

Detail (sheets 1–9), woodcuts by Jacob Clauser, Jeremias Wyssenbach, and Zacharius Specklin

Herold, Johannes Basilius

Höchstädt an der Donau 1514 – 1567

Tabula Palatinorum Heroldi: a woodcut genealogical tree for Friedrich II der Weise (1482–1556) and Ottheinrich (1502–1559), prince electors of the Palatinate.

[Basel, Johann Oporinus, 1556]

MONUMENTAL WOODCUT, printed on twenty-one sheets (each *circa* 58.5–62 × 42 cm), assembled in seven tiers of three sheets each, dimensions overall 415 × 126 cm.

(Sheet 1) landscape view representing towns associated with the supposed founders of the house (names in *italics* are lettered in the blocks; battlefields are marked in the print by ⊙): *Noyon* (*Noviomvs*), River Leye (*Lysa, Fl. Loysè*), Soissons (*Soysson, Vessionvm*), River Aisne (*Isara, Fl. Aise*), a fortified encampment, ⊙ *Gwisen*, and Clotilda, wife of Clovis and their son, witnessing the baptism of Clovis; signed left with monograms of Jacob Clauser and Jeremias Wyssenbach. (2) ⊙ *Dvrmev*, River Marne (*Matrona, Fl. Marne*), Reims (⊙ *Dvrocotervm Rens*), Espernal (*Asprenciacvm*), River Maas (Meuse) (*Die Mas*), Sittard (*Zitart*), Roermond (⊙ *Rvrae Confluentes*), *Gelleren*, at left of the base of the tree is a scene depicting the baptism of Clovis by St Remigius, in centre a fantastic figure (tricephalus) supporting an heraldic shield, at right a battle formation, and hanging on the trunk is an ornamental cartouche lettered with two inscriptions;¹ signed above the cartouche by Wyssenbach and below by Clauser. (3) Tongres (= Aduacam Tungrorum, *Atvacvm*), Zülpich (⊙ *Tolbacvm*), Aachen, or Heeren? (*Ach Coriovalvm*), Gelduba (*Gldvba*), Ellebach (*Fl. Dgelbach*), Düren (⊙ *Marcodvrvvm*), Jülich (*Ivliacvm*), *Silva Ivliac.*, *Vbii* (= Ara Ubiorum, capital of the Ubii tribe?), *Vetera Castra* (*Castra Vetera*), Cologne (⊙ *Colonia Agrippina*), the River Rhine (*Rhemvs*), Neuss (*Novesivm*), Deutz (*Divitense Mvnmientvm*); signed by Clauser and Wyssenbach (latter monogram with 3-). (4)–(21) woodcut genealogical tree with captions cut in the blocks: on sheet (4) also a cartouche of strap-work ornament incorporating a portrait of Friedrich II von der Pfalz, and a dedication to him by Herold, dated 1555;² signed with monograms of Clauser and Zacharius Specklin, (5) signed by Clauser and

¹ Above Klvgvndweys || Alias Clodovevs, Qvibvsdam || Lvdin, Sev Hlvdovicvs, Franco- || rvm Rex, Princeps Alemanorv || Avg. Cos. Patri. Rom. Vrbis. We- || st Gothorvm Victor. Re- || ligionis Francica Condit- || or Arianæ Impietatis. Ho || stis. Germanicæ Atq. A || Deò Ingenvitatis Orbis C || hristiani Totivs. Vnica Ve- || raq. Stirps. Ano Salv. 485.

Below Diethvld qvæ || Et Gotshvld, Avt Clotildis || Hilffreychi Bvrgvndiæ Regis F. || Concors Clodovei. Conivnx. Vt || À Remigio Pont Rhemen. Votire. || Rex. Lavacro Regenerationis L- || Ivstraretrv. Sategit. Anno Grat- || iæ CCCC. XCIC.

² D.D.D.D. Fridenreycho Rom. Imperii VII Viro || Sacratiss. Germaniæ. Propvg. Fortiss. Pann || onico, Tvrcico Max. Imp. II. Wolvffgango || Viro Principi Pientiss. Sapientiss. Q. Frbs. || Gerr. Æthoni Hoh

Specklin, lettered A lower right, (6) also a cartouche featuring the arms of Wittelsbach with the collar of the Golden Fleece and a battle scene between a Christian and a Turk, lettered with six distichs;³ signed by Clauser, (7) signed with monogram of Specklin (plus 4), (8) signed with monogram C with a cross and pen, lettered Bii lower right, (9) signed by Specklin (plus 3), (11) signed with initials DK (David Kandel), (12) signed with initials DK (David Kandel), (13) signed with monogram of Kandel, (15) signed with initials DK (David Kandel), (16) signed with monogram HS, (17) signed with monogram HS, (18) signed with monogram HS.

