



Pattern Book of Ornament

The Pattern Book of an unknown Bernese artisan

A remarkable volume containing eight books of ornament and seven suites of prints, published at Amsterdam, Antwerp, Augsburg, Frankfurt am Main, Nuremberg, Prague, and Strasbourg, between *circa* 1562 and 1605, together with three series of drawings executed by a single hand on related papers manufactured at Bern in Switzerland between 1601 and 1608. The paper used by the binder for the paste-downs also was made at Bern, *circa* 1601–1608, and it may be inferred that the volume was assembled and bound there, probably about 1605.

Bern *circa* 1605

FOLIO (block 309 × 210 mm, binding 323 × 230 × 75 mm), altogether 401 leaves, intact, the contents organised according to subject, not consecutively foliated.

PAPER the fifty-nine sheets of drawings in the volume are on two papers manufactured *circa* 1601 by Hans Düring, proprietor of the paper-mill 'Zu Thal' on the River Worblen near Bern, from 1598 until 1608: the figural alphabet and the heraldic escutcheons are on paper related to Lindt nos. 386–387; the drawings of fountains, statues, a tomb, and a cartouche are on paper related to Lindt nos. 511–512.

The binder's endpapers are another Düring paper, manufactured throughout the period 1601–1609 (watermark of the climbing bear of Bern on a shield and three large balls below: related to Lindt nos. 269–270).

PROVENANCE Sotheby's, 'Music, Continental Manuscripts and Printed Books', London, 28 May 1986, pp.38–42 lot 79 — Robin Halwas Limited ('Catalogue 3: Illustrated and other rare books', London 1995, pp.197–222, item 101)¹ — Private Collection, London

CONDITION the print series retain large margins or have untrimmed sheet edges and are bound in quires; the first two series of drawings are similarly bound, while the drawings of the third series were mounted on guards by the binder. One work was re-margined by the binder up to the size of the volume. Generally, the contents are in fine state of preservation, with some prints in brilliantly fresh impressions (the condition of each item is stated below).

¹ Burgerbibliothek Bern, *Bibliographie der Berner Geschichte* (Bern 1995), p.108.



Binding of white pigskin over paper boards, executed at Bern circa 1605 (binding 323 × 230 × 75 mm)

BINDING the volume is bound in white pigskin drawn over paper boards, the covers decorated in blind by three rolls of much earlier date:² a 'doppelter Rund-bogenfries' (width 15 mm), repeated to form a wide border; inside it a frame defined by a Biblical roll dated 1548 (Christ, 'Data est mihi ois' – David, 'De Fructu ventris' – Isaiah, 'Sup Solium David' – John the Baptist, 'Ecce Agn[–] Dei', approximately 220 × 20 mm); and within a panel filled by a roll with four heads-in-medallions and foliage (width 10 mm). The binder provided protective overlapping edges and four pigskin ties (remnants survive) and decorated the untrimmed page edges with a yellow-green wash.

² On the production of *retardataire* bindings in Bern, see Johann Lindt, *Berner Einbände, Buchbinder und Buchdrucker* (Bern 1969), p.122 and Abb. 2–4, reproducing rolls and tools used 1537–1564 in the workshop of Samuel Apiarius, and employed for a hundred years thereafter by his successors, including the binders Bendicht Ulman (d. circa 1600), Vinzenz Im Hof (d. after 1600), and Hans Rudolf Im Hof (d. circa 1650).

THIS HIGHLY INTERESTING AND WELL-PRESERVED VOLUME was compiled at Bern about 1605 to provide an architect or artisan with a convenient repertory of exempla for the ornamentation of architecture, sculpture, and metalwork. In it the owner assembled contemporary printed ornament and safe-guarded some drawings – probably his own – to ensure they were easily accessible whenever need for them arose.

The function of the volume as a pattern book is revealed by the underlying programme of the contents and its physical characteristics. Presented first are suites of woodcut and engraved alphabets, then a figural alphabet drawn in pen and ink with wash, after which appear suites of engraved ornament depicting Sea-Gods, the Liberal Arts, the Gods on Parnassus, the Virtues, emblems, and birds, followed by books of architectural ornament and models for surface decoration. At the end are drawings in pen and ink and coloured wash of fountains and statues, a

tomb, and a cartouche, and a series of forty-five imaginative escutcheons, each bearing the civic insignia of a town in the region of Bern.

All the drawings in the volume were executed by the same hand. The relatively high finish of the figural alphabet and escutcheons suggests that those drawings are copies, made after studies and sketches, if not actually from completed drawings. It could be they were executed by an apprentice, copying drawings from workshop stock as an exercise and to absorb style and technique. The drawings of fountains have a somewhat freer, more improvised quality. They can not be identified as copies of contemporary projects (one is dated 1602) and perhaps are studies for unrealised projects.

The first two suites of drawings are executed on folded quires of paper of exactly the same make, very probably taken from the same ream (the series of escutcheons is on a related paper stock, these sheets mounted on guards by the binder). The drawings comprising each suite are of equal dimensions and have a lucid and systematic layout across the pages. The idea of preserving them by binding clearly was not an afterthought, but preconceived.³

The volume is in excellent state of preservation and shows no sign of any structural changes, such as additions, alterations, removal of parts, or repairs, which might confirm its practical use in a workshop. An alternative hypothesis, that it was put together by a collector and not by an artisan, and is therefore an album or convolute instead of a pattern book *in strictu sensu*, is unsupported by physical evidence, and can be dismissed for a variety of reasons.

There is no mark of ownership inside the volume, no signature, no shelfmark, no label or inscription along the edges or on the spine, nothing which might prove that it was once placed in a library. The artless binding is further reason to doubt it was assembled for a collector. Moreover, the fifty-nine drawings in the album are not autonomous works of art by a master: they are unpretentious, anonymous works, and it is hard to accept that they might have been appreciated for their own sake, considered worthy of gathering into an album as collector's items, at the time of binding.

When drawings appear within albums made by collectors, they are typically loose sheets obtained from various sources, often pasted-in or presented in *passee-partout*. The drawings

³ Comparable pattern books were used by the anonymous craftsmen (workers in metal and other precious materials) who decorated Schloss Ambras; see Peter W. Parshall, 'The print collection of Ferdinand Archduke of Tyrol' in *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, 78 (1982), pp.139–184. On typology of drawing books, model or pattern books, and albums, see Albert J. Elen, *Italian Late-Medieval and Renaissance Drawing-books* (Leiden 1995), especially pp.26–30, 138–140.

in the present volume, however, are materially and structurally related. This material homogeneity of the drawings in our volume – their near-simultaneous execution by a single hand on related paper stocks structured in quires, immediately and locally bound – is persuasive evidence, if short of proof, that our volume was created as a pattern book of ornament for usage by an artisan.

A contemporaneous *Sammelband* in the Museum of Fine Arts, Boston, helps to illustrate the difference between our volume and one produced by a collector. That album was assembled by the bibliophile Ferdinand Hoffmann (1540–1607), Baron of Grünpuhel and Strechau, at Prague, probably in 1603. It contains thirteen suites or books of ornament and architecture (published *circa* 1567–1603) and a series of thirteen drawings on separate sheets by Giuseppe Arcimboldo, accompanied by a two-page letter from the artist to Baron Hoffmann proposing their elaboration as fresco decorations in his castle.⁴ It is thought that Baron Hoffmann bound the drawings, prints, and books together, in order to facilitate a future application of Arcimboldo's plan. The binding is green-stained vellum, decorated in gilt with the collector's heraldic insignia.⁵ Comparable volumes, assembled by other bibliophiles, are in the Bibliothèque royale de Belgique, Brussels;⁶ Kungliga Biblioteket, Stockholm;⁷ Graphische Sammlung, Staatsgalerie, Stuttgart;⁸ and Herzog August Bibliothek, Wolfenbüttel.⁹

⁴ William H. Schab, 'Catalogue Twenty: An outstanding collection of fine books and manuscripts', New York [n.d.], pp.58–59 no. 76; Hugh Macandrew, *Italian drawings in the Museum of Fine Arts* (Boston 1983), no. 8.

⁵ This was the style was adopted by Hoffmann for his 'ordinary' acquisitions; see Paul Needham, *Twelve Centuries of Bookbindings* (New York 1979), pp.284–287.

⁶ Two albums of prints (shelfmarks VB 5321, 5335) evidently assembled in the mid-seventeenth century for the Jesuit libraries in Mechlin and Antwerp, perhaps for educational purposes; see Simon Jervis, 'A Seventeenth-Century Book of Engraved Ornament' in *The Burlington Magazine* 128 (December 1986), pp.893–903.

⁷ A collection of ornament prints by Vredeman, Cock, Jacob Floris, and others, gathered by the Frankfurt lawyer Paul Freher (1571–1625) in an elephant folio dated 1616; see Isak Collijn, *Katalog der Ornamentstichsammlung des Magnus Gabriel de la Gardie* (Stockholm & Uppsala 1933).

⁸ A folio collector's album, assembled for the young Ludwig Friedrich, duke of Württemberg (1586–1610), in 1600, containing 209 sheets with one print per sheet, of which eighty-three from the De Passe workshop, and many others from the Augsburg shop of Dominicus Custos, the majority published in the late 1590s. See Ilya M. Veldman, *Crispijn de Passe and his progeny (1564–1670): a century of print production*, Rotterdam 2001, pp.50–51 fig. 17 (reproduction of binding).

⁹ Two albums of ornament prints made by unknown collectors, one containing prints by Cornelis Bos, Vredeman, Balthazar Sylvius, Jacob Floris, and bound in red-pigmented vellum; the other containing mostly architectural prints, views and details, by Androuet du Cerceau, and Italian and German printmakers, in a vellum binding. See Christian von Heusinger, 'Zwei Ornamentstich-sammelbände in der Herzog-August-Bibliothek: 26.6 Geom. und 37.2.1 Geom 2°' in *Wolfenbütteler Notizen zur Buchgeschichte* 28 (2003), no. 1/2, pp.45–75.

Daniel II Heintz

At the time our volume was assembled (*circa* 1605), Daniel Heintz the Younger (1574–1633) was establishing himself as the preeminent architect of Bern.¹⁰ Like many architects of his time, he had a multifaceted career, working as a construction engineer, water engineer, stonemason, sculptor, and architect. In 1596, aged twenty-two, he had succeeded his father as Stadtwerkmeister; in 1602, he was appointed Münsterbaumeister,¹¹ and the same year received a patent of nobility (together with his elder brother, Joseph) from the Emperor Rudolph II in Prague. In 1604 he became a member of the Grossrat.

When he died in 1633, an inventory was taken of Heintz's possessions. Numerous drawings were listed, but no books.¹² It seems that Heintz's library already had passed to his nephew, the architect, painter, and cartographer Joseph Plepp (1595–1642), with whom Heintz had been collaborating on and off, for a dozen years. A perspective view of Plepp's studio, drawn by Plepp himself in 1640, shows books upon a worktable, and others ranged on a shelf above the door; some of these might be Heintz's books.¹³ After Plepp's death, the books passed through the hands of heirs, until 1694, when sixteen books (in thirteen volumes) were donated to the Bürgerbibliothek Bern.¹⁴ Nine of the donated books are still preserved in Bern.¹⁵

¹⁰ Jürgen Zimmer, 'Daniel Heintz (II)' in *The Dictionary of Art*, 14 (London 1996), p.321; Johanna Strübin Rindisbacher, 'Bildende Kunst und Architektur' in *Berns mächtige Zeit*, pp.339–341; J. Strübin Rindisbacher, 'Daniel Heintz d.J.' in *Allgemeines Künstler-Lexikon*, 71 (Berlin & Boston 2011), pp.238–239.

¹¹ Ludwig Stantz, *Münsterbuch, eine artistisch-historische Beschreibung des St. Vincenzen Münsters in Bern* (Leipzig 1865), pp.57–61, 292–294 nos. 196–200.

¹² Nachlassinventar von Daniel Heintz d.J. vom 21. Juni 1633 (Stadtarchiv Bern, AV 1373 UP 19, Nr. 87); printed by Strübin Rindisbacher 2002 p.239 (Anhang: Quellen, 13).

¹³ Zürich, Kunsthaus, Graphische Sammlung: 'Stammbuchblatt für Conrad Meyer, 1640'; see Strübin Rindisbacher 1995 p.142 Abb. 1 (*idem*, I, pp.70–71 no. 47).

¹⁴ The books were bequeathed by Plepp to his nephew, Abraham Zeender (1620–1690), and by Abraham to his niece, Catarina Zeender (1657–1720), whose husband, Abraham Manuel (1646–1733), presented them to the Bürgerbibliothek Bern on 4 December 1694; see Strübin Rindisbacher 1995 p.160, with transcription of the entry in the Library 'Donationenbuch'.

¹⁵ Strübin Rindisbacher 1995 pp.141–164; Claudia Engler, 'Private Sammlungen in der Stadt- und Universitätsbibliothek Bern' in *Librarium* 43 (2000), pp.66–83 (esp. pp.71–72) and Fig. 11 (reproduction of the page in the 'Donationenbuch' recording Abraham Manuel's gift); and Schätze der Stadt- und Universitätsbibliothek: private Sammlungen aus fünf Jahrhunderten, catalogue of an exhibition in the Stadt- und Universitätsbibliothek Bern, 13 January–31 March 2000 (Bern 2000); Strübin Rindisbacher 2002 pp.110–111.

The 'Heintz-Plepp' library contained the treatise of Vitruvius in German (1575),¹⁶ Serlio's collection of models of doors with texts in Italian and French (1551),¹⁷ and his first five books in German (1609),¹⁸ works on the orders by Vignola (*c.* 1562),¹⁹ Guckeisen (1598),²⁰ and Hondius (1620),²¹ Furttenbach's treatises on civil (1628)²² and domestic architecture (1640),²³ works on

¹⁶ Stadt- und Universitätsbibliothek Bern, Signatur ZB Arch II 42: Vitruvius, *Zehen Bücher von der Architectur und künstlichem Bawen* (Basel: Sebastian Henricpetri, 1575). Bound in blind-tooled pigskin, stamped 1578 (two initials stamped on upper cover have been gouged out); binder's endleaves are a Basel paper (watermark of the Basel crosier). The copy perhaps belonged to Daniel I Heintz, who worked in Basel in the late 1570s: 40 blank folios have been bound-in, presumably for drawings (pencil sketches added on ff.12 and 36, the remaining leaves are blank). The upper cover of the binding is reproduced by Strübin Rindisbacher 2002 p.110 Abb. 125. Stadtbibliothek Bern 1764, I, p.379; Stadtbibliothek Bern 1811, III, p.410.

¹⁷ This volume is lost. In the 'Donationenbuch' it is described as '3. Sebastiani Serly Architectura. Italicè, Lugd. 1551. Item en François'; presumably, *Liure extraordinaire de architectvre de Sebastien Serlio... Auquel sont demonstrees trente portes rustiques meslees de diuers ordres, et vingt autres d'œuvre delicate en diuerses especes* (Lyon: Jean de Tournes, 1551), in which the first title-page and following four leaves of text are in French, followed by a title-page in Italian (*Extraordinario libro di architettura di Sebastiano Serlio*) and four leaves of text in Italian, and then fifty engraved plates. The printed library catalogues of 1764 (Stadtbibliothek Bern 1764, II, p.912) and 1811 (Stadtbibliothek Bern 1811, III, p.265) describe the book as 'De Architectura. Lugd. 1551. fol.'

¹⁸ Stadt- und Universitätsbibliothek Bern, Signatur ZB Arch I 193: Sebastiano Serlio, *Von der Architectur fünff Bücher* (Basel: Ludwig König, 1609). Bound in vellum over boards, covers decorated by a frame formed by a double-fillet; the binder's endleaves are a Bern paper (related to Lindt no. 131: manufactured by the syndicate of Zeender, Gruner & Koch, *circa* 1640–1643). Stadtbibliothek Bern 1764, II, p.912; Stadtbibliothek Bern 1811, III, p.265.

¹⁹ Stadt- und Universitätsbibliothek Bern, Signatur ZB Arch I 176: Giacomo Barozzi da Vignola, *Regola delli cinque ordini d'architettura* (S.l.: s.n.; Rome 1562?). Bound in contemporary vellum; the binder's endleaves are a Bern paper (related to Lindt nos. 59–60: manufactured by Jeronimus Halbysen, *circa* 1560–1575). Stadtbibliothek Bern 1764, II, p.928; Stadtbibliothek Bern 1811, III, p.401.

²⁰ Stadt- und Universitätsbibliothek Bern, Signatur ZB Arch I 191–I: Jacob Guckeisen and Hans Jacob Ebelmann, *Seilenbuch: darinnen derselben Grunt, Theilung, Zieradt und gantze Volkommenheit vorgebildet wirdt* (Cologne: Johann Bussemacher, 1598). Bound in cloth-backed paper boards (early 20th century); binder's endleaf from original binding retained at the front (Lindt nos. 511–512: manufactured by Hans Düring, *circa* 1600). Stadtbibliothek Bern 1764, II, p.844 ('Buch von Saeulen, Portales, Caminae und Schweiffen. Cölln 1578 [sic]'). Stadtbibliothek Bern 1764, II, p.844; Stadtbibliothek Bern 1811, II, p.180.

²¹ This volume is lost. The 'Donationenbuch' records the volume as '8. Les cinq Rangs d'Architecture par Henric Hundius. Amst. 1620?'; presumably, *Les Cinq Rangs de L'Architecture, a scavoir, Tuscan, Dorique, Ionique, Corinthiaque, et Composee, avec l'instruction fondamentale, faite par Henricus Hondius. Avec encores quelques belles ordonnances d'Architecture, mises en perspective, Inventees par lean Vredeman, Frison, & son fils, & taillees par le dit Hondius, de nouveau reveues & corrigees* (Amsterdam: Jan Janssen, 1620). Stadtbibliothek Bern 1764, II, p.854; Stadtbibliothek Bern 1811, II, p.240.

²² Stadt- und Universitätsbibliothek Bern, Signatur ZB Arch I 212: Joseph Furttenbach, *Architectura civilis: das ist: Eigentliche Beschreibung wie man nach bester form und gerechter Regul...erbawen soll* (Ulm: Jonas Saur, 1628). Bound in vellum over boards, covers decorated by frame formed by a double fillet; the binder's

mechanics and engineering by Besson (1578),²⁴ Fontana (1590),²⁵ and Daniel Mögling (1629),²⁶ a treatise on perspective by Brunn (1615),²⁷ and repertories of ornament by Guckeisen (1599)²⁸ and Veit Eck (1596).²⁹ Two books in the donation are unrelated to the practice of architecture.³⁰

endleaves are a Bern paper (related to Lindt no.128: manufactured by Hans Rudolf & Michael Zeender and Georg Tribolet, *circa* 1625–1629). Stadtbibliothek Bern 1764, II, p.835; Stadtbibliothek Bern 1811, II, p.116.

