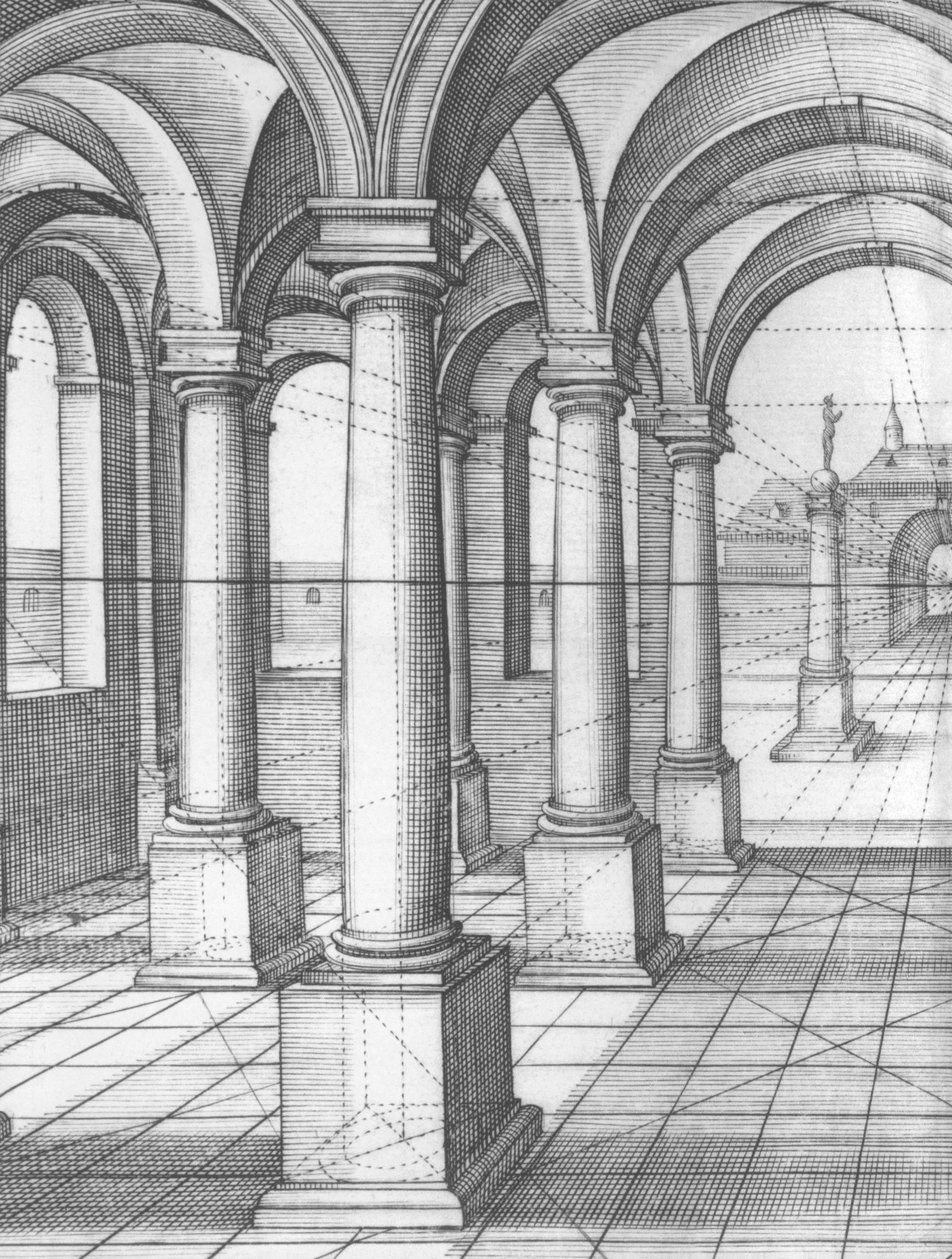


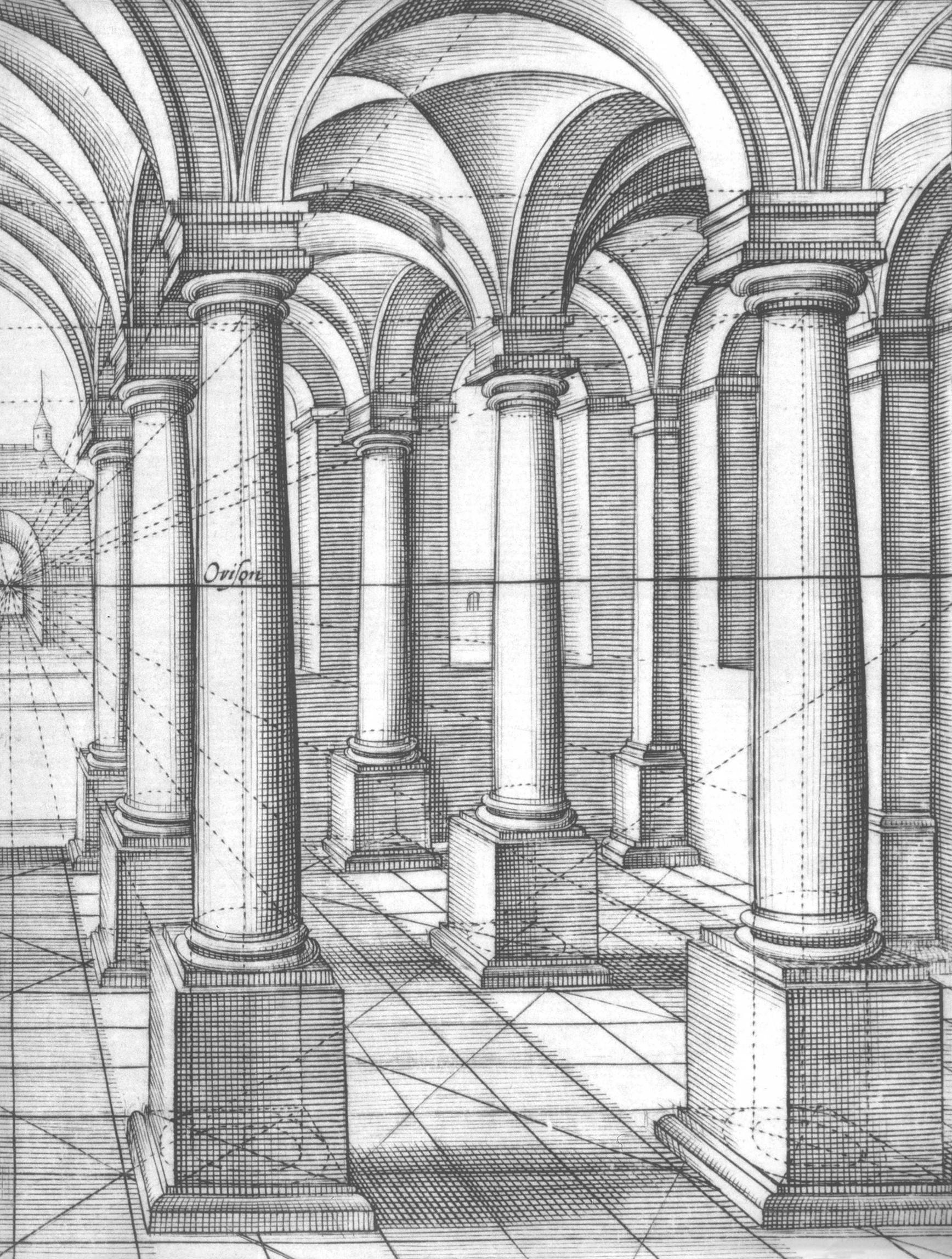
THE
MARK J. MILLARD
ARCHITECTURAL
COLLECTION

NORTHERN
EUROPEAN BOOKS

*Sixteenth to Early
Nineteenth Centuries*





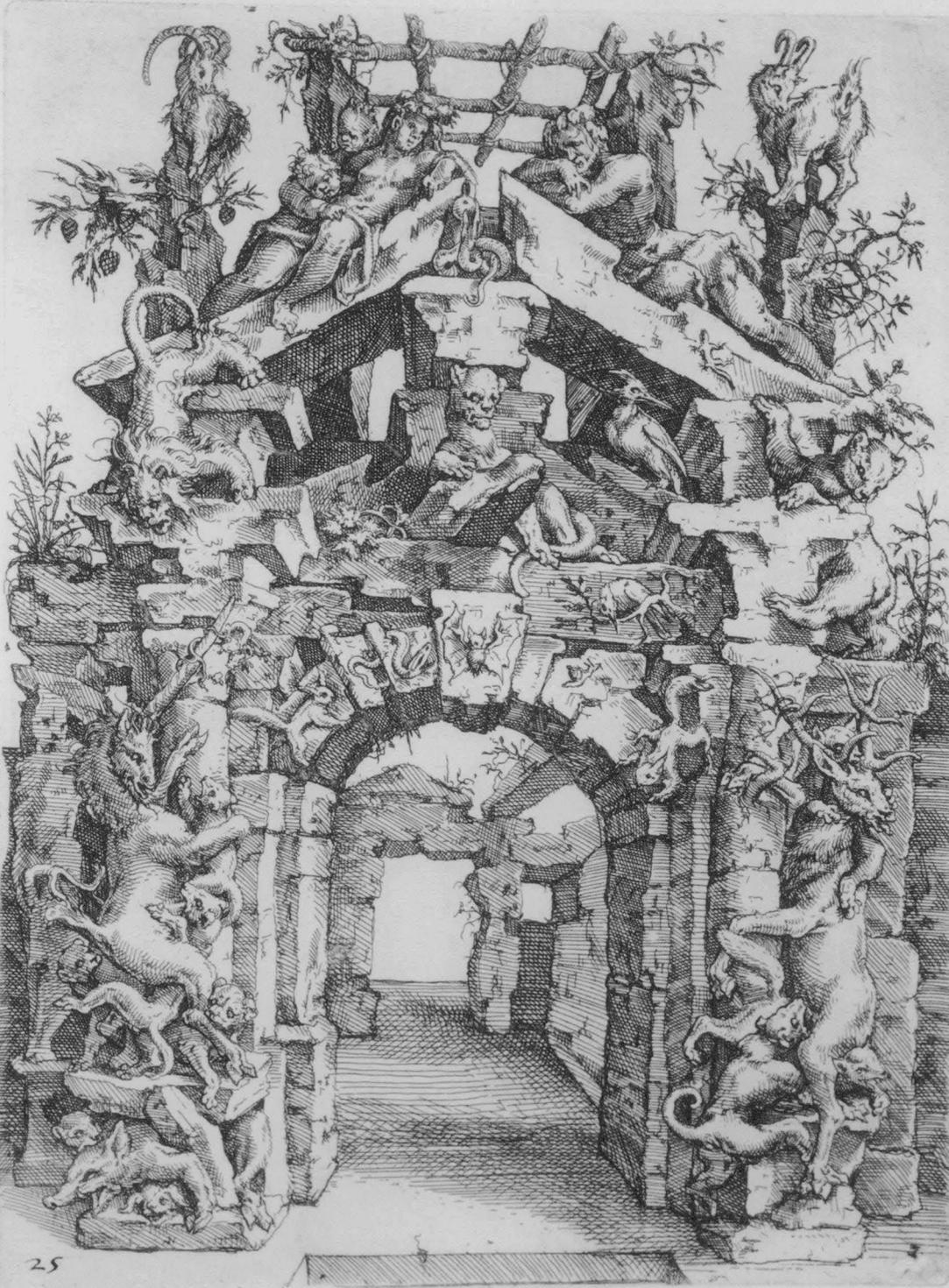


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THE MARK J. MILLARD
ARCHITECTURAL COLLECTION

Volume III

Northern European Books, Sixteenth to Early Nineteenth Centuries



THE
MARK J. MILLARD
ARCHITECTURAL
COLLECTION

Volume III

Northern European Books
Sixteenth to Early Nineteenth Centuries

Introductory essay

HARRY FRANCIS MALLGRAVE

Bibliographic descriptions

GERALD BEASLEY

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Foreword

The impressive range of the Mark J. Millard Architectural Collection, including as it does many of the finest books on architecture printed in Europe before the Industrial Revolution, is a lasting tribute to the taste and imagination of the man who formed it. The National Gallery now takes great pleasure in presenting the third in a series of volumes documenting his achievement for the benefit of scholars, connoisseurs, librarians, and bibliophiles. Previous volumes have catalogued books published in France and Britain, and the fourth and final volume will cover Italy and Spain. The present catalogue brings together books published throughout the rest of Europe.

German books account for more than half of this part of the collection. To these are added a significant number of Dutch titles and a few from farther afield, including some superb examples from Vienna, Basel, Prague, and Stockholm. Altogether more than 140 illustrated books, in five languages, offer a fine perspective on northern European architectural styles from the Renaissance through the baroque and into the neoclassical period. The influence of ancient Rome and Renaissance Italy can be traced through editions of Vitruvius, Serlio, Palladio, and Vignola. Early national topographies of Sweden and Denmark complement Matthaeus Merian's magnificent series of books on Germany and France. Baroque palaces and gardens are celebrated in contemporary suites of engravings, and festival books commemorate temporary decorations erected for royal ceremonies in Antwerp, Vienna, and Prague. Architecture's sister arts, particularly ornament

and perspective, are well represented in the works of François de Cuvilliers the elder, Daniel Marot, Hans Vredeman de Vries, and others. Names famous in art (Rubens) and art criticism (Winckelmann) rub shoulders, so to speak, with a host of lesser-known artists, engravers, and publishers whose critical role in the creation and diffusion of European architectural culture is still being explored by historians. The present catalogue represents a contribution to such research.

We are grateful to Harry Francis Mallgrave for providing a substantial introductory essay, placing the most important books in their historical context and providing some significant points of interpretation. As for the catalogue itself, the task of providing careful descriptions of these large and often complex volumes has sometimes been made especially difficult by the relative scarcity of available bibliographical research in this field. All due credit should be given to Claire Baines for compiling the bulk of the information presented in the catalogue. In this she was assisted by Henry Raine, who catalogued most of the Dutch imprints. Gerald Beasley made extensive revisions to the whole, helped to see it through the press, and described two new additions to the collection, both purchased by the National Gallery thanks to the continued support of Mrs. Mark Millard.

Many individuals at the National Gallery contributed time and expertise to this catalogue. We are especially grateful to Andrew Robison, Andrew Mellon senior curator, who enjoyed a long friendship with Mark Millard and who was ultimately responsible for bringing this superb collection of books to the National Gallery; his

staff members Virginia Clayton and Gregory Jecmen; Neal Turtell in the library; Lee Ewing and the late Barbara Chabrowe in the department of imaging and visual services; and Frances Smyth, Mary Yakush, Chris Vogel, Susan Higman, and Katherine Whann in the editors office. Edward Tingley and Gerald Beasley collaborated on the especially helpful index. Tom Suzuki is responsible for the elegant design.

As always, we are grateful to Mrs. Millard for her unwavering dedication to the project. In

addition, the National Gallery wishes to thank the Canadian Centre for Architecture, Montréal, for facilitating Gerald Beasley's work; and Paul W. Nash, curator of rare books at the British Architectural Library, Royal Institute of British Architects, for his help on points of bibliographical detail.

Earl A. Powell III
Director

Notes to the Reader

The entries are listed alphabetically by author. Multiple titles by a single author are presented chronologically, by date of publication. A book or suite of plates firmly dated to a particular year will precede one questionably dated to the same year.

The title of the book has been transcribed from its title page or title plate, retaining the original spelling and punctuation. The first letter of words appearing in uppercase has been capitalized. Editorial interpolations are in square brackets. For multivolume works, minor variations are expressed in parentheses. Lengthy titles are abbreviated using ellipses. The title page or title plate imprint, concerning place of publication, publishers, printers, and date, has been standardized and abbreviated or expanded as appropriate.

The accession number (for example, 1983.49.204) indicates the date of acquisition (1983), the donor number of that year (49), and the object number (204). The greater part of the Mark J. Millard Architectural Collection is held in the National Gallery of Art's department of prints and drawings. A few titles are in the National Gallery library and are identified by call number (for example, NGA Lib. Rare Book: NA2515.L34 1765).

The fold of the paper (for example, folio, quarto, octavo) is followed by the measurement of the page size in millimeters, height before width. Inch equivalents follow in parentheses.

Under *Pagination* or *Foliation*, the numbering of the pages or leaves is given. Brackets enclose aggregate numbers that are not printed in the text. The plate count refers to the number of illustrated leaves printed outside the text gatherings. All such plates have blank versos. A note in parentheses is sometimes added to explain differences between the Millard copy and other recorded copies.

Edition indicates whether the book is a first edition, a reissue, a translation, and so forth. The *Text* section provides a summary description of the letterpress

contents. In the *Ornaments* section, the presence and medium of decorative printer's ornaments, such as headpieces and tailpieces, are briefly noted.

In the *Illustrations* section, all illustrative matter is described, including intaglio or planographic text. In addition to the number and medium of the illustrations, this section lists the artists, engravers, etc., named in the credit line. Quotation marks are sometimes used to indicate names taken directly from the print or woodcut.

The *Binding* section gives copy-specific information regarding the arrangement, date, material, and decoration of the binding. Here will also be found a description of any material bound with the Millard copy but not intended to form part of the contents of the book as originally issued.

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

The *References* that follow are citations of other copies described in standard bibliographies and/or catalogues. Where it has seemed helpful, facsimile reprints are also recorded.

Note: The above arrangement has been modified to allow special treatment of the topographical works published by Matthaeus Merian or his heirs, notably *Topographia Germaniae* and *Topographia Galliae*. The individual titles making up these series have been presented in a single sequence under Merian's name, following the chronology established for their first editions by Wüthrich (see Abbreviations for Frequently Cited References). A short explanatory title has been created and printed in italics above the title transcription and, where the Millard copy is not a first edition, this is simply noted in the *Edition* statement.

Abbreviations for Frequently Cited References

- | | | | |
|--------------------------|--|---|---|
| Avery's Choice | <i>Avery's Choice: Five Centuries of Great Architectural Books, One Hundred Years of an Architectural Library, 1890-1990.</i> Edited by Adolf K. Placzek and Angela Giral. New York, 1997 | Fowler | Fowler, Laurence Hall, and Elizabeth Baer. <i>The Fowler Architectural Collection of the Johns Hopkins University.</i> Baltimore, 1961 |
| Berlin Cat. | Berlin, Staatliche Kunstbibliothek. <i>Katalog der ornamentstichsammlung der Staatlichen Kunstbibliothek Berlin.</i> Berlin and Leipzig, 1939 | Guilmard | Guilmard, Désiré. <i>Les maîtres ornemanistes....</i> 2 vols. Paris, 1880-1881 |
| Besterman, Old Art Books | Besterman, Theodore. <i>Old Art Books.</i> London, 1975 | Halwas cat. | Catalogues of the London bookseller Robin Halwas |
| Braunfels | Braunfels, Wolfgang. <i>François Cuwilliés: der Baumeister der galanten Architektur des Rokoko.</i> Munich, 1986 | Harris and Savage | Harris, E., and N. Savage. <i>British Architectural Books and Writers 1556-1785.</i> Cambridge, 1990 |
| Brunet | Brunet, Jacques-Charles. <i>Manuel du libraire et de l'amateur de livres....</i> 6 vols. Paris, 1860-1865. Reprint ed. Berlin, 1922 | Herzog August Bibliothek, Architekt und Ingenieur | <i>Architekt und Ingenieur: Baumeister in Krieg und Frieden</i> (Ausstellungskataloge der Herzog August Bibliothek, 42). Edited by Ulrich Schütte et al. Wolfenbüttel, 1984 |
| Cappelletti | "La raccolta palladiana e collaterale di Guglielmo Cappelletti al C.I.S.A. di Vicenza: catalogo analitico con studio descrittivo...a cura di Giorgio E. Ferrari." <i>Bolletino del Centro Internazionale di Studi di Architettura Andrea Palladio</i> 18 (1976), 333-551; 22 (1980), 231-416; 23 (1981), 249-390; 24 (1987), 243-409 | Hollstein (Dutch) | Hollstein, F. W. H. <i>Dutch and Flemish Etchings, Engravings and Woodcuts ca. 1450-1700.</i> Vol. 1-. Amsterdam, [1949]- |
| Cicognara | Cicognara, Leopoldo, conte. <i>Catalogo ragionato dei libri d'arte e d'antichità posseduti dal conte Cicognara.</i> Pisa, 1821. Reprint ed. Leipzig, 1931 | Hollstein (German) | Hollstein, F. W. H. <i>German Engravings, Etchings and Woodcuts ca. 1400-1700.</i> Vol. 1-. Amsterdam, [1954]- |
| Comolli | Comolli, Angelo. <i>Bibliografia storico-critica dell'architettura civile ed arti subalterne....</i> 4 vols. Rome, 1788-1792. Reprint ed. Milan, 1964-1965 | Kuyper | Kuyper, W. <i>Dutch Classicist Architecture.</i> Delft, 1980 |
| Destailleur | Destailleur, Hippolyte. <i>Notices sur quelques artistes français: architectes, dessinateurs, graveurs du XVIe au XVIIIe siècle....</i> Paris, 1863 | Lanckoronska and Oehler | Lanckoronska, Maria, and Richard Oehler. <i>Die Buchillustration des XVIII. Jahrhunderts in Deutschland, Österreich und der Schweiz.</i> 3 pts. Berlin, 1932-1934 |
| | | Landwehr | Landwehr, John. <i>Splendid Ceremonies: State Entries and Royal Funerals in the Low Countries, 1515-1791: A Bibliography.</i> Nieuwkoop and Leiden, 1971 |
| | | Lipperheide | <i>Katalog der Lipperheideschen Kostümbibliothek.</i> Edited by Eva Nienholdt and Gretel Wagner-Neumann. 2 vols. 2d ed. Berlin, 1965 |

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- | | | | |
|---------------------------------------|--|------------------------------|--|
| Mielke | Mielke, H. <i>Hans Vredeman de Vries</i> . Berlin, 1967 | Pollak | Pollak, Martha D. <i>Military Architecture, Cartography and the Representation of the Early Modern European City: A Checklist of Treatises on Fortification in The Newberry Library</i> . Chicago, 1991 |
| Millard,
British Books | <i>The Mark J. Millard Architectural Collection</i> . Vol. 2. <i>British Books, Seventeenth through Nineteenth Centuries</i> . Catalogue entries, Robin Middleton et al. Washington and New York, 1998 | RIBA, Early
Printed Books | British Architectural Library, Royal Institute of British Architects. <i>Early Printed Books 1478-1840: Catalogue of the British Architectural Library Early Imprints Collection</i> . Vols. 1-2. London, 1994-1995 |
| Millard,
French Books | <i>The Mark J. Millard Architectural Collection</i> . Vol. 1. <i>French Books, Sixteenth through Nineteenth Centuries</i> . Introduction and catalogue, Dora Wiebenson. Bibliographic descriptions, Claire Baines. Washington and New York, 1993 | Schudt | <i>Le guide di Roma: Materialien zu einer Geschichte der Römischen Topographie. Unter Benützung des handschriftlichen Nachlasses von Oskar Pollak</i> . Edited by Ludwig Schudt. Vienna and Augsburg, 1930. Reprint ed. Farnborough, 1971 |
| Murray,
German Books | <i>Catalogue of a Collection of Early German Books in the Library of C. Fairfax Murray</i> . Compiled by Hugh William Davies. 2 vols. London, 1913. Reprint ed. London, 1962 | Vagnetti,
Prospettiva | Vagnetti, Luigi. "De naturali et artificiali perspectiva: bibliografia ragionata delle fonti teoriche e delle ricerche di storia della prospettiva; contributo alla formazione della conoscenza di un'idea razionale, nei suoi sviluppi da Euclide a Gaspard Monge." In <i>Prospettiva</i> (Studi e documenti di architettura, 9-10). Edited by Luigi Vagnetti. Florence, 1979 |
| Nebehay-
Wagner | Nebehay, Ingo, and Robert Wagner. <i>Bibliographie altösterreichischer Ansichtenwerke aus fünf Jahrhunderten: die Monarchie in der topographischen Druckgraphik von der Schedel'schen Weltchronik bis zum Aufkommen der Photographie</i> . 3 vols., index, and supplement vols. 1-2. Graz, 1981-1991 | Wüthrich | Wüthrich, Lucas Heinrich. <i>Das druckgraphische Werk von Matthaeus Merian d. Ae. Band 4: Die grossen Buchpublikationen II: die Topographien</i> . Hamburg, 1996 |
| New Hollstein,
Hendrick
Hondius | <i>The New Hollstein: Dutch and Flemish Etchings, Engravings and Woodcuts 1450-1700</i> . Hendrick Hondius. Compiled by Nadine Orenstein. Edited by Ger Luijten. Roosendaal, 1994 | | |
| Pagan cat. | Catalogues of the London bookseller Hugh Pagan Ltd. | | |

INTRODUCTION

Harry Francis Mallgrave

The Mark J. Millard collection forms one of the great treasures of the National Gallery's bibliographic resources. A gift and partial purchase from this celebrated financier and book enthusiast, the collection's 560 titles in 750 volumes provide a comprehensive survey of European architectural images and theory from the fifteenth to the early nineteenth century. The present catalogue, the third in the series, includes publications originating in Germany and the German-speaking lands of Austria and Switzerland, as well as those appearing in the Netherlands, Scandinavia, Bohemia and Moravia, and Russia. The term architecture is employed here in the broader sense of the related disciplines of design, includ-

ing the arts of perspective, stage design, fortifications, gardening, topographic albums, antiquarian studies, and visual histories.

The purpose of this introduction is to provide a historical perspective and a descriptive overview of many, but not all, of the northern European books on architecture. Following this general sketch are specific descriptions of various works in the collection. Selected images from the books represent in a more vivid way the North's high artistic achievements and shifting architectural attitudes. Notions of the world and how best to represent them in forms of human habitation were then—as they are now—under continuous evolution.

I. THE ARCHITECTURAL CULTURE OF NORTHERN EUROPE, 1500–1800

THE STORY OF NORTHERN EUROPEAN ARCHITECTURE as it evolves in the sixteenth century is largely the reception of Renaissance or classical ideas from the South. This assertion by no means downplays northern Europe's many local architectural cultures emanating from the Gothic Middle Ages; rather, it portrays these cultures as undergoing a slow yet profound mediation

by the classical vision embodied in humanist thought. Indeed, in one important respect the European Renaissance was scarcely a southern creation at all. By popular account, interest in classical architectural forms was connected with Gian Francesco Poggio Bracciolini's so-called rediscovery, in 1416, of a manuscript of the Roman architect Vitruvius in the northern Swiss

monastery of Saint Gall. And when the poet Petrarch, a half-century earlier, returned from a trip to France, he too carried with him a Vitruvian manuscript from the North. At the start of the fifteenth century, in fact, only two of the eighty or so known Vitruvian manuscripts descending from an eighth-century Carolingian scroll were in Italy. All others were housed in the North.

What remains certain, however, from earlier accounts of the firmament of the Renaissance, is the constellation of artistic luminaries flaring in the South. For various reasons—artistic, economic, social—the generation of Filippo Brunelleschi, Donatello, Lorenzo Ghiberti, and Michelozzo simply had no parallel activity in the North until the scattered appearance of an Albrecht Dürer or a Hans Holbein—that is, not until the architectural labor of Leon Battista Alberti, Bramante, Andrea Mantegna, and Leonardo da Vinci had already taken corporeal form. It is only in the first decades of the sixteenth century, and then only in a few instances, that Renaissance-inspired works begin to appear in the North.

The traditional start of Renaissance building in Germany, for instance, is the design of the Fugger chapel in the Augsburg church of Saint Anna (1509–1518), the plan of which is generally attributed to Dürer. The designer of this largely decorative work, however, is unknown. Jacob Fugger was a banker of extraordinary wealth from the commercial and industrial center of Augsburg, and he no doubt found his inspiration from his travels and trade connections with the South. Also of interest are two projects by the Augsburg architect Hans Hieber, a possible builder of the Fugger chapel. One is for a classical tower to be erected in Augsburg; another is a design, simplified in execution, for the Kapelle zur Schönen Marie in Regensburg. Classical motifs are somewhat more evident in secular

buildings later in the first half of the sixteenth century, although here too they are largely confined to ornamental details. Examples of Renaissance decorations are found on the Tucherhaus (1533–1544) and the Hirschvogelhaus (1534), both in Nuremberg. More important is the Johann-Friedrich-Bau of Schloss Hartenfels (1533–1536) at Torgau, designed by Konrad Krebs. That architect, a citizen of Coburg, came into the service of Elector Johann Friedrich in 1532 and became one of the most important popularizers of Renaissance ideas in Germany.

The architectural situation was similar in the Netherlands, where the trading port of Antwerp ruled as one of the largest and richest commercial centers in Europe. Renaissance works can be found in Mechlin in the design of the Maison du Roi and Palais de Savoie, both dating from the second decade of the sixteenth century. Perhaps even more remarkable, however, is the “Bramantesque” tower of the Gothic church in Ijsselstein (1532), near Utrecht. This was the design of the Italian architect Alexander Pasqualini, who had come to Antwerp in 1530 at the invitation of Emperor Charles v. The architect was later involved in the design of parts of the Schloss at Jülich (c. 1549).

For the most part, however, the importation of Renaissance forms into both Germany and the Netherlands was largely confined to decorative motifs in the first half of the sixteenth century. This can be explained in part by the vigor of late Gothic building methods and traditions that dominated the local guilds throughout the century. A partial explanation can also be found in the religious and political strife stemming from the Reformation—an event that in itself was a rejection of southern ideas and religious control. Martin Luther posted his Ninety-Five Theses on the Wittenberg church door in 1517 and was tried and excommunicated by

the Diet of Worms four years later. In Basel the Frenchman John Calvin published his *Institutes of the Christian Religion* in 1536. Political and civil unrest ensued for several decades until the Peace of Augsburg of 1555, when much of the North lay in economic decline and social turmoil.

Thus, it is not until mid-century that the first important wave of Renaissance ideas tracks northward, and its path is first illuminated by a series of treatises and illustrated column books. These northern guides to the classical tradition coincided with a pitch in classical thinking taking place in Italy as well. Fascination in the South with Vitruvius—whose *Ten Books of Architecture* was the lone surviving treatise from classical times—was never higher, in fact. Various editions of this treatise, beginning with Fra Giocondo's Latin edition of 1511, began to appear in the first decades of the century. This activity led in the 1540s to the foundation of a so-called Vitruvian Academy in Rome, which had as its goal the scholarly interpretation and dissemination of the teachings of this now sacrosanct classical oracle.

A northern parallel to the Academy's labor can be found in the Strassburg physician and mathematician Walther Hermann Ryff (also Gualtherus Rivius, b. c. 1500), who devoted much of the 1540s to the study of the Latin author and the underlying classical mystique. His famed German translation, *Vitruvius Teutsch*, appeared in Nuremberg in 1548, one year after the first published translation into French. These international and, on occasions, affiliated scholarly efforts culminated in 1556 with Daniele Barbaro's superbly annotated Italian edition of Vitruvius, illustrated by no less an artist than Andrea Palladio.

Coincident with this Vitruvian fervor were a number of Renaissance treatises addressing or transposing the issues raised by the Roman

architect. The intellectual and methodological sire to this activity was certainly the popular architectural treatise of Sebastiano Serlio, issued separately as books, beginning in 1537. Translations into various languages followed shortly after each release. Serlio's approach, in turn, formed the basis for a number of similar treatises that were published in the third quarter of the century, the most notable of which were those of Giacomo Barozzi da Vignola and Palladio. Serlio, however, also had his emulators in the North, perhaps the foremost of whom was Hans Blum (b. c. 1525), who issued the first northern "column book" in 1550, both in Latin and in German.

Northern architectural practice in the second half of the sixteenth century, of course, could not remain unaffected by this burgeoning interest in classical theory. The most significant undertaking in the Netherlands during this period was the Antwerp Town Hall (1561–1565) by Cornelis Floris (1514–1575), a work that almost single-handedly gave birth to northern mannerism. It was no coincidence that Antwerp was at this date a prosperous town of one hundred thousand inhabitants and the primary publication center for the dissemination of Renaissance theory in the North. Classical building forms were further popularized and advanced by the numerous engraved studies of the painter Hans Vredeman de Vries (1527–1606?).

In Germany, the acceptance of Renaissance forms moved at a somewhat slower pace, but the classically ordered Ottheinrichsbau of Heidelberg Castle (1556) signaled that the new style was finding a warmer reception, at least in secular quarters (fig. 1). If classical designs were still for the most part restricted to the country and urban estates of the nobility, classically inspired treatises by Daniel Specklin (1536–1589), Wenzel Jamnitzer (c. 1507–1585), and Wendel

Dietterlin (1550 or 1551–1599) promoted the style on paper. A prime example of where this activity would lead is the Augsburg Town Hall (1615–1620), a palazzo design, the nine-story east front of which immortalized its gifted local architect Elias Holl (fig. 2).

But this particularly ambitious creation without a trace of Gothic influence was carried out in the calm before the storm, as it were, as northern Europe in the second decade of the seventeenth century fell once again into bitter religious and political strife. The last term might indeed be too polite a word for something on the scale of the destruction wrought by the Thirty Years' War (1618–1648), which not only

brought to a close nearly all architectural activity in the North but also radically reformed the region's political landscape. Unrest in the Netherlands actually started several decades earlier. In 1579 the northern provinces seceded from Spanish Catholic rule after converting to Calvinism and established the United Provinces of the Netherlands. The withdrawal was not uncontested, but the successful Dutch blockade of Flemish Antwerp from the sea sealed the decline of this city and assured the ascendancy of Amsterdam as the leading trade center for northern Europe. A twelve-year truce, beginning in 1609, temporarily halted hostilities, but war with Spain resumed in 1621 and continued

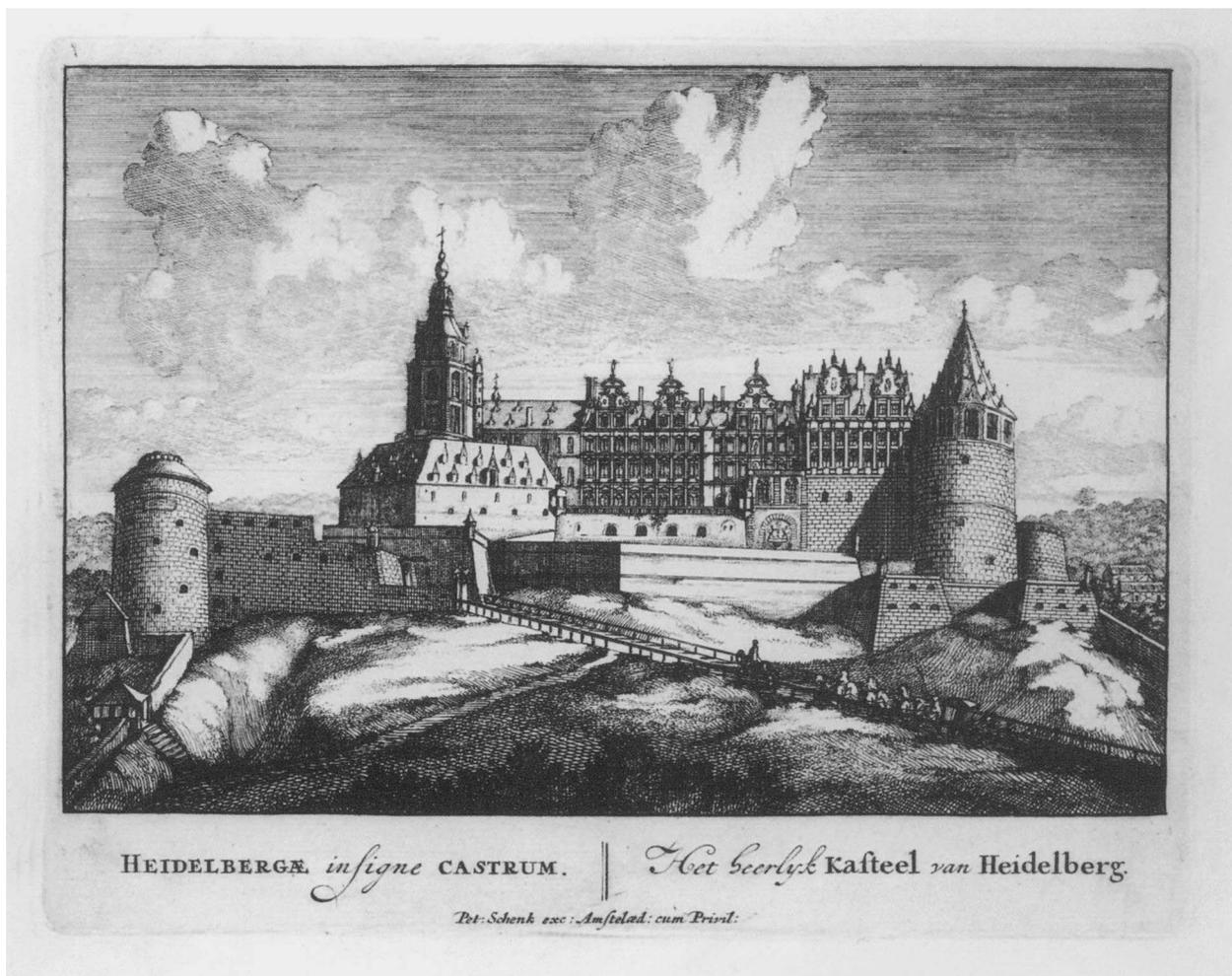


fig. 1. Jan van Call, the elder. *Admirandorum quadruplex spectaculum*. Heidelberg Castle. 1983.49.103

unabated until the Peace of Westphalia of 1648, when the independence of Holland was formally conceded.

The German-speaking lands were no less affected by the turmoil. War erupted in 1618 when the future Habsburg emperor Ferdinand II attempted to impose Catholicism on the Protestant nobles of Bohemia and Austria. By the 1620s, fighting had spread to Denmark and Sweden in the North, to Poland and Russia in the East, and to nearly all areas of Germany. At the conclusion of the drawn-out conflict Denmark was finished as a European power, Sweden had control of the Baltic, France had replaced Spain as Europe's leading military power, and the politically and religiously frag-

mented German provinces lay in near total ruin. Major medieval cultural and economic centers such as Augsburg and Nuremberg would now give way to such rising urban centers as Munich and Vienna.

German architectural publications during the Thirty Years' War are restricted almost entirely to the energetic efforts of Joseph Furtenbach (1591–1667), who—beginning in the 1620s—produced a string of relatively short treatises concerning naval, military, and civil architecture. With the peace accord of 1648, however, the literary pace picked up at once with a bevy of theoretical and technical works. Some, such as the published designs for the Orangezaal in The Hague by Pieter Post (1608–1669), continued



fig. 2. Salomon Kleiner. *Das prächtige Rath Hauss der Stadt Augspurg*. Plate 1. View of the Rathaus, Augsburg. 1985.61.519

the propagation of Renaissance-inspired forms in the North. Other texts, such as the historical and theoretical treatise of the painter Joachim von Sandrart (1606–1688), were almost entirely Italian in their themes and disposition.

But this activity should also be considered within the context of the expanding horizon of historical and cultural concerns. The huge topographic project initiated by the Swiss-born engraver Matthaeus Merian the Elder (1593–1650) is a prime example of the broadening cultural awareness. Published in sixteen volumes, this engraved atlas of the Germanic lands surveyed every town and nearly every significant work of architecture—classical or medieval in inspiration. Later topographies by the Merian family surveyed as well the built works of France and Italy. A similar illustrated venture undertaken by the classically inspired architect Erik Jönsson, Graf von Dahlberg, expanded this architectural compilation to Sweden.

This “Europeanization” of the northern countries took place at the same time alongside the expansion of the classical ideal itself. With the dawning of the Age of Louis XIV in 1643, a new cultural force insinuated itself across the North. The founding of the French Architectural Academy in 1671 not only instilled a new confidence in non-Italian interpretations of classicism, but also initiated a path of intellectual development that would eventually displace Italian influence altogether. The southern Netherlands, Holland, Germany, as well as the Habsburg areas to the east, would all be affected in various degrees by the growing hegemony of French taste.

In their architectural development, the northern countries now saw a more rapid but not total supplanting of late Gothic models by Renaissance forms in the second half of the seventeenth century. The prewar classical spirit in Augsburg or Heidelberg Castle finds a new

creative synthesis in the last quarter of the century as the North begins to be influenced as well by Italian examples of the baroque. With the defeat of the Turkish armies at the gates of Vienna in 1683, this city in particular falls entirely under the spell of these new developments.

The fermenting baroque spirit fully erupts around 1700 into a brilliant artistic outpouring across the German-speaking lands. Austria gives birth to the high achievements of Johann Bernhard Fischer von Erlach’s designs for Schönbrunn (1688, 1696) and the Karlskirche (1715–1733), the splendor of Johann Lucas von Hildebrandt’s rounded forms for the Belvedere Palace (1700–1723), and Jakob Prandtauer’s sublime creation atop the scenic crag at Melk (1702). Bohemia becomes home to the many spatially innovative and grandiloquent designs of the Dientzenhofer family. Germany is treated to the glory of Matthäus Daniel Pöppelmann’s Zwinger (1711–1728), Balthasar Neumann’s Vierzeiheniligen (1744), and Johann Michael Fischer’s church at Ottobeuren (1748–1766). Nearly all of these architects had received their training in Italy (Hildebrandt was born in Genoa), but they were no doubt equally familiar with recent architectural developments in France.

Still, this northern and central European synthesis achieved in the first half of the eighteenth century—the melding of form, decoration, space, and play of light—is truly creative in its own right and composes an important northern chapter to the Renaissance saga. The new cosmopolitan spirit in its historical outlook is perhaps best represented in graphic form by J. B. Fischer von Erlach (1656–1723), who published in 1721 what might be considered the first history of world architecture, a work surveying in a somewhat fantastically conceived format the course of built form.

This late baroque and rococo torrent was fated to be subdued in the second half of the

eighteenth century, however, as the now aging Renaissance tradition confronted the new and very disparate aesthetic tendencies emanating from picturesque theory on the one hand, and Cartesian rationalism on the other. The former was mainly a British development in its origins, the latter was largely French in character. One of the stylistic directions to arise from these competing forces across continental Europe was neoclassicism.

But the Germans and their neighbors were not completely absent in the codification of these new directions. One major theorist of picturesque garden design, for instance, was the Kiel professor of the fine arts, Christian Cay Laurenz Hirschfeld (1742–1792), and one of the principal theorists of European neoclassicism was the German antiquarian and art historian Johann Joachim Winckelmann (1717–1768).

Winckelmann, in particular, was extraordinarily influential in restructuring the Italian and French classical ideal. In 1755 this former tutor of the classics moved from Dresden to Rome, where in 1758 he entered the service of Cardi-

nal Alessandro Albani at the Vatican. There he devoted himself to the study of Greek art through the screen of Greco-Roman sources, and in 1764 published his *Geschichte der Kunst des Alterthums* (History of Ancient Art), which laid the basis for all future stylistic investigations. In this work he challenged the very heart of Renaissance theory by arguing that the heights of artistic achievement in antiquity had been scaled not by Roman “imitators” but by Greek artists several centuries earlier. This thesis, in turn supported by a growing body of evidence produced by major archaeological expeditions to Greece and the Middle East, was destined to transform the architectural landscape of the late eighteenth century and formally bring to a close the now “capricious” taste for baroque design. It was Winckelmann, above all, who laid the basis in the North for the grand classical and romantic visions of Johann Wolfgang von Goethe and Friedrich Schiller. His theories stood behind the reformative and sometimes austere neoclassical architecture of Heinrich Gentz, Friedrich Gilly, and Karl Friedrich Schinkel.

2. THE ITALIAN FOUNDATION TO THE NORTHERN RENAISSANCE

WHEN WALTHER RYFF EMBARKED ON HIS SCHOLARLY interpretation of Vitruvius in the 1540s, interest in that architect’s classical theory was approaching its very acme. The importance of this lone surviving architectural treatise from classical times has sometimes been overstated in its contribution to the formation of the early Renaissance in Italy, but for the High Renaissance of the mid-

sixteenth century, the elucidation of Vitruvian theory had become a preoccupation of architects and humanists across Europe.

Vitruvius’ rise in stature can be traced through the frequency of the published editions of his treatise, beginning with the first printed Latin edition of 1486–1492. The commentaries and a partial Italian translation by Lorenzo and

Buonaccorso Ghiberti, the popular Fra Giocondo Latin edition of 1511 (reissued 1513, 1522, and 1523), Marco Fabio Calvo's Italian translation commissioned by Raphael in 1514¹—all led to the first fully annotated Italian translation of Vitruvius by Cesare Cesariano in 1521. The last was such a lavish and costly edition that it unfortunately led to the financial demise of its author. Other Italian translations followed by Lutio Durantino (1524, 1535) and Giovanbastista Caporali (1536). A condensed Spanish summary of the Roman architect's ideas on the classical orders appeared in Toledo in 1526.²

The founding of the Vitruvian Academy in Rome in 1542, under the auspices of the Accademia della Virtù, carried this interest in Vitruvian scholarship to a new level of urgency. The academy, directed by Claudio Tolomei, planned to commission no less than seventeen separate volumes devoted to Vitruvius and related antiquarian studies, including a corrected Latin text, a new Italian translation, a series of illustrated books, and lexicons. Financial support for this project failed to materialize and scholarly proceeds were for the most part limited to weekly papers presented by members of the group, but a volume of *Annotationes* to the Latin text, prepared by the Frenchman Guillaume Philander, appeared in Rome in 1544 and in Paris the following year.

Against this backdrop, Ryff's scholarly efforts of the 1540s begin to take on a different cast. To start with, Ryff produced in a span of seven years not one but three separate editions of Vitruvius: a Latin edition of 1543 (based on both the Giocondo and Cesariano editions); his famed German translation of 1548, *Vitruvius Teutsch* (cat. 133); and a revised Latin edition of 1550 (Millard, *French Books*, cat. 164). In between these efforts this German savant—the author as well of several books on medicine and mineralogy became sufficiently confident in his

humanist learning to venture forth with his own treatise on architectural theory (1547; 2d ed., 1558, cat. 110), thereby seeking to proclaim to his northern peers the principles of this new style taking shape in the South. In this way he no doubt saw himself as both a popularizer and informed interpreter of the classical tradition.

Vitruvius Teutsch can also be seen as a companion volume to Ryff's architectural treatise of one year earlier, although here the translation shall be considered first, in its own right (fig. 3). As a work directed primarily to builders or tradesmen, it was more practical in its orientation (and with a broader potential audience) than either his more mathematically inspired counterpart in theory or his two Latin editions of the Roman author. But as a vernacular translation of an early classical work, the highly technical text also demanded considerable erudition to interpret Vitruvius' abstruse and sometimes nebulous concepts.

As with his first Latin edition, Ryff in *Vitruvius Teutsch* drew heavily on Italian sources for his annotations, in particular on Cesariano's translation of 1521—so much so that one reader of the work referred to Ryff as an “unabashed plagiarist.”³ But this judgment was certainly unfair as Ryff obviously had to juggle different objectives. On the one hand he drew upon a variety of literary sources with the aim of producing a compilation of all known research on this obscure Roman author. On the other hand Ryff was forced to direct his text to a local audience that was generally unfamiliar with much of the content of the ten books, even the non-Germanic or Latin term “architecture.” As Hanno-Walter Kruft has pointed out, Ryff went so far as to modify the text in his translation specifically to appeal to Germanic, late Gothic taste—indeed he had to.⁴

The numerous woodcuts of the German translation were also largely based on plates from

fig. 3. Marcus Vitruvius Pollio. *Vitruvius Teutsch*. Title page. 1983.49.133

the Cesariano edition of 1521, but visual sources were again more disparate. The Vitruvian scholar Bodo Ebhardt has traced images to Francesco Colonna, Hans Abel, Ludwig Krug, and Dürer.⁵ Even a few of the very recent woodcuts of Serlio found their way into the German text. What is widely conceded, however, is the general excellence of these drawings, most presumed to be traced by the talented hand of Peter Flötner. Adaptations were once again freely made to accommodate the German reader (fig. 4). In the famous image of the harbor of Halicarnassus, for instance, the buildings that were presented in a regional Italian style in the Cesariano edition take on a distinctly Germanic flair in the Ryff edition.

But what remains most admirable in the Ryff production (and this is true for all of his literary efforts) is the care he lavished on his endeavor. This particular edition would remain the standard translation of Vitruvius in the German-speaking countries for many centuries to come; generations upon generations of northern architects took their classical training over its pages.

Only Ryff himself, it seems, was dissatisfied with his vernacular translation. In the 1550 reissue of his Latin edition of 1543, Cesariano's illustrations are once again utilized but the latter's commentaries at the conclusion of each chapter were now replaced by Philander's text-specific and more learned annotations. The latter's lexicon and biography of the Roman architect were again added to the text as appendixes. This more scholarly version of the work, however, would prove to be short-lived in its example. In 1552 there appeared in Lyon a new Latin edition (Millard, *French Books*, cat. 165) based on Giocondo's revision of 1513, which again utilized Philander's annotations and illustrations in a significantly revised and enlarged format. Again, both the 1550 and 1552 versions of the

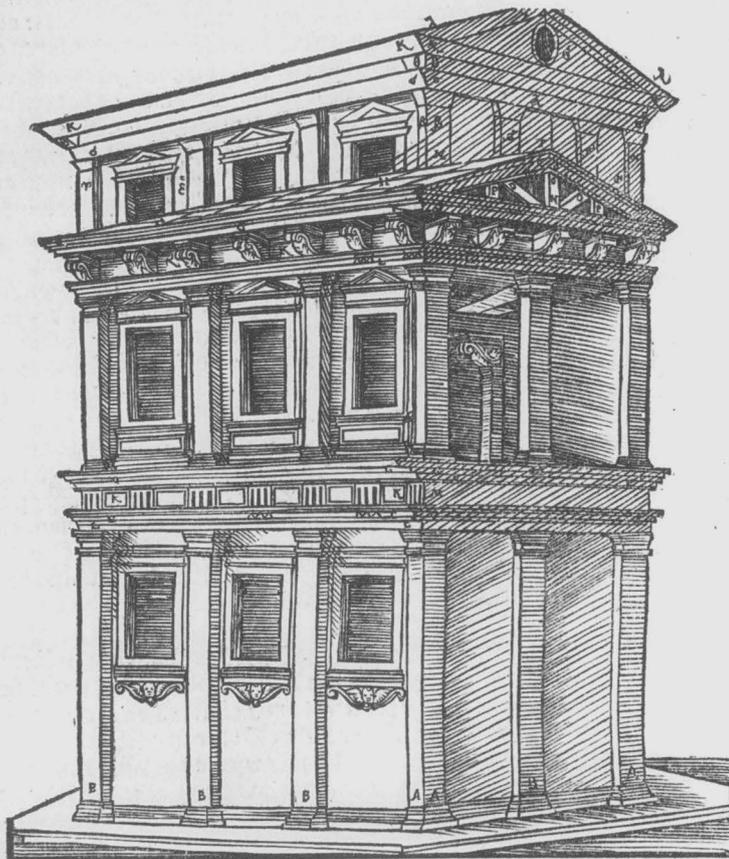
Latin text would soon be superseded by Barbaro's superbly illustrated and annotated Italian translation of 1556.

Two copies of another edition of Vitruvius are contained in the Millard's northern European holdings: a Latin edition prepared by Jan van Laet and dedicated to the noted art patron Queen Christina of Sweden (cat. 134), published by Louis Elzevir in Amsterdam in 1649.

Laet, a native of Antwerp, was a director with the West Indian Company and had collaborated with Elzevir on a number of other projects. The patronage of Queen Christina may have had something to do with the Swedish Crown's holdings of several Vitruvian manuscripts dating from the Middle Ages and late antiquity. This beautifully crafted edition of Vitruvius is eclectic in both its character and composition. The editor drew upon a multitude of sources to fill out the work with scholarly appendixes. In addition to consulting drawings and commentary of Philander and Barbaro, he included in the appendix—among numerous other things—a geometric construction of an Ionic volute by Nikolaus Goldmann, a Latin translation of Henry Wotton's *The Elements of Architecture* (1624), and a Vitruvian lexicon by Bernardino Baldi. The textual images that in Ryff's translation had assumed a medieval cast now acquire an almost baroque flavor in this seventeenth-century work, particularly those images relating to capitals and entablatures.

The difficulty of interpreting the confused and sometimes inconsistent precepts of Vitruvius was undoubtedly one of the motivational forces behind a number of other architectural treatises that appeared in the sixteenth century. The Millard collection is fortunate to be well represented with various editions of the three leading Italian theorists—Serlio, Vignola, and Palladio. When these writers at the same time departed from a philological interpretation of Vitruvius or

Das Viert Buch Vitruuij
Augenscheinliche fürreiffung alles Zimmerwercks / von welchem die zier
des ober gebelcks vnd Architrab / den vrsprung haben /
nach der lehre vnd meinung Vitruuij. /



Dise furgesezte figur zuverstehen merck / das zu vnterst des bawes / die Anten mit A verzeichnet sind / vnd die Eck seulen oder Pfeiler bedeuten / nach disen Anten werden die andern Colonen mit B verzeichnet / welche oberhalb in der vntersten ordnung der Columnen mit C bezeichnet / Oberhalb desselbigen sieht man die Guttas / das sind die tropffen vnd Trygliphi / gerad oberhalb der Seulen mit iren zwischpleß mit M verzeichnet / aber der zwischplatz mit K bezeichnet / vnd sind Methope genant / vnd wie solche Trygliphi in gewissem spacio irer ordnung vnterhalb einander volgen / also werden auch die Mutili oder Kragstein in gleicher gestalt auch droben gesehen / an beiden orten mit L bezeichnet / so den Epistilium anzeigt / das vberschieffen oder aufladung der Mutili oder Kragstein ist mit D angezeigt / vnd bedeut K nit allein das spacium zwischen den Mutilis oder Kragsteinen / sonder auch zwischen den Trygliphen so die balcken köpff bedeuten / wie dann solche nach irer rechten abtheil

fig. 4. Marcus Vitruvius Pollio. *Vitruvius Teutsch*. Folio CXL verso. 1983. 49.133

went beyond a strict interpretation of his teachings, it was done to make better known the classical exemplars of Latin antiquity and to redefine this classical tradition within the expanding and deepening cast of Renaissance culture.

Serlio's popular treatise and its complex publication history, at least, follows this pattern. He first applied to the Venetian senate for copyright permission in 1528 by declaring his intention to produce a column or pattern book on the five orders based on the Vitruvian rule. Nine years later, when he reapplied to the senate for the same permission, he proposed to publish several illustrated books with a similar though much broader goal in mind. Book four was the first of this projected series to be published, appearing in Venice in 1537. In it the Bolognan architect attempted to codify the five orders and explicate the key concepts of Vitruvius, "our guide and infallible rule." The third book appeared three years later in Venice, and it documented the principal monuments of Roman antiquity, combining them with a few examples from the Renaissance.

Separate translations of these first two books into different languages followed at once. A parallel Flemish and German translation of the fourth book was published in Antwerp by Pieter Coecke van Aelst in 1539. The same publisher brought out a French and German translation in 1542.

The other books of Serlio's treatise, together with their translations, were more complex in their issue. Books one and two, devoted to geometry and perspective, respectively, were released in Paris in 1545, with a text in both French and Italian; book five, focusing on modern church architecture, appeared in Paris one year later (Millard, *French Books*, cat. 152). The sixth book, on domestic architecture, never appeared in Renaissance times, although two manuscripts from the 1540s and 1550s were published as recently as 1966. It is both significant and

indicative of Serlio's popularity in the North that his seventh book first appeared in Germany—in Frankfurt in 1575. The manuscript, continuing with the theme of domestic architecture, had been purchased by the Mantuan Jacopo Strada, who had visited Serlio in Lyon in 1550. It was eventually published by André Wechel. Another Serlian manuscript once owned by Strada (which some scholars have claimed to have been the eighth book of the treatise) is housed in the Bayerische Staatsbibliothek in Munich.

The compilation and translation of the larger treatise took somewhat longer to produce. The first Italian edition of the first five books appeared in Venice in 1551, and this edition subsequently became the basis for translations into Dutch (1606) and English (1611; Millard, *British Books*, cat. 74). The German translation of 1609 in the Millard collection (cat. 121) was published in Basel by Ludwig Königs, and on the title page the publisher reports that the translation derives from both the Italian and Dutch texts. Königs was also somewhat justified in viewing his edition as the first—more or less—complete edition of Serlio to appear in the "common high-German language."

If Serlio's treatise set the initial standard of sixteenth-century guides to classical and Renaissance design, its proportional rules for the orders would eventually be displaced by a simpler and even more popular version of a column book—Vignola's *Regola delli cinque ordini d'architettura* (1562). This rule book would become, in fact, one of the best selling architectural texts of all times, with one recent bibliography listing more than five hundred editions of the work in ten languages.

Vignola's early career had points of contact with both Serlio and Vitruvian research. As a youth he was sent to Bologna in the 1520s to study painting but he fell under the influence of Serlio and his principal mentor, Baldassare Peruzzi. Vignola next moved to Rome in the

1530s to pursue architecture. In 1541 he was commissioned by the Accademia della Virtù to measure the antiquities of Rome. His enthusiasm for the past, his immersion within critical discussion regarding Vitruvius, and his contacts with others of this circle all combined to give him a thorough classical grounding and to advance his career. By 1550 he had emerged as perhaps the leading Renaissance architect in the capital, commissioned with major undertakings for the papacy and the powerful Farnese family. The Villa Giulia (1551–1555), the Palazzo Farnese at Caprarola (1559–1573), and the church of Il Gesù (1568–1573) were the crowning points of a long and productive architectural career.

The *Regola delli cinque ordini* thus appears relatively late in his career. It is a small and more compact guide to the orders with little text. The engraved plates are visually superior to those of Serlio and the modular system is more succinctly articulated. Vignola devised his proportional units and fractions not mathematically but rather as a result of his examination of classical monuments. He selected what he considered to be the best proportional examples and he proposed in effect a universally valid method by codifying the result. The text and thirty-two plates that he promulgated in the first edition enjoyed immediate success across Europe, as numerous Italian editions followed shortly thereafter. A Spanish translation appeared in 1593, and the first German edition appeared in Nuremberg in 1617 in a translation by J. W. Boheim. In the same year Jan Jansz in Amsterdam released a four-language edition with texts in Italian, Dutch, French, and German. The reprint of this edition in 1619 is the volume represented in the northern European Millard collection (cat. 132). It once again emphasizes the very important role that the Netherlands played in disseminating Italian ideas in the North.

The third major Italian treatise represented with various editions in the Millard collection

is *I quattro libri dell'architettura* (1570) of Palladio. Born Andrea di Pietro della Gondola, Palladio was apprenticed to a stonemason in his youth but fled his contract and was fortunate to win the favor and patronage of the scholar Gian Giorgio Trissino of Vicenza. Trissino's villa functioned as an academy and Palladio took instruction in the classical languages, in addition to studying philosophy, astronomy, music, and architecture. He also traveled with Trissino around Italy to classical sites. Palladio seems to have made contact with the Vitruvian academy on one such trip to Rome in 1541. By this date his own architectural practice was already establishing itself. In 1539 he had won the competition for the renovation of the basilica in Vicenza, against a scheme submitted by Serlio (with Michele Sanmicheli and Giulio Romano). During the next decade Palladio would establish himself as one of the most fashionable architects of the Veneto region of northern Italy.

Around 1550 Palladio met Barbaro, his next patron and intellectual tutor. Barbaro was one of the leading humanists of northern Italy and had just returned from two years in England where he served as the Venetian ambassador. Already in 1547 he had started a new translation of Vitruvius' treatise, and he invited Palladio to join the venture as its chief illustrator. The beautifully crafted edition of 1556 was unsurpassed in the sixteenth century for its scholarly tenor.

Palladio, in turn, was drawn ever deeper into his own studies of classical themes. In 1554 he accompanied Barbaro on a trip to Rome, resulting in his guidebook on the antiquities of that city. Upon completing his illustrations for Barbaro's translation, Palladio next embarked on his own treatise, which he almost certainly conceived in the Vitruvian ten-book format. Four books appeared in 1570, but that was as far as he was able to advance the project. His treatise differs from those of Serlio and Vignola in the literary character and intellectual posture

of the work. He provides numerous illustrations of both antique and modern designs, but most of all a wealth of practical advice clothed in Vitruvian concepts. His labor would represent by 1570 the apogee of fascination with this classical architect.

Its publication and translation history is also complex. A Spanish translation of the first book of the treatise appeared in 1625. In France two translations of the work were prepared in 1645 and 1650, the last a faithful and informed version by Roland Fréart de Chambray. Nowhere, however, would Palladio's popularity become greater than in England, and largely because of two translations produced in the

first half of the eighteenth century. The first, the Giacomo Leoni translation of 1716–1720, departed from the original treatise in both text and illustrations, as Leoni apparently sought to bring the work more in line with late baroque tastes. This edition—with texts in Italian, English, and French—even contained a spurious portrait of the architect. The second, more reliable English translation of 1738 by Isaac Ware came out of the circle of Lord Burlington (Millard, *British Books*, cat. 53). The French edition of 1726 in the northern European collection (cat. 98), published in The Hague by Pierre Gosse, based its French text and illustrations on the Leoni English edition.

3. NORTHERN COLUMN BOOKS AND TREATISES OF THE SIXTEENTH CENTURY

IF THE GRADUAL SPREAD OF RENAISSANCE IDEAS to the North was led on one front by editions and translations of Vitruvius and works of modern Italian theorists, it was commanded on another by the labor of northern authors who also viewed themselves as purveyors of humanist ideas.

Often placed under the general and somewhat pejorative heading of *Säulenbücher* or “column books,” these works have been taken to accomplish little more than the translation or simplification of proportional formulas for the orders into a more accessible language for northern architects, craftsmen, masons, contractors, and clients. In recent years this assessment has been changing with the growing recognition of their importance and originality. Various works in the northern European Millard collection support this shift in attitude.

First and foremost is Ryff's work of theory,

Der fürnembsten, notwendigsten, der gantzen Architectur angehörigen Mathematischen und Mechanischen Künst, eygentlicher bericht. First issued in Nuremberg in 1547, this work was no doubt viewed by Ryff as a companion volume to his ongoing translation of Vitruvius, and perhaps it was also related to his release in 1547 of five plates and a page of text in which he summarized the formulas of Serlio and Cesariano for the design of orders. Moreover, the three books of Ryff's treatise deal with the problems of perspective and geometry, in line with the first two books of Serlio's treatise covering the same themes. The last were published in France in 1545.

Ryff's intentions, however, were broader and in some respects more challenging than those of his immediate mentors. Serlian guidelines for the proportioning and detailing of columns

certainly formed one base of this learned discourse on “Vitruvian theory” (as Ryff termed it), but the intellectual tenor of the work was also in keeping with the more general humanist ideals of the architect and theorist Alberti, whose highly literate discourse on architecture, *De re aedificatoria* (1486), seems to have struck a sympathetic note with the northern writer.

As several commentators have already noted, Ryff also felt the need to establish architecture’s place in the North within the framework of the liberal arts, and the codification of the various—mathematical—“arts” related to the Vitruvian doctrine, as Ryff informs us in the preface, ranked high among his objectives. The first book of the treatise presents a discussion of geometry and the “new perspective” in the arts of painting and sculpture, in addition to architecture. Book two deals with ballistics, artillery, and fortifications in a learned and extensive fashion. Book three considers geometric methods of calculating measurements and weights.

Various of Ryff’s sources are known: Serlio, Euclid, Cesariano, Dürer, Niccolò Tartaglia, Orontius Finaeus. But the more systematic and comprehensive way in which he strives to transpose the fabric of Vitruvian thought into a modern framework needs to be underscored. It is only when these related arts become connected with the subsequent appearance of *Vitruvius Teutsch* that Ryff’s more grandiose intentions become transparent.

The edition of Ryff’s treatise in the Millard collection (cat. 110), with the variant title *Der Architectur furnembsten, notwendigsten, angehörigen Mathematischen und Mechanischen künst, eygentlicher bericht*, is the second edition published by Gabriel Heyn in Nuremberg in 1558 (fig. 5). Given its antiquity, this quarto volume is in excellent condition, and with its impressive layout, level of content, and profuse illustrations it holds an honored place among

the architectural publications of the High Renaissance.

Ryff was soon joined in his efforts to introduce Renaissance theory to his northern peers. In 1550 Blum published his guidebook to the five orders, *Quinque columnarum exacta descriptio atque delineatio*. The German translation of this Latin work, *Von den fünff Seülen* (fig. 6), was issued in Zurich the same year by the publisher Christophel Froschauer—the first of several reprints and translations (into French, English, and Dutch) of this popular textbook. Blum’s influential work can more properly be called a column book, and its plates owe a very specific debt to the treatise of Serlio.

Of Blum himself little is known. He was born in the mid-1520s in Lohr am Main, but he left the area early in his career, it is said, because the town already had two architects. He visited Italy on at least one occasion, although the date is uncertain. By the late 1540s he was situated in Zurich, where he had close contact with the municipal architect Andreas Schmid (to whom the work of 1550 is dedicated) and the publisher Froschauer, who was also the godfather to his first child. Sometime in the 1550s he seems to have departed Zurich, but his later whereabouts are unknown.

Blum articulates the aim of his book in the dedication to *Von den fünff Seülen*, which begins with an account of the legendary origins and meaning of the different orders. He speaks of his desire to transmit to his German readers “this great and useful treasure” of antique principles, first devised in “the time of Solomon,” made use of in recent years in such cities as Rome and Venice, but which only came to Germany in the last “eight years.” This last reference may well refer to Jacob Reichlinger’s German translation of Serlio’s fourth book on the orders, which was published by Coecke van Aelst in 1542. Yet this statement also underscores with unusual clarity



fig. 5. Walther Hermann Ryff. *Der Architectur*. Frontispiece. 1983.49.97

Von den fünff Seülen/

Grundlicher berichte / vnd deren eigentliche contrafeyung/nach
Symmetrischer aufsteilung der Architectur. Durch den erfar-
nen/vnd der fünff Seülen wolberichten/ W. Hans
Blumen von Lorz am Adayn/ fleysfig vß den
antiquiteeten gezogen/vnd erüwlich/als
vor nie beschähen/inn Truck
abgefertiget.

Allen Kunstreychen Bawhern / Werkmeistern / Steins
mezen / Maleren / Bildhouweren / Goldschmiden / Schrey-
neren / ouch allen die sich des circels vnd rychtichyts gebraus-
chend / zu grossen nutz vnd vorteil diensilich.



Getruckt zu Zürich bey Christoffel Froshouer/
Im M. D. LXXIX. Jar.

fig. 6. Hans Blum. *Von den fünff Seülen*. Title page. 1983.49.9

the unaffected humility that these early northern writers felt in seeking to convey to “the whole German nation”—as Blum expressed it—the once lost but now recovered body of classical theory, so noble in its foundations.

Blum proposes a new system for designing the five orders rather than simply assimilating Serlio’s modular method. He divides each order (including base and entablature) into different but equal parts, which in turn govern the division of the base and capital. He also provides two different numerical divisions for the Ionic and Corinthian orders, depending on the use of a pedestal. His system thus comprises seven different formulas for detailing the orders, to which he also appends a short written description. His drawings are clearer and more informative than Serlio’s images upon which they are based (and thus require less descriptive text), but they are also the work of an architect rather than a mathematically inspired draftsman. Rather than seeking to define his carefully delineated drawings simply as a system for proportioning columns, Blum’s efforts might be better described as an archaeological expedition—the creative use of Italian theorists such as Serlio as a bridge to recover the harmonic values or formulas of the classical past. Indeed, his method of detailing columns improves certain aspects of Serlio’s method and even presages the yet unpublished column book of Vignola.

A few years after the appearance of the German translation of 1555, Blum and Froschauer published a sequel to the work, entitled *Ein kunstrych Buch von allerley Antiquiteten, so zum Verstand der fünff Seulen der Architectur gehörend*. Often bound together with Blum’s book on the orders, this undated study, generally assigned the year 1560, augments the earlier text. Blum again deals with the orders at varying length, but the appended text is principally devoted to the decorative and proportional

detailing of entablatures. This work, as its title suggests, draws in part on Serlio’s third book on classical antiquities, but it is evident that Blum was also especially enamored of the more recent designs of Bramante. In the dedication Blum speaks of the great strides made by his countrymen in understanding Vitruvian theory and the nuances of the orders, documenting that what is left to address are the “true grounds from which such parts of architecture are derived.”

Around 1562, another undated third addition to Blum’s treatise appeared under the title *Architectura antiqua das ist Wahrhaftt und eigentliche Contrafacturen ettlich alter und schöner Gebäuden*. It was published separately by Jacopo and Thobias Gessner in Zurich. This short illustrated work, which depicts various imaginary palaces, temples, and triumphal arches based on designs of Bramante and Antonio Sangallo the Younger, has recently been associated as well with Rudolf Wyssenbach, its principal engraver. In some later editions of Blum’s work all three texts are bound together. The 1579 edition of Blum’s work in the Millard collection (cat. 5) contains only the first two texts of this series. The first part on the five orders is a simple reprint of the German edition of 1550.

Blum’s column book was enormously influential across the German-speaking parts of northern Europe in the second half of the sixteenth century and soon became a model to be emulated. Among Blum’s more literal followers was the Swiss architect Gabriel Krammer (c. 1550–c. 1611), whose *Architectura von den fünf Seülen* (cat. 55) first appeared in Prague in 1600. Krammer was born in Zurich around the middle of the century but later in life became an architect working at the Prague court of Rudolf II, which accounts for the publication of his column book in that city. Krammer’s illustrative plates for the orders (without text) are thematically divided into the categories of the five

orders and based on those of Blum. Yet there is a certain elegance and lightness to their design, together with an artistic expressiveness, that goes beyond the earlier example. In addition to the second edition of 1606 represented in the Millard collection, third and fourth editions of Krammer's work were reissued in 1608 and 1610. Krammer also published other works as well. Between 1600 and 1602 he produced a series of decorative engravings of herms, consoles, entablatures, and the like, under the title *Schweiff Buechlein*. In 1604 he released a copper engraving that he described as an "actual account of the five columns, as they were used by Marcus Vitruvius and other Roman masters as well as by all artistic masters."⁶

Column books and descriptive treatises formed only a small part of the published works of the second half of the sixteenth and early seventeenth centuries. The architectural publications of the Netherlands, for instance, reveal a greater variety of illustrated works combined with a freer interpretation of classical antiquity. The Low Countries were not only more susceptible to southern influence but also more willing to mediate it within their own artistically vibrant culture.

Foremost among sixteenth-century Netherlandish authors was Vredeman de Vries—an engraver, architect, and painter of prodigious imagination and talent. Born in the Friesland town of Leeuwarden, he first studied painting with Reijer Griesten before assisting Coecke van Aelst on the decoration of triumphal arches built for the entry of the future emperor Philip II into Antwerp in 1549. Work on these designs laid the foundation for Vredeman's classical development, as it brought him into contact with the publisher of various editions of Vitruvius and Serlio and with a circle of artists that included the architect Floris. The engraved designs for these commemorative arches, issued by Coecke van Aelst in 1550 under the title *Le triumphe*

d'Anvers, also helped set the stage for the classically inspired movement of northern mannerism. Another series of etched engravings that Floris published in 1557, *Weeldeley nieuwe Inventien van Antycksche*, may well have been another reason why Vredeman turned much of his attention to this relatively new medium.

Through his contact with this Antwerp circle, Vredeman began to study seriously the writings of Vitruvius and Serlio and expand his classical horizons. Political instability, however, continually interrupted his career. After marrying he moved to Antwerp in 1561, but was forced to flee the city for reasons of religious persecution. His life then became unsettled. He lived in Aachen, Liège, and Antwerp once again, before moving to Wolfenbüttel in 1585. He next settled in Hamburg, worked as a painter in Gdańsk (Danzig) for the Polish court, and later in Prague for Emperor Rudolf II. In the last decade of his life he returned to the Netherlands and lived in Amsterdam and The Hague. Throughout his wanderings and work as a decorative painter, he continued to publish his increasingly famous engravings. Over thirty-three years, between 1555 and 1587, he produced twenty-seven volumes consisting of 483 etched engravings. He remained active, in fact, until his death around 1606. His work in this field altogether eclipsed his paintings and few architectural commissions.

The themes of Vredeman were extremely varied, as well as always being elaborate and complex in character. His first illustrative work to find success was his *Pictores, statuarii, architecti*, twenty-seven plates issued in 1563. Henry-Russell Hitchcock sees the strapwork and scrollwork displayed in these pages as inspiring similar motifs in gable designs over the next several decades throughout the Netherlands and Germany.⁷

In his *Architectura oder Bauung der Antiquen aus dem Vitruvius* (1577; 5th ed., 1615),

Vredeman came close to producing what might be called a column book. He acknowledged his architectural masters to be Vitruvius, Serlio, and the French theorist Jacques Androuet du Cerceau. Vredeman, however, was not content simply to adopt the classical orders as presented by other European masters, but rather he sought to adapt them to the different national and climatic conditions of the North, indeed to invest them with northern European ornamentation of his own creation. Vredeman's graphic study, moreover, was directed not so much to architects as to people in the trades, such as cabinet-makers and goldsmiths.

In another volume of 1577, entitled *Theatrum vitae humanae*, Vredeman couples the orders with human forms of different ages and genders, reversing their traditional rank so that the Composite order appears as the youngest. Again, he endows his drawings with ethical, philosophical, and even sensuous symbolic attributes.

Vredeman's later engravings dealt for the most part with specialized decorative themes, such as designs for grotesques, vases, and trophies. His imagination was boundless. In one late work entitled *Architectura, die köstliche unnd weitberumbste Khunst* (1606), Vredeman, in collaboration with his son Paul, connected the five orders with allegorical figures representing the five senses: Tuscan/sight, Doric/hearing, Ionic/smell, Corinthian/taste, Composite/touch. Although often described as a mannerist, Vredeman's designs suggest aspects of the baroque in their playfulness and complexity.

The four volumes of Vredeman's engravings represented in the Millard collection provide a cross-sampling of his decorative range. The earliest work, *Hortorum viridariumque elegantes & multiplicis formae* (1583, cat. 137), is one of two works by Vredeman focusing on garden designs. In twenty plates he proposes different planting schemes divided into the modes

of Dorica (six designs), Ionica (seven designs), and Corinthia (seven designs). The views are all presented from an aerial perspective, often with the estate buildings framing the scenes.

Variae architecturae formae (1601 or later, cat. 138) consists of forty-nine, sometimes fantastical, engravings, many executed by Theodore Galle (fig. 7). The original issue contained twenty plates; the second issue of 1562 added twenty-nine new ones. Many of the plates of the 1601 edition, however, are different in character. Some appear as perspectival exercises—one-point perspectives from under canopies or vaulted areas, open to the exterior through spatially transparent colonnades, with distant buildings often concentrated at the focal points. Others are conceived as streetscapes, frequently with canals replacing roads, and thus take on the character of stage sets. Invention is the mainstay of Vredeman's work. He creates an architectural world different from the existing one: in part classical and in part imaginary. Buildings assume their own shapes and proportions and are determined less by need or use and more by a striving for novel forms and combinations. This visual approach played into his strength as an artist with architectural training.

Among Vredeman's more celebrated works was his *Perspective*, a textbook issued simultaneously in Latin, Dutch, French, and German editions in 1604–1605. The Millard collection has several different versions of this work. The original release of 1604–1605 (cat. 139) is bound into the back of Samuel Marolois' *Geometrie* (1616, cat. 64). Other editions of the book date from 1619 (cat. 140), and 1633 (part one) and 1647 (part two), the last two parts bound with Marolois' *Opera mathematica* (cat. 65). What makes this particular book so visually compelling is Vredeman's geometric emphasis and restraint, which results in an almost eerie sequence of unpopulated rooms and courtyards, once again

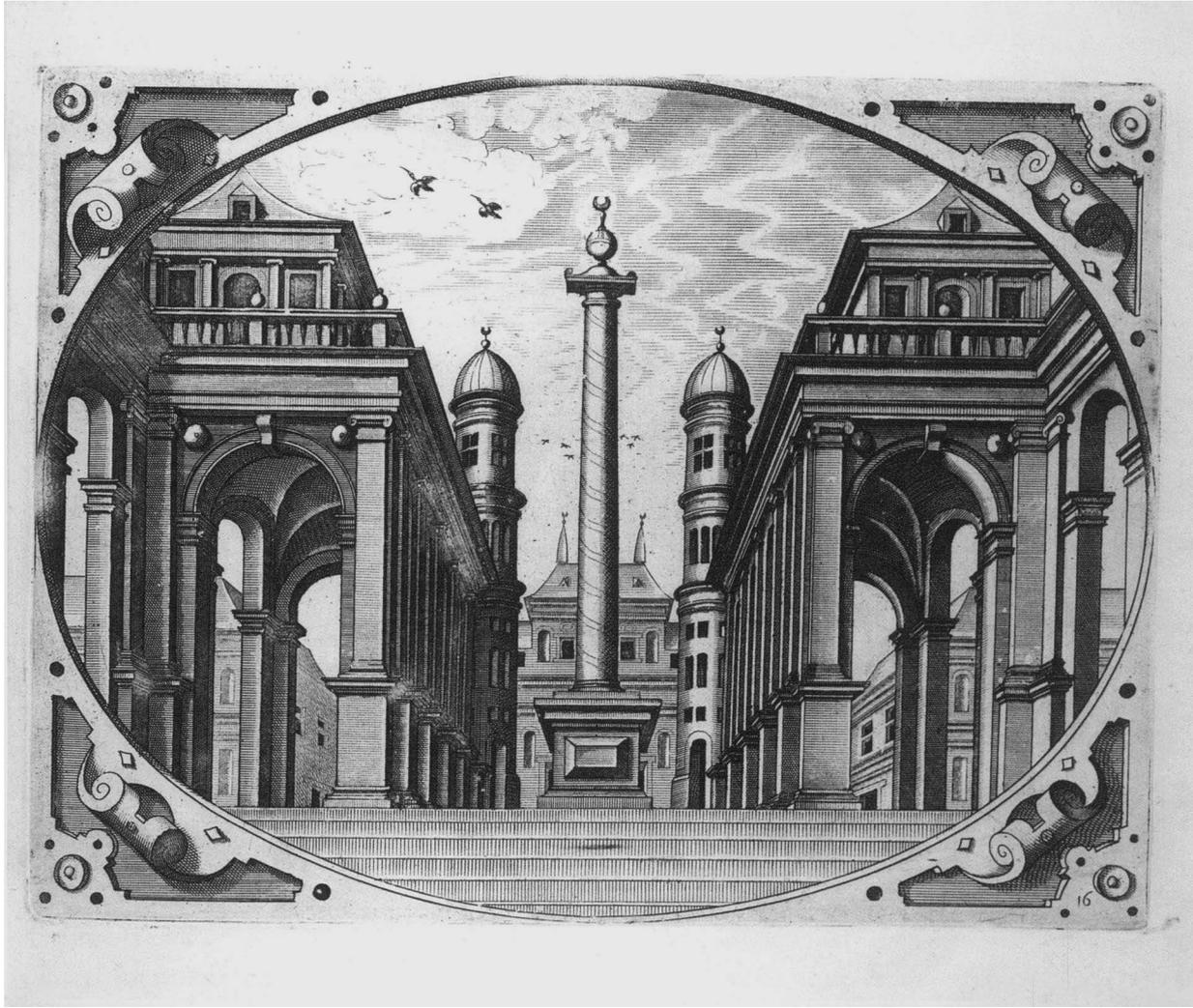


fig. 7. Hans Vredeman de Vries. *Variae architecturae formae*. Plate 16. Perspective of a street with colonnades. 1985.61.2748

displaying his flair for compositional forms. The classical language in which his architecture is clad thus becomes timeless in its character.

Marolois, a famed mathematician, collaborated with Vredeman in republishing this work and the two worked together on other projects. His *Geometrie* is entirely a mathematical work providing the architect with the rules and theorems of geometry. Bound together with the Millard copy are two earlier texts by Marolois: his own essay on *Perspective* (1614, cat. 62) and *Fortification ou architecture militaire* (1615, cat. 63). These three books, together with Maro-

lois' book on architecture, composed Marolois' *Opera mathematica* (cat. 65), published posthumously in 1662. The Millard copy lacks both the texts on perspective and fortifications.

Another name frequently associated with Vredeman and Marolois in the first part of the seventeenth century is that of Hendrik Hondius (1573–1650), the noted engraver, publisher, and bookseller. Hondius utilized various plates of Vredeman and Vredeman's son Paul in his column book, *Les cinq rangs de l'architecture* (1st ed.?, 1606), to which Hondius attached a preface and endpiece describing the four kinds

of symmetry. The three copies of this work in the Millard collection (two copies of the 1620 edition, cat. 43; one of the 1628 edition, cat. 44) speak to its popularity in the first half of the century. Hondius, incidentally, was a highly regarded artist in his own right. The patriarch of a Flemish family of printmakers and publishers (sometimes confused with a publishing family of the same name in Amsterdam), he spent most of his life in The Hague. His early engravings depicted landscapes, townscapes, and biblical and allegorical themes. By the 1620s, his lush landscapes, in particular, were sought out for their artistic merits. Also active as a theorist, he published a treatise on fortifications in 1624.

Other significant works of the sixteenth century in the Millard collection include illustrated studies dealing with archaeological themes, fortifications, geometry, and ornament. A very early work in the first category is the *Antiquae urbis Romae cum regionibus simulachrum* (1527) of Marco Fabio Calvo (d. 1527). This philologist and tutor of geometry and Greek (in the service of Federico II Gonzaga of Mantua) had been summoned to Rome in 1512 by Pope Julius II to undertake—under the supervision of Raphael—an Italian translation of Vitruvius. The translation was actually finished in 1514, but Raphael's delay in preparing the drawings, his death in 1520, and the appearance of Cesariano's translation in 1521 all combined to scuttle the project.

In the mid-1520s Calvo received another commission from Pope Leo X to prepare a topography and architectural reconstruction of the principal monuments of ancient Rome. His *Antiquae urbis Romae* first appeared in 1527, shortly before Calvo's death and the sack of the city by Charles V. The work consists of twenty-four schematic woodcuts with occasional text. The first four plates provide urban maps of Rome during the periods of Romulus, Servius Tullius, Augustus, and Pliny the Elder. Next follows a

schematic mapping of the fourteen quarters of imperial Rome with many of its various monuments highlighted. His illustrated atlas of the city appeared in the same months as Andrea Fulvio's similarly conceived *Antiquitates urbis*, and Calvo at the time of his death was working on a more comprehensive version that took advantage of Fulvio's example. The edition of Calvo's book in the northern European collection (cat. 11) dates from 1558 and was published in Basel. Both Calvo's and Fulvio's work became the basis for various other reconstructions of ancient Rome over the next two centuries, some of which will be discussed below.

The art of designing fortifications had always been an integral part of architectural theory going back to Vitruvius himself, who was a military architect serving under both Julius Caesar and Augustus. The theme was revived during the Renaissance and figured prominently in the treatises of many Italian theorists, such as Alberti, Filarete, Francesco di Giorgio, Serlio, Palladio, and Vincenzo Scamozzi. The first Renaissance treatise devoted exclusively to fortifications, however, was written by a northerner—Dürer's *Etliche Underricht, zu Befestigung der Stett, Schloss und Flecken* (Nuremberg, 1527). Dürer's work had been prompted by Ottoman incursions into Europe and by the recent revolution in artillery warfare brought about by cannons fired by gunpowder and the use of iron cannonballs. His study, in turn, became an important cornerstone of another work devoted to this theme—the *Architectura von Vestungen* (cat. 123) of Specklin (1536-1589), issued in Strassburg in the year of his death.

Specklin followed Dürer's treatise in many respects, but his work achieves its importance through the attempt to combine the design of fortifications with city planning (fig. 8). Originally trained in silk embroidery in his native Strassburg, Specklin broke his apprenticeship



fig. 8. Daniel Specklin. *Architectura von Vestungen*. Title page. 1985.61.2685

as a youth and by the mid-1550s was living in Vienna, where he studied military engineering under an architect. Over the next decade he traveled to Denmark, Sweden, Poland, and Prussia to pursue innovations in design, before returning to Strassburg in 1564. In the early 1570s he prepared for the city a highly regarded map of Alsace, which he presented to the town council in 1576. Among his other interests during this time were fortification designs for Duke Wilhelm of Jülich (1567) and for Duke Albrecht v of Ingolstadt (1575). In 1577 Specklin was appointed to the post of municipal architect in Strassburg, and he immediately began work on designing that city's fortifications. His treatise, the manuscript for which was finished in 1583, is thus a product of a learned and highly experienced master in this field.

The work is thematically divided into three parts, consisting of fortifications on flat terrain (and therefore ideal plans), fortifications on hilly terrain, and individual elements of fortified architecture. Specklin is critical of Italian theorists, whom he saw as too academic in their interests, and in his geometry he preferred plans approaching a square with numerous jutting bastions. His urban designs generally follow an idealized conception emanating outward from a central city square. Each layer in its zoning becomes increasingly defensive and the enveloping ring of houses, he insists, should be secure and well built. The illustrations (many are etchings by Matheus Greuter) are well designed and become more plentiful in later editions. The six-year delay between the completion of the manuscript and its appearance speaks to the difficulty Specklin had in finding a patron for its publication. Duke Julius of Braunschweig-Lüneberg eventually provided the necessary assistance. The work, however, was a success with subsequent editions appearing in 1599, 1606, 1705, 1712, and 1736. The eighteenth-century reprints

underscore the fact that this work was long regarded as a classic in its field.

What Specklin achieved in the field of fortification design was matched in the area of geometry and perspective by Jamnitzer's *Perspectiva corporum regularium*, which first appeared in 1568 (cat. 45). Once again the spiritual godfather of the work was a treatise of Dürer—his proportional study of 1525, *Underweysung der Messung mit dem Zirckel und Richtscheyt*. Dürer's intention, however, was somewhat broader. He sought to provide the Renaissance with a theoretical basis for the generation of ellipses, parabolas, and hyperbolas, as well as for the various Platonic and Archimedean solids. He was also concerned with geometry's practical application, both to architecture and to scientific perspective. Jamnitzer's study, by contrast, emphasizes the cosmogony of the five selected solids and he presents no procedural instructions for their geometric development. His treatise is the product of a scientifically inclined artist—one of the most famous artists, in fact, of northern Europe.

Born in 1507 or 1508, Jamnitzer was trained as a goldsmith in Nuremberg and by the early 1530s was regarded as a master in his field, later as the leading goldsmith in Germany. He worked as an engraver in the Nuremberg mint, was active on various town councils, but most importantly became, in effect, an imperial goldsmith with his many works for Charles v, Ferdinand I, Maximilian II, and Rudolf II. His interests in the invention of scientific equipment and in advancing the art of perspective were life-long concerns, and he made improvements to Dürer's instrument for perspective drawing and developed new ones of his own.

Jamnitzer based the format of his *Perspectiva* not on Dürer's treatise but rather on Plato's *Timaeus* and Euclid's geometry. The structure of the work derives from the five Platonic solids,

to each of which he devotes four plates with six variations on each page. Each solid is likewise given an allegorical figure and element:

tetrahedron	<i>ignis</i>	fire
octahedron	<i>aer</i>	air
hexahedron	<i>terra</i>	earth
icosahedron	<i>aqua</i>	water
dodecahedron	<i>coelum</i>	sky

What gives this work its particular mathematical character, however, is the geometric virtuosity and complexity that Jamnitzer evolves through his playful variations and creative combination of parts (fig. 9). Dedicated to Maximilian II, this mathematical feat was forty years in preparation, as Jamnitzer notes in his prefatory remarks.

One of the most interesting and important architectural works of sixteenth-century northern Europe is the *Architectura von Ausstheilung, Symmetria und Proportion der fünff Seulen* of Dietterlin. The first two volumes of this impressive work appeared in Strassburg in 1593 and 1594; an enlarged German edition appeared in the same city in 1598 (cat. 29), alongside another edition with a combined Latin and French text.

Until very recently the painter and engraver Dietterlin has been one of the lesser known Renaissance artists, but on the basis of this work alone he deserves greater recognition and study. His artistic fame and influence was unparalleled in Germany in the first two decades of the seventeenth century, and in this respect and others his significance, especially in his dissemination of Renaissance decorative forms in Germany, parallels and even transcends that of Vredeman in the Netherlands.

Born in Pullendorf on Lake Constance, Dietterlin moved as a youth to Strassburg, where he married and became a citizen in 1571. He was trained as a decorator and painter and achieved much success in this field, particularly as a fresco painter. His commissions eventually took him to Hagenau (1583), Overkirch (1589), and

Stuttgart (1590). In the last-named town, in painting the ceiling of the Great Hall of the Lusthaus for the duke of Württemberg, Dietterlin made the acquaintance of the architects Heinrich Schickhardt and Daniel Schlossberger, from whom he learned, as he later recalled in the preface to his book, the “correct distribution of the five columns.” In 1593 Dietterlin returned to Strassburg to devote himself entirely to designing the plates of his textbook, which—the title notwithstanding—was scarcely a column book at all.

What makes Dietterlin’s decorative style so unique and important for architecture is twofold: first, the very high artistic quality of the 203 engraved plates; and second, the way in which the painter (as he identifies himself on the title page) attempts to interpret the Vitruvian and Serlian tradition of classical architecture in a private, lively, and imaginative style that was, as one of his earlier biographers phrased it, “almost impressionistic,” if not a forerunner to the German baroque.⁸ Dietterlin, in effect, mediates or filters the tradition of Vitruvius or Serlio through such column books as that of Blum, but even here important distinctions or departures are already in evidence (fig. 10).

With his plates, for instance, he conceives the column orders as little more than thematic categories or divisions into which fall a range of original decorative forms. The full title of the book—*Architecture of Distribution, Symmetry, and Proportion of the Five Columns and all the Artwork of Windows, Fireplaces, Doorways, Portals, Fountains, and Epitaphs deriving from them*—fully reveals his intention, as the orders and their decorative elements for Dietterlin sprang from “one foundation and principle.” The method of his fanciful designs follows this belief. Each of the five books is devoted to one order and iconographic theme based on the Vitruvian explanation of its origin. Each book

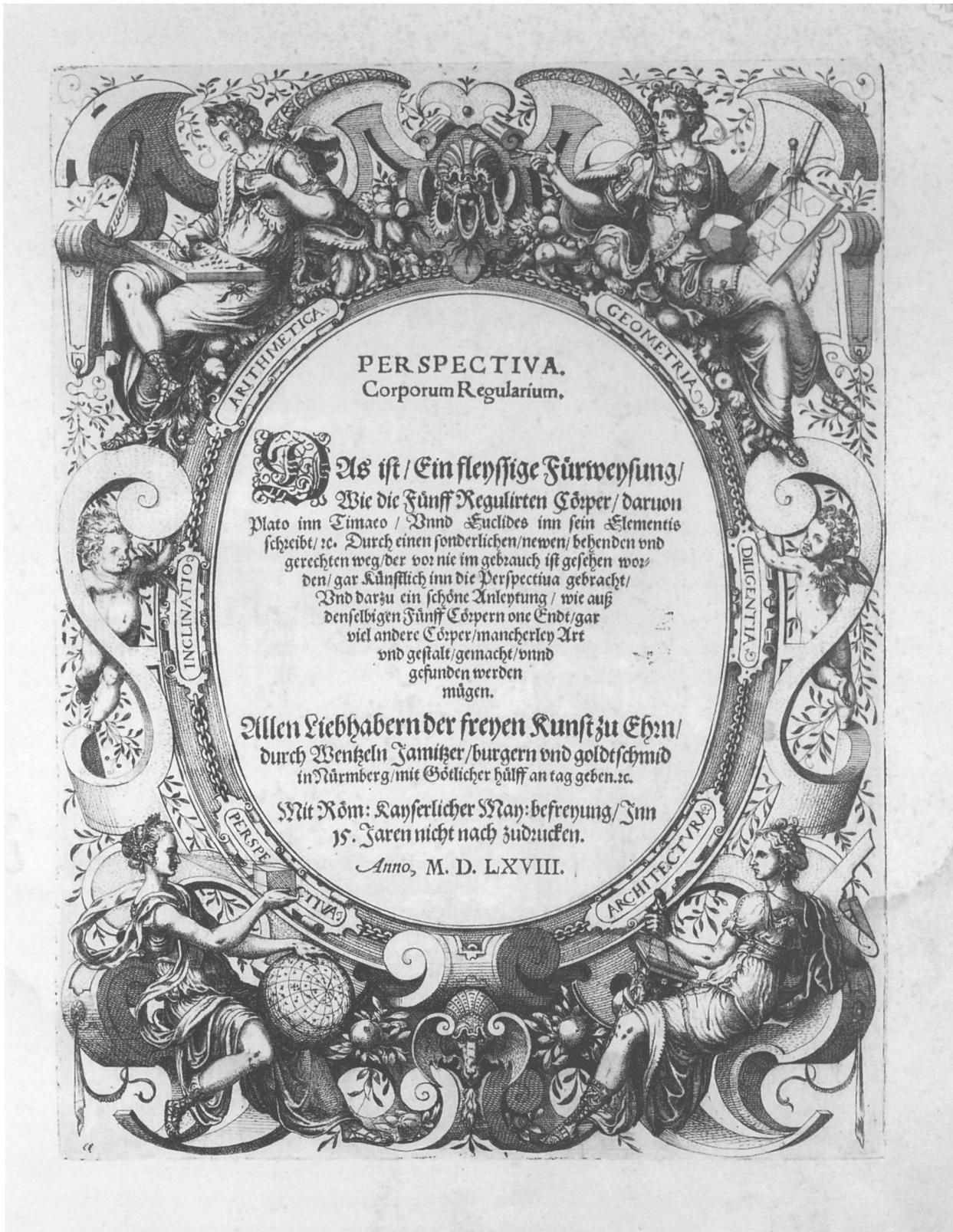


fig. 9. Wenzel Jamnitzer, the elder. *Perspectiva corporum regularium*. Title page. 1983.49.32

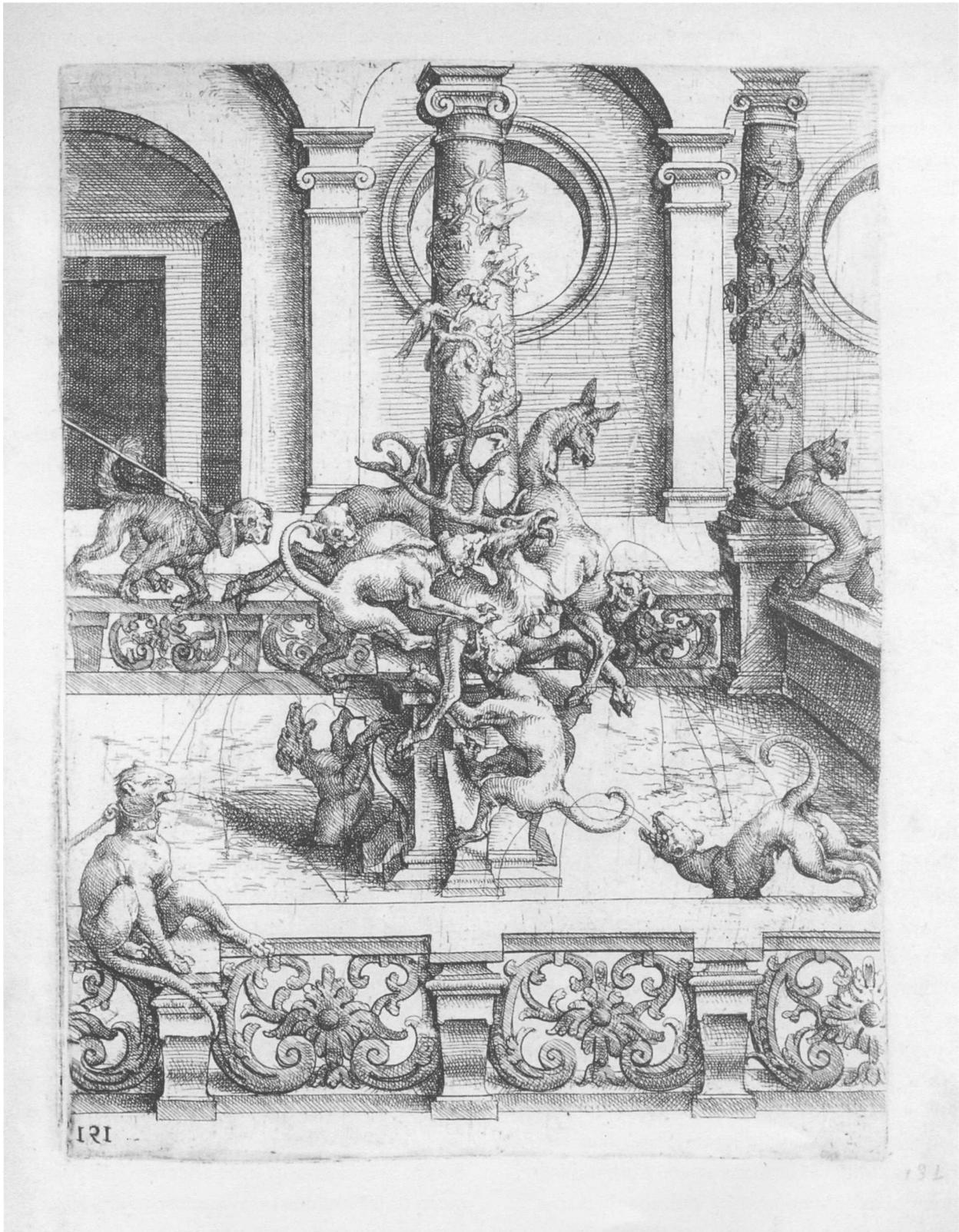


fig. 10. Wendel Dietterlin. *Architectura von Ausstheilung*. Plate 121. 1985.61.543

begins with plates relating the order's basic geometry or proportions, before passing to its decorative appurtenances with a lively if not sometimes nightmarish sensitivity. Terror and dementia are sometimes the impressions evoked by these images, as Dietterlin combines architectonic, human, and animal forms with a pre-Piranesian sense of fantasy and humor that is unparalleled within the architectural literature of this time. There is scarcely a distinction in his forms between what is organic or inorganic, as walls, portals, and windows breathe with empathetic life. Humanist architecture for Dietterlin is entirely corporeal, moving, and animate.

The textual description and geometrical basis of each order is for the most part built on the system of Blum, but this presentation is little more than a pretext. The decorative designs of Dietterlin pay homage to the licenses of Serlio, but also to the novelty of Vredeman. Tradi-

tional Vitruvian iconography is taken here to an extreme, but this is done, as Dietterlin informs us in the preface, to transpose the "obscure and difficult" into something that offers "delight and grace to the beholders." The technical or artistic execution of the plates also elevates the book above any other northern treatise of the sixteenth century, but this achievement is so self-evident to the reader that it scarcely needs noting.

The strength of the book from a theoretical perspective, however, is how successfully it mediates the still relatively novel ideas of the Italian Renaissance with various local—some late Gothic—traditions of the North. The work, in fact, presages the day when innovative trends in design, such as the rococo, would not flow exclusively from the South to the North. Indeed, it seems the day has already arrived with Dietterlin.

4. ACCOMMODATING TENDENCIES IN THE SEVENTEENTH CENTURY

INITIALLY, THE INFLUENCE OF DIETTERLIN IN Germany and Vredeman in the Netherlands was limited to the first few decades of the seventeenth century. With the onset of the Thirty Years' War, in 1618, came both a slowdown in building activity across northern Europe and a near halt to the importation of southern themes in design. Thus the few tentative steps that the Gothic North had taken toward the adoption of classical forms in the second half of the sixteenth century came largely to naught by this date. This was true not only in Germany where Lutheranism often became synonymous with the revival of medieval traditions but also in the northern provinces of the Netherlands, which had converted to Calvinism and were already at war

with Catholic Spain. Both religions shunned the ostentation of Italian mannerism, which—under the impulses of its own Counter Reformation—was indeed already passing into the baroque.

We can therefore imagine the great surprise and artistic delight that an artist like Peter Paul Rubens (1577–1640) felt when—in 1600—he ventured south to Italy to pursue his career as a painter. Many volumes have been written about this artist's love of classical antiquity and the various artistic influences that he absorbed in the South. Yet, curiously, little attention has been given to his architectural interests, and more importantly to the role he played in popularizing Renaissance and baroque forms in the North.⁹

Rubens' employer and patron in the South

was Vincenzo Gonzaga, the duke of Mantua. In that town he would have been introduced to the architectural work of Alberti, but also to the mannerist style and palatial designs of Romano. On two trips to Rome, Rubens is known to have studied the writings of Serlio and Vignola, in addition to surveying the latter's architectural monuments as well as the built works of Michelangelo. Just as important for his architectural outlook, however, was his seven-week stay in Genoa in the summer of 1607, where he settled into the Palazzo Grimaldi and fell in love with the city's famed palaces. The artist soon began to draw the facades of these colorful Renaissance works, and he had his disciple Deodat del Monte take measurements of their interiors.

Soon after returning to Antwerp the painter purchased a house beside the Wapper canal and in 1611 set out renovating and enlarging it into a "Renaissance Palace," as it was known locally. This was not his lone attempt to practice architecture. In 1615 he became active in the design of a Jesuit church in Antwerp, a work much inspired by early baroque models in Rome. Rubens was initially responsible for the painted and sculptural decoration, but after the architect left the site early in the construction process the painter also assumed much of the responsibility for the building's detailing. Several drawings of the facade, as well as of exterior and interior details, are in his hand.¹⁰

It thus becomes understandable why the artist in the opening pages of his *Palazzi di Genova* (1622, cat. 108), dedicated to Don Carlo Grimaldo of Genoa, seized the occasion to lecture his northern countrymen on the architectural possibilities of the new style:

We see in our country the architecture that is called barbaric or Gothic slowly perishing and disappearing. We see some enlightened men introducing into our country, for its embellishment and decorative glory, a true symmetry that

follows the rules of the ancient Greeks and Romans. We find examples of this in the magnificent churches built by the Reverend Society of Jesus in the towns of Antwerp and Brussels. It is for reason of the dignity of the divine office that we begin to change the temples to a better style.

Rubens in the preface to his illustrated folio also speaks of the commodity of the Genoese palatial examples that he selects: the suitability of their cubic form and smaller scale (smaller than Roman or Florentine models) to the more moderate needs of the North, their visual grace, and polychrome splendor. Nineteen palaces and four churches are illustrated in two volumes—altogether 139 plates—mostly in plans, elevations, and sections (fig. 11). The engraver Nicolaes Ryckemans had worked for Rubens on other projects during this period—including the engraving of his painting *Christ and the Twelve Apostles*.

The appearance of this illustrated work by Rubens, even more than those of Vredeman and Dietherlin, was exceedingly ill-timed. The northern provinces of the Netherlands had resumed their war of secession from Spain in 1621 and the Dutch blockade of Antwerp's access to the sea was sapping this city of its former vitality and very economic life. Interestingly, a recent addition to the northern European Millard collection demonstrates that the resumption of war actually allowed Rubens to boast his architectural skills in another medium. The work is the *Pompa introitus honori serenissimi principis Ferdinandi* (cat. 38) by Jean Gaspard Gevaerts, issued in Antwerp in 1643.

The Spanish victory at the battle of Nordlingen in 1634 brought about a visit to Antwerp by the governor of the Spanish Netherlands, Cardinal-Infante Ferdinand. Rubens was commissioned by the city to design eight festival structures in celebration of Ferdinand's triumphal entry, consisting of three arches, four stage designs, and the famed Portico of the Habsburg

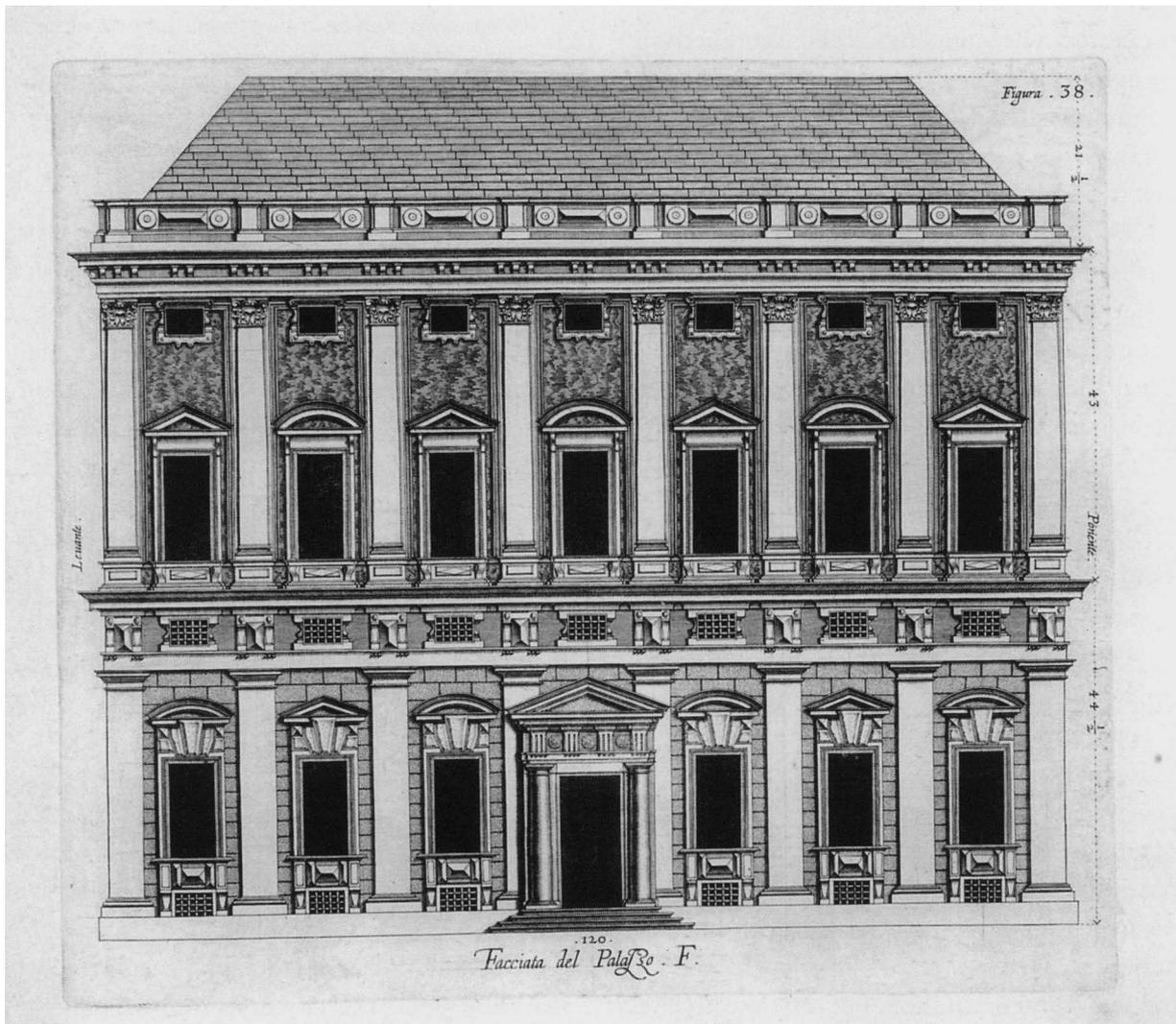


fig. 11. Peter Paul Rubens. *Palazzi di Genova*. Vol. 1, plate 38. Facade of Palazzo F. 1985.61.2656

emperors. The visually seductive folio produced by Gevaerts, the city clerk of Antwerp, preserves the glory of these designs, as Rubens' decorative effulgence was here allowed free reign. The Millard copy is one of the few in existence with an engraved extension pasted along the top of the six plates illustrating the "Portico of the Emperors."

A love of the stage and nascent baroque architecture were also avid interests of the German architect Furttentbach, the author of the lone series of architectural textbooks to appear in Germany during the Thirty Years'

War. Furttentbach is also a fascinating figure, if only for the unusual interests and combination of activities that he pursued. Well educated in youth, he left the North at the age of sixteen for a ten-year stay in Italy, where he studied—among other things—stage design under Giulio Parigi in Florence. Furttentbach also visited Genoa, Milan, and Sardinia, but oddly did not venture to Rome. While in Italy he decided to become an architect and merchant, and he brought both interests back to his native Ulm in 1621. Ten years later he became a municipal architect; in 1636 he became a senator. In

addition to practicing architecture he was also active as a garden designer, pyrotechnician, and military engineer. All of these pursuits found an outlet in his numerous books, which began in 1626 with a description of his Italian travels and appeared regularly until the 1660s.

Architectura civilis (1628, cat. 34) is his most significant contribution to architectural theory. The preface starts with a lengthy history of this “noble art of architecture,” which, after a review of classical traditions, focuses upon “Italians of noble Roman descent.” His architectural preferences are also clearly apparent, as “it is well known that in Italy the most exquisite, the most artistically rich and satisfying, and the strongest buildings are to be found than in any other place in the whole of Europe.” From this thesis, Furttenbach goes on to consider architecture under three rubrics: palaces, pleasure pavilions, and gardens; churches and chapels; and hospitals. Why he chose to consider the whole of civil architecture through these particular building types is unclear, but once again his goal is to bring the principles of symmetry and correct proportion to the North. Like many of his sixteenth-century predecessors, Furttenbach saw his task as one of continuing the line of the humanist Renaissance tradition.

Also bound in with the Millard edition of *Architectura civilis* are several smaller texts. *Halinitro-Pyrobolia* (1627, cat. 33) presents Furttenbach’s essays on saltpeter, sulfur, coal, and other substances used in the manufacture of weaponry and explosives. *Architectura navalis* (1629, cat. 35) and *Architectura martialis* (1630, cat. 36) round out his military interests. Bound with these works is his diary of 1630.

With the Peace of Westphalia of 1648, building activity resumes in the North, accompanied by a veritable proliferation of architectural works exalting for the most part the principles of classicism. A more specialized treatise under the title *Architectura civilis* was produced in

1649 by the architect and master carpenter Johann Wilhelm (fl. 1621–1669). His work deals exclusively with timber-frame construction, as he no doubt saw his principal task to be the transmission of knowledge and construction expertise—collapsing technical skills in the wake of the Thirty Years’ War.

Wilhelm was a highly regarded municipal architect from Frankfurt and many of the forty-one plates speak to his powers of invention. The treatise remained unparalleled in the field of truss design and timber framing for more than a century. Second and third editions were reprinted in Frankfurt in 1654 and 1662. The first Nuremberg edition appeared about 1668, which is probably the date of the Millard copy (cat. 143). The fact that this text is bound in with the treatise of Serlio also attests to the high esteem in which the technical manual was held.

Another specialized work to appear shortly after the war, but of an entirely different sort, is Post’s *De Sael van Orange*, a series of engravings that probably dates from the mid-1650s (cat. 100). Post, in fact, was one of the most important architects of Dutch classicism in the seventeenth century, an honor that he shared with his friend Jacob van Campen. A native of Haarlem, he was trained as a painter and became a member of that city’s Guild of Saint Luke. He turned his attention to architecture apparently at the urging of Van Campen, who sought Post’s artistic involvement in several of his projects of the 1630s and 1640s, including the Mauritshuis (1633) and the classically inspired Amsterdam Town Hall (1648). Both Van Campen and Post were much impressed with the work of Palladio, and in this regard they stood virtually alone in northern Europe at this date.

In 1646 Post relocated to The Hague and soon started his first independent commission, the house for Amalia von Solms, Huis ten Bosch. The heart of the design was the colossal reception hall in the form of a Greek cross at the

center of the plan—the *Oranjezaal*—enclosed above by a dome resting on a tall drum. Post's monograph on the building, consisting of twenty-one etched plates, preserves something of the novelty and grandeur that this work must have conveyed to his contemporaries.

Many of these plates were also woven into Post's larger monograph, *Les ouvrages d'architecture*, an extensive posthumous edition of his architectural designs published in Leiden in 1715 (cat. 102). Post's Palladianism, on occasions combined with local motifs, is highly competent but restrained in its overall character.

Architectura curiosa nova (1664–1666, cat. 7), by the German architect Georg Andreas Böckler (1617–1687), presents another selection of architectural designs within the classical tradition: this time for waterspouts, fountains, grottos, garden pavilions, and palaces. Böckler, who worked in Strassburg, Frankfurt, and Nuremberg, had contacts with Furttentbach and seems to have been influenced by the encyclopedic range of his publications. Böckler, in turn, authored several texts on architecture, beginning with the *Compendium architecturae civilis* and the *Compendium architecturae militaris* of 1648. Late in the century and well into the next, however, he was much better known in Germany for his translation of the first two books of Palladio, which appeared posthumously in 1698. Two editions of *Architectura curiosa nova* are present in the Millard collection: the first a Latin edition of between 1664 and 1666, the second a German edition that carries no date, but is assumed to be either the 1666 or a later edition (cat. 8).

In terms of their impact in transforming or revitalizing the practice of architecture in the North, however, few of these works rival the importance of Joachim von Sandrart's *L'Accademia todesca della architettura, scultura & pittura* (1675, cat. 111). This learned and comprehensive discourse on the three arts of architecture, sculpture, and painting is different from

other works discussed thus far in that Sandrart conceived it specifically as a textbook to introduce young artists to the precepts and nuances of Italian art. It is thus in part a design manual, in part a history book, and in part a biographical study, as a significant portion of the densely worded, two-volume quarto is given to literary sketches of classical and modern artists.

Sandrart was one of the most highly regarded German painters of the seventeenth century, and his literary work reflects the breadth of his travels, acquaintances, and professional experiences. Born into a Calvinist family from Wallonia, he first studied engraving with Peter Isselburg in Nuremberg, then with Aegidius Sadeler in Prague, before turning to painting. To advance his learning in this field he moved to Utrecht in the mid-1620s to apprentice with Gerrit van Honthorst. Sandrart toured Holland with Rubens in 1627, visited England the following year, and in 1629 began a six-year tour of Italy. There he met and befriended many of the leading painters of the day, including Domenichino, Claude Lorrain, Nicolas Poussin, Pietro da Cortona, and Pietro Testa. In Rome he lived in the Palazzo Giustiniani, where he maintained his patron's impressive gallery of paintings and prepared engravings of antique works.

When Sandrart returned to Germany in 1635 he did so already as a painter of high standing, but the continuing war forced him to seek safety in Amsterdam. The elector Maximilian invited Sandrart to Munich in 1641 to execute his portrait, and four years later, as the Thirty Years' War was winding down, Sandrart claimed his hereditary estate near Ingolstadt. There he lived in comfort while carrying out commissions for Archduke Leopold and Emperor Ferdinand III, among others. In 1670, however, Sandrart sold his estate and moved to Augsburg; three years later he returned to Nuremberg. In both cities he was active in founding academies of art, from which *L'Accademia todesca* derives its title.

The work was published in two volumes issued in 1675 and 1679, and the date of 1660 on one plate suggests a lengthy period of development. Its tripartite structure deals with architecture, sculpture, and painting to varying degrees within the established humanist tradition. Sandrart's biographical sketches of famous artists, both past and present, betray the influence of Vasari. The work is dedicated "to the world renowned German nation, to the most praiseworthy and most excellent champions and lovers of art." After prefatory discussion of the major monuments of art from Michelangelo and Dürer to Gian Lorenzo Bernini, Sandrart speaks of the honor that he feels in conveying to the German people the principles and techniques underlying this new art. It is difficult to believe that well over a century had passed since Ryff made the very same claim.

The section on architecture in the first volume presents only the basics of the art, as Sandrart starts with the column orders and illustrates various monuments from Roman antiquity. In volume two, however, his treatment of

architecture is both historically and theoretically exhaustive. Sandrart takes not only Vitruvius as his "teacher and guide" but also Alberti and the broader Renaissance tradition. He provides a lengthy chapter discussing the high achievements of the architecture of antiquity, and follows with a range of engravings depicting Renaissance works. He concludes with a discourse on materials and the more practical aspects of design.

L'Academia todesca, if not entirely an original work in its text and illustrations, nevertheless was very important for the advancement of classicism in Germany. It appeared at a time when the pace of building was picking up and interest in classical forms was very much on the rise. And in its attempt to bridge the artistic outlooks of northern and southern Europe, Sandrart's beautifully illustrated study truly sets the stage for the blossoming of northern art in the eighteenth century. It is perhaps for this reason that this foremost German painter of his day was once called "the most important German writer on art between Dürer and Johann Joachim Winckelmann."¹¹

5. THE MERIANS AND OTHER ILLUSTRATED ALBUMS

WHEN SANDRART RETURNED FROM HIS STAY IN the South in 1635, he accepted as a pupil a fourteen-year-old artist who already had extensive experience in etching. Two years later, when Sandrart was forced to take refuge in Amsterdam because of fighting in Germany, he took the same student with him. The student subsequently filled out his artistic training with the requisite tour of the South, and by the 1650s his virtuosity in portrait painting was rivaling that of his former teacher. By this date, however, Sandrart's student also had one other important distinction.

He was in charge of one of the largest and most respected publishing houses in Europe. Indeed, by mid-century the name Merian had become synonymous with the history and cultural life of seventeenth-century Germany.

The father of the portrait painter and student, Matthaeus Merian the Elder (1593–1650), largely created this family dynasty. A native of Switzerland, the elder Merian first trained as a glass engraver in Basel before studying in Zurich in 1609–1610 with Dietrich Meyer, a painter and engraver. Taking leave of this

mentor, Merian furthered his artistic training in Strassburg, Nancy, Paris, and the Netherlands, before returning to Basel in 1615. The next year he traveled to Oppenheim and obtained a position in the publishing firm of Johann Theodor de Bry. After marrying de Bry's daughter, Merian continued in the employ of his father-in-law until the latter's death in 1623. He assisted the family in running the firm for a while but took control of the house in 1626. Two of his early productions were his *Icones Biblicae* (a four-volume edition of 233 etched plates issued between 1625 and 1627) and the illustrations for Johann Ludwig Gottfried's *Historische Chronica* (an eight-volume edition of 329 plates published in 1629–1634).

The great reputation of the Merian house, however, rested on two projects whose compilation filled out the remainder of the century and even part of the next. The first was the stupendous *Theatrum Europaen*, a literary and illustrated history of Europe started during the Thirty Years' War. Five volumes had appeared by 1650, the year of the elder Merian's death, and another sixteen volumes followed over the next eighty years—the last in 1738.

The second project that consumed the resources of the publishing firm between 1642 and 1688 was the *Topographia*—an illustrative atlas that recorded not only every major German, French, and Italian city but also every town or village of moderate size as well as the major works of architecture and prominent features of the natural landscape. The first sixteen volumes, consisting of eighteen hundred engravings, were devoted to the German-speaking parts of Europe; another five volumes and five hundred engravings were given to surveying significant aspects of France and Italy. Textual descriptions were provided by the Austrian Martin Zeiller (figs. 12, 13).

The Millard collection is fortunate to have all sixteen volumes of the German series (some in

first, some in second editions), in addition to all the volumes devoted to France and Italy. It is one of the finest collections of the topologies in the United States—most having been in the provenance of Johann Joachim, Count Slavatz.

The inaugural volume of 1642 is devoted to Merian's native Switzerland, *Topographia Helvetiae, Rhaetiae, et Valesiae* (cat. 67), and is represented by the third edition, issued in Frankfurt in 1654. The volumes recording the cities and monuments of Swabia (1643, cat. 68); Alsace (1644, cat. 69); the Palatinate and Rhineland (1645, cat. 71); Westphalia (1647, cat. 74); Franconia (1648, cat. 75); Austria (1649, cat. 76); Bohemia, Moravia, and Silesia (1650, cat. 78); Upper Saxony and Thuringia (1650, cat. 79); Brandenburg, Pomerania, and Prussia (1652 or later, cat. 80); Lower Saxony (1653 or later, cat. 81); and Braunschweig and Lüneburg (1654, cat. 82) are all first editions. The *Topographia Galliae* depicting the cities and landmarks of France consists of thirteen parts issued separately, bound into four volumes (cats. 84–92). An index for Germany and France was published separately in 1672 (cat. 94). The final volume to appear in this encompassing series, *Topographia Italiae* (1688, cat. 95), consists of two parts in one volume. Among its forty-nine plates are four signed by Sandrart.

The series in its entirety varies in the quality of production, although the format and design of each book are similar. Each volume of the German series centers on a historical Germanic region, and after a general historical and geographic overview the principal towns with their landmarks are arranged alphabetically, with the text augmented by full-page or double-page images. The last title to be produced by Matthaeus Merian the Elder were the volumes on Upper Saxony and Bohemia, issued in 1650, and the eleven volumes prepared under his direction are generally more complete and creative in their choice of features. Later volumes, particularly



fig. 12. Matthaeus Merian and Martin Zeiller. *Topographia Helvetiae*. Title plate. 1985.61.2552



fig. 13. Matthaeus Merian, heirs of, and Martin Zeiller. *Topographia Electoratus Brandenburgici et Ducatus Pomeraniae*. Title plate. 1985.61.2548

those near the conclusion of the series, are sometimes spotty and routine in their selection of plates, hurried in their format, and the images tend to be restricted to three-dimensional plans and bird's-eye perspectives of cities. Fewer buildings or natural features are represented.

In the four volumes devoted to France, the section on Paris is the most complete and its illustrations alone fill out a quarter of the pages. The Italian volume tends to focus on the major cities as well. As interesting as those works selected for illustration are those elements or artifacts not chosen. In the volumes given to France, for instance, most modern and Gothic buildings are depicted, whereas few classical Roman works on French soil are noted. Interest in antique works as historical monuments in themselves, beyond the scattering of works in and around Rome, was still a generation away in Germany.

Overall, the artistic quality of the etchings is adequate, but not more so. The great importance of this prodigious undertaking obviously lies in the scope of its documentation of European life—its graphic delineation of the contemporary world view—at this particular juncture in time. German intellectuals from Goethe to Jakob Burckhardt consulted and profited from this invaluable cultural resource. It remains today a historical document of great significance.

Following in the wake of the Merians' successful ventures were a number of other illustrated studies and volumes of historical documentation, a trend that became increasingly evident later in the seventeenth century. Certainly very directly inspired by the Merian surveys was the Swedish topography *Suecia antiqua et hodierna* (1726, cat. 16). It was almost entirely the labor of Erik Jönsson, Graf von Dahlberg (1625–1703), a military officer, later field marshal, who had studied perspective and topography in Frankfurt in 1650–1653. He is also an important figure in Swedish history in several

respects. First of all, he enjoyed a distinguished military career in his native land, starting with his service in the last years of the Thirty Years' War. He is also credited with bringing regular architectural instruction and classical theory to his country, and with founding Sweden's first architectural school in the 1690s. But he did much else besides. After his studies in Germany in the early 1650s he ventured south to Italy, where he became fascinated with the remnants of antiquity and maturing baroque sensibilities—themes he sought to introduce to Sweden. On another trip to France, Holland, and England in the 1660s he studied the art of fortification design, and back home he planned the defenses for more than fifty towns, including those of Malmö, Kolmar, Gothenburg, and Karlskrona. Dahlberg was also quite active as an architect. He designed the Town Hall at Jönköping (1692), the church at Karlshamn (1693), and various mausoleum chapels, including the elegantly designed baroque chapel for Turinge church in Södermanland (1690). In this regard he was second only to Nicodemus Tessin as Sweden's leading classical architect of the Great Power Era.

Throughout everything this gifted artist quietly worked on his topographic study of Sweden and parts of Finland, a work that was officially commissioned by the Swedish government in 1661 (fig. 14). He visited and recorded all major towns and much of the countryside of Sweden, and the architecturally inclined reader reviewing his engravings will find many surprises. Chief among them is the Palladian character of so many aristocratic estates, somewhat unexpected in view of Germany's relative coolness toward this architect from the Veneto. Another aspect of the work is the extent to which classical forms, including those of the baroque, had become popular by the second half of the seventeenth century.

The vast majority of Dahlberg's 354 drawings are exquisitely drawn and executed: free,

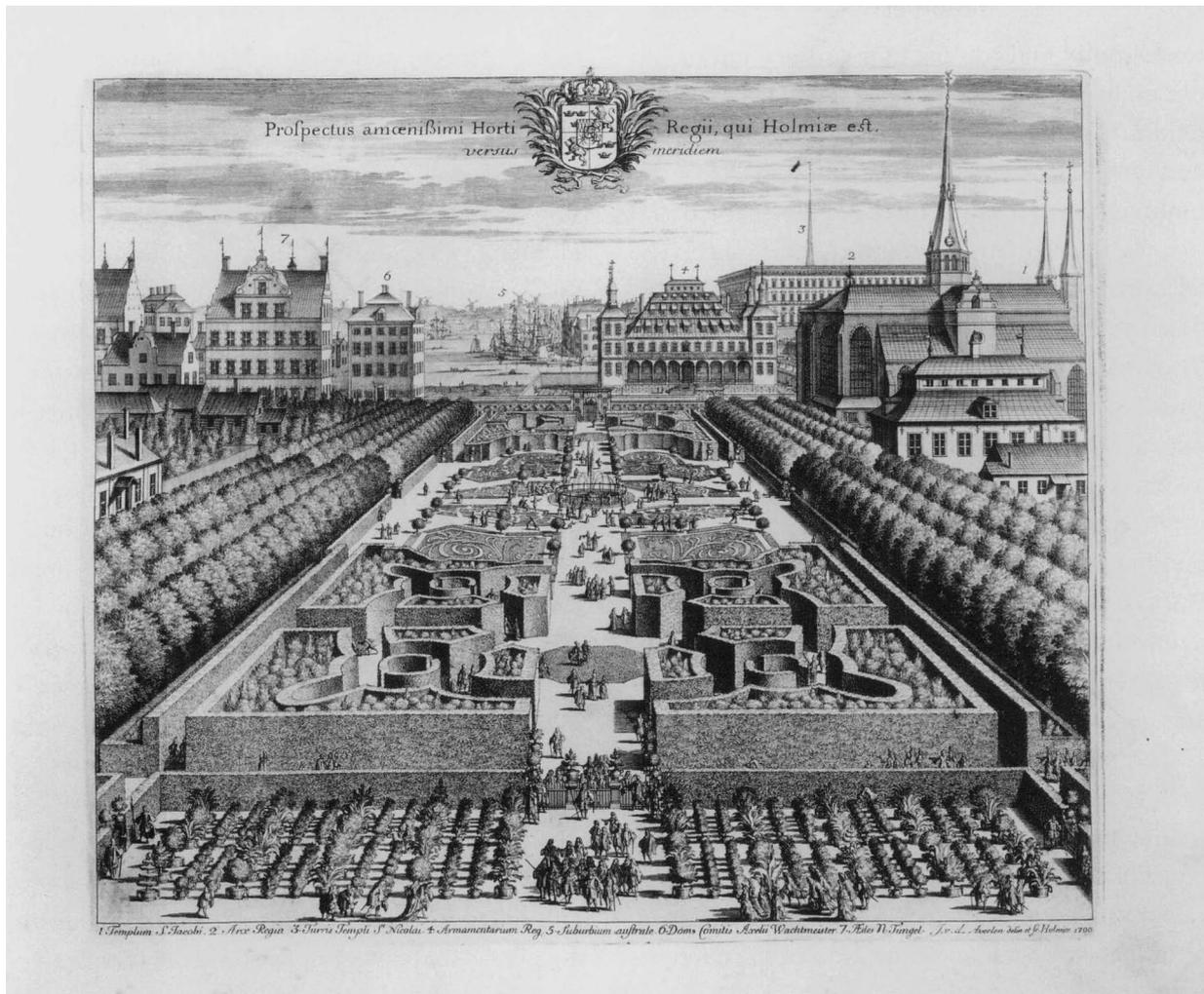


fig. 14. Erik Jönsson, Graf von Dahlberg. *Suecia antiqua et hodierna*. View of the Royal Gardens, Stockholm. 1985.61.515

lively, and admirably framed and composed. Most were engraved by French and Dutch artists in the 1690s. Jan van den Avelen executed 136 etched and engraved plates; others assisting in the process were Willem Swidde and Jean Marot. One plate in the first volume is signed “Le Potre,” a work of Jean Le Pautre.

Dahlberg’s work was not published until 1726, more than twenty years after his death, and the literary text that was to accompany the illustrations, on which various individuals had for years labored, never appeared. Still, the Swedish topographer enjoyed late popularity at least, with reprints of his book undertaken in 1856, 1865, 1898, and 1910–1911. The brisk

style of Dahlberg, setting out his images with a natural perspective and a wealth of artistic effects, no doubt remained one of the chief attractions of this impressive work.

Parallel to Dahlberg’s efforts in Sweden was the work of the Danish architect Lauritz Lauridsen de Thurah (1706–1759), the most significant representative of late baroque architecture in Denmark. Thurah began his project much later than Dahlberg. After cadet studies in Copenhagen, he received instruction as an officer and military engineer in 1725–1727, studies that also embraced architectural training. Travels to Germany, Italy, France, Holland, and England further broadened his horizons.

Shortly after his return to Denmark he received the appointment of royal architect and went on to enjoy a distinguished and prolific architectural career.

The first volume of the grand folio *Den danske Vitruvius* (cat. 131), depicting in 120 plates the public and royal buildings of Copenhagen, appeared in 1746. The second volume, recording buildings in other parts of Denmark, followed three years later; it consisted of 161 etched and engraved plates. The trilingual text (Danish, German, French), however, suggested higher ambitions than simply a topological guide. Thurah noted in his preface that he wanted to present a comprehensive history of recent architectural achievements in Denmark in order to demonstrate that this country, too—like its larger European neighbors—possessed many examples of beauty and magnificence in the art of architecture. All works chosen by him are classical in style and various of his own designs are represented. It is again an admirable effort in its intentions and level of pictorial detail.

The *Admirandorum quadruplex spectaculum* (c. 1700?, cat. 10) of Jan van Call (1656–1703) presents a series of engraved perspectives of the countryside and towns of Holland and Germany. This particular album of small engravings, pasted into an oblong-quarto format, is divided into suites of scenes along the Rhine, suites of individual houses, and suites of towns. The first nineteen images capturing the Rhine valley are both poetic and romantic in character—lightly detailed landscapes, the compositions of which are in keeping with the Dutch landscape tradition in painting. The final seventeen plates depicting the harbor and houses of Amsterdam are equally distinguished and have historical importance as well.

James Beeverell's *Les delices de la Grand' Bretagne et de l'Irlande* (1707?, cat. 3) turns its topographical attention to the West and to the British Isles. Little is known of the life or work of

Beeverell, and this quarto edition may be his only surviving work. In the Millard copy the plates, which may be from either the 1707 or the 1727 edition, consist of 144 unsigned engravings, mostly perspectives. Several are quite interesting. The largest suite is devoted to the town of Oxford and its various colleges (fig. 15). London and its historic sites are well represented, as are various cathedrals and scores of country estates. Among the more distinguished curiosities noted by Beeverell are two views of Stonehenge and “the Lighthouse at Plymouth.”

Perhaps less in keeping with topographic studies and more under the influence of the new archaeological interests taking hold in the second half of the seventeenth century were the historical descriptions of ancient and modern Rome prepared by François Deseine (d. 1715). The first edition of this lengthy and illustrated Roman history was a “merchant's edition,” presumably an inexpensive run, issued in Lyon in 1690. The Millard collection possesses two later editions of this work in entirely different formats. The first is a Dutch translation in a four-part quarto edition of 1704, and the second is a much smaller duodecimo edition of 1713, ten volumes in the original French.

The Dutch edition, *Beschryving van oud en nieuw Rome* (cat. 24), is the superior version in several respects. Published in Amsterdam by François Halma, the two bound volumes combine Deseine's text and plates with a translation of Pietro Santi Bartoli's *Le pitture antiche del sepolcro de' nasonii* (1680) and Basil Kennet's *Romae antiquae notitia: or, the Antiquities of Rome* (1696). The first volume of Deseine's text surveys the landscape, climate, roads, water systems, and principal architectural monuments of the Roman Empire; the second volume conveys its more recent and illustrious artistic history.

