



BRILL

Catalogue A: European Single-Sheet Interactive Prints 1450-1700
Accompanying *Interactive and Sculptural Printmaking in the Renaissance*

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Major Library Collections

AIC Art Institute of Chicago

ALBERTINA Albertina, Vienna

BL British Library, London

BM British Museum, London

BSB Bayerische Staatsbibliothek, Munich

GNM Germanisches Nationalmuseum, Nuremberg

HAB Herzog August Bibliothek, Wolfenbüttel

HAUM Herzog Anton Ulrich Museum, Brunswick

KK BERLIN Kupferstichkabinett der Staatliche Museen zu Berlin–Preußischer Kulturbesitz

MHS OXFORD Museum of the History of Science, University of Oxford

MMA Metropolitan Museum of Art, New York City

NGA National Gallery of Art, Washington, D.C.

NYPL New York Public Library

SUSB AUGSBURG Staats- und Stadtbibliothek, Augsburg

VESTE COBURG Kunstsammlungen der Veste Coburg

WALDBURG-WOLFEGG Kunstsammlungen der Fürsten zu Waldburg-Wolfegg

Games with Movement

1. 1440-50 South German. *Apes Performing on Horseback*. Hand-colored woodcut with oval volvelle: 4.6 × 1.7 cm (volvelle, vertical); 26.6 × 18.8 cm (image); 28.6 × 20.5 cm (sheet).

The rotating central tab switches the apes' midribs and makes them appear to move between the horse's back and a hanging bar. Although they use the same turning mechanism and the same composition, the body and facial types of the apes and the horse are different enough to suggest they were both copies of another print. Both prints include one ape with a mirror. The second ape plays a set of bagpipes in the Nuremberg example, there is a single arch and the floor is bare, while the Zürich example substitutes a flute and a decoratively tiled floor, with a later addition of a third column in the background.

A: GNM, H 5690, Kapsel 8: 26.5 × 18.6 cm. (Fig. 0.1)

(Watermarks similar to Briquet 4231, also Piccard ca. 1447-1450. Found in the disbanding of a small

church in Ulm; Hauptman Geiger, Neu-Ulm; L. Rosenthal, Munich; auction H.G. Gutekunst, Stuttgart; acquired 1896.

B: Zentralbibliothek Zürich, 26.8 × 18.6 cm. Found pasted into a prayer manuscript.

Literature: Nuremberg: Schreiber 1985m; Weigel 1872; Hagelstange 1898, 125-131 (provenance, and a detailed description); Major in *Einblattdrucke* 6; Stengel, in Heitz, *Einblattdrucke* 37, 1913, (uncolored facsimile no. 1, with detached moving part); Cohn 1933, 1-4 (on putative Venetian origins); Höhn 1938, fig. 8, 30 (suggests an unknown Italian origin for both prints); Halm 1957, no. 419; Huber 1959, 14; Fraser 1972, 60, no. 69 (as a toy windmill); Eser 1998, 86-7, no. 11 (with a misleading photograph); Rainer Schoch, *Origins* 2004, exh. cat. no. 63, 220-1.

Zürich: Schreiber 1985n; Heitz, *Primitive Holzschnitte*, fig. 57; Heitz, *Einblattdrucke* 50, 1918, fig. 6; Brückner, 24, no. 17; Lindberg, 79. Dr. Peters Kunstbreiß-Kalender für 1864 der deutschen Bank (GNM ZR 6235/1964, Kapsel 1447); Major, (Heitz *Einblattdrucke* 6), fig. 6.

2. ca. 1598 Theodor de Bry, *Adulterous Lovers in a Wine Barrel*. Two versions are known of this engraved broadsheet, both oriented in the same direction, with texts translated into German and French. The conceit was clearly popular.

A: Kunstsammlungen der Fürsten zu Waldburg-Wolfegg (WALDBURG-WOLFEGG), vol. 128, no. 381. 17.2 × 22.6 cm. Engraving with flap and letterpress in French. Unicum. Missing flap, but glue residue remains. (Fig. 13.5)

B: HAB IE 121, Unicum. 17.7 × 22.9 cm. The flap has been missing since 1984. Duke August II of Braunschweig and Lüneburg also used Theodor de Bry's *Nobilitatae Emblemata* of 1592 as a *Stammbuch*. This text included a similar flap-equipped scene of a couple being discovered in a barrel. His son Johann Theodor de Bry reused the imagery from this broadsheet in the 1611 *Emblemata Saecularia*, with a flap, and in the 1627 *Proscenium vitae humanae*, no impressions of which are known to have been supplied with a flap.

Literature: Harms, *HAB* I: 100; Harms and von Katte, 13.

3. German, before 1592 *Prostitute and Old Man in a Barrel, with Soldiers*. Engraving with flap: 17.4 × 22.8 cm (sheet).

WALDBURG-WOLFEGG, album 128, no. 380. (Fig. 13.6)

Repeated by de Bry for scene in *Nobilitatae Emblemata* with soldiers finding a couple in a barrel in the woods. This version is set in a similar basement to the *Adulterous Couple* sheet in Wolfenbüttel, and is much larger and obviously sexual in nature than the book illustration, as the flap reveals a naked, sweating prostitute (which the text below also comments upon). Elderly lover's position and countenance is similar to G. Congiet's design for Aristotle and Phyllis (also at Wolfegg).

4. ca. 1600, Italy *Treacheries of Love*. Transformation engraving.



BRILL

Dutch Drolls Folio 88 and 88v, Windsor, Royal Collection.

Literature: Kunzle, 273, fig. 9-16; on the albums in general, Griffiths. Related to Cassiano dal Pozzo collection. Possibly by one of the Bertelli. Another suggestion penciled in on the album page is Paolo Farinati (Verona 1524-1605). When the print was inlaid into the album it was slightly cropped, which covered a half centimeter on each side of the face pasted down. (Kunzle's photos are even more cropped than actual object.)

5. ca. 1600 Theodor Galle. Folding engraving showing the wives of women and the dangers of Lust. Antwerp. 9.6 × 9.5 cm / 27.3 × 19 cm, possibly unique.

Werner Nekes Coll. (Attribution by Cologne Museum of Modern Art; verso unseen.)

Literature: Nekes, 256.

6. March 8, 1602/3 (Shrove Tuesday), Elizabethan Conceit [manuscript], multi-flap portrait of Queen Elizabeth. 50.4 × 42 cm. Black, brown, gray, orange, purple and red ink and paint on parchment, partially cut, and folded into fifteen rectangles: 11.5 × 21 cm (folded); 53.5 × 42.3 cm (sheet). Dated sixteen days before the Queen's death.

Folger Shakespeare Library, V.b.319. (Fig. 12.13)

Literature: Heather Wolfe, *The Pen's Excellencie*, exh. cat. Folger Shakespeare Library, 2002, 115.

Board Games

7. 1530s. Peter Flötner. *Morris Board*. Woodcut. No sixteenth-century impressions known. Woodblock from Dershau Collection, Berlin KK. G.833-831; H.87

8. 1530s. Peter Flötner. *Backgammon Board*. Woodcut. No sixteenth-century impressions known. Woodblock from Dershau Collection, Berlin KK.

9. mid sixteenth-century German. *Offen Kartenspiel*. Engraving.

GNM HB 25169 (Kapsel 1258) and HB 21484 (Kapsel 1258), damaged.

Literature: *Kinderspiel*, no. 61, 48. The text below the image explains how to play the game using a spinning pointer, or, *Zeiger*, much like the one installed in the painted version of this image, ca. 1582 at the BNM, inv. no. I 14 104. Tiny tears around the center of the better preserved example may be the remnants of a pointer's one-time installation. Marburger Index.

10. 1588-97 John Wolfe. *Game of the Goose; Fox and Geese*. London. Printed game boards.

The printed game of the goose is first mentioned by the printer John Wolfe 1597 as "The newe and most

pleasant game of the goose" in the London Stationers' Register. He had also licensed several game-sheets with them in 1588, described as "The Gynnye game Cheste [chess] game and fox and geese". Around 1615, Philipp Hainhofer refers to an engraved version popular with Italian students, but it quickly became international, adopted by Giuseppe Maria Mitelli and others into the eighteenth century. Dice were required to play. Many other editions survive in addition to the following examples.

Literature: Jones, 378.

11. 1589. Board Game. *Pela il Chiù*, Ambrogio Brambilla (active 1575-90). Engraving and etching, 40.4 × 52.3 cm.

BM 1869,0410.2460.+.

Upper margin: .IL PIACEVOLE. E. NVOVO. GIVOCO. NOVAMENTE. TROVATO. DETTO. PELA. IL. CHIV. In the corners a description, with instructions about how to play the owl game, beginning: 'Questo foglio il bel gioco s'appresenta/ Di pela il Chiu venuto in luce adesso/ Col qual se fugir l'otio si talenta/ ti potrai trattener tal hor con esso ...' In the centre: TIRA HONORANZA TVTTI, Brambilla's monogram and the address: Romae Baptiste Parmensis formis 1589.

Literature: Bury, 154-5, no. 103.

12. 1598. *Il nuovo et piacevole gioco dell ocha*. Italy, printed by Lucchino Gardano. Engraving. BM 1869,0410.2465.+.

Literature: Jones, 378-80; he also discusses an impression of the game in French ca. 1600 [fig. 376], and an English one ca. 1665 [fig. 377], among other seventeenth-century examples.

13. ca. 1640, Carlo Coriolani, Venice. *Il dilettevole Gioca di Loca*. Woodcut. 49.3 × 37.2 cm. GNM HB 24594 (Kapsel 1258)

Literature: *Kinderspiel*, no. 67, 51.

14. mid seventeenth c. Martin Fritz, Cologne. *Gänsepiel*. Engraving. 32.2 × 36 cm (engraving); 32.8 × 38.2 cm (sheet).

GNM HB 16877 (Kapsel 1258)

Literature: *Kinderspiel*, no. 68, 51. Marburger Index.

15. mid seventeenth c. *Das new vnd kurtz weillige Eullen Spiegel Spiel*. Engraving. Paulus Fürst (ca. 1605-66) excudit. Nuremberg. 39.4 × 31 cm (trimmed to image).

GNM HB 25357 (Kapsel 1258). Marburger Index.

Literature: *Kinderspiel*, no. 65, 49-50. The game required dice, but its format is related to the *Offene*



BRILL

Kartenspiel.

16. ca. 1640. *Het Nieuw Tytkortighe Uylen-Spel*. Engraving. Amsterdam, Claes Jans Vischer
GNM HB 17865 (Kapsel 1258)
Literature: *Kinderspiel*, no. 66, 50.

Cut-Out Sheet Games

17. 1577 *King's Letter*. (Sheet to Cut out for Lottery Game or Dreikönigs Spiel). (Fig. 1.4)
Hand-colored woodcut and letterpress broadsheet of Epiphany lottery slips to cut out: 37.6×28.7cm (sheet). "Eenen nieuwen wereltlicken Heeren Coninck Brief" Amsterdam, November/December 1577. Text in two columns, 32 four and five-syllable netherlandish couplets. The sheet is a very early and rare example of the so-called "Dreikönigsspiels," which was played on the festival of the Three Kings (January 6).
HAB 39.7 Aug. 2°, fol. 821.
Literature: *Spielebücher in der Herzog August Bibliothek*. 1992, (inner of title page.); van der Waals, *Prenten in de Gouden Eeuw: van kunst tot kastpapier*, Rotterdam, 2006 (Cat. 48).

18. to late seventeenth century *Twelve King's Letter Lottery Sheets*
WALDBURG-WOLFEGG album, vol. 78, no. 426 ff. Five different engraved or woodcut letters, only two of which van Wagenberg locates elsewhere; she notes another nine in total. A Jan Jeghers sheet is complete here, unlike the Rijkspretenkabinet impression.
Literature: van Wagenberg-Ter Hoeven. Article illustrates another nine sheets from the sixteenth-eighteenth centuries, some restrikes, again reinforcing the rarity of their survival.

19. ca. 1570-1590 Netherlandish. *Epiphany Crown*. Woodcut crown, stencil colored in red and orange, depicting Mary with Jesus, the three Kings and Joseph. (Fig. 1.3)
HAB 39.7 Cod. Guelf. 39.7 Aug. 2°, fol. 822.
Meant to crown the winner of the Dreikönigspiel, or possibly his chosen queen. (Volume owned by Philipp Hainhofer and later Duke August II—thus certainly datable before his death in 1666.) On the next page of the same album as number 2, a slightly different lottery game for the same occasion. Crowns like these are seen in Pieter Breughel's *Peasant Weddings*.
Literature: Sigrid Metken, *Geschnittenes Papier: eine Geschichte des Ausschneidens in Europa von 1500 bis heute*. Munich: Callwey, 1978; Kish, which purports to have the only surviving seventeenth century impression; the design and impression quality suggests it is more recent than the HAB example. It appeared in the *Art to Shelf Paper* exhibit.



BRILL

20. Seventeenth century *Epiphany Crown*. Woodcut.
Kish discusses the crown as the only surviving seventeenth century example; damage to the block suggests the design and block are more recent than HAB example above. The same crown was exhibited in the Boijmans Van Beuningen Museum exhibition, *Prints in the Golden Age: Art to Shelf Paper*.
Heirs of L.H. Van der Weel Collection, Amsterdam.
Literature: Kish, with reproduction; *van der Waals, Prenten in de Gouden Eeuw: van kunst tot kastpapier* 2006. (Cat. 47)
21. ca. 1670 Johann Georg Haym *Ausschnittbogen* "cut-out sheet" of Augsburg. 36 × 37.5 cm.
Nuremberg. HB 26472 (Kapsel 1212); Reprint edition by Albrecht Schmidt. (Formerly Augsburg, Sheler Collection).
Literature: Drugulin, 2723; W. 1866:243. Strauss and Alexander, 414, vol. 4. Marburger Index; *Geschnittenes Papier*, 34.
22. ca. 1675 Paper Dolls *Ausschnittbogen*. Colored woodcut. Nuremberg or Augsburg
GNM HB 15578 (Kapsel 1244).
Literature: *Kinderspiel*, no. 99, 68. *Geschnittenes Papier*. Marburger Index.
- 23-43. ca. 1694-ca. 1750 Albrecht Schmid (Schmidt) *Ausschnittbogen*. Schmid continued the cutout trade with the reprint of Haym's Augsburg cuts mentioned above, and at least 7 more sheets he and his firm published: Adam and Eve, (GNM) Jacob's Dream (Augsburg Wolfgang Seitz Coll.), Joseph and his brothers (Kunstbibliothek Berlin); Marriage at Cana (GNM) by his son Francis Xavier. Schmid also produced a set of 13 sheets of artisans, actors, jugglers, houses, inns, school, soldiers, kitchen, laundry, household utensils, carts, shepherd, carnival, animals, and games (no impression known).
Literature: Strauss and Alexander (469-470); Thieme Becker 30:133.
44. 1700 *Three Epiphany Crowns*. Woodcut. 1860 reprint in Museum voor Volkskunde, Ghent.
Literature: *Geschnittenes Papier*, 33.

