

VIEWS OF THE CITIES FROM THE ROMANIAN PRINCIPALITIES IN THE COLLECTIONS OF THE NATIONAL MUSEUM OF UNIFICATION ALBA IULIA (XVIITH-XIXTH CENTURIES)

FLORIN BOGDAN
Muzeul Național al Unirii Alba Iulia
ANDA-LUCIA SPÂNU
Academia Română, Institutul de Cercetări Socio-Umane Sibiu

Views of the Cities from the Romanian Principalities in the Collections of the National Museum of Unification Alba Iulia (XVIIth-XIXth centuries)

ABSTRACT

Texts accompanied by images were in high demand ever since the XVIth-XVIIth centuries mainly due to people's curiosity: the image might have been a substitute for travel, allowing visualisation of some places. In the collections of the National Museum of Unification Alba Iulia are found several representations – preserved both in old books but also stand-alone engravings - of some cities from the Romanian area: Alba Iulia, Blaj, Cluj-Napoca, Brașov, Târgoviște, Oradea or Timișoara.

Vederi ale orașelor din Țările române în colecțiile Muzeului Național al Unirii Alba Iulia (secolele XVII-XIX)

REZUMAT

Textele însoțite de imagini s-au bucurat de o mare căutare încă din secolele XVI-XVII în special din cauza curiozității oamenilor: imaginea putea fi un substitut al călătoriei care permitea vizualizarea unor locuri. În colecțiile Muzeului Național al Unirii din Alba Iulia se regăsesc câteva reprezentări – păstrate atât în cărți vechi, dar și gravuri de sine stătătoare – ale unor orașe din spațiul românesc: Alba Iulia, Blaj, Cluj-Napoca, Brașov, Târgoviște, Oradea sau Timișoara.

Cuvinte-cheie: gravură, carte veche, Alba Iulia, Oradea, Cluj, Timișoara

Keywords: engraving, old book, Alba Iulia, Oradea, Cluj, Timișoara

Movable type printing allowed multiplication on a wide scale of books on multiple topics. As expected, the most significant part of printings was religious; however, interest showed by some readers and demand from the book market triggered the appearance of new and diverse genres, many of which illustrated. It is also the case of works within which appeared histories, depictions and representations of some geographic areas, broad or small, amongst these distinguishing those that tackle cities. Over time, these printings became exquisitely valuable artistically, patrimonially and financially; they are kept in

private or public collections – the richest being held by libraries and museums – from all over the world.

The National Museum of Unification Alba Iulia holds several such pieces; very important to mention is also the fact that, except for two representations (the image of Blaj Monastery and an engraving of the fortress from Alba Iulia), the collection is recent, the outcome of acquisition policy that the museum carried out between 2017 and 2020. All these pieces of the collection from Alba Iulia were part of the temporary exhibition „Oameni și locuri. Țările române în ilustrația de carte veche (secolele XVI-XIX)” ”People and Places. Romanian Principalities in Old Book Illustration (XVIth – XIXth centuries)”, mounted at the headquarters of the institution, between November 2020 and March 2021.

The collection consists of both images printed in different books, reached in the collection of the museum from Alba Iulia as fly sheets, or from proper volumes, on the pages of which are found city views from the current Romanian area; a particular case is that of a negative (mould) for engraving, depicting the fortress from Alba Iulia, a piece known by specialised literature¹.

Chronologically wise, the majority of representations is dated to the XVIIth century, one to the XVIIIth century and one dated back to the first half of the XIXth century; images were printed both in European typographical centres (Nuremberg, Bologna, Naples, Augsburg), but also in the Romanian area (Blaj and Alba Iulia).

