

## Gateways to the Book

# Intersections

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volume 76 – 2021

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# Gateways to the Book

*Frontispieces and Title Pages in Early Modern Europe*

*Edited by*

Gitta Bertram

Nils Büttner

Claus Zittel



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Cover illustrations: The central image is *Mercury helping a nude female figure crowned by a star to get out of a well*, Gabriel Ladame (engraver), frontispiece to Vittorio Siri's *Il Mercurio ouero historia de' correnti tempi di d. Vittorio Siri, consigliere, elemosinario, & historiografo della maestà christianissima* (Paris, Sebastiano Mabre-Cramoisy: 1672), vol. XII, 19.4 × 13.2 cm. Etching and engraving. © The Trustees of the British Museum. The background image is the frontispiece by Isabella Piccini (engraver) for Marcello Malpighi, *Opera posthuma: in quibus excellentissimi authoris vita continetur, ac pleraque quae ab ipso prius scripta aut inventa sunt confirmantur, & ab adversariorum obiectionibus* (Amsterdam: Donatum Donati 1698). Engraving, 23.4 × 19.2 cm. ETH-Bibliothek Zürich, Rar 6211, <https://doi.org/10.3931/e-rara-23978>. Public Domain.

The Library of Congress Cataloging-in-Publication Data is available online at <http://catalog.loc.gov>  
LC record available at <http://lcn.loc.gov/2021022236>

Typeface for the Latin, Greek, and Cyrillic scripts: "Brill". See and download: [brill.com/brill-typeface](http://brill.com/brill-typeface).

ISSN 1568-1181

ISBN 978-90-04-45932-8 (hardback)

ISBN 978-90-04-46452-0 (e-book)

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# Contents

- List of Illustrations ix  
Notes on the Editors xxviii  
Notes on the Contributors xxx

- 1 Gateways to the Books: Early Modern Frontispieces – Introduction 1  
*Gitta Bertram, Nils Büttner and Claus Zittel*

## PART 1

### *The Culture of the Frontispiece*

- 2 Considerations on the History and the Analysis of Illustrated Title Pages 61  
*Gitta Bertram*
- 3 Minerva in the Printshop: Publisher's Advertising in Frontispieces and the Media Presence of Early Modern Printer-Publishers 92  
*Lea Hagedorn*
- 4 The Frontispiece Portrait and Its Critics: Visual and Verbal Tactics for Undermining the Social Productivity of Printed Portraits in Early Modern Scholarly Culture 124  
*Hole Rößler*

## PART 2

### *The Frontispiece between Art and Science*

- 5 The Poetological Frontispiece in 17th-Century German Poetry 151  
*Claus Zittel*
- 6 Lady Music, Pythagoras, Apollo & Co.: Frontispieces and Title Woodcuts in Music Theory Prints and Musical Textbooks around 1500 234  
*Fabian Kolb*

- 7 Visualising the Constitution of Art: Frontispieces in “Kunstliteratur” in the Early Modern Period 294  
*Constanze Keilholz*
- 8 When Mars Meets Euclid: The Relationship between War and Mathematical Sciences in Frontispieces of Fortification Treatises 320  
*Delphine Schreuder*
- 9 Travels towards Humankind’s Salvation, Travels through Nature Enlightened by Science: Frontispieces on Africa and the Levant, 17th–18th Centuries 354  
*Cornel Zwierlein*

### PART 3

#### *Case Studies*

- 10 A Moralistic Journey: The Tabula Cebes as an Architectural and Spatial Allegory in Sixteenth-Century Basel 399  
*Miranda L. Elston*
- 11 Rubens’s Legacy in Book Design 422  
*Nils Büttner*
- 12 The Title Page of Jacob van der Gracht’s *Anatomie* and 17th-Century Dutch Artists’ Education in Anatomy 449  
*Alice Zamboni*
- 13 The Role of Multiple Frontispieces in the *Cultus Sancti Francisci Xaverii* 475  
*Alison C. Fleming*
- 14 Juan Ricci de Guevara’s Introduction of Wise Painting 506  
*Martijn van Beek*
- 15 The Architectural Folios of Jeremias Wolff 527  
*Daniel Fulco*

- 16 Monumental Elements in Early 18th-Century Book Illustration: Jacob  
Tonson the Younger, George Vertue and the Illustrated Editions of the  
Works of Edmund Waller 556  
*Malcolm Baker*
- Index Nominum 591





# Illustrations

## Figures

- 1.1 Nathaniel Highmore, A monument within which is suspended the flayed skin of a man, with a canal system as an allegory of the circulation of blood, and other allegories of anatomy, frontispiece for Highmore Nathaniel, *Corporis humani disquisitio anatomica* (The Hague, Samuel Broun: 1651). Engraving, 25.5 × 15.6 cm. London, Wellcome Library, no. 24939i. Public Domain 2
- 1.2 “Frontis Physiognomica. Descriptio”, in Highmore Nathaniel, *Corporis humani disquisitio anatomica* (The Hague, Samuel Broun: 1651) 3
- 1.3 Wenceslaus Hollar after Mary Evelyn, frontispiece for Evelyn John, *Essay on the First Book of T. Lucretius Carus De Rerum Natura* (London: Gabriel Bedle – Thomas Collins: 1656). Engraving. Washington D.C., Folger Shakespeare Library © CC BY-SA 4.0 8
- 1.4 Peter Paul Rubens, Printer’s Device of the *Officina Plantiniana*, c. 1630. Pen and brown ink, 21.0 × 28.0 cm. Antwerp, Museum Plantin Moretus, Inv. MPM. TEK.391. Public Domain 14
- 1.5 Jost Amman, title page for Tiraqueau André, *Commentarii*, vol. 6 (Frankfurt am Main, Sigmund Feyerabend: 1574). Woodcut and letterpress, 31.1 × 21.3 cm. London, The British Museum, 1868,0711.187. Image © The Trustees of the British Museum 15
- 1.6 Theodor Galle after Peter Paul Rubens, title page for Franciscus Aguilonius, *Opticorum Libri Sex* (Antwerp, Johannes Moretus: 1613). Engraving 31.4 × 19.4 cm. Amsterdam, Rijksmuseum, RP-P-OB-6889. Public Domain 23
- 1.7 Anonymous, frontispiece for Sancta Clara Abraham a, *Judas, Der Ertz-Schelm/ Für Ehrliche Leuth/ [...], Der Vierdte Thail*. Engraving, ca. 18 × 13 cm. Image © Herzog August Bibliothek Wolfenbüttel 25
- 1.8 Simon van de Passe, title page for Bacon Francis, *Instauratio magna* (London, John Bill: 1620). Etching and engraving, 23.8 × 15.4 cm. History of Science Collections, University of Oklahoma Libraries 27
- 1.9 Isabella Piccini, frontispiece for Malpighi Marcello, *Opera posthuma: in quibus excellentissimi authoris vita continetur, ac pleraque quae ab ipso prius scripta aut inventa sunt confirmantur, & ab adversariorum obiectionibus* (Amsterdam: Donatum Donati 1698). Engraving, 23.4 × 19.2. ETH-Bibliothek Zürich, Rar 6211, <https://doi.org/10.3931/e-rara-23978>. Public Domain 33

- 1.10 Claes Janszoon Visscher, *Allegory of God's Creation, Haarlem, Time and Diligence*, c. 1611. Etching and engraving, 10.3 × 16.0 cm. Amsterdam, Rijksmuseum, RP-P-1879-A-3462. Public Domain 34
- 2.1 Erhard Reuwich, frontispiece for Breydenbach Bernard von, *Peregratio in Terram Sanctam* (Mainz, Peter Schöffer the Elder: 1486). Woodcut, 26.9 × 19.8 cm. Amsterdam, Rijksmuseum RP-P-1998-202. Public Domain 76
- 2.2 Albrecht Dürer, The Madonna appears to St John. Title page for *Apocalipsis cum figuris* (Nuremberg, Albrecht Dürer: 1511). Woodcut, 18.3 × 18.3 cm. Amsterdam, Rijksmuseum RP-P-OB-1373. Public Domain 78
- 2.3 Galle workshop, title Page for Baronio Cesare, *Annales Ecclesiastici [...]* Tomus Septimus (Antwerp, Jan Moretus I: 1603). Engraving, 32.7 × 18.9 cm. Amsterdam, Rijksmuseum RP-P-2016-713. Public Domain 82
- 2.4 Cornelis Galle after Peter Paul Rubens, title page for Blois Louis de, *Opera* (Antwerp, Balthasar Moretus: 1632). Engraving, 31.7 × 21.7 cm. Private Collection 85
- 3.1 Wolfgang Kilian (engraver), title page for *Deß aller Durchleuchtigsten Haus Oestereichs Herzogen, Erzherzogen, König und Kayser Eigentliche Contrafacturen* (Augsburg, Wolfgang Kilian: 1629). Engraving, 24.0 × 16.2 cm. Image © Herzog August Bibliothek Wolfenbüttel 97
- 3.2 Wolfgang Kilian, publisher's device in *Deß aller Durchleuchtigsten Haus Oestereichs Herzogen, Erzherzogen, König und Kayser Eigentliche Contrafacturen* (Augsburg, Wolfgang Kilian: 1629). Engraving, 12.9 × 10.1 cm. Image © Herzog August Bibliothek Wolfenbüttel 98
- 3.3 Jacobus Baptist after Willem van Mieris, frontispiece for Gronow Jacob, *Thesaurus Graecarum Antiquitatum*, vol. 1 (Leyden, Pieter van der Aa: 1697). Engraving, 33.8 × 20.3 cm. Image © Niedersächsische Staats- und Universitätsbibliothek Göttingen 101
- 3.4 Anonymous, publisher's device of Pieter van der Aa on the title page of Gronow Jacob, *Memorabilia temporis mythici, quod Trojano bello terminatur* (Leyden, Pieter van der Aa: 1697). Engraving, 12.7 × 12.7 cm. Image © Niedersächsische Staats- und Universitätsbibliothek Göttingen 102
- 3.5 Anonymous, publisher's device of Johann Friedrich Gleditsch on the title page of Pater Paul, *De Germanicæ Miraculo Optimo, Maximo, Typis Litterarum, Earumque Differentiis* (Leipzig, Johann Friedrich Gleditsch: 1710). Woodcut. Image © Niedersächsische Staats- und Universitätsbibliothek Göttingen 105
- 3.6 Anonymous, title vignette of *Icones Bibliopolarum et Typographorum de Republica Litteraria*, vol. 2 (Nuremberg, Heirs of Daniel Tauber: 1729). Engraving. Image © Österreichische Nationalbibliothek Wien 106

- 3.7 Johann Martin Bernigeroth, *Johann Gottlieb Gleditsch*. Dedication portrait in *Icones Bibliopolarum et Typographorum de Republica Litteraria*, vol. 2 (Nuremberg, Heirs of Daniel Tauber: 1729). Engraving, 29.0 × 17.0 cm. Image © Österreichische Nationalbibliothek Wien 108
- 3.8 Anonymous, publisher's device of Tauber publishing house in *Icones Bibliopolarum et Typographorum de Republica Litteraria*, vol. 2 (Nuremberg, Heirs of Daniel Tauber: 1729) 9. Engraving. Image © Österreichische Nationalbibliothek Wien 110
- 3.9 Anonymous, title vignette of *Icones Bibliopolarum et Typographorum de Republica Litteraria*, vol. 1 (Nuremberg, Heirs of Daniel Tauber: 1726). Engraving, 6.1 × 13.6 cm. Image © Österreichische Nationalbibliothek Wien 113
- 3.10 Anonymous, title vignette of *Icones Bibliopolarum et Typographorum de Republica Litteraria*, vol. 3 (Nuremberg, Johann Georg Lochner – Andreas Rothgängel: 1742). Engraving, 6.1 × 13.6 cm. Image © Herzog August Bibliothek Wolfenbüttel 114
- 3.11 Christian Friedrich Boetius (engraver) and Johann August Richter (designer), frontispiece for *Die so nöthig als nützliche Buchdruckerkunst und Schriftgießerey* (Leipzig, Christian Friedrich Geßner: 1740). Engraving, 16.3 × 19.4 cm. Image © Herzog August Bibliothek Wolfenbüttel 117
- 3.12 Christian Friedrich Boetius (engraver), publisher's device on the title page of *Die so nöthig als nützliche Buchdruckerkunst und Schriftgießerey* (Leipzig, Christian Friedrich Geßner: 1740). Engraving, c. 4.5 × 7.5 cm. Image © Herzog August Bibliothek Wolfenbüttel 118
- 3.13 Johann Christoph Sysang after Johann August Richter (designer), illustration in *Die so nöthig als nützliche Buchdruckerkunst und Schriftgießerey* (Leipzig, Christian Friedrich Geßner: 1740). Engraving, 8.6 × 10.7 cm. Image © Herzog August Bibliothek Wolfenbüttel 120
- 4.1 Joseph Sebastian Klauber – Johann Baptist Klauber, frontispiece for Pomey François, *Le Grand Dictionnaire Royal en trois langues, savoir la françoise, la latine et l'allemande*, vol. 1 (Augsburg, Matthäus Rieger and sons: 1767). Engraving, 21.3 × 15.5 cm. Jena, Thüringer Universitäts- und Landesbibliothek 4 Gl.VII,20 :1 126
- 4.2 Anonymous, author portrait of Luther Martin, *De Captivitate Babylonicae Ecclesiae Praeludium* (Basel, Adam Petri: 1520). Woodcut, 15.4 × 11.5 cm. Rome, Biblioteca Casanatense, VOL. MISC 2299 1 130
- 4.3 Johann Richard Seel, *Der Eintritt der Censur in Deutschland* (Berlin, Springer: 1842). Lithography, 34.4 × 50.5 cm. Image © Celle, Bomann-Museum 131
- 4.4 Anonymous, double portrait of Georg Adam Struve and Susanne Berlich. Frontispiece for *Iurisprudentia Romano-Germanica Forensis* (Jena – Helmstedt,

- Matthäus Birckner: 1694). Etching/ Engraving, each 11.5 × 5.9 cm. Herzogin Anna Amalia Bibliothek Weimar, 19 A 16022 133
- 4.5 Johann David Schleuen the Elder, portrait of Gotthold Ephraim Lessing. Frontispiece for Nicolai Friedrich (ed.), *Allgemeine deutsche Bibliothek*, vol. 12, part 1 (Berlin – Stettin, Friedrich Nicolai: 1770). Engraving, 16.6 × 10.7 cm. Image © Herzog August Bibliothek Wolfenbüttel, Lessingiana 36 135
- 4.6 Frans van Schooten, portrait of René Descartes. Frontispiece for Descartes René, *Opera Philosophica*, ed. by Frans van Schooten, 3 vols., 3. ed. (Amsterdam, Daniel Elzevier: 1656). Engraving, 16.9 × 10.6 cm. Image © Herzog August Bibliothek Wolfenbüttel, A 25794 137
- 4.7 Johann Baptist Paravicini, portrait of Balthasar Kindermann. Frontispiece for Balthasar Kindermann, *Der Deutsche Redner*, 2nd ed. (Wittenberg, Christian Fincelius: 1662). Engraving, 14.5 × 8.4 cm. Image © Herzog August Bibliothek Wolfenbüttel, A 11026 142
- 4.8 Anonymous, Portrait of Chrisostome Matanasius. Frontispiece for Thémiseul de Saint-Hyacinthe, *Le Chef D'oeuvre d'un inconnu. Poème heureusement découvert & mis au jour avec des remarques savantes & recherchées* (La Haye, n.n.: 1714). Etching and stipple engraving, 13.8 × 8.2 cm. Image © Herzog August Bibliothek Wolfenbüttel, M: Lm 3974 146
- 5.1 Caspar Merian, frontispiece for Opitz Martin, *Weltliche Poemata. Zum Viertenmal vermehret und ubersehen heraus geben* (Frankfurt am Main, Thomas Matthias Götze: 1644). Engraving. Image © Universitäts- und Landesbibliothek Sachsen-Anhalt in Halle (Saale) 161
- 5.2 Johann Friedlein, frontispiece for Morhof Daniel Georg, *Opera Poetica/ quae in unum collata & ad Auctoris mentem disposita ab haeredibus eduntur cum Praefatione Henrici Muhlii*, (Lübeck, Pierre Böckmann: 1697). Engraving. Image © Niedersächsische Staats- und Universitätsbibliothek Göttingen 163
- 5.3 Jakob Sandrart after Samuel Niedenthal, frontispiece for Schwarz Sibylle, *Vohn Greiffswald aus Pommern/ Deutsche Poëtische Gedichte* (Gdańsk, Samuel Gerlach: 1650). Engraving. Staatsbibliothek zu Berlin. Public Domain 165
- 5.4 Anonymous, frontispiece for Rist Johann, *Neüer Teütscher Parnass [...]* (Lüneburg, Johann and Heinrich Stern: 1652). Engraving, 17.1 × 14.6 cm. Image © Bayrische Staatsbibliothek 167
- 5.5 Dirk Diriksen after Michael Conrad Hirt, frontispiece for Fleming Paul, *Teütsche Poemata* (Lübeck, Laurentz Jauch: 1642). Engraving. Image © Niedersächsische Staats- und Universitätsbibliothek Göttingen 169
- 5.6 Esaias van Hulsen [?], frontispiece for Weckerlin Georg Rodolf, *Oden und Gesänge* (Stuttgart, Johann Weyrich Rößlin: 1618). Engraving, 10.5 × 16.5 cm. Staatsbibliothek zu Berlin. Public Domain 174

- 5.7 Georg Rodolf Weckherlin, *Upon the vntimelie death of the godlie and vertuous gentle woman Mistresse Elizabeth Trumbull*, Ink on paper. The Trumbull papers 178
- 5.8 J.C. Baur, *Nichts als Jesus*, frontispiece for Greiffenberg Catharina Regina, *Des Allerheiligst- und Allerheilsamsten Leidens und Sterbens Jesu Christi Zwölf andachtige Betrachtungen* (Nuremberg, Johann Hoffmann: 1672). Engraving, 10.5 × 16.5 cm. Image © Bayerische Staatsbibliothek 180
- 5.9 “Erklärung des Titelpupfers”, in Greiffenberg Catharina Regina, *Des Allerheiligst- und Allerheilsamsten Leidens und Sterbens Jesu Christi Zwölf andächtige Betrachtungen* (Nuremberg, Johann Hoffmann: 1672) 182
- 5.10 *In Wunden gefunden*. Emblem 11 of Greiffenberg Catharina Regina von, *Des Allerheiligst- und Allerheilsamsten Leidens und Sterbens Jesu Christi Zwölf andächtige Betrachtungen* (Nuremberg, Johann Hoffmann: 1672) fol. 864 r. Engraving. Image © Bayerische Staatsbibliothek 185
- 5.11 Cornelius Nicolaus Schurtz, *Nichts als Jesus*, frontispiece for Greiffenberg Catharina Regina von, *Des Allerheiligst- und Allerheilsamsten Leidens und Sterbens Jesu Christi Zwölf andächtige Betrachtungen* (Nuremberg, Johann Hoffmann: 1683). Engraving, 10.5 × 16.5 cm. Image © Sächsische Landesbibliothek Dresden 186
- 5.12 David Tscherning, *A. GRYPHII Traurspile Oden Sonnete*, frontispiece for Gryphius Andreas, *Andreea Gryphii Deutscher Gedichte/ Erster Theil* (Wrocław, Johann Lischke: 1657). Engraving, 10.5 × 16.5 cm. Staatsbibliothek zu Berlin. Public Domain 188
- 5.13 Johann Using after Gregor Bieber, *Feste Theatrali Tragiche per la Catharina di Giorgia*, frontispiece for Using Johann, *Feste Theatrali Tragiche per la Catharina di Giorgia [...]* (n.p., n.n.: 1655). Engraving, 31.8 × 24.9 cm. Image © Wrocław University Library 190
- 5.14 Johann Using after Gregor Bieber, *Der 1. Akt*. Engraving, 25.1 × 32.0 cm. Engraving N.1 of Using Johann, *Feste Theatrali Tragiche per la Catharina di Giorgia* (n.p., n.n.: 1655). Image © Wrocław University Library 191
- 5.15 Johann Using after Gregor Bieber, *Katharina von Georgien wird auf Befehl des Schahs Abas gefoltert*. Engraving N.6 of Using Johann, *Feste Theatrali Tragiche per la Catharina di Giorgia [...]* (n.p., n.n.: 1655). Engraving 25.0 × 31.7 cm. Image © Wrocław University Library 192
- 5.16 Johann Baptist Paravicinus, *A. Gryphii Papinianus*, frontispiece for Gryphius Andreas, *Großmüttiger Rechts-Gelehrter/ Oder Sterbender Aemilius Paulus Papinianus: Trauer-Spil* (Wrocław, Gottfried Gründer: 1659). Engraving, 10.5 × 16.5 cm. Image © Bayerische Staatsbibliothek 193

