

About *Trattato delle Piante & Immagini
de Sacri Edifizi di Terra Santa*

Commentary by Robin Halwas

Binding and Collation

Bernardino Amico *Trattato delle Piante & Immagini de Sacri Edifizi di Terra Santa*

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*Trattato delle Piante & Immagini
de Sacri Edifizi di Terra Santa*

Florence, 1620

Bernardino Amico's *Trattato delle Piante & Immagini de Sacri Edifizi di Terra Santa* (Treatise on the plans and images of the sacred edifices of the Holy Land) is a series of measured (exactly observed) drawings of buildings in Bethlehem, Jerusalem, and Cairo, executed by Amico, a member of the Friars Minor of the Observance, during his service in the Holy Land between 1593 and 1597. The work was first printed in Rome in 1610 with a suite of illustrations engraved by Antonio Tempesta; a second edition, extensively revised by the author, featuring nine additional chapters and illustrations, was published in Florence in 1620 with etchings by Jacques Callot. Since the second edition represents the author's final version of the text, it is the natural choice for reproduction here.

Although the tradition of drawing the Christian holy places stretches back at least as far as the Frankish Bishop Arculf, who was in Jerusalem around 685 AD, and had notable examples like that of Erhard Reuwich, whose drawings made during a

visit in 1483 appear in Bernhard von Breydenbach's *Peregrinatio in Terram Sanctam* (Mainz, 1486), the modern era in illustration properly begins with Amico's drawings.

Most maps and views drawn by previous visitors to the Holy Land are more concerned with achieving a balanced composition and with recording the connotations associated with the holy sites, than with fidelity to reality and documentation of the architectural details of specific buildings. No artist before Amico aspired to record Jerusalem and its monuments systematically and with topographical precision. Imaginary buildings, rendered in European style or with orientaling embellishments, such as onion-shaped domes, occupy a large proportion of earlier views, which usually functioned to elucidate literary texts, not as practical guides for pilgrims.¹

Amico's drawings exhibit a new standard of naturalism and topographical veracity. He took the measurements of the plan and elevation himself, expressing them in "the ordinary cane, which is in use in the Kingdom of Naples" (composed of ten palms, corresponding to 7 1/4 feet), or asked others to measure where his access was impeded by the Ottoman authorities. Amico sometimes simplifies and alters what he observes, but scrupulously advises the reader of any distortion, as for example in Chapter 32, where he admits to "correcting" the Church of the Holy Sepulchre by substituting round arches for pointed ones.

The value of Amico's drawings was recognized immediately and the *Trattato* was plundered by numerous authors, most notably Franciscus Quaresmius (1622) and Olfert Dapper (1677). Rembrandt owned a copy of the second edition and borrowed from it Amico's rendering of the Temple of Jerusa-

lem as a domed octagonal building.² When the methodological investigation of ancient remains in Jerusalem began in the middle of the nineteenth century, Amico's drawings were especially influential, and many scholars attested his accuracy.³ Archaeological excavation in modern times has diminished the utility of the drawings, however, their value in the historical reconstruction of the shrines, as witnesses to the former state of holy places altered and sometimes destroyed, has not waned. The book will always retain interest as a register of traditions associated with the holy places in the author's time.

The Author Virtually all that is known of Bernardino Amico is derived from the two editions of his treatise.⁴ Amico declares himself a native of Gallipoli, a city near Taranto in southern Italy, and a member of the Friars Minor of the Observance, with whom he was an ordained priest. We learn he arrived in Palestine in 1593, traveling apparently with Felice Rainieri of Perugia, the newly appointed Custos; became briefly Guardian of Bethlehem, and in 1596 President of the Holy Sepulchre; and departed in June 1597 to become Chaplain in Cairo. By

