

Detail (upper section), woodcuts by Georg Scharffenberg

## Scharffenberg, Georg

Görlitz c. 1525/1530 – after 30 June 1608 Wolfenbüttel

### Wahrhaftige vnd in bewerten Historien wolgegründete Genealogia oder Stambaum des Hochlöblichen Vhralten Fürstlichen Hauses Braunschweig vnd Lüneburg

#### Wolfenbüttel, Conrad Horn, 1584

MONUMENTAL WOODCUT, printed by forty-two blocks on nineteen assembled sheets, dimensions overall 236 × 91 cm.

(sheet 1) 'title' and dedication to Heinrich Julius von Braunschweig-Lüneburg-Wolfenbüttel, both printed by letterpress (sheet 19.2 × 54.5 cm);<sup>1</sup> (2) woodcut 'head-piece' depicting an Emperor seated

<sup>1</sup> Title (variant readings † Wolfenbüttel, HAB Graph A4:19 † Göttingen, Städtisches Museum, as reported by Brinkmann, *op. cit.*, pp.21–22): Wahrhaftige vnd in bewerten Historien wolgegründete Genealogia oder Stambaum || des Hochlöblichen Vhralten Fürstlichen Hauses Braunschweig vnd Lüneburg/ so anfenglich/ wegen der Schwerdseiten || aus dem auch Hochlöblichen alten Fürstlichen Hause der Marggraffen [‡ Markgrafen] von Est vnd Ferrar in Italia/ Wegen der Spilseiten aber/ von den Edelsten/ Eltesten/ Teutschen/ Fürtrefflichen Guelphen/ iren [† paste-on cancel, *seinen*] gewissen hoch- || rühmlichen Vrsprung haben [† paste-on cancel, *hat*] Daraus nicht allein zuersehen/ wie durch GOTTES milden Segen [‡ Seegen]/ in die Tausent Jar hero hochgedachte beide Estensische Fürstliche Heuser zu Braunschweig vnd Ferrar/ nunquam intercisa Linea, bis anhero gewachsen/ vnd sich in viel || Fürstliche Geschlechte zertheilet/ Sondern wie auch in Hertzogen Heinrichen den Lewen/ dem mechtigsten Churfürsten zu Sachsen/ Hertzogen in Beyern/ auch zwischen Elb vnd Rein/ Herrn zu Braunschweig/ Parentem ac [‡ et] conditorem domus Brunsvicensis & Lunæburgensis, die || gewaltigste Keyserliche/ Königliche vnd Fürstliche Geschlechte/ als der Francken von Carolo Magno/ der Sachsen von König Sieghard/ vnd der Sachsen von Hertzog Herman Billings [‡ Hermann Billung]/ Auch der von Est/ so aus Königlichem Geblüt der Longobarder entsprossen/ || vnd der Edlen Guelphen/ gar nahen Blutfreundschaft halber/ eintrechtiglich concurriren/ vnd zusammende lauffen/ vnd also dem hochgedachten Fürstlichen Hause Braunschweig seinen hochadelichen/ weitberühmpten [‡ weither berumpten] vnzweifflichen vrsprung geben/ Desgleichen wie || nahe auch dem jetzt für hocherwehntem Fürstlichen Hause [‡ jetzt hochehrenten Hause] Braunschweig/ die jtzigen fürnembsten [‡ fürnehmsten] Potentaten/ auch Chur: vnd Fürsten in Teutschlandt/ Italien vnd Franckreich/ vnd andern [‡ an anderen] mehr/ mit Blutfreund: oder || Schwegerschaftt verwandt vnd zugethan sein [‡ oder Schwiegerschaftt zugethan sein]. || Zu vnterthenigen Ehren vnd Wolgefallen || Dem Hochwirdigen/ Durchleuchtigen/ Hochgebornen Fürsten vnd Herrn/ Herrn Heinrichen Julio/ || Postulirten Bischoffe zu Halberstadt/ Administratorm des Stiffts Minden/ Hertzogen zu Braunschweig vnd Lüneburg/ etc. als einem [‡ Administrator Stiffts Minden/ als einem] besondern liebhabern || vnd Perscrutatori [‡ perscrutorem] der Historien/ ac totius antiquitatis.