- 5.17 Anonymous, frontispiece for Lohenstein Daniel Casper von, *Daniel Caspers Epicharis: Trauer-Spiel* (Wrocław, Esaias Fellgiebel: 1665). Engraving. Staatsbibliothek zu Berlin. Public Domain 194
- 5.18 Stefano della Bella, frontispiece for Scarron Paul, *Les Oeuvres de Scarron* (Paris, Toussaint Quinet: 1649). Engraving, 15.7 × 20.9 cm. London, British Museum. © The Trustees of the British Museum 196
- 5.19 Nicolaus Häublin, frontispiece for Lohenstein Daniel Casper von, *Ibrahim Sultan*. (Wrocław, Johann Christoph Kanitz – Johann Köhler: 1673). Engraving, 15.5 × 27.8 cm. Image © Herzog August Bibliothek Wolfenbüttel 197
- 5.20 Anonymous, after Nicolaus Häublin, frontispiece for Lohenstein Daniel Casper von, *Ibrahim Sultan* [...] (Wrocław, Esaias Fellgiebel: 1701). Engraving, 17.4 × 14.5 cm. Image © Universitäts- und Landesbibliothek Sachsen-Anhalt in Halle (Saale) 200
- 5.21 Anonymous, frontispiece for Lohenstein Daniel Casper von, *Cleopatra, Trauer-Spiel* (Wrocław, Esaias Fellgiebel: 1661). Engraving. Image © Niedersächsische Staats- und Universitätsbibliothek Göttingen 201
- 5.22 Johann Jakob Sandrart after Matthias Rauchmüller, frontispiece for Lohenstein Daniel Casper von, *Cleopatra, Trauer-Spiel* (Wrocław, Esaias Fellgiebel: 1680). Engraving. Herzogin Anna Amalia Bibliothek Weimar 202
- 5.23 Johann Jakob Sandrart after Matthias Rauchmüller, frontispiece for Lohenstein Daniel Caspar von, *Daniel Caspers von Lohenstein Sophonisbe: Trauerspiel* (Wrocław, Esaias Fellgiebel: 1689). Engraving. Herzogin Anna Amalia Bibliothek Weimar 203
- 5.24 Abraham Bosse, frontispiece for Saint-Sorlin Jean Desmarests de, *Europe: Comédie héroïque* (Paris, Henry Le Gras: 1643) 206
- 5.25 Anonymous, frontispiece for Harsdörffer, Georg Philipp, *Japeta. Das ist Ein Heldengedicht: gesungen In dem Holsteinischen Parnasso Durch Die Musam Calliope*, (Nuremberg, Wolfgang Endter: 1643). Engraving 208
- 5.26 Anonymous, *Adelheide*, frontispiece for Hallmann Johann Christian *Die Schaubühne des Glückes Oder Die Unüberwindliche Adelheide* (Wrocław, Esaias Fellgiebel: 1684). Engraving, 14.7 × 8.3 cm. Staatsbibliothek zu Berlin. Public Domain 210
- 5.27 Anonymous, frontispiece for Haugwitz August Adolf von, *Prodromus Poeticus* [...] (Dresden, Christian Bergen: 1684). Engraving 212
- 5.28 Anonymous, frontispiece for "Schuldige Unschuld Oder Maria Stuarda. Königin von Schottland Trauerspiel", in Haugwitz August Adolf von, *Prodromus Poeticus* [...] (Dresden, Christian Bergen: 1684). Engraving 213
- 5.29 Anonymous, frontispiece for Schottel Justus Georg, *Eigentliche und Sonderbare Vorstellung Des Jüngsten Tages* [...] (Braunschweig, Christoph Friedrich Zilligier:

- 1689). Engraving. Image © Niedersächsische Staats- und Universitätsbibliothek Göttingen 215
- 5.30 Hans Wechter, frontispiece for Schottel Justus Georg, *Grausame Beschreibung und Vorstellung Der Hölle Und der Höllischen Qwal [...]* (Wolfenbüttel, Conrad Buno: 1676). Engraving, 10.5 × 16.5 cm 216
- 5.31 Title page of Schottel Justus Georg, *Grausame Beschreibung und Vorstellung Der Hölle Und der Höllischen Qwal [...]* (Wolfenbüttel, Conrad Buno: 1676) 218
- 5.32 “Erklärung des Kupfertituls”, in Schottel Justus Georg, *Grausame Beschreibung und Vorstellung Der Hölle Und der Höllischen Qwal/ [...]* (Wolfenbüttel, Conrad Buno: 1676) 219
- 5.33 Hanns Wechter (Engraver), *Reuquellen der durchs Herz kriechender Gewissens Wurm*, frontispiece for chapter LXXVI of Schottel Justus Georg, *Grausame Beschreibung und Vorstellung Der Hölle Und der Höllischen Qwal [...]* (Wolfenbüttel, Conrad Buno: 1676) 242. Engraving, 10.5 × 16.5 cm. Universitäts- und Landesbibliothek Sachsen-Anhalt in Halle (Saale) 220
- 6.1 Anonymous, title page vignette for Conrad von Zabern, *Ars bene cantandi choralem cantum* (Mainz, Friedrich Heumann: 1509). Woodcut. Vienna, Österreichische Nationalbibliothek, Musiksammlung, SA.71.F.69. Public Domain 238
- 6.2 Anonymous, frontispiece for Hugo Spechtshart von Reutlingen, *Flores musicae omnis cantus Gregoriani* (Strasbourg, Johann Prüss: 1492). Woodcut, 32.8 × 47.3 cm. Munich, Bayerische Staatsbibliothek, 4 Mus.th. 700. Public Domain 239
- 6.3 Anonymous, illumination in a manuscript collection from the Cistercian abbey Aldersbach, c.1200, with *De musica* by Johannes Affligemensis. Miniature 17.2 × 25.2 cm. Munich, Bayerische Staatsbibliothek, Clm 2599, fol. 96v. Public Domain 242
- 6.4 Anonymous, illumination for Heinrich von München, *Weltchronik* (Regensburg, c.1360). New York, Pierpont Morgan Library, MS M.769, fol. 17r. Miniature. Image © The Morgan Library & Museum, New York 243
- 6.5 Anonymous, title page for Keinspeck Michael, *Lilium musicae planae* (Ulm, Johann Schäffler: 1497). Woodcut, 10 × 12 cm. Munich, Bayerische Staatsbibliothek, 4 Mus.th. 738. Public Domain 247
- 6.6 Picture-stripes of a broadsheet, 1494 (?). *Musica* in the bottom line, second field from the left. Gotha, Schlossmuseum, Inv. No. 1, 4–6. Public Domain 248
- 6.7 Anonymous, illumination in a manuscript collection from the Cistercian abbey Aldersbach, c.1200, with *De musica* by Johannes Affligemensis. Illumination, 17.2 × 25.2 cm. Munich, Bayerische Staatsbibliothek, Clm 2599, fol. 103r. Public Domain 251

- 6.8 Anonymous, opening illustration in *Ars nova* manuscript *Pit*, Florence, around 1400; Paris, Bibliothèque nationale de France, fonds italien 568, fol. 1r. Public Domain 252
- 6.9 Anonymous, introductory woodcut to Prasperg Balthasar, *Clarissima plane atque choralis musice interpretatio* (Basel, Michael Furter: 1501). Woodcut, 14.9 × 20.9 cm. Munich, Bayerische Staatsbibliothek, 4 Mus.th. 1256. Public Domain 254
- 6.10 Anonymous, illustration to Reisch Gregor, *Margarita philosophica* (Freiburg/Br., Johann Schott: 1503) fol. *hijr* (Bl. 97a), opening of Book V. Woodcut. Freiburg/Br., Universitätsbibliothek, Rara A 7315. Public Domain 258
- 6.11 Anonymous, illustration to Reisch Gregor, *Margarita philosophica* (Strasbourg, Johannes Grüninger: 1504) fol. *Ojr*, opening of Book V. Woodcut. Heidelberg, Universitätsbibliothek, M 685 A RES. Public Domain 259
- 6.12 Anonymous, title page for Koßwick Michael, *Compendiaria musice artis aeditio* (Leipzig, Wolfgang Stöckel: 1516). Woodcut. Berlin, Staatsbibliothek, Preußischer Kulturbesitz, Mus. ant. theor. B 151. Public Domain 261
- 6.13 Anonymous, illustration to Gaffurio Franchino, *Theorica musice* (Milan, Filippo Mantegazza: 1492) fol. *bvjr*. Woodcut. Hannover, Gottfried Wilhelm Leibniz Bibliothek, 35: Ink. 121. Public Domain 262
- 6.14 Anonymous, title page for Gaffurio Franchino, *Theorica musice* (Milan, Filippo Mantegazza: 1492). Woodcut. Hannover, Gottfried Wilhelm Leibniz Bibliothek, 35: Ink. 121. Public Domain 264
- 6.15 Anonymous, title page for Gaffurio Franchino, *Practica musice* (Milan, Guillaume le Signere: 1496). Woodcut, 26.6 × 19.4 cm. Paris, Bibliothèque nationale de France, département Réserve des livres rares, RES-V-550. Public Domain 265
- 6.16 Anonymous, frame in Gaffurio Franchino, *Practica musice* (Milan, Guillaume le Signere: 1496) fol. *ajr*. Woodcut, 26.6 × 19.4 cm. Paris, Bibliothèque nationale de France, Département Réserve des Livres Rares, RES-V-550. Public Domain 267
- 6.17 Anonymous, title page for Gaffurio Franchino, *Practica musice* (Venice, Agostino Zanni: 1512). Woodcut. Munich, Bayerische Staatsbibliothek, 2 Mus.th. 196. Public Domain 269
- 6.18 Anonymous, title page for Gaffurio Franchino, *Angelicum ac divinum opus musice* (Milan, Gottardo Ponzio: 1508). Woodcut. Paris, Bibliothèque Nationale de France, Département Réserve des Livres Rares, Res-V-527. Public Domain 270
- 6.19 Anonymous, title page for Gaffurio Franchino, *De harmonia musicorum instrumentorum opus* (Milan, Gottardo Ponzio: 1518). Woodcut. Munich, Bayerische Staatsbibliothek, 2 Mus.th. 192. Public Domain 271



- 6.20 Anonymous, illustration in Cannuzzi Pietro, *Regule florum musices* (Florence, Bernardo Zucchetta: 1510) fol. bjr. Woodcut. Berlin, Staatsbibliothek, Preußischer Kulturbesitz, Mus. ant. theor. C 205. Public Domain 273
- 6.21 Anonymous, illustration in Poliziano Angelo, “Favola di Orpheo”, in *La giostra di Giuliano de’ Medici* (Florence, Antonio Tubini-Lorenzo de Alopa – Andrea Ghirlandi: [1490s]) fol. cvjv. Woodcut. Florence, Biblioteca Nazionale Centrale, Pal.E.6.4.84. Public Domain 274
- 6.22 Anonymous, frontispiece to Cannuzzi Pietro, *Regule florum musices* (Florence, Bernardo Zucchetta: 1510). Woodcut. Berlin, Staatsbibliothek, Preußischer Kulturbesitz, Mus. ant. theor. C 205. Public Domain 276
- 6.23 [Urs Graf], illustration to Virdung Sebastian, *Musica getuscht* (Basel, Michael Furter: 1511) fol. Aiiiijr. Woodcut. Wolfenbüttel, Herzog August Bibliothek, 43 Musica Helmst. Image © Herzog August Bibliothek Wolfenbüttel 277
- 6.24 Anonymous, title page frame in Virdung Sebastian, *Musica getuscht* (Augsburg, [Johann Schönsperger]: [c.1512]). Woodcut, 16.8 × 9.9 cm. Wolfenbüttel, Herzog August Bibliothek, 4 Musica. Image © Herzog August Bibliothek Wolfenbüttel 278
- 6.25 Anonymous, title page for Schlick Arnolt, *Spiegel der Orgelmacher und Organisten* (Speyer, Peter Drach: 1511). Woodcut. Halle, Marienbibliothek, R 3.98 (3). Public Domain 280
- 6.26 Anonymous, title page for the *Compendium musices* (Venice, Lucantonio Giunta: 1513). Woodcut, 13.4 × 9.6 cm. Paris, Bibliothèque nationale de France, Département Réserve des Livres Rares, RES VM8-8 281
- 6.27 Anonymous, title page for Bonaventura da Brescia, *Regula musice plane* (Venice, Giorgio de Rusconi: 1516). Woodcut. Rome, Biblioteca nazionale centrale, 69. 8.A.14.1. Public Domain 282
- 6.28 Anonymous, title page for Felsztyn Sebastjan, *Opusculum musice compilatum noviter* ([Kraków], [Hieronymus Vietor – Johann Haller]: c.1515). Woodcut. Warsaw, Biblioteka Narodowa, SD XVI.Qu.163. Public Domain 283
- 6.29 Anonymous, title page for Quercu Simon de, *Opusculum musices* (Nuremberg, Johann Weysenburger: 1513). Woodcut. Berlin, Staatsbibliothek, Preußischer Kulturbesitz, 3 an: Ds 17124. Public Domain 285
- 6.30 Anonymous, title page frame to Ornitoparch Andreas, *Musicae activae micrologus* (Leipzig, Valentin Schumann: 1517). Woodcut. Berlin, Staatsbibliothek, Preußischer Kulturbesitz, Mus. ant. theor. B 151. Public Domain 286
- 7.1 Anonymous, frontispiece for Caporali Giovanni Battista, *Architettura* (Perugia, Giano Bigazzini: 1536). Woodcut. Universitätsbibliothek Heidelberg, vitruvius1536/0001. Public Domain 297

- 7.2 Anonymous, frontispiece for Palladio Andrea, *I quattro libri dell'Architettura* (Venice, Domenico de' Franceschi: 1570). Engraving. Internet Archive: urn:oclc:record:105175325. Public Domain 299
- 7.3 Anonymous, frontispiece for Amico Giovanni Biagio, *L'architetto pratico* (Palermo, Giovanni Battista Aicardo: 1726). Engraving. Internet Archive: urn:oclc:record:1048222975. Public Domain 302
- 7.4 Anonymous, frontispiece for *Fundamentales Regulae Artis Pictoriae Et Sculpt[urae]* (Amsterdam, Hendrick Hondius: 1600). Engraving. Universitätsbibliothek Heidelberg, hondius1600/0007. Public Domain 304
- 7.5 Abraham Bosse, frontispiece for Bosse Abraham, *Traicté des manieres de graver en taille douce sur l'airin* (Paris, Abraham Bosse: 1645). Engraving. Herzog August Bibliothek Wolfenbüttel, 28.14 Geom. Public Domain 306
- 7.6 Phillip Holmes, frontispiece for Salmon Wiliam, *Polygraphice* (London, Richard Jones: 1672). Engraving. Universitätsbibliothek Heidelberg, salmon1672/0006. Public Domain 308
- 7.7 Anonymous, frontispiece for *Nouveau livre des cinq ordres d'architecture [...] par Jacques Barrozio Vignole* (Paris, Charles Le Père – Pierre Michel Avaulez: 1776). Engraving. ETH-Bibliothek Zürich, Rar 6844. Public Domain 310
- 7.8 Anonymous, frontispiece for Lautensack Heinrich, *Des Circkels vnnd Richtscheyts [...] gründtliche underweisung deß rechten gebrauchs* (Frankfurt am Main, Sigmund Feyerabend – Heinrich Lautensack: 1564). Woodcut. Staats- und Universitätsbibliothek Dresden. Public Domain 312
- 7.9 Wendel Dietterlin, frontispiece for Dietterlin Wendel, *Architectura* (Nuremberg, Hubrecht and Balthasar Caymox: 1593). Engraving. Zentralbibliothek Zürich, Rx 12: c,2 | F. Public Domain 314
- 7.10 Antoine Coypel, frontispiece for Piles Roger de, *Abrégé de la vie des peintres* (Paris, Jacques Estienne: 1715). Engraving. Internet Archive: urn:oclc:record:1038773105. Public Domain 316
- 8.1 Conrad Buno, title page for Felden Johann von, *Architectura Militaris [...]* (Braunschweig, Andreas Duncker for Gottfried Müller: 1648). Engraving, 16.4 × 13.5 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 321
- 8.2 Simon Wynhoutsz Frisius after Vries Paul Vredeman de, title page for Samuel Marolois, *Fortification, ou Architecture Militaire [...]* (The Hague, Hendrick Hondius I: 1615). Engraving, 34.2 × 24.1 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 324
- 8.3 Willem Outgers Akersloot, title page for Marolois Samuel, *Fortification, ou Architecture Militaire [...]. Revue, augmentée et corrigée par Albert Girard*

- (Amsterdam, Jan Janssen: 1627). Engraving, 27.7 × 17.3 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 325
- 8.4 Matheus Greuter, title page for Speckle Daniel, *Architectura von Vestungen* [...] (Strasbourg, Bernhart Jobin: 1589). Engraving, 29.2 × 19 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 327
- 8.5 P.D.I., title page for Groote Alessandro de, *Neovallia dialogo* (Monaco, Witwe Anna Berg: 1617). Engraving, 29.8 × 19.4 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 329
- 8.6 Willem Hondius, title page for Freytag Adam, *Architectura Militaris Nova* (Leiden, Bonaventura and Abraham Elzevier: 1631). Engraving, 27.8 × 17 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 330
- 8.7 Sebastian Fürck after Wilhelm Dilich, title page for Dilich Wilhelm, *Peribologia oder Bericht von Vestungsgebewen* [...] (Frankfurt am Main, Anthonio Hummen: 1640). Engraving, 25.9 × 15.3 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 332
- 8.8 Jacob van Meurs, title page for Cellarius Andreas, *Architectura Militaris* [...] (Amsterdam, Johann Janssonius: 1645). Etching, 31.2 × 20.3 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 334
- 8.9 Antoine de Ville, title page for Ville Antoine de, *Fortifications* (Lyon, Irenée Barlet: 1629). Engraving, 34.8 × 22.2 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 336
- 8.10 Hendrick baron van Ruse van Rysenstein. Etching and Title page for Ruse Henrick *Versterckte Vesting* [...] (Amsterdam, Joan Blaeu: 1654). Engraving, 26.1 × 17.1 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 338
- 8.11 Theodor Matham, title page for Dögen Matthias, *Architectura Militaris Moderna* (Amsterdam, Ludovic Elzevier: 1647). Engraving, 27.4 × 17.2 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 340
- 8.12 Jean le Pautre, frontispiece for Bitainvieu Silvère de, *L'Art universel des fortifications* (Paris, Jacques du Breuil: 1665). Engraving, 14.3 × 20.4 cm. Luxemburg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 342

- 8.13 Anonymous, frontispiece for Villeneuve Bardet de, *Cours de la science militaire* [...] (The Hague, Jean van Duren: 1740) book I. Engraving, 18.2 × 11.4 cm. Luxembourg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 346
- 8.14 Iven Besoet, frontispiece for Villeneuve Bardet de, *Cours de la science militaire* [...] (The Hague, Jean van Duren: 1740) book II. Engraving, 18.4 × 11.5 cm. Luxembourg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 347
- 8.15 I.D., frontispiece for Pasch Johann Georg, *Florilegium Fortificatorium tripartitum* [...] (Halle, Christoff Myly: 1662). Engraving, 14.1 × 17.5 cm. Luxembourg, Musée National d'Histoire et d'Art, Brigitte and Klaus Jordan Fund. Image © Delphine Schreuder 349
- 9.1 Francis Delaram, title page for Sandys George, *A Relation of a Iourney begun An: Dom: 1610. Fovre Bookes. Containing a description of the Turkish Empire, of Aegypt, of the Holy Land, of the Remote parts of Italy, and Iands adioyning.* (London, William Barrett: 1621). Engraving. Coloured copy reproduced with permission from the Sylvia Ioannou Foundation 359
- 9.2 Cornelius Bloemart II, frontispiece for Kircher Athanasius, *Oedipus aegyptiacus* (Rome, Vitalis Mascardi: 1652). Engraving. Universitäts- und Landesbibliothek Düsseldorf, ANT 93(2). 369
- 9.3 Jean Appier, frontispiece for Beauveau Henri de, *Relation iournaliere du Voyage du Levant fait & décrit par haut et puissant Seigneur Henry de Beauvau [...]* (Nancy, Iacob Garnich: 1615). Engraving 373
- 9.4 Gilles Rousselet, title page for Dan Pierre, *Histoire de Barbarie et de ses Corsaires* (Paris, Pierre Rocolet: 1637). Engraving 376
- 9.5 Anonymous, frontispiece for Faye Jean Baptiste de la, *Etat des Royaumes de Barbarie, Tripoly, Tunis, et Alger* (Rouen, Guillaume Behourt: 1703). Engraving 378
- 9.6–9.7 Hans Martin Winterstein, double frontispiece for Frisch Johann, *Der Schauplatz Barbarischer Schlavery eröffnet durch J.F.* (Altona, Victor de Lem: 1666). Engraving 379
- 9.8 Anonymous, frontispiece for Croix Phérotée de la, *Relation universelle de l'Afrique, ancienne et moderne* (Lyon, Thomas Amaulry: 1688). Engraving 383
- 9.9 Jacob van Meurs (?), frontispiece for Dapper Olfert, *Umbständliche und Eigentliche Beschreibung von Africa* (Amsterdam, Jacob von Meurs: 1670). Engraving 386
- 10.1 Hans Herman after Hans Holbein the Younger (attributed), *Tabula Cebetis D*, title page for Walder Johann, *Lexicon Graeco Latinum* (Basel, Valentin Curio: 1522 and/or 1541), originally for Manutius Aldus, *Lexicon Graecum iam*

- secundum* (Basel, Valentin Curio: 1522). Woodcut and letterpress, 27.9 × 19.2 cm. Amsterdam, Rijksmuseum, RP-P-1920-2649 400
- 10.2 Jacob Faber after Hans Holbein the Younger (attributed), *Tabula Cebetis A*, title page border for *De Patientia*, in Tertullian, *Opera [...] per Beatum Rhenanum* (Basel, Johann Froben: 1521). Metalcut and letterpress, 26.3 × 17.9 cm. London, British Museum, Prints & Drawings, 1875,0508.1605. © The Trustees of the British Museum 404
- 10.3 Jacob Faber after Hans Holbein the Younger, *Tabula Cebetis C*, title page border for Augustine of Hippo, *De civitate Dei* (Basel, Johann Froben: 1522). Metalcut and letterpress, 25.2 × 16.9 cm. London, British Museum, Prints & Drawings, 1900,1019.34. © The Trustees of the British Museum 405
- 10.4 Hans Herman after anonymous (circle of Hans Holbein the Younger), *Tabula Cebetis B*, title page border for Perotti Nicolao, *Cornu Copiae, sive linguae latinae comentarii* (Basel, Andreas Cratander: 1521). Woodcut and letterpress, 27.3 × 18.4 cm. Amsterdam, Rijksmuseum, RP-P-1920-2648 407
- 10.5 Hans Herman after Hans Holbein the Younger (attributed), Figure of a Man. Detail of *Tabula Cebetis D*, title page for Walder Johann, *Lexicon Graeco Latinum* (Basel, Valentin Curio: 1522 and/or 1541), originally for Manutius Aldus, *Lexicon Graecum, iam secundum* (Basel, Valentin Curio: 1522). Woodcut and letterpress, 27.9 × 19.2 cm. Amsterdam, Rijksmuseum, RP-P-1920-2649 411
- 10.6 Hans Herman after Hans Holbein the Younger (attributed), False Education. Detail of *Tabula Cebetis D*, title page for Walder Johann, *Lexicon Graeco Latinum* (Basel, Valentin Curio: 1522 and/or 1541), originally for Manutius Aldus, *Lexicon Graecum, iam secundum* (Basel, Valentin Curio: 1522). Woodcut and Letterpress, 27.9 × 19.2 cm. Amsterdam, Rijksmuseum, RP-P-1920-2649. Detail, upper left part of the depicted scene 414
- 11.1 Cornelis Galle II after Erasmus Quellinus II, title page for de los Rios y Alarcon Bartholomeo, *De Hierarchia Mariana* (Antwerp, Balthasar Moretus: 1640). Engraving, 28.3 × 18.3 cm. Private Collection 424
- 11.2 Erasmus Quellinus II after Peter Paul Rubens, title page for de los Rios y Alarcon Bartholomeo, *De Hierarchia Mariana* (Antwerp, Balthasar Moretus: 1640). Bister, 29.4 × 19.1 cm. Antwerpen, Museum Plantin-Moretus, Inv. no. MPM.TEK.40 427
- 11.3 Cornelis Galle II after a design by Erasmus Quellinus II, title page for Luitprand of Cremona, *Opera* (Antwerp, Balthasar Moretus: 1640). Engraving, 27.6 × 18.0 cm. Private Collection 430
- 11.4 Erasmus Quellinus II after an idea by Peter Paul Rubens, title page for Goltzius Hubertus, *Icones imperatorum Romanorum* (Antwerp, Balthasar Moretus: 1645).

- Bister, 31.0 × 21.3 cm. Antwerp, Museum Plantin-Moretus, Inv. no. MPM.TEK.398 431
- 11.5 Erasmus Quellinus II, title page of Neapolis Carolus, *Anaptyxis ad fastos P. Ovidii Nasonis* (Antwerp, Balthasar Moretus: 1639). Bister, 31.0 × 21.3 cm. Antwerp, Museum Plantin-Moretus, Inv. no. MPM.TEK.398 432
- 11.6 Erasmus Quellinus II, title page for Goubau Franciscus, *Apostolicarum Pii quinti pont. max. epistolarum libri quinque* (Antwerp, Balthasar Moretus: 1640). Bister, 20.2 × 14.2 cm. Antwerpen, Museum Plantin-Moretus, Inv. no. MPM.TEK.407 435
- 11.7 Cornelis Galle I possibly after Jacques Francquart, title page for Curtius Cornelius, *Virorum illustrium ex ordine Eremitarum S. Augustini Elogia* (Antwerp, Joannes Cnobbaert: 1636). Engraving, 18.4 × 12.9 cm. Private Collection 436
- 11.8 Anonymous, title page for Hauzeur Matthias, *Anatomia totius Augustissimae doctrinae B. Augustini episcopi, Sub duplici* (Paris, Michael Solis: 1646). Engraving, Private Collection 439
- 11.9 Cornelis Galle II after Abraham van Diepenbeeck, title page of Corderius Balthasar, *Job elvcidatvs* (Antwerp, Balthasar Moretus: 1646). Engraving, 30.5 × 19.8 cm. Private Collection 442
- 11.10 Anonymous, title page for Chigi Fabio, *Philomathi Musæ Juveniles* (Antwerp, Balthasar Moretus: 1654). Engraving, 14.8 × 9.5 cm. Private Collection 445
- 12.1 Jacob van der Gracht, title page for *Anatomie der wtterlicke deelen van het Menschelick Lichaem* (The Hague, Jacob van der Gracht: 1634). Etching, 22.2 × 38 cm. Amsterdam, Rijksmuseum (RP-P-1940-1624) 450
- 12.2 Jacob van der Gracht, plate VII and facing text from *Anatomie der wtterlicke deelen van het Menschelick Lichaem* (The Hague, Jacob van der Gracht: 1634). Etching, University of Amsterdam, Special Collections, KF 62-130. Image © Allard Pierson, University of Amsterdam 452
- 12.3 Anonymous, title page for Juan Valverde de Amusco's *Anatomia del corpo humano* (Rome, Antonio Lafreri: 1560). Engraving, London, Wellcome Collection. Image © Wellcome Collection 455
- 12.4 Jan van Calcar (attributed), title page for Andreas Vesalius, *De humani corporis Fabrica libri septem* (Basel, Johannes Oporinus: 1543). Woodcut, 35 × 25 cm. Basel, University Library (AN I 15). Image © e-rara.ch 457
- 12.5 Jan van Calcar (attributed), "Portrait of Andreas Vesalius", in Andreas Vesalius, *De humani corporis fabrica libri septem* (Basel, Johannes Oporinus: 1543). London, Wellcome Collection. Image © Wellcome Collection 459
- 12.6 Rembrandt van Rijn, *The Anatomy Lesson of Dr Nicolaes Tulp* (1632). Oil on canvas, 169.5 × 216.5 cm. The Hague, Mauritshuis, inv. no. 146. Image © Mauritshuis 460

- 12.7 Anonymous, anatomical drawing and annotations from MS 2230 (ca.1700), fol. 13v–14r. Black and brown ink and grey wash over traces of graphite, 36 × 24 cm. London, Wellcome Collection. Image © Wellcome Collection 467
- 12.8 Anonymous, anatomical drawing of Herculean figure from MS 2230 (ca.1700), fol. 23v. Brown ink, red chalk, white highlights, and grey wash, 36 × 24 cm. London, Wellcome Collection. Image © Wellcome Collection 468
- 12.9 Anonymous, first page of MS 2230 (ca.1700). Brown and black ink and grey wash, 36 × 24 cm. London, Wellcome Collection. Image © Wellcome Collection 470
- 13.1 Christoph Dietel. Title page and frontispiece for *The Vision of the Cross* in *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 477
- 13.2 Christoph Dietel, *The Vision of the Cross*, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 478
- 13.3 Johann Christoph Winkler, *Ten Days of Devotion*, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 479
- 13.4 Johann Christoph Winkler, *Healing of Father Marcello Mastrilli*, from *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 480
- 13.5 Johann Christoph Winkler, *The Conversion of Xavier*, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 488
- 13.6 Johann Christoph Winkler, *The Humility of Xavier*, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 490
- 13.7 Johann Christoph Winkler, *Xavier Prays*, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 492

- 13.8 Johann Christoph Winkler, The Patience of Xavier, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 493
- 13.9 Johann Christoph Winkler, The Chastity of Xavier, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 495
- 13.10 Johann Christoph Winkler, Xavier in Rigor of Himself, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 496
- 13.11 Johann Christoph Winkler, Xavier's Love of Neighbors, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 497
- 13.12 Johann Christoph Winkler, Xavier's Love of All Aspects of the Lord, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 499
- 13.13 Johann Christoph Winkler, Xavier's Love of Christ Crucified, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 500
- 13.14 Johann Christoph Winkler, Xavier's Love of God, from: *Cultus Sancti Francisci Xaverii Societatis Jesu Japoniae & Indiarum apostoli* (Vienna, Gregor Kurtzböck: c.1740). Engraving, 19.0 × 12.5 cm. Boston, John J. Burns Library, Jesuitica Collection. Image © Author with permission of John J. Burns Library 501
- 14.1 Juan Ricci de Guevara, title page for *Imagen de Dios i de sus obras (Pintura Sabia)* (c.1660–1662). Ink on paper, 29.5 × 20.5 cm. Madrid, Biblioteca Lázaro Galdiano, inv. 15649. Image © Biblioteca Lázaro Galdiano 507
- 14.2 Anonymous, "Ars naturam adiuvat", from: Diego López, *Declaracion magistral sobre las Emblemas de Andres Alciato* (Nájera, Juan de Mongastón: 1615) 252v. Engraving 517
- 14.3 Juan Ricci de Guevara, hieroglyph with Composite triumphal arch dedicated to the Immaculate Conception, from: *Imagen de Dios i de sus obras (Pintura Sabia)*



- (c.1660–1662) 39r. Ink on paper, 29.5 × 20.5 cm. Madrid, Biblioteca Lázaro Galdiano, inv. 15649. Image © Biblioteca Lázaro Galdiano 522
- 15.1 Johann Daniel Herz, *Portrait of Jeremias Wolff*, 1717. Engraving and etching, 38 × 28 cm. Dresden, Sächsische Landesbibliothek, Deutsche Fotothek. Image © Regina Richter 530
- 15.2 Paul Decker and Johann Jacob Kleinschmidt, frontispiece for vol. 1 of Decker Paul, *Fürstlicher Baumeister* (Augsburg, Jeremias Wolff: 1711). Engraving, 41 × 49 cm. Image © Rome, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte 534
- 15.3 Paul Decker and Carl Remshard. Plate 10 from vol. 1 of Decker Paul, *Fürstlicher Baumeister* (Augsburg, Jeremias Wolff: 1711). Engraving, 33 × 49 cm. Image © Rome, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte 538
- 15.4 Paul Decker and Georg Conrad Bodenehr. Plate 13 from vol. 1 of Decker Paul, *Fürstlicher Baumeister* (Augsburg, Jeremias Wolff: 1711). Engraving, 33 × 49 cm. Image © Rome, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte 539
- 15.5 Carl Remshard, frontispiece for Nette Johann Friedrich, *Adeliche Land-und-Lust Häuser nach Moderne Gout* (Augsburg, Jeremias Wolff: 1711). Engraving, 40 × 50 cm. Stuttgart, Württembergische Landesbibliothek 542
- 15.6 Carl Remshard. Plate 4 from Nette Johann Friedrich, *Adeliche Land-und-Lust Häuser nach Moderne Gout* (Augsburg, Jeremias Wolff: 1711). Engraving, 40 × 50 cm. Stuttgart, Württembergische Landesbibliothek 543
- 15.7 Carl Remshard. Plate 3 from Nette Johann Friedrich, *Adeliche Land-und-Lust Häuser nach Moderne Gout* (Augsburg, Jeremias Wolff: 1711). Engraving, 40 × 50 cm. Stuttgart, Württembergische Landesbibliothek 544
- 15.8 Attributed to Johann August Corvinus or Georg Nessenthaler, frontispiece for Frisoni Donato Giuseppe, *Vues de la Residence Ducale de Louisbourg* (Augsburg, Jeremias Wolff's Heirs: 1727). Engraving, 41 × 56 cm. Stuttgart, Württembergische Landesbibliothek 546
- 15.9 Attributed to Johann August Corvinus or Georg Nessenthaler, Plate 2 from Frisoni Donato Giuseppe, *Vues de la Residence Ducale de Louisbourg* (Augsburg, Jeremias Wolff's Heirs: 1727). Engraving, 31 × 22 cm. Stuttgart, Württembergische Landesbibliothek, Sch.K.fol. 836 548–549
- 15.10 Attributed to Donato Giuseppe Frisoni or Johann August Corvinus. Plate 7 from Frisoni Donato Giuseppe, *Vues de la Residence Ducale de Louisbourg* (Augsburg, Jeremias Wolff's Heirs: 1727). Engraving, 41 × 56 cm. Stuttgart, Württembergische Landesbibliothek, Sch.K.fol. 836 550

- 15.11 Attributed to Donato Giuseppe Frisoni or Johann August Corvinus. Plate 14 from Frisoni, *Vues de la Residence Ducale de Louisbourg* (Augsburg, Jeremias Wolff's Heirs: 1727). Engraving, 41 × 56 cm. Stuttgart, Württembergische Landesbibliothek, Sch.K.fol. 836 551
- 15.12 Johann August Corvinus. Plate 1 from Frisoni Donato Giuseppe, *Vues de la Residence Ducale de Louisbourg* (Augsburg, Jeremias Wolff's Heirs: 1727). Engraving, 41 × 125 cm. Stuttgart, Württembergische Landesbibliothek 552–553
- 15.13 Johann August Corvinus. Plate 3 from Frisoni Donato Giuseppe, *Vues de la Residence Ducale de Louisbourg* (Augsburg, Jeremias Wolff's Heirs: 1727). Engraving, 41 × 86 cm. Stuttgart, Württembergische Landesbibliothek 553
- 16.1 William Faithorne, frontispiece for Philips Katherine, *Poems by the most deservedly admired ... the matchless Orinda* (London, J.M. for Henry Herringman: 1667). Engraving. San Marino, CA., Henry E. Huntington Library. Image © Henry E. Huntington Library 560
- 16.2 William Faithorne, frontispiece for Cowley Abraham, *Poemata Latina* (London, Thomas Roycroft for John Martyn: 1668). Engraving. Wolfenbüttel, Herzog August Bibliothek. Image © Herzog August Bibliothek 561
- 16.3 Anonymous, frontispiece and title page for Cicero, *Opera* (Leiden, Elzevir: 1642). Engraving. Image © Herzog August Bibliothek Wolfenbüttel 562
- 16.4 George Vertue after Michael Rysbrack, frontispiece for Rowe Nicholas, *Works* (London: Henry Lintot, 1747). Engraving. London, British Museum. Image © The Trustees of the British Museum 565
- 16.5 Michael Rysbrack, *Edmund Waller*, terracotta, 1728. Private collection. Image © National Portrait Gallery 569
- 16.6 After Peter Vanderbank, frontispiece and title page for Waller Edmund, *Poems, &c. Written upon several Occasions, And to several Persons* (London, Jacob Tonson: 1711). Engraving. Image © Herzog August Bibliothek Wolfenbüttel 571
- 16.7 George Vertue after Sir Godfrey Kneller, frontispiece and title page for Waller Edmund, *The Works Of Edmund Waller Esqr. in Verse and Prose Published By Mr. Fenton* (London, Jacob Tonson: 1729). Engraving. Private collection. Image © author 573
- 16.8 George Vertue after Michael Rysbrack, portrait of Lady Margaret Harley and first page of Elijah Fenton's dedicatory poem in Waller Edmund, *The Works Of Edmund Waller Esqr. in Verse and Prose Published By Mr. Fenton* (London, Jacob Tonson: 1729). Engraving. Private collection. Image © author 574
- 16.9 George Vertue, monument to Edmund Waller, in Waller Edmund, *The Works Of Edmund Waller Esqr. in Verse and Prose Published By Mr. Fenton* (London, Jacob Tonson: 1729) opposite p. 450. Engraving. Private collection. Image © author 576

- 16.10 Simon Gribelin, headpiece to “An Essay on Criticism”, in Pope Alexander, *Works* (London, Bernard Lintot: 1717). Engraving. New Haven, Beinecke Library. Image © Beinecke Library, Yale University 579
- 16.11 George Vertue, headpiece to the poem “On my Lady Dorothy Sidney’s Picture”, in Waller Edmund, *The Works Of Edmund Waller Esqr. in Verse and Prose Published By Mr. Fenton* (London, Jacob Tonson: 1729) p. 49. Engraving. Private collection. Image © author 581
- 16.12 George Vertue, headpiece to the poem “To the Duchess of Orleans”, in Waller Edmund, *The Works Of Edmund Waller Esqr. in Verse and Prose Published By Mr. Fenton* (London, Jacob Tonson: 1729) p. 277. Engraving. Private collection. Image © author 582
- 16.13 Gerard Vandergucht, headpiece to the poem “Lady Hyde”, in George Granville, *The Genuine Works in Verse and Prose of the Right Honourable George Granville, Lord Lansdowne* (London, Jacob Tonson: 1732) p. 41. Engraving. San Marino, CA., Henry E Huntington Library. Image © Henry E. Huntington Library 586

### Graphs

- 10.1 Artists’ networks: Miranda Elston, Heather Aiken and Lauren Bellard 401
- 10.2 Marriage networks: Miranda Elston, Heather Aiken and Lauren Bellard 403

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## Chapter 1

# Gateways to the Books: Early Modern Frontispieces – Introduction

*Gitta Bertram, Nils Büttner and Claus Zittel*

Reader stop!

And pay attention to the door before you examine the house,  
and first explore the face then read the man;  
through faces, we read natures, and a door is the sign of a house:  
here see the epitome of the epitome and the microcosm of the  
microcosm.

[Siste Lector,  
portamque consule, antequam domum scrutaris,  
priusque frontem explora, quam hominem legis;  
Per fronts legimus naturas, et index est domus Porta:  
Hic vide Epitomen Epitomes, et Microcosmum Microcosmi.]<sup>1</sup>



Frequently, early modern readers would have faced an image first when opening a book, either a title page or a frontispiece. By 1651, the year of the publication of Nathaniel Highmore's (1613–1685) book, this opening was not much of a novelty anymore [Figs. 1.1–1.2]. Maybe this is the reason why this book implores its readers to stop and pay attention to its 'door' as it is called there, or 'face' of the book. The address to the reader, in any case, emphasises that it should be explored before entering and read before the reader engages with the work. Especially scientific, literary or religious books, but also those large

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<sup>1</sup> Highmore Nathaniel, *Corporis humani disquisitio anatomica; in qua sanguinis circulationem in quavis corporis particula plurimis typis novis ... prosequutus est* (The Hague, Samuel Broun: 1651); translation from Ekholm K., "Anatomy, Bloodletting and Emblems: Interpreting the Title-Page of Nathaniel Highmore's *Disquisitio* (1651)", *Early Science and Medicine* 18.1–2 (2013) 87–123, here 89.



Figure 1.1 Nathaniel Highmore, A monument within which is suspended the flayed skin of a man, with a canal system as an allegory of the circulation of blood, and other allegories of anatomy, frontispiece for Highmore Nathaniel, *Corporis humani disquisitio anatomica* (The Hague, Samuel Broun: 1651). Engraving, 25.5 × 15.6 cm LONDON, Wellcome Library, no. 249391. Public Domain

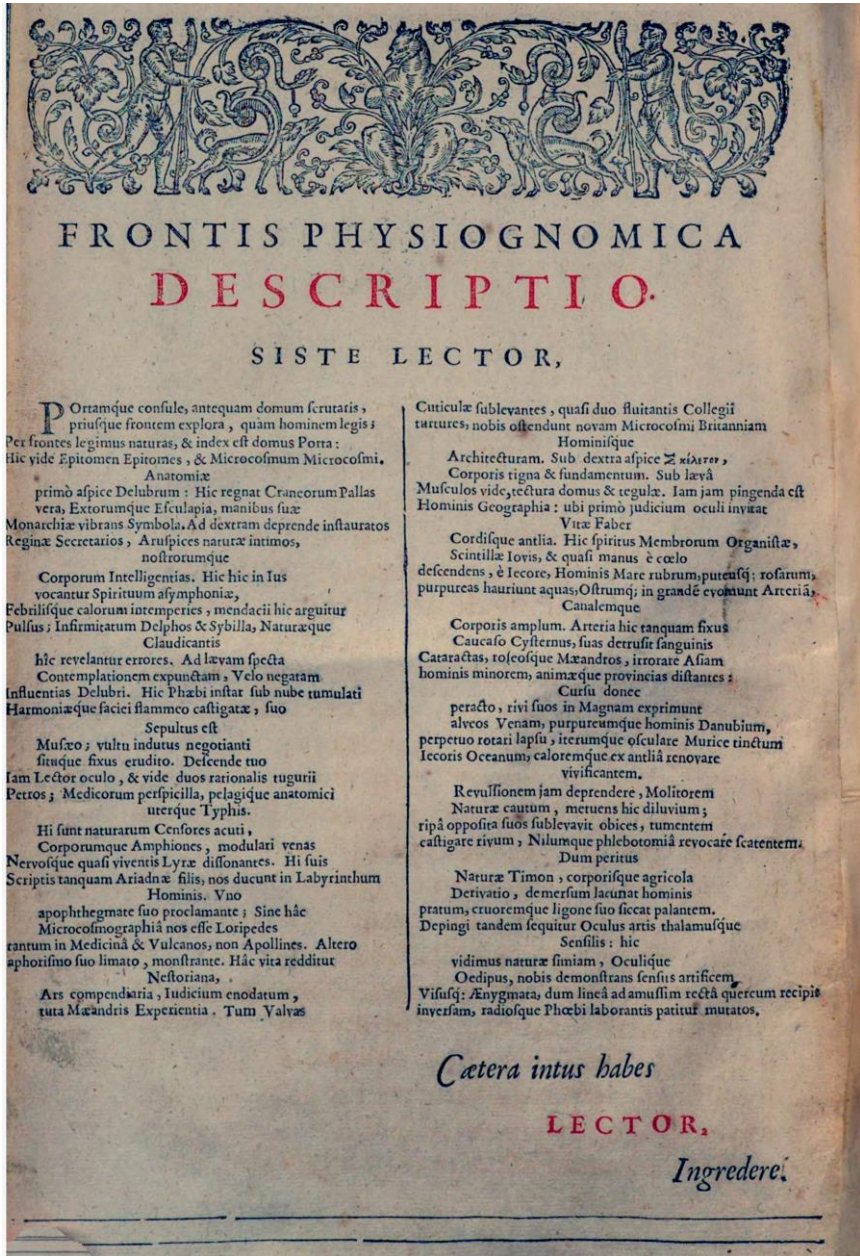


Figure 1.2 “Frontis Physiognomica. Descriptio”, in Highmore Nathaniel, *Corporis humani disquisitio anatomica* (The Hague, Samuel Broun: 1651)

and hefty tomes of philosophy or law have an illustrated gateway to the book. This gateway could be simple or very elaborate, in any case, however, the image serves to embellish the book, to impress or entertain the reader, or to direct the reader's expectations and reading of the following book.