²³ This volume is lost. The ‘Donationenbuch’ records the volume as ‘9. Matthaei Rembolds Architectura privata. Augsburg 1640’; presumably, [Joseph Furtenbach], *Architectura Privata Das ist: Gründtliche Beschreibung, Neben conterfetscher Vorstellung, inn was Form und Manier, ein gar Irregular, Burgerliches Wohn-Hauß: Jedoch mit seinen sehr guten Commoditeten erbawet... Durch, und in Verlegung Mattheus Remboldten Kupfferstechern, Und Johann Schultesen Buchdruckern in Augsburg* (Augsburg: Hans Schultes d.J., 1641). Stadtbibliothek Bern 1811, III, p.194.

²⁴ Stadt- und Universitätsbibliothek Bern, Signatur ZB Arch I 191–4: Jacques Besson, *Theatre des instrumens mathematiques* (Lyon: Barthelemy Vincent, 1578). Rebound in cloth-backed paper boards (early 20th century). Stadtbibliothek Bern 1764, II, p.794; Stadtbibliothek Bern 1811, I, p.144.

²⁵ Stadt- und Universitätsbibliothek Bern, Signatur ZB Kp II 74: Domenico Fontana, *Della trasportatione dell’obelisco vaticano et delle fabbriche di nostro Signore Papa Sisto V* (Rome 1590). Bound in vellum over boards, red speckled edges; the binder’s endleaves are Bern papers (at front, Lindt nos. 202–203: manufactured by Zeender, Gruner & Koch, *circa* 1640–1650; at back, Lindt nos. 218–219: *circa* 1650; and an unidentified paper). Pencil drawings on folio T4 verso (cherub or angel’s head; woman in prayer; bound slave; head and torso seen from above). Stadtbibliothek Bern 1764, II, p.831; Stadtbibliothek Bern 1811, II, pp.27–28.

²⁶ This volume is lost. The ‘Donationenbuch’ records the volume as ‘11. Daniel Mäglins Medici zu Butzbach Mechanischen Kunst-Kammer. Franckfort 1629’; presumably Daniel Mögling, *Mechanischer Kunst-Kammer Erster Theil Von Wag, Hebel, Scheiben, Haspel, Keil, Und Schrauffenwerckh: Darin[n] der wahre unfehlbare Grund aller Kunstlicher und Sin[n]reicher Machination begrieffen* (Frankfurt am Main: Matthäus Merian, 1629), a paraphrase of the mechanics of Tartaglia (via Walter Ryff), Guidobaldo, and Aristotle. Stadtbibliothek Bern 1811, III, p.384.

²⁷ This volume is lost. The ‘Donationenbuch’ records the volume as ‘10. Lucae Brunnen Perspectivis. Nürnberg 1615’; presumably, Lucas Brunn, *Praxis Perspectivae Das ist: Von Verzeichnungen ein außführlicher Bericht: darinnen das jenige was die Scenographi erfordert, begrieffen, und in welchen allerley dinge uff allerley Stände in ein Perspectivischen auffzug zu bringen gelehret* (Nuremberg: Simon Halbmaier & Leipzig: Lorenz Kober, 1615). Stadtbibliothek Bern 1764, II, p.803; Stadtbibliothek Bern 1811, I, p.230.

²⁸ Stadt- und Universitätsbibliothek Bern, Signatur ZB Arch I 191–3: Jacob Guckeisen, *Schweyfbuch* (Cologne: Johann Bussemacher, 1599). Bound in cloth-backed paper boards (early 20th century).

²⁹ Stadt- und Universitätsbibliothek Bern, Signatur ZB Arch I 191–2: Veit Eck, *Etlche architectischer Portalen, Epitapien, Caminen und Schweyffen* (Cologne: Johann Bussemacher, 1596). Bound in cloth-backed paper boards (early 20th century).

³⁰ Both volumes are lost. They are recorded in the ‘Donationenbuch’ as ‘2. La S. Bible par Calvin, à Neufcastel 1535’ and ‘6. Hieronymi Cardani Offenbahrung der Natur. Basel 1591’; presumably, *La Bible: Qui est toute la Sainte escripture: En laquelle sont contenus, le Vieil Testament & le Nouueau*

Could our Pattern Book have belonged to Daniel II Heintz, but become separated from the books he presented to Joseph Plepp? The physical evidence is inconclusive. Like our Pattern Book, the ‘Heintz-Plepp’ books contain no early marks of ownership: neither Heintz nor Plepp wrote his name inside any of the books.³¹ Four of the ‘Heintz-Plepp’ books (Vignola, Fontana, Serlio, Furttentbach) survive in contemporary Bernese bindings, individually bound in vellum over paper boards, the covers decorated in blind by a frame, and closed by green cloth ties. There is nothing which connects those bindings to the shop where our Pattern Book was bound. Another four ‘Heintz-Plepp’ books (Guckeisen and Ebelmann, Eck, Guckeisen, Besson) were once united in a Sammelband. Only a binder’s endleaf survives of the original binding: the paper is the same as a paper used for drawings in our album (Lindt nos. 511–512). While this is evidence of communal origin and date, it does not establish consanguinity.

The principal contents of the aforementioned ‘Heintz-Plepp’ Sammelband are compendia of architecture and columns with models of fashionable Schweifwerk ornament, devised by the Strasbourg joinery architects Jacob Guckeisen, Hans Jacob Ebelmann, and Veit Eck, and published at Cologne 1596–1599. These books were widely distributed and could have arrived in Bern by any number of means; it is worth noting, however, that Daniel II Heintz is recorded in Strasbourg in 1596. Two similar model books are contained in the Pattern Book. Created by Gabriel Krammer, a joiner from Zurich who became cabinet maker to Rudolph II in Prague, they were published at Prague in 1600 and 1602. The expeditious appearance of Krammer’s works in Bern is remarkable; could these books have been conveyed to Bern by Joseph Heintz, Daniel’s elder brother, who had entered the service of the Emperor in 1591 and become court painter? Or did Daniel Heintz himself travel to Prague in 1602 for his ‘Nobilitierung’, and return with the two books?³²

Little is known of Daniel II Heintz’s early life, except that he was trained as a stonemason by his father, acquiring such proficiency that by the age of fourteen he was teaching in the Münsterbauhütte.³³ In 1597, aged twenty-two, he was admitted to the Gesellschaft ‘zum Affen’ in

translatz en Francoys (Neufchâtel: Pierre de Wingle, 1535), and Geronimo Cardano, *Offenbarung der Natur und Natürlicher Dingen, auch mancherley wunderbarlichen und subtilen Würckungen* (Basel: Sebastian Henricpetri, 1591). Stadtbibliothek Bern 1811, I, pp.170–171 (Bible).

³¹ The earliest inscription is that of Plepp’s twenty-three year-old nephew: *Abraham Zeender 1643* (on the title-page of the 1609 Serlio); the earliest shelfmarks were entered after the books arrived in the Burgerbibliothek. There are pencil drawings and annotations in several books which may be by Plepp; see Strübin Rindisbacher 1995 pp.150, 152 Abb. 8 (reproduction of inscription in Vignola), p.158 (Furttentbach, *Architectura civilis*).

³² The text of the Adelsdiplom (1 January 1602) is printed by Jürgen Zimmer, *Joseph Heintz der Ältere: Zeichnungen und Dokumente* (Munich 1988), pp.10, 389–392 (Schriftquellen no. 105); cf. J. Zimmer, *Joseph Heintz der Ältere als Maler* (Weissenhorn 1971), pp.22–23.

³³ Strübin Rindisbacher, ‘Bildende Kunst und Architektur’ in *Berns mächtige Zeit*, p.339.

Bern, the guild of stone-masons, stone-cutters, quarry-workers and bricklayers, taking the trademark of his late father. About this time Daniel was painted by his brother Joseph (a self-portrait) together with their sister Salome (mother of Joseph Plepp).³⁴

The owner of our Pattern Book was interested in the still rather young art of calligraphy. The items bound first in the volume (four books and a single-sheet print) provide all the information a designer would need for the creation of different scripts and figural alphabets; mastery of these exempla is demonstrated by a drawn 'Menschenalphabet' and by a drawing of a strap-work frame that recollects the engraved borders enclosing some calligraphic specimens in the Pattern Book. Calligraphy was taught in Bern by the schoolmaster Hans Kiener³⁵ and by Gabriel Hermann, who in 1594 established a Bern school of calligraphy and in 1603 published there a book of Frakturschrift models.³⁶ Was the owner of the Pattern Book perhaps associated, either as a student or as a master?

After his appointment as Stadtwerkmeister, Heintz worked on projects initiated by his father, notably the Gesellschaftshaus 'Zu Pfistern' (1595–1598).³⁷ His earliest original projects were private buildings in Bern and a variety of ornamental stone escutcheons: a figural 'Wappenrelief' for the front façade of the Zeughaus (1601),³⁸ sandstone reliefs on the south façade of the Kaufhaus (1599–1603),³⁹ Schloss Münchenbuchsee (1600–1603), and a 'Wappentafel' for Brugg (1605).

Decorating with civic insignia has a long tradition in Ratssaale and churches. Bound at the end of our Pattern Book is a series of forty-five drawings depicting the arms of the Bern 'Landschaft' (towns under Bernese dominion). The heavy modelling of the frames supporting the insignia indicates that the designs are intended for stonemasons, not for glass painters or metalworkers. The artist presents the insignia in the customary sequence, com-

mencing with Burgdorf and concluding with Laupen, with the four Ämter jointly ruled by Bern and Fribourg (Mürten, Grasburg, Grandson, Orben) positioned at the end of the series. Vogtei Grünenberg (a shield charged with a 'Zehnberg') is a conspicuous addition to the series, and may lead to identification of the artist's source, or to an application of his drawings.

Numerous design drawings are recorded in the post mortem inventory of Heintz's studio, among them '2 Visierungen zum großen Kilchthurn, sampt etlichen Abrißen so darzu gehörendt', 'etliche Visierungen deß nderen Thors allhir, deß Huses Bühren, deß Schloßes Nidouw, unnd anderen Orthen', '1 Visierung einer Ballen', 'etliche Vierierungen von Waßerwärc', '2 Visierungen zur Kilchmuren', and '1 Visierung zum Müliwerck'.⁴⁰ Unfortunately, none of these drawings is known to survive. Three examples of Daniel II Heintz's draughtsmanship are known; none corresponds in function or typology with the drawings in our pattern book, and they are of no help in resolving the issue of attribution.

The earliest of the three drawings, signed and dated 1591,⁴¹ is a copy of a print of 'Cleopatra' by Jan Harmensz Muller.⁴² It may be no coincidence that two drawings in our Pattern Book likewise depend from engraved Mannerist prints. These are a drawing of a strapwork cartouche, related to designs by Jacob Floris, engraved by Harmen Janz Muller in 1564, and afterwards widely disseminated;⁴³ and a drawing of a freestanding funerary monument with the effigy of a sleeping bearded man, related to designs by Cornelis Floris first published by Hieronymus Cock in 1557.⁴⁴ Unlike the 'Cleopatra', which has been faithfully copied, the artist of these drawings appears to show independence toward his sources; he seems to have digested the graphic sources, and turned them into his own, personal style.

The other two drawings associated with Daniel II Heinz both appear in the Liber Amicorum of Claude de Villarzel and can be dated *circa* 1595. Their attribution to Heintz was made by Donald

³⁴ Zimmer, *Joseph Heintz der Ältere als Maler*, op. cit., p.111 no. A27 Abb. 64 (Kunstmuseum Bern).

³⁵ Hans Kiener, 'Erbauungs- und Schönschreibbuch, 1580' (Bern, Burgerbibliothek, Mss Hist Helv. IX 1220); see Christian Rubi, *Alte Berner Schreibkunst: Jacob Hutzli, Das Gulden ABC* (Bern 1975), pp.17, 124.

³⁶ Gabriel Hermann, *Vorgschriff Buechlin darinnen begriffen schöne Gebätt vnd dancksagungen, ouch leerhaffte Sprüch, der Jugenn zu nutz und gutem geschribenn* (Bern 1603); Rubi, op. cit., pp.22, 30–31.

³⁷ Johanna Strübin Rindisbacher, 'Das ehemalige Gesellschaftshaus zu Pfistern in Bern, ein Werk von Daniel Heintz dem Älteren' in *Zeitschrift für schweizerische Archäologie und Kunstgeschichte* 44 (1987), pp.171–185.

³⁸ *Die Kunstdenkmäler der Schweiz. Die Staatsbauten der Stadt Bern*, by Paul Hofer (Basel 1947), pp.206, 218–219 Abb. 164–165; J. Strübin Rindisbacher, 'Werkmeister und Wappentafeln. Zur bernischen Skulptur des 16. und 17. Jahrhunderts' in *Berns mächtige Zeit*, p.364 Abb. 363a.

³⁹ Hofer, op. cit., p.353 Abb. 243.

⁴⁰ Strübin Rindisbacher 2002 p.239 (Anhang: Quellen, 13).

⁴¹ Weimar, Stiftung Weimarer Klassik und Kunstsammlungen, Inv. Nr. KK 120, executed on grey paper in black and white chalk (211 × 254 mm), signed *Daniel Heintz 1591*; see Zimmer, *Joseph Heintz der Ältere: Zeichnungen und Dokumente*, op. cit., pp.12–13 note 10 ('Seine – soweit ich sehe – bis jetzt einzige bekanntgewordene Zeichnung') and Abb. 28.

⁴² *The New Hollstein. Dutch & Flemish etchings, engravings and woodcuts, 1450–1700. The Muller Dynasty, Part II*, compiled by Jan Piet Filedt Kok (Rotterdam 1999), pp.61–63 no. 9 (dated c. 1592).

⁴³ *Veelderhande cierlijcke compertementen*, a suite of title and twelve plates, published in 1564; see *The Muller Dynasty*, op. cit., Part I, compiled by Jan Piet Filedt Kok (Rotterdam 1999), pp.227–235 nos. 122–134.

⁴⁴ Compare *Veelderley nieuwe inventien van antycksche sepultureen* (Antwerp 1557), pl.14; in the drawing the artist has replaced the central caryatid by a strapwork cartouche.

Galbreath in 1945 and is in need of review.⁴⁵ One drawing (folio 163 recto) depicts Cupid seated upon Venus's knee, both armed with arrows; above left is a shield bearing the family's insignia before 1602 (two lilies and Heintz's Meisterzeichen),⁴⁶ and above right a scroll lettered 'Il mal mi preme e mi spaventa il [peggio]' accompanying a picture of a dove in an opened cage outside which hovers an eagle.⁴⁷ The image and the motto taken from Petrarch (Evil pursues me and fear of worse haunts me)⁴⁸ appeared in Hadrianus Junius' *Emblemata* (Antwerp 1565), and thereafter in collections of *emblemata amatoria*. The inscription accompanying the drawing is imperfectly dated by Daniel Heintz, at Bern, 3 February 159[–]. The other drawing in the Villarzel Stammbuch associated with Heintz accompanies an entry by Anthoni II Wyss, the son the Anthoni Wyss (1531–1588), a city councillor of Bern, dated at Geneva, 9 September 1595 (folio 160 verso). Galbreath suggested that that Daniel II Heintz drew the accompanying scene depicting Venus and Cupid, and Wyss added his name and family insignia below.⁴⁹

The attribution of these Villarzel sheets to Daniel II Heintz seems very questionable; neither exhibits the qualities of the signed 'Cleopatra' in Weimar, and it is likely that they are by the hand of an experienced Briefmaler, whose work appears throughout the Villarzel album. Additional examples of Heintz's draughtsmanship will need to be identified, and more will have to be discovered about his artistic formation, to confirm or disprove the hypothesis that the Pattern Book belonged to him. In particular, it would be helpful to know if the drawings of fountains and of civic insignia in the Pattern Book are associated with any projects executed by Heintz.

At the moment, only the creation of the Pattern Book at Bern *circa* 1605 can be established. Although Daniel II Heintz is the most likely compiler-owner of the volume,⁵⁰ this provenance remains entirely circumstantial.



Drawings attributed to Daniel II Heintz.
Liber Amicorum of Claude de Villarzel, folios 163 recto and 160 verso
(Vevey, Musée historique de Vevey, Inv. 1269)

⁴⁵ Vevey, Musée historique de Vevey, Inv. 1269. 184ff. (165 × 100 mm); see D.L. Galbreath, 'Les armoiries des "Liber Amicorum" vaudois' in *Archives héraldiques suisses* 60 (1946), pp.15–29.

⁴⁶ Zimmer, *Joseph Heintz der Ältere: Zeichnungen, op. cit.*, pp.391–392.

⁴⁷ Galbreath, *op. cit.*, p.28 (folio 163 recto) and Planche X.

⁴⁸ Petrarch, *Canzoniere*, edited by Piero Cudini (Milan 1983), CCXLIV, p.318.

⁴⁹ Galbreath, *op. cit.*, p.28 (folio 160 verso), p.110.

⁵⁰ Joanna Strubin Rindisbacher: 'Das ist ein sehr interessantes Buch, und gibt ja mit den Wappen und den Wasserzeichen recht präzise Hinweise auf das Entstehungsgebiet im ehemaligen Stadtstaat Bern. Vertiefte Studien am Original könnten gewiss klarere Aufschlüsse zu einer ehemaligen Besizerschaft geben... Die Zeichnungen erinnern mich sehr an einige wenige von Daniel Heintz d.J. erhaltene Blätter (1574–1632). Wenn es ein Notizbuch war, vielleicht in der Lehre und auf Wanderschaft angelegt, müsste es aber einem jüngeren Künstler gehrt haben. Sein Neffe Joseph Plepp war allerdings um 1605 erst 10-jährig, also noch nicht in der Lehre' (private communication, dated 11 October 2008).

Jürgen Zimmer: 'I would suppose too, that the book can hardly be compiled by another person than Daniel II Heintz, since any other person is not to be seen in Bern' (private communication, dated 22 July 2012).