1. See further, Herrmann M.Z. Meyer, "The Pictorial Presentation: Maps, Views and Reconstructions of Jerusalem," in *Jerusalem, the Saga of the Holy City* (Jerusalem: Universitas-Publishers, 1954), 59-72; and Rehav Rubin, "From Pictorial to Scientific Maps of Jerusalem" (in Hebrew). *Cathedra* 75 (1995), 55-68.
2. Rachel Wischnitzer, "Rembrandt, Callot, and Tobias Stimmer," *The Art Bulletin* 39 (1957), 224-30.
3. This literature is conveniently cited in Bellarmino Bagatti's introduction to Theophilus Bellorini and Eugene Hoade's *Plans of the Sacred Edifices of the Holy Land*, Publications of the Studium Biblicum Franciscanum, no. 10 (Jerusalem: Franciscan Press, 1953), 24-26.
4. The primary account is still Bellarmino Bagatti, "Fra Bernardino Amico Disegnatore dei Santuari Palestinesi alla fine del '500," *Studi Francescani* 35 (1938), 307-25.

1598, Amico was no longer in the Near East, and presumably had returned to Italy.

We next hear of him in July 1609, when a license for printing the *Trattato* was issued jointly by Angelo d'Aversa of the Friars Minor Reformed, and Tommaso Pallavicino, Master of the Sacred Palace. The title page of the first edition is dated 1609, however the author's dedication to Philip III, King of Spain, through his Roman ambassador, Francisco de Castro, is dated March 28, 1610. Amico still flourished on November 20, 1619, the date of his dedication of the second edition to Cosimo II de' Medici; thereafter, we have no trace of him whatsoever.

In one of the nine chapters written years later for the second edition, Amico demonstrates familiarity with Sebastiano Serlio's architectural treatise, but we do not learn how or when that knowledge was obtained. We are left to guess whether Amico was self-taught or trained as an architect, whether he conceived the plan of producing measured drawings of the shrines before his arrival in the Holy Land or framed the project sometime afterward. Our author evidently was a painter. In a discussion (Chapter 29) of the Chapel of the Crucifixion on Mount Calvary, a place belonging to the Franciscans, Amico refers to "a picture of the said mystery" (Calvary with the Deposition from the Cross) over the east altar "painted by my hands."

In dedicating the second edition of his *Trattato* to Cosimo II de' Medici, Amico states his motivation in creating the book thus: "I have drawn the true and real portraits of these most holy places – where we were redeemed through the blood of the immaculate Lamb, Jesus Christ Our Lord – for the universal benefit of Christendom and in order to kindle and enflame the

minds and hearts of Catholic Princes for the recovery of the Holy Land."

He hints of another intention in Chapter 33, where he supplies not merely a plan and elevation, but also a profile of the Church of the Holy Sepulchre, "so that any one may use its scale and build it of whatever material desired without too much labor" (legend on the print). During his six months term as Guardian of Bethlehem, Amico initiated the art of making scale models of "cribs" and "sepulchres" in olive wood and mother-of-pearl, for sale as souvenirs. He perhaps intended his book to facilitate the production of such objects in Europe, or even to serve as a repertory of models for architects desiring to remake the shrines. In Chapter 38, on the Church of St. Anne, Amico writes, "The great devotion today practiced toward the Most Holy Conception has led me to add this plan, so that if any of her devout followers wished to build a temple to her, he would have the actual portrait of the place."

A third and certain purpose was to defend the ecclesiastical tradition, long promulgated by the Franciscan friars, that the Empress Helena's Church of the Holy Sepulchre in Jerusalem was situated outside the walls forming the northern limits of the city in Roman times, and was thus indisputably the location of the "True Calvary." In Chapter 35, Amico refutes those who claimed otherwise, and in Chapter 45 he describes and delineates very clearly on "A true plan of the ancient city of Jerusalem" the archaeological evidence obtained by his brethren.

The Text The descriptive text of the *Trattato* is generally subordinate to the primary, visual purpose of the book. In its second edition, the book is organized in forty-eight chapters,

each one associated with an illustration except for the last, an “Exhortation to those who desire to visit the aforesaid holy places.” Most chapters offer no more than terse explanations of the illustrations, supplying measurements and occasionally details of materials and ornamentation.

