



16th Century Prints AS C&I Sources

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Your Lecturer

Make believe artist.
Sixteenth century
print culture nerd.

Not really an art historian, either.

- RenaissanceNetherlands.com
- Facebook.com/RenaissanceNetherlands
- HugoVanHarlo.com



Our Goal

1. To better understand the aesthetic and compositional qualities of intaglio prints from the sixteenth century as a source for C&I work in the SCA.
2. To know how and where to find extant examples to reference in our work.

Criteria:

Given the nature of SCA award scrolls, we will be looking at prints that combine text *and* images together.

- Text-heavy placards? No.
- Purely illustrative engravings? No.

Caveat:

We will be looking at creating facsimiles of intaglio prints and letterpress work via hand-drawn pen and ink methods.

- There *are* similarly pieces in ink, but that's outside the purview of our class.
- (But please do some copperplate engravings if you want; that's rad.)

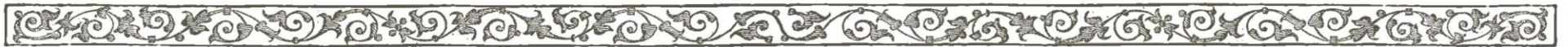


Today's Agenda

- 9:05 16th Century Printmaking
and Artistic Movements
- 9:10 Common Categories and
Characteristics of the Era
- 9:25 Survey of Prints
- 9:50 Q&A



16TH CENTURY
PRINTMAKING
AND ARTISTIC
MOVEMENTS



History of European Printing

- Printing began in the 15th century with large woodcuts that included text before Gutenberg developed moveable type. Artists and woodcut artisans were separate.
- Copper/silverplate engraving followed from the goldsmiths, and the artist & engraver were the same person. Acidic etching then followed.
- By the 16th century, print became widespread, helped by the 1527 sack of Rome. Printed materials were made for many functions and across social classes.
- Newspapers evolve out of pamphlets in the 17th century.



The High Renaissance and Mannerism

- The High Renaissance spanned c. 1490 – 1525 and saw the sublime, graceful, and highly realistic work by such masters as da Vinci, Michelangelo, and Raphael.
- Mannerism originated as a self-aware reaction to the the High Renaissance by creating highly stylized, exaggerated art. The term itself comes from *maniera*, Italian for style.
- French Fontainebleau school, the Low Countries artists in Antwerp and – later – Haarlem, and the imperial court in Prague were all active centers of Northern Mannerism.
- Art moves into the Baroque. Mannerism lasted later North.



CATEGORIES AND CHARACTERISTICS



Categories and Characteristics

- Illustrative and ornamental prints can be classified into distinct categories based on format and use.
- Prints from the sixteenth century often shared similar characteristics or common stylistic conventions.



CATEGORIES AND CHARACTERISTICS

Common Categories

Broadsides

Some of the very first instances of “mass media” were broadsides (or broadsheets), printed on single sheets and intended for wide, public distribution.

Right:

The sheepfold of Christ

Hans Sebald Beham, 1524



Christus spricht.	Der Engel spricht:	Der Hecloß hauff spricht
<p>Zumpeher zu mir ir Christenleste All die ir schwach müselig seye Wan ich will euch erquict enall Ich bin die thür in dem Schawess stal Und bin von eweren wegen kummen Han ewer sünd auff mich genomen Bin voreuch an dem Creutz gekroben Euch bey dem vater hulde erworben Darumb wer nunderch mich eynge et Der weret selig on wider ree Wer aber anderß wo freyge eynt Der müß ain dieß vnd meider seyn Wan all ewer werck die leud entwiche Ich han allain eo zußgerichte Ich bin der weynstock ir die reben Bin ewer weg warbayt vnd leben Vnd wer ayntge hoffnung Gerechtigkeit vnd seligung Alle die da glauben in mich Werden nie sterben ewiglich Sonder hand den Tode überspannen Seynd hynburch in das liden danngen Darinn sy leben ewiglich Bey mir in meynem vater reych</p>	<p>O blinde gotlofer hauff sage an Was hat euch der frum Christum than Das ir nie glawbet seynen wort Sonder steyge eyn an fremdem ort Sichte ewer hayl hilff erst vñ stercke In den erdichten menschen wercke Die doch vergessens seynd vngore Weyl ir volgemenschen leer vnd poere Die all mit lügen seynd vergesse Darumb durch sichte die haylig schrifft Die zage euch allain Christum Durch den ir werck gerecht vnd frum Dem Christo last allayn die leer Er sey das hayl sonst nyemane mer In dem kerck zu wider gemelich Er nympe euch auff gnediglich Vnd leß euch durch sich selb eyngan Wenn er ist der genaden tran Güteig vnd süßmütig von herzen Volget ir im nie ir kumpenit schmerzen Wie frum vnd haylig ir yetz gleyffe Wie hoch die wele euch lobt vnd preyffe So werde ir doch endlich verderben Wie kumpenit den werck ewig sterben</p>	<p>O Engel schweg sag vns nie mer Von dyser neuen kege leer Die enfer güete werck vrrache Son hab vns Christum selig gemache Vnd sey vns gar kayn werck mer not Zur seligheit da oißt ain spot Vnd sprecht das ewangelij weyß Das sey allayn der seelen speiß Darinn sy hab ir geystlich leben Vrrache all menschen leer darnen Vnd vrrichtet enfern Gotlobenß Der doch gestanden ist auff ain minß Hey drey oder vier hundert jaren Vil haylig leß die vns vns waren Die sichte werck vns hand gelect Die wir eglischen hand gemere Das haß oirnew leer gleybney Wie haylig schon vnd güte das sey Sam vormalig wir nichte güte auff erden Vnd doch wir enyßlig werden Wir lassen euch freyden vnd sagen Auß enfer werck da ir sün wies wagen Vnd darinn an ir verharren gang Vnd den schopff lassen bey der Schwanz</p>

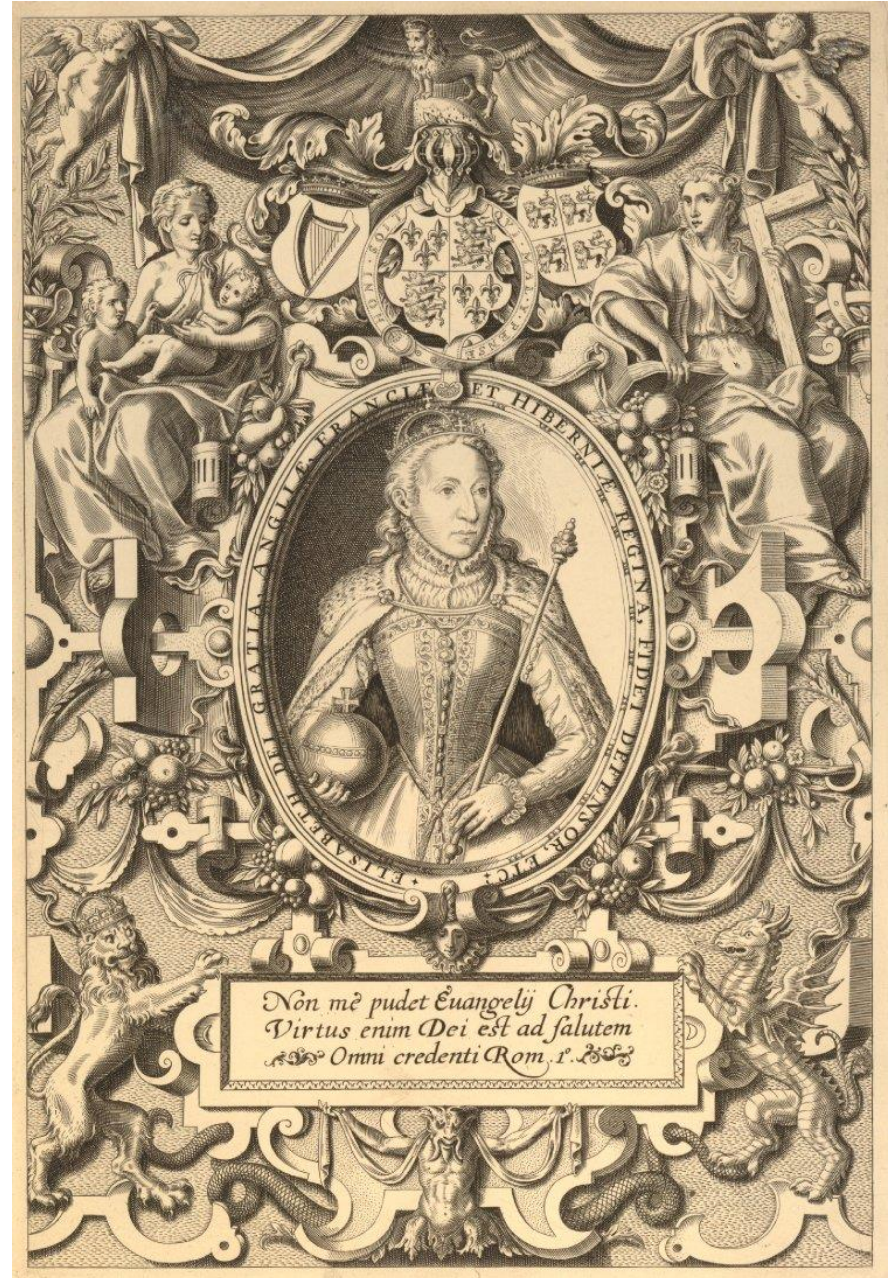
Hans Sachs Schuster:
 M. D. XXXIIII.

Frontispieces

The “title pages” of books (no illustrative covers or book titles on the spines of books, remember) were often both ornate and featured a lot of text.

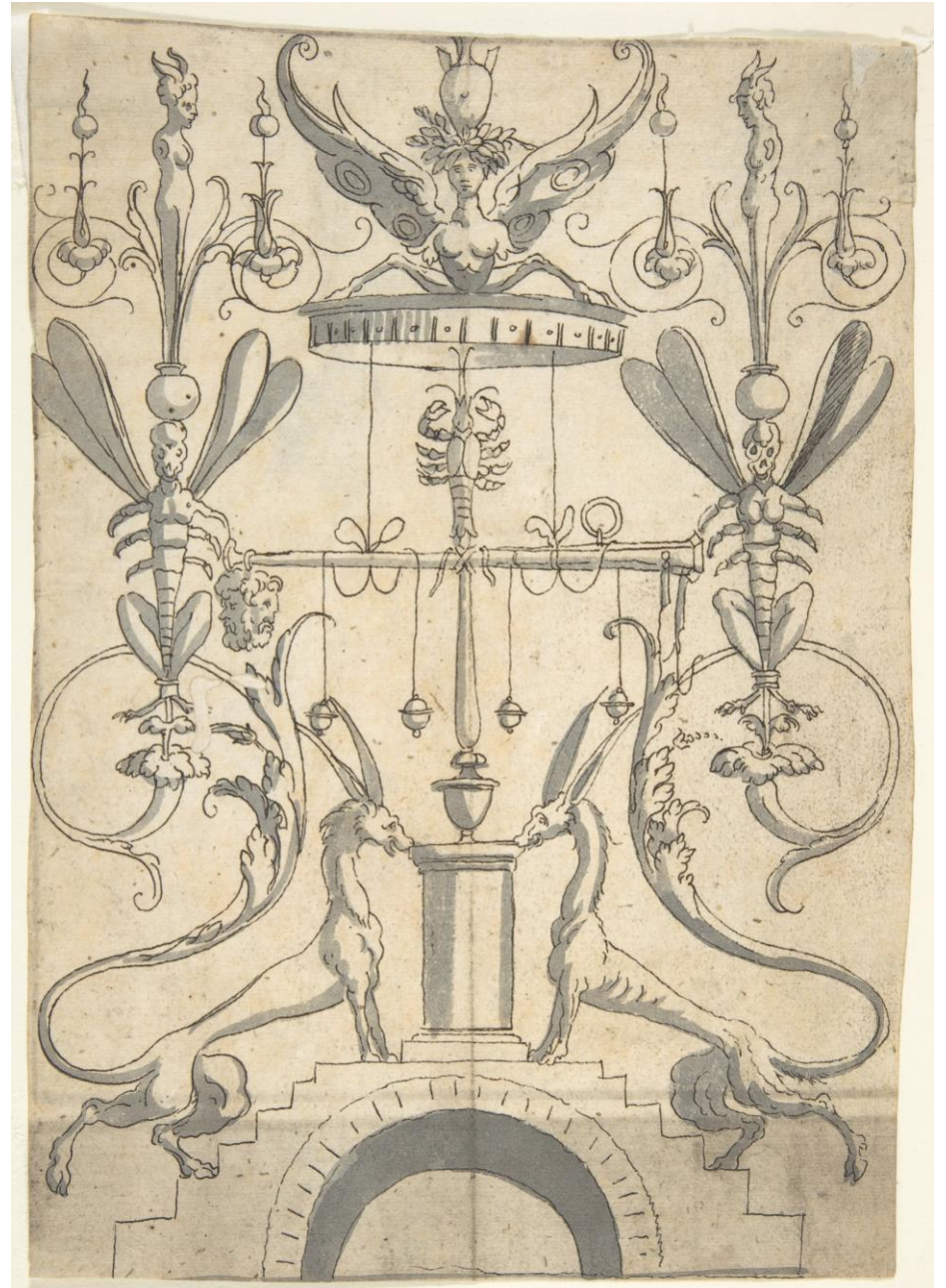
Right:

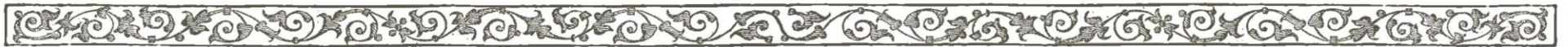
Bishop's Bible Frontispiece
Frans Hogenberg, 1568



Books and Prints of Ornament

Individual engravers and publishers would release purely decorative reference works that other artists could use and that the public could purchase as art.





