

# BAROQUE ART

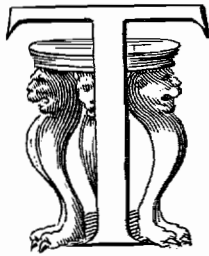
## *Illustrated Books of the 17<sup>th</sup> Century*

AN EXHIBITION

IN THE PRINCETON UNIVERSITY LIBRARY

OCTOBER 5, 1963 . JANUARY 15, 1964





THE mention of the word "Baroque" no longer causes a frown of disapproval. The old notion of 17th century art—that it tended to be either wildly extravagant and lacking in restraint, or coldly academic and uninspired—has been generally discarded, with the result that we are now better able to appreciate both its intellectual discipline and its emotional power. In contrast to the sophisticated stylizations and elegant artificialities which had been cultivated by the Mannerist style of the 16th century, the Baroque placed renewed emphasis on the sensuous. The art of this period is informed by a fundamental naturalism, a naturalism that is quite as evident in the exuberant mythologies of Rubens as in the deeply compassionate portraiture of Rembrandt. It is true that the taste for allegory continues undiminished; but the Baroque allegory is more often than not conveyed in provocatively realistic terms, in order that its meaning may be more directly apprehended.

Book illustration of the 17th century offers a remarkably faithful reflection of the principal developments in the "major" arts of painting, sculpture and architecture. One reason for this is that the greatest masters of the Baroque did not think it beneath their dignity to prepare designs for books: it is not uncommon, as the present exhibition shows, to find title pages bearing such illustrious names as Bernini, Rubens and Poussin.

Baroque taste, moreover, was essentially pictorial, which meant that book illustrators were encouraged to emulate the effects achieved in more monumental media. It is impossible to look at some of the imaginative frontispieces exhibited here without being reminded of the great illusionistic ceiling paintings of the period. Similarly, the engraved portraits which adorn so many books often retain to a surprising

degree the vivid characterization and psychic energy which are the chief qualities of 17th century portrait-painting. The illustrators of books of travel and history were clearly influenced by the Dutch masters of landscape and sea-pieces; and the engravers of homely scenes in emblem books and other literature of this sort took as their models the works of the genre-painters. The bold conceptions of Baroque architects have unmistakably left their mark on the design of those imposing frontispieces which take the form of a building façade.

The Baroque age loved pageantry. Huge sums were spent in constructing elaborate decorations—obelisks, triumphal arches and the like—for princely processions. The handsomely illustrated volumes which were produced to commemorate such events provide what is in many instances the only surviving record of these splendid but temporary monuments, which were usually designed by the leading painters and architects of the day.

The works displayed here have been grouped, for the most part, according to country of origin, in order to illustrate something of the regional diversity as well as the underlying unity of the period. Beyond doubt the finest examples of Baroque book illustration were produced in Italy, France and the Netherlands, a circumstance that may be explained by the existence of flourishing schools of painting in those countries. The evolution of French graphic design is particularly interesting, passing as it does from the quaintly anecdotal, semi-Mannerist illustrations for Philostratus and Ovid in the early part of the century, through the serene classicism of Poussin in the 1640's, to the pomp and magnificence of the Louis XIV style. In England, where the native tradition of painting rarely rose above a mediocre level, book illustration wore a somewhat provincial appearance, except when, as frequently occurred, Continental artists were employed to draw and

engrave the plates. Throughout much of the century German illustration, like German art as a whole, suffered from the devastation of war. There was notwithstanding some graphic design of high quality, the illustrated astronomical treatises being especially worthy of note. Spain alone presents an exception to the rule that book illustration accurately reflects the standard of achievement in painting. One would hardly guess from the pedestrian designs in Spanish books of the 17th century that they were products of the same age as the canvases of Velázquez, Zurbarán and Murillo.

Scientific books were not regarded in the 17th century as belonging to a realm remote from art and humanistic culture. The engraved frontispieces that grace the works of Galileo and Kepler in this exhibition serve as a reminder that modern specialization had not yet intervened to erect barriers between the various intellectual disciplines. A word might be said, finally, about map-making. The 17th century was not only an age of exploration, it was also an age of cartography. The beautiful atlases produced by the Blaeu press in Holland convey no less clearly than the landscapes of Ruysdael a sense of the expanding horizons of the Baroque.

