Austria and the Balkans

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We are delighted to have this opportunity to showcase important original artworks and artifacts relating to the lands of the former Austrian Habsburg Empire and its borderlands. From 1526 to 1918, the Habsburg dynasty presided over a multinational state, which included vast portions of Central and Southern Europe, although its composition and borders changed greatly over the centuries. The empire straddled numerous ethnic, religious and linguistic frontiers, it diversity inspiring the creation of an exceptionally rich visual culture. Its internal sectarian cleavages, most notably between Protestants and Roman Catholics, were central to the art, architecture and literature produced in the empire during the late 16th and early 17th Centuries. The Habsburgs maintained a front along the 'Clash of Civilizations' between Christian Europe and the Islamic Ottoman Empire, which spurred the production of a corpus of especially interesting maps and prints. Once Austria gained the upper hand over its external antagonists, it was able to rededicate its energies to the flourishing of the fine arts in Vienna and its provincial capitals.

Our journey begins with the early attempts to gain accurate conceptions of the geography of the Habsburg Empire and bordering regions. This commenced during the Renaissance with the reacquisition of Classical geographic knowledge. The splendid map of the Balkans, Austria and Southern Germany from the 'Rome Ptolemy' (1490) is a monument to the early history of engraving and the cartography of the region [no. 1]. Erhard Reuwich's view of Poreč, Istria (1486) is the earliest realistic printed view of a Croatian town [no. 2]. Ferrando Bertelli's map of the Kingdom of Hungary (c. 1563) shows the realm as it appeared during the glorious reign of Matthias Corvinus [no. 3]. Bolognino Zaltieri's rare map depicting what is now Slovenia and Northwestern Croatia, issued in 1569, is the only map of the region produced by the 'Lafreri School' of cartographers [no. 6]. Bertelli's exquisitely engraved depiction of Istria is the earliest obtainable map predicated on Pietro Coppo's groundbreaking surveys [no. 7].

The epic centuries-long battle for control of South-central Europe between the Habsburgs and the Ottomans inspired the creation of many fascinating prints. During the mid-16th Century, the Turks rolled over the region like a juggernaut, a phenomenon captured by Paolowt Forlani's contemporary view of the battle formation of the army of Ottoman Sultan Suleiman the Magnificent [no. 9]. The Habsburgs went to great efforts to shore up the defenses of their capital, Vienna. Domenico Zeno's 1566 map depicts Vienna's impressive new walls [no. 4a], which was the basis for an enlarged edition issued by Paolo Forlani [no. 5]. Returning to Ferrando Bertelli's map of Hungary [no. 3], it distinguishes the towns and regions conquered...
by the Ottomans in the period following the First Battle of Mohács (1526), a resounding Turkish victory. Cornelis de Jode’s important 1593 map of Northern Croatia brilliantly depicts the Ottomans’ advances from their bases in Bosnia [no. 8]. The unrecorded contemporary view of the Battle of Klis (1596) depicts the Habsburg attempt to regain the key fortress overlooking the Dalmatian port of Split [no. 10]. One of the highlights of the catalogue is Thomas de Leu’s complete set of seven large separately published bird’s eye views of battles fought in Hungary between forces loyal to the Habsburgs under the Duke of Mercœur and the Ottomans [no. 11]. Published in Paris around 1602, they are among the rarest and most exquisitely engraved prints relating to the Austro-Turkish conflicts.

Arnold van Westerhout’s grand map and view of the Siege of Belgrade of 1717 is perhaps the finest print relating to that seminal event [no. 18]. Johannes Weingartner’s manuscript map of the Kingdom of Serbia (1740), drafted on cloth is an exquisite and unique artifact of the Habsburg-Ottoman contest [no. 19]. Etienne Briffaut’s luminous map of Bosnia (1738), engraved on silk, is one of the rarest and most beautiful printed maps of the Balkans of the 18th Century [no. 20]. The fascinating contemporary manuscript bird’s eye view of the Battle of Cetingrad, Croatia (1790) is an especially fine original artifact of the Austro-Turkish War of 1787–91 [no. 21].

The internal tensions between the adherents of Protestantism and Roman Catholicism dominated the discourse in many regions of the Habsburg lands during the late 16th and early 17th Centuries. Matthias Flacius Illyricus’s De mystica sacramentalique (1574) represents the magnum opus of the most prominent Croatian Protestant theologian [no. 13]. Zacharias Bartch, a leading Protestant printer in Graz, issued his Wappen Buch (1567), a gorgeous book of Styrian coats of arms, which is one of the finest works issued in Austria during its era [no. 14]. The 1603 manuscript arms of David Pantaleon, a well-connected Slovenian Protestant figure, features a motto written in the Slovenian language, which was extraordinary during this time [no. 15]. The original manuscript signed by Charles II Francis of Habsburg provides the confirmation of guild orders for builders and stonemasons in Styria (1589) and is one of the most important official documents relating to the history of art and Protestantism in the region during the Counterreformation [no. 16]. The rare editio princeps of Jakob Rosolenz’s 1606 book is the most important primary source describing Archduke Charles II Francis’s campaign to systematically destroy all Protestant churches and monuments in Styria [no. 17].

During the 18th Century, Austria gained the upper hand over the Ottomans and was able to increasingly focus its resources on the development of the arts. Karl Alexander von Schell’s personal sketchbooks feature 78 portrait miniatures, created in Vienna and Trieste from 1762 to 1775, of members of the Austrian nobility, exquisitely drafted on both paper and parchment [no. 23]. Executed in the manner of the master Jean-Étienne Liotard, they are amongst the earliest and very finest works of the genre made in the Habsburg Empire.

Austria reached the apogee of its political power and territorial breadth following the Napoleonic Wars. The oil portrait of Friedrich von Gentz, the organizer of the Vienna Conference (1814–5) which ended the wars, was likely executed in Prague in the autumn of 1813, making it the earliest known portrait of this leading Austrian official and writer [no. 24].

We hope that you will enjoy exploring these rare and beautiful works and we look forward to any occasion to discuss them with you.

Daša Pahor, Ph.D.
Alexander Johnson, Ph.D.
1. Claudius PTOLEMY (c. 90 - c. 168 AD) / Konrad SWENHEIM (d. 1477).
   [The Balkans, Austria and Southern Germany].
   Quinta Europe Tabula.
   Rome: Petrus de Turre, 4 November 1490.
   Copper engraving (good condition apart from small repairs to the lower corners, an old repair to the lower blank area of the centrefold and some surface abrasions with very minor loss to the centrefold), sheet size: 55.5 x 40.5 cm.

   The rare map of the Balkans, Austria and Southern Germany from the ‘Rome Ptolemy’, a monument in the early history of engraving and the cartography of Central and Southeastern Europe.

   This exquisitely engraved incunable map is one of the earliest printed maps to focus on what is now Slovenia, Austria, Croatia, Serbia, Montenegro, Macedonia and much of Southern Germany. It depicts the Ancient Roman conception of the region as proscribed by Claudius Ptolemy (c. 150 AD), and while at first not entirely familiar to the modern viewer, upon closer examination, the map takes one on a fascinating historical journey.

   The map embraces the entire upper Danube Basin, from the river’s source in the Black Forest down to a point beyond Belgrade, and gives a detailed rendering of the territory between the Danube and the Alps (in the west) and the river and the Adriatic Sea (in the east). Names of the various Roman provinces are labelled, as are the locations of numerous settlements, some of which occupy the sites of modern cities. Some notable locations include: ‘Augusta’ (Augsburg), ‘Emona’ (Ljubljana), ‘Tergestum’ (Trieste), ‘Julio Bona’ (Vindobona, modern Vienna), ‘Taururum’ (modern Belgrade) and ‘Salona Colonia’ (near modern Split).

   The Alps, which merge into the Balkans’ Dinaric Alps, move across the map in a brilliantly engraved chain. Much of Italy is shown in silhouette, labelling both Ancient Roman cities, such as ‘Roma’ (Rome) and ‘Mediolanum’ (Milan) and modern cities that were prominent during the time in which present map was published, including ‘Venetia’ (Venice) and ‘Pisa’ (Pisa).

   The story of the creation of the ‘Rome Ptolemy’ maps is one of the most fascinating and consequential in the history of incunabula. It begins with Konrad Sweynheim, who is widely thought to have been present at the birth of printing while an apprentice to Johann Gutenberg. After Mainz was sacked in 1462, Sweynheim fled to Italy and arrived at the Benedictine monastery of Subiaco, likely at the suggestion of the great humanist and cartographer Cardinal Nicholas of Cusa, and with the active support of Cardinal Giovanni of Turrecremata, the Abbot of Subiaco. In 1464-5, Sweynheim, in partnership with another German émigré, Arnold Pannartz, introduced the first printing press to Italy.

   Over the next few years, Pope Paul II was to become so enthusiastic about the new medium of printing that he liquidated scriptoria and commissioned several newly established printers to publish religious and humanist texts. In 1467,
A number of authorities have suggested that the principal engraver of the Rome Ptolemy’s maps came from either Venice or Ferrara. Another aspect of these maps that stands out are the fine Roman letters used for the place names on the plates. In an apparently unique experiment, these letters were not engraved with a burin but punched into the printing plate using metal stamps or dies. The maps represent a milestone in the medium, being some of the earliest successful intaglio engravings, quite apart from their undeniable cartographic importance. While the artists who carried out Sweynheim’s vision will likely never be known, they produced the most artistically virtuous printed maps of the 15th Century.

The present example of the map of the Balkans, Austria and Southern Germany is from the second edition of the ‘Rome Ptolemy’, issued in 1490. Interest in global geography spiked following Bartolomeu Dias’ rounding of the Cape of Good Hope in 1488. The original copper-plates of the 1578 edition were acquired by the Rome printer Pietro della Torre, who reissued the work in its entirety on November 4, 1490. Fortunately, the plates remained in excellent condition, and the 1478 and 1490 editions are indistinguishable, save for the book’s colophon. Curiously, Christopher Columbus, who first sailed for America in 1492, possessed a heavily annotated copy of the ‘Rome Ptolemy’.

References: Campbell, The Earliest Printed Maps 1472-1500, pp. 131-3; Destombes, Catalogue des Cartes gravées au XVIe siècle, 41(1); Markovic, Descripția Croatiae, p. 3. Cf. Dörflinger, Descriptio Austriae, p. 48; Shirley, The Mapping of the World, no. 4; Skelton, Claudius Ptolomaeus Cosmographia Rome 1478, p. XIII.

Sweynheim and Pannartz moved to Rome under the Pope’s patronage where they issued over fifty books from their press at the Massimi Palace. They are credited for inventing Roman typeface during this period.

By 1472, while Sweynheim and Pannartz’s accomplishments were impressive, they were not able to sell enough books to sustain their enterprise. Fortunately, the new pope, Sixtus IV stepped in and gave both men ecclesiastical sinecures, which paid the bills.

Sweynheim and Pannartz decided to move away from mass printing and to rededicate their efforts to creating the first printed illustrated edition of Claudius Ptolemy’s “Geography”. Claudius Ptolemy (c. 90 - c. 168 AD) was a Greco-Egyptian scholar who wrote the “Geography” (circa 150 AD), a work that is regarded as the apogee of Greco-Roman geographical knowledge and cartography. The work featured a gazetteer with around 8,000 place names and their corresponding coordinates of latitude and longitude, as well as 27 maps of the known world, including Europe, North Africa and Asia. The present map is the “Quinta Tabula” or ‘Fifth Map’ of Ptolemy’s ten regional maps of Europe.

By 1474, the project was well under way, as Sweynheim is recorded as having trained “mathematicians” to engrave maps on copper. However, the Germans encountered competition from Taddeo Crivelli of Bologna, who was determined to be the first to the goal. Crivelli even allegedly poached one of Sweynheim’s employees who possessed sensitive information on the progress of the work going on in Rome. Crivelli raced to complete his project, while Sweynheim painstakingly guided the quality of his work, an endeavour slowed by the death of Pannartz in the plague of 1476. Crivelli’s work was finally published on June 29, 1477, making it the first printed edition of the Geography to feature maps. Sweynheim died in 1477, and the work was taken up by Arnold Buckinck, originally from Cologne, who saw the endeavour to its completion on October 10, 1478.

While the ‘Rome Ptolemy’ may not have contained the first printed Ptolemaic maps, the quality of its engraving was absolutely magnificent and dramatically superior to that of the Bologna edition. As Rodney Shirley notes:

“...The copper plates engraved at Rome ... [were] much superior in clarity and craftsmanship to those of the 1477 Bologna edition ... Many consider the Rome plates to be the finest Ptolemaic plates produced until Gerard Mercator engraved his classical world atlas in 1578.” (Shirley, p. 3).

According to Skelton, Sweynheim’s close supervision of his engravers saw that:

“The superior craftsmanship of the engraved maps in the Rome edition, by comparison with those of the [1477] Bologna edition, is conspicuous and arresting. ‘The cleanliness and precision with which the geographical details are drawn; the skill with which the elements of the map are arranged according to their significance, and the sensitive use of the burin in working the plates – these qualities ... seem to point to the hand of an experienced master, perhaps from North Italy.’” (Skelton, p. VIII).
Erhard REUWICH (c. 1450 - after 1505).
[CROATIA – Poreč, Istria].
*Parens.*
Mainz, 1486.

Woodcut with full original colour (trimmed close to neatline, an excellent example), image size: 39.5 x 26.5 cm

A fine incunable view of Poreč, Croatia, the earliest realistic printed view of a Croatian town, from the first illustrated travel book.

This rare and attractive view features the port town of Poreč (Italian: Parenzo, Latin: Parens), located on the west coast of Istria. Poreč, then a part of the Republic of Venice, was an important harbour for Adriatic shipping and an entrepôt for local agricultural goods, such as olives and wine. The town is surrounded by castellated walls, while numerous towers and tiled roofs make up the townscape. Ships are shown to ply the harbour, while the hills of Istria rise in the background. Importantly, unlike many incunable town views, Reuwich’s prospect of Poreč bears close verisimilitude to reality, based on the artist’s direct observations. It is therefore the earliest realistic printed view of any Croatian town.

