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).


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).

BINDING the volume is bound in white pigskin drawn over paper boards, the covers decorated in blind by three rolls of much earlier date: 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 unreleased 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.1

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 that 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 by binding faintly.2

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

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.
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 Ilja 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-sammlbände in der Herzog-August-Bibliothek: 26.6 Geom. und 37.2.1 Geom 2°’ in Wolfenbüttel-Notizen zur Buchgeschichte 28 (2003), no. 1/2, pp.45–75.

1 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.
At the time our volume was assembled (circa 1605), Daniel Heintz the Younger (1574–1633) was establishing himself as the preeminent architect of Bern. 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, 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. It seems that Heintz’s library already had passed to his nephew, his father as Stadtwerkmeister; in 1602, he was appointed Münsterbaumeister, 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.

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The ‘Heintz-Plepp’ library contained the treatise of Vitruvius in German (1575). Serlio’s collection of models of doors with texts in Italian and French (1551), and his first five books in German (1609), works on the orders by Vignola (c. 1562), Guicciensis (1598), and Hondius (1620), Furtenbach’s treatises on civil (1628) and domestic architecture (1640), works on...
mechanics and engineering by Besson (1578), Fontana (1590), and Daniel Mögling (1629), a treatise on perspective by Brunn (1615), and repertories of ornament by Guckeisen (1599) and Veit Eck (1596). Two books in the donation are unrelated to the practice of architecture.


Stadt- und Universitätsbibliothek Bern, Signatur ZB Kp II 74: Domenico Fontana, Della trasportazione 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, Grüner & 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, tt. p.831; Stadtbibliothek Bern 1811, tt. pp.27–28.

This volume is lost. The ‘Donationenbuch’ records the volume as ‘11. Daniel Müglins Werck: 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.


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


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. Four of the ‘Heintz-Plepp’ books (Vignola, Fontana, Serlio, Furtenbach) 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 in 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?

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. In 1597, aged twenty-two, he was admitted to the Gesellschaft ‘zum Affen’ in
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 Brügg (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, commencing with Burgdorf and concluding with Laupen, with the four Ämter jointly ruled by Bern and Fribourg (Mürtens, 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, samt etlichen Abriß und gaping gehörrdet’, ‘etliche Visierungen deß unteren Thors allhir, deß Huses Bühren, deß Schloßes Nidouw, unnd anderen Orthen’, ‘1 Visierung einer Ballen’, ‘etliche Vierierungen von Waßerwärck’, ‘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 Harmenz 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 Heintz both appear in the Liber Amicorum of Claude de Villarzel and can be dated circa 1595. Their attribution to Heintz was made by Donald Zimmer, Joseph Heintz der Ältere als Maler, op. cit., p.111 no. A27 Abb. 64 (Kunstmuseum Bern). 37 Hans Kiener, ‘Erbauungs- und Schönschreibbuch, 1580’ (Bern, Burgerbibliothek, Ms Hist Helv. IX 1220); see Christian Rubi, Alte Berner Schreibkunst: Jacob Hutzi, Das Guden ABC (Bern 1975), pp.17, 124.

38 Gabriel Hermann, Vorgschrift Buechlin darinnen begriffen schöne Gebätt vnd danncksagungen, auch leerhaffte Sprüch, der Jugennt zu nutz und gutem geschriben (Bern 1603); Rubi, op. cit., pp.22, 30–31.


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


44 Compare Veelderley nieue inventen van antyckse seputlueren (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. 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), 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. The image and the motto taken from Petrarch (Evil pursues me and fear of worse haunts me) 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 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 Heintz drew the accompanying scene depicting Venus and Cupid, and Wyss added his name and family insignia below.

The attribution of these Villarzel sheets to Daniel 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 indentified, 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 Heintz is the most likely compiler-owner of the volume, this provenance remains entirely circumstantial.

45 Vevey, Musée historique de Vevey, Inv. 1269. 184ff. (165 × 100 mm); see D.L. Galbreath, ‘Les armoiries des “Liber Amicorum” vaudois’ in Archives heraldiques suisses 60 (1946), pp.15–29.
47 Galbreath, op. cit., p.28 (folio 163 recto) and Planche X.
49 Galbreath, op. cit., p.28 (folio 160 verso), p.110.