JOHN RUPERT MARTIN

*The vignette on the cover is the work of the French engraver Claude Mellan. It was designed as an ornament for the edition of Virgil published by the Imprimerie Royale at Paris in 1641.*

B A R O Q U E     A R T

ILLUSTRATED BOOKS OF THE 17th CENTURY

CHECK-LIST

of Books shown in the Exhibition  
October 5, 1963 - January 15, 1964

PRINCETON UNIVERSITY LIBRARY

1964

Note:

The texts of the explanatory cards - transcribed here in this check-list - were written by John R. Martin.

Call-numbers or other location symbols for the books are noted between square brackets. All the books shown were from the Princeton University Library, except No. 53 (lent by William H. Scheide) and No. 54 (lent by Robert H. Taylor).

1. Jan. Blaeu. THEATRUM CIVITATUM ET ADMIRANDORUM  
ITALIAE. Amsterdam, 1663. [Ex 1541.183e]

A lavishly produced book on the principal cities of Italy, published by the famous Blaeu press in Amsterdam. The frontispiece to the second volume represents Art and Pallas Athena resisting the efforts of Time to topple the monuments of antiquity.

Frontispiece (colored), Vol. 2.

#### ITALY

2. Andrea Pozzo. PERSPECTIVA PICTORUM ET ARCHITECTORUM.  
Rome, 1692. [NA 2710. P88f(SA)]

Andrea Pozzo, best known for his spectacular ceiling frescoes in the church of S. Ignazio in Rome, was also the author of a treatise on perspective. The illustration shows a theatrical setting designed for a sacred drama in the Church of Il Gesù.

Fig. 71: "Theatrum repraesentans Nuptias Canae Galilaeae, constructum Romae anno 1685 in expositione Ven. Sacramenti in Templo Farnesiano Societatis Iesu."

3. Carlo Fontana. *TEMPLUM VATICANUM*. Rome, 1694.  
[NA 1115.F73f (SA)]

The raising of the Vatican obelisk by Domenico Fontana in 1586 was regarded as one of the greatest engineering feats of the age. This engraving, by Alessandro Specchi after Carlo Fontana, shows the preparations for the enterprise, which took four months to complete and required some nine hundred workmen and seventy-five horses.

Folding plate, 169: "Dispositione e Veduta generale delle Machine che servivono per alzare l'Obelisco Vaticano."

#### FLANDERS

4. Hubert Goltzius and Caspar Gevartius. *ICONES, VITAE ET ELOGIA IMPERATORUM ROMANORUM*. Antwerp, 1645.  
[NE 674.G58 A3q (SAX)]

Title page engraved by Cornelis Galle after Peter Paul Rubens. The great Flemish master frequently drew book illustrations for the Plantin Moretus publishing house.

Title-page.



5. Otto van Veen. AMORUM EMBLEMATA...EMBLEMES OF LOVE.  
Antwerp, 1608. [N 7710. V53 (Ex)]

This illustration from one of the most popular of all emblem books represents Love "more strong then Atlas." The Flemish artist Otto van Veen was one of Rubens's masters. The engravings are by Cornelis Boel.

pp. 36-37: "Atlate maior"

6. William Cavendish, Duke of Newcastle. LA METHODE  
NOUVELLE...DE DRESSER LES CHEVAUX. Antwerp, 1657.  
[Ex 4235.673f]

A splendidly illustrated volume on horsemanship. The fanciful engraving by Pieter Clouwet after Abraham Diepenbeeck shows the horses paying homage to the Duke of Newcastle, who rides in a chariot drawn by centaurs.

Double-page illustration:

Pl. 3: "Newcastle, c'est la force de  
ton génie...."

#### HOLLAND

7. Franciscus Junius. DE PICTURA VETERUM. Rotterdam, 1694.  
[ND 60.J96q (Ex)]

Junius's book "On the Painting of the Ancients" was first published in 1637. The title page of this edition, by Jan Mulder after Adriaen van der Werff, is an example of the classicizing manner that became fashionable in Holland toward the end of the seventeenth century.

Title-page.

8. Jacob Cats. SILENUS ALCIBIADIS. Amsterdam, 1618.  
[N7710.C31 (Ex)]

The Dutch poet Cats, who was the author of a number of emblem books, took his inspiration from popular proverbs and everyday life. His realistic emblems thus form a counterpart to Dutch genre painting. The illustration of "Children's Games" may appear to be nothing more than a picture of youngsters at play, but (as the accompanying poem explains) it is also to be interpreted as an image of adult folly. The boy blowing bubbles alludes to the vanity and transience of life; the boys on stilts signify those who are prone to the sin of pride; the child rolling a hoop is reminiscent of Time and the seasons as it moves along over dry ground and through puddles, etc.

