaborate woodcut border with scrollwork, swags of fruit and vegetables, and rams' heads; lion's head at top beneath pediment adorned with 2 grotesque heads. Approximately 149 woodcut illustrations ranging from vignette to full-page, including diagrams, plans, and tables: full-page illustration on leaf G<sup>5</sup> with folding extension. 2 ornamental woodcut headpieces with satyrs and the de Marnef arms; grotesque initials in 3 sizes. A more elaborate version of de Marnef's pelican device on final page  
BINDING 19th-century crushed brown morocco

PROVENANCE 19th-century engraved bookplate of Tougard de Boismilon; gilt initials TB at base of spine

REFERENCES Berlin Cat. 1808; Brunet 5: 1329; Cicognara 719; Fowler 411; Mortimer, *French*, 551

Reissue of 1547 edition (see cat. 163, 1985.61.2741) For another copy of this 1572 edition, see below.



167.

VITRUVIUS POLLIO. *Architecture ou art de bien bastir* . . . Perspective elevation of a five-story building. Woodcut. 1983.49.206

*Architectv/-re Ov Art De Bien Ba-  
stir . . .*

Paris, J. de Marnef and G. Cavellat, 1572  
1983.49.139

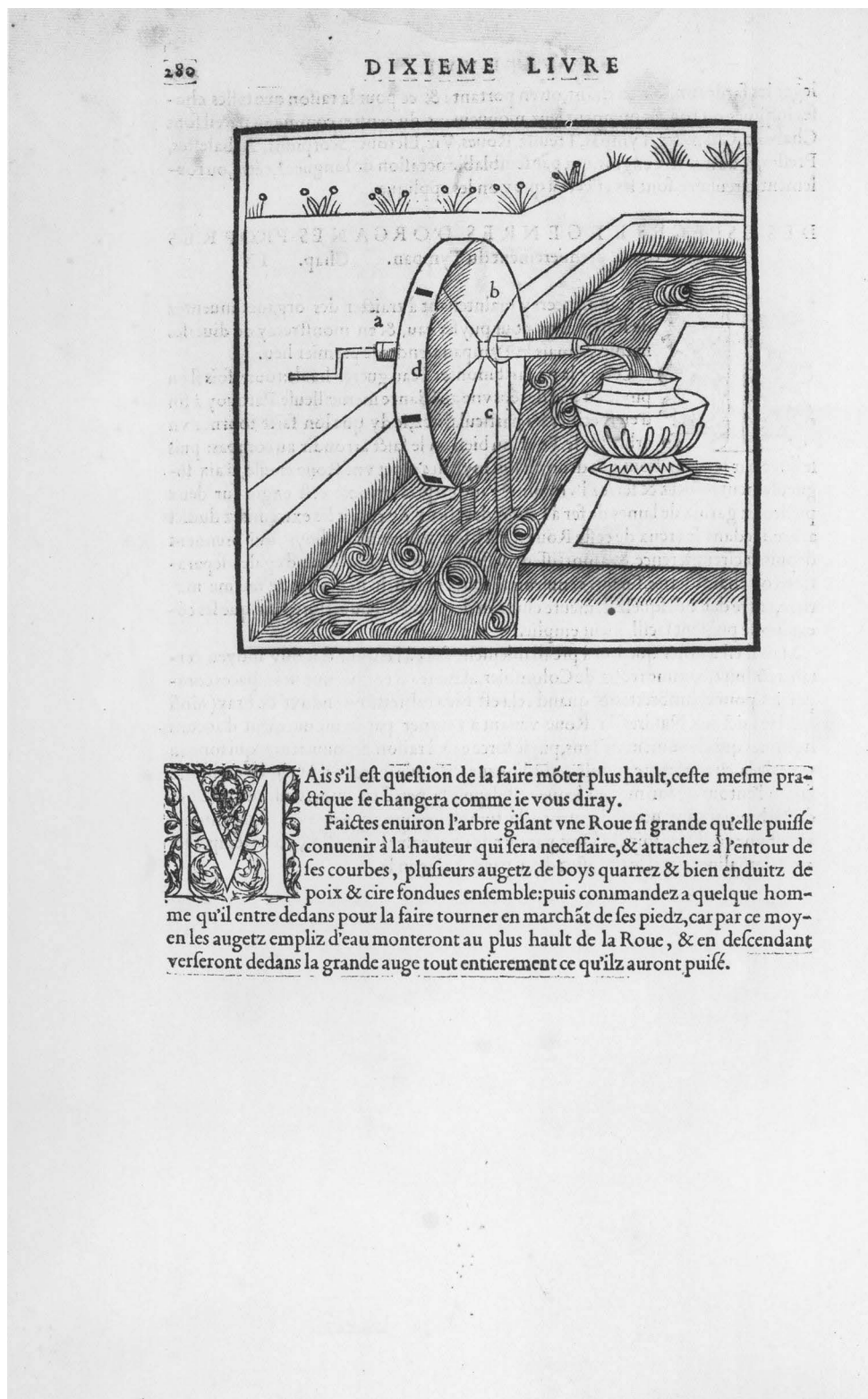
Size: 353 x 228 (13<sup>7</sup>/<sub>8</sub> x 9)

Another copy, identical in collation and  
contents to cat. 166, 1983.49.206

BINDING Old limp vellum

PROVENANCE Ownership inscription of  
Oskar Albrecht inside front cover. Date  
"ii May 1677" inscribed inside back cover

Reissue of 1547 edition (see cat. 163,  
1985.61.2741). For another copy of this  
1572 edition, see above.



166.

VITRUVIUS POLLIO. *Architecture ou art de  
bien bastir . . .* The working of a  
waterwheel. Woodcut. 1983.49.139

## [VITRUVIUS POLLIO] FIRST CENTURY A.D.

*Les Dix Livres / D'Architecture / De / Vitruve, / Corrigez Et Traduits / nouvellement en François, avec des Notes / & des Figures*

Paris, Jean Baptiste Coignard, 1673  
1983.49.142

Folio: 410 x 272 (16 $\frac{1}{8}$  x 10 $\frac{1}{8}$ )

EDITION First edition of the translation; commentary by Claude Perrault

COLLATION 4 leaves without signature mark;  $\tilde{a}^1$ ,  $\tilde{e}^3$ ,  $\tilde{r}^2$ , A-Q<sup>2</sup>, R<sup>1</sup>, S-Z<sup>2</sup>, Aa-Kk<sup>2</sup>, Ll<sup>1</sup>, Mm-Ss<sup>2</sup>, Tt<sup>1</sup>, Vv-Zz<sup>2</sup>, Aaa-Zzz<sup>2</sup>, Aaaa-Tttt<sup>2</sup>. 183 leaves. [i-xx], [1]-325 (i.e., 329: numbers 234-237 repeated), [330-346] pp., including engraved title plate, engraved pls. 1-LXV, and woodcut illustrations in text

CONTENTS [i] engraved title plate (verso blank); [iii] title page (verso blank); [v-vii] Claude Perrault's dedication to the king; [viii] sonnet by Charpentier dedicated to the king; [ix-xx] preface; [1]-325 (i.e., 329) text of Vitruvius, Books 1-10, including Perrault's notes, engraved and woodcut illustrations, and ending (pp. 322-325) with supplementary notes; [331-344] index to text and notes, ending with errata; [345] privilege; [346] colophon

ILLUSTRATIONS Engraved title plate, signed "S. le Clerc Inuentor" and "G. Scotin Sculp." Woodcut printer's device (royal coat of arms of Louis XIV) on title page. 65 etched and engraved plates, numbered 1-LXV, most full page, all included in the signatures and pagination and with printed text on versos. The

168.