The ten-volume French edition of 1713—*L'ancienne Rome* (cat. 25) and *Rome moderne* (cat. 26)—follows a somewhat different tack

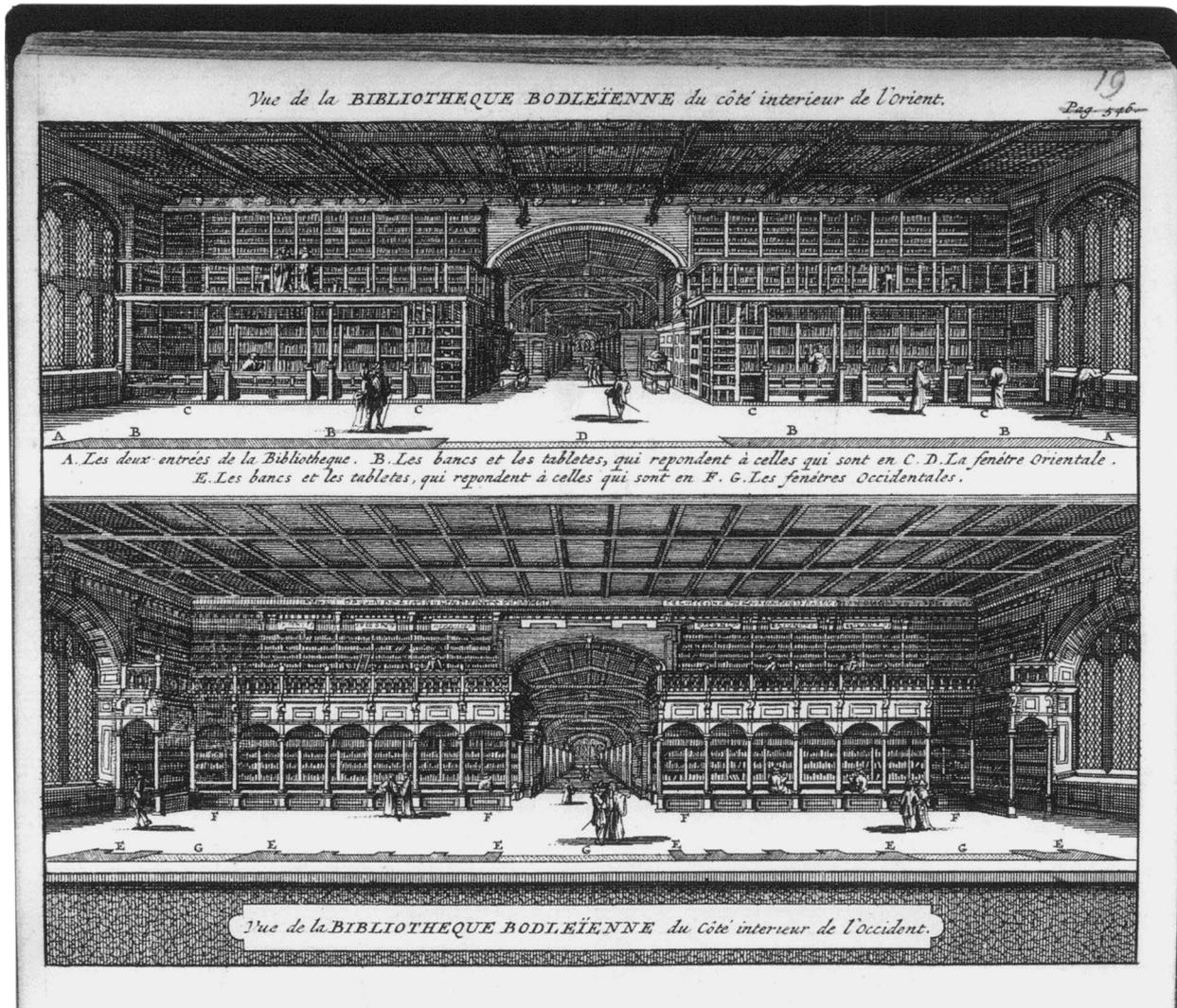


fig. 15. James Beaverell. *Les delices de la Grand' Bretagne et de l'Irlande*. Interior of the Bodleian Library at Oxford, seen from the east (top) and west (bottom). 1985.61.385

because of its limited format. The first four volumes on ancient Rome follow the Dutch translation of the work but lack the supplementary appendixes. New sections are added, however, on the cultural, military, and political habits of the ancient Romans. The six volumes on modern Rome have a more detailed text than its Dutch counterpart, but the very small illustrations are also fewer in number and much inferior to the plates prepared for the Dutch edition.

Daniel Marot's *Werken* certainly does not fall under the rubric of topological studies, but

this impressive collection of his own decorative designs signals the beginning of a new genre of engraved works devoted to the work of a single artist—albums that would become quite popular in the eighteenth century.

Daniel Marot (1661–1752) was the son of the famous engraver and architect Jean Marot (1619–1679). Born in Paris, Daniel studied engraving with his father and assisted him in producing the *Grand Marot*, a work consisting of 167 plates and depicting the monumental works of contemporary French architects (see

Millard, *French Books*, cat. 117). Beginning in 1677 Daniel worked independently as an engraver (and probably as a designer) in the service of—among others—the Dessinateur du Cabinet et de la Chambre du Roi, Jean Bérain. The revocation of the Edict of Nantes in 1685, however, forced him into exile in Holland, where he landed a position in the service of William III of Orange, as the court's principal interior and garden designer. The appointment proved enormously fruitful, as in 1688 William became king of England and set about renovating his various residences. Marot produced hundreds of royal designs in both Holland and England until the king's death in 1702, at which time Marot returned to private practice and renewed his interest in engraving.

The Millard copy of the *Werken van D. Marot*, published in two volumes in Amsterdam in 1712 (cat. 66), is a folio-size collection

of 191 plates arranged in thirty-six suites, issued separately with French and Dutch title pages but no text. The two volumes depict much of Marot's work for William III, including designs for garden vases and statues, tombs, ceilings, staircases, doorways, chimneys, royal apartments, and triumphal arches. The style of the designs, as one might expect, is in character with contemporary French interiors of the late baroque period: festive yet tasteful in the composition of decorative attributes. The work presages, on the one hand, the increasing importance that French-inspired design would assume in Germany and the Low Countries throughout the eighteenth century, and it sounds, on the other hand, a sympathetic chord with the decorative sensibilities surging across the southern German provinces. Indeed, the significance and full flowering of this last movement was already becoming evident.

6. THE SECOND NORTHERN RENAISSANCE, 1690–1740

WHAT IS LACKING IN THE SUDDEN BLOOM OF German late baroque architecture in the decades surrounding the turn of the eighteenth century is a compelling historical explanation. It is evident, however, that the reasons are as much social and political as artistic. The revocation of the Edict of Nantes in 1685, for instance, led Elector Frederick William in the same year to issue the Edict of Potsdam, which offered political and religious asylum to all immigrants. In the following months more than twenty thousand French Huguenots (many with sophisticated artistic skills) made their way to the economically depressed region of Brandenburg-Prussia. Within

a few decades this area would grow considerably as a political and economic power, culminating artistically a half century later with the high court culture at Sans Souci under Frederick the Great.

Another factor, certainly, was the lifting of the Turkish Siege of Vienna in the summer of 1683, which reversed Ottoman expansion into Europe and encouraged the consolidation of the Habsburg Empire as a major military and cultural force. One text in the Millard collection, by Johann Christoph Wagner, *Delineatio provinciarum pannoniae et imperii Turcici in Oriente* (1684–1685, cat. 141), even captures

this historical event on the spot. The author illustrates, among other things, various battlefield formations, the attack on Buda, as well as many mosque-silhouetted cities in Hungary and the Balkans.

Still, various illustrated works of this period did not portend the dramatic artistic change—at least until it was well under way. The most representative and influential German treatise of the late seventeenth century, for instance, is Leonard Christoph Sturm's revision of Nikolaus Goldmann's *Vollständige Anweisung zur Civil-Bau-Kunst*, which appeared in Augsburg in 1696.

Goldmann (1611–1665) had been born in Breslau but had spent most of his life in Leiden as a private scholar of mathematics. He was interested in theory and the scientific foundations of architecture, and his textbook (posthumously assembled and much enlarged by Sturm) reflects the tenor of his mathematical mind. The orders and their rules of proportioning form for him the basis of architecture, as do the “most excellent rules” of Vitruvius, Palladio, Vignola, and Scamozzi. But Vitruvian theory is also but a bridge to a more sacrosanct architectural lineage. Inspired by the late sixteenth-century Spanish treatise of Jerónimo Prado and Juan Bautista Villalpando on the reconstruction of the Temple of Solomon in Jerusalem, Goldmann (and later Sturm) presents his own reconstruction of the work—a building whose architectural proportions, he insists, should now take precedence over those of Vitruvius because of their divine sanction.

Sturm, too, was a mathematician and architectural theorist, and a tireless writer on the technical aspects of architecture. Born near Nuremberg in 1669, he studied mathematics at the universities in Jena and Leipzig before completing his dissertation in 1694 on the Temple of Solomon, at which time he became familiar with Goldmann's papers. Between 1694 and 1702,

as he was assembling and expanding upon the treatise of Goldmann, he taught mathematics at the Ritterakademie in Wolfenbüttel. Altogether, Sturm carried out four revisions of Goldmann's architectural treatise, in 1696, 1699, 1708, and 1724. The last is the version in the Millard collection, under the title *Der auserlesneste und nach den Regeln der antiques Bau-Kunst sowohl, als nach dem heutigen Gusto verneuerte Goldmann* (cat. 129).

But Sturm's theorizing was also in many ways broader than that of Goldmann, and he was familiar with additional sources, even though he was openly hostile toward the new artistic tendencies coming into fruition in the South. Although he too worked within the framework of a pious respect for architecture's presumed divine revelation, Sturm was something of an eclectic in his outlook, with one eye focused on the “rational way” of building emanating from France. It was this influence, combined with his northern German and Protestant austerity, that led him to reject the flamboyant baroque and early rococo forms making their way along the monastic pathways of the Catholic South. One of Sturm's more original contributions to theory, however, was his proposal for a sixth “German” order, a more richly carved and ornamental version of the Ionic order.

In 1711 Sturm was appointed to the post of building director in the northern province of Mecklenburg-Schwerin, during which time he was most active architecturally. He shortly thereafter published two treatises on church design, which were quite influential in the Protestant North. These two works join a score of published writings by Sturm on technical issues. Three are in the Millard collection, bound into one volume (cat. 129), and deal with the design of windmills (1718); canals, fountains, and cisterns (1720); and arsenals (1721). Yet another title by Sturm in the collection is the *Prodromus*

Architecturae Goldmannianae of 1714 (cat. 126), which focuses on palace design. It is notable in its effort to prescribe German norms for aristocratic dwellings, different from those of France. It also provides his most comprehensive critique of the southern German high baroque.

A certain irony prevails in the fact that the Millard collection's copy of this work is bound into the back of Paul Decker's *Fürstlicher Baumeister, oder: Architectura Civilis* (1711–1716, cat. 23), an early and important disseminator of baroque ideas. Decker's two-volume grand folio is, in fact, one of the few works published prior to 1720 that seizes the period's artistic intensity. It is an impressive if not visually voluptuous series of etchings and engravings, one of the more remarkable illustrative documents of the early eighteenth century.

Trained under the Berlin architect Andreas Schlüter, the Nuremberger Decker (1677–1713) early in his career gained a post in Bayreuth as a court architect and building director. His architectural practice, however, did not become successfully established in his short lifetime. The *Fürstlicher Baumeister*, nevertheless, reveals a learned and gifted artist, intellectually conversant with the nuances of French classical theory and practice, but someone whose creative heart also beat in harmony with the baroque rhythm of a Francesco Borromini or Bernini (fig. 16). In its overall conception *Fürstlicher Baumeister* was intended to form a series with other projected volumes and become an encompassing anthology or architectural topology with designs for palaces, gardens, orangeries, churches, town halls, schools, hospitals, etc. At the time of Decker's death, in 1713, however, only the first part relating to palace design had appeared (Augsburg, 1711), consisting of fifty-nine plates. A supplement of an additional forty plates was added in 1713. The second part, bringing another thirty plates to the study, appeared

posthumously in 1716, also in Augsburg. All three parts are bound into one volume in the Millard edition.

What makes Decker's effort so compelling is the method he chose to make his point. Instead of providing various plans and elevations for several works as books traditionally tended to do, Decker chose to design a single palace. This allowed him to develop his design through every room and decorative detail, giving his artistic imagination full run. His ceiling frescoes, for instance, already show a mastery of *quadratura* or the use of illusionistic effects—techniques only just making their way northward. One bird's-eye perspective of a royal palace was obviously inspired by Fischer von Erlach's first design for Schönbrunn, showing that he was also familiar with the recent developments in Vienna. Decker's refined theatricality is spirited and bold, in keeping with the recent trends in stage design; it is unfortunate that he was never able to put his ideas into practice. Although it is difficult today to judge the immediate impact of this work, it is likely that its lively designs did inspire many of his younger German colleagues. With it, the late baroque era can be said to have arrived in Germany. Decker's manifesto preceded by a few years the great achievements at Steinhäusen, Wies, Vierzehnheiligen, Diessen, and Ottobeuren.

An architectural treatise somewhat less voluptuous in its aim, but nevertheless comprehensive in its scope, is Johann Rudolph Fäsch's *Versuch seiner Architect: Werck[en]*, published in five parts between 1722 and 1729 (cat. 30). Fäsch (d. 1749), who was a military engineer in Dresden, was also active in palace design and produced many larger works in this realm. Impressed with the reception of an earlier volume on decorative designs for doorways, windows, and portals, Fäsch set about in 1722 to write a treatise that would exemplify architec-



fig. 16. Paul Decker. *Fürstlicher Baumeister, oder: Architectura Civilis*. Frontispiece. 1983.49.17

tural theory as a whole. Civil architecture, he noted in his foreword, could be divided into the three categories of commodity, firmness, and symmetry (not Vitruvian delight or beauty), each with its own natural field of formal concerns. Commodity should deal with doors, windows, staircases, and chimneys; firmness with the basic materials with which one builds. Symmetry should concern itself with proportions and the use of the orders.

Fäsch's five-part plan for his treatise did not, however, follow this tripartite division. The first part begins with a design for a burgher's dwelling but soon turns its attention to palaces

and country estates. In other sections of the work emphasis is largely given to military facilities, including their chapels and housing. Fäsch was particularly intrigued with the design of military hospitals, and he supplied solutions he found in Paris and London, in addition to proposing some of his own design. Fäsch's work is somewhat representative of the well-schooled baroque architect in the first quarter of the eighteenth century. His one other literary endeavor of note was a German translation of Vignola's treatise on the five orders.

Fäsch's concern with the rules of Vignola was by no means unique within the architectural

literature of the eighteenth century. Indeed, the legacy of the classical German “column book” continues down throughout the century within the Millard collection—as far down as Samuel Locke’s *Die Verbindung und Uebereinanderstellung der Säulen* (1783, cat. 60). Locke (1710–1793), who was another Dresdener

with a busy architectural practice, inclined in his personal style toward the late baroque of Johann Christoph Knöffel and Matthäus Daniel Pöppelmann, but he nevertheless embodied a classical position in the tradition of Palladio and Scamozzi in his manual for combining and superimposing column orders.

7. THE VIENNESE APOTHEOSIS

IF THE SPIRIT OF THE LATE BAROQUE WAS FIRST promulgated in Germany with the architectural treatise of Decker, it achieved a creative synthesis in Austria somewhat earlier. By the start of the eighteenth century, in fact, two architects of prodigious talent had already established highly successful late baroque practices in Vienna—Johann Lucas von Hildebrandt and Fischer von Erlach. The latter, within a few years, would also produce one of the most important textbooks of the day—certainly one of the jewels of the Millard collection.

Born in Graz, Fischer von Erlach left his homeland for Rome in the early 1670s to train as a sculptor. His interest shifted to architecture and over the next fifteen years in Rome Fischer acquired both a thorough grounding in antiquarian studies and a familiarity with the more recent architectural innovations of Bernini, Borromini, Cortona, and Carlo Fontana. When he returned to Austria and Vienna, in 1687, he was a mature artist possessing the skill, desire, and confidence to achieve great things. Possibly as early as 1688, for Emperor Leopold I, he produced an exceedingly grand scheme for an “imperial hunting lodge”—Schönbrunn—a proposal that rivaled Versailles in the scale of its conception. It was a fitting beginning for the practice that followed in its wake, for over the next decades Fischer von Erlach produced

one masterpiece after another in his exuberant baroque style: the Dreifaltigkeitskirche in Salzburg (1694), the Viennese Stadtpalais for war hero Prince Eugene of Savoy (1695–1700), the second Schönbrunn design (started 1696, not completed and altered), the Kollegienkirche (Salzburg, 1696), the Stadtpalais Batthyány (1699–1706), and the monumental Karlskirche in the heart of Vienna (begun 1715).

Beginning in 1705 Fischer von Erlach also found time to pursue what he deemed to be little more than a “pastime.” He began to write a text and design plates for a large historical study illustrating the major architectural works of the ancient and modern worlds, Western and Eastern civilizations. In 1712 he presented to the newly crowned emperor Charles VI the text and proofs for a folio-size study consisting of ninety plates. The result was somewhat delayed in its preparation, but nine years later there appeared in Vienna one of the most remarkable historical endeavors of the eighteenth century.

The *Entwurff einer historischen Architectur* (1721, cat. 31) has been described as the first attempt to produce a comparative study of world architecture. The author himself was only slightly aware of both the novelty and the seriousness of the task before him. In the preface the architect confesses that his architectural survey may better “please the eye of the dilettante” and “lead the

artist to inventions” than “instruct the learned,” but at the same time “the present outline of every kind of architecture will not only please but also further the sciences and serve the arts.”

More important with respect to architectural theory is Fischer von Erlach’s quasi-relativism in his historical judgment. If this comparative survey of “different national tastes” should strike the reader as somewhat confusing, he says, the reader should also come to see that these tastes “in architecture, as in food and clothing, are different,” and that “one can dispute a nation’s opinion in this regard just as little as one can dispute its taste.” Beneath this relativism of taste—harking back to Claude Perrault’s commentary in his 1673 translation of Vitruvius (Millard, *French Books*, 168)—is Fischer von Erlach’s view that in architecture there are “certain general principles that cannot be neglected without harm,” such as the principle of symmetry, the compositional support of the weaker element by the stronger, appropriate scale, and the precision of the masonry.

Fischer von Erlach divides his oblong folio (16 $\frac{5}{8}$ x 22 $\frac{1}{8}$) into five parts. In book four the architect presents his own designs and built works, a few of which are of historical importance, such as his first project for Schönbrunn. In the fifth book he provides a series of designs for vases, many of which are also of his own design.

It is the content of the first three books, however, that will enchant most readers (fig. 17). Book one opens with the seven wonders of the ancient world, conceived and presented in the most creative manner. Fischer von Erlach’s sources were various, and if his reconstructions have little archaeological accuracy by today’s understanding, his attempts preceded by forty years the first detailed investigations of Attic works by James Stuart and Nicholas Revett, by seventy years the first scientific exploration of Egypt, and by well over a century the first archae-

ological diggings at Nineveh. His lack of definitive archaeological sources at the same time allowed the architect to vent his imagination, as it were, in ways altogether unexpected. The Temple of Solomon, the Colossus of Rhodes, Ptolemy’s Lighthouse, the chryselephantine statue of Zeus at Olympia, the proposal of Dinocrates for a city on Mount Athos in the form of a statue—all are extraordinary in their conception and imaginative detail.

Book two scarcely disappoints the reader’s high expectations as Fischer von Erlach reconstructs various Roman antiquities from the Domus Aurea to Diocletian’s Palace. In book three he considers the architecture of Islam, the Near and Far East (including Hagia Sophia), Mecca, and selected buildings from Siam, China, and Japan.

The overall character of the work is both expansive and exotic. The drawings of Fischer von Erlach, together with the engraved plates prepared by Johann Adam Delsenbach, are highly skilled in their execution. The finished work stands without equal in the artistic literature of the first quarter of this century. Aside from its artistry of production, however, the historical importance of the folio should be emphasized in that it documents, in Fischer von Erlach’s case, various projects either unbuilt or no longer existing. Other works in the Millard collection are also invaluable in this regard. The *Anfang einiger Vorstellungen der vornehmsten Gebäude* (1719, cat. 32), prepared by Fischer’s son Joseph Emanuel Fischer von Erlach (1693–1742), falls into this category, even if its overall intention and publication history are quite uncertain.

The son of the imperial court architect, Joseph Emanuel certainly had every advantage, as he was trained from an early age to assume his father’s position. He began his advanced studies in Rome in 1713, then traveled to Naples, Paris, the Netherlands, and England before



fig. 17. Johann Bernhard Fischer von Erlach. *Entwurf einer Historischen Architectur*. Book 1, plate XVIII. Colossus at Mount Athos. 1985.61.573

returning to Vienna in 1722 to assume the post of his dying father. The younger Fischer also received extensive training as an engineer, and he was as adept at designing a steam engine or a pump as he was at the practice of architecture. His connection with this publication of engraved views of Viennese buildings, however, is unclear. In 1713, before embarking on his Grand Tour, he presented to Count Dietrichstein his *Prospekte und Abrisse einiger Gebäude von Wien*, which in sixteen plates depicted selected Viennese buildings. A second version of this work with a different title appeared in 1715 with an additional ten plates. As the younger Fischer was out of the country during this period, it has generally been assumed that the elder Fischer was overseeing

this project, as he was also at the time working with the same engraver on his own history. The Millard collection's 1719 edition of this work (cat. 32) constitutes in effect a third edition of the book, now expanded to twenty-nine etched and engraved plates. Again the younger Fischer was away at the time of publication, and three plates of the later work now carry Johann Bernhard's signature. The somewhat odd title, "A Start to Some Views of the Most Eminent Viennese Buildings," can be explained by the fact that the published plates were probably part of a much larger scheme or conception halted in its preliminary stages.

The origins of Salomon Kleiner's great project depicting the buildings and streetscapes

of Vienna, begun in the early 1720s, are less uncertain. The engraver Kleiner (1703–1761) was born in Augsburg and trained under Johann August Corvinus. In 1721, almost certainly on the basis of a commission from the Augsburg art publisher Johannes Andreas Pfeffel, he moved to Vienna and began to record the churches, abbeys, palaces, streets, and squares of baroque Vienna. The oblong folio production of his work consists of four parts, each with thirty-three plates; the parts appeared separately in 1724, 1725, 1732, and 1737 (all cat. 48).

Kleiner's work as an engraver falls into two distinct stylistic phases, characterized by his work before and after 1729, which divides the second and third of his Vienna volumes. The earlier phase is deemed to be his more significant and is characterized by a loose and vivacious manner, exaggerated spatial foreshortening, and an impressionistic handling of his architectural themes (fig. 18). The rich line work is enlivened by an almost excessive emphasis on the always busy street life in the foreground: people carry ponderous loads, servants are flogged, penitents bear crosses, housewives scuffle, dogs bark. His plates are generally described as theatrical in their ceaseless activity and the latter quality sometimes reduces the accurate representations of Viennese architecture in the background almost to stage sets, although always in a quite pleasing way. His late work, by contrast, is far less restless, almost languid in character.

The Millard folio edition of Kleiner's Viennese scenes is bound with three other series of plates: two untitled groups of urban scenes and the third, *Viererley Vorstellungen* (after 1737?, cat. 53), presenting views of residences and gardens outside of Vienna.

In 1723 Kleiner also received a commission from the imperial vice chancellor Friedrich Karl von Schönborn to record the family estates scattered across Austria and southern Germany

in individual monographs. The three published works of this commission are represented in the Millard collection: the estates at Favorite (1726, cat. 49); Weissenstein and Geubach (1728, cat. 50); and Seehof (1731, cat. 51). The format for all three monographs is quite similar. More attention is given to the lavish gardens, often endowed with sumptuous cascades and grottoes, than to the houses themselves. Among the twenty-seven etched plates devoted to Weissenstein and Geubach, however, are several excellent examples of baroque interiors.

Two other suites of engravings by Kleiner are found in the Millard collection (cat. 52); both are important historically. One series, published by the heirs of Jeremias Wolff in 1732, is a detailed study of the quite extraordinary Augsburg Rathaus (1615–1620), the major work of Elias Holl the Younger and a testament to the early Renaissance movement in Germany. The second suite, published by Pfeffel in 1738, records the landmarks and urban squares of Frankfurt am Main. These last two suites of engravings are bound into the back of Franz Anton Danreiter's *Salzbürgische Kirchen-Prospect* (c. 1730, cat. 19), whose delineative work is quite similar in character to that of Kleiner.

Danreiter (1695–1760) was actually the landscape architect in charge of the garden of the Schloss Mirabell in Salzburg, although he is known to have worked as well on the design of the Sebastianskirche in that city. He is better known today, however, for his historical engravings. The *Salzbürgische Kirchen-Prospect*, with its twenty plates, depicts in a loose and poetic style many of the now famous churches in and around the city. It certainly owes a debt to Kleiner's early work.

A second and earlier volume by Danreiter in the Millard collection, *Die Garten Prospect von Hellbrun* (c. 1730, cat. 17), brings together



fig. 18. Salomon Kleiner. *Vera et accurata delineatio...* Part 3, plate 31. Vizedomamt, Tuchlauben, Vienna. 1985.61.620

a rather odd assortment of garden plans. More importantly, bound into the rear of this book is another copy of the *Saltzbürgische Kirchen-Prospect*, fifteen plates of the Mirabell palace and gardens, four engravings of the Salzburg Castle, and various scenes of the gardens at Hellbrun.

Another engraved work of a somewhat earlier time period is Johann Friedrich Nette's *Adeliche Land- und Lust-Häusser* (cat. 96), published in 1710. Nette (1672–1714) was an architect and military engineer in the service of Duke Eberhard Ludwig of Württemberg, and beginning in 1707 he prepared several designs for the duke, including the classical Schloss Ludwigsburg near Stuttgart. This work, as well

as designs for several other palaces and pleasure houses, is represented in this volume.

In a similar vein, Giovanni Francesco Guerniero's *Eigentliche Abbildung des nahe bey der Residenz-Stadt Cassel gelegenen Berges* (1727, cat. 40) records the famous park and cascade fountains of the estate of Landgrave Karl of Hesse, situated atop the Wilhelmshöhe near the city of Kassel. This is the third edition of a work first produced in 1705. The Italian architect and sculptor was called from Rome in 1701 to take over the cascade design, started a few years earlier. Guerniero later added various buildings to the estate, including the Octagon and a pyramid. The axial scheme stepping down the mountain side in a series of buildings and terraces and land-

scape elements was certainly one of the more ambitious projects of the baroque era. Only a small part of the plan was built and its execution was marred, unfortunately, by a series of technical and structural problems.

Two books in the Millard collection of a more technical and historical nature are the volumes of Jacob Leupold and Carl Christian Schramm. Both are concerned with bridges and are excellent examples of the encyclopedic interests and technical innovations beginning to mark this century.

Leupold's relatively short discourse, *Theatrum pontificiale, oder Schau-Platz der Brücken und Brücken-Baues* (1726, cat. 59), was planned as the seventh part of a much larger treatise on engineering and mechanics, several parts of which did appear posthumously in 1735. This volume on bridges draws upon the engineering theories put forth by Henry Gautier in his *Traité des Ponts* (1716), but proceeds from an explanation of structural principles of piles to a pure historical presentation of famous bridges across Europe.

The same historical fascination is found in Schramm's impressive *Historischer Schauplatz, in welchem die merkwürdigsten Brücken aus allen vier Theilen der Welt . . . vorgestellt und*

beschrieben werden (1735, cat. 112). The large folio of this draftsman and engraver from Dresden, who also illustrated other Saxon monuments, started as a historical description of the famous Augustus Bridge in Dresden. But the work seemingly expanded on its own volition into a literary and visual presentation of famous bridges from the four main parts of the world, that is, eastern and western Europe, the Middle and Far East. Reconstructions of bridges from China and Japan recall the historical spirit of Fischer von Erlach, but Schramm's work—if one wanted to pursue a history of bridge design—would remain today an invaluable source.

Finally, mention should be made of four works connected with Vienna that were conceived entirely as official court history. Engraved productions by Ludwig Gülich (1705?, cat. 39), Johann Baptist Mair (c. 1713, cat. 61), Georg Christoph Kriegl (1742?, cat. 56), and Johann Heinrich Ramhoffskey (1743?, cat. 105) present in words and illustrations the festivities surrounding the coronations and oaths of fealty of Joseph I, Charles VI, and Maria Theresa. Much of the history and culture of Vienna can be gleaned from these lavish illustrations, however bound by ritual.

8. PERSPECTIVE, SCENOGRAPHY, AND ORNAMENT

RENAISSANCE THEORIES ON PERSPECTIVE, WHICH had played such a vital role in the artistic development of the early Renaissance, began to take on an entirely different cast in the eighteenth century, as baroque artists and architects engaged in ever more elaborate and mathematically sophisticated visual effects. Designs were often purposefully enhanced with multiple layers of

complexity in a search for greater theatricality in keeping with the time.

One of the inspirational forces behind this development was certainly the work of the Jesuit lay brother, gifted Italian painter, architect, and stage designer Andrea Pozzo (1642–1709). In 1693 Pozzo published the first volume of his *Perspectivae pictorum atque architectorum*, a

work that would greatly influence the practice of architecture and stage design in the first half of the next century.

Pozzo was foremost a painter. Born in Trento, he first took training in painting before traveling to Como, Milan, Genoa, and Venice to advance his learning. By 1668 he had settled in Milan, where he soon won acclaim for his festival decorations. After successfully completing frescoes for the churches of San Francesco Saverino in Mondovì and Santi Martiri in Turin, he was summoned by the Jesuit Order to Rome in 1681, and placed in charge of designing the dramatic biblical pageants given in the church of Il Gesù. Here he mastered his facility for producing rich illusionistic effects, and during the 1680s he also produced some of the finest baroque paintings of the period, including the frescoes and perspectival false dome for the church of San Ignatius in Rome and the altar for the tomb of Ignatius Loyola in Il Gesù. In the 1690s Pozzo made architectural designs for several churches in Italy, but in the next decade he shifted his base of activity to the imperial court in Vienna, where his designs again found a warm reception.

One of the most remarkable things about Pozzo's *Perspectiva pictorum atque architectorum* was that it was almost immediately translated into all the major European languages, and eventually into Chinese. The work was conceived as a step-by-step guide to the principles and construction of perspective, but with its evolving visual complexity it also became an impressive picture or source book in its own right (fig. 19). Pozzo also displays many of his own designs, in many cases the only documentation of his work. In addition to the original Italian version of the book—as well as an English translation (Millard, *British Books*, cat. 58)—the northern European collection also possesses a two-volume, Latin/German edition of the work, which was published in 1706–1709 (cat. 103).

Pozzo's influence can be traced across many fronts in Italy, Austria, and Germany. Certainly one of his early admirers in Germany was Johann Jacob Schübler (1689–1741), whose own two-volume *Perspectiva* first appeared in 1719–1720. The northern European collection's *Perspectiva Geometrico-Practica* (1763, cat. 120) is a second edition of the method used in his first book, but applied to the design of fortifications. In the preface to this work Schübler cites Pozzo as his guide, together with assistance of Euclid, Tullius, Dürer, Serlio, Ryff, and William Halfpenny.

Schübler produced several architectural treatises on a variety of topics, many of which are represented in the collection. His *Gründlicher und deutlicher Unterricht zur Verfertigung der vollständigen Säulen-Ordnung* (1728?, cat. 114) continues the column-book tradition in what is actually a critique of the proportional methods of Scamozzi, Goldmann, and Sturm. Schübler, who identifies himself on the title page as a mathematician, architect, painter, sculptor, and “cultore,” is not only responding to the different proportional systems proposed by so many different authors but also to the “Gothic confusion” still haunting the architecture of his day.

In another volume, in which he seeks to amplify the work of Decker, *Erste-Zwanzigste Aufgab, seines vorhabenden Wercks* (1720s, cat. 113), Schübler presents his own decorative designs in a series of twenty-five suites. Bound into the Millard edition are three additional suites of ornament by Schübler, together with another work with the intriguing title *Amor, vehementer quidem flagrans* (Augsburg, 1729, cat. 115), in which Cupid becomes the leitmotif. In Schübler's *Sciagraphia artis tignariae* (1736, cat. 119) he produces a manual on timber design for roofs, cupolas, gables, and staircases.

More in keeping with the lead suggested by Pozzo, however, are the much heralded

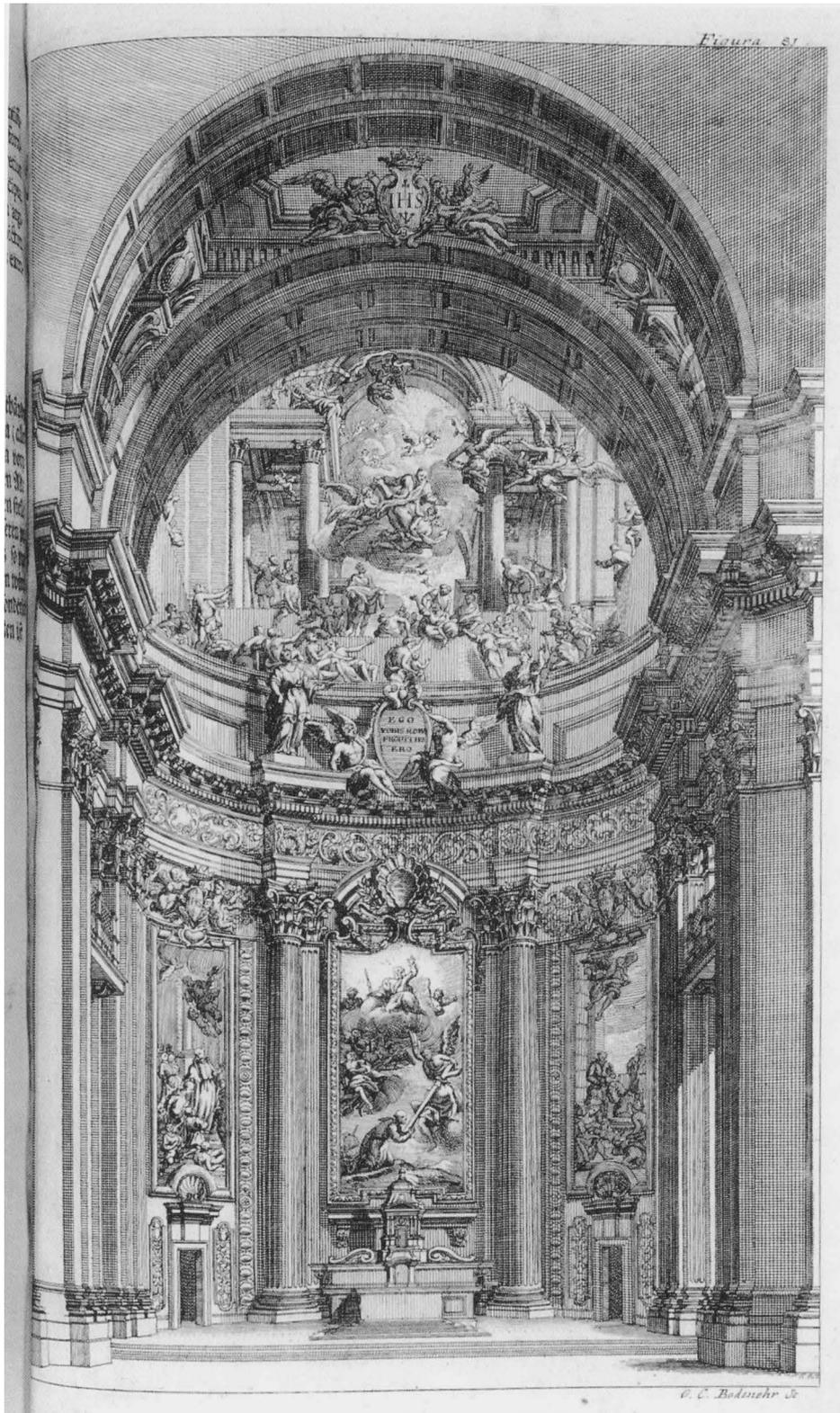


fig. 19. Andrea Pozzo. *Perspectivae pictorum atque architectorum*. Part 2, plate 81. High altar, church of San Ignatius, Rome. 1985.49.83

visual innovations of the Galli Bibienas, the famed family of baroque designers and architects whose services were competed for and embraced by royal courts across Europe. The patriarch of the family was Giovanni Maria Galli Bibiena (1625–1665), a pupil of Francesco Albani. His daughter Maria Oriana (1659–1749) was noted for her portraits and historical studies. Giovanni's two sons, Ferdinando (1657–1743) and Francesco (1659–1739), were both trained as painters but achieved greater success with their architectural and theatrical designs. Ferdinando's progeny of Alessandro (1687–c. 1769), Giuseppe (1696–1757), and Antonio (1700–1774) composed yet a third generation of distinguished artists in this realm.

It was Ferdinando and his son Giuseppe who perhaps most came under the influence of Pozzo, although their efforts can also be seen as developing in parallel. The elder Bibiena worked first in Bologna, where he was acclaimed for his stage designs. In the early 1680s he became the architect and chief designer to the ducal courts at Parma and Piacenza. In 1708 Ferdinando was called to Barcelona by Archduke Charles (later Emperor Charles VI) to assume responsibility for his ceremonial decorations. It was during this period that he composed his *L'Architettura civile* (1711), the highly influential treatise that outlined the technical and theoretical basis for *quadratura* and *veduta per angolo* (the use of an angled perspective that dispenses with the frontal symmetry of the Renaissance). In 1712 Ferdinando followed Charles to Vienna and was placed in charge of the numerous and lavish ceremonies of the emperor.

It was thus at the Habsburg court that Ferdinando's son Giuseppe first learned the art of perspective and theater design, and with a natural talent that would eventually overshadow the considerable accomplishments of his father. By 1716 Giuseppe was producing his first inde-

pendent designs. A little more than a decade later he was the chief theater designer for the court and in charge of all imperial ceremonies. His fame and influence across Germany—particularly in the design of stage sets for opera, funerals, weddings, and coronations—was immediate, leading the designer to the practice of architecture.

In 1740 Giuseppe produced his *Architettura e prospettiva* (cat. 37), a series of fifty-four engravings that in many cases are the sole documentation of his various designs (fig. 20). What is immediately apparent in these splendid creations is Galli Bibiena's superb control and manipulation of space: his device of layering defined spaces between a crisscrossing of architectural elements (such as open, superimposed colonnades), and their occasional rupture by the overextended vista. Giuseppe's use of the flat lintel, his attenuated sense of proportions, and the classical severity of his designs also presaged the neoclassical sense of form and space that would become so popular after the middle of the century. In this regard his contribution to architectural development in the eighteenth century can scarcely be overestimated. It was only fitting that Giuseppe should turn to designing the opera houses in Bayreuth and Dresden. In his last years he was summoned to the Potsdam court of Frederick the Great.

Yet another Bibiena-inspired volume in the northern European collection is the *Basilica Carolina* (c. 1760, cat. 12), a monograph depicting the ecclesiastical history and design of the Jesuit church in Mannheim. The design was the work of Alessandro Galli Bibiena, the eldest son of Ferdinando. Alessandro had spent most of his life in the Palatinate city of Mannheim, where he designed both the Jesuit college (1730–1731) and the Carolina basilica (1738–1748). The church, which was destroyed in the Second World War, was one of the important late works



fig. 20. Giuseppe Galli Bibiena. *Architettura, e prospettive*. Part II, plate 8. 1985.61.397

of the baroque, but this monograph unfortunately does not do it visual justice.

Two other entries in the Millard collection fill out the first half of the eighteenth century and focus their attention strictly on the architectural ornamentation of this period.

The three series of ornamental engravings issued by François de Cuvilliés (1695–1768), beginning in 1738, were certainly among the most popular and influential illustrated works to appear in Germany toward mid-century. The Flemish-French architect Cuvilliés, who as a child served as the court dwarf to Maximilian Emanuel of Bavaria, was an architect of enormous energy and talent. He was sent by the Bavarian court to Paris for architectural training in the early 1720s, where he was a fellow student of Jacques-François Blondel. Upon completing his studies, he returned to Munich as a court architect and various royal and aristocratic commissions followed. Cuvilliés gained his fame in particular for his rococo interiors—a taste that he drew from French sources but that he elaborated into sumptuous fantasies. His masterpiece is the Amalienburg Pavilion in the gardens of the Schloss Nymphenburg (1734–1739). In this French-inspired rectangular building, the crisply chiseled ornamental precision of the exterior gives way inside to the colorful *rocaille* splendor of silvered rooms lavishly outfitted with mirrors, cartouches, baskets, trophies, and naturalistic detail. It was the same exuberance that later flourished in Cuvilliés' design for the ostentatious Residenztheater in Munich (1750–1753).

Behind Cuvilliés' first series of engraved ornaments (cat. 13) lay the ornamental and engraved works of three French “inventors” of the so-called *genre pittoresque*—Juste-Aurèle Meissonnier (Millard, *French Books*, cat. 119), Nicolas Pineau, and Jacques de Lajoue, all of whom published suites of rococo designs in the 1730s. Fiske Kimbell has examined Cuvilliés'

ornamental work alongside those of his French contemporaries and found that although many of Cuvilliés' marvelously complex designs were no doubt inspired by examples from the work of Pineau and Lajoue in particular, they never follow slavishly their Parisian models.¹² The Millard copy consists of sixteen suites of engravings, each composed of six plates, therefore ninety-six overall.

Cuvilliés then composed the second and third series of his ornamental designs. The second series (cat. 14) consists of 116 etched plates organized into twenty distinct suites of ornamental themes. Bound together with these suites is another of six plates under the title “Livre de Portion de Plafonds et d'un Poëll.”

The third series of engravings (cat. 15) contains eighty-eight plates arranged in eighteen suites. This volume is especially notable because many of Cuvilliés' own architectural designs are presented (fig. 21).

At the conclusion of the third series is another set of forty-four plates mounted on twenty-five leaves: the work of François Cuvilliés the Younger (1731–1777). Most, if not all, are gathered from his incomplete and unpublished series *Architecture bavaroise*, and contain—among other notable examples—some of his extraordinary designs for portals and bridges. Already the influence of Giovanni Battista Piranesi can be discerned here, but the spirit of the younger Cuvilliés also seems to linger in the imaginary designs of such later neoclassical architects as John Soane.

The artistic impact of the two Cuvilliés on northern and central European design has long been documented, but the same cannot be said about the architectural and ornamental designs of the Flemish architect and geometrician Jean-Baptiste Simoens (1715–1779). The Millard copy of his album of unpublished pen and wash drawings (cat. 122), in fact, may provide one of



fig. 21. François de Cuvilliers, the elder. *Collected Works. 1st Series. Suite 12. Design for a cartouche. 1985.61.482*

the few guides to his artistic work in existence.

Simoens was born in Ghent and trained under Bernard de Wilde, whose design for the Corps de garde in Ghent was taken over by Simoens in 1738. In the 1740s and 1750s Simoens did some work on the church of Saint Martin in Courtrai and was involved with the designs of several larger residences in and around Ghent. Several residences are depicted in this collection of original drawings, pasted onto bound sheets in a folio format. The ornamental

qualities of the drawings display French taste and influence, but the relatively restrained nature of the ornamental treatment suggests that many of the designs were created around or shortly after mid-century. The style of the work borders on neoclassicism, even with the very plastic treatment of the sculptural additions. Simoens' work might be best characterized by its simple and precise elegance. Perhaps the existence of this folio will inspire further scholarship relating to his accomplishments.

9. TRANSFORMATIONS IN THE SECOND HALF OF THE EIGHTEENTH CENTURY

THE DRAMATIC UPHEAVAL IN EUROPEAN ART and architecture that began with the Renaissance in Italy finds its spiritual doppelgänger in the events taking place in the mid-eighteenth century. If this last period has long been compared to the Age of Reason or the Enlightenment, it is characterized artistically by widespread criticism of the late baroque style. In many respects this period thus signifies—after three centuries of the most productive artistic energy—the conclusion of Renaissance taste.

Architecturally, two trends in theory appearing around mid-century combine to overturn the aging Vitruvian tradition. One is the acceptance of a relativistic aesthetic or notion of beauty that might be best placed under the intellectual rubric of picturesque theory, although its manifestations were certainly broader. The second is an entirely new vision of classicism—a neoclassicism—which was tied on the one hand to the “rediscovery” of Greece (to an aesthetic regard for its more plastic forms and to a historical understanding that saw Hellenic culture as the presumed wellspring of Western values), and

on the other hand to a reform-minded rationality that eschewed the perceived excesses of the baroque. Both impulses were so strong in their theoretical implications that within a few decades the practice of architecture would have a radically new foundation from which to work.

Several books in the Millard collection signal this change in Western sensibilities, as can be seen by contrasting the elements of formal and picturesque garden design in texts by Jean-Baptiste-Alexandre Le Blond (1679–1719) and Hirschfeld.

Le Blond's approach to gardening in many respects epitomized the tradition of the French formal garden. Born into a family of artists, he was a fashionable architect of urban *hôtels* and country estates, an architect to Peter the Great, an artist distinguished for his handling of the Mansart style, for the quasi-rococo character of the interiors, and for the emphasis he placed on the garden as the enveloping focus of the architectural conception. Le Blond was schooled in his garden beliefs by his uncle André Le Nostre, the architect of the gardens at Versailles and

Fontainebleau. If in his designs he somewhat tempered the scale and rigidity of these earlier royal productions, his own style was nevertheless characterized by its geometric formality, the use of terraced platforms for vegetation, and the openness of his still quite large planning schemes. He once noted that the gardener should be a geometer, architect, delineator, and botanist—in that order. Le Blond's influence can be seen in the garden designs of Danreiter, his German translator for this French text. That the Millard copy of *Herrn Alexander Blonds neueröffnete Gärtner-Academie* (cat. 27) was issued in Augsburg in 1753, thirty-four years after Le Blond's death, speaks to the lengthy popularity of such formalistic conceptions, but such an approach also stood near the end of its day. It remains, nevertheless, a clear and concise compendium of the principles of the French garden.

A very different approach to landscape and garden design is evident in Hirschfeld's five-volume *Théorie de l'art des jardins* (cat. 42), a work that was issued simultaneously in French and German editions in 1779–1785. The Holsteinian Hirschfeld was a professor of fine arts and art history at the University of Kiel, who always kept abreast of the broader currents of intellectual development. His beliefs regarding the landscape were nearly antithetical to the baroque garden typified by the work of Le Nostre and Le Blond—a type of garden that he actually associated with political absolutism. He championed, instead, the informality and asymmetry of English picturesque examples as more suited to contemporary democratic tendencies.

Hirschfeld's garden theory sprang from his definition of gardens as “places where people can enjoy all the advantages of rural life, all the amenities of the seasons with comfort and quiet.” The key phrase here is “rural life,” which for Hirschfeld implied an artistically refined but not necessarily enhanced condition of nature. He

lauded the picturesque qualities of vivid contrasts, variation, color, movement, charm and liveliness, novelty and unexpectedness—brought together by the designer in a sophisticated yet sensitive manner. The “old taste” that he associated with French theory had been, in his view, superseded by the “new taste” of the British—in particular the ideas and examples of William Chambers (his interest in China), Thomas Wately, and Horace Walpole. Supporting Hirschfeld's aesthetics was both a denial of the absolute beauty that had been the underpinning of Renaissance thought and an associative psychology that played on the human emotions evoked by experience. The *Théorie de l'art des jardins* is thus a learned and well-conceived discourse. It opens with two lengthy essays on the gardens and aesthetics of ancient and modern times and proceeds (after the theoretical discussion) to consider both the elements that compose the modern garden and the different possibilities for artistic expression. The essay that starts the fourth volume, “Remarques diverses sur le nouveau goût en fait de jardins,” perhaps best summarizes his beliefs.

If picturesque theory seems far removed from the “rediscovery” of Greece and the rationalist basis of neoclassicism, their combined impact on the premises of Renaissance theory was in the end identical. In its underlying aesthetic, continental neoclassicism emanated from two sources. First was the burst of archaeological activity that transpired in the 1750s, in particular the well-advertised archaeological expeditions to Greece and the Middle East—lands formerly closed to Western travelers. If, as architects noted, Greek architecture displayed different proportions and a different sense of plastic form than their Roman successors, which system, if any, should serve as a basis for contemporary design? Combined with this skepticism was the new critical spirit of the Enlightenment

emanating from France—both dubious of the necessity of the Vitruvian model, in any case, and at the same time seeking a more severe and pragmatic basis for design.

Another interesting aspect of neoclassical tendencies was the very international character of the movement. Whereas France at this time fully dominated European culture, it was the German historian Winckelmann who supplied the principal argument for the aesthetic superiority of Greek art—effectively breaking at a stroke the earlier Renaissance paradigm based on Roman works. Winckelmann's now classic history of ancient art, *Geschichte der Kunst des Alterthums*, was issued in Dresden in 1764; it stands as one of the major achievements of this era. He not only established the term “style” in art historical investigations but he also changed the whole tenor of art history, endowing it with both conceptual rigor and creative research. Working mainly from Greco-Roman imitations, he proposed a stylistic model for ancient art, one that highlighted such material and spiritual factors as climate and political freedom. And in locating the apogee of ancient art in Greece in the period between Pericles and Alexander the Great, he also insisted that late Hellenistic and Roman works could be nothing more than inferior imitations. Effectively, he supplied emerging neoclassical tendencies and their critique of the Renaissance tradition with a theoretical apologia on which to base their assault. The work is represented in the northern European Millard collection by its second French translation of 1781 (cat. 144).

The architectural translation of Winckelmann's formalistic aesthetic and conception of the past can be followed over the second half of the century, as architects sought both to comprehend better the classical past and to enact a new vision of classical greatness. Several works in the Millard collection exemplify this tendency.

The *Ruinen und Ueberbleibsel von Athen* (1764, cat. 46) of Georg Christoph Kilian (1709–1781) springs directly from the ensuing controversy. The Englishmen Stuart and Revett had in 1751 and 1752 published proposals announcing their forthcoming visit to Greece and their intent to record the Athenian monuments on behalf of the London Society of Dilettanti. Not to be outdone, the Frenchman Julien-David Le Roy raced to Athens in 1754 to measure the same works. The latter did successfully upstage his English rivals by publishing in 1758 his *Ruines des plus beaux monuments de la Grece* (Millard, *French Books*, cat. 101), beating by four years the first volume of Stuart and Revett's four-volume *Antiquities of Athens* (Millard, *British Books*, cat. 81).

Le Roy's work would eventually be faulted for its archaeological inaccuracies, but this criticism by no means blunted the artistic impact of its timely appearance. It was so successful, in fact, that it was plagiarized by the Englishman Robert Sayer in 1759, when he issued his *Ruins of Athens and Other Valuable Antiquities in Greece*. The published work of Kilian, a descendant of a long line of famed Augsburg engravers, is nothing more than a visually seductive re-presentation of Sayer's publication in Germany. Its appearance in 1764 also coincided with the Grecomania created in France by Marc-Antoine Laugier's reform-minded theories and in Germany by the publication of Winckelmann's grand history.

Also bound with the *Ruinen und Ueberbleibsel von Athen* is a second engraved work by Kilian, *Vorstellung der baalbekischen Alterthümer nach dem englischen Originale* (1769, cat. 47), a study based on James Dawkins and Robert Wood's *The Ruins of Balbec* (Millard, *British Books*, cat. 93), published in London in 1757.

This antiquarian interest in the Middle East, however, reflected only one pole of neo-

classicism. At the other end was the effort to translate this new Hellenic aesthetic into modern form. Two works in the Millard collection capture this spirit well: the *Recueil des dessins de différens batimens construits à Saint-Pétersbourg et dans l'intérieur . . . de Russie* (1810, cat. 109) of Luigi Rusca (1758?–1822), and the *Plans et dessins tirés de la belle architecture* ([1798]–1800, cat. 125) by Christian Ludwig Stieglitz (1756–1836).

The Italian Rusca was born in Lugano and trained under Giuseppe Piermarini. In 1782 he was called by Catherine the Great to Saint Petersburg, where he first assisted Giacomo Quarenghi and Vincenzo Brenna. The list of his own accomplishments in Russia is impressive—works ranging from restorations of the Anichkov and Tauride Palaces (1801–1802) to the design of the portico along Nevsky Prospect (1802–1806). He was also responsible for various urban design proposals and changes. His *Recueil des dessins* of 1810 records many of his works, which in their columnar character very much follow the accomplished style of Quarenghi. In the preface Rusca speaks of the reforms that architecture has undergone in recent times, and of “a certain character of simplicity and propriety” that is captured, he feels, in his own work.

The 115 plates of Stieglitz’s *Plans et dessins tirés de la belle architecture* record not his own works but many of the better examples of the neoclassical style across northern Europe. This art historian, critic, and theorist is perhaps best known for his *Geschichte der Baukunst der Alten* (1792) and the *Archaeologie der Baukunst der Griechen und Römer* (1801), both of which translated Winckelmann’s idealized and formalist view of antiquity into contemporary neoclassical terms. He was also an influential historian as well of Egyptian and Gothic architecture, and he produced one of the first architectural encyclopedias between 1792 and 1798.

The *Plans et dessins* is one of his lesser known works but it is of interest for both its theoretical synthesis and its date of appearance. The folio-size plates speak for themselves in illustrating many northern neoclassical buildings that still have not been given adequate historical attention, but equally as interesting is the essay with which Stieglitz introduces the work, “Du beau en architecture.” On the surface it appears to be a straightforward articulation of classical architectural theory, but in drawing on the one hand upon the recently enhanced French tradition of “character” and on the other upon the picturesque tradition making its way into Germany from both England and the theories of Hirschfeld, the author significantly enlarges Germanic theory.

The three essential underpinnings to good architecture, he argues, are the Vitruvian attributes of commodity, solidity, and beauty. The chief goal of the architect, however, is to achieve character, or as he says: “Solidity and commodity directed toward a certain goal are able to satisfy that, but without beautiful form they will never make an agreeable effect that delights the eye and expands the imagination.” Thus, form is given preeminence and in this way Stieglitz stresses the formal attributes of order, symmetry, proportion, and eurythmy as the cornerstones of essential beauty. Ornament in his system is to be directed toward a secondary or auxiliary beauty.

But Stieglitz then goes on to define eurythmy in a way different from classical theory and very much in keeping with recent French trends. It is the ordering of the parts and the whole of the composition with the aim of exploiting a certain character. Invoking the recent arguments of the French theorist Nicolas Le Camus de Mézières, he notes: “Each species of building has its distinctive character, and each edifice must announce to the spectator that for which it is designed.” The principal architec-

tural characters, Stieglitz continues, are the qualities of the majestic, serious, magnificent, terrible, gracious, and marvelous. The last effect is produced—in a very unclassical way—by Gothic and Chinese works. Thus Stieglitz in his own way marries the classical French theory of character with a somewhat contrary picturesque tradition.

In his lengthy discussion of ornament and how its goal is to heighten the emotive effect or add nuance to essential beauty, Stieglitz further builds upon this model. Ornaments should be generally sparse, judiciously applied, well proportioned, and wisely placed. In stating his case he criticizes in particular the exuberant rococo ornaments of Meissonnier, and he also rejects the purists' insistence that traditional ornamental devices such as pilasters should be removed from the architect's palette. In the end Stieglitz is

left with a rather flexible system of expression that in its melding of ideas portends the trend of what has been called romantic classicism. His allowance of both Gothic and Chinese-inspired emotive effects, moreover, presages the eclectic tendencies that would also follow. That his own theory would over the next two decades arrive at just such a position is unsurprising.

At the same time, Stieglitz's essay, composed during the very days when the likes of Gilly and Schinkel were striving for their synthesis of neo-classical theory, defines perfectly the various intellectual forces coming together at the start of the nineteenth century. This distinguished and beautifully illustrated folio also concludes in a fitting way a line of architectural thought that began in northern Europe almost three centuries earlier.

NOTES

1. Calvo's translation has been published in more recent times. See Vincenzo Fontana, *Vitruvio e Raffaello: il De architectura di Vitruvio nella traduzione inedita de Fabio Calvo ravennate* (Rome, 1975).
2. Diego de Sagredo, *Medidas del romano* (Toledo, 1525; ed. F. Marias and A. Bustamente, Madrid, 1969).
3. See Bodo Ehardt, *Vitruvius* (Ossining, 1962; 1st ed., Berlin, 1918), 42.
4. Hanno-Walter Kruft, *A History of Architectural Theory from Vitruvius to the Present*, trans. Ronald Taylor, Elsie Callander, and Antony Wood (London, 1994), 71.
5. Ehardt 1962, 42–44.
6. Jürgen Zimmer, "Gabriel Krammer," *The Dictionary of Art* (New York, 1996), no. 18, 437.
7. Henry-Russell Hitchcock, *Netherlandish Scrolled Gables of the Sixteenth and Early Seventeenth Centuries* (New York, 1978), 13.
8. L. Baer, "Wendel Dietterlin," *Allgemeines Lexikon der bildenden Künstler*, ed. Ulrich Thieme (Leipzig, 1913), no. 9, 270–271.
9. On Rubens' interest in architecture, see Anthony Blunt, "Rubens and Architecture," *The Burlington Magazine* (September 1977), 609–621. Blunt also cites the work of J. H. Plantenga, *L'Architecture religieuse dans l'ancien duché du Brabant* (The Hague, 1926).
10. The architect of record for the church is Pieter Huyssens, but he was absent during much of the church's construction. See Blunt, "Rubens," 617–618.
11. Christian Klemm, "Joachim von Sandrart," *The Dictionary of Art* (New York, 1996), no. 27, 726.
12. Fiske Kimball, *The Creation of the Rococo* (Philadelphia, 1943), 172–173, 193–194.

CATALOGUE



I

Augustin Charles d'Aviler
(1653–1700)

Ausführliche Anleitung zu der ganzen Civil-Bau-Kunst, worinnen Nebst denen Lebens-Beschreibungen, und den fünf Ordnungen von J. Bar. de Vignola Wie auch dessen und des berühmten Mich. Angelo vornehmsten Gebäuden Erstlich in französischer Sprache zusammen getragen und heraus gegeben von Sr. A. C. Daviler . . . nach diesem in das Teutsch übersetzt und mit vielen Anmerckungen auch dazu gehörigen Rissen vermehret von Leonh. Christ. Sturm . . .

Augsburg: Johann Georg Hertel, 1747

1983.49.204

Quarto: 211 x 172 (8¼ x 6¾)

Pagination [xxxii], 402, [26] pp., [68] engraved plates (56 double page, 12 folding)

Edition Third edition of L. C. Sturm's German language adaptation of D'Aviler's *Cours d'architecture*, Paris, 1691. The first edition was published in Amsterdam, 1699. This is a reprint of the second, revised edition published in Augsburg by the heirs of Jeremias Wolff, 1725

Text pp. [i] blank; [ii] frontispiece; [iii] title page, printed in red and black (verso blank); [v–vi] preface to the present edition (“Vorbericht wegen dieser neuen Edition”); [vii–xiv] translator's preface (“Vorrede des Übersetzers”); [xv–xxiii] introduction, on architecture; [xxiv–xxviii] life of Vignola; [xxix–xxxii] table of contents; 1–4 Vignola's preface; 5–8 explanation of geometrical figures on first plate; 9–402 text; [403–427] index, errata at end; [428] blank

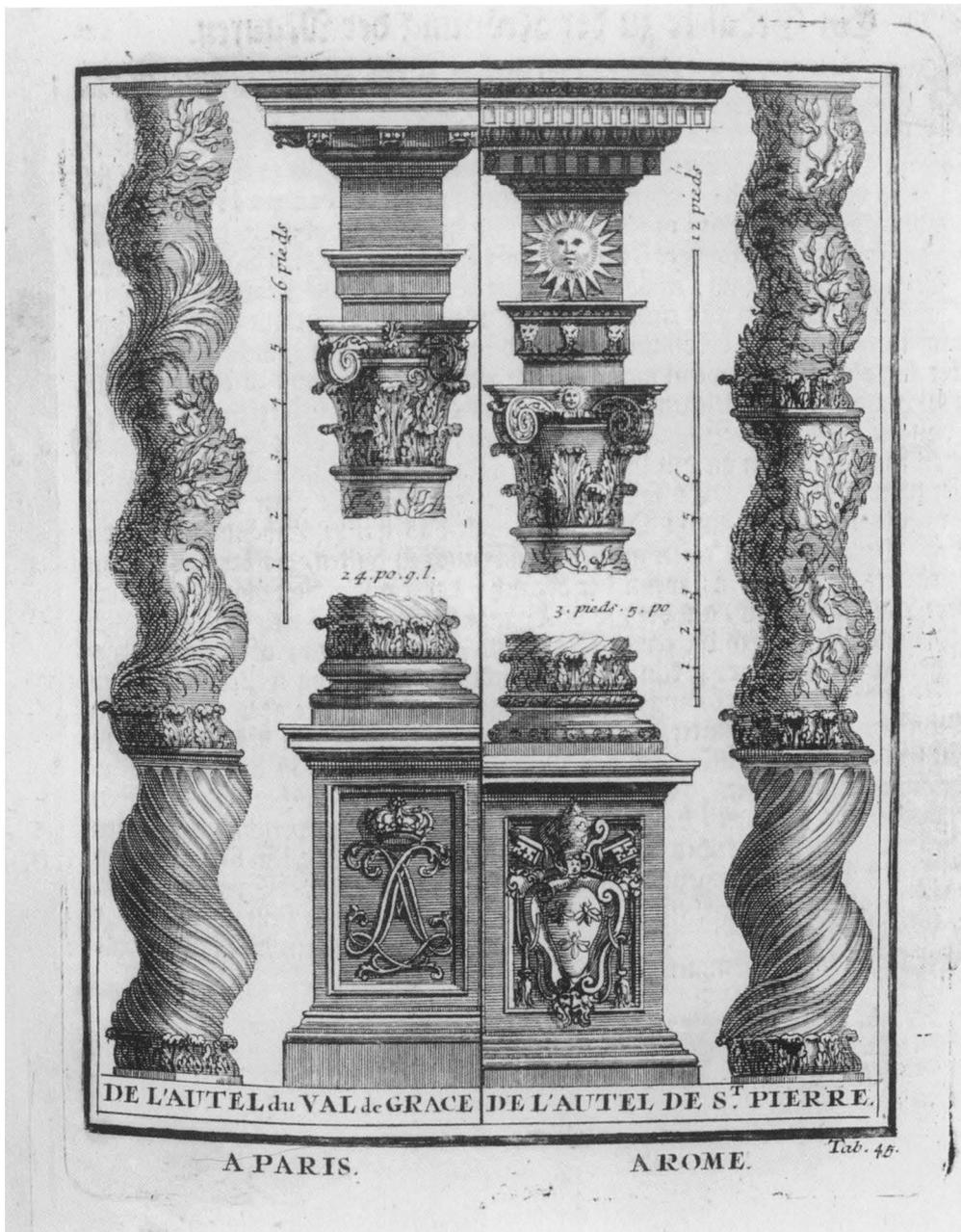
Ornaments Typographical headpieces, woodcut tailpieces

Illustrations An unsigned etched and engraved frontispiece (conjugate with title leaf) has been copied from the earlier French editions. It depicts an allegorical female figure of Geometry holding compasses in her right hand and a medallion portrait of Vignola in her left, leaning on a pedestal inscribed “L'Architecture de Vignole, avec les commentaires du S.^r Daviler,” with Hertel's imprint below. There are also 84 full-page illustrations in the text and 56 double-page plates, all with French captions, numbered in a single sequence, 1–139 (number 57 used twice). These are reversed and reduced copies of the Paris 1710 edition of the *Cours* published by Jean Mariette. In addition, there are 12 folding plates with German captions, numbered “Fig. 1 (–12),” to illustrate Sturm's notes, and

small unnumbered illustrations on pp. 160 (engraved), 361 (woodcut), and 402 (woodcut). All plates unsigned

References RIBA, *Early Printed Books*, 164 note; see also Millard, *French Books*, 14–15

Binding Eighteenth-century vellum, gilt spine title



Augustin Charles d'Aviler. *Ausführliche Anleitung zu der ganzen Civil-Bau-Kunst*. Page 125. Details of the altars of Val-de-Grâce, Paris, and Saint Peter's, Rome. 1983.49.204

2



Augustin Charles d'Aviler. *Ausführliche Anleitung zu der ganzen Civil-Bau-Kunst*. Page 272. Doorway to the vineyard of Cardinal Sermoneta, Rome. 1983.49.205

Augustin Charles d'Aviler
(1653–1700)

*Ausführliche Anleitung zu der ganzen
Civil-Bau-Kunst . . .* [as 1747 ed.]

Augsburg: Johann Michael Späth for Johann
Georg Hertel, 1759

1983.49.205

Quarto: 206 x 167 (8 $\frac{1}{8}$ x 6 $\frac{5}{8}$)

Pagination [xxxii], 402, [26] pp., [68] engraved
plates (56 double page, 12 folding)

Edition Fourth German language edition.
A reprint of the 1747 edition cited above

Text As 1747 edition

Ornaments Typographical headpieces, woodcut
tailpieces (not the same as 1747 edition)

Illustrations As 1747 edition except the frontis-
piece has been reworked, with additional shading

Binding Eighteenth-century vellum, gilt spine
title, sprinkled edges

Provenance Ownership inscriptions and armo-
rial bookplate of Stephen Lewin, Boston

References RIBA, *Early Printed Books*, 164

3

James Beeverell
(fl. early eighteenth century)

Les Delices De La Grand' Bretagne
Et De L'Irlande

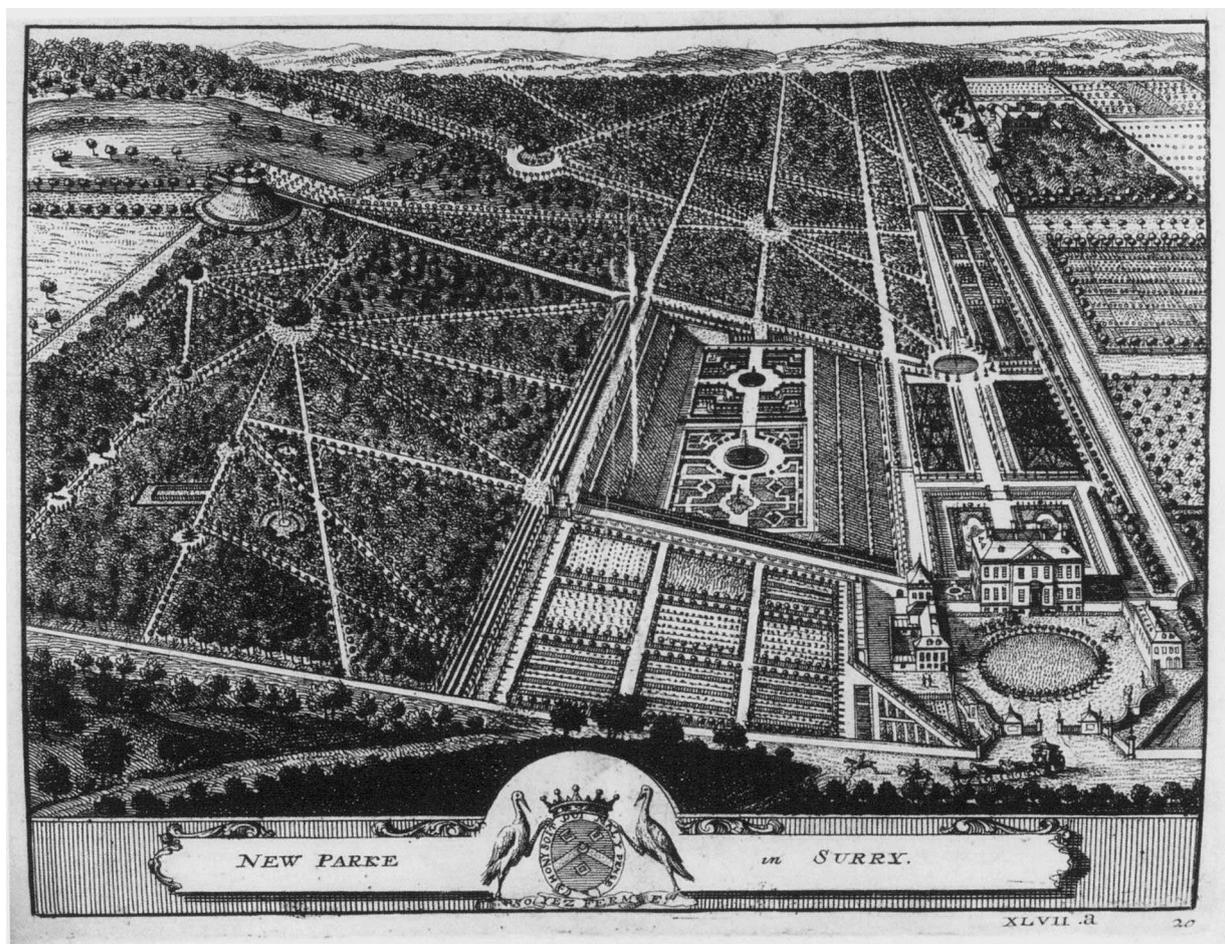
[Leiden: Pierre Vander Aa, 1707?]

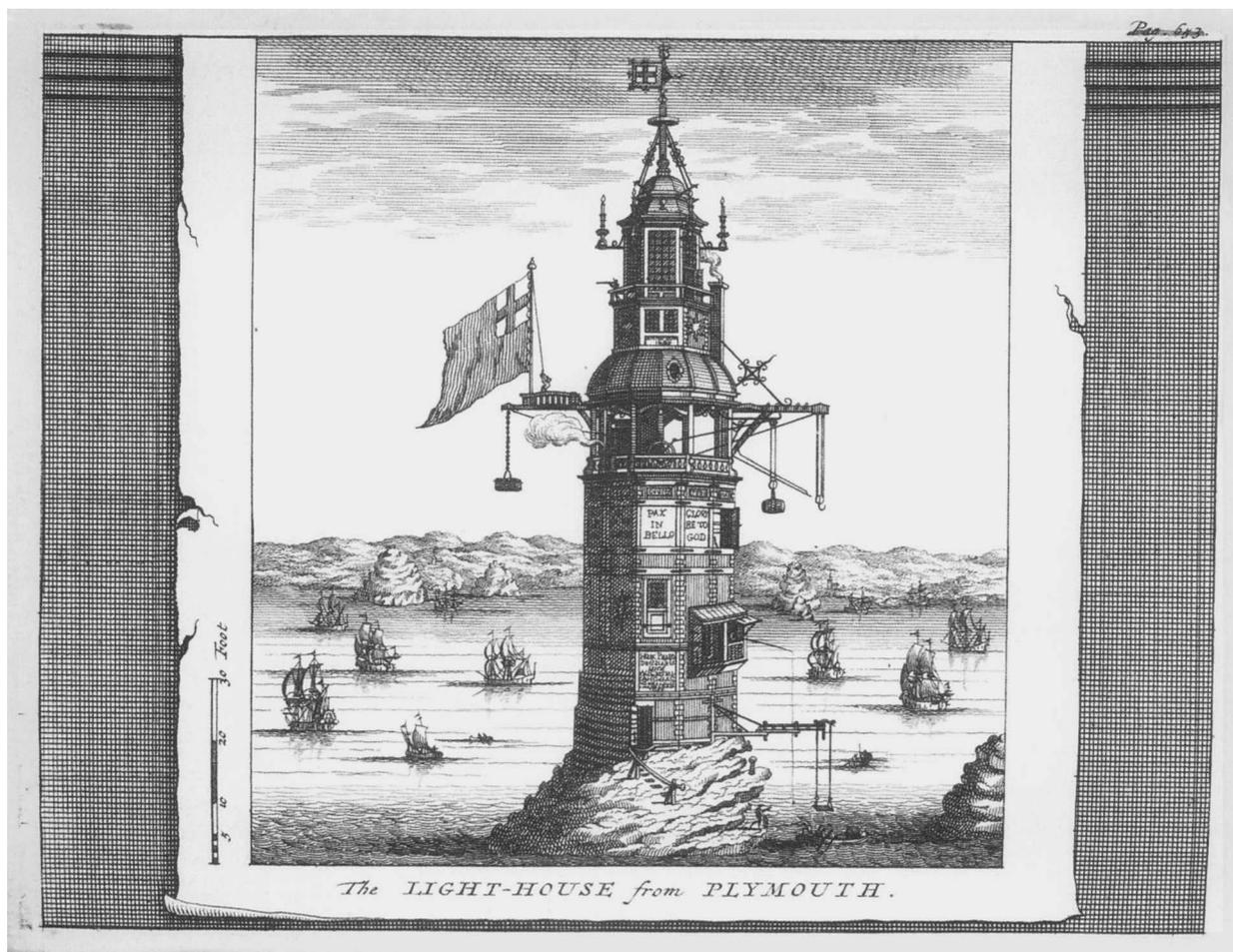
1985.61.385

Quarto: 163 x 145 (6⁵/₈ x 5³/₄)

Foliation Engraved title plate, [144] engraved
plates (1 folding)

(Note: Millard copy imperfect)





James Beeverell. *Les Delices de la Grand' Bretagne et de l'Irlande*. Plymouth lighthouse. 1985.61.385

Edition Undated and imperfect collection of plates originally intended for issue with either the first (1707) or “nouvelle” (1727) edition of James Beeverell’s text in 8 volumes, not present in Millard copy. When found complete, with 237 plates of views, etc., the atlas effectively represents a pocket anthology of early British topographical engravings, copied from the work of Leonard Knyff and Johannes Kip (*Britannia illustrata*), David Loggan (*Oxonia illustrata*, *Cantabrigia illustrata*), and others

Illustrations Engraved title plate signed “I. Goree [i.e., Jan Goeree] delin.”; plus 144 unsigned engraved plates depicting buildings, monuments, and towns in Great Britain and Ireland (pl. [41] folding). The plates in the Millard copy are numbered in manuscript 1–154, with numbers 51, 57, 60, 62, 63, 65, 70, 72, 73, and 86 lacking. Plates 1–82 in the manuscript sequence also bear engraved page numbers as directions to the binder of the printed

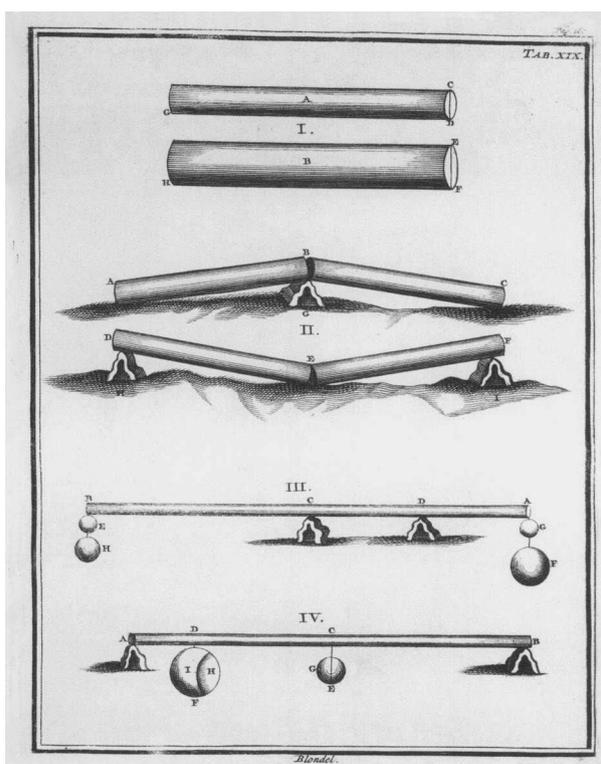
text in which they were to be placed; plates 83–154 bear the following engraved numbers: 1–III, IIID, IV–V, VII–XVI, XVIB, XVII–XXXIV, XXXIVA, XXXV–XLVII, XLVIIA, XLVIII–LV, LVA, LVI–LX, LXA, LXI–LXVI. Only the stub survives for plate IIIA

Binding Recent calf. Extra-illustrated with 2 additional folding engraved plates, “The North West View of Rose-Castle, in the County of Cumberland” and “South View of Long Leate in Wiltshire, the Seat of the Rt. Honble Lord Weymouth,” bound in following the title plate and plate 125, respectively

Provenance Initials “T H” and date 1805 inscribed on title plate

References RIBA, *Early Printed Books*, 233

4



François Blondel. *Résolutions des quatre principaux problèmes d'architecture*. Plate XIX. The resistance of a cylinder according to length and diameter. 1985.61.400

François Blondel (1618–1686)

Résolutions Des Quatre Principaux Problemes D'Architecture. Par M. Blondel. Et Ouvrages De Mathematique De M. Frenicle

The Hague: Pierre Gosse and I. [i.e., Jean?] Neaulme, 1731

1985.61.400

Quarto: 244 x 199 (9⁵/₈ x 7⁷/₈)

Pagination [x], 167, [1], 312, 333–374 pp., XXI folding engraved plates

(*Note*: pp. 313–332 omitted in numbering. The Millard copy is also without an added series title leaf found in some copies, announcing this edition as vol. 2 of “Mémoires de l’Académie royale des sciences contenant les ouvrages adoptés par cette Académie avant son renouvellement en 1699”)

Edition Second edition of Blondel’s *Résolution des quatre principaux problèmes*, Paris, 1673, and including reprints of 5 mathematical essays by Bernard Frénicle de Bessy (1605–1675)

Text pp. [i] half-title (verso blank); [iii] title page printed in red and black (verso blank); [v–x] Blondel’s dedication “A Monseigneur Colbert . . .”; [1]–167 Blondel’s text; [168]

blank; [1]–82 “Methode Pour Trouver La Solution Des Problems Par Les Exclusions. Par M. De Frenicle”; [83]–166 “Traité Des Triangles Rectangles En Nombres . . . Par M. De Frenicle”; [167]–206 “Abregé Des Combinaisons. Par M. De Frenicle”; [207]–302 “Des Quarrez Ou Tables Magiques. Par M. De Frenicle”; [303]–374 “Table Generale Des Quarrez De Quatre”

Ornaments Etched title vignette signed “D[avid] Coster inv. Phil. a Gunst [i.e., Philipp van Gunst] fec.”; etched headpiece on p. [3] signed “Cl[aude] Duflos fecit.” Woodcut initials,

headpieces, and tailpieces

Illustrations 21 folding etched or engraved plates numbered 1–XXI, signed “Blondel” (as designer)

Binding Contemporary sprinkled paper covers over pasteboard

References Cicognara 433 (1673 ed.); Comolli 4: 276–278 (1673 ed.); Millard, *French Books*, 23 (1673 ed.)

5

Hans Blum (b. c. 1525)

Von den fünff Seülen, Grundtlicher bericht, vnnd deren eigentliche contrafeyung, nach Symmetrischer aussteilung der Architectur. Durch den erfarnen, vnd der fünff Seülen wolberichten, M. Hans Blumen von Lor am Mayn . . . inn Truck abgefertiget . . .

Zurich: printed by Christophel Froschauer [the younger], 1579

1983.49.9

Folio: 393 x 240 (15½ x 9¾)

Pagination [36] pp.

Edition Fifth? German language edition. The first edition in German was printed in Zurich by Christophel Froschauer the elder in 1550, possibly before Froschauer printed the first Latin edition in the same year (B5783 in *Verzeichnis der im Deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts* [VD 16], Abteilung 1, Band 3, Stuttgart, 1984). 3 other German language editions printed in Zurich before the present edition have been recorded, dated 1554 or 1555 (variant issues), 1558, and 1567

Text pp. [1] title page (verso blank); [3–4] ded-

ication to Andreas Schmid; [5–36] woodcut illustrations, with descriptive text in vertical blocks alongside, bound *face à face*, 1 page of each leaf blank (i.e., unperfected sheets)

Illustrations Froschauer's unsigned punning woodcut device on title page (Paul Heitz, *Zürcher Büchermarken*, 1895, no. 11), plus 16 unnumbered and unsigned woodcut illustrations in the text. In all but 2 cases each opening (i.e., 2 leaves) is devoted to a single order and numbered accordingly: Tuscan no. I; Doric no. II; Ionic no. III (subdivided into nos. I–II, followed by a third opening illustrating Ionic and Corinthian capitals); Corinthian IIII (subdivided into nos. I–II); Composite v (1 leaf only, facing the final leaf devoted to the use of the 5 orders)

Binding Recased in elaborate German roll-tool paneled calf binding including letters C M V D and date 1613. Restored, rebacked, endpapers renewed. Leaves [14–15] damaged at foot, with loss. Bound (1) with the author's *Ein kunstrych Buch . . .*, Zurich, 1579?

References Avery's Choice 46 (1st Latin ed.); Fowler 52 (1st Latin ed.); Herzog August Bibliothek, *Architekt und Ingenieur*, 58; Hollstein (German) 4: p. 125; Ernst von May, *Hans Blum von Lohr am Main*, Strassburg, 1910, p. 78

6

Hans Blum (b. c. 1525)

Ein kunstrych Buch von allerley antiquiteten, so zum verstand der fünff Seulen der Architectur gehörend

Zurich: printed by Christophel Froschauer [the younger], [1579?]

1983.49.9

Folio: 393 x 240 (15½ x 9⅜)

Pagination [44] pp. (5 folding)

(*Note:* 5 leaves have been extended at their lower margins by a further leaf or portion of a leaf pasted on and folded up, either to accommodate a long woodcut or, in 1 case, a long text block. The pages in question, according to their signatures, are fols. A3 verso, B3 recto, C4 recto, D2 recto, and E4 recto)

Edition Uncertain, since all editions printed in Zurich by Froschauer the elder or younger appear to be undated. The first edition is usually ascribed to about 1560. The Millard copy is

bound, perhaps as issued, with the 1579 edition of Blum's *Von den fünff Seülen*

Text pp. [1] title page (verso blank); [3] author's address to the reader; [4–44] text

Ornaments Typographical tailpieces

Illustrations Woodcut title-page design, including view of antique remains within architectural framework, title printed in strapwork cartouche in pediment and imprint in similar cartouche below. 23 unnumbered woodcut illustrations (17 full page, 4 extended at foot). A few cuts are signed with Blum's monogram and device

Binding Bound (2) after the author's *Von den fünff Seülen*, Zurich, 1579

References Berlin Cat. 1939; Hollstein (German) 4: p. 125; Ernst von May, *Hans Blum von Lohr am Main*, Strassburg, 1910, pp. 81–82

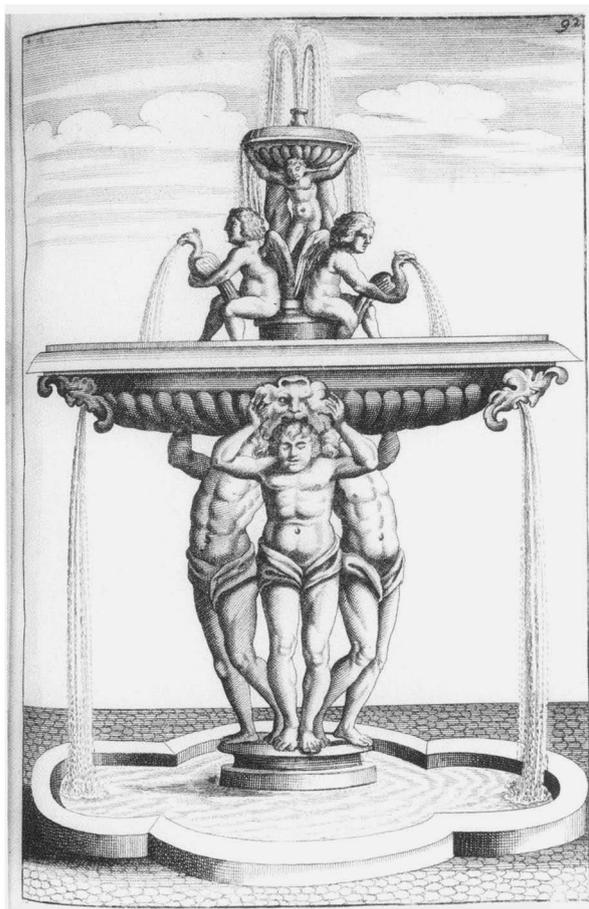


Hans Blum. *Ein kunstrych Buch*. Title page. 1571.49.9

7

Georg Andreas Böckler
(c. 1617–1687)

Architectura Curiosa Nova, Exponens 1. Fundamenta hydragogica, indolem[que] aquae, aëris interventu in altum levandae. 2. Varios aquarum ac salientium fontium



Georg Andreas Böckler. *Architectura curiosa nova*. Part 3, plate 92. Design for a fountain. 1983.49.10

lusus per varia spectatu jucunda epistomiorum seu Siphonum genera. 3. Magnum amoenissimorum fontium, machinarum[que] aquaeductostrarum sumtu magno exstructarum, ac per Italiam, Galliam, Britanniam, Germaniam &c. visendarum, numerum. 4. Specus artificiales sumtuosissimas, cum pleris[que] Principum Europaeorum Palatiis, hortis, aulis; nec non praecipuis monasteriis at[que] arcibus. 5. Cum auctario figurarum elegantissimarum, ad hortorum topiaria vario ductu dividenda, nec non conclavium laquearibus ac pavimentis segmentandis, item[que] Labyrinthis construendis, adhibendarum. Omnia 200. aeri incisis at[que] ad vivum maximam partem factis delineationibus, in usum Studiosi Lectoris & artificis, explicata & vernaculo idiomate descripta, Per Georgium Andream Böcklern, Archit. & Ingenieur. Et in Latinam Linguam translata à Johanne Christophoro Sturmio, Phil. M.

Nuremberg: printed by Christoph Gerhard for Paul Fürst, [between 1664 and 1666]

1983.49.10

Folio: 350 x 221 (13 $\frac{3}{4}$ x 8 $\frac{3}{4}$)

Pagination Part 1: [viii], 30 pp., 4 engraved plates

Part 2: [ii], 13, [1] pp., [44] engraved plates

Part 3: [ii], 22 pp., [116] engraved plates
(1 folding)

Part 4: [ii], 26 pp., 36 engraved plates

Edition First Latin edition, translated by Johann Christoph Sturm and published simultaneously or soon after the first German edition (dedication to both editions dated March 1664; the publisher Paul Fürst died in 1666)

Text Part 1: pp. [i] title page, printed in red and black (verso blank); [iii–iv] dedication (dated March 1664); [v] verse “Aedificare divinum Opus”; [vi] notes to the reader by publisher and translator; [vii–viii] privilege (7 September 1662); 1–2 preface; 3 table of contents; 4–30 text. *Part 2:* pp. [i] title “Architecturae Curiosae Novae, Pars Secunda . . .” (verso blank); 1 preface; 2 table of contents; 3–13 text; [14] blank. *Part 3:* pp. [i] title “Architecturae Curiosae Novae Pars Tertia . . .” (verso blank); 1 preface; 2–3 table of contents; 4–22 text. *Part 4:* pp. [i] title “Architecturae Curiosae Novae Pars Quarta . . .” (verso blank); 1–2 preface; 3 table of contents; 4–26 text

Ornaments Typographical title frames and headpieces; woodcut headpieces, tailpieces, and initials

Illustrations The unnumbered allegorical title plate, signed as etched by Abraham Aubry, repeats the title “Architectura Curiosa Nova”

but has otherwise been adapted from the original German language title plate by the use of 3 engraved cancel slips giving a Latin subtitle, imprint, and mottoes (subtitle and imprint now reading “Amaenitates Hydragogicae Georg Andreae Boecleri Noribergae Apud Paulum Fürsten Biblio-Technopolam”). In addition, Part 1 has 4 engraved plates illustrating hydrodynamics (figs. 1–34); Part 2 has 70 numbered fountain designs on 44 engraved plates; Part 3 has a further 120 numbered fountain designs on 116 engraved plates; and Part 4 has 36 engraved plates of views of grottoes, garden pavilions, villas, and palaces, many combined with geometric garden plans. All are unsigned, except for Part 3, design no. 100, signed as etched by Balthasar Schwan. The plates are for the most part uncaptioned, but no. 120 in Part 3—a folded vertical illustration of the medieval “Schöne Bronnen” fountain in Nuremberg—has a lengthy caption and Paul Fürst’s imprint

In the Millard copy, 21 plates in Part 4 have French captions in sepia ink identifying the subjects represented

Binding Contemporary calf, gilt spine with raised bands, white leather label

Provenance Bookplate and stamps of Charles Frederic Mewes

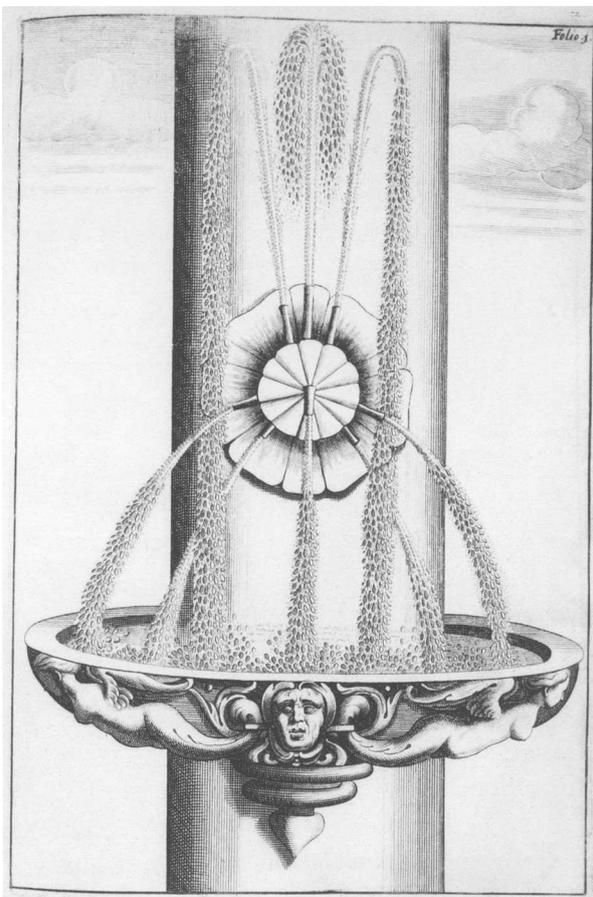
References Berlin Cat. 3579; Cicognara 886; RIBA, *Early Printed Books*, 315

8

Georg Andreas Böckler
(c. 1617–1687)

Architectura Curiosa Nova, Das ist:
Neue, Ergötzliche, Sinn- und Kunstreiche,
auch nützliche Bau- und Wasser-Kunst,

Georg Andreas Böckler. *Architectura curiosa nova*. Part 3,
plate 1. Design for a fountain. 1983.49.11



Vorstellend 1. Das Fundament und die Eigenschaft des Wassers, wie dasselbe durch den Luft hochsteigend zu machen. 2. Mancherley lustige Wasserspiel, wie auch schöne, Aufsätze. 3. Allerley zierliche Bronnen, Fonteynen und Wasserkünste, so hin und wieder in Italien, Franckreich, Engel- und Teutschland, u. mit grossem Unkosten, erbauet, und zu sehen sind. 4. Vielerley kostbare Grotten, Lusthäuser, Gärten, Fürstl. Paläst und Residenzen, vornehme Clöster und Schlösser in Europa befindlichen. 5. Neben beygefügtten schönen Abtheilungen der Gartenländer, von Zugwercken, auch zu Decken, oben in den Gemächern, zu gebrauchen, samt schönen Irrgärten. Alles in 200. wolausgearbeiteten Kupffern, so meistentheils nach dem Leben gezeichnet, den verständigen Liebhabern und Künstlern zum besten deutlich erkläret und beschrieben, Durch Georg Andream Böcklern, Archit. & Ingenieur . . .

Nuremberg: Christoph Gerhard for the heirs of Paul Fürst, [1666 or later]

1983.49.11

Folio: 322 x 215 (12⁵/₈ x 8³/₈)

Pagination Part 1: [vi], 32 pp., added engraved title plate, 4 engraved plates

Part 2: [ii], 14 pp., [44] engraved plates

Part 3: [ii], 26 pp., [116] plates

Part 4: [ii], 29, [1] pp., 36 engraved plates

Edition Second German edition, published by the heirs of Paul Fürst after his death in 1666. Undated imprint reads in full “Nürnberg, In Verlegung Paul Fürstens, Kunst- und Buchhändlers, Seel. Wittib und Erben Gedruckt daselbst bey Christoff Gerhard”

Text Part 1: pp. [i] title page, printed in red and black (verso blank); [iii] list of contents, Parts 1–5 (verso blank); [v] verses “Bauen Gottes Werk”; [vi] publisher’s preface, signed “Paulus Fürst”; 1–2 introduction; 3 table of contents; 4–32 text. *Part 2:* pp. [i] title page, printed in red and black (verso blank); 1 preface; 2–3 table of contents; 4–14 text. *Part 3:* pp. [i] title page, printed in red and black (verso blank); 1 preface; 2–3 table of contents; 4–26 text. *Part 4:* pp. [i] title page, printed in red and black

(verso blank); 1–3 preface; 4 table of contents; 5–29 text; [30] blank

Ornaments Printed title pages for each of the four parts have titles in red and black within typographical ornament borders; titles to Parts 2–4 also have ornamental woodcut vignettes. Typographical and woodcut headpieces, woodcut tailpieces

Illustrations Etched and engraved title plate as described for [1664?] edition with Latin text, except that here the text engraved below the figure of Architecture and the mottoes at either side are not cancels, and are in German rather than Latin. Otherwise, the present edition has the same plates as the Latin edition, now worn impressions

Binding Later half vellum, marbled boards. Many plates shaved at the outer edge; a few partially colored, apparently by a child using watercolor

References RIBA, *Early Printed Books*, 315 note

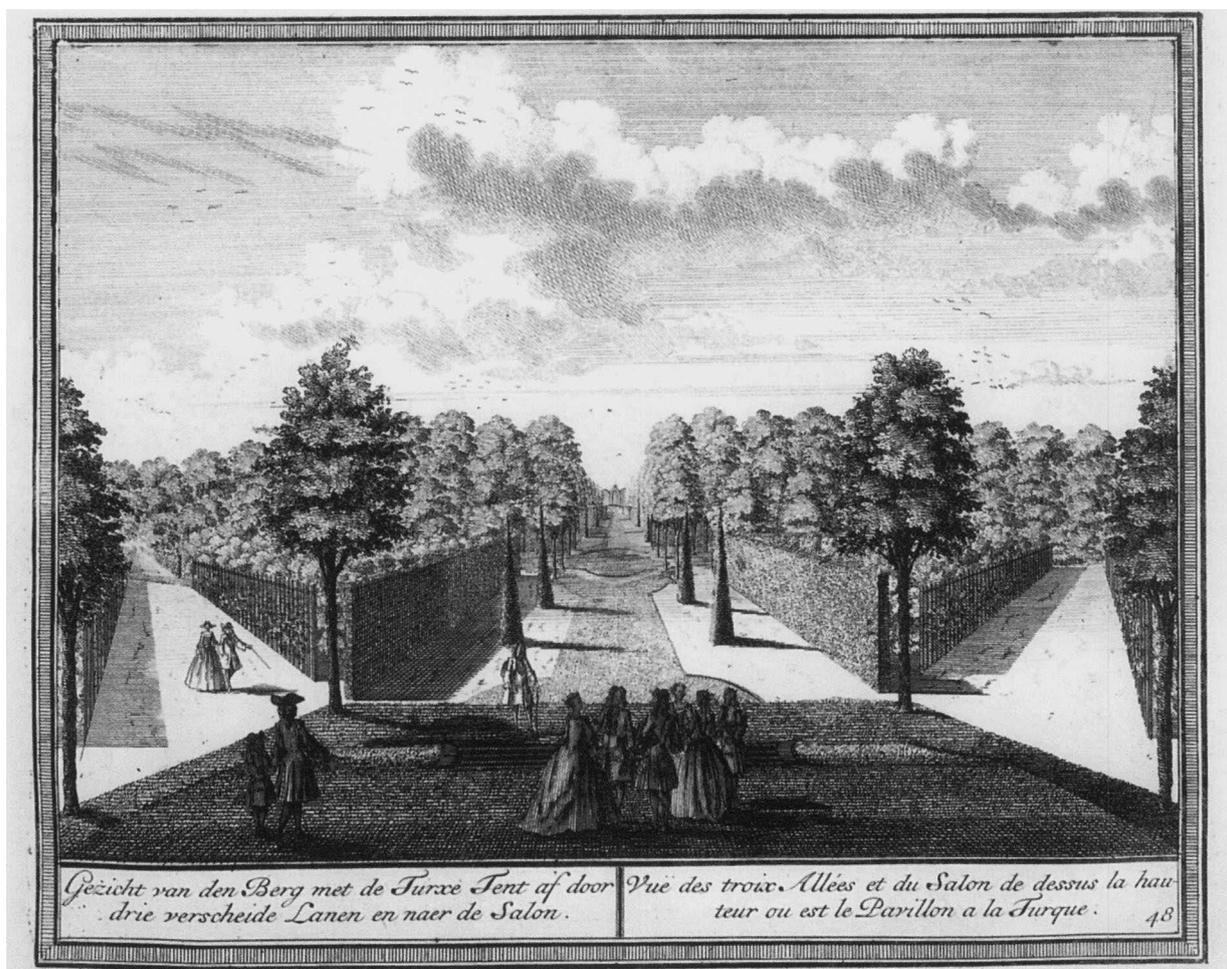
9

Matthaeus Brouërius van Nidek
(1677-1742)

Het Zegenpralend Kennemerland,
Vertoond in 100 Heerlyke Gezichten,
Van de voornaamste Lustplaetsen,
Adelyke Huizen, Dorp- En- Stede-

Gebouwen . . . getekent en in 't Koper
gebragt Door Hendrik De Leth. En korte-
lyk beschreeven Door Matthaeus
Brouërius Van Nidek. R. G.

Matthaeus Brouërius van Nidek. *Het Zegenpralend
Kennemerland*. Plate 48. View from the Turkish tent at
Waterland. 1985.61.2594



Amsterdam: Jan Roman, [1729?–1732?]

1985.61.2594

Small folio: 382 x 250 (15¹/₁₆ x 9⁷/₈)

Pagination [viii], 24, 18 pp., etched and engraved frontispiece, folding etched and engraved map, 100 [i.e., 50] plates

Edition First edition, second issue? Another undated issue has the imprint of Andries and Hendrik de Leth. Part 1 refers to “tegenwoordigen jare 1729” (p. 11) and Part 2 mentions “1730 en 1731” (p. 18)

Text pp. [i] blank; [ii] explanation of the frontispiece (in verse); [iii] frontispiece to Part 1 (verso blank); [v] title page (verso blank); [vii–viii] dedication; 1–24 text, Part 1; [1]–18 text, Part 2

Ornaments Etched vignette on title page; etched headpiece on dedication, signed by de Leth as etcher

Illustrations Etched and engraved frontispiece repeated for both parts, with cancel label for Part 1 “Eerste Deel” pasted over engraved caption “Tweede Deel.” For Part 1, the frontispiece was apparently printed as part of the first 4-leaf gathering. It is signed “Hend. de Leth inven. et fecit.” In addition, there is an unnumbered folding engraved map, unsigned, and 100 etched half-page plates numbered 1–100, printed on 50 leaves, captions in Dutch and French, all within doubled shaded borders. The plates are unsigned but are stated to be by Hendrik de Leth in the title

Binding Nineteenth-century blue boards, red spine label

References Berlin Cat. 2246 (8)

IO

Jan van Call, the elder (1656–1703)

Admirandorum Quadruplex Spectaculum;
delectum, pictum, et aeri in cisum, per
Johannem van Call

[Amsterdam: Pieter Schenk, c. 1700?]

1983.49.103

Oblong quarto: 217 x 269 (8½ x 10⅝)

Foliation: Etched and engraved title; etched
dedication, portrait, register, and [75] plates

Edition First edition

Illustrations A total of 79 etched or etched and
engraved plates: [1] title, signed “Petrus Schenk
fecit, et exc: Amstelaedami cum Privileg: Ord:
Holl: et West. Frisiae” (Hollstein [Dutch] 25:
Schenk 181); [2] portrait of “Fridericus, D. G
Dux Sax. I. C. et Mont &c,” signed “Petrus
Schenk fec: et exc: Amstelaedami cum Privil:

Ord: Holl: et West Frisiae” (Hollstein [Dutch]
25: Schenk 599); [3] dedication “Illustrissimo
Principi ac Domino, Domino Friderico, Dei
Gratia, Duci Saxoniae . . .,” signed “Petrus
Schenk”; [4] divisional title “Pars Prima.
Conspectus amoenissimi, in Germaniâ, ad
Rhenum”; [5–23] illustrations, “P. Schenk
Excudit Amstelod: C. P.” (Hollstein [Dutch] 25:
Schenk 1478–1496); [24] divisional title “Pars
Secunda. Loani, ut et villarum Regis Gulielmi
reliquarum, conspectus selectiores”; [25–49]
illustrations, “P. Schenk exc: Amstelo: cum
Privil.”; [50] divisional title “Pars Tertia. Hagae
Comitis conspectus iucundissimi”; [51]–[60]
illustrations, “P. Schenk Exc: Amstelod: C. P.”;
[61] divisional title “Pars Quarta. Amste-
laedami, conspectus magnifici et augusti”; [62]–
[78] illustrations, “Pet: Schenk exc: Amstelod:
cum Privilegio” (cf. Hollstein [Dutch] 25:
Schenk 1098–1197 note); [79] “Register” list-
ing the 71 views

Binding Later half calf, gilt spine, repaired

References Hollstein (Dutch) 25: passim



FOSSA omnium PRIMA; FLORÆ FORUM *transiens*, || De Voorburgwal,
 & augustum PRÆTORIUM *respiciens*. || Deventer Houtm e.

Pet: Schenk exc: -Amstelæd: cum Privil:



erby de Bloemerkt (of ook de
kt) siende op het Stadshuys.

Jan van Call, the elder. *Admirandorum quadruplex spectaculum*. View of the Town Hall from the canal, Amsterdam. 1983.49.103

II

Marco Fabio Calvo (d. 1527)

*Antiquae Urbis Romae Cvm Regionibvs
Simvlachrvm, Avthore M. Fabio Calvo
Rhavennate*

Basel: [Hieronymus Froben and Nikolaus
Episcopijs], 1558

NGA Lib. Rare Book: DG62.5.C35

Folio: 406 x 270 (16 x 10⁵/₈)

Pagination [48] pp.

Edition Fourth edition, a reprint of the third edition published by Froben and Episcopijs in Basel, 1556 (1st ed., Rome, 1527; 2d ed., Rome, 1532)

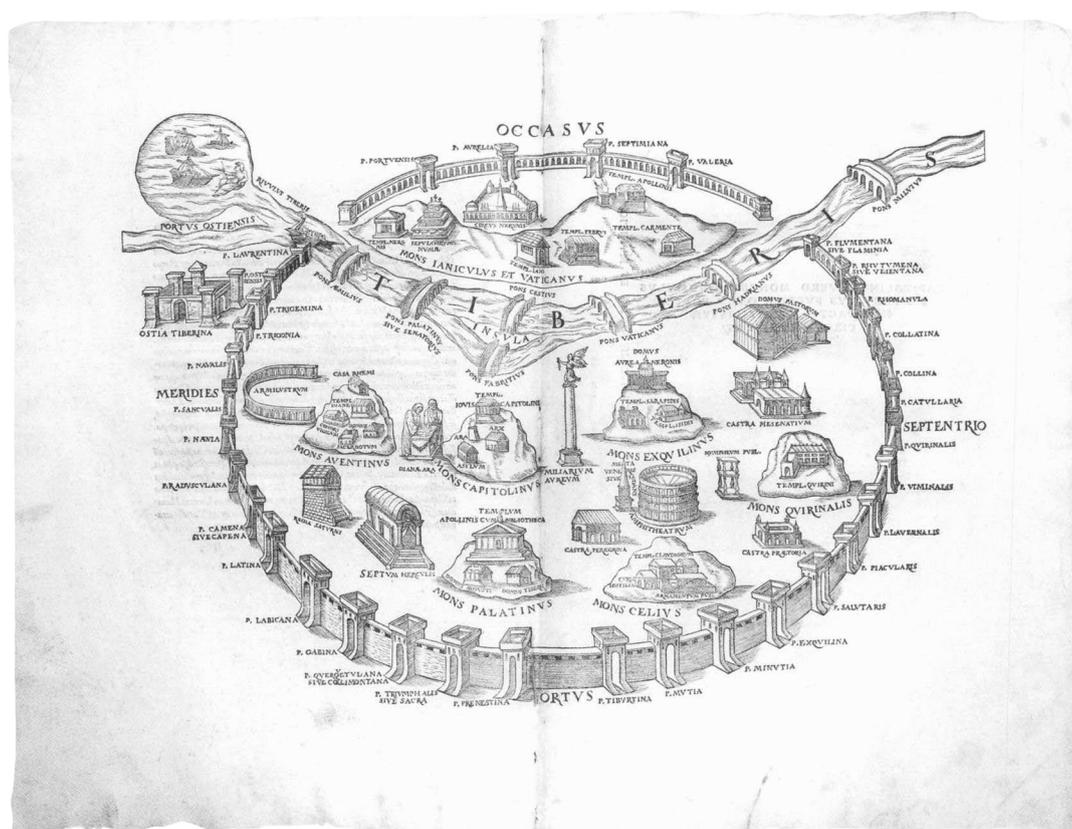
Text pp. [1] title page (verso blank); [3] dedication to Clement VII; [4–9] captions, with illustrations on facing rectos; [10] caption; [11] text; [12–13] double-page illustration; [14–47] captions and text, with illustrations on facing rectos; [48] Frobenius' device above colophon "Basileae Apvd Hier. Frobenivm Et Nic. Episcopivm Anno M. D. LVIII"

Ornaments Woodcut pictorial and criblé initials

Illustrations A total of 21 unsigned woodcut

illustrations (1 double page, 20 full page), all illustrating the urban development of Rome except for the last 2, which give a reconstruction of an ancient bath house and a diagram of an ancient circus (see Philip J. Jacks, "The *Simulachrum* of Fabio Calvo: A View of Roman Architecture *all'antica* in 1527," *The Art Bulletin* 72, no. 3 [Sept. 1990], 453–481). All are reprinted from Froben and Episcopijs' 1556 edition, being copies of the original woodcuts used for the earlier Rome editions. Curiously, however, the woodcut artist's monogram "HBW" or "HWB," which appears on the sixth and thirteenth illustration of the 1556 edition (i.e., the first and last of a series of 8 numbered 1–5, [6–7], 8), has been erased from the blocks for the present printing. This monogram has been connected with Hans Bocksberger or, more probably, Hieronymus Wyssenbach (see Frank Hieronymus, *Basler Buchillustration 1500–1545*, Basel, 1984, 548). The only other observed difference between the illustrations for the Basel editions is the spelling of "Edes" on the sixth illustration, corrected in 1558 to "Aedes"

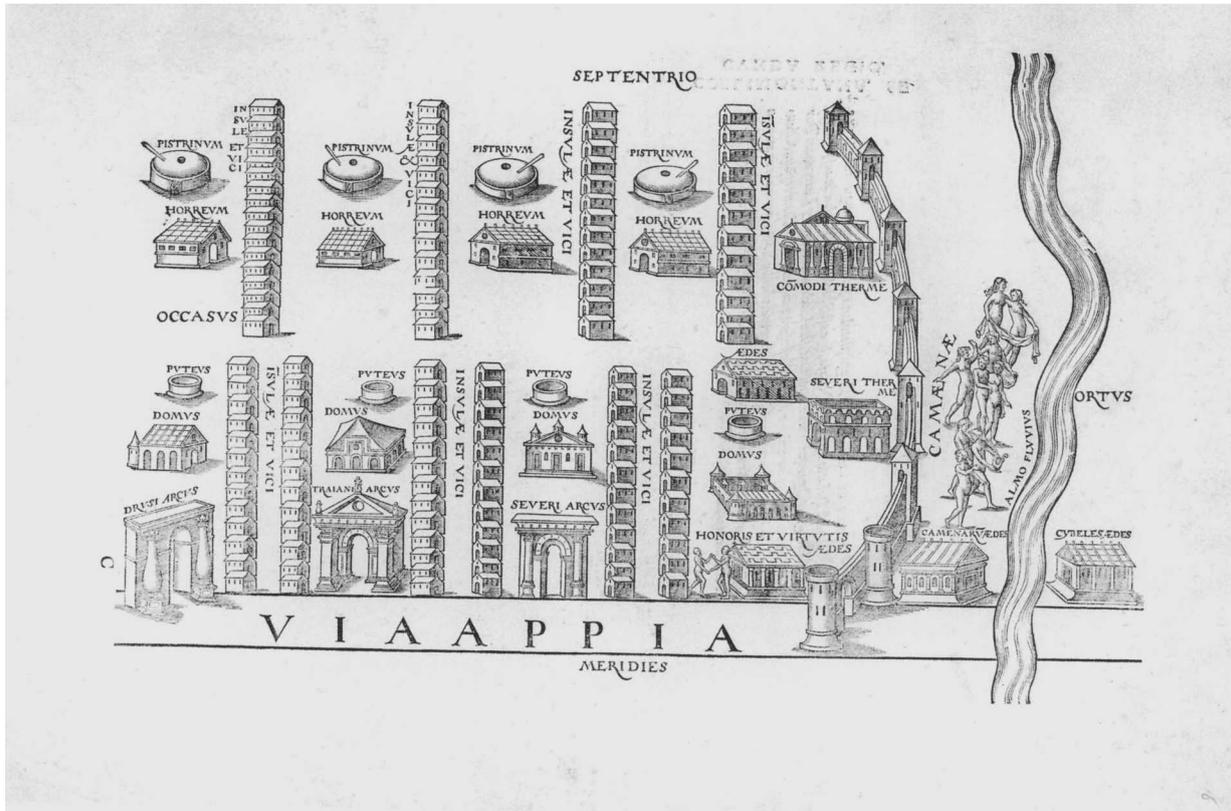
Binding Uncut and unbound sheets with remains of earlier temporary sewing, preserved in a nineteenth-century dark red morocco folder, gilt title on upper cover, red silk doublures, and ribbon markers. Label of C. E. Rappaport,



Rome. Bookplate of the historian Thomas Hodgkin (1831-1919), Newcastle-upon-Tyne. Later bookplates of the C. E. Kenney Collection and Charles Filippi

Marco Fabio Calvo. *Antiquae urbis Romae cum regionibus simulachrum*. Fourth illustration: Rome according to Pliny. DG62.5.C35

References Pagan cat. 22, no. 18 (this copy)



Marco Fabio Calvo. *Antiquae urbis Romae cum regionibus simulachrum*. Sixth illustration: Reconstruction of the Appian Way. DG62.5.C35

I 2

College of the Society of Jesus, Mannheim

Basilica Carolina Opus Grande, Non
Homini, Sed Deo praeparata
Habitatio . . . Mannhemii Palatina In
Metropoli Aedificata. . .

Mannheim: "Ex Typographejo Electorali
Aulico," [c. 1760]

1985.61.392

Folio: 406 x 266 (16 x 10½)

Pagination [ii], 80 pp., double-page engraved
frontispiece, [19] engraved plates (7 double page)

Edition First edition

Text pp. [i–ii] title extending over recto and
verso; 1–6 dedication; 7–8 table of contents;
9–80 text, in four parts

Ornaments Woodcut initials

Illustrations Double-page engraved frontis-
piece (allegorical figures with plan of the Jesuit
College at Mannheim, including the Basilica

Carolina), signed "F: A: de Leidenstorff [i.e.,
von Leitenstorffer] inventor del disegne" and
"Jos. et Joan. Klauber . . . Sculps. Aug. Vind.";
plus 19 unnumbered engraved plates (7 double
page). The first double-page plate is signed
"[Alessandro Galli] Bibiena coepit. F[rantz]
W[ilhelm] Raballiati [i.e., Rabaliatti] perfecit
et delineavit . . .," and by Joseph and Johann
Klauber as engravers. The remaining double-
page plates are signed by Rabaliatti as drafts-
man and by Joseph and Johann Klauber, or
simply "Klauber," as engravers. The 12 single-
page plates include 6 portraits in oval frames,
engraved by the Klaubers (4) or Johann Georg
Wille (2), with 3 also signed "[Johann] G[eorg]
Ziesenis pinxit." The other 6 single-page plates
are all signed by the Klaubers as engravers, 1 is
signed by Rabaliatti as draftsman, and 1 is
signed "Jus. [i.e., Josef] Bäumen gen delineavit"

Binding Recent three-quarter mottled calf with
marbled boards, gilt spine with red and green
labels, gilt edges

References Berlin Cat. 2146; RIBA, *Early
Printed Books*, 673



College of the Society of Jesus, Mannheim. *Basilica Carolina*. Plate after page 38. View of the college, basilica, and gymnasium. 1985.61.392

I 3

François de Cuvilliés, the elder
(1695–1768)

[Collected works, 1st series]

[Munich: the author, 1738–1742]

1985.61.482

Folio: 314 x 209 (12³/₈ x 8³/₁₆)

Foliation [96] etched plates
(Note: Millard copy consists of 16 [ex 30] suites only)

Edition First edition of the first series of De Cuvilliés the elder's collected works as described by Braunfels and in Berlin Cat. 121. First suite dated 1738

Illustrations 96 unnumbered etched plates in 16 suites of ornament, each of 6 plates. The suites are numbered, occasionally by hand: 1–5, 10–17, 19–21. These suites correspond exactly to those described in Berlin Cat. 121, which, however, describes a volume containing a total of 30 suites numbered consecutively. The suites in the present volume are as follows:
1. “Livres de Cartouches à divers usages inventé par François Cuvilliés Conseiller, et Architecte de leurs A. S. E. de Bavière et de Cologne 1738.” 6 vertical plates, all signed by De

Cuvilliés as designer and Franz Xaver Jungwirth as etcher.

2. Title as above. 6 vertical plates, signed as above (3d, 4th, and 6th plates partially rebordered).

3. “Livres de Cartouches Reguliers Nouvellement inventé. . . .” 6 vertical plates, signed as above (2d, 4th, 5th, and 6th plates partially rebordered).

4. Title as above. 6 horizontal plates, all signed by De Cuvilliés as designer and draftsman: second, fourth, and sixth plates signed by C. A. de (i.e., Karl Albert von) Lespilliez as etcher; third and fifth plates signed by Jungwirth as etcher (all plates rebordered at lower—i.e., outer—edge).

5. “Livres de Cartouches irreguliers Nouvellement inventé. . . .” 6 horizontal plates, all signed by De Cuvilliés as designer and draftsman and K. A. von Lespilliez as etcher (all plates rebordered at lower, or outer, edge).

10. Title as above. 6 vertical plates, all signed by De Cuvilliés as designer and Balthasar Sigmund Setlezky as etcher (all but first and last rebordered at bottom).

11. Title as above. 6 vertical plates, signed as above.

12. “Livres de Cartouches Reguliers Nouvellement inventé. . . .” 6 vertical plates, all signed as above (2d and 3d rebordered at bottom).

13. “Premier Livre de Cadres où Bordures de Tableaux. . . .” 6 vertical plates, all signed by



De Cuvilliés as designer and K. A. von Lespilliez as etcher (title and 3d plate rebordered at bottom).

14. "Deuxieme Livre de Cadres où Bordures de Tableaux. . . ." 6 vertical plates, signed as above.

15. "Troisieme Livre de Cadres. Bordures de Tableaux, ou de Glaces; Nouvellement inventé. . . ." 6 vertical plates, signed as above.

16. "Nouveau Livre de Plafons inventé par François de Cuvilliés. . . ." 6 horizontal plates, signed as above.

17. "Livre de Plafonds irreguliers. Nouvellement inventé. . . ." 6 horizontal plates, signed as above (final plate rebordered at lower, or outer, edge).

19. "Nouveau Livre de Plafonds inventé. . . ." 6 horizontal plates signed as above (2d and 3d plates rebordered at lower, or outer, edge).

20. "Livre d'ornements a divers usages inventé. . . ." 6 vertical plates, all signed by De Cuvilliés as designer and draftsman and F. X. Jungwirth as etcher. Plates cut at left platemark and mounted on guards (title and 5th plate rebordered at bottom).

21. Title as above. 6 vertical plates, signed as above, cut beyond left platemark and mounted on guards (title rebordered at bottom)

Binding Recent tan calf, gilt borders, gilt spine, black morocco label. 21 blank leaves of eighteenth-century paper are bound in at end, following the final suite

Provenance Bookplate of Edmond Fatio, Geneva

References Berlin Cat. 121; Braunfels, p. 200; Guilmard, p. 163, no. 31 (Guilmard lists, under suites published from 1738 onward, 9 suites of 6 plates under the combined title "Livre de Cartouches propres a divers usages reguliers et irreguliers, par . . ."; 3 suites under combined title "Premier, Second et troisieme Livres de Cadres, de Glaces et Bordures de tableaux . . ."; 8 suites under combined title "Livres de Plafonds reguliers et irreguliers . . ."; and a further 4 suites, *Lambris*, not represented in Millard copy). See also Destailleur, pp. 238–241

14

François de Cuvilliés, the elder
(1695–1768)

[Collected works, 2d series]

[Munich]: the author, and Poilly, Paris, [1742–
1754]

1985.61.483

Folio: 440 x 281 (17⁵/₁₆ x 11¹/₁₆)

Foliation [110] etched plates

(*Note*: Millard copy extra-illustrated with 1
suite of 6 plates not included in the above total)

Edition First edition of the second series of
De Cuvilliés the elder's collected works as
described by Braunfels and in Berlin Cat. 146

Illustrations The complete series of 110 etched
(and engraved) ornament plates organized in
20 suites, lettered A–V and numbered “1r.
[–2ome.] Livre,” described in Berlin Cat. 146 as
the second series of De Cuvilliés the elder's col-
lected works. Listed by Guilmařd (pp. 163–
164) under “Suites Publiées à partir de 1745.”
The plates throughout are signed by De
Cuvilliés as designer. All of the suites bear the
imprint of the author and Poilly (e.g., “se vend
chez Lauteur . . . Se vend aussi a Paris chez le
S^r. Poilly rue St. Iacque . . .”).

A. “Morceaux de Caprice A divers usages.
Inventé par François de Cuvilliés Conseiller et
Architecte de Sa Majesté Imperiale se vend
chez Lauteur gravé par Georg Sig. Roesch.,”
imprint at foot “Se vend aussi a Paris Chez le
S^r. Poilly. . . .” 6 plates, plates 2–5 etched by
Georg Siegmund Roesch and plate 6 signed
“gravé par I. Gotfrid Heid [i.e., Johann
Gottfried Haid].”

B. “Morceaux de Caprice A divers usages. . . .”
6 plates, plates 1–5 etched by Roesch and plate
6 by Haid. Imprint as above.

C. “Livre de Paneaux a divers usages. . . .”
7 plates, all signed by Karl Albert von Lespilliez
as engraver. Imprint as above.

D. “Morceaux de Caprice a divers usages;
pouvant aussi servir pour des dessus de portes.
Nouvellement jnventés, par françois de Cuvil-
liés. . . .” 6 plates, signed and with imprint as
C above.

E. “Livre de pieds de Tables de diferents des-
seins. . . .” 6 plates, signed and with imprint as
C above.

F. “Livre de diferents dessein de Comodes. . . .”
6 plates, signed and with imprint as C above.

G. “Livre de Serrurerie. . . .” 6 plates, signed
and with imprint as C above.

H. “Livre De Serrurerie. . . .” 6 plates, signed



and with imprint as above.

I. "Morceaux De Caprices Propres A Divers Usages. . . ." 4 plates, signed and with imprint as C above.

K. "Morceaux De Caprices, A Divers Usages. . . ." 4 plates, plates 2–3 signed by Lespilliez as engraver and plate 4 by J. G. Haid.

L. "Livre Dornemens. . . ." 4 plates, signed by Lespilliez as engraver.

M. "Livre de Fontaines, propre a placer dans le milieü d'unne [sic] place Publique. . . ." 4 plates, with Poilly's imprint.

N. 3 plans, 1 elevation, and 1 section " . . . d'une Maison de Campagne du dessein du S^r. Cuvilliés. . . ." 5 plates, signed by Lespilliez as engraver.

O. "Morceaux de Caprice a divers usages. . . ." 4 plates, signed by Lespilliez as engraver.

P. "Livre de Portes Cocheres, nouvellement jnventé par le S^r. de Cuvilliés . . . Gravé par C. A. de Lespilliez." 6 plates.

Q. "Desseins de Lambris. . . ." 6 plates, plates 1 and 5 signed by Lespilliez as engraver.

R. "Livre de Portion de Plafonds en Vousures, Nouvellement jnventés par le S^r. de Cuvilliés . . . Gravé par Cuvilliés le fils. . . ." 6 plates.

S. "Livre D'Ornemens a divers usages, Nouvellement jnventé par françois de Cuvilliés . . . Gravés par Cuvilliés le fils." 6 plates.

T. "Livre de decorations de Lambris. . . ."

6 plates, plate 1 signed by Lespilliez as engraver.

V. "Livre De Dévelopemens De Bordures De Tableaux, Inventés Par M. F. de Cuvilliés . . . Et Gravés Par F. de Cuvilliés-fils." 6 plates

Binding Nineteenth-century half brown morocco, marbled boards, gilt spine with black labels, marbled edges. Bound (1) with the third series of De Cuvilliés the elder's collected works (q.v.). Suites misbound in the following sequence: A–D, I–K, O, Q, L (pls. 3–4 only), T, R, E–F, L (pls. 1–2 only), P, S, V, G–H, M–N. Extra-illustrated with another suite by De Cuvilliés the elder and his son, without letter or number, bound after suite R ("Livre de Portion de Plafonds et d'un Poëlle, Inventés par M^{rs}. de Cuvilliés le Pere . . . et par son Fils," with imprint "Se vend a Paris chez Huquier . . . et chez l'Auteur a Munich . . ."). 6 plates on 6 leaves. The horizontal title plate (150 x 214 to platemark) is the only plate with letters. Remaining plates uncaptioned and unsigned. Cf. Berlin Cat. 3971 (7 plates on 3 leaves); Guilnard 164 ("Sept pieces en hauteur")

Provenance Ownership inscription and bookplate of John Gregory Grace; ownership stamp and bookplate of Charles Frederic Mewes

References Berlin Cat. 146; Braunfels, p. 200; Guilnard, pp. 163–164

I 5

François de Cuvilliés, the elder
(1695–1768)

[Collected works, 3d series]

[Munich]: the author, and Huquier or Pierre Patte, Paris, [1755 and later]

1985.61.483

Folio: 440 x 281 (17⁵/₁₆ x 11¹/₁₆)

Foliation [88] etched plates

(*Note*: Millard copy consists of 18 [*ex* 24] suites only. Extra-illustrated with 44 plates by various artists not included in the above total)

Edition First edition of the third series of De Cuvilliés the elder's collected works as described by Braunfels and in Berlin Cat. 170. Includes suites after François de Cuvilliés the younger (1731–1777)

Illustrations A series of 88 etched (and engraved) plates organized in 18 suites or *cahiers* lettered [A–D], E–K, [L], M–S (from the complete series of 24 *cahiers*). Described in Berlin Cat. 170 as forming the third series of De Cuvilliés' collected works. Guilnard (p. 164) refers to this series as "suites publiées à partir de 1756." The titles on the first plate of each suite are as follows:
[A]. "Plan Général d'un Projet de Batiment situé

à l'ecart . . . Inventé par M^{rs}. de Cuvilliés le Pere . . . et par son Fils." [4] plates, signed by De Cuvilliés *père et fils* as designers; first three plates signed by "De la Marcade" as engraver, last by (Pierre) Patte as engraver. Imprint "Se vend a Paris chez Huquier . . . et a Munich chez l'Auteur. . . ."

[B]. "Plan d'un Belvedere accompagné de differents Bosquets. . . ." [3] plates, all signed by De Cuvilliés *père et fils* as designers; first by De Cuvilliés *fils* as engraver, remaining 2 plates by Georges-François Blondel as engraver.

[C]. "Projet d'un Batiment Elevé sur une Terrasse . . . Inventé par François Cuvilliés le Pere . . . et par son Fils." [5] plates, all signed by (Pierre Philippe) Choffard as engraver. Without imprint.

[D]. "Plan, d'une Maison de Plaisance. . . ." [4] plates, all signed by De Cuvilliés *père et fils* as designers; plate [1] by De Cuvilliés *fils* as engraver, remaining 3 plates by (Claude René Gabriel) Poulleau as engraver. Without imprint.
E. "Dessains D'Autels Dedies A Son Altesse . . . Le Cardinal, Duc De Baviere. . . ." 4 numbered plates, signed by De Cuvilliés *père et fils* as designers and De Cuvilliés *fils* as engraver. Imprint "se vend a Paris . . . chez Patte . . . et chez l'Auteur a Munich."

F. "Livre D'Etudes Dessiné par Mes^{rs}. de Cuvilliés Pere et Fils d'apres differens Morceaux exécutés." 6 numbered plates: plate 1 signed by De Cuvilliés *fils* as designer and engraver, plate 2 by De Cuvilliés *fils* as engraver, plates 3 and 4 by

(Franz Xaver) Jungwirth as engraver, plates 5 and 6 by Georg Siegmund Rösch as engraver. Imprint as E above.

G. “Projet D’Une Voliere À Batir À Lextremite D’Un Jardin En Face D’Un Grand Batiment. . . .” 6 numbered plates, all signed by De Cuvilliés as designer and by Valerian Funck (Funckh) as engraver, with imprint as E above.

H. “Plan General D’Un Proiet De Bâtiment Accompagné De Ses Jardins. . . .” 6 numbered plates, signed by De Cuvilliés as designer and Funck as engraver, with imprint as E above.

I. “Projet D’Une Maison De Campagne. . . .” 4 numbered plates, plate 1 only signed by Funck as engraver and with imprint as E above.

K. “Plan Du Rez De Chaussée D’Une Maison De Campagne. . . .” 4 numbered plates, plate 1 only signed by Funck as engraver and with imprint as E above.

[L]. “Plan Général D’Un Bâtiment Situé Dans Un Bois. . . .” [4] plates, plate 1 only signed by Funck as engraver and with imprint as E above.

M. “Projet D’Un Petit Pavillon Placé En Face D’Une Allée Diagonale. . . .” 4 numbered plates, plate 1 only signed by Funck as engraver and with imprint as E above.

N. “Plan du Rez de Chaussée d’une Maison de Campagne jnventé par le S^r. de Cuvilliés. . . .” 5 numbered plates, all signed by De Cuvilliés as designer and Funck as engraver. Without imprint.

O. “Plan General d’une Maison de Campagne Inventé par le S^r. de Cuvilliés. . . .” 5 numbered plates, plates 2–5 signed by De Cuvilliés as designer and Funck as engraver. Without imprint.

P. “Plan General d’une Maison de Campagne jnventé par le S^r. de Cuvilliés. . . .” 5 numbered plates, all signed by De Cuvilliés as designer and Funck as engraver. Without imprint.

Q. “Plan Général d’une maison de Campagne jnventé par le S^r. de Cuvilliés. . . .” 6 numbered

plates, all signed by De Cuvilliés as designer and Funck as engraver. Without imprint.

R. “Plan General d’une Maison de Campagne accompagné de ses jardins jnventé par le S^r. de Cuvilliés. . . .” 6 numbered plates, plate 1 only signed by Funck as engraver. Without imprint.

S. “Plan Général D’Un Projet De Bâtiment Et De Son Jardin jnventé par le S^r. de Cuvilliés. . . .” 7 numbered plates, plate 1 only signed by Funck as engraver. Without imprint

Binding Bound (2) with the second series of De Cuvilliés the elder’s collected works (q.v.). This volume is extra-illustrated with 44 plates by De Cuvilliés *filis* and other artists mounted on 25 leaves after the 2 main series. Most of these appear to belong to several series distinguished by Guilnard (pp. 228–229, under Cuvilliés *filis*): *Différentes études d’architecture*; *Projets de monuments propres à divers usages*; *Vues perspectives de differents monuments*; *Recueil de divers monuments*; and *Recueil de fontaines publiques*. The title plate and a number of plates clearly belonging to the series *Recueil de ponts anciens et modernes* are also present. Some plates also conform to a further series of bridges distinguished by Guilnard as *Nouveau recueil de ponts modernes, ponts couverts, ponts triomphaux*, etc. These mounted plates also conform to Berlin Cat. 2024, *Ecole d’architecture Bavaroise* (a collection numbering a total of 311 plates). Several are also described, singly or in series, by Destailleur, as detailed below. Plates 1–16, 18–19, 21–22, 27–28, 33–34, 38–39, and 43–44 are mounted 2 to a sheet; plates 24–26 and 40–42 are mounted 3 to a sheet. See also Millard, *French Books*, 113 (vol. 8) and 162.

The plates are as follows:

[1]. “Vue Perspective D’Un Port . . . ,” signed “Petrus [i.e., Pietro] Gaspari in.” and “Jos[eph]

Kaltner Sculp.”

[2]. “Ordres Dorique Et Ionique. Vue Perspective D’Un Pont Magnifique,” signed “[Giovanni Battista] Piranesi inv.” and “Mich[ael] Mittermäir Sculp.”

[3]. Another impression of [1].

[4]. “Ponts Et Autres Monuments Triomphaux,” signed “[G. B.] Piranesi in” and “J. Kaltner Sculp.”

[5]. “Vue perspective D’Un Palais . . . ,” signed “de Cuvillies f. in. C[irillo] Gasperi del.” and “Jos. Kaltner Sculp.”

[6]. “Vue Perspective D’Un Pont Ideal . . . ,” signed “M. Mittermeir [i.e., Michael Mittermair] Sculp.”

[7]. “Ordonnance Ionique Pour Le Fond D’Une Place Publique,” signed “Grillus I: Gasperi [i.e., Cirillo Gasperi] in et del:” and “Iosephe Kaltner Sculp:.”

[8]. “Vue Perspective D’Un Édifice Attribué A

Un Hotel-de-Ville,” signed as plate [5] above.

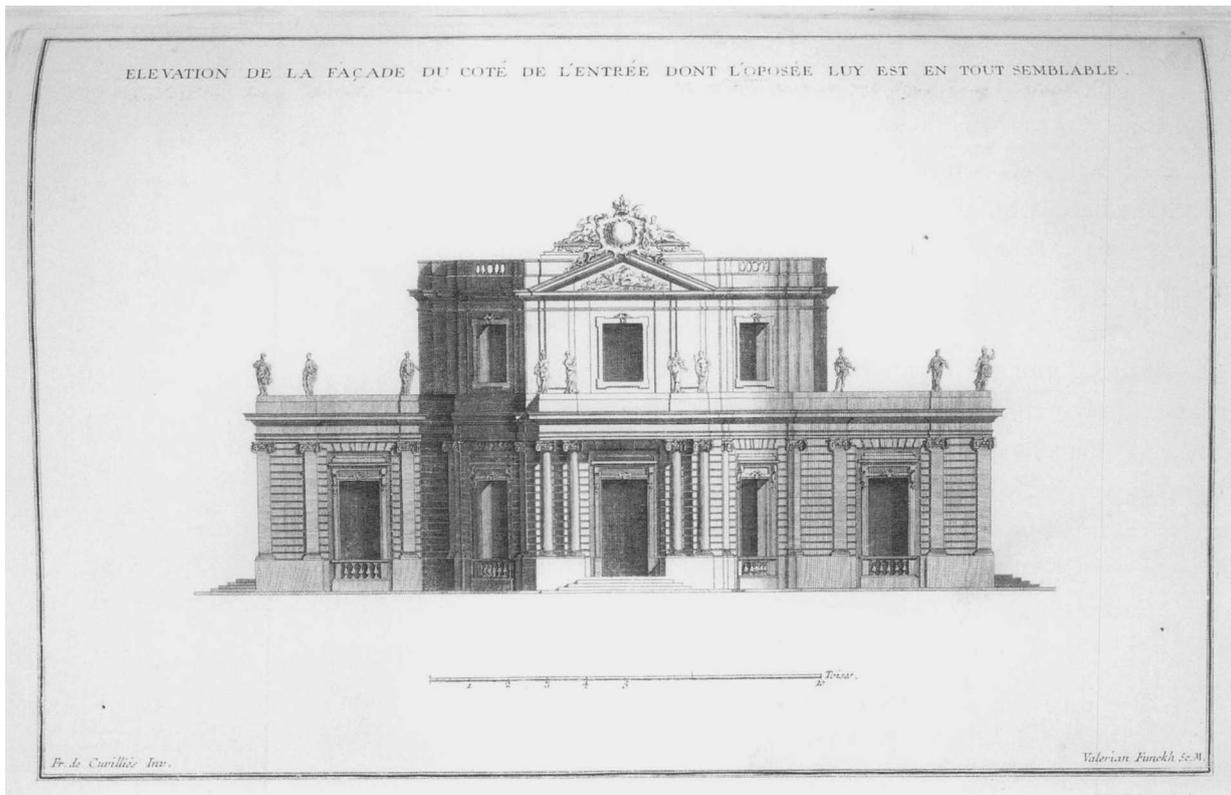
[9]. “[Arc de] Triomphe Place Entre La Ville Et Le Fauxpurg,” signed “J. Kaltner Sculp” (torn with title loss).

[10]. “Vue Perspective D’Une Decoration D’Architecture Semie Gothique,” signed “Michaele Marieschi pinxit” and “M. Mitenmaier [Mittermair] Sc.”

[11]. “Recueil De Ponts Anciens Et Modernes Inventés Ou Exécutes Par Différens Auteurs.” Title plate to “Premiere Partie,” signed “F. de Cuvillies fils inv.” and “Jos. Kaltner Sculp” (cf. Guilnard, p. 229, describing a series of 12 plates; Destailleur, p. 267, a series of 32 plates).

