

SUMMARIES

THE ROYAL LIBRARY abbreviated: RL

R. PAULLI AND ERIK DAL, *Harald Mortensen and his Collection of Books*

From his boyhood Harald Mortensen († 1957), 1905–48 a highly trusted functionary ('kustode') at the RL, was interested in astronomy, and eventually he became an expert on everything having reference to the history of Tycho Brahe, the Danish Renaissance astronomer (see 'Fund og Forskning' 1955, pp. 25–32). Endowed with an unerring instinct for spotting rarities he had built up a collection of old astronomical instruments, globes, maps, pictures etc., which he donated to the Historico-Astronomical Collection in Copenhagen, founded on his initiative and administered by him for the municipality of Copenhagen. A considerable part of his collection of books he left to the RL under the name of 'Harald Mortensens samling til Tycho Brahes og astronomiens historie etc.' (Harald Mortensen's Collection Relating to Tycho Brahe and the History of Astronomy etc.). It comprises a number of outstanding works in the history of astronomy and allied branches of science, the most important among them being about 500 Tychoniana, and supplementary biographical, topographical a. o. works. A few exhibits have been added, but other objects and one or two first editions of works by Tycho were donated to the National Historical Museum at Frederiksborg during Harald Mortensen's lifetime.

G. SCHERZ. *Dänemarks Stensen-Manuskript*

Im Jahre 1946 wurde unter den Galilei-Handschriften der Biblioteca Nazionale in Florenz das sogenannte Chaos-Manuskript aufgefunden, das sich als eine überaus wertvolle Quellenschrift zum Leben Niels Stensens (1638–1686) erwies. Die ca. 200 Blätter enthalten nämlich eigenhändige Aufzeichnungen des jungen dänischen Naturforschers aus seiner Studienzeit an der Kopenhagener Universität, über die wir sonst keinen Buchstaben aus seiner Hand besitzen. Zu diesem Manuskript in Florenz, das über Stensens Kopenhagener Jugendperiode informiert, kommt nun eine andere, überaus wertvolle Stensenhandschrift, nämlich das Druckmanuskript zum „Nicolai Stenonis Elementorum Myologiae Specimen“, jenes hochinteressanten Büchleins, das eine Frucht des ersten Jahres seines italienischen Aufenthaltes war. Dieses Manuskript wurde der Kopenhagener Kgl. Bibliothek im Jahre 1957 vom Niels Stensen Hospital (Nordisk Insulinlaboratorium) geschenkt, das es zur Feier des eigenen 25-jährigen Bestandes erworben hatte. Wenn auch diese Handschrift bereits gedruckt

vorlag, ist sie doch von grosser Bedeutung, nicht bloss als die einzige Druckhandschrift zu einer Stenscnabhandlung, die wir besitzen, sondern auch, weil von diesen Blättern, die teils von des Verfassers eigener Hand stammen, teils drei andere Schriftzüge aufweisen, viel Licht auf die Entstehung der Myologie, die Zeit und Umstände ihrer Abfassung, den Freundeskreis Stensens und vor allem auf seine Gedanken zur neuen mathematisch-naturwissenschaftlichen Methode fällt. Ähnliches gilt von der berühmten Abhandlung *Canis carchariae caput dissectum* und *Piscis dissectus*, den Berichten über Haifisch-Sektionen, in denen Stensen u. a. die Grundlagen zur modernen Paläontologie legte und bahnbrechende Beiträge zur komparativen Anatomie lieferte. Von der Geschichte des Manuskripts ist uns im übrigen wenig bekannt. Es wurde Dänemark schon vor zwei Jahren aus Italien angeboten, wo es wohl immer gewesen ist, konnte aber damals wegen des hohen Kaufpreises nicht erworben werden. Nun kam ein mässigeres Angebot über Amerika und führte zum Erwerb dieser kostbaren Handschrift, der wertvollsten Stensenhandschrift, welche Dänemark besitzt.