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

AMSTERDAM catalogue
Ornementprenten in het Rijksprentenkabinet, v. 15de & 16de eeuw, compiled by Marijke de Jong and Irene de Groot (Amsterdam 1988)

ABOUR

BERLIN KATALOG
Katalog der Ornamentstichsammlung der Staatlichen Kunstabibliothek, Berlin (Berlin 1939)

BERLINER

BERNS MÄCHTIGE ZEIT

BONACINI
Claudio Bonacini, Bibliografia delle arti scrittorie 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

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

GUILMARD
Désiré Guilmard, Les Maîtres ornamenstistes (Paris 1880–1881)

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

HARVARD catalogue

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

HOLLSTEIN, Dutch

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

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

JERVIS 1986

LINDT
Johann Lindt, The Paper-mills of Berne and their watermarks 1465–1859, Monumenta Chartarum Papyracearum Historiam Illustrantia, x (Hilversum 1964)

MIELKE

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, 8t 1980)

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

STADTBIBLIOTHEK BERN 1764
Bibliothecae Bernensis librum 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

STRÜBIN RINDISBACHER 1995

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

VIENNA KATALOG 1889

WARNCKE
Carsten-Peter Warncke, Die ornamentale Groteske 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

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

ZWISCHEN RENAISSANCE UND BAROCK
The work was first published in 1568 with the title and writing samples all cut white-on-white leaf; the prints imposed in pairs on whole sheets of paper, then gathered examples of heavily decorated Fraktur initials.

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-white leaf; the prints imposed in pairs on whole sheets of paper, then gathered examples of heavily decorated Fraktur initials.

In fine state of preservation.

[51] ‘Augsburg... Juni Truchf 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 Kart 1936 (title and 10 plates, of which four are numbered (2–5)); see Hollstein, German, XXXIV, Roosendaal 1993, rendering them black-on-white.

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), Johann Jakob Schönig (1657–1694), and Johann Christoph Wagner. The set of black-on-white blocks was acquired by the local publisher Ulrich Hainly (Hainili, Hainlen), who substituted his own name on the title block.
An edition by Ulrich Hainly apparently dated 1600 is cited by Breitkopf, who refers also to an edition, published at Basel by Ludwig König. No other copy of any Hainly edition can be located by the writer.


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 befeissigen zudienst vnd wolgefallen von neüen in Drückh also verferttiget.

Nuremberg, Katharina Dietrich, ‘In 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 unrepaird 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 übereiche Beigabe von Zier- und Beistrichen’.58

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 writer 60

● Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 4811 61 ● 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. R’); 62 ● Frankfurt am Main, Museum für Kunsthandwerk, Buchkunst- und Graphiksammlung, Inv.-Nr. LOZ 279063 ● Halle (Saale), Universitäts- und Landesbibliothek Sachsen-Anhalt, A 5 567, 2º (‘Verlust 2000’); 64 ● Hamburg, Museum für Kunst und Gewerbe (fragment of eight leaves only) 65 ● Nuremberg, Germanisches Nationalmuseum, 4° W 982 cg 66 ● Wolfenbüttel, Herzog-August-Bibliothek, Xb 4° 497 (‘Nach Doede fehlt 1 gef. Bl. am Ende’); 67 ● Zurich, Zentralbibliothek, Z VI, 29a

A new edition was published as Kunstrichtige Schreibart Allerhand Versalif[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 1655.68

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


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.

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. An album of fourteen associated drawings is at Harvard.

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

- Amsterdam, Rijksmuseum, Print Room
- Baltimore, Walters Art Museum, Research Library
- Berlin, Kunsthistorisches Museum, Preußischer Kulturbesitz, OS 5281 mnl
- 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 Gewerbe
- 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, *KB*–6
- Paris, École nationale supérieure des beaux-arts, Réserve, LES 1124
- Paris, Musée du Louvre, Collection Edmond de Rothschild, Inv. 7511–7535
- Rome, Biblioteca Universitaria Alessandrina, vol. XIII f.18/1872
- Schweinfurt, Bibliothek Otto Schäfer, OS 9037
- Stockholm, Kungliga Biblioteket (Royal Library)
- Vienna, Österreichisches Museum für angewandte Kunst
- Wolfenbüttel, Herzog August Bibliothek, U1 442

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67 Houghton Library, F MS 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 Initialen pp.32–33 no. 132 (illustrating letter A).

70 Hamburg Katalog no. 714


72 *Grafica per Orafi* p.34 no. 53.


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.\textsuperscript{76}


Bound with

\textbf{Anonymous Bernese draughtsman}

A figurative 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.

[\textit{Bern circa 1600}]

\textsc{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 \textit{z}, attached to binder’s guard).