The oldest representations come from a book that was printed in more editions, in Nuremberg, between 1603 and 1604: Hieronymus Ortelius², *Chronologia oder historische Beschreibung aller Kriegsempörungen und Belagerungen der Statt und Vestungen auch Scharmüsseln und Schlachten so in Ober und Unter Ungarn auch Sibenbürgen mit dem Türcken von Ao. 1395 biß auff gegenwertige Zeit denckwürdig geschehen [...] Nürnberg. Bey Johann Sibmacher etc. MDCIII [1603] [-1604]*. The work³, a 4° (19,5 x 14 cm), keeps [4] leaves + pp. 1-64, 67-70, 73-581 + [35] pp. + [6] leaves + 28 plates and 26 portraits. The binding of the volume is made of wooden boards wrapped in leather; the covers are decorated with lineated patterns, completed by floral and vegetal ornaments; the two original clasps of the volume are preserved. In good condition, wear marks, small marks of a xylophagous attack, brown paper.

¹ Fleșer, Sabău, Tătar 1994, pp. 278-279.

² Ortel, Oertl, Örttl or Ortelius Hieronymus (1543–1614), was a chronicler, historian and German notary (that worked as prosecutor and notary at the Imperial Court), Protestant native of Augsburg, reason for which, with the arrival of the Catholic Hapsburgs, he was condemned and sent into exile; he settled down in Nuremberg, where he also died.

³ Library of the National Museum of Unification Alba Iulia – Special Collections – inv. 4018.



Fig. 1 – Hieronymus Ortelius, *Chronologia oder historische Beschreibung* ..., Nuremberg, 1603-1604 – Târgoviște⁴ battle

Amongst the images that enrich the text of the printed paper and illustrated by Johann Sibmacher are found portraits of some characters from the history of the Romanian countries – Sigismund Báthory, Andrew Báthory, Giorgio Basta and Michael the Brave – but also some battle scenes that occurred in Târgoviște (October 1595), Timișoara (June 1596) and Oradea (1598)⁵. Interesting is that the recalled illustrations were previously used in works with similar topics⁶.



Fig. 2 – Hieronymus Ortelius, *Chronologia oder historische Beschreibung*, Nuremberg, 1603-1604 – the battle from Timișoara⁷

⁴ Băcilă 1930, p. 184.

⁵ Spănu 2010, p. 84; Spănu 2016, p. 100; Spănu, Bogdan, Știrban 2020, p. 9.

⁶ *Ibidem*.

⁷ Băcilă 1930, p. 187.

Another interesting work, showing engravings that depict cities from the Romanian area is Sigismund von Birken⁸, *L'Origine del Danubio*, published by Gioseffo Longhi in Nuremberg and Bologna, in 1684 and which had seven editions. It is the translation into Italian of the work that first appeared in German⁹: the first edition was printed only a year before, in Nuremberg, it also had seven editions and comprised 31 engravings rendering the vedute of some cities, made by engraver Jacob von Sandrart¹⁰.



Fig. 3 – Hieronymus Ortelius, *Chronologia oder historische Beschreibung ...*, Nuremberg, 1603-1604 – the battle from Oradea¹¹

⁸ Sigismund or Sigmund von Birken (1626–1681) studied Law and Theology and was a pedagogue, Baroque writer that was ennobled by the emperor Ferdinand III for his poetic gifts.

⁹ Sigmund von Birken, *Der Donau-Strand. Mit Allen seinen Ein- und Zuflüssen, angelegenen Königreichen, Provinzen, Herrschafften und Städten ... Mit einer kurzen Continuation der merkwürdigsten Türkischen Kriegs-Handlungen in Candien, Polen und Hungarn, wie auch die Beläger und Entsetzung der Kays. Residentz-Stadt Wien ...* Figuren der vornehmsten Städte? und Vestungen an der Donau in Kupfer hervor gegeben und verlegt von Jacob Sandrart, Kupferstecher und Kunsthändler in Nürnberg. Im Jahr Christi 1684.

¹⁰ Jacob von Sandrart (1630–1708) was a German engraver native of Frankfurt am Main. Brought up since he was 10 by his more renowned uncle Joachim von Sandrart from Amsterdam, he settled down in Nuremberg, in 1656 and remained there for the rest of his life. Sandrart was an extraordinarily copious artist, was known as the portrayer of some contemporaneous outstanding citizens from Nuremberg, map engraver and illustrator of the literary works of writers from Nuremberg, especially Sigmund von Birken.