Double-page plate, between pp. 106-107:  
"Kinder spel ghedundet tot sinne-  
beelden ende Leere der Seden. Ex  
nugis Seria."

9. LEEVEN EN DADEN DER DOORLUCHTIGHSTE ZEE-HELDEN EN  
ONTDECKERS VAN LANDEN. Amsterdam, 1676. [Kane]

The volume celebrates the achievements of the great explorers and sea captains, from Columbus to the Dutch hero, Admiral de Ruyter. Among the numerous illustrations are historical scenes such as this naval battle by Herman Padtbrugge.

Folding plate following Part 2, p. 166.

10. Adriaen van der Donck. BESCHRYVINGE VAN NIEUW-NEDERLANT. Amsterdam, 1655. [Kane].

One of the earliest descriptions of New Netherlands, written by a Dutchman who settled there in 1642. Opened to the view of Manhattan - second impression of the first view of the future city of New York. The view is here reversed.

Page 9: "t' Fort nieuw Amsterdam op de Manhatans."

11. A.O. Exquemelin. DE AMERICAENSCH E ZEE-ROOVERS. Amsterdam, 1678. [Kane].

An account of the exploits of French and English buccaneers in their attacks against the Spaniards in the West Indies. This immensely popular book, translated into English as the "Bucaniers of America," is the prototype of many later pirate stories. The engraved portrait shown here is that of the famous Welsh buccaner, Sir Henry Morgan (erroneously called John).

Facing p. 74: "Johan Morgan, Gebooren in de Provincie van Wallis, in Engelandt Generaal van de Roovers op Iamaica."

12. Hugo de Groot. NEDERLANTSCHJE JAERBOEKEN EN HISTORIEN.  
Amsterdam, 1681. [Ex 1591.411.12q].

The engraving by C. Decker represents an episode from the siege of Antwerp, when the bridge of boats constructed by the Duke of Parma, captain of the Spanish forces, was attacked by a fleet of fire-ships.

Double page plate, following p. 98:

"Naarder afbeelding der werking van  
Gianibellies brandtscheepen tegens de  
Schipbrug des Prinsen van Parma over  
de Schelde."

ITALY

13. MAPHAEI S.R.E. CARD. BARBERINI NUNC URBANI PP. VIII  
POEMATA. Rome, 1631. [Goertz 5623].

The illustrations for this edition of the poems of Maffeo Barberini (Pope Urban VIII) were engraved by Claude Mellan after designs by the sculptor Gian Lorenzo Bernini.

Engraved title-page.

14. Hieronymus Tetius. AEDES BARBERINAE AD QUIRINALEM.  
Rome, 1642. [NA 1116.T29q (SAX)].

The ceiling of the Salone of the Barberini palace in Rome was painted by Pietro da Cortona, 1633-39. The engraving reproduces the central section of the fresco, which is a glorification in allegorical terms of the reign of Pope Urban VIII.

Folding plate, between pp. 56-57.

15. DIALOGO DI GALILEO GALILEI LINCEO. Florence, 1632. [Kane]

The fore-title of Galileo's "Dialogue concerning the Two Chief World Systems" was engraved by the Florentine artist Stefano della Bella. It represents Aristotle, Ptolemy and Copernicus (the last-named with the features of Galileo himself).

Engraved fore-title, preceding printed title-page.

16. GALLERIA NEL PALAZZO FARNESE IN ROMA...DIPINTA DA  
ANNIBALE CARRACCI INTAGLIATA DA CARLO CESIO.  
Rome, 1657. [ND623.C355A3f(SA)]

Carlo Cesio was the first to make a complete record in engravings of the frescoes of the Farnese Gallery by Annibale Carracci. Opened to the principal subject of the ceiling, "The Triumph of Bacchus and Ariadne."

Double-page folding plate (sanguine color),  
No. 13.

17. John Michael Wright. AN ACCOUNT OF HIS EXCELLENCE  
ROGER EARL OF CASTLEMAINE'S EMBASSY...TO HIS  
HOLINESS INNOCENT XI. London, 1688. [Bliss, No. 121].

