

# PLACES GLUED TO PAGES THE MATERIAL EPISTEMOLOGY OF TOPOGRAPHICAL ALBUMS IN THE COLLECTION OF JOHANN GOTTFRIED SCHULTZ

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Today, Görlitz lies at the very border of Eastern Germany, while 200 years ago, in the 18th and early 19th centuries, it constituted a centre ‘in the middle of nowhere’, somewhere between the larger cities of Dresden, Leipzig, Wrocław, Prague and Berlin. From the depths of rural Lusatia, the ambitious and enterprising bourgeoisie of Görlitz spun a transregional network of correspondence. Wilhelm von Humboldt, Jakob Grimm and August Heinrich Hoffmann von Fallersleben, among others, were listed as members of the Oberlausitzische Gesellschaft der Wissenschaften<sup>1</sup> – a learned society dedicated to the sciences.<sup>2</sup> A large library was founded by this association as well as collections of scientific instruments, minerals, archaeological objects, art, etc., all preserved until today. Among the many

1 *Handbuch der historischen Buchbestände in Deutschland*, digitalised by Günter Kükenshöner, ed. Bernhard Fabian, Hildesheim 2003, web version by Annerose Klammt, 1996, URL: [https://fabian.sub.uni-goettingen.de/fabian?Oberlausitzische\\_Bibliothek\\_Der\\_Wissenschaften\\_\(Goerlitz\)](https://fabian.sub.uni-goettingen.de/fabian?Oberlausitzische_Bibliothek_Der_Wissenschaften_(Goerlitz)), (accessed 13.03.2023).

2 For an overview of the history of the Oberlausitzische Gesellschaft der Wissenschaften see Tino Fröde and Steffen Menzel, “Ein Streifzug durch die Geschichte der Oberlausitzischen Gesellschaft der Wissenschaften”, in *Kunst und Wissenschaft um 1800. Die Sammlungen der Oberlausitzischen Gesellschaft der Wissenschaften zu Görlitz*, (FORUM 43), ed. Städtische Sammlungen für Geschichte und Kultur Görlitz, Bielefeld 2011, pp. 20–47.

treasures in these collections is an impressive bundle of 13 volumes with drawings pasted (or in some cases directly drawn) onto their pages, and 38 volumes furnished with prints by Johann Gottfried Schultz (born in 1734 in Görlitz and died in 1819 in Niesky). These albums represent his topographical, antiquarian, artistic, architectural and historical interests.<sup>3</sup>

Such *Klebebände* (the German technical term for albums)<sup>4</sup> were a popular medium for storing prints and drawings throughout the early modern period. Like Johann Gottfried Schultz, numerous scholars, artists, and collectors pasted and organised their pictorial holdings in individually sampled books, or in multi-volume collections. In the following, we will take a closer look at three books from Schultz's collection. They represent different types of (topographical) albums: one album of drawings made by Schultz himself, one album of prints by other artists, and one album with texts. The first and the second album, which contain mainly views of rural areas, towns and architecture, are titled *Mahlerische Reisen von Schultz* (Picturesque Travels by Schultz) and *Mahlerische Reisen von Günthern und Veit und anderen* (Picturesque Travels by Günther and Veit and Others), while the volume containing texts remained without a title. Considered together, the three albums tell us about the materiality, the making and the associated epistemic functions of such books in which contents such as prints and drawings were pasted down in the late 18th and early 19th century. It will be shown how the basic operation of gluing transforms loose images into elements of knowledge and taste, and a private intellectual activity into a public work, constituting a collection in the best sense.

3 For the questions discussed here, it is interesting that a large part of the volumes cover topographical subjects. The volumes with drawings contain almost exclusively topographical views, except for one volume with drawings of churches, two volumes called *Antiquitäten* (Antiquities) and one volume called *Dürfftige Anfänge im Zeichnen*, (Poor Early Drawings) documenting Schultz's exercises in drawing. Among the volumes with prints, the emphasis is different. Of these, six volumes feature

mostly topographical views or descriptions of places.

In order to describe the mounting in Schultz's volumes, the terms to paste and to glue are used largely synonymously in this paper. The distinction between the two terms mentioned in the introduction to this book cannot be made, as Schultz's method is unknown.

4 The technical terms and their implications will be further explained in the section "Contextualising Schultz: what about topographical albums?"

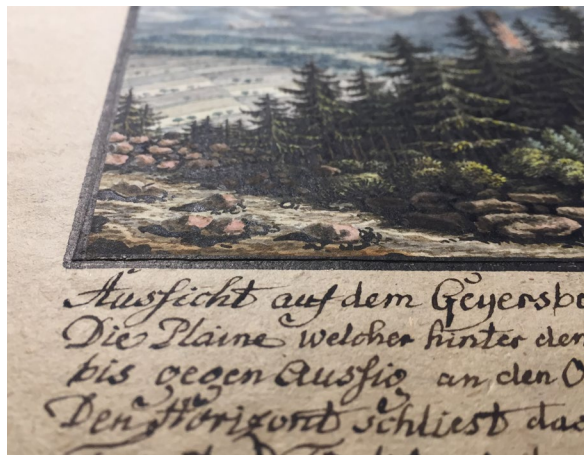
## *Mahlerische Reisen von Schultz*: an album of drawings

The volume with drawings, bearing the short title *Mahlerische Reisen von Schultz*, is carefully laid out, particularly coherent, and holds finished topographical views of towns, buildings and the countryside, which were all made by Schultz himself.<sup>5</sup> He took the views on several trips to the border regions between Prussia, the Habsburg monarchy and Saxony, present-day Germany, the Czech Republic and Poland, while most of the drawings were made in Teplice. Two small groups of images show Karlovy Vary and Tharandt near Dresden. Furthermore, the region around Görlitz towards the Krkonoše (the Czech Giant Mountains) is depicted in several views. Leafing through the album, the portrait of a large region is conveyed to the viewer in a strikingly precise and focused manner: the drawings are characterised by richness of detail, mostly heavily inked outline drawings and a sparing use of colour, their connection with a precisely determinable geographic point of view from which they were taken, and the provision of legends, captions, and paratexts.

The book opens with a watercolour drawing of Kyšperk Castle near Teplice (**Fig. 1**). In a picturesque manner, it shows a curved path, on which in the foreground an ox cart moves out of the dark forest, up the mountain into the open. The view falls on this scene from a higher place, while behind it the castle ruins rise out of the forest. Beneath the mountain, in the middle ground, extended fields and woods are bordered in the background by a mountain range. At the right edge of the image, dark trees and large stones form a side screen. The compositional treatment of space and the shading here show the impact of the landscape artist Adrian Zingg, who worked as a professor in Dresden and whose work Schultz is known to have taken careful note of.<sup>6</sup> Only the well-ordered farmland in the middle ground disturbs the picturesque scheme and a text below the image emphasises its not only aesthetic but also informative character.

5 On pages 70 and 71 are two drawings that were drawn after sketches by the Görlitz-based artist Christoph Nathe (1753–1806) as the commentaries underneath the images state.

6 See Anke Fröhlich, “Johann Gottfried Schultz und die Landschaftsmalerei seiner Zeit“, in *Johann Gottfried Schultz (1734–1819). Görlitzer Stadtbeamter – Oberlausitzer Zeichner – Herrenhuter Bruder*, ed. Kulturhistorisches Museum Görlitz, Görlitz 2005, pp. 26–27.



**Fig. 1**  
Johann Gottfried Schultz, View of Kyšperk Castle (1796) in the volume of drawings *Mahlerische Reisen [...] von J.G. Schultz*, between 1808 and 1819, pen and ink, watercolour, Görlitzer Sammlungen für Geschichte und Kultur

**Fig. 2**  
Johann Gottfried Schultz, Detail from the view of Kyšperk Castle (1796) in the volume of drawings *Mahlerische Reisen [...] von J.G. Schultz*, between 1808 and 1819, pen and ink, watercolour, Görlitzer Sammlungen für Geschichte und Kultur

**Fig. 3**

Johann Gottfried Schultz, *Mahlerische Reisen nach Töplitz, Carlsbad und Stonsdorff, dem Riesen-Gebürge, Tharand in den Jahren 1769, 1792, 1793 and 1796, 1797, 1802, 1803, 1804, 1805, 1806, 1807, 1808 von J.G.Sz.*, between 1808 and 1819, 26.4 x 36.5 cm, Görlitzer Sammlungen für Geschichte und Kultur



While the drawing is glued to the book page, the inscription was applied directly to the page. However, the contrast between pasted and non-pasted content is concealed by a frame drawn with ink. It is spread on both the pasted sheet and on the book page, hiding the border between both papers (**Fig. 2**). This first page, combining different materials, i.e. papers, image and informative text, is prototypical for the rest of the volume.

