THE MARK J. MILLARD
ARCHITECTURAL COLLECTION

Volume III
Northern European Books, Sixteenth to Early Nineteenth Centuries
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Architectural Collection

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Northern European Books
Sixteenth to Early Nineteenth Centuries

Introductory essay
Harry Francis Mallgrave

Bibliographic descriptions
Gerald Beasley
Claire Baines
Henry Raine

National Gallery of Art • Washington
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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 Cuvilliés 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 Würtrich (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

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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, including 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.

1. 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 Hirschwogelhaus (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 (1536) 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. 1507–1583), 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.
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 fragmented 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 Furttenbach (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
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 Poppelmann’s Zwinger (1711–1728), Balthasar Neumann’s Vierzehnheiligen (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 Cardinal 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 Geschicchte 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 1514—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.

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.” 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.

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 Dürrer. 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 Vierte Buch Vitruvis
Augusteinfürtheilung alles Zimmerwerks von welchem die Ihr
des ober geböfet und Archirab. den Ursprung haben
nach der seht und meinung Vitruvis.

Diese fürnisste stau zuversichen merck das zu unte des baw / die Anton mit A ver
zeichnet sind / und die Excullen oder Pfiler bedenuen / nach diesen Anton werden die anderen
 Colonen mit B verzeichnet / welche oben halb in der untersten Ordunung der Columnen mit
C verzeichnet. Oder halb desselben sicht man die Gutoras / das sind die tropfen und Tri-
glisphi / grad oben halb der Stauen mit jen zwischenszl mit M verzeichnet / oder der zwisch
 quas mit K verzeichnet / und sind Herope genannt / und wie solche Triglisphi in gewissen
saiten seer ordunung unten halb einander folgen / also werden auch die Mutulis oder Krag-
sen in zerscher gesait halb auch broben gesait / an beiden unten mit L verzeichnet / so der Emph
lum anstatt das Zerschien der auslud der Mutulis oder Kragisen ist mit Qus-
gesait / und beden K mit allein das statium zwischen den Mutulis oder Kragisen / sonber
auch zwischen den Triglisphi so die basen kopff bedenuen / wie dann solche nach erreal
sten abstei.

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
In 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 fürnemsten, notwendigsten, der gantzen Architectur angehörigen Mathematischen und Mechanischen Künst, eynentlich 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 Architektur 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
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.

Around 1562, another undated third addition to Blum's treatise appeared under the title Architectura antiqua das ist Wahrhaft 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 1601 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.”

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 Antyckschene*, 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.

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 playful 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 viridiorumque 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
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 Marolois’ 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
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, *Unterweisung 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 lifelong 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:

\begin{align*}
\text{tetrahedron} & \quad \text{ignis} & \quad \text{fire} \\
\text{octahedron} & \quad \text{aer} & \quad \text{air} \\
\text{hexahedron} & \quad \text{terra} & \quad \text{earth} \\
\text{icosahedron} & \quad \text{aqua} & \quad \text{water} \\
\text{dodecahedron} & \quad \text{coelum} & \quad \text{sky}
\end{align*}

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 \textit{Architectura von Ausstheilung, Symmetria und Proportion der fünf 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.

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. 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—\textit{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 regularum*. 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. Traditional 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. Rubens’ employer and patron in the South
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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 Grimaldi 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 Dietterlin, 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
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 Furttenbach, the author of the lone series of architectural textbooks to appear in Germany during the Thirty Years' War. Furttenbach 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. Furttenbach 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 Furttenbach 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 architecture 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’Academia 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.

\textit{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."  

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 Europaeum, 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—aan 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
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 Tureinge 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,
Most were engraved by French and Dutch artists in the 1690s. Jan van den Aveelen 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 1716, 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 quadruple* 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
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.

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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 antiken 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 Bau meister, oder: Architecture, 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 Steinhausen, 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-
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 1/4 x 22 1/4) 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 archaeological 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
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 Saltzbürgische 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 Saltzbürgische 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
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a rather odd assortment of garden plans. More importantly, bound into the rear of this book is another copy of the *Saltzburgische 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 *Adelige 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, Theatrwm pontificiale, oder Schau-Platz der Brücken und Brücken-Bases (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 . . . vorgestellet 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 Ramhoffsky (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 Mondovi 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 perspective 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, Tulli, 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 deutscher 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 Aufgabe, seines vorhabenden Werck* (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
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’Architetture 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 independent 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 prospettive* (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
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. 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 Poell.”

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
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. Transforms 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 geometrician, 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 Gärtnер-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 différents 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 neoclassical 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 architecture di Vitruvio nella traduzione inedita de Fabio Calvo ravennate* (Rome, 1975).
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.
CATALOGUE
Augustin Charles d'Aviler (1653–1700)


Augsburg: Johann Georg Hertel, 1747

1983.49.204

Quarto: 211 x 172 (8¾ x 6¼)

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


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'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.


*Binding* Eighteenth-century vellum, gilt spine

*title*

Details of the altars of Val-de-Grâce, Paris, and Saint Peter's, Rome. 1983.49.204
Augustin Charles d’Aviler (1653–1700)

Auszählliche 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 (8¼ x 6½)

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


Text As 1747 edition

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

Illustrations As 1747 edition except the frontispiece has been reworked, with additional shading

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

Provenance Ownership inscriptions and armorial bookplate of Stephen Lewin, Boston

References RIBA, Early Printed Books, 164

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 (6 3/4 x 5 1/4)

Foliation Engraved title plate, [144] engraved plates (1 folding)
(Note: Millard copy imperfect)
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: I–III, IIID, IV–V, VII–XVI, XVII–XXXIV, XXXIV, XXXV–XLVI, XLV, XLVI–LX, 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.
François Blondel (1618–1686)

Resolutions Des Quatre Principaux Problèmes 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 × 199 (9 ⅛ × 7 ¼)

Pagination [x], 167, [i], 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”)


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]


Illustrations  21 folding etched or engraved plates numbered i–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.)
Hans Blum (b. c. 1525)

Von den fivef Seiilen, Grundtlicher bericht, vnnd deren eigentliche contrafeyung, nach Symmetrischer ausstteilung der Architectur. Durch den erfarnen, vnnd der fivef Seiilen 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 (15 1/2 x 9 3/4)


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 erschienen 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] dedication 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 III (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 (i) with the author’s Ein kunstrich 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
Hans Blum. *Von den fünf Seülen. The Tuscan order.*
1983. 49-9
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 9¾)

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. [i] 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. 1983.49.9
Georg Andreas Böckler
(c. 1617–1687)

Architectura Curiosa Nova, Exponens i. Fundamenta hydragogica, indolem[que] aquae, æris interventu in altum levandae. 2. Varios aquarum ac salientium fontium lusus per varia spectatu jucunda epistomio-
rum seu Siphonum genera. 3. Magnum amoennisimorum fontium, machina-
rum[que] aquaeductioriarum sumtu magno exstructarum, ac per Italianam, Galliam, Britanniam, Germaniam &c. visendarum, numerum. 4. Specus artificiales sumtuos-
sissimas, cum pleris[que] Principum Euro-
paearum Palatiis, hortis, aulis; nec non praecipuis monasteriis at[que] arcibus. 5. Cum auctario figurarum elegantissima-
rum, ad hortorum topiaria vario ductu dividenda, nec non conclavium laquareibus 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 translatà à Johanne Christophrò Sturmio, Phil. M.

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

1983.49.10

Folio: 350 x 221 (13 3/4 x 8 3/4)

Pagination Part i: [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)


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
Georg Andreas Böckler (c. 1617–1687)

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


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

1983.49.11

Folio: 322 x 215 (12 7/8 x 8 3/4)
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


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
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.

Amsterdam: Jan Roman, [1729?–1732?]

1985.61.2594

Small folio: 382 x 250 (15 3/16 x 9 7/8)

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; [i]–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)
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 (8 1/2 x 10 3/8)

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

Edition First edition


Binding Later half calf, gilt spine, repaired

References Hollstein (Dutch) 25: passim

Jan van Call, the elder. *Admirandum quadruplex spectaculum*. View of the Town Hall from the canal, Amsterdam. 1983.49.103
Marco Fabio Calvo (d. 1527)

Antiqvae Vrbs Romae Cvm Regionibvs Simvlachrvm, Avthore M. Fabio Calvo Rhavennate

Basel: [Hieronymus Froben and Nikolaus Episcopius], 1558

NGA Lib. Rare Book: DG62.5.C35

Folio: 406 x 270 (16 x 10 1/4)


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 Episcopius’ 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,

References Pagan cat. 22, no. 18 (this copy)
College of the Society of Jesus, Mannheim


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 frontispiece (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 . . . Sculp. Aug. Vind.”; plus 19 unnumbered engraved plates (7 double page). The first double-page plate is signed “[Alessandro Galli] Bibiena coepit. F[ranz] 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 draftsman 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] Bäumgen 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
François de Cuvilliés, the elder
(1695–1768)

[Collected works, 1st series]

[Munich: the author, 1738–1742]

1985.61.482

Folio: 314 x 209 (12 3/4 x 8 3/4)

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:


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

3. “Livre de Cartouches Reguliers Nouvellément 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. “Livre de Cartouches irreguliers Nouvellément 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 Setlezyk as etcher (all but first and last rebordered at bottom).

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

12. “Livre de Cartouches Reguliers Nouvellément 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).
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. Jungwierth 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
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 (17/16 x 11/16)

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. [-20me.] Livre,” described in Berlin Cat. 146 as the second series of De Cuvilliés the elder’s collected works. Listed by Guiluard (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’. Poilly rue St. Iacque . . .”).

A. “Morceaux de Caprice A divers usages. Inventé par François de Cuvilliés Conseiller et Architecte de Sa Majesté Impériale se vend chez Lauteur gravé par Georg Sig. Roesch..” imprint at foot “Se vend aussi a Paris Chez le S’. 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 inventés, par francois de Cuvilliés. . . .” 6 plates, signed and with imprint as C above.

E. “Livre de pieds de Tables de differents desseins. . . .” 6 plates, signed and with imprint as C above.

F. “Livre de differents 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.
L. “Livre Dornements. . . .” 4 plates, signed by Lespilliez as engraver.
M. “Livre de Fontaines, propre a placer dans le milieu d’une [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’. Cuvilliés. . . .” 5 plates, signed by Lespilliez as engraver.
O. “Morceaux de Caprice a divers usages. . . .” 4 plates, signed by Lespilliez as engraver.
Q. “Desseins de Lambris. . . .” 6 plates, plates 1 and 5 signed by Lespilliez as engraver.
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 Poéle, Inventé par M’s. 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); Guilmard 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; Guilmard, pp. 163–164
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 (17⅞ x 11⅛s)

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. Guilmard (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:


[B]. “Plan d’un Belvedere accompagné de différents 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.


E. “Desseins 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 Dessine par Mes“. de Cuvilliés Père 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) Jungwierth as engraver, plates 5 and 6 by Georg Siegmund Rösch as engraver. Imprint as E above.

G. “Projet D’Une Voliere À Batir À L’extreme 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 Projet 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.