P. M. MITCHELL, *Engelske bøger trykt i Danmark*

Til en bibliografi over dette emne har forfatteren samlet materiale og giver på grundlag heraf en udsigt over stoffet indtil 1900. Ældst er John Gau's skotske oversættelse af Chr. Pedersen: *Den rette vej til himmeriges rige*, trykt 1533 i Malmø, formodentlig fordi en sådan bog ikke lod sig trykke i Skotland under den religionsforfølgelse, protestanterne dér var udsat for. Det er den eneste bog, det 16. århundrede kan opvise, og fra det 17. århundrede haves kun et par grammatikker. I 1750'erne fremkom flere bøger af Charles Bertram til brug ved hans undervisning af kadetterne i engelsk; iøvrigt er han bedst kendt for udgivelsen af den „middelalderlige“ krønike, som det senere viste sig han selv med stor dygtighed havde fabrikeret. I begyndelsen af det 19. århundrede udgav Christian Frederik Schneider, der havde samme hverv som Bertram, og boghandleren Gerhard Bonnier, en række litteraturudvalg o. l. til undervisningsbrug, hvilket er den første større samlede publikationsrække. En foregangsmand blandt de talrige lærebogsforfattere der fulgte efterhånden som interessen for det engelske sprog voksede, var pædagogen Carl R. F. Mariboe, der tilmed 1830-31 forsøgte at udgive et underholdende tidsskrift på engelsk i forening med G. Gordon McDougall.

To videnskabelige forfattere, der skrev på engelsk, havde det til modersmål. Det var gesandtskabspræsten James Johnstone, der i 1780'erne som frugt af sine antikvariske studier bl. a. offentliggjorde nogle bidrag til de britiske øers historie hentet fra norrøn litteratur. Den anden, hvis interesser også gik i samme retning, var George Stephens, som fra 1851 docerede engelsk ved Københavns Universitet, og som vil stå med de fleste numre i den ovennævnte bibliografi. Der gives en oversigt over denne ejendommelige lærdes brogede forfatterskab, som både omfatter videnskab, digterværker og oversættelser, og hvoraf man især husker det store værk om de ældste skandinaviske og engelske runeindskrifter. – Kun få andre videnskabsmænd benyttede engelsk. Det gælder astronomen H. C. Schumacher (1822 ff.), orientalisterne N. L. Westergaard (1852 ff.) og Viggo Fausbøll (1861 ff.), samt eskimologen H. J. Rink

(1887 ff.). I midten af århundredet havde både Oldskriftselskabet og Det islandske Litteraturselskab udsendt meddelelser på engelsk til sine angelsaksiske medlemmer, og henimod århundredets slutning kommer der engelske rapporter fra Dansk biologisk Station og Den danske Ingolf-Expedition. Den dominerende brug af engelsk i moderne dansk videnskab, som for tidsrummet 1901 ff. kan aflases i „Dania polyglotta“, var ved århundredskiftet kun i sin vorden; før 1898 haves intet eksempel i bogform fra lægevidenskaben.

Den første vejledning for engelske turister i København er fra 1829, den næste først fra 1853; samme år kommer en fører for Thorvaldsens Museum og 1868 for Rosenborg. Forskellige kongresser, udstillinger og pressebesøg har i 1890'erne fremkaldt nogle mere eller mindre officielle redegørelser for danske forhold i bogform; de hører snarest til kategorien kulturpropaganda. Handelspropagandaen skabte 1896 vort første levedygtige tidsskrift på engelsk „Danish Export Review“. – En anden, mere politisk propaganda findes i de piccer, som de engelske angreb på København 1801 og 1807 gav anledning til, og i de skrifter, hvormed man senere under de dansk-tyske konflikter i midten af det 19. århundrede fremlagde de danske synspunkter for den engelske og amerikanske offentlighed.

Iøvrigt er det meget spredte emner, der er behandlet, og kun med et fåtal af bøger om hvert. Hvor tilfældig en gruppe kan forme sig, ses fx. af skønlitteraturen. De engelske oversættelser af danske forfatters værker indskrænker sig til de fem skuespil: Holbergs Den politiske Kandestøber og Erasmus Montanus, Oehlenschlägers Den lille Hyrdedreng, Hostrups Eva og Otto Benzons En Skandale. Hverken gruppevis eller som helhed danner litteraturen før 1900 et sammenhængende mønster.

EMANUEL SEJR, *Jens Worm and his Dictionary of Authors*

Jens Worm was an able educationist, headmaster of the cathedral school in Aarhus, but chiefly known as the author of an excellent dictionary of Danish writers (three vols., 1771–84). In the RL is to be found some of his preparatory work for this, i. a. a voluminous correspondence. The dictionary is the first of its kind and has not only been very useful in itself, but has also been of great importance for later work of a similar nature in the field of Danish literary bibliography.