Let us step back, then, and take a look at the cover that ties the album's content together. The book measures 26.4 cm in height and 36.5 cm in width and is bound into a pasteboard cover. Observing the cover (**Fig. 3**) it can be recognised from its subtle but delicate decoration and slight obliquities, that the book has been carefully crafted by hand. It is laminated with so-called paste paper, which was made by putting patterns into dyed wet glue. In this case the glue was blended with black colour turning out in different shades of grey. A label made from two papers is glued onto the decorative cover. The label's bottom layer is made from white paper. It is hand-cut into a rectangle, and the corners are cut into concave arches. The blending colour highlights the overlying grey sheet which bears the same shape and carries the full title of the book.<sup>7</sup> The volume contains a book block of 78 pages, paginated throughout, as well as additional endpapers and a stub binding in order to provide the necessary space in between the pages for incorporating a correspondingly large number of pasted drawings. The drawings are generally mounted on the right-hand page of the book, the recto, and provided with a frame painted with ink. Below each drawing, sometimes also above or beside it, a short explanation is given, commenting on the drawing's subject and its date of origin.

7 The original title is German and reads *Mahlerische Reisen nach Töplitz, Carlsbad und Stonsdorff, dem Riesen-Gebürge, Tharand in den Jahren 1769, 1792, 1793 and 1796, 1797, 1802, 1803, 1804, 1805, 1806, 1807, 1808 von J.G.Sz.* It can be translated as *Picturesque Travels to Teplice, Karlovy Vary and Staniszów, the Krkonoše, Tharand in the years 1769, 1792, 1793 and 1796, 1797, 1802, 1803, 1804, 1805, 1806, 1807, 1808 by J.G.Sz.*

## Johann Gottfried Schultz's collection of drawings enters the book

*Mahlerische Reisen von Schultz* was presumably created after 1808,<sup>8</sup> at a point when Schultz had already retired. He can rightly be called a man of many talents, who made a name for himself as a Görlitz city official, architect, planner, surveyor and administrator of estates belonging to the protestant community Herrnhuter Brüdergemeinde, and also as an antiquarian, a topographical draughtsman and a drawing master.<sup>9</sup> As a child and young man Schultz had received sporadic and rudimentary drawing lessons,<sup>10</sup> regretting at an advanced age the absence of suitable drawing masters and also a shortage of high-quality works of art to copy after during his youth in his home town.<sup>11</sup> Nevertheless, some talented or even trained draughtsmen who had also turned to topographical drawing and landscape art later crossed Schultz's social circles. As Schultz states in a note from 1795, he had collected his own drawings and unfinished sketches from an early age, which he organised and finished after his retirement.<sup>12</sup>

As a draughtsman, Schultz initially pursued an antiquarian focus. His early drawings built the foundation for his later and thematically broader collection. As a child he had accompanied his father on trips and drawn the churches he encountered, their monuments and the coats of arms depicted on them.<sup>13</sup> We do not know if these drawings had been kept loose or on pages of sketchbooks. From the collected materials he produced his first book with drawings in the 1750s. However, Schultz's autobiographical notes do not indicate whether he pasted the drawings into the book or whether he drew or copied them directly onto the pages. Since this early

8 The drawings within the volume that date most recently are from 1808.

9 A substantial account on Johann Gottfried Schultz's life and work is provided by the volume *Johann Gottfried Schultz (1734–1819). Görlitzer Stadtbeamter – Oberlausitzer Zeichner – Herrenhuter Bruder*, ed. Kulturhistorisches Museum Görlitz, Görlitz 2005.

10 Schultz gives account on his drawing education in his personal testimonial "Nachrichtlich", in Kulturhistorisches Museum Görlitz 2005 (note 9), pp. 82–84.

11 Kulturhistorisches Museum Görlitz, Johann Gottfried Schultz, "Zur Nachricht", in his *Ansichten einiger Ober-Lausitzischen und Schlesischen Kirchen gezeichnet in der Mitte des 18ten Jahrhunderts, Zeichnungen*, vol. 6, quoted here after Kulturhistorisches Museum Görlitz 2005 (note 9), p. 81.

12 Johann Gottfried Schultz "Zur Nachricht" (note 11).

13 Johann Gottfried Schultz "Zur Nachricht" (note 11).

book was later cut up and rearranged by himself,<sup>14</sup> we can only speculate about the way Schultz proceeded. The two rearranged volumes of this first edition, *Antiquitäten, Teil I* and *Teil II* (Antiquities, part I and II), feature both: drawings adhered by glue onto the pages as well as others drawn onto them.

Later, Schultz turned from recording churches to other buildings, to sites, and their surroundings. His focus developed in the direction of topography. When he arranged his drawings during his retirement from the 1790s onwards, he also went through numerous prints he had collected during his lifetime, both single sheets as well as sheets cut from books. He supplemented the collected images with explanatory texts and compiled them into the volumes. Since the appearance of the albums, especially on their insides, varies greatly, it is likely that Schultz made them at longer intervals.<sup>15</sup> Furthermore, he had a custom-made wooden cabinet built to accommodate the volumes.<sup>16</sup> This cabinet did not only protect them from dust and wear. Two handles on the sides also made it possible to carry and thus rescue the collection in case of fire. This precaution illustrates the value that Schultz placed on his collection, even if he always rated its artistic merit as low.

14 Kulturhistorisches Museum Görlitz, Johann Gottfried Schultz, "Vorbericht", in his "Die Sammlung von Ober-Lausitzischen, Schlesischen, Sächsischen und Böhmisches Alterthümer und Denckmähler, part 1", quoted here after Kulturhistorisches Museum Görlitz 2005 (note 9), p. 85.

15 The 51 volumes in total differ greatly in terms of their format, papers, layout and contents. Looking only at the volumes of drawings, it is noticeable that the books hardly differ thematically. Except for one volume with drawings of churches, most volumes contain topographical views. Some of the places depicted recur in different volumes. Yet the formats of the drawings within the individual volumes are often similar. It is thus possible that the size was a criterion for the placement of individual sheets in specific albums.

16 Archiv Oberlausitzische Gesellschaft der Wissenschaften, Görlitz, Johann Gottfried Schultz, "Vermächtnis", in his "Da meine Sammlung von Denckmahlern...", Akte der Oberlausitzischen Gesellschaft der Wissenschaften, VA 137, quoted here after Kulturhistorisches Museum Görlitz 2005 (note 9), p. 88.



Da meine Sammlungen von Denckmählern, Urkunden, topographischen Zeichnungen und alten Kupferstichen in Zeit von zwey Menschenaltern aus mancherley Orten und Quellen hergeholt, entstanden ist, so wird mirs wohl kein billig denkender Mann verargen, wenn der Gedanke und Wunsch in meiner Seele aufsteiget: Es wäre doch Schaden, wenn dies selben zerrissen oder gar verlohren gehend, da sie zum Theil nicht wieder ersetzt werden können. So kann ich auch nach aller meiner Selbsterkennndnüß ieden sich klug dünckenden Kunstrichter versichern, daß ich diesen Sammlungen keinen Werth in Ansehung der Kunst beylege. Aber es ist doch nun einmal eine Collektion die ihr eigenthümliches hat [...].<sup>17</sup>

If one grants this self-assessment at least a certain sincerity alongside its obvious display of modesty, in Schultz's eyes it is above all the documentary value that makes the collection historically valuable.<sup>18</sup> In addition, he seems to have been interested in tapping into the picturesque qualities of the local countryside and making them visible. This is at least suggested by the title of the volumes examined here, *Mahlerische Reisen*. Before his death Schultz bequeathed the cabinet and the collection it contained to the earlier mentioned Görlitz-based Oberlausitzische Gesellschaft der Wissenschaften.<sup>19</sup>

Thus, in its final state, the collection consisted of a cabinet containing the ordered, multi-volume work. All alterations and enrichments had come to an end, the collection was immobilised in more or less heavy books. A certain state was layed down, the work became comprehensively accessible to potential viewers in the bound volume, while in a loose state or in sketchbooks, the sheets of paper had been free to be cut out, arranged and rearranged, given away, circulated, and copied over and over again –

17 Johann Gottfried Schultz "Vermächtnis" (note 16), pp. 85–86. The quote can be translated as follows: "Since my collections of monuments, documents, topographical drawings and old engravings have been collected from various places and sources in the time of two centuries, no man who thinks favourably will blame me if the thought and wish rises in my soul: It would be a pity if these things were torn apart or even lost, since part of them could not be replaced again. Thus, with all my self-knowledge, I can assure every judge of art who thinks he

is wise that I attach no value to these collections in terms of art. But it is, after all, a collection that has its own peculiarities [...]" (Translation by the author).

