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## **English architecture books in the Vorontsovs' Odessa library**

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### **Rezumat**

#### **Cărți englezești de arhitectură în biblioteca lui Voronțov din Odesa**

Articolul tratează o selecție de cărți de arhitectură care fac parte din colecția Voronțov păstrată în Biblioteca Științifică a Universității Naționale „Iliia Mecinikov” din Odesa. Edițiile examinate includ cărți în limba engleză (tratate clasice, manuale practice de construcție și *ouvrages*), cea mai veche datând din 1700, precum și cărți și albume de gravuri tipărite în prima jumătate a secolului al XIX-lea. Autorii analizează originile și formarea colecției care a fost adunată de mai multe generații ale acestei familii nobiliare de anglofili și bibliofili. O atenție deosebită este acordată colaborării cu arhitecții contelui Mihail Voronțov, care în calitate de guvernator general al regiunii Novorossia, a determinat în mare măsură politica urbanistică în sudul imperiului, fiind în același timp un patron al artelor și un important client privat. Autorii ajung la concluzia că necesitățile estetice și preferințele artistice ale Voronțovilor s-au format în mare parte datorită publicațiilor excelente despre arhitectură și artele plastice prezentate în colecția lor de cărți, fiind în fine întruchipate în clădiri, structuri și ansambluri arhitecturale magnifice create la comanda acestora.

**Cuvinte cheie:** istoria arhitecturii, familia Voronțov, Mihail Voronțov, colecție de carte, ediții vechi de carte englezească, gravuri.

### **Summary**

#### **English architecture books in the Vorontsovs' Odessa library.**

The article deals with a selection of books on architecture as a part of the Vorontsov collection conserved in the Scientific Library of the Odessa Mechnikov National University. The examined editions include English old printed books (classical tracts, practical manuals on construction, and *ouvrages*), the earliest dating 1700 as well as books and albums of engravings printed in the first half of the 19th century. The authors consider the origins and the formation of the collection which had been gathered by several generations of the noble family known both for their Anglophilia and Bibliophilia. Special attention is paid to Mikhail Semenovich Vorontsov's collaboration with architects. As a governor-general of Novorossiyskiy region, count Vorontsov largely determined the town-planning policy in the south of the Empire, at the same time being a patron of the arts and an important private customer. The authors conclude that aesthetic needs and artistic preferences of the Vorontsovs were largely shaped by the excellent publications on architecture and other plastic arts in their book collections, which were eventually embodied in the magnificent buildings, edifices and architectural ensembles they commissioned.

**Keywords:** history of architecture, the Vorontsov family, M. S. Vorontsov, book collection, English early printed books, engravings.

### **Introduction**

The largest and most prestigious private collection forming a part of the library stocks of the Odessa I.I. Mechnikov National University is the Vorontsov collection. The noble Russian family the Vorontsovs were distinguished bibliophiles with the libraries stored in their residences in Saint-Petersburg, Moscow, Odessa, Alupka (Crimea) and near Belaya Tserkov in the Kiev region. According to the will of the last male descendant of the family, prince Semen Mikhailovich Vorontsov (1823-1882), the library of the Vorontsov palace in Odessa<sup>1</sup> was given to the Novorossiyski (Odessa) University in the late 19<sup>th</sup> century. Since then it

has been stored in the University Library as a separate book collection containing about 52 thousand volumes in numerous languages including significant number of English books. Our attention was drawn to a selection of the editions on architecture published in Great Britain in the late 17<sup>th</sup> – first half of the 19<sup>th</sup> century.

#### **The Vorontsovs' Anglophilia and their interest in architecture. Origins of the collection.**

For more than a century, members of the influential Vorontsov family had a reputation as Anglophiles [12, p. 109, 228, 330; 3]. Ekaterina Romanovna Dashkova (née Vorontsova; 1743-1810), her brothers Alexander Romanovich (1742-1805) and

Semen Romanovich (1744-1832), as well as the children of the latter Mikhail Semenovich (1782-1856) and Ekaterina Semenovna (1784-1856) all had personal experience of living in Great Britain and were admirers of English culture and lifestyle.

