

## Catalogue A: European Single-Sheet Interactive Prints 1450-1700

All Germanisches Nationalmuseum Historische Blätter prints (GNM HB) are reproduced in the Marburger Index, searchable online at [www.bildindex.de](http://www.bildindex.de).

### Games with Movement

1. 1450-80 Rotating Monkeys on Horseback. Switzerland or Schwaben.

The rotating central tab switches the monkeys' midriffs and make 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 monkeys and the horse are different enough to suggest they were both copies of another print. Both prints include one monkey with a mirror. The second monkey plays a set of bagpipes in the Nürnberg example, and there is only 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 Nürnberg, H 5690, Kapsel 8, 26.5 x 18.6 cm. (Fig A:5)

(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 x 18.6 cm. Found pasted into a prayer manuscript.

#### Literature:

Nürnberg: 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 nr 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, nr 419; Huber 1959, 14; Fraser 1972, 60, nr 69 (as a toy windmill); Eser 1998, 86-7, nr 11 (with a misleading photograph); Rainer Schoch, *Origins* 2004, Cat. nr. 63, 220-1.

Zürich: Schreiber 1985n; Heitz, *Primitive Holzschnitte*, fig. 57; Heitz, *Einblattdrucke* 50, 1918, fig. 6; Brückner, 24, nr 17; Lindberg, 79. Dr. Peters Kunstabreiß-Kalender für 1864 der deutschen Bank (GNM ZR 6235/1964, Kapsel 1447 (Neueres Reproduktionsverfahren)); Major, (Heitz *Einblattdrucke* 6), fig. 6.

2. ca 1598 Broadsheet Flap Engraving of an Adulterous Couple in a Wine Barrel.  
Theodor de Bry. (Fig Concl.: 7)

HAB, IE 121, Unicum. 17,7 x 22,9. The flap has been missing since 1984. Herzog August II of Braunschweig and Lüneburg also used 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. (Cat. B, nrs 206-7, 210) Also see the Conclusion for a brief discussion of the classical sources for barrel erotica.

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

3. ca 1600 Treacheries of Love Transformation engraving Italy (Fig 4:  
69)

Dutch Drolls Folio 88 and 88v, Windsor, Royal Collection. Related to Dell 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.)

Literature: Kunzle, 273, fig 9-16; on the albums in general, Griffiths.

4. ca 1600 Theodor Galle, (attribution by Köln Museum of Modern Art; publishing info may be on unseen verso) Antwerp. (Fig 4: 72)

Folding engraving showing the wiles of women and the dangers of Lust. Werner Nekes Coll. 9.6 x 9.5 cm / 27.3 x 19 cm, possibly unique.

Literature: Nekes, 256.

5. March 8, 1603 (Shrove Tuesday) "Elizabethan 'Conceit'," multi-flap portrait of Queen Elizabeth, on parchment. Folger Shakespeare Library, V.b.319. 504 x 420 mm.

Dated sixteen days before the Queen's death . . . (Fig 4: 71)

Literature: At the Queen Elizabeth I Society 2004 meeting, Christel Dawn Johnson (U of South Carolina), discussed it in her talk, "Paper-doll Identity: Queen Elizabeth I and Classical Heroines";

*The Pen's Excellencie*, exhibition cat. Folger Shakespeare Library, 2002.

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## Board Games

6 1530s Morris Board Woodcut Peter Flötner No 16<sup>th</sup>-c impressions known; woodblock in Berlin KK. G.833-1; H.87

7 Backgammon Board Woodcut Peter Flötner No 16<sup>th</sup> c impressions known; woodblock in Berlin KK. (Fig 4: 26)

8 mid 16<sup>th</sup> century German *Offen Kartenspiel* engraving.  
GNM HB 25169 (Kapsel 1258) and HB 21484 (Kapsel 1258), damaged.

Literature: *Kinderspiel*, nr 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. nr. 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.

9. 1589 Board Game. *Pela il Chiù*, Ambrogio Brambilla (active 1575-90) [Bury 103, p 152.]

Engraving and etching, 404 x 523 mm

Upper margin: .IL PIACEVOLE. E. NVOVO. GIVOVO. NOVAMENT. TROVATO. DETTO. PELA. IL. CHIV. In the corners a description, with instructions about how to play the 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, nr 103.

Game of the Goose

The printed game is first mentioned by the London Printer John Wolfe 1597; also ca 1615, Philipp Hainhofer refers to an engraved version popular with Italian students. Dice were required to play.

10. ca 1640 Il dilettevole Gioca di Loca woodcut Carlo Coriolani Venice  
49,3 x 37,2 cm. GNM HB 24594 (Kapel 1258)

Literature: *Kinderspiel*, nr 67, 51.

11. mid 17<sup>th</sup> c *Gänsepiel* engraving Martin Fritz (, Cologne.  
32,8 x 38,2 cm (sheet); 32,2 x 36 cm engraving. GNM HB 16877 (Kapsel 1258)  
Literature: *Kinderspiel*, nr 68, 51. Marburger Index.
12. mid 17<sup>th</sup> c. Das new vnd kurtz weillige Eullen Spiegel Spiel engraving  
Paulus Fürst (ca 1605-66) excudit. Nürnberg. 39,4 x 31 cm (trimmed to image)  
GNM HB 25357 (Kapsel 1258). Marburger Index.  
Literature: *Kinderspiel*, nr 65, 49-50. The game required dice, but its format is related  
to the *Offene Kartenspiel*.
13. ca 1640 Het Niew Tytkortighe Uylen-Spel engraving Amsterdam, Claes Jans  
Vischer  
GNM HB 17865 (Kapsel 1258)  
Literature: *Kinderspiel*, nr 66, 50.