*Vice versa*, frontispieces incorporate text announcing the work, but also names, inscriptions and mottos, as well as notes explaining the depicted symbols, persons or elements. The pictorial elements convey concepts through their spatial relations; the visual order of the page creates hierarchies, endows equivalences, oppositions and sequences. Often, they are full of allegorical references organised to be seen in a certain order and thus guiding the thinking of the viewer into specific directions. Very often, they incorporate portraits of the authors, their personal mottos or initials, or the mottos and devices of the printers.<sup>2</sup> Hence, frontispieces are not only entrance halls for books but the *via regia* leading into early modern visual culture:<sup>3</sup> they provide emblematic models and ideograms; they are the key to the worlds of cognition and imagination; they show patterns of perception, ordering and reasoning; they shape the collective memory, and sometimes they even serve as tools for meditation.<sup>4</sup> In short, they are outstanding witnesses for the history of the early modern cosmos of images.

In Europe, the illustrated title page or the elaborate frontispiece flourished especially in the early modern period. Medieval manuscripts rarely had a title page or a frontispiece introducing the work,<sup>5</sup> even though there are remarkable examples from the time before the invention of the printing press.<sup>6</sup> With

<sup>2</sup> See the contributions by Hole Röfler, Martijn van Beek and Malcolm Baker in this volume.

<sup>3</sup> Cf. Berger S., *The Art of Philosophy. Visual Thinking in Europe from the late Renaissance to the Early Enlightenment* (Princeton: 2017); Zittel C., *Theatrum philosophicum. Descartes und die Rolle ästhetischer Formen in der Wissenschaft* (Berlin: 2009) 241–280.

<sup>4</sup> Bielak A., “Teach Me, Reveal the Secret to My Heart: the Role of a Spiritual Guide in the Meditative Works of Marcin Hińcza”, in Dekoninck R. – Guiderdoni A. – Melion W.S. (eds.), *Quid est secretum?* (Leiden: 2020) 191–230.

<sup>5</sup> Rautenberg U., “Die Entstehung und Entwicklung des Buchtitelblatts in der Inkunabelzeit in Deutschland, den Niederlanden und Venedig: Quantitative und qualitative Studien”, *Archiv für Geschichte des Buchwesens* 62 (2008) 1–105; Meier-Staubach C., “Illustration und Textcorpus. Zu kommunikations- und ordnungsfunktionalen Aspekten der Bilder in den mittelalterlichen Enzyklopädiehandschriften”, *Frühmittelalterliche Studien* 31 (1997) 1–31, figs. 1–57; Schmitt A., “Zur Entwicklung von Titelblatt und Titel in der Inkunabelzeit”, *Archiv für Buchgewerbe und Gebrauchsgraphik* 3,8 (1983) 11–29.

<sup>6</sup> Cfr. Markey T. “Servius illustrated: Latin texts and contexts of Simone Martini's Frontispiece Painting to Petrarch's Virgil”, *Humanistica Lovaniensia* 65 (2016) 1–28; Brink J., “Simone Martini, Francesco Petrarca and the Humanistic Program of the Virgil Frontispiece”, *Mediaevalia* 3 (1977) 83–117; Carruthers M., “The Sociable Text Of The Troilus Frontispiece: A Different Mode Of Textuality”, *English Literary History* 81.2 (2014) 423–41; Kessler H.L.,

the introduction of mass production through the printing press in the fifteenth century, the functions of frontispieces changed together with their appearance.<sup>7</sup> Printers decorated the empty first pages with woodcut illustrations, later with their own devices, and with information about the printing of the book or their print shop.<sup>8</sup>

Over the next two centuries, the information and illustrations on title pages and frontispieces became more detailed. In the sixteenth century, intaglio printing methods made it possible to introduce a book in a highly elaborate and sophisticated way, although the typographical title page with or without an added visual element predominated. In the course of the eighteenth century,<sup>9</sup> the engraved title page gradually disappeared and was increasingly separated into a typographical title page and an opposing frontispiece with a scene introducing the text.

What makes early modern title pages and frontispieces especially interesting is that they are inherently intermedial, polyvalent and polyfunctional. They are not only of interest to art or book historians, typographers and designers, but also to historians, literary or musical scholars, jurists, opticians, and many more, depending on the contents of the books under question. For many years, title pages and frontispieces have been noted mostly by book historians and literary theorists, mainly because these researchers were more often exposed to these visually arresting pieces. In recent years, other disciplines from the humanities have become aware of title pages, especially art, science and book historians. A growing interest in interdisciplinary research and a growing interest in image-science (*Bildwissenschaft*) have contributed to this

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“Hic Homo Formatur: The Genesis Frontispieces of the Carolingian Bibles”, *The Art Bulletin* 53.2 (1971) 143–160; Herman N., “Excavating the page: virtuosity and illusionism in Italian book illumination, 1460–1520”, *Word & Image* 27.2 (2011) 190–211; Humphrey L., “Cristoforo Cortese’s signed frontispieces in the Museo Civico Amedeo Lia, La Spezia and the Mariiegola of the Scuola dei Milanesi of Venice”, *Rivista di storia della miniatura* (2008) 81–94.

7 Cf. Smith M., *The Title-page. Its Early Development 1460–1510* (London: 2000).

8 Cf. in this volume Lea Hagedorn “Minerva in the Printshop: Publisher’s Advertising in Frontispieces and the Media Presence of Early Modern Printer-Publishers”; Brown C.J., “The Interaction between Author and Printer: Title Pages and Colophons of Early French Imprints”, *Soundings* 23 (1992) 33–53.

9 For Frontispieces in 18th century see: Habel T., *Entwicklung und Erschließung deutschsprachiger Rezensionsschriften des 18. Jahrhunderts* (Bremen: 2007); Schneiders W., *Aufklärung-philosophie in Deutschland* (Hamburg: 1982) 49–110; Suitner R., *Die philosophischen Totengespräche der Frühaufklärung* (Hamburg: 2016); Mulsov M., “Die Aufklärung der Drei- und zwanzigjährigen: Titelkupfer als Indikatoren für den publizistischen Hintergrund der Frühaufklärung” in Fulda D. – Steigerwald J. (eds.), *Um 1700: die Formierung der europäischen Aufklärung* (Berlin: 2016) 122–164, Williams A., “How to Read a Book: Eighteenth-Century Frontispieces and Popular Collections”, *Anglistik* 25 (2014) 91–102.

development. The present volume is witness to this development and shows how sophisticated title pages can be. They often need monographic treatment, a good knowledge of text and image, and, not least, the involvement of various disciplines.<sup>10</sup>

Although all title pages and frontispieces have in common that they introduce a codex, the works they introduce and the circumstances in which they were produced vary so widely that a singular theory of these paratextual elements is impossible. Some influential works that concern the development of title pages, in general, will be introduced in the following pages, but too many papers have been written on single title pages, artists, or publishers for us to take into account. Another problem is that because of their interdisciplinary nature, title pages are studied in many contexts and viewed from a great variety of perspectives. A book historian asks other questions than a music historian; a typographer looks more at the aspect of type and layout rather than the images as such, which, however, might be of more interest to an art historian.

## 1 Terminology: Frontispieces and Title Pages

Frontispieces and illustrated title pages are among those few phenomena of cultural history that developed before there was a term for them. In the early modern period, “frontispiece” was used as an umbrella term and could mean any form of title page, be it illustrated or not.<sup>11</sup> In Latin, as in the English language, “frontispiece” was originally used as an architectural term for the front or face of a building, usually endowed with an elaborate entrance.<sup>12</sup> The title page could thus be seen as the entrance or the gateway to the book’s contents.<sup>13</sup> At the beginning of the 17th century, the term to describe a picture preceding a book was so little established that the publisher Balthasar Moretus wrote in

<sup>10</sup> Annette Frese in her thesis on illustrated title pages in early modern Cologne has explicitly stated the need for an interdisciplinary treatment of title pages and frontispieces. Cf. Frese A., *Barocke Titelgraphik am Beispiel der Verlagsstadt Köln (1570–1700): Funktion, Sujet, Typologie* (Cologne: 1986) 1.

<sup>11</sup> Steinberg S., *Five Hundred Years of Printing* (London: 1996) 13; Smith, *The Title-page* 12–15.

<sup>12</sup> This primary meaning is documented by numerous Latin dictionaries up to the 18th century. See for example *Dictionarium Teutonico-Latinum novum: sive, Biglotton amplificatum; omnibus hactenus editis generis dictionariis multo perfectius, & incipientius atque progredientis juventutis utilitati accomodatius* (Amsterdam, Adriaan Wor – Gerard Onder de Linden: 1744) I, unpagged: “voorgevel, frontispicium”.

<sup>13</sup> Cf. Baldacchini L., *Aspettando il frontespizio. Pagine bianche, occhiotti e colophon nel libro antico* (Milan: 2004).



a Latin letter to one of his authors that he intended to commit such an illustration for its title, “the frontispiece, as they call it.”<sup>14</sup>

The terminology in other languages can become confusing: In Italian, for instance, “frontespizio” is used for title pages, while the frontispiece is the “antiporta”.<sup>15</sup> In German the term “Frontispiz” can be used as an umbrella term, interspersed with the terms “Titelkupfer” or “Kupfertitel” for the illustrated title page and “Titelblatt” for the generic “title page”, in French “frontispice”, in Polish “Frontysepis”, in Spanish “la portada”. Nowadays a bibliographical distinction is often made between a title page and a frontispiece. A title page can be defined as a separate page containing information about the author and the work and often additional information about the printer and publisher, the place and year of publication. For the early title page during the incunabula period, it should be added that it did not contain the first lines of the work as would be the case with the incipit formula used in manuscripts.<sup>16</sup> The frontispiece as it is understood today is an illustrated page placed before the title page. It can include the title of the work or additional information of the work, such as quotations, but generally does not include bibliographical data. For the early modern period, the title page is more characteristic. The frontispiece as a separate illustration gained popularity in the seventeenth century and mostly replaced the fully illustrated title page in the eighteenth.<sup>17</sup>

## 2 Historical Title Page Collections and Research

Although the more or less systematic examination of illustrated title pages or frontispieces is scarcely one hundred years old, the collection of title pages, especially of elaborate ones, is much older. One famous example of an early modern case is the collection of Samuel Pepys (1633–1703). Pepys was an official of England’s Navy and was not only known as a prolific diary writer but also as a collector of books which he worked hard to present in the proper

14 Judson J.R. – Van de Velde C., *Book Illustration and Title-pages*, Corpus Rubenianum Ludwig Burchard 21 (London: 1977) II, 369, no. 13: “et nouam frontispicij, ut vocant, imaginem incidi euro”.

15 Cf. Baldacchini., *Aspettando il frontespizio* 26.

16 Rautenberg, “Die Entstehung und Entwicklung des Buchtitelblatts in der Inkunabelzeit in Deutschland, den Niederlanden und Venedig” 17; cf. idem, “The Title-pages from the Printing Shop of Aldus Manutius”, in Infelise M. (ed.), *Aldo Manuzio. La costruzione del mito* (Venice: 2016) 163–181, here 166. Smith, *The Title-page* 14.

17 Cibelli D.H., *Architectural Title Pages and Frontispieces in Renaissance Printed Books* (unpublished Ph. D. dissertation, Binghamton: 1994); Corbett M. – Lightbown R., *The Comely Frontispiece. The Emblematic Title-Page in England 1550–1660* (London: 1979).



Figure 1.3 Wenceslaus Hollar after Mary Evelyn, frontispiece for Evelyn John, *Essay on the First Book of T. Lucretius Carus De Rerum Natura* (London: Gabriel Bedle – Thomas Collins: 1656). Engraving. WASHINGTON D.C., FOLGER SHAKESPEARE LIBRARY © CC BY-SA 4.0

light.<sup>18</sup> He bequeathed his collection of 4,063 titles to Magdalene College, Cambridge.<sup>19</sup> Apart from collecting books, Pepys collected roughly 900 title pages and frontispieces with the help of his friend John Evelyn (1620–1706).<sup>20</sup> Evelyn published many books, among which an *Essay on the First Book of T. Lucretius Carus De Rerum Natura*, of which the ‘Frontispiece was of my Wifes invention and designing: but engrav’d by Hollar’ [sic, Wenceslaus Hollar (1607–1677)]. The book was for his ‘honor’d friend Sam:ll Pepys Esqr’ in whose collection it still remains.<sup>21</sup> [Fig. 1.3]

A collection that influenced modern research on frontispieces and title pages to great extent was compiled by John Bagford (1650–1716). Bagford was a library agent and book runner, who developed a love for books.<sup>22</sup> With the intention to write “An historical account of the art of typography”, he collected material wherever he could find it. His friend and bookseller Christopher Bateman (1698–1730) gave him waste books from which he collected ‘the titles of several hundreds of books from the beginning of printing at Westminster by Caxton to the 16th century, and not only their devices, titles, great letters, but specimens of most of the old printers’ letters that they used’.<sup>23</sup> Bagford’s endeavour to write this historical account never came to fruition, but he left more than 40 volumes and several portfolios of various prints at the time of his death in 1716. In 1753 they were incorporated into the collection of the British Museum,<sup>24</sup> and by 1808 none of Bagford’s original portfolios was intact, as all prints had been pasted into albums. Subsequently, a second generation of librarians re-arranged the contents with another re-organisation soon on its way. Because a new Department of Prints and Drawings was established in

18 Loveman K., *Samuel Pepys and his Books. Reading, Newsgathering, and Sociability, 1660–1703* (Oxford: 2015) 7.

19 Loveman, *Samuel Pepys and his Books* 248, n.10.

20 Pepys S., “My collection of frontispieces”, in Latham R. (ed.), *Catalogue of the Pepys Library at Magdalene College Cambridge*, vol. III: Print and Drawings, part I: General (New Jersey: 1980) 87–175.

21 Knighton C.S. (ed.), *Catalogue of the Pepys Library at Magdalene College, Cambridge. Census of printed books* (London: 2004) 81, no. 1001.

22 Gatch M., “John Bagford, Bookseller and Antiquary”, *The British Library Journal* 12.2 (1986) 150–171.

23 Bagford John, *From Harley 5910*, iii 120, as given by Steele R., “Books given to the Library of Christ’s College, Cambridge, by the Lady Margaret”, *The Library. Transactions of the Bibliographical Society* VIII (1907) 223. Griffiths A., “The Bagford Collection”, *British Library* <<https://www.bl.uk/picturing-places/articles/the-bagford-collection>> (accessed: 12.12.2019). We thank Anthony Griffiths for sending us his manuscript.

24 ‘In 1759 there were roughly 20 folio books, and 45 portfolios, together with 40 smaller quarto books. By 1808 there were no portfolios, and only books’, Griffiths, “The Bagford Collection”.

1808, several prints were extracted from the volumes and transferred to the new department.

The first interest in title pages as an early modern European phenomenon<sup>25</sup> was shown by actors in the Arts and Crafts movement. From 1888 to 1891 Alfred W. Pollard (1859–1944) contributed several articles intended to help contemporary printers and publishers to better title pages.<sup>26</sup> Pollard was able to make his contributions because he had access to Bagford's large collection of title pages in the British Museum.<sup>27</sup> It allowed him to study thirty thousand title pages bound in several volumes, but the way in which they were organised and bound was not Bagford's doing. When Pollard studied the title pages, he, in fact, looked at the re-organised collection scattered throughout the departments of the British Museum: by the end of the nineteenth century, the collection had been re-organised four times by its custodians.<sup>28</sup> The system in which Pollard found the collection organised had thus grown over several decades if not centuries, and it naturally influenced his approach.

### 3 National Focus

As would be expected from such a collection, Pollard studied the title pages as single leaves without considering the rest of the books and their contexts. He was, after all, mainly interested in improving the aesthetics of contemporary books and in putting the title pages to use. Another result of the collection's history was the organisation into nationalities which is reflected in Pollard's imaginary journey through Europe: 'It was natural for an Englishman in a chat about books, to begin with, Caxton and de Worde, and on our way from London Paris is a natural halting-place'. After looking at some specific inventions made by some French printers he heads to Italy, 'the home of beautiful printing'.<sup>29</sup> In the following discussion, his interest is focussed on these three countries and

25 For early non-European frontispieces see for example Huang S., "Media Transfer and Modular Construction: The Printing of Lotus Sutra Frontispieces in Song China", *Ars Orientalis* 41 (2011) 135–163.

26 Pollard A.W., *Last Words on the History of the Title-page. With Notes on Some Colophons and Twenty-seven Facsimiles of Title-pages* (London: 1891). The same goal had the historian Julius von Pflugk-Harttung with his *Rahmen Deutscher Buchtitel* (Stuttgart: 1909).

27 Silvestre L.-C., *Marques typographiques* (Paris: 1867); Griffiths, "The Bagford Collection".

28 With a fifth on its way in 1900 when another 251 prints were transferred from Printed Books to Prints and Drawings. British Museum, London, Museum Number 1900,1019.1 to 251 <[https://www.britishmuseum.org/collection/object/P\\_1900-1019-1](https://www.britishmuseum.org/collection/object/P_1900-1019-1)>.

29 Pollard, *Last Words* 23.

the varieties of title pages that can be found there: typographical or illustrated title pages, and those decorated with borders, vignettes or printer's marks.

The organisation of title pages according to nationalities informed the research of most librarians and historians for the next decades. With this focus, the title page was often treated as an isolated phenomenon without consideration for context. Very often the book and the text for which the title page was produced could not be considered in equal measure. Thus, in the twentieth century, title pages have been dealt with in several national histories about book illustration in England and Scotland,<sup>30</sup> Germany,<sup>31</sup> Italy,<sup>32</sup>

30 *The Cambridge History of the Book in Britain*, for here esp. Barnard J., Volume IV: 1557–1695 (Cambridge: 2002) and Suarez M.F., Volume 5: 1695–1830 (Cambridge: 2009); Busch W. – Fischer H. – Möller J. (eds.), *Entree aus Schrift und Bild. Titelblatt und Frontispiz im England der Neuzeit* (Berlin: 2008); Hodnett E., *Five Centuries of English Book Illustration* (Aldershot: 1988); Forshaw P.J., “The Hermetic Frontispiece: Contextualising John Dee’s Hieroglyphic Monad”, *Ambix* (2017) 1–25; Lamb M.E., “Selling Mary Wroth’s Urania: The Frontispiece and the Connoisseurship of Romance”, *Sidney Journal* 34 (2016) 33–48; Hodnett E., *Francis Barlow. First master of English book illustration* (London: 1978); Hodnett E., *Image and Text. Studies in the Illustration of English Literature* (London: 1982); Corbett – Lightbown, *The Comely Frontispiece*; Hammelmann H. – Boase T.S.R. (eds.), *Book Illustrators in Eighteenth-Century England* (New Haven: 1975); Wolf M.H., *Catalogue and Indexes to the Title-pages of English Printed Books. Preserved in the British Library’s Bagford Collection* (London: 1974); Williams I.A., “English Book-Illustration”, *The Library* 17.1 (1936) 1–21; Johnson A.F., *A Catalogue of Engraved and Etched English Title-pages: down to the Death of William Faithorne, 1691* (Oxford: 1934); McKerrow R.B. – Ferguson F.S., *Title-page Borders used in England and Scotland 1485–1640* (London: 1932).

