

CATALOGUE
of the
EARL OF CRAWFORD'S

"SPECULUM ROMANAЕ MAGNIFICENTIAE"

now in the
AVERY ARCHITECTURAL
LIBRARY

by
Lawrence R. McGinniss
with the assistance of
Herbert Mitchell

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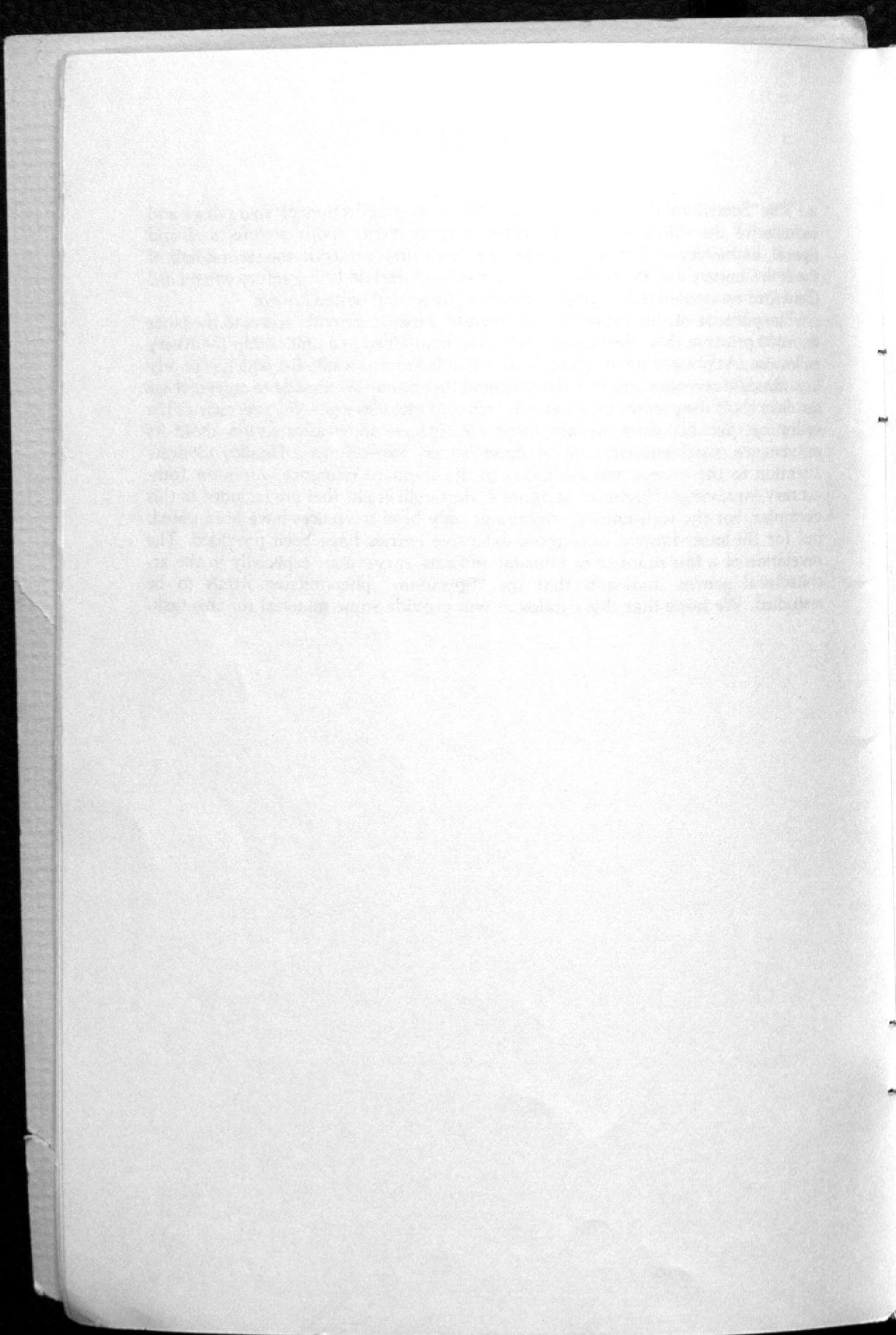
ACKNOWLEDGEMENTS

For his permission to catalogue the Avery-Crawford "Speculum" and his advice as the project progressed I would like to thank Adolf Placzek, Director of Avery Library. My largest debt is to my collaborator, Herbert Mitchell, Avery Bibliographer, without whose assistance this catalogue would not have been realized. For the data about the provenance of the Crawford "Speculum" I am especially grateful to Nicolas Barker, historian of the Bibliotheca Lindesiana, who generously shared his research with me. I would also like to acknowledge the cheerful assistance I received from the curatorial staff of the Print Departments at the Metropolitan Museum of Art, especially Janet Byrne, Suzanne Boorsch and Mary Myers, and at the New York Public Library, Miss Elizabeth Roth and her assistants. Finally, I want to thank Margaret Alexander, Eileen Corrigan and Donna Landon for their assistance in the preparation of the final copy.

PREFACE

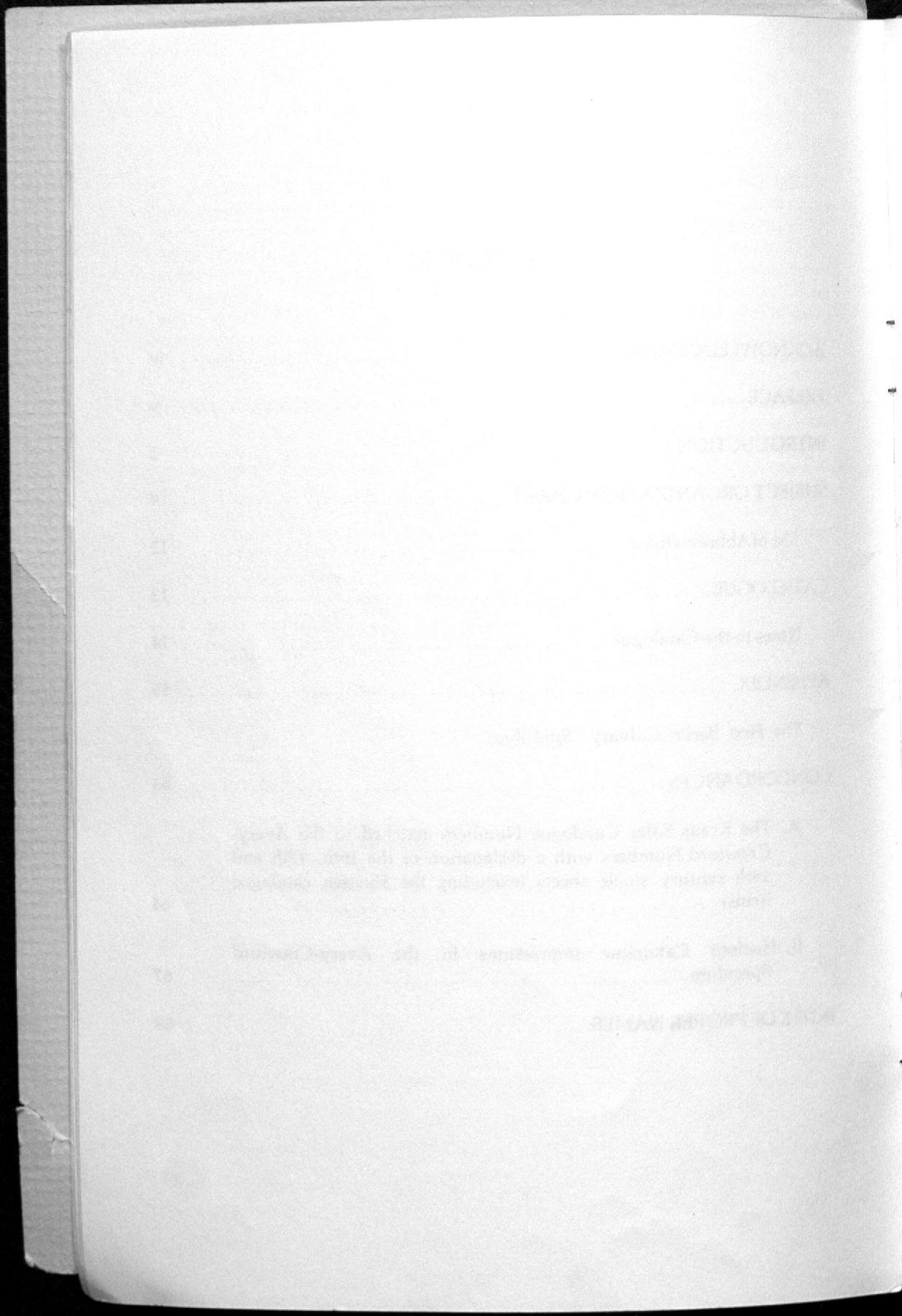
The "Speculum Romanae Magnificentiae" is a collection of engravings and etchings of the Ancient and Renaissance monuments, both architectural and figural, in the city of Rome. These albums were first formed in the second half of the 16th Century and the tradition continued into the late 19th Century when Lord Crawford assembled this exemplar which is the second largest known.

The purpose of this catalogue is threefold. First, to provide access to the more than 600 prints in this "Speculum," which is maintained as a unit within the Avery collection. At present the only guide to the collections is a saleslist which is poorly organized, inaccurate and incomplete. An attempt has been made to correct these deficiencies in the present catalogue, which also includes a general overview of the collection. Second, since we are fortunate to have some information about its provenance, to document one of these 'super' "Speculums." Finally, to draw attention to the unreported additions to the standard reference works on 16th-century engravings (Huelsen; Arrigoni & Bertarelli et al.) that are included in this exemplar. For the well-known engravings only brief references have been noted, but for the lesser-known ones more extensive entries have been provided. The revelation of a fair number of unusual and rare engravings, especially in the architectural genres, indicates that the "Speculum" phenomenon needs to be restudied. We hope that this catalogue will provide some material for this task.



CONTENTS

ACKNOWLEDGEMENTS	iv
PREFACE	v
INTRODUCTION	1
SUBJECT ORGANIZATION CHART	9
List of Abbreviations	12
CATALOGUE	13
Notes to the Catalogue	14
APPENDIX	55
The First Berlin Calvary "Speculum"	
CONCORDANCES	63
A. The Kraus Sales Catalogue Numbers matched to the Avery-Crawford Numbers with a designation of the 16th, 17th and 18th century single sheets (excluding the Huelsen catalogue items)	64
B. Huelsen Catalogue impressions in the Avery-Crawford Speculum	67
INDEX OF PROPER NAMES	69



INTRODUCTION

The collectors' albums, entitled "Speculum Romanae Magnificentiae," preserve a unique visual documentation of Renaissance Rome in engravings. The elaborate title page, which established the name of the collection, was designed by Etienne Dupérac ca. 1573-1577 and was published by Antonio Lafreri, one of the foremost Roman publishers. With this title sheet which served as a frontispiece for these 16th century collectors' albums, Lafreri formalized a phenomenon of collecting prints of Rome that had begun a generation earlier.¹ As the center of the Catholic Church, the Roman Empire and the High Renaissance, Rome inspired both the popular and artistic imagination. A visit was required by pilgrims and clerics, gentlemen and scholars, artists and architects. As attested by the numerous sketchbooks the latter group was able to produce their own visual impressions, but the others relied on the flourishing print trade for preserving their memories. By 1573 Lafreri, who has been called the "Anderson" (a photographer of Rome's topography) of 16th century Rome² offered for sale in his shop more than 100 prints of Rome's monuments. With the publication of the title page, Lafreri gained a definite advantage over his competitors. In almost all of the surviving exemplars of the "Speculum" the majority of the prints come from Lafreri's press or that of his direct heirs; for this reason the "Speculum" has been incorrectly categorized as a book by Antonio Lafreri.³ In order to dispel this general misconception it must be emphasized that the "Speculum Romanae Magnificentiae" is an open-ended collector's album which contained, though not exclusively, illustrations of the monuments of Rome published by Lafreri and other publishers. Thus, since each "Speculum" is a unique compilation it would be helpful to know something about the provenance of this exemplar.

PROVENANCE

The Crawford "Speculum" was purchased from H. P. Kraus in 1951. The saleslist, which advertised the "Speculum" with 607 engravings as "the most extensive copy known," was the last of several preliminary catalogues which attempted to record this exemplar.⁴ In 1949 the bookdealer, William H. Schab, offered the same "Speculum" to Avery Library with a rough draft catalogue of 588 plates which he noted was incomplete.⁵ This preliminary catalogue was produced

1 For the collectors of maps, a similar title page, entitled "Geografia," was published ca. 1570-72 and has been attributed to Antonio Lafreri, see Tooley, *Imago Mundi*, III, 1939, p. 13.

2 Paul G. Hubner, *Le Statue di Roma*, (Leipzig, 1912) p. 43.

3 This problem was thoroughly discussed by Bates Lowry ("Notes on the 'Speculum Romanae Magnificentiae' and related publications," *Art Bulletin*, XXXIV, 1952, pp. 46-47) however, the misinformation has persisted, for example, in the reprint (NY, 1963) of A. M. Hind's classic: *A History of Engraving and Etching*, p. 118, note 1.

4 H. P. Kraus, *Lafreri's Speculum Romanae Magnificentiae from the Library of the Earl of Crawford*, New York, [ca. 1950].

5 The letter of 17 February 1949 to James Van der Pool, Director of Avery Library, can be found in the Library files concerning Lafreri.

by Dr. Alan Scharf, who had based it on a draft he obtained from Lord Crawford (the 28th Earl) in 1935; neither of these lists survives.⁶ According to an entry in the printed catalogue of the family library, which listed the "Speculum" with 601 plates in 6 boxes, a separate catalogue of the engravings was projected.⁷ That was the intention in 1906 of the 26th Earl of Crawford who was then preparing the publication of the library catalogue.⁸ He died in 1913 and so did the project for a printed catalogue of the "Speculum." Until recently it was known only that the Crawford "Speculum" was in existence by 1906 but nothing specific about its contents nor when it entered the family collection. Newly discovered information however, allows us to answer partially both of those questions.

In a footnote to his essay on the "Speculum," Huelsen referred to two exemplars that the Berlin Bookdealer, S. Calvary & Co., sold in 1879 and 1884; one went to the United States and the other to England.⁹ Considering that the English sale could have been made to the Earl of Crawford, I compared the latter's "Speculum" with the Berlin handlist, which described 168 plates bound in red morocco.¹⁰ Finding that 163 of the 168 plates matched was not unexpected since all "Speculums" have a common core of engravings published by Lafreri and his heirs. In this case, however, there were 19 engravings which were not from the latters' presses, that appeared in both lists. The possibility that these same 19 prints, including at least three rare architectural subjects, would be found in more than one collection seemed very slim. An inquiry to Lord Crawford (the 28th Earl) concerning the family's purchases from the Calvary Co. during the 1880's was eventually answered by Mr. Nicolas Barker in the affirmative.¹¹ Mr. Barker, who has recently completed a history of the *Bibliotheca Lindesiana*, produced two letters from the Berlin dealer to the 26th Earl. The first of 29 September 1885 offered a "Speculum" containing 433 plates which was described as the "third copy" and the second of 18 September 1888 a "fourth" exemplar of 550 plates.¹²

6 The correspondence between Scharf and Crawford, which is in the same file cited in the above note, does not discuss the Speculum contents. In his reply (19 November 1975) to my letter (11 November 1975) Lord Crawford said he "did some work" on the Speculum but later "discarded" it.

7 *Bibliotheca Lindesiana*, III (Aberdeen, 1910), p. 5101 with a reference to a future issue of the special series: *Collation and Notes*.

8 This date was supplied by Mr. Nicholas Barker, see note 12 below, who recalled a memo (10 September 1906) from the Earl to his Librarian concerning this project.

9 Christian Huelsen, "Das Speculum Romanae Magnificentiae des Antonio Lafreri," *Collectanea variae doctrinae Leoni S. Olschki* (Munich, 1921), p. 141, note 1, cited their descriptions in the *Anzeigebattl of Bursian's Jahresberichten*, 1879 (see the following note) and Calvary's *Antiquariats Kataloge*, n.176, 1884, a copy of which I have been unable to locate.

10 The collation is described in Appendix 1.

11 In his reply (19 November 1975) to my letter (11 November 1975) Lord Crawford informed me that the family papers concerning the library were on deposit at The John Rylands Library, Manchester, where he sent my letter, which in turn was passed along to Mr. Barker. Copies of all these letters are in the files of Avery Library.

12 This information along with a Xerox copy of the 1885 Calvary letter was supplied by Mr. Barker (letter of 27 January 1976) to whom I am most grateful for so openly sharing his research. Handlists of these exemplars were not found with the letters although one for the third "Speculum" was cited in the letter; nor have I located a published handlist of these two, like that prepared for the first and second exemplars (see note 9 above).

These letters are most important because they identify Calvary & Co. as the potential source of more than 1200 "Speculum" engravings and the 26th Earl of Crawford (James Ludovic, 1847-1913) as the collector who formed this 'super' "Speculum."¹³

Exactly how many and which exemplars Crawford purchased from Calvary is more difficult to determine. Documents of their purchase have not been found in the library archives. Secondly, his selections, which number more than 600 engravings, were later cut out of their bound volumes, mounted on Fabriano sheets and placed in six large boxes.¹⁴ This format has limited the possibility of sorting the engravings according to their original volume, a task further complicated by the common repertoire of Lafreri engravings in all "Speculums." Nevertheless, a plausible hypothesis can be formulated. Accompanying the first letter was a list, which unfortunately has not survived, of the 433 plates in the third "Speculum" collated with the first and second exemplars.¹⁵ We assume that the latter two are identical with the two Calvary "Speculums" cited by Huelsen, an assumption that seems justified by the correspondence between the 1879 handlist, that is, the first exemplar, and the present "Speculum," as noted above. Huelsen's comment that the second exemplar went to America can also be used to interpret this letter. A possible explanation of the collation of the three "Speculums" in the Calvary letter to Crawford suggests that the first had already been purchased (in 1879-80) and that the second, listed in their catalogue of 1884, was under consideration when a third exemplar, larger than the other two and with "the greatest part nearly unknown" came into Calvary's hands.¹⁶ From this information it seems likely that Crawford rejected the second in favor of the third exemplar. In support of this hypothesis is the fact (or is it coincidence?) that the total number of plates (601) listed in the family catalogue is equal to the sum of first (168) and third (433) exemplars. Although we cannot be certain how this exemplar was assembled, an analysis of the Crawford "Speculum," which will be discussed shortly, indicates that he joined together at least two smaller exemplars because there are two states of 71 of the subjects that Huelsen identified as part of Lafreri's repertory. This intention of the 26th Earl of Crawford to collect different states from the same plate or similar prints of the same subject is characteristic of the 19th-century print collector and thus distinguishes this 'super' "Speculum" from its 16th-century predecessors.

THE IDEAL 16TH CENTURY "SPECULUM"

In the catalogue of prints available in Lafreri's shop in 1573 there was a special section which listed 107 illustrations of the monuments of Rome.¹⁷ This catalogue

13 That it was the 26th Earl who was responsible for the "Speculum" and not his father the 25th Earl, the famous bibliophile, was confirmed by Mr. Barker in his letter cited in the preceding note.

14 Avery Library maintains the "Speculum" in this format although the original boxes have been replaced and the engravings have been rearranged according to this new catalogue.

15 Calvary letter of 29 September 1885 to Crawford, see note 12.

16 *Ibid.*

17 "Tavola delle antichità di Roma tanto di fabbriche et edificii, quanto di Statue et altre cose, aggiuntiorii gli edificii moderni piu celebri" is the section title in the catalogue which exists in a unique copy in the Biblioteca Marucelliana, Florence. For a transcription see the following note.

had been discovered by Cardinal Ehrle, whose archival research also yielded a group of documents concerning the distribution of Lafreri's estate to his heirs and the latters' successors.¹⁸ Christian Huelsen combined this documentary material with an investigation of nearly three dozen exemplars of the "Speculum" datable to the 16th century and preserved in European libraries.¹⁹ From these exemplars, some of which were assembled before the title page was issued and contained Lafreri prints exclusively, while others preserved the engravings in the sequence of the shop catalogue of 1573, Huelsen reconstructed a repertoire of 167 subjects found in 16th century "Speculums," with a list of the different plates and impressions (numbering more than 400).²⁰ He prefaced the catalogue with an essay that charted the print trade phenomenon from its pre-Lafreri stage with Antonio Salamanca to the termination of the "Speculum" in 1602 with the final dispersal of Lafreri's plates.

Although Huelsen's catalogue has been the standard reference work for the "Speculum," it is in need of revision and expansion. Using as his base the 107 items in the 1573 inventory of Lafreri's shop, Huelsen added 60 more subjects which appeared in many, though not all, the exemplars he examined. He divided the latter group into two categories: one, those prints he considered as "continuations" of the Speculum by Lafreri (1573-1577), his heir, Claude Duchet (1579-1586) and the latter's heir, Giacomo Gherardi (1586-1594); and two, others he designated "supplements," which are earlier prints (pre-1577) some with Lafreri's address but most by other publishers with or without their address, added by the collectors to their albums.²¹ Not only did Huelsen restrict these supplemental prints by date but also by subject matter, that is, only those which illustrated monuments of Rome. What is more he completely omitted the prints added by Nicolaus van Aelst who was the last to publish the "Speculum" from 1594-1602. In order to limit the size of his catalogue Huelsen imposed these artificial restrictions on the ever-increasing number and diversity of prints he found in the "Speculums" of the last decade of the 16th century. He reduced his task to the question: "Which prints belong in the Lafreri 'Speculum' and which do not?"²² He reconstructed the story mainly from the publisher's viewpoint, specifically Lafreri and his immediate successors, and discounted the role of the collectors who actually assembled the "Speculums." The "Speculums," however, are richer than Huelsen would have us believe, especially in the wide variety of genres other than the illustrations of Roman topography and monuments. Furthermore, the "Speculum" phenomenon did not end in 1602 with the dispersal of Lafreri's plates because collectors in later periods expanded the 16th-century albums with additional material. These larger "Speculums," dubbed "monstreexemplare" and dismissed

18 Francesco Ehrle, *Roma prima di Sisto V. La Pianta Laferry-Duperac del 1577* (Rome, 1908), pp. 53-59 for the catalogue.

19 For title, see above, note 9.

20 Lowry, "Notes on the 'Speculum,'" p. 47.

21 Huelsen, "Das Speculum," pp. 163-169.

22 Huelsen, "Das Speculum," p. 140.

by Huelsen, need to be examined with special attention to the material he excluded.²³

ANALYSIS

Since it has been decided to maintain the Crawford "Speculum" as a unit within the Avery collection, this catalogue treats the 610 prints of this exemplar as a single entity. The purpose of the following paragraphs is to present a general overview of the contents of this 19th-century "Speculum."

Statistics give some indication of the character of the collection. More than two-thirds of the prints (410) illustrate architectural and topographical subjects, while the remaining one-third (199) represent figural or pictorial subjects, with a distribution of 165 in sculpture and 34 in the pictorial category. The number of prints illustrating ancient subjects is 350 or almost 60% of the collection with the remaining 40% devoted to the work of Renaissance artists, especially architects. Although the prints span the period from Raphael's circle (Marcantonio Raimondi, AC.284) to the late 18th century (a 1773 map of Rome, AC.30) 85% of the collection dates from the 16th century and the majority of those are from the second half of the century. Of the remaining 15%, 86 prints, or more than 14% are from the 17th century and 5, or less than 1%, are from the 18th century. The single sheets from the 16th, 17th, and 18th centuries that were not catalogued by Huelsen have been designated by asterisks in Concordance A.

HUELSEN SUBJECTS

Another way of surveying the contents of this "Speculum" is to categorize the prints according to those related to Huelsen's catalogue and those that are not. In his catalogue Huelsen identified 167 subjects and for each entry listed several impressions from one or more plates. Although Huelsen placed arbitrary limitations on the number of subjects his catalogue is the basic reference for analyzing any "Speculum." It should be noted that because of the thoroughness of his work very few comments have been added in the present catalogue entries to those prints matching his catalogue. The one exception is the addition of the dates that Huelsen discussed in his essay but did not include in his entries. The Huelsen subject number and impression letter has been included in the appropriate entry and a concordance between his catalogue and the Avery-Crawford impressions has been provided (Concordance B). In this "Speculum" 249 prints, or 40% of the collection, can be related to the Huelsen catalogue. This total includes the title page, 6 duplicates and 11 additions to the catalogue, which will be discussed shortly. Of the 167 subjects that Huelsen identified the Avery-Crawford "Speculum" contains at least one impression of 152 of them. The missing impressions are noted in Concordance B.

23 A term he used in his review of Hubner, *Le Statue di Roma, Gottingische gelehrte Anzeigen*, 176, 1914, p. 268. For these larger exemplars 'super' "Speculum" would be preferable. Besides the Avery-Crawford exemplar there is one at the Metropolitan Museum of Art, New York (The saleslist, *The Speculum Romanae Magnificentiae* of Antonio Lafreri . . . offered for sale by Bernard Quaritch, London [1925?]) serves as a catalogue of the collection.) and another at the University of Chicago. (This exemplar was purchased from the Berlin dealers, Calvary & Co. in 1891, see Bates Lowry, "Notes on the 'Speculum,'" p. 47. A catalogue of the collection is in preparation.)

As Huelsen foretold careful examination of any large "Speculum" would probably reveal additions to his catalogue.²⁴ These additions can fall into three categories: 1) a new state, that is another impression from a plate Huelsen recorded; 2) a new plate, usually a nearly identical copy of a Lafreri or Salamanca plate; 3) a new subject. Because of the arbitrary limitations Huelsen imposed on his catalogue, the potential number of subjects that could be added is unknown and for this catalogue none will be suggested. In the Avery-Crawford "Speculum" there are 7 additional states which can be characterized as follows: three are earlier impressions (H.37=AC.136, H.64=AC.425, H.155=AC.461); three are later impressions, which indicates the extended life of the plate (H.26—AC.133, H.33—AC.129, H.47—AC.460); and the last one—and most important—adds a Lafreri imprint to a subject Huelsen catalogued (H.148=AC.271). What is more there are four additional plates identified by impressions in this "Speculum": two with Antonio Salamanca's imprint (AC.93=H.15 and AC.223=H.144); and two exact copies of Lafreri's plates which are without address but most likely by Claude Duchet (AC.107=H.128 and AC.454=H.60). Finally, a correction to Huelsen's catalogue should be noted. The three plates of wild animals (H.81-83=AC.580-582) with Claude Duchet's address are not later impressions from Lafreri's plates but are from new, nearly identical plates. Further discussion of these additions can be found in the appropriate entries.²⁵

BOOK ILLUSTRATIONS AND SUITES

The number of prints that are not to be found in Huelsen's catalogue is 361 which is 60% of the "Speculum." These have been subdivided for the purpose of this discussion into two groups: single sheets and sets, that is, illustrations from published books and untitled sets. The latter group accounts for 70% of the non-Huelsen material.

In the exemplars Huelsen inspected he noted that collectors complemented their albums of single sheets with illustrations from published books, for example, those by Labacco, Cock and Androuet Ducerceau, all of which are represented in this "Speculum."²⁶ In this exemplar there are a substantial number of plates from ten illustrated books, one untitled set and a miscellany of single illustrations from books by Bellori (AC.96), Blaeu (AC.569), Dosio (AC.60), Giustiniani (AC.537) and a few funeral booklets (AC.280-283). (The illustrations from this miscellaneous group have not been singled out in the catalogue.) Only three of the books are complete, that is, those by Cock (1551, AC.147-172), Labacco (1559, AC.344-374) and Vignola (1563, AC.375-411) and the series of ten pilgrimage churches by Giovanni Maggi (ca. 1600, AC.239-248). These four, together with the three incomplete sets, one by Dupérac (AC.173-196) and two by Androuet Ducerceau (AC.300-305 and 306-343), illustrate ancient and modern architecture.

24 Huelsen, "Das Speculum," p. 140.

25 Several additions, including three of the above, to Huelsen's catalogue were noted by M. Fischer. "Lafreri's 'Speculum Romanæ Magnificentiae': Addenda 'zu Huelsens Verzeichnis,'" *Berliner Museen*, n.f. XXII, 1972, pp. 10-17.

26 Huelsen, "Das Speculum," p. 141.

The sculpture section of the collection is enriched by an unusual group of illustrations of ancient statuary. There is a nearly complete first edition of Cavalieri's *Antiquarum Statuarum Urbis Romae Liber I*, ca. 1562-70 (AC.462-512) and a proof state for an illustration in his Book III & IV, 1594 (AC.513). In addition there are proofs for books by Cavalieri's imitators: Lorenzo Vaccaria (ca. 1584, AC.514-517) and Nicolaus van Aelst (ca. 1608-1613, AC.518-525).

Finally, the most unusual set in the collection, which unfortunately is incomplete, is the etched copy of M. F. Calvo's *Antiqueae Urbis Romae*, 1527, which was published in a slightly different format by G. B. Cavalieri in 1592 (AC.31-48). At least four 16th-century woodcut copies of this book have been recorded but this edition has not been discussed in the literature on Calvo's work.

SINGLE SHEETS

In the Avery-Crawford "Speculum" there are 98 engravings and etchings of the single sheet variety other than those related to Huelsen's catalogue. These prints, which span the 16th to the 18th century, have been designated in Concordance A. One half of the 32 prints from the 17th and 18th centuries are maps (16 prints=7 items) and nearly all the remaining fall within the conventional genre of illustrations of ancient or modern monuments of Rome. The majority of the 66 prints from the 16th century can also be classified in this same genre. More than two dozen of these 16th-century prints, however, are from a wide variety of genres, some of which Lafreri and his heirs had already included in the "Speculum." For example, Lafreri published illustrations of monuments outside Rome (H.113-114), non-Roman monuments (H.29), historical events and fêtes (H.98, 99, 127, 131) and his heirs expanded these genres and also added portrait series (H. 134-139). Collectors added illustrations from other publishers in these and other genres but Huelsen in his attempt to restrict the size of his catalogue excluded these genres from his "supplements" section. The richness of the extant exemplars demonstrate that his narrow definition of the "Speculum" must be discarded; in fact the larger "Speculums" preserve many little-known and rare prints.

