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c.1481

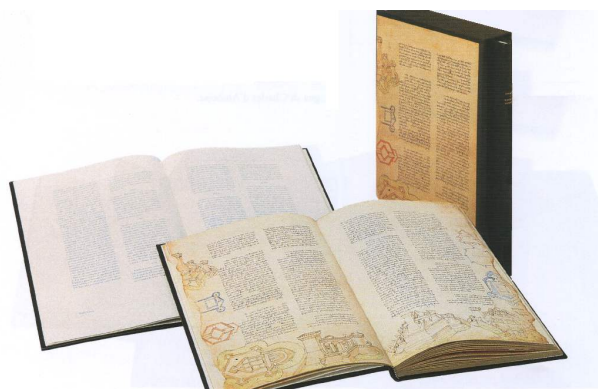
[Francesco di Giorgio Martini]

Trattato di architettura di Francesco di Giorgio Martini. Il codice Ashburnham 361 della Biblioteca Medicea Laurenziana di Firenze. Presentazione di Luigi Firpo. Introduzione trascrizione e note di Pietro C. Marani.

[Florence, Biblioteca Medicea Laurenziana, 282 (Ash. 361)]

[16175-R] Florence, 1994. 26.8 x 39.5 cm, 158, 128, 28, 8 pp.

The “Treatise of Architecture”, probably written at the court of Federico da Montefeltro in Urbino between 1481 and 1485, is one of the earliest complete studies of architecture of the Italian Renaissance. It is the only text that has survived from Leonardo’s personal library and as such it is also an extraordinary unicum; it contains Leonardo’s own marginal notes and sketches made about 1506. Along its twofold features—civil and military architecture—this work, reproduced here in facsimile for the first time, is an organic collection of notes and drawings presented thematically. Limited edition with commentary and critical transcription by Pietro C. Marani. Quarter leather and laid paper boards, with deluxe slipcase. € 1300



15th c.

[Codex Squarcialupi]

Il codice Squarcialupi. Ms. Mediceo Palatino 87, Biblioteca Medicea Laurenziana di Firenze. Studi raccolti di F. Alberto Gallo.

[Florence, Biblioteca Medicea Laurenziana, med. pal. 87]

[16164-N] Ars Nova. Lucca & Florence, 1992. 29 x 41 cm, 2 vols, 442, 287 pp.

This is the most magnificent and extensive of the Italian trecento sources. The codex, a “retrospective” anthology compiled c. 1410-20 under Antonio Squarcialupi’s supervision, contains richly painted miniatures and portraits of 14 composers presented in roughly chronological order. It includes 353 settings of Italian lyric poetry (madrigals, ballate, cacce, etc), half of them unique. Recent iconographic research confirms that the miniatures and splendid illuminations had their origins in the Florentine scriptorium of Santa Maria degli Angeli between 1410 and 1415. The accompanying commentary volume, authored by a team of international scholars, include John Nádas, Kurt von Fischer, Luciano Bellosi, Margherita Ferro Luraghi, Nino Pirrotta, Giuseppe Tavani, Giulio Cattin, & Agostino Ziino. Deluxe clamshell case in half leather. € 2400



15th c.

Trattato dell'arte della seta e L'arte della seta in Firenze.

[Florence, Biblioteca Medicea Laurentiana, plut.89.sup.cod.117]

[16168-S] Florence, 1995. 23.5 x 32.5 cm (box). 2 vols, 59, 122 pp.

Facsimile of two complementary 15th-c. treatises, one based on a unique illustrated codex in the Laurentian Library, and the other, the first printed edition (1868) of a codex in the Bibl. Riccordiana (codex 2580). Codex plut.89 is a richly decorated manuscript copied in 1489, once the property of Emperor Francis III. The water color illustrations provide charming vignettes of each phase of silk manufacture; it ends with an interesting book of accounts with marginal sketches showing merchants and bookkeepers. The 1868 print includes a documentary appendix, a glossary and a useful index of special words and expressions by Girolamo Gargioli. Deluxe edition in clamshell box. € 200



16th c.

Bernardino da Sahagún. Historia universal de las cosas de Nueva España.

