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M.LITT. (ART GALLERY STUDIES) DISSERTATION

AEGIDIUS SADELER'S ENGRAVINGS IN THE NG OF SCOTLAND

VOLUME I

BY

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ABSTRACT

The thesis is concerned with the sixteen Aegidius Sadeler prints in the NG of Scotland in Edinburgh. The four chapters are complemented by the catalogue and a separate volume of illustrations.

Chapter One provides a short outline of Aegidius' life and his artistic career in the Netherlands, Germany, Italy and finally for over thirty years at Rudolf II's Imperial court in Prague.

As Aegidius' oeuvre is being considered in the context of Rudolfian art, Chapter Two describes Rudolf II's personality and the role of the Prague court in the political and cultural history of Central Europe.

Chapter Three concentrates on Aegidius' reproductive engraving which played an enormous role in spreading the imagery of Rudolfian art throughout Europe. The prototypes of Aegidius' prints in the NG of Scotland are traced and reasons behind their choice sought.

The influence of other artists' paintings and drawings on Aegidius' designs of original prints is emphasised in Chapter Four.

The scope of the chosen theme is far from a synthetic view of Aegidius' artistic development, it merely attempts to answer various questions posed by Aegidius' sixteen prints in the NG of Scotland and to consider them in the context of Rudolfian culture.

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INTRODUCTION

The 'Prague School' - the name given to the group of artists working at the Imperial court of Rudolf II - is represented in the British collections mainly through the medium of prints. This thesis concentrates on Aegidius Sadeler's engravings in the NG of Scotland in Edinburgh. Aegidius was Rudolf II's most prominent engraver, and the esteem he enjoyed among his contemporaries is reflected in the treatises by Carl van Mander and Joachim von Sandrart. Together with his Prague colleague Jan Muller and with Hendrik Goltzius and his pupils, Aegidius was responsible for the spread of Rudolfian imagery through reproductive prints all over Europe and in America during the late 16th century and the first decades of the 17th century.

The state of research dealing with the Prague court of Holy Roman Emperor Rudolf II and with Rudolfian art has changed significantly in recent years. During the 20th century the interest in Rudolfian artists was not revived until 1955 when the exhibition 'Triumph of Mannerism' took place in Amsterdam. The exhibition of Rudolfine art, which has been in preparation for several years, is to be opened in Essen in June 1988.

The European collections which are especially rich in Aegidius' works are the Printrooms of the NG in Prague, the Hofbibliothek in Vienna, the Bibliotheque Royale in Brussels and the Museum Plantin - Moretus in Antwerp. In Britain, Aegidius is represented in most of the bigger print collections: the British Museum, the Victoria and Albert Museum, the Fitzwilliam Museum, the NG of Scotland and the Hunterian Museum.

Exhibitions dealing with the late 16th century or the early 17th century graphic art have usually included a number of Aegidius' engravings [1]. The Museum Boymans - van Beuningen organized a special display 'De Sadeliers, Jan - Raphael - Aegidius' in Rotterdam in 1963. In connection with the thesis an exhibition of Rudolfian prints is being prepared for the

NG of Scotland.

The volume XXI of Hollstein's Dutch and Flemish Etching, Engraving and Woodcuts ca. 1450-1700, which was prepared by Hoop Scheffer, catalogue all known engravings by members of the Sadeler family: Aegidius, his uncle Johannes I, Johannes' son Justus, Johannes' brother Raphael I and his sons Philip, Johannes II and Raphael II. The volume XXII of Hollstein's series consists of illustrations of Sadelers' prints.

Implicit in the thesis title Aegidius Sadeler's Engravings in the NG of Scotland is the scope of the theme and its limitations. As a part of M.Litt. degree in Art Gallery Studies, the thesis is primarily based on the material kept in the chosen gallery. It does not aim at a synthetic view of Aegidius' artistic development and achievement which is being covered by Dorothy Limouze's PhD thesis to be presented at Princeton University, but merely attempts to answer various questions posed by the sixteen Aegidius prints in the NG of Scotland and to relate them to the general cultural environment at the court of Rudolf II in Prague.

The four chapters of the thesis are complemented by a catalogue of Aegidius' engravings in the NG of Scotland and by a separate volume of plates illustrating the prints and drawings or paintings related to them.

NOTES TO INTRODUCTION

1.

The most significant of such exhibitions was probably the one organised in Vienna in 1968 - Die Kunst der Graphic IV: Zwischen Renaissance und Barock. Das Zeitalter von Brueghel und Bellange Werke aus dem Besitz der Albertina.

I. AEGIDIUS' LIFE AND ARTISTIC CAREER

Carel van Mander's Schilderboeck, published at Haarlem in 1604, mentioned Aegidius' name only once, in the context of Hans von Aachen's life [1]. The first full biography of Aegidius appeared in Joachim von Sandrart's L'Academia todesca oder Teutsche Academie der edlen Bau-, Bild und Mahlerey-Kunste, published at Nuremberg in 1675 [2]. Since then Aegidius, in particular his role in spreading the imagery of Rudolfian artists through the medium of reproductive prints has been regularly commented upon.

In spite of a general acceptance of Aegidius as the most important Rudolfian engraver, there is no modern monograph published about him. Van den Brande's PhD thesis Die Stilentwicklung in graphischen Werk des Aegidius Sadeler. Ein niederlandischen Kupferstecher am rudolfischen Hofe, submitted to the University in Vienna in 1950, is available only in typescript. Dorothy Limouze is currently working on her PhD thesis about Aegidius, to be presented at Princeton University; and at the Rudolfian Conference in Prague in 1987 she delivered a paper on Aegidius' drawings and prints and the development of an art theoretical attitude [3]. Information from dictionaries of art, Limouze's paper and Van den Brande's thesis quoting archive sources are the base for the following short outline of Aegidius' life and his artistic career.

Aegidius Sadeler came from a Flemish family of engravers and art dealers known to have been settled in Antwerp since the beginning of the 16th century. Gunsmith Joos de Sadeler had two sons, Jan and Emmanuel, both gunsmiths but active also in the art trade. Three of Jan's sons became Masters of the Antwerp Guild of St Lucas: Johann in 1572, Aegidius I in 1580 and Raphael in 1582. Aegidius the Elder's son was the Rudolfian engraver whose prints in the NG of Scotland are the topic of this thesis.

Aegidius' uncle Johann had a son Justus, an engraver working in Italy, and Raphael's sons Raphael II, Philipp and Johann II were all engravers in Munich. Marcus, another member of the Sadeler family, ran a print shop publishing others' engravings; including a number of Aegidius' ones.

Aegidius was born in Antwerp c. 1570 and according to Joachim von Sandrart he accompanied his uncles Johann and Raphael when they left the Netherlands for Germany in about 1586. The Spanish occupation of Antwerp in 1585 could have played a certain role in the Sadelers' re-settlement. Nevertheless, their religious persuasion was not probably the issue because they moved to Roman-Catholic Bavaria and Italy.

Documents of the Antwerp Guild of St Lucas in 1586 registered Aegidius as an apprentice of his uncle Johann. In 1589 Aegidius was mentioned as a Master of the Guild; in spite of his absence from Antwerp. Since at least 1588 he had been working in Munich, producing reproductive prints after paintings of artists at the Bavarian court - Christopher Schwarz, Peter Candid, Hans Rottenhammer and Hans von Aachen.

In the early 1590's Aegidius travelled through Northern Italy to Florence and Rome and his drawings and prints after the Antique and contemporary Italian works of art he saw, including e.g. Barocci's Entombment from Senigallia, survived.

Aegidius was appointed as court engraver to Emperor Rudolf II on 30 November 1597 and moved to the Prague court to become one of the circle of Rudolfian artists. Aegidius already knew some of them: he had met Hans von Aachen in Munich and Joseph Heintz in Rome. Among Aegidius' first reproductive prints produced in Prague were those made after paintings of Bartholomaeus Spranger, in whose house in Prague Aegidius stayed, as documented in 1605. After Rudolf II's death, Aegidius was confirmed as court artist by both Emperor Matthias and subsequently Ferdinand II. Nevertheless, in 1621 Aegidius also became a member of the Prague Painters'

Guild. The payment note of 20 January 1624 was the last document mentioning his name; he died in Prague in 1629.

Aegidius' reproductive prints after works by court artists of the Emperor Rudolf II were significant for spreading the reputation of Rudolfian painters throughout Europe and Aegidius' engraving style influenced a number of his contemporaries. Nevertheless, documentation about his pupils is scarce. Joachim von Sandrart, who himself came to Prague in 1622 with the intention of becoming Aegidius' pupil, mentioned only Isaac Major, an apprentice living in Aegidius' house. No documentary evidence exists about Wenzel Hollar's apprenticeship with Aegidius but there is no doubt about his influence on Hollar's artistic development.

NOTES TO CHAPTER I

1.

Mander, ed. 1969, p.389

2.

Sandrart, ed. 1923, pp.240-242

3.

Typescript of Dorothy Limouze's paper given at the Prague conference Art at Rudolf II's Court in June 1987.

II. RUDOLF II AND HIS PRAGUE COURT

As Aegidius' oeuvre is being considered in the context of Rudolfian art, Rudolf II's personality and his role in the political and cultural history of Central Europe is outlined in this chapter.

The earliest extensive publication on the Emperor is A.Gindely's Rudolf II und seine Zeit published in two volumes in 1861 and 1865 respectively. It was not followed by a work of similar scope until 1973 when R.J.W. Evans' book Rudolf II and His World. A Study in Intellectual History 1576-1612 appeared. Von Schwarzenfeld's Rudolf II. Der saturnische Kaiser of 1961 played a role in satisfying more popular interest in the Emperor's personality. The most recent biography of the Emperor Rudolf II a jeho doba by Josef Janacek was published in 1987 but because the book is written in Czech its impact is necessarily limited. Since the late 1960's there have also been a number of essay studies and University theses on various aspects of the Rudolfian period. In June 1987 the Prague conference Art at Rudolf II's Court had a specialised historical section.

Emperor Rudolf II

Rudolf of Habsburg was born on 18 July 1552, the first son to Maximilian II and Maria, the daughter of Holy Roman Emperor Charles V. Till the age of eleven, Rudolf lived at his father's court in Vienna. It was then a distinctive cosmopolitan centre to which the religiously tolerant ruler invited both Roman Catholic and Protestant humanists, mostly from the Netherlands, Germany and Italy. Rudolf's humanistic interests, his general erudition, linguistic abilities and art patronage were all very much part of the court culture in Vienna. In fact they were shared by some other Habsburgs of the late 16th and early 17th centuries: Rudolf's uncles King Philip II of Spain and England and Archduke Ferdinand of Tyrol and Rudolf's

younger brother Albert, Archduke of the Netherlands.

In autumn 1563 Archduke Rudolf and his brother Ernst left Vienna for Spain where they were met by Philip II in Barcelona in March 1564. For the next seven years the two Archdukes spent their time at Philip II's court in Barcelona and travelling in Spain. Meanwhile, their father Maximilian II became Holy Roman Emperor, Philip II desperately tried to sustain the Spanish rule over the Netherlands and the Turkish threat to Europe was temporarily averted by their defeat at the Battle of Lepanto by the Papal Holy League whose fleet was led by Philip II's brother Don Juan of Austria.

In Spain, the Archdukes' humanistic education, which had begun at their father's court in Vienna, continued in the field of Latin and modern languages, literature and history but science was rather neglected. Rudolf and Ernst also acquired the distinctive ceremonial manners of the Spanish court.

The strictly Roman Catholic character of Philip II's court differed significantly from Maximilian II's religious tolerance. Philip II was a devout member of the Roman Catholic Church and was particularly attracted by the the mysticism of the Spanish visionaries St Theresa of Avila, St John of the Cross and the founder of the Society of Jesus St Ignatius of Loyola. Once the Council of Trent came to an end in 1563, Philip II began to implement the Council decrees with vigour. The Inquisition regained its position and a number of Auto da fe were organised, one in Toledo in June 1568 watched by the King and both the Archdukes.

Philip II's role as a Maecenas was comparable among his contemporaries only to the Archdukes' father Maximilian II. In 1563 Philip II initiated and carried on almost obsessively for thirty years with the construction of the Escorial complex of the Royal palace, the monastery of the monks of St Jerome and the church with the mausoleum for the Spanish Habsburgs. Philip II's private collection of art works ranging from his father's favourite

painter Titian's poesie to Hieronymus Bosch's disturbing visions, had undoubtedly influenced Rudolf's taste.

In spring 1571 the Archdukes Rudolf and Ernst began their return journey from Madrid through Genoa to Maximilian II's court in Vienna. To assure the smooth transfer of the dynastic power, Archduke Rudolf was crowned King of Hungary at Bratislava in September 1572 and King of Bohemia at Prague on 22 September 1575, i.e. during his father's lifetime. After Maximilian II's death at the Diet in Regensburg in October 1576, Rudolf became King of Rome and on 1 November 1576 Holy Roman Emperor.

Rudolf II remained in Prague for his father's burial ceremony in St Vitus Cathedral and then returned to the court in Vienna. There he spent most of his first six years of Imperial rule, only occasionally travelling, e.g. to the Diet in Augsburg.

The reasons behind Rudolf II's decision in 1583 to move his court from Vienna to Prague are not known to have been explicitly stated. But strategic considerations such as the Turkish threat to Vienna undoubtedly played a role as did the fact that during the first half of the 16th century Prague had already been chosen as a place for their court by two Habsburg rulers. Ferdinand I, King of Bohemia, introduced High Renaissance architecture in Prague when he commissioned the Belvedere summer house for Queen Anne. Ferdinand, the Staathalter of Bohemia, later governor of Tyrol and the founder of the Ambras collection so admired by Rudolf II, designed another Prague summer house Hvezda by himself. Once Rudolf II established the Prague court, he left the city only for the Diet in Regensburg in 1594 and for short breaks at his summer palace in Brandys nad Labem.

There were two major political issues, that Rudolf II could not avoid dealing with. As King of Bohemia he had to balance the power of the Protestant and Roman Catholic camps formed by the Czech and Moravian aristocracy. As Holy Roman Emperor he was expected to organise a European

anti-Turkish front.

At the time of Rudolf II's coronation at Prague, members of moderate Roman Catholic noble families such as the Rozmberks, Pernsteins and Harrachs were the most powerful in Bohemia. The situation changed in the late 1590's when the Protestant Jan Zelinsky became the Vice-Chancellor, assuming executive authority on behalf of the Empire in the Czech Lands. Zelinsky's dismissal in 1599 was caused by manoeuvres of Papal nuncio Filippo Spinelli. Then a representative of the pro-Papal 'Spanish party' of young dogmatic Counter-Reformers Zdenek Lobkovic was appointed the Chancellor. But in 1609 Rudolf II altered the power balance once again by issuing his 'Letter of Majesty' granting significant concessions to Czech Protestants, proclaiming their equality with Roman Catholics. Rudolf II's attempts to avoid political restrictions by either the Protestant or Roman Catholic factions proved successful even in the difficult Czech circumstances. There was particular religious tension in Bohemia due to the legacy of the Hussite movement. Nevertheless, Rudolf II's religious tolerance attracted to the Prague court personalities of rather peculiar denominational background, including the Emperor's confessor Johann Pistorius, the physician Johannes Crato and Bishop Dudith.

The Turkish menace to Europe reemerged in 1591 with their offensive on the Hungarian front. During the period of the fifteen-year Turkish war Prague Castle became a busy diplomatic centre. Embassies from even such unlikely allies of Rudolf II as the Muscovite Tsar and Shah Abbas of Persia, whose emissary to Prague was Anthony Sherley, sought the Emperor's leadership for an anti-Turkish coalition. In fact, the temporary peace was brought about by Matthias' Treaty of Zsitvatorok in 1606. Rudolf II felt it as too compromising and also resented his brother's success and therefore never signed it. The Emperor's role as a defender of Christendom against the Turkish threat was particularly stressed in Rudolfine art (pl.1) but not necessarily rooted in real political or military achievements.

The lifelong hostility between Rudolf II and his brother Matthias reached its climax when Matthias made a forced entry into Prague with his Hungarian troops. Consequently, this led to Rudolf II's abdication and Matthias was crowned King of Bohemia in May 1611. The Emperor Rudolf II died at Prague castle on 20 January 1612.

An eccentric recluse at the castle surrounded by his artists and alchemists and pictures of seductive women... it was Rudolf II's portrait disguised as the King of the Thebans in the satire Euphormionis Lusinini Satyricon written in 1607 by John Barclay, a Scottish emigrant.

In fact, it was only towards the end of his life that the Emperor [pl.2] grew almost totally withdrawn from state affairs into his personal world of art, alchemy and astrology. His melancolia, more apparent after Rudolf II's physical and mental crisis in 1600, was frequently reported by his contemporaries and is sometimes interpreted as a symptom of the Emperor's inherited schizophrenia by modern authors.

As far as Rudolf II's erudition is concerned, he could read in Latin, German, Spanish, French, Italian and Czech. His intellectual curiosity ranged from interest in art practise to emblematics, from botany to mathematics; and was fully reflected in the spectrum of personalities invited to Rudolf II's Imperial court in Prague.

The Prague Court

Rudolf II's moving of the Imperial court to Prague, a traditional 'capital' of the Czech Lands, immediately internationalised the town character. The restored papal nunciature was established there and ambassadors and envoys from Spain, Tuscany, France, England etc. arrived in Prague. Civil servants from all parts of the Holy Roman Empire joined the Prague court.

Paradoxically, a decline in the reputation of Charles University and a certain unpopularity of the Jesuit Clementinum among Czech noblemen led to a peregrination to foreign universities and in fact to an increase in contacts between Prague and other centres of learning in Europe. Czech students are known to have visited Heidelberg, Leipzig, Wittenberg and Altdorf, Venice, Padua, Bologna, Sienna, Florence and Rome, Orleans and Paris, Oxford and Cambridge.

Through a number of marriages, a strong link was established between Czech and Spanish aristocracy. Popularity of Italian culture led to frequent visits of young noblemen to Italy. Many of artists and representatives of the Roman Catholic Church and of the various monastic orders, who settled in Prague, were of Italian origin.

During Rudolf II's rule Prague became the most cosmopolitan European city and the centre of its intellectual life was clearly the Imperial court to which Rudolf II invited artists, literati, humanist scholars and scientists from all over Europe.

The Emperor's interest in new concepts in mathematics, physics, astronomy, astrology and alchemy attracted to Prague such personalities as Giordano Bruno, Tycho de Brahe and Johannes Kepler.

Giordano Bruno's treatise Articuli centum et sexaginta adversus hujus tempastatis mathematicos atque philosophos was published in Prague during his short visit there in 1588. In dedicating his treatise to the Emperor, Bruno stressed that only through the activity of an intellectual elite can humanity be saved.

The astronomer Tycho de Brahe spent the last two years of his life in Rudolf II's service, drawing up detailed astronomical tables and advising the Emperor in astrological matters.

Johannes Kepler arrived in Prague in 1600 and remained there till Rudolf

II's death in 1612. He was appointed Imperial astronomer in succession to Tycho de Brahe. Kepler continued his predecessor's research on the movements of the planets and published the results in the Tabulae Rudolphinae.

Although Rudolf II's alchemists failed to discover the secret of transmutation and produce an elixir of life, their efforts brought about significant progress in such fields of science as metallurgy. Oswald Croll's Basilica Chymica published in 1609 with Aegidius' illustrations reflected the typical Paracelsan mixture of mystic philosophy with practical chemistry that prevailed at Rudolf II's court. Two Englishmen were among the Emperor's famous alchemists: John Dee, a court astronomer to Elisabeth I who spent five years in Prague, and his rather charlatan-like assistant Edward Kelley.

Rudolf II's deep personal interest in all the occult arts, caballa and magic found its expression also in the symbolism of Rudolfine art, particularly in illustrations of emblem-books. One of the most popular of them was Symbola Divina et Humana Pontificium, Imperatorum, Regum illustrated by Aegidius and published in three volumes in the years 1601-1603. The authors, emblematis Anselm Boethius de Boodt together with Imperial antiquarian Octavio Strada and historiographer Jakob Typotius, included as many as sixteen emblems devoted to Rudolf II and confronting his Imperial power and personal qualities with the adversity of the world.

Humanist scholars and so-called litterati from all over Europe gathered at Rudolf II's court, often finding in Prague a refuge from either Roman-Catholic or Protestant persecution in their country of origin.

Given his extraordinary linguistic abilities, the Emperor was obviously well read and besides the Hofbibliothek housed in Vienna he had his personal collection of books at the Prague court. No catalogue of such a library is known but there is information available about libraries of

Rudolf II's Prague companions Baron Ferdinand Hofmann, Vice-Chancellor Rudolf von Coraduz and Jesuit writer Pontanus. Prague monasteries also housed precious books and the library of the Premonstratensian monks at Strahov has survived almost intact.

