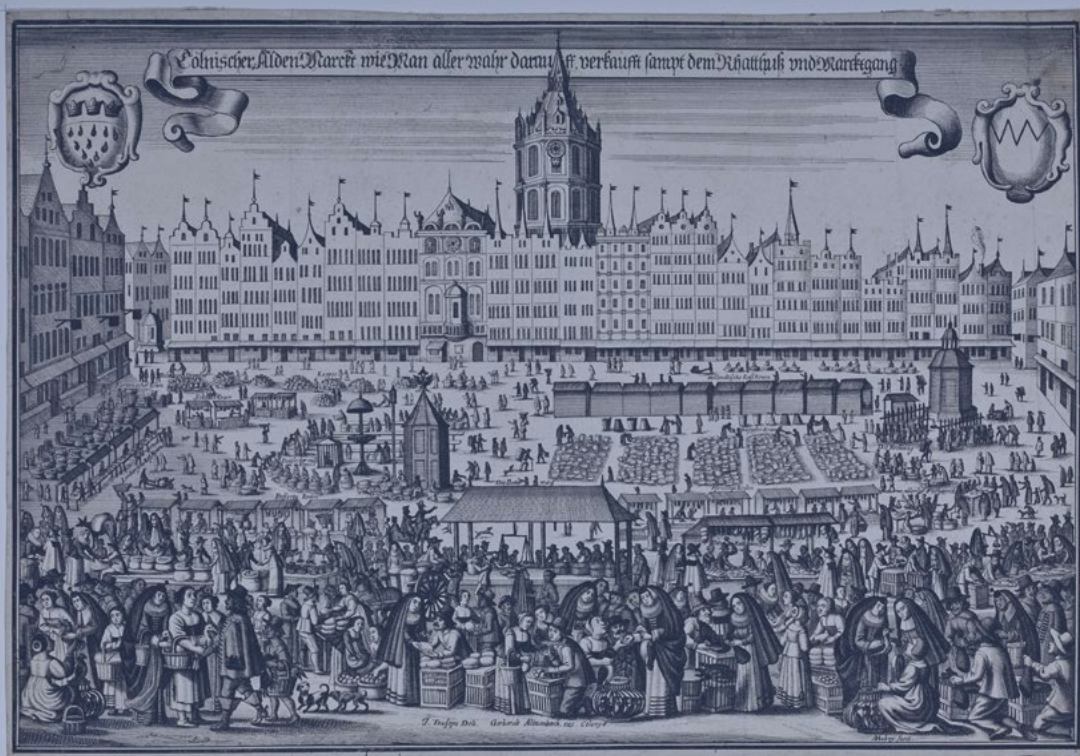


John Roger Paas

The Altzenbachs of Cologne

Early Modern German Print Publishers:
Popular Prints of the Seventeenth Century

VERLAG  PUBLISHERS
HARRASSOWITZ
www.harrassowitz-verlag.de • verlag@harrassowitz.de



This richly illustrated catalog brings together for the first time all of the known popular prints published by the Altzenbach firm in Cologne from approximately 1609 to 1680. Established by Gerhard Altzenbach and continued under Gerhard Altzenbach Jr. and Wilhelm Altzenbach, it was extremely important for the publication of early modern German prints. Working in the bastion of Catholicism on the Lower Rhine, the Altzenbachs specialized in devotional prints for the local market as well as for the large number of pilgrims who visited the religious sites in Cologne, Trier, and Aachen. At the same time, however, they published prints for a broad market on a variety of secular subjects: local history, natural events, executions, architecture, allegories, and moral satires.

With a keen sense of their competitive market, the Altzenbachs frequently employed leading printmakers of the time, as for example, Wenceslaus Hollar, Matthäus Merian, Franz Brun, Abraham Aubry, and Peter Troschel. Many of the prints, however, were made by anonymous artists, who routinely copied the works of noted Dutch, Flemish, and French printmakers such as Hieronymus Wierix, Cornelis Galle, Adriaen Collaert, Jean Couvay, and Schelte Adamsz Bolswert, a number of whose prints are after works by Rubens and Van Dyck. In contrast to usual catalogs of prints, many of these models are reproduced here along with the Altzenbach prints, and, since many of the Altzenbach prints were themselves copied by publishers in other cities, many of these prints, too, are reproduced. This wealth of visual material offers scholars an unparalleled view of the early modern print trade and offers opportunities for new avenues of study.

Popular prints for a mass market were by nature ephemeral, and this is certainly true for those produced by the Altzenbachs. Nevertheless, over 550 of their prints survive in more than 120 collections in Europe and North America. For the vast majority of this material no more than one or two impressions are known to be extant. This visual material is a multi-faceted primary resource that offers unique and telling insights into the cultural world of the seventeenth century.