between God the Father and Jesus Christ (block 40 × 52.5 cm), with a caption above in letterpress ‘Rerum unus pater est, unus qui cuncta gubernat | Hic dedit et phoebo radios, et cornua Lunæ’ and below two columns of printed verse (sheet 41.5 × 54.5 cm);<sup>2</sup> (3)–(6) woodcut genealogical tree with printed captions (each of the four blocks *circa* 43 × 57 cm; the sheets of same dimensions); (7)–(19) woodcut border along sides and bottom, the border composed of 34 woodcuts of which there are two designs (one with four blank roundels per block, and matching block with single blank roundel, used on the right and identifying 56 bishops of Minden within the roundels; the other with three roundels per block, and matching block with single roundel, used on the left and identifying 44 bishops of Halberstadt within the roundels; the blocks of both designs 19 × 6 cm and 5 × 6 cm), in bottom centre a woodcut compartment (block 6 × 16 cm) enclosing letterpress captions for the border roundels and the imprint,<sup>3</sup> and on the same sheets as the border the woodcut heraldic insignia of Herzog Julius (upper left, block 14 × 11 cm), a printed dedication to Heinrich Julius in Latin distichs (upper right, subscribed Heimbartus Oppechinus),<sup>4</sup> and along both sides biographies of 20 of his ancestors in German distichs with heading ‘Erklärung des Stammbaums der Hochlöblichen Fürsten zu Braunschweig und Lüneburg’ (six sheets used per side, each sheet *circa* 40.5/43 × 175 cm; the bottom sheet 6.5 × 57 cm).

PASTE-ON CANCELS caption for portrait of Azzo I d’Este (text on label in italics): *Azo I M. zu Est*; caption for portrait of Otto II von Braunschweig-Göttingen (‘Otto mit dem einmen auge’): sein Landt kam an *Wilhelm Gottskuh*<sup>5</sup>

WATERMARK a crown, beneath which are three ribbons (or letter m?), centred between two chain lines (40 × 40 mm)

CONDITION three lateral folds, of which two splitting with minor losses of image consistent with use; previous single centre fold, with a minor loss of image at intersection with top lateral fold; paper of centre panels lightly browned; some edges and folds partly strengthened on the back with old paper

PROVENANCE Hartung & Hartung, ‘Auktion 127: Wertvolle Bücher – Manuskripte – Autographen’, Munich, 8 November 2010, lot 1191

Preserved folded in a portfolio.

<sup>2</sup> Thirty-six lines, commencing: Gott Vater/ Son/ und heiliger Geist/ || In dreyn Person ein Wesen heißt/ || Ein GOTT und drey Götter nicht/ || Gleich Ewig/ Mechtig und Herrlich. These unsigned verses are attributed to Franz Algermann by Von Heusinger, *op. cit.*, p.173.

<sup>3</sup> *Left*: Catalogvs aller Bischoff zu Halberstadt/ welches von Carolo Magno gestiftet/ anno 770; *right*: Catalogvs aller Bischoffe zu Minden/ welchs von Carolo Magno und Widelindo der Sachsen letzten Könige gestiftet umbs Jahr 780; *centre*: Gedruckt vnd verfertigt in der Heinrichstadt/ bey dem Fürstlichen Hofflager Wolffenbüttel/ durch Cunradt Horn/ Franciscum Algerman vnd Georg Scharffenbergern/ Anno etc. 1584.

<sup>4</sup> Forty-two lines, headed: In Illvstrissimorvm Dvcvm Brvnsvicensivm & Lunæburgensium insignia. Heimbart Oppechinus (c. 1550–1613) was court preacher and pastor of Wegeleben.

<sup>5</sup> Both cancel slips (*Azo I* and *Wilhelm*) are present on Wolfenbüttel, HAB Graph A4:19 and Graph A4:18; and also on the impressions in Städtisches Museum Göttingen and Kupferstichkabinett Berlin.

**A PICTORIAL GENEALOGY** of some thirty generations of the Braunschweig-Lüneburg dynasty, displayed in the form of a tree with half-figure portraits of family members hanging like fruit on its branches. At the top, given precedence, is an imposing headpiece (40 × 52.5 cm) of an Emperor<sup>6</sup> flanked by God the Father and His Son, certifying the authority and divine grace conferred upon the family. The print is dedicated to the ‘newest growth’ on the tree, Heinrich Julius von Braunschweig-Lüneburg-Wolfenbüttel (1564–1613), the nineteen or twenty year-old son of the reigning duke.