The view comes from Bernhard von Breydenbach’s *Peregrinatio* (Mainz, 1486), which has the distinction of being the first illustrated printed travel book (Campbell, *The Earliest Printed Maps 1472-1500*, p. 93). The work records Breydenbach’s pilgrimage to the Holy Land, having travelled from Venice to the Jerusalem, undertaken in 1483 and 1484. Bernhard von Breydenbach (c. 1440-1497) was a wealthy canon from Mainz, and was accompanied on his trip by the artist Erhard Reuwich (born ‘Reeuwijk’, c. 1450 - after 1505), a Dutch artist, originally from Utrecht, who moved to Mainz, the city that saw the birth of Western publishing. During their voyage, Reuwich drafted several views of the cities they visited, of which his prospects of Iraklion, Modoni, Rhodes, Venice, Corfu and Poreč were made into woodcuts for inclusion in the *Peregrinatio*. These views were the earliest folding prints and the first published views to be explicitly attributed to a named artist. The book also included a magnificent large-format view of the Holy Land.

The first edition of the *Peregrinatio* was issued in Latin in Mainz in 1486, and it proved so popular that, in 1488, editions were issued in German, French and Dutch. Many of Reuwich’s views were subsequently sourced by Michael Wolgemut for illustrations within the *Nuremberg Chronicle* (1493).

Ferrando BERTELLI (fl. 1561-1572). 
*AUSTRIA and HUNGARY*. 
*Austria e Ungaria*. 
*Venice, circa 1563*.

Copper engraving (paper strengthened in some areas, not visible on front side of map, very faint staining, but overall good condition), sheet size: 56.5 x 42 cm, image size: 42.5 x 29 cm

Rare ‘Laferri School’ map depicting the Kingdom of Hungary during the celebrated reign of Matthias Corvinus. The first state of Ferrando Bertelli’s edition.

This finely engraved map focuses on the Kingdom of Hungary and embraces the area extending from Linz and St. Veit am Vogtau (Austria) over to Košice (Slovakia), and then down as far south as Belgrade (Serbia). While issued in the mid-16th Century, the map depicts the kingdom as it appeared during the reign of Matthias Corvinus (1457-1488), which marked the apogee of the Hungarian Renaissance. The first edition of the map sequence to which the present map belonged was issued in 1553 by Giacomo Gastaldi and was supposedly based on manuscript sources dating from the time of Corvinus, now thought to have been lost. However, far from being a mere derivative, the present first state of the Bertelli edition features many historically important details not present on any of the other states or editions.

The late 15th Century is widely regarded as a glorious period in Hungarian history, when Renaissance art and learning flourished on the Pannonian Plain. Matthias Corvinus, who was married to Beatrice of Naples, invited numerous Italian artists and architects to Hungary. His lead was followed by noblemen and ecclesiastical authorities and, for a time, Hungary became the most important Renaissance centre outside of Italy.

While the manuscript antecedent of the *Austria e Ungaria* map sequence remains an enigma, it would indeed be plausible that it is based upon maps that Italian artists working in Hungary may have brought back to their native land in the late 15th or early 16th Century. The unusual placement of many geographic features, such as the positions of certain cities, the course of the Danube and the shape of various lakes is not derived after any known printed source. Unless proven otherwise, we can assume that this map sequence was based upon drafts from the time of Matthias Corvinus. Following the calamitous defeat of the Hungarian army at the First Battle of Mohács (1526) at the hand of the Ottomans, most of Hungary progressively fell under Turkish rule. Buda fell in 1541, followed by Esztergom in 1543, while many towns that were important during the Hungarian Renaissance, such as Vác, Bruck an der Leitha, Halburg and der Donau (the latter two towns now in Austria) were virtually destroyed. The present map shows Corvinus’ Hungary at its height and shows no signs of the subsequent Ottoman conquest and, in this sense, it is an evocative memorial to Hungary’s glory days.

The ‘Laferri School’ of mapmakers that dominated cartographic production in Italy devised two distinct map sequences focusing on Hungary. One was the *Tabula Hungariae* sequence, which features a detailed map of Hungary and parts of neighboring lands based on the surveys and observations of Lázár Deák before 1528. The map was a source for many editions produced in Rome and Venice. The other map sequence, of which the present map belongs, originated with Giacomo Gastaldi’s aforementioned issue of 1553. This was followed by editions by Donato Bertelli and Giovanni Francesco Camocio, published in 1558. Ferrando Bertelli issued his own edition, in two states, in the 1560s. The first state (present here) does not include the publisher’s imprint or date. It was likely issued as early as 1563 for a ‘Laferri School’ composite atlas thought to be from that date and which includes an example of the map (Szathmáry, p. 130). The second state of the map was re-engraved and bears Bertelli’s imprint and the date of 1568 (not in Szathmáry). Bertelli also made a somewhat similar, slightly enlarged version of the map in 1565, bearing the title *Austria e Ungaria Nova Descriphio*. The map sequence was continued by the editions of Claudio Duchetti (1570) and Giovanni Orlandi (1602).

While today Vác is a small town, and was form most of its history a minor centre, during the early part of the tenure of Bishop Miklós Báthory, that lasted from 1475 to 1506, it held outsized importance. Báthory brought Italian artists and architects to enlarge Vác and for about a decade the town was much more important than Esztergom, especially in the wake of the fall from grace of the Archbishop of Esztergom, Vitéz János. Shortly before his death in 1472, János lost his privileges and estates, as retribution for being an initiator of an unsuccessful rebellion against Matthias Corvinus.

While Bertelli adorned certain towns with croziers on the first state of his map, he removed them from his second state, as the contemporary political reality was dramatically different from that which existed during the time of Matthias Corvinus. Following the calamitous defeat of the Hungarian army at the First Battle of Mohács (1526) at the hand of the Ottomans, most of Hungary progressively fell under Turkish rule. Buda fell in 1541, followed by Esztergom in 1543, while many towns that were important during the Hungarian Renaissance, such as Vác, Bruck an der Leitha, Halburg and der Donau (the latter two towns now in Austria) were virtually destroyed. The present map shows Corvinus’ Hungary at its height and shows no signs of the subsequent Ottoman conquest and, in this sense, it is an evocative memorial to Hungary’s glory days.

The present first state of Ferrando Bertelli’s is very rare and is the most detailed and fascinating cartographic depiction of Matthias Corvinus’ Hungary, one of the most glorious periods in the intellectual and artistic history of Europe.

Domenico ZENOI.
Città principale d’Ongheria, nel modo che al presente sì fortificata. In Venetia 1566
Domenico Zenoi cum privilegio.
Venice, 1566.
Copper engraving, with faint traces of original colour, mounted on a larger old
sheet of paper with 4b. Lauro Vienna map on verso (slightly toned, overall very
good), 20 x 15 cm.

[accompanied by:]
GIACOMO LAURO (1561-1635).
[VIENNA].
Vienna Austriae.
[Rome, circa 1630].
Copper engraving, mounted on old larger sheet paper with 4a. Zenoi Vienna
map on verso (trimmed to platemark minor loss of image on the left-hand side),
24 x 18 cm.

a.

Domenico ZENOI, Città principale d’Ongheria (Venice, 1566):

A fascinating map of Vienna, granting a detailed depiction of the city’s defenses
when the Habsburg capital was a prime Ottoman strategic target.

This rare separately published map focuses on the walls of Vienna, as opposed to
the city itself. The main gates and bastions are carefully depicted, while the only
recognizable buildings within the city are the Hofburg, towards the south, and
the Arsenal, in the northwest. The annotations to the south and southwest of the
city describe the areas that were destroyed during the Ottoman siege of 1529.

The focus on the city’s walls is due to the ongoing fascination with the Siege of
Vienna of 1529, during which the forces of Suleiman the Magnificent came close
to capturing the capital of the Habsburg Empire. The event marked the apogee
of the Ottoman Empire’s power and the maximum extent of its expansion in
Central Europe. Thereafter, 150 years of bitter military tension and reciprocal
attacks ensued. This culminated in the Battle of Vienna (1683), which marked
the start of the 15-year-long Great Turkish War. Some historians speculate that
Suleiman’s assault on Vienna was not necessarily intended to take the city but
to cause severe damage and so to fatally weaken its defenses in preparation for a
future attack, a tactic he successfully employed at Buda in 1526.

During the Siege of 1529, Vienna’s walls sustained severe damage, mostly
between Schottentor and Kärntnertor. Reconstruction was commenced, but
proceeded only very slowly. Vienna was not far from the Ottoman frontier
at Győr and Comora, and after the Turks approached the city in 1545, the
construction of the improvements to the city’s defenses were accelerated.
The Mayor of Vienna, Sebastian Schranz, decided that it was an imperative that the city and its walls be carefully mapped. He charged Augustin Hirschvogel (1503-1553), ably assisted by Bonifaz Wohlmuet and Benedikt Köhll, to create the first broadly accurate general map of Vienna. His coloured manuscript not only included aspects of the city's defense that had already been built, but featured some proposed constructions that were never realized.

Hirschvogel completed the map in 1547, and presented copies of his manuscript to both Duke Ferdinand in Prague and the Holy Roman Emperor Charles V in Augsburg.

In 1549, Hirschvogel painted a copy of the map on a round piece of wood and presented it to the new mayor, Sebastian Huetstocker, who proceeded to have a table made out of it. He revived an imperial privilege to print the map, which was first published in 1552 (Descripüon Austriae, p. 68, plate 13.).

Bonifaz Wohlmuet (1500 - c.1579), Hirschvogel's assistant, made his own map of Vienna in 1547, which he claimed was much better received than Hirschvogel's offering. His manuscript survives today in poor condition in at the Vienna Museum at Karlsplatz (Inv. nr. 31.021).

Zenoi's map of the new walls of Vienna is clearly derived from Hirschvogel's and Wohlmuet's circle, but does not directly copy either of their maps, although it derives certain details from each.

Zenoi's map is oriented to the north, while Hirschvogel and Wohlmuet's maps are orientated to the south. Also, as Zenoi's map is more intended to show military aspects, as opposed to matters relevant to civil administration, it depicts the two buildings that stored ammunition (the Arsenal and the Hofburg), which are not labeled on the two earlier maps.

Zenoi's map was issued separately, but was also included in select copies of Ferrando Bertelli's Civitatum aliquot insignorum et locorum magis monitorum exacta delineation cum additione aliquot Insularum principium. Disegni di alcune più illustri città et fortezze del mondo con aggiunta di alcune Isole principali (Venice, 1568), with a revised edition produced by Donato Bertelli (Venice, 1574).

Domenico Zenoi, also known as Domenego Veneziano, was a publisher active in Venice during the second half of the 16th Century. In 1567 he received a privilege from the Venetian Senate to issue religious prints, portraits and maps. Zenoi engraved maps by Giacomo Gastaldi and also worked for Giovanni Francesco Camocio and Donato and Ferrando Bertelli (Bifolco & Ronca, Cartografia Rara Italiana, p. 398).

5. **Paolo FORLANI** (fl. 1560-74).

**[VIENNA]**.

*Il vero ritrato della fortezza di Vienna Città nobilissima in Austria.*

Venice, 1567.

Copper engraving (subtle old fold with very small holes in upper area, otherwise in good condition), sheet: 40 x 26 cm, image area: 26 x 19.5 cm.

*A fine enlarged-sized edition of Zenoi’s map of Vienna, published by the ‘Lafreri School’ master Paolo Forlani.*

This beautifully engraved map of Vienna focuses on the city’s walls, and depicts only two identified buildings within the walls, the Hofberg and the Arsenal. This is due to the fact that the antecedent on which Forlani’s map is based was primarily intended to be a military map. Indeed, since Ottoman Sultan Suleiman the Magnificent’s unsuccessful, yet audacious, Siege of Vienna in 1529, the Habsburg capital’s precarious military predicament had been a matter of great interest all across Europe.

The map is an enlarged version of Domenico Zenoi’s map of Vienna, issued in 1566 (see no. 4a above). The present map was published in Paolo Forlani’s rare work *Il Primo Libro Delle Città, Et Fortezze Principali Del Mondo* (Venice, 1567). Examples also appeared in Giulio Ballino’s *De’ Disegni delle più belle illustri città e fortezze del Mondo* (Venice, 1569).

As noted by Albert Ganado: “The Forlani town books are among the rarest items in cartographic literature... The copper plates of the Forlani-Zenoi books were apparently dispersed soon after their publication in 1567. This would explain, on the one hand, why their town book did not run into several editions, and, on the other hand, why maps from those plates continued appear in other atlases” (Ganado, *The Forlani-Zenoi town books of 1567*).

Paolo Forlani (fl. 1560-74) was one of the leading mapmakers of the ‘Lafreri School’ of Italian cartography. Originally from Verona, Forlani settled in Venice where he was variously associated with Francesco Camocio, Bolognino Zaltieri and Claudio Duchetti.

References: Rare - Not in Nebehay-Wagner.
misinterpreted as a different island. However, Pietro Coppo's groundbreaking survey of Istria definitely proved that the island did not exist.

In the center of the map is Lake Cerknica, a natural phenomenon of the Karst landscape that was one of the most famous landmarks in Southeastern Europe. Amazingly, the lake would practically disappear in the autumn for several months, sometimes even for more than a year, before suddenly reemerging in the spring to swell to a great size. The lake was often represented on the maps of Austria and the Balkans as being much larger than its actual size. Even Abraham Ortelius, who also used Lazius as his source, represented the lake as a smaller sea in the middle of Carniola. Lazius' and Zaltieri's maps are rare examples which depict Lake Cerkinca as it would appear during the dry season, concentrating on the mostly underground channels of water. The lake was the source of much fascination amongst scholars from Roman to modern times, but it was only during the 18th Century that credible explanations were proposed for its mysterious nature.

7. **Ferrando BERTELLI** (fl. 1561-1572).

[ISTRIA, Croatia / Slovenia / Italy].

*Al S. Aldo Manutio Molto Hondo Sv. Mio Desiderio. Disegno... Disegno Dell'istriadi Pietro Cop: Et Mandarlosotto La Protettione Di V.S. Laguag. Molto Hum... Serv... Ferrando Bertellj.*

**Venice, 1569.**

Copper engraving (strong dark impression, contemporarily trimmed to platemark and remargined as is usual, blank margins with scarcely noticeable toning), image: 50 x 32 cm.

**Ferrando Bertelli’s rare and exquisitely engraved map of Istria, the earliest obtainable map based on Pietro Coppo’s groundbreaking surveys.**

Ferrando Bertelli’s map of Istria is markedly more accurate than his contemporary map of Austria and Hungary (see Catalogue no. 3) and is based on Pietro Coppo’s pioneering mapping of the region. The Istrian Peninsula is captured from an almost panoptic perspective, from a southwesterly direction. The quality of the engraving is exceptionally fine, and lends a certain sense of vibrancy to the topography, while Istria’s towns are distinguished pictographically. A fine mannerist title cartouche adorns the lower left corner, while ships are shown to ply the Adriatic.

