

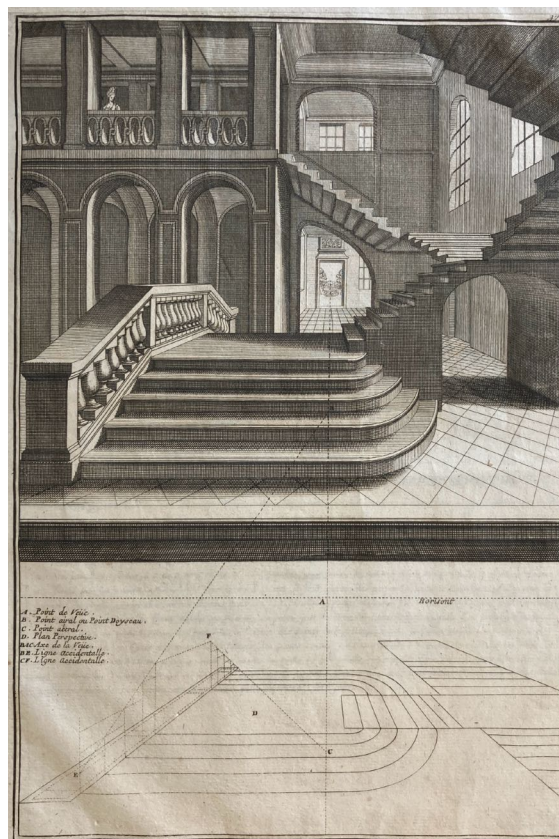
Learning architectural perspective from the draughtsman of the great Turgot map of Paris

BRETEZ, LOUIS. *La Perspective Pratique de l'Architecture. Contenant par leçons une manière nouvelle, courte et aisée pour représenter en perspective les ordonnances d'architecture & les places fortifiées. Ouvrage très utile aux peintres, architectes, ingénieurs, & autres dessinateurs.*

Paris, Charles-Antoine Jombert, 1751. Second edition.

(42.5 x 28 cm). Folio. Frontispiece engraving, title (letterpress), 1 leaf for the preface and privilege, 2 leaves entirely engraved with explications of the plates, and 57 full page plates. (52 plus 5 new plates at the end)
Untrimmed. *Temporary wrappers post-dating the engravings (produced with waste sheets from 1802).*
Exlibris stamp 'Rattier' on titlepage and a few times throughout. Some occasional staining at the beginning of the work, edge soiling and wear to some of the leaves, wrinkling to the last few leaves and, as the plates are untrimmed, some frayed edges, covers rubbed, nonetheless a well-preserved copy.

\$2,600



The author of this important work for learning architectural perspective is Louis Bretez, the draughtsman and cartographer commissioned by Michel-Étienne Turgot for the celebrated *Plan de Paris* (1734-39). The work is a textbook for the practical learning of perspective drawing in architecture and contains lessons taught through the study of the classical orders of architecture and fortifications. The course begins with the principles of geometry, and then gives examples and instruction for drawing columns, arches, vaulted ceilings, staircases, theater perspectives, military perspectives, and fortifications.

The present work was first published by Bretez in 1706, and contained slightly different preliminary matter, including a dedication to the Duc d'Orleans. The preface and the privilege in both editions maintain the same text, but are different settings of type, as is the title page. A comparison of our copy with the 1706 copy at Arsenal (Gallica) and the Getty copy (Hathitrust) suggest that the two editions only differ in these letterpress preliminaries and the five extra engravings included at the end of the 1751 edition. As for the engraved prints themselves, we know that the publisher of our 1751 second edition, Charles-Antoine Jombert, acquired them when he bought "the stock, prints and the bookshop of [Jean-Pierre] Mariette, [which consisted] of works on architecture, painting, ornaments, and drawing" in 1750 (cf. Jombert's *Avis au Public* (1750), in which he announces the acquisition).

Traité de Perspective pratique, appliquée à l'Architecture.
Par M. Bretez. in folio, avec près de soixante Planches. Nouvelle Edition. sous presse.

[Gallica.bnf.fr : *Avis au public*. Charles-Antoine Jombert, libraire du roi (Paris, 1750).]

SISTEME POUR COMPRENDRE LA PERSPECTIVE D

AA points de veüe de la p^{re} et seconde figure²
NN points de conjoinction ou Dincidence
AN distance de l'œil au Tableau
BC plans geometraux suposez, derriere le tableau
DE plus grand costé du tableau proposez pour la
base du tableau G.H.I.K.
F.F points d'incidence ou sections au tableau ou doit
estre l'apparence de l'objet.
DE de la deuxième figure sera pour les hauteurs
du tableau comme il se voit par les lignes punctuées
du cristalin aux cubes dans le tableau G.H.I.K., Les sections du
cube C, et du triangle B, sur le cristalin de la p^{re} figure seront portées
au tableau G.H.I.K. en F.F. F.F pour plans, sur lesquels il faut eleuer les cubes, et la pyramide.

The diagram illustrates the perspective system. It shows a horizontal line representing the ground plane, with points A, N, and F marked. A vertical line represents the picture plane, with points B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z marked. A point A is shown at the top right, representing the eye. Lines connect A to various points on the ground plane and the picture plane. A point N is marked on the ground plane, and a point F is marked on the picture plane. A point B is marked on the picture plane, and a point C is marked on the ground plane. A point D is marked on the picture plane, and a point E is marked on the ground plane. A point F is marked on the picture plane, and a point G is marked on the ground plane. A point H is marked on the picture plane, and a point I is marked on the ground plane. A point K is marked on the picture plane, and a point L is marked on the ground plane. A point M is marked on the picture plane, and a point N is marked on the ground plane. A point O is marked on the picture plane, and a point P is marked on the ground plane. A point Q is marked on the picture plane, and a point R is marked on the ground plane. A point S is marked on the picture plane, and a point T is marked on the ground plane. A point U is marked on the picture plane, and a point V is marked on the ground plane. A point W is marked on the picture plane, and a point X is marked on the ground plane. A point Y is marked on the picture plane, and a point Z is marked on the ground plane.

Tracing the history of a book: Temporary binding in sheets printed a century after the original plates

The handsome and expertly drawn prints are beautifully engraved:



Louis Bretez (d.1737) was a draughtsman, engraver, cartographer, and professor of perspective at the Académie de Peinture et de Sculpture de Saint-Luc (Paris), who was commissioned by Turgot in 1734 as a draughtsman for the celebrated birds-eye-view atlas of Paris.

Fowler 66 (for 1st ed. 1706), Berlin Kat. 4727 (for 1st ed. 1706); Cicognara 821.