VITRUVIUS POLLIO. *Les dix livres . . .* Title plate. Engraving. "S. Le Clerc Inventor" "G. Scotin sculp." 1983.49.142





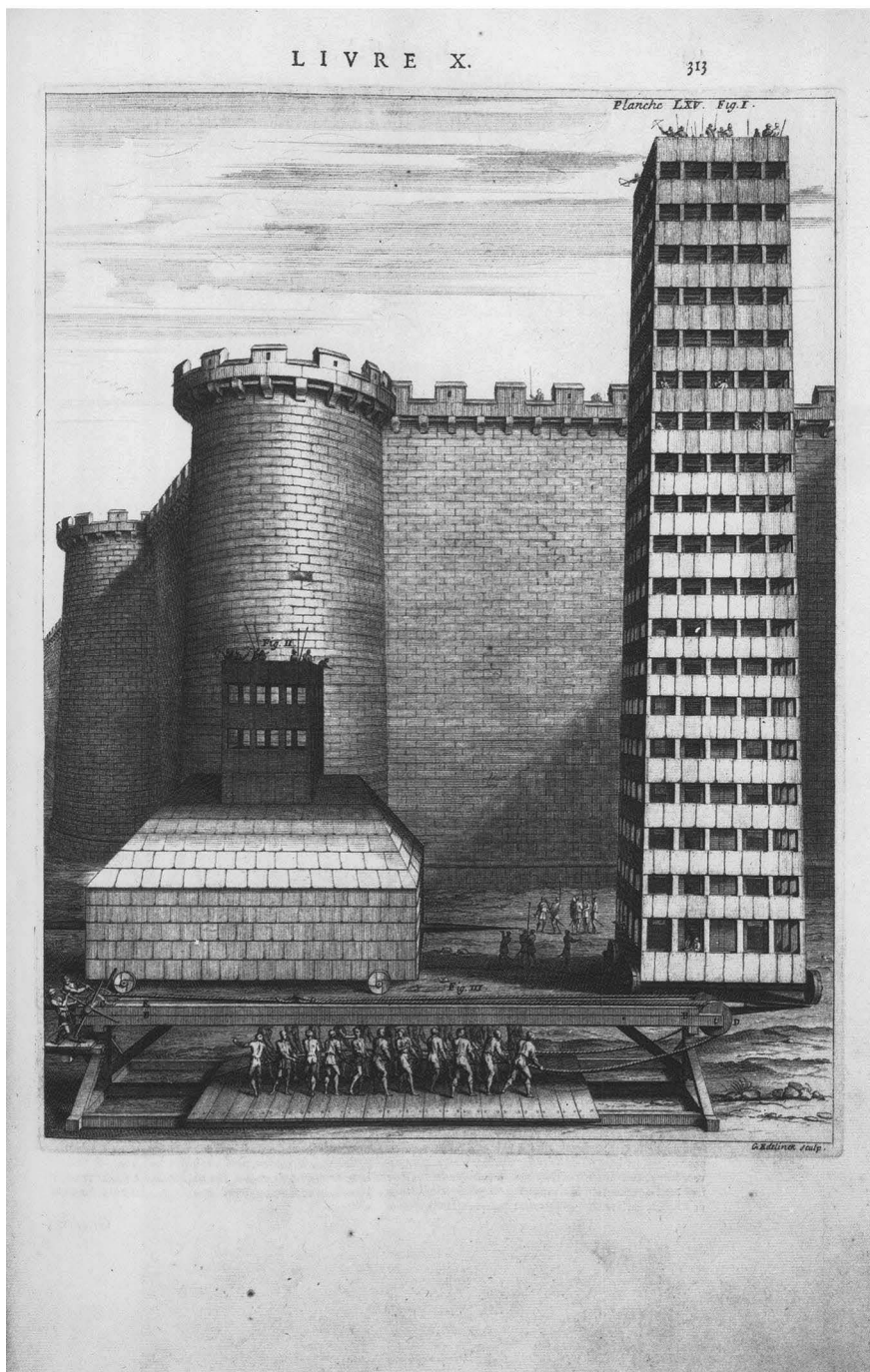
plates are signed by the following artists as etchers/engravers: G. Edelinck (4 plates); E. Gantrel (2); J. Grignon (3); S. le Clerc (3); J. Patigny (1); N. Pitau (2); G. Scotin (2); Tournier (12); P. Van der Banck ("Vandrebanck") (3). The remaining 33 plates are unsigned. 2 etched and engraved headpieces (dedication headpiece including arms of Louis XIV), both signed "Seb. Le Clerc in. et f."; 1 etched and engraved tailpiece; 2 initials. Ap-

proximately 84 small woodcut plans and diagrams in the text

**BINDING** 19th-century vellum, gilt arms on both covers, triple-line gilt borders, floral ornaments at corners and on spine, speckled green edges

**PROVENANCE** Partially erased early ownership inscription (Italian?) on title page

**REFERENCES** Fowler 418



**C**LAUDE PERRAULT WAS A PHYSICIAN AND SCIENTIST WITH A WIDE range of interests including physiology, anatomy, physics, and mathematics, as well as the knowledge of Greek and Latin common to his profession at that time. From 1666 on he was a member of the Academy of Sciences, where his future attitude toward architecture was shaped by a developing empirical rationalism and an increased question-

168.

VITRUVIUS POLLIO. *Les dix livres* . . .

A twenty-story movable stair tower and fortified battering ram or "tortoise." Etching and engraving. "G. Edelinck Sculp." 1983.49.142

ing of tradition. Around 1667, Perrault joined Colbert's advisory *petit conseil* on the design of the east front of the Louvre; Colbert commissioned him the same year to translate Vitruvius' treatise on architecture.

This annotated edition was published in 1673, a few years after the completion of the Louvre colonnade (1667–1670) with which Perrault is associated. In his writing, Perrault abandons the tradition of the humanist scholars—to interpret the ancient text for its own sake (the most recent example being Jeannes de Laet's 1649 Latin compendium)—and revives the mid-sixteenth century concept of Vitruvian scholarship in the service of contemporary architecture.

In the *Dix livres*, Perrault expresses his interest in reforming contemporary monumental architecture. The dedication states that his new edition will revive the standards of classical architecture as recorded by Vitruvius, and in the preface, he draws a parallel between the architecture of Louis XIV and the magnificence of ancient Rome. He writes that both his translation and the original treatise are dedicated to the greatest monarchs on earth and that both are intended to instruct architects and patrons in standards of good architecture. In his Vitruvius edition he proposes to elevate all that had become obscure and mysterious to a set of rational, usable classical principles. He states that his translation is “written less for curious scholars than for French architects who have waited for long periods to search in manuscripts of all the libraries of the world to amass observations on monuments of ancient architecture and treat of questions of physics, history, and mathematics found in this book, to describe all machines both ancient and modern.” Perrault's Vitruvius edition is intended, then, to be consulted as an encyclopedia of practical knowledge of all aspects of ancient architecture, as they have developed over the centuries from classical times. This information is explained in extensive annotations to the text, for which there are also marginal glosses.

With the exception of a few remarks in scattered notes, this edition is remarkably free of Perrault's theory on positive and arbitrary beauty which he first proposed in coherent form in the abridged version of this Vitruvius edition (cat. 169, 1983.49.143), published the following year, and developed further in his *Ordonnance* (cat. 138, 1985.61.2612). Indeed, in his extensive notes, Perrault is scrupulous in providing impartial information on previous interpretations of sections of the text.

The work was considered, even as it was produced, to be of the greatest importance. The Académie Royale d'Architecture studied it for more than forty meetings. The edition was republished in 1784 with corrections, revisions, and the inclusion of an additional plate (by Pierre Le Pautre) of a machine for lifting large stones, designed by Perrault as an improvement on the machine used for this purpose on the east front of the Louvre. His Vitruvius translation, which reflects the knowledge and interests of his broad scientific background, has been acclaimed ever since its publication as a work of outstanding quality. It remained the standard Vitruvius edition throughout the following two centuries.

The large, beautifully designed illustrations for the text are etched by major artists of the time. The majority of the signed plates are by Jean-Jacques Tournier who had worked with Charles Errard and produced some of the plates for Antoine Desgodets' *Edifices* (cat. 62, 1985.61.541). Among the other artists is the distinguished engraver Sebastien Le Clerc, who is also responsible for the frontispiece to this Vitruvius edition. Le Clerc's designs were also used in the reduced version of Perrault's translation, and copied into other Vitruvius editions well into the nineteenth century. These illustrations are complemented with line engravings of diagrams and details that provide visual explanations of material contained in Perrault's notes.