Cartography

Individual engravers
and publishers would
release purely
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that the public could
purchase as art.



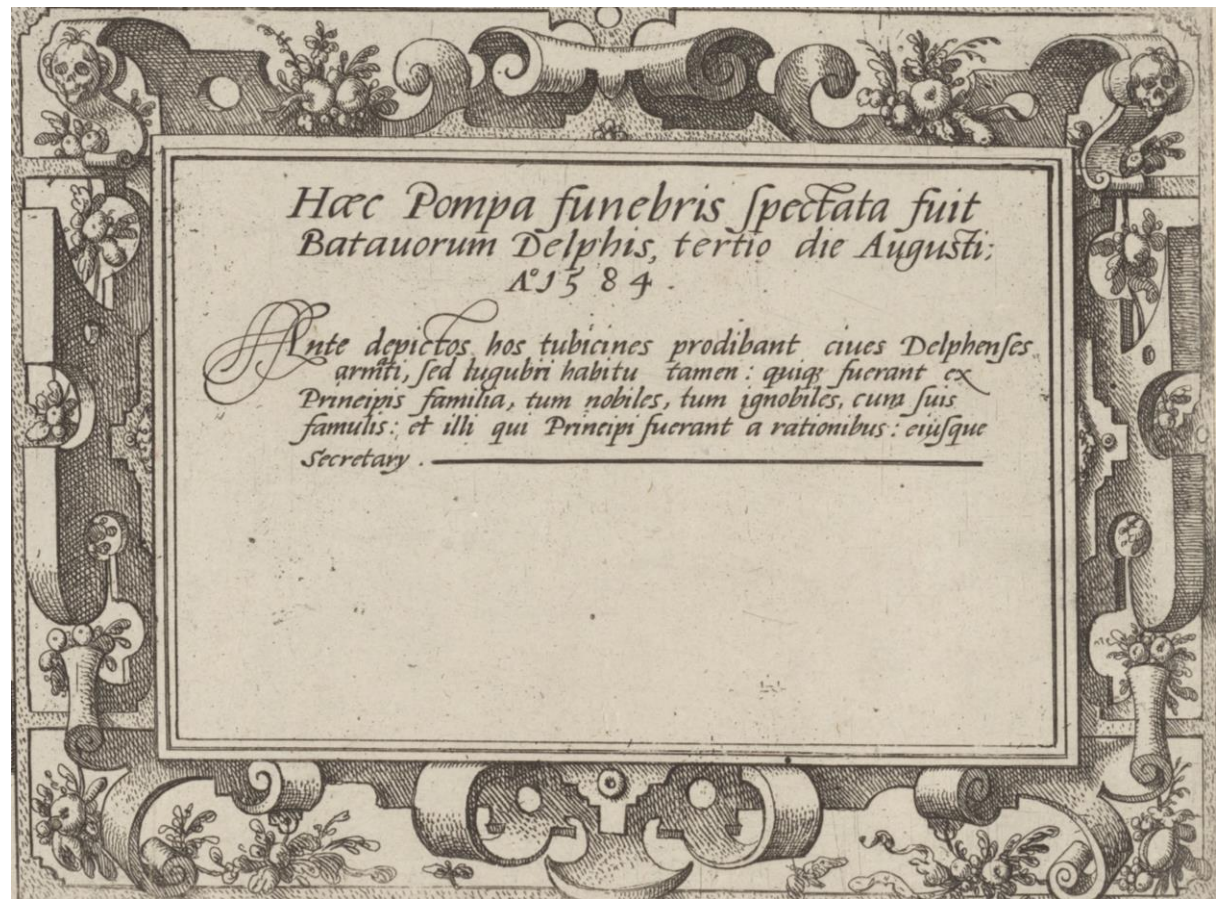
CATEGORIES AND CHARACTERISTICS

Frequent Characteristics

Mannerist Strapwork and Scrollwork

Arguably the *most distinctive feature* of mid to late 16th century prints was the use of ornamental strapwork and scrollwork on borders and cartouches – and in architecture and a myriad of other settings.

Here is a 1584 example of scrollwork from Hendrick Goltzius.

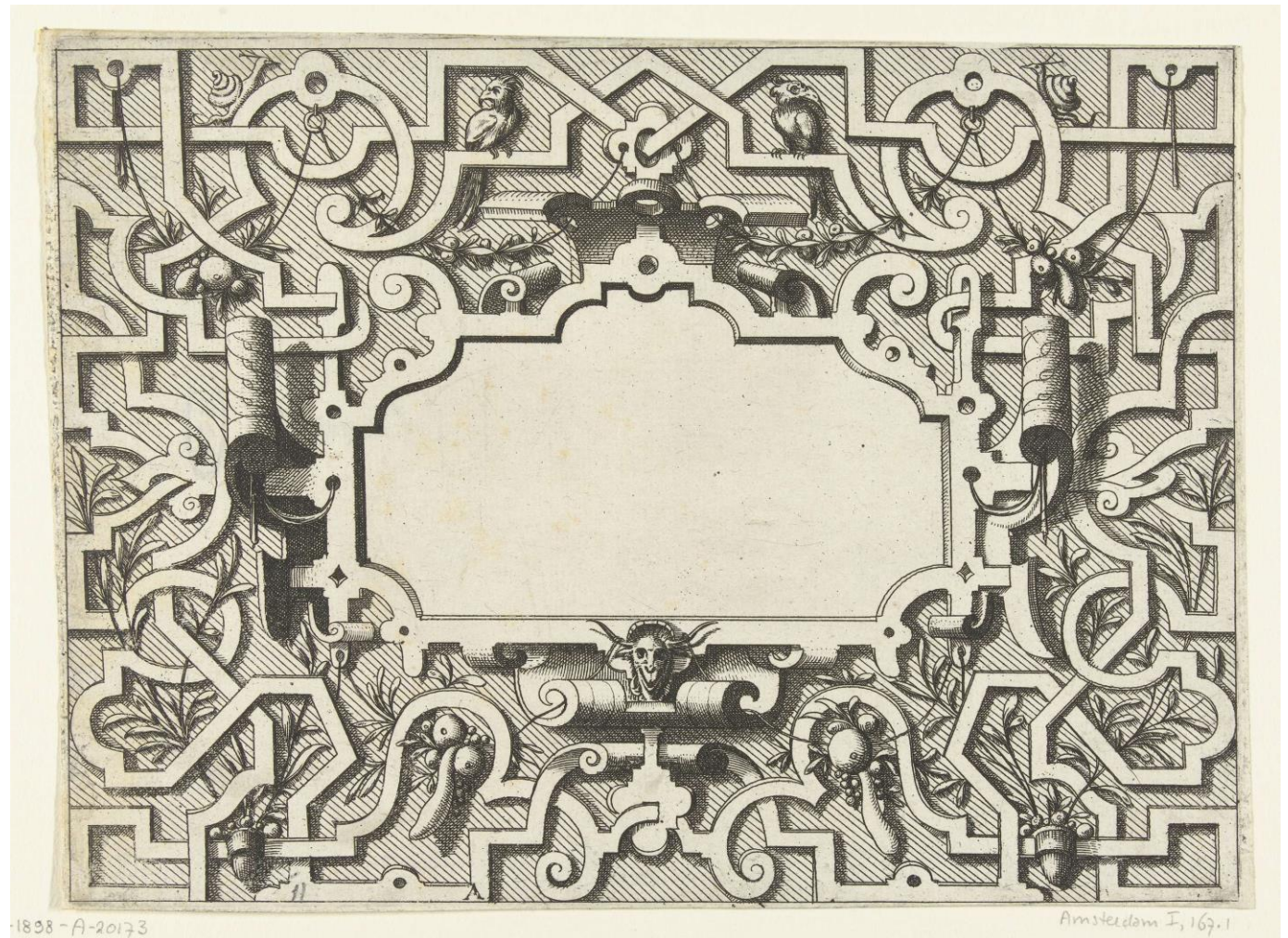


<https://www.rijksmuseum.nl/en/collectie/RP-P-OB-10.409>

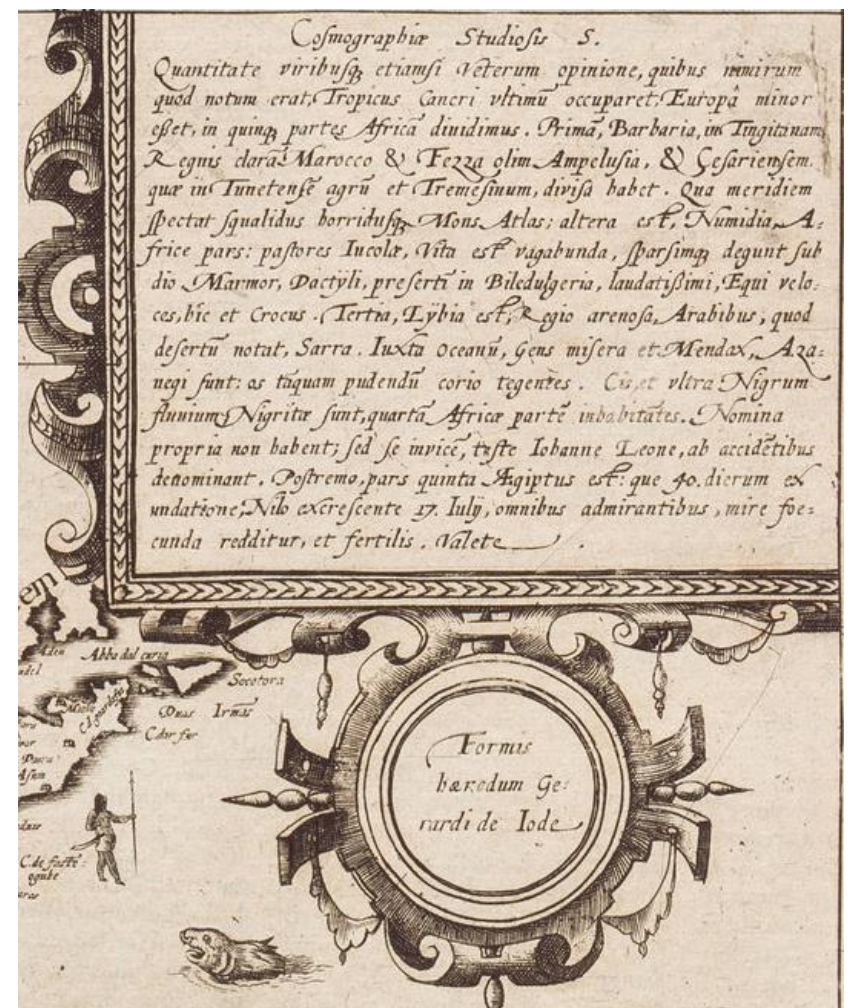
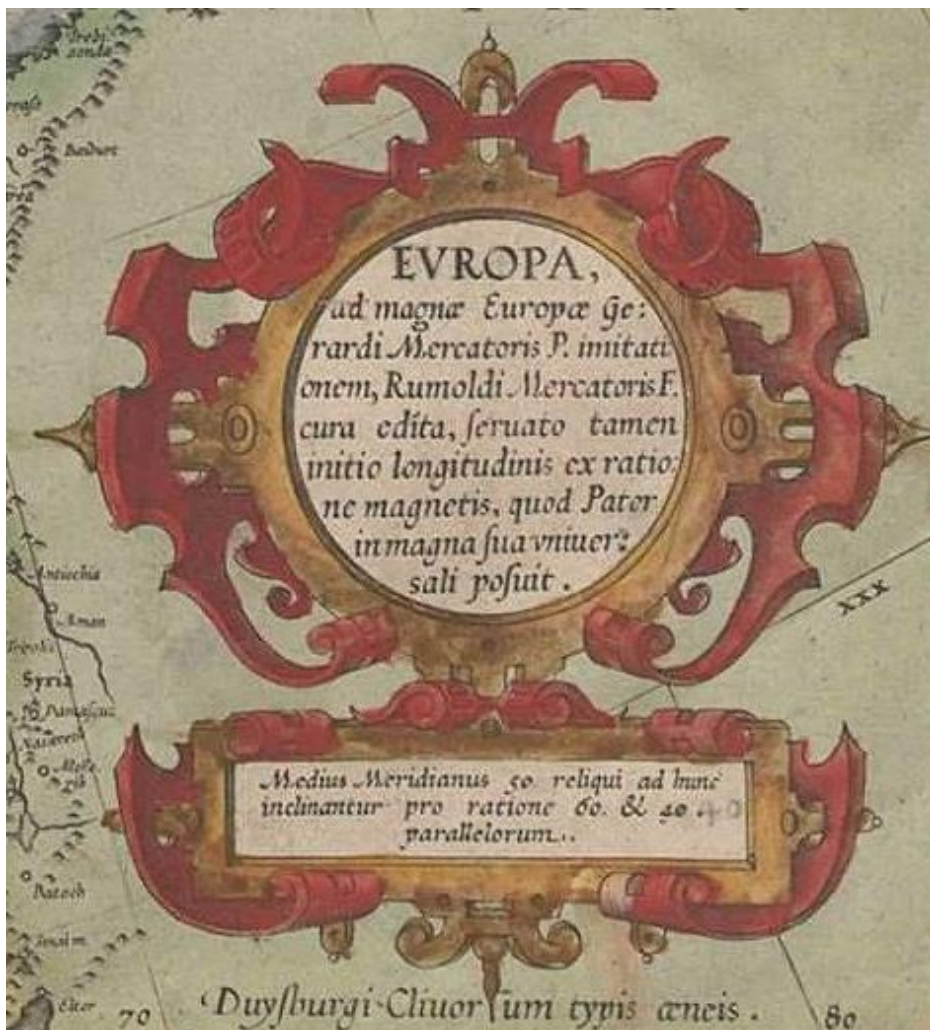
Strapwork Example by Hans Vredeman de Vries