The prototypes of this large print, almost 2 ½ metres high, were monumental woodcuts representing the genealogy of the houses of Hapsburg (by Hans Burgkmair,<sup>7</sup> Robert Peril,<sup>8</sup> and Jörg Breu the younger),<sup>9</sup> Wittelsbach (by the team of Jacob Clauser, David Kandle, Zacharius Specklin, and others),<sup>10</sup> Mecklenburg (by Jakob Lucius),<sup>11</sup> and Württemberg (by Jacob Lederlein).<sup>12</sup> The earliest of these prints were instruments of self-propaganda,

<sup>6</sup> Various identified, as Charlemagne (Von Heusinger, *op. cit.*, p.173), Rudolf II (Brinkmann, *op. cit.*, p.22), Maximilian II or Rudolf II (Lippelt 2007, *op. cit.*, p.69).

<sup>7</sup> A project presenting the genealogy of the Emperor Maximilian was initiated by Konrad Peutingner in 1510–1512: 77 woodcuts were completed by Hans Burgkmair (out of a planned 92) before it was abandoned; see Larry Silver, *Marketing Maximilian: the visual ideology of a Holy Roman Emperor* (Princeton 2008), pp.41–44 *etc.*

<sup>8</sup> A genealogical tree of the house of Hapsburg, produced by Robert Peril on twenty-two sheets (dimensions overall 810 × 156 cm) and first printed (with French text) in 1535. Wouter Nijhoff, *Nederlandsche houtsneden, 1500–1550* (The Hague 1933–1939), pp.57–60 (Pl. 231–240), 127–128 (Pl. 365–366); ‘The genealogical tree of the house of Hapsburg’ in *Women of distinction: Margaret of York, Margaret of Austria*, edited by Dagmar Eichberger (Davidsfonds [2005]), pp.80–81 no. 15.

<sup>9</sup> Two genealogies by Jörg Breu the younger appeared in 1536–1538 (73 × 51.1 cm; 93.5 × 39 cm); see F.W.H. Hollstein, *The new Hollstein: German engravings, etchings and woodcuts, 1400–1700: Jörg Breu the Elder and Jörg Breu the Younger*, compiled by Guido Messling (Ouderkerk aan den IJssel 2008), pp.233–236 nos. 30–31.

<sup>10</sup> The so-called ‘Tabula Palatinorum Heroldi’, published at Basel by Johann Oporinus, 1556 (dimensions overall 445 × 131 cm); see Hollstein, *op. cit.*, LXXIV, 2008, pp.4–8 no. 1.

<sup>11</sup> A genealogy of the dukes of Mecklenburg from Anthyrius to Johann VII, initiated by David Chytraeus, designed by Cornelius Krommeny, and printed at Rostock by the Formschneider Jakob Lucius, 1578 (192 × 58 cm). See G.C.F. Lisch, ‘Ueber des Herzogs Ulrich von Meklenburg-Güstrow Bestrebungen für Kunst und Wissenschaft’ in *Jahrbücher des Vereins für Mecklenburgische Geschichte und Altertumskunde* 35 (1870), pp.13–17; Hollstein, *op. cit.*, XXIII, 1979, p.38 no. 47; and for a reproduction, Carsten Neumann, ‘David Chytraeus und die Kunst am Hofe Herzog Ulrichs zu Mecklenburg’ in *David Chytraeus (1530–1600)*.

*Norddeutscher Humanismus in Europa*, edited by Karl-Heinz Glaser and Steffen Stuth (Ubstadt-Weiher 2000), pp.48–52.

<sup>12</sup> A genealogy of Herzog Ludwig von Württemberg, designed by Jacob Züberlin, and printed by the Formschneider Jacob Lederlein, 1585 (118 × 150 cm). See Hollstein, *op. cit.*, XXI, 1978, p.149 no. 7;

bolstering political legitimacy by showing a venerable and unbroken line of succession, and were commissioned and distributed by the ruler. Later prints, including the present one, were commercial undertakings, and intended for a larger audience. Although their production was doubtless greater, display of the prints as wall hangings has destroyed all but very few examples.<sup>13</sup>

At the bottom of the print are five trees, representing (from left) the Merovingian and Carolingian lines, the house of Este, the house of Welf (Guelph), and the house of Billung of Saxony. The first ancestors claimed by the family are shown resting at the base of each trunk: Sigibert III (631–656), an Austrasian king of the Merovingian line,<sup>14</sup> Pepin II (c. 635/645–714), ruler of the Franks;<sup>15</sup> Gundelard (d. 682), son of Valerian of Este, Lord of Feltri;<sup>16</sup> Welf I (died 825), count of Altorf, the oldest known member of the house of Welf (Guelph);<sup>17</sup> and Hermann Billung (c. 900/912–973), margrave of Saxony.<sup>18</sup> The two main lines (Merovingian and Este) become entwined in the person of Heinrich der Stolze (c. 1102/1108–1139), and culminate in Herzog Julius von Braunschweig-Lüneburg (1528–1589), who is shown with his wife Hedwig von Brandenburg (1540–1602) and half-figure portraits of their eleven children (the dedicatee, Heinrich Julius, is third from left).