During Rudolf II's reign, Prague became famous as a European publishing centre, especially for texts in Slavonic languages and in Hebrew; the latter being the language not only of Jewish communities but also of Protestant theologians. The Melantrich printing house published mostly historical chronicles, various dictionaries and translations into the Czech vernacular. Censorship as exercised by Anton Brus, Archbishop of Prague who chaired the Censorship Committee at the Council of Trent, was in fact rather mild. An intellectual conformity was sought by the Church in Bohemia only later in the 17th century.

Members of a poetic circle at Rudolf II's court, including a young English poetess Westonia and the poet John Donne, devoted themselves predominantly to erudite Latin poems of allegorical character. In one of his works published in Prague Donne wrote about 'a new Philosophy calling all in doubt', expressing the principal preoccupation of Rudolfine artists and scientists.

Due to Rudolf II's interest in genealogies and to his belief in the dynastic mystique of the House of Habsburg, historiographers Joannes Sambucus from Hungary and Jakob Typotius assumed an important position at the Prague court. Glorification of the Habsburg dynasty became a distinctive feature of Rudolfine art, especially during the period of the Turkish menace.

'Whoever so desires nowadays has only to go to Prague (if he can), to the greatest patron in the world at the present time, the Roman Emperor the Second' Carel van Mander wrote in the didactic treatise in verse on painting Den Grondt des Edel Vry Schilder-const, an introductory part to

his Schilderboeck of 1604 [1].

Rudolf II's role as a Maecenas of living artists and a great collector was described in detail in DaCosta Kaufmann's excellent monograph L'Ecole de Prague. In this thesis Rudolf II as a patron of the arts is dealt with mostly in relation to Aegidius oeuvre. Therefore just a periodical summary of the facts concerning the formation of the 'Prague School' and a short note about the inventories of Rudolf II's Kunstammer follows.

Looking at the development of the 'Prague School' it is possible to distinguish several distinctive stages in its history. The first artists called to the Prague court by the Emperor were those who had already worked for Rudolf II's father Maximilian II: wax-sculptor Antonio Abondio, sculptor Hans Mont, engraver Martino Rota, painters Giuseppe Arcimboldo and Bartholomaeus Spranger. All of them were either the Italians or with an Italian artistic background. In the 1580's they were joined in Prague by a German Hans Hoffmann and Dirck Quade van Ravesteyn from the Netherlands.

During the 1590's the 'Prague School' was already well established and Bartholomaeus Spranger, settled in Prague since 1580, shared the leading position with Hans von Aachen who arrived in Prague from Munich after being Imperial painter 'von Haus aus' for a few years. Among Rudolfian artists then were engraver Aegidius Sadeler, miniaturists Georg Hoefnagel and his son Jacob, painters Josef Heintz, Pieter Stevens and Hans Vredeman de Vries with his son Paul.

After 1600 other important artists came to the Prague court: sculptor Adrian de Fries, miniaturist Daniel Froeschl, Netherlandish landscape painters Roelandt Savery and Paul von Vianen, better known as a goldsmith.

Nevertheless, after Rudolf II's death in 1612 the political and cultural situation in Prague suddenly changed and only very few of those Rudolfian artists who were still alive, remained in the city.

Descriptions by visitors of Rudolf II's collection together with its survived inventories help to identify items from the Emperor's Kunstammer and at least partly reconstruct its organisation.

In 1619 the Czech Estates prepared an auction of Rudolf II's collection in an attempt to finance their anti-Habsburg uprising against Emperor Ferdinand II. The commission led by Vaclav Berka von Duba compiled a list of the Kunstammer items giving also their prices. It survived and was published by Jan Moravek in 1937.

Another inventory of Rudolf II's collection was compiled by Imperial antiquarian Ottavio Miseroni for the victorious Habsburgs when the Czech Estates were defeated at the Battle of the White Mountain in 1620. The inventory, including an extensive list of painting (cat. No.811 - 1387), is kept in the Reichsfinanzarchiv in Vienna and was published by H. Zimmermann in 1905.

Nevertheless, these inventories cannot provide exact information about the original state of Rudolf II's Kunstammer because after his death many works of art were taken from Prague by Rudolf II's brothers, Emperor Matthias and Archdukes Albrecht and Maximilian. According to the Venetian Ambassador to Prague, Giacomo Soranzo, there were over 3000 paintings in Rudolf II's collection when he died in 1612. The only inventory describing the Prague collection as it existed during Rudolf II's life was commented upon in R.Bauer's article of 1976 [2]. The so-called Vaduz inventory was compiled by miniaturist and Imperial antiquarian Daniel Froschl in 1607 and regularly updated with information about new acquisitions till 1611. As it described not only the location of items from the collection but also its systematisation, the Vaduz Inventory enabled DaCosta Kaufmann to present a new and convincing theory of the conception of Rudolf II's Kunstammer as a form of Representatio.

Tracing drawings and paintings originally in Rudolf II's collection which

were a source of inspiration for RudolFINE reproductive prints is rather complicated. Nevertheless, in the 1960's and 1970's Jaromir Neumann successfully identified some works known to have been in Rudolf II's Kunstammer with works either still in situ at Prague Castle or in collections all over Europe. Many items from Rudolf II's Prague collection are now to be found in Vienna and Stockholm where they were sent on the orders of Emperor Matthias and Queen Christina of Sweden respectively. In such a way one of the greatest European art collections was dispersed shortly after the death of its founder.

NOTES TO CHAPTER II

1.

Quoted from the English translation given in Evans, 1973, p. 162. Evans' Rudolf II and His World. A Study in Intellectual History 1576-1612 and Janacek's Rudolf II a jeho doba are the main source for an outline of Rudolf II's court culture as presented in this chapter of the thesis.

2.

The Vaduz Inventory, discovered in the archives of Lichtenstein after World War II and prepared for publication by Erwin Neumann (the article Die Kunstkammer Kaiser Rudolfs II. in Prag. Ein Inventar aus den Jahren 1607-1611 was published after E. Neumann's death by R. Bauer in 1976), was probably the second copy of Froschl's inventory. It could have been owned by Karl von Lichtenstein who served at Rudolf II's court as Obersthofmeister from 1600.

III. AEGIDIUS' REPRODUCTIVE PRINTS IN THE NG OF SCOTLAND

Aegidius' ability to 'translate' drawings and even paintings of others faithfully into the medium of reproductive engraving played an enormous role in spreading Rudolfine imagery, as acknowledged already in Joachim von Sandrart's Academie der Bau-, Bild- und Mahlerey Kunste von 1675 [1]. The works by Rudolf II's court artists became known through Aegidius' prints throughout Europe and even in Latin America and Asia; as shown by feather-paintings and Persian miniatures after Aegidius' engravings [2].

Aegidius' talent for sensitive expression in the print medium of various styles of other artists was undoubtedly appreciated by Rudolf II. The Emperor was a connoisseur who collected both engraving sheets and print plates. The Vaduz Inventory recorded among the Kunstammer items a then rather unusual collection of copper plates, including some of Durer's and Aegidius'. There was also a print market held regularly in the Vladislav Hall of Prague Castle as shown on the engraving of 1607 (pl.3).

Rudolf II's attempts to acquire for his collection works he admired were fiercely determined and mostly successful. Nevertheless, in a few cases when all the efforts of his art agents were fruitless, the Emperor tried to secure for his Kunstammer at least decent copies (always recorded as such in the Vaduz Inventory) of unobtainable works of art. Some of Aegidius' reproductive engravings, especially after famous Italian paintings, could have played a similar role in the conception of Rudolf II's collection.

Aegidius' sixteen engravings in the NG of Scotland in Edinburgh, despite being a small number out of four hundred Aegidius' prints recorded in Hollstein and having been acquired at random, are a very good example of Aegidius' range of interest and the variability of his style in reproductive prints. The engravings commented upon in this chapter include religious, landscape and pastoral subjects as well as a portrait.

Nevertheless, the proportion of religious prints among Aegidius' engravings in the NG of Scotland, i.e. thirteen out of sixteen, is in fact substantially higher than their ratio in Aegidius' oeuvre.

Among his contemporaries he was held in high esteem as a portraitist and known for his engravings after some of Bartholomaeus Spranger's famous poesie of which appraisal ranges from pornography to an expression of the serio-ludere atmosphere of Rudolf II's court. Also Aegidius' allegorical and landscape prints and illustrations of alchemical and emblem books have to be mentioned to avoid a false emphasis on religious subjects which could be caused just by their sheer number among Aegidius' engravings in the NG of Scotland.

A. RELIGIOUS SUBJECTS

With the exception of the Assumption of the Virgin and a non-narrative devotional image of the Man of Sorrows, all Aegidius' religious prints in Edinburgh illustrate events from the life of Christ and the Passion. Therefore, in the text the reproductive engravings are presented according to the 'chronology' of their subjects rather than in alphabetical order as in the Catalogue.

The Virgin and Child in a Landscape

Aegidius' print The Virgin and Child in a Landscape (cat. No.13, pl.XIII) was executed after Durer's famous pen and watercolour drawing The Virgin among Multitude of Beasts (pl.XIIIa), then in Rudolf II's collection.

Aegidius followed Durer's watercolour in every detail but more significantly he was also able to convey an extraordinary lyrical unity of the drawing composition. Both artists reached an additive harmony of tens of individual images through an unifying element of light. Aegidius, being an experienced draughtsman himself, could sensitively 'translate' the

watercolour shading into the rich tonal range of the print linear hatching. The two works differ only in Aegidius' more emphasised plasticity of forms, especially in his treatment of trees.

In his drawing, Durer obviously related to a Medieval and Renaissance iconographic type of the Madonna of Humility seated in the garden. Realistically portrayed animals of all sorts (stag-beetle, terrier, snail, fox, frog, crab, owls, parrot, swans, stork, sheep and goats, dog, donkeys, camels and horses) and various kinds of flora have to be interpreted in the context of the traditional symbolism, which was certainly alive in Durer's epoch. The occurrence of the animal and floral symbolism at Rudolf II's court is shown in e.g. Georg Hoefnagel's oeuvre.

The Aegidius engraving is an expression of the great popularity Durer's works enjoyed at the Prague court. His drawings and even wooden and copper print plates (which could possibly have been used for printing new impressions) were among the items of Rudolf II's Kunstkammer. The Emperor also owned Durer's manuscript of one of the volumes of his Proportionslehre treatise. The care exercised during the transport of Durer's Rosenkranzfest altarpiece to Prague, when Rudolf II finally acquired it from the church of San Bartolommeo in Venice, became legendary through Joachim von Sandrart's description [3]. The Emperor was the foremost Durer collector and only the artist's native Nuremberg could equal Prague as far as Durer's cult in the late 16th and early 17th centuries is concerned. Fucikova [4] suggested that Rudolf II himself had played a decisive role in such revival of interest in Durer's art which then occurred throughout Europe. This interest in Durer's work at Rudolf II's court was in fact just only one expression of a wider conception of the re-vitalisation of older models of thought and forms at the Prague court.

It is not possible to determine exactly how and when Durer's watercolour drawing The Virgin among Multitude of Beasts reached Rudolf II's collection. It could have been acquired for the Emperor by his Ambassador

to Spain Hans von Khevenhuller in 1587-1589 from the inheritance of Cardinal Granvela. Von Khevenhuller's letter of 20 July 1587 sent from Madrid informed Rudolf II about a book of 250 of Durer's drawings owned by Cardinal Granvela's heirs and to be sold for about 500 Ducats [5]. In the late 1580's the Emperor probably bought some of Durer's works from the Nuremberg family Imhoff who inherited a collection of the artist's paintings, drawings and engravings assembled by Durer's close friend Willibald Pirckheimer.

According to Hollstein there are six more known Aegidius engravings after Durer's works, religious images and a portrait, and Aegidius also used Durer's motifs in some of his own compositions. In this way he participated in the task of the so-called Durer-Renaissance. Similarly, the painters Hans Hoffmann and Daniel Froschl were called to the Prague court by Rudolf II not as mere Durer copyists but to work in Durer's maniera, to imitare Durer's style in the new context of Rudolfine art.

The Holy Family with the Censer

Aegidius' engraving The Holy Family with the Censer (cat. No.7, pl.VII), after Hans von Aachen's drawing (pl.VIIa) from the end of his Italian period before he left for Bavaria in 1587 [6], has also Georg Hoefnagel's monogram. The print is an example of a close and repeated association of the three above mentioned Rudolfian artists, who had met each other already at the Bavarian court in Munich in the late 1580's. Their Prague collaboration (benefiting from von Aachen's draftsmanship, Georg Hoefnagel's erudition and Aegidius' ability to ensure a wide spread of an image by using print medium) is well known through Aegidius' engraving of a complicated Rudolfian allegory Nicomaxia Vitae after the drawing Curriculum Vitae Christianae [7].

Aegidius' print The Holy Family with the Censer has the Latin inscription

'Ignea vis fidei...solet' (Fiery fortitude of faith when is breaking through clouds full of water / fiery holy fortitude of prayer when is rising to stars / where the life events are not so joyful / there God stays more often) and a motto inscribed in the book held by an Angel: 'Deus spiritus est... adorari' (God is the Spirit and in the Truth of the Spirit is to be venerated). These two inscriptions could be interpreted, according to the methodology suggested by Sparrow in his book [8], as examples of two different levels of a relationship between a visual image and its lettering. The motto inscribed in the book assumes the role of a 'label' used to evoke appropriate devotional associations. The inscription 'Ignea vis fidei...solet' becomes a kind of 'commentary' upon the visual message of The Holy Family with the Censer, expressing it in the language of another medium. It draws attention to the symbol of faith depicted on the print as a heart in flames against dark clouds. Hoefnagel's monogram most probably indicates his authorship of the engraving inscription.

Comparison of the print with von Aachen's preliminary drawing shows Aegidius' ability to work after a rather sketchy composition. The details designed by Aegidius (clouds, elements of architecture, a basket, details of vestures and also facial expression of figures) congenially respond to von Aachen's style, despite a certain sculptural stiffness of the engraved image. Aegidius' sensibility towards von Aachen's work was reflected in a number of reproductive engravings and von Aachen's style undoubtedly influenced Aegidius' original designs.

The Virgin and Child Embracing St John the Baptist

The Virgin and Child Embracing St John the Baptist (cat. No.12, pl.XII) was engraved by Aegidius after Hans Rottenhammer's design, as stated by the print lettering. The Madonna or the Holy Family were Rottenhammer's small devotional paintings which formed a substantial part of his oeuvre.

Such iconographic images of the Marian cult were popular as objects of private devotion among Roman Catholics. In his recent article, Montias [9] identified the destruction of works of art in Dutch ecclesiastic institutions during iconoclastic revolt as an important impulse for the growing demand of art works for 'home' devotion in the 17th century. The situation was similar in Bohemia during Rudolf II's reign when the Roman-Catholic Church had still not renewed rich decoration of interiors of local churches after the Hussite revolution in the 15th century and the following decades of religious unrest in the Czech Lands. The art market of devotional images was abundant in engravings, for obvious reasons of financial advantage of a serial production. The idyllic grace of Rottenhammer's design skilfully 'translated' into Aegidius' The Virgin and Child Embracing St John the Baptist was suitably congenial with the character of devotional images, especially in a hand-coloured version of the print, as e.g. from the Bibliotheque Royale in Brussels.

Nevertheless, the engraving The Virgin and Child Embracing St John the Baptist could as well have been commissioned from Aegidius by a patron among the supporters of a revival in Marian spirituality at Rudolf II's circle. The choice of Rottenhammer's design for the print could indicate such a possibility because of painter's well established contacts with the Prague court; his works were among the items of Rudolf II's Kunstkammer and he also probably acted as the Emperor's art agent in acquiring Durer's Rosenkranzfest altarpiece [10].

The print inscription 'Mille dat...consimilis!' (The Baptist gives a thousand kisses to the Eternal Son / God returns a thousand kisses: a wonderful love / do you see the bliss of the mother hugging the boys ? / she does not know what suffering awaits him!) simply describes the scene depicted and its emotional atmosphere conditioned by the knowledge of the Passion awaiting Christ, as visually emphasized by the cross besides the infant John the Baptist. Therefore, the inscription has the role of a mere

textual parallel of the visual image.

The subject of the Child meeting the infant John the Baptist is not in fact to be found anywhere in the New Testament text. The story about the Holy Family returning from Egypt and visiting the Virgin's cousin Elisabeth and her son John appeared only later in Pseudo-Bonaventura's narrative about Jesus infancy.

Rottenhammer's composition placed a close-knit group of three figures into a spatial niche provided by a rich curtain drapery and an architectural background. To express the plasticity of the boys' naked bodies and rich folds of drapery in cross-hatching of the print medium required Aegidius' virtuosity of gradual shading.

St Christopher

The engraving St Christopher (cat. No.10, pl.X) after Jacopo Bassano's painting was mentioned among Aegidius' highest achievements in von Sandrart's Academie der Bau-, Bild- und Mahlerey-Kunste von 1675, describing the engraver as 'supremely perfect in everything, the man to be called a Master of all Masters and praised because he deserves it' [11].

The oblong format of the central part of Jacopo Bassano's triptych was transformed into a more square one in Aegidius' composition. Aegidius sought to preserve the balanced proportions of the print after the Latin dedication of five lines was added to the image. Otherwise, Aegidius closely followed Bassano's design, even in such details as a coastline in the background, movement of the saint's drapery and treatment of his hair. The comparison of Bassano's and Aegidius' work (both of the main scene of St Christopher with the blessing infant on his shoulders and the inserted image of the Virgin and Child) shows a noticeable difference in the typology of figures designed by the two artists. A certain aridity in Bassano's types was overcome by Aegidius giving a more child-like character

to the infant Christ and clearly emphasising the Virgin's maternal affection in the inserted image of Mater Amabilis in the clouds.

Aegidius' St Christopher was probably intended as a devotional print; the saint being the patron of pilgrims and other travellers. The iconography of Aegidius' engraving is likely to have been based on the narrative of the Legenda Aurea compiled by Jacobus de Voragine, Archbishop of Genoa.

The requirements of the historical and theological truthfulness of art, stated by the XXV session of the Council of Trent in 1563, led to attempts by the Roman-Catholic Church to suppress St Christopher's widely popular cult because of the saint's doubtful historicity [12]. Nevertheless, in 1605 Aegidius chose this subject for his print dedicated to the prior of the Augustinian monastery of St Johann der Taufer in Vienna, Wolfgang Jakob Hoffman. A possible impulse could have been Hoffman's involvement with the Augustinian hospice of St Dorothea. In that case, an image of such a popular intercessor in favour of the sick was an obvious choice [13]. Also the fact that Jacopo Bassano's altarpiece was in the church of San Cristoforo della Pace on the Venetian island of Murano could have played a certain role because it was a foundation of the Augustinian Hermits, the monastic order prior Hoffman belonged to.

Riverscape with the Temptation of Christ
to Turn Stones into Bread

The Brueghel tradition played an important role in the development of Rudolfian landscape painting, drawing and engraving. Rudolf II admired Pieter Brueghel the Elder's works first in Maximilian II's collection and then at Philip II's court. At the Prague court Jeremias Gunther was known to produce copies after Pieter Brueghel the Elder whose works were sought by the Emperor for his Kunstammer. Peter's son and follower Jan Brueghel the Elder visited Prague (as verified by his drawing A Horse in the Woods

signed 'Brueghel fecit - Praga 1604') and his painting Allegory of the Sense of Sight seems to show items from the Prague collection. Rudolf II's life-long patronage of the artist is confirmed by an inscription on the painter's tomb, said to be composed by Rubens, recalling the Emperor as the judge of all talents and the greatest patron of the arts.

Aegidius' engraving Riverscape with the Temptation of Christ to Turn Stones into Bread (cat. No.9, pl.IX) is a reversed copy of Jan Brueghel the Elder's pen-drawing of 1595 (pl.IXa). The subject was the one most frequently chosen by artists out of three scenes of Satan tempting Christ as described in the Gospels (Matthew 4:1-11, Mark 1:12-13 and Luke 4:1-13). There are not many visually dramatic elements in the episode: 'Then was Jesus led up of the spirit into the wilderness to be tempted of the devil. And when he had fasted forty days and forty nights, he was afterward an hungred. And when the tempter came to him, he said, If thou be the Son of God, command that these stones be made bread. But he answered and said. It is written, Man shall not live by bread alone, but by every word that proceedeth out the mouth of God.' (St Matthew 4:1-4). The scene of an animated conversation between the two figures dwarfed by the powerful landscape around them is a clear example of the 'secularisation' of religious images in Netherlandish art of the late 16th century [14]. The religious iconography obviously provided Jan Brueghel the Elder with a suitable pretext for a description of the forest landscape.

Comparison of the drawing (pl.IXa) with the engraving (pl.IX) shows the transformation of Christ by Aegidius into a sturdier figure making a more pronounced gesture. Otherwise, the print repeats the composition and style of Jan Brueghel the Elder's drawing. Both the artists concentrated on capturing the picturesque distortions of tree trunks and branches and the play of light and shadow in the forest foliage.