Note the thin, ribbon shaped motifs around the border. This is an example of *strapwork* in conjunction with *scrollwork*.

<https://www.rijksmuseum.nl/nl/collectie/RP-P-1898-A-20173>



Scroll & Strapwork in Map Cartouches



Architectural Motifs

Prints from this century were often inspired by the new Renaissance era architectural wonders across the Italian peninsula. Resultingly, woodcuts and engravings frequently took on an architectural, monumental weight of their own.

Hans Holbein, c. 1531

<https://www.rijksmuseum.nl/en/collection/RP-P-OB-4510>



Grotesques and Renaissance Arabesques

Intricate, interlocking linework that is either explicitly floral in motif or evocative of it.

c. 1530 print by Peter Flötner



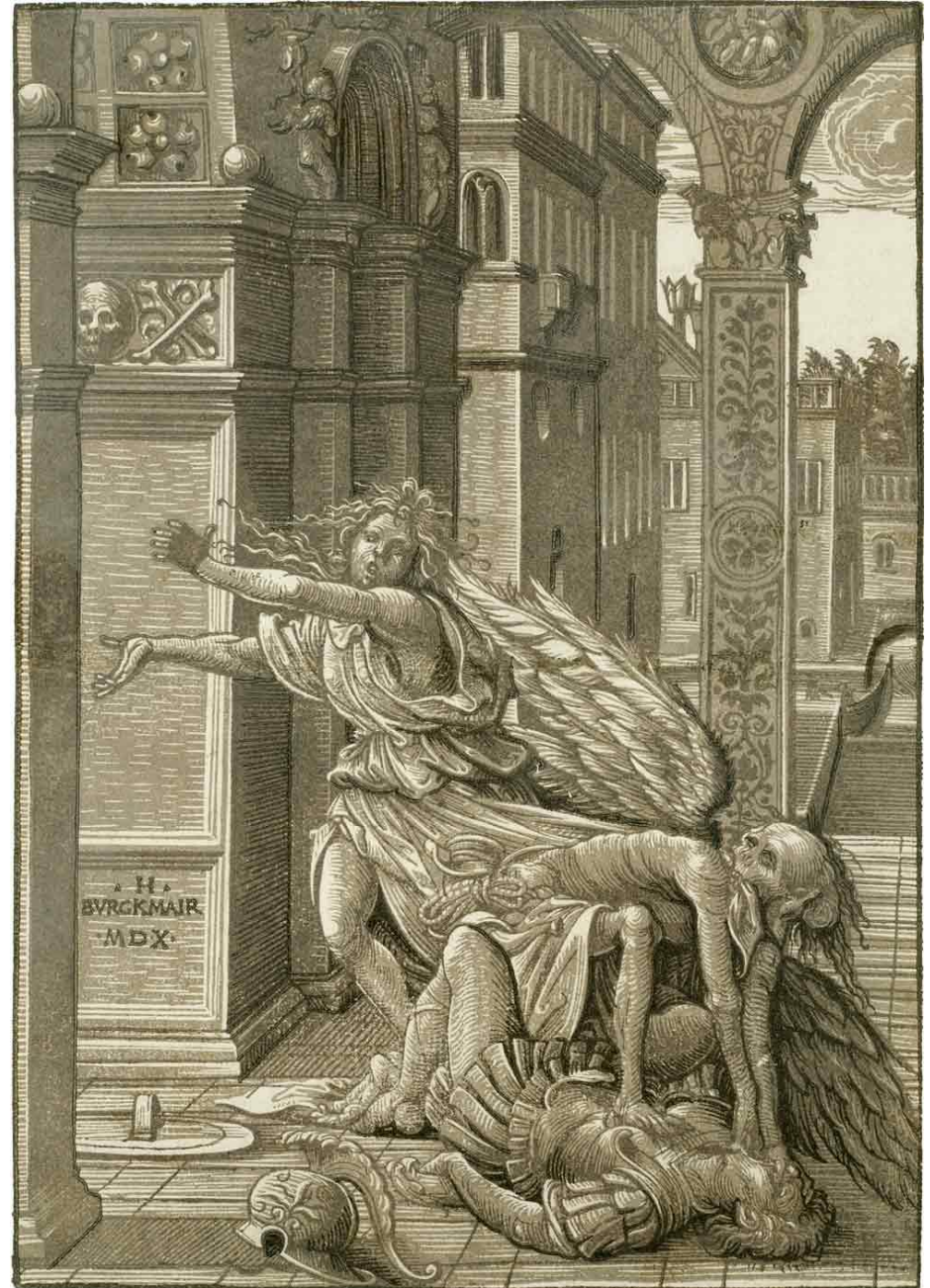
Chiaroscuro

An intaglio technique most commonly seen on 15th-mid 16th century woodcuts that using two or three different blocks with different ink tints to achieve multiple colors.

A technique ripe for emulation in an SCA award scroll context.

Lovers surprised by Death

by Hans Burgkmair, c. 1520



Letterpress Text & Typefaces (i.e. “Hands”)

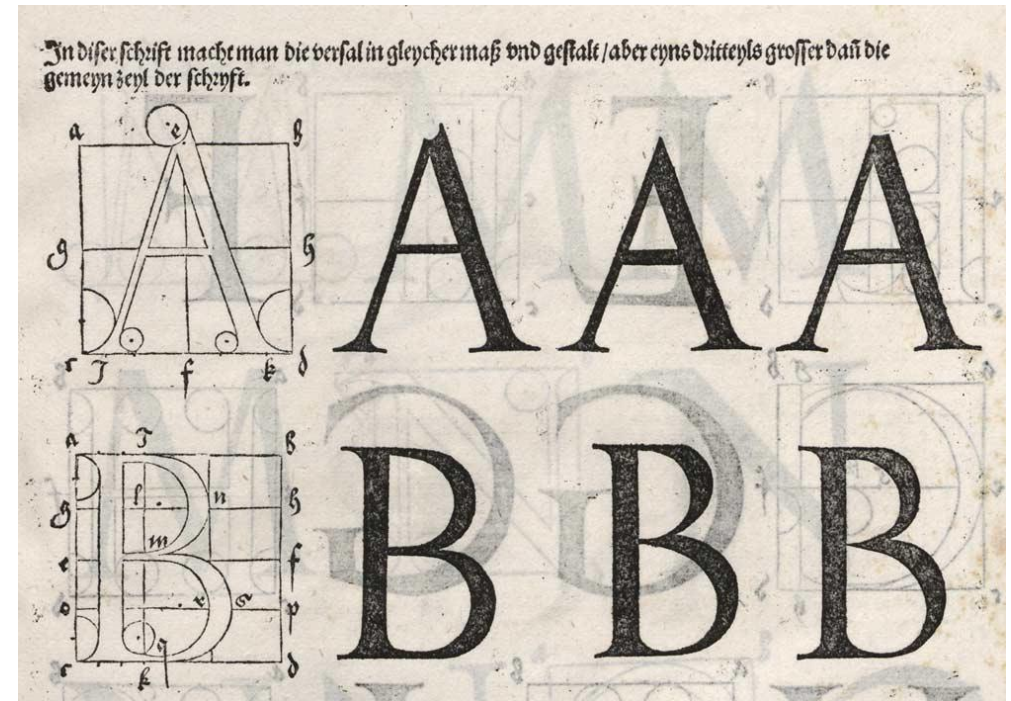
Italics

Romans

Blackletters and

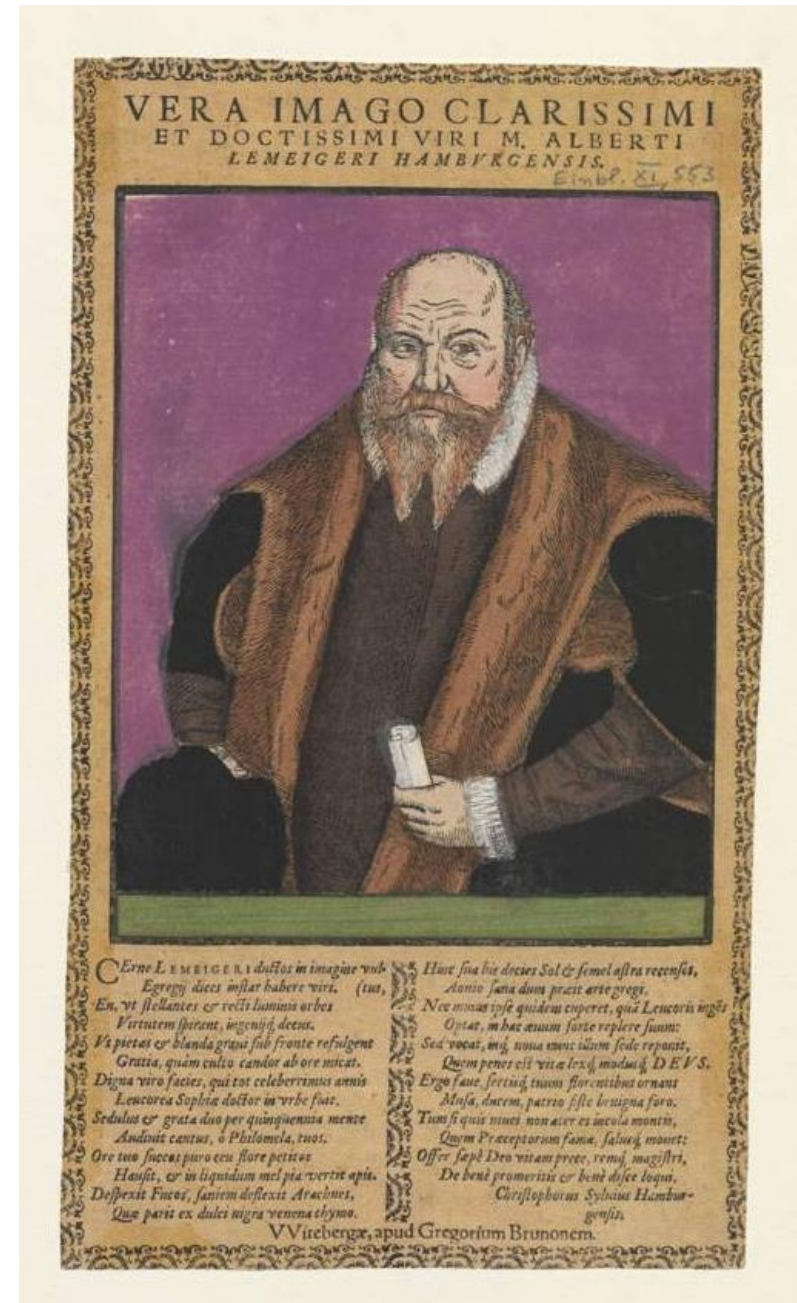
More Blackletters

- Willem Silvius' *Leyden Afdrucksel*
- Mercator's lettering book
- Dürer's *Unterweysung der Messung* (A Course on the Art of Measurement)



Color

Prints *were* often colored. The palette and sources of those colors is another lecture all in itself!