Work on the print apparently commenced in 1582 and was completed in 1584.<sup>19</sup> The latest information contained in the print is the marriage (6 May 1583) of Elisabeth von

---

and for a reproduction, *Die Renaissance im deutschen südwesten*, catalogue of an exhibition, Badisches Landesmuseum Karlsruhe (Karlsruhe 1986), pp.420–421.

<sup>13</sup> On the design and purpose of arboreal genealogies in general, see Christiane Klapisch-Zuber, *L'ombre des ancêtres: Essai sur l'imaginaire médiéval de la parenté* (Paris 2000); and for the graphic representation of genealogical information, see Daniel Rosenberg and Anthony Grafton, *Cartographies of Time: A History of the Timeline* (New York 2010), pp.36, 48–51 etc. The poor survival rate of 'mural woodcuts' is discussed by David Landau and Peter Parshall, *The Renaissance print, 1470–1550* (New Haven & London 1994), pp.231–237.

<sup>14</sup> 'Stammbaum der alten Sachsen/ daraus die Hertzogen zu Braunschweig vnd Lüneburg von der Spillseiten herkommen', commencing with 'Sieghart König der Sachsen wieder Dagobertum/ 632'.

<sup>15</sup> 'Stammbaum der Andern Könige zu Franckreich...', commencing with 'Pipinus Großhoffmeister in Franckreich/ Anno 694'.

<sup>16</sup> 'Stammbaum der Hertzogen zu Braunschweig vnd Lüneburg/ auch zu Ferrar/ nach der Schwerdseiten...', commencing with 'Gündelhart Fürst zu Est/ Anno 590...'.

<sup>17</sup> 'Stammbaum der alten Edlen Welffen/ und wie des letzten Schwester Azonem den 2. genommen/...', commencing with 'Welff Graff zu Altorff vnd Ravenspur/ 820'.

<sup>18</sup> 'Der Billungianer von Stübecks oder Stipshorn Stam...', commencing with 'Herman Billung [Billung]... Anno 965'.

<sup>19</sup> Lippelt 2007, *op. cit.*, pp.61–62, 65, postulates a first issue of the woodcut in 1582, coincident with the wedding of Franz II von Sachsen Lauenburg and Herzogin Maria von Braunschweig-Wolfenbüttel (10 November 1582).

Braunschweig-Wolfenbüttel and Adolf XI von Holstein-Schauburg and the birth (23 June 1583) of Johann, fourteenth child of Wilhelm der Jüngere, Herzog zu Braunschweig-Lüneburg-Celle. All known copies have an imprint dated 1584 naming as participants in the venture Konrad Horn, *Hofbuchdrucker* since 1551; Franz Algermann (1548/1549–1613); and Georg Scharffenberg (c. 1525/1530–1608). External evidence indicates that the *Bauverwalter* Paul Franke (c.1538–1615) and the *Hofrat* Abel Ruck also were involved.

Born in Celle, Franz Algermann studied in Wittenberg and Strassburg, and arrived at the Wolfenbüttel court in 1575, where he obtained appointments as a clerk and musician. The unsigned verses incorporated in the border of the print, describing twenty ancestors of Herzog Julius, are credited to him.<sup>20</sup> Algermann later wrote an 'Erklärung' of the Stammbaum in the form of a dialogue; it remained unpublished.<sup>21</sup>

Georg Scharffenberg was the eldest son of the blockcutter and printer Crispin Scharffenberg (c. 1505–1576). He commenced his career in Görlitz, producing in 1565 a large view of that city after a drawing by Joseph Metzker,<sup>22</sup> and worked thereafter in