The sides and bottom have an integral border (width 3.5 cm) of arabesque ornament cut on a black ground with 82 bust-length medallion portraits of Roman and Byzantine emperors and Sultan Suleiman the Great; pasted along the top are three sheets (each *circa* 6 × 42 cm) with three emblems (*Germania victrix*, *efflorescens Germania*, *Germania concors*) and six accompanying distichs.

The wood blocks⁴ are signed by six draughtsmen or cutters: Jacob Clauser (1520/1530–1578),⁵ David Kandel (*c.* 1527–before 1596),⁶ Zacharius Specklin (*c.* 1530–1576),⁷ Ieremias Wyssenbach (*fl.* 1545–1558),⁸ and unidentified artists signing with the monograms HS⁹ with a pen or brush and C with a cross and pen or brush.¹⁰

Vnd Reycho Cog. Bo || no P.P. Pacificatori Reip. Iisdem Ex Fr. F. Ac || Nepoti Conivnticiss. Genti Vniversæ Præ || terea, Ex Magno Clodoveo Procreatæ Avt || In Stirpem Assertæ, Francor. Salior. Noric. || Boioarior. Ac. Pannon. Principp. Lavdatiss. || Patronis Clementiss. || Ioannes Herold (· Cvivs Natale Solvm || Hoecstæt, Ad Ripam Ab Notii Fl. Svevi || cam Sitvm Mvncipivm, Principp Pala || tin. Amore et Indvstria Perennivm || Foeliciss. Gvbernatvr) Observant || iæ Ergò. Dev. P. Basileæ Ravracorvm. || Cal. Ian. Anno A Nato Iesv Christo || Salvatore MDLV.

³ Qvalis In Argolicas, Stricto Rvnt Ense Cohortes, || Vectvs Anhelanti, Qvvm Fvit Hector Eqvo: || Talis et Elector, Sævvm Palatinvs in Hostem, || Christiadvn, Princeps Bis Tvlit Arma Pivs || Cvm Qvibvs, Intrepido Germanos Pectore Fidos || Propvgnans, Veræ Præmia Lavdis Habet. || Hvic Merito, Nomen Friderici Fata Dedere, || Nomine Qvod Pacis, Bella Secvts Erat || Is Qvoqve, Prægrandes Fecit, Germania, Svmpvts, || Floreat Vt Veteri Nobilitate Sva. || Ergo, Tvvm Stvdivm, Vivax Dvrabit in Annos || Perpetvos: Tantvm Res Pietas Q. Valent.

⁴ Most sheets are printed by two blocks, measuring 19/20 × 58.5 and 24 × 58.5 cm respectively; other sheets appear to be printed from a single block. The number of blocks is counted as 42 by Robert Zijlma (in Hollstein, *op. cit.*, XVb, p.220 no. 3) and by Dieter Beaujean (in Hollstein, *op. cit.*, LXXIV, pp.4–8 no. 1).

⁵ *Neue deutsche Biographie* (Berlin 1975), III, pp.270–271; *Allgemeines Künstlerlexikon* (Munich & Leipzig 1998), XIX, p.456; *Die Amerbachkorrespondenz, x/2. Die Briefe aus den Jahren 1556–1558*, edited by Beat Rudolph Jenny (Basel 1991), pp.724–727.

⁶ Hollstein, *op. cit.*, XVb, p.220 no. 3 (observing the signature of Kandel in sheets 10–15).

⁷ Hollstein, *op. cit.*, LXXIV, pp.4–8 no. 1.

⁸ The monogram (read as both *HB* and *HWB*) was formerly associated with Hans Bocksberger the Elder and Hans Blum; it is now recognized as denoting Ieremias Wyssenbach (Hieronymus [Wyssenbach] Basiliensis). His slow work on these blocks caused Wyssenbach to be placed under house arrest on 15 December 1555 for twelve weeks (*Die Amerbachkorrespondenz, x/1, op. cit.*, pp.230–231 note 7).