Pietro Coppo (c. 1470-1555) was born in Venice, but in 1520 moved to Isola (today in Slovenia) to work as a notary. During the 16th Century most of Istria belonged to the Venetian Republic. The region played a vital role in the economy of Venice, as a major source of olive oil, wine and military equipment. A detailed printed map delineating the peninsula’s coastlines and major rivers, as well as locating the inland towns would be vitally useful to both civilian administrators and military leaders. The problem was, up to the 1520s, no adequate survey or reconnaissance of Istria had ever been undertaken.

Coppo developed an obsession with conducting the first broadly accurate reconnaissance of Istria. He spent the better part of five years surveying much of the interior on foot and charting the coastlines by boat. The result was the first approximately accurate map of Istria, featuring 296 toponyms, completed around 1525. His depiction of the western two-thirds of the peninsula is impressively correct for the time. However, the western third of Istria then belonged to Inner Austria, a part of the Habsburg Empire that was a perennial nemesis of the Venetian Republic. Coppo was not able to visit this area, and consequently his mapping of these parts is comparatively vague. Notably, the environs of Rijeka (Fiume) are left almost entirely blank. That being said, Coppo’s work can be considered to be one of the greatest accomplishments of cartography in the history of the Adriatic and Balkan regions.

Contemporary manuscript examples of Coppo’s map of Istria survive in public collections in Piran, Venice and Paris. Coppo’s map was first printed as a woodcut as part of his sea atlas, *Portulano de’ luoi maritime et isole del mar mediterraneo,* published in Venice in 1528 by Augustino di Bindoni. This edition of the map is now known to survive in only a single example, at the Sergej Mašera Maritime Museum in Piran. Bertelli’s map is the earliest obtainable map of Istria based on Coppo’s revolutionary cartography. While the quality of the printing, being of the copper engraving medium, is far more refined than its antecedent, Bertelli very faithfully followed Coppo with respect to its content. Giovanni Francesco Camocio also published a map of Istria, printed the same year as Bertelli’s issue, however, this map dramatically departs from Coppo’s excellent cartography and relies on far inferior sources.

Bertelli dedicated the map to Aldus Manutius the Younger (1547-1597), the scion of Venice’s most celebrated dynasty of publishers. The noticeable hole in the printing, located along the upper left of the cartouche, is due to a flaw in the original copper plate used to print the map, and seems to be common to all of the surviving examples of the map of which we are aware.

Ferrando Bertelli (fl. 1561-1572) was an important ‘Lafreri School’ cartographer and a member of the esteemed Bertelli dynasty of cartographers. He is particularly known for his fine maps of cities and Mediterranean islands.

Cornelis DE JODE (1558-1600).
[CROATIA].
Croatiae & circumcentius Regionus versus Turcam nova delineatio.
Antwerp, 1593.
Copper engraving (good condition, text on verso), sheet size: 52 x 41 cm, image size: 40.5 x 33 cm.

Cornelis de Jode’s map is one of the most historically important early maps of Croatia.

This elegant and detailed map concentrates on central Croatia, featuring ‘Agram’ (Zagreb), ‘Sisegg’ (Sisak), Gradiska and ‘Carlstat’ (Karlovac). While various traditional regions are marked, the map omits political boundaries, as these were in flux during the unstable environment of the ongoing ‘Long War’ (1591-1606), fought between the Ottoman and Austrian empires. The action of the conflict is captured through the pictographic representations of columns of Ottoman troops, which are shown to traverse the scene. Some columns are shown to be marching from the eastern banks of the rivers Una and Sava in a southerly direction towards Gradiska and Bihać (noted a ‘Wyhitz’ on the map), which are shown to be surrounded by Turkish tents and troop placements. Additional Ottoman columns are depicted in central Croatia, concentrated around the fortress of Karlovac. The cities and towns conquered by the Ottomans are surmounted by a small crescent.

Cornelis de Jode based the present map on a now lost manuscript antecedent that depicts the military state of play in Croatia as it stood in the spring of 1592, during the first full year of the Long War. The circumstances that led to this point began in 1590 when the Holy Roman Emperor Rudolf II offered Ottoman Sultan Murad III a peace treaty that mandated that the two empires observe an eight-year truce. The powers had been at war, on and off, for generations and this was simply a tactic on the part of Rudolf to buy some more time to strengthen his army. The Habsburgs were relieved when the Ottoman ruler agreed to the terms on October 22, 1590, although events would show their confidence to be misplaced.

Only a couple of months later, the region’s Ottoman potentate, the Bosnian beylerbey Gazi Hasan-paša Predojević, broke the treaty terms and began to marshal his armies to attack the Croatian towns that were then under Austrian administration. He reinforced the city of Gradiska and in 1591 built a bridge across the Sava River in order to create a fixed link with Slavonia. In 1592, he deployed a sizeable army of around 20,000 men towards Bihać, near the Turkish-Austrian border.

Predojević attacked Bihać on June 13, 1592, and the city fell six days later. A scene of carnage ensued, and around 40% of Bihać’s 5,000 Christian inhabitants were killed and 800 children were brought into slavery. The siege of Bihać represented the final Turkish conquest of territory in what is now Bosnia. The city would remain under Ottoman control until 1878, when it became part of the Austro-Hungarian Empire.
De Jode's application for an imperial privilege (the contemporary version of copyright protection) was severely delayed. Gerard De Jode eventually published his atlas in 1578, and while his maps are generally regarded to be of superior artistic merit and based on more progressive geographical sources than those of his rival, Ortelius' opposition ensured that relatively few copies were issued.

Cornelis de Jode decided to continue his father's work and to prepare a revised and enlarged edition of his atlas. While many of the plates used for the original atlas were re-employed, Cornelis added several entirely new maps, including the "Croatiae & circumcentiu Regionu".

References: Van der Krogt 3, 2740:32B; Collectio Felbar (www.felbar.com); Kenneth Meyer Setton, Venice, Austria, and the Turks in the Seventeenth Century, p. 6ff.; F. O. Roth, 'Eine Brandlegung in der Festung Karlstadt', in Mitteilungen des Steiermärkischen Landesarchivs, Folge 27 (Graz, 1977).

De Jode's map clearly shows the movement of Predojević's army from Gradisca and its approaches towards Bihać, which allows us to date the antecedent on which the map is based to be after mid-April, but before June 13, 1592. A crescent above the city of Hrastovica indicates it had already fallen to Turkish forces, which occurred on April 15, 1592. The map does not show a crescent above the town of Brest, located just across the river from Hrastovica, which was taken in July of the same year.

The map also depicts the gathering of Ottoman forces around the walls of Karlovac. This great star-shaped fortress was recently founded, on July 13, 1579, by the Habsburg Emperor Charles II. Karlovac was built to act as a powerful bulwark to protect the southern approaches to Inner Austria from Ottoman invasion. The fortress withstood many Turkish attacks, most recently in 1592. It was here that the Ottoman advances were stopped, and while the war would drag on until 1606, it essentially resulted in a stalemate.

The Battle of Bihać and the Ottoman attempt to take Karlovac sent shockwaves throughout Central Europe and Italy. Pope Clement VIII, (reigned 1592-1605) was afraid that the Ottoman armies might surge through Croatia and Slovenia and eventually attack the Friuli region of Italy. Consequently, he launched a propaganda war against the Turks in an effort to boost morale and to strengthen the resistance of Christian Europe. Key to the papal propaganda war were a wide variety of pamphlets, manuscripts and separately published prints sensationalizing the Turkish threat. The present map of Croatia is one of the finest and most important rhetorical devices to depict the attempted Ottoman invasion. Amazingly, it is based on information that must have travelled across Europe at exceptional speed for the time, as De Jode's map was issued in Antwerp only a matter of months after the events that it portrays in Croatia. It is possible that De Jode or one of his agents acquired the manuscript antecedent at one of the Central European book fairs, perhaps the Frankfurt Book Fair held in the autumn of 1592.

The present map appeared in Cornelis de Jode's Speculum Orbis Terrarum (Antwerp, 1593), considered to be among the rarest and finest of all atlases. Cornelis de Jode (1558-1600) continued the work of his father Gerard de Jode (1509-1591), who issued the precursor to Cornelis' atlas, Speculum Orbis Terrarum (Antwerp, 1578).

The De Jodes were highly skilled and innovative cartographers, although their impressive endeavours never met with financial success. Gerard de Jode, originally from Gelderland, found his calling as an engraver in Antwerp, then a premier global centre of publishing. In 1564, he notably engraved Abraham Ortelius' cordiform wall map of the World. Shortly thereafter, he set about preparing his own atlas, but was beaten to the punch by Ortelius, who published his Theatrum Orbis Terrarum (1570), considered to be the first fully modern atlas of the entire known world.

Evidence suggest that Ortelius, a politically powerful man, ran interference on De Jode's efforts to complete his atlas. He used his connections to ensure that
During second half of the 16th Century, many new inventions in military technology were devised in Christian Europe. The Ottoman army was slow to adopt these technologies and, in 1600, it still lacked a mobile field artillery and modern weapons. Moreover, the large, densely packed Ottoman troop formations proved not to be sufficiently nimble during pitched battles. If the traditional Turkish 'shock and awe' effect did not succeed on the first attack, then their chances of winning the battle were generally slim, as their numbers were picked off by European heavy ordnance (Setton, p. 5).

Christian Europe was absolutely transfixed by any news regarding Suleiman's army. Numerous maps, books and views were printed to satiate the public's terrified fascination with this exotic juggernaut, although many of these, such as the present work, are today very rare. The esteemed 'Lafreri School' engraver Paolo Forlani, active in Venice between 1560 and 1574, first published this view in his book *Il primo libro delle citi, et fortezze principali del mondo* (Venice, 1567), which is today extremely rare on the market. In the cartouche, he notes that the engraving was made on October 26, 1566, only a month after the Battle of Szigetvár and Suleiman's death. The plates from *Il primo libro delle citi* were reissued in Giulio Ballino's *De' Disegni delle più belle illustri citti e fortezze del Mondo* (Venice, 1569).


An extraordinary contemporary view of the battle formation of Suleiman the Magnificent's legendary Ottoman army, by the master engraver Paolo Forlani.

This unique and fascinating engraving depicts the army of the Ottoman Sultan Suleiman the Magnificent, in formation at the Battle of Szigetvár (1566), the Turkish ruler's final showdown. Suleiman's force was the most feared juggernaut in Europe, which inspired awe and fear in equal measure.

In the middle the elaborate formation rides Suleiman himself ('Il Gran Turco'), surrounded by a square of bodyguards, the elite corps of the Janissaries ('Ianiartari'), further encircled by rows of camels and his personal guard ('Guardia del Signor'). Further around is the formation of the infantry, accompanied by carts drawn by beasts of burden. The troops are shown to be marshaled by a Pasha and his Anatolian and Greek subordinates.

Sultan I “the Magnificent” (1494-1566) who reigned as the Ottoman Sultan from 1520 to 1566, was the most famous Turkish conqueror of the 16th Century. In 1521, he seized Belgrade and, from there, the road to Hungary and Austria lay open to the Ottoman army. Five years later he crushed Louis II of Hungary at the First Battle of Mohács (1526), which obliterated the once great Hungarian Kingdom. In 1529, Suleiman's army unsuccessfully besieged Vienna, and then again, also unsuccessfully, in 1532. The notion that Vienna came within a whisker of falling to the Turks sent shockwaves across Christian Europe. As depicted, Suleiman's final battle was fought in the autumn of 1566 at Szigetvár, Hungary, where his forces slayed the entire Habsburg army, including its commander Nikola Subić Zrinski, the Ban of Croatia. Later the same day, Suleiman died in his tent of old age, bringing an end to the most illustrious chapter in Ottoman history.

The size of the Ottoman armies which participated in the Austro-Turkish wars was enormous, often consisting of over 50,000 soldiers which, at the time, was considerably more that the population of Vienna. These armies where carefully formed into elaborate geometrical arrangements of marching troops bearing lances and grand flags, trailed by exotic animals, all choreographed in order to awe the enemy with the spectre of invincibility. The Ottoman army was also the first to employ music as a tactic, as the cacophony of drums, tambourines, trumpets and diverse other instruments had a fearsome effect on the opposition.

However, following the death of Suleiman, the formidable appearance of the Ottoman army became more of an optical effect than an efficient structure.
The Ottomans answered with a ferocious reprise, dispatching a force of almost 10,000 men towards Klis, burning towns and villages along the way. The only Habsburg army in the region, headed by General Ivan Lenkovic and comprised of only 1,000 troops and Uskoks, came to Alberti’s aid. After a sharp battle, Lenkovic was wounded and was forced to retreat. Alberti and most of his men were slaughtered and the Turkish army re-took the fortress, maintaining its possession for most of the next century.

Although the Battle of Klis represented a loss, it was nevertheless celebrated as a heroic act on the part of the Croatians and the Habsburgs, as they fought bravely while being outnumbered ten to one. Ivan Lenkovic, depicted in the lower right corner of the engraving, subsequently became the Governor of Carniola, and was a major figure in the Counterreformation during the early 17th Century.

This engaging bird’s eye view depicts the Habsburg attack upon the Ottoman-held fortress of Klis, located above Split, Dalmatia, and embraces the area from the coastline north of Solin to a point inland by the church of St. Mihovil. The fortress of Klis was perched atop a steep hill overlooking the city of Split. Split had been one of the most significant ports on the Dalmatian Coast since the times of antiquity. In the 15th Century it was annexed to the Venetian Republic and it remained in its possession until the fall of that state in 1797. While the fortress guarded the city from the landward side, from the coast the city was protected by ancient walls, which were partly built of the remains of the Roman Emperor Diocletian’s Palace.

Having played an important role in Croatian history during medieval times, during the early 16th Century, Klis became one of Croatia’s last lines of defense against Turkish incursions along its most southern frontiers. Indeed, the Ottomans besieged the fortress unsuccessfully on several occasions over the centuries. The military leader of Klis, Petar Kružić (1491 - 1537), successfully defended Split for almost a generation, receiving very little outside support. His army was formed from Croatian refugees from Bosnia, which had been conquered by the Ottomans. These migrants formed a formidable guerilla army named the Uskoks. In the next century they would play a major role in the wars against the Ottoman Empire in southern Croatia. On many occasions the Uskoks would serve as mercenaries in the pay of foreign Christian powers and, when between assignments, would sometimes resort to acts of piracy.