---

<sup>20</sup> The stanzas in the left-hand border celebrate (1) Heinrich der Ältere (1463–1514), Herzog zu Braunschweig-Wolfenbüttel; and Erich I (1470–1540), Herzog zu Braunschweig-Wolfenbüttel-Calenberg (2) Wilhelm II der Jüngere (1425–1503), Herzog zu Braunschweig-Lüneburg (3) Wilhelm I der Siegreiche (1392–1482), Herzog zu Braunschweig und Lüneburg (4) Magnus II mit der Kette (1328–1373), Herzog zu Braunschweig und Lüneburg (5) Albrecht I der Große (1236–1279), Herzog zu Braunschweig-Lüneburg (6) Otto das Kind (1204–1252), Herzog von Braunschweig und Lüneburg (7) Heinrich der Stolze (c. 1102/1108–1139), Herzog von Bayern und Sachsen (8) additional verses 'von jetztgemelten Heinriche' (9) Ottone d'Este; and the stanzas on the right describe (1) Heinrich der Jüngere (1489–1568), Herzog zu Braunschweig-Wolfenbüttel (2) Heinrich I der Milde (1355–1416), Herzog zu Lüneburg and Braunschweig-Wolfenbüttel (3) Magnus I der Fromme (1304–1369), Herzog zu Braunschweig-Wolfenbüttel (4) Albrecht II der Fette (1268–1318), Herzog zu Braunschweig-Wolfenbüttel-Göttingen (5) Wilhelm (1184–1213) von Lüneburg (6) Heinrich der Löwe (1129/31–1195), Herzog von Bayern and Sachsen (7) Heinrich der Schwarze (1075–1126), Herzog von Bayern (8) Welf IV (c. 1030/1040–1101), Herzog von Bayern (9) Azzo IV d'Este (d. c. 1145) (10) Albert Azzo II d'Este (996–1097), Margrave of Milan and Genoa (11) Siebert [Siebert, Sigisbert, Sigfrid] (d. 945), count of Este.

<sup>21</sup> Wolfenbüttel, Herzog August Bibliothek, Cod. Guelf., 19.22.2 Aug 4°; see Wolfenbütteler Digitale Bibliothek (<http://diglib.hab.de/mss/19-22-2-aug-4f/start.htm>). Von Heusinger, *op. cit.*, p.174; Lippelt 2007, *op. cit.*, pp.77–78.

<sup>22</sup> Printed by twelve blocks (dimensions overall 54 × 230 cm), signed on a tablet: Ioseph Metzker Goltschmidt. zu Görlitz Georg Scharffenberge Formschneider 1566. See Strauss, *op. cit.*, III, pp.902–906 no. 4; Hollstein, *op. cit.*, XLIV, pp.127–128 no. 3. Georg rarely signed his work and his production is confused with that of his father and of the Basel Monogrammist GS; see *Vorbild Dürer: Kupferstiche und Holzschnitte Albrecht Dürers im Spiegel der europäischen Druckgraphik des 16. Jahrhunderts*, catalogue of an exhibition in the Germanischen Nationalmuseums Nürnberg (Munich 1978), p.24.

Frankfurt an der Oder. He was in Dresden on 13 July 1582, when Herzog Julius summoned him to Wolfenbüttel to work on this print;<sup>23</sup> later in the same year, he was appointed *Formschneider* at court.<sup>24</sup>

The sources of Scharffenberg's portraits have yet to be identified;<sup>25</sup> since he was a portraitist, contemporary members of the court – Herzog Julius, his wife, and children, in particular – may have been drawn by him from life.<sup>26</sup> Similarly, the 'Löwendenkmal' (Domplatz, Braunschweig), positioned on the print next to Heinrich der Löwe (1129–1195), who had erected it in 1172, may depend from Scharffenberg's observation of that monument.<sup>27</sup> The white horse (Sachsenross, or Welfenross) within a border signifying the territories controlled by Heinrich der Löwe, depicted opposite, accords with a literary description published in 1584.<sup>28</sup>

Besides the impression here described, four other complete and three incomplete or fragmentary impressions can be located. Differences between the prints indicate multiple issues over time. The 'title' of the Göttingen copy varies slightly from all other examples; whether it is an earlier or later setting, can not at present be established.<sup>29</sup> Our impression is most closely affiliated with one in the Herzog August Bibliothek in Wolfenbüttel (Sig. Graph. A4:19). That impression however has four paste-on cancels which are not present in ours: two cancels in the 'title'<sup>30</sup> and two in the borders enumerating the bishops of Halberstadt and of Minden.<sup>31</sup> The absence of cancels is usually suggestive of an early issue date.

<sup>23</sup> Wolfenbüttel, Niedersächsisches Landesarchiv – Staatsarchiv, 3 Alt, Nr. 104, f. 2r–3v (digitised: <http://www.hab.de/bibliothek/wdb/archivdigital.htm>).