**Bibliography** Herrmann, Wolfgang. *The Theory of Claude Perrault*. London, 1973

## VITRUVÉ [VITRUVIUS POLLIO] FIRST CENTURY A.D.

*Abregé' / Des Dix Livres / D'Architecture  
/ de / Vitruve*

Paris, Jean Baptiste Coignard, 1674  
1983.49.143

Duodecimo: 149 x 86 (5<sup>7</sup>/<sub>8</sub> x 3<sup>3</sup>/<sub>16</sub>)

EDITION First edition of this abridgement of Perrault's *Vitruvius* (first published the previous year)

COLLATION 142 leaves. [i-xii], 1-224 [225-274] pp., including engraved pls. 1-xi

CONTENTS [i] title page (verso blank); [iii-iv] preface (note on present edition); [v-xii] table of contents; 1-20 preface (on merit of Vitruvius and his book); 21-224 abridged text of Perrault's *Vitruvius*; [225] note about the plates; [226-245] pls. 1-xi, with explanations on preceding pages (i.e., plates on R-hand pages, explanations on L-hand pages, facing. In Millard copy there is one exception, caused by the means chosen to accommodate pl. x, larger than the rest. The explanations of pls. ix and xi are printed on facing pages—[242] and [243]; pl. ix itself is printed as a folding plate adjoining the explanation of pl. xi, making [243] in fact

a double or extended page (it counts for 2 leaves in the signatures). Pl. x, on verso of this extended page—[244]—is printed as a folding plate, with its explanation at left of plate. This irregularity is not noted for the Fowler copy, where plates and explanations occupy pp. [226-247]; [246] blank; [247-273] explanation of difficult words found in *Vitruvius*; [274] privilege and errata

ILLUSTRATIONS Woodcut printer's device (royal arms of Louis XIV) on title page; 11 full-page engraved plates, numbered 1-xi, printed as described above: pls. ii, iv, and xi signed "Le Clerc sculp." Woodcut head- and tailpieces

BINDING Contemporary spotted calf, gilt spine, speckled edges

PROVENANCE Front pastedown entirely filled by ms glossary in an early or contemporary hand, including architectural terms in French with English translations and page numbers where the terms occur. Early ms shelf-mark and engraved bookplate of the Earl of Hopetoun on verso of flyleaf

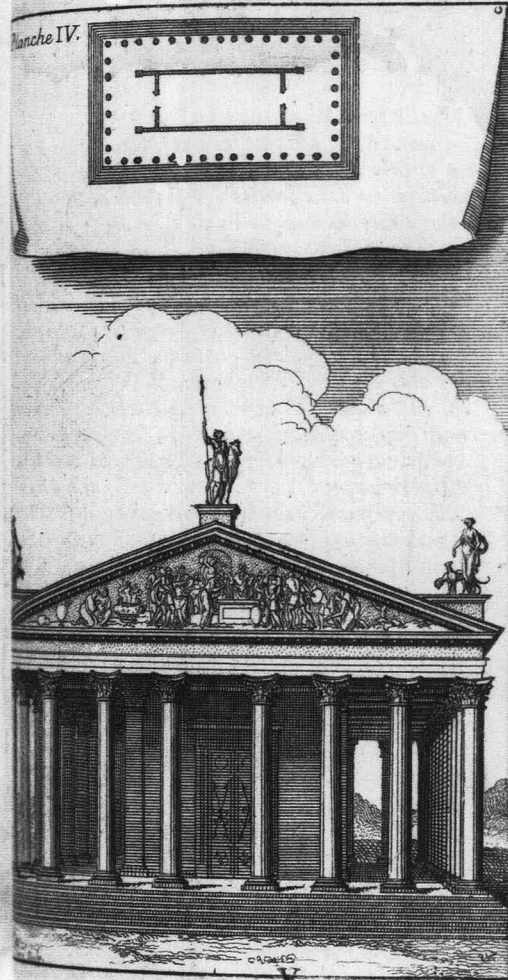
REFERENCES Brunet 5: 1330; Fowler 419

169.

VITRUVIUS POLLIO. *Abregé des dix livres . . .*  
Plan and perspective elevation of a  
hexastyle temple. Engraving. 1983.49.143

# EXPLICATION DE LA PLANCHE IV.

Cette Planche contient le plan & l'élevation perspective d'un Temple Hexastyle & Pseudodiptère, c'est à dire qui a six Colonnes aux faces de devant & de derrière, & qui a des Portiques simples, mais qui sont aussi larges que les deux Portiques des Temples qui les ont doubles. Ce plan & cette élévation peuvent servir d'exemple pour les autres Temples, qui en ce qui concerne les parties essentielles expliquées en la Planche précédente, sont semblables à cettui cy, comme sont le Periptère, le Diptère, & l'Hyperthre, & qui n'en sont differens que par le nombre des Colonnes, ou par d'autres circonstances de cette nature.



**T**HIS SMALL, ABRIDGED VERSION OF VITRUVIUS' *DE ARCHITECTURA* appeared the year following the publication of Claude Perrault's folio translation and encyclopedic commentary on the entire Vitruvian treatise (cat. 168, 1983.49.142). Although the text follows the original, Perrault, taking up a suggestion from Book 3 of Philibert de L'Orme's architectural treatise, selected and rearranged Vitruvius' text.

Perrault has divided the material into a preface and two parts, followed by eleven plates reduced from illustrations in the larger Vitruvius. Part 1 contains an introduction to the topic of architecture, including material from Vitruvius' Book 1, and a rearrangement of Vitruvius' original text under headings corresponding to the ancient author's definition of the three parts of architecture: solidity (*firmitas*), which includes comments on building materials, foundations, walls, floors, and interior finishes; commodity and disposition (*utilitas*), interpreted by Perrault as including both the orientation of the building and the arrangement and proportions of interior spaces (commodity), and the designing of plans for specific building types (disposition); and beauty (*venustas*), where Perrault unfolds his theory of positive and arbitrary beauty (see his *Ordonnance*, cat. 138, 1985.61.2612) as it is related to the orders. He also elaborates on Vitruvian typologies of proportion and ornament, including Vitruvius' five styles of columnar arrangement. Part 2 is concerned with descriptions of building types: public buildings (for example fortresses, temples, public squares); private buildings (including Vitruvius' five types of house courts); and structures that apply to both public and private buildings (including fountains, wells, pumps, and, oddly, war machines).

The eleven small, engraved plates bound after the text are reduced by Sebastien Le Clerc from the engravings in Perrault's folio translation and commentary on the *De architectura*. The plates are further demonstrations of the establishing of typologies and norms, an underlying thesis of the *Abrégé*. They include many types of wall construction, of temples, and of the orders, with two plates on details of Ionic and Corinthian capitals, one illustration of the Coliseum, and one of a war machine. A small glossary of difficult technical terms used in the text is appended.

Despite its significance as a forerunner of future developments in architectural theory, as well as its position as another exemplar of Perrault's position on architectural issues, this book is rarely mentioned, and has not received the attention it deserves. It is clear that Perrault intended his *Abrégé* for the instruction of the amateur in architectural taste; the book is a precedent, even a unique one, for later eighteenth-century literature that instructs the general public in the appreciation of the "theory" of subjects of a professional nature. Despite the single, absolute system of architecture developed in this study of typologies and a theory of beauty tied to contemporary absolutist standards, the *Abrégé* is in the forefront of a trend that would do away with those concepts related to absolute monarchical standards and open the way to eighteenth-century development of individual choice and taste.