### Cut-Out Sheet Games

14. 1577 Sheet to Cut out for Lottery Game. Dreikönigs Spiel. (Fig 1: 11)  
(HAB 39.7 Aug. 2°, fol. 821) “Eenen nieuwen wereltlicken Heeren Coninck Brief”  
Amsterdam, November/Dezember 1577. “Colored woodcut, possibly by von Harman Jansz von  
Muller (ca. 1540-1617). Text in two columns, 32 four and five-syllable netherlandish couplets  
32 vier- und fünfhebige. 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).
- Literature: *Spielebücher in der Herzog August Bibliothek*. 1992, (inner of title  
page.); van der Waals, Prenten in de Gouden Eeuw: van kunst tot kastpapier 2006 (Cat.  
48).

15. late sixteenth to seventeenth century. Epiphany Crown. Woodcut, printed in black,  
orange and pink, depicting Mary with Jesus, the three Kings and Joseph. (Fig 1: 10)

Meant to crown the winner of the Dreikönigspiel, or possibly his chosen queen. HAB 39.7 Aug. 2°, fol 822. (volume owned by Herzog August—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 Wedding and possibly, as early as 1506 in Lucas Cranach the Elder's woodcut of a Wittenberg Prince. See *Geschnittenes Papier*; Kirsh, which purports to have the only surviving seventeenth century copy of one; it looks much more recent than HAB example; also one in *Art to shelf paper* exhibit.

16. 17<sup>th</sup> century Epiphany Crown. Kish discusses the crown as the only surviving seventeenth century example; it looks much 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: Kisch, with reproduction; *van der Waals, Prenten in de Gouden Eeuw: van kunst tot kastpapier* 2006 (Cat. 47).

17. ca 1670 Johann Georg Haym *Ausschnittbogen* "cut-out sheet" of Augsburg. 360x 375 cm.

Nürnberg. 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*, 34.

18. ca 1675 Paper dolls *Ausschnittbogen* colored woodcut Nürnberg or Augsburg GNM HB 15578 (Kapsel 1244).

Literature: *Kinderspiel*, nr 99, 68. *Geschnittenes Papier*. Marburger Index.

19.-39. ca 1694-ca 1750, Augsburg. Albrecht Schmid (Schmidt) 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 (Kunstabibliothek 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.

40. 1700 sheet of three Epiphany Crowns woodcut 1860 reprint in Museum voor Volkskunde, Gent.

Literature: Geschnittenes Papier, 33.

## Religious

41. 1466 Easter-date calculating Calendar with an Angel in four states. German woodcuts with xylographic text and Italian engravings. The calendars span the period from 1466 to 1484. 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 171)

A. National Gallery of Art, Washington, Rosenwald Collection, 1944. 2. 1, 18.8 x 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. (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 x 13.6 cm, ca 1477 (Fig 1: 62)

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 circa 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.) (Fig 1: 63)

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 x 14.2 cm, 1470s. (Fig 1: 64)

Handcolored with light green, yellow and flesh tones. Removed from an unknown printed text. Tübingen University Library. Handcolored facsimile in Schreiber, *Holzschnitte und Schrotblätter aus der Kgl. Universitätsbibliothek in Tübingen*. Strassburg, Heitz, 1906, nr 12. Also described in Schreiber's *Manuel*, vol IV, nr 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 x 13.6 cm. Schreiber 1904n, Basel Universitätsbibliothek, in same ms as B. Adam's Text Banner "Impart[en]t 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. (Fig 1: 65)

Examples with German explanation at Gotha, and Latin at the Bibliotheque Nationale. Schreiber speculates that the Nürnberg *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, nr 41; Parshall, Peter and Linda, Woodcut Show, NGA, 2005.

A1 Rosenthal,

B: Koegler, nr 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 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.

42. 1490s Canon Table with a central woodcut on vellum of the Lamentation. Lienhart Ysenhut of Basel. (Fig 1: 53-54)

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.

National Gallery of Art, Washington, Rosenwald Collection: 1959.16.15, woodcut 12.7 x 12.7 cm.

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 1590s Annunciation Tryptich by Ysenhart. (Fig 1: 55)

43. 1470-90: Nürnberger Master. Canon Table with crucifixion center woodcut, letterpress sides, and illumination. 15,4 cm tall x 13,1 cm wide (entire sheet); 8,9 cm x 12,5 (print). (Fig 1: 6)

GNM, H 82/Kapsel 2 Spiegel der Seligkeit, nr 164, p 342; Essenwein, August von. *Die Holzschnitte des 14. und 15. Jahrhunderts im Germanischen Museum*. Nürnberg, 1874, p 8 nr 132; Schreiber, vol 1, p 155, nr 483.

44. 1480-1500 Saint Bridget of Sweden Triptychs. (Fig 1: 9, 48)

First State: Munich GS, Berlin, Schloss Harburg (Collection of Oettingen-Wallerstein)

Second State: BM (1934.6.9.2/4). 270 x 378 mm

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, Dodgeson, 230a; Parshall, *Origins*, nr 105.

45. Early 1500s Canon Table of the Sacraments of the Last Supper, woodcut in two states. (Fig 1: 50) Produced in Leipzig, by Melchior Lotter (Heitz). (Family active from 1495-1530s). 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.

The woodcut illustrations are unusual not only for their number and placement in the flaps, but also because the ways the images correspond through the text. The Sorrows of the Virgin, and a Mass of Saint Gregory combined with Christ's Passion cycle appear in emblematic form in the two roundels, while symbolic portraits of the Evangelists and four church fathers can be read across the edges of the table, rather than around their respective roundels.