<sup>24</sup> *Allgemeines Lexikon der bildenden Künstler*, edited by Ulrich Thieme and Felix Becker (Leipzig 1935), XXIX, p.585; Friedrich Thöne, *Wolfenbüttel. Geist und Glanz einer alten Residenz* (Munich 1963), p.256; Christian von Heusinger, 'Georg Scharffenberg' in *Braunschweigisches Biographisches Lexikon: 8. bis 18. Jahrhundert*, edited by Horst-Rüdiger Jarck (Braunschweig 2006).

<sup>25</sup> Von Heusinger, *op. cit.*, p.172.

<sup>26</sup> For his unsigned woodcut of Thomas Mancinus (1585), see *Hofkunst der Spätrenaissance: Braunschweig-Wolfenbüttel und das kaiserliche Prag um 1600*, catalogue of an exhibition held at the Herzog Anton Ulrich-Museum, Braunschweig (Braunschweig 1998), pp.96–98 no. 33, 215.

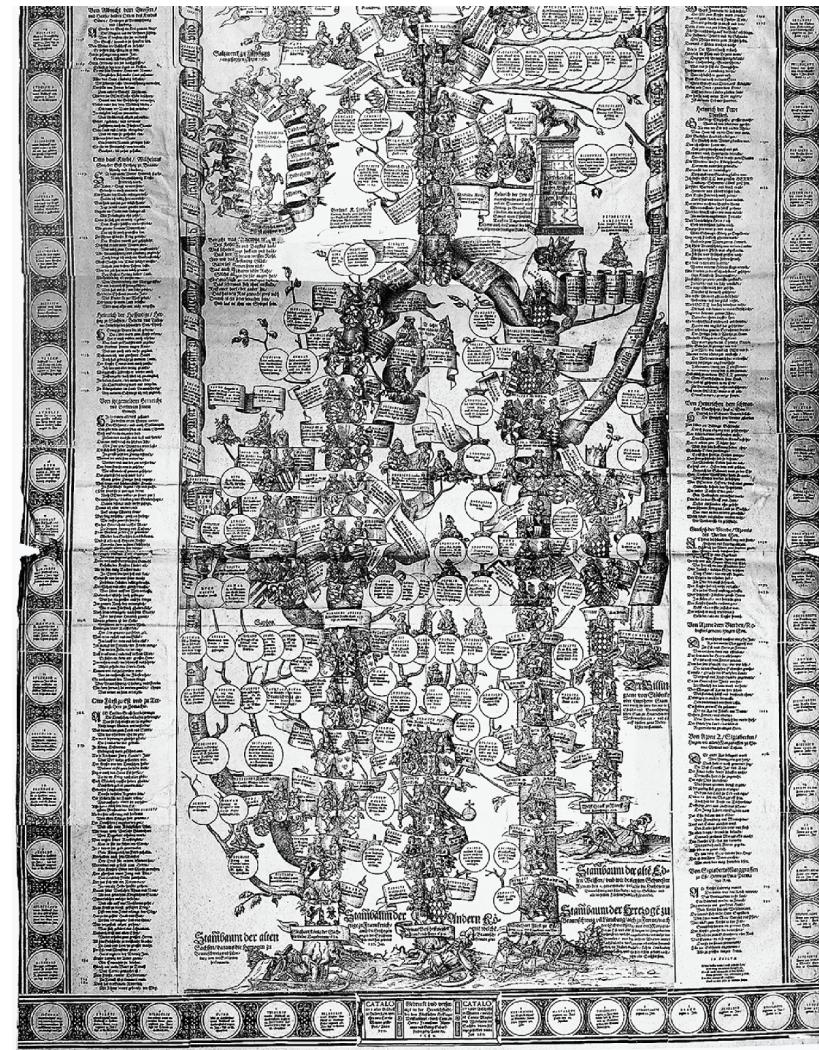
<sup>27</sup> Von Heusinger, *op. cit.*, p.176

<sup>28</sup> Heinrich Bunting, *Braunschweigische und Lünebürgische Chronica* (Magdeburg 1584), fol.75 recto. Von Heusinger, *op. cit.*, pp.176–177; Brinkmann, *op. cit.*, pp.25, 28–30; Lippelt 2007, *op. cit.*, pp.71–72.

<sup>29</sup> See note 1.

<sup>30</sup> Label *seine[n]* pasted over 'iren'; *hat* pasted over 'haben' (see note 1).