CONDITION multiple lateral folds, with associated damage: splitting with minor or no loss of image (tears 2 to 22 cm in length; sheets 6, 7, 8, 9, 10, 12, 16, 19), tears in border (losses 2 × 4, 3 × 2, 4 × 2 cm or smaller; sheets 4, 7, 9, 15, 16), and a tear of irregular shape causing a substantial loss of image (28 × 3.5/7 cm; sheet 18); single centre fold, with damage at intersections with the lateral folds: splitting or holes (3 × 1, 2 × 1 cm; sheets 11, 14, 17, 19); light waterstaining along border of three sheets; the entire print backed with various papers at an early date (no recent repairs)

PROVENANCE Hartung & Hartung, ‘Auktion 127: Wertvolle Bücher – Manuskripte – Autographen’, Munich, 8 November 2010, lot 1190

Preserved folded in a portfolio.

THIS LARGE FORMAT WOODCUT, printed on twenty-one sheets and when assembled (as here) measuring over four metres high, is a family tree of the Wittelsbach dynasty over 1000 years, beginning with the Merovingian King Clovis I (466–511), and culminating with the Elector Palatine Friedrich II (1482–1556) and his wife Dorothea of Denmark. Also shown are the Bavarian and Palatine branches of the house (from Charlemagne to Charles V) and the Electors of the Rhineland Palatinate. Altogether, 934 half-length portraits and coats of arms are depicted.¹¹

In the bottom tier is an extensive landscape view, showing a fortified encampment and troop movements, and rivers and towns associated with the supposed founders of the house: the river Leye and Noyon (where Charlemagne was crowned in 768), the river Aisne and Soissons (where Clovis I defeated Syagrius in 486 and his early capital), the river Marne with Epernay and Reims, the river Meuse with Sittard and Roermond, and the Rhine with Cologne. At the base of the family tree is a scene of the baptism of Clovis I by Saint Remigius in 496; the camp and troops in the background allude to the battle against the Alemannics at Tolbiac (Zülpich), during which Clovis had resolved to convert to Christi-

⁹ Identified by Burckhardt, *op. cit.*, p.175 note 108, as Hans Schäußelein the Younger (*circa* 1515–1582), although that artist customarily signs with a shovel, not a pen or brush. See G.K. Nagler, *Die Monogrammisten* (Munich 1863), III, pp.582–584; *Allgemeines Lexikon der bildenden Künstler*, edited by U. Thieme and F. Becker (Leipzig 1935), XXXIX, p.561.

¹⁰ The monogram C with a cross and pen or brush is observed in sheet 8 only.

¹¹ The count ‘934’ is given in *Vorstenportretten uit de eerst helft van de 16de eeuw: houtsneden als propaganda*, catalogue of an exhibition in the Rijksprentenkabinet, Rijksmuseum, Amsterdam (Amsterdam 1972), p.33; see also Hollstein, *op. cit.*, LXXIV, p.5.

anity. In the centre is a fantastic three-headed creature (frog, eagle, lion) supporting three sceptres and heraldic insignia.¹²

In the tier above are two cartouches of strapwork ornament: the one on the left features a portrait of Friedrich II von der Pfalz, and a dedication to him by Herold, dated 1555, in which Wolfgang von Pfalz-Zweibrücken (1526–1569) and Ottheinrich von der Pfalz (1502–1559) are both mentioned;¹³ on the other side are six distichs addressed to Friedrich, within a frame incorporating his insignia and a battle scene between a Christian and a Turk.¹⁴

The prototypes for the print include manuscript portrait genealogies;¹⁵ genealogical tapestries, in which Ottheinrich had a particular interest;¹⁶ and large woodcut prints. Among the latter are a pedigree of the counts of Palatine and dukes of Bavaria with 237 portraits, executed by Hans Wurm (1501);¹⁷ the uncompleted tree of the Emperor Maximilian I, by Hans Burgkmair (1509–1512);¹⁸ the family tree in the centre and the left half of the ornamental framework of the Triumphal Arch of Maximilian I, by Hans Springinklee and Wolf Traut (1515–1517); a massive print, over seven metres in length, of Hapsburg genealogy, by Robert Péril (1535);¹⁹ and the genealogies from Rudolph I to Charles V, by Jörg Breu the younger (1536–1538).²⁰ The survival rate of all these imposing woodcuts is very poor.²¹

¹² For an interpretation of this imagery, and its likely sources, see Burckhardt, *op. cit.*, pp.184–185; and *Vorstenportretten*, *op. cit.*, pp.33–34.

¹³ See above (note 2).

¹⁴ See above (note 3). Compare the incipit of Publius Faustus Andrelinus's *Elegia VI: Qualis in argolicas stricto ruit ense cohortes, vectus Anthelanti, cū foret Hector equo* (*Elegie*, Paris circa 1505).