¹¹ *Ibidem*, p. 186.

In the collection of the National Museum of Unification Alba Iulia is kept a copy of the work¹², book size 12°, without binding, with [6]leaves + 2 maps + 286 pp. + [1] p. + 31 engravings rendering the vedute of some cities, inserted in the text next to their historical depictions. The text of the work is printed in black, with 28 rows on a page; the typographic ornaments include initials, vignettes, frontispieces and many engravings.

Studies on the issue attest to the presence in the volume of the engravings depicting Alba Iulia (following p. 102)¹³ and Oradea (following p. 98)¹⁴. Another engraving that appears after the text, after p. 105, is that in which Timișoara is rendered.



Fig. 4 - Sigismund von Birken, *L'Origine del Danubio*, Nuremberg & Bologna, 1684 – Oradea

As for this work, we also find fascinating the texts that accompany the images. As for the engraving named *Varadino* depicting Oradea, pages between 98 and 100 also include a descriptive text recalling the German name of the locality (the area that the author was native of) and the fact the city lied on the banks of the Criș River. Henceforth, some data on the denominational spectrum from Oradea is provided: the presence of the Calvinists in the city as well as the fact that in the church from within the fortress were buried two kings of Hungary: Ladislau and Sigismund; additionally, is mentioned that the city is extremely vast. Other offered data reflect the siege from 1598 and the resilience of the fortress, under the command of Melchior von Rodern and György Kiraly [?]. Another event that was paid attention to was the siege from 1660, led by Ali Pasha, following which the fortress was occupied by the Turks, the author considering it the key of Transylvania and Hungary.

¹² Library of the National Museum of Unification Alba Iulia – Special Collections - inv. 11.

¹³ Băcilă 1930, p. 191.

¹⁴ Spânu 2016, p. 101.

At page 102, we have a text dedicated to Alba Iulia: it is remembered the name of the town in German and Hungarian as well as the Latin name, it is suggested that the town was named after the mother of emperor Marcus Aurelius, Iulia Augusta. Similarly, it is remembered the battle of John Hunyadi from Sibiu, in 1442, and the human resources involved in the battle: 15000 soldiers of John Hunyadi and 80000 soldiers from the troops of Mezid bey of Vidin, whom almost half were killed¹⁵. The perspective over the fortress¹⁶ and settlement has a legend in the lower part: 1 Città, 2 Città Interiore, 3 Borgo, 4 Keresf, 5 Il Lago Zarghat.



Fig. 5 - Sigismund von Birken, *L'Origine del Danubio*, Nuremberg & Bologna, 1684 – Alba Iulia

¹⁵ Bogdan 2018, p. 151.

¹⁶ Fleşer 2006, p. 30.