The first edition in Italian was published at Rome in the same year. The engraving, by A. van Westerhout after Giovanni Battista Lenardi, represents one of the elaborate decorations prepared for the ceremonial banquet in the Palazzo Pamphili in Rome. It is described in the book as follows: "And in the midst of all...stood a Machine of six feet and two inches high, representing on the one hand the Figure of the Church, on the other Time drawing Truth out of a Cloud, through which, the Sun breaking forth, A Winged Heroe, with a spear in his hand, chas'd Fraud and Discord: And on the Base lay a dismember'd Hydra; thereby denoting Rebellion suppress and vanquish't: And over all stood his [Britannic] Majesties Arms."

Plate 10, between pp. 66-67.

18. Athanasius Kircher. MUSURGIA UNIVERSALIS. Rome, 1650.  
[Graphic Arts].

A famous treatise on music by the German Jesuit scholar Athanasius Kircher. The fore-title was designed by Johann Paul Schor, a German artist resident in Rome, who has endeavored to convey in allegorical terms the wide range of subjects treated in this formidable tome.

Engraved fore-title, preceding printed title-page.

THE ARTISTS

19. Cornelis de Bie. HET GULDEN CABINET VAN DE EDELE VRY  
SCHILDER-CONST. Antwerp, 1662. [NE910.N3B4.1661 (SAP)]

The book is particularly important for Flemish artists of the seventeenth century. Opened to the portrait of Van Dyck, engraved by Paul Pontius after the painter's self portrait.

Engraving at p. 75.

20. Joachim von Sandrart. TEUTSCHE ACADEMIE. Nuremberg, 1675. [N7420.S2f(SA), Vol. 1, Copy 1.]

The German painter Sandrart lived in Italy 1628-35, and there met many of the famous artists of the day. His book is thus a useful source of information for the art of the seventeenth century. This illustration, by Philipp Kilian after Sandrart himself, contains portraits of Bernini, Guercino, Pietro da Cortona and others.

Plate "T," following p. 200.

21. Giovanni Pietro Bellori. LE VITE DE' PITTORI, SCULTORI ET ARCHITETTI MODERNI. Rome, 1672. [N40.B43 (SAX)].

Bellori's "Lives of the Modern Painters, Sculptors and Architects" contains the biographies of twelve artists of the late sixteenth and early seventeenth century, including such notable figures as Caravaggio, Annibale Carracci, Rubens and Nicolas Poussin (with whom he was personally acquainted). The portrait of Poussin shown here was engraved by Albertus Clouwet after the artist's self portrait of 1650.

Plate at p. [405].



GERMANY

22. Martin Zeiller. TOPOGRAPHIA GERMANIAE-INFERIORIS.  
Frankfurt am Main, 1659. [Ex 1590.635q]

This atlas of the Low Countries was published by Caspar Merian of Frankfurt, who engraved the maps. The title page represents Neptune and his sea-horses surrounded by the coats of arms of the provinces of the Netherlands.

Title-page.

23. Johann Ulrich Krauss. BIBLISCHES ENGEL - UND  
KUNST-WERK. Augsburg, 1694. [NE654.K81A2q (Ex)]

The impressive frontispiece represents the Holy Trinity and angels in heavenly glory.

24. Gabriel Tttschimmern. DIE DURCHLAUCHTIGSTE  
ZUSAMMENKUNFFT. Nuremberg, 1680. [Ex1586.807.91q]

An extraordinarily detailed record of the festivities held by the Elector George II at Dresden on the occasion of the visit of his brothers and other princes. One of the principal events was the performance of a ballet, "The Influence of the Seven Plants," one of the scenes from which is represented in this engraving by the court artist, Johann Oswald Harms.

Folding plate: Vol. I, between pp. 68-69

25. Johann Zahn. OCULUS ARTIFICIALIS TELEDIOPTICUS SIVE  
TELESCOPIUM. 2nd edition, Nuremberg, 1702.  
[Ex8270.991q - formerly Goertz 10069]

A view of the surface of the sun, according to an observation made by the Jesuits Kircher and Scheiner.

Folding plate, facing p. 660: "Schema  
Corporis Solaris."