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 inventé par le S’. 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’. 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 inventé par le S’. 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 inventé par le S’. 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 inventé par le S’. 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 inventé par le S’. 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 fils and other artists mounted on 25 leaves after the 2 main series. Most of these appear to belong to several series distinguished by Guilmard (pp. 228–229, under Cuvilliés fils): *Différentes études d’architecture; Projets de monuments propres à divers usages; Vues perspectives de différents 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 Guilmard 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:

Kaltner Sculp."


[3]. Another impression of [1].


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


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


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


[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 “Joseph Kaltner 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.


[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
ESPÉCIFIE D’UN PONT MAGNIFIQUE.
J. Kaltner as engraver (cf. Guilmard, p. 228, no. 34, under De Cuvilliés fils, citing 108 plates of this genre).


[27]. "Élavage De La Fontaine Et D'Une Partie De La Place Publique," signed "F. de Cuvillies fils in."


[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 3 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'. de Caspari grave par F. de Cuvillies Cap."


[40]. "Esquise Du 11ème Projet De La Fontaine De La Place De Saint Jean Nepomucene. Inventé dessiné et gravé par M'. D. Cuvillies Fils en 1769" (cf. Guilmard, 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 inffenit."


[44]. "Ordre Dorique. Façade De La Fontaine . . . .", signed "V. Funck in" and "M Mittermair Sculp."

References Berlin Cat. 170; Braunfels, p. 201; Guilmard, pp. 228–229 (miscellaneous plates, under De Cuvilliés fils); Destailleur, as cited above.
Erik Jönsson, Graf von Dahlberg (1625–1703)

Svecia Antiqua et Hodernia

Stockholm, [1726]

1985.61.515

Oblong folio: 352 x 461 (13 7/8 x 18 3/4)

(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. I: 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 hodernia. View of the author’s mausoleum at Turinge, designed by himself. 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 Modernae 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 bookseller’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
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 (12 7/8 x 17 1/8)

Foliation 20 etched and engraved plates

Edition First edition

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

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 Saltzbürgische Kirchen-Prospekte (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)
Franz Anton Danreiter (1695–1760)


Augsburg: Johann Andreas Pfeffel, [c. 1730]

1985.61.517

Folio: 359 x 225 (14⅞ x 8⅞)

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, marbled 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 (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
(12 3/16 x 9 3/16)

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 (i) 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 (12 7/16 x 17 1/2)

Franz Anton Danreiter. Die Salzbürgische 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 (i) with Danreiter’s plans and views of Schloss Mirabell (unnumbered and numbered suites), Vier Prospect des Schloss zu Salzburg (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
Franz Anton Danreiter (1695–1760)

[Schloss Mirabell, Salzburg: numbered suite]

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

1985.61.518

Oblong folio: 315 x 445 (12 ⅔ x 17 ½)

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 Saltzbürdische 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 (1695–1760)

Schloss Mirabell, Salzburg: unnumbered suite

Augsburg: Johann Andreas Pfeffel, [c. 1730]

1985.61.519

Oblong folio bound as quarto: 323 x 247
(12\(\frac{3}{16}\) x 9\(\frac{3}{16}\))

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 (12\(\frac{7}{16}\) x 17\(\frac{1}{2}\))

Binding  Bound (2) with ANOTHER COPY of Danreiter’s Saltzbürgische Kirchen-Prospect (q.v.)
Franz Anton Danreiter  
(1695–1760)  
Vier Prospect des Schloss zu Saltzburg . . .  
[Title in French] Les quatre Prospects  
du Chateau de Salsbourg . . .  
Augsburg: Johann Andreas Pfeffel, [c. 1735]  
1985.61.518  
Oblong folio: 315 x 445 (12 7/16 x 17 1/2)  
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 dedica-  
tee’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-Prospekte  
(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
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 i] 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 vorstellet.
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. vorstellet. Inventiert und
gezeichnet Von Paulus Decker . . .

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

1983.49.17

Oblong folio: 434 x 582 (17⅑s x 22⅞s)

Pagination Part i: [10] pp., etched and
game frontispiece, 59 etched and engraved
plates (5 folding)
Part i (suppl.): [2] pp., 40 etched and engraved
plates (1 folding)
Part 2: [2] pp., 32 etched and engraved plates
(7 folding)

Edition First edition

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 i
(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
1983.49.17
1983.49.17
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, Prodotmus architecturae Goldmannianae, 1714.

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

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1985.49.17
François Jacques Deseine (d. 1715)


Amsterdam: printed by François Halma, 1704
1985.61.529-530
Quarto: 390 x 242 (15¼ x 9½)

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 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)


Françoises 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


Ornaments Part i: 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
Part 1: Engraved allegorical title plate, signed “I: Goeree Del.” and “I. Baptist Scvlp.” 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 3: Engraved title plate (with title: “Beschryving van Niew Rome Door F. Desseine. 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 Nova 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 “Niewe 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
François Jacques Deseine (d. 1715)


Leiden: Pierre Van der Aa, 1713

1985.61.531-534

Duodecimo: 160 x 94 (6½ x 3⅛ in)

Pagination Vol. i: [xxviii], 284 pp., folding engraved title plate, folding engraved dedication plate, [4] folding engraved plates
Vol. 4: 989–1148 pp., folding engraved title plate

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


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
François Jacques Deseine (d. 1715)

Rome Moderne, Première Ville de l’Europe, Avec toutes ses Magnificences Et Ses Delices; Nouvellement & trèsexactement 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: [xxvii], 292, 295–298 pp., folding added engraved title plate, folding engraved dedication plate, [xi] engraved plates (9 folding)
(Note: Final 48 pages numbered 1098*1–*48)
Vol. 5: [iv], 1099–1426 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)


Illustrations
Vol. 1: Folding allegorical title plate, including views of Saint Peter’s and the Castel Sant’Angelo, signed “Jansson Vander Aa Ivn. & Delin.” and “F[rançois van] Bleyswyck Sculp.”; 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

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

Herrn Alexander Blonds neueröfnete Gärtnerey-Akademie oder: die Kunst Pracht- und Lust-Gärten samt dererselben Auszierungungen und Wasserwerken wohl anzulegen Mit drey- und dreyßig Kupfer- Taffeln versehen, und aus dem Französischen ins Deutsche übersetzet von Franz Anton Danreitter

Augsburg: Johann Andreas Pfeffel, 1753

1983.49.35

Octavo: 196 x 125 (7⅜ x 4⅜)

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


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

Wendel Dietterlin
(1550 or 1551–1599)

Architectura De Constitutione,
Symmetria, ac Proportione quinque Columnarum: Ac Omnis, Inde Promanantis structurae artificiosae: vtpote Fenestrarum, Caminorum, Postium seu Portalium, Pontium, atque Epitaphiorum . . .

Nuremberg: Hubrecht and Balthasar Caymox, 1598

1985.61.542

Folio: 327 x 255 (12 7/8 x 10)

(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 present 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 Secundus: 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 Jobini [i.e., heirs of Bernhard Jobin]. Anno, M.D.XCV.” (verso blank); [93] title plate to Book 3 “Architecturae Liber Tertius. De Iconica . . . ,” 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 cancels (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 Quartvs: De Corinthia . . . ,” title, author’s name, date, and privilege on 2 pasted cancels.

Wendel Dietterlin. Architectura de constitutione. Title page. 1985.61.542
ARCHITECTURA
DE
CONSTITUTIONE,
Symmetria, ac Proportione
 quinque Columnarum:
AC OMNIS, INDE PROMA-
nantis Structure artificiosa: \textit{vtpote Fenestrarum,
Caminorum, Portium seu Portalium, Pontium,
atq. Epitaphiorum.}

quia RATIONE SCILICET, EX ME-
trica ratione quinque Columnarum, si
de recte delineari, conuenienter consituit, atq. artificiosè
absolvitque sequant.

IN GRATIAM STUDIOSORVM AC AMAN-
tium hujus artis, recta fatisqui viae ac moto addicendi
inuenta: ac ducentis figuris articulis
delineatis, arcto, con-
struendá

VWNDELINO DIETTERLIVE
PITORE ARGENTINENSIS.

Cum gratia & Privilegio Coel. Mari. ad Decennos
Norimbergae, AGN. HUBERTI &
Balthasar CAYMUS
1598.

Profecto, commutabit, conclusit et omnia tempus.
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

“Architectura Architecturae Liber Quintus: 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 tailpiece 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
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 1 (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 bruyn van Aelst 1672”; another early ownership inscription at foot of general title “Sam D[omi]ni de Barbanson Comitis Aygremontari”

**References** Avery’s Choice 47. See also references for German language edition
Wendel Dietterlin  
(1550 or 1551–1599)


Nuremberg: Hubrecht and Balthasar Caymox, 1598

1985.61.543

Folio: 349 x 266 (13 7/16 x 10 7/16)

(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


ARCHITECTURA

Von

Ausbeulung Symmetria und Proportion der

und aller darauß solgender Kunst Arbeit/

von Zeussern / Caminen / Thärgerten /

Portalen / Dörmen und Epitassen

Wie diesselbe an jeder Art der Jünff Saulen / grunds

aufzutun / zu arbeiten / und ins Werk zu bringen / ferner / Ab

das solcher Art / Lothbruden zu einem bilden / und rieg zuerst

von der eine / erste / im zurechtendem Stuck gebroch /

Gespie in dan reig gegeben

Durch

Wendel Dietterlin

Moler zu Straßburg

Cum Gratia & Privilegio 

ad Decembris

Erneut zu Winesburg in verlegung

im Jahr des Herrn 1598

Proferi, commutat, conclu.
bit et omnia tempus.

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


1985.61.543
Johann Rudolph Fäsch (d. 1749)


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 (9 5/8 x 14 7/8"


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


Johann Bernhard Fischer von Erlach (1656–1723)

*Entwurff Einer Historischen Architectur*,
In Abbildung unterschiedener berühmten Gebäude, des Alterthums und fremder Völcker . . . gezeichnet, und . . . herausgegeben, von . . . Johann Bernhard, Vienna, 1721

1985.61.573

Oblong folio: 423 x 560 (16 7/8 x 22 1/4)

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

Edition First edition

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Ornament 22 ornamental, pictorial, and calligraphic woodcut tailpieces.


Perspect des neuen Bau und Gartens Schönbrunn zu
so seine Kaiser Manf. Josephs I., als Romischer König, vor ein
Jacht-Haus bauen hüschen angehauen 1696.