<sup>31</sup> Left border enumerating forty-four bishops of Halberstadt: roundel 41 *Albrecht* pasted over 'Friderich'; right border enumerating fifty-six bishops of Minden: roundel 55 *resignirt* pasted over 'renuncyret'. Owing to errors during assembly of Graph A4:19, three sheets of the right-hand border are wrongly positioned.



Detail (lower section), woodcuts by George Scharffenberg

The other of the two impressions in the Herzog August Bibliothek (Graph. A4:18) represents an issue of the print five or six years later, after the death of Herzog Julius (3 May 1589). The print has been brought up-to-date by cutting new portraits for the top of the tree. These depict the new Herzog Heinrich Julius flanked by his (first) wife Dorothea von Sachsen (1563–1587) with their daughter, Dorothea Hedwig (1587–1609), and by his second wife, Elisabeth von Dänemark (1573–1625); a row of ten empty roundels represents their future children. The title and dedication are reprinted and a new ‘head-piece’ featuring royal Danish and other insignia is employed.<sup>32</sup> An issue date of 1590, after Heinrich’s marriage (19 April 1590), but before the birth of his son, Friedrich Ulrich (5 April 1591), is likely.

Another issue (or edition?) of the print is represented by four small fragments in the Niedersächsisches Landesarchiv – Staatsarchiv Wolfenbüttel. These fragments show four consecutive generations of the family: Wilhelm von Lüneburg (1184–1213) and his wife, Helena von Dänemark (c. 1180–1233); their son, Otto das Kind, Herzog von Braunschweig and Lüneburg (1204–1252) and his wife, Mathilde von Brandenburg (c. 1210–1261); their son, Albrecht I der Große, Herzog zu Braunschweig-Lüneburg (1236–1279) with his first wife Elisabeth von Brabant (d. 1261) and second wife Adelaide von Montferrat (d. 1285); and the latter’s son Albrecht II, Herzog zu Braunschweig-Lüneburg and Fürst von Braunschweig-Wolfenbüttel-Göttingen (1268–1318) and his wife Rixa von Werle (d. 1317). The woodcut portraits are printed from different blocks than those used for the other impressions; the printed captions are also different.<sup>33</sup>

<sup>32</sup> For its sources, see Von Heusinger, *op. cit.*, p.174; Lippelt 2007, *op. cit.*, p.70.

<sup>33</sup> For example, the caption for Otto das Kind on the print here described reads ‘Otto das Kind/ wurd von K. Friederichen dem 2. zum Ersten Hertz. zu Braunschweig und Luneb. Gemacht Anno 1238’, whereas the caption on the fragment reads ‘Otto das Kind/ wardt von Keyser Friderichen 2. A. 1238 zu Mentz zum erstn Hertz. zu Bran. gemacht. starb und ligt daselbst zu S. Blas.’

### Provisional Census of Impressions

- Berlin, Kupferstichkabinett (172 × 56.3/57 cm, incomplete: lacking entire upper section with title and head-piece, and border; laid to a paper support; uncoloured)<sup>34</sup>
- Dresden, Sächsischen Landesbibliothek – Staats- und Universitätsbibliothek, Signatur B8 (240.5 × 95 cm, complete; laid to a linen support; uncoloured)<sup>35</sup>
- Göttingen, Städtisches Museum (235 × 92 cm, complete; laid to a linen support; coloured with red and black wash)<sup>36</sup>
- Wolfenbüttel, Niedersächsisches Landesarchiv – Staatsarchiv, 26 Slg. Nr. 253 R[olle] (175 × 95 cm, incomplete: lacking upper portion with title and headpiece; laid to a linen support, and rolled; uncoloured)<sup>37</sup>
- Wolfenbüttel, Niedersächsisches Landesarchiv – Staatsarchiv, 26 Slg. Nr.1a (incomplete: four small fragments only; coloured)<sup>38</sup>
- Wolfenbüttel, Herzog August Bibliothek, Graph A4:19 (240 × 97 cm, complete ‘in 19 Einzelteilen’; laid to a paper supports; coloured)<sup>39</sup>
- Wolfenbüttel, Herzog August Bibliothek, Graph A4:18 (273 × 122.5 cm, complete; laid to a linen support, and framed; coloured)<sup>40</sup>

<sup>34</sup> Reproduced by Strauss, *op. cit.*, III, pp.910–911 no. 11 (falsely dated 1590) and Hollstein, *op. cit.*, XLIV, pp.122–126 no. 2 (both stating dimensions as 132 × 55.5 cm); Von Heusinger, *op. cit.*, p.174 (as 172 × 56.3/57 cm); Lippelt 2007, *op. cit.* p.65.