## [ANTOINE WATTEAU] 1684–1721

[A collection of engravings after Watteau]

[Paris, eighteenth century]

1985.61.2754

Large folio: 702 x 521 (27<sup>5</sup>/<sub>8</sub> x 20<sup>1</sup>/<sub>2</sub>)

**COLLATION, CONTENTS, AND ILLUSTRATIONS** A collection of 107 etched and engraved plates inlaid on 105 large folio sheets of 19th-century paper and bound in an album (the album contains 111 sheets, 6 blank); 3 sheets have plates inlaid on both recto and verso; the remaining sheets have blank versos. Plus 1 plate loosely inserted and 1 tiny mounted plate. The collection is primarily of ornament based on Watteau's designs. Most of the plates in this album are included in the Jullienne *L'oeuvre gravé* and thus are described in the Dacier and Vuaflart (DV) catalogue.

The plates are as follows:

1. Engraved portrait of Jean de Julienne (shown seated, holding portrait of Watteau), with caption: "Présenté par Francois de Julienne son fils . . .," signed "Peint par de Troye, le pere, en 1722" and "Gravé par J. J. Balechou en 1752"
2. ["*Livre de Differens Caracteres de Tetes . . .*"]: no. 7. Etched head study, signed "A. Watteau inv" and "Filloeul Sculp."
3. Self-portrait of Watteau as a young man, signed "Ipse se pinxit" and "I. Crepy filius Sculp," with 4 lines of verse by J. Verduc and imprint: "a Paris chez Gersaint . . ." DV 33
4. Self-portrait of Watteau, signed "se ipsum Pinx." and "B. Lépicie Sculp." DV 302
5. Self-portrait of Watteau, signed "W. Hibbart Sculp."
6. [*Écran à main*] (Note: The italic titles follow the DV catalogue.) Etched plate with caption: "M<sup>lle</sup> la Montagne Maitresse de Watteau," with "Watteau" at lower L. See DV 3: p. 143
7. "Livre Nouveau de Differents Trophées Inventez par A. Watteau, et Gravé Par Huquier," with imprint of Huquier and Veuve Chereau. Complete suite of 12 etched plates numbered 1–12, all signed by Watteau and Huquier. Guilmar, p. 146. Berlin Cat. 376
8. Engraved title plate from the Jullienne *Oeuvre*: "L'Oeuvre/ D'Antoine Watteau/ Peintre du Roy/ . . . Gravé/ d'après ses Tableaux & Desseins originaux/ tirez du Cabinet du Roy/ & des plus curieux de l'Europe/ Par les Soins/ de M. de Julienne/ A Paris/ . . ." signed "Guiot Inv. et Scripsit" and "F. Baillieul L'Aine Sculpsit"; title engraved within border of calligraphic arabesques. DV 1

9. "Abrégé de la Vie d'Antoine Watteau . . .": 4 pp. engraved text, here inlaid on 2 leaves; with calligraphic ornaments at head and foot, signed "F. Baillieul l'aisne Sculpsit." Mounted on sheet below first page is a tiny etched medallion portrait of Watteau
10. "Épitaphe de Watteau Peintre flamand": engraved verses, signed "F. Baillieul Laisné Sculpsit"
11. Etched portrait of Watteau (frontispiece to first book of *Figures de différents caracteres*), signed "Watteau pinx." and "Boucher Sculp." DV 318
12. Another impression of the same portrait, with the 4 lines of verse present, signed "C. Moraine"
13. "L'Art et la Nature Fable Allegorique": verses within etched ornamental border, unsigned. DV 2
14. Large etched plate described by Guilmar as an *écran de feu* (fire-screen) including the attributes of Don Quixote among its ornaments, signed "Watteau Inv." and "Moyreau Sculp.," with Gersaint's imprint. Guilmar, p. 145
15. [*Modèles d'Ecrans à Main*]. Series of 4 plates, as follows: [*Écran au Masque*], without caption, signed "Watteau inv." and "Huquier Sculp.," DV 189; [*La Vueue*], signed "Huquier sc.," DV 196; [*Le Toucher*], DV 195; [*L'Odorat*], DV 193 (note: The last 3 of these designs have been cut around at the border of the image, thus losing the captions)
16. [*La Pluie*], without caption, signed "Watteau in" and "Huquier Sculp.," with Huquier's imprint. DV 284
17. [*La Naissance de Vénus*], without caption, signed as above. DV 283
18. [*Les Saisons*]. Series of 2 plates (from a complete series of 4): "Le Printemps" and "L'Hiver," both signed by Watteau and Huquier, with imprint of Veuve Chereau. DV 143 and 142
19. "Apollon," signed by Watteau and Huquier, with imprint of Veuve Chereau and Huquier. DV 217
20. "Diane," signatures and imprint as above. DV 218
21. "Les Plaisirs de la Jeunesse," as above. DV 231
22. "Le Jardinier Fidele," as above. DV 220
23. "Le Berger Empressé," as above. DV 219





24. "L'Innocent Badinage," as above. DV 230
25. "Le Repos des Pellerins," as above. DV 229
26. "Les Oiselleurs," as above. DV 228
27. "Le Bouffon," as above. DV 281
28. "La Chasseuse," as above. DV 282
29. [*Les Quatre Éléments*]. Complete series of 4 plates, as follows: "L'Air," DV 17; "La Terre," DV 15; "L'Eau," DV 18; "Le Feu," DV 16. The plates are signed by Watteau and Huquier, as above
30. "La Grotte," signed by Watteau and Huquier, with imprint of Veuve Chereau and Huquier. DV 29
31. Series of 2 plates, as follows: "Le Berceau," DV 25; "Le Theatre," DV 24. Both plates signed by Watteau and Huquier, imprint as above
32. "La Deesse," signed "Watteau inv." and "Huquier Sculp.," imprint as above. DV 88
33. "Le Galant," signed "A. Watteau pinxit" and "B. Audran Sculp." DV 63
34. "La Pellerine Alterée," signed "A. Watteau in." and "Huquier Sculp.," with imprint of Veuve Chereau and Huquier. DV 89
35. [*Paravent de 6 Feuilles*]. Series of 5 numbered plates (from the complete series of 6: no. 1 not present), signed "Watteau pin." and "I. Crepy filius Sculp.," no. 2 with imprint of Gersaint, no. 5 with imprint "Chez Surugue . . ."; no. 6 with imprint of Gersaint and Surugue. Here bound in the following order: DV 159, 161, 160, 162, 163
36. [*Les Saisons, suite de quatre arabesques pour un paravent*]. Complete series of 4 plates, all signed "A. Watteau pinxit" and "F. Boucher Sculp.," with imprint "A Paris chez L. Cars . . ." The plates are as follows: "Le Printemps," DV 70 (note: there is an additional impression of this plate inlaid on verso); "L'Été," DV 71; "L'Automne," DV 68; "L'Hiver," DV 69
37. [*Suite de quatre arabesques*]. Series of 4 plates, all with imprint of Gersaint and Surugue, as follows: "La Folie," signed "Watteau Pinxit" and "Moyreau Sculpsit." DV 279 "Le Buveur" (numbered "2"), signed by Watteau and "Aveline Sculp." DV 278 "Momus" (numbered "1"), signed by Watteau and Moyreau. DV 277 "Le Faune," signed by Watteau and Aveline. DV 280
38. [*Suite de quatre arabesques*]. Series of 4 numbered plates, all signed "Watteau pinxit," with imprint of Gersaint and Surugue: nos. 1 and 3 signed by Aveline as engraver; nos. 2 and 4 signed by J. Moyreau as engraver. Titles as follows: "L'Enjoleur"; "Le Vendangeur"; "Bacchus"; "Le Frileux." DV 78-81
39. "Colombine et Arlequin. Gravés d'après le dessein original inventé et colorie par A. Watteau . . .," signed "Watteau Invenit" and "J. Moyreau Sculp.," imprint of Gersaint and Surugue. DV 64
40. "L'Escarpolette" (with 8 lines of verse), signed "Watteau pinx." and "I. Crepy filius Sculp.," with Gersaint's imprint. DV 67. Guilnard, p. 146 and Plate 49
41. [*Suite de quatre grandes arabesques*]. Series of 4 numbered plates, all signed "Watteau Pinxit," with imprint of Gersaint and Surugue. The plates are as follows: "Feste Bacchique," signed "J. Moyreau Sculp.," "La Balanceuse," signed "Le Bas Sculp.," "Partie de Chasse," signed "G. Scotin Sculp." (imprint dated 1731); "Le May," signed "P. Aveline Sculp." DV 98-101
42. [*Une Danse Autour d'un Mai*]. Without letters. Apparently the plate described by DV 3: p. 142 (attributed to Claude-Henri Watelet)
43. [*La Balanceuse*]. A large etched plate, entirely without letters
44. [*Vénus et l'Amour*]: "Gravé D'après le Dessein original de la mesme grandeurs inventé par Wateau . . .," signed "Watteau In." and "C[aylus] Scul." DV 175
45. "Le Temple de Diane," signed "A. Watteau Invenit" and "Huquier Sculpsit," with imprint of Veuve Chereau and Huquier. DV 225
46. ["Le Temple de Neptune"], signed by Watteau and Huquier; without imprint. DV 224
47. "Les Singes de Mars. Gravé D'après l'Original Inventé et Peint Par A. Wateau," signed "J. Moyreau Sculpsit," with imprint of Gersaint and Surugue. DV 65. Guilnard, p. 145
48. "Dessus de Clavecin Gravé D'après le Dessein Original inventé par Wateau," signed "Wateau In." and "C[aylus] Scul.," with imprint of Gersaint and Surugue. DV 206; Guilnard, p. 145
49. "Venus Blessée par L'Amour. Plafond Gravé . . . Inventé et Dessiné par A. Watteau," signed "Wateau In." and "C[aylus] Scul.," "retouché au burin par P. Aveline." DV 207
50. "Les Jardins de Cythere," signed "A. Watteau Inv." and "Huquier Sculp.," with imprint of Veuve Chereau and Huquier. DV 152
51. "Les Jardins de Bacchus," signed "A. Watteau pinx." and "Huquier Sculp.," with imprint of Huquier and Veuve Chereau. DV 153
52. "Divinite Chinoise," signed by Watteau and Huquier; imprint of Veuve Chereau and Huquier. DV 134
53. Another impression of this plate, with hand coloring, loosely inserted