[Florence, Biblioteca Medicea Laurentiana, plut. 218, 219, 220]

[16171-M] Florence, 1995. 22 x 32.5 cm, 3 vols, 3,120 pp.

Compiled between 1576 and 1577 and known as the “Florentine Codex”, this bilingual MS (Castilian and Nahuatl) contains information and lavish illustrations about pre-Hispanic civilizations in Mexico. It is the only known complete text of Fra Bernardino (b.1499) who entered the Franciscan order and arrived in Mexico in 1529. The books are indigenous accounts verbalized by Fra Bernardino from the year 1559. In 1569, after reorganizing and correcting the accounts gathered directly from various sources, he eventually drafted a complete version of the entire Historia. The codex reached the Biblioteca Palatina of the Grand Duke of Tuscany around 1589, probably a gift from Philip II. Hardbound, with slipcase.



15th-
16th c.

[Leonardo da Vinci, ENMD "Uffizi"]

I disegni di Leonardo da Vinci e della sue cerchia nel Gabinetto Disegni e Stampe della Galleria degli Uffizi a Firenze. Ordinati e presentati da Carlo Pedretti. Catalogo: Gigetta Dalli Regoli.

[Florence, Gabinetto Disegni e Stampe della Galleria degli Uffizi]

[16146-L] Florence, 1985. 33.5 x 48.8 cm, 50, 106 pp.

Here the prestigious Uffizi collection, which includes Leonardo's earliest known drawing—the 1473 landscape—is presented in facsimile and introduced by Carlo Pedretti. The drawings (11 by Leonardo and 39 by his disciples) are cataloged by Gigetta Dalli Regoli. Limited edition of 998 copies supplied with leather covered clamshell case. (only available with the purchase of the complete set of the Edizione Nazionale dei Manoscritti e dei disegni di Leonardo da Vinci)



15th-
16th c.

[Leonardo da Vinci, ENMD "Arundel"]

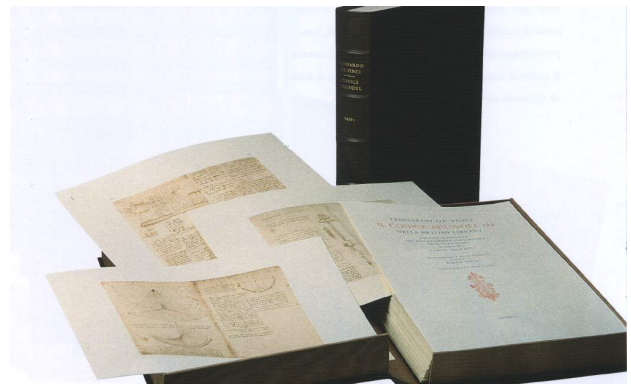
Leonardo da Vinci. Il codice Arundel.

[London, British Library, Arundel ms 263]

[16181-G] Florence, 1999. 34 x 48 cm, 2 vols, 156 plates (312 facs), 480 pp.

This notebook is not a bound volume used by Leonardo, but was put together after his death from loose papers of various types and sizes. The first section was begun in Florence on 22 March 1508, but the remainder comes from different periods in Leonardo's life (1452-1519), covering practically the whole of his career. Leonardo's first intention seems to have been to gather material for a treatise on mechanics, although his relentless curiosity led him into numerous other topics from the movement of water to the flight of birds. The text is written in Leonardo's characteristic 'mirror-writing', left-handed and moving from right to left. The MS was probably acquired in Italy by Thomas Howard, Earl of Arundel (1586-1646), hence its name today, "Codex Arundel". Limited edition, supplied with leather covered clamshell case for the facsimiles and text volume in full leather.

€ 6000



15th-
16th c.

[Leonardo da Vinci, ENMD "Anatomical"]

Leonardo da Vinci. Corpus of the Anatomical Studies at Windsor Castle.

[London, The Royal Collection, Windsor Castle]

[16180-K] Florence, 1980. 33 x 48 cm, 400, 474, 1032 pp.