\textsc{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 \textit{Q, T, V, X}) to protect the extremities from the binder’s knife (this proved unnecessary, as he left the leaves untrimmed).

\textbf{ALL THE LETTERS} of this handsome alphabet are formed by nude human figures alone or in pairs (except initial \textit{B}, composed of three figures), holding strenuous, but plausible postures. Only in the designs of six letters (\textit{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).


Hondius, Jodocus

Wakken (near Ghent) 1563 – 1612 Amsterdam

Theatrum Artis Scribendi, Varia Svmnorvm Nostri seculi, Artificium 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 Cursioriorum’ (by Hondius); [f.5] ‘Alphabetum Directorium’ (by Hondius); [f.6] ‘Pars altera Dire[orii]’ (by Hondius); [f.7] ‘Bien disoit vray Caton prudent et sage’ (by Van de Velde); [f.8] ‘Commet her und sehet an die wieckh Gottes’ (by Van de Velde); [f.9] ‘Discretion est en l’homme’ (by Van Sambix); [f.10] ‘Evite et fuy les fausses et mauvais 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 bruict’ (by Henrix); [f.13] ‘Mijn allerliefste’ (by Hondius); [f.14] ‘Tu doobs porter souverain honneur apres Dieu’ (by Jacomina Hondius); [f.15] ‘Like as the cutting of vines and other plants’ (by M. Martin); [f.16] ‘Yvrognerie est abomination a Dieu’ (by Hondius); [f.17] ‘Nettoyons la conscience, qui est ouverte devant les yeux’ (by Beauchesne); [f.18] ‘Quiquaum saintum 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 Himmelischer Vater’ (by Van Houthuys); [f.22] ‘Kleyne cloeckheit met Gods vreese’ (by Hondius); [f.23] ‘ect, tuam matrem & tuum patrem Honora’ (by Hondius); [f.24] ‘Litera Graeca’ (by Hondius); [f.25] ‘il Mag.co M. Pietro Contarini’ (by Curione); [f.26] ‘Zenon Philosocho’ (by Hondius); [f.27] ‘Sig. mio Osser.nmo in recompensa 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 (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.

A N 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, Jacomina 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 ‘Regulæ’).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); 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 reissued 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

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.

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).


81 Hondius’s cartouches are inspired by designs by Hans Vredeman de Vries for Clement Perret’s Exercitatio Alphabeticca 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 in 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 Guilmard 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

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

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 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).
85 Very 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 ‘Menschentalphabet’ (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.
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 scalq H. Vllrich. ex: (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. 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:

1 before numbers and signatures II plates before numbers, three signed by the printmaker and dated 1605 III plates numbered 1–9, same three plates signed and dated, publisher’s name H. Vllrich. ex: and date 1605 added on two plates (1, 9) IV 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 a 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)
- Schleswig, Schleswig-Holsteinische Landesmuseen
- 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?)


Bound with

Passe, Crispijn de

Amersfoort 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.

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88 Warncke, I, figs. 496–497 (Hollstein nos. 56, 59 respectively).
89 Vienna Katalog 1889 p.60.
THE COMPLETE SERIES, engraved after designs by the Flemish painter Maarten de Vos (1532–1603). The preparatory drawing for ‘Astronomia’ is in the Yale University Art Gallery, New Haven.

These sets are known to the writer

- Brussels, Bibliothèque Royale de Belgique, Cabinet des Estampes 89891–89897
- Madrid, Biblioteca Nacional, Gabinete de estampas, ER/1493(37)–ER/1493(43)
- Vienna, Hofbibliothek, HB 86, pp.158–159, 445–51

REFERENCES

Bound with

Boissard, Jean Jacques
Besançon 1528 – 1602 Metz

Parnassus cum imaginibus Mysarvm Deorumque praesidum 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.
94 Impressions reproduced by Hollstein, Dutch, XLVI (Rotterdam 1996), pp.245–246.
beneath letterpress heading (without name of engraver), twenty-five full-page engravings (255/270 × 135/180 mm, platemarks), and final blank leaf.

Light discoloration 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, Universität- 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, Réés. J 1834 (1) and FB–2090
- Paris, Bibliothèque nationale, Estampes et photographie, Gc.13
- Wolfenbüttel, Herzog-August-Bibliothek, Xb 4º 476
- Wolfenbüttel, Herzog-August-Bibliothek, Xb 4º 476
- Wolfenbüttel, Herzog-August-Bibliothek, 26.5 Geom. 2º.