Kružić and the Uskoks held the fortress of Klis until March 12, 1537, when a large Turkish force overwhelmed the bastion, killing Kružić and his men. Klis remained in Ottoman hands until 1669, when it was re-conquered by the Venetians. Incredibly, while the fortress overshadowed its landward side, Split never fell to the Ottomans.

In 1595, Ivan Alberti, a nobleman from Split, gained the financial backing of the Holy Roman Emperor Rudolf II to mount an attack upon the fortress of Klis. Alberti formed an army of men from nearby towns backed by around 600 Uskoks. On the night of April 6-7, 1596, Alberti’s force attacked and seized the fortress, flying the imperial flag above its tower.

The present view is unrecorded. It is neither signed nor dated, nor can we find any reference to the print in literature or in library catalogues. The style of engraving is similar to that employed by Niccolò Nelli, but he was only active until about 1579. A similar view entitled *Lissa principal fortezza della Dalmatia, longi da Spalatto miglia 8. Presa dagli Scocchi al 7' April 1596* was engraved shortly after the battle by Giacomo Franco.
Thomas DE LEU (1560–1612).

[Series of Seven early 17th Century separately published Bird’s Eye Views of Battles fought in Hungary between forces loyal to the Habsburgs under the Duke of Mercœur and the Ottomans].

[Paris, circa 1602].

Complete set of 7 copper engravings (condition and measurements vary, provided below for each)

An exceedingly rare and complete set of large, separately published views of battles fought in Hungary in 1601, between pro-Habsburg forces, led by Philippe Emmanuel de Lorraine, Duke of Mercœur, and the Ottomans, engraved by Thomas de Leu.

This extremely rare and magnificently engraved series of separately published views commemorates the victories of the military leader Philippe Emmanuel, the Duke of Mercœur, in battles against the Turks, fought in Hungary in 1601. The battles were waged as part of the ‘Long War’ (1593–1606) between the Habsburgs and the Ottomans. They were created by the prominent engraver Thomas de Leu, and published in Paris, likely shortly after Mercœur’s death in 1602.

Philipp Emmanuel de Lorraine, the Duke of Mercœur was born in 1558 in Nomeny, Meurthe-et-Moselle, France. In 1589-90, Mercœur led the Catholic League in Brittany, backed by Philipp II of Spain, in opposition to the ascension of the Protestant Henri IV to the French throne. After the league was defeated, Mercœur was brought to an honorable surrender, although he would essentially become persona non grata in Henri IV’s France.

Meanwhile, the Habsburg Empire was in the midst of the ‘Long War’ against the Ottomans. The conflict was, thus far, a brutal stalemate, yet there was an ever-present fear that Turks could make a breakthrough and overrun the Habsburgs if the frontiers were not robustly held down. In particular, the Austrians felt a need to shore up their position in Lower Hungary. Rudolf’s brother, Archduke Matthias, was charged with leading the campaign in this region.

Mercœur felt dejected by his defeat in France and was eager to redeem himself, fighting for a new cause. In 1597, he travelled to Hungary at the head of an army of 3,000 men composed of French recruits in order to help Matthias in his struggle against the Ottomans. Mercœur quickly distinguished himself as one of the leading Habsburg commanders of the war.

After returning to France for some months, Mercœur redeployed to Hungary in the autumn of 1599 with a stronger army, lead in part by his brother, the Duke of Chaligny. In the months that followed, Mercœur won important battles at Nagykanizsa and Győr. He besieged Nagykanizsa at the head of 15,000 troops against Ibrahim Pasha’s army of 60,000. His most famous battle was fought at Székesfehérvár in September 1601. It is reported that after capturing the city he treated the Turkish governor and his family with courtesy. Székesfehérvár was severely damaged during the fighting and was retaken by the Turks the following year.
Interestingly, one of Mercœur’s lieutenants and personal friends in Hungary was John Smith (c. 1580–1631), who would later attain great fame as an explorer and colonial promoter in America. Notably, Smith invented an ingenious incendiary device, referred to as ‘fiery dragons’, that caused a great deal of trouble for the Turkish fighters who attempted to sneak into the Habsburg camps. Smith’s 1629 autobiography is one of the main sources on Mercœur’s activities in Hungary.

The Duke of Mercœur died suddenly in 1602, an event described in Smith’s autobiography:

'[Mercœur] ... having thus worthily behaved himself, he arrived at Vienna (Vienna), where the Arch-dukes and the Nobilitie with as much honour received him, as if he had conquered all Hungary; his very Picture they esteemed would make them fortunate, which thousands kept as curiously as a precious relique. To requite this honour, preparing himself to returne into France, to raise new Forces against the next yeare, with two Arch-dukes, Mathias and Maximilian, and divers others of the Nobilitie, was with great magnificence conducuted to Nuernburg, there by them royally feasted, (how it chanced is not knowne;) but the next morning he was found dead, and his brother in law died two days after; whose hearts, after this great triumph, with much sorrow were carried into France.”


Up until now, the circumstances surrounding the production of the present set of views remained enigmatic. They were probably made just after the death of Mercœur, when he was still a famous and revered figure. The quality of the engraving is exceptionally fine, and even the size of the copper-plates used to make them indicates that were very expensive productions.

The present set of battle scenes was engraved by Thomas de Leu, or Leeuw, or Le Leup (1560–1612), an important Flemish engraver who rose to prominence in Paris, who signed the portrait of Mercœur on plate 11a (representing the Battle of Nagykanizsa). De Leu commenced his career in Antwerp, and was heavily influenced by Jan Wierix. He moved to Paris and by 1576 is recorded as working at the atelier of Jean Rabel. He quickly became one of the leading portrait engravers of his time. He married well, for his father-in-law was Antoine Charon, one of the principal painters of the Second School of Fontainebleau, and the brother-in-law of the engravers Jaspar Isaac and Léonard Gaultier. He was also the father-in-law of the painter and engraver Claude Vignon. De Leu was appointed as court engraver to Henri IV in 1594.

Today De Leu’s work is highly regarded by connoisseurs, and he is best known for his small-format portraits and religious prints. Some of his most prized portraits include Claude de Saintex, Jacques de Savoie and Sir Francis Drake, while his self-portrait is especially rare and coveted.
Stylistically, the present set of views by De Leu are remarkably similar to his monumental bird’s eye views of imaginary citadels, or “ideal renaissance cities”, that appear in a rare and valuable book, Jacques Perret of Chambéry’s Des fortifications et artifices. Architecture et perspective (Paris, 1602). De Leu’s suite of Merceur engravings was most likely done at around the same time.

The present set of views is so rare that the authority on printed views of Hungary, Bela Szalai, cites only three of the seven views. Graf Alexander Apponyi mentioned seven large etchings depicting the battles of the Duke of Mercœur in Hungary, matching the descriptions of the present views. He correctly noted that they were published separately, but incorrectly stated that they were also published within a book, Nicolas de Montreulx’s (Montreux) Histoire Universelle des guerres du Turc (Paris, 1608) (Apponyi, Hungarica Ungarn Betreffende im Auslande gedruckte Bücher und Flugschriften, I-II (München, 1903), Nr. 699. Fumée – N. de Montreulx).

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The text towards the end mentions the death of Mercœur in Nuremberg.


d. [Nagykániża] En cette journée se voit comme l’armée Chrétienne campée à une demi lieue de Canise. & tout auprès de celle des Turcs, fit contre eux & suscit plusieurs efforts.

Etching and copper engraving, mounted on a larger piece of contemporary paper, text panels contemporarily separated from print and mounted on verso (trimmed to neatline, contemporary vertical centrefold), paper size: 73.5 x 50 cm, image size: 58 x 44.5 cm.

References: Szalai, Magyar várák, Városok, Falvak Metszeteken 1515–1800, I, Nagykániža 1608/1, p. 93 (mentions that the plate as a part of a book, Nicolas de Montreulx’s (Montreux) Histoire Universelle des guerres du Turc (Paris, 1608)).

e. [Nagykániža] En cette journée est représentée comme l’Armée Chrétienne Environnée et assaillie de toutes parts par celle des Turcs, après avoir fait & repoussé diverses charges se résolut & l’attendit à un combat général.

Etching and copper engraving, mounted on a larger piece of contemporary paper, text panels contemporarily separated from print and mounted on verso (trimmed to neatline, contemporary vertical centrefold), paper size: 73.5 x 50 cm, image size: 56 x 42.5 cm.


f. [Nagykániža] Cette journée marquée l’ordre gardé depuis peu après la minuit, joués sur les deux heures après midi, en la retraite faite par l’armée Chrétienne de devant la Ville de Canise & le camp des Turcs qui l’assiegent.

Etching and copper engraving, mounted on a larger piece of contemporary paper, text panels contemporarily separated from print and mounted on verso (trimmed to neatline, contemporary vertical centrefold, tiny loss of image in the middle, slightly age-toned, otherwise good condition), paper size: 73.5 x 50 cm, image size: 57 x 40.5 cm.

g. [Szákesfőnfvár] Siege de la ville d’Alberegalle en Hongrie, avec le prise
d’icelle faite le 20. Jour de Septembre 1601 par Monseigneur le Duc de
Mercour, Lieutenant General d’Empereur.

Etching and copper engraving, mounted on a larger piece of
contemporary paper, text panels contemporarily separated from print
and mounted on verso (trimmed to neatline, contemporary vertical
centrefold, tiny loss of image in the middle, slightly age-toned, otherwise
good condition), paper size: 73.5 x 50 cm, image size: 56.2 x 43 cm.

The finely engraved symbol of a snake curled around a cross in the upper
left corner of the view is figuratively meant to represent Mercour, as
the snake is iconographically associated with the Ancient Roman god
Mercury (which translates as ‘Mercur’, and which, in turn, transliterates
as Mercoeur).

References: Graf Alexander Apponyi, Hungarica Ungarn Betreffende
im Auslande gedruckte Bücher und Flugschriften, I-II (München, 1903),
 Nr. 699. Farnée – N. de Montreux; Szalai, Magyar városok. Városok,
Festészetek 1515-1800, I, Szákesfőnfvár 1608/I, p. 117, plate
187 (mentions the plate as being part of a book, Histoire Universelle des
guerres du Turc by Nicolas de Montreux [Montreux] (Paris, 1608)).

General References: Estampes, Inventaire du fonds francais, I, pp. 476-484; Charles
Antiquariat Daša Pahor

Martino ROTA (c. 1520-1583).
[‘Landscape with Flock of Sheep and a Dog’].
[Venice, circa 1570].
Copper engraving, (very subtle vertical fold in the middle, trimmed to platemark, otherwise good condition), image size: 37.5 x 26 cm

A masterfully engraved pastoral scene by the Croatian artist Martino Rota, after Titian.

This beautifully engraved bucolic scene depicts a shepherd herding his flock, while his dog looks on. In the background runs a road that weaves past a ruined arch, taken by a lone traveller. The lively, yet elegant nature of the engraving is arresting and does justice to the virtue of its antecedent. The print is not signed, but was attributed to Martino Rota by Passavant.

Martino Rota was a prominent 16th Century artist, having worked in many of the great cultural centres of Europe, such as Rome, Venice, Vienna and Prague. He was born Martin Rota Kolunić in Sibenik, Dalmatia, and moved to Rome around 1540, where he worked for the Dutch engraver and draughtsman Cornelius Cort. In 1558, Rota relocated to Venice, where he attained great renown by engraving the works of Tiziano Vecelli (Titian). He also engraved many fine maps and topographical views. In 1568 he moved to the imperial court of Vienna, where he commenced a new career as a portrait painter of the Habsburg family. During his time in the Austrian capital, he collaborated with Francesco Valeggio on the production of a series of miniature views of towns and cities, published in Raccolta di le Piu Illustri et Famose Citta di Tutto il Mondo. In 1583, he was summoned to Prague to be a court painter to the Holy Roman Emperor Rudolf II, but died there later the same year.


De mystica sacramentalique seu externa praesentia et manducatione corporis et sanguinis Christi in sacra coena.

Oberursel: N. Henricus, 1574.

8vo. (16.5 x 11 cm): [32], 539, [2], contemporary blind-stamped pigskin over wooden boards with two clasps (slightly age toned and stained, binding with minor rubbing, else a fine example).

A rare and historically significant work by the Croatian Lutheran theologian Matthias Flacius Illyricus.

This rare and important treatise on religious philosophy was the seminal work of Matthias Flacius Illyricus, the famous Croatian Lutheran author, born in 1520 as Matija Vlačić, in Labin, Istria. He received his education in Basle, Wittenberg and Tübingen and was the student of both Martin Luther and Philipp Melanchthon. Due to his controversial religious views and maverick style he came into conflict with authorities and died in 1575 while seeking refuge in a monastery at Oberursel, near Frankfurt-am-Main. His work, De mystica sacramentalique was printed one year before his death in Oberursel.

Provenance: From the library of the German theologian and author Bernhard Thalhäuser (commonly called ‘Chimelius’, fl. 1564-1586).

References: VD 16, F 1451; Kopp, Ursel 137; Preger II, 570. D12262.
An exceedingly rare 16th Century book of Styrian coats of arms, printed in Graz by the Protestant publisher Zacharias Bartsch.

This extremely rare and attractive early monument of Austrian Protestant printing features 157 (of 168) woodcut coats of arms, all with especially fine contemporary colour. The arms represent a variety of both Styrian state, ecclesiastical and heraldic subjects, including the arms of towns (ex. Graz, Judenburg and Celje), monasteries and many of the most important families. As noted in the book’s tile, the arms were copied from those which adorned the interior of the town hall of Graz, which was built in 1557 by the Italian Protestant Architect Domenico dell’Allio.

The series commences with the arms of Charles II Francis (1540–1590), the Archduke of Austria and ruler of Inner Austria (which included Styria, Carinthia and Carniola). Many of the heraldic arms relate to august noble families that still exist to this day, including Windischgrätz, Auersperg and Montfort.

While Styria (which is now divided between Austria and Slovenia) is today generally considered to be a predominantly Roman Catholic region, during the mid-16th Century most of the residents of the duchy adhered to Protestantism, and this was especially true of the noble and upper bourgeois classes. Graz, the capital of Styria, was the seat of the Archduke, who in that tense Post-Tridentine period, found himself as a Catholic ruler over a largely Protestant land.