Religious

45. 1465/1466 German, *Easter Calendar (rota pascalis) for 1466-1494 with an Angel* in four states. Hand-colored woodcut with xylographic text and Italian engravings, all with a volvelle. The calendars span the period from 1466 to 1494. An angel on the central dial points out the date for Easter with his hands and feet,

with the legend “do . pede . preteritum . digito . noto pafce . futurum . qu . numerum . aureum +” The two impressions of the volvelle extant, A, in Washington, and B in Basel may have been pulled from the same block. The central angels appear to be nearly identical in each case, although the Basel impression is more heavily worn and painted. This imagery becomes standard for pointer dials in lottery books from the fifteenth century on—a particularly similar angel with an embedded cross, and the Christ Child appear on opposite sides of a volvelle in such a book from 1539 by the printer Henrich Vogtherr. (Cat. B 187)

A. National Gallery of Art, Washington, Rosenwald Collection, 1944. 2. 1, 18.8 × 13.7 cm. Handcolored yellow, red, green and light brown. Sun and moon to the right and left above, flowers below. Dated 1466 in lower right circle. (Cover; Fig. 1.1)

A₁ Munich, LMU, in Ratdolt 4° Inc. 317. Second impression, or perhaps slightly later copy, lacking wheel; pasted onto binding. (Handcolored). (Donati, pp 352, 363-5).

B. Basel Universitätsbibliothek, 19.1 × 13.6 cm, ca. 1477

Taken from a late fifteenth-century manuscript in another Carthusian cloister, this one located in Basel. The book contained texts from Boethius, Datus, schoolbooks and some astronomical-mathematical content (F. VI 59). (Handcolored.) The Adam and Eve woodcut was pasted into the book on the left and the Angel calendar on the right of the same opening. Evangelist spandrels; different flowers and hand of God between lower circles. The sheet has the exact same dimensions as the Adam and Eve Table pasted with it. See E₂. As this print includes a separate motif of hands, one of which points to the golden number for 1477, it seems possible that this may be its print date, as otherwise, its user would have had to derive the number mathematically.

C Berlin Kupferstichkabinett, Woodcut variant of A, B and possibly D—has sun and moon, but flower sprays and hands of God similar to Italian fountain. (Handcolored.)

Lacking wheel; dated 1468 in lower right circle. Donati, p 354, argues that this is actually a copy, possibly printed as late as 1484. The lower wheels still work. In 1779, Franz Krismer, librarian of the Buxheim Carthusian monastery, noted a since-lost impression of this version of the woodcut in a quarto-sized manuscript from 1461, along with a second sheet showing a vertical table flanked by Adam and Eve, E₁, below. Krismer locates the sun and the moon on the right and left respectively, in opposition to the five sheets which show the planets. He also describes the golden number circle as positioned on the lower left, not right. These could be simple mistakes, or perhaps indicate another version entirely. The fact that the Angel sheet was signed with the artist’s monogram, seen exactly where Krismer mentioned it on E₁, suggests this may not be in error. The Berlin sheet might therefore be a reverse copy of the Buxheim woodcut, and a pendant to the Tübingen Adam and Eve. The monogram also reappears on an *Ars Memorandi* illustration (Schreiber, Manuel Bd V, p 136) produced by an artist ca. 1470-75. If nothing else, this could be a *terminus post quem* for the Berlin sheet.

It is unclear whether the Tübingen Adam and Eve was the first connected with the angel dial. If

Schreiber is correct in calling it a copy, Krismer did not specify any other details about the manuscript, or how the sheets related to each other within it. His description has generally been accepted as proof that the woodcuts belong together, especially given the two similar sheets in Basel, see B. (Christoph Gottlieb von Murr published Krismer's discovery in 1787 in his *Journal zur Kunstgeschichte*, IV, 126-7.)

D1 Vatican Library, After 1477 (As in B, C, the hand points to this date.)

In incunable IV 654, *Confessionale* by Antonino Vescovo di Firenze, 15 April 1472. Second impression, uncolored, lacking wheel, though it has the printed crossbars used in every version to center the disc (the damaged center suggests it was once attached).

D2 Arbe, Convent of Francescano di Campora (Dalmatia). *Supplementum Summae Pisanellae*, by Nicolao da Osimo, published in Venice 30 November 1473. Handcolored yellow, red and green, lacking wheel. Text is written in Roman Capitals rather than Gothic.

E1 Adam and Eve Table, Schreiber 1904m. 19.3 × 14.2 cm, 1470s.

Handcolored with light green, yellow and flesh tones. Removed from an unknown printed text.

Tübingen University Library (Ke XVIII 4a.2-Nr.12). (Fig. 3.1A)

Handcolored facsimile in Schreiber, *Holzschnitte und Schrotblätter aus der Kgl. Universitätsbibliothek in Tübingen*. Strassburg, Heitz, 1906, no. 12. Also described in Schreiber's *Manuel*, vol. IV, no. 1904a, 136. This sheet is the closest extant to the Krismer woodcut, but Schreiber still believes it to be a copy as it contains textual mistakes. More likely, it is *both* another impression of Krismer's woodcut, *and* a close copy of the original version. If so, it may have been copied after a pendant to the original NGA print.

E2. Sheet showing Adam and Eve with a table of numbers, again copying either E1 or an earlier lost impression. 19.1 × 13.6 cm. Schreiber 1904n, Basel Universitätsbibliothek, in same ms as B. Adam's Text Banner "Impart[end?]et fupra (He gives above); Eve's Sed par tendit ad infra. (She gives above.) The banner under the table: "A nati fefto/ Tabula ifta/ Tenet adefto/ Et Cetera., or This table possesses the current birth feast and others."

E3. A third (or fourth) woodcut version of the Adam and Eve sheet, replacing them with clothed courtiers. Dated 1478.

Examples with German explanation at Gotha, and Latin at the Bibliotheque Nationale. Schreiber speculates that the Nuremberg *Briefmahler* Hans Spoerer printed this work, possibly following on the popularity of his 1476 pirated blockbook of Regiomontanus' *Kalendar*. (Schreiber, Tübingen, 15.)

Literature: A: Sherman, no. 41; Parshall, Peter and Linda, *Woodcut Show*, NGA, 2005.

A1 Rosenthal.

B: Koegler, no. 9; Schreiber 1904o.

C: Krismer, p 126, describes a woodcut with the hands and the moon as pasted into a ms from 1461 with sheet E, in Buxheim Kloster.

D: described by Heller, Joseph. *Geschichte der Holzschneidekunst*, Bamberg, Kunz 1823, 43-44; Schreiber



BRILL

1904m. Hind, *Early Italian Engravings*, EIII, Add 84.

A-D: L'art ancien: S. A. Zurich Catalogue 22, 1938 Exact Science – from Hero Alexandrinus to Pierre Curie, p. 11 no. 18 Scientific Woodcut of 1466; Donati 1946

E: Krismer, 126; in ms from 1461.

46. ca. 1490/1500 German (Basel), *A Canon Table with a Lamentation*, Lienhart Ysenhut. (Fig. 2.8) The woodcut copies an engraving by Master E.S. from 1460. The two panels of printed text include the Gloria and the Apostle's Creed. The traveling altarpiece was stored in a tapestry case depicting the Crucifixion. The work was printed onto single sheets folded into three equal panels. The wings do not function as regular altar wings, because the outer panels are too large to cover separate halves of the central panel. The panels fold underneath each other instead, suggesting a more book-style usage than an upright altarpiece. Opening the upper flap of the vellum altar reveals a panel of text, while the lower covers the image, guaranteeing a close reading.

Hand-colored woodcut on vellum with manuscript additions: 12.7 × 12.8 cm (woodcut); 15.8 × 13.4 cm (folded); 15.6 × 39.7 cm (full sheet).

Rosenwald Collection, National Gallery of Art, Washington D.C. (1959.16.15).

Literature: Schilling, 147-150; Field, no 78, image of woodcut lamentation only; Hamburger, 309, 311; 2000, 222-223; Dülberg, plate 270, nos 712-4; Scheler 1945, 244-245; Donati 1952/1953, 322-225; VE 15, K-9. Another addition to this category may be a 1490s Annunciation Triptych by Ysenhurt.

47. 1485/1488 German (Nuremberg; text Cologne). *Canon Table with a Calvary*. Hand-colored woodcut on vellum with letterpress, folded: 14.6 × 10.3cm (image); 16.3 × 35.6cm (sheet).

GNM H 82/Kapsel 2. (Fig. 1.2)

Literature: *Spiegel der Seligkeit*, no. 164, p 342; Essenwein, August von. *Die Holzschnitte des 14. und 15. Jahrhunderts im Germanischen Museum*. Nuremberg, 1874: 8, no. 132; Schreiber, vol. 1, 155, no. 483.

48. ca. 1450-1508 *Canon Table*. (Designed ca. 1450, printed ca. 1508). 15 × 35 cm. Woodcut of the Last Supper in center panel, with xylographic text panels and hand coloring throughout.

BSB Xylogr. 85.

Literature: Wagner. The article argues that this recently-acquired print (2006) is indeed genuine and not a nineteenth-century confection.

49. 1480-1500 *Saint Bridget Giving Her Rule to the Nuns and Monks of Her Order*. Hand colored woodcut printed from one block.



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First State: Munich Graphische Sammlung (GSM); Berlin, Schloss Harburg (Collection of Oettingen-Wallerstein).

Second State: BM (1934.6.9.2/4). 26.5 × 9.7 cm (left); 26.5 × 19 cm (center); 26.5 × 9.5 cm (right); 27 × 39.3 cm (overall). (Fig. 2.5) And GSM.

The impressions of the second state in GSM and BM have been separated into three parts, with one impression (GSM, first state) bearing signs of having been pasted onto wood or another form of support. Many variants on this triptych survive—Schreiber nrs 1283, 1283-1-3, 1292, 1293-1 and 1294 (same as 1293).

Literature: Schreiber 1283ii, Dodgson, 230a; Parshall, *Origins*, no. 105.

50. ca. 1500-1515 Melchior Lotter, *Canon Table*, showing the Sacraments of the Last Supper. Woodcut in two states. (Fig. 2.9) Produced in Leipzig, by Melchior Lotter (German, 1470-1549). Possibly connected to their printing of Balthasar, de Porta. *Expositio Cano[n]is Sacratissime Misse*. [Leipzig]: Impressa est per Melchiar Lotter, anno Domini 1501 and 1515.

The single, central panel of text, which begins—"Qui pudie qf pateretur accepit pane in fanctas ac venerabiletes ...,"—is the only part of the altarpiece which explicitly discusses Christ's offering of his body and blood at the Last Supper, but in the images flanking it, he offers them both through the scourging and crown of thorns, and through his death. The two woodcut panels each include a roundel depicting various scenes in the Life of Christ. The left roundel shows the Mass of Saint Gregory in half of the roundel, while Christ appears as the Man of Sorrows on the other side of the central scourging column, amid other symbols of his blood-letting. The roundel on the right-hand panel includes three tiers in ascending order: the Adoration of the Magi, then Mary crowned with the Christ Child, the Lamentation and possibly Saint Anne with Mary and the Christ Child, and on top, the Trinity. The four evangelists do not appear around a single roundel, but their symbols, labeled with their names, spread horizontally across the altar—Matthew and John on top of the left panel, and Luke and Mark on the right. The Church fathers Augustus, Gregory, Ambrosius and Hieronymous occupy the lower level.

Handcolored woodcut with letterpress, in two states: 13.8 × 35.6 cm folded, and 15.4 × 41 cm with hinges.

Foundation Schloss Friedenstein Gotha (Schreiber 1841)

Literature: Heitz, *Einzelblätter* 64, no. 5, 7; Schreiber 1841.

51. late 1520s Sebald Beham. *Canon Table*. Woodcut with letterpress in black and red: 19 × 43 cm (sheet).

Hamburg; Vienna (without central floral border); Houghton Library, Harvard University (pga_typ_520_20_200). (Fig. 2.10)

Text includes the offertory prayer, in Latin; the images show the Crucifixion in the center, with Last Supper and Mount of Olives details in the initials.

52. ca. 1554 Dirck Volkertsz. Coornhert, after Maerten van Heemskerck. *Christ on the Cross Between Two Thieves*. Engraving and letterpress: 38.2 × 12.9 cm (each wing); 31.2 × 26.2 cm (central engraving); 42.2 × 50 cm (complete print).

Albertina, Vienna (HB 532, fol. 30, 31). (Fig. 2.11)

This is in Vienna only in its first state (including letterpress wings, dated 1559), but the center is also in Amsterdam, Brussels and Cambridge. Hollstein 384.

Literature: Sellink, fig. 56.

53. 1615 *Brevel* and *Klappblume*. Prints of Saints housed in flowers, and letters. Saint Roche dated 1615 and St. Regina, 1650s who appears in a pomegranate Her flaps open horizontally. Both in the Robert Hess, Basel collection; *St. Regina* ca. 8.9 × 5 cm. (Fig. 1.16)

In the eighteenth century, *Ostereierklappblätter*, or Easter-egg flap prints: Münchener Graphischen Sammlung (Histor. und Kulturhist. Blätter VI), large example from 1762 (Possible Kriegsverlust); two examples with colored eggs: GNM HB 21724 (Kapsel 1314a), ca. 1759, etching with pink eggshell flap and battle scene beneath; GNM HB 19529 (Kapsel 1314a), ca. 1759, etching with green eggshell flap with Frederick the Great of Prussia underneath. By Johannes Esaias Nilson.

Literature: *Klappblume*: Spamer, 166, note 4. *Ostereierklappblätter*: Spamer, 324, 325 no. CLXXVII,3, CLXXXV, 2, CXC, 2. The flaps reveal the risen Christ, the Christ child standing on the tomb, and Death and the Devil. Spamer, 166 note 5. "In Andachtsbild des ganzen 17. Jahrhunderts ist das Klappbild beliebt, besonders in Form einer Klappblume, die ein Heligenbild verdeckt, aber auch als Türe, Altarflügel, Sargdeckel usw." His eighteenth-century examples include: a coffin with removable lid (the lid is lost), Saint Ida, and an image with a basket with liftable lid.