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 Fitzher 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

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

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.

REFERENCES (a) ‘Justitia est virtus suum cuique tribuens’, signed BC and Anton: Eisen: (b) ‘Fides est justitia 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: W W fecit. 1591
(d) ‘Temperantia est virtus cupiditates moderans’, signed BC and Anton: Eisen: f. (e) ‘Prudentia est
virtus accurate perspiciens id quod in unaquaque actione decret’, 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, Kunsthbiblohek, 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–
d( q.v. Caimox) in volume V (1955), p.191 nos. 11–17 (seven prints only)

Bound with

97 Zauber des Orniments 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
Plattnann, Wunderwerk: göttliche Ordnung und vermessene Welt, der Goldschmied und Kupferstecher
Antonius Eisenhoit und die Hofkunst um 1600, catalogue of an exhibition held at Erzbischöflichen
Dröesamuseum 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,

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

[Passe, Crispijn de I de]
Armenvuenden 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 superbia MDCI’ (b) ‘Felix terra evlvintur est copia rerum’ (c) ‘Gignitvr ex nimio sic foeda superbia LVXV 1601’ (d) ‘Invidia altervs rebvs macrescit optimis 1601’ (e) ‘Iam cvm sangvinio fvriv hev bellona flagello’ (f) ‘Sera bonos nvnquam ad mores via, iam respisce 1601’ (g) ‘Me pietas ivvat et fidei meditatio sanctae 1601’ (h) ‘Divitis fvriv en rovftoque labore paratis An. MDXX’.

PAPER indistinct large eagle watermark.

Superb impressions in fine state of preservation.

A N 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 Adrian Collaert (1560 – 1618 Antwerp)

These impressions are known to the writer

- Amsterdam, Rijksmuseum, Rijksprentenkabinet, RP–P–1964–4618.4625
- Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preussischer Kulturbesitz, OS 239
- Brussels, Bibliothèque Royale de Belgique, Cabinet des Estampes
- Paris, Fondation Custodia

REFERENCES

Daniel Franken, L’Œuvre 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 superbia’ and ‘Invidia altervs rebvs macrescit optimis’))

Bound with

Collaert, Adriae
Antwerp circa 1560 – 1618 Antwerp

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

[Antwerp, Adriaeen 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 – Paou, signed Adrian Collaert fecit et excud. (H. 1425/1); (e) Gallus comutus – 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) Psatci duplex genus, signed Adrian Collaert fecit et excud. (H. 1422/1); (h) Columbus plumipes, vitattus – Picus Cinerus, signed Adrian. Collaert fecit et excud. (H. 1426/1); (i) Falco, signed Adr. Collaert fecit et excud. (H. 1427/1); (j) Parus sylaticus – Sturnus, signed Adr. Collaert fecit et excud. (H. 1430/1); (k) Upupa – Acanthis, signed Adrian. Collaert fecit et excud. (H. 1434/1); (l) Galgalus – Passer, signed Adrian. Collaert fecit et excud. (H. 1429/1); (m) Picae 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, Bl 326 I 3; another set in the Bibliotheca, 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)
- London, Wellcome Library, 7014/D

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). The full set of thirty-two matrices was struck again by Collaert and Theodoor Galle in partnership (before 1618), by Frederick de Wit (after 1659), and by Johannes Galle (the matrices are recorded in an inventory taken in 1677).


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, ganzz ließlich und lustig, gleichsam als zur hande, und in einem Spiegel vorgestellet, Allen Künstlern, Werckmeistern, Maalern, Bildhauern,

110 Avium vivae et artificiosissimae icones delin. et incisae per Adrianum Collaert; ‘Gedr. t'Amsterdam: by F. de Wit’; Amsterdam, Universitätsbibliothek, OI–16; Munich, Bayerisches Staatsbibliothek, Chalc.145 (incomplete, 30 prints only).
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, Malern, Bildhausern, Schnitzlern, Goldschmiden, Schreinern, Glasmalern, und allen Liebhabern dieser Künsten’).

According to an early authority, our reprint was in fact printed at Basel by Ludwig König.112 In recent years the book has begun to attract widespread scholarly attention.113 These copies in public collections are known to the writer 113.