Abbreviated References

AMSTERDAM catalogue

Ornamentprenten in het Rijksprentenkabinet, I: 15de & 16de eeuw, compiled by Marijnke de Jong and Irene de Groot (Amsterdam 1988)

ARBOUR

Roméo Arbour, *L'Ère baroque en France. Répertoire chronologique des éditions 1585–1615* (Geneva 1977)

BERLIN KATALOG

Katalog der Ornamentstichsammlung der Staatlichen Kunstbibliothek, Berlin (Berlin 1939)

BERLINER

Rudolf Berliner, *Ornamentale Vorlageblätter des 15. bis 18. Jahrhunderts* (Leipzig 1925–1926)

BERNS MÄCHTIGE ZEIT

Berns mächtige Zeit: das 16. und 17. Jahrhundert neu entdeckt, edited by André Holenstein (Bern 2006)

BONACINI

Claudio Bonacini, *Bibliografia delle arti scritte e della calligrafia* (Florence 1953)

BRUSSELS CATALOGUE

Henri Hymans, *Catalogue des estampes d'ornement faisant partie des collections de la Bibliothèque Royale de Belgique* (Brussels 1907)

DOEDE 1958

Werner Doede, *Bibliographie deutscher Schreibmeisterbücher von Neudörfer bis 1800* (Hamburg 1958)

FORSSMAN

Erik Forssman, *Säule und Ornament. Studien zum Problem des Manierismus in den nordischen Säulenbüchern und Vorlageblättern des 16. und 17. Jahrhunderts* (Stockholm 1956)

FUHRING

Peter Fuhring, *Ornament prints in the Rijksmuseum. II: The seventeenth century* (Amsterdam 2004)

GRAFICA PER ORAFI

Grafica per orafi: modelli del Cinque e Seicento: mostra di incisioni da collezioni italiane, 18 aprile–18 maggio 1975, catalogue of an exhibition held by the Istituto Universitario Olandese di Storia dell'Arte, by Anna Omodeo (Bologna 1975)

GUILMARD

Désiré Guilmard, *Les Maîtres ornemanistes* (Paris 1880–1881)

HAMBURG KATALOG

Katalog der Ornamentstich-Sammlung, compiled by Ludwig Döry (Hamburg 1960)

HARVARD catalogue

David P. Becker, *The Practice of Letters. The Hofer collection of writing manuals 1514–1800* (Cambridge, MA 1997)

HOLLSTEIN, German

F.W.H. Hollstein, *German engravings, etchings and woodcuts, 1400–1700* (Amsterdam 1954–)

HOLLSTEIN, Dutch

F.W.H. Hollstein, *Dutch and Flemish etchings, engravings, and woodcuts, ca. 1450–1700* (Amsterdam 1949–2007)

IRMSCHER

Günter Irmischer, *Kölner Architektur- und Säulenbücher um 1600* (Bonn 1999)

JERVIS 1974

Simon Jervis, *Printed furniture designs before 1650* (Leeds 1974)

JERVIS 1986

Simon Jervis, 'A Seventeenth-century book of engraved ornament' in *The Burlington Magazine* 128 (1986), pp.893–903

LINDT

Johann Lindt, *The Paper-mills of Berne and their watermarks 1465–1859*, Monumenta Chartæ Papyraceæ Historiam Illustrantia, x (Hilversum 1964)

MIELKE

Hans Mielke, 'Hans Vredeman de Vries. Verzeichnis der Stichwerke und Beschreibung seines Stils, sowie Beiträge zum Werk Gerard Groenings', unpublished dissertation, Freie Universität, Berlin 1967

ORNAMENT AND ARCHITECTURE

Ornament and architecture: Renaissance drawings, prints and books, an exhibition by the Department of Art, Brown University, Bell Gallery, List Art Center, March 8 through April 6, 1980 (Providence, RI 1980)

RÖHRL

Boris Röhr, 'Nürnberger Schreibmeisterbücher. Eine Untersuchung zur typographischen Buchgestaltung von Neudörfer bis Baurenfeind' in *Gutenberg-Jahrbuch 1992* pp.146–160

SCHÜLING

Hermann Schüling, *Theorien der malerischen Linear-Perspektive vor 1601* (Giessen 1973)

STADTBIBLIOTHEK BERN 1764

Bibliothecae Bernensis librorum typis editorum catalogus, compiled by Jean Rodolphe Sinner (Bern 1764–1767)

STADTBIBLIOTHEK BERN 1811

Verzeichniss aller auf der Stadt-Bibliothek in Bern, vorhandenen gedruckten Werke (Bern 1811)

STOCKHOLM KATALOG

Isak G.A. Collijn, *Katalog der Ornamentstichsammlung des Magnus Gabriel de La Gardie in der Kgl. Bibliothek zu Stockholm* (Stockholm & Uppsala 1933)

STRÜBIN RINDISBACHER 1995

Johanna Strübin Rindisbacher, 'Zwischen Perspektive und Mörtelrezept: zum Bildungshintergrund von Joseph Plepp (1592–1642), dem bernischen Werkmeister, Maler und Kartenverfasser' in *Im Schatten des Goldenen Zeitalters: Künstler und Auftraggeber im bernischen 17. Jahrhundert* (Bern 1995), II, pp.141–164

STRÜBIN RINDISBACHER 2002

Johanna Strübin Rindisbacher, *Daniel Heintz: Architekt, Ingenieur und Bildhauer im 16. Jahrhundert* (Bern 2002)

VD16

Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des XVI. Jahrhunderts (Stuttgart 1983–)

VD16 online

Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des 16. Jahrhunderts
<http://www.vd16.de/>

VD17 online

Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts
<http://www.vd17.de/>

VIENNA KATALOG 1871

Illustrierter Katalog der Ornamentstichsammlung des k.k. Österr. Museums für Kunst und Industrie, edited by Franz Schestag (Vienna 1871)

VIENNA KATALOG 1889

Illustrierter Katalog der Ornamentstichsammlung des K. K. Österreich. Museums für Kunst und Industrie: Erwerbungen seit dem Jahre 1871, compiled by Franz Ritter (Vienna 1889)

VIENNA KATALOG 1889

Illustrierter Katalog der Ornamentstichsammlung des Österreichischen Museums für Kunst und Industrie: Erwerbungen seit 1889, compiled by Franz Ritter (Vienna 1919)

WARNCKE

Carsten-Peter Warncke, *Die ornamentale Grotteske in Deutschland 1500–1650* (Berlin 1979)

ZAUBER DER MEDUSA

Zauber der Medusa: europäische Manierismen, catalogue of an exhibition held at the Wiener Künstlerhaus, 3 April–12 July 1987, edited by Werner Hofmann (Vienna 1987)

ZAUBER DES ORNAMENTS

Zauber des Ornaments. Ausstellungs- und Bestandskatalog des Kupferstichkabinetts [Staatliche Museen zu Berlin] (Berlin 1969)

ZIERSCHRIFT UND INITIALE

Zierschrift und Initiale. Ausstellung der Kunstbibliothek Berlin von Mai bis August 1965 (Berlin 1965)

ZWISCHEN RENAISSANCE UND BAROCK

Das Zeitalter von Bruegel und Bellange. Werke aus dem Besitz der Albertina. Ausstellung, 9. Nov. 1967 bis 18. Feb. 1968, compiled by Konrad Oberhuber (Vienna 1967)

[Rogel, Hans]

Augsburg 1532 – 1592/1593 Augsburg

Capital und Versal Buech Allerhandt Grosser und Kleiner Alphabeth, Zue den Hauptschriefften und Buechern, Deß gleichen in Canntzleyen unnd gemein, zuegebrauchen ganntz zierlich geordiniert. Durch Ulrich Hainly Brieffmaller Burgern Zue Augspurg, Jm Truckh verfertigt.**Augsburg, Ulrich Hainly [circa1600]**

FOLIO (album dimensions, bound along top edge, fore-edges left untrimmed), (12) ff., a suite of woodcut title, ten partly-numbered woodcut plates (each 175 × 255 mm, borderlines), and terminal blank leaf; the prints imposed in pairs on whole sheets of paper, then gathered in a single quire (π⁶), and bound in on their own paper.

CONTENTS (folio 1) xylographic title; (f.2) six letters A–F signed *V[sic]* at centre left; (f.3) six letters G–M, block signed *AV* (i.e. Augusta Vindelicorum); (f.4) six letters N–S, block signed *AV*; (f.5) six letters T–Z, block signed *AV*; (f.6) single alphabet of twenty-four letters in four rows with in between *VDMLE* (i.e. Verbum Domini Manet in Aeternum) | *A[ugusta]* *VIRTVS VIN CIT VIM V[indelicorum]* | *ANNO MD LXXV*. *CHRISTI* and numbered 2 at lower right; (f.7) three alphabets, block signed *AV*; (f.8) three alphabets, block dated twice, 1568 and MDLXXV; (f.9) variations of the letter I, block signed *AV*; (f.10) variations of letter W, block signed *AV*; (f.11) further variations of letter W, block signed *AV* and numbered 5 at lower right; (f.12) blank.

PAPER watermark Gothic P, composed of two lines, surmounted by a shield (?), with letter A below (height 40 mm), in folios 1, 4, 7, 8, 10, 11.

In fine state of preservation.

A CALLIGRAPHIC MODEL BOOK by the Augsburg writing master, cutter of woodblocks, and publisher, Hans Rogel the Elder, presenting on ten plates six alphabets and single examples of heavily decorated Fraktur initials.

The work was first published in 1568 with the title and writing samples all cut white-on-black.⁵¹ In 1575 Rogel recut the same title and examples, in identical size, on this occasion

⁵¹ ‘Augspurg... Jnn Truckh verfertigt’: Berlin Katalog no. 4798 (title and 10 plates, ‘davon 5 Bl. num: 2–6’); Bonacini no. 1547; Doede 1958 no. 21 • Augsburg, Staats- und Stadtbibliothek, 4 Kst 1936 (title and 10 plates, of which four are numbered (2–5); see Hollstein, *German*, xxxiv, Roosendaal 1993,

rendering them black-on-white.⁵² After Rogel’s death (or that of his son, Hans II Rogel in 1613), his set of white line woodblocks was reprinted by the Augsburg publishers Johann Ulrich Schönig (1589–1654),⁵³ Johann Jakob Schönig (1657–1694),⁵⁴ and Johann Christoph Wagner.⁵⁵ The set of black-on-white blocks was acquired by the local publisher Ulrich Hainly (Hainli, Hainlen), who substituted his own name on the title block.⁵⁶

pp.218–221 nos. 12–22, with five reproductions) • Mainz, Gutenberg-Museum, 82.589 GS (plate 1 only; Kai-Michael Sprenger, *Zug um Zug: die Schreibmeister und ihre Kunst vom 16. bis zum 19. Jahrhundert*, catalogue of an exhibition in the Gutenberg-Museum, Mainz 1998, p.76 no. 62 and p.12 reproduced). Max Radlkofer, ‘Die künstlerischen und schriftstellerischen Leistungen des Hans Rogel, Schulmeisters und Formschneiders in Augsburg’ in *Zeitschrift des Historischen Vereins für Schwaben und Neuburg* 24 (1897), especially pp.16–17 (‘Mir selbst kam das Buch [1568 edition] nicht zu Gesicht’). A copy was offered by Martin Breslauer, ‘Catalogue Eighty’, London circa 1954, item 158 (£60): ‘We have never before seen a copy of this writing book nor can we trace its occurrence in the market’.

⁵² ‘Durch Hannsen Rogel... zue Augspurg, Inn Truckh verfertigt. 1575’: Berlin Katalog no. 4800 (‘Titel u. 9 Bl., schwarz auf weiß; das letzte Bl. fehlt’); Bonacini no. 1549 • Leipzig, DNB, Deutsches Buch- und Schriftmuseum, Cb7 (only copy located by Vd16–ZV 21970).

⁵³ Undated edition ‘Gedruckt bey Joh: Vlrich Schönigk’ (imprint in letterpress) • Nuremberg, Germanisches National Museum (title only, cited by Doede 1958 p.48) • Munich, Graphische Sammlung (cited by Hollstein, *op. cit.*, p.221); another edition ‘Augspurg, bey Johann Vlrich Schönigk [16]31’ (imprint in letterpress) • Cambridge, MA, Harvard University, Houghton Library, Typ W 620.31.750 (Harvard catalogue no. 57).

⁵⁴ Undated edition (circa 1654–1657) ‘bey Johann Vlrich Schönigks sel. Erben’ • unlocated (*Deutsches Kunstblatt*, Leipzig 1853, p.318, cited by Doede 1958 p.48; Hollstein, *op. cit.*, p.221); undated edition (after 1657) ‘Augspurg, Gedruckt und zu finden bey Joh. Jacob Schönig’ (imprint in letterpress): Berlin Katalog no. 4799 (title reproduced by Doede 1958 Taf.9); cf. Bonacini nos. 1548, 1550 • Cambridge, MA, Harvard University, Houghton Library, TypW 620.90.750 • Chicago, Newberry Library, Wing oversize ZW 14.R63 • Nuremberg, Germanisches National Museum (J. Stockbauer, ‘Die Bücher der Schreibmeister des 16.–18. Jahrhunderts im germanischen Museum’ in *Mitteilungen aus dem germanischen Nationalmuseum* 1, 1884–1886, p.90: ‘Der Titel fehlt und ist handschriftlich ergänzt’; Doede 1958 p.48 as 9 plates; Hollstein, *op. cit.*, p.219 as incomplete) • Vienna, Österreichisches Museum für angewandte Kunst (10 prints only according to Doede 1958 p.48; Hollstein, *op. cit.*, p.219 as incomplete) • unlocated (J.W. Six de Vromade, his sale The Hague 1925, lot 407 – Ernst Hauswedell, his sale Hamburg, 23 May 1984, lot 214, DM 5400 – E.P. Goldschmidt & Co., ‘Catalogue 170’, London 1991, item 83, \$8500). A copy on the market (May 2008) with Antiquariaat Forum BV (title and nine prints bound in modern vellum, €7500).

⁵⁵ Undated edition (after 1694, before 1742) ‘Augspurg, zu finden bey Johann Christoph Wagner’ • Cambridge, MA, Harvard University, Houghton Library, Typ W 720.00. 750F (Harvard catalogue no. 58, where dated circa 1700).

⁵⁶ Hainly is known by a broadside (‘Desz Herren Christi einritt zu Jerusalem’) with eighteen woodcuts showing scenes of the Passion, published circa 1620 ‘Zu Augspurg, bey Ulrich Hainly Brieffmaller, in Jacober Vorstatt, im kleinen Sachsen geßlin’ • British Museum, Department of Prints & Drawings, 1895, 0122.81 (see *The German single-leaf woodcut, 1600–1700: a pictorial catalogue*, compiled by



Woodcut by Hans Rogel reprinted by Ulrich Hainly (borderline 177 × 278 mm)

An edition by Ulrich Hainly apparently dated 1600 is cited by Breitkopf, who refers also to an edition, published at Basel by Ludwig König.⁵⁷ No other copy of any Hainly edition can be located by the writer.

Dorothy Alexander and Walter L. Strauss, New York 1977, I, pp.207–209, transcribing publication line as ‘...im Kleinen Sacshengäßchen’). For a woodcut view of Augsburg with imprint ‘Bestellt durch zu Augsburg bey Ulrich Hainly’, see Max Schefold, *Alte Ansichten aus Bayerisch Schwaben* (Weissenhorn 1985), no. 40246 (and no. 40334 for a reprint ‘Besteh durch Augspurg bei Dietrich Hainly’); Hollstein, *op. cit.*, p.206 no. 1.

⁵⁷ J.G.I. Breitkopf, *Versuch, den Ursprung der Spielkarten, die Einführung des Leinenpapieres, und den Anfang der Holzschneidekunst in Europa zu erforschen* (Leipzig 1784), p.59: ‘Ulrich Hainly edirte



Woodblock by Hans Rogel, dated 1568 and 1575 (borderline 152 × 252 mm)

Bound with

ein ‘Capital unnd Versalbuch, allerhand grosser und kleiner Alphabet...’ zu Augspurg, 1600, in Fol., das bey Ludw. König neugedruckt wurde’.



Woodcut initial *P* by the Memmingen schoolmaster Paul Frank (height of page 309 mm)

Frank (Franck), Paul

Gefrees (Oberfranken) fl. 1570 – circa 1610

Schatzkammer Allerhand Versalien Lateinisch unnd Teutsch, allen Cantzleyen Schreibstuben Notarren Schreibern und denen so sich des zierlichen schreibens befleissigen zudienst vnd wolgefallen von neüen in Drückh also verfertigt.

Nuremberg, Katharina Dietrich, 'Jn verlegung Conrad Bauern, Buchhendlers', 1601

FOLIO (album dimensions), (68) ff. signed A–R⁴ plus three folding plates (bound after R4); not foliated or paginated.

CONTENTS xylographic title (verso blank), dedication printed letterpress (recto and verso), and sixty-six unnumbered leaves having woodcut initials printed on rectos only (twenty-four folios with one letter per page, twelve with two letters per page, eight with three letters per page, six with four letters per page, eight with six letters per page, and eight with twelve or more letters per page), plus three folding plates (each showing a different size of the initial *I*). Many letters have the initials PF incorporated in the design; the largest folding plate has also the date 1597.

Lower margins reduced by the binder to album dimensions, folio I3 thus folded-in to preserve the design, three specimens and several quire letters touched by his knife. Two of the three large plates have unrepaired tears along the folds, not resulting in significant loss.

FIRST EDITION of a collection of more than four hundred initials drawn by a schoolmaster in Memmingen, dedicated by its publisher, Konrad Bauer (Agricola), 22 March 1601, to the Nuremberg writing-masters Adam Strobel and Augustin Wildsau.

'Frank praktizierte eine neue, sich von dem reglementierten Formen des Johann Neudörfer d. Ä. lösende Manier, bei der jegliche geometrische Konstruktionsprinzipien verneint und die Buchstabenformen verunklart wurden durch die überreiche Beigabe von Zier- und Beistrichen'.⁵⁸

⁵⁸ Christine Sauer, in *Nürnberger Künstlerlexikon*, edited by Manfred Grieb (Munich 2007), I, pp.412–413.

Frank's *Schatzkammer* anticipated by about six months (2 September 1601) a *Schreibkunst* published by Anton Neudörfer (1571–1628), scion of the famous Nuremberg family of calligraphers, and provoked Neudörfer to include in his book a bitter critique of Frank's *exemplaria* and of his initial w in particular. Christoph Fabius Brechtel (1568–1622), the son of another famous writing master of Nuremberg, also entered the controversy, described by Doede as 'eine echte sozusagen avantgardistische Kunstpolemik'.⁵⁹

These copies in public collections are known to the writer⁶⁰

- Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 4811⁶¹
- Chicago, Newberry Library, Wing folio ZW 14.F842 (a portfolio containing two fragments of the book, one 23 leaves only, the other wanting title and 'all after sig. R²')
- Frankfurt am Main, Museum für Kunsthandwerk, Buchkunst- und Graphiksammlung, Inv.-Nr. LOZ 2790⁶²
- Halle (Saale), Universitäts- und Landesbibliothek Sachsen-Anhalt, Af 5676, 2° ('Verlust 2000')
- Hamburg, Museum für Kunst und Gewerbe (fragment of eight leaves only)⁶³
- Nuremberg, Germanisches Nationalmuseum, 4°W 982 cg⁶⁴
- Wolfenbüttel, Herzog-August-Bibliothek, Xb 4° 497 ('Nach Doede fehlt 1 gef. Bl. am Ende')
- Zurich, Zentralbibliothek, Z XVI, 29a

A new edition was published as *Kunstrichtige Schreibart Allerhand Versalie[n] oder Anfangsbuchstabe[n] Der Teütschen, Lateinischen und Italianischen Schrifften aus unterschiedlichen Meistern der Edlen Schreibkunst zusammen getragen*, at Nuremberg, by Christoph Gerhard for Paul Fürst, in 1655.⁶⁵

⁵⁹ Doede 1958 p.15.