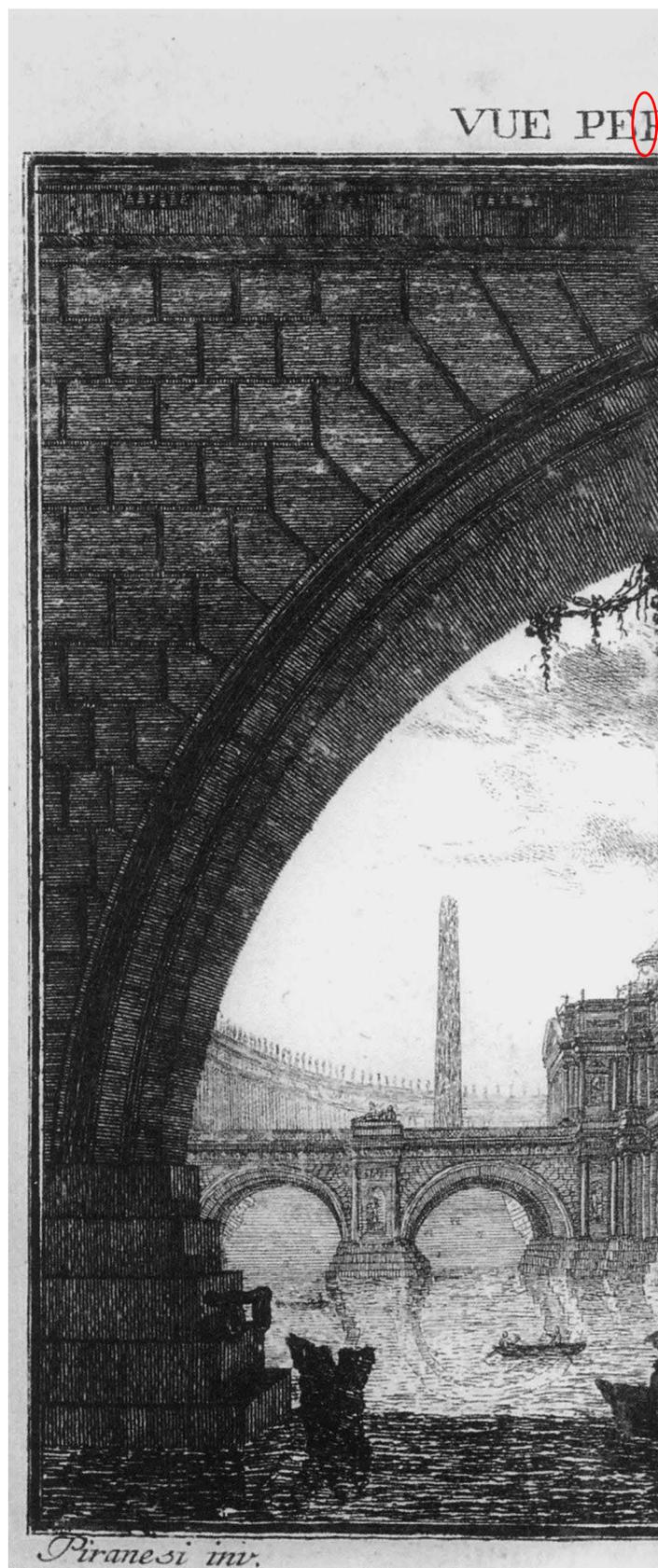
[12]. “Elevation Perspective Du Pont D’Aelius Aujourdhui S. Ange,” signed “Mich. Mittermair Sculp.”

François de Cuvilliés, the elder. [*Collected Works*, 3d series.] Suite G, plate 3. Elevation. 1985.61.483

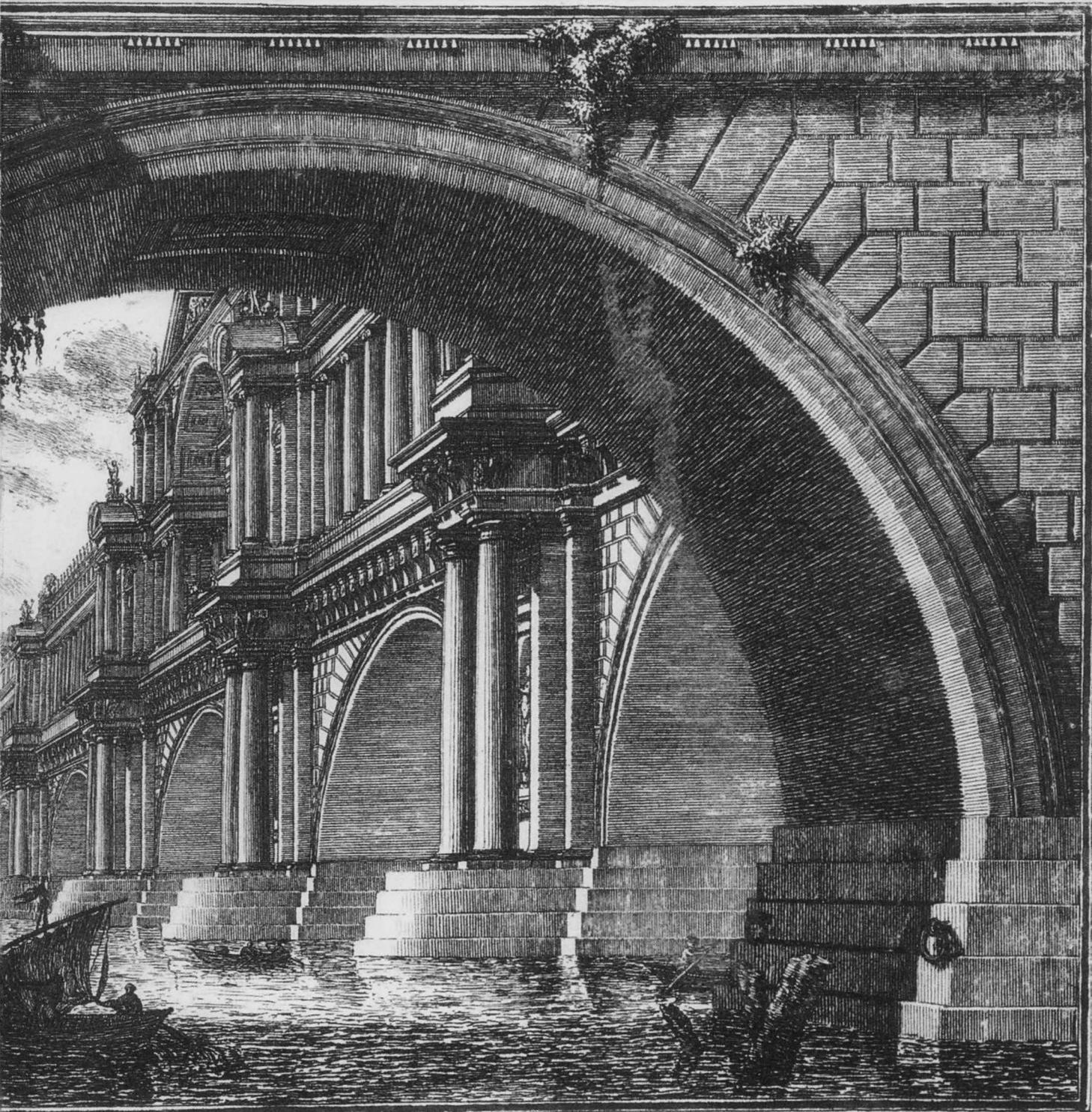


- [13]. “Vue Perspective D’un Port Dans Le Cout [sic] Des Anciens,” signed “[?] Gout inv” and “J. Kaltner Sculp.”
- [14]. “Vue D’Un Port Orne D’Un Port Propre A Toutes Sortes De Navigations,” signed “Petrus Gaspari in.” and “Jos. Kaltner Sculp.”
- [15]. “Élévation Perspective Du Pont De Prague,” signed “Jos. Kaltner Sculp.”
- [16]. Another impression of plate [12].
- [17]. “Projet D’Un Pont Triomphalle,” signed “Invente par jean Paul de Caspari [i.e., Giovanni Paolo Gaspari]” and “Ioseph Kaltner Sculp.”
- [18]. “Elévation De La Façade Du Projet D’Un Pont Triomphal,” signed “de Cuvillies fils in.” and “J. Kaltner sculp.”
- [19]. “Élévation Du Frontispice Formant L’Entree Triomphal Du Pont Couvert,” signed “F de Cuvillies fils in.” and “M: Mittermair Sculp.”
- [20]. “Ordre Ionique. Élévation . . . D’Un Pont Triomphal . . .,” signed “P: de Caspari [i.e., Pietro Gaspari] inv.” and “Valerian Funck Sc:.”
- [21]. “Élévation D’Un Pont Triomphal De L’Invention De M^r. De Neufforge” and “Élévation Du Pont . . . D’André Paladio,” signed “Jos: Dandler Sculp.”
- [22]. “Plan Du Projet D’Un Pont Couvert . . .,” signed “F. de Cuvillies fils in” and “J. Dendler Sculp:.”
- [23]. [Projet d’un Pont Triomphal?]: large etched plate, entirely without letters.
- [24]. “2^{me} Planche d’essai de Balustres inventé et gravé par Mon^r. De Cuvillies . . .,” printed in bister (cf. Guilnard, p. 228, a series of 2 plates).
- [25]. “Ordre Ionique Et Corintien,” signed by

François de Cuvilliés, the elder. [*Collected Works*, 3d series.] Extra plate [2]. A riverside palace with Doric and Ionic columns seen through the arch of a bridge. 1985.61.483



ORDRES DORIQUE ET JONIQUE
PERSPECTIVE D'UN PONT MAGNIFIQUE .



Nich: Mittermair sculp.

- J. Kaltner as engraver (cf. Guilnard, p. 228, no. 34, under De Cuvillies *films*, citing 108 plates of this genre).
- [26]. "Élévation Perspective Du Maître Hotel Du S^t. Esprit. Ordre Composite," signed "Nicolaus Stuver inv:" and "J. Kaltner Sculp."
- [27]. "Elevation De La Fontaine Et D'Une Partie De La Place Publique," signed "F. de Cuvillies fils in."
- [28]. "Plan Et Élévation D'Un Autre Projet Dans Le Meme Genre," signed "de Cuvillies fils in" and "V. Funck Sculp."
- [29]. "Iconismus. Sancti Sepulchri in Templo Electorali SS. Adelaidis et Cajetani. . . ." Large plate of baroque baldachin, including the Sacrifice of Isaac, signed "Michael Hartwagner Sculp . . ." and "Mis au jour en 1771 sous la direction de F: de Cuvillies Fils" (cf. Destailleur 251).
- [30]. "Esquisse du Sepulchre Executé dans LEglise Paroissiale de Notre dame a Munich. Inventé et peint par Andre Wolf. dessiné et grave par Mi^{hl}. Hartwagner en 1770 . . ." (cf. Destailleur, p. 251).
- [31]. "Veduta della Basilica, e Piazza di S. Pietro in Vaticano" with imprint "Si Stampano da Dom. Razzani in Banchi à S. Giuliano."
- [32]. Roman view including Trajan's Column, signed "Iohan Frid: Probst. . . ."
- [33] and [34]. 2 horizontal plates, elevations of arcades, without captions, signed "Valerian Funck Sculp:. . . ."
- [35]. Caprice with 3 large urns on pedestals including figures of Pan, Leda, and the Swan; Pan as painter; and serpents. Unsigned.
- [36]. [Fontaines et Tombeaux]. Plate with 5 designs for fountains and tombs, signed "gravé par F. de Cuvillies Cap: 1770," with a note "Les Morceaux marques O. sont inventes par Mr. de Gaspari ceux marques P. sont inventes par de Cuvillies Cap:."
- [37]. "Fontaines Et Tombeau." Plate with 3 designs and 2 entablatures. Without signature.
- [38]. "Esquices de differends Monuments avec leurs inscriptions inventes par M^r. de Caspari grave par F. de Cuvillies Cap."
- [39]. "A. Fontaine Publique de l'invention de M^r. de Schröger . . . [and other fountains] . . . de l'invention de M^r. de Cuvillies mis au jour en 1770"
- [40]. "Esquice Du 11^{me} Proiect De La Fontaine De La Place De Saint Jean Nepomucene. Inventé dessine et gravé par M^r. D. Cuvillies Fils en 1769" (cf. Guilnard, p. 229, citing 3 plates with designs for this fountain; Destailleur, p. 244, no. 15, citing 2 plates).
- [41]. "Obelisque Avec Fontaine," signed "De Cuvillies fils in. et Sculp."
- [42]. "Monument Projete Pour Varsovie," signed "D. Cuvillies infenit."
- [43]. "Ordre Corinthien. Elévation D'Un Temple En Treillages Exécuté Sur Les Desseins De L'Auteur," signed "De Cuvillies Fils in" and "Joseph Kaltner Sculp."
- [44]. "Ordre Dorique. Façade De La Fontaine . . .," signed "V. Funck in" and "M Mittermair Sculp."

References Berlin Cat. 170; Braunfels, p. 201; Guilnard, pp. 228–229 (miscellaneous plates, under De Cuvillies *films*); Destailleur, as cited above

16

Erik Jönsson, Graf von Dahlberg
(1625–1703)

Svecia Antiqua et Hodernia

Stockholm, [1726]

1985.61.515

Oblong folio: 352 x 461 (13⁷/₈ x 18¹/₁₆)

Pagination 13, [1] pp., [354] etched and engraved plates (19 folding)

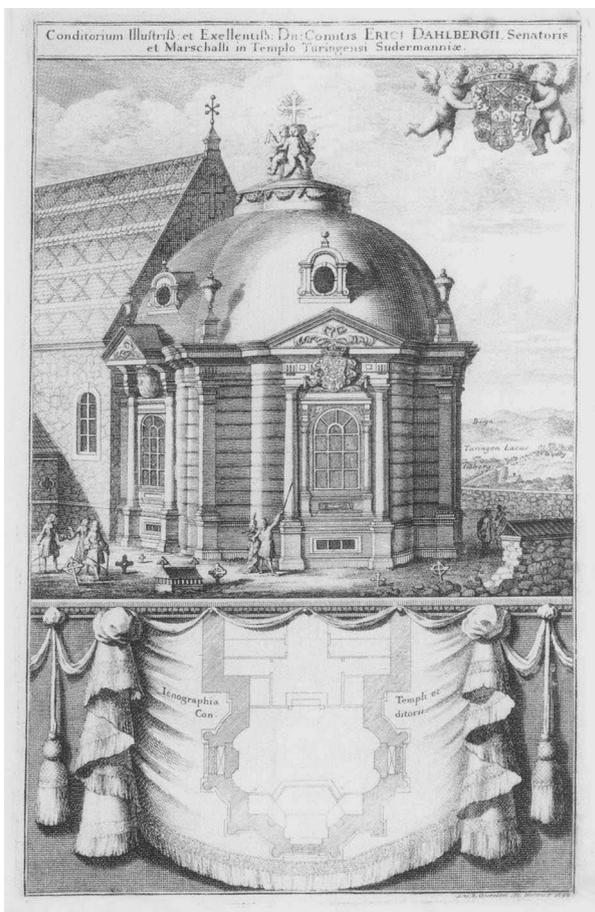
(*Note:* Letterpress in quarto format, consisting, in the Millard copy, only of indexes to the 3 volumes of plates)

Edition First edition

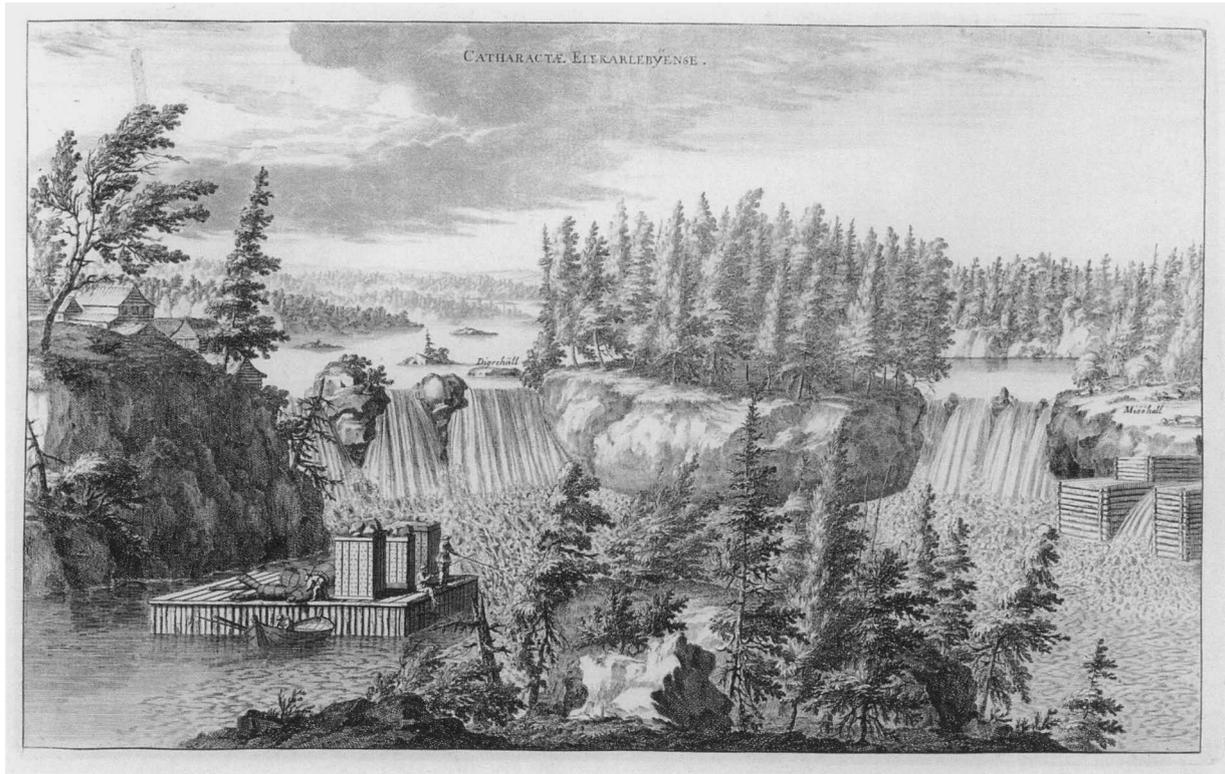
Text pp. [1]–13 indexes to plates; [14] blank

Illustrations A total of 354 etched and engraved plates in 3 volumes, including a title plate in each. The plates are in a variety of formats: the 3 title plates are all “half-page,” as are numerous other plates. In the Millard copy, these “half-page” plates are in some cases pasted together to form an oblong folio leaf; in other cases they are pasted to a blank leaf

Vol. 1: 150 plates, as listed in the “Index” at end: 138 half- or full page, 12 folding. These include title plate, 3 half-page portraits (of Dahlberg, Charles XI, and Charles XII), and 2 maps. The 3 portraits are signed by Samuel Blesendorff as engraver. The remaining plates are signed by the following artists as engravers:



Erik Jönsson, Graf von Dahlberg. *Svecia antiqua et hoder-
nia*. View of the author's mausoleum at Turinge, designed
by himself. 1985.61.515



Erik Jönsson, Graf von Dahlberg. *Suecia antiqua et hodierna*. View of the waterfalls at Elfkarleby. 1985.61.515

Willem Swidde (38, nearly all dated, from 1690 to 1696), Jan van den Aveelen (18, nearly all dated, from 1698 to 1709), Jean Marot (15), Erik Reitz (14), Herman Padebrügge (6), Jean Le Pautre (1), and Adam Perelle (1). 1 of the 2 maps is signed by G. Drogenham as engraver

Vol. 2: 77 plates including title plate (“*Sveciae Antiquae et Hodiernae Tomus II*”): 22 half-page, 53 full page, 2 folding. The plates are signed by the following artists as engravers: Jan van den Aveelen (39, all dated, from 1699 to 1714), Erik Reitz (4), Willem Swidde (3, dated 1690, 1693, 1694), Herman Padebrügge (1), Adam Perelle (1), Johann Jacob von Sandrart (1), and Jan van Vianen (1)

Vol. 3: 127 plates, including title plate: 45 half-page, 77 full page, 5 folding. The plates are

numbered 1–126 in the “Index”; no. 38 has 2 plates, 38 and 38a. The plates are signed by the following artists as engravers: Jan van den Aveelen (79, including title plate, nearly all dated, from 1698 to 1715), Willem Swidde (10, all dated, from 1690 to 1697), Erik Reitz (6), and Hamarson (3). 2 plates are also signed “El. Brenner p.,” and 1 plate is signed by Martin Meitens Jr. as draftsman

Binding 3 vols. bound as 1. Late nineteenth- or early twentieth-century brown calf, gilt, royal arms on upper cover. Small binder’s or book-seller’s stamp of Gustav Hedberg, Stockholm. Text bound at the end of the book, mounted on the outer edges of 4 blank leaves

References Berlin Cat. 2256; RIBA, *Early Printed Books*, 772

17

Franz Anton Danreiter
(1695–1760)

Die Garten Prospect von Hellbrun . . .
[Title in French] Les Prospects du Jardin
d'Hellbrun . . .

Augsburg: Johann Andreas Pfeffel, [c. 1730]

1985.61.518

Oblong folio: 315 x 445 (12⁷/₁₆ x 17¹/₂)

Foliation 20 etched and engraved plates

Edition First edition

Illustrations 20 etched and engraved plates,
including title plate, numbered [1], 2–20. Title
and captions in German and French. The
German title incorporates a dedication to
Leopold, archbishop and prince of Salzburg, set

Franz Anton Danreiter. *Die Garten Prospect von Hellbrun*.
Plate 7. View of the Roman theater in the garden at
Hellbrunn. 1985.61.518



on a pedestal beneath the dedicatee's coat of arms, garlands, and putti; the title in French is within a cartouche below, and the whole is set in a landscape with 2 strolling figures, signed "I. A. Fridrich sculps." (imprint at bottom of plate). Remaining plates, with captions in German and French, signed "lev. et dess. par F. A. Danreiter"; plate 6 signed by Jakob Andreas Fridrich as etcher, all the rest by Karl Remshard ("C. Remshard sculp."). Plates measure 234 x 351

Binding Bound (5) with ANOTHER COPY of Danreiter's *Salzbürgische Kirchen-Prospecte* (q.v.)

References Berlin Cat. 3334; Franz Anton Danreiter, *Salzburger Ansichten: Vedutenwerk in vier Teilen aus der Zeit um 1730*, ed. Dieter Messner, Dortmund, 1982 (reproducing only 19 plates)

18

Franz Anton Danreiter
(1695–1760)

Lust-Stück der Gärten neu ersonnen
durch Franz Anthonÿ Danreiter und in
Kupfer verlegt und ans Liecht gegeben
von Johann Andreas Pfeffel . . . [Title in
French] Parterres ou Broderies des
Jardins . . .

Augsburg: Johann Andreas Pfeffel, [c. 1730]

1985.61.517

Folio: 359 x 225 (14 $\frac{1}{8}$ x 8 $\frac{7}{8}$)

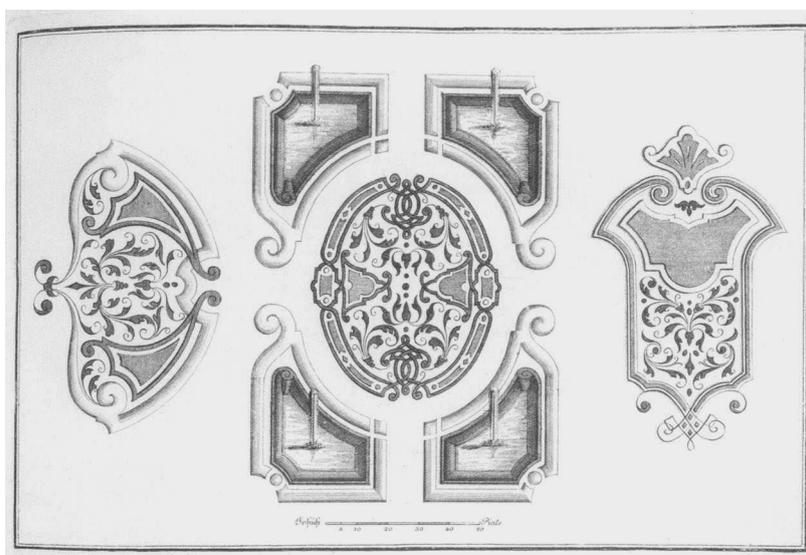
Foliation [2] etched title plates, [42] etched and
engraved plates

Edition First edition

Illustrations 2 unnumbered engraved title
plates, the second a repeat of the first but in a
variant state marked “Anderer Theil” in lower
margin (title on drapery held up by 2 winged
putti). 42 etched and engraved plates of designs
numbered 1–22, 1–20

Binding Eighteenth-century half vellum, mar-
bled boards, sprinkled edges

References Berlin Cat. 3332 (cited as a 2-part
work, with 20 plates in Part 1 numbered 1–20,
but with Part 2 comprising a reprint or reissue
of Johann David Fülck, *Neue Garten Lust*)



Franz Anton Danreiter. *Lust-Stück
der Gärten*. Part 2, plate 3. Garden
designs. 1985.61.517

19

Franz Anton Danreiter
(1695–1760)

Die Saltzbürgische Kirchen-Prospect . . .
[Title in French] Les Prospects des Eglises
de Salsbourg . . .

Augsburg: Johann Andreas Pfeffel, [c. 1730]

1985.61.519

Oblong folio bound as quarto: 323 x 247
(12¹/₁₆ x 9¹/₁₆)

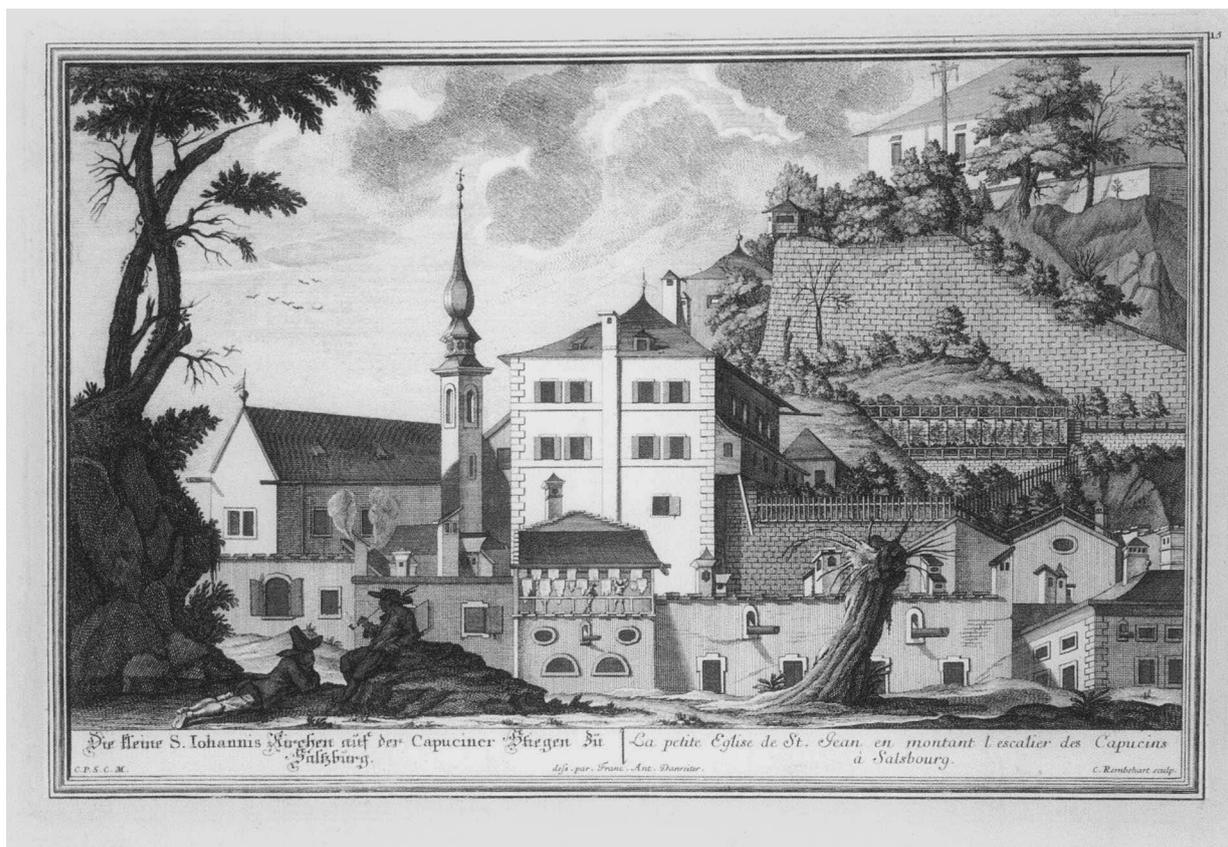
Foliation Etched and engraved title plate,
20 etched and engraved plates

Edition First edition

Illustrations Title, with dedication to Leopold, archbishop and prince of Salzburg, in German and French, engraved within etched ornamental frame, dedicatee's coat of arms at center top; plus 20 numbered etched and engraved plates, with engraved captions in German and French. All the plates are signed "lev. et dess. par Fran. Ant. Danreiter" (with variants). Etchers include Karl Remshard (pls. 1–2, 5–11, 15, 17–19), Johann Bernhard Hattinger (pls. 4 and 20), and I. M. Wehrlin (pl. 16); plates 3, 12, 13, and 14 without etcher's signature. Plates measure 235 x 350 to 356



Franz Anton Danreiter. *Die Saltzbürgische Kirchen-Prospect*. Plate 5. Trinity Church, Salzburg. 1985.61.518



Binding Contemporary blond cats' paw calf, gilt floral roll-tool borders, gilt spine, black morocco label. Bound (1) with Danreiter's plans and views of Schloss Mirabell (unnumbered suite) and Salomon Kleiner's *Prächtige Rath Hauss* (1732), *Francofortum ad Moenium Floridum* (1738), and *Representation naturelle et exacte de la Favorite* (1726)

References Franz Anton Danreiter, *Salzburger Ansichten: Vedutenwerk in vier Teilen aus der Zeit um 1730*, ed. Dieter Messner, Dortmund, 1982

ANOTHER COPY

1985.61.518

Oblong folio: 315 x 445 (12⁷/₁₆ x 17¹/₂)

Franz Anton Danreiter. *Die Saltzbürgische Kirchen-Prospect*. Plate 15. Church of Saint Johann, Imberg. 1985.61.518

Binding Early twentieth-century Austrian calf binding elaborately tooled in blind, gilt spine, gilt coat of arms on cover (see below), gilt and goffered edges. Bound (1) with Danreiter's plans and views of Schloss Mirabell (unnumbered and numbered suites), *Vier Prospect des Schloss zu Saltzburg* (c. 1735), and *Die Garten Prospect von Hellbrun* (c. 1730)

Provenance Recent bookplate of Max, Baron von Imhof, Spielberg, and Oberschwammbach, with his gilt coat of arms on cover

20

Franz Anton Danreiter
(1695–1760)

[Schloss Mirabell, Salzburg: numbered
suite]

[Augsburg?: Johann Andreas Pfeffel?, c. 1730]

1985.61.518

Oblong folio: 315 x 445 (12⁷/₁₆ x 17¹/₂)

Foliation 9 etched and engraved plates

Edition First edition

Illustrations 9 etched and engraved plates numbered 1–9, captions in German and French. The first plate incorporates dedicatee's name (Leopold, archbishop and prince of Salzburg) into the French caption, with his coat of arms above. All are signed by F. A. Danreiter and J. A. Corvinus. They measure 248 to 250 x 338

Binding Bound (3) with ANOTHER COPY of Danreiter's *Saltzbürgische Kirchen-Prospect* (q.v.)

References Berlin Cat. 3335; Franz Anton Danreiter, *Salzburger Ansichten: Vedutenwerk in vier Teilen aus der Zeit um 1730*, ed. Dieter Messner, Dortmund, 1982



Franz Anton Danreiter. [Schloss Mirabell, Salzburg: numbered suite.] Plate 3. View from the garden. 1985.61.518

21

Franz Anton Danreiter (1695–1760)

[Schloss Mirabell, Salzburg: unnumbered suite]

Augsburg: Johann Andreas Pfeffel, [c. 1730]

1985.61.519

Oblong folio bound as quarto: 323 x 247
(12¹¹/₁₆ x 9¹¹/₁₆)

Foliation Etched and engraved dedication plate, [5] etched and engraved plates

Edition First edition

Illustrations 6 unnumbered etched and engraved plates of the Mirabell Palace, the first an allegorical dedication plate to Leopold, archbishop and prince of Salzburg, depicting a female figure in a chariot drawn by 2 reindeer with starred antlers, a winged figure, and a river god, signed “P. Troyer inv. et delin.” and “B. S.

Sedlezky sculp.” The others, with captions in German and French, are all signed by Danreiter as draftsman (“levée et dessinée par François Antoine Danreiter”) and J. A. Corvinus as etcher. Plates measure 248 to 250 x 338

Binding Bound (2) with Danreiter’s *Saltzbürgische Kirchen-Prospect* (q.v.)

References Berlin Cat. 3335 (4 unnumbered plates); Franz Anton Danreiter, *Salzburger Ansichten: Vedutenwerk in vier Teilen aus der Zeit um 1730*, ed. Dieter Messner, Dortmund, 1982

ANOTHER COPY

1985.61.518

Oblong folio: 315 x 445 (12⁷/₁₆ x 17¹/₂)

Binding Bound (2) with ANOTHER COPY of Danreiter’s *Saltzbürgische Kirchen-Prospect* (q.v.)



Franz Anton Danreiter. [Schloss Mirabell, Salzburg: unnumbered suite.] Dedication plate. 1985.61.518

22

Franz Anton Danreiter
(1695–1760)

Vier Prospect des Schloss zu Salzburg . . .
[Title in French] Les quatre Prospects
du Chateau de Salsbourg . . .

Augsburg: Johann Andreas Pfeffel, [c. 1735]

1985.61.518

Oblong folio: 315 x 445 (12⁷/₁₆ x 17¹/₂)

Foliation [4] etched and engraved plates

Edition First edition

Illustrations A suite of 4 etched and engraved plates of views of the castle of Salzburg. First

plate has caption title, incorporating dedication to Leopold, archbishop and prince of Salzburg at bottom, in German and French, with dedicatee's coat of arms between the German and French versions, and imprint below. All the plates are signed by F. A. Danreiter (draftsman) and J. A. Corvinus (etcher). They measure 257 x 348 to 350

Binding Bound (4) with ANOTHER COPY of Danreiter's *Saltzbürgische Kirchen-Prospecte* (q.v.)

References Berlin Cat. 2109; Franz Anton Danreiter, *Salzburger Ansichten: Vedutenwerk in vier Teilen aus der Zeit um 1730*, ed. Dieter Messner, Dortmund, 1982



Franz Anton Danreiter. *Vier Prospect des Schloss zu Salzburg*. Plate [2]. View from the east. 1985.61.518

23

Paul Decker (1677–1713)

Fürstlicher Baumeister, Oder:
Architectura Civilis, Wie Grosser Fürsten
und Herren Palläste, mit ihren Höfen,
Lust-Häusern, Gärten, Grotten,
Orangerien, und anderen darzu gehörigen
Gebäuden füglich anzulegen, und nach
heutiger Art auszuzieren . . . Erster Theil,
Inventirt und gezeichnet, Durch Paulus
Decker . . .

Augsburg: printed by Peter Detleffsen for
Jeremias Wolff, 1711

[Supplement to Part 1] Deß Fürstlichen
Baumeisters Anhang zum Ersten Theil,
Welcher nicht allein den zum Fürstlichen
Pallast gehörigen Triumph-Bogen, Ehren-
Saul, Garten u. sondern auch einige
andere Fürstliche Lust-Häuser vorstellt.
Inventiert und gezeichnet von Paulus
Decker . . .

Augsburg: published by Jeremias Wolff, 1713

[Part 2] Deß Fürstlichen Baumeisters
Oder Architecturae Civilis Anderer Theil,
Welcher Eines Königlichen Pallastes
General-Prospect, Grund und Aufzug,
sammt den vornehmsten Gemächern,
Lust-Brunnen, Garten- und Lust-

Gebäuden u. vorstelllet. Inventieret und
gezeichnet Von Paulus Decker . . .

Augsburg: printed by Johann Jacob Lotter for
Jeremias Wolff, 1716

1983.49.17

Oblong folio: 434 x 582 (17¹/₁₆ x 22¹³/₁₆)

Pagination Part 1: [10] pp., etched and
engraved frontispiece, 59 etched and engraved
plates (5 folding)

Part 1 (suppl.): [2] pp., 40 etched and engraved
plates (1 folding)

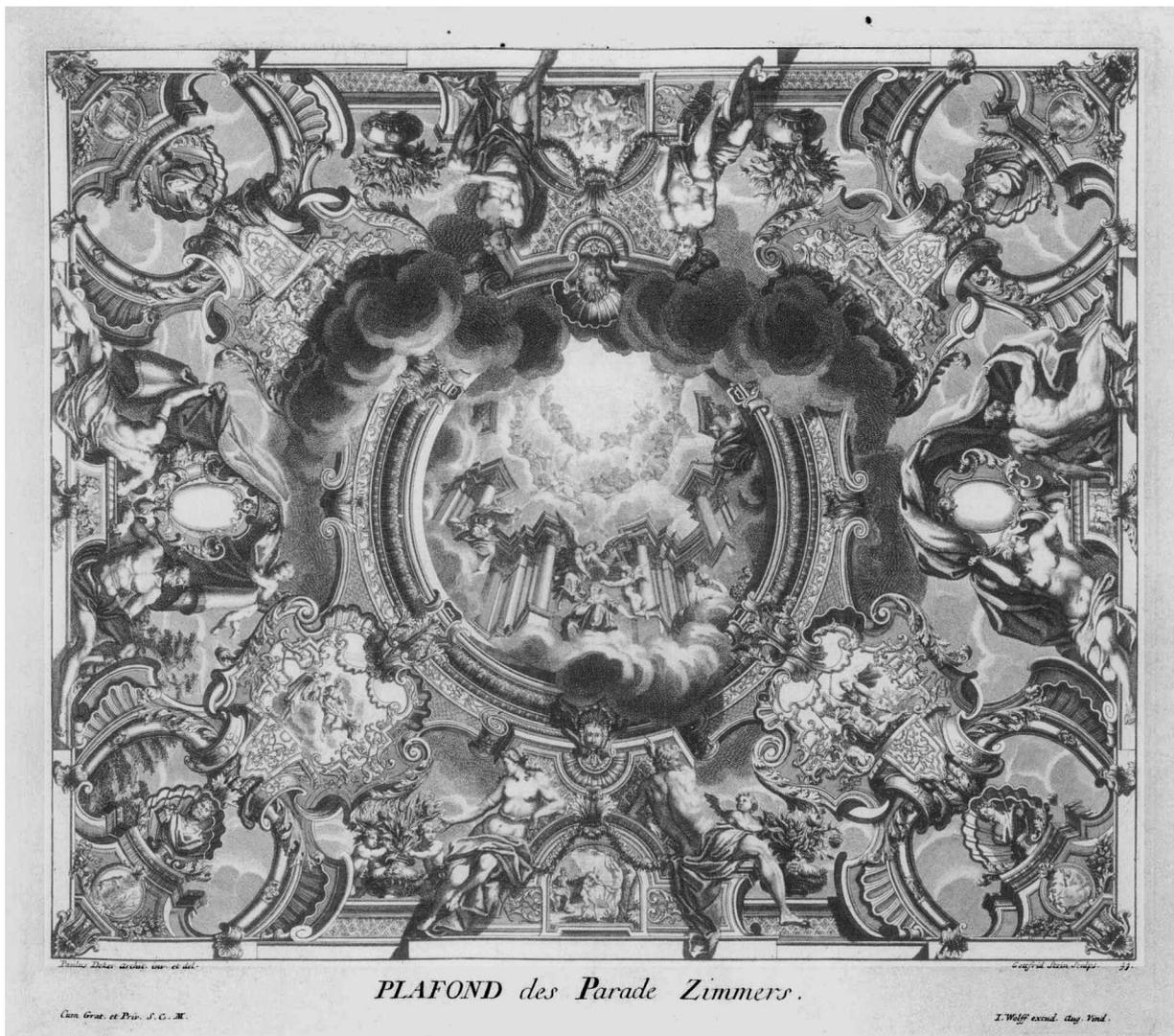
Part 2: [2] pp., 32 etched and engraved plates
(7 folding)

Edition First edition

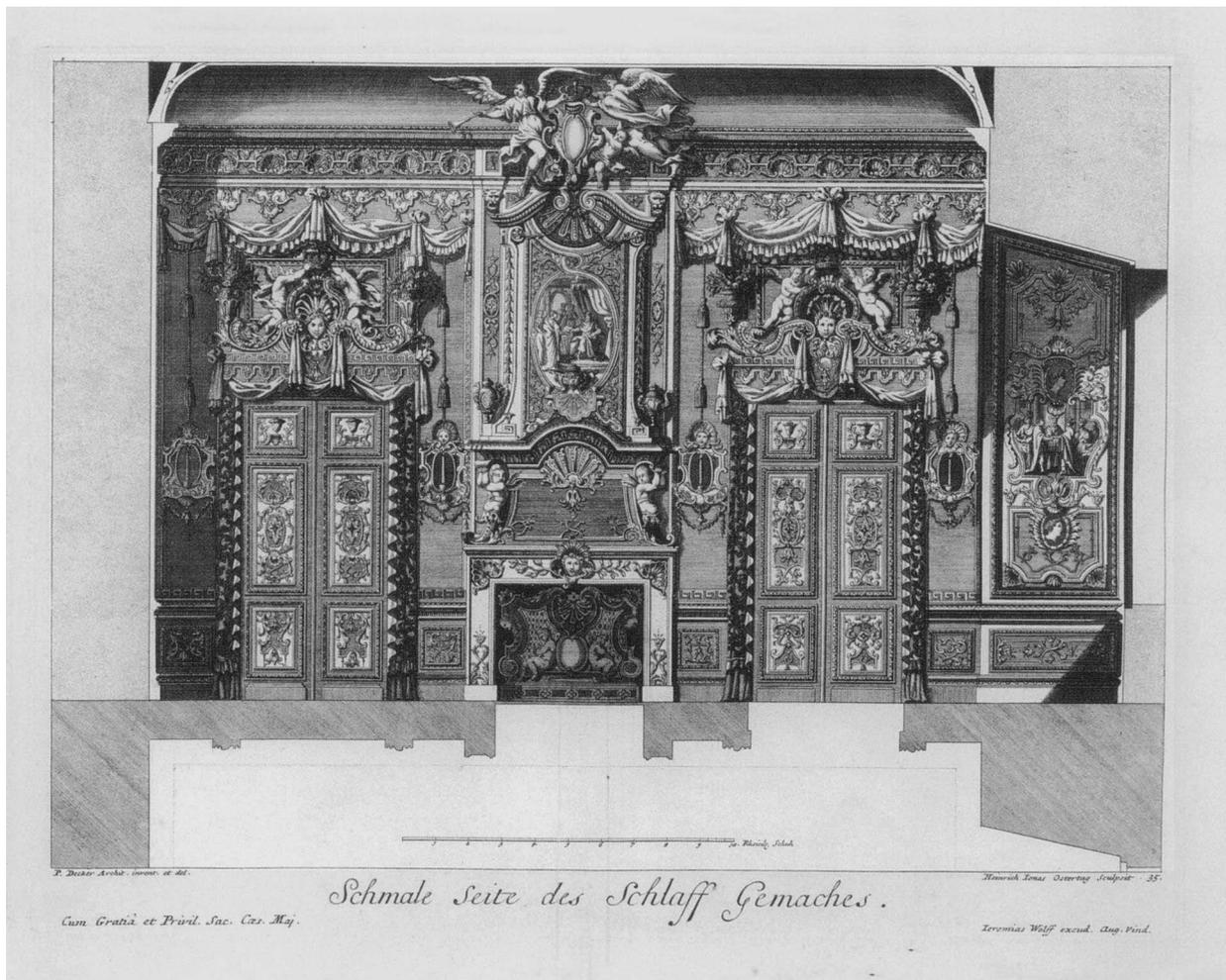
Text Part 1: pp. [1] title page, printed in red
and black (verso blank); [3–4] dedication by
Jeremias Wolff; [5] description of frontispiece
and foreword by Decker, in 2 columns; [6–10]
descriptions of the plates, in 2 columns. *Part 1*
(suppl.): pp. [1] title page (verso blank). *Part 2:*
pp. [1] title page, printed in red and black;
[2] foreword

Ornaments Woodcut tailpieces, initials

Illustrations All of the plates are etched and



Paul Decker. *Fürstlicher Baumeister, oder: Architectura Civilis*. Part 1, plate 31. Design for the ceiling of a parade room. 1983.49.17



Paul Decker. *Fürstlicher Baumeister, oder: Architectura Civilis*. Part 1, plate 35. Design for a palace bedchamber. 1983.49.17



Paul Decker. *Fürstlicher Baumeister, oder: Architectura Civilis*. Part 1, plate 55. Design for a royal chapel. 1983.49.17

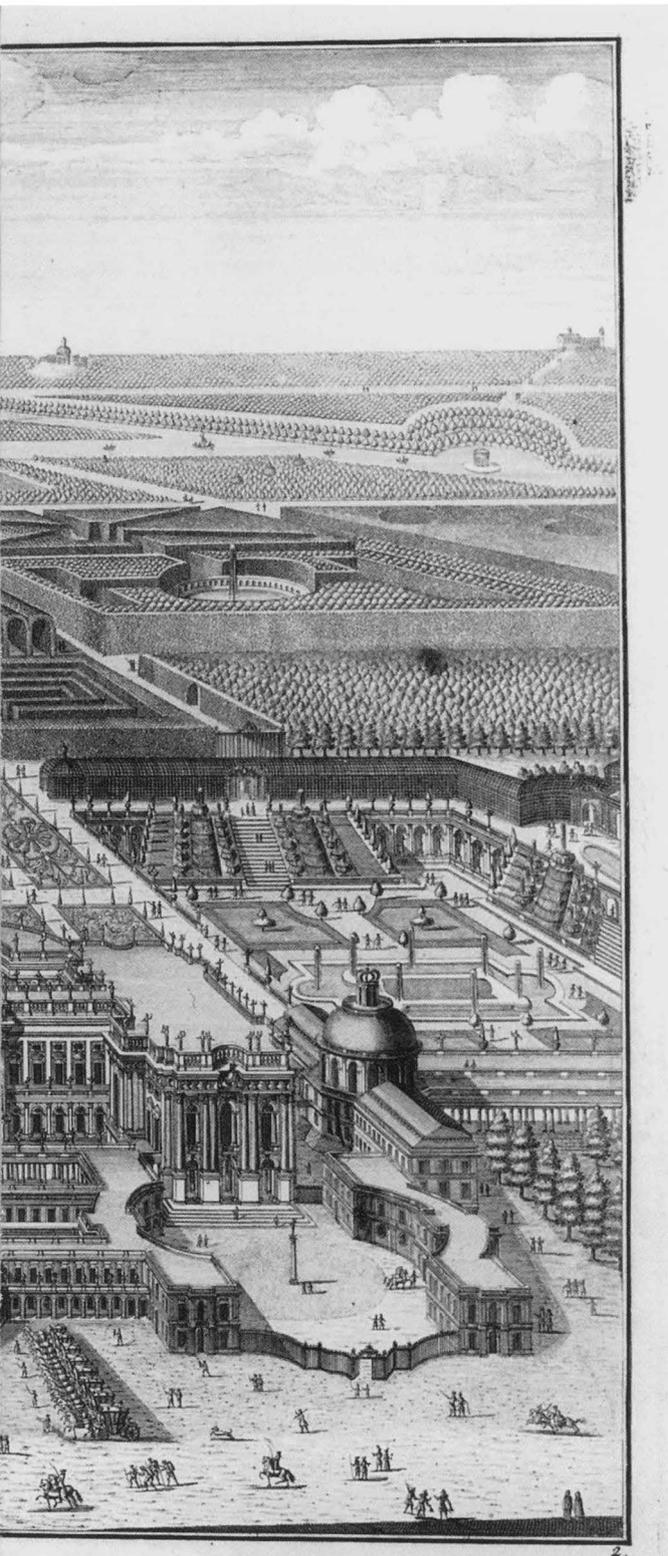


Perspectivischer Aufzug des König. Pallasts mit allen seiten Gebäu

P. Decker archit. ur. et del.

Lum. Privileg. Sac. Ces. Majest.

Jeremias Wolff excud. Aug. Vind.



ten, und einem theil des Gartens.

Jonas Heinrich Ostertag Sculptor.

engraved after designs and drawings by Paul Decker, and all carry Jeremias Wolff's imprint.

Part 1: Allegorical frontispiece etched and engraved by Johann Jakob Kleinschmidt, and 59 plates (pls. 27, 39–41, and 51, each made up of 2 copperplates, are folding). Engravers include Georg Conrad Bodenehr (10), Heinrich Jonas Ostertag (8), Johann August Corvinus (6), Karl Remshard (6), Joseph de Montalegre (4), Johann Ulrich Kraus (3), Johann Conrad Reiff (3), Martin Engelbrecht (2), Philip Heinrich Kleinschmidt (2), Tobias Gabriel Beck (1), Johann Balthasar Probst (1), and Gottfried Stein (1). The supplement to part 1 has 40 plates (pl. 31 folding, made up of 2 copperplates). Engravers include Karl Remshard (14), Johann August Corvinus (6), Heinrich Jonas Ostertag (5), Johannes Böcklin (2), and Georg Conrad Bodenehr (2)

Part 2: 32 plates (7 folding: pls. 18, 19, 21, and 31 are made up of 2 copperplates, pl. 1 is made up of 3, and the very large pl. 5 is made up of 7). Engravers include Johann August Corvinus (11), Karl Remshard (6), Johann Daniel Hertz (2), Heinrich Jonas Ostertag (2), Johann Balthasar Probst (2), Gottfried Pfauz (1), Johann George Schmidt (1), and Johann Christoph Steinberger (1)

Binding Recent half calf, old marbled paper boards. Bound (1) with L. C. Sturm, *Prodromus architecturae Goldmanniana*, 1714

References Avery's Choice 147; Berlin Cat. 1990; Cicognara 487; Fowler 97; Herzog August Bibliothek, *Architekt und Ingenieur*, 147

Paul Decker. *Fürstlicher Baumeister, oder: Architectura civilis*. Part 2, plate 2. Design for a royal palace. 1983.49.17

24

François Jacques Deseine (d. 1715)

Beschryving Van Oud En Niew Rome, Verdeelt in drie Deelen . . . In't Fransch beschreven door den Heere François Deseine. Achter Oud Romen is gevoegt; Het Antyke Graf der Nazoonen, Afgetekent en in't Koper gebragt door P. Sanctus Bartolus, Nevens de Uitleggingen over deze aaloude Schilderyen, van J. Petrus Bellorius. Uit het Fransch en Latyn vertaalt, en met heerlyke Konstprinten versiert

[Part 2] De Aaloudheden Van Rome, Of Beschryving Van de Geleerdheyd en Opvoeding der Romeynen; Van de opkomst, voortgang, en't verval van den Roomschen Staat: En van de Gódsdienst, Regeering, Wetten, Straffen, manier van Oorlogen, en veel andere merkwaardige gewoonten en plegtelykheden. In't Engelsch beschreeven door Basilius Kennet, En daaruyt vertaald door W. Séwel. Met schoone kopere platen verciert

[Parts 3–4] Beschryving van't Niew of Hedendaagsch Rome, Eerste [-Tweede] Deel, zynde het vervolg van Oud Rome, Behelzende de nette Beschryving der Kerken, Paleizen, Collegien, Gemeenten of Broederschappen, Gast- Arm- en Ziekhuisen, Begraafplaatzen, mitsgaders veele andere gemeene en byzondere

Gebouwen. In't Fransch uitgegeven door François Deseine, En in't Nederduitsch overgebragt door W. V. R. Met schoone kopere printverbeeldingen versiert

Amsterdam: printed by François Halma, 1704

1985.61.529–530

Quarto: 390 x 242 (15³/₈ x 9¹/₂)

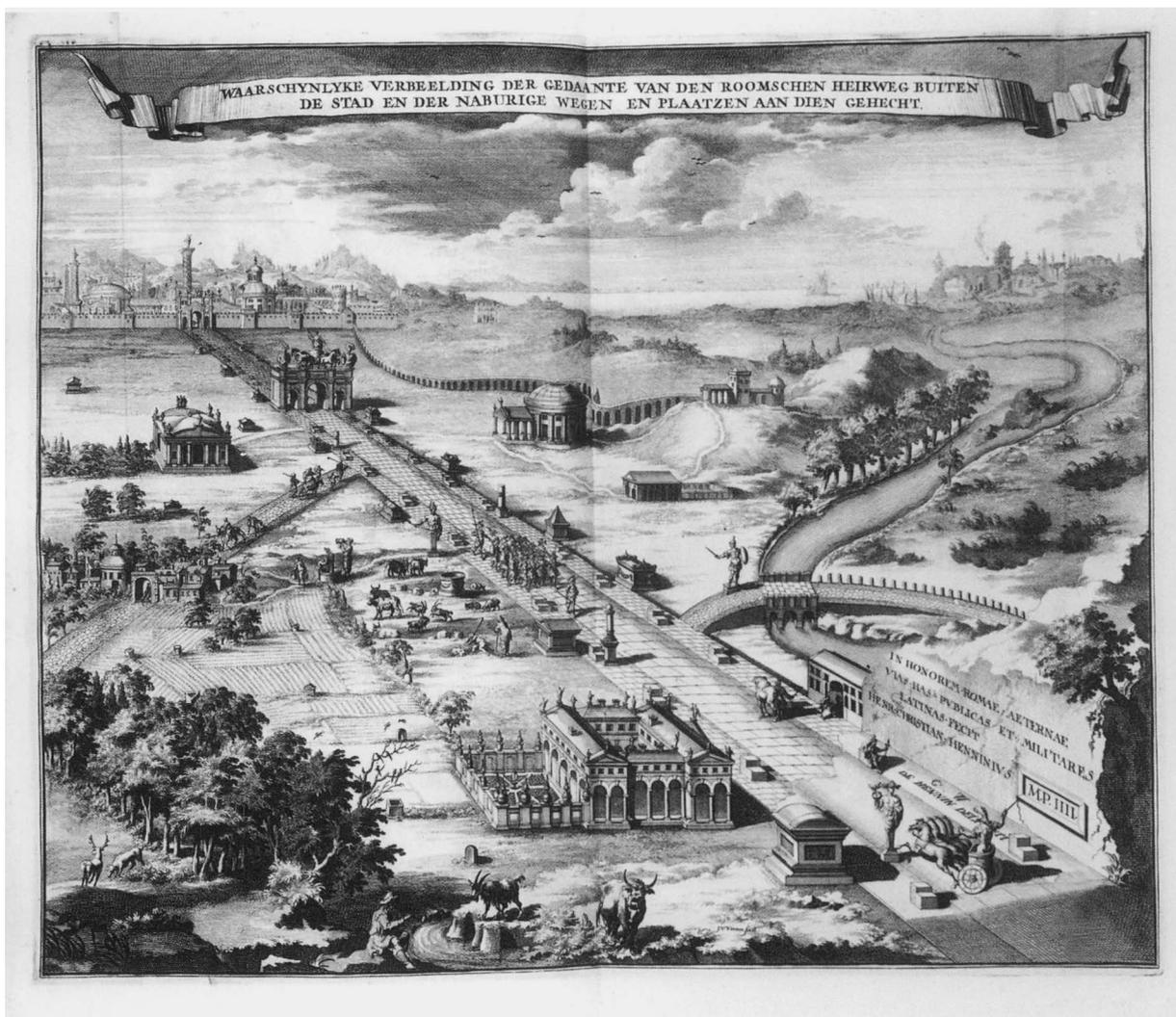
Pagination Part 1: [xxvi], 160 [i.e., 162] pp., added engraved title plate, [75] engraved plates (*Note:* Pagination includes additional leaf—“*Pag. 23”—bound following p. 22)

Part 2: [viii], 260, [24] pp., added engraved title plate, [19] engraved plates (1 folding, 12 double page)

Part 3: [xxii], 161–360 pp., added engraved title plate, [19] engraved plates (1 folding, 15 double page)

Part 4: [4], 363–479, [83] pp., added engraved title plate, 7 engraved plates (1 folding, 6 double page)

Edition First edition in Dutch (first published in French as *Description de la ville de Rome*, Lyon, 1690; 2d ed., 1699). Includes translations of Pietro Santi Bartoli and Giovanni Pietro Bellori, *Le Pitture antiche del Sepolcro de' Nasonii* (1st ed., Rome, 1680), and Basil Kennett, *Romae antiquae notitia: or, The Antiquities of Rome* (1st ed., London, 1696)



François Jacques Deseine. *Beschryving van Oud en Nieuw Rome*. Part [2], plate after page 52. An imaginary reconstruction of the Appian Way and its surroundings. 1985.61.529

Text Part 1: pp. [i] half-title “Beschryving van Oud en Nieuw Rome, Verdeelt in drie Deelen. In’t Fransch beschreven door den Heer François Deseine. En in’t Nederduitsch vertaalt” (verso blank); [iii] title page printed in red and black (verso blank); [v–xii] Halma’s dedication to Nicolaes Witsen, dated 1704; [xiii–xiv] publisher’s foreword; [xv–xviii] author’s dedication; [xix–xx] foreword; [xxi–xxii] verses on Deseine’s work; [xxiii–xxiv] list of plates; [xxv]

divisional title page “Beschryving van Oud Rome” (verso blank); [1–2] table of contents; 3–118 text, “Beschryving van Oud Rome”; [119] divisional title page “Oude of antyke Schilderyen, Gevonden in het Graf der Nazoonen, op den Flaminischen weg buiten Rome; Afgeteekent en in Koper gesneden door Petrus Sanctus Bartolus, En door Johannes Petrus Ballorius verlicht, en met uitleggingen verrykt. In’t Italiaans en Latyn beschreven, En in’t Nederduitsch gebragt door W. v. R” (verso blank); 121–124 introduction, ending with list of plates; 125–158 text, ending with verses; 159–160 note to the reader. *Part 2*: pp. [i] title



François Jacques Deseine. *Beschryving van Oud en Nieuw Rome*. Part [3], plate after page 220. View of the Piazza Navona and Borromini's church of Sant' Agnese (top); fountain before the Palazzo del Quirinale and the church of Saints Vincenzo and Anastasis (bottom). 1985.61.530

page printed in red and black (verso blank); [iii–iv] foreword; [v–vi] note to the reader, in Latin (“Interpres erudito Lectori, s.”); [vii–viii] table of contents, followed by first 2 plates; [I]–260 text, in 5 books; [261–281] index; [282] errata; [283] list of plates (verso blank). *Part 3*: pp. [i] title page printed in red and black (verso blank); [iii–viii] dedication by F. Halma; [ix] note to the reader; [x–xii] list of 15 numbered keys identifying buildings and sites in the vari-

ous panoramas included in some of the plates; [xiii–xiv] verses by F. Halma; [xv–xvi] list of plates, for Parts 3–4 (listed separately for each Part); [xvii] contents, Part 3 (in terms of the various Quarters, *Wyken*, of Rome); [xviii–xx] contents, Part 4 (set out in itineraries); [xxi] divisional title page (verso blank); 161–360 text, Part 3. *Part 4*: pp. [i] title page printed in red and black; [iii] divisional title page (verso blank); 363–479 text; [480–561] index; [562] errata

Ornaments Part 1: Engraved vignette on title page, signed “I. [i.e., Jan] Goeree del.” and “J. V. Vianen f.”; 2 engraved pictorial headpieces; 2 engraved pictorial initials, 1 signed by J. Goeree

as draftsman and Jan van Vianen as engraver; woodcut headpiece, tailpieces, and initials. *Part 2*: Engraved vignette on title page; engraved headpiece; woodcut headpiece, tailpieces, and initials. *Part 3*: Engraved vignette on title page; engraved headpiece and initial; woodcut initials. *Part 4*: Engraved vignette on title page

Illustrations

Part 1: Engraved allegorical title plate, signed “I: Goeree Del.” and “I. Baptist Sculp.” 22 small unnumbered engraved plates in the text (2 of these on 1 page), most signed by Jan Goeree as draftsman (“I: Goeree Del.” or similar); 1 plate signed by Goeree as draftsman and engraver; 3 plates signed by Jan van Vianen as engraver. The *Beschryving* contains 61 engraved plates on 60 leaves *hors texte* (10 double page, 3 folding), numbered 1–58 in the list of plates on pp. [xxiii–xxiv] (2 pls. following nos. 33 and 49, both elucidating preceding plates, not given separate numbers; 2 plates on 1 page given 1 number). In the Millard copy, 1 small plate has been cut round outside the platemark and bound folding. The folding map, “Italia Antiqua,” is signed by N. Sanson d’Abbeville; most of the remaining plates are signed by J. Goeree as draftsman. 2 plates signed by Jan van Vianen as draftsman and engraver; a few additional plates signed by him as engraver. Other engravers include Pieter Sluyter (3), J. Baptist (2), J. de Later (2), and Lorenz Scherm (1). The *Graf der Nazoonen* contains 15 unsigned engraved plates lettered l–z, Aa–AaBb, with numbered figures “Tab. 1 [–xxxxv],” described in the list of plates, p. 124

Part 2: Engraved allegorical title plate, signed “J: Goeree del.” and “J: Baptist sculp.” 23 small unnumbered engraved plates in text (in 2 cases, 2 pls. on 1 page), 2 signed by Jan van Vianen as engraver. 19 engraved plates *hors texte*,

1 plate signed “J. V. Vianen fecit”; 1 signed “J. V. Vianen del. et fecit”; 1 signed “I: V. den Aveleen f. et del.”; 1 signed “T. Lansvelt: fe.”; 1 signed “L: Scherm: fecit”; 1 with illegible signature

Part 3: Engraved title plate (with title: “Beschryving van Niew Rome Door F. Deseine. I. Deel”), signed “Joh: Goeree delin:” and “Jac: Baptist. Sculp:”; plus 27 engraved plates on 19 leaves (8 paired), signed as follows: folding plan of Rome, copied from G. B. Falda (“Novissima et Accuratissima Romae Veteris et Novae Tabula Topographica Delineatore Ioanne Baptista Falda”); 7 plates signed by Lievin Cruyl as draftsman (“Livinus Cruyl ad vivum delineavit Romae,” with variants) and 7 further plates attributed to Cruyl in the list of plates; 1 plate signed by Jan Goeree as draftsman. 2 plates signed by J. Baptist as engraver (“I Baptist fecit”); 2 plates signed by Pieter Sluyter as engraver (“P. Sluiter fec.,” with variant)

Part 4: Engraved allegorical title plate, signed “J: Goeree delin:” and “H. Eland fecit”; plus 7 engraved plates, including a folding “Nieuwe Kaart van Italien” after Vignola(!). 1 plate signed “J d Later f”; 1 signed “J. V. Vianen Fecit”; 1 signed “H: Eland del: et fecit”

Binding Bound in 2 vols. Contemporary paneled vellum with blind-stamped center medallions

Provenance Signet Library copy with gilt coat of arms of the Society of Writers to the Signet on covers

References Schudt 555

25

François Jacques Deseine (d. 1715)

L'Ancienne Rome, La principale des Villes de l'Europe, Avec toutes ses Magnificences et ses Delices; Nouvellement & très-exactement décrite depuis sa fondation, & illustrée par des tailles douces qui représentent au naturel toutes ses Antiquitez . . . Tome Premier [–Quatrième]

Leiden: Pierre Van der Aa, 1713

1985.61.531–534

Duodecimo: 160 x 94 (6¼ x 3⅞)

Pagination Vol. 1: [xxviii], 284 pp., folding engraved title plate, folding engraved dedication plate, [4] folding engraved plates

Vol. 2: 285–580 pp., folding engraved title plate, [3] engraved plates

Vol. 3: 581–988 pp., folding engraved title plate, [5] engraved plates (1 folding)

Vol. 4: 989–1148 pp., folding engraved title plate

Edition First edition of this revised and expanded version of part 1 of Deseine's *Description de la ville de Rome* (Lyon, 1690; 2d ed., 1699)

Text Vol. 1: pp. [i] title page printed in red and black (verso blank); [iii–xiii] dedicatory epistle; [xiv–xxiv] author's preface "Avis de l'Auteur sur cette nouvelle edition de la Description de l'Ancienne Rome"; [xxv–xxviii] table of contents; 1–284 text. Vol. 2: pp. 285–580 text

Vol. 3: pp. 581–988 text. Vol. 4: pp. 989–1000 text; 1001–1140 index; 1141–1148 advertisement "Catalogue of a New Atlas, of new geographical maps . . . printed by Pierre Van der Aa . . ."

Ornaments Woodcut headpiece signed "V. LS" (vol. 3), woodcut initials and tailpieces

Illustrations

Vol. 1: Folding title plate, folding frontispiece, 49 full-page plates included in the text and 4 folding plates *hors texte*, including 3 maps: "Italia Antiqua" (p. 1); "Aeneae Troiani Navigatio" (p. 5); and a large folding map of "Roma Antiqua" (p. 134)

Vol. 2: Folding title plate, 61 full-page plates included in text and 3 full-page plates *hors texte*

Vol. 3: Folding title plate, 4 full-page plates included in the text and 5 plates *hors texte* (including 1 folding map, "Imperium Romanum," p. 609)

Vol. 4: Folding title plate

Binding Contemporary mottled calf, gilt spines, red morocco labels, red edges, bound uniform with the author's *Rome moderne*, 1713

Provenance Gilt arms of Marc-Pierre d'Argenson (minister of war under Louis xv and friend of Voltaire) at base of spines

References Schudt 556

26

François Jacques Deseine (d. 1715)

Rome Moderne, Première Ville de l'Europe, Avec toutes ses Magnificences Et Ses Delices; Nouvellement & très-exactement décrite, & illustrée par des tailles douces qui représentent parfaitement tout ce qui y est digne d'être vû & scû . . . Tome Premier [–Sixième]

Leiden: Pierre Van der Aa, 1713

1985.61.535–540

Duodecimo: 159 x 95 (6¼ x 3¾)

Pagination Vol. 1: [xxviii], 292, 295–298 pp., folding added engraved title plate, folding engraved dedication plate, [11] engraved plates (9 folding)

Vol. 2: [iv], 299–549, [1] pp., [5] folding engraved plates

Vol. 3: [iv], 551–806 pp., [2] folding engraved plates

Vol. 4: [iv], 807–1098, [48] pp., [7] engraved plates (6 folding)

(Note: Final 48 pages numbered 1098*1–*48)

Vol. 5: [iv], 1099–1426 pp., [3] folding engraved plates

Vol. 6: [iv], 1427–1738, [20] pp., [3] folding engraved plates

Edition First edition of this revised and expanded version of Parts 2 and 3 of Deseine's

Description de la ville de Rome (Lyon, 1690; 2d ed., 1699)

Text Vol. 1: pp. [i] title page printed in red and black (verso blank); [iii–xi] dedicatory epistle; [xii–xx] author's preface ("Avis De L'Auteur Sur Cette Nouvelle Description De Rome Moderne"); [xxi–xxviii] table of contents, ending with note to binder; 1–298 text. Vol. 2: pp. [i] title page printed in red and black (verso blank); [iii] table of contents (verso blank); 299–549 text. Vol. 3: pp. [i] title page printed in red and black (verso blank); [iii] table of contents (verso blank); 551–806 text. Vol. 4: pp. [i] title page printed in red and black (verso blank); [iii] table of contents (verso blank); 807–1098 text; 1098*1 divisional title page, "Addition au Tome Quatrième, Qui comprend la Description de Frascati, de Tivoli, Et autres lieux circonvoisins; Avec leurs Principales Maisons de Campagne" (verso blank); 1098*3–1098*48 text. Vol. 5: pp. [i] title page printed in red and black; [ii–iv] table of contents; 1099–1426 text. Vol. 6: pp. [i] title page printed in red and black (verso blank); [iii–iv] table of contents; 1427–1634 text; 1635–1738 index; [1739–1758] Advertisement "Catalogue des Quelques Livres, Cartes, Geographiques, & Estampes, Imprimés ou publiés ches Pierre Vander Aa . . ."



François Jacques Deseine. *Rome moderne, Première ville de l'Europe*. Vol. 4. Map of Tivoli. 1985.61.538

Ornaments Vol. 1: Woodcut headpiece (signed "V. L[S?]") , tailpiece, and initials. Vols. 2, 4: Woodcut title-page device and initial. Vols. 3, 5: Woodcut title-page device, tailpiece, and initial. Vol. 6: Woodcut title-page device, initials, and tailpieces, 1 tailpiece incorporating initials "PVA" [i.e., Pierre Van der Aa, p. iv]

Illustrations

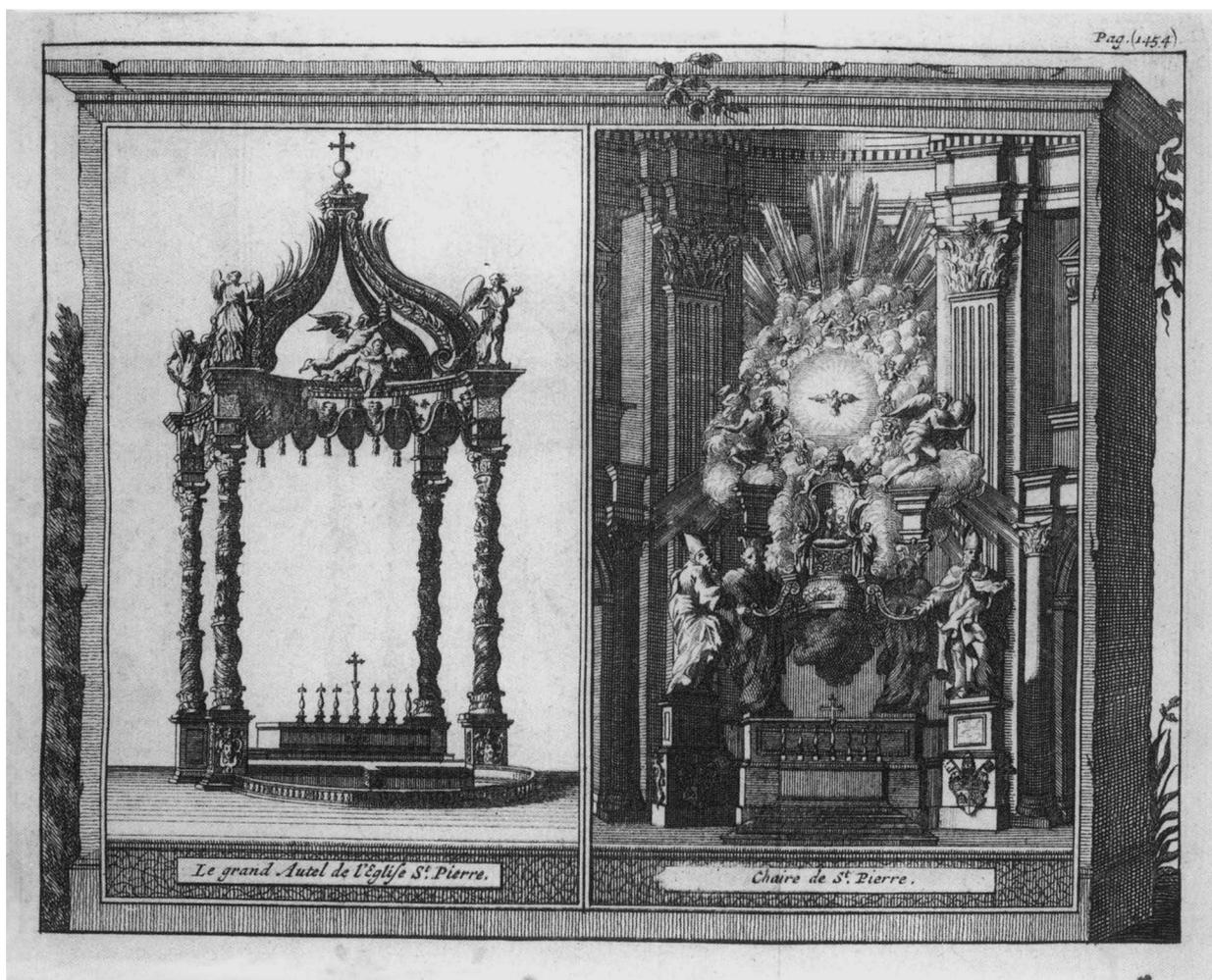
Vol. 1: Folding allegorical title plate, including views of Saint Peter's and the Castel Sant'Angelo, signed "Iansson Vander Aa Ivn. & Delin."

and "F[rançois van] Bleyswyck Sculps.;" folding dedication plate; 19 full-page plates in the text; plus 11 *hors texte* plates (9 folding, including a map of "L'Italie Sardaigne & Corse" and a large map "Novissima Et Accuratissima Delineatio Romae Veteris et Novae . . .")

Vol. 2: 14 full-page plates in the text and 5 folding plates *hors texte*

Vol. 3: 18 full-page plates in the text and 2 folding plates *hors texte*

Vol. 4: 22 full-page plates in the text and 7



François Jacques Deseine. *Rome moderne, Première ville de l'Europe*. Vol. 6. Bernini's tabernacle in Saint Peter's, Rome. 1985. 61. 540

plates *hors texte* (6 folding, including large folding map of Tivoli engraved by Daniel Stoopendaal)

Vol. 5: 1 full-page plate in the text and 3 folding plates *hors texte*

Vol. 6: 3 folding plates *hors texte*

(Note: All plates unnumbered and, unless otherwise noted, unsigned. For a list of subjects, with

locations within each volume, see RIBA, *Early Printed Books*)

Binding Contemporary mottled calf, gilt spines, red morocco labels, red edges, bound uniform with the author's *L'Ancienne Rome* (1713)

Provenance Gilt arms of Marc-Pierre d'Argenson at base of spine

References RIBA, *Early Printed Books*, 857; Schudt 557

27

Antoine Joseph Dézallier
d'Argenville (1680–1765) and
Alexandre Jean-Baptiste Le Blond
(1679–1719)

Herrn Alexander Blonds neueröfnete
Gärtner-Akademie oder: die Kunst Pracht-
und Lust-Gärten samt dererselben Aus-
zierungen und Wasserwerken wohl
anzulegen Mit drey- und dreyßig Kupfer-
Taffeln versehen, und aus dem
Französischen ins Deutsche übersetzt von
Franz Anton Danreiter

Augsburg: Johann Andreas Pfeffel, 1753

1983.49.35

Octavo: 196 x 125 (7¾ x 4⅞)

Pagination [xii], 368, [2] pp., etched frontis-
piece, 36 engraved plates (30 folding)

Edition Second edition (or issue?) of Franz
Anton Danreiter's German translation of

Antoine Joseph Dézallier d'Argenville's *La
Théorie et la Pratique du Jardinage* (Paris,
1709). Text and plates based on the 1722 edi-
tion, which was incorrectly credited solely to
the artist responsible for the illustrations,
Alexandre Le Blond. First German edition:
*Die Gärtnerey, so wohl in ihrer Theorie oder
Betrachtung* (Augsburg, 1731)

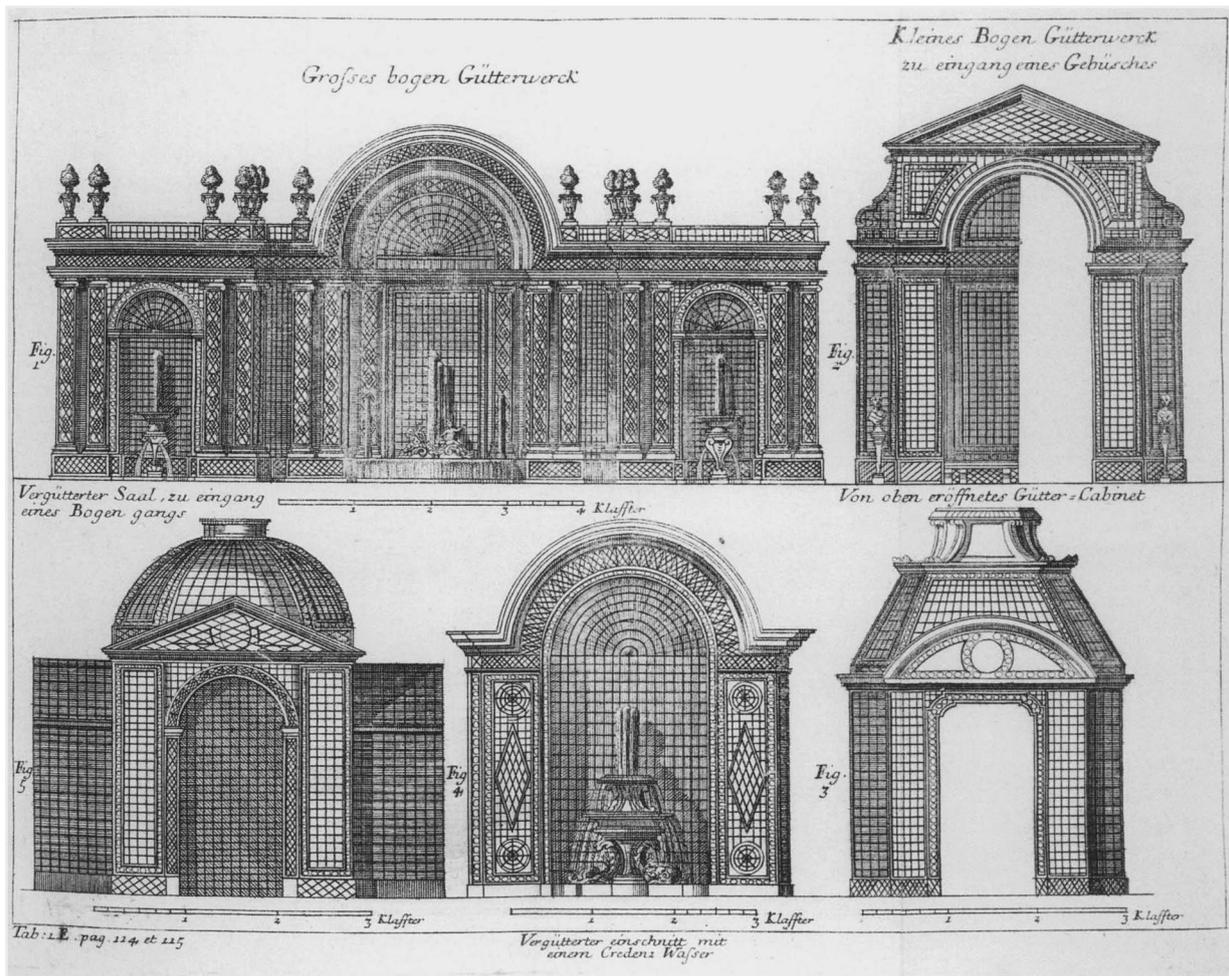
Text pp. [i–iv] double-page title page (verso
blank); [v] Danreiter's dedication, to Leopold,
archbishop of Salzburg; [vi–ix] preface; [x–xii]
table of contents; 1–368 text; [369–370] errata

Ornaments Typographical headpieces, woodcut
tailpieces

Illustrations Etched allegorical frontispiece,
incorporating portrait of dedicatee; plus 36
unsigned engraved plates (30 folding)

Binding Eighteenth-century boards, MS spine
label. Uncut

References Alexandre Le Blond, *Die Gärtnerey*,
facs. ed., Leipzig, 1986; RIBA, *Early Printed
Books*, 874 note



Antoine Joseph Dézallier d'Argenville and Alexandre Jean-Baptiste Le Blond.
Herrn Alexander Blonds neueröfnete Gärtner-Akademie. Plate after page 114.
 Trellis designs. 1983.49.35

Schauplaz an der abhänge
eines Hügels

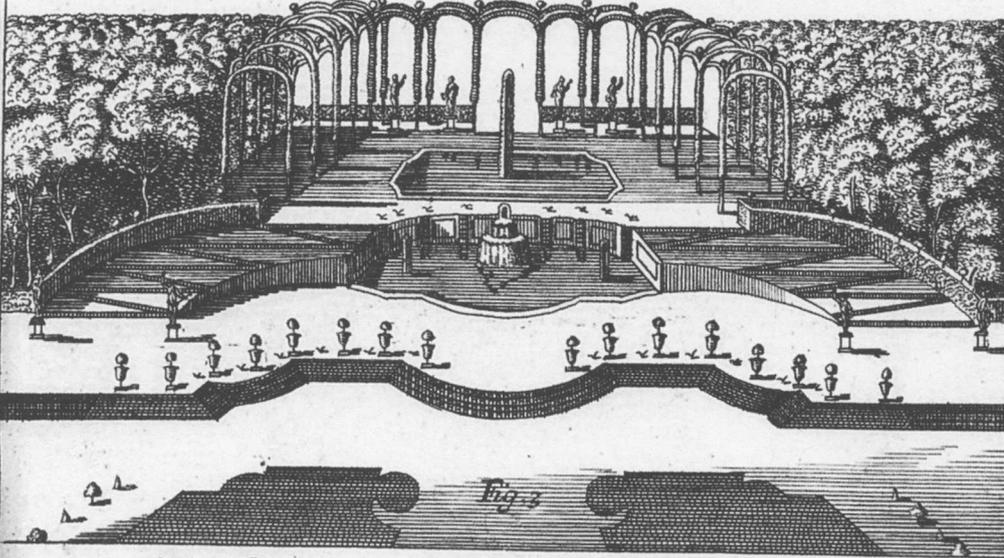
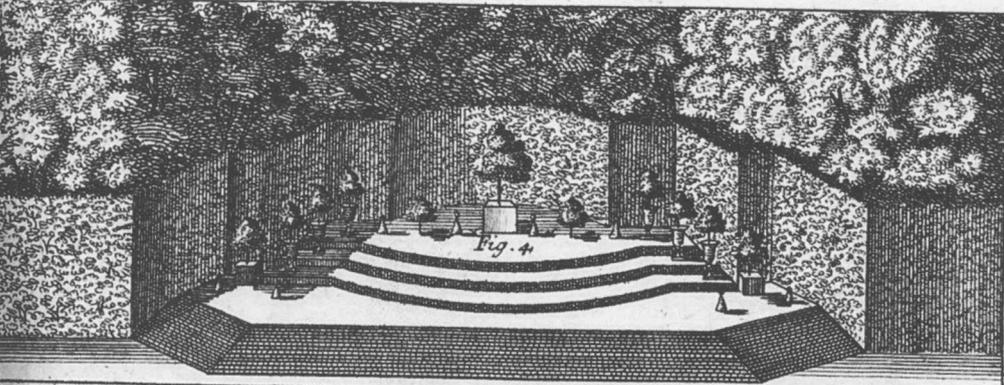


Fig. 3
Stapffeln in vertieffung einer Spallier



Stiegen von Holz Stapffeln in einer Scarpen

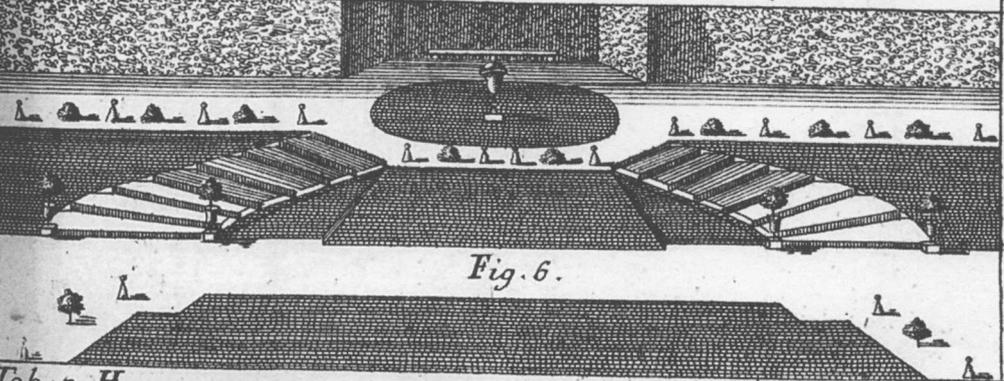
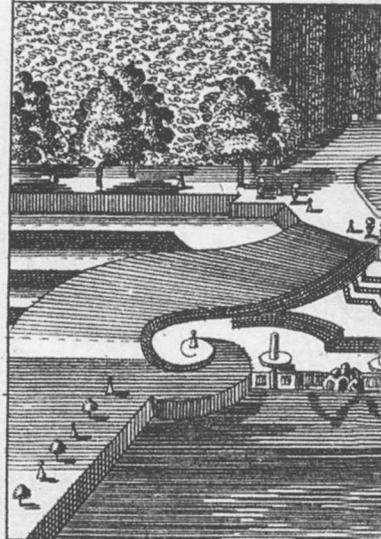


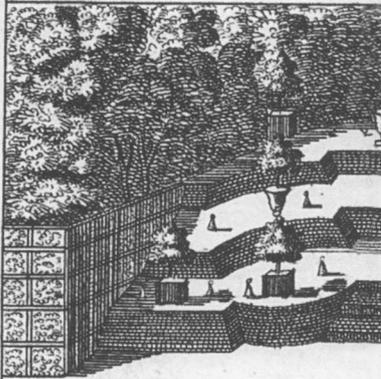
Fig. 6.

Tab. 3. H

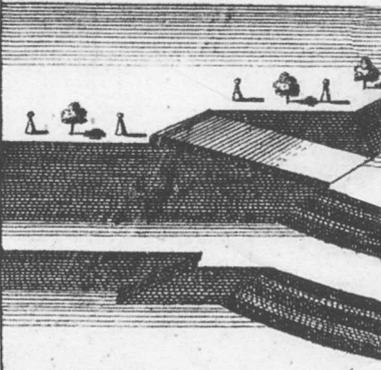
Schauplaz
oo



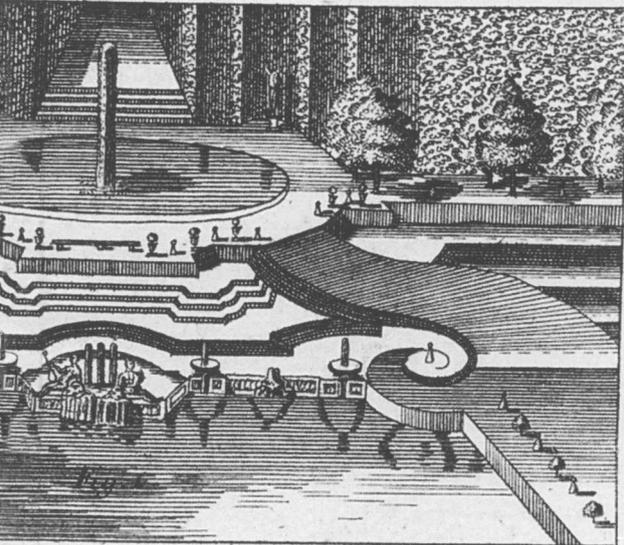
Stapffel erhoh



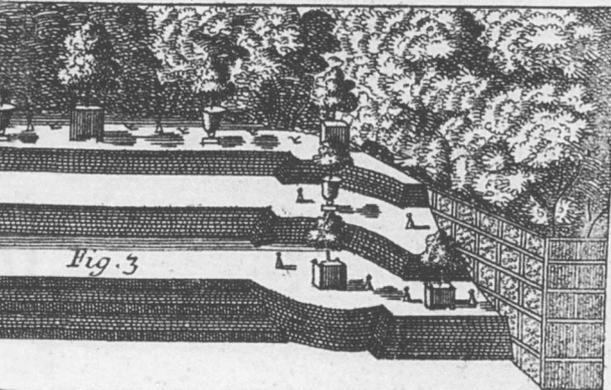
Stiegen von aug



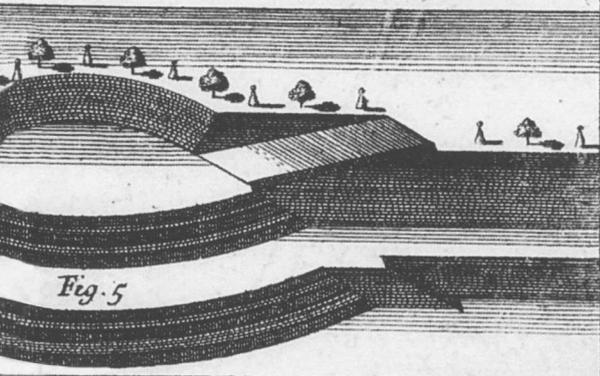
*Ansicht von vorne einer Fontaine
der Wasserstücks*



Ornamentation am ende einer Allee



Weg und Ruheplätz bestehent



Antoine Joseph Dézallier d'Argenville and Alexandre Jean-Baptiste Le Blond. *Herrn Alexander Blonds neueröfnete Gärtner-Akademie*. Third plate after page 186. Stepped garden designs. 1983.49.35

28

Wendel Dietterlin
(1550 or 1551–1599)

Architectvra De Constitvtione,
Symmetria, ac Proportione quin[que]
Columnarum: Ac Omnis, Inde
Promanantis structurae artificiosae: vtpote
Fenestrarum, Caminorum, Postium seu
Portalium, Pontium, at[que]
Epitaphiorum . . .

Nuremberg: Hubrecht and Balthasar Caymox,
1598

1985.61.542

Folio: 327 x 255 (12⁷/₈ x 10)

Foliation [10] fols., etched portrait, [4] etched
title plates, [195] etched plates
(*Note:* Leaves of letterpress and plates numbered
consecutively, sometimes by hand, 1, 3–209,
excluding the etched portrait and a colophon
leaf bound at the end of Book 2)

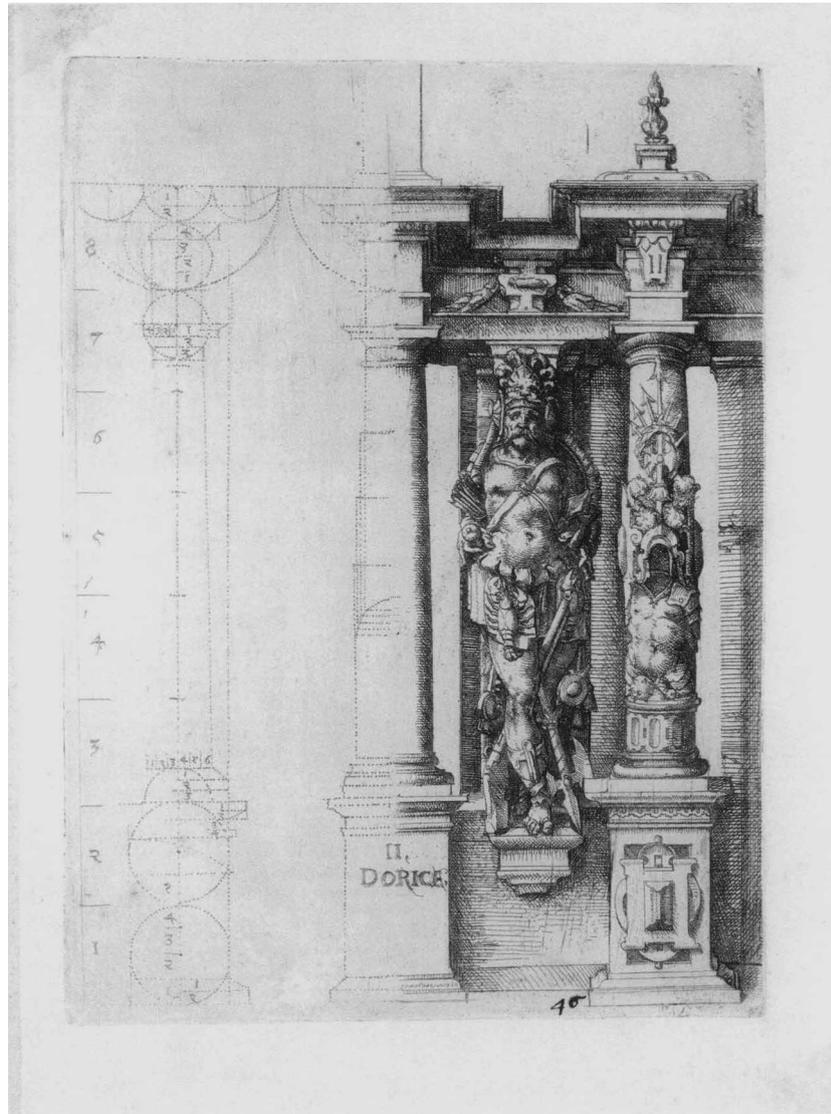
Edition First collected edition. This work was
published simultaneously(?) with letterpress text
in either German or Latin and French. The pres-
ent issue, with text in Latin and French and
with Hubrecht and Balthasar Caymox named
as co-publishers, is 1 of at least 3 dated 1598
(see next entry and RIBA, *Early Printed Books*,
881 note)

Text and Illustrations folios [1] general title
page printed in red and black (verso blank);
[2] etched portrait of the author (verso blank);
3 Latin preface, Latin and French key to plate
showing parts of the orders; [4] plate showing
parts of the orders (verso blank); [5] Latin and
French text on Tuscan order; [6] plate showing
Tuscan order (repeated on verso); [7] Latin and
French text on the various elements of the
orders; [8]–22, 24–43 plates to Book 1 (fol.
[23] is a text leaf, printed recto and verso, with
small etched plate on recto); [44] title plate to
Book 2 “Architecturae Liber Secvndvs: De
Dorica . . .,” including author’s name, date
(1594 altered in MS to 1598), and privilege
(verso blank); [45] printed text on Doric order;
[46]–92 plates to Book 2; [92 bis] letterpress
colophon to Book 2 “Excudebatvr, Argentinae,
Apvd Heredes Bernhardi Iobini [i.e., heirs of
Bernhard Jobin]. Anno, M.D.XCV.” (verso
blank); [93] title plate to Book 3 “Architectvra
Architecturae Liber Tertivs. De Ionica . . .,”
first line of title forming part of the original title
plate and the rest of title, author’s name, date
(1598), and privilege printed on 2 pasted can-
cels (verso blank); [94] printed Latin and French
text on Ionic order; [95]–133 plates to Book 3;
[134] title plate to Book 4 “Architecturae Liber
Qvartvs: De Corinthia . . .,” title, author’s
name, date, and privilege on 2 pasted cancels

Wendel Dietterlin. *Architectura de constitutione*. Title
page. 1985.61.542



Wendel Dietterlin. *Architectura de constitutione*. Plate 45.
1985.61.542

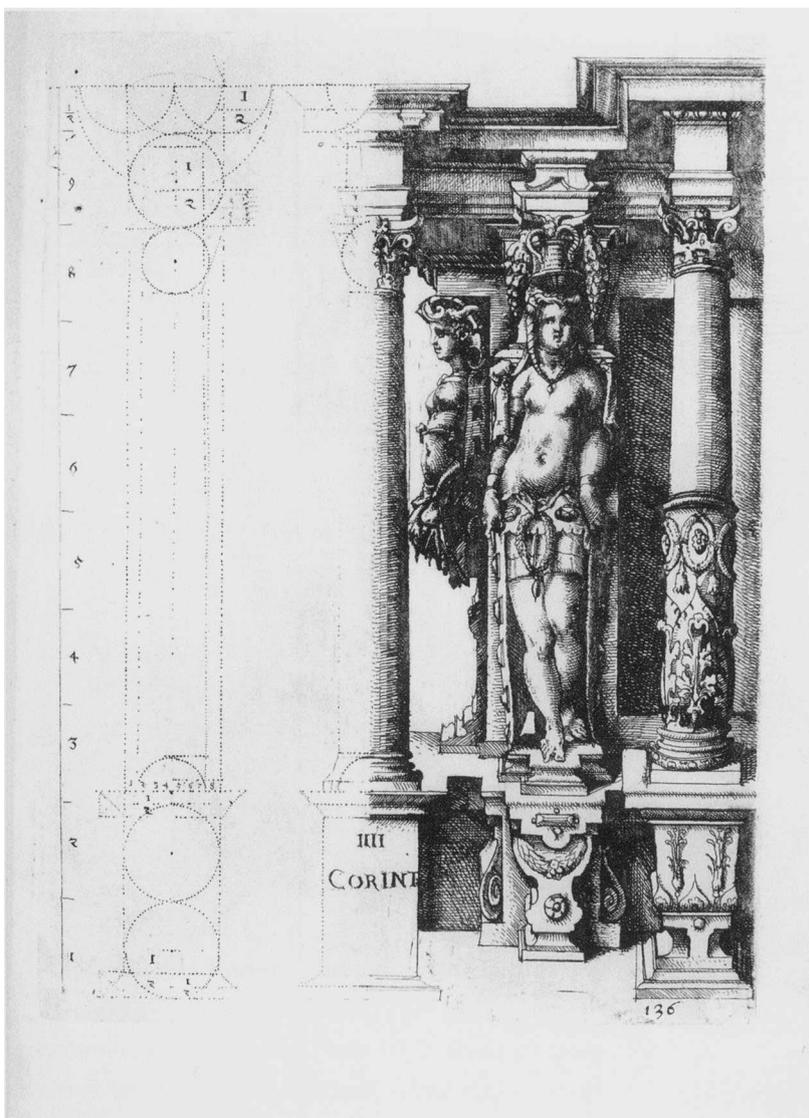


(verso blank); [135] Latin and French printed text on Corinthian order; [136]–173 plates to Book 4; [174] title plate to Book 5 “Architectvra Architecturae Liber Qvintvs: de Composita . . .,” first line of title forming part of original title plate and the rest of title, author’s name, date (1598), and privilege on 2 pasted cancels (verso blank); [175] printed text on Composite order; [176–209] plates belonging to Book 5

Ornaments Woodcut friezes with grotesques,

animals, and arabesques; woodcut tailpieces and initials. Colophon (fol. [92 bis]), below typographical ornament frieze, woodcut tail-piece beneath

Illustrations Folio [2] is an etched oval portrait of the author, with verses signed “V. Wyn. P.,” set in an elaborate architectural surround with Dietterlin’s monogram above (interlaced initials “WD” framed by serpent, with hourglass beneath). The same monogram appears at the foot of each of the 5 title plates, all as described



Wendel Dietterlin. *Architectura de constitutione*. Plate 136.

1985.61.542

for the issue with German text except that here the titles, author's name, date, and privilege are printed in black throughout, and the title plates to Books III–V include pasted cancels, as described above. The architectural plates, including the illustration on the letterpress leaf in Book I (fol. 23), are the same in both issues

Binding Nineteenth-century black morocco, gilt edges. Text and plates mounted on guards throughout. Some plates have been supplied from other copies (e.g., pl. 42) and the portrait

has been cropped to its platemark and mounted to face title. Folios 101–124 misbound after folio [134]

Provenance Early ownership inscription on front pastedown “George de bruyne van Aelst 1672”; another early ownership inscription at foot of general title “Sam D[omi]ni de Barbanson Comit' Aygrementari”

References *Avery's Choice* 47. See also references for German language edition

29

Wendel Dietterlin
(1550 or 1551–1599)

Architectvra Von Außtheilung, Symmetria vnd Proportion der Fünff Seulen, Vnd aller darauß volgender Kunst Arbeit, von Fenstern, Caminen, Thürgerichten, Portalen, Bronnen vnd Epitaphien. . . .
Durch Wendel Dietterlin, Maler zu Straßburg . . .

Nuremberg: Hubrecht and Balthasar Caymox,
1598

1985.61.543

Folio: 349 x 266 (13⁹/₁₆ x 10⁵/₁₆)

Foliation [10] folios, [4] etched title plates,
[195] etched plates

(*Note:* Leaves of letterpress and plates numbered consecutively, sometimes by hand, [1]–209. The Millard copy is lacking an etched portrait of the author)

Edition First collected edition. This work was published simultaneously(?) with letterpress text in either German or Latin and French. This issue, with printed text in German and with Hubrecht and Balthasar Caymox named as co-publishers, is 1 of at least 3 dated 1598 (see previous entry and RIBA, *Early Printed Books*, 881 note). In

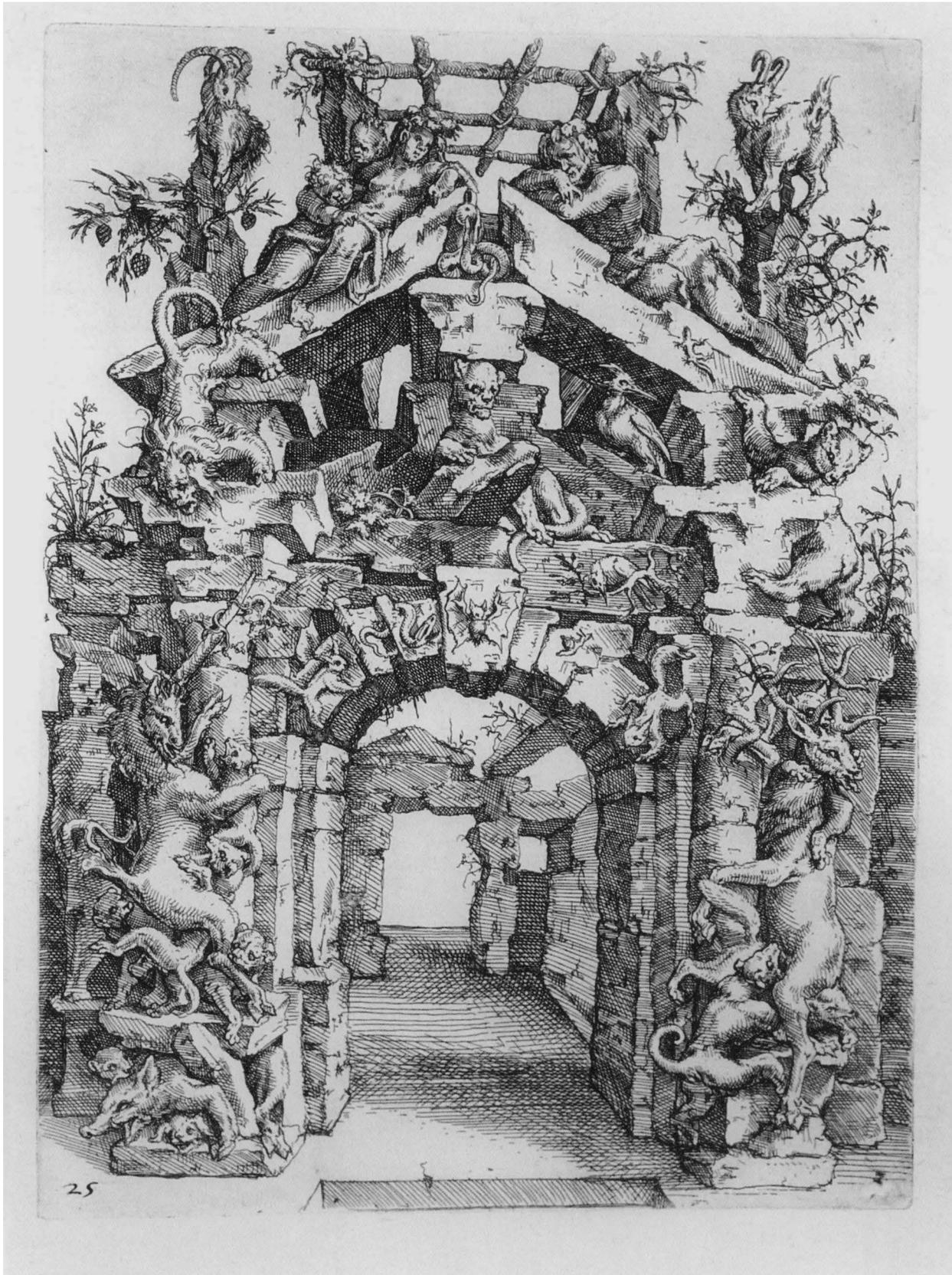
the present copy, “Maler zu Straßburg” and the publisher’s names are printed in black over earlier letterpress in red

Ornaments Woodcut tailpieces, large and small woodcut initials

Text and Illustrations folios [1] general title page printed in red and black (verso blank); [2] dedication to Daniel Soriau, signed by Dietterlin and dated Strassburg, February 1598; 3 preface “An den günstigen Leser” (recto) and key to first plate (verso); [4] plate showing elements of the orders (verso blank); 5 text on Tuscan order; [6] plate on the Tuscan order (verso blank); 7 text on different elements of the orders; [8]–43 plates to Book 1; [44] title plate to Book 2, on the Doric order “Architectvr. Das Annder Buch Von der Dorica sampt Ihrn zugegebenen stuckhen. Durch Wendel Dietterlin Malern vom Straßburg. 1598 . . .” (verso blank); [45] text on Doric order; [46–92] plates to Book 2; [93] title plate to Book 3, on the Ionic order “Architectvra. Das Dritte Buch Von der Ionica sampt Ihrn Zugehörigen stückhen. Per Vuindelinum Dieterlin pictorem Argentinensem. M.D.XCVIII . . .,” title, author’s name, and privilege in sepia ink MS on 2 cancel slips (verso blank); [94] text on Ionic order; .

Wendel Dietterlin. *Architectura von Ausstheilung*. Title page. 1985.61.543





[95]–133 plates to Book 3; [134] title plate to Book 4, on the Corinthian order “Architectvra. Das Vierte Buch Von der Corinthia sampt Ihrn zugegebnen stuckhen . . .,” title printed on 2 cancel slips (verso blank); 135 text on Corinthian order; 136–[173] plates to Book 4; [174] title plate to Book 5, on the Composite order “Architectvra. Das Funffte Buch Von der Composita mit Ihrn zugegebnen stuckhen . . .,” title printed in sepia ink MS on 2 cancel slips (verso blank); [175] text on Composite order; 176–209 plates to Book 5. (*Note:* In the Millard copy, fols. 202–203 and 205–206 are pasted together to form 2 folding plates)

Illustrations A total of 201 etched plates (including 4 title plates; general title with etched border; and 1 plate printed on a letterpress leaf). The general title is within an elaborate etched border including architectural elements, short swags of flowers and fruit, and implements of painting and architecture. Dietterlin’s monogram (“WD,” crossed and interlaced within a circle formed by a serpent, with an hourglass beneath) appears below the title here and in each of the title plates to Books 2–5, as does the motto at foot: “Profert, commutat, conclubit et omnia tempus”

Title plate to Book 2, repeated for Book 4, has title and author’s name with date and privilege etched in black on 2 separate cancel slips, each enclosed in a frame or cartouche within an elaborate architectural title border including 2 allegorical nude figures (a female holding implements of measuring and painting, a male in winged helmet with implements of stone-cutting

or building). In Book 4, the title in the upper cartouche covers an earlier etched title “Architectvr von Portalen vnnd Thürgerichten mancherley arten. Annder Buch”; the lower cancel covers an identical earlier plate

Title plate to Book 3, repeated for Book 5, has the title and Dietterlin’s name handwritten in sepia on cancel slips within a separately etched elaborate architectural title border, including owl at upper left and cock at upper right; figure of “Amor” with bow and arrow seated on object titled “Labor”; and seated female figure of “Diligentia” at right holding bow and hourglass, with beehive as symbol of “Utilitas” at her foot

The first plate in each of the 5 books (i.e., plate following text leaf) is numbered 1–v on the base of a column

Binding Recent paneled calf

Provenance Small circular stamp at foot of general title page with unidentified initials “CK” enclosed in star formed by pairs of compasses and a paintbrush set against a palette, within 2-line circular frame

References *Avery’s Choice* 47 (Latin ed.); Berlin Cat. 1942; Besterman, *Old Art Books*, p. 29 (another issue); Fowler 105 (Millard copy resembles the Library of Congress copy as described); Herzog August Bibliothek, *Architekt und Ingenieur*, 125; Hollstein (German) 6: 213–214; Murray, *German Books*, 134; RIBA, *Early Printed Books*, 881

30

Johann Rudolph Fäsch (d. 1749)

Erster [-Fünfst] Theil Joh: Rudolph Fäsches, Archit: und Ingen: Capit: anderer Versuch Seiner Architect: Werck[en] bestehende in allerhand Grund-Haupt Rissen und Profil[en] unterschiedener Gebäuden

Nuremberg: Johann Christoph Weigel, [1722–1729]

(*Note:* Engraved throughout, with minor changes to the titles of each part, including alterations to the author's rank and memberships. The fifth and final part was published by Weigel's heirs)

1983.49.20

Oblong folio: 244 x 357 (9⁵/₈ x 14¹/₁₆)

Foliation: [5] etched and engraved title plates, [5] engraved dedication plates, [5] engraved preface plates, [125] leaves of plates

Edition First edition

Illustrations Each of the 5 parts consists of an etched and engraved title plate, engraved dedication, engraved preface, and engraved plates numbered 1–25 (all unsigned; blank versos throughout). Dedications dated 1 January 1722, 30 September 1723, 15 July 1724, 15 March 1725, and Saint Michael's Day 1729. Plates measure 218 x 307

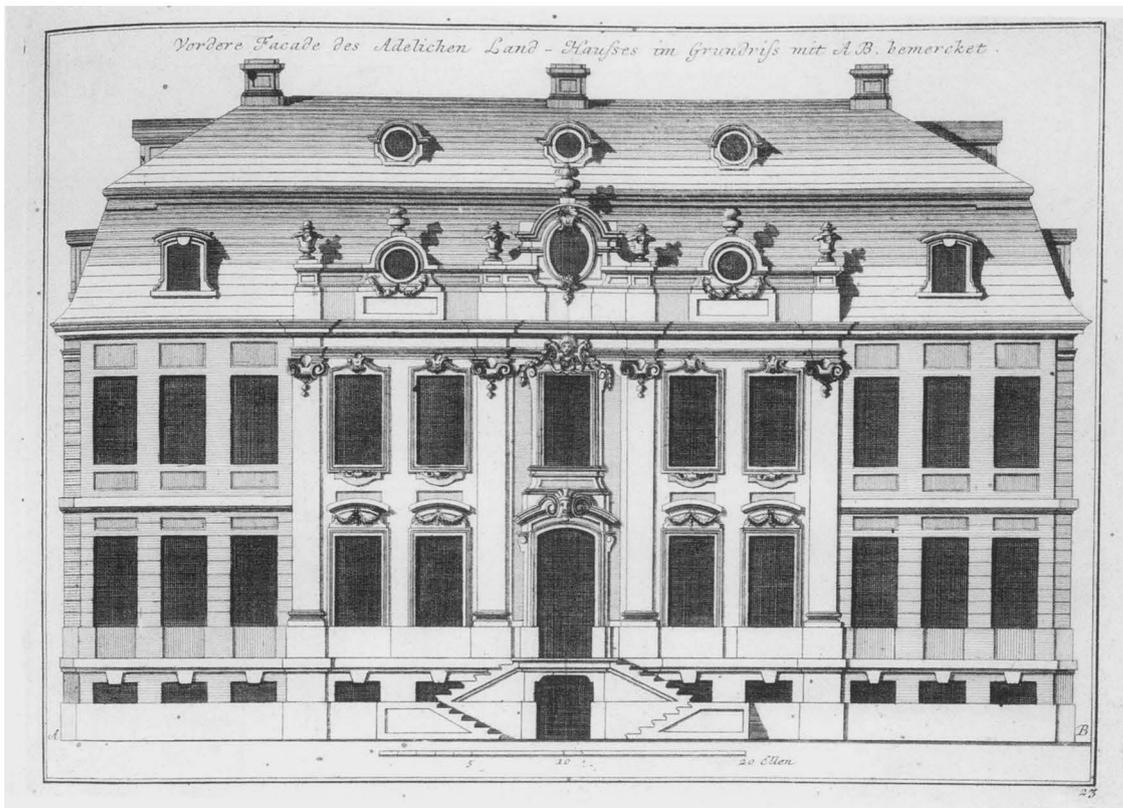
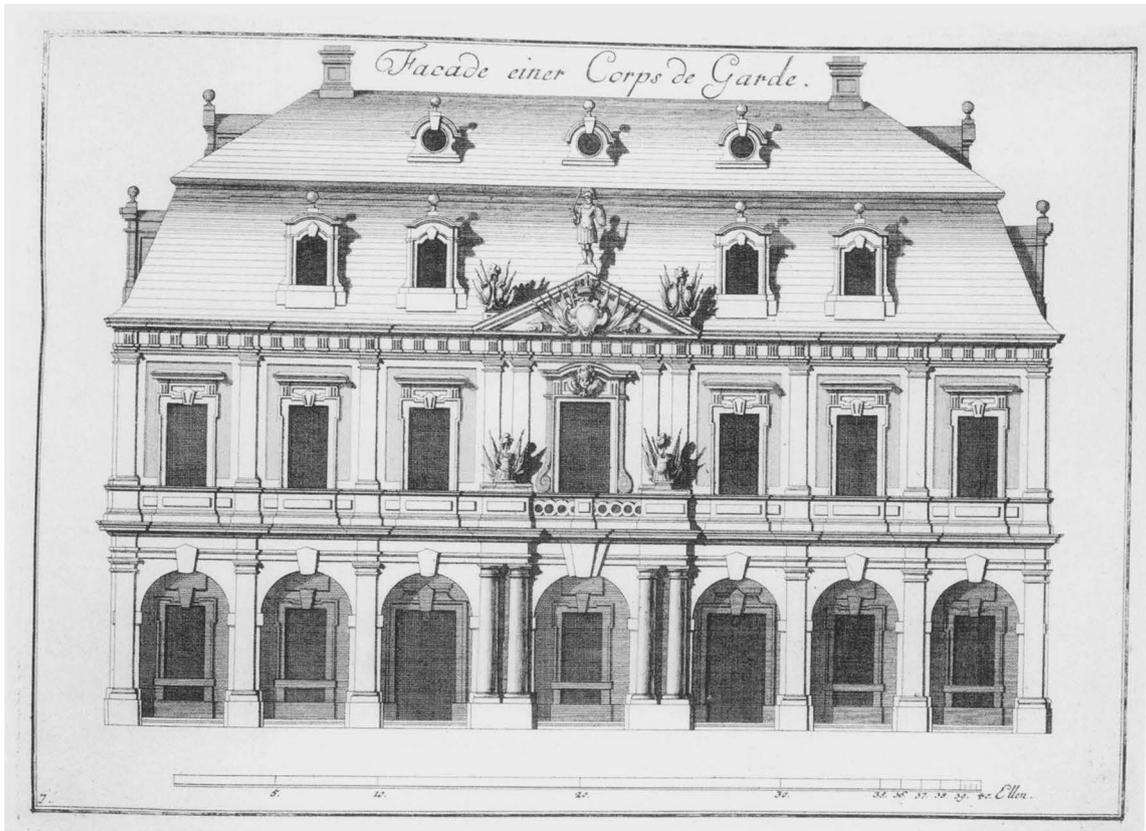
Binding Contemporary half calf, sprinkled boards, red edges. Bound with 2 suites of designs by François Boucher the younger (i.e., *cahiers* 49–50 [pls. 289–300] of the series noted in Berlin Cat. 1267). All 12 plates are signed lower left “Boucher fil. inv.” and “[Jean C.] Pelletier sculp.”

Provenance Ownership stamp? cut from first dedication leaf

References Berlin Cat. 1996; RIBA, *Early Printed Books*, 1012

TOP: Johann Rudolph Fäsch. *Erster [-Fünfst] Theil...Seiner Architect: Wercken*. Part 3, plate 7. Design for a guardroom facade. 1983.49.20

BOTTOM: Johann Rudolph Fäsch. *Erster [-Fünfst] Theil...Seiner Architect: Wercken*. Part 5, plate 23. Design for a country house facade. 1983.49.20



3 I

Johann Bernhard Fischer von Erlach
(1656–1723)

Entwurf Einer Historischen Architectur,
In Abbildung unterschiedener berühmten
Gebäude, des Alterthums und fremder
Völcker . . . gezeichnet, und . . . heraus-
gegeben, von . . . Johann Bernhard,

Johann Bernhard Fischer von Erlach. *Entwurf einer
Historischen Architectur*. Book I, plate 11. Temple of
Solomon. 1985.61.573

Fischers, von Erlachen. . . .

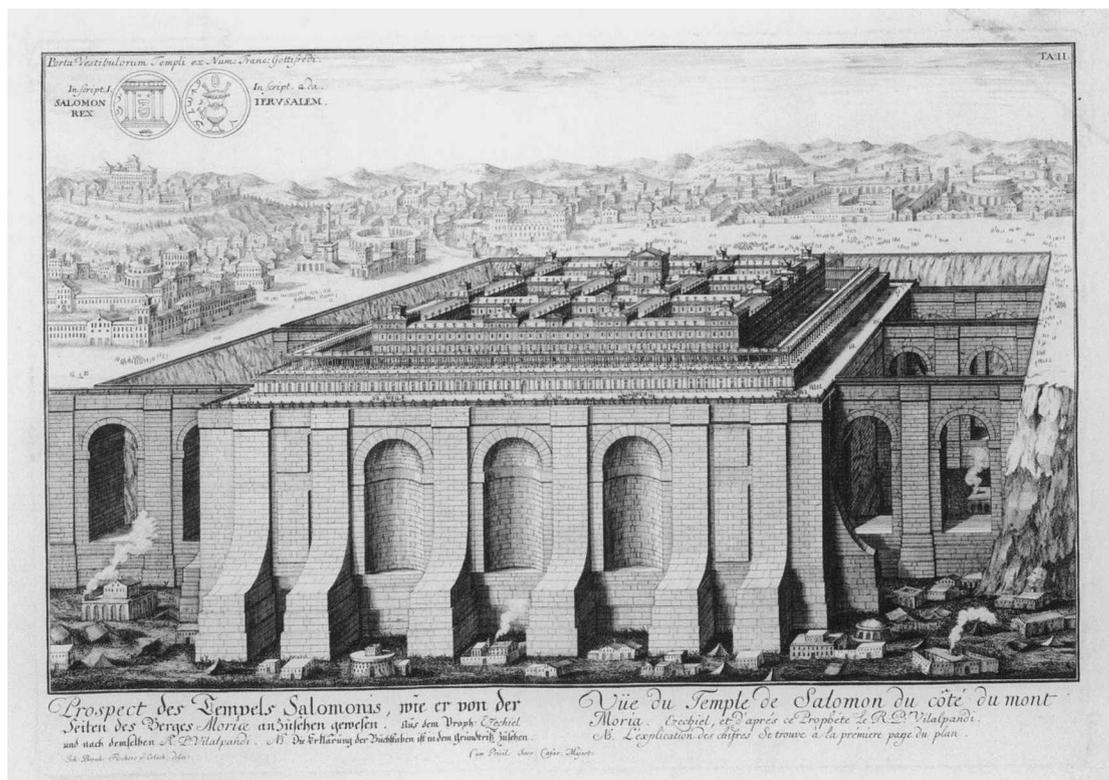
Vienna, 1721

1985.61.573

Oblong folio: 423 x 560 (16³/₈ x 22¹/₈)

Pagination [88] pp., [93] etched and engraved
plates (2 folding)

Edition First edition



Text Book 1: pp. [1–2] printed privilege in German; [3–7] preface, first in German, then in French; [8] blank; [9–60] text, first in German, then in French, in three columns divided by double lines, entire text enclosed in 2-line borders. *Book 2:* pp. [61–82] text, in German and French as above. *Book 3:* pp. [83–86] key to plates VII and VIII. *Book 4:* pp. [87–88] printed inscriptions in Latin, from the monument on plate XXI

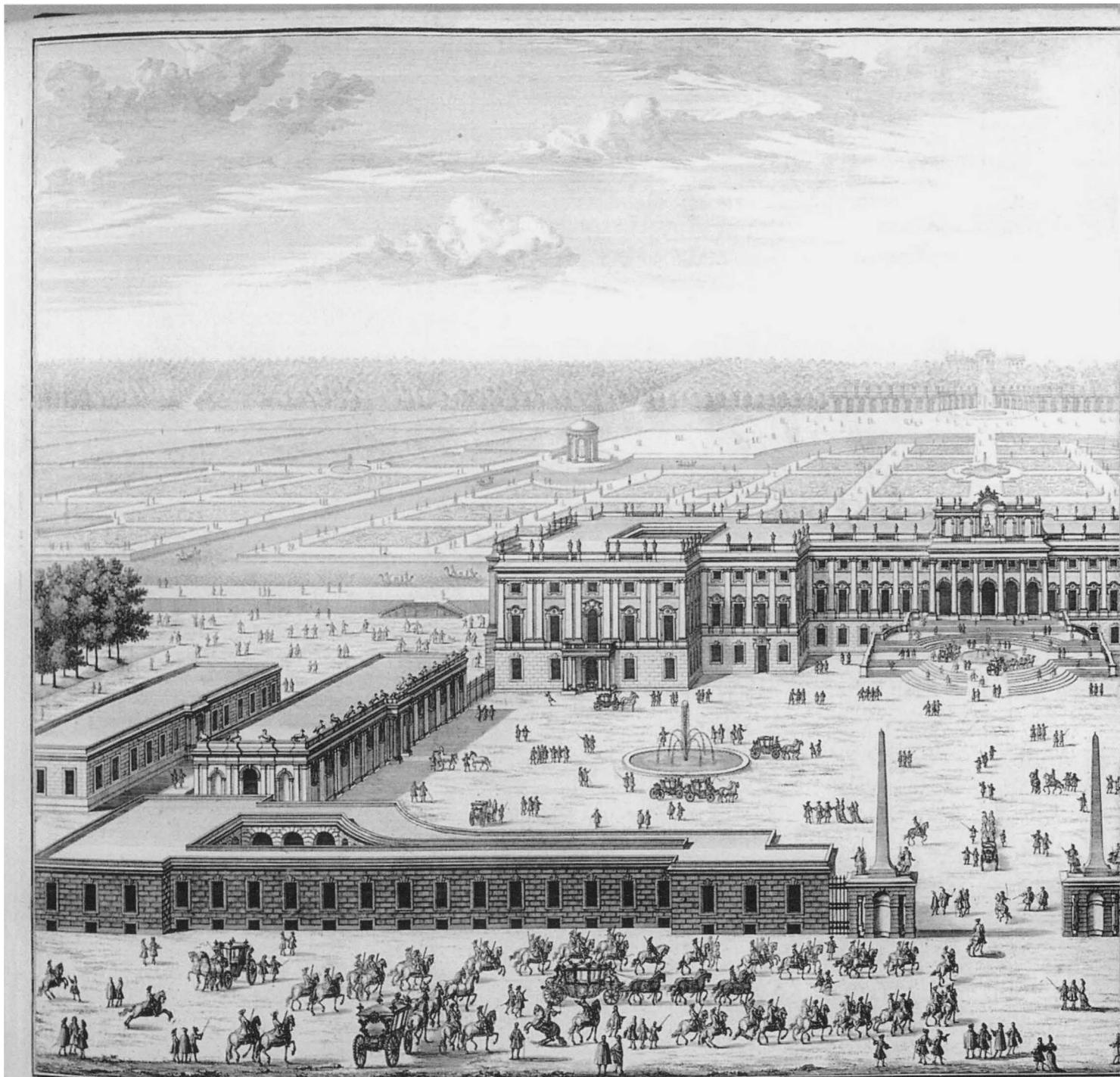
Ornaments 22 ornamental, pictorial, and calligraphic woodcut tailpieces

Illustrations A total of 93 etched and engraved plates, including title plate to entire work (pl.

Johann Bernhard Fischer von Erlach. *Entwurf einer Historischen Architectur*. Book I, plate v. Temple at Olympia. 1985.61.573

1), dedication (pl. 2), frontispiece with title “Essai D’Vne Architectvre Historiqve,” etched verses at foot (pl. 4); map giving locations of buildings described in Book 1 (pl. 5); and 5 title plates, 1 to each book: “Erstes Buch, von einigen Gebäuden der Alten Juden, Egyptier, Syrer, Perser und Griechen . . . [4 lines: same in French] . . .” (pl. 3); “Andres Buch, von einigen alten unbekanten Römischen Gebäuden. . . [4 lines: same in French] . . .”; “Drittes Buch, von einigen Gebäuden, der Araber und Türcken; wie auch neuen Persianischen, Siamitischen, Sinesischen, und Japonesischen Bau-art. . . [5 lines: same in French] . . .”; “Viertes Buch, einige Gebäude von des Autoris Erfindung und Zeichnung. . . [3 lines: same in French] . . .”; “Divers Vases Antiques, Aegyptiens, Grecs, Romains, & Modernes: avec Quelques uns de l’invention de l’Auteur”





Prospect des Neuen Gebäu und Gartens Schönbrunn
so Seine Kaiser Majest: IOSEPHVS . I. als Römischer König vor ein
Nacht-haus bauen zu lassen angefangen 1696.

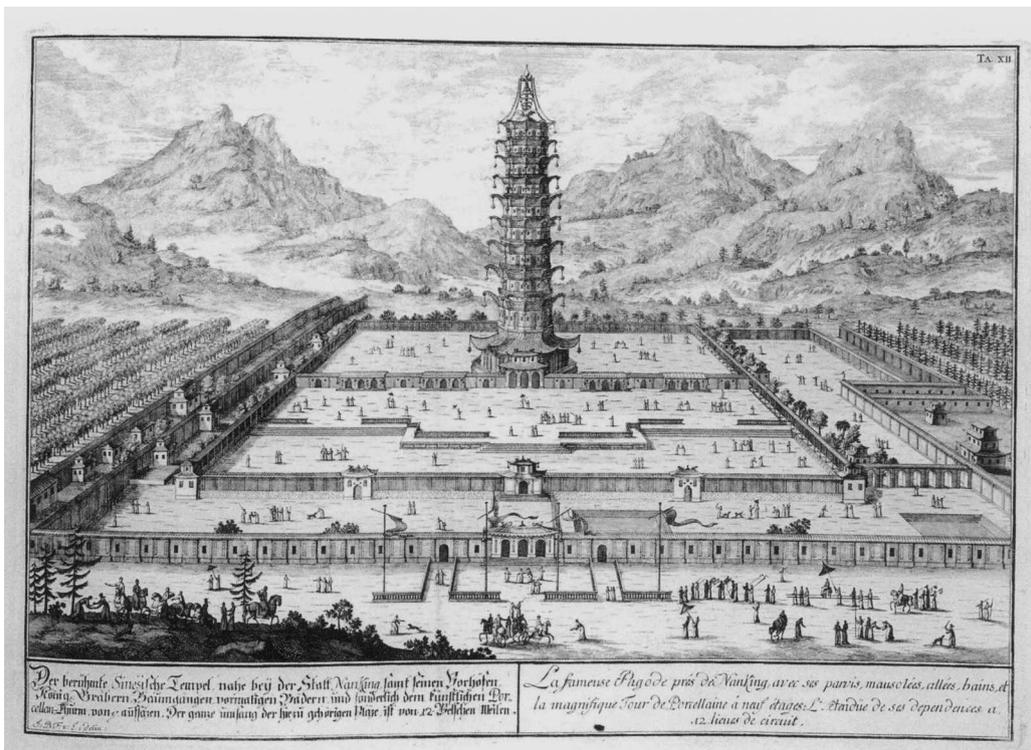
J. B. Fischer von Erlach, Hoff-Bauer in Wien

Mit dem Kaiserl. Maj. allergnädigst. ertheiltem Privilegio



Johann Bernhard Fischer
 von Erlach. *Entwurf einer
 Historischen Architectur.*
 Book 4, plate III.
 Schönbrunn. 1985.61.573

Vue et perspective du Château et Jardin de Schenbrun
 que Sa Majesté Impé. JOSEPH. I., étant Roi des Romains, a
 commencé de faire bâtir l'an 1696. pour Lui servir de maison de chasse.
 Johann Ulrich Kraus sculp. Aug. Widel



Johann Bernhard Fischer von Erlach. *Entwurf einer Historischen Architectur*. Book 3, plate XII. Pagoda at Nanking. 1985.61.573

Book 3: Plate II signed “Gravé par B.”; plates III, IX, X, XIV, and XV signed by Delsenbach as engraver; several plates with multiple views

Other plates numbered as follows: *Book 1*: 1–XX; *Book 2*: 1–XV (pl. XIII folding, remainder full page); *Book 3*: 1–XV; *Book 4*: 1–XXI (pl. III folding, remainder full page); *Book 5*: 1–13. All plates have etched captions in German and French. Most are signed by Fischer von Erlach as draftsman, and all of the title plates are signed “[Johann Adam] Delsenbach scripsit.”

Book 1: Frontispiece signed by Fischer and by Johann Ulrich Kraus as engraver. Plate XVI signed by Delsenbach as engraver. Several plates with multiple views, including XVI, XVII, and XIX, which includes 4 different views, pinned by *trompe l’oeil* tacks to shaded background

Book 2: Plates III, V–VII, and XII signed by Delsenbach as engraver; several plates with multiple views; plate XIII folding

Book 4: Engravers include Delsenbach (pls. I, II, V, and VIII), Johann Ulrich Kraus (pl. III, folding), and “Inventée et ordonné par J. B. Fischers d’Erlachen, dessinée par J[oseph] E[manuel] F[ischer] d’E[rlach] son Fils, gravé par C[hristian] Engelbrecht et J[ohann] A[ndreas] Pfeffel à Vienne” (pl. VI)

Book 5: Plate 7 signed by Delsenbach as engraver

Binding Nineteenth-century blue morocco, paneled in gilt and blind, rebacked

References *Avery’s Choice* 148; Berlin Cat. 2105; Fowler 121; RIBA, *Early Printed Books*, 1066 (1725 ed.)

32

Joseph Emanuel Fischer von Erlach
(1693–1742)

Anfang Einiger Vorstellungen der Vornehmsten Gebäude so wohl innerhalb der Stadt als in denen Vorstädten von Wien: wovon mit der Zeit das abgehende nachfolgen soll. [Title in French] Commencement De Veuës et de façades principales dans la Ville & aux fauxbourgs de Vienne: dont le public aura à attendre la Suite avec le tems

Augsburg: Johann Andreas Pfeffel, [1719]

1985.61.574

Oblong folio: 350 x 449 (13³/₄ x 17³/₈)

Foliation [29] etched and engraved plates
(*Note*: Foliation does not include privilege leaf, lacking in Millard copy)

Edition First complete edition. 16 of the plates

were presented to Count Dietrichstein in 1713; 26 of the plates were issued in 1715

Illustrations 29 (*ex* 30) etched and engraved plates, including engraved title plate (pl. 1) and second title plate “Prospecte und Abriße einiger Gebäude von Wien . . . [same in French]” (pl. 3). The privilege (pl. 2) is lacking in the Millard copy. The plates are numbered 1–10, 10a (bound before 10), 11–29/30 (final plate has 2 numbers). Engraved captions in German and French. Plates signed as follows: plate 1 “[Johann Adam] Delsenbach Scripsit”; plate 3 signed by J. E. Fischer von Erlach as draftsman and “Joh: Adam Delsenbach Sculpsit.” All remaining plates signed by the same 2 artists, except for plate 17, signed by Christian Engelbrecht and J. A. Pfeffel as engravers. Plate 28 is dated 1715. Platemarks measure 224 to 230 x 330 to 338

Binding Recent half calf, marbled boards

References Berlin Cat. 2095



Joseph Emanuel Fischer von Erlach. *Anfang einiger
Vorstellungen der vornehmsten Gebäude.* Second title plate.
1985.61.574



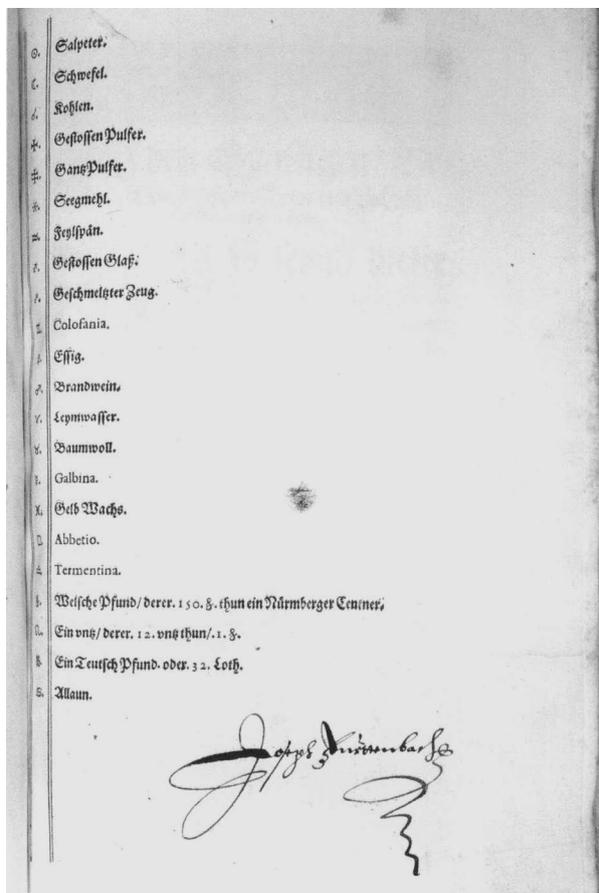
Joseph Emanuel Fischer von Erlach. *Anfang einiger Vorstellungen der vornehmsten Gebäude.* The prince of Trautson's orangery. 1985.61.574

33

Joseph Furttentbach, the elder
(1591–1667)

Halinitro-Pyrobolia. Beschreib[un]g Einer
neuen Büchsenmeisterey, nemlichen:
Gründlicher Bericht, wie der Salpeter,
Schwefel, Kohlen, vnnnd das Pulfer zu

Joseph Furttentbach, the elder. *Halinitro-Pyrobolia*.
Additional leaf with printed list of symbols for chemicals.
1983.49.22



praepariren . . . Dann, wie der Pöler, das
grobe Geschütz, vnd der Petardo zu go-
bernirn . . . Durch Josephum Furttentbach

Ulm: Jonas Sauer, 1627

1983.49.22

Folio: 297 x 197 (11¹/₁₆ x 7³/₄)

Pagination [xxiv], 107, [1] pp., double-page
etched title plate, 44 etched plates (1 folding,
43 double page)

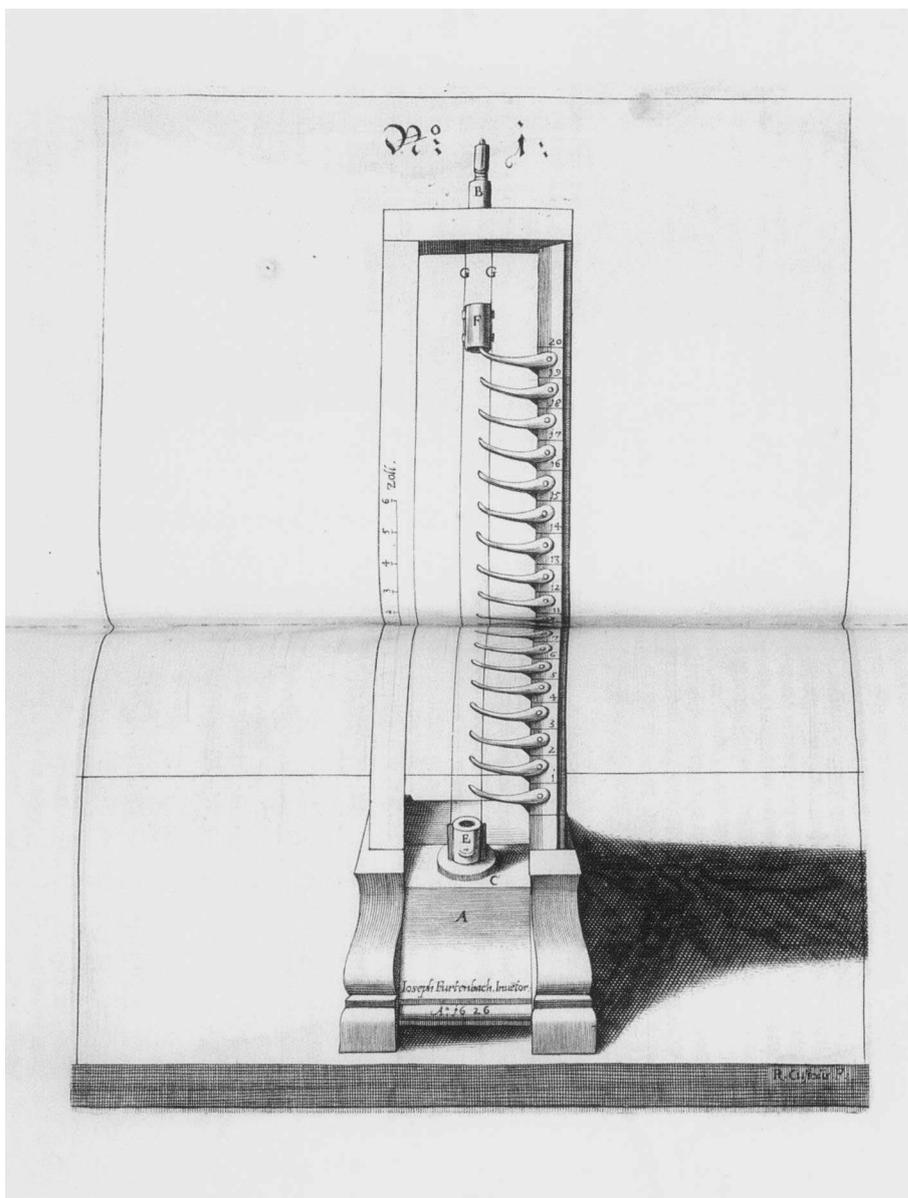
(Note: *Pagination* includes 2 blank leaves)

Edition First edition

Text pp. [i–ii] blank; [iii] title page printed in
red and black (verso blank); [v–vi] blank; [vii–
xiv] Furttentbach's preface, dated Ulm,
1 May 1627; [xv–xxiii] table of contents; [xxiv]
introductory note; 1–107 text; [108] blank

Ornaments Typographical title border and
headpieces; woodcut tailpieces and initials

Illustrations Double-page etched title plate,
signed "Raphel Custodis scalp: "; plus 44 etched
plates (pl. 9 folding, remainder double page).
Plates 1, 2, 4, 38, 39, and 40 signed by Furttent-
bach as designer ("Ioseph Furttentbach. Inuen-
tor," with variants), of which plates 1, 2, 4, and
40 are dated 1626 and plate 38 dated 1620.



