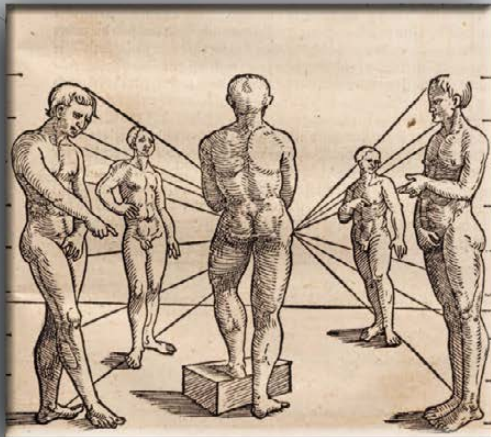


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PERSPECTIVES



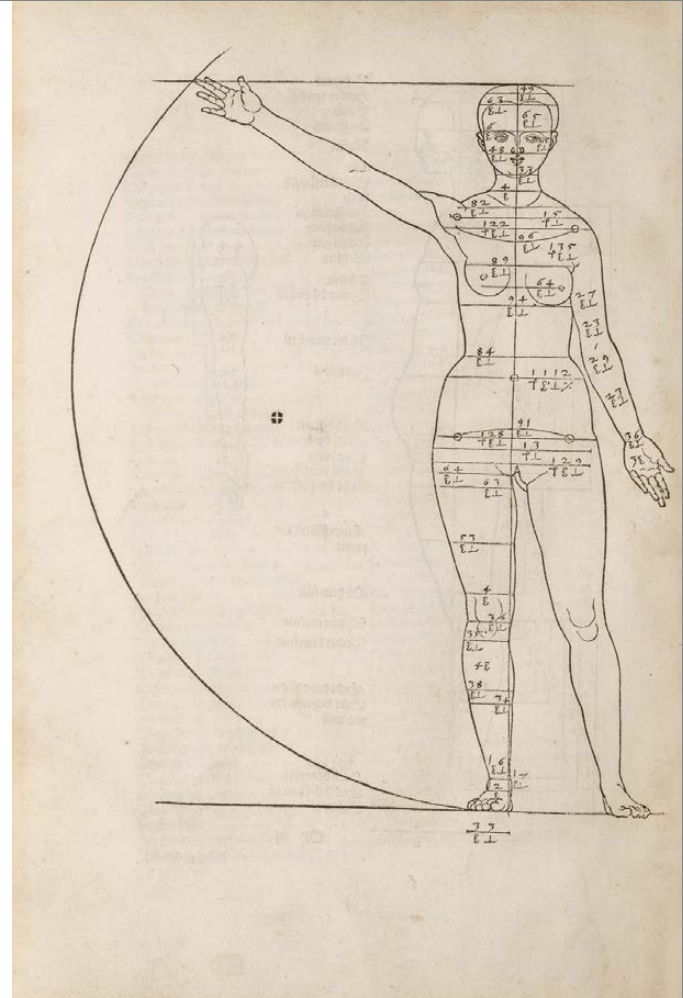
**A SPECIAL COLLECTION OF ARTISTS'
MANUALS ON PERSPECTIVE AND
HUMAN PROPORTION**

Spotlight on the Discovery of Perspective

DR. JÖRN GÜNTHER • RARE BOOKS AG
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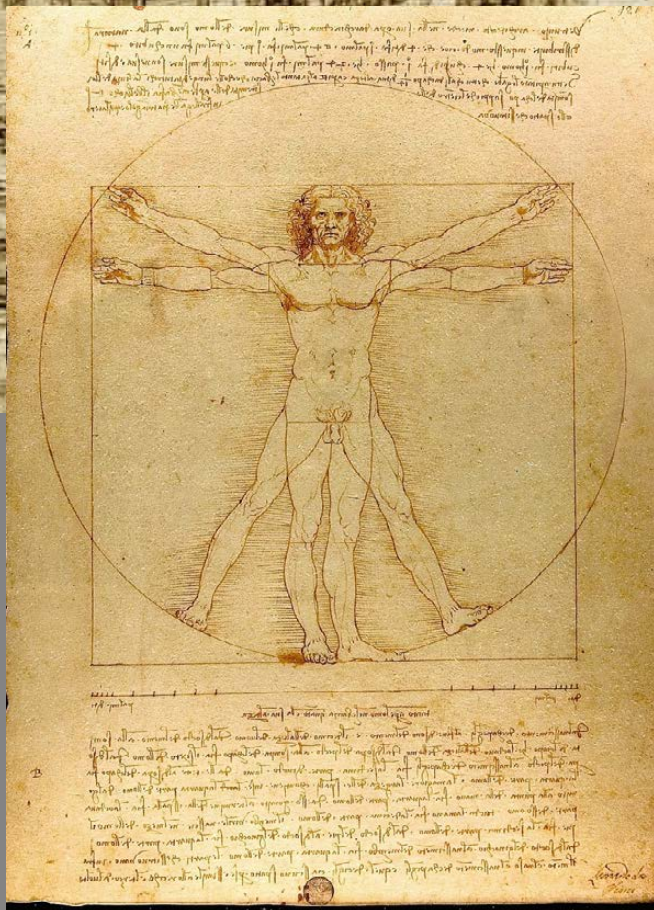
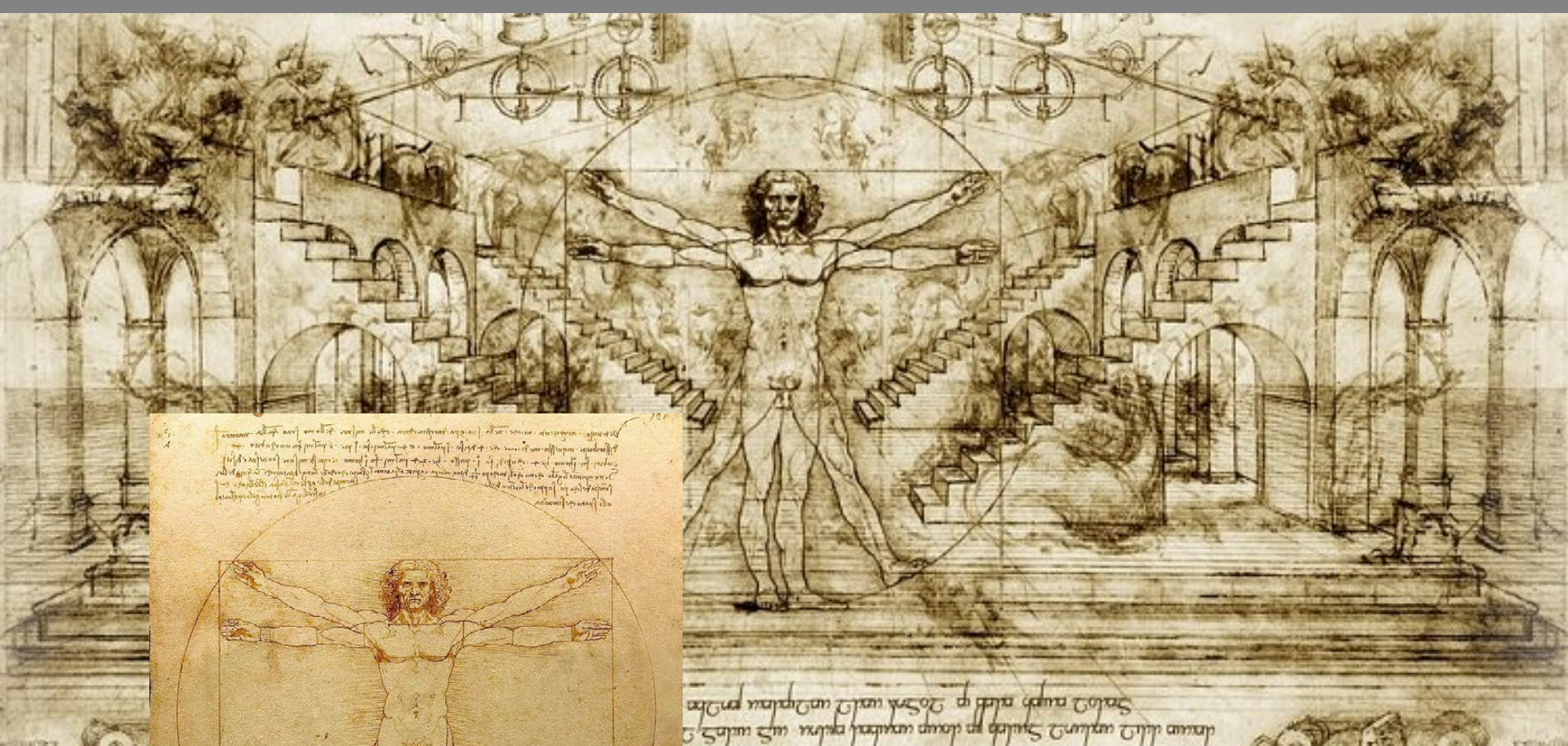
Frieze Masters, London: 3-6 October, Stand E3