⁶⁰ An incomplete copy (lacking eight or more leaves) was sold by Ketterer Kunst, Auktion 366, Hamburg, 17–18 May 2010, lot 407.

⁶¹ Berlin Katalog no. 4811; Zierschrift und Initiale pp.30, 32 no. 131 (N reproduced)

⁶² *Erlesen gestiftet: die Stiftung der Gebrüder Linel in der Buchkunst- und Graphiksammlung des Museums für Kunsthandwerk*, catalogue of an exhibition, Frankfurt am Main, 5 December 1991–16 February 1992 (Frankfurt am Main 1991), p.111 no. 48.

⁶³ Hamburg Katalog no. 715 (one reproduction); *Jahrbuch des Museums für Kunst und Gewerbe Hamburg* 20–22 (2001–2003), p.17.

⁶⁴ Theodor Hampe, 'Initialen in Holzschnitt von dem Rechenmeister Paul Franck' in *Anzeiger des Germanischen National-Museums* (Nuremberg 1896), pp.49–53 (three reproductions); *Aufgang der Neuzeit: Deutsche Kunst und Kultur von Dürers Tod bis zum Dreissigjährigen Kriege 1530–1650*, catalogue of an exhibition of the Germanisches Nationalmuseum Nuremberg, compiled by Leonie von Wilckens (Bielefeld, [1952]), p.183 no. T–167 (reproduction p.173); Boris Röhl, 'Nürnberger Schreibmeisterbücher' in *Gutenberg-Jahrbuch* 1992, especially pp.149–151, fig. 5 (initial I reproduced).

⁶⁵ Berlin Katalog no. 4812; Bonacini no. 634; Doede 1958 no. 66; Statens psykologisk-pedagogiska bibliotek (Stockholm), *The Art of writing and drawing: a selection of one hundred books from the Ekström Collection in the National Library for Psychology and Education, Stockholm*, compiled by

REFERENCES Arthur Lotz, 'Die deutschen Schreibmeisterbücher' in *Philobiblon* 10 (1938), p.386; Bonacini no. 635; Werner Doede, *Schönschreiben, eine Kunst* (Munich 1957), figs. 52, 55, 64, 65; Doede 1958 no. 33 and pl.10; Hollstein, *German*, VIII (Amsterdam 1968), p.183; facsimile edition with commentary by Joseph Kiermeier-Debre and Fritz Franz Vogel (Munich: Ravensburger, 1998)

Bound with

Bry, Theodor de

Lüttich 1528 – 1598 Frankfurt am Main

Nova Alphati [sic] Effictio Historiis ad singulas literas correspondentibus, et toreumate Bryanaeo artificiose in aes incisus illustrata: Versibus insuper Latinis et Rithmis Germanicis non omnino inconditis. Nejm Kunstliches Alphabet, geziert mit schonen Figurn, deren Iede sich auff seinen Buchstaben accomodirt; artlich In Kupffer gestochen, durch die Bryen, Auch mit Lateineschen Versen und teutschen Reimen lustig beschrieben.

Frankfurt am Main, [Theodor de Bry], 1595

FOLIO (album dimensions), (27) ff., signed A⁴ [B–G⁴] (–G⁴, blank cancelled), comprising: engraved title, letterpress dedication and preface (A2–A3), and twenty-four engravings (*circa* 210 × 155 mm, platemarks) each having Latin and German verses printed on verso, twelve prints signed *I. Th. Bry sc.*, two signed *I. Th. B. FE* (initials X, Z), and ten prints unsigned (initials B, K, L, P, Q, R, T, V, X, Y); not foliated or paginated.

Two thin areas in print of letter v both owing to faults in the paper, a few extreme margins lightly discoloured, otherwise in fine state of preservation.

A REMARKABLE FIGURAL ALPHABET decorated with strapwork ornament, birds, fishes, serpents, flowers, fruit, and musical instruments, intended to serve as models for craftsmen, especially goldsmiths.

Ove Hagelin (Stockholm 1987), pp.54–55 (lacks four leaves). Copies at Berlin and Wolfenbüttel are located by online VD17 23:335269P. An imperfect copy of another edition, published by Paul Fürst without date, was in the Ernst Hauswedell sale, Hamburg, 23 May 1984, lot 238.



Figural initial A in Theodor de Bry's copybook (platemark 204 × 155 mm)

Printed on the verso of each leaf in Latin and German are epigrams descriptive of the designs. On the two leaves following the title-page are verses in Latin and German dedicated to Jean Jacques Boissard, thereafter verses in Latin addressed to Johann Adam Lonicer, and a preface in German, all printed by letterpress. Warncke has designated copies including this letterpress as first issue and copies without them as second issue.⁶⁶ An album of fourteen associated drawings is at Harvard.⁶⁷

These copies (of both issues) are known to the writer

- Amsterdam, Rijksmuseum, Print Room⁶⁸ • Baltimore, Walters Art Museum, Research Library • Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 5281 mtl⁶⁹ • Besançon, Bibliothèque Municipale, Fonds ancien 61871 • Cambridge, MA, Harvard University, Houghton Library, Typ 520.95.241 • Charlottesville, University of Virginia, Typ 1595.B78 • Chicago, Newberry Library, Wing ZW 15.126 • Göttingen, Niedersächsische Staats- und Universitätsbibliothek, 2 BIBL UFF 195 • Hamburg, Museum für Kunst und Gewerbe⁷⁰ • Leiden, Bibliotheca Thysiana, 2177:1 • London, British Library, 788.d.10 • New York, New York Public Library, *KB+ 1595 • Paris, Bibliothèque nationale de France, Arsenal, FOL–BL–1251 • Paris, Bibliothèque nationale de France, Estampes et photographie, 4–KB–6 • Paris, École nationale supérieure des beaux-arts, Réserve, LES 1124 • Paris, Institut National d'Histoire de l'Art, Fonds Patrimonial, 4 Res 67 • Paris, Musée du Louvre, Collection Edmond de Rothschild, Inv. 7511–7535⁷¹ • Rome, Biblioteca Universitaria Alessandrina, vol. XIII f.18/18⁷² • Schweinfurt, Bibliothek Otto Schäfer, OS 903⁷³ • Stockholm, Kungliga Biblioteket (Royal Library)⁷⁴ • Vienna, Österreichisches Museum für angewandte Kunst⁷⁵ • Wolfenbüttel, Herzog August Bibliothek, U1 442

⁶⁶ Compare Peter Fuhling, in *Print Quarterly* 6 (1989), p.327 no. 60: 'The same alphabet exists without the printed text on the verso, perhaps a first edition'.

⁶⁷ Houghton Library, fMS Typ 126; see Harvard catalogue p.34: 'The studies reveal considerable changes between drawing and engraving, especially in the substitution of biblical figures for originally secular ones'.

⁶⁸ Amsterdam catalogue no. 60 (four prints reproduced).

⁶⁹ Berlin Katalog no. 5281; *Zierschrift und Initiale* pp.32–33 no. 132 (illustrating letter A).

⁷⁰ Hamburg Katalog no. 714

⁷¹ *Ornemanistes du XVe au XVIIe siècle: gravures et dessins, XIe exposition de la Collection Edmond de Rothschild, Musée du Louvre*, 12 June–21 September 1987 (Paris 1987), no. 74.

⁷² *Grafica per Orati* p.34 no. 53.

⁷³ 'Von der Kunst Perspectiva' und andere Kunsttraktate, *Ornamentstichfolgen und Schriftmusterbücher der Renaissance und des Barock*, catalogue of an exhibition held in the Bibliothek Otto Schäfer, Schweinfurt, 18 March–24 June 2001 (Schweinfurt 2001), p.29 no. 24.

⁷⁴ Stockholm Katalog p.30 no. 34.

⁷⁵ Vienna Katalog 1871 p.218.

The plates were copied and published at Cologne by Johann Bussemacher in 1613.⁷⁶

REFERENCES facsimile edition *A New Artistic Alphabet, designed by Theodore de Bry* (Edinburgh 1880); Guilmar pp.368–369, no. 38; Hollstein, *Dutch*, IV (Amsterdam 1951), p.37 nos. 171–195; Bonacini no. 292; Warncke, II, pp.81–84 nos. 692–716 (reproducing all prints); Hugues Demeude, *The animated alphabet* (London 1996), pp.98–101; facsimile reprint with commentary by Joseph Kiermeier-Debre and Fritz Franz Vogel (Munich: Ravensburger, 1997)

Bound with

Anonymous Bernese draughtsman

A figural alphabet of twenty-three letters, drawn by a single hand in black ink over pencil, all the letters formed by nude human figures alone or in groups of two or three.

[Bern circa 1600]

FOLIO (album dimensions, fore-edges untrimmed), (23) ff., one letter on each page (each letter approximately 170 mm in height), versos blank; the drawings executed in pairs on whole sheets of paper, and bound in on their own paper (except Z, attached to binder's guard).

PAPER watermark two shields, each charged by a bear (the insignia of Bern) and surmounted by a crown (related to Lindt nos. 386–387).

Short scissor cuts in blank margins of four leaves (letters Q, T, V, X) to protect the extremities from the binder's knife (this proved unnecessary, as he left the leaves untrimmed).

ALL THE LETTERS of this handsome alphabet are formed by nude human figures alone or in pairs (except initial B, composed of three figures), holding strenuous, but plausible postures. Only in the designs of six letters (E, F, H, K, M, N) is there recourse to some prop (a tazza, floral garland, baton, fruit, the train of a woman's robe).

⁷⁶ Berlin Katalog no. 5282; Bonacini no. 293; Eva-Marie Hanebutt-Benz, *Ornament und Entwurf: Ornamentstiche und Vorzeichnungen für das Kunsthandwerk vom 16. bis 19. Jahrhundert aus der Linel Sammlung für Buch- und Schriftkunst*, catalogue of an exhibition, Museum für Kunsthandwerk (Frankfurt am Main 1983), pp.72–73 (three reproductions).



Anthropomorphic alphabet drawn at Bern circa 1605 (height of page 309 mm)

Some initials derive from Peter Flötner's influential woodcut 'Menschenalphabet' of circa 1535, mediated by Theodor and Johann Israel De Bry, *Alphabeta et characteres* (Frankfurt am Main 1596), and by other copies.⁷⁷

Bound with

⁷⁷ Hellmut Lehmann-Haupt and Norman Petteway, 'Human Alphabets' in *Amor Librorum. Bibliographic and other Essays. A Tribute to Abraham Horodisch on his sixtieth birthday* (Amsterdam 1958), pp.97–132; cf. Joseph Kiermeier-Debre and Fritz Franz Vogel, *Menschenalphabet, Nackte Models, Wilde Typen, Modische Charaktere* (Marburg 2001).

Hondius, Jodocus

Wakken (near Ghent) 1563 – 1612 Amsterdam

Theatrum Artis Scribendi, Varia Symmorum Nostris seculi, Artificum exemplaria complectens, novem diversis linguis exarata.**[Amsterdam, Jodocus Hondius, 1594?]**

FOLIO (album dimensions, bound along top edge, fore-edges left untrimmed), (28) ff., comprising title and twenty-seven unnumbered prints (entirely engraved, except for folio [18] where the engraved calligraphic specimen is enclosed by a woodcut cartouche lettered NIL USU PENNA | SED ARTE); the majority of the prints imposed in pairs on whole sheets, gathered in quires, and bound in on their own paper.

CONTENTS [folio 1] title; [f.2] ‘Agesilaus Roy des Lacedemo’ (by Henrix); [f.3] ‘Alphabetum Flandricum’ (by Henrix); [f.4] ‘Alphabetum Capitalium Curs[oriorum]’ (by Hondius); [f.5] ‘Alphabetum Directorium’ (by Hondius); [f.6] ‘Pars altera Direc[oriorum]’ (by Hondius); [f.7] ‘Bien disoit vray Caton prudent et sage’ (by Van de Velde); [f.8] ‘Commet her und sehet an die werckh Gottes’ (by Van de Velde); [f.9] ‘Discretion est en l’homme’ (by Van Sambix); [f.10] ‘Evite et fuy les fauses et mauvaises accusations des hommes’ (by Van de Velde); [f.11] ‘Fuy mon enfant les disputes trop curieuses’ (by Van de Velde); [f.12] ‘Honnestete bien que ne soit en bruiet’ (by Henrix); [f.13] ‘Mijn alderliefste’ (by Hondius); [f.14] ‘Tu doibs porter souverain honneur apres Dieu’ (by Jacmina Hondius); [f.15] ‘Like as the cutting of vines and other plants’ (by M. Martin); [f.16] ‘Yvrogerie est abomination a Dieu’ (by Hondius); [f.17] ‘Nettoyons la conscience, qui est ouverte devant les yeux’ (by Beauchesne); [f.18] ‘Quanquam sentiamus ac Anglicana’ (by Bales); [f.19] ‘Quelque homme reprocha a un aultre’ (by Hondius); [f.20] ‘Xerse Roy des Persans’ (by Henrix); [f.21] ‘O Herr Gott Himmelscher Vater’ (by Van Houthuys); [f.22] ‘Kleyne cloeckheit met Gods vreesse’ (by Hondius); [f.23] ‘ect, tuam matrem & tuam patrem Honora’ (by Hondius); [f.24] ‘Litera Graeca’ (by Hondius); [f.25] ‘Il Mag.co M. Pietro Contarini’ (by Curione); [f.26] ‘Zenon Philosopho’ (by Hondius); [f.27] ‘Sig. mio Osser.mo in ricompensa di tanti travagli’ (by Curione); [f.28] ‘Rendez diligemment à toutes personnes’ (by Van de Velde).

PAPER watermark (1): shield, with diagonal bend (*i.e.* Strasbourg Bend), entwined letters LB (*i.e.* maker Blum of Lörrach) below (60 × 40 mm), in prints [1], [6], [7], [12], [21], [22], [24]; watermark (2): shield, quartered, with diagonal bend and rampant lion (insignia of Baden Hochberg), entwined letters LB below (70 × 50 mm), in prints [3], [4], [9], [10], [11], [15], [16], [17], [20], [26], [28];⁷⁸ watermark

⁷⁸ See Theo and Frans Laurentius, *Watermarks 1600–1650 found in the Zeeland Archives* (‘t Goy Houten 2007), nos. 73 (used in Middelburg 1606) and 123 (used in The Hague 1601) for versions of these marks..

(3): crowned shield, indistinct charge between two columns, letters WR (*i.e.* maker Wendelin Riehel of Strasbourg) below (110 × 45 mm), in folio [18].

Irregular lower margin beneath the title print and the leaf frayed to the platemark, paper defect in another margin, otherwise in excellent state of preservation.

AN ANTHOLOGY OF SPECIMEN PAGES by contemporary writing-masters from various countries, including Jan van de Velde (five exemplars), Salomon Henrix (four), Carlo Ludovico Curione (two), Felix van Sambix, Peter Bales, M. Martin, Jean de Beauchesne, Jacques van Houthuys, Jacmina Hondius (one each), and of course Jacobus Hondius himself (eight signed specimens and two unsigned Greek and Hebrew alphabets presumably also by him), who produced all the copperplates. It is the first writing manual published in the Dutch Republic.

According to recent research,⁷⁹ the work was first published by Hondius in 1594 as a suite of forty-three engraved plates (title and forty-two unnumbered exemplars) accompanied by four pages of letterpress (a ‘Lectori salutem’ by Hondius and his discussion of eight ‘Regulae’).⁸⁰ Twenty-seven of the exemplars appeared within an elaborate strapwork cartouche, both exemplar and cartouche engraved on the same plate (152/164 × 207/224 mm);⁸¹ the other fifteen exemplars were engraved on smaller plates (*circa* 83 × 128 mm) and presented within a separately printed cartouche (two types: one engraved, 158 × 215 mm; the other woodcut 135 × 200 mm).

The letterpress preliminaries in the first edition were printed for Hondius by the Amsterdam printer-publisher Cornelis Claesz (active 1582–1609). Sometime after 1594, Claesz took possession of the copper plates, and until the sale of his business in 1610 he restruck them, reissuing Hondius’s manual without the letterpress preliminaries, but otherwise unchanged. In 1614 a new edition was published, with the imprint of Hondius’s son in law, Johannes Janssonius engraved on the title. By that date both of the separate cartouches had been lost

⁷⁹ Ton Croiset van Uchelen, ‘Jodocus Hondius’s *Theatrum artis scribendi* examined anew’ in *Quaerendo* 34 (2004), pp.53–86, based on an examination of thirty-one copies representing multiple issues of two editions (1594, 1614). Only three of these copies are preserved in contemporary bindings (cf. pp.54 note 6, 64 note 24, 68 note 34).

⁸⁰ An English version of this text is printed in *Scribes and sources: handbook of the chancery hand in the sixteenth century. Texts from the writing masters selected, introduced and translated by A. S. Osley* (London 1980), pp.204–212. Croiset van Uchelen, *op. cit.*, p.64 note 32, located fourteen copies of the first edition containing this letterpress.

⁸¹ Hondius’s cartouches are inspired by designs by Hans Vredeman de Vries for Clement Perret’s *Exercitatio Alphabetica* published in 1569; see Hollstein, *Dutch*, XLVII (Rotterdam 1997), pp.12, 256.

and Janssonius supplied a new copper-engraved cartouche to frame all fifteen of the smaller exemplars.

The full complement of exemplars (forty-two) is not present our copy – fifteen plates are lacking. It can be no coincidence that all but one of these are the smaller exemplars presented within a separately-printed cartouche. Were they – and the preliminary letterpress – purposefully excluded by the owner? Or does the copy represent perhaps a Cornelis Claesz issue of the work, in which fewer exemplars were provided?⁸² The large number of ‘incomplete’ copies of the work allows for the further possibility that the buyer could decide the composition of his copy.⁸³

Hondius contracted with the Officina Plantiniana in Leiden to sell part of his edition in the autumn 1594 Frankfurt book fair;⁸⁴ the copy contained in our volume may have come to Bern around that date. Although in remarkably fresh state of preservation, the frayed corners of the title print betray its life before it was bound *circa* 1605. It thus is more likely to be an incomplete copy of an early issue, than a complete copy of some (as yet undefined) issue by Cornelis Claesz. An examination of the paper stocks in multiple copies might provide a conclusive answer.