HELGE TØNNESEN, *Camouflaged Illegal Publications*

During the German occupation of Denmark as well as after the Liberation the RL has endeavoured to gather a complete collection of the underground anti-Nazi literature flourishing here 1940–45. Among this there is a category of particular interest, viz. the camouflaged books concealing illegal contents behind an inoffensive exterior. They have been masked in widely different ways, as a songbook, a devotional book, a reader, directions for use, a timetable, a folder, official regulations etc. Some of them were printed in Denmark, and some in England, and the latter were dropped from planes. Among the dropped material are also some pamphlets in German intended for the occupying troops, i. a. instructions in malingering in order to evade

being sent to the front. The present paper offers a descriptive list of all camouflaged publications acquired by the RL, to which has been added a list of German camouflaged books of the interwar period from the fight against Nazism in its native country.

HENRIK GLAHN, *A French Music Manuscript from the Beginning of the 16th Century*

At a sale held at Sotheby's in London on February 22-24, 1921, the RL purchased a lot containing 32 manuscripts and incunabula at a price of £ 3/5. Among these—sold for a certain Monsieur Chossat—was a music manuscript which was incorporated in the Library under the call number: NkS 1848 fol. A subsequent examination of the items acquired at the sale shows that the whole collection was originally in the possession of the Jesuit Library at Lyons, since 1867 situated in Rue Sainte Hélène. The manuscript remained unnoticed until 1955, in which year Professor Dragan Plamenac from Illinois and the present writer independently discovered it. Almost simultaneously—on November 28th and on December 28th, 1956—this writer and the professor announced the discovery in 'Dansk Selskab for Musikforskning' and 'The American Musicological Society' respectively. The aim of this article is only to give a general introduction to the interesting manuscript, while it will be left to Professor Plamenac, one of the finest connoisseurs of French Renaissance music, to present a more detailed analysis of the manuscript and its contents to an international forum—as already announced by him in 'Annales Musicologiques', IV, 261 ff.

The manuscript contains 226 leaves of paper, most of them measuring 28.5 by 20 cm. The watermark is a B, roughly corresponding in design and other specifications to one found in some consular documents registered by C. M. Briquet and dated Lyon 1515. The fascicles are dissimilar, and there are several lacunae. The writing is fairly heterogeneous, but the greater part seems to have been written by the same copyist who has, moreover, penned his name ('Charneyron') on some of the leaves. Notwithstanding the varied handwritings, the manuscript does not give the impression of having come into existence over a wide span of years.

The notation is the classic mensural notation, as it was in general use about 1500. Most of the compositions are with texts, either brief titles, or as words for the single parts. The manuscript contains about 270 polyphonic pieces, of which about 190 are secular chansons, the rest sacred compositions: Masses, settings of the Magnificat, motets, etc. 18 of the pieces are duplicates. By its size alone the manuscript deserves our attention, but a more detailed analysis of the contents also reveals it as a source of the first importance, providing ample new material to enlarge our knowledge of the musical repertory of France in the reign of Francis I.

About 20 pieces bear the names of the composers. They all belong to the Franco-Netherlandish school of music from the late 15th and the early 16th centuries: Alexander Agricola, François Dulot, Jean Ghiselin (in the MS 'Verbonet'), Heinrich Isaac, Jean Richafort. The other names found in the manuscript are less clear and will demand further research. 4 motets are ascribed to an unknown composer 'Haquinet', hardly to be identified with a musician of that name attached to the chapel of Philip the Good, 1436-47. A four-part motet bears the name 'Maioris', possibly identical

with Jean Prioris, a well-known motet by whom is included in the manuscript. Puzzling is also the name 'Tomas Janequin', heading a three-part French chanson. The name Janequin is well-known, but only in connection with the Christian name Clément, and, besides, the same chanson occurs anonymously in a collection printed by Scotto at Venice, 1535. Furthermore, two names appear in disguised forms: 'Maistre Jaques danvers' and 'Johs de scto martino'. Professor Plamenac has kindly informed me that the former is identical with Jaques Barbireau, Jacob Obrecht's predecessor as choirmaster at Antwerp. 'Johs de scto martino' is conjecturally taken to be Johannes Okeghem, 3 well-known chansons by whom occur in the manuscript. More obscure, however, is a signature consisting of a note (B or Mi) followed by 3 or 4 letters ('rus' or 'ions'). Finally, the title of one of the chansons is discussed, which may contain the composer's name: 'Margot' = Colin Margot.