For More on Painted Prints

For a wealth of additional information on painted prints, see Susan Dackerman's book *Painted Prints*.

<http://www.psupress.org/books/titles/0-271-02234-5.html>



Painted Prints
THE REVELATION OF COLOR
SUSAN DACKERMAN

Mannerist or Baroque?

Mannerist works tended to have straighter lines and clearer shapes with more exaggerated forms.

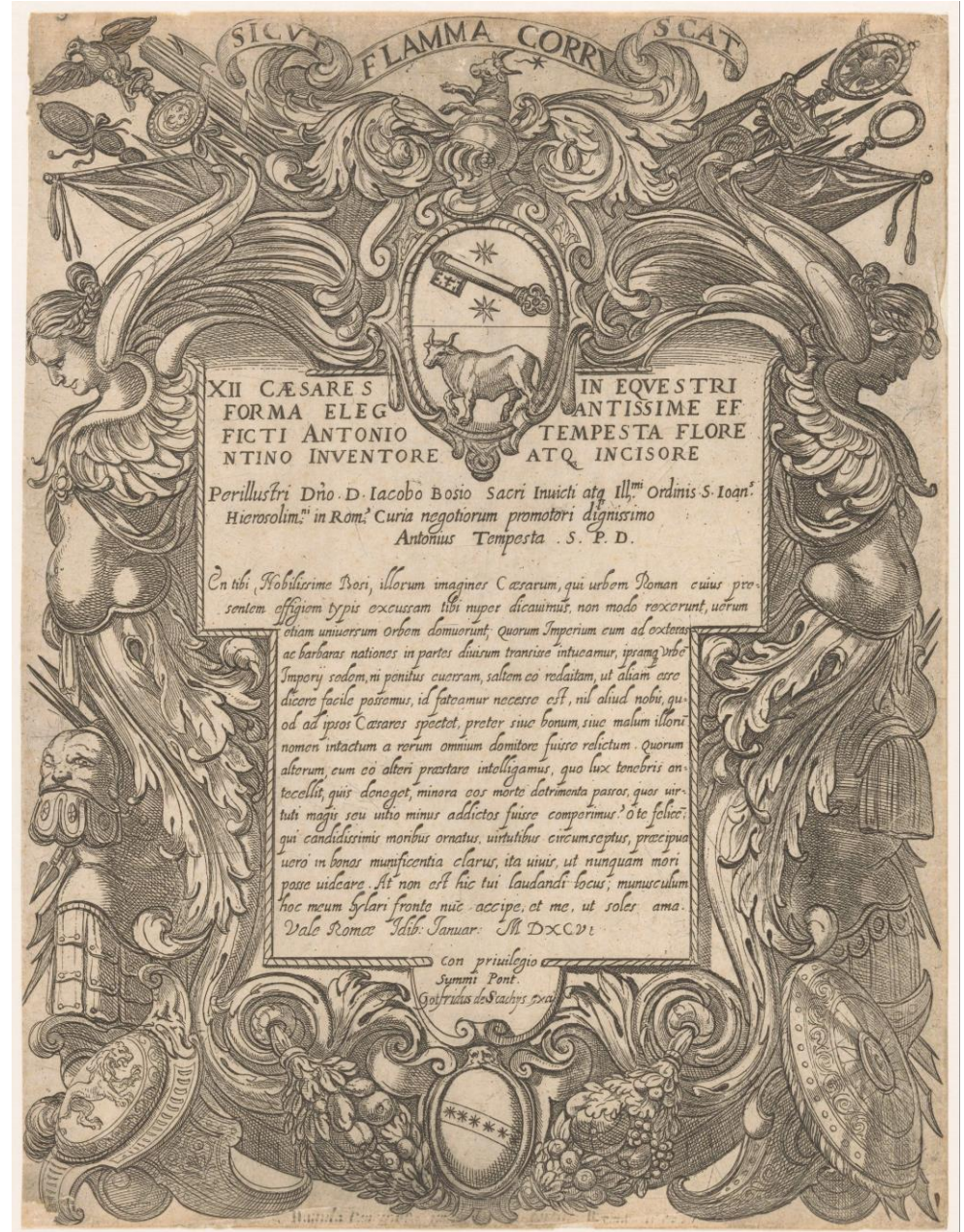
Baroque used more flowing forms, integrated floral features, and more elegant shapes.

The difference is *subtle*.

An example of early Baroque work:

Antonio Tempesta, c. 1625

<https://www.rijksmuseum.nl/en/collection/RP-P-H-G-113>





SURVEY OF PRINTS



Paul de la Houve, 1599

- Let's be honest, this slide is really a gratuitous reason to show the "Wookiee Suit" of wolf skins.
- But look at the densely written italic script – that's all from the copperplate engraving, itself.

rier d'ice
vortant su
pourtrau
lus necessa

françois Il y a peu d'années que tous les meures, de moy-
enne grandeur, s'ont et replet, la teste toute chüe, hors mis quelques poüs
qui couvroyent le derrière d'icelle, rustique au reste, en son maintien, cötenance,
manier et au parler meisme, vestu d'une peau de Loup, estoit né et naitif d'un
village appelle les Meures ou les forges, dependance de la parroisse de T
de mayen qui appartient à monsieur le Marquis de Lauerain. Depuis son bas age
il a habité dans les bois et forêts, et jusque à l'année septiesme a esté sans cortie, ni
raporté d'icelle, auquel temps ou environ, elle commença à paroistre, et ne fut de
là à sept ans apres que de la grosseur seulement d'un bout de doigt, foré peu
moniere et eslévé hors le chef; depuis elle print telle accroissance, qu'elle se rendit

forme gr
Or de
na ses bois
sur vol
tant cest
vult-iet
pagnons
sur joye
plusieurs
vuir son

chef: tellement qu'on de la suite de mondit sieur de Lauerain fut contrainct de
ce faire. Alors on apperceut la monstruosité merueilleuse d'homme, non sans es-
tonnement qui le rendoit si peu cüül aduant un tel Seigneur. Depuis il fut
envoyé par mondit sieur de Lauerain, au Roy estant à Fontenay, et apres con-
duict à Paris par le commandement de la Majesté, pour estre veu des plus cu-
rieux: come il a esté l'espace de deux ans ou environ. Le sieur de la Houve les ra-
sons qui se peüent mettre en avant sur ce subiect, pour n'estre d'un si brief auceur,
ains d'un juste volume: n'eüst auis mon but de satisfaire à tous, mais de respo-
dre ceux qui voudroyent en doubter et en rendre la creance commune. A Dieu.

Paul de la houve. xxv.

EPITAPHIVM ILLVSTRISSIMI PRINCIPIS AC
 DOMINI, DOMINI IOHANNIS FRIDERICI DVCIS SAXONIAE
 Electoris etc. mortui die tertio Martij. Anno Christi 1554. etatis
 uerò quinquagesimo primo.

*



Saxonici Ducis hæc celebrati Herois imago est,
 Cui clarum nomen Ian Fridericus erat.
 Qui pia doctrinæ curauit semina spargi,
 Qua uidet Arctoum Saxonis ora latius.
 Iustificatq; fide capiens tua munera Christe,
 Sincera coluit cum pietate Deum.
 Sic etiam patriam iusto moderamine rexit,
 Exemplum ut posset Principis esse boni.
 Et quanquam bello cessit tibi Carole moto,
 Induerat pietas attamen arma Duci.
 Ergo Deus præsens euentus leniit ipsi,
 Ac inter texit mille pericla uirum.

Maioremq; tulit fidei constantia fructum,
 Quàm poterat uictrix dextera ferre Ducit.
 Ut Daniel captus, patriæ plus profuit exul,
 Quàm si gessisset bella cruenta domi.
 Hic etiam postquam Christi bonitate reductus,
 Ad patriæ redijt limina cara sue:
 Voce sua pacis fuit autor, debita tantis
 Pro meritis ipsi gratia semper erit.
 At nunc ornatus patriæ celestis honore,
 Colloquio fruitur maxime Christe tuo.
 Summe Deus tu das solus felicia regna,
 Saxonicos igitur protege quæso Ducem
 M. D. LIIII.



Lucas Cranach, 1554

- Distinctly mid-century German style in honor – or in eulogy of – important regional figures, this being Johan Frederick, the Elector of Saxony
- Large portrait with accompanying heraldic arms
- Introductory title at the top of the print with accompanying prose below, usually split into two or three columns



After Tobias Stimmer, 1580

- Comparatively late period for a finely detailed woodcut (the detail is possible at such a comparatively large size).
- Note how much of the broadside is the woodcut itself.
- Text in the footer in three columns and surrounded by ornaments.

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=1427198&p_artId=1



On the Following Slide:

1583 Memorial Broadside of Johann Casimir of Bavaria, Duke of Palatinate-Lautern

- Note the horizontal, “landscape” orientation of this broadside:
The woodcut portrait to the right and supporting letterpress text to the left
- Center-aligned introductory text is a relatively common feature
- Text in two different languages (and scripts): Latin and, below in the footer, Greek

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3335124&partId=1

IN EFFIGIEM
ILLVSTRISSIMI PRINCIPI-
PIS ET GENEROSISSIMI HEROIS AC FOR-
TISSIMI BELLI DVCSIS, D. IOHANNIS CASIMIRI, COMITIS

Palatini ad Renum, Ducis Bavariae &c. hoc 1583. Anno bellum iustum, pium, & necessarium pro
Defensione RAVENNATISSIMI ET ILLVSTRISSIMI PRINCIPIS AC DOMINI, D. GERHAR-
DI, Dei gratia legitimi & ordinarij Archiepiscopi & Electoris Colonienfis &c. propagatione
veritatis Doctrinae caelestis, libertate & dignitate Germaniae, contra Romani Pontifi-
cis iniquam & petulantem violentiam, factum, & seditionis ac sangui-
narij in Germaniam molitiones & S. R. Imperij
contentum, gerentis.

Sic Coales, sic ira, manus, pellamq; ferream
Clara Palatinus Rami de stemmate ducens
Nominis IOHANNIS praesa virtutis amator,
Sapere, saltatus duris CASIMIRI in armis,
Iam vita ex oculis iustis non legitur esse,
Cum contra Ausonij fessumq; minasq; tyranni,
Fortis legitimo pro Principe bello GERHARDO,
Romani Imperij vero Electore, Deiq;
In terra meritis pro laude, & Teutonia ora,
Dilecta patria, pro libertate gerebas,
Sanguine quam nobis multo, sudorisq; quendam,
Et magna praoni nostri virtute pararunt;
Praecipue sed in his, centum, septemq; ter annos
Ante, Palatina decem & nona gloria stirpis,
Septemate celebri hoc FRIDERICVS nomine primus,
Imperij iuncto gressus tunc robore sperarant,
Post varios tandem casus & mille pericula
Cui dedit exitum TRIplex VICTORIA ROMENSIS,
Qua Sebenam placidus clarus Niter aluit undis,
Nec procul, cogenti Nivram rapit agmine Renum.

Ergo age, qui Pontum, terram moderari & Astra,
Qui mihi sermasti Deus hanc in praesentia dextram,
Da facili, supremae Pater, tua iussa sequentem,
Hicq; oculos atq; hoc animum, hoc ora, manusq;

In tua me foras portantem pellere iusta
Vr tuum (est idem meum atq; eris) horreat hostis,
Et procul ab oculis fugiens implorari armis,
Ipsi signa sua prodat certisq; maculae,
Et tandem Latus Germanae per oppida Leno
Funditus excisus percat radicebus omis,
Et tuum in terris res bonas & gloria censet
Inuolat tibi, procul errorumq; tenebris
Depulsi, nitens post turbida nubila VERVM,
Et stabili passim Germania pace fruatur
Peris aulla bonis & libertati honore,
Me quoq; post duras belli vestaq; labores,
Conatusq; pios & fortis facta, sequatur
Leta supernoletans nitida VICTORIA PENNIS,
Saluum & in patria saluum cum mille terrae,
Et felix, populo laetam pacem conente,
In tibi sacratum, dimisso poplite, templum
Conferentem, meritisq; celebrante laude, reseruet.

Audi summe Pater vero te cor de rogantem,
Vi causamq; valens, causamq; turbatis armis
Hac mea speratam contingat dextera metam,
Vnde tuum toto nomen celebratur in orbe,
Iniqua qui vi pressa & fraude nocentem,
Debita resistnas clemens sequestera rerum,
Et male possessa deturbes sede superbas.

HONORI PRINCIPIS OPTIMI ET FORTIS-
simi, optimeque de Ecclesia & Republica Christiana meriti, & etiamnum
merentis, pro felici omine, pioq; voto laeti ac salutaris, susceptae contra Ro-
mani Pontificis tyrannidem & effrenae petulantiae expeditionis, successus,

SIGISMVNDVS GOTSCHALCK CONSTANTIENSIS
FACIE SIGEBVRCI, ANNO MD. LXXXIII. DIE VI. AVGVSTI MENSIS,
quad die ante annos 17. VITAE IOHANNIS HYNEDIS, exercitus Turcicus 200000. ad Bal-
gradum, exigua Christianorum manu caesus est & prostratus.