Pieter Brueghel the Elder's tree studies were influential particularly among his Antwerpian followers, including his two sons Pieter and Jan. His

oeuvre influenced the Frankenthal School of landscape painting led by Coninxloo and also Rudolfian artists, especially after Roelandt Savery's arrival to Prague in 1603 and Jan Brueghel the Elder's visit to the city a year later. Undoubtedly Aegidius' numerous engravings after Jan Brueghel the Elder increased the popularity of the forest landscape genre in Rudolfian art.

Flagellation

Christ's flagellation is mentioned only briefly in the New Testament (Matthew 27:26, Mark 15:15, John 19:1) but during the Middle Ages it developed into a narrative subject of great complexity. The intensively emotional religiosity of the Devotio Moderna and the German mystic movements found expression in a number of vernacular Passion tracts. Their detailed naturalistic description of the flagellation episode was vividly reflected in the visual arts. Nevertheless, there is no copious dripping of blood down Christ's body and no tearing of his flesh seen on Aegidius' engraving of the Flagellation (cat. No.6, pl.VI) which otherwise included all descriptive elements required by the narrative tradition (Christ bound to a column at Pontius Pilate's judgement hall is watched by vicious onlookers from the balcony as he is being scourged by soldiers with thong whips). The Italian origin of the design here automatically implied much less drastic treatment of the Passion subject than usual in Northern mystic art.

All the same, Giuseppe Cesari's complete lack of pathos and his strong emphasis on the dignified beauty of figures in the central group of the Flagellation was rather exceptional and his design became popular in Italy and all over Europe, probably through Aegidius' print. The Rudolfian engraver rendered Cesari's spatially developed composition of naked bodies in vigorous movement by modelling shapes in sharp contrasts of light and shadow, using very fine cross hatching of varying density. It is possible

to trace Cesari's influence on Aegidius' original design of the print Dying St Sebastian where Aegidius' treatment of the saint's muscular body in exaggerated movement is reminiscent of Cesari's style [15].

The engraving inscription gives the name of Rome and the date of 1593 when Aegidius could have met the painter there. Giuseppe Cesari, named 'Cavaliere di Cristo' by Pope Clement VIII in reward for his frescoes in San Giovanni Laterano, was not an official painter of the Papal court but was a rather influential figure in the art world of Rome. Among others, he worked with Bartholomaeus Spranger's Roman follower Paris Nogari. Rudolf II was undoubtedly aware of Cesari's reputation and tried to secure some of his works for the Prague Kunstammer. The Emperor owned Cesari's painting Perseus Liberating Andromeda but his acquisition attempts did not always succeed: in Cardinal Aldobrandini's letter of 10 January 1603 Rudolf II was informed that Cesari had been unable to satisfy the Emperor's request for a painting [16]. Cesari's influence was rather strong in the oeuvre of one of the foremost Rudolfian painters, Josef Heintz. He participated in painting altarpieces in the Jesuit church of Il Gesu in Rome during the second half of the 1580's, together with Cesari, Federico Zuccari, Paul Brill and his later colleague at Rudolf II's court, Hans von Aachen.

Aegidius' engraving reproduces Cesari's Latin dedication to his long-term patron Cardinal Giulio Antonio Santori 'Murice...1593' (Sanctori, you whom have your silver brows crowned with purple / you who I rightly revere and love / please do not reject my eternal pledge of obedience, the art work / which is dedicated to you by painter Arpinas 1593). It is a rather standardised kind of dedication formula.

Another state of the print (pl.VIa), published by Justus Sadeler, omitted Cesari's dedication and instead inserted the inscription in an unusual combination of Latin and Italian 'Que sunt... il suo signore?' The engraving was published by Justus Sadeler presumably during his Italian stay and the use of both the learned Latin and the local vernacular in the

same state of the Flagellation could have been aimed at reaching the widest possible audience. Already the decree De invocazione, veneratione et reliquiis sanctorum et sacris imaginibus, published by the Council of Trent, stressed the didactive-educational role of art and the need to communicate the religious message to people of all social levels and educational standarts. For such a purpose the linguistic approachability of inscriptions was one possible way of widening the range of response to religious prints.

Christ on the Cross and the Virgin with St John

The engraving Christ on the Cross and the Virgin with St John (cat. No.2, pl.II) is after the altarpiece in the Jesuit church of St Michael in Munich by Hans von Aachen, the artist with whom Aegidius worked on the famous Salus Generi Humani (H 18-30) series of 12 religious print-emblems for Archduke Ferdinand of Tyrol, and collaborated so closely at the Prague court of Rudolf II. Von Aachen's designs for Aegidius' engravings were not exclusively of religious subjects; they also included allegorical images of a great importance for the iconography of Rudolfian art and for the cult of Rudolf II as a ruler and Maecenas [17].

Von Aachen's altarpiece is generally dated c. 1603 when the painter was sent on his journey from Prague to Italy to acquire works of art for Rudolf II's collection or to von Aachen's earlier period when he arrived in Munich from Venice in 1589 on the invitation of Count Otto Heinrich von Schwarzenberg who introduced him to the patrons at the Bavarian court. During this stay in Munich von Aachen met Aegidius before the engraver's journey to Italy proceeding his appointment to Rudolf II's court in 1597.

All four Gospels describe Christ's death in detail (Mathew 27:33-56, Mark 15:22-41, Luke 23:33-49, John 19:17-37). Von Aachen's painting is a traditional iconographic image of great compositional simplicity and of

emphatic emotional impact, as was generally required from art by the authorities of the Roman-Catholic Church during the Counter-Reformation. Furthermore, the Crucifixion altarpiece was commissioned from von Aachen by the Society of Jesus (he had already previously worked for the Jesuits in Rome [18]), an educational and missionary order consistently asserting a similar role of preaching and religious art in converting people and confirming their faith.

The state of Aegidius' print in the NG of Scotland was probably only a preparatory impression because no titulus 'INRI' was designed on the cross label whereas it appeared in the state of the print bearing Edmund of Cevce's dedication to the Cistercian Abbot Antonio Flamingo.

There are some differences between the painting and the engraving in rendering the figures of Christ and the mourners. As far as the background of the crucifixion scene is concerned, hardly any comparison between von Aachen's and Aegidius' work can be made because of the highly darkened surface of the painting.

Aegidius changed the arched shape of the altarpiece painting into the oblong format of the engraving, as was then common practise [19]. That necessarily led to the change in proportions, the engraved image became more compressed, losing the powerful vertical emphasis of von Aachen's composition and the cross on Aegidius' engraving assumed almost a 'T' shape. The symmetry of Aegidius' composition was emphasised by the design of Christ's loincloth surging on both sides of his body.

Aegidius' figures are heavier and more rustic than von Aachen's typically lyrical and contemplative protagonists. There is also a particular iconographic change: in the painting the Virgin and St John were depicted attending the Crucifixion scene after Christ had already died whereas Aegidius' engraving emphasised a direct eye contact between the Virgin and the living Christ. In fact, only the latter image corresponds to the

description of the Virgin and St John standing by the cross on Golgotha as given in the Gospel according to St John [20].

The background of the cross scene in Aegidius' engraving is mountainous landscape animated by several groups of vividly gesturing people with their backs to the Passion scene and facing the valley with a castle, churches and domestic buildings. The architectural style is varied, ranging from the typical German Gothic to a polygonal building - the symbolic image frequently used by artists to depict Jerusalem (the architecture of an ideal temple was usually derived from descriptions of the Dome on the Rock, then believed to be built by King Solomon).

Descent from the Cross

Aegidius' engraving Descent from the Cross (cat. No.4, pl.IV) from the NG of Scotland in Edinburgh reproduces in detail Jacopo Tintoretto's painting (pl.IVa), now in the Galleria dell' Accademia in Venice. In fact, the engraving shows in all probability the original appearance of Tintoretto's work commissioned for the Jesuit church of the Umilta. Nevertheless, only after surface cleaning (currently in progress) has been carried out will it be possible to confirm that there is really no trace of the second ladder in the painting.

Another state of Aegidius' print (pl.IVb), as seen in e.g. the Bibliotheque Royale in Brussels, consists of two individual sheets put together. The lower sheet has the same engraved image as the Edinburgh state but the additional second ladder was outlined over its rocky background. The upper sheet depicts an intersecting part of the cross, with two ladders resting on the cross-bar, and the Mystical Sun behind. According to Hollstein (H 54 - III), there is another state of Aegidius' engraving, kept in Vienna, where the second ladder is fully engraved. Comparison of the two parts of the print in the Bibliotheque Royale in

Brussels showed the vertical outlines of the cross and the first ladder, as well as the shading lines of the clouds, merging fluently. Also the density of cross hatching and its technique seemed to be identical in both sheets. Therefore, it is quite safe to assume Aegidius' authorship of both the lower and upper part of the Brussels impression of the Descent from the Cross.

Tintoretto's composition depicts the deposition of Christ's body on the ground at the foot of the cross. The participants of the scene may be identified as Joseph of Arimathaea, Mary Magdalen and the Virgin Mary swooning into the arms of her companion. The scene is described in the Gospels (Matthew 27:57-58, Mark 15:43-46, Luke 23:52-53, John 19:38-39) but the swooning of the Virgin is not mentioned and as a purely human reaction was then felt by theologians somehow unsuitable for representations of the Virgin. Therefore, such an iconographic image in Aegidius' engraving could have been classified by the Roman-Catholic Church as admittedly not prohibited but an abusive image in art. Nevertheless, Tintoretto's painting itself is generally dated to the late 1550's, i.e. before the XXV session of the Council of Trent in 1563 which issued the guidelines for the censorship of religious art. The motif of the swooning Virgin appeared frequently in Tintoretto's paintings of the Crucifixion and Deposition subjects, including the Deposition from the NG of Scotland which was engraved in its original form by Lucas Kilian.

The print inscription 'Sic...principio carens' (Thus we are to blame for that he was lying, the only spirit of the world / without the end neither the middle nor the beginning) emphasised the direct and individually aimed emotional appeal of the Passion image as a subject for devotional stimulation through empathy.

Aegidius sensitively 'translated' Tintoretto's landscape background and his figural style including facial expressions but there is a certain awkwardness in the depiction of the movement of the limbs in Aegidius'

print. The foreshortening is out of proportion and the anatomy of the bodies is distorted; it shows Aegidius' relative inexperience in rendering such spatial description which was so successfully used in the Italian art of the period.

At the beginning of his Italian stay (when Aegidius probably made an engraving after Tintoretto's painting while staying in Venice on his way to Florence and Rome) he was obviously more familiar with the stylistic and iconographic tradition of Netherlandish and German art. Such an assertion seems to be confirmed by Aegidius' enlarged version of the Descent from the Cross of which the upper part is dominated by the mystical Sun - an iconographic image of a distinctively Northern European origin, practically unknown in Italian art. The combination of Tintoretto's composition of the cross group with its emphasis on a whole range of human emotions (including the seemingly accidental gesture of the Virgin holding Christ's foot) and the austere symbolical image of the cross and the Sun, led to the particular visual and semantic tension of the print design - reflecting differences in Tintoretto's and Aegidius' cultural environment.

Entombment

Aegidius' Entombment (cat. No.5, pl.V) is after the Senigallia altarpiece by Federico Barocci and the engraving was highly praised by von Sandrart in his Academie der Bau-, Bild- und Mahlerey-Kunste von 1675 [21]. The only known secular subject in Barocci's whole oeuvre, the painting Aeneas' Flight from Troy, was commissioned by Rudolf II. A special condition that 'ma bisogna che sappiate che l' Imperatore non vorebbe opere di devozione ma di altro gusto' (but you need to know that the Emperor would not like devotional works but of other kind) was then stated [22]. Barocci's reputation at the Imperial court was undoubtedly enhanced by Rudolf II's trusted art adviser, painter Bartholomaeus Spranger when he arrived in Prague in 1583 from Rome where Barocci was such a highly esteemed artist.

In fact, this state of Aegidius' engraving of the Entombment seems to belong to his pre-Rudolfian period and to be destined for the Italian market for devotional prints. It was recently suggested by Limouze [23], primarily because of the engraving inscription composed by a local scholar Flamius Valerini Veron: 'Huc genus...lauem' (Hither turn your faces, human specie, here turn your sight / where the onlooking Sun grows pale by anguish and veils the faces / you will surely not watch with dry eyes the one who created it all / being taken off the cross where he suffered for our sins / Do not shrink off sharing the suffering of the poor Mother / neither the cry of the companions during the night full of lament / nor leave before they wrap the holy body / it makes me weep and wash the holy wounds). Admittedly, there is no theological subtlety in the text but it addresses a devotee personally in order to move him, as was the principal element of private devotion. The devotional character of Aegidius' print was furthermore emphasised by the dedication to Cardinal Federico Borromeo, Archbishop of Milan and an outstanding Counter-Reformer (but another state of the engraving with the text and Borromeo's coat of arms removed could well have been produced later in Prague because of the reputation of Barocci's famous altarpiece). The element of elegance and grace embodied in Barocci's design was accordingly observed in the choice of an elegant form of letters for the print inscription.

In his painting Barocci followed in detail the Gospel text (Matthew 27:59-60, Mark 15:46, Luke 23:53-55, John 19:40-42): Christ's sepulchral place is a tomb carved in the rock close to Golgotha where the two thieves are still seen on crosses. The protagonists of the painting, identifiable according to the New Testament, are Joseph of Arimathaea, Nicodemus, St John the Evangelist, Mary Magdalen and the Virgin. But then Barocci suprisingly located the scene locally by an easily recognisable Palazzo Ducale of Urbino painted in the background.

Working after the Senigallia altarpiece Aegidius had a difficult task to

evoke in the print medium the painting's colorito, a distinctive quality of Barocci's art. As the engraving shows, Aegidius' fine closely laid lines and dense cross hatching successfully rendered the painter's wide spectrum of light and dark colour tones.

Three Angels Holding the Body of Christ

Aegidius' engraving (cat. No.11, pl.XI) after a design of a minor Venetian painter Marco dell'Angolo called Del Moro belongs again to the genre of devotional prints, so popular during the Counter-Reformation. Its subject is in fact the Man of Sorrow - a devotional image of Christ sitting at the edge of his open tomb and displaying the five wounds, a non-narrative image not mentioned in the Gospels. The print iconography differs from the traditional treatment of the subject because there are no instruments of the Passion depicted by Aegidius and the body of the dead Christ is supported by three angels. The inscription 'Cum...victa cadit' (Contemplating your sweet death, Jesus, / I am ashamed by the terrible cause of the death / and when my tongue yearns to invent words of comfort / it falls overcome by the gravity of the thing) has the already familiar character of an appeal to contemplate the Passion of Christ, as recognised in the devotional prints previously mentioned.

There are four known states of Aegidius' engraving Three Angels Holding the Body of Christ [24], one of which gives the date of 1588 [H 58 - II] and Hoefnagel's monogram. That would mean that Aegidius engraved it while in Munich, where he frequently collaborated with Georg Hoefnagel, i.e. before his Italian journey. The print cross hatching is less subtle than usual in Aegidius' oeuvre and there are places where the printing plate was hardly touched by the engraver, the tonal passages are rather abrupt and the spatial construction of the composition is unsuccessfully flat. It could imply that Aegidius worked after dell' Angolo's sketch rather than a painting.

The state of the Three Angels Holding the Body of Christ kept in the NG in Prague (pl.XIa) [25] has the inscription 'Jesu! Durch deinen Tod, hulft uns alle Noth' (Jesus! Through your death save us from all troubles). Together with the engraving Emperor Matthias entering Prague in 1611 (mentioned in van den Brande's thesis [26] but not recorded by Hollstein) it is a very rare example of Aegidius' print bearing an inscription in German vernacular. However, the choice of German as the language for the print inscription was not necessarily Aegidius' but possibly P. Furst's as a publisher of the print.

Assumption of the Virgin

During his journey through Northern Italy to Rome in the early 1590's, Aegidius produced many engravings after the Italian paintings he saw in situ (e.g. Tintoretto's Descent from the Cross in the church of the Umilta in Venice and Barocci's altarpiece in Santa Croce in Senigallia, among the prototypes of Aegidius' prints in the NG of Scotland). He was interested in Antique ruins - unlike another Rudolfian artist Bartholomaeus Spranger whose indifference towards the Antique monuments in Rome was recorded by van Mander - as shown by Aegidius' signed drawing in the Moravian Gallery in Brno (Inv. No.B 2559, pl.4). There is also a significant number of engravings by Aegidius which reproduce works by his transalpine countrymen living in Italy. The cultural differences, ranging from art theory to everyday customs, between Italy and their countries of origin usually led Netherlandish and German artists to create their own 'colonies' throughout Italy in art centres such as Venice, Florence and Rome. Aegidius undoubtedly joined such a circle of transalpine painters in Rome, originally formed there in the 1570's around Anthonis Santvoort and including the artists Aegidius later collaborated with at Rudolf II's court: Hans von Aachen, Bartholomaeus Spranger and Joseph Heintz. A rather influential figure of the group around Santvoort (especially as far as von

Aachen's work is concerned) was Hans Speckaert. It was after his drawings (pl.Ia) that Aegidius made the whole series the Life of the Virgin, to which the engraving Assumption of the Virgin (cat. No.1, pl.I) belongs.

During the Counter-Reformation Marian cult grew quickly and Marian iconography became increasingly rich. The Virgin was the subject of both popular devotion (being perceived as the principal intercessor among the Christian saints) and at the same time the subject of highly sophisticated theological discussions. Aegidius' series after Speckaert's drawings depicted subjects from the life of the Virgin as traditionally codified in art: the Annunciation, the Visitation, the Adoration of the Shepherds, the Adoration of the Magi, the Circumcision and the Assumption. Aegidius probably engraved the series during his stay in Rome where he had easy access to Speckaert's drawings. Shortly before Aegidius' arrival in the city, Cardinal Gabriele Paleotti sought to establish the appropriate iconography of the Assumption (also the subject of the print in the NG of Scotland) for Scipione Pulzone's altarpiece in the church of San Silvestro al Quirinale [27]. The codification of the representation of the Assumption was complicated by the fact that such an event is not mentioned in the New Testament and was only described at length in Apocryphal literature and retold in the Legenda Aurea. The principal iconographic problem concerned the Apostles' presence at the scene of the Assumption because according to the tradition of the Roman-Catholic Church they did not arrive at the Virgin's empty tomb until three days after the event took place. The number of Apostles present was also a point of disagreement because St James the Greater had died before the Virgin's death but artists tend to portray all twelve Apostles. Obviously, such theological subtleties did not trouble Aegidius, if he realised them, and he chose to follow Speckaert's design almost precisely. The print, published by Petr de Iode, bears the inscription of a devotionally exclamative character: 'State viri... eximet vmbras' (Stand, men, stop crying / the light was elevated to the sky to dispel shadows).

The opportunity to contrast the Apostles' excited gestures and postures with the solemn image of the Ascending Virgin was fully exploited by Speckaert's design of two compositional levels. Aegidius' engraving faithfully reflects their different emotional tone.

B. SECULAR SUBJECTS

There are three Aegidius' engravings of secular subjects in the NG of Scotland: a landscape and a portrait represent genres rather popular and abundant at the Prague court and the Angelica and Medoro has a subject which was chosen also by other Rudolfian artists for their works.

Angelica and Medoro

Aegidius' print Angelica and Medoro (cat. No.14, pl.XIV) after the painting by Carletto Caliari (pl.XIVb) illustrates an episode from Ariosto's poem. His Orlando Furioso was first published in 1516 (the second edition in 1532) and soon translated to many European languages. The text illustrated by Aegidius' engraving is from the Book XIX of Ariosto's poem and in the English translation of 1591 by Sir John Harrington forms Canto 28 [28]:

'Amid these joyes (as great as joyes might be)
 Their manner was on ev'rie wall within,
 Without on ev'rie stone or shadie tree,
 To grave their names with bodkin, knife, or pin:
 Angelica and Medore you plaine might see
 (So great a glorie had they both therein),
 Angelica and Medore in ev'rie place
 With sundrie knots and wreath they enterlace'

The episode is the one of Christian Princess Angelica in love with a humble Moor soldier Medoro. He was nursed by Angelica after being wounded by the Scottish soldiers at the Battle of Charlemagne. The episode when they are inscribing their names on trees is not the central one but together with

Angelica's deliverance from a sea-monster by Ruggiero they were the most frequently illustrated subjects from Ariosto's poem.

There is Aegidius' drawing which is dated 'in Rome 1593' whose subject is given as Rinaldo and Armida by van den Brande, whereas in the catalogue of the Groningen Museum of 1965 it has the title Paris and Oenone but is interpreted by R.W. Lee as Angelica and Medoro and said to be based on the composition of Giorgio Ghisi's print after his brother Teodoro's design [29].