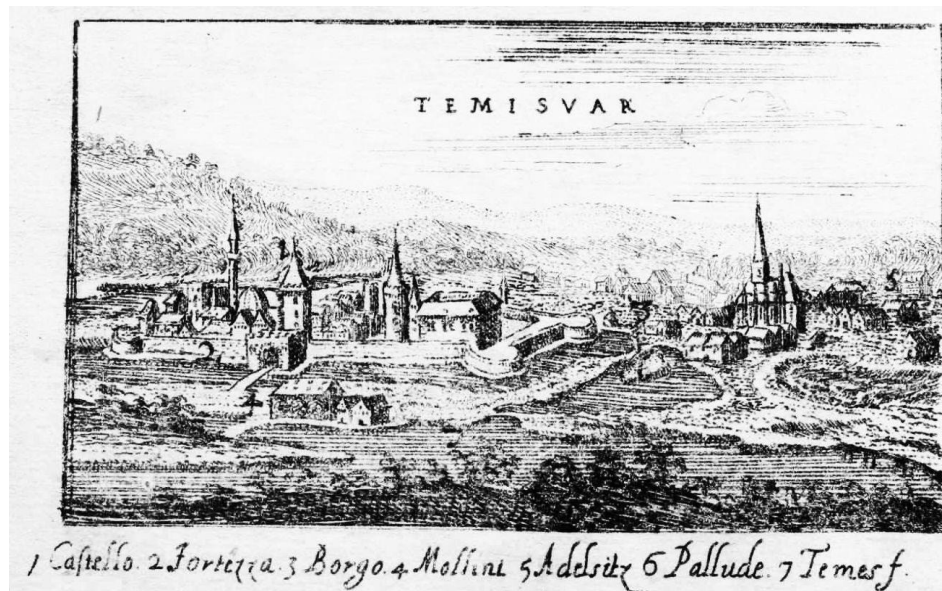


Fig. 6 - Sigismund von Birken, *L'Origine del Danubio*, Nuremberg & Bologna, 1684 – Timișoara

As for Timișoara, the text from pages 105-106 recalls the siege from 1552, when the Turks led by Mehmed Pasha reached near the city's walls in 24 June. The author insists on the significant number of Turks (the approximate number was of 100000!) and their weaponry (70 cannons). Sigismund von Birken turned out to be a historical erudite when he reported to another two military confrontations with the Turks around Timișoara: that from 1463 when they were met by the armies of Transylvania's voivode John Pongrácz, who came to support king Matthias Corvinus and then the confrontation with prince Sigismund Báthory from 1596.

A work on a similar topic was that printed by Michele Luigi Muzio¹⁷: *La Sagra Lega contro la potenza Ottomana* (Naples, 1692). The collection from Alba Iulia does not hold the work itself¹⁸ yet two engravings contained by it

¹⁷ Michele Luigi Muzio (mid of XVIIth century–1722) was a typographer and renowned librarian, native of Torino, yet who worked in Naples, in association with Ludovico Cavallo from 1685 to 1686, and then, from 1687, with Domenico Antonio Parrino.

¹⁸ A copy of the book is kept in the collection of "Lucian Blaga" Central University Library Cluj-Napoca. It was digitised and may be accessed online at the addresses http://documente.bcuculuj.ro/web/bibdigit/patrimoniu/BCUCLUJ_FCS_RARESION466II_1.pdf (the first part of the first volume), http://documente.bcuculuj.ro/web/bibdigit/patrimoniu/BCUCLUJ_FCS_RARESION466I_2.pdf (the second part of the first volume), http://documente.bcuculuj.ro/web/bibdigit/patrimoniu/BCUCLUJ_FCS_RARESION466II_1.pdf (the first part of the

were purchased: *Stefanopoli in Transilvania*¹⁹ (following p. 264) and *Claudiopoli in Transilvania*²⁰ (following p. 274).



Fig. 7 – Stefanopoli in Transilvania (Neaples, 1692)



Fig. 8 – Claudiopoli in Transilvania (Neaples, 1692)

It seems that the Neapolitan publisher “drew inspiration” from the successful work²¹, homonymous, hence without illustrations, whose first edition was published by Simpliciano Bizozzeri²² in Milan, in 1690.

second volume) and http://documente.bcuculuj.ro/web/bibdigit/patrimoniu/BCUCULUJ_FCS-_RARESION466II_2.pdf (the second part of the second volume), consulted on 2 November 2020.

¹⁹ CF 6807.

²⁰ CF 6806.