FRANCE

26. Blaise de Vigenère. LES IMAGES OU TABLEAUX DE  
PLATTE PEINTURE DES DEUX PHILOSTRATES. 2nd  
edition, Paris, 1629. [NE910.F8A1.1629f )SAP]

Vigenère's French translation of the "Imagines" of Philostratus first appeared in 1614. The numerous engravings, though somewhat old-fashioned and certainly non-classical in style, offered a rich store of mythological imagery to French artists of the seventeenth century. The volume is opened at the picture of Narcissus.

Page 191: "Narcisse"

27. Abraham Bosse. MOYEN UNIVERSEL DE PRATIQUER LA  
PERSPECTIVE SUR LES TABLEAUX, OU SURFACES  
IRREGULIERES. Paris, 1653. [Graphic Arts]

A manual for artists, written and illustrated by one of the ablest French engravers of the seventeenth century. The plate shown here illustrates the method of transferring a design to the curved surface of a vault.

Plate 7, facing p. 47.

28. LES METAMORPHOSES D'OVIDE. Paris, 1651.  
[Ex2893.357.651q]

The plates were made for an earlier French edition of Ovid (Paris, 1619). Like the engravings in Vigenère's Philostratus, they exemplify the pre-classical phase of French Baroque art. The illustrations on view represent the Rape of Ganymede and the Death of Hyacinth.

Pages 280-281.

29. Virgil. OPERA. Paris, 1641. [2 copies: VRG 2945.1641f  
Ex 2945.1641q ]

One of the great title pages designed by Nicolas Poussin for the Imprimerie Royale and engraved by Claude Mellan. Apollo is represented placing a wreath on the head of Virgil.

30. Horace. OPERA. Paris, 1642.  
 [5 copies: PTT 2865.1642q, copies 1-3  
 Ex 2865.1642q  
 2865.1642q ]

Title page by Claude Mellan after Nicolas Poussin. The plate, unlike that of the Virgil of the previous year, is signed, perhaps at the insistence of Poussin. A Muse is shown offering a satyr mask to Horace.

Printed by the Imprimerie Royale.  
 Copies in contemporary binding were shown.

31. Leonardo da Vinci. TRATTATO DELLA PITTURA. Paris, 1651.  
 [ND 1130.L58f (SAX)]

The illustrations for this, the first edition of Leonardo's "Treatise on Painting," were designed by Nicolás Poussin. The artist was dissatisfied with the engravings, complaining that the landscape settings behind the human figures had been added without his knowledge.

Pages 66-67: "Dell'apparecchio della forza dell'huomo che vuol generare gran percussione;" "Della forza composta dell'huomo e prima si dira delle braccia."

32. André Félibien. LES DIVERTISSEMENTS DE VERSAILLES.  
Paris, 1676. [Bliss, No. 35]

A performance of Lully's opera "Alceste" in the  
Cour de Marbre of the palace of Versailles, 1674.  
Engraving by Jean Le Pautre.

33. Le Jeune de Boulencourt. DESCRIPTION GENERALE DE  
L'HOTEL ROYALE DES INVALIDES. Paris, 1683.  
[Ex 1514.575f]

This perspective view of the Invalides, engraved  
by Pierre Le Pautre, includes the domed chapel designed  
by Jules Hardouin Mansart, which was still unfinished  
when the plate was made.

Folding plate, bound between pp. 8-9.

34. Gabriel Perelle. LES DELICES DE VERSAILLES.  
Paris, n.d. [ca. 1688] [Bliss, No. 111]

A view of the Bassin d'Apollon in the gardens of Versailles, with ships on the Grand Canal in the background. Gabriel Perelle (c.1603-1677) engraved several sets of views of the most beautiful French châteaux.

Plate numbered in ink "152."

35. HISTOIRE DE LA TRIOMPHANTE ENTREE DU ROY ET DE LA  
REYNE DANS PARIS LE 26 D'AOUST, 1660.  
Paris, 1662. [Bliss, No. 66].

A pictorial record of the temporary decorations prepared for the entry into Paris of Louis XIV and his bride Marie-Thérèse. The plate shows the obelisk erected on the Place Dauphine, with the statue of Henry IV visible through the arch. Engraved by Le Pautre after Charles Le Brun.

Between pp. 24-25; "Obelisque dans la place Dauphine." (2 examples of this plate in this copy of book).

36. Claude Perrault. MEMOIRES POUR SERVIR A L'HISTOIRE  
NATURELLE DES ANIMAUX. Paris, 1671.  
[Ex 8807.707e]

The splendid frontispiece by Sébastien Le Clerc shows Louis XIV and Colbert on a visit to the Academy of Sciences at the Jardin du Roi.