Carletto Caliari's work of the early 1590's is in fact the first extant painting of the subject popular among Rudolfian artists [30]. There are two versions of Caliari's painting: one in the Barbieri collection in Padua and the other in the NG in Prague (pl.XIVc, formerly in the Nostitz collection). Aegidius' engraving closely follows Caliari's painting now in Padua, whereas the Prague version differs from the print in the treatment of the landscape setting with its flora and fauna and in some details of postures (e.g. a putto with a goat on the right). Lee suggested in his essay Names on Trees that Aegidius saw Caliari's painting only after its transfer to Germany. This does not necessarily exclude the possibility that Aegidius could have engraved it in Venice in the early 1590's, before it left Caliari's workshop. Aegidius could have been then taken to Venetian artists' studios by Jacob Konig, the goldsmith and art dealer, who became one of Rudolf II's art agents in Italy after meeting the Emperor in Prague in 1586. Konig knew the Caliari family and was portrayed by Carletto's father, Veronese [31]. Carletto's painting shows strong influence of his father's style as far as figural types are concerned, whereas the landscape in the background has a distinctively Northern character as seen then in e.g. Paolo Fiammingo's works [32]. Carletto's tender and graciously elegant depiction of the lovers' relationship was unchanged in the Prague version of the painting and therefore provided a sharp contrast to an overtly erotic depiction of nodì d'amore of the

lovers-couple in another painting in Rudolf II's collection, Bartholomaeus Spranger's Angelica and Medoro.

The choice of Angelica and Medoro as a subject by Rudolfian artists attests to the popularity of Ariosto's Orlando Furioso at Rudolf II's court. The Emperor's appreciation of an art work concerned not only the aesthetic qualities of its style but he obviously preferred secular subjects, especially of a certain type. His explicitly stated desire for a 'secular' painting by Barocci has been already mentioned and Bartholomaeus Spranger painted for him an extensive series of mythological poesie [33] - 'visual poems' based mostly on Ovid's Metamorphoses. Some of Spranger's couples of lovers are portrayed in interiors but others resemble idyllic scenes in a landscape setting (with much more subtle erotic overtones in comparison with Rudolfian art) which were so popular in Renaissance painting. Nevertheless, not many works could be directly linked with a specific literary source as is the case with Carletto Caliari's painting and consequently Aegidius' engraving.

The motif of lovers carving their names in the bark of trees is a topos traceable back to Aristophanes, Virgil and Ovid; it appeared again in Sannazaro's Arcadia published in 1489 and in Gerusalemme liberata by Ariosto's contemporary, Torquato Tasso. Carletto Caliari and Aegidius inscribed Angelica and Medoro's names in Latin lettering but there are representations of the subject where 'Arabic' letters are used to draw attention to the fact that Medoro is a Moor soldier.

Aegidius' Angelica and Medoro in the NG of Scotland is the state of engraving before the Latin dedication to Guido Coccapanio and the Italian inscription (as seen on e.g. the impression in the Bibliotheque Royale in Brussels, pl.XIVa) [34]. The inscription is not quoted verbatim from Ariosto's poem and is only paraphrasing in the verse-language what was already expressed by the image. In this way it ceases to play a more significant role in the identification of the subject, just evoking its

atmosphere. The popularity of Ariosto's Orlando Furioso (one hundred fifty-four editions were produced in Italy in the 16th century alone) in fact assured the wide popular recognition of the episode, which was at the same time appreciated also by the erudite circle of conoscenti at Rudolf II's court in Prague.

Riverscape with Boats

The landscape painters formed a distinctive group among the artists at Rudolf II's court and Prague became one of the European centres of the genre; otherwise practised mostly in Antwerp, Malines, Brussels and by Flemish immigrants in Frankenthal, Venice and Rome.

Pieter Stevens, the author of the designs for Aegidius' series the Eight Scenes in Bohemia (pl.XV, XVa, XVb) to which the engraving Riverscape with Boats (cat. No.15, pl.XV) in the NG of Scotland belongs, had a rather typical career of a landscape painter of his generation. He was born in Malines c. 1567 and studied painting in Antwerp. Then he left for Italy and worked in Rome under the influence of his countryman Paul Brill in the early 1590's (when Aegidius was also there). He is supposed to have been in contact with the Frankenthal School led by Coninxloo. Stevens was appointed Imperial painter by Rudolf II's decree of 15 April 1594 and settled in Prague, where his son and grandsons still worked as painters.

At the Prague court the landscape genre was pursued by the painters Pieter Stevens and Roelandt Savery, together with artists of other specialisations: the goldsmith Paul van Vianen and the embroiderer Philipp van den Bossche. Also Georg Hoefnagel, who for years travelled throughout Europe in order to draw vedute for engravings in Braun and Hogenberg's Civitates Orbis Terrarum, frequently worked for Rudolf II. The visit to Prague by Jan Brueghel the Elder in 1604 provided an important impulse for Rudolfian landscape painters.

There could have been several reasons for the popularity of the landscape genre with the Emperor. Rudolf II's interest in natural phenomena and the presumed unifying force behind them was reflected in the wide range of personalities invited to the Imperial court: Giordano Bruno, Tycho de Brahe, Johannes Kepler and John Dee, Adam Zaluzansky - the author of the botanical treatise of 1592 Methodi Herbarii Libri Tres - and Tadeas Hajek, the physician who translated Matthioli's famous Herbar. Rudolf II also commissioned the manuscript of Georg Hoefnagel's compendium of four books corresponding to four elements: Animalia Rationalia et Insecta, Animalia Quadrupedia et Reptilia, Animalia Aquatilia et Cochiliata and Animalia Volatilia et Amphilia. The Emperor was a rather good hunter and he enjoyed watching exotic animals - lions were kept just under the windows of Prague castle. He did not tend to leave Prague for extensive periods unless absolutely necessary; therefore landscape paintings and engravings could have become a sort of 'imaginary journey' for him - e.g. in 1606-1608 the Emperor sent Roelandt Savery to the Alps which he had seen as a youth on his way to Spain [36].

Most of Aegidius' landscape series are after Pieter Stevens' designs [37], including the then so popular The Months and The Seasons series. Aegidius' Vestigi della Antichita di Roma, Tivoli, Pozzolo et altri Luochi, supposedly designed by Stevens and Jan Brueghel the Elder, concentrates on the depiction of Antique monuments, whereas the Bohemian series depict idyllic countryside and picturesque woodland views. Another aspect of Stevens oeuvre is represented by his panoramic views describing the characteristic silhouettes of towns - e.g. Stevens' drawing of Prague (pl.5) [38] which can be contrasted with a more intimate 'portrait' of the city by his Rudolfian colleague Roelandt Savery (pl.6) [39].

The relationship between Stevens's drawing and Aegidius' engraving the Riverscape with Boats probably resembles the one between the drawing (pl.XVc) and the print (pl.XVb) of the Gondolas on a Canal from the same

series. There Aegidius more or less followed Stevens' landscape composition but changed quite freely the figural element and modified the light effects of the design.

The Riverscape with Boats depicts a river corner populated by peasant figures fishing from the bank and boats. It is not possible to identify the place in spite of the images of a huge water-mill and a group of towers in the background. These realistically rendered motifs were undoubtedly drawn by Stevens ad vivum, in the tradition of Flemish naer het leven drawings, but they could have been arranged by Stevens in an imaginative picturesque composition. The emphasised play of light on the foliage of the willows and on the surface of the water appears repeatedly in the oeuvre of both Stevens and Aegidius. The landscape is enlivened by accessory figures of fishermen whose activities add a tone of everyday intimacy to the scene. The scenery is rather typical of those drawn by Rudolfian artists to 'portray' the landscape around Prague and in Southern Bohemia.

Portrait of Martinus Vos at the Age of Sixty

Aegidius' reputation as a portraitist is already evident from the sheer number of his portrait-prints (H272-345), most of them drawn from life - 'Aegidius Sadeler ad vivum delineavit'. The sitters ranged from personalities at Rudolf II's court to visiting dignitaries and fellow artists. Aegidius worked as a portraitist already before his Prague period and devoted himself to the genre almost exclusively after Rudolf II's death when other commissions practically disappeared [40]. He also engraved a number of portraits based on others' designs, as is the case of the Portrait of Martinus De Vos at the Age of Sixty (cat. No.16, pl.XVI) presumably after the painting in the Landesmuseum Joanneum in Graz (Inv. No.72, pl.XVIa), which was recorded in the inventory of the collection of Archduke Leopold Wilhelm of Austria, compiled in Brussels in 1659 [41].

Aegidius faithfully rendered De Vos' individual features as portrayed in the painting, his distinctive nose and ear lobe. However, Aegidius changed De Vos' simple black mantel to a more decorative one with a fur collar.

The sitter is identified by the print's lettering as the talented painter Martinus De Vos, the Belgian from Antwerp, at the age of sixty, and a device 'Puro astu et labore' is added. Aegidius' dedication 'A.D.M. Vulpum...ingenium' (To Mr Vulpius on his painting / the painting is dedicated to you; the goddess gives you the laurel / the one revealing Vulpius' deft hand, the other his talent) eulogised De Vos in rather standardised terms.

The engraving is inscribed 'Ios.Heinnuen G.Sadler Scalp. Romae' and through the information concerning De Vos' age it is dated to c. 1592. By that time the painter had already lived in Antwerp for years. Therefore it seems improbable that he could have been portrayed ad vivum by Heintz working in Italy. If the painting in Graz would be identical to De Vos' self-portrait recorded in the last will of the art dealer Jacob Konig [42], then Aegidius could have worked directly from the painting. It would limit Joseph Heintz's participation in the design of the print to the rich ornamental setting of the portrait. Such a type of a 'heroic' portrait was frequently employed in large representative portrait-prints. In these images, a realistically depicted bust-portrait against a neutral background was flanked by two allegorical figures. The iconographic type is said to have originated in von Aachen's compositions [43]

NOTES TO CHAPTER III

1.
Sandrart, ed. 1925, pp.240-242
2.
Fucikova, Rudolfinska kresba, 1986
3.
Sandrart, ed. 1925, p.64
4.
Fucikova in the article Umelci na dvore Rudolfa II a jejich vztah k tvorbe Albrechta Durera, Umeni, 1970
5.
Benesch, 1964, p.30:
'El libro de Alberto Durer, que fue de Granvella, tiene de docientas y cinquanta pituras o por mejor dezir boradores; ariva de su propria mano; los de la arte lo estiman en mucho y essi mi dieron de intender, que los heredores de Granvela lo tenian quando en menos en quingentos ducados; yo hasta a hora no les dy de entender, que espara vuestra magestad, porque no lo saben mas.' The original of von Khevenhuller's letter, published by O. Benesch, is kept in the Staatsarchiv in Vienna (No.9509).
6.
Gerszi, 1971
7.
Fucikova, Rudolfinska kresba, 1986, p.18
8.
Sparrow, 1969
9.
Montias, 1987
10.
Peltzer, 1916, p.299
11.
Sandrart, ed. 1925, p.241:
'Dessgleichen auch ein heilliger Cristoph, so mit dem Christkindlein auf den Achslen durch das Wasser gehet. Mehr, wie den Hirten auf dem Feld der Engel die Geburt Christi verkundiget, worinnen der Engel die Hirten und Hirtinnen erfreuet und die Kleidungen, Ochsen, Schaf, Geissen und Hund, alles nach Bassan unverbasserlich gemacht und jedes Stuck der Wurde halben mehr Goldes wehrt, als es an Gewicht selbsten hat, weil er in allem Ganz perfect, und dass man ihne vor einen Meister aller Meister ruhmen, loben und ehren solte, wol verdienet.'
12.
St Christopher was finally removed from the Roman-Catholic Liturgical Calender in 1969.
13.
Dr Fenzel from the Diozesanarchiv in Vienna kindly supplied photocopies of the archive documents mentioning prior Jakob in connection with the Viennese hospice of St Dorothea.
- 14.

A. Ellenius chose to use the oeuvre of Lucas van Valckenborch (during his stay in Linz the painter probably worked also for the Emperor Rudolf II) to demonstrate such tendency in his paper given at the Symposium 'Netherlandish Mannerism' in 1984 and subsequently published by the Stockholm Nationalmuseum (ed. G. Cavalli-Bjorkman). The relationship between van Valckenborch's painting Fisherman at the Pond and Jan Brueghel the Elder's drawing Riverscape with the Temptation of Christ to Turn stones into Bread is mentioned in No.9 of the thesis catalogue.

15.

During the second half of the 17th century Giuseppe Cesari's work was singled out for its polished and somehow exaggerated personal style. In the paper given at the XX International Congress of Art History and published in 1963, Shearman quoted from Pietro da Cortona's Trattato di Pittura of 1652 where Caravaggio's naturalism was contrasted with Cesari's 'stile manieroso e gratoso' and from Freart de Chambray's Idee de la perfection de la peinture of 1662 calling Cesari a 'manieriste'.

16.

Rottgen, 1975, p.110

17.

Among such Aegidius' engravings after Hans von Aachen are:
Hermathena (H 117) - a union of Hermes and Athene frequently appearing in the Rudolfian allegorical imagery of visual art and literature. Minerva Presents Painting to the Liberal Arts (H 114) which according to Konecny's article in the Leids Kunsthistorisch Jaarboek of 1982 (p.238) 'reflects the penchant for the visual arts at the imperial court in Prague - the penchant that culminated on April 27, 1595, when an imperial decree (Majestatsbrief) was issued, according to which the activity of painters "from this time onward" ought to be named "not a handcraft but the art of painting".'
Rudolf II (H 323) - a heroic portrait of 1603 showing the Emperor in armour in a rich allegorical setting aluding to his role of the defender of Christendom against the Turkish threat.

18.

Von Aachen's altarpiece of the Nativity for the principal Jesuit church of Il Gesu in Rome is now lost but known through Aegidius' print (H 32).

19.

Sometimes Aegidius reproduced paintings' measurements exactly as in his arch-shaped Entombment print after Barocci's painting.

20.

'When Jesus therefore saw his mother and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son! Then saith he to the disciple Behold thy mother! And from that hour that disciple took her unto his own home.' (John 19:26-27)

21.

'...auch nach Friderici Barotio Gemahl...item von gleicher Grosse in folio, wie Christus von S. Johannes und Joseph von Armathia ins Grab gelegt und von denen betrubten Weibern begleitet wird, bey welchem sonderlich der in dem leinenen Tuch nakendligende Christus gar holdseelig und annuntich gemacht und eine grosse, schone, meisterhaft-fliessende Manier verspuren. (ed.1925, p.241) - (...also after the painting by Friderici Barotio ..the item of the same size in folio in which Christ is put to the tomb by St John and Joseph of Armathia and accompanied by mourning women, Christ in flax sheet is depicted with special grace and charm and treated in great, beatiful and masterly fluent manner)

22.

Emiliani, 1985, pp.231-237

23.

Paper given by Dorothy Limouze, Prague, 1987

24.

Hollstein recorded three states of the print but not the Edinburgh one which does not mention Aegidius' name being inscribed only 'Marcus a Moro venetus innuent' and with Hoefnagel's monogram.

25.

Inv. No. R - 114514, the title of the print given as the Entombment

26.

Van den Brande's assumption (in her PhD thesis, p.70) that the mentioned print is the only one in Aegidius' oeuvre with an inscription in other language than in Latin is not exact; e.g. Aegidius' Flagellation [H 46] has the inscription in a combination of Latin and Italian and his Angelica and Medoro is inscribed in Italian [H 103].

27.

Prodi researched the correspondence between Silvio Antoniano and Cardinal Gabriele Paleotti, Archbishop of Bologna and an influential member of the curia in questions concerning religious art and its eventual censorship, who on this occasion consulted Carlo Sigorio, the historian at the University of Bologna. (Prodi, 1965, pp.170-172)

28.

Ariosto's Orlando Furioso. Translated by Sir John Harington (1591), ed. 1972, p.212; in the Italian edition of 1982, the corresponding text is in Book XIX, Canto 36 (pp.815-816):

'Fra piacer tanti, ovunque un arbor dritto
vedesse ombrare o fonte o rivo puro,
v'avea spillo o coltel subito fitto;
cosi, se v'era alcun sasso men duro:
et era fuori in mille luoghi scritto,
e cosi in casa in altritanti il muro,
Angelica e Medoro, in varii modi
legati insieme di diversi nodi'

29.

Van den Brande, 1950, p.25

R.W.Lee, 1977, p.99

30.

Angelica and Medoro - a painting by Bartholomaus Spranger in the Alte Pinakothek in Munich, a drawing of the same subject by Joseph Heintz in the Albertina in Vienna

31.

Portrait of Jacob Konig by Paolo Veronese in the Galery of Prague castle

32.

R.W.Lee, 1977

33.

Many of Spranger's poesie have the goddess Venus as one of the lovers: Venus and Cupid, Venus and Mars, Venus and Mercury, Venus and Adonis, Venus and Neptune, Venus and Ceres, Venus and Bacchus, Venus and Vulcan.

34.

R.W.Lee published a detailed essay Names on Trees on the topic in 1977.

35.

The state of the print, not described in Hollstein, bears the inscription:
 'Angelica e Medoro in dolce modo
 D'amor congiunti tra le frondi e i fiori
 Memoria fan de'i lor beati ardori
 Con nario e lieto innisiato modo'

36.

There are four Aegidius' series after Roelandt Savery's drawings of the Tyrolian scenery (H219-224, H225-230, H237-240, H241-246).

37.

Aegidius' engravings after Pieter Stevens' designs are: The Twelve Months (H123-128 and H129-141), The Four Seasons (H142-145), probably some items of the series Vestigi della Antichita di Roma, Tivoli, Pozzvolo et altri Luochi (H151-201), Eight Scenes in Bohemia (H247-254), Eight Bohemian Land- and Riverscapes (H255-262), Eight Bohemian Landscapes (H263-270) and Rocky Landscape in Bohemia (H271).

38.

Prague Castle with the Belvedere Summer-house, ink drawing by Pieter Stevens, the Municipal Gallery of Prague (Inv. No.31207), Prague

39.

The Kampa by the Charles Bridge, ink drawing by Roelandt Savery, the NG (Inv. No.37440), Prague

40.

Aegidius portrayed Rudolf II's successors Emperor Matthias and Ferdinand and also the Roman-Catholic military leaders; to avoid problems in a changed political situation his name was removed from the address of his portrait of the Protestant militant Gabriel Bethen when re-published after the Battle of the White Mountain.

41.

The painting inscribed 'Martin De Vos seiner Hand' is given as the catalogue No.116 in: GUIDA, W., Die Landesbildergalerie und Skulpturensammlung in Graz, Augsburg, Wien, Filser Verlag, 1923.

42.

Fucikova, Umeni a Umelci na dvore Rudolfa II: vztahy k Italii, Umeni, 1986, p.125

43.

The author of such a portrait type in Rudolfian art is seen by an der Heiden in von Aachen, whose designs were engraved by e.g. Aegidius (Portrait of Rudolf II of 1606), J.Saenredam (Von Aachen's Self-portrait) and J.Muller (Portrait of Bartholomaeus Spranger).

IV. AEGIDIUS' ORIGINAL ENGRAVINGS IN THE NG OF SCOTLAND

Among Aegidius' prints in the NG of Scotland there are two of his own design: Christ on the Cross with Mary Magdalen (cat. No.3, pl.III) and Mary Magdalen at the Tomb (cat. No.8, pl.VIII); both featuring the saint who embodied the Counter-Reformation emphasis on conversion and penitence.

The emotionally charged atmosphere of the visual images, supposed to enable an emphatic unification with Christ and Mary Magdalen through their human suffering, is further enhanced by the prints' inscriptions. The inscription of Christ on the Cross with Mary Magdalen describes how, according to the synoptic Gospels, the eclipse of the Sun occurred during the Crucifixion: 'Sol ubi...ille mali?' (When the Sun looked at the King on the Cross / when it saw how he had undergone the unspeakable lot of death / it grew pale with awe and veiled its face / with dark red colour of grief / it cried and at midday the night set in / and we deservedly beat our breasts / woe are us who are the cause of such suffering he had undergone?). The inscription of Mary Magdalen at the Tomb has a form of dialogue: 'Intueor celum...ore tuo' (I look at the sky and moon with tears flowing freely / my cheeks suffused with them, hair dishevelled / with my own eyes I saw him buried in the tomb / in this way Jesus Christ was scourged, died and departed? / Oh, Magdalen, say nothing: because the one who was robbed from you / had left but is here in your breast and heart). Both the inscriptions in fact paraphrase the designs of Aegidius' prints so closely that they could have been composed by the engraver himself or by the publisher of the prints, Marcus Sadeler.