Other plates numbered as follows: *Book 1*: 1–xx; *Book 2*: 1–xv (pl. xiii folding, remainder full page); *Book 3*: 1–xvi; *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'œil 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 3*: Plate ii signed "Gravé par B."; plates iii, ix, x, xiv, and xv signed by Delsenbach as engraver; several plates with multiple views


*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*, 1966 (1725 ed.)
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 faubourgs 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 (13⅜ x 17⅞)

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
1985.61.574
Joseph Emanuel Fischer von Erlach, Anfang einiger Vorstellungen der vornehmsten Gebäude. The prince of Trautson's orangery. 1985.61.574
Joseph Furttenbach, the elder
(1591–1667)

Halinitro-Pyrobolia. Beschreib[un]g Einer neuen Büchsenmeisterey, nemenlichen:
Gründlicher Bericht, wie der Salpeter, Schwefel, Kohlen, vndnd das Pulfer zu praepariren . . . Dann, wie der Pöler, das grobe Geschütz, vnd der Petardo zu go-
bernirn . . . Durch Josephum Furttenbach

Ulm: Jonas Sauer, 1627

1983.49.22

Folio: 297 x 197 (11 1/16 x 7 3/4)

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] Furttenbach’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 Furtten-
bach as designer (“Joseph Furttenbach. Inuen-
tor,” with variants), of which plates 1, 2, 4, and 40 are dated 1626 and plate 38 dated 1620.
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. à Aug: Sculptor,” “I: C: S:;” and variants)

Binding Bound (4) with Furttenbach’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 Furttenbach. Here bound as a full sheet, but originally folded as a packet with MS title “Erklärung der caracters zu Joseph Furttenbachs . . . maisterey Buch.” Red wax seal on outside

References Berlin Cat. 3294
Joseph Furttenbach, the elder (1591–1667)


Ulm: Jonas Sauer, 1628

1983.49.22

Folio: 297 x 197 (11 13/16 x 7 3/4)

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] Furttenbach’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. Sculpit.” In addition there are 40 double-page etched plates numbered 1–40; plates 7–11, 14–26, and 38–40 signed by Furttenbach as designer (“Joseph Furttenbach Inuentor”); plates 1, 11, 12–14, 16, 19, and 31 signed by Jacob Custodis as etcher (“Ja: Custodis Sculpit. à 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 Furttenbach’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 Furttenbach, the elder
(1591–1667)


Ulm: Jonas Sauer, 1629

1983.49.22

Folio: 297 x 197 (11⅞ x 7¼)

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;


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 Joseph Furttenbach.” 21 woodcut diagrams in text, lettered A–X (1 full page)

Binding Bound (3) with Furttenbach’s Architectura civilis (1628; q.v.)

References Berlin Cat. 1445
Joseph Furttenbach, the elder. *Architectura navalis*. Plate 16. 1983.49.22
Joseph Furttenbach, the elder
(1591–1667)

Architectura Martialis: Das ist, Außführliches Bedencken, vber das, zu dem Geschütz vnd Waffen gehörige Gebäw: . . . Durch Josephum Furttenbach

Ulm: Jonas Sauer, 1630

1983.49.22

Folio: 297 x 197 (11 7/16 x 7 3/4)

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.
(Note: Pagination includes final blank leaf)

Edition First edition. The four supplements have separate collations but are called for in the directions to the binder, p. [xvi]


Ornaments Typographical title border, headpieces, and friezes; woodcut printer’s device, tailpieces, and initials

Illustrations 12 double-page etched plates numbered 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 “Iacob Custodis. Scalpsit”). Plates 2–12 signed by Furttenbach as designer (“Joseph Furttenbach, Inuentor”; “Durch Joseph Furttenbach”), plates 2 and 7 dated 1629 and 1626, respectively. Woodcut diagrams in text, p. 34,
signed "Joseph Furtenbach Inventor"

Binding Bound (2) with Furtenbach's
Architectura civilis (1628; q.v.)

References Berlin Cat. 3524
Giuseppe Galli Bibiena (1696–1757)

Architettura, E Prospettive Dedicate 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 (24¼ x 16¾)

Pagination [2] pp., etched and engraved title plate, etched and engraved portrait, engraved dedication, etched and engraved frontispiece,

[50] etched and engraved plates

*Edition* First edition


*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 Schmuzer after a painting by Martin van Meytens; a dedication plate; and
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); Ciconigara 431; Fowler 136; Guilmard, p. 329; RIBA, *Early Printed Books*, 1165
Jean Gaspard Gevaerts (1593–1666) and Peter Paul Rubens (1577–1640)


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 (21¾ x 15¾)

*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 Triumphalis Introitvs . . .”; 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)

Ornaments Woodcut initials

Illustrations In this copy, there are 42 etched and/or engraved plates, consisting of an unnumbered title plate signed “Pet. Paul. Rubens Inuent.” (in a later state, this plate is also signed by Jacob Neefs as engraver); an unnumbered equestrian portrait of Ferdinand engraved by Paul Pontius after Rubens; a second, half-length, portrait of Ferdinand engraved by Jacob Neefs after Theodor van Thulden numbered “2” (cf. Hollstein [Dutch] 14: Neefs 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
Ludwig Gülich, Edler von Lilienburg (d. before 1711)

Erb-Huldigung, so Dem Aller-Durchleuchtigst- 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 Künner, [1705?]

1985.61.598

Folio: 438 x 288 (17 1/2 x 11 3/8)

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: Steinf [Matthias Steinle] inv: et delin.” and “J[ohann] 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 i–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. 11); Nebehay-Wagner 216
Giovanni Francesco Guerniero (c. 1665–1745)


Cassel: Heinrich Harmes, 1727

1985.61.597

Folio: 432 x 305 (17 x 12)


Ornaments Title page with large etched vignette (coat of arms with 2 allegorical figures).
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. Hieronymous 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.


Johann August Heine (1769–1831)

Traité Des Bâtiments Propres À Loger Les Animaux, Qui Sont Nécessaires À L'Économie Rurale; Contenant des règles sur les proportions, les dispositions et les emplacements, qu'il convient de donner aux écuries, aux étables, aux bergeries, aux poulaillers, aux ruchers, etc. Avec 50 Planches

Leipzig: Voss et Compagnie, 1802

1985.61.2705

Folio: 342 x 248 (13 7/16 x 9 3/4)

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; [xii]–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): 1–III (including frontispiece); 1–6; 1–VI; 1–X; 1–IV; 1–IV; 1–IX; 1–IV; 1–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 “Bibliothèque des Crééiées [or Crevées?]”. Bookplate of Charles Edouard Mewes
Christian Cay Laurenz Hirschfeld  
(1742–1792)


Leipzig: Heirs of Weidmann and Reich, 1779–1785

1983.49.27-31

Quarto: 252 x 193 (9¾ x 7¼)

Pagination  

Edition  
First edition (published at the same time as the original German language edition)

Text  
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 illustrations); [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
"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 bâti 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 illustrations 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. 19, 20, and 33); 1 signed “Moreau del.” and “Thoenert sc.” (no. 20); 1 signed “Zingg del.” and “Geyser sc.” (no. 25); 4 signed “G. f."
(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 moderna* (no. 7), Jean François de Neufforge’s *Recueil élémentaire d’architecture* (nos. 8, 9), William Halfpenny’s *New and Compleat System 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[tl] del” and “Geyser Sc.”; 52 illustrations in the text (10 full page, 3 with blank versos); plus 6 plates hors texte numbered 1–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[tl] 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.)
Hendrik Hondius (1573–1650)

Les Cinq Rangs De L’Architecture, A Scavoir: Tvscane, Doriqve, Ioniqve, Corinthiaqve, Et Composee, Avec L’Instruc-
tion Fondamentale, Faite par Henricus Hondius. Avec encore quelques belles Ordonnances d’Architecture, mises en
perspective, Inventées par Jean Vredeman, Frison, & son fils, & taillées par le dit H. Hondius, de nouveau revêues & cor-
rigées. Fort serviables & utiles pour la fortification & autres usages

Amsterdam: Jean Jeansson (Johannes Janssonius), 1620

1985.61.2534

Oblong folio: 269 x 349 (10¾ x 13¼)

(Note: Apart from the title leaf, the leaves of letterpress and illustrations are lettered in sequence A–Z, AA[x2], BB–OO)


Ornaments  Woodcut title vignette, initials, and tailpieces


Binding  Bound (4) with other works after Marolois, Géométrie (1616)

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”
Hendrik Hondius (1573–1650)

L’Architectvre contenant La Toscane, Dorique, Ioniqve, Corinthiaqve, Et Composee, faict par Henri Hondvis. Avec quelques belles ordonnances d’Architecture mises en perspectiue par Jean Vredman frison, Avec vne instruction fondamentale, fort utiles et necessaires pour la fortification et aultres vsages

Amsterdam: Jean Jeansson (Johannes Janssonius), 1628

1985.61.607

Folio: 313 x 203 (12¾ x 8)

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 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)


Binding  Contemporary vellum over boards

References  Hollstein (Dutch) 48: 593–623; New Hollstein, Hendrick Hondius, 576–606; RIBA, Early Printed Books, 1540

Ornaments  Woodcut initials, headpieces, and tailpieces
Wenzel Jamnitzer, the elder (1507 or 1508–1585)

Perspectiva. Corporum Regularium. 
Das ist, Ein fleyssige Fürweysung, Wie die Fünff Regulirten Cörper, daruon Plato inn Timaeo, Unnd Euclides inn sein Elementis schreibt . . . gar Künstlich inn die Perspective gebracht . . . durch Wentzeln Jamitzer . . .

Nuremberg, 1568

Illustrations 49 engraved plates, and a final blank leaf with the platemark of a blind impression 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 hexahedron to earth (B5–C3), the icosahedron to water (C4–D2), and the dodecahedron to heaven (D3–E1), followed by “Was jetzund für stück von der loblichen Kunst Perspectiua folgen . . . 1568.” Some plates are signed “IA” (attributed to Jost Amman) and some dated 1567.

Edition First edition


Ornaments The title is set within an engraved ornamental frame containing allegorical representations of arithmetic, geometry, architecture, perspective, etc.

Pagination [8] pp., [50] engraved plates (Note: Plate count includes final blank leaf with platemark of a blind impression)

Folio: 345 x 248 (13⅞ x 9¾)

Binding Later full vellum over pasteboards


References Berlin Cat. 4693
Georg Christoph Kilian
(1709–1781)


[Augsburg: printed by Johann Jacob Lotter for Georg Christoph Kilian, 1764]

1985.61.617

Folio: 378 x 256 (14½ x 10¼)

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 (1709–1781)

Vorstellung der Baalbekischen Alterthümer nach dem Englischen Originale, nebst einer kurzen Beschreibung derselben, herausgegeben von Georg Christoph Kilian . . .

[Augsburg: Georg Christoph Kilian], 1769

Folio: 378 x 256 (14 7/8 x 10 3/8)
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 Baalbec, 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 Baalbec. 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 Baalbec, 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 Baalbec; 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


Binding Bound with Kilian’s *Ruinen und Überbleibsel 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 Aedificia, ad Graecor. Romanorumque morem exstructorum schemata* [1767–1770]
Salomon Kleiner (1703–1761)


Vienna: Johann Andreas Pfeffel, 1724–1737

1985.61.620

Oblong folio: 340 x 477 (13⅓ x 18⅛)

Pagination Part 1: [3], 33 etched and engraved plates (1 folding)
Templum S. CAROLI BORROMÆI, qui Lutrom adversum hom. epidemicam invictus exstquir
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. Heumann sculps.”; dedication; and 33 numbered views (pl. 1 folding). Engravers include Johann August Corvinus (16), George Daniel Heumann (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. Heumann (11)

Part 3: Title plate; frontispiece (including dedication to Charles VI of Austria) engraved by Heumann 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

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**BOTTOM:** Salomon Kleiner. *Vera et accurata delineatio...* Part 2, plate 17. Palace of Prince Eugene of Savoy, Vienna. 1985.61.620
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'.