400 facsimiles comprise this impressive corpus of Leonardo's anatomical studies, arranged chronologically by Carlo Pedretti. Leonardo's notes are transliterated, translated and edited by Kenneth D. Keele. The drawings, covering a period of some thirty years, from 1483 to 1513, exhibit a changing focus, moving gradually from morphology to physiology. Limited edition, supplied with leather covered clamshell case for the facsimiles and commentary volumes in full leather. (Original edition in English)
€ 8500



15th-
16th c.

[Leonardo da Vinci, ENMD "Landscapes"]

The Drawings and Miscellaneous Papers of Leonardo di Vinci in the Collection of Her Majesty the Queen at Windsor Castle. Edited by Carlo Pedretti.

[London, The Royal Collection, Windsor Castle]

[16174-Q] Florence, 1982-1987 33 x 48 cm, 2 vols, 70, 240 pp.

Facsimile reproductions of the nature studies—landscapes, plants and water studies—by Leonardo and his circle, accompanied by a catalog by Carlo Pedretti and an introduction by Kenneth Clark. Limited edition of 998 copies supplied with leather covered clamshell case. (American edition co-published by Johnson Reprint Corporation).



15th-
16th c.

[Leonardo da Vinci, ENMD "Horses"]

Leonardo da Vinci. *Drawings of Horses and Other Animals from the Royal Library at Windsor Castle.* Preface by H.R.H., the Duke of Edinburgh. Catalogue by Carlo Pedretti. Introduction by Jane Roberts.

[London, The Royal Collection, Windsor Castle]

[16173-P] Florence, 1984. 33 x 48 cm, 85 plates, 232 pp.

Executed in several different media, the 91 drawings in this series range widely and sometimes whimsically over the animal kingdom, and include studies of dogs, cats, oxen, asses, grotesque animals and dragons. The drawings collected here, covering a period of some forty years, are grouped to correspond to 6 major themes arranged chronologically: horse and dragon studies for Early Adorations; proportion studies; studies for the Sforza horse; studies for Anghiari horses; studies for the Trivulzio horse; horses and other animals in later allegories after 1510. Accompanied by a catalog by Carlo Pedretti, supplemented with appendices, indices and glossaries, locates each plate with the context of Leonardo's work, while at the same time analyzing in detail their method of execution. Limited edition, supplied with leather covered clamshell case for the facsimiles and text volume in half leather.



15th-
16th c.

[Leonardo da Vinci, ENMD "Forster"]

Leonardo da Vinci. *I codices Forster del Victoria and Albert Museum di Londra.* Edizione in facsimile sotto gli auspici della Commissione Nazionale Vinciana. Trascrizione diplomatica e critica: Augusto Marinoni.

[London, Victoria & Albert Museum, ms "Forster"]

[16160-W] Florence, 1992. 25 x 36 cm, 3 vols.

The "Forster" codices, presented here in their original format, are 3 small notebooks dating from the end of the 15th to the beginning of the 16th c. Leonardo used them for jotting down annotations in his usual handwriting from right to left and for drawing his masterly sketches. They deal with a variety of scientific subjects—important geometry studies, hydraulic machinery projects, notes on physics and on the study of grammar. They also include cosmological themes, hints at fables and jokes, as well as numerous sketches of horses corresponding to the bronze equestrian monument commissioned by Francesco Sforza, Duke of Milan. Each codex is accompanied by a volume with the critical and diplomatic transcription edited by Augusto Marinoni. Limited edition of 998 copies consisting of 12 leather covered clamshell cases.

€ 7500



15th-
16th c.

[Leonardo da Vinci, ENMD "Madrid"]

Leonardo da Vinci. I codici di Madrid.

[Madrid, Biblioteca Nacional, 8936-8937]

[17927-C] Florence, 1974. 17 x 25 cm, 5 vols, 382, 316, 154, 536, 336 pp.

These 3 rediscovered mss, in Leonardo's hand, span from the principles of mechanics, with their numerous practical applications, to architectural notes and sketches, painting, hydraulics and personal notations. The second volume ends with the extraordinary 36 pp dossier of notes and drawings on the project for the casting of the equestrian monument to Francesco Sforza. Edited by Ladislao Reti, the work includes a volume of introduction and commentary and two volumes of annotated transcriptions. Limited edition of 1,000 copies supplied with leather covered slipcase.