170.

WATTEAU. [A Collection . . .]. Decorative allegory of nature and spring. Etching and engraving. "A. Watteau inv." "Huquier Sculp." 1985.61.2754

170.

WATTEAU. [A Collection . . .]. Portrait of Watteau, over four lines of verse signed "C. Moraine." Etching. "Watteau pinx." "Boucher Sculp." 1985.61.2754



170.

WATTEAU. [A Collection . . .]. The coxer.  
Etching and engraving. "Watteau Pinxit."  
"P. Aveline Sculp." 1985.61.2754

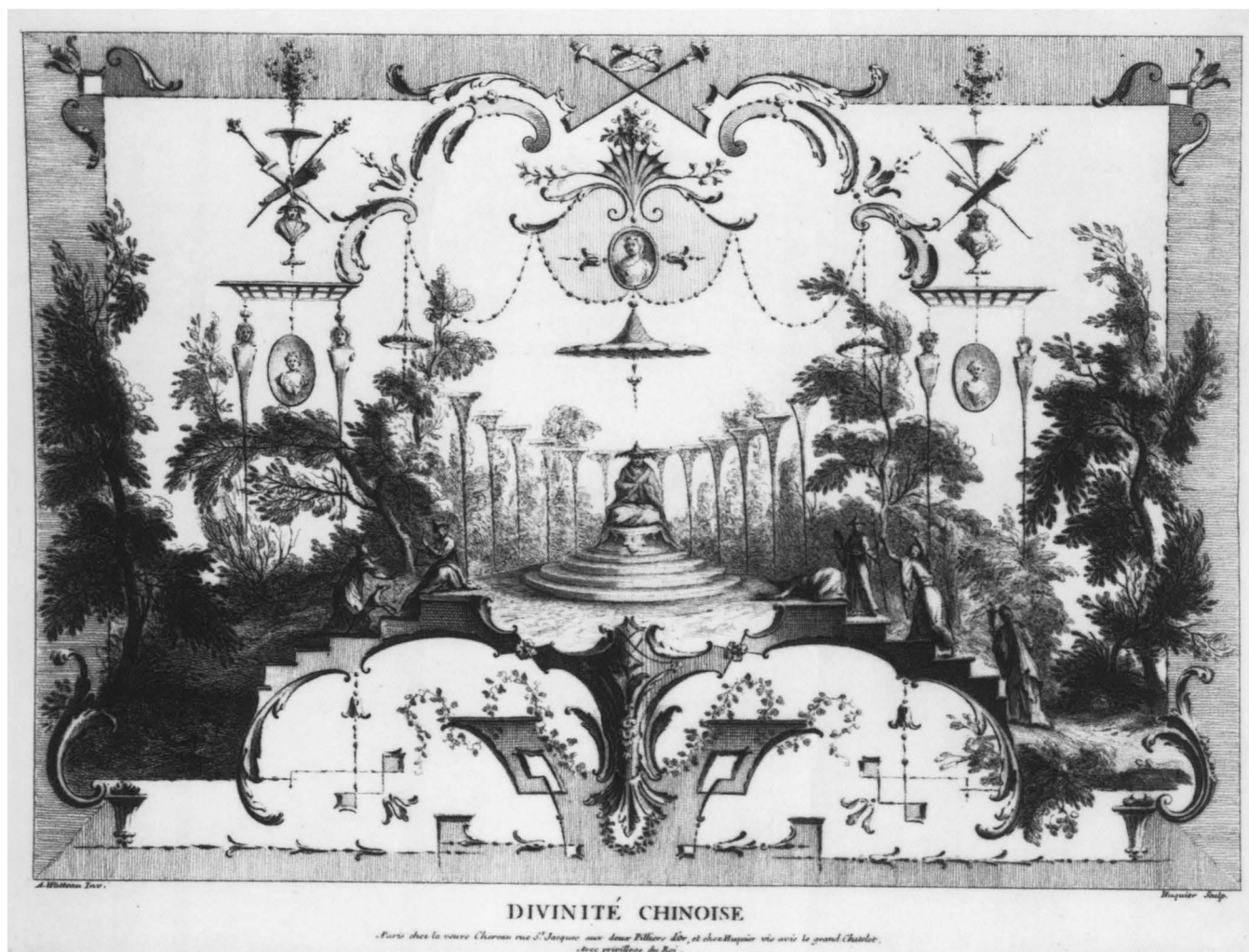
54. "Empereur Chinois"; imprint and signature as above. DV 135
55. "Idole de la Déesse Ki Mão São dans le Royaume de Mang au pays des Laos," signed "A. Watteau pinxit" and "Aubert Sculp.," with caption: "Tiré du Cabinet du Roy au Chateau de la Meute." DV 260
56. "Le Berger Content," signed "Watteau Pinxit" and "I. Crepy filius Sculp.," with imprint of Gersaint and Surugue. DV 7
57. "L'Amusement," signed "Watteau pinxit" and "Huquier Sculp.," with Huquier's imprint. DV 267
58. "La Coquette," signed "Watteau pinxit" and "Boucher Sculp." DV 210
59. "L'Heureuse Rencontre," signed "Watteau pinx." and "Huquier Sculp.," with Huquier's imprint. DV 266
60. "Le Marchand D'Orvietan," signed "Watteau pinx." and "J. Moyreau Sculp.," with imprint of Gersaint and Surugue. DV 8
61. A proof impression of the above plate, etching only, before all letters (this state not described by Dacier)
62. "La Favorite de Flore," signed "Watteau pinx." and "J. Moyreau Sculp.," with imprint of Gersaint and Surugue. DV 9
63. [*Les Saisons, suite de quatre arabesques dans cartouches ovales*]. Series of 4 plates, all signed "A. Wateau in." and "Huquier Sculp.," with imprint of Huquier and Veuve Chereau: "Le Printemps"; "L'Êté"; "L'Autonne"; "L'Hyver." DV 90–93
64. "Le Duo Champêtre," signatures and imprint as above. DV 285
65. "La Cause Badine" (numbered "1"), signed "Watteau pinx." and "J. Moyreau Sculp.," with imprint of Gersaint and Surugue. DV 119
66. "Les Enfants de Momus" (numbered "2"), signatures and imprint as above. DV 120

BINDING 19th-century dark red morocco gilt, blue silk endpapers, preserved in marbled paper-covered box. (Note: The same binding as the collection of Gillot engravings, above)

PROVENANCE Bookplates of the libraries of A. Berard and of Charles Edouard Mewes

REFERENCES DV references are to Vol. 3, *Catalogue*. Virtually all the plates in our album are described also in Guilnard, pp. 145–146.

