

PICTORIAL DEPICTIONS OF MUSICIANS, MUