

Johann Prüss

1447 in Herbrechtingen - 1510 in Strasbourg

Hie reitet wolfdietrich auss gen Iherusalem... c.1480

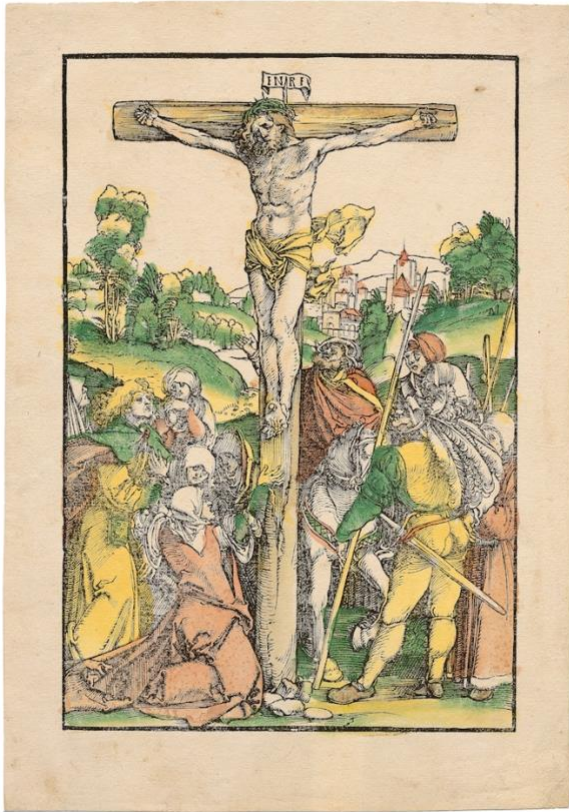
Woodcut with contemporary hand colouring in yellow, red, pink and grey. Size of woodcut block: 9.6 x 12.4 cm.

From: Heldenbuch: ... der helden buch, das man nennet den wolfdietrich (...) Auch sagt es von dem rosengarten. Strasbourg, Johann Prüss, ca. 1480.

Literature: Schreiber XX, nos. 1397 and 1425.

A handsome and carefully coloured leaf from one of the most precious early illustrated publications North of the Alps. This collection of epic tales from the thirteenth century focused on the heroic figure Dietrich of Berne or Wolfdietrich, is one of the sources of literature on which Richard Wagner based his Ring der Nibelungen. The book is extremely rare, only nine copies are known and leaves with colouring are rarer still.

£ 4,800.-



Hans Schüpflein

c.1480/85 in Nuremberg † c.1538/40 in Nördlingen

Christ on the Cross c.1487-1500

Woodcut with contemporary hand colouring in yellow, green, red and brown. Size of woodcut block: 23.7 x 15.9 cm.

Watermark: High crown (See. Briquet 4902, there dated Nuremberg 1487-1500 and Meder 20).

Literature: Hollstein p. 96.
Oldenbourg 153.
Dodg. II, 10, 1.

A fine impression with strong contemporary hand colouring without text verso. The woodcut was used in: Beschlossen Gart, 1505, and in Ulrich Pinder's *Speculum Passionis domini nostri Ihesu christi...* Nuremberg, Friedrich Peypus, 1507.

£ 4,500.-



Hans Burgkmair

1473 in Augsburg † 1531 in Augsburg

Coat-of-Arms of Florian von Waldauf 1493

Woodcut printed in black, red and yellow. Size of sheet: 18.2 x 13 cm.

From: Missal of the Diocese of Brixen. Augsburg, Erhard Ratdolt, 17. August 1493.

Literature: Hollstein 827. Sch. S. XII. 18.

Geisberg, German Bookillustration, vol. 8, no. 818, plate 351.

Very fine impression in unfaded colours of an early example of colour woodcuts printed from three blocks.

An early oeuvre of Hans Burgkmair, when he was working with the Augsburg printer Erhard Ratdolt. Burgkmair conceived a number of works for Ratdolt's elaborate Missal productions. Ratdolt secured commissions for several issues and reissues of regional diocese's Missals over several decades. These were generally expensive commissions for which Ratdolt conceived elaborate and highly decorative printed volumes. He often printed the text in two colours, black and red, as well as the accompanying woodcuts often in several colours. Ratdolt was experienced in colour printing. As early as 1476 he printed texts in black and red, 1485 he introduced the use of astronomical diagrams printed in black, red and shades of yellow-brown to illustrate Sacrobusto's Sphaera Mundi. Ratdolt's first figurative woodcut printed in colour is the coat-of-arms of Bishop Johann II von Werdenberg. Schramm

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suggests, that it was completed while Ratdolt was still in Venice, but appeared in a book he published in Augsburg 1487. Hans Burgkmair was introduced to colour printing at Ratdolt's press in Augsburg and his conception of the art was subsequently influenced for a lifetime by the printer. Yellow printing inks from this time are rare and the colours are fugitive, and this impression seems particularly vibrant and clearly printed rather than painted (we would like to thank Elizabeth Savage for the information about the yellow ink).

Florian Waldauf, Ritter von Waldenstein (c. 1450 - 1510) was an Austrian knight in the services of Emperor Maximilian I. The son of a Tyrolian farmer, he served as a scribe to Archduke Sigismund Austria (1427-1496). When the latter resigned, he entered employment with young King Maximilian. In 1488, when Maximilian was arrested by the citizens of Bruges, Waldauf ventured to rescue him and as a result was enobled with the title "von Waldenstein", referring to a territory in Wurtemberg. An envoy and escort to the Emperor he is important as a devoted promoter of the revival of religious thought in his time, publishing religious writings such as the Revelations of Brigitta of Sweden (Anton Koberger 1502), of which he collected and endowed relics all over Europe.

£ 4,000.-



Hans Wechtlin

c.1480 in Strasbourg † after 1526 in Strasbourg

Christ before Annas 1508

Woodcut. Size of sheet: 21.5 x 16.5 cm.

From: *Leben Jesu*. Watermark: unidentified.

One single line of text above: "Zn der Mettin zeit Christus vor Anna" and 5 lines of text below.

Literature: Pass. III. 332, 40.
Weigel 19115.

Fine impression in fresh condition.

£ 1,800.-

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Clementis Quinti constitutiones in concilio viennensi edite.

Cum } Enarrationibus/ glossarum diuisionibus
casibusq; litteralibus.
Additionibus Joānis de imola et Fran-
cisci Zabarelle.
Annotationibus et capitū et glossarū.
Additione in margine litterarū/ quo mi-
nusculi characteres lineis intercepti/
clarius appareant.



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Clemens.v.



AD LECTOREM.

Optima clementis quinti decreta volutans/
Sedulus impressor plurima iunxit eis.
Diuisit glossas: summaria multiplicauit:
Et casus longos addidit: atq; breues.
Materies tabula glossematis extat aperta:
Quæ facili præbet quæq; petita via.
Addunt duplices: sincerû opus/extrauagâtes:
Abdita puniceis mens fit aperta notis.

Paucula maiores glossarum scripta medullas
In promptu tribuunt: quas bonus ordo ligat.
Exuet ante suos iuris studiosus amictus:
Qz tam prædarum non sibi quærat opus.
En age rumpe moras/primæuo flore iuuentus:
Vertice cum cano turba senilis ades.
Ne fugite ob præcium: diues pauperq; venite:
Hoc opus excellens venditur are breui.

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Urs Graf

c.1485 in Solothurn † 1529 in Basel

Pope Gregory receiving a Deputation of Lawyers and Monks 1511

Woodcut. Size of sheet: 23.7 x 19 cm.

From: Decretum Gratiani, Basle, Johann Amerbach, Hendric Petri and Johann Froben, 1512.

Literature: Lüthi 12.

Hollstein 264.

Bock 35.

Hieronymus 103.

Bartrum, German Renaissance Prints, 1995, 212.

Chr. Müller, Urs Graf , 2002, p. 343, 57.

This fine woodcut by Urs Graf shows the presentation of the Liber Extra by Raimund of Peñafort to Pope Gregory IX. The woodcut was used in the Decretals of Gratian printed in Basle 1512.

Recto: Master DS (Daniel Schwegler?) *active Basel 1503-1515

Basilisk Supporting the Arms of the City of Basel 1511

On the recto we find one of the most impressive woodcuts of Master DS. The cut served as printer's mark for the Basel firm of Johann Amerbach, Johann Froben and Johann Petri and first appeared in books printed 1511.

£ 3,500.-

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Leonhard Beck

c.1480 in Augsburg † 1542 in Augsburg

Sancta Bathildis 1510

Woodcut. Size of sheet: 23.4 x 21 cm.

Watermark: High Crown (Cf. Piccard VII 73, Württemberg 1523).

Literature: Hollst. I3.

B. I3.

Dodgson I20.

Provenance: Unknown collector's stamp, similar to A.H. Rouart (Lugt 2187 a).

Beautiful, early impression with some relief on the verso.

Portrait of Saint Mathild feeding the sick and the lame. Early impression from the collection of portraits of Saints for the emperor Maximilian ("Seel und heiligen buch Keiser Maximilians altfordern").