Among the signed compositions special interest attaches to the items possibly unique to this source. Thus new light is thrown upon the following masters: Agricola (4 chansons), Dulot (1 motet), Isaac (1 chanson), and presumably also Ghiselin (2 pieces without words, probably motets). But the importance of this group is by far overshadowed by that of the approximately 230 anonymous compositions, part of which, however, may be attributed either to the masters already listed or to others from the same period. Farthest back in time go two composers of the Burgundian royal chapel: Robert Morton and Hayne van Ghizeghem (both died ab. 1475). The manuscript comprises, moreover, chansons and motets by three of the leading composers of the 15th century: Jacob Obrecht, Josquin des Prés, and Loyset Compère. The younger generation of French composers is represented by Clément Janequin, P. Hesdin, and Claudin de Sermisy, all contributors of numerous secular chansons which were published by the well-known Paris printer and publisher Attaignant (1528 ff.), several anonymous pieces from whose collections occur in the manuscript. No direct connection between Attaignant and the manuscript can, however, be inferred from this, as the versions of the two sources differ in many respects. Also to others of the anonymous compositions concordances may be shown, e. g. in Petrucci's collections, Venice, 1501 and 1503, in the above-mentioned collection by Scotto, 1535, as well as in some later German anthologies: Petrejus, Nürnberg 1541, and Rhaw, Wittenberg 1542.—The present writer has, all things considered, been able to identify only a small part of the whole material—about one third—the documentation of which will be found mainly in the notes.

Finally, the question of provenance is discussed. The conjecture that the manuscript originates from Lyons, founded on an analysis of the watermark, receives textual support from an anonymous chanson for three voices: 'Sur le pont de Lyon', being a textual and musical adaptation of the well-known and still popular chanson: 'Sur le pont d'Avignon', known from Petrucci as well as from other sources. Another circumstance in favour of this conjecture—which it does not prove, of course—is the fact that the manuscript was deposited at Lyons till ab. 1895.

Willibald Pirckheimer and Albrecht Dürer. A New Find

In the University Library in Copenhagen was recently brought to light a set of Aristotle's works in Greek in Aldus Manutius's editio princeps in five volumes (Venice, 1495-98). This set, which did not originally form a whole, has now been transferred to the collection of incunabula in the RL. Volumes IV and V contain miniatures that at once suggest Albrecht Dürer's illuminations painted for Willibald Pirckheimer, one of which was already in the possession of the RL.

I. IB MAGNUSSEN, *About Pirckheimer and his Library*. An account of Pirckheimer and his library is given to serve as a background for the treatment in the following paper of the place of the miniatures in the history of art. Pirckheimer's correspondence of 1501 and the next years enables us to follow his buying of books, especially Greek texts, through the agency of friends in Italy, where he himself had studied for some years, and we get an idea of the difficulty of pursuing Greek studies north of the Alps. Several letters refer explicitly to the successive acquisition of Aristotle's *Opera*, a very difficult undertaking. From the letters Pirckheimer's purchase of vol. IV may be dated before 14 April 1502—a missing leaf occasioned several complaints, however—and of vol. V between 31 January 1503 and 14 March 1504. Following a brief account of the subsequent fate of Pirckheimer's library until its total dispersal, a survey is given of 16 extant and 9 not yet located books owned by him and containing miniatures attributed to Dürer with varying degrees of certainty. All five volumes of Pirckheimer's set of Aristotle are extant. The work was dispersed as early as the 17th century. Vols. II and III were sold to Thomas Howard in 1636, later they belonged to the Royal Society, and they are now in the Boymans Museum in Rotterdam. Vols. I, IV, and V were sold in 1634 to Matthäus Overbeck of Leyden. As stated above vols. IV and V are now in the RL in Copenhagen, and vol. I is in the Niedersächsische Landesbibliothek in Hannover but was formerly in Danish possession too, as it was bought for Hannover at the sale of the library of the Danish scholar Hans Gram (Johannes Grammius) in 1749.