In March 1762, 20-year-old Alexander Romanovich Vorontsov was appointed Minister Plenipotentiary in London, where he stayed for about two years. However, it was his younger brother Semen Romanovich who settled most firmly in Great Britain, staying there as Russian Ambassador to the Kingdom of Great Britain in 1785-1800 and to the United Kingdom in 1801-1806, and after his resignation, living there as a private citizen until his death in 1832. Count S.R. Vorontsov's son, Mikhail Semenovich, who was brought up in England from early childhood, left „Foggy Albion” at the age of nineteen. His sister Ekaterina Semenovna Vorontsova married English peer, lieutenant-general and politician George Augustus Herbert, 11<sup>th</sup> Earl of Pembroke and 8<sup>th</sup> Earl of Montgomery (1759-1827) on 25 January 1808 and became Countess of Pembroke as his second wife.

The Vorontsovs' interest and sympathy for British culture inevitably influenced the reading preferences of the family members, as well as the composition of their book collections. Marks of interest in Western European architecture can be seen in the catalogues of personal libraries of almost all members of the family<sup>2</sup>. Being in diplomatic service, the senior Vorontsovs had the opportunity to acquire books on architecture, prints, maps, and plans in various European capitals. Thus, three dozen of Western European early printed publications with plans and views of various buildings and cities are listed in the section 'Prints and Maps' of volume 3 of the catalogue of A. R. Vorontsov library [1, f. 201-205].

It is noteworthy that his younger brother had been interested in books on architecture since his youth. Obviously, this was facilitated by the impressions Semen Romanovich received during his visits to such centres of artistic life in Italy as Florence, Pisa and Milan in 1763-1764 or later while staying in Italy in 1776-1777, when he visited Rome, Venice and Northern Italy. Here is what the authors of the reputable S. R. Vorontsov's biography report about this trip: „With the money collected before the trip he bought his brother and himself architectural fragments, sculptures, paintings, books, drawings and other cultural items. He

paid special attention to prints, and also ordered copies of paintings he liked“ [12, p. 70].

The section „Civil Architecture“ (*Architettura civile*) in the catalogue of S. R. Vorontsov's book collection (1824) recorded more than two dozen book titles including such valuable books as the first edition of the famous set of rules of classical architecture of the early modern period - „Four Books on Architecture” (*I Quattro Libri dell'Architettura*. In Venetia, 1570) by Andrea Palladio<sup>3</sup> and a later (1784) Venetian edition of this opus; three of the four volumes of drawings of buildings designed by Palladio published in the late 18<sup>th</sup> century, as well as two old printed editions of Vitruvius' treatise „Ten Books on Architecture” (Venice, 1747 and Naples, 1758) [2, f. 79-80]. It is no less likely that these acquisitions were made during S. R. Vorontsov's stay in Italy as Minister Plenipotentiary in Venice in 1783-1785.

It can be assumed that during their stay in Britain Alexander and Semen Romanovich replenished their collections with English editions on architecture, including the above-mentioned classics of architecture.

#### **Mikhail Semenovich Vorontsov's collaboration with architects**

The availability in the Vorontsovs' library in Odessa of books on architecture published in Great Britain in the 17<sup>th</sup>-19<sup>th</sup> centuries demonstrates that representatives of this noble family, whose background enabled them to communicate and cooperate with professionals, were enlightened and interested clients of architects. It is known that the Vorontsovs repeatedly collaborated with outstanding architects. Over the years, they were clients of Bartolomeo Rastrelli, Charles Cameron, Nikolai Lvov... According to researchers, in Britain, and possibly in Italy, S. R. Vorontsov was personally acquainted with architects whom he sometimes recommended to friends and his son [12, p. 205]. This cooperation culminated in the course of brilliant administrative activities of Count Mikhail Semenovich Vorontsov<sup>4</sup> who cumulated his uncle's and father's book collections after they deceased and largely enriched his library with valuable acquisitions.

It should be noted that M. S. Vorontsov, in relation to architects, acted in multiple capacities: firstly, as an administrator at the head of a vast region who largely determined the urban planning policy on the territories entrusted to his management, taking care of their development and im-

provements. He was the chief of urban designers and architects. Secondly, as a patron of the arts (maecenas). Finally, M. S. Vorontsov was an important private customer.