15th-
16th c.

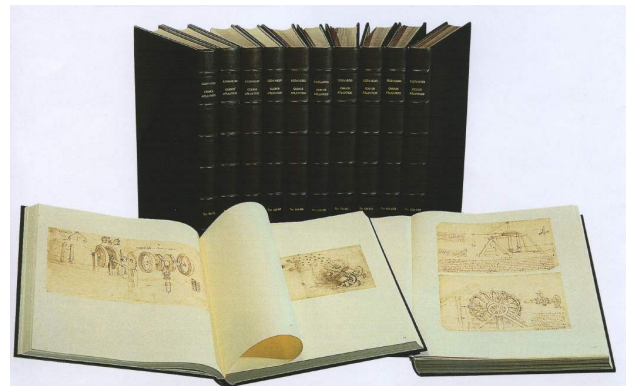
[Leonardo da Vinci, ENMD "Atlantico"]

Leonardo da Vinci. Il codice Atlantico della Biblioteca Ambrosiana di Milano. Trascrizione diplomatica e critica di Augusto Marinoni.

[Milan, Biblioteca Ambrosiana, codice "Atlantico"]

[16145-K] Florence, 1975-1980. 44 x 60 cm, 12 vols (facs), 12 vols (commentary).

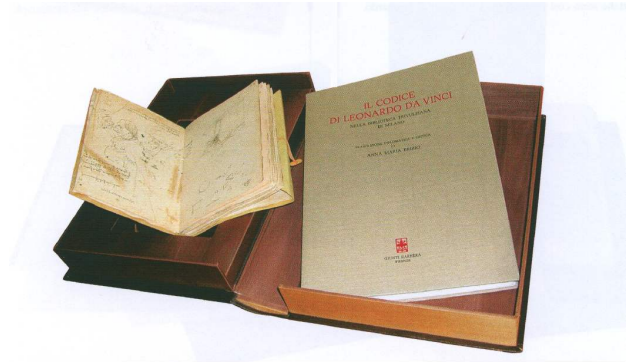
Assembled by the 16th-c. Italian sculptor and collector Pompeo Leoni, Codex Atlanticus—comprised of 1,286 items—represents the largest collection of Leonardo papers ever assembled. Included are spectacular drawings of technological innovations, of weapons and fortifications, of hydraulic devices, vessels and flying machines. Every aspect of Leonardo's genius is present, showing his abiding interest in the mechanical sciences and mathematics, in astronomy, physical geography, botany, chemistry and anatomy. It also includes studies for paintings such as the "Adoration of the Magi", "Leda" and the "Battle of Anghiari". Each volume of the 12-volume facsimile is accompanied by a volume with the critical and diplomatic transcription edited by Augusto Marinoni. Limited edition of 998 copies consisting of a total of 24 leather bound volumes. € 50000



c.1487

[Leonardo da Vinci, ENMD "Trivulziano" Italian ed.]
Il codice di Leonardo da Vinci nella Biblioteca Trivulziana di Milano. Trascrizione diplomatica e critica di Anna Maria Brizio.
 [Milan, Biblioteca Trivulziano, ms. 2162]
 [16155-M] Florence, 1980. 25 x 36 cm, 55 plates, 138 pp.

Compiled about 1487-1490, Codex Trivulzianus records Leonardo's attempt to organize and arrange the part of the Italian language which deals with science, philosophy and academic subjects in general. Many of the words collected here derive from Latin, and almost all of them are drawn from such famous Renaissance works as Roberto Valturius' "De re militari" and Luigi Pulci's "Vocabulista". This is an exceptional document for the study of that period of the Italian language when rules and spellings were not yet firmly established. In addition Codex Trivulzianus contains an important series of architectural drawings which are primarily studies pertaining to a competition held to complete the construction of the Milan cathedral. Accompanied by a volume with critical and diplomatic transcriptions by Anna Maria Brizio. Limited edition of 998 copies supplied with deluxe leather covered clamshell case. € 1800



c.1487

[Leonardo da Vinci, ENMD "Trivulziano" English ed.]
Il codice di Leonardo da Vinci nella Biblioteca Trivulziana di Milano. Trascrizione diplomatica e critica di Anna Maria Brizio.
 [Milan, Biblioteca Trivulziano, ms. 2162]
 [16183-A] Florence, 1980. 25 x 36 cm, 55 plates, 138 pp.