¹⁵ See for example, two late 15th-century rolls depicting Bavarian and Pfalz-Bavarian rulers (738 and 380 cm in length), in *Wittelsbach und Bayern; 1/2. Die Zeit der frühen Herzöge von Otto I. zu Ludwig dem Bayern: Katalog der Ausstellung auf der Burg Trausnitz in Landshut, 14. Juni–5. Oktober 1980*, edited by Hubert Glaser (Munich 1980), pp.26–27 nos. 30–31.

¹⁶ Hans Rott, 'Ott Heinrich und die Kunst' in *Mitteilungen zur Geschichte des Heidelberger Schlosses* 5 (1905), p.41 and pls.I–IV; *Von Kaisers Gnaden: 500 Jahre Pfalz-Neuburg*, catalogue of an exhibition, edited by Suzanne Bäuml, Evamaria Brockhoff and Michael Henker (Augsburg 2005), pp.40–41 no. 2.8.

¹⁷ Two impressions of the twelve-sheet print are known (dimensions overall 161 × 93.5 cm); see Campbell Dodgson, *Catalogue of early German and Flemish woodcuts preserved in the Department of Prints and Drawings in the British Museum* (London 1903–1911), II, p.263; *Von Kaisers Gnaden*, *op. cit.*, p.40 no. 2.8 (impression in the Bayerische Nationalmuseum, NN 1001).

¹⁸ Paul Geissler, 'Hans Burgkmairs Genealogie Kaiser Maximilians I: Zu diesem Augsburger Fund' in *Gutenberg Jahrbuch* (1965), pp.249–261, with a review of earlier literature and locations of the proof impressions.

¹⁹ Five complete impressions are known to survive; see Eva Irlich, in *Thesaurus Austriacus: Europas Glanz im Spiegel der Buchkunst, Handschriften und Kunstalben von 800 bis 1600* (Vienna 1996),

The 'Tabula Palatinorum' was initiated by Herold in 1554. Some costs of the project were met by Friedrich II and after his death (26 February 1556) by his successor Ottheinrich;²² additional finance was provided by Gabriel Frig,²³ but the principal investor appears to have been Herold himself: in 1561 he complained that his losses in the venture amounted to 700 *gulden*.²⁴

The first edition of the print has a publication line 'Basileae apud Ioannem Oporinum, anno Christi MDLVI mense martio' printed outside the frame on the centre sheet of Tier 1.²⁵ A thirty-two page *Exegesis* of the same date²⁶ and the gift of an impression from the Basel City Council to Henri II of France on 1 April 1556²⁷ confirm March 1556 as the date of first issue. More impressions were distributed in the autumn of 1556 and in 1557, including five sent to the court in Stuttgart, and a copy on vellum intended for Herzog Christoph von Württemberg (1515–1568).²⁸ The publication in 1561 of a promotional pamphlet in German (dedicated to the new Elector Friedrich III) suggests a reissue of the print about that

pp.155–162 (ÖNB Vienna; formerly with H.P. Kraus, *Catalogue 121: Illustrated Books from the XVth & XVIth Centuries*, New York [1968], item 74), and '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 (Kupferstichkabinett, Berlin). An impression (version with French text) was acquired by Museum Boijmans Van Beuningen in 2007.

²⁰ 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.

²¹ See the account of 'mural woodcuts' in David Landau and Peter Parshall, *The Renaissance print, 1470–1550* (New Haven & London 1994), pp.231–237; also Mark P. McDonald, *The print collection of Ferdinand Columbus (1488–1539): a Renaissance collector in Seville* (London 2004), I, pp.111–112 ('Sizes of prints that no longer survive'), 162–164.

²² A payment to Herold of 400 *gulden* was ordered by Friedrich II on 1 January 1556; see Hans Rott, 'Zu den Kunstbestrebungen des Pfalzgrafen Ott Heinrichs' in *Mitteilungen zur Geschichte des Heidelberger Schlosses* 6 (1912), pp.212–213, 231–232.

²³ Rott 1912 (*op. cit.*), p.232; Burckhardt, *op. cit.*, p.189.

²⁴ Burckhardt, *op. cit.*, p.189.

²⁵ Two impressions with this imprint are known to the writer, in Kunstmuseum Basel (X.2371) and Historisches Museum Basel; it is either trimmed away on the others, or they are later printings. See Hollstein, *op. cit.*, XVb, p.220 (transcribed); and Hollstein, *op. cit.*, LXXIV, p.6 (imprint reproduced from the Kunstmuseum's impression).