REFERENCES Guilnard p.493 no. 46; Berlin Katalog no. 5007 (first edition); Bonacini no. 813 (first edition); Hollstein, *Dutch*, IX (Amsterdam 1953), p.99 nos. 55–96 (first edition)

Bound with

⁸² In a stock catalogue published in 1609, Claesz apparently offered only thirty-six plates: *Const ende Caert-Register, In welcke gheteyckent staen, alderhande soorten vant Caerten ende Wappen des gantschen Aertbodems, groot ende cleyn* (Amsterdam: Cornelis Claesz, 1609), folio B1 recto:

‘Materiboeck Hondius 36 bladen [stuyvers] 25’ (accessible on microfiche ‘Book Sales Catalogues of the Dutch Republic, 1599–1800’, MF. 3293).

⁸³ The copy in the British Library copy (C.175.m.21), for example, contains thirty-four prints (of which nine within woodcut cartouches).

⁸⁴ C.P. Burger, ‘Amsterdamse boeken op de Frankfurter Mis, 1590–1609’ in *Het Boek* 3 (1935–1936), pp.174–194, especially pp.184–190 (‘Jodocus Hondius en het Theatrum Artis Scribendi’).

Anonymous printmaker

Six Alphabets.

[Nuremberg? *circa* 1590]

Single sheet engraving (print 250 × 310 mm, platemark; sheet 300 × 380 mm, untrimmed edges), folded across the middle by the binder, the engraver’s or publisher’s name printed indistinctly or imperfectly erased from the plate.

PAPER watermark Gothic P on a crowned shield (70 × 45 mm).

In very good state of preservation.

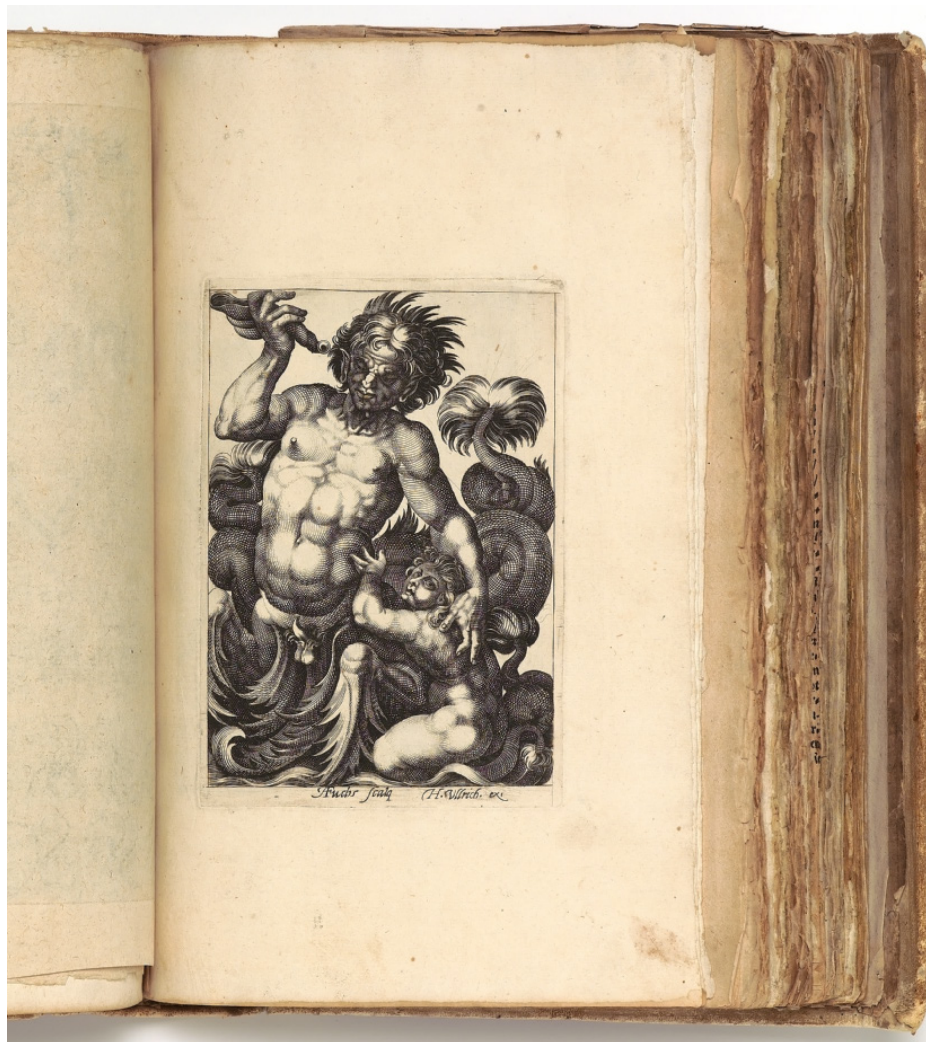
THE PRINT displays (1) a twenty-four letter alphabet designed from tools and household implements (for example, a compass forms the letter A and scissors the letter X); (2) a twenty-four letter alphabet designed from single or pairs of human figures;⁸⁵ (3) a twenty-four letter alphabet in Fraktur capitals; (4) a Hebrew alphabet; (5) a Greek alphabet; (6) a series of imaginary ‘Egyptian’ letters.⁸⁶

The print is unidentified and may be unrecorded.

Bound with

⁸⁵Very similar to a figural alphabet in Theodor and Johann Israel De Bry, *Alphabeta et characteres* (Frankfurt am Main 1596), folio N1, apparently derived from Peter Flötner’s ‘Menschenalphabet’ (1534) through Martin Weigel’s alphabet (Augsburg *circa* 1552–1555) or another intermediary; see Hellmut Lehmann-Haupt and Norman Petteway, ‘Human Alphabets’ in *Amor Librorum. Bibliographic and other Essays. A Tribute to Abraham Horodisch on his sixtieth birthday* (Amsterdam 1958), pp.97–132; and Hugues Demeude, *The animated alphabet* (London 1996), p.44.

⁸⁶ Apparently copied from the ‘Alphabetum Aegyptiacum’ in De Bry’s *Alphabeta et characteres*, folio C1.



A *Triton*, engraved by Adam Fuchs after Giovanni Andrea Maglioli (platemark 170 × 120 mm)

Fuchs, Adam

Nuremberg 1583 – 1606 Nuremberg

Engravings of Sea and River gods.

Nuremberg, Heinrich Ulrich, 1605

FOLIO (album dimensions), suite of nine prints on separate folios (eight *circa* 120 × 160 mm, one 170 × 120 mm platemarks), retaining broad margins.

The unnumbered prints are bound in this order (a) Triton, signed *A Fuchs sculp H. Vllrich. exc.* (Hollstein 63, as pl.9 in series); (b) River god on dolphin (H. 56, as pl.2 in series); (c) Sea god on two-headed monster (H. 60, as pl.6 in series); (d) Male and Female Sea gods on a Sea horse (H. 61, as pl.7 in series); (e) Reclining male figure with a goose, signed *AF* (H. 57, as pl.3); (f) River god with bowl of cherries (H. 59, as pl.3); (g) River god with a sheep and putti (H. 4); (h) Young Sea god on Sea lion (H. 58, as pl.4); (i) Bacchus, signed *AF* and dated 1605 (H. 55, as pl.1).

PAPER watermark crowned shield, with diagonal bend, surmounted by a cross (height *circa* 45 mm), in prints (a), (c), (f).

Extremely fine impressions in perfect state of preservation.

A FINE SERIES of nine prints of Sea gods, Tritons, and Naiads, engraved by Adam Fuchs after prints by Giovanni Andrea Maglioli (active at Rome 1580–1610), which in turn are derived from sarcophagi and other antiquities.⁸⁷ A tenth print of larger dimensions inscribed *Paulys Mayr Inventor | 10* (102 × 290 mm) was added to the series by a later publisher (Hollstein 64).

Five states of the prints are known:

I before numbers and signatures **II** plates before numbers, three signed by the printmaker and dated 1605 **III** plates numbered 1–9, same three plates (1, 3, 9) signed and dated **IV** plates numbered 1–9, same three plates signed and dated, publisher's name *H. Vllrich. exc.* and date *1605* added on two plates (1, 9) **V** published by Paul Fürst in dated and undated editions

⁸⁷ Maglioli's series comprised twelve prints; see Stockholm Katalog no. 84 (seven only), Berlin Katalog no. 4350 (two only), and Kroll, *op. cit.*, p.123 no. 1.

Our impressions are in an state between Hollstein's II and IV, *i.e.* before numbering of the plates, yet bearing Fuchs' name and dated 1605 (on plates *a, c, i*), and with the *excudit* of Ulrich on plate *i* only.

Impressions of the prints in first state are rare (Hollstein records three impressions only, all at Coburg); sets of the prints in later states are recorded in

- Dresden, Staatliche Kunstsammlungen, Kupferstichkabinett (prints 1–7, 9; located by Kroll) • Leipzig, Museum des Kunsthandwerks (prints 1, 2, 4–9; located by Kroll) • London, British Museum, Prints & Drawings, 1932, 0217.14–22 (prints 1–9) • Schleswig, Schleswig-Holsteinische Landesmuseen⁸⁸ • Vienna, Graphische Sammlung der Albertina (prints 1–9; located by Hollstein) • Vienna, Österreichisches Museum für angewandte Kunst, KI 2275 F–46 S–7 (print 1 only?)⁸⁹

REFERENCES Andreas Andresen, *Der deutsche Peintre-Graveur* (Leipzig 1864–1878), v, p.43 nos. 21–29; Hollstein, *German*, IX (Amsterdam 1975), pp.52–58 nos. 55–63; Renate Kroll, 'Andreas Schlüter und der Sommerpalast Peters I' in *Forschungen und Berichte, Staatliche Museen zu Berlin* 17 (1976), pp.113–134 (especially pp.121–123)

Bound with

Passe, Crispijn I de

Arnhemuiden 1564 – 1637 Utrecht

The Seven Liberal Arts: Grammatica, Dialectica, Rhetorica, Musica, Arithmetica, Geometria, Astronomia.

[Cologne circa 1600]

FOLIO (album dimensions), suite of seven numbered prints on separate folios, each *circa* 165 × 95 mm (platemarks) with very broad margins (irregular fore-edges), two lines of Latin text beneath each print, signed *Martin De Voss inventor. Crispian De Passe fe et excud.* (or version thereof).

PAPER illegible watermark (eagle?) and countermark.

Light discolouration, tear in lower margin of 'Astronomia', otherwise in fine state of preservation.

⁸⁸ Warncke, I, figs. 496–497 (Hollstein nos. 56, 59 respectively).

⁸⁹ Vienna Katalog 1889 p.60.



Astronomy, from a suite of engravings of the Seven Liberal Arts (platemark 160 × 90 mm)

THE COMPLETE SERIES, engraved after designs by the Flemish painter Maarten de Vos (1532–1603).⁹⁰ The preparatory drawing for ‘Astronomia’ is in the Yale University Art Gallery, New Haven.⁹¹

These sets are known to the writer

- Brussels, Bibliothèque Royale de Belgique, Cabinet des Estampes 89891–89897⁹²
- London, British Museum, Prints & Drawings, D.6.1–7
- Madrid, Biblioteca Nacional, Gabinete de estampas, ER/1493(37)–ER/1493(43)⁹³
- Vienna, Hofbibliothek, HB 86, pp.158–159, 445–51⁹⁴

REFERENCES Simon Laschitzer, ‘Berichtigungen, Ergänzungen und Nachträge zu “L’oeuvre gravé des van de Passe” décrit par D. Franken’ in *Repertorium für Kunstwissenschaft* 8 (1885), nos. 174–180; Hollstein, *Dutch*, xv (Amsterdam 1964), p.192, nos. 517–523

Bound with

Boissard, Jean Jacques

Besançon 1528 – 1602 Metz

Parnassus cum imaginibus Mvsarvm Deorumque praesidium Hippocrenes Omnia depicta sunt, & distichs Latinis illustrata.

Frankfurt am Main, Heirs of Theodor de Bry, 1601

FOLIO (album dimensions), (36) ff., comprising: engraved title with inscription beneath *Io. Theodor de Bry fecit*, eight leaves of letterpress dedication and verses (signed *2–*5), portrait of the author

⁹⁰ Hollstein, *Dutch*, XLIV (Rotterdam 1996), pp.297–298 nos. 1511–1517.

⁹¹ Armin Zweite, *Marten de Vos als Maler: ein Beitrag zur Geschichte der Antwerpener Malerei in der zweiten Hälfte des 16. Jahrhunderts* (Berlin 1980), p.303.

⁹² Ronni Baer, *So many brilliant talents: art & craft in the age of Rubens*, catalogue of an exhibition held at the Michael C. Carlos Museum, Emory University, 17 September 1999–9 January 2000 (Atlanta 1999), pp.102–103 nos. 37–39, reproducing other impressions in the collection (S II 85322, 85323, 85325).

⁹³ *Biblioteca Nacional, Grabados flamencos y holandeses del siglo XVI: obras escogidas de la Biblioteca Nacional* (Madrid 2004), pp.310–311, nos. 149–152 (Grammatica, Dialectica, Rhetorica, Musica).

⁹⁴ Impressions reproduced by Hollstein, *Dutch*, XLVI (Rotterdam 1996), pp.245–246.



Hercules Musagetes, the companion and leader of the Muses, engraved by Robert Boissard (platemark 273 × 180 mm)

beneath letterpress heading (without name of engraver), twenty-five full-page engravings (255/270 × 135/180 mm, platemarks), and final blank leaf.

Light discolouration in extreme fore-margins, otherwise in fine state of preservation.

First edition of a suite of engraved portraits of the inhabitants of Parnassus (Greek gods, nine Muses, and eight Classical poets).

Nineteen prints were designed and engraved by Jan Theodor de Bry (1561–1623) and six (nos. 2, 4, 5, 16, 17, 20) were engraved by Robert Boissard (circa 1570–after 1597) after designs of Jean-Jacques Boissard.

These copies are known to the writer

- Augsburg, Staats- und Stadtbibliothek, 2 Kst 42 (lacking plates 2, 16) • Cambridge, University Library, LE.2.19 • Halle, Universitäts- und Landesbibliothek Sachsen-Anhalt, AB 170022 (2) • London, University of London Library (Senate House), D.–L.L. CC23 (lacking plate 16) • Los Angeles, Getty Research Institute, NE654.B79 P37 1601 • Munich, Bayerische Staatsbibliothek, 2 Arch 48 • New York, New York Public Library, *KB +1601 • Paris, Bibliothèque nationale de France, Rés. J 1834 (1) and FB–2090 • Paris, Bibliothèque nationale, Estampes et photographie, Gc.13⁹⁵ • Wolfenbüttel, Herzog-August-Bibliothek, Xb 4° 476

The work was reissued at Oppenheim by Theodor de Bry in 1613⁹⁶ and reprinted under the title *Parnassus biceps* (with eight additional plates) at Frankfurt am Main by William Fitzer in 1627.

REFERENCES Roméo Arbour, *L'Ère baroque en France. Répertoire chronologique des éditions 1585–1615* (Geneva 1977), no. 3242; not in Hollstein, unless to be identified with the nine prints of Muses in the entry for Theodor de Bry (*Dutch*, IV, Amsterdam 1951, p.45, nos. 14–22)

Bound with

⁹⁵ Bibliothèque nationale, *Inventaire du fonds français: Graveurs du XVIIe siècle* (Paris 1932), I, pp.164–165; II, p.248.

⁹⁶ Online Vd17 23:296972B locating only • Wolfenbüttel, Herzog-August-Bibliothek, 26.5 Geom. 2°.



Patience and Hope, from a series of the Virtues engraved by Anton Eisenhoit (platemarks 142 × 90 and 145 × 90 mm)

Eisenhoit, Antonius

Warburg (Westfalia) 1553/4 – 1603

The Virtues.

Nuremberg, Balthasar Caymox, 1591

FOLIO (album dimensions), suite of eight unnumbered prints (140 × 90 mm, platemarks), imposed in pairs on whole sheets of paper, gathered in two quires, and bound in on their own paper.

CONTENTS (a) 'Iustitia est virtus suum cuique tribuens', signed *BC* and *Anton: Eisen:* (b) 'Fides est iustitia in rebus creditis promissum seruans', signed *Baltasr. Caimox ex.*, and *Anton Eis:* (c) 'Fortitudo

est Fiducia et magnanimitas aut patientia et consta[n]tia', signed *BC* and *Anton Eisen: WW fecit. 1591* (d) 'Temperantia est virtus cupiditates moderans', signed *BC* and *Anton: Eisen: f:* (e) 'Prudentia est virtus accurate perspicens id quod in unaquaque actione decet', signed *BC* and *Anton Eis: 1591* (f) 'Patientia est Fortitudo labores doloresque sustinens', signed *BC* and *Anton: Eisen:* (g) 'Spes unica nostra Salus, Vita, et redemptio Christus est', signed *BC* and *Anton: Eisen f. 1591* (h) 'Charitas est justitia animos indissolubili nexu devinciens', signed *BC* and *Anton: Eisen:*.

PAPER indistinct watermark (height 80/90 mm, an eagle?).

Light stain in lower margin of two folios, otherwise perfect state of preservation.

THE COMPLETE SERIES, published by Balthasar Caymox of Brabant, who had settled at Nuremberg in 1590. The impression of 'Fortitudo' seen by Hollstein was undated (our impression and the one in Berlin are dated 1591).

These impressions are known to the writer

- Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz⁹⁷
- Lemgo, Weserrenaissance-Museum Schloss Brake⁹⁸
- Münster, Landesmuseum für Kunst und Kulturgeschichte⁹⁹
- Vienna, Graphische Sammlung der Albertina (located by Hollstein, *German*, VIII, p.19)

REFERENCES Annamaria Kesting, *Anton Eisenhoit, ein Westfälischer Kupferstecher und Goldschmied* (Münster 1964), nos. 11–18 and figs. 27–34; Hollstein, *German*, VIII (Amsterdam 1968), p.19 nos. 5–12 and (*q.v.* Caimox) in volume V (1955), p.191 nos. 11–17 (seven prints only)

Bound with

⁹⁷ Zauber des Ornaments p.112 no. 341 (an impression of 'Fortitudo' dated 1591).

⁹⁸ *Renaissance im Weserraum: Ausstellung in Schloss Brake bei Lemgo, 22. April bis 1. Oktober 1989*, edited by G. Ulrich Grossmann (Munich 1989), pp.539–540 no. 868 (two reproductions); Otmar Plaßmann, *Wunderwerk: göttliche Ordnung und vermessene Welt, der Goldschmied und Kupferstecher Antonius Eisenhoit und die Hofkunst um 1600*, catalogue of an exhibition held at Erzbischöflichen Diözesanmuseum Paderborn, 14 September 2003–11 January 2004, edited by Christoph Stiegemann (Mainz 2003), pp.189–184 nos. 34.1–8.