II. V. THORLACIUS-USSING, *The Artistic Embellishment of Willibald Pirckheimer's Books*. After E. Rosenthal had published in 1929 a description of ten editions of Greek authors owned by Pirckheimer and adorned with painted miniatures (all of them ascribed by Rosenthal to Pirckheimer's friend Albrecht Dürer) several books of the same nature have been brought to light in the Boymans Museum in Rotterdam, the RL in Copenhagen, and the Harvard Library in America. At the same time the material has been treated critically by the three leading Dürer experts of to-day, H. Tietze, Fr. Winkler, and E. Panofsky. Now two further volumes containing miniatures have been discovered in Copenhagen, viz. vols. IV and V of the five-volume Aldine edition of Aristotle printed in 1497-98. Both vols. were described by Hans Imhoff in his 'Geheimbüchlein' 1634 when 14 books from Pirckheimer's library were sold to the Dutchman Matthäus van Overbeck.

The authorities on Dürer agree that the miniatures in three of the 13 Pirckheimer vols. so far described must be regarded as wholly authentic; others derive from his workshop or were painted by professional miniaturists, perhaps after designs by Dürer. The first group comprises the miniatures in the London Library, the Landesbibliothek

in Hannover, and the British Museum. Among those deriving from Dürer's workshop H. Tietze includes the Simplicius-miniature in the RL (not known to him from personal inspection, however), but this must certainly be regarded as the work of Dürer himself, and so must the miniature in the newly found fourth volume of Aristotle; the vivid composition, the masterly draughtsmanship, and the sense of form are surely indicative of this, and so are the many points of resemblance with a drawing by Dürer in Basel, *The Virgin and Child in a Peristyle* (1509). The miniature must have been painted after the death of Pirckheimer's wife (17 May 1504), probably during the second half of the first decade of the century. The miniature in vol. V showing two mercenaries is rather late work too, but in this Dürer himself cannot possibly have been concerned. In conception as well as execution it is undoubtedly the work of an excellent professional miniaturist, but Dürer must have acted as supervisor of the illumination of Pirckheimer's books.

ERIK IVERSEN, *The Study of Hieroglyphics during the Renaissance. From Horapollo to du Cerceau.*

An account of the speculative, allegorical 'reading' of hieroglyphs and the conception of Egypt as the home of mysticism and occultism. The author demonstrates i. a. that the 'hieroglyphic' inscription on the obelisk depicted in du Cerceau's *Edifices antiques romains* (1584), hitherto regarded as pure invention, derives from a Roman temple frieze in the church of S. Lorenzo in Campo Verano. Some of the signs from this frieze had been used in Colonna's *Hypnerotomachia* (1499) as 'holy Egyptian hieroglyphs', and not only did du Cerceau borrow his hieroglyphs for the obelisk from this book, but as late as 1721 they were used as authentic characters in J. B. Fischer von Erlach's *Historische Architectur*. The author has treated the same subject in a similar way in the *Burlington Magazine*, January 1958.

In an *Appendix IB* MAGNUSSEN supplies information about a paper MS of the 15th century in the RL (Additamenta 275, 4^o) containing works by Greek fabulists and mythographic writers, i. a. a text of Horos Apollon not mentioned in Sbordone's edition (1940). Facing p. 135 is a reproduction of a page of the MS, which has belonged among others to Thomas Bartholin (1616-80), the well-known Danish anatomist.

SVEND ERIKSEN, *Descriptions des arts et métiers 1761-88*

L'article a pour but de présenter la vaste collection des » Descriptions des arts et métiers « que l'Académie royale des Sciences publia de 1760 à 1788. Il fait aussi l'histoire de cette publication, en se basant sur les études antérieures sur ce sujet, notamment: Arthur H. Cole et George B. Watts: » The Handicrafts of France as recorded in the Descriptions des arts et métiers «, Boston 1952, et des articles de Georges Huard, de Bertrand Gille et de Maurice Daumas et René Tresse, parus dans la Revue d'histoire des sciences en 1952 et en 1954.

Des documents inédits, qui se trouvent aux archives de l'Académie des Sciences (Institut de France), ont permis de compléter ce qu'on savait jusqu'à présent sur les » Descriptions des arts et métiers «, jetant un nouveau jour surtout sur la période qui précède le moment où l'Académie décida d'en arrêter la publication. Ils sont reproduits *in extenso* (à l'exception d'une nomenclature) et diplomatiquement.

Le premier document est une lettre adressée à l'Académie des Sciences par les éditeurs Desaint et Saillens, qui s'y plaignent de ce que les auteurs qui ne sont pas membres de l'Académie profitent de leur traité, stipulant un honoraire par feuille, pour rendre leurs descriptions aussi longues et aussi diffuses que possible. Il s'ensuit que les tomes en sont inutilement volumineux et coûteux. Les honoraires par feuille payés à quatre de ces auteurs étaient de 15 à 21 livres. – La lettre n'est pas datée.