**A**NTOINE WATTEAU, THE GREAT FRENCH MASTER OF THE *FÊTE galante*, was a supremely gifted painter and draftsman who profoundly influenced the course of French art in the eighteenth century. His paintings and drawings were so much admired for their fresh new style and graceful themes that hundreds of prints after them were commissioned by his friend and patron, Jean de Jullienne, and were published in four volumes during the decade after Watteau's death. Almost all the engravings of architectural ornament in this collection were included in those Jullienne volumes, and were brought together here to form a companion set to the prints by Watteau's principle master, Claude Gillot, listed in cat. 77, 1985.61.584–592. Among the artists who executed the prints after Watteau's designs were Claude Audran III, another of Watteau's teachers, and the young François Boucher, along with several important engravers such as Crépy, Moyreau, Aubert, Aveline, Le Bar, and Scotin. One of the engravers, Gabriel Huquier, specialized in ornament engraving and worked with Meissonnier (cat. 119, 1985.61.2542) and above all with Oppenord (cat. 125, 1985.61.2595), as well as with Gillot.



170.

WATTEAU. [A Collection . . .]. A Chinese divinity. Etching and engraving. "A Watteau Inv." "Huquier Sculp."

1985.61.2754

## J. M. WEIS [JOHANN MARTIN WEIS] 1711-1751

*Représentation / Des Fêtes Données / Par / La Ville De Strasbourg / Pour la Convalescence du Roi; à l'arrivée et / pendant le séjour de Sa Majesté en cette Ville. / Inventé, Dessiné et dirigé par J. M. Weis, Graveur de la Ville de Strasbourg*

Paris, Laurent Aubert for the author, n.d. [1745?]

1985.61.2756

Large folio: 625 x 470 (24½ x 18⅝)

EDITION First edition

COLLATION AND CONTENTS Engraved throughout: title plate (verso blank); frontispiece (verso blank); followed by 10 leaves (1-20 pp.) of engraved text. 11 double-page etched and engraved plates numbered 1-11, versos blank

ILLUSTRATIONS Title engraved within etched ornamental border with emblems of the arts of peace and war, signed "M. Marvie Sculpsit" and "Le Parmentier Scripsit." Etched and engraved frontispiece portrait of Louis XV, signed

"Peint par C. Parrocel, la Teste par J. Chevallier d'après le Buste fait par J. B. le Moine; Gravé par J. G. Will" and "Ecrit par le Parmentier . . ." Large etched headpiece ("Retour du Pont du Rhin"), p. 1, and etched pictorial tailpiece, p. 20, both signed "J. M. Weis inv. et del." and "Marvie Sculp." Each page of engraved text within etched ornamental border (all different), with flowers, fountains, figures, and so forth: border on p. 11 signed "Babel fec." 11 double-page etched and engraved plates, all signed "Inventé dessiné et dirigé par J. M. Weis Graveur de la Ville de Strasbourg"; no. 10 is signed "et Gravé par l'Auteur"; remaining plates signed "Gravé par J. Ph. Le Bas Graveur du Cabinet du Roy"

BINDING Contemporary mottled calf, gilt borders, royal coat of arms of Louis XV stamped in gilt on covers, arms of the city of Strasbourg in each corner; binder's ticket of Padeloup pasted at foot of title page

REFERENCES Berlin Cat. 3015; Cohen de Ricci 870

**J**OHAN MARTIN WEIS(s), A STRASBOURG ENGRAVER, STUDIED IN PARIS under Poilly, a member of a family of engravers. Weis produced many engravings, mainly of architecture and architectural ornament, but also of cartography, military engagements, fêtes and ceremonies, and costumes. The *Représentation*, which records the ceremonies given for Louis XV on his visit to the city of Strasbourg in 1744, is indisputably the artist's chef d'oeuvre.

In an engraved text preceding the illustrations, the previous fête given by the city in 1681 for the recovery of Louis XIV from illness is mentioned, and the events and personages associated with the present fêtes are described in detail. A series of splendid engravings, showing the major events of the fête, follow the engraved text, with original borders for each page in the tradition of royal publications. Included is the king's arrival at the city, a parade through the city, an exercise in swordplay, illuminations of public buildings, fireworks, the ceremony of giving food to the poor, and details of the uniforms of the officials.

Like other royal publications of this period (most notably Jacques-François Blondel's, which are well represented in the Millard Collection), Weis' beautiful edition is concerned with the attending public as well as with the ceremonial events.





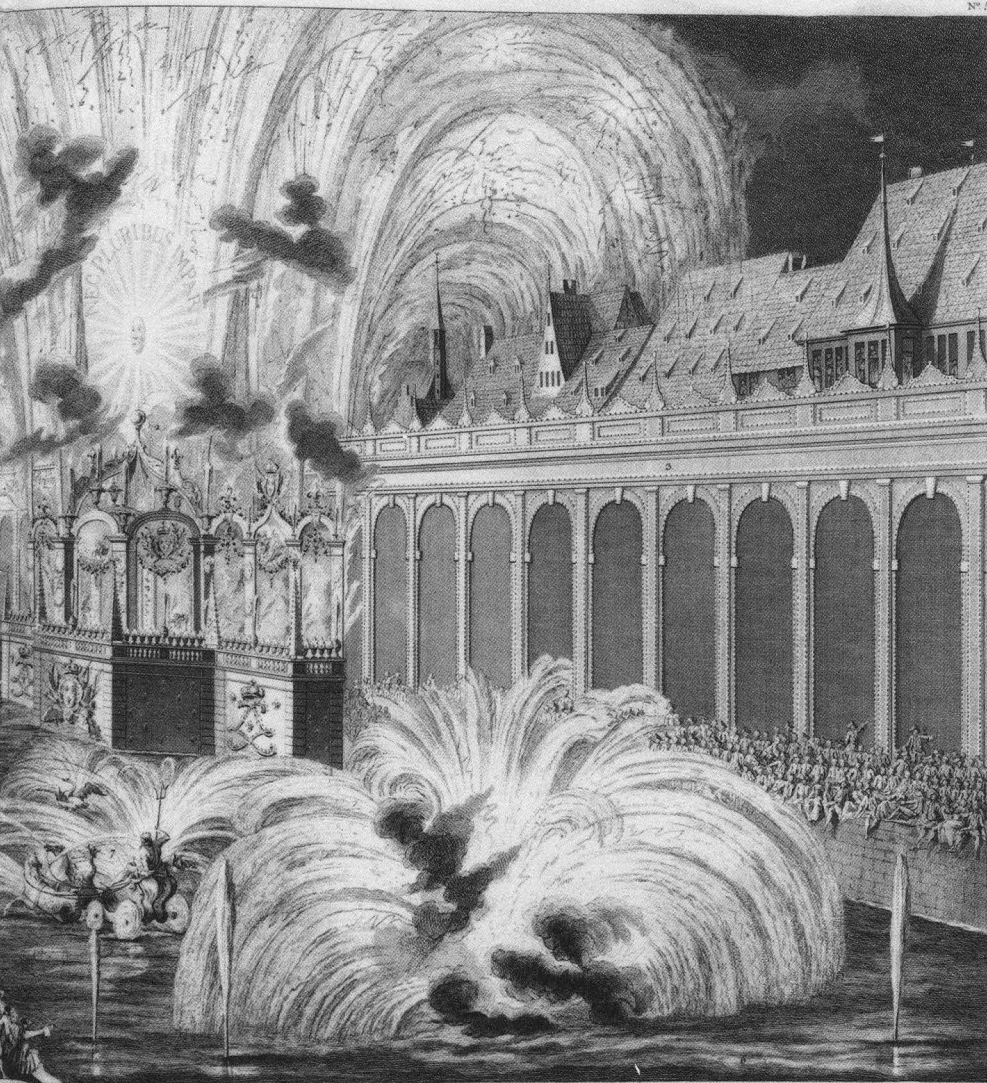
# REPRESENTATION DES EDIFICES ET DECO-

Exécute le 3. Octobre 1744 sous le bon plaisir et en présence de Sa Majesté LOUIS XV. par les Ordres et

- |  |  |  |
|--|--|--|
| 1. Profil de la façade du palais Episcopal sur la Rivière. | 3. Décorations de bois et illuminées sur le bord de la Rivière et du Quay. | nombre de Symphonistes                                       |
| 2. Principal Edifice du Feu                                | 4. Deux Bâtimens décorés qui contenaient un orchestre                      | 5. Figure de divinité Marine représentant le fleuve du Rhin. |

171.