Amico’s tour of the city begins in Bethlehem, and chapters 1 through 12 accompany plans and elevations of the Church of the Nativity and adjacent buildings, including the caves beneath the church, identifying the birthplace and the site of the manger, the cell of Jerome, the tombs of Jerome, Paula and Eustochium, and Eusebius of Cremona. In Chapter 8, “Discourse on the effigy of a monk,” he documents the famous veining resembling St. Jerome which was then visible in the marble of the Grotto of the Nativity (it was observed for the last time about 1675).

Chapter 13, the first of the new chapters prepared by the author for the second edition of his *Trattato*, is an unexpected digression, describing Matarea (El Matariya) near Cairo, where during his chaplaincy in 1597 Amico rebuilt the church, and witnessed a miracle. His drawing of the renovated church is the sole record of that structure, now completely disappeared.⁵ The print offers no scale and the few measurements supplied in the text are stated in *braccia*, not the customary “palms” and “ounces.” It is likely that Amico executed this drawing from memory or from notes when he was preparing the second edition.

In chapters 14 through 17, Amico travels north from Bethlehem to describe two sites on Mount Sion from which the Franciscans had been expelled in 1551 and 1552: the Cenacle, the traditional site of the Last Supper, and a place tra-

ditionally supposed to be the tomb of David. Amico obtained only limited access, yet he manages nonetheless to provide a measured plan of the lower floor. Two buildings nearby, supposed to have been houses of the high priests Annas and Caiphas, are also depicted by plan and elevation.

The four chapters 18 through 21 illustrate the Via Crucis, a devotional walk to follow the steps of Jesus, in Amico’s time beginning at the palace of the Governor (the Antonine Fortress, assumed to be the residence of Pontius Pilate), passing through the Ecce Homo arch, by the house of the rich man, the house of the Pharisee, etc., to the Judgment Gate (shown open in Amico’s drawing), and finishing on Mount Calvary. These four chapters are among the nine introduced in the second edition; none of the associated prints is drawn to scale, and the absence of measurements in the text (apart from the number of steps), suggests that these drawings were executed later from memory or from notes.

In his discussion of the Pilate’s palace (Chapter 18), the author acknowledges help he had received from Gianfrancesco della Salandra in gaining access to that Muslim site. Della Salandra arrived in Jerusalem in 1568, became acting Custos in 1585, and was appointed Custos in 1593 in succession to Felice Rainieri. According to the pilgrim writer, Jacques de Villamont, writing in 1588, della Salandra was intimately involved in the controversy about the location of the Church of the Holy Sepulchre. Jewish law at the time of the death of

5. See *Voyages en Égypte des années 1597–1601: Bernardino Amico da Gallipoli, Aquilante Rocchetta, Henry Castela*, translated from the Italian by Carla Burri & Nadine Sauneron, edited by Serge Sauneron, Collection des Voyageurs Occidentaux en Égypte, 11 (Cairo: Institut Français d’Archéologie Orientale du Caire, 1974), iii-iv, 5-9.

Jesus forbade the burial of anyone within the walls of the city, so it was necessary for the Franciscans to establish the course of the ancient walls of the city if they were to prove their claim that the Holy Sepulchre (in which they had a convent) was constructed over the very place where Christ died and was buried. Della Salandra sponsored a range of archaeological investigations to strengthen the Franciscan argument, of which Amico's project clearly was one, and may himself have surveyed the city.⁶ If Amico did not arrive in the Holy Land already determined to survey its holy places, the person most likely to have instilled that ambition was Gianfrancesco della Salandra.

The next twelve chapters (22 through 33) are devoted to the Church of the Holy Sepulchre, showing the altars and living quarters of its occupants (Latin Catholics, Greek Orthodox, Armenians, Syrians, Copts, Ethiopians), the chapels on Calvary, the tomb of Christ (one in a series of replicas, the present-day one dates from the nineteenth century), and other buildings in the immediate vicinity.