The editor, John Roger Paas, is the William H. Laird Professor of German and the Liberal Arts, Emeritus, of Carleton College, where he taught for over 40 years. He is known primarily for his 14-volume edition *German Political Broadsheets, 1600–1700*, but he has also edited several volumes in the German Hollstein series and books of Augsburg print production, as well as writing numerous articles on the collaboration between artists, authors, and publishers in the early modern period.



SAMPLE ENTRY FROM THE BOOK

69

TWELVE ROMAN EMPERORS

Untitled.

Undated.

331 x 253.

A broadsheet with three rows of four emperors each, beginning in the upper left corner with Julius Caesar and ending in the lower right corner with Domitian. Each is on horseback within an octagonal frame, under which is the name of the respective emperor along with a German couplet: *Ich bin gewesen in dieser welt...mich um mein Leben bracht.* Imprint centered below the portraits of Vitellius and Titus: *Gerhardt Altzenbach Excut Colonjæ.*

Darmstadt (HL 31 A 242, fol. 2); *Gotha*, SM (F. 5, 1); *Copenhagen* (Udenlandsk grafikarkiv 14a – cut individually); *Wolffegg* (vol. 46, 231-42 – cut individually).

Bartsch, pp. 155 and 156 (ill.).

This broadsheet is a collective copy of Matthäus Merian's series of individual equestrian portraits *The Twelve Roman Emperors on Horseback* after

Antonio Tempesta [Hollstein G, vol. 25, pp. 162-5, nos. 207-18].

Zagreb (VZ XII, 359-367)

COPIES

a. Untitled.

Undated.

365 x 289.

Three rows of emperors on horseback in the same order.

Zagreb (VZ XII, 407).

b. Untitled.

Undated.

374 x 286.

Three rows of emperors on horseback in a different order. Between Vespasian and Titus in the bottom row is the plate number "15" over the name of the publisher, which has been scratched out.

Wolfenbüttel (Graph. A1: 748d).



69, Model



69, Copy a



IVLIVS CAESAR
Ich bin gemein in dieser welt
Ein Kuhnher und ein Tapffer Heldt



TIVS DIVI
Hawer laßt ich in das frey
Zum freyheit hab ich mich oft gehen



TIBERIVS
Wen Sitt und auch da allen dreien
Zum Kampff und Kitterlichen freyen



CALIGVLA
Wem Keyserliche grobe macht
Hat mich gar oft zum Sprung gebracht



CAESAR
Ich hab durch meine T hat undt macht
Dennent manche grobe schlacht



GALBA
Du Nem ward diler Thet geschlag
Nach seinem T hat bracht diese Klagen



NERO
Nach meinem Teth da waert ein frey
Drey Haben sich in Keyser bereit



CLAVDIVS
Ein Kuhnher Heldt und Keyser werth
Ich Fure ein Herr du Fure undt pfer



VITELLIVS
Drenckh war mein Herr undt muth
Das ich laßt dican mein Leib undt blut



VESPASIANVS
Dem Keyserthumb war ich sehr muthig
Doch in dem Krieg bi weilen gutlich



VESPASIANVS
Fur keinem Herr ich mich entseht
Glich bis in Teth ganz eruericht



DOMITIANVS
Wem Tapfferkeit und Kuhnher macht
Dit hat mich vns mein Leben bracht

Nenniglich zur warnung gutherziger meynung für Augen gestellt/ vmbd kurtzlich in
Keinen verfall



E fallen sie! So man noch hat
 Ein barmhertzigkeit mit der that
 Zufpuhen in dem er sie berichet/
 Einer guete ergriffenheit
 Senden auch mitten in sein iern
 Dauchet geneiglich bey ahn:
 Ihr Menschen die zu fereen fast
 Fort zu bitten nicht widerlast
 Das er die Straffen wol verdient
 Von und auch lauffen grad abwend/
 Danna wir nicht wie dief befchick/
 Endlich ganns und gar zu grunde gehn
 Del Straff und plagen schick! Oit
 Pefflung Krieg und Hungers noth/
 Duchen er von drohen thut
 Noch mit einer fcharpffen kut/
 Wo wir uns nicht von gansen fern/
 Zu sich behern mit reu und fchern/
 Also das er all element
 Wird wider uns auffmachen geschwind/
 Und der Enffelen reit und fchar
 All hellchem Feuer versengen gar/
 D uch Wind also werffen ubern hauff
 Verenden alle mit wasser lauff
 Endlich versenken alle zu grund.
 In des Verdrichs Rauchen und schlund
 Darf er uns nicht geneidig bewahr
 Das wir von dem nicht mehr newen Jahr.