²⁶ Johann Herold, *Exegesis, sive Successionis Palatinae Francicae... succincta declaratio* (Basel: Johann Oporinus, 8 April 1556). The author's text is dated 25 March 1556.

²⁷ Rott 1912, *op. cit.*, p.232; Burckhardt, *op. cit.*, p.176.

²⁸ Burckhardt, *op. cit.*, p.176 note 116; *Die Amerbachkorrespondenz, XI/1*, *op. cit.*, pp.230–231 note 7.

date.²⁹ Perhaps significantly, impressions are not offered for sale in Oporinus's stock catalogue of 1567.³⁰

In 1567, Oporinus sold his business to Balthasar Han and the brothers Hieronymus and Polykarp Gemusaeus. According to the bill of sale, the remaining copies and the woodblocks used for his edition of Vesalius, *De humani corporis fabrica librorum epitome* (1543), and for the 'Pfalzgrevischen Stamtafeln' were specifically excluded.³¹ The Vesalius blocks were sold on 4 October 1569 to Franciscus Martinus Stella of Brussels, but ended up in Basel in the Officina Frobeniana, where they remained until 1603, when they were acquired by Ludwig König of Basel.³² If the blocks for the Stammbaum also passed to the Froben family, they declined to reprint it under their name.

The blocks reappear in 1680 with Hans Caspar Ulrich (1636–1690), a captain in the service of the Electoral Palatinate, son of Hans Jakob Ulrich (1602–1668), one of the founders of the Zurich Burgerbibliothek (1629).³³ He ordered them reprinted with the added legend *Gaspar Ulrich de zurich ao 1680 renovavit* in the border at lower left; on 14 August 1681 an impression of the reprinted Stammbaum was presented by Hans Caspar to the Burgerbibliothek (now Zentralbibliothek). Another impression dated 1680 is in the Department of Prints and Drawings of the British Museum.

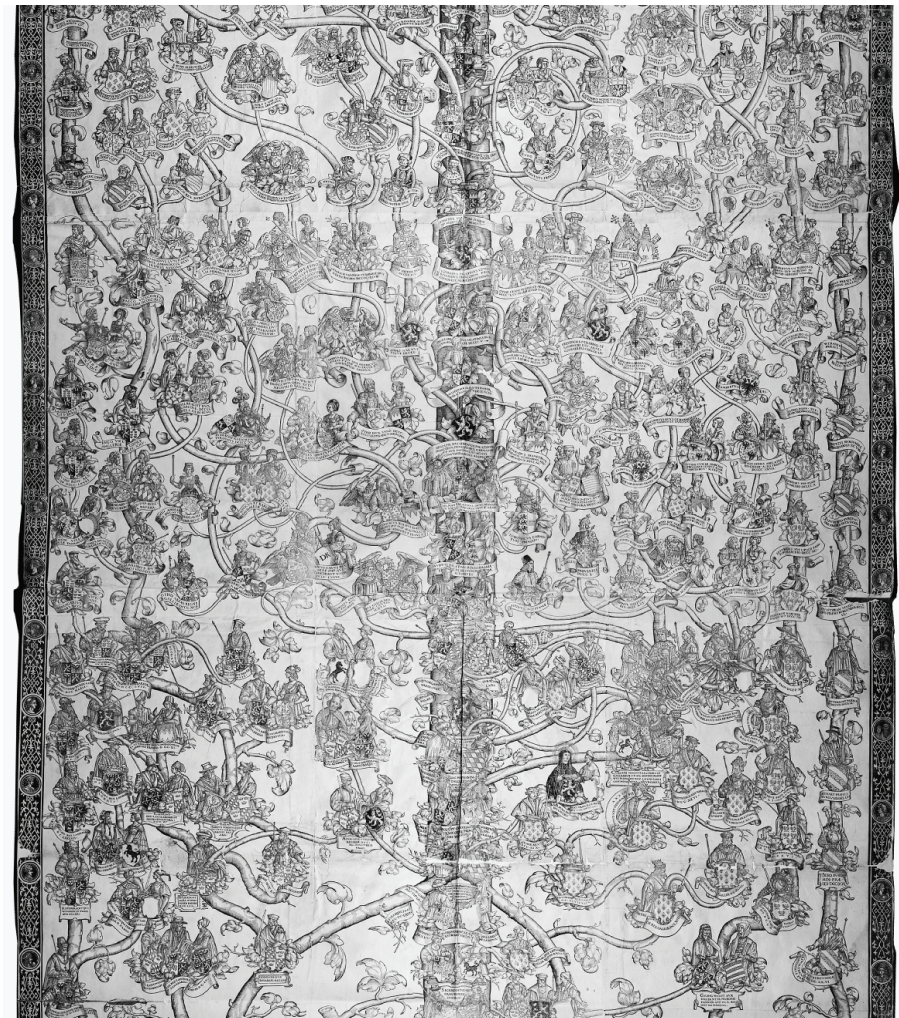
²⁹ Johannes Basilius Herold, *Bericht und kurzze begriffne erläuterung der Geburttafel* (Basel: [Johann Oporinus], 1 June 1561).