31 Kaufmann T., *Die Mitte der Reformation. Eine Studie zu Buchdruck und Publizistik im deutschen Sprachgebiet, zu ihren Akteuren und deren Strategien, Inszenierungs- und Ausdrucksformen* (Tübingen: 2019); Wendland H., *Die Buchillustration. Von den Frühwerken bis zur Gegenwart* (Aarau – Stuttgart: 1987); Estermann A. – Koch H.A., *Deutsche Literatur in Titelblättern. Reproduktionen aus Büchern der Stadt- und Universitätsbibliothek Frankfurt am Main* (Munich: 1978); Kunze H., *Geschichte der Buchillustration in Deutschland. Das 15. Jahrhundert* (Leipzig: 1975); idem, *Geschichte der Buchillustration in Deutschland. Das 16. und 17. Jahrhundert* (Leipzig: 1993); Johnson A.F., *German Renaissance Title-borders* (Oxford: 1932); Grimm H., *Deutsche Buchdruckerstichwerke des 16. Jahrhunderts* (Wiesbaden: 1965); *Das Titelblatt im Wandel der Zeit* (Leipzig: 1929).

32 Bondi F., “L’occhio e il taglio. Frontespizi, antiporte, illustrazioni e visioni nelle edizioni di Benedetto Bacchini”, in Cavicchioli S. – Tinti P. (eds.), *Benedetto Bacchini nell’Europa fra Sei e Settecento. Libri, arti e scienza*, a c. di, Modena 2021, 79–93; Bondi F., “Antiporte illustrate ed emblematica nel libro del Seicento”, *Nuova informazione bibliografica, Il sapere nei libri* 1 (2018) 121–132; Palumbo G., *Le porte della storia. Letà moderna attraverso antiporte e frontespizi figurati* (Rome: 2012); Rice L., “Prints for Pentecost. The Title Plates and Frontispieces to an Annual Sermon in Seicento Rome”, in Fuhring P. – Brejon de Lavergnée B. – Grivel M. – Lepape S. (eds.), *L’Estampe au Grand Siècle. Études offertes à Maxime Préaud* (Paris: 2010) 235–267; Terzoli M.A., “Frontespizi figurati: L’iconografia criptica di un’ edizione secentesca dell’ ‘Adone’”, *Italianistica: Rivista Di Letteratura*

France,<sup>33</sup> Belgium,<sup>34</sup> Israel,<sup>35</sup> and, more recently, also in Spain,<sup>36</sup> Russia, and Poland.<sup>37</sup> While the Dutch Republic played an important and international role in the early modern printing of books, a survey of the title pages produced there could not be found yet. However, considering the international nature of the book trade and of book collecting, the national histories of book illustrations suggested in these overviews are problematic in their attempts to find national styles and idiosyncrasies.

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- Italiana* 38. 2 (2009) 299–314; Conte F., “Antiporte nel Seicento. Il caso di Daniello Bartoli”, *Ricerche di storia dell’arte* 83 (2006) 83–92; Bolzoni L., “Il «libro figurato» del Seicento: due esempi (Tesaurus e Jacopone)”, in *I capricci di Proteo. Percorsi e linguaggi del Barocco. Atti del Convegno di Lecce 23–26 ottobre 2000* (Rome: 2002) 479–506; Persico Rolando E., *Incisori italiani del Seicento. Frontespizi ed antiporte di libri illustrati* (Naples: 1985); Barberi F., *Il frontespizio nel libro italiano del Quattrocento e del Cinquecento* (Milan: 1969); Pirani E., *Il libro illustrato italiano: secoli XVII–XVIII* (Rome: 1956); Johnson A.F., *A Catalogue of Italian Engraved Title-pages in the Sixteenth Century* (London: 1936); Boffitto G., *Frontispizi incisi nel libro italiano del Seicento* (Florence: 1922).
- 33 Vital-Durand F., *Art et langage. Les frontispices allégoriques de la science à l’âge Classique* (Paris: 2011); Pettegree A., *The French Book and the European Book World* (Leiden: 2007); Griffiths A., *Prints for Books. Book Illustration in France, 1760–1800* (London: 2004); Duportal J., *Etude sur les livres à figures édités en France de 1601–1660* (Geneva: 1992).
- 34 Funck M., *Le livre belge à gravures: guide de l’amateur de livres illustrés imprimés en Belgique avant le 18e siècle* (Paris: 1925).
- 35 Habermann A.M., *Title Pages of Hebrew Books* (Tel Aviv: 1969); Heller M.J. “Mars and Minerva on the Hebrew Title-Page”, *The Papers of the Bibliographical Society of America* 98.3 (2004) 269–292.
- 36 Taylor B., “Allegorical Title Pages in Seventeenth-Century Spain and Portugal”, in Sanchez Espinosa G. (ed.), *Pruebas de imprenta: estudios sobre la cultura editorial del libro en la España moderna y contemporánea* (Madrid: 2013) 67–82; Civil P., “El Frontispicio y su Declaración en Algunos Libros del siglo de oro Español”, in Arredondo M.S. – Civil P. – Moner M. (eds.), *Paratextos en la literatura Española (siglos XV–XVIII)*, Collection de la Casa de Velázquez 111 (Madrid: 2009) 519–539; Garrido M., “El frontispicio o portada, antecedente en imágenes del contenido del libro Barroco: El Teatro de las Religiones de fray Pedro de Valderrama, 1612”, *Cuadernos de Arte de la Universidad de Granada* 40 (2009) 69–82; Civil P., “Libro y poder real. Sobre algunos frontispicios de la primera mitad del siglo XVII”, in Cátedra P.M. – López-Vidriero M.L. – Redondo A. (eds.), *L’écrit dans l’Espagne du siècle d’or. Pratiques et représentations: colloque international* (Salamanca: 1999) 95–110; Roteta de la Maza A.M., *La ilustración del libro en la España de la contrarreforma: grabados de Pedro Angel y Diego de Astor* (Madrid: 1981); Cacheda Barreiro R.M., *La portada del libro en la España de los Austrias menores. Uno estudio iconográfico* (Santiago de Compostela: 2006) 121–230.
- 37 Franklin S., “Printing Moscow: Significances of the Frontispiece to the 1663 Bible”, *The Slavonic and East European Review* 88. 1–2 (2010) 73–95; Bielak A., ““Teach Me, Reveal the Secret to My Heart””.

Other focal points were more regional and incorporated printing centres, such as Basel,<sup>38</sup> Cologne,<sup>39</sup> Nuremberg,<sup>40</sup> Augsburg,<sup>41</sup> Frankfurt, or Venice.<sup>42</sup> An even closer focus is that on printer dynasties or single printers, such as for instance, the book decorations and particularly sumptuous title pages published by Sigmund Feyerabend (1528–1590) in Frankfurt/Main.<sup>43</sup> One of the most researched printer publishers concerning title pages is the *Officina Plantiniana* and the collaboration of Balthasar Moretus (1574–1641) and Peter Paul Rubens (1577–1640).<sup>44</sup> The painter, already world-famous in his own time,

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- 38 Hieronymus F. (ed.), *Oberrheinische Buchillustration*, exh. cat., Universitätsbibliothek Basel (Basel: 1984), vol. 2 “Basler Buchillustration: 1500–1545”; Sidorko C.P., *Basel und der jiddische Buchdruck (1557–1612): Kulturexport in der Frühen Neuzeit* (Basel: 2014).
- 39 Gummlich-Wagner J.C., “Das Titelblatt in Köln: Uni- und multivalente Titelholzschnitte aus der rheinischen Metropole des Inkunabeldrucks”, *Archiv für Geschichte des Buchwesens* 62 (2008) 106–152; Frese, *Barocke Titelgraphik am Beispiel der Verlagsstadt Köln (1570–1700)*; Hieronymus, *Oberrheinische Buchillustration*.
- 40 Herz R., “Das Titelblatt in Nürnberg: Entwicklungslinien der Titelformulierung und Titelblattgestaltung”, *Archiv für Geschichte des Buchwesens* 63 (2008) 43–90; Bauer M., “Christoph Weigel (1654–1725), Kupferstecher und Kunsthändler in Augsburg und Nürnberg”, *Archiv für Geschichte des Buchwesens* 23 (1982) 693–1186; Schreurs A., “Apoll und der Zodiacus: die Fruchtbringende Gesellschaft zieht auf den Parnass; Anmerkungen zum Frontispiz von Sandrarts *Iconologia Deorum*”, in Schade K. – Rößler D. – Schäfer A. (eds.), *Zentren und Wirkungsräume der Antikenrezeption: zur Bedeutung von Raum und Kommunikation für die neuzeitliche Transformation der griechisch-römischen Antike* (Münster: 2007) 151–158.
- 41 Duntze O., “Das Titelblatt in Augsburg: Der Einleitungsholzschnitt als Vorstufe und Alternative zum Titelblatt”, *Archiv für Geschichte des Buchwesens* 62 (2008) 1–42; Breyll J., “Beobachtungen zur Geschichte des Augsburger Titelblattes vom 15. bis zum Ausgang des 18. Jahrhunderts”, in Gier H. – Janota J. (eds.), *Augsburger Buchdruck und Verlagswesen* (Wiesbaden: 1997) 243–290.
- 42 Cocchiara F., “Alle origini dell’antiporta veneziana”, *Paratesto* 6 (2009) 69–92; idem, *Il libro illustrato veneziano del Seicento. Con un repertorio dei principali incisori e peintre-graveurs* (Padua: 2010); Bracca S., *L’occhio e l’orecchio. Immagini per il dramma per musica nella Venezia del ’600. Incisori, pittori e scenografi all’Opera con un repertorio dei libretti illustrati stampati in Laguna tra il 1637 e il 1719* (Treviso: 2014); Cipullo A., “Le Antiporte, un importante fenomeno del barocco veneziano”, in Buzzi F. – Nesselrath A. – Salviucci Insolera L. (eds.), *Storia e storiografia dell’arte dal rinascimento al barocco in Europa e nelle Americhe* (Milan: 2017) 155–166; Richardson B., “A Series of Woodcut Borders in Early Sixteenth-century Venetian Title Pages, and the Career of Pietro Aretino”, *La Bibliofilia* CIII/2 (2001) 137–164, Pasero C., “Giacomo Franco, editore, incisore e calcografo nei Secoli XVI E XVII”, *La Bibliofilia* 37. 8/10 (1935) 332–356.
- 43 O’Dell-Franke I., *Die illustrierten Titelblätter des Verlages Feyerabend* (London: 2007), in combination with idem, *Jost Ammans Buchschmuck-Holzschnitte für Sigmund Feyerabend. Zur Technik der Verwendung von Bild-Holzstöcken in den Drucken von 1563–1599* (Wiesbaden: 1993).
- 44 Bertram G., *Peter Paul Rubens as a Designer of Title Pages. Title Page Production and Design in the Beginning of the Seventeenth Century* (Heidelberg: 2018) 4–9 with older

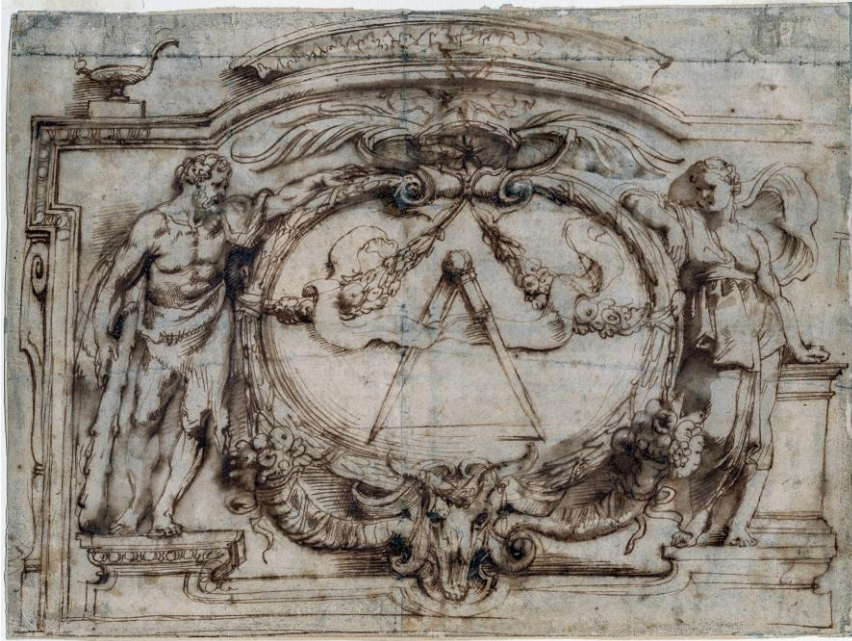


Figure 1.4 Peter Paul Rubens, Printer's Device of the *Officina Plantiniana*, c. 1630. Pen and brown ink, 21.0 × 28.0 cm  
Antwerp, Museum Plantin Moretus, Inv. MPM.TEK. 391. Public Domain

had designed a printer's device for his friend's publishing house among other services for him and other publishing houses in Antwerp.<sup>45</sup> [Fig. 1.4]

This printer's device was not only reproduced as engravings but also as woodcuts in several sizes. These could be printed at the same time as the text and for many very large editions sold worldwide. How high the print runs were,

literature; Bertram G. – Büttner N., *Sinnbild/Bildsinn. Rubens als Buchkünstler* (Stuttgart: 2018); Imhof D. (ed.), *Balthasar Moretus and the Passion of Publishing*, exh. cat., Museum Plantin-Moretus (Antwerp: 2018); De Nave F. (Ed.), *The Illustration of Books Published by the Moretuses*, exh. cat., Museum Plantin-Moretus (Antwerp: 1997); Glang-Süberkrüb A., *Peter Paul Rubens Buchtitelentwürfe für die Officina Plantiniana (1613–1640)* (Frankfurt am Main: 1977); Judson – Van de Velde, *Book Illustration and Title-pages*; Held J.S. (ed.), *Rubens and the Book* (Williamstown, MA: 1977); Voet L., *The Golden Compasses. A History and Evaluation of the Printing and Publishing Activities of the Officina Plantiniana at Antwerp* (Amsterdam: 1969); Treiderowa A., "Ze studiów nad ilustracją wydawnictw krakowskich w wieku XVII", in *Rocznik Biblioteki Polskiej Akademii Nauk w Krakowie* (Kraków: 1968) 5–41; Bowen K.L. – Imhof D., *Christopher Plantin and Engraved Book Illustrations in Sixteenth-century Europe* (Cambridge: 2008).

45 Bertram – Büttner, *Sinnbild/Bildsinn*, 192–193.





Figure 1.5 Jost Amman, title page for Tiraqueau André, *Commentarii*, vol. 6 (Frankfurt am Main, Sigmund Feyerabend: 1574). Woodcut and letterpress, 31.1 × 21.3 cm London, The British Museum, 1868,0711.187 IMAGE © The Trustees of the British Museum

how large the costs for printing and paper, and who bought the finished products can still be traced today thanks to a unique archival situation. The publishing house and its archives, a Unesco World Heritage Site since 2005,<sup>46</sup> has been preserved to this day together with its entire inventory, cash books and correspondence.<sup>47</sup> [Fig. 1.5]

However, there are still many more artists and publishers to explore. In his case study, Daniel Fulco examines a publishing house of importance at the turn of the eighteenth century. The Augsburg publishing house of Jeremias Wolff (1663–1724) provided the Austrian-German nobility of the Holy Roman Empire with lavishly illustrated books. Therefore, many authors and patrons decided to have their works printed there.<sup>48</sup>

The international nature of the book trade recedes to the background in studies focussing on a specific region or printer. Nevertheless, these studies are highly relevant, as the international network can only be studied if more micro-historical research is made available. Thus the present book provides space for further individual case studies in its third part dedicated to title pages between art, religion, literature, and the natural sciences.

It is the precise investigation into the specific conditions of both the production and the reception of individual works practised in studies such as these that will make a large-scale overview possible. Until today, the only pan-European literature review summarising all research on incunabula title pages from the nineteenth century onwards is “Die Entstehung und Entwicklung des Buchtitelblatts” by book historian Ursula Rautenberg.<sup>49</sup> Next to a very comprehensive literature review, her work offers a quantitative and comparative study of the title page in Germany, the Netherlands and Venice combined with qualitative micro studies. The work offers a very good overview of the development of the title page until 1500 and includes a thorough literature review on the early title page.

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46 Cf. <<https://whc.unesco.org/en/list/1185/>> (accessed: 28.11.2020).

47 Voet, *The Golden Compasses*.

48 See the contribution by Daniel Fulco in this volume.

49 Rautenberg, “Die Entstehung und Entwicklung des Buchtitelblatts in der Inkunabelzeit in Deutschland, den Niederlanden und Venedig”.

#### 4 Other Perspectives on Title Pages and Frontispieces: Professional Fields and Disciplines

From the middle of the twentieth century onwards, title pages were increasingly studied according to professional fields. Historians of any field studied books on medical subjects,<sup>50</sup> musical sources,<sup>51</sup> or scientific publications.<sup>52</sup> Numerous

- <sup>50</sup> See the contribution by Alice Zamboni in this volume. Eckart W., “Titelgestaltung medizinischer Fachbucheditionen des 17. Jahrhunderts”, *Medizinhistorisches Journal* 14.4 (1979) 292–311; Guehne G., *Über die Titelkupfer medizinischer Werke des 17. und 18. Jahrhunderts in ihrer geschichtsmedizinischen und kulturhistorischen Bedeutung* (Berlin: 1957); Wolf-Heidegger G. – Cetto A.M., *Die anatomische Sektion in bildlicher Darstellung* (Basel: 1967); Roberts K.B. – Tomlinson J.D.W., *The Fabric of the Body. European Traditions of Anatomical Illustration* (Oxford: 1992); Jelly O., “The Vesalian title pages. A case for reversal”, *Surgical and Radiologic Anatomy* 9.2 (1987) 79–84; Zittel C., “Realdo Colombo” and “Andreas Vesalius, einen Arm sezierend”, in Thimann M. – Damm H. (eds.), *Disegno. Das Bild des Zeichners in der Renaissance* (Berlin: 2007).
- <sup>51</sup> See the contribution by Fabian Kolb in this volume. Further: Dröse A., “Paragonale Relationen? Das Verhältnis von Musik, Bild und Text in Titelkupfern barocker Liedersammlungen”, in Robert J. (ed.), *Intermedialität in der Frühen Neuzeit* (Berlin: 2017) 260–284; Fraenkel G.S., *Pictorial and Decorative Title Pages from Music Sources. 201 Examples from 1500 to 1800* (New York: 1968); Raasveld P.P., “The Emblematic Title Page and Frontispiece in Music Prints”, in *RIdIM/RCMI Newsletter* 21.2 (1996) 58–62; Haar J., “The Frontispiece of Gafori’s *Practica Musicae* (1496)”, *Renaissance Quarterly* 27.1 (1974) 7–22; Brauneis W., “Das Frontispiz im Alberti-Libretto von 1791 als Schlüssel zu Mozarts ‘Zauberflöte’”, *Mitteilungen der Internationalen Stiftung Mozarteum* 41.3–4 (1993) 49–59; Bracca, *L’occhio e l’orecchio*.
- <sup>52</sup> Palumbo, *Porte della storia* 205–294; Vanpaemel G. – Smeyers K. – Smets A. – van der Meijden D. (eds.), *Ex cathedra. Leuvense collegedictaten van de 16de tot de 18de eeuw* (Leuven: 2012); Ekholm, “Anatomy, Bloodletting and Emblems”; Remmert V., “Les acteurs du frontispice allégorique du Thaumaturgus opticus de J.-F. Nicéron: le savant, la science ou le dédicataire?”, in Poulot D. (ed.), *Célèbres ou obscurs. Hommes et femmes dans leurs territoires et leur histoire, “Le Monument aux grands hommes et à leur action”* (Paris: 2012) 21–34; idem, “Die Quadratur des Kreises ins Bild gesetzt: Das Frontispiz des Opus geometricum des Gregoire de St Vincent”, *Mathematische Semesterberichte* 54.2 (2007) 131–134; Vital-Durand *Art et langage*; Harms W., “Zwischen Werk und Leser. Naturkundliche illustrierte Titelblätter des 16. Jahrhunderts als Ort der Vermittlung von Autor- und Lesererwartungen”, in Grenzmann L. – Stackmann K. (eds.), *Literatur und Laienbildung im Spätmittelalter und in der Reformationszeit* (Stuttgart: 1984) 427–461; idem, “Programmatisches auf Titelblättern naturkundlicher Werke der Barockzeit”, *Frühmittelalterliche Studien* 12 (1978) 326–355; Aujac G., “À propos d’un frontispice: la science grecque dans l’Angleterre du xvie siècle”, *Anabases: Traditions et Réceptions de l’Antiquité* 3 (2006) 27–54; Roggen V., “Biology and theology in Franzius’ *Historia Animalium Sacra* (1612)”, in Enenkel K. – Smith P.J. (eds.), *Early Modern Zoology. The Construction of Animals in Science, Literature and the Visual Arts* (= *Intersections* 7) (Leiden: 2007) vol. 1, 121–146; Martin M.-P., “Die Allegorien der Musik und der Architektur im Frontispiz der Encyclopédie: zwei Schwestern am Rande des Systems der Schönen Künste”, in

studies have been conducted on astronomical treatises,<sup>53</sup> but also alchemical books, books on pharmacology,<sup>54</sup> natural histories, including such special fields like malacology.<sup>55</sup> Despite an increasing number of studies on specific fields or genres, such as, for instance, on architectural treatises,<sup>56</sup> religious books,<sup>57</sup>