In the Avery-Crawford "Speculum" the majority of the unusual engravings are in the architectural genres, for example, a rare print by the Master AP 1555 (AC.68); a non-Roman monument, the Mausoleum of Halicarnassus (AC.146); projects advertised by means of the broadsheet: a high altar and a chapel for a Milanese church (AC.295), and a fountain project for the Quirinal (AC.277). There are more in genre designated "Temporary Architecture," which include Fêtes and Funerals: a Catafalque for Sixtus V, 1591 (AC.279), a Triumphal Arch for Pope Leo XI, 1605 (AC.280), and a Funeral Decoration for King Philip III of Spain, 1621 (AC.282). A fanciful reconstruction, the Temple of Apollo, was etched by a master who signed with a most unusual mark, a winged turtle (AC.286). There is also an engraving in a genre which is difficult to classify: "A Perspective Architectural Study" which may have been published by Serlio (AC.287). And finally, there is a proof impression of two grotesque panels from the Vatican Logge of Gregory XIII (AC.608-609). For further discussion of all these prints the appropriate catalogue entry should be consulted.

INDICES

Most of the illustrations are of monuments in the city of Rome, therefore an "Index of Proper Names" and a "Subject Organizational Chart" have been furnished instead of a general index. The Name Index lists all engravers/etchers and publishers (which are coded for easy reference) as well as artists and architects of the modern monuments. Under "Monograms" are grouped all figured marks and monogrammists, whether or not anonymous, with cross-references to separate entries.

The "Subject Organization Chart" complements the Name Index and presents at a glance the subdivisions which order the catalogue. The organizational scheme of the Kraus sales catalogue has been generally followed but more strictly applied, especially in regards to the untitled sets and illustrations from complete or incomplete books, which now have been reconstituted and placed in appropriate sections of the catalogue. Thus, the first categorization—not immediately obvious—is between single sheets and published book illustrations. The four primary subdivisions of the catalogue are the media: Topography, Architecture, Sculpture and Pictorial. Each of these is divided according to Ancient and Modern periods, except Topography in which the panoramic maps and cityscapes are arranged chronologically. Within each media-period, the prints are arranged according to a building type or figural genre and then alphabetically within those groups, except in a few cases where a chronological order seemed more appropriate, for example "Temporary Architecture: Fêtes and Funerals."²⁷

27 A little-known but important addition to the standard reference works for fête engravings is the work by Nicodemus Tessin, *Catalogue des Livres, Estampes & Dessins du Cabinet des beaux Arts & des Sciences* (Stockholm, 1712). This was brought to my attention by Miss Roth, Curator of Prints & Drawings, New York Public Library.

**SUBJECT
ORGANIZATION
CHART**

SUBJECT ORGANIZATION

AC#

TOPOGRAPHY

- 2-30 Maps (by date)
31-48 Book: M. F. Calvo: *Antiquae Urbis Romae* (1527), 1592
 edition

ARCHITECTURE

I. Ancient

- 49-56 A. The Capitol
57-75 B. Temples
76-88 C. Columns
89-100 D. Arches, City Gates and Aqueducts
101-113 E. Tombs
114-124 F. Amphitheatres & Theatres
125-133 G. Circuses & Arenas
134-137 H. Baths
138-139 I. Military
140-146 J. Outside Rome
147-172 K. Books: H. Cock: *Praecipua Aliquot Romanae*, 1551
173-197 E. Dupérac: *Vestigi* (1575)—a 17th century edition

II. Modern

- 198-205 A. The Capitol
206-238 B. Churches & Obelisks
239-248 Set: G. Maggi: 10 Pilgrimage Churches, ca. 1600
249-269 C. Residential
270-276 D. Fortifications
277 E. Fountains

- 278-283 F. Temporary architecture: Fêtes and Funerals (by date)
 284-287 G. Miscellaneous
 288-299 H. Outside Rome
 300-305 I. Books: J. Androuet Ducerceau: **Monuments antiques**
 J. Androuet Ducerceau: **Temples & Habitations fortifiées**
 344-374 A. Labacco: **Il Libro . . . Appartente all'Architettura**,
 1559
 375-411 Vignola: **Regola dell'i Cinque Ordini**, 1563

SCULPTURE

I. Ancient

- 412-461 A. Statuary 1. Groups; 2. Females; 3. Males; 4. Animals
 462-512 Books: J. B. Cavalieri: **Antiquarum Statuarum**, I, ca. 1562-70
 513 J. B. Cavalieri: **Antiquarum Statuarum**, 3 & 4, 1594
 514-517 L. Vaccaria: **Antiquarum Statuarum**, pre-1584
 518-525 N. Van Aelst: **Antiquarum Statuarum**, ca. 1608-13
 526-551 B. Reliefs
 552-554 C. Portrait Busts
 555-560 D. Gems
 561-567 E. Inscriptions

568-576 II. Modern

PICTORIAL

577-585 I. Ancient

II. Modern

- 586 A. Sacred
 587-601 B. A l'Antique
 602-607 C. Portraits
 608-610 D. Engraved Ornament

Abbreviations for Reference Literature

Arrigoni & Bertarelli	Paolo Arrigoni & Achillee Bertarelli, <i>Piante e Vedute di Roma e del Lazio</i> , Milan, 1939.
Ashby	Thomas Ashby, <i>Topographical Study in Rome in 1581. A series of drawings and writings by Etienne Duperac</i> , London, 1916.
Bartsch	Adam Bartsch, <i>Le peintre graveur</i> , 21 vols, Vienna, 1803-21.
BC-I, no.	The First Berlin Calvary "Speculum," see Appendix I.
Berendsen	Olga Berendsen, "The Italian 16th & 17th Century Catafalques," unpublished dissertation, New York University, 1961.
Berlin	Berlin Kunstmuseum. <i>Katalog der ornamentstick-sammlung des Kunstmuseums</i> , Leipzig, 1894.
Calcografia Nazionale	Carlo Petrucci, <i>Catalogo generale delle stampe, tratte dai rami incisi posseduti dall Calcografia nazionale</i> , Rome, 1953.
Ehrle	Francesco Ehrle, <i>Roma al Tempo di Urbano VIII: La piante di Roma Maggi-Maupin-Losi del 1625</i> , Rome, 1915.
Fowler	Laurence H. Fowler & Elizabeth Baer, <i>The Fowler Architectural Collection of the John Hopkins University Catalogue</i> , Baltimore, 1961.
H. no.	Christian Huelsen, "Das Speculum Romanae Magnificentiae des Antonio Lafreri," <i>Collectanea variae doctrinae Leoni S. Olschki</i> , Munich, 1921, pp. 121-170.
Huelsen (1933)	Christian Huelsen, <i>Saggi di bibliografia ragionata delle piante iconografiche e prospettiche di Roma del 1551 al 1748</i> , revised ed., Florence, 1933.
KN.	H. P. Kraus, <i>Lafreri's Speculum Romanae Magnificentiae from the Library of the Earl of Crawford</i> , New York, [1950].
Linzeler	Bibliothèque Nationale, <i>Département des Estampes, Inventaire du Fonds Francais, Graveurs du Seizième Siècle</i> , 2 vols., Paris 1927-1932.
Nagler	Georg K. Nagler, <i>Die Monogrammisten</i> , 5 vols, reprint, Nieuwkoop, 1966.
Passavant	J. D. Passavant, <i>Le peintre-graveur</i> , 6 vols, Leipzig, 1860-1864.
Quaritch	Bernard Quaritch, <i>A General Catalogue of Books, Supplement IV: Rough List No. 135, #1530</i> , London, 1887-92.
Robert-Dumesnil	A. P. F. Robert-Dumesnil, <i>Le peintre-graveur français</i> , 11 vols: Paris, 1835-71 and 2 vols. supplement, Paris 1859-61.
Ruggieri	<i>Catalogue des livres rares et précieux composant la bibliothèque de M. E. F. D. Ruggieri</i> , Paris, 1873.
Scaccia-Scarafoni	Camillo Scaccia-Scarafoni, <i>Le Piante di Roma</i> , Rome, 1939.
Tessin	Nicodemus Tessin, <i>Catalogue des Livres, Estampes & Dessins du Cabinet des Beaux Arts & des Sciences appartenant au Baron Tessin, Maréchal de la Cour du Roy</i> , Stockholm, 1712.
Tooley	Ronald V. Tooley, "Maps in Italian Atlases of the Sixteenth Century," <i>Imago Mundi</i> , III, 1939, pp. 12-47.
Vinet	Ernest Vinet, <i>Bibliographie méthodique et raisonnée des Beaux-arts</i> , Paris, 1874-77.

CATALOGUE

Notes to the Catalogue

General: All the items should be considered engravings, the exceptions will be noted.

All items within the Architecture sections are in Rome, except those in the "Outside Rome" or "Miscellaneous" categories.

The catalogue entry is presented in the following format:

1. The *Avery-Crawford number* and the *subject heading*.
2. The *Title*, not a caption or inscription, transcribed from the print and shortened if extensive.
3. The *Name of the engraver* or *etcher* is not transcribed but presented according to the conventional spelling of Thieme-Becker or other reference books. "Anon." is the abbreviation for anonymous. If there is a monogram or figured mark it is given, with the name of the artist, if known, within parentheses. Attributions are enclosed within brackets along with the initial of the attributor's last name, which can be found in the *references*.
4. The *address*, if provided, is not transcribed but presented in the conventional format: city: publisher, date. Additional information is enclosed within brackets.
5. The *dimensions* of the plate are given in millimeters, height before width. If the print is trimmed within the plate mark, the dimension is placed within parentheses.
6. The first *reference* is the Kraus Sales Catalogue number (KN #). The others are either full bibliographical references or short titles which can be found in the "List of Abbreviations."
7. The *comments*, as noted in the introductory essay, are restricted to those items not found in the Huelsen catalogue, with more extended statements for the little-known single sheets.

1. TITLE SHEET

Speculum Romanae Magnificentiae; [Etienne Dupérac]; Rome: A. Lafreri [1573]; 440 x 275; KN.1; (BC-I.17); Huelsen, p. 132. Ink inscription (bottom margin): "Contiene q[ue]sto Libro cento settantanove Tavole."

TOPOGRAPHY

OSTIA—See: AC. 142

2. ROME

Urbis Romae Descriptio; Jacobus Bos; [Rome]: Lafreri, 1555; 3 sheets, 528 x 856; KN.2; (BC-I.2); H.2Aa; Huelsen (1933), #17. Ugo Pinardi's bird's eye view of modern Rome.

3. ROME

Recens Rursus Post Omnes Omnium Description. Urb. Romae Topographia . . .; NB (Nicolas Beatrizet); [Rome]: A. Lafreri, 1557; (352 x 476); KN.4; (BC-I.4); H.3 (note); Huelsen (1933), #25; Robert-Dumesnil, IX, p. 177, #111. A bird's eye view of modern Rome.

4. ROME

Urbis Romae Formam . . .; NB (Nicolas Beatrizet); [Rome]: A. Lafreri, 1557; 2 sheets, 484 x (554); KN.5; (BC-I.5); H.3 (note); Huelsen (1933), #29. Robert-Dumesnil, IX, p. 178, #112. Francesco Paciotto's innovative panoramic map of the modern city, achieved by orthogonal projection of Bufalini's 1551 ground plan.

5. ROME

Roma; Sebastiano da Reggio; Rome: Bartolomeo Faletti, 1561; (412 x 553); KN.6; (BC-I.3); H.3Aa; Huelsen (1933), #30. Giovanni Antonio Dosio's bird's eye view of the modern city.

6. MEDIEVAL ROME

Roma; Anon.; Venice: DB (Donato Bertelli), [ca. 1565]; 189 x 265; KN.25; Scaccia-Scarafoni, #130.

7. ROME

Il Vero Sito di Roma; Anon.; Venice: [F. Bertelli], 1567; 186 x 263; KN.3; Huelsen (1933), #27. This bird's eye view of the city's topography is derivative of Dosio, see AC.5.

8. ROME

Urbis Romae Situs . . .; Braun & Hogenberg: *Civitates Orbis Terrarum*; Cologne: 1572 (with many later editions); 380 x 510; KN.7; Huelsen (1933), #12. A copy of Pirro Ligorio's 1552 bird's eye view of modern Rome.

9. ANCIENT ROME

Stephanus Du Perac/Architet Studioso Lectori . . .; [E. Dupérac (A)]; [Rome]: A. Lafreri, 1573; (460 x 600); KN.8; Huelsen (1933), # 51; T. Ashby: *Topographical Study in 1581*, p. 18. Dupérac's small bird's eye view of the ancient city.

10-17. ANCIENT ROME

Urbis Romae Sciographia; Rome: Giovanni Giacomo DeRossi, [c. 1650]; 8 sheets, 1440 x 1560; KN.9-16; Huelsen (1933), #58. The 17th-century reprint of Dupérac's large bird's eye view of the ancient city published in 1574.

18. ROME

Roma; Anon.; Cologne: 1575; (337 x 487); KN.22; Huelsen (1933), #20. The so-called "Map of the Man and the Woman," which is a reduced copy of Leon Pitor's bird's eye view of 1568, published by Braun & Hogenberg, *Civitates Orbis Terrarum*, Liber Primus, p1. 45.

19-20. ANCIENT ROME

Antiquae Urbis Romae Imago; Anon.; Cologne: 1588 and later editions; 2 sheets, (720 x 496); KN.20-21; Huelsen (1933), #38. A reduced copy of Pirro Ligorio's large bird's eye view of the ancient city, published by Braun & Hogenberg, *Civitates Orbis Terrarum*, Book IV, 54-5.

21. ANCIENT ROME

Antiquae Urbis Perfecta Imago . . .; Ambrogio Brambilla; Rome: Claude Duchet, 1582; (380 x 492); KN.17; (BC-I.6); H.1BCd; Huelsen (1933), #53. A copy of Etienne Dupérac's small bird's eye view of the ancient city, see: AC.9.

22. ROME

Urbis Romae Descriptio; Ambrogio Brambilla; Rome: Claude Duchet, 1590; 410 x (530); KN.18; H.2Bc; Huelsen (1933), #78. A bird's eye view of modern Rome.

23-24. ANCIENT ROME

Roma Antiqua Triumphatrix . . .; Giacomo Lauro; Rome: Giovanni Giacomo DeRossi, [c.1600]; 2 sheets, 447 x 364; KN.23-24; Huelsen (1933), #107. A bird's eye view derivative of Etienne Dupérac's large archeological map (1574), see: AC.10-17.

25-26. A CITYSCAPE OF ROME

Recens Urbis Romae . . . Prospectus; Dominique Barrière; [Rome: Giovanni Giacomo DeRossi], 1649; 2 sheets, (280 x 896); KN.26-27; Huelsen (1933), p. 9-10, note 2.

27. A VIEW OF THE VATICAN FROM THE GIANICULUM

(Without title); Israel Silvestre; Paris [I. Silvestre]; 290 x 704; KN.29; Faucheux, I. Silvestre (Paris, 1857) p. 79, #29.

28. A VIEW OF THE FORUM FROM THE PALATINE

Veduta di Campo Vaccino; Israel Silvestre; [Paris: I. Silvestre, c.1652]; 378 x 940; Omitted in KN. catalogue; Faucheux, I. Silvestre (Paris, 1857) p. 81, #32.

29. ROME

Profilo de la Città di Roma; Israel Silvestre; Paris, 1687; 4 sheets, 510 x 2470; KN.28; Faucheux, I. Silvestre (Paris, 1857) p. 80, #30 (second state).

30. ROME

La Topografia di Roma; Ignazio Benedetti; [Rome], 1773; (454 x 645); KN.19; Frutaz, *Le Piante di Roma*, Rome, 1962, I, p. 236; III, plate 419. A reduced copy of G. B. Nolli's plan of 1748.

31-48. A COPY AFTER M. F. CALVO'S: ANTIQUAE URBIS ROMAE CUM REGIONIBUS SIMULACHRUM (1527)

Rome: Giovanni Battista Cavalieri, 1592; 18 plates — incomplete.

31. 1 - *Quadrata Roma A Romulo Condita*, 184 x 250, KN.560;

32. 2 - *Servius Deinde Tullius Octo Regionum*, 184 x 250; KN.561;

33. 3 - *Divus* [crossed out] *Postea Augustus ad Sexdecim Regiones*, 184 x 251; KN.562;

34. 4 - *Plinius vero suis Temporibus Urbem Rhomam*; 274 x 402; KN.563;
35. 5 - *Capitolii Forma et Munitio*, 184 x 251; KN.564;
36. 6 - *Primo Regio*, 276 x 403, KN.565;
37. 7 - *Secunda Regio*; 270 x 393; KN.566;
38. 8 - *Tertia Regio*; 267 x 398, KN.567;
39. 9 - *Quarto Regio*, 267 x 397, KN.568;
40. 10 - *Exquolina Quinta*; 267 x 397; KN.569;
41. 11 - *Sexta Regio*, 267 x 398, KN.570;
42. 12 - *Septima Regio*, 275 x 402, KN.571;
43. 15 - *Decima Regio*, 267 x 398, KN.572;
44. 16 - *Undecima Regio*, 276 x 402, KN.573;
45. 17 - *Duodecima Regio*, 274 x 401, KN.574;
46. 18 - *Regio Tertiadecima*, 267 x 396, KN.575;
47. 19 - *Quartadecima*, 267 x 394, KN.576;
48. 21 - *Ovata forma Circus*; 185 x 250; KN.137.

LeBlanc, I, p. 616, #392-412 (noted only 20 plates plus titlepage); Ashby, p. 13. These illustrations were first published in 1527 by Marco Fabio Calvo, the Ravennate philologist, who collaborated with Raphael in a topographical study of Rome. Interest in Calvo's book is based on the notion that it possibly reflects Raphael's projected archeological work on the city. Its value in this regard, however, has been qualified by Ashby who noted that "there is a wide gulf between the greatness of the conception and the feeble manner of its reduction." "Childish" was the latter's description of the woodcuts which presented five maps of Rome (reconstructed at various historical periods), illustrations of each of the 14 regions of the city and a reconstruction of a bath and a circus. Calvo's work was reprinted with woodcut illustrations in Rome, 1532, Basel, 1556 and 1558 and Frankfurt 1597-1602, the last recorded edition (in Boissard's *Romanæ Urbis Topographia*, 2 vols.). Cavalieri's edition differs in several ways. First, they were printed from copper engravings. Secondly, the engraver changed Calvo's format, which placed the title and caption of each plate on the verso of the preceding illustration, by transferring the text onto the proper plate. Thirdly, he substituted a reworked title page, which bore his address and date, that originally served as the title page of an atlas, "La Geografia," published by Lafreri, ca.1570-1572 (See: Destombes, *Nouvelles de l'Estampe*, 1970, p. 236). These illustrations seem to be from a second Cavalieri edition (1592) because the last plate (21) bears an "imprimatur" and a "reimprimatur." There are copies of the 1592 edition in the Victoria & Albert and the Bibliothèque Nationale.

ANCIENT ARCHITECTURE

A. THE CAPITOL

49-51. THE ANCIENT CAPITOL RECONSTRUCTED (A STAGE SET?)

Vera Antiqui Capitolii descriptio; Anon.; [Rome]: Antonio Salamanca, [n.d.]; 3 sheets, 424 x 886; KN.47-49; (BC-I.31). R. Lieberman ("Studies in Early 16th Century Italian Stage Design," master's essay, New York Univ., 1964, p. 62) illustrated this print and AC.52 as 'reflections' of a type of stage design employed by Francesco Salviati and Salustio Peruzzi and dated them to the second half of the 16th century.

52. THE ANCIENT CAPITOL RECONSTRUCTED (A STAGE SET?)

(Without title); Anon.; [Rome]: Antonio Salamanca; 274 x 418; KN.50; Hind, *Early Italian Engraving*, V, p. 105. The situation of an hexagonal tempietto in the middleground of an open stage-like space, which is flanked by residential buildings is similar to the preceding engraving and thus suggests the same setting: the ancient Capitol. The Marcus Aurelius type of equestrian statue to the right of the tempietto reinforces this identification. The relationship of this print to contemporary theater

MISSING

design has been noted by Lieberman (See: AC.49-51). Linzeler's attribution to Beatrizet (*Inventaire*, I, p. 95) is not convincing. A reverse copy of this print without the Salamanca address was photographed for the Illustrated Bartsch Project, probably from an exemplar in the British Museum. There is also a later impression of AC.52 with the address of Giovanni Giacomo de Rossi (Quaritch, #15).

53. FIRST TEMPLE OF JUPITER CAPITOLINE
Primum Templum Iovis in Capitolio; [Agostino Veneziano (B)]; [Rome]: Antonio Salamanca; (295 x 214); KN.200; (BC-I.67); Bartsch, XIV, p. 384, #535.
54. SECOND TEMPLE OF JUPITER CAPITOLINE
Secondo Tempio de Giove in Capitolio in Ro.; Anon.; [Rome]: Antonio Salamanca; (290 x 213); KN.201; (BC-I.68); Bartsch, XV, p. 56, #3.
55. A CHAPEL WITH AN ELABORATE TABERNACLE CONTAINING A STATUE
(Without title); [Agostino Veneziano (B)]; [Rome]: Antonio Salamanca; 300 x 223; KN.202; (BC-I.69); Bartsch, XIV, p. 384, #536.
56. ORDER FROM TEMPLE OF JUPITER CAPITOLINE (?)
Basa in El Tempio de Giove Sotto Capitolio; [Master GA with Caltrop (Q)]; Rome: Hendrik van Schoel; 336 x 219; KN.203; Quaritch, #125.

B. TEMPLES

57. TIBER ISLAND PRECINCT
Scenographia Insulae Tiberinae; Etienne Dupérac; Rome: A. Lafreri, [pre-1577 (H., p. 132)]; (401 x 493); KN.43; (BC-I.25); H.110Aa; Robert-Dumesnil, VIII, p. 100, #42.
58. TIBER ISLAND PRECINCT
Insula Tiberina; Ambrogio Brambilla; Rome: Claude Duchet, 1582; (397 x 495); KN.44; H.110Bd.
59. TEMPLE OF ANTONINUS AND FAUSTINA
Hoc templum in foro Romano; Anon.; Rome: A. Lafreri, 1565; 414 x 325; KN.189; (BC-I.16); H.9ABCa.
60. TEMPLE OF BACCHUS (SO-CALLED)
Pars interior templi Baccho olim dicati, nunc Sanctae Agneti . . .; Giovanni Battista Cavalieri; [Rome, 1569]; (213 x 171); KN.192. This illustration of the Mausoleum of Constantine's daughter (presently the Church of S. Constanza), is from Dosio's *Urbis Romae Aedificiorum illustrium*, 1569, plate 9.
61. TEMPLE OF FORTUNA VIRILIS (SO-CALLED)
Templum Fortunae Virilis; NBF (N. Beatrizet); Rome: Tommaso Barlacchi, 1550 [A. Lafreri (H., p. 129)]; 270 x 342; KN.193; (BC-I.18); H.10ABCa; Bartsch, XV, p. 268, #99; Robert-Dumesnil, IX, p. 173, #102.
62. TEMPLE OF HERCULES VICTOR
Minoris Templi Herculis; Anon.; Roma: 1568; 420 x 241; KN.194; (BC-I.19); H.158a.
63. THE SO-CALLED TEMPLE OF JANUS QUADRIFRONS
Iani Quadrifrontis Templum; Anon.; Rome: Tommaso Barlacchi, 1550; 372 x 447; KN.195; H.4ABb.
64. THE SO-CALLED TEMPLE OF JULIUS CAESAR
Iani Quadrifrontis Templum; Anon.; Rome: A. Lafreri, 1564; 411 x (315); KN.196; (BC-I.26); H.4ABa.

65. THE SO-CALLED TEMPLE OF JULIUS CAESAR

Porticus Templi Iulii Columnae Tres; Anon.; Rome: A. Lafreri, 1550; 291 x 210; KN.198; (BC-I.28); H.8Aa. A view of the three columns of the temple of the Dioscuri Castor and Pollux.

66. THE SO-CALLED TEMPLE OF JULIUS CAESAR

(Without Title); Anon.; Rome: Claude Duchet [1581-86]; 288 x 208; KN.199; H.8BCd. See AC.66.

67. THE SO-CALLED TEMPLE OF JULIUS CAESAR

(Without Title); Anon.; [Rome: C. Duchet, 1581-86]; 288 x 208; KN.197; H.8BCe. A manuscript title mistakenly identifies the ruins as the "Templi Veneris Geneticis, Cui Atrium Caesar Dictator in Eius Foro Circumduxit, Tres Supersites Columnae," a caption taken from Dosio's *Urbis Romae Aedificiorum Illustrum*, 1569. Proof before letterpress.

TEMPLE OF JUPITER CAPITOLINE—See: AC. 53-56.

68. TEMPLE OF JUPITER (SERAPIS)

(Without Title); AP 1555; (Without address); 375 x 250; KN.315; (BC-I.58); Nash, *Pictorial Dictionary of Ancient Rome*, London, 1961, II, p. 376. In the 16th century, this ruin on the Quirinal was identified as the Temple of Jupiter (see Palladio, Book 4, Chapter XII and plate XXX), but is now assigned to Serapis (Nash). Several prints with this monogram are known, but this particular print has not been recorded. The impression listed in L'Art Ancien (Zurich), Katalog 57, #116 was purchased by the Metropolitan Museum, N.Y.C.

69. PANTHEON

Pantheum Romanum; Anon.; Rome: A. Lafreri, 1549; (394 x 471); KN.208; (BC-I.14); H.5Aa.

70. PANTHEON

Pantheum Romanum; [Ambrogio Brambilla (Huelsen)]; [Rome: Claude Duchet, 1581-86 (H., p. 135)]; (319 x 362); KN.209; H.5Be.

71. PANTHEON

Panthei fidelissime dimensi Exterior et Interior Pars; [Nicolas Bertrizet (L.)]; Rome: A. Lafreri, 1553; (363 x 476); KN.210; (BC-I.15); H.6ABCa; Linzeler, *Inventaire*, I, p. 95.

72. PANTHEON: PIAZZA

Piazza e Tempio di Santa Maria della Rotonda; Alessandro Specchi; Rome: Domenico DeRossi, 1693; 475 x 664; KN.211; *Calcografia Nazionale*, #1226.

73. THE TEMPLE OF PEACE (SO-CALLED)

Pars Anterior templi Pacis Romae; Ambrogio Brambilla, 1587; Rome: Calistus Ferrante, 1629; 288 x 402; KN.204. A reconstruction of the Basilica Maxentius-Constantine.

74. TEMPLE OF ROMULUS AND REMUS (SO-CALLED)

Templi (ut putant) Romuli ac Remi; Anon.; Rome: A. Lafreri, 1550; 215 x 278; KN.214; (BC-I.17); H.7Aa. Most likely the temple of Divus Romulus, which Emperor Maxentius built in memory of his son.

75. TEMPLE OF ROMULUS AND REMUS (SO-CALLED)

Templi (ut putant) Romuli ac Remi; [Ambrogio Brambilla (Huelsen)]; Rome: Claude Duchet, 1582; 301 x 215; KN.215; H.7BCd. See AC.74.

TEMPLE OF SERAPIS—See: AC. 68.

C. COLUMNS

OBELISKS—See: AC. 208-238.

76. THE "ANTONINE" (MARCUS AURELIUS) COLUMN
Col. Antonina; Anon.; [A. Lafreri, pre-1553 (H., p. 125)]; (495 x 297); KN.79; H.31Aa.
77. THE "ANTONINE" (MARCUS AURELIUS) COLUMN
Col. Antonini; Master of the Bird's Wing; [Rome]: Antonio Salamanca; (455 x 315); KN.81; H.31Ad; Bartsch, XV, p. 348, #418.
78. THE "ANTONINE" (MARCUS AURELIUS) COLUMN
Col. Antonini; Master of the Bird's Wing; [Rome]: A. Lafreri, [pre-1570 (H., p. 131)]; 465 x 327; KN.80; (BC-I.47); H.31ABCf.
79. THE "ANTONINE" (MARCUS AURELIUS) COLUMN
Columna Antonio; Anon.; Rome: Nicolaus van Aelst, 1589; 542 x 322; KN.82.

COLUMN OF TRAJAN RELIEF — See: AC.544.

80. COLUMN OF TRAJAN
(Without Title); Anon.; Rome: A. Lafreri, 1544; (484) x 295; KN.84; (BC-I.48); H.30e.
81. COLUMN OF TRAJAN
(Without Title); Ambrogio Brambilla; Rome: Claude Duchet [1581-86]; 486 x 299; KN.85; H.30BCd.
82. COLUMN OF TRAJAN
(Without Title); [E. Vico (Huelsen)]; [Rome]: A. Salamanca; (536 x 275); KN.86; H.30BCf.
83. COLUMN OF TRAJAN
(Without Title); Anon.; Rome: A. Lafreri [pre-1570 (H., p. 131)]; (531 x 362); KN.88; (BC-I.49); H.30Aa. An enlarged copy of the print in Labacco's *Libro Appartenente all'architettura*, Rome, 1552.
84. COLUMN OF TRAJAN
Columna Traiana; AMBR (Ambrogio Brambilla); Rome: Nicolaus van Aelst, 1589; (535 x 319); KN.87.
85. COLUMN OF TRAJAN
Columna Traiana; AMBR (Ambrogio Brambilla); Rome: Nicolaus van Aelst, 1589; 542 x 323; KN.89. A duplicate of AC.84.
86. THE FIRST MILESTONE AND THE CAPITOLINE WOLF
Visitur Romae in Capitolio; Anon.; Rome: Hendrik van Schoel; 392 x 310; KN.91.
87. THE ROSTRATA COLUMN AND THE META SUDANS
C. Duilius Consul primus Romanorum . . .; Anon.; Rome: A. Lafreri, 1575; 310 x 465; KN.90; (BC-I.52); H.109a.
88. SIX COMMEMORATIVE COLUMNS
Columnae Veteris Magnificentie Monumentum . . .; Anon.; Rome: Matthäus Greuter, 1618; (209 x 225); KN.77; Arrigoni & Bertarelli, #1504. The columns of Trajan, Marcus Aurelius, the first milestone, the Rostrata Column, a column in honor of King Henry IV, and Paul V's recently erected column at S. Maria Maggiore.