Charles II Francis tried unsuccessfully to suppress Protestantism, however, he came to desperately require the financial assistance of the wealthy Protestant nobles and merchants, and so eventually had to make concessions. The Protestants were thus permitted to essentially run their own affairs, and they could establish their own schools and appoint many civil servants.

Zacharias Bartsch (fl. 1563–1579) was, for a brief time, one of the most prominent Protestant publishers in the Habsburg Empire, yet little is known about his biography and all of his works are today very rare. In 1563, he opened a printing office in Graz in partnership with Tobias Lauterbach, although the latter died in 1566. During the 15 years of its operation the press issued 47...
Die Hoffmann/Freyherm/
zu Grünpuhel und Strecha/Erblandes-
hofsmeister in Steyr.

Die von Windischgrätz/
Freyherm zu Balsfayn / und um
Thal. X.
known separate works, generally consisting of calendars, law books and scholastic publications. The present book was by far Bartsch’s most elaborate and important creation, especially with regards to Protestant history. Bartsch is thought to have carved the woodcuts personally and the work was supported by wealthy local Protestants burghers. He was also highly regarded by the Protestant nobles who influenced the regional government for, in 1578, he was appointed as the official state printer of Styria.

However, in spite of the public recognition of his fine quality work, Bartsch became entangled in the fractious sectarian politics of the Counterreformation. In 1578, Charles II Francis convened a conference to discuss the threat of an Ottoman invasion of Inner Austria at Bruck an der Mur, to which he invited the leaders of Carinthia, Styria, Carniola and Gorizia. Several Protestant noblemen pledged to avail the emperor of significant funds to defend the region from the Turks. Notably, the great fortress city of Karlovac, Croatia was built the following year with this endowment. In return, the Archduke was to promise not to interfere with the practice of the Protestant denominations in Inner Austria. This included allowing the Protestants to hire their own builders (overriding the guilds) and to construct their own churches wherever they saw fit. However, the agreement also included the demand that every book printed by a publisher in Inner Austria had to submit their work, in advance, for approval by pastors sanctioned by the Archduke, under the order ‘ohne Wissen und Einsicht des Pastors und der Subinspektoren nichts in Druck gefertigt werden darf und der Drucker mit Eidespflicht verhalten werden soll’.

Bartsch did not cooperate with the censorship provision, and this gave the Archduke the excuse he needed to silence Graz’s most prominent Protestant printer. In December 1578, Bartsch was arrested and sent to prison. In order to regain his freedom, he had to agree to give up his printing business. He died in 1579, shortly after his release.

This present example is an exceptionally fine copy of this rare work. Notably, it features a sumptuous contemporary binding of gold velvet, an exceedingly expensive and unusual material that would have been reserved only for copies of special significance. Accordingly, the hand written ex libris ‘Won Bartsch’ on the title page suggests that this example may have belonged to the printer himself.

As noted, the book is incomplete, in that it has 157 of 168 coats of the arms that are called for in bibliographies. The missing 11 coats of arms include: Stubenberg, Stubenberg zu Wurmberg, Lembach, Staudacher, Zollner, Jöbstl, Khun von Belasi, Straßfelder, Wulfterstofer, Spitzen and the second coat of arms for Teuffenbach zu Mairhofen. Importantly, most of the surviving examples, including those in institutions, are incomplete.

Bartsch’s Wappen Buch is extremely rare, the present example be the only one that we are aware of as having appeared on the market during the last generation. We can trace less than ten examples in institutional collections.

David Pantaleon was raised in this circle. He attended the Protestant gymnasium in Ljubljana where Adam Bohorič served as dean between 1565 and 1582 and 1595 and 1598. Unusually, the language of instruction for the introductory classes was Slovenian. Unfortunately, the school was closed in 1598 by the religious zealot Archduke Ferdinand III and Bohorič was compelled to leave the country. In 1592, David enrolled at the University in Tübingen, then a great centre of Protestant learning. He subsequently travelled to other cities and spent some time at the University of Dole, France, where he presented the coat of arms to Wilhelm Necker in 1602. He returned to Ljubljana and became the city secretary, the same post previously held by his father. However, David Pantaleon, like many other prominent Protestants in Inner Austria, was caught in the crosshairs of Ferdinand III’s Counterreformation. He ran into trouble with the authorities and it became clear that his days in Ljubljana were numbered. In 1616, he was relieved of his government post and the following year, David and his two brothers, Jakob and Joseph, and their families went into exile, never to return to their native land. David Pantaleon’s experiences were typical of the Protestant bourgeoisie in Inner Austria. During the height of Ferdinand III’s (who became Holy Roman Emperor in 1619, ruling as Ferdinand II) Counterreformation many educated people, including most of the nobility, left the country, taking their intellectual property with them. This had a devastating effect on the region’s economy and culture. It is estimated that about 800 private libraries were moved out of Inner Austria during this period. The present coat of arms is a rare and important artifact of South Slavic culture, due to the presence of a passage in vernacular Slovenian, written by a man who had direct contact with the contemporary framers of the language. Surviving manuscript examples of written Slovenian from the late 16th and the beginning of the 17th Century are very rare, and so this coat of arms is truly significant. References: Cf. Theodor Elze, *Die Universität Tübingen und Die Studenten aus Krain* (Tübingen, 1877), pp. 18, 81 and 100.
16. **CHARLES II Francis of Habsburg (1540 - 1590), Archduke of Austria and ruler of Inner Austria.**

“Der Maurer und Steinmetz. in Graz und im ganzen Landt Steyr Zunft Ordnung Confirmation.”

(Confirmation of the Guild Orders for the Builders and Stone Carvers in Graz and the Rest of Styria)

Graz, 1589.

Manuscript on parchment, 4ff., in original velum wraps. Signed by Archduke Charles II Francis (contemporary horizontal fold across the middle, velum with some minor old stitches, overall in very good, clean condition. Ex-libris of J. B. Holzinger, 1883 and a 19th Century note on the inner side of the wraps), 30.5 x 38 cm.

An original manuscript of one of the most important official documents relating to the history of art and Protestantism in Styria during the Counterreformation.

This finely preserved 16th Century official Habsburg document is a decree of Archduke Charles II Francis, the ruler of Inner Austria, which announces a new set of regulations for builders and architects working in Styria. While at first this seems to relate to a dry administrative matter, in its context the decree was actually an explosive salvo in one of Central Europe’s most contentious and consequential socio-political contests.

During the last quarter of the 16th Century, much of the construction activity in Styria was done at the behest of Protestant grandees, employing manpower from Northern Italy. This resulted in the proliferation of distinctly Protestant edifices, especially churches, that were seen as a threat to the established Roman Catholic order, as upheld by the Habsburgs. The Archduke, who, for political reasons, could not directly confront the Protestants, decided to mount an indirect strike against the evangelical community by going after their builders. In essence, the decree seeks to ban the importation of architects and builders, relegating the Protestants to relying on the largely Catholic builders who were members of the local guilds. It was hoped that these reforms would greatly hinder the construction of evangelical architecture.

When Charles II Francis became the Archduke of Austria and ruler of Inner Austria (which included Styria, Carinthia and Carniola) in 1564, he inherited a series of intractable and inter-linked problems. As a devout Roman Catholic, he was affronted by the fact that the vast majority of his realm's nobility and bourgeois classes had converted to Protestantism. This meant that adherents of the evangelical faith controlled the vast majority of the wealth in the region. While Charles II Francis invited the Jesuits to Inner Austria in an effort to boost the Counterreformation, for many years this seemed to have had little effect.

Making matters worse, Inner Austria lay near the frontier with the Habsburg's arch nemesis, the Ottoman Empire. The possibility of a massive Turkish invasion was an omnipresent threat. In fact, Charles II Francis desperately needed to solicit funding from the Protestants to pay for Inner Austria's defenses. In 1578,
at the council held at Brück an der Mur, the Archduke agreed to grant the
Protestants wide-ranging privileges, including the right to build their churches a
they saw fit, in return for grants and loans to fight the Turks. The great citadel of
Karlovac, Croatia was built in 1579 with the resulting funds.

The Protestants proceeded to enjoy their privileges with gusto. Numerous highly
skilled Italian Protestant architects and builders, many from the Lake Como area,
were summoned to Styria. It must be conceded that Italian Protestant architects
were not new to Styria, although before this time their presence was episodic.
For instance, the city hall of Graz was built in 1557 by Domenico dell’Allio. That
being said, by 1580, the Italian craftsmen were recorded as being in every corner of
Styria and other parts of Inner Austria. They built numerous churches to
egalitarian specifications. The Italians also possessed skills in military architecture
that were far advanced of that practiced in Austria. Thus, many of the most
important fortifications defending the realm from the Ottomans were designed
by Italian Protestant architects. They also built palaces and private chapels for
many of the region’s Protestant noblemen.

Surviving contemporary records on baptisms and deaths show that many native
Austrian builders converted to Protestantism and joined the foreign-led crews.
The local guilds were relegated to small, low-quality projects, causing much
resentment. Moreover, hardly any Catholic churches were built during this period.

While the new edifices were objectively beautiful, Charles II Francis could
scarcely lay his eyes upon them, as they were ever-present reminders of his
political impotence and the seeming Protestant takeover of his domains. At the
same time, he could not risk a direct confrontation with the Protestants, as he
was reliant on their financial largesse. Towards the end of his reign, the Archduke
and his advisors concocted a clever way to indirectly attack the Protestants by
undermining their construction boom.

Technically, the construction industry in Inner Austria was governed by the guild
system regulations, as ratified by the Imperial Diet of Regensburg in 1459. The
builder’s guild in Styria was formally constituted during a meeting at Admont
in 1480. The guild was to have a monopoly on the provision of manpower in
the construction industry throughout the duchy. Its membership was restricted
to those who completed a lengthy apprenticeship, such that almost all members
were native to the region. Moreover, the guild was to be formally associated with
the Roman Catholic Church. The new Italian Protestant construction boom
was thus a complete affront to the established order, and it was well within the
Archduke’s legal authority to reinstate the guild system’s monopoly by issuing the
present decree.

Issued on March 20, 1589, Charles II Francis’ decree specifically stipulates that: 1) All builders and architects working in Styria must be members of
brotherhoods (the guilds), “…sich einer Christlichen Bruderschaft und Zeich
vergleichen, damit die alten lüblichen gebrauch, wiederaunen in Iren stand und
gezogen und gebracht…” . All builders’ guilds and brotherhoods must
be incorporated by the town councils, and not sponsored by individuals (read:
Protestant noblemen). 3) The guilds must formally worship Christ (although it
did not specify the denomination of worship, as this would be too incendiary).
4) All guild members must have undergone formal apprenticeships, and cannot
inherit their status.

Charles II Francis’ decree was truly significant as it hailed the beginning of the end
of the Protestant cause in Inner Austria. Its provisions had an almost im-
mediate effect, as the building of large new Protestant structures almost entirely
ceased, as sponsors were hesitant to embark on costly projects that could be shut
down at a moment’s notice. While certain projects commissioned on private
property were carried out, most of the Italian architects and builders were sent
home. Within a decade barely any foreign builders remained in the region, as the
local guilds reasserted their dominance.

Charles II Francis died in 1590, to be replaced by his son, Ferdinand III (1578–
1637, who later reigned as the Holy Roman Emperor as Ferdinand II, from 1619
to 1637), who had become something of a religious zealot in the course of his
severe schooling by the Jesuits in Ingolstadt. Once Ferdinand reached the age of
majority in 1595, he made it clear that he rejected his father’s half-measures with
respect to the Protestants, declaring an all-out war on the ‘heretics’ in his midst.

Ferdinand correctly realized that the mere presence of the Protestant buildings
empowered the evangelical faith. In the winter of 1600–1, he commissioned a
special army, made up of his own loyalists and Bavarian mercenaries to systemati-
cally go town-to-town throughout Styria, systematically destroying all Protestant
churches, libraries and other monuments that were not on the private lands of
the nobility. Working methodically, by early 1601, they managed to demolish
virtually every major edifice made by the Protestant Italian builders, whose work
became an almost forgotten ghost of history. Today, there are hardly any signs of
16th Century Protestantism in Styria. In this sense, the Charles II Francis’ decree
marked a turning point in the history of what is now Austria and Slovenia.

A manuscript transcription of the document, made in the 19th Century, is kept in
Steiermärkisches Landesarchiv in Graz.

17. Jakob ROSOLENZ (c. 1570-1629).
Gründlicher Gegenbericht auf den falschen Bericht und vermainte Erinnerung Davidis Rungii, wittenbergischen Professors, von der tyrannischen bapstischen Verfolgung des b. Evangeli in Steyermarck, Kärnten und Crain in welchem mit Grund der Wahrheit ausführlich dargethan un erwiesen wird, daß solcher Bericht ein lautes Lügenbuch...
Graz: Georg Widmanstetter, 1606.
4° (16 x 20.5 cm): [11] (Title page printed in red and black), 158, [41], contemporary velum with gilt blind-stamped tooling (paper slightly age-toned with tiny tears and folds, hand-written notes and ex-libris on fly leaves and title page, binding slightly dusty with small holes and cracking to the spine).

Rare editio princeps of a highly important primary source on the Counterreformation in Styria.

This work is an extremely important and eminently readable primary source on the activities of the Counterreformation in Inner Austria during the turn of the 16th to 17th Centuries. It consists of the entertaining response of the Roman Catholic provost Jakob Rosolenz (c. 1570-1629) to a work written by David Rungius, Professor of Theology in Wittenberg, entitled Bericht und Erinnerung von der Tyrannischen Bapstischen Verfolgung des heil. Evangeli in Steyermark, Kärnten und Krain (1601). While Rungius’ book was a dry, scholarly and theocratic attack on the Counterreformation, Rosolenz’s reprise is a remarkably unacademic, honest and entertaining account written by a frontline participant in many of the dramatic events of Archduke Ferdinand III’s campaign against Protestantism in Inner Austria. For over four centuries, Rosolenz’s book has remained one of the most authoritative primary sources on the Counterreformation in the region, and perhaps the most engaging and enjoyable to read.

Until the late 1590s, a very uneasy environment prevailed in Inner Austria, whereupon the Roman Catholic Archdukes of the Habsburg family ruled over a largely Protestant populous, dominated by a mainly Protestant noble class. Continually threatened by the real possibility of an Ottoman invasion, the Habsburgs needed the financial support and cooperation of the Protestant nobles and, in return, had to begrudgingly tolerate Protestantism.