Both images from the museum's collection relate to the manner of rendering some medieval settlements, surrounded by walls with towers, with few distinct elements. Also, in this case, the authors make short descriptions of the cities; on page 274, we find Braşov whose other names used in the age are recalled – Chronstadt, Brassovia and Stefanopoli –, a city with massive walls and many towers. It is also recalled the academy of all sciences (!) and a renowned library, these last ones cannot be others but the foundation of the Transylvanian humanist Johannes Honterus. Soon after, we find an account on Cluj (Clausemburg or Claudiopoli in the text), lying nearby the Someş River, with weakened walls and towered over by hills from three parts. The presentation also continues with other localities from Transylvania (Sibiu, Deva, Aiud, Făgăraş, Gurghiu, Haţeg, Baia de Criş, Cetatea de Baltă, Chioar, Odorheiu Secuiesc, Mediaş, Sebeş, Baia Mare, Târgu Mureş, Bistriţa etc), yet, only Lipova (Lippa, T II. 140) and Sibiu (Cibinio o Zeben in Transilvania, TII. 274) will benefit from illustration.

Likely, also existed a third volume (at least) of the work printed in Naples (probably to have been four volumes), because at the Romanian Academy Library are kept two city views, made in the same manner with those debated above, depicting Târgovişte (*Tarvis nella Valachia*, T.III. 56) and Suceava (*Soczowa nella Moldavia*, T.III.191)²³.



Fig. 9 – Detail Weissenburg (Alba Iulia)

²¹ *La Sagra Lega contro la potenza ottomana. Successi delle armi imperiali, polacche, venete e moscovite. Rotte e disfatte di eserciti de' Turchi, Tratarî e ribelli, assedi e prese di città, piazze e castelli, acquivisti di provincie e sollevazioni nella monarchia Ottomana, origine della ribellione degli Vngari, con tutti gli accidenti successivamente sopraggiunti, dall' anno 1683 sino al fine de 1689.* Racconti veridici brevemente descritti da Don Simpliciano Bizozzeri, Barnabita Milanese, in Milano, 1690.

²² Simpliciano Bizozzeri (1642–1704) was a Milanese who entered the Barnabites' order, in Monza (Milan), at the age of 15. He completed his studies in Piacenza, Macerata and Sanseverino, and he was already a priest at the age of 22. He was preacher, yet the few biographic information presents him as a scholar and writer who engaged in more than one genre.

²³ This topic, as well as works published by Michele Luigi Muzio and Simpliciano Bizozzeri, are the object of separate research, that is currently in progress.



Fig. 10 – Les transilvains soumis (Augsburg, end of XVIIth century)

An exquisite engraving, with a double scene, is that entitled *Les transilvains soumis*, imprinted in Augsburg, towards the end of the XVIIth century²⁴. The piece is part of a set of engravings entitled *Les Actions Glorieuses de S.A.S. Charles Duc de Lorraine &c. en Hongrie, Transylvanie, &c.*, appeared in Augsburg, towards the end of the XVIIth century. The work is a praise of the victory against the Turks, the engraved scenes bearing titles such as: *Trecerea Pădurii Negre* (Walking through the Black Forest), *Înfrângerea turcilor lângă Viena* (Defeat of the Turks near Vienna), *Asediul Budei* (Siege of Buda), *Asediul Vişegradului* (Siege of Visegrád) (titles are in French). The wallet, large format – in 2°, includes 18 leaves of engravings, inclusively the plan of Vienna and Buda fortress.

This engraving bore number 12 by the original numbering of the recalled wallet, with the dimensions 41,5 x 21,2 cm, and the proper image is 21,5 x 17 cm. More variants of the engraving are known: some in which appears only the name of Sébastien le Clerc and the variant purchased by the museum from Alba Iulia on which also appear the names of Jeremias Wolff and Johanna Sibilla Kräus or Küsel.

As for Sébastien le Clerc (1637-1714), available information shows us that he was a talented engraver who also worked for the king of France Louis XIV; in this case, he is the one who made the drawing. Johanna Sibilla Kräus or Küsel (1650-1717) was one of the first woman engravers, she carrying out her activity in the native town Augsburg. The third character mentioned on the engraving is Jeremias Wolff (1663-1724), known both for the activity as an engraver and that of book publisher in Augsburg; he was the author of some engravings depicting feats of Eugene of Savoy.