Aegidius' engraving style is in these two engravings the same as that employed in his reproductive prints. Nevertheless, in Aegidius' original engravings the light effects are more emphasised and play an important role in modelling shapes, constructing the pictorial space and creating a certain emotional tone of the scenes. The figure of Mary Magdalen crying

at the empty tomb, depicted with hands theatrically clasped in despair, open mouthed and with tears rolling down her cheeks is reminiscent of the figural type of the saints seen in paintings of the Bologna School. Aegidius could have become familiar with them during his stay in Rome where they enjoyed popularity in certain Church circles. A similar facial expression also appears on Aegidius' quick preparatory drawings, e.g. The Angel with the Cock (pl.7) [1]. The depiction of Christ's body in Aegidius' Crucifixion scene (pl.III) evokes von Aachen's paintings. In Aegidius' Christ on the Cross with Mary Magdalen, the saint kneeling at the foot of the cross acquired a rather natural posture and her feminine sensuality emerged more clearly than in the other engraving and is reminiscent of Joseph Heintz's female saints.

NOTES TO CHAPTER IV

1. The Angel with the Cock, ink drawing by Aegidius, the PNP (Inv. No.IK1298), Prague

CONCLUSION

The collection of Aegidius' sixteen prints in the NG of Scotland in Edinburgh has proved to be varied enough to offer examples of a wide range of aspects of his oeuvre.

Aegidius' excellence in reproductive engraving, which enabled him to 'translate' stylistic qualities of others' paintings and drawings into the print medium, has been verified: his engravings in the NG of Scotland are after works by artists from considerably different periods and of different styles, from Durer to Barocci and the Rudolfian painters. Aegidius' intimate knowledge of others' artistic achievements could have led him sometimes to use visual 'quotations' in his original prints, including the ones in Edinburgh. Unless they happen to carry inscribed information, Aegidius' engravings are difficult to date with precision. Nevertheless, it is often possible to suggest the period of Aegidius' activity during which they have originated - according to where and when he could have seen prototypes of his reproductive prints.

Aegidius is always perceived as the engraver most responsible for the spread of Rudolfian imagery throughout Europe - a role which can be confirmed by some of his prints in the NG of Scotland. However, Aegidius' oeuvre in the collection (in spite of the disproportionate quantity of religious to secular subjects) can also help to reveal more general aspects of culture at Rudolf II's court in Prague and possibly aspects of the Emperor's personal preference for certain artists, genres and motifs.

INTRODUCTORY NOTE TO CATALOGUE

The catalogue part of the thesis deals with only those of Aegidius' engravings which are kept in the Department of Prints and Drawings of the NG of Scotland in Edinburgh. Aegidius' prints mentioned in the text are usually referred to according to their classification in art dictionaries (the following abbreviations are used: H for Hollstein, Dutch and Flemish Etchings, Engravings and Woodcuts ca.1450-1700, M for Meyer, Allgemeines Künstler-Lexikon, N for Nagler, Neues allgemeines Künstler-Lexikon, TH-B for Thieme-Becker, Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart, W for Wurzbach, Niederlandisches Künstler-Lexikon).

The sixteen entries in the catalogue are divided into two groups according to their subject matter; either religious or secular. The order of items in each group is alphabetical.

The catalogue entries focus on information not included in the thesis chapters. This consists mainly of information on measurements, inscriptions, lay-out of engravings, watermarks, collection stamps etc. It also refers to art-dictionary literature concerning single Aegidius' prints kept in the NG of Scotland in Edinburgh. Where possible, the paintings or drawings after which Aegidius worked are traced.

As far as the provenance of Aegidius' prints kept in the NG of Scotland is concerned, we depend on their collection stamps and inscriptions because of the lack of acquisition records. In fact, we deal with just three private collections: P.Mariette's, F.Rechberger's and F.Walker's.

In the second half of the 17th century five of Aegidius' sixteen engravings now in Edinburgh were owned by Pierre Mariette [1634-1716], print dealer in the Rue S.Jacques, Paris [1]. Hypothetically, he could have acquired some

of them when taking over the collection of his father-in-law, Francois Langlois, who was one of the art agents of the Earl of Arundel and in this position in touch with Aegidius' supposed pupil, Wenzel Hollar. During the years 1775 - 1776, after the death of Pierre-Jean Mariette, the family prints and drawings collection was auctioned. One of the auctions took place in London in the Print Shop, Cockspur St. [2].

The painter and engraver F.Rechberger [1771-1841] was the curator of the Viennese Albertina [3], where a substantial part of Rudolf II's Prague collection was transferred shortly after the Emperor's death.

Fountaine Walker lived at Ness Castle near Inverness and his library and print collection were sold at the Sotheby's in May 1893 [4].

The stamps of the 'Scottish National Portrait Gallery Edinburgh' and of the 'NGS' refer to the collection we are dealing with. The largest acquisition was the bequest of Edinburgh antiquarian William Findlay Watson received by the Board of Trustees for Manufactures in Scotland in 1881, of which almost 1400 items were transferred to the collection in 1930 [5].

The catalogue entries quote the Latin inscriptions of the prints in full, whereas their English translation is given in text of the thesis. The quoted abbreviations of Latin attributions stand for delineavit. excudit. fecit. figuravit. formis. impressit. invenit. pinxit. sculpsit.

Plate numbers in the catalogue refer to a separate volume of illustrations.

References: 1. LUGT, F., Les marques de collections de dessins et d'estampes, 2 vols., Amsterdam, 1921, I, pp.321-322

2. idem, p.338

3. idem, No.2133

4. idem, p.477

5. ANDREWS, K., Drawings from the Bequest of W.F.Watson.
1881-1981, cat., NG of Scotland,
Edinburgh, 1981

I. RELIGIOUS SUBJECTS

No.1

ASSUMPTION OF THE VIRGIN, pl.I

Engraving from the six-prints series Life of the Virgin

339x280mm

After Hans Speckaert's pen drawing in the Louvre

(Inv. No.21106) [pl. Ia]

Address 'Joan Speccard in: G.Sadler scalp.

Petr de Iode excudit'

Latin inscription in 2 lines:

'State viri,lacrymisque iam modum ponite,coelo

Altius evectum mundi iubar eximet vmbras'

Mounted - stamp 'Scottish National Portrait Gallery Edinburgh'

Recto - ink inscription 'P.Mariette 1670'

Verso - ink inscription 'P.Mariette 1680'

stamp 'NGS'

Provenance: P.Mariette's collection [1670,1680] in Paris

SNPG in Edinburgh

H 81 [II], N 85, W 3

The engraving (pl.I) belongs to Aegidius' series of six prints depicting the life of the Virgin; the preceeding scenes being Annunciation, Visitation, Adoration of the Shepherds, Adoration of the Magi, Circumcision [1].

According to its address, Aegidius' print is after Hans Speckaert, whose drawing of the Assumption is kept in the Louvre (Inv. No.21106, pl.Ia) [2]. Aegidius reversed it in his print and altered some details of the Apostles' vesture and the position of putti.

References: 1. Hollstein, XXI, pp.25-26

2. LUGT,F., Musee du Louvre, Inventaire general des desins des Ecoles du Nord: Maitres des Pays-Bas nes avant 1550, Paris, 1968, p. 141/No.687

No.2

CHRIST ON THE CROSS AND THE VIRGIN WITH ST. JOHN, pl.II

494x329mm

After Hans von Aachen's altarpiece in the Jesuit church of
St Michael in Munich [pl.IIa]

State before inscription and a Latin dedication to Antonio Flamingo

Mounted - stamp 'Scottish National Portrait Gallery Edinburgh'

Verso - ink inscriptions 'P.Mariette 1664'

'Fountaine Walker'

stamp 'NGS'

Provenance: P.Mariette's collection [1664] in Paris

F.Walker's collection

SNPG in Edinburgh

H 52 [Edinburgh state not described], Meyer I-86, N 115, W 32

The Edinburgh state does not have the Latin dedication to Antonio Flamingo by Edmund of Cevce, a member of the Cistercian order, found on another impression. Antonio Flamingo was the Abbot of the Cistercian Abbey in Zbraslav in Bohemia and Superior of the Cistercian vicariate with the title 'visitator et vicarius generalis vicariatus Bohemiae, Moraviae et utrisque Lusatiae' [1]

There is some confusion about the prototype of Aegidius' print. DaCosta Kaufmann [2] identifies it with the painting seen by P. Hainhofer in the Dresden Kunstammer when he was shown around the collection of the Elector Claudia of Saxony on 3 October 1629 [3]. But Hollstein's catalogue refers correctly to von Aachen's altarpiece (pl.IIa) in the Jesuit church of St Michael in Munich. The author mistakenly believes the work to be lost, despite the fact that Peltzer [4] had von Aachen's painting located in the Chapel of the Cross in St Michael church in Munich where it is till these days according to the information from the church priest Rev. K.Wagner [5].

Aegidius' engraving follows von Aachen's composition, changing it only in details such as Christ's loincloth, but differs significantly in figure types.

Peltzer's article [6] described also von Aachen's preparatory drawing, now

in the Nationalmuseum in Munich.

- References:
1. Letter from Dr Pavel Skranc, art historian at Kromeriz castle, May 1987
 2. Kaufmann, 1985, p.203
 3. HAINHOFER, P., Des Augsburger Patriciers Philipp Hainhofer Reisen nach Innsbruck und Dresden, ed. O.Doring, Verlag Graeger, Vienna, 1901, p. 223
 4. Peltzer, 1911-1912, p.88
 5. Letter of May 1987
 6. Peltzer, 1928, p.77

No.3

CHRIST ON THE CROSS WITH MARY MAGDALEN, pl.III

437x273mm

Address 'Aegid.Sadeler inv. et sculp.

Marcus Sadeler excudit'

Latin inscription in 6 lines:

'Sol ubi ferali suspensum stipite Regem
Vidit,et infandae fata subire necis;
Palluit,et moesta vultum ferrugine textit,
Flebilis et medio nox fuit orta die;
Et nos quoi digno tundemus pectora planctu,
Heu causam tanti quos habet ille mali?'

Mounted

Verso - ink inscription 'P.Mariette 1664'

ink inscription 'Fontaine Walker'

stamp 'NGS'

Provenance:P.Mariette's collection [1664] in Paris

F.Walker's collection

H 51 [II]

The engraving (pl.III) is discussed in the chapter Aegidius' original prints.

No.4

DESCENT FROM THE CROSS, pl.IV

316x387mm

After Jacopo Tintoretto's painting in the
Galleria dell'Accademia in Venice

Inscribed 'Tintoret pin: G.Sadler scalp. Giacomo Franco forma'

Latin inscription in 2 lines:

'Sic iacuit nostri causa mens unica mundi

Et fine,et medio,principio carens'

Mounted - stamp 'Scottish National Portrait Gallery Edinburgh'

Verso - stamp 'NGS'

Provenance: SNPG in Edinburgh

H 54 [Edinburgh state not described], W 34

Aegidius worked after Jacopo Tintoretto's painting (pl.IVb), originally in the now demolished Jesuit church of the Umilta in Venice, as reported by Boschini [1]. The painting, recently dated to the late 1550's [2], was acquired by the Galleria dell' Accademia in Venice after the Napoleonic wars. It is now undergoing surface cleaning and removal of later alternations.

Knowledge of the original appearance of Tintoretto's work could facilitate an understanding of the relationship between the state of Aegidius' engraving in Edinburgh [pl.IV] and the substantially enlarged compositional version of 526x387mm (H54 - II) [pl.IVa] with a second ladder on the right and the Mystical Sun behind the cross, which is in e.g. the Bibliotheque Royale in Brussels.

References: 1. DE VECCHI, Tintoretto: Opera completa, Rizzoli,
Milan, 1970, cat. No. 130

2. PALLUCCHINI, R., ROSSI, P., Jacopo Tintoretto: Le
opere sacre e profane,
Alfieri, Milan, 1980,
2 vols., I, p.120, No.227

No.5
ENTOMBMENT, pl.V

569x359mm (arched, on square plate)

After Federico Barocci's altarpiece in the church of
Santa Croce in Senigallia

Inscribed 'Federicus Barotyus Urbinas inuentor
Egidius Sadeler scalp.'

Dedication:

'Federico Borrromeo Cardinali amplius.mo Tit.Mariae de Angelis
Archiepiscovo Mediolanensi in devoti animi testimonium'

Cardinal Federico Borrromeo's coat of arms in the margin

Latin inscription in 8 lines:

'Huc genus humanum vultus,huc lumina flecte,
Quo Sol aspectans pallet,et ora tegit.
Inspicies ne oculis siccis,qui cuncta creauit,
Stipite depositum,quo mala nostra tulit?
Ne fugias misarae Matris sociare dolorem,
Neu comitum planctus uoce gemente sequi.
Quin,alyj ante sacrum quam uelent corpus,et ynguant,
Pronus ego lacrimis uelnera sancta lauem.

Flamius Valerini Veron'

Laid down

Provenance: unknown

H 55 [I], N 122, W 35

The prototype for Aegidius' print was Federico Barocci's altarpiece from Santa Croce in Senigallia (pl.Va); finished in 1582 and restored by the painter himself in 1606-1608. Barocci was influenced by Raphael's composition of the Deposition painted in 1507 for Atalanta Baglioni. The popularity of the painting in Senigallia is shown by the number of the 17th century copies and engravings of which the earliest is the print by Philip Thomassin, dated between 1585-1590 [1].

There are numerous preparatory drawings by Barocci [2] but Aegidius more likely worked from Barocci's altarpiece itself, which he could have seen in Senigallia on his journey through Northern Italy to Florence and Rome in the early 1590's. Comparison of Aegidius' engraving (pl.V) with both the Entombment drawing in the Louvre [3] and a reproduction of a well-finished Barocci modello of the painting [4] has shown too many morphological differences to consider them as possible models for Aegidius' print.

References: 1. OLSEN, H., Federico Barocci, Munksgaard, Copenhagen,
1952, pp.169-172, fig. 50

2. Emiliani, 1985

3. Inv. No.GF 2852

4. DE GRAZIA, In: The Art Institute of Chicago Museum
Studies, 1985, pp.30-41

No.6

FLAGELLATION, pl.VI

540x400mm

After a design by Cavalier d'Arpino

Inscribed 'Nicolai van Aelst Bruxellensis formis

G.Sadler scalp. Romae'

Latin dedication in 2 lines:

'Murice, SANCTORI, canentia tempora cincte -
 - Aeternum obsequi quaeso, ne despice pignus,
 Prae cunctis merito culte et amate mihi -
 - ARPINAS PICTOR quod dicat artis opus 1593'

Coat of arms of Cardinal Giulio Antonio Santori

Mounted - stamp 'Scottish National Portrait Gallery Edinburg'

Verso - ink inscription 'P.Mariette 1667'

ink inscription 'Fountaine Walker'

stamp 'NGS'

Provenance: P.Mariette's collection [1667] in Paris

F.Walker's collection

H 46, W 28

The Edinburgh state of Aegidius' engraving (pl.VI) printed in Rome bears Cavalier d'Arpino's dedication to Cardinal Giulio Antonio Santori, whose service he entered in 1585 being just 17 years old. It also includes the date 1593 and Cardinal Santori's coat of arms. The smaller version of the print [190x270mm] with the address 'Justus Sadeler excud.', in the Bibliotheque Royale in Brussels [pl. VIa], is without the dedication but has the inscription in an unusual combination of Latin and Italian:

'Que sunt hae plage que sunt hec vulnera Christe?
 et plage et sunt hec vulnera queq tua.
 Si mea cur tua diripiunt pia uiscera Ch'
 'Scuvton gli abissi, e gl' elementi, el cielo
 asi fissi tormenti, al gran flagello,
 e no spezza dell' alma errante il cuore,
 il contemplar in pene il suo signore?'

Aegidius worked after Giuseppe Cesari's design which is now lost. The design composition was based on Federico Zuccari's fresco painted at the Oratorium of the church of Santa Lucia del Gonfalone in 1573. Zucarri's fresco was influenced by Sebastiano del Piombo's famous Flagellation in the church of San Pietro in Montorio in Rome [1].

Giuseppe Cesari's design became popular through Aegidius' engraving in Italy and throughout Europe, as shown by several painted copies based on

the print. Rinaldi's monograph on Palma il Giovane [2] quotes Ridolfi's remark on Palma's Flagellation of Christ at the Ospedaletto of Padri Crociferi in Venice: '...in cui volle il Palma concorrere con quello di Giuseppe d'Arpino, dato alle stampe...' (with it il Palma wanted to compete with the one by Giuseppe d'Arpino, known from engravings...). However, Aegidius' print was dated 1593 and as Palma's painting was already finished in 1592, the engraving could not have been the source of inspiration.

References: 1. Rottgen, 1973, pp.174-175

2. RINALDI, S., M., Palma il Giovane. L'opera completa, Alfieri, Milan, 1984, p.139/No. 527

No. 7

THE HOLY FAMILY WITH THE CENSER, pl.VII

325x232mm

After Hans von Aachen's drawing in the Uffizi in Florence
(Inv.No.8700/S - as N.van der Heck's drawing)

Inscribed 'Joannes ab Ach figuravit G.Sadler Scalp:'

Hoefnagel's monogram 'Cum prae '

Latin inscription in 4 lines:

'Ignea vis fidei,qua nubes rumpit aquosas
Ignea vis sancta,cum petit astra,precis.
Sollicita quo laeta minus sunt tempora vita.
Ipse Deus prasens hoc magis esse solet.'

Motto in the book held by an angel

'Deus spiritus est et veritate
est ei spiritu vult adorari'

Mounted - stamp 'Scottish National Portrait Gallery Edinburgh'

Verso -ink inscription 'P.Mariette 1697 [?]

Watermark of scroll-work character, not identified

Provenance: P.Mariette's collection [1697],Paris
SNPG Edinburgh

H 78, Meyer I-55, TH-B

Aegidius' prototype for the Edinburgh print was probably Hans von Aachen's drawing from 1866 in the Uffizi in Florence, Inv. No. 8700/S [1]. The drawing was previously in the collection of Professor Emilio Santarelli where it was attributed to Vander Hek Niccola [2]. T.Gerszi's article [3] about von Aachen's Italian drawings points out in the case of the Uffizi work the influence of Veronese's Riposo composition and the impact of Parmigianino and Tintoretto's figural style. Gerszi also stresses the influence of Hans Speckaert as far as von Aachen's figural composition and the light and shadow contrasts are concerned; thus reversing the traditional conception of Speckaert as von Aachen's pupil. Gerszi dated von Aachen's drawing after 1585, i.e. towards the end of his Italian stay. There is also von Aachen's painting closely following the composition of his drawing from the Uffizi. It is kept in Glasgow Art Gallery and Museum, Inv. No.129 (pl.VIIb) and was bequested to the municipal collection by Archibald McLellan in 1854 [4].

Aegidius' engraving reversed von Aachen's composition. Peltzer did not include the drawing in his catalogue of von Aachen's works but published information from the 1827 inventory of d'Angoisse's collection in Vienna

about such a painting by von Aachen [5]. In his later article [6] Peltzer attributed to von Aachen a painting of the same subject on marble plate (330x250mm) from the Accademia Carrara in Bergamo, where it was given as Simone Cartarini's work. Another painting, in the private collection of the Grzimek family in Ravensburg, is given in Gerszi's article mentioned above as a copy after Aegidius' print.

- References:
1. Letter from the Soprintendenza per i beni artistici e storici delle province di Firenze e Pistoia, July 1987
 2. Catalogo della Raccolta di disegni autografi antichi e moderni donata dal Prof Emilio Santarelli alle Reale Galleria di Firenze, Florence, 1870, p.581
 3. Gerszi, T., 1971, pp.390-395
 4. Information from J.Walsh, Glasgow Art Gallery and Museum
 5. Peltzer, 1911-1912, p.165
 6. Peltzer, 1928, pp.76-77

No.8

MARY MAGDALEN AT THE TOMB, pl.VIII

325x222mm

Address 'Aegidius Sadeler inuentor et scalpsit
Marcus Sadeler excudit'

Latin inscription in 6 lines:

'Intueor celum lagerymy gemiebunda subortis
Sparsa genas planctu,dilacerata comas
Quem positum vidi his oculis iacuisse sepulcro
Hic mihi cesus obit Cristus Jesus abit?
Ah Madalena tace:nam qui tibi raptus abiuit,
Clauditur hic toto pectore,et ore tuo.'

Mounted - stamp 'Scottish National Portrait Gallery Edinburgh'

Verso - ink inscription 'F.Rechberger 1810'

stamp 'NGS'

Provenance: F.Rechberger's collection [1810] in Vienna

SNPG in Edinburgh

H 94 [Edinburgh state not described], W 58

Aegidius' design is discussed in the context of his original prints.