- Amsterdam, Universiteit van Amsterdam, OTM: OM 63–1987
- Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 3923
- Chicago, Newberry Library, Wing folio ZP 6471.604
- London, British Library, 1269.h.2
- Munich, Bayerische Staatsbibliothek, 2 Math. a. 61 and 2 Mil. g. 77 (two copies)
- Vienna, Österreichischen Nationalbibliothek, 72.P.48

References Forssman pp.144–147, 240; Warneke, l, 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 (a“–h”), and bound in on their own paper.

Contents (a) dedication to Count Peter Ernst von Mansfeld, subscribed Hieronymus Cock Pictor deuotissimo dedicatbat, 210 × 160 mm platemark (Hollstein 51); (b) 160 × 211 mm platemark (H. 56); (c) 212 × 210 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. Exudebat Vriese Invent (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 Exudebat (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 Inventor Cock Excud (H. 70); (q) 162 × 215 mm platemark Vriese Invent H Cock Excudebat (H. 61); (r) 162 × 215 mm platemark, signed Vriese Invento Cock excudebat (H. 65); (s) 160 × 215 mm platemark (H. 59); (t) 160 × 212 mm platemark (H. 52); (u) 161 × 212 mm platemark, signed Vriese Invent (H. 57).

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


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, Kunsthistorisches Museum zu Berlin – Preußischer Kulturbesitz, OS 2214
- Madrid, Escorial
- Rotterdam, Museum Boymans-van Beuningen, Tekeningen en prenten
- Vienna, Hofbibliothek, HB 56.2., fols.19–25, nos. 54–74 (reproduced by Hollstein)
- Vienna, Graphische Sammlung der Albertina

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

References:
- Bound with 118 Berlin Katalog no. 2214.
- 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.

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

Krammer, Gabriel
Zürich 1564 – 1606 Prague


Prague, [no publisher named], 1600
Models by Gabriel Kammer (dated 1599; height of page 309 mm)
the time. His work was valued as virtually the ‘official’ style of the Prague court in the area of interior design.\(^\text{125}\)

The writer locates these copies in public collections

\begin{itemize}
  \item Berlin, Kunstbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 1944 mtl.\(^\text{126}\)
  \item Boston, Museum of Fine Arts, 50.6.4 (fragment only) \item Halle, Universitäts- und Landesbibliothek, A/B 97261 \item Hamburg, Museum für Kunst und Gewerbe (fragment only)\(^\text{127}\)
  \item Munich, Bayerische Staatsbibliothek, 2A civ 97 \item New Haven, Yale University, Beinecke Library, Yna 31 +600 K \item Nuremberg, Germanisches National Museum (located by Irmscher) \item Olomouc, Research Library, III 9.070 \item Oxford, Bodleian Library, Arch. B c.23\(^\text{128}\)
  \item Paris, Institut national d’histoire de l’art, 4 Est 127 \item Princeton, University, Marquand Library, NA2810.K86q
  \item Stuttgart, Württembergischen Landesbibliothek, Ra 16 Has 1 \item Vienna, Österreichisches Museum für angewandte Kunst, D 169 F–135 S–45 Z–1.19\(^\text{129}\)
  \item Vienna, Universitätsbibliothek, III–79217
\end{itemize}

Two further editions, issued at Prague by Marco Sadeler, in 1606\(^\text{131}\) and 1608,\(^\text{132}\) are also rare.


\(^{126}\) Berlin Katalog no. 1944; Zaubers 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.

\(^{129}\) Vienna Katalog 1873 p.193.


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


\(^{134}\) 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).
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; however no copy has come to light.

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 Museum
- Vienna, Österreichisches Museum für angewandte Kunst (cited by Hollstein as incomplete)

The book was reprinted at Cologne by Johann Bussemacher, in 1611, 1612, without date, and by another publisher in 1633.

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

144 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, undt Eigentliche Contrafactur des Schweifbuches, 1612, with the same twenty-three plates).


● 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)
ROBIN HALWAS LIMITED ● www.robinhalwas.com

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 ornaments p.32 (reproduced)

Other impressions of prints in the series are in

- Amsterdam, Rijksmuseum, Rijksprentenkabinet
- Berlin, Kunsthbibliothek, Staatliche Museen zu Berlin – Preußischer Kulturbesitz, OS 236
- Florence, Biblioteca Marucelliana, Vol. CIX, nos. 1, 2, 4, 5, 7 (five prints of the series)
- 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 Guilmard 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

146 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’).
145 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 \textit{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 seahorses (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 incompletely 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.\footnote{Cf. Amsterdam catalogue no. 76, especially pl.14.}
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 Liefrick 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.

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):


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

HE 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):

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.