54-60. seventeenth-c. Printed Pilgrim Banners

An unusually rich cache of mid seventeenth-c. engraved, etched and woodcut pilgrim banners is at WALDBURG-WOLFEGG; two woodcuts (242; 254) are signed I or IC Jegher, ie Jan Christoffel Jegher (1618-1667); an engraving is signed Boel f. ...1659. Four others are dated 1630, 1636 and 1650. Another seventeenth-c. pennant was at Martayan Lan ca. 2005, now in a private collection.

WALDBURG-WOLFEGG album, vol. 220, nrs. 236-54.

Reformation Satire and History

61. ca. 1526 Sebald Beham? *Anti-Clergy Transformation Woodcut: Doctor, Theologian (Luther?), Monk, Nun*. Nuremberg. (Fig. 5.2A-D)

Double-sided, hand-colored woodcut fashioned with two folded flaps on each side of a double-sided printed strip. The flaps lift and drop to exchange the head or the lower body of the four figures depicted. The first set shows a quack doctor clothed, then exposing himself, or being exposed by the viewer's lowering the bottom flap. A scholar's torso (probably Luther), appears under the top flap and his nether regions are controlled by the same bottom flap. On the back of the card, a priest and a nun appear in the same manner. *Faltblatt*.

GNM Nuremberg HB 25914/1292. Approximately "post-card size": 12.7 × 10.1 cm.

Literature: Andersson, 52-57 locates it to Nuremberg; Scribner, 234 discusses its insufficiently biting satire as a rare Catholic attempt to be polemical. Precursor to the Harlequinade (or Transformation) format.

62. ca. 1548 Pancratius Kempf, and Matthias Flacius Illyricus, *Anti-Interim Broadsheet: The Innocent Choir Robe (Der unschuldigen Adiaphoriten Chorrock)* (Fig. 6.1) Hand-colored woodcut with choir robe (alb) shaped flap.

The alb, or vestment, was part of the non-essential clerical elements which Protestants accepted in the Great Interim. The flap of clerical robe hides devil and devilish text. Pancratz Kempf, text by Matthias Flacius Illyricus. The text literally takes the shape of a demon behind the alb. There are four texts including a title, two placards on the walls and a large sandwich-board style sign beneath the demonic vestment. Title: "Der unschuldigen Adiaphoristen Chorrock/ darubersich die unrugige und Storrische Stoici mit ihnen zancten."

Albertina, Vienna (DG1984_168). 29.5 × 36 cm (woodcut); 30.1 × 38.1 cm (sheet).

Staats- und Stadtbibliothek, Augsburg. (2° Einblätt. nach 1500, 257). Stencil-colored, flap has been torn off. With slightly different text beneath image: (centered) MATTHIAS FLACIVS ILLYRICVS. At right: Gedruckt bey Chriftian Roedinger. [Magdeburg, ca. 1550]. 30.1 × 38.1 cm (Woodcut 27.8 × 36 cm). Originally folded once and tipped into the folio volume Rara 78, *Von der Erschrocklichen Zurstörung unnd Niederlag des gantzen Bapstumbs ...* Although the book does not include any publisher's information, it was produced by Martin Schrott III, illustrations by David de Negker and published in Augsburg by Gegler ca. 1558. (About 7 copies survive.)

Literature: Strauss 1550-1600, Kempf no 10, 507. Scribner, *Simple Folk*, 178. Koerner, 315-6.

63. ca. 1550 Hans Rudolph Manuel Deutsch, *Anti-Catholic Broadsheet: The Monk; The Wolf; and The Greedy Monk*. (Fig. 6.2A-C)

Woodcut with two flaps and letterpress: View 1 Monk plundering Widow; 2 Wolf in Monk's Clothing Devouring a Lamb; 3 Monk Devouring Widow's House. Four separate texts. At head of the page: "Wee euch geschriffgleerten un pharifeer/ ir glychfzuter/ Die ir der wittwen heufer fra^effen/ und wendend für lange geba^ett/ Matthei am 23."

From Matthew 23, 14 (Luther's version, 1545) "Wehe euch, Schriftgelehrte und Pharisaer, ihr Heuchler, die ihr der Witwen Hauser fresset und wendet lange Gebete vor! Darum werdet ihr desto mehr Verdammnis

empfallen.”

“Suffer you, learned and Pharisees, you hypocrites who devour the homes of widows, and can still say your prayers at length.”

Text two: in border to left of image. (Widow’s speech bubble)

Ach min herz ich bric uch

Oh, my heart is breaking,

Bittend euch Gott für mich.

Pray to God for me.

Text three in two paragraphs: under image, to left and right

O glychsnerdy du gmeiner gaft

Biß einer dir in danen thüt

Was groffer fromkeit in dir haft

Mit einem mittel/ das Gott gefalt

Danck hab der deckel der ift güt

Dan ficht man wol din frome gftalt.

Oh hypocrisy, ignoble guest

Until one of your purses does swell

With greater devotion, you have been blessed. With ample funds which God do please

I thank the mask who’s good, (dines well) Thence one may view your pieties.

Braunschweig, HAUM (H.R.M. Deutsch AB 3,1); Bern, Universitätsbibliothek, Aretius 2A*. 20.9 × 16.6 cm (sheet). Bern copy was found pasted onto the front inside cover of a 1550 edition of Gregory of Nazianzus (ca. 4th century, AD) theology treatise, printed at a Basel press by Johan Herwagen, a project financed by Wolfgang Musculus and bound by Mathias Apiarius in Bern, also in 1550, who added a foreword with local paper. The typeface may be the same used in the print.

Literature: Andersson, 52; Scribner, 42; Bloesch, 151 ff. Illustrated as comparative material in Paas, PA-288.

64. 1556 Hans Rudolph Manuel Deutsch. *Anti-Catholic Broadsheet: The Changing Face of the Catholic Church*. . Woodcut volvelle dial consisting of two circles, one notched, cut out from broadsheet. Dial rotates to show eight different satirical heads: 16.5 cm (diameter). Albertina, Vienna (DG 2002/209).

(Fig. 6.4)

Andersson describes the faces as working as a pinwheel, but it more likely that was cut out of a broadsheet. Their numbering all but confirms this possibility, as the 1620 broadsheet has corresponding texts. Dated on hillside. This work relates closely to the previous print, and to Manuel Deutsch.

This example has the clergymen ranked by numbers printed above their respective heads: The Fool; a Cleric eating a house; a Goose or a Snake with a rosary in its mouth; a Wolf in Bishop’s Clothing; a an Owl-headed Cardinal; and the Pope with his own head; then Death, and finally, the Devil, the latter two from Dürer’s 1513 *Knight, Death and the Devil*.

This work was copied by a 1620 print (see below), which offers a distinct clue to the origins of the form.



BRILL

Both were built after *Glückrad*, or wheel of fortune dials which would simulate dice. Albertina, Vienna (DG 2002/209). Diameter 16.5 cm.

Literature: Strauss 1550-1600, Appendix D, 1399; Hofmann, 163; Andersson, 51-4; Scribner, *Simple Folk*, 100-4, 232-3.

65. 1620 German, after Hans Rudolph Manuel Deutsch. *Wondrously Strange Roman Catholic Wheel of Fortune (Römisch Cathol. Wunderseltzames GlückRad/auch wahre Abcontrafactur des Antichristischen Bapsthumbs.)*. Engraving and letterpress broadsheet (here lacking volvelle dial and letterpress at top and bottom with title and date): 34.5 × 20.5 cm (sheet, trimmed). GNM (HB19894) (Fig. 6.6)

This rotating disc retains only the simple figure without a landscape, and it also has eight heads to reveal. It is set into a broadsheet which may copy the text missing from the 1556 version. The new title explains the function of the critique:

*Romisch Cathol Wunderseltzames GlückRad/
auch wahre Abcontrafactur des Antichriftifchen
Bapfthumbs*

or, The Roman Catholic Wondrously Strange Wheel of Fortune, also true Undoing of the Antichristian Papacy. The lower text describes their failings categorically, complete with marginal Bible-reading notes for each of the offenders. They are: The Pope, The Cardinal, The Bishop, The Jesuit, The Capuchin, A Common Priest, A Carthusian, and The Fool. Unlike the Changing Face, this version replaces the Fool with the Pope at the top. Six separate texts printed on the broadsheet around the moving disc start from the top and read clockwise: Der Bapft und fein Cardinal/ Sind Wolffs art: Dife lauffen fchnd/ Voll ungluct Rats unnd Affn Geschlecht/ nafn art: Ihr tragt den Kolben recht.

Nuremberg HB 19894/1336 (dial missing);
Staatsbibliothek, Berlin (formerly Marburg), Ya 5229;
Possibly, Ulm Staatsbibliothek. Broadsheet size 22.5 × 38.5 cm. Paas P-535.

Berlin KK (Flugblätter 898-143), Paas P-536.

HAUM (FB 3 XVI)

Literature: Coupe I 213, II, pl 141, no. 291 (Berlin StaBi pictured). Briefly mentioned in Hofmann, ed., *Luther und die Folgen für die Kunst*, 163; The Ulm Stadtbibliothek impression was illustrated and its text transcribed by J. Scheible around 1850, no. 56, 215-17.

66. ca. 1568/69 Wolfgang Meyerpeck. *Anti-Jesuit Transformation Etching: Canisius and Eisengrein*, ca. 1569. Hand-colored etching with four folding flaps: 29.5 × 10.2 cm (full sheet). MMA (59.508.92) (Fig. 2: 22)

67. ca. 1568 Anonymous Netherlandish (Possibly Marcus Gheeraerts)
Berlin Kupferstichkabinett.

Literature: „De iconografie van de reformatie in de Nederlanden, een begripsbepaling,“ review by R. P. Zijp, *Bulletin van het Rijksmuseum*, Jaarg. 35, no. 3 (1987), 176-192; Knipping, John B. *Iconography of the counter reformation in the Netherlands: heaven on earth*, Nieuwkoop: De Graff, 1974, figs. 2.19-20.

68. 1550s and 60s *The Pope is the Devil*. Flapped portrait of Alexander VI (Pope 1492-1503) where his upper body lifts to show his true devilish nature. Two or three woodcut blocks. The story which is always included in the text records the interchange between Alexander VI and the Devil in which Alexander asks how long he will be pope, should he take the Devil's bargain. The answer is misleading, and Alexander only rules for eight of the promised eighteen years. The "Ego Sum Papa" inscription on the inner image was actually uttered by the Devil when a frightened steward found him sitting on the papal throne. The longer versions include details about the depravity of Alexander's family, especially his daughter, although it is repetitive in attributing the same sins to all of the Popes.

German versions:

A. Bern, Universität und Stadtbibliothek (Magazin (U5). Sign.: Hospinian 44). Handcolored woodcut: 30 × 19 cm (sheet), found in the Emanuel Hospinian collection given to the library in 1583—pasted into the front of a Sebastian Castalio's Latin Bible translation, printed by Oporin in 1551 in Basel. Literature: Bloesch, 152, III; Kunze, 274 (only illustration).

A1 after 1555 German, *Anti-Catholic Broadsheet: The Pope is the Devil (Diser Bapst Alexander der Sechst)*. Hand-colored woodcut with gold and letterpress: 10.5 × 17 cm (flap); 18.5 × 17 cm (woodcut); 10.5 × 17 cm (flap); 34.5 × 17 cm (sheet). BSB (Einbl. VII,23 a) (Figs. 0.2, 0.4A, 6.9)

A2. London, formerly BM. No dimensions given. Wright, 232, includes a line drawing, but the location of the work is not currently known.

Image captions: On outer flap: ALEX. VI. PONT. MAX.

Inner flap: EGO SUM. PAPA

B. after 1566 French, *Anti-Catholic Broadsheet: The Pope is the Devil (Du Pape Alexandre Sixiesme)*. Woodcut and letterpress: 15 × 12.1 cm (Julius III); 30.1 × 18.4 cm (Pope Alexander VI and Devil woodcut); 57.5 × 34.7 cm (sheet with flap closed); 57.5 × 35.8 cm (sheet with flap open).

Herzog August Bibliothek, Wolfenbüttel (JH 12). (Fig. 6.10)

The loosely translated and greatly expanded text runs over broadsheet-wide flap. A reversed version of the Berlin Julius III print and a new text is printed beneath the flap. The added text in this version provide a date for the entire genre. The columns of text on opposite sides of the Pope's head quote Luther from a *Tischreden* published in 1566.

B1 Berlin Kupferstichkabinett Reproduced in Warncke, 1979, ill no. 693.

Slightly different textual edition. Entire sheet 49×34.5 cm, woodcut 46.3×22 cm. From the illustration, it appears the print may not be functional as is, but has the flap printed above the rest of the sheet. It could also represent the original printing orientation and packaging.

C. Geneva, Historisches Museum No surviving flap, though the lack of a full top border suggests there may have been one. The heading “VOICY LE POVRTRAICT DV PAPE D’ENFER” covers a Julius III with a different text. The Devil-half of the print is centered on the back without text. No dimensions given.

Literature: Grand-Carteret, II, Figs. 101-2, 120.

Literature: Wolfenbüttel: Harms, *HAB*, vol. II, no. 13 (working model), 26; Munich: Scribner *Simple Folk*, 135, 159; *Ways of Seeing*, 113, ill 5:13; Ecker, no. 180, 307.; MAI, 02419, C, 05-6 (no interpretation.)

General background: Suchs, and Rosenow, vol. I, 61; vol. 2, 633, both illustrate the French woodcut version. The introduction to the Bibliotheca Augustana’s Anonymous, *Das Volksbuch von Dr. Faust*, 1580, paraphrases the main text in the Bern sheet. The text referring to the Pope Alexander VI reappears in Latin in Johann Wolf’s *Lectionum Memorabilium et Reconditarum Centenari*, ca. 1600.

69. German, *Luther Versus the Pope*, after 1546, possibly 1570s or 1580s. Pen and watercolor with a double-sided flap: approx. 4.8×23 cm (flap); 18.2×23 cm (sheet). Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden (Ca 91 Bl.1).. (Fig. 6.15)

From the Dresden City Archives. Anonymous folding sheet in pen and ink and blue wash, with two flaps comparing Luther’s true preaching and devotion—to the Pope’s excessive cult and ineffectiveness. *Verbum domini manet in aeternum - Gottes Wort bleibt in Ewigkeit, ie God’s Word Remains Eternally.*

70. 1615 *Oorloghs voor spel*. Etching by Nicolaes van Geylekerck.