Gotha Herzogliches Museum in 1928, 13.8 x 35.6 with hinges and 15.4 x 41.0 folded. Colored.

Literature: Heitz, *Einzelblatte* 64, nr 5, 7; Schreiber 1841.

46. 1520s Hans Sebald Beham woodcut Canon Table. (Fig 1: 56)

Hamburg; Vienna (without central floral border). Text includes the offeratory prayer, in Latin; the images show the Crucifixion in the center, with Last Supper and Mount of Olives details in the initials.

47. ca 1554-9. Maerten van Heemskerck Crucifixion Triptych with Bible Verses. (Fig 1: 60-61)

Albertina, Vienna.

This is in Vienna only in its first state, but the center is also in Amsterdam, Brussels and Cambridge. Hollstein 384.

Literature: Sellink, fig 56.

48. 1615 Breverl 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 x 5 cm. (Fig 1: 32, 34-35).

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 nr 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.

### **Reformation Satire**

49. ca 1526 Anti-Luther folding woodcut Sebald Beham Nürnberg. (Fig 2: 39)  
Double-sided 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"

Nürnberg HB 25914/1292. Approximately "post-card size": 12.7 x 10.1 cm.

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

50. Circa 1548 The Alb of the Innocent Adiaphorus. (Fig 2: 14)

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 unruhige und Storrische Stoici mit ihnen zancten."

Albertina, Vienna. 29.5 x 36.0 cm.

Staats- und Stadtbibliothek, Augsburg. Stencil-colored, flap has been torn off. 2°  
 Einblätter nach 1500, 257. With slightly different text beneath image: (centered) MATTHIAS  
 FLACIVS ILLYRICVS. at right: Gedruckt bey Chriftian Roedinger. [Magdeburg, ca 1550].  
 301 x 381 mm (Woodcut 278 x 360 mm). 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 circa 1558.  
 (About 7 copies survive.)

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

51. 1550s Monk plundering Widow. Hans Rudolph Manuel Deutsch. (Fig 2: 15)

Uncolored woodcut with two flaps: 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<sup>e</sup>ffen/ und wendend für lange geba<sup>e</sup>tt/ Matthei am 23."

From Matthew 23, 14 (Luther's version, 1545) "Wehe euch, Schriftgelehrte und  
 Pharisäer, 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 glychsnery 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; Bern, Universitätsbibliothek, Aretius 2A\*. 30 x 19 cm (sheet  
 260 x 176; woodcut 204 x 165). Bern copy was found pasted onto the front inside cover of a

1550 edition of Gregory of Nazianzus (circa 4<sup>th</sup> 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; Scriber, 42; Bloesch, 151 ff. Illustrated as comparative material in Paas, PA-288.

52. 1556. The Changing Face of the Catholic Church. Hans Rudolph Manuel Deutsch. (Fig 2: 16) Two superimposed woodcut dials with eight different satirical heads for clergymen. Andersson describes them working as a pinwheel, but it is possible that was cut out of a broadsheet. Their numbering all but confirms this possibility, as the 1620 broadsheet has corresponding texts. Dated on hillside. See chapter two for the compelling reasons why 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; 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. Both were built after *Glückrad*, or wheel of fortune dials which would simulate dice.

Graphisches Sammlung Vienna. Diameter 16.5 cm.

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

53. 1620. Copy of Changing Face of the Catholic Church. Engraving. (Fig 2: 55) 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

Bapfthumb

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 Cappuchin, A Common Priest, A Carthusian, and The Fool. Unlike the Changing Face, this version replaces the Fool with the Pope at the top. (if we even know where the top was for the other one . . .) 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.

Nürnberg HB 19894/1336 (dial missing);

Staatsbibliothek, Berlin (formerly Marburg), Ya 5229;

Possibly, Ulm Staatsbibliothek. Broadsheet size 22.5 by 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, nr 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, nr 56, 215-17.

54. Meyerpeck, Wolfgang. The Pope as Devil; Whore of Babylon; Jesuits Peter Canisius and (Ingolstadt Professor) Martin Eisengrein As a Dog and a Sow, ca 1569. Transformation etching. (Fig 2: 22)

Metropolitan Museum of Art, Prints and Drawings, Inv. nr. 59.508.92. 29.5 cm tall (whole sheet) 9.2 cm wide. 15 cm tall (middle section) approx 7.8 cm tall each flap. About the same ratio as the Beham.

55. 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 30 x 19 cm, 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 Munich Staatsbibliothek. (Einbl. VII,23 a ) Same woodcut printed by the same workshop, differently laid-out text using the same font, especially the initial D. Handcolored. German text, no Julius III. Sheet: 34,5 x 17 cm; Blatt Teile aneinandergeliebt (17 x 17 cm; 18,5 x 17 cm); Flap 10,5 x 17 cm. (Fig 2: 17)

A2. London, formerly British Museum. 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. Sammlung der Herzog August Bibliothek, Wolfenbüttel. (JH 12) (Fig 2: 18)  
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. Uncolored. 57.5 x 35.8 cm open, 57.5 x 34.7 cm closed; 30.1 x 18.4 cm Pope and Devil; 15.0 x 12.1 cm Julius III. 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. [the sheet in Berlin is much larger than the under-flap print. And has a great deal more text, though not in list form. The image doesn’t differ much outside of the reversal; there are two plants with leaves sprouting from the pope’s right foot in Berlin; his sword is raised a little higher—only one side of the hilt can be seen through his arms—in the Wolfenbüttel version it looks more like a cross. Neither of the texts really have much to do with the ‘Warrior Pope’ as a warrior.