This all ended when the zealously Catholic Archduke Ferdinand III (1578-1637) reached the age of majority in 1595. Educated under the most severe Jesuit regime in Ingolstadt, Ferdinand was hell-bent on destroying Protestantism in his domains, regardless of the costs or consequences. Martin Brenner, the Prince-Bishop of the Roman Catholic Diocese of Graz-Seckau, brought a rather extreme, yet ingenious, design to the attention of the archduke.
He proposed that Ferdinand should assemble an army that would travel throughout Inner Austria in order to systematically destroy Protestant churches, burn books and remove the preachers in every city, town and village along on the way. Their objective would be to annihilate any and every sign of evangelical culture, so that the people would convert back to Catholicism, and would never look back.

In the winter of 1600, Brenner assembled his army, strengthened by Bavarian mercenaries. The juggernaut started in the north at Rottenmann and finished a couple of months later in the south of Styria, in today’s Slovenia. They were ruthless in their destruction and by the early months of 1601, the public presence of Protestantism had been completely annihilated, relegating its observance to the private chapels of the nobility.

Jakob Rosolenz was a foot soldier in this campaign and his account is the only surviving source which describes the army’s complete itinerary and the only printed document which identifies the locations of the Protestant churches, cemeteries and libraries which were subsequently destroyed. In some cases, he even describes the specific characteristics of the churches, altars and monuments. It is ironic that the only memories of many aspects of Protestant culture in Inner Austria survive in the writings of one of the men most responsible for their destruction.

Written in the most authentic vernacular, often loaded with vulgarities and curse words, Rosolenz entertainingly describes numerous altercations between Catholics and Protestants, including his own fights with preachers and his flights from irate evangelical mobs.

He describes how he and his cohorts knocked down and burned to the ground all the Protestant buildings that had stood in their path. For the larger structures, they employed gunpowder and smashed the leftovers. Today no significant Protestant edifices survive in what was then Inner Austria (only some small monuments which stood on private grounds remain).

Rosolenz’s book was a resounding success and the main source for the chapter on the Counterreformation in the most important work on the history of the Habsburg countries, Franz von Khevenhüller’s posthumously-published Annales Ferdinandei (Leipzig, 1721–1727).

In the 19th Century, during the first great period of modern scholarship on Protestantism in Inner Austria, Rosolenz’s book was the main source for locating the sites of the 16th Century Protestant churches and cemeteries. Without it, virtually all knowledge of the approximately 20 years of Protestant building activity in Inner Austria would have been completely lost for all time.

Jakob Rosolenz (c. 1570–1629) was a member of the Styrian Parliament (Landtag).
Arnold van WESTERHOUT (1651–1725), [SERBIA – Siege of Belgrade of 1717]. Delineatione della piazza e fort’za di Belgrado.

Bassano del Grappa: Remondini, [circa 1718].

Copper engraving with etching (very minor professionally repaired tears and holes mostly along outer part of image, overall good), image size: 67.5 x 43 cm.

A rare and highly sophisticated map and view of the Siege of Belgrade (1717).

This finely executed, separately issued composition is one of the largest and most interesting prints to focus on the Siege of Belgrade of 1717. This momentous event occurred during the Austro-Venetian-Ottoman War (1714-1718), which took place from 1714 to 1718, during which an alliance of Austria and the Republic of Venice squared off against the Turks. The Austrian forces in Serbia were commanded by the legendary general Prince Eugene of Savoy (1663-1736). On August 5, 1716, Prince Eugene captured the fortress of Petrovaradin, known as the “Gibraltar of the Danube” (near Novi Sad), opening the way towards Belgrade. On May 21, 1717, an Austro-Bavarian force of 100,000 men, backed by a flotilla of around 50 vessels sailing down the Danube, headed towards Belgrade. The Ottomans held the city with a force of 30,000, and to preserve their advantage in numbers, the attackers planned to take the Turks by surprise. On July 16, 1717, Prince Eugene’s forces commenced digging siege trenches around the landward side of Belgrade. However, it became clear that the element of surprise had been blown when Ottoman reinforcements arrived and began to dig trenches of their own on the outer side of Prince’s Eugene’s positions. This left the Austro-Bavarian force literally “sandwiched” between a rock and a hard place. Prince Eugene’s forces started to suffer greatly, as men were cut down by both Turkish ordnance and malaria, which thrived in the hot Serbian summer. Their predicament was dire. Suddenly, on August 14, Belgrade was shaken by a powerful explosion. A mortar shell had struck the main powder magazine inside the city’s walls, instantly killing 3,000 Ottomans and leaving many more shell-shocked. Prince Eugene seized the opportunity and, at midnight on August 16, ordered a full-on attack upon the Turkish positions. The assault commenced with an infantry advance to the centre, while the cavalry swung in from the wings. The mobilization was complete, as apart from those men necessary to defend the trenches facing the fortress, the entire army was involved in the attack. On August 17, 1717, Belgrade fell into Austrian hands.

The Peace of Passarowitz (July 2, 1718), which ended the war, formally transferred Belgrade and its surroundings to the Habsburgs. However, Austrian control of the city would barely last two decades, as the Habsburg army was defeated at the Battle of Grockza on July 22, 1739, by the Ottomans led by İvaz Mehmet Pasha. As a result of the consequent Treaty of Belgrade (September 18, 1739), the city and its region were returned to the Turks.

Interestingly, the present print is divided into three distinct scenes depicting the various stages of the siege. In the upper left part of the composition is a battle plan of Belgrade, shown surrounded by Prince Eugene’s troop positions. Further down, occupying the middle of the sheet, is a bird’s eye view of the Austro-Bavarian trenches, featuring a detailed rendering of troop positions, makeshift barracks, tents, kitchens, and artillery placements. Also included are genre scenes, such as depictions of people eating, cooking and shaking hands, while dogs play. The third aspect of the composition, in the foreground, is a vibrantly-engraved depiction of the battle itself, including Prince Eugene, who appears towards the left-hand side.

There are 2 known states of the print, of which the present example is of the second state. The first state was devised and printed in Rome by Arnold van Westerhout and bears the date 1717 and the imprint Delineatione della piazza e fort’za di Belgrado / delineata et intaglata da Arnolfo van Westerhout el medesimo si stampano alli due Macelli in Roma con Lic. di Sup. The second state was printed by the Remondini Family in Bassano del Grappa, is updated, and includes the Remondini imprint.

Arnold van Westerhout (1651-1725) was a Flemish-born engraver, publisher and printseller who spent most of his life in Rome. It seems that the vocation also ran in the family, as his brother was the engraver Balthasar van Westerhout. In 1665-6, Westerhout was apprenticed to the engraver Alexander Goutiers and, in 1673-4, he enlisted as a painter in the Guild of St. Luke in Antwerp. In the late 1670s, he moved to Italy and is recorded as working in Venice in 1679. By 1681, Westerhout was in Rome, having established a bottega near San Ignazio. Between 1681 and 1685, he resided in the house of his the artist Cornelis Bloemaert, and acted as the executor of Bloemaert’s estate following his death in 1692. Westerhout maintained a premises during the periods of 1681-6 and 1693-1719 at the ‘salita di S. Giuseppe a Capo le Case’, in the parish of Sant’Andrea delle Fratte, and another between 1686 and 1697 at ‘all’Ecarsini’. After the engraver and printseller François Collignon’s death in 1687, Westerhout bought much of his stock. In 1691 and 1692, he stayed in Florence, following which he referred to himself as the engraver to Ferdinando de’ Medici, the Grand Duke of Tuscany, until Ferdinando’s death in 1713. From 1716 onwards, he also billed himself as the ‘Intagliatore’ to the Duke of Parma. From 1720 to his death in 1725, Westerhout maintained a premises at Vicolo di Chiodarolli, in the Via delle Muratte, near the Trevi Fountain. (Didier Bodart, ‘L’oeuvre du graveur Arnold van Westerhout’, in the Mémoires de la Classe des Beaux-Arts de l’Acad. Roy. de Belgique des Beaux-Arts de l’Acad. Roy. de Belgique, vol. 2, Brussels, 1976).

The present edition of the map was printed in Bassano del Grappa by the Remondini Family, one of the longest-lived dynasties of engraving and publishing in Italy, being in operation from the mid-17th Century until 1860. The firm was founded by Giovanni Antonio (1634-1711), who was succeeded by his son Giuseppe (1672-1742), who in turn was followed by Giovanni Antonio (1700-69) and Giambattista (1713-73). They were succeeded by Giuseppe Remondini (1745-1811) and his heirs.

The present map is very rare, as only three examples are recorded in institutional holdings, at: the Library of Congress, the British Museum and the National Library of Australia.

References: OCLC 46383781.
the Battle of Grocka on 18, 21–22 July 1739, and finally the loss of the Serbian capital during the Siege of Belgrade, from July 18 to September 1739. At the Treaty of Belgrade (September 18, 1739), the Austrians were compelled to cede the Kingdom of Serbia to the Ottomans.

Johannes Weingartner, the maker of the present map, is not mentioned in any bibliography, although he was obviously a highly talented cartographer, and likely an engineer or cavalry officer in the service of the Habsburg army. He seems to have made several influential manuscript maps, although it seems that only a small portion of his oeuvre has survived to this day. The scarce map, published by Etienne Briffaut in 1738 in Vienna, entitled "Theatre de la Guerre dans le Royaume de Servie en Originale divisès dans tous les districtes et mesurès après la Bataille de Belgrade, et la Paix de Passarovitz, et sur differents memoires Originaux de 1737 et 1738 qui n'ont encor paru jusq'a ce jour, de même que la Valachie en originale et dans son entier, la Bulgarie, et partie du Bannat", is based upon a manuscript drafted by Weingarten that is today preserved in the Bernhard Paul Moll Map Collection, in the Czech Republic. It is also quite likely that Weingartner's cartography served as the basis for the southern part of Briffaut's map entitled "Theatre de la guerre dans la Servie, Valachie...". The title of this map was mentioned on an advertisement included on Briaffaut's Carte Originale du Bannat de Temeswar, although no surviving examples are known. The connection between Weingartner and Briffaut is mentioned in the Ungrisches Magazin from 1783 (vol. 3, no. 4, p. 467).

The only other example of a map by Weingartner that we have been able to locate in institutional collections worldwide is "Mappa von dem herzog Thum Ober- und unter Steyermarck in Vier Eisen Viertl aingetheilt, gezeichnet von Johann Weingartner 1782", at the Steiermärkisches Landesarchiv (Graz).

A fine manuscript map of the Kingdom of Serbia, drafted on cloth, for use by senior Habsburg army officers during the Austro-Turkish War (1737–1739).

This fine manuscript map focuses on what was known as the Kingdom of Serbia and embraces an area extending from Belgrade in the north to Bijeljina in Bosnia in the east, and parts of Romania and Bulgaria to the west. The map depicts the region as it appeared during the Austro-Turkish War (1737–1739), and includes the positions of Austrian army divisions, along with the corresponding dates, as they were posted outside of Nis, Belgrade and Sabac in the summer of 1737.

While beautifully executed, as if it was a presentation piece, the map was actually intended to be a practical aid for a senior Austrian military officer. Based on recent military reconnaissance, it presents the most accurate and detailed available depiction of one of Europe's most critical military theatres. Drafted on cloth, it could be easily unfurled and consulted by an officer in the field, while directing operations in real time. While it was common for maps to be either printed or drafted on cloth for use by army commanders, very few of these survive to this day, and even fewer are original, signed manuscript maps. The present example is especially remarkable in that it is preserved in virtually mint condition.

The Kingdom of Serbia was the name of a province of the Habsburg Empire that existed from 1718 to 1739. The name sought to pay homage to the glorious history of Serbia prior to the Ottoman invasions of the 15th Century. As mentioned in its title, the map depicts the Kingdom with its borders as proscribed the Treaty of Passarowitz (Požarevac) of 1718, which ended the Austrian-Venetian-Turkish War. This agreement placed much of Serbia, including Belgrade in the possession of Austria. The Kingdom of Serbia endured until the Austro-Turkish War, when the Habsburg forces suffered a number of defeats, including at the Battle of Banja Luka on August 4, 1737, the Battle of Grocka on 18, 21–22 July 1739, and finally the loss of the Serbian capital during the Siege of Belgrade, from July 18 to September 1739. At the Treaty of Belgrade (September 18, 1739), the Austrians were compelled to cede the Kingdom of Serbia to the Ottomans.
Antiquariat Daša Pahor
Etienne BRIFFAUT (fl. 1730 - c. 1758).
[BOSNIA].
Le Royaume de Bosnie, dans son entier, dedie a son Excellence Monsieur, le feld-Mar-echal Comte de Khevenhuller... Carte Originale et particulière de la Bosnie dans son entier la premiere donnee au public...

Vienna, 1738.

copper engraving on silk, with original leather slipcase (map in a very good clean condition, slipcase slightly rubbed and battered, but altogether in good condition), map: 96.5 x 67 cm, slipcase: 14 x 18.5 cm.

An exquisite map of Bosnia printed on silk, depicting the active theatre of the Austro-Turkish War (1737-1739), dedicated to Field Marshal Ludwig Andreas von Khevenhuller.

This exceptionally fine map of Bosnia was printed on silk by Etienne Briffaut in Vienna, during the height of the Austro-Turkish War (1737-1739). During the 18th Century, maps were printed on silk for the use of senior field officers and cavalry commanders. They could be conveniently folded into an officer's coat and unfurled at a moment's notice. They were issued in very limited numbers and very few examples survive, especially in such fine condition as the present map.

The depiction of Bosnia on the map is highly detailed and accurate for the time, and is clearly based on groundbreaking reconnaissance done by Austrian engineers, who surveyed the countryside on horseback. Indeed, one of Briffaut's primary sources may have been manuscript maps made by Johannes Weingartner (see no. 19 above). The map shows the territory between Krka in Slovenia and Belgrade, on which are marked post stations, roads, as well as Austrian and Ottoman military positions corresponding to the early days of the conflict. Such a map would have been imbued with great operational utility by Austrian officers. Briffaut dedicated the map to Field Marshal Ludwig Andreas von Khevenhuller (1683 – 1744), who became the commander of the Habsburg forces in the region in 1736 and the victor of the Battle of Radujevac, Serbia, in 1737. Briffaut likely printed a very limited quantity of examples of this map for the use of Khevenhuller and his senior staff.