37. Claude du Molinet. LE CABINET DE LA BIBLIOTHEQUE  
DE SAINTE GENEVIEVE. Paris, 1692.  
[Ex 0683.6986.698f]

A view of the interior of a notable ecclesiastical library and museum, founded in 1624 in the Abbey of Ste-Geneviève. Engraved by Franz Ertinger.

First of plates following Preface.



IBERIAN PENINSULA

38. Bartolomé Leonardo de Argensola. LOS ANALES DE ARAGON. Saragossa, 1630. [Ex1527.128.57q]

Spanish book illustration of the seventeenth century rarely approached the level attained in France, Italy and the Netherlands, where artists of the first rank were frequently commissioned to make designs. The title page shown here was engraved by Josef Valles.

39. Lope de Vega. LAUREL DE APOLO, CON OTRAS RIMAS. Madrid, 1630. [Ex3178.356]

The portrait of the author is the work of Jean de Courbes, a French engraver who was active in both England and Spain.

IBERIAN PENINSULA

40. Antonio de Sousa de Macedo. LUSITANIA LIBERATA.  
London, 1645. [Ex1537.138.866q]

This important Portuguese chronicle, written in celebration of the successful revolt against Spain in 1640, was published in England. The vivid royal portraits are the work of John Droeshout.

Engraving on p. 650.

GERMANY

41. Johann Kepler. TABULAE RUDOLPHINAE. Ulm, 1627.  
[Ex8409.206q] *Kane*

The title page, by Georg Cöler, pictures an imaginary conclave of the principal astronomers from antiquity to Copernicus and Tycho Brahe. Beside each astronomer is a column, its form and state of preservation corresponding to the historical period in which he lived.

42. Johann Hevelius. SELENOGRAPHIA. Danzig, 1647.  
[Ex8498.459q]

The first great work of lunar topography. The beautiful engravings of telescopic views of the moon were made by the author himself.

Engraved plate facing p. 376:  
"Phasis Lunae---Observata----  
Gedani---Anno Christi 1643 Die  
27 Novemb.-----"

43. Johann Bayer. URANOMETRIA. Augsburg, 1603.  
[Ex8409.155q]

In this "chart of the heavens" the German astronomer Johann Bayer added twelve constellations to the forty-eight enumerated by Ptolemy. The double-page illustrations are particularly fine. The plate exhibited represents the constellation of Aquarius.

Plate 32a.

ENGLAND

44. John Smith. THE GENERALL HISTORIE OF VIRGINIA,  
NEW-ENGLAND, AND THE SUMMER ISLES. London, 1627.  
[Kane]

The portrait of Pocahontas, the Indian heroine who saved Smith's life, was engraved by Simon de Passe.

In this copy, the engraving faces p. 121:  
"Matoaks al]ia]s Rebecka daughter  
to the mighty Prince Powhatan  
Emperour of Attanoughskomouck al]ia]s  
Virginia converted and baptized in the  
Christian faith, and wife to the worthy  
Mr. John Rolff."

45. John Smith. THE GENERALL HISTORIE OF VIRGINIA,  
NEW-ENGLAND, AND THE SUMMER ISLES. London, 1624.  
[Kane]

Frontispiece portrait of Frances, Duchess of Richmond and Lenox, by William de Passe.

In this copy (the Leeds-Kane copy) the engraved portrait follows title-page and faces the dedication "To the Illustrious and Most Noble Princesse, the Lady Francis, Duchesse of Richmond and Lenox."

46. H. Holland. HEROOLOGIA ANGLICA. London, 1620.  
[Kane, copy 1]

An elegant title page with a view of London by  
Crispin de Passe.

47. H. Holland. HEROOLOGIA ANGLICA. London, 1620.  
[Kane, copy 2]

Contains numerous portraits of famous  
Englishmen, such as that shown here of Sir Francis  
Drake.

Portrait of Drake is at p. [106],  
preceding the account of him.

48. Francis Beaumont and John Fletcher. COMEDIES  
AND TRAGEDIES. London, 1647. [Kane].

The frontispiece offers an amusing bust portrait of Fletcher by William Marshall.