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- 53 Zittel C. “Zeichenkunst und Wissenschaft: Stefano Della Bellas Frontispize für Galilei”, in Albrecht A. – Cordibella G. – R Emmert V. (eds.), *Tintenfass und Teleskop. Galileo Galilei im Schnittpunkt wissenschaftlicher, literarischer und visueller Kulturen im europäischen 17. Jahrhundert* (Berlin: 2014) 369–404; Elmqvist Söderlund I., *Taking Possession of Astronomy. Frontispieces and Illustrated Title Pages in 17th-century Books on Astronomy* (Stockholm: 2010); Pantin I., “‘Altior incubuit animus sub imagine mundi’: l’inspiration ducosmographe d’après quelques frontispices d’Oronce Finé”, in Jean-Marc Besse J.M. – Cousinet M.D. – Lestringant F. (eds.), *La Méditation cosmographique à la Renaissance* (Paris: 2009) 69–90; R Emmert V., *Widmung, Welterklärung und Wissenschaftslegitimierung. Titelbilder und ihre Funktionen in der Wissenschaftlichen Revolution* (Wiesbaden: 2005); idem, “Picturing Jesuit Anti-Copernican Consensus: Astronomy and Biblical Exegesis in the Engraved Title-Page of Clavius’s *Opera mathematica* (1612)”, in O’Malley J.W. – Bailey G.A. (eds.), *The Jesuits II. Cultures, Sciences, and the Arts 1540–1773* (Toronto: 2006) 291–313; idem, “Sonne steh still über Gibeon: Galileo Galilei, Christoph Clavius, katholische Bibelexegese und die Mahnung der Bilder”, *Zeitschrift für Historische Forschung* 28.4 (2001) 539–580; Ashworth W.B., “Allegorical Astronomy”, *The Sciences* 25.5 (1985) 34–37; Savoie M., “Frontispices de gnomonique catoptrique”, *Cadran Info* 18 (2008) 87–101.
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- 55 Caprotti E., “Antiporte malacologiche del Settecento”, *Bolletino Malacologico* 46.1 (2010) 16–28.
- 56 Cibelli, *Architectural Title Pages and Frontispieces*; Emmons P., “Bodies, Books, and Buildings: Encountering the Renaissance Frontispiece”, *Chora* 7 (2016) 69–94; Estevez L., “The Triumph of the Text’: A Reconsideration of Giovanni Vendramin’s Architectural Frontispieces”, *Athanos* XXIII (2003) 15–23; Luscombe D. – Mueller J., “The Politics of representation in three Architectural Frontispieces: Alberti, Scamozzi, and de L’Orme”, *Architectural Theory Review* 1.1 (1996) 2–19; Gourdon M.-T., *Les influences réciproques des frontispices d’illustration et de l’architecture au XVIe siècle* (1944); Vervliet H., “Les origines du frontispice architectural”, *Gutenberg Jahrbuch* 33 (1958) 222–231; Corbett M., “The Architectural Title-page”, *Motif* 12 (1964) 48–62; Calafati M., “Antiporte e frontespizi architetonici tra Firenze, Bologna e la Francia nel secondo Cinquecento. Prime ricerche sul transfert culturale di modelli costruttivi e grafica del libro”, *Testimonianze, Editoria, Cultura, Arte* 8 (2015) 43–68.
- 57 Wipfler E., “Frontispiz und Titelblatt evangelischer Gesang- und Gebetbücher – Typen, Entwicklungen, Funktionen und Gestalter. Versuch eines Überblicks”, in Wipfler E. (ed.), *Das Gesangbuch und seine Bilder. Voraussetzungen, Gestaltung, Wirkung* (Cologne: 2020) 45–82; Hammami M., “Wahrheitsansprüche in Bild und Text. Die Figur der Veritas auf Titelblättern religiöser Schriften aus Antwerpen in der ersten Hälfte des 17. Jahrhunderts”, in: Gerok-Reiter A. – Mariss A. – Thome M. (eds.), *Aushandlungen religiösen*

historical,<sup>58</sup> political,<sup>59</sup> or literary books,<sup>60</sup> emblem books,<sup>61</sup> juridical works,<sup>62</sup> travel literature including topography and cosmography,<sup>63</sup> books for

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- Wissens – Verfahren, Synergien und produktive Konkurrenzen in der Vormoderne. Negotiated Religious Knowledge – Methods, Interactions and Productive Rivalries in Premodern Times* (Tübingen: 2020) 101–125; Dietz F., *Illustrated Religious Texts in the North of Europe, 1500–1800* (Farnham: 2014); Hills H., “The face is a mirror of the soul: Frontispieces and the production of sanctity in post-tridentine Naples”, *Art History* 31.4 (2008) 547–573; Mühlens R., *Die Bibel und ihr Titelblatt. Die bildliche Entwicklung der Titelblattgestaltung lutherischer Bibeldrucke vom 16. bis 19. Jahrhundert* (Würzburg: 2001); Calvillo E., “Romanità and Grazia: Giulio Clovio’s Pauline Frontispieces for Marino Grimani”, *The Art Bulletin* 82.2 (2000) 280–297; Montoroso Montero J.M., “La portada de la Biblia entre los siglos XVI y XVIII. (Aproximación a través de los fondos antiguos de la Biblioteca Xeral de la Universidad de Santiago)”, in Fundación Bíblica Española (ed.), *La Biblia en el Arte y la Literatura*, V Simposio Bíblico Español (Valencia: 1999) 475–490; Wiebel B., “Exegese eines Titelblatts: Praxis und Wissenschaft und Jüdisches Denken. Ein Buchbericht – Hermann Georg Adler zum 65. Geburtstag”, *Wissenschaft und Praxis in Kirche und Gesellschaft* 64 (1975) 256–261; Welzig W., “Allegorese im Dienste einer Titelrhetorik Beobachtungen zum Titelkupfer einer barocken Predigtsammlung”, in Haug W. (ed.), *Formen und Funktionen der Allegorie* (Stuttgart: 1979) 419–428.
- 58 Kintzinger M., *Chronos und Historia. Studien zur Titelblattikonographie historiographischer Werke vom 16. bis zum 18. Jahrhundert* (Wiesbaden: 1995); Felfe R., “Ein Frontispiz und sein Double. Die Kunst der Anamorphose zwischen dynastischer Herrschaft und Geschichtsschreibung”, in: Blank A.M. – Isaiasz V. – Lehmann N. (eds), *BILD – MACHT – UnORDNUNG. Visuelle Repräsentationen zwischen Stabilität und Konflikt* (Frankfurt – New York: 2011) 195–218; Spengler D., “Glorificatio Historiae – Ein Frontispiz Giovanni Battista Lenardis”, *Zeitschrift für Kunstgeschichte* 70.3 (2007) 365–380.
- 59 Englmann F., “Titelkupfer: Frontispize aus Werken zum politischen Denken der frühen Neuzeit und ihr Bezug zur Emblematik”, in Lüddecke D. – Englmann F. (eds), *Zur Geschichte des politischen Denkens* (Stuttgart: 2014) 105–137; Roeck B., “Titelkupfer reichspublizistischer Werke der Barockzeit als historische Quellen”, *Archiv für Kulturgeschichte* 65.2 (1983) 329–370.
- 60 Wepler L. – Zaepffel C., “Wie Tiere das Erzählen lernten: Titelseiten von illustrierten Fabelbüchern 1567–1900”, in Ullrich J. – Böhm A. (eds.), *Tiere erzählen* (Berlin: 2019) 19–30; Sillars S., “Image, Word and Authority in the Early Modern Frontispiece”, in Shormishta P. – Shirshendu C. – Devadawson C., *Word, Image, Text: Studies in Literary and Visual Culture* (New Delhi: 2009); Lemmens A., “Le frontispiece, mise en scène de la poésie néo-latine. Étude de cas de la première moitié du XVIIe siècle”, in Ems G. – Minet M. (eds.), *Les arts poétiques du XIIIe au XVIIe siècle. Tensions et dialogue entre théorie et pratique* (Turnhout: 2017) 143–160; Kallendorf C., “The Virgilian Title Page as Interpretive Frame; or, Through the Looking Glass”, *The Princeton University Library Chronicle* 64.1 (2002) 15–50.
- 61 Hölftgen K.J., “Emblematic Title Pages and Frontispieces: the Case of Early Modern England”, in Daly P.M. (ed.), *Companion to Emblem Studies* (New York: 2008) 393–410.
- 62 Becker-Moelands M.A., *De juridische titelprent in de zeventiende eeuw. Het Hof van Holland* (Muiderberg: 1985).
- 63 See in particular the contribution by Cornel Zwierlein in this volume. Cf. Wyss-Giacosa P.v. – Isler A., “Die ‘Offne Thür zu dem verborgenen Heydenthum’. Frühe Titelkupfer zu Indien”, *Librarium* 49.1, (2006) 58–68; Weber B., “Merians Topographia germaniae als Manifestation ‘von der hiebevorigen Glückseligkeit’”, in Bingsohn W. –

merchants,<sup>64</sup> or cartography,<sup>65</sup> there remain numerous desiderata. The study by Fabian Kolb contained in this volume closes such a gap with the systematic investigation of frontispieces in music theory prints and musical textbooks around 1500.<sup>66</sup> Although much research has been carried out in recent years, broader studies for title pages and frontispieces for literary works are still lacking; apart from one overview about the title frames in seventeenth-century novels by Jutta Breyll and Diane Jackaci's study on frontispiece for English play texts,<sup>67</sup> large and transdisciplinary systematic overviews are still missing in this field.<sup>68</sup>

Jesuit studies have also provided a larger context for the research on title pages in the past decades.<sup>69</sup> Jesuit authors not only wrote religious

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Schneider U. (eds.), *Matthaeus Merian, der Ältere*, exh. cat., Museum für Kunsthandwerk Historisches Museum (Frankfurt am Main: 1993) 202–235; Welcher J.K., “Gulliver Views his Titel Page; or, Credibility and Authentication in Travel Literature”, in Busch W. – Fischer H. – Möller J. (eds.), *Entree aus Schrift und Bild. Titelblatt und Frontispiz im England der Neuzeit* (Berlin: 2008) 113–146.

- 64 Brockhoff K., “Signaling by Frontispieces in Baroque Merchant Books”, *Archiv für Geschichte des Buchwesens* 71 (2016) 23–42.
- 65 Bischoff M., “Weltenträger, Kontinente, Land und Meer. Zur Ikonographie der gestochenen Titelblätter frühneuzeitlicher Atlanten”, in Bischoff M. – Lüpkes V. – Crom W. (eds.), *Kartographie der Frühen Neuzeit: Weltbilder und Wirkungen* (Marburg: 2015) 193–209; Shirley R., “Allegorical images of Europe in some atlas title pages, frontispieces, and map cartouches”, *Belgeo. Revue belge de géographie* 3–4 (2008) 341–354; Shirley R., “The Title pages to the *Theatrum* and *Parergon*”, in Van den Broecke M. – Van der Krogt P. – Meurer P. (eds.), *Abraham Ortelius and the First Atlas* (Utrecht: 1998) 161–169; Waterschoot W., “The title-page of Ortelius's *Theatrum Orbis Terrarum*”, *Quaerendo* 9.1 (1979) 43–68; Neumann N., “Imagining European community on the title page of Ortelius' *Theatrum Orbis Terrarum* (1570)”, *Word & Image* 25.4 (2009) 427–442.
- 66 See the contribution by Fabian Kolb in this volume.
- 67 Breyll J., *Pictura loquens – Poesis tacens. Studien zu Titelbildern und Rahmenkompositionen der erzählenden Literatur des 17. Jahrhunderts von Sidneys Arcadia bis Zigers Banise* (Wiesbaden: 2006); Jakacki D.K., ‘*Covetous to parley with so sweet a frontis-peece*’: *Illustration in Early Modern English Play-Texts* (Ph.D. dissertation, University of Waterloo, Canada 2010).
- 68 See the contribution by Claus Zittel in this volume.
- 69 See the contributions by Alison Fleming and Martin van Beek in this volume. Further: Sors A.-K., *Allegorische Andachtsbücher in Antwerpen. Jan Davids Texte und Theodoor Galles Illustrationen in den jesuitischen Buchprojekten der Plantiniana* (Göttingen: 2015); Lang S., *Bilder zur Mission. die jesuitische Literatur und ihre Illustration* (Petersberg: 2012); Rimmert, “Picturing Jesuit Anti-Copernican Consensus”; Dekoninck R., “On the Threshold of a Spiritual Journey: The Appealing Function of the Jesuit Frontispiece (Antwerp, 1593–1640)”, in Oy-Marra E. – Rimmert V. (eds.), *Le monde est une peinture. Jesuitische Identität und die Rolle der Bilder* (Berlin: 2011) 71–84; Pepe L. – Chiappini A., *I gesuiti e i loro libri a Ferrara: frontespizi figurati del Seicento* (Ferrara: 1998); Ciardi R.P. – Tongiorgi Tomasi L. “La ‘Scienza’ Illustrata. Osservazioni sui Frontispizi delle opere di Athanasius Kircher e di Galileo Galilei”, *Annali dell'Istituto Storico Italo-Germanico in*

compositions or Vitae of Saints,<sup>70</sup> but also made important journalistic contributions to all fields of the sciences and arts of their time. Works by erudite Jesuits and their lavish books and sumptuous title pages were in the past two decades often discussed with regard to astronomical title pages. The rising interest in astronomy goes hand in hand with the interest in the history of the natural sciences.<sup>71</sup> Very often, title pages for prominent texts pertaining to the scientific revolution<sup>72</sup> received intensive research, such as title pages and frontispiece to the works of Johannes Kepler (1571–1630),<sup>73</sup> John Wilkins (1614–1672),<sup>74</sup>

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Trento 11 (1985) 69–78; Tongiorgi Tomasi L., “Il simbolismo delle immagini. I frontespizi delle opere di Kircher”, in Casciato M. – Ianniello M.G. – Vitale M. (eds.), *Enciclopedia in Roma barocca. Athanasius Kircher e il Museo del Collegio Romano tra Wunderkammer e museo scientifico* (Venice: 1986) 165–175; Wessely O., “Zur Deutung des Titelkupfers von Athanasius Kirchers *Musurgia Universalis*”, in: Schmidinger H. – Wandruszka A. (eds.), *Römische Historische Mitteilungen* 23 (Rome – Vienna: 1981) 385–405.

<sup>70</sup> See the contribution by Martijn van Beek in this volume.

<sup>71</sup> Vermij R., “The Light of Nature and the Allegorisation of Science on Dutch Frontispieces around 1700”, *Nederlands Kunsthistorisch Jaarboek (NKJ) / Netherlands Yearbook for History of Art* 61 (2011) 208–237.

<sup>72</sup> Hunter M., *The Image of Restoration Science. The Frontispiece to Thomas Sprat's History of the Royal Society (1667)* (New York: 2017); Remmert V., “‘Docet parva pictura, quod multae scripturae non dicunt.’ Frontispieces, their functions, and their audiences in Seventeenth-Century Mathematical Sciences”, in Kusukawa S. – Maclean I. (eds.), *Transmitting Knowledge. Words, Images and Instruments in Early Modern Europe* (Oxford: 2006) 239–270; Tongiorgi Tomasi L., “Image, symbol and word on the title pages and frontispieces of scientific books from the sixteenth and seventeenth centuries”, *Word & Image* 4 (1988) 372–382.

<sup>73</sup> Jardine N. – Leedham-Green E. – Lewis C., “Johann Baptist Hebenstreit's Idyll on the Temple of Urania, The Frontispiece Image of Kepler's Rudolphine Tables, Part 1: Context and Significance”, *Journal for the History of Astronomy* 45.1 (2014) 1–19; Jardine N. – Leedham-Green E. – Lewis C. – Fay I., “Johann Baptist Hebenstreit's Idyll on the Temple of Urania, The Frontispiece Image of Kepler's Rudolphine Tables: Part 2: Annotated Translation”, *Journal for the History of Astronomy* 45.1 (2014) 21–34; Arwed A., “Das Titelbild der Tabulae Rudolphinae des Johannes Kepler. Zu Entwurf, Ausführung, dichterischer Erläuterung und Vorbildern einer Wissenschaftsallegorie”, *Zeitschrift des Deutschen Vereins für Kunstwissenschaft* 54/55 (2000/01) 176–198; Gattei S., “Argomentare per immagini: L'incisione in antiporta di 'Tabulae Rudolphinae' (1627)”, *Rivista Di Filosofia Neo-Scolastica* 103.4 (2011) 651–76.

<sup>74</sup> Jardine N. – Kaoukji N., “A Frontispiece in Any Sense they Please': On the Significance of the Engraved Titlepage of John Wilkins's *A Discourse Concerning a New World*, 1640”, *Word & Image* 26.4 (2010) 429–447.

Pierre Gassendi (1592–1655),<sup>75</sup> Galileo Galilei (1564–1642),<sup>76</sup> Thomas Hobbes' (1588–1679) *Leviathan*,<sup>77</sup> Francis Bacon's (1561–1626) *Novum Organum* or Giambattista Vico's (1668–1744) *Scienza nuova*.<sup>78</sup> The natural sciences had a very concrete effect on early modern lives, in fact, early mathematicians underlined the effectiveness of their science to legitimise their work. An early example of such an effort of legitimation by means of a title page is Peter Paul Rubens's design for the mathematical schoolbook by Franciscus Aguilonius (1567–1617) on Optics. This title page has to be evaluated in the context of the marked effort by the Jesuits to establish a mathematical school in Antwerp.<sup>79</sup> Apart from commerce, the most immediate use of mathematics, especially in

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- 75 Zittel C., "Copernicus Found a Treasure the True Value of Which He Did Not Know at All. The 'Life of Copernicus' by Pierre Gassendi", in Neuber W. – Rahn T. – Zittel C. (eds.), *The Making of Copernicus. Transformations of a Scientist and His Science*, Intersections 36 (Leiden: 2015) 251–286.
- 76 Rutgers J., "A Frontispiece for Galileo's 'Opere': Pietro Anichini and Stefano Della Bella", *Print Quarterly* 29.1 (2012) 3–12.
- 77 Bredekamp H., *Thomas Hobbes, Der Leviathan. Das Urbild des modernen Staates und seine Gegenbilder, 1651–2001* (Berlin: 2003); Bredekamp H., "Thomas Hobbes's Visual Strategies", in Springborg P. (ed.), *The Cambridge Companion to Hobbes's Leviathan* (Cambridge: 2007) 29–60; Berger, *The Art of philosophy 187–207*; Chiquet V., "The Leviathan Frontispiece", in Elkins J. (ed.), *Theorizing Visual Studies. Writing Through the Discipline* (New York: 2013) 150–154; Brandt R., "Das Titelblatt Des Leviathan", *Leviathan* 15.1 (1987) 165–186; Brown K., "The artist of Leviathan Title-page", *British Library Journal* 4 (1978) 24–36; Champion J., "Decoding the Leviathan: Doing the History of Ideas Through Images, 1651–1714." in Hunter M. (ed.), *Printed Images in Early Modern Britain. Essays in Interpretation* (Ashgate: 2010) 255–275; Skinner Q., "Hobbes and the Humanist Frontispiece", in Skinner Q., *From Humanism to Hobbes. Studies in Rhetoric and Politics* (Cambridge: 2018) 222–315; Berger S., "Meaning and understanding in intellectual history", *Global Intellectual History* 5.3 (2020) 329–354; Goldsmith M.M., "Picturing Hobbes Politics? The Illustrations to Philosophical Rudiments", *Journal of the Warburg and Courtauld Institutes* 44 (1981) 232–237.
- 78 Gilbhard T., *Vicos Denkbild. Studien zur 'Dipintura' der Scienza Nuova und der Lehre vom Ingenium* (Berlin: 2012); Wesseley A., "The Frontispieces of Vico's New Science", *Studies on Voltaire and the Eighteenth Century* 263 (1989) 565–68; Pisani S., "Probleme im Medium der Anschauung: Giambattista Vicos 'Wahrer Homer' im Frontispiz der 'Scienza Nuova', *Artibus Et Historiae* 47 (2003) 219–230; Verene D.P., *The Rhetorical Sense of Philosophy* (Ithaca: 2021); for an overview see: Simonutti L., "La filosofia incisa. Il segno del concettuale", in Meroi F. – Pogliano C. (eds.), *Immagini per conoscere. Dal Rinascimento alla Rivoluzione scientifica* (Florence: 2001) 81–112; Groblewski M., "Imagination und Hermeneutik. Frontispiz und Spiegazione der 'Scienza Nuova' von Giambattista Vico", *Idea VI* (1987) 53–80.
- 79 Bertram G., "Elevating Optics: The Title Page by Peter Paul Rubens of Franciscus Aguilonius's *Opticorum Libri Sex* (1613) in its Historical Context", *Explorations in Renaissance Culture* 42.2 (2016) 212–242.