Joseph Furttbach, the elder. *Halinitro-Pyrobolia*. Plate 1. Design for an instrument to test gunpowder. 1983.49.22

Plates 1–17, 19–29, 31–33, and 35–41 signed by Raphael Custodis as etcher (“R. Custodis F.,” “R: C: S.,” and variants); plates 18, 30, 34, and 44 signed by Jacob Custodis as etcher (“Jacob, Custos. â Aug: Sculptor,” “I: C: S.,” and variants)

Binding Bound (4) with Furttbach’s *Architectura civilis* (1628; q.v.). With an additional leaf bound in, being a printed list of symbols

for chemicals and other substances used in weaponry and explosives, signed at end in manuscript by Joseph Furttbach. Here bound as a full sheet, but originally folded as a packet with MS title “Erklärung der characteres zu Joseph Furttbachs . . . maisterey Buch.” Red wax seal on outside

References Berlin Cat. 3294

34

Joseph Furtttenbach, the elder
(1591–1667)

Architectura Civilis: Das ist: Eigentliche Beschreibung wie m[an] nach bester form, vnd gerechter Regul, Fürs Erste: Palläst, mit dero Lust: vnd Thiergarten, darbey auch Grotten: So dann Gemeine Bewohnungen: Zum Andern, Kirchen, Capellen, Altär, Gotshäuser: Drittens, Spitäler, Lazareten vnd Gotsäcker aufführen vnnd erbawen soll . . . Durch Josephum Furtttenbach

Ulm: Jonas Sauer, 1628

1983.49.22

Folio: 297 x 197 (11¹¹/₁₆ x 7³/₄)

Pagination: [xxii], 1–78, [2] pp., double-page added etched title plate, 40 double-page etched plates

(*Note:* *Pagination* includes final blank leaf)

Edition First edition

Text [i] title page printed in red and black (verso blank); [iii–xvi] Furtttenbach's preface "An den Günstigen Leser," signed and dated Ulm, 1 April 1628; [xvii–xxii] table of contents, including list of plates; 1–78 text; [79–80] blank

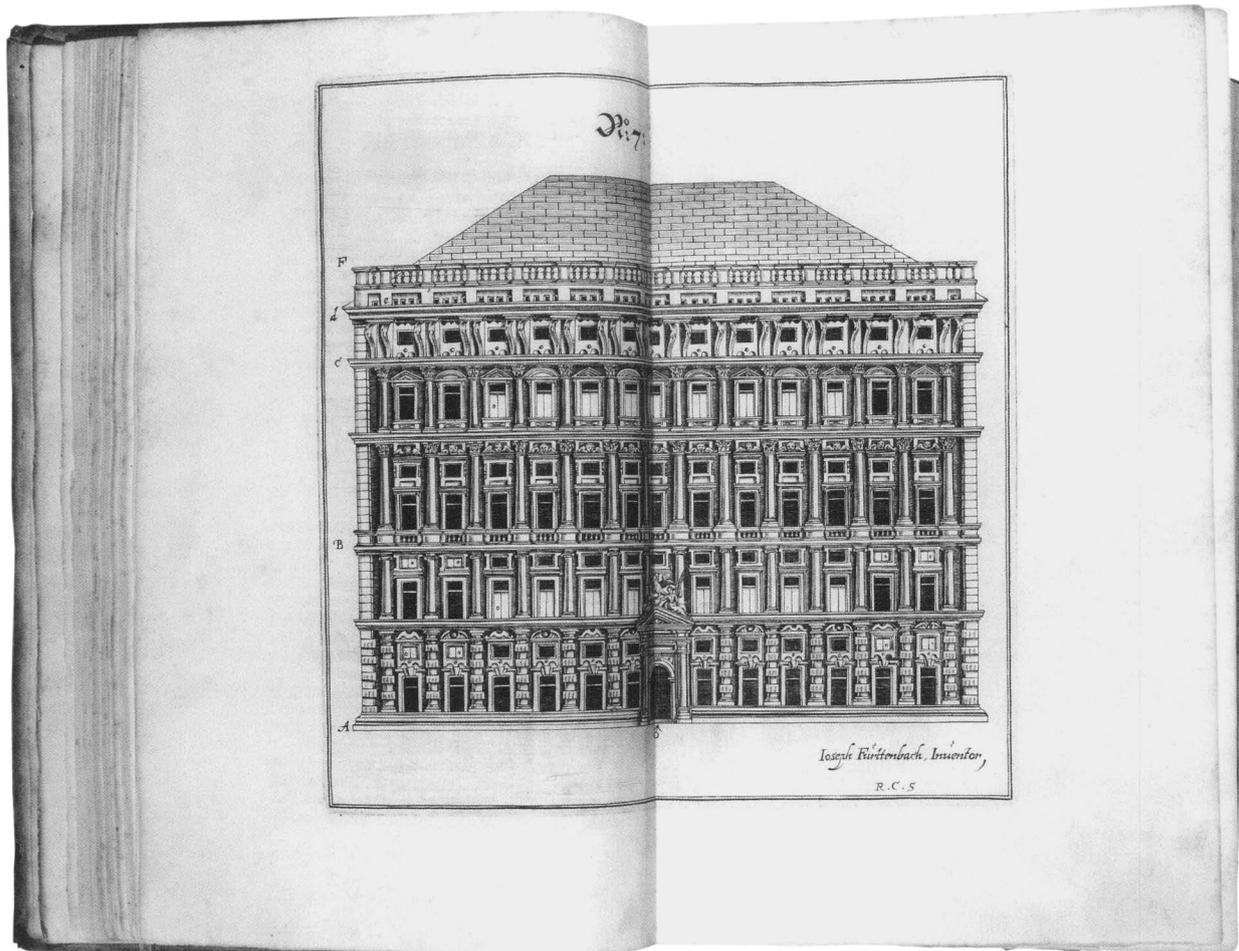
Ornaments Typographical title border and headpiece (repeated), woodcut tailpieces and initials

Illustrations A double-page added etched title plate has the title set in the attic of a triumphal arch opening on a street scene, signed "Raphael. Custodis. Sculpsit." In addition there are 40 double-page etched plates numbered 1–40; plates 7–11, 14–26, and 38–40 signed by Furtttenbach as designer ("Ioseph Furtttenbach Inuentor"); plates 1, 11, 12–14, 16, 19, and 31 signed by Jacob Custodis as etcher ("Ia: Custodis Sculpsit. â Aug.," "Iacomo Custodi. Taglia: d. Agosto," "I.C.S.A.," and other variants); plates 4–10, 15, 17, 18, 20–30, and 32–40 signed by Raphael Custodis as etcher ("R: Custodis," "R: C: S:," and other variants). 7 woodcut diagrams in text (pp. 13–16)

Binding Contemporary blind panel-stamped vellum, MS title and shelfmark on spine, ties missing. Bound (1) with Furtttenbach's *Architectura martialis* (1630), *Architectura navalis* (1629), and *Halinitro-Pyrobolia* (1627)

Provenance Ownership inscription of the Jesuit College, Munich, on title page, dated 1673

References *Avery's Choice* 140; Berlin Cat. 1953; Fowler 131



Joseph Furtenbach, the elder. *Architectura civilis*. Plate 7.
Design for a palazzo. 1983.49.22

35

Joseph Furtttenbach, the elder
(1591–1667)

Architectura Navalis. Das ist: Von dem Schiff-Gebäw, Auff dem Meer vnd Seekusten zugebrauchen . . . Durch Josephum Furtttenbach

Ulm: Jonas Sauer, 1629

1983.49.22

Folio: 297 x 197 (11¹/₁₆ x 7³/₄)

Pagination [xx], 134, [2] pp., double-page added etched title plate, 20 double-page etched plates

(*Note*: *Pagination* includes initial and final blank leaves)

Edition First edition

Text pp. [i–ii] blank; [iii] title page printed in red and black (verso blank); [v–viii] dedication;

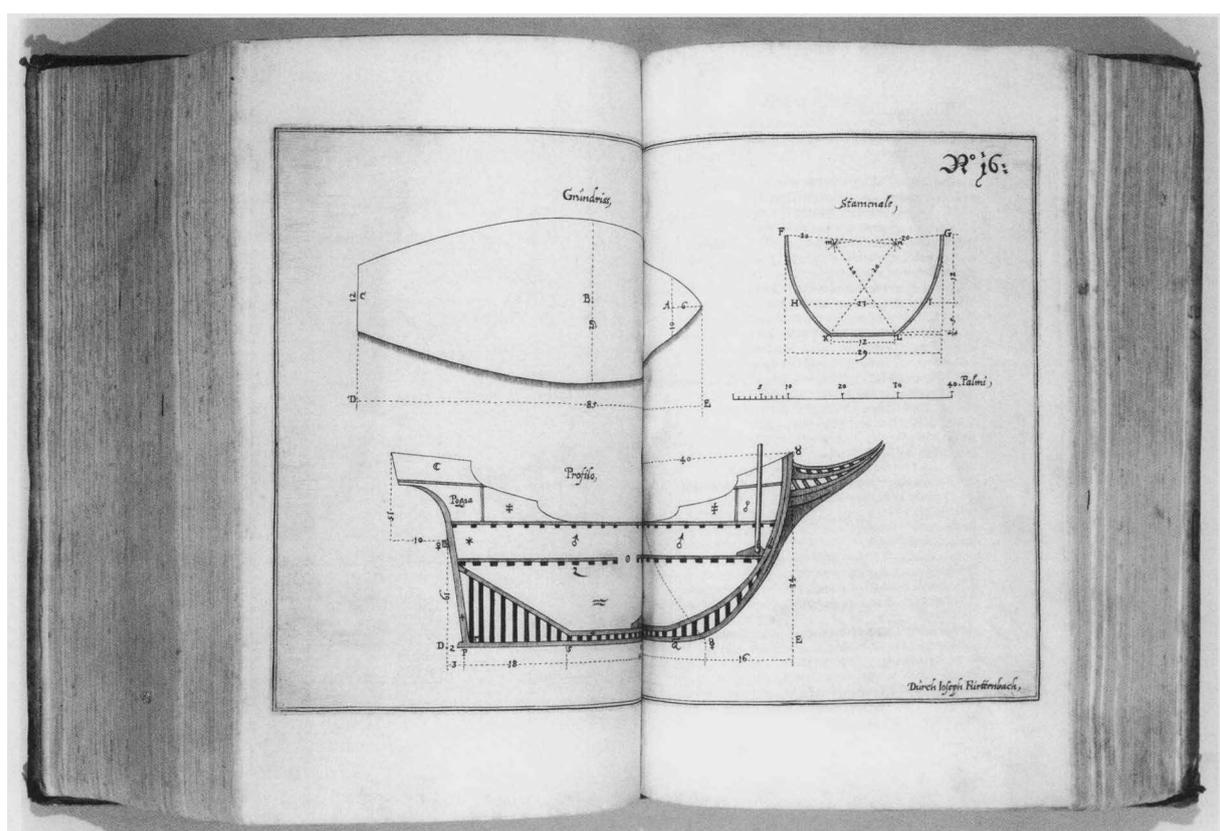
[ix–xv] Furtttenbach’s preface “An den Günstigen Leser,” dated Ulm, 1 July 1629; [xvi–xx] index; 1–8 verses (“Limeno-Graphia. Ein Teutsches Poetisches Gedicht . . .”); 9 “Consideration . . .”; 10–134 text; [135–136] blank

Ornaments Typographical title border and headpieces, large and small woodcut tailpieces and initials

Illustrations Double-page etched title plate, signed “I. Iacob Campanus Pinxit” and “Iacob Custodis Scalpsit”; plus 20 double-page etched plates, all signed “Durch Ioseph Furtttenbach.” 21 woodcut diagrams in text, lettered A–X (1 full page)

Binding Bound (3) with Furtttenbach’s *Architectura civilis* (1628; q.v.)

References Berlin Cat. 1445



Joseph Furttentbach, the elder. *Architectura navalis*. Plate 16. 1983.49.22

36

Joseph Furtttenbach, the elder
(1591–1667)

Architectura Martialis: Das ist, Außführ-
liches Bedencken, vber das, zu dem
Geschütz vnd Waffen gehörige Gebäw:
. . . Durch Josephum Furtttenbach

Ulm: Jonas Sauer, 1630

1983.49.22

Folio: 297 x 197 (11¹¹/₁₆ x 7³/₄)

Pagination [xvi], 1–93, [3] pp., 12 double-page
etched plates

(*Note:* Pagination contains initial and final
blank leaves)

With supplements:

Giornal: [2], 22 pp.

Schuld Buch: [44] pp.

(*Note:* Pagination includes final blank leaf)

Bilanz (15 January): [4] pp.

Bilanz (31 March): [4] pp.

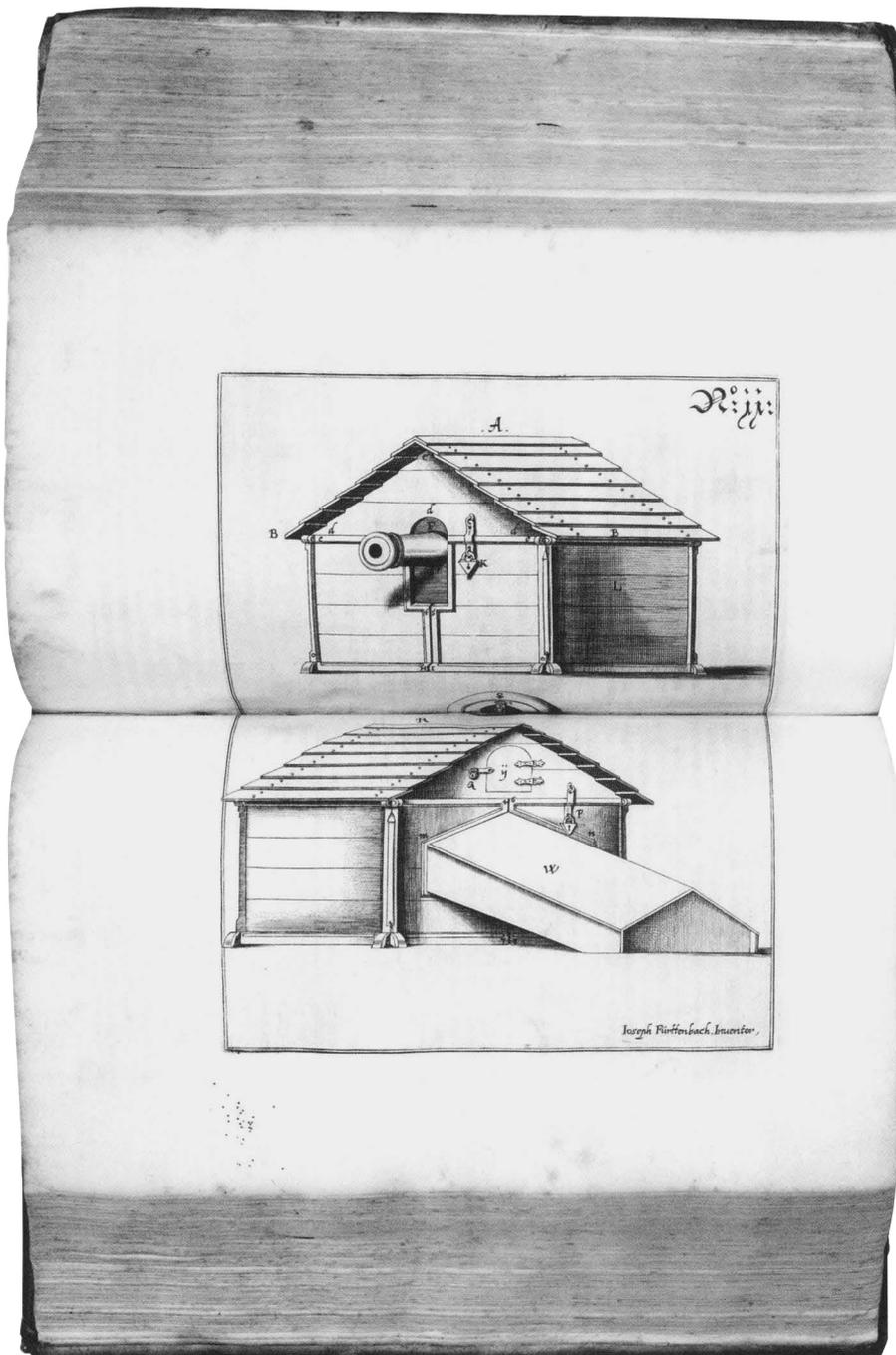
Edition First edition. The four supplements
have separate collations but are called for in the
directions to the binder, p. [xvi]

Text pp. [i–ii] blank; [iii] title page printed in
red and black (verso blank); [v–viii] Furttten-
bach's preface "An den Günstigen Leser," dated

Ulm, 30 March 1630; [ix–xii] dedication; [xiii–
xvi] table of contents, ending with instructions
to binder; 1–4 verses ("Poetisches Gedicht,
darinnen ein Sermon deß Heydnischen Kriegs-
Patronen Martis . . ."); 5–12 introduction; 13–
93 text; [94–96] blank. *Giornal*: pp. [i] divi-
sional title "Anno 1630. Das Giornal, Oder Tag
Buch" (verso blank); 1–22 text. *Schuld Buch*:
pp. [1] divisional title "Anno 1630. Schuld
Buch" (verso blank); [3–9] index; [10–41] text,
foliated 1–16; [42–44] blank. *Bilanz* (15
January): pp. [1–4] broadsheet printed both
sides, title "Anno 1630. Bilanz, Oder
Inventarium, vber das Schuldbuch, Adi. 15.
Januarij. No: A." *Bilanz* (31 March): pp. [1–4]
broadsheet printed both sides, title "Anno 1630.
Bilanz, Oder Inventarium, vber das Schuldbuch,
Adi. 31. Martij. No: B."

Ornaments Typographical title border, head-
pieces, and friezes; woodcut printer's device,
tailpieces, and initials

Illustrations 12 double-page etched plates num-
bered 1–12. Plate 1 also functions as an added
title plate, including title on banner held up by
trumpet-blowing angel under chariot of war
(signed "Jacob Custodis. Scalpsit"). Plates 2–12
signed by Furtttenbach as designer ("Ioseph
Furtttenbach, Inuentor"; "Durch Ioseph Furttten-
bach"), plates 2 and 7 dated 1629 and 1626,
respectively. Woodcut diagrams in text, p. 34,



Joseph Furttbach, the
elder. *Architectura mar-
tialis*. Plate II.
1983.49.22

signed "Joseph Furttbach Inuentor"

Binding Bound (2) with Furttbach's
Architectura civilis (1628; q.v.)

References Berlin Cat. 3524

37

Giuseppe Galli Bibiena
(1696–1757)

Architettura, E Prospettive Dedicare Alla
Maestà Di Carlo Sesto Imperador De'
Romani Da Giuseppe Galli Bibiena, Suo
Primo Ingegner Teatrale, Ed Architetto,
Inventore Delle Medesime

Augsburg: Andreas Pfeffel, 1740

1985.61.397

Large folio: 614 x 425 (24 $\frac{1}{4}$ x 16 $\frac{3}{4}$)

Pagination [2] pp., etched and engraved title
plate, etched and engraved portrait, engraved
dedication, etched and engraved frontispiece,

Giuseppe Galli Bibiena. *Architettura, e prospettive*. Part IV,
plate 6. Celebration in honor of the betrothal of the prince-
elect of Bavaria. 1985.61.397





Giuseppe Galli Bibiena.
Architettura, e prospettive.
 Frontispiece. 1985.61.397

[50] etched and engraved plates

Edition First edition

Text pp. [1-2] preface "L'Autore Alli Professori, Ed Agli Amanti Dell' Architettura, E Della Prospettiva"

Ornaments Engraved initial "L" beginning preface

Illustrations A total of 54 etched and/or engraved plates including a title plate with border and vignette; a portrait of Charles VI by Andreas and Joseph Schmuze after a painting by Martin van Meytens; a dedication plate; and



Giuseppe Galli Bibiena. *Architettura, e prospettive*. Part v, plate 8. 1985.61.397

an unsigned allegorical frontispiece. The remaining 50 plates are numbered 1–10 within each of 5 parts, and nearly all signed by Giuseppe Galli Bibiena as designer and draftsman. Engravers include J. A. Pfeffel (40), Andreas and Joseph Schmuzer (3), Lorenzo Zucchi (3), and Salomon Kleiner (1); 3 plates unsigned

Binding Late nineteenth-century red half morocco, boards mottled and striated in black, red, and tan. Extra-illustrated with another impression of part 3, plate 7 (proof before numbers and letters); and a full-page engraved view of a genealogical monument of the Sanwald

family, including 5 small medallion portraits and a larger portrait all set within an elaborate baroque tabernacle with allegorical figures, signed “J. A. Eger. delin.” and “Joh. Gottfr. Saiter sc.”

Provenance Bookplate of Charles Edouard Mewes

References *Avery's Choice* 62; Berlin Cat. 4152 (with an additional plate: part IV, pl. 1); Ciconnara 431; Fowler 136; Guilnard, p. 329; RIBA, *Early Printed Books*, 1165

38

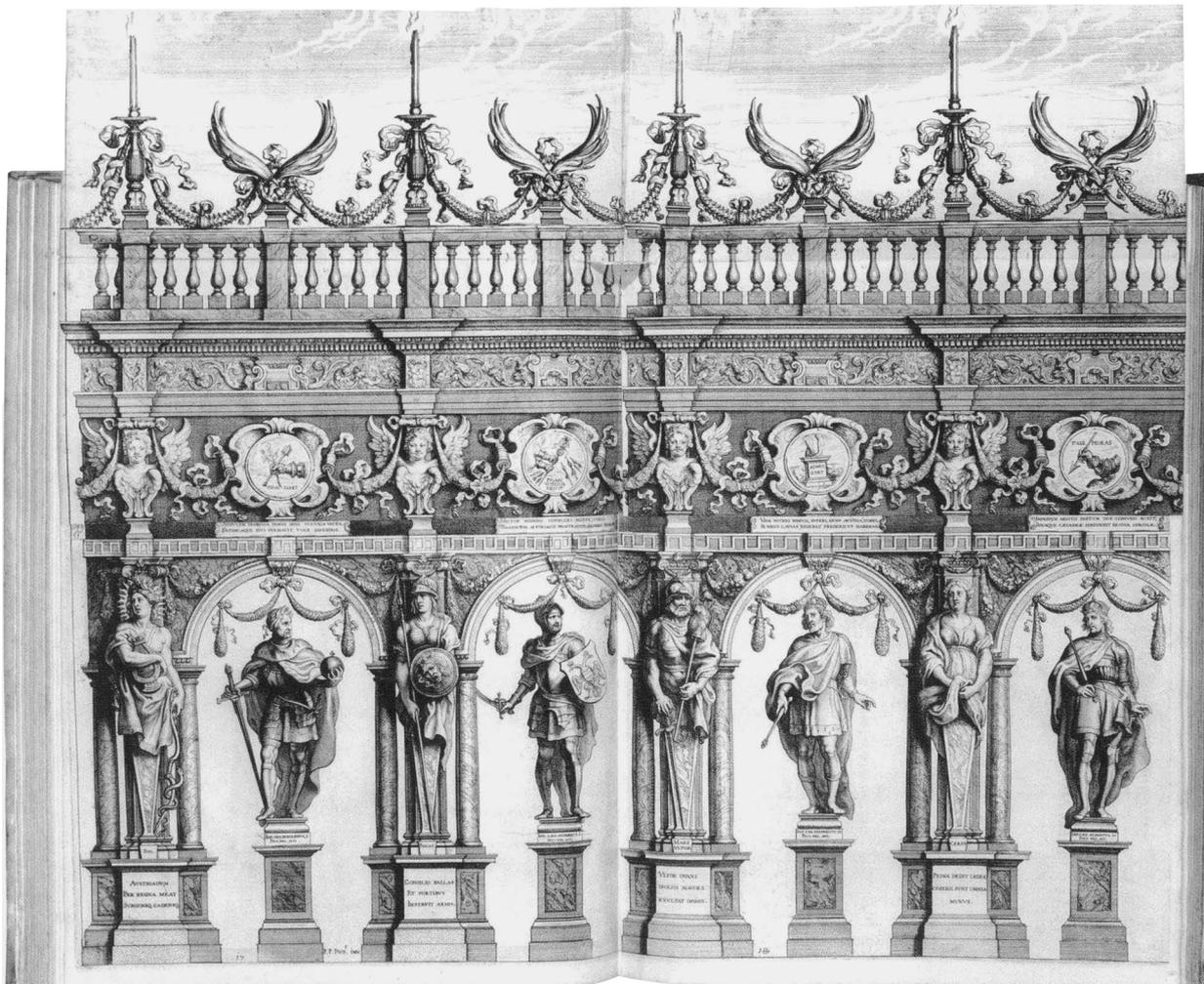
Jean Gaspard Gevaerts (1593–1666) and Peter Paul Rubens (1577–1640)

Pompa Introitus Honori Serenissimi Principis Ferdinandi Avstriaci Hispaniarum Infantis . . . Antverpnam Auspiciatissimo Aduento suo bearet, xv. Kal. Maii, Ann. M. DC. xxxv. Arcus, Pegmata, Icones[que] à Pet. Pavlo Rvbenio, Equite, inu-

entas & delineatas Inscriptio[n]ibus & Elogiis ornabat, Libro[que] Commentario illustrabat Casperivs Gevartivs I. C. & Archigrammataeus Antuerpianus. Accessit Lavrea Calloana, eodem Auctore descripta

Jean Gaspard Gevaerts and Peter Paul Rubens. *Pompa introitus... Ferdinandi*. Plate 6. Stage of welcome. 1997.80.1





Jean Gaspard Gevaerts and Peter Paul Rubens. *Pompa introitus... Ferdinandi*. Plates 17–18. Portico of the emperors. 1997.80.1

Antwerp: printed by Joannes Meursius, sold by Theodor van Thulden, Hendrik Aertssens, and Wilhelm Leestens, 1642 [i.e., 1643]

1997.80.1

Broadsheet: 555 x 400 (21⁷/₈ x 15³/₄)

Pagination [x], 189, [13] pp., engraved title plate, 43 [i.e., 41] etched and engraved plates (10 folding, 3 double page)

Edition First edition, 1 of several issues, here with the half-title reading “*Pompa Trivmphalis Introitus . . .*”; with the colophon dated 1642 (instead of 1641, although the book was not in fact issued until 1643); with an unnumbered plate showing the stage set up by the Chamber of Rhetoric along the Oude Koornmarkt; with both portraits of Cardinal Ferdinand; and with engraved extensions to 3 plates illustrating the Portico of the Emperors (pls. 17/18, 19/20, and 21/22)

Jean Gaspard Gevaerts and Peter Paul Rubens. *Pompa introitus... Ferdinandi*. Plate 37. Arch at Saint Michael's Abbey. 1997.80.1



Text pp. [i] half-title “Pompa Trivmphalis Introitus Ferdinandi Avstriaci Hispaniarvm Infantis, &c. In Urbem Antverpianam” (verso blank); [iii–iv] dedication to Ferdinand, signed “C. Gevartivs . . .” and dated 18 July 1641; [v–viii] preface; [ix–x] “Tabvlæ Praeliminaris, Sive Frontispicii Brevis Explicatio”; [1]–189 text; [190–194] “Descriptio Pompæ Introitus . . . Synopsis”; [195–198] index; [199] “Tabvlarvm Series”; [200] “Omissa . . .”; [201] epigrams; [202] “Censvra,” followed by privilege dated 9 December 1638, signed 23 December 1638, and colophon “Antverpiæ Excvsdebat Ioannes Mevrsivs Typographvs Ivratvs, Anno Salvts M. DC. XLII.”

Ornaments Woodcut initials

Illustrations In this copy, there are 42 etched and/or engraved plates, consisting of an unnumbered title plate signed “Pet. Paull. Rubens Inuent.” (in a later state, this plate is also signed by Jacob Neeffs as engraver); an unnumbered equestrian portrait of Ferdinand engraved by Paul Pontius after Rubens; a second, half-length, portrait of Ferdinand engraved by Jacob Neeffs after Theodor van Thulden numbered “2” (cf. Hollstein [Dutch] 14; Neeffs 80–81); and 39 plates numbered 3–32, [32 bis], 33–36, [37], 38–43 (3 double page and, in this copy, 10

folding; 3 of the folding pls. numbered 17/18, 19/20, and 21/22 and each of these with engraved extension leaves illustrating the balustrade of the Portico of the Emperors). The unnumbered plate [32 bis], facing p. 144, shows the stage set up by the Chamber of Rhetoric along the Oude Koornmarkt, signed as engraved by Schelte Adams Bolswert and published by G. Hendricx of Antwerp (Hollstein [Dutch] 3: Bolswert 297). The other plates are signed by Theodor van Thulden as engraver or etcher, often also as draftsman and/or publisher, and usually crediting Rubens as designer (pls. 4, 10, 11, 17/18, 19/20, 41, and 42 unsigned). In addition, there are 47 unsigned engraved illustrations in the text, mostly of coins

Binding Contemporary Dutch vellum, gilt, green cloth ties, gilt edges, bookplate removed from front pastedown

References *Avery's Choice* 142; Berlin Cat. 2947; Halwas cat. 3, no. 31 (this copy); Hollstein (Dutch) 30: van Thulden 100–141; Landwehr 99



39

Ludwig Gülich, Edler von
Lilienburg (d. before 1711)

Erb-Huldigung, so Dem Aller-
Durchleüchtigst- Großmächtigst-
Und Unüberwindlichsten Römischen
Käyser . . . Josepho Dem Ersten, Von
Denen gesambten Nider-Oesterreichischen
Ständen . . . auff den 22. dess Monats
Septembris, Anno 1705 . . . abgelegt,
vnd . . . zusammen getragen worden
Durch . . . Ludwig von Gülich . . .

Vienna: printed by Johann Jacob Kürner,
[1705?]

1985.61.598

Folio: 438 x 288 (17¼ x 11⅜)

Pagination [ii], 46 pp., etched and engraved
frontispiece, 11 etched and engraved plates
(6 double page, 1 folding)

Edition First edition

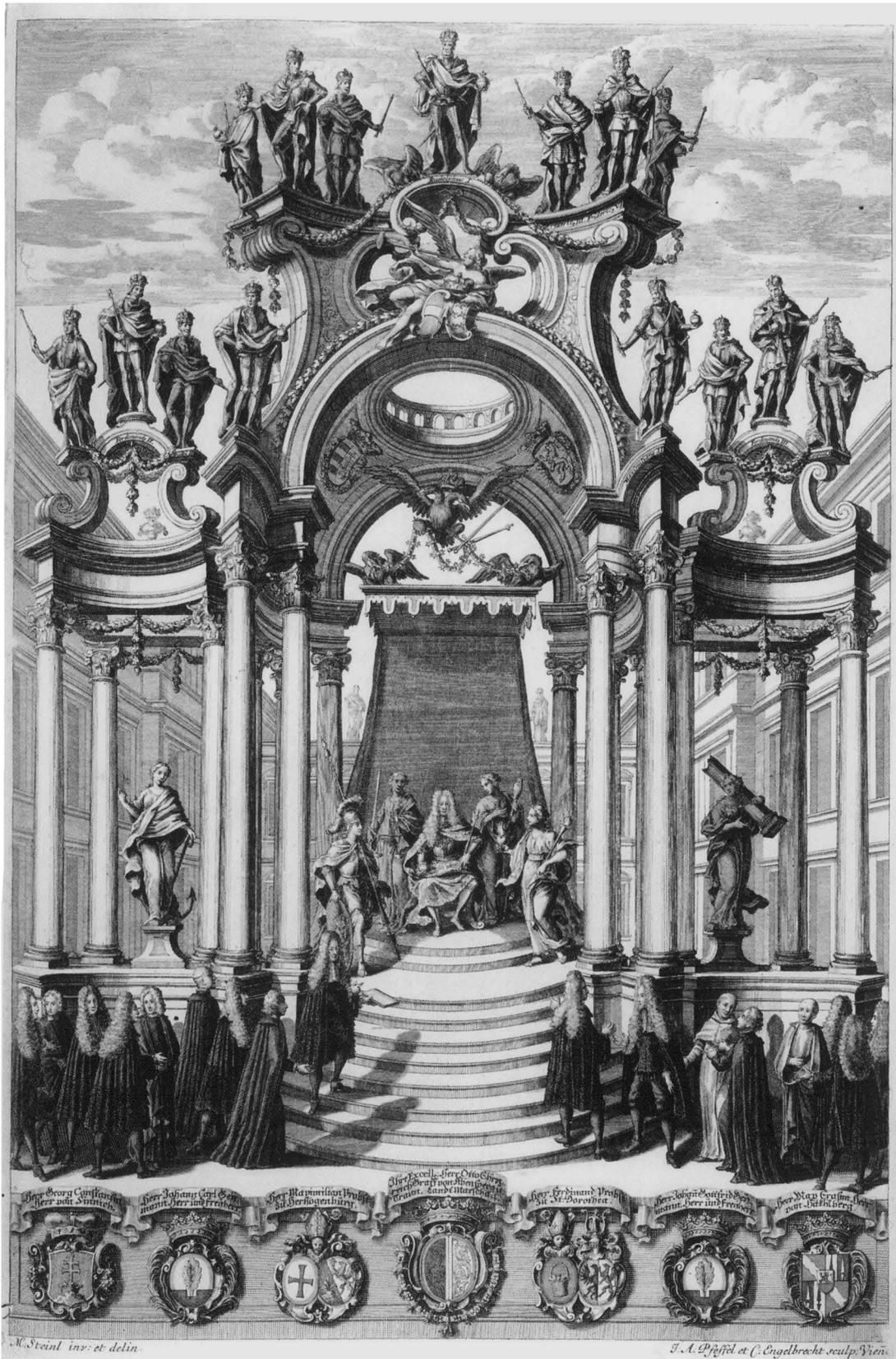
Text pp. [i] title page (verso blank); [1]–46 text

Ornaments Woodcut headpiece and initials,
type ornament tailpiece

Illustrations Etched and engraved frontispiece,
signed “M: Steinl [Matthias Steinle] inv: et
delin.” and “[Johann] A[ndreas] Pfeffel et
C[hristian] Engelbrecht sculp: Vie[nn]a”; plus
11 etched and engraved plates numbered 1–XI
(pl. III unnumbered), all signed by Johann
Cyriak Hackhofer as draftsman; plates 1–VII
and X–XI signed by J. A. Pfeffel and C.
Engelbrecht as engravers; plates VIII and X
signed by Pfeffel alone; plate IX by Engelbrecht
alone. For later uses of these plates, see Johann
Baptist Mair von Mairsfeld’s *Beschreibung . . .
Erb-Huldigung . . . Carolo dem Sechsten*,
Vienna, c. 1713, and Georg Christoph Kriegl’s
Erb-Huldigung . . . Mariae Theresiae, Vienna,
1742?

Binding Contemporary sprinkled calf, blind-
tooled ornaments on spine, gilt edges

References Berlin Cat. 2869 (lacking the large
folding plate, pl. II); Nebehay-Wagner 216



40

Giovanni Francesco Guerniero
(c. 1665–1745)

Eigentliche Abbildung Des nahe bey der Residenz-Stadt Cassel gelegenen Berges Insgemein der Winterkasten, nun aber der Carls-Berg genant, Von dem Glorwürdigsten Namen Des Durchlauchtigsten Fürsten und Herrn, Herrn Carls, Landgraffens zu Hessen . . . Samt deren darauf sich befindlichen Kostbaren Gebäuden und Wasser-Künsten . . . Verfertigt von Johann Francisco Guernerio . . .

Cassel: Heinrich Harmes, 1727

1985.61.597

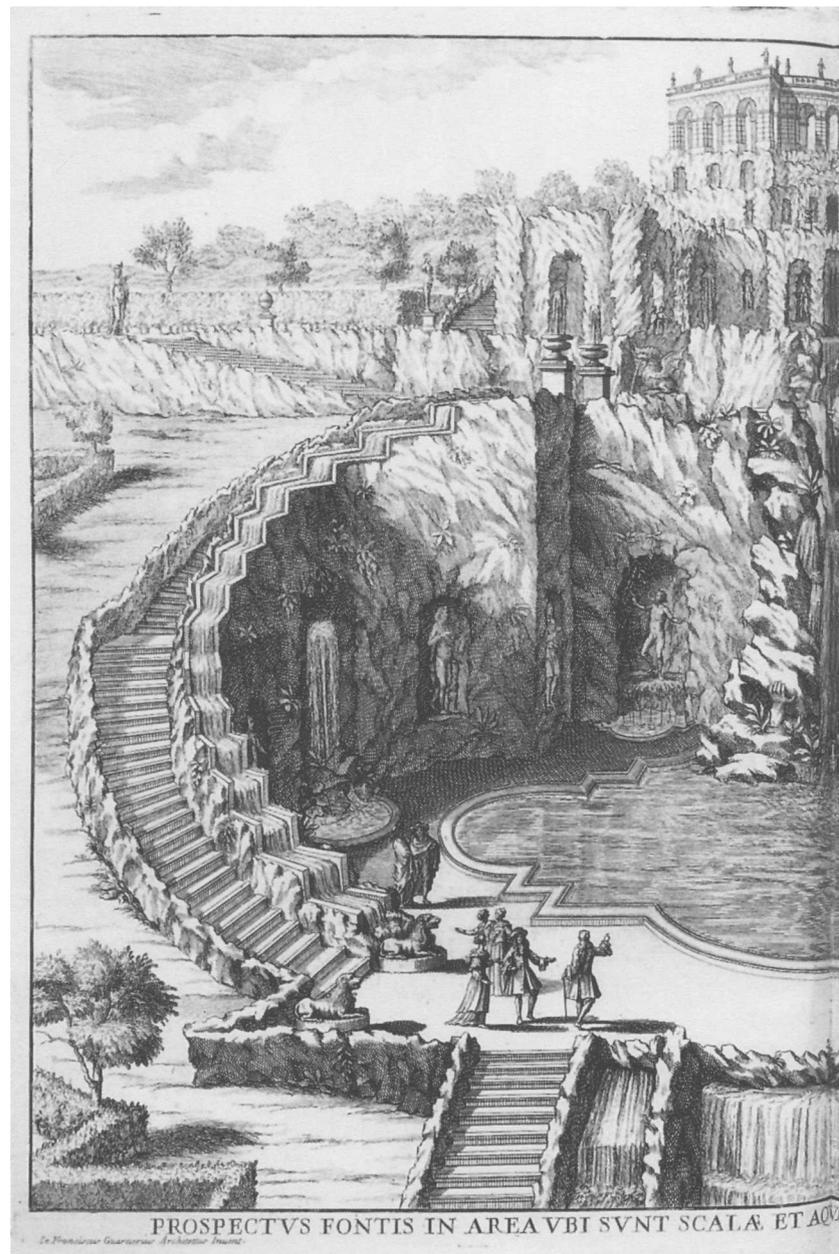
Folio: 432 x 305 (17 x 12)

Pagination [6] pp., [16] etched and engraved plates (7 double page, 2 folding)

Edition Third edition (1st ed., Rome, 1705; 2d ed., Cassell, 1706)

Text [1] title page (verso blank); [3–4] dedication; [5–6] preface

Ornaments Title page with large etched vignette (coat of arms with 2 allegorical figures).





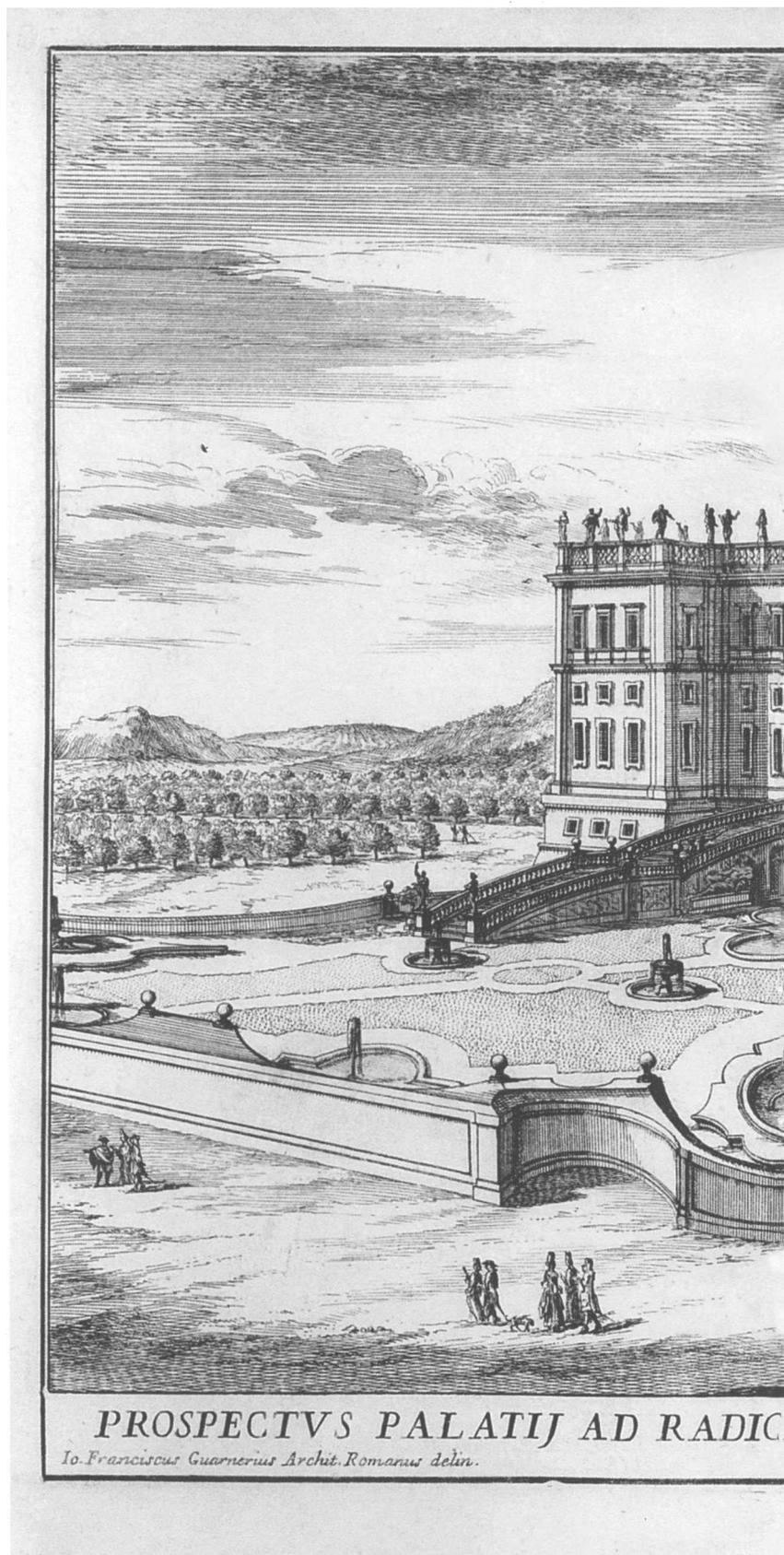
Giovanni Francesco Guerniero. *Eigentliche Abbildung des nahe bey der Residenz-Stadt Cassel gelegenen Berges. View of a grotto.* 1985.61.597

Woodcut headpiece on preface, signed "M"; 2 woodcut initials

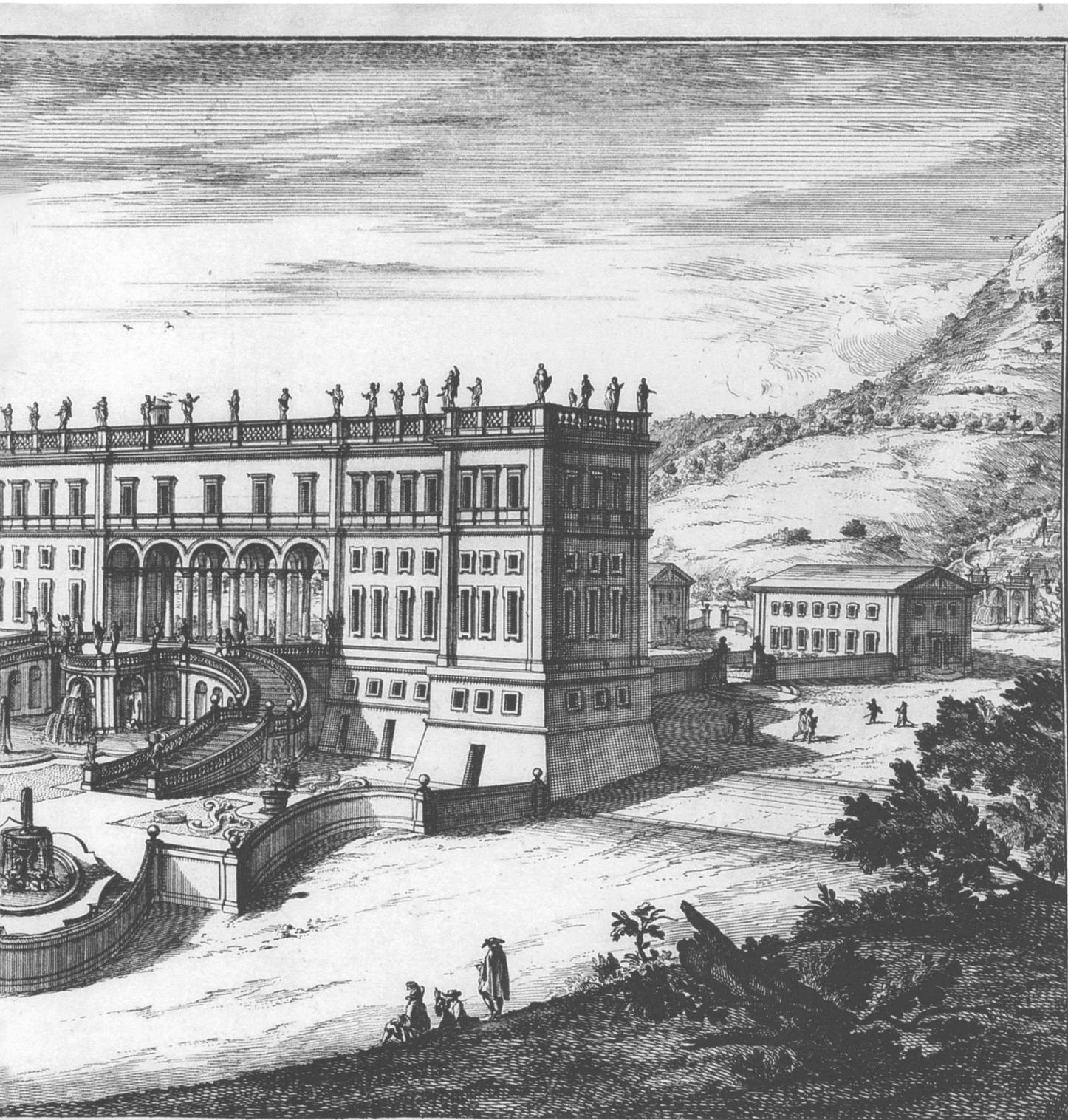
Illustrations 16 unnumbered etched and engraved plates, all but 1 signed by Guerniero as draftsman or designer ("Ioannes Franciscus Guernerius delineavit"; "... Architettus Invent."); in the final plate the design is attributed to Guerniero in the caption). Etchers include Giovanni Francesco Venturini ("Io. Franciscus Venturini incid.," pl. [4]), Giovanni Girolamo Frezza ("Io. Hieronymus Frezza incidit," pls. [5], [6], and [16]), and Alessandro Specchi (in its fullest form, "Alexander Speculi incid. Romae . . . an. 1705," pls. [6-8], [14-15]). Other plates without etcher's signature

Binding Nineteenth-century half vellum with German paste-paper boards

References Berlin Cat. 3319 (1706 Latin and Italian ed.), 3320 (1749 Latin and French ed.); Giovanni Francesco Guerniero, *Delineatio Montis*, facs. ed., Stuttgart, 1988



Giovanni Francesco Guerniero. *Eigentliche Abbildung des nahe bey der Residenz-Stadt Cassel gelegenen Berges*. View of the palace. 1985.61.597



ES MONTIS ĪDICATI IN ICHNOGRAPHIA TOTIVS OPERIS LITTERA D.

Alexander Speculius Romanus incid.

4 I

Johann August Heine (1769–1831)

Traité Des Bâtimens Propres À Loger Les Animaux, Qui Sont Nécessaires À L'Économie Rurale; Contenant des regles sur les proportions, les dispositions et les emplacements, qu'il convient de donner aux écuries, aux étables, aux bergeries, aux poullaillers, aux ruchers, etc. Avec 50 Planches

Leipzig: Voss et Compagnie, 1802

1985.61.2705

Folio: 342 x 248 (13⁷/₁₆ x 9³/₄)

Pagination xii, 72 pp., [50] engraved plates

Edition First edition. Heine is named as the author on the title page to a later German language edition, *Die Stallungen der vorzüglichsten Haus- und Nutzthiere*, Leipzig, 1804

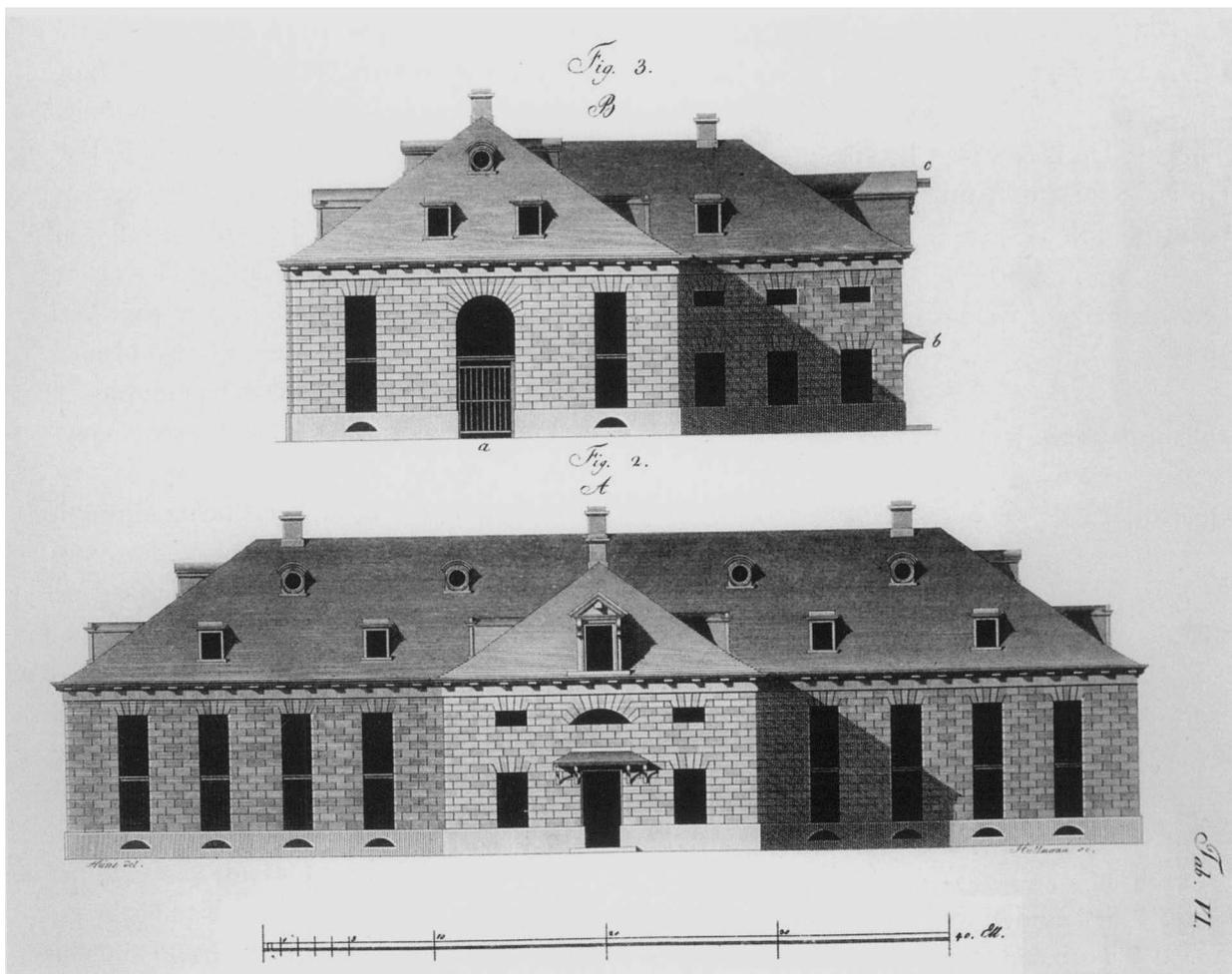
Text pp. [i] title page (verso blank); [iii] preface (verso blank); [v] divisional title page "Vue

d'une Maison de Campagne" (verso blank); [vii]–x text; [xi]–xii introduction; 1–72 text, in 8 sections (corresponding to 8 different types of farm building: "Écurie," "Étable à Vaches," "Bergerie," etc.), each with a divisional title page (versos blank), text, and explanations of the plates

Illustrations 50 full-page engraved plates, numbered consecutively within each of the 9 sections (including the preliminary section): I–III (including frontispiece); I–6; I–VI; I–X; I–IV; I–IV; I–IX; I–IV; I–IV. All but 4 of the plates are signed by Heine as designer and draftsman ("Heine inv. del."). Engravers include Hüllmann (17); Böttger and Frosch (11 each); Sprinck (4); Capieux, Keyl, Natling, and Seiffert (1 each)

Binding Contemporary mottled half calf, imitation tree calf boards, spine with gilt bands, leather label

Provenance Contemporary ownership inscription of the "Bibliotheque des Créneés [or Creviées?]." Bookplate of Charles Edouard Mewes



Johann August Heine. *Traité des bâtiments propres à loger les animaux*. Plate VI. Design for stables. 1985.61.2705

42

Christian Cay Laurenz Hirschfeld
(1742–1792)

*Théorie De L'Art Des Jardins . . . Traduit
De L'Allemand. Tome Premier [–Tome
Cinquieme]*

Leipzig: Heirs of Weidmann and Reich, 1779–
1785

1983.49.27–31

Quarto: 252 x 193 (9⁷/₈ x 7⁵/₈)

Pagination Vol. 1 (1779): xvi, 264 pp.

Vol. 2 (1780): iv, 240, [4] pp.

Vol. 3 (1781): iv, 287, [3] pp., 6 etched and
engraved plates

Vol. 4 (1783): iv, 294, [2] pp.

Vol. 5 (1785): viii, 432, [12] pp., [1] folding
etched and engraved plate

Edition First edition (published at the same
time as the original German language edition)

Text Vol. 1: pp. [i] title page (verso blank); [iii]–
viii author's preface; ix–xiv translator's fore-
word; xv–xvi list of illustrations, with page loca-
tions and sources (see under Plates, below); [1]
divisional half-title: "Réflexions préliminaires";
[2] list of contents, sections 1–4; [3]–182 text to
sections 1–4, "Réflexions préliminaires"; [183]

divisional title: "Théorie de l'Art des Jardins";
[184] list of contents, "Premiere Partie" (i.e.,
vol. 1); 185–264 text, including illustrations.
Vol. 2: pp. [i] title page (verso blank); [iii]–iv
author's preface; [1] half-title; [2] list of con-
tents, "Seconde Partie" (i.e., vol. 2); [3]–4 in-
troduction; 5–240 text, including illustrations;
[241–242] list of illustrations, with page loca-
tions and sources; [243] errata (verso blank).
Vol. 3: pp. [i] title page (verso blank); [iii]–iv
author's preface; [1] half-title; [2] list of con-
tents, "Troisieme Partie" (i.e., vol. 3); [3]–5
introduction; 6–287 text, including illustrations;
[288–290] list of illustrations, including page
locations and sources. Vol. 4: pp. [i] title page
(verso blank); [iii]–iv author's preface; [1] half-
title; [2] list of contents, "Quatrieme Partie" (i.e.,
vol. 4); [3]–294 text; [295–296] list of illustra-
tions, with page locations and sources. Vol. 5:
pp. [i] title page (verso blank); [iii]–viii author's
preface; [1] half-title (verso blank); [3]–428 text,
including engraved illustrations; 429–432 list of
illustrations, with page locations and sources;
[433–441] index (including both text and illus-
trations); [442–444] errata

Illustrations Etched and engraved plates, mostly
incorporated in the text

Vol. 1: Title-page vignette (landscape in oval
medallion) and 46 small plates in the text, as
listed on pp. xv–xvi. 7 of these are signed



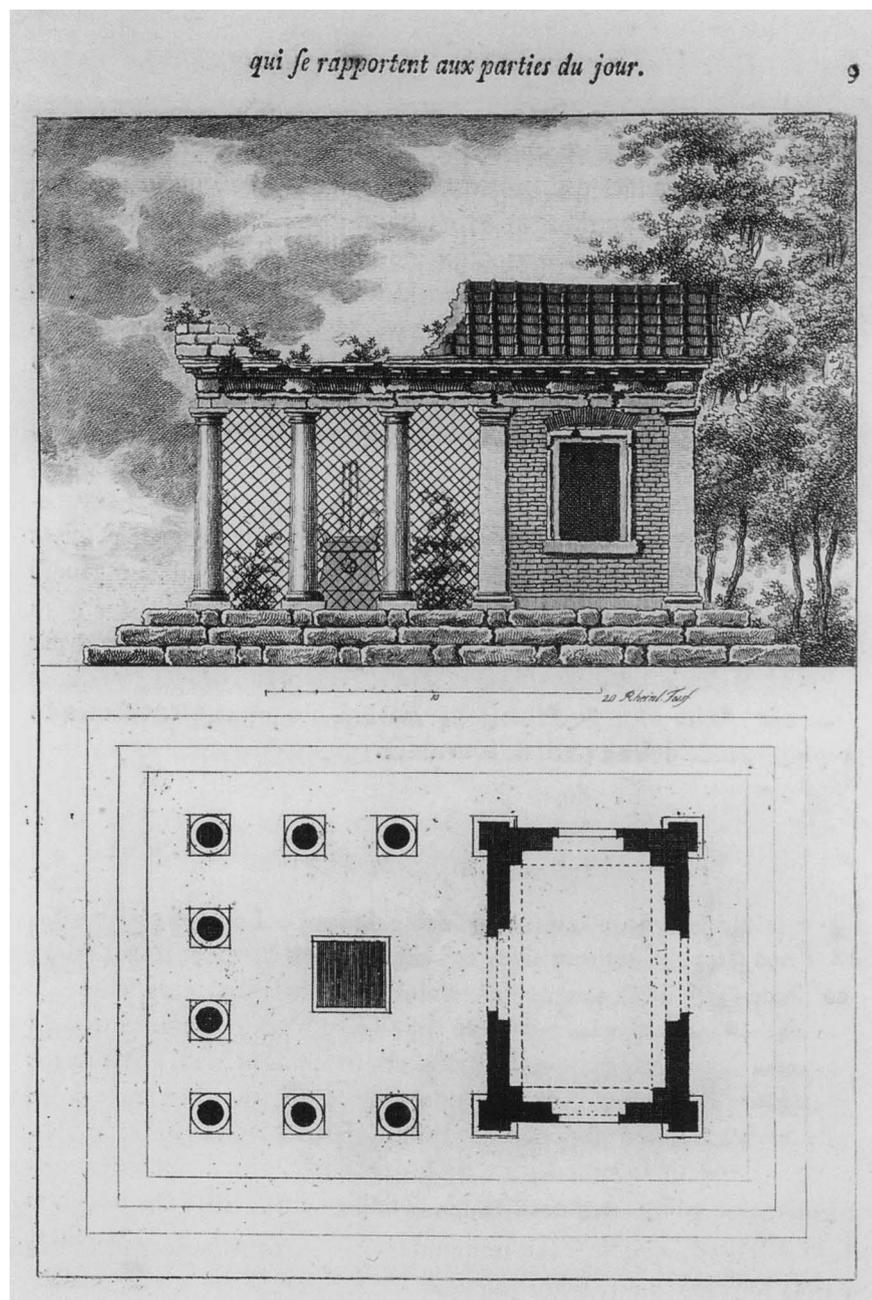
Christian Cay Laurenz
Hirschfeld. *Théorie de l'Art
des Jardins*. Vol. 3, plate II.
1983.49.29

“Thoenert sculp” (with variants); 2 signed “[Gottlob August] Liebe Sc”; the remainder unsigned. Additional sources for the illustrations, including previously published works, are given in the list of illustrations for each volume. In the present volume, sources include “l’architecture de [Robert] Morris” (nos. 9, 10); Charles Etienne Briseux’s *L’Art de bâtir des maisons de campagne* (nos. 12, 13, 14); Robert and James Adam’s *Works in Architecture* (18); Jacques-François Blondel’s *Distribution des maisons de plaisance* (30). 7 illustra-

tions are attributed to Brandt as designer and 1 to Alberli [sic] as draftsman

Vol. 2: Title-page vignette signed “A. Zingg del.” and “Geyser sc.”; plus 49 plates in the text, as listed on pp. [241–242]. 1 signed “Thoenert sc.” (no. 16); 1 signed “G. Z. Grazius [or G. L. Crusius?] sc.” (no. 17); 3 signed “[Gottfried August] Liebe sc.” (nos. 10, 19, and 33); 1 signed “Moreau del.” and “Thoenert sc.” (no. 20); 1 signed “Zingg del.” and “Geyser sc.” (no. 25); 4 signed “G. f.”

Christian Cay Laurenz
Hirschfeld. *Théorie de l'Art
des Jardins*. Vol. 5, page 9.
1983.49.31



(nos. 18, 28, 37, 39). Published sources given in the list of illustrations include Laurids de Thurah's *Danske Vitruvius* (no. 5), Erik Jönsson, Graf von Dahlberg's *Suecia antiqua et hodierna* (no. 7), Jean François de Neufforge's *Recueil elementaire d'architecture* (nos. 8, 9), William Halfpenny's *New and Compleat Sys-*

tem of Architecture (nos. 12, 13, 14), Johann Friedrich Nette's "Recueil de Maisons de Campagne" (nos. 15, 22), *Le Delizie della Brenta* (nos. 23, 24, 25), and others. 8 illustrations are ascribed to Brandt as designer (nos. 10, 11, 16–19, 21, 26)

Vol. 3: Title-page vignette signed “Schurich[t] del” and “Geyser Sc.”; 52 illustrations in the text (10 full page, 3 with blank versos); plus 6 plates *hors texte* numbered I–VI (listed as nos. 44–49). The illustrations in this volume are numbered 1–57: the final 3, each of which has 2 figures, are given 2 numbers each in the list on pp. [288–290], which also omits 4 vignettes. The plates are signed as follows: 6 listed text illustrations (nos. 15–18, 32, 45), 4 unlisted vignettes, and 6 plates *hors texte* all signed by Schurich[t] as designer and Geyser as engraver. 3 illustrations signed “Thoenert Sc” (nos. 35, 38, 39); 3 signed “G. f.” In the list of illustrations, further, unsigned, plates are said to be projects of or designed by Schuricht (3), Brandt (8), Oeser (1), and Clemens (1). Published sources include J.-F. Blondel’s *Distribution des maisons de plaisance* (nos. 1–2), Colen Campbell’s *Vitruvius Britannicus* (nos. 3–14), and others

Vol. 4: Title-page vignette signed “Schuricht del.” and “Geyser sc.” plus 37 copperplates in the text numbered 1–31 (3 full page; nos. 14 and 29 use 4 copperplates each). 8 plates are signed “Schönberg fec” (nos. 1–4, 6–8, 28), 9 signed “Schuricht Del.” and “Geyser S.” or similar (nos. 9–13, 17, 18, 23, 26), 3 signed “G. f” (nos. 19, 20, 22), 1 signed “Geyser sc” (no. 31), and 1 signed illegibly (“Br inv” and “G f”?, no. 27). In the list of illustrations, nos. 24 and 25 are also said to be “Par Mr Schuricht”; nos. 13–15, 19, 20, 22, 27, and 29 designed or drawn by Brandt. Published sources include James Paine, *Plans, Elevations, and Sections of Noblemen and Gentlemen’s Houses . . .*, London, 1767 (nos. 1 and 2); James Lewis, *Original Designs in Architecture* (nos. 3, 4, 28); J.-F. Blondel, *Distribution des maisons de plaisance* (no. 5); and Halfpenny (no. 21)

Vol. 5: Title-page vignette signed “Geyser f.” plus 47 illustrations in the text (15 full page) and 1 folding plate *hors texte* (no. 48). The illustrations are signed by the following artists as draftsmen: Schuricht (10: nos. 1, 5, 9, 10, 12, 17–19, 25, 36), Brandt (6, plus 2 described as by him in list of illustrations: nos. 4, 8, 11, 27, 31, 35; and 32, 33), Weinlig (4: nos. 2, 3, 6, 7), and A. Zingg (1: no. 34). Engravers include Schönberg (10), Geyser (8), and Grünler (7); 6 plates signed “G. f.” Among the published sources given in the list of illustrations in this volume are Marie Joseph Peyre, *Oeuvres* (no. 13), James Paine, *Plans, Elevations, and Sections of Noblemen and Gentlemen’s Houses* (nos. 14, 26), Abraham Swan’s *Collection of Designs* (nos. 15, 16, 20, 21), *The Builder’s Magazine* (nos. 22–24), William Woollett (nos. 29, 30, 48), and the anonymous *New Display of the Beauties of England* (nos. 43, 44, 47)

Binding Contemporary marbled calf, gilt roll-tool borders, gilt spines, marbled edges

Provenance Ownership inscription “Nce. Glayre” in each volume

References Berlin Cat. 3553 (German ed.); RIBA, *Early Printed Books*, 1505 (German ed.)

43

Hendrik Hondius (1573–1650)

Les Cinq Rangs De L'Architecture, A Scavoir: Tvscane, Dorique, Ionique, Corinthiaque, Et Composee, Avec L'Instrvction Fondamentale, Faite par Henricus Hondius. Avec encores quelques belles Ordonnances d'Architecture, mises en perspective, Inventées par Iean Vredeman, Frison, & son fils, & taillées par le dit H. Hondius, de nouveau reveües & corrigées. Fort serviables & utiles pour la fortification & autres usages

Amsterdam: Jean Jeansson (Johannes Janssonius), 1620

1985.61.2534

Oblong folio: 269 x 349 (10⁵/₈ x 13³/₄)

Pagination [18] pp., [30] etched and engraved plates

(*Note:* Apart from the title leaf, the leaves of letterpress and illustrations are lettered in 1 sequence A–Z, AA[x2], BB–OO)

Edition Sixth edition, and third French language edition (1st ed., The Hague, 1606). Edition titles vary: see Hollstein (Dutch) 48: pp. 228–233. Includes plates engraved by Hondius from designs by Hans Vredeman de Vries

(1527–1606?) and his son Paul Vredeman de Vries (1567–1630)

Text pp. [1] printed title page (verso blank); [3] “Preface Av Lectevr” (verso blank); [5–6] “De L'Architectvre, Qvelle Science Elle Est, Et De La Doctrine Des Architectes”; [7] “Description de L'Ordonnance Et Des Ornemens De La Toscane” (verso blank); [9] “Description De L'Ordonnance Et Des Ornemens De La Colonne Dorica” (verso blank); [11] “S'Ensvit La Description De L'Ordre Et Des Ornemens De La Colonne Ionica” (verso blank); [13] “Voici La Description De L'Ordre Et Des Ornemens De La Corinthia” (verso blank); [15] “Voici La Description De L'Ordre Et Des Ornemens De La Composee” (verso blank); [17] “Sensvit Vne Claire Instrvction Des Quatres Sortes De Symmetrie,” with colophon “Imprime a Amsterdam l'An. 1620” (verso blank)

Ornaments Woodcut title vignette, initials, and tailpieces

Illustrations 30 etched and engraved plates, some with titles and signatures: [1] “Thvscana Prima Figvra”; [2–4] “Dorica”; [5–7] “Ionica”; [8–10] “Corinthia”; [11–13] “Composita”; [17] “Ionica Svper Dorica,” signed “P. vriese inv. 1606”; [18] “Ionica,” signed “Ioan. vredeman vriese invent.”; [19] “Corinthia,” signed “I. V. vriese inventor”; [21] “Composita,”



signed "I. de vriese inventor"; [22] "Thvscana. 1. Visvs," signed "Paul. vred. vriese Inventor. Henr. hondius formis"; [23] "Dorica. 2. Avditvs," signed "P. V. vriese inventor. Hhondius formis"; [24] "Ionica. 3. Odor," signed P. V. vriese invent. Hhondius formis"; [25] "Corinthia. 4. Gvstvs," signed "P. de vriese invent. Hh. formis hgae-comitis"; [26] "Composita. 5. Tactvs," signed Paul. de vriese Invent. Hh form."; [27] "Forvm Modernis Aedificiis," signed "P. de vriese inv."; [28] "Cvbicvlvm In Trospicientibvs Modernvm"; [29] "Templvm intro-spicientibus modernum," signed "I. de vriese inv."; [30] "Templum Introspectantibus modernum," signed "henr. hondius sculpsit"

Hendrik Hondius. *Les cinq rangs de l'architecture*. Plate [25]. "Corinthia. 4. Gvstvs." 1985.61.606



Binding Bound (4) with other works after Marolois, *Géometrie* (1616)

Hendrik Hondius. *Les cinq rangs de l'architecture*. Plate [27]. "Forum Modernis Aedificiis." 1985.61.606

References Hollstein (Dutch) 48: 593–623;
RIBA, *Early Printed Books*, 1539

ANOTHER COPY

1985.61.606

Binding Early vellum, rebacked

Provenance Early inscription on title page
"Ex Bibliotheca Gravenegge"

44

Hendrik Hondius (1573–1650)

L'Architectvre contenant La Toscane, Dorique, Ionique, Corinthiaque, Et Composee, fait par Henri Hondius. Avec quelques belles ordonnances d'Architecture mises en perspectiue par Jean Vredman frison, Avec vne instruction fondamentale, fort vtils et necessaires pour la fortification et aultres vsages

Amsterdam: Jean Jeansson (Johannes Janssonius), 1628

1985.61.607

Folio: 313 x 203 (12¼ x 8)

Hendrik Hondius. *L'Architecture*. Plate [17]. "Ionica Super Dorica." 1985.61.607



Pagination [18] pp., etched and engraved title plate, [30] double-page etched and engraved plates (*Note:* Apart from the title plate, leaves of letterpress and illustrations are lettered in 1 sequence A–Z, AA[x2], BB–OO. *Pagination* above does not include a blank leaf following the title plate, called for in Hollstein [Dutch] 48: p. 231, no. 8, but not present in the Millard copy)

Edition Another edition of *Les cinq rangs d'architecture* (q.v.), being the eighth or ninth edition, and fourth French language edition (1st ed., The Hague, 1606). Edition titles vary (see Hollstein [Dutch] 48: pp. 228–233). Includes plates engraved by Hondius from designs by Hans Vredeman de Vries (1527–1606?) and his son Paul Vredeman de Vries (1567–1630)

Text pp. [1–2] “Preface au Lecteur”; [3–6] “De l’Architecture, quelle science elle est, & de la doctrine des Architectes”; [7–8] “Description De L’Ordonnance Et Des Ornemens De La Toscane”; [9–10] “Description De L’Ordonnance Et Des Ornemens De La Colonne Dorica”; [11–12] “S’Ensvit La Description De L’Ordre Et Des Ornemens De La Colonne Ionica”; [13–14] “Voicy La Description De L’Ordre Et Des Ornemens De La Corinthia”; [15–16] “Voicy La Description De L’Ordre Et Des Ornemens De La Composee”; [17–18] “S’Ensvit Vne Claire Instrvction Des Qvatre Sortes De Symmetrie”

Ornaments Woodcut initials, headpieces, and tailpieces

Illustrations Title plate (engraved by Willem Akersloot according to Hollstein) and 30 double-page etched and engraved plates, some with titles and signatures: [1] “Thvscana Prima Figvra”; [2–4] “Dorica”; [5–7] “Ionica”; [8–10] “Corinthia”; [11–13] “Composita”; [17] “Ionica Syper Dorica,” signed “P. vriese inv. 1606”; [18] “Ionica,” signed “Ioan. vredman vriese invent.”; [19] “Corinthia,” signed “I. V. vriese inventor”; [21] “Composita,” signed “I. de vriese inventor”; [22] “Thvscana. 1. Visvs,” signed “Paul vred. vriese Inventor. Henr. hondius formis”; [23] “Dorica. 2. Avditvs,” signed “P. V. vriese inventor. Hhondius formis”; [24] “Ionica. 3. Odor,” signed P. V. vriese invent. Hhondius formis”; [25] “Corinthia. 4. Gvstvs,” signed “P. de vriese invent. Hh. formis hague-comitis”; [26] “Composita. 5. Tactvs,” signed “Paul. de vriese Invent. Hh form.”; [27] “Forvm Modernis Aedificiis,” signed “P. de vriese inv.”; [28] “Cvbicvlvm In Trospicientibvs Modernvm”; [29] “Templvm intro-spicientibus modernum,” signed “I. de vriese inv.”; [30] “Templum Introspicientibus modernum,” signed “henr. hondius sculpsit”

Binding Contemporary vellum over boards

References Hollstein (Dutch) 48: 593–623; New Hollstein, *Hendrick Hondius*, 576–606; RIBA, *Early Printed Books*, 1540

45

Wenzel Jamnitzer, the elder
(1507 or 1508–1585)

Perspectiva. Corporum Regularium.
Das ist, Ein fleysige Fürweysung, Wie
die Fünff Regulirten Körper, daruon Plato
inn Timaeo, Unnd Euclides inn sein Ele-
mentis schreibt . . . gar Künstlich inn die
Perspective gebracht . . . durch Wentzeln
Jamitzer . . .

Nuremberg, 1568

1983.49.32

Folio: 345 x 248 (13³/₁₆ x 9³/₄)

Pagination [8] pp., [50] engraved plates
(*Note:* Plate count includes final blank leaf with
platemark of a blind impression)

Edition First edition

Text pp. [1] title page (verso blank); [3–4]
dedication by Jamnitzer to the emperor
Maximilian; [5–7] foreword; [8] blank

Ornaments The title is set within an engraved
ornamental frame containing allegorical repre-

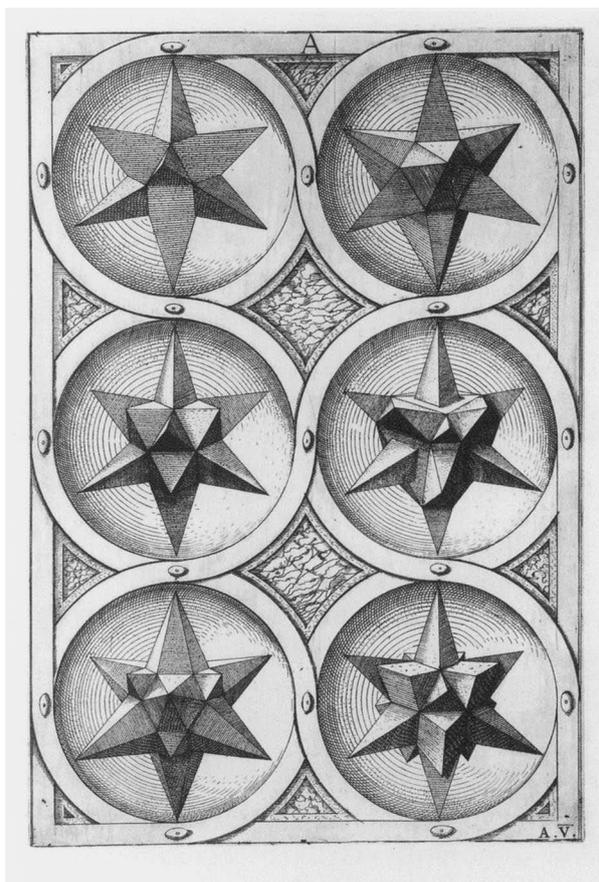
sentations of arithmetic, geometry, architecture,
perspective, etc.

Illustrations 49 engraved plates, and a final
blank leaf with the platemark of a blind impres-
sion faintly visible. The plates evidently went
through the rolling press in pairs, and they bear
engraved signature marks indicating 7 6-leaf
gatherings lettered A–G and 2 4-leaf gatherings
lettered H–I. Their subjects are divided into
sections that relate the tetrahedron to fire (A1–
5), the octahedron to air (A6–B4), the hexahe-
dron to earth (B5–C3), the icosahedron to
water (C4–D2), and the dodecahedron to heav-
en (D3–E1), followed by “Was jetzund für
stück von der löblichen Kunst Perspectiua fol-
gen . . . 1568.” Some plates are signed “IA”
(attributed to Jost Amman) and some dated
1567

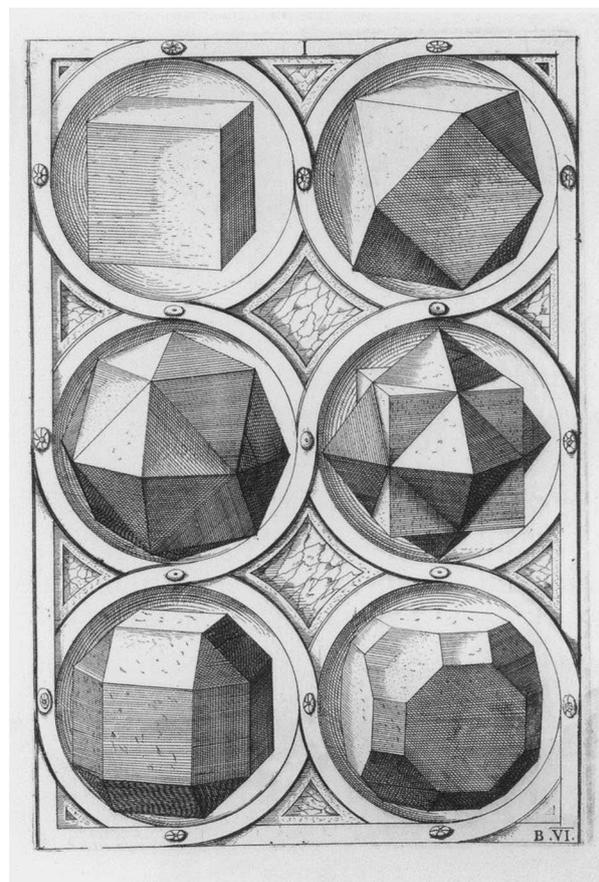
Binding Later full vellum over pasteboards

Provenance Seventeenth century? inventory
number 5685 and library classification “Ima-
ginatio / Artes liberales / Pictura,” shelfmark
A3–9 canceled to A4–5. Bookplate of Charles
Edouard Mewes

References Berlin Cat. 4693



Wenzel Jamnitzer, the elder. *Perspectiva corporum regularium*. Plate A5. Fire. 1983.49.32



Wenzel Jamnitzer, the elder. *Perspectiva corporum regularium*. Plate B5. Earth. 1983.49.32

46

Georg Christoph Kilian
(1709–1781)

Ruinen und Ueberbleibsel von Athen nebst andern merkwürdigen Alterthümern Griechenlands herausgegeben von M. Robert Sayer in London. Nun mit einem aus der Englischen Beschreibung zur Erläuterung derselben kurzverfaßten historischen Auszuge nach dem Englischen Original verfertigt und verlegt von Georg Christoph Kilian Kunstverlegern in Augsburg

[Augsburg: printed by Johann Jacob Lotter for Georg Christoph Kilian, 1764]

1985.61.617

Folio: 378 x 256 (14⁷/₈ x 10¹/₈)

Pagination 8 pp., 12 double-page etched and engraved plates

Edition First German edition of the London publisher Robert Sayer's piratical 1759 English language adaptation of Julien-David Le Roy's *Ruines des plus beaux monuments de la Grèce* (Paris, 1758). Kilian's version appears to have been published simultaneously in Latin (see Berlin Cat.)

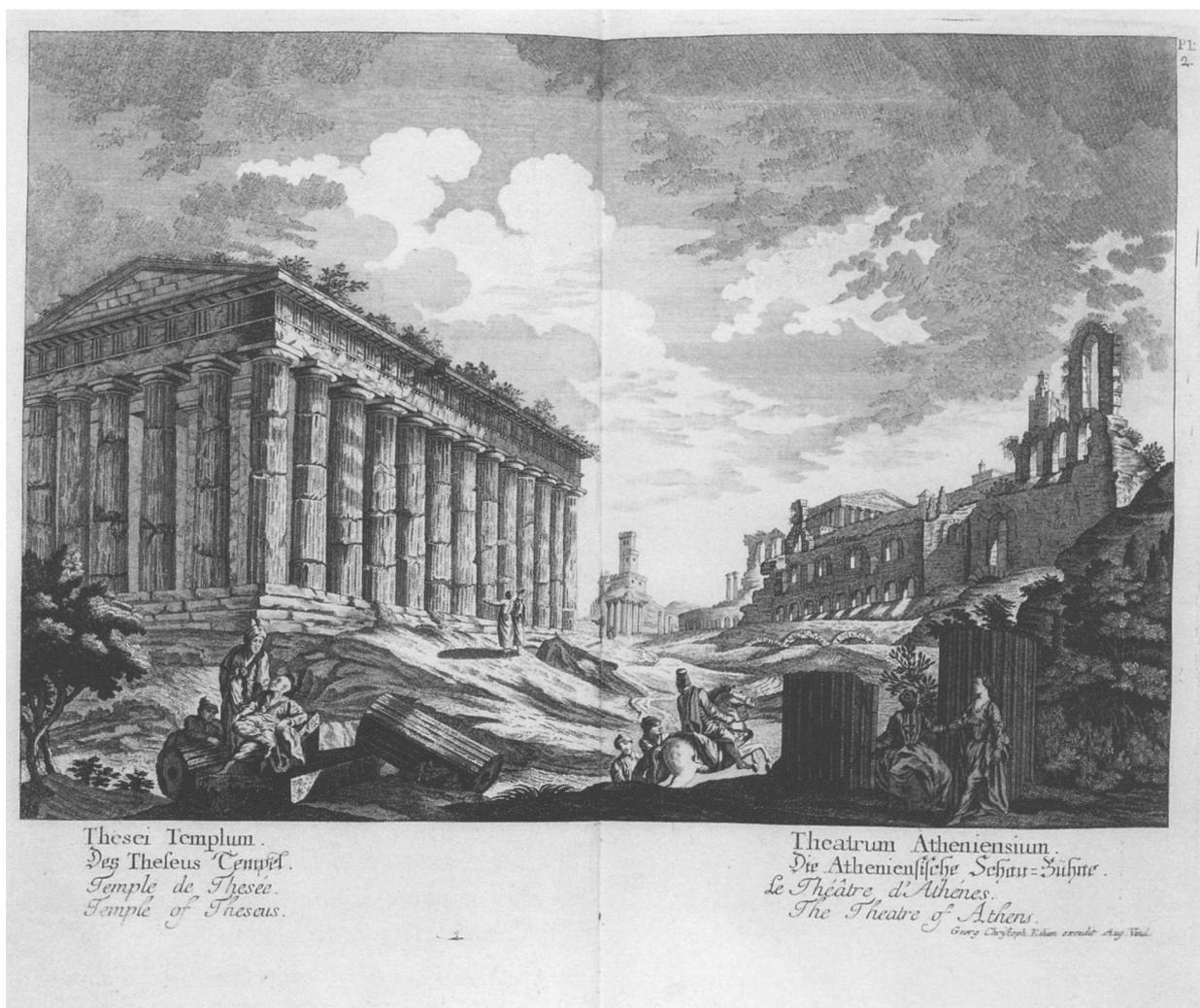
Text pp. [1]–8 drop-head title, introductory text, explanation of the plates, colophon

Ornaments Typographical tailpiece, p. 8

Illustrations 12 double-page etched and engraved plates numbered 1–12, captions in Latin, German, French, and English at bottom of each plate, all signed "Georg Christoph Kilian excudit Aug. Vind." (pl. 1 signed "Georg Christoph Kilian Sculp. et excudit . . ."). Plates measure from 300 x 385 to 305 x 395

Binding Contemporary sprinkled calf, gilt floral ornaments on spine, blue sprinkled edges. Bound with Kilian's *Vorstellung der Baalbekischen Alterthümer* (1769) and 2 untitled suites of plates also published by Kilian (see cat. 47)

References Berlin Cat. 1892 (Latin ed.); Harris and Savage 493 (English ed.); Millard, *French Books*, 101 (French ed.)



Georg Christoph Kilian. *Ruinen und Ueberbleibsel von Athen*. Plate 2. Temple of Theseus and Theatre of Athens. 1985.61.617

47

Georg Christoph Kilian
(1709–1781)

Vorstellung der Baalbekischen Alterthümer nach dem Englischen Originale, nebst einer kurzen Beschreibung dersel-

Georg Christoph Kilian. *Vorstellung der Baalbekischen Alterthümer*. Plate 5. "Most Perfect Temple, Baalbek."
1985.61.617

ben, herausgegeben von Georg Christoph Kilian . . .

[Augsburg: Georg Christoph Kilian], 1769

1985.61.617

Folio: 378 x 256 (14 $\frac{7}{8}$ x 10 $\frac{1}{8}$)



Pagination 8 pp., 6 double-page etched and engraved plates

Edition First German edition, the plates derived from a similar suite published by Robert Sayer (not taken from Robert Wood's *The Ruins of Baalbec*, London, 1757). In Sayer and Bennett's 1775 publisher's catalogue there is an advertisement for "Ruins of Balbec, in six prints, neatly engraved, 11 inches high by 16 wide, price 6s. the set. 1. A north view of the quadrangle and remains of the great temple at Balbec. 2. Part of the hexagonal court, with part of the circular temple, ditto. 3. Bases remaining of the great temple, section and part of the quadrangle of the most entire temple, ditto. 4. Ruins of the great temple on which the Turks have erected towers, Temple of the Sun, walls of the city of Balbec, columns of the great temple, ditto. 5. The most perfect temple and portico of the great temple, ditto. 6. A quarry of free stone, from whence probably the Subasement of the great temple was taken, as appears from the great size of many stones now remaining there. A general view of Balbec; in this view is seen part of Mount Libanus" (For 1775. *Sayer and Bennett's Enlarged Catalogue of New and Valuable Prints*, London, [1775], facs. ed., London, 1970, 43). The source for Kilian's text is untraced

Text pp. [1] title page, dated 1769; [2]–8 text

Ornaments Etched vignette on title page; etched headpiece and tailpiece

Illustrations 6 etched and engraved plates numbered 1–6 ("Balbek Pl. 1 [–6]" at top), captions at bottom in Latin, English, German, and French. Plates measure 262 to 273 x 368 to 373. All are signed "Juxta Originale Rob. Sayer Londini. Georg Christoph Kilian direx. et excud. Aug. Vind. Cum Privileg. S. C. Maj. Acad. Francisc."

Binding Bound with Kilian's *Ruinen und Ueberbleibsel von Athen* (1764; q.v.) and 2 untitled suites of plates also published by Kilian. The first untitled suite consists of 6 plates numbered 1–6, all compositions of classical ruins in Rome, with captions in Latin, German, French, and English. Plates measure 327 x 460 and are signed "Georg Christoph Kilian excudit Aug. Vind." These are probably the 6 plates described as *Römische Baudenkmäler* in Berlin Cat. (1903) 1889. The second suite consists of 4 plates numbered 1–4 upper right and 9–12 bottom right, devoted to ruins in Greece, with captions in Latin. Plates measure 319 to 322 x 395 to 405; nos. 1, 3, and 4 are signed "F. Costa invent." and "Georg Christoph [or G. C.] Kilian excudit." These are probably related to one or both of the suites mentioned at the end of Gian Vittorio Dillon's article on Giovanni Francesco Costa (1711–1772) in the *Dizionario biografico degli Italiani*, vol. 30 (1984), 203–204, that is, 4 folio views of ancient Greek monuments; and a suite of 12 plates entitled *Aliquot Aedificio, ad Graecor. Romanorumque morem exstructorum schemata* [1767–1770]

48

Salomon Kleiner (1703–1761)

Vera Et Accurata Delineatio Omnium Templorum et Coenobiorum . . . Ad vivum ibi designata per Salomonem Kleiner . . . Excusa et edita, à Iohanne Andrea Pfeffel . . . Pars Prima. [Title in German] Wahrhaffte und genaue Abbildung Aller Kirchen und Klöster, Welche sowohl in der Keyßerl: Residenz-Statt Wien . . . Daselbst nach dem Leben gezeichnet Von Salomon Kleiner Architecturae Cult. Verlegt und an Tag gegeben Durch Johann Andreas Pfeffel . . . Anno MDCCXXIV. . . . Erster Theil

[Part 2] Vera Et Accurata Delineatio tam Residentiae et Secessuum Caesareorum . . . Pars Secunda. [Title in German] Wahrhaffte und genaue Abbildung Sowohl der Keyßerl: Burg und Lust-Häüßer, als anderer Fürst und Gräffl: oder sonst anmuthig und merckwürdiger Palläste und schönen Prospecte . . . nach dem Leben gezeichnet Von Salomon Kleiner. . . verlegt und an Tag gegeben Durch Johann Andreas Pfeffel . . . Anno MDCCXXV. . . . Anderer Theil

[Part 3] Neo-Aucta Vienna Austriae . . . Pars Tertia. [Title in German] Das florirende vermehrte Wien oder Wahrhaffte und genaue Abbildung Einiger antiquen als

modernen Kirchen, Ehren-Saulen, Stiftungen Spitählern, etc. dann der neuen Kayserlichen Burg, wie auch anderer Fürst. Gräffl. und Freyherrl. Palläste oder sonst anmuthig- und merckwürdige Prospecte von Burgerlichen Privat-Häuslern . . . neuerbauter . . . denen Liebhabern magnifiquer Gebaude . . . nach dem Leben gezeichnet Von Salomon Kleiner . . . verlegt und an Tag gegeben . . . Durch Johann Andreas Pfeffel . . . Anno MDCCXXXII. . . . Dritter Theil

[Part 4] Florentis Et Neo Auctae Viennae Austriae Continuatio . . . Pars Quarta. [Title in German] Des florirenden vermehrten Wiens Fernere Befolgung . . . Kirchen, Capellen, Stiffunge, als auch Kayserliche Fürstliche, Gräffliche Freyherrlich Samt Burgerlichen Häusern und Hoffs-Deckern vorstellen. . . . nach dem Leben abgezeichnet Von Salomon Kleiner . . . verlegt und an Tag gegeben worden Durch Johann Andreas Pfeffel . . . Vierter Theil. Anno MDCCXXXVII

Vienna: Johann Andreas Pfeffel, 1724–1737

1985.61.620

Oblong folio: 340 x 477 (13³/₈ x 18³/₄)

Pagination Part 1: [3], 33 etched and engraved plates (1 folding)





Salomon Kleiner. *Vera et accurata delineatio...*
Part 1, plate 32. Karlskirche, Vienna.
1985.61.620



Part 2: [3], 33 etched and engraved plates (1 folding)

Part 3: [2], 33 etched and engraved plates

Part 4: [2], 33 etched and engraved plates

Edition First edition

Illustrations Etched and engraved plates, mostly signed by Salomon Kleiner as draftsman

Part 1: Title plate; frontispiece (including dedicatee's portrait and dedication in cartouche below) signed "R. B. Belau delin. Vienna" and "G. D. Heüman sculps."; dedication; and 33 numbered views (pl. 1 folding). Engravers include Johann August Corvinus (16), George Daniel Heümann (9), and Hieronymus Sperling (3)

Part 2: Title plate; frontispiece (including dedicatee's portrait) signed "J. A. Thelot delin." and "Hieron. Sperling sculps."; 33 numbered views (pl. 8 folding); and an engraved address to the reader by J. A. Pfeffel. Engravers include J. A. Corvinus (21) and G. D. Heümann (11)

Part 3: Title plate; frontispiece (including dedication to Charles VI of Austria) engraved by Heümann after Kleiner; and 33 numbered views. Engravers include J. A. Corvinus (25), J. B. Hattinger (3), and Karl Remshard (1)

Part 4: Title plate; dedicatory frontispiece engraved by Sperling after Kleiner (dated 1737); and 33 numbered views (pl. 2, drawn by Kleiner, dated 1729). The views were engraved by J. A. Corvinus (25), Karl Remshard (5), J. G. Ringlin, and J. Stridbeck (1)

Binding Contemporary mottled calf, gilt spine, red morocco label with spine title "Plan Des Abbays." Bound (1) with Kleiner's *Viererley Vorstellungen* and 55 other etched and engraved plates, all but 3 with captions in German and Italian (these 3 with captions in German only), apparently from different sources, many in poor condition, abraded and discolored; some with crude repairs. They are numbered in pencil at upper right but not bound in numerical order. Most of these plates are on Schönbrunn: the palace, its rooms, gardens, chapels, stables, etc., including 2 plates with 4 statues each (garden statues?) of *Commedia dell' Arte* characters. 2 plates signed by Kleiner as draftsman, 12 signed by J. B. Gutwein as engraver, remainder unsigned

References Berlin Cat. 2108; Fowler 164; Nebehay-Wagner 306

TOP: Salomon Kleiner. *Vera et accurata delineatio...*Part 3, plate 26. Daun-Kinsky Palace, Vienna. 1985.61.620

BOTTOM: Salomon Kleiner. *Vera et accurata delineatio...*Part 2, plate 17. Palace of Prince Eugene of Savoy, Vienna. 1985.61.620

49

Salomon Kleiner (1703–1761)

Representation naturelle et exacte de la Favorite de Son Altesse Electorale de Mayence, en quatorze differentes Vües et autant de plans sur les desseins du S^r. Salomon Kleiner . . . [Title in German] Wahrhaffte und eigentliche Abbildung Der . . . Favorita . . .

Augsburg: heirs of Jeremias Wolff, 1726

1985.61.519

Oblong folio bound as quarto: 323 x 247
(12¹/₁₆ x 9¹/₁₆)

Foliation [1] fol., engraved title plate, [2] etched and engraved dedication plates, [14] etched and engraved plates (2 folding)

Edition First edition

Text folio [1] preface in French and German, signed by the publishers (verso blank)

Illustrations Etched title plate; etched and engraved dedication plate with dedication to Lothar Franz, archbishop of Mainz, elaborate architectural border, dedicatee's portrait in small oval frame, putti and ecclesiastical emblems above, coat of arms below, with 2 female deities and 2 river gods, signed "Ioh:

Georg Pinz, sculpsit."; second dedication plate with address from the publishers; plus 14 etched and engraved plates numbered 1–12, [13–14] (pls. 13–14 folding), with captions in French and German. All 14 plates are signed by Salomon Kleiner as draftsman. Etchers are Johann Mathias Steidlin (pls. 1, 2, 4, 11, [14]), Johann Adam Delsenbach (pls. 3, 8, 9), Johann August Corvinus (pls. 5, 6, 7, 10, [13]), and Johann Georg Pintz (pl. 12). Plates measure from 288 x 411 to 293 x 415

Binding Bound (5) with Franz Anton Danreiter's *Salzburgische Kirchen-Prospect* (q.v.)

References Berlin Cat. 3336; Salomon Kleiner, *Schönbornschlösser: drei Vedutenfolger aus den Jahren 1726–1731*, ed. Harald Keller, Dortmund, 1980

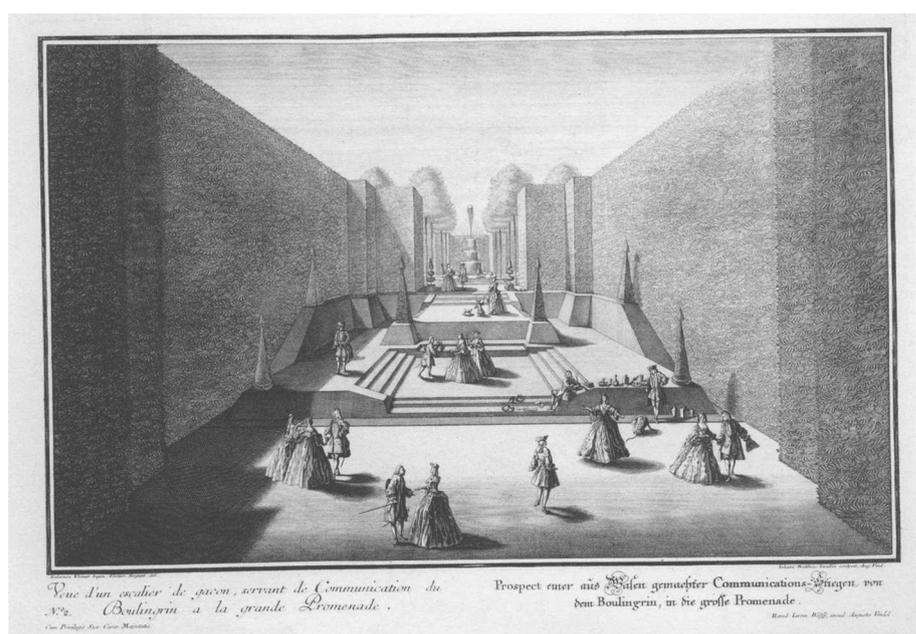
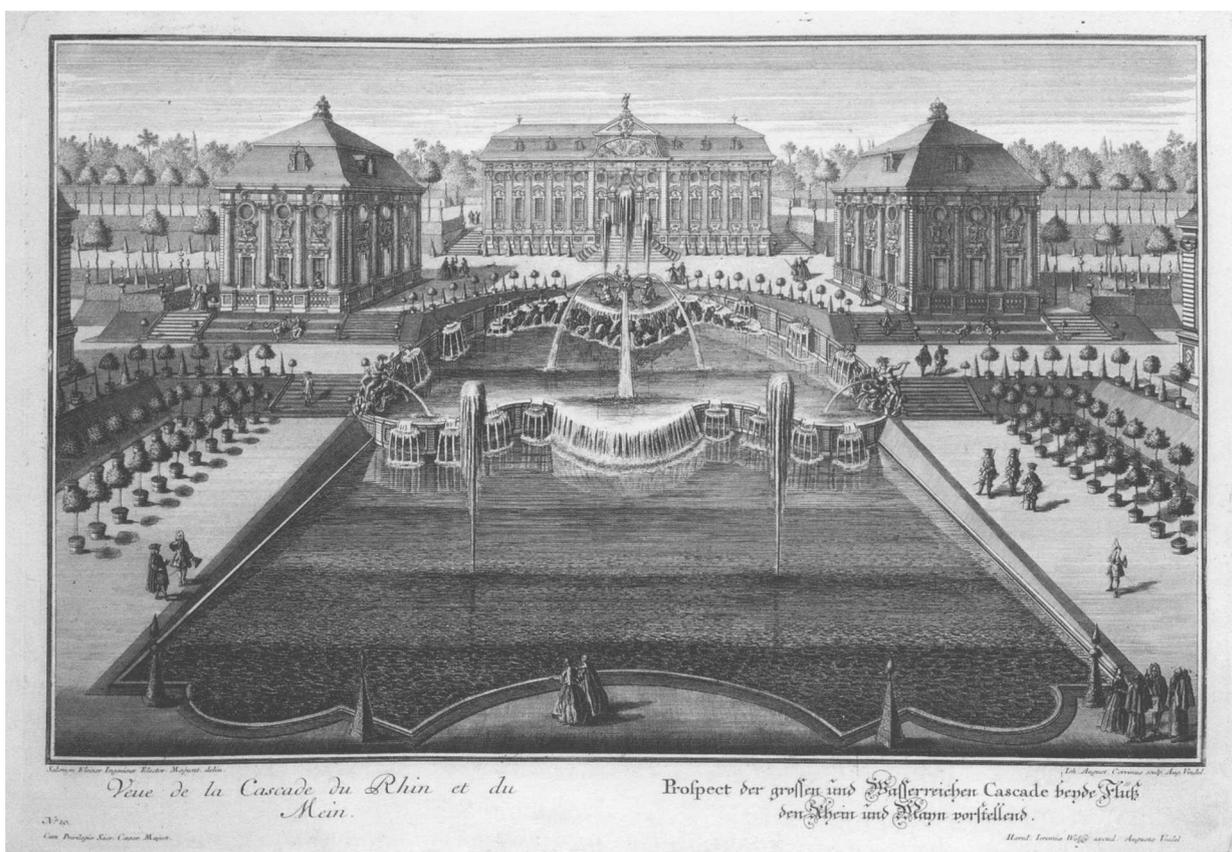
ANOTHER COPY

1985.61.621

Oblong folio: 315 x 487 (12³/₈ x 19¹/₄)

Binding Eighteenth-century calf, rebacked

Provenance Contemporary bookplate of "Maximianus Mathias L. B. de Petrasch," and a later Liechtenstein bookplate



Salomon Kleiner.
Représentation...de la Favorite. Plate 10. View of the cascades. 1985.61.621

Salomon Kleiner. *Représentation...de la Favorite.* Plate 2. View of the grass steps linking the lawn to the grand promenade. 1985.61.621

50

Salomon Kleiner (1703–1761)

Representation au naturel des chateaux de Weissenstein au dessus de Pommersfeld, et de celui de Geubach appartenants a la Maison des Comtes de Schönborn avec les Jardins, les Ecuries, les Menageries, et autres dependances. Le premier représenté en vingt et le second en sept differentes vües et plans dessinez sur les lieux par le S^r. Salomon Kleiner, gravé sur les dessins originaux, et mis au jour par et aux depens des Héritiers du feu Ieremie Wolff a Augsbourg. MDCCXXVIII. [Title in German] Wahrhaffte Vorstellung beyder Hoch-Graffl. Schlösser Weissenstein ob Pommersfeld und Geibach . . .

Augsburg: heirs of Jeremias Wolff, 1728

1985.61.622

Oblong folio: 329 x 535 (12⁷/₈ x 21)

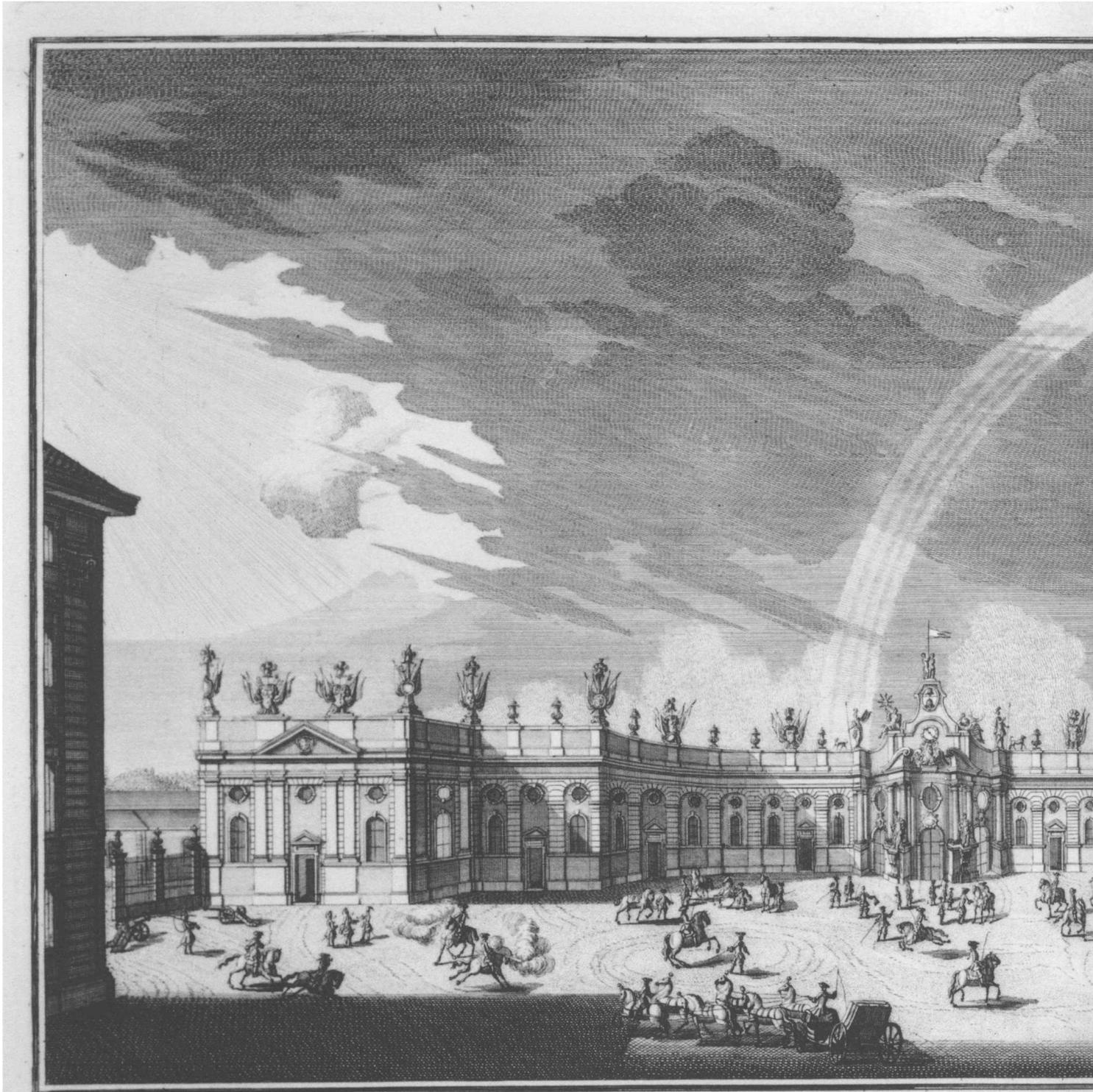
Foliation Etched title plate, [27] etched plates (3 folding)

Edition First edition

Illustrations Etched title plus 27 etched plates numbered 1–20 (pls. 1, 2, and 8 folding) and 1–7. Captions in French and in German: the first 20 plates are of Weissenstein and the final 7 of Gaibach. All of the plates are signed by Salomon Kleiner as draftsman. The 20 Weissenstein plates are signed by the following artists as etchers: Johann Mathias Steidlin (“Ioh. Math. Steidlin sculps.”), plate 1; Johann August Corvinus (“Ioh. August. Corvinus sculpsit”), plates 2–5, 7, 10–12; G. D. Heumann (“G. D. Heumann Sc. Norib.”), plates 6, 8, 9; and J. G. Pintz (“Ioh. Georg. Pintz sculpsit”), plates 13–20. Plates vary in size from 231 x 417 to 465 x 522. The 7 Gaibach plates were etched by J. M. Steidlin, plate 1; G. D. Heumann, plate 2; J. G. Pintz, plates 3 and 7; J. A. Corvinus, plates 4 and 6; and G. Lichtensteger (“G. Lichtensteger Sc. Norib.”), plate 5. These plates vary in size from 280 x 404 to 411 x 519

Binding Eighteenth-century sprinkled calf, rebacked preserving original spine, blue speckled edges

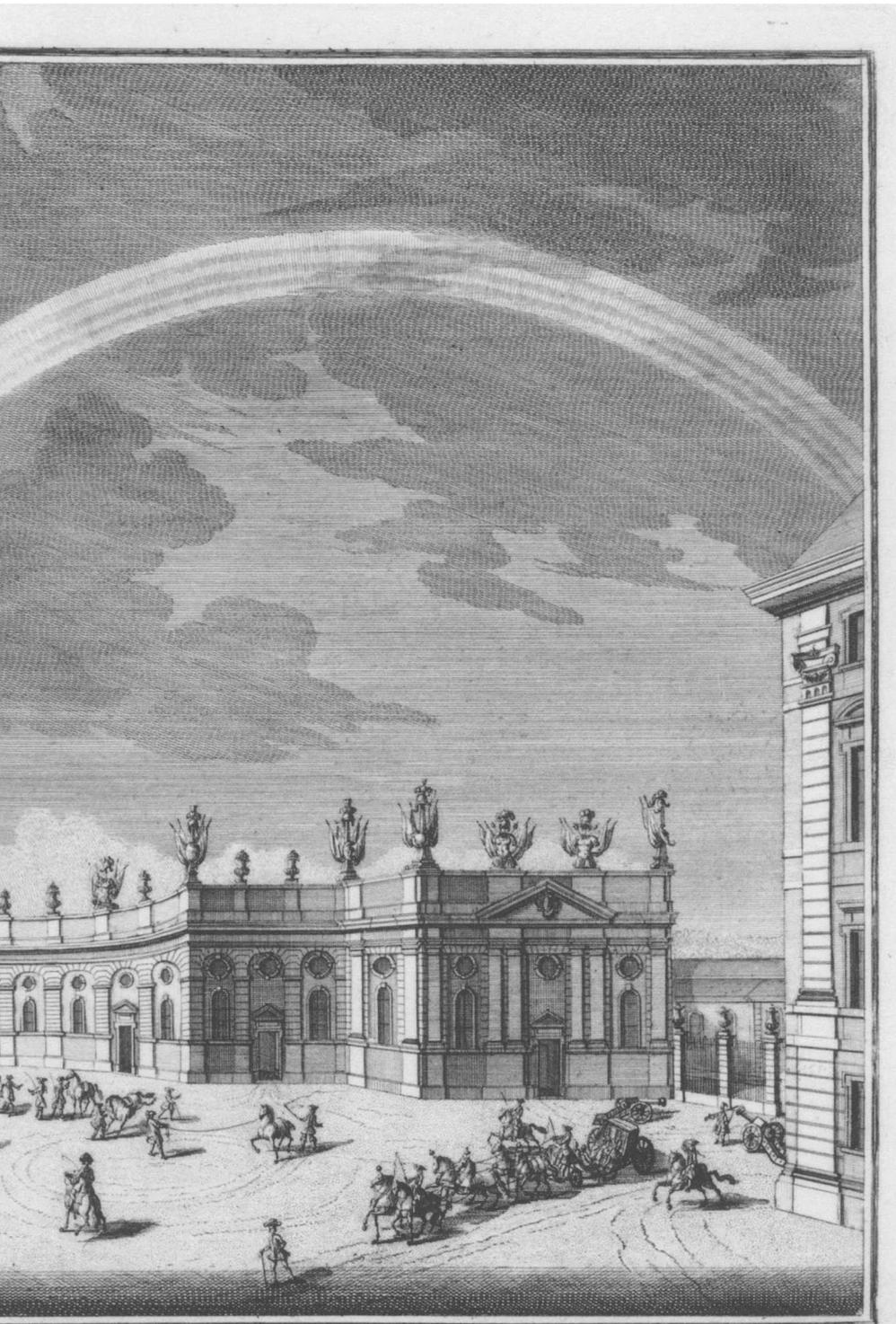
References Berlin Cat. 2112; Guilmard, p. 432, no. 54; Salomon Kleiner, *Schönbornschlösser: drei Vedutenfolger aus den Jahren 1726–1731*, ed. Harald Keller, Dortmund, 1980



Salomon Kleiser Ingn. Elect. May. delin.

Vie des Ecuriers du Coté du Chateau.

N^o 7.
Cm. Publ. Sac. Car. May.



Salomon Kleiner. *Représentation au naturel des châteaux de Weissenstein.*
Plate 7. View of the stables.
1985.61.622

L.A. Corvini sculp.

Prospect der Stallungen gegen das Schloß.

Han. Ier. Wolffj. excudit. Aug. Vindel.

51

Salomon Kleiner (1703–1761)

Representation exacte du Chateau de chasse de S.A.S^{me}. Monseigneur l'Eveque de Bamberg, Nomé Marquardsbourg ou Seehof, accompagné de son beau Jardin en six differentes vuës et plans, sur les desseins du S^r Salomon Kleiner, Ingenieur, le tout gravé et mis en tailles douces, aux depens et chez les héritiers de feu Jeremie Wolff, à Augsbourg MDCCLXXXI. [Title in German] Accurate Vorstellung dess Hochfürstl: . . . Marquardsburg . . .

Augsburg: heirs of Jeremias Wolff, 1731

1985.61.623

Oblong folio: 305 x 478 (12 x 18¾)

Foliation Etched title plate, 6 etched plates

Edition First edition

Illustrations Etched title and 6 etched plates with captions in French and in German, all numbered plates signed by Salomon Kleiner as draftsman ("Sal. Kleiner Ingen. del.," in various





Haupt Prospect des Hoch-Fürstlich-Samburgischen Jagt-Schlosses,
die Marquardts Burg, und deren schönen Lust Gartens,
eine Stunde von Bamberg gelegen.
a. Der Markt Weimelsdorff. b. Die gehauene Allee durch den Wald.

Joh. Wolff sculp. A.V.

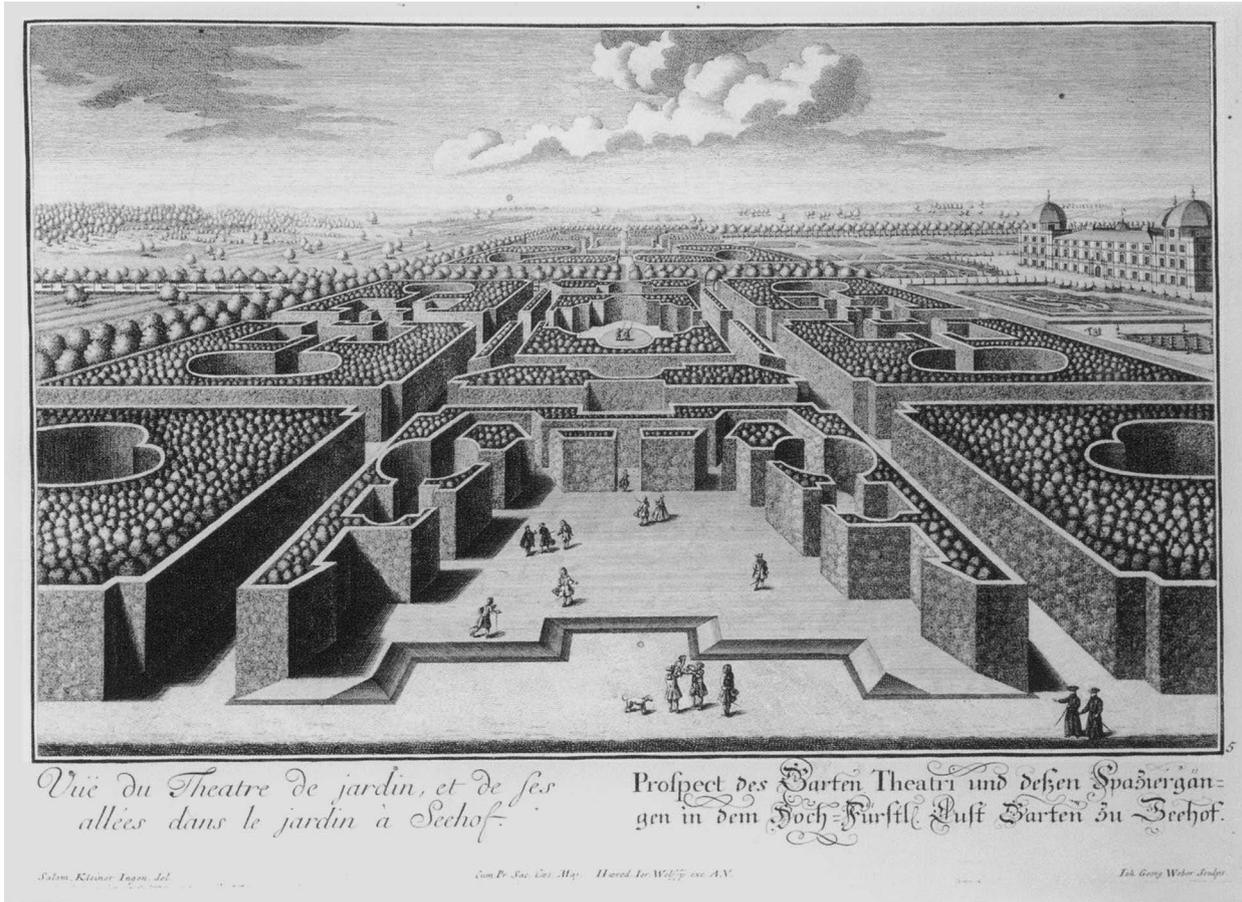
Jacob Andr. Friderich Sculp.

forms). Plate sizes vary from 285 to 290 x 400 to 406. Etchers are Johann Mathias Steidlin ("Ioh. Math. Steidlin Sculps.," pls. 1 and 6), Jakob Andreas Friderich ("Iacob Andr. Friderich Sculps.," pls. 2 and 4), and Johann Georg Weber ("Ioh. Georg Weber Sculpsit," pls. 3 and 5)

Binding Recent green and pink printed paper-covered boards

References Berlin Cat. 3341; Salomon Kleiner, *Schönbornschlösser: drei Vedutenfolger aus den Jahren 1726–1731*, ed. by Harald Keller, Dortmund, 1980

Salomon Kleiner. *Représentation exacte du château...Seehof*. Plate 2. Bird's-eye view from the west. 1985.61.623



Salomon Kleiner. *Représentation exacte du Château... Seehof.* Plate 5. View of the garden theater. 1985.61.623

52

Salomon Kleiner (1703–1761)

Das Prächtige Rath Hauss der Stadt Augspurg Als derselben gröseste Zierde so wohl nach seinem äusserlichen Prospect als vornehmlich nach den inwendigen mit den Vortrefflichsten Mahlereyen gezierten Sälen und Zimmern Auf xvi Verfertigten Kupffer Platten vorgestellt. [Title in French] L'Hotel Superbe dela Ville d'Augsbourg . . .

Augsburg: heirs of Jeremias Wolff, 1732

1985.61.519

Oblong folio bound as quarto: 323 x 247
(12¹¹/₁₆ x 9¹¹/₁₆)

Pagination [2] pp., engraved title plate, 16 etched and engraved plates (1 folding)

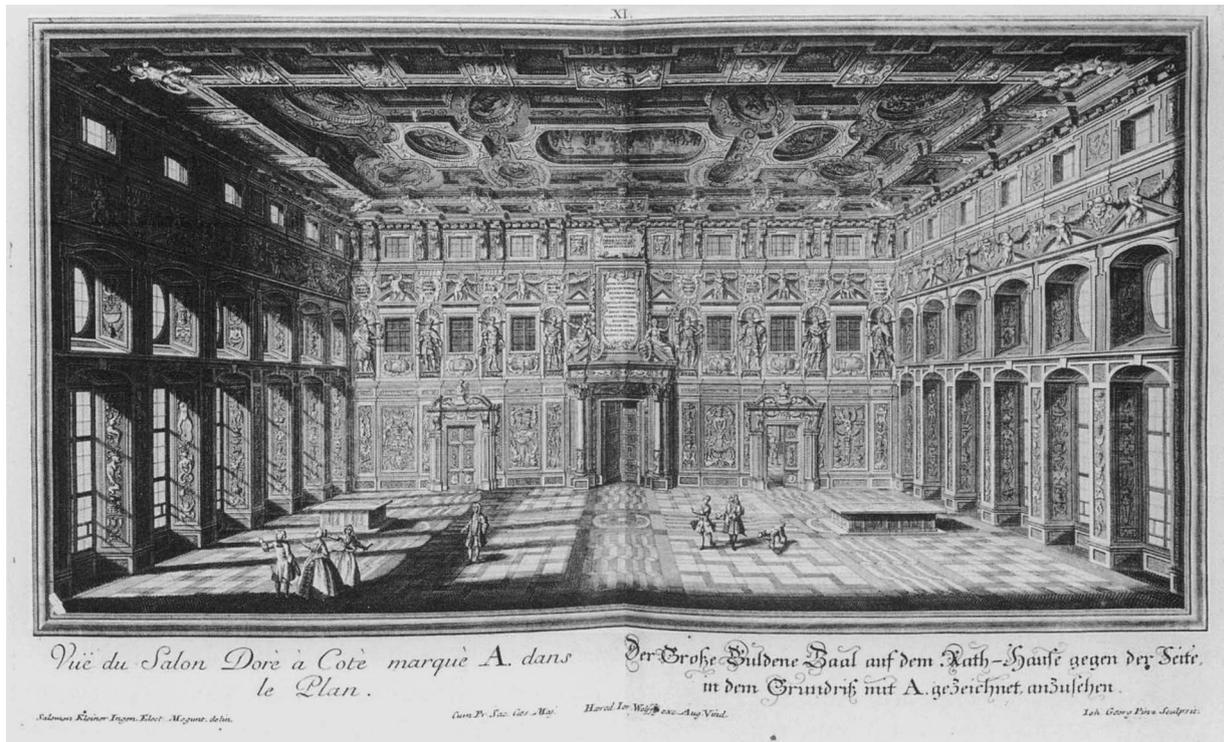
Edition First edition

Text pp. [1] letter from publisher to reader (verso blank)

Illustrations Etched and engraved title plate plus 16 etched and engraved plates numbered 1–xvi, captions in French and German. All the plates are signed by Salomon Kleiner as draftsman (“Salom. Kleiner Ing. Elect. Moguntinensis del.”), and all except plate iii by Johann Georg Pintz as etcher (“Ioh. Georg Pinz Sculps.”). The full-page plates vary in size from 184 x 400 to 264 x 402

Binding Bound (3) with Franz Anton Danreiter's *Salzbürgische Kirchen-Prospect* (q.v.)

References Berlin Cat. 2118; RIBA, *Early Printed Books*, 1678



Salomon Kleiner. *Das prächtige Rath Hauss der Stadt Augspurg.* Plate XI. View of the Salon Doré. 1985.61.519



Augsburg: Johann Andreas Pfeffel, [after 1737?]

1985.61.620

Oblong folio: 340 x 477 (13 $\frac{3}{8}$ x 18 $\frac{3}{4}$)

Pagination [2], 33 etched and engraved plates (2 folding)

Edition First edition (part 1: all published). Undated, but usually attributed to sometime after 1737 (e.g., Erika Neubauer, *Wiener Barockgärten in zeitgenössischen Veduten*, Dortmund, 1980)

Illustrations Etched and engraved title plate, dedication, and 33 numbered plates (pls. 10, 24 folding). Plates 1–9 are on the Villa Favorite and its gardens; plates 10–16 on the Schwarzenberg *maison de plaisance*; plates 17–

Salomon Kleiner. *Viererley Vorstellungen*. Plate 11. Garden front of the palace of the prince of Schwarzenberg, Vienna. 1985.61.620

23 on the *maison de plaisance* of the prince of Liechtenstein; and plates 24–33 on the *maison de plaisance* of the comte d'Althan. Engraved captions in German and French. Most plates signed by Kleiner as draftsman. Engravers: G. D. Heumann (12); J. G. Theloth (8); J. A. Corvinus (7); F. M. Regenfus (3); J. B. Hattinger (2); and G. Lichtensteger (1, i.e., pl. 24, a large folding plan)

Binding Bound (2) with Kleiner's *Vera et accurata delineatio omnium templorum* (1724–1737)

References *Avery's Choice* 149; Berlin Cat. 3337; RIBA, *Early Printed Books*, 1680

54

Salomon Kleiner (1703–1761)

Francofurtum Ad Moenum Floridum . . .
[Title in German] Das florirende Franck-
furth am Mayn . . .

Augsburg: Johann Andreas Pfeffel, 1738

1985.61.519

Oblong folio bound as quarto: 323 x 247
(12¹¹/₁₆ x 9¹¹/₁₆)

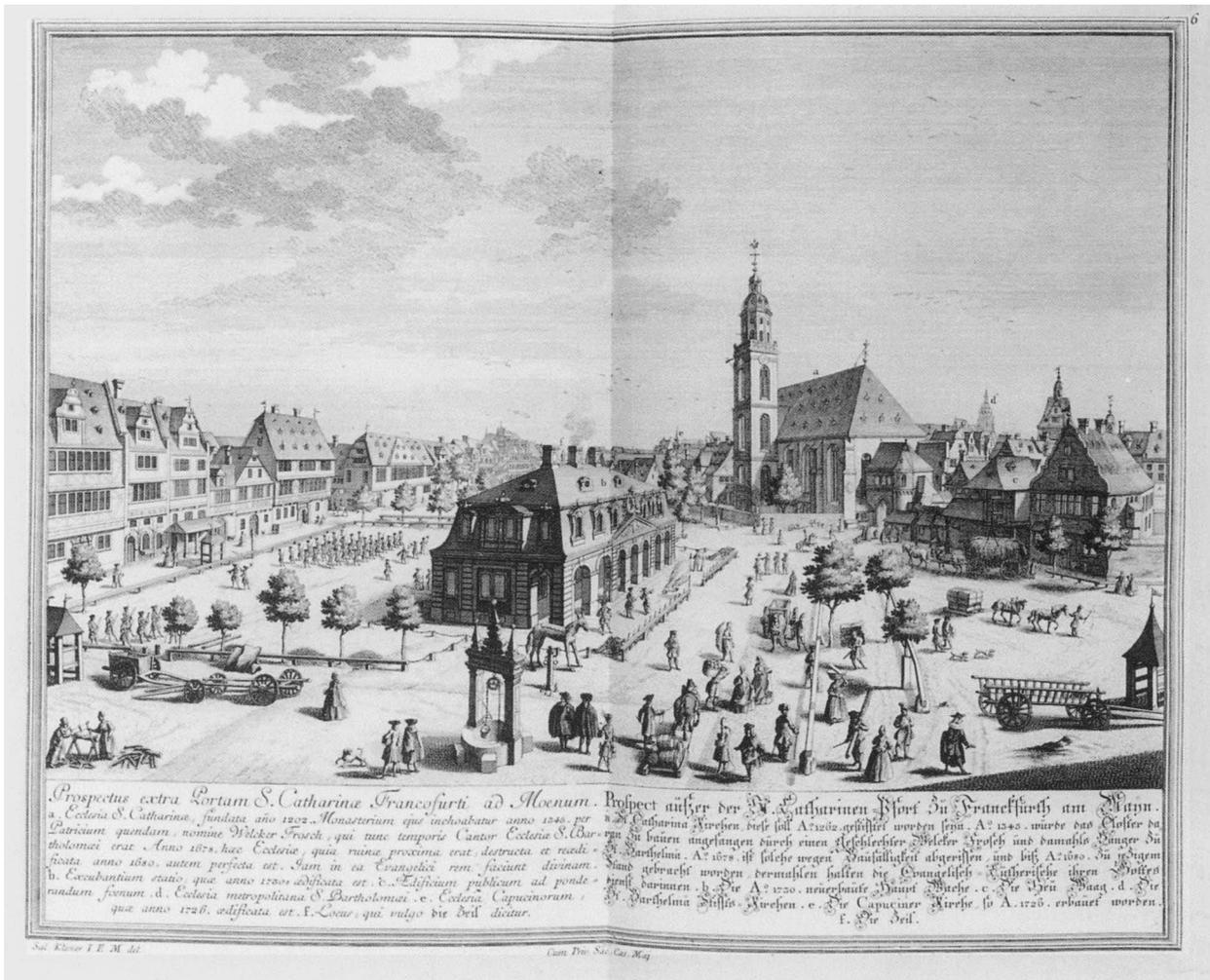
Foliation Etched title plate, etched and
engraved dedication plate, 8 etched and
engraved plates (1 folding)

Edition First edition

Illustrations Etched title plate; etched and
engraved dedication plate with dedication set
inside a plinth, dedicatee's coat of arms above,
townscape in background, and 2 reclining alle-
gorical figures below; plus 8 etched and
engraved plates numbered 1–8 (1 folding), all
signed by Salomon Kleiner as draftsman; plates
2 and 8 signed by G. D. Heumann as etcher.
The full-page plates measure 272 x 342

Binding Bound (4) with Franz Anton
Danreiter's *Salzbürgische Kirchen-Prospect*
(q.v.)

References Berlin Cat. 2127



Salomon Kleiner. *Frankfurtum ad Moenum floridum*. Plate 6. View of Frankfurt am Main. 1985.16.519

55

Gabriel Krammer (d. 1611?)