18 See for example Johann Gottfried Schultz "Vermächtnis" (note 16), p. 86.

19 Johann Gottfried Schultz "Vermächtnis" (note 16), pp. 85–88.

actions that are closely connected to the antiquarian-topographical culture and in a sense constitute it. For this reason, Sigmund Jacob Apin, for instance, had criticised the *Klebeband* (album) as a medium of collecting in an instructional treatise from 1728. In this essay on how to collect portrait prints, he argues that pasting prints into books makes it impossible to lend individual images to other people.<sup>20</sup> As mentioned above, the final nature of the album as a medium had earlier in his life posed problems for Schultz as a collector, too. It had prompted him to cut up and remake his first volume, *Antiquitäten* (Antiquities). We do not know of any statement in which Schultz explains why he still pasted his drawings into albums. However, he followed the convention of the early modern era, in which books were widely valued as a storage medium because they provided a way to organise, annotate, protect, and present images.<sup>21</sup> At the same time, the problems associated with this practice were well known. The instructional literature addressed the disadvantages of gluing, but in many collections of *Klebebände* (albums) traces of detaching, cutting, and rearranging can be found.<sup>22</sup>

20 Jacob Siegmund Apin, *Anleitung wie man die Bildnisse berühmter und gelehrter Männer mit Nutzen sammeln und denen dagegen gemachten Einwendungen gründlich begegnen soll*, Nuremberg 1728, p. 20, online: URL: <http://haab-digital.klassik-stiftung.de/viewer/epnresolver?id=3667313489> (accessed 15.05.2023). There it says: “Nicht besser sind diejenigen, welche sich Bände von leeren Pappier machen lassen, und alle Kupffer, wie sie solche bekommen, groß und klein, darein kleben. Denn zu geschweigen, daß solche Collection nicht wol ausiehet, so ist vieles beschwerlich, daß alles unordentlich, und man nicht im Stande ist, einen guten Freund damit zu dienen, man schicke ihm dann den ganzen Band, und lasse ihm suchen, was er zu finden begehret.” English translation: “No better are those who have volumes of empty sheets made, and glue into them all the engravings they get, large and small. Besides the fact that such a collection does not look appealing, it causes a lot of inconvenience that

everything is messy, and one is not able to serve a good friend with it, so one has to send him the whole volume and let him search for what he desires to find.” (translation by the author).

21 More information on such albums is given later in this article (see “Contextualising Schultz: What about topographical albums?”).

22 Only one example of this are six albums by Charles Gore which too have a topographical focus. They were made around 1800 and are today held by the Graphische Sammlungen, Klassik Stiftung Weimar.

## Cutting, pasting, adapting

When Schultz glued the drawings into the album, they were altered in many ways. First and foremost, they were physically modified. While being attached to each other, the sheet and the book had to adapt.

The original drawings had probably not all been made with a later album in mind. There are good reasons to believe that the drawings in the album are original sketches that were made during Schultz's lifetime on the spot in different places and had been finished later.<sup>23</sup> It would have been possible to draw copies of the original drawings directly on the book pages in order to ensure uniformity in size and style throughout. However, the original sketches made on site seem to have been of irreplaceable value to Schultz. He not only noted the place and date of their production, but often even the day when he tinted or coloured a particular drawing (which could be years later).<sup>24</sup> Therefore, the book format had to be chosen according to the sizes of the already existing drawings. The volume *Mahlerische Reisen von Schultz* must have been minutely planned: Its 78 pages are precisely dimensioned for the 82 drawings, which are mostly similar in size. Only one drawing in the volume was inserted horizontally, because otherwise it would not have fit into the book. All others match perfectly and leave room for comments.

Nevertheless, the original drawings likewise had to be altered in order to adapt them to the book. We do not know of enough loose drawings made by Schultz to deduce anything from them, but may assume that the drawings were probably made on larger sheets of paper or in sketchbooks before they found their way into the albums. Therefore, the sheets were trimmed (often to the very edges of the images). Glued to the page and framed, the images form a symbiosis with the book. Their external origin

23 This becomes particularly clear in other volumes with drawings by Schultz (for example, in *Band 5, No 32 Ober-Lausitzsche nach der Natur in den Jahren 1775, 1776 und 1777 gezeichnete Prospecte worunter zwey aus der Graffschafft Barby befindlich*). There, he used the so-called inlay method, i.e. he glued sheets onto a cut-out square in the page. In this way, the reverse side of the pasted sheet can be seen. Older inscriptions are visible

here, showing that the sheets had previously been used loosely and had not been made specifically for the book.

24 Examples are the Prospect von Görlitz drawn by Schultz in the year 1770 and tinted in 1793, *Zeichnungen vol. 1*, fol. 11, or a view *Kirche zur lieben Frau in Görlitz*, drawn by Schultz on October 26 in 1771 and tinted in January 1796, *Altertümer, part II*, fol. 325.

is concealed. Sometimes it is hardly noticeable that the sheets are pasted at all. In other cases, the original sheets already included framings and, in some cases, also comments which Schultz incorporated into the book. In whatever state (annotated/unannotated, framed/unframed) the original was transferred, Schultz strove for symmetry, cleanliness, straight pastings and lettering. Delicate marks drawn with graphite document that he had marked the position of the insertions and the lines for his inscriptions in advance.

By being pasted into the book, the drawings are accessible for the viewer. The frames enclose them and make them easy to grasp, the backgrounds highlight them, the texts explain them. At the same time, the book pages protect them from dust, light, abrasion and hand sweat, and make them convenient to handle. The last two aspects are by no means trivial. The size of the book, and thus the decision to place one picture on one page in most cases, is a decisive factor in ensuring that the book is pleasant to look at and leaf through. Furthermore, it is known that one of the main reasons for pasting images into books was to protect them from environmental influences.<sup>25</sup>

### Bringing individual drawings into a series

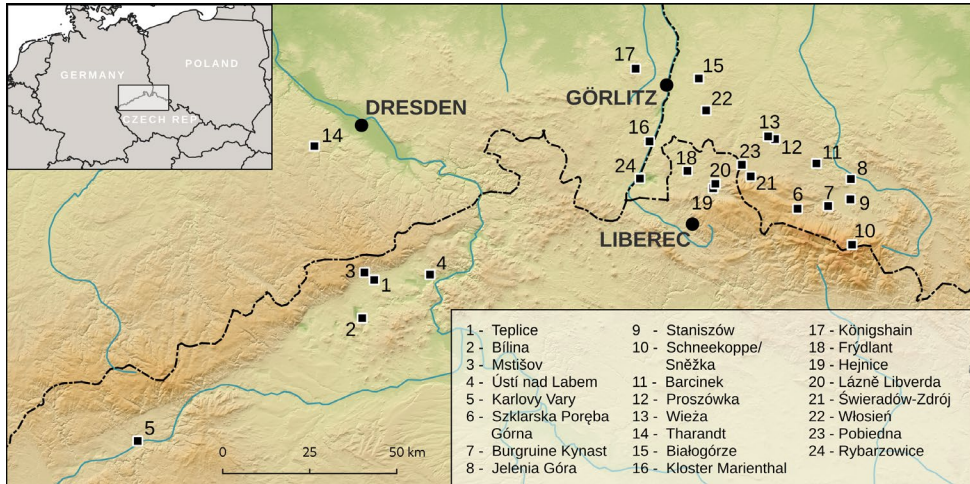
By pasting his drawings to the volume, Schultz transformed them not only materially but also semantically. As he rarely grouped several drawings on one page, but usually dedicated a single sheet to each drawing, the images are isolated. Before the viewer's eyes, the images change in a long succession as the pages are turned (**Fig. 4**). When a page is flipped, a new image appears as in a slide show, and the question of coherency arises. To the viewer, the drawings form a linear series that in a sense spins a route through the geographical space, which is explored in a kind of circular