THE "COLONNA SANTA"—See: AC. 234.

D. ARCHES, CITY GATES & AQUEDUCTS

PORTE MAGGIORE—See: AC. 89-90.

PORTE PRAENESTINA—See: AC. 89-90.

PORTE S. LORENZO—See: AC. 91.

89. THE DOUBLE ARCH OF THE CLAUDIAN AQUEDUCT (THE PORTA MAGGIORE)

Veteris aquae Claudio ex tiburtino forma . . .; Anon.; [Rome: A. Lafreri, 1549]; (360 x 480); KN.74; (BC-I.10); H.24ABCa. This section of the Claudian Aqueduct became a city gate (Porta Praenestina) when incorporated into the Aurelian Wall.

90. THE DOUBLE ARCH OF THE CLAUDIAN AQUEDUCT (THE PORTA MAGGIORE)

Veteris aquae Claudio ex tiburtino forma . . .; Anon.; Rome: A. Lafreri, 1549 (erased); (365 x 481); KN.75; (BC-I.13); H.24ABCa. A duplicate of AC.89.

91. THE ARCH OF THE TRIPLE AQUEDUCT (MARCIA, TEPULA AND JULIA)

Aquarum Marciae, Tepulae et Juliae forma; Anon.; Rome: A. Lafreri, 1566; 422 x 288; KN.73; (BC-I.11); H.23ABCa. This arch, which crossed the ancient Via Tiburtina, became the S. Lawrence gate when incorporated into the city walls.

TRIUMPHAL ARCH OF CONSTANTINE: RELIEFS—See: AC. 540-541, 545.

92. THE TRIUMPHAL ARCH OF CONSTANTINE

Imp. Caes. Fl. Constantino Maximo/P. F. Augusto S.P.Q.R. . . .; Anon.; Rome: A. Lafreri, [pre-1559 (H., p. 127)]; (347 x 438); KN.61; H.15Aa.

93. THE TRIUMPHAL ARCH OF CONSTANTINE

Imp. Caes. Fl. Constantino Maximo/P. F. Augusto S.P.Q.R. . . .; Anon.; [Rome]: "A. S. Escudebat"; (293 x 425); KN.60; H.15 additional; Bartsch, XIV, p. 385, #537. Although the publisher's name on this print is the same as the one Huelsen noted (H.15c: Ant. Salamanca Excudebat A.V.), this print is from a different plate and therefore is an addition to Huelsen's catalogue. There is another impression in Quaritch, #82, where it is mistakenly identified with H.15c.

94. THE TRIUMPHAL ARCH OF CONSTANTINE

Imp. Caes. Fl. Constantino Maximo/P. F. Augusto S.P.Q.R. . . .; Anon.; Rome: Claude Duchet, 1583; (298 x 435); KN.62; (BC-I.9); H.15Bd.

95. ARCH OF GALLIENUS

Gallieno, Clementissimo, Principi cuius Invicta Virtus . . .; Anon.; [A. Lafreri, pre-1573 (H., p. 139)]; 440 x 306; KN.63; (BC-I.12); H.14ABCa. The central arch of an Augustan triple gate, which was later dedicated to the Emperor Gallienus.

JANUS QUADRIFRONS—See: AC. 64-65.

96. THE SO-CALLED "ARCO DI PORTOGALLO"

Arcus Portugalliae dictus Olim in Via Flaminia . . .; [Pietro Santi Bartoli]; [Rome: Giovanni Giacomo deRossi, 1690]; 397 x 397; KN.59; Arrigoni & Bertarelli, #412. This print is from Giovanni Pietro Bellori's *Veteres Arcus Augustorum triumphis*.

97. THE TRIUMPHAL ARCH OF SEPTIMIUS SEVERUS

Imp. Caes. Lucio. Septimo. M. Fil. Severo Pio. Pertinaci. Aug. Patri. Patriae . . .; Anon.; Rome: A Lafreri, 1547; 444 x 397; KN.64; (BC-I.8); H.13Aa.

98. THE TRIUMPHAL ARCH OF SEPTIMIUS SEVERUS
Imp. Caes. Lucio. Septimo. M. Fil. Severo. Pio. Pertinaci. Aug. Patri. Patriae . . .
 Anon.; Rome: A. Lafreri, 1547; 442 x 395; KN. omission; H.13Aa. A duplicate of AC.97.
99. THE TRIUMPHAL ARCH OF SEPTIMIUS SEVERUS
Imp. Caes. Lucio. Septimo. M. Fil. Severo. Pio. Pertinaci. Aug. Patri. Patriae . . .
 Anon.; Rome: Claude Duchet, 1583; 441 x 395; KN.65; H.13Bc.
100. THE TRIUMPHAL ARCH OF TITUS
Senatus/Populus Que Romanus/Divo Tito . . .; Anon.; Rome: A. Lafreri, 1548; 495 x 376; KN.67; (BC-I.7); H.12ABCa.

E. TOMBS

101. MAUSOLEUM OF AUGUSTUS
Mausolei Ab Augusto Imp. . . .; [Etienne Dupérac]; Rome: A. Lafreri, 1575; (468) x 308; KN.155; (BC-I.33); H.108a. A reconstruction of the mausoleum by Etienne Dupérac.
102. MAUSOLEUM OF AUGUSTUS
Mausolei Ab Augusto Imp.; [Etienne Dupérac]; Rome: Giovanni Orlandi, 1602; (464 x 306); KN.156; H.108b. See AC.101.
103. TOMB OF C. CESTIUS
Sepulchrum C. Cesti . . .; Anon.; Rome: A. Lafreri, 1547; (391 x 289); KN.158; (BC-I.43); H.39Aa.
104. TOMB OF C. CESTIUS
Sepulchrum C. Cesti . . .; Anon.; Rome: Antonio Salamanca, 1549; (359 x 490); KN.159; H.39Ad.
105. TOMB OF C. CESTIUS
Sepulchrum C. Cestii; Ambrogio Brambilla; Rome: Claude Duchet, 1582; 391 x 289; KN.160; H.39BCk
- MAUSOLEUM OF CONSTANTIA—See: AC. 60.
- MAUSOLEUM OF HADRIAN—See: AC. 270-276.
106. MAUSOLEUM OF HADRIAN
Il Castello che al Presente si dice Sant' Angelo Anticamente fu il Sepolcro de Adriano . . .; Anon.; Rome: Claude Duchet, 1583; 432 x 373; KN.161; H.128a. A reconstruction of Hadrian's Mausoleum, which was published earlier by Antonio Labacco in his treatise, See: AC.349.
107. MAUSOLEUM OF HADRIAN
Il Castello che al Presente si dice Sant' Angelo Anticamente fu il Sepolcro de Adriano; Anon. (Without address); (382 x 360); KN.162; H.128 additional plate. This print is nearly identical to H.128a (AC.106) but it is from a different plate, which has been engraved in a very mediocre manner.
108. TOMB OF M. ANTONIUS ANTIUS LUPUS
Antiquum Ostiensi via Sepulchrum Marmoreum, Amplum Quadratum ad Tertium Ab Urbe Lapidem; Anon.; Rome: A. Lafreri, 1551; 435 x 287; KN.163; (BC-I.46); H.41ABCa.

109. **TOMB OF P. VIBIUS MARIANUS**
In Via Cassia Rome ad Tertium Lapidem; Anon.; Rome: A. Lafreri, 1551; (433 x 306); KN.171; (BC-I.45); H.42ABCa. The so-called "Tomb of Nero."
110. **TOMB OF CECILIA METELLA**
Metellae Uxor Crassi Sepulchrum; Anon.; Rome: A. Lafreri, 1549; 405 x 311; KN.164; (BC-I.44); H.38ABCa.
111. **THE SO-CALLED TOMB OF SEPTIMIUS SEVERUS ("SEPTIZONIUM")**
Luci. Septimii. Severi. Caesaris/In Via Appia . . .; Anon.; Rome: A. Lafreri, 1546; 480 x 331; KN.165; (BC-I.27); H.40Aa. Actually the remains of the monumental facade to the palace of Septimius Severus on the Palatine, called the Septizonium.
112. **THE SO-CALLED TOMB OF SEPTIMIUS SEVERUS ("SEPTIZONIUM")**
Luci Septimii Severi Caesaris . . .; Anon.; Rome: A. Lafreri, 1546; 478 x 330; KN.166; H.40Aa. A duplicate of AC.111.
113. **THE SO-CALLED TOMB OF SEPTIMIUS SEVERUS ("SEPTIZONIUM")**
Luci. Septimii Severi Caesaris; [Ambrogio Brambilla Huelsen]; Rome: Claude Duchet, 1582; 475 x 323; KN.167; H.40BCe. See AC.111.

F. AMPHITHEATRES & THEATRES

114. **THE CASTRENSE AMPHITHEATRE**
Amphitheatum Quod in Exquilijs . . .; Anon.; Rome: A. Lafreri, 1560; (328 x 462); KN.124; (BC-I.22); H.20ABCa. A restored view of the amphitheatre illustrating exterior elevation, section and partial plan.
115. **THE FLAVIAN AMPHITHEATRE ("COLOSSEUM")**
Theatrum Sive Coliseum Romanum; Anon.; [A. Lafreri, pre-1558; (H., p. 127)]; 233 x 335; KN.121; H.19ABCa. A view of the ruinous state of the Colosseum, done in etching.
116. **THE FLAVIAN AMPHITHEATRE ("COLOSSEUM")**
Theatrum Sive Coliseum Romanum; Anon.; Rome: A. Lafreri, [pre-1570 (H., p. 130)]; 232 x 336; KN.122; (BC-I.20); H.19ABCb. See AC.115. This is an etching.
117. **THE FLAVIAN AMPHITHEATRE ("COLOSSEUM")**
 (Without Title); [Nicolas Beatrizet (H and L)]; [A. Lafreri, pre-1533 (H., p. 125)]; (413 x 568); KN.111; (BC-I.21); H.18Aa; Linzeler, *Inventaire*, I, p. 95. A restored view of the Colosseum illustrating exterior elevation, section and partial plan.
118. **THE FLAVIAN AMPHITHEATRE ("COLOSSEUM")**
Theatrum Sive Coliseum Romanum; Ambrogio Brambilla; Rome: Claude Duchet, 1581; (406 x 558); KN.112; H.18Bf. See AC.117.
119. **THE FLAVIAN AMPHITHEATRE ("COLOSSEUM")**
 (Without Title); Anon.; (without address); 2 sheets: (413 x 564); KN.110; H.156a. A view of the restored exterior.
120. **THE FLAVIAN AMPHITHEATRE ("COLOSEUM")**
Prospetto dell 'Anfiteatro Flavio . . .; Alessandro Specchi, 1703; Rome: Domenico DeRossi; 492 x 694; KN.123; *Calcografia Nazionale*, #1227.
121. **THEATRE OF MARCELLUS**
Theatrum Marcelli; Anon.; Rome: Michele Tramezzino, 1558; (366 x 557); KN.126; (BC-I.24); H.21Aa. A restored view of the theatre by Pirro Ligorio.

122. THEATRE OF MARCELLUS

Theatrum Marcelli; Anon.; [A. Lafreri, post-1558 (H.)]; (420 x 558); KN.127; H.21Aa. See AC.121.

123. THEATRE OF MARCELLUS

Theatrum Marcelli; Anon.; Rome: Claude Duchet, [1581-86]; 380 x 540; KN.128; H.21BCe. See AC.121.

124. THEATRE OF MARCELLUS

Theatrum Marcelli; Anon.; Rome: Claude Duchet, [1581-86]; 380 x 540; KN. omitted; H.21BCe. A duplicate of AC.123.

G. CIRCUSES & ARENAS

125. CIRCUS FLAMINIUS

Circi Flaminii Specimen . . .; Anon.; Bolognino Zaltieri; 368 x 550; KN.134; H.34Aa. A view of the circus as reconstructed by Pirro Ligorio. A reverse copy of AC.126.

126. CIRCUS FLAMINIUS

Circi Flaminii Specimen . . .; NB (Nicolas Beatrizet); Rome: Michele Tramezzino, 1553; (369 x 551); KN.133; (BC-I.38); H.34Ac; Robert-Dumesnil, IX, 179, #109. See AC.125.

127. CIRCUS FLAMINIUS

Circi Flaminii Specimen; Anon.; Rome: Claude Duchet, 1581; (356 x 532); KN.135; H.34BCd. See AC.125.

128. CIRCUS MAXIMUS

En Vobis Candidissimi Antiquitatum Studiosi Circi Maximi; Nicolas Beatrizet; Rome: Michele Tramezzino, 1553; (380 x 561); KN.130; H.33Ad; Robert-Dumesnil, IX, p. 177, #110. A view of the circus as reconstructed by Pirro Ligorio.

129. CIRCUS MAXIMUS

En Vobis Candidissimi Antiquitatum Studiosi Circi Maximi; Nicholas Beatrizet; Rome: Paolo Graziano, 1582; Rome: Domenico de Rossi Alla Pace; (383 x 553); KN.131; H.33e - additional state. This state of Beatrizet's plate with the addition of Domenico deRossi's address is not listed in Huelsen's catalogue.

130. CIRCUS MAXIMUS

Circi Maximi Acuratissima Descriptio; [Ambrogio Brambilla's name erased]; Rome: Claude Duchet, 1581; (376 x 541); KN.132; (BC-I.39); H.33BCh. See AC.128.

131. AN ARENA FOR MOCK NAVAL BATTLES

Naumachia Id est Navalis Pugnae; [Etienne Dupérac (R-D)]; [A. Lafreri, pre-1573 (H., p. 130)]; 312 x 460; KN.138; (BC-I.40); H.26Aa; Robert-Dumesnil, VIII, p. 102, #45.

132. AN ARENA FOR MOCK NAVAL BATTLES

Naumachiae Id est Navalis Pugnae; Anon.; Rome: Claude Duchet, [1581-86]; 311 x 457; KN.139; H.26BCb. See AC.131.

133. AN ARENA FOR MOCK NAVAL BATTLES

Naumachiae Id est Navalis Pugnae; Anon.; Rome: Claude Duchet - Giovanni Orlandi, 1602; 311 x 458; KN.140; H.26b - additional state. See AC.131. This state of Duchet's plate with Orlandi's address was not recorded by Huelsen.

H. BATHS

134. BATHS OF AGRIPPA

Exteriorum Partium thermarum M. Agrippae; Ambrogio Brambilla; Rome: Paolo Graziani, 1583 and Pietro deNobili; 340 x 517; KN.141; H.116e. A restored view of the Baths.

135. BATHS OF AGRIPPA

Thermae Agrippinae; Anon.; Rome: Claude Duchet, 1585; (344 x 508); KN.142; H.116a. See AC.134.

136. BATHS OF DIOCLETIAN AND MAXIMIAN

Thermae Deoclitianae et Maximianae; Anon.; Bolognino Zaltieri; (400) x 702; KN.149; (BC-I.35); H.37a - additional state. A restored view of the baths by Pirro Ligorio. This print as well as Quaritch #83, lacks "Romae [M] DLVIII," which Huelsen noted for H.37Aa.

137. BATHS OF DIOCLETIAN AND MAXIMIAN

Thermae Deocletianae et Maximianae; Ambrogio Brambilla; Rome: Claude Duchet, 1582; 304 x 530; KN.148; H.37BCc. See AC.136.

I. MILITARY

138. CAMP OF THE PRAETORIAN GUARDS

Castrum Praetorium Romae; Anon.; Bolognino Zaltieri; (316 x 525); KN.187; (BC-I.36); H.35Aa. The plan and a restored view of the precinct. It is a copy in reverse of a plate published by Michele Tramezzino in 1553.

139. CAMP OF THE PRAETORIAN GUARDS

Castrum Praetorium; Ambrogio Brambilla; Rome: Claude Duchet, 1581; (330 x 525); KN.188; H.35BCd. A copy of the Tramezzino print mentioned in AC.138.

J. OUTSIDE ROME

140. OSTIA HARBORS (PORTUS)

Antiqua Species Urbium Portus atque Ostiae; Anon.; Bolognino Zaltieri; (387) x 695; KN.42; (BC-I.41); H.25Aa. A view of the Claudian and Trajanic harbors as reconstructed by Pirro Ligorio.

141. OSTIA HARBORS (PORTUS)

Claudii et Traini Impp. Admirabilium Portuum Ostiensium Orthographia; Ambrogio Brambilla; Rome: Claude Duchet, 1581; 295 x 521; KN.41; (BC-I.42); H.25BCi. A view of the Claudian and Trajanic harbors as reconstructed by Etienne Dupérac.

142. MAP OF OSTIA

Il Vero disegno de forti fatti intorno ad Ostia; Anon.; Ferrante Bertelli, 1566; 185 x 216; KN.186. This map, which shows the modern fortifications around Ostia, was unknown to Tooley ("Maps in Italian Atlases of the 16th C.," *Imago Mundi*, III, 1939, pp. 12-47). The only other impression recorded is in a collection of maps by Giulio Ballino: *De' disegni delle piu illustri città, et fortezze del Mondo*, 51 maps (Venice: B. Zaltieri, 1569) in the Library of Congress (*A List of Geographical Atlases*, Vol. 5, 1958, #5387.) The copy in the British Museum (*Catalogue of Printed Maps, Charts and Plans*, V. 11, 1967, #23855. (Z.)) has an extra line of text instead of the publisher's name and date.

143. VARRO'S AVIARY

Ornithon sive Aviarium M. Varronis; Anon.; Bolognino Zaltieri [post-1558]; 492 x (367); KN.303; (BC-I.37); H. 36Aa. A view of the aviary as reconstructed by Pirro Ligorio. A copy of AC.144.

144. VARRO'S AVIARY

Ornithon sive Aviarium M. Varronis; Anon.; Rome: M. Tramezzino, 1558; 497 x (373); KN.302; H.36b. See AC.143.

145. VARRO'S AVIARY

Ornithon sive Aviarium M. Varronis; Ambrogio Brambilla; Rome: Claude Duchet, 1581; (491 x 367); KN.304; H.36BCc. See AC.143.

146. MAUSOLEUM OF HALICARNASSUS

(Without Title); Anon.; [Antwerp]: Hieronymus Cock; (267 x 263); KN.317; (BC-I.34a); Hollstein, IV, omits; L. DePauw-DeVeen, *J. Cock*, (Bruxelles, 1970); p. 75, #177 and plate 44. This print was included in the Berlin copy of Cock's 1551 views of Rome (#1535). See: AC.147-172.

K. BOOKS

147-172. COCK'S VIEWS OF ANCIENT ROME

Praecipua Aliquot Romanae Antiquitatis Ruinarum Monimenta, Vivis Prospectibus, ad veri Imitationem Affabre Designata; Hieronymus Cock; Antwerp, 1551; 26 plates (complete).

147. Title page (KN.393);
148. Dedication page (KN. omitted);
149. AA Colossaei Ro. A Barbaris Diruti, *Prospectus* 1 (KN.113);
150. A Colossaei Ro. Alius, *Prospectus* (KN.114);
151. B Colossaei Ro. *Prospectus* 3 (KN.115);
152. C Colossaei Ro. *Prospectus* 4 (KN.116);
153. D Colossaei Ro. *Prospectus* 5, H. Cock, FE.1550 (KN.117);
154. E Colossaei Ro. *Prospectus* 6 (KN.118);
155. F Colossaei Ro. *Prospectus* 7 (KN.119);
156. G Colossaei Ro. *Prospectus* 8, H. Cock, FE.1551 [erased] (KN.120);
157. H *Prospectus Colossaei cum Aedibus et Variis Ruinis illi Contiguis*, Cock, FE (KN.109);
158. I *Ruinorum Palatii Maioris, Prospectus* 1, H. Cok [sic], F.1550 (KN.30);
159. K *Ruinorum Palatii Maioris, cum Contiguo Septizonio, Prospectus* 2, Cook, [sic], F.1550 (KN.31);
160. L *Ruinum Palatii Maioris, cum Parte Septizoni*, *Prospectus* 3, Hironimus Cock Fecit 1550 (KN.32);
161. M *Ruinum Palatii Maioris, Prospectus* 4 (KN.33);
162. N *Ruinum Templi Pacis, Prospectus* 1 (KN.205);
163. O *Ruinum Templi Pacis, Prospectus* 2, H. Cock F (KN.206);
164. P *Septizonii Servi Imp cum Contingus Ruinis, Prospectus Unus*, Cock F (KN.168);
165. Q *Ex Ruinis Thermarum Imp Dioclitiani, Prospectus Unus*, Cock, F.1550(KN.150);
166. R *Ex Ruinis Thermarum Antonini PII, Prospectus* 2, Cock Fecit 1550 (KN.144);
167. S *Ex Ruinis Thermarum Antonini PII, Prospectus* 1 (KN.143);
168. T *Ex Variis, Apud Capitolium, Ruinis Prospectus Unus* (KN. omitted);
169. V *Ex Incertis Quibusdam Ro. Antiquitatis Ruinis, Prospectus* 1 (KN.38);
170. X *Ex Incertis Quibusdam Ro. Antiquitatis Ruinis, Prospectus Alter*, H. Cock Fe 1550 [mirror reverse] (KN.40);
171. Y *Incerte Cuiusdam Ruine Prospectus*, H. Cock F (KN.394);
172. Z *Pontis, Nunc Quatuor Capitum, Olim Fabricii, Prospectus Alter*, H. Cock F.1550 (KN.45);

F. W. H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts*, IV, 22-47; Berlin, #1835; L. DePauw-deVeen: *Jerome Cock* (Bruxelles, 1970), p. 70. Cock's vedute etchings of the ruins of Rome are an innovation on the usual prints of single monuments published by Salamanca and Lafreri. Contemporary copies of this set by Jacques Androuet Ducerceau (1560; Linzeler, I, pp. 53-54; Berlin, #1836) and Battista Pittoni (Venice, 1561; Berlin, #1844) attest to the popularity of this suite. Cock published two other sets of Roman ruins and statuary in the 1560's (Pauw-deVeen, p. 70) and an enlarged second edition of the 1551 set was published by Carel Collaert (Hollstein, IV, p. 183). On the verso of three of the Cock prints (165, 170, 171) there are ink drawings of Roman ruins. These will be published separately at a later date.

173-197. DUPÉRAC'S VIEWS OF THE ANCIENT ROME

Vestigi dell'Antichità di Roma; Etienne Dupérac; [Rome: G. B. deRossi, c.1639-1680]; 25 plates (incomplete).

- 173. #3 *Arco di Settimio Severo* (KN.66);
- 174. #4 *Tempio di Faustina* (KN.190);
- 175. #5 *Tempio della Pace* (KN.207);
- 176. #6 *Foro di Nerva* (KN.39);
- 177. #7 *Monte Palatino* (KN.34);
- 178. #8 *Monte Palatino* (KN.35);
- 179. #10 *Monte Palatino* (KN.36);
- 180. #13 *Settizonio di Severo* (KN.169);
- 181. #17 *Therme di Tito* (KN.153);
- 182. #18 *Terme di Traiano* (KN.154);
- 183. #19 *Terme di Antonino Caracallo* (KN.145);
- 184. #21 *Terme di Antonino Caracallo* (KN.146);
- 185. #25 *Porta Maggiore* (KN.76);
- 186. #26 *Amphiteatro Castranese* (KN.125);
- 187. #28 *Therme di Dioclitiano* (KN.151);
- 188. #30 *Therme di Dioclitiano* (KN.152);
- 189. #31 *Monte Quirinale* (KN.37);
- 190. #32 *Terme di Costantino* (KN.147);
- 191. #33 *Colonna Traiana* (KN.83);
- 192. #34 *Colonna Antonina* (KN.78);
- 193. #36 *Mausoleo d'Augusto* (KN.157);
- 194. #37 *Mole d'Adriano* (KN.182);
- 195. #38 *Theatro Marcellio* (KN.129);
- 196. #39 *Isola di S. Bartholomeo* (KN.46);
- 197. #40 *Circo di Caracalla* (KN.136);

T. Ashby, *Biblio filia*, XVI (1914-15), pp. 401-421 and XVII (1915-16), pp. 358-359. Dupérac's series is an elaboration on the vedute genre pioneered by Cock in 1551 (See: AC147-172) and improved by Dosio with his 1569 publication of *Urbis Romae Aedificiorum*. Dupérac ordered his plates according to the customary itinerary of the tourists and provided more extensive captions. The popularity of his book is demonstrated by the 10 editions, reprints and copies issued between 1575 and 1773, which Ashby identified. With an incomplete set of these etchings it is difficult to assign a date of publication; however, the watermark is a common type used by Giovanni Battista de Rossi, who reprinted Dupérac in 1639, 1653, 1671 and 1680.

MODERN ARCHITECTURE

A. THE CAPITOL

198. THE CAPITOLINE HILL

Capitolij et Adiacentum sibi aedificiorum . . .; Anon.; [A. Lafreri, pre-1573 (H., p. 130)]; (380 x 543); KN.51; (BC-I.125); H.90ABCa. Linzeler (*Inventaire*, I., p. 95) attributes this engraving to Nicolas Beatrizet.

199. THE NEW CAPITOLINE HILL

Capitolii Sciographia; Etienne Dupérac; Rome: A. Lafreri, 1569; 378 x 547; KN.53; H.91Aa; Robert-Dumesnil, VIII, p. 103, #49.

200. THE NEW CAPITOLINE HILL

Capitolii quod S.P.Q.R. Impensa ad Michangel Bonaroti; Etienne Dupérac; Rome: B. Faleti, 1569; (380 x 626); KN.52; (BC-I.126); H.91Ab.

201. THE NEW CAPITOLINE HILL

Capitolii Sciographia; Etienne Dupérac, 1569; Rome: Claude Duchet [1581-86]; (376 x 544); KN.54; H.91Bd.

202. THE NEW CAPITOLINE HILL

Areae Capitolinae et Adiacentium Porticum; Anon.; Rome: B. Faleti, 1567; (475 x 324); KN.57; (BC-I.124); H.152a.

203. THE CAPITOL: PALAZZO DEI CONSERVATORI

Porticus et Palatii Capitolini; Anon.; Rome: B. Faleti, 1568; (374 x 477); KN.58; (BC-I.128); H.151a.

204. THE NEW CAPITOLINE HILL

Capitolii Romani Vera Imago ut Nunc Est; Anon.; Rome: Nicolaus van Aelst, 1600; (365 x 534); KN.55. On verso, the Capitoline Wolf. See: AC.460.

205. THE NEW CAPITOLINE HILL

Capitolii Romani Vera Imago ut Nunc Est; Anon.; Rome: Giovanni Giacomo DeRossi, 1650; 370 x 540; KN.56; Arrigoni & Bertarelli, #592.

B. CHURCHES & OBELISKS

206. SEVEN CHURCHES OF ROME

Le Sette Chiese di Roma; Anon.; Rome: A. Lafreri, 1575; (397 x 517); KN.235; (BC-I.164); H.115ABCa.

207. SEVEN CHURCHES OF ROME

Septem Primaria Romanae Urbis Ecclesia; Anon.; Rome: Jacopo Gherardi ("heredis Claudij Ducheti"), 1590; (395 x 512); KN.236; H.115ABCb.

208. SEVEN OBELISKS OF 16TH CENTURY ROME

(Without Title); [Giovanni Maggi (A & B)]; [Rome: Matthäus Greuter, 1618]; (211 x 226); KN.93; Arrigoni & Bertarelli, #2136. The address was lost when the print was trimmed to the borders.

209. OBELISK FROM THE ISEUM NEAR S. MACHUTI

Obelisci in Area Aedis S. Machuti . . .; [Etienne Dupérac (R - D)]; (Without address); 261 x 391; KN.100; (BC-I.50); H.117a; Robert-Dumesnil, VIII, p. 102, #46.

210. OBELISK FROM THE ISEUM NEAR S. MACHUTI

Obelisci in Area Aedis S. Machuti . . .; Anon.; Rome: Claude Duchet [1579-86]; 389 x 259; KN.99; H.117b.

SS. COSMAS AND DAMIAN—See: AC.74-75

S. COSTANZA—See: AC.60.

211. IL GESU: VIGNOLA'S FAÇADE PROJECT

Templi Iesu Romae Pars Anterior Jacopo Vignola Architecto Inventore; Mario Cartaro "incidebat"; Rome: 1573; (550 x 391); KN.239; (BC-I.142); Arrigoni & Bertarelli, #935. Vignola's rejected facade design.

212. IL GESU: A FAÇADE PROJECT?

Pars Exterior Templi Societatis Iesu; AMBR (Ambrogio Brambilla); Rome: Nicolaus van Aelst, 1589; 473 x 382; KN.240; Quaritch, #315. This engraving has not been discussed in the extensive literature on the Gesù. The articulation of both stories is nearly identical to Giacomo della Porta's winning facade design, however the upper story has the same proportion as Vignola's 1568 medal project. Since this engraving appeared 12 years after the facade was finished, can it be easily dismissed as a poor rendition or does it reflect an earlier project by della Porta?

213. S. GIOVANNI LATERANO: PAPAL BENEDICTION

Benedictio Pontificia Lateranensis Romae; AEF (?); Rome: Nicolaus van Aelst [1585-90]; (393 x 526); KN.94.

214. S. GIOVANNI LATERANO

(Without Title); Ambrogio Brambilla; Rome: Nicolaus van Aelst, 1589; (393 x 526); KN.95.

215. S. GIOVANNI LATERANO

(Without Title); Anon.; Rome: Giovanni Giacomo DeRossi; 540 x 358; KN.96.

216. S. GIOVANNI LATERANO: BAPTISTERY

Balnei Laterani . . .; [Nicolas Beatrizet (B and R-D)]; Rome: A. Lafreri, [pre-1570 (H., p. 130)]; (401 x 496); KN.242; (BC-I.144); H.11ABCa; Bartsch, XV, p. 271, #103; Robert-Dumesnil, IX, p. 176, #107. A similar cross-section, but reversed, appears as plate 11 in Giovanni Antonio Dosio's *Urbis Romae Aedificiorum*, 1569.