³⁰ The catalogue lists about 750 titles, of which about fifty are marked with a cross (†) as unavailable: *Librorum per Ioannem Oporinum partim excusorum hactenus, partim in eiusdem officina uenaliū, index: singulis ad ordinem alphabeticum redactis, & adiecta impressionis forma* (Basel: Johann Oporinus, 1567). Only the 1561 *Bericht* is offered (p.11).

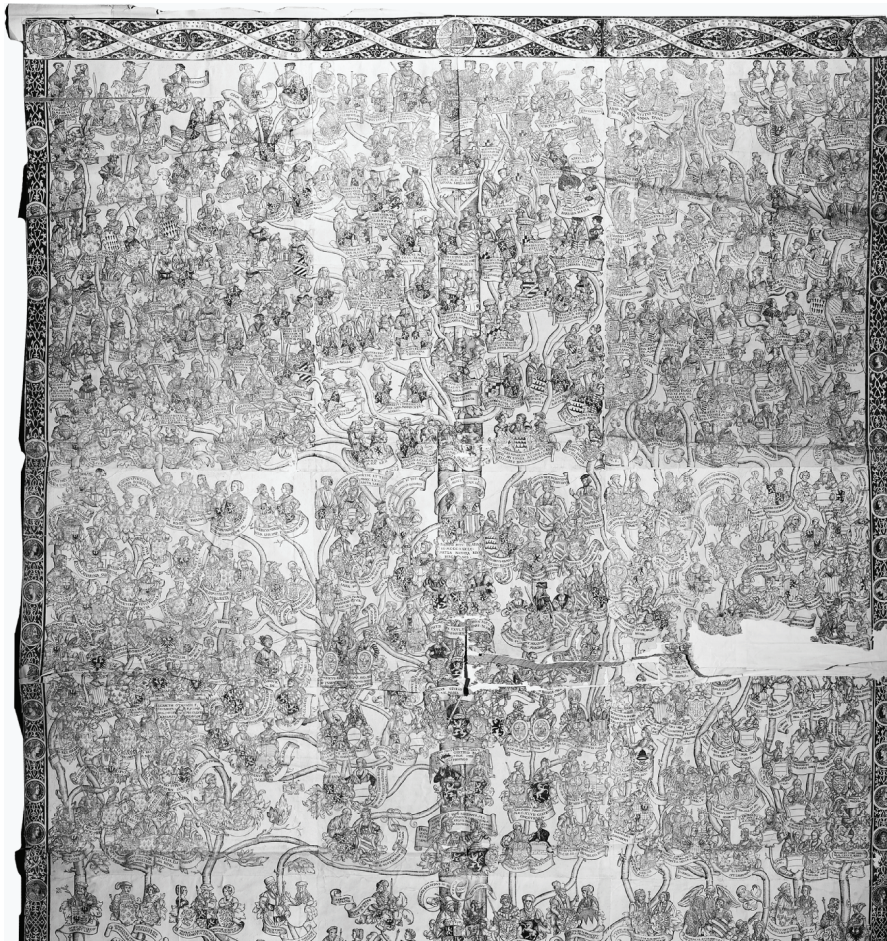
³¹ Basel, Universitätsbibliothek, C via 43 855–864, published by Martin Steinmann, 'Aus dem Briefwechsel des Basler Druckers Johannes Oporinus' in *Basler Zeitschrift für Geschichte und Altertumskunde* 69 (1969), pp.201–202: '...Zum dryzehenden hat im auch Oporinus in disem kauf vorbehalten die Pfaltzgrevischen Stamtafeln sampt den formen darzu gehörende. Und sollen die keuffer und ir erben dieselbigen Tabulas mit vleis auch wie andere seine bucher, so er vom sein fünften theil bekommen wirt, verkauffen und verrechnen, und darvon für uncosten mug und sorg nemmen eins von fünffen, alles sonst idergstalt hievor im zehenden articul geordnet. Und so soliche stamtafeln also von inen den Keuffern oder sonst dem Verkeuffer nit vertriben, noch auch die Formen darzu gehörende by seinem leben von im verkauft [struck-out: oder durch die Pfaltzgrevischen seines costens, so er deren halb erlitten, ergetzt wurde] wurden, sollen gemelte Pfaltzstammen tafeln, so vil deren zu zyt des Verkeuffers absterben und auch die Formen so die noch wie gsagt vorhanden, den Herren Keuffern und iren erben frei geschenckt sein, und inen von verkeuffers erben ubergeben werden.'