The Austro-Turkish War of 1737 to 1739 was essentially a rematch of the conflict fought between Austria and the Ottomans from 1714 to 1718, during which the Habsburgs captured much territory, including Belgrade and much of Serbia. Unfortunately for the Austrians, this war was not successful, as the Turks managed to regain much of what they had lost in the previous war. The Treaty of Belgrade (1739), which ended the conflict, saw the return of Belgrade and much of Serbia to the Ottomans. In 1740, Briffaut published a revised edition of his map of Bosnia, reflecting the modified boundaries according to the new treaty.

Not much is known about Etienne Briffaut, the publisher of the map, and his biography can only be partially assembled from fragments found in a variety of sources. Briffaut was born probably between 1700 and 1710 in Saulxures-sur-Moselotte, Lorraine, a region that was part of the Holy Roman Empire until 1766. He was active as a publisher and bookseller in Vienna from around 1730 until at least 1758, when he issued his last recorded catalogue. He was best known for publishing works of French literature, then very much à la mode in the Austrian capital.

In the late 1730s, Briffaut began printing detailed military maps relating the ongoing Austro-Turkish War, focusing on the theatres in Serbia, Bosnia, and Romania. His maps were separately issued and it appears that they were published only in small print runs, commensurate the ‘boutique’ nature of Briffaut’s business. As such, all of his maps are today very rare. On January 30, 1756, Briffaut received a noble title (Ritterstand), such that he was henceforth known as Briffaut von Slawetin (Briffaut ze Slavětína), referring to his small estate in what is now the Czech Republic (August von Doerr, Der Adel der böhmischen Kronländer; ein Verzeichnis derjenigen Wappenbriefe und Adelsdiplome welche in den Böhmischen Saalbüchern der Adelsarchive... Vienna: Schulz, 1900, p. 239). His library was sold at public auction in Prague in 1773, causing one to assume that he was already deceased by that time (Bibliotheca Stephani Briffaut de Slawietin... auctione publica distrahetur / Stephan Briffaut de Slawietin, Vienna: Schulz, 1773). In 1786, his wife Maria Theresa is mentioned as a widow (Das Königreich Böhmen: bd. Caslauer kris. Vienna: 1843, p. 108).

One of De Vins’ key lieutenants was the Croatian nobleman Colonel Daniel von Peharnik-Hortkovich (1745-1794), from nearby Karlovac. For his skill and heroism in liberating his homeland, Peharnik-Hortkovich would subsequently be made a Knight of the Order of Maria Theresa and would be promoted to the rank of general. Other notable leaders of the Cetingrad operation were Alois von Garasini and Ignác Gyulay.

The Battle of Cetingrad lasted for almost a month, raging from June 22 to July 20, 1790. Prior to attacking the walls of the fortress, Peharnik-Hortkovich oversaw the burning of the Ottoman sentry stations that encircled the fortress. This proved to be a sound operational move, as it effectively cut the fortress off from any communication with the outside world. As supplies ran low and as it became clear that the arrival of an Ottoman relief force was not in the cards, the Turkish commander surrendered Cetingrad to the Austrians.

In spite of their gains, the Austrians were weary of continuing the war. They had suffered unusually high casualties from disease. Most unfortunately, Emperor Joseph II had died on February 20, 1790 from an illness contracted while visiting the war front. Meanwhile, the Turks, alarmed at the prospect of suffering further losses, agreed to a truce with the Habsburgs commencing on July 27, 1790.

The war formally ended with the Treaty of Sistovo (August 4, 1791), by which Austria agreed to hand back all of its gains (including Belgrade), except for a narrow strip along the Croatian-Bosnian border which included Cetingrad and the town of Orșova, in what is now southwestern Romania. Importantly, the treaty lines would permanently stabilize the Croatian-Bosnian border, a frontier that follows the same lines to this day.

References: Cf. ADB 39 (1895), S. 760-761.

A fine contemporary manuscript bird’s eye view of the Battle of Cetingrad, Croatia (1790), one of the seminal events of the Austro-Turkish War of 1787-91.

This attractively rendered and historically interesting bird’s eye view depicts the Battle of Cetingrad (1790), fought in Croatia between the Ottomans and the Habsburg army commanded by Joseph Nikolaus de Vins. The walled fortress of Cetingrad is shown to occupy the centre of the view, amidst countryside of fields and small hills, beautifully expressed by hachures and vegetation. The various detachments of the attacking Austrian army are depicted as they assemble before its walls, while the Ottoman forces occupy the territory to aft of the fortress. The various troop positions are labeled, along with the names of some of the hills, rendered in the Croatian language.

From the 16th Century until 1878, Cetingrad, built from the stones of a medieval fortress, occupied a strategic position marking the border between Habsburg Croatia and the extreme northwestern point of Ottoman Bosnia. Some months after the Battle of Mohács (1526), which saw the Kingdom of Hungary decimated at the hands of the Ottomans, the Croatian parliament, the Sabor, convened at Cetingrad on New Years’ Day, 1527 and elected Ferdinand I of Habsburg to become the King of Croatia. The proclamation signed on that day is one of the most important documents in Croatian history and is today preserved at the Österreichische Nationalbibliothek in Vienna.

Later in the 1500s, Cetingrad was taken by the Ottomans and for over the next two centuries it changed hands several times, although it generally remained under Turkish control. Throughout the 18th Century, the Ottomans gradually lost ground to the Austrians in central and southeastern Europe following a series of wars. During the Austro-Turkish War of 1787 to 1791, the Habsburgs allied with Russia in an effort to gain further territorial concessions. The Ottomans initially held the upper hand, although the tables turned following Field Marshal Loudotis victory at the Siege of Belgrade (1789). The Austrians saw the taking of Cetingrad as a key objective of their offensive, and in the late spring of 1790 began to close in on the town.

The Habsburg army was led by Field Marshal Joseph Nikolaus de Vins (1732-1798), a seasoned veteran who, since 1783, had held a series of commands along the Banal-Waraadin Military Frontier (Vojna Krajina, Croatia). In addition to his overall commission, he led an elite independent corps, ‘De Vins’ Infantry Regiment Nr. 37’.
A fascinating contemporary manuscript view of the Battle of Lissa (1811), a critical event which allowed Britain’s Royal Navy to assume dominance over the Adriatic Sea from the French, during the Napoleonic Wars.

This fine contemporary watercolour view, drafted by an anonymous Italian or Dalmatian artist, depicts the naval Battle of Lissa (Vis), fought off the Dalmatian Coast on March 13, 1811. The confrontation between French and Venetian frigates on one side and a smaller British flotilla on the other, was a highly consequential event that gave Britain control of the Adriatic Sea during the final four years of the Napoleonic Wars.

Napoleon Bonaparte had conquered the Republic of Venice in 1797, which then included Dalmatia. The Croatian Island of Vis (Lissa) was an important strategic point for supplying the French army in the Illyrian Provinces. Since their victory at the Battle of Trafalgar (1805), Britain’s Royal Navy gained the upper hand in the Mediterranean. In 1807, the British seized Vis and used it as a base to attack French shipping.

In 1810, Napoleon sent a sizable flotilla under Rear Admiral Bernard Dubourdieu to regain control of the Adriatic, while the Royal Navy’s flotilla was commanded by Captain William Hoste. Dubourdieu, who maintained a larger force, further strengthened by the addition of Venetian vessels, tried to engage Hoste in a direct open-sea confrontation. Failing to do so, Dubourdieu easily seized Vis’ main settlement, Uvala Svetog Jurja (St. George’s Bay), which the British had left lightly defended.

Realizing that the loss of Vis would doom British fortunes in the Adriatic, Hoste returned to the island in an effort to lift Dubourdieu’s occupation.

The present view was taken by a partisan of the Franco-Venetian side, from a high vantage point overlooking Uvala Svetog Jurja. The town of Vis can be seen along the shores of the bay in the lower right, while the dramatic action of the battle unfolds. Hoste was a former subordinate of the legendary Admiral Horatio Nelson, and was a keen student of his extraordinary battle tactics. At Vis, Hoste employed the Nelson Touch whereby he broke the French flotilla’s battle lines and, in the confusion that ensued, opened fire at just the right moment.

Specifically, the view captures the key moment of the battle when the Dubourdieu’s flagship Favorite was approached by Hoste’s flagship Amphion, the latter firing over 750 musket balls into the French ship, killing all of the frigate’s officers, including Dubourdieu. The British then sunk one French vessel and captured two others. The remaining French fleet retreated, leaving the British as the undisputed masters of the Adriatic Sea.
23. Karl Alexander von SCHELL (c. 1730-1792), attributed.
[Album of 18th Century miniature portraits of the Austrian Nobility].
[Trieste and Vienna, circa 1763-1775].

Manuscript portrait album, with 78 drawings (pen and ink and watercolour) on 66 sheets of paper and parchment, 2 volumes, bound in contemporary dark calf, each 16 x 22.5 cm.

Condition: Overall very good; some portraits trimmed and mounted (without loss to artwork), probably by the author; some drawings with minor staining, otherwise in good clean condition; some leaves loose; fly leaves of volumes slightly stained; one list at the back of one volume with small worm holes; paper leaves bearing watermark of C.I. Honig, bindings rubbed at extremities.

A historically important an exquisitely rendered 18th Century collection of miniature portraits of members of the Austrian nobility, attributed to Karl Alexander von Schell, in the manner of Jean-Étienne Liotard.

Presented here are two albums containing 78 miniature portraits, generally of members of the Austrian nobility, executed roughly between 1763 and 1775 in Vienna and Trieste. The portraits, drafted on both paper and parchment, are of exceptional artistic merit, in line with the style for the genre introduced to the Habsburg Court by Jean-Étienne Liotard. While unsigned, strong evidence leads to the attribution of the portraits to Karl Alexander Schell, a Swabian nobleman who was a highly gifted artist and who inhabited the same rarified social circles as the subjects of the portraits.

The portraits are by the hand of a highly virtuous painter, as the precise lines of the draftsmanship are softened by the elegant use of watercolor accents. The visages are made to come to life, framed by the elegant coiffure, clothing and jewelry favoured by the contemporary elite of the Habsburg Empire. Some of the portraits of the female figures are drafted on parchment, giving the subjects a wonderfully luminous appearance.

The portraits depict many influential figures in the Austrian Empire during the mid to late 18th Century, including many members of the higher nobility in Vienna and Trieste, most of them well recorded in novels and histories regarding the period. Also featured are Habsburg government officials, foreign diplomats and senior members of the clergy. A list at the end of each volume identifies the subjects portrayed.

The album includes portraits of the members of eminent noble families, such as Lantieri, Zinzendorf, Herberstein, Kollonitzsch, Harrach and Khevenhüller, amongst many others. Highlights include the portrayal of Anton Franz de Paula Graf Lamberg-Sprinzenstein, a well-known art collector and the director of the Imperial and Royal Unified Academy of Fine Arts in Vienna. Johanna Katharina von Zois, was the mother of the celebrated natural scientist Sigmund Zois. Michel de Pinet was a Consul of France in Trieste and an art collector, as well as...
a friend and colleague of the archeologist Ésprit-Marie Cousinéry. Maria Anna von Posch, together with her husband, the scientist Franz Anton Mesmer, was one of the earliest patrons of the young Wolfgang Amadeus Mozart.

Some of the subjects in the album, such as Emanuel Anton, Count von Torres and the playwright Pietro Chiari, belonged to the circle of Giacomo Casanova, as did the countess Maria Aloysia Lantieri. Casanova met Lantieri in 1773 and wrote about her as being “as beautiful as a star; she inspired me with a passion that would have made me unhappy if I had not had strength enough to wrap my love with the veil of the greatest reverence.” Lantieri also befriended Johann Ludwig von Goethe, who mentioned her in his account of his Italian travels.

The portraits within the albums can be dated to approximately between 1763 and 1775, during the height of the glorious reign of Empress Maria Theresa. Three of the portraits are dated and all of the miniatures seem to have been drafted in either Trieste or Vienna. The volume that is bound in contemporary brown leather predates the volume bound in dark, almost black leather, and seems to generally feature portraits that were executed in Trieste. Most of the portraits in the latter volume seem to have been drafted in Vienna, and these include all of the portraits done on parchment, suggesting that Schell may have mastered the technique with that medium somewhat later in his artistic development.

Unfortunately, about 25 portraits have been extracted from the albums. Some of these portraits were removed prior to the 1920s, while others were taken out in the 1960s. The missing portraits include famous figures such as Field Marshal Gideon Ernst von Laudon and the ballerina Maria Antonia von Branconi, a friend of Johann Wolfgang von Goethe and the official mistress of Charles William Ferdinand, Duke of Brunswick-Wolfenbüttel. However, in spite of these extractions, the albums as they presently stand constitute one of the most significant and highest quality collections of portrait miniatures to come to the fore in the last two generations.

**Karl Alexander von Schell (c. 1730-1792)**

Karl Alexander von Schell (c. 1730-1792) was a nobleman, referred to often as “Baron von Schell”, who was a highly talented artist with close connections to the Austrian aristocracy. Unfortunately, his biography remains somewhat fragmentary and can only be cobbled together by fleeting references within a variety of contemporary sources. Schell was born in Swabia, sometime between 1725 and 1735, and married Vinzenza Hoinisch, a native of Graz and sister to Maria Elisabeth Attendolo-Bolognin. Count Karl von Zinzendorf’s diaries mention that Schell’s father, “the old Schell” lived in Vienna, as did Karl Alexander’s daughter. Schell also had at least one son and a family cat, whose portraits were originally bound in the present albums (but are now missing).

Schell went to the Netherlands where, from 1757 to 1760, he pursued a commercial apprenticeship. Following that, in 1762-63, he lived in Vienna and from 1763 to 1776, he was based in Trieste. From 1776 until his death he lived in Klagenfurt. However, during his residency in Trieste, Schell made frequent visits...
to Vienna. The dating of the portraits within the present album corresponds with Schell's movements, as reported in contemporary documents.

Curiously, Schell was also a writer. A few weeks after his death, Schell's only printed work was published, *Julie Hargrave. Ein Original-Lustspiel in fünf Aufzügen*, a theatre comedy set in London. A contemporary newspaper commented that Schell "would have had a great career in theatre if he didn't dedicate his life to more important things" (Oberdeutsche, allgemeine Literaturzeitung in Jahren 1792, p. 1032).