Same as above, but English edition ("Codex Trivulzianus") co-published by Johnson Reprint Corporation, with standard box. € 1200

15th-
16th c.

[Leonardo da Vinci, ENMD "American"]

The Drawings of Leonardo da Vinci and His Circle in the American Collections. Arranged and Introduced by Carlo Pedretti. Catalogue by Patricia Trutty-Coohill.
[New York, NYPL; Metropolitan Museum of Art; et al]
[16154-L] Florence, 1993. 34 x 49 cm, 81, 115 pp.

This collection of drawings in facsimile, arranged and introduced by Carlo Pedretti and catalogued by Patricia Tutty-Coohill, is particularly important for the amount of unpublished material. It contains the complete series of caricatures in the Spencer Collection of the New York Public Library consisting of 104 copies made in the 16th century directly from Leonardo originals (mostly lost) and as such represents first-hand documents for the study of the complex problem of Leonardo's preoccupation with physiognomy at the time of his studies for the "Last Supper", c.1495. The publication also includes 15 autograph drawings, 8 of which are preserved in the Metropolitan Museum of Art in New York. Altogether about 200 drawings are reproduced arranged on 80 plates. Limited edition of 998 copies supplied with leather covered clamshell case.
€ 4000



15th-
16th c.

[Leonardo da Vinci, ENMD "Institut"]

Leonardo da Vinci. I manoscritti dell'Institut de France. Edizione in facsimile sotto gli auspici della Commissione Nazionale Vinciana e dell'Institut de France. Trascrizione diplomatica e critica di Augusto Marinoni.
[Paris, Institut de France, mss "A" <to> "M"]
[16152-J] Florence, 1986-1990. 25 x 36 cm, 12 boxes, ca.2,000 pp.

The 12 Leonardo manuscripts presented here in their original format and consisting of more than 2,000 pages, are exceptional documents for the study of the master's life and work. The volumes focuses in turn upon geometrical problems, mechanical questions, technological ideas of daring conception, often interjecting autobiographical information and digressing into literary creations and artistic observations. The Leonard text is presented in diplomatic and critical transcriptions with annotations by Augusto Marinoni. Limited edition of 998 copies consisting of 12 leather covered clamshell cases.
€ 32000



15th-
16th c.

[Leonardo da Vinci, ENMD "France"]

I disegni di Leonardo da Vinci e della sua cerchia nelle collezioni pubbliche in Francia. Ordinati e presentati da Pietro C. Marani / [The Drawings of Leonardo da Vinci and His Circle in the Public Collections in France. Arranged and Presented by Pietro C. Marani].
[Paris, Musée de Louvre, & 7 other institutions]

[78301-P] Florence, 2008. 33.5 x 49 cm, 114 plates, 280 pp.

NEW. The Department des Arts Graphiques at the Musée du Louvre in Paris conserves what is possibly the most important collection of drawings by Leonardo and his circle in Europe, after that housed in the Royal Library at Windsor. Considered together with the other French collections, that of the Louvre, begun by the King of France Louis XIV and augmented over the centuries, offers an unrivalled overview of Leonardo's graphics, highlighting all the techniques and all the various stylistic changes. They range from the first brush drawings executed on superfine linen cloth recalled by Vasari, the pen and ink drawings relating to the Adoration of the Magi and the Madonnas of his early maturity, the drawings in red chalk of the early Milan period, right through to the celebrated drawing, colored using mixed technique, with the Portrait of Isabella d'Este and the studies for Saint Anne. The collection presents all Leonardo's scattered drawings conserved in the following French museums: Musée de Louvre, École Nationale Supérieure des Beaux-Arts, Institut Néerlandais, Fondation Custodia, Collection Frits Lugt, Musée Bonnat (Bayonne), Musée des Beaux-Arts (Rennes). Limited edition of 998 copies, supplied with leather covered clamshell case for the facsimiles and text volume in half leather. (only available with purchase of entire set of the Edizione Nazionale)

€ 6000



[Leonardo da Vinci, ENMD "Hammer"]

c.1508

The Codex Hammer of Leonardo da Vinci. Translated into English and Annotated by Carlo Pedretti.

[Seattle, Seattle Art Museum, Codex "Leicester", ex "Hammer" (deposit, Bill Gates Collection)]

[16148-W] Florence, 1987 34 x 48 cm, 72, 282 pp.

Codex "Hammer" (formerly "Leicester"), compiled about 1508-1510, is a synthesis of Leonardo's views on nature as given visual shape in the backgrounds of his paintings, from "St. Anne" to the "Mona Lisa". It deals with hydrostatics, hydrodynamics, and then with river regulation and hydraulic engineering, encompassing every aspect of cosmology, from geology to paleontology and from astronomy to meteorology. Their are also items of autobiographical interest, the record of his work on the "great horse of Milan", the spectacular vision of a wind storm over Lake Maggiore, the vivid observations on the numerous localities of his wanderings in Tuscany and Lombardy. The 18 bifolios of Leonardo's dense compilation characterized by more than 350 marginal and textual illustrations are accurately reproduced in this facsimile, accompanied by a volume with the critical and diplomatic transcription edited by Carlo Pedretti. Limited edition of 998 copies supplied with leather covered clamshell case. (only available with the purchase of the complete set of the Edizione Nazionale dei Manoscritti e dei disegni di Leonardo da Vinci)



[Leonardo da Vinci, ENMD "Torino"]

15th-16th c.

I disegni di Leonardo di Vinci e della sua cerchia nella Biblioteca Reale di Torino. Ordinati e presentati da Carlo Pedretti. Con la riproduzione integrale dell'opera inedita Disegni d'architettura militare di Leonardo da Vinci (Ms. Saluzzo 312).

[Turin, Biblioteca Reale]

[16153-K] Florence, 1990. 23, 138 pp.

A definitive edition of all the Leonardo material assembled by Carlo Alberto of Savoy about 1840, including the famous self-portrait and the study for the angel of the "Virgin of the Rocks". Also included is a reproduction in the original size of Codex Saluzzo 312 which is an unpublished collection of Leonardo's studies of military architecture compiled about 1840. Arranged and introduced by Carlo Pedretti. Limited edition of 998 copies supplied with leather covered clamshell case. (only available with the purchase of the complete set of the Edizione Nazionale dei Manoscritti e dei disegni di Leonardo da Vinci) € 6000



c.1505

[Leonardo da Vinci, ENMD "Uccelli" Italian ed.]

Leonardo da Vinci. Il codice sul volo degli uccelli nella Biblioteca Reale di Torino.

[Turin, Biblioteca Reale]

[16166-Q] Florence, 1976. 25 x 36 cm, facsimile + 90 pp.

Compiled between 1505 and 1506, Leonardo's Codex on the Flight of Birds, reflects his preoccupations as a painter at the height of his powers. The emphasis on precise observation, and the conception of natural phenomena as dynamic and complex processes—involving wind, motion, and anatomy—are readily apparent in Leonardo's painting of this period. The codex also contains notes on mechanics as well as botany, architectural plans and water studies. Accompanied by a text volume by Augusto Marinoni containing introduction, diplomatic and critical transcriptions. Limited edition, supplied with deluxe leather covered clamshell case.

€ 1600



c.1505

[Leonardo da Vinci, ENMD "Uccelli" French ed.]

Leonardo da Vinci. Il codice sul volo degli uccelli nella Biblioteca Reale di Torino.

[Turin, Biblioteca Reale]

[16179-V] Florence, 1976. 25 x 36 cm, facsimile + 90 pp.

Same as above but French edition ("Manuscrit sur le vol des oiseaux") co-published by Éditions Les Incunables, with standard case.

€ 1200

c.1505 [Leonardo da Vinci, ENMD "Uccelli" English ed.]
**Leonardo da Vinci. Il codice sul volo degli uccelli nella
 Biblioteca Reale di Torino.**
 [Turin, Biblioteca Reale]
 [16176-J] Florence, 1976. 25 x 36 cm, facsimile + 90 pp.