- 1 **[JEAN PÉLERIN, CALLED VIATOR,]** *Von der Kunnst Perspectiva*. [Nuremberg:] Jörg Glockendon, 1509.
- 2 **ALBRECHT DÜRER, I.** *Underweysung der messung, mit dem zirckel unn richtscheyt*. Nuremberg: [Hieronymus Andreae], 1525.
With: II. *Etliche underricht, zu befestigung der Stett, Schloss, und flecken*. Ibid, October 1527.
With: III. *Vier bücher von menschlicher Proportion*. Ibid, for Dürer's widow, 31 October 1528.
- 3 **JOHANN II OF PFALZ-SIMMERN,** *Eyn schön nützlich büchlin und underweisung der kunst des Messens*. Simmern: Hieronymus Rodler, 24 July 1531.
- 4 **ERHARD SCHÖN,** *Underweissung der Proportion unnd stellung der bossen*. Nuremberg: Christoph Zell, 1543.
- 5 **PETER FLÖTNER AND HANS R. MANUEL DEUTSCH,** [Kunstbuch]. Zurich: Andreas Gessner, 1559.
- 6 **HEINRICH LAUTENSACK,** *Des Circels unnd Richtscheyts, auch der Perspectiva, und Proportion der Menschen ... gründtliche underweisung*. Frankfurt: Georg Rab for Sigmund Feyerabend and H. Lautensack, 1564.
- 7 **HANS SEBALD BEHAM,** *Kunst und Ler Büchlin, Malen und Reissen zulernen, Nach rechter Proportion ...* Frankfurt: Christian Egenolff's heirs, 1565.
- 8 **LORENZ STÖER,** *Geometria et Perspectiva*. Augsburg: Hans Rogel, 1567.
- 9 **WENZEL JAMNITZER,** *Perspectiva. Corporum Regularium. ... die Fünff Regulierten Körper ...* Nuremberg: [Christoph Heubler], 1568.
- 10 **HANS LENCKER,** *Perspectiva. ... wie allerley ding, es seyen Corpora, Gebew, ... in grund zulegen ist ...* Nuremberg: Dietrich Gerlach, 1571.
- 11 **VIRGIL SOLIS,** *Buchlin von den alten Gebeuen*. Cologne: Johann Bussemacher, c. 1590.
- 12 **LORENZO SIRIGATTI,** *La pratica di prospetiva*. Venice: Girolamo Franceschi, 1596.
- 13 **GUIDOBALDO DEL MONTE,** *Perspectivae Libri Sex*. Pesaro: Gerolamo Concordia, 1600.
- 14 **JEAN DE SAINT-IGNY,** *Elemens de pourtraiture*. Paris: François l'Anglois, dit Chartres, [c. 1630].
With: **GIOVANNI LUIGI VALESIO,** *Libro novo da Dissegnare*. Paris: François l'Anglois, [c. 1630?].
- 15 **GIOVANNI PAOLO LOMAZZO,** *Traicté de la proportion naturelle et artificielle des choses*. Toulouse: Arnaud Colomiez, 1649.

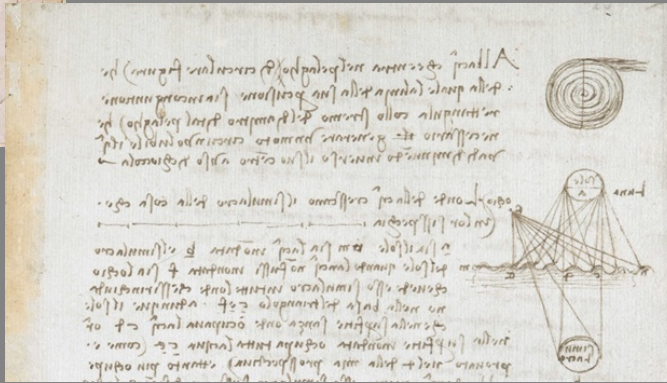
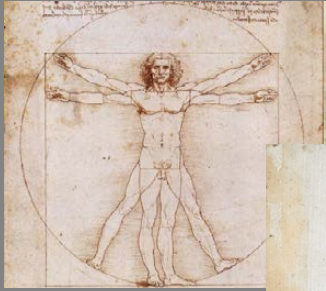


This Spotlight presents highlights from our collection of early printed books devoted to experiments and thoughts on the art of perspective.

With ground-breaking ideas, most of these mainly 16th-century publications are extremely rare. 15 books are featured in our new brochure and will be on display at our stand at Frieze Masters. (subject to prior sale).



The concept of perspective (portraying the world as the eye sees it) has been important in all eras – but it only became fully understood in the age of the Renaissance, when science helped artists to figure out its technique. In his notebooks, the celebrated genius Leonardo da Vinci (1452-1519), left us his careful observations on the concept of perspective. However, since these were all handwritten and unpublished, they were not well known or appreciated by his contemporaries.

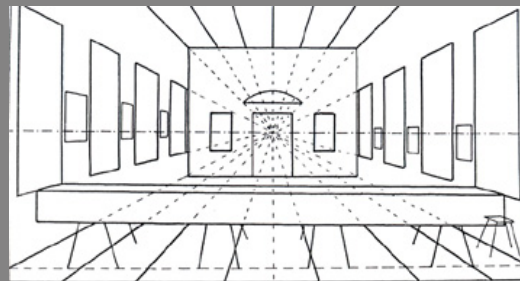
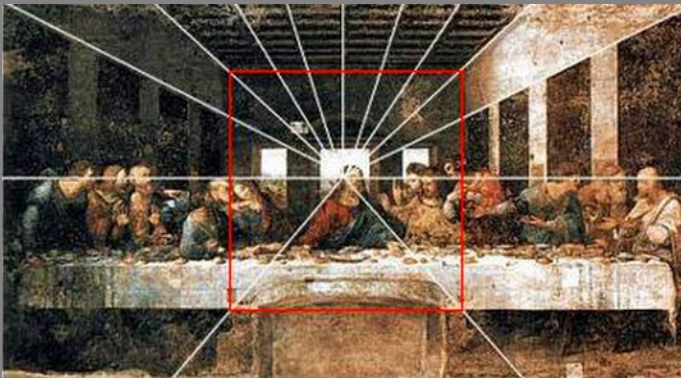


Although famous for his artistic works, Leonardo da Vinci primarily thought of himself as a scientist.