In Chapter 34 Amico travels to the Church of the Ascension on the Mount of Olives, shown in the accompanying print as an octagonal shrine, with the imprint of Jesus' right foot in the stone floor of the edicule indicated (the imprint of his left foot already had been taken to the el-Aska mosque). This church had been reopened to Christians in 1596. In the following Chapter 35, he ascends the Temple Mount to describe the Dome of the Rock, the first major sanctuary built by Islam. "Being unable to take the measurements myself," Amico reports, "I had them taken by an apostate Corsican," and then had the measurements confirmed by a Muslim. In Chapter 36, Amico describes another Muslim site, the church built (according to a

tradition first attested in the fourteenth century) in the house of Zebedee, father of the apostles James and John. Here Amico was unable to measure the elevation, but he obtained measurements of the floor space.

His next site (Chapter 37) is the central feature of the Armenian quarter, the Cathedral of St. James. From there Amico returns to the Muslim quarter, describing in chapters 38 and 39 the Romanesque Church of St. Anne, according to tradition built on the site of the home of the Virgin Mary and her parents Joachim and Anne. He could not enter the place, and his plan and section and measurements are conjectural (he imagines that the church finished at the third arch while it continues to another and ends in three apses). The next four chapters, 40 through 43, describe the tomb of the Virgin at Gethsemane, another restricted site on the Mount of Olives, which, however, is precisely measured. Amico indicates the tomb of the Virgin isolated in the middle of the crypt and other shrines in a plan and two elevations.

Chapters 44 and 45 present a comparative topography of the city of Jerusalem in Amico's own time and in the time of the New Testament. In offering these twin plans, Amico writes, "I have seen many views by several celebrated authors, varying widely both as to site and to particular places, and seriously in error," but identifies none by name. It could be that he was responding to a similar pair of maps drawn by the Dutch astronomer Pieter Laiksteen, who had visited the Holy Land in 1556.

6. On della Salandra as the possible author of several anonymous drawings of Jerusalem distinguishing the ancient from the modern, see Bellarmino Bagatti, "Un Custode di Terra Santa Archeologo Pioniere, P. Gianfrancesco della Salandra (1568-1601)," *Custodia di Terra Santa* 1951, 88-94; and Bagatti's preface to *Plans of the Sacred Edifices of the Holy Land*, 5 n.3, 20 n.5.

Those maps had been published in Antwerp in 1570 and were widely known through copies (by Frans Hogenberg) published in the first volume of *Civitates Orbis Terrarum* (Cologne, 1572).

The map in Chapter 44 of “The true and real city of Jerusalem as it is today” is the only illustration in the *Trattato* not drawn by Amico himself. The author explains that the Ottoman authorities had made it impossible for him to obtain his own view, so he copied one made by the Franciscan friar Antonio de Angelis of Lecce, adding “I have not refrained from embellishing the map and correcting its several flaws, as anyone comparing this one with the aforesaid one of Fra. Antonio will see.” The de Angelis map is a bird’s eye view of the city seen from the east, with scale expressed in the sixteenth-century Roman *passo* (about 20 inches), featuring a cartouche containing a numbered legend identifying the holy places. It had been drawn by the Franciscan friar Antonio de Angelis of Lecce in Apulja during a residence in Jerusalem between 1570 and 1577, with the encouragement and assistance of Gianfrancesco della Salandra, and published at Rome on September 8, 1578.⁷

The illustration to Chapter 45, “A true plan of the ancient city of Jerusalem,” was made unusually from the west, the direction from which pilgrims usually approached. Mount Calvary is clearly shown outside the city walls.