£ 2,200.-

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Leonhard Beck

c.1480 in Augsburg † 1542 in Augsburg

Saint Romaricus c.1517

Woodcut. Size of sheet: 23.5 x 21.2 cm.

Literature: Hollstein 12, 94.

B. VII 240, 94.

Dodg. II, p.131, 113.

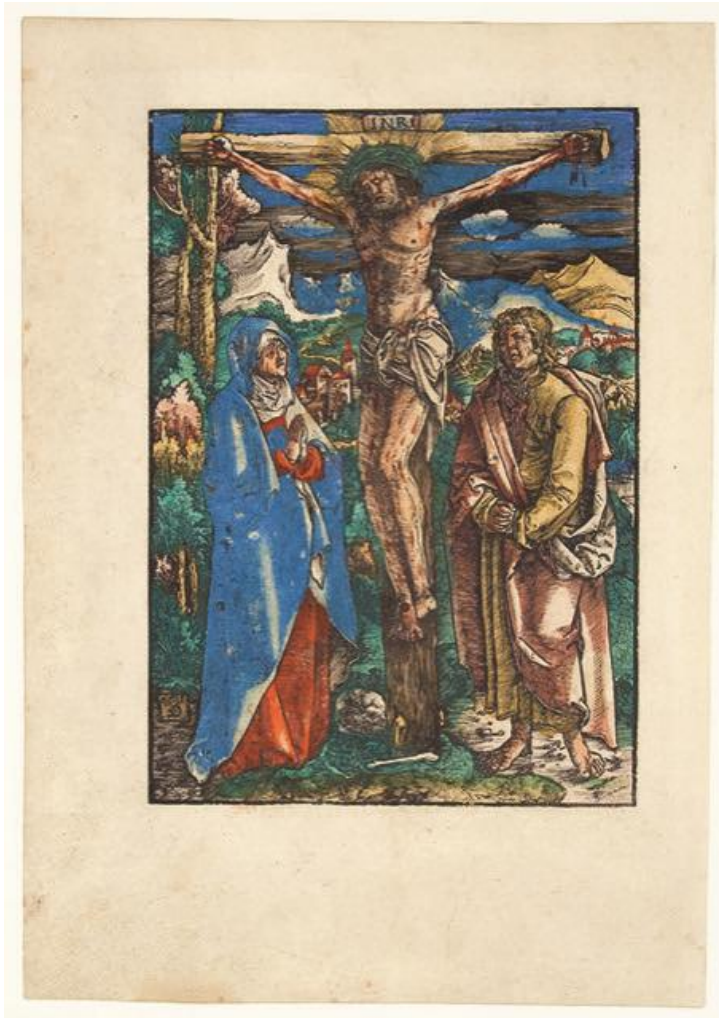
A fine crisp impression from the series of Saints in the Genealogy of the House of Habsburg, printed at the time of the execution of the block. Rare.

Leonhard Beck was one of the artists who worked on Emperor Maximilian's numerous projects illustrating his life and his family history. Our image is one of 123 woodcuts of individual Saints- all in Renaissance settings, which Leonard Beck executed for the Genealogy of Maximilian I between 1516 and 1518, but which was not published until much later.

£3,500.-

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Master GZ (Gabriel Zehender, attributed)

* fl.1527 † 1535 in Basel

Christ on the Cross between the Virgin Mary and St. John 1517

Woodcut with full contemporary hand colouring in yellow, green, blue, red, pink and brown.
Size of sheet: 34.3 x 24.5 cm.

Lower left, on a stone, in mirror writing the letters GZ (intertwined) and the date 1517.
Watermark unidentified.

Literature: F. Hieronymus, *Oberrheinische Buchillustration*, 2, Basle, 1983, no. 280 and p. XVIII.

Hans Koegler in: *Schweizer Künstler-Lexikon*, vol. 4 (suppl.), p. 191–195, no. 5.
Karlsruhe, Exhibition catalogue Hans Baldung Grien. 1959, no. 314.

The attribution of this powerful crucifixion to Gabriel Zehender, the Basel painter, remains unconfirmed. First identified in 1917 by Hans Koegler as part of a small group of woodcuts

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printed in Basel, Hagenau and Strasbourg, the image was then attributed to Gabriel Zehender in the exhibition catalogue of Karlsruhe 1959. This attribution was contested for chronological reasons by Frank Hieronymus. The two known woodcuts with the monogram GZ both appeared in 1518, whereas Zehender seems traceable in Basel between 1529 and 1534.