Flapped robe of pope within larger scene reveals his murderous tyranny. Dutch inscriptions in the image, German text in lower half of broadsheet, title: “Kurtze abbiltung und verthonung von dem wunderbahrhchen freigh der vey difer zeitten im lant zu Gulich / Cleff/ etc. gevbet wort.” At the end of the text there is a legend for parts of the picture. The letters still correspond with the lower text to identify Spinola, Mars, etc. “E” on the Pope’s lower-half flapped robe also shows up underneath, and the text reads: “Ist das Fundament und des recht fuhrnehmmen dass fen has und difer ender mit morden und braten etc. Zu vertigen und aus zu rotten.” (This is the basis and the right for seizure of this bringer of murder and burning, extermination and the mobs.) The “E” shows up on the pope’s sash, and on the wooden platform upon which a woman is kneeling in front of a large fire, possibly waiting her turn after the current three figures are burned. There are another four people hanged on the gallows, one woman being sliced in half while holding a child, and several being beheaded.

German text version from Wäscher, illustrated impression from Staatlichen Galerie Moritzburg Halle. See *HAB* dimensions. Total of 12 impressions from five versions.

Braunschweig copy with the flap has one edge rubbed off, and is imperfectly aligned.

Dutch 1 (with Niclaes van Geylekerck name at lr): HAB Wolfenbüttel: IH 41; Rotterdam SvS.

Dutch 2: Amsterdam, Rijksmuseum (FM 1300)

German 1 (Large title and initials): HAB Wolfenbüttel, IH 41.1; Braunschweig two copies, one missing flap (Flugblätter, both FB3XVI); Halle (F 163); Städtisches Museum Haus Koekoek Kleve, Angerhausen coll (A20 in cat.)—text pasted, no right margin.

German 2 (Small title and initials): Berlin (YA 4429m); Darmstadt (Gü 8045/22); VESTE COBURG. (XIII, 321, 260).

French: The Hague, KB (Knuttel 2168)

Literature: Harms (IH 41); Coupe I 213; Wäscher, 16-17, images 96/7; van Stolk, no. 1302, 69.

71. 1619 *Afbeeldinghe van den ouden ende nieuwentydt...* Etching. 51.8 × 27.5 cm (image and text); 18.4 × 27.5 cm (etching). “A broadside satirising Johan van Oldenbarneveld by comparing him to the Duke of Alva; with an etching with an attached flap showing Oldenbarneveld and four others sitting and standing around a table, in the R background a market place with three men, when the flap is lifted, the etching reveals the Duke of Alva in place of Oldenbarneveld, and two bishops, two Jesuits, and a cardinal around the table, and in the R background a crowded market place with two raised execution platforms; with letterpress title and text in two columns, and three vertical segments of type ornaments. (n.p.: 1619)”

BM 1864,0611.429

72. 1619 *Afbeelding der executie geschiet den XIII May 1619. Aan Jan van Oldenbarnevelt.*

Broadsheet with two flaps revealing victim and opponent, Oldenbarnevelt and Prince Maurits.

BM 1877,1208.389. Amsterdam Historisch Museum and Atlas van Gijn in Dordrecht. Reproduced (with one flap open) in Weegschaal & Zwaard by M.A. Moelands en J.TH. de Smidt.

73. 1632 German. *Anti-Jesuit Broadsheet: Wolves in Jesuit Clothing (Der Jesuitter/sampt ihrer Gesellschaft/Trew und Redligkeit)*= Engraving and letterpress with two flaps: approx. 4 × 4.8 cm (flaps); 37.5 × 27.2 cm (sheet). (Fig. 6.5)

Version with date in roman numerals, decorative fillets: Hamburg, UB (Scrin . C/22, 91); British Library 1750b 29/93; Nuremberg 544/1337 (left flap), Staatsbibliothek der Stiftung Preußischer Kulturbesitz, Berlin (formerly Marburg), Ya 6825 (both missing). BSB Munich. Einbl. V,8 a-71.; HAB Wolfenbüttel (IH 123); Gotha, SM (G 50, 15); Goslar, SA: (817); Dresden, LB: Hist. Germ. C 16, 28). (9 impressions.)

Version with date in Arabic numerals. Darmstadt (Gü 8045, 55a); Staatsbibliothek, Ulm (Einblatt 868); Paris BN, (Tf pet. fol., p 18 (left figure and biblical verses only). (3 impressions.)

Lamb-gnawing image related to the 1620 *Gluckrad*; text to the Manuel Monk.

Literature: Coupe, I, 213, II no. 87; Harms. *HAB*, Bd. 2, 295; Paas, P-1793; Spamer, 166 note 2. “Beim

Aufklappen zweier Köpfe kommen en Schweins- und ein Fuchskopf zum Vorschein (nach dem Serapeum Jg. 24, 1863, S 230 ein Hunde and ein Wolfskopf.) Spamer may be misremembering the image, which was correctly described in the Serapeum article. A separate print run with different heads was possible, although replacing the flaps with the clerics' heads would have been easier. Tschopp, B31; Weller, vol. 1, 399.

74. 1648 *De Vertoningen, Ghedaen binnen Amsterdam, op de Eeuwige Vrede, en Vryheyt.* Engraving by Peter Nolpe, 41.4 cm × 53.7 cm (printed area); 28.8 cm × 53.7 cm (engraving).

“A broadside on the celebrations in Amsterdam of the Peace of Westphalia on 5 June 1648; with an three engravings showing three architectural arches, each with an attached flap, the flaps depicting allegorical scenes, the central one depicting the idea of Concordia, with Amphion, King of Thebes on the top flap, and William II (?), Prince of Orange, underneath the flap; the images on the left arch dedicated to Maurice, Prince of Orange, on the R arch to Frederik Hendrick, Prince of Orange; with engraved inscriptions and numbering 1-6, and with letterpress title and text, including legend, by Samuel Coster in three columns. (Amsterdam, Nolpe: 1648)”

BM 1862,1108.192 (broadsheet) and 1871,1209.4808-4810 (no letterpress)

Anatomy

75. 1512 German (Augsburg). *Broadsheet on the Conjoined Twins of Ertingen (Im iar da man zalt tausent fünff hundert und zwolfften ist geborn ain solichs kind ... un[d] sein nam ist Elßgred).* Double-sided woodcut inserted in letterpress broadsheet: 11.4 × 8.7 cm (woodcut); 27.7 × 15 cm (sheet). BM 1876-5-10-619 (Fig. 5.1)

The text describes the Siamese Twins, Elizabeth and Margaret as “Elzgred.” BSB impression originally had its missing image, as a slit in the middle shows, as well as the impression of the edge that was pasted down, behind the text on the left, as in BM example.

BM 1876-5-10-619, 11.4 × 8.7 cm, inserted in sheet 27.7 × 15 cm. BSB Einbl. I, 41 (missing woodcut).

Literature: Dodgson *Catalogue*, II, 203; Andersson, *Polemical*, 43, Dülberg, pl 261, nos 683-4, 166; Bartrum, cat. no. 124; Littger. Munich sheet literature: Ecker, no. 53, 273.

76-131. ca. 1538-1658 Anatomical Flap Sheets in 55 editions by and related to Heinrich Vogtherr the Elder. About 45 pairs are from the sixteenth century. See book chapters four through six.

132-134. 1613 Lucas Kilian. *Anatomy Broadsheets: First Vision (Visio Prima); Second Vision (Visio Secunda); and Third Vision (Visio Tertia)*, from Johannes Remmelin (German, 1583–1632), *Catoptrum Microcosmicum* (Augsburg, 1613). Three broadsheets with engravings containing numerous flaps, cut, with etching and



BRILL

letterpress: all approx. 35.9 × 26.5 cm (engraved sheet); 51 × 34 cm (letterpress-printed secondary support). The plates were first published separately, and revised in 1619 with a pamphlet and then a larger book. (Fig. 4.5-7)

Two slightly different settings of letterpress and edits to plates in 1613 and 1619 editions: GNM (HB 23865a-c); Cushing/Whitney Medical Historical Library, Yale University (Yale MHL); Philadelphia College of Physicians. The GNM impressions demonstrates the fact that the engravings were pasted down onto the letterpress sheet, as the margin around Adam and Eve's heads has been trimmed to their silhouette, as if they were coming out of the box in the same way that their flaps do. This touch is reminiscent of Vogtherr's production method, in which the male's head is pasted on as part of the body flap. In contrast, the Philadelphia and Yale impressions leave most of the double bounding box in place.

Literature: Karr Schmidt, *Altered and Adorned* on 1613 and eighteenth-century restrike states; Carlino 47-8; Gier includes a bibliography of the Michelspacher publications.

135-136. 1663 Moneta, Antonio. *Il vero disegno delli interiori del corpo humano...* Milano per Antonio Malatesta, 1663. Single-sheet engraving, 43 × 55 cm, with multiple flaps. Yale MHL. The impression was found in a nineteenth-century anatomy book. Copied in a 1690 book by Minniti, a work also printed by Malatesta. (Cat B 22)

Literature: Carlino nrs. 54-55; this sheet should be added as Carlino 55a. Carlino also lists other related versions as numbers 54-56.

137. 1680-90 German or Flemish. *Four Seasons of Humanity*. Durham, NC, Duke University Medical Center. four multi-flap and dial plates. www.mc.duke.edu/mclibrary/respub/hmc/fourseasons.htm

Literature: Carlino 57.

138. 18th c. German anatomy models, painted on cardboard, GNM HB 25456.1-3, Kapsel 1197. Partially after Remellin, so it certainly postdates 1613. Copied after William Law ed., *Works of J. Böhmen*, 1764-81. Three sheets, each approx. 20.7 × 16.2 cm, with multiple flaps.

Literature: Imagery also similar to Johann Georg Gichtel, *Eine kurtze Eröffnung ... der dreyen Principien und Welten im Menschen* (Leiden 1723).

Memento Mori

139. ca. 1525 German, *Memento Mori Spinner*, ca. 1525. Hand-colored woodcut with (later) lace-paper flap: approx. 8.3 × 6 cm (flap); 14.1 × 10.6 cm (block/sheet). Staatsbibliothek zu Berlin–Preußischer Kulturbesitz (Ms. Germ. Quart. 718, 65) (Fig. 12.12).

Shows a woman spinning thread, with a snake underneath her skirt. Baselstab watermark (staff with a cross in the center), which was often printed in Basel, and used from ca. 1524 Augsburg, but the paper could have been used elsewhere. The undated text on the opposite page reads: (Roughly)

Die Auslegung der Figur	The explanation (exegesis) of the Image
Die Welt ist frolich zu sechen an	The world is joyous to behold
Das soltu bey mir in der figur verstan.	This you should understand from my appearance.
Er sey schon, edel, jung oder alt,	Whether it be lovely, noble, young or old
In ainer kurtz wirt er also gestalt,	In a short while it will be formed
Als du mich sichst under dem schurtz mein.	As you see me under my apron.
Gedenck offt an das lest urtheyl dein!	Think often about your last judgment!

Pasted into an anonymous folksong album of the late fifteenth century which includes a total of eleven pasted-in and hand-colored woodcuts. Berlin Staatsbibliothek (Manuscripts Department). Ms. Germ. 40 731 has a summary of the textual contents.

Literature: Karr Schmidt *Memento Mori*; Schöller, 94. Pieske, 126-30; Degering, no. 718, and Ms. Germ 4 731, an index to the manuscript by Meusebach: "folgt eine weibl. Figur mit blauer Schuerze, gegenueber die Auslegung der Figur in sechs Reimzeilen, unbedeutend."

140. 1520s Hans Kurcz. *Memento Mori*. Flap Woodcut.

Woman with skeleton head covered by a flap (surviving only in Munich impression), with her attractive visage from the closed flap reflected in the mirror. The artist has no other known activity, but signs the folds of the woman's gown. In contrast, the British Museum print appears to be an assemblage of several pre-made borders, and the uppermost, "EIN GVTE NEV JAR BVSCH ICH EVCH," survives by itself in another copy. The *Neujahrwunsch* prints were similar to New Years greeting cards and often showed the benevolent Christ Child in a blessing posture. The use of a memento mori flap in this context suggests that it was a conventional topic, and though the flap may have been a clever addition, it was not infrequent. There are several poems and texts around the picture which also contrast the woman's state before and after:

Graphische Sammlung, Munich, impression complete with flap.

BM (flap missing); illustrated in Schreiber's *Manuel de l'Amateur*.

Literature: Spamer, 165, "Auch der bei Schreiber, Manuel VI pl. XV abgebildete grosse Holzschnitt des Neujahrsblattes von Hans Kurcz, der das gleiche Thema behandelt, war u. E. urspruenglich so ein Klappbild," Pieske, 125, 128-30, W.L. Schreiber, *Manuel*, VII, pl XV.; Heitz illustrates the *Neujahrwunsch* in *Einzelblatte*, vol. I.

141. 1576 *Funeral Bier of Landgraf Philipp der Großmütige*. Engraving with a liftable cloth over the coffin in a larger series. Only known in twentieth-century copy, but were produced over a nine-year period by the

court painter Michael Muller.

Literature: Karr Schmidt *Memento Mori; Landgraf Philipp der Großmütige 1504-1567: Hessen im Zentrum der Reformation: Begleitband zu einer Ausstellung des Landes Hessen* / hers. von Ursula Brassch-Schwersmann... in Zusammenarbeit mit der Historischen Kommission für Hessen-Neustadt an der aisch: Ph. Schmidt, 2004. Entry by Jill Bepler of the HAB.

142. 1588 Andrea Andreani. *Allegory of Death*. Chiaroscuro woodcut with volvelle: 50.2 × 33.7 cm (sheet). BM; MMA; Boston MFA (two); Harvard Art Museums/Fogg Museum G7519 (Fig. 12.14).

Literature: Karr Schmidt *Memento Mori*.

143. 1596 Matthäus Greuter. *Pride*, 1596. Engraving with skirt flap: approx. 29 × 20 cm (plate). Staatsbibliothek zu Berlin–Preußischer Kulturbesitz (Ya 2840).

Inscriptions under print of woman, in frame below “Iohan bufsmecher imprimit Coloniae” Math. Greuter. Lugduni (Lyon) 1596. “Omnis Caro Foenum, Et Gloria Eius Sicut Flos Agri.” French text on cloth over coffin under skirt translates the text: “toute la chair est foin, et sa gloire/ come la fleur au champ,” as well as the tufts of flowers in background and the laurel on the skull on the coffin. The frame includes niches with Adam and Eve, and a skull. Schöller establishes this print as the predecessor of the Goltzius prints. Bussemacher reprinted it after Matthew Greuter’s version from Lyon between 1594-1602.