217. S. GIOVANNI LATERANO: BAPTISTERY

Balnei Laterani; Anon.; Rome: Antonio Lafreri and Pietro de Nobili; 406 x 500; KN.243; H.11ABCc.

218. S. GIOVANNI LATERANO: THE HOLY CROSS ORATORY

Sacelli S. Crucis; Anon.; Rome, 1568; 407 x 240; KN.238; H.159a.

219. S. MARIA MAGGIORE AND OBELISK

(Without Title); Anon.; Rome: Nicolaus van Aelst, 1589; (530 x 365); KN.97.

220. S. MARIA MAGGIORE AND OBELISK

(Without Title); Anon.; Rome: Giovanni Giacomo DeRossi; 538 x 369; KN.98; Arrigoni & Bertarelli, #2158.

221. S. MARIA DEL POPOLO: PIAZZA

(Without Title); Anon.; Rome: Nicolaus van Aelst, 1589; (530 x 363); KN.106.

S. MARIA DELLA ROTUNDA—See: AC. 69-72.

222. ST. PETER'S BASILICA, SANGALLO'S PROJECT: FAÇADE

Forma Templi D. Petri in Vaticano; Antonio Labacco; Rome: Antonio Salamanca, 1548; (343 x 414); KN.216; H.144a.

223. ST. PETER'S BASILICA, SANGALLO'S PROJECT: FAÇADE

Aedis D. Petri Orthographia; Anon.; Rome: Antonio Salamanca, 1549; (373 x 485); KN.217; (BC-I.130); H.144 - additional plate. This is a new plate with several changes: new dates, lack of papal shields and dedication, some variations in the architectural details. This addition was also reported by M. Fischer, *Berliner Museen*, n.f. XXII, 1972, p. 15f.

224. ST. PETER'S BASILICA, SANGALLO'S PROJECT: SECTION
Forma Templi D. Petri in Vaticano; Antonio Labacco; Rome: Antonio Salamanca, 1548; (327 x 504); KN.218; (BC-I.131); H.146a.
225. ST. PETER'S BASILICA, SANGALLO'S PROJECT: PLAN
Aedes D. Petri Ichnographia; Anon.; Rome: Antonio Salamanca, 1549; (560 x 427); KN.219; (BC-I.129). This plan, which is a subject not listed by Huelsen, carries the same date (1549) as the second set of plates made after Sangallo's model, which Huelsen also did not record (See: AC.223=H.144 additional). The plan was most likely issued as part of the latter set.
226. ST. PETER'S BASILICA, MICHELANGELO'S PROJECT: LATERAL ELEVATION
Orthographia Partis Exterioris Templi Divi Petri in Vaticano; Etienne Dupérac; [A. Lafreri, pre-1573 (H., p. 130)]; (338 x 461); KN.220; (BC-I.133); H.93Aa; Robert-Dumesnil, VIII, p. 103, #50.
227. ST. PETER'S BASILICA, MICHELANGELO'S PROJECT: LATERAL ELEVATION
Orthographia Partis Exterioris Templi Divi Petri in Vaticano; Ambrogio Brambilla; Rome: Claude Duchet [1581-86]; (338 x 456); KN.221; H.93BCb.
228. ST. PETER'S BASILICA, MICHELANGELO'S PROJECT: SECTION
Orthographia Partis Interioris Templi Divi Petri in Vaticano; Etienne Dupérac; [A. Lafreri, pre-1573 (H., p. 130)]; (333 x 475); KN.223; (BC-I.134); H.94Aa; Robert-Dumesnil, VIII, p. 103; #51.
229. ST. PETER'S BASILICA, MICHELANGELO'S PROJECT: SECTION
Orthographia Partis Interioris Templi Divi Petri in Vaticano; Etienne Dupérac; Rome: Claude Duchet, [1581-86]; (335 x 474); KN.222; H.94BCb.
230. ST. PETER'S BASILICA, MICHELANGELO'S PROJECT: PLAN
Ichnographia Templi Divi Petri; Etienne Dupérac, 1569; [A. Lafreri, pre-1573 (H., p. 130)]; (470 x 415); KN.224; (BC-I.132); H.95Aa; Robert-Dumesnil, VIII, p. 104, #52.
231. ST. PETER'S BASILICA, MICHELANGELO'S PROJECT: PLAN
Ichnographia Templi Divi Petri; Etienne Dupérac, 1569; Rome: Claude Duchet, [1581-86]; (475 x 416); KN.225; H.95BCb.
232. ST. PETER'S BASILICA, MICHELANGELO'S PROJECT: ELEVATION DETAIL
Forma Partis Templi Divi Petri in Vaticano; Anon.; Rome: Vincent Luchino, 1564; (381 x 544); KN.226; (BC-I.135); H.96ABCa.
233. ST. PETER'S BASILICA, VAULT CENTERING DEVICE
La Presente Figura dimostra una Armadura . . delle Volte di Sa. Pietro; Jacobus Bos; Rome: A. Lafreri, 1561; (320 x 464); KN.227; (BC-I.136); H.97ABCa.
234. ST. PETER'S: THE COLONNA SANTA
(Without Title); [Nicholas Beatrizet (R-D)]; [Rome]; Lafreri, [pre-1570 (H., p. 131)]; 456 x 284; KN.92; (BC-I.53); H.29ABCa; Robert-Dumesnil, IX, p. 179, #114. This column assumed to be from Solomon's temple, was set up in the Cappella della Pietà in St. Peter's.
235. ST. PETER'S PIAZZA: PAPAL BENEDICTION
(Without Title); Anon.; Rome: A. Lafreri, [ca. 1570-1573 (H., p. 131)]; (404 x 560); KN.229; H.92Aa.
236. ST. PETER'S PIAZZA: PAPAL BENEDICTION
Disegno dela Benedictione del Pontefice Nela Piazza de Santo Pietro; Ambrogio Brambilla; Rome: Claude Duchet, [1581-86]; (403 x 554); KN.230; (BC-I.161); H.92BCd.

237. ST. PETER'S: THE VATICAN OBELISK
Obelisci Vaticani . . .; Anon.; Rome: A. Lafreri, 1550; (501) x 305; KN.107; (BC-I.51); H.32ABCa.

238. PIAZZA ST. PETER'S AND OBELISK
(Without Title); Anon.; Rome: Giovanni Giacomo deRossi; 489 x 357; KN.108; Arrigoni & Bertarelli, #3934.

239-248. THE TEN PILGRIMAGE CHURCHES
Giovanni Maggi; Rome: Matthäus Greuter [1600?].

239. [1] *S. Giovanni in Laterano*, (411) x 558;
240. 2 *S. Pietro*, (407 x 559);
241. [3] *S. Paolo*, (404 x 547);
242. 4 *S. Maria Maggiore*, (404 x 543);
243. 5 *S. Lorenzo fuori delle Mura*, (412 x 558);
244. [6] *S. Sebastiano*, (408) x 557;
245. 7 *S. Croce in Gierusalemme*, (409) x 556;
246. 8 *Le Tre Fontane* [S. Paolo], (405 x 549);
247. [9] *L'Annunciata*, (411 x 557);
248. [10] *La Madonna del Popolo*, (406 x 554);

KN.241, 254, 252, 250, 244, 256, 237, 253, 245, 251; Ehrle, pp. 13-14; Arrigoni & Bertarelli, #1109, 1316, 1365. This series illustrates each of the pilgrimage churches with a bird's eye view surrounded by 9 smaller depictions of the major altars and statuary. Included among the 10 churches are the 7 canonical basilicas (239-245; plus two additions outside the walls (246-247), plus a tenth (248) which was substituted for S. Sebastiano by Pope Sixtus V. These same ten churches appear in Lafreri's *View of the Seven Basilicas*, 1575 (AC.206). In the latter engraving only the 7 Basilicas were identified, however in the 1590 version (AC.207) all 10 are labelled. The first engraving of the series bears a dedication to Christina di Lorena, Grand Duchess of Tuscany, by Paolo Maupin. In his catalogue of Maggi's work, Ehrle noted this dedication for a series of 30 (misprint?) churches which he dated 1611. Both the number of engravings and the date seem to be incorrect. Christina became a Duchess in 1589 when she married Ferdinand I, who reigned until 1607. These dates are the more likely time frame for the series. Arrigoni & Bertarelli dated the set to 1600, the Jubilee Year, which seems most likely for a set of pilgrimage churches. Confirmation of the complete set consisting of 10 pieces can be deduced from two later impressions: 1651 (New York Public Library) and 1681 (see C. D'Onofrio, *Roma nel Seicento*), both published by deRossi, who substituted his address for the dedication.

C. RESIDENTIAL

249. PALAZZO ALBERINI (CICCIAPORCI)
Alberinorum Romae Domus; Anon.; [A. Lafreri, pre-1570 (H., p. 131)]; (315 x 475); KN.286; (BC-I.156); H.106Aa. The most recent studies of the palace reject the attributions to Bramante (mentioned in the caption), Giulio Romano or Raphael.

250. PALAZZO ALBERINI (CICCIAPORCI)
(Without Title); Anon.; (Without address); 323 x 477; KN.287; H.106Ab. See: AC.249; proof before letterpress.

251. PALAZZO ALBERINI (CICCIAPORCI)
Alberinorum Romae Domus; Anon.; Rome: Claude Duchet, [1581-86]; (320 x 477); KN.288; H.106BCc. See: AC.249.

252. VILLA D'ESTE ON THE QUIRINAL HILL: GARDEN PAVILION, ELEVATION
(Without Title); Anon.; (Without address); 320 x 239; KN.212; (BC-I.146); H.133a.
According to the documents Wasserman published concerning the Quirinal Palace (*Art Bulletin*, 45, 1963, pp. 207-211), it seems reasonable to date the pavilion to ca. 1561 and tentatively attribute it to Cardinal Ippolito D'Este's architect, Giovanni Alberto Galvano. The plan of the pavilion appears on the large site plan in the Metropolitan's anonymous 16th C. album which Wasserman illustrated but did not connect with these engravings. Furthermore Carl Lamb, disputing Huelsen's correct identification, placed this pavilion at Tivoli (*Die Villa d'Este in Tivoli*, 1966, p. 78 n. 341 and figures 86 + 87). Proof before letterpress.
253. VILLA D'ESTE ON THE QUIRINAL HILL: GARDEN PAVILION, SECTION AND PLAN
(Without Title); Anon.; (Without address); 317 x 237; KN.213; (BC-I.147); H.132a.
Proof before letterpress, see: AC.252.
254. PALAZZO FARNESE: FAÇADE
Exterior Orthographia frontis Farnesiana domus; NBF (Nicolas Beatrizet); [Rome]: A. Lafreri, 1549; (334 x 535); KN.293; (BC-I.149); H.102ABCa; Bartsch, XV, p. 270, #102; Robert-Dumesnil, IX, p. 176, #106.
255. PALAZZO FARNESE: CORTILE
Palatij Franesij Romae; Anon.; [Rome]: A. Lafreri, 1560; (397 x 506); KN.294; (BC-I.150); H.103Aa.
256. PALAZZO FARNESE: CORTILE
Palatii Farnesij Romae; Anon.; Rome: Claude Duchet, 1585; (391 x 489); KN.295; H.103BCc.
257. VILLA OF POPE JULIUS III: FAÇADE
(Without Title); Anon.; (Without address); 295 x 419; KN.297; (BC-I.157); H.164a.
The credit for the design of this villa is usually shared by Vignola (the domestic block) and Ammanati (the fountain cortile).
258. VILLA OF POPE JULIUS III: FAÇADE
(Without Title); Anon.; (Without address); 295 x 419; KN.298; H.164a. See: AC.257
259. VILLA OF POPE JULIUS III: FOUNTAIN CORTILE
(Without Title); Anon.; (Without address); 295 x 412; KN.311; H.165a. See: AC.257.
Huelsen considers this print a copy after one published by H. Cock, see L. DePauw-DeVeen, *J. Cock* (Bruxelles, 1970), p. 74, #173 and plate 42.
260. VILLA OF POPE JULIUS III: PLAN
(Without Title); Anon.; (Without address); 412 x 301; KN.310; H.167a. See: AC.257.
261. PALAZZO RAPHAEL (CAPRINI)
Raph. Urbinat Ex Lapide Coctili Romae Exstructum; Anon.; Rome: A. Lafreri, 1549; 250 x 395; KN.301; (BC-I.155); H.104ABCa. This palace was designed by Bramante, ca. 1510.
262. PALAZZO PAOLO STAZI (MACCARANI)
Palatium, Pauli Stacij . . .; Anon.; Rome: A. Lafreri, 1549; 324 x 424; KN.300; (BC-I.154); H.105ABCa. This palace was designed by Giulio Romano, ca. 1520.
263. VATICAN PALACE AND GARDENS
Immanium Vaticanarum Substructionum hortorum; Mario Cartaro, 1574; (Without address); 442 x 701; KN.306; (BC-I.137); H.129d.

264. VATICAN PALACE AND GARDENS
Vero disegno deli Stupendi Edefitii Giardini Boschi Fontane Et Cose Maravegliose di Belvedere in Roma; Ambrogio Brambilla; Rome: Claude Duchet, 1579; (345 x 477); KN.307; H.129a.
265. VATICAN PALACE: BELVEDERE COURTYARD PLAN
 (Without Title); Anon.; Rome: A. Lafreri, 1565; 532 x 316; KN.231; H.101ABCa.
 This plan complements the view of the Tournament, see: AC.266.
266. VATICAN PALACE, BELVEDERE COURTYARD: A TOURNAMENT
Dissigno del Torneamento fatto in Lune di Carnovale in Roma nel Theatro Vaticano; Etienne Dupérac, 1565; Rome: A. Lafreri; (518 x 376); KN.232; (BC-I.162); H.99ABCa; Robert-Dumesnil, VIII, p. 115, #84. This tournament was held on the occasion of the marriage of Annibale Altemps (nephew of Pope Pius IV) and Ortensia Borromea.
267. VATICAN PALACE, BELVEDERE COURTYARD: A TOURNAMENT
Monstra della giostra fatta nel Teatro di Palazzo; HCB; Rome: A. Lafreri [pre-1570 (H., p. 131)]; 444 x (581); KN.233; H.100ABCa. See: AC.266. Concerning this engraving Brulliot (vol. III, Appendix #827) noted that this monogram was very similar to that of Jacques Binck of Cologne (I, #826), who died in 1560 in the service of the King of Prussia and thus was not responsible for this print.
268. VATICAN PALACE, SISTINE CHAPEL: INTERIOR
Maiestatis Pontificiae dum in Capella Xisti Sacra peraguntur accurata delineatio; (Ambrogio Brambilla, erased); Rome: Claude Duchet, 1582; (544 x 400); KN.228; H.130b.
269. VATICAN PALACE, SALA REGIA: CORONATION OF COSIMO II, 1570
Essendo venuto in Roma il Serenissimo Gran Duca di Toscana; [Etienne Dupérac (R-D)]; [A. Lafreri, 1570-1573; (H., p. 131)]; (358 x 489); KN.234; (BC-I.165); H.98ABCa; Robert-Dumesnil, VIII, p. 104, #53.
- D. FORTIFICATIONS**
- CASTEL SANT'ANGELO—SEE: HADRIAN'S MAUSOLEUM, AC.106-107.
270. CASTEL SANT' ANGELO
Il Castello di Sant Angelo; Anon.; [Venice, ca. 1570 (A & B)]; (205 x 281); KN.176; Arrigoni & Bertarelli, #701. This print is a reverse copy of B. Faletti's 1564 plate (H.150) with a new title replacing the inscriptions.
271. CASTEL SANT' ANGELO
Castello Sancto Angelo di Roma; Master of the Bird's Wing; [Rome]: A. Lafreri; (298 x 505); KN.179; (BC-I.29); H.148b - additional state. This state, with the addition of "Ant. Lafreri, Formis" in the lower right margin was unknown to Huelsen. Another copy appears in Quaritch #325, where it is labelled "probably unique."
272. CASTEL SANT' ANGELO
Castello Angelo di Roma; Anon.; (Without address); 256 x 353; KN.180; (BC-I.30); H.89BC.
273. CASTEL SANT' ANGELO
Castello S. Angelo con la Girandola; Ambrogio Brambilla; Rome: Claude Duchet, 1579; (500 x 380); KN.181; (BC-I.163); H.127a.
274. CASTEL SANT' ANGELO
Castello S. Angelo di Roma; Nicolas Beatrizet; Rome: Claude Duchet heirs (G. Gherardi); (342 x 471); KN.184; H.89Cd.

275. CASTEL SANT' ANGELO

Castello S. Angelo di Roma; Anon.; Rome: Andrea Vaccaria, 1600; 427 x 386; KN.183.

276. CASTEL SANT' ANGELO

Veduta del Castello, e Ponte Sant' Angelo; Giovanni Battista Falda; Rome: Giovanni Giacomo DeRossi, 1671; (469) x 694; KN.185; Arrigoni & Bertarelli, #713.

E. FOUNTAINS

NEPTUNE FOUNTAIN, PIAZZA SCAFFIERI, BOLOGNA—See: AC. 574.

FOUR RIVERS FOUNTAIN, PIAZZA NAVONA, ROME—See: AC. 569-573.

277. A FOUNTAIN PROJECT WITH THE DIOSCURI FOR THE QUIRINAL

(Without Title); [Giovanni Guerra], 1589; (Without address); 517 x 380; KN.413. This project, presumably designed and engraved by Guerra, has not been discussed in the literature on the Cinquecento fountains of Rome or the replanning of the Quirinal Hill. After Pope Sixtus V purchased Monte Cavallo from the Caraffa family, Domenico Fontana, his architect, moved the Quirinal horsemen and planned a "very beautiful fountain" for the piazza. Neither projects nor documents have been published for this fountain that was constructed as a simple basin type after Fontana's departure from Rome. Possibly this engraved project, which is dedicated to the Pope's nephew by Guerra, reflects something of the original intention.

F. TEMPORARY ARCHITECTURE: FÊTES & FUNERALS (BY DATE)

CORONATIONS—See: AC. 268-269.

FIREWORKS—See: AC. 273

STAGE SETS (?)—See: AC. 49-52.

TOURNAMENT—See: AC. 265-267.

TRIUMPHAL ENTRY—See: AC. 299.

278. CATAFALQUE OF EMPEROR SIGISMUND, 1572

Funebris pompae, ac cenotaphii, quod Sigismundo Augusto Polonorum Regi; Anon.; (Without address); (331) x 475; KN.175; Berlin #3185. According to the subscription on the engraving the funeral ceremony for Emperor Sigismund of Poland took place on November 4, 1572 in S. Lorenzo in Damaso, Rome. Whether this engraving was a single sheet (similar to AC.279) or an illustration to the usual ceremonial booklet is unknown. It is not in Vinet or Ruggieri. Tessin (*Catalogue*, p. 113) only listed the engraving's inscription and Berendsen (*Catafalques*, #5, figure 6 and pp. 57-58) was unable to locate a book.

279. CATAFALQUE OF POPE SIXTUS V, 1591

Disegno del Catafalco . . .; Anon.; (Without address); (495 x 353); KN.174. Domenico Fontana designed this catafalque which was engraved (plan and view) for B. Catani's *La Pompa funerale*, 1591 (Vinet #586 and Ruggieri #742). This larger engraving, which combines the elevation and a half plan on a single sheet, has remained unnoticed, unless Berendsen's reference (#10, without illustration) to an "elevation reengraved by Gio. Jacomo Rossi" is the same. Tessin (*Catalogue*, p. 113) cites "1 foglio" for this ceremony.

280. A TRIUMPHAL ARCH FOR POPE LEO XI, 1605

Disegno del'Arco Triumphale . . . ad Honore di N. S. Papa Leone XI . . . in Campidoglio; Anon.; [Rome], 1605; 382 x 280; KN.68. The designer of this arch was Giovanni Paolo Maggi, not to be confused with the engraver Giovanni Maggi. [This print has not been recorded in the standard handbooks.] See: AC.604. Ruggieri (#753) listed a small booklet describing the triumphal progress of Leo XI to S. Giovanni Laterano in 1605 but he indicated no illustrations. Tessin (*Catalogue*, p. 80) noted a design Ehrle catalogued (*Urban VIII*, p. 13).

281. CATAFALQUE OF KING PHILIP III OF SPAIN, 1621

Modelo del Tumolo . . .; Valerian Regnard; (Without address); (499) x 371; KN.172. An inscription (lower left; loss of the second line in the AC impression) identifies the catafalque's designer as "Horatio Torriani Architetto de Sua Majesta/Catholica in Roma inventor." Berendsen (*Catafalques*, p. 271, #41 and fig. 44) illustrated and categorized this catafalque within her 'Tempietto' type. This engraving possibly illustrated the funeral booklet, which Berendsen located the title of — but not a copy — via Menestrier (*Des decorations funèbres*, Paris, 1684, p. 321). It was probably accompanied by a second engraving, see: AC.282.

282. CATAFALQUE OF KING PHILIP III OF SPAIN, 1621

Philippo III Regni Catholico . . .; Anon.; (Without address); (372) x 508; KN.173. This engraving of the funeral decorations on the facade of S. Giacomo degli Spagnoli, Rome, was unknown to Berendsen, see: AC.281. (It may be the second figure Tessin noted (*Catalogue*, p. 115) when he listed for this ceremony the identical inscription as AC.281.) The elaborate decor within a classical temple profile, which covers the facade of the church, follows the "theatrical design" innovated by Parigi for the obsequies of Queen Margaret of Spain in Florence, 1611 (Berendsen, *Catafalques*, pp. 145-46). We may tentatively attribute its design and illustration to the same architect and engraver, whose names appear on the catafalque design, AC.281.

283. A FÊTE ON THE PINCIAN HILL, 1685

Prospetta della Salita del Monte Pincian . . .; Pietro Sante Bartoli; (Without address); (677 x 541); KN.305. This fête celebrated the revocation of the Edict of Nantes by Louis XIV, whose portrait, along with that of Cardinal d'Estrées, the patron of the ceremony, is seen in the foreground. The series of elaborate candelabras along the pathway was designed by the Roman architect, Antonio Gherardi. According to Vinet (#508, Ruggieri #524) this engraving was only one of 5 "grand figures" illustrating the fête booklet published by Père Coronelli.

G. MISCELLANEOUS

284. CARYATID PORTICO IN TWO TIERS

(Without Title); [Marc Antonio Raimondi (B)]; (Without address); 321 x 227; KN.313; Bartsch, XIV p. 384, #538. According to Bartsch, this engraving is after a design by Raphael.

285. A TRIUMPHAL ARCH (?)

(Without Title); Master G. A. with the Caltrop; [Rome]; Antonio Salamanca; (251 x 195); KN.69; Bartsch, XV, p. 540; Nagler, Mon.II, 2679.

286. TEMPLE OF APOLLO

Il Tempio d'Appolline; Master of the Winged Turtle (Mark); (Without address); 331 x 229; KN.191; (BC-I.32). This etching illustrates an unusual three-story rotunda — unlike any known ancient temple. On the first floor an open arcade, formed by deep radial piers, surrounds a statue of Apollo. Above this floor are two drum stages (the upper one derivative of Bramante's Tempietto) which are decorated with statuary and capped by a dome. The unusual mark, which is a typical Renaissance 'festina lente' (make haste slowly) has not been recorded in the handbooks.

287. A PERSPECTIVE ARCHITECTURAL STUDY

(Without Title); Anon.; (Without address); 347 x 235; KN.316; Quaritch, #338. In this view three architectural units are arranged in one-point perspective: a three-bay vaulted portico (foreground), a stepped entrance to a building (middle ground), and a line of four Doric columns in the background. This miniature stage-set quality is quite similar to another single sheet which Deborah Howard (*Burlington Magazine*, 115, 1973, pp. 512ff.) related to Serlio's Book II (*On Perspective*, Paris, 1545) and attributed to the master himself because of the S. B. (Serlio Bolognese) monogram. Howard linked the latter engraving with Serlio's 1537 application to the Venetian Senate in which he requested to publish "single engravings of architectural subjects in addition to the treatise itself." Our engraving may also be one of those single sheets. There is a third engraving which may also fall into this category in the Metropolitan Museum's *Speculum* (Quaritch, #321). This sheet, which illustrates an underground room with staircases, has its closest parallel to Serlio's design in Chapter 3 of Book II.

H. OUTSIDE ROME

BOLOGNA: NEPTUNE FOUNTAIN (PIAZZA SCAFFIERI)—See: AC. 574.

288. CAPRAROLA: PALAZZO FARNESE

Scenografia del Nobiliss. Palazzo di Caprarola; Francesco Villamena, 1617; (Without address); (378 x 446); KN.289; (BC-I.158); Quaritch, #335; Le Blanc, IV, p. 125, #70. The Palace was designed by Vignola.

289. FONTAINEBLEAU CHATEAU: JARDIN DU PINS GROTTO

(Without Title); L. D. (Leon Davent?); (Without address); 245 x 534; KN.312; Zerner, *The School of Fontainebleau*, New York, 1969, L. D. #60.

290. FONTAINEBLEAU CHATEAU: GALLERY OF FRANCOIS I

[*Encadrement de L'Ignorance Vaincue*]; Antonio Fantuzzi [1543 (Z.)]; (Without address); (266 x 539); KN.314; Zerner, *The School of Fontainebleau*, New York, 1969, Fantuzzi #33.

291-294. S. MARIA DI LORETO: CASA SANTA

291. *In Sacrosanctam Aedem B. Mariae Lauretanae Ingredientib. Pars dextera*, (352 x 538); KN.246; (BC-I.139);

292. *Effigies Unius Parietis Domus Beatae Mariae Lauretan*, (326) x 380, KN.247; (BC-I.140);

293. *Postica Pars Ecclesiae*; (335) x 379, KN.248; (BC-I.141);

294. *Icnographia Celeberrimae Ecclesia Beatae Mariae Virginis Lauretan*, (436 x 320), KN.249; (BC-I.138);

Giovanni Battista de Cavalieri "incidebat"/Perini de Guarotis "Excudebat" 1567 and 1568. This series of engravings documents the Shrine of the Holy House of the Virgin Mary. The majority of the sculpture was designed and executed by Andrea Sansovino and the architectural framework of the shrine has been attributed to Bramante. See W. Lotz, *Journal of the Society of Architectural Historians*, 22, #1, 1963, p. 6.

295. MILAN: PROJECT FOR A CHAPEL AND ITS ALTAR

Il disegno dell'Altare e dell'Ornam[en]to della capella Maggiore . . .; Giovanni Paolo Bianchi; Milan, 1620; 492 x 330; KN.605. Bianchi designed and engraved this project for an altarpiece within an elaborately decorated chapel. In the subscription he requested the support of Cardinal Borromeo, Archbishop of Milan. The design, however, does not seem to have been executed. In his listing of Bianchi's graphic work, Borroni (*Dizionario biografici italiano*, 10, pp. 122-23) omitted this engraving.

296. TIVOLI: VILLA D'ESTE

Il Sontuosiss. et Ameniss. Palazzo et Giardini di Tivoli; Etienne Dupérac; Rome: A. Lafreri, 1573; (486 x 580); KN.308; H.113Aa; Robert-Dumesnil, VIII, p. 115, #8.

297. TIVOLI: VILLA D'ESTE

Ritratto nel quale si Rappresenta il Vero Sito dell'Horti . . . Nella Villa in Tivoli;
Ambrogio Brambilla; Rome: Claude Duchet, 1581; 370 x 518; KN.309; (BC-I.159);
H.113BCe.

298. TRENT: S. M. MAGGIORE — CHURCH COUNCIL. 1545-1563

Congregatio Patrum Generalis Sacri et Occumenici Tridentini Concilii; Anon.; Venice, 1565 and Claude Duchet; (491 x 327); KN.604; (BC-I.166); H.131a. The earlier version of this print, without publisher's address, is dated 1563. If the alteration of the date to 1565 and the retention of Venice on this impression can be read as part of Duchet's address, then this is the earliest recorded print by this publisher, whom we know came from Venice to claim a share of the Lafreri inheritance (see: Huelsen, p. 133). An identical woodcut version of this scene, in a smaller format, appeared in a printed book (Padua, 1564, see: Mortimer, ed., *Italian 16th Century Books*, Harvard College Library, II, #503 with an illus.).

299. TURIN: TRIUMPHAL ENTRY OF THE DUKE OF SAVOY AND HIS WIFE

(Without Title); Anon.; Padua: Francesco Bertelli; (479 x 428); KN.603. This engraving illustrates a triumphal arch through which the procession of Duke Charles Emmanuel I (1562-1630) and Catherine of Spain are moving. Neither the purpose or date of the entry is given. This illustration may be identical with the "Entry of the Duke of Savoy into Turin" that was noted by Gori-Gandellini (*Notizie istoriche degli intagliatori*, I (1808 ed.), p. 86) and Le Blanc (*Manuel*, I, p. 309). A. Peyrot (*Torino nei secoli*, 2 vols., 1965, II, p. 890) was not able to locate an impression of this subject.

I. BOOKS

300-305. DUCEREAU'S ARCHITECTURAL FANTASIES

"Monuments Antiques"; Jacques Androuet Ducerceau I; 6 prints (incomplete)

- 300. *Palais de Veronne* (G.3); 193 x 274; KN.72;
- 301. *Arc Antique* (G.10); 180 x 264; KN.71;
- 302. *Temple Antique* (G.11); 257 x 182; KN.258;
- 303. *Les Arcs de Langres* (G.13); 173 x 248; KN.70;
- 304. *Du temple de Anthoine à Rome* (G.15); 174 x 244; KN.318;
- 305. *Temple de Liberté* (G.20); 268 x 185; KN.257;

Geymuller, *Les Ducerceau*, (Paris, 1887), p. 304. This suite of designs, issued without a title page, contains variations on Roman triumphal arches and architectural fantasies based on the "Roma Antica" tradition stemming from 15th century Italy. Modified versions of several of the designs appeared in Ducerceau's *Arcs* (1549) and the so-called "Moyens Temples" (1550). Each print is identified in French civilité script, as is the case with all known exemplars, which indicates that the set was published without printed titles. A complete set contained 20 prints, according to Geymuller (p. 304; also Destailleur, *Catalogue 1895*, #266 and Avery copy) who published the list of titles from an exemplar in Basel.