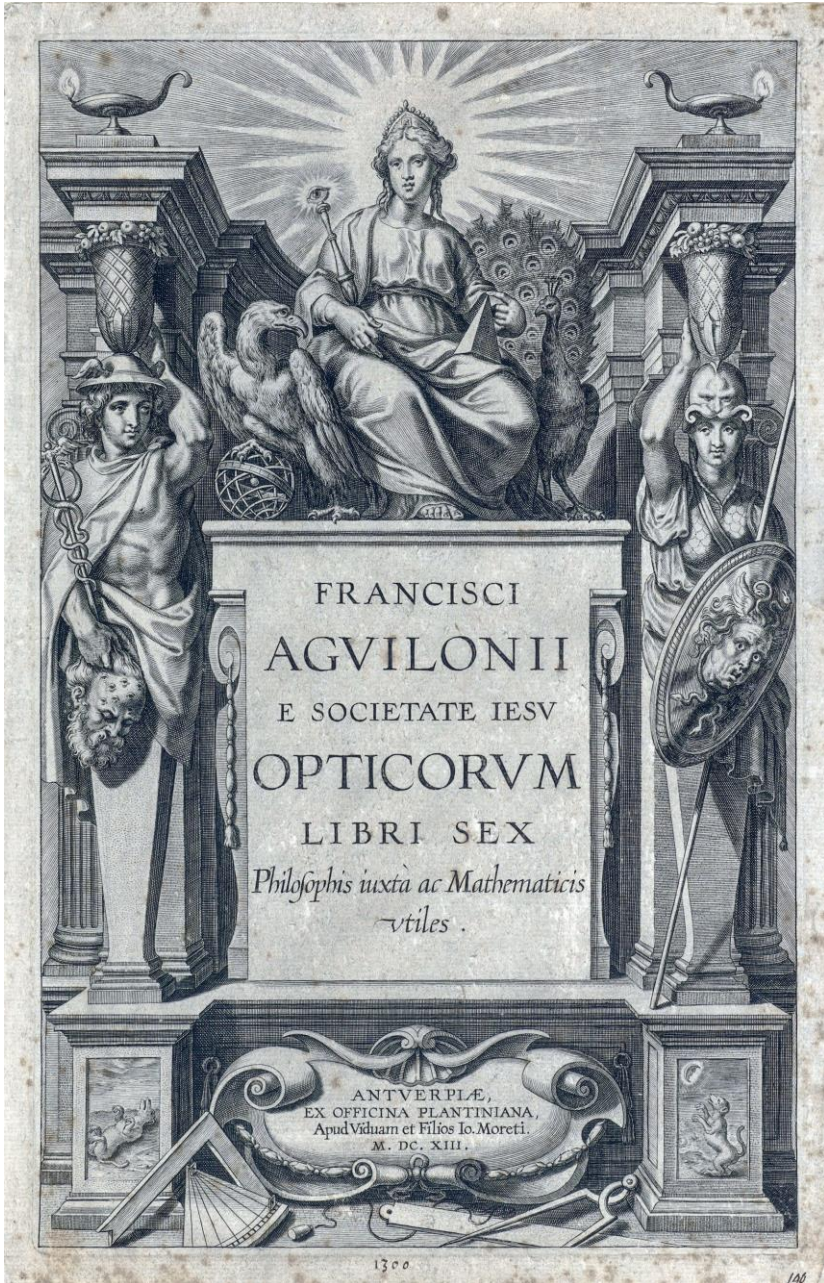


Figure 1.6 Theodor Galle after Peter Paul Rubens, title page for Franciscus Aguilonius, *Opticorum Libri Sex* (Antwerp, Johannes Moretus: 1613). Engraving 31.4 × 19.4 cm  
 Amsterdam, Rijksmuseum, RP-P-OB-6889. Public Domain

northern Europe in the seventeenth century was in military architecture and siege warfare.<sup>80</sup> [Fig. 1.6]

The number of individual studies has grown significantly in recent years, and the importance of frontispieces has become widely recognised.<sup>81</sup> However, the increasing number of studies has also led to an increased focus within the studies that finds its reference system primarily within the respective disciplines. On the one hand, this means the disciplines to which the books belong, whose title pages and frontispieces are discussed; on the other, this means the disciplines of the authors, who as philologists, philosophers, sociologists have different approaches than art historians, for instance. Each discipline has its own approach to the material and asks very different questions. Restricting the point of view to a field, a genre or specific literature enables the researcher to concentrate on the scientific development in this field as well as its representation: iconographic traditions are thus easier to handle, for instance.

Nevertheless, this focus on the disciplines, be they historical or modern, bears its own dangers. The first danger is a disciplinary tunnel vision and the assumption that characteristics and functions of title pages in one field can be asserted for all frontispieces. Marc Fumaroli, for example, noticed that frontispieces to rhetoric manuals changed in light of new rhetoric concepts around 1635: engravers structured the page more organically and uniformly, instead of compartmentalising it into many small zones as had been done in the past.<sup>82</sup> It is, however, unknown whether such a shift also took place in other disciplines at that time. It might be expected since rhetoric offered an organisational principle for many disciplines, but it has not been shown so far. Thus, the historical changes in the pictorial language and architecture of frontispieces need to be examined carefully in more detail across more disciplines.

The second danger of disciplinary barriers is that a strong focus on one field prevents observations pertaining to specific elements. Pictorial elements, for example, can migrate from one area to another: an anatomical illustration can appear in a religious work. In the frontispiece of the fourth part of Abraham a Sancta Clara's (1644–1709) anti-Semitic handbook of the preaching *Judas, Der Ertz-Schelm*, an anatomical dissection is shown, which reveals that there is no

<sup>80</sup> See the contribution by Delphine Schreuder in this volume.

<sup>81</sup> Ottmann H., *Titelblätter, Titelkupfer, Frontispize. Bucheröffnungen von "Narrenschiff" bis "Alice im Wunderland"* (Stuttgart: 2021).

<sup>82</sup> Fumaroli M., "Réflexions sur quelques frontispices gravés d'ouvrages de rhétorique et d'éloquence (1594–1641)", in *L'École du silence. Le sentiment des images au XVIIe siècle* (Paris: 1998) 420–444.



Figure 1.7 Anonymous, frontispiece for Sancta Clara Abraham a, *Judas, Der Ertz-Schelm/ Für Ehrliche Leuth/ [...], Der Vierde Thail*. Engraving, ca. 18 × 13 cm  
 IMAGE © Wolfenbüttel, Herzog August Bibliothek, Wolfenbüttel  
 Note: Sancta Clara Abraham a, *Judas Der Ertz-Schelm/ Für Ehrliche Leuth/ Oder: Eigentlicher Entwuff/ vnd Lebens-Beschreibung deß Iscarotischen Bößwicht: Worinnen vnterschiedliche Discurs/ sittliche Lehrs-Puncten/ Gedicht/ vnd Geschicht/ auch sehr reicher Vorrath Biblischer Concepten. Welche nicht allein einem Prediger auf der Canzel sehr dienlich fallen/ der jetzigen verkehrten/ bethörnten/ versehrten Welt die Warheit vnter die Nasen zu reiben: sondern es kan sich auch dessen ein Privat- vnd einsamer Leser zur ersprißlichen Zeit-Vertreibung/ vnd gewünschten Seelen-Hail gebrauchen / Zusammen getragen Durch Pr. Abraham à S. Clara, Augustiner Baarfüsser Kayserlichen Prediger/ [...], Der Vierde Thail* (Salzburg, Melchior Haan: 1695).

heart in Judas' body.<sup>83</sup> This usage of scientific imagery in a theological context for polemic purposes calls for further investigation into this example as well as other cross-references between fields. [Fig. 1.7]

A strong focus on one discipline might also obscure the fact that visual conventions and pictorial modi have generally changed, so that a seemingly clear interpretation of an image might show problems if seen in the light of the contemporary visual conventions. A famous example is the title page by Simon van de Passe (c.1595–1647) for Francis Bacon's (1561–1621) *Instauratio magna*, which has become almost an emblem of the seventeenth-century scientific revolution.<sup>84</sup> [Fig. 1.8]

The vast majority of interpretations are unwavering in their celebration of the ship's departure into the open, into strange new worlds, into the unknown and immeasurable spaces that the picture allegedly evokes.<sup>85</sup> Recent research, however, has noted that the ship in the foreground is returning home rather than departing,<sup>86</sup> as a close look at the bow and stern, as well as the position of the pennants show. The allure of the unknown is a modern idea that made many interpreters blind to what is depicted. Although Bacon himself declared in the introduction to his work that he wanted to prepare the human mind for a journey into the open sea, his insistence on methodical preparation should not be confused with a pathos of departure. For him, research is not an end in itself, but serves to increase knowledge; his scientific programme is oriented towards utility, not towards adventure.

The problem that we can only recognise what we know thus persists and will not easily be avoided. As we cannot know all, the need to collaborate, especially in the field of book illustration in which so many sciences and disciplines converge, is exemplified by Bacon's returning ship.

83 Cf. Missett J.R., "Judas Der Ertzschelm: An Engraving by an Unknown Artist, Also the Frontispiece to Volume IV of 'Judas Der Ertzschelm' by Abraham a Sancta Clara (1644–1709). New Haven, Yale Medical Library. Clements C. Fry Collection", *Journal of the History of Medicine and Allied Sciences* 23.3 (1968) 286–286.

84 Burnett D., *The Engraved Title-Page of Bacon's Instauratio Magna an Icon and Paradigm of Science and its Wider Implications* (Durham: 1998).

85 See, for example, Koschorke A., *Geschichte des Horizonts* (Frankfurt: 1992) 78, 304 and 327; Mieth C., "Multi pertransibunt et augebitur scientia: Die Inszenierung der Grenzüberschreitung als Begründung der Fortschrittsgeschichte in Francis Bacons *Instauratio Magna*", in Hogebe W. (ed.), *Grenzen und Grenzüberschreitungen, XIX. Deutscher Kongress für Philosophie* (Berlin: 2002) 647–657; Assmann A., "Schwelle zwischen Alter und Neuer Welt: Francis Bacons Frontispiz zur 'Instauratio Magna' (um 1620 n.Chr.), in Markschieb C. – Reichle I. – Brüning J. – Deuffhard P. (eds.): *Atlas der Weltbilder* (Berlin: 2011) 118–131.

86 Fowler, *The Mind of the Book* 127–133.

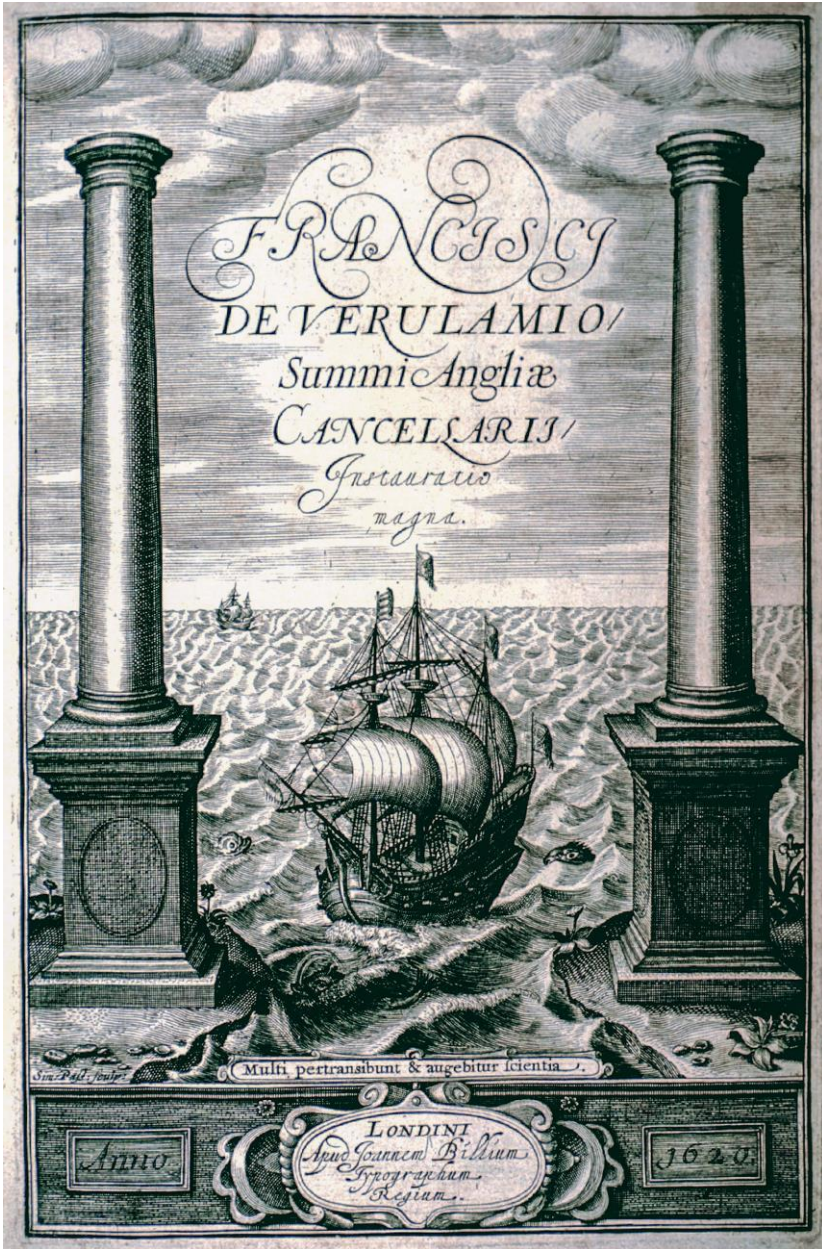


Figure 1.8 Simon van de Passe, title page for Bacon Francis, *Instauratio magna* (London, John Bill: 1620). Etching and engraving, 23.8 × 15.4 cm  
History of Science Collections, University of Oklahoma Libraries

## 5 Lacunae

Although research on frontispieces and title pages has increased over the past decades,<sup>87</sup> there are still many open questions. In the following, we have posed the ones that seemed the most pressing to us, but we know that they can be as diverse as researchers asking them.

Some questions concern the assumptions with which we work. Most of the so far mentioned research works under the assumption that title page illustrations and frontispieces have a decidedly programmatic function<sup>88</sup> and that they faithfully announce the content of the following text. Whether this is the case can only be seen by a close reading of these texts. For many reasons, however, the texts are often neglected in favour of a work-immanent interpretation of the illustration only. The interdependence of text and image, although in the focus of much research in the late twentieth century, thus still offers lacunae. This interdependence in books should be taken more seriously, and the relationships between the imagery of the frontispiece and the metaphors in the text, of emblems and explanatory verses, inscriptions and symbols should be carefully studied. Special cases are also the often highly complex, visually arguing frontispieces for thesis prints. Here, the relationship between text and image is particularly demanding and requires intensive deciphering.<sup>89</sup>

87 For the most recent contribution see Laube S. (ed.), *Einladende Buch-Anfänge. Titelbilder in der Frühen Neuzeit* (Wiesbaden: 2021).

88 Höffe O., "Ein Titelpuffer als forschungspolitisches Programm: Francis Bacon, *Instauratio magna*", in Hinterwaldner I. – Spies C. – Egenhofer S. (eds.), *Was ist ein Bild? Antworten in Bildern* (Munich: 2012) 337–340; Harms W., "Der Mensch als Mikrokosmos auf programmatischen Titelblättern der frühen Neuzeit", in *Homo medietas. Aufsätze zu Religiosität, Literatur und Denkformen des Menschen vom Mittelalter bis in die Neuzeit*, Festschrift für Alois Maria Haas zum 65. Geburtstag (Bern – Berlin – Frankfurt am Main – New York – Paris – Vienna: 1999) 553–565.

89 Cf. Appuhn-Radtke S., *Das Thesenblatt im Hochbarock. Studien zu einer graphischen Gattung am Beispiel der Werke Bartholomäus Külians* (Weißenhorn: 1988); Pampalone A., *Cerimonie di laurea nella Roma barocca. Pietro da Cortona e i frontespizi ermetici di tesi* (Rome: 2015); Meyer M., *L'illustration des thèses à Paris dans la seconde moitié du XVIIe siècle. Peintres, graveurs, éditeurs* (Paris: 2002); Meyer M., "Aperçu sur les frontispices de thèse. Définition et méthodologie: à partir de quelques exemplaires dédiés à Louis XIV", in Barrucand M. (ed.), *Arts et culture, une vision méridionale* (Paris: 2001) 91–99; Meyer M., "La représentation de la Philosophie dans les frontispices de thèses en France au XVIIe siècle", in Cousinié F. – Nau C. (eds.), *L'artiste et le philosophe. L'histoire de l'art à l'épreuve de la philosophie au XVIIe siècle* (Paris: 2007) 229–249; Rice L., "Jesus Thesis Prints and the Festive Academic Defence at the Collegio Romano", in: O'Malley J.W. (ed.), *The Jesuits. Culture, Sciences, and the Arts* (Toronto – Buffalo – London: 1999) 148–169.

Apart from the relationships within the book, the relationships to other disciplines and emblematic traditions can become important for a historically accurate (or at least fuller) assessment of the roles frontispieces or title pages play for books. Random samples show that the illustrations on the title pages or frontispieces for works by Bacon, Hobbes or Galilei do not necessarily follow the arguments proposed in the texts.<sup>90</sup> Time and again, the inventors of frontispieces, in particular, also had to take censorship into account.<sup>91</sup> Additionally, special forms of poetry and prose texts developed in the course of the sixteenth century that are directly connected to the frontispieces and title pages. Ben Jonson (1572–1637), for instance, wrote an explicatory poem for the title page of Walter Raleigh's (1552–1618) *The History of New World* calling it “the Mind of the Frontispiece to a book”.<sup>92</sup> The development of this text genre and its relation to images still needs to be researched. Often taken as an explanation for the image preceding the text, these texts usually offer only rudimentary guidance to the reader, sometimes they complicate the riddle rather than solving it. The relationship between text and image might be more complicated in this case than is often assumed, and the texts might offer more questions than they answer.

Nowadays, title pages and frontispieces are often addressed as belonging to the “paratext” of a book, a term first suggested by Gérard Genette in 1987 in a structuralist study of the book as such.<sup>93</sup> Following Genette, paratexts are the “thresholds” of books, thus liminal spaces where the literary and printerly conventions both within the book (peritext) and outside of it (epitext) merge. These paratexts mediate the text to the reader; they are, ‘what enables a text to become a book’.<sup>94</sup> Nevertheless, Genette was not concerned with the evolution of forms and the history of paratextuality so that several issues arise when the early modern book is taken into account and especially if images are included in the book: the focus on the text to which all other elements are subservient;

90 Zittel, “Zeichenkunst und Wissenschaft: Stefano Della Bellas Frontispize für Galilei”.

91 Cf. Pierce H.; “Text and Image: William Marshall’s Frontispiece to the Eikon Basilike (1649)”, in Kemp G. (ed.), *Censorship Moments. Reading Texts in the History of Censorship and Freedom of Expression* (London: 2015) 79–86.

92 Cf. Vélez Núñez R., “The Poetical Mind in Ben Jonson’s Masques”, *Sederi* 9 (1998) 209–214; Meskill L.S., “Ben Jonson’s 1616 Folio: A Revolution in Print?”, *Études Épistémè* (2008) <http://journals.openedition.org/episteme/736>; See also Mueller W.R. “Robert Burton’s Frontispiece”, *Publications of the Modern Language Association of America* 64.5 (1949) 1074–1088 about Burton’s verses that communicate “the Argument to the Frontispiece” of his *Anatomy of Melancholy* (1621), engraved by Christian Le Blon.

93 Genette G., *Paratexts. Thresholds of Interpretation* (Cambridge: 1997), first published as *Seuils* (Paris: 1987).

94 Genette, *Paratexts* 1.

the focus on the author as a determining factor in the book production; the focus on the text as a main carrier of meaning. Considering the amount of paratextual matter in the early modern book, such as dedicatory poems, celebratory poems, censors' reports, introductions and letters to the readers or to dedicatees, descriptions of the frontispieces, tables of all kinds, illustrations, the text often seems to be of less importance in the structure of the book than is expressed by the concept of paratextuality. At least a re-definition of "text" should be considered to which the "para-text" relates.<sup>95</sup>

Furthermore, illustrations can be of more importance in a book, than the accompanying text, and yet, with the word "paratext" this material in the book, be it a dedicatory poem or an illustration, is subject to the text while it might be vice versa. The intellectual power that is nowadays thought to be conveyed by words alone was in the Early Modern period also conceded to images. Contemporary expectations were expressed in the words of Horace's *Ars poetica*: "ut pictura poesis" ("as painting so poetry"). Accordingly, expectations for the pictorial medium were based on rhetoric.<sup>96</sup> A good image, like a good speech, should delight, instruct and emotionally move its viewers in order to convince them as effectively as possible. Individual pictures received a kind of regard that can hardly be imagined in our times of pictorial abundance. Within this framework, images were also able to generate meaning and establish traditions beyond the textual tradition or the textual discourse. Title pages, in particular, often had a prolonged afterlife that stretched into other countries and eras.<sup>97</sup>

Especially considering books in which illustrations are the main carrier of meaning, this text-focussed stance of the twentieth century is as questionable as the conviction that illustrations, including title pages and frontispieces, always have the task to mediate the text to the reader.<sup>98</sup> This focus on the text, and with it on its author, is a modern viewpoint, shared by many authors writing about early modern books and especially title pages. It includes the belief

95 See the contribution of Claus Zittel in this volume. Cf. Peil D., "Titelkupfer/Titelblatt – ein Programm? Beobachtungen zur Funktion von Titelkupfer und Titelblatt in ausgewählten Beispielen aus dem 17. Jahrhundert", in Ammon F. v. (ed.), *Die Pluralisierung des Paratextes in der Frühen Neuzeit. Theorie, Formen, Funktionen* (Münster: 2008) 301–336.