No.9

RIVERSCAPE WITH THE TEMPTATION OF CHRIST TO TURN STONES INTO
BREAD, pl.IX

210x278mm

After Jan Brueghel's drawing in the Fondation Custodia in
Paris (Inv. No. 6618)

Inscribed 'Ioan Brueghel inuenter Eg.Sadeler Scalps:'

Verso - stamp 'Scottish National Portrait Gallery Edinburgh'

Recto - stamp 'NGS'

Provenance: SNPG Edinburgh

H 210 [I]

Aegidius made the print (pl.IX) after the pen-drawing by Jan Brueghel the Elder (pl.IXa), signed and dated 1595. The engraving repeats the drawing composition in detail and has also the same measurements, but Aegidius' print is in reverse. According to the 19th century sources two other engravers, Charles David and Louis David, worked after the same Brueghel design in their prints which are now untraceable [1]. Jan Brueghel's drawing is related to his Viennese painting of the same subject [2] and is said to have been influenced by Hieronymus Cock's print after the drawing by Jan's father, Pieter Brueghel the Elder [3]. There are three other drawings connected with the Cock print The Temptation of Christ: one in the City Museum of Prague, the second in the Louvre and the third in Count Seilern's collection in London [4]. T.Gerszi's article [5] points out many similarities between Jan Brueghel's drawing and L. van Valchenborch's painting of Fisherman at the Pond dated around 1590. As Jan Brueghel was already on his Italian journey in that time, a common inspiration source for both Brueghel's drawing and van Valchenborch's painting could be another Peter Brueghel's Christ's Temptation.

Several landscape drawings by Jan Brueghel the Elder from the 1590's were used by Aegidius as prototypes for his prints but it is difficult to establish when and where Aegidius engraved them. As far as The Riverscape with the Temptation of Christ to Turn Stones into Bread is concerned, Aegidius could have seen the drawing before Jan Brueghel's visit to Prague in 1604, either when Aegidius was in Rome or afterwards when he was working

in Munich [6]. There is no information available concerning the whereabouts of Jan Brueghel's drawing before it reached the collection of Pierre Defer in the 19th century [7].

Aegidius' engraving is supposed to be a prototype for at least two works: the miniature by Hans Jakob Besserer (previously in the private collection in Brno, which was sold at Christie's on 22.2.1973) and the drawing which was kept at the Stedelijk Prentenkabinet in Antwerp, whose date '1586' van Hasselt claims to be a later addition.

- References:
1. HASSELT, C., van, Dessins Flamands et hollandais du Dix-septieme siecle: Exposition Institut Neerlandais, Paris, p.19
 2. ERTZ, K., Jan Brueghel D.A.: Die Gemalde, Cologne, 1979, p.579
 3. WINNER, M., Pieter Brueghel D.A. als Zeichner, cat., Berlin, 1975, p.96
 4. Van Hasselt, 1974, pp.18-20
 5. GERSZI, T., Brueghels Nachwirkung auf die niederlandischen Landschaftsmalerei um 1600, In: Oud Holland, 1976, pp.201-229
 6. Winner, 1975, p.96
 7. Letter from C. van Hasselt, Director of the Fondation Custodia, March 1987

No.10
ST CHRISTOPHER, pl.X

300x207mm

After Jacopo Bassano's painting in the Museo Nacional in Havana

Address 'Iaco de Ponte Inue Aeg.Sadeler sculp: Marco Sadeler excudit'

'Cum Priuil S.C.M.tis'

Aegidius' dedication in 5 lines:

'R do in Christo patri dno Wolfgango Iacobo Hoffman Sac. theologiae doctori ordinis eremitarum S.Augustini ac monasterii viennensis prior Aegidius Sadeler S.C.M.tis Sculp. amicitiae ergo dedicavit anno MDCV'

Provenance: unknown

H 89 [II], N 128, W 45

Aegidius' dedication to the Prior of the Augustinian monastery of St.Johann der Taufer in Vienna, Wolfgang Iacobo Hoffman bears the 1605 date.

The engraving (pl.X) is after a central part of Jacopo Bassano's triptych (pl.Xa) for the church of San Cristoforo della Pace on the Venetian island of Murano [1], a foundation of the Augustinian Hermits. The triptych, with the wings being St Stephen and St Francis, St Nicolaus and St Jerome, was dated to the late 1560's or early 1570's. It was removed from the church in 1797 and returned there two years later. Nevertheless, already in 1813 when the church was demolished there was no trace of Bassano's altarpiece to be found [2]. The painting of St Christopher with the Child was re-discovered by Prof G.Bazin in the Museo Nacional in Havana in the late 1950's [3] in good conditions but cut at the bottom.

The engraving (pl.X) in its upper part shows Aegidius' ability to change the composition of the painting to suit the print measurements.

- References: 1. ARSLAN, E., I Bassano, Casa Editrice Ceschina, Milan, 2 vols., 1960, I, p.98
2. GALLO, R., Note d' archivio su Francesco Guardi, In; Arte veneta, 1953, p.153-156
3. ZAMPETTI, P., Jacopo Bassano, cat., Venice, 1957, p.114

No.11

THREE ANGELS HOLDING THE BODY OF CHRIST, pl.XI

343x245mm

After Marco dell'Angolo called Del Moro
Inscribed 'Marcus a Moro venetus innuent'
Hoefnagel's monogram

Latin inscription in 4 lines:

'Cum tua contemplor dulcissime funera IESO
Tam sevam causam me pudet ese necis
Et quoties grates ut cautet, fingere verba
Lingua cupit, moriti pondere victa cadit'

Mounted - stamp 'Scottish National Portrait Gallery Edinburg'

Provenance: SNPG in Edinburgh

H 58 [the Edinburgh state not described], Meyer I - p.42/19,

W 39

The print gives a Venetian painter Marco dell' Angolo as the author of the design which is now untraceable. The artist was recorded as working for religious confraternities in Venice in the 1570's and 1580's but very few of his works survived. Meyer [1] suggested that Aegidius' source was not the painter's original work but rather a print of another Rudolfian engraver, Martino Rota.

References: 1. Meyer, II, p.42/ No.19

No.12

THE VIRGIN AND CHILD EMBRACING ST JOHN THE BAPTIST, pl.XII

250x178mm

After Hans Rottenhammer

Inscribed 'Iohan Rottenhamer inue Eg:Sadeler scalp.'

Latin inscription in 4 lines:

'Mille dat aeternae Baptistes oscula proli,
 Mille Deus reddit basia:mirus amor!
 Cernis ut applaudat genitrix complexa puellios?
 Mira trias,quanti nescia consimilis!'

Provenance: unknown

H 76 [I], Th-B, W 10

According to the print address, Aegidius worked after Hans Rottenhammer. Peltzer's article [1] suggested as Aegidius' prototype a painting from Einsiedeln in Switzerland. Despite its traditional attribution to Rottenhammer, Peltzer said it had been painted either after Rottenhammer's original work or after the Aegidius or Fivizzani engravings of the composition. The small painting (170x140mm) is also listed as a copy after Rottenhammer in the monastery collection [2].

The iconographical theme of the Virgin and child with infant St John the Baptist appears repeatedly in Rottenhammer's oeuvre, mostly in the form of small devotional paintings on copper plate. Rottenhammer specialised in the production of such devotional images. Their fame was spread through prints by his contemporaries Domenico Custus, Lucas Kilian, Crispin de Passe and members of the Sadeler family.

References: 1. Peltzer, 1916, p.354

2. Letter from P. Gabriel Kleb OSB from the Einsiedeln monastery, May 1987

No.13

THE VIRGIN AND CHILD IN A LANDSCAPE, pl.XIII

346x242mm

After Albrecht Durer's watercolour drawing in the Albertina collection of prints in Vienna (Inv. No.3066)

Inscribed 'Albertus Durer Almanus Inventor

S.C.M.tis Sculptor Aegid.Sadeler Sculpsit'

'Cum priuill S.C.M.tis'

Provenance: unknown

H 72 [III], N 92, W 16

Aegidius worked after Albrecht Durer's pen and watercolour drawing The Virgin among Multitude of Beasts, the 1503 version of this subject [1].

From Rudolf II's collection the drawing was transferred to the Imperial collection of Ferdinand II in Vienna sometime around 1631.

According to the Imperial permission to publish the engraving 'Cum priuill S.C.M.tis.', a post quem date of Aegidius' print is 1597 when he was appointed as a court engraver to Rudolf II and moved to Prague.

References: 1. KOSCHATZKY, W., STROBL, A., Durer Drawings in the Albertina, Seeker and Warburg, London, p.90-93

II. SECULAR SUBJECTS

No.14

ANGELICA AND MEDORO, pl.XIV

408x300mm

After Carletto Caliari's painting in the Barbieri collection
in Padua

Inscribed 'Carlo Caliari pin: G:Sadler Scalp:'

State before inscription

Mounted - stamp 'Scottish National Portrait Gallery Edinburgh'

Provenance: SNPG Edinburgh

H 103 [the Edinburgh state not described], N 145, W 77

Aegidius' engraving (pl.XIV) illustrates a scene from Ariosto's Orlando Furioso Book XIX [1]: Christian Princess Angelica falls in love with a humble Moor soldier Medoro and to witness their love they engrave their names on trees.

The Edinburgh print is without the Latin dedication to Guido Coccapanio, the Chamberlain and main accountant of the Duke of Ferrara, and an Italian inscription of four lines, as seen on another smaller version of the print (190x270mm), in e.g. the Bibliotheque Royale in Brussels (pl.XIVa). The lines are not quoted from Ariosto's text, but provide a free evocation of the mentioned episode of his poem.

Aegidius worked after Carletto Caliari's painting Angelica and Medoro (pl.XIVb) recorded among the earliest works by Veronese's son. According to Ridolfi's Meraviglie, published in Venice in 1648, Carletto's painting (Ridolfi also mentioned a print after it by Raphael Sadeler) was then somewhere in Germany [2]. Today it is at the Barbieri collection in Padua [3]. There are too many morphological differences between Aegidius' engraving and the version of the painting in the NG in Prague (Inv. No.Do 4369) (pl.XIVc) to accept it as Aegidius' prototype, as suggested by Safarik [4]. The painting versions from private collections in Bologna and Copenhagen are necessarily left out of the discussion, because there is no information available about them.

- References:
1. Ariosto, ed.1982, vol.I, pp.802-843
 2. Larcher, 1967, pp.108-109, fig.119
 3. Lee, 1977, pp.99-100
 4. Safarik, 1968, p.44, pl.19

No.15

RIVERSCAPE WITH BOATS, pl.XV

Engraving from the cycle Eight scenes in Bohemia

234x367mm

After Pieter Stevens

Address 'Petrus Stephani Inuen. Egid.Sadeler excudit

Marco Sadeler excudit'

Laid down - stamp 'Scottish National Portrait Gallery Edinburgh'

Provenance: SNPG in Edinburgh

H 252 [the Edinburgh state not described]

The Edinburgh engraving (pl.XV) belongs to Aegidius' series Eight Scenes in Bohemia after Peter Stevens. According to Hollstein [1], the other prints are: Watermill on an Island in a River (pl.XVa), Farm-houses on the Right of a River, Rock with Trees in Centre, Gondolas on a Canal (pl.XVb), Night View on a River with Fishermen, A Forest with a Wooden Bridge on the Right, A Forest with a Wooden Bridge. Peter Stevens, who settled in Prague in 1594, omitted here any pretension of a Biblical, mythological or allegorical subject depicting pure genre scenes in powerfully realistic landscape settings. The style of Stevens' preparatory drawings is documented e.g. by his design for Gondolas on a Canal (pl.XVc).

References: 1. H 247-254

No.16

PORTRAIT OF MARTINUS DE VOS AT THE AGE OF SIXTY, pl.XVI

288x230mm

After Joseph Heinz

Inscribed 'Jos.Heinz Innuen G.Sadler Scalp. Romae'

Inscription 'Pictor Solertiss Aetatis sua LX Martinus de Vos
Belga Antverpianus'

Devise 'Puro astu et labore'

Dedication 'A.D.M. VULPUM in eius imagine

Hinc Pictura tibi, hinc cedit Tritonia laurum

Illa manum VULPI, haec suspicit ingenium'

Part of the volume of the Van Dyck Iconography (sheet No.80), bound in the 17th century

Verso - stamp 'Royal Library 1819 Scotland'

Provenance: Royal Library of Scotland in Edinburgh [1819]

H 340 [I], N 63, W 166

Aegidius' portrait of the Flemish painter Marten de Vos is dated through the specification of the painter's age in the inscription to the year 1592 when de Vos was sixty years old.

According to its inscription, the engraving was designed by Joseph Heintz the Elder. Nevertheless, Zimmer in his monograph on Heintz [1] argued that Heintz designed only the rich allegorical setting of the portrait. De Vos settled in Antwerp from 1572 and therefore could hardly be portrayed from life by Heintz, who after his stay of seven years in Rome is known as Rudolf II's painter in 1591. As a prototype for Aegidius' print Zimmer proposes a painting traditionally called according to its inscription de Vos' Self-portrait(XVIa). Already in 1659 the painting was recorded in the collection of the Archduke Leopold Wilhelm of Austria and is now kept in the Landesmuseum Ioanneum in Graz (Inv.No.72). The painting and the engraving are identical as far as de Vos' face is concerned but there are differences in the treatment of de Vos' dress, that of the print being much richer. Zimmer's opinion is not shared by Zweite who in her monograph on de Vos refuted Vos' authorship of the painting and argues that it was painted by an unknown artist after Aegidius' print [2].

The rich ornamental setting of the portrait, including two allegorical female figures, was popular among Rudolfian artists.

In the 17th century Aegidius' engraving was bound into the volume now kept in the NG of Scotland. It consists of 141 prints, most of them pertaining to Van Dyck's Iconography [3], in which the portraits have no allegorical setting.

- References: 1. Zimmer, 1967, pp.324-325
2. ZWEIFTE, A., Marten de Vos als Maler, Mann Verlag, Berlin
1980, p.361
3. Information received from D. Bull, lately of the NGS

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M.LITT. (ART GALLERY STUDIES) DISSERTATION

AEGIDIUS SADELER'S ENGRAVINGS IN THE NG OF SCOTLAND

VOLUME II

BY

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DEPARTMENT OF ART HISTORY

UNIVERSITY OF ST ANDREWS

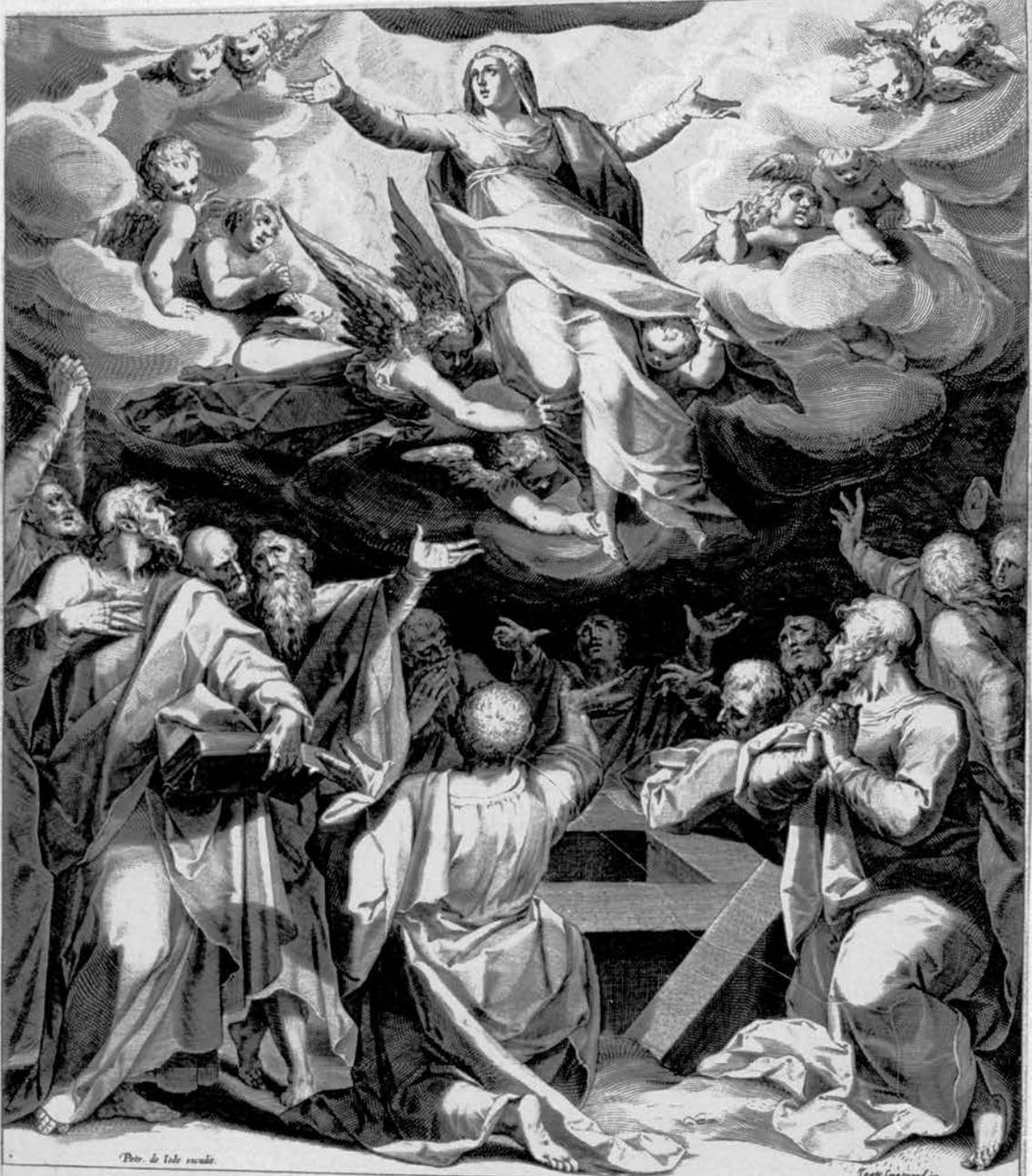
1988

LIST OF PLATES IN VOLUME II

- I ASSUMPTION OF THE VIRGIN
 print by Aegidius, NG of Scotland, Edinburgh
- Ia ASSUMPTION OF THE VIRGIN
 drawing by Hans Speckaert, Louvre, Paris
- II CHRIST ON THE CROSS AND THE VIRGIN WITH ST JOHN
 print by Aegidius, NG of Scotland, Edinburgh
- IIa CHRIST ON THE CROSS AND THE VIRGIN WITH ST JOHN
 painting by Hans von Aachen, church of St Michael, Munich
- III CHRIST ON THE CROSS WITH MARY MAGDALEN
 print by Aegidius, NG of Scotland, Edinburgh
- IV DESCENT FROM THE CROSS
 print by Aegidius, NG of Scotland, Edinburgh
- IVa DESCENT FROM THE CROSS
 painting by Jacopo Tintoretto, Galleria dell' Accademia,
 Venice
- IVb DESCENT FROM THE CROSS
 print by Aegidius, Bibliotheque Royale, Brussels
- V ENTOMBMENT
 print by Aegidius, NG of Scotland, Edinburgh
- Va ENTOMBMENT
 painting by Federico Barocci, Santa Croce, Senigallia
- VI FLAGELLATION
 print by Aegidius, NG of Scotland, Edinburgh
- VIa FLAGELLATION
 print by Aegidius, Bibliotheque Royale, Brussels
- VII THE HOLY FAMILY WITH THE CENSER
 print by Aegidius, NG of Scotland, Edinburgh
- VIIa THE HOLY FAMILY WITH THE CENSER
 drawing by Hans von Aachen, Uffizi, Florence
- VIIb THE HOLY FAMILY WITH THE CENSER
 painting by Hans von Aachen, Glasgow Art Gallery and
 Museum, Glasgow
- VIII MARY MAGDALEN AT THE TOMB
 print by Aegidius, NG of Scotland, Edinburgh
- IX RIVERSCAPE WITH THE TEMPTATION OF CHRIST TO TURN STONES
 INTO BREAD
 print by Aegidius, NG of Scotland
- IXa RIVERSCAPE WITH THE TEMPTATION OF CHRIST TO TURN STONES
 INTO BREAD
 drawing by Pieter Brueghel the Elder, Fondation Custodia,
 Paris

- X ST CHRISTOPHER
print by Aegidius, NG of Scotland, Edinburgh
- Xa ST CHRISTOPHER
painting by Jacopo Bassano, Museo Nacional, Havana
- XI THREE ANGELS HOLDING THE BODY OF CHRIST
print by Aegidius, NG of Scotland, Edinburgh
- XIa THREE ANGELS HOLDING THE BODY OF CHRIST
print by Aegidius, NG, Prague
- XII THE VIRGIN AND CHILD EMBRACING ST JOHN THE BAPTIST
print by Aegidius, NG of Scotland, Edinburgh
- XIII THE VIRGIN AND CHILD IN A LANDSCAPE
print by Aegidius, NG of Scotland, Edinburgh
- XIIIa THE VIRGIN AMONG MULTITUDE OF BEASTS
drawing by Albrecht Durer, Albertina, Vienna
- XIV ANGELICA AND MEDORO
print by Aegidius, NG of Scotland, Edinburgh
- XIVa ANGELICA AND MEDORO
print by Aegidius, Bibliotheque Royale, Brussels
- XIVb ANGELICA AND MEDORO
painting by Carletto Caliari, Barbieri collection,
Padua
- XIVc ANGELICA AND MEDORO
version of Carletto Caliari's painting, NG, Prague
- XV RIVERSCAPE WITH BOATS
print by Aegidius, NG of Scotland, Edinburgh
- XVa WATERMILL ON AN ISLAND IN A RIVER
print by Aegidius, NG, Prague
- XVb GONDOLAS ON A CANAL
print by Aegidius, NG, Prague
- XVc GONDOLAS ON A CANAL
drawing by Pieter Stevens, private collection
- XVI PORTRAIT OF MARTINUS DE VOS AT THE AGE OF SIXTY
print by Aegidius, NG of Scotland, Edinburgh
- XVIa PORTRAIT OF MARTINUS DE VOS
painting by Martinus de Vos (?), Landesmuseum Ioanneum,
Graz
- 1 RUDOLF II ON HORSEBACK
print by Aegidius, NG, Prague
- 2 THE VLADISLAV HALL OF PRAGUE CASTLE
print by Aegidius (?) - detail, NG, Prague