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 (l2 1/16 x 9 3/16)


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 “Joh: 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 Saltzbürgische Kirchen-Prospect (q.v.)


ANOTHER COPY

1985.61.621

Oblong folio: 315 x 487 (12 3/4 x 19 3/4)

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 2. View of the grass steps linking the lawn to the grand promenade. 1985.61.621
Salomon Kleiner (1703–1761)


Augsburg: heirs of Jeremias Wolff, 1728

1985.61.622

Oblong folio: 329 x 535 (12 1/4 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 sculpset”), 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 sculpset”), 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
Vie des Écuriers du Côté du Château.
Plate 7. View of the stables.
1985.61.622
Salomon Kleiner (1703–1761)


Augsburg: heirs of Jeremias Wolff, 1731

1985.61.623

Oblong folio: 305 x 478 (12 x 18½)

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
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. Friederich Sculps.," pls. 2 and 4), and Johann Georg Weber ("Ioh. Georg Weber Sculpit," pls. 3 and 5).

**Binding** Recent green and pink printed paper-covered boards


Salomon Kleiner (1703–1761)

Das Prächtige Rath Hauss der Stadt Augsburg 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 vorgestellet. [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 (12 7/16 x 9 7/16)

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 i–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 Salzburger Kirchen-Prospect (q.v.)

References Berlin Cat. 2118; RIBA, Early Printed Books, 1678
Salomon Kleiner. Das prächtige Rath Hauss der Stadt Augsburg. Plate xi. View of the Salon Doré. 1985.61.519
Salomon Kleiner (1703–1761)

Viererley Vorstellungen angenehm- und zierlicher Grundriße folgender Lustgärten und Prospecten, so außer der Residenz-Stadt Wienn zu finden, nemlich . . . Erster Theil. [Title in French] Les quatre représentations des Plans et Veües tant agréables que belles, qui se trouvent hors de la Residence de Vienne, c’est à dire, 1. La Maison de plaisance Imperiale ou Favorite, de même les Jardins de plaisance 2. du Prince de Schwarzenberg. 3. du Prince de Lichtenstein et 4. du Comte d’Althan. tracé en faveur des Amateurs des Jardins magnifiques par Salomon Kleiner, au dépens de Jean André Pfeffel Graveur en taille douce du feu l’Empereur à Augsbourg Premier Part

Augsburg: Johann Andreas Pfeffel, [after 1737?]

1985.61.620

Oblong folio: 340 x 477 (13/4 x 18/4)

Pagination [2], 33 etched and engraved plates (2 folding)

Edition First edition (part i: 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 17–23 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. Lichtensteeger (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
Salomon Kleiner (1703–1761)

Francofurtum Ad Moenum Floridum . . .
[Title in German] Das florirende Franckfurth am Mayn . . .

Augsburg: Johann Andreas Pfeffel, 1738

1985.61.519

Oblong folio bound as quarto: 323 x 247
(12\(\frac{1}{16}\) x 9\(\frac{3}{16}\))

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 allegorical 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 Saltzbürgische Kirchen-Prospect (q.v.)

References Berlin Cat. 2127
Gabriel Krammer (d. 1611?)


Prague: Marco Sadeler, 1606

1985.61.624

Folio: 370 x 256 (14 1/2 x 10)

Foliation Etched title plate, [28] etched plates. This edition apparently issued without letterpress


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

Georg Christoph Kriegl
(fl. mid-eighteenth century)


Vienna: Johann Baptist Schilgen, [1742?]

1985.61.625

Folio: 420 x 272 (16½ x 10¾)

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 I, 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
Johann Heinrich Lambert (1728–1777)


Zurich: Drell, Geßner, Füßlin & Co., 1774

NGA Lib. Rare Book: QA515.L35

Octavo: 177 x 113 (7 x 4 7/16)


Text pp. [i] title page (verso blank); [iii–vii]
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 publica-
tions 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 compart-
ments, leather label

References Vagnetti, Prospettiva, e1vb41
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: NA2515.134

Duodecimo: 166 x 96 (6½ x 3¼)

(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”; [i]–314 text; 315–325 “Table Des Matières”; 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
Jacob Leupold (1674–1724)


NGA Lib. Rare Book: TG 144.148

Folio: 358 x 237 (14⅞ x 9⅙)

Pagination [xvi], 153, [5] pp., [60] folding etched plates
(Note: Page 101 misnumbered “97”)

Edition First edition


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 XI 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 TG144.148

BOTTOM: Jacob Leupold. Theatrum pontificiale, oder Schau-Platz der Brücken und Brücken-Baues. Plate XXVIII. Prague bridge. NGA Lib. Rare Book TG144.148
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 9 7/16)

Pagination 164 pp., 60 etched plates

Edition First edition


Ornaments Woodcut headpieces and tailpieces

Illustrations 60 etched plates numbered I–LX, unsigned

Binding Contemporary black paste-paper boards, gilt bands on spine, red morocco label

References Berlin Cat. 2038

Johann Baptist Mair, Edler von Mairsfeld (fl. early eighteenth century)


Vienna: printed by Johann Jacob Kürner, [c. 1713]

1983.49.37

Folio: 428 x 283 (16 7/8 x 11 7/8)

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–xi (pl. xi 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. Hackhofer 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 Gűlich’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–xi and pp. 55–58 and 67–70 misbound

Provenance Library stamp at end “Bibliotheca Canoniae Ducumburg.” Bookplate of Dr. Josef Scherdfeger, with his annotated label at upper left corner of front pastedown, dated Vienna 1908

References Berlin Cat. 2877; Lipperheide 2: 666, sc12; Nebehay-Wagner 385
Johann Baptist Mair, Edler von Mairsfeld. *Erb-Huldigung... Carolus dem Sechsten.* Plate vi. The emperor’s feast. 1983.49.37
Samuel Marolois (c. 1572–c. 1627)

Perspective contenant la Theorie, et Practicqve, d'icelle. par Sam. Marolois

The Hague: Hendrick Hondius, 1614

1985.61.2534

Oblong folio: 269 x 349 (10¾ x 13¾)

Pagination: [50] pp., engraved title plate, 80 [i.e., 81] engraved plates

Edition First edition


Ornaments Woodcut initials and tailpiece


Binding Bound (2) with other works after Marolois, Géometrie (1616)

Samuel Marolois. *Perspective*. Plate 42. 1985.61.2534
Samuel Marolois (c. 1572–c. 1627)

Fortification ou Architectvre Militaire
tant offensive que defensive, Suputee et
dessignee Par Samuel Marolois

The Hague: Hendrick Hondius, 1615

1985.61.2534

Oblong folio: 269 x 349 (10 3/4 x 13 3/4)

Pagination [96] pp., engraved title plate,
40 [i.e., 42] engraved plates

Edition First edition

Text pp. [1–70] “Fortification De Samvel
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
Samuel Marolois (c. 1572–c. 1627)

Geometrie, Contenant La Theorie, Et Practique 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 (10\% x 13\%)

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 gathered together as Samuel Marolois’ Opera mathematica (1614 and later; see separate entry)

Samuel Marolois. *Geometrie.* Plate 31. A landscape scrutinized by surveyors and measured in terms of height, distance, and space. 1983.61.2534
Samuel Marolois (c. 1572–c. 1627)

Opera Mathematica ou Oeuvres Mathématiques traictans De Geometric, Perspective, Architectvre, Et Fortification. par Samvel Marolois. De nouueau Reueue, Augmentée, et Corrigée, par Albert Girard Mathematicien

Amsterdam: Jan Janssen (Johannes Janssonius), 1662

1985.61.2750

Folio: 299 x 188 (11 3/4 x 7 3/4)

Pagination Part i:
- [2], 51, [i] 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


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 3: 24 engraved plates numbered 1-24

Binding Eighteenth-century mottled calf, gold tooled, with number “I” on the spine, indicating 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
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 opgestelt 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

Illustrations  The Millard copy comprises an engraved title plate as above plus 191 engraved plates in 36 suites, arranged in 2 volumes:

Vol. 1
17. [90–93] “Liure de decoration diferante. Inuentée par D. Marot Architecte de Sa Majes-
tée Britanique à La Haye ce 1702,” signed “D. Marot I. et F. . . .” and variants

Vol. 2
7. [36–40] “Nouveaux Liure d’Orfeurerie Inuenté Par Marot Architecte du Roy . . . ce
233


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.


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.”


**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; Guilmard, pp. 103–105; Hollstein (Dutch) 11: Marot 15; P. Jessen, Das Ornamentwerk des Daniel Marot in 264 Lichtdrucken nachgebildet, Berlin, 1892
Matthaeus Merian (1593–1650) and Martin Zeiller (1589–1661)

*Topographia Germaniae. Switzerland.*


Frankfurt am Main: heirs of Matthaeus Merian, 1654

1985.61.2552

Folio: 320 x 204 (12 ⅝ x 8 ⅞)

*Text* pp. [1] added etched title plate, dated 1642, reprinted from first ed. (verso blank); [3] printed title page (verso blank); 5–9 foreword, 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; typographical 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 (1593–1650) and Martin Zeiller (1589–1661)

*Topographia Germaniae. Swabia. 1643*


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 (12 3/16 x 8 3/16

**Pagination** [viii], 100, [12] pp., [60] etched plates (45 double page)

(Note: Pagination includes final blank leaf)


(Note: Pagination does not include 2 etched pls., lacking in Millard copy)

**Edition** First editions


**Anhang** pp. [1] printed title page (verso blank); 3–127 text; [128–140] index

**Ornaments** Woodcut and typographical headpieces 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 “Tettnang Grafschaft,” which according to Wü thrich 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* Wü thrich 11–12: pp. 58–82

Matthaeus Merian and Martin Zeiller. *Topographia Sueviae*. Plate after page 82. Ulm. 1985 61.2550
Matthaeus Merian (1593–1650) and Martin Zeiller (1589–1661)

Topographia Germaniae. Alsace. 1644
Topographia Alsatiae, &c. Das ist, Beschreibung vnnd eygentliche Abbildung der vornehmsten Statt vnnd Oerther, im Obern vnnd Vntern Elsaß, auch den benachbarten Sundgöw, Brißgöw, Graffschafft Mümpelgart, vnnd andern Gegend

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, vnnd andere angräntzende Landschafften . . .

Frankfurt am Main: heirs of Matthaeus Merian, 1654

1985.61.2550

Folio: 308 x 208 (12 1/16 x 8 1/4)


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;

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. Iacob 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 Sünțgaw,” single page, bound following p. 14; “1. Kiensheim. 2. Amersweyër. 3. Keýsersberg,” double page, bound following p. 20; and “Rappoltsweyër,” 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 Sveviae and its Anhang

Provenance  Small stamp (monogram under coronet, indecipherable) on title page

References  Wüthrich 15–16: pp. 83–103
Matthaeus Merian (1593–1650) and Martin Zeiller (1589–1661)

*Topographia Germaniae. Bavaria. 1644*


Frankfurt am Main: [heirs of Matthaeus Merian, 1656?]