25 This advantage of the album is for example brought forward by Giulio Mancini in his treatise *Considerazioni sulla Pittura*, which has been analysed by Michael Bury, "Giulio Mancini and the organisation of a print collection in early seventeenth-century Italy",

in *Collecting Prints and Drawings in Europe, c. 1500–1750*, ed. Christopher Baker, Caroline Elam and Genevieve Warwick, Aldershot et. al 2003, pp. 79–84.

motion. There are centres which are left behind, only to be approached again in later drawings. Individual places are shown in several views from the distance, in close-ups and from different angles. This spatial and serial logic evokes the illusion of an imaginary tour, which leads through five different geographic regions (Fig. 5).

The regions are each shown in one stretch with one exception: According to a purely spatial logic, three views of Tharandt raise questions. The views portraying the church, the castle ruins and a nearby prominent rock shaped like a human face interrupt a sequence of other views connecting to the region of Bohemia, splitting it in two parts. However, the views of Tharandt, which date from August 1796, follow on from a drawing dated to the same month. The order of the images thus results from a combination of geographical and chronological criteria that have been carefully balanced, with the spatial logic dominating. For example, the city Teplice and its environs were documented over a period of more than ten years. On his several trips to Teplice, Schultz seems to have systematically sketched



**Fig. 5**  
Map showing the locations of the views in Johann Gottfried Schultz's volume of drawings *Mahlerische Reisen [...] von J.G. Schultz*, data: SRTM, NaturalEarth

certain areas, such as the princely garden, the castle hill or the most important municipal buildings of the city. During later visits he added what was still missing in his collection of images.

In order to decipher the topographical relationships of the images, it is necessary to study the depicted landmarks and the inscriptions while continually flipping back and forth. As will be shown in the next section, different strategies are pursued in the texts and images to support this interpretive process. Nevertheless, the study of the images is in some ways constrained by their insertion into the book and their consequent immobility, while it is at the same time secured and structured in the long term. By placing the images in a series, the former collection of loose sheets or sketchbooks is transformed into a finalised work. It is classified, ordered and, thanks to the book title and pagination, its contents can be found and referred to.

### **Making use of pages: relations of place, image and text**

While loose drawings can serve as a rich source of coincidental or encyclopedic information, the selection and compilation of material in one book suggests that the various elements are connected by a general idea and interrelationships. In order to spatially locate the views and understand their geographical connections and contexts, the viewer is dependent on further information, such as can be supplied by text, map, or oral commentary, in addition to textual references inherent in the image which can be frequently found in Schultz's work, as will be shown. Schultz met this demand largely through written comments. In doing so, he took advantage of the *Klebeband* (album) as a medium of collecting. The large, blank sheets of such a volume made it possible to supplement images with annotations, as for example references according to the user's wishes. By gluing the images into the album, which forms a capacious background, he gains space for written comments.

Schultz guides the viewer through the book not only with captions, but with visually recognisable interrelationships between the images. For example, on one page of his volume *Mahlerische Reisen von Schultz*, he assembled two views of the same tower near Meffersdorf (Polish:

Pobiedna) (**Fig. 6**).<sup>26</sup> The title indicates its place and the date of its erection. Two captions underneath the images clarify from which directions the tower is viewed (from north and from east), and the date when the drawings were made. Ten days lie between the creation of the two images. Consequently, Schultz must have returned to the tower to draw a second view. His commentaries also elaborate on what one would see if one were to look down from the tower in the corresponding directions, thereby adding to the depicted view the idea of another view based purely on the written description, weaving a web of views already recorded and potentially to be captured. Some places are mentioned in the description whose images are displayed earlier or later in the same album. Thus, it is the written annotations that geographically locate the pictured tower and create cross-connections to other images or serve as placeholders for missing visual material. This is just one example of how Schultz understood text as a possible supplement when images are lacking.

Another example of linked perspectives onto the same subject, which is again combined with written explanations relating to missing visual data, illustrates that the method of making spatial relations comprehensible applies throughout the volume: Two views show a lake in the princely gardens of Teplice. While the first drawing (**Fig. 7**) displays the lake with a small temple on the opposite shore, the second drawing (**Fig. 8**), which is called “Rück-Ansicht” (literally a “back view”, to which Schultz also referred to as a “Vis à Vis”)<sup>27</sup>, is taken from the site of the temple and directs the view back to the earlier viewpoint. The comments state the directions of sight, locate the buildings in the topography of the surrounding princely park and explain the landscape elements visible in the image. Moreover, Schultz subsequently added information underneath his earlier comments. Here, he described what he saw during a later visit: the architecture had changed and trees had suffered in their growth while others in reverse had grown, now obscuring parts of the topographical view taken earlier.

26 The tower had been built by one of the founders of the Oberlausitzische Gesellschaft der Wissenschaften, Adolf Traugott von Gersdorf, in 1804. Von Gersdorf shared Schultz’s topographical interests. The tower named Mon Plaisir was built to house an observatory and was further used as an observation tower.

27 On page 20 Schultz notes for example: “Diese Ansicht ist das Vis à Vis von dem vorhergehenden Blatte.” (“This view is the vis à vis of the previous sheet”, translation by the author).



**Fig. 6**  
 Johann Gottfried Schultz, Views of the tower near Meßersdorf/Pobiedna (1804) in the volume of drawings *Mahlerische Reisen [...] von J. G. Schultz*, between 1808 and 1819, pen, brush and ink, Görlitzer Sammlungen für Geschichte und Kultur



**Fig. 4**  
 Johann Gottfried Schultz, *Mahlerische Reisen nach Töplitz, Carlsbad und Stonsdorff, dem Riesen-Gebürge, Tharand in den Jahren 1769, 1792, 1793 and 1796, 1797, 1802, 1803, 1804, 1805, 1806, 1807, 1808 von J. G. Sz.*, between 1808 and 1819, 26.4 x 36.5 cm, Görlitzer Sammlungen für Geschichte und Kultur





**Fig. 7**  
 Johann Gottfried Schultz, View of the  
 lake and park in Teplice (1796/1807)  
 in the volume of drawings *Mahlerische  
 Reisen [...] von J. G. Schultz*, between  
 1808 and 1819, pen, brush and ink,  
 Görlitzer Sammlungen für Geschichte  
 und Kultur

**Fig. 8**  
 Johann Gottfried Schultz, View of the  
 lake and park in Teplice (1796) in the  
 volume of drawings *Mahlerische Reisen  
 [...] von J. G. Schultz*, between  
 1808 and 1819, pen, brush and ink, Görlitzer  
 Sammlungen für Geschichte und Kultur

In such details, Schultz revealed himself to be a meticulous documentarian, aware that his drawings attest to a historical state. Throughout the paratext Schultz strove for precision, by declaring what the images state and what they cannot state, when they were made (and in which steps) and what validity they can thus claim.

Schultz used a wide range of methods to explain and locate the views contained in his album. A further, very specific method is a tabular index, which is featured in two drawings. It makes pictorial parts referenceable. One of the drawings shows the Giant Mountains seen from Schreiberhau (Polish: Szklarska Poręba) (**Fig. 9**), another the landscape seen from the Kynast near Hermsdorf (Polish: Sobieszów) (**Fig. 10**). In both examples, small numbers are inserted in the frame of the drawing on the left and right as well as at the bottom, which divide the image into a grid. By means of the vertical and horizontal numbers, image points can be identified for which the explanatory text gives names and explanations. However, in many other drawings Schultz used a more conventional method for indexing which can be found in many early modern topographical views. Here, small numbers in the image mark important locations, for which names are given in the legend. In still other cases, place names were written directly above their representations in the image.

