

Guarini, Giovanni Battista

Ferrara 1538 – 1612 Venice

Der Pastor Fido inventiert und gezeichnet durch Johann Wilhelm Baur zu Wienn in Österreich Anno 1640. Jezo aber zum Truck befertert verlegt wie auch in Kupffer gebracht durch Melchior Küsell in Augspurg Anno 1671**Augsburg, Melchior Küsell, 1671**

QUARTO (158 × 128 mm), (43)ff., complete, comprising a title and forty-two numbered leaves, each with an engraving (*circa* 92 × 70 mm) by Melchior Küsell after a design by Johann Wilhelm Baur imposed on recto together with eight lines of letterpress (versos blank).

PROVENANCE the Benedictine monastery of St Veit bei Neumarkt, located on the river Rott, with inscription *Monasterij S: Viti cis Rotham*, in margin of title-plate¹ — Abt Marian Wieser (ruled 1695–1720), his heraldic exlibris *Marianus D: G: Abbas Monasterii S: Viti cis Rotham* on verso of title-plate — Franz Joseph von Samet (1758–1828), Reichsarchivar, engraved heraldic exlibris *Aux livres du Franc. Jos. Sameth* on front paste-down² — Logos: Warszawski Antykwariat Naukowy, ‘Trzydziesta Warszawska Aukcja Antykwariska’, Warsaw, 14 May 2005, lot 64 — F. Zisska & R. Kistner, Auktion 46, Munich, 19 October 2005, lot 1707

Light waterstaining affecting initial four leaves, fingerstained throughout; headcap of binding worn, minor abrasions.

BOUND in contemporary calf, panelled in gilt and blind, gilt ornaments in centres of covers.

RARE ILLUSTRATED VERSION of Guarini’s enormously popular pastoral tragicomedy *Il Pastor Fido*.

The edition was conceived in Vienna in 1640 by Johann Wilhelm Baur (1607–1642), an artist born at Strasbourg, who during the 1630s had travelled throughout Italy, become a proficient draughtsman of topographical views, architectural capriccios, battle scenes, mythological and religious subjects, and learnt printmaking. After his arrival in Vienna in

¹ On the fortunes of this library, see Stephan Kellner and Annemarie Spethmann, *Historische Kataloge der Bayerischen Staatsbibliothek München: Münchner Hofbibliothek und andere Provenienzen* (Wiesbaden 1996), pp.435–436.

² Friedrich Warnecke, *Die deutschen Bücherzeichen* (Berlin 1890), no. 1843.

late 1637, Baur set to work in earnest developing his portfolios of preparatory drawings into suites of prints. In 1640 appeared two small suites of etchings of harbours and seascapes, another of sixteen ‘Virtues and Vices’, some single prints, and in 1641 his principal work, a series of 150 etchings to Ovid’s *Metamorphoses*. Other publications were in hand when Baur died suddenly, in January 1642, at the age of 34.

The Augsburg engraver Melchior Küsell (1636–1683) acquired several hundred of Baur’s drawings after the death of the artist, including scenes of the life, miracles, and Passion of Jesus Christ, classical mythology, and views of the harbours, villas, and gardens of Italy. These Küsell turned into suites of prints, in the same size, with acknowledgment of Baur’s authorship. In 1670 Küsell published at Augsburg under the rubric *Iconographia* 148 of Baur’s designs, dedicated to the emperor Leopold, and in 1671 *Underschiedliche Prospecten*, a suite containing forty topographical views. He also reworked Baur’s etchings of seascapes, and in 1681 Baur’s etchings of Ovid’s *Metamorphoses*.

Küsell’s contribution to the latter publications was limited to the provision of title-plates, dedications, and (where necessary) descriptive legends. For *Il Pastor Fido*, he went to more trouble, commissioning (from an anonymous author) a rhyming synopsis in 336 lines, which is printed letterpress beneath the illustrations,³ and the eight lines of verse addressed ‘An den Leser’ printed beneath the title-plate. Almost half of Baur’s drawings for the suite have survived and these show that Küsell again provided the plate captions identifying the scenes depicted.⁴

Seven copies of the book can be located, all in European libraries

- Paris, Bibliothèque nationale de France (reproductions in Bonnefoit) • Coburg, Kunstsammlungen der Veste (reproductions in Hollstein) • Göttingen, Niedersächsische Staats- und Universitätsbibliothek, 8 Art Plast VIII, 3825 • Stuttgart, Württembergische Landesbibliothek, two copies: RA 17 Bau 1, and HB 3388 • Vienna, Österreichische Nationalbibliothek, 739511–A. Alt Mag. • Schweinfurt, Bibliothek Otto Schäfer, OS 1058⁵

³ It apparently is an original work, not dependant on the German translations by Eilger Mannlich, Stadius Ackermann, and Hofmann von Hofmannswaldau, published 1619–1652; see Frank-Rutger Hausmann and Volker Kapp, *Bibliographie der deutschen Übersetzungen aus dem Italienischen von den Anfängen bis zur Gegenwart* (Tübingen 1992), no. 522 note.

⁴ See Regine Bonnefoit, *Johann Wilhelm Baur (1607–1642): Ein Wegbereiter der barocken Kunst in Deutschland* (Berlin 1997), nos. Z-300–318, Abb. 315–316: drawings for plates 37, 42, from the originals in the National Gallery of Art, Washington, DC; and nos. 303–345, Abb. 313–314: plates 2, 3.

⁵ *Fünf Jahrhunderte Buchillustration. Meisterwerke der Buchgraphik aus der Bibliothek Otto Schäfer*, catalogue of an exhibition, Germanisches Nationalmuseum (Nürnberg 1987), pp.114–115 (reproducing plate 24).

A copy reputedly dated 1674 is held by the Universitätsbibliothek, Augsburg (shelfmark 02/III.10.4.75).

REFERENCES Georg K. Nagler, *Neues Allgemeines Künstler-Lexikon* (Munich 1835–1852), VIII, p.111, no. 13; Charles Le Blanc, *Manuel de l'amateur d'estampes*, II (Paris 1854), p.479, nos. 368–409; F.W.H. Hollstein, *German etchings, engravings & woodcuts*, 2 (Amsterdam 1954), p.162, no. 3 and volume 20 (Amsterdam 1977), pp.120–121, nos. 1402–1443 (reproducing title, plates 2, 8); Anny-Claire Haus, *Johann Wilhelm Baur 1607–1642: Maniérisme et Baroque en Europe*, catalogue of an exhibition, Palais Rohan, Strasbourg (Paris 1998), p.121