Mathematics – in particular, symmetry, proportion, and geometry – greatly influenced his drawings and paintings.

Da Vinci used the mathematical principles of linear perspective – parallel lines, the horizon line, and a vanishing point – to create the illusion of depth on a flat surface. He also pondered on how objects appear to be smaller, paler, and less focused the farther away they are (diminishing and colour perspective, and the perspective of disappearance).

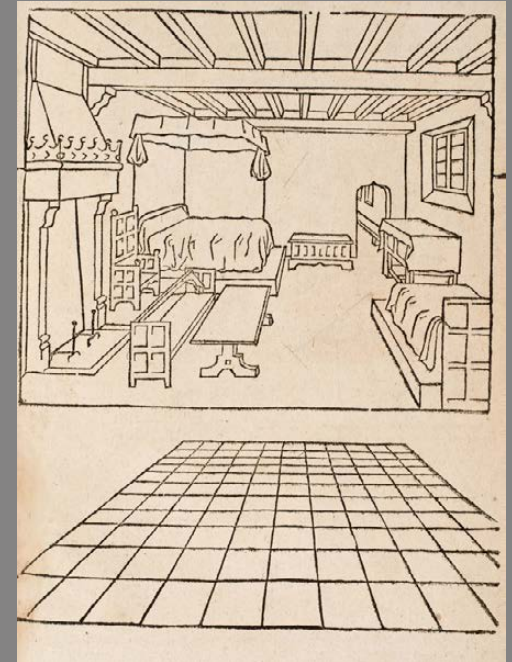
Venice, Gallerie dell'Accademia and British Library





Our early printed books present the epoch-making discovery of the technique of perspective in its infancy. This science continues to be vastly influential on art even today.

While 15th-century writings were only issued in manuscript form at that time, the first printed treatise on perspective was published in 1505 in Toul under the title *De artificiali perspectiva*. The author, Jean Pélerin (called *Viator*) was a diplomat, not an artist. Pélerin was the first to introduce into print the method of two distance points and a vanishing point, a technique that had been used by Italian artists, but not thoroughly laid down in writing.



Pélerin's book was the first printed treatise on perspective and the first work on linear perspective outside of Italy. As canon of the cathedral of Toul (1498), he was involved in architectural projects, which likely stimulated his interest in the problems of perspective. His original treatise was accompanied by 37 full-page woodcuts that he likely designed himself.

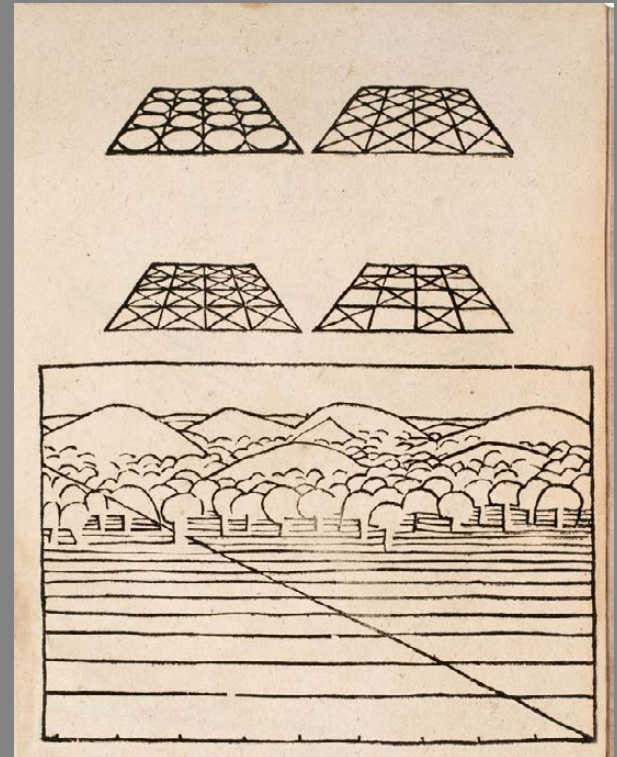
The work circulated widely and was translated into German in 1509.

[Jean Pélerin, called *Viator*.] *Von der Kunnst Perspectiva* (*De artificiali perspectiva*, in German). [Nuremberg:] Jörg Glockendon, 1509. First German edition. 270 x 180 mm. 40 leaves. Woodcut title, 1 woodcut diagram in the text, 37 full-page woodcuts, printed on one side only.

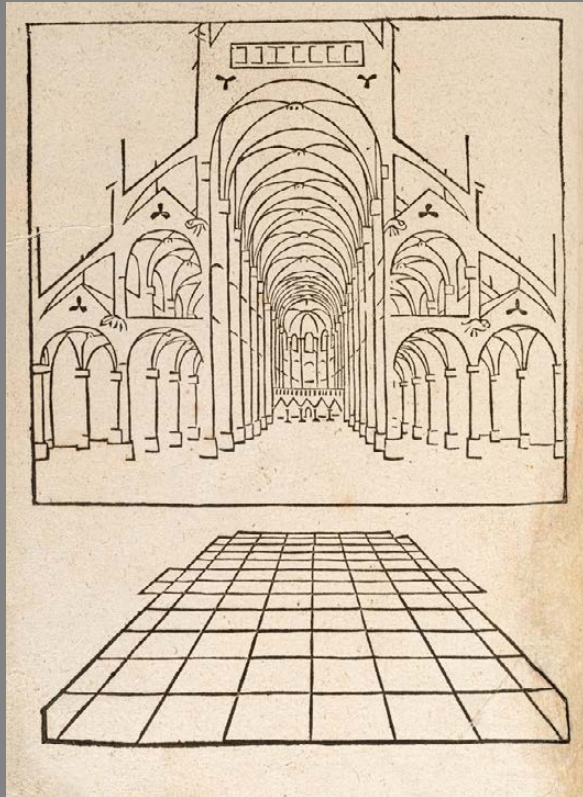


Georg Glockendon Sr. (d. 1514), woodcutter, printer, and painter, was a prominent member of the Nuremberg Glockendon family of artists.

Without mentioning Pélerin as the original author, Glockendon faithfully copied the outstanding woodcuts from the first Latin / French edition. The images exemplify the rules of perspective based on Leon Battista Alberti's work, while Pélerin presumably also had some knowledge of Leonardo's surveys on perspective.