Phil. 160. v. 24. 27.
Alicui me liberos, mi Deus, saluum me fac servatum clementer tuum,
Et agnoscat, quod meos tuos haec, & quod in Johana, hoc fecit.

Memorand.

Quae res videtur bene, & ad idem
Ergo si quis, videri potest, &
Vnde si quis, videri potest, &

Pbi quid pium in factis, & quodam fuisse,
Ergo si quis, videri potest, &
Vnde si quis, videri potest, &





On the Following Slide:
Two Portrait Prints by Hendrick Goltzius.
C. 1581

- Most highly developed, exquisitely ornate examples of portraiture prints
- LOOK AT ALL THE ORNAMENTATION
Lots of finely detailed scrollwork
- Heraldic arms at the top of both prints
- Text captions in the footers
- Inset additional vignettes

<https://www.rijksmuseum.nl/en/collection/RP-P-1940-257>

<https://www.rijksmuseum.nl/en/collection/NG-569-A>

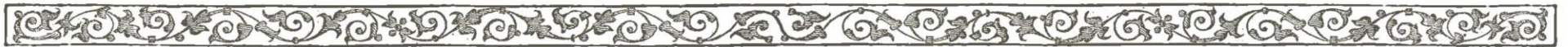




Conrad Goltz, after Hendrick Goltzius, c.1585

- Allegory of *Vanity* and the other deadly sins
- Beautiful, highly detailed piece
- Central subject matter and accompanying text is a second, separate engraving from the ornamental border with the six other figures.
- Would require very careful work with the award text.

<https://www.rijksmuseum.nl/en/collection/RP-P-1939-304>



On the Following Slide:

Two Pieces by Marten de Vos and the Wierix Printmaking & Publishing Family, c. 1578

- Two circular subject engravings surrounded by ornamentation
- Parts of a larger series
- Scenes taken from the Dutch Revolt, specifically, but the examples here are indicative of the larger trend of “real life” art engraved into prints
- Very, very ornate, with lots of architectural scrollwork, classical Greco-Roman figures, plant life, and detail
- Text placed in a cartouche at the bottom of the print – a very common convention for the Mannerists

<https://www.rijksmuseum.nl/en/collection/RP-P-OB-67.035>

<https://www.rijksmuseum.nl/en/collection/RP-P-1968-167>



DVM MATER NATVM NON INVENIT,
HANC DOLOR INGENS SOLICITAM VE-
XAT, DISCRUCIATQVE METVS.



Da die liebe Mutter jr liebes Kind nit fande/
wie ein grossen schmerzen vnd forcht hat die
liebe Mutter gehabt.

Gedruckt zu Wienn in Osterreich/durch David de Necker Formschneider/
Mit Röm: Kay: May: Gnad vnd Freyheit nit nach zudrucken.

David de Negker, c. 1580

- Another example of a central, circular image (this is a woodcut)
- Simpler type ornamentation and text treatment
- Example of a religious subject (which can be related to the also-common allegorical prints)

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=1427113&partId=1



Unknown Engraver, 1567, Published by Wylliam Gryffith

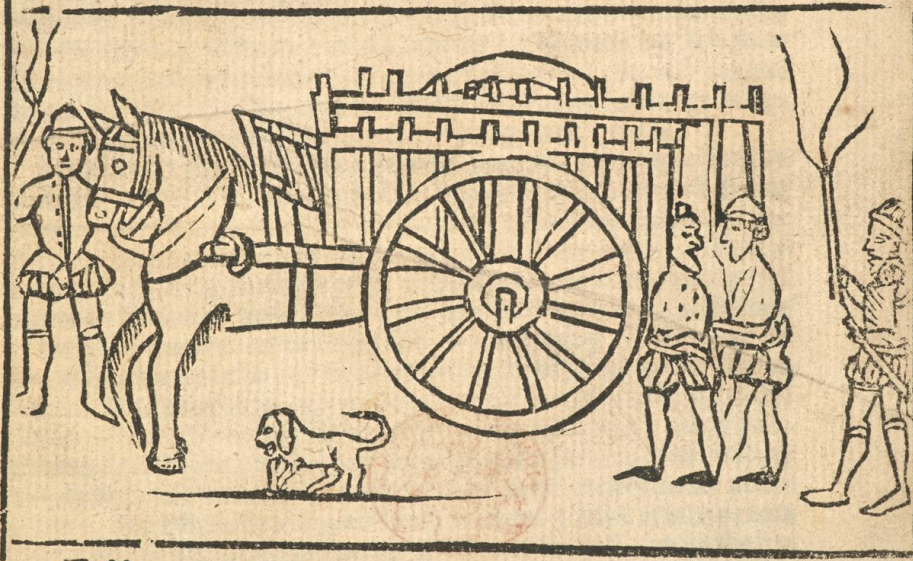
- Interesting mix of typefaces
- Otherwise very simple ornamentation and woodcut
- British Isles *seems* to have tended towards simpler / cheaper woodcuts longer than the Continent did.
- An example that not everything printed was ornate or complex.

<https://www.bl.uk/collection-items/a-caveat-for-common-cursetors-1567>

A Caveat of Warening, FOR COMMEN CURSE-

TORS VVLGARELY CALLED
Magabones, set forth by Thomas Harman.
Esquiere, for the vtilite and proffyt of his naturall
Coutrey. Augmented and enlarged by the first authoz here of.
Anno Domini. M. D. LXXVII.

¶ Viewed, examined and allowed, according vnto the
Queenes Maieshtyes Iniunctions,



¶ Imprinted at London in Fleetstreete at the signe of the
Falcon, by Wylliam Gryffith, and are to be sold at his shoppe in
Saynt Dunstons Churchye yerde. in the West.
Anno Domini. 1567.

ALLEGORIA, Das ist/

Ein Beschreibung des Vogels Pelicani/ der sein selbs Herz verwundet/ und mit dem Blut seine Junge/ von der Schlangen getödtet/ besprenget/ und widerum lebendig macht. Gedeutet auff das Blutvergießen Jesu Christi/ von Menschen zur Erlösung geschehen. Keimweiss gestelt/ Durch Conradum Granerum.



Der Hohen Vogel Pelicant/ In dieser ich die lange art/ Der sein Junge angegähdre Fart/ Von den Schlangen getödtet gar/ Durch seins verwundtes Herzens War/ Wader zum Leben bringen tuar/ Lass großer lieb rufen/ Natur/ Wader Vogel ein star/ Natur/ Und wader affres Fremdel nit/ Unsers Heylandes sein/ Schilt/ Der uns durch sein/ Jüngel wunden rot/ Erlöst hat von dem ewigen Tod/ Darum/ Ostern mit demen/ Ost/ fender/ Das ist es/ sterlich/ bring zu end/ Der Vogel P. E. T. C. I. N. I. man list/ In finden in der Wästen ist/ Dore fernem in Zappeln Land/ Hey dem reichen/ N. I. S. I. S. gnant/ Wicwol er nit ist/ ewig/ jama/ Daber wist ander/ Vögel all/ Weit vberreiff mit dier art/ Das er sich/ sein/ Junge jare/ Ture lieben/ das er sie nit lang/ Ist fressen in des Dünages/ joga/ Sonder vil mehr/ sein/ eigene/ Speis/ Die er selbs hat/ gemessen mit/ fleis/ Lass seinem/ Kropff/ sich/ erhelet mit/ Lass das sie/ Hunger/ leben nit/ Wan list/ daß der Vogel/ verab/ Grot/ seind/ schaffe von der/ Schlange/ hab/ Dann so er/ seinen/ Jungen/ wu/ Wader/ Speis/ auffzuegen/ in/ solcher/ zeit/ Keuchst an/ sein/ Nest/ die/ niedrig/ Schlang/ Die/ Jungen/ heere/ und/ dinst/ so/ lang/ Bis/ sie/ sie/ alle/ edder/ zu/ leze/ Und/ sich/ an/ sein/ Jemden/ erget/ Darum/ sich/ wider/ machet/ darvon/ Dann/ so/ der/ alte/ Pelicant/ Lang/ um/ geschlo/ berwidet/ sonne/ Seine/ lieben/ Jungen/ tod/ vernim/ Die/ er/ durch/ sein/ reue/ und/ weolhat/ So/ jummerlich/ verlor/ hat/ Franer/ er/ dop/ gange/ Tad/ dar/ Das/ er/ ein/ Lie/ gen/ in/ sein/ poe/ Leiglich/ abt/ sich/ in/ großem/ schmerz/ Veramndet/ im/ sein/ eigen/ Herz/ Nit/ seinem/ Schenabel/ und/ jama/ Die/ Jungen/ sein/ besponget/ alle/ Und/ lebend/ machet/ mit/ eigenem/ Blut/ Seins/ lebens/ nit/ verschonen/ spur/ Gleich/ wöl/ er/ aber/ nit/ sich/ redet/ Leide/ er/ doch/ solch/ schenack/ und/ noz/ Das/ im/ nachmals/ die/ Jungen/ sein/ Pflegen/ die/ Speis/ zu/ führen/ ein/ Empfangen/ Wöckel/ zu/ beschne/ Die/ er/ im/ bere/ demen/ allen/ Noch/ auß/ den/ Jungen/ elich/ Hat/ vndanckbar/ erzeigen/ sich/ Des/ Alten/ gar/ nit/ nemen/ an/ In/ allen/ nöten/ lassen/ stahn/ So/ aber/ weche/ gesand/ der/ Alt/ Er/ die/ entzween/ Jungen/ jale/ Verjagte/ entwoeders/ ins/ elend/ Der/ künat/ sie/ um/bs/ leben/ obend/ Die/ aber/ reue/ und/ danckbar/ wu/ Erbel/ er/ daß/ zu/ iren/ Jarm/ Gleich/ wie/ ein/ Datter/ sein/ Kind/ Waders/ Wader/ eigen/ schaffe/ sind/ Das/ aber/ Pelicani/ Natur/ Das/ Menschen/ abt/ ein/ schön/ Jigur/ Ist/ glaublich/ wöl/ und/ offenbar/ Durch/ den/ Weis/en/ Droppe/ ein/ star/

Der höchste/ Das/ Gott/ oft/ wunderlich/ Durch/ sein/ Weck/ sich/ erlät/ sich/ Und/ stunder/ dier/ Pelicant/ Den/ 3/ Treen/ Schisum/ jopet/ an/ Nach/ vns/ Menschen/ sein/ liebe/ Kind/ Dar/ die/ Hellisch/ Schlange/ gestönd/ Wader/ in/ sie/ von/ vns/ Himel/ Thron/ Durch/ vsermuth/ gestossen/ schon/ Dem/ Menschen/ hat/ auß/ daß/ und/ ned/ Gehöner/ nit/ die/ Celogeit/ Das/ er/ soll/ haben/ das/ ewig/ Leben/ So/ aber/ seind/ verdumet/ darvanden/ Sonder/ von/ Christen/ bild/ verfür/ Das/ er/ zum/ Betreuer/ werde/ Göttlich/ Heilera/ und/ ewig/ schick/ Bis/ in/ die/ Hell/ verführet/ sich/ Da/ er/ muß/ leiden/ ewig/ peyn/ Nit/ fimp/ allen/ nachkommen/ sein/ Welchs/ jammere/ Schisum/ Gottes/ Gant/ In/ seines/ Vatters/ höchsten/ Thron/ Der/ abschaffen/ hat/ Himel/ und/ Fed/ Und/ vns/ sein/ edle/ Bildniß/ wech/ Hat/ damb/ für/ vns/ Menschen/ betrogen/ In/ dem/ die/ schenack/ selig/ jage/ jagen/ Ist/ kommen/ von/ dem/ Himel/ hoch/ Klaff/ sich/ genommen/ vnser/ Joch/ Lass/ innerlicher/ liebe/ Trunk/ Für/ vns/ auß/ anaden/ und/ um/ schick/ Geuchen/ sich/ in/ Todes/ schmerz/ Nit/ einem/ Speit/ lassen/ sein/ Herz/ Durch/ schenack/ an/ das/ 3/ reue/ lebent/ Und/ vns/ mit/ seinem/ Blut/ besprenget/ Dardurch/ vns/ arme/ Sünder/ all/ Erlöset/ von/ des/ Todes/ qual/ Vom/ Teuffel/ Hell/ darnach/ geuchen/ Im/ Himelreich/ das/ ewig/ Leben/ D/ wie/ ein/ greiff/ gnad/ ist/ bei/ Das/ Sünder/ hat/ ergetet/ sie/ Schisum/ der/ ewig/ Gottes/ Son/ Welche/ die/ Engel/ in/ dem/ Thron/ Des/ Himels/ haben/ gepoffet/ all/ Nit/ freudentreichem/ lob/ und/ schick/ Den/ doch/ nicht/ zu/ gut/ Schis/ Schick/ Sonder/ vns/ Menschen/ gheoben/ ist/ Von/ wech/ vnser/ Erlösung/ wegen/ Sie/ solcher/ reue/ und/ freuden/ pflegen/ Was/ sollen/ dann/ wir/ Menschen/ than/ Die/ solch/ Erlösung/ triffet/ an/ Sol/ wir/ nit/ über/ in/ vns/ Jamm/ Von/ bezugen/ lob/ und/ paffen/ damb/ Der/ vns/ verdampert/ durch/ sein/ Gnad/ Das/ Heil/ wider/ erworben/ hat/ E/ Sollen/ vergessen/ auch/ das/ led/ So/ vns/ die/ Schlange/ bei/ dretet/ Sollen/ nit/ nicht/ auch/ von/ Sünder/ sein/ Bis/ wir/ eren/ und/ vns/ beseren/ schon/ Das/ wir/ nicht/ wider/ seien/ die/ In/ 3/ Carthans/ anait/ gsegnis/ vil/ frick/ Und/ in/ den/ großen/ Gottes/ jom/ Dardurch/ wir/ vnder/ all/ verlamt/ freulich/ solen/ wir/ danckbar/ sein/ In/ ein/ neues/ Leben/ treten/ ein/ Got/ ghesam/ seiten/ und/ sein/ Weis/ Darnach/ leben/ und/ wandlen/ soe/ Ach/ lieber/ wie/ vil/ Menschen/ find/ Bis/ alles/ schlaffen/ in/ den/ wund/ In/ Sünder/ hieer/ leben/ haben/ Gar/ wenig/ süßen/ zu/ Hey/ und/ sin/ Das/ vns/ seinen/ Kindern/ zu/ gut/ Schisum/ vergossen/ hat/ sein/ Blut/ Ja/ im/ den/ alen/ Pelicant/ In/ allen/ nöten/ lassen/ stahn/