B1 Berlin Kupferstichkabinett Reproduced in Warncke, 1979, ill nr. 693.  
(Fig 2: 19)

Slightly different textual edition. Entire sheet 49.0 x 34.5 cm, woodcut 46.3 x 22.0 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 (Fig 2: 21) 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, nr 13 (working model), 26; Munich: Scribner *Simple Folk*, 135, 159; *Ways of Seeing*, 113, ill 5:13; Ecker, nr 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 *Lectio-num Memorablium et Reconditarum Centenari*, ca. 1600.

56. Luther and the Pope. Flap Drawing, Dresden Kupferstichkabinett, ca 1590. (Fig 2: 23)

From the City Archives. Nr. Ca 91 Bl. 1. 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.*

57. 1615 Oorloghs voor spel. Etching by Niclaes van Geylekerck. (Fig 2: 21d-e)

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 abbildung 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 fuhrnehmnen 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 of an impression from Staatlichen Galerie Moritzburg Halle. See *HAB* dimensions. Total of 12 impressions from five versions. Glue stains all over. Braunschweig copy with the flap has one edge rubbed off, and it's not perfectly aligned.

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

Dutch 2: Amsterdam, Rijksmuseum (FM 1300)

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

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

French: The Hague, KB (Knuttel 2168)

Literature: Harms (IH 41); Coupe I 213; Wäscher, 16-17, images 96/7; van Stolk, nr. 1302, 69.

58. 1632. Jesuits revealed as Wolves. Flapped heads. (Fig 2: 50)

Der Jesuitter / sampt jhrer Gesellschaft / Trew und Redligkeit.

Version with date in roman numerals, decorative fillets: Hamburg, UB (Scrin . C/22, 91); British Library 1750b 29/93; Nürnberg 544/1337 (left flap), Staatsbibliothek der Stiftung Preußischer Kulturbesitz, Berlin (formerly Marburg), Ya 6825 (both missing). BSB Munich. Einbl. V,8 a-71.; Wolfenbüttel, HAB (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 and related to the 1620 Gluckrad; text to the Manuel Monk.

Literature: Coupe, I, 213, II nr 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.

## Anatomy

59. 1512 Abnormal Birth Woodcut Broadsheet, with double-sided woodcut inserted between the two columns of text. (Fig 2: 36)

The text describes the Siamese Twins, Elizabeth and Margaret as “Elzgedr.” 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.

British Museum, Department of Prints and Drawings 1876-5-10-619, 11.4 x 8.7, inserted in sheet 27.7 x 15.0 cm. BSB Einbl. I, 41 (missing woodcut); Munich sheet lit: Ecker, nr. 53, 273.

Literature: Dodgson *Catalogue*, II, 203; Andersson, *Polemical*, 43, Dülberg, pl 261, nos 683-4, 166; Bartrum, Cat. no. 124; Littger.

60-114. ca 1538-1658 Anatomical Flap Sheets in 55 editions by and related to Heinrich Vogtherr. About 45 pairs are from the sixteenth century. See Cat. D and Figs 2: 1-11.

115-116            1613 *Catoptrum Microcosmici* Three engraved plates by Lucas Kilian for Johann Remmelin and published by Stephan Michelspacher in Augsburg. The plates were first published separately, and later with a pamphlet and then a larger book. (Fig 2: 12-13)

Two slightly different settings of letterpress: GNM (HB 23865a-c); Cushing/Whitney Medical Historical Library, Yale University (Yale MHL); Philadelphia College of Physicians. The GNM impressions demonstrate 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. The Philadelphia borders have been cut off of the text sheet, and the Medusa flap over the *Visio Prima* may be a later edition, as the Yale one has a child with a sail, a flap that generally appears to the right above the woman's ankle.

Literature: Carlino 47-8; Gier includes a bibliography of the Michelspacher publications.

117-120.            1663 Moneta, Antonio. *Il vero disegno delli interiori del corpo humano*. . . Milano per Antonio Malatesta, 1663. Single-sheet engraving, 43 x 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.

121. 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](http://www.mc.duke.edu/mclibrary/respub/hmc/fourseasons.htm)

Literature: Carlino 57; CdRom.

122 . 17<sup>th</sup>-18<sup>th</sup> c. German anatomy models, painted on cardboard, GNM HB 25456.1-3, Kapsel 1197. Partially after Remellin, so it certainly postdates 1613. Similarly designed to the frontispiece of ca 1715 metaphysical book. (In Grolier/Getty show—find ref; see brochure.) Three sheets, each about 20.7 x 16.2 cm.

Literature: Johann Georg Gichtel, *Eine kurtze Erofnung . . . der dreyen Principien und Welten im Menschen* (Leiden 1723). Gichtel's illustrations suggest a connection with the GNM sheets, but it is unclear if they rely on a common model.

### **Memento Mori**

123. 1520s Memento Mori Flap Print. Woodcut (Fig 4: 57)

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 Auflegung 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!

Preußischen Staatsbibliothek, Berlin. (Now StaBi, Leipzig Strasse) Ms. Germ. Quart. 718: 65. Pasted into an anonymous folksong album of the fifteenth century which includes a total of eleven pasted-in and hand-colored woodcuts. Ms. Germ. 4o 731 has a summary of the textual contents.

Literature: Schöller, 94. Pieske, 126-30.; Degering, Nr. 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.”

124. 1520s Memento Mori Flap Print by Hans Kurcz; woman with skeleton head, previously covered by a flap, [this point is debatable!! though other copies may have been, this one wasn't] with her once attractive visage reflected in mirror. The artist has no other known activity, but clearly signs himself in the folds of the woman's gown. The 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 contrast the woman's state before and after:

British Museum; 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 band in *Einzelblatte*, vol I.