306-343. ARCHITECTURAL FANTASIES AND RESIDENTIAL DESIGNS

Temples et Habitations Fortifiées known as the "Grand Temples." Jacques Androuet Ducerceau I, workshop; 198 to 211 x 286 to 301; 38 plates (incomplete)

- | | |
|-----------------|-----------------|
| 306. A (KN.259) | 314. D (KN.267) |
| 307. A (KN.260) | 315. D (KN.268) |
| 308. A (KN.261) | 316. D (KN.269) |
| 309. B (KN.262) | 317. E (KN.270) |
| 310. B (KN.263) | 318. E (KN.271) |
| 311. C (KN.264) | 319. F (KN.272) |
| 312. C (KN.265) | 320. F (KN.273) |
| 313. C (KN.266) | 321. G (KN.274) |

- | | |
|-----------------|-----------------|
| 322. G (KN.275) | 333. L (KN.319) |
| 323. H (KN.276) | 334. L (KN.320) |
| 324. H (KN.277) | 335. M (KN.321) |
| 325. I (KN.278) | 336. M (KN.322) |
| 326. I (KN.279) | 337. N (KN.323) |
| 327. I (KN.280) | 338. N (KN.324) |
| 328. I (KN.281) | 339. N (KN.325) |
| 329. I (KN.282) | 340. O (KN.326) |
| 330. I (KN.283) | 341. P (KN.329) |
| 331. K (KN.284) | 342. R (KN.327) |
| 332. K (KN.285) | 343. R (KN.328) |

H. Geymuller, *Les Ducerceau* (Paris, 1887), p. 308; H. Destailleur, *Catalogue de Livres et Estampes* (Paris, 1895), p. 64; Linzeler, *Inventaire*, I, (Paris, 1927), p. 57. This suite, published without a title page and assigned to the Ducerceau workshop, is a copy of a nearly identical set which was printed in smaller format, the "Petits Temples." Geymuller assumed that the two sets had 52 plates, however, Destailleur assigned 50 plates to a complete set, which Linzeler followed (a second Avery set contains 50 prints). The majority of the designs have three illustrations (plan, elevation and section) and represent so-called temples (letters A-K), not the rectangular columnar variety, but a vaulted centrally-planned type. The remainder of the series (letters L-R) illustrates rural residential architecture, mostly with large square courtyards, except for one smaller pavilion (letter P).

344-374. LABACCO'S BOOK OF ARCHITECTURE

Libro D'Antonio Labacco Appartente all'Architettura . . .; [Mario Labacco or Baldo Perugini]; Rome: Labacco, 1559; 31 plates (complete)

- 344. [1], Title page (KN.330);
- 345r. 2r, Colophon (KN.331r);
- 345v. 2v, *Paulus Papa III* [Privilege] (KN.331v);
- 346r. 3r, *Iulius Papa III* [Privilege] (KN.332r);
- 346v. 3v, *Paulus Papa III* [Privilege] (KN.332v);
- 347r. 4r, *Serenissimo Principe* [Privilege] (KN.333r);
- 347v. 4v, *Antonio Labacco a li Lectori* (KN.333v);
- 348. 5, *Pianté del Molo di Adriano* (KN.334);
- 349. 6, *La Forma del Molo ne la Parte di Fuori* (KN.335);
- 350. 7-8, *Pianta del Tempio nel Foro di Traiano* (KN.336);
- 351. 9-10, *Lo Diritto de la Passata Pianta* (KN.337);
- 352. 11, *Le Parti del* (KN.338);
- 353. 12, *Passato Edifito* (KN.339);
- 354. 13, *Capitello de le Colonne Grandi* (KN.340);
- 355. 14, *La Parte Dentro del Tempio Segnata Y* (KN.341);
- 356. 15, *Ornamente del Passato Tempio* (KN.342);
- 357. 16, *La Colonna Nel Foro di Traiano* (KN.343);
- 358. 17, *Dove e al Presente la Chiesa di Sant'Adriani . . .* (KN.344);
- 359. 18, *Architetto Lo Imito Molto in Divers'Opere . . .* (KN.345);
- 360. 19, *Pianta del Tempio di Giove Statore* (KN.346);
- 361. 20, *Apresso l'apertura de la terra . . .* (KN.347);
- 362. 21, *Membri del* (KN.348);
- 363. 22, *Passato Edifito* (KN.349);
- 364. 23-24, *La Forma di tre temple Appresso il Theatro di Marcelllo* (KN.350);
- 365. 25, *Il Tempio Dorico Passato* (KN.351);
- 366. 26, *Pianta del Tempio Seguente* (KN.352);
- 367. 27, *Diritto fuori e Dentro* (KN.353);
- 368. 28, *de la Passata Pianta* (KN.354);
- 369. 29-30-31, [Plan of Ostia Harbors] (KN.355);

- 370r. 32r, *Ho dimostrato qui a dietro il Porto . . .* (KN.356r);
 370v. 32v, *Sopra ho detto . . .* (KN.356v);
 371. 33, *Pianta del Seguente Tempio* (KN.357);
 372. 34, *Il Presente Edificio fu cavato . . .* (KN.358);
 373. 35, *Questa figura dinota . . .* (KN.359);
 374. 36, (without letterpress, (KN.360);

T. Ashby, *La Biblio filia*, XVI (1914-15), pp. 289-304, 421; Fowler & Baer, pp. 138-139. Ashby's catalogue of 12 Labacco editions published between 1552 and 1773 was revised by Fowler who identified four different issues of the 1559 edition. Our example matches Fowler's 1559a description. The lack of a clear rationale for Labacco's work is suggested by the title, "Pertaining to Architecture," and demonstrated in the contents. It is neither a corpus of Roman antiquities because of the very limited selection of monuments (8 total) nor a handbook of the orders since it lacks examples of the Ionic and Tuscan. The majority of the plates present five restored temples, illustrated in plan, elevation, section and details of the orders, all measured and introduced by a very brief text. In addition there is a reconstruction of the Mausoleum of Hadrian, a 'dissection' of the Column of Trajan with section, plans and elevation and a plan of the Claudian and Trajanic harbors at Ostia accompanied by a description. [The Mausoleum and the Trajanic Column were copied later for Lafreri's "Speculum," see: AC.106 and 83.] The 1559 ed. in the Fowler collection included Ligorio's reconstruction of the Ostian harbors (see: AC.140), however, it should be noted that Labacco's plan complements Dupérac's reconstruction (see: AC.141).] The one extraneous element in a book otherwise devoted to ancient architecture is a circular church project with a large dome. Labacco introduced this design as his invention, however, it corresponds very closely with a project for S. Giovanni dei Fiorentini, Rome, by Antonio da Sangallo, the younger, whom Labacco calls "mio maestro" in his preface. [See: G. Giovannoni, *Antonio da Sangallo, il Giovane*, (Rome, ca. 1960), I, p. 219; II, figures 166 & 167.] Finally, there is no agreement concerning the engraver of the plates. Mario Pepe ("I Labacco Architetti e Incisori," *Capitolium*, 1963, n.1, pp. 25-27) restates the Thieme-Becker attribution to Labacco's son, Mario, who is mentioned in the introduction as a collaborator. On the other hand, Petrucci (*Panorama della incisione italiana, il Cinquecento*, p. 98, note 74) argues that Mario was a child when the plates were made and recalls Vasari's statement that they were done by "Perugino," whom he identifies as Baldo Perogini.

375-411. VIGNOLA'S BOOK OF THE ORDERS

Regola dell'i Cinque Ordini d'Architettura; Giacomo Barozzi called Vignola; [Rome, 1563]; 37 plates (complete)

375. [1], (Title page), KN.361;
 376. [2], Pius Papa IIII (Privilege), KN.362;
 377. III, (Dedication and preface), KN.363;
 378. IIII, (Tuscan order), KN.364;
 379. V, (Tuscan order), KN.365;
 380. VI, (Tuscan order), KN.366;
 381. VII, (Tuscan order), KN.367;
 382. VIII, (Tuscan order), KN.368;
 383. VIII, (Doric order), KN.369;
 384. X, (Doric order), KN.370;
 385. XI, (Doric order), KN.371;
 386. XII, (Doric order), KN.372;
 387. XIII, (Doric order), KN.373;
 388. XIII, (Doric order), KN.374;
 389. XV, (Ionic order), KN.375;
 390. XVI, (Ionic Order), KN.376;
 391. XVII, (Ionic order), KN.377;
 392. XVIII, (Ionic order), KN.378;
 393. XVIII, (Ionic order), KN.379;
 394. XX, (Ionic order), KN.380;

- 395. XXI, (Corinthian order), KN.381;
- 396. XXII, (Corinthian order), KN.382;
- 397. XXIII, (Corinthian order), KN.383;
- 398. XXIII, (Corinthian Order), KN.384;
- 399. XXV, (Corinthian order), KN.385;
- 400. XXVI, (Corinthian order), KN.386;
- 401. XXVII, (Composite order), KN.387;
- 402. XXVIII, (Composite order), KN.388;
- 403. XXVIII, (Composite order), KN.389;
- 404. XXX, (Composite order), KN.390;
- 405. XXXI, "Salomonic Column," KN.391;
- 406. XXXII, (Palazzo Cornice), KN.392;
- 407. [33], (Doorway), KN.290; (BC-I.151);
- 408. [34], (Doorway), KN.291; (BC-I.127 or 153);
- 409. [35], (Doorway), KN.292; (BC-I.152);
- 410. [36], (Doorway), KN.299; (BC-I.127 or 153);
- 411. [37], (Mantelpiece), KN.296; (BC-I.34b);

Fowler & Baer, #351. Although the early editions of Vignola do not carry a date of publication, two editions with 32 plates have been dated to 1562 and 1563. Furthermore, a suite of five plates, four doorways and a mantelpiece were added to the 1563 set. This edition has been designated the third issue of the first edition by Fowler and matches the plates in this "Speculum." It seems, however, that the main Vignola edition and the suite came from different sources, because the five extra illustrations can be found in the First Berlin Calvary "Speculum" (see Appendix I). This suite does not substantially add to the original set which is solely devoted to the illustration of the five classical orders. The clarity and conciseness of Vignola's presentation established his work as the handbook of the orders as attested by the dozens of editions and translations during the following 350 years.

ANCIENT SCULPTURE

A.1 STATUARY: GROUPS

DIOSCURI—See: AC. 277.

412. DIOSCURI

Opus Praxitelis/Opus Fidiae; Anon.; Rome: A. Lafreri, 1546; (365) x 506; KN.410; (BC-I.88); H.53Aa.

413. DIOSCURI

Opus Praxitelis/Opus Fidiae; Anon.; Rome: Claude Duchet, 1584; (363 x 502); KN.411; H.53BCe.

414. DIOSCURI

Equitum in Quirinali Aversa Parte Marmorei Colossi; Anon.; Rome: A. Lafreri, 1550; (346 x 493); KN.412; (BC-I.89); H.54ABCa.

415. "FARNESE BULL"

Zetus et Amphion Lyci Thebanorum Regis; Natale Bonifazio; Rome: Claude Duchet, 1580; 398 x 279; KN.493; H.118a.

416. "FARNESE BULL"

Zetus et Amphion Lyci Thebanorum Regis; C. R. F. (Cesare Roberti ?); Rome: Lorenzo Vaccaria, 1580; (492 x 354); KN.492; H.118c (?). For H.118c Huelsen claimed that Vaccaria's name replaced Julius Roberti de Burgo San Sepulchro (see: H.118b) and gave the date in Roman numerals. In our impression the latter's name appears at the end of the dedication, as in H.118b, and the former's address with the date within the

illustration (lower right). In the lower left appears: "Eugenius Blanchus (Eugenio Bianchi) Piacent. disegnavit" followed by "C. R. F." a monogram that has led to several identifications. Nagler (*Kunstler-Lexikon*, XIII, 62, #32), Passavant (VI, p. 113, #31) and Linzeler (II, p. 82, #28) attribute this print to Georges Reverdy. In a later work Nagler (*Monog.*, II, p. 234, #630-631) gave it to Cesare Roberti, but noted that the latter was born supposedly ca. 1590, the date repeated by Bolaffi (IX, p. 425). In a posthumous article (*Maso Finiguerra*, III, 1938, p. 153) Baudi de Vesme restates the Roberti attribution and refers to an article by Lanciairini (*Nuova Rivista Misena*, 1894, pp. 148f.) who proved that he was born before 1520.

417. "FARNESE BULL"

Ingentem Dircem; Diana Mantovana; Rome: Claude Duchet, 1581; 396 x 273; KN.494; (BC-I.91); H.118i.

418. LAOCOON

Laochoon, Romae in Palatio Pont.; [Nicolas Beatrizet (B. and R-D)]; Rome: A. Lafreri [pre-1559 (H., p. 127)]; (494 x 333); KN.443; (BC-I.74); H.59Aa; Bartsch, XV, p. 264; #91; Robert-Dumesnil, IX, p. 169, #94.

419. ROMA VICTRIX

Roma Victrix de Dacia Provincia Subacta Triumphans; [Nicolas Beatrizet (B. and R-D)]; Rome: A. Lafreri, 1549; (486 x 385); KN.482; (BC-I.75); H.72ABCa; Bartsch, XV, p. 264, #89; Robert-Dumesnil, IX, p. 169, #92.

420. TROPHY OF MARIUS

Trophea Marii de Bello Cymbr. putat ad Aed. D. Auseb. Rom.; Anon.; [A. Lafreri, pre-1570 (H., p. 131)]; 379 x 238; KN.549; (BC-I.54); H.27Aa.

421. TROPHY OF MARIUS

Trophea Marii de Bello Cymbr. putat ad Aed. D. Auseb. Rom.; Anon.; Rome: Claude Duchet [1581-86]; 382 x 239; KN.550; H.27BCc.

422. TROPHY OF MARIUS

Trophea Marii de Bello Cymbr. putat ad. Aed. D. Auseb. Romae; Anon.; [A. Lafreri, pre-1570 (H., p. 131)]; 380 x 266; KN.551; (BC-I.55); H.28Aa.

423. TROPHY OF MARIUS

Trophea Marii de Bello Cymbr. putat ad. Aed. D. Auseb. Romae; Anon.; Rome: Claude Duchet [1581-86]; 383 x 268; KN.552; H.28BCc.

A.2 STATUARY: FEMALES

424. VENUS AND CUPID

Romae Ab Antiquo Repertum MDLXI; [Enea Vico (B)]; Rome, 1561; 419 x 290; KN.500; (BC-I.80); H.64ABCa; Bartsch, XV, p. 293, #24. In the lower right corner, "Ferr. Bertelli Exc." was only partially erased. See: AC.425.

425. VENUS AND CUPID

(Without Title); [Enea Vico (B)]; Venice: Ferrante Bertelli; 416 x (281); KN.499; H.64a—additional state; Bartsch, XV, p. 293, #24. The state previous to AC.424 with the publisher's name but without the inscription.

426. PROSERPINA (FLORA)

Se Rapita Lasciai Verdure et Fiori; [Enea Vico (B)]; Venice: Ferrante Bertelli [1561 (H., p. 129)]; 416 x 290; KN.425; (BC-I.65); H.65Aa; Bartsch, XV, p. 293, #23. Huelsen considers this print a pendant to AC.425.

427. PROSPERINA (FLORA)

Se Rapita Lasciai Verdure et Fiori; Anon.; Rome: Claude Duchet [1581-86]; 419 x 290; KN.426; H.65BCb. See: AC.426.

A.3 STATUARY: MALES

428. "ADONIS"(MELEAGER)

Antiquum Ex Pario Marmore in Aedibus Hadriani; Anon.; Rome: A. Lafreri, 1555; 453 x 308; KN.454; (BC-I.62); H.63ABCa.

APOLLO—See: AC. 442.

429. APOLLO BELVEDERE

Sic Romae Ex Marmore Sculp. in Palatio Pont. in Loco qui Vulgo dicitur Belvedere; Anon.; Rome: A. Lafreri, 1552; 328 x 234; KN.402; (BC-I.59); H.57ABCa.

430. ATREUS FARNESE

(Without Title); Cornelius Cort; Rome: A. Lafreri, 1574; 350 x 224; KN.406; (BC-I.77); H.111a.

431. MARCUS AURELIUS EQUESTRIAN

M. Aurelii Antonini PII Equestris . . .; NBF (Nicolas Beatrizet); Rome: A. Lafreri, 1548; 360 x 255; KN.448; (BC-I.87); H.48Aa; Robert-Dumesnil, IX, p. 168, #90.

432. MARCUS AURELIUS EQUESTRIAN

M. Aurelii Antonini PII Equestris . . .; C. B. (Cornelius Bos); [Rome: Claude Duchet, ca. 1581-86 (H., p. 135)]; 366 x 254; KN.447; H.48BCe; S. Schéle, *Cornelius Bos* (Stockholm, 1965), p. 211, #253. A copy of the preceding print.

433. MARCUS AURELIUS EQUESTRIAN

Visititur Romae in Capitolio; Anon.; Rome: Nicolaus van Aelst; 459 x 340; KN.449.

434. THE CHILD BACCHUS ASTRIDE A FAUN

(Without Title); Cornelius Cort; Rome: Claude Duchet [1579-86]; 345 x 190; KN.408; H.124a.

435. COMMODUS [HERCULES CARRYING TELEPHUS]

Commodi Imp. faciem atque habitum Herculis Induti; Anon.; Rome: A. Lafreri, 1550; 451 x 298; KN.435; (BC-I.79); H.58Aa.

436. COMMODUS [HERCULES CARRYING TELEPHUS]

Commodi Imp. faciem atque habitum Herculis Induti; Anon.; Rome: Paolo Graziani — Pietro de Nobili; 456 x 299; KN.436; H.58Ac.

437. COMMODUS [HERCULES CARRYING TELEPHUS]

Commodi Imp. faciem atque habitum Herculis Induti; [Cornelius Cort (Huelsen)]; Rome: Claude Duchet, 1582; 457 x 297; KN.437; (BC-I.76); H.58BCg.

438. DIOMEDES WITH PALLADIUM

(Without Title); PP (Pierre Perret); Rome: Claude Duchet, 1581; 337 x 248; KN.421; (BC-I.63); H.120a.

HERCULES CARRYING TELEPHUS—See: AC. 435-437.

439. HERCULES FARNESE

Omnium Elegantissimum Herculis Signum Gliconis; Jacobus Bos; Rome: A. Lafreri, 1562; 445 x 302; KN.433; (BC-I.60); H.55Aa.

440. HERCULES FARNESE
(Without Title); GMAF (Giorgio Ghisi); (Without address); 367 x 220; KN.434; H.55Be.
441. HERCULES
(Without Title); Diana in Gidebat (sic), 1581 (D. Mantovana); Rome: Claude Duchet; 350 x 238; KN.438; (BC-I.61); H.119a; Bartsch, XV, p. 449, #38.
442. HERMAPHRODITE APOLLO
Hermaphroditi Statua Ex Basalte; Anon.; Rome: A. Lafreri, 1552; 325 x 225; KN.440; (BC-I.66); H.56ABCa.
443. "MARFORIO"
Quest'e di Roma un Nobili Cittadino; [Nicolas Beatrizet (Huelsen)]; Rome: A. Lafreri, 1550; (373 x 428); KN.452; (BC-I.85); H.70Aa.
444. "MARFORIO"
Quest'e di Roma un Nobili Cittadino; Anon.; Rome: Claude Duchet, 1581; (300 x 427); KN.453; H.70Bh.
- MARS—See: AC. 452.
- MELEAGER—See: AC. 428.
445. NILE RIVER GOD
Veterum Monumentorum Studiose Lector; [Nicolas Beatrizet (B. and R-D)]; Rome: A. Lafreri [pre-1570 (H., p. 131)]; (331 x 552); KN.459; (BC-I.84); H.61ABCa; Bartsch, XV, p. 267, #95; Robert-Dumesnil, IX, p. 172, #99.
446. OCEANUS
Amice Quam tu hic Effigiem Spectatu Raram demiraris Oceani Est; Nicolas Beatrizet; Rome, 1560; (296 x 375); KN.463; (BC-I.82); H.62Aa; Bartsch, XV, p. 267, #97; Robert-Dumesnil, IX, p. 193, #101.
447. PAN AND A SHEPHERD
Romae, ab Antiquo, in hortis Federici Cardinalis Caesij; [Enea Vico (B)]; (Without address); 354 x 253; KN.466; (BC-I.78); H.160a; Bartsch, XV, p. 292, #22.
448. PAN AND A SHEPHERD
Romae, ab antiquo, in hortis Federici Cardinalis Caesij (in reverse); [Enea Vico]; (Without address); 355 x 254; KN.467. A counterproof of AC.447.
449. "PASQUINO"
Io non son (Come Paio) un Babbuino; Anon.; Rome: A. Lafreri, 1550; 397 x 285; KN.468; (BC-I.86); H.71ABCa.
450. "PASQUINO"
Io non son (Come Paio) un Babbuino; Anon.; (Without address); (407 x 286); KN.469; H.71e.
451. PERSEUS
(Without Title); Giacomo Lauro; Rome: Claude Duchet, 1585; 360 x 244; KN.511; H.123a.
452. KING PYRRHUS [MARS]
Pyrrhi Molossorum Regis Imperatorum; Jacobus Bos; [Rome]: Antonio Salamanca, 1562; 460 x 300; KN.475; (BC-I.64); H.67ABCa.

453. TIBER RIVER GOD

Ecce Candide Lector Tiberis fluvii Simulachrum; [Nicolas Beatrizet (B. and R-D)]; Rome: A. Lafreri, [pre-1559, (H., p. 127)]; (337 x 543); KN.490; (BC-I.83); H.60ABCa; Bartsch, XV, p. 267, #96; Robert-Dumesnil, IX, p. 172, #100. There are two nearly identical plates of this subject (see: AC.454). Since it seems impossible to decide which came first, this print was given the standard references.

454. TIBER RIVER GOD

Ecce Candide Lector Tiberis fluvii Simulachrum; Anon.; Rome: A. Lafreri; (330 x 544); KN.491; H.60 additional plate. This print is from a new plate which is nearly an exact copy of H.60ABCa (AC.453). Also reported by M. Fischer, *Berliner Museen*, n.f., XXII, 1972, p. 11.

455. A BOY FISHING

Pueri Piscantis e Paro Marmore; Anon.; [Rome]: A. Lafreri, 1567; (366 x 265); KN.471; (BC-I.70); H.68ABCa.

456. A SATYR FOUNTAIN

(Without Title); Pierre Perret, 1581; Rome: Claude Duchet; 352 x 240; KN.507; (BC-I.73); H.122a.

457. THE "THORNPULLER" ("SPINARIO")

Rome in Capitolio; SR (Marco Dente); (Without address); 247 x 171; KN.509; (BC-I.72); H.112 note.

458. THE "THORNPULLER" ("SPINARIO")

(Without Title); Diana (Montovana); Rome: Claude Duchet, 1581; 307 x 210; KN.510; (BC-I.71); H.112BCc; Bartsch, XV, p. 451, #42.

A.4 STATUARY: ANIMALS

459. CAPITOLINE WOLF WITH ROMULUS AND REMUS

Lupae Romulum et Remum; Anon.; Rome: A. Lafreri, 1552; 260 x 343; KN.506; (BC-I.90); H.47ABCa.

460. CAPITOLINE WOLF WITH ROMULUS AND REMUS

Lupae Romulum et Remum; Anon.; Rome: Paolo Graziani, 1582 — Pietro de Nobili; (242 x 251); KN.55 verso (omitted); H.47d additional state. This state with the addition of Nobili & Graziani's address to the reverse copy of Lafreri's plate was not recorded by Huelsen. The partial loss of the Wolf's head is the result of trimming. See: AC.204.

CAPITOLINE WOLF—See: AC. 86.

461. HOUNDS OF MOLOSSER

Marmorei Canes duo; Anon.; Rome: Sebastiano da Reggio, 1560; (331 x 489); KN.505; H.155a - additional state. The signature "Petrus Paulus Palumbus Novariensis Curabat" (P. P. Palumbo) has been omitted in this impression.

A.5 STATUARY: BOOKS

462-512. G. B. CAVALIERI'S FIRST BOOK OF ANTIQUE STATUARY

Antiquarum Statuarum Urbis Romae, Liber Primus; Giovanni Battista Cavalleri; Rome, ca. 1562-1570; 51 plates (incomplete).

462. 2 - *Partorum Reges duo Captivi* (KN.480);

463. 3 - [Lacking letterpress, pendant to #2] (KN.479);

464. 4 - *Amazonis statua marmorea pulcherrima ibidem* (KN.399);
 465. 5 - *Agrippina Marci Agrippae filia ibidem* (KN.398);
 466. 6 - *Semele ibidem* (KN.487);
 467. 7 - *Consulis statua Marmorea ibidem* (KN.423);
 468. 8 - *Atreus Marmoreus in Novo Palatio Farnesie domus* (KN.405);
 469. 9 - *Hercules Marmoreus in Novo Palatio Farnesiae domus* (KN.432);
 470. 10 - *Gladiator, allis Imperator Ibidem* (KN.427);
 471. [11] - *Spei Statua Ibidem* (KN.489);
 472. 12 - *Pomona & Marmore Ibidem* (KN.473);
 473. 13 - *Roma & Lapide Porphirite* (KN.481);
 474. 14 - *Rex Armeniae Captivus Ibidem* (KN.478);
 475. 15 - *Rex Armeniae Captivus Ibidem* (KN.476);
 476. 16 - *Vestalis Dea* (KN.502);
 477. 17 - *Ex Nymphis Diana* (KN.462);
 478. 18 - *Minerva Marmorea Ibidem* (KN.455);
 479. 19 - *Spei Statua Marmorea in Hortis Car. Ferrariae* (KN.488);
 480. 20 - *Aesculapius & Marmore Ibidem* (KN.395);
 481. [21]- *Aesculapius alter Ibidem* (KN.396);
 482. 22 - *Tyro Hecolis Uxor Ibidem* (KN.495);
 483. 23 - *Bellona & Marmore Ibidem* (KN.409);
 484. 24 - *Psiche Ibidem* (KN.474);
 485. 25 - *Mnesosine & Marmore Ibidem* (KN.456);
 486. 26 - *Mnesosine Altera Ibidem* (KN.457);
 487. 27 - *Pallas Marmorea Ibidem* (KN.464);
 488. 28 - *Aeternitas & Marmore Ibidem* (KN.397);
 489. 29 - *Polyhymnia & Marmore Ibidem* (KN.472);
 490. 30 - *Urania & Marmore Ibidem* (KN.497);
 491. 31 - *Comedia & Marmore Ibidem* (KN.420);
 492. 32 - *Statua Ibidem Cuius Homen Ignoratur* (KN.503);
 493. 33 - *Iuno & Marmore Ibidem* (KN.442);
 494. 34 - *Venus Cypria & Marmorea Ibidem* (KN.498);
 495. 3[5]- *Hygia & Marmore Ibidem* (KN.441);
 496. 36 - *Hadrianus Augustus Ibidem* (KN.428);
 497. [37]- *Diana Ibidem & Marmore* (KN.424);
 498. [3]8- *Venus, Eros, Anterus* (KN.501);
 499. 39 - *Ceres Ibidem* (KN.419);
 500. 40 - *Bucephalus, et Alexander Magnus Opus Praxitelis* (KN.414);
 501. 41 - *Bucefalus et Alexander Magnus. Opus Phidiae* (KN.415);
 502. 42 - *Marcus Aurelius Antoninus Augustus in Capitolio* (KN.450);
 503. 43 - *Antiqua Statua Tygridis Fluri* (KN.496);
 504. 44 - *Statua Nili & Marmore* (KN.458);
 505. 4[5]- *Constantinus Imperator Ibidem* (KN.422);
 506. 46 - *Rex Parthor. Captivus* (KN.477);
 507. 47 - *Sabinae Statua Marmorea* (KN.483);
 508. 48 - *Sabina Alia Ibidem* (KN.486);
 509. 49 - *Sabina Alia Ibidem* (KN.485);
 510. 50 - *Sabina Alia Ibidem* (KN.484);
 511. 51 - *Aqua Traiana vulgo Marporius in foro boario* (KN.451);
 512. 52 - *Alexandri Magni Miles Vulgo Pasquinus* (KN.470).

T. Ashby "Antiquae Statuae Urbis Romae," *Papers of the British School at Rome*, IX, 1920, pp. 107-158; B. Lowry, "Notes on the 'Speculum Romanae Magnificentiae' and related publications," *Art Bulletin*, 34, 1952, pp. 46-50.

Between ca. 1560 and 1594, Cavalieri published the most extensive engraved corpus of ancient statuary in the 16th century — more than 200 pieces. The enormous task of sorting out the various editions, reprints, copies and imitations of Cavalier's work was accomplished by Ashby. He identified three issues of the first edition by means of the inscribed title page: a pre-1561 with 58 plates (I.1.a), a 1561-62 with 52 plates (I.1.b) and another c.1562-1570 with 52 plates (I.1.c) (There was a Venetian copy in 1570 with a reprint in 1576). These fifty-one plates match Cavalier's first edition, but whether

they formed part of the second or third issue cannot be determined because the title page (and plate 1) is lacking.

Although the AC "Speculum" does not contain as many Cavalieri and Cavalieri-related prints as the Chicago "Speculum" (which enabled Lowry to add an extensive 'footnote' to Ashby), the group outside Cavalieri's First Book is unusual enough to merit separate entries (see below: AC.513-525).