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Appendix
Anhang Zu des M. Z. Anno 1644.

Frankfurt am Main: heirs of Matthaeus Merian, 1656

1985.61.2554

Folio: 315 x 200 (12½ x 7¾)

(Note: Pagination does not include a final letterpress leaf with list of plates, lacking in Millard copy)


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 double 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 (monogram under coronet, indecipherable) on title plate

References Wüthrich 21–22: pp. 104–128
Matthaeus Merian (1593–1650) and Martin Zeiller (1589–1661)

*Topographia Germaniae. Rheinpfalz.* 1645


[Frankfurt am Main: heirs of Matthaeus Merian, c. 1672, 1985.61.2543]

Folio: 320 x 205 (12 ⅞ x 8 ⅜)

*Pagination* 106, 33, [111] pp., [64] etched plates (37 double page, 1 folding)


*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 (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 Plätz, in denen Ertzbistumen Mayntz Trier, vnd Köln. 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 Plätz, in denen Ertzbistümber, Mayntz, Trier, vnd Köln: von gedachtem Authore verfertiget

Frankfurt am Main: heirs of Matthaeus Merian, 1654

1985.61.2551

Folio: 311 x 200 (12¼ x 7¾)

*Pagination* 95, [9] pp., [44] etched plates (22 double page, 1 folding)

(Note: Pagination of *Anhang* includes final blank leaf)

*Edition* Second edition of the *Topographia* (1st ed., 1646); with first edition of *Anhang*


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).


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.


Matthaeus Merian (1593–1650) and Martin Zeiller (1589–1661)

*Topographia Germaniae. Hessen. 1646*  


Frankfurt am Main: Matthaeus Merian, [1646]


Frankfurt am Main: heirs of Matthaeus Merian, 1655

1985.61.2559

Folio: 308 x 198 (12⅞ x 7¼)


Edition First editions


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 (monogram under coronet, indecipherable) also on title plate

References Wüthrich 33–34: pp. 180–208
Matthaeus Merian (1593–1650) and Martin Zeiller (1589–1661)

Topographia Germaniae. Westphalia.
1647

Topographia Westphalae. Das ist, Beschreibung der Vornembsten, vnd bekantis-

1985.61.2544
ten Stätte, vnd Plätz, im Hochlöbl: Westphälischen Craiße. an tag gegeben, von Matthaeo Merian

Frankfurt am Main: Matthaeus Merian, [1647]

1985.61.2544

Folio: 310 x 202 (12 7/16 x 7 15/16)


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 foreground. 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 Kleinstrütl); 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 coronet, indecipherable) on title plate

References Wüthrich 37: pp. 209-228
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 Hochlößlichen Fränkischen Graße 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 getrickter Topographia

Franconiae: Oder Beschreibung der fürnehmsten Stätte vnd Plätze deß Franckenlandts, vnd deren, so zu dem Hochlöblichen Fränkischen Crayse gerechnet werden . . .

Frankfurt am Main: heirs of Matthaeus Merian, 1656

1985.61.2560

Folio: 314 x 200 (12 3/4 x 7 7/8)


Edition First editions


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
Matthaeus Merian (1593–1650) and Martin Zeiller (1589–1661)

Topographia Germaniae. Austria. 1649

Frankfurt am Main: Matthaeus Merian, 1649

1985.61.2545

Folio: 303 x 201 (11 3/8 x 7 3/4)

Pagination 155 [i.e., 147], [13] pp., [94] etched

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 setting; 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
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

Topographia Germaniae. Austria. Second Supplement
Absonderliche Beschreibung Der Herrschaften, Stätte vnd Schlösser, Windhaag, Reichenau, Horn, Drosendorff, vnd Petronell, sampt derselben Anghehörungen. Dem Anhang Topographiae Provinciarum Austriacarum beygehörig

Frankfurt am Main: heirs of Matthaeus Merian, 1656

1985.61.2561

Folio: 314 x 204 (12½ x 8)

(Note: Pagination does not include 6 pls. called for by Wüthrich but lacking in Millard copy)

Edition First edition (forming a second appendix to Merian’s Topographia Provinciarum

Austriacarum; the first appendix is not included in the Millard collection)


Ornaments Title word “Beschreibung” in woodcut and typographical setting; woodcut headpiece, 2 tailpieces, and initials; typographical 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
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 bekandtsten Stätte vnd Plätze, in dem Königreich Boheym, vnd einverleibten Landern, Mähren, vnd Schlesien. An tag gegeben vndt Verlegt, durch. Matthaeum Merian In Frankfurt. 16.50*

Frankfurt am Main: Matthaeus Merian, 1650

1985.61.2546

Folio: 299 x 199 (11¼ x 7¾)

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] directions 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 numbered 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 vellum with marbled boards, red and black morocco spine labels, blue sprinkled edges

**Provenance** Eighteenth-century engraved armorial 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 (1593–1650), heirs of, and Martin Zeiller (1589–1661)

*Topographia Germaniae. Upper Saxony.*
1650
M. Z. *Topographia Superioris Saxoniae Thüringiae, Misniae Lusatiae,* etc: Das ist Beschreibung der Vornehmsten vnd Bekantesten Stätt, vnd Plätz, in Churfürstenthum Sachsen, Thüringen, Meissen, Ober vnd Nider Laussnitz vnd einverleibten Landen; auch in andern zu dem Hochlöhlichsten Sächsischen Craiße gehörigen Fürstentumen (.außer Brandenburg vnd Pommeren), Graff: vnd Herrschaften, etc: Herausgeben vnd Verlegt Durch Matthaeum Merian in Franckfurt am Main: [heirs of Matthaeus Merian], 1650

1985.61.2547

Folio: 329 x 206 (12⅞ x 8¼)

(Note: Pagination includes final blank leaf)

*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 folding plate is bound in the Millard copy as 3 separate double-page plates. 1 plate is signed “Chr. Richter delineavit”; 1 signed “Wilh: Richter delin.”; 2 signed “Casp. Merian fec.”; remainder 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, indecipherable)

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 (1593–1650), heirs of, and Martin Zeiller (1589–1661)

Topographia Germaniae. Brandenburg and Pomerania. 1652
M Z: Topographia Electoratus Brandenburgici 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[mn]eren, zu sampt einem
doppelten Anhang. 1 Vom Lande Preußen, und Pomerellen 2 Von Lifflande und Selbige beruffenisten Orten. In Truck gegeben und Verlegt durch Matthaei Merian Seel: Erben

Frankfurt am Main: heirs of Matthaeus Merian, [1652]

1985.61.2548

Folio: 314 x 201 (12 3/4 x 7/8)

Pagination 129, [7]; 53, [3]; 36, [4] pp., [74]

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; [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 baldaquin, with title engraved on draped cloth below, armorial shields at either side, signed “Mathaeus Merian Junior 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 folding). 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
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)
Topographia Germaniae. Lower Saxony.
1653
M. Z. Topographia Saxoniae Inferioris


Matthaeus Merian, heirs of, and Martin Zeiller.
Topographia Saxoniae Inferioris. Plate after page 124.
Hamburg. 1985.61.2549
Frankfurt am Main: heirs of Matthaeus Merian, [1653 or later]
1985.61.2549

Folio: 320 x 201 (12 7/16 x 7 7/16)

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. [i] 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
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

*Topographia Germaniae. Brunswick and Lüneburg. 1654*


Frankfurt am Main: heirs of Matthaeus Merian, 1654

1985.61.2553

Folio: 335 x 211 (13 3/16 x 8 7/16)

*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)
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 tail-piece 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
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

*Topographia Germaniae. Low Countries.*
1654


Frankfurt am Main: Caspar Merian, [c. 1670]

1985.61.2562

Folio: 331 x 206 (13 x 8½"

*Pagination* [iv], 3–283, [21] pp., etched title plate, [123] etched plates (106 double page, 8 folding)

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 bors 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

**Provenance** Small stamp on first page of dedication: monogram with interlaced letters “AE” under crown

**References** Wüthrich 70: pp. 428–476
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)  

*Topographia Galliae. Part i. Paris and Ile de France*

Matthaeus Merian, heirs of, and Martin Zeiller.  
*Topographia Galliae. Title plate. 1985.61.2555*

Frankfurt am Main: Caspar Merian, 1655  
1985.61.2555

Folio: 306 x 197 (12 x 7 3/4)

*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);  

1985.61.2555
Mächtnen 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 Wütrich)

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 Francisco, 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 Wütrich

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  Wütrich 71: pp. 479–604
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

*Topographia Galliae. Part 2. Picardie*

Frankfurt am Main: Caspar Merian, 1656

1985.61.2556

Folio: 305 x 198 (12 x 7 1/8)

(Note: Pagination includes final blank leaf)

*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 (monogram 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
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

Topographia Galliae. Part 3. Champagne and Brie

Frankfurt am Main: Caspar Merian, 1656

1985.61.2556

Folio: 305 x 198 (12 x 7 13/16)


(Note: Pagination includes final blank leaf)

Edition First edition


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 additional plate showing Lagny, not listed but sometimes present, see Wüthrich

Binding Bound (2) after Part 2 of the same work (q.v.)

References Wüthrich 71: pp. 479–604
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

*Topographia Galliae. Part 4. Burgundy*


Frankfurt am Main: Caspar Merian, 1656

1985.61.2556

Folio: 305 x 198 (12 x 7 13/16)


**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]; border 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
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

Topographia Galliae. Part 5. Lyonnais, Bourbonnais, Beaujolais


Matthaeus Merian, heirs of, and Martin Zeiller.
Topographia Galliae. Part 5, plate after page 14. Charity Hospital, Lyon. 1985.61.2557


Frankfurt am Main: Caspar Merian, 1657

1985.61.2557

Folio: 305 x 198 (12 x 7 1/4)

**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. [i] 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 (i) 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
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

*Topographia Galliae. Part 6. Auvergne and Limousin*


Frankfurt am Main: Caspar Merian, 1657

1985.61.2557

Folio: 305 x 198 (12 x 7 1/16)


(Note: Pagination includes final blank leaf)

**Text** pp. [i] 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 “lohan Peeters del.”; remainder unsigned

**Binding** Bound (2) with Part 5 of the same work (q.v.)

**References** Wüthrich 71: pp. 479–604
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

*Topographia Galliae. Part 7. Orléans, etc.*

Frankfurt am Main: Caspar Merian, 1657

1985.61.2557

Folio: 305 x 198 (12 x 7\(\frac{3}{4}\)"

*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 tailpiece

*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
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

Topographia Galliae. Part 8. Normandy

Frankfurt am Main: Caspar Merian, 1657
1985.61.2557

Folio: 305 x 198 (12 x 7\(\frac{1}{6}\))


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
Matthaeus Merian (1593–1650), heirs of, and Martin Zeiller (1589–1661)

*Topographia Galliae. Parts 9–13*

M. Z. *Topographiae Galliae. oder Beschreibung vnd Abbiltung der Fürnehmsten vnd bekantisten Stätten, vnd Plätzzen, in dem Mächtigen Königreich Franckreich. ix Thiel. Item x.xii.xii vnd xiii. Letzte Theilen. Franckfurt, am Mayn In verlegung Caspar Merian. M. DC. LXI. Cum Privileg: Sac: Caesar: May*

Frankfurt am Main: Caspar Merian, 1661

1985.61.2558

Folio: 306 x 198 (12 1/6 x 7 1/6)

Pagination See below. Parts 9–13 were published simultaneously to conclude the series

Edition First edition

Part 9. Brittany


Neundte Thiel, Darinn Von dem Hertzogthumb Breaigne, 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 Großgustig Geniegen Leser”); 5–25 drop-head title and text; [26]–28 index

**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 “Joh: Peeters delin:"

**Part 10. Guyenne and Gascogne**

Text pp. [i] 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


Text pp. [i] 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


Text pp. [i] 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 Delphнат, Abhandlend und fürgestellt . . .