Das/ ist/ Der/ armen/ Christen/ Schor/ In/ sein/ Namen/ nit/ nemen/ vor/ Speis/ in/ sic/ nicht/ lassens/ verberben/ In/ aller/ noc/ und/ trübsal/ sterben/ Soder/ Schisum/ selb/ speis/ gar/ sein/ Was/ ist/ dretet/ den/ geringen/ men/ Das/ sel/ je/ haben/ nit/ geben/ Ich/ wil/ euch/ geben/ ewig/ lob/ Weil/ aber/ solch/ nit/ wider/ vertiche/ Sonder/ sein/ Zusag/ gar/ verniche/ Wader/ ers/ absondern/ die/ seilich/ Von/ seiner/ Kirch/ und/ ewiglich/ Am/ Jüngsten/ tag/ straffen/ im/ grim/ Durch/ dier/ er/ sich/ ob/ selbe/ sim/ Geh/ bin/ du/ vndanckbare/ Schor/ Die/ du/ mich/ hast/ veracher/ gar/ In/ 3/ Hellisch/ vnanse/ schick/ Jener/ Nit/ Dier/ vernichet/ vns/ geuere/ Da/ du/ sel/ leben/ ewig/ peyn/ Für/ den/ Gert/ seien/ vndanck/ dein/ Bis/ wird/ sein/ der/ vndanckbar/ lob/ Den/ sie/ werden/ bringen/ darvon/ Die/ aber/ reue/ und/ danckbar/ sein/ Seine/ weolhat/ er/ eren/ sein/ Anders/ guts/ thun/ von/ seiner/ wegen/ Den/ wird/ er/ auch/ mit/ sein/ entgegen/ Was/ ihn/ zeitlich/ auff/ dier/ Fed/ Zu/ Leib/ und/ Gut/ gedöpen/ werd/ Leiglich/ auch/ am/ Jüngsten/ Dretche/ In/ danck/ bar/ sein/ vergessen/ nicht/ Sonder/ zu/ ihnen/ lagen/ sie/ Er/ Verneidete/ kompt/ berber/ Wader/ mens/ Datter/ ewig/ Reich/ Das/ euch/ bereitet/ ist/ jugleich/ Darum/ daß/ je/ mich/ weolhat/ groß/ Gheueit/ habe/ ich/ unter/ Ich/ und/ meinen/ Namen/ reit/ er/ erst/ Damb/ ferre/ each/ jezt/ mit/ mir/ on/ end/ Ich/ gib/ euch/ jezt/ die/ ewig/ Kron/ Die/ ist/ er/ all/ er/ rechter/ lob/ Ich/ zu/ allem/ wein/ lieber/ Schick/ Der/ reue/ Pelicant/ das/ ist/ Der/ vns/ durch/ seine/ Wunden/ rot/ Erlöst/ hat/ von/ dem/ ewigen/ Tode/ Daren/ vns/ die/ Hellisch/ Schlange/ Durch/ list/ gewickel/ hat/ von/ an/ lang/ Damb/ du/ edler/ Pelicant/ Wie/ allgemeyn/ die/ danden/ schon/ Und/ bitten/ dich/ von/ bezugen/ quind/ Leit/ und/ führ/ vns/ alle/ stund/ Durch/ dein/ Selig/ machendes/ Werd/ Das/ wir/ nach/ dem/ sters/ leben/ fort/ Und/ vns/ sin/ vor/ die/ Hellisch/ Schlange/ In/ listen/ nicht/ mehr/ verjag/ Dardurch/ wir/ mühen/ fallen/ ein/ In/ beinen/ jom/ und/ ewig/ peyn/ Sonder/ gib/ vns/ den/ heiligen/ Geis/ Der/ vns/ Bergen/ für/ und/ weis/ Das/ wir/ wandeln/ in/ demen/ pfad/ Damb/ wir/ sein/ ansehung/ stid/ In/ unserm/ Leben/ und/ leuzer/ jezt/ Wann/ der/ bitter/ Tode/ mit/ vns/ streit/ Da/ wir/ all/te/ müssen/ darnon/ Das/ wir/ mögen/ vor/ die/ gestan/ Und/ süßen/ das/ ewige/ Leben/ Das/ du/ verstohlen/ hast/ zu/ geben/ Also/ wir/ dich/ in/ Trübsal/ Zeit/ Wöllen/ lob/ in/ der/ Drey/ fältigkeit/ A. D. E. I.

M. D. LXXXI.



Konrad Graner, 1581

- An example of a text-heavy, three-column layout broadside
- Use of three separate woodcuts, not aesthetically cohesive.
- Interesting use of type ornaments as borders and dividers between the text columns (needs to be viewed zoomed in to appreciate).

<http://daten.digital-sammlungen.de/~db/0009/bsb00095858/images/>

Deo optimo Maximo & diuo Sebaldio Patrono: profelitate vrbis Norice: per Conradum
Celten: & Sebaldum clamofumicius sacre edis Curatorem: pie deuote & religiofe pofitum.

R

Egie ftirpis soboles Sebalde
Norica multum veneratus vrbe
Da tuam nobis memorare fanctam
Carmine vitam.

Te facris votis generant parentes
Cum diu lecto ftirili vacaffent
Teq; fufcepto ftatuere caftam
Ducere vitam.

Natus his fanctis puer ergo votis
Gallicæ claræ properas in vrbein
Artibus facris animuq; cultis
Moribus ornans.

Hauferas fanctas vbi mente leges
Patriam doctor rediens in aulam
Regiam querunt tibi mox venuffam
Iungere fponfam.

Vt dies leis fuerat peracta
Nuptijs: virgo pudibunda vultu
Ducitur celfo tibi copulanda
Candida lecto.

Cunq; iam claufum fuerat cubile
Et quies cunctis foret alta rebus
Tu tue fponfe loqueris pudice
Talia verba.

Nata de magno mea fponfa rege
Non tuum caftum violabo corpus
Si placet mecum pia vota caftæ
Iungere vitæ.

Annuit virgo tenero pudore
Et deo magnas dedit ore grates
Integram feruans generofa cafto
Corpore vitam.

Ipfè mox celfam genitoris aulam
Spiritu fancti monitu relinquens
Horridas filuas heremumq; vaffis
Salibus intras.

Et per exte: caua faxa rupis
Stratus orabas manibus fupinis
Feruidum folet: boreamniueq;
Paffus & imbres.

Et feras inter medius quiet: ens
Sepe montanis faciatis herbis
Hauferas puram liquidis fluentem
Fontibus vndan.

His vbi corpus dapibus foueres
Mentis in puram tenuatus auram
Sepe diuini nitido videbas
Pectore vultus.

Sic tribus luftris tacito peractis
Inde Rhomanam properas ad vrbein
Qua dei verbum monuit per orbem
Spargere paffor.

Ipfè mandatum recipis paternum
Et vagus terras varias pererras
Donec inueniffum peregre venires
Letus ad Ilstrum.



Sanctus Sebaldus:

Hic vbi cymbis tumidus careret
Prebuit tutam pater alme nauem
Pallium: quo tunc fueras pudico
Corpore tectus.
Moxq; per vastas nemoris latebras
Noricam latus veniens in vrbein
Hanc docens sacro monitu prophanos
Linquere cultus.
Et deum celfo refidere celo
Predicas: penas vitijs daturum
Quiq; virtuti tribuat beate
Premia vite.
Ille de cafta genitricis natus
Corporis mortem tulerat cruentam
Tercio phœbo rediens fepulchris
Victor ab oris.
Approbas multis tua verba fignis
Scripta que libro reperi fideli
Nec minus claris hodie corufcas
Inclute fignis.
Cunq; iam longo fueras labore
Feffus: & fedes meritò beatas
Te fenem noftras deus imperabat
Linquere terras.
Spiritus fanctos vbi liquit artus
Mox boues corpus tulerant a greffes
Qua tuas fanctas modo verfonamus
Carmine laudes.
Ergo iam cælo merito locatus
Hanc veiff vrbein medijs arenis
Conditam: fanctis præcibus iuuare
Sedulus orans.
Terra fecundo madaet liquore
Et falutares habeat calores
Spicæam gefans cereris coronam
Fœnere multo.
Spumet & plenis rubi: undus vuis
Bachus: & frontes terreas relaxet
Et pecus lætis nemorofa carpat
Pascua pratis.
Profferos feruent radiola curfus
Aft: nec morbos fubitos mimentur
Paxq; per noftras maneat perenni
Tempore terras.
Fata Germanis faucant triumphis
Dum petet thurcos gladijs cruentis
Principis noftri iuuenile robur
Maximiliani.
Hinc vbi noftras animas folutis
Corporum vinculis deus euocabit
Confer: vt tecum capiamus alti
Gaudia celi.
Hæc vbi nobis pater impetrabis
Ante fupremi faciem tonantis
Hic tuas femper cumulemus aras
Thure benigno.

Durer, c. 1501

- Unusual layout with the central woodcut surrounded by text
- Note the large drop cap in the top right that sets off the left column of the poem.
- The woodcut is captioned with a large blackletter "Saint Sebald."

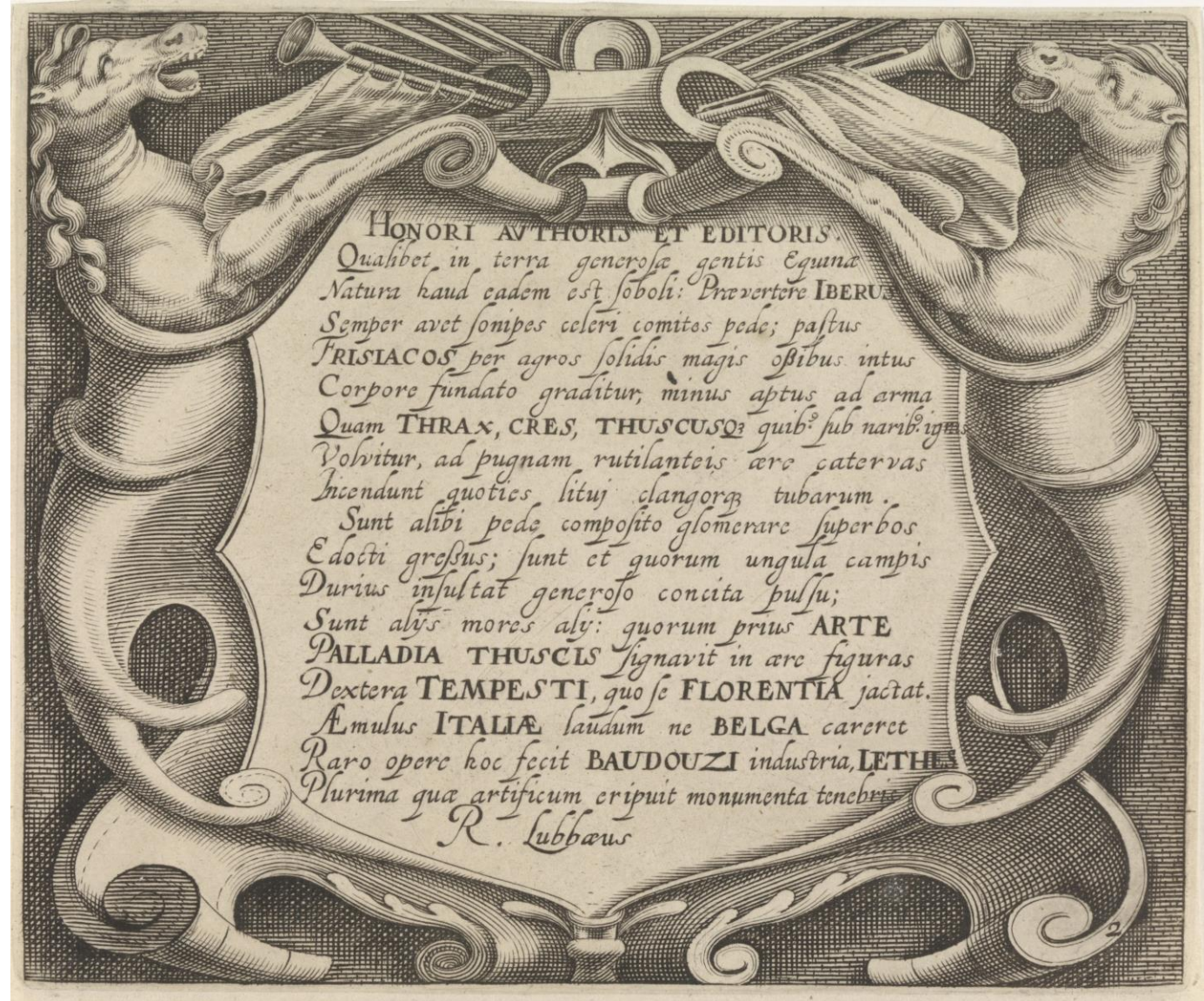
https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=1338955&partId=1

Frontispiece by Egbert van Panderen, c. 1620-30

Nice example of a title page that allows for a great deal of text.