Same as above but English edition ("Codex on the Flight of
 Birds") co-published by Johnson Reprint Corporation, with
 standard case.
 € 1200

15th c. **Piero della Francesca. Libellus de quinque corporibus
 regularibus.**
 [Vatican, Biblioteca Apostolica, Urb. lat. 632]
 [16167-R] Edizione Nazionale degli Scritti di Piero della
 Francesca. Florence, 1995. 15 x 22 cm, 3 vols, 176, 260, 246 pp.

The "Libellus" is the first treatise on geometry of the
 Renaissance in which problems relating to the construction and
 calculation of polyhedrons—drawn in the "Libellus" in
 stereometric form—were addressed. The treatise, which has
 survived as a unique manuscript in the hand of an unknown
 copyist but accompanied by drawings, corrections and additions
 made by Piero himself, was dedicated to Guidubaldo da
 Montefeltro, Duke of Urbino. The work was known from the
 beginning of the 16th century, not as belonging to Piero, and not
 even in Latin, but as part of the "Divina Proportione" by Fra
 Luca Pacioli who published it in Italian as his own work. The
 plagiarism was denounced by Giorgio Vasari and has been the
 object of heated dispute ever since. Together with transcriptions
 and critical apparatus by Cecil Grayson, Marisa Dalai Emiliani
 and Carlo Maccagni. Limited edition of 998 copies with deluxe
 clamshell case in half leather.
 € 1500



15th-
16th c.

[Leonardo da Vinci, ENMD "Libro"]

Leonardo da Vinci. Libro di pittura. Edizione in facsimile del codice Urbinatense lat. 1270 nella Biblioteca Apostolica Vaticana a cura di Carlo Pedretti. Trascrizione critica di Carlo Vecce.

[Vatican, Biblioteca Apostolica, Urb. lat. 1270]

[16172-N] Florence, 1995. 16 x 22 cm, 2 vols, 672, 544 pp.

The "Treatise of Painting" by Leonardo, compiled by his pupil Francesco Melzi according to the master's instructions, has been described by Kenneth Clark as the "most important document in the whole history of art". The archetype codex is presented here for the first time in complete facsimile edition, with commentary by Carlo Pedretti consisting of introduction, transcriptions and critical apparatus. Limited edition of 998 copies with leather covered clamshell case.

€ 3000



15th-
16th c.

[Leonardo da Vinci, ENMD "Venezia"]

I Disegni di Leonardo da Vinci e della sua cerchia nel Gabinetto dei Disegni e Stampe delle Gallerie dell'Accademia a Venezia.

[Venice, Gallerie dell'Accademia]

[55028-L] Florence, 2003. 33 x 48 cm, 72 plates, 220 pp.

26 (6 attributed) drawings from Leonardo's own hands, among these 4 studies to the Battle of Anghiari, 2 each to Natività, Sant' Anna (Louvre), Ecce Homo, Uomo Vitruviano, 3 attributed studies to Cenacolo as well as technical drafts. In addition 33 works by Ambrogio De Predis, Giovanni Antonio Boltraffio, Francesco Napoletano (published for the first time), Marco da Oggiono (2 of them for the first time), Giampietrino, Agostino da Vaprio, Andrea Solario (1 of them for the first time), Cesare da Sesto. Francesco Melzi, as well as two anonymous copies from the Anatomical Studies. Finally 13 (9 first time) mostly anonymous sheets by copyists, imitators and followers of Leonardo's from the 16th through the 19th centuries. Arranged and introduced by Carlo Pedretti. Limited edition of 998 copies supplied with leather covered clamshell case.

€ 4000



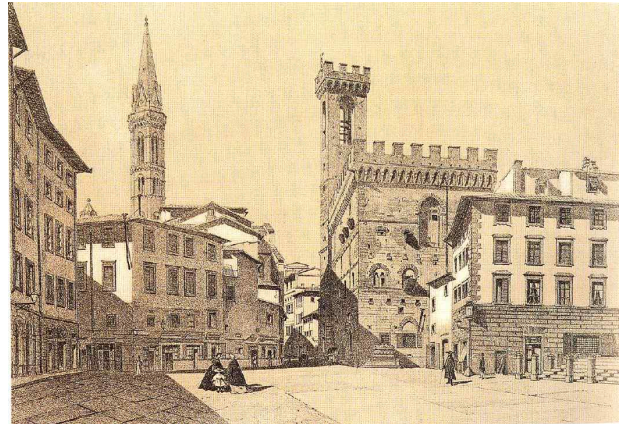
19th c.