Without pretending to provide a comprehensive coverage of the topic, we will name the architects whose work is closely connected with the personality of Mikhail Semenovich Vorontsov: Thomas Harrison (1744-1829), Edward Blore (1787-1879), William John Hunt, Francesco Carlo Boffo (1796-1867), Giorgio Torricelli (1800(?)-1843), Philip Elson (1793(?)-1867(?)), Charles Eschliman (1808-1893).

Often the customer became to some extent a co-author of the architects, e. g., offering a sketch of the layout and mutual arrangement of rooms in the building as well as their inventory. The architects made variant sketch projects for Vorontsov so that he could choose what he liked best and what would correspond to his aesthetic preferences, which, inter alia, were formed as a result of studying books on architecture published in Britain. It was Great Britain that during the 18<sup>th</sup> and 19<sup>th</sup> centuries was setting trends in architecture not only in Europe but all over the world. Such projects have been preserved in museum collections. We find it appropriate to quote here the words of a famous architectural historian Dmitry Shvidkovsky who remarked that during the 18<sup>th</sup> and 19<sup>th</sup> centuries, England was a reservoir of manor architecture for the whole Europe, disseminating its samples in hundreds of specialized publications, many of which reached Russia [20, p. 203; see also 10, 13].

#### **Early printed books on architecture. Tracts and manuals.**

The first printed English-language book on architecture „The First and Chief Groundes of Architecture” by the 16<sup>th</sup> century English architect and artist John Shute, published in London in 1563, is missing from the University library. The oldest English publications on architecture preserved in the Vorontsov library is an English translation of the main work by Vincenzo Scamozzi (1548-1616), a student and follower of Palladio, *L'idea dell'architettura universale*. The title of the English version of the book, published in London in 1700, sounds like „The Mirror of Architecture: or the Ground-Rules of the Art of Building...” (London: Printed for Richard Mount..., 1700). The engraved title page features a portrait of the Italian architect with the title of

the treatise, „The booke of architecture by Vincent Scamozzi Mr. builder of Venice”. The book also contains additional materials: „Description and Use of a Joynt-Rule...” by John Brown and „Compendium of the Art of Building...” by an English mathematician, surveyor, and bookseller William Leybourn (1626-1716) as well as numerous illustrations (drawings, delineations of architectural details) [8]. The provenance of the copy is of interest: the owner's note left on the upper front endpaper („Richard Warwick | Carpenter of Hampton. | Jan.ry [the] 25th 1748/9 | Richard Warwick his book”) indicates that the Vorontsov copy had previously belonged to Richard Warwick, a carpenter from Hampton who learnt the secrets of his trade from the famous treatise (Fig.1-2).

The Vorontsov's collection comprises a copy of the eleventh (!) edition of the work of Scamozzi's teacher, Andrea Palladio, „The First Book of Architecture” (London, 1729) translated into English with numerous engravings (plans, section drawings, profiles) (Fig.3).

„The builder's jewel: or, the youth's instructor, and workman's remembrancer. Explaining short and easy rules, made familiar to the meanest capacity, for drawing and working” was a practical guide compiled by an English architect, draftsman, and popular landscape designer Batty Langley (1696-1751) with the assistance of his younger brother, an engraver Thomas Langley (1702-1751). The first edition was published in 1741 in 'pocket' format. Over the course of half a century, the book was reprinted more than ten times. The Vorontsov collection has a copy of the 1797 edition with numerous illustrations.

#### **Early printed books on architecture. Ouvrages and albums of prints**

The great English architect and one of the founders of English classicism and the head of Palladianism in the British Isles Inigo Jones (1573-1652) is known to have taken inspiration from the works of Andrea Palladio. Jones's heritage in the Vorontsov collection is represented by a two-volume (in one folio) collection of engraved architectural drawings, „The Designs of Inigo Jones, Consisting of Plans and Elevations for Publick and Private Buildings...” (London, 1727) published by the English artist and Palladian architect William Kent (c. 1685-1748).