125. 1576 Funeral Bier of Landgraf Philipp der Großmütige. Engraving with a liftable cloth over the coffin in a larger series. (Fig 2: 27) Only known in twentieth-century copy, but were produced over a nine-year period by the court painter Michael Muller.

Literature: *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.

126. 1588 Andrea Andreani chiaroscuro woodcut *Memento Mori* volvelle. Design by Johann Fortuna ... (Fig 4: 73)

MMA; on art market.

127. 1596. Pride with Skirt flap revealing a Skeleton. Engraving. (Fig 4: 75)

Inscriptions under print of woman, in frame below “Iohan bufsmecher imprimit Coloniae” Math. Greuter. Lugdrury (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,” which is logical due to the printing location, 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, as well as a skull.

Schöller rightly establishes this print as the predecessor of the Goltzius prints. Bussemacher reprinted it after Matthew Greuter’s version done while in Lyon between 1594-1602.

No copy located of the original Greuter print, which was presumably the same, but without the Bussemacher name. The one extant impression is in the Berlin Staatsbibliothek, Ya 2840.

Literature: 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.”

128. After 1596. Pendant Flap prints copying Greuter. Engravings. (Fig 4: 79)

Images are now missing their flaps and are damaged, as well as closely cropped. Text for the woman: “Ammora du bift Blindt.” And for the man: “Der Jungfrauen Schaufspigel Werdt Ich Genannt Allen Jungfrawen Woll Bekanntt.” 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 x 11.7 cm, (man); Inv. F 691, 17.7 x 11.9 cm (woman).

Literature: 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 clearly 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 Overardt as the printer, and possibly the artist.

129. circa 1600 Pride goes before a Fall. Flap engraving. (Fig 4: 76)

Shows skeletal legs and Adam and Eve, also printed by Bussemacher. Image by Conrad Goltzius (Golz, Gols, active Köln, 1587-1597). 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; Rijksmuseum Kupferstichkabinett (censored);  
Köstumbibliothek, Berlin. About 28 x 22 cm.

Literature: Hollstein VIII, p 143 no 9 and J.J. Merlos and Ed. Firmenich-Richartz, *Kolnische Künstler 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 non-movable Almodo figures with skeletons under clothing, 16-17. 1626-30, Gerhard Altzenbach, printer.

130. circa 1600 Pride *memento mori* flap engraving. (Fig 4: 77)

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 Köln. 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 17<sup>th</sup> 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.

Female from BM has a little bit of white border showing around the flap; same v-shaped opening. In very good condition. BM has Male pendant; The female Pride is in the Rijksmuseum Kupferstichkabinett, Staatliche Galerie Moritzburg, Halle, (central image, without frame, Adam and Eve portion dramatically censored), and BM. 19.5 x 14.0 cm (center image only)

Literature: 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.

131. Between 1597-1602 Superbia flap print. Gillis van Breen from Haarlem. (Working 1597-1602). 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 Alb of the Innocent Adiphorus, (Cat. A 50), 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. "Ggreen 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 Golzius and Breen worked and or published together, as several prints in the New York Public Library (NYPL), Prints collection suggest.

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

Literature: Pieske, 9-11.

### **Clothing Censure and Almodo**

132- 138 by 1588 Venetian Courtesan Series. Engraving and Etching. Pietro Bertelli. (Fig 4: 43-44) 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 *Diversarum* (Cat. B 205); 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, in front of the Piazza San Marco in Venice, is on the other side.

New York Public Library, Prints Dept, in Donato Bertelli (MEM B537v).

Coburg, Veste Kupferstichkabinett (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.

MMA, Courtesan and Blind Cupid. Elisha Whittelsey Fund, 1955, Ornament Costume XVI century (British Greek Italian Misc) acc # 55.503. 30.

GNM, just the Courtesan and Blind Cupis. (HB 25037, Kapsel 1277)

Literature: New York: Lawner, 21; Bertelli.

139-40. Flap prints of two separate landscapes (Fig 4: 54)

One with a couple in a carried chair and a barge with dignitaries. Coburg (XIII, 321, 178) Bertelli Courtesan and Gondola page with two new landscapes with flaps at Coburg, as cited by Harms, except for 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 (Coburg, Veste: XIII, 321, 178). (Harms has it as XIII 331!! 178) other numbers: Kp B 1190 F. II. 1

141. circa 1597. Gouache miniature of a prostitute with a liftable skirt flap. (Fig B: 5)

which may have doubled as a humorous censure of fashion and morals. “Ins Scherzhafte abgebogen is die Darstellung in einem 1597 Hainhofer von Georg Scholl in Köln geschenkten Stammbuchbild, bei dem die Klappe enthüllt, dass die Dame infolge zu kurzer Beine auf Stelzen gehen muss. Stammbuch in HABW. (Extrav. 210)

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

142. 1588-1612 *Stammbuch*, British Library Egerton Ms 1208, folio 19. (Fig 4: 66)

Scene of an amorous couple in a gondola under a curtain with a musician added to the 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.

143-4. ca 1588-1600 Costume book manuscript. Nicolas Keppel. (Fig 4: 64)

Copies (or perhaps improves upon) the Bertelli 1589 for many miniatures. The artist clearly 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).

145. Gouche of male figure with liftable trouser flap revealing naked genitalia. Illustration in British Library Manuscript Egerton 1236, folio 4, the album amicorum of Joachim Weverman, circa. 1606-1613. 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.

146. 1628 German Allmodo 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 I 128, as 1630)

147. 1628 “Wie such ein All’modo Monsieur in Winter kleiden solle. Flap broadsheet including woman with a liftable skirt revealing pants.