⁹⁹ *Imagination des Unsichtbaren: 1200 Jahre bildende Kunst im Bistum Münster: Ausstellung des Westfälischen Landesmuseums für Kunst und Kulturgeschichte, Landschaftsverband Westfalen-Lippe, Münster, 13. Juni bis 31. Oktober 1993* (Münster 1993), II, pp.585–588 C1.46–48 (three reproductions).



Superbia, from a series of emblems engraved by Crispijn de Passe the Elder (platemark 95 × 126 mm)

[Passe, Crispijn I de]

Arnemuiden 1564 – 1637 Utrecht

Emblems ('The cycle of the vicissitudes of human existence').

[Cologne] 1601

FOLIO (album dimensions), suite of eight unnumbered prints (each *circa* 100 × 125 mm, platemarks), imposed in pairs on whole sheets of paper, gathered in two quires, and bound in on their own paper (fore-edge margins untrimmed).

CONTENTS (a) 'Sedvlitas vigeat, et opvm sic copia crescet MDCI' (b) 'Felix terra cvlmvltarum est copia rervm' (c) 'Gignitvr ex nimio sic foeda svperbia LVXXV 1601' (d) 'Invidia alterivs rebvs macrescit opimis 1601' (e) 'Iam cvm sangvineo fvrit hev bellona flagello' (f) 'Sera bonos nvnquam ad mores via, iam respisce 1601' (g) 'Me pietas invvat et fidei meditatio sanctae 1601' (h) 'Divitiis frvor en mvltoque labore paratis An. MDCI'.

PAPER indistinct large eagle watermark.

Superb impressions in fine state of preservation.

AN ANONYMOUS SERIES of emblems, each one depicting a female personification within an oval cartouche of strapwork, grotesques, garlands, animals, human figures, fantasy figures, and mascarons.

'The prints depict a kind of evolution or cycle in which one personified situation is the consequence of the preceding one: labour brings wealth, wealth pride, pride jealousy, jealousy bloody conflict, conflict poverty, poverty humility, and humility, finally, begets prosperity once again'.¹⁰⁰

The series is freely based on one created by Maerten van Heemskerck (1498–1574) and Maarten de Vos (1532–1603).¹⁰¹

These impressions are known to the writer

- Amsterdam, Rijksmuseum, Rijksprentenkabinet, RP–P–1964–4618.4625¹⁰²
- Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 239¹⁰³
- Brussels, Bibliothèque Royale de Belgique, Cabinet des Estampes¹⁰⁴
- Paris, Fondation Custodia¹⁰⁵

¹⁰⁰ Ilja M. Veldman, *Crispijn de Passe and his progeny (1564–1670): a century of print production* (Rotterdam 2001), p.134.

¹⁰¹ Compare Hollstein, *Dutch*, XLIV (Rotterdam 1996), pp.252–253 nos. 1266–1273.

¹⁰² Amsterdam catalogue p.93 no. 156.1–8 (reproducing 'Sedvlitas vigeat' and 'Gignitvr ex nimio sic foeda svperbia').

¹⁰³ Berlin Katalog no. 239 ('Vermutlich von Crispin de Passe d.J.')

¹⁰⁴ Brussels catalogue p.112 (as 'Sujets allégoriques', seven prints only).

¹⁰⁵ Impression of 'Gignitvr ex nimio sic foeda svperbia' reproduced by Veldman, *op. cit.*, p.134 fig. 76.

REFERENCES Daniel Franken, *L'Oeuvre gravé des Van de Passe. Catalogue raisonné* (Amsterdam 1881), nos. 1220–1227; Berliner Taf.223 nos. 1–2 (Franken nos. 1222, 1227; Hollstein nos. 626, 621); Hollstein, *Dutch*, xv (Amsterdam 1964), p.210 nos. 619–626 (as 'Emblems'); Warncke, I, figs. 258–259 (reproducing 'Gignitvr ex nimio sic foeda svperbia' and 'Invidia alterivs rebvs macrescit opimis')

Bound with

Collaert, Adriaen

Antwerp *circa* 1560 – 1618 Antwerp

Avivm Vivae Icones, in aes incisae & editae ab Adriano Collardo.

[Antwerp, Adriaen Collaert, *circa* 1595]

FOLIO (album dimensions, bound along top edge, fore-edges left untrimmed), (16) ff., suite of title and fifteen unnumbered prints (130 × 190 mm, platemarks) on separate folios, retaining broad margins.

CONTENTS (a) title (transcribed above); (b) Perdix – Aquila, signed *Adrian. Collaert fecit et excud.* (Hollstein 1421/1); (c) Strutio – Strutio ex China, signed *Adr. Collaert fecit et excud.* (H. 1424/1); (d) Ciconia – Pavo, signed *Adrian Collaert fecit et excud.* (H. 1425/1); (e) Gallus cornutus – Gallus Indicus, signed *Adrian Collaert fecit et excud.* (H. 1423/1); (f) Gallina Africana – Phasianus, signed *Adrian Coll. fecit et excud.* (H. 1428/1); (g) Psitaci duplex genus, signed *Adrian Collaert fecit et excud.* (H. 1422/1); (h) Columbus plumipes, vittatus – Picus Cinereus, signed *Adrian. Collaert fecit et excud.* (H. 1426/1); (i) Falco, signed *Adr. Collaert fecit et excud.* (H. 1427/1); (j) Parus sylvaticus – Sturnus, signed *Adr. Collaert fecit et excud.* (H. 1430/1); (k) Upupa – Acanthis, signed *Adrian. Collaert fecit et excud.* (H. 1434/1); (l) Galgulus – Passer, signed *Adrian. Collaert fecit et excud.* (H. 1429/1); (m) Pica glandariae genus, signed *Adr. Collaert fecit et excud.* (H. 1435/1); (n) Pica glandaria – Auriuittis, signed *Adrian. Collaert fecit et excud.* (H. 1435/1); (o) Alcedo – Ardea, signed *Adr. Collaert f. et exc.* (H. 1432/1); (p) Pica, signed *A. Collaert fecit et excud.* (H. 1431/1).

PAPER watermark Gothic P (height 72 mm).

Title and verso of last print lightly stained (suggesting that the suite circulated unbound before compilation of our album) otherwise excellent impressions in fine state of preservation.

THE ORIGINAL EDITION of Collaert's pattern book showing birds in landscape backgrounds, including scenes of human activities and habitations, published at Antwerp as an unnumbered suite of title and fifteen plates.

Other impressions in this first state are in

- Amsterdam, Rijksmuseum, Rijksprentenkabinet, BI 326 I3; another set in the Bibliotheek, 326 I 3
- Brussels, Bibliothèque Royale de Belgique, Cabinet des Estampes, S IV 2381–2397 • Leiden, University Library, Bibliotheca Thysiana, THYSIA 942:3 • London, British Library, 436 b 24 (1)¹⁰⁶ • London, Wellcome Library, 7014/D • art market¹⁰⁷

A second series of sixteen prints was later engraved by Collaert and an ‘editio secunda’ of all thirty-two plates was published by him after 1600 (the plates in the first edition are there numbered 16–32).¹⁰⁸ The full set of thirty-two matrices was struck again by Collaert and Theodoor Galle in partnership (before 1618),¹⁰⁹ by Frederick de Wit (after 1659),¹¹⁰ and by Johannes Galle (the matrices are recorded in an inventory taken in 1677).

REFERENCES F.W.H. Hollstein, *The New Hollstein: Dutch and Flemish etchings, engravings and woodcuts 1450–1700: The Collaert dynasty, Part VI*, compiled by Ann Diels and Marjolein Leesberg (Ouderkerk aan den IJssel 2005), pp.123–147 nos. 1404, 1421–1435

Bound with

Boillot, Joseph

Langres 1546 – after 1603

New Termis Buch, Von allerley grossen vierfüssigen Thieren zugerichtet, Mit beygefügter Thieren Contrarieteten, sampt etlicher massen Beschreibungen, gantz lieblich und lustig, gleichsam als zur hande, und in einem Spiegel vorgestellt, Allen Künstlern, Werckmeistern, Maalern, Bildhauwern,

¹⁰⁶ British Library, *Catalogue of Books from the Low Countries 1601–1621* (London 1990), C–141.

¹⁰⁷ Librairie Sourget, ‘Catalogue 37: Manuscrits enluminés et livres précieux 1230–1919’, Chartres 2008, item 50 (bound with other prints, €39,000).

¹⁰⁸ *The New Hollstein: The Collaert Dynasty, Part I*, (Ouderkerk aan den IJssel 2005), p.lxiii.

¹⁰⁹ Hollstein, *Dutch*, IV (Amsterdam 1951), p.207, nos. 616–647; Claus Nissen, *Die illustrierte Vogelbücher* (reprint Stuttgart 1976), p.102 no. 199; Robert M. Mengel, *A Catalogue of the Ellis Collection of ornithological books in the University of Kansas Libraries* (Lawrence 1983), II, pp.51–52 no. 533. Facsimile reprint with introduction by Jan Balis (Brussels: Culture et civilisation, 1967).

¹¹⁰ *Avium vivae et artificiosissimae icones delin. et incisae per Adrianum Collaert*, ‘Gedr. t’ Amsterdam: by F. de Wit’: • Amsterdam, Universiteitsbibliotheek, Ol–16 • Munich, Bayerisches Staatsbibliothek, Chalc.145 (incomplete, 30 prints only).

Schnitzlern, Goldschmiden, Schreibern, Glasmalern, und allen Liebhabern dieser Künsten, zu sonderbaren gefallen gestellt, und ans Liecht gebracht.

Strasbourg, [Antoine Bertram?], 1604

FOLIO (album dimensions), (32) ff. signed):^{(4 A–D⁶ E⁴}, unpaginated, comprising: title printed in red and black within engraved border printed from two plates, three leaves of letterpress (‘Vorred An den kunstliebenden Leser’), and twenty-eight folios ornamented by fifty-five illustrations of which sixteen are woodcuts and thirty-nine engravings (latter circa 270 × 90 mm signed *J. boillot*).

Extreme margins of some leaves stained, otherwise in fine state of preservation.



The Tiger, from a collection of fifty-five zoomorphic terms intended to substitute for human figures as supports of architectural forms (woodcut and engraving each circa 270 × 85 mm)

A GERMAN VERSION of the author's *Nouveaux pourtraitz et figures de termes* (Langres 1592), with its engraved title-border and text illustrations. The anonymous translator was possibly the printer Antoine Bertram, who had published an adaptation of Boillot's treatise on pyrotechnics in 1603. The extensive prefatory material of the French edition is abbreviated and the original dedication and verses eliminated. The new edition thereby becomes a pattern book, addressed to artists, foremen, painters, goldsmiths and sculptors of all kinds ('Allen Künstlern, Werckmeistern, Maalern, Bildhauwern, Schnitzlern, Goldschmidern, Schreineren, Glasmalern, und allen Liebhabern dieser Künsten').

According to an early authority, our reprint was in fact printed at Basel by Ludwig König.¹¹¹ In recent years the book has begun to attract widespread scholarly attention.¹¹²

These copies in public collections are known to the writer¹¹³

- Amsterdam, Universiteit van Amsterdam, OTM: OM 63–1987
- Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 3923¹¹⁴
- Chicago, Newberry Library, Wing folio ZP 6471.604
- London, British Library, 1269.h.2¹¹⁵
- Munich, Bayerische Staatsbibliothek, 2 Math. a. 61 and 2 Mil. g. 77 (two copies)
- Vienna, Österreichischen National-

¹¹¹ Georg Draud, *Bibliotheca Librorum Germanicorum classica* (Frankfurt am Main 1611), p.428: 'Basel bey Ludwig König, 1604 in fol.'

¹¹² *Bêtes édifiantes: le divertissement d'un ingénieur langrois du XVII^e siècle: Joseph Boillot*, catalogue of an exhibition of the Musées et de la Bibliothèque de Langres held at Musée de l'Hôtel du Breuil de St. Germain, Langres, 21 October–26 November 1995, by Michèle Leedham and Benoît Decron (Langres 1995); facsimile reprint (of the Langres 1592 edition) with commentary by Paulette Choné and Georges Viard (Paris: Klincksieck, 1995); Isabelle Bouvrance, 'Les termes zoomorphes de Joseph Boillot: étude sur le langage hiéroglyphique à la fin du XVII^e siècle' in *Albertiana* 5 (2002), pp.165–187; Paulette Choné, 'Les "Nouveaux Pourtraitz et Figures de Termes" de Joseph Boillot, à Langres en 1592' in *Sebastiano Serlio à Lyon: architecture et imprimerie*, edited by Sylvie Deswarte-Rosa (Lyon 2004), pp.466–469; Paulette Choné, 'Faire le beau pour faire la paix: considérations sur les bêtes dressées de Joseph Boillot (1592)' in *Early modern zoology: the construction of animals in science, literature and the visual arts*, edited by Karl A. E. Emenkel (Leiden 2007), pp.567–601.

¹¹³ Two copies have been seen recently on the market • Sotheby's, 'The Continental library of Archibald, 5th Earl of Rosebery and Midlothian', London, 25 May 1995, lot 7 (in a 19th-century binding by Rivière, £6500) — August Laube, 'List of books on sale at the 35th Antiquarian Book Fair, Stuttgart' (Zürich 1996), item 6 (DM 32,000) — Christie's, 'The Arcana Collection part II: Important, Rare Books and Manuscripts', London, 27 October 2010, lot 7 (£10,000) • Hartung & Hartung, Auktion 107, Munich, 13 May 2003, lot 1445 (€8500).

¹¹⁴ Berlin Katalog no. 3923: 'Titel, 5 u. 51 S. (4 S. fehlen).'

¹¹⁵ British Library, *Catalogue of Books printed in German-speaking Countries, from 1601–1700* (1994), B–1785; Jacques Betz, *Répertoire bibliographique des livres imprimés en France au XVII^e siècle, VII: Alsace* (Baden-Baden 1984), p.40.

bibliothek, 72.P.48 • Waddesdon Manor, The National Trust, The James A. Rothschild Bequest, Acc. No. 3778¹¹⁶ • Washington, DC, National Gallery of Art, N44.B6779 A45 1604¹¹⁷ • Wolfenbüttel, Herzog-August-Bibliothek, A: 36.2 Geom. 2° (4) ('Ex. unvollständig, nur [30] Bl. Vorhanden')

REFERENCES Forssman pp.144–147, 240; Warncke, I, p.101, note 170 (repeating the collation of the defective Berlin copy)

Bound with

Vredeman de Vries, Hans

Leeuwarden 1527 – 1609 Hamburg

Oval architectural perspective views for intarsia work.

Antwerp, Hieronymus Cock, [circa 1560–1566]

FOLIO (sheets 297 × 195 mm, slightly smaller than album dimensions, two margins left untrimmed), (22) ff., complete series of engraved dedication and twenty unnumbered prints by Joannes and Lucas Van Doetecum in FIRST STATE, all except dedication plate imposed in pairs on whole sheets of paper, gathered in quires ($\pi^8 \pi^{14}$), and bound in on their own paper.

CONTENTS (a) dedication to Count Peter Ernst von Mansfeld, subscribed *Hieronymus Cock Pictor deuotissimo dedicabat*, 210 × 160 mm platemark (Hollstein 51); (b) 160 × 211 mm platemark (H. 56); (c) 212 × 160 mm platemark, signed *Vriese Invent* (H. 69); (d) 162 × 212 mm platemark (H. 54); (e) 160 × 210 mm platemark, signed *Vriese* (H. 60); (f) 215 × 160 mm platemark (H. 68); (g) 163 × 213 mm platemark, signed *Vriese Invent* (H. 62); (h) blank leaf, conjugate with dedication plate (a); (i) 214 × 162 mm platemark, signed *H. Cock. Excudebat Vriese Inven* (H. 71); (j) 162 × 216 mm platemark (H. 55); (k) 163 × 212 mm platemark (H. 53); (l) 160 × 213 mm platemark, signed *Vriese Inventor H. Cock Excudebat* (H. 66); (m) 162 × 212 mm platemark (H. 63); (n) 162 × 212 mm platemark (H. 67); (o) 212 × 161 mm platemark (H. 58); (p) 162 × 215 mm platemark, signed *Vriese Invent Cock Excud* (H. 70); (q) 162 × 215 mm platemark (H. 64); (r) 160 × 212 mm platemark *Vriese Invent H. Cock Excude* (H. 61); (s) 162 × 215 mm platemark, signed *Vriese Invento Cock excudebat* (H. 65); (t) 160 × 215 mm platemark (H. 59); (u) 160 × 212 mm platemark (H. 52); (v) 161 × 212 mm platemark, signed *Vriese Invent* (H. 57).

¹¹⁶ Giles Barber, *Printed books and bookbindings: the James A. De Rothschild bequest at Waddesdon Manor, the National Trust* (Aylesbury 2013), pp.588–589 no. 80.

¹¹⁷ Bound in contemporary half-vellum with green boards. Provenance: August Laube (exhibited Stuttgarter Antiquariatsmesse, 2002, €44,000) — Ursus Rare Books, *Catalogue 253* (New York 2005), item 15 (\$35,000).

PAPER watermark Gothic P surmounted by a quatrefoil (height 55 mm).

Before being bound in the album, the prints suffered insect damage to upper margins (reaching platemark of thirteen prints), however the impressions are excellent, and the state of preservation otherwise is perfect.

THE FIRST of four issues of this suite, subsequently published by Theodoor Galle with title *Variae Architecturae Formae* (1601 and after), and by Johannes Galle (circa 1636–1640).