The title pages of both volumes are adorned with vignettes featuring the famous portrait of Inigo Jones, who served as chief court architect to

James I and Charles I for twenty-eight years (1615-1642) (Fig. 4). Among the projects attributed to Jones represented in the publication were those by his talented disciple John Webb (1611-1674) and another famous adherent of Palladianism in Britain, the Earl of Burlington, nicknamed the „Architect Earl” (Richard Boyle, 3<sup>rd</sup> Earl of Burlington, 4<sup>th</sup> Earl of Cork; 1694-1753). Two-thirds of the engravings in the first volume comprise designs for unrealized reconstruction of Whitehall Palace; included are plans for the ceiling of Jones’s Banqueting House, the triumphal arch at Temple Bar, and other architectural objects. The second volume comprises designs for private buildings (e.g. Belvoir Castle in Leicestershire) and the east portico of the old St. Paul’s Cathedral, which was destroyed in the Great Fire of London.

In the early 18<sup>th</sup> century, fundamental works most fully representing the architectural image of Great Britain – „*Britannia illustratae* (1708-1709) and „*Nouveau Theatre de la Grande Bretagne*” (1714-1716) were published. These oeuvres were created by Leonard Knyff (Kniiff; 1650-1722), draughtsman and artist and Johannes Kip (1653-1722), the artist, engraver and print dealer, two native Dutchmen who settled in London after the „Glorious Revolution” of 1688.

The Vorontsovs owned the second edition of „*Nouveau Theatre de la Grande Bretagne*” in four volumes (1724-1729)<sup>5</sup>. The folios contain about 300 sheets of engravings and include images of metropolitan sights and country residences of monarchs and church hierarchs (St James’s Palace and Park, Windsor Castle, Hampton Court, Lambeth Palace, the Tower of London, etc.) and of religious buildings (vol. 3), as well as engravings with views of cities and ports of Great Britain (vol. 4). Particularly noteworthy are the images of manor houses of the English nobility (vols. 1-2), including the main residence of the Dukes of Devonshire, Chatsworth House in Derbyshire, the estate of John Halls, Duke of Newcastle (Houghton) in Nottinghamshire, Badminton House of the Dukes of Beaufort in Gloucestershire, and others.

The *vedutas*<sup>6</sup> created by L. Knyff, engraved by the chisel of J. Kip and a number of other masters, „documented” the forms of architectural objects that have not survived or have been rebuilt and modified. In addition, the panoramic bird’s-eye views show the former gardens that surrounded palaces and manor houses in the Dutch-French style, soon to be replaced by English landscape

parks. „*Nouveau Theatre de la Grande Bretagne*” is thus widely regarded as the most important topographical publication of the 18<sup>th</sup> century.

In 1722, a Scottish architect, draughtsman, engraver and printmaker Colin Campbell (1676-1729), who popularized Neoclassicism and Palladianism in the British Isles, began construction of the residence of the first British Prime Minister Robert Walpole (1676-1745), in the family estate (since 1307) of the powerful dignity in the county of Norfolk in the east of England.

By that time, Campbell had been known as the author of the famous three-volume architectural opus „*Vitruvius Britannicus, or the British Architect...*” (London, 1715-1725), which contained plans, sections, profiles and perspective views of the best 17<sup>th</sup>-18<sup>th</sup> centuries British edifices, as well as a translation of Andrea Palladio’s treatise. Besides Campbell, who developed the overall design, other talented architects were involved in the construction of Houghton Hall: James Gibbs (1682-1754) designed the domes of the pavilions, and William Kent was busy with luxurious interiors and ceiling design. Famous English architects Thomas Ripley (1682-1758), Isaac Ware (1704-1766) and others were also involved in the construction of Houghton Hall. Upon its completion, an architectural *ouvrage* entitled „The plans, elevations, and sections, chimney-pieces, and ceilings of Houghton in Norfolk, the seat of the Rt. Honourable Sr. Robert Walpole...” was published ([London], 1735). Most of the engravings were made by Paul (Peter) Fourdrinier (1698-1758), after drawings by I. Ware and architectural designs by T. Ripley and I. Kent. This oeuvre is considered to be the first monographic publication fully devoted to one building [5, p. 130].