Architectvra Von Den Fvnf Sevlen Sambt Iren Ornamenten Vnd Zierden Als Nemlich Tvscan, Dorica, Ionica, Corintia, Composita In Rechter Mas Teilvngvnd Proportzion Mit Den Exemplen Der Bervmbten Antiquiteten So Dvrch Den Mererntail Sich Mit Der Leer Vitrvvii Vergleichen Avch Darzv Nvtzlich Etliche Geometrische Stvcklein. Mit Sonderlichem Fleiss Zusammen getragen vnd Gebessert Durch Gabrielen Krammer Von Zürich . . . Ietzo Zu prag . . . 1606

Prague: Marco Sadeler, 1606

1985.61.624

Folio: 370 x 256 (14½ x 10)

Foliation Etched title plate, [28] etched plates. This edition apparently issued without letterpress

Edition Second edition (1st ed., Prague, 1600)

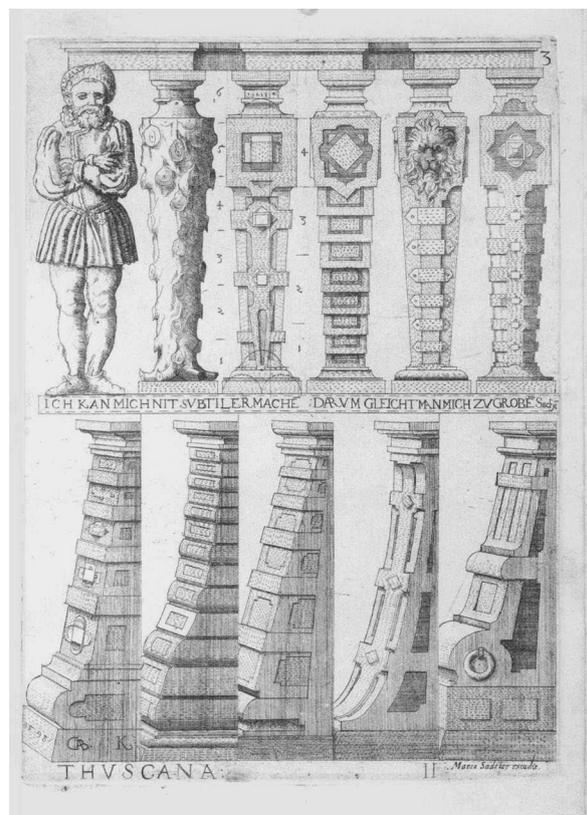
Illustrations Etched title plate, title in attic, pediment, frieze, and cartouche at base of architectural setting; plus 28 plates numbered 1–26, [27–28], all signed by Krammer in a variety of forms (“Gabriel Kramer,” “GAB KR,” “GAB: K;,” “GK,” etc.). Plates 3, 5, and 6 are dated

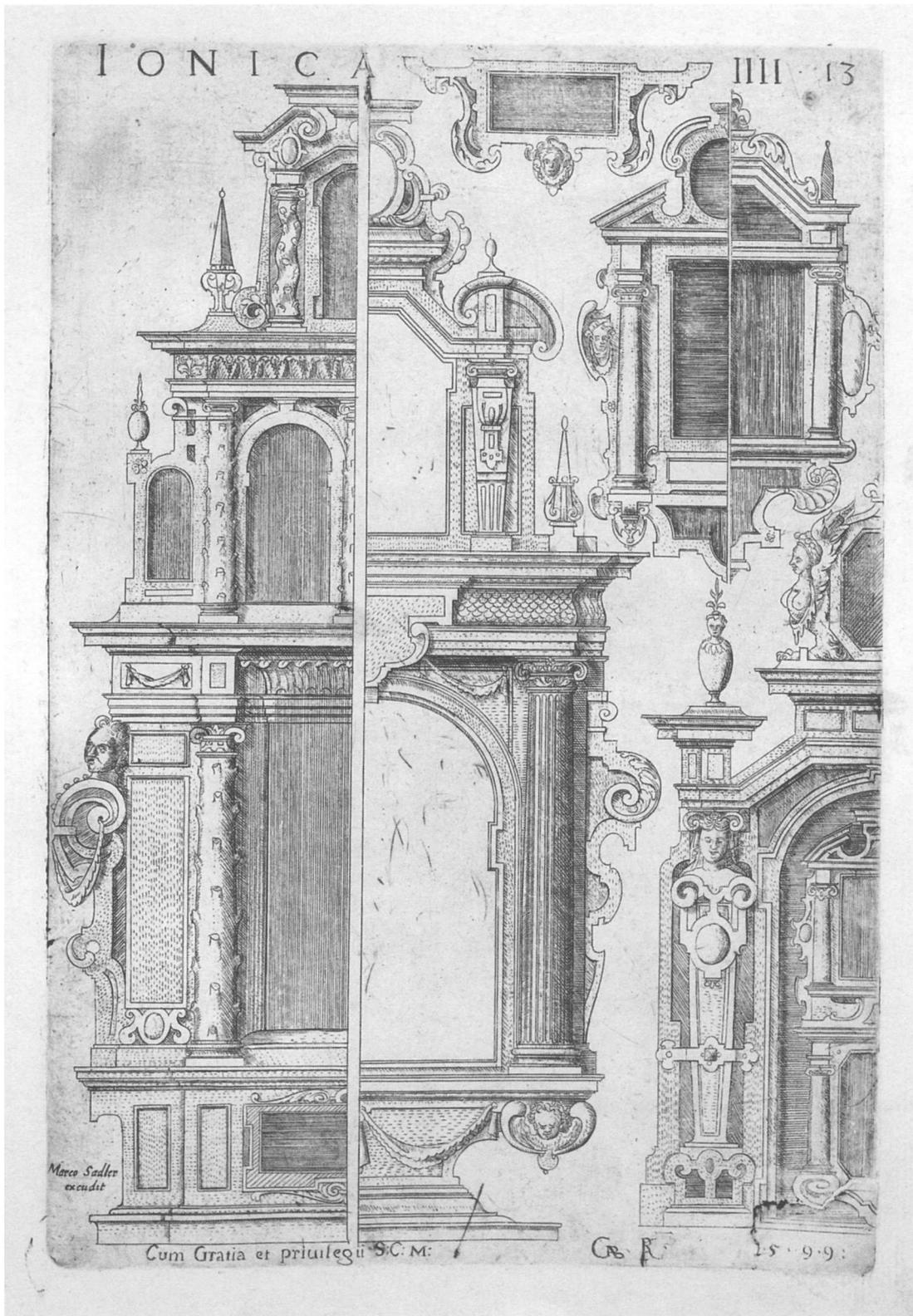
1598; plates 12, 13, 16–19, 22–26, and 28 are dated 1599. All plates also bear Sadeler’s signature (“Marco Sadeler excudit” or similar)

Binding Recent gray paper boards

References Berlin Cat. 1944 (1st ed.); Cicognara 537; Hollstein (German) 19: Krammer 1–28

Gabriel Krammer. *Architectura von den fünf Seulen*. Plate 3. “Thuscana.” 1985.61.624





Gabriel Krammer. *Architectura von den fünf Seulen*. Plate 13. "Ionica." 1985.61.624

56

Georg Christoph Kriegl
(fl. mid-eighteenth century)

Erb-Huldigung, Welche der Allerdurchleuchtigst- Großmächtigsten Frauen, Frauen Mariae Theresiae, Zu Hungarn, und Böheim Königin, Als Ertz-Herzogin zu Oesterreich, Von Denen gesammten Nider-Oesterreichischen Ständen, von Prälaten, Herren, Rittern, auch Städt und Märckten aller-unterhänigst abgelegt Den 22. Novembris Anno 1740. Und auf Verordnung Wohl-ermelten Löblichen Herren Ständen, mit allen Amständen außführlich beschrieben worden Durch Herrn Georg Christoph Kriegl . . .

Vienna: Johann Baptist Schilgen, [1742?]

1985.61.625

Folio: 420 x 272 (16½ x 10⅝)

Pagination 92 pp., etched and engraved frontispiece, 11 etched plates (6 double page, 1 folding)

Edition First edition

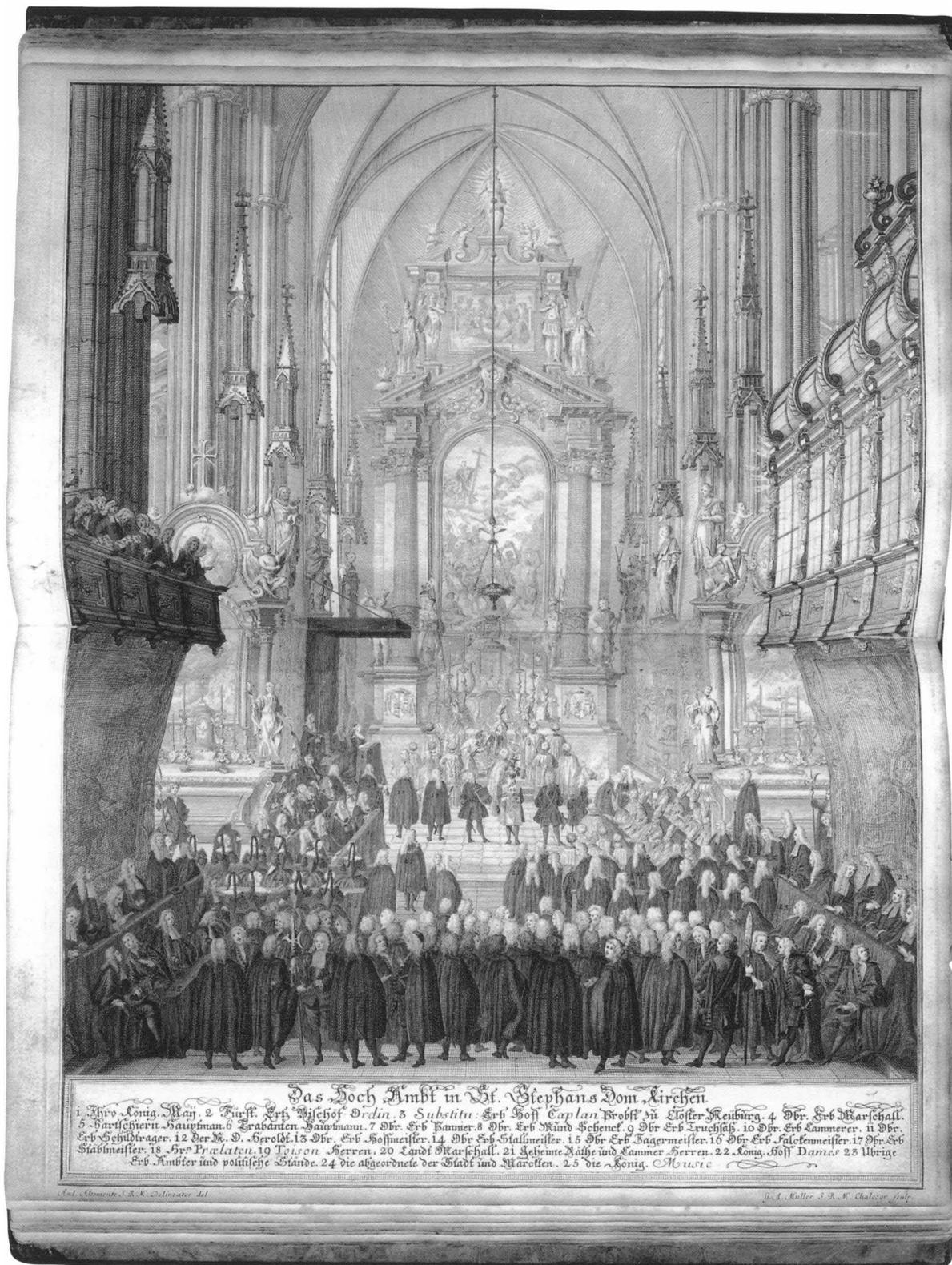
Text pp. [1] title page printed in red and black (verso blank); [3]–92 text

Ornaments Woodcut headpiece (same as in Gülich, with new coat of arms), tailpiece, and initials

Illustrations Etched and engraved frontispiece portrait of Maria Theresa in oval frame, signed “Maytens pinxit” on frame, with allegorical figures of Fame, Justice, and Peace, 7 coats of arms below; signed “Altomonte delin” and “Muller Sc. 1742.” Plates 1–XI: plate III signed “And. Altomonte S. R. M. Delineator del.” and “G. A. Muller S. R. M. Chalcogr. Sculp.”; plate VI signed by Altomonte as draftsman; remainder unsigned. Plates 1, IX–XI are revised impressions (with the same numbers) of plates from Ludwig Gülich’s *Erb-Huldigung* of about 1705 (q.v.); captions have been altered and artists’ names deleted. In addition, nos. v and VIII are slightly reworked plates from Gülich

Binding Contemporary sprinkled calf, blind-tooled ornaments on spine

References Berlin Cat. 2893; Nebehay-Wagner 319



Georg Christoph Kriegl. *Erb-Huldigung...Mariae Theresiae.*
 The Coronation, Stephansdom, Vienna. 1985.61.625

57

Johann Heinrich Lambert
(1728–1777)

J. H. Lamberts freye Perspective, oder Anweisung, jeden perspektivischen Aufriß von freyen Stücken und ohne Grundriß zu verfertigen. Zweyte Auflage. Mit Anmerkungen und Zusätzen vermehrt

Zurich: Drell, Geßner, Füeßlin & Co., 1774

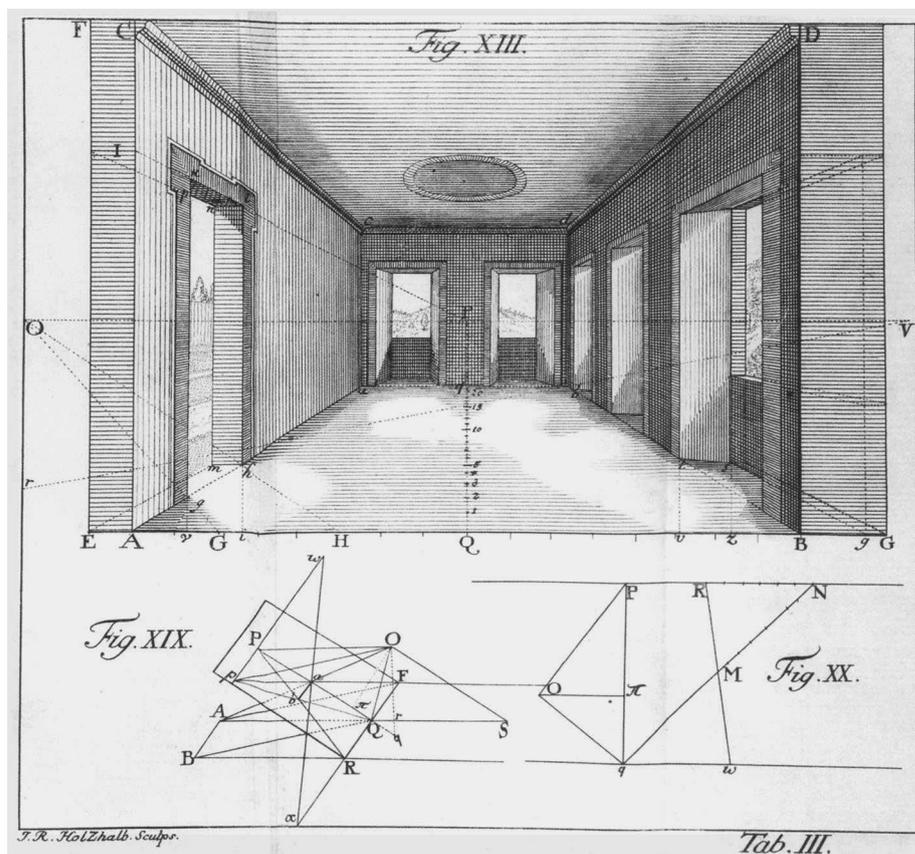
NGA Lib. Rare Book: QA515.L35

Octavo: 177 x 113 (7 x 4⁷/₁₆)

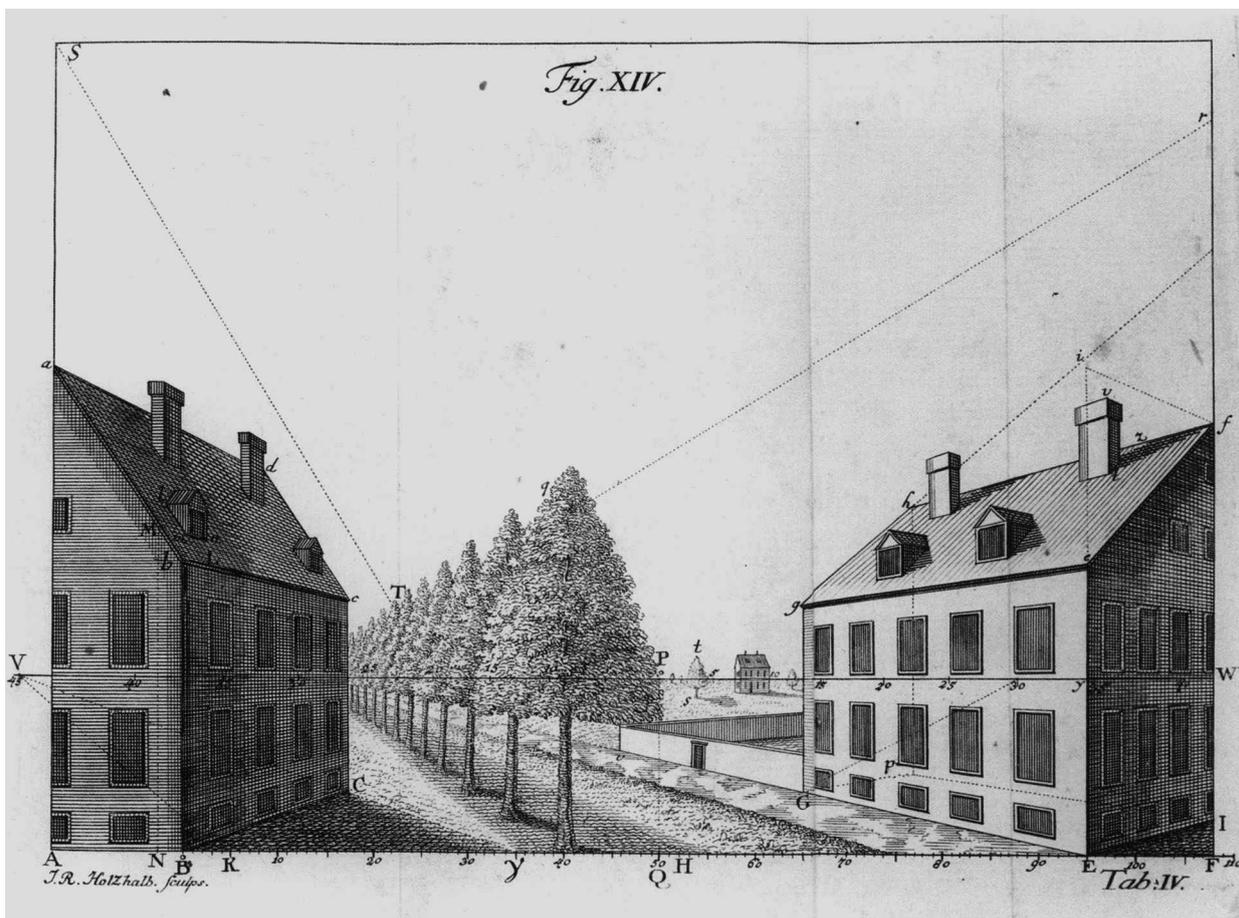
Pagination Part 1: [viii], 206, [2] pp.
Part 2: 181, [3] pp., 10 folding etched and engraved plates

Edition Second edition (1st ed., 1759)

Text pp. [i] title page (verso blank); [iii–vii]



Johann Heinrich Lambert.
Freye Perspective. Plate III.
NGA Lib. Rare Book
QA515.L35



Johann Heinrich Lambert. *Freye Perspective, oder Anweisung*. Plate IV. NGA Lib. Rare Book QA515.L35

foreword to first edition (“Vorrede zur ersten Auflage”); [viii] foreword to second edition; [1]–206 text; [207–208] list of publications by other authors. *Part 2*: pp. [1] title page to “Zweyter Theil” (verso blank); [3] divisional title page “Anmerkungen und Zusätze” (verso blank); [5]–181 text; [182–184] list of publications by other authors

Ornaments Woodcut title-page vignettes signed “S. S.[?]”

Illustrations Ten etched and engraved plates: 1–VI signed “J. Rod. Holzhalb. Sculps.” (with variants), and VII–X unsigned

Binding Contemporary brown sprinkled half calf with light brown sprinkled paper boards, spine with single gilt flower in five compartments, leather label

References Vagnetti, *Prospettiva*, E1vB41

58

Marc-Antoine Laugier, Abbé
(1713–1769)

Observations Sur L'Architecture. Par M.
L'Abbé Laugier, des Académies d'Angers,
de Marseille & de Lyon

The Hague: sold by Desaint, Paris, 1765

NGA Lib. Rare Book: NA2515.L34

Duodecimo: 166 x 96 (6½ x 3¼)

Pagination xvi, 326, [2] pp.
(*Note*: *Pagination* includes final blank leaf)

Edition First edition

Text pp. [i] half-title (verso blank); [iii] title
(verso blank); v–xii “Avertissement”; xiii–xvi
“Table Des Chapitres”; [1]–314 text; 315–325
“Table Des Matieres”; 326 “Fautes A
Corriger”; [327–328] blank

Ornaments Metalcut ornaments, headpieces,
and tailpieces

Binding Contemporary mottled calf

Provenance Bookplate of Rudolf Wittkower

References *Avery's Choice* 118; Berlin Cat.
2418; Comolli 4: pp. 293–297; Fowler 168;
RIBA, *Early Printed Books*, 1776

59

Jacob Leupold (1674–1724)

Theatrum Pontificiale, Oder Schau-Platz der Brücken und Brücken-Baues . . . Mit einer vollkommenen Beschreibung derer Pontons vorgestellt und in 60. Kupffer-Platten erläutert von Jacob Leupold . . .

Leipzig: Christoph Zunkel for the author and the son of Johann Friedrich Gledischen (“Zu finden bey dem Autore, und Joh. Friedr. Gledischens seel. Sohn”), 1726

NGA Lib. Rare Book: TG 144.L48

Folio: 358 x 237 (14¹/₈ x 9⁷/₈)

Pagination [xvi], 153, [5] pp., [60] folding etched plates

(*Note:* Page 101 misnumbered “97”)

Edition First edition

Text pp. [i] half-title (verso blank); [iii] title page, printed in red and black (verso blank); [v–viii] dedication, dated 20 September 1726; [ix–xi] foreword; [xii–xvi] list of plates; [1]–153 text; [154] errata; [155–158] index

Ornaments Woodcut headpieces, tailpieces, and pictorial initials

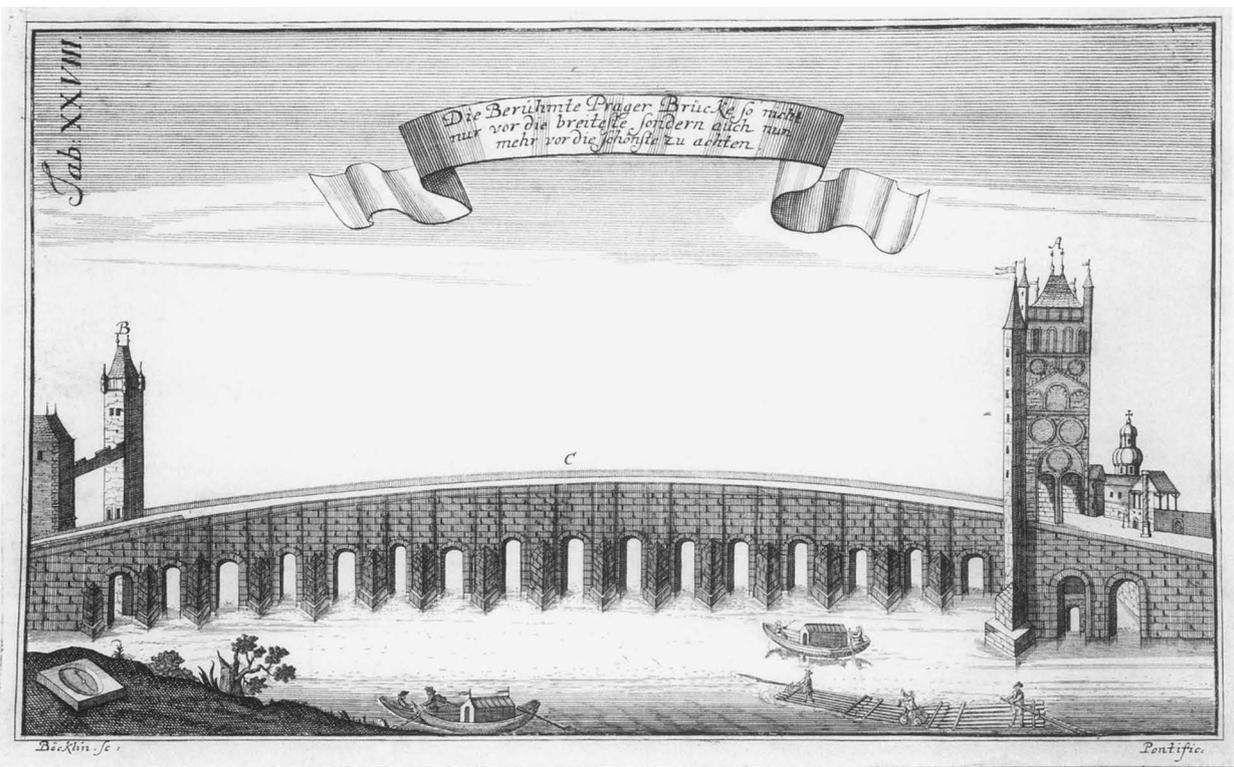
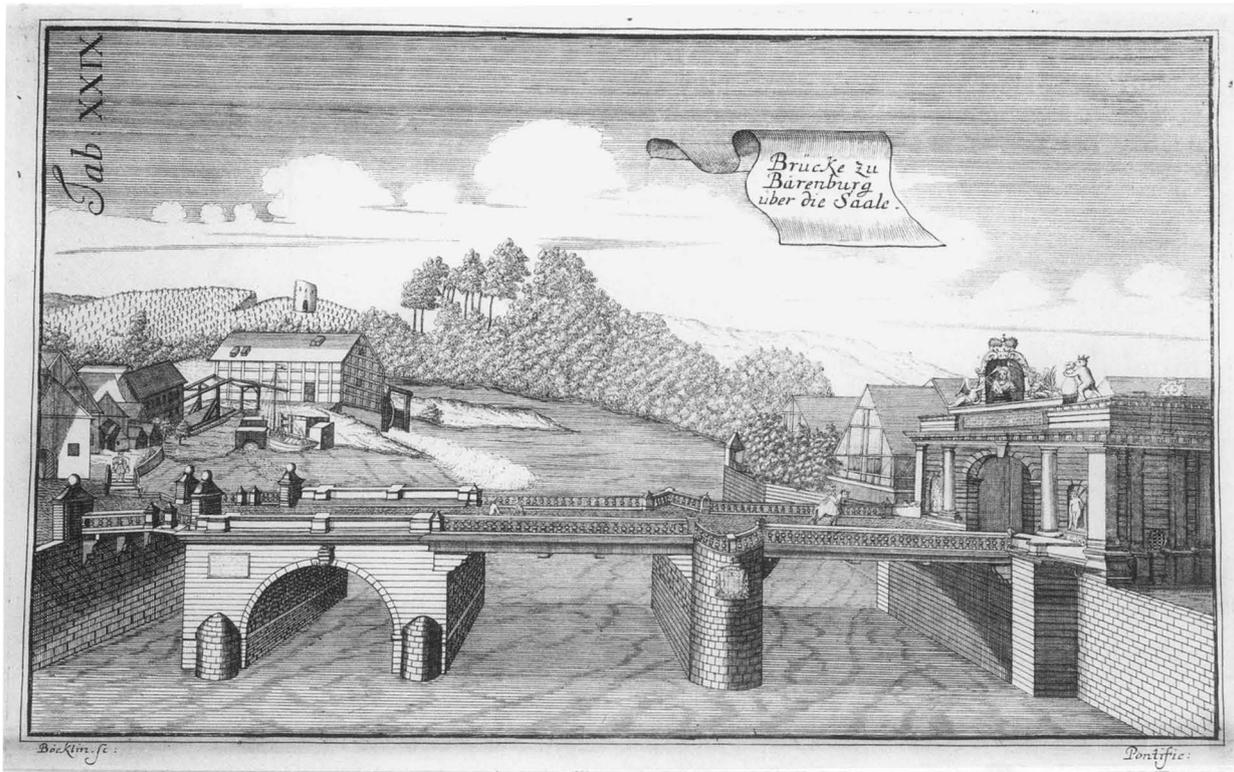
Illustrations 1 woodcut illustration in text (p. 73). 60 etched plates numbered 1–LVII (pls. II, XVI, and XL consisting of 2 pls. each, the second marked “A”), all tipped onto blank leaves to fold out. 2 plates signed by Rimpler as draftsman; the named engravers are Creite (23), Böcklin (20), Uhlich (9), and Krügner (6). 2 plates unsigned

Binding Contemporary vellum, gilt-lettered spine including volume number “VII”

References Berlin Cat. 3553

TOP: Jacob Leupold.
Theatrum pontificiale, oder Schau-Platz der Brücken und Brücken-Baues. Plate XXIX. Bridge over the Saale River. NGA Lib. Rare Book TG144.L48

BOTTOM: Jacob Leupold.
Theatrum pontificiale, oder Schau-Platz der Brücken und Brücken-Baues. Plate XXVIII. Prague bridge. NGA Lib. Rare Book TG144.L48



60

Samuel Locke (1710–1793)

Die Verbindung und Uebereinanderstellung der Säulen, oder Anweisung, wie bey der Baukunst die fünf Säulenordnungen auf eine sehr leichte und bequeme Art, nach einer gegründeten Regel, sowohl bey geraden als auch

cirkulrunden Figuren, über einander zu setzen und zu verbinden sind; in drey Abtheilungen abgehandelt, und auf 60 Kupferblättern vorgestellet durch Samuel Locke . . .

Dresden: the author and Johann Samuel Gerlach, 1783

1983.49.36

Folio: 381 x 240 (15 x 9⁷/₁₆)

Pagination 164 pp., 60 etched plates

Edition First edition

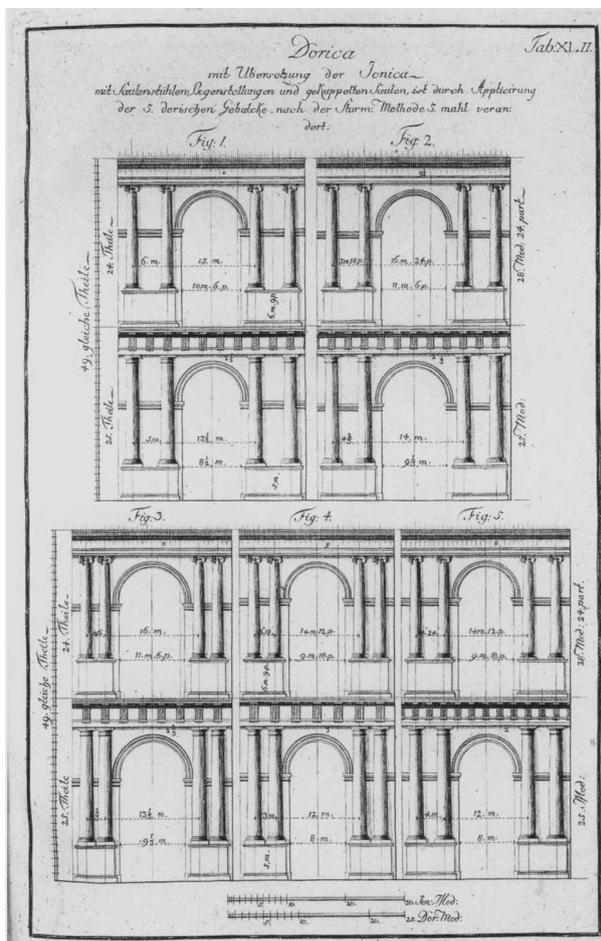
Text pp. [1] title page (verso blank); [3–6] foreword; [7–8] contents; [9–10] introduction; [11]–164 text

Ornaments Woodcut headpieces and tailpieces

Illustrations 60 etched plates numbered 1–LX, unsigned

Binding Contemporary black paste-paper boards, gilt bands on spine, red morocco label

References Berlin Cat. 2038



Samuel Locke. *Die Verbindung und Uebereinanderstellung der Säulen*. Plate XLII. "Dorica." 1983.49.36

61

Johann Baptist Mair, Edler von Mairsfeld (fl. early eighteenth century)

Beschreibung, Was auf Ableiben Weyland Ihrer Keyserl. Majestät Josephi, Biß nach vorgegangener Erb-Huldigung, Welche dem . . . Römischen Keyser, Carolo Dem Sechsten . . . Als Erz-Herzogen zu Oesterreich, Die gesamte Nider-Oesterreichische Stände Den. 8 Novembris A: 1712. In allertieffester Unterthänigkeit abgelegt, Sich Merkwürdiges hat zugetragen, Und auf Anordnung vorermelter Löbl. Ständen mit allen Umständen beschriben worden, Durch . . . Herrn Johann Baptist von Mairn, Edlen von Mairsfeld . . .

Vienna: printed by Johann Jacob Kürner, [c. 1713]

1983.49.37

Folio: 428 x 283 (16 $\frac{7}{8}$ x 11 $\frac{1}{8}$)

Pagination [x], 76 pp., etched and engraved frontispiece, 11 etched and engraved plates (6 double page, 1 folding)

Edition First edition

Text pp. [i] title page (verso blank); [iii-x] dedication; 1-76 text

Ornaments Woodcut headpieces and initials

Illustrations Etched and engraved architectural frontispiece with coats of arms at foot, including identifying captions, signed “Antoni Beduzzi Archit: Aul: delin:” and “Benjamin Kenckel sculp Viennae”; plus 11 etched and engraved plates numbered 1-x1 (pl. 11 folding, consisting of 2 double-page plates pasted together). All with etched captions and all but 3 signed by J. C. Hackhofer as draftsman (“I. C. Hakhoffer delin:” and variants) and J. A. Pfeffel and C. Engelbrecht as engravers (“I. A. Pfeffel et C. Engelbrecht sculp. Viena” and variants: 1 of these signed by Pfeffel only). 3 plates unsigned. For other uses of this sequence of plates, see Ludwig Gülich’s earlier *Erb-Huldigung . . . Josepho dem Ersten* (Vienna, c. 1705) and Georg Christoph Kriegl’s later *Erb-Huldigung . . . Mariae Theresiae* (Vienna, 1742?)

Binding Contemporary calf. Plates 1-x1 and pp. 55-58 and 67-70 misbound

Provenance Library stamp at end “Bibliotheca Canoniae Ducumburg.” Bookplate of Dr. Josef Schwerdfeger, with his annotated label at upper left corner of front pastedown, dated Vienna 1908

References Berlin Cat. 2877; Lipperheide 2: 666, sc12; Nebhay-Wagner 385

62

Samuel Marolois (c. 1572–c. 1627)

Perspective contenant la Theorie, et
Practicque, d'icelle. par Sam. Marolois

The Hague: Hendrick Hondius, 1614

1985.61.2534

Oblong folio: 269 x 349 (10⁵/₈ x 13³/₄)

Pagination: [50] pp., engraved title plate,
80 [i.e., 81] engraved plates

Edition First edition

Text pp. [1] dedication “Avx Tres Havts, Et
Tres Pvissans Seigneurs, Messeigneurs les Estats
Generaulx des Provinces Vnies des Pays bas
Et Au Tres Illvstre, Et Tres Magnanime Prince,
Mavrice, Prince d’Orange . . .”; [2] “Preface,”
“Argvment,” and “Nota”; [3–49] text, in
4 parts and in double columns; [50] blank

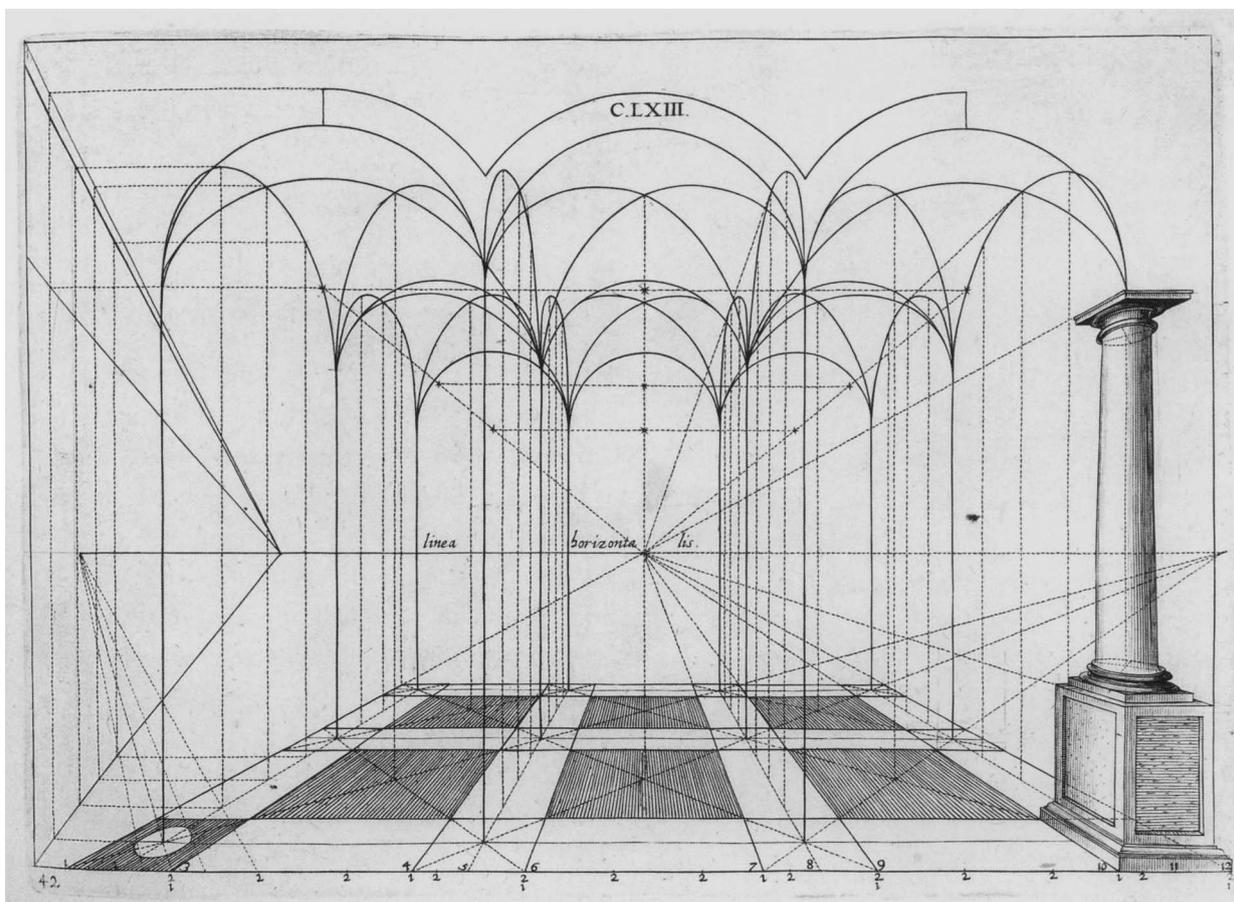
Ornaments Woodcut initials and tailpiece

Illustrations Engraved title plate and 80 full-
page engravings numbered 1–80, illustrating
perspective. The text refers to the figures on
each plate, which are numbered 1–CCLXXV.
Plates 52–59 are reprints of earlier engravings

by Hondius (see New Hollstein, *Hendrick Hondius*, p. 205). In addition, the Millard copy contains a narrow plate bound after plate 4, giving an alternative fig. XXIX (not noted in New Hollstein). Since the text refers to this image rather than the simpler and smaller fig. XXIX on plate 5 (which appears between figs. XXVII–XXVIII and XXX–XXXI), it was perhaps intended as a cancel slip. Plate 1 signed “Hhondius excudit. Cum Priuillegio”; plate 52 signed “Henr. hondius fecit”; plate 53 signed “Henricus Hondius fecit et excudit. Cum privilegio. 1614”; plate 54, “Colossevm Romae,” signed “Petrus stephanus Inuent, Henricus Hondius sculps.”; plate 55, “Thermae Diocletiani,” signed “P. S. inu. Hh sculp.”; plate 56, “Thermae Diocletiani,” signed “P. S. Inuent. Hh fe.”; plate 57, “Romae Thermae Antonianae,” signed “Pet. Stephanus In. Hhondius sculp. et exc.”; plate 58, “Colossevm Ad Vivvm Romae,” signed “P. S. Inuent. Hh scalp. [sic] et excudit”; plate 59, “Templvm Dianae Romae,” signed “P.S. Inuent. Hh sculp.” The other plates are unsigned

Binding Bound (2) with other works after Marolois, *Géometrie* (1616)

References New Hollstein, *Hendrick Hondius*, 363–435, 44–49, 54–55



Samuel Marolois. *Perspective*. Plate 42. 1985.61.2534

63

Samuel Marolois (c. 1572–c. 1627)

Fortification Ov Architectvre Militaire
tant offensive que defensive, Suputee et
dessinee Par Samuel Marolois

The Hague: Hendrick Hondius, 1615

1985.61.2534

Oblong folio: 269 x 349 (10⁵/₈ x 13³/₄)

Pagination [96] pp., engraved title plate,
40 [i.e., 42] engraved plates

Edition First edition

Text pp. [1–70] “Fortification De Samvel
Marolois. Premiere partie”; [71–93] “Seconde

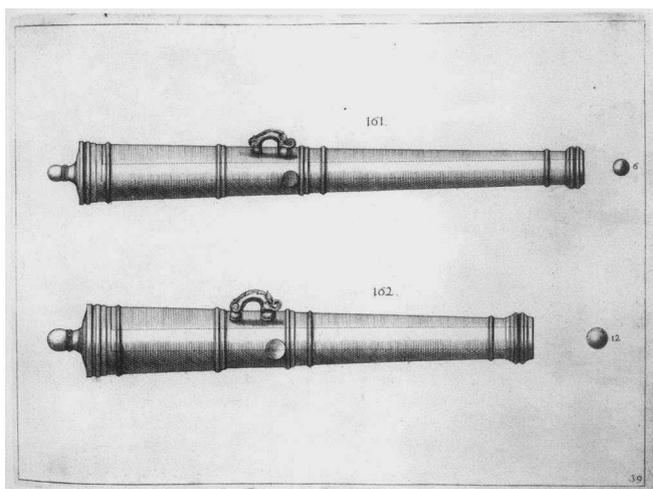
Partie, Traictant De La Fortification Des Places
Irregvlieres”; [94] blank; [95] “Table des
dimensions de fortification . . .” and “Autre
table des Dimensions” (verso blank)

Ornaments Woodcut initials and headpieces

Illustrations Engraved title plate (signed as
engraved by Simon Frisius, 1615, cf. New Holl-
stein, *Hendrick Hondius*, p. 210); plus 42
engraved plates illustrating fortification,
unsigned, numbered 1–14, “2e 14,” 15–17,
“2e 17,” 18–40. The text refers to the figures
on each plate, which are numbered 1–164

Binding Bound (3) with other works after
Marolois, *Géometrie* (1616)

References New Hollstein, *Hendrick Hondius*,
436–477



Samuel Marolois. *Fortification ou architecture
militaire*. Plate 39. 1985.61.2534

64

Samuel Marolois (c. 1572–c. 1627)

Geometrie, Contenant La Theorie, Et
Practicque Dicelle, Necessaire A La
Fortification, Par Sam: Marolois

The Hague: Hendrick Hondius and Johannes
Janssonius, Arnhem, 1616

1985.61.2534

Oblong folio: 269 x 349 (10⁵/₈ x 13³/₄)

Pagination [92] pp., engraved title plate,
[47] engraved plates

Edition First edition

Text pp. [1–92] text in five parts, double
columns

Ornaments Ornamental headpiece and initial

Illustrations Engraved title plate and 47 full-
page engravings of geometric figures numbered
1–42 and 1–5, unsigned. Orenstein tentatively
attributes the engraving of the title plate to
Andries Jacobsz Stock

Binding Nineteenth-century red quarter
morocco, gilt, tan boards. Blind-tooled central
panel from original vellum binding mounted
on front free endpaper; title plate mounted.
Bound (1) with Marolois' *Perspective* (1614)
and *Fortification* (1615), Hendrik Hondius'
Les Cinq Rangs de l'Architecture (1620), and
Hans Vredeman de Vries' *Perspective* (1604–
1605). Editions of these works were also gath-
ered together as Samuel Marolois' *Opera math-*
ematica (1614 and later; see separate entry)

References New Hollstein, *Hendrick Hondius*,
316–362; Nadine M. Orenstein, *Hendrick
Hondius and the Business of Prints in
Seventeenth-Century Holland*, Rotterdam,
1996, cat. (631)



Samuel Marolois. *Geometrie*. Plate 31. A landscape scrutinized by surveyors and measured in terms of height, distance, and space. 1985.61.2534

65

Samuel Marolois (c. 1572–c. 1627)

Opera Mathematica ou Oeuvres Mathematiques traictans De Geometrie, Perspective, Architectvre, Et Fortification. par Samvel Marolois. De nouveau Reueüe, Augmentée, et Corrigée, par Albert Girard Mathematicien

Amsterdam: Jan Janssen (Johannes Janssonius), 1662

1985.61.2750

Folio: 299 x 188 (11³/₄ x 7³/₈)

Pagination Part 1: [2], 51, [1] pp., engraved title plate, [47] double-page engraved plates

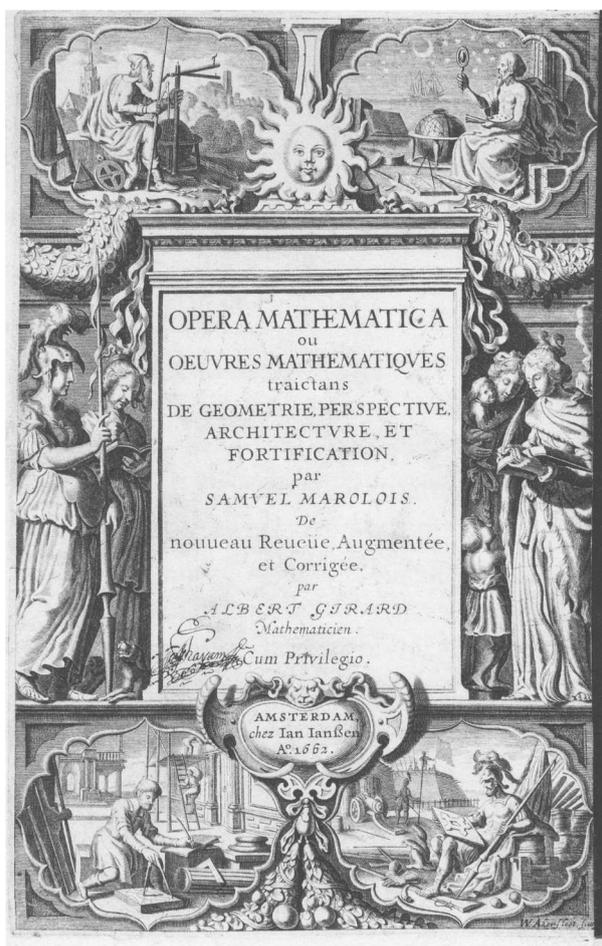
Part 2: [2], 15, [1] pp., engraved title plate, [50] double-page engraved plates

Part 3: [2], 19–24 pp., 24 double-page engraved plates

Edition Ninth? edition of this collection of works also published separately (see New Hollstein, *Hendrick Hondius*, p. 197). First collected edition: The Hague, 1614 [i.e., 1616]. The Millard copy is imperfect, consisting only of late issues of a 1647 Latin edition of Marolois' *Géométrie*, edited by Albert Girard; a 1633 Latin edition (with an added engraved French title plate dated 1651) of Part 1 of Hans Vredeman de Vries' *Perspective*; and a 1647 Latin edition

of Part 2 of the same. The complete work should also include editions of Marolois' *Perspective* and *Fortification* and Hendrik Hondius' *Les Cinq Rangs de l'Architecture*. See also under individual titles

Text Part 1: pp. [1] title page "Samuelis Marolois, Mathematicorum sui saeculi facile principis, Geometria Theoretica Ac Practica: Continens Linearum, superficierum, ac corporum quorumlibet dimensionum regulas, demonstrationes & figuras perfectissimas. Studio atque operâ Alberti Girardi, Mathematici Cl. recognita & multis notis illustrata," imprint of Johannes Janssonius, Amsterdam, 1647 (verso blank); 1–50 text; 51 "A. Girard Lectori S." (verso blank). *Part 2:* pp. [1] title page "Perspectiva theoretica ac practica. Hoc Est, Opvs Opticvm Absolutissimvm: Continens aedificiorum, templorum, pergularum aliarumque structurarum perfectissima fundamenta, icones atque delineamenta: Iuxta veterum ac recentiorum Autorum doctrinam accurate exaratum Studio atque opera Ioannis Vredemanni Frisii: Multis verò notis illustratum per Samvelem Marolois Mathemat. Cl. Amstelodami, Sumptibus ac typis Ioannis Ianssonii. MDCXXXIII" (verso blank); 1–15 "Ars Perspectiva Autore Johanne Vredmanno Frisio. Pars Prima"; [16] blank. *Part 3:* pp. [17] letterpress title page "Ioannis Vredemanni, Frisii, Perspectivae Pars II: Exhibens Artis praecepta; argumenta circa aedificia & Architecturae decora; brevem denique, sed dilucidam, Linearum &



Samuel Marolois. *Opera mathematica*. Title plate.
1985.61.2750

fundamentorum descriptionem. Amstelodami,
Sumptibus ac typis Joannis Janssonii. Anno M.
DC. XLVII” (verso blank); 19–24 “Ars
Perspectiva Autore Johanne Vredmanno Frisio.
Pars Secunda”

Ornaments Woodcut title vignettes (signed with
monogram “PS” on title to Part 2), initials, and
tailpieces

Illustrations

Part 1: Engraved general title plate to the
Opera reading as above, signed “W[illem]
Akersloot scul.”; plus 47 engraved plates of

geometric figures numbered 1–42 and 1–5,
unsigned

Part 2: Engraved title plate “La Perspective,
Contenant La Theorie, Practique, Et Instrvction
Fondamentale Illustrée de plusieurs belles
ordonnances d’Architecture, comme de
Temples, Palais, Galeries, Iardins, Marchez,
à l’antique et moderne, clairement expliquées
pour tous Architectes, Ingenieurs, et Amateurs.
Par Iean Vredeman Frison, et augmentee Par
Samuel Marolois. Amsterdam, Ian Iansson,
1651.” Plus 50 double-page engraved plates
illustrating perspective, numbered 1–3, “3. ii.°,”
4–12, “ii.° 12,” 13–49 (nos. 33–34 on the
same plate)

Part 3: 24 engraved plates numbered 1–24

Binding Eighteenth-century mottled calf, gold
tooled, with number “1” on the spine, indicat-
ing the first volume of a 2-volume set

Provenance Early ownership inscription on
general title page, repeated on plate 11 of the
first part; ownership inscription on front flyleaf;
ownership inscription on verso of plate 24 of
the second part

References Hollstein (Dutch) 48: 518–591;
Mielke 31 (13); New Hollstein, *Hendrick
Hondius*, 316–362

66

Daniel Marot (1661–1752)

Werken Van D. Marot, Opperboumeester Van Zyne Maiesteit Willem Den Derden Koning Van Groot Britanje Behelsende veele vindingen dienstig voor Boumeesters, Schilders, Beelthouwers, Goutsmeden, Hoveniers, en andere Kunstenaers; alles opgesteld ten behoeve

der genen, die zich zetten om te vorderen in schoone kunsten. [Title in Latin] Opera D. Marot, Architecti Gulielmi III Regis Magnae Britanniae, Continentia magnam multitudinem inventorum in usum Architectorum, Pictorum, Sculptorum, Fabrorum aurariorum, Hortulanorum, aliorumque; quae omnia collecta sunt et accommodata studiis eorum, qui Bonarum Artium amore ducuntur

[Amsterdam?, c. 1712?]

1985.61.2535–2536

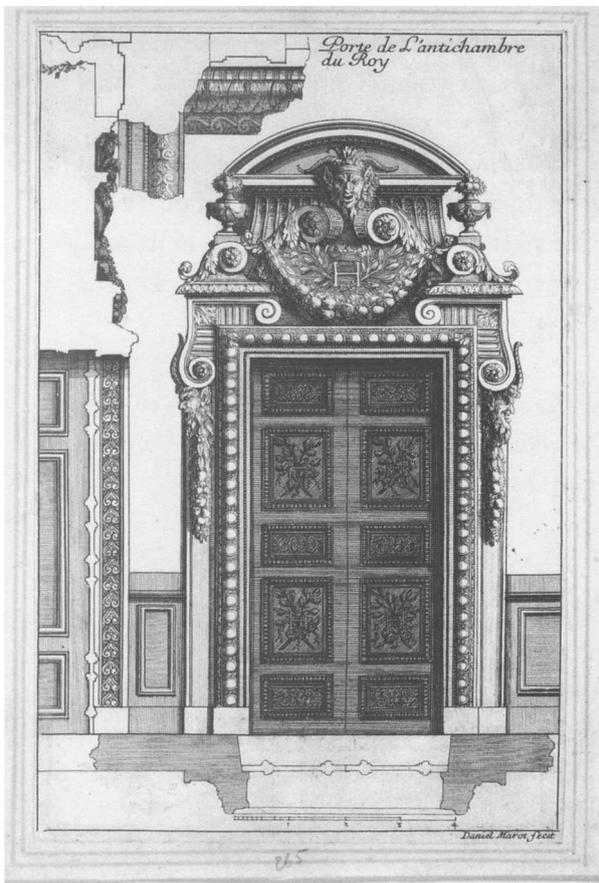
Folio: 342 x 240 (13½ x 9½)

Foliation Engraved title plate, [191] engraved plates

(*Note:* Contents between individual copies vary. Millard copy imperfect)

Edition Undated edition, the title plate describing Marot as architect to William III (1650–1702) and the contents including suites dated between 1698 and 1707. A similar collected edition of his suites of designs also appeared under the title *Oeuvres du Sr. D. Marot*, Amsterdam, 1712

Daniel Marot. *Werken*. Vol. 2, suite [19]. Door of the king's antechamber. 1985.61.2536



Illustrations The Millard copy comprises an engraved title plate as above plus 191 engraved plates in 36 suites, arranged in 2 volumes:

Vol. 1

1. [1–3], plates from “Nouveaux Lieure de Paysages,” signed “D. Marot avec Privilege,” with variants.
2. [4–9] “Troisieme Lieure de Perspectives”; plate [4] signed “D. Marot Invent. Sculp.”; plates [5–9] unsigned.
3. [10–18] “Second Liure d’Arc de Triomphe et Porte de Ville. Inventez et Gravez par Daniel Marot, Architecte du feu Roy Guillaume III^{me}. . . .”; plate [10] signed “D. Marot F.”; plates [11–18] signed “D. Marot fecit avec P.” and variants.
4. [19–20] plates from “Portes Cocheres et d’Eglises”; [19] signed “D. Marot Inv.”; plate [20] signed “D. Marot fecit avec Privilege.”
5. [21–26] “Liber Statuarum genuinarum caesarum ex marmore, lapide, & metallo,” unsigned, and numbered 1, 4, 2, 5, 3, 6.
6. [27–32] “Nova Fontium Delineatio edente D. M.,” unsigned and numbered 1, 4, 5, 6, 2, 3.
7. [33–38] “Nouveaux Liure de Cabinets de Jardins different ornée de Cassecades, Du Dessein de D. Marot Architecte avec Previlège,” 6 unsigned and unnumbered plates.
8. [39–44] designs for tombs; plate [39] untitled, signed “D. Marot Inv.”; plate [40] “Tombeaux de Guillaume III^{me}. Roy de la Grande Bretagne, du dessein de D. Marot son Architecte”; plate [41] “Representation du Tombeaux de Minos Bar. d’Coehorn, Erigé [sic] a sa glorieuse Memoiré [sic] d’en l’Eglise de Wickel, lieu de sa Seigneurie en Frise. Executie, suivent le Dessein du Daniel Marot, Architecte, Amsterdam, 1707”; plate [42] “Mozole propre pour une Reine ou Princesse. D. Marot Inv.”; plates [43–44] untitled, signed “D. Marot Inv.”
9. [45–49] “Second Liure de Tombeaux et d’Epitaphes. Inventez et gravez par Daniel Marot Architecte . . .”; plates [46–49] signed “D. Marot Inv.” and variants.
10. [50–55] ornaments; plates [50–51] are numbered 5–6; plate [52] is signed “D. Marot invente et fecit . . .”; plate [53] is signed “Inventé et Graué par D. Marot Architecte de Sa Majesté Britanique . . .”; plate [54] is numbered 2; plate [55] is signed “D. Marot invente et fecit . . .”
11. [56–61] “Second Liure d’Ornements Inventée Par D. Marot,” numbered 1–6.
12. [62–65] “Manefiecke Carosse van Syn Majesteyt van Groot Bretagne gemaekt in de Haegh de Julij 1698”; plate [64] signed “Inventé et Graué par D. Marot Architecte de Sa Majesté Britanique . . .”; plate [65] “Le derriere de la chaise” and “Le côté de la chaise,” signed “Inuenté et Graué par D. Marot Architecte de Sa Majesté Britaïque [sic]”
13. [66–71] “Nouveaux Livre de Tableaux de Portes, et cheminées Utiles aux Peintres Enfloeurs. Invente et Gravez par D. Marot Amst. cum Priv.”
14. [72–77] designs for ceilings; plate [74] signed “C. R. sc. I. Wolff excudit” and numbered 2; plate [77] signed “D. Marot Inv.”
15. [78–83] “Nouveaux Liure de Plaefond par D. Marot,” numbered 1–6.
16. [84–89] “Nouueaux Liure de Pintures de Salles et d’Escaliers jnventé et Graué Par D. Marot Architecte de Guillaume III Roy d’Angleterre”; plate [85] “L’Escallier de la Maison Royale de Loo Invente par D. Marot”; plate [86] “le Petit coté de l’Escallier de Voorst Inv: par D. Marot”; plate [87] “Escallier du Comte d’Albemarle a Voorte du d’Esien [sic] de Marot”; plate [88] signed “D. Marot In”; plate [89] signed “D. Marot Invente.”
17. [90–93] “Liure de decoration diferante. Inuentée par D. Marot Architecte de Sa Majes-

tée Britanique a La Haye ce 1702,” signed “D. Marot I. et F. . . .” and variants

Vol. 2

1. [1–6] “Nouveaux Liure de Lembris de Revestement à Panneaux. Par D. Marot,” unsigned and unnumbered plates.

2. [7–12] “Nouvelle Cheminées a Panneaux de Glace, a la maniere d’France, du Dessien de D. Marot, Architecte”; plates [8–12] signed “D. Marot Inv.”

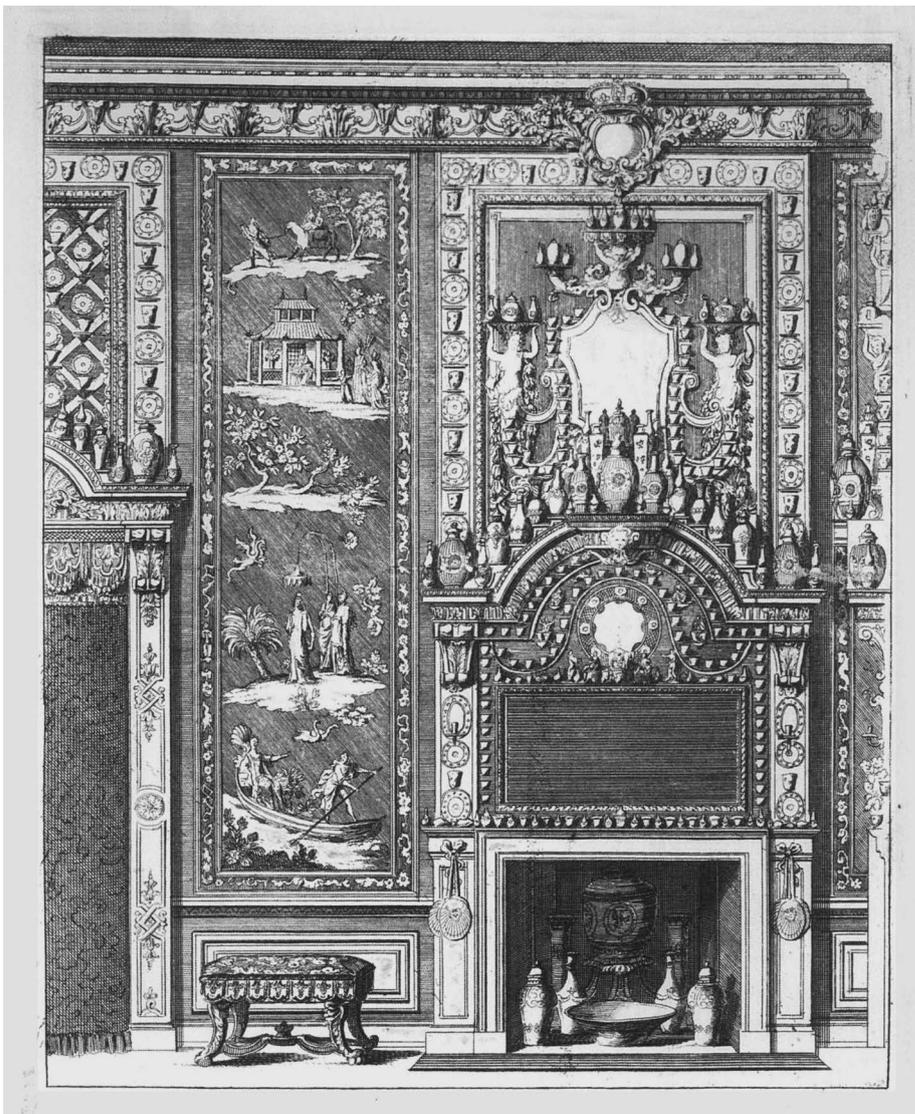
3. [13–18] “Nouveaux Lieure de Cheminées a la Hollandoise. Invente par D. Marot Architecte,” unsigned and unnumbered plates.

4. [19–24] “Novae cheminae, quales plurimum in usu sunt apud Hollandos,” unsigned and unnumbered plates.

5. [25–29] “Nouueaux Liure da Partemens inuentee et grauee par D. Marot, Architecte de Sa Majestée Britanicque”; plate [25] signed “Marot in. f. . . . ce vent a La Haye chez Lauteur”; plates [26–28] signed “Marot Inv.”; plate [29] “Dossier de Lict” signed “Marot in: f: . . .”

6. [30–35] “Liure dappartement Inuente par Marot Architecte du Roy,” numbered 1, 3, 2, 5, 4, 6, and unsigned.

7. [36–40] “Nouveaux Liure d’Orfeurerie Inuente Par Marot Architecte du Roy . . . ce



Daniel Marot. *Werken*.
Vol. 2, suite 4. Design for a
chimney. 1985.61.2536

vent a La Haye ché L'Auteur"; plate [37] signed "Marot jnt et fecit . . ."; plate [38] numbered 2 and unsigned; plates [39–40] signed "Marot jnuente et fecit . . ."

8. [41–42] plates from "Nouveaux Liure d'Ornements, Pour Lutillité des Sculpteurs, et Orfeures"; plate [41], designs for frames, signed "D. Marot jnuente et fe. . ."; plate [42] "Trois diferentes Corniches" and "Moulure," signed "D. Marot jn et fecit . . ."

9. [43–48] "Nouveaux Liure de Boites de Pendulles de Coqs et Etuys de montres et autres necessaire au Orlogeurs. Inventé par D. Marot Architecte," unsigned and unnumbered plates.

10. [49–54] "Second Liure d'Orlogeries, Inventé par D. Marot Architecte," unsigned and unnumbered plates.

11. [55–66] "Nouveaux Liure de Vases et de Pots de Iardins jnv. par D. Marot"; plates [55–60] unsigned and numbered 1–6; plate [61] signed "jnvnté et gravé par D. Marot"; plate [62] "E saxo Benthemensi, prout Amst. ébbelarii coelo sculptum, positum est in villa Regia Loano"; plate [63] "Vasses de la Maison Royale de Loo Nouvelle.^m inventé et Graué par Marot arch.^{te} de sa Majesté Britanique"; plate [64] "E saxo Benthemensi, veluti Amst. Plassiano coelo sculptam, hoc est positum in Villa Regia Loano"; plate [65] "E saxo Benthemensi veluti Amst. Passiano coelo sculptam, hoc est positum in Villa Regia Loano"; plate [66] "E marmore veluti, Bloemendalii coelo exsculptum hoc positum est in villa Regia Loano."

12. [67], single plate from "Patrons d'Etoffes et de Velours," signed "D. Marot fecit . . ."

13. [68–73] "Nouveaux Liure d'Ornements propres pour faire en Broderie et petit point," numbered 1, 2, 5, 6, 3, 4, and unsigned.

14. [74] title plate from "Nouveaux Lieure de Housses en Broderiée [sic] et en Gallons" signed "Inventée et Gravée par D. Marot . . ."

15. [75–80] plates from "Nouveaux Livre de Parterres contenant 24 penssez diferantes . . ."; plate [75] signed "D. Marot Inv."; plate [76] "Allées en gazon pour les Therasse sableux" signed "D. Marot Inv."; plate [77] signed "D. Marot Inv."; plate [78] "5 Penssee diferentes" signed "D. Marot Inv."; plate [79] "Partiée [sic] du Iardin d'Tevichelo appartement à Monsr. le Baron d'Obdam du dessein D. Marot"; plate [80] "Iardin en Bosquet d'Espalliers de diferentes figures" signed "D. Marot Inv."

16. [81–82] "Nouveaux Liure de Parterre, Inuente par D. Marot"; plate [82] signed "D. Marot Inventé et fecit . . ."

17. [83–88] designs for garden structures, numbered 4, 6, 2, 3, 5, 1, and unsigned; plate [88], title plate, "Nouveaux liure de Bersseaux. Et Trilliages. Cabinet Inuenté et [sic] par D. Marot."

18. [89–90] plates from "Nouveau Liure de Serrurie"; plate [89] "diferent Ballecons," and plate [90], designs for stairway railings, both signed "D. Marot jnuente et fecit."

19. [91–98] mounted plates of designs for doorways; plate [91] "Porte de L'antichambre du Roy" signed "Daniel Marot fecit"; plates [92–98] unsigned

Binding Bound in 2 vols. Vellum, blind tooled. Interleaved with blank leaves for missing plates. Many of the plates are mounted or laid in

Provenance Bookplate of Charles Edouard Mewes

References Berlin Cat. 357; Brunet (suppl.) 1: 968–969; Guilmar, pp. 103–105; Hollstein (Dutch) 11: Marot 15; P. Jessen, *Das Ornamentwerk des Daniel Marot in 264 Lichtdrucken nachgebildet*, Berlin, 1892

67

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

Topographia Germaniae. Switzerland.
1642

M. Z. Topographia Helvetiae, Rhaetiae,
et Valesiae: Das ist, Beschreibung vnd
eygentliche Abbildung der vornehmsten
Stätte vnd Plätze in der Hochlöblichen
Eydgnoschaft, Graubündten, Wallis,
vnd etlicher zugewandten Orthen: In
dieser andern Edition mit sonderm fleiß
durchgangen, vnd von vorigen Fehlern
corrigirt, vermehrt vnd gebessert

Frankfurt am Main: heirs of Matthaeus Merian,
1654

1985.61.2552

Folio: 320 x 204 (12³/₈ x 8¹/₁₆)

Pagination 90, [10] pp., [80] etched plates
(64 double page, 3 folding)

Edition Third edition (1st ed., in German,
Frankfurt am Main, 1642; 2d ed., in Dutch,
Amsterdam, 1644)

Text pp. [1] added etched title plate, dated
1642, reprinted from first ed. (verso blank);
[3] printed title page (verso blank); 5–9 fore-
word, dated 9 April 1642, signed by Matthaeus
Merian; 10–90 text; [91–97] index; [98] blank;
[99] directions to the binder for placing the
plates (verso blank)

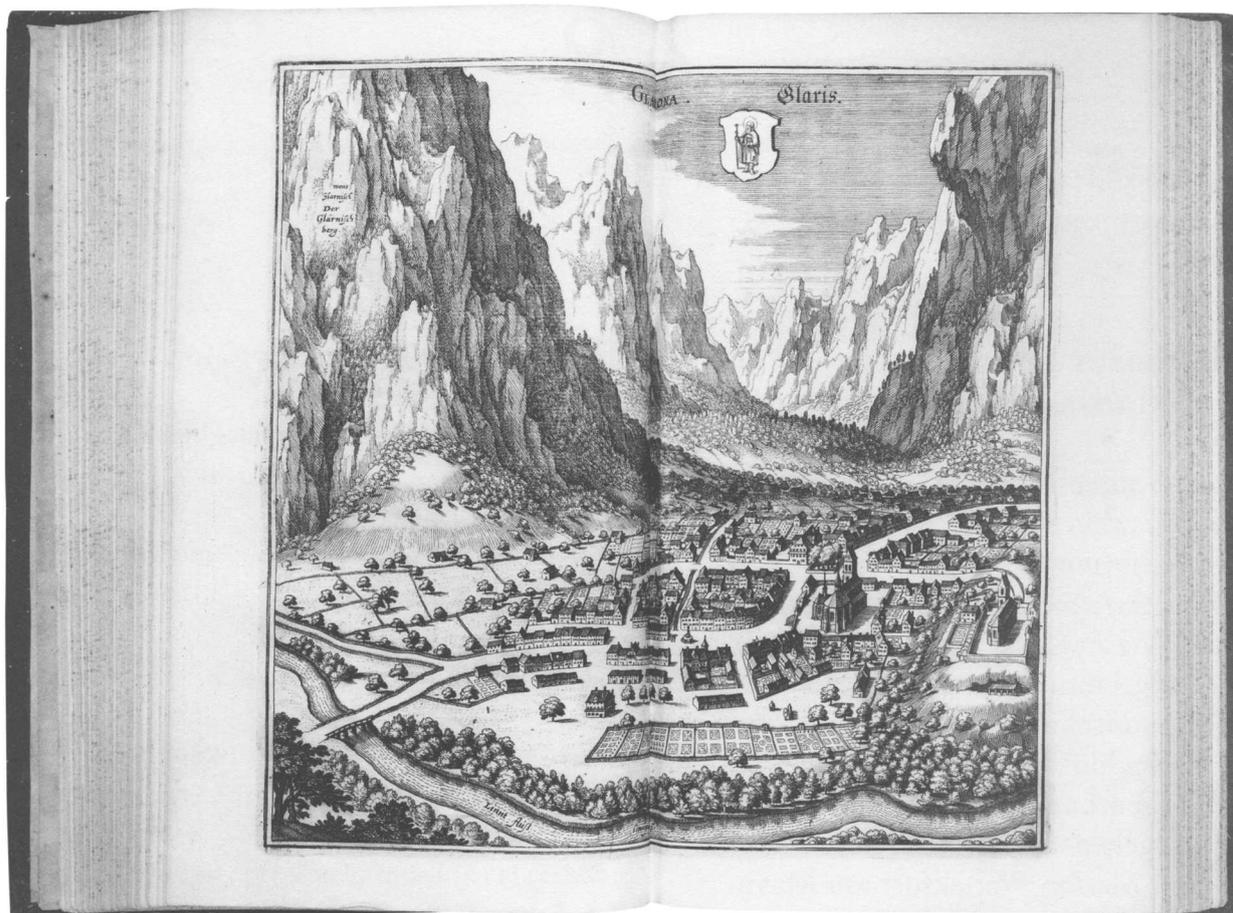
Ornaments Woodcut printer's device on title
page; woodcut headpiece and initials; typo-
graphical headpiece, tailpieces, and friezes

Illustrations Unsigned added etched title plate
(pp. [1–2]) from first edition of 1642: title
engraved within circle of coats of arms of 13
cantons of Switzerland, further coats of arms at
either side; 4 allegorical figures. 104 views on
80 etched plates (64 double page, 3 folding).
For draftsmen and etchers, see Wüthrich

Binding Contemporary sprinkled calf, red and
green sprinkled edges

Provenance From the library of Johann
Joachim, Count Slavatz, with his inscription on
printed title page. Small stamp (monogram
under coronet, indecipherable) also on title page

References Wüthrich 4: pp. 13–57



Matthaeus Merian and Martin Zeiller. *Topographia Helvetiae*. Plate after page 44. Glarus. 1985.61.2552

68

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

Topographia Germaniae. Swabia. 1643
Topographia Sveviae das ist
Beschreib[ung] vnd Aigentliche
Abcontrafeitung der fürnembst[en] Stätt
vnd Plätz in Ober vnd Nider Schwaben,
Hertzogthum Württemberg,
Marggraffschafft Baden, vnd andern zu
dem Hochlöbl: Schwabischen Craiße
gehörigen Landtschafften vnd Orten. An
Tag gegeben vndt Verlegt durch Matt-
haeum Merian Franckfurt am Mayn
M. DC. XLIII

Frankfurt am Main: Matthaeus Merian, 1643

Appendix

Anhang Zu der Topographia Sveviae,
Oder Oerter-Beschreibung deß
Schwabenlands, uc. Beydes verfertiget
durch Martin Zeillern

Frankfurt am Main: heirs of Matthaeus Merian,
1654

1985.61.2550

Folio: 308 x 208 (12³/₁₆ x 8³/₁₆)

Pagination [viii], 100, [12] pp., [60] etched
plates (45 double page)

(*Note:* Pagination includes final blank leaf)

Anhang: 127, [13] pp.

(*Note:* Pagination does not include 2 etched pls.,
lacking in Millard copy)

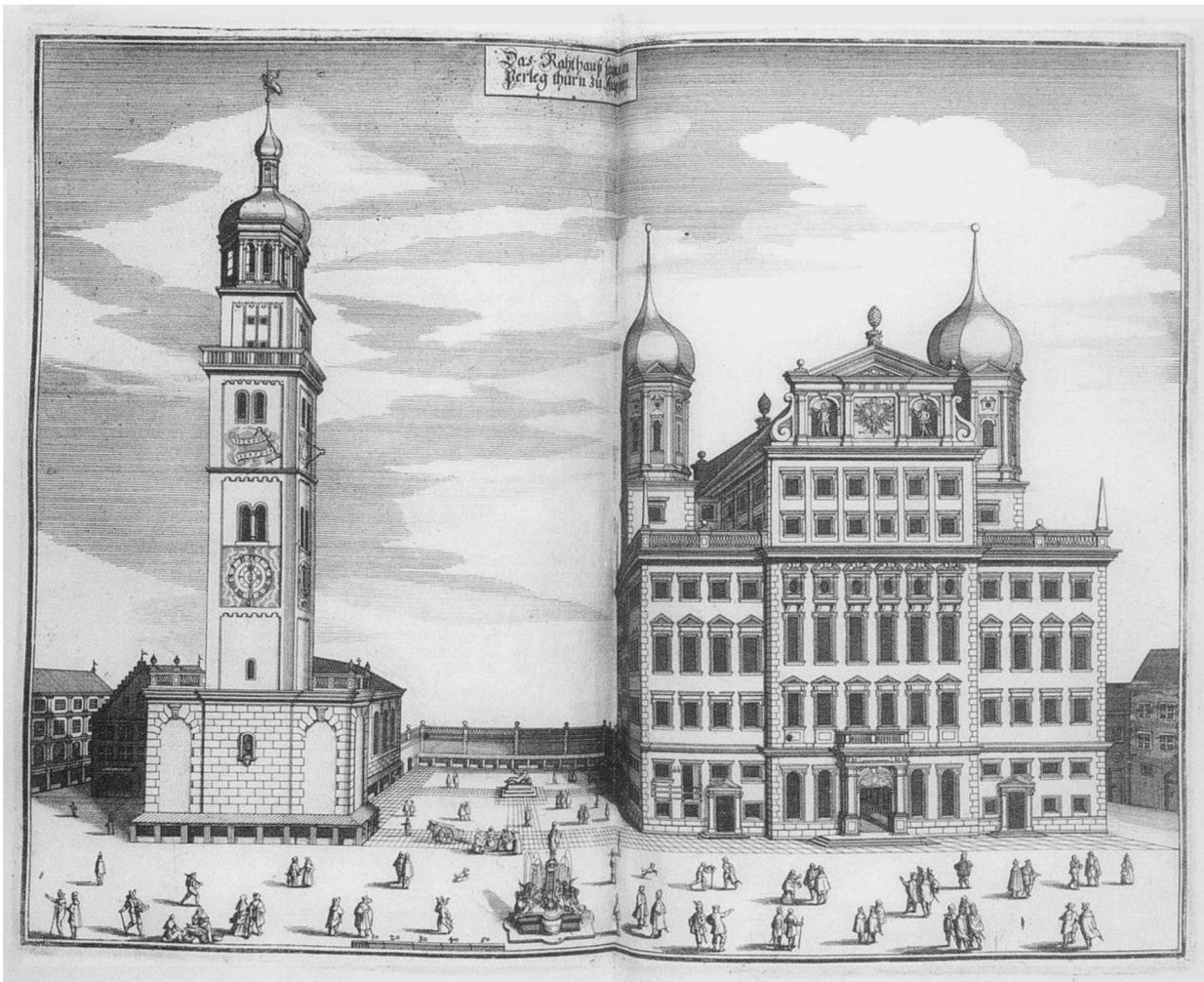
Edition First editions

Text pp. [i] etched title plate (verso blank); [iii–
viii] foreword; 1–100 text; [101–102] errata
("Verzeichnuß, Der, Fähler . . ."); [103–109]
index; [110] list of plates; [111–112] blank.

Anhang pp. [1] printed title page (verso blank);
3–127 text; [128–140] index

Ornaments Woodcut and typographical head-
pieces and tailpieces, woodcut initials

Illustrations The *Topographia* has an etched
title plate (pp. [i–ii]): title in rectangular frame
with standing military figures either side, coat
of arms above, small city view in cartouche
below. It is illustrated with 103 unsigned views
on 60 etched plates (45 double page). 2 of the
plates are omitted from the list of plates on p.
[110] and may have been added after 1643:
"Hala. Hall in Schwaben," bound preceding p.
39; and "Hohen Zollern," bound preceding p.

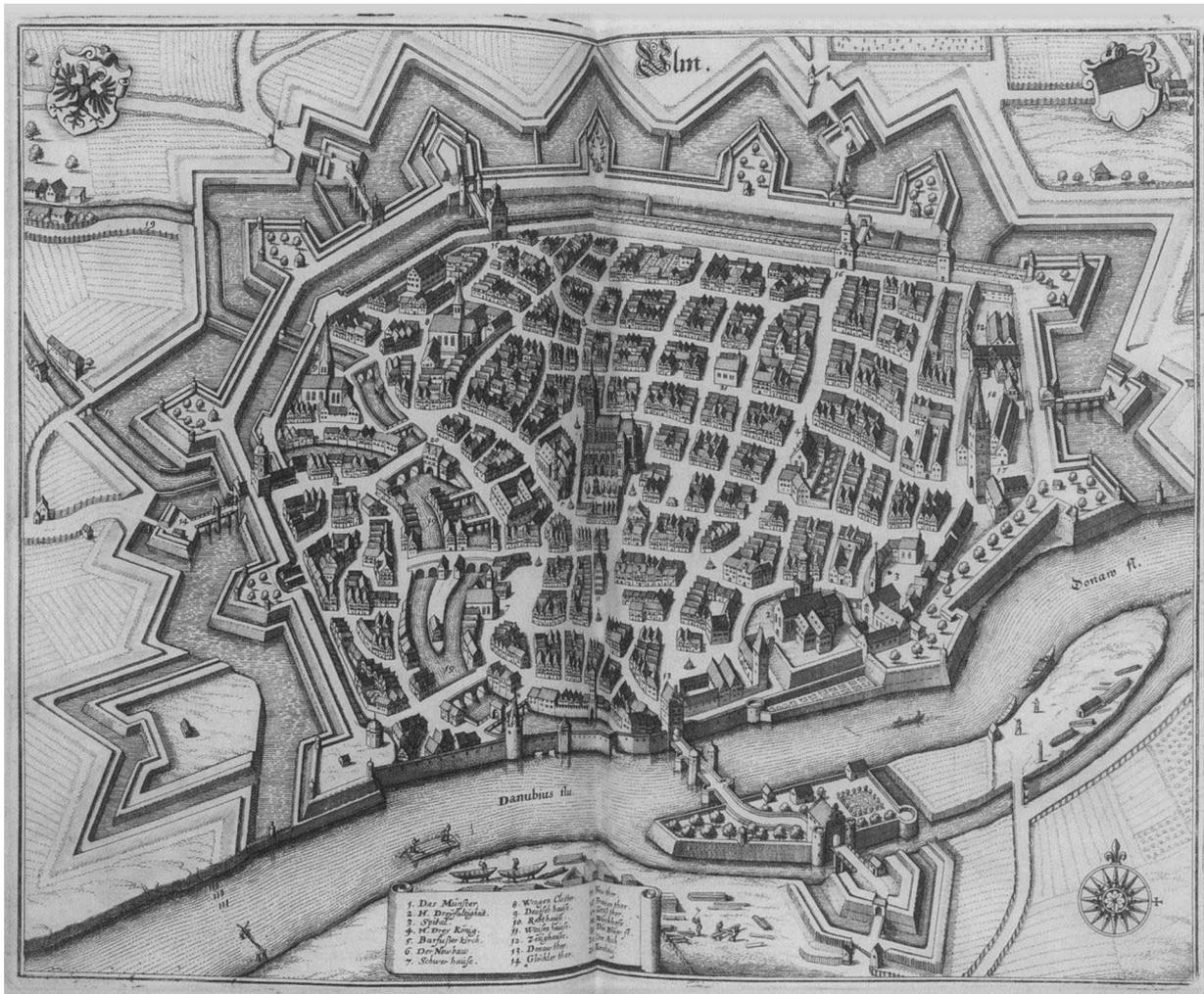


41. The Millard copy lacks both etched plates issued with the *Anhang*: a map of “Tettwang Grafschaft,” which according to Wüthrich should follow p. 106, and 1 plate with 3 views of Ulm, which should follow p. 114

Binding Bound (2) after Merian and Zeiller’s *Topographia Alsatiae* and its *Anhang* (q.v.)

References Wüthrich 11–12: pp. 58–82

Matthaeus Merian and Martin Zeiller. *Topographia Sueviae*. Plate after page 8. Perlachturm and Rathaus, Augsburg. 1985.61.2550



Matthaeus Merian and Martin Zeiller. *Topographia Sueviae*. Plate after page 82. Ulm. 1985.61.2550

69

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

Topographia Germaniae. Alsace. 1644
Topographia Alsatiae, &c. Das ist, Beschreibung vnd eygentliche Abbildung der vornehmsten Stätt vnd Oerther, im Obern vnd Vntern Elsaß, auch den benachbarten Sundgöw, Brißgöw, Graffschafft Mümpelgart, vnd andern Gegenden

Frankfurt am Main: printed by Wolfgang Hoffmann for Matthaeus Merian, 1644

Appendix

Anhang Zu deß Martini Zeilleri Anno 1643. getruckter *Topographia Alsatiae, Oder Oerter-Beschreibung durch Ober- vnd Vnter-Elsaß, Brißgöw, Sundgöw, vnd andere angränzende Landschafften . . .*

Frankfurt am Main: heirs of Matthaeus Merian, 1654

1985.61.2550

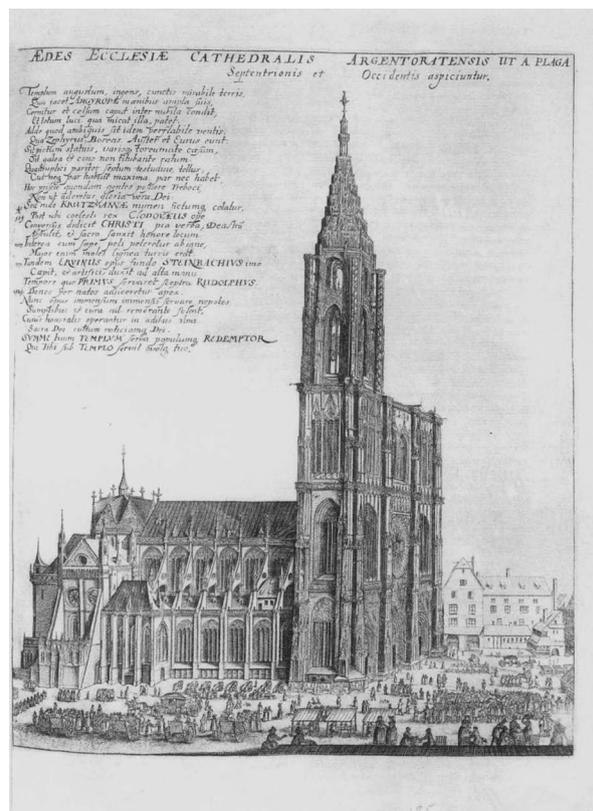
Folio: 308 x 208 (12³/₁₆ x 8³/₁₆)

Pagination [iv], 53, [7] pp., [39] etched plates (27 double page)

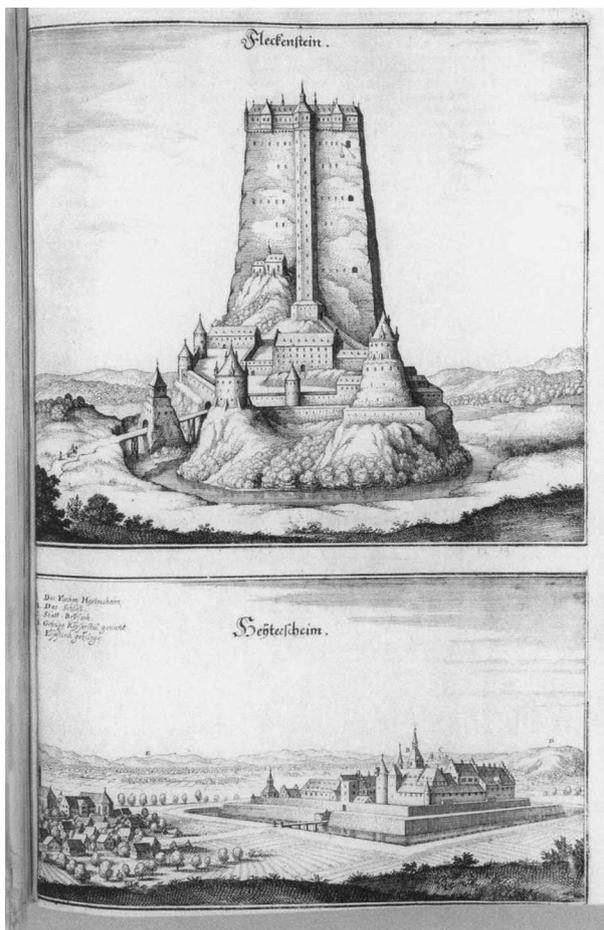
Anhang: 64, [8] pp., [2] double-page etched plates (*Note*: *Pagination* of *Anhang* includes final blank leaf)

Edition First editions

Text pp. [i] title page (verso blank); [iii–iv] foreword, dated 10 September 1643, signed by Matthaeus Merian; 1–53 text; [54–57] index;



Matthaeus Merian and Martin Zeiller. *Topographia Alsatiae*. Second plate after page 38. Cathedral, Strassburg. 1985.61.2550



Matthaeus Merian and Martin Zeiller. *Topographia Alsatiae*. Plate after page 40. Fleckenstein and Heitersheim. 1985.61.2550

[58] list of plates; [59] errata (“Verzeichnuß Der Fähler . . .,” verso blank). *Anhang* pp. [1] title page (verso blank); 3–64 text; [65–70] index; [71–72] blank

Ornaments Title printed within typographical border, with etched armorial vignette below;

woodcut headpieces, tailpieces, and initials; typographical headpieces and friezes

Illustrations The *Topographia* contains 39 unnumbered etched plates (27 double page, 12 single page). 1 double-page plate signed “G. A. Böckler delineav.”; 1 signed “I. Jacob Arhart delin.”; 1 plate with dedication signed by Matthaeus Merian; remainder unsigned. 3 of the plates are omitted from the list of plates on p. [58] and may have been added after 1644: “Danbach in Elsaß [with] LandtsCron in Süntgaw,” single page, bound following p. 14; “1. Kiensheim. 2. Amersweyer. 3. Keysersberg,” double page, bound following p. 20; and “Rappoltsweyer,” double page, bound following p. 32. The *Anhang* contains 2 double-page etched plates (1 with 2 views); 1 plate signed “Casp. Merian fec.”

Binding Contemporary full vellum, contemporary manuscript title on spine. The 2 views of plate [30] have been cut apart and bound separately, the first following p. 42, the second preceding p. 47. Bound (1) with Merian and Zeiller’s *Topographia Sueviae* and its *Anhang*

Provenance Small stamp (monogram under coronet, indecipherable) on title page

References Wüthrich 15–16: pp. 83–103

70

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

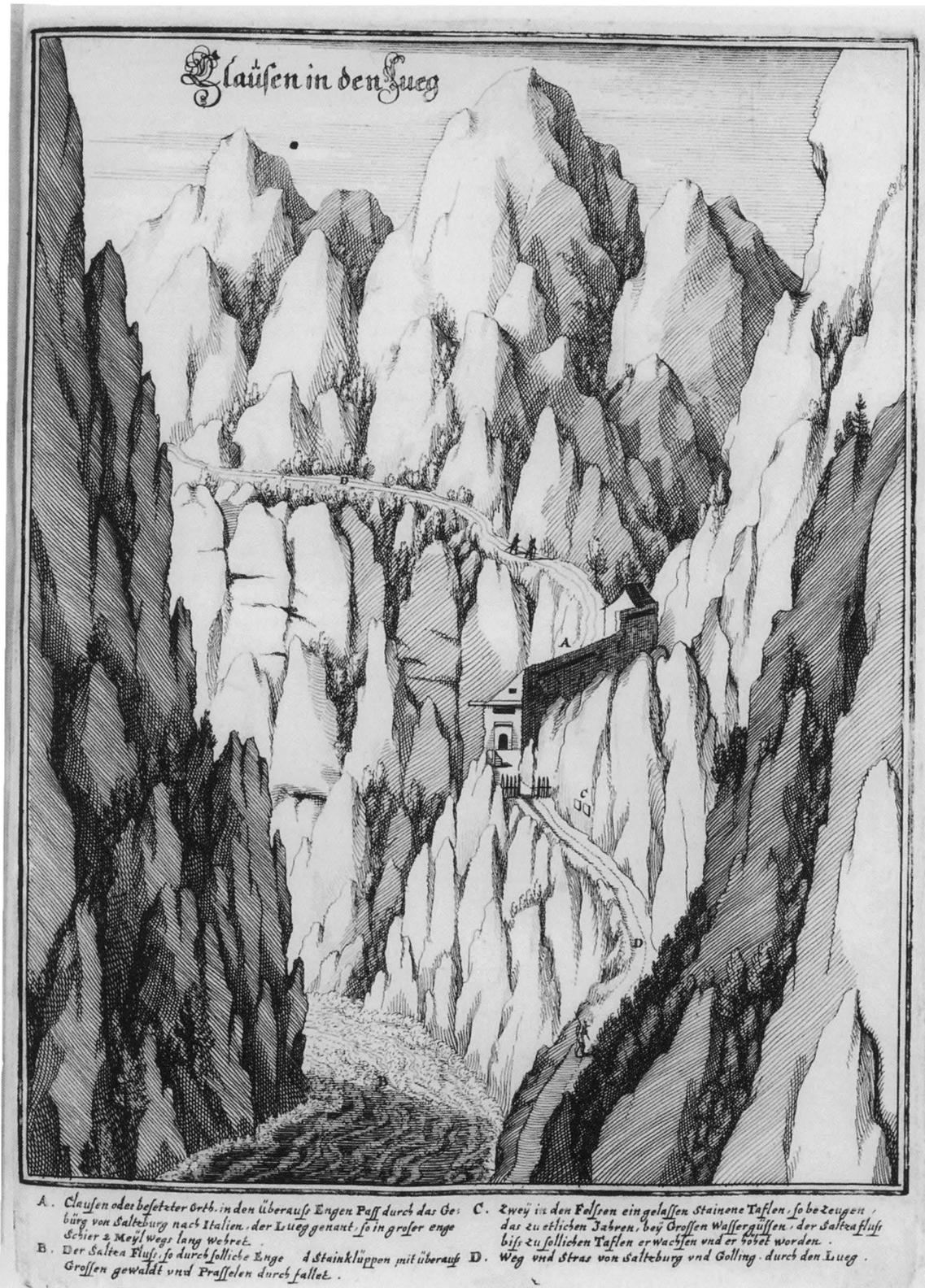
gegeben v[nd] Verlegt Durch Matthaem
Merian M. DCXLIV

Topographia Germaniae. Bavaria. 1644
Topographia Bavariae das ist Beschreib-
[ung] vnd Aigentliche Abbildung der
Vornembsten Stätt vnd Orth, in Ober
vnd Nieder Beÿern Der Obern Pfaltz, Vnd
andern, zum Hochlöblichen Bährischen
Craißē gehörigen, Landschafften In Truck

Frankfurt am Main: [heirs of Matthaemus
Merian, 1656?]

Matthaeus Merian and Martin Zeiller. *Topographia
Bavariae.* Plate after page 50. The marketplace, Munich.
1985.61.2554





Appendix

Anhang Zu des M. Z. Anno 1644.
getruckten Topographia Bavariae: Oder
Oerter-Beschreibung, durch Ober- vnd
Nider Bäumen, der Obern Pfaltz, vnd
andern, zum Hochlöblichsten Bäyerischen
Craisse, gehörigen Landschafften . . .

Frankfurt am Main: heirs of Matthaeus Merian,
1656

1985.61.2554

Folio: 315 x 200 (12³/₈ x 7⁷/₈)

Pagination 138, [6] pp., [59] etched plates
(43 double page, 2 folding)
(*Note:* Pagination does not include a final letter-
press leaf with list of plates, lacking in Millard
copy)

Anhang: 49, [6] pp., [7] etched plates (4 double
page, 1 folding)

Edition Second edition of *Topographia* (1st ed.,
1644); first edition of *Anhang*

Text pp. [1] title plate, dated 1644 (repeated
from first edition, verso blank); 3–138 text;
[139–144] index. *Anhang* pp. [1] title page
(verso blank); 3–4 “Eingang”; 5–49 text;
[50–54] index; [55] list of plates (verso blank)

Ornaments Woodcut headpiece, tailpiece, and
initial; typographical frieze

Illustrations The *Topographia* has an etched
title plate (pp. [1–2]) reading as above: title
within rectangular frame, surrounded by 5
allegorical figures (2 male, 3 female), 2 coats
of arms below. It is illustrated with a total of
96 maps or views on 59 etched plates (43 dou-
ble page, 2 folding), of which several are signed
by “G. P. F.” as artist (i.e., Georg Peter
Fischer), and 2 are signed as etched by
Matthaeus Merian (the younger), 1 after
Johann Schatz and the other after Wenzel
Hollar (view of Regensburg, bound following p.
70). In addition, there is an etched illustration
with a typographical border on p. 110. The
Anhang has 9 views on 7 plates (4 double page,
1 folding). The folding plate is given 2 numbers
in the letterpress list. 2 of the *Anhang* plates, of
Berchtesgaden, are unlisted both here and in the
Topographia. Wüthrich assigns them to the
latter

Binding Contemporary sprinkled calf, red and
green sprinkled edges

Provenance From the library of Johann
Joachim, Count Slavatz, with his ownership
inscription on title plate. Small stamp (mono-
gram under coronet, indecipherable) on title
plate

References Wüthrich 21–22: pp. 104–128

71

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

Topographia Germaniae. Rheinpfalz.

1645

Topographia Palatinatus Rheni et Vicinarum Regionum Das ist, Beschreibung vnd Eigentliche Abbildung der Vornemsten Statte [und] Plätze der Vntern Pfaltz am Rhein Vnd Benachbarten Landschafften . . . An Tag gegeben Vnd Verlegt durch Mattheum Merian. 1645

[Frankfurt am Main: heirs of Matthaeus Merian, c. 1672]

1985.61.2543

Folio: 320 x 205 (12⁵/₈ x 8¹/₈)

Pagination 106, 33, [11] pp., [64] etched plates (37 double page, 1 folding)

Edition Second edition (1st ed., 1645)

Text pp. [1] title plate (verso blank); 3–106 text; [1] divisional title “Zugab, Von etlichen deß Heyl. Röm. Reichs Ständen, die auch hiebevör zu dem Hochlöblichen Ober-Rheinischen Cräyse gezogen worden . . . An Tag

gegeben und verlegt durch Matthaeum Merianum. Getruckt zu Franckfurt am Mayn, bey Johann Andreä” (verso blank); 3–33 text; [34–42] indexes; [43–44] list of plates

Ornaments Woodcut headpieces and initials, typographical friezes

Illustrations Unsigned etched title plate (pp. [1–2]): title on slab monument below armorial trophy with standard-bearing lions above and river gods below. Plus 102 views on 64 etched plates (37 double page, 1 folding), all unsigned except a “Piramis In Memoriam Rheni-Traiectvs,” which is signed by Matthaeus Staud as architect. In addition, the divisional title page to the “Zugab” has an etched illustration of 6 city arms

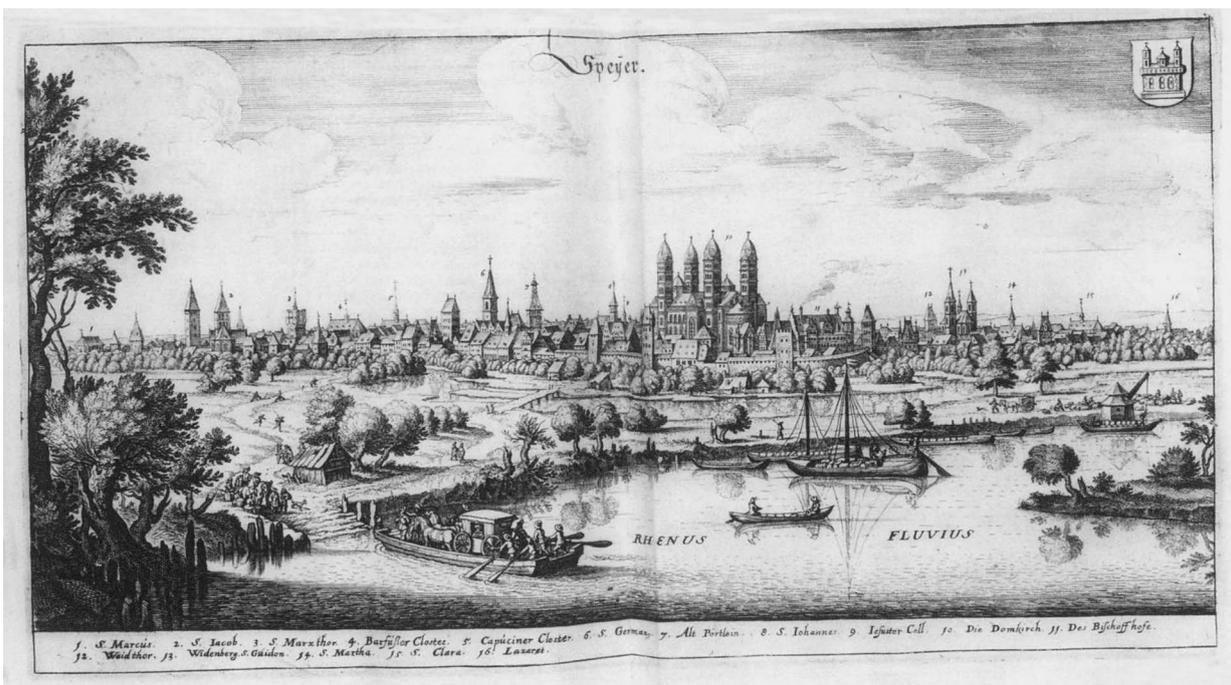
Binding Contemporary sprinkled calf, red and green sprinkled edges

Provenance From the library of Johann Joachim, Count Slavatz, with his ownership inscription on title plate. Small stamp (monogram under coronet, indecipherable) also on title plate

References Wüthrich 26: pp. 129–156



Matthaeus Merian and Martin Zeiller. *Topographia Palatinatus Rheni et Vicinarum Regionum*. Plate after page 40. Heidelberg Castle and garden. 1985.61.2543



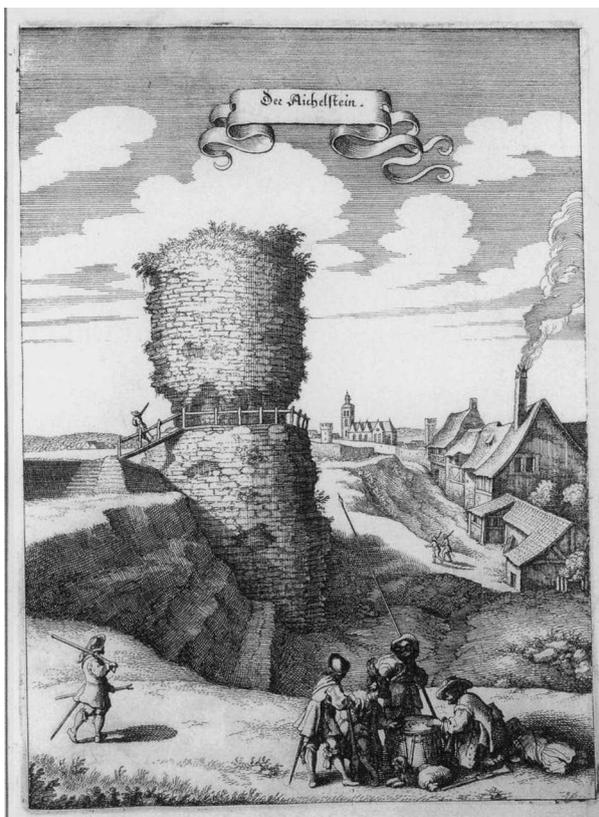
Matthaeus Merian and Martin Zeiller. *Topographia Palatinatus Rheni et Vicinarum Regionum*. Plate after page 84. Speyer. 1985.61.2543

72

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

*Topographia Germaniae. Mainz, Trier,
Cologne. 1646*

Topographia Archiepiscopatum Moguntinensis, Treuirensis, et Coloniensis, Das ist Beschreibung der Vornembsten Stätt vnd Plätze, in denen Ertzbistumen Mayntz Trier, vnd Cöln. An Tag gegeben durch Matth: Merian. 1646



[Frankfurt am Main: heirs of Matthaeus
Merian, c. 1675]

Appendix

Anhang Zu deß Martin Zeillers Anno 1646. außgegangner Topographia Archiepiscopatum Moguntinensis, Treuirensis, & Coloniensis: Oder Beschreibung der vornehmsten Stätte, vnd Plätze, in denen Ertzbistümbern, Mayntz, Trier, vnd Cöln: von gedachtem Authore verfertigt

Frankfurt am Main: heirs of Matthaeus Merian,
1654

1985.61.2551

Folio: 311 x 200 (12¼ x 7⅞)

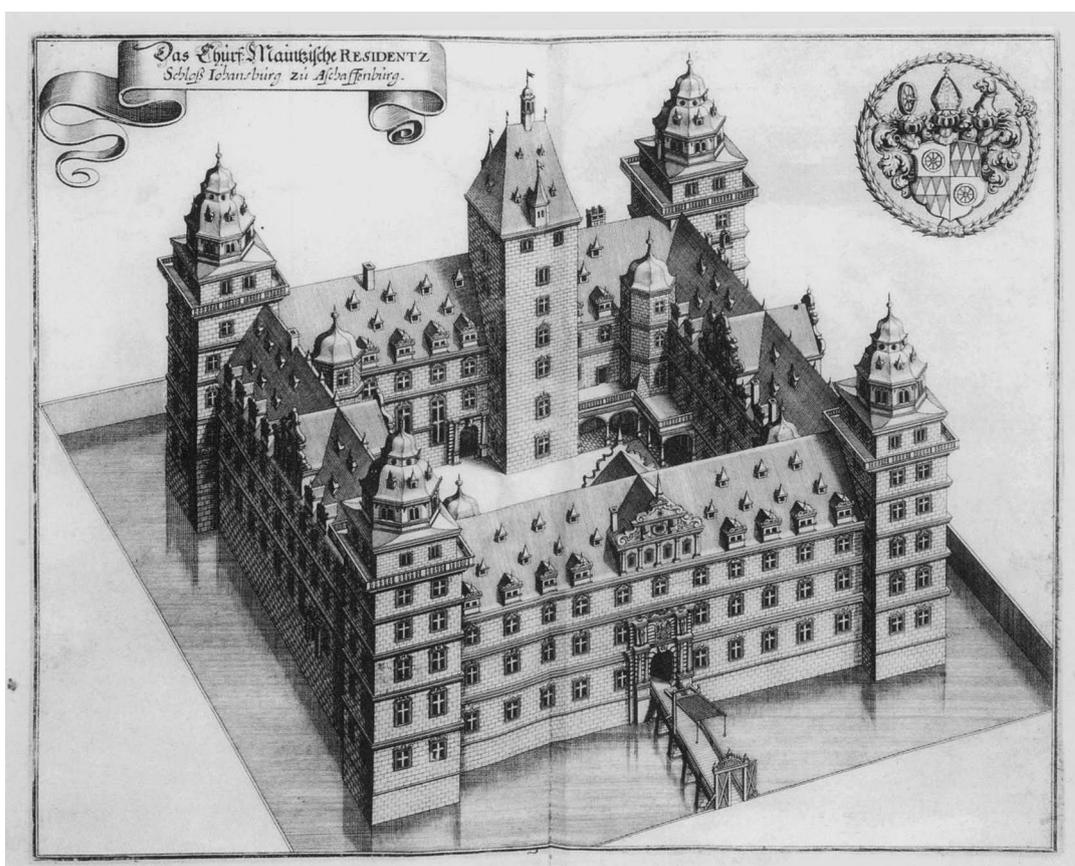
Pagination 95, [9] pp., [44] etched plates
(22 double page, 1 folding)

Anhang: 41, [7] pp.

(*Note*: *Pagination* of *Anhang* includes final
blank leaf)

Edition Second edition of the *Topographia*
(1st ed., 1646); with first edition of *Anhang*

Matthaeus Merian and Martin Zeiller. *Topographia Archiepiscopatum Moguntinensis, Treuirensis*. Fourth plate after page 4. "Der Aichelstein," Mainz. 1985.61.2551



Text pp. [1] title plate (verso blank); 3 introduction; 4–28 text on Mainz; 29–59 text on Trier; 60–95 text on Köln; [96] blank; [97–104] index, ending with list of plates. *Anhang* pp. [1] title page (verso blank); 3 introduction; 4–41 text; [42–46] index; [47–78] blank

Ornaments *Topographia*: Woodcut headpiece, p. 3 (small vignette of Noah’s ark, framed by arabesques and putti), and initials; typographical headpieces. *Anhang*: Woodcut headpiece, tailpieces, and initials; typographical headpiece

Illustrations The *Topographia* has an engraved title plate (pp. [1–2]) reading as above: title within ornamental cartouche in architectural setting with 4 female allegorical figures. It is illustrated with a total of 71 unsigned etched views on 44 leaves (22 double page, 1 folding).

Matthaeus Merian and Martin Zeiller. *Topographia Archiepiscopatum Moguntinensis, Treuirensis*. Third plate after page 14. Aschaffenburg Castle. 1985.61.2551

The *Anhang* is unillustrated

Binding Contemporary sprinkled calf, red and green sprinkled edges. With the plate “Eichsfeldes” (dated 1649) bound as part of the *Anhang*

Provenance From the library of Johann Joachim, Count Slavatz, with his seventeenth-century ownership inscription on the title plate (“*Libraria Excell.^{mi} D. D. Jo: Joachimi Comitiss Slauata*”). Small stamp (monogram under coronet, indecipherable) on title plate

References Wüthrich 29–30: pp. 157–179

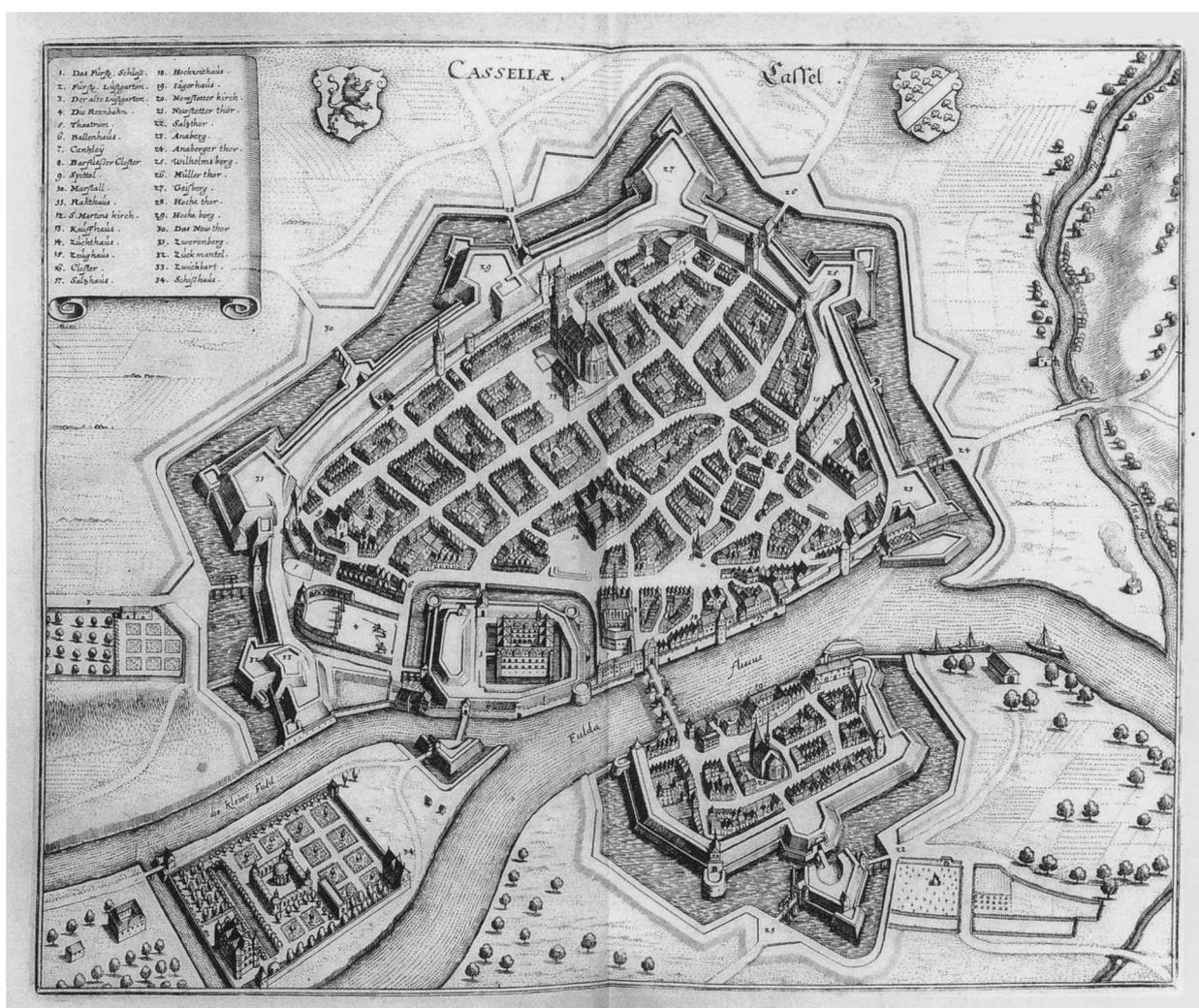
73

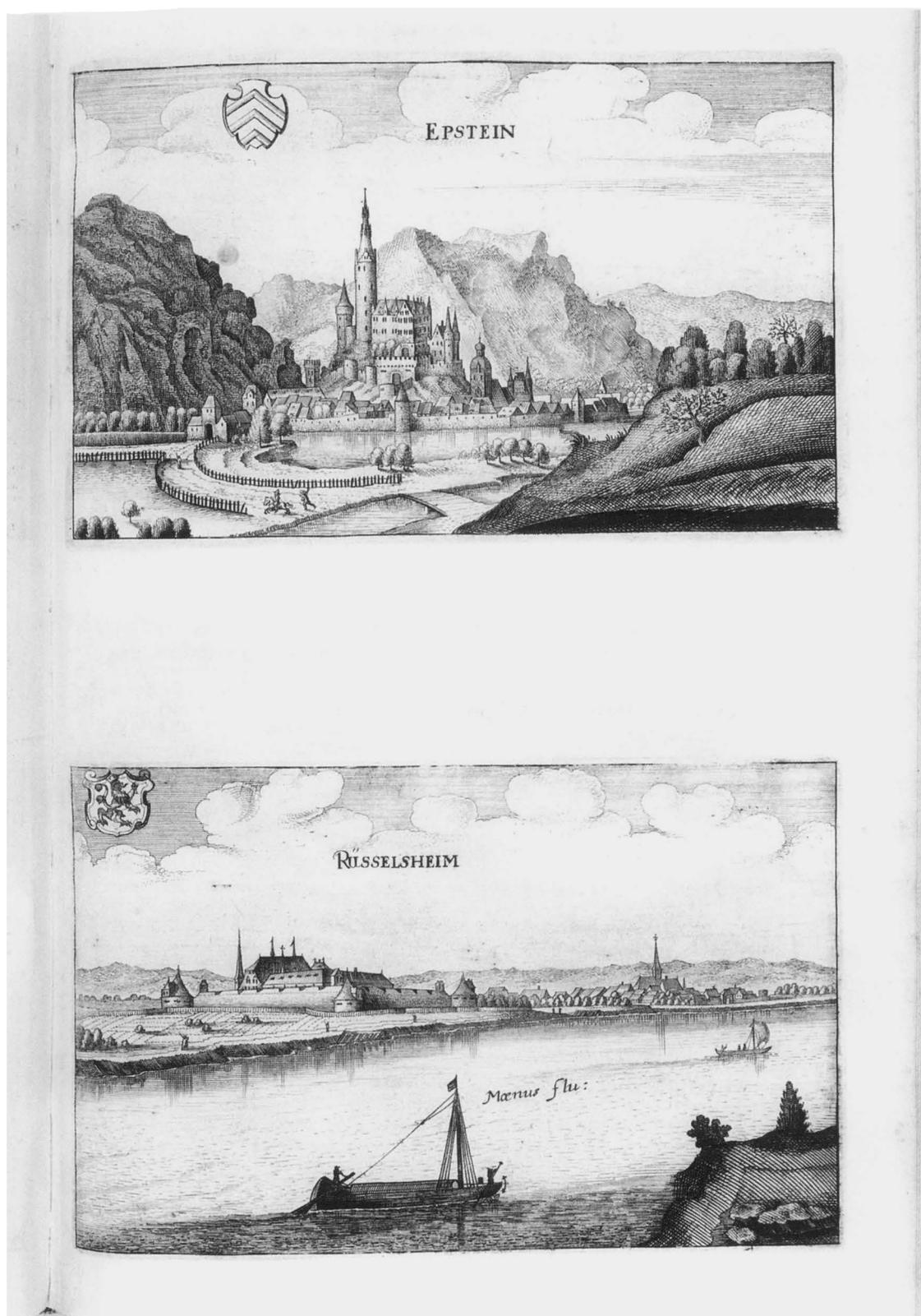
Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

Topographia Germaniae. Hessen. 1646
Topograph[hi]a Hassiae et Regionum
Vicinarum. Das ist Beschreibung der

vorn[em]bsten Stätte vnd Plätze in
Hessen, vnd den benachbahrten
Landschaften, als Buchen, Nassau

Matthaeus Merian and Martin Zeiller. *Topographia
Hassiae et Regionum Vicinarum*. Plate after page 18.
Kassel. 1985.61.2559





Matthaeus Merian and Martin Zeiller. *Topographia Hassiae et Regionum Vicinarum*. Plate after page 112.
Epstein and Rüsselsheim. 1985.61.2559

Wetteraw, Westerwaldt, Wittgenstein,
Lohngaw, vnd andern. Franckfurt durch
Matt[haeus] Merian

Frankfurt am Main: Matthaeus Merian, [1646]

Anhang Zu der Anno. 1646 außgegan-
genen Topographia Hassiae, Et Vicinarum
Regionum, Oder Beschreibung der vor-
nehmsten Oerter in Hessen, vnd Benach-
barten Landschafften: Auß denen seythero
in den Truck gegebenen Schrifftener-
langten Berichten, vnd Erinnerungen,
fernern mit Fleiß zusammen getragen, vnd
verfertigt, durch Martinum Zeillerum

Frankfurt am Main: heirs of Matthaeus Merian,
1655

1985.61.2559

Folio: 308 x 198 (12 $\frac{1}{8}$ x 7 $\frac{7}{8}$)

Pagination [iv], 91, [5] pp., [62] etched plates
(25 double page)

Anhang 64, [6] pp., [1] etched plate

Edition First editions

Text pp. [i] etched title plate (verso blank); [iii–
iv] foreword; 1–91 text; [92–95] index; [96] list
of plates. *Anhang* pp. [1] printed title page

(verso blank); 3–64 text; [65–70] index

Ornaments Woodcut headpieces, tailpieces, and
initials; typographical fleurons and frieze

Illustrations The *Topographia* has an unsigned
etched title plate (pp. [i–ii]): title on monument
with 4 allegorical figures above, below, and to
either side, coat of arms mounted on broken
pediment. It is illustrated with 124 maps or
views on 62 plates. The 2 views of Frankfurt am
Main, 1 of Hanau (dated 1632) and 1 of Bad
Schwalbach (dated 1631), are signed as etched
by Matthaeus Merian the elder, and that of
Saint Goar as drawn by Wenzel Hollar. The
Anhang has 1 double-page plate of Frauensee,
etched by Caspar Merian

Binding Contemporary sprinkled calf, red and
green sprinkled edges

Provenance From the library of Johann
Joachim, Count Slavatz, with his ownership
inscription on title plate. Small stamp (mono-
gram under coronet, indecipherable) also on
title plate

References Wüthrich 33–34: pp. 180–208

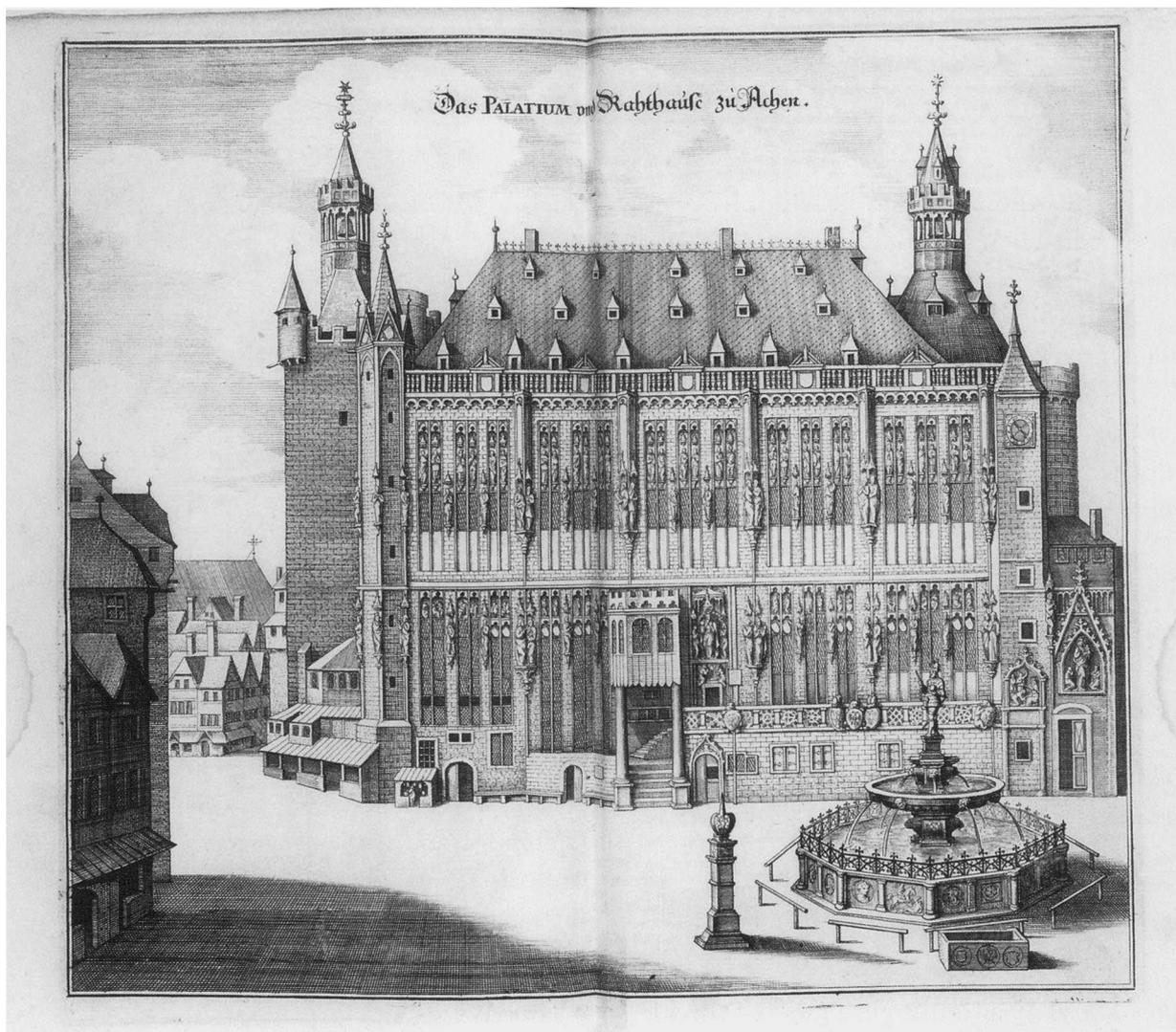
74

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

Topographia Germaniae. Westphalia.
1647

Topographia Westphaliae. Das ist, Beschreibung der Vornembsten, vnd bekantis-

Matthaeus Merian and Martin Zeiller. *Topographia Westphaliae*. Third plate after page 6. Rathaus at Aachen. 1985.61.2544





ten Stätte, vnd Plätz, im Hochlöbl:
Westphälischen Craiße. an tag gegeben,
von Matthaео Merian

Matthaeus Merian and Martin Zeiller. *Topographia
Westphaliae*. Plate after page 92. Spa, Belgium.
1985.61.2544

Frankfurt am Main: Matthaeus Merian, [1647]

1985.61.2544

Folio: 310 x 202 (12³/₁₆ x 7¹⁵/₁₆)

Pagination 94, [6] pp., [51] etched plates
(33 double page)

Edition First edition

Text pp. [1] title plate (verso blank); 3–94 text;
[95–98] index; [99] list of plates (verso blank)

Ornaments Woodcut headpiece and frieze, tail-
piece, and initials

Illustrations Etched title plate (pp. [1–2]): title

within ornamental cartouche in architectural
setting with allegorical female figures in fore-
ground. 51 unnumbered etched plates of views
hors texte, as listed on the final page of text
(i.e., 33 double page and 18 single page). Plate
[35] signed “G:W:K: fe:” (i.e., Georg Wilhelm
Kleinstrüttl); plate [39] signed “W[enzel] Hollar
delin.”

Binding Contemporary sprinkled calf, red and
green sprinkled edges

Provenance From the library of Johann Joachim,
Count Slavatz, with his ownership inscription on
title plate. Small stamp (monogram under coro-
net, indecipherable) on title plate

References Wüthrich 37: pp. 209–228

75

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

Topographia Germaniae. Franconia. 1648
Topographia Franconiae, Das ist, Beschreibung, Vnd Eygentliche Contrafactur der Vornembsten Stätte, Vnd Plätze des Franckenlandes, vnd Deren, die Zu Dem Hochlöblichen Fränkischen Craiße gezo-

gen werden. An tag gegeben vnd Verlegt
Durch Matth: Merian In Franckfurt Cum
Priuilegio Caesa

Frankfurt am Main: Matthaeus Merian, [1648]

Appendix

Anhang zu deß Martin Zeillers im Jahr
1648. erstlich getruckter Topographia



Matthaeus Merian and
Martin Zeiller.
Topographia Franconiae.
Second plate after page 42.
Bridges in Nuremberg.
1985.61.2560



Matthaeus Merian and Martin Zeiller. *Topographia Franconiae*. Third plate after page 64. Würzburg University. 1985.61.2560

Franconiae: Oder Beschreibung der fürnehmsten Städte vnd Plätze deß Franckenlandts, vnd deren, so zu dem Hochlöblichen Fränckischen Crayse gerechnet werden . . .

Frankfurt am Main: heirs of Matthaeus Merian, 1656

1985.61.2560

Folio: 314 x 200 (12³/₈ x 7⁷/₈)

Pagination [2], [iv], 3–78, [10] pp., [43] etched plates (35 double page, 3 folding)

Anhang: 56, [8] pp., [1] double-page etched plate

Edition First editions

Text pp. [1] etched title plate (verso blank); [i–iv] dedication to Archbishop Johann Philipp Schönborn of Mainz, dated 20 March 1648, signed by Matthaeus Merian Senior; 3–78 text; [79–87] index; [88] directions to the binder for placing the plates. *Anhang* pp. [1] printed title page (verso blank); 3–56 text; [57–64] index

Ornaments Topographia: 2 woodcut headpieces, tailpiece, and initials; typographical friezes. *Anhang*: Woodcut headpiece, tailpiece, and initials; typographical headpiece

Illustrations The *Topographia* has an etched title plate (pp. [1–2]): title set within elongated octagonal frame, with an archbishop to the left and a king to the right; coats of arms held up by putti above; reclining figures of Ceres and Bacchus and 2 putti below; unsigned. Large etched armorial vignette on dedication. In addition, there are 48 maps or views on 43 etched plates (35 double page, 3 folding). 3 plates signed as drawn by Johann Hermann; 1 by August Rumpf; 1 etched by Hans Wilhelm Reutter von Blofeldt. 1 plate with dedication signed by Matthaeus Merian. The *Anhang* contains 1 double-page plate etched by Caspar Merian

Binding Contemporary calfskin, red and green sprinkled edges

Provenance From the library of Johann Joachim, Count Slavatz, with his inscription on title plate; small stamp (monogram under coronet, indecipherable) also on title plate

References Wüthrich 39–40: pp. 229–244

76

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

Topographia Germaniae. Austria. 1649
Topographia Provinciarum Austriacar[um]
Austriae Styriae, Carinthiae, Carniolae,
Tyrolis. etc: Das ist Beschreibung Vnd
Abbildung der fürnembsten Stätt Vnd
Plätz in den Osterreichischen Landen
Vnder vnd Ober Osterreich, Steyer,
Kärndten, Crain Vnd Tyrol. An tag
gegeben Vnd Verlegt Durch Matthaeum

Merian In Frankfurt am Maÿn. 1649

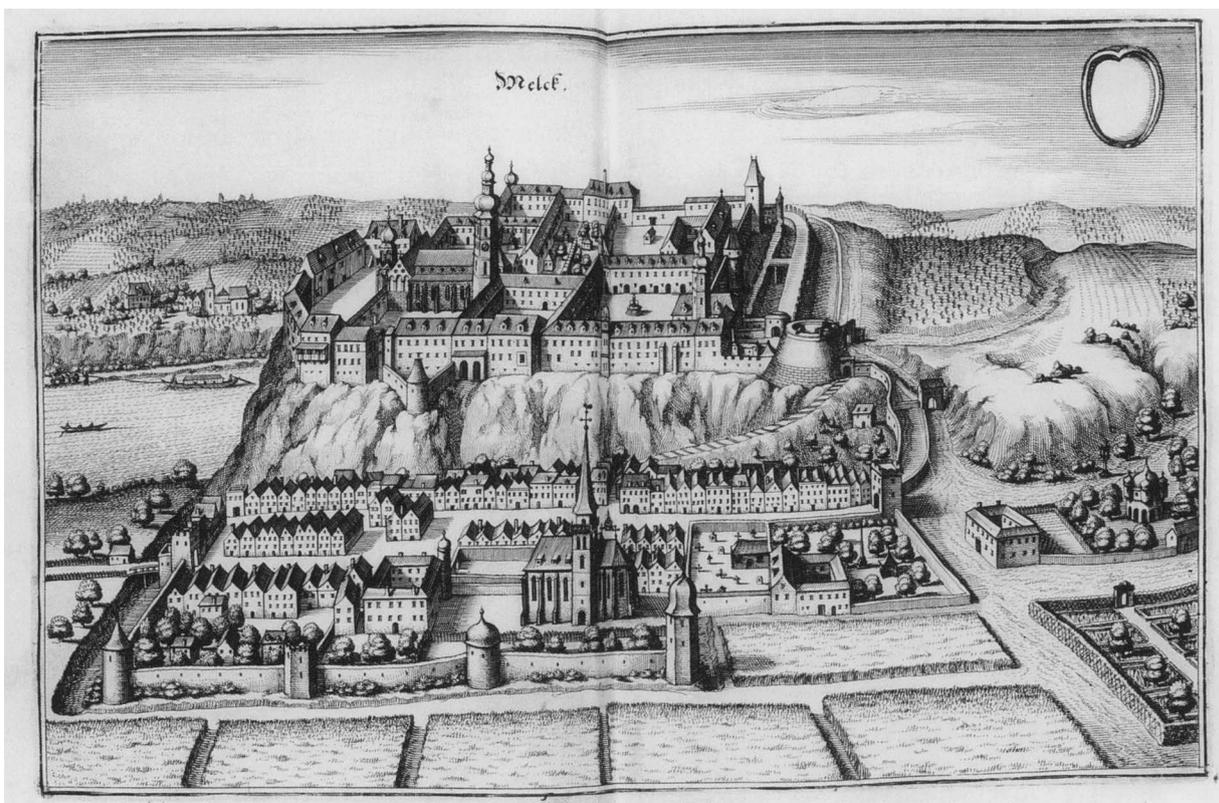
Frankfurt am Main: Matthaeus Merian, 1649

1985.61.2545

Folio: 303 x 201 (11¹⁵/₁₆ x 7¹³/₁₆)

Pagination 155 [i.e., 147], [13] pp., [94] etched

Matthaeus Merian and Martin Zeiller. *Topographia
Provinciarum Austriacarum.* Plate after page 26. Melk.
1985.61.2545





Matthaeus Merian and Martin Zeiller. *Topographia Provinciarum Austriacarum*. Second plate after page 38. Vienna. 1985.61.2545

plates (2 folding, 70 double page)
(Note: Pagination omits pp. 103–110)

Edition First edition

Text pp. [1] title plate (verso blank); 3–6 dedication to Ferdinand III, dated 1 January 1649, signed “Matthaeus Merian der Elter . . .”; 7–155 text; [156–166] index; [167] list of plates (verso blank)

Ornaments Woodcut headpiece and initials, typographical headpieces

Illustrations Etched title plate (pp. [1–2]): title engraved below seated statue of Rudolph I, surrounded by medallion portraits of rulers of the Holy Roman Empire, against architectural set-

ting; at base, figures of Peace and Abundance with imperial coat of arms. 94 unnumbered etched plates *hors texte*, numbered 1–96 in list of plates (2 folding pls. given 2 numbers each; 70 double page; 22 full page). 1 view on plate [14] signed “W: Hollar delin.,” remainder unsigned

Binding Early nineteenth-century three-quarter vellum with German paste-paper boards, manuscript title on spine, red edges

Provenance Ownership and presentation inscriptions on flyleaf: “1892: Ex libris Caroli Schalk” and “Meiner Frau Bertha Karol Schalk”

References Wüthrich 43: pp. 245–290

77

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
1661)

*Topographia Germaniae. Austria. Second
Supplement*

Absonderliche Beschreibung Der Herr-
schafften, Stätte vnd Schlösser, Windhaag,
Reichenau, Horn, Drosendorff, vnd Petro-
nell, sampt derselben Anggehörungen.
Dem Anhang Topographiae Provinciarum
Austriacarum beygehörig

Frankfurt am Main: heirs of Matthaeus Merian,
1656

1985.61.2561

Folio: 314 x 204 (12 $\frac{3}{8}$ x 8)

Pagination 14, [2] pp., [4] etched plates
(3 double page)

(*Note:* Pagination does not include 6 pls. called
for by Wüthrich but lacking in Millard copy)

Edition First edition (forming a second appen-
dix to Merian's *Topographia Provinciarum*

Austriacarum; the first appendix is not included
in the Millard collection)

Text pp. [1] printed title page (verso blank);
3–14 text; [15] index (verso blank)

Ornaments Title word “Beschreibung” in
woodcut and typographical setting; woodcut
headpiece, 2 tailpieces, and initials; typographi-
cal friezes

Illustrations 4 (*ex* 10) etched plates: 1 single
page, 3 double page, 2 with 2 views each. Views
of “Horn” and “Drosendorff” signed “Caspar
Beuttler [i.e., Beutler] Delin:.” Although there is
no letterpress list, the Millard copy appears to
be lacking 6 plates. For 4 of the missing plates,
however, see the entry for Millard's copy of
Topographia Windhagiana, 1656

Binding Bound (2) with Merian's *Topographia
Windhagiana*, 1656 (q.v.)