No copy located of the original Greuter print, which likely lacked the Bussemacher name.

Berlin Staatsbibliothek, Ya 2840 (Fig. 12.15); WALDBURG-WOLFEGG album, vol. 243, no. 173 (flap partially pasted down at lower left).

Literature: Karr Schmidt *Memento Mori*; Spamer, 165-6, also note 3, origins of the modishly dressed memento-mori pairs; Schöller, pp 90-91, 94-5; Pieske, p 136, 141, discusses the later seventeenth-century simplifying copy and male pendant. Coupe, I 213. “As a moral theme the device appears in a sheet of 1596 from the press of Johann Bussemacher who used it as a commentary on the vanity of earthly life: the skirt of the pretty woman in the engraving may be turned back to reveal the legs of a skeleton underneath.”

144. After 1596 *Memento Mori*. Pendant Flap engravings copying Greuter.

Images are now missing their flaps and are damaged, as well as closely cropped. Text for the woman: “Ammora du bist Blindt.” And for the man: “Der Jungfrauen Schaufspiegel Werdt Ich Genannt Allen Jungfrauen Woll Bekannt.” This text refers to several tracts circulating in the late sixteenth century which were widely read.

Staatliche Galerie Moritzburg Halle. Inv. F 755, 17.6 × 11.7 cm, (man); Inv. F 691, 17.7 × 11.9 cm (woman).

Literature: Karr Schmidt *Memento Mori*; Pieske, 136, 141, dates them to 1610 with the caveat that the loss of the flaps makes it hard to reconstruct the costumes for dating. Schöller, 95, believes this date is

unreliable since the prints are later copies of the Greuter *Pride* and an unknown male pendant. Hermann Wäscher (Halle), suggested Abraham Aubry of Frankfurt as the artist on the catalogue cards. In the essay for a 1998 exhibition on clothing censure at Halle, Ulrike Griese suggested Peter Overadt as the printer, and possibly the artist.

145. ca. 1596 Conrad Goltzius. *Pride*. Flap engraving. Engraving with skirt flap: 7.2 × 19.5 cm (plate). Rosenwald Collection, National Gallery of Art, Washington, D.C. (1964.8.1048)

Shows skeletal legs and Adam and Eve, also printed by Bussemacher. The skirt also hides Adam and Eve and Snake, with Tree of Knowledge bearing fruit behind the pelvis. Tondos on the frame include: the Fall of Lucifer, Adam and Eve, Nebuchadnezzar, Herod. Inscription above *Pride*'s head: "Exterius Picta, Sumque Interius Maledicta Magnifice Ficta, Sum Foeda Superbia Dicta."

Pride has uncovered breasts, a "Queen Elizabeth" ruff, slit sleeves, and a peacock behind. Two busts appear on the sides, male on left, female on right. Both have a garland on column below. The arm on the left turns into a skeletal arm, holding a long bone instead of flower-bouquet stem under the skirt. The right hand is also skeletal, with an hourglass instead of a handkerchief. The edges of the skirt show up behind the Adam and Eve temptation scene between the woman's skeletal legs. The peacock's body lifts with the skirt flap, but its head joins with a snake body which is twined around the skeletal leg on the right. Adam sits on a cloth-covered coffin, with his genitalia visible and erect, reaching for an apple from Eve and the second snake.

National Gallery of Art, 1964.8.1048 (Fig. 12.16A-B); Rijksmuseum Kupferstichkabinett (censored) (Fig. 12.16C); Köstumbibliothek, Berlin; WALDBURG-WOLFEGG album, vol. 219, sheet 199. About 28 × 22 cm (sheet).

Literature: Karr Schmidt *Memento Mori*; Hollstein VIII, p 143 no 9 and J.J. Merlos and Ed. Firmenich-Richartz, *Kolnische Kunstler in alter und neuer Zeit*, Dusseldorf, 1895, p 299. Also, Drugulin, 98, no 2502 "Die Hoffahrt. Ein Klappenbild; unter dem Rocke ein Gerippe und der Sündenfall. Mit Versen. C. Goltzius sc. J. Bussemächer exc. Fol. 3 10", Pieske; Schöller, 87-99. Schöller's *Religiose Drucke Aus Kölner Production*, 1995, also pictures two static Almodo figures with skeletons under clothing, 16-17. 1626-30, Gerhard Altzenbach, printer.

146. ca. 1600 Conrad Goltzius, *Pride*. Flap engraving, with frame; central image appears in two states, before and after the linear background.

The framing is similar to other *Prides* with lifting skirts from this era, with the figure surrounded by decorative elements in the frame. The work is usually considered unsigned, but still given to Conrad Goltzius, as he worked with the printer, Peter Overadt, who also published in Cologne. One small detail clinches the attribution however, a small C and G in the black background between the heads of the post-lapsarian pair and the snake-dragon above. This attribution is strengthened by the distinctive recycling of the peacock head into

one of the snakes in the Adam and Eve scene underneath the print. The difference between the two is evident in the way the flaps are cut out differently. While the first peacock's feathers lift entirely with the skirt, in this example, the bird's body stays in place while the head turns into one of the devilish snakes weaving through the skeleton's pelvis.

Male pendant has a scene of Adam and Eve being chased out of Paradise, under skeleton legs. Same frame; a little bit of a landscape; the flap is again large and curves around his left leg; he's in mid-stride. The costume is very seventeenth-century, with huge doublet. the bottom section "v" of this is cut out and glued down, leaving an opening in the flap itself similiar to the other figures in this 'series'. This would definitely suggest that they were all constructed in the same workshop.

The female impression from BM has a little bit of white border showing around the flap; same v-shaped opening. In very good condition. Male pendant at BM and WALDBURG-WOLFEGG album, vol. 219, sheet 198 (no flap); The female Pride is also in the Rijksmuseum Kupferstichkabinett, Staatliche Galerie Moritzburg, Halle, (central image, first state, no frame, Adam and Eve portion dramatically censored); BM and WALDBURG-WOLFEGG, vol. 219, sheet 200 (final state, no frame) and Wolfegg, vol. 243, sheet 172 (first state, no frame). 19.5 × 14 cm (center image only)

Literature: Karr Schmidt *Memento Mori*; Luitjen, 154-6; Pieske, Scholler, 92-3, 96-7, Hollstein. Drugulin, no. 2503, 98, refers to the pair; Pieske rightly quotes this entry as a proof that male versions were produced, but declines to make any artistic interpretations or link it to this female Pride, which she attributes to another artist, 141.

147. Between 1597-1602 Gillis van Breen. *Superbia*. Flap engraving. Missing flap (though it has a residue of one), but includes new narrative elements in background instead of a frame. Two vases in front (allegorical), woman holds mirror, and in the background a man lifts her skirt while she admires herself, only to find chicken legs of the Devil. See *The Innocent Choir Robe*, (Cat. A 62), for the frontal view of this leg type. The woman in front has a narrow opening in her skirt which shows skeletal legs with cloven hooves and a coffin with a skull, but no Adam and Eve. "Gbrene fecit." is the only text. The main figure is definitely copied from the Greuter version, although a mirror has been substituted for the fan, as woman has no narrative inner content, just the skeletal legs, and points to her skirt with her right hand. Conrad Goltzius and Breen worked and or published together, as several prints in the New York Public Library (NYPL), Prints collection suggest.

Rijksmuseum Kupferstichkabinett. Approx. 22 × 20 cm (nearly square).

Literature: Pieske, 9-11.

148. Early seventeenth century. *Double Memento Mori*.
Engraving with flaps: 16.5 × 19.7 cm (plate); 25.7 × 36.8 cm (sheet)

Copy after Goltzius pair; changes include a colonnade with brick openwork 'portholes,' behind which

the couple appears, man on the left. He holds a flower, she a chalice. There are only bones underneath the flaps, no Adam and Eve or allegory. His flap also includes a copy of the tile floor pattern; hers cuts just inside the tighter-placed columns. The text above the man reads: “Dis bildet alzeit vor augen hab, Der mensch ist gleich ein bdeckten grab.” Above the woman: “Auswendig ist geziret sein, Inwendig ligts vol dotenbein.”

HAB Wolfenbüttel (Graph. C: 453a). No other copies known; otherwise only anatomy flap prints have paired flaps.

149. ca. 1650 *Memento Mori Bust of a Young Woman and Her Skeleton*. (Possibly part of pair of small-scale memento mori).

French. 2 prints on 1 leaf: etching and engraving; sheet 20.2 × 10.2 cm, folded to 13.7 × 10.2 cm
Text reads: “CE VISAGE MENT”; face on flap lifts to show skull and additional text: “FACIE HAC-“ Woman has prominent cleavage, dove on necklace and blonde (or powdered), and dressed hair.

Original with ornamental frame and more detail shows tufts of hair clinging to the skull.

Impression with red heightening at Folger Library (RT 266- 627 (size XS)).

Crude copy, WALDBURG-WOLFEGG album, vol. 219, no. 204.

150. 1698 Giuseppe Maria Mitelli, *Memento Mori*.

Etching, with the text “Se conoscer mi voi mi scoprirai.”

Beautiful woman in mask playing guitar; her head lifts as a flap to reveal a skull.

BM 1852,0612.588

Clothing Censure and Almodo

151-157. by 1588 Pietro Bertelli and family, *Venetian Courtesan* series, ca. 1588. Nine engravings with seven flaps present: *Tomb of Antenor* (no flap); *Carnival Maskers/ Courtesan in Interior* (Fig. 12.4); *Courtesan and Blind Cupid/ Gondola* (Fig. 12.5); *Courtesan Riding Donkey/Courtesans in Carriage in the Veneto* (Fig. 12.6); *Gondola Card Game/ Senatorial Barge* (Fig. 12.7): approx. 14.3 × 19.8 (plate); 25 × 17.8 cm (sheet). Bound with Donato Bertelli (Italian, active 1564–1574), *Le vere imagini et descriptioni delle piu nobilli citta del mondo* (Venice: Donato Bertelli, 1578). Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, the New York Public Library, Astor, Lenox and Tilden Foundations (MEM B537V)

Eight single and one double engraving, seven of which have flapped images. These include a non-movable two-sheet depiction of the Tomb of Antenor, the legendary founder of Padua (the prints were likely produced there by the Bertellis, like Pietro Bertelli’s *Diversaru[m]* (Cat. B 222)); two male masquers with a masked prostitute with a liftable skirt and a woman in an interior whose skirt reveals skeleton legs, a motto on

the wall, “Errige Oculos et Vide Quid Eris” refers to the inevitability of death, and literally connects it with the underpinnings of the print; the Venetian prostitute sheet with her liftable skirt is then followed by a print of one with a duenna and prostitute in a gondola with a flap revealing the prostitute embracing a man; the next shows a landscape with a woman with a spinning staff on a donkey and women in a carriage on the other side. Both lift, showing that the former is actually being carried on the back of a man—in a Phyllis and Aristotle-like pose—and the other shows a couple embracing. Only one of the last two prints is movable, and it shows another gondola, although its hidden occupants are playing cards this time. A view of a galleon, before the Piazza San Marco in Venice, is on the other side.

NYPL Prints Dept, in Donato Bertelli (MEM B537v). (Cover; Figs. 12.4-7)

VESTE COBURG (XIII, 321, 178) See below for canvas-backed collage comprised of the rearranged sheet of the Courtesan and one of the gondola scenes, and two unrelated flap landscape scenes with a carried chair and a barge. (Fig. 12.9)

MMA, *Courtesan and Blind Cupid*. (55.503.30) (Fig. 12.1)

GNM, *Courtesan and Blind Cupid*. (HB 25037, Kapsel 1277)

Literature: Karr Schmidt *Memento Mori*; New York: Lawner, 21; Bertelli; Volk-Simon.

WALDBURG-WOLFEGG, *Courtesan and Blind Cupid*; *Courtesan and Duenna in Gondola*; and the *Gondola Card Game*, vol. 225, nrs. 310-312. Quite worn printing quality for these impressions.

158-59. by 1588 Pietro Bertelli? *Landscapes*, in *Venetian Courtesan Wall Hanging*. Four engravings pasted on canvas, three with flaps: 27.1 × 38.2 cm (combined plates); 30.2 × 40.8 cm (sheet).

VESTE COBURG (XIII, 321, 178). (Fig. 12.9)

One with a couple in a carried chair and a barge with dignitaries. VESTE COBURG (XIII, 321, 178) Bertelli *Courtesan and Blind Cupid*, and *Gondola* with two new landscapes with flaps at Coburg, cited by Harms, with an incorrect digit.: (I 100, S 218, Fußnote B3) "Das Kupferstichkabinett der Veste Coburg besitzt ein Blatt, auf das ein Sammler vier galante Klappbilder geklebt hat" (VESTE COBURG: XIII, 321, 178). (Harms has it as XIII 331, 178) (Also Kp B 1190 F. II. 1)

160. ca. 1597 Italian (Venice), *Venetian Courtesan*, in Philipp Hainhofer *Stammbuch*, entry dated 1597. Gouache miniature with skirt flap: 4.7 × 3 cm (flap); 14.7 × 9.1 cm (miniature); 20.5 × 14 cm (sheet). HAB (Cod. Guelf. 210 Extrav., fol. 148). (Fig. 13.4)

Literature: Spamer, 165-6; Philipp Hainhofer, *Stammbuch*. fol. 48. Based on the single-sheet print of a *Courtesan with Blind Cupid*. Folio 315 has picture of woman in carriage, much like the one in the Bertelli, but no flap. Colored nicely; she has the horns from Venice, and the image is dated 1595. On 123, another Bertelli reference—the man and woman in a carriage, without flap, but still very similar.