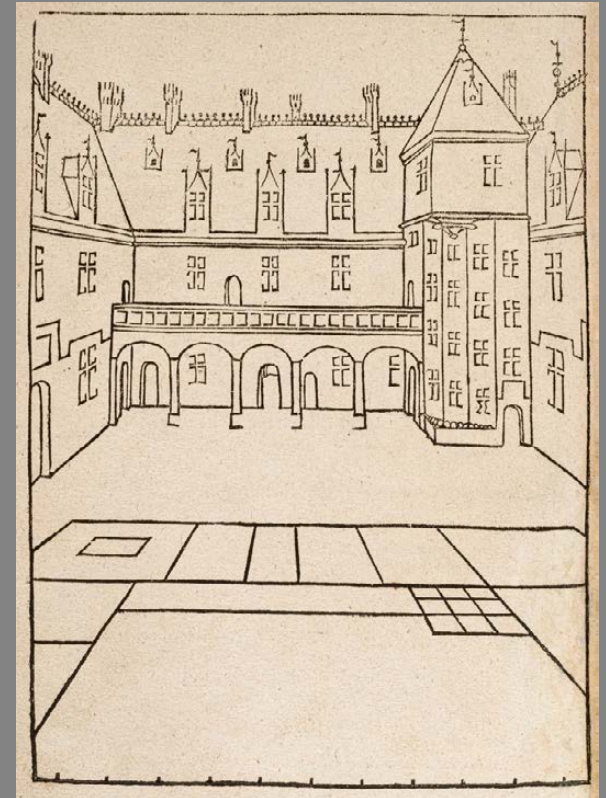


[Jean Pélerin, called *Viator*.] *Von der Kunnst Perspectiva* (*De artificiali perspectiva*, in German). [Nuremberg:] Jörg Glockendon, 1509. First German edition. 270 x 180 mm. 40 leaves. Woodcut title, 1 woodcut diagram in the text, 37 full-page woodcuts, printed on one side only.

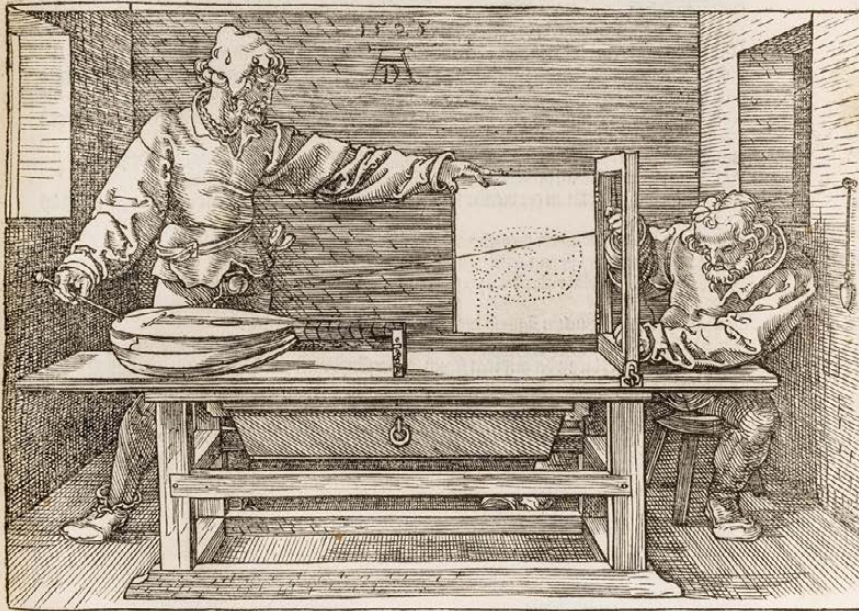


Some of the buildings that were depicted are known monuments, such as Notre Dame in Paris. Other illustrations are quotations of Fouquet's and Dürer's works. The woodcuts are executed in a sober, almost 'modern', style in simple outline, making the compositions extremely clear and intelligible.

This is an extremely rare edition, with only six other copies known in public collections.



mit einem anderen puncten aber also wiß das du die gangen lauten gar an die tafel punctirft / damit
 zeuch all puncten die auf der tafel von der lauten worden sind mit linien zůsamē so sichst du was dar
 auß wirt / also magst du ander ding auch abzeichnen. Dife meynung hab ich hernach aufgerissen.



Vnd damit gůnstiger lieber Herr: will ich meinem schreyben end geben / vnd so mir Got genad ver-
 leycht die bůcher so ich von menschlicher proportion vñ anderen darzů gehůrend geschreyben hab mit
 der zept in druck pringen / vnd darpey meniglich gewarnet haben / ob sich yemand vnder-
 steen wurd mir diß außgangen bůchlein wider nach zů drucken / das ich das
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 grůßseren zůsaz das iez beschēhen ist / darnach mag
 sich ein veltlicher richē / Got dem Herren
 sey lob vnd eer ewiglich.

¶ iii

Gedruckt zů Nůremberg.
 Im. 1525. Jar.

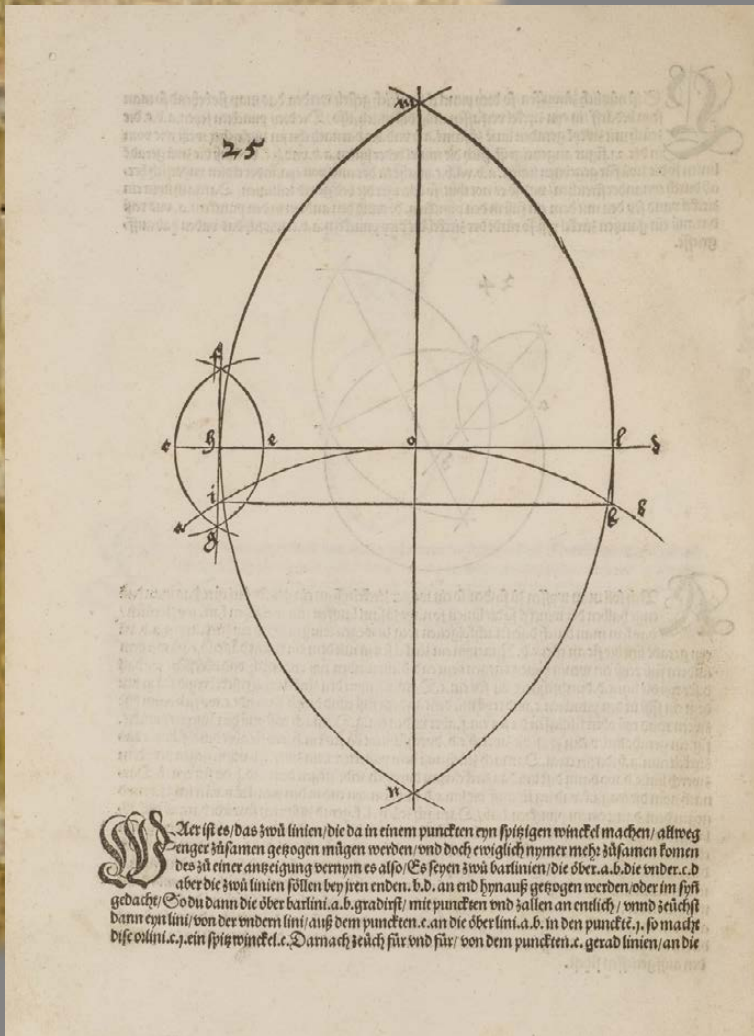
Albrecht Dürer introduced the North to the techniques of perspective and mathematical proportion that he had learned in Italy. This *Sammelband* contains three of his ground-breaking works:

Albrecht Dürer, I. *Underweysung der messung, mit dem zirckel unn richtscheyt in Linien ebenen unnd gantzen corporen.*
 Nuremberg: [Hieronymus Andreae], 1525.
 1st edition.

II. *Etliche underricht, zu befestigung der Stett, Schlosz, und flecken.*
 Nuremberg: Hieronymus Andreae, October 1527.
 1st edition, second issue.

III. *Hierinn sind begriffen vier bůcher von menschlicher Proportion.*
 Edited by Willibald Pirckheimer. Nuremberg: Hieronymus Andreae for Dürer's widow, 31 October 1528.
 1st edition.

307 x 204 mm, 3 books in one volume with more than 310 woodcut illustrations and diagrams including extensions, fold-out sheets, and a large siege-woodcut.



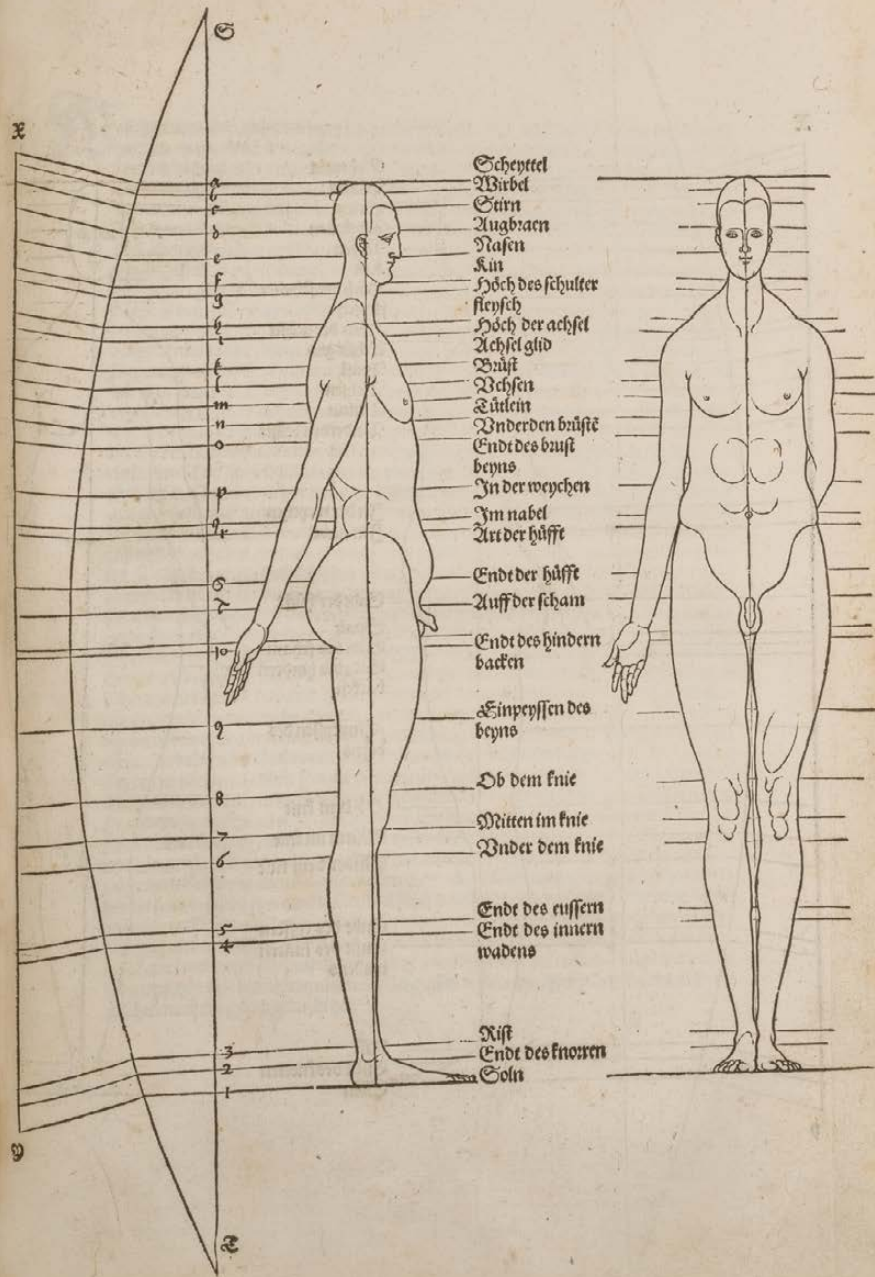
The first book deals with a great number of Dürer's ideas and experiments on plane curves, spirals, and conchoids. He also focuses on the morphology of regular polygons, their construction, as well as their practical application in architectural ornaments, parquet floors, etc. and concludes with the problem of squaring the circle and the calculation of π .

Moreover, Dürer addresses geometrical forms, astronomical instruments, and the construction of letters, including his famous alphabet in Roman typeface, and even more...

Binding: 16th century, German, blind-tooled vellum over pasteboards - ruled to a panel design, several fillets, a medallion roll, and a roll-tool of saints.



Dürer's treatise on fortification, *Etliche underricht, zu befestigung der Stett*, the second treatise in this *Sammelband*, is his principal architectural work, soon put to use in the fortifications of Nuremberg, Strasbourg, and Schaffhausen. The treatise contains magnificent woodcuts. Dürer's famous, large woodcut of a fortress under siege was originally not a part of the book and was added later. Very few copies contain this extra sheet.



Dürer was the first artist north of the Alps who dealt with the fundamental progress in Italian art theory. He developed his rules on proportion based on the architectural treatise of Vitruvius, his own knowledge of classical models, and the works of Leon Battista Alberti and Leonardo da Vinci.

The *Vier bücher von menschlicher Proportion* – the third in this *Sammelband* – is Dürer's masterpiece on human proportion: this is the first use of anthropometry for aesthetics and represents one of the core issues of his theoretical reflections.

Dürer questioned the Italian conception of the 'ideal' human being and was more interested in the diversity of nature for which he examined between 200 and 300 people. The results of his research were not published until 1528, shortly after his death.

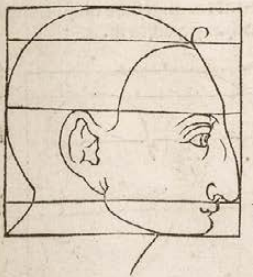
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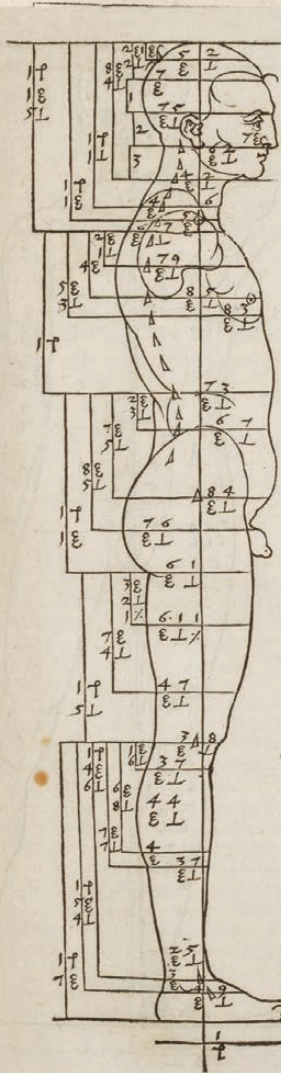
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Scheitel
Hinder wirbel
Stirn
Augbraun

Nasen
Kin
Höch der achsel
Achsel glider
Halsgrublein
Die förder vchsen

Tütlein
Vnder de prüſte

In der weychen

Im nabel

Ende der hüfte
Auff der ſcham

Ende des hindern

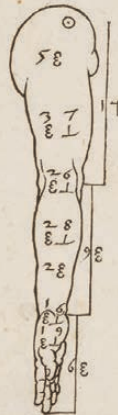
Einreiffung des
peyns

Ob dem knie

Witten im knie
Vnder dem knie

Ende des euſſern
Ende des innern
wadens

Höch des ryſſis
Ende des euſſern
knorren am ſchin
bein
Soſen



This final work deals with the proportions of
diverse adult figures and those of infants.