Chapters 46 and 47 describing the Tombs of the Kings, a complex then thought to belong to the kings of Judah, are among those prepared for the second edition. Although Amico here says the scale is precise, his drawings do not correspond except with respect to the entrance closed by a rolling stone. The concluding Chapter 48 is an “Exhortation to those

wishing to visit the aforesaid holy places,” in which Amico begs the prospective pilgrim not to be discouraged by prospect of discomfort and difficulty, and gives assurances that the reward is beyond measure.

The first edition (1610) The first edition of the *Trattato* was published at Rome under the imprint “Ex Typographia Linguarum Externarum” of the Typographia Medicea. This press, founded by Cardinal Ferdinando de’Medici in 1584 and under the editorial and practical direction of Giovanni Battista Raimondi, had published between 1590 and 1596 a small number of Christian Arabic and scientific Arabic texts for intended distribution in the East as well as in Europe. The first books issued from the press were two editions of the Gospels (in Arabic alone and in Arabic with an interlinear Latin version) adorned with woodcut illustrations by Antonio Tempesta (1555-1630), a Florentine painter and printmaker working in Rome. In 1596, ownership of the press was transferred to Raimondi, apparently on terms restricting his capacity to print new titles. Publishing resumed in 1608 with reissue of a Syriac Missal (printed 1592-94) and Amico’s treatise was the next book off the press.

7. “Hiervsaalem [dedication signed] Antonino de Angelis de Lecio Minore... Roma nel convento di S.a Maria Araceli alli 8. Settenbre M.D.CLXXVIII... Marius Cartaro incidebat,” copperplate engraving on two sheets measuring 206 x 140 cm (joined). The de Angelis map was unknown in modern times until its rediscovery in 1981: see Alfred Moldovan, “The Lost de Angelis Map of Jerusalem, 1578,” *The Map Collector* 24 (September, 1983), 17-24; Eran Laor, *Maps of the Holy Land. Cartobibliography of Printed Maps 1475-1900* (New York: A.R. Liss; Amsterdam: Meridian Publishing Co., 1986), no. 943; and Rehav Rubin, “The Antonio de Angelis Map of Jerusalem (1578) and its Copies” (in Hebrew). *Cathedra* 52 (1989), 100-119.

The first edition of the *Trattato* is a folio of fourteen leaves of letterpress text with forty engraved illustrations of varying size (largest *circa* 53.5 x 35 cm) imposed on twenty sheets gathered at the end. The copper matrices are unsigned, however on the title page we learn that they were “Ombreggiate, & intagliate da Antonio Tempesti.”⁸ Two plates in the book (numbered 1 and 10, plans of the Nativity Church in Bethlehem and the Church of the Holy Sepulchre) have heraldic insignia and dedicatory inscriptions within cartouches crudely erased from the matrices; it could be these prints had independent life outside the book prior to publication. Only two of Tempesta’s plates have descriptive legends and the reader must constantly refer back to the text to identify the places signified by letters and numerals.

The second edition (1620) A few years after publication of the first edition, its printer Giovanni Battista Raimondi approached Cosimo II de’Medici with a proposal to establish a press producing books of Arabic interest for the European market. Nothing came of the venture, however, upon Raimondi’s death in 1614, his manuscripts, all materials of the press, and the stock of unsold copies, were transferred to the Villa Medici in Rome, thence to Pisa, and eventually to Florence.

The location of the impetus behind a second edition of Amico’s *Trattato* is now obscure. In his dedication to Cosimo II de’Medici, the author disclaims responsibility, recalling he had “not much exercised myself” to obtain the Grand Duke’s patronage, but “by chance” received favor from “a great Maecenas, who with all benignity and kindness has drawn me without any merit of mine to dedicate to him the said portraits.” It

is probable that Cosimo II both instigated and sponsored publication of the new edition, which passed from the newly established press of Pietro Ceconcelli “alle stelle Medicee.” Cosimo II was fascinated by the Ottoman Empire, and the aspects of Tuscan foreign policy which most interested him were the deployment of his navy against the Turks, and schemes to recapture Jerusalem and transport the Church of the Holy Sepulchre to Florence.