La Toscane. Album pittoresque et archéologique.

Durand, André.

Florence. 45 x 63.5 cm 118 lithographs.

The magnificent monumental album of lithographs created by the French André Durand in about 1862 is one of the most refined works among those that represent Tuscany. Nobody could have been more suited to portray them than Durand, a highly-regarded sketcher and lithographer, also versed in archeology. Spurred on by the enthusiasm of the Russian prince Anatole Demidoff, Durand first produced an album with 18 lithographs of picturesque views of the Isle of Elba (in collaboration with Eugène Ciceri). They are evocative works showing a wild and partly unexplored island. Among them are outstanding views of Portoferraio, Rio Marina, Marciana and also of the Imperial Villa of San Martino with the Napoleonic Museum founded by Prince Demidoff. Later the work was enriched with another 100 plates of the most important Tuscan cities, also including bewitching artistic country landscapes. Half leather.



[Ortelius, Abraham]

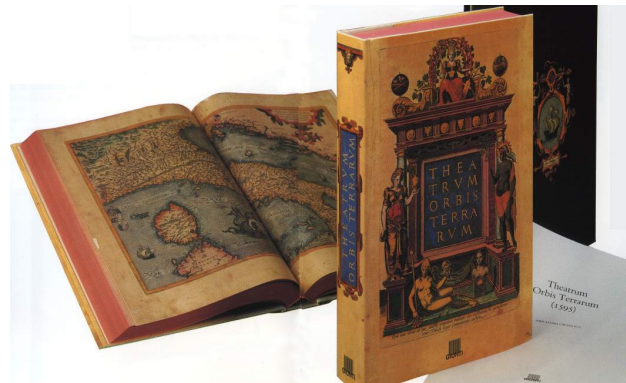
Abraham Ortelius. Theatrum orbis terrarum (1595).

[Istituto Geografico Militare, Florence].

[Ortelius, Abraham]

[16157-P] Florence, 1991. 29.5 x 45 cm, 656 pp.

Ortelius (1527-1598), the great Dutch cartographer and geographer, published his great “Theatrum orbis Terrarum” in 1570 with the prestigious Plantin printing house in Antwerp. Taking advantage of all the geographic and map-making knowledge of his day the work captures with its 147 spectacularly engraved tables the faithful image of the world as it was known. To this Ortelius added some remarkable “historic maps”, showing districts and itineraries from literature, mythology and tradition. It met with great editorial success, not only due to the plates, but also to the text which is an authentic geographic and cartographic encyclopedia including technical information regarding the methods of projection and names of the distinguished map makers. Limited edition of 998 numbered copies, hardbound, with slipcase.



1535

[Prisse d'Avennes]

1877

Prisse d'Avennes. Arte araba al Cairo.

[16165-P] Florence, 1991 48 x 62 cm, 3 vols, 432 pp (200 plates).

In 1877 a series of engravings on the subject of the manifold expressions of Arab art that flourished in Cairo from the 7th until the end of the 18th c. was sent to press by the publishers VeA. Morel et Cie. Most of these works were created by Prisse d'Avennes (1807-1879), a distinguished scholar who, with the documentation collected during his many travels in the Middle East, gave a decisive contribution to the knowledge of Arabian, and especially Egyptian art. In the 200 plates d'Avennes depicts palaces, mosques and minarets of the Egyptian capital with expertise and graphic skill (often livening them through the introduction of various figures in compliance with the taste of the time), dwelling in detail on architectural ornaments, wall decorations and furnishings. Of great interest are also the engravings that reproduce glass panes, fabrics, carpets, armour and decorations that adorned the pages of the Koran. This deluxe facsimile is based on the Khayat Book edition, Beirut. Leather spine with boards in buckram.
€ 500