513. G. B. CAVALIERI'S THIRD & FOURTH BOOK OF ANTIQUE STATUARY

Antiquarum Statuarum Urbis Romae, Tertius et Quartus Liber; Rome: G. B. Cavalieri, 1594; (Incomplete: 1 of 100 plates); [41] "Hercules in Valle"; KN.430; T. Ashby citation, see: AC.462-512. As the inscription indicates this relief of Hercules and the Lion was originally in the della Valle collection which was sold in 1584. (A different plate of the same subject with the identical inscription appeared as N.67 in Vaccaria's publication of 1584, see AC.514-517. It was eventually listed in the Medici collection in Van Aelst's early 17th century publications; see AC.518-525.) Cavalieri published this plate (#4) in his third and fourth books with the inscription "Hercules in Petrus Sculptor." (According to Ashby the latter was a restorer.) Therefore this plate which was finished before the 1584 sale but not included in Cavalieri's publication of Book I & II in 1585 probably because the relief was transferred to the shop of Petrus Sculptor is in a state before its 1594 publication and thus quite rare. (This state was unknown to Ashby and does not appear in the Chicago "Speculum.") Moreover, it illustrates the 'movement' of antique statuary, a problem which the publishers of these statuary collections had to contend with; and also the value of their prints in documenting the successive locations of these antiquities.

514-517. L. VACCARIA'S BOOK OF ANTIQUE STATUARY

Antiquarum Statuarum Urbis Romae; Rome: Lorenzo Vaccaria, pre-1584 edition; incomplete: 4 of 73 plates.

- 514. [7] [Urania], KN.504;
- 515. [47] [Sleeping Nymph], KN.461;
- 516. [64] [Cupidinis Cogitabundi stantis Statua apud nobilem quendea], KN.400;
- 517. [70] [Satyre effigies Romae in Aedibus Vallensibus], KN.465.

T. Ashby and B. Lowry references (see AC.462-512). These four proofs are from plates which Vaccaria published in his 1584 collection with the titles and numbers indicated above. Another group of Vaccaria proofs before letters were noted by Ashby (p. 124, n.3) in Vol. 51-H-23 of the Gabinetto delle Stampe, Rome and Lowry (p. 50) cited two proofs before letters and also without the characteristic lined background in the Chicago "Speculum" (No. 172 + 200). In Ashby's judgment Vaccaria's work has "little independent value" for recording the antique statuary because the majority of his plates were copied directly and almost exactly from Cavalieri's editions (with the minor addition of a lined background). In the case of these four proofs, two (AC.515 and 517) were copied from Cavalieri's *Primus et secundus Liber* (1584). The third, AC.514, however, does not appear in any of Cavalieri or Van Aelst's editions. The fourth, AC.516, which was unknown to Ashby, was also engraved by Cavalieri. This print was discovered in the Chicago "Speculum" (n.190) by Lowry, who believes that Cavalieri rejected its publication in his third and fourth book (1594) because it was a forgery.

518-525. VAN AELST'S BOOK OF ANTIQUE STATUARY

Antiquarum Statuarum Urbis Romae; Rome: Nicolaus Van Aelst, ca. 1608-13; (Incomplete: 8 out of 100 plates)

- 518. [2] *Hercules Statua Marmorea in Horti Car: Ferrarie'*, KN.431;
- 519. [4] *Hercules Marmores in horti Car: Carpensi*, KN.429;
- 520. [5] *Bacchus sive Dionysius Statua Marmorea in Valle*, KN.407;
- 521. [15] *Nymphae Marmorea in horto Carpensi*, KN.460;
- 522. [17] *Anchyrroe Statua Marmorea in hortis Car. Carpensi*, KN.401;

523. [19] *Bucephalus et Alexander Magnus Opus Praxitelis Ante aedes Car. Ferrerij*, KN.416;
 524. [20] *Bucephalus et Alexander Magnus Opus Phidiae*, KN.417;
 525. [26] *Cerrere Marmorea in Horti. Car. Ferrarie*, KN.418.

T. Ashby reference, See: AC.462-512. The majority of the plates Van Aelst published (first edition before his death in 1613, with reprints in 1619 and 1645) were acquired from Cavalieri. 28 had appeared in Cavalieri's first book, c.1561-1570 and 40 plates were from his *Primus et Secundus Liber* of 1585. The remaining 32 plates illustrated subjects that had not been published in any of the Cavalieri or Vaccaria editions. In his catalogue of this group Ashby noted (p. 130, n.1) that 10 of the plates were engraved much earlier, presumably by Cavalieri. For example, AC.518 is from a plate ca. 1561-70 (Ashby, p. 156, n.1) and the plate for AC.519 was engraved before 1564 (Ashby, p. 156, n.3); in addition AC.520, 521, 522 and 525 also appear in Ashby's list of earlier plates. AC.523 and 524, which illustrate the Quirinal Dioscuri from the rear, is a copy on two plates of a Lafreri print (see AC.414).

B. RELIEFS

526. ARISTOTLE
Agnosce Effigiem; Anon.; Rome: A. Lafreri, 1553; 410 x 288; KN.404; H.140a: Mrs. Arthur Strong, *Papers of the British School at Rome*, IX, p. 214-224. Not an ancient relief but a 15th century Italian plaque as Mrs. Strong demonstrated.
527. ARISTOTLE
Aristoteles. Agnosce Effigiem; Anon.; Rome: Enea Vico, 1546; 353 x 227; KN.403; (BC-I.92); H.140C; Bartsch, XV, p. 338, #253. See: AC.526.
528. THREE GRACES
Sic Rome Carites Niveo Ex Marmore Sculp.; Anon.; [A. Lafreri, ca.1553 (H., p. 125); pre-1573 (H., p. 131)?]; 360 x 251; KN.524; (BC-I.81); H.69ABCa; Bartsch, XIV, p. 256, #341b. A reverse copy of a print by Marco Dente, to which Huelsen assigned two dates. On the two frontal statues, loin cloths have been drawn in ink and colored with a blue wash.
- 529-530. FAUNS AND NYMPHS
 (Without Title); Anon.; [A. Lafreri, pre-1573 (H., p. 130)]; 2 sheets: 181 x 259, 182 x 268; KN.544-545; (BC-I.106); H.77ABCa; Bartsch, XIV, p. 203, #250A. After an engraving by Agostino di Musi, 1516.
531. SO-CALLED IKARIOS RELIEF
Triclinarium Lectorum tripedis Mensae; Anon.; Rome: A. Lafreri, 1549; (336 x 497); KN.539; (BC-I.108); H.46ABCa.
532. EROTES RELIEF
Opus Hoc Antiquum Sculp. Reperitur Ravennae in Aed. Divi Vitalis MDXVIII; [A. Lafreri, pre-1573 (H., p. 130)]; 192 x 355; KN.537; (BC-I.104); H.73Aa.
533. EROTES RELIEF
Opus Hoc Antiquum Sculp. Reperitur Ravennae in Aed. Divi Vitalis MDXVIII; Anon.; Rome: Claude Duchet, [1581-86]; 192 x 355; KN.538; H.73BCe.
534. SARCOPHAGUS OF CONSTANTIA
Antiqui Ex Porphyrite Sarcophagi; Anon.; Rome: A. Lafreri, 1553; 284 x 417; KN.517; (BC-I.103); H.43Aa.
535. SARCOPHAGUS OF CONSTANTIA
Antiqui Ex Porphyrite Sarcophagi; Ambrogio Brambilla; Rome: Claude Duchet, 1582; 282 x 412; KN.518; H.43Be.

536. SARCOPHAGUS OF CONSTANTIA

Antiqui Ex Porphyrite Sarcophagi; Ambrogio Brambilla (erased); Rome: Claude Duchet, 1582; 281 x 412; KN.519; H.43Bf.

537. LION HUNT SARCOPHAGUS

(Without Title); Bird emerging from a castle within a cartouche (Giustiniani family crest); [Rome, ca.1635]; (231 x 468); KN.525. This relief was part of the large Giustiniani collection of ancient sculpture which was engraved in the 1630's by a group of Bolognese and Dutch artists under the supervision of Joachim Sandrart. See: *Galleria Giustiniana del Marchese Vincenzo Giustiniani*, Vol. II, plate 136.

538-539. AMAZONOMACHY

Amazonum pugna adfabre Efficta de Sarcophago; Nicolas Beatrizet; [Rome], 1559; 2 sheets: (309 x 409) (310 x 433); KN.513 & 514; (BC-I.101 & 102); H.50ABCa; Bartsch, XV, p. 267, #98; Robert-Dumesnil, IX, p. 171, #98.

540. TRAJANIC RELIEF, ARCH OF CONSTANTINE

Tabula Marmorea Pugnae Dacicae; Anon.; [A. Lafreri, pre-1573 (H.)]; 260 x 363; KN.522; (BC-I.97); H.17ABCa.

541. TRAJANIC RELIEF, ARCH OF CONSTANTINE

Tabula Marmorea Pugnae Dacicae; NB (Nicolas Beatrizet); Rome: A. Lafreri, 1553; 302 x 458; KN.521; (BC-I.96); H.16ABCb; Bartsch, XV, p. 266, n.94; Robert-Dumesnil, IX, p. 171, #97.

542. TRIUMPH OF MARCUS AURELIUS

M. Aur. Imp. Triumphi Imago; [Nicolas Beatrizet (B. and R-D); J. Bos (H.)]; Rome: Lafreri, 1560; 429 x 290; KN.526; (BC-I.95); H.49Aa; Bartsch, XV, p. 264, #88; Robert-Dumesnil, IX, p. 168, #91.

543. TRIUMPH OF MARCUS AURELIUS

M. Aur. Imp. Triumphi Imago; Anon.; Rome: Claude Duchet, 1583; 420 x 284; KN.527; H.49BCe.

544. SACRIFICE RELIEF, COLUMN OF TRAJAN: RELIEF

His et talibus monumentis olim ornata fuit illa M. Antonij ubique memorata Columna; L. D. (Leon Davent?); Rome: A. Lafreri, 1565; 266 x (471); KN.528; (BC-I.94); H.143a; Bartsch, XVI, p. 314; #14. According to Zerner (*The School of Fontainebleau*, New York, 1969, L. D. #39) this is the second state of this engraving in which the plate has been reduced in size and the inscription has been added.

545. AFTER THE SACRIFICE ROUNDDEL, ARCH OF CONSTANTINE

(Without Title); Anon.; (Without address); 241 x 220; KN.523; (BC-I.110?); H.161a; Passavant, VI, p. 90, #133. Proof before letterpress.

546. SUOVETAURILIA

Solitauroliorum Sacrificiorum; Anon.; Rome: A. Lafreri, 1553; 216 x 413; KN.529; (BC-I.109); H.52Aa.

547. SUOVETAURILIA

Solitauroliorum Sacrificiorum; Anon.; Rome: A. Lafreri; 241 x 384; KN.530; H.52Bf.

548. MITHRAIC RELIEF

Hac Vetusta Marmorea Tabula; Anon.; Rome: A. Lafreri, 1564; 403 x 262; KN.520; (BC-I.111); H.66ABCa.

549. FRIEZE OF SACRIFICIAL INSTRUMENTS AND NAUTICAL MOTIFS

Lector Iucundissime Ac Veterum Rerum Studiosiss. Sinescis Instrumentor) [Nicolas Beatrizet (B and R-D)]; [A. Lafreri, pre-1573 (H., p. 130)]; 314 x 401; KN.532; (BC-

I.112); H.51Aa; Bartsch, XV, p. 266; #93; Robert-Dumesnil, IX, p. 170, #96. There is a counterproof on the verso; see: AC.586.

550. FRIEZE OF SACRIFICIAL INSTRUMENTS AND NAUTICAL MOTIFS

Lector Iucundissime Ac Veterum Rerum Studiosiss. Sinescis Instrumentor; Anon.; Rome: Claude Duchet, [1581-86]; 313 x 399; KN.533; H.51BCc.

551. ACANTHUS FRIEZE

Sic Romae Visuntur Intercolumniorum Folia; Anon.; Rome: A. Lafreri, 1561; 294 x 444; KN.531; (BC-I.119); H.142a.

C. PORTRAIT BUSTS

552. BUST OF LIVY

Titus Livius Patavinus; Anon.; Rome, 1572; 315 x 236; KN.444; H.141a.

553. BUST OF LIVY

T. Livius P.; Anon.; Ferrante Bertelli, 1576; 338 x 255; KN.446; (BC-I.93); H.141c.

554. BUST OF LIVY

Titus Livius Patavinus; Ambrogio Brambilla; Rome: Claude Duchet, 1582; 315 x (234); KN.445; H.141Bd.

D. GEMS

555-557. A SERIES OF ANCIENT GEMS

(Without Titles); Anon.; (Without address); 3 sheets: 555 (302) x 433, 556 (305) x 430, 557 (310) x 432; KN.581, 579, 577; (BC-I.116-118); H.84Aa, 85Aa, 86Aa. See: AC.558-560.

558-560. A SERIES OF ANCIENT GEMS

(Without Titles); Anon.; Rome: Claude Duchet (1581-1586); 3 sheets: 558 306 x 433, 559 305 x 432, 560 310 x 435; KN.582, 580, 578; H.84BCb, 85BCb, 86BCb. See: AC.555-557.

E. INSCRIPTIONS

561. POMPEIUS ASPER RELIEF

Tabula Marm. Cohortium Signis; [Nicolas Beatrizet (B and R-D)]; Rome: A. Lafreri, 1551; 233 x 272; KN.559; (BC-I.121); H.44ABCa; Bartsch, XV, p. 265, #92; Robert-Dumesnil, IX, p. 170, #95.

562. CALENDARIUM MAFFEIANUM

(Without Title); Anon.; [A. Lafreri, pre-1570 (H., p. 131)]; 263 x 421; KN.557; (BC-I.120); H.45Aa.

563. CALENDARIUM MAFFEIANUM

(Without Title); Anon.; Rome: Claude Duchet [1581-86]; 264 x 422; KN.558; H.45BCb.

564. HIEROGLYPHIC INSCRIPTION ON A CANOPIC JAR: FRONT VIEW

(Without Title); [Etienne Dupérac (R-D)]; [Rome]; 362 x 248; KN.553; (BC-I.56); H.125a; Robert-Dumesnil, VIII, p. 102, #47.

565. HIEROGLYPHIC INSCRIPTION ON A CANOPIC JAR: FRONT VIEW

(Without Title); [Etienne Dupérac (R-D)]; [Rome]; 358 x 248; KN.554; H.125a; Robert-Dumesnil, VIII, p. 102, #47. A duplicate of AC.564.

566. HIEROGLYPHIC INSCRIPTION ON A CANOPIC JAR: BACK VIEW
(Without Title); [Etienne Dupérac (R-D)]; [Rome]; 362 x 246; IN.555; (BC-I.57); H.126a; Robert-Dumesnil, VIII, p. 102, #48.

567. HIEROGLYPHIC INSCRIPTION ON A CANOPIC JAR: BACK VIEW
(Without Title); [Etienne Dupérac (R-D)]; Rome: Claude Duchet [1579-86]; 360 x 245; KN.556; H.126b; Robert-Dumesnil, VIII, p. 102, #48.

MODERN SCULPTURE

568. BARTOLOMEO AMMANATI: COLOSSAL HERCULES
Hercules Buphiloponus; Anon.; Rome: A. Lafreri, 1553; (524 x 404); KN.439; H.88ABCa.

569. BERNINI: FOUR RIVERS FOUNTAIN, PIAZZA NOVONA

Obeliscus Pamphilii; Anon.; (Without address); (460 x 310); KN.101; Arrigoni & Bertarelli, #2170. This engraving was one of six illustrations for the chapter on this obelisk in Blaeu's *Theatrum Civitatum et Admirandorum Italie. Pars altera, in qua urbis Romae, Admirande*, Amsterdam, 1663.

570. BERNINI: FOUR RIVERS FOUNTAIN, PIAZZA NAVONA

Obeliscum Ab. Imp. Ant. Caracalla Romam Aduectum . . .; [Francois Poilly]; [Roma: Giovanni Giacomo de Rossi, (ca.1660)]; (642 x 465); KN.102; Arrigoni & Bertarelli, #2169; *Calcografia Nazionale*, #1251. The engraver's name and the address have been trimmed off.

571. BERNINI: FOUR RIVERS FOUNTAIN, PIAZZA NAVONA

Tabula Secunda . . .; [Louis Gomier]; [Rome: Domenico de Rossi, 1707]; (636 x 468); KN.103; Arrigoni & Bertarelli, #2169; *Calcografia Nazionale*, #1251. The engraver's name and the address have been trimmed off.

572. BERNINI: FOUR RIVERS FOUNTAIN, PIAZZA NAVONA

Obelisco Panphilio . . .; Louis Rouhier; Rome: Giovanni Giacomo De Rossi; 500 x 375; KN.104; Arrigoni & Bertarelli, #2167.

573. BERNINI: FOUR RIVERS FOUNTAIN, PIAZZA NAVONA

Obelisco Panfilio . . .; Louis Rouhier; Rome: Giovanni Giacomo De Rossi; 481 x 374; KN.105; Arrigoni & Bertarelli, #2167.

574. GIOVANNI BOLOGNA: NEPTUNE FOUNTAIN, BOLOGNA

(Without Title); Anon.; Bologna: Domenico Tibaldi, 1570; (381 x 507); KN.508; (BC-I.160); Bartsch, XVIII, p. 16, #8. Two inscriptions identify the sculptor, Giovanni Bologna, and the architect of the fountain, Tommaso Laureti.

575. MICHELANGELO: TOMB OF POPE JULIUS II

Sepulchri Marmorei Iulio II; Ambrogio Brambilla; Rome: Claude Duchet, 1582; 407 x 270; KN.255; H.107BCb.

576. MICHELANGELO: TOMB OF POPE JULIUS II

Sepulchri Marmorei Iulio II; Anon.; Rome: Antonio Salamanca, 1554; 421 x 273; KN.170; (BC-I.122); H.107Aa.

SANSOVINO—See: AC. 291-294.

ANCIENT PICTORIAL

577-579. A SERIES OF WILD ANIMALS AFTER AN ANCIENT PAINTING
3 sheets

577. *Ex Veteri hypocausto Reperto prope Vivarium*, 297 x 425;
578. *Tabula II Animalium Ex Vetustissimis picturis*, 305 x 429;
579. *Tabula III Animalium Ex Vetustissimis picturis*, 298 x 403.
Anon.; Rome: Antonio Lafreri [pre-1573]; KN.583, 585, 587; (BC-I.113-115); H.81, 82, 83Aa.

580-582. A SERIES OF WILD ANIMALS AFTER AN ANCIENT PAINTING

3 sheets

580. *Ex Veteri hypocausto Reperto prope Vivarium*, 296 x 419;
581. *Tabula II Animalium Ex Vetustissimis picturis*, 297 x 420;
582. *Tabula III Animalium Ex Vetustissimis picturis*, 296 x 420.
Anon.; Rome: Claude Duchet [1581-86]; KN.584, 586, 588; H.81, 82, 83BCb.

583-585. ALDOBRANDINI WEDDING FRESCO

(Without Title); Bernardino Capitelli; Rome, 1627; 3 sheets: 290 x 1004; KN.589-591; Bartsch, XX, p. 162, #31. After Pietro da Cortona's design ("Petrus Cortone deli.") of the recently discovered ancient painting.

MODERN PICTORIAL

A. SACRED

586. MARY MAGDALEN

S. M. Magdalene (in reverse); Anon.; (Without address); 84 x 56; KN.532 verso. This is a counterproof on the verso of an undated Lafreri engraving (see: AC.549). The composition of the saint displaying her attributes and standing within an architectural frame with an identifying title below is identical to the copies of the series of small saints by Marcantonio Raimondi (Bartsch, XIV, pp. 60-81, #124-183). Instead of this illustration of Mary Magdalene, however, Bartsch catalogued a "Magdalen in the clouds" whose format does not follow the rest of the series. This counterproof, therefore, records an additional print to the Marcantonio series of small saints.

B. A L'ANTIQUE

587. "TRIUMPH OF SCIPIO"

Sumptum Ex Fragmentis Antiquitatum Romae; Master B with the Die; Rome: A. Lafreri, [pre-1573 (H., p. 130)]; 218 x 252; KN.512; (BC-I.100); H.79ABCa; Bartsch, XV, p. 226, #74.

588. THE WEDDING FEAST OF VERTUMNUS AND POMONA

(Without Title); I. F. Fioréntin Orefi F., 1542; (Without address); (237 x 287) (substantial loss in left half); KN.596; Bartsch, XV, p. 502; Nagler, III, #2299. The eight verses, which identified the subject in the lower margin, have been trimmed off.

589. PHOENIX

Chi con sue pene fa si bei Lavori . . .; Master of the Die; (Without address); 181 x 218; KN.543; H.163B; Bartsch, XV, p. 227, #76. This is a copy, in reverse, of a print by the Master B with the Die.

590. BACCHUS

(Without Title); [Giulio Bonasone (B)]; [A. Lafreri, pre-1573, (H., p. 130)]; 156 x 219; KN.542; H.74ABCa; Bartsch, XV, p. 136, #90.

591. SACRIFICE TO PRIAPUS

Quanto honorato sei benigno baccho . . .; Master B with the Die; [A. Lafreri, pre-1573 (H., p. 130)]; (159 x 287); KN.534; (BC-I.107); H.75Aa; Bartsch, XV, p. 203, #27. Printed together with AC.592 and 593 on the same sheet.

592. CERES AND CUPID
(Without Title); I. Bo. (Giulio Bonasone); [A. Lafreri, pre-1573 (H., p. 130)]; 139 x (157); KN.535; (BC-I.107); H.76Aa; Bartsch, XV, p. 135, #88. See AC.591.
593. SILENUS AND TWO EROTES
(Without Title); I. Bo. (Giulio Bonasone); [A. Lafreri, pre-1573 (H., p. 130)]; 138 x 158; KN.536; (BC-I.107); H.76Aa; Bartsch, XV, p. 174, #2. See AC.591.
594. SILENUS RIDING ON AN ASS
(Without Title); Giulio Bonasone; (Without address); 157 x 220; KN.540; Bartsch, XV, p. 136, #88. This proof is printed with AC.595 on the same sheet.
595. TWO SATYRS LEADING SILENUS TO MIDAS
(Without Title); Giulio Bonasone; (Without address); 156 x 220; KN.541; H.162a; Bartsch, XV, p. 135, #88.
596. FISHERMEN WITH A SEAMONSTER IN THEIR NET
(Without Title); Ag (Adam Ghisi, see: Mantovano); (Without address); (210 x 315); KN.595; Bartsch, XV, p. 429, #106.
597. A NAVAL BATTLE
(Without Title); Master B with the Die; Rome: A. Lafreri [pre-1573 (H., p. 130)]; 248 x 403; KN.592; (BC-I.98); H.80Aa; Bartsch, XV, p. 228; #78.
598. A NAVAL BATTLE
(Without Title); Master B with the Die; Rome: Paolo Graziani - Pietro de Nobili; (246 x 401); KN.593; H.80Ad.
599. A NAVAL BATTLE
(Without Title); Anon.; Rome: Claude Duchet, 1585; 245 x 397; KN.594; H.80BCf.
- 600-601. TWO SEA BATTLE SCENES FROM THE PALAZZO GADDI FACADE
(Without Title); M. L. (Michele Grechi or Crecchi Lucchese, see: Greco); (Without address); both 217 x 446; KN.598-597; (BC-I.99); H.153a, 154a; Passavant, VI, p. 167, #11-12; Berlin, #4171; Calcografia Nazionale, #223. "Polidor Inventor," in the lower right corner, identifies Polidoro da Caravaggio, who designed and painted these scenes on the Roman palace, ca. 1524-27. These two engravings are but small details of the very large frieze known as the "Passage of the Egyptians and Africans to Rome." A later impression of AC.600 by Pietro de Nobili (H.153b) has been illustrated by B. Davidson (*Art Bulletin*, 1964, p. 551, fig. 3). A suite of eight engravings was later published by Pietro Santi Bartoli (see: A. Marabottini, *Polidoro da Caravaggio*, Rome 1969, I, p. 366).

C. PORTRAITS AND GENEALOGY

602. POPE SIXTUS V (1585-1590)
Sixtus V. Pont. Max.; Camillo Graffico; Cesare Capranica; 477 x 369; KN.599.
603. POPE CLEMENT VIII (1592-1605)
Clementi VIII Pont. Opt. Max. Anno VII; Mario Arconio; [Rome]: Francesco Villamena, 1599; 511 x 383; KN.600; Leblanc, IV, p. 124, #6.
604. POPE LEO XI (1605)
Leo XI Medicis, Flo. Pont. Opt. Max.; Anon.; (Without address) [1605]; (419) x 318; KN.601. Leo XI (Medici Family) was pope for 26 days and this portrait, which shows him as a very sick person (clutching a handkerchief), was probably made before he died on April 27, 1605. The latter event is not among the four scenes (and six female figures representing virtues) surrounding the portrait: his election (April 1), his display in the

Vatican, his coronation (April 10) and his parade to take possession of S. Giovanni Laterano (April 17). For an illustration of one of the arches erected for his triumphal progress to S. Giovanni Laterano (see: AC.280).

605. DON JUAN OF AUSTRIA (1547-1578)

IL SR. DON GIO DE AUSTRIA; Anon.; (Without address) [ca. 1571-72]; 424 x 289; KN.602. The profile portrait of Don Juan within an oval cartouche is set in an architectural framework more elaborate than the 'Speculum' title page. Don Juan was the General of the Holy League ("General della sta. Legha" in a plaque) that defeated the Turks at Lepanto in 1571. The disposition of a fleet is seen in the oval cartouche below the portrait and also in the background. This victory and the papal shield of Pius V (1566-72) secure the date to 1571-1572. Since the watermark (partially legible Paschal Lamb) is very similar to that of a Lafreri map (pre-1574, Hewood 2833), this print may be part of a Lepanto series (Disposition of the fleet, 1571; Portrait of Admiral A. Colonna, 1572) that the latter published. (See: Tooley, *Imago Mundi*, III, 1939, p. 45.)

606. IMPERIAL PORTRAITS FROM JULIUS CEASAR TO RUDOLF II

Omnium Imperatorum a C. Iulio Ceasare usque ad Annum Praesentem Icones; Ambrogio Brambilla; Rome: Claude Duchet, 1582; (491 x 360); KN.606; (BC-I.167); H.134a.

607. GENEALOGY OF THE TWELVE CAESARS

Primorum XII. Caess. Genealogiarum; Enea Vico; Venice, 1553; 774 x 474; KN.607; H.87ABCb; Bartsch, XV, p. 340, #256.

D. ENGRAVED ORNAMENT

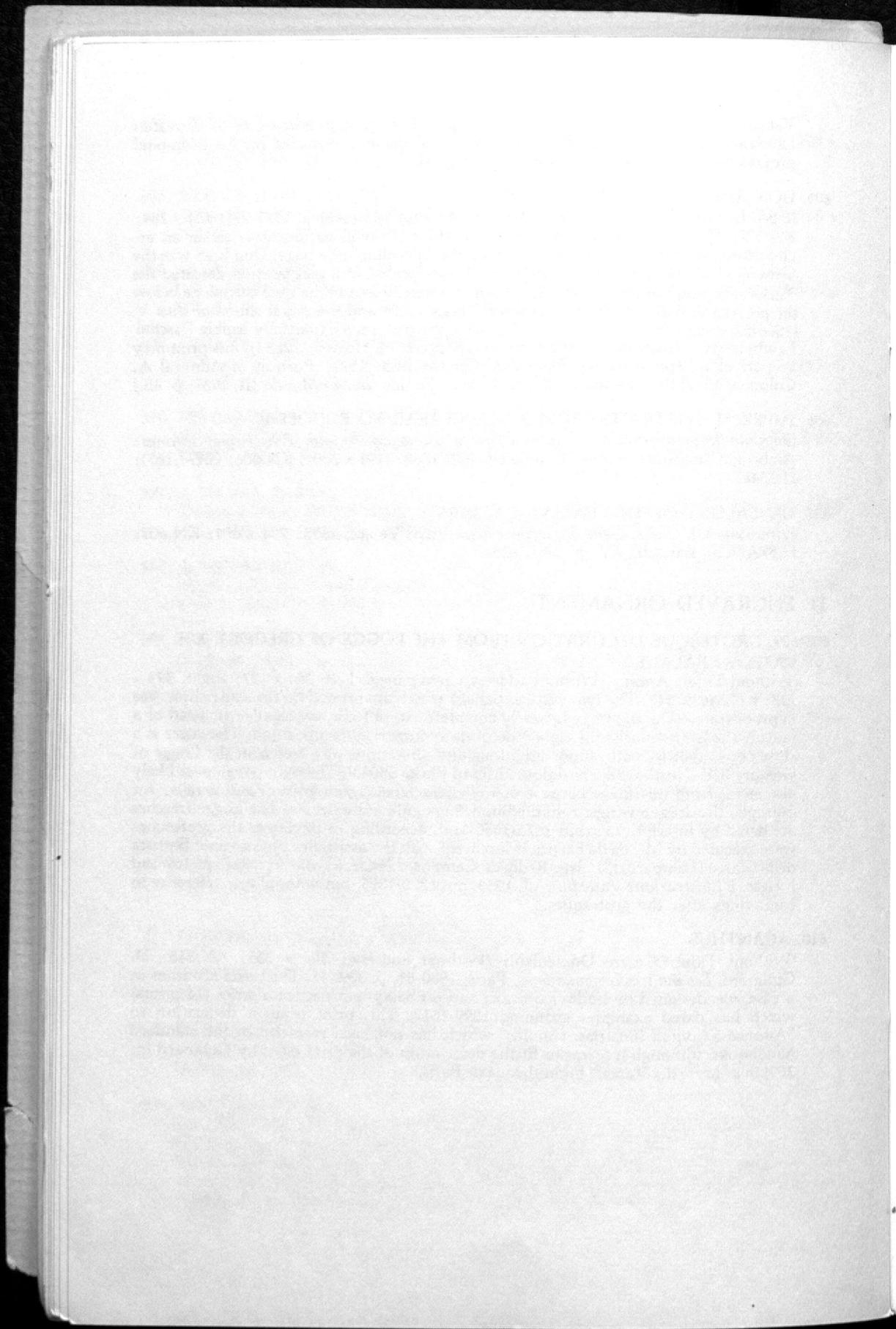
608-609. GROTESQUE DECORATION FROM THE LOGGE OF GREGORY XIII,

VATICAN PALACE

(Without Title); Anon.; (Without address); two panels: Left, 394 x 127; Right, 394 x 128; KN.546 & 547. The two vertical panels, which are printed on the same sheet, are in proof states. The right one is nearly complete except for a few details (the head of a putto); the left one lacks the right side of its symmetrical composition. The latter is a close copy, that is, with minor additions and alterations of a fresco in the Logge of Gregory XIII (North wall, third floor, Alinari Photo 38040). The right panel most likely also stems from this logge because of the characteristic composition and details; for example, the dragon wings from the Buoncampagni family device. The Logge frescoes are dated by inscriptions from 1575-1580 and, according to Baglione, the grotesques were executed by Marco da Faenza (Marchetti) with the assistance of Giovanni Battista della Marca (Lombardelli). See: Redig de Campos, *I Palazzi Vaticani*, 1967, p. 169 and J. Hess, *L'Illustrazione Vaticano*, VI, 1935, pp. 1270-1275, but without any reference to engravings after the grotesques.