British Museum Print Room, Foreign History Folders, 1628 (1872-1-13-586). (382 x 290; 123 x 295) Other versions include: Staatliche Bibliothek, Bamberg VI G142 (damaged); Stadtbibliothek Ulm, (X6 3473, ie Einblatt 713) (damaged); 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.

148. 1629 Coat of Arms with a flap on an engraved broadsheet. (Fig 3: 22)

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 265)

British Museum Print Room, Foreign History Folders, 1629. (1880-7-10-920); Hamburg UB (Scrin C/22, 218). Dimensions: (352 x 254; t167 x 188 [top flap], t160 x 249 [middle engraving], and 162 x 243 [bottom engraving.] P-1220.

Zürich Zentralbibliothek (Einblatt 16, Modespiegel Ia, I), Dimensions (350 x 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.

149. 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 Alamodo’s sword looks rather similar to the one on the preceding print. A mischievous creature 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 GNM24508/1277 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. nr. RP-P-2004-311. Bulletin von het Rijksmuseum, nr 52, 2004, 3-4.

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 clearly a flap attached; the letterpress sheet is pasted onto the one with the engraving. 6 impressions.

150. 1629/30 Laconice. Sat sapienti Gnueg mann kent di'. Attributed to Jacob van der Heyden (1573-1645). Flap print with censure of fashion and loose morals. Four women in foreground, one of whose apron 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. *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, (Kunstbibliothek) Berlin 1001, 45. The picture and the decorative border around the verses underneath are slightly cropped on the left; Berlin, KK 121911; Halle, Moritzburg; formerly in Antiquariat Drugulin, Leipzig (And a second with different text.)

Literature: Drugulin, 158, nrs 1761, 2; Pieske, p 143., Harms Vol I, nr 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 (left side isn't cut off; much like HAB copy) From Kostumbibliothek records, the scene is 'Lakonien' in the area of Sparta; "Sat sapienti" relates to Terence, Phormio, verse 541: "dictum sapienti sat est.; translated in the frame as 'Gnueg mann kennt di.'

151-154. Before 1630. Esaias Van der Velde. Four etchings of couples dancing (three noble, one peasant) with two separate scenes each, were printed from several plates probably attached

on top of each other to allow different combinations by folding back sections. Total sizes around 9.5 x 7.0 cm.

A copy of the complete series is in Bremen.

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

155. 1685-1700 Stage set design with exotically dressed dancers in the foreground and Mercury floating in the clouds above. Etched with labeling in pen. Labeled LXVI and 16 at the upper right, suggesting it may have been part of a series.

Nürnberg HB 24856/ 1367. 37.0 x 25.1 cm.; HAUM.

### Maps and Globe Gores

This category necessarily only includes the gores created by artists mentioned in the dissertation 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.

156. 1507 Martin Waldseemüller Earliest surviving Woodcut Gores. Accompanied by a pamphlet, *Cosmographiae Introductio Cvm Qvibus / dam Geome / triae / Ac / Astronomie Principiis Ad / Eam Rem Necessariis. / Insuper quatuor Americi Vesputij navigationes*. Saint Dié, 1507. (Cat. B, 87).

157-162. 1515-1534 Schöner Globe Pairs

1515 (earth), with 1515 Lucentissimus (cosmography) (Fig 3: 48) (Cat. B 88)

(Dresden, Wolfram Dolz, Erd- und Himmelsgloben. Sammlungskatalog Mathematisch- Physikalischer Salon Dresden. Dresden 1994, 10-13.

1517 sky, with *Solidi ac Sphaerici*. Appendix in 1518. (Fig 3: 49) (Cat. B 88)

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. Nürnberg, 1992. p 673f, nr 2.30

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

1533/34 *Globi Stelliferi* . . . Nürnberg 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.

163. 1517 globe gore engraving on one sheet. Louis Boulangier, printed in Lyon.  
NYPL, Rare Books in Boulangier's new edition of Waldseemüller's *Cosmographia*.

164. 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.

165. ca 1525-30 "Ambassadors Globe Gores," attributed to Schöner, Hartmann and  
sometimes 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.

166. 1541 Gerhard Mercator, terrestrial globe, paired with 1551 celestial globe (158). (Fig 3:  
57)  
Harvard College Library Map Collection.

167 1548 Conrad Morant Maler, designer. (Fig 3: 44-46)  
Map of Straßburg with standup church Nürnberg with an eight-year imperial privilege. There  
was also a black and white reproduction in the 19<sup>th</sup> century without standing flap. Pasted on  
canvas.  
Nürnberg. 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.

168. 1551 Gerhard Mercator, celestial globe, Harvard College Map Collection.

169. 1552 de Mongenet, Francois. Engraved Globe Gores. (Fig 3: 60)  
 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 x 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)
170. 1619 Walch, Hans Philip Walch. Before and After views of the 1618 Catastrophe at Graubünden. Engraving with printed text, produced in Nürnberg. Different text than nr 157.  
 Nürnberg HB 862/1370 18.9 x 29.4 (image) and 38.6 x 29.7 (sheet); HB 24678/1370. 37.0 x 20.8 cm (sheet.)
171. 1619 Warhaffte abbildung deß fläckens PLVRS. Hans Philipp Walch, printer. Flap Engraving (Fig 3: 47)  
 Show the avalanche of Plurs. (The before and after flap was often used for natural disasters; Henry Repton also accentuated its positive aspects for proposed renovations in the 18<sup>th</sup> century for his Red Books.)  
 Munich BSB (Einbl. V,8); Wolfenbüttel (IP 19, 2 copies); Staats- und Stadtbibliothek, Augsburg (Einbl. nach 1500, nr 153); copy previously in Drugulin II 1345; formerly Auktionshaus Zisska und Kistner, München; possibly Darmstadt.  
 Lit: Augsburg: Spamer, 166, note 3, *Seltene Einblattdrucke, Stadtansichten, Landkarten*. Auktionskatalog I von Zisska und Kister, München 1983, Nr. 1397 (ill).; For HAB examples, Harms (I 212).
172. 1619 Jacob van der Heyden in Strasbourg, Inundation of Plurs, probably same as nr 1619 in Drugulin II, 1344.
173. 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. Bescri. : 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). ; Nürnberg has three variants. HB 469/ 1343 23.8x 33.7 cm image, 54.8 x 37.6 sheet; HB 24995/1343, 25.2 x 30.7 cm image (56.7 x 37.2 sheet); and HB 472/ 1343, 27.7 x 35.3 cm (image without appended text) HAB also has two variants.