He next discusses the underlying
mathematical rules for forming these figures,
their application, and the movement of
bodies in space.

This treatise is of the greatest mathematical
interest, as it presents many new and
complex considerations of descriptive spatial
geometry.

The whole work is profusely illustrated with
Dürer's woodcuts of figures, the original
drawings for which are still preserved in his
Dresden Sketchbook.



FINIS.
Vertracht zu Augspurg durch Hans Rogel Formschneider.

The bizarre and implausible coexistence of buildings, nature, and puzzling geometrical objects is so surreal that this may have much later inspired the Dutch artist Maurits C. Escher (1898-1972), who was renowned for his mathematically-inspired optical illusions.

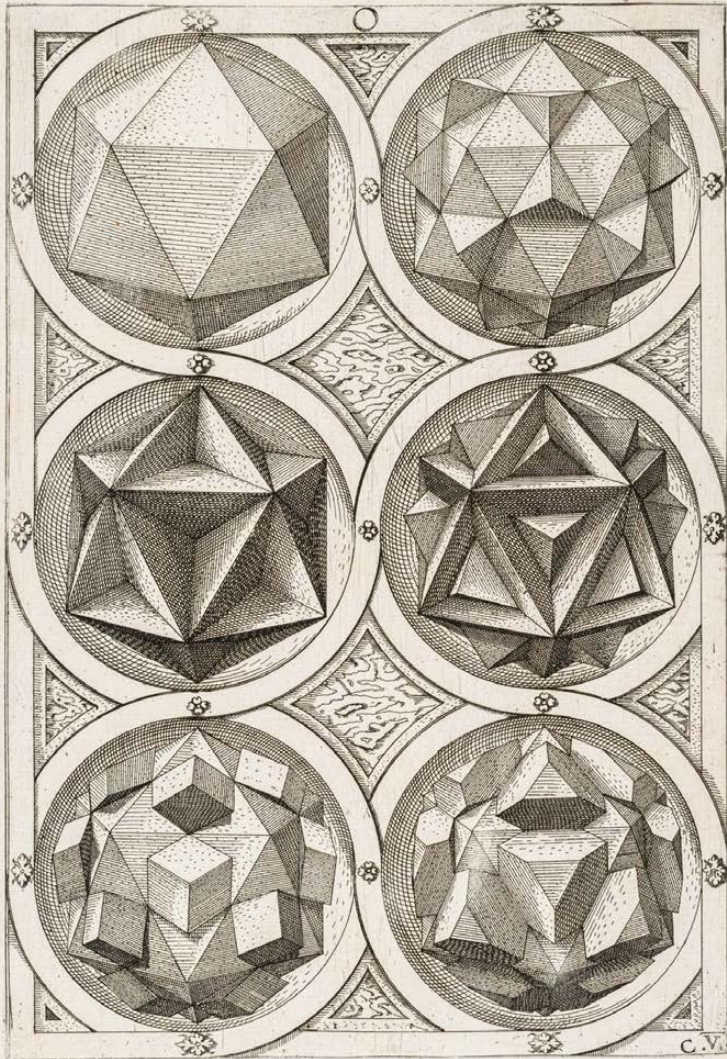
With his works on measurement, fortification and proportion, Dürer awakened enthusiasm for perspective in a Nurembergian group of artisans, several of whom then also published on the topic.

Lorenz Stöer, Wenzel Jamnitzer, and Hans Lencker showed a vital interest in the presentation of complex geometrical forms that were stunning and highly decorative.

Stöer's (d. c. 1599) extremely rare work shows fantastical landscapes enlivened by various polyhedrons combined with ruins (*Zerbrochne Gebew*).

It served as a model book for cabinet makers and craftsmen producing wood inlays or intarsia.

Lorenz Stöer, *Geometria et Perspectiva*, Hier Inn Etliche Zerbrochne Gebew, den Schreinem In eingelegter Arbeit dienstlich... Augspurg: Hans Rogel, 1567. 1st edition, 282 x 195 mm, 11 full-page woodcuts.



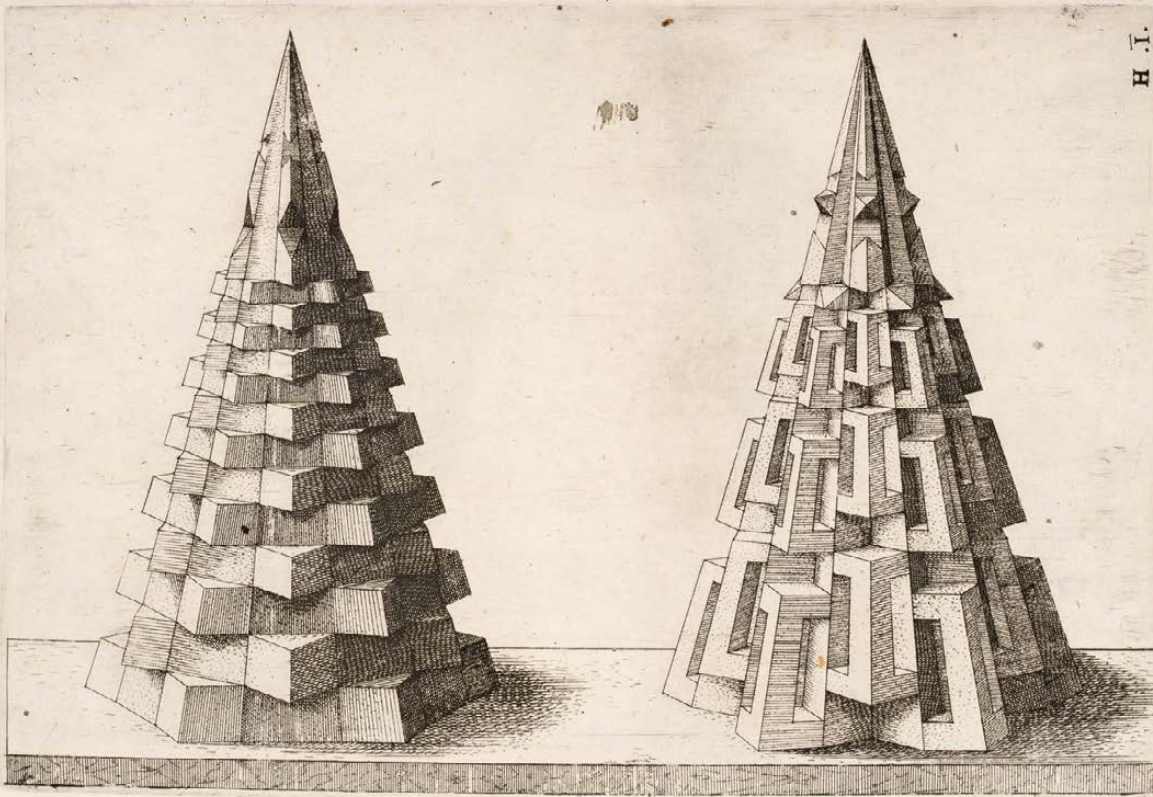
Wenzel Jamnitzer (d. 1585) was a leading goldsmith and instrument maker in Nuremberg and served a succession of emperors.