WEIS. *Representation des fêtes . . .* View of decorations and fireworks display prepared by city of Strasbourg for Louis XV. Engraving. "Invente dessine et dirige par J. M. Weis . . ." 1985.61.2756



Gravé par J. B. Le Sueur de l'Académie de Peinture.

## RATIONS ELEVES, ET DU FEU D'ARTIFICE

du Magistrat de Strasbourg, sur la Rivière d'Ill, et en face du Palais Episcopal où Sa Majesté  
logée.

6. A l'opposite doit placé une figure semblable à la précédente, représentant la Rivière d'Ill. 7. Figure de Neptune dans son Char. N° de duplication. 8. Amphitheatre du Corps du Magistrat. 9. Terrasse au bas du Palais Episcopal, sur la Rivière, où les Troupes Bourgeoises ont monté la garde par grâce du Roy pendant son séjour.

## WINKELMANN [JOHANN JOACHIM WINCKELMANN] 1717–1768

*Histoire / De L'Art / Chez Les Anciens, / Par Winkelmann; / Traduite De L'Allemand; / Avec / Des Notes Historiques Et Critiques De Differens Auteurs. / Tome Premier* [–Tome Troisieme]

Paris, H. J. Jansen et Comp<sup>e</sup>, An II<sup>e</sup>–XI [1793–1802]

1985.61.2764–2766

Quarto, three volumes: 259 x 200 (10<sup>1</sup>/<sub>4</sub> x 7<sup>7</sup>/<sub>8</sub>)

EDITION First French edition (first published in German in Dresden, 1764)

[Vol. 1]: *Tome Premier*

COLLATION 399 leaves. [i]–cii, [1]–695 [696] pp. Engraved frontispiece, 25 engraved plates numbered 1–xxv, bound at end; all full-page, versos blank

CONTENTS [i] half title (verso blank); engraved frontispiece (facing in, verso blank); [iii] title page, dated “An II<sup>e</sup>” (verso blank); [v–vi] note on the present publication, “Avis,” with list of contents of each of forthcoming volumes of Winkelmann’s works (Vols. 1–8); vii–x preface, “Avertissement”; [xi]–xxii author’s preface; [xxiii]–xxvi preface by editors of the Milan edition, published in 1779;

[xxvii]–xxxii preface by Carlo Fea, from the Rome edition, 1783; [xxxiii]–lxxxi, “Mémoires sur la vie et les ouvrages de Winkelmann,” by M. Huber; [lxxxii] engraved vignette; [lxxxiii]–cii, “Eloge de Winkelmann,” by M. Heyne; [i]–562 text, Books 1–4; [563] divisional title page, “Additions pour le premier Volume”; [564] blank; 565–685 additions to first volume; 686–695 table of contents; [696] privilege; followed by pls. 1–xxv, all full-page, versos blank

ILLUSTRATIONS Engraved frontispiece, signed “Gravé d’après le Dessin de Saleso fait sur le tableau d’Antoine Raphael Mengs . . .” Engraved vignette on title page; large engraved vignette, lxxxii, signed “Copia Sc.”; 19 engraved headpieces, 4 signed “Copia Sc.” (pp. 1, 56, 158, 218); 23 engraved tailpieces, 2 signed “Copia Sc.” (pp. cii, 157), all based on antique works of art. (Note: All vignettes, as well as plates, are listed and explained in Vol. 3, [237]–431, below.) Engraved pls. 1–xxv as described above; unsigned

[Vol. 2]: *Tome Second*

COLLATION 348 leaves. [i–iv], [1]–692 pp.

Engraved frontispiece, 37 engraved plates, numbered 1–xxxvii, all full-page, versos blank

CONTENTS [i] half title (verso blank); engraved frontispiece (verso blank); [iii] title page, dated “An. II<sup>e</sup>” (verso blank); [1]–516 text, Books 1–6; [517] divisional title page, “Observations sur l’Architecture des Anciens”; [518] epigraph, from Corneliu Severus; [519]–522 preface by Carlo Fea; [523]–539 author’s preface; [540] blank; [541]–542 table of contents, “Plan de l’Ouvrage”; [543]–652 text, “Observations sur l’Architecture des Anciens”; [653] divisional title page, “Observations sur le Temple de Girgenti” (verso blank); [655]–681 text, “Observations sur l’Architecture de l’Ancien Temple de Girgenti”; [682]–692 table of contents, Vol. 2; followed by pls. 1–xxxvii, all full-page (versos blank)

ILLUSTRATIONS Engraved frontispiece (verso blank); engraved vignette on title page; 15 engraved headpieces, 1 signed “Copia Sc.” (p. 1); 17 engraved tailpieces, 2 signed “Copia Sc.” (283, 309). Engraved pls. 1–xxxv, as described above: nos. v and viii signed “Copia Sc.”; no. vi signed “Hulk Sculp. 1794”; no. xv signed “Michel Sculp.”; rest unsigned

[Vol. 3]: *Tome Troisieme* on half title; *Tome II, Deuxieme Partie* on title page

COLLATION 206 leaves. [i–iv], [1]–405 [406–408] pp. Engraved frontispiece; 3 engraved plates numbered 1–iii bound at end, all full-page, versos blank

CONTENTS [i] half title (verso blank); engraved frontispiece (verso blank); [iii] title page, dated “XI.–1803” (verso blank); [1]–55 text, “Lettre du Pere Paolo, sur l’Origine et l’Antiquité de l’Architecture”; [56] engraved vignette; [57] divisional title page, “De la Peinture chez les Anciens, pour servir de suite à l’Histoire de l’Art; par MM B. Rode et A. Riem. traduit de l’Allemand par K.D.L.R.”; [58] note on the present text, “Avertissement”; [59]–189 text, “De la Peinture chez les Anciens . . .”; [190] engraved vignette; [191] divisional title page, “De la Toreutique chez les Anciens”; [192] blank; [193]–205 text, “De la Toreutique . . . par M. Hayne . . .” [206] blank; [207] divisional title page, “Observations de M. Hayne sur quelques passages de l’Histoire de l’Art”; [208] blank; [209]–215 text, “Observations de M. Hayne . . .”; [216] blank; [217] divisional title page, “Observations de Lessing sur l’Histoire de

l'Art"; [218] note on Lessing's work, "Avertissement"; [219]–233 text, "Observations de Lessing . . ."; [234] blank; [235] divisional title page, "Explications des Planches, Vignettes et Fleurons"; [236] blank; [237]–341 explanation of the plates, vignettes, and ornaments (for all 3 volumes); [342] blank; [343]–354 list of works consulted by Winkelmann and by Fea ("Notice . . ."); [355]–405 index; [406] blank; [407]–408 list of contents of Vol. 3; followed by engraved plates I–III

ILLUSTRATIONS Engraved frontispiece; engraved vignette on title page; 2 large engraved vignettes in text (as noted above);

2 engraved headpieces, 9 engraved tailpieces (all representing antique works of art). 3 engraved plates, as described above

BINDING Contemporary tree calf, gilt greek key and roll-tool borders, spine gilt with Egyptian and classical motifs in compartments, title and volume number lettered in gilt on 2 separate red morocco tickets, edges marbled in 3 colors

REFERENCES Brunet 5: 1463 (1802 edition of the 3 volumes: 1793 edition of first 2 volumes cited); Cicognara 60 (first 2 volumes only)



## ÉLOGE

DE WINKELMANN.