The title of the second edition contains the phrase “printed in Rome and newly reprinted by the same author in a smaller format with the addition of the Via Dolorosa and other sketches.” As we have indicated above, Amico’s additions to the book are the nine chapters describing respectively El Matariya in Egypt (Chapter 13), the Way of the Cross (chapters 18 through 21), the Church of St. Anne (chapters 38 and 39), and the Royal Tombs (chapters 46 and 47). The text of the other chapters is thoroughly revised and the basis of measurement newly expressed, as “the ordinary Cane, which is in use in the Kingdom of Naples, and which is divided into twelve ounces and each ounce into five minutes” (in the first edition it was the ancient Roman palm, “divided in twelve ounces and each ounce into five minutes, of which palm ten makes a cane”).

The illustrations to the second edition are struck from matrices of nearly uniform size. Instead of being relegated to the end of the book, as in the first edition, they are now integrated

8. The illustrations are not listed by Adam Bartsch, who in volume XVII of the *Peintre-graveur* (Vienna: J.V. Degen, 1818) describes 1461 of Tempesta’s prints.

In 1601, Tempesta had engraved and Andrea della Vaccaria had published a four-sheet “Plan of the Ancient City of Jerusalem” and its suburbs, but that map was modeled upon one first published by Christian van Aldrichem in 1584, and bears no relation to either map supplied in Amico’s book; for reproduction, see *The Illustrated Bartsch*, 37, (New York: Abaris Books, 1984), 300-301.

with the text, and the majority have descriptive text printed on the other side of the sheet. Captions and legends were added to nearly every plate, to facilitate study, and perhaps to allow the possibility of an issue of the prints unaccompanied by text.⁹

Jacques Callot The title page and illustrations in the second edition were all etched by Jacques Callot (1592-1635). Born at Nancy, Callot was apprenticed in Rome to the engraver Philippe Thomassin from about 1608 to 1611, and had settled in Florence by 1612. While in Rome, Callot is supposed to have become acquainted with Antonio Tempesta, who in 1612 favored him with a commission to make some of the plates for a book to be published at Florence commemorating the life of the Queen of Spain, Margherita of Austria. That book secured for Callot, two years later, his first major commission for the Medici court: sixteen prints illustrating the life of Ferdinando de' Medici. Callot continued to be employed by the Medici court until 1621 when, following the death of Cosimo II, he returned to Lorraine.¹⁰

Documentary evidence indicates that Callot was at work on the plates for the new edition of Amico's *Trattato* from January 1618 until November 1619, during which time he also etched a title and five prints of stage settings for Prospero Bonarelli's tragedy about Suleiman the Magnificent (published by Cecconcelli in 1620).¹¹

Callot did not simply copy Tempesta; he introduced ornamental elements, notably figures of friars and pilgrims, and scenery, and he routinely departed from Tempesta's example in order to create room for captions. On the illustration accom-

panying Chapter 7, for example, Tempesta had shown the plan and elevation of the holy crib together with a second, outline plan of the birthplace of Christ. That second plan is omitted by Callot, and the plan and elevation repositioned so that there is adequate space for a lengthy caption.

Other changes evidently were commanded by Amico. The newly engraved lower portion of the illustration accompanying Chapter 4 (an elevation of the caves beneath the Church of the Nativity in Bethlehem), for instance, is heralded in the text: "This last figure, drawn below, shows the same small portion of the underground areas, namely the Nativity and the site of the Adoration of the Magi. It is without shading so that the various members will not be confused, but seen more distinctly for their better evaluation."