Text pp. [i] 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
Matthaeus Merian (1593–1650), *heirs of*


Frankfurt am Main: Caspar Merian, 1656

1985.61.2561

Folio: 314 x 204 (12 7/8 x 8)


Edition First edition


Ornaments Title within typographical frame, typographical and woodcut headpieces, woodcut initial

Illustrations Dedicatee’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 Beutler Delin.,” from the *Absonderliche Beschreibung* (Wüthrich 156/156a).

2. A double-page “Prosp. deß Schlosses Windthaag,” 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
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. Samt Einem absondern Register, über die in solchem Werck befindliche Land-Charten

Frankfurt am Main: printed by Blasius Illsner for the heirs of Matthaeus Merian, 1672

1985.61.2563

Folio: 320 x 199 (12⅜ x 7⅜)


Edition First edition
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 (12½ x 7½)

**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


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 “Franckfurt Bey Matthei 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 gezeich-

net durch Ioachimo Sandrart 1631.”; 3 plates signed as etched by Matthaeus Merian (prob-
ably 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

Johann Friedrich Nette (1672–1714)

Adeliche Land- und Lust-Häusser, nach Modernen Gout, Entworffen, und theils ins Werk gestellt, durch Nette . . .

Augsburg: Jeremias Wolff, [1710]

1985.61.2586

Folio: 553 x 412 (21¼ x 16¼)

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.

Binding Recent cloth. Plates numbered in early MS 85–89, [1], 90–99.

References Berlin Cat. 1988
Bonaventura van Overbeke (1660–1706)

Reliquiae Antiquae Urbis Romae, Quorum singulas Innocentio XI. Alexandro VIII. & Innocentio XII. PP. MM. diligentissime perscrutatus est, ad vivum delineavit, dimensus est, descriptis, 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. i: [xxiv], 87, [i] pp., engraved frontispiece, engraved dedication, engraved portrait, [i] double-page engraved map, [46] engraved plates
Vol. 2: [ii], 27, [5], 31–73, [i] pp., [50] engraved plates
Vol. 3: [ii], 61, [i] pp., [50] engraved plates (1 double page)


*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.)
Andrea Palladio (1508–1580)


The Hague: Pierre Gosse, 1726

1983.49.47

Folio: 443 x 279 (17¼ x 10⅞)

Pagination Vol. 1: [viii], 115, [1] pp., etched and engraved frontispiece, etched and engraved portrait, [92] etched and engraved plates

Edition Third edition, but first French only edition, of Giacomo Leoni’s trilingual version of Andrea Palladio’s Quattro libri (Venice, 1570).

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 Veronensis 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 vii–xxx, xxxv–xxxvi, xxxvii–xliv, many signed by Michael van der Gucht as engraver, plates xxxviii, xli–xliv 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
Pieter Post (1608–1669)

Swanenburch. Gemeenlants Huys van Rynlant Gelegen tussen Haerlem ende Amsterdam

[Amsterdam: Pieter Post], 1654

1985.61.2635

Small folio: 400 x 251 (15 3/4 x 9 3/4)

Foliation 8 etched plates (7 double page)

Edition First edition

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

Binding Bound (2) with Post’s De Sael van Orange (q.v.)

References Berlin Cat. 2230 (2) (another issue); Hollstein (Dutch) 11: 263; Kuyper, p. 219
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 (15 7/8 x 9 7/8)

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.); Kuyper, p. 219 (23 pls.)
1985.61.2635
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 (15 3/4 x 9 3/4)

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 excc.;” with rhyming caption beneath beginning “Dit’s d’Amsterdamse Kerck; daer Luther heeft gesticht . . .” (Hollstein [Dutch] 8: Goss 144, 2d state)
Pieter Post (1608–1669)

Les Ouvrages D'Architecture Ordonnez
Par Pierre Post Architecte de Leurs Altesse
tes Princes d'Orange. Dans les quels on
voir les representations de plusieurs
Edifices considérables en Plans &
Elevations, avec leurs Descriptions

Leiden: Pierre Vander Aa, 1715

1985.61.2636

Folio: 480 x 292 (19 x 11 1/2)

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 pre-
liminary 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'Architec-
ture 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.
unsigned. The portrait in Part 1
may also be found bound as part of the prelimi-
nary 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. [i] title page (verso blank); 3–6

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 portrait may also be found bound as part of the preliminary section

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PART 2

La Sale D’Orange, Bâtie Par Son Altesse Amelie, Princesse Dooairière 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. [i] title page (verso blank); 3–8

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 Nomméée 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. [i] 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 Nomméée Ryxdorp, située pres le Vilage de Wassenaer. Ordonnée Par Pierre Post, Architecte de Leurs Altesses les Princes d'Orange

Pagination 7, [i] pp., 4 double-page engraved plates
(Note: Millard copy lacking pl. 5)

Text pp. [i] 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. [i] 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, [i] pp., 7 engraved plates (5 double page)

Text pp. [i] 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. [i] 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
Andrea Pozzo (1642–1709)

Perspectivae Pictorum atque Architectorum, I. Pars, Qua facillima ac expeditissima Methodus omne id, quod ad Architecturam attinet, optica ratione delineandi exhibetur, Inventa, designata & primum Romae aedita a Fr. Andrea Puteo, S. J. Nunc . . . contracta, atque commodior hac formâ concinnata a Joanne Boxbarth, Chalcographo [sic] . . . [Title in German] Der Mahler und Baumeister Perspectiv, Erster Theil, Worinnen gezeiget wird, wie man auf das allergeschwindest- 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, Qua porrò expeditissima Methodus omnia, quae ad Architecturam pertinent, optica ratione delineandi exhibetur, Inventa, designata & primum edita Romae a 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,
Augsburg: printed by Peter Detleffsen for Jeremias Wolff, 1709

1983.49.83

Folio: 320 x 194 (12⅞ x 7⅝)

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)


Ornaments Typographical headpieces, woodcut initials

1983.49.83

1 prepared by Johann Boxbarth (1671–1727) and Part 2 by Georg Conrad Bodenehr (1663–1710)

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.)
Bernardino Radi (1581–1643)

Varie Inventioni Per Depositii Di Bernardino Radi Cortonese

Rome [or Amsterdam: Willem Jansz], 1625 [or later]

1983.49.121

Folio: 404 x 268 (15 7/8 x 10 5/8)

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. Guilmard (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
Johann Heinrich Ramhoffsly
(1700–1760)

Drey Beschreibungen, Erstens: Des Königlichen Einzugs, Welchen ... Maria Theresia ... In Der Königliche drey Prager-Städte gehalten; Andertens: Der Erb-Huldigung ... Drittens: ... Ihro Königlichen Majestät Königlich-Böhmischen Crönung ... Durch Hrn. Johann Heinrich Ramhoffsly ...

Prague: printed by Carl Franz Rosenmüller, [1743?]

1983.49.86

Small folio: 358 x 225 (14½ x 8¾)

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, ceremony 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,
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. Josophus 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; Nebehay-Wagner 529
Valéry Regnard (fl. 1630-1650) and Domenico Parasacchi (fl. 1618-1630), attributed to Valéry Regnard 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 1/8 x 10 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 Regnard and Parasacchi is based on an inscription engraved on plate 3 immediately following the title, namely, “... in perpetuam amicitiae memoriam D. Martino Ferrabosco valerianus Regnartius / et Dominicus Parasaccus harum delineator grato animo dicant.” This dedication by Regnard 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 ele-
vations numbered 1–9 showing recent Roman
church facades (left or right half only, as indi-
cated below):

1. S. Maria in Transpontina (left) “Facies Ex-
terna Templi Sanctae Mariae Transpon:
Sancti Angeli Ordinis Carmelitarvm.”

2. S. Atanasio dei Greci (right) “Facies Ex-
Max. Grecorvm Nation: / 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 Trans-
sectam Collocari Vo- / lvit Erectvm Est.”

6. S. Girolamo degli Schiavoni (right) “Facies
Externa Templi S. Hieronimi Nationi / Dalma-
tiae 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 / Svssanae 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
dition of Vignola’s Regola
Christian Rieger (1714–1780)


[Appendix] Materia Tentaminis Publici, Quod Ex Anni Hujus Scholastic! Praelecptionibus Quovis, Cui Libuerit, Periclitante Subibit In Collegio Regio Theresiano Societatis Jesu Illvstriissimus Dominus Franciscus Comes De Plettenberg Philosophiae In Secundum Annum Auditor Die MDCCLVI

Vienna: Johann Thomas Trattner, 1756

1985.49.87

Quarto: 240 x 182 (9½ x 7½) (9½ x 7½)

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)


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); ornamental woodcut headpieces, tailpieces, and initials. 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 i–xv, unsigned

Binding Contemporary sprinkled calf, red sprinkled edges

References Berlin Cat. 2021 (variant); Cicognara 632
Christian Rieger. *Universae architecturae civilis*. Plate viii. 1985.49.87
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)


Ornaments Woodcut initials

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

Binding  Contemporary vellum

Provenance  Ownership inscription of Francis W. Wilson, Santa Barbara, California

Luigi Rusca (1758?-1822)

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 1er, Empereur Et Autocrate De

Toutes Les Russies

Saint Petersburg: [printed by Crapelet, Paris], 1810

1985.61.2658

Large folio: 587 x 434 (23 3/4 x 17 3/4)

Pagination [xii], 69, [1] pp., [180] engraved plates

(Note: Pagination does not include Italian lan-
Perspective of the hospital and officer’s quarters of the Ismailovsky Regiment, Saint Petersburg. 1985.61.2658

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; [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 facing 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’.”; 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
Walther Hermann Ryff (b. c. 1500)


Nuremberg: printed by Gabriel Heyn, 1558

1983.49.97

Folio: 310 x 198 (12½ x 7¾)

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], [i] leaves
Leaf XLVII misnumbered XLVI; final leaf blank
Book 4, Parts 1–4 [iii], xvii, x, [i] leaves
(Note: Millard copy without final blank leaf)

Edition Second edition. First published as Der furnembsten notwendigsten 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;
Walther Hermann Ryff. *Der Architecutr.* Folio iii recto.