Returning to the engraving from the collection from Alba Iulia, this has two plans: the foreground depicts to the left a tent decorated with the Cross of Lorraine, underneath which duke Carol received from the Transylvanian nobles the keys of the Transylvanian fortresses, a direct reference to the first point of Blaj Treaty from 1687. In the background, are the imperial troops and images of three of the fortresses that followed to host these troops over winter. In the upper part, in a cartouche, flanked by war trophies and banners, is the depiction of Alba Iulia fortress, named in the engraving *Weissemburg*. The architectural elements from the engraving are the figments of le Clerc and the engraver's imagination, so that appear series of elements similar to mosques and minarets.

An image that was resumed and re-published in the books of the age dates to XVIIIth century: it is the illustration depicting the Holy Trinity Cathedral from Blaj with the title "Blaj Monastery", creation of engraver Vlaicu, dated around

²⁴ CF 6798. Fleşer 2006, p. 31 offers another variant of the engraving dated to 1699. See also Fleşer, Sabău, Tătar 1994, p. 272.

1751²⁵. The image was first engraved on the back of the title page of the *Horologion* printed in 1751, subsequently being resumed by the engraver and typographer Vlaicu also in other books that he printed in Blaj, during the mid of XVIIIth century²⁶. The old book collection of the museum from Alba Iulia preserves a *Passional* printed in 1753²⁷, on the back of the title page being preserved the remembered engraving. The volume of large format – in 2° (32 x 20,5 cm) – includes [2] leaves + 179 pp. and has binding made wooden covers wrapped in leather; the front cover is decorated with a simple linear border, a crucifix made floral elements is in the central field; the back cover is only traced with a linear border. Elements of the clasps are preserved. As for conservation are noticed gaps in the leather covering, affected by xylophagous attack, the spine is missing, the covers are partially detached from the book block, crumpled leaves, fragilised paper, moist stains, wax stains.

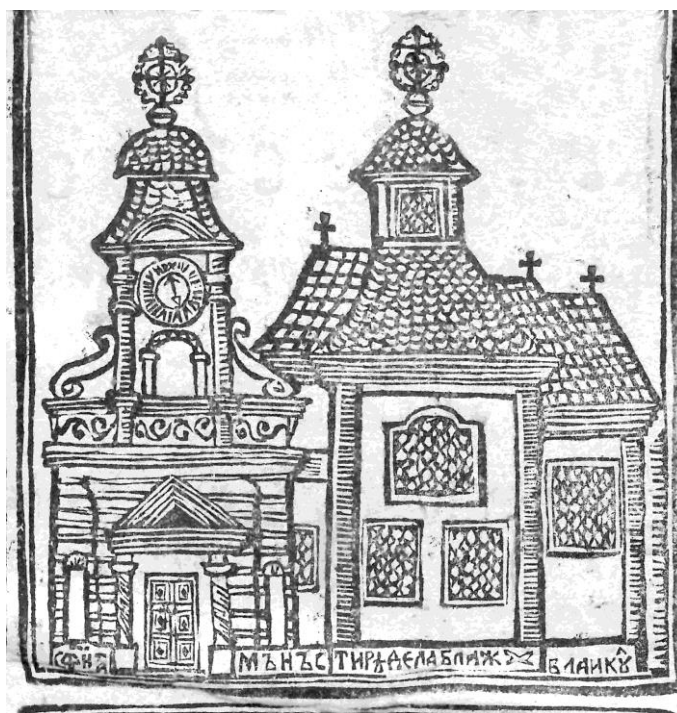


Fig. 11 – Vlaicu, Blaj Monastery (*Passional*, 1753)

²⁵ On dating and reusage of the engraving in more books printed in Blaj, in the XVIIIth century, see Tatai-Baltă 1995, pp. 49-54.

²⁶ *Ibidem*. See also Mârza, Bogdan 2013, pp. 294-295.

²⁷ BRV IV, no. 290, p. 245. Call number: CVR 624.