Callot's alteration of other subjects, however, cannot be easily explained. He modified the plan of Godfrey's chapel under Mount Calvary (Chapter 27), deleting the place occupied by the Georgians, even though Amico still refers to it in the

9. For bibliographical descriptions of the 1620 edition, see Lawrence Hall Fowler & Elizabeth Baer, *The Fowler Architectural Collection of the Johns Hopkins University. Catalogue* (Baltimore, The Evergreen House Foundation, 1961), 16, no. 19 and plate XIII (reproducing print no. 24); and British Architectural Library, *Early Printed Books, 1478-1840. A Catalogue of the British Architectural Library Early Imprints Collection*, compiled by Nicholas Savage et al. (London & New Jersey: Bowker-Saur, 1994), 48-49, no. 88.

10. See Daniel Ternois, *L'art de Jacques Callot* (Paris: F. de Nobele, 1962), 22-23, 48-50.

11. Edmond Bruwaert, "Jacques Callot à Florence," *Revue de Paris*, XXI^{me} année, III, t.3 (June 15, 1914), 838, and reprinted by Ternois (note 10), 218, no. 8. The book has featured in these exhibitions: *Jacques Callot. Prints & Related Drawings*, National Gallery of Art, Washington (Washington DC, 1975), 205-6, no. 170 (reproducing print no. 26); *Jacques Callot 1592-1635*, Musée Historique Lorrain, Nancy (Paris, 1992), 149, 180-82, nos. 77-80 (reproducing print nos. 8, 9-10, 24, 37-40, 44).

text (by the letter G). He changed the illustration accompanying Chapter 6, adding details wholly contrary to reality: a side wall of the Basilica of Bethlehem is shown by Callot decorated by three large scenes depicting the Betrothal of the Virgin, the Annunciation, and Adoration of the Magi. Numerous minor errors in the legends Callot added to the plates, such as “Maggi” (for Magi) and “Barimatea” (for Arimathea), allow us to assume that the author did not supervise the engraver (Amico signs the dedication “From Florence” but this may not be exact).

Callot further revised de Angelis’ map of modern Jerusalem (Chapter 44), omitting places outside the city such as the Tombs of the Jews and the Monastery of the Cross (sixty-six places are identified in the legend, whereas Tempesta’s version of the map shows seventy-eight, and the original ninety). The map of New Testament Jerusalem is also amended (sites reduced to seventy-nine, from ninety in 1609).

Callot’s sources for the nine prints illustrating the nine new chapters surely must be drawings supplied to him by the author. As suggested above, it is quite likely that these drawings were executed from memory or from notes after Amico’s departure from the Holy Land.

Robin Halwas is an antiquarian bookseller who specializes in Italian and other illustrated books printed on the continent of Europe. He is proprietor of Robin Halwas Limited at 9 Cleveland Row, St. James’s, London SW1A 1DH, England.

Binding

The binding of Amico’s *Trattato* is of contemporary limp vellum; the spine, which has been rebacked, has the author’s name in gold.

[Click here to see binding](#)

Collation 1⁰: ¶⁵, A², B¹, C-F², G¹, H-I², L², M¹, N-R², S¹, T-V², X¹, Y-Z², Aa-Cc², Dd¹, Ee-Qq², Rr¹, Ss-Vv²; 82 leaves, pp. [i-x], 1-65 [66] (i.e.: 88: 22 pages, versos of 19 double-page plates have page number only on one page of text, the other blank and unnumbered; the versos of 3 pages of text, pp. 20, 29 and 42, are blank and not given page numbers) including engraved title page. [34] double-page engraved plates with 47 figures (not allowed for in the numbering of pages, except plate [1], which is pp. [2-3], thus making a total of 33 double-page plates, or 66 unnumbered pages (with figure 42 misnumbered 41 and with figure [41] appearing unnumbered on the same plate as figure 40).

Contents: ¶1^a: engraved title page. ¶1^b: blank. ¶2^a - ¶3^a: dedication to Cosimo II. ¶3^b - ¶4^a: preface. ¶4^b: printer’s preface. ¶5^a: blank. ¶5^b: license. A1^a - Vv2^a: text, including [34] double-page plates as described above. Vv2^b: colophon and woodcut printer’s device.

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