References Wüthrich 44b: pp. 245–290

78

Matthaeus Merian (1593–1650)
and Martin Zeiller (1589–1661)

*Topographia Germaniae. Bohemia,
Moravia, Silesia.* 1650

M. Z. Topographia Bohemiae, Moraviae
Et Silesiae das ist, Beschreibung vnd
eigentliche Abbildung der Vornehmsten
vnd bekandtisten Stätte vnd Plätze, in
dem Königreich Boheim, vnd einverleibten
Landern, Mähren, vnd Schlesien. An tag
gegeben vnnndt Verlegt, durch. Matthaeum
Merian In Frankfurt. 16.50

Frankfurt am Main: Matthaeus Merian, 1650

1985.61.2546

Folio: 299 x 199 (11³/₄ x 7⁷/₈)

Pagination 192, [18] pp., [35] etched plates
(3 folding, 32 double page)

(*Note:* Pagination does not include 2 pls.—pls.
[11] and [12]—lacking in Millard copy)

Edition First edition

Text pp. [1] title plate (verso blank); 3–192
text; [193–207] index; [208] blank; [209] direc-
tions to the binder for placing the plates (verso
blank)

Ornaments 2 woodcut headpieces, tailpiece,
and initials; typographical headpieces

Illustrations Etched title plate (pp. [1–2]): title
engraved on lion skin tied to niche, surmounted
by crown and heraldic lions, putti bearing arms
at either side, armorial devices below. 35 (*ex*
37) unnumbered etched plates *hors texte* num-
bered 1–40 in text (2 pls. given 2 numbers; 1
pl. given 3 numbers; final pl. unlisted; Millard
copy lacking pls. [11], [12]). Large folding
plate [16–17–18] of Prague signed as drawn in
1636 and etched in Antwerp, 1649, by Wenzel
Hollar. Plates [4], [5], and [10] signed “Carlo
Cappi Ingenier delineavit” (with variants).
Remaining plates unsigned

Binding Eighteenth-century three-quarter vel-
lum with marbled boards, red and black moroc-
co spine labels, blue sprinkled edges

Provenance Eighteenth-century engraved armo-
rial bookplate of Manchester Library, its
emblem (a rampant phoenix) repeated as gilt
stamp at head of spine

References Wüthrich 51: pp. 291–306



Matthaeus Merian and Martin Zeiller. *Topographia Bohemiae, Moraviae et Silesiae*. Fourth plate after page 54. Prague. 1985.61.2546



79

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
1661)

Topographia Germaniae. Upper Saxony.
1650

M. Z. Topographia Superioris Saxoniae
Thuringiae, Misniae Lusatae, etc: Das ist
Beschreibung der Vorne[hmste]n vnd
Bekantesten Stätt, vnd Plätz, in Churfür-
stenthum Sachsen, Thüringen, Meissen,
Ober vnd Nider Laußnitz vnd einver-
leibten Landen; auch in andern zu dem
Hochlöblichsten Sächsischen Craiße
gehörigen Fürstentumen (.außer Branden-
burg vnd Pommeren), Graff: vnd Herr-
schafften, etc: Herausgeben vnd Verlegt
Durch Matthaeum Merian in Franckfurt

Frankfurt am Main: [heirs of Matthaeus
Merian], 1650

1985.61.2547

Folio: 329 x 206 (12¹⁵/₁₆ x 8¹/₈)

Pagination [iv], 3–210, [14] pp., etched title
plate, [62] etched plates (12 folding, 49 double
page)

(Note: Pagination includes final blank leaf)

Edition First edition

Text pp. [i–iv] dedication, signed by the heirs
of Matthaeus Merian the elder, dated 16
September 1650; 3–210 text; [211–222] index;
[223–224] blank

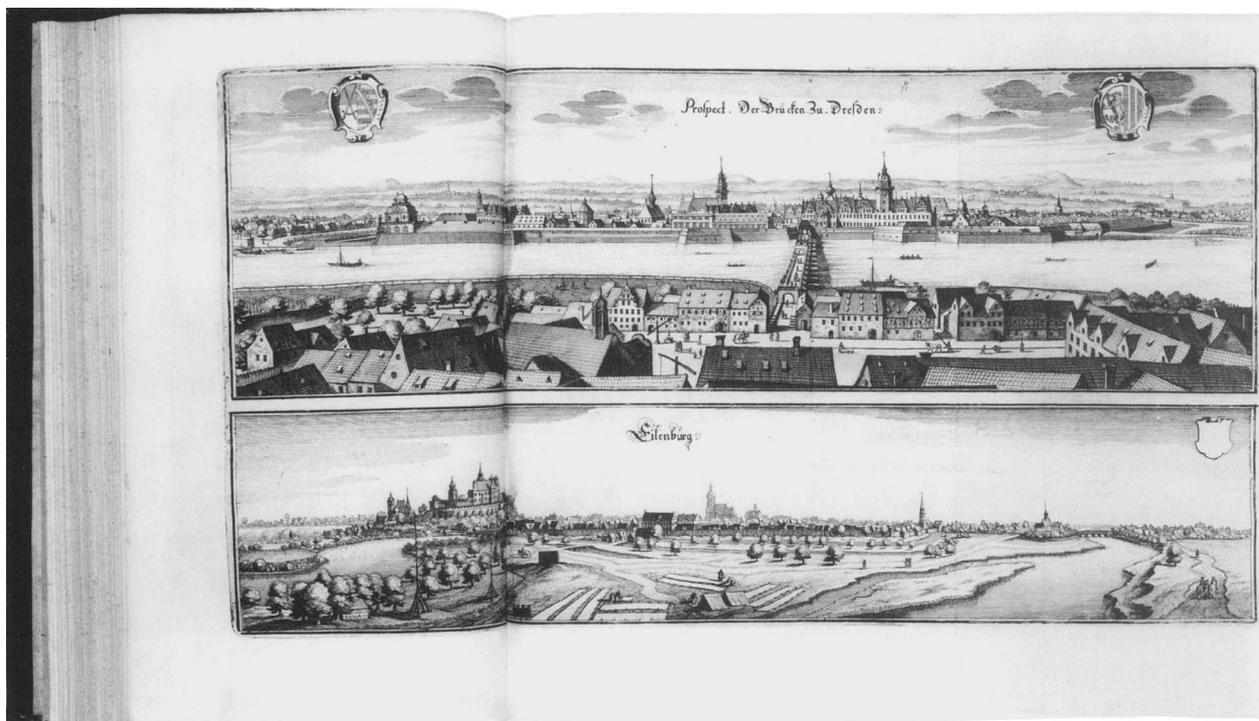
Ornaments Woodcut headpiece, large woodcut
initial, typographical friezes

Illustrations Etched title plate *hors texte*: title
within small oval frame in architectural setting,
with 4 female allegorical figures and coats of
arms. Plus 62 etched plates (49 double page,
12 folding, 1 single page). The panoramic view
of the River Elbe counted here as a single fold-
ing plate is bound in the Millard copy as 3 sepa-
rate double-page plates. 1 plate is signed “Chr.
Richter delineauit”; 1 signed “Wilh: Richter
delin.”; 2 signed “Casp. Merian fec.”; remain-
der unsigned

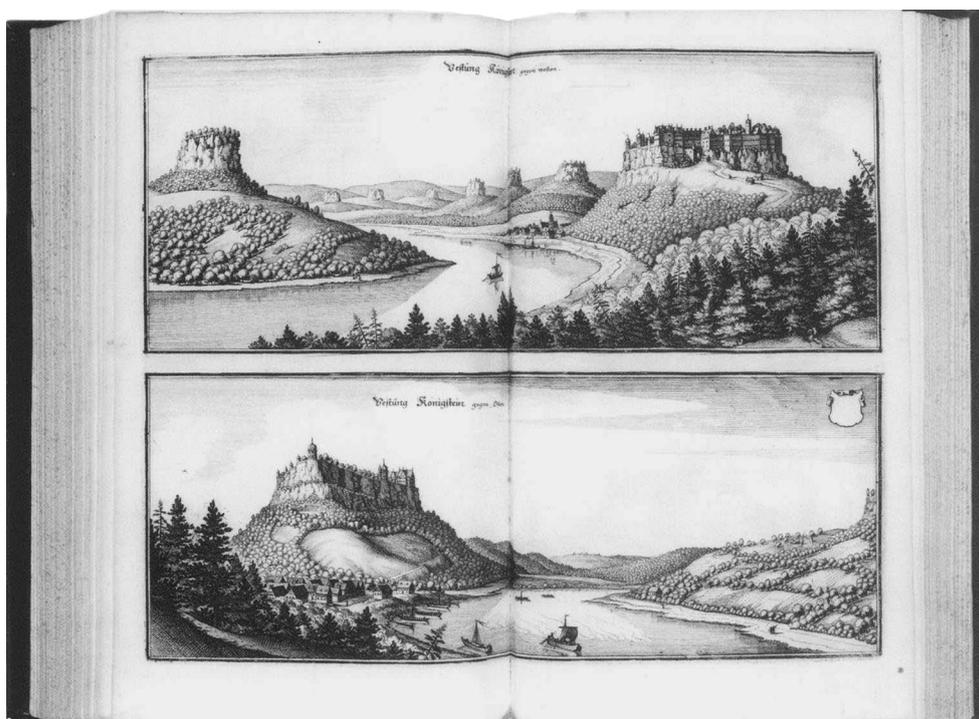
Binding Contemporary sprinkled calf, blind-
tooled borders, blind-tooled lettering on spine,
red and green speckled edges

Provenance From the library of Johann
Joachim, Count Slavatz, with his ownership
inscription on the title plate. Small stamp on
title plate (monogram under coronet, indeci-
pherable)

References Wüthrich 55: pp. 307–334



Matthaeus Merian, heirs of, and Martin Zeiller. *Topographia Superioris Saxoniae*. Third plate after page 48. View of the bridge in Dresden (top); Eilenburg (bottom). 1985.61.2547



Matthaeus Merian, heirs of, and Martin Zeiller. *Topographia Superioris Saxoniae*. Plate after page 109. Königstein (2 views). 1985.61.2547

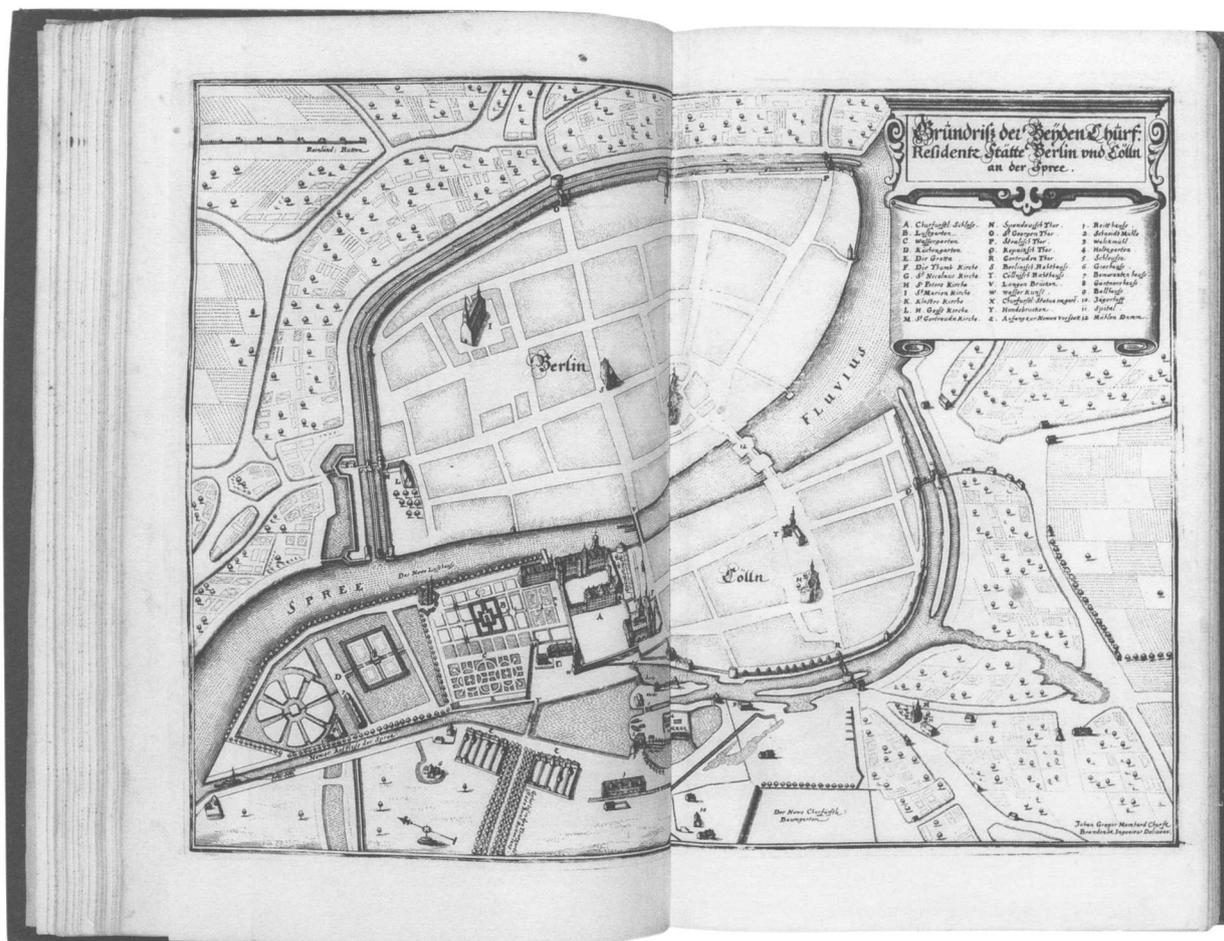
80

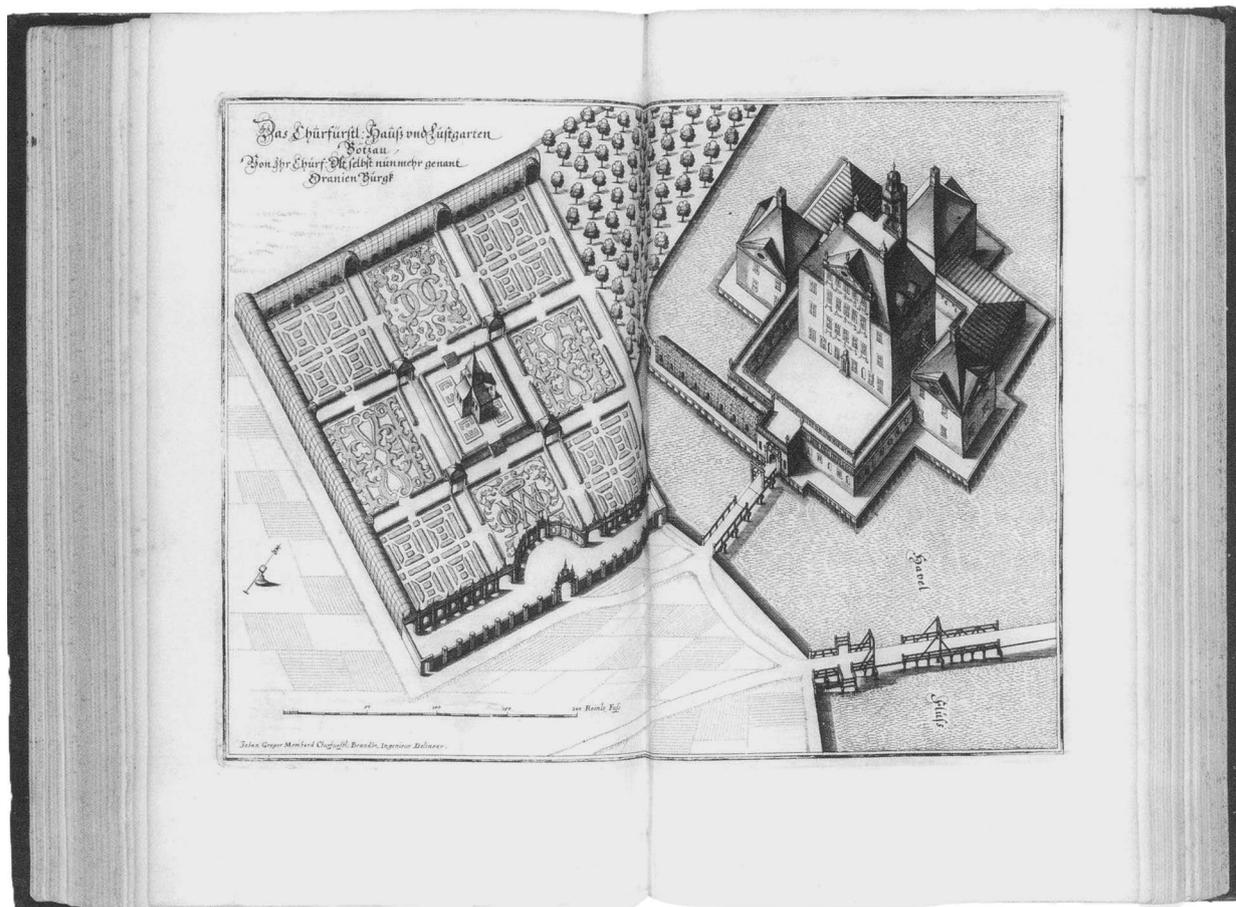
Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
1661)

Matthaeus Merian, heirs of, and Martin Zeiller.
*Topographia Electoratus Brandenburgici et Ducatus
Pomeraniae*. Second plate after page 26. Berlin (Neukölln).
1985.61.2548

*Topographia Germaniae. Brandenburg
and Pomerania*. 1652

M Z: *Topographia Electorat[us] Branden-
burgici et Ducatus Pomeraniae*, uc. das ist
Beschreibung der Vornembsten vnd
bekantisten Stätte vnd Plätz in dem
hochlöblichsten Churfürstenthum vnd
March Brandenburg; vnd dem
Hertzogtum Po[mm]eren, zu sampt einem





doppelten Anhang. 1 Vom Lande
Preußen, vnnnd Pomerellen 2 Von Lifflande
vnnnd Selbige beruffenisten Orten. In
Truck gegeben vnnndt Verlegt durch
Matthaei Merian Seel: Erben

Frankfurt am Main: heirs of Matthaeus Merian,
[1652]

1985.61.2548

Folio: 314 x 201 (12³/₈ x 7⁷/₈)

Pagination 129, [7]; 53, [3]; 36, [4] pp., [74]
etched plates (4 folding, 65 double)
(*Note:* *Pagination* does not include 2 leaves with
a 4-page dedication to Friedrich Wilhelm von
Brandenburg, dated 14 April 1652, called for by

Matthaeus Merian, heirs of, and Martin Zeiller.
*Topographia Electoratus Brandenburgici et Ducatus
Pomeraniae*. Plate after page 76. Oranienburg Palace and
gardens. 1985.61.2548

Wüthrich but lacking in the Millard copy)

Edition First edition

Text pp. [1] title plate (verso blank); [3] printed
title page "M. Z. Topographia Electoratus
Brandenburgici, et Ducatus Pomeraniae,
&c. . . ." (verso blank); 5-129 text; [130-136]
index. *Appendix 1* pp. [1] printed title page
"M. Z. Topographia Prussiae, et Pomerelliae . . ."
(verso blank); 3-53 text; [54-56] index.
Appendix 2 pp. [1] printed title page "M. Z.
Topographia Livoniae . . ." (verso blank); 3-36

text; [37–38] index; [39] directions to binder for placing the plates (in all 3 parts, verso blank)

Ornaments Woodcut headpieces and initials, woodcut and typographical tailpieces

Illustrations Etched title plate (pp. [1–2]): seated allegorical female figure holding laurel crown and palm frond under baroque baldachin, with title engraved on draped cloth below, armorial shields at either side, signed “Mathaeus Merian Iunior Inventor” and “Melchior Kusell [i.e., Küsel] fecit.” In addition, there are 74 etched plates *hors texte* with 104 views. The main work includes 64 plates (56 double page, 3 fold-

ing). For artists and draftsmen, see Wüthrich. Appendix 1 has 7 plates (6 double page, 1 folding). 1 plate signed “M. Merian fecit;,” remainder unsigned. Appendix 2 has 3 double-page plates (1 with 2 views), all unsigned

Binding Contemporary sprinkled calf, red and green sprinkled edges

Provenance From the library of Johann Joachim, Count Slavatz, with his ownership inscription on the title plate. Small stamp (monogram under coronet, indecipherable) on first printed title page

References Wüthrich 57–59: pp. 335–365

81

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
1661)

Topographia Germaniae. Lower Saxony.
1653

M. Z. *Topographia Saxoniae Inferioris*

Das ist Beschreibung der Vornehmsten
Stätte vnnnd Plätz in dem hochl: Nider
Sachß: Crayß. Franckfurt, Bey Matth:
Merians S: Erb[en]. M. D. C. Liii

Matthaeus Merian, heirs of, and Martin Zeiller.
Topographia Saxoniae Inferioris. Plate after page 124.
Hamburg, 1985.61.2549





Matthaeus Merian, heirs of, and Martin Zeiller. *Topographia Saxoniae Inferioris*. Plate after page 216. Schwerin. 1985.61.2549

Frankfurt am Main: heirs of Matthäus Merian, [1653 or later]

1985.61.2549

Folio: 320 x 201 (12²/₁₆ x 7⁷/₈)

Pagination 242 [i.e., 218], [6] pp., [40] etched plates (4 folding, 29 double page)
(*Note*: *Pagination* omits pp. 29–40 and 85–96)

Edition First edition

Text pp. [1] etched title plate (verso blank); 3–242 text; [243–247] index, ending with directions to binder for placing the plates; [248] blank

Ornaments Woodcut headpiece and initials

Illustrations Title plate (pp. [1–2]): title engraved on pedestal with kings of Saxony at

either side, river gods below, signed “Matth: Merian Invent: et Sculpsit.” Plus 40 etched plates with 57 views or maps (4 folding, 29 double page). All of the views called for by Wüthrich are present, although his plate count is 1 higher (i.e., 57 views on 41 plates). Caspar Merian is occasionally credited as etcher and 1 plate each is credited to Carl Heinrich von Osten and Erik Jönsson, Graf von Dahlberg (assisted by Matthaeus Merian) as artists

Binding Contemporary sprinkled calf, red and green sprinkled edges

Provenance From the library of Johann Joachim, Count Slavatz, with his ownership inscription on title plate. Small stamp (monogram under coronet, indecipherable) on title plate

References Wüthrich 60–62: pp. 366–380

82

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
1661)

*Topographia Germaniae. Brunswick and
Lüneburg.* 1654

Topographia vnd Eigentliche
Beschreibung Der Vornembsten Stäte,
Schlößer auch anderer Plätze vnd Örter in
denen Hertzogthümer[n] Braunschweig
vnd Lüneburg, vnd denen dazu
gehörend[en] Grafschafften Herrschafften

Matthaeus Merian, heirs of, and Martin Zeiller.
Topographia...Braunschweig und Lüneburg. Plate after
page 144. Lüneburg. 1985.61.2553

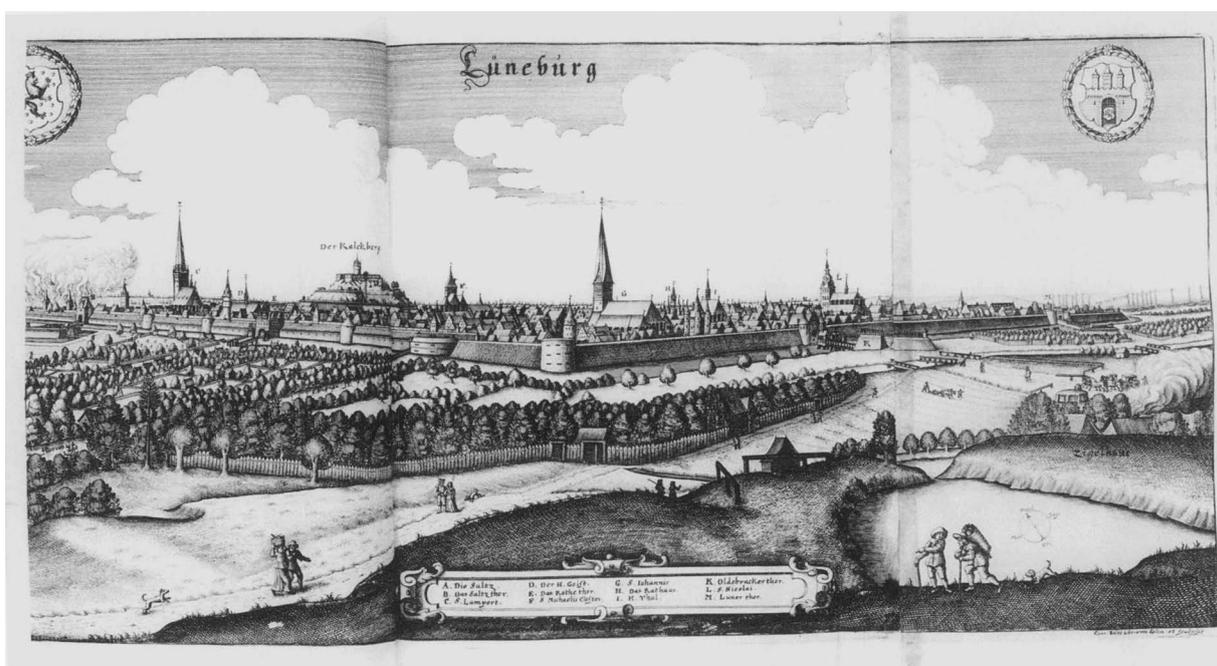
vnd Landen. Franckfurt, Beÿ Matthaei
Merians S. Erb[en] M DC LIIII

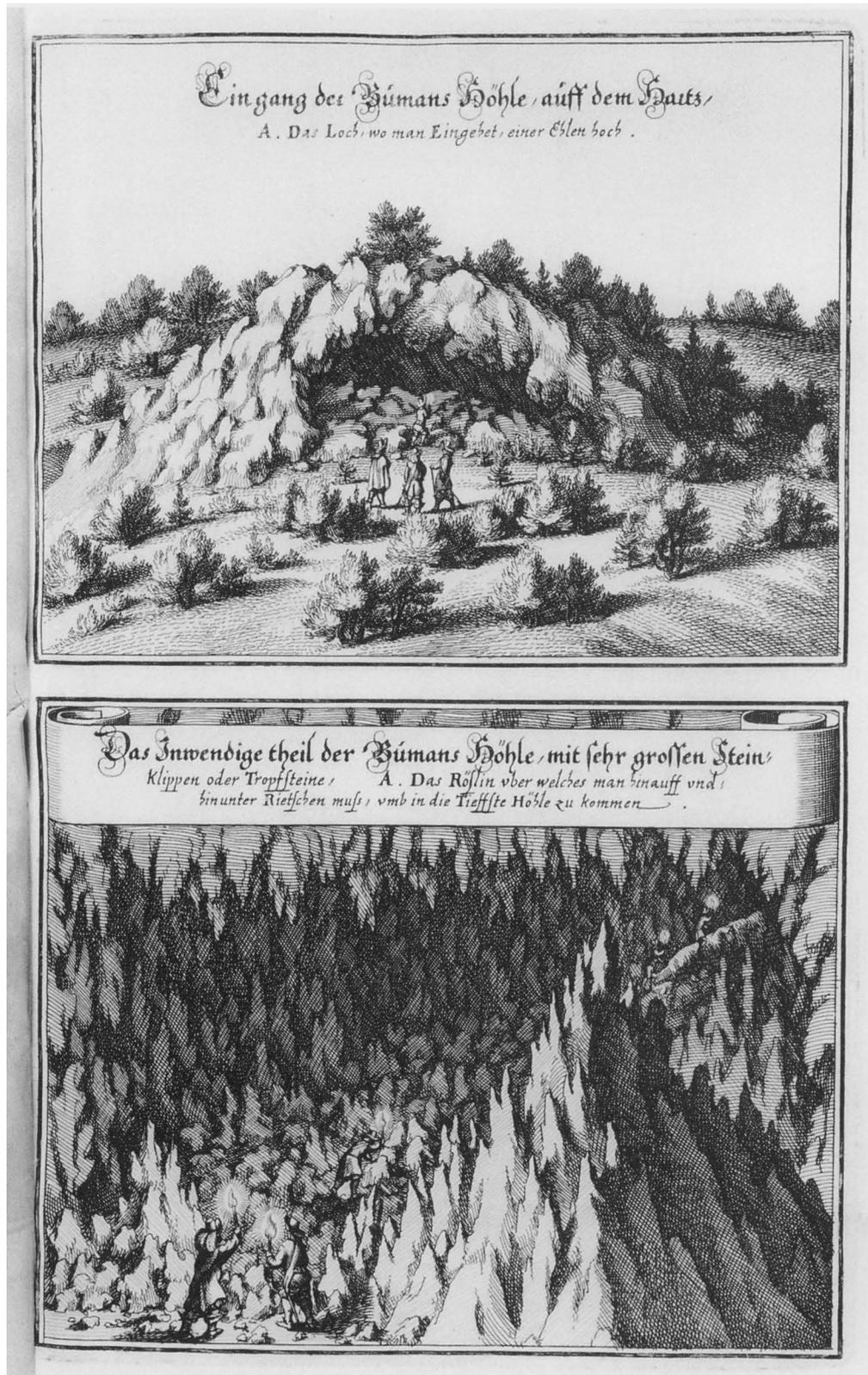
Frankfurt am Main: heirs of Matthaeus Merian,
1654

1985.61.2553

Folio: 335 x 211 (13³/₁₆ x 8⁵/₁₆)

Pagination [iv], 3–220, [8] pp., etched title
plate, [134] etched plates (81 double page, 12
folding), 2 folding letterpress genealogical
tables (*Note:* *Pagination* does not include 1 pl.
and a final letterpress leaf with list of pls., both
lacking in Millard copy)





Matthaeus Merian, heirs of, and Martin Zeiller. *Topographia...Braunschweig und Lüneburg*. Second plate after page 30. Two views of Baumannshöhle. 1985.61.2553

Edition First edition

Text pp. [i–iii] dedication; [iv] blank; 3–220 text, with 2 folding printed tables bound in; [221–227] index; [228] blank

Ornaments 2 ornamental woodcut headpieces, typographical headpiece, small woodcut tailpiece and initials

Illustrations Etched title plate (apparently printed *hors texte*): title engraved on bearskin supported by young man in armor, kings in armor at either side, landscape vignette in cartouche below, signed “Mathaeus Merian [the younger] Inventor et Sculpsit.” 228 (*ex* 229) maps or views on 134 (*ex* 135) etched plates (81 double page, 12 folding), many signed as etched by

Caspar Merian after Conrad Bruno, 1 signed as etched and drawn by Bruno

Binding Contemporary full vellum, leather label. Title plate cropped to border and mounted

Provenance 2 barely legible early inscriptions on flyleaf: “Ex dono Spectab D. Melchious Haan [?] Syrographi [?] possidet” and “Ioes [?] Bapta Bruer [?] . . . Canon Cobg A[nn]o 1672 [?].”

Another inscription erased; bookplate removed from inside front cover. Title plate cut to plate-mark and mounted

References Wüthrich 63: pp. 381–427

83

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
 1661)

Topographia Germaniae. Low Countries.
 1654

M. Z. Topographia Germaniae Inferioris.
 daß ist Beschreibung und Abbildung der
 Vornehmsten Stätten Vöstungen und
 Öhrter so wohl in grund als in Prospect,
 in den xvii Niederländischen Provintien
 liegend, Alls Brabant, Limburch, Meche-
 len, Geldern, Zütphen, OberJssel,
 Frißland, Gröningen, Holland, Vtrecht,
 Seeland, Flandern, Artois, Hennegäw,
 Camerich Lützenburg, Namur, und
 Burgund. Franckfurt am Mayn bey
 Caspar Merian

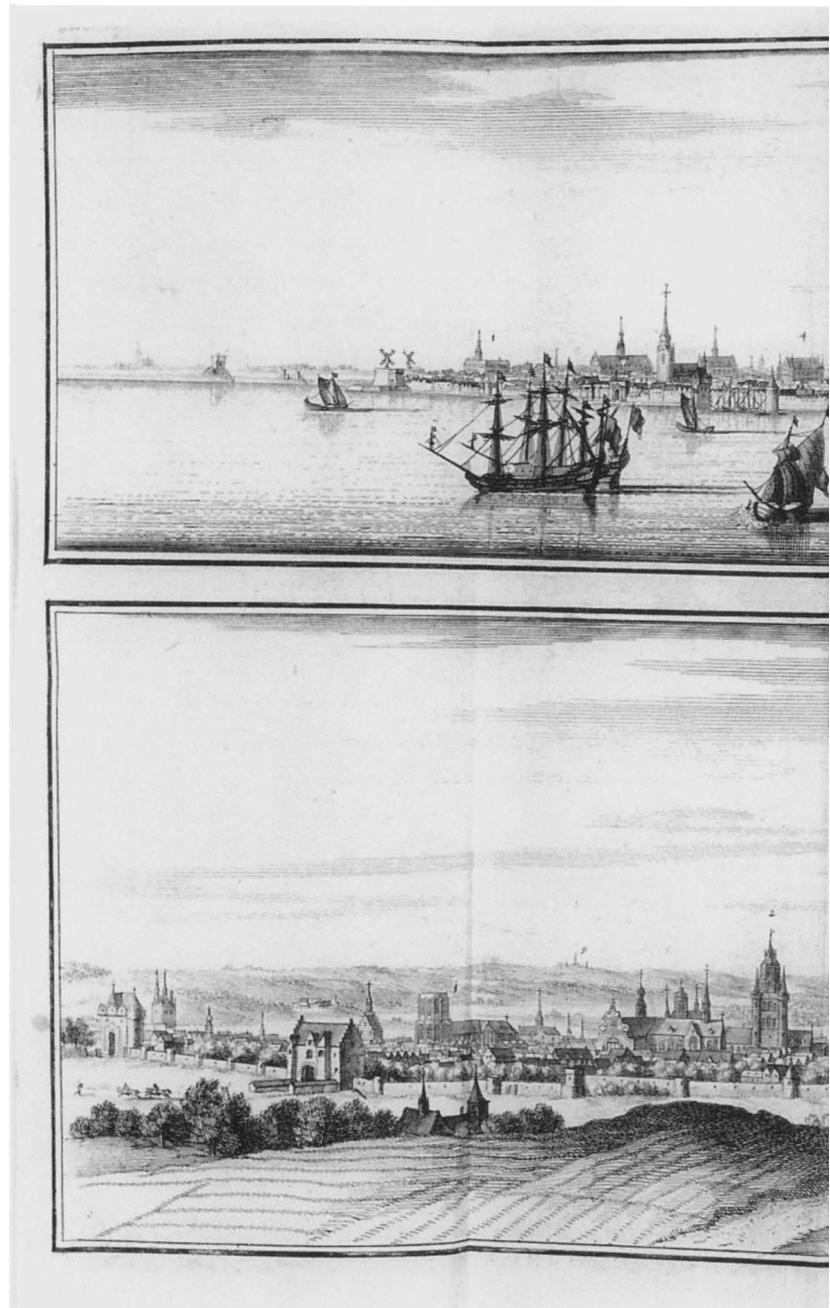
Frankfurt am Main: Caspar Merian, [c. 1670]

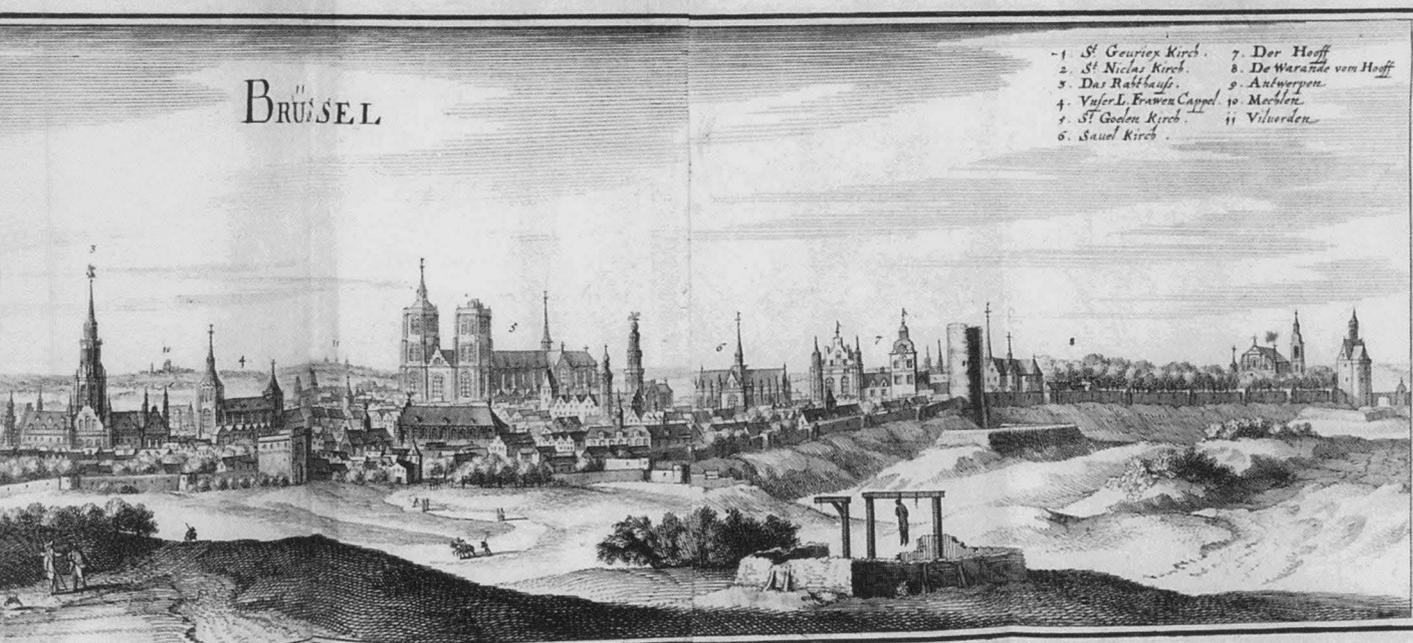
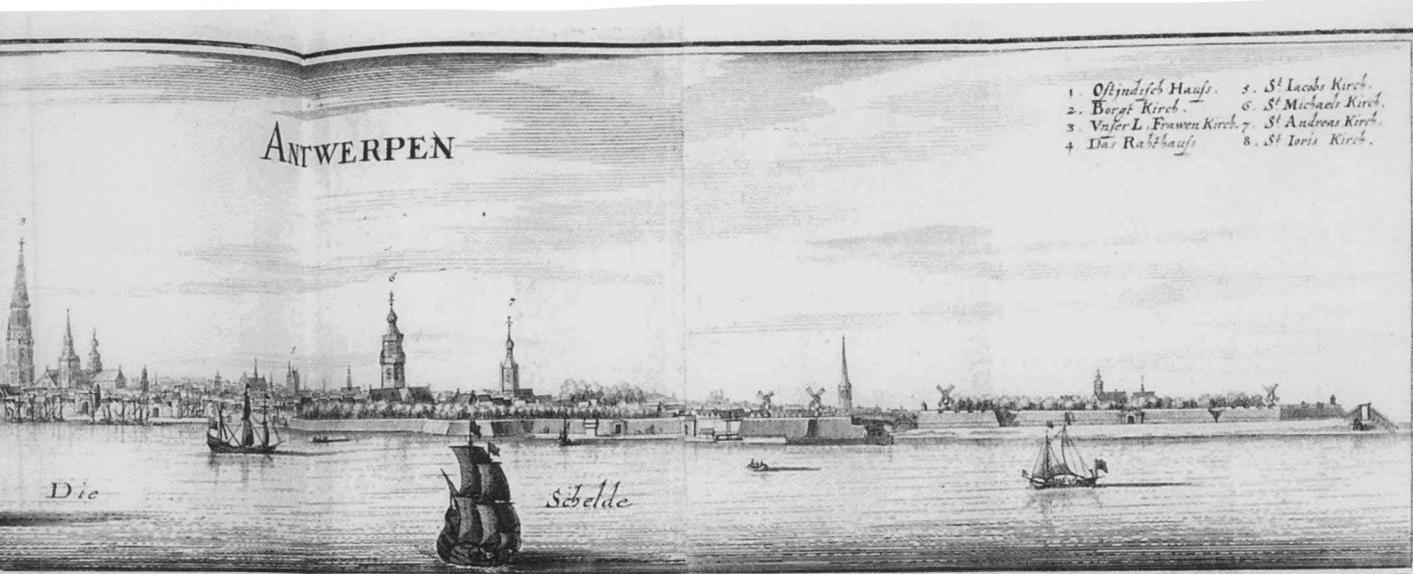
1985.61.2562

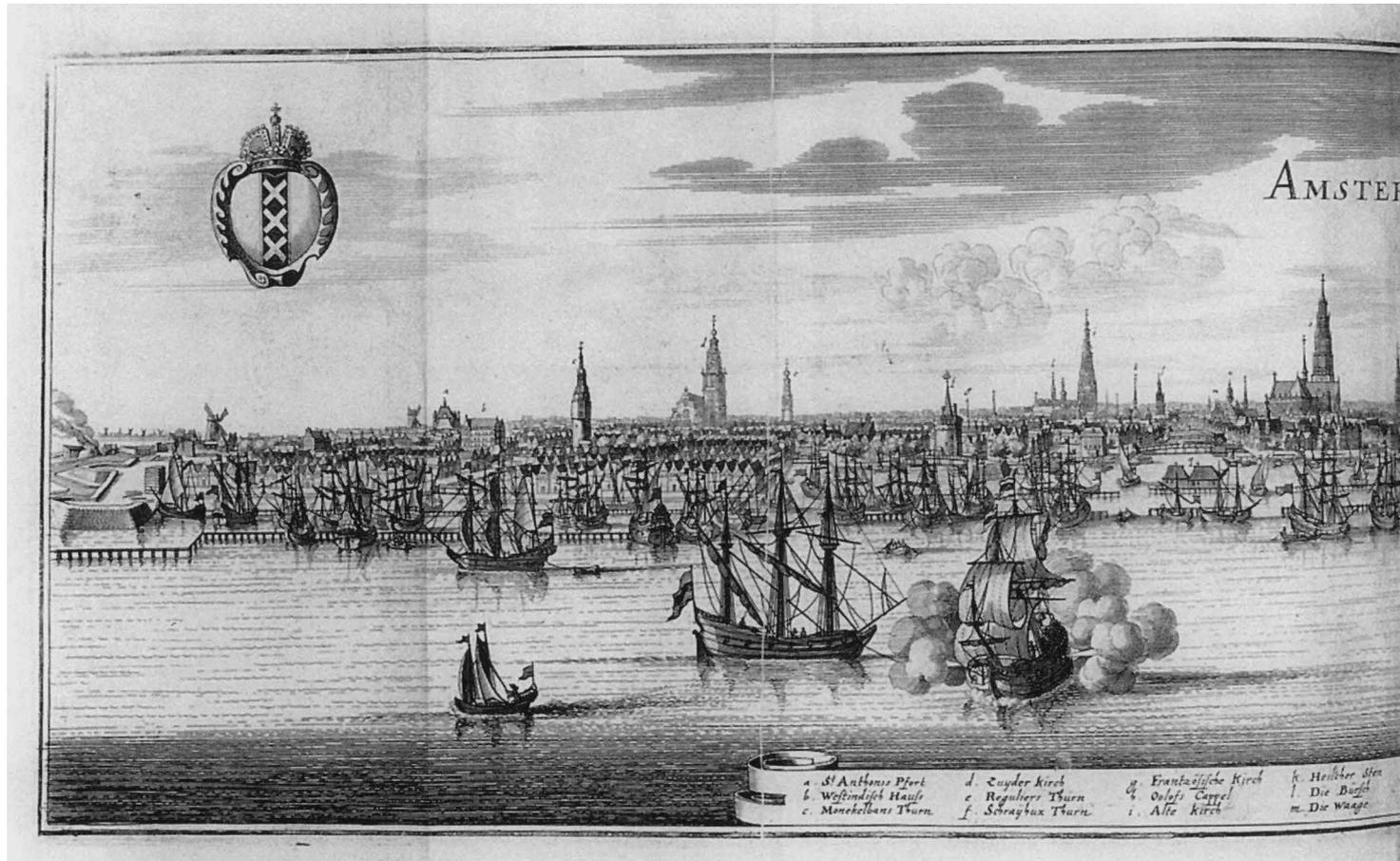
Folio: 331 x 206 (13 x 8¹/₁₆)

Pagination [iv], 3–283, [21] pp., etched title
 plate, [123] etched plates (106 double page,
 8 folding)

Matthaeus Merian, *heirs of*, and Martin Zeiller.
Topographia Germaniae Inferioris. Plate after page 36.
 Antwerp and Brussels. 1985.61.2562







(Note: Pp. [i] and [iii] numbered 1 and 2, respectively)

Edition Third edition (1st ed., 1654; 2d ed., 1659)

Text pp. [i–iv] dedication, signed by Caspar Merian and dated 28 March 1659; 3–4 directions to the binder for placing the plates; 5–21 foreword; 22–283 text; [284–303] index; [304] blank

Ornaments Woodcut headpiece and tailpiece, typographical headpiece and friezes

Illustrations Etched title plate (apparently printed *hors texte*): engraved title with shields of the 17 provinces of the Netherlands at either side; below, Neptune driving 4 horses through the waves. Plus 172 maps and views on 123 etched plates (106 double page, 8 folding, 7 single page, 2 half-page). The plates are listed, but not numbered, in the directions to the binder on pp. 3–4. (Note: Wüthrich calls for 121 plates only, perhaps reflecting a different method of dividing the plates for binding. The Millard copy is missing only 1 view from his list, namely, the fortifications at Lille, no. 24. This plate is only ever present in copies of the first edition)



Binding Contemporary full vellum, red sprinkled edges

Matthaeus Merian, *heirs of*, and Martin Zeiller.
Topographia Germaniae Inferioris. Plate after page 122.
 Amsterdam. 1985.61.2562

Provenance Small stamp on first page of dedication: monogram with interlaced letters "AE" under crown

References Wüthrich 70: pp. 428–476

84

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
1661)

*Topographia Galliae. Part 1. Paris and Ile
de France*

Matthaeus Merian, heirs of, and Martin Zeiller.
Topographia Galliae. Title plate. 1985.61.2555



*Topographia Galliae, Oder Beschreibung
vnd Contrafaitung der vornehmsten, vnd
bekantisten Oerter, in dem mächtigen,
vnd grossen Königreich Franckreich:*
Beedes auß eygner Erfahrung, vnd den
besten, vnd berühmtesten Scribenten,
so in vnderschiedlichen Spraachen davon
außgangen seyn, auch auß erlangten
Bericht- vnd Relationen, von etlichen
Jahren hero, zusammen getragen, in
richtige Ordnung gebracht, vnd auff
begehren, zum Druck verfertiget, durch
Martinum Zeillerum

Frankfurt am Main: Caspar Merian, 1655

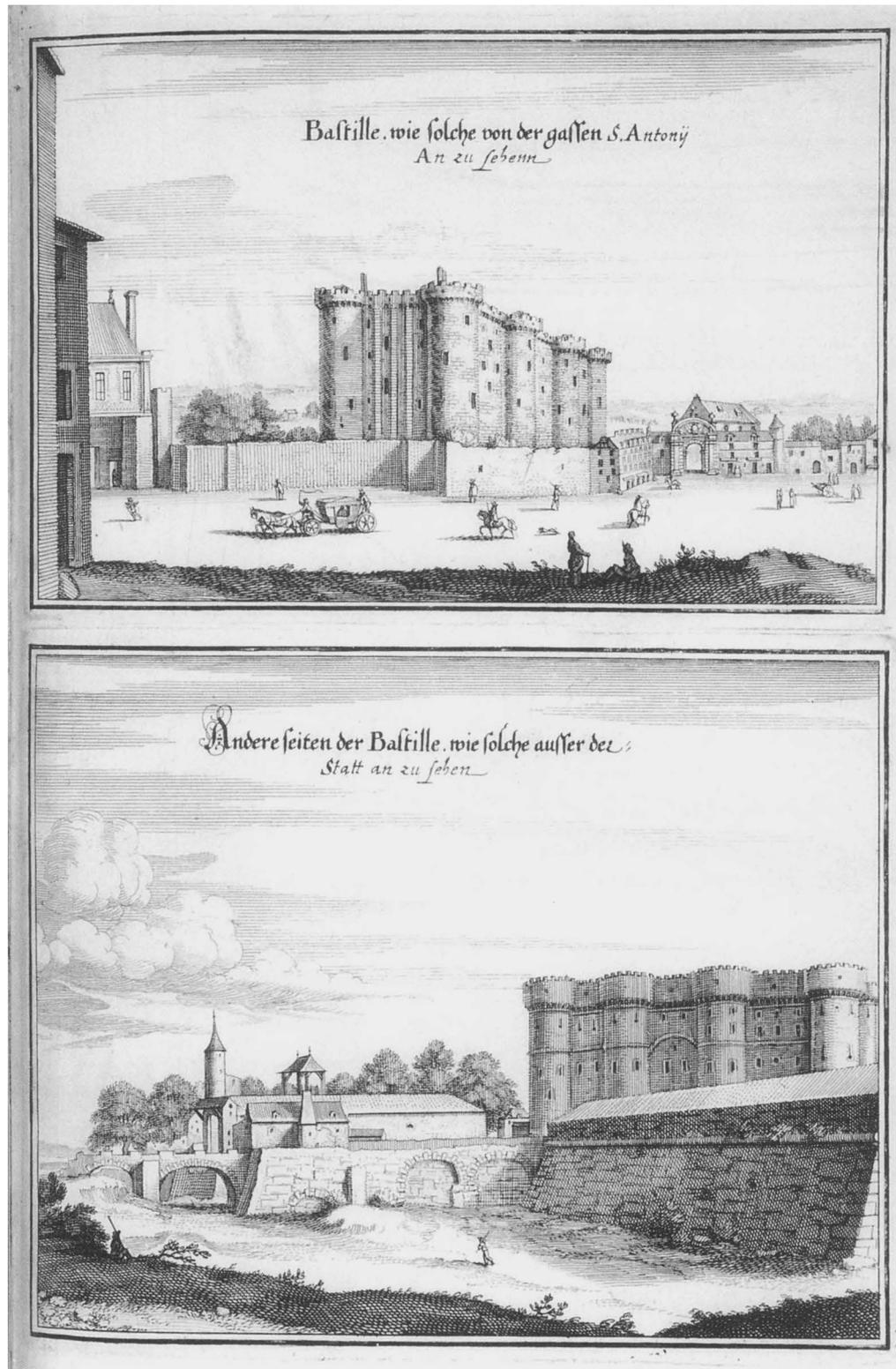
1985.61.2555

Folio: 306 x 197 (12 x 7¾)

Pagination [iv], 97, [15] pp., [115] etched plates
(91 double page, 5 folding)

Edition First edition

Text pp. [i] added etched title plate (verso
blank); [iii] printed title page (verso blank);
[1–4] “Zuschrift” to Albrecht Fäsch, signed by
Caspar Merian and dated 1655; 5–29 “Besch-
reibung des Königreichs Franckreich”; [30]
blank; [31] divisional title page, Part 1: “M. Z.
Topographiae Galliae Pars Prima Oder, Der
Oerter Beschreib- vnd Contrafaitung in dem



Matthaeus Merian, *heirs of*, and Martin Zeiller. *Topographia Galliae*. Part 1. The Bastille. 1985.61.2555



Matthaeus Merian,
heirs of, and Martin
Zeiller. *Topographia
Galliae*. Part 1. The
Tuileries Gardens.
1985.61.2555

Mächtigen Königreich Franckreich Der Erste Theil." (verso blank); 33–97 text, Part 1 (Paris and Ile de France); [98] blank; [99–101] index; [102–103] list of plates; [104] blank; [105–112] index to sites (buildings and streets) in Paris. (Note: This index is bound following p. 34 in Wüthrich)

Ornaments Woodcut printer's device on title page, woodcut headpiece, large and small woodcut initials; typographical friezes

Illustrations Etched title plate (pp. [i–ii]), in this copy the Latin version, reading "M. Z. Topographia Galliae Francofurti, apud Casparum Merianum M. D. C. L. V. Cum Privilegio S. Caesar M." beneath large crown, with standing figures of Clovis I at left and Louis XIV at right, river god below, signed

"Matheus Merian [the younger]. Inventor." In addition, there are 138 maps and views printed on 115 unsigned etched plates (91 double page, 5 folding). The Millard copy includes no. 87 (*Clermont*) and 2 unlisted plates "Prosp: de l'Aqueduc d'Arceuil" and "Le Mont Valerien" (both double page), but not nos. 107 (*Meaux* and *Soisson*) and 108 (*Noyon*). For these and other variants between issues of the first edition, see Wüthrich

Binding Contemporary sprinkled calf, gilt borders, gilt title on the spine, red sprinkled edges

Provenance Small stamp on printed title page (monogram under crown, indecipherable); bookplate removed from inside front cover

References Wüthrich 71: pp. 479–604

85

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
 1661)

Topographia Galliae. Part 2. Picardie
 M. Z. Topographiae Galliae. oder Besch-
 reibung, vnd Contrafeytung deß Mächti-
 gen Königreichs Franckreich. Zweyter
 Theil. Die fürnehmste vnd bekantiste
 Stätte, vnd Plätze in der Provinc Picardiae
 Wie auch den andern Eingang von gemel-
 ten Königreich, auch deßen Regierung vnd
 fürnehmste Ämbtern fürstellend. Franck-
 furt am Maÿn. In verlegung Caspar Meri-
 ans M. DC. LVI. Cum Privileg. Sac. Cae. M

Frankfurt am Main: Caspar Merian, 1656

1985.61.2556

Folio: 305 x 198 (12 x 7¹³/₁₆)

Pagination [iv], 3–35, [5] pp., etched title plate,
 [30] double-page etched plates
 (*Note:* Pagination includes final blank leaf)

Edition First edition

Text pp. [i–iii] dedication; [iv] directions to the
 binder for placing the plates; 3–35 text; [36–
 38] index; [39–40] blank

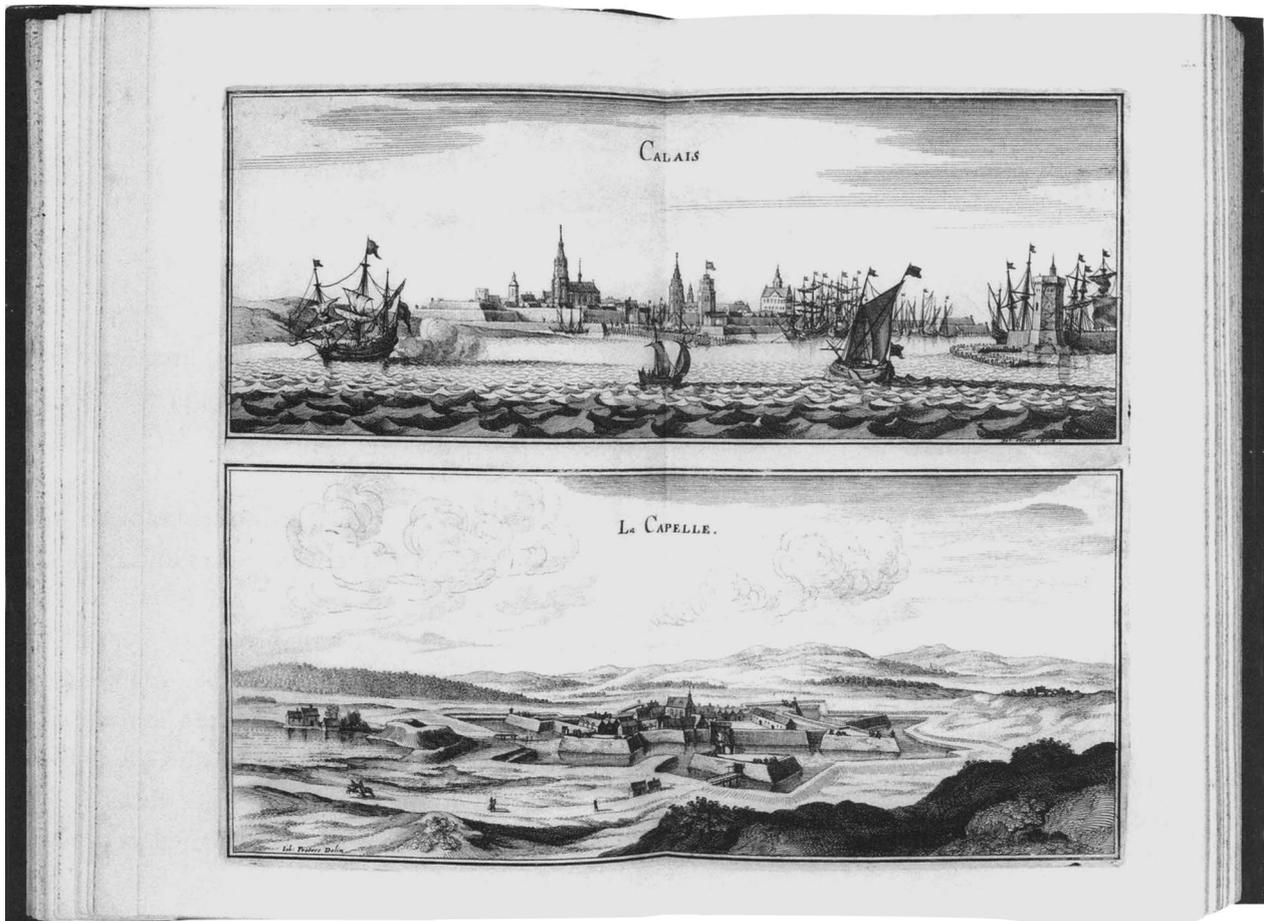
Ornaments Woodcut headpiece, tailpiece, and
 initials; typographical headpieces and friezes

Illustrations Etched title plate: title beneath
 crown, within oval-shaped triple ornamental
 border, consisting of 2 elaborate chains, 1 with
 medallion, and 2 palm fronds; plus 30 etched
 plates, all double page (10 with 2 views each)—
 a total of 40 views. 18 views signed as drawn
 by Jan Peeters

Binding Contemporary sprinkled calf, blind-
 tooled borders, blind-tooled title on spine, text
 edges sprinkled red and green. Bound (1) with
 Parts 3–4 of the same work

Provenance From the library of Johann
 Joachim, Count Slavatz, with his ownership
 inscription on title plate. Small stamp (mono-
 gram under crown, indecipherable) also on title
 plate

References Wüthrich 71: pp. 479–604



Matthaeus Merian, *heirs of*, and Martin Zeiller.
Topographia Galliae. Part 2, plate after page 20. Calais
(top); La Capelle-en-Thiérache (bottom). 1985.61.2555

86

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
 1661)

*Topographia Galliae. Part 3. Champagne
 and Brie*

M. Z. Topographiae Galliae. oder Besch-
 reibung vnd Contrafeitung deß Mächtigen
 Königreichs Franckreich, Dritter Theil.
 Die fürnehmste vnd bekantiste- Stätte
 vnd Plätze in der Provinc Champagne vnd
 Brie, fürstellendt, Franckfurt. In verlegung
 Caspar Merians. M. DC. LVI. Cum Privi-
 legio Sac. Caesar Mai

Frankfurt am Main: Caspar Merian, 1656

1985.61.2556

Folio: 305 x 198 (12 x 7¹³/₁₆)

Pagination [iv], 3–13, 16–38, [6] pp., etched
 title plate, [53] etched plates (41 double page,
 2 folding)

(*Note*: Pagination includes final blank leaf)

Edition First edition

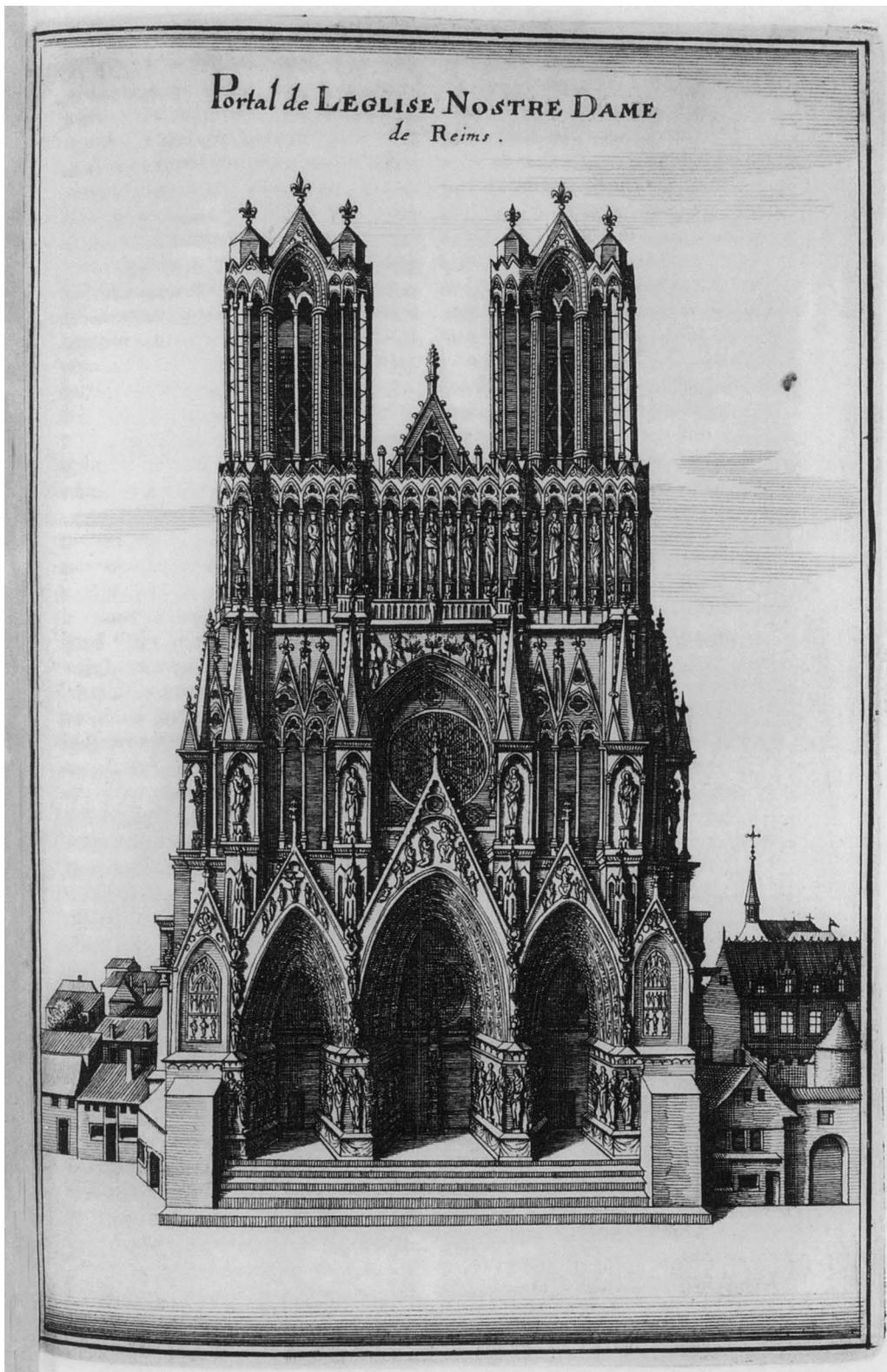
Text pp. [i–iii] dedication; [iv] directions to
 binder for placing the plates; 3–38 text; [39–
 42] index; [43–44] blank

Ornaments Woodcut headpiece, 2 tailpieces,
 and initials; typographical friezes

Illustrations Etched title plate (border repeated
 from Part 2) plus 53 etched plates (41 double
 page, 2 folding)—a total of 74 views. 25 views
 signed as drawn by Jan Peeters. For an addition-
 al plate showing Lagny, not listed but some-
 times present, see Wüthrich

Binding Bound (2) after Part 2 of the same
 work (q.v.)

References Wüthrich 71: pp. 479–604



Matthaeus Merian, *heirs of*, and Martin Zeiller. *Topographia Galliae*. Part 3. Cathedral of Notre Dame, Rheims. 1985.61.2556

87

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
 1661)

Topographia Galliae. Part 4. Burgundy
 M. Z. Topographiae Galliae, oder Besch-
 reibung vnd Contrafeitung desz
 Mächtigen Königreichs Franckreich.
 Vierder Theil. Die fürnehmste vnd bekan-
 tiste Stätte vnd Plätze von Burgund
 Bresse. Nivernois vnd Dombes. fürgestel-
 let Franckfurt. In verlegung Caspar
 Merians. M. DC. LVI. Cum Privilegio Sac.
 Caesar Mai

Frankfurt am Main: Caspar Merian, 1656

1985.61.2556

Folio: 305 x 198 (12 x 7^{13/16})

Pagination [2], [iv], 3–25, [3] pp., [23] etched
 plates (17 double page, 3 folding)

Edition First edition

Text pp. [1] title plate (verso blank); [i–iii]
 dedication; [iv] directions to binder for placing
 the plates; 3–25 text; [26–28] index

Ornaments Woodcut headpiece, tailpiece, and
 initials; typographical friezes

Illustrations Etched title plate (pp. [1–2]; bor-
 der repeated from Part 2) plus 23 etched plates
 (17 double page, 3 folding)—a total of 28
 views. (*Note:* Plates are numbered 1–26 in
 directions to binder, p. [iv], with the 3 folding
 plates given 2 numbers each. 7 views signed as
 drawn by Jan Peeters)

Binding Bound (3) after Part 2 of the same
 work (q.v.)

References Wüthrich 71: pp. 479–604

88

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
 1661)

*Topographia Galliae. Part 5. Lyonnais,
 Bourbonnais, Beaujolais*

M. Z. Topographiae Galliae. oder Besch-
 reib[ung] vnd Contrafaltung deß Mächti-
 gen Königreichs Franckreich. Fünffter
 Theil: Die fürnehmste vnd bekanteste

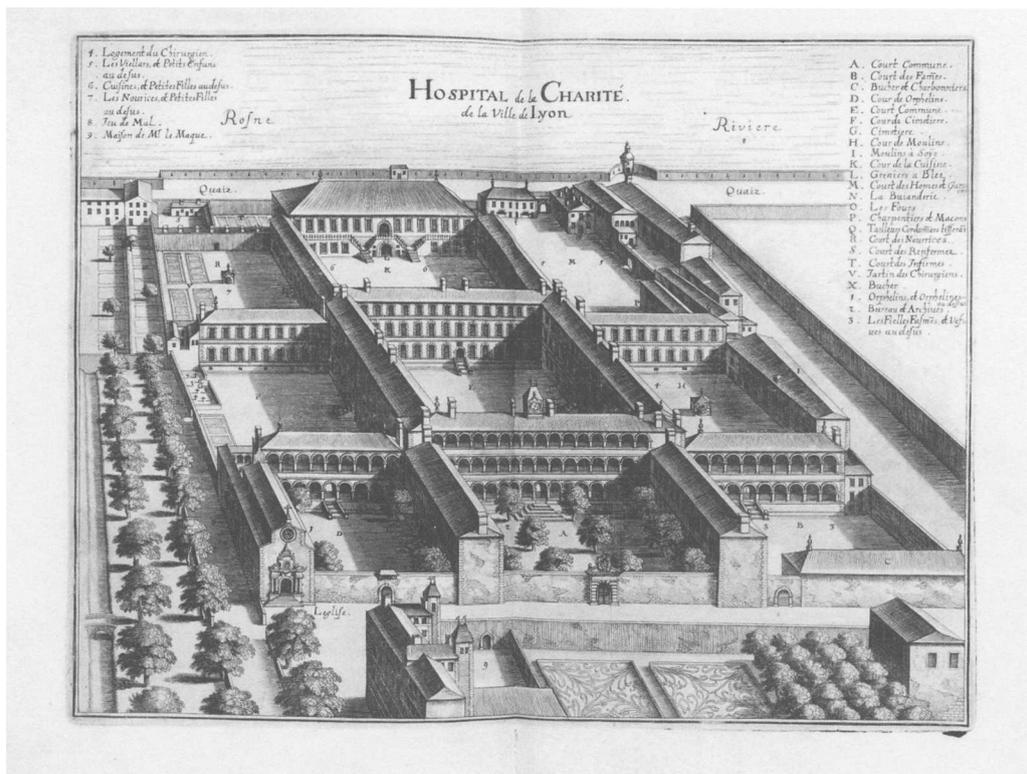
Matthaeus Merian, *heirs of*, and Martin Zeiller.
Topographia Galliae. Part 5, plate after page 14. Charity
 Hospital, Lyon. 1985.61.2557

Stätte vnd Plätze in den Ländern.
 Lyonnais. Forests. Beaviolois, vnd
 Bovrbonnois, Abhandelent. vnd für
 gestellt. Franckfurt am Maÿn. Inverlegung
 Caspar Merians M. D. C. LVII . . .

Frankfurt am Main: Caspar Merian, 1657

1985.61.2557

Folio: 305 x 198 (12 x 7^{13/16})





Matthaeus Merian, *heirs of*, and Martin Zeiller. *Topographia Galliae*. Part 5, plate after page 6. Château Bourbonne-l'Archambault. 1985.61.2557

Pagination [2], [ii], 3–24, [2] pp., [14] etched plates (8 double page, 1 folding) (*Note:* Pagination includes final blank leaf but does not include index leaf, lacking in Millard copy)

Edition First edition

Text pp. [1] title plate (verso blank); [i–ii] dedication; 3–24 text; [25–26] blank

Ornaments Woodcut headpiece (repeated once), tailpiece, and initials; typographical headpiece

Illustrations Etched title plate (pp. [1–2]; title border repeated from Part 2) plus 14 etched plates, as follows: 5 single page (each with 2 views); 8 double page (2 with 2 views each); 1 folding (with 3 views)—a total of 23 views.

Wüthrich calls for 22 views on 13 plates only, noting that the plate of Roanne (here present) was not added until the first Latin edition was published later the same year

Binding Contemporary sprinkled calf, blind-tooled borders, blind-tooled title on spine, text edges sprinkled red and green. Bound (1) with Parts 6–8 of the same work

Provenance From the library of Johann Joachim, Count Slavatz, with his ownership inscription on title plate; small stamp (monogram under coronet, indecipherable) also on title plate

References Wüthrich 71: pp. 479–604

89

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
 1661)

*Topographia Galliae. Part 6. Auvergne
 and Limousin*

M. Z. Topographiae Galliae oder Beschreib[ung] vnd Contrafaitung deß Mächtigen Königreichs Franckreich Sechster Theil: Die fürnehmste vnd bekantiste Stätte, vndt Plätze in den Ländern. Berry, Avergne. vnd Limosin, Abhandelnd vnd für gesteldt. Franckfurt am Maÿn. Inverlegung Caspar Merians. M.DC. LVII. Cum Priuileg. S. Caes. M

Frankfurt am Main: Caspar Merian, 1657

1985.61.2557

Folio: 305 x 198 (12 x 7¹³/₁₆)

Pagination 26, [6] pp., [5] double-page etched plates

(*Note:* Pagination includes final blank leaf)

Text pp. [1] etched title plate (verso blank); 3–26 text; [27–30] index; [31–32] blank

Ornaments Woodcut headpiece, tailpiece, and initial; typographical frieze and tailpiece

Illustrations Etched title plate (pp. [1–2]; title border repeated from Part 2) plus 5 etched plates, all double page (2 with 2 views each)—a total of 7 views. 1 view signed “Iohan Peeters del.”; remainder unsigned

Binding Bound (2) with Part 5 of the same work (q.v.)

References Wüthrich 71: pp. 479–604

90

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
1661)

Topographia Galliae. Part 7. Orléans, etc.
M. Z. Topographiae Galliae, oder Besch-
reib[ung] vnd Contrafaitung deß Mäch-
tigen Königreichs Franckreich. Siebender
Theil: Die fürnehmste vnd bekantiste
Stätte vnd Plätze in der Provinc Beavsse,
Chartrain, l'Angov leMaine. le Perch. Van-
dosme. le Blaisois. Dvnois. la Tovraine.
l'Orleanois. Poictov. l'Avnis. vnd l'Angov-
mois, Abhandlent vnd für gesteldt. Franck-
furt, Bey Caspar Merian. M. DC. LVII

Frankfurt am Main: Caspar Merian, 1657

1985.61.2557

Folio: 305 x 198 (12 x 7¹³/₁₆)

Pagination [2], [ii], 3–71, [5] pp., [20] etched
plates (19 double page, 1 folding)

Edition First edition

Text pp. [1] etched title plate (verso blank);
[i–ii] dedication; 3–71 text; [72–76] index

Ornaments 2 woodcut headpieces, tailpiece,
and initials; typographical headpiece and tail-
piece

Illustrations Etched title plate (pp. [1–2];
etched title-border repeated from Part 2) plus
20 etched plates, as follows: 19 double page (4
with 2 views each); 1 folding, with 2 views—a
total of 25 views. 5 views signed “Iohan Peeter
deli.”

Binding Bound (3) with Part 5 of the same
work (q.v.)

References Wüthrich 71: pp. 479–604

91

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
 1661)

Topographia Galliae. Part 8. Normandy
 M. Z. Topographiae Galliae . . . Achter
 Theil: Die fürnehmste vnd bekantiste
 Stätte vnd Plätze in dem Hertzogthumb
 Normandie. Abhandelnd vnd fürgesteld.
 Franckfurt am Maÿn. Bey Caspar Merian.
 M. DC. LVII . . .

Frankfurt am Main: Caspar Merian, 1657

1985.61.2557

Folio: 305 x 198 (12 x 7¹³/₁₆)

Pagination [2], [ii], 3–32, [4], 33–47, [3] pp.,
 [15] etched plates (12 double page, 2 folding)

Text pp. [1] etched title plate (verso blank);
 [i–ii] dedication; 3–47 text, with 2 unpaginated

leaves of printed text (numbered list of sites and
 buildings indicated on map of the city of Rouen)
 bound between pp. 32–33; [48–50] index

Ornaments 2 woodcut headpieces and initials;
 typographical headpiece and tailpiece

Illustrations Etched title plate (pp. [1–2]; title
 border repeated from Part 2) plus 15 etched
 plates: 1 single page, 12 double page (2 with
 2 views each), 2 folding—a total of 17 views.
 6 plates signed by Jacques Gomboust, Ingenieur
 du Roi, as draftsman; 1 view signed “Iohan
 Peeters del.”

Binding Bound (4) with Part 5 of the same
 work (q.v.)

References Wüthrich 71: pp. 479–604

92

Matthaeus Merian (1593–1650),
heirs of, and Martin Zeiller (1589–
 1661)

1985.61.2558

Folio: 306 x 198 (12¹/₁₆ x 7¹³/₁₆)

Topographia Galliae. Parts 9–13
 M. Z. Topographiae Galliae. oder Besch-
 reibung vnd Abbiltung der Fürnehmsten
 vnd bekantisten Stätten, vnd Plätzen, in
 dem Mächtigen Königreich Franckreich.
 IX Thiel. Item X.XI.XII vnd XIII. Letzte
 Theilen. Franckfurt, am Mayn In verleg-
 ung Caspar Merian. M. DC. LXI. Cum
 Privileg: Sac: Caesar: May

Pagination See below. Parts 9–13 were pub-
 lished simultaneously to conclude the series

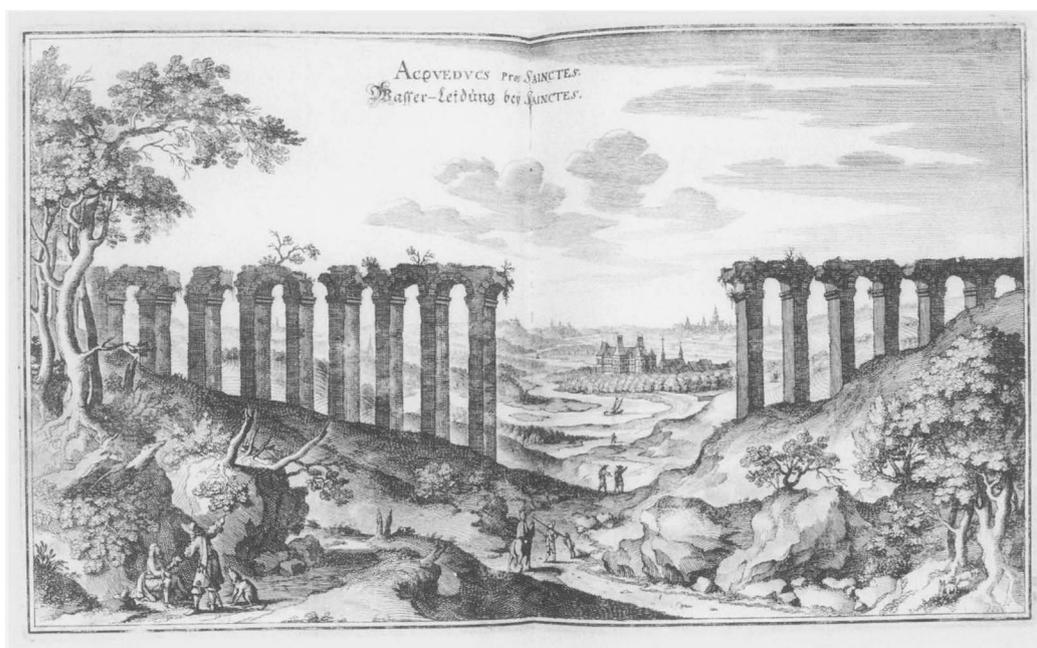
Edition First edition

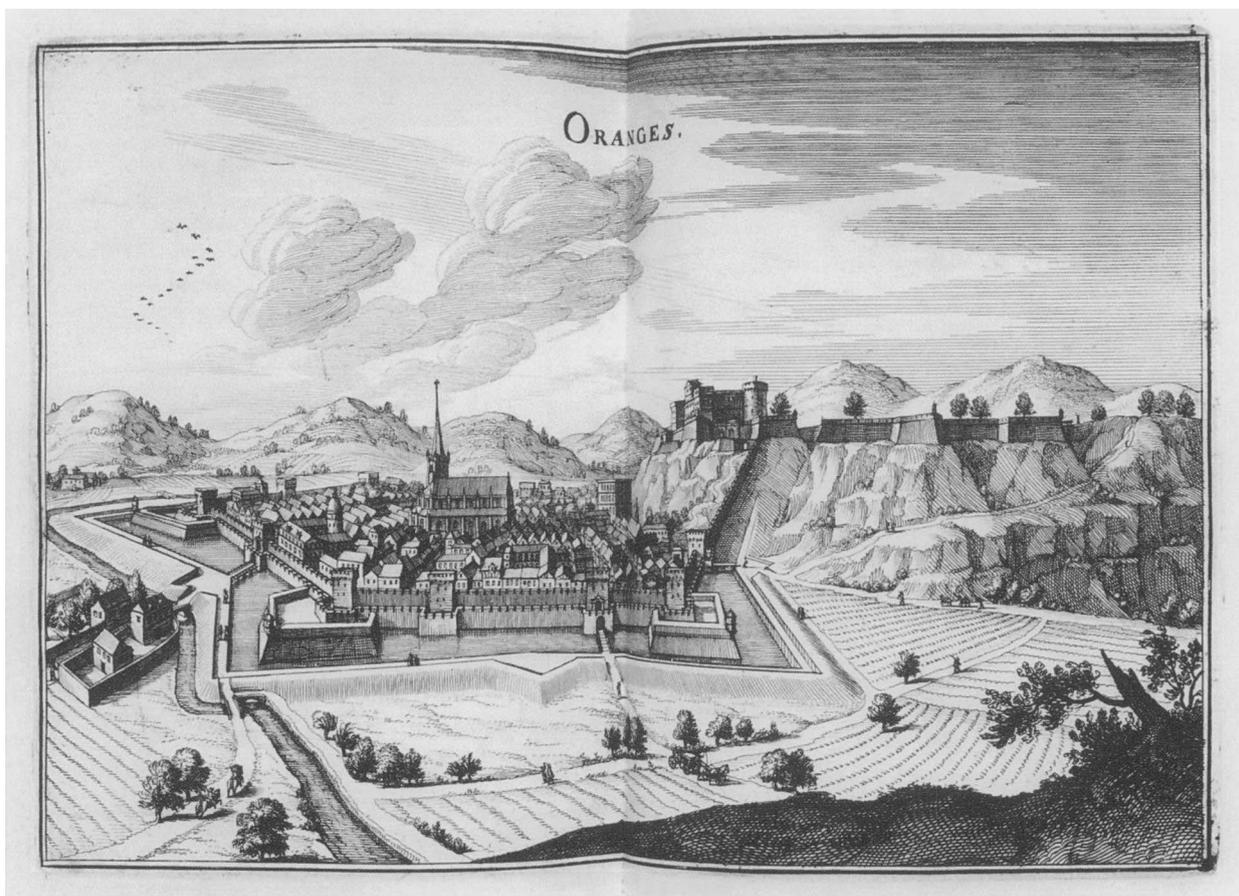
Part 9. Brittany

[Drop-head title] M. Z. Topographiae Galliae
 Pars IX. Oder, Der Oerter Beschreibung in dem
 hochlöblichen Königreich Franckreich, der

Frankfurt am Main: Caspar Merian, 1661

Matthaeus Merian, *heirs of*, and Martin Zeiller.
Topographia Galliae. Part 10, second plate after page 58.
 Aqueduct at Saintes. 1985.61.2558





Matthaeus Merian, *heirs of*, and Martin Zeiller. *Topographia Galliae*. Part 12. View of Orange. 1985.61.2558

Neundte Thiel, Darinn Von dem Hertzogthumb Bretagne, oder dem Kleinern Britannien, in Franckreich gelegen, gehandelt wird

Pagination 28 pp., [7] etched plates (5 double page, 1 folding) (*Note*: *Pagination* does not include final leaf with list of pls. for Parts 9–13 [2 pages], which, according to Wüthrich, is found in some copies)

Text pp. [1] etched title plate to Parts 9–13 (verso blank); 3–4 foreword, to the reader (“Vorrede an den Großgüstig Geneigten Leser”); 5–25 drop-head title and text; [26]–28 index

Ornaments Typographical headpieces, woodcut tailpiece and initials

Illustrations Etched title plate (pp. [1–2]; title border follows similar design to that used for Parts 2–8, but redrawn, in slightly larger format); plus 7 etched plates: 1 single page (with 2 views); 5 double page; 1 folding (with 2 views)—a total of 9 views. 1 plate signed “Ioh: Peeters delin:”

Part 10. Guyenne and Gascogne

M. Z. Topographiae Galliae . . . Zehender Thiel: Die fürnehmste und bekanteste Stätte und Plätze in Guienne, Guascoigne, Saintonge, Bearn, und andern herumbligenden, als, Perigord, l’Agenois, &c. Abhandlend und fürgestellt . . .

Pagination 58, [6] pp., [11] etched plates (8 double page, 1 folding)

Text pp. [1] printed title page (verso blank); 3–58 text; [59–63] index; [64] blank

Ornaments Typographical headpiece, woodcut initials

Illustrations 11 etched plates: 2 single page (with 2 views each); 8 double page; 1 folding—a total of 13 views

Part 11. Languedoc

M. Z. Topographiae Galliae . . . Eilffter Theil: Die fürnehmste und bekanteste Stätte und Plätze in Languedoc, Albigeois, Foix, Giuaudan, Lauraguez, Velay, Vivarez, Quercy, und Rouergue, Abhandlend und fürgestellt . . .

Pagination 80, [4] pp., [19] etched plates (13 double page)

Text pp. [1] printed title page (verso blank); 3–80 text; [81–84] index

Ornaments Typographical headpiece, woodcut tailpiece and initials

Illustrations 19 etched plates: 6 single page (each with 2 views); 13 double page (1 with 3 views)—a total of 27 views

Part 12. Provence

M. Z. Topographiae Galliae . . . Zwölffter Theil: Die Provantz, oder la Provence, sambt der anstossenden Graffschafft Venaiscin, Venissy, oder d'Avignon, und das Fürstenthumb von Oranges, Abhandlend und fürgestellt . . .

Pagination 39, [5] pp., [7] etched plates (5 double page, 1 folding)
(*Note:* *Pagination* includes final blank leaf)

Text pp. [1] printed title page (verso blank); 3–39 text; [40–42] index; [43–44] blank

Ornaments Typographical headpiece (repeated), woodcut tailpiece (repeated) and initials

Illustrations 7 etched plates: 1 single page (with 2 views); 5 double page; 1 folding (with 2 views)—a total of 9 views

Part 13. Dauphiné

M. Z. Topographiae Galliae . . . Dreyzehender und letzter Theil: Das Land Dauphiné, oder das Delphinat, Abhandlend und fürgestellt . . .

Pagination 37, [3] pp., [7] etched plates (6 double page, 1 folding)

Text pp. [1] printed title page (verso blank); 3–37 text; [38–40] index

Ornaments 2 typographical headpieces, woodcut tailpiece and initials

Illustrations 7 etched plates: 6 double page, 1 folding (with 3 views)—a total of 9 views

Binding Contemporary sprinkled calf, blind-tooled borders, blind-tooled title on spine, red and green sprinkled edges

Provenance From the library of Johann Joachim, Count Slavatz, with his ownership inscription on title plate. Small stamp (monogram under coronet, indecipherable) also on title plate

References Wüthrich 71: pp. 479–604

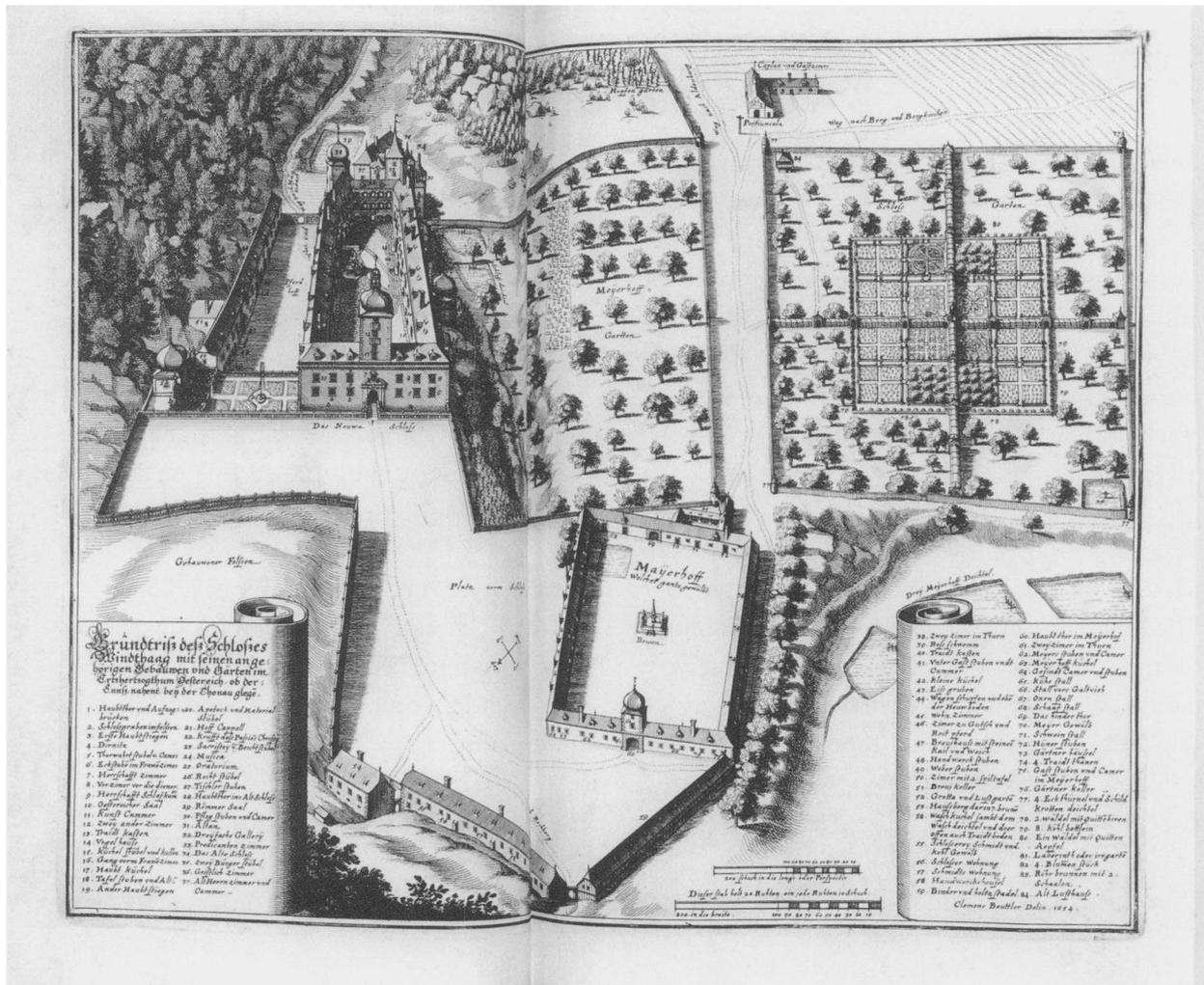
93

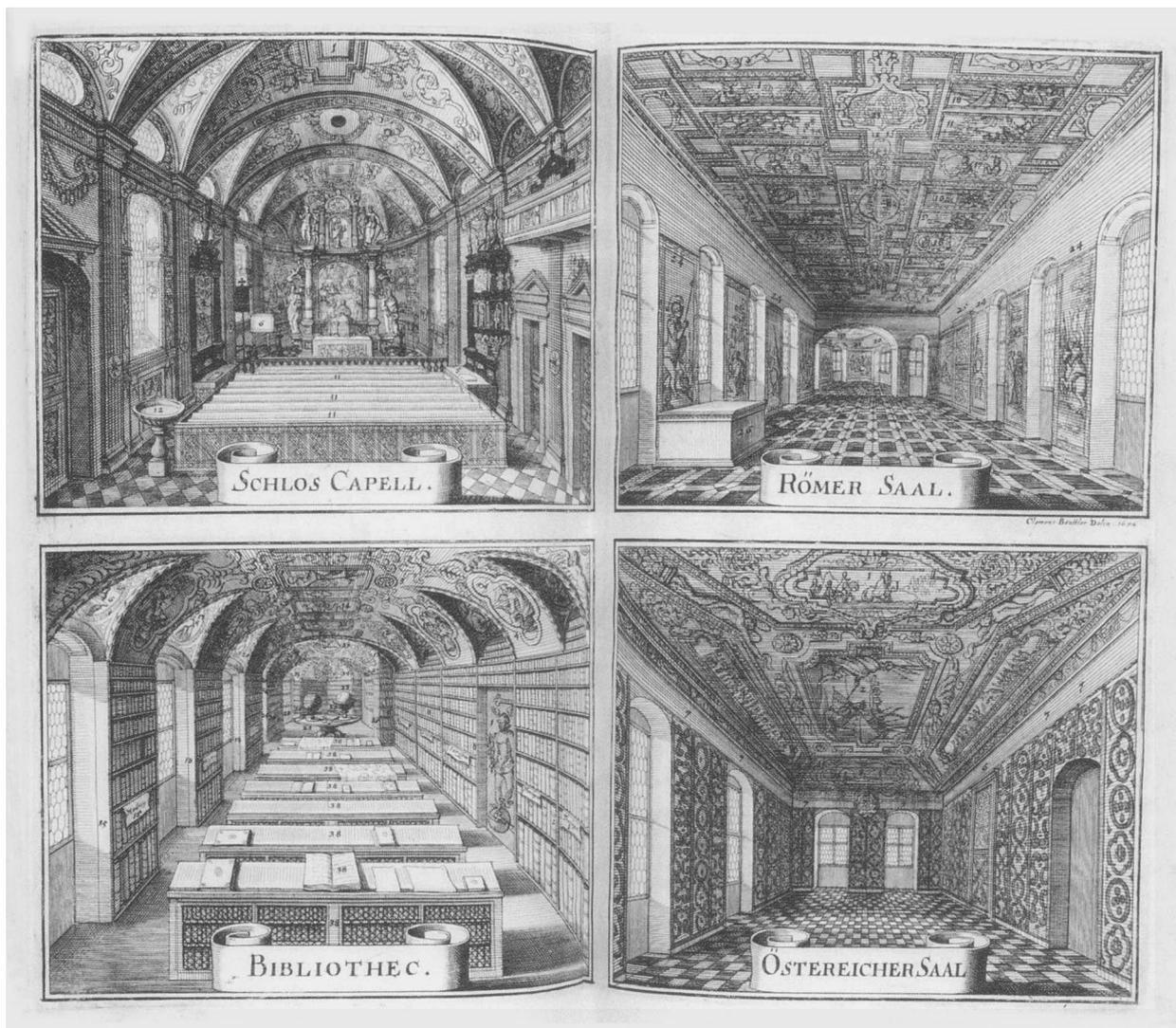
Matthaeus Merian (1593–1650),
heirs of

Topographia Windhagiana, Das ist:
Aygentliche Delineation, oder Contra-
faitur, Perspectiv, Auffzug, Grund: vnd
Abriß auff vnderschiedliche Prospecten

vnd Formen, mit beygesetzter kurtzer
Historischer Beschreibung beyder Herr-
schafften, Windhaag vnd Reichenau . . .

Matthaeus Merian, heirs of. *Topographia Windhagiana*.
Second plate after page 10. Plan of the estate, Windhaag.
1985.61.2561





Matthaeus Merian, *heirs of. Topographia Windhagiana.*
Interiors, Windhaag. 1985.61.2561

Frankfurt am Main: Caspar Merian, 1656

1985.61.2561

Folio: 314 x 204 (12³/₈ x 8)

Pagination 18, 5, [1] pp., [21] etched plates
(15 double page)

Edition First edition

Text pp. [1] printed title page (verso blank);

3–4 dedication, dated 29 August 1656 and signed by Caspar Merian; 5–18 text, “Beschreibung Der Herzschafft . . . Windthaag . . .”; 1–5 text, “Beschreibung Der Herzschafft Reichenaw . . .”; [6] list of plates (for both parts)

Ornaments Title within typographical frame, typographical and woodcut headpieces, woodcut initial

Illustrations Dedicatree’s etched coat of arms on title page; 38 views on 21 etched plates printed *hors texte*. All but 2 of the plates signed by Clemens Beutler as draftsman, many dated 1654

Binding Late nineteenth-century quarter reversed calf with printed paper borders, gilt edges. Extra-illustrated with 5 plates as described below, not listed on the final page and not called for by Wüthrich. All of these are from Merian's *Topographia Provinciarum Austriacarum* (which, unlike the present work, forms part of his *Topographia Germaniae*), and 4 of the 5 are from the second supplement to that work, *Absonderliche Beschreibung . . . Windhaag, Reichenau*, with which the present work is bound (q.v.)

1. A second version of the map of Windhaag, signed "Clemens Beuttler Delin.," from the *Absonderliche Beschreibung* (Wüthrich 156/156a).
2. A double-page "Prosp. deß Schlosses Windhaag," without specification of direction or time of day, bound preceding the 4 views of Windhaag called for in the list of plates, from the *Absonderliche Beschreibung* (Wüthrich 159).

3. A second version of the map of Reichenau, from the *Absonderliche Beschreibung* (Wüthrich 153).
4. A single-page plate combining a version of "Aigen Groß Bercholtz" at top with, at bottom, a combined version of "Reichenau" and "Glaas Offen," from the *Absonderliche Beschreibung* (Wüthrich 154/155).
5. Plate [16] has pasted on its verso a second, larger version of "Dorff Langenschlag," cut round at border, from *Topographia Provinciarum Austriacarum* (Wüthrich 144)

References Wüthrich 85: pp. 664–677

94

Matthaeus Merian (1593–1650),
heirs of

Topographia Germaniae and Topographia Galliae. Index

Haupt-Register Über weiland Martini Zeilleri, Sämtliche, so wohl Hoch- und Nieder-Teutsche, als auch Frantzösische Topographias. . . . Diesem ist noch angehenckt ein Index über die in Kupffer gestochene Stätt, Schlösser, Vestungen, etc. Sambt Einem absondern Register, über die in solchem Werck befindliche Land-Charten

Frankfurt am Main: printed by Blasius Ilssner for the heirs of Matthaeus Merian, 1672

1985.61.2563

Folio: 320 x 199 (12⁵/₈ x 7¹³/₁₆)

Pagination 203, [1] pp.

Edition First edition

Text pp. [1] printed title page (verso blank); 3–4 foreword; 5–180 alphabetical index, by place name; 181–201 list of plates; 202–203 list of maps; [204] blank

Ornaments Merian's woodcut device on title page, woodcut headpiece and tailpiece, typographical friezes

Binding Contemporary sprinkled calf, red and green sprinkled edges

Provenance From the library of Johann Joachim, Count Slavatz, with his ownership inscription on title page; small stamp (monogram under coronet, indecipherable) on title page

References Wüthrich 87: pp. 678–680

95

Matthaeus Merian (1593–1650),
heirs of

Topographia Italiae

Topographia Italiae, Das ist: Warhaffte und Curiöse Beschreibung Von gantz Italien . . . Deme beygefügt, Eine Kurtze und außführliche Beschreibung derer im Königreich Morea befindenden vornehmsten Städte und Plätze . . . Nebst einem vollständigen Register

Frankfurt am Main: heirs of Matthaeus Merian, 1688

1985.61.2564

Folio: 325 x 197 (12¹³/₁₆ x 7³/₄)

Pagination [viii], 160, [12]; 29, [3] pp., [52] etched plates (50 double page, 2 folding)
(Note: *Pagination* does not include 1 plate, lacking in Millard copy)

Edition First edition

Text pp. [i] added etched and engraved title plate (verso blank); [iii] printed title page (verso blank); [v–viii] introduction; 1–160 text; [161–171] index; [172] blank. *Anhang* pp. [1] title page “Anhang Das ist, Kurtze und Aussfühliche Beschreibung derer im Königreich Morea befin-

denden vornehmsten Städte und Plätze . . .” (verso blank); 3–29 text; [30–31] index; [32] list of plates for whole work

Ornaments Merian’s woodcut device on title page; woodcut headpiece, tailpiece (repeated), and initials; typographical frieze

Illustrations Added etched title plate (pp. [i–ii]) reading “Topographia Italiae Das ist Warhaffte und Curiöse Beschreibung Italien Sambt Einen Anhang von Königreich Morea,” imprint “Frankfurt Bey Matthaei Merians Seel: Erbern 1688,” signed “Ioach. Sandrart inventor.” In addition, the *Topographia* includes 49 (*ex* 50) etched plates (47 double page, 2 folding). 4 plates signed by Joachim Sandrart as draftsman including 1 dated “. . . nach dem leben gezeichnet durch Ioachimo Sandrart 1631.”; 3 plates signed as etched by Matthaeus Merian (probably the elder); remainder unsigned. The plate missing from this copy, “L’Altra Parte della Piazza Di S. Marco in Venetia,” is no. 46 in Wüthrich’s list (p. 654). The *Anhang* includes 3 unsigned etched plates, all double page (1 with 2 views)

Binding Recent calf, marbled paper covered boards

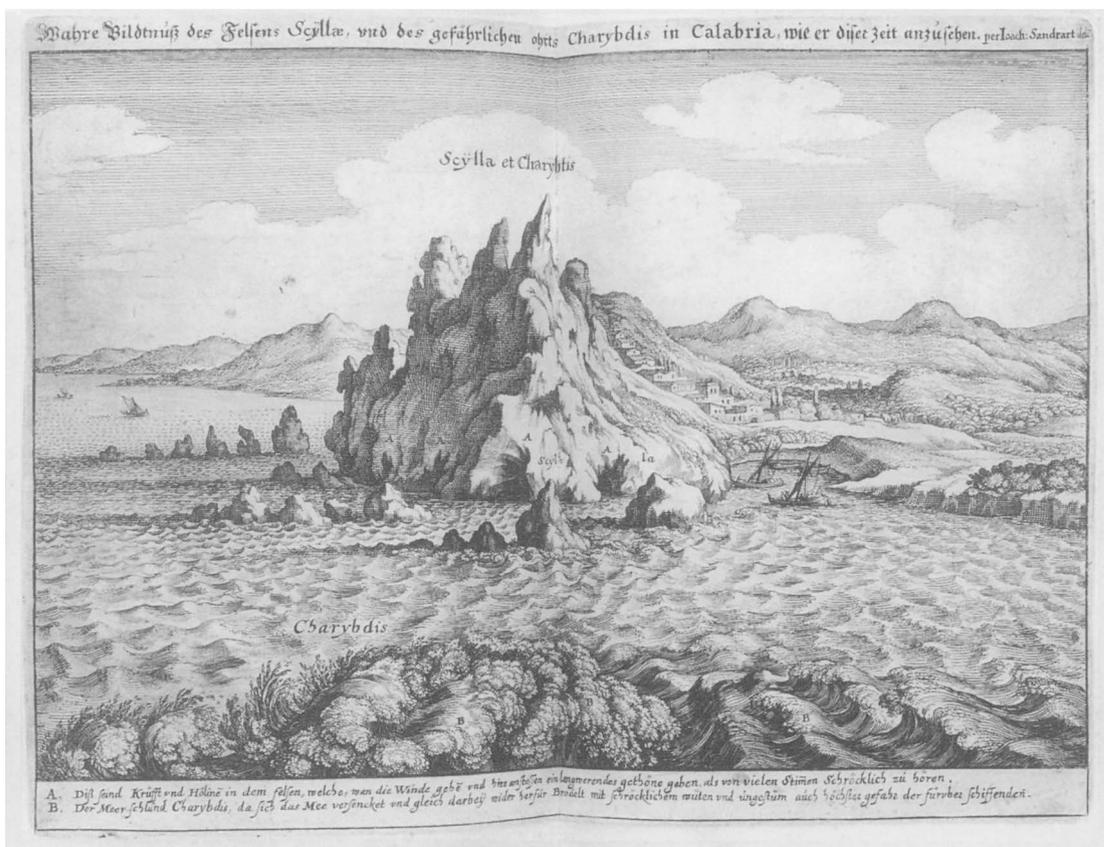
References Wüthrich 81: pp. 638–663

Matthaeus Merian, *heirs of. Topographia Italiae*. Title plate. 1985.61.2564





Matthaeus Merian, heirs of. *Topographia Italiae*. Second plate after page 32. View of Geneva. 1985.61.2564



Matthaeus Merian, heirs of. *Topographia Italiae*. Plate after page 68. Scylla and Charybdis. 1985.61.2564

96

Johann Friedrich Nette (1672–
1714)

Adeliche Land- und Lust-Häusser, nach
Modernen Gout, Entworffen, und theils
ins Werk gestellt, durch Nette . . .

Johann Friedrich Nette. *Adeliche Land- und Lust-Häusser*.
Plate 90. Landhaus. 1985.61.2586

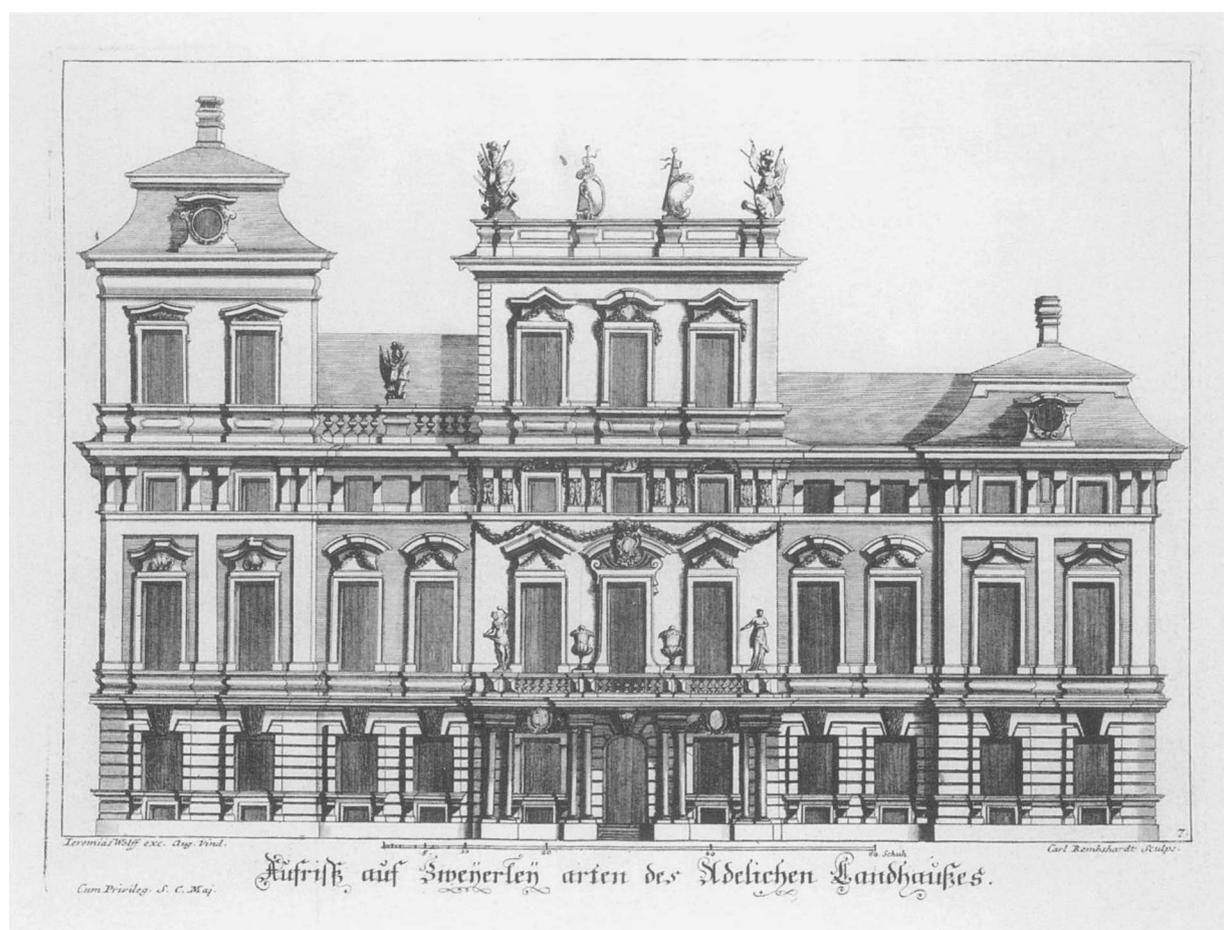
Augsburg: Jeremias Wolff, [1710]

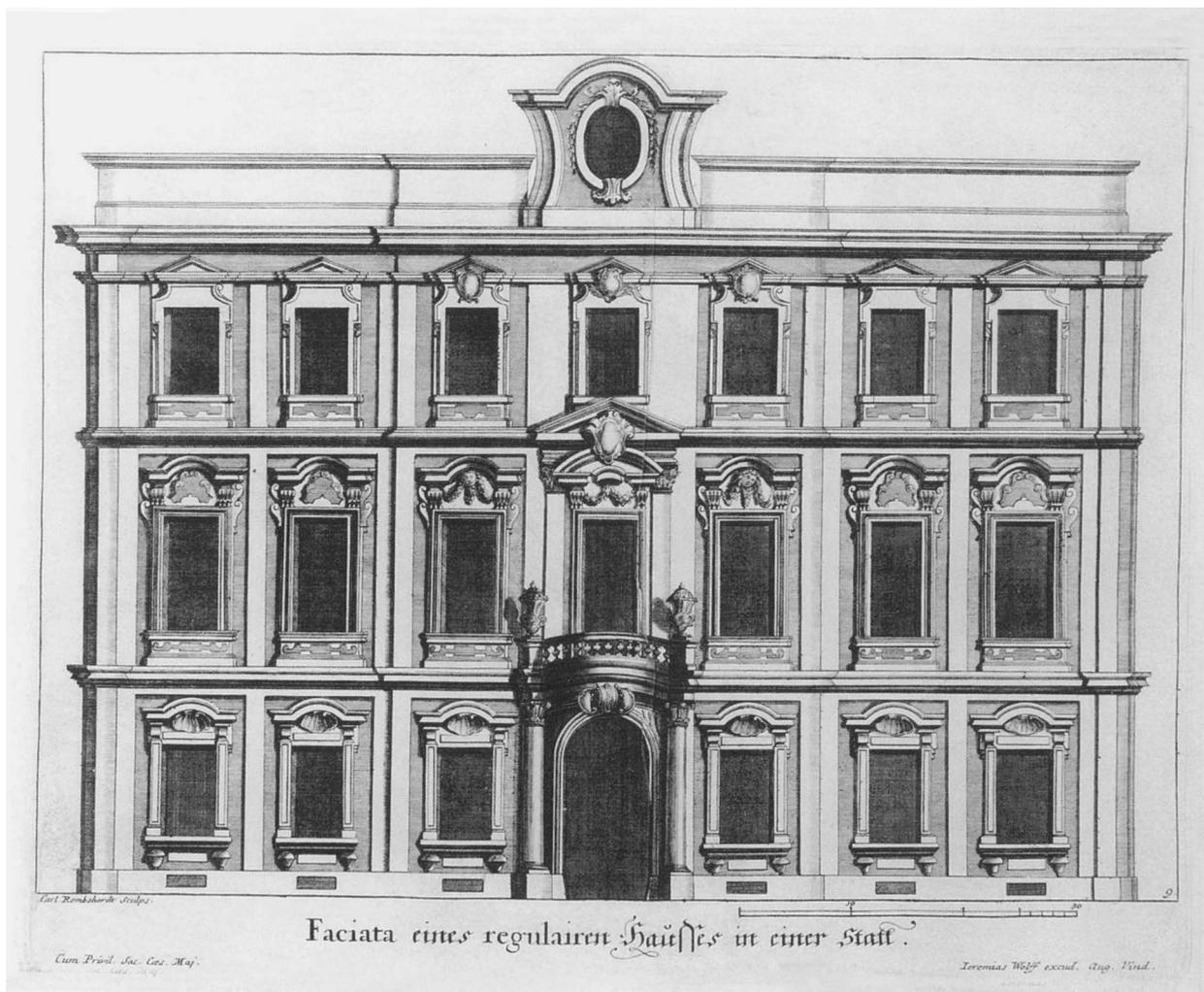
1985.61.2586

Folio: 553 x 412 (21³/₄ x 16¹/₈)

Foliation 16 etched and engraved plates

Edition First edition





Illustrations 16 etched and engraved plates numbered [1], 2–16, including the title plate. Title plate and plates 2–4, 7, 9, and 11 signed as engraved by Karl Remshard; plates 5, 12, and 14 engraved by Andreas Geyer; remainder unsigned

Johann Friedrich Nette. *Adeliche Land- und Lust-Häusser*. Plate 92. Townhouse facade. 1985.61.2586

Binding Recent cloth. Plates numbered in early MS 85–89, [1], 90–99

References Berlin Cat. 1988

97

Bonaventura van Overbeke
(1660–1706)

Reliquiae Antiquae Urbis Romae, Quarum singulas Innocentio XI. Alexandro VIII. & Innocentio XII. PP. MM. diligentissime perscrutatus est, ad vivum delineavit, dimensus est, descripsit, atque in aes incidit Bonaventura Ab Overbeke. Opvs Postvmvm Michael Ab Overbeke suis sumptibus edi curavit. Tomvs I (–III). M. DCC. IX

The Hague: Pierre Gosse Junior and Daniel Pinet, 1763

1985.61.2598

Folio: 507 x 385 (20 x 15¼)

Pagination Vol. 1: [xxiv], 87, [1] pp., engraved frontispiece, engraved dedication, engraved portrait, [1] double-page engraved map, [46] engraved plates

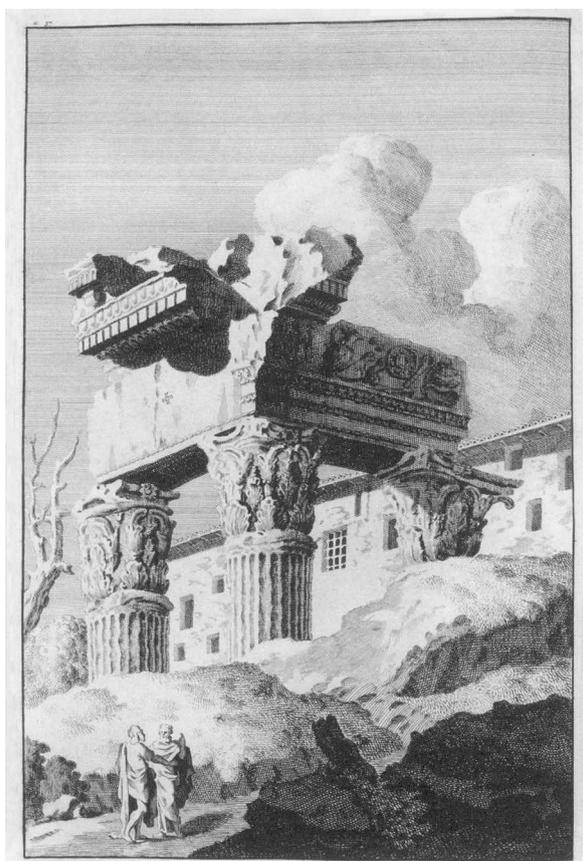
Vol. 2: [ii], 27, [5], 31–73, [1] pp., [50] engraved plates

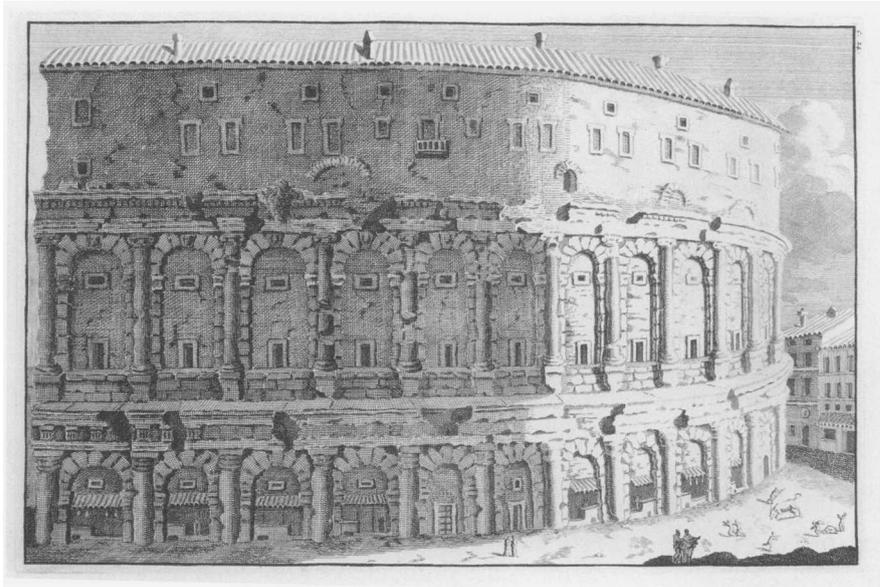
Vol. 3: [ii], 61, [1] pp., [50] engraved plates (1 double page)

Edition Fourth edition (1st ed., Latin, Amsterdam, 1708; 2d ed., French, Amsterdam, 1709; 3d ed., Italian, London, 1739)

Text Vol. 1: pp. [i] half-title (verso blank); [iii] title page printed in red and black (verso blank); [v–viii] “Explicatio Tabulae Dedicatoriae”; [ix–xvii] dedication “Serenissimae Ac Potentissimae Magnae Britanniae, Franciae Et Hiberniae Reginae Annae . . .”; [xviii] blank; [xix–xxi] “Avctoris Praefatio Ad Lectorem”; [xxii] “Avctor Ad

Bonaventura van Overbeke. *Reliquiae antiquae urbis Romae*. Vol. 1, plate 37. Temple. 1985.61.2598





Bonaventura van Overbeke.
*Reliquiae antiquae urbis
 Romae*. Vol. 2, plate 24.
 Theater of Marcellus.
 1985.61.2598

Lectorem”; [xxiii] “Editoris Praefatio”; [xxiv] “Privilegie,” dated 18 August 1707; 1–86 description of the plates; 87 “Index Effigiervm” (verso blank). *Vol. 2*: pp. [i] title page printed in red and black (verso blank); 1–72 description of the plates; 73 “Index Effigiervm” (verso blank). *Vol. 3*: pp. [i] title page printed in red and black (verso blank); 1–60 description of the plates; 61 “Index Effigiervm” (verso blank)

Ornaments *Vol. 1*: Etched title vignette; woodcut initials; engraved tailpiece on p. [xxii]; engraved headpieces of medals on pp. 1, 7, 27, 39, 41, 59, 63, 67, 71, 75, 81, and 85. *Vol. 2*: Etched title vignette (repeat); woodcut initials; engraved headpieces of medals on pp. 1, 3, 7, 23, 25, 27, 29, 31, 33, 39, 43, and 71. *Vol. 3*: Etched title vignette (repeat); woodcut initials; engraved headpieces of medals on pp. 3, 9, 13, 15, 17, 19, 31, 35, 47, and 49

Illustrations *Vol. 1*: Engraved frontispiece, signed “B. ab Overbeke inven: et delin. M. Pool sculp.”; dedicatory engraving with medallion portrait of Queen Anne, signed “M. Pool sculp.”; an engraved portrait of author, signed “J. C. le Blon

pinx. C. Vermeulen sculps.”; double-page engraved map of Rome, signed “M: Pool Sculp.”; and 46 unsigned engraved plates of gates, temples, and other structures, listed and numbered 1–46 in the “Index Effigiervm” on p. 87

Vol. 2: 50 unsigned engraved plates of archways, obelisks, columns, baths, aqueducts, and other structures, listed and numbered in the “Index Effigiervm” on p. 73

Vol. 3: 50 unsigned engraved plates of bridges and various other structures, listed and numbered in the “Index Effigiervm” on p. 61; plate 27 is a double-page engraving of the Colosseum

Binding 3 vols. bound as 1. Contemporary mottled calf, blind-tooled border, gold-tooled spine

Provenance Recent bookplate with reproduction of the printer Giovanni Battista Sessa’s device, with initials I B S

References Brunet 4: 264; Hollstein (Dutch) 15: 75 (1708 Latin ed.); Berlin 1872 (1709 French ed.); Cicognara 3807 (1763 French ed.)

98

Andrea Palladio (1508–1580)

Architecture de Palladio, Divisée en Quatre Livres: Dans Lesquels, Après un Traité des cinq Ordres, joint aux observations les plus nécessaires pour bien bâtir, Il Est Parlé De la Construction des Maisons publiques & particulières, des Grands-Chemins, des Ponts, des Places-Publiques, des Xystes, & des Temples; avec leurs Plans, Profils, Coupes & Elévations Avec Des Notes D'Inigo Jones, qui n'avoient point encore été imprimées. Le tout revu, dessiné, & nouvellement mis au jour Par Jaques Leoni, Venitien . . . Traduit De L'Italien. Tome Premier [-Second] . . .

The Hague: Pierre Gosse, 1726

1983.49.47

Folio: 443 x 279 (17⁷/₁₆ x 10¹⁵/₁₆)

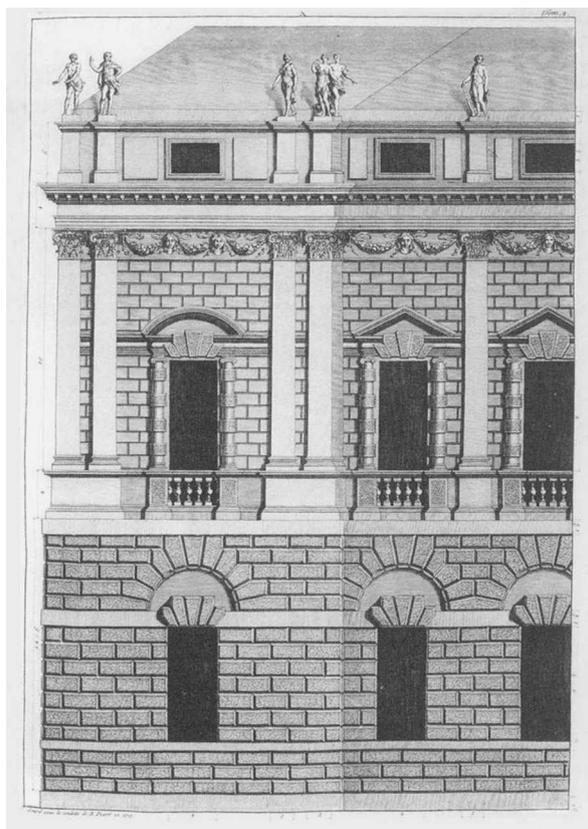
Pagination Vol. 1: [viii], 115, [1] pp., etched and engraved frontispiece, etched and engraved portrait, [92] etched and engraved plates
Vol. 2: [ii], 46, [2], 38, [2], 20, [4] pp., [111] engraved plates (15 double page)

Edition Third edition, but first French only edition, of Giacomo Leoni's trilingual version of Andrea Palladio's *Quattro libri* (Venice, 1570).

First Leoni edition: London, 1715–[1720]. The French translation by Nicholas Dubois is an updated version of Roland Fréart's version, published in Paris, 1650. The “Notes D'Inigo Jones” mentioned in the title were not published until the third English edition, London, 1742

Text Vol. 1: pp. [i] title page printed in red and black (verso blank); [iii] note on Palladio; [iv–

Andrea Palladio. *Architecture de Palladio*. Vol. 2, plate x. Palazzo Thiene. 1983.49.47



viii] preface by the translator, Nicholas Dubois; 1–67 text, Book 1; [68] blank; [69] title page to Book 2 (verso blank); 71–114 text, Book 2; 115 “Remarque” (verso blank). *Vol. 2*: pp. [i] title page printed in red and black (verso blank); [1] title page to Book 3 (verso blank); 3–46 text, Book 3; [i] title page to Book 4, Part 1 (verso blank); 1–38 text, Book 4, Part 1; [i] title page to Book 4, Part 2 (verso blank); 1–20 text, Book 4, Part 2; [21–23] index; [24] blank

Ornaments Woodcut and typographical headpieces, woodcut tailpieces, woodcut and engraved initials

Illustrations All of the plates are engravings (some with etching) reprinted from the first edition, London, 1716–[1720]. They include an allegorical frontispiece drawn and engraved by Bernard Picart (1716) after Sebastiano Ricci; and a portrait of Palladio purporting to be after Paolo Veronese but in fact a fake designed by Sebastiano Ricci and drawn and engraved by Picart (signed “Paulus Caliary Veronesis Efigiem pinxit,” “B. Picart delineavit et sculpsit 1716”). Book 1 contains 12 engraved plates in the text numbered 1–VII, XXXI–XXXIV and XXXVII; plus 31 engraved plates *hors texte* numbered VIII–XXX, XXXV–XXXVI, XXXVIII–XLIII, many signed by Michael van der Gucht as engraver, plates XXXVIII, XLI–XLIII signed also by Leoni as

draftsman, and plates XXXIX and XL signed “Gravé sous la conduite de B. Picart.” Book 2 contains 61 plates numbered 1–LXI, signed by the following artists as engravers: John Harris (24); Bernard Picart (8); “Gravé sous la conduite de B. Picart an 1715” (4); John Cole (9); Michael van der Gucht (3, including 1 with Leoni as draftsman). Book 3 contains 20 plates numbered 1–XXII (nos. III–IV, V–VI paired; plate X double page), engraved by John Cole (5) or John Harris (2); 7 plates signed “B. Picart sculp. direx. 1718.” Book 4 contains 91 plates numbered 1–CIV (7 double-page pls. with 2 numbers each; 3 with 3 numbers; 4 with 1 number), signed by the following artists as engravers: Michael van der Gucht (25); John Cole (14); John Harris (1); 29 plates signed “B. Picart sculp. direxit 1719”

Binding 2 vols. bound as 1. Contemporary mottled cats’ paw calf, gilt spine, red morocco label, red sprinkled edges

Provenance Leaf loosely inserted in Book 4, Part 2, with Italian manuscript translation of first paragraph of Chapter XXXI, taken from the Venice, 1642 edition of Palladio

References Berlin Cat. 1599; Cappelletti 65; Cicognara 596; Fowler 225; Harris and Savage 685 note

99

Pieter Post (1608–1669)

Edition First edition

Swanenburch. Gemeenlants Huys van Rynlant Gelegen tussen Haerlem ende Amsterdam

Illustrations Double-page title plate with illustration (bound out of sequence) and 7 unnumbered plates (6 double page), all signed “P. Post Inventor” and “Jan Mathys Fecit”; title plate dated 1654

[Amsterdam: Pieter Post], 1654

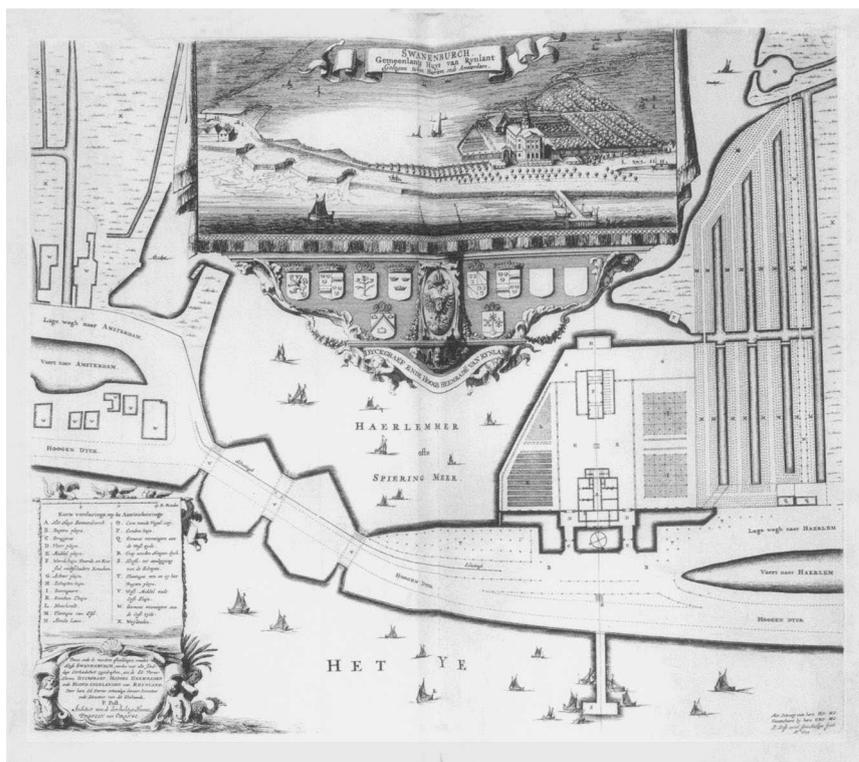
1985.61.2635

Binding Bound (2) with Post’s *De Sael van Orange* (q.v.)

Small folio: 400 x 251 (15³/₄ x 9⁷/₈)

References Berlin Cat. 2230 (2) (another issue); Hollstein (Dutch) 11: 263; Kuyper, p. 219

Foliation 8 etched plates (7 double page)



Pieter Post. *Swanenburch*. Title plate. 1985.61.2635

I O O

Pieter Post (1608–1669)

De Sael Van Orange, Ghebouwt by haere Hoocht. Amalie Princesse Dovariere van Orange, etc.

[Amsterdam, 1655]

1985.61.2635

Small folio: 400 x 251 (15³/₄ x 9⁷/₈)

Pagination [iv] pp., etched title plate, 21 etched plates (10 double page)

Edition First edition

Text pp. [i] half-title “De Sael Van Orange. Met Privilegie”; [ii] privilege, dated March

1649, with list of plates below; [iii] dedication, to Princess Louise of Brandenburg, dated 1 March 1655 (verso blank)

Illustrations Etched title plate, signed “P. Post Inventor” and “Jan Mathys fecit aqua forti,” plus 21 etched plates (10 double page), correctly listed in the text, of which 18 are signed by Post and Mathys as above (with variants) and 3 signed by Post as designer with Pieter Nolpe as etcher

Binding Contemporary vellum paneled in gilt, gilt center medallions, gilt edges, ties lacking. Bound (1) with Post’s *Swanenburch* and *Perspective*

References Berlin Cat. 2230 (3) (12 pls.); Hollstein (Dutch) 11: 263 (12 pls.); Kuypers, p. 219 (23 pls.)

IOI

Pieter Post (1608–1669)

Perspective Uytbeeldinge van Vreden-Burch, met hare omstaande Timmeragie, Hoven, Plantagie, etc. Gebouwt door den Hr. Frederick Alewyn, aen de Noord-zyde van de Zuyder-wech, inde Beemster

[Amsterdam?, 1657?]

1985.61.2635

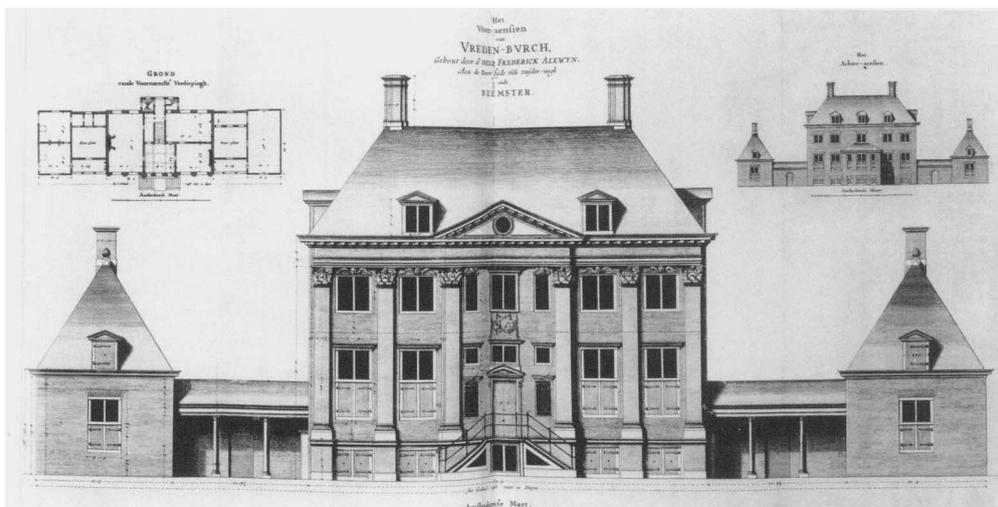
Small folio: 400 x 251 (15³/₄ x 9⁷/₈)

Foliation [3] etched plates (1 folding, 2 double page)

Edition First edition?