The Vorontsov collection of the Odessa University Library holds the second edition of this *ouvrage* published in 1760. Apparently, the copy was originally in the library of A.R. Vorontsov, as evidenced by the corresponding entry in the catalog of his personal book collection [1]. The provenance of this copy is of undoubted interest: on the back of the upper cover of the binding there is an armorial bookplate of the owner of Houghton Hall, Sir Robert Walpole, who in 1742 received the title of the 1<sup>st</sup> Earl of Orford. It can be assumed that this bookmark was pasted onto the book by, or at the behest of, the younger son of the late Prime Minister – a writer, polymath and a collector Horace Walpole, 4<sup>th</sup> Earl of Orford (1717-

1797). The fact of H. Walpole's acquaintance with the novice Russian diplomat is well known [11]; he mentions the young Count Vorontsov several times in his correspondence [9, vol. 22, p. 55, 61, 203 (note 22)]. On May 17, 1763, Alexander Romanovich was among the guests at a reception at the exquisite villa Strawberry Hill, built in the Gothic style [6, p.309].

A remarkable album „The seats of the nobility and gentry: in a collection of the most interesting & picturesque views...” ([Chelsea], 1779) was prepared by William Watts (1752-1851), a master of line engraving. The edition contains 84 plates with explanatory texts describing the exterior of the mansions and their interiors including Pembroke's family estate, Wilton House in Wiltshire (Fig. 5), frequented by S.R. Vorontsov and his son during their visits to Countess of Pembroke. A copy from the Vorontsov collection has some losses 8 engravings missing. Such publications were in great demand among the British public. As researchers rightly note, country houses and grand mansions with their beautiful gardens, sculpture and priceless collections, were much more than just places of rest and entertainment. They were centers of political activity, where the ruling elite met to discuss local and national issues over an afternoon glass of port [12, p.201-202]. The Russian ambassador to Great Britain was no exception: in 1787, Count Vorontsov purchased a house with a garden and a fine view in the Richmond area.

The books by the versatile naturalist, writer, traveller and 'antiquarian' Thomas Pennant (1726-1798) in the Vorontsov Library are also worth noting. His works include „The History of the Parishes of Whiteford, and Holywell” (London, 1796) with numerous engravings depicting the sights of Welsh towns, as well as two descriptions of travels in northern England, published in the early 19<sup>th</sup> century. In his travels, which Pennant made on horseback, the author was invariably accompanied by a draughtsman, engraver and watercolourist Moses Griffiths (1747-1819) responsible for illustrations.

#### **Publications of the first half of the 19<sup>th</sup> century**

Enthusiasm for descriptions of public buildings as well as private estates and their visual reproductions continued into the 19<sup>th</sup> century. Half a century after Watt's „Seats of nobility and gentry”, two series of „Views of the Seats of Noblemen and Gentlemen in England, Wales, Scotland, and Ireland” comprising 11 volumes octavo were pub-

lished. Six volumes of the 1<sup>st</sup> series (1818-1824) and five volumes of the 2<sup>nd</sup> series (1824-1829) contain no less than seven hundred and thirty-three full page plates engraved by a numerous “team” of engravers after the drawings of a reputed English architectural and landscape draughtsman John Preston Neale (1780–1847) [4]<sup>7</sup>. The set of both series in the Vorontsov library is remarkable for the bindings and its provenance, all eleven volumes being bound in light brown leather with geometric pattern gold and black paint stamped on both covers of the binding and framed with broad gold-tooled borders<sup>8</sup>. A crowned golden monogram is placed in the center of both binding covers capital letters „EW” being initials of the Countess Elizabeth Vorontsova (Woronzowa, née Branicka; 1792-1880), which can be regarded as evidence that Mikhail Vorontsov's wife shared the family's interest in estate architecture.