49. John Ogilby. THE ENTERTAINMENT OF HIS MOST EXCELLENT  
MAJESTIE CHARLES II, IN HIS PASSAGE THROUGH THE  
CITY OF LONDON TO HIS CORONATION. London, 1662.  
[Bliss, No. 80]

The volume describes in detail the triumphal arches erected along the route of the royal procession. The illustrations are by David Loggan.

Plate facing p. 13: "The first Arch."

50. John Milton. PARADISE LOST. 4th edition,  
London, 1688. [Ex3859.369.142q]

The first illustrated edition of Milton's epic poem. The engravings were made by M. Burgess after designs by John Baptist Medina. In this scene from Book III Satan addresses Heaven.

Engraving faces page 61, beginning  
of Book III.

51. Francis Sandford. THE HISTORY OF THE CORONATION OF  
THE MOST HIGH, MOST MIGHTY, AND MOST EXCELLENT  
MONARCH, JAMES II. London, 1687. [Bliss, No. 97]

Illustration by William Sherwin of the coronation ceremony in Westminster Abbey.

Double-page plate, the third of three  
between pp. 84-85, Chapt. VI: "A  
Perspective of Westminster-Abbey  
from the High-Altar in the West end,  
shewing the manner of His Majesties  
Crowning."

52. THE WORKES OF THE MOST HIGH AND MIGHTY PRINCE,  
JAMES. London, 1616. [Bliss, No. 56]

English book illustration of the early seventeenth century was largely in the hands of foreigners. The illustrations shown here are typical in being the work of Netherlanders. The frontispiece portrait of King James I was engraved by Simon de Passe, and the ornate title page by Renold Elstrack.

53. THE KING JAMES BIBLE. London, 1611.

[Lent by Scheide Library. Princeton copy (Ex5179.1611f) lacks engraved title page, replaced by facsimile.]

The impressive title page was engraved by the Fleming Cornelis Boel "in Richmond." Moses and Aaron, representing the Old Testament, stand in niches on either side. Below them are the evangelists Luke and John, and above, Matthew and Mark, in company with Peter and Paul and the other apostles. The person of Christ is not shown, his presence being alluded to symbolically by the Lamb of God and the pelican feeding her young with blood from her own breast.



54. THE WORKES OF BENIAMIN JONSON. London, 1616.

[Large paper copy lent by Robert H. Taylor. Library copy (Ex3806.1616)]

Title page engraved by William Hole. An example of native English book design, under the influence of Continental models. The plate presents an interesting group of allegorical figures representing different kinds of drama and imaginary views of Greek and Roman theatres.

HOLLAND

55. Athanasius Kircher. CHINA...ILLUSTRATA.  
Amsterdam, 1667. [Ex1722.523q]

The author had not been in China, but drew upon information supplied by Jesuit missionaries. Like most travel books of the period, this one is extensively illustrated. The title page is, appropriately, a glorification of Jesuit missionary activities in the Far East.

56. Martino Martini. NOVUS ATLAS SINENSIS.  
Amsterdam, 1655. [Ex1706.183e]

The "New Atlas of China" by the Jesuit missionary Martino Martini includes a general map of China proper south of the Great Wall, separate maps of the fifteen provinces as then delimited, and a supplementary map of Japan and the Korean peninsula. The book is a landmark in European knowledge of Chinese geography, a fact nicely symbolized by the title page, which shows a door being opened to a previously unknown land.

Martini's Atlas of China is Book 2 of  
the Asia section of Blaeu's Atlas.

57. Jan Nieuhof. DIE GESANTSCHAFT DER OST-INDISCHEN  
GESELSCHAFT...AN DEN TARTARISCHEN CHAM.  
Amsterdam, 1669. [Ex1722.678q]

Jan Nieuhof's account of the embassy sent by the Dutch East India Company to the Emperor of China in Peking was first published at Amsterdam in 1665. It was soon translated into other languages, the copy shown here being the German translation of 1669, which contains the same illustrations as the original edition. The book is opened to the view of Peking.

Double-page view of Peking between  
pp. 158-159, No. 22.

58. Willem and Jan Blaeu. LE THEATRE DU MONDE, OU  
NOUVEL ATLAS. Volume III, Amsterdam, 1644.  
[Ex1009.183.11e]  
Vol. 3.

Within the architectural setting that enframes the title stand an astronomer and a geographer, who point, respectively, to the celestial sphere above and the terrestrial sphere below.