³² Frank Hieronymus, *Basler Buchillustration 1500–1545*, catalogue of an exhibition, Universitätsbibliothek Basel (Basel [1984]), p.650. Johann Oporinus had died on 7 July 1568.

³³ *Allgemeine deutsche Biographie* (Munich & Leipzig 1875–1912), xxxix, p.249.



Detail (sheets 7–15), woodcuts by Specklin, David Kandel, Monogrammist C with a Cross, and anonymous cutters



Detail (sheets 16–21), woodcuts by the Monogrammist HS with a pen or brush, and anonymous cutters

Provisional Census of Impressions

- Amsterdam, Rijksmuseum, Rijksprentenkabinet, RP-P-OB, 39.828-848 (loose sheets, not assembled; complete)³⁴
- Basel, Historisches Museum, 1870.920 (assembled, backed on linen; complete)³⁵
- Basel, Kunstmuseum, Kupferstichkabinett, X.2371 (coloured, assembled and mounted; complete)³⁶
- Basel, Kunstmuseum, Kupferstichkabinett, Bi. I, 635 (loose sheets, incomplete; a later printing?)³⁷
- Basel, Stadtarchiv³⁸
- London, British Library, Tab. 539b³⁹
- London, British Library, 131.h.5.14–24 (incomplete)⁴⁰
- London, British Museum, Department of Prints & Drawings, 2005.U.103 (complete; edition dated 1680)⁴¹

³⁴ Dimensions overall 424 × 131 cm. *Vorstenportretten*, *op. cit.*, pp.33–34 (not illustrated); Hollstein, *op. cit.*, xvB, p.220; Hollstein, *op. cit.*, LXXIV, p.5.

³⁵ Dimensions overall 420 × 132 cm. Historisches Museum Basel, *Katalog der Mittelalterlichen Sammlung zu Basel* (Basel 1888), p.16 no. 186: ‘Stammbaum Chlodwigs, Holzschnitt, Druck von Johannes Oporinus zu Basel, 1556’. (Details provided by Dr. Raphael Beuing, Wissenschaftlicher Mitarbeiter, Kunsthistorische Abteilung, Historisches Museum Basel, Steinenberg 4, CH-4051 Basel.)

³⁶ Probably the first of two impressions listed in the inventories of Basilius Amerbach’s collection; see *Das Amerbach-Kabinett: Beiträge zu Basilius Amerbach*, catalogue of an exhibition held in the Kunstmuseum Basel (Basel 1991), p.149 Inventory ‘D’ (1585–1587): ‘Item tabula Palatinorum Heroldi, vfzogen’ (p.164 note 110); p.186 Inventory ‘G’ (1662, 1664): ‘Der Pfälzische Stambaum – 21 ½ regal Bogen’ (p.198 note 116) and p.193 ‘der der ChurPfälzische Stambaum uff Thuch gezogen’. Reproduced by Hollstein, *op. cit.*, LXXIV, pp.4–8.

³⁷ According to Hollstein, *op. cit.*, LXXIV, p.5 ‘incomplete, comprises 17 single sheets, probably later’.

³⁸ Rott 1912, *op. cit.*, p.213: ‘Ich fand ein vollständiges Exemplar dieses Monstrestammbaums in dem Stadtarchiv zu Basel...’.

³⁹ *Short-title catalogue of books printed in the German-speaking countries and of German books printed in other countries from 1455 to 1600 now in the British Museum*, compiled by A.F. Johnson and Victor Scholderer (London 1962), p.400.