All in all, Schultz proves to be a resourceful topographical draughtsman, who seeks sophisticated ways to advance topographical images for scholarly use.<sup>28</sup> He achieves this firstly through the explanatory texts, secondly through the sheer quantity and the deliberate assembly of the drawings themselves, and finally through elaborated visualisation and indexing strategies. Schultz's approach is also characterised by the density and combinatorial nature of the drawings: individual images refer to the broader landscape from which they were taken and thus identify it as a coherent whole. As individual images extracted from their context, they nevertheless refer to it and require other images like stones of a jigsaw puzzle.

28 The fact that Schultz pursues topographical drawing as a scholarly endeavour by no means excludes the fact that he simultaneously strives for an artful rendering of the landscape and

highlights and reveals the depicted areas as an worthy subject for art. This becomes particularly clear in the example of an oval and yellow-tinted drawing of Schreiberhau (Polish: Szklarska Poręba), which is reminiscent of the view through a Claude glass.

As cohesive as the volume *Mahlerische Reisen von Schultz* is, due in part to these consistent representational strategies and internal references, it by no means stands alone. Certain principles regarding design, materiality and representation as well as subjects appear again in other volumes of Schultz's collection. A net of references and similarities spans the various volumes.

### *Mahlerische Reisen von Günthern und Veit und anderen* Transferring prints into books

As already mentioned, *Mahlerische Reisen von Schultz* is one of 13 volumes of drawings (*Zeichnungsbände*) made by Schultz. The functions that this album, and the collecting and pasting of images in general, served for Schultz can only fully be understood by consulting other parts of his collection. Therefore, we shall look at two further volumes that stand in contrast but are at the same time also dedicated to topographical topics. Both volumes contain printed images and texts by other artists and authors. It should be remembered that such albums of printed material (*Sammelbände/Grafikbände*), which Schultz derived from different sources, make up the largest part of Schultz's collection, 38 volumes overall. While the volumes contain predominantly pictorial material, it is striking that Schultz also integrated text sheets into his albums.

The volumes to be considered in the following are, firstly, *Mahlerische Reisen von Günthern und Veit und anderen* (with the accession number SB4a),<sup>29</sup> and secondly, a volume containing texts that has remained untitled and will therefore here be referred to by its accession number, SB4.<sup>30</sup> In a sense SB4 is *the* text volume to *Mahlerische Reisen von Günthern und Veit und anderen*.

29 The full German title is *Mahlerische Reisen von Günthern und Veit / Das Alderspacher Gebürge von Baltzern / desgl. von Carlsbad von denselben / Töplizen von Darnstedt / Königshayner Felsen v. Zink u. Nathe*. English translation: *Picturesque Travels by Günther and Veit / the Adersbach mountains by Baltzern, likewise of Calsbad by those same /*

*Teplice by Darnstedt / Königshain Rocks by Zinck and Nathe.*

30 The volume only carries a number inscribed onto the book cover: "No. 4 1<sup>a</sup>."



Ansicht des Mittelföhrten Klusses, Gebirges, gezeichnet in Schreiberhau aus das dasigen 2. hertzer Wölffe Trause früh Morgens den 16. Junij 1768. April 1797.  
 Die vorliegenden Häuser sind Schreiberhauer Häuser. Von dieser Ortschaft hundert gehts in ein Thal die Stelle genannt und auf der andern Seite bringt aufs hohe  
 Gähre. Vom Quellort 3. st. bis zum Quellort 4. der Länge liegt der breite Berg. In 5. sind die Tälchen. In 6. die Höhe. In 7. zwischen 5. 6. die schwarze Kuppe  
 In 8. 7. die Bergsteine. In 9. die Schneekuppe mit der Laurenti Capelle. In 10. der Mähngstein. In 11. 16. Die kleine Sturmhöhe. In 12. 18. der Mühlstein. In 13.  
 zwischen 17. 18. die massensteine. In 14. zwischen 18. 19. die große Sturmhöhe. In 15. 21. Das Rad. In 16. 22. die mitte Schneegrube. In 17. 23. 24. die  
 große Schneegrube. In 18. zwischen 23. 24. die Krüner Haus Steine. In 19. 25. Die Schlesiische Baude. und in 20. 26. die große Rauffreyer

**Fig. 9**  
 Johann Gottfried Schultz, View of the  
 Giant Mountains from Schreiberhau/  
 Szklarska Poręba (1768) in the volume  
 of drawings *Mahlerische Reisen [...] von*  
*J. G. Schultz*, between 1808 and 1819, pen,  
 brush and ink, Görlitzer Sammlungen  
 für Geschichte und Kultur

**Fig. 10**  
 Johann Gottfried Schultz, View of the  
 Giant Mountains from the Kynast near  
 Hermsdorf/Sobieszów (1768/1797) in  
 the volume of drawings *Mahlerische*  
*Reisen [...] von J.G. Schultz*, between  
 1808 and 1819, pen, brush and ink,  
 Görlitzer Sammlungen für Geschichte  
 und Kultur



From the outside *Mahlerische Reisen von Günthern und Veit und anderen* (SB4a) (Fig. 11) resembles the previously described volume *Mahlerische Reisen von Schultz*. The book measures 27.5 cm in height and 32.5 cm in width, and it contains mainly prints by the artists referred to in the title. Most of these images are topographical views of places, architecture, and natural monuments within Saxony (including the earlier mentioned Tharandt), but also from today's Czech Republic (including a view from Teplice).

Despite obvious similarities to *Mahlerische Reisen von Schultz*, the volume *Mahlerische Reisen von Günthern und Veit und anderen* (SB4a) is based on a completely different concept. In contrast to Schultz's own drawings, which were brought into an order, here sequences of images were cut out of the original works and compiled in one volume, preserving the pre-existing order. Thus, sequences of images were not torn apart in favour of an overriding principle of order, but rather arranged in blocks one after the other. The 122 topographical prints as well as several title pages (some of which are also illustrated) originate from 25 sources, from almanacs, illustrated travel reports or published (sequences of) prints. Altogether, the assembled views are much more heterogeneous in terms of their sources or producers, their arrangement and presentation in the book,<sup>31</sup> and the places depicted than those in *Mahlerische Reisen von Schultz*.

It is not possible to fully comprehend this book without taking into account SB4 (Fig. 13),<sup>32</sup> which contains text pages from ten different publications, including five from which images were taken and pasted into *Mahlerische Reisen von Günthern und Veit und anderen* (SB4a).<sup>33</sup> Thus, images and text are neatly separated into the two volumes, SB4a and SB4 which is quite different from the album of drawings *Mahlerische Reisen von Schultz* in which text and image are symbiotic.

In the eighteenth century, books were generally sold unbound. Text and illustrations were usually printed separately on different paper. The

31 For example, the series of images are either arranged together on one page or on a few consecutive pages. In some cases, a title page separates them, while other individual images or series follow one another directly without any reference to the source.

32 Like the other volumes, SB4 is covered with dark grey paste-paper, but is of vertical format (36.2 × 24.5 cm).

33 Other texts are from publications whose illustrations were pasted into another volume with the accession number SB5, see Kulturhistorisches Museum Görlitz 2005 (note 9), p. 91.