Interestingly enough, the selection of English children's books compiled for the formation of their son Semen also included publications to familiarize the Vorontsov Jr. with the architectural ensembles of the British capital. The collection holds two pocket format books from the famous series of juvenile publications called „Little Library” – „The Public Buildings of the City of London described” (London : John Harris, 1831) and „The Public Buildings of Westminster described” (London : John Harris, 1835), each containing twelve engravings representing the views of the most significant London sights. The illustrations were engraved by Robert Sands (1782-1855) after architectural paintings of a British topographical watercolour artist Thomas Hosmer Shepherd (1793-1864). Each volume is marked with the inscription made by Vorontsov senior identifying the books as belonging to his son: „Граф Семенъ Воронцовъ” (Count Semen Vorontsov).

The Vorontsov collections comprise richly illustrated British editions with graphic images of manor houses and palaces, which deserve special attention. Let us mention the most remarkable of them. „Delineations of Fonthill and its Abbey” was published in 1823 by a polymath, topographer, author, printer, publisher, philanthropist and lawyer John Rutter (1796-1851) [7]. This handsomely large-paper edition comprises a text description of William Beckford's cathedral-like mansion accompanied by plates mostly etched or copper-engraved being considered as one of the great architectural publications of the early 19<sup>th</sup> century.

A grand English country house Eaton Hall was depicted by a British topographical artist John Buckler senior (1770 –1851) and his son, architect John Chessell Buckler (1793–1894) after its reconstruction in early 19<sup>th</sup> century. A folio-sized „Views of Eaton Hall in Cheshire, the Seat of the Right Honourable Earl Grosvenor” (London, 1826) contain twenty lithographed plates engraved by J. D. Harding and W. Westall reproducing exterior and interior of this spectacular Gothic mansion (Fig. 6). A list of publications appeared in Britain in 1820-1830s and devoted to architectural ensembles and particular edifices, which are held in the Vorontsov collection, enumerates about a dozen items.

One of the highlights of the collection is definitely a magnificent folio „Views of Lansdown Tower Bath. The Favourite Edifice of the Late William Beckford Esqr. From Drawings by Willes Maddox on Stone by C. J. Richardson, F. S. A” published in London in 1844 soon after the owner known for his eccentricity died. Beckford’s Tower, known initially as Lansdown Tower, was built in Italianate neo-classical style on Lansdown Hill and used as a showcase for Beckford’s collection of art and fine books. The oeuvre reproduces luxurious interiors of the extraordinary edifice in 13 tinted and hand-colored lithograph plates.

The images of interiors and exteriors of architectural objects, executed at a high professional level with detailed elaboration, evoke admiration and associative links with buildings and structures erected in the Northern Black Sea region and on other territories of Eastern Europe. Precious bibliographic sources reflect the attention of society to the art of architecture, to the heritage of architects of the past as well as to the works of their outstanding successors. Two main trends in British architecture in the 18<sup>th</sup> and 19<sup>th</sup> centuries – Palladianism, based on the classical heritage of the Renaissance and Gothic Revival, spread in many countries and inspired architects largely thanks to books, which attracted our attention.

#### **Conclusions.**

The Vorontsov book collection held in the stacks of the Scientific Library of the Odessa “I. I. Mechnikov” National University (Department of Rare Books and Manuscripts) contains a noteworthy selection of books on architecture printed in Great Britain in the late 17<sup>th</sup> -19<sup>th</sup> centuries collected by several generations of this noble family. These publications include classical

treatises on architecture, practical manuals on construction, large-format *ouvrages* with architectural projects, albums of prints with views of estate ensembles. The examined books are valuable bibliographic and iconographic sources for studying European architecture of the past, theory development, history and practice of architecture and representing the architectural image of Great Britain of the past centuries. Readers’ aspirations stimulated reprinting of these exclusive materials, reflecting both the demand from the British society to cherish cultural heritage and its willingness to support the creative endeavours of new generations of architects. This resonated with interests of members of the Vorontsov family, who had been replenishing their excellent book collections with designs and books on architecture. Thus, these publications can be also considered as important historical documents displaying enthusiasm of the Vorontsov family members for reading these books, examining illustrations and figures. It is hard not to interpret this fact in the context of remarkable achievements of architects in the Northern Black Sea region, the southern part of Eastern Europe, created under the influence of British architecture and British artistic and aesthetic traditions. These features were especially clearly manifested in the course of administration of Count (later of Serene Highness Prince) Mikhail Semenovich Vorontsov. The historical and architectural heritage of Odessa, which is under UNESCO protection, and the masterpiece of architecture of world significance – the Alupka Palace and Park Complex built as the Vorontsovs’ residence in Crimea should be recognized as striking examples of these beneficial influences.