⁴⁰ Sheets 4, 6, 7, 9, 13, 15, 16, 18, 19, 21, and the right-hand sheet of the top border only. George Gatfield, *Guide to printed books and manuscripts relating to English and foreign heraldry and genealogy* (London 1892), p.587; C.E. Dekesel, *Bibliotheca nummaria: bibliography of 16th century numismatic books* (London 1997), p.480 no. H10.

⁴¹ Dimensions overall 423 × 126.7 cm. Lettered in the ornamental border *GASPAR ULRICH DE ZURICH AO 1680 RENOVAVIT*. Described on British Museum collection database (<http://www.britishmuseum.org>).

- Munich, Bayerische Staatsbibliothek, Codices iconographici monacenses 387 (uncoloured, assembled and backed on linen; complete)⁴²
- Munich, Bayerische Staatsbibliothek, Codices iconographici monacenses 388 (coloured, assembled and backed on linen; complete)⁴³
- Nuremberg, Germanisches Nationalmuseum, Graphische Sammlung, HB 10894a–10914, Kapsel 1355 (21 sheets, not assembled; complete; a later printing?)⁴⁴
- Nürnberg, Germanisches Nationalmuseum, Graphische Sammlung, HB 21.803 (coloured, assembled in three parts)⁴⁵
- Rouen, Bibliothèque Municipale, Fonds Leber (within a bound *recueil*; apparently complete)⁴⁶
- Zurich, Zentralbibliothek, Handschriftenabteilung (loose sheets, complete; edition dated 1680)⁴⁷
- Unlocated, with the Parisian bookseller Joseph Barrois in 1838⁴⁸

⁴² Dimensions overall 415 × 126 cm. Marianne Reuter, 'Beschreibung der Handschrift Cod. icon. 387' in BSB-CodIcon Online: Elektronischer Katalog der Codices iconographici monacenses der Bayerischen Staatsbibliothek München.

⁴³ Dimensions overall 460 × 129 cm. This copy has an additional (8th) tier in manuscript, depicting members of the family from 1556 to *circa* 1603; see Marianne Reuter, 'Beschreibung der Handschrift Cod. icon. 388' in BSB-CodIcon Online: Elektronischer Katalog der Codices iconographici monacenses der Bayerischen Staatsbibliothek München.

⁴⁴ Hollstein, *op. cit.*, LXXIV, p.5: 'probably later prints'. Five sheets have watermark IHS (communication from Dr. Claudia Valter, Wissenschaftliche Mitarbeiterin, Graphische Sammlung, Germanisches Nationalmuseum, Nürnberg, 28 March 2010). *Kulturdokumente Norddeutschlands, unter besonderer Berücksichtigung Westfalens: Leihgaben des Germanischen National-Museums in Nürnberg*, catalogue of an exhibition in Karl-Ernst-Osthaus-Museum, Hagen, edited by Fritz Zink (Hagen 1957), no. 160 (HB 10896 exhibited); *Vorstenportretten, op. cit.*, p.33.

⁴⁵ Hollstein, *op. cit.*, LXXIV, p.5: 'coloured, cut in three parts'.

⁴⁶ *Catalogue des livres imprimés, manuscrits, estampes, dessins et cartes a jouer composant la bibliothèque de M. C. Leber* (Paris 1839), III, p.2 no. 5062: 'in-fol. max., v. br. Cet ouvrage de Jean Herold est rare et fort peu connu en France: il comprend 7 grandes pièces, de 3 pieds sur 2...'. Leber's collection was presented to the Bibliothèque municipale, Rouen, in 1838; it is not possible to ascertain from the library's OPAC whether the print is there still. Cf. Joannis Guigard, *Bibliothèque Héraldique de la France* (Paris 1861), p.145 no. 1680 (locating print in Rouen).

⁴⁷ Bruno Weber, 'Genealogie der Pfälzer von J.B. Herold im Vestibül der Graphischen Sammlung [Zentralbibliothek Zürich] vom 8 Februar–11 März 1972' (departmental 'Informationblatt', supplied to the writer by Dr. phil. Alexa Renggli, Zentralbibliothek Zürich, Handschriftenabteilung, Zähringerplatz 6, CH-8001 Zürich).

⁴⁸ Maison Silvestre, 'Catalogue de livres provenant de la librairie de M. Barrois l'aîné. Deuxième partie', 28 June 1838 and following days, p.163 no. 2181: 'Klugundweys alias Clodoveus quibusdam

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ludin, seu h. Ludovicus Francozum rex, princeps Alemanorum, etc., unica veraque stirps anno salutis 485, etc. Basileae, 1556, in-fol. fig. v. br'.