In his later years, he took interest in applied mathematics, physics, perspective, and mechanics. Following Dürer's ideas, he invented a drawing tool that helped create the illustrations for the present publication: the five geometrical bodies, the tetra-, octa-, hexa-, ico-, and dodecahedron.

Wenzel Jamnitzer, *Perspectiva. Corporum Regularium. Das ist, Ein fleysige Fürweysung, wie die Fünff Regulierten Körper, ... inn die Perspectiva gebracht.* Nuremberg: [Christoph Heussler],

1568. 1st edition.

334 x 252 mm, all plates engraved by Jost Amman.



Jamnitzer is regarded as one of the most creative polyhedral artists of all time and his book is seen as a masterpiece of geometric design. Some of its plates show conceptual monuments, some follow the style of Leonardo da Vinci, but more often the ideas are completely innovative.

Wenzel Jamnitzer, *Perspectiva. Corporum Regularium. Da sist, Ein fleysige Fürweysung, wie die Fünff Regulierten Körper, ... inn die Perspectiva gebracht.* Nuremberg: [Christoph Heussler], 1568. 1st edition.
334 x 252 mm. 54 leaves, all plates engraved by Jost Amman.

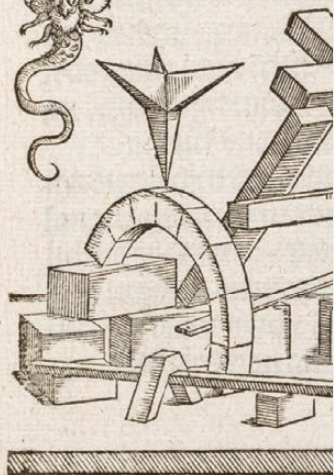


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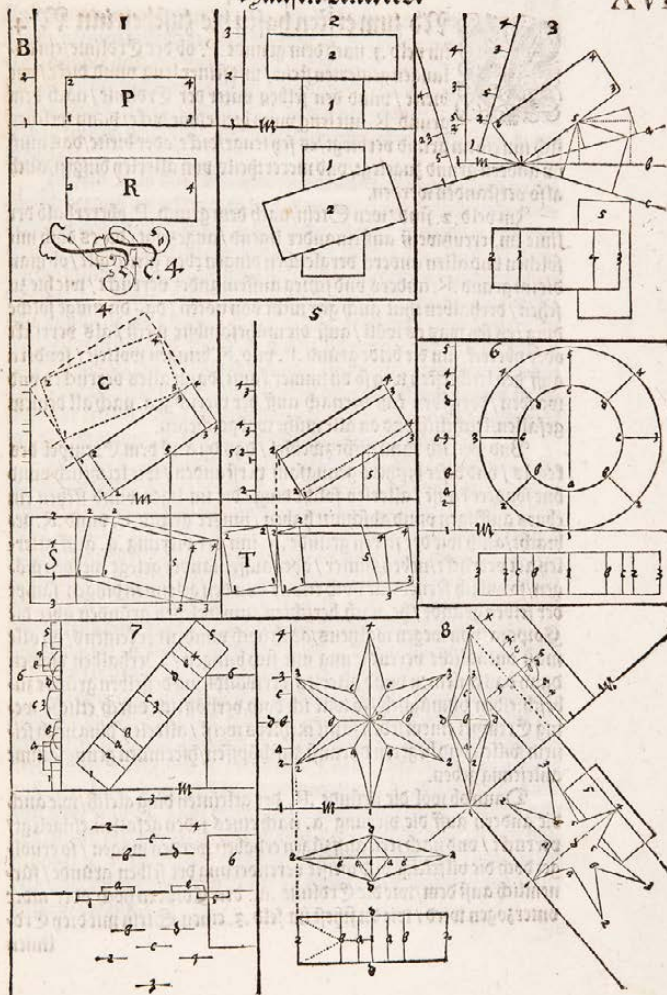
beschrieben/ mit
tag gegeben wird/ ein newe
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was möglich zuerdencken
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mit bekant gewesen/
zu Nürnberg/ a
zu ehren

Die Röm. Key.
Gedruckt zu Nürn
M



Hansen Lenckers.

XVI



Hans Lencker (d. 1585) also was an accomplished goldsmith in Nuremberg and an important author on art theory in the wake of Albrecht Dürer. The present book is a manual with detailed instructions on foreshortening and elevation drawings.

Lencker's description of the drawing instrument originally invented by Jamnitzer omitted any discussion of the basics of geometry or optics, as the apparatus would do the work. Today, that tool is thought too cumbersome to make the construction of perspective any easier, but the book nonetheless earned Lencker the position of tutor to the young prince Christian I of Saxony in Dresden (1572).

Hans Lencker, *Perspectiva. Hierinnen auff's kürztzte beschrieben, (...) ein newer (...) weg, wie allerley ding, es seyen Corpora, Gebew, oder was möglich zuerdencken vnd in grund zulegen ist ...* Nuremberg: Dietrich Gerlach, 1571.

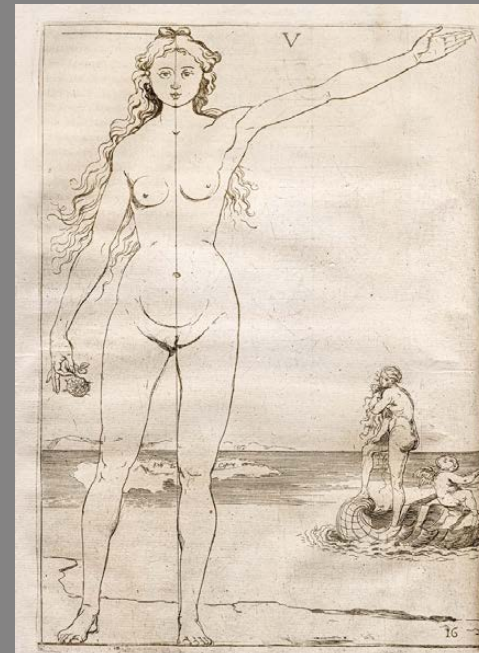
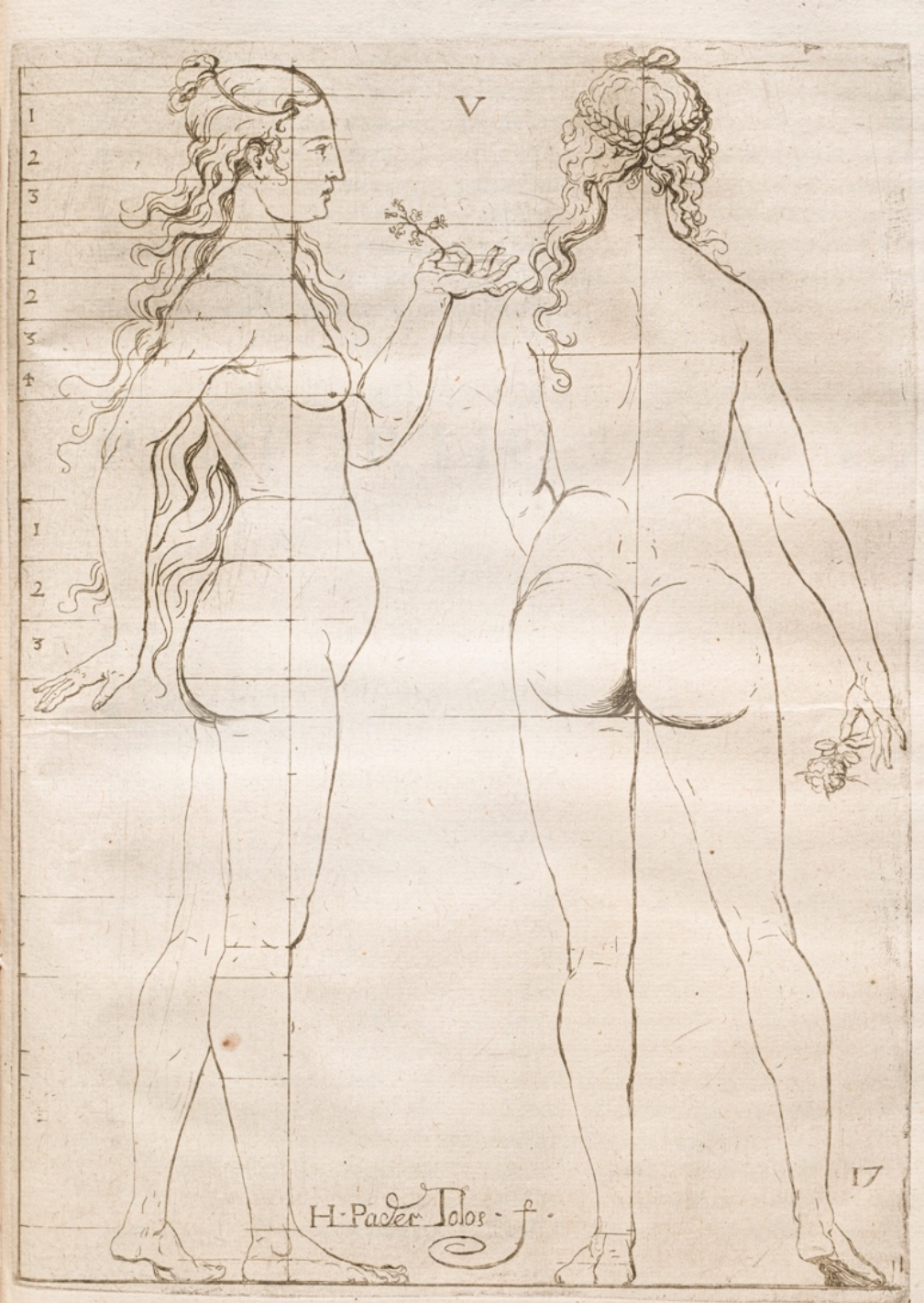
1st edition. 309 x 211 mm.