Les deux documents suivants font état des dépenses et profits pour les différents tomes de l'ouvrage. Ils sont tous les deux anonymes et sans date. Comme le document suivant, ils font l'impression d'être des aide-mémoire pour des discussions orales sur l'état de la publication.

Le quatrième document, qui paraît être dû à Jacques-François Demachy, est une attaque violente contre le libraire, avec qui il a apparemment eu plusieurs discussions orageuses. Il est également sans date, probablement écrit, comme les trois précédents et la lettre des éditeurs, vers 1780 ou peu avant.

Le cinquième document paraît être le résumé des conditions arrêtées avec l'éditeur Moutard, qui se chargea, en 1780, de la publication des » Descriptions «, et qui accepta apparemment des engagements plus lourds que ses prédécesseurs.

Le sixième document est la copie d'une lettre de Moutard qui a appris que des éditeurs de Neuchâtel avaient fait une édition contrefaite des » Descriptions des arts et métiers «. (Il s'agit d'une édition in-quarto, dont personne, jusqu'ici, n'a soupçonné qu'elle était contrebandière). En effet, on a découvert à Dijon quatre balles énormes, adressées à des personnalités connues à Paris et contenant des exemplaires de cette édition suisse. Moutard supplie l'Académie des Sciences d'obtenir qu'on mette fin à ce trafic.

Le dernier document, qui est le plus long, est un exposé de ce que l'Académie des Sciences a fait et de ce qu'il lui reste à faire pour les » Descriptions «. Il est rédigé par Jean-Sylvain Bailly et signé de lui et de six autres membres de l'Académie. Le baron de Breteuil a informé l'Académie de ce que le roi avait remarqué que, depuis quelque temps, il n'avait rien paru de la collection. Il demandait les motifs de ce retard, donnant à entendre qu'il désirait qu'on s'occupât de la suite avec » une certaine activité «. Aussi l'Académie nomma-t-elle une commission, qu'elle chargea d'enquêter sur l'affaire, et ce sont les résultats de cette enquête qui constituent la majeure partie de l'exposé.

Faisant un historique sommaire de la publication, le document donne plusieurs détails intéressants, entre autres sur l'importance du tirage, et le nombre des exemplaires vendus de quelques-uns des tomes. On y apprend aussi que Moutard a dû acheter l'édition subreptice. Enfin il est proposé d'inviter le gouvernement à accorder une subvention annuelle à la publication, dont la situation financière est très mauvaise. Le document est daté du 21 janvier 1786.

L'auteur de l'article tient à adresser ses vifs remerciements à Messieurs R. Courrier et Louis de Broglie, secrétaires perpétuels de l'Académie des Sciences, qui lui ont signalé l'existence du document publié sous le no 7, ainsi qu'aux fonctionnaires de l'Académie, qui ont eu la grande obligeance de rechercher dans les archives de l'Académie d'autres documents relatifs à l'histoire des » Descriptions des arts et métiers «.

CHR. HOUGAARD, *Vojta Náprstek, a Czech Donor*

In 1863 the RL received as a gift from Vojta Náprstek 35 volumes constituting a representative selection of the Czech book-production of those times, *belles-lettres* as well as technical and scientific literature. The present paper offers a survey of the contents of this gift besides a short biography and a character sketch of the donor. As a participant in the Czech struggle for national liberty, Vojta Náprstek (1826-94) had to leave his native country in 1848, and he spent almost ten years in America, where he came into close contact with modern democratic ideas. After his return in 1858 he devoted himself to work for the causes of general education, feminism, and philanthropy, and to the combating of the Germanization of speech and customs. He founded a still existing public library and industrial museum including an ethnographical department. His work was characterized by lofty idealism, and he has been called 'the greatest Czech democrat'.

OVE K. NORDSTRAND, *Finds in an Old Mongolian Block-Print*

During the restoration of the book, the blocks for the printing of which were cut in 1650 and which contains a Buddhist text, there have been brought to light i. a. some proofs showing cutting errors that have been corrected in the final printing. A similar account of the technical procedure is available in English in the *Central Asiatic Journal*, vol. III, nr. 4 (1958), pp. 256-66.