These sets in first state are known to the writer

- Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preussischer Kulturbesitz, OS 2214¹¹⁸
- Madrid, Escorial¹¹⁹
- Rotterdam, Museum Boymans-van Beuningen, Tekeningen en prenten¹²⁰
- Vienna, Hofbibliothek, HB 56.2., fols.19–25, nos. 54–74 (reproduced by Hollstein)
- Vienna, Graphische Sammlung der Albertina¹²¹

Janet Byrne identifies these prints as designs for intarsia work, ‘probably intended for bone or ivory inlaid in an ebony cabinet’.¹²²

REFERENCES Mielke no. VI; Timothy Riggs, *Hieronymus Cock* (New York 1977), no. 208; *Le Temple. Répresentations de l’architecture sacrée*, exhibition catalogue, Musée National Message Biblique Marc Chagall, Nice (Paris 1982), pp.127–128 nos. 119–120; Hollstein, *Dutch*, XLVII (Rotterdam 1997), pp.69–87 nos. 51–71; *The New Hollstein. Dutch & Flemish Etchings, Engravings and Woodcuts 1450–1700. The Van Doetecum family*, II (Rotterdam 1998), pp.26–40 nos. 184–203

Bound with

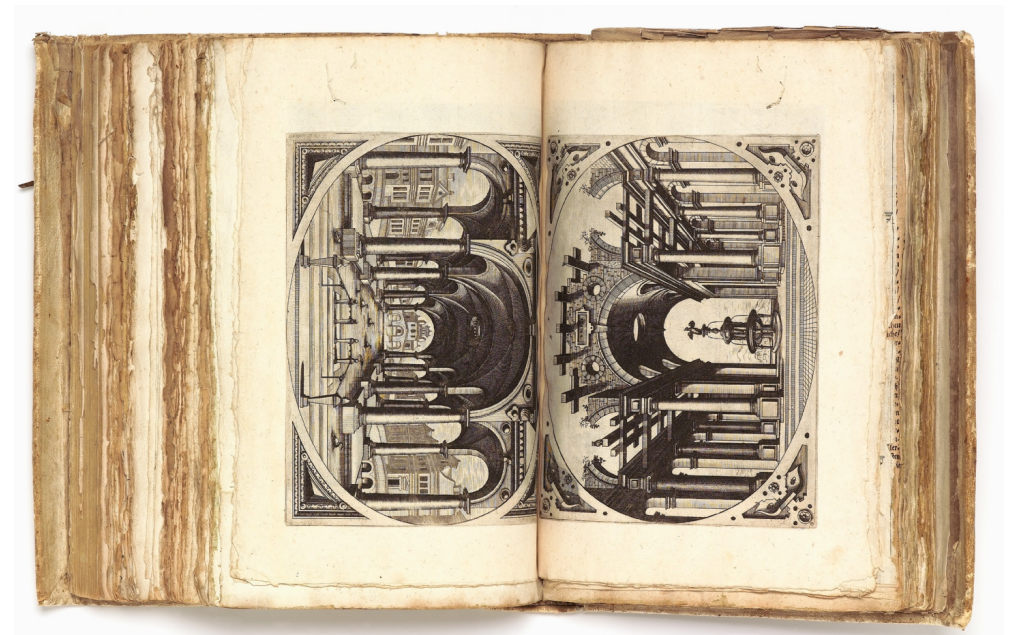
¹¹⁸ Berlin Katalog no. 2214.

¹¹⁹ Aurora Casanovas, ‘Catálogo de la colección de grabados de la biblioteca de el Escorial’ in *Anales y boletín de los Museos de Arte de Barcelona* 17 (1966), p.59 nos. 102–121; Jesús María González de Zárate, *Real colección de estampas de San Lorenzo de El Escorial*, II (Vitoria-Gasteiz 1993), pp.186–193, no. 23.1 (622–641).

¹²⁰ *In de Vier Winden: De prentuutgeverij van Hieronymus Cock 1507/10–1570 te Antwerpen*, catalogue of an exhibition (Rotterdam 1988), pp.86–87, 128 as ‘18 van de 21 pl.’ (two reproduced).

¹²¹ Zwischen Renaissance und Barock no. 150 (cites by mistake the dedication belonging to Vredeman’s small perspectiveviews, Hollstein nos. 72–100); *Zauber der Medusa* p.339, no. 62.

¹²² Janet S. Byrne, *Renaissance Ornament Prints and Drawings*, catalogue of an exhibition held at Metropolitan Museum of Art (New York 1981), p.185.



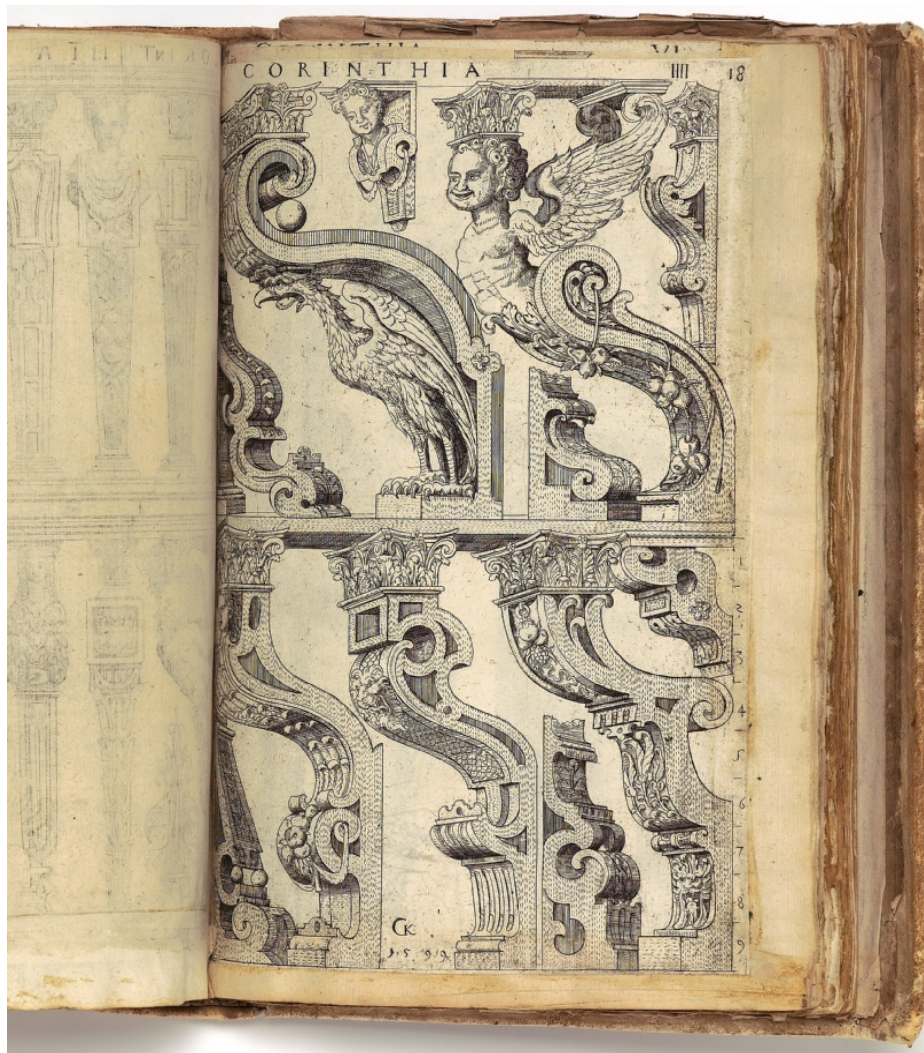
Models of intarsia work, by Vredeman de Vries (platemarks 213 × 162 mm)

Krammer, Gabriel

Zürich 1564 – 1606 Prague

Architectvra: Von Den Fvnf Seülen Sambt Iren Ornamenten Vnd Zierden Als Nemlich Tvscana, Dorica, Ionica, Corintia, Composita In Rechter Mas Teilvng vnd Proportzion. Mit Den Exemplen Der Bervmbten Antiquiteten So Dvrch Den Merern Tail Sich Mit Der Leer Vitrvvii Vergleichen. Avch Dar Zv nvtzlich Etliche Geometrische Stvcklein.

Prague, [no publisher named], 1600



Models by Gabriel Kammer (dated 1599; height of page 309 mm)

FOLIO (re-margined by binder to album dimensions), (34) ff., a complete copy, comprising engraved title, five unnumbered folios of printed text, and twenty-eight numbered plates (280/290 × 205/210 mm, mostly trimmed by binder along or within platemarks).

CONTENTS (a) engraved title (transcribed above), dated at foot 'Zu Prag ...1600' (b) *recto* dedication to the Emperor Rudolph II subscribed by the author at Prague, 20 March 1600; *verso* 'Vorrede' (c) *recto* and *verso* 'Von der Geometria' (d) *recto* 'Von Tuscana der Ersten Ordnung'; *verso* 'Von Dorica der Ander Ordnung' (e) *recto* 'Von Ionica der Dritten Ordnung'; *verso* 'Von Corintia der Vierdten Ordnung' (f) *recto* 'Von Composita der Fünfften Ordnung'; *verso* 'Von der Auffsetzung und Erhöhung der Seülen sambt iren wercken' and privilege: 'Mit Röm: Key: May: &c. Gnad und Freyheit auf Fünff Jahr mit nach zu drucken. Anno M. DC.' (1)–(28) twenty-eight numbered plates (numerals 21–25, 27–28 here trimmed away by binder), variously signed by monograms GK or GAB: K or Gabriel Krammer, three prints (nos. 3, 5, 6) dated 1598 and twelve prints dated 1599 (nos. 12, 13, 24 also bearing imperial privilege).

PAPER watermark (1): shield, divided vertically across the middle, with semi-eagle on the left and letter K (designating the mills of Kempten in Bavaria) on right (height 38 mm), (2): eagle, double-headed, with crown, with heart-shaped shield on its breast charged by letter K (height 75 mm).

Lower margin of engraved title (305 × 205 mm) folded-in to preserve the design, damage to its fore-edge; the five folios of letterpress trimmed by binder to within a few millimetres of the text; the prints trimmed along or inside platemarks, then re-margined to album dimensions at time of binding.

ORIGINAL EDITION of this work exploring the decorative possibilities of the orders of columns, dedicated to the Emperor Rudolf II by Krammer at Prague, 20 March 1600, and dated 1600 in the privilege/colophon.¹²³

Gabriel Krammer originated from Zurich and worked at the Prague imperial court from 1587 as the guards' piper.¹²⁴ He was a talented joiner, who aside from interiors probably also shaped the exteriors of buildings. He wrote several textbooks on architecture and architectural ornamentation, which were distributed in several editions across all of Central Europe. In this manner, Krammer had a significant influence on the artistic production of

¹²³ There is inconclusive evidence of an edition published before 1600, perhaps at Frankfurt am Main by Hulsius; see Irscher pp.136, 139. Georg Draud, *Bibliotheca Librorum Germanicorum classica* (Frankfurt am Main 1611), p.408: 'Gabriel Kramers Architectura, von den fünff Seulen, Pragae apud Hulsium, 1600, in folio'.

¹²⁴ Robert Cramer, 'Der "Leibgardepfeifer"', *Kunstschreiner und Kunsttheoretiker Gabriel Cramer* in *Zürcher Chronik* 12 (1986), pp.143–145; Günter Irscher, 'Gabriel Krammer (1564–1606): der vergessene "Rudolfiner"' *Umění* 46 (1998), pp. 234–244.

the time. His work was valued as virtually the ‘official’ style of the Prague court in the area of interior design.¹²⁵

The writer locates these copies in public collections

- Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 1944 mtl¹²⁶
- Boston, Museum of Fine Arts, 50.6.4 (fragment only) • Halle, Universitäts- und Landesbibliothek, AB 97261 (2) • Hamburg, Museum für Kunst und Gewerbe (fragment only)¹²⁷ • Munich, Bayerische Staatsbibliothek, 2A civ 97 • New Haven, Yale University, Beinecke Library, Yna 31 +600 K • Nuremberg, Germanisches National Museum (located by Irmscher) • Olomouc, Research Library, III 9.070 • Oxford, Bodleian Library, Arch. B c.23¹²⁸ • Paris, Institut national d’histoire de l’art, 4 Est 127 • Princeton, University, Marquand Library, NA2810.K86q¹²⁹ • Stuttgart, Württembergischen Landesbibliothek, Ra 16 Has 1 • Vienna, Österreichisches Museum für angewandte Kunst, D 169 F–135 S–45 Z–1.19¹³⁰ • Vienna, Universitätsbibliothek, III–79217

Two further editions, issued at Prague by Marco Sadeler, in 1606¹³¹ and 1608,¹³² are also rare.

¹²⁵ Günter Irmscher, ‘Gabriel Krammer (1564–1606) der vergessene “Rudolfiner”’ in *Umění / Art* 46 (1998), pp.234–244; Jana Kusová, ‘Zur Textsorte “Säulenbuch”. Gabriel Krammer “Architectura. Von den Fünf Säulen Sambt Iren Ornamenten Vnd Zierden”, Prag 1600’ in *Zur Erforschung des Frühneuhochdeutschen in Böhmen, Mähren und der Slowakei*, edited by Hildegard Boková (Vienna 2004), pp. 213–227.

¹²⁶ Berlin Katalog no. 1944; Zauber des Ornaments p.98 no. 247. According to Fuhring, I, p.135, the copy lacks plates 27–28.

¹²⁷ Hamburg Katalog no. 397.

¹²⁸ Apparently Theodore Besterman’s copy, described in his *Old Art Books* (London 1975), p.52.

¹²⁹ Ornament and Architecture no. 54.

¹³⁰ Vienna Katalog 1871 p.193.

¹³¹ ‘Ietzo Zu Prag Marco Sadeler excudit 1606’ (issued without letterpress, but with an additional unnumbered plate). Cicognara 537; ‘von Schönen gerührt’... *Kunstliteratur des 17. und 18. Jahrhunderts aus Beständen der Bibliothek Oettingen-Wallerstein*, catalogue of an exhibition, Universität Augsburg (Augsburg 1988), no. 3; National Gallery of Art, *The Mark J. Millard architectural collection, Volume 3: Northern European books, sixteenth to early nineteenth centuries* (Washington, DC 1998), pp.211–212 no. 55; Irmscher p.144 no. 1.2b (locating copies in Nuremberg and Hannover). Other copies • Bloomfield Hills, MI, Cranbrook Academy of Art, NA2517.V8 1606 • Olomouc, Research Library, III 9.857 • Prague, National Library of the Czech Republic, 49 A 69 • Wolfenbüttel, Herzog-August-Bibliothek, Xb 2° 18.

¹³² Hollstein, *German*, XIX (Amsterdam 1976), p.82 (locating an incomplete copy in Nuremberg); Irmscher p.144 no. 1.2b: ‘Beispiele erhaltener Exemplare: nicht genannt’.

Copies of the plates (engraved in reverse, with the exception of the title-plate and plates 1, 3, 5, 24) were published at Cologne by Johann Bussemacher, in 1610 (dated at end of the foreword, two issues or editions),¹³³ 1611, 1616,¹³⁴ and 1646.¹³⁵

REFERENCES facsimile edition (Frankfurt am Main: H. Keller, 1895); Forssman pp.150, 245, no. 159; Jervis 1974 pp.38–39 nos. 243–260; Hollstein, *German*, XIX (Amsterdam 1976), p.82, nos. 1–28; Warncke, II, no. 840; Vd16 (Stuttgart 1987), K–2224; Günter Irmscher, *Kölner Architektur- und Säulenbücher um 1600* (Bonn 1999), pp.139–143 no. 1.2a

Bound with

Krammer, Gabriel

Zürich 1564 – 1606 Prague

Schweiff Bvechlein Manicherlei Schweiff, Laubwerk, Rolwerk, perspectif, vnd sonderliche gezierden, zu vilerhand arbeit auf dis vorgehende Architektur büchlein gerichtet.

Prague, [no publisher named], 1602

FOLIO (album dimensions), (26) ff., a complete copy, comprising an engraved title, two leaves of letterpress, and twenty-three numbered plates (circa 210 × 155 mm, platemarks)

¹³³ Brussels catalogue p.173; Berlin Katalog no. 1945; Fuhring pp.135–139 nos. 5372–5400; *Adel im Wandel: Politik, Kultur, Konfession, 1500–1700: Niederösterreichische Landesausstellung: Rosenburg, 12. Mai–28. Oktober 1990* (Vienna 1990), p.238 no. 10.02 (Österreichisches Museum für angewandte Kunst, Bibliothek, Br. J II, 20, two reproductions); Irmscher pp.361, 375 note 26. Other copies • Berlin, Staatsbibliothek, 2° Ny 4091 • Cologne, Universitäts- und Stadtbibliothek, CV16 • Dresden, Sächsische Landesbibliothek / Staats- und Universitätsbibliothek, Archit.115.d.misc.4 (online VD17 12:649888D) • Munich, Bayerische Staatsbibliothek, Res 2 A.civ. 95a (online VD17 12:649888D) • Munich, Bayerische Staatsbibliothek, Res 2 A.civ. 95 (online VD17 12:649862V) • Paris, Bibliothèque nationale de France, V–1980 (5) • Vienna, Österreichische Nationalbibliothek, 72.C.22+.

¹³⁴ Josef Benzing, ‘Der Kupferstecher, Kunstdrucker und Verleger Johann Bussemacher zu Köln’ in *Aus der Welt des Bibliothekars* (Cologne 1961), pp.129–146, nos. 53 (1610), 54 (1611), 62 (1616); Irmscher p.361 (1611, 1616 editions).

¹³⁵ See online Vd17 12:669149D (1646 edition).



Title page (platemark 245 × 155 mm)

CONTENTS (a) engraved (transcribed above), dated 'Zu Prag Ano. 1602'; (b) *recto* and *verso* dedication, preceded by engraved vignette (insignia of the dedicatee, 132 × 152 mm); (c) *recto* dedication concluded, subscribed by the author at Prague 8 March 1602; *verso* blank; (1)–(23) twenty-three numbered engraved plates (no. [17] without number and here bound at end), all signed by Krammer with his name or monogram, and dated 1600 or 1601.

PAPER watermarks: two versions of a crowned imperial eagle (height of marks 75 mm).

The two leaves of letterpress lightly browned owing to poor quality of the paper, the prints in excellent impressions and fine state of preservation retaining broad margins.

THE EARLIEST KNOWN EDITION, dedicated by Krammer to Adam Gallus Popel von Lobkowitz (1557–1605), at Prague, 8 March 1602. An edition published at Frankfurt am Main by Levin Hulsius in 1600 is cited in the early literature;¹³⁶ however no copy has come to light.¹³⁷

All editions of the book are rare; these copies and fragments of the first edition are recorded

- Boston, Museum of Fine Arts, 50.6.4 (fragment only)
- London, British Museum, Prints & Drawings (cited by Hollstein)
- Nuremberg, Germanisches National Museum¹³⁸
- Vienna, Österreichisches Museum für angewandte Kunst (cited by Hollstein as incomplete)¹³⁹

The book was reprinted at Cologne by Johann Bussemacher, in 1611,¹⁴⁰ 1612,¹⁴¹ without date,¹⁴² and by another publisher in 1633.¹⁴³

¹³⁶ Georg Draud, *Bibliotheca Librorum Germanicorum classica* (Frankfurt am Main 1611), p.431: 'Frankfurt Gabr. Crameri Schweiffbuchlein bey Hulsio, 1600'; cf. p.428: 'Gabriel Kramers Schweiffbuchlein mancherley Laub, Rölwerck, Pespctiven... Prag apud Hulsium 1602'.