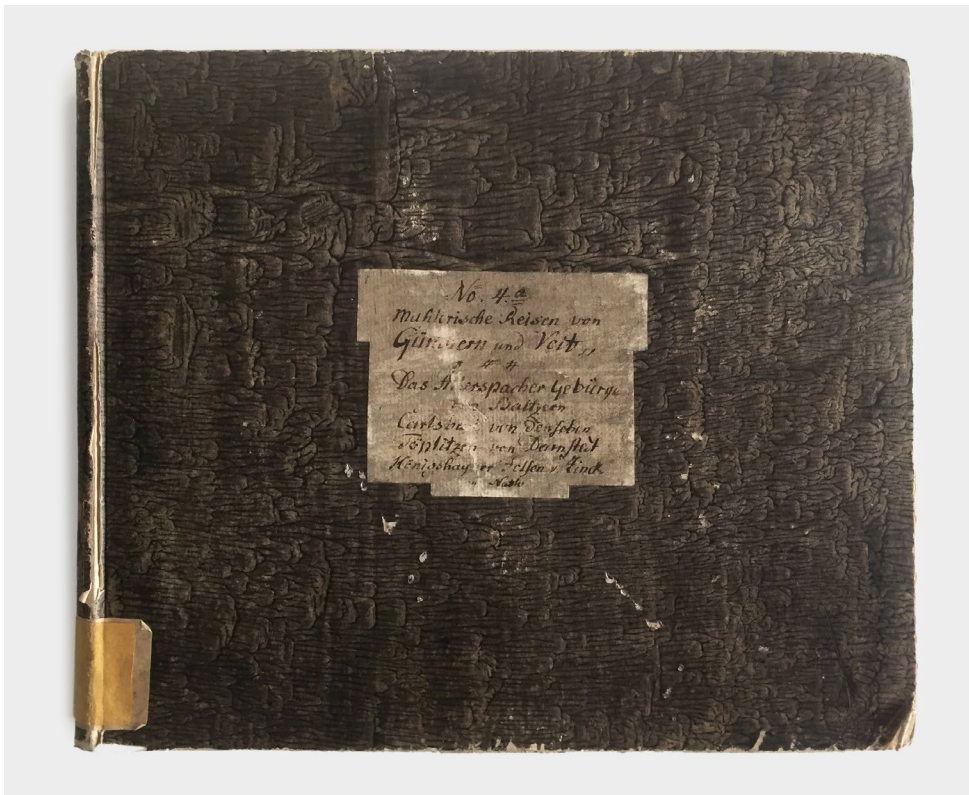
illustrations were then bound into the book at the appropriate places.<sup>34</sup> Schultz could have had his books – that is, the almanacs and picturesque travelogues – bound and kept in this way as separate media alongside the collection. What were the reasons for the permanent separation of texts and images? Here, a closer look at the two volumes is necessary.

Obviously, the books are crafted quite differently. While in SB4a the inserted prints were glued onto the pages (Fig. 12), in the text volume SB4 Schultz used a combination of different techniques, for example the so-called inlay method (Fig. 14). Here, the text pages of the publications were embedded in to the pages of the book. Windows were cut out of the pages that were minimally smaller than the inserts. These were treated with glue on the edges and pasted into the free areas. In this way, the front and back of the original book pages remain visible in the new book object. In other cases, squares of paper were glued to the sheets from other books to resize them according to the larger dimensions of the new book (Fig. 15). A third method of insertion in volume SB4 consists of simply pasting pages from small-format publications onto the pages of the new book. Here, only a side strip was glued down so that the original book pages could continue to be turned over and read from both sides even after being affixed to the new book page (Fig. 16). All methods have in common, that the inserted sheets in the text volume were embedded in the white book block and disappear into it, while in contrast the illustrations in *Mahlerische Reisen von Günthern und Veit und anderen* (SB4a) were glued onto blue coloured pages and stand out physically as well as visually. One can say that in the first case the included contents are the book. They merge with the book pages. In contrast, in the second case, the book is a container for the images and a space where they are stored, edited, and displayed.<sup>35</sup> Here,

34 For the history of printing, selling and binding books in the eighteenth century see for example Helmut Hiltz, *Buchgeschichte. Eine Einführung*, (Bibliotheks- und Informationspraxis 64), Berlin/Boston 2019, pp. 80–81.

35 If further volumes by Johann Gottfried Schultz are taken into account, this observation must be further differentiated. The inlay method, for example, can also be encountered in Schultz's volumes of drawings. Nevertheless, the text volume exhibits a completely different

character. While in the topographical volumes of drawings, the images are arranged on the pages according to a uniform scheme and displayed in their own right, in the text volume, the texts of very different formats are practically absorbed by the book. The original sheets are (by whatever method) brought to one format. Thereby the format of the text volume SB4 is defined by the largest inserted pages, which stem from *Mahlerische Skizzen von Teutschland* (by Christian August Günther and Friedrich



**Fig. 11**  
Johann Gottfried Schultz, *Mahlerische Reisen von Günthern und Veit, Das Alderspacher Gebürge von Baltzern, desgl. von Carlsbad von denselben, Töplizen von Darnstedt Königshayner Felsen v. Zink u. Nathe*, 27.5 × 32.5 cm, Görlitzer Sammlungen für Geschichte und Kultur, SB 4a

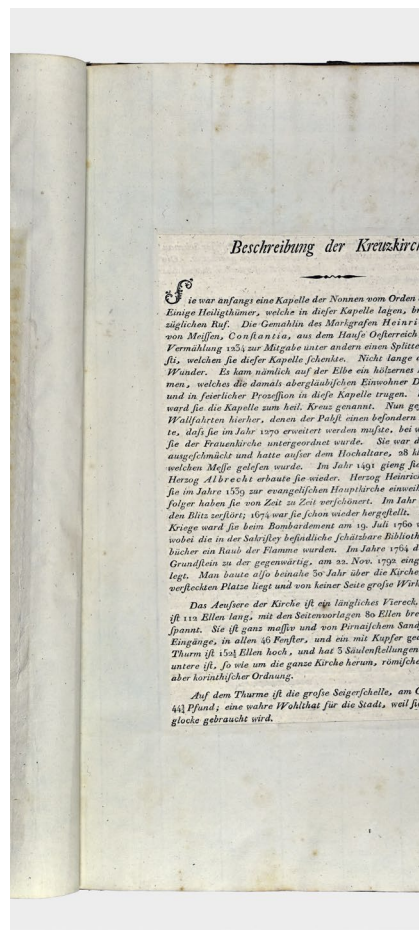


**Fig. 12**  
 Christian August Günther, Views from  
*Reise durch die Meisnischen Lande*,  
 Issue III., ed. Johann Jacob Brückner  
 and Christian August Günther, etchings,  
 pasted onto a page in Johann Gottfried  
 Schultz, *Mahlerische Reisen von Günthern  
 und Veit* [...], 1805, Görlitzer Sammlungen  
 für Geschichte und Kultur, SB 4a

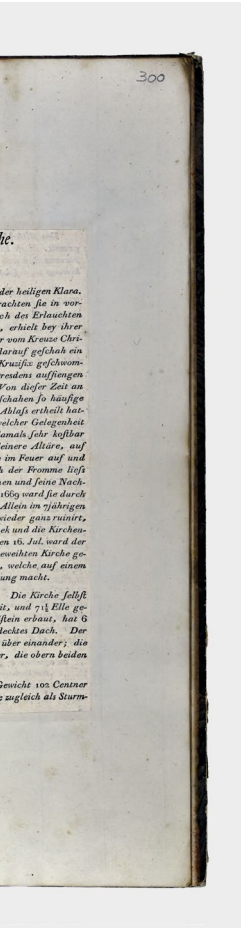




**Fig. 13**  
 Johann Gottfried Schultz, Volume with text from different sources (without a title), 36.2 × 24.5 cm, Görlitzer Sammlungen für Geschichte und Kultur, SB 4

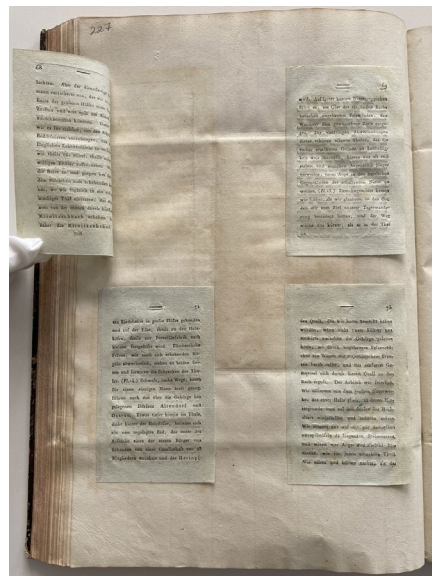
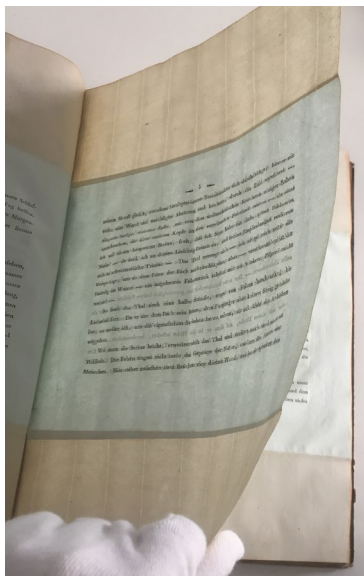