The last image discussed here, likely a local creation, is a stamp with the image of Alba Iulia fortress²⁸. The brass piece, 30 x 15,5 cm, is well known to the literature²⁹. Although signed "Dortmundt" (?) probably the piece might have been made in a local workshop, though a publishing house did not operate anymore in Alba Iulia, from the end of the XVIIIth century³⁰.

The engraving bears the German name of the town (Carlsburg) flanked by the insignias of guilds that operated in Alba Iulia at that moment: carpenters, locksmiths, saddlers, armourers, horologers, potters or joiners. The ensemble includes both the city and the fortress in the background. The guild insignias from the engraving led to the conclusion that it was likely used to be imprinted on guild diplomas³¹. Not only the appearance of the urban representation and mentioned details but mainly analogy with such contemporaneous documents, confirm this opinion.



Fig. 12 – Engraving Alba Iulia fortress (XIXth century)

Although not in great numbers, views of cities from Transylvania, Banat and Crișana, preserved either in volumes of old books, or fly sheets or stand-alone engravings, happily add up to the collection of the National Museum of Unification Alba Iulia.

The increasing number of the engravings is tightly connected to the acquisition policy of the institution from Alba Iulia, the majority of pieces depicted in the current study being purchased recently. Besides maps and portraits of some historical characters, city views have not only the attribute of

²⁸ F. 999.

²⁹ See note 1 of the current study.

³⁰ On the last moments of typographical activity in Alba Iulia in the old period of printing, see Biro 2019, pp. 117-138, Biro 2020, pp. 35-52 and Bogdan 2017, *passim*.

³¹ Fleșer 2006, p. 33.

museal piece/art but also that of historical document, as they allow to trace the urban development of some settlements.

List of illustrations

- Fig. 1** – Hieronymus Ortelius, *Chronologia oder historische Beschreibung ...*, Nuremberg, 1603-1604 – Târgoviște battle
Fig. 2 – Hieronymus Ortelius, *Chronologia oder historische Beschreibung ...*, Nuremberg, 1603-1604 – Timișoara battle
Fig. 3 – Hieronymus Ortelius, *Chronologia oder historische Beschreibung ...*, Nuremberg, 1603-1604 – Oradea battle
Fig. 4 - Sigismund von Birken, *L'Origine del Danubio*, Nuremberg & Bologna, 1684 - Oradea
Fig. 5 - Sigismund von Birken, *L'Origine del Danubio*, Nuremberg & Bologna, 1684 – Alba Iulia
Fig. 6 - Sigismund von Birken, *L'Origine del Danubio*, Nuremberg & Bologna, 1684 – Timișoara
Fig. 7 – Stefanopoli in Transilvania (Neaples, 1692)
Fig. 8 – Claudiopoli in Transilvania (Neaples, 1692)
Fig. 9 – Detail Weissenburg (Alba Iulia)
Fig. 10 – Les transilvains soumis (Augsburg, end of XVIIth century)
Fig. 11 – Vlaicu, Blaj Monastery (Passional, 1753)
Fig. 12 – Engraving Alba Iulia fortress (XIXth century)

Lista ilustrațiilor

- Fig. 1** – Hieronymus Ortelius, *Chronologia oder historische Beschreibung ...*, Nürnberg, 1603-1604 - bătălia de la Târgoviște
Fig. 2 – Hieronymus Ortelius, *Chronologia oder historische Beschreibung ...*, Nürnberg, 1603-1604 - bătălia de la Timișoara
Fig. 3 – Hieronymus Ortelius, *Chronologia oder historische Beschreibung ...*, Nürnberg, 1603-1604 - bătălia de la Oradea
Fig. 4 - Sigismund von Birken, *L'Origine del Danubio*, Nürnberg & Bologna, 1684 - Oradea
Fig. 5 - Sigismund von Birken, *L'Origine del Danubio*, Nürnberg & Bologna, 1684 – Alba Iulia
Fig. 6 - Sigismund von Birken, *L'Origine del Danubio*, Nürnberg & Bologna, 1684 – Timișoara
Fig. 7 – Stefanopoli in Transilvania (Napoli, 1692)
Fig. 8 – Claudiopoli in Transilvania (Napoli, 1692)
Fig. 9 – Detaliu Weissenburg (Alba Iulia)
Fig. 10 – Les transilvains soumis (Augsburg, sfârșitul secolului al XVII-lea)
Fig. 11 – Vlaicu, Mănăstirea de la Blaj (Strastnic, 1753)
Fig. 12 – Gravură cetatea Alba Iulia (secolul al XIX-lea)