610. ACANTHUS

(Without Title); Cesare Domenichi; (Without address); 506 x 355; KN.548; D. Guilmard, *Les maitres ornemanistes*, Paris, 1880-81, p. 309, #2. The florid acanthus in a vase was designed by Lodovico Scalzi and probably was part of a series (14 prints) which has dated examples spanning 1599-1617. This print bears a dedication to "Alfonso Sanvitali Illustriss. Comiti," which has not been recorded in the standard handbooks, although it seems to fit the description of the print cited by Guilmard (p. 309) in a "Livre des Vases," Bibliothèque de Paris.



APPENDIX

APPENDIX

The First Berlin Calvary "Speculum"

The contents of the first Berlin Calvary "Speculum" (BC-I), which are transcribed below, were advertised in the *Anzeige-Blatt*, #1, pp. 5-10 of the *Jahresbericht über die Fortschritte der klassischen Altertumswissenschaft*, 1878. The 167 engravings were in a folio volume bound in red marocco with gilt edges. They were organized in the traditional 16th-century sequence of maps (#2-6), ancient architecture (#7-58), ancient sculpture and painting (#59-112), modern architecture (#122-157) and miscellaneous (#158-167). On the hunch that this exemplar could have become part of the Crawford 'super' "Speculum," I collated the two. Because the handlist is laced with errors the following notes discuss the problems that were encountered.

The first problem is the total count which has been revised to 168. The entry for #34, which originally ran together two separate entries, has been revised as indicated.

The other problems of collating the Calvary list with the Crawford exemplar can be divided into two categories. The first and easiest to correct are the misreadings of inscribed information. There are seven cases of mistranscription of dates (#4, 26, 108, 111, 126, 141, 142). Almost all of these can be revised by the reference given to the impression in Weigel's "Speculum," (see below "Note" to the handlist. There are eight other cases of misreadings and these have been corrected in the handlist, (see: #13, 32, 58, 128, 138-141).

The second group deals with engravings without inscriptions that are also not easily identifiable and therefore open to interpretation. The following attributions, some more certain than others, are suggested. Number 34b is one of five engravings Vignola added to the second edition of his treatise (see AC.375-411). Three others appear in the handlist (#151-153), also unrelated to Vignola, but the fifth one is not immediately obvious. All five are included in the Crawford "Speculum" and one would expect that the complete suite was originally in the Berlin exemplar. A plausible candidate for the fifth plate is #127, that could be a reference to an architectural detail on the interior of the Senator's Palace of which there is no recorded engraving. Also there is no known engraving of the Tomb of Porsenna (#34a) by Cock, but he did publish a reconstruction of the Mausoleum of Halicarnassus, another pyramidal tomb, which does appear in the Crawford "Speculum," (see AC.146). A less certain correlation is #110, which the entry related to #109, a traditional Roman sacrifice of pig, ram and bull. I have connected the 'similarity' with a sacrifice scene at the altar of Hercules, which appears in Huelsen's catalogue as #161 and the Crawford "Speculum" as #545. We can be more certain about the following questionable identifications in the Calvary list. The "Tempietto of Bramante?" (#146-147) is surely the garden pavilion of the Villa d'Este, (see AC.252-253), whose design is based on the former building. The "Palazzo Spada?" (#157), an unusual identification that was pencilled on the sheet and followed in the Kraus catalogue, is actually the Villa Giulia, (see AC.257). This peculiar identification, which is almost certainly unique, reinforces the hypothesis that the Berlin exemplar became part of Crawford's collection.

The vast majority of the prints, that is 144 (143 plus the title page) can be easily matched with Huelsen's catalogue of Lafreri impressions and of these 143 (#23 is lacking) can be found in the Crawford "Speculum." (It cannot be determined whether the present title page came from this Berlin exemplar or another because the manuscript note was not transcribed in the Calvary list, see AC.1.) One would expect a high degree of correspondence among the Lafreri plates since all "Speculums" have a common repertoire of engravings and, in addition, it seemed likely that Lord Crawford had combined at least two exemplars. The possibility, however, that all 142 (minus the title page and #23) out of a potential of more than 400 impressions would be among the 249 Huelsen prints in the Crawford exemplar seems very limited (see the Analysis section in the Introduction).

The remaining 24 engravings are distributed as follows: the suite of 5 (or possibly only 4) Vignola treatise illustrations and 19 single sheets (or 20, if the Vignola plate is unacceptable). Four of the single sheets are not to be found in the Crawford collection (#123, 143, 145, 148) but the remaining 15, including three very unusual and rare architectural subjects (#32, 34a and 58), are. Again, the possibility is very slim that, among the thousands of potential single sheets that could have been added, these random 15 are among the 98 single sheets in the Crawford "Speculum" (see the Analysis section in the Introduction).

Given the slim probabilities noted above (number of Huelsen impressions and single sheets), the unique misidentification (#157), the three rare engravings, and taken together with the Calvary letter to Crawford with the three exemplars collated, the circumstances seem to indicate that the First Berlin Calvary "Speculum" was purchased by Lord Crawford.

Note: The annotation "W.no" following some of the entries in the Calvary handlist refers to the only previously published catalogue of a "Speculum's" contents by Rudolph Weigel, *Kunstlager-catalog*, 15. Abtheilung, 1844, p. 28, no. 13441.

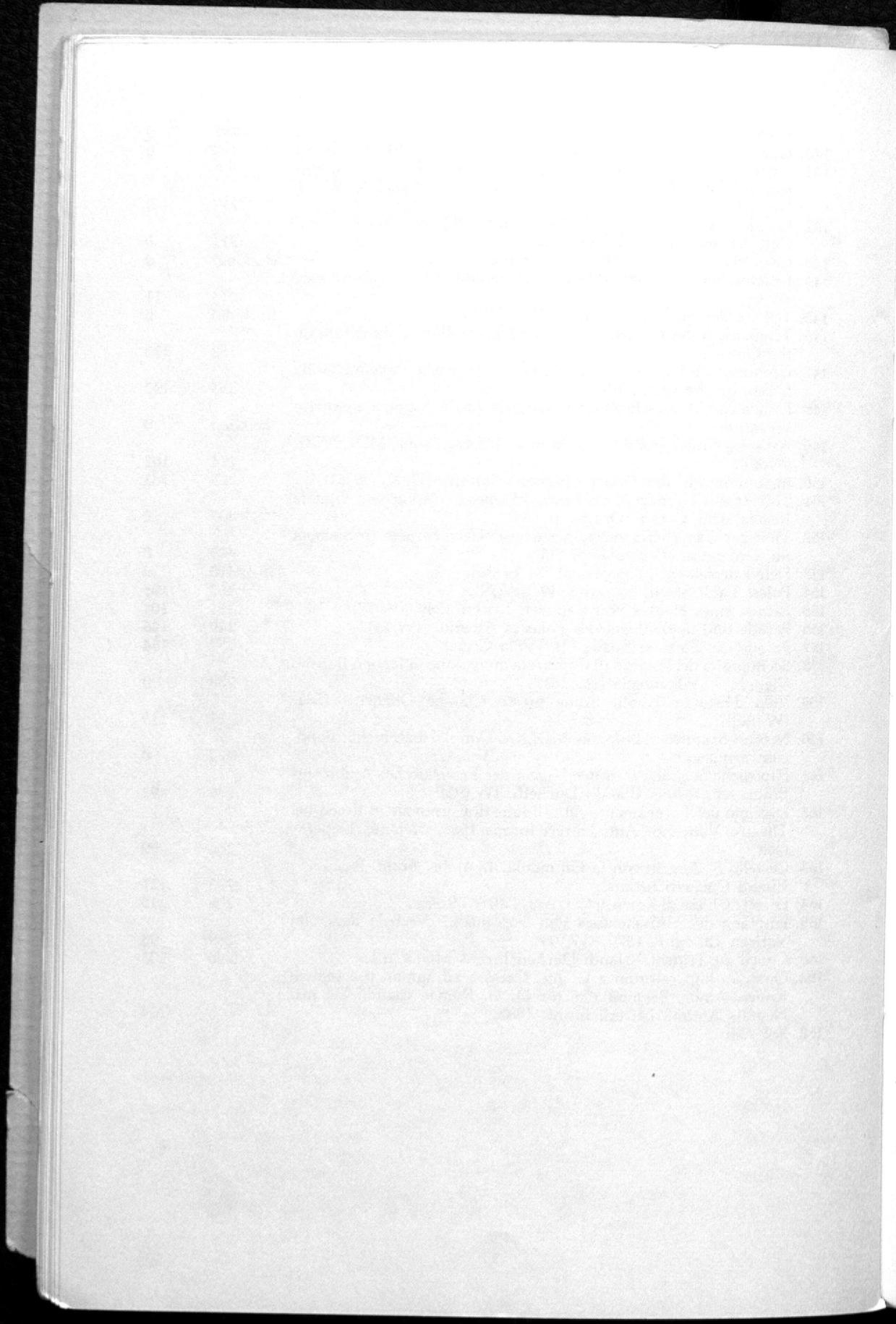
	AC.no.	H.no.
1. Titel im Renaissancestil gestochen von St. du Perac. (W. 1).	1	0
2. Urbis Romae descriptio. General-Plan der Stadt von Hugo Pinardus von Chalons. Illustrissimo atque integerrimo Maecenati suo Georgio Card. Armeniaco Romae Idib. Novembr. M. D. L. V. Jac. Bossius Belga in aes incidebat. Ex typis et diligentia Ant. Lafreri. Aus 2 Tafeln Imp. Folio zusammengesetzt. Vollständig unbekannt.	2	2
3. Plan von Rom vom Süden aus. J. Ant. Dosius delin. Sebastianus a Regibus Clodiensis in aere incidebat. Cal. Januar. M. D. L. X. I. Unbekannt.	5	3
4. Plan von Rom vom Osten aus. Marke N. B. (N. Beatrizet) Formis Anton Lafrerii. M. D. LVIII. [1557]. Unbekannt.	3	4
5. Plan von Rom vom Westen aus. Franciscus Paciottus delineav. Ex typis et diligentia Ant. Lafreri. M. DLVII. Unbekannt.	4	3
6. Antiquae Urbis perfecta imago accuratissime delineata iuxta antiqua vestigia. Ambr. Brambillas pictor in hanc formam reduxit 1582. Formis Duchette. (W.[2]).	21	1
7. Triumphbogen des Titus. Lafreri MDXLVIII (wahrscheinlich von St. Du Perac). (W.[22]).	100	12
8. Triumphbogen des Septimius Severus. Lafreri MDXLVII. (W.23).	97	13
9. Triumphbogen des Constantinus. Ant. Lafrerii Romae. (W.24).	94	15
10. Porta Maggiore. Lafrerius 1549. (W.25).	89	24
11. Porta S. Lorenzo. Lafreri MDLXVI. (W. 27).	91	23
12. Bogen des Gallienus. (W.26).	95	14
13. Bogen des Drusus. (Tramozzini's Adresse ist ausgeradiert. Vielleicht von N. Beatrizet) Unbekannt [Porta Maggiore; A.Lafreri, 1549 erased]	90	24
14. Das Pantheon. Mit den Aegyptischen Bruchstücken. Lafreri 1549. (W.9).	69	5
15. Durchschnitt des Panteon. Lafreri 1553 Mit Massangaben wohl von N. Beatrizet.	71	6
16. Tempel Antoni's und der Faustina. Lafreri 1565. (W.19).	59	9
17. Thür des Tempels des Romulus und Remus, jetzt S. Cosimo und Damiano. Lafreri 1550. (W.20).	74	7
18. Tempel der Fortuna Virilis. Tomasisv. Barl. exc. M. D. L. (W.7).	61	10
19. Tempel des Hercules nebst Grundriss. Romae 1568. Vor jeder Adresse.	62	158
20. Coliseum. Lafreri formis (Zustand vor der Restauration.) Radierung. Capital-Blatt. (W.[12]).	116	19
21. Coliseum; Restitution mit Einblick von der linken Seite. (W.13;.	117	18
22. Amphitheater Castrense. Lafreri 1560. (W.14).	114	20
23. Amphitheater in Verona. Lafreri 1560. (W.15).	(lacking)	22
24. Theatrum Marcelli. Pyrro Ligorio Neap. inve. Romae MDLVIII. Michael Tramozzini formis (W.[17]).	121	21
25. Die Insula Tiberina mit griechischer Inschrift von St. Du Perac. (W.3).	57	110
26. Jani Quadrifrontis Templum. Lafreri formis 1549 [1564] (W.[8]).	64	4

27. (Septizonium). Das Grabmal des Lucius Septimius Serverus in Via Appia. Lafreri 1546. (W.16).	111	40
28. Porticus templi Julii Columnae tres cum epistylii parte. Lafrerii formis MDL. (wohl von N. Beatrizet).	65	8
29. Castello S. Angelo. Ant. Lafrerii formis. (Vom Castell aus).	271	148
30. Castello Angelo. (Von der Stadt aus: Vor Jeder Adresse).	272	89
31. Vera antiqui Capitolii descriptio (3 Platten) Adresse des Ant. Salamanca. Von der Beschreibung bei Weigel durchaus abweichend, da die Reiterstatue Marc-Aurels sich nicht auf demselben befindet, auch sonst die Gebäude lediglich Phantasiegebilde zu sein scheinen. (W.[95]).	49-51	0
32. Il Tempio d'Appolline. Phantastisches Blatt; Marke: ein junges Huhn. [a winged turtle]. Vor der Adresse.	286	0
33. Mausoleum Augusti. St. Du Perac delin. Impensis Ant. Lafrerii 1575.	101	108
34a. Grabmal des Porsenna. [Mausoleum of Halicarnassus] H. Cock excudebat.	146	0
34b. Camino ne la Camera dove dorme il Cardinale S. Angelo [Vignola: Regola delli Cinque Ordini, pl. 37].	411	0
35. Thermae Diocletianae Pyrrus Ligorius veterum monumentis reliquiis Bolognii Zolterii formis.	136	37
36. Castrum Praetorium Romae. Nebst Grundriss. Bolognii Zolterii formis.	138	35
37. Ornithon sive Aviarium M. Varro. Pyrro Ligorio inv. Bolognii Zolterii formis.	143	36
38. Circi Flaminini specimen simulacro Pyrrhi Ligorii, Mich. Tramozini Tabellis MDLIII. (W.[4]).	126	34
39. Circi Maximi descriptio del. per Pyrrhum Ligorum Claudii Ducheti tabulis MDLXXXI. Ambr. Brambilla fec. (W.[5]).	130	33
40. Naumachiae deformatio. Vor jeder Adresse. (W. [93]).	131	26
41. Porto Claudio Ostiense. Bolognini Zolterii formis.	140	25
42. Portuum Ostiensium orthographia per St. du Perac. Ambrosius Brambilla fec. (W.[21]).	141	25
43. Sepulchrum Cestj. Lafreri formis MDXLVII. (W.10).	103	39
44. Metellae Sepulchrum. Lafreri 1549. (W.11).	110	38
45. Grabmal des Vibius Marianus. Lafreri 1551. (W.34).	109	42
46. Grabmal des Antonius Antius Lupus. Lafreri 1551. (W.33).	108	41
47. Antonius-Säule und Obelisk des Vatican. Lafrerii formis. Unbekannt.	78	31
48. Trajans Säule. Lafreri formis. Unbekannt.	80	30
49. Trajans-Säule ohne Basreliefs mit Durchschnitten und Vermessungen. Lafreri formis. (W.30).	83	30
50. Obelisci S. Machuti delineatio. (W.29).	209	117
51. Obelisci Vaticani effigies. Lafreri formis 1550.	237	32
52. Schiffssäule des Duilius. Meta sudans. Lafreri MDLXXV. Früher Druck (W. [31]).	87	109
53. Gewundene Säule mit Blätterschmuck. Ant. Lafrerii. (W.32).	234	29
54 u. 55. Die Waffen des Marius. (W.43 u. 44).	420,422	27,28
56 u. 57. Agyptischer Mumienkasten mit Deckel. (W.130).	565,566	125,126
58. Corinthischer Sims mit Eckstücken und Vermessungen. Marke: AL. [AP] 1555. Capital-Blatt. Vor jeder Adresse. Unbekannt.	68	0
59. Der Apollo von Belvedere. Lafreri 1552 (vor der Restauration). (W.66).	429	57
60. Der Farnesische Hercules., Jacobus Bossius incidit. Ant. Lafrerius aeneis formis expressit MDLXII.	439	55
61. Hercules mit den Aepfeln der Hesperiden. Diana incidebat 1581 Claudi Duchetti formis. (W.[86]).	441	119
62. Statue des Meleager. Lafrerius MDLV. (W.58).	428	63
63. Commodus mit der Victoria in einer Nische. P. P. fe. Claudi Duchetti formis 1581. (W.103).	438	120

64. Statue König Pyrrhus. Jacobus Bossius Belga incidit Ant. Salamanca delineavit MDLXII. (W.57).	452	67
65. Flora. Ferrando Berteli excudebat. (W.63).	426	65
66. Hermaphrodit des Palazzo Farnese. Lafreri MDLII. (W.67).	442	56
67. Altarstück mit Statue des Jupiter im Capitol. Ant. Sal. exc. (W.97). *	53	0
68. Secundo tempio de Giove in Capitolio in Rom. Altarstück. Ant. Sal. exc.	54	0
69. Altarstück mit Statue des Cupido im Quirinal. Ant. Sal. exc. (W.98).	55	0
70. Der Fischerknabe. Lafreri MDLXVII. (W.65).	455	68
71. Der Dornauszieher. Diana incidebat. Cl. Ducheti formis 1581.	458	112
72. Der Dornauszieher. Romae in Capitolio. Marke RS.	457	112
73. Alter mit Schlauch auf einem Brunnen. Reiche Composition. P. Perrot f. 1581. Romae. Ducheti formis.	456	122
74. Laochoon. Romae in Palatio Pont. in loco qui volgo dicitur Belvedere. (W.50).	418	59
75. Die Roma-victrix und die gefangenen numidischen Könige. (W.49).	419	72
76. Hercules mit dem Bachuskind. C. Cort. fec. vor der Adresse. (W.[62]).	437	58
77. Krieger mit Kind. Corn. Cort. fec. 1574. Ant. Lafrerii. (W.105).	430	111
78. Faun mit Knaben. in hortis Federici Cardinalis Caesii. (W.104).	447	160
79. Commodus als Hercules. Lafreri 1550. (W.59).	435	58
80. Venus und Amor. Abgeschliffene Adresse des Bertelli. MDLXI. (W.64).	424	64
81. Gruppe der drei Grazien. Vor jeder Adresse. (W.[68])	528	69
82. Oceanus MDLX. (W.55).	446	62
83. Der Tibergott. Lafrerii formis excvsum (W.54).	453	60
84. Der Nilgott. Lafrerii formis. (W.53).	445	61
85. Statue des Marforio. (W.60).	443	70
86. Statue des Pasquino. Lafreri MDL. (W.61).	449	71
87. Reiterstatue des Marc-Aurel. NB fec. Lafreri MDXLVIII. (W.56).	431	48
88. Die Rossebändiger. Lafreri MDXLVI. (W.51).	412	53
89. Dieselben von der Gegenseite. Lafreri MDL. (W.52).	414	54
90. Die säugende Wölfin im Capitol. Lafreri MDLII. (W.48).	459	47
91. Der Farnesische Stier. Diana Mantuana incidebat Romae 1581. Claudii Duchetti formis.	417	118
92. Büste des Aristoteles. Aene. Vic. Parm. incideb. Anno MDXLVI. Vor der Adresse. (W.[70]).	527	140
93. Büste des Livius. Ferando Bertelli excud. 1576. (W.[69]).	553	141
94. Opferhandlung. Relief der Säule d. M. Aurelius. Lafreri formis MDLXV. Marke L. D.	544	143
95. Triumph Marc Aurels. Lafreri MDLX. (W.39).	542	49
96. Schlacht der Römer gegen die Dacier. Lafreri 1553. Marke NB. (W.40).	541	16
97. Anderes Blatt gleichen Inhalts. Capital-Blatt vor der Adresse.	546	17
98. Seeschlacht von der Trajans-Säule. Romae Ant. Lafreri. Marke B. in einem Würfel. Capital-Blatt.	597	80
99. Anderes Blatt gleichen Inhalts. Pulidoro inventor. M. L. cum privilegio. Prachtvolles Blatt in kostbarstem Aetzdrucke.	600	153
100. Triumphzug aus der Trajans-Säule. Sumptum ex fragmentis antiquitatum Romanae. Ant. Lafrerii formis. Marke B. in einem Würfel.	587	79
101 u. 102. Amazonenschlacht auf dem Sarcophag im Capitol. 1559. (W.45).	538-539	50
	534	43
103. Sarcophag mit Bacchuskindern. Lafreri MDLIII. (W.46).		
104. Fries mit Meeresgottheiten. Opus. hoc. antiquo. sculp. reperitur. Ravennae. in. aed. Divi. Vitalis. M. D. X. VIII. Capitalblatt.	532	73

105. u. 106. Zwei Musicirende und eine Tanzende. — Ein Musicirender und zwei Tanzende, wahrscheinlich nach Fresken in den Titusbädern.	529,530	77
107. Ceres mit Amor und Hekate. — Silen mit zwei Bachusknaben. Unzerschnittene Doppelplatte nach Reliefs. Marke J. BO. — Priapisches Fest nach einem Sarcophag-Relief. Marke B. in einem Würfel.	591-593	75,76
108. Fest des Dionysos. Lafreri MDXLVIII. [1549]. (W.42).	531	46
109. Opfer auf dem Campus Martius. Lafreri 1553. (W.41).	546	52
110. Aehnliches Blatt. Nach einem Farneischen Relief. Vor jeder Schrift.	(545?)	(161?)
111. Mithras als Stiertödter mit Randbildern. Lafreri MDLXVIII [1564]. (W.35).	548	66
112. Friese mit Opfergeräthschaften. (W.37).	549	51
113-115. Wilde Thiere nach Wandgemälden. Formis Lafreris (W.74-76).	577-579	81-83
116-118. Mythologische Darstellungen nach Gemmen. Prachtvolle Abdrücke ganz in der Art, wie beim Weigel'schen Exemplar. (W.71-73).	555-557	84-86
119. Friese mit Pflanzen-Arabesken aus dem Hause des Cardinals Andreas a Valle. Lafreri MDLXI.	551	142
120. Calendarium mit Zirkel und Zollstab. (W.38).	562	45
121. Inschrift-Tafel mit römischen Feldzeichen. Lafreri MDLI. (W.36).	561	44
122. Grabmal Julius II in S. Peter ad Vincula. Ant. Salamanca exc. Romae MDLIII. (W.87).	576	107
123. Porta Pia. Portam Piam a Michaelis Angeli Buonaroti exemplari accuratissime delineatum Romae MDLXVIII ex typis Bart. Faleti. Mit Grundriss.	(lacking)	0
124. Areae Capitolinae ex Michaelis Angeli Bonaroti ichnographia Romae MDLXVII.	202	152
125. Das Capitol mit dem Seitengebäude und der Bildsäule des Marc Aurel vor der Gesammt-Restauration. (W.[18]).	198	90
126. Das Capitol mit beiden Seiten-Palisten und der Bildsäule des Marc Aurel nach Michel Angelo's Restauration von St. du Perac. Romae MDLXVIII. [1569] ex typis Bartolomi Faleti. (W.89).	200	91
127. Das Innere des Senatoren-Palastes im Capitol. Vor der Adresse. (408 or 410?)	0	0
128. Facade des Senatoren-Palastes. Romae MDLXVIII ex typis bart. Faleti.	203	151
129. Aedis D. Petri ichnographia ex ipso Ant. Sancti Galli exemplari Romae MDXLVIII. Ant. Sala. excudebat. (W.[101]).	225	0
130. Aedis D. Petri orthographia ex ipso Ant. Sancti Galli exemplari Romae MDXLVIII.	223	144
131. Forma Templi D. Petri in Vaticano Antonius S. Galli inventor Antonius Labaccus eius discip. effecta. Ant. Sal. excud. Romae MDXLVIII. (Querdurchschnitt). (W.[100]).	224	146
132. Grundriss der Peterskirche nach Michel Angelo von St. du Perac. MDLXIX. (W.82).	230	95
133. Die Peterskirche nach Michel Angelo von St. du Perac. (W.83).	226	93
134. Durchschnitt der Peterskirche nach Michel Angelo von St. du Perac. (W.84).	228	94
135. Facade der Peterskirche Michael Angelus Bonarotus inventor Romae Vincentius Lochinus exc. MDLXIII.	232	96
136. Die Kuppel mit dem Dachwerk der Peterskirche nach San Gallo und Michel Angelo gest von J. Bos. Lafreri. 1561. (W.85).	233	97
137. Der Vatican aus der Vogelperspective Marius Kartarus fec. Romae 1574. (W.[102]).	263	129
138. Grundriss von S. Maria Maggiore [S. M. di Loreto] Joannes Bapt. de Cavalleriis anno 1567.	294	0
139. Porticus von S. Maria Maggiore. J. B. de Caualleriis incidebat Perini de Guarlotis excudebat 1568. [Casa Santa, S. M. di		

Loreto].			
140. Eine Wand von S. Maria Maggiore. [Casa Santa, S. M. di Loreto].	291	0	
141. Hintere Facade von S. Maria Maggiore. Opus J. B. de Cavalleris cum privilegio Perini de Guarlotis 1561. [Casa Santa, S. M. di Loreto]	292	0	
142. Facade und Grundriss des Giesu. Jacobo Vignola inventore M. Cartarus incidebat MDLXVIII [1573].	293	0	
143. Grundriss von S. Paolo fuore le mure.	211	0	
144. Durchschnitt des Baptisterium im Lateran. Ant. Lafreri exc. (W.6).	(lacking)	0	
145. Tempel der Sta Scala Romae MDLXVIII.	216	11	
146. Tempelchen des Bramante (?). [Garden Pavilion, Villa D'Este on the Quirinal].	(lacking)	0	
147. Grundriss und Durchschnitt desselben [Garden Pavilion, Villa D'Este on the Quirinal].	252	133	
148. Facade und Durchschnitt eines Tempels. Jacobi Vignola architetto inventore.	253	132	
149. Aeussere Facade des Palazzo Farnese. Lefrerii formis MDLXVIII. (W.80).	(lacking)	0	
150. Innere Ansicht des Palazzo Farnese. Lafreri MDLX. (W.81).	254	102	
151. Thür (nebst Grundriss) im Palazzo Farnese. [Caprarola; Vignola Regola delli Cinque Ordini, pl. 33].	255	103	
152. Thür zur Cancelleria gegenüber dem Palazzo Farnese (bezeichnet no però fatta). [Vignola, pl. 35].	407	0	
153. Detail derselben. [Vignola, pl. 34 or 36].	408 or 410	0	
154. Palast Pauli Stacii. Lafreri 1549. (W.79).	262	105	
155. Facade eines Hauses von Raphael. Lafreri 1549. (W.77).	261	104	
156. Facade und Seitenflügel des Palastes Alberini. (W.78).	249	106	
157. Facade des Palastes Spada (?). [Villa Giulia].	257	164	
158. Scenografia del Palazzo di Caprarola inventione di Jacopo Barotio Vignola F. Villamoena fec. 1617.	288	0	
159. Villa d'Este in Tivoli, Roma presso Claudio Duchetto 1581. (W.[90]).	297	113	
160. Neptun-Brunnen in Bologna. MDLXX. Domi. Tibal. incidit Bono. cum privilegio.	574	0	
161. Päpstliche Segnung von der Loggia der Peterskirche. Ambrosius Bram. fec. formis Claudi Duchetti. (W.[92]).	236	92	
162. Dissigno del Torneamento fatto il lune di Carnovale in Roma nel Theatro Vaticano. Ant. Lafreri formis 1565. Stefanus Duperac fecit.	266	99	
163. Castello S. Angelo con la Girandola. J. Ambr. Bram. fec. 1579. Claudi Duchetti formis.	273	127	
164. Le sette Chiese di Roma. 1575. Ant. Lafreri Roma.	206	115	
165. Empfang des Grossherzogs von Toscana in der Sala Regia im Vatican 18. Febr. 1570. (W.91).	269	98	
166. Concil zu Trident. Claudi Ducheti formis MDLXIIII.	298	131	
167. Omnitum imperatorum a C. Jul. Caesare ad annum praesentem icones. Ambr. Brambilla pictor D. D. Romae Claudi Ducheti Nepotis Antonii Lafrerii formis 1582.	606	134	
168. See: 34b.			



CONCORDANCES

CONCORDANCE A

The Kraus Sales Catalogue numbers matched to the Avery-Crawford numbers with a designation of the 16th (*), 17th (**), and 18th (***) single sheets (excluding the Huelsen catalogue items).