Literature: Drugulin. *Historischem Bilderatlas II*, Nr. 1878, p 168. Spamer, 166, note 3.

### **Scientific Objects to Cut Out and Build**

174-176. 1512 Hans Springinkle (Figs 3: 32-34)

Horoscope for Emperor Max, Albertina

KKHofbibliothek ms Nr 5280 has a dedication text to the Emperor: Horoscopion universale pro multiplici diversarum gentium ritu diei noctisque horas et momenta distinguens, 216 Weiss mentions that an index string would have been used with this print to clarify the network of lines.

“Horofcopion omni generaliter Congruens climati.”

Horoscope for Stabius (and time comparison) Albertina, 18<sup>th</sup> c 4-sheet Nachdruck GNM (HB 25428, Kapsel 1206). “Horofcopion omni generaliter Congruens climati”.

Horoscope for Stabius, dedicated to Johann Pannissis. Complete copy in BM with its right side composed entirely of instructions on how to use it; left side GNM (HB 25805, Kapsel 1206); Albertina.

Also Horoscopion omni generaliter Congruens climati, in a multi-sheet reprint from Vienna blocks, GNM HB 25428, Kapsel 1206.

Literature: Pilz, 163-6; Weiss.

177. 1513 Lucas Cranach the Elder woodcut sundial for Bonifatius von Czorbegk (Fig 3: 43)

284 x 367 (Geisburg XXVII, 19); Albertina. A compass must be inserted in the black circle at the top.

178. ca 1510s Mariner's Astrolabe. Anonymous woodcut.

BSB Rara 434, 88.

179. 1516 Georg Erlinger, *Instrumentum Planeticum*, for determining the path of the moon and planetary influence. Printed in Augsburg with an instructions booklet. Not found.

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

180. 1519 Horoscopion woodcut Peter Apian, signed “15 PAL 19.” (His earliest map is dated with “A Petro Apiano Leysnico 1520”; thus the PAL.) (Fig 3:35)

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

181. 1520s Quadrant woodcut in two parts, Peter Apian, signed “P. Apianus.” (Fig 3:35)

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.

182. 1521 Double-Sided Nocturnal Woodcut Peter Apian (Fig 3: 68)

“Horae Noctis et Quartalia—Anno Domini Millesimo Quingentesimo 21.” “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), entry 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.)

183- 257. ca 1526-1562. 75 instrument prints and sets of prints by Georg Hartmann, (Egolsheim 1495- Nürnberg 1564). Priest, Scholar, and Instrument and Printmaker. See Catalogue C.

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 unicas 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. Collaborated with Sebald Beham, Erhard Schön, and possibly Johann Schöner.

258. ca 1526 Polyptych Sundial. Woodcut. Anonymous Sundial Master  
First state in BSB Hartmann Rariorum 434, 132. (Fig 3: 72)

Sheet 30.2 x 27.5 cm. Nürnberg HB13104, Kapsel 1197a. (Fig 3: 73)

Literature: Nürnberg version, p 287-8, nr 12.8, in *Geburt der Zeit: Eine Geschichte der Bilder und Begriffe*. Museum Fridericianum, Kassel 2000.

259. after 1526 octahedral sundial woodblock, Anonymous Sundial Master (Fig 3: 75-76)  
BNM Clock division. Case 27, Inv. Nr 72/130.

Literature: pp 286-8, nr 12.7, in *Geburt der Zeit: Eine Geschichte der Bilder und Begriffe*. Museum Fridericianum, Kassel 2000. *Mechanik aus der Wunderkammer*, Deutsches Museum, Bonn. 1996

260. 1520s (before 1529). Veit Bild, designer, Master FSW, woodcutter. Augsburg (Fig 3: 67, 79)

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.

261-3. Sebastian Münster, publisher.

1528 *Sonnenlauff*. Woodcut broadsheet with a map and sundial components. (Cat. B 91)

1529 *Sonneninstrument*. (Cat B 92); (Fig 4: 4)

Woodcut broadsheet with several horoscopic and time-telling sundials.  
Ludwig Maximilian Universitätsbibliothek impression (tipped in Schöner's 1521  
*Aequitorium Astronomicum*) still has the knot of an index thread in the  
center.

1534 *Beide Lichter Sonn und Mond*. Hans Holbein the Younger. (Cat. B 93) (Fig 3:  
31)

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

Basel, BM. New edition in 1554.

264. 1535 Horoscopion Johann Schöner (Fig 4: 3)

Nürnberg Stadtbibliothek; about  $\frac{3}{4}$  of an impression is in the Ludwigmaximilian copy  
of Schöner's 1521 *Astronomicum* (probably the 1534 reissue.) See Schottenloher, pp 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).

265. mid to late 1530s Peter Flötner *Human Sundial*. Woodcut broadside for use as a  
sundial.

(Fig 3: 21)

Braunschweig (Herzog August Anton Museum), Geisberg/Strauss, G.829, H.40.