Abrevieri bibliografice / References

- Băcilă 1930 – Ioan C. Băcilă, *Stampe privitoare la istoria românilor*, în *Anuarul Institutului de Istorie Națională*, V, 1928-1930, Cluj, 1930, p. 175-306
- Biro 2019 – Doina Hendre Biro, „Activitatea tipografiei episcopale în documente de arhivă și cărți ale Bibliotecii Batthyaneum. Addenda la istoria fundației episcopului Ignác Batthyány (1741-1798). Pars prima”, în *Apulum. Series Historia & Patrimonium. Supplementum*, LVI, 2019, p. 117-138
- Biro 2020 – Doina Hendre Biro, Activitatea tipografiei episcopale în documentele de arhivă și cărțile Bibliotecii Batthyaneum, raportată la proiectele Societății Litteraria Asiduorum. Pars secunda”, în *Petru Maior și prietenii*, III, 2020, p. 35-52
- Bogdan 2017 – Florin Bogdan, *Tipăritu-s-au în Ardeal, în cetatea Belgradului. 450 de ani de la tipărirea primei cărți la Alba Iulia*, Sibiu – Cluj-Napoca, 2017
- Bogdan 2018 – Florin Bogdan, „L’Origine del Danvbio (Nürnberg-Bologna, 1684)”, în Tudor Roșu (coordonator), *Muzeul Național al Unirii. 130 de ani în 130 de piese*, Alba Iulia, 2018, p. 150-151
- BRV IV - Ion Bianu, Nerva Hodoș, Dan Simonescu, *Bibliografia Românească Veche (1508-1830)*, vol. IV, București, 1944
- Fleşer 2006 – Gheorghe Fleşer, *Cetatea Alba Iulia. Edificii istorice și amenajări urbanistice – The Citadel of Alba Iulia. Historical Buildings and Planning Arrangements*, Alba Iulia, 2006
- Fleşer, Sabău Tătar 1994 – Gheorghe Fleşer, Mircea Sabău Tătar, „Planuri și gravuri despre edificarea unui nou oraș la Alba Iulia în secolul al XVIII-lea. Evoluția sa urbanistică și arhitecturală”, în *Apulum*, XXXI, 1994, p. 271-281
- Mârza, Bogdan 2013 – Eva Mârza, Florin Bogdan (coordonatori), *Repertoriul tipografiilor, gravurilor, patronilor, editorilor cărților românești (1508-1830)*, ediția a II-a, Sibiu, 2013
- Spănu 2010 – Anda-Lucia Spănu, „Imagini ale orașelor actualei Românie în vechi cărți europene aflate în Biblioteca Brukenthal”, în *Transilvania*, 12, 2010, p. 81-85
- Spănu 2016 – Anda-Lucia Spănu, „Imagini istorice ale orașelor actualei Românie în tipografii europene (secolele XVI-XVIII) [Historical images of nowadays romanian towns in european printing houses (16th – 18th centuries)]”, în *Transilvania*, 4-5, 2016, p. 98-104
- Spănu, Bogdan, Știrban 2020 – Anda-Lucia Spănu, Florin Bogdan, Alexandru Știrban, *Oameni și locuri. Țările române în ilustrația de carte veche (secolele XV-XIX) / People and places. Romanian Principalities in old book illustration (XVth-XIXth centuries)*, Alba Iulia – Cluj-Napoca, 2020
- Tatai-Baltă 1995 – Cornel Tatai-Baltă, *Gravorii în lemn de la Blaj*, Blaj, 1995