PAR M. HEYNE (1);

Qui a remporté le prix proposé par la Société des Antiquaires de Hesse-Cassel.

*Et dubitamus adhuc virtutem extendere factis?*

Traduit de l'allemand.

La demande qu'on a faite, en proposant l'éloge de Winkelmann, qu'on examinât en même-tems, quels progrès l'étude de

(1) Conseiller intime de la cour électorale de Brunswick, et professeur d'éloquence et de poésie à l'université de Göttingue.

I 2

172.

WINCKELMANN. *Histoire de l'art* . . .

Facing pages: Vignette of tomb of Winckelmann, signed "Copia Sc.," and memorial headpiece to the *Elegy*, with attributes of the classical scholar.

Engravings. 1985.61.2764–2766



**J**OHANN JOACHIM WINCKELMANN WAS ONE OF THE LEADING CLASSICAL scholars of the eighteenth century. He began his professional career in 1742 as a preceptor at the University of Halle and by 1748 was in Dresden, where he worked in the library of the Count de Buneau. His history of ancient art began here with his contemplations of the monuments of art in Dresden. By 1755 he had gone to Italy, where he remained for the rest of his life, working as a guide for important visitors to Rome and on his influential series of publications on collections and aesthetics. His most important Italian patron was Cardinal Albani. He had planned a voyage to Greece, but never traveled there. He met a sudden death in Trieste, returning to Italy from another canceled trip, to Germany.

Contemporaries acknowledged his classical erudition and extensive knowledge of antique art, as well as his interest in modern art. He was extremely influential, both with his publications about antiquity and with his work in aesthetics and the neoclassical movement. His *History of the Art of the Ancients* is indisputably his best-known work. First published in 1764, it was quickly followed by editions in Italian, French, and English.

In his studies Winckelmann interprets “history” as the presentation of a single methodological system adapted to different chronological periods and national characteristics. His search for the reasons why a specific art form arose at a specific time and place considered only ancient art, from Egyptian through Roman, with a principal orientation toward the characteristics of Greek art. His work, a development of traditional French attitudes about art, was associated with Fréart de Chambray rather than with the antiquarian work of the Saint-Maurists, such as Bernard de Montfaucon (cat. 120, 1985.61.2568–2582), whom he criticized. (Germany was culturally dependent on France at this time.)

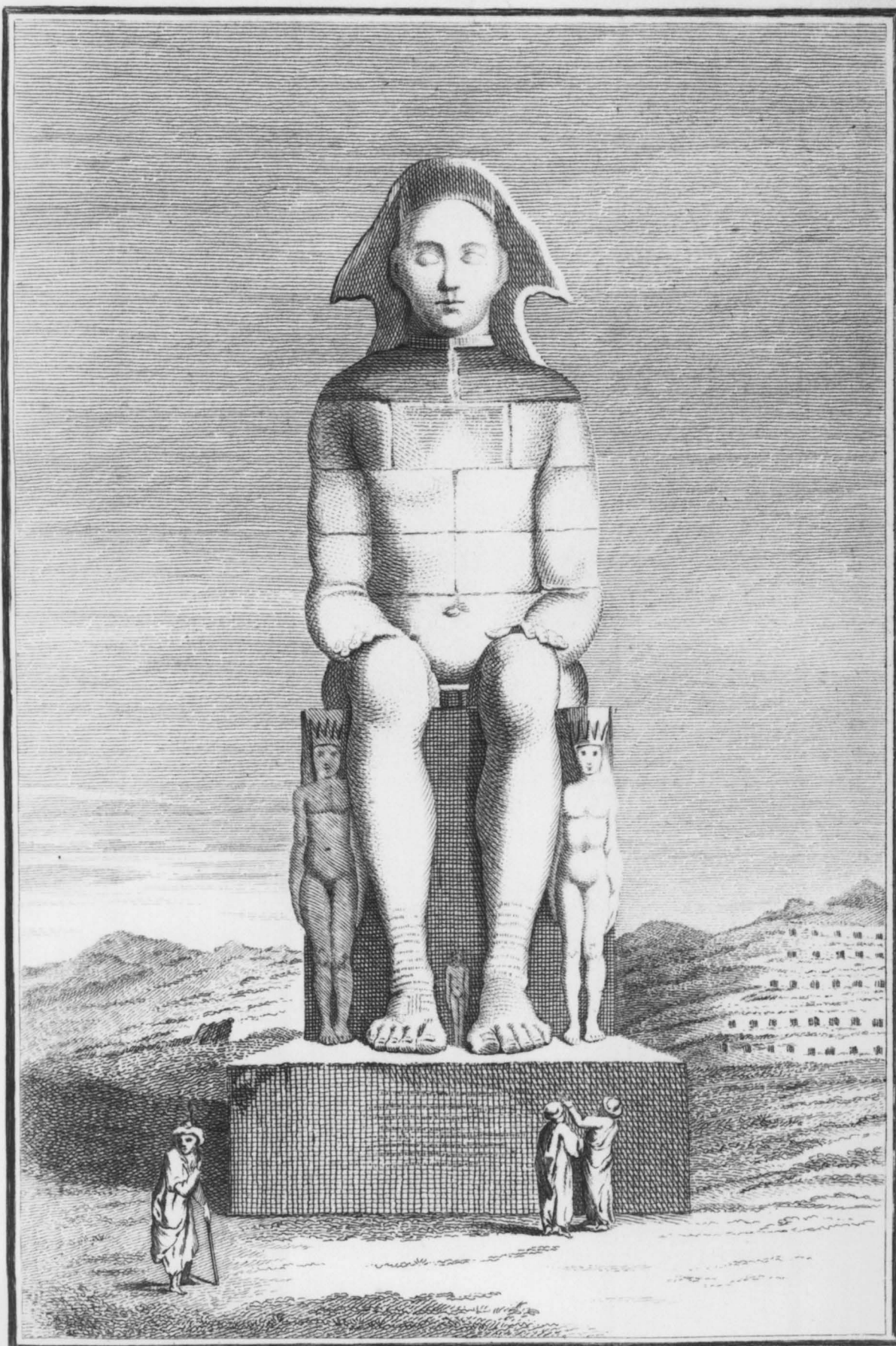
This translation by Michel Huber (a professor of French at the University of Leipzig), is based on a 1776 German edition produced from Winckelmann’s original manuscript for the *History of Art* rather than from the revised first edition published in Dresden in 1764. The 1776 edition was considered to be less complete and accurate by such scholars as Carlo Fea, whose 1783 Italian edition, published in Rome, was based on the Dresden version of 1764.

Huber’s translations were of great service to the field of literature. His were the first literary communications between France and Germany of the new romantic literature, and his translation of the *Idylles* of Salomon Gessner, the Swiss poet, would strongly influence French literary and artistic creation. Huber was particularly knowledgeable about Winckelmann, producing a *Mémoires pour servir à l’histoire de la vie et des ouvrages de Winckelmann*, and a *Lettre de M. l’abbé Winckelmann sur les découvertes d’Herculaneum* (1764). Huber’s French version of the *History* was popular. Reprinted in 1789, a new edition with revisions by the publisher Hendrick Jansen appeared between 1790 and 1803.

172.

WINCKELMANN. *Histoire de l’art* . . .  
Colossus of Memnon (Ozymandius).  
Engraving. 1985.61.2764–2766







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The index includes people, places, titles, and subjects. People are identified by profession or role as found in each title, while the following categories cover most designers and printmakers:

*artist* includes draftsmen and those whose signatures are followed by terms such as *delineavit*, *invenit*, *dessiné par*

*etcher/engraver* includes those whose names are followed by terms such as *scripsit*, *fecit*, *incisit*, *terminé par*

*illustrator* is a general category for those whose craft is not clearly stated in either text or plate.

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