**Fig. 14**  
 Inlay method on a page from Johann Gottfried Schultz, Volume with text from different sources (without a title), Görlitzer Sammlungen für Geschichte und Kultur, SB 4



**Fig. 15**  
Wing-like inlay method on a page from Johann Gottfried Schultz, Volume with text from different sources (without a title), Görlitzer Sammlungen für Geschichte und Kultur, SB 4

**Fig. 16**  
Papers glued on one side on to a page from Johann Gottfried Schultz, Volume with text from different sources (without a title), Görlitzer Sammlungen für Geschichte und Kultur, SB 4



the book is a medium for collecting and presenting in the tradition of the early modern paper museums.<sup>36</sup>

Apparently, for Schultz, images and texts served different functions or required different modes of reception. Schultz's collection is first and foremost a collection of images. This is evident from the sheer quantity of images in the collection, juxtaposed with significantly less text and, more importantly, few examples of text that do not directly relate to an image. Clearly it is primarily the images that Schultz wanted to incorporate into his collection and which he inserted into the volumes in a similar way to his own drawings in the album of drawings *Mahlerische Reisen von Schultz*. They are also pasted onto a heavy and toned (or in the case of *Mahlerische Reisen von Schultz* at least not purely white) paper. Instead of drawn frames, in the volume of prints, SB4a, a generous white paper margin was left beyond the edge of the images. Captions are sparse, but definitely present. Here, as in *Mahlerische Reisen von Schultz*, the pages are used for Schultz's annotations. Thus, Schultz appropriated the printed images. With scissors, glue, and paper, the externally derived material was integrated visually and classificatory into the body of his hand-made book collection.

The presentation of the texts is quite different. Unlike the images, the texts were not embellished or underscored by decoration, framing, or explanation. It was not presented against a background, nor was it supported by handwritten comments. The text volume SB4 itself also comes without a title and is less decorative. Nevertheless, Schultz definitely did not want to relinquish the texts, from which the images had been separated. They possessed an independent value for him, and the methods by which he glued them into the book were taken together even more laborious and time-consuming than the methods applied for inserting his drawings and prints. This indicates that for Schultz, images were by no means

Christian Schlenkert, 1795). These pages are bound directly into the book block without further gluing.

36 Representative collections of books filled with drawings were described as paper museums in the early modern era. Cassiano dal Pozzo's Museo cartaceo is perhaps the most prominent example.

Dal Pozzo's collection has been profoundly analyzed and described in *The paper museum of Cassiano dal Pozzo. A catalogue raisonné. Drawings and prints in the Royal Library at Windsor Castle, the British Museum, the Institut de France and other collections*, ed. Royal Library at Windsor Castle, London 1996.

self-sufficient. They go hand in hand with written information. At the same time they require a nexus with other images and an organisation, based on the visual. This is at least suggested by the way Schultz separated printed texts and images, as will be further illustrated by the following example.

Only in a few places are there additions to the book pages in the text volume SB4, but not in written form. Here, the pictorial rather breaks through the text, which otherwise stands on its own: For example, between the pages of the first text, the *Mahlerische Skizzen von Teutschland* by Christian August Günther and Friedrich Christian Schlenkert (1794, *Erstes Heft*), five copperplate engravings are inserted.<sup>37</sup> They depict tombstones from the monastery of Alt-Zella, which is described in the text. The written account thus in turn – as has been described earlier with respect to the images – proves to be an encyclopedic link to which visual material can be attached. Apparently, it seemed more compelling to Schultz to insert the images here than in the album of prints, *Mahlerische Reisen von Günthern und anderen* (SB4a), which is dedicated purely to topographical views of places. In SB4a, the series of images taken from *Skizzen von Teutschland*, which includes the view of the monastery ruins of Alt-Zella, was inserted without interruption and without further additions. It is thereby integrated into a larger collection of images, which is compiled strictly according to the subject of the images (i.e. topographical views). Likewise, in this volume of prints, there is an insertion that sheds light on the criteria Schultz followed in compiling content. While the volume contains predominantly views from areas that belong to Saxony, two individual etchings and a series of 12 etchings show the formations of the Adršpach-Teplice Rocks, which lie about 180 kilometres to the southeast in Bohemia. However, they are embedded between preceding and following views of rock formations of the region around the Saxon capital Dresden.

The fact that the medium of the album is open to many different forms of compiling content reveals a fundamental challenge of encyclopedic collecting: individual elements of knowledge (whether pictorial or written)

37 The engravings are taken from Heinrich Friedrich Otto, *Thuringia sacra sive historia monasteriorum, quae olim in Thuringia floruerunt*, Frankfurt 1737 and from Sigmund von Birken, *König-*

*lich-Polnischer, Chur- und Fürstlich-Sächsischer Helden-Saal*, Nuremberg 1718.

offer a multitude of possible links. These can be topographical references, thematic or visual similarities, or chronological successions. The linkage chosen in an individual case may well appear erratic in the overall picture. The effort to create a classificatory ordered collection of images leaves a surplus that does not exactly fit in. In the case described, images are stored away in the text volume; conversely the insertion of text sheets is not to be found in the volumes with topographical images.

### Contextualising Schultz: what about topographical albums?

Research on such albums and collections as Johann Gottfried Schultz's is sparse but has increased in recent years.<sup>38</sup> The objects are scattered in a wide variety of collections throughout Europe, often in smaller towns such as Görlitz. It is therefore difficult to gain an overview or even a typology of this book type, the *Klebeband* (album).

In Schultz's case the collection's holdings of the Kulturhistorisches Museum Görlitz have not yet been made available to the public in the form of a digital collection. However, the volume *Johann Gottfried Schultz (1734–1819), Görlitzer Stadtbeamter – Oberlausitzer Zeichner – Herrnhuter Bruder* (2005) edited by this institution provides an overview of Schultz's life and work and contains a written catalogue of the oeuvre, legacy and biographical sources. In it, the volumes of drawings (listed as "Zeichnungsbände") and the volumes of printed matter (listed as "Sammelbände") are listed separately. This is remarkable as not even the descriptive terminology for such book objects is clear or even consistent. In English they are referred to in such vague terms as "folio" or "albums". In German, the terms "Zeichnungsband" (volume of drawings), "Grafikband" (volume of prints) and "Sammelband" (collection volume) or "Album" refer to the functions and contents of such books, while "Folioband" or "Klebeband" indicate the material constitution. Specifically, the notion of "Klebebände"

38 Existing research on books filled with drawings or prints is mostly restricted to case studies. Barely any overviews exist. An exception is Hanna Lehner, "Cut and Paste' in der Frühen Neuzeit.