BRILL

- 161-162. ca. 1588-1600 Nicolas Keppel, *Costume book manuscript*.
Copies (or perhaps improves upon) the Bertelli 1589 for many miniatures. The artist depends on the courtesan-gondola pairing from the sheet series for its two flap prints.
Walters Art Gallery Manuscript Dept. W 477, 13 (gondola), 15 (courtesan).
163. 1588-1612 *Stammbuch*, British Library Egerton Ms 1208, folio 19.
Amorous couple in a gondola under a curtain, with a musician added to Bertelli.
Literature: Egerton MS catalogue. Nickson, M.A.E., *Early Autograph Albums in the British Museum*. The Trustees of the British Museum: London, 1970, p 16. W. Klose "London, British Library; Stammbucher Des 16 Jahrhunderts" from *Corpus Alborum Amicorum: beschreibendes Verzeichnis der Stammbücher des 16. Jahrhunderts*, Stuttgart, 1988; for many of the following, see June Schlueter, "The *Album Amicorum* & the London of Shakespeare's Time" (BM Press, London 2012), 20, 23.
164. ca. 1602 *Liber Amicorum* of the merchant Johann Heinrich Gruber, f. 2v, dated 1602 in dedicated entry opposite. Illuminated drawing with a courtesan in a gondola with a liftable curtain. The visible courtesan and suitor (with his arm around her) on the right are serenaded by a lute player from underneath the plain black curtain flap. The album entry on the opposite page is dated 1602 and signed by a "Jeronimo." Getty Research Institute Library (870108).
165. ca. 1600 *Courtesan with a skirt flap*, in anonymous costume-book.
Bayerisches Nationalmuseum Munich, Hs. 3659, fol. 50.
166. ca. 1606-1613 *Group Scene* with male figure with liftable trouser flap revealing naked genitalia. Gouache illustration in the album amicorum of Joachim Weverman. The illustration shows a candle-lit, obscure medical or perhaps initiation ritual with the man in question held down on the ground and surrounded by onlookers, some of whom may be doctors.
British Library Manuscript Egerton 1236, fol. 4.
167. 1608-54 *Gondola with flap*, in album amicorum of Conrad Ernst von Berlepsch.
Dresden, Sächsisches Landesbibliothek, Staats- und Universitätsbibliothek, App. 2547, fol.215.
168. 1615-47 *Gondola with flap*, in album amicorum of Anton Erich Rentsch.
Copenhagen, Den Kongelige Bibliotek, Thott 432, 8°, fol.109
169. 1616-67 *Gondola with flap*, in album amicorum of Olof Lilliesparre (Swede).



BRILL

Stockholm Kungliga Biblioteket Y fol.123v.

170. 1623-25 *Gondola with flap*, in album amicorum of Oelhafen von Schöllnbach.
London, British Library, Egerton MS 1269, fol.13.

171. first quarter seventeenth century *Venetian costume album*, fol. 7: "Cortesiana & Vedoa Feraresa."
Flap drawing of courtesan and widow; courtesan flap reveals chopines and unusually, nudity.

Jörn Gunther, *Antiquariat*, ca. 2006, describes the album as unpublished:

"Although the artist obviously pays special attention to exact rendering of details of fashion his depictions do not lack a certain sense of irony. This is evident above all on fol. 7 juxtaposing a courtesan and a widow. The colourful dress of the former and her extroverted, playful pose forms an obviously intended contrast to the black garments of the latter covering her head and adds an overtly erotic dimension by attaching a flap of paper to the skirt of the young woman. If opened it reveals her nakedness except for stockings with fancy ribbons and shoes with breathtakingly high soles to disguise the shortness of her legs."

This juxtaposition of the courtesan with a more demure figure was likely suggested by Pietro Bertelli's costume book, which places her after several brides and matrons, opposite a male scholar.

172. 1628 German Almodo series. *Wie such ein All'modo Monsieur in Winter kleiden solle*. One example has a foppish woman's skirt, which lifts up to reveal pants. Quite similar to the Venetian idea, except that the woman's shoes are already visible, and they are not stilts. She coyly reveals only the leg on the left, with the rest of her skirt still falling over the right. Prints in this period often censured the fashionable fool. (Harms. HAB I 128, as 1630)

173. 1628 *Wie such ein All'modo Monsieur in Winter kleiden solle*. Flap broadsheet including woman with a liftable skirt revealing pants.

BM Foreign History Folders, 1628 (1872-1-13-586). (38.2 × 29; 12.3 × 29.5 cm) Other versions include: Staatliche Bibliothek, Bamberg VI G142 (damaged); Stadtbibliothek Ulm, (X6 3473, i.e. Einblatt 713) (damaged); HAB Wolfenbüttel, (IE 163). Paas, P-1224. Different letterpress used in Hamburg, Universitaatsbibliothek. (Scrin C/22, 226). Paas, P-1223. Same dimensions.

Literature: Coupe, I 110, 213, 270-1.

174. 1629 *Coat of Arms*. Engraved broadsheet with a flap.

Almodo and his mistress appear on opposite sides of a large coat of arms, dressed to the nines. The shield lifts up, uncovering a seeming mirror. This reveals an image of Almodo defecating when held up to light.

That image is in fact a third engraving with mirror-text and the revealing views of the couple. It is pasted beneath the first two engravings. This print relates to the framed mirrors with decorative, sliding covers beginning in sixteenth-century Italy, as well as the bodily humor relating to Peter Flötner's *Human Sundial* broadsheet. (Cat. A 299)

BM Foreign History Folders, 1629. (1880-7-10-920); Hamburg UB (Scrin C/22, 218). Dimensions: (35.2 × 25.4 cm; 16.7 × 18.8 cm [top flap], 16 × 24.9 cm [middle engraving], and 16.2 × 24.3 cm [bottom engraving.] P-1220.

Zürich Zentralbibliothek (Einblatt 16, Modespiegel Ia, I), Dimensions (350 × 255; t 167x t251). P-1221 (slightly different letterpress).

Literature: Dülberg, nos 706-9, plate 269; Coupe I 130-131, 213 no 63; Paas 1220-1.

175. 1629 *Die Neue umbgekehrte Welt. Ala Modo Monsiers.*

Text by Caspar Uttenhovius. As usual, a line-up of well-dressed fools. The woman on the right holding Alamo's sword looks rather similar to the one on the preceding print. The mischievous creature that is squatting and farting (or defecating) under her skirt potentially cinches the similarity to the reverse-pasted print. Two impressions at HAB: IE 150 has the flap pasted down, while IE 150a is missing the flap entirely. It may never have been attached. The imp below her pants is grasping his penis with his right hand (he bends over sharply to do this, and grasps his right butt cheek with the left.) "Guck recht." There is visible wind emitted. The imp looks as if it may have a beard, but is the size of a small child.

One at HAUM and BM has different text than HAB, BM (flap missing), and one with other text and redone engraving at GNM 24508/1277 flap missing (but remnants survive). Coupe, vol. I 101, 202. (D. 1754) No 10 Pl. 129 (BM) Paas, 357-358. (HAUM and GNM versions illustrated.) Rijksmuseum recently acquired a pristine copy of the first version, donated by C.G. Boerner, Dusseldorf. inv. no. RP-P-2004-311. Bulletin von het Rijksmuseum, no. 52, 2004, 3-4.

HAB Wolfenbüttel (IE 150; IE 150a); Hamburg UB (Scrin. C/22, 225); Braunschweig Flugblätter; London, BM, Foreign History Folders, 1629 (1880-7-10-930). P-1226.

P-1227. GNM HB 24508/1277. New engraving; there was once a flap attached; the letterpress sheet is pasted onto the one with the engraving. 6 impressions.

176. 1629/30 Attributed to Jacob van der Heyden (1573-1645). *Laconice. Sat sapienti Gnueg mann kent di'.* "A Word to the Wise." Flap print with censure of fashion and loose morals.

Four women in foreground, one of whose aprons lifts to show a tattered underskirt. The same four women appear again in various stages of parting with their various lovers in the background. Two versions with different aphorisms underneath. "Frech ist mein Muth, gleichwie der Hut—Das hab ich im Alter erlebt." Drugulin No 1761, has a different text: "Nun ist die Zeit dass man muss stutzen – Man darff ihr Tracht erleiden.



BRILL

J. van der Heyden fec. Fol.” See Panorama of Magdeburg with flap, below, by another or possibly the same J. van der Heyden.

Köstumbibliothek/ Lippeheide, (Kunstabibliothek) Berlin 1001, 45. The picture and the decorative border around the verses underneath are slightly cropped on the left; KK Berlin 121911; Halle, Moritzburg; formerly in Antiquariat Drugulin, Leipzig (And a second with different text.); WALDBURG-WOLFEGG, vol. 128, no. 447. (Image only.)

Literature: Drugulin, 158, nrs 1761, 2; Pieske, p 143., Harms vol. I, no. 142, ie 108, Wäscher, 71; Köstumbibliothek version was in a show at Halle in 1998, *Frau Hoeffart und Monsieur Alamode*, and will be in a caricature show at the Kupferstichkabinett “Projekt Modecarikatur” nd.

Wäscher (Halle) example has a full border around it (much like HAB impression)
From Köstumbibliothek records, the scene is ‚Laconia’ in the area of Sparta; “Sat sapienti” relates to Terence, Phormio, verse 541: “dictum sapienti sat est.”; translated in frame as ‘Gnueg mann kennt di.’

177-80. Before 1630 Esaias Van der Velde. *Couples Dancing*. Four etchings of couples dancing (three noble, one peasant) with two separate scenes each, printed from several plates probably attached on top of each other to allow different combinations by folding back sections. Total sizes around 9.5 × 7 cm (sheet).

A copy of the complete series is in Bremen.

Literature: Hollstein, Esaias van der Velde, nos 7-14.

181. 1685-1700 Stage set design with exotically dressed dancers in the foreground and Mercury floating in the clouds above, with alternate view flap. Etched with labeling in pen. Labeled LXVI and 16 at the upper right, suggesting it may have been part of a series.

GNM Nuremberg HB 24856/ 1367. 37 × 25.1 cm; HAUM.

Maps and Globe Gores

This category necessarily only includes the gores created by artists mentioned in this book and others which have been personally seen by the author. There may be as many as a hundred more extant from the early modern period, especially considering the number of globes made from the gores (with no single-sheet impressions surviving), and numerous atlases of globe gores.

182. 1507 Martin Waldseemüller Earliest surviving Woodcut Gores. Accompanied by a pamphlet, *Cosmographiae Introductio/ Cvm Qvibvs / dam Geome / triae / Ac / Astrono / miae Principiis Ad / Eam Rem Necessariis. / Insuper quatuor Americi Ve- / spucij nauigationes*. Saint Dié, 1507. (Cat. B 94).



BRILL

183. 1514 *Astrologivm Phisicvm, and Motus none Spere et trepvdacionis octave Spere 1514*, printed instrument engraving sheets by Ludovici Boulegier Allebie. Found in 2012 with the Ludwig Maximilian University Library, Munich impression of the 1507 Waldseemüller woodcut globe gores. The relationship of these instruments to the globe is still being researched.

Literature: Stefaan Missinne, "America's Birth Certificate: The Oldest Globular World Map: c. 1507" *Advances in Historical Studies*, 4 (2015): 261–267. <http://dx.doi.org/10.4236/ahs.2015.43019>

184-189. 1515-1534 Johannes Schöner. *Globe Pairs*.

1515 *Terrestrial Globe* (Earth), with 1515 *Lucentissimus* (Cosmography)

Twelve woodcut gores mounted on a sphere, with wooden base: approx. 39.25 × 6.54 cm (gores); 26.8 cm diameter (constructed), 39 cm (globe and stand). Historisches museum Frankfurt (hmf X14610). (Fig. 8.9)

Literature: Berger, Frank. and Dresden, Wolfram Dolz, *Erd- und Himmelsgloben. Sammlungskatalog Mathematisch-Physikalischer Salon Dresden*. Dresden 1994, 10-13.

1517 sky, with *Solidi ac Sphaerici*. Appendix in 1518.

This differs from Dürer's 1515 sky map in several details, esp. Perseus' lack of a sword.

1520 Handpainted earth globe. GNM WI I, in *Focus Behaim-Globus, Ausst. Kat Germanisches Nationalmuseum*. Nuremberg, 1992, 673f.

1523 (terrestrial) *De Nuper Repertis*. (4pp) (Cat. B 89)

1533/34 *Globi Stelliferi ...* Nuremberg 1533. (Cat. B 90)

Both are dedicated to Elector Johann Friedrich of Saxony (both globes and book) Globes only recently attributed; records show he gave Schöner 100 gulden as thanks.

Literature: Hauschke; Holst, 71-76.; *Focus Behaim-Globus*, II, 524-5, no I. 22.a.

190. 1517 Globe gore engraving on one sheet. Louis Boulangier, printed in Lyon. NYPL, Rare Books in Boulangier's new edition of Waldseemüller's *Cosmographia*.

191. ca. 1518 Ingolstadt Gores. Anonymous, one sheet woodcut

Bibliothèque Nationale, Paris; Helsinki, Finland; John Carter Brown Library, Providence, R.I.; Harvard College Library.

Literature: Shirley, 43.

192. 1536 Caspar Vopel. *Celestial Gores*; copy by an unknown artist in Stuttgart, Württemberg Landesbibliothek.

Robert W. Karrow Jr., *Mapmakers of the Sixteenth Century and their Maps: Bio-Bibliographies of the Cartographers of Abraham Ortelius, 1570*, Chicago, 1993, 79/4: 558.



BRILL

193. 1540s Caspar Vopel "Paper Astrolabe," with terrestrial globe.
Partial copy in Fürstlich Oettingen-Wallerstein'sche Bibliothek, Harburg über Donauwörth.
Karrow: 560-61, (map illustrated, p. 688.)
194. ca. 1525-30 "Ambassadors Globe Gores." Attributed to Schöner, Hartmann or Apian.
NYPL, Rare Books. The name comes from a globe shown in Hans Holbein the
Younger's 1533 double portrait of two French noblemen (Jean de Dinteville and Georges de Selve),
National Gallery, London.
Literature: Catalogue no. 65, in *Prints and the Pursuit of Knowledge in Early Modern Europe*.
195. 1541 Gerhard Mercator, terrestrial globe, paired with 1551 celestial globe (158).
Harvard College Library Map Collection.
196. 1548 Conrad Morant Maler, designer. *Map of Straßburg* with standup church.
Nuremberg with an eight-year imperial privilege. There was also a black and white reproduction in
the 19th century without standing flap. Pasted on canvas.
Nuremberg. SP 3224 1548; Kapsel 113e. Copy is SP3222 Kap 1131
Literature: Braunfels, W. "Anton Wonsams Kölnprospekt von 1531 in der geschichte des Sehens,"
Wallraf-Richartz Jahrbuch. Westdeutsches Jahrbuch für Kunstgeschichte, xxII, 1960, 115-136. Discusses some
contemporary city models.
197. 1551 Gerhard Mercator. *Celestial Globe*. Harvard College Map Collection.
198. 1552 François de Mongenet. *Globe Gores*. Engravings.
Second edition engraved by Enea Vico with a copy in BL; about the same size as Hartmann's smaller
gores. Celestial is: 32.2 cm wide × 40.2 cm tall; gores are stacked horizontally. 28.7 cm at widest (exterior
borders of woodcut) 27.5 cm at edges of actual gore. 14.4 high to woodcut edge; 13.6 gore edge. Terrestrial a
little wider: 28.8 cm woodcut; 27.2 gore; 14.2, 13.6 cm.
NYPL, Rare Books; GNM La 211 (Kapsel 1186)
199. 1605-1619 Georg Brentel of Launing. At least 20 printed instruments with pamphlets, several
of which copy Georg Hartmann instruments. Several of his works appear in the GNM 2^o 2983 working album
with Hartmann and Franz Ritter's works.
Literature: Catalogue nrs. 69 (comp. ill.), 71, in *Prints and the Pursuit of Knowledge in Early Modern*



BRILL

Europe.