Interesting transitional example of Mannerist styles moving into the Baroque.

<https://www.rijksmuseum.nl/en/collection/RP-P-OB-24.383>



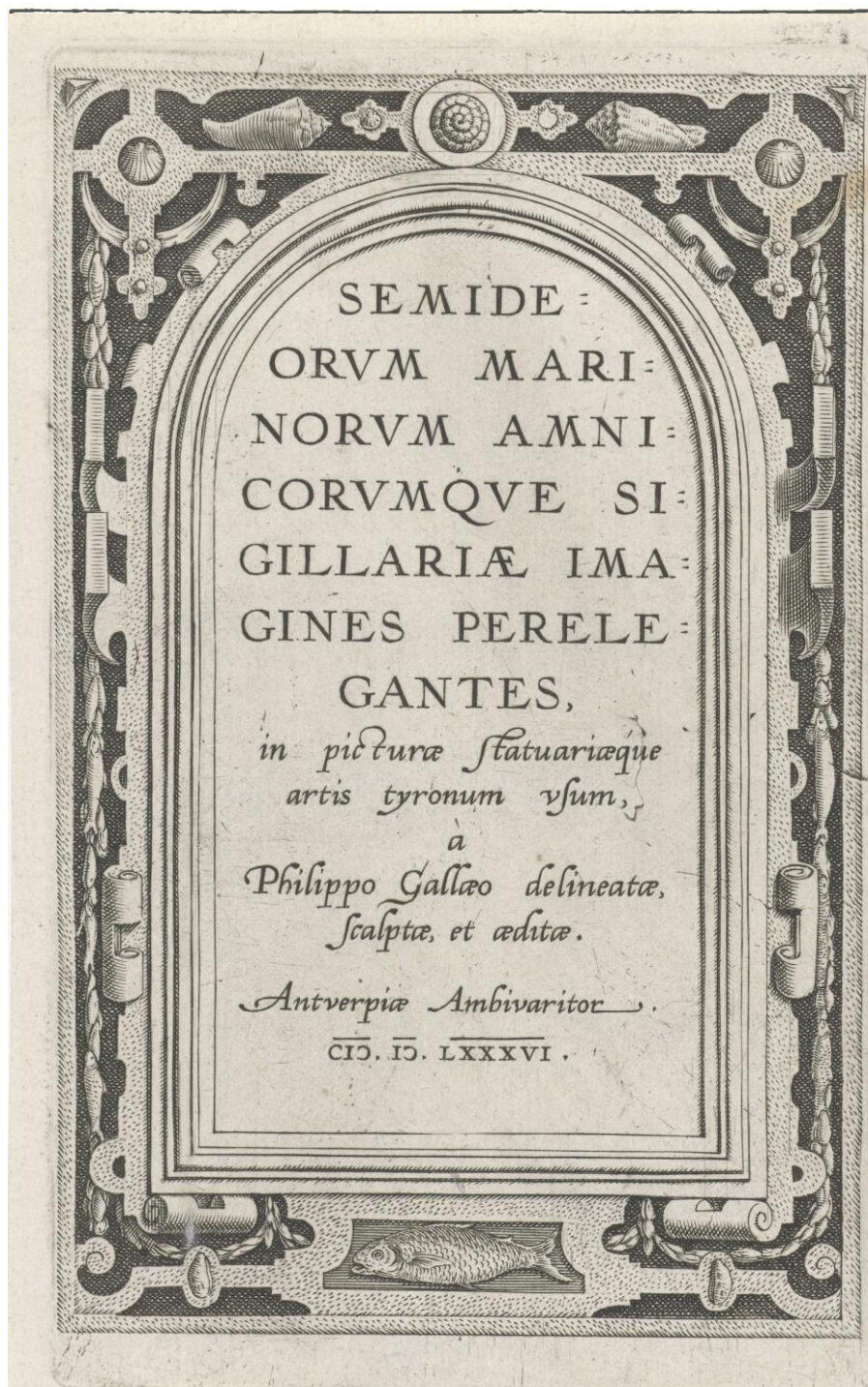


On the Following Slide:
Two Frontispieces by Philips Galle, c. 1585

- Two examples of text-prominent title pages with purely ornamental (i.e. no illustrative engravings or woodcuts) decoration.
- The seashell layout is a fascinating example of how engravers could manipulate text in a way that letterpress could not.

<https://www.rijksmuseum.nl/en/collection/RP-P-1898-A-19944>

<https://www.rijksmuseum.nl/en/collection/RP-P-1898-A-19926>





Giovanni Maggi, c. 1600

- Nice example of the monumental or architectural motif along with classical figures or sculpture
- Also note the ready application of heraldic arms.
- Cartouche is filled with densely inscribed text – an apropos reference for award texts.

<https://www.rijksmuseum.nl/en/collection/RP-P-1908-40>



Frontispiece by Adriaen Collaert, c. 1600

Lovely title page with simple border, detailed scrollwork, nature motifs, and generous use of whitepsace.

Note the bold use of original color!

<https://www.rijksmuseum.nl/en/collection/RP-P-1997-86>



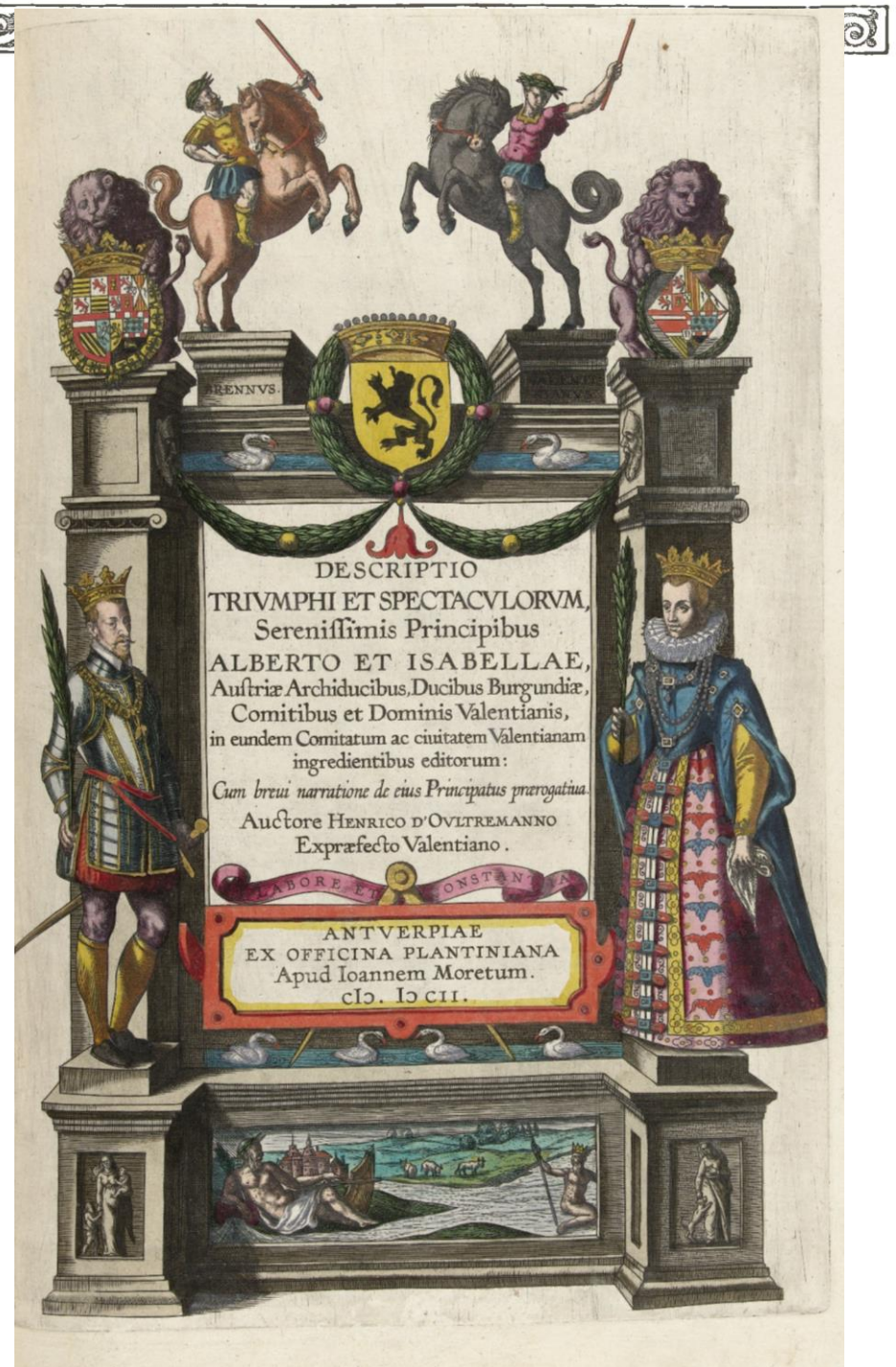
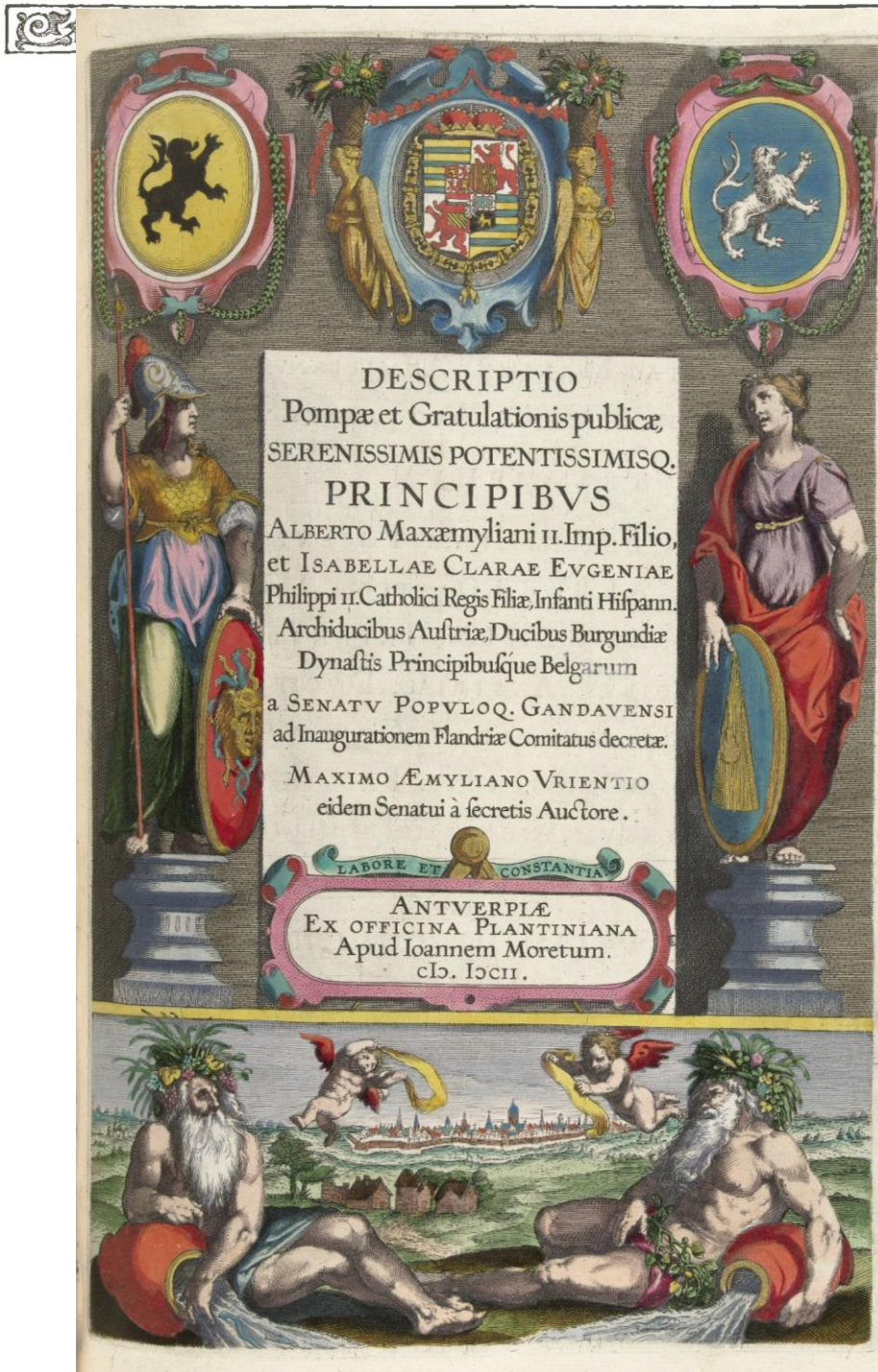