Bases and plinths. 1983.49.97


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.

Joachim von Sandrart (1606–1688)


Nuremberg: printed by Johann-Philipp Miltenberger for Jacob von Sandrart, and Matthaeus Merian, Frankfurt, 1675


Nuremberg: printed by Johann-Philipp Miltenberger, 1675


Nuremberg: printed by Christian Sigismund Froberger for Jacob von Sandrart, and Michael and Johann Friedrich Endtern, Frankfurt, 1679

Folio: 373 x 243 (14 1/16 x 9 1/16)

Pagination Vol. 1, Part 1: [x], 105, [i] 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
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 3: [ii], 95, [1] pp., etched title plate, [37] etched plates

Edition First edition


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 2: Title plate printed as p. [27], lettered a, “Der Teutschen Academie, Ersten Theils Zweytes Bvch Von Der Scvltvra. Oder Bilderey Kvnst,” signed “J. V. Sandrart del.” and “G[eorg] Andreas 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 “i” 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 Mahlerley-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 zeiget: die Alles hier, als Mutter zeugt und seuget . . .”). 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” (pi. i). 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 11 is a double-page map showing the ancient monuments of Rome, “Effigies Antiquae Romae . . . Vorstellung der Statt Rom”; plates 111–56 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,
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 Teutsche Academic Zweyten Theils Zweytes Bvch Von Der Scvltvra 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 etchers 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 ll 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. Thurneysen] 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 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 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 blindfolded 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
Carl Christian Schramm
(fl. 1726–1735)


Leipzig: Bernhard Christoph Breitkopf, 1735

1985.61.2674

Folio: 379 x 246 (14 7/8 x 9 3/4)

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


**Ornaments** Large etched vignette on title page, signed “Wernerin delin” and “Christoph Raymond Thoman Sculp. Dresdae”; etched allegorical headpiece, p. [i], 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 and 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 sculpit Dresdae 1735”)

**Binding** Contemporary stained calf, richly paneled in gilt, rebacked

**References** Berlin Cat. 3554
Johann Jacob Schübler (1689–1741)

Johann Jacob Schüblers Erste [-Zwanzigste] Ausgab, 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 amplifi-
cieren . . . und Paul Deckers Fürstlichen

Baumeister . . . vollkommen zu

machen . . .

Augsburg: Jeremias Wolff [and his heirs], [1720s]

[Part 2] Johann Jacob Schüblers Mathe-


Der Königlich Preussischen Societat der


Augsburg: heirs of Jeremias Wolff, [1720s]

1985.61.2675

Folio: 398 x 243 (15½ x 9¾ in)

Foliation [27] leaves, [150] engraved plates

Edition First edition. Published without a gen-

eral 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

(1664–1724) but most were published by his heirs. Includes 2 versions of the title leaf to Part i, 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 i 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 i, pl. [6] unnumbered), with captions in German. Exceptionally the supplementary suite to Part i, 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 i, suite 1; on the title pages of Part i, suites 3 and 4; and on the plates to Part i, suites 1–6 (not including the “Beylag” to suite 1). The plates measure 281 x 176

The suites are as follows:

Part i: (1) “Johann Jacob Schüblers Erste Ausgabe . . . Neu-inventiert sehr courieuser 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 courieuser Frantzösischen Betten . . .”

(1b) “Johann Jacob Schüblers Beylag zur Ersten Ausgabe . . . 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 Ausgabe . . . Unterschiedliche Cabinets und Alcoves, Mit courieuseren Chamin und Ofen ausgezuricht . . .”


(5) “. . . Fünfte Ausgabe . . . Verkleidungen zu . . . Perpendicular-Uhren . . .”


(7) “. . . Siebente Ausgabe . . . Sommer-Häuser, Garten-Cabinetten, und kleine Weyer-Behäuse . . .”

(8) “. . . Achte Ausgabe . . . Tauffsteine . . .”

(9) “. . . Neundte Ausgabe . . . Cantzeln . . .”


(12) “. . . Zwölfte Ausgabe . . . Confessionaux oder Beicht-Stühle . . .”

(13) “. . . Dreyzehende Ausgabe . . . Garten-Portale nach flamandischer Façon . . .”


(15) “. . . Fünfzehende Ausgabe . . . Wasser-Pumpen . . .”

(16) “. . . Sechzehende Ausgabe . . . Vases, nach der Antiken Proportion . . .”

(17) “. . . Siebenzehende Ausgabe . . . Schöpff- Brunnen . . .”

(18) “. . . Achtzehende Ausgabe . . . Credences, und moderne Caffè-Tische, mit kleinen Glas-Cabinetten . . .”


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:


**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; Guilmard, p. 427, no. 32
Johann Jacob Schübler (1689–1741)

Gründlicher und deutscher Unterricht, Zur Verfertigung der vollständigen


Nuremberg: Johann Christoph Weigel, [1728?]

[Part 2] Zwéyter 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 Schubler...

Nuremberg: Johann Christoph Weigel, 1728

1983.49.104

Folio: 316 x 197 (12 7/16 x 7 13/16)

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


Ornaments  Woodcut and typographical headpieces

Illustrations

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
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 (15 3/8 x 9 3/8)

Foliation: [i], xii leaves

Edition First edition (?)

Text folios [i] printed title page (verso blank); i–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)
Vix Pantalon de hoc dolo, atque raptu filiae suae Doctorum
Polovardum, Rodomondunque certiores fecerat, Centurio ille statim, ad
Amasiam suam Rivali Cynthiae eripienda, se in pedes coniect. Pantalon vero & Polovard, Pie-
roque armati, fugientes per hortum sunt perfecti. Arlechin, Mezeta, & Scaramuzza, aliquatenus commorant-
tes, fugansque se fereare necientes, subito pallis suis in terram f erat, brachisique concutius, fontem repreen-
tant salientem. Arlechin autem, ut aquam vomitor, arreptis duibus suffusoriliis, Pantalonem, Doctorumque
advenientes ita perferre, ut cito eum Pierrotus fugam coelestant, fontem hunc omnino esse excannatum, fir-
miter arbitrantes.
Johann Jacob Schübler (1689–1741)

Neu inventirte zierliche Haus-Thüren, mit beigefügten Ornaments, und facionirten spreng und Gegitter Werken inventirt und gezeichnet von Johann Jacob Schübler . . .

Nuremberg: Johann Trautner, [c. 1730?]

1985.61.2675

Folio: 398 x 243 (15⅙ x 9⅙)

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); Guilmard, p. 427, no. 32

Johann Jacob Schübler (1689–1741)

Nouveaux Desseins 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 (15⅛ x 9¾)

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
Johann Jacob Schübler (1689–1741)

Sechserley Moderne Vasses, nach der Antiquen Atheniensischen, Rhodischen, Sicyonischen und Corinthischen Proportion, inventirt und gezeichnet, von Johan Jacob Schübler . . .

Nuremberg: Johann Trautner, [c. 1730?]

1985.61.2675

Folio: 398 x 243 (15 ¼ x 9 ⅛)

Foliation 6 engraved plates

Edition First edition


Binding Bound (4) with similar suites after Schübler’s Erste [etc.] Ausgab (q.v.)

References Berlin Cat. 967
Johann Jacob Schübler (1689–1741)

Sciagraphia Artis Tignariae, Oder nutzliche Eröffnung zu der sichern fundamentalen Holtz-Verbindung, Bey dem Gebrauch der unentbehrlichen Zimmermanns-Kunst ... von Johann Jacob Schübler ...

Nuremberg: Johann Trautner, 1736

1985.61.2676

Small folio: 328 x 205 (12 5/8 x 8 5/8)

Pagination [xii], 148 pp., 44 engraved plates

Edition First edition


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 (1689–1741)


Nuremberg: Christoph Weigel, 1763

1983.49.105

Quarto: 310 x 191 (12¾ x 7½)

Pagination 196 pp., [35] etched and engraved plates


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
Sebastiano Serlio (1475–1554)

Seb. Serlii Von der Architectur Fünff Bücher ... Jetzundt zum ersten aus dem Italiänischen und Niderländerischen, der Bawkunst liebhabern zu nutz, in die gemeine hochteutsche Sprache, auffs fleissigst verwendet vnd vbergesetzt

Basel: Ludwig Königs, 1609

1983.49.114

Folio: 350 x 228 (13 3/4 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)


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 (i) with Johann Wilhelm, Architectura Civilis (q.v.)


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
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, a pen and ink and wash drawing for a pulpit, and the second an architectural plan belonging with the 2

**Binding** Recent marbled boards, morocco spine, rebacked

**Provenance** Bookplate of Charles Frederic Mewes
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
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 (13⅞ x 9¼)

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
Daniel Specklin (1536–1589)

Architectura Von Vestungen, Wie solche zu unsern Zeiten . . . mögen erbaut . . . durch Daniel Speckle . . . Jetzo aufs neue übersehen u[nd] verbessert

Dresden: Moritz Bodenhehr, 1705

1985.61.2686

Folio: 316 x 195 (12½ x 7½)


Edition Fourth edition

Text folios [i] dedication; [ii–v] foreword; [i]–[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
Christian Ludwig Stieglitz (1756–1836)

Plans Et Dessins Tirés De La Belle Architecture Ou Representations D'Edifices Exécutés Ou Projétés 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 (17 7/16 x 11 3/4)

Pagination [x], 14, [102] pp., etched frontispiece, [104] engraved plates (9 double page)

Edition First edition


Illustrations Etched frontispiece (columns representing the 5 orders of architecture set in a landscape with classical temples in the background), signed “Stieglitz des.” and “[Johann] 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); Rerville (4, 1 with van Mael); Boutrois, Darnstedt, Endner, Gaitte, Ransonette (3 each); Deleletter, Frusotte, Grünler, Piquet (2 each); Benoit 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

Leonhard Christoph Sturm (1669–1719)

Leonhard Christoph Sturm's... Prodro-mus 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 herausgegeben, Und in netten Kupferstichen mit unterschiedlichen Baumeisterischen Erfindungen erläutert

Augsburg: printed by Peter Detleffsen for Jeremias Wolff, 1714

1983.49.17

Oblong folio: 434 x 582 (17 7/16 x 22 1/16)

Pagination [20] pp., xxv [i.e., 23] etched and engraved plates (6 double page)

Edition First edition


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
Leonhard Christoph Sturm  
(1669–1719)

Vollständige Mühlen Baukunst . . .  
von Leonhardt Christoph Sturm

Augsburg: Jeremias Wolff, 1718

1983.49.117

Small folio: 332 x 203 (13 1/16 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–XLI: 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 11. English-style pump. 1983.49.117
Leonhard Christoph Sturm. Vollständige Mühlen Baukunst. Plate 1. Turkish and French-style water-mill. 1983.49.117
Leonhard Christoph Sturm (1669–1719)

Leonhard Christoph Sturms Vollständige Anweisung Wasser-Künste, Wasserleitungen, Brunnen und Cisternen wohl anzugeben . . .