200. 1619 *Warhaffte Abbildung dess Fleckens Plurs.* (Single-line title) Hans Philip Walch, printer. Before and After views of the 1618 Catastrophe at Graubünden. Engraving with printed text, produced in Nuremberg. Different text and shorter title than no. 171.

GNM Nuremberg HB 862/1370 18.9 × 29.4 cm (image) and 38.6 × 29.7 cm (sheet); HB 24678/1370. 37 × 20.8 cm (sheet.)

201. 1619 *Warhaffte abbildung deß fläckens PLVRS.* (Two-line title) Hans Philipp Walch, printer. Flap Engraving. Shows the avalanche of Plurs. (The before and after flap was used for natural disasters; Henry Repton also accentuated its positive aspects for proposed renovations in the eighteenth century in his *Red Books.*)

BSB Munich (Einbl. V,8); HAB Wolfenbüttel (IP 19, 2 copies); Staats- und Stadtbibliothek, Augsburg (Einbl. nach 1500, no. 153); copy previously in Drugulin II 1345; formerly Auktionshaus Zisska und Kistner, München; possibly Darmstadt. Also Zurich collection, see *Gutenberg Jahrbuch*. WALDBURG-WOLFEGG album, vol. 257, no. 67. 40.4 × 31 cm (sheet).

Literature: Augsburg: Spamer, 166, note 3, *Seltene Einblattdrucke, Stadtansichten, Landkarten*. Auktionskatalog 1 von Zisska und Kister, München 1983, no. 1397 (ill)., *Gutenberg Jahrbuch* 2009; For HAB examples, Harms (I 212).

202. 1619 Jacob van der Heyden in Strasbourg. *Inundation of Plurs*, probably same as no. 1619 in Drugulin II, 1344.

203. 1631 Panorama with "Before and After" flap. "Magdeburg, (20. Mai) view of the city, then another after a battle and a fire: Situationsplan mit der Erstürmung. Über der Stadt ein Klappbild mit dem Grundriss ihres Zustandes nach dem Brande. U. 3sp. Bescr.: Eigentlicher Bericht—welcher gestalt die Hänse Statt Magdeburg—erobert worden. J.v.d. Heyden fec. Gr. Fol. (nr 1878), Rc 2 2/3." Drugulin II, p 157. The mechanism employed is similar to the changing view of fortifications in the Italian edition of Vitruvius from 1559.

British Library. Copy 1 shelfmark 30000 (6), Copy 2 title variant crach. 1 Tab 4 c1 (13); Nuremberg has three variants. HB 469/ 1343 23.8 × 33.7 cm (image); 54.8 × 37.6 cm (sheet); HB 24995/1343, 25.2 × 30.7 cm (image), 56.7 × 37.2 cm (sheet); and HB 472/ 1343, 27.7 × 35.3 cm (image without appended text) HAB also has two variants.

Literature: Drugulin. *Historischem Bilderatlas II*, no. 1878, p 168. Spamer, 166, note 3.



BRILL

Sundials and Other Scientific Objects to Cut Out and Build

204-207.1512, 1515 Hans Springinklee (Figs. 8.2A-C) Four horoscopes by Johannes Stabius for Emperor Maximilian and his entourage.

May 31, 1512 *Horoscope for Emperor Maximilian I (Horoscopion universal pro multiplici diversarum genium ritu)*. Hand-colored woodcut with hole for index string, and letterpress: 35.8 × 35.8 cm (block); 46.8 × 46.3 cm (sheet). Albertina, Vienna (DG 1950/219).

The 1512 Albertina unicum of Maximilian's circular horoscope print has no surviving text, but the KK Hofbibliothek ms no. 5280 preserves the dedication text to the Emperor: "Horoscopion universale pro multiplici diversarum gentium ritu diei noctisque horas et momenta distinguens." Weiss mentions that an index string and coloring would have been used to clarify the network of lines.

July 30, 1512 *Double Horoscope for Bishop Matthäus Gurk (Horoscopion omni generaliter congruens climati)*. Composed of two Regiomontanus dials back to back. Woodcut from two blocks on two sheets, with hand-coloring and letterpress: 23.4 × 100.7 cm (blocks); 36.8 × 105 cm (sheet).

Early impressions at the Albertina and in Berlin, Inv. 16-1999.

August 8, 1512 *Horoscope for Jacob Bannisius (Horoscopion omni generaliter Congruens climati)*. Based on Regiomontanus' universal sundial.

BM London (1909,0612.31-33) Unique impression of uncolored woodcut with two columns of letterpress instructions: 34.2 × 20.5 cm (block); 40.8 × 52.1 cm (sheet).

GNM (HB 25805, Kapsel 1206); Albertina; HAB (early proof).

July 25, 1515 *Imperial Astrolabe for Jacob Bannisius, Astrolabium imperatorium totius habitabilis orbis nobilioribus partibus inserviens*. (Also known as *Culminatorium Fixarum* in Adam von Bartsch's restrikes). Portable hour-conversion chart dedicated again to Jacob Bannisius for keeping the emperor informed. Woodcut with hand-coloring and letterpress: 45 × 45 cm (block); 61 × 45 cm (sheet).

Lavishly handcolored in the early impressions at the Albertina and BSB, Einbl. VIII, 12.

Multi-sheet reprints were made in the eighteenth century by Adam van Bartsch from the Vienna blocks: GNM HB 25428, Kapsel 1206 and Harvard, Houghton Library (Cardinal Gurk); private collection (Maximilian); BM (Maximilian and the Cardinal); BSB (entire group). All four of the instruments were also reprinted in a book of 'drawings' after Dürer by Bartsch, now known in three copies (Paris, London (BL) and the Royal Library of Denmark).

Literature: Pilz, 163-6; Weiss; Adam von Bartsch, *Sammlung verschiedener alter Holzschnitte grösstentheils nach Albrecht Dürer's Zeichnungen, wovon sich die Original-platten auf der K. K. Hofbibliothek*



BRILL

befinden. Wien, 1781. Catalogue no. 64, in *Prints and the Pursuit of Knowledge in Early Modern Europe*.

208. 1513 Lucas Cranach the Elder. *A perpetually useful planetary device by Bonifatius von Zörbig (Ein ewig nutzbarlich Planetisch werck von magistro Bonifacio von Zorbegk)*. Woodcut and letterpress printed in black and red: 28.4 × 36.7 cm (block); 31.9 × 38.8 cm (sheet). (Fig. 8.6)

Albertina, Vienna (DG1929/190). A lunar vovelle is lacking from the dark circle.

Compare to Erlinger, (Cat. A 211), and Cranach's lost 1529 planisphere volvelle (Fig. 8.7; Cat. A 294).

Literature: Geisburg XXVII, 19; Catalogue no. 65, in *Prints and the Pursuit of Knowledge in Early Modern Europe*.

209. ca. 1510s *Horizon and Meridian Circles* (for a terrestrial globe). Woodcut.
BSB Rara 434, 88.

210. 1515 *Cylinder Sundial*. Woodcut, issued with "Horarii Cylindri Canones" pamphlet. Although no 1515 impression has been traced, Schöner's cylinder may have been the earliest treatise on the pillar dial. Johannes Dryander's pamphlets in 1537 and 1543 included a woodcut sundial; it is possible that Schöner did too. The text may be exactly reprinted in the 1551 *Opera Mathematica* posthumously published by his son.

Zinner 1038 (lists Doppelmayr, 46 as a reference, but without finding a copy.)

Doppelmayr refers to the publication thusly: "In eben diesem 1515ten Jahr publicierte auch Schonerus noch ein anders kleines Scriptum betitult Horarii cylindri Canones, (kk) in welchem er verschidene r Regeln, wie die cylindrische Uhren richtig zu beschreiben, dargestellt." Doppelmayr also notes that this work was dedicated to Schöner's former Praeceptor, Daniel Schmidten, Deacon of the Nuremberg Marienkirche. The 1551 edition follows this format. Willibald Pirckheimer's ca. 1515 letter (Briefwechsel 368) to an unnamed scholar in Emperor Maximilian's retinue refers to a recently printed cylinder "Chilindrum noviter impressum" and asks to send his regards to Johannes Stabius.

211. 1516 Georg Erlinger. *Instrumentum Planeticum*, for determining the path of the moon and planetary influence. Printed in Augsburg with an instructions booklet. Schaffhausen Municipal Museum.

Literature: Christoph Schöner, 290; Zinner *Geschichte*, 1049-50.

212. 1519 Peter Apian. *Horoscopion*. Woodcut. Signed "15 PAL 19." (His earliest map is dated with "A Petro Apiano Leysnico 1520"; thus the PAL.) 24.2 × 15.5 cm (block, including illusionistic sights); 34.5 × 19.2 cm (sheet). (Fig. 8.4)

BSB Rar. 434, 2. Zinner, *Instrumente* attribution, 234.



BRILL

213. 1520s Peter Apian. *Quadrant*. Woodcut in two parts. Signed “P. Apianus.”
BSB Rara 434, 3.

Literature: Zinner, *Instrumente*, 234. Zinner suggests a link with Apian’s 1532 *Quadrans Apiani Astronomicus* book, but the entirely xylographic woodcut’s style is quite different and closer to his archaic early designs than the 1530s examples which employed letterpress.

214. 1521 Peter Apian. *Double-Sided Nocturnal*. Woodcut.

“Horae Noctis et Quartalia—Anno Domini Millesimo Quingentesimo 21.” Sale catalogue copy: “Consisting of three discs, 13cm and 12cm diameter respectively, capable of being rotated on a perforated axis. Moving on the same axis is also an index rule (“Horarum Index”). The largest disc has the inscription given above and besides: Signa et Gradus Zodiaci, and a circle with the hours. The second disc, which is attached to a handle, shows the months of the year and the planets. The third disc, also with a handle, forms the back of the instrument and shows some sundials, and below, the globe with the Hebrew word for the Almighty (misprinted). £32.”

Literature: Goldschmidt, vol. 29, nd. (around 1930), no. 157, 57, illustrations II, III.

Copies: One complete, constructed copy sold by Goldschmidt; the verso dial with the sundial appears in the BSB Rar. 818 work in progress copy of Apian’s *Astronomicum*, pasted into the rear binding. (The 30-years-war (dates included ca. 1614-1626) handwritten text runs over it, and it has been pasted on top of a proof from one of Apian’s diagrams from a 1530s book, so it’s not unlikely that he put it there.)

215. 1588 Philipp Apian. *Cylinder Sundial*. In *De cylindri utilitate*, Tübingen, possibly a posthumous publication of a work by his father Peter. The German *Kurtzer Bericht vom gebrauch deß Cylinders* followed in 1624. Copied (or reprinted) as a woodcut in 1610, and as an engraving by Georg Brentel in 1619.
BSB Rar. 434, 61.

- 216-290. ca. 1526-1562 75 instrument prints and sets of prints by Georg Hartmann, (Egolsheim 1495-Nuremberg 1564). Priest, Scholar, and Instrument and Printmaker.

The Munich BSB Rara 434 album, drawn from Hartmann’s own collection of working prints, contains numerous impressions of the bulk of Hartmann’s surviving designs. A number of duplicates and unica survive in two volumes in the Herzog August Bibliothek Wolfenbuettel, and as separate prints in the GNM. Seventy instrument engravings including three globe gores, four woodcut sundial and astrolabe kits, and one sundial etching. Possible collaborations with Sebald Beham, Erhard Schön, and Johannes Schöner.

291. ca. 1526 *Polyptych Sundial*. Woodcut. Anonymous Sundial Master
First state in BSB Hartmann Rariorum 434, 132.
Sheet 30.2 × 27.5 cm. Nuremberg HB13104, Kapsel 1197a.

Literature: Nuremberg version, p 287-8, no. 12.8, in *Geburt der Zeit: Eine Geschichte der Bilder und Begriffe*. Museum Fridericianum, Kassel 2000.

292. after 1526 Anonymous Sundial Master. *Octahedral Sundial*. Woodblock.

BNM Clock division. Case 27, Inv. no. 72/130.

Literature: 286-8, no. 12.7, in *Geburt der Zeit: Eine Geschichte der Bilder und Begriffe*. Museum Fridericianum, Kassel 2000. *Mechanik aus der Wunderkammer*, Deutsches Museum, Bonn, 1996.

293. 1520s (before 1529) Veit Bild, designer. *Octahedral Prism Sundial*. Master FSW, woodcutter. Augsburg, or possibly Thierhaupten, Benedictine Abbey of St. Peter and Paul (see BSB 1587 exlibris, http://daten.digitale-sammlungen.de/bsb00056594/image_59).

Two states of an octahedral-prism-shaped polyhedral sundials each with three sheets. Also includes a lunar volvelle. First state without the monogram is also in: BSB Rar 434 31-4 (same sheet); Main differences: monogram in the cart pulled by a horse at the top left, as well as in the right octagon, at top right. Six rectangles and a pointer and the two dials in the other sheet.

Master FSW mentioned in Brulliot 1833: no. 877, Nagler 2: no 2507, Thieme Becker 37: 394.

294. 1529 Lucas Cranach the Elder. *Astrolabe for Students (Charta ad Usum Studiosorum)*. Lost woodcut astrolabe mounted on cardboard and handcolored, showing seven planets in motion. The sheet is dedicated to Cranach's patron, Prince John Frederick the Benevolent, who would succeed his father as Elector in 1532: "Clariss. Principi ac Domino. D. Ioanni Ro. Impe. Ilect. Saxoniae Dvci. Marchioni Mysnae. Praesidi Provinciae Thuringiae, Heroi Stvdiosorvm Benignissimo Dicatvm." Woodblock cut by Ludovicus Schöffner and published by Peter Jordan: "Charta ad vsvm stvdiosorvm a Mathia Bohemo de Nova Domo aedita. Vittenbergae Anno MDXXIX Mense Ianua. Lvcas de Cronach imaginibvs circomscripsit. Lvdovic. Schofer scvlpsit. Petrvs Jordan excvdebat."