#### **Notes**

- <sup>1</sup> Odessa became M.S. Vorontsov’s principal residence since in May 1823 he was appointed governor-general of Novorossiya.
- <sup>2</sup> In our opinion, Princess E.R. Dashkova had no direct relation to the formation of this collection, so the article does not consider the books that belonged to her.
- <sup>3</sup> Absent from the Vorontsovs’ collection since the 1930s.
- <sup>4</sup> In 1844, count Mikhail Vorontsov was raised to princely dignity (since 1852 with the title of Serene Highness Prince).
- <sup>5</sup> The last, 5<sup>th</sup> volume (*Atlas anglois*), is rarely available in an edition set.

- <sup>6</sup> *Veduta* (Italian 'view') means a detailed, largely factual painting, drawing, or etching depicting a city, a town, or other place.
- <sup>7</sup> There are two editions differing in publisher's address. The Vorontsov's set contains volumes published by Sherwood, Neely, and Jones; and Thomas Moule in 1818-1823 with some modifications of the address in volumes of the 2<sup>nd</sup> series.
- <sup>8</sup> Two volumes of „Manuale tipografico del cavaliere Giambattista Bodoni” (Parma, 1818) from the Vorontsov collection have a similar binding. The spine of volume 1 bears an inscription: R[elié] P[ar] THOUVENIN, which means that the books were bound by Joseph Thouvenin the Elder (1791–1834), one of the most reputed bookbinders of the 19<sup>th</sup> century.

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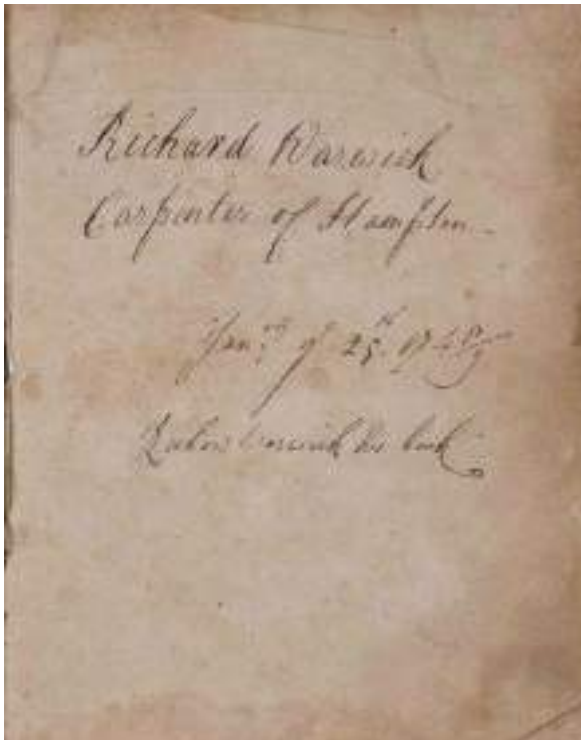


Fig. 2. Scamozzi, Vincenzo. „The Mirror of Architecture...” (London, 1700). Owner’s record.