59. Willem and Jan Blaeu. LE THEATRE DU MONDE, OU  
NOUVEL ATLAS. Volume IV, Amsterdam, 1646.  
[Ex1009.183.11e]  
Vol. 4

The fourth volume of the great Blaeu atlas is devoted to Great Britain. The title page pictures an aboriginal Briton with the subsequent invaders of the island - Roman, Saxon, Dane and Norman.

From JOHN WITHERSPOON'S LIBRARY

60. Gilbert Burnet. HISTORIA REFORMATIONIS ECCLESIAE  
 ANGLICANAE. Geneva, 1689. [WIT 1442.228.13q]

The frontispiece shows Henry VIII on the left, and, on the right Archbishop Thomas Cranmer, one of the chief artisans of the Church of England. The destruction of an old edifice (left) and the rebuilding of a new (right) symbolize the reformation in England. The book also includes a series of portraits (engraved by J.C. Böcklin) of famous persons connected with the history of the reformed church.

John Witherspoon's Copy.

61. John Quick. SYNODICON IN GALLIA REFORMATA: or,  
 THE ACTS, DECISIONS, DECREES, AND CANONS OF  
 THOSE FAMOUS NATIONAL COUNCILS OF THE REFORMED  
 CHURCHES IN FRANCE. London, 1692.  
 [WIT 5516.743q]  
 Vol. 1

The frontispiece depicts a synod of the Reformed Church in France, such as had been authorized by Henri IV in his Edict of Nantes (1598), but which had been outlawed in 1685 by Louis XIV's Revocation of the Edict. This documentary history of the Reformed Church in France, compiled by an English Minister of the Gospel, John Quick, was thus published seven years after the "fatal Catastrophe."

John Witherspoon's Copy.

I N D E X    O F  
A R T I S T S    A N D    E N G R A V E R S

Note: The numbers refer to the item and not the page.

Bayer, Johann, 43.  
 Bella, Stefano della, 15.  
 Bellori, Giovanni Pietro, 21.  
 Bernini, Gian Lorenzo, 13, 20.  
 Blaeu, Jan, 1, 58, 59.  
 Blaeu, Willem and Jan, 58, 59.  
 Böcklin, J.C., 60.  
 Bóel, Cornelis, 5, 53.  
 Bosse, Abraham, 27.  
 Burgess, M., 50.

Caravaggio, 21.  
 Carraci, Annibale, 16, 21.  
 Cesio, Carlo, 16.  
 Clouwet, Albertus, 21.  
 Clouwet, Peter, 6.  
 Cöler, Georg, 41.  
 Córtona, Pietro da, 14, 20.  
 Courbes, Jean de, 39.

Decker, C., 12.  
 Diepenbeeck, Abraham, 6.  
 Droeshout, John, 40.

Elstrack, Renold, 52.  
 Ertinger, Franz, 37.

Fontana, Carlo, 3.  
Galle, Cornelis, 4.  
Guercino, 20.  
  
Harms, Johann Oswald, 24.  
Hevelius, Johann, 42.  
Hole, William, 54.  
  
Kilian, Philipp, 20.  
Krauss, Johann Ulrich, 23.  
  
Le Brun, Charles, 35.  
Le Clerc, Sébastien, 36.  
Lenardi, Giovanni Battista, 17.  
Le Pautre, Jean, 32, 35.  
Le Pautre, Pierre, 33.  
Loggan, David, 49.  
  
Mansart, Jules Hardouin, 33.  
Marshall, William, 48.  
Martini, Martino, 56.  
Medina, John Baptist, 50.  
Mellan, Claude, 13, 29, 30.  
Merian, Caspar, 22.  
Mulder, Jan, 7.  
  
Padtbrugge, Herman, 9.  
Passe, Crispin de, 46.  
Passe, Simon de, 44, 52.  
Passe, William de, 45.  
Perelle, Gabriel, 34.  
Pontius, Paul, 19.  
Poussin, Nicolas, 21, 29, 30, 31.  
Pozzo, Andrea, 2.

Rubens, Peter Paul, 4, 5, 21.  
Schor, Johann Paul, 18.  
Sherwin, William, 51.  
Specchi, Alessandro, 3.  
Valles, Josef, 38.  
Van der Werff, Adriaen, 7.  
Van Dyck, 19.  
Van Veen, Otto, 5.  
Van Westerhout, A., 17.  
Vinci, Leonardo da, 31.  
Von Sandrart, Joachim, 20.