<sup>35</sup> Lippelt 2007, *op. cit.*, p.65.

<sup>36</sup> Described and reproduced by Brinkmann, *op. cit.* pp.21–32. The copy may have been presented to the City of Göttingen by Herzog Julius during a Huldigungsreise on 5 July 1585; see Helga-Maria Kühn, *Eine ‘unverstorbene Witwe’: Sidonia Herzogin zu Braunschweig-Lüneburg geborene Herzogin zu Sachsen 1518–1575: ein aus Archivquellen nachgezeichneter Lebensweg* (Hannover 2009), p.245 (note 8).

<sup>37</sup> Image in Wolfenbütteler Digitale Bibliothek; see <http://diglib.hab.de/varia/grafik/ed000001/index.htm>.

<sup>38</sup> Lippelt 2007, *op. cit.*, p.65. For reproductions, see <http://diglib.hab.de/mss/eba-01/start.htm?image=00048>.

<sup>39</sup> For reproductions of the two impressions in Wolfenbüttel, see Christian Lippelt, ‘Prachtstammbaum des braunschweig-lüneburgischen Welfenhauses von Franz Algermann: Quellen und Kommentar’, April 2006 (<http://diglib.hab.de/?link=025>).

<sup>40</sup> Friedrich Karl von Strombeck, *Feier des gedächtnisses der vormahligen hochschule Julia Carolina zu Helmstedt* (Helmstedt 1822), ‘Nachrichten von Franz Algermanns Leben und literarischem Wirken’, p.168 no. 2: ‘8 Bogen Holzschnitte... Das, vielleicht noch einzige, Exemplar auf Fürstl. Bibliothek ist auf Linnen gezogen’; Maria von Katte, ‘Prachtstammbaum des Hauses Braunschweig-Lüneburg, 1584’

- Unlocated: Amelungsborn Abbey, near Negenborn and Stadtoldendorf, in Lower Saxony, Germany<sup>41</sup>

REFERENCES Georg Septimus Andreas von Praun, *Bibliotheca Brunsvico-Luneburgensis* (Wolfenbüttel 1744), pp.51–52 no. 185: ‘Eine grosse 4. Ellen lange und 1  $\frac{3}{4}$  Ellen breite Tabelle’; J.C. Adelung, *Fortsetzung und Ergänzungen zu Christian Gottlieb Jöchers allgemeinem Gelehrten-Lexico* (Leipzig 1784), I, col.591; Walter L. Strauss, *The German single-leaf woodcut, 1550–1600, a pictorial catalogue* (New York 1975), III, pp.910–911 no. 11; F.W.H. Hollstein, *et al.*, *German engravings, etchings and woodcuts ca. 1400–1700*, compiled by Robert Zijlma (Rotterdam 1997), XLIV, pp.122–126 no. 2; Christian von Heusinger, ‘Scharf(f)enbergs Welfischer Stammbaum (1582–1589)’ in *Braunschweigisches Jahrbuch für Landesgeschichte* 86 (2005), pp.171–177; Jens-Uwe Brinkmann, ‘Ein fürstliches Geschenk?: Der Prachtstammbaum der Welfen von 1584 im Städtischen Museum Göttingen’ in *Göttinger Jahrbuch* 54 (2006) pp.21-32; Christian Lippelt, ‘“Gutte fromme oberherren von so vielen jahren hero von godt erhalten und propagirt” – Bemerkungen zum Porträtstammbaum des Hauses Braunschweig-Lüneburg von 1584’ in *Heimatbuch für den Landkreis Wolfenbüttel* 52 (2006), pp.11–17; C. Lippelt, ‘Im Schatten des Löwen? Bemerkungen zu Franz Algermanns. Prachtstammbaum der Welfen von 1584’ in *Wolfenbütteler Notizen zur Buchgeschichte* 32 (2007), pp.61–78

---

in *Sammler, Fürst, Gelehrter, Herzog August zu Braunschweig und Lüneburg, 1579–1666*, catalogue of an exhibition, Herzog August Bibliothek, 26 May–31 October 1979 (Wolfenbüttel 1979), pp.52–53 no. 43 (detail reproduced opposite p.64).

<sup>41</sup> Cited in an inventory of 1613 and now lost; see Lippelt 2007, *op. cit.*, p.65.