¹³⁷ See Josef Benzing, 'Levinus Hulsius, Schriftsteller und Verleger' in *Mitteilungen aus der Stadtbibliothek Nürnberg* 7 (1958), pp.3–7; Schüling pp.73–74 no. 116; Ernst Merkel, 'Der Buchändler Levinus Hulsius, gest. 1606 zu Frankfurt am Main' in *Archiv für Frankfurts Geschichte und Kunst* 57 (1980), pp.7–18; Irmscher p.151 no. III.1.

¹³⁸ Hans Bosch, 'Zu Gabriel Krämer' in *Mitteilungen aus dem Germanischen Nationalmuseum* (1891), pp.60–62 (acquired from the Munich booksellers, Ludwig Rosenthal).

¹³⁹ Cf. Vienna Katalog 1871 p.214 (single plate).

¹⁴⁰ 'Anno Salutis. 1611. Zu Cöllen, Druckts Johan Bussemacher': • Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 1173 (Berlin Katalog 1173) • Brussels, Bibliothèque Royale, VB 5335 (Jervis 1986 p.900 no. 10) • Hamburg, Museum für Kunst und Gewerbe (Hamburg Katalog no. 398) • London, National Art Library, 58.A.36 • Munich, Bayerische Staatsbibliothek, Res 2 A.civ. 95 • New York, Metropolitan Museum of Art, Harris Brisbane Dick Fund, 28.44.1–.24 • Paris, Institut national d'histoire de l'art, 4 res 19 (Ex-libris Foulc, sale Paris 1914, lot 392) • Vienna, Österreichisches Museum für angewandte Kunst, J II 20.

REFERENCES Jervis 1974 nos. 261–283 ('the original edition of 1602 is extremely rare'); Hollstein, *German*, XIX (Amsterdam 1976), p.83, nos. 29–52; Warncke, II, nos. 841–842 (reproducing prints 18–19); Imscher pp.151–153 no. III–2

Bound with

Bruyn, Nicolaes de

Antwerp 1571? – 1656 Rotterdam

Designs for frames.

Amsterdam, Assuerus van Londerseel, [after 1569]

Two prints (from a series of six or eight?), bound in the album on separate guards.

PAPER watermark in both prints an indistinct eagle (height *circa* 70 mm).

Fine impressions.

TWO DESIGNS FOR MIRROR FRAMES ornamented with cupids, birds and animals, both etched (in reverse) from designs of Hans Vredeman de Vries published in 1569.¹⁴⁴

Print (a)

Cartouche, top centre and right a child holds a cord to which is attached a festoon of fruit

194 × 260 mm (platemark), with narrow, irregular margins.

Hollstein, *Dutch*, XLVII, p.261 no. 318 and p.279 (impression in Amsterdam reproduced); Amsterdam catalogue 176A.5; Grafica per orafi fig. 51

¹⁴¹ Josef Benzing, 'Der Kupferstecher, Kunstdrucker und Verleger Johann Bussemacher zu Köln' in *Aus der Welt des Bibliothekars* (Cologne 1961), pp.129–146, nos. 55 (1611), 57 (as *Grundlicher bericht, unnd Eygentliche Contrafactur des Schwaiffsbuchs*, 1612, with the same twenty-three plates).

¹⁴² Cologne, Kunst- und Museumsbibliothek der Stadt Köln, Seilenbuch 1599 ('Cöllen: Bussemacher... 25 Bl. mit 23 Taf.') • Stuttgart, Württembergische Landesbibliothek, Ra 17 Arch 1 ('Cöllen: Bussemacher [circa 1600] 24 Kupfer'); see Schüling pp.73–74.

¹⁴³ • Detmold, Lippische Landesbibliothek, TB 21.2 ('Cöllen 1633').

¹⁴⁴ Hollstein, *Dutch*, XLVII (Rotterdam 1997), pp.256–282, nos. 295bis, 302bis, 303bis, 310bis, 318bis, 322bis.



Models for wooden ornament and inlay work, by Gabriel Krammer (platemark 210 × 155 mm)



Design for a frame, engraved by Nicolaes de Bruyn after Vredeman de Vries
(platemark 194 × 260 mm)

Print (b)

Cartouche, top centre and right a chimerical monster and a bird with a snake in its beak

193 × 260 mm (platemark), with narrow, irregular margins, lettered in four cartouches along bottom
Assu | van | londer | excudit.

Hollstein *Dutch*, XLVII, p.258 no. 302 and p.270 (impression in Amsterdam reproduced);
Amsterdam catalogue 176A.2; *Zauber des ornements* p.32 (reproduced)

Other impressions of prints in the series are in

- Amsterdam, Rijksmuseum, Rijksprentenkabinet¹⁴⁵
- Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 236¹⁴⁶
- Florence, Biblioteca Marucelliana, Vol. CIX, nos. 1, 2, 4, 5, 7 (five prints of the series)¹⁴⁷
- Paris, Institut national d'histoire de l'art, 4 Rés 32 (four prints of the series)
- Paris, Bibliothèque nationale de France, Estampes et photographie, Hd 46 Fol (located by Hollstein, *Dutch*, XLVII, p.258)

REFERENCES Guilmar p.487 no. 32; Hollstein, *Dutch*, IV (Amsterdam 1951), p.25, nos. 237–242;
Mielke, Anhang, p.209

Bound with

Anonymous Bernese draughtsman

Designs for Fountains, Statues, a Tomb and a Cartouche.

[Bern circa 1602]

FOLIO (album dimensions), group of fourteen drawings on thirteen folios (the first two drawings are on recto and verso of one sheet, the remaining drawings on rectos only), executed by a single hand in black ink with grey or a yellowish-brown wash, often over pencil, the drawings in different sizes, the three largest are beyond album height and have a portion folded in.

PAPER watermark related to Lindt nos. 511–512

¹⁴⁵ Amsterdam catalogue p.119 no. 176A.1–6.

¹⁴⁶ Berlin Katalog no. 236 (five prints); *Zauber des Ornaments* p.33 no. 21 ('aus einer Folge von 8 Blättern').

¹⁴⁷ *Grafica per orafi* no. 58 figs. 50–51.



Drawings 2 and 3: Designs for fountain statuary (height of each image 195 mm)

The first five drawings possibly are designs for fountain statuary and show

- (1) Neptune, standing on a circular plinth;
- (2) a Wild man, standing on a square plinth, supporting a shield emblazoned with the emblem of Bern (a bear);
- (3) a Female figure carrying a child with two infants at her feet (Charity);
- (4) a Nereid playing a lyre;
- (5) a Soldier, standing on a square plinth, with drawn bow.

All of the above are drawn in uniform size (height *circa* 195 mm), except the Nereid (height 140 mm).

Six of the remaining nine drawings are complete designs for fountains and occupy the entire album page

- (6) a fountain designed with a rectangular basin ornamented by Neptune in his chariot pulled by sea-horses (long side) and by a River god (end), overlooked by a female figure atop a pedestal standing outside the basin. This female figure (Bellona?) carries a standard and supports a blank shield; the base of her pedestal is decorated by two mermaids, one of whom directs water spraying from her breasts into the nearby basin;
- (7) a fountain designed with hexagonal basin decorated by acanthus ornament (also seen on the preceding sheet) and a grotesque mask; rising in the centre of the basin are three female figures issuing water from their breasts; above them is another basin, and overlooking it, a female figure (Abundance?) holding a cornucopia and supporting a blank shield;
- (8) a fountain designed with a square basin decorated by a grotesque mask and the same foliate ornament; within it are two Nereids with jets in their breasts, and on the tier above, a female figure, seated on a socle ornamented by two rams' heads expelling water;
- (9) a design for a Tomb in the manner of Cornelis Floris. In the centre of the console is an incomplete heraldic escutcheon of strapwork ornament and grotesque masks; above a bearded, partially clothed figure is supine. Comparable designs by Floris, first engraved by Lucas or Johannes Doetecum and published by Hieronymus Cock at Antwerp in 1557, were widely disseminated across Europe.¹⁴⁸



Drawing 6: Design for a fountain

¹⁴⁸ Cf. Amsterdam catalogue no. 76, especially pl.14.



Drawing 7: Design for a fountain



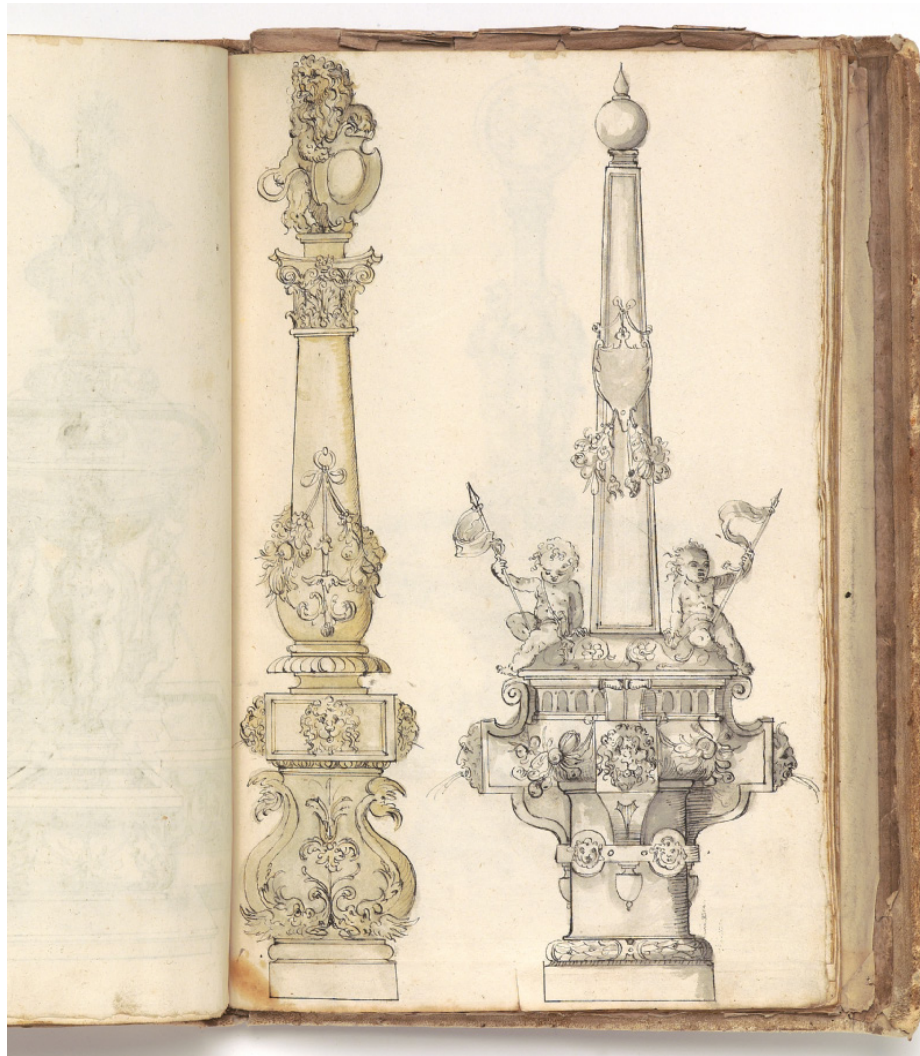
Drawing 8: Design for a fountain



Drawing 9: Design for a fountain



Drawing 11: Design for a fountain



Drawing 12: Designs for columnar monuments



Drawing 13: Design for a fountain, dated 1602

(10) a fountain designed with a rectangular basin decorated in front by a shield (left blank) with lion rampant supporter and our draughtsman's characteristic acanthus ornament at the corners. Within the basin rises a pedestal decorated by three putti astride Sea monsters, continuing up to a second basin, overlooked by Cupid;

(11) a fountain designed with a basin in the form of a Greek cross, decorated by acanthus ornament. On a platform in the middle three putti are seen; above them is a round basin over which presides a Devil riding a Sea horse;

(12) designs for two columnar monuments, one surmounted by a lion rampant, the other an obelisk adorned by putti waving flags. Since water can be seen jetting from grotesque and animal masks around the base of each monument, these presumably are also fountain designs.

(13) a fountain designed with a rectangular basin decorated by acanthus ornament at corners. Inside is a pedestal supporting another basin, three Nereids (one seated on a web-footed sea monster) are gathered around the base, which is dated boldly 1602. Above is a second basin and three female figures (the Three Graces?) grouped around a column, with at top a blank escutcheon.

(14) design for a strapwork cartouche, ornamented by owls, fishes, flowers and fruits, in the manner of Jacob Floris. Comparable designs by Floris, first engraved by Herman Jansz. Muller and published by Hans Lieftrick at Antwerp in 1564, were copied across Europe, and could have been assimilated by our anonymous draughtsman from a multitude of sources.

Bound with

Anonymous Bernese draughtsman

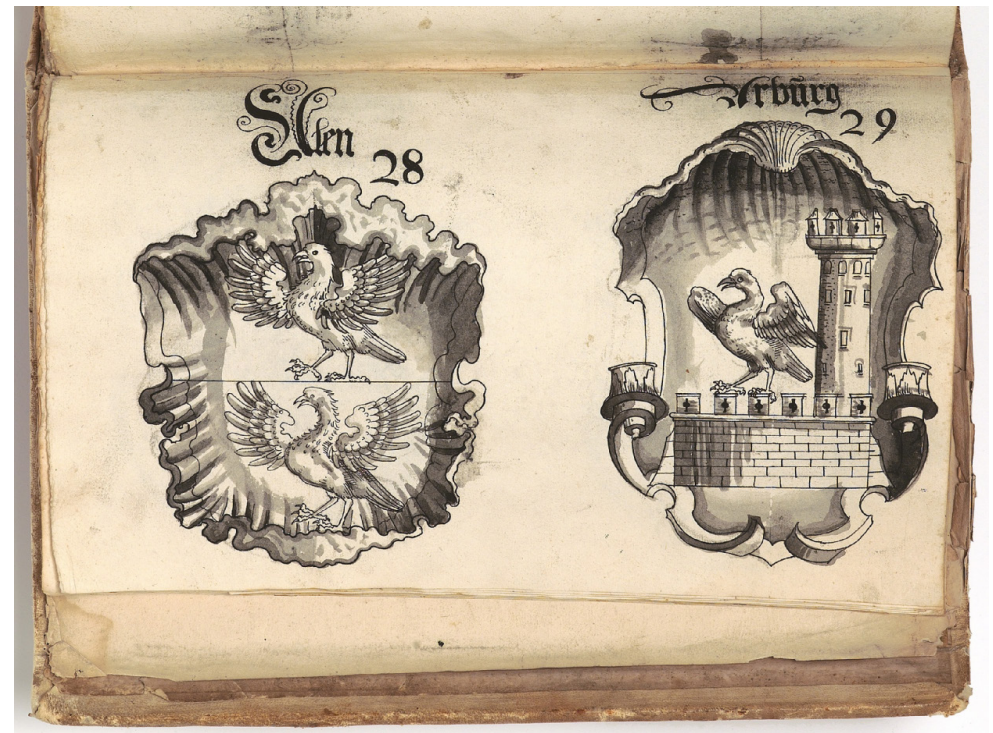
Civic Insignia of Swiss towns.

[Bern circa 1600]

FOLIO (album dimensions), series of forty-five numbered heraldic escutcheons on twenty-three folios (two drawings on each folio, except for no. 34, presented singly), each folio trimmed to album dimensions (except no. 34 which measuring 240 × 210 mm), executed by a single hand in black ink with two shades of grey wash, often over pencil or black chalk, the sheets scored to align the escutcheons uniformly, above each escutcheon is written the name of the town.

PAPER watermark related to Lindt nos. 386–387.

Occasional off-setting on the blank preceding verso; in fine state of preservation.



Civic insignia of Alen (Allenwil?) and Aarburg (Arbürg), by an anonymous Bernese draughtsman

THE INSIGNIA of forty-five towns in Kantons Bern, Aargau, Freiburg, and Waadt, uniformly drawn and presented.

The first escutcheon is unnumbered and shows beneath the heading 'Burtolff' the insignia of Burgdorf. Then follow a series numbered 1 to 40 (alternative spelling of place-name given within parentheses):

1. Thun – 2. Zoffigen (Zofingen) – 3. Arow (Aarau) – 4. Brück (Brugg) – 5. Lenzburg (Lenzburg).
- 6. Nidow (Nidau) – 7. Büren – 8. Arberg (Aarberg) – 9. Erlach – 10. Sannen (Saanen) – 11. Landtschuott (Landshut) – 12. Biberstein – 13. Signou (Signau) – 14. Hüttwil – 15. Arwangen (Aarwangen) – 16. Schenckenberg (Schenkenberg) – 17. Iiuis (Vivis, Vervevy) – 18. Wifflischburg

(Wifflisburg, Avenches) – 19. Neuis (Neuss, Nyon) – 20. Orong (Oron) – 21. Peterlingen (Payerne) – 22. Yserten (Iferten, Yverdon) – 23. Romostier (Romamostier, Romainmôtier) – 24. Morse (Morsee, Morges) – 25. Milden (Moudon) – 26. Losanen (Lausanne) – 27. Grünenberg (Grünenberg) – 28. Alen (Ällen, Aigle) – 29. Arbürg (Aarburg) – 30. Wietlistpach (Wiedlisbach) – 31. Wangen – 32. Drachselwald (Trachselwald) – 33. Untersewen (Unterseen) – 34. Inderlachen (Interlaken) – 35. Estschi (Aeschi, Eschi) – 36. Früttingen (Frutigen) – 37. Wissenburg (Weissenberg; Niedersimmenthal?) – 38. Obersibenthal (Obersimmenthal) – 39. Hasli – 40. Loupen (Laupen), and series numbered I to III: I. Mürten (Murten) – II. Grasburg – III. Gransong (Grandson) – IV. Orben (Orbe-Eschallens, or Orbach).

Loosely inserted

Anonymous Bernese draughtsman

Design for a clockface.

[Bern *circa* 1630]

Drawing in brown ink over pencil, part-coloured in red, blue, green, and yellow, sheet size 395 × 330 mm, folded across centre.

PAPER watermark (eight 95 mm) of a climbing bear on a shield, three balls centred in the horizontal band of the crown, without countermark (similar marks Lindt nos 155–156 associated with Felix Güntisberger, *circa* 1665–1670; and Lindt no. 159 associated with Niklaus Malacrida, *circa* 1697–1700).

Short tears in sheet edges, edges also dust-soiled and stained.

THE CIRCULAR DESIGN displays in an outer ring the Roman numerals I to XII, in the middle ring the twelve signs of the Zodiac, and in the inner ring six gods or allegorical figures.

This drawing, loosely inserted in the album, is not by the hand which executed the drawings bound therein.



Civic insignia of Aeschi (Estchi) and Frutigen (Früttingen), by an anonymous Bernese draughtsman