Illustrations Double-page perspective plate with title as above, signed “P. Post Inventor” and “Jan Mathys fecit”; folding plate with elevation “Het Voor-aensien van Vreden-Burch . . .,” signed by Post as designer and “P. Nolpe fecit” (being an earlier state of Part 7, pl. 4 in Post’s *Ouvrages*, here with small-scale ground plan upper left, Nolpe’s signature, and different wording); and double-page ground plan, “Algemeene Grond, van Vreden-Burch . . .,” signed by Post and Mathys as above

Binding Bound (3) with Post’s *De Sael van Orange* (q.v.). With a single-page plate bound at end depicting an Amsterdam church interior, signed “Ian Goß inv. et Fecit 1657” and “Coert Goß exc.,” with rhyming caption beneath beginning “Dit’s d’Amsterdamse Kerck; daer Luther heeft gesticht . . .” (Hollstein [Dutch] 8: Goss 144, 2d state)



Pieter Post.
*Perspective
Uytbeeldinge van
Vreden-Burch.*
Elevations and
plan.
1985.61.2635

IO2

Pieter Post (1608–1669)

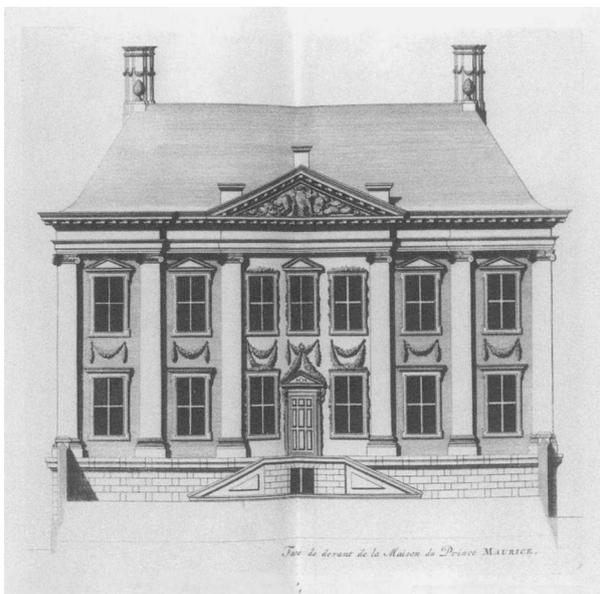
Les Ouvrages D'Architecture Ordonnez
Par Pierre Post Architecte de Leurs Altesses
les Princes d'Orange. Dans les quels on
voit les representations de plusieurs
Edifices considerables en Plans &
Elevations, avec leurs Descriptions

Leiden: Pierre Vander Aa, 1715

1985.61.2636

Folio: 480 x 292 (19 x 11½)

Pieter Post. *Les ouvrages d'architecture*. Part 1, plate 3.
Mauritshuis. 1985.61.2636



Pagination Prelims and 8 parts as described below

Edition First collected edition. The 8 parts were also published separately. Each part has a special title page with Vander Aa's imprint dated 1715. The 8 parts are preceded by a preliminary section

PRELIMINARY SECTION

Pagination [viii] pp., added engraved title, engraved dedication

Text pp. [i] half-title (verso blank); [iii] title page as above, printed in red and black (verso blank); [v–vi] “L’Imprimeur Au Lecteur”; [vii–viii] “Indice De Tous Les Ouvrages D’Architecture De Pierre Post, representez & decrits dans l’ordre qui suit”

Ornaments Engraved title vignette, signed “J[an] Goeree del.,” woodcut initial

Illustrations Illustrated engraved title page, unsigned; illustrated engraved dedication “A Son Excellence, Monseigneur Guillaume Baron De Wassenaar, Seigneur De Starrenbourg, Etc. Etc. . . .,” unsigned. The portrait in Part 1 may also be found bound as part of the preliminary section

PART I

Description De La Belle Maison De Son Altesse

Le Prince J. Maurice De Nassau. Ordonnée Par Pierre Post, Architecte de Leurs Altesses les Princes d'Orange

Pagination 6 pp., folding engraved portrait, 6 double-page engraved plates

Text pp. [1] title page (verso blank); 3–6 description

Ornaments Engraved title vignette signed “J. Goeree del.,” woodcut initial and tailpiece

Illustrations Folding engraved portrait of “Iohannes Mauritius, Princeps Nassaviae . . . ,” signed “G[overt] Flinck Inventor et Pinxit. C. V. Dalen Junior [i.e., Cornelis van Dalen the younger] sculpsit” (Hollstein [Dutch] 5: 137); plus 6 numbered double-page engraved plates of plans and elevations, unsigned. The

Pieter Post. *Les ouvrages d'architecture*. Part 7, plate 4. Perspective of the Vredenburg House. 1985.61.2636

portrait may also be found bound as part of the preliminary section

PART 2

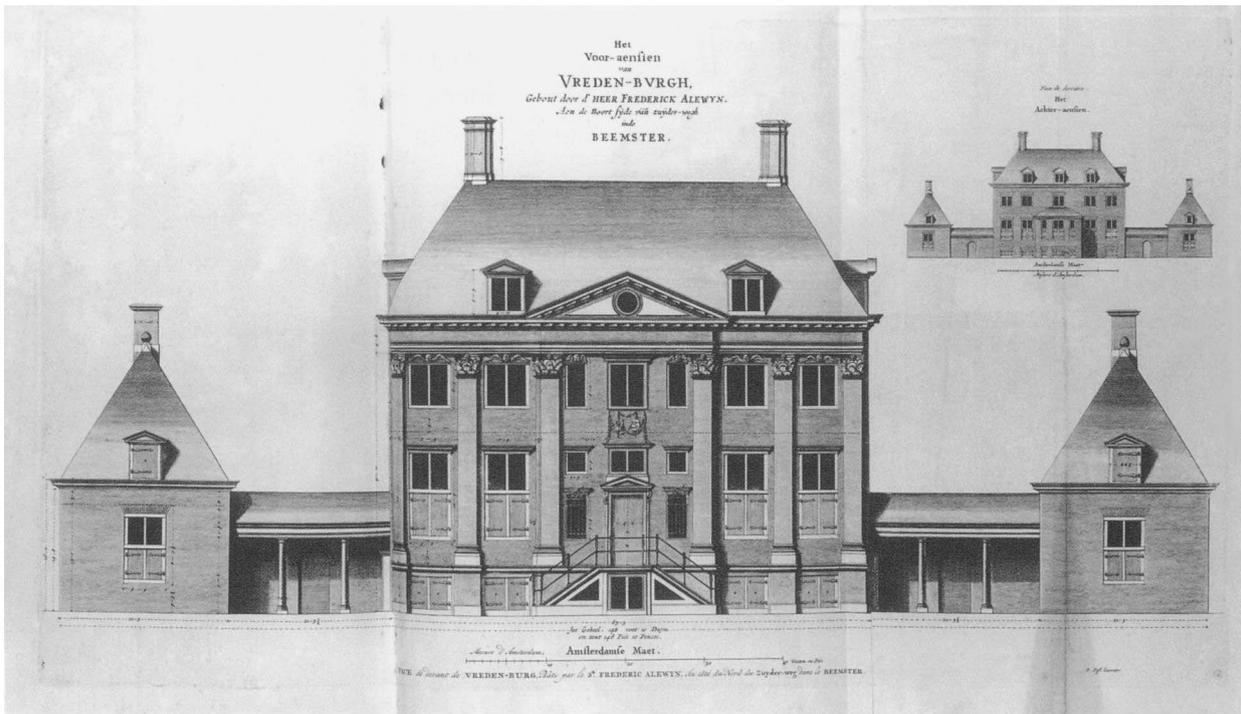
La Sale D'Orange, Bâtie Par Son Altesse Amelie, Princesse Douairière D'Orange. Ordonnée Par Pierre Post, Architecte de Leurs Altesses les Princes d'Orange

Pagination 8 pp., 12 engraved plates (9 double page)

Text pp. [1] title page (verso blank); 3–8 description

Ornaments Engraved title vignette signed “J. Goeree del.,” woodcut initial and metalcut ornamental tailpiece

Illustrations Plate 1 is an added engraved title plate; plates 2–12 are plans and elevations (pls. 2–10 double page), all signed “P. Post Inventor,” with variants



PART 3

Les Plans, Elevations, Et Description De La Maison Nommée Swanenburg, Située entre les Villes d'Amsterdam & Haarlem. Ordonnée Par Pierre Post, Architecte de Leurs Altesses les Princes d'Orange

Pagination 10 pp., 8 engraved plates (7 double page)

Text pp. [1] title page (verso blank); 3–10 description

Ornaments Engraved title vignette signed “J. Goeree del.,” woodcut initial and metalcut ornamental tailpiece

Illustrations 8 numbered engraved plates of plans and elevations. Plates 1–3, 5–8 are double page; all are signed “P. Post invent.” with variants

PART 4

Les Plans, Elevations, Et Description De La Magnifique Maison Nommée Ryxdorp, située pres le Vilage de Wassenaer. Ordonnée Par Pierre Post, Architecte de Leurs Altesses les Princes d'Orange

Pagination 7, [1] pp., 4 double-page engraved plates

(*Note:* Millard copy lacking pl. 5)

Text pp. [1] title page (verso blank); 3–7 description; [8] blank

Ornaments Engraved title vignette signed “J. Goeree del.,” woodcut initial and tailpiece

Illustrations 4 (*ex* 5) numbered double-page engraved plates of plans and elevations, unsigned

PART 5

La Nouvelle Maison De Ville De Maastricht, Representé [sic] en toutes ses Parties par les Plans de ses quatre Etages, les Elevations de ses quatre Faces, & les Coupes en dedans par longueur & largeur. Ordonnée Par Pierre Post, Architecte de Leurs Altesses les Princes d'Orange. Avec les explications de chaque Planche & Figure

Pagination 12 pp., 11 engraved plates (10 double page)

Text pp. [1] title page (verso blank); 3–12 description

Ornaments Engraved title vignette signed “J. Goeree del.,” woodcut initial

Illustrations Plate 1 is an added engraved title plate; plates 2–11 are double-page engraved plates of plans, elevations, and architectural details. Plates 1–10 are signed “P. Post Inventor”

PART 6

Description De La Maison Du Poids De La Ville De Gouda. Ordonnée Par Pierre Post, Architecte de Leurs Altesses les Princes d'Orange

Pagination 5, [1] pp., 7 engraved plates (5 double page)

Text pp. [1] title page (verso blank); 3–5 description; [6] blank

Ornaments Engraved title vignette signed “J. Goeree del.,” woodcut initial and tailpiece

Illustrations 7 numbered unsigned engraved

plates of plans and elevations. Plates 1–3, 5, and 7 are double page

PART 7

Les Plans, Elevations, Et Description De La Maison Nommée Vredenburg, Située dans le Beemster. Ordonnée Par Pierre Post, Architecte de Leurs Altesses les Princes d'Orange

Pagination 6 pp., 4 engraved plates (2 folding, 2 double page)

Text pp. [1] title page (verso blank); 3–6 description

Ornaments Engraved title vignette signed “J. Goeree del.,” woodcut initial

Illustrations 4 numbered engraved plates of plans and elevations. Plates 1 and 2 are double page; plates 3 and 4 are folding; plates 1, 2, and 4 are signed “P. Post Inventor”

PART 8

Modèles De Diverses Et Belles Cheminées, Qui ont été construites & se voient en divers Palais Et Cours. Inventées & Ordonnées Par Pierre Post, Architecte de Leurs Altesses les Princes d'Orange

Pagination [ii], 8 pp., 23 engraved plates (2 double page)

Text pp. [i] title page (verso blank); 1–8 description

Ornaments Engraved title vignette signed “J. Goeree del.,” woodcut initial, woodcut tail-piece with monogram of Pierre Vander Aa

Illustrations Plate 1 is an added engraved title plate and plates 2–23 are engraved plates of mantles. Plates 15 and 18 are double page; plates 2–23 are signed “P. Post Inventor,” with variants

Binding Mottled paper over pasteboard, calf spine, gilt. In this copy, the plates are all bound at the end of the volume, with the exception of the large folded engraved portrait bound following the title page of Part 1, and the engraved title plate bound following the title page of Part 8

Provenance Bookplate of Bibliothèque de Mouchy

References Berlin Cat. 2231; Cicognara 621

I O 3

Andrea Pozzo (1642–1709)

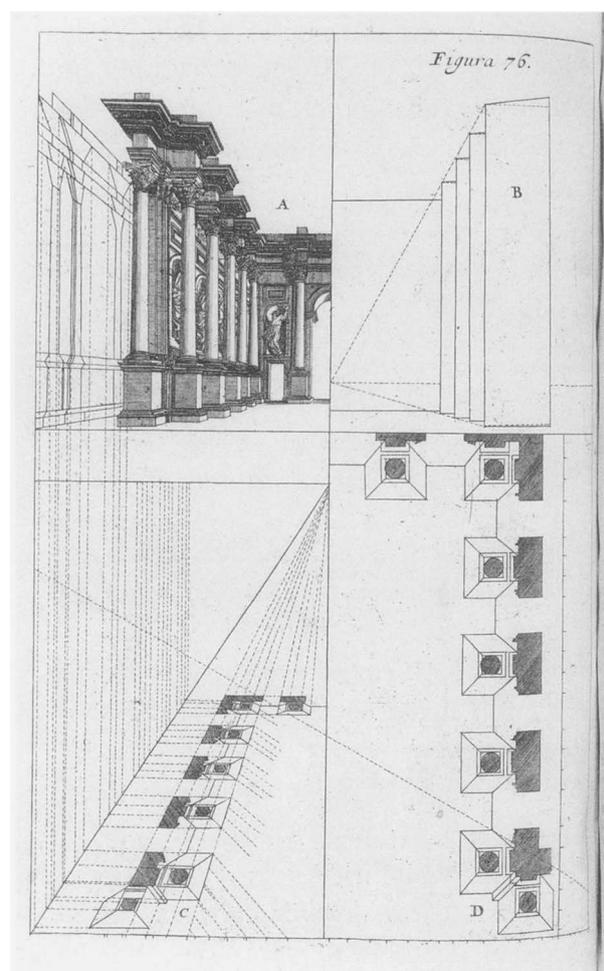
Perspectivae Pictorum at[que] Architectorum, I. Pars, Quâ facillima ac expeditissima Methodus omne id, quod ad Architecturam attinet, opticâ ratione delineandi exhibetur, Inventa, designata & primùm Romae aedita à Fr. Andrea Puteo, S. J. Nunc . . . contracta, at[que] commodior hâc formâ concinnata à Joanne Boxbarth, Chalcographo [sic]. . . . [Title in German] Der Mahler und Baumeister Perspectiv, Erster Theil, Worinnen gezeiget wird, wie man auf das allerschwindest- und leichteste alles, was zur Architectur und Bau-Kunst gehöret, ins Perspectiv bringen solle, Inventiert, gezeichnet und erstlich herausgegeben in Rom, von dem vortrefflichen Andrea Pozzo, der Soc. Jesu Fratri . . .

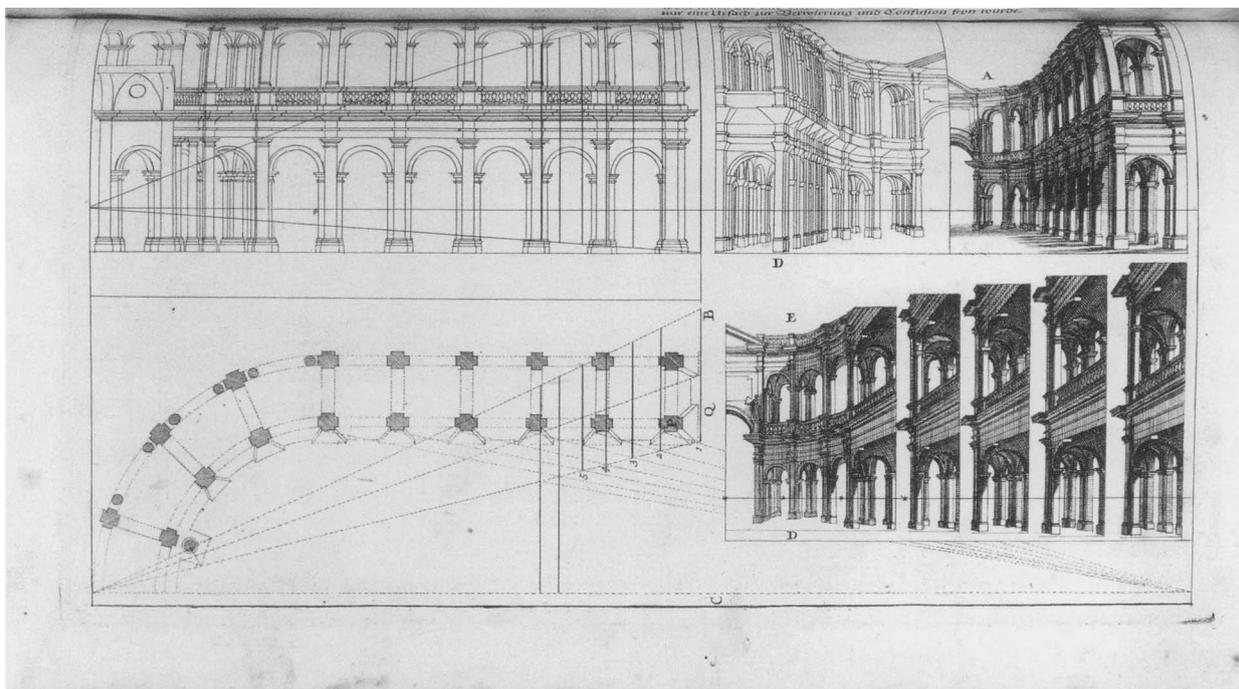
Augsburg: Jeremias Wolff, 1706

[Part 2] Perspectivae Pictorum atque Architectorum, II. Pars, Quâ porrò expeditissima Methodus omnia, quae ad Architecturam pertinent, optica ratione delineandi exhibetur, Inventa, designata & primùm edita Romae à Fr. Andrea Puteo, S. J. Nunc . . . contracta atque commodior hâc formâ concinnata à Georgio Conrado Bodeneer, Chalcographo. . . . [Title in German] Der

Mahler und Baumeister Perspectiv, Zweyter Theil, Worinn die allerleichteste Manier, wie man, was zur Bau-Kunst gehörig, ins Perspectiv bringen solle,

Andrea Pozzo. *Perspectivae pictorum atque architectorum*. Part 1, plate 76. Columns in perspective. 1985.49.83





berichtet wird, Inventiert, gezeichnet und erstlich herausgegeben in Rom, von dem vortreflichen Andrea Pozzo, der Soc. Jesu Fratere . . .

Augsburg: printed by Peter Detleffsen for Jeremias Wolff, 1709

1983.49.83

Folio: 320 x 194 (12 $\frac{5}{8}$ x 7 $\frac{5}{8}$)

Pagination Part 1: [116] pp., etched and engraved frontispiece, [102] etched and engraved plates

Part 2: [110] pp., etched and engraved frontispiece, [114] etched and engraved plates (Note: Pagination to Part 2 does not include final leaf with list of pls., present in later editions of this work but not in Millard copy)

Edition First German edition (1st ed., in Latin and Italian, published Rome, 1693–1700). Part

Andrea Pozzo. *Perspectivae pictorum atque architectorum*. Part 2, plate 39. The drawing of a curved colonnade. 1985.49.83

1 prepared by Johann Boxbarth (1671–1727) and Part 2 by Georg Conrad Bodenehr (1663–1710)

Text (parallel Latin and German) Part 1: pp. [1] title page (verso blank); [3] advice to beginners; [4] preface; [5–105] explanations of plates, bound so that every plate is facing its own explanation leaf; [106] reply to objections; [107–114] further elucidation of plates 1–12; [115–116] index to plates. Part 2: pp. [1] title page (verso blank); [3–5] preface; [6–101] explanations of plates (pls. 84–87, 90, 93–96, 98–105, 107–108, 112–113, 115–116 without explanations); [103–110] text on fresco painting

Ornaments Typographical headpieces, woodcut initials



Andrea Pozzo. *Perspectivae pictorum atque architectorum*. Part 2, plate 47.
Theatrical piece.
1985.49.83

Illustrations Etched and engraved plates as follows: *Part 1*: a frontispiece; an unnumbered plate illustrating drawing instruments; and 101 plates numbered 1–100 (pl. 52 has 2 plates). Plate 71 signed “G. C. Bodenehr Sc.,” remainder unsigned. (*Note*: Pl. 100 in the present edition corresponds to pl. 101 in the 1st edition. The first edition *figura* 100, the large folding plate of the ceiling of S. Ignazio titled “Disegno di tutta l’Opera,” is not included in the present edition.)

Part 2: a frontispiece; 2 unnumbered plates (an allegorical plate with figures before a well and a plate with figures preparing a wall for fresco painting); plus 116 plates numbered 1–116, of which plates 98, 107, 112, and 115 are printed on the versos of letterpress explanations of the previous plate. 26 plates including frontispiece signed by Georg Conrad Bodenehr as engraver.

All of the plates, including the frontispiece and unnumbered plates, are reduced copies, printed in reverse, of the plates in the first edition

Binding Contemporary sprinkled calf, rebacked, original gilt backstrip preserved

Provenance Early ownership inscription on front pastedown in sepia ink “E Libris Francisci [deleted] 1770”; on back pastedown “Anton Nordlow [?] 1823. . . .” Early inscription on first title page “ab Chrenzveig [?]. J. U. D.”

References Berlin Cat. 4726 (Augsburg 1708–1711 ed.); Fowler 253 (Augsburg 1708–1711 ed.)

IO4

Bernardino Radi (1581–1643)

Varie Inventioni Per Depositi Di
Bernardino Radi Cortonese

Rome [or Amsterdam: Willem Jansz], 1625
[or later]

1983.49.121

Folio: 404 x 268 (15⁷/₈ x 10¹/₂)

Foliation 9 engraved plates

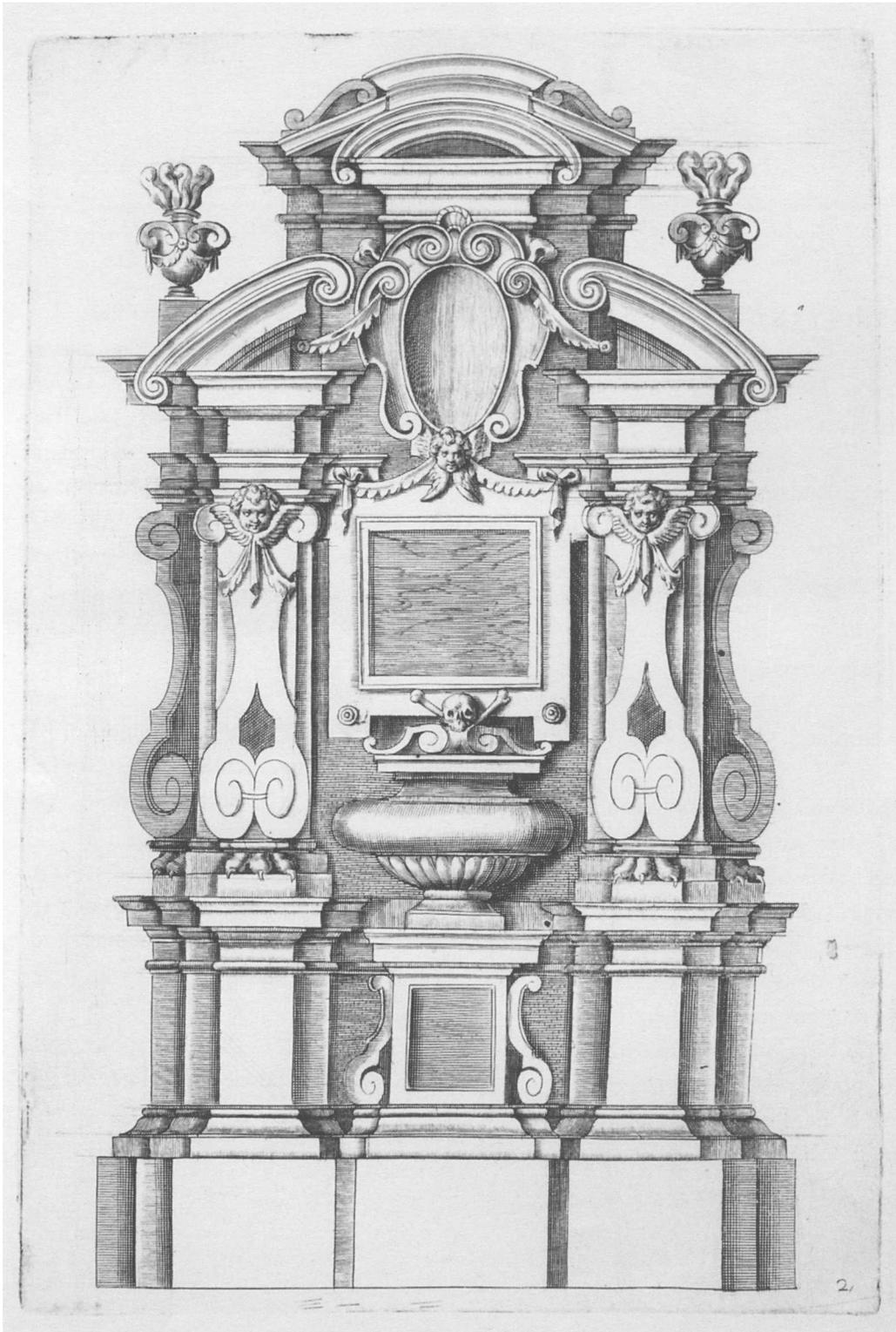
Edition Edition uncertain. Despite its Rome 1625 imprint, the Millard copy was probably sold by Willem Jansz, with whose 1619 edition of Vignola it is bound. Guilnard (p. 317) notes an otherwise untraced Radi suite with the same title dated Rome, 1618, consisting of a title plate plus 26 plates of altars and sepulchral monuments. This may be an incorrectly dated reference to a later version, also dated 1625, which was issued with an edition of Vignola's

Regola published by Jan Jansz (Johannes Janssonius) in 1642. The later version consists of the title plate (numbered "17") plus 28 plates of altars and monuments numbered (sometimes in manuscript) 1–28. The title plate and plates 18–20, 22–26 are renumbered impressions of the Millard suite; plates 1–17 and 21 are of altars (some at least derived from designs by G. B. Montano); and plates 27–28 give 2 sepulchral designs after the Flemish architect Jacques Francquart (1582–1651)

Illustrations 9 unsigned engraved plates of sepulchral monuments, including illustrated title plate, numbered [1], 2–9 bottom right

Binding Bound (2) with Willem Jansz's 1619 edition of Vignola's *Regola* and a suite of engravings attributed to Valérien Regnart and Domenico Parasacchi (qq.v.)

References Berlin Cat. (2586) 1223, 2616, and 3644 (later versions); Fowler 362 (later version)



Bernardino Radi.
Varie inventioni.
Plate 2. Design
for a sepulchral
monument.
1983.49.121

105

Johann Heinrich Ramhoffscky
(1700–1760)

Drey Beschreibungen, Erstens: Des
Königlichen Einzugs, Welchen . . . Maria
Theresia . . . In Dero Königliche drey
Prager-Städte gehalten; Andertens: Der
Erb-Huldigung . . . Drittens: . . . Ihre
Königlichen Majestät Königlich-
Böhmischen Crönung . . . Durch Hrn.
Johann Heinrich Ramhoffscky . . .

Prague: printed by Carl Franz Rosenmüller,
[1743?]

1983.49.86

Small folio: 358 x 225 (14 $\frac{1}{8}$ x 8 $\frac{7}{8}$)

Pagination [vi], 21, [3], 12, [2], 70 pp.,

engraved frontispiece, [15] engraved plates (9
folding)

Edition First edition

Text pp. [i] title page (verso blank); [iii–iv]
dedication; [v] divisional title to Part 1, ceremo-
ny dated 29 April 1743 (verso blank); 1–21
text; [22] blank; [i–ii] divisional title page to
Part 2, ceremony dated 11 May 1743 (verso
blank); 1–12 text; [i] divisional title page to
Part 3, ceremony dated 12 May 1743; [ii] note
("Avertissement"); 1–70 text

Ornaments Repeated woodcut vignette, head-
piece (signed "F"), tailpiece, and initials

Illustrations Engraved allegorical frontispiece
incorporating portrait of Maria Theresa,

Johann Heinrich Ramhoffscky. *Drey Beschreibungen*,
Erstens. Parade in Prague. 1983.49.86



designed, drawn, and engraved by Johann Daniel Hertz of Vienna. Part 1 contains 6 folding engraved plates, all signed by Johann Joseph Dietzler as draftsman ("Ioan. Iosephus Dietzler delin.," with variants) and engraved under the direction of either Johann Andreas Pfeffel of Vienna (4 pls.) or Martin Tyroff of Nuremberg (2). Part 2 has 1 folding plate, signed by Dietzler as draftsman and Michael Heinrich Rentz of Kukus as engraver. Part 3 has 2 folding engraved plates, both signed by Dietzler as draftsman and Rentz as engraver. 5 unsigned engraved plates each with 16 engraved coats of arms, and 1 plate with 3, are bound at end. An

unsigned etching of commemorative coins appears in the text, p. 53

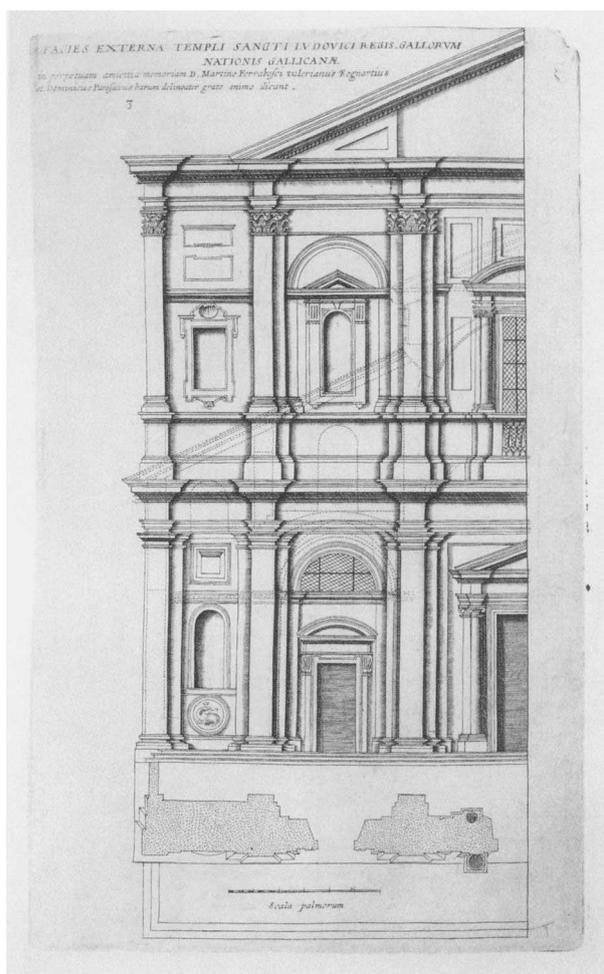
Binding Contemporary full German calf, elaborate gilt borders with coronet at each corner, gilt coat of arms at center of both covers (on back cover with motto), spine gilt in compartments, gilt edges. Frontispiece and 3 plates cropped to plate mark

References Berlin Cat. 2135; Nebhay-Wagner 529

106

Valérien Regnart (fl. 1630–1650)
and Domenico Parasacchi (fl. 1618–
1630), *attributed to*

Valérien Regnart and Domenico Parasacchi. [Nine engraved
plates of half-facades in Rome.] Plate 3. S. Luigi dei
Francesi. 1983.49.121



[Nine engraved plates of half-facades in
Rome]

[Amsterdam?: Willem Jansz?, c. 1625?]

1983.49.121

Folio: 384 x 266 (15 $\frac{1}{8}$ x 10 $\frac{1}{2}$)

Foliation 9 engraved plates

Edition Edition uncertain. Despite the Roman origins of this suite, the Millard copy, at least, was probably sold by Willem Jansz in Amsterdam, with whose 1619 edition of Vignola it is bound. The attribution to Regnart and Parasacchi is based on an inscription engraved on plate 3 immediately following the title, namely, “. . . in perpetuam amicitiae memoriam D. Martino Ferrabosci valerianus Regnartius / et Dominicus Parasaccus harum delineator grato animo dicant.” This dedication by Regnart and Parasacchi to the memory of their friendship with the Vatican architect Martino Ferrabosco (whose dates are unknown, but who drafted a suite of 30 plates dated to 1620, subsequently reprinted in 1684 as part of Giovanni Battista Costaguti’s *Architettura della Basilica di S. Pietro in Vaticano*, 1684) may indicate that all 9 plates were originally drawn and engraved by the same hands, perhaps in about 1630. Later impressions form part of a suite issued with an edition of Vignola’s *Regola* published

by Jan Jansz (Johannes Janssonius) in 1642 (designs for pls. 1–9 renumbered, respectively, VII, VI, X, XV, XIV, V, XIII, XI, and XII). The half-facades were also revised and reengraved as full facades on larger plates for inclusion in a suite of engravings by Regnart published by Collignon in Rome, 1650, with a dedication to Cardinal Francesco Peretti Montalto (Pagan cat. 26, no. 92). Altered impressions of the 1650 engravings subsequently formed part of Giovanni Giacomo de Rossi's *Insignium Romae Templorum Prospectus*, Rome, 1684 (subjects on pls. 1–9 numbered respectively 65, 62, 39, 67, 63, 66, 29, 64, and 58)

Illustrations 9 unsigned engraved plates of elevations numbered 1–9 showing recent Roman church facades (left or right half only, as indicated below):

1. S. Maria in Transpontina (left) “Facies Externa Templi Sanctae Mariae Transpon: / tem Sancti Angeli Ordinis Carmelitarvm.”
2. S. Atanasio dei Greci (right) “Facies Externa Templis Athanasii A Gregorio / XIII Pont. Opt. Max. Grecorvm Natio: / ni Exaedificati.”
3. S. Luigi dei Francesi (left) “Facies Externa

Templi Sancti Lvdovici Regis Gallorvm / Nationis Gallicanae / . . . [dedication as noted above].”

4. S. Maria dell’Orto (right). No caption.
5. S. Maria delle Lauretane (right) “Facies Externa Templi Sanctae Mariae Lav / retanae Qvod In Agro Piceno Eo Loco In Qvo / B. Virgo Domvm Svam Per Diversas Re- / giones Transvectam Collocari Vo- / luit Erectvm Est.”
6. S. Girolamo degli Schiavoni (right) “Facies Externa Templi S. Hieronimi Nationi / Dalmatiae A Sixto V.P.M. Extrvcti / Ad Ripam Tiberis.”
7. S. Maria in Vallicella (right) “Facies Externa Templi Sancte / Mariae A Vallicella Congre- / gationis A B Phillippo Nerio Fon / date Familiae Cesiae Magnificen / tia Exaedificavit.”
8. S. Susanna (right) “Facies Externa Templi Sanctae / Svsannae In Monte Qvirinall.”
9. S. Giacomo degli Incurabili (left) “Facies Externa Templi S. Iacobi Hospitalis Incv: / rabili[vm] In Via Flaminia A Cardinali / Salviato Erecti”

Binding Bound (3) with Willem Jansz’s 1619 edition of Vignola’s *Regola*

I 07

Christian Rieger (1714–1780)

Vniversae Architecturae Civilis Elementa
Brevibus Recentiorum Observationibus
Illustrata Conscripta A Christiano Rieger
. . . Dedicata A Francisco Iosepho S. R. I.
Comite De Plettenberg Wittem Cvm Svb
Aavgvstissimis Avspiciis In Regio There-
siano S. I. Nobilivm Collegio Tentamen
Pvblicvm . . . Svbiuret An. Sal. MDCCLVI.
Mense Septembri

[Appendix] *Materia Tentaminis Publici,*
Quod Ex Anni Hujus Scholastici Praelec-
tionibus Quovis, Cui Libuerit, Periclitante
Subibit In Collegio Regio Theresiano So-
cietatis Jesu Illustrissimus Dominus Fran-
ciscus Comes De Plettenberg Philosophiae
In Secundum Annum Auditor Die MDCCLVI

Vienna: Johann Thomas Trattner, 1756

1985.49.87

Quarto: 240 x 182 (9½ x 7⅜)

Pagination [xii], 274, [14], 52 pp., etched
frontispiece, 15 folding etched plates

Edition First edition. Another, more common,
issue is without the *Materia tentaminis publici*;
names Vienna, Prague, and Trieste as Trattner's
places of publication on the title page; and has

fewer preliminary leaves (i.e., 4 including the
frontispiece; omitting half-title, dedication, and
dedicatory address)

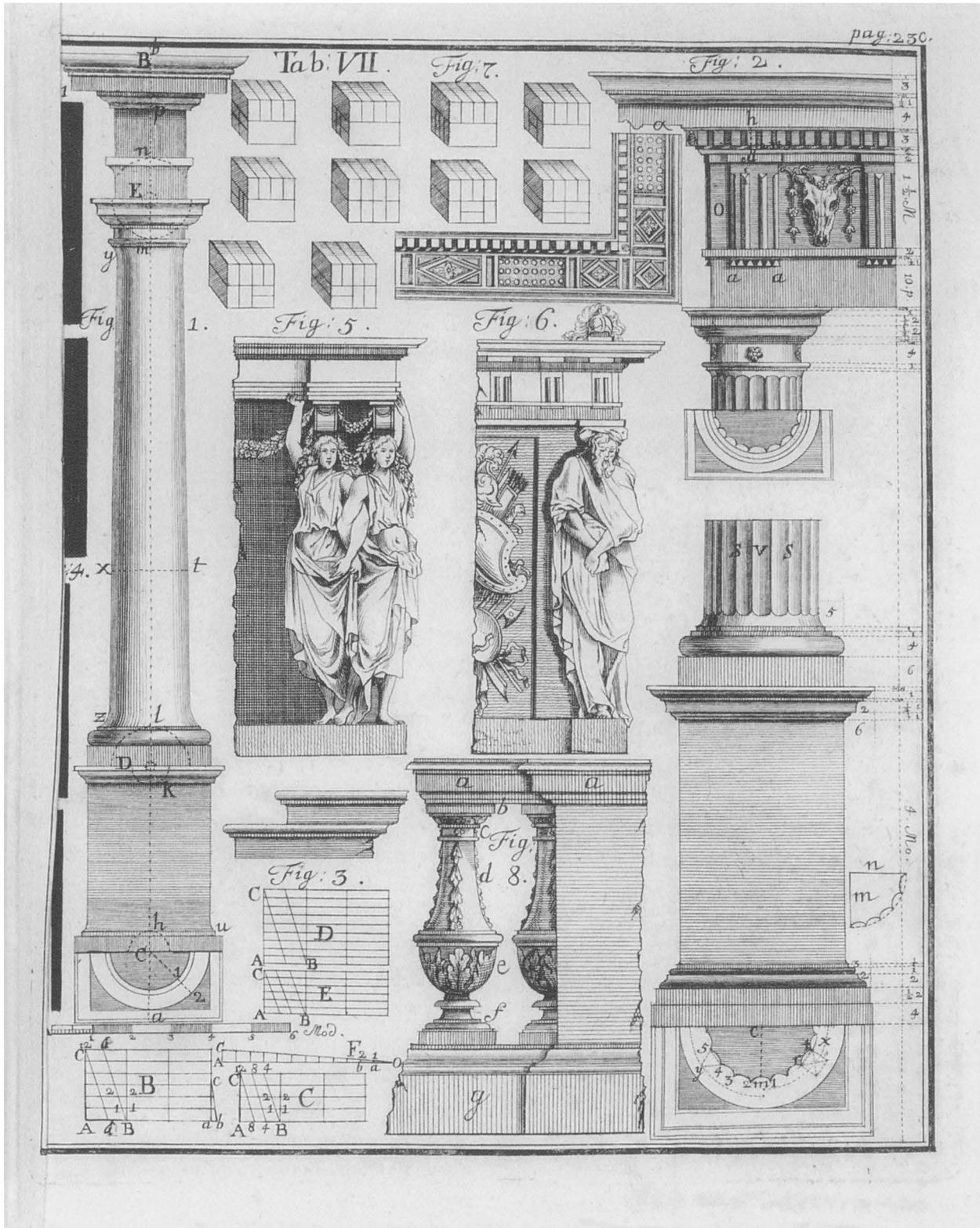
Text pp. [i] half-title (verso blank); [iii] title
page; [iv] epigraph (quotation, in Latin, from
Sir Henry Wotton, *Elements of Architecture*);
[v] dedication (verso blank); [vii–x] dedicatory
address; [xi] preface; [xii] summary list of con-
tents, Parts I–IV; [1]–274 text, Parts I–IV;
[275–278] list of principal writers on architec-
ture, with their works; [279] table of contents;
[280–288] index; [1] title page to *Materia*
(verso blank); 3–52 text

Ornaments Etched title vignette, unsigned.
Rieger's treatise also includes 5 etched pictorial
headpieces, with architectural motifs; 4 etched
pictorial tailpieces, with architectural motifs
(1 signed "JC Schwab Sc Vien," p. 144); orna-
mental woodcut headpieces, tailpieces, and ini-
tials. The *Materia* has a woodcut headpiece
(p. 3) and tailpiece (p. 52)

Illustrations Rieger's treatise includes an etched
allegorical frontispiece plus 15 folding etched
plates numbered 1–xv, unsigned

Binding Contemporary sprinkled calf, red
sprinkled edges

References Berlin Cat. 2021 (variant);
Cicognara 632



108

Peter Paul Rubens (1577–1640)

Palazzi Di Genova

[Antwerp: published by the author, 1622]

1985.61.2656–2657

Folio: 460 x 360 (18 x 14¼) and 460 x 310
(18 x 12¼)

Pagination Vol. 1: [6] pp., 72 engraved plates
Vol. 2: [4] pp., 67 engraved plates (2 folding,
17 double page)

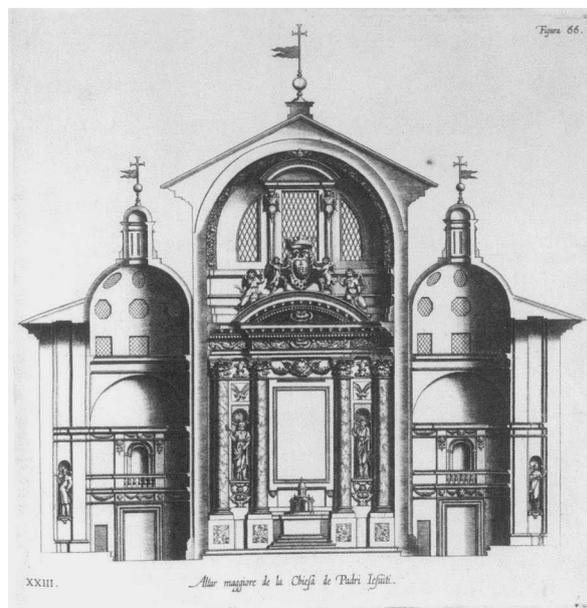
Edition First edition. Dedication dated
Antwerp, 29 May 1622

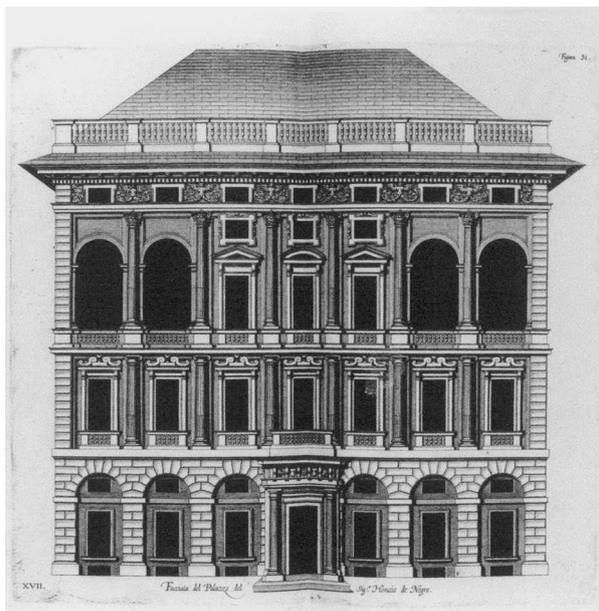
Text Vol. 1: pp. [1] title page (verso blank); [3]
dedication “Al Illvstriss. Signor Et Patron Mio
Colendiss. Il Signor Don Carlo Grimaldo,” dated
and signed “D’Anuersa, alli 29. di Maggio, 1622,
Humilissimo seruitore Pietro Paolo Rubens”
(verso blank); [5] “Al Benigno Lettore,” signed
“Pietro Paolo Rubens”; [6] “Censvra,” dated
“Antuerpiae, iv. Kal. Maij. Anno m. DC. xxii.”
Vol. 2: pp. [1] title page as vol. 1 (verso blank);
[3] “Al Benigno Lettore,” signed “Pietro Paolo
Rubens”; [4] “Censvra,” dated “Antuerpiae, iv.
Kal. Maij. Anno m. DC. xxii”

Ornaments Woodcut initials

Illustrations Vol. 1: 72 numbered engraved
plates of plans, elevations, and sections of
palazzi antichi: plates 1–8 “Palazzo A”; 9–13
“Palazzo B”; 14–19 “Palazzo C”; 20–28
“Palazzo D”; 29–34 “Palazzo E”; 35–42
“Palazzo F”; 43–48 “Palazzo G”; 49–52
“Palazzo H”; 53–60 “Palazzo I”; 61–66
“Palazzo K”; 67 “La Meta della facciata del
Nobilissimo Palazzo in strada noua De Don
Carlo Doria ducca de Tursi”; 68 “Facciata del
Pallazzo del Sig.^r Augustino Palauicino Vltimo
di strada noua”; 69 “Pianta del Porticho del
Palazzo dil Sig.^r Augustino Pallauicino” and

Peter Paul Rubens. *Palazzi di Genova*. Vol. 2, plate 66.
Cross section through the Jesuit church of SS. Ambrogio e
Andrea, Genoa (showing the main altar where Rubens’
painting of the circumcision of Christ was hung).
1985.61.2657





Peter Paul Rubens. *Palazzi di Genova*. Vol. 2, plate 51.
 Facade of the Horatio de Negro's palazzo. 1985.61.2657

"Pianta del Porticho del Palazzo del Sig.^r Don Carlo Doria"; 70–72 details of the various palaces. Plate 1 is signed "Nicolaes Ryckemans sculp.," the remainder unsigned
 Vol. 2: 67 numbered engraved plates of plans, elevations, and sections of *palazzi moderni*, in 23 suites: I. (pls. 1–3) "Palazzo del Sig.^r Niccolo Spinola"; II. (pls. 4–6) "Palazzo del Sig.^r Andrea Spinola"; III. (pls. 7–9) "Palazzo de gli Sig.^{ri} Giacomo e Pantaleo Balbi"; IV. (pls. 10–12) "Palazzo del Sig.^r Daniel Spinola"; V. (pls. 13–15) "Palazzo del Sig.^r Ottauio Sauli"; VI. (pls. 16–18) "Palazzo del Sig.^r Giouan Battista Grimaldo"; VII. (pls. 19–21) "Palazzo del Sig.^r Giouan Augustino Balbi"; VIII. (pls. 22–24) "Palazzo del Sig.^r Geronimo Grimaldo Principe

de Ieraci"; IX. (pls. 25–27) "Palazzo del Sig.^r Luigi Centurione"; X. (pls. 28–30) "Palazzo del Sig.^r Giacomo Saluzzo et del Sig.^r Giouan Battista Adorno"; XI. (pls. 31–33) "Palazzo del Sig.^r Henrico Saluago"; XII. (pls. 34–36) "Palazzo del Sig.^r Babilano Pallauicino"; XIII. (pls. 37–39) "Palazzo del Sig.^r Battista Centurione"; XIV. (pls. 40–42) "Palazzo del Sig.^r Antonio Doria Marchese de S. Steffano"; XV. (pls. 43–45) "Palazzo del Sig.^r Thomaso Pallauicino"; XVI. (pls. 46–48) "Palazzo del Sig.^r Francesco Grimaldo"; XVII. (pls. 49–51) "Palazzo del Sig.^r Horatio de Negro"; XVIII. (pls. 52–54) "Palazzo del Sig.^r Giacomo Lomellino"; XIX. (pls. 55–57) "Palazzo del Sig.^r Giulio della Rouere"; XX. (pls. 58–59) "Chiesa de S. Ciro de gli Padri Theatini"; XXI. (pls. 60–61) "Chiesa della Annunciata de Padri Zoccholanti"; XXII. (pls. 62–63) "Santa Maria de Carignano de Sig.^{ri} Sauli"; XXIII. (pls. 64–67) "Chiesa de Padri Iesuiti." Plates 18–22, 24, 40, 48, 51, 54, 56–58, 60–62, and 67 are double page; 45 and 63 are folded; all are unsigned

Binding Contemporary vellum

Provenance Ownership inscription of Francis W. Wilson, Santa Barbara, California

References Berlin Cat. 2658; Fowler 277 (1755 ed.); Peter Paul Rubens, *Palazzi antichi di Genova. Palazzi moderni di Genova*, facs. ed., New York, 1968

I09

Luigi Rusca (1758?-1822)

Toutes Les Russies

Recueil Des Dessins De Différens
Batimens Construits A Saint-Pétersbourg
Et Dans L'Intérieur De L'Empire De
Russie; Par Louis Rusca Architecte de Sa
Majesté Impériale. Dédié A Sa Majesté
Alexandre 1^{er}, Empereur Et Autocrate De

Saint Petersburg: [printed by Crapelet, Paris],
1810

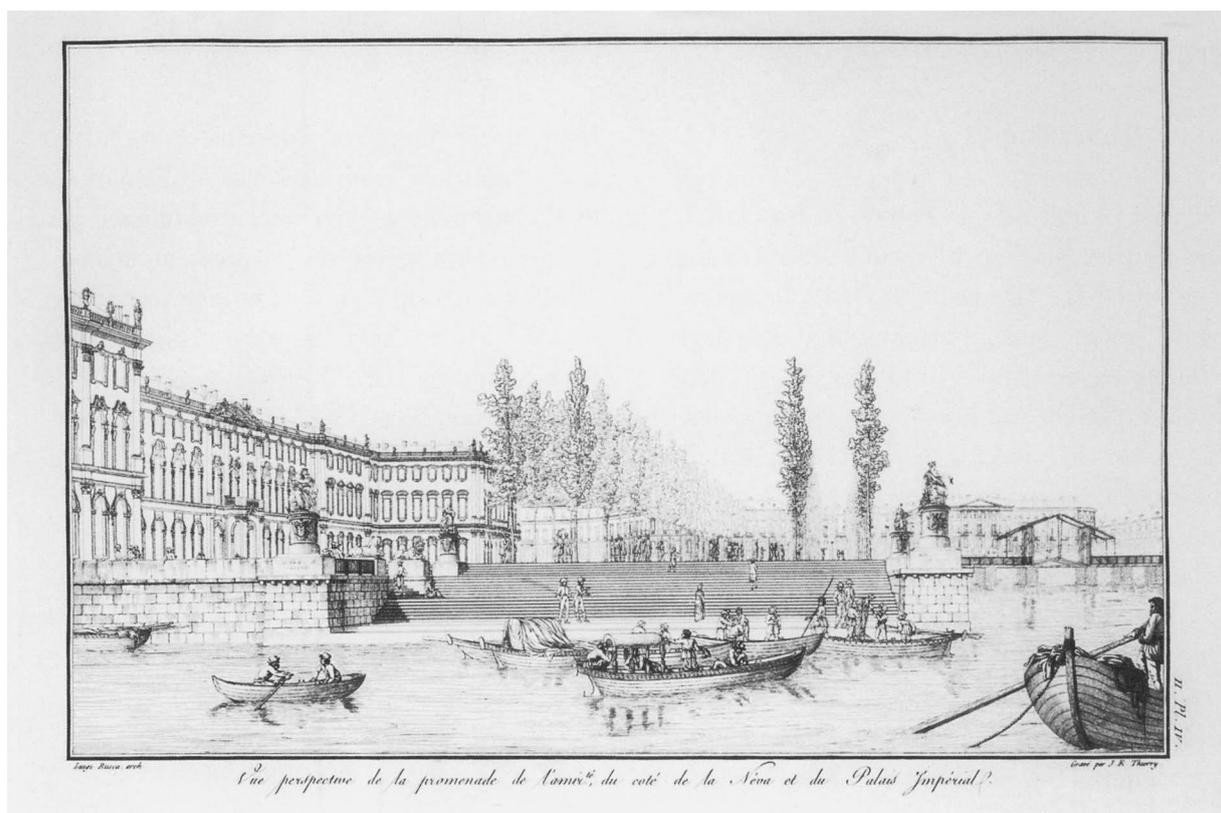
1985.61.2658

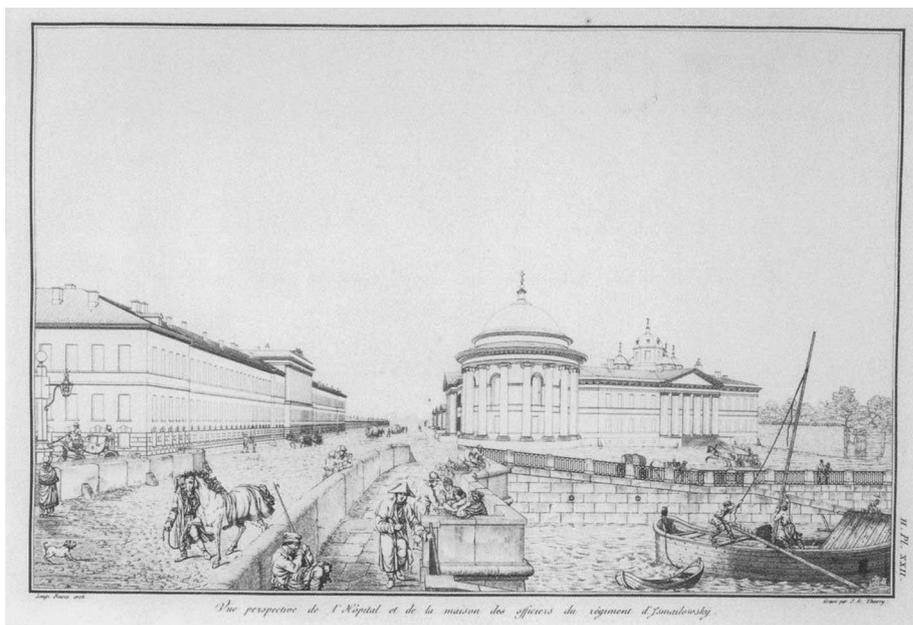
Large folio: 587 x 434 (23 $\frac{1}{8}$ x 17 $\frac{1}{8}$)

Luigi Rusca. *Recueil des dessins de différens batimens*. Plate
"H," iv. Promenade on the Neva and the Imperial Palace,
Saint Petersburg. 1985.61.2658

Pagination [xii], 69, [1] pp., [180] engraved
plates

(Note: *Pagination* does not include Italian lan-





Luigi Rusca. *Recueil des dessins de différens batimens construits*. Plate "H," xxii. Perspective of the hospital and officer's quarters of the Ismailovsky Regiment, Saint Petersburg. 1985.61.2658

guage half-title and title leaves, lacking in Millard copy *Raccolta dei disegni di diverse fabbriche costrutte in Pietroburgo*)

Edition First edition

Text pp. [i] half-title, in French (verso blank); [iii] title page, in French (verso blank); [v] divisional title page "Description De La Première Partie" (verso blank); [vii] divisional title page in Italian (verso blank); [ix] blank; [x–xi] dedication, in Italian and French, on facing pages; [xii] blank; [1] blank; [2–17] prefaces, in Italian and French, on facing pages; [18]–49 explanations of plates included under letters A–G, in Italian and French, on facing pages; [50] blank; [51] divisional title page to Part 2 in Italian (verso blank); [53] divisional title page "Description De La Seconde Partie" (verso blank); [55]–69 explanations of plates included under letters H–I, in Italian and French, on fac-

ing pages, colophon at end "A Paris, De L'Imprimerie De Crapelet" and same in Italian; [70] blank

Illustrations Engraved frontispieces to Parts 1 and 2 signed by Luigi Rusca as draftsman and by C. Normand as engraver; unnumbered plate in Part 1 with scales of measurement, signed "L. Picquet Scrip^t."; plus 177 engraved plates signed by Rusca as draftsman ("Luigi Rusca Arch.") and by J. E. Thierry as engraver. The latter are numbered "A," 1–XIX; "B," 1–XVII (i.e., 18: no. x has 2 plates, second numbered *x bis*); "C," 1–VI; "D," 1–IX; "E," 1–VIII; "F," 1–V; "G," 1–XIII; "H," 1–LXIV; "I," 1–XXXV

Binding Contemporary black half calf, mottled paper-covered boards, gilt spine

References *Avery's Choice* 313; Berlin Cat. 2775

IIO

Walther Hermann Ryff (b. c. 1500)

Der Architectur furnembsten, notwendigen, angehörigen Mathematischen und Mechanischen künst, eygentlicher bericht, vnd verstendliche vnterrichtung, zu rechtem verstandt der lehr Vitruuij, in drey fürneme Bücher abgetheilet. . . .
Durch Gualtherum H. Riuium Medi. & Math.

Nuremberg: printed by Gabriel Heyn, 1558

1983.49.97

Folio: 310 x 198 (12³/₁₆ x 7³/₄)

Foliation *Book 1*: [iv], 100 leaves

Book 2, Part 1: 48 leaves

Book 2, Part 2: 44 leaves

Book 3: [iv], XLVI [i.e., 47], [1] leaves

Leaf XLVII misnumbered XLVI; final leaf blank

Book 4, Parts 1–4 [iii], XVII, X, [1] leaves

(Note: Millard copy without final blank leaf)

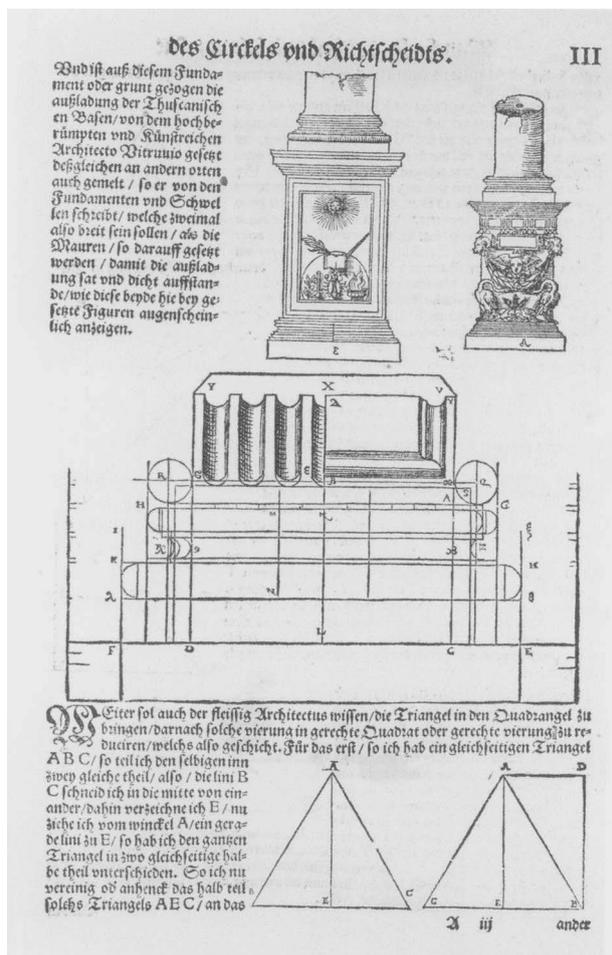
Edition Second edition. First published as *Der furnembsten notwendigen der gantzen Architectur* (Nuremberg, 1547)

Text Book 1: folios [i] title page printed in red and black; woodcut allegorical frontispiece of Geometry on verso; [ii–iv] preface and table of contents, Books 1–4 (titles as given below;

Book 1 named “Das erst Buch, der newen Perspectiua, in VI. theil abgetheilet”); 1–c text and illustrations, including frontispiece block repeated, without captions, on folio LIX verso; c verso blank. *Book 2, Part 1*: (“Das ander Buch der Geometrischen Bürenmeisterey”) folios [1] title page, 2 woodcut illustrations on

Walther Hermann Ryff. *Der Architectur*. Title page.
1983.49.97





Walther Hermann Ryff. *Der Architectur*. Folio III recto. Bases and plinths. 1983.49.97

verso; II–XLVIII text and illustrations. *Book 2, Part 2*: (“Der 5. theil. Intitulirt hierin, Der erst theil von befestigung Gebewen”) folios I–XLVIII text and illustrations; folio XLVIII verso blank. *Book 3*: (“Das drit buch, Geometrischer Messung, in III. theil vnterschieden”) folios [i] title page; full-page woodcut on verso; [ii–iii] introduction; [iv] 2 full-page woodcuts, including, on [iv] recto, the frontispiece block repeated, again without text at head and foot; I–[XLVII] text and illustrations; [XLVIII] blank. *Book 4*: (“Disem dritten vnd letzten buch, von der Geometrischen Messung, haben wir weiter dise folgende Büchlein angehenckt”) [i] title

page with woodcut vignette; 2 woodcut illustrations as frontispiece on verso; [ii–iii] introduction; I–XVII text and illustrations, Part 1; I–X text and illustrations, Parts 2–4; [XI] register and privilege; colophon beneath large woodcut printer’s device on verso

Ornaments Woodcut tailpieces, ornamental woodcut initials, woodcut printer’s device on verso of final leaf

Illustrations A woodcut allegorical frontispiece on the title-page verso features a *putto* on a pedestal surrounded by geometrical instruments and devices, motto at head “Viuitur ingenio, caetera mortis erunt” and at foot “Aurum probatur igni, ingenium uero Mathematicis.” This block, like many in the present work, is repeated from Ryff’s *Vitruvius Teutsch* (1548), where it appears with a different motto above and none below (fol. XI recto). Besides the frontispieces and title-page vignettes for individual books noted above, there are unnumbered unsigned woodcut illustrations in the text, from vignette to full-page size, as follows: *Book 1*: 121 approx. (34 full page); *Book 2, Part 1*: 41 approx. (1 full page); *Book 2, Part 2*: 29 approx. (6 full page); *Book 3*: 57 approx. (6 full page); *Book 4, Part 1*: 20 approx. (all but 1 diagrams); *Book 4, Parts 2–4*: 3 (including diagram with tailpiece below printed as full-page block)

Binding Seventeenth-century colored limp vellum, lettered in ink on spine. Title leaf damaged and repaired

References Berlin Cat. 4687 (1st ed.), 4688 (3d ed.); Fowler 282 (3d ed.); Herzog August Bibliothek, *Architekt und Ingenieur*, 40 (1st ed.)

III

Joachim von Sandrart (1606–1688)

L'Academia Todesca della Architectura, Scultura & Pittura: Oder Teutsche Academie der Edlen Bau- Bild- und Mahlerey-Künste . . . Durch Joachim von Sandrart auf Stockau . . .

Nuremberg: printed by Johann-Philipp Miltenberger for Jacob von Sandrart, and Matthaeus Merian, Frankfurt, 1675

[Supplement] Lebens Lauf und Kunst-Werke Des Wol Edlen und Gestrengen Herrn Joachims von Sandrart . . . beschrieben und übergeben von Desselben Dienst-ergebenen Vettern und Discipeln

Nuremberg: printed by Johann-Philipp Miltenberger, 1675

[Vol. 2] Der Teutschen Academie Zweyter und Letzter Haupt-Theil, Von Der Edlen Bau- Bild- und Mahlerey- Künste . . . Durch Joachim von Sandrart auf Stockau . . .

Nuremberg: printed by Christian Sigismund Froberger for Jacob von Sandrart, and Michael and Johann Friedrich Endtern, Frankfurt, 1679

1985.61.2669–2670

Folio: 373 x 243 (14^{11/16} x 9^{9/16})

Pagination Vol. 1, Part 1: [x], 105, [1] pp., etched and engraved frontispiece, etched and engraved portrait, etched title plate, [82] etched plates

Vol. 1, Part 2: [ii], 376, [12] pp., [34] etched plates

Supplement: 24 pp.

Vol. 2, Book 1: [x], 100 pp., etched and engraved frontispiece, etched and engraved portrait, [55] etched plates

(*Note*: *Pagination* does not include half-title, lacking in Millard copy)

Vol. 2, Book 2: [ii], 91, [3] pp., etched title plate, [54] etched plates

Vol. 2, Book 3: [ii], 95, [1] pp., etched title plate, [37] etched plates

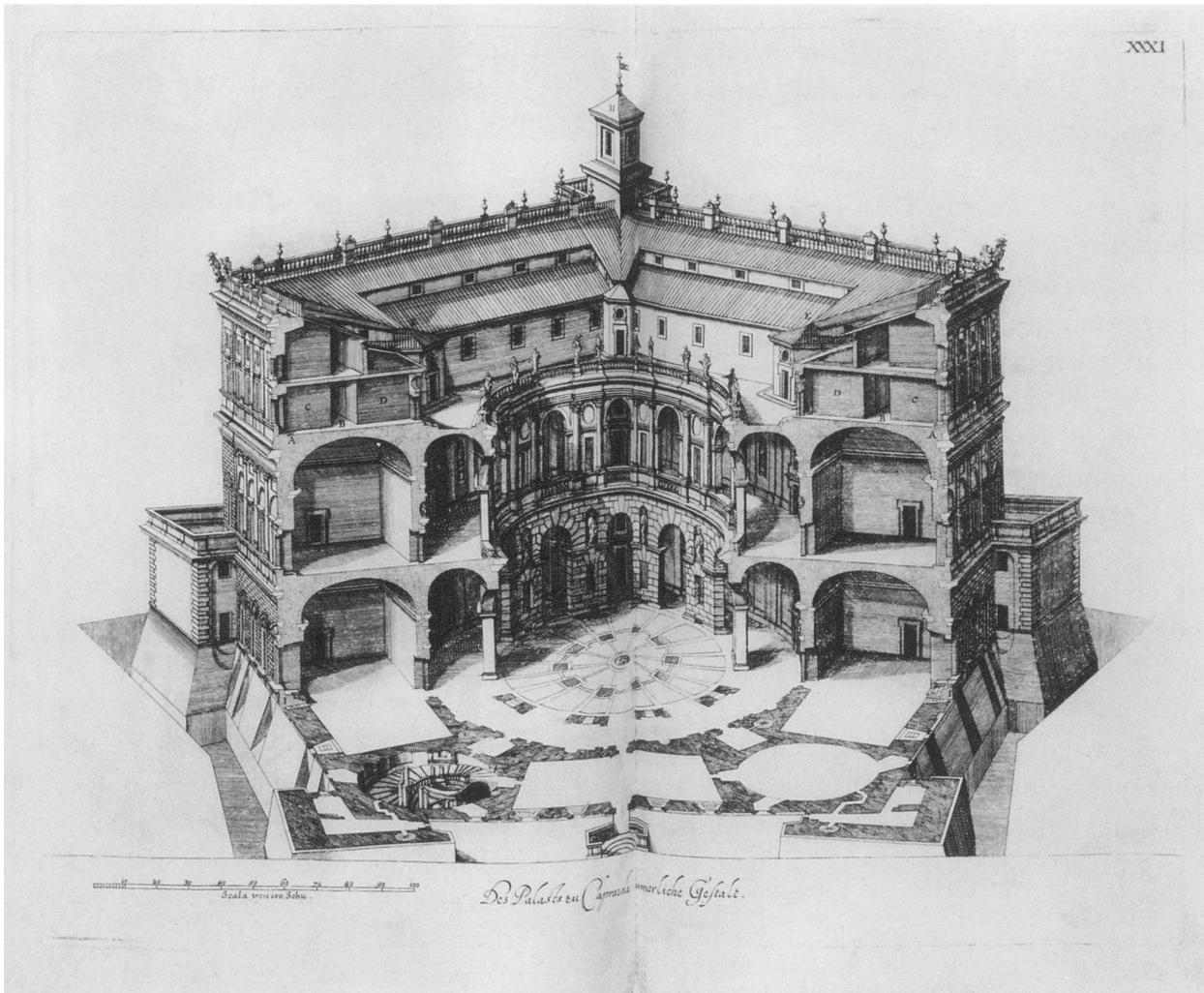
Edition First edition

Text Vol. 1, Part 1: pp. [i] half-title (verso blank); [iii] title page (verso blank); [v] dedication to the world-renowned German nation and to champions and lovers of art (“Der Weltberühmten Teutschen Nation . . . Kunst-Helden und Kunstliebenden”); [vi–vii] verses; [viii] verse beginning “Die Apelles-Hohe Schul . . .”; [ix–x] privilege, dated 15 August 1675; 1–6 foreword; 7–25 text to Book 1, on Architecture; 26 concluding verses; [27] title plate to Book 2 (verso blank); 29–52 text to Book 2, on Sculpture; [53] title plate to Book 3 (verso blank); 55–56

foreword to Book 3; 57–58 address to art-loving young people (“An die kunstliebende Jugend”); 59–103 text to Book 3, on Painting; 104–105 bibliography; [106] blank. *Vol. 1, Part 2*: pp. [i] title page (with large etched vignette), “Der Teutschen Academie Zweyter Theil, Von der alt- und neu-berühmten Egyptischen, Griechischen, Römischen, Italiänischen, Hoch- und Nieder Teutschen Bau- Bild- und Mahlerey- Künstlere Lob und Leben.,” with Miltenberger’s imprint dated 1675 (verso blank); 1–10 foreword; 11–52 text of Book 1, “Der Teutschen Academie,

Joachim von Sandrart. *L’Academia Tudesca della architettura, scultura & pittura*. Vol. 2, book 1, plate XXXI. Palazzo Farnese, Caprarola. 1985.61.2670

Zweyter Theils, Erstes Buch, Von der ur- alt-berühmten Egyptischen, Griechischen und Römischen Ersten Kunst Mahlere Leben und Lob.”; 53–56 foreword to Book 2, “Der Teutschen Academie, Andern Theils, Zweytes Buch: Von Der modernen berühmten Italienischen Mahlere, Bildhauere, und Baumeister, Leben und Lob.”; 57–210 text; 211–212 foreword to Book 3, “Der Teutschen Academie, Andern Theils, Drittes Buch: Von Der Hoch- und Nieder-Teutschen berühmten Mahler, Bildhauer und Baumeister, Leben und Lob.”; 213–376 text; [377–387] index; [388] directions to the binder, list of errata. *Supplement*: pp. [1] title page (verso blank); 3–24 text. *Vol. 2*: pp. [i] title page



(verso blank); [iii–iv] dedication; [v–vi] privilege, dated 20 August 1678; [vii–x] verses; 1–2 foreword to Book 1; 3–96 text of Book 1, on Architecture; 97–100 index; [i] half-title to Book 2, “Der Teutschen Academie Andren Haupt-Theils zweyter Theil. Von der Scultura, Oder Bildhauer-Kunst” (verso blank); 1–2 foreword to Book 2; 3–91 text of Book 2, on Sculpture; 91–[94] index; [i] title page (41 lines, verso blank); 1–8 foreword, “Vorrede über die continuirte Lebens- und Kunst-Beschreibung der alten und neuen fürtrefflichsten Mahler in Griechenland, Italien, Teutsch- und Niderland”; 9–10 verses addressed to young art-students on the significance of the title plate (“Die Kunstvorsteherin Pallas redet, vom Kupfer Titelblat dieses Dritten Theils, Zur Kunstliebenden Jugend”); 11–92 text of Book 3, on Painting; 92–95 index; [96] directions to the binder on placing the plates in the present volume, errata at end

Ornaments Typographical headpieces and tailpieces, woodcut ornamental and pictorial tailpieces and initials, etched ornamental and pictorial headpieces and tailpieces. Locations of the latter noted as illustrations, below

Illustrations (Note: All of the plates are either etched, or etched and engraved, unless otherwise noted)

Vol. 1, Part 1:

Allegorical frontispiece signed “J. de Sandrart Invent.,” etched by Karl Gustav Amling. Oval medallion portrait featuring the author against a shaded background, coat of arms at foot of medallion (including pelican pecking her breast to feed her young and bunches of grapes, themes that recur in a few of the vignettes), with motto in the four corners of background (“Vivre Pour Mourir / Et Mourir Pour Vivre”), signed as painted by Johann Ulrich Mayr and

“Philipp Kilian Chalcographus”

Book 1: Title plate (apparently printed *hors-texte*), “Der Teutschen Academie Ersten Theils Erstes Buch Von Der Architectur Oder Bau-Kunst,” signed “I. D. Sandrart delineavit” and “R[ichard] Collin sculpsit Antverpiae.” Plus 38 plates numbered 1–xxxviii, and 2 plates in text (tailpiece, p. 6; headpiece, p. 7). The numbered plates give the five classical orders (Tuscan, pls. 1–III; Doric, pls. v–ix; Ionic, pls. x–xiv; comparison, pl. xv; Corinthian, pls. xvi–xix; Composite, pls. xx–xxii; comparisons, pls. xxiii–xxv) and ancient Roman monuments (pls. xxvi–xxxviii). 4 plates signed “I. Franck [i.e., Johann Franckh] Sc.”

Book 2: Title plate printed as p. [27], lettered a, “Der Tevtschen Academie, Ersten Theils Zweytes Bvch Von Der Scultvra. Oder Bilderey Kvnst,” signed “J. V. Sandrart del.” and “G[eorg] And[reas] Wolfgang. f.” Plus [26] full-page plates devoted to antique sculpture, and 14 plates numbered 1–14 of portrait heads on medals or medallions, the last 2 with busts or heads of mythological figures. The sculpture plates are lettered b*, c–y (series of Roman statues of mythical figures); a* (antique vase); bb–cc (sandaled feet); dd* (statue of Cleopatra); and ee (medallions or plaques). Most of the lettered plates are signed by Sandrart as draftsman, etched by Richard Collin (14), Johann Georg Waldreich (2), Johann Jacob Thurneysen (1), or Philipp Kilian (1). 1 of the 14 numbered plates is signed “Sandrart del.,” 1 “I. Franck Sc.,” and 1 “R. Collin Sculp. Antv.” The remainder are unsigned. (Note: Letters “j” and “u” are omitted but not “w”; letters “a” and “x” are not called for in the instructions to the binder on p. [388] [“Die Buchstaben a und x sind ausengelassen”]; plate a* is not mentioned in the instructions)

Book 3: Title plate, printed as p. [53], “Der Teutschen Academie Ersten Theils Drittes Buch, Von Der Pittura Oder Mahlerey-Kunst,” signed by Sandrart as draftsman and by Richard Collin of Antwerp as etcher. Plus 4 unnumbered plates on perspective (figs. 14–24). In the text, there are 10 woodcut diagrams numbered as figs. 1–13 and 6 unnumbered etched plates, pp. 59, 65, 69, 71, 76, and 85. 1 of these, a view of Rome, has an illegible signature (p. 71); and 1 includes Sandrart’s emblems, pelican feeding young, putti with bunches of grapes, and a verse (p. 85)

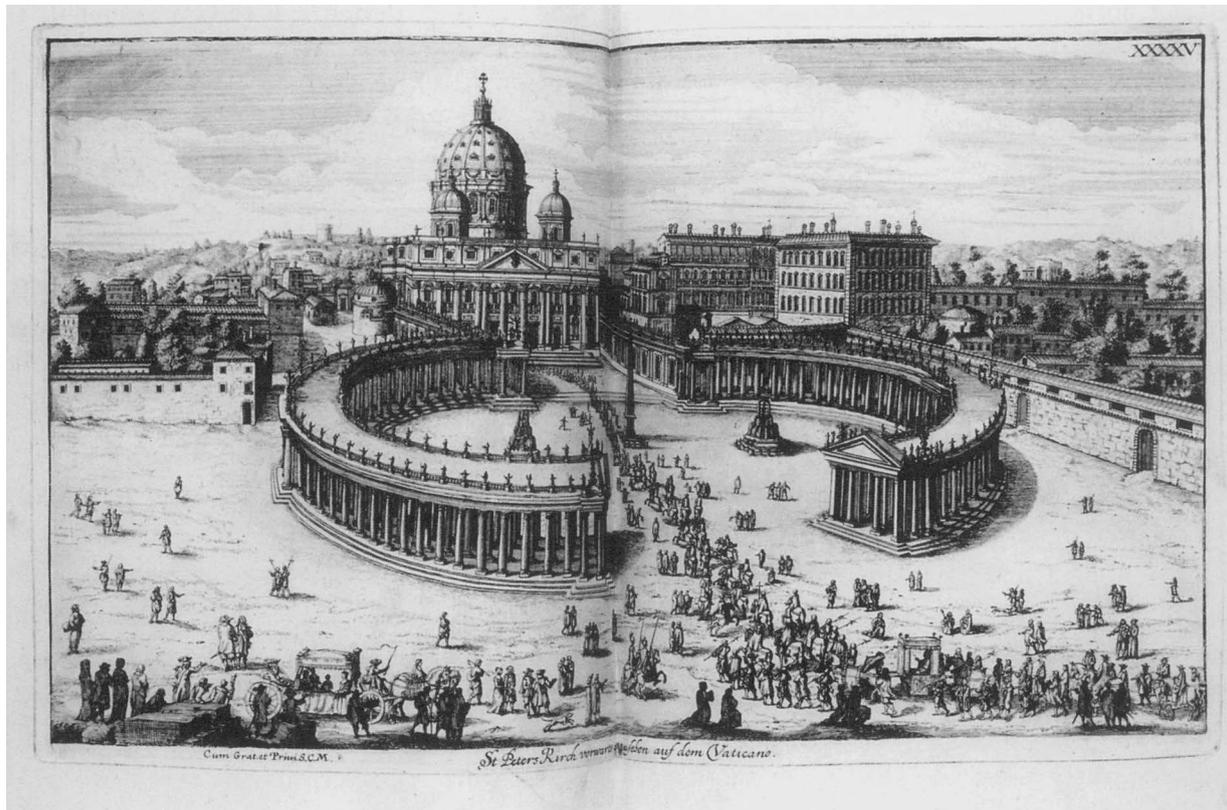
Vol. 1, Part 2 and Supplement:

The printed title page features a large etched vignette including 6 lines of verse (instructing young artists to follow nature: “Schau dieses Bild, das die Natur dir zeigt: die Alles hier, als Mutter zeugt und seuet . . .”). Other plates in the letterpress comprise an etched ornamental headpiece (p. 1) and 12 etched plates printed as tailpieces (pp. 24, 28, 56 [misprinted “65”], 175, 221, 229, 247, 252, 296, 325, 372, 376). In addition, there are 34 full-page plates lettered B–T, AA–QQ. Plate B includes 2 scenes representing the traditional source of painting in classical antiquity as the tracing of shadows. The remaining plates are portraits of the artists whose lives are discussed in the text; the portraits are contained in roundels or medallions, 4 to 6 to a plate (in 2 cases 1 medallion has remained empty). Plates with letters C–I (*Book 1*) include painters, sculptors, poets, and philosophers of classical antiquity; plates lettered K–T (*Book 2*) include Italian artists, beginning with the fourteenth century; plates lettered AA–QQ include Netherlandish, German, French, and Swiss artists, beginning with the fifteenth century. 14 plates are signed by Joachim Sandrart as draftsman; etchers include Philipp Kilian (12); Richard Collin (3); Georg

Christoph Eimmart [the younger] (3); Johann Jacob von Sandrart (3); Johann Georg Waldreich (2); and Georg Andreas Wolfgang (1). The Supplement is unillustrated apart from a title vignette (*Note*: The number of plates besides the title plate in Part 2 is given in the directions to the binder as “xxxv,” apparently in error, since only 34 are listed)

Vol. 2

Book 1: Frontispiece (Minerva as mother of the arts, together with Mercury and goddesses of the arts), signed “I. de Sandrart inventor” and “R. Collin sculpsit Antverpiae.” Title plate to *Book 1*, “Der Teutschen Academie Zweiten Theils Erstes Buch Von Der Architectur Oder Bau-Kunst,” signed “I. I. Sandrart fecit” (pl. 1). Portrait of the author “Par Son Tres Hvmble Servitevr R. Collin M.DC.LXXIX.” Plus 54 etched plates numbered II–xxxxxv, “56” (omitting no. xxvii; 32 full page, 23 double page); and a large folding map of Rome bound at end. Plate II is a double-page map showing the ancient monuments of Rome, “Effigies Antiquae Romae . . . Vorstellung der Statt Rom”; plates III–56 are views of Rome and its monuments, ancient and modern. 1 plate signed by Sandrart as draftsman and dated Rome, 1660; etchers include Johannes Meyer [the younger] (7), Susanna von Sandrart (2), and Johann Franckh (1). The large unnumbered folding map of contemporary Rome, 2 double-page copperplates pasted together, showing ancient and modern monuments, is entitled “Recentis Romae Ichnographia . . .” and “Der Statt Rom Grvndris vnd Vorstellvng . . .” (Latin title at head; German upper left, on drapery supported by allegorical female figures of the Church and Architecture, medallion with head of Innocent XI above). It features vignette-size views of 7 churches; a text in German on the 14 districts of Rome,



Joachim von Sandrart. *L'Academia Todeasca della architettura, scultura & pittura*. Vol. 2, book 1, plate xxxv. Saint Peter's, Rome. 1985.61.2670

surrounded by shields or emblems of each; and 2 numbered keys to the monuments, the left-hand key including a signature "Iohann Meyer fecit. Tiguri." Etched tailpiece in the text, p. 96

Book 2: Title plate (pl. a), "Der Tevtschen Academie Zweyten Theils Zweytes Bvch Von Der Scultvra Oder Bilderey Kvnst," with equestrian statue of Marcus Aurelius, signed "I. De Sandrart del." and "Richard Collin Sculps. Antv. 1677." Plus 22 plates lettered b–z, including 3 double-page: 17 of these signed by Sandrart and Collin as above, most with dates 1676 or 1677. Plate m*, a figure of "Marsiyas," is repeated from Vol. 1, Part 2, Book 2, where it is lettered B*; it bears Collin's signature with Brussels rather than Antwerp as his location. Other etch-

ers include K. G. Amling (3) and J. G. Waldreich (1). A second series of 22 plates is lettered aa–zz (2 double page; pl. kk not called for in instructions to the binder: "kk II hat nur ein Blat"). 3 of these signed by Joachim Sandrart as draftsman and Johann Jacob Sandrart as etcher; 1 plate signed by Sandrart as draftsman with Georg Christoph Eimmart [the younger] as etcher; 2 signed "I. I. Thourneyser [J. J. Thurneyesen] Helv: Basil: Sc: Lugd:"; 1 signed "I. Franc. [Johann Franckh] Sculp:." Plates a–z, aa–qq are bound together between pp. 2 and 3 of Book 2; plates rr–zz are bound in intermittently between pp. 14–33; and a further series of 10 plates lettered aaa–kkk is bound intermittently between pp. 36–67. Plates b–z, aa–qq are of antique statues (for the most part mythological figures, many shown in landscape settings); plates rr–uu include fragments with bas-reliefs; plates xx–zz and aaa–iii

include portrait busts of Roman emperors; and the final plate kkk illustrates medallions or plaques in low relief. The text includes an etched pictorial headpiece (p. 3) and 2 etched tailpieces (pp. 19, 70)

Book 3: Title plate “Der Teutschen Academie Zweytes Theils Drittes Buch, Von Der Pittura Oder Mahlerey-Kunst,” with figure of Minerva in a niche, signed by Sandrart as draftsman and Richard Collin as etcher (Antwerp). Plus 22 plates lettered A–Z (omitting J, V, X, Y; including W), each plate with 6 medallion portraits of figures from mythological or historical antiquity (Greek, Roman, and Egyptian) and all but 3 signed by Richard Collin as etcher. Plus 15 plates numbered 0, 2–6, 8–16 (nos. 1 and 7 not called for in directions to binder), plates 4–6 each with 6 medallion portraits of European painters, plates 8–11 with large vases or urns richly ornamented in antique style against landscape backgrounds with ruins of antique buildings, and plates 12–16 of similar subjects, including antique ruins with figures or ornamental objects. Plate 4 signed by Sandrart as draftsman and by R. Collin as etcher; plate 5 signed by Collin only; plates 8–11 signed by

Sandrart as draftsman, 2 with G. C. Eimmart as etcher; plates 12 and 13 signed by Conrad Meyer as etcher (“C. Meyer f. Tiguri. 1677” and variant). Large etched pictorial tailpieces, pp. 10, 86; etched pictorial headpiece, p. 11; woodcut pictorial tailpiece, p. 22

All of the plates in the Millard copy are correctly bound in accordance with the directions to the binder at the end of each volume

Binding Bound as 2 vols. Contemporary mottled calf, gilt spines, gilt edges

Provenance Engraved armorial bookplate (monogram “JCR” beneath coronet); ownership inscription of “A Cayman [?] Leipzig 1810” on front pastedown; another engraved bookplate on rear pastedown, including shield with blind-folded figure of Justice carrying raised sword and scales

References Hollstein (German) 38–41: *passim*; Joachim von Sandrart, *Teutsche Academie der Bau-, Bild- und Mahlerey-Künste*, facs. ed., Nördlingen, 1994

II 2

Carl Christian Schramm
(fl. 1726–1735)

Historischer Schauplatz, in welchem die Merkwürdigsten Brücken aus allen vier Theilen der Welt, Insonderheit aber Die in den vollkommensten Stand versetzte Dresdner Elb-Brücke, In saubern Prospecten, Münzen und andern Kupferstichen, vorgestellt und beschrieben werden; Durch brauchbare Anmerkungen und besondere Urkunden erläutert, Auch mit nöthigen Registern versehen von Carl Christian Schramm . . .

Leipzig: Bernhard Christoph Breitkopf, 1735

1985.61.2674

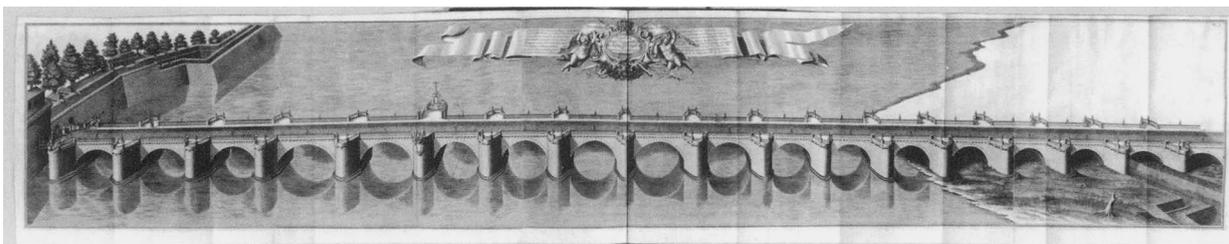
Folio: 379 x 246 (14⁷/₈ x 9³/₄)

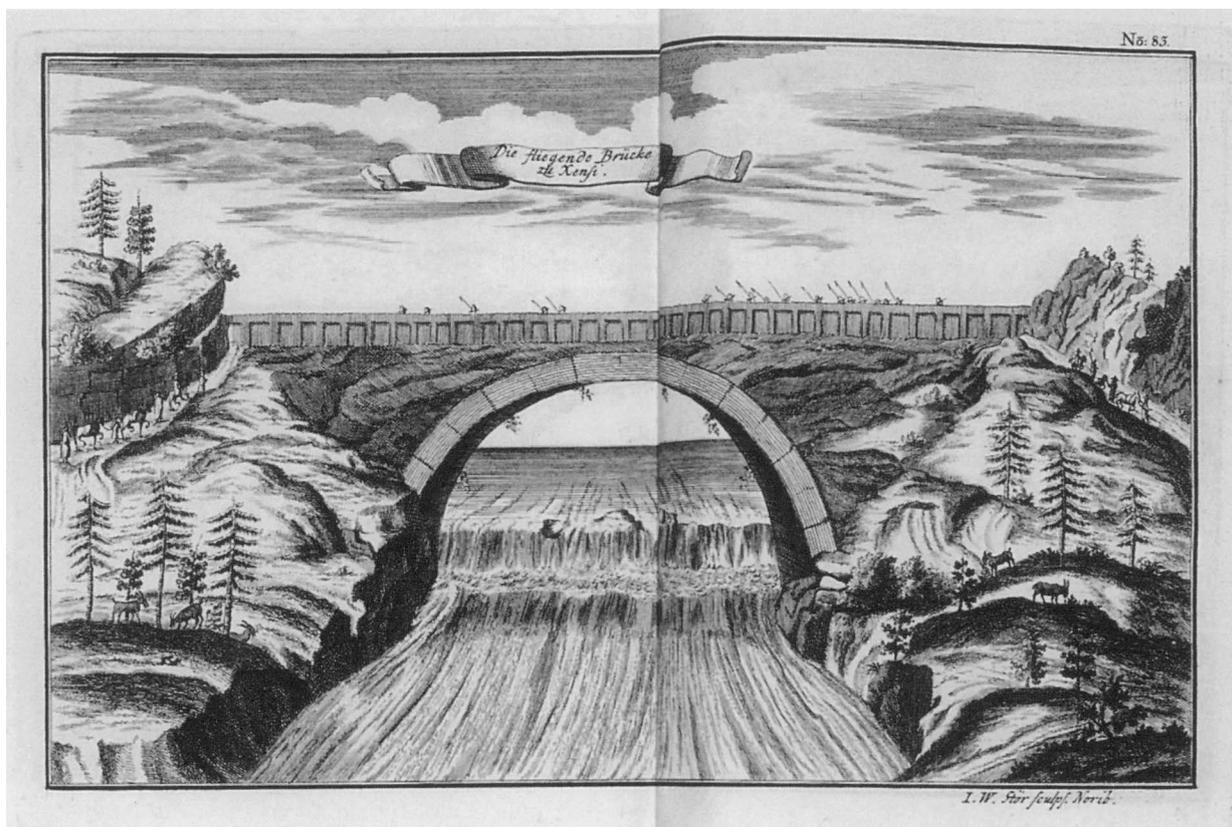
Carl Christian Schramm. *Historischer Schauplatz, in welchem die merkwürdigsten Brücken....* Foldout plate 6. Bridge between Dresden and Neustadt. 1985.61.2674

Pagination [viii], xxx, [6], 264; 96, [26] pp., double-page etched and engraved frontispiece, [75] etched and engraved plates (44 double page, 12 folding)

Edition First edition

Text pp. [i] title page (verso blank); [iii] dedication to the royal couple, August and Josephine (verso blank); [v–viii] dedicatory address, in verse; [I–VI] author's description in verse of the magnificence of the enlarged Elb- and Augustus Bridge between Neustadt and Dresden; [VII–VIII] explanation of the frontispiece, in verse; [IX]–xxx introduction; [xxxI] verses, 2 in German and 1 in French; [xxxII] address "An den Verfasser dieses Werks"; [xxxIII] half-title (verso blank); [xxxv–xxxvi] table of contents; [1]–264 text of Part 1; [1] divisional title page "Urkunden, darauf man sich im Historischen Schauplatz der Merkwürdigsten Brücken bezogen. 1735." (verso blank); [3]–96 text of Part 2 (documents numbered I–CIII); [97–102] bibliography including anonymous writings and dissertations, and list of plates; [103–107] list of documents included; [108–122] index, errata at end





Carl Christian Schramm. *Historischer Schauplatz, in welchem die merkwürdigsten Brücken....* Plate 83. "Die fliegende Brücke zu Xensi." 1985.61.2674

Ornaments Large etched vignette on title page, signed "Wernerin delin" and "Christoph Raymond Thoman Sculp. Dresdae"; etched allegorical headpiece, p. [1], signed by Wernerin and Thoman as above; woodcut armorial headpiece on dedication; ornamental woodcut headpieces and tailpieces

Illustrations Double-page etched and engraved frontispiece, signed "I. A. Richter, del: Dresde." and "C. F. Boëtius, sculps: Lips."; plus 75 leaves of plates. The plates are numbered 1–87

(including pl. 19 *bis*, pl. 77 *bis* and *ter*; 1 plate numbered 85/86; many illustrations printed 2 to a page or double page; plate 6 consists of 6 double-page plates pasted together, pl. 19 of 2 and¹ pl. 27 of 3). Most of the plates are signed "J. W. Stör Sc. Norib." (with variants; pl. 40 dated 1734); 6 are signed "I. A. Richter del." and "C. F. Boëtius sculps" (with variants); 4 signed by C. R. Thoman as engraver (1 after Richter); and 1 by C. P. Lindemann as engraver ("C. P. Lindemann sculpsit Dresdae 1735")

Binding Contemporary stained calf, richly paneled in gilt, rebacked

References Berlin Cat. 3554

II3

Johann Jacob Schübler (1689–1741)

Johann Jacob Schübler's Erste [-Zwanzigste] Ausgabe, seines vorhabenden Wercks Krafft dessen er gesonnen Die von Leonhard Christoph Sturm neu her-

ausgegebene, Welt-berühmt- vermehrt- und verbesserte Goldmannische Bau-Kunst, Oder den neuen und vermehrten Goldmann . . . noch mehr zu amplifizieren . . . und Paul Deckers Fürstlichen Baumeister . . . vollkommen zu machen . . .

Augsburg: Jeremias Wolff [and his heirs], [1720s]

[Part 2] Johann Jacob Schübler's Mathemat. Architect. Pict. & Scult. Wie auch Der Königlich Preussischen Societät der Wissenschaften Mitglied, Erste [-Vierte] Ausgabe Des Zweyten Theils . . .

Augsburg: heirs of Jeremias Wolff, [1720s]

1985.61.2675

Folio: 398 x 243 (15⁵/₈ x 9⁹/₁₆)

Foliation [27] leaves, [150] engraved plates

Edition First edition. Published without a general title in 2 parts, Part 1 consisting of 20 suites plus a "Beylag" to the first suite; Part 2 consisting of 4 suites. In the Millard copy, a few early suites bear the imprint of Jeremias Wolff



Johann Jacob Schübler. *Erste [-Zwanzigste] Ausgabe, seines vorhabenden Wercks. "Zweyte Ausgab,"* plate 1. Study improved with an alcove. 1985.61.2675

(1664–1724) but most were published by his heirs. Includes 2 versions of the title leaf to Part 1, the first as quoted above, the second issued by Wolff's heirs and beginning "Johann Jacob Schüblers Erste Ausgabe seines vorhabenden Wercks, Mit welchem Er gesonnen, prächtige und zierliche Meublen . . ."

Text and Illustrations 25 suites of ornament in 2 parts. Part 1 has 21 suites (or "Ausgabe") described in their titles as the first (–twentieth), the first with an additional suite subjoined. Part 2 has 4 suites only. Each suite consists of a letterpress title page, with title first in German, then in Italian (verso blank), followed by 6 engraved plates numbered 1–6 (suite 11, pl. [6] unnumbered), with captions in German. Exceptionally the supplementary suite to Part 1, suite 1, also has a leaf of text. The heirs of Jeremias Wolff are named as publishers on the title pages and plates of nearly all the suites: Wolff himself is named on the earlier of 2 title pages to Part 1, suite 1; on the title pages of Part 1, suites 3 and 4; and on the plates to Part 1, suites 1–6 (not including the "Beylag" to suite 1). The plates measure 281 x 176

The suites are as follows:

Part 1: (1) "Johann Jacob Schüblers Erste Ausgabe . . . Neu inventiert sehr curieusen Frantzösischen Betten. . . ." As noted above, Millard copy also has title leaf for a later issue of this part, reading "Johann Jacob Schüblers Erste Ausgabe . . . Neu-inventiert sehr curieusen Frantzösischen Betten. . . ."

(1b) "Johann Jacob Schüblers Beylag zur Ersten Ausgab . . . Wie die neu inventirte Französischen Betten, mit dem angehörigen Holtzwerck nach der bequämen Manier sollen zugerichtet und von den Tappissier zierlich ausgemacht werden. . . ."

(2) "Johann Jacob Schüblers Zweyte Ausgab . . .

Unterschiedliche Cabinets und Alcoves, Mit curieusen Chamin und Ofen ausgeziert. . . ."

(3) ". . . Dritte Ausgab . . . neue arhitectonische [sic] Castra Doloris ansehnliche Capellen-Mausolea . . . Grabsteinen. . . ."

(4) ". . . Vierdte Ausgab . . . Schreib-Tische . . . Toilette-Tische . . . Commod-Schräncke. . . ."

(5) ". . . Fünffte Ausgab . . . Verkleidungen zu . . . Perpendicul-Uhren. . . ."

(6) ". . . Sechste Ausgab . . . Commod- und Schlauff- Sessel . . . Speiss-Tische . . . Parade-Tische. . . ."

(7) ". . . Siebende Ausgab . . . Sommer-Häuser, Garten-Cabinetten, und kleine Weyer-Gebäude. . . ."

(8) ". . . Achte Ausgab . . . Tauffsteine. . . ."

(9) ". . . Neundte Ausgab . . . Cantzeln. . . ."

(10) ". . . Zehende Ausgabe . . . Haus- und Kirchen- Orglen. . . ."

(11) ". . . Eilffte Ausgabe . . . Kirchen-Altären. . . ."

(12) ". . . Zwölffte Ausgabe . . . Confessionaux oder Beicht-Stühle. . . ."

(13) ". . . Dreyzehende Ausgab . . . Garten-Portale nach flamandischer Façon. . . ."

(14) ". . . Vierzehende Ausgab . . . Camine und . . . Stuben-Ofen. . . ."

(15) ". . . Fünffzehende Ausgab . . . Wasser-Pumpen. . . ."

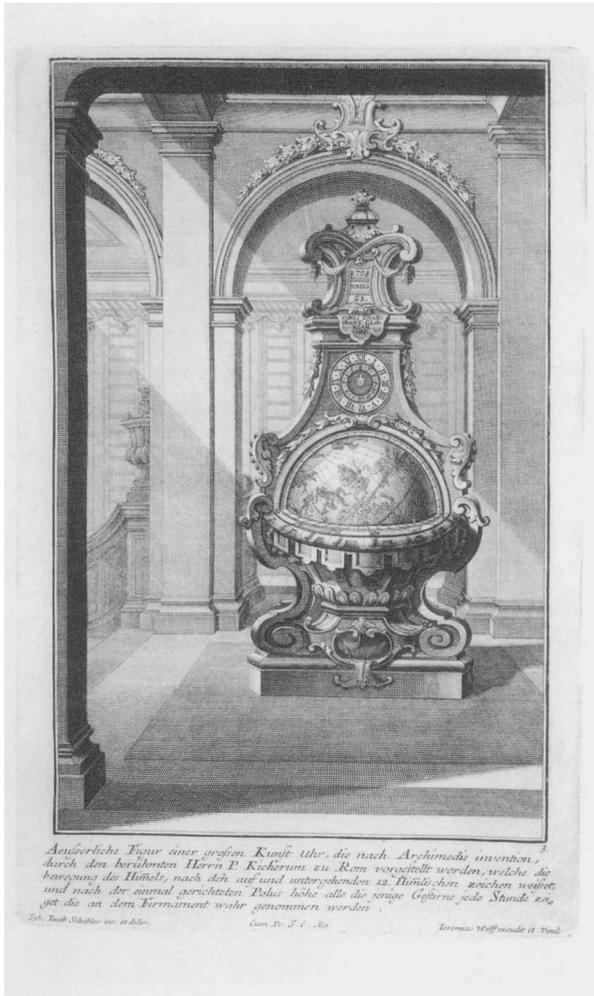
(16) ". . . Sechzehende Ausgabe . . . Vases, nach der Antiquen Proportion. . . ."

(17) ". . . Siebenzehende Ausgabe . . . Schöpff-Brunnen. . . ."

(18) ". . . Achtzehende Ausgabe . . . Credences, und moderne Caffé-Tische, mit kleinen Glas-Cabinetten. . . ."

(19) ". . . Neunzehende Ausgabe . . . Garten-Ornemens, mit kleinen Cascaden. . . ."

(20) ". . . Zwanzigste und Letzte Ausgabe Dieses Ersten Theils . . . Buffets, oder Schenk-Tische . . ."



Johann Jacob Schübler. *Erste [-Zwanzigste] Ausgabe, seines vorhabenden Wercks. "Fünfte Ausgabe,"* plate 3. Clock. 1985.61.2675

- Part 2: (1) ". . . Erste Ausgabe Des Zwayten Theils . . . Perrons, oder Frey-Treppen. . . ."
 (2) ". . . Zweyte Ausgabe Des Zwayten Theils . . . Kirchen-Altäre. . . ."
 (3) ". . . Dritte Ausgabe Des Zwayten Theils . . . Antiquaeten, Säälén, Curiosaeten-Cabinetten, Raritaeten, Memorabilien, Kunst- und Naturalien- Kammern. . . ."
 (4) ". . . Vierte Ausgabe Des Zwayten Theils . . . Trianons, niedrigen Busche, Berg und Schatten-Gebäude . . ."

All of the plates in these 25 suites are signed by Schübler as designer and draftsman. In addition, plates in some suites bear engraver's signatures, as follows:

Part 1: Suites 1 and 2 signed by Johann August Corvinus as engraver ("Ioh. August Corvinus Sculpt."); suites 3 and 4 "Joh[ann] Balth[asar] Probst direxit"; suites 7–10 "Iohann Matthias Steidlin Sc"; suites 12–20: "G[eorg] Lichtensteger sculp. Norib." (with variants)

Part 2: Suites 1 and 2 "Ioh. Georg Pintz Sculps"; suite 3, plates 1–4, "Sigmund Setlezky Sculps." and plates 5–6, "Ioh. Balthasar Probst Sculps"; suite 4 "Iacob Andreas Fridrich sculpsit"

Binding Nineteenth-century vellum-backed morocco grain cloth boards, edges of leaves in each suite stained alternately red and blue. Bound (1) with 4 other suites by Schübler, namely, *Nouveaux desseins des lits*, *Neu inventirte zierliche Haus-Thüren*, *Sechserley moderne Vasses* and *Amor, vehementer quidem flagrans* (qq.v.)

Provenance Bookplate of William Sterling Maxwell

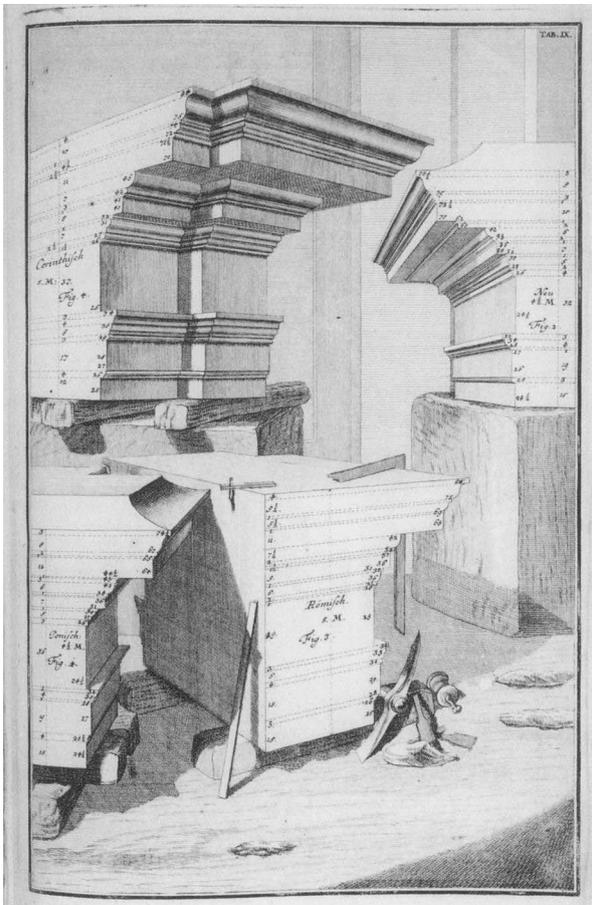
References Berlin Cat. 98, 99; Guilmar, p. 427, no. 32

II4

Johann Jacob Schübler (1689–1741)

Gründlicher und deutlicher Unterricht,
Zur Verfertigung der vollständigen

Johann Jacob Schübler. *Gründlicher und deutlicher Unterricht...Säulen-Ordnung*. Part 2, plate IX. Profiles of Corinthian, Ionic, Roman, and "New" capitals. 1983.49.104



Säulen-Ordnung . . . Nebst einem nützlichen Anhang, von . . . Fenster-Chören . . . Schränken . . . Stuben-Oefen . . . Bey dieser zweyten Aufflag mit 9. Antiquen Gebälcken vermehret . . . inventirt, gezeichnet, und aufs neue übersehen von Johann Jacob Schübler . . .

Nuremberg: Johann Christoph Weigel, [1728?]

[Part 2] Zweyter Theil, Des Gründlichen Unterrichtes . . . Darinnen Vorgestellet werden: Sechs neu-inventirte Portale, mit zierlichen Balcons . . . inventiret und gezeichnet, von Johann Jacob Schübler . . .

Nuremberg: Johann Christoph Weigel, [1728?]

[Part 3] Weitere Fortsetzung des Gründlichen Unterrichts in der vollständigen Civil-Bau-Kunst, Von Neu-inventirten Lucarnen oder grossen Kap-Fenstern . . . gezeichnet von Johann Jacob Schübler. . . .

Nuremberg: Johann Christoph Weigel, 1728

1983.49.104

Folio: 316 x 197 (12⁷/₁₆ x 7¹¹/₁₆)

Pagination Part 1: 20 pp., etched and engraved frontispiece, 17 etched and engraved plates

Part 2: 24 pp., etched and engraved frontispiece, 17 etched and engraved plates

Part 3: 24 pp., [16] etched and engraved plates (Note: Collation for Part 3 includes 4 unnumbered pls. sometimes bound with Part 1)

Edition Second edition. The first edition appears to have comprised undated printings of Parts 1–2 only

Text Part 1: pp. [1] title page (verso blank); 3–7 preface; 8–20 explanation of plates 1–XVII. *Part 2:* pp. [1] title page (verso blank); [3] preface; 4–24 explanation of plates 1–XVII. *Part 3:* pp. [1] title page (verso blank); [3]–5 preface; 6–24 explanation of plates 1–XII

Ornaments Woodcut and typographical headpieces

Illustrations

Part 1: Frontispiece depicting primitive man given tools of architecture by Athena in an architectural setting, signed “J: J: Schübler In: et del Noribergae.” and “Renz et Montalegre fe.”; plus 17 plates numbered 1–XVII (pls. II, III, VI, VIII, IX, and X signed “S Z F”; pl. XVII signed as frontispiece)

Part 2: Frontispiece, ornamental fountain in garden, signed by Schübler as designer and draftsman and by J. C. Weigel as publisher; plus 17 plates numbered 1–XVII (pl. V signed by Schübler as designer and draftsman)

Part 3: 12 plates numbered 1–XII, all signed by Schübler (pls. I, VII, and XII dated 1728); plus 4 additional unsigned plates featuring profiles of cornices of ancient buildings in Rome (figs. 1–9)

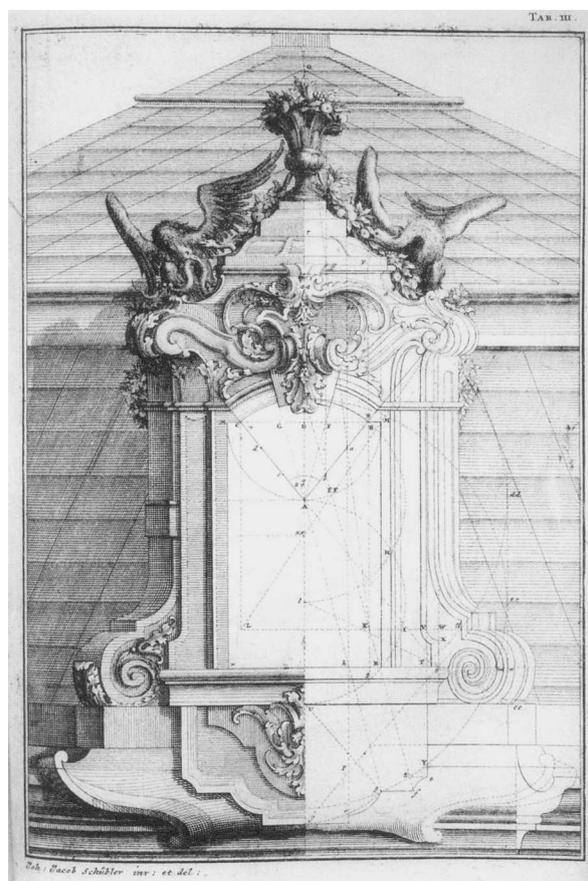
Binding Contemporary quarter vellum with

marbled boards, contemporary vellum label, spine repaired at base, endpapers renewed. 4 plates with damaged margins (Part 1, pls. II, III, XVII; Part 3, pl. XI). Part 1, plate 1 misbound in place of the first unnumbered plate in Part 3, and *vice versa*

Provenance Ownership inscription “E L Zeilinger:” on 2d preliminary blank leaf

References Berlin Cat. 1998

Johann Jacob Schübler. *Gründlicher und deutlicher Unterricht...Säulen-Ordnung*. Part 3, plate III. Design for a dormer window. 1983.49.104



115

Johann Jacob Schübler (1689–1741)

Amor, Vehementer quidem flagrans; artificiose tamen celatus, de Pantalonis custodiaque triumphans, intentato certamine prudentum stultorum. Sive Arlechin Viva pictura ridiculusque Cupido. . . . [Title in German] Die zwar hefftig entflammte . . . Triumphirende Amor . . .

Augsburg: heirs of Jeremias Wolff, 1729

1985.61.2675

Folio: 398 x 243 (15⁵/₈ x 9⁷/₁₆)

Foliation: [1], XII leaves

Edition First edition (?)

Text folios [1] printed title page (verso blank); 1–XII text in Latin and German (all versos blank)

Illustrations Each text leaf has a small engraved plate (127–132 x 180 to 139 x 184) slightly above the center of the page, with Latin text above and German text below. The plates are signed by Schübler as draftsman (“Joh. Jacob Schübler del.”) and by Johann Balthasar Probst as engraver

Binding Bound (5) with similar suites after Schübler’s *Erste [etc.] Ausgab* (q.v.)

References Lanckoronska and Oehler 1: pl. 21 (reproduces pl. IX)

IX.

Vix Pantalon de hoc dolo, atque raptu filiæ suæ Doctorem Polovardum, Rodomondumque certiores fecerat, Centurio ille statim, ad Amasiam suam Rivali Cynthio eripiendam, se in pedes coniecit. Panralon vero & Polovard, Pierotque armati, fugitivos per hortum sunt persecuti. Arlechin, Mezetin, & Scaramuz, aliquatenus commorantes, fugaque se fervare nescientes, subito palliis suis in terram stratis, brachiisque conclusis, fontem repræsentant salientem. Arlechin autem, ut aquarum vomitor, arreptis duobus suffusoriis, Pantalonom, Doctoremque advenientes ita perspersit, ut cito cum Pieroto fugam celerarent, fontem hunc omnino esse excantatum, firmiter arbitantes.



Joh. Jacob Schädler delin. Joh. Balth. Probst sculptit. Cum Priv. Sac. Ces. Maj. Hierod. Ser. Wolffz. exc. d. V.

Pantalon hatte nicht so bald von dieser Betrügerey und Entführung seiner Tochter dem Doctor und Capitain Nachricht gegeben/ als der Capitain sich auf die Füße gemacht/ Cynthio seinem Neben-Buhler Isabella wieder abzunehmen/ Pantalon aber und Doctor Polovard nebst Pierot waffnen sich gleicherweish und eilen den samtligh flüchtigen durch den Garten nach/ und weil sie den drey Dienern des Cynthio zu geschwind auf den Hals kommen/ machen Mezetin/ und Scaramuz/ und Arlechin eine Figur wie ein Spring-Brunnen und breiten ihre Mäntel auf den Boden/ damit der Brunnen solte recht natürlich heraus kommen. Arlechin der bey dieser Action sich mit den zweyen im Garten befindlichen Spreng-Deckern mit Wasser versehen/ begüßet damit den ankommenden Pantalon und Doctor/ daß selbige samt ihrem Pierot geschwind das Reiß auß spielen und bey diesem verzauberten Spring-Brunnen nicht vorbeÿ gehen mögen.

*Hannibal ad portas, nunc festinatio tarda est,
Est opus auxilio, consiliove bono,
Quid facit hoc trinum? subito sua pallia sternit,
Mezetin, & Scaramuz, brachia fixa tenent,
Arlechin & statua est, sic nam se sistit aquarum
Fons saliens, nusquam pulchrior arte fuit,
Belligeri currunt madidi, vanoque timore
Prestigiatricis facta dolosa putant.*

Da es so weit schon kam/ daß alle Flucht zu spath/
Und man die Schelmen schon bey nahe hätte gefangen;
So ist doch dieses Drey/ durch schnellen Rath/ und That/
Dem Doctor Polovard/ und Pantalon entgangen.
Es breitet die Mäntel aus/ und schließt sich hint/ und vorn/
Gleicht dann auf solche Art/ dem schönsten Wasser-Born/
Die drey Gewaffnete vermercken nicht den Poffen/
Vermeiden diesen Weg/ da man sie so begossen.

116

Johann Jacob Schübler (1689–
1741)

Neu inventirte zierliche Haus-Thüren, mit
beÿgefügten Ornaments, und faconirten
spreng und Gegitter Wercken inventirt
und gezeichnet von Johann Jacob
Schübler . . .

Nuremberg: Johann Trautner, [c. 1730?]

1985.61.2675

Folio: 398 x 243 (15⁵/₈ x 9⁷/₁₆)

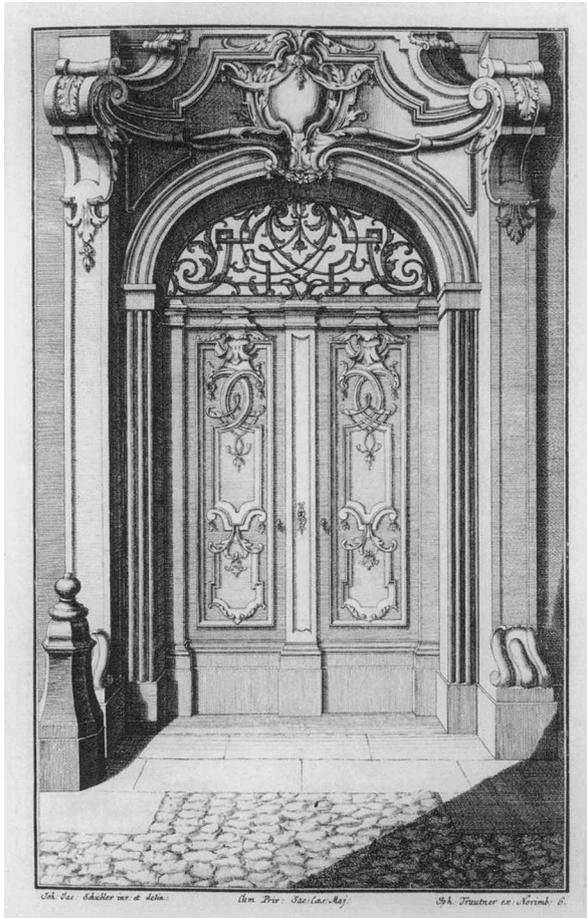
Foliation 6 engraved plates

Edition First edition

Illustrations 6 engraved plates numbered 1–6,
without captions, title at foot of plate 1. Plates
signed by Schübler as designer and draftsman,
Trautner as publisher

Binding Bound (3) with similar suites after
Schübler's *Erste [etc.] Ausgab* (q.v.)

References Berlin Cat. 3872 (2); Guilnard,
p. 427, no. 32



Johann Jacob Schübler. *Neu inventirte zierliche Haus-
Thüren*. Plate 6. 1985.61.2675

II7

Johann Jacob Schübler (1689–
1741)

Nouveaux Dessesins des Lits en Perspective
avec d'autres Decorations des Chambres
à coucher inventes par Jean Jacques
Schübler . . .

Nuremberg: Johann Trautner, [c. 1730?]

1985.61.2675

Folio: 398 x 243 (15⁵/₈ x 9⁹/₁₆)

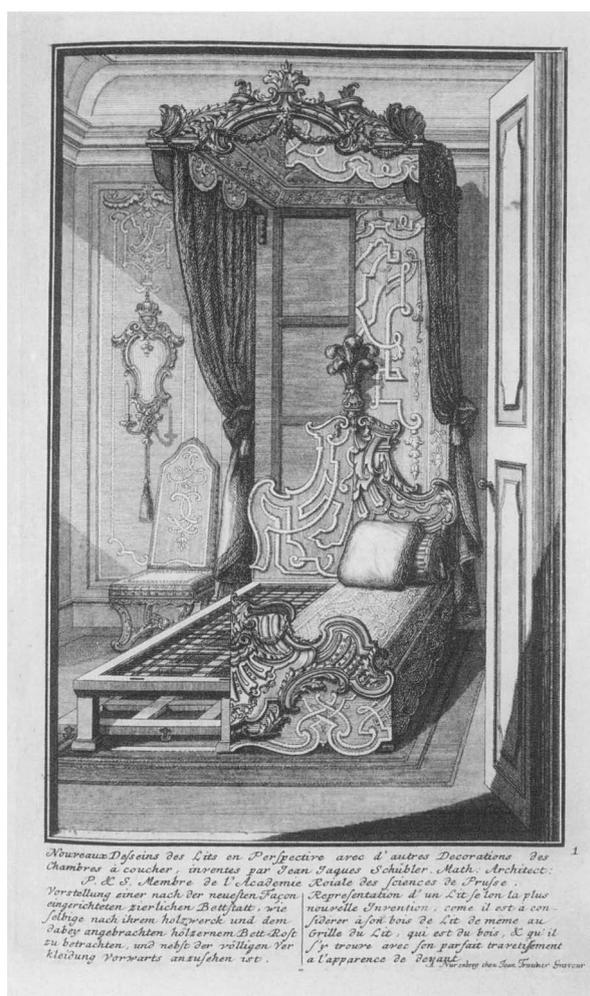
Foliation 6 engraved plates

Edition First edition

Illustrations 6 engraved plates numbered 1–6,
captions in German and French, title at foot of
plate 1. All signed by Schübler as designer and
draftsman and by Johann Trautner as publisher

Binding Bound (2) with similar suites after
Schübler's *Erste [etc.] Ausgab* (q.v.)

References Berlin Cat. 1185



Johann Jacob Schübler. *Nouveaux desseins des lits en
perspective*. Plate 1. 1985.61.2675

I I 8

Johann Jacob Schübler (1689–
1741)

Sechserleý Moderne Vasses, nach der
Antiquen Atheniensischen, Rhodischen,
Sicyonischen und Corinthischen Propor-
tion, inventirt und gezeichnet, von Johan
Jacob Schübler . . .

Nuremberg: Johann Trautner, [c. 1730?]

1985.61.2675

Folio: 398 x 243 (15⁵/₈ x 9⁷/₁₆)

Foliation 6 engraved plates

Edition First edition

Illustrations 6 engraved plates numbered 1–6,
captions in Latin, title at foot of plate 1. Plates
are signed “I. I. Schübler inv. et del.,” “A[ndreas]
G[eorg] Schübler jun. Sc.,” and “J. Trautner
exc.”

Binding Bound (4) with similar suites after
Schübler’s *Erste [etc.] Ausgab* (q.v.)

References Berlin Cat. 967



Johann Jacob Schübler. *Sechserleý Moderne Vasses, nach der Antiquen....* Plate 1. 1985.61.2675

II9

Johann Jacob Schübler (1689–1741)

Sciagraphia Artis Tignariae, Oder nutzliche Eröffnung zu der sichern fundamentalen Holtz-Verbindung, Bey dem Gebrauch der unentbehrlichen Zimmerma[nn]s-Kunst . . . von Johann Jacob Schübler . . .

Nuremberg: Johann Trautner, 1736

1985.61.2676

Small folio: 328 x 205 (12¹⁵/₁₆ x 8¹/₁₆)

Pagination [xii], 148 pp., 44 engraved plates

Edition First edition

Text pp. [i] title page (verso blank); [iii–iv] privileges; [v–vi] dedication; [vii–xii] table of contents; 1–8 introduction; 9–148 text

Ornaments 2 woodcut headpieces and 2 tailpieces, type ornament headpiece, pictorial woodcut initial

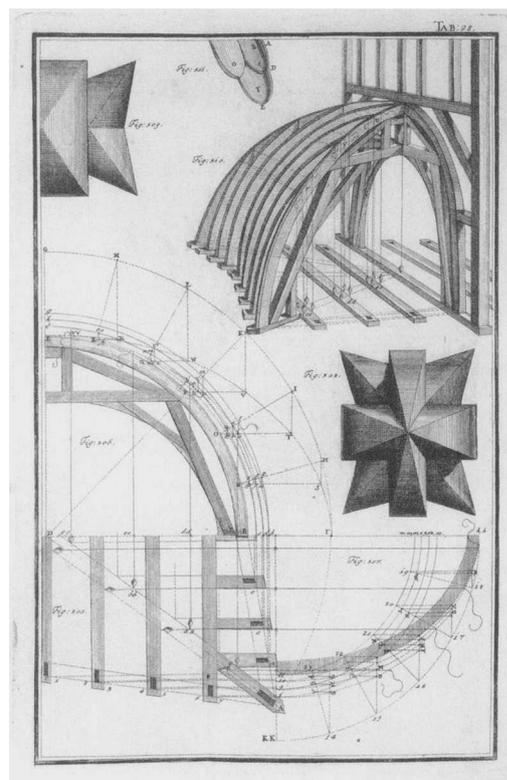
Illustrations Engraved frontispiece numbered 1, signed “Joh: Jac: Schübler inv: et del.” and “And: Georg. Schübler jun: scul:”; plus 43 engraved plates numbered 2–44. Plates 4, 5, 32, 33, 37,

38, and 43 are signed “Joh: Jac: Schübler inv: et del.” Plate 43 dated 1736; plates 37 and 38 also signed “And: Georg Schübler jun: fec:.” Remaining plates unsigned

Binding Recent brown paneled morocco, red morocco label. Plates mounted on guards to fold out and lie beside text pages

References Berlin Cat. 2182 (2)

Johann Jacob Schübler. *Sciagraphia Artis Tignariae*. Plate 28. 1985.61.2676



I 20

Johann Jacob Schübler (1689–1741)

Perspectiva Geometrico-Practica, Welche nach unterschiedenen Methoden lehret, wie aus sichern Gründen die Militarischen Werke, Theoretisch und Practisch, können proportioniret, und alle Fortification- und Artillerie-Risse, Perspectivisch vorgestellt, auch die würcliche erbaute Vestungen Scenographice auf eine Mechanische Weise, nachgezeichnet, und aller möglichen Ideen-Grössen, mit Geometrischen Linien erlangt werden. . . . Pes Picturae sive Perspectiva, in ihrem Umfang hat, einen kleinen Begriff bekommen, auch ihre vorgestellte Compositionen, nach einer jeden Situation, correct aufzeichnen können. Inventirt, gezeichnet und ans Licht gegeben von Johann Jacob Schübler . . .

Nuremberg: Christoph Weigel, 1763

1983.49.105

Quarto: 310 x 191 (12¼ x 7½)

Pagination 196 pp., [35] etched and engraved plates

Edition Second edition (1st ed. 1735)

Text pp. [1] title page (verso blank); 3–14 introduction; 15–196 text

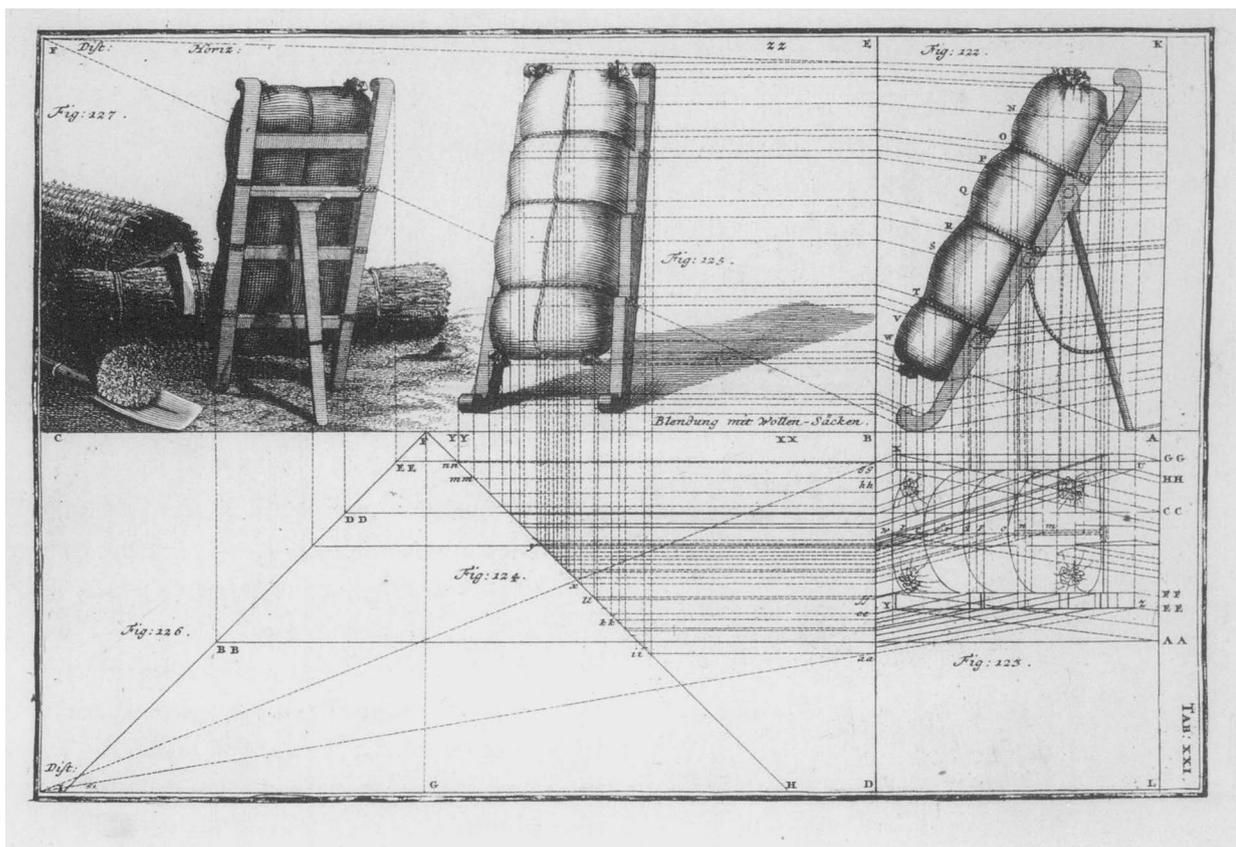
Ornaments Woodcut and typographical headpieces, woodcut tailpieces

Illustrations 35 etched and engraved plates of which 34 are numbered 1–xxxiv. The unnumbered plate is signed “Joh: Jacob Schübler inv. et del. 1735”; plates xxiv, xxv, and xxxiv are also signed by Schübler as designer and draftsman. Plate xxxii is signed simply “J. J. S” and the other plates are unsigned. The plates, all full page, are tipped onto the outer edges of blank leaves following the text, allowing juxtaposition with the text

Binding Contemporary mottled calf, gilt spine, red edges, red-brown paste-paper endpapers

Provenance Library stamps of “K: K: Artillerie Ober Zeug-Amt”

References Berlin Cat. 3542 (1st ed.)



Johann Jacob Schübler. *Perspectiva Geometrico-Practica*.
 Plate XXI. 1983.49.105

I 2 I

Sebastiano Serlio (1475–1554)

Seb. Serlii Von der Architectur Fünff Bücher . . . Jetzundt zum ersten auss dem Italiänischen und Niderländischen, der Bawkunst liebhabern zu nutz, in die

gemeine hochteutsche Sprache, auff's fleisigst verwendet vnd vbergesetzt

Basel: Ludwig Königs, 1609

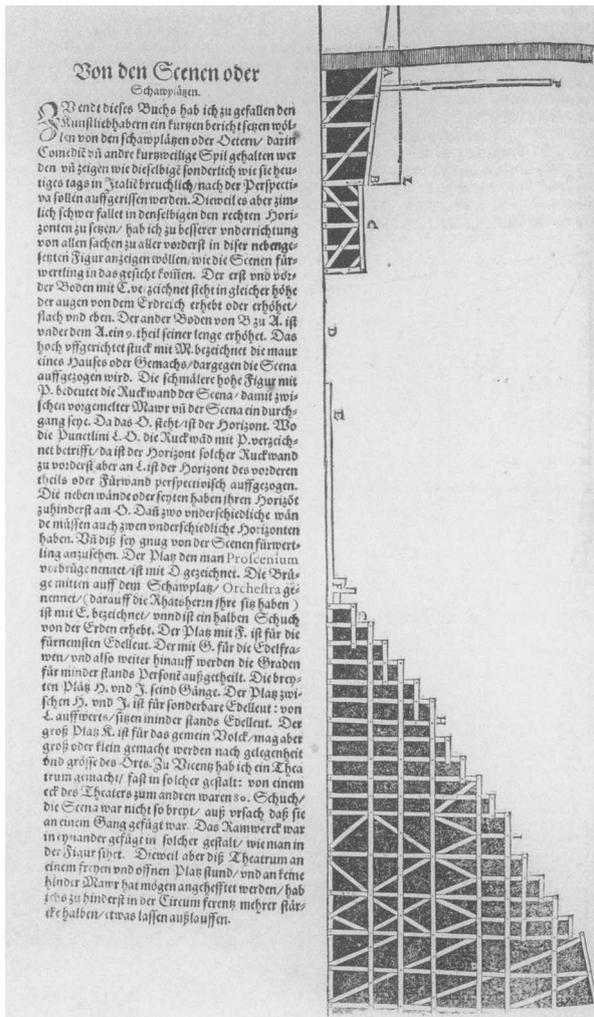
1983.49.114

Folio: 350 x 228 (13³/₄ x 9)

Foliation [4], xiii; xxvii, [1]; lxxiii, [1]; lxxi, [1]; xvi leaves (total: 208 leaves)

Edition First edition, second issue, of the first German translation of Books 1–5 (earlier issue dated 1608 on title page to Book 1)

Text Book 1: folios [1] title page printed in red and black (verso blank); [2–4] dedication; [1] note to the reader (recto) and verses (verso); ii–xiii text (xiii verso blank). *Book 2:* folios [1]–xxvii title and text; [xxviii] blank. *Book 3:* folios [1] title (recto) and preface (verso); ii–[lxxiv] text, final page with ornamental cartouche. *Book 4:* folios [1] title page (verso blank); [ii] foreword; iii–[lxxii] text. *Book 5:* folios [1] title (recto) and note to the reader (verso); ii–xvi text, final page blank



Sebastiano Serlio. *Seb. Serlii von der Architectur fünff Bücher*. Book 2, folio xxiii verso. Theater seating in perspective. 1983.49.114

Ornaments Woodcut ornaments as follows: General title and title to Book 3 within architectural setting of male and female terminal figures supporting pediment, framed by garlands (based on title page designed for first edition of Book 4, Venice, 1537). Title to Book 2 within white scrollwork border on black background (based on title border designed for first edition of Book 5, Paris, 1547). Title to Book 4 within cartouche supported by putti above landscape with ruins (based on title page to first edition of Book 3, Venice, 1540). Title to Book 5 within scrollwork border with geometrical implements at foot (based on title border to 1st edition of Book 1, Paris, 1545)

Large scrollwork ornamental cartouche with oak and olive branches at end of Book 3. Dedication headpiece with animals and grotesques. Tailpieces, large and small initials

Illustrations Each book has numerous unsigned unnumbered woodcut illustrations and diagrams, many full page

Binding Contemporary calf, rebacked, gilt armorial device in roundel on covers, sprinkled edges. Bound (1) with Johann Wilhelm, *Architectura Civilis* (q.v.)

Provenance Library stamp "Biblioteka Andrzej Hr. Frdrk. Bienkowa Wisznia" on title page, with another stamp on verso, illegible

References Berlin Cat. 2573 (earlier issue); Fowler 330; Millard, *British Books*, 74 (later ed.); Millard, *French Books*, 152 (earlier ed. of Books 1-2)

ANOTHER COPY

1983.49.113

Folio: 369 x 238 (14½ x 9⅜)

Binding Seventeenth-century paneled calf, repaired, roll-tool ornaments, blind-stamped coat of arms on covers, initials "C P C D" stamped on upper cover and "1 6 9 2" on lower, text edges blue, metal clasps

Provenance Illegible early ownership inscription on title page

Sebastiano Serlio. *Seb. Serlii von der Architectur fünff Bücher*. Book 4, folio LXI recto. Fireplace. 1983.49.114



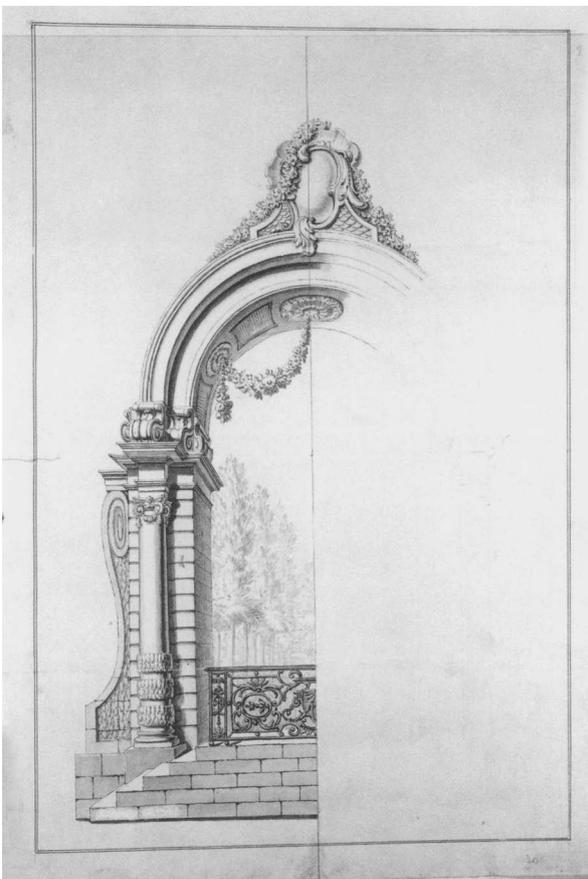
I 22

Jean-Baptiste Simoens (1715–1779)
and Cornelis van Dael (fl. 1721–
1766)

[An album of architectural drawings,
c. 1760]

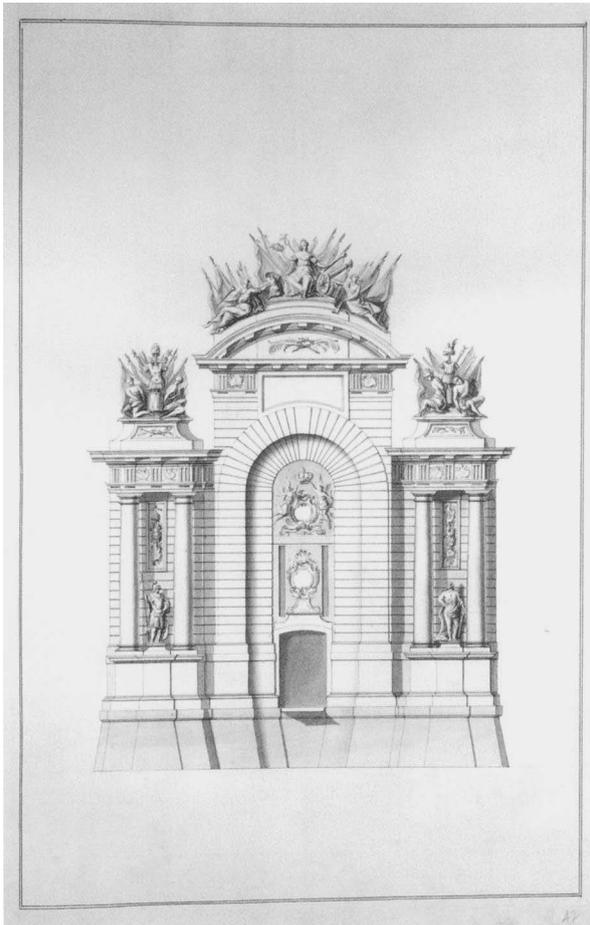
1985.61.2799

Folio: 360 x 522 (14¼ x 20½)



Illustrations 131 architectural drawings in pen and ink with wash, numbered in pencil 1–130, with 31 repeated in the numbering but actually belonging as an overlay to 32. Most drawings are folio in size and some have been augmented to be folio in size; other smaller drawings are mounted on folio-size sheets. [1] double-page design for a choir loft; [2–15] designs for doorways; [16–20] designs for gates; [21] designs for an outdoor stairway and terrace; [22–26] designs for mantles; [27–28] designs for wrought-iron gates; [29] design for a mirror; [30] folded design for a terrace wall, railing, and outdoor stairway, signed “J. Simoens f.”; [31] design for an outdoor stairway, terrace wall, railing, and statuary; [31 *bis* and 32] design for a choir screen with an alternative solution in the form of an overlay; [33–37] designs for doorways and porticos; [38] designs for painted *trompe-l’oeil* garden walls; [39] designs for porticos; [40] design for a gate; [41–42] designs for fortified city gates; [43] design for a painted perspective with a fountain; [44–45] designs for triumphal arches; [46] designs for urns; [47] design for stairway and entry to a building; [48–49] designs for interior paneling; [50–57] elevations and plans for small city houses; [58] 2 mounted designs, 1 a pen and ink and wash drawing for a pulpit, and the second an architectural plan belonging with the 2

Jean-Baptiste Simoens and Cornelis van Dael. [An album of architectural drawings.] Folio 20. 1985.61.2799



drawings on [59] as 1 project; [60–61] architectural plans; [62] designs for altars; [63–106] plans and elevations for houses and civic buildings; [107] design for a church choir screen; [108] design for the facade of a church; [109–110] designs for choir screens; [111] architectural details in a church; [112] design for a church doorway; [113] design for an altar, archway, and grill; [114] design for a church portico; [115–116] designs for church doorways and porticos; [117] designs for an organ, choir loft, and doorway; [118] double-page design for the choir of a church; [119] double-page design for an altar and other interior details; [120] double-page design for the choir of a church; [121] design for choir stalls; [122] unfinished design for ecclesiastical ornament; [123] design for a confessional; [124–130] designs for altars and statuary, [129] signed “C. van Dael f:”

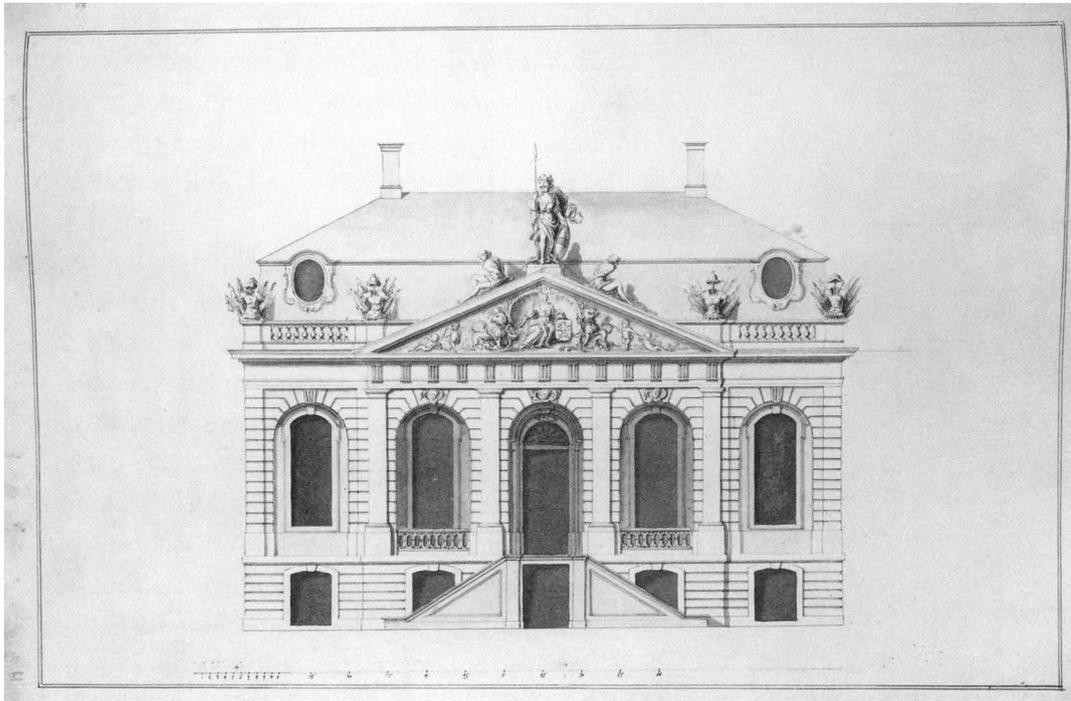
Binding Recent marbled boards, morocco spine, rebacked

Jean-Baptiste Simoens and Cornelis van Dael. [*An album of architectural drawings.*] Folio 42. 1985.61.2799

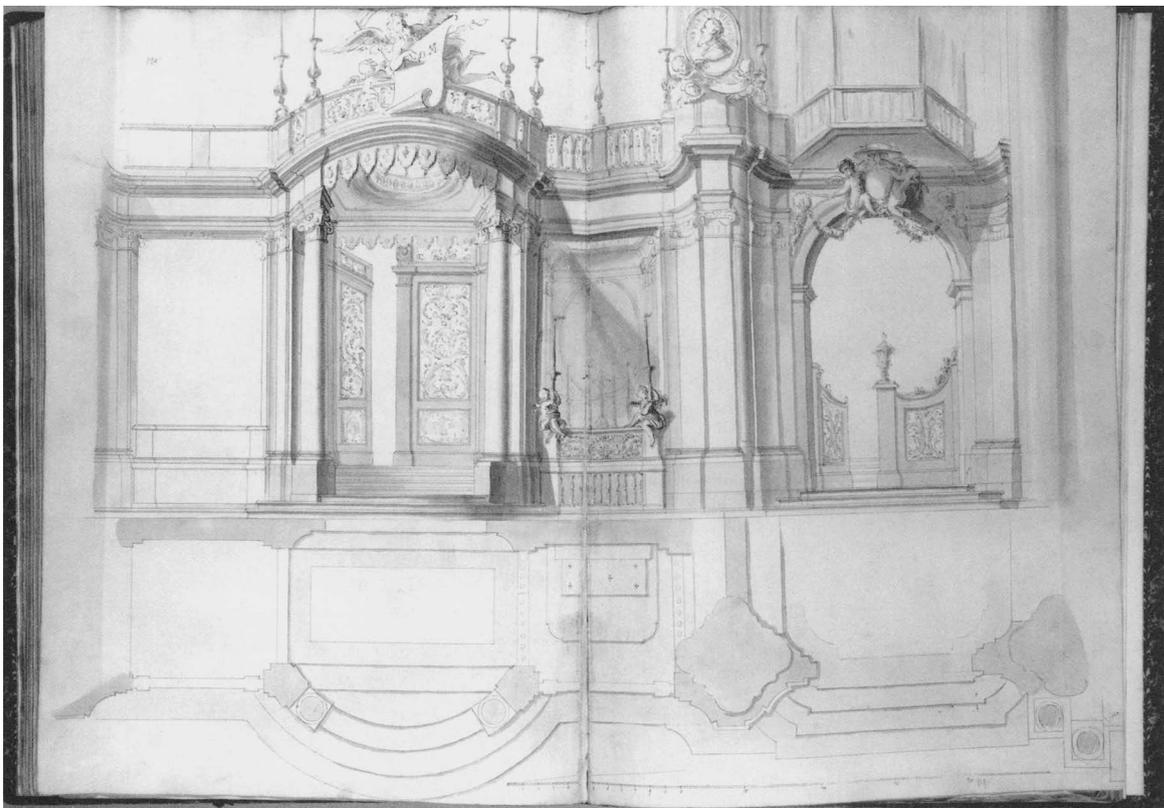
Provenance Bookplate of Charles Frederic Mewes



Jean-Baptiste Simoens and Cornelis van Dael. [*An album of architectural drawings.*] Folio 80. 1985.61.2799



Jean-Baptiste Simoens and Cornelis van Dael. [An album of architectural drawings.] Folio 81. 1985.61.2799



Jean-Baptiste Simoens and Cornelis van Dael. [An album of architectural drawings.] Folio 119. 1985.61.2799

I 23

Daniel Specklin (1536–1589)

Architectvra Von Vestungen. Wie die zu vnsern zeiten mögen erbawen werden . . .
Durch Daniel Speckle . . .