Aspekte von Geschichte, Materialität und Funktion des Klebebands", in *Imprimatur – ein Jahrbuch für Bücherfreunde* 26 (2019), pp. 11–38.

brings into focus a historical practice and materiality, which are concealed by the history of collecting, academic terminology and the ways these objects are digitised. In museum catalogues general terms such as “folio”, “volume with drawings”, “Album” or “Band” are very regularly used. Often it remains unclear whether the images of such a volume are pasted or directly drawn onto the page. Furthermore, it can be observed that, unlike in Schultz’s case, *Klebebände* (albums) often do not have an individual accession number, unlike the drawings they contain. This is especially true for museum collections, less so for libraries and archives. In addition, photographic digitisation of museum collections often captures only the individual images and not the entire book.<sup>39</sup> As Christian Speer regrets in a review of the catalogue on Schultz, the included illustrations likewise primarily feature the drawings, with the accompanying commentaries and book pages truncated.<sup>40</sup>

Though it is difficult to find and trace topographical albums of the 18th century, these books were not the isolated inventions of individual people like Schultz but a widespread cultural phenomenon. In the eighteenth and nineteenth centuries manuscript books flourished, especially those into which things like drawings, prints or pressed flowers, etc. were glued. Apparently at the same time, many people compiled collections

39 Julia Rössel, *Ein Album und sein Digitalisat – Fragen zum Begriff des Hyperimage*, *Kunsttexte*, 3 (2016), pp. 1–12. It does not seem of great interest to many curators and authors that the prints and drawings were mounted in a book at all, or what the inner logic of such books is. This disinterest is a result of collecting practices dating back to the 19th century. When public libraries and museums spread in the Western world, and art history established itself as an academic discipline, early modern books were torn apart. Many prints and drawings that were classified as ‘art’ were cut out from the pages and sorted into museum collections, while other books containing images that were classified as ‘scientific’ were shelved in libraries as manuscripts, as for example Hartmann Schedel’s library, which contained numerous graphics pasted into the books,

some of which were extracted in the 19th century and transferred to various graphic collections (on this, see *Die Graphiksammlung des Humanisten Hartmann Schedel*, ed. Béatrice Hernad (exhib. cat. Munich, Bayerische Staatsbibliothek), Munich 1990, p. 11). A specific value of Schultz’s collection therefore lies in the fact that it has been preserved as a whole.

40 Christian Speer, review of „Johann Gottfried Schultz (1734–1819). Görlitzer Stadtbeamter, Oberlausitzer Zeichner, Herrnhuter Bruder“ ed. Kulturhistorisches Museum Görlitz, Görlitz 2005, *Neues Lausitzisches Magazin*, 10 (2007), p. 171.

of topographical views or other visual material and kept them in books in a very similar way.<sup>41</sup> Taking a look at early modern German (and other European) collections we find examples of similar *Klebebandsammlungen* (collections of albums).<sup>42</sup> Collecting images in books was just as integral a part of early modern knowledge culture as, for example, creating excerpt books, or building up collections of objects, cabinets of curiosities, or libraries. Rulers, nobles or members of the educated classes often created these collections between book covers. For topographical collections in particular, it can be noted that their creators often had a connection to the military or to surveying.

A distinctive characteristic of Schultz's collection is that volumes with drawings and volumes with prints were assembled alongside each other. Many collections of albums were restricted to one medium, while collections of prints are usually much more extensive and thematically broader than those containing drawings.<sup>43</sup>

- 41 This is obvious especially when looking to Great Britain, where not only the interest in the antiquarian and topographical traditions is somewhat more pronounced than in many other countries, but the amount of collections is also very high. M. W. Barley, *The Guide to British Topographical Collections*, Nottingham 1974, in which a large part of the topographical and antiquarian collections in Great Britain are listed and cursory described, illustrates the quantitative dimension of relevant collection holdings.
- 42 Examples from the German-speaking region are the collection of Ferdinand Friedrich von Nicolais (1730–1814) consisting of 155 volumes with maps and topographical views, Württembergische Landesbibliothek Stuttgart; the earlier-mentioned collection of five volumes with topographical views and marine drawings by Charles Gore, Klassik Stiftung Weimar; three no longer existing albums from the Salzburger Hofbibliothek reconstructed in research by Christoph Brandhuber and Roswitha Juffinger, "Faszination Stadt. Rekonstruktionsversuch des Klebebands

der Städtebilder in der Universitätsbibliothek Salzburg", in *Zentrum der Macht*, 2 vols., ed. Roswitha Juffinger, Salzburg 2011, vol. 2: *Die Kunstsammlungen der Salzburger Fürsterzbischöfe. Gemälde, Graphik, Kunstgewerbe*, pp. 511–535; two albums with city views by Johann Stridbeck the younger, Staatsbibliothek Berlin.

- 43 An introduction to the (mostly multi-volume) collections of prints is given in Lehner 2019 (note 38). A corresponding overview of albums of drawings is not known to the author. However, there are numerous individual case studies. Examples of case studies which aim to paint a broader picture are: Michael Thimann, "Encyclopaedic projects of humanist draughtsmen in the 16th century", in *Linea*, 2 vols., Venice 2008–2012, vol. 1: *Grafie di immagini tra Quattrocento e Cinquecento* (Studi e ricerche, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, 4), ed. Marzia Faietti and Gerhard Wolf, pp. 135–161; Florike Egmont, "A collection within a collection. Rediscovered animal drawings from the collections of Conrad Gessner and Felix Platter", *Journal of*



## Conclusion: The open collection

The three exemplarily selected volumes from Schultz's collection provide insights into different types of albums, the applied gluing methods and resulting intermedial constellations. It has been pointed out that this collection focuses on the visual. Following a scholarly impulse, the images are enhanced by words, numbers and comments and relate to other images and to texts. This also applies to the volumes that complement each other, just as the collection refers to the visual and intellectual discourses of their time. In the course of the 18th century and during Schultz's lifetime, the landscapes of Saxony had become a popular subject of veduta, even beyond the princely city of Dresden.<sup>44</sup> The same can be said to a somewhat lesser extent for Lusatia and Bohemia. Numerous painters, draughtsmen, engravers and publishers served the demand. Schultz's volumes SB4a and SB4 bring together some of the most active in the sector of high-circulation prints, such as the print-makers Christian August Günther, Anton Balzer and Günther Johann Adolph Darnstedt, and the publishers Wilhelm Gottlieb Becker and Georg Voss. Schultz regarded the individual or serial topographical views and the written descriptions of these printmakers, publishers and authors as mobile, relocatable, and augmentable elements of knowledge that can be infinitely docked onto other relatable elements of knowledge or new descriptions of states. The single view could be extended by as many close-ups, counter views, interior views and shifted perspectives as there were locations in space. If a view changes over time, new state descriptions become necessary. Johann Gottfried Schultz (as other contemporaries interested in topography, such as the earlier-mentioned

*the History of Collections*, 25, 2 (2013), pp. 149–170. Furthermore, in an essay on the history of drawing in early modern collections, Christien Melzer addresses, among other things, drawing albums as a medium of collecting (Christien Melzer, "Die Inventare schweigen. Zeichnungen im Kontext frühneuzeitlicher Sammlungen", in *Jenseits des 'disegno'. Die Entstehung selbstständiger Zeichnungen in Deutschland und Italien im 15. und 16. Jahrhundert*, ed. Daniela Bohde and Alessandro Nova, Petersberg 2018, pp. 295–311).

<sup>44</sup> For this see Anke Fröhlich, *Landschaftsmalerei in Sachsen in der zweiten Hälfte des 18. Jahrhunderts. Landschaftsmaler, -zeichner und -radierer in Dresden, Leipzig, Meißen und Görlitz von 1720 bis 1800*, Weimar 2002.

Adolf Traugott von Gersdorf)<sup>45</sup> proves to be a meticulous collector who worked with great dedication to compile the names and views of as many landmarks as possible. In addition to excursions undertaken specifically to document the territory, journeys undertaken for other reasons always served him as an opportunity to collect topographical knowledge and documents, and thus to record the landscape in painstaking detail.

This project, which could not have been accomplished by a single person, required the incorporation of existing elements of knowledge into larger, again ordered, collection contexts. By combining cut-out prints with his own drawings, Schultz created such an assemblage. Finally, after his death, following his will, his own pasted collection was integrated into the context of the larger and further growing scientific collection of the Oberlausitzische Gesellschaft der Wissenschaften. Through pasting, the lifelong scholarly activity had become a comprehensible collection, which after Schultz's death became a quasi-public work, accessible to a local, elite audience and ready to be supplemented by further documentation.

45 Kai Wenzel, “‘Die ganze Zeit war ich beschäftigt mit Zeichnen’. Ansichten aus der Schweiz von Adolf Traugott von Gersdorf und Karl Andreas von Meyer zu Knonow”, in *Adolf Traugott von Gersdorfs Schweizer Reise 1786*, ed. Vanja Haug, Martin Schmid and Gerd Folkers, Zürich 2018, pp. 207–236. The way in which Gersdorf recorded the landscape in his drawings and collected associated geographical knowledge demanding the highest level of accuracy is described in particular on pages 214 to 230.