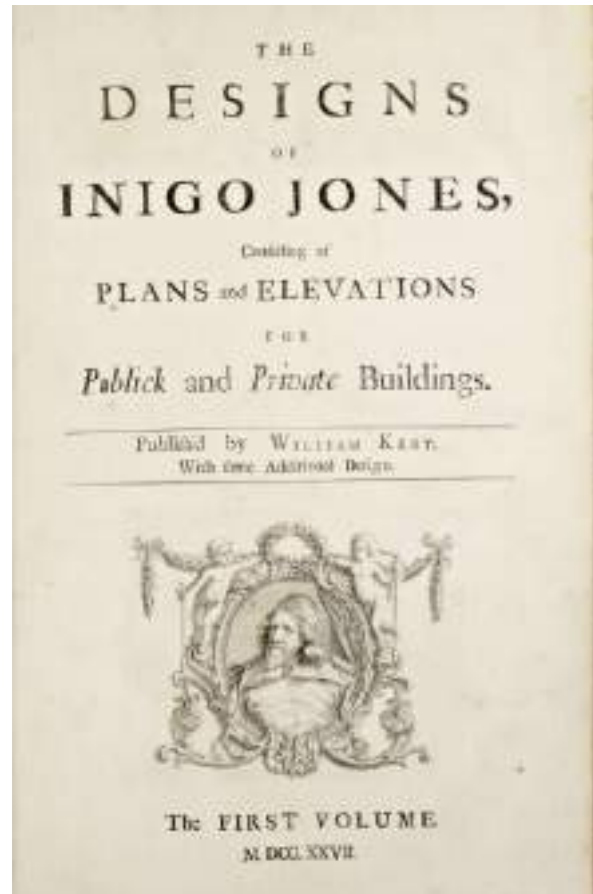


Fig. 4. „The Designs of Inigo Jones, Consisting of Plans and Elevations for Publick and Private Buildings...” (London, 1727). Title page.

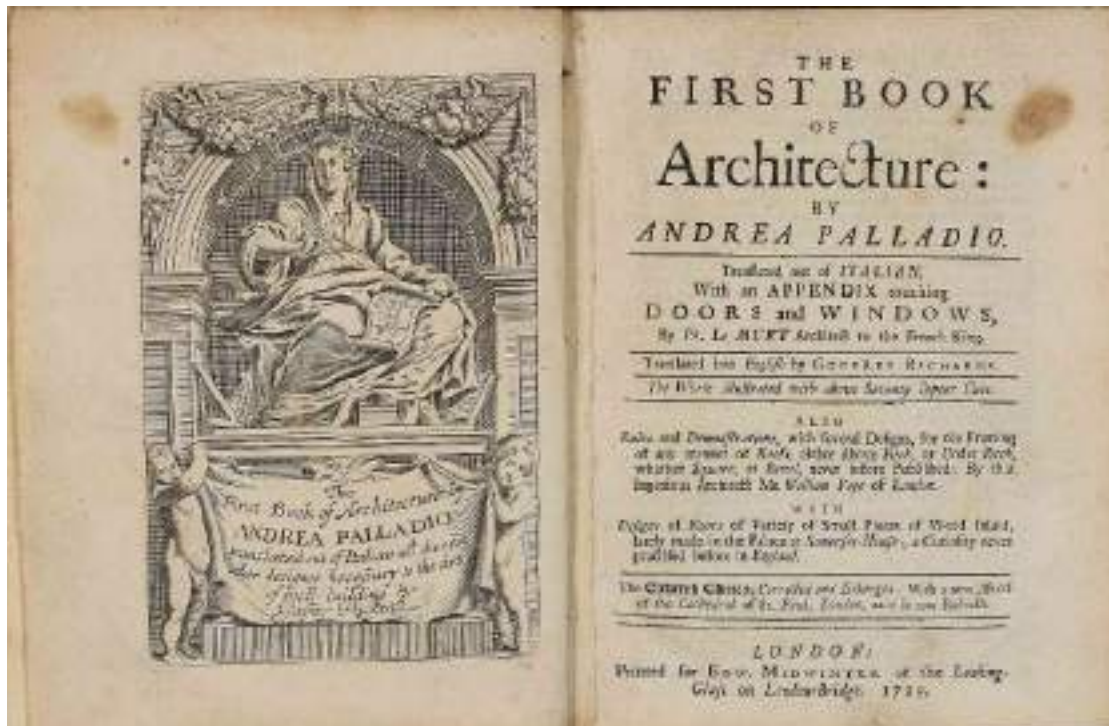


Fig. 3. Andrea Palladio. „The First Book of Architecture” (London, 1729). Title page and engraved frontispiece.



Fig. 5. Engraving from „The seats of the nobility and gentry...” ([Chelsea], 1779).



Fig. 6. Engraving from „Views of Eaton Hall in Cheshire, the Seat of the Right Honourable Earl Grosvenor” (London, 1826).