The Attribution of the Portraits to Karl Alexander Schell

Strong evidence points to the attribution of the present portraits to Karl Alexander Schell. The notion is not new for, in 1932, the antiquarian book dealer Dr. Hans Bourcy (1895-1966), who owned the present albums for over 30 years, proposed that Schell could quite possibly have been the artist. However, he did not have access to the resources we have today and felt unable to firmly present an attribution.

The portrait of Karl von Zinzendorf, dated 1762, held in the Deutschordens-Zentralarchiv in Vienna (Handschrift 511), which graces the front cover of the book *Karl Graf von Zinzendorf. Jugendtagsbühchern. 1747, 1752 bis 1763* appears to have been made by the same hand as the portraits in the present album. Schell was a close personal friend of Zinzendorf from 1762 onwards, and their meetings are often mentioned in Zinzendorf's diaries.

Count Karl von Zinzendorf und Pottendorf (1739 - 1813) was an Austrian politician, who notably served the Governor of Trieste. He kept a regular diary for several decades that is today considered by historians to be an important source on contemporary life in the Habsburg Empire and its ruling class. In 1760, Zinzendorf first appeared at the imperial court in Vienna, and from 1764 to 1770, he travelled widely through various European countries. From 1770 to 1776, he was based in Vienna until he was appointed Governor of Trieste, one of the most important posts in the Habsburg government, serving from 1776 to 1781. Zinzendorf and Schell were acquainted at least as early as 1762, and during the following years they met frequently in Viennese salons, where they had many mutual friends. Zinzendorf was also acquainted with Schell's father and daughter, and visited them on several occasions.

Zinzendorf's diaries record that Schell was acquainted with several of the subjects of the portraits within the present album, including the Countess von Salm, Montecuccoli, the Lambergs and Khevenhüller, amongst others.

Going directly to the sources, Schell's work is referenced by Zinzendorf, who was living in Trieste at the same time as Schell. "Le baron Schell vint faire mon portrait pour ma sœur!" (The Baron Schell took my portrait for my sister!) (Jugendtagsbühchern, p. 291). Maximilian von Lamberg wrote to Giacomo Casanova from Landshut on December 1, 1772: "Dites au B. de Schell que je le prie de m'enoyer votre Portrait et le sien crayonné de sa main." (Please tell to Mr. Schell I am asking you to send me a portrait of you and of himself, drawn with a pencil by his hand) (Bourcy, 30.1). Giacomo Casanova was staying in Trieste between the end of November 1772 and September 1774, and evidently had become acquainted with Schell and was an admirer of his work. Casanova dedicated a sonnet to Schell's wife Vinzenza.

According to the original index Schell's portrait was included in one of the books, but was missing already when Bourcy purchased the books from the family Auersperg in the 1920s.

On January 6, 1777, Zinzendorf noted that Schell had made a portrait of the celebrated dancer Maria Viglioli, "Schell avoit du faire le portrait de la danseuse [Maria Viglioli]" (Bourcy, 30.1).

The present portraits are amongst the earliest series of miniatures to have been made in the Habsburg Empire. The genre did not gain widespread practice in the Austrian lands until around 1800, making all examples of miniatures from before the time rare and remarkable.

The present portraits bear a close resemblance to the style of Jean-Étienne Liotard (1702-1789), a Swiss-French painter who notably introduced the miniature portrait genre to the Habsburg Empire, although the present portraits are not by his hand. Liotard first came to Vienna in 1743, where he remained for a couple of months. He returned to the Austrian capital in 1762, whereupon he made a famous series of miniature portraits of the imperial family. His final visit to Vienna occurred in 1777. It is believed that Liotard imparted some of the secrets of the exceptionally challenging genre of miniature portraiture to other artists during his visits to Vienna.

At first, the practice of the miniature portrait genre in the Habsburg Empire was confined the imperial court in Vienna. Two court painters Antonio Bencini, appointed in 1747, and Lorenzo Balbi, appointed in 1776, painted miniatures. Later, Austrians outside of the court practiced the genre, the most famous being Josef Brecheisen, although he was generally based in Copenhagen, during the second half of 18th Century. Wenzel Chudy (c. 1744 - c. 1790) mastered the art of painting miniature portraits on enamel. However, in all these cases, the artists' style markedly differs from Liotard's and also shows no influence on Schell's miniatures.

It is therefore clear that the present portraits are very early examples of the genre made in the Habsburg Empire, a point underscored by the significant size and superb quality of the collection. They correspond to the period that transpired between the time of Liotard's 1762 and 1777 visits to Vienna.

Most of the portraits are drafted on paper, while some of the portraits of female subjects are done on parchment, a technique especially employed by Liotard for some of his female small-format portraits.
Specifically, some of Schell's portraits show a direct influence from Liotard's miniatures that were made in Vienna in 1762. For instance, Schell's portrait of Josefa Dorothea von Struppi (dated 1769), no. 43 in the present album, bears a close stylistic resemblance to Liotard's portraits of the Habsburg children.

Schell was without a doubt an extremely talented and well-trained artist, although he was not a professional painter. There is a great possibility that he received his education in miniature painting directly from one of the painters in the circle of Liotard at the Habsburg Court.

The direct link between Liotard's circle and Schell could be Pierre-Joseph Lion (1729 – 1809), a portrait painter who arrived to Vienna in 1760 and remained there for eight years. He painted the Habsburg family, as well as many members of the nobility. He also gave lessons to members of the aristocracy. Among his clients were the Countess von Salm, Helene de Ligne and the Countess de Kaunitz, all of them being personal friends of Zinzendorf and Schell. Lion was known to competently emulate Liotard's style, and it is quite likely that they worked together in 1762 (Neil Jeffares, entry for 'Lion, Pierre-Joseph', Dictionary of Pastellists before 1800, p.1, http://www.pastellists.com/Articles/Lion.pdf).

Another link between Schell and Liotard was Zinzendorf. The Count met with Liotard in October 1764 (Annales de la Société Jean-Jacques Rousseau, p. 162). On February 18, 1778, Liotard contacted Zinzendorf in Trieste in order to gain his assistance for the artist's son who was planning to move to the city (Europäische Aufklärung, p. 167).

Schell was also influenced by Martin van Meytens (1695-1770), a contemporary portrait painter employed at the Habsburg Court. Upon a comparison of many of the portraits in the present album with Meytens' work, there is a marked similarity between the positioning of the subjects and the way their clothing is depicted.

Curiously, Schell is not included in any of the literature on Austrian miniaturists. Notably, he does not appear in Heinrich Fuchs' Die Österreichische Bildnisminiatur von den Anfängen bis zur Gegenwart (1982). This is at first somewhat surprising, given that Schell's unusual talent exceeded that of many professional painters. It would appear that Schell has eluded study due to the rarity of his works, as he seems to have drafted portraits only for private circulation, having never fulfilled any commissions.

The present album can confidently be considered to be Schell's private sketchbooks, which he compiled during his time in Trieste and on his frequent visits to Vienna. During that era, art was much valued by the Austrian aristocracy and even its most august members would have been delighted to have had their portrait taken by such as skilled painter and draftsman. Zinzendorf's diary mentions that members of the nobility often amused themselves by drawing each others' portraits. Schell compiled the album volumes mostly by joining separate sheets of paper and sometimes by joining parchment and paper.

Provenance: The albums were in the possession of the noble Auersperg family since the late 18th or early 19th Century. According to family legend, the portraits were sketches of the Auersperg's houseguests made by a family member, although this is not supported by any evidence. In the 1920s, the album was sold by Elsa von Auersperg to Dr. Hans Bourcy (1895-1966), an antiquarian book dealer. In 1932, Bourcy wrote a monograph on the albums (privately printed, hand-typed in 5 examples), which includes photographic reproductions of all the portraits that remained in the book at that time. He noted that some of the drawings were already missing when he purchased the volumes. In 1961, Bourcy sold the albums to a Belgian collector from the Van Acre family. Four years later, Bourcy complained that the collector had “barbarically” cut out about 20 of the portraits, those featuring men dressed in military uniforms. The present albums are accompanied by one of the original five issues of Bourcy's two volume monograph.

Anonymous.
Portrait of Friedrich von GENTZ (1764–1832).
[probably Prague, circa 1813].
Oil painting on canvas, in contemporary varnished wood frame (even crackling of original paint and varnish, very minor points of loss in outer areas), 60 x 75 cm.

Of great historical importance – the earliest known portrait of Friedrich von Gentz, one of the central figures of the Vienna Conference of 1814–1815.

This large, unsigned early 19th Century portrait depicts a man in his forties, seated at a table which is covered with newspapers from across the Habsburg Empire: the Lemberger Zeitung, Pressburger Zeitung, Wiener Zeitung and issue no.42 of the Klagenfurter Zeitung, featuring the partial date of “19th… 1813”, along a letter from the Emperor authorizing an honorarium of 2,000 guilders. These details are all clues as to the identity of the subject of the portrait.

An analysis of the painting clearly shows that the subject is Friedrich von Gentz, the highly consequential Austrian writer, statesman, journalist and the right hand man of Prince Klemens Wenzel von Metternich, Fürst von Metternich-Winneburg zu Beilstein, who served as both the foreign minister and later as the First State Chancellor of the Austrian Empire.

Friedrich von Gentz was born in 1764 to a middle class Prussian family in Breslau, Prussian Silesia (today Wrocław, Poland). After studies in Berlin and Königsberg, he entered the civil service of the Prussian Court. His fierce intelligence and superlative writing skills soon compensated for his modest background, and he was appointed to the rank of councillor for war.

Gentz became internationally known for his publications during and after the French Revolution. In 1799, he founded the Historisches Journal, based on well-regarded English media models. From 1801, he published insightful political essays in the Beiträge zur Geschichte. His writing highly impressed English and Austrian politicians, yet his opinionated viewpoints were less appreciated in the highly censored environment of Prussia.

In 1802, Gentz left for Vienna where he took up writing for the Austrian government. While his work was technically propaganda, his meticulous research, attention to detail and fluid prose added great credibility to the official line. Within a couple of years he became an irreplaceable consigliore to the Habsburg regime. In particular, Gentz produced innumerable witty invectives against Napoleon Bonaparte. His work did not escape the attention of the French emperor, who described Gentz as a “wretched scribe… one of those men without honour who sell themselves for money”. In 1809, Gentz wrote the draft for the official Austrian proclamation declaring war on France.

In 1812, when Klemens von Metternich was appointed Austrian Foreign Minister, Gentz was immediately selected to be his executive assistant, secretary
In this context, it would be safe to date the portrait from the autumn of 1813, when Gentz was in Prague. The inclusion of key documents in the painting that specifically relate to Gentz closes the circle. Most notable is the appearance of the imperial warrant for the grant of 2,000 guilders to Gentz, which he received on September 12, 1813. Also, the newspaper bearing the incomplete date of 19th... 1813, clearly refers to 19th October 1813, the day of Napoleon’s defeat at Leipzig, an event announced to the people of the Habsburg Empire by Gentz through the medium of the depicted newspapers.

Gentz’s appearance in the present portrait bears an unmistakable resemblance to his likeness in the surviving portraits where he is the confirmed subject. Gentz’s distinct physical features, such as his thick, dark curly hair, free of grey tones, his curled mouth and his dimpled chin, are identical to the other known portrayals. All of the other known portraits of Gentz depict him while he was in his fifties and sixties, making this portrait the earliest known impression of him. Gentz was 49 years old during the second half of 1813, and was frequently described as having a youthful appearance, even well into middle age, which accords with the present depiction. We can therefore confidently assume that the portrait was commissioned in Prague in the autumn of 1813 by Gentz, proud of his achievements, his new position in society and the honour granted him by the Emperor’s letter.

In 1813, Gentz was named a ‘Hofrat’, a court advisor, an unusual honour for a foreigner of modest background. In 1814, Metternich appointed Gentz to become the Secretary of the Congress of Vienna (1814-1815), the conference that was convened by all of the major European powers to bring the Napoleonic Wars to a close. With this, he became the orchestrator of what was one of the most consequential diplomatic events in history. For the remainder of his life, Gentz accompanied the brilliant, yet mischievous, Metternich to all of the important conferences in Europe, and in his own right he became one of the most powerful and respected figures of the Habsburg Empire.

Evidence strongly suggests that Gentz sat for the present portrait while he was stationed in Prague, during the second-half of 1813. Gentz was in the city to attend the peace conference, held between July 12 and August 10, 1813, convened in an effort to avoid a renewal of the conflict between France and Austria. The deliberations were not successful and Austria declared war upon France on August 12, 1813. Gentz elected to remain in Prague for some months in order to be nearer to the military action, which was largely playing out in what is now eastern Germany. This renewal of the conflict ended with Napoleon’s crushing defeat at the Battle of Leipzig on October 19, 1813.

During this period, Gentz became immersed in high-level geopolitics, and was delegated tremendous authority by the over-taxed Metternich. He represented Austria at meetings with foreign ministers and was placed in charge of overseeing Austria’s wartime censorship and media strategy.

In Prague, Gentz founded what amounted to a de facto Propaganda Ministry (Golo Mann, Friedrich von Gentz (Taschen, 2011), p. 242). He became the primary official source for all war news throughout the Austrian Empire, and he personally controlled how and when the news was to be reported. Specifically, he wrote articles announcing momentous events in newspapers, such as a report on September 13, 1813 describing the Battle at Pirna and, most notably, he announced the defeat of Napoleon at Leipzig on October 19, 1813. The relevant issue of the Lemberger Zeitung, from October 21, 1813, notes that the war news emanated from Prague (and by implication from Friederich von Gentz). Gentz also personally redacted the Prager Zeitung.

Gentz commented “My assignment in Prague was one of the most pleasant and interesting ones, one can think of. I was now the middleman for all the most important political connections between Vienna and the main quarters, the channel of the authentic news... The Emperor gave me a title of court councillor. I received this news on 12th September with a present of 2,000 guilders” (Meine Bestimmung in Prag war eine der angenehmsten und interessantesten, die sich denken läßt... Tagebücher von Friedrich von Gentz. Mit einem Vor- und Nachwort von K.A. Varnhagen von Ense. Aus dem Nachlass Varnhagen’s von Ense, 1863, p. 274). Gentz noted that he left Prague on December 5, 1813, “where I spent four of the most beautiful months of my life” (Tagebücher, p. 297).