ILSE SCHUNKE, *Nærmere om Anton Ludwig*

Det kongelige Bibliotek i København ejer et af de smukkeste bind af bogbinderen Anton Ludwig. Det blev publiceret og indgaaende omtalt af H. P. Rohde i „Fund og Forskning“ III, 1956. Hensigten med den foreliggende afhandling er at give en udførligere karakteristik af Ludwig paa grundlag af, hvad der kendes af kilder om ham og arbejder af ham. Paa et bind, som nu er i Nationalbiblioteket i Wien, har Ludwig tegnet sig med sit navn: „Antonius Lodoicus Flander ligavit Venetiis“. Hans flamske herkomst bekræftes af de blindtrykte bind, han senere udførte i Augsburg. I stil saavel som i rullernes snit staar de i nær forbindelse med bogbinderkunsten i Antwerpen. Det signerede, med forgyldning dekorerede bind fra Venedig, sandsynligvis hans mesterstykke, viser Ludwig som elev af „den venetianske Fuggermester“, der i 1550erne bandt ind for Granvellas og Johann Jakob Fuggers store haandskriftsamlinger; hos ham lærte han den græske bindemaade og cisleringen af snittet, lod hans stempler efterskære og anvendte dem som han, sparsomt og i forbindelse med en buelinjet midterindramning. Ludwigs stil er desuden paavirket af en fra Norditalien indvandret mester. Han udviklede et ret fast skema for sin midterindramning, som med ubetydelige forandringer gaar igen paa det signerede bind i Wien, paa Hertuginde af Urbino-bindene og paa Granvella-bindene. Det ligger ogsaa til grund for pragtbindene fra hans senere Augsburgeraar.

At Ludwig blev kaldt til Augsburg som Johan Jakob Fuggers bogbinder og sandsynligvis da nederlænderen Quichelberg i 1557 var blevet Fuggers bibliotekar, fremgaar ubetvælsomt baade af stempelmaterialet og af stilen. For Fugger arbejdede han, indtil

hertugen af Bayern overtog biblioteket; 1565 har „Anthoni Ludwig Puechpinder von Augspg“ modtaget sin sidste betaling af den hertugelige kasse. 1567 og 1573 findes han opført i Augsburg som en af bogbinderlaugets fire oldermænd.

Ludwigs betydning ligger i den programmatisk fastholden ved et een gang udformet skema. I den ydre ramme veksler hjerteformede og ovale felter; buelinjen bevæger sig stadig i de samme velafvejede sving; midterramme og ydre indramning er i fuldent indbyrdes harmoni. Det var et bestemt italiensk skønhedsideal, han overførte paa bogbindet – ogsaa paa sine Augsburger-pragtbind, hvor han snart (som paa bindet i København) arbejdede med store plader, snart (som paa et bind i antikvareje) med rige stempelgrupper. I denne harmoniske udformning af sit dekorative skema laa den store og betagende virkning, Ludwig som lærer udøvede paa den yngre bogbinder-generation – ikke mindst paa den unge Jakob Krause.

CARL DUMREICHER, *From the Saga of the 'Master-Bindings'*.

In 1837 the Company of Copenhagen Bookbinders caused to be cut 135 brass stamps, most of which are still extant. They had to be used in the gold tooling of all 'master-bindings', i. e., the bindings required until 1857 from those desiring to become members of the Company, and the design for which had to be approved in advance by the Royal Academy of Fine Arts. The design for the stamps has formerly been attributed to L. A. Winstrup, the architect, but the present paper establishes a strong presumption that the credit is largely due to Professor Gustav Friedrich Hetsch, the architect, a pioneer in the field of Danish handicraft. A description is given of eight bindings decorated with the stamps in various combinations, and two are depicted above, one of them belonging to the RL, the other to the Company of Copenhagen Bookbinders.

OVE K. NORDSTRAND, *Watermarks from the Paper Mills of Frederik II and Tycho Brahe*

The present article concerns itself with the output of two Danish paper mills, one belonging to King Frederik II (1576–83) and the other to Tycho Brahe, the astronomer (1591–97). Two previously unknown watermarks deriving from the former have been brought to light (designated Hvidøre IV and V on p. 219), and from that of Tycho Brahe two new types, Uraniborg II (two variants, a and b) and III, and a new variant, IV b, have been discovered. On p. 221 will be found a reproduction of the already known type IV a.