- 3 RUDOLF II WITH A DOG
wax relief by Wenzel Maller, Victoria and Albert Museum,
London
- 4 THE LANDSCAPE WITH ANTIQUE RUINS
drawing by Aegidius, Moravian Gallery, Brno
- 5 PRAGUE CASTLE WITH THE BELVEDERE SUMMER HOUSE
drawing by Pieter Stevens, Municipal Museum, Prague
- 6 THE KAMPA BY THE CHARLES BRIDGE
drawing by Roelandt Savery, NG, Prague
- 7 THE ANGEL WITH THE COCK
drawing by Aegidius, PNP,

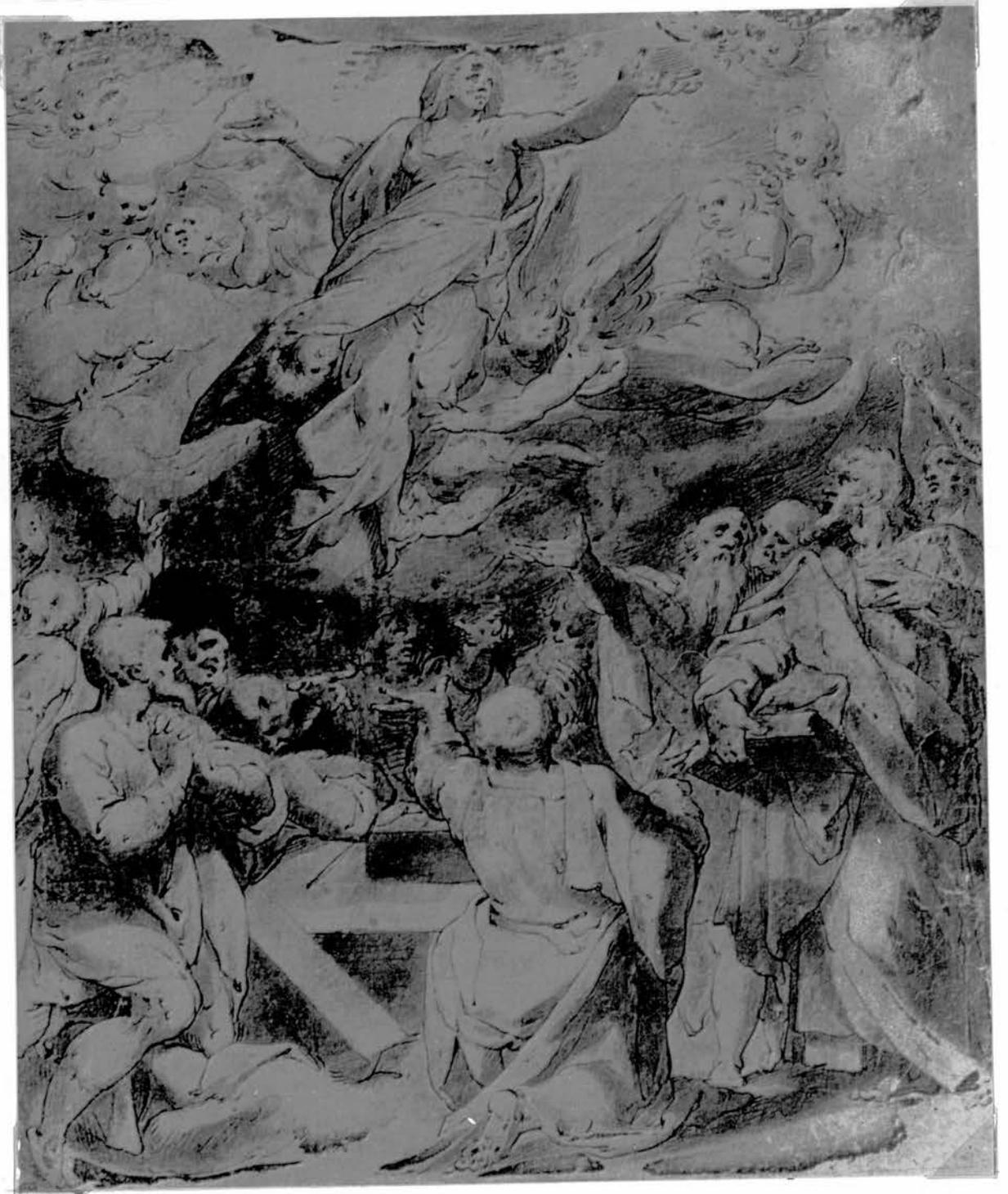


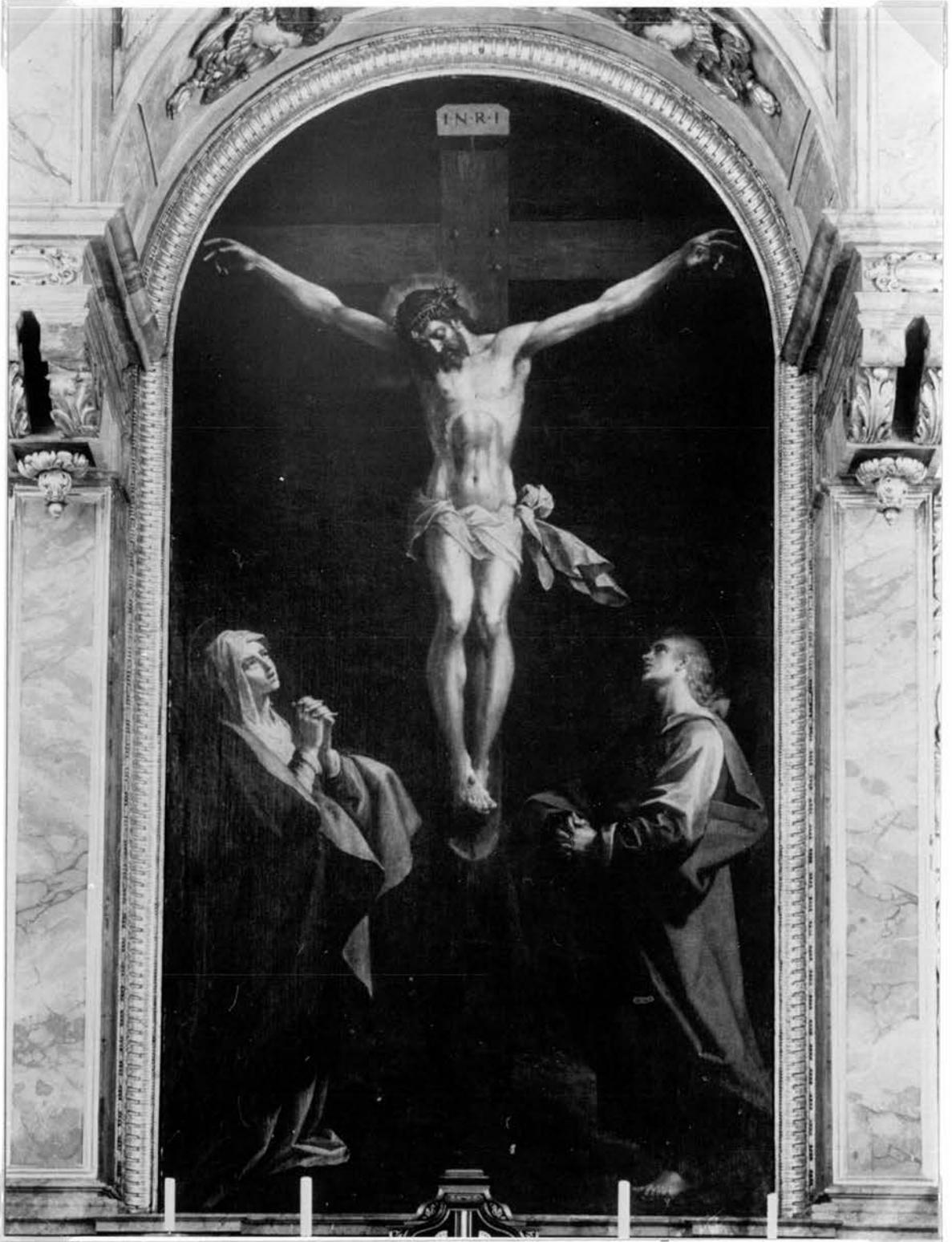
Per. de Tele. sculpit.

STATE VIRI, LACHYMISQVE MODVM IAM PONITE, COELO
ALTIVS ERECTVM MVNDI IVBAR EXIMET VMBRAS .

Sculpit. in.

G. Sadler sculpit.





11a



Sol vbi fixa suspensa impato Regem,
 Adhuc & infelix fatis subire nocet;

Fallit, et moesta vultum Ferrugine texti,
 Flebilis et mesto vox fuit orta die.

Et nos quo digno tandem pectora planctu,
 Heu castram tuam quos habet ille mali.



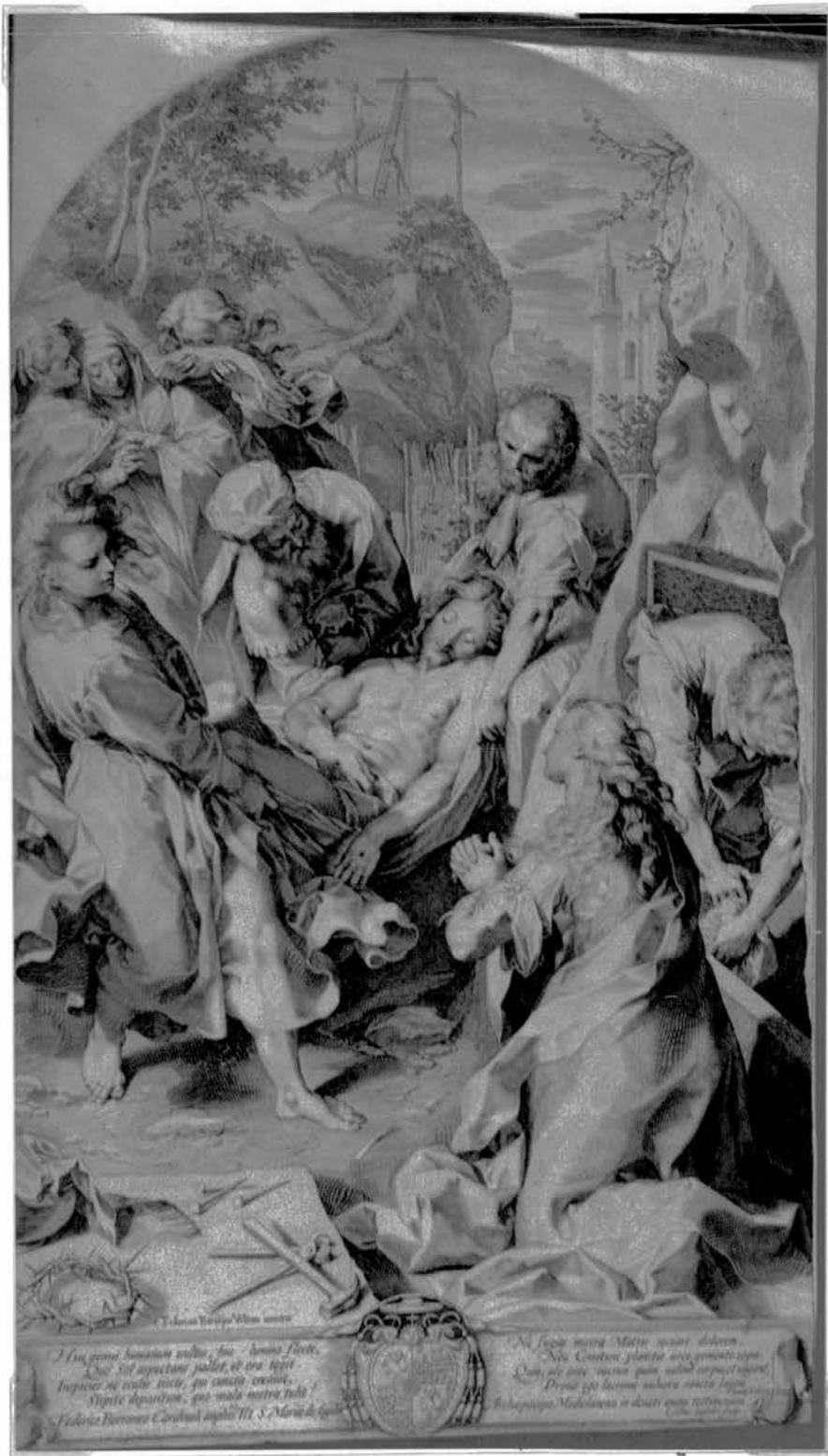


IVa



SIC IACVIT NOSTRI CAUSA AXENS VNICA MUNDI ~

ET FINE, ET MEDIO, PRINCIPIOQ̄ CARENS G









*Que sunt hæc plage que sunt hæc vulnera christe!
 et plage et sunt hæc vulnera queq; tua.
 Si mea cur tua diripiunt pia viscera christe?
 O amor his plagis membra cruentat amor.*

*Scuroa gli abissi, e gl'elementi, el cielo
 ahi fissi tormenti, al gran flagello,
 e no spezza dell'alma erigite il core
 il contemplar in pena il suo signore?*

Julius Saldler excudit.





Vlla



VIIIb



Inanem lachrym lacrymas gemiturda subvertis. Quem positum vidi hic oculis incognis sepulcro Ah Madalena tace non qui tibi raptus abiit.
Sparsa zona: plangit, dilacerata comas. Hic mihi equum erat Christus Jovis, atit. Et laudatur hic toto pectore, et ore tuo.

Angustinus tabula munita et pulchra.

Marius quidem caudat.





IXa





Xa



*Accipit a Mose
sacra prima*

*Cum tua contempler sublimis facies H. S. V.
Tam crux carissam me pudet esse iuxta*

*Et quibus gratia est cunctis, sincerioribus
Lingua cupit, menti pudor vixit cadit.*



GESU! durch deinen Tod, Hülf uns auf, alle Noth.

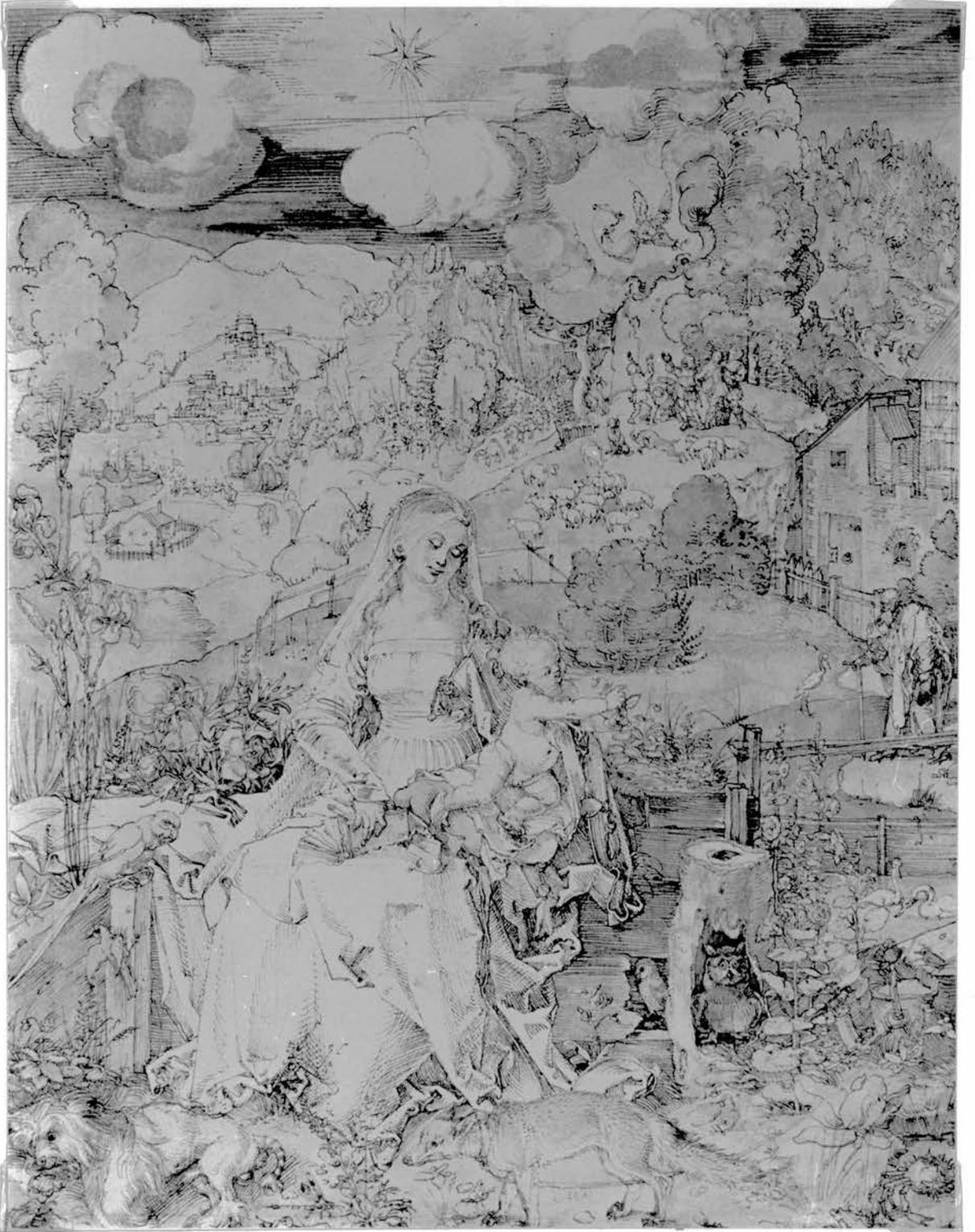


*Mille dat Aeternae Baptistes oscula Proli,
Mille Deus reddit basia: mirus amor!*

*Cernis ut applaudat Genitrix complexa puellus?
Mira trias, quarti nescia consimilis!*



ALBERTVS DVRER ALMANVS INVENTOR
S. C. M. SCVLPTOR AGID: SADELER SCVLPSIT.