More importantly, Hieronymus praises the outstanding quality of the crucifixion with its extensive landscape showing mountains in the background, calling it “powerful and very expressive” and identifying this crucifixion as “one of the greatest book woodcuts of its time”. It is signed and dated in the block: 1517 GZ. (Hieronymus, p. 284 f). The woodcut was created as a Canon leaf for the Missale Ordinis sancti Benedicti reformatorum nigrorum monachorum printed in Hagenau by Thomas Anshelmus January 1518.

A fine example of an impressive Northern Renaissance Canon woodcut embellished with extensive strong contemporary hand colouring. Very rare.

£ 10,500.-

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Heinrich Vogtherr the Elder attributed

1490 in Dillingen † 1556 in Vienna

Coat of Arms of Strasbourg c.1530

Woodcut printed from two blocks in red and black, partially coloured in light yellow. Size of sheet: 25.5 x 16 cm.

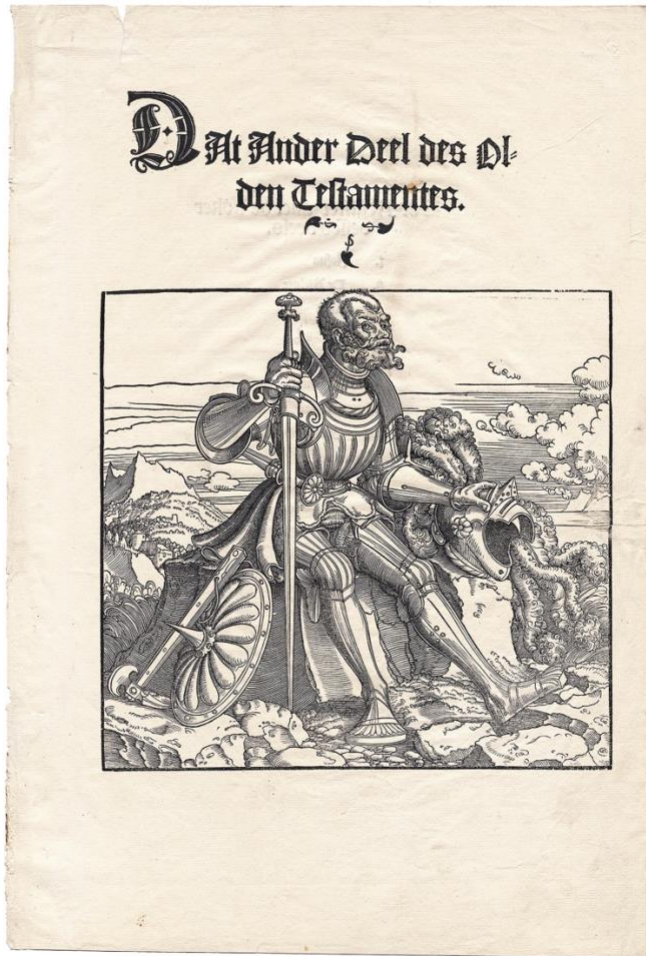
Literature: Röttinger 77 (Brunfels);
VD16 B 8499, frontispiece (fol.4v).

Provenance: Friedrich August II (1797–1854), Dresden (Lugt 971);
Dr. Albert Blum (1882–1952), Short Hills (Lugt Suppl. 79 b).

A fine example of printing in black and red with the help of stencil colouring.
From Otto Brunfels, *Herbarum vivae eicones*, vol. I (Strasbourg: Johann Shott, 1530-36).

In 1997 Frank Muller attributed the woodcut to Heinrich Vogtherr. (Frank Muller. *Heinrich Vogtherr l'Ancien: un artiste entre Renaissance et Réforme*. Wolfenbütteler Forschungen. Voll. 72. Wiesbaden 1997)

£ 1,600.-



Erhard Altdorfer

c.1480/85 in Regensburg † 1561/2 in Schwerin

Joshua, seated as a Maximilian knight 1534

Woodcut. Size of woodcut block: 18 x 19.2 cm.

Literature: Dodg. II, 378, 1. Pass. 16.
Hollst. 16. Kat. New Haven, 1969, 68.
W.19. Mielke, cat. Altdorfer, Berlin/Regensburg 1988, 190 d.
Giulia Bartrum, German Renaissance Prints, 1490–1550, 1995, p. 198
and cf. p. 94f.

This strong work depicts Joshua, the war-leader of the Israelites who captured Jericho, as a Maximilian knight. It was used as the titlepage of the Old Testament of the Lubeck Bible, completed in 1534. With an expressive affluent line, a very battle-weary Joshua – clad in his armour – is depicted seated on a rock. At the far left the mountain landscape with a fortress testifies to Erhard Altdorfer's origins in the Danube school.

£ 3,500.-