96 Warncke C.-P., *Sprechende Bilder – sichtbare Worte. Das Bildverständnis in der frühen Neuzeit* (Wiesbaden: 1987); Verene D.P., *The Rhetorical Sense of Philosophy* (Ithaca: 2021).

97 See also the contributions by Nils Büttner and Miranda Elston in this volume. Maclean I. "La Rochefoucauld, little learning and the love of truth", *Journal of the Warburg and Courtauld Institutes* 75 (2012) 297–318; Bredekamp H., "Die Brüder und Nachkommen des Leviathan", *Leviathan* 26.2 (1998) 159–183; Roggen V., "The Art of Composing a Title Page: An Example from Norway", in Bjørnstad H. (ed.), *Borrowed Feathers. Plagiarism and the Limits of Imitation in Early Modern Europe* (Oslo: 2008) 123–134.

98 Cf. Lang, *Bilder zur Mission* 73.



that the author had a say in how his book was printed and that the author had power over the paratextual matter of the book. While this might be so in single cases, it is generally highly questionable if the author was even asked what his or her preferences were.

Another point often neglected is the technical aspect and the production process of books and their illustrations. A closer look at the engravers, woodcutters and artists involved in this process could reveal much about the images.<sup>99</sup> There needs more work to be done concerning even those well-known artists working on title pages and frontispieces, such as, for instance, Albrecht Dürer (1471–1528),<sup>100</sup> Lucas Cranach (1472–1573), Tobias Stimmer (1539–1584), Jost Amman (1539–1591), Peter Paul Rubens (1577–1640), Matthäus Merian (1593–1650), Pietro da Cortona (1596–1669),<sup>101</sup> Agostino Caracci (1557–1602), Guido Reni (1575–1642), Nicolas Poussin (1594–1665), or Stefano Della Bella (1610–1664).<sup>102</sup> Their illustrations for books should also be investigated in relation to their techniques and oeuvres. This has to a large extent happened for Rubens<sup>103</sup> and Hans Holbein the Younger (1497–1543),<sup>104</sup> but many more artists need to be studied in this depth.<sup>105</sup> Works by lesser-known engravers<sup>106</sup>

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- 99 Cf. Hodnett, *Image and Text* 19; Baccanelli F., *Antiporte, frontespizi, ritratti incisi. Artisti attivi a Bergamo tra Cinquecento e Settecento al servizio del libro* (Bergamo: 2020).
- 100 Schoch R. et al (eds.), *Albrecht Dürer; das druckgraphische Werk*, vol. 3: Buchillustrationen (Munich: 2004); Depel E., *Dürers Titelblätter im Verhältnis zur Geschichte* (Cologne: 1955).
- 101 Baudouin F., “Peter Paul Rubens und Matthaues Merian der Ältere”, *Zeitschrift für Kunstgeschichte* 53.2 (1990) 160–176; Pampalone, *Cerimonie di laurea nella Roma barocca. Pietro da Cortona e frontespiziermetidites*; Merz J., “Pietro da Cortona und das Frontispiz zu Antonio Bosios ‘Roma sotterranea’”, *Marburger Jahrbuch für Kunstwissenschaft* 30 (2003) 229–244.
- 102 Chariatte I., “The Frontispiece of *Réflexions ou sentences et maximes morales* by La Rochefoucauld: A Key to Reading at Many Levels”, *Revue d’histoire littéraire de la France* 4/102 (2002) 637–643; Maclean “La Rochefoucauld, little learning and the love of thruth”; Rutgers, “A Frontispiece for Galileo’s ‘Opere’”.
- 103 See note 44.
- 104 See also the contribution by Miranda Elston in this volume. Price D.H., “Hans Holbein the Younger and Reformation Bible Production”, *Church History* 86.4 (2017) 998–1040; Hieronymus, *Oberrheinische Buchillustration*.
- 105 Cf. Spengler, “Glorificatio historiae”; Davis M.D., “Introduction: Hubertus Goltzius: Historian, antiquarian, numismatist”, in Maurach E. – Echinger-Maurach C., (eds.), *Des Arztes Gulielmus Pantin aus Brügge Erklärung des Frontispizwerks zu Hubertus Goltzius aus Würzburg, Altertumsdarsteller und ein Griechisch geschriebenes Lobgedicht von Franziskus Nansius und Eine Bildanalyse des Frontispizes zu Hubertus Goltzius, C. Iulius Caesar ... (Brugis Flandrorum 1563)* (FONTES 86) (Heidelberg: 2020) 5–21, URL: <<http://archiv.ub.uni-heidelberg.de/artdok/volltexte/2020/6959>>.
- 106 Zito P., “‘Andreas Magliar sculpsit’. Di alcune antiporte napoletane di fine Seicento”, in Tavoni M.G. – Santoro M. (ed.), *I dintorni del testo. Approcci alle periferie del libro* (Rome: 2005) 287–300; Paas J.R., “Inseparable Muses: German Baroque Poets as Graphic Artists”, *Colloquia Germanica* 29 (1996), 13–38; Paas J.R., “Zusammenarbeit in der Herstellung

and by those who remain invisible,<sup>107</sup> among them the so far absent women, have rarely been tackled. There are, however, women like Isabella Piccini (1644–1732)<sup>108</sup> who are known to have worked as illustrators for numerous books, while others who might have worked in workshops remain unnamed. [Fig. 1.9] Similarly, studies on title pages and frontispieces from the perspective of gender studies or with poststructuralist or queer research questions are still a desideratum.

The (New) Hollstein series of *German and Netherlandish Engravings, Etchings and Woodcuts* provides a very good first overview and lists the first use of each book illustration systematically.<sup>109</sup> What the Hollstein series does not provide, however, is an overview of the reprints which is very important for book illustrations as printers regularly reused frames and illustrations for other publications. The success of an illustration, or of a title page and frontispiece, can often be attributed to its many reproductions. This use and re-use of blocks and plates would also be a very informative study that still needs to be done.

So far, frontispieces and title pages have only been mentioned in connection to the printed book, mainly because printed books were a key innovation for the era and are the medial centre of the religious and political transformations of the period. Frontispieces and title pages have, however, existed long before the heyday of the printed book, and they continued to be used in manuscripts and for print and drawing collections long after it. The title page drawn by the Benedictine monk and artist Juan Andrés Ricci de Guevara (1600–1681) is a case in point,<sup>110</sup> but also artists like Antonio Tempesta (1555–1630), Salvator Rosa (1615–1673), Stefano Della Bella or Jacques Callot (1591–1635) designed engraved title pages for their sets of prints or study sheets.<sup>111</sup> Print publishers, like the publishers of books, used illustrated title pages to advertise their

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illustrierter Werke im Barockzeitalter. Sigmund von Birken (1626–1681) und Nürnberger Künstler und Verleger”, *Wolfenbütteler Barock-Nachrichten* 24 (1997) 217–239.

107 Cf. Shapin S., “The invisible technician”, *American Scientist* 77 (1989) 554–563.

108 Di Vaio L., “Suor Isabella Piccini”, *Grafica d'Arte* XIV 53 (2003) 8–13; Valcanover A.F. “Contributi ad una storia del libro illustrato veneto: Suor Isabella Piccini”, *Biblioteche venete* 4 (1985) 29–48; Pavanella N., “Prime prove incisorie di Isabella e Pietro Piccini per l'antiporta del libretto d'opera”, in: Saccomani E. (ed.), *Il cielo, o qualcosa di più. Scritti per Adriano Mariuz* (Cittadella: 2007) 346–352.

109 Cf. <[https://www.hollstein.com/new\\_german.html](https://www.hollstein.com/new_german.html)>.

110 See the contribution by Martijn van Beek in this volume.

111 Leuschner E., *Antonio Tempesta. Ein Bahnbrecher des römischen Barock und seine europäische Wirkung* (Petersberg: 2005); Damm H. – Klemm D. – Papiro M. (eds.), *Stefano della Bella (1610–1664). Neue Studien zum zeichnerischen und druckgraphischen Werk* (Petersberg: 2012); Pellegrini F., *Capricci gobbi amore guerra e bellezza. Incisioni di Jacques Callot* (Padova: 2002); Rosa Salvator, *Has ludentis otij Carolo Rubeo singularis amicitiae pignus DDD. O. O. u. J.* (Nuremberg, Jakob von Sandrart: 1690).

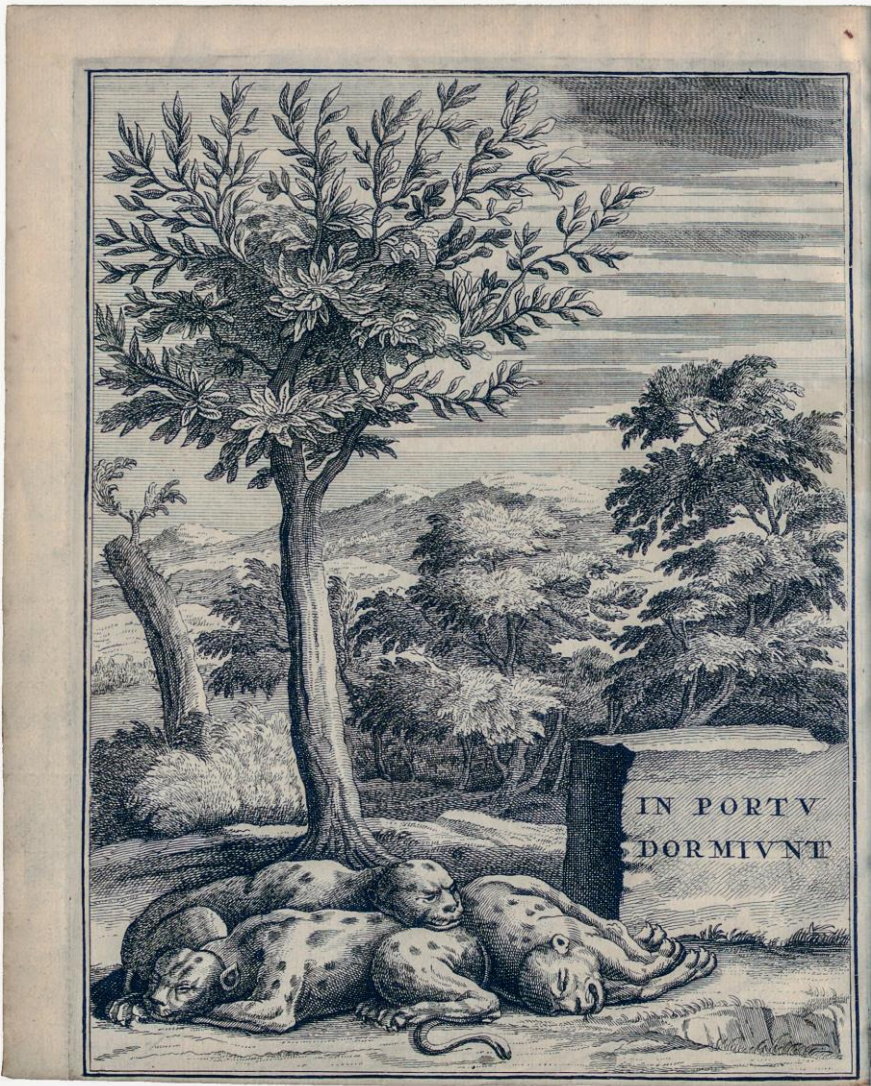


Figure 1.9 Isabella Piccini, frontispiece for Malpighi Marcello, *Opera posthuma: in quibus excellentissimi authoris vita continetur, ac pleraque quae ab ipso prius scripta aut inventa sunt confirmantur, & ab adversariorum obiectionibus* (Amsterdam: Donatum Donati 1698). Engraving, 23.4 × 19.2  
 ETH-Bibliothek Zürich, Rar 6211, <https://doi.org/10.3931/e-rara-23978>. Public Domain

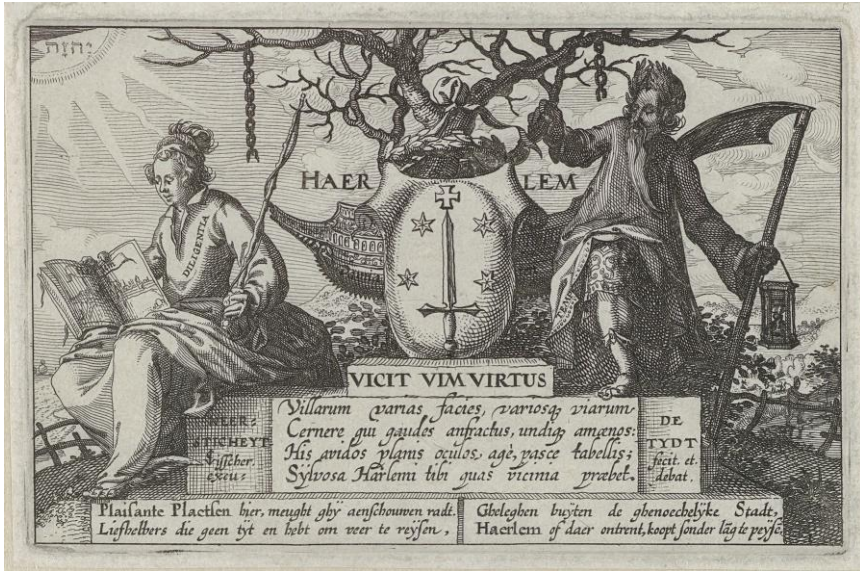


Figure 1.10 Claes Janszoon Visscher, *Allegory of God's Creation, Haarlem, Time and Diligence*, c. 1611. Etching and engraving, 10.3 × 16.0 cm  
Amsterdam, Rijksmuseum, RP-P-1879-A-3462. Public Domain

series. In 1611, the Amsterdam publisher Claes Janszoon Visscher (1587–1652), for example, published a series of etchings, which he called “Plaisante plaetsen”, “pleasant places”.<sup>112</sup> [Fig. 1.10]

These delightful places are nothing more than twelve simple village motifs from the surroundings of Haarlem, intended, as the title page states, for those “who have no time to travel”.<sup>113</sup> Another example is Giandomenico Tiepolo (1727–1804), who created an album with a series of 104 drawings of the life of Pulcinella that also included a title page.<sup>114</sup>

The increased interest in title pages and frontispieces in the past 40 years has much to do with the development of book history as a distinct discipline, but also coincides with the rise of interdisciplinary studies, an renewed artistic and scholarly focus on intermediality, and new methodological approaches to

<sup>112</sup> Hollstein F.W.A. (ed.), *Dutch and Flemish etchings, engravings and woodcuts ca. 1450–1700*, XXXVIII CJ. Visscher – CC. Visscher II (Roosendaal: 1991) 84, no. 149.

<sup>113</sup> On the interpretation of these prints see Onuf A., *The ‘Small Landscape’ Prints in Early Modern Netherlands* (New York: 2018) 139–169.

<sup>114</sup> Cf. Agamben G., *Pulcinella ovvero Divertimento per li ragazzi* (Milano: 2015); Tumanov R., “Groteskes Korpus. Theatrale, narrative und referenzielle Aspekte des *Divertimento per li ragazzi* von Giovanni Domenico Tiepolo”, *Waltraff-Richartz-Jahrbuch* (2019) 205–239.

subjects in the humanities, such as the advance of image sciences or gender studies.<sup>115</sup> This development is reflected in the broad range of essays and in the bibliographies found in this volume.

## 6 The Structure of This Book

The present book contains a total of 16 contributions in which current issues and discourses become tangible that provide an exemplary overview of the broad field of research. However, there are so many varieties of title pages, printers and books yet unstudied that we have refrained from trying to write a single history of the title page. The many places and contexts in which books were produced, sold, collected, and read probably necessitate an approach of many histories in any case.

In its first part, this volume thus begins by dealing with wider cultural aspects of frontispieces and title pages with a rough sketch of their historical developments by Gitta Bertram. The contribution aims to provide an in-depth bibliography as a stepping stone for those willing to deal with the gateways to books. Two phenomena of the illustrated first pages of codices are connected deeply with the culture of the book: the printers' devices and the authors' portraits included in many title pages. Lea Hagedorn's contribution to this book provides an overview of the conditions of book printing and their effect on the design of title pages, with a special focus on printers' devices in relation to the printers themselves. She investigates how printers advertised themselves and their businesses in the devices depicted on title pages. Portraits of authors were very popular as a pictorial prelude to texts of all kinds.<sup>116</sup> From remarks by Seneca and Pliny the Younger, it can be concluded that texts were preceded by portraits of their authors in antiquity.<sup>117</sup> As early as 1602, Justus Lipsius explored the tradition of this type of decoration.<sup>118</sup> The dignity of its ancient

<sup>115</sup> Cf. Fissell M.E. "Hairy Women and Naked Truths: Gender and the Politics of Knowledge in Aristotle's Masterpiece", *William and Mary Quarterly* 60.1 (2003) 43–74; Hardy N., "Euphemizing Utopia: Repressing Sex and Violence in The Isle of Pines' Frontispiece", *Utopian Studies* 17.1 (2006) 99–107.

<sup>116</sup> Cf. Burke P., "Reflections on the frontispiece portrait in the Renaissance", in Köstler A. – Seidl E. (eds.), *Bildnis und Image. Das Porträt zwischen Intention und Rezeption* (Cologne: 1998) 151–162; Enenkel K.A.E., *Die Stiftung von Autorschaft in der neu- lateinischen Literatur (ca. 1350–ca. 1650). Zur autorisierenden und wissensvermittelnden Funktion von Widmungen, Vorworttexten, Autorporträts und Dedikationsbildern* (Leiden: 2015).

<sup>117</sup> Seneca, *De tranquillitate animi* IX. 7; Pliny the Younger, *Naturalis historia* XXXV, 9–11.

<sup>118</sup> Lipsius Justus, *Opera Omnia*, vol. 3 (Wesel, Andreas van Hoogenhuysen: 1675) 1137 [Bib. Synt. X].

origin also contributed to the fact that portraits of authors in the early modern period and far beyond became a particularly enduring gateway to the book. The contribution by Hole Rößler in this volume explores this phenomenon and addresses individual manifestations of it, but also analyses the social significance of printed portraits for early modern scholarly culture.

The second part of this book addresses wider contexts of the art of the frontispiece and is devoted to its aesthetics and epistemology. Each contribution of this part deals with a specific field. It begins with an investigation into the poetological frontispiece of seventeenth-century German literature. In this contribution, Claus Zittel asks the fundamental question of whether frontispieces and title pages always have a programmatic function as often has been presupposed. The following four contributions tackle four very distinct fields: Fabian Kolb assesses the title pages of music-theoretical works, while Constanze Keilholz analyses the frontispieces for art literature in the early modern period. In the frontispieces for treatises on fortifications, art, science, and war merge seamlessly and give occasion to Delphine Schreuder to evaluate the relationship between war and mathematics as it was shown in these images. Cornel Zwielerlein examines the development of the depictions of the northern African continent in travel accounts or scholarly narratives concerning this region.

The third part offers seven case studies of individual frontispieces or artists from the sixteenth to the eighteenth centuries covering much ground both chronologically and thematically.

The case study presented by Miranda L. Elston investigates a moralistic journey through the title page for the 1522 edition of the *Lexicon Graecum* based on a painting described in the ancient Greek dialogue, the *Tabula of Cebes*, while analysing the nature of the print industry in Basel.

Nils Büttner examines the aesthetics and the long life of the typical Rubens title page that was produced even long after Rubens's death by his former assistants Erasmus Quellinus the Younger and Abraham van Diepenbeeck, but also by other artists well versed in Rubens's visual language. With his case study he thus also questions the art-historical concept of style.

Alice Zamboni analyses the frontispiece of an anatomy book by Jacob van der Gracht, published in 1634, with a particular focus on the cultural attitudes towards dissection and its reception by both medical practitioners and artists.

Alison Fleming studies the role of multiple title pages in the *Cultus Sancti Francisci Xaverii* demonstrating how text and images are augmented by the multiple frontispieces in this Viennese Jesuit production.

Martijn van Beek undertakes a very close reading of a drawn manuscript title page designed by the Benedictine monk and artist Juan Andrés Ricci de

Guevara between 1660 and 1662, thereby offering a reconsideration of the treatise, its title page and its audience.

The palace architecture of Wolff's publishing house in Augsburg is the focus of Daniel Fulco's study, in which the early modern visual discourse of architecture is explored.

In the final case study of this volume, Malcolm Baker examines the fictive sculptural images developed by publishers such as Jacob Tonson and engravers such as George Vertue in 1711 and 1727 for two different editions of Edmund Waller's collected poems.

As editors, we would like to thank the authors of this volume, whose contributions have made this book possible in the first place. We hope the readers of this book share our curiosity about this wide-ranging and evolving field and our pleasure in stopping and exploring the visually arresting title pages and frontispieces gathered in this volume.

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