266. 1538 Horizontal sundial colored woodcut Anonymous.  
BSB Rara 434, 159, with eagle coat of arms on top.

267. 1555 Quadrant (one side) woodcut Anonymous  
BSB 434, 84.

268. 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.

269. Mid 16<sup>th</sup> c large octagonal woodcut, probably the back of an astrolabe, with the "shadow  
square" (used for surveying). 32,5 x 35 cm (top is cropped).

BSB Rara 434, 30.

270. Mid sixteenth-century. Jost Amman. Movable woodcut scale of different types of hours.

(Fig 4: 15)

Nürnberg. HB 2698 /1197a; Bayerisches Nationalmuseum, Nr: NN 1988.

Literature: Geisberg/Strauss 59, 28. (Cut by Master L F (Ludwig Frig) 230 x 320 mm)

Formerly Vienna, Wünsch Collection. A.82; Diederichs 1908: no. 569. Mechanik aus der Wunderkammer, Deutsches Museum, Bonn. 1996, as 'Vergleichstabelle für Stundenzählungen,' 34.

271. second half of 16<sup>th</sup> c World Time calculator. Woodcut with index thread and letterpress, Nürnberg.

Nürnberg HB 14749 (Kapsel 1197a) Sheet 38.0 x 33.2 cm, image 31.7 x 32.5 cm.

272. 1561 Double-sided quadrant, Munich; signed AC and Albertvs Cimerlin, dated 1561. (Fig 3: 69)

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.

273. 1565 Cimerlino, Giovanni Paolo. Three-part print of Nocturnal/regiomontanus altitude dial with IPc monogram. (Fig 3: 70) British Museum; 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.)

274. 1565 Octagonal instrument, AC monogram (Albertus cimerlino), BSB Rar. 434, 144.

275. 1566 [Gnomon pro lat.gr. 45] Alberto Cimerlino. 2 separate ill., fol. University of Bologna (D-f-fondo-2).

276. 1567 Giovanni Paolo Cimerlino signed print from 1567 of an 'astrolabe with a quadrans nauticus' in GNM 2° 2983.

Literature: Zinner.

277. 1567 Philipp Apianus (Bennewitz) Ingolstadt 1531-1589 Tübingen. "Philipp Apianus, born Philipp Bennewitz on 14 September 1531, was the son of the renowned Court Mathematician and Physician of Emperor Charles V, Peter Bennewitz, called Apianus. (1495-1552). At the command of Duke Albrecht V of Bavaria, Philipp Apianus prepared a map of Bavaria in 1561. The map, enlarged in scale, was cut into twenty-eight woodblocks in 1566. The blocks remain in the Munich Staatsarchiv. (Strauss.)

Philipp's initials are AB (Apian-Bennovitz), and he did a column dial / Horologium in 1567. (Berlin; BSB München . 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.)

278. 1567 Horologium woodcut (column sundial). Philipp Apian  
BSB Rara 434, 51, 79.

279. 1574 (7 June) Melchior Hyems. "Per me Melchior Hyeme" Horizontal sundial etching for Latitudes 45-47. (Milan, Odessa, Zurich) With Nürnberg and Italian hours. BSB Rara 434, 105.

Literature: Zinner, *Instrumente*, 394.

280. 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."

281. 1575 Thurneisser *Astrolabium* woodcuts (Fig 4: 12-13)

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 written in letterpress on them.

The Munich GS also owns the top illustration for the Sonnencirckel 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 anfangs / im mittel/ oder end beleibt.  
 Ift als doran gelegen nicht/  
 Den goften zirckel/ Erftlich 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 nicht verructen mag.  
 Wefs umbtreibt / der wirt fechen drinnen/  
 figuren/ wunderlicher finnen.

282-3. 1578, 1584 Philippe Danfrie, Engraved Astrolabe and updated version using the Gregorian Calendar.

Literature: Turner.

284. 1583 Dietmar Helmer Klaut of Waldeck, Planetarium. 35.5 x 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.

285. 1583 Johann Krabbe, engraved astrolabe on wooden support. 210 mm diameter. Museum of the History of Science, Oxford. Inv. nr. 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.

Literature: Gunther, vol. 2, 438-9. (The astrolabe was in the Lewis Evans collection.)

286. 1585 Jacques Chauvet, engraved Cosmometer; colored copy at the Florence Bargello. Probably related to his *Instrvction Et Vsage Dv Cosmometre* of 1585. (Cat. B 107)
287. 1597 Franz Ritter, constructed engraved Quadrant, Frankfurt am Main. Probably issued as a single sheet with Ritter's 1597 pamphlet, *Instructio instrumentalis quadrantis novi*. (Cat. B 109)
288. 1613 Franz Ritter, engraved astrolabe (verso only). 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.
289. 1624 Planetarium designed by Jacob Bartsch, and engraved by Jacob van der Heyden, Strasbourg. Seven discs set in 330 mm square box, with largest disc 305 mm. £24 (E.P. Goldschmidt vol 29; nr 24). Second edition in 1661 with an explanatory text: Jacob Bartsch: *Usus astronomicus Indicis Aspectuum veterum et praecip. novorum*. Nürnberg, P. Fürst, 1661. 27 pages and two plates.  
Literature: Goldschmidt, 29, nr 24; Kaestner: *Gesch. d. Mathematik IV*. (1800), 407ff.  
Constructed in E.P. Goldschmidt sale; Yale MHL(1661 text with plates); NYPL, SIBL (1624 ed.)
290. 1625 New edition of Danfrie astrolabe, revised by Jean Moreau and republished with an explanatory text, *L'Vsage de l'un et l'autre astrolabe particulaire et universel*. (Cat. B 117)  
Literature: Turner.