On the Following Slide:
Two Frontispieces by an
Anonymous Flemish Engraver, c. 1599

- Nice use of color
- One with classical figures / sculpture with relatively minimal ornamentation
- The other uses contemporary representations of Albrecht and Isabella, then-regents of the southern Habsburg Netherlands in conjunction with heavy architectural motifs

<https://www.rijksmuseum.nl/en/collection/BI-B-FM-032-30>

<https://www.rijksmuseum.nl/en/collection/BI-B-FM-032-31>






On the Following Slide:
Hans Schüfelein, 1547
Seven Scenes from Christ's Passion

- Interesting, complex layout with seven vignetted scenes with individual woodcuts and accompanying texts
- Very simple (and poorly pressed) border
- Lovely example of extant color

https://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=1355264&partId=1



HORARIA COMMEMORATIO DOMINICAE PASSIONIS

<p>Pater Spiritus, sancte digne, Quia tu hunc captum in cruce In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>  <p>Sicut et tu hunc in hunc die In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>	<p>Hic passio Domini et crucifixio In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>  <p>Sicut et tu hunc in hunc die In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>	<p>Crucifixio Domini et crucifixio In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>  <p>Sicut et tu hunc in hunc die In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>	<p>Hic passio Domini et crucifixio In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>  <p>Sicut et tu hunc in hunc die In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>	<p>Hic passio Domini et crucifixio In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>  <p>Sicut et tu hunc in hunc die In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>	<p>Dominus et tu hunc in hunc die In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>  <p>Sicut et tu hunc in hunc die In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>	<p>Hic passio Domini et crucifixio In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>  <p>Sicut et tu hunc in hunc die In hunc die, et hunc in hunc In hunc die, et hunc in hunc In hunc die, et hunc in hunc</p>
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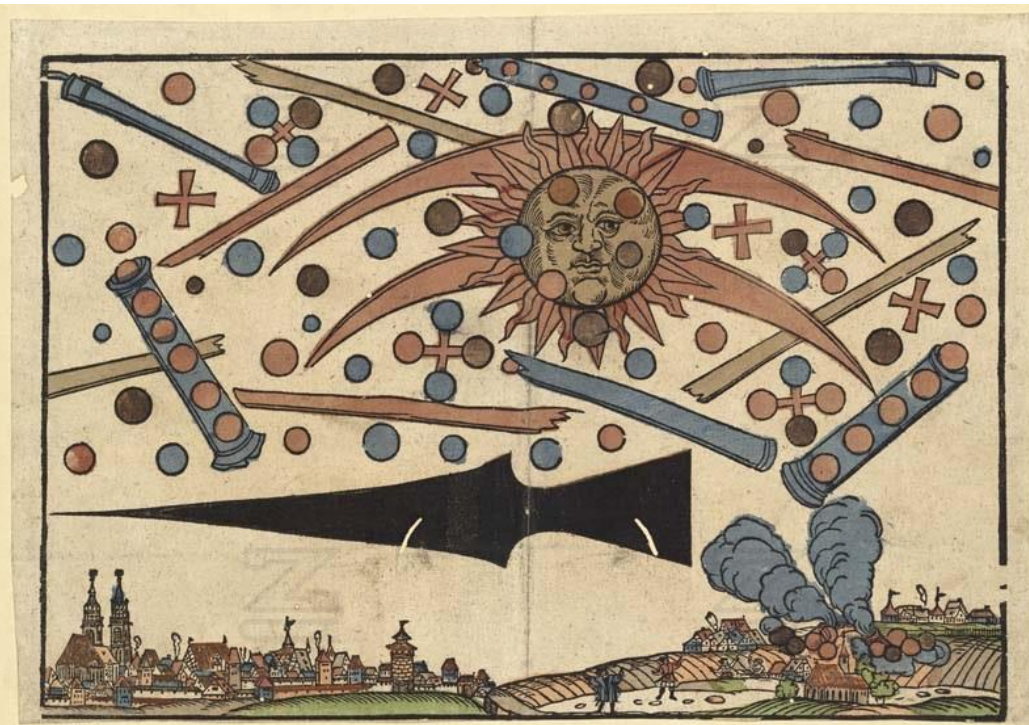




Hanns Glaser, 1561

- Even cheap broadsides could be painted – although whether it was applied by the printer or a member of the public after the sheets were disseminated into the community is uncertain

http://opac.nebis.ch/F/?local_base=NEBIS&con_lng=GER&func=find-b&find_code=SYS&request=005289279



Anno M. D. L. XLI. In dem XIII. tag Aprilis zu morgens
zwischen Auen genv tag und dem garanz/ das ist zu morgens zwischen 4 und
5 auff der kleinen wylst ein schi er schiedlich gesicht an der Son wie sie dem
auffgang gewesem erschinnen/ und zu Udenberg in der Stat und vor dem
thor und auff dem Land und von vielen mauln und woyden gesehen wor-
den. Es stlich ist die Son mit zweyen star farben halb cunden stich/ gleichsamig wañ
der Monn im abnemen/ mitten durch die Sonne erschinnen und gesehen worden/ und im
der Sonne oben vnen / Und auff dem syten star farbe/ und eines theyls blisliche oder
eyten farbe auch schwarz farbe cunde Kugel gefanden / Dessen gleichen auff Gayden
syten und ringelcheyden vns die Sonne berams/ sein solche blut rote/ und der andern kugel
in anzahl viel/ etwo drey im die leng/ vnter weyen vier im einem Quatrangel/ auch etliche
ainyß gefanden/ Und zwischen solchen Kugeln sein auch etliche blutfarbe Creuz ge-
hen/ und zwischen solchen Creuzen und Kugeln sein blutfarbe streyne hinden dick / Und vom
hinanf / etwo geschweydyger als hochs rbois/ Allendalben mit ein vermischt geweser/
samt vnter andern zweyen grossen roen/ eines zur rechten/ und des ander zur lincken hande/
stehen/ in welchen kaiten und grossen Roen/ zu dreyen/ auch vier und mehr kugel geweser.
Dieses alles hat mit einander aufzehen zu streyen / sein die kugel so erstlich in der Sonn
gewesen/ beranf auff die/ so zu beyden syten gefanden/ gefaen/ so sein die so beranf ge-
wesen sampt den kugeln auf den klein und grossen Roen/ in die Creuz hinein gefaen / zu dem

haben die Korbten so sehr alle die kugel vnter einander gefaen / und heftig alles mit einan-
der gefaen und / eochten/ sey einer guten stunde / Und wie der Streyt das ein weyl im
die Sonne hinein/ und widerums heraus am heftigsten bin und her gefaen/ sich der m-
fen mit einander abgemant / Ist es alles wie obersyden von der Sonnen / vom Hymel
beranf auff die erden gleich also es es alles Drenner gefaen / und mit einem grossen dampff
beranten auff der Erden allgemach vee gangen. Nach solchem allen ist auch gleichsamig
einem schwarzen Speer/ der schaffr vom auffgang / Und die syten zum Udergang im
großer dick und lang gesehen worden. Was aber solche zeychen beduten/ ist Gott allein
wissen/ die woyt wie aber kun anffeinander/ sind und mancherley zeychen an Hymel ha-
den/ die vns der Allmechtige Gott/ von vnsern sündlichen leson/ damit er vns gen zu Bu-
ren und lochen will/ es sehen laß/ so sein wir leyder so vns anckbar/ das wir solche hobe
zehen und Wunder werck Gottes verachten / Auch spölich davon reden / und im windt
zungen und Zungen es wer de vns Gott vns vnserer vns anckbarkeyt / allen ein schied-
liche krafft sendu/ Jedoch werden solche die Gottesfürchtigen in iren r. ag verachten/ son-
der alle diese trewe warnung/ Jesu gnedigen Vatters im Hymel oberthigen / Je Leben ges-
ten/ Gott rechtlich bitten/ Das er seinen blligen sonn/ sampt der wot ver dienen straff von
vns will abwenden / Damit wir alle seine kinder die zeylich/ und dort ewig leben mögen.
dazu vns Gott allen will helffen/ Amen.
g. Der Hanns Glaser Küstmalen/ zu Udenberg.



IN SUMMARY



If You Remember Nothing Else, *Remember These Points:*

- By the 16th century, print was a widespread form of media and art created for many purposes and for all social classes.
- *Broadsides* (broadsheets) and *frontispieces* (title pages of books) will provide the most numerous examples to reference when creating original C&I work.
- Ornament and pattern books as well as contemporary cartography are also sources to consider for examples.
- Complex scrollwork and strapwork is the *vital key* to capturing and replicating the sixteenth century Mannerist aesthetic. Crib from extant examples!
- A careful attention to your calligraphy in emulating letterpress typefaces will also help cement the period aesthetic.



The End
Thanks for
joining me
today!

Thank You!



APPENDIX



Notable Engravers, Printers, and Publishers

- Albrecht Dürer: 1471–1528, German
- Peter Flötner: c. 1490 – 1546, German
- Andrea Mantegna: d. 1506, Italian
- Cristofano Robetta: 1462–1535, Italian
- Jacopo de' Barbari: 1440–1516, Italian
- Christophe Plantin: c. 1520 –1589, Low Countries
- Philip Galle: 1537 –1612, Low Countries
- Hans Vredeman de Vries: 1527 – c. 1607, Low Countries
- Hieronymus Cock: 1518 –1570, Low Countries
- Jost Amman: 1539 –1591, Swiss-German
- Abraham de Bruyn: c.1539 – 1587, Low Countries
- Hendrick Goltzius: 1558 –1617, German / Low Countries
- Adriaen Collaert: c. 1560 –1618, Low Countries
- Pieter de Jode the Elder: 1570 –1634, Low Countries

There are many, *many* more artists, printers, and publishers whose work is worth investigating. Let this list be a jumping off point for your own investigations!



Selected Digitized Collections

- Sixteenth century prints from the Dutch Rijksmuseum:
<https://www.rijksmuseum.nl/en/search?f=1&p=1&ps=12&type=print&f.dating.period=16&st=Objects>
- Sixteenth century frontispieces from the Rijksmuseum:
<https://www.rijksmuseum.nl/en/search?q=Titelprent&f=1&p=2&ps=12&f.dating.period=16&st=Objects&ii=0>
- Bavarian State Library's Collection of Early Modern Broadsides:
<https://www.digitale-sammlungen.de/index.html?c=sammlung&projekt=1046961503&l=en>
- British Museum's collection of Broadsides, 1490-1620:
https://www.britishmuseum.org/research/collection_online/search.aspx?from=ad&fromDate=1490&to=ad&toDate=1620&object=23798
- Wikimedia Single Sheet Prints Category:
https://commons.wikimedia.org/wiki/Category:Single_sheet_prints
- Wikimedia Commons Strapwork Category:
<https://commons.wikimedia.org/wiki/Category:Strapwork>
- The Met's Collection of Prints from 1400-1600:
<https://www.metmuseum.org/art/collection/search#!/search?material=Prints&perPage=20&searchField=All&showOnly=withImage&sortBy=relevance&offset=0&pageSize=0&era=A.D.%201400-1600>
- Popular Image Collection at the Harry Ransom Center at the University of Texas:
<http://norman.hrc.utexas.edu/fasearch/pdf/00484.pdf>



Selected Reference Works

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https://archive.org/details/manneristprints00davi_/page/n343