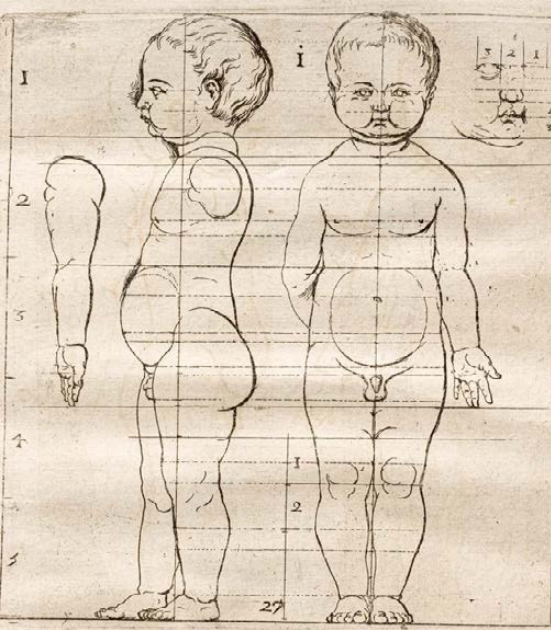
10 full-page woodcuts.

The fundamental knowledge of perspective was laid down in the first two centuries of the early modern era. The introduction to and understanding of this fascinating topic were considerable steps forward for the arts and humanities, changing mankind's aesthetic conception forever.

This is where old meets new.

The present collection of 15 early works on PERSPECTIVE was assembled over a period of many years. Some of these books come from the renowned Otto Schäfer collection.



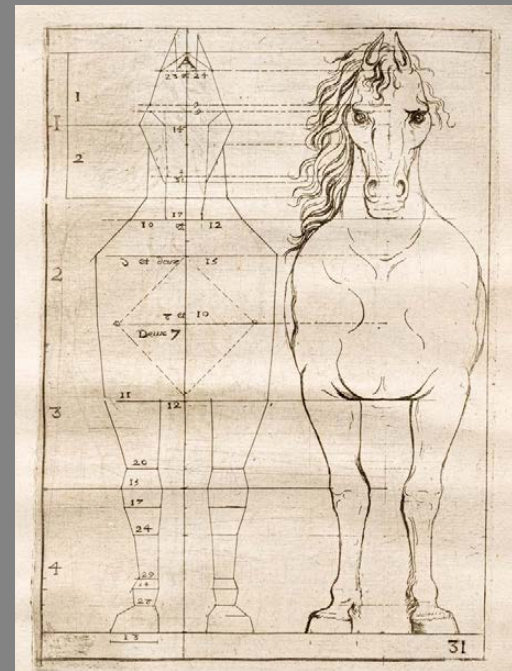
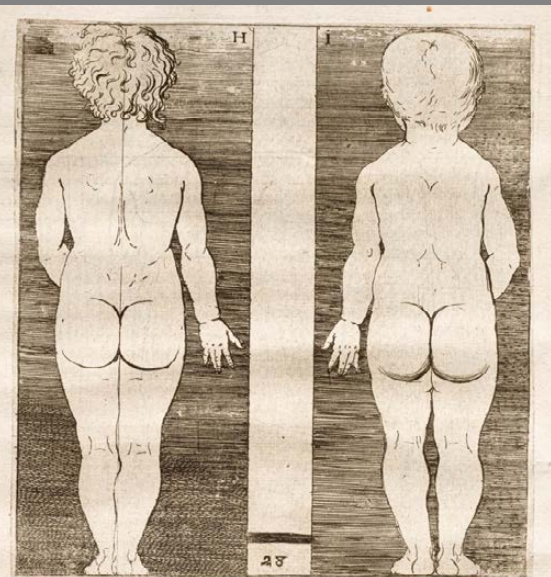


Giovanni Paolo Lomazzo, *Traicté de la proportion naturelle et artificielle des choses*. Translated into French by Hilaire Pader. Toulouse: Arnaud Colomiez, 1649. 1st French edition. 345 x 233 mm, 51 engravings.



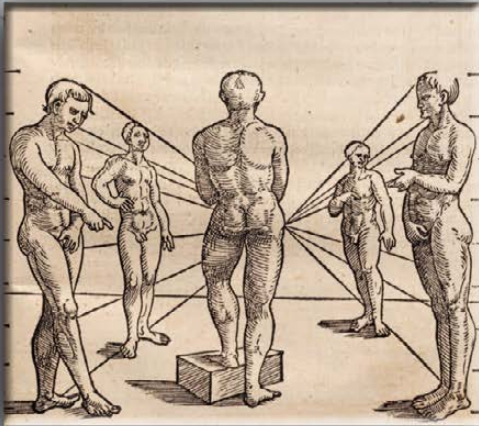
Lomazzo's *Trattato dell'arte della pittura*, first published in Milan in 1584, became one of the most influential works of art theory of its time. This is the 1st French edition.

Lomazzo treated and illustrated, among other topics, the proportion of humans and horses according to principles established by Leonardo da Vinci and Albrecht Dürer. He also addresses architecture.



JG

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