1 - 1	52 - 200	104 - 572**	156 - 102	208 - 69
2 - 2	53 - 199	105 - 573**	157 - 193	209 - 70
3 - 7*	54 - 201	106 - 221*	158 - 103	210 - 71
4 - 3*	55 - 204*	107 - 237	159 - 104	211 - 72***
5 - 4*	56 - 205**	108 - 238**	160 - 105	212 - 252
6 - 5	57 - 202	109 - 157	161 - 106	213 - 253
7 - 8*	58 - 203	110 - 119	162 - 107	214 - 74
8 - 9*	59 - 96*	111 - 117	163 - 108	215 - 75
9 - 10**	60 - 93	112 - 118	164 - 110	216 - 222
10 - 11**	61 - 92	113 - 149	165 - 111	217 - 223
11 - 12**	62 - 94	114 - 150	166 - 112	218 - 224
12 - 13**	63 - 95	115 - 151	167 - 113	219 - 225*
13 - 14**	64 - 97	116 - 152	168 - 164	220 - 226
14 - 15**	65 - 99	117 - 153	169 - 180	221 - 227
15 - 16**	66 - 173	118 - 154	170 - 576	222 - 229
16 - 17**	67 - 100	119 - 155	171 - 109	223 - 228
17 - 21	68 - 280**	120 - 156	172 - 281**	224 - 230
18 - 22	69 - 285*	121 - 115	173 - 282**	225 - 231
19 - 30***	70 - 303	122 - 116	174 - 279*	226 - 232
20 - 19*	71 - 301	123 - 120***	175 - 278*	227 - 233
21 - 20*	72 - 300	124 - 114	176 - 270*	228 - 268
22 - 18*	73 - 91	125 - 186	[177]Wanting	229 - 235
23 - 23**	74 - 89	126 - 121	[178]Wanting	230 - 236
24 - 24**	75 - 90	127 - 122	179 - 271	231 - 265
25 - 6*	76 - 185	128 - 123	180 - 272	232 - 266
26 - 25**	77 - 88*	129 - 195	181 - 273	233 - 267
27 - 26**	78 - 192	130 - 128	182 - 194	234 - 269
28 - 29**	79 - 76	131 - 129	183 - 275*	235 - 206
29 - 27**	80 - 78	132 - 130	184 - 274	236 - 207
30 - 158	81 - 77	133 - 126	185 - 276**	237 - 245
31 - 159	82 - 79*	134 - 125	186 - 142*	238 - 218
32 - 160	83 - 191	135 - 127	187 - 138	239 - 211*
33 - 161	84 - 88	136 - 197	188 - 139	240 - 212*
34 - 177	85 - 81	137 - 48	189 - 59	241 - 239
35 - 178	86 - 82	138 - 131	190 - 174	242 - 216
36 - 179	87 - 84*	139 - 132	191 - 286*	243 - 217
37 - 189	88 - 83	140 - 133	192 - 60	244 - 243
38 - 169	89 - 85*	141 - 134	193 - 61	245 - 247
39 - 176	90 - 87	142 - 135	194 - 62	246 - 291*
40 - 170	91 - 86*	143 - 167	195 - 63	247 - 292*
41 - 141	92 - 234	144 - 166	196 - 64	248 - 293*
42 - 140	93 - 208*	145 - 183	197 - 67	249 - 294*
43 - 57	94 - 213*	146 - 184	198 - 65	250 - 242
44 - 58	95 - 214*	147 - 190	199 - 66	251 - 248
45 - 172	96 - 215**	148 - 137	200 - 53*	252 - 241
46 - 196	97 - 219*	149 - 136	201 - 54*	253 - 246
47 - 49*	98 - 220**	150 - 165	202 - 55*	254 - 240
48 - 50*	99 - 210	151 - 187	203 - 56*	255 - 575
49 - 51*	100 - 209	152 - 188	204 - 073*	256 - 244
50 - 52*	101 - 569	153 - 181	205 - 162	257 - 305
51 - 198	102 - 570**	154 - 182	206 - 163	258 - 302
	103 - 571***	155 - 101	207 - 175	259 - 306

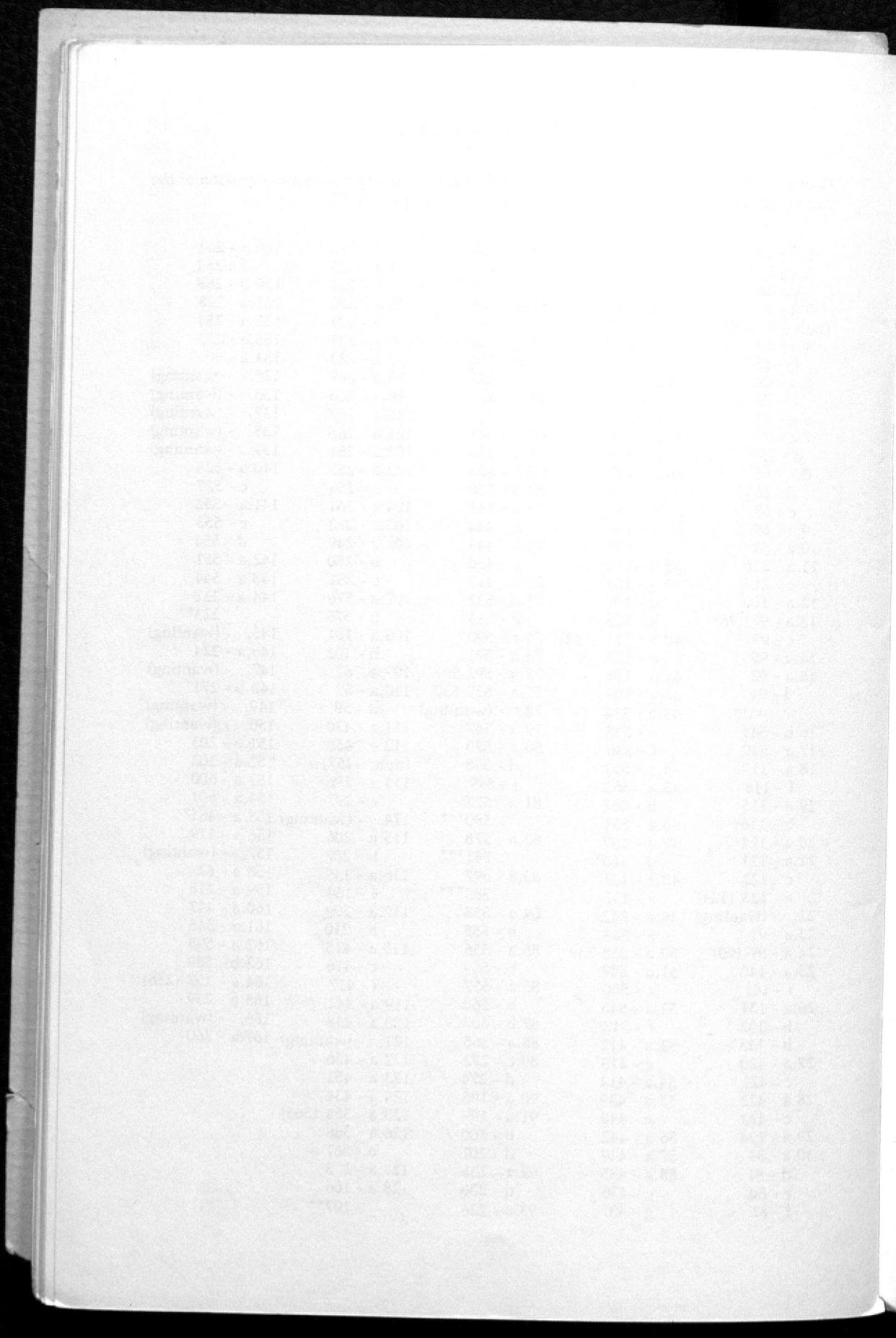
260 - 307	319 - 333	378 - 392	437 - 437	496 - 503
261 - 308	320 - 334	379 - 393	438 - 441	497 - 490
262 - 309	321 - 335	380 - 394	439 - 568	498 - 494
263 - 310	322 - 336	381 - 395	440 - 442	499 - 425
264 - 311	323 - 337	382 - 396	441 - 495	500 - 424
265 - 312	324 - 338	383 - 397	442 - 493	501 - 498
266 - 313	325 - 339	384 - 398	443 - 418	502 - 476
267 - 314	326 - 340	385 - 399	444 - 552	503 - 492
268 - 315	327 - 342	386 - 400	445 - 554	504 - 514
269 - 316	328 - 343	387 - 401	446 - 553	505 - 461
270 - 317	329 - 341	388 - 402	447 - 432	506 - 459
271 - 318	330 - 344	389 - 403	448 - 431	507 - 456
272 - 319	331 - 345	390 - 404	449 - 433*	508 - 574*
273 - 320	332 - 346	391 - 405	450 - 502	509 - 457
274 - 321	333 - 347	392 - 406	451 - 511	510 - 458
275 - 322	334 - 348	393 - 147	452 - 443	511 - 451
276 - 323	335 - 349	394 - 171	453 - 444	512 - 587
277 - 324	336 - 350	395 - 480	454 - 428	513 - 538
278 - 325	337 - 351	396 - 481	455 - 478	514 - 539
279 - 326	338 - 352	397 - 488	456 - 485	515 Engraving
280 - 327	339 - 353	398 - 465	457 - 486	Lacking
281 - 328	340 - 354	399 - 464	458 - 504	516 Ditto
282 - 329	341 - 355	400 - 516	459 - 445	517 - 534
283 - 330	342 - 356	401 - 522	460 - 521	518 - 535
284 - 331	343 - 357	402 - 429	461 - 515	519 - 536
285 - 332	344 - 358	403 - 527	462 - 477	520 - 548
286 - 249	345 - 359	404 - 526	463 - 446	521 - 541
287 - 250	346 - 360	405 - 468	464 - 487	522 - 540
288 - 251	347 - 361	406 - 430	465 - 517	523 - 545
289 - 288*	348 - 362	407 - 520	466 - 447	524 - 528
290 - 407	349 - 363	408 - 434	467 - 448*	525 - 537
291 - 408	350 - 364	409 - 483	468 - 449	526 - 542
292 - 409	351 - 365	410 - 412	469 - 450	527 - 543
293 - 254	352 - 366	411 - 413	470 - 512	528 - 544
294 - 255	353 - 367	412 - 414	471 - 455	529 - 546
295 - 256	354 - 368	413 - 277*	472 - 489	530 - 547
296 - 411	355 - 369	414 - 500	473 - 472	531 - 551
297 - 257	356 - 370	415 - 501	474 - 484	532 - 549
298 - 258	357 - 371	416 - 523	475 - 452	533 - 550
299 - 410	358 - 372	417 - 524	476 - 475	534 - 591
300 - 262	359 - 373	418 - 525	477 - 506	535 - 592
301 - 261	360 - 374	419 - 499	478 - 474	536 - 593
302 - 144	361 - 375	420 - 491	479 - 463	537 - 532
303 - 143	362 - 376	421 - 438	480 - 462	538 - 533
304 - 145	363 - 377	422 - 505	481 - 473	539 - 531
305 - 283	364 - 378	423 - 467	482 - 419	540 - 594*
306 - 263	365 - 379	424 - 497	483 - 507	541 - 595
307 - 264	366 - 380	425 - 426	484 - 510	542 - 590
308 - 296	367 - 381	426 - 427	485 - 509	543 - 589
309 - 297	368 - 382	427 - 470	486 - 508	544 - 529
310 - 260	369 - 383	428 - 496	487 - 466	545 - 530
311 - 259	370 - 384	429 - 519	488 - 479	546 - 608*
312 - 289*	371 - 385	430 - 513	489 - 471	547 - 609*
313 - 284*	372 - 386	431 - 518	490 - 453	548 - 610**
314 - 290*	373 - 387	432 - 469	491 - 454	549 - 420
315 - 68*	374 - 388	433 - 439	492 - 416	550 - 421
316 - 287*	375 - 389	434 - 440	493 - 415	551 - 422
317 - 146*	376 - 390	435 - 435	494 - 417	552 - 423
318 - 304	377 - 391	436 - 436	495 - 482	

553 - 564	566 - 37	579 - 556	592 - 597	605 - 295**
554 - 565	567 - 38	580 - 559	593 - 598	606 - 606
555 - 566	568 - 39	581 - 555	594 - 599	607 - 607
556 - 567	569 - 40	582 - 558	595 - 596*	[608] - 28**
557 - 562	570 - 41	583 - 577	596 - 588*	[609] - 168
558 - 563	571 - 42	584 - 580	597 - 601	[610] - 460
559 - 561	572 - 43	585 - 578	598 - 600	[611] - 98
560 - 31	573 - 44	586 - 581	599 - 602*	[612] - 124
561 - 32	574 - 45	587 - 579	600 - 603*	[613] - 148
562 - 33	575 - 46	588 - 582	601 - 604**	[614] - 586*
563 - 34	576 - 47	589 - 583**	602 - 605*	
564 - 35	577 - 557	590 - 584**	603 - 299*	
565 - 36	578 - 560	591 - 585**	604 - 298	

CONCORDANCE B

Huelsen Catalogue impressions in the Avery-Crawford Speculum with a designation of the additional states (*), additional plates (**), and different plates (***)�

1.d - 21	31.a - 76	59.a - 418	d - 227	129.a - 264
2.a - 2	d - 77	60.a - 453	94.a - 228	d - 263
c - 22	f - 78	- 454**	b - 229	130.b - 268
3.a - 5	32.a - 237	61.a - 445	95.a - 230	131.a - 298
(note—3 & 4)	33.d - 128	62.a - 446	b - 231	132.a - 253
4.a - 64	e - 129*	63.a - 428	96.a - 232	133.a - 252
b - 63	h - 130	64.a - 424	97.a - 233	134.a - 600
5.a - 69	34.a - 125	a - 425*	98.a - 269	135. - (wanting)
e - 70	c - 126	65.a - 426	99.a - 266	136. - (wanting)
6.a - 71	d - 127	b - 427	100.a - 267	137. - (wanting)
7.a - 74	35.a - 138	66.a - 548	101.a - 265	138. - (wanting)
d - 75	d - 139	67.a - 452	102.a - 254	139. - (wanting)
8.a - 65	36.a - 143	68.a - 455	103.a - 255	140.a - 526
d - 66	b - 144	69.a - 528	c - 256	c - 527
e - 67	c - 145	70.a - 443	104.a - 261	141.a - 552
9.a - 59	37.a - 136*	h - 444	105.a - 262	c - 553
10.a - 61	c - 137	71.a - 449	106.a - 249	d - 554
11.a - 216	38.a - 110	e - 450	b - 250	142.a - 551
c - 217	39.a - 103	72.a - 419	c - 251	143.a - 544
12.a - 100	d - 104	73.a - 532	107.a - 576	144.a - 222
13.a - 97 (98)	k - 105	e - 533	b - 575	223**
c - 99	40.a - 111 (112)	74.a - 590	108.a - 101	145. - (wanting)
14.a - 95	e - 113	75.a - 591	b - 102	146.a - 224
15.a - 92	41.a - 108	76.a - 592-593	109.a - 87	147. - (wanting)
d - 94	42.a - 109	77.a - 529-530	110.a - 57	148.b - 271*
- 93**	43.a - 534	78. - (wanting)	d - 58	149. - (wanting)
16.b - 541	e - 535	79.a - 587	111.a - 430	150. - (wanting)
17.a - 540	f - 536	80.a - 579	112.c - 458	151.a - 203
18.a - 117	44.a - 561	d - 598	(note—457)	152.a - 202
f - 118	45.a - 562	f - 599	113.a - 296	153.a - 600
19.a - 115	b - 563	81.a - 577	e - 297	154.a - 601
b - 116	46.a - 531	580***	114. - (wanting)	155.a - 461*
20.a - 114	47.a - 459	82.a - 578	115.a - 206	156.a - 119
21.a - 121	d - 460*	581***	b - 207	157. - (wanting)
c - 122	48.a - 431	83.a - 597	116.a - 135	158.a - 62
e - 123 (124)	e - 432	582***	e - 134	159.a - 218
22. - (wanting)	49.a - 542	84.a - 555	117.a - 209	160.a - 447
23.a - 91	e - 543	b - 558	b - 210	161.a - 545
24.a - 89 (90)	50.a - 538-539	85.a - 556	118.a - 415	162.a - 595
25.a - 140	51.a - 549	b - 559	c - 416	163.b - 589
i - 141	c - 550	86.a - 557	i - 417	164.a - 257 (258)
26.a - 131	52.a - 546	b - 560	119.a - 441	165.a - 259
b - 132	f - 547	87.b - 607	120.a - 438	166. - (wanting)
b - 133*	53.a - 412	88.a - 568	121. - (wanting)	167.a - 260
27.a - 420	e - 413	89.c - 272	122.a - 456	
c - 421	54.a - 414	d - 274	123.a - 451	
28.a - 422	55.a - 439	90.a - 198	124.a - 434	
c - 423	e - 440	91.a - 199	125.a - 564 (565)	
29.a - 234	56.a - 442	b - 200	126.a - 566	
30.a - 83	57.a - 429	d - 201	b - 567	
d - 81	58.a - 435	92.a - 235	127.a - 273	
e - 80	c - 436	d - 236	128.a - 106	
f - 82	g - 437	93.a - 226	- 107**	



**INDEX
OF
PROPER NAMES**

INDEX OF PROPER NAMES

[Codes: § - engraver or etcher, ¶ - publisher, ‡ - both engraver and publisher; numbers in parentheses - architect, artist, author; numbers in brackets - attributed works]

§ AEF(?) 213

Ag—see: Mantovano, Adamo Ghisi

AMBR—see: Brambilla, Ambrogio

§ AP 1555, (Master) 68

¶ Aelst, Nicolaus Van (ca. 1526-1613), 79, 84, 85, 204, 212, 213, 214, 219, 221, 433, [518-525]

Agostino Veneziano—see: Musi, Agostino dei

Ammannati, Bartolomeo (1511-1592), (257-260), (568)

‡ Androuet Ducerceau, Jacques I (active 1549-1584), 300-305, 306-343

§ Arconio, Mario (d. 1599), 603

§ B with the Die, (Master), 587, 591, 597, 598, see also: Die, (Master of the)

¶ Barlacchi, Tomasso (active 1527-1550), 61, 63

§ Barriere, Dominique (1610/20-1678(?)), 25-26

§ Bartoli, Pietro Santi (1635-1700), [96], 283

§ Beatrizet, Nicolas (active 1540-1572), 3, 4, 61, [71], [117], 126, 128, 129, [198], [216], [234], 254, 274, [418], [419], 431, [443], [445], 446, [453 or 454], 538-539, 541, [542], [549], [561]

Bellori, Giovanni Pietro (1615?-1696), (96)

§ Benedetti, Ignazio (active ca. 1763/65-1773), 30

Bernini, Gianlorenzo (1598-1680), (238), (569-573)

¶ Bertelli, Donato (D.B., active 1558-97, Venice), 6

¶ Bertelli, Ferrante (active 1560-76, Venice), 7, 142, 425, 426, 553

¶ Bertelli, Francesco (active late 16th century, Padua), 299

Bianchi, Eugenio (active 1579-1590, Piacenza), (416)

§ Bianchi, Giovanni Paolo (active 1617-1654, Milan), 295

Bird Emerging From Tower (Giustiniani Family Crest), 537

§ Bird's Wing, (Master of the), (active 1546-1553), 77, 78, 271

¶ Blaeu, Joan (1596-1673), 569

Bologna, Giovanni da (1529-1608), (574)

- § Bonasone, Giulio (I.Bo., active 1531-1574), 590 (erased), 592, 593, 594, 595
- § Bonifazio, Natale di Girolamo (active 1574-1594), 415
- § Bos, Cornelius (C.B., active 1537-1556), 432
- § Bos, Jacobus (active 1549-1577), 2, 233, 439, 452, [542]
- Bramante, Donato (1444-1514), (249-251), (261), (263-267), (291-294)
- § Brambilla, Ambrogio (AMBR, active 1582-99), 21, 22, 58, [70], [75], 81, 84, 85, 105, [113], 118, 130, 134, 137, 139, 141, 145, 212, 214, 227, 236, 264, 268, 273, 297, 535, 536, 554, 575, 606
- ¶ Braun, Georg (1541-1622), 8, 18, 19-20
- Buonarroti, Michelangelo (1475-1564), (198-204), (226-232), (235-236), (254-256), (268), (575-576)
- C.B.—see: Bos, Cornelius
- C.R.F.—see: Roberti, Cesare
- Calvi, Marco Fabio (?Ravenna—1527, Rome), (31-48)
- § Capitelli, Bernardino (1589-1639), 583-585
- ¶ Capranica, Cesare, 602
- Caravaggio, Polidoro Caldara da (c. 1490/1500-1543), (600), (601)
- § Cartaro, Mario (active 1560-88), 211, 263
- ‡ Cavalieri, Giovanni Battista (1525 (?)-1601), 60, 291, [292], 293, 294, 462-512, 513, [518-522, 525]
- ‡ Cock, Hieronymus (ca. 1510-1570), 146, 147-172, (259)
- § Cort, Cornelius (ca. 1536-1578), 430, 434, [437]
- Crecchi—see: Greco, Michele
- D.B.—see: Bertelli, Donato
- Davent, Leon—see: L.D.
- § Dente, Marco (SR, active ca. 1510-1527), 457, (528)
- § Die, Master of the, 589, see: (Master) B with the Die
- § Domenichi, Cesare (active 1598-1614), 610
- Dosio, Giovanni Antonio (1533-ca. 1609), (5), (60)
- Ducerceau—see: Androuet Ducerceau, Jacques
- ¶ Duchet, Claude (active Venice 1570/1579-86, Rome), 21, 22, 58, 66, 67, 75, 81, 94, 99, 105, 106, 113, 118, 123, 124, 127, 130, 132, 133, 135, 137, 139, 141, 145, 201, 210, 227, 229, 231, 236, 251, 256, 264, 268, 273, 297, 298, 413, 415, 417, 421, 423, 427, 434,

437, 438, 441, 444, 451, 456, 458, 533, 535, 536, 543, 550, 554, 558-559-560, 563, 567, 575, 580-581-582, 599, 606

§ Dupérac, Etienne (ca. 1525-1604), [1], 9, 10-17, (21), 57, 58, 101, 102, [131 (132, 133)], 141, 173-197, 199, 200, 201, [209 (210)], 226, 228, (229), 230 (231), 266, [269], 296, [564 (565)], [566 (567)]

§ Falda, Giovanni (1648 (?)-1678), 276

¶ Faleti, Bartolomeo (active 1557-1571), 5, 200, 202, 203

§ Fantuzzi, Antonio (active 1537-50), 290

¶ Ferante, Calisto (active ca. 1600), 73

Fontana, Domenico (1543-1607), (207), (208), (213-215), (219-220), (221), (238), (279)

§ G.A. with Caltrop, (Master), [56], 285

GMAF—see: Ghisi, Giorgio

Galvano, Giovanni Alberto (active 1560-1572), [252-253]

Gherardi, Antonio (1644-1702), (283)

¶ Gherardi, Giacomo (heredes Claudi Ducheti, active 1586-1593), 207, 274

Ghisi, Adamo—see: Mantovano, A.

Ghisi, Diana—see: Mantovana, D.

§ Ghisi, Giorgio (GMAF, Giorgio Mantuano, 1520-1582), 440

Giustiniani, Vincenzo, (537)

§ Gomier, Louis (active 1713-1730), 571

§ Graffico, Camillo (active 1589-1597), 602

¶ Graziani, Paolo (active 1577-1583?), 129, 134, 436, 460, 598

§ Greco, Michele (Crecchi or Lucchese, active 1547-1605), 600, 601

¶ Greuter, Matthäus (ca. 1564/66-1638), 88, 208, 239-248

§ Guarlotis, Perini de (active late 16th C.), 291, [292], 293

§ Guerra, Giovanni (ca. 1540-1618), 277

§ HCB, 267

¶ Hogenberg, Franz (before 1540-1590, Cologne), 8, 18, 19-20,

I. Bo.—see: Bonasone, G.

§ I.F. Fiorétin Orefi., 588

§ L.D., Master (active 1540-1556), 289, 544

¶ Labacco, Antonio (ca. 1495-1559), (106-107), 222-225, (344-374)

§ Labacco, Mario (active 1552-1587), [344-374]

¶ Lafreri, Antonio (1512-1577), 1, 2, 3, 4, 9, 57, 59, 64, 65, 69, 71, 74, 78, 80, 83, 87, [89], 90, 91, 92, 97, 98, 100, 101, 102, 103, 108, 109, 110, 111, 112, 114, [115], 116, [117], [122], [131], 199, 206, 216, 217, 226, 228, [230], 233, 234, 235, 237, 254, 255, 261, 262, 265, 266, 267, 271, 296, 412, 414, 418, 419, 428, 429, 430, 431, 435, 439, 442, 443, 445, 449, 453-454, 455, 459, 526, 528, 529-530, 531, 532, 534, 540, 541, 542, 544, 546, 547, 548, 551, 561, 568, 577, 578, 579, 587, 597

Laureti, Tommaso (ca. 1530-1602), (574)

§ Lauro, Giacomo (active 1584-1637), 23-24, 451

"Leon Pitor" (1568, Venice), (18)

Ligorio, Pirro (ca. 1510-1583), (8), (19-20), (121, 122, 123), (125, 126, 127), (128, 129, 130), (136, 137), (140), (143, 144, 145), (296-297)

Lombardelli, Giovanni Battista della Marca (ca. 1540-1592), (608-609)

Lucchese—see: Greco, Michele

¶ Luchino, Vincenzo (active 1556-1566), 232

M.L.—see: Greco, M.

§ Maggi, Giovanni (1566-1618), [208], 239-248

Maggi, Giovanni Paolo (1572/85-1613), (280)

§ Mantovana, Diana (Scultori or Ghisi, ca. 1535-1587), 417, 441, 458

§ Mantovano, Adamo (Ag, Scultori or Ghisi, ca. 1530-1585), 596

Marchetti, Marco da Faenza (active 1553-1588), (608-609)

Marco Dente da Ravenna—see: Dente, Marco

Michelangelo—see: Buonarroti

Monograms & Marks: Ag—see: Mantovano, A.; AEF—see: AEF; AMBR—see: Brambilla, Ambrogio; AP—see: AP; B with the Die—see: B with Die; C.B.—see: Bos, Cornelius; C.R.F.—see: Roberti, Cesare; D.B.—see: Bertelli, Donato; G.A. with Caltrop—see: G.A. with Caltrop; GMAF—see: Ghisi, Giorgio; HCB—see: HCB; I.Bo.—see: Bonasone, G.; I.F. Fiorentin—see: I.F. Fiorentin; L.D.—see: L.D.; M.L.—see: Greco, Michele; PP—see: Perret, Pierre; S.R.—see: Dente, Marco; Bird Emerging From Tower—see: Bird; Bird's Wing—see: Bird's Wing; Die—see: Die; Winged Turtle—see: Turtle

§ Musi, Agostino dei (Agostino di Veneziano, ca. 1490-after 1536), [53], [55], (529-530)

NBF—see: Beatrizet, Nicolas

¶ Nobili, Pietro de (active 1583-1586), 134, 217, 436, 460, 598

Nolli, Giovanni Battista (1701-1756), (30)

¶ Orlandi, Giovanni (active 1598-1629/40?), 102, 133

- PP—see: Perret, Pierre
- Paciotto, Francesco (1521-1591), (4)
- Perini de Guarlotis—see: Guarlotis
- Perugini, Baldo [344-374]
- § Perret, Pierre (PP, 1555-1639), 438, 456
- Pietro da Cortona (1596-1669), (583-585)
- Pinardi, Ugo (ca. 1555), (2)
- § Poilly, Francois (1671-1723), 570
- Polidoro Da Caravaggio—see: Caravaggio
- Porta, Giacomo della (ca. 1537-1602), (212)
- Raffaele Sanzio (1483-1520), (284)
- § Raimondi, Marc Antonio (c. 1480-1527/34), 284
- † Re, Sebastiano di (Sebastiano da Reggio, active 1556-63), 5, 461
- § Regnard, Valérian (active 1630-1650), 281
- § Roberti, Cesare (C.R.F., b. pre-1520-ca. 1581), 416
- Romano, Giulio (1499-1546), (262)
- ¶ Rossi, Domenico de (active 1691-1720), 72, 120, 129, 571
- ¶ Rossi, Giovanni Battista de (active 1639-1680), 173-197
- ¶ Rossi, Giovanni Giacomo de (active 1649-91), 10-17, 23-24, 25-26, 96, 205, 215, 220, 238, 276, 570, 572, 573
- § Rouhier, Louis (active ca. 1650), 572, 573
- SR—see: Dente, Marco
- ¶ Salamanca, Antonio (ca. 1500-1562), 49-51, 52, 53, 54, 55, 77, 82, 93, 104, 222, 223, 224, 225, 285, 452, 576
- Sangallo, Antonio da (il Giovane, 1483-1546), (222-225), (254-256), (269)
- Sansovino, Andrea (c. 1460-1529), (291-294)
- Scalzi, Ludovico (1548-1611), (610)
- ¶ Schoel, Hendrik Van (d. 1622), 56, 86
- Scultori, Adamo and Diana—see: Mantovana (o), A. and D.
- Sebastiano da Reggio—see: Re, S. di
- ‡ Silvestre, Israël (1621-91), 27, 28, 29

- § Specchi, Alessandro (1668-1729), 72, 120
- ¶ Tibaldi, Domenico (1541-83), 574
- ¶ Tramezzino, Michele (active 1552-1573), 121, 126, 128 (129), 144
- Turriani, Orazio (active 1613-57), (280), (281)
- § Turtle with Wings (Master of the), 286
- ¶ Vaccaria, Andrea (A. della Vacheria, active 1606-1614), 275
- ¶ Vaccaria, Lorenzo (active 1574-1599), 416, [514-517]
- Veneziano, Agostino—see: Musi
- § Vico, Enea (1523-1567), [82], [424 (425)], [426 (427)], [447 (448)] 527, 607
- Vignola, Giacomo Barozzi, called (1507-1573), (211), (257-260), (288), (375-411)
- ¶ Villamena, Francesco (1566-1624), 288, 603
- ¶ Zaltieri, Bolognino (active 1555-1576), 125, 136, 138, 140, 143

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