Strassburg: Bernhard Jobin, 1589

1985.61.2685

Folio: 340 x 234 (13³/₈ x 9¹/₄)

Foliation [viii], 112 [i.e., 114], [1] leaves, [21] engraved plates (20 double page)

(*Note:* Foliation includes 2 unnumbered leaves following fol. 68. Leaves misnumbered as follows: 48 misnumbered 46; 62 misnumbered 60; 78–79 misnumbered 76–77; 110–111 misnumbered 210–211)

Edition First edition

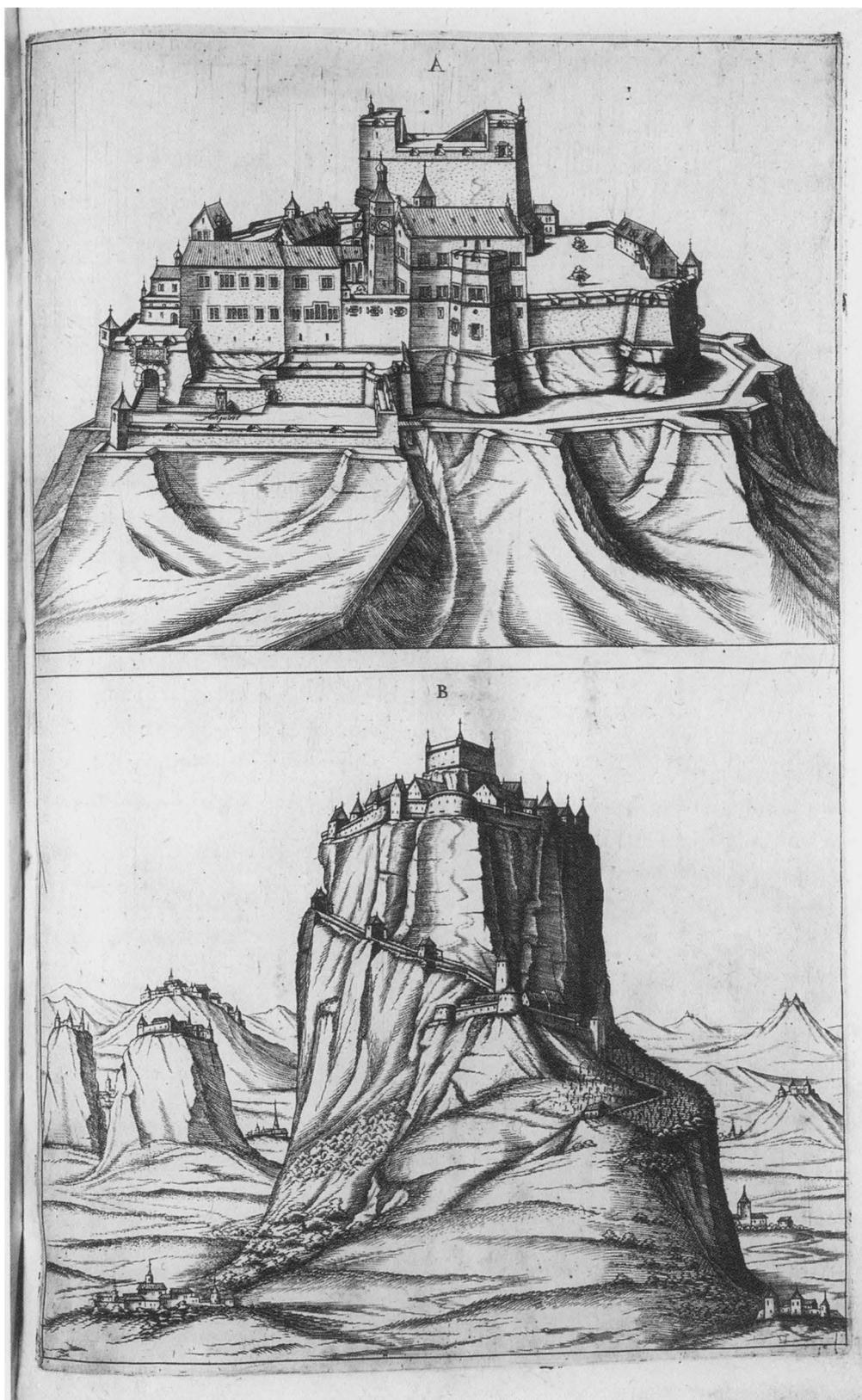
Text folios [i] title page printed in red and black (verso blank); [ii–iii recto] dedication to Julius von Braunschweig, dated Strassburg, 1 February 1589; [iii verso]–[vii] foreword, with epigrams at end; [viii] table of contents; 1–112 text, final page blank; [113] errata (verso blank)

Ornaments Title printed in red and black within engraved architectural border, including military emblems and 2 seated allegorical figures (“Architecture” and “Geometry”), distant view of an encampment at foot; signed “Matheus Greuter Sc.” Large woodcut coat of arms and ornamental initial on dedication; ornamental and pictorial woodcut tailpieces, woodcut initials

Illustrations 19 double-page engraved plates numbered 1–19 plus 1 unnumbered full-page plate and 1 unnumbered double-page plate lettered “AE.” 1 plate signed “Matheus Greuter sculpsit.” There are also 24 woodcut illustrations in the text

Binding Contemporary vellum paneled in blind with center medallions, early manuscript title on spine, ties lacking

References Berlin Cat. 3516; Herzog August Bibliothek, *Architekt und Ingenieur*, 297; Pollak 55



I 24

Daniel Specklin (1536–1589)

Architectura Von Vestungen, Wie solche zu unsern Zeiten . . . mögen erbauet . . . durch Daniel Speckle . . . Jetzo aufs neue übersehen u[nd] verbessert

Dresden: Moritz Bodenehr, 1705

1985.61.2686

Folio: 316 x 195 (12⁷/₁₆ x 7¹¹/₁₆)

Foliation [v], 110, [2] leaves, etched and engraved title plate, [25] etched and engraved plates

Edition Fourth edition

Text folios [i] dedication; [ii–v] foreword; [1]–110 text; [111] table of contents; [112] note to the reader and bookbinder, and list of plates (verso blank)

Ornaments Woodcut initials and tailpieces

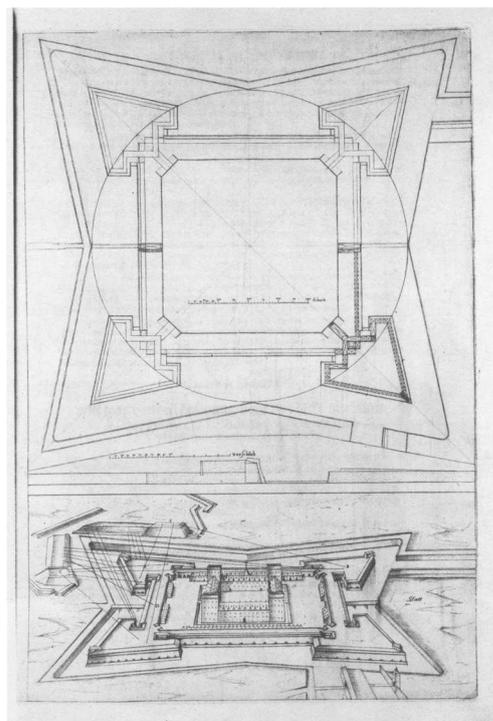
Illustrations Etched and engraved allegorical title plate (not as 1589 ed.), signed “Bodenehr fecit.,” plus 25 etched and engraved plates *hors texte*. These consist mainly of close copies of the first edition’s plates (as described above). The four plates numbered “HE 1–4” do not appear

in the 1589 edition. There are also 29 small engraved plates in the text

Binding Twentieth-century brown paste-paper covered boards, speckled edges. In the Millard copy, most of the plates have been divided in 2 or cut up according to their separate figures, which were then tipped in to correspond with the text

References Herzog August Bibliothek, *Architekt und Ingenieur*, 299

Daniel Specklin. *Architectura von Vestungen*. Plan and bird’s-eye view of a fortification. 1985.61.2686



I 25

Christian Ludwig Stieglitz
(1756–1836)

Plans Et Dessins Tirés De La Belle Architecture Ou Representations D'Edifices Executés Ou Projettés En 115 Planches Avec Les Explications Nécessaires Le Tout Accompagné D'Un Traité Abrégé Sur Le Beau Dans L'Architecture Par Dr. C.L. Stieglitz

Leipzig: Georg Voss, [1798]–1800

1983.49.116

Folio: 448 x 298 (17¹/₁₆ x 11³/₄)

Pagination [x], 14, [102] pp., etched frontispiece, [104] engraved plates (9 double page)

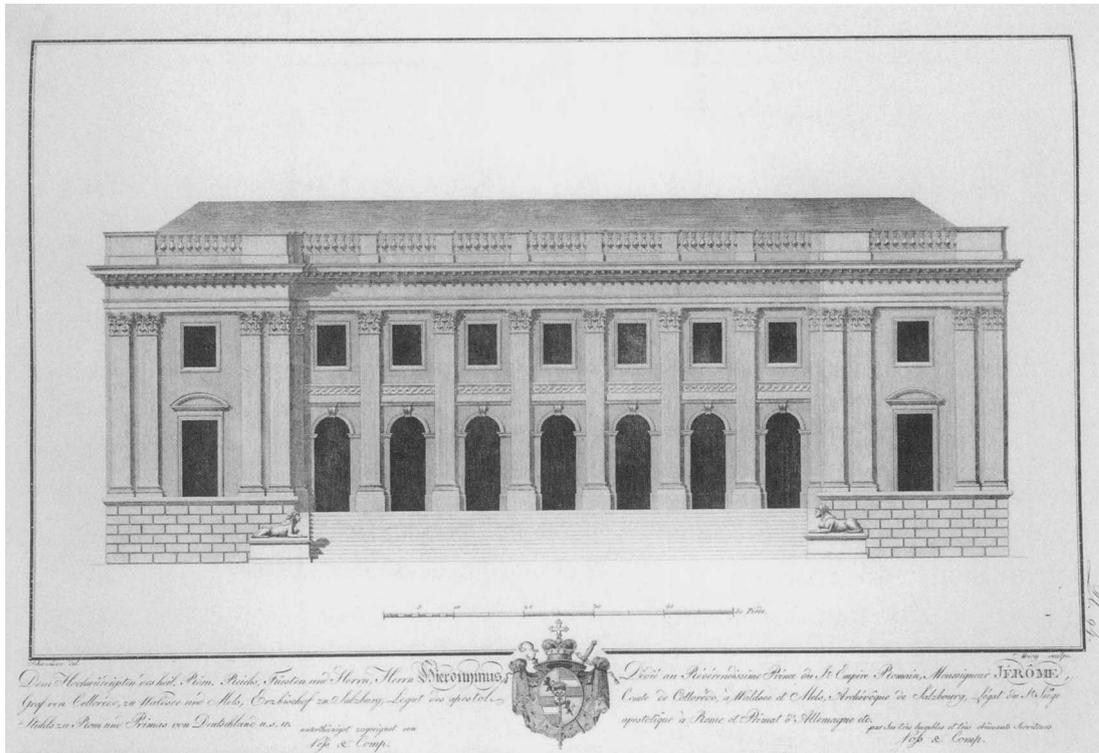
Edition First edition

Text pp. [i] title page (verso blank); [iii] dedication “Aux Généreux Amis Des Muses . . . ,” in Latin and in French (verso blank); [v–vi] publisher’s preface “Avant-Propos,” dated Leipzig, 1 July 1800; [vii–viii] publisher’s preface (“Avant-Propos”) on the publication of the first section (*cabier*), dated Leipzig, June 1798; [ix–x] author’s preface; [1]–14 text: “Du Beau En Architecture”; [15–116] unpaginated leaves of text with explanations of the plates

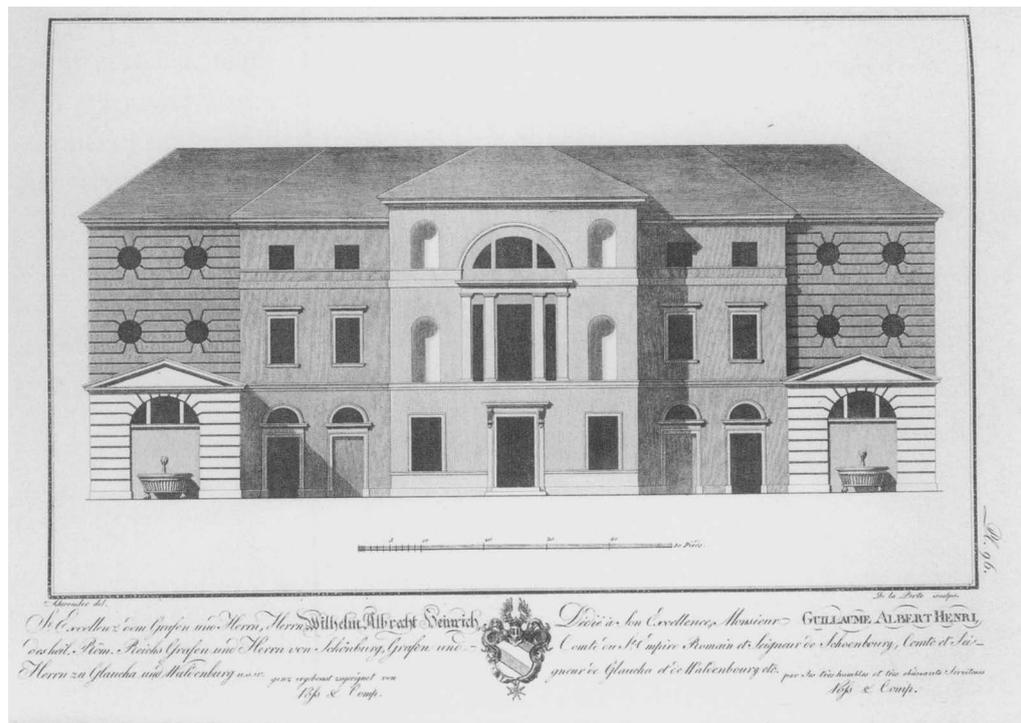
Illustrations Etched frontispiece (columns representing the 5 orders of architecture set in a landscape with classical temples in the background), signed “Stieglitz des.” and “[J]ohann A[dam] Darnstedt Sc. 1798.” An unnumbered plate represents parts of the orders. There are an additional 103 engraved plates numbered 1–113 (9 double page). 8 of the double-page plates are given 2 numbers each (pls. 4–5, 30–31, 40–41, 53–54, 65–66, 83–84, 100–101, and 107–108) and 1 is given 3 numbers (pls. 78–80). These include 32 unsigned plates, all but 1 depicting plans of buildings. The remaining plates—nearly all elevations—are signed by Schwender as draftsman (“Schwender del.”). Engravers include Böttger (13); Moisy (8); Coquet, Heluis, Hüllmann (5 each); Reville (4, 1 with van Mael); Boutrois, Darnstedt, Endner, Gaitte, Ransonette (3 each); Delettre, Frusotte, Grünler, Piquet (2 each); Benoist le Jeune, De la Porte, Forsch, Liénard, Schröter (1 each). The signed plates bear dedications by the publishers to various members of the nobility and royalty, with coats of arms (including George III of Great Britain, nos. 50, 52, and Paul I of Russia, nos. 37, 39). In the Millard copy, many of the plates are printed on blue paper

Binding Contemporary green morocco, gilt borders, roundels in corners, gilt spine, red morocco label; blue paste-paper endpapers

References Brunet 5: p. 537



Christian Ludwig Stieglitz. *Plans et dessins tirés de la belle architecture*. Plate 94. Elevation of a country house. 1983.49.116



Christian Ludwig Stieglitz. *Plans et dessins tirés de la belle architecture*. Plate 96. Residence of the quartermaster of Count Schönburg, Penig. 1983.49.116

I 26

Leonhard Christoph Sturm
(1669–1719)

Leonhard Christoph Sturms . . . Prodromus Architecturae Goldmannianae, Oder Getreue und gründliche Anweisung . . . Als eine Vorbereitung Zu einer vorhabenden neuen, sehr vermehrten, verbesserten und bequemern Edition der vollständigen Anweisung Zu der Civil-Bau-Kunst heraus gegeben, Und in netten Kupfferstichen mit unterschiedlichen Baumeisterischen Erfindungen erläutert

Augsburg: printed by Peter Detleffsen for Jeremias Wolff, 1714

1983.49.17

Oblong folio: 434 x 582 (17¹/₁₆ x 22¹³/₁₆)

Pagination [20] pp., xxv [i.e., 23] etched and engraved plates (6 double page)

Edition First edition

Text pp. [1] title page (verso blank); [3–4] foreword; [5–18] text; [19–20] table “Entwurf des Inhalts und der Einrichtung der vorhabenden neuen Edition der von Leonhard Christoph Sturm aus Nicolai Goldmanns hinterlassen Manuscriptio ausgefertigten . . .”

Ornaments Typographical headpiece, woodcut tailpieces and initials

Illustrations 23 leaves of plates numbered 1–xxv (6 double page; pl. xv paired with xix and xxii with xxiii); plus 1 small unsigned engraved plate in text, p. [9]. All other plates signed by the author as designer or draftsman (1 design with signature “Invent: Erh: Weigel”). Engravers include Karl Remshard (5 plates) and Johann August Corvinus (3 plates); remainder unsigned

Binding Bound (2) with Paul Decker, *Fürstlicher Baumeister* (1711–1716)

References Berlin Cat. 1992



Leonhard Christoph Sturm. *Prodromus architecturae Goldmannianae*. Plate XIII. Hunting lodge at Neustadt-Glewe. 1983.49.17

I 27

Leonhard Christoph Sturm
(1669–1719)

Vollständige Mühlen Baukunst . . .
von Leonhardt Christoph Sturm

Augsburg: Jeremias Wolff, 1718

1983.49.117

Small folio: 332 x 203 (13¹/₁₆ x 8)

Pagination [iv], 35, [1] pp., etched title plate,
42 [i.e., 51] etched and engraved plates

Edition First edition. Also issued as supplement
[d] in the 1721 collection of Sturm's treatises,
based on the work of Nikolaus Goldmann,
*Der auserlessneste und Nach der Regeln . . .
verneuerte Goldmann* (q.v.)

Text pp. [i–iv] foreword; 1–35 explanations of
the plates; [36] blank

Ornaments 2 woodcut headpieces, 2 tailpieces,
and initials

Illustrations 1 woodcut illustration in the text,
p. 31. Etched title plate and 51 unsigned etched
and engraved plates, numbered 1–XLII: nos. XVI,
XXI, XXV, and XXVI have 2 plates each (2d plate
for each number with letter "A"); no. XXII has
3 plates (2d and 3d plates with letters "A" and

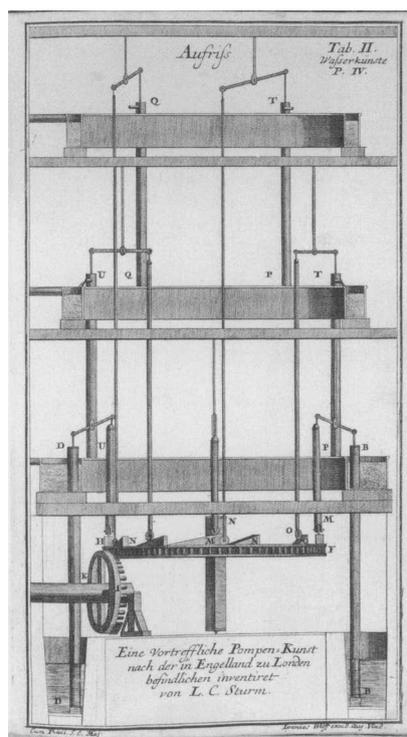
"B"); no. XIX has 4 plates (3 additional plates
with letters "A," "B," "C")

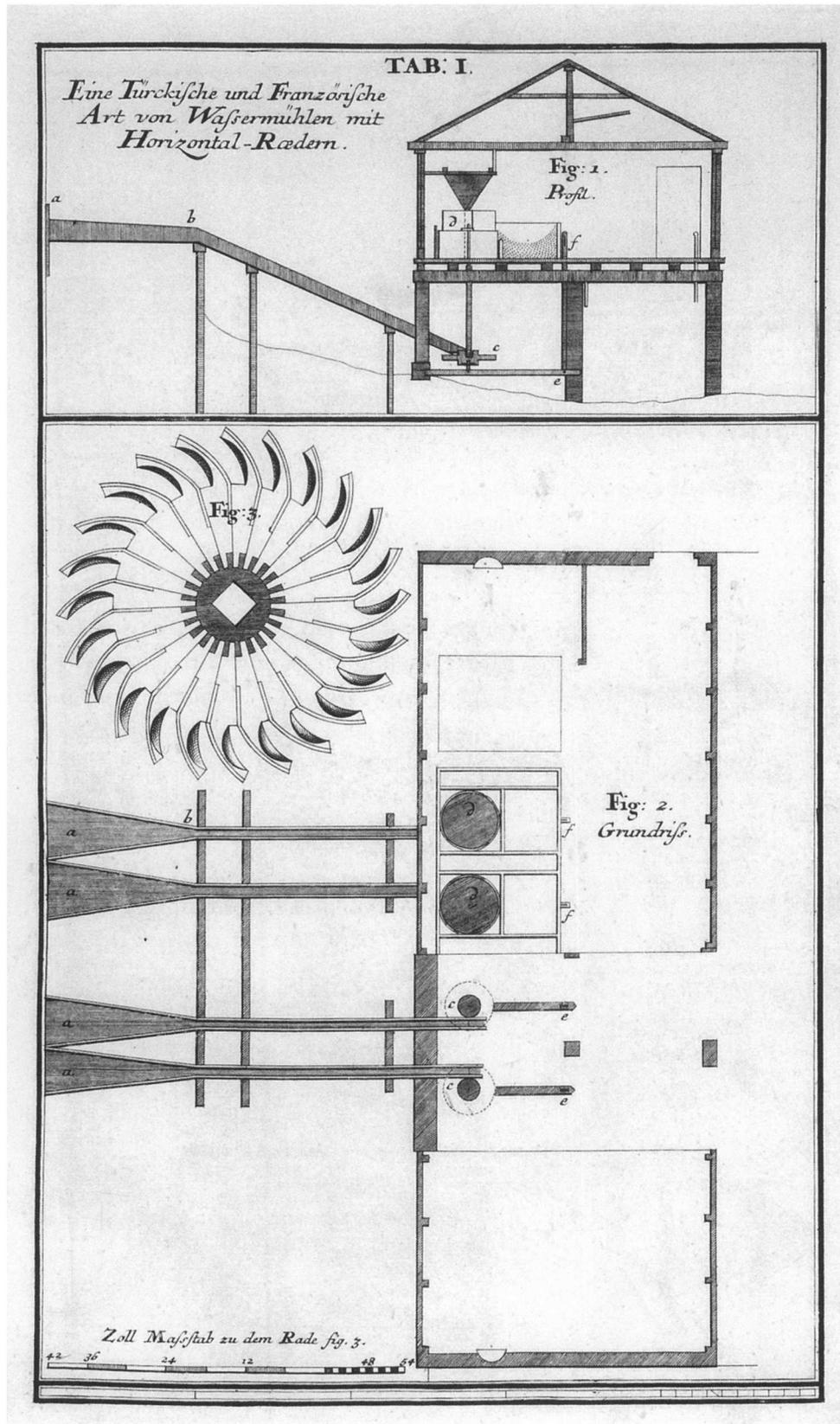
Binding Contemporary half vellum with mar-
bled boards, sprinkled edges. Bound (1) with
Sturm's *Vollständige Anweisung Wasser-Künste*
and *Vollständige Anleitung Schiff-Häuser* (qq.v.)

Provenance Ownership inscription of "P. Aloys:
M. 7.90"

References Berlin Cat. 1783

Leonhard Christoph Sturm. *Vollständige Mühlen Baukunst*.
Plate II. English-style pump. 1983.49.117





Leonhard Christoph
Sturm. *Vollständige
Mühlen Baukunst.*
Plate I. Turkish and
French-style water-
mill. 1983.49.117

128

Leonhard Christoph Sturm
(1669–1719)

Leonhard Christoph Sturms Vollständige
Anweisung Wasser-Künste, Wasser-
leitungen, Brunnen und Cisternen wohl
anzugeben . . .

Augsburg: Jeremias Wolff, 1720

1983.49.117

Small folio: 332 x 203 (13¹/₁₆ x 8)

Pagination 18 pp., [10] etched and engraved
plates

Edition First edition. Also issued as part [L] in
the 1721 collection of Sturm's treatises, based
on the work of Nikolaus Goldmann, *Der ausser-
lessneste und Nach der Regeln . . . verneuerte
Goldmann* (q.v.)

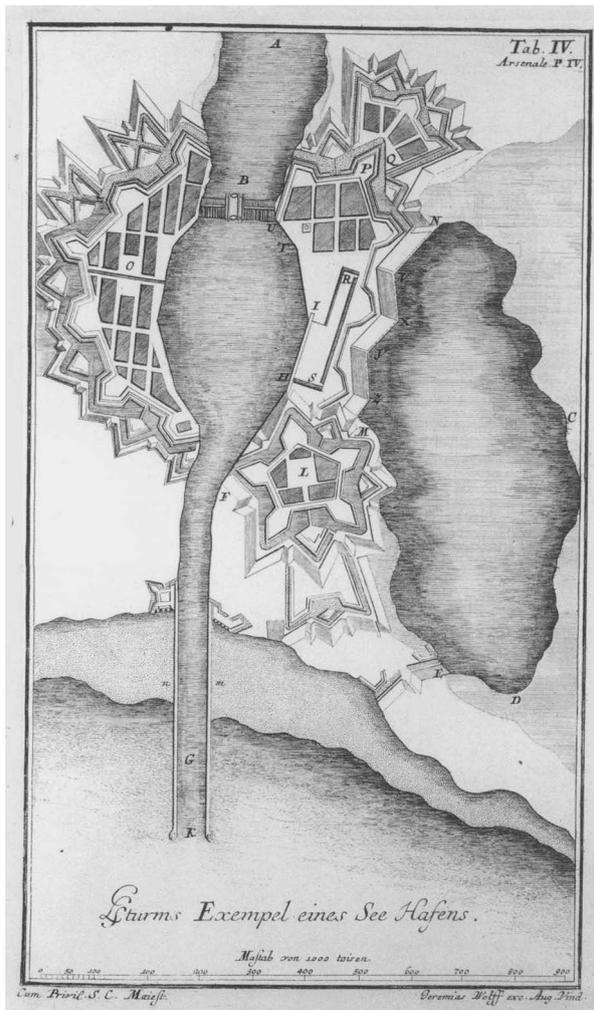
Text pp. [1] title page (verso blank); 3–18 text

Ornaments Typographical headpiece, woodcut
initial

Illustrations 4 woodcut diagrams in the text
plus 10 unsigned engraved plates, of which 9
are numbered 1–IX and 1, a groundplan of the
pump illustrated on plate II, is unnumbered. All
with Jeremias Wolff's imprint

Binding Bound (2) with Sturm's *Vollständige
Mühlen Baukunst* (1718)

References Berlin Cat. 1993, 11



Leonhard Christoph Sturm. *Vollständige Anweisung
Wasser-Künste*. Suite N, plate IV. Sea harbor. 1983.49.117

I 29

Leonhard Christoph Sturm
(1669–1719)

Der auserleßneste und Nach den Regeln der antiques Bau-Kunst sowohl, als nach dem heutigen Gusto verneuerte Goldmann, Als der rechtschaffenste Bau-Meister, oder die gantze Civil-Bau-Kunst, In unterschiedlichen vollständigen Anweisungen dergestalt abgehandelt . . . von Leonhard Christoph Sturm

Augsburg: printed by Peter Detleffsen for Jeremias Wolff, 1721

1983.49.24–25

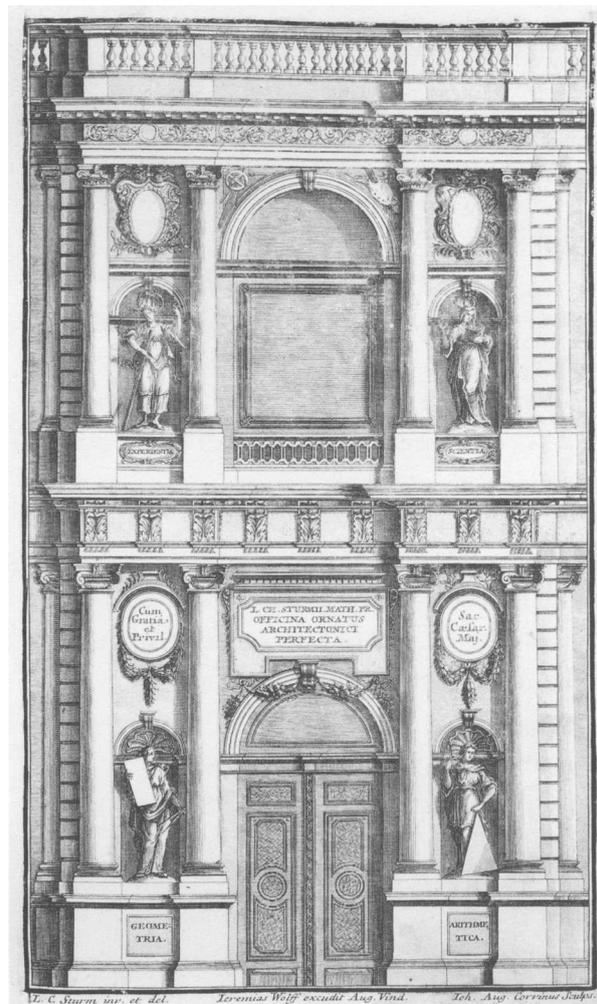
Folio: 340 x 202 (13³/₈ x 7⁷/₈)

Edition First collected edition of this series of treatises by L. C. Sturm, presented as commentaries on the work of Nikolaus Goldmann. The Millard copy consists of preliminaries followed by 16 books or parts given letters A–Q; plus 5 supplements given letters b–f (for alphabetical key, see publisher's preliminary summary of contents, p. [3]). Each book has its own title page, and was also separately issued. The Millard copy is without supplement "a," *Prodromus Architecturae*, for which see separate entry (see also separate entries for second copies of [L] *Vollständige Anweisung Wasser-Künste*; [N] *Vollständige Anleitung Schiff-*

Häuser; and [d] *Vollständige Mühlen Baukunst*)

[A]. Kurtze Vorstellung der gantzen Civil-Bau-Kunst, Worinnen erstlich die vornehmsten

Leonhard Christoph Sturm. *Der auserleßneste und nach den Regeln der antiques Bau-Kunst*. Added title plate. 1983.49.25



Kunst-Wörter . . . erklärt, Zum Andern . . .
Reguln deutlich angewiesen werden . . . 1718.
[B]. Leonhard Christoph Sturms, Vollständige
Anweisung, Alle Arten von regularen Pracht-
Gebäuden . . . 1716.
[C]. Leonhard Christoph Sturms, Vollständige
Anweisung Die Bogen-Stellungen nach der Civil-
Bau-Kunst . . . Insonderheit von Sieges-Bögen
oder Ehren-Pforten . . . 1718.
[D]. Nicolai Goldmanns Abhandlung Von den
Bey-Zierden Der Architectur . . . Anmerckun-
gen . . . heraus gegeben Von Leonhard
Christoph Sturm. . . MDCCXX.
[E]. Die unentbährliche Regel Der Symmetrie
Oder: Des Ebenmaasses, Wie sie zuförderst
an dem herrlichsten Exempel des Göttlichen
Tempels von Salomone erbauet . . . MDCCXX.
[F]. . . [as B above] Anweisung Innerer
Austheilung der Gebäude . . . MDCCXX.
[G]. Vollständige Anweisung alle Arten von
Bürgerlichen Wohn-Häusern . . . MDCCXXI.
[H]. . . Anweisung alle Arten von Kirchen . . .
1718.
[I]. . . Anweisung Allerhand Oeffentliche Zucht-
und Liebes- Gebäude, Als hohe und niedrige
Schulen, Ritter-Academien, Waysen-Häuser,
Spitäle vor Alte und Krancke . . . MDCCXX.
[K]. . . Anweisung Regierungs- Land- und
Rath-Häuser . . . 1718.
[L]. . . Anweisung Wasser-Künste, Wasser-
leitungen, Brunnen und Cisternen . . . MDCCXX.
[M]. Leonhard Christoph Sturms Architectura
Civili-Militaris. Oder: Vollständige Anwei-
sung, Stadt-Thore, Brucken, Zeug-Häuser . . .
MDCCXIX.
[N]. Leonhard Christoph Sturms, Vollständige
Anleitung Schiff-Häuser oder Arsenale und
Anfuhrten oder See-Häfen . . . MDCCXXI.
[O]. . . Anweisung Grabmahle zu Ehren der
Verstorbenen, Wie auch Parade-Betten und
Castra Doloris, verstorbenen Fürsten Denck-
Säule . . . MDCCXX.

[P]. Vollständige Anweisung, Grosser Herren
Palläste . . . Insonderheit aber Von Fürstlichen
Lust-Gärten . . . 1718.

[Q]. Ein sehr nöthiges Haupt-Stuck Der voll-
ständigen Anweisung zu der Civil-Bau-Kunst,
nach Nicolai Goldmanns Gründen, Von Land-
Wohnungen und Meyereyen . . . Worinnen
Goldmanns Worte ausführlich erklärt auf die
heutige teutsche Praxin appliciret . . . MDCCXV

Supplements

[b] Aufrichtige Entdeckung Des zu Auffnahm
der Länder und Commerciens höchst-nützlichen
Nivellirens oder Wasserwägens . . . MDCCXX.

[c] Grundliche und Practische Unterweisung,
Wie man Fang-Schlüssen und Roll-Brücken . . .
bauen solle . . . MDCCXX.

[d]. Vollständige Mühlen Baukunst . . . 1718.

[e]. Freundlicher Wett-Streit Der Französischen,
Holländischen und Teutschen Krieges-Bau-
Kunst . . . 1718.

[f]. Leonhard Christoph Sturms Durch Einen
grossen Theil von Teutschland und den Nieder-
landen biß nach Pariß gemachete Architecto-
nische Reise-Anmerckungen, Zu der Vollständi-
gen Goldmannischen Bau-Kunst Vten Theil als
ein Anhang gethan . . . M DCC XIX

[Preliminaries]: [20] pp., added etched and
engraved title plate, etched and engraved
frontispiece

[A]: 32 pp., 11 etched and engraved plates

[B]: [68] pp., [71] etched and engraved plates

[C]: 18 pp., [19] etched and engraved plates

[D]: 18 pp., 5 etched and engraved plates

[E]: 16 pp., 10 etched and engraved plates
(2 folding, 1 double page)

[F]: 12 pp., 7 etched and engraved plates

[G]: [16] pp., [15] etched and engraved plates

[H]: 39, [1] p., [22] etched and engraved plates
(2 double page)

[I]: [26] pp., 15 etched and engraved plates



Leonhard Christoph Sturm. *Der auserlesneste und nach den Regeln der antiken Bau-Kunst*. Frontispiece. 1983.49.24

(2 double page)

[K]: 24 pp., [13] etched and engraved plates

(3 double page)

[L]: 18 pp., [10] etched and engraved plates

[M]: 42 pp., 19 etched and engraved plates

(2 double page)

[N]: 10 pp., 4 etched and engraved plates

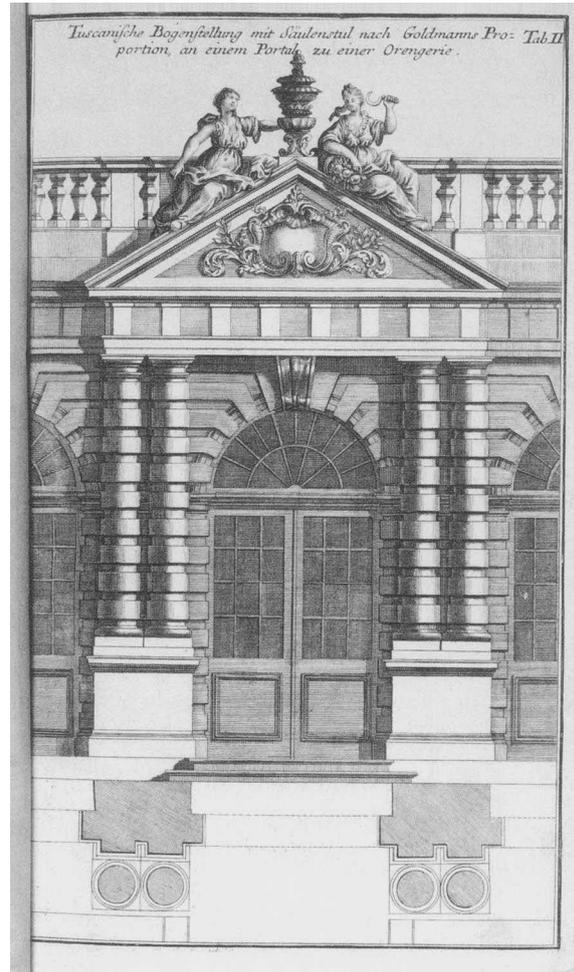
(1 double page)

[O]: 8 pp., 4 etched and engraved plates

(1 double page)

[P]: 84, [4] pp., [39] etched and engraved plates

[Q]: [20] pp., 9 etched and engraved plates



Leonhard Christoph Sturm. *Der auserlesneste und nach den Regeln der antiken Bau-Kunst*. Suite C, plate 11. Tuscan entrance to an orangery. 1983.49.25

Supplements

[b]: [18] pp., [4] etched and engraved plates

[c]: [28] pp., 8 etched and engraved plates

[d]: [iv], 35, [1] pp., etched title plate, 42

[i.e., 51] etched and engraved plates

[e]: [x], 66 pp., 19 double-page etched and engraved plates

[f]: 144 pp., [52] etched and engraved plates (4 folding, 8 double page)

Text Most books follow a simple pattern, namely, a title page (verso blank) plus text. Exceptions are as follows: [Preliminaries] pp. [1]

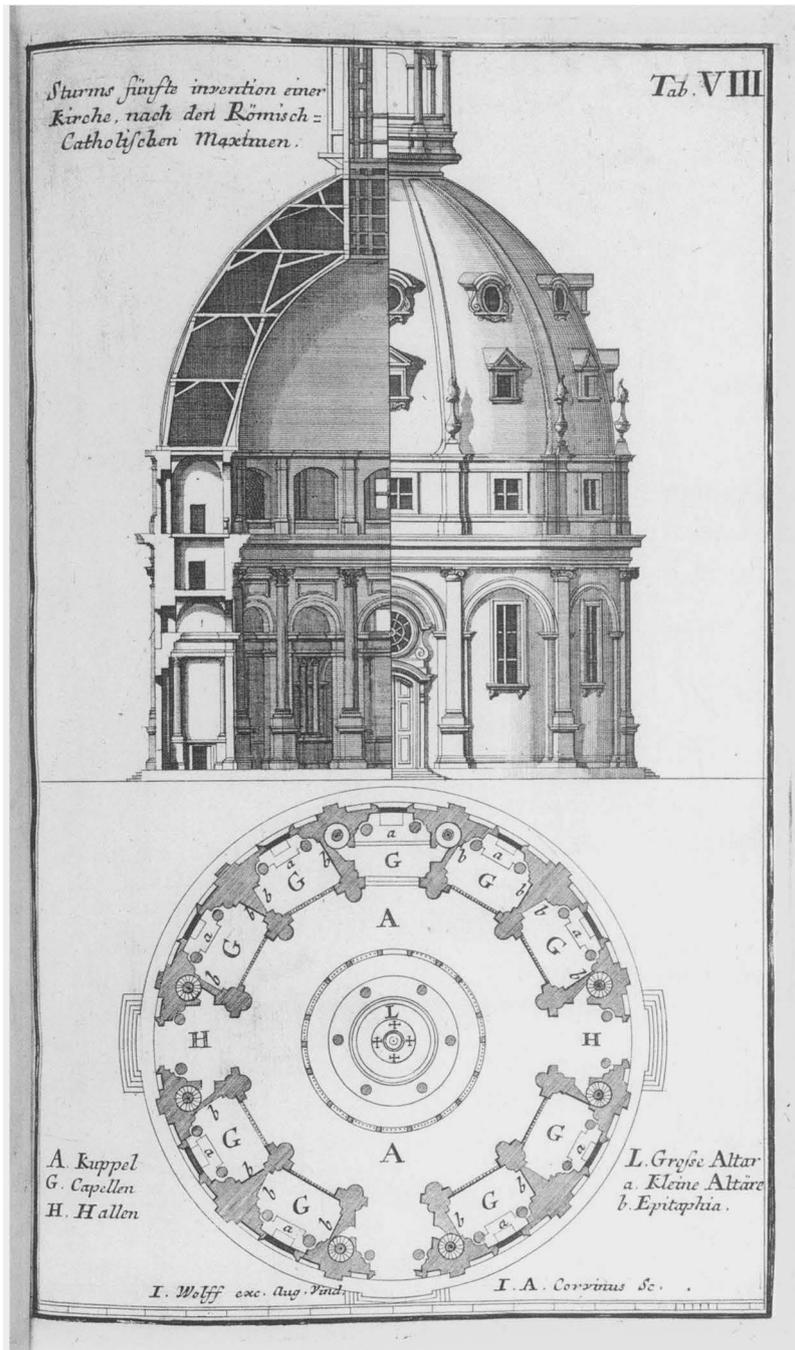
general title page (verso blank); [3] publisher's preface, giving a summary list of the contents of the volumes, including the *Supplement*, lettered as described above; [4–20] index. [B]: pp. [1] title page (verso blank); [3–8] introduction; [9–68] text. [C]: pp. [1] title page (verso blank); [3] introduction; 4–18 text, including explanations of the plates. [H]: pp. [1] title page (verso blank); 3 foreword; 4–39 text, including explanations of the plates; [40] blank. [P]: pp. [1] title page (verso blank); 3–7 introduction, addressed to the reader; 8–84 text; [85–87] supplement (“Goldmanns Beschreibung, Eines Italianischen Lust-hauses . . .”); [88] blank. [d]: etched title-plate; pp. [i–iv] author's introduction; [1]–35 explanations of the plates; [36] blank. [e]: pp. [i] title page (verso blank); [iii–vi] Sturm's dedication to Prince Eugene of Savoy; [vii–x] introduction; 1–66 text. [f]: pp. [1] title page (verso blank); [3]–144 text, in the form of 28 letters, each with place and date from 4 May 1716 to 26 February 1717, directions to binder at end

Ornaments Title pages to the individual books with ornamental woodcut initials. Typographical headpieces and woodcut tailpieces and initials throughout

Illustrations Vol. 1 has an etched and engraved allegorical frontispiece, signed “Paulus Decker delin.” and “Hyeronimus Sperling Sculp.” An added etched and engraved pictorial title, including facade of building ornamented with statues of *Experientia*, *Scientia*, *Geometria*, and *Arithmetica*, is bound in Vol. 2 of the Millard copy. Etched and/or engraved plates for individual books are numbered and signed as follows: [A] 11 plates, numbered 1–XI; unsigned. [B] 71 plates, numbered 1–16, 16a, 17–48, and 1–XXII (plates 23–48 variously numbered in roman or arabic); unsigned. [C] 19 plates numbered A–B, 1–XVII; 5 plates with Sturm's signature as

designer (“L.C. Sturm inv.”), 5 signed by Karl Remshard as engraver. [D] 5 plates numbered 1–V; unsigned. [E] 10 plates numbered 1–X; plates III, X signed by J. A. Corvinus as engraver. [F] 7 plates numbered 1–VII: 1 plate signed by Corvinus as engraver. [G] 15 plates, the first one unnumbered, 1–XIV; 2 plates signed by Sturm as designer/draftsman and by Corvinus as engraver. [H] 22 plates numbered A–D, 1–V, V₂, V₃, VI–XII, XIII_A, XIII_B, XIV, XV; 9 signed by J. A. Corvinus as engraver. [I] 15 plates numbered 1–XV; 1 signed by Corvinus as engraver. [K] 13 plates numbered 1–V, 1–8; 5 signed by Karl Remshard as engraver (“Carl Remshart Sc.” and variants). [L] 10 plates numbered 1–II, [II *bis*], III–IX; unsigned. [M] 19 plates numbered 1–XIX; 2 signed by Sturm as designer or draftsman; 5 signed by Karl Remshard as engraver. [N] 4 plates numbered 1–IV; unsigned. [O] 4 plates numbered 1–IV; unsigned. [P] 39 plates numbered A–B, 1–VIII, VIII₁, IX, IX₁, X, X₁, XI, XI₁, XII, XII₁, XIII, XIII₁, XIV, XV, XVI, XVII_a, XVII_b, XVII_c, XVIII, XIX, XIX_b, XX, XXI–XXV, Fig. A, Fig. B, Fig. C (pls. XII₁ and XIII₁ pasted together to make a folding plate, as was intended or would be possible with other pairs of double-page plates including subscript “i”); 4 plates signed by Sturm as designer and draftsman and by J. A. Corvinus as engraver. [Q] 9 plates numbered 1–IX; 2 signed by Sturm as draftsman and by J. A. Corvinus as engraver. [b] 4 plates lettered A–D; unsigned. [c] 8 plates numbered 1–VIII; unsigned. [d] etched title plate and 51 plates numbered 1–XVI, XVII_A, XVII_B–XIX, XIX_A, XIX_B, XIX_C, XX, XXI, XXIA, XXII, XXIIA, XXII_B, XXIII–XXV, XXVA, XXVI, XXVIA, XXVII–XLII; unsigned. [e] 19 plates numbered 1–XIX; unsigned. [f] 52 plates numbered A–D, 1–XLVIII; 34 plates signed by Sturm as draftsman and 25 by J. A. Corvinus as engraver

Unsigned woodcut illustrations and/or diagrams



Leonhard Christoph Sturm. *Der auserlesneste und nach den Regeln der antiquen Bau-Kunst. Suite H, plate VIII. Fifth design for a Roman Catholic church.* 1983.49.25

occur in the text of books [B]–[D], [H]–[M], [P]–[Q], and [b]–[e]

Binding Text and plates bound in separate volumes. Contemporary calf, spine gilt in compartments, marbled endpapers. Fore edge of Vol. 1 with paper tabs marking book divisions (books

[A] and [B] unmarked; [C–Q] tabbed B–P; b–f correctly tabbed)

References [A–Q, b–c] Berlin Cat. 1993; [d] Berlin Cat. 1783; [e] Berlin Cat. 3537; [f] Berlin Cat. 1994

I 30

Leonhard Christoph Sturm
(1669–1719)

Leonhard Christoph Sturms Vollständige
Anleitung Schiff-Häuser oder Arsenale
und Anfuhrten oder See-Häfen gehörig
anzugeben . . .

Augsburg: printed by Peter Detleffsen for
Jeremias Wolff, 1721

1983.49.117

Small folio: 332 x 203 (13¹/₁₆ x 8)

Pagination 10 pp., 4 etched and engraved plates
(1 double page)

Edition First edition. Also issued as part [N] in
the 1721 collection of Sturm's treatises, based

on the work of Nikolaus Goldmann, *Der auser-
lessneste und Nach der Regeln . . . verneuerte
Goldmann* (q.v.)

Text pp. [1] title page (verso blank); 3–10 text

Ornaments Typographical headpiece, woodcut
tailpiece and initial

Illustrations 4 unsigned etched and engraved
plates numbered I–IV, all with Jeremias Wolff's
imprint

Binding Bound (3) with Sturm's *Vollständige
Mühlen Baukunst* (1718)

References Berlin Cat. 1993, 13

I 3 I

Laurids Lauridsen de Thurah
(1706–1759)

Den Danske Vitruvius Indeholder Grundtegninger, Opstalter, og Giennemsnitter af de merkværdigste Bygninger i Kongeriget Dannemark, samt de Kongelige Tydske Provintser, Tilligemed en Kort Beskrivelse over huer Bygning i saer. Deelt i Tuende Deele. . . . [Title in French] Le Vitruve

danois . . . [Title in German] Der danische Vitruvius . . .

Copenhagen: Ernst Henrich Berling, 1746–1749

1985.61.2703–2704

Laurids Lauridsen de Thurah. *Den Danske Vitruvius*. Part 1, Plate LXXI. Market and church of Saint Nicholas, Amager. 1985.61.2704





Laurids Lauridsen de Thurah. *Den Danske Vitruvius*. Part 1, Plate xxii. Entrance to Christiansborg Palace. 1985.61.2704

Large folio: 463 x 299 (18¼ x 11¾)

Pagination Vol. 1, Part 1: [x], 96 pp., etched and engraved frontispiece, 120 etched and engraved plates (3 double page)

Vol. 1, Part 2: [ii], 267, [1] pp., 161 etched and engraved plates (2 double page)

(Note: All published)

Edition First edition

Text (parallel Danish, French, and German)

Vol. 1, Part 1: pp. [i] title page (verso blank); [iii–vi] author's dedication, to the king, dated 18 December 1746; [vii–x] preface; 1–96 text, including (pp. 16–96) explanation of plates 1–cxx. Vol. 1, Part 2: pp. [i] title page, dated 1749 (verso blank); 1–267 text (including 3 introductory paragraphs and explanation of plates 1–161); [268] blank

Ornaments Woodcut tailpieces

Illustrations Part 1: Unsigned etched and engraved frontispiece and 120 unsigned etched and engraved plates numbered 1–cxx (3 double page)

Part 2: 161 etched and engraved plates numbered 1–161 (2 double page). Plates 14, 15, 47, 52, 60, and 88 are signed by Michael Keyl as engraver (“M. Keyl Sculp;” with variants); plates 73, 97, 100, 108, and 116 are signed “C. L. Wüst Sculp;”; the other plates are unsigned

Binding Text and plates bound in separate volumes. Recent three-quarter red morocco, marbled boards

References *Avery's Choice* 154; Berlin Cat. 2259

I 32

Giacomo Barozzi da Vignola
(1507–1573)

Regola delli cinque Ordini D'Architettvra Di M. Giacomo Barozzio Da Vignola. Con la nuova aggiunta di Michel-Angelo Buonaroti. [Title in Dutch] Regel van de vijf Ordens der Architecture, Ghestelt by M. Iacob Barozzio van Vignola. Met een nieu byvoegsel van Michel Angelo Buonaroti. [Title in French] Reigle des cinq Ordres D'Architectvre, De M. Iagues Barozzio de Vignole. Avec une augmentation nouvelle de Michel Angelo Bonaroti. [Title in German] Regel der funff orden von Architectur, Ghestelt durch M. Iacob Barozzio von Vignola. Auuffs neue vermehrt mit etliche herliche Geba[e]wen von Michel Angelo Bonaroti

Amsterdam: Willem Jansz (Janssen), 1619

1983.49.121

Folio: 404 x 267 (15⁷/₈ x 10¹/₂)

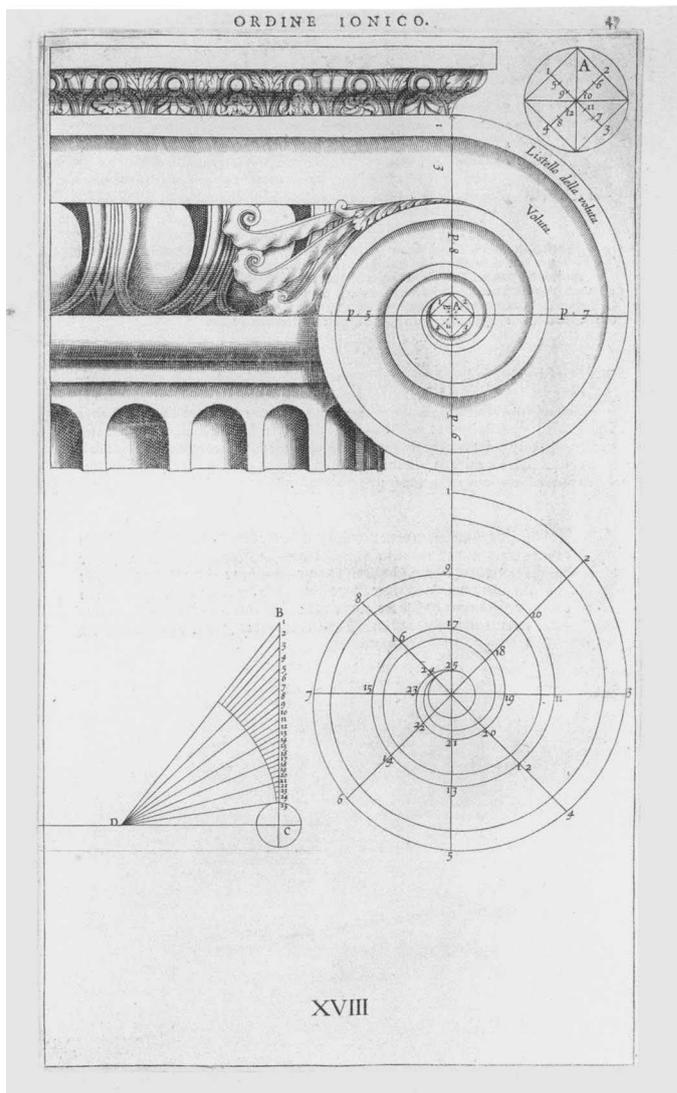
Pagination 95, [1] pp.

Edition Second? quadrilingual edition of Vignola's *Regola delli cinque ordini d'architettura*. Casotti notes a reference to a Jansz edition dated 1617 (no copy traced)

Text pp. [1] title (verso blank); [3] engraved frontispiece (verso blank); 5 dedication "All'illvstrissimo E Reverendmo Signore mio è Patrone Singularissimo il Cardinale Farnese"; 5–11 address "A I Lettori," with translations of this and all subsequent text into Dutch, French,

Giacomo Barozzi da Vignola. *Regola delli cinque ordini d'architettura*. Frontispiece. 1983.49.121





Giacomo Barozzi da Vignola. *Regola delli cinque ordini d'architettura*. Plate XVIII. Ionic volute. 1983.49.121

and German; 12–13 “Regola Delli Cinque Ordine Toscano”; 14–23 “Descrittione Dell’Ordine Toscano”; 24–35 “Descrittione Dell’Ordine Dorica”; 36–47 “Descrittione Dell’Ordine Ionico”; 48–59 “Descrittione Dell’Ordine Corinthia”; 60–71 “Descrittione Dell’Ordine Composito”; 72–73 “Descrittione Dell’Invention’ Del’ Vignola”; 74–79 “Alcuni Disegni dell’Invention’ del Vignola”; 80–95 “Alcuni Disegni Di Michel Angelo”; [96] blank

Ornaments Woodcut title vignette and initials

Illustrations Engraved frontispiece portrait and

32 full-page engravings of architectural details, unsigned, all printed as part of the text

Binding Contemporary limp vellum. Bound, probably as issued, with Bernardino Radi’s *Varie inventioni per depositi* and a suite of engravings attributed to Valérien Regnard and Domenico Parasacchi (qq.v.)

References Berlin Cat. 2584; Maria Walcher Casotti, “Le Edizioni della *Regola*,” in Pietro Cataneo, Giacomo Barozzi da Vignola, *Trattati*, Milan, 1985, pp. 544–545; Fowler 357 (variant)

I 33

Marcus Vitruvius Pollio

Vitruuius Teutsch, Nemlichen des aller namhafftigisten v[nd] hocherfarnesten, Römischen Architecti, vnd Kunstreichen Werck oder Bawmeisters, Marci Vitruuij Pollionis, Zehen Bücher von der Architectur vnd künstlichem Bawen. . . . Erstmals verteutscht, vnd in Truck verordnet Durch D. Gualther[um] H. Riuium . . .

Nuremberg: printed by Johann Petreius, 1548

1983.49.I33

Folio: 331 x 216 (13 x 8½)

Foliation [18], 320, [2] leaves
(*Note*: Includes 2 final blank leaves)

Edition First German language edition of Vitruvius, *De architectura*, translated and edited by Walther Hermann Ryff

Text folios [1] woodcut and typographic title printed in red and black (verso blank); [2–4 recto] dedication “Den Hochgelerten Fürsichtigen Erbar[n] vnd Weisen Herren, Bürgermeistern vnd Rath, der Stadt Nürnberg . . .,” signed by Ryff and dated 16 February 1548; [4 verso–6 recto] “Kurtze Summarien des gantzen Inhalts der X. Bücher Vitruuij”; [6 verso–9] list of illustrations; [10–18] index; 1–cccxx text of Vitru-

vius, in 10 Books, colophon at end “Getruckt zu Nürnberg durch Johan Petreius. Anno M. D. XLVIII”; [321–322] blank

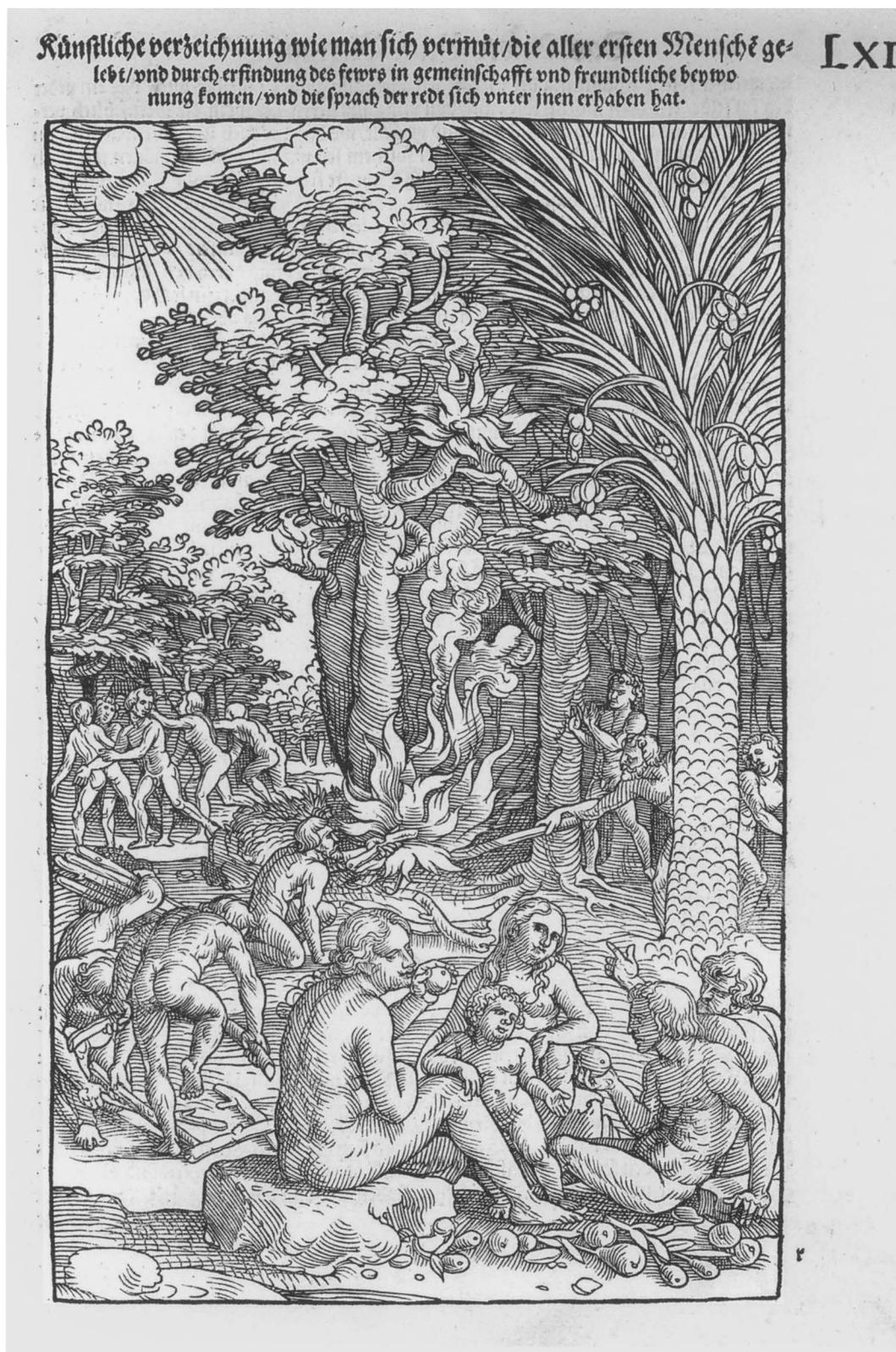
Ornaments Woodcut initials, attributed to Hans Springinkle

Illustrations 187 woodcut illustrations throughout the text, some full page, which have been attributed to Peter Flötner, Virgil Solis, Georg Pencz, Hans Brosamer, and Erhard Schön

Binding Contemporary German blind-tooled pigskin, rounded and back-cornered over quarter-sawn wooden boards, beveled, 1 surviving chased brass clasp, 2 hook plates on upper cover. Sewn on 4 split tawed thongs, laced in. False headbands. Endpaper watermarks similar to Briquet 4891–5056 (episcopal crown), similar but not identical to watermarks on text leaves. Leather fore edge index tabs with metallic pigment

Provenance Ownership signature and bookplate of George Aitchison, A.R.A., 1878; recent bookplate of Dr. Ph. August Grisedach

References *Avery's Choice* 45; Berlin Cat. 1810; Fowler 404



I34

Marcus Vitruvius Pollio

M. Vitruvii Pollionis De Architectura Libri Decem. Cum Notis, Castigationibus & Observationibus Gvilielmi Philandri integris; Danielis Barbari excerptis, & Clavdii Salmasii passim insertis. Praemittuntur Elementa Architecturae Collecta ab Illustri Viro Henrico Wottono Equite Anglo. Accedunt Lexicon Vitruvianvm Bernardini Baldi Vrbinatis Guastellae Abbatis; Et Ejusdem Scamilli Impares Vitruviani. De Pictura Libri tres Absolutissimi Leonis Baptistae De Albertis. De Scvlptra Excerpta maxime animadvertenda ex Dialogo Pomponii Gavrici Neapolit. Lvdoici Demontiosii Commentarijs De Scvlptra Et Pictura. Cum variis Indicibvs copiosissimis. Omnia in unum collecta, digesta & illustrata A Ioanne De Laet Antwerpiano

[Amsterdam: Louis Elzevir, 1649]

1983.49.141

Quarto: 192 x 139 (7½ x 5½)

Pagination [viii], 30, [2], 252, [2], 253–272, [28], 164, 69, [3] pp.

Edition First edition of this collection, edited by Jan van Laet, which presents Van Laet's Latin

translation of Sir Henry Wotton's *Elements of architecture* (1623) followed by a critical edition of Vitruvius, *De architectura*, plus Latin reprints or translations of commentaries and other supporting material by Giorgio Agricola, Leon Battista Alberti (*De pictura*), Bernardino Baldi (*Scamilli impares Vitruviani, De verbo-*

Marcus Vitruvius Pollio. M. Vitruvii Pollionis De architectura libri decem. Frontispiece. 1983.49.140



rum Vitruvianorum), Daniele Barbaro, Ludovicus Demontiosius, Pomponio Gaurico, Nikolaus Goldmann, Marcus Meibomius, Guillaume Philander, Claude Salmaise, and Thomas Venatorius

Text pp. [i] added engraved title page with Elzevir's imprint dated 1649 (verso blank); [iii] title page (verso blank); [v–vi] dedication “Serenissimae Ac Potentissimae Principi Christinae Dei Gratia Svecorum, Gothorum, Ac Vandalarvm Reginae . . .,” signed and dated by Jan van Laet, Leiden, 15 May 1649; [vii–viii] “Ad Benevolvm Lectorem”; [1] divisional title “Elementa Architecturae, Collecta Ab Henrico Wottonio . . .”; [2] biographical note on Wotton “Elogium Avctoris”; 3–30 text of Wotton’s *Elements* in Latin; [i] Philandrier’s biographical note on Vitruvius “Vitruvii Vita Ex Ipso Opere Per Philandrum Collecta”; [ii] list of errata; 1–239 text of Vitruvius “M. Vitruvii Pollionis De Architectura”; 240–252 extract from Agricola “Epitome In omnes Georgii Agricolae De Mensuris Et Ponderibus Libros, Per Guilielmvm Philandrum Castilionvm”; [i] divisional title “Marci Meibomii Notae In Vitruvium . . .” (verso blank); 253–264 text of Meibomius; [265] divisional title “Vitruvii Volvta Ionica Hactenus Amissa. Restitvta A Nicolao Goldmanno”; 266–272 text of Goldmann; [273–299] Greek and Latin indexes; [300] blank; [1] divisional title “Lexicon Vitruvianvm, Seu De Significatione Vocabvlorvm, Qvibus Vitruvius Utitvr, Commentarius, A Bernardino Baldo Vrbinate . . . olim concinnatus, nunc . . . auctus, & illustratus A Joanne De Laet, Antwerpiano”; [2] note to the reader by De Laet; 3–144 text of Baldi’s *De verborum Vitruvianorum*; 145–164 text “Scamilli Impares Vitruviani, A Bernardino Baldo Explicati”; [1] divisional title “De Pictura . . . Libri tres absolutissimi Leonis Baptistae De Albertis . . .”; [2] eulogy of Alberti; 3–32 text of Alberti’s *De pictura*, ending with letter

“. . . Mathematico excellentissimo, Iacobo Milichio, Thomas Venatorius S. D.”; 33–46 text “De Scvlptvra Excerpta maxime animadvertenda Ex Dialogo Pomponii Gaurici Neapolitani”; 47–55 “Ludovici Demontiosii Commentarius De Scvlptvra”; 56–66 address by Demontiosius followed by his commentary “De Pictura”; 67–69 “Clavdivs Salmasivs In Solinum pag. 5. (pag. 1044.)”; [70–72] index

Ornaments Woodcut initials, headpieces, and tailpieces

Illustrations Unsigned added engraved title page (pp. [i–ii]) depicting Vitruvius in a discussion with Caesar; unsigned woodcut illustrations of architectural details in the texts of Vitruvius (54), Goldmann (1, repeated twice), and Baldi’s *De verborum* (15) and *Scamilli impares* (9)

Binding Eighteenth-century sprinkled calf, rebacked

Provenance Bookplate of Chatsworth library, sold as a duplicate from the library of the dukes of Devonshire

References Berlin Cat. 1817; Cicognara 726; Fowler 417

ANOTHER COPY

1983.49.140

Quarto: 289 x 195 (11³/₈ x 7³/₄)

Binding Contemporary calf, spine repaired

Provenance Early inscription on title “hec editio vendita in auct. Menars. Hag. Com. P. 50n. boi. X. 13. Fl. S. t.” with date below (in same hand?) “Menso Novembri M.DC.LXI.” Engraved bookplate of Sir John Anstruther, baronet, on title-page verso

I 35

Bernardo Antonio Vittone
(1702–1770)

Istruzioni Elementari Per Indirizzo De'
Giovani Allo Studio Dell' Architettura
Civile Divise In Libri Tre' . . . Da
Bernardo Antonio Vittone . . .

Lugano: Agnelli, 1760

1985.61.2743–2744

Quarto: 259 x 194 (10³/₁₆ x 7⁹/₁₆)

Pagination [viii], 622 pp., etched and engraved title plate, CI [i.e., 103] engraved plates (19 folding)

Edition First edition, late issue, with added title plate imprint “Torino Presso la Società de Libraj”

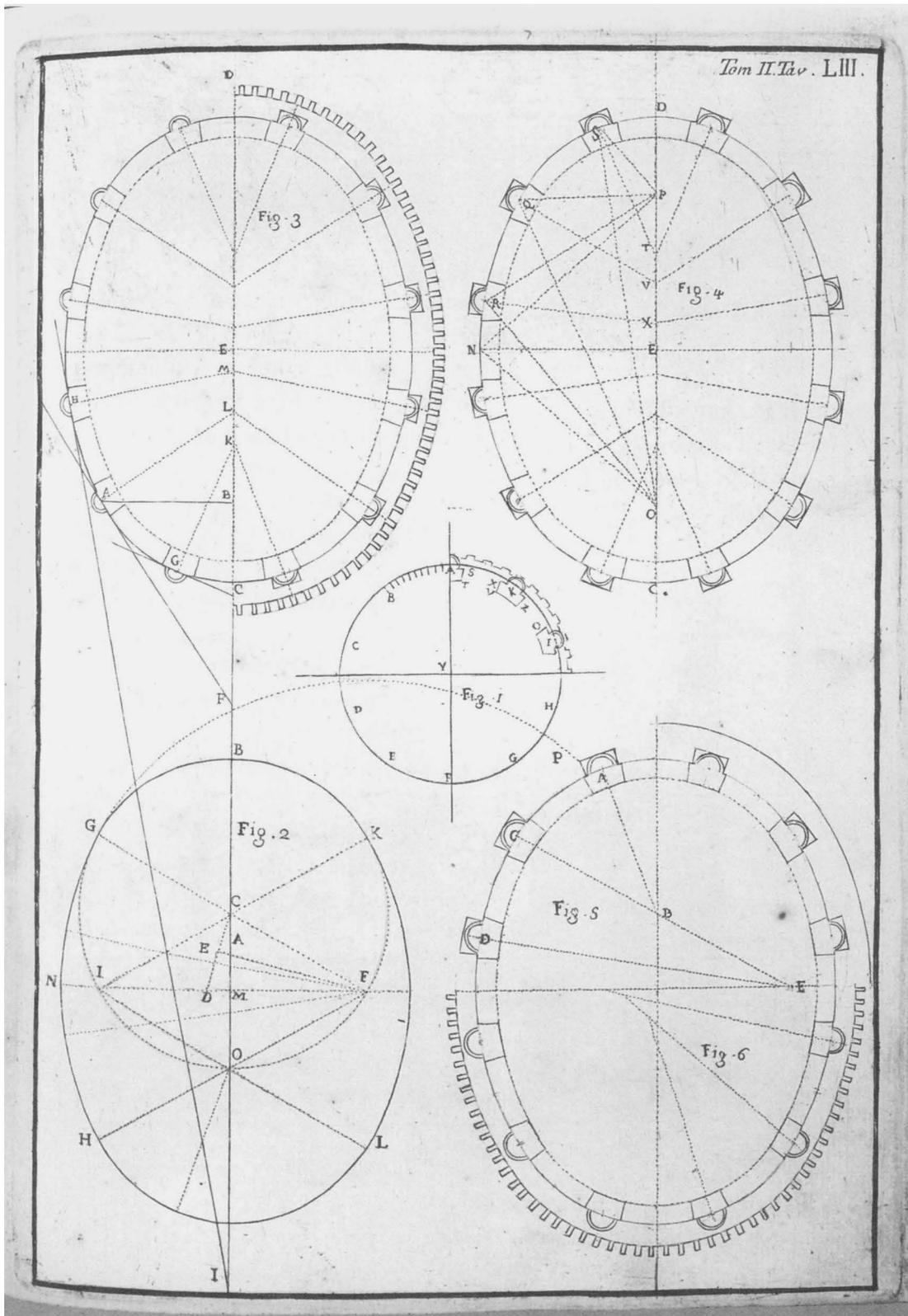
Text pp. [i] title page (verso blank); [iii–viii] Vittone's dedication, to God; I–VI preface; 7–608 text, in 3 books; 609–618 table of contents; 619–622 errata

Ornaments Woodcut printer's device on title page; woodcut headpiece (repeated), tailpiece, and initials

Illustrations Added etched and engraved title plate (“Studio d'Archit. Civile Disegni in Seguito al tomo I. Vittone,” with imprint “Torino presso la Società de Libraj”), signed “Gio. Ant: Belmondo inc.” and “Vittone Invenit”; plus 103 etched and engraved plates, numbered 1–CI (including *bis* pls. 1 and xxiv). 17 of the plates are signed by Giovanni Antonio Belmondo as engraver (“Gio. Ant. Belmondo sculp.,” with variants), 10 by Giovanni Battista Borra as artist and engraver (“Borra Del. S.,” with variants), 3 by (Marc Antonio) Dal Rè, 3 by “B,” 2 “G. Lepoer fece,” remainder unsigned. 1 plate, signed by Borra as draftsman, also bears Vittone's signature as designer (“Bernardus Vitonus Arch. inv.”)

Binding Text and plates bound in separate volumes. Early 19th-century green marbled paper boards, green morocco spines gilt, green sprinkled edges, new endpapers. Bound (as issued) to form a set with Vittone's *Istruzioni diverse* (1766)

References *Avery's Choice* 64 (with *Istruzioni diverse*); Berlin Cat. 2633 (another issue); Cicognara 690 (with *Istruzioni diverse*)



I 36

Bernardo Antonio Vittone
(1702–1770)

Istruzioni Diverse Concernenti L'Ufficio Dell' Architetto Civile, Ed inservienti d'elucidazione, ed aumento alle Istruzioni Elementari d'Architettura già al Pubblico consegnate; Ove Si Tratta Della Misura Delle Fabbriche, Del Moto, E Della Misura Delle Acque Correnti, Dell' Estimo De' Beni, Del Miglio Comune D'Italia, Dei Ponti, E Di Pressoche Ogni Sorta Di Fabbriche, Ed Ornamenti D'Architettura Civile; Divise In Libri Due . . . Da Bernardo Antonio Vittone . . .

Lugano: Agnelli and Company, 1766

1985.61.2745–2746

Quarto: 259 x 194 (10³/₁₆ x 7⁹/₁₆)

Pagination 326, [2] p., engraved title plate, IIII engraved plates (107 folding, 2 double page)

Edition First edition, late issue, with added title plate imprint “Torino Presso la Società de Libraj”

Text pp. [I] title page (verso blank); III–VI Vittone's dedication, to the Virgin Mary; VII–

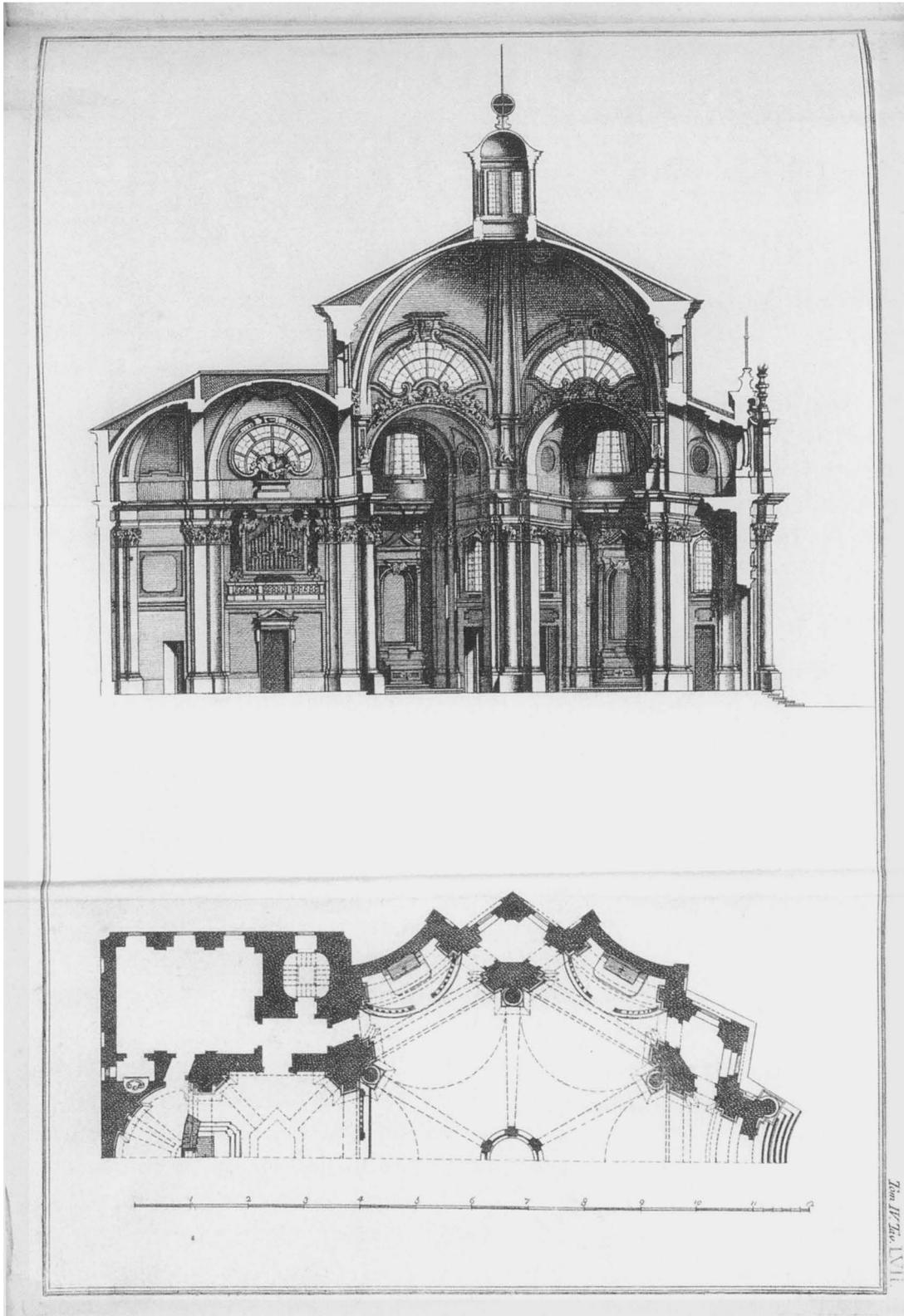
VIII passages from the Bible; IX–XIV preface, ending with sonnet; 15–324 text, in 2 books; 325–326 table of contents; [327–328] errata

Ornaments Woodcut vignette on title page; woodcut headpieces, tailpiece, and initials

Illustrations Added etched and engraved title plate (“Istruzioni Diverse Concernenti L'Ufficio Dell' Architetto Civile Volume Quarto, che contiene le Figure” with imprint “Torino Presso la Società de Libraj”); plus IIII etched and engraved plates numbered I–CXI (pls. XII and XIII full-page, XXXVI and XCVII double page, remainder folding). 26 of the plates are signed by Guarino Guarini as draftsman and engraver (“quarini del. et sculp.,” with variants); 6 plates are signed by Giulio Cesare Bianchi as engraver (“G. C. Bianchi scul. in Milano,” with variants: pl. XXXVIII dated 1761). Other plates signed “G. Lepoer Sc.” (2), “P. Peiroleri Inc.” (1), and “Ripa scu.” (1)

Binding Text and plates bound in separate volumes. Early 19th-century green marbled paper boards, green morocco spines gilt, green sprinkled edges, new endpapers. Bound (as issued) to form a set with Vittone's *Istruzioni elementari* (1760)

References *Avery's Choice* 64 (with *Istruzioni elementari*); Berlin Cat. 2635 (another issue); Cicognara 690 (with *Istruzioni elementari*)



Bernardo Antonio Vittone. *Istruzioni diverse*. Vol. 2, plate LVII. Design for the church at Grignasco. 1985.61.2746

I37

Hans Vredeman de Vries
(1527–1606?)

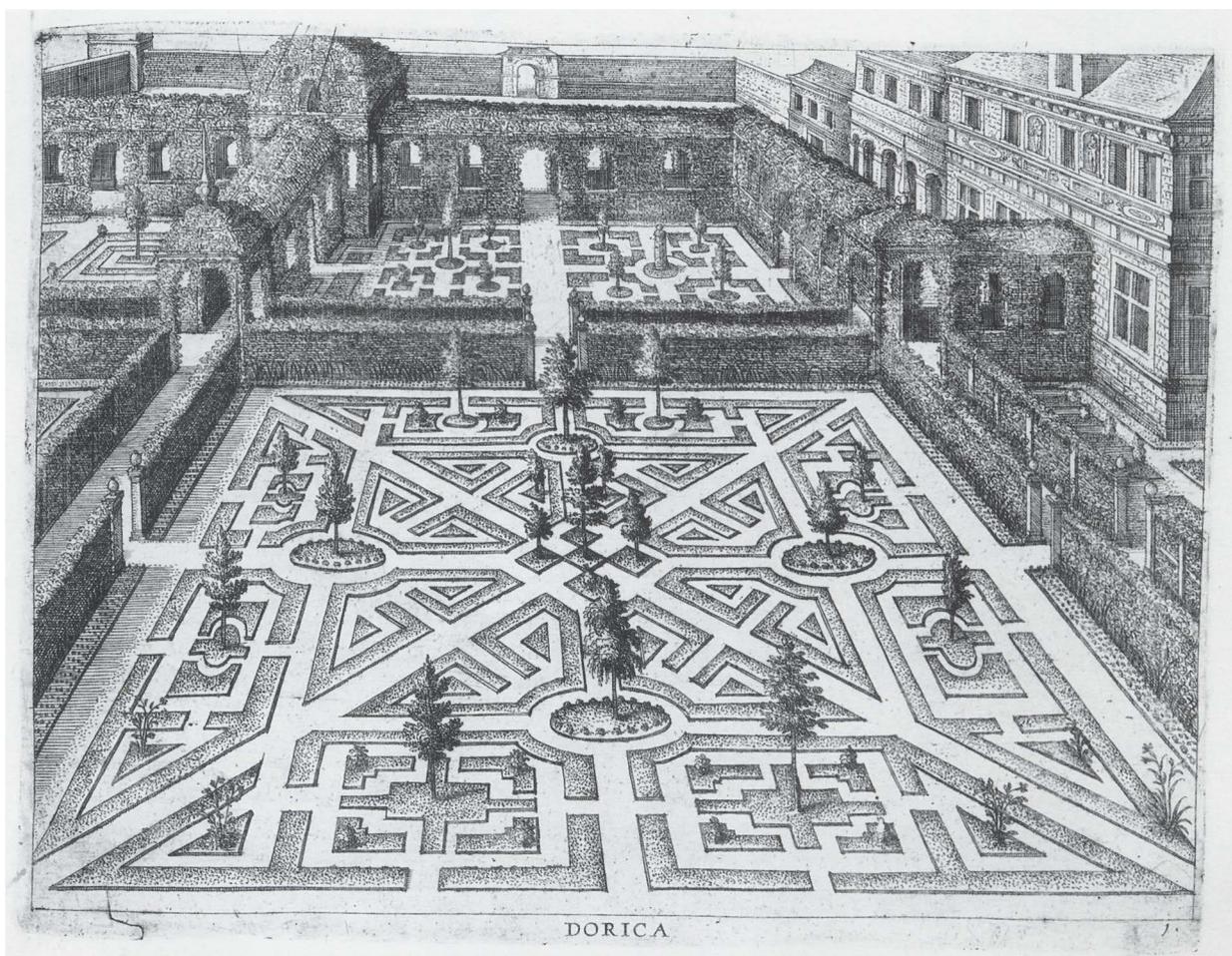
Antwerp: Philips Galle, 1583

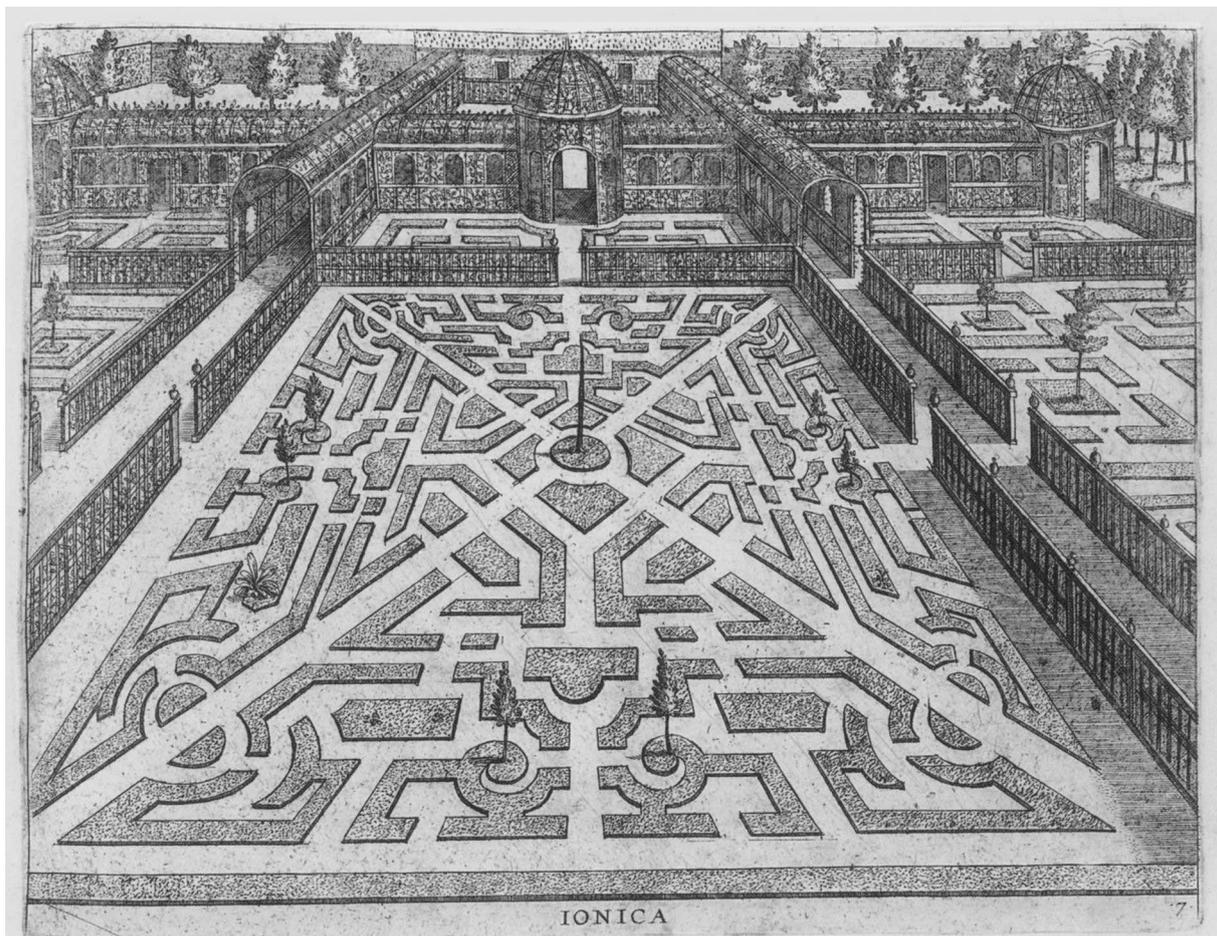
1985.61.2747

Hortorum Viridariorumque elegantes
& multiplicis formae . . . delineatae à
Iohanne Vredmanno Frisio

Oblong quarto: 260 x 323 (10³/₁₆ x 12³/₄)

Hans Vredeman de Vries. *Hortorum viridariorumque
elegantes*. Plate 1. 1985.61.2747





Foliation Etched title plate, 20 etched plates

Hans Vredeman de Vries. *Hortorum viridariumque elegantes*. Plate 7. 1985.61.2747

Edition First edition

Illustrations Etched title plate and 20 etched plates numbered 1–20 (pls. 1–6, “Dorica”; 7–13, “Ionica”; 14–20, “Corinthia”), unsigned

Binding Recent calf paneled in blind, blind-tooled ornaments (imitating sixteenth-century binding)

References Berlin Cat. 3390; Hollstein (Dutch) 48: 470–490

I 38

Hans Vredeman de Vries
(1527–1606?)

Antwerp: Theodoor Galle, 1601 [or later]

1985.61.2748

Variae Architecturae Formae: A Ioanne
Vredemanni Vriesio . . . Inventae

Small oblong quarto: 200 x 260 (7⁷/₈ x 10¹/₄)

Hans Vredeman de Vries. *Variae architecturae formae*.
Plate 49. Design for a country house with garden.
1985.61.2748

Foliation Etched and engraved title plate,
49 etched and engraved plates



Edition First edition, second issue of this collection, containing 2 previously published suites (pls. 1–20 originally published without title by Hieronymus Cock, c. 1560–1565; pls. 21–48 originally published without title in 1562). Plate 49 was added by Galle and is probably not after Vredeman de Vries. In the first issue of this edition, the plates are unnumbered

Illustrations Etched and engraved title plate (2d state, oval cartouche with title replacing Cock's dedication of c. 1560–1565); plus 49 etched and engraved plates numbered 1–49. 26

of these plates are signed individually or together by Vredeman de Vries as designer and Theodoor Galle as publisher (“Vriese Inventor T. Galle Excudebat,” “Vries inue,” and other variants)

Binding Early limp vellum, ties missing

Provenance Unidentified nineteenth-century armorial bookplate

References Hollstein (Dutch) 47: 51–100

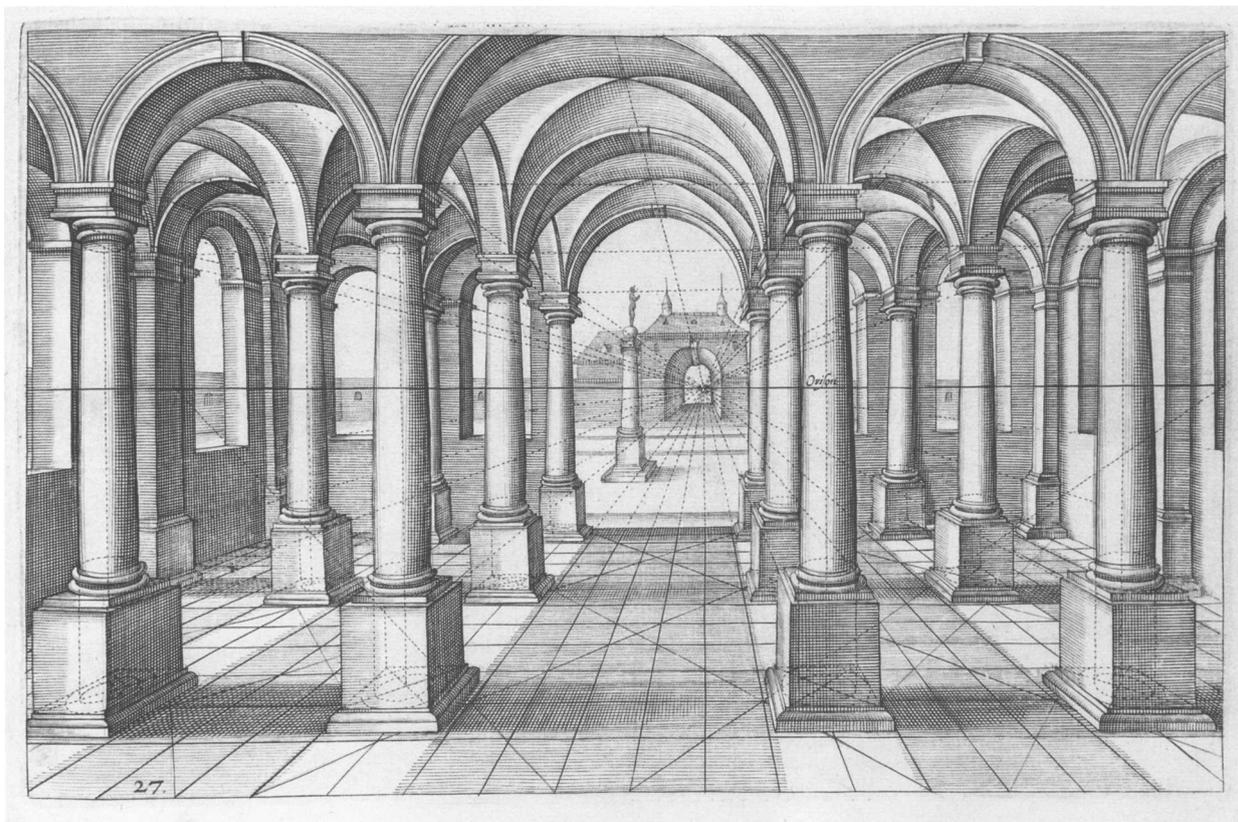
I 39

Hans Vredeman de Vries
(1527–1606?)

Perspective C'est a dire, le tresrenommé art du pointc oculaire d'une veüe dedans où travers regardante, estant sur vne muraille vnie, sur vn tableau, ou sur dela toile, en laquelle il y ayt quelques edifices, soyt d'Eglises, Temples, Palais, Sales, Chambres,

Galleries, Places, Allées, Iardins, Marchés & Ruës, a l'Antique ou Moderne, & autres telles choses icy démontrées, le tout posé sur les lignes fondamentales, & le fondement d'icelles clairement expliquées par descriptions, fort vtile & nécessaire, pour tous Peintres, Tailleurs en Cuivre, Imaginaires, Orfevres, Architectes, Ingenieurs, Tailleurs de Pierre, Menuisiers, Charpentiers, & tous Amateurs des arts, pour y estudier a leur plaisir, avec peu de

Hans Vredeman de Vries. *Perspective*. Plate 27.
1985.61.2534



peine. Inventé par Ioan Vredeman Frison

[Leiden: Beuckel Nieulandt, The Hague, for Hendrik Hondius, 1604–1605]

1985.61.2534

Oblong folio: 269 x 349 (10⁵/₈ x 13³/₄)

Pagination Part 1: [24] pp., [2] engraved portraits, 49 [i.e., 48] engraved plates

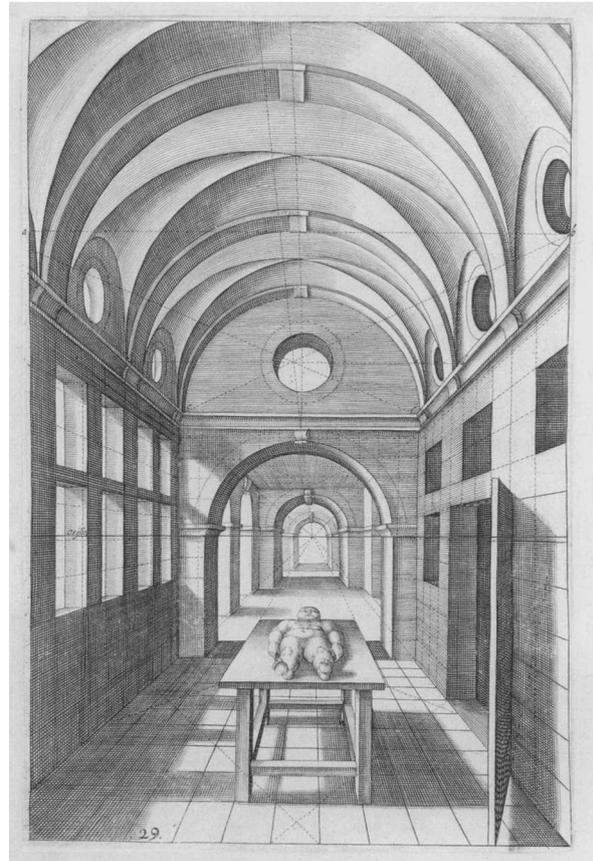
Part 2: [8] pp., 24 engraved plates

Edition First edition; published in simultaneous Latin, Dutch, French, and German

Text Part 1: pp. [1] printed title within an engraved frame (verso blank); [3] dedication “A Tresillustre & Trespuissant Seigneur, Mavrice, Prince d’Orangie . . . ,” with his engraved portrait; [4] address “Aux Nobles, Sages, Honnora- bles, Vertueux & Prudens Seigneurs, Mes- sieurs les Estats de Frise, & Messieurs [sic] du Magistraet, de la ville de Leeuvvaerden”; [5] “Ballade” and portrait of Hans Vredeman de Vries (verso blank); [7] “Preface”; [8–24] description of the plates, colophon at end “A La Haye, Chez Beuckel Nieulandt, pour Henry Hondius demeurant a Leyden. 1604.” Part 2 pp. [1] dedication “A Tres-Illvstre Et Tres-Valevrevx Prince Et Seigneur Monseigneur Mavrice, Prince D’Oranges . . .”; [2–8] description of the plates, colophon at end “A Leyden, Chez Henri Hon- divs, Taillievr en cuyure. Anno 1605”

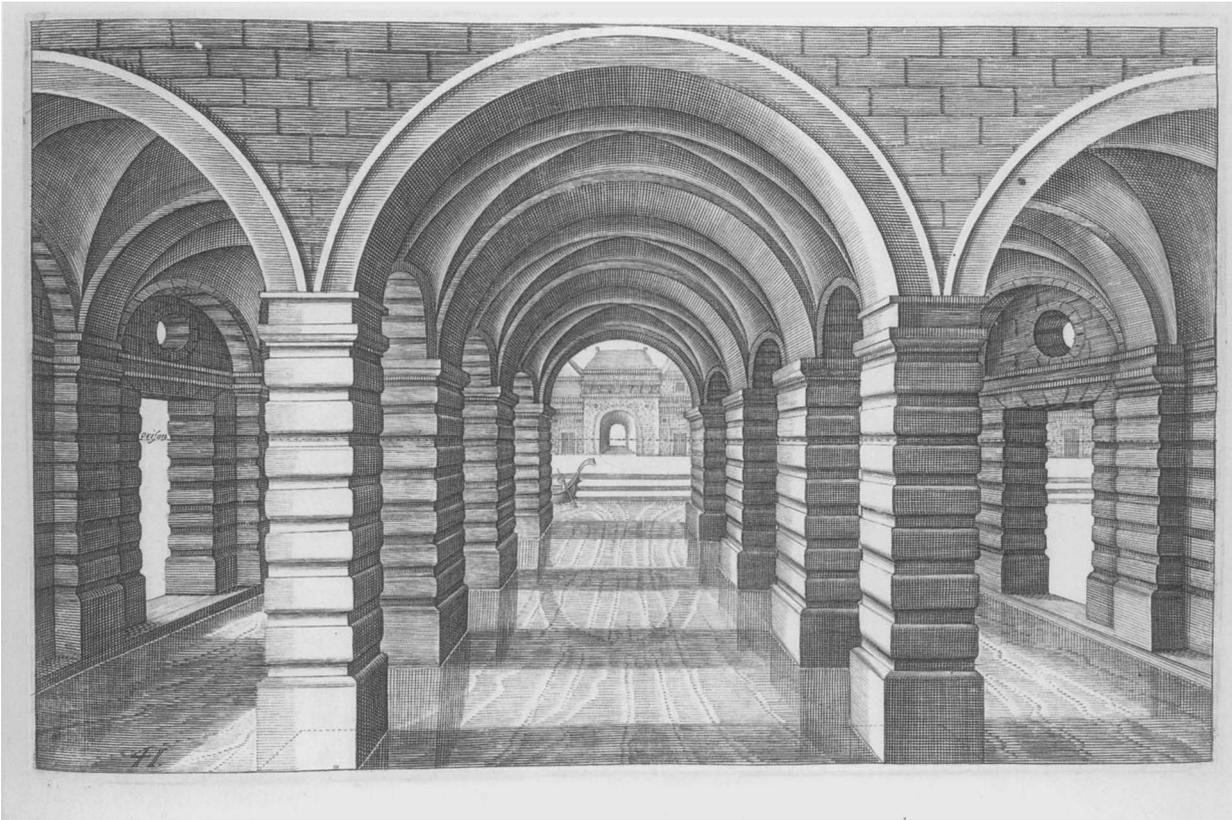
Ornaments Woodcut initials

Illustrations



Hans Vredeman de Vries. *Perspective*. Plate 29.
1985.61.2534

Part 1: Printed title with engraved frame, p. [1]; engraved portrait “Mavritivs D. G. Natvs Avr. Princ: Comes Nass: Marc. Verae Et Vlis. & Belg. Prov. Vn. Gvb.” signed “Henricus hondius fecit et excudit; Cum priuillegio. 1599,” p. [3]; engraved portrait “Ioan Vredeman Vriese, Aetat. 77.” signed “henr. hondius fecit. 1604,” p. [5]; plus 48 engraved plates illustrating perspective, numbered 1–49 (33–34 on the same plate). Plate 16 signed “Vriese Inuent.”; 25 signed “Hh exc. 1604”; 36 signed “vriese Inv.”; 44 and 46 signed “Vrise Inuent: Anno 1604”; 47 signed “Vriese Inv. Henr. hondius sculps.”;



49 signed “Hh sculpsit et exc. Anno 1604”

Hans Vredeman de Vries. *Perspective*. Plate 41. Barrel-vaulted colonnade with view onto a canal. 1985.61.2534

Part 2: 24 numbered engraved plates illustrating perspective. Plates 8, 10, 19, and 21 signed with monogram of Bartholomeus Dolendo; plate 14 signed “P.V. inv. Hhondius sculp.”; plate 23 signed “Vriese Invent 1605”

Binding Bound (5) with other works after Marolois, *Géometrie* (1616)

References Berlin 4704 (Latin 1604–1605 edition); Fowler 432 (Latin 1604–1605 edition); Hollstein (Dutch) 48: 517–520, 522–530, 532–591; New Hollstein, *Hendrick Hondius*, 232, 237, 507–575

I40

Hans Vredeman de Vries
(1527–1606?)

La Tres-Noble Perspective, A Scavoir,
La Theorie, Practique, Et Instrvction Fon-
damentale D’Icelle: Illustree de plusieurs
belles ordonnances d’Architecture, comme
de Temples, Palais, Galeries, Iardins,
Marchez & Rues à l’antique ou moderne,
clairement expliquees par descriptions,
fort utiles pour tous Architectes, Inge-
nieurs & tous Amateurs des arts: Inventee
par Iean Vredeman Frison, & de nouveau
augmentee & corrigeee Par Samuel
Marolois

Amsterdam: Jean d’Aernhem [i.e., Johannes
Janssonius, Arnhem?], 1619

1985.61.2749

Folio: 305 x 210 (12 x 8¼)

Pagination Part 1: [iv], 30 pp., 49 [i.e., 50]
double-page engraved plates

Part 2: [1], 32–42, [2] pp., 24 double-page
engraved plates

Edition Eighth edition, and fourth French lan-
guage edition (1st ed., with title *Perspective*, pub-
lished at The Hague, 1604–1605; also pub-
lished with Latin, Dutch, and German text).

This edition edited by Samuel Marolois

Text Part 1: pp. [i] title page (verso blank);
[iii–iv] preface; 1–23 description of plates; 24
“Av Lectevr”; 25–30 “Sur la Preface.” Part 2:
pp. [31] “Perspective Seconde Partie De Ian
Vredeman Friese. Augmentée & Corrigée en
divers endroits, Par Samvel Marolois, 1619”;
32–40 description of plates 1–23; 41–42
“Brefue deduction des principes & commence-
ments de toute l’architecture, & sur ceste vingt
& quatriesme figure de colomne Dorica comme
la source nes [sic] autres quatre colomnes”; [43]
“Sonnet”; [44] “Ballade”

Ornaments Title vignette; woodcut headpiece,
tailpiece, and initials

Illustrations Part 1: 50 double-page engraved
plates illustrating perspective, numbered 1–3,
“ii.^e 3,” 4–12, “ii.^e 12,” 13–49 (33–34 on the
same plate). As first edition (q.v.), but without
the 2 engraved portraits and with the 2 *bis*
plates numbered 3 and 12 (Hollstein [Dutch]
48: 521, 531)

Part 2: 24 double-page engraved plates as first
edition

Binding Recent red morocco, gold tooled

References Hollstein (Dutch) 48: 518–591

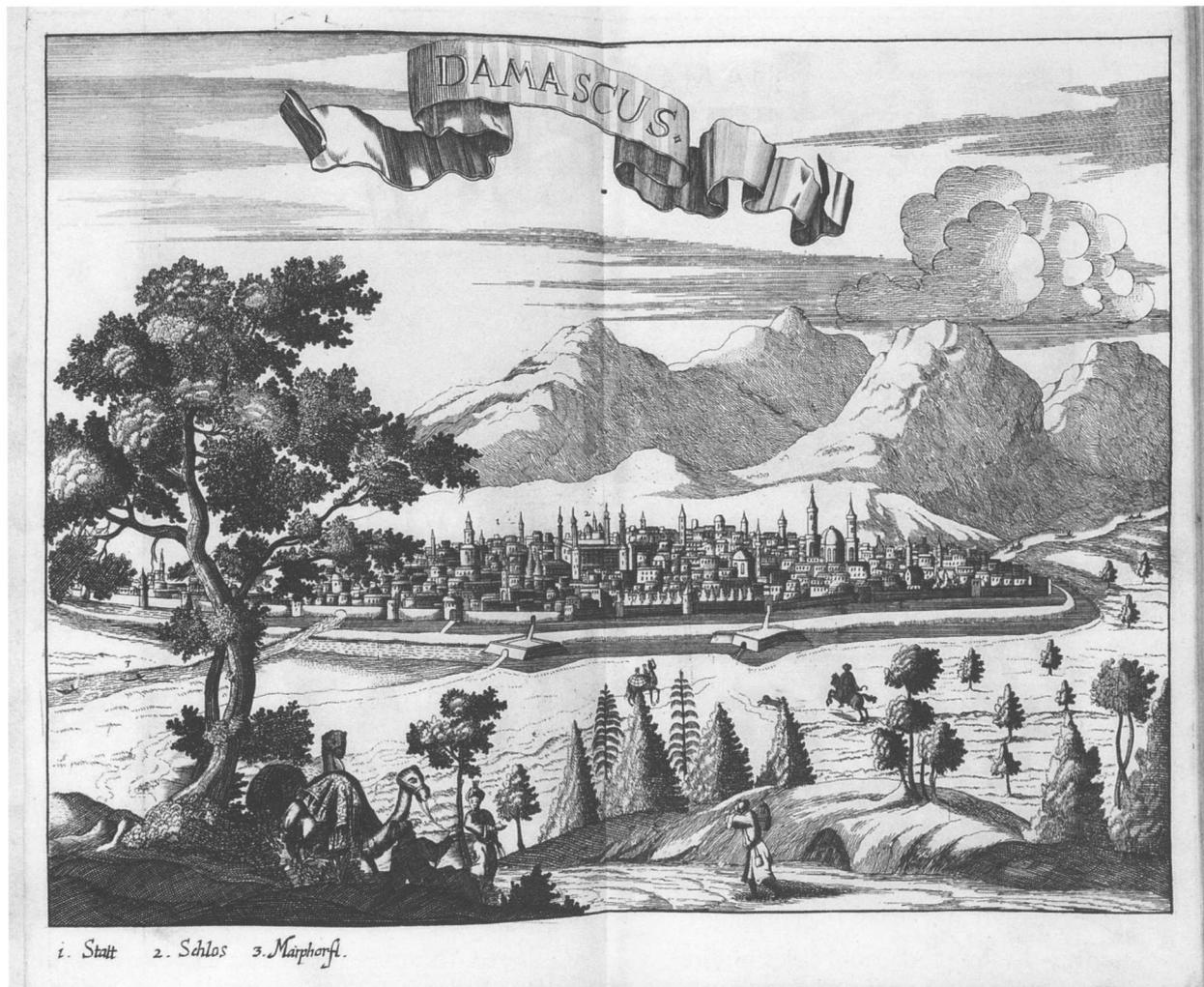
I4I

Johann Christoph Wagner
(fl. 1684–1685)

*Delineatio Provinciarum Pannoniae Et
Imperii Turcici In Oriente* [Title in Ger-
man] Eine Grundrichtige Beschreibung

deß ganzen Aufgangs, sonderlich aber deß
Hochlöblichen Königreichs Ungarn, und
der ganzen Türckey . . . Durch Johann
Christoph Wagner . . .

Johann Christoph Wagner. *Delineatio provinciarum*. Part 2,
plate after page 36. Damascus. 1985.61.2751



[Part 2] Johann Christoph Wagners
Norimberg. Delineationis Provinciarum
Pannoniae Et Imperii Turcici In Oriente
oder Grundrichtigen Beschreibung . . .
Anderer Theil. Inhaltend Ein Historiche
Beschreibung Dess Ottomannischen oder
Türkischen Reichs . . .

Augsburg: Jacob Koppmayer, 1684–1685

1985.61.2751

Small folio: 307 x 197 (12 $\frac{1}{8}$ x 7 $\frac{3}{4}$)

Pagination Part 1: [viii], 162, [8] pp., double-page engraved frontispiece, [43] double-page or folding engraved plates

(*Note:* Pagination does not include a double-page pl. of “Lepanto” bound between pp. 46–47 in the Millard copy, not called for in the list of pls.)

Part 2: [vi], 155, [5] pp., engraved frontispiece, [40] engraved plates (38 double page or folding) (*Note:* Pagination to Part 2 does not include 2 additional pls. of “Schlachtbegan,” bound between pp. 52–53, and “Coron,” bound between pp. 150–151, present in the Millard copy but not called for in the list of pls.)

Edition First edition

Text Part 1: pp. [i] title page, printed in red and black (verso blank); [iii–iv] dedication, dated Augsburg, September 1684; [v] explanation of the frontispiece; [vi] lines addressed to Leopold I, and table of contents; [vii] list of plates; [viii] address to the reader; 1–162 text; [163–169] index, ending with 1–line errata and note to the bookbinder; [170] blank. *Part 2:* pp. [i] title page, printed in red and black (verso blank); [iii–v] address to the reader and brief bibliography; [vi] list of plates; 1–155 text; 155–[159]

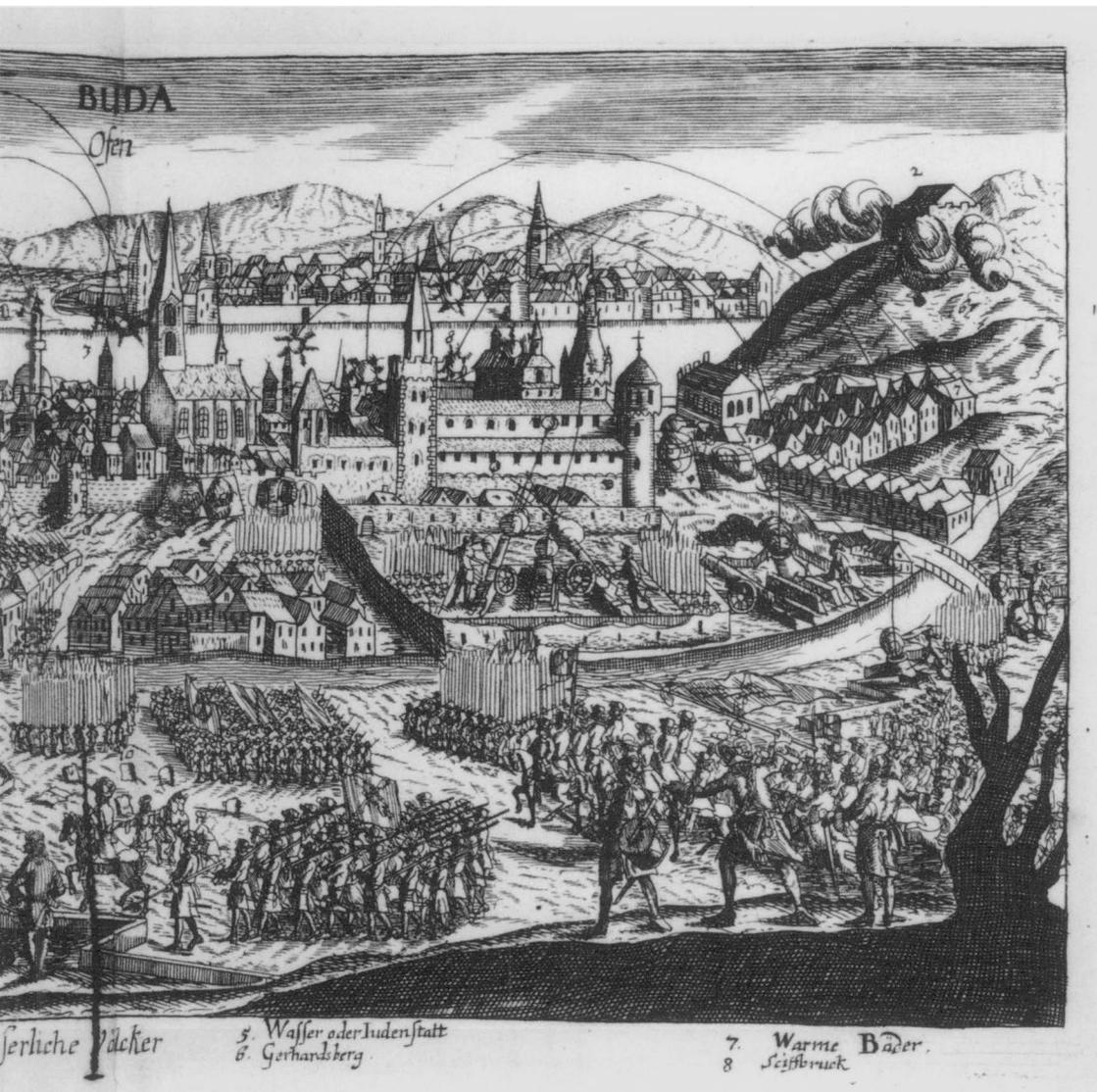


index; [160] blank

Ornaments Woodcut headpieces, tailpieces, and initials

Illustrations

Part 1: double-page engraved frontispiece (an allegorical triumph of Leopold I) engraved by Melchior Hafner (“Haffner”); plus 43 engraved plates, all double page or folding, as listed with page numbers on p. [vii]. 7 of these plates are numbered “Num. 1 (–7)” and these have faintly visible but erased signatures; remaining plates



Johann Christoph Wagner.
Delineatio provinciarum.
 Part 2, plate after page 58.
 Buda. 1985.61.2751

unsigned. There are also 17 woodcut illustrations in the text (4 full page): pp. 120, 121, 122 (2 cuts), 123 (3 cuts), 124 (2 cuts), 125, 126 (2 cuts), 132, 134, 145, 147, and 150

Part 2: engraved frontispiece (allegory of the four continents, pl. [1]), plus 44 engraved plates (42 double page or folding), consisting of 4 plates in the text (pls. [37–39, 41]) and 40 plates *hors texte*, as listed, with plate and page numbers, on p. [vi]. The 45 plates are listed as nos. 1–44, with 2 full-page plates facing one

another being given a single number. The plates are unsigned, except for plate [14], signed “M. Haffner Sc.” and plate [43], signed “I. Iacob, Campanus Pinxit” and “Iacob Custodis Sculpsit”

Binding Contemporary full vellum, MS title on spine, ties lacking. Extra-illustrated? with 3 plates as described in the pagination note

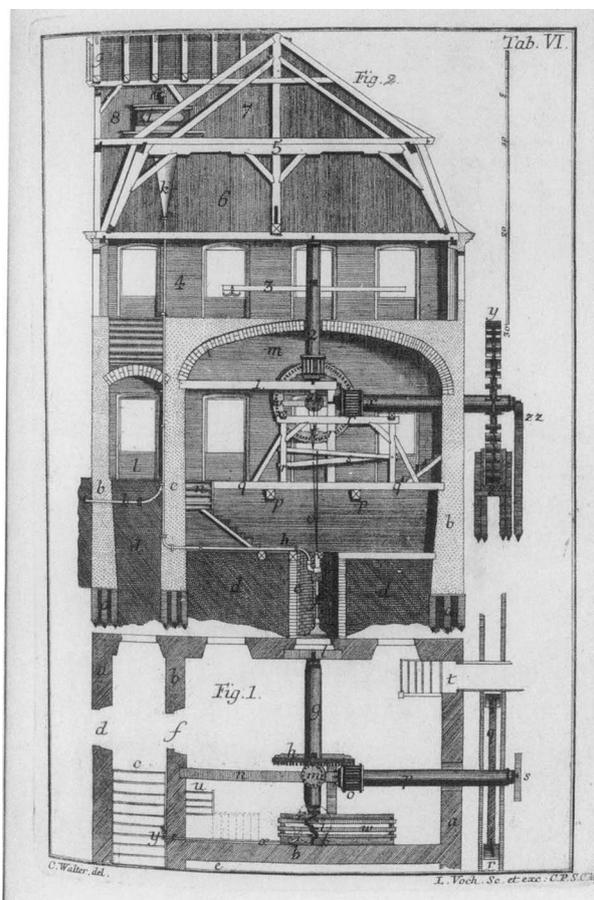
Provenance Inscription on fly-leaf, dated May 1860. Small armorial bookplate with inscription; modern bookplate of G. J. Arvanitidi

I42

Caspar Walter (1701–1768)

Architectura Hydraulica, Oder: Anleitung zu denen Brunnenkünsten. Erster [-Zweyter] Theil. . . . Entworffen durch Caspar Walter . . .

Caspar Walter. *Architectura hydraulica*. Part 2, plate vi. Section of a mill. 1983.49.146



Augsburg: [Lucas Voch], 1765

1983.49.146

Folio: 362 x 235 (14¼ x 9¼)

Pagination Part 1: 11, [1] pp., 14 engraved plates (1 folding)

Part 2: 30 pp., 18 engraved plates (1 folding)

Edition First edition

Text Part 1: pp. [1] title page; [2] preface; [3]–11 explanations of the plates; [12] note to the binder. Part 2: pp. [1] title page; [2] preface; [3]–30 explanations of the plates, ending with errata

Ornaments Typographical headpiece and friezes, woodcut headpiece

Illustrations 32 engraved plates numbered 1–xiv, 1–xviii, all signed by Caspar Walter as draftsman and by Lucas Voch as engraver and publisher

Binding Contemporary calf, gilt spine, morocco labels, red sprinkled edges, red paste-paper endpapers

References Berlin Cat. 3615

I43

Johann Wilhelm (fl. 1621–1669)

Architectura Civilis, Oder Beschreibung
und Vorreissung vieler vornehmer Dach-
werk . . . Von Johann Wilhelm . . .

[Part 2] Architecturae Civilis Pars II. Oder
Zweyter Theil . . .

Nuremberg: printed by Christoph Gerhard for
the heirs of Paul Fürst, [c. 1668?]

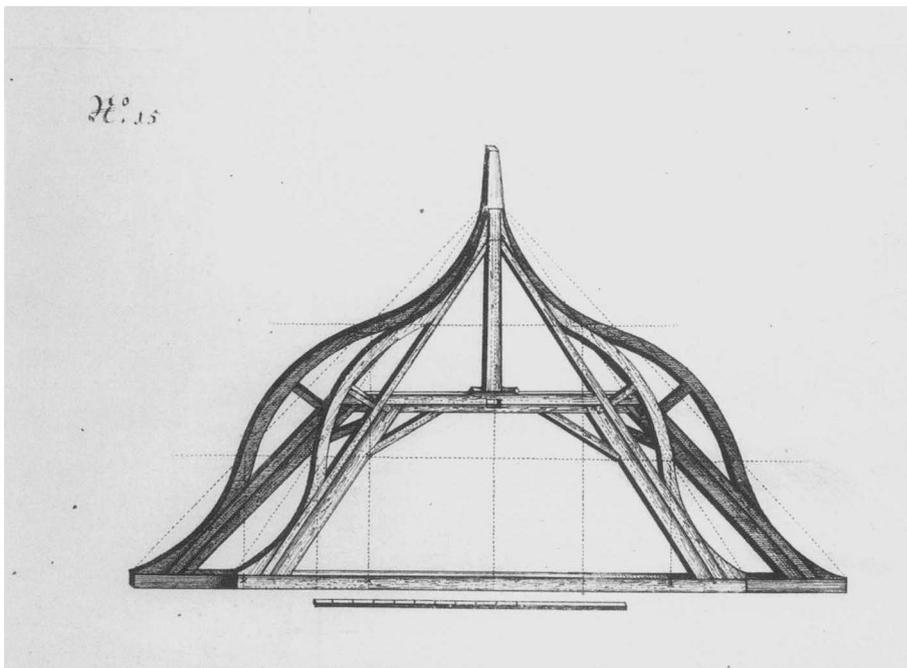
1983.49.114

Folio: 350 x 228 (13³/₄ x 9)

Pagination Part 1: [14] pp., added engraved title
plate, 43 engraved plates (1 folding)

Part 2: [10] pp., added engraved title plate,
30 [i.e., 27] engraved plates (1 double page)
(*Note:* Millard copy is without Part 1, pl. 44,
not called for in the list of pls. but sometimes
present)

Edition Fifth edition? The first edition was pub-
lished by Philipp Jacob Fischer, Frankfurt am
Main, 1649 (2d ed., Frankfurt am Main, 1654;
3d ed., Frankfurt am Main, 1662). The heirs of
Paul Fürst (d. 1666) published at least 2 undat-
ed editions, both collating as above. The fourth
edition is probably that distinguishable by the



Johann Wilhelm.
Architectura civilis. Part 1,
plate 15. 1983.49.114

use of a smaller typeface to add plates 42–43 to the list of plates in Part 1; it also has an alternative ornamental vignette on the title page to Part 2. The list of plates in Part 1 of the Millard copy, probably the fifth edition, uses the same size type to describe plates 1–43

Text Part 1 pp. [1] title page printed in red and black (verso blank); [3–4] dedication; [5–6] foreword; [7–9] list of plates, with explanations; [10–12] text; [13–14] verses. Part 2 pp. [1] title page printed in red and black (verso blank); [3–5] preface; [6–9] list of plates, with explanations; [10] blank

Ornaments Printed title pages to both parts have title printed in red and black within typographical borders. Woodcut and typographical headpieces, woodcut tailpieces (2 in oriental style, with interlaced motifs), woodcut initials in several sizes

Illustrations Engraved title plates to Part 1 (with portrait of the author above elaborate

Renaissance portal, view of building under construction behind, title in oval framed by building stones at foot) and to Part 2 (title printed in scroll held by flying putto upper right, landscape with building being constructed by 3 workmen supervised by architect, signed “P. Troschel Sculp:”). Part 1 also contains 43 unsigned engraved plates numbered 1–43 (pl. 16 folding). In this edition, plates 1–20 and 25 in Part 1 are numbered with a preceding abbreviation, “No.,” etched on the plate. Part 2 also contains 27 unsigned engraved plates numbered 1–30 (nos. 5–6 and 25–27 printed together; pl. 14 double page). Part 1 is sometimes found with an additional, unlisted, plate numbered 44 (“Die Weit berühmde flügende Schiffbruck an der Churfürstl: Vestung Mannheim”)

Binding Bound (2) with Sebastiano Serlio’s, *Seb. Serlio von der Architectur fünff Bücher*, Basel, 1609 (q.v.)

References Herzog August Bibliothek, *Architekt und Ingenieur*, 25 (1st ed.); Berlin Cat. 2177

I44

Johann Joachim Winckelmann
(1717–1768)

Histoire De L'Art De L'Antiquité Par
M. Winkelmann Traduite De L'Allemand
Par M. Huber. Tome Premier [–Tome
Troisième]

Leipzig: the author and Jean Gottlieb Imman
Breitkopf, 1781

1985.61.2759–2760

Quarto: 242 x 200 (9⁵/₈ x 7⁷/₈)

Pagination Vol. 1: [viii], 188, 212 pp., etched
frontispiece

Vol. 2: [ii], 376 pp.

Vol. 3: [ii], 366, [2] pp.

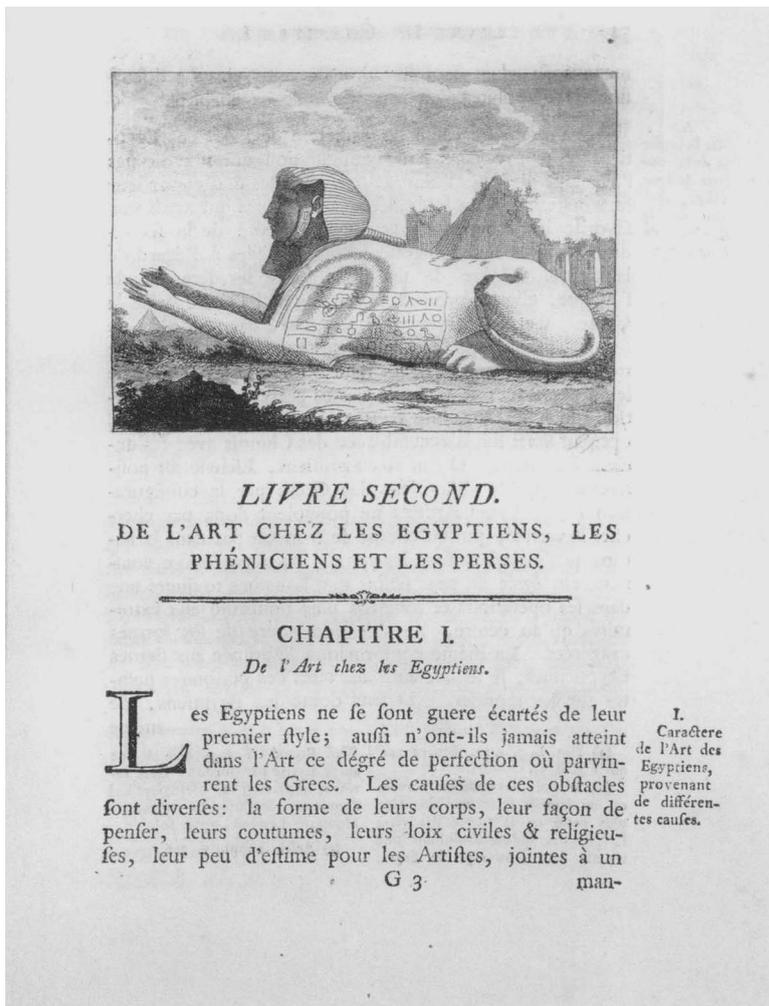
Edition First edition of this translation of the
author's *Geschichte der Kunst des Alterthums*
(Dresden, 1764). An earlier French translation,
by Gottfried Sellius (Paris and Amsterdam,
1766), is criticized in Michael Huber's preface

Text Vol. 1: pp. [i] half-title (verso blank);
[iii] title page (verso blank); [v] dedication
(verso blank); [vii–viii] address, by Huber, to
the dedicatee, Prince Léopold-Frédéric-François
d'Anhalt-Dessau; [1]–xiv author's preface; [xv]–
xxxvi translator's preface; [xxxvii]–cl life and

works of Winckelmann; [cli]–clxxxviii table
of contents; [1]–212 text. Vol. 2: pp. [i] title
page, Tome Second (verso blank); [1]–376 text.
Vol. 3: pp. [i] title page, Tome Troisième (verso
blank); [1]–272 text; [273]–286 index of
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tispiece (in vol. 1) and vignettes in all 3 vol-
umes; [305]–334 general index; [335]–360 table
of antique monuments explained and cited;

Johann Joachim Winckelmann. *Histoire de l'art de
l'antiquité*. Book 1. Frontispiece. 1985.61.2759





Johann Joachim Winckelmann. *Histoire de l'art de l'antiquité*. Book 2, page 1.
1985.61.2759

[361]–366 list of subscribers; [367–368] errata

Ornaments Vol. 1: etched title-page vignette (putti potters at work), signed “Oeser inv.” and “Geysler sc.”; 18 etched pictorial headpieces and tailpieces (all based on antique works of art, as throughout the 3 volumes): 9 signed “G. f” or “G. sc.”; 3 signed “gravé par Thoenert” (with variants); 1 signed “Geysler fec.” Vol. 2: etched title-page vignette, signed “Oeser inv.” and “Geysler sc.”; 20 etched pictorial headpieces and tailpieces: 4 signed “Gravé par Thoenert” (with variants); 4 signed “G. f.” or “G. sc.”; 3 signed “Z. sc.” Vol. 3: etched title-page vignette, signed “gravé p. Thoenert”; 16 etched pictorial headpieces and tailpieces: 4 signed “gravé par Thoenert” (with variants); 2 signed “Z. Sc.”

Illustrations The etched allegorical frontispiece is signed “Oeser inv.”

Binding 3 vols. bound as 2 (divided at vol. 2, p. 162, with vol. 2 title leaf bound accordingly). Contemporary half-calf with brown paste-paper boards, gilt spines, marbled edges

Provenance Motto “quid Vita Sine Litteri? Serain” inscribed in sepia ink on endpaper versos in both volumes. Woodcut bookplate (cat holding mouse in its mouth, below crown) with initials “I. B. S.,” recto of front free endpaper to vol. 1

References Millard, *French Books*, 172 [later ed.]

Index

This is an index to the titles of all works and parts of works described in this catalogue, and to the names of all persons and institutions mentioned in relation to their production or provenance. It is also an index to the Introduction.

Boldface numbers indicate catalogue entries and follow the titles of books in the collection and the names of their authors (principal authors noted in capitals), translators, editors, publishers, and former owners. The letters ä, ö, and ü are alphabetized as ae, oe, and ue, respectively.

N.B. The qualifying term “as publisher” is here used in its broadest sense to include all names mentioned in the imprint except printers. The term “engraver” covers all intaglio processes.

A

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- Accurate Vorstellung dess hochfürstl...Marquardsburg* (Kleiner), 51
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