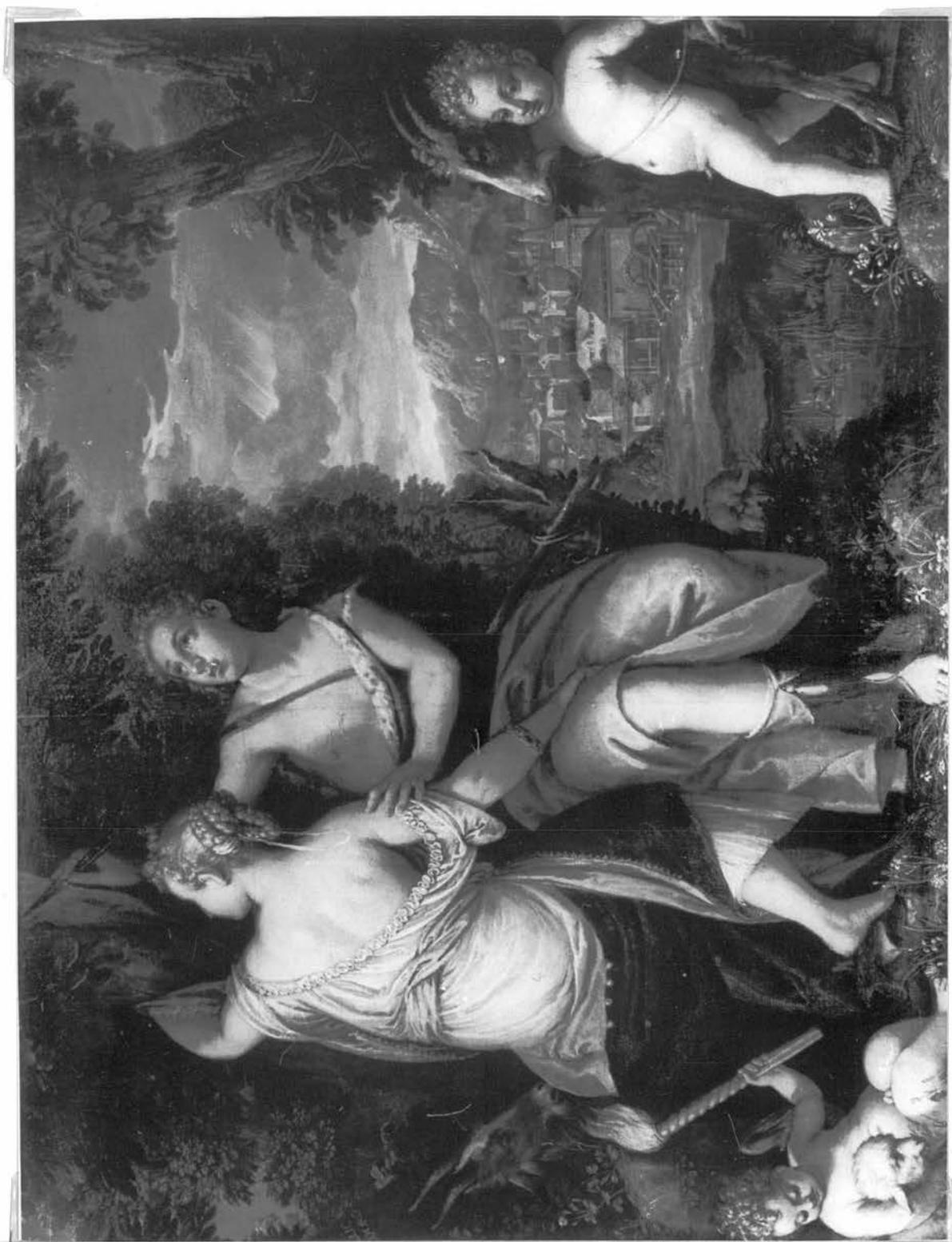


XIIIa









XIVc



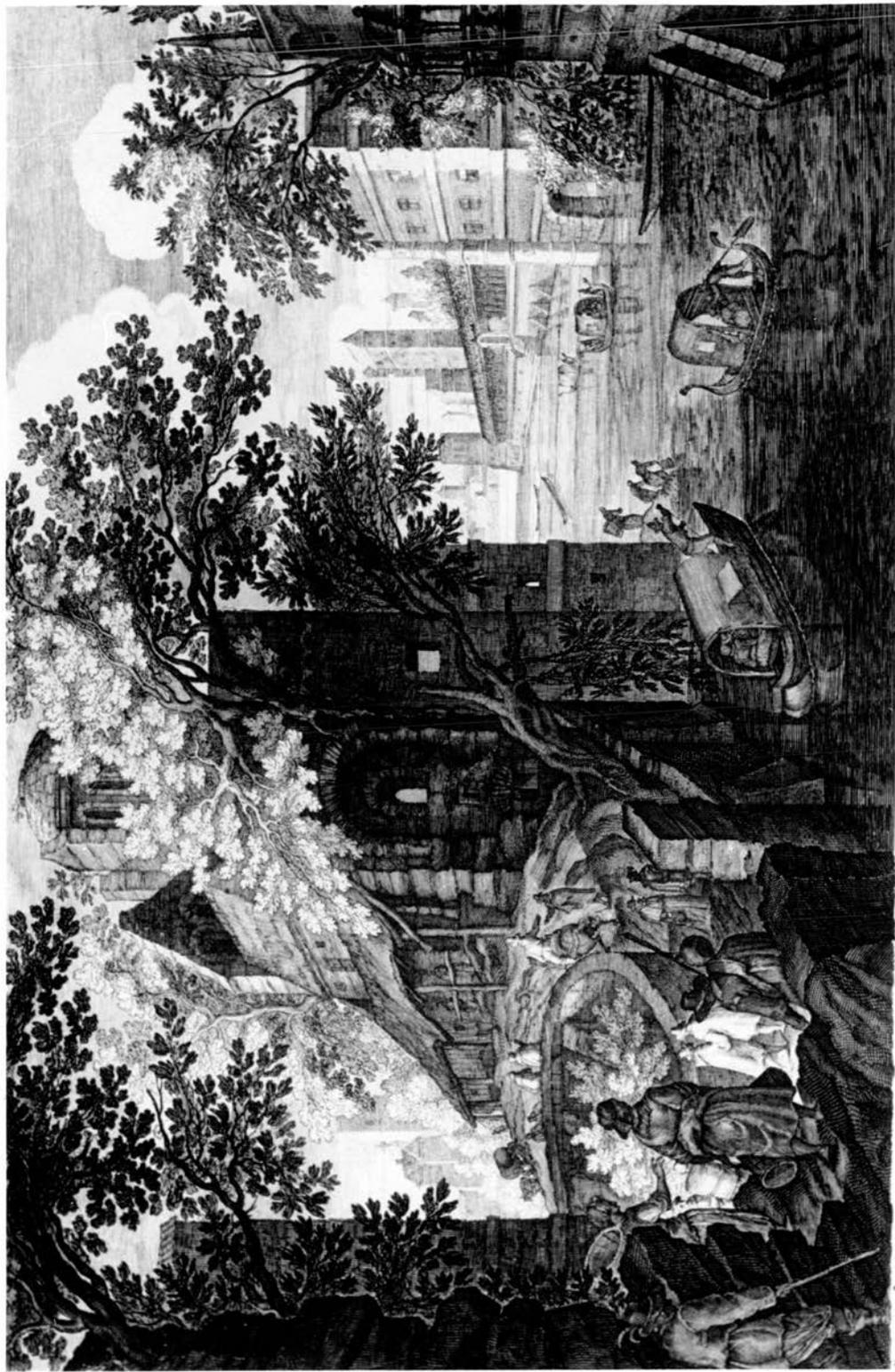


XVIa



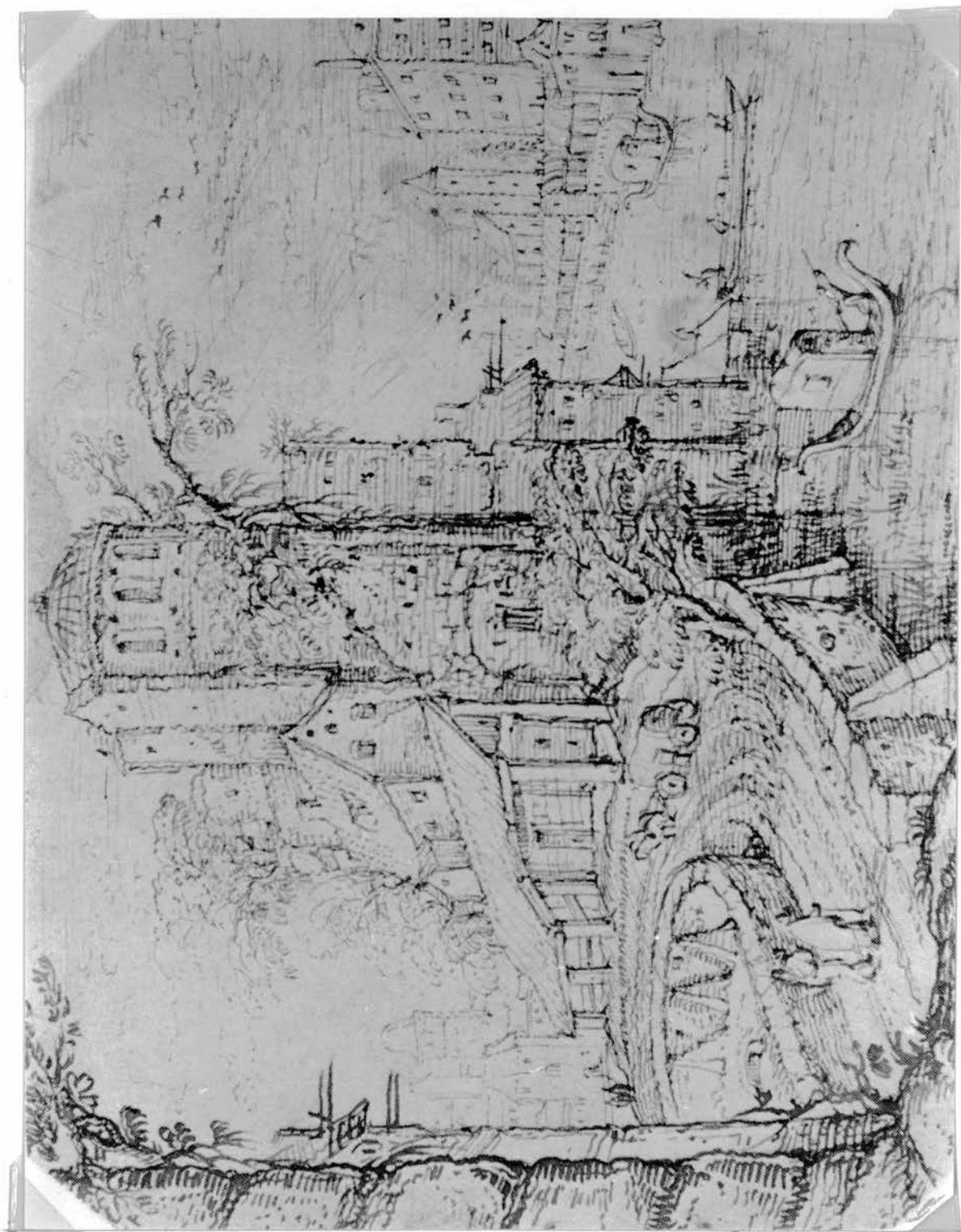
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*Pyrene, Siphon, Tivoli,
area Sabinorum, etc.*

Egid. Suter sculp.

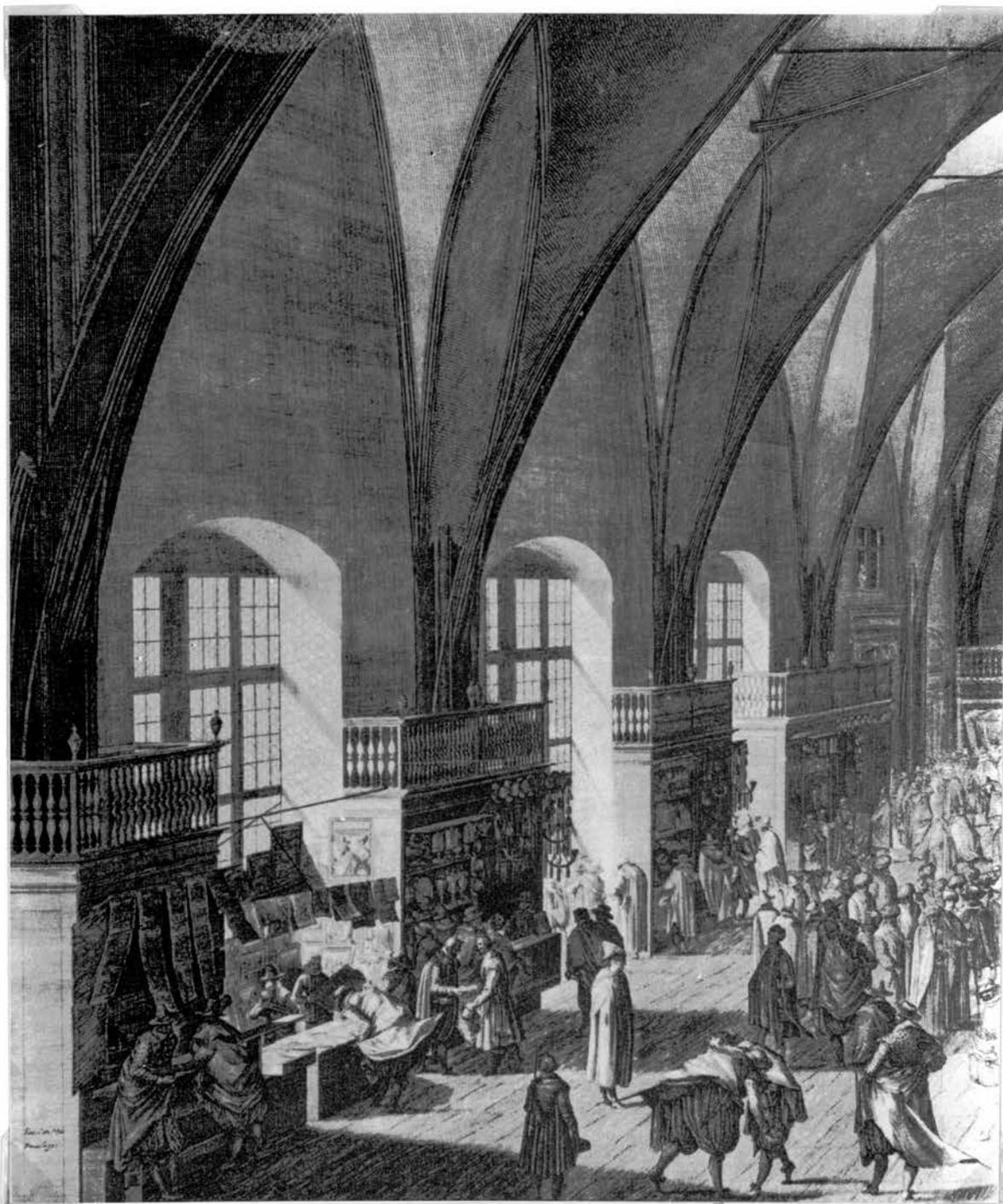


XVc

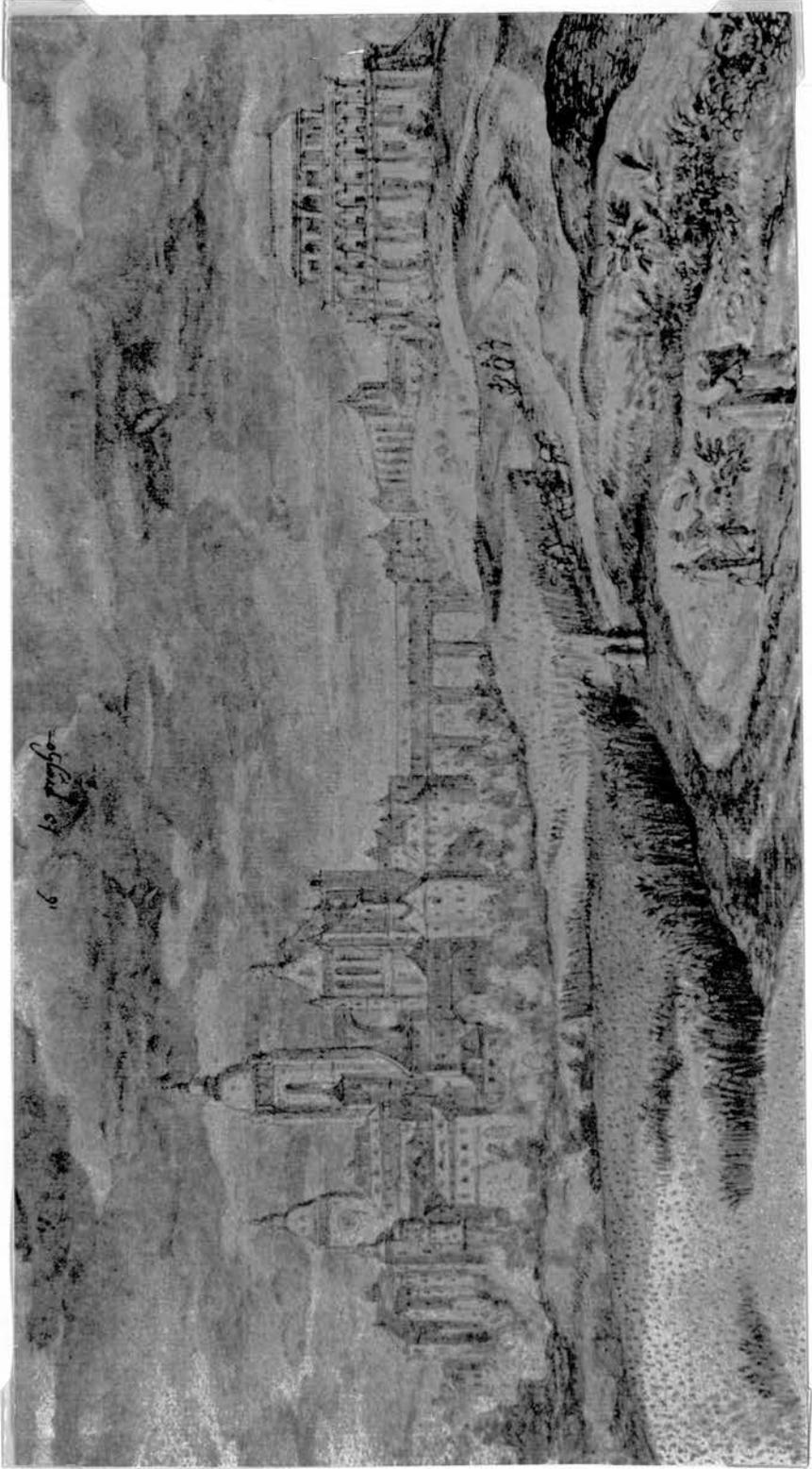


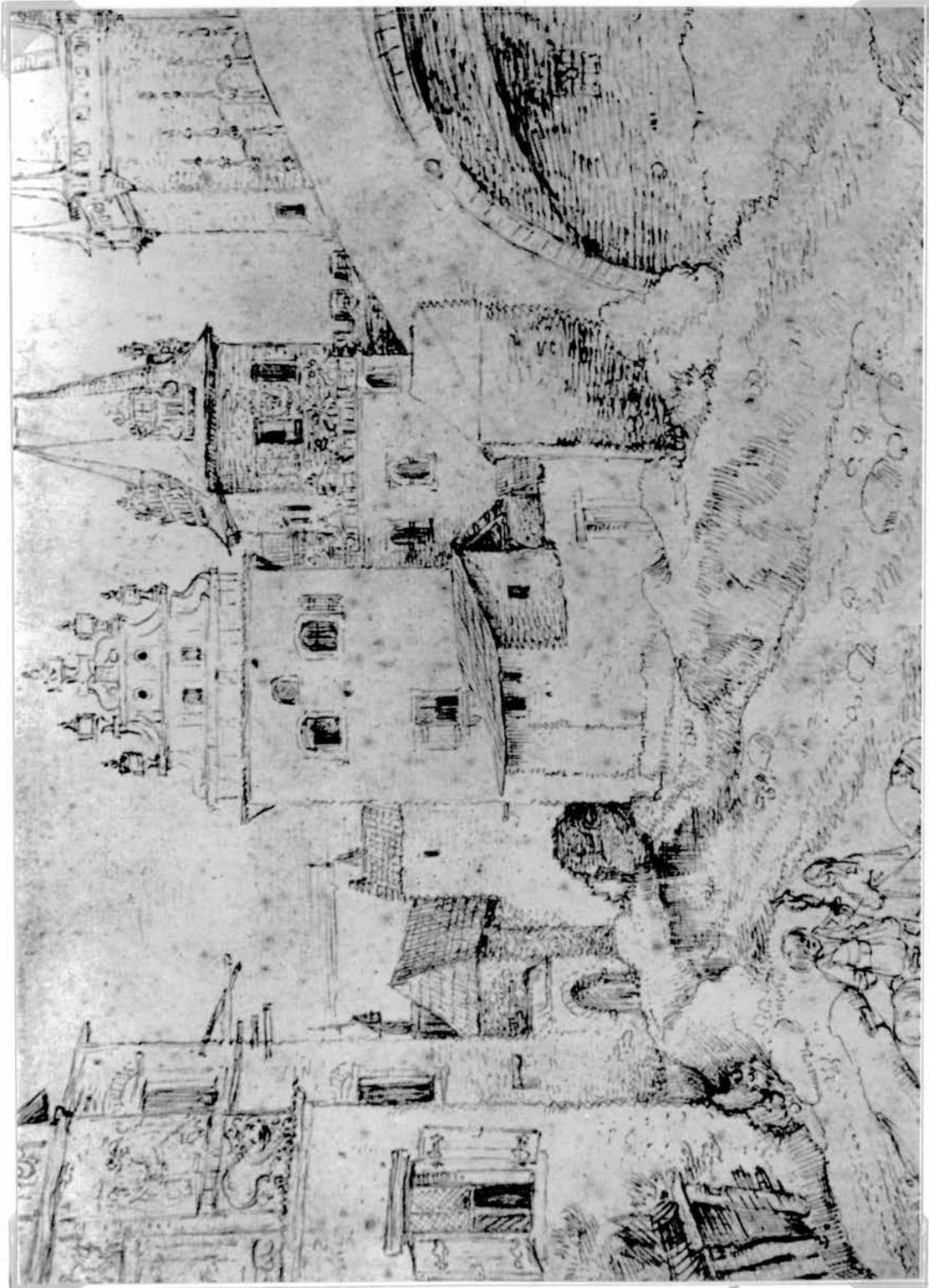
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MALLER
C. M.
SCVLP...
F.
1506











PHOTOGRAPHIC CREDITS

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