Augsburg: Jeremias Wolff, 1720

1983.49.117

Small folio: 332 x 203 (13 7/8 x 8)

Pagination 18 pp., [10] etched and engraved plates

Edition First edition. Also issued as part [I.] 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. [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 (1669–1719)

Der auserlesneste und Nach den Regeln der antiquen 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 (13½ x 7¼)

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,” Prodomus Architecturae, for which see separate entry (see also separate entries for second copies of [L] Vollständige Anweisung Wasser-Künste; [N] Vollständige Anleitung Schiff-
[B]. Leonhard Christoph Sturm, Vollständige Anweisung, Alle Arten von regularen Pracht-Gebäuden . . . 1716.
[D]. Nicolai Goldmanns Abhandlung Von den Bey-Zierden Der Architectur . . . Anmerkungen . . . heraus gegeben Von Leonhard Christoph Sturm . . . MDCCXX.
[E]. Die unentbehrliche Regel Der Symmetrie Oder: Des Ebenmaasses, Wie sie zudörfern an dem herrlichsten Exempel des Göttlichen Tempels von Salomone erbauet . . . MDCCXX.
[F]. . . . [as B above] Anweisung Innerer Austheilung der Gebäude . . . MDCCXX.
[I].... Anweisung Allerhand Öffentliche Zucht- und Liebes- Gebäude, Als hohe und niedrige Schulen, Ritter-Academien, Waisen-Häuser, Spitäle vor Alte und Kranker . . . MDCCXX.
[M]. Leonhard Christoph Sturms Architectura Civili-Militaris. Oder: Vollständige Anweisung, Stadt-Thore, Brücken, Zeug-Häuser . . . MDCCXIX.
[N]. Leonhard Christoph Sturms, Vollständige Anleitung Schiff-Häuser oder Arsenale und Anfuhrten oder See-Häfen . . . MDCCXXI.

Supplements

[b] Auffrichtige Entdeckung Des zu Auffnahme der Länder und Commercien höchst-nützlichen Nivellirens oder Wasserwagens . . . MDCCXX.
[c] Grundliche und Practische Unterweisung, Wie man Fang-Schläusen und Roll-Brücken . . . bauen solle . . . MDCCXX.
[d]. Vollständige Mühlen Baukunst . . . 1718.

[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
(F): 12 pp., 7 etched and engraved plates
[I]: [26] pp., 15 etched and engraved plates

(2 double page)
Leonhard Christoph Sturm. Der auserlesneste und nach den Regeln der antiken Bau-Kunst. Frontispiece. 1983.49.14

(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 engraving 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)


[Q]: [20] pp., 9 etched and engraved plates

Supplements

[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]

Ornaments Title pages to the individual books with ornamental woodcut initials. Typographical headpieces and woodcut tailpieces and initials throughout


Unsigned woodcut illustrations and/or diagrams

occur in the text of books [B]–[D], [H]–[M], [P]–[Q], and [b]–[e]


Leonhard Christoph Sturm (1669–1719)

Leonhard Christoph Sturm's 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 (13 1/16 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 auserlesneste 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 1–IV, all with Jeremias Wolff's imprint

Binding Bound (3) with Sturm's Vollständige Mühlen Baukunst (1718)

References Berlin Cat. 1993, 13
Laurids Lauridsen de Thurah (1706–1759)

Den Danske Vitruvius Indeholder Grundtegninger, Opstalter, og Giennemsnitter af de merkværdigste Bygninger i Kongeriget Dannemar, 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


1985.61.2704

Large folio: 463 x 299 (18⅜ 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)

(Nota: All published)

**Edition** First edition

**Text** (parallel Danish, French, and German)


**Illustrations** Part 1: Unsigned etched and engraved frontispiece and 120 unsigned etched and engraved plates numbered i–cxx (3 double page)

*Part 2*: 161 etched and engraved plates numbered i–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
Giacomo Barozzi da Vignola (1507–1573)

Regola delli cinque Ordini D’Architettvra
Di M. Giacomo Barozzio Da Vignola.

Amsterdam: Willem Jansz (Janssen), 1619

Folio: 404 x 267 (15 7/8 x 10 1/2)


**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.)

Marcus Vitruvius Pollio


Nuremberg: printed by Johann Petreius, 1548

1983.49.133

Folio: 331 x 216 (13 x 8/2)

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


Ornaments Woodcut initials, attributed to Hans Springinklee

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 494
Marcus Vitruvius Pollio. *Vitruvius Teutsch*. Folio lxI recto. The discovery of fire. 1983.49.133
Marcus Vitruvius Pollio


[Amsterdam: Louis Elzevir, 1649]

1983.49.140

Quarto: 192 x 139 (7½ x 5½)


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-
*Rum Vitruvianorum*, Daniele Barbaro, Ludovicus Demontiosius, Pomponio Gaurico, Nikolaus Goldmann, Marcus Meibomius, Guillaume Philander, Claude Salmaise, and Thomas Venatorius


**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 (11¾ x 7¼)

**Binding** Contemporary calf, spine repaired

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 (10⅞ x 7¾)

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; 1–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


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)
Bernardo Antonio Vittone (1702–1770)

Istruzioni Diverse Concernenti L’Officio 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 Commune 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 (10¾ x 7¾)


Edition First edition, late issue, with added title plate imprint “Torino Presso la Società de Libraj”

Text pp. [1] 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’Officio Dell’ Architetto Civile Volume Quarto, che contiene le Figure” with imprint “Torino Presso la Società de Libraj”); plus 111 etched and engraved plates numbered i–cxi (pls. xii and xiii full-page, xxxvi and xcix 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. Leper 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)

1985.61.2746
Hans Vredeman de Vries (1527–1606?)

Hortorvm Viridariorvmque elegantes & multiplicis formae . . . delineatae à Iohanne Vredmanno Frisio

Antwerp: Philips Galle, 1583

1985.61.2747

Oblong quarto: 260 x 323 (10 7/16 x 12 3/4)

Hans Vredeman de Vries. Hortorum viridarorumque elegantes. Plate 1. 1985.61.2747
**Foliation** Etched title plate, 20 etched plates

**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
Hans Vredeman de Vries
(1527–1606?)

Variae Architectvrae Formae: A Ioanne
Vredemanni Vriesio . . . Inventae

Hans Vredeman de Vries. Variae architecturae formae.
Plate 49. Design for a country house with garden.
1985.61.2748

Antwerp: Theodoor Galle, 1601 [or later]
1985.61.2748

Small oblong quarto: 200 x 260 (7¾ x 10¼)

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.
Hans Vredeman de Vries
(1527–1606?)

Perspective C'est a dire, le tresrenomme art
du point oculaire d'vne veuë 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,

Galeries, Places, Allées, Jardins, Marchés
& Ruës, a l'Antique ou Moderne, &
autres telles choses icy demontréees, le
tout posé sur les lignes fondamentales, &
le fondement d'icelles clairement
expliquéees par descriptions, fort vtile &
necessaire, pour tous Peintres, Tailleurs en
Cuivre, Imaginaires, Orfevres, Architectes,
Ingenieurs, Tailleurs de Pierre, Menusiers,
Charpentiers, & tous Amateurs des arts,
pour y estudier a leur plaisir, avec peu de
peine. Inventé par Ioan Vredeman Frison


1985.61.2534

Oblong folio: 269 x 349 (10 3/4 x 13 3/4)

Part 2: [8] pp., 24 engraved plates

Edition First edition; published in simultaneous Latin, Dutch, French, and German

rables, Vertueux & Prudens Seigneurs, Messie-
ivs, Tailliev en cuyure. Anno 1605”

Ornaments Woodcut initials

Illustrations


49 signed “Hh sculpsit et exc. Anno 1604”

*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 Marolais, *Géométrie* (1616)

Hans Vredeman de Vries (1527–1606?)

La Tres-Noble Perspective, A Scavoir, La Theorie, Practique, Et Instruction Fondamentale D’Icelle: Illustrée de plusieurs belles ordonnances d’Architecture, comme de Temples, Palais, Galeries, Jardins, Marchez & Rues à l’antique ou moderne, clairement expliquées par descriptions, fort utiles pour tous Architectes, Ingenieurs & tous Amateurs des arts: Inventée par Jean Vredeman Frison, & de nouveau augmentée & corrigée 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: [i], 32–42, [2] pp., 24 double-page engraved plates


This edition edited by Samuel Marolois


Ornaments Title vignette; woodcut headpiece, tailpiece, and initials

Part 2: 24 double-page engraved plates as first edition

Binding Recent red morocco, gold tooled

References Hollstein (Dutch) 48: 518–591
Johann Christoph Wagner (fl. 1684–1685)

Delineatio Provinciarum Pannoniae Et Imperii Turcici In Oriente [Title in German] Eine Grundrichtige Beschreibung deß ganzen Aufgangs, sonderlich aber deß Hochlöblichen Königreichs Ungarn, und der ganzen Türckey . . . Durch Johann Christoph Wagner . . .

[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
Türckischen Reichs . . .

Augsburg: Jacob Koppmayer, 1684–1685

1985.61.2751

Small folio: 307 x 197 (12 1/8 x 7 3/4)

Pagination Part i: [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 “Schlachtbegran,” 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


Ornaments Woodcut headpieces, tailpieces, and initials

Illustrations
Part 1: double-page engraved frontispiece (an allegorical triumph of Leopold 1) 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
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. [i]), 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 “Jacob 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
Caspar Walter (1701–1768)


Augsburg: [Lucas Voch], 1765

1983.49.146

Folio: 362 x 235 (14¼ x 9½)

Pagination Part 1: 11, [1] pp., 14 engraved plates (1 folding)
Part 2: 30 pp., 18 engraved plates (1 folding)

Edition First edition


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
Johann Wilhelm (fl. 1621–1669)

Architectura Civilis, Oder Beschreibung und Vorreissung vieler vornehmer Dachwerk . . . Von Johann Wilhelm . . .


Nuremberg: printed by Christoph Gerhard for the heirs of Paul Fürst, [c. 1668?]

1983.49.114

Folio: 350 x 228 (13 3/4 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 published 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 undated editions, both collating as above. The fourth edition is probably that distinguishable by the
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


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 berühmte 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
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 (9⅞ x 7¾)

Pagination Vol. 1: [viii], 188, 212 pp., etched frontispiece
Vol. 2: [ii], 376 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; [i]–xiv author’s preface; [xv]–xxxvi translator’s preface; [xxxvii]–c1. life and works of Winckelmann; [c1]–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 authors cited; [287]–304 explanation of frontispiece (in vol. 1) and vignettes in all 3 volumes; [305]–334 general index; [335]–360 table of antique monuments explained and cited;

Ornaments Vol. 1: etched title-page vignette (putti potters at work), signed “Oeser inv.” and “Geyser 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 “Geyser fec.” Vol. 2: etched title-page vignette, signed “Oeser inv.” and “Geyser 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.]
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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 å, 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.

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