Like Cranach's 1513 sundial for Bonifatius, this work appears to have been commissioned by a little-known mathematician, Matthias Bohemus, who authored a (better-survived) pamphlet to accompany the print. The constellations rely on Dürer's *Celestial Hemispheres* of 1515.

Formerly Jena Universitätsbibliothek. (Fig. 8.7)

Inquiries at the library and even at the library of the university observatory to locate it have failed. Ernst Zinner refers to the woodcut and published a photo that is also in his *Nachlass* in Frankfurt, unfortunately with no further details. Deborah Warner of the National Museum of American History also attempted to locate it in Jena, without success.

Literature: Matthias Bohemus, *Canones Astrolabii ad illustrissimum Principem ac Dominum D. Joannem Saxonie Ducem, etc. De Circulis, Arcubus ac Lineis Astrolabii, Liber unus. De Utilitatibus eius et erigenda Figura*



BRILL

Coeli pro qualibet Questione, Liber unus. Juditorum Liber unus. Wittenberg 1529; Zinner, *Encyclopedia of the World Art vol. II*, 1960: 60, Pl. 28; Deborah Warner, *The Sky Explored: Celestial Cartography, 1500-1800*, New York: Alan R. Liss; 1979: 59.

294-296. Sebastian Münster, publisher.

1528 *Sonnenlauff*. Woodcut broadsheet with a map and sundial components.

1529 Hans Holbein the Younger, *Instrument on the Course of the Moon (Instrument uber de[n] Mondslauff)*, Sebastian Münster, [Worms]: [Schöffler], 1529. Woodcut with central hole for index string: 61.5 × 44.5 cm (sheet). UB Ludwig Maximilians-Universität, Munich (w 2 Math. 336#2). Tipped in Johannes Schöner's 1521 *Aequitorium Astronomicum*, and still has the knot of an index thread in the center. (Fig. 10.2)

1534 *Beide Lichter Sonn und Mond*. Hans Holbein the Younger.

Time-and-horoscope-telling device with two volvelles at lower left and right; index string.

Basel; BM. New edition in 1554.

297. by 1530 Johannes Stöffler (1452-1531) *Instrumentum afrologicum uerarum diftantiarum coniunctionum & opposfitionum a mediis. Io(hannis.) S(töffler). Iu(stingensis)*. The instructions and fact that the movable rule for the semicircular device is labeled with both the terms sun *and* moon suggest many uses for determining the time among other data.

Unique impression at the Bibliotheca Apostolica Vaticana, S. 30 (2) (Mazz.2676-77); pasted into cover of a volume holding both Peter Apian's *Astronomicum Caesarum* 1540, and Johannes Schöner's *Aequitorium Astronomicum* (likely second edition, 1535). The instrument sheet is inscribed by the book's owner, the astronomer Achilles Pirmin Gasser, with his monogram and the date 1530. Part of Bibliotheca Palatina, a collection previously owned by the Palatinate of Heidelberg. Available only as low-quality microfiche from that group of printed books.

298. 1535 Johannes Schöner. *Horoscopion*

Nuremberg Stadtsbibliothek; about three-quarters of an impression is in the Ludwigmaximilian copy of Schöner's 1521 *Astronomicum* (probably the 1534 reissue.) See Schottenloher, 154-5 for a description of the full device; this one is partially colored and missing two of four shields (one has a compass drawn in).

299. ca. 1540 Peter Flötner *Human Sundial*. Woodcut satirical broadside for use as a sundial. Woodcut and letterpress broadsheet: 19.5 × 26.6 cm (block); 26.9 × 31.4 cm (sheet).

Braunschweig (Herzog August Anton Museum) (PFloetner WB 3.11) (Fig. 7.12)

Reversed anonymous copy, BM E,8.168.

Literature: Geisberg/Strauss, G.829, H.40; *Prints and the Pursuit of Knowledge*, no. 67.



BRILL

300. 1538 Horizontal sundial colored woodcut Anonymus.
BSB Rara 434, 159, with eagle coat of arms on top.
301. 1555 Quadrant (one side) woodcut Anonymous
BSB 434, 84.
302. 1559 Valentin Engelhard "Quadra Planisphaerae" sheet from his 1559 book (presumably also issued separately), to be used on a wall or as a portable instrument.
BSB Rar. 434, 108 and 166.
303. mid sixteenth century Large octagonal woodcut, probably the back of an astrolabe, with the "shadow square" (used for surveying). 32.5 × 35 cm (top is cropped).
BSB Rara 434, 30.
304. 1568-1591 Jost Amman and Monogrammist LF (possibly Ludwig Fryg). *Table of Hour-Systems*.
Woodcut, with components cut and constructed: 22.4 × 33 cm (sheet).
Nuremberg. HB 2698 /1197a; Bayerisches Nationalmuseum, Nr: NN 1988.
Literature: Geisberg/Strauss 59, 28. (Cut by Master L F (Ludwig Frig) 23 × 32 cm) Formerly Vienna, Wünsch Collection. A.82; Diederichs 1908: no. 569. *Mechanik aus der Wunderkammer*, Deutsches Museum, Bonn. 1996, as 'Vergleichstabelle für Stundenzählungen,' 34; *Prints and the Pursuit of Knowledge*, no. 75.
305. second half of sixteenth century *World Time Calculator*. Woodcut with index thread and letterpress, Nuremberg.
GNM Nuremberg HB 14749 (Kapsel 1197a) Sheet 38 × 33.2 cm, image 31.7 × 32.5 cm.
306. 1561 Double-sided quadrant, Munich; signed AC and Albertvs Cimerlin, dated 1561.
BSB Rar. 434 pp 39, 143 (1565 Hortatia Bilibaldis/Horary quadrant) Text in shield above his name says: D. CATHE/ RINO/ ZENO/ CL. NIC/ filio.
307. 1565 Cimerlino, Giovanni Paolo. Three-part print of Nocturnal/regiomontanus altitude dial with IPc monogram. BM; Harvard; BSB Rar. 434, 136, 142; University of Bologna, D-f-fondo-2.
Literature: Bury (BM); Guye and Michel (for metal instrument copied after engraving.)
308. 1565 Octagonal instrument, AC monogram (Albertus cimerlino), BSB Rar. 434, 144.



BRILL

309. 1566 [Gnomon pro lat.gr. 45] Alberto Cimerlino. 2 separate ill., fol. University of Bologna (D-f-fondo-2).
310. 1567 Giovanni Paolo Cimerlino signed print from 1567 of an 'astrolabe with a quadrans nauticus' in GNM 2° 2983.
Literature: Zinner.
311. 1567 The Abbot Bartholomeus Madauer of Aldersbach knew Hartmann's work, and produced at least one gilt cup dial. He is likely the maker of this set of prints rather than Peter Apian's son Philipp, even though the latter's initials are ostensibly AB (Apian-Bennovitz. (Berlin; BSB Munich. NM 1: 139; Thieme Becker 2:28. BSB Rar. 434 13, 162: 1567 volvelle for calculating planetary positions (with handwritten note on back of 162.)
312. 1567 Horologium woodcut (column sundial). Bartholomaeus Madauer
BSB Rara 434, 51, 79.
313. 1574 (7 June) Melchior Hyems. "Per me Melchior Hyeme" Horizontal sundial etching for Latitudes 45-47. (Milan, Odessa, Zurich) Nuremberg and Italian hours. BSB Rara 434, 105.
Literature: Zinner, *Instrumente*, 394.
314. 1575 Etching with volvelle. Melchior Hyems (MH monogram)
BSB Rara 434, 99.
Literature: Zinner, *Instrumente*, 394: "Kupferstich darstellend ein great mit Kalender, Sonnenort, Auf- und Untergang der Sonne, tag- und Nachtdauer, Mondalter und -wechsel, mit beweglicher Scheibe mit Nase und darüber Scheibe der Mondstellungen."
315. 1575 *Sonnencirckel*, from Leonard Thurneisser zum Thurn, *Astrolabium*, accompanying *Archidoxa* (Berlin). Hand-colored woodcut and letterpress with eight full-page volvelles: approx. 58 × 41 cm (sheet). (Fig. 10.7, 10.8A-C)
Eight plates, with slightly different texts and planetary alliances. Deattributed from Jost Amman by Gero Seelig, in New Hollstein, but considered as cut by Peter Hille.
Getty, Harvard, Collection of Robert Gordon, Berlin, Munich, Vienna ONB, HAB.
Also: BSB Rar. 434, 107. Uncolored impression of the second to bottom sheet from the *Sonnencirckel* volvelle sheet of Leonhard Thurneisser's *Archidoxa*, Cat B 64. It displays a web of branches and leaves with fortunes



BRILL

written in letterpress on them.

The Munich GS also owns the top illustration for the *Sonnencirkel* sheet, formerly among the ‘Unbekannte’: a small round woodcut of Apollo, which was the top layer of the volvelle, covering the knot of the thread holding the instrument together.

“An den Buchbinder

Frind ob du welft / diss Buchlein klein/
zufamen zieh/ und binden ein.
So merck das der Figuren Acht/
Dorzu findt gordnet / grift und gmacht.
Do jeem Planet/ eine zu hort/
Gilt gleich/ wo fey hin Bunden wert.
Doch fouer/ das fey im Buch ftet
Am ort/ als weit der felb Planet.
Sein regiment hat fierst und treybt/
Obs anfans / im mittel/ oder end beleibt.
Ift als doran gelegen nicht/
Den goften zirckel/ Ertlich Richt/
Mit A verzeichnet / dornochs Radt
Oder Zirckel / der B zum zeichen hadt.
Zu left den Aft / zaichnet mit C/
Leims auff Papir / das es vmbghe.
Darzwifchen beide halbe *Sphaer*/
Und die Planeten gang umher.
Schneidt zwifchen Blettern/ und dem ftam/
Die feldung durch/ hinweg allfam/
Domit ein jeder fechen kan/
Wo / wie und in wass *Gradus* ftan.
Alle Planeten/ auff jeden tag/
Leims wol/ das fich nict verructen mag.
Wefs umbtreibt / der wirt fechen drinnen/
figuren/ wunderlicher finnen.

316-317 1578, 1584 Philippe Danfrie. *Astrolabe*. Engraving, and updated version using the Gregorian Calendar. Constructed copies in Adler Planetarium, Chicago; Museum of the History of Science (MHS) Oxford; Private Collection.



BRILL

Literature: Turner.

318. 1583 Dietmar Helmer Klaut of Waldeck, Planetarium. 35.5 × 26.2. Berlin KK (D-108-1937). The title reads: "Instrument/ darzu vil guter Kunste/ die im Canon oder underricht nicht alles angezaigt/ begriffen/ als Landt oder Feldrneffenn/ Geschutze/ ... sehr nutzlich zugebrachen." The sun is shown in the center of the dial, with pendentive foliage and white on black strapwork in the outer border.

Literature: Geisberg/Strauss, Appendix B, 1349.

319. 1583 Johann Krabbe, engraved astrolabe on wooden support. 21 cm diameter.
MHS Oxford. Inv. no. 44745. Made for Henricus Julius, the duke of Braunschweig and Lüneburg. Krabbe was his geometer, and the device bears Julius' coat of arms next to the date. Krabbe's book, *Newes Astrolabium*, with instructions for the item's construction appeared later in several editions from 1608-9, 1625 and 1630. A 1583 version may have been printed, but seems not to have survived. The HAB owns several different editions of the pamphlet that accompanied the sheets, two of which retain a complete set of the engravings.

Literature: Gunther, vol. 2, 438-9. (Lewis Evans collection.) Karr Schmidt, "Johannes Krabbes Papierastrolabium," *Die Sterne Lügen Nicht*, pp. 117-121.

320. 1585 Jacques Chauvet. *Cosmometer*. Engraved colored copy at the Florence Bargello.
Probably related to his *Instrvction Et Vsage Dv Cosmometre* of 1585. (Cat. B 107)

321. 1597 Franz Ritter. *Quadrant*. Engraving, probably issued as a single sheet with Ritter's 1597 pamphlet, *Instructio instrumentalis quadrantis novi*. (Cat. B 109)

Constructed impression at Frankfurt am Main; prints at Stuttgart, Nicolai'sche Sammlung, vol. 79.

322. ca. 1600 *Horizontal Sundial*. Engraving, printed in Cologne by Johannes Bussemacher (signed "Joha. Boßem." at lower right in ornament). With extensive use directions in margins.

A: Stuttgart, Württemberg Landesbibliothek, Nicolai'sche Sammlung, vol. 79.

B: ca. 1670, second edition, published by Paulus Fürst, Nuremberg. Signed "Paulus Fürst exc" in lower right margin. Not located.

323. 1613 Franz Ritter. *Astrolabe*. Engraving, printed by Balthasar Caymox. Probably issued with Ritter's 1613 text, *Astrolabium*, or its second part of the same year (Cat. B 112-113).

GNM HB 2135, Kapsel 1206 (verso only).



BRILL

324. 1624 *Planetarium*. Designed by Jacob Bartsch, and engraved by Jacob van der Heyden, Strasbourg. Seven discs set in 33 cm square box, with largest disc 30.5 cm. £24 (E.P. Goldschmidt vol. 29; no. 24). Second edition in 1661 with an explanatory text: Jacob Bartsch: *Usus astronomicus Indicis Aspectuum veterum et praecip. novorum*. Nuremberg, P. Fürst, 1661. 27 pages and two plates.

Literature: Goldschmidt, 29, no. 24; Kaestner: *Gesch. d. Mathematik IV.* (1800), 407ff.

Constructed impression in E.P. Goldschmidt sale; Yale MHL (1661 text with plates); NYPL, SIBL (1624 ed.)

325. 1625 Pierre Danfrie. *Astrolabe*. New edition, revised by Jean Moreau and republished with an explanatory text, *L'Usage de l'un et l'autre astrolabe particulaire et universel*. (Cat. B 117)

Adler Planetarium; National Museum of American History (Smithsonian)

Literature: Turner.

326. ca. 1650 Paulus Fürst. *Ewigkalender*. Engraving on broadside, Nuremberg. 32.2 × 23.8 cm (engraving); 49.3 × 23.8 (printed image)

A broadside with a perpetual calendar; with an engraving showing four dials surrounded by drapery and allegorical figures; with engraved inscriptions and numbering and lettering, and with letterpress explanations, including legends, the letterpress framed at three sides with a border of type ornaments, wanting the calendar's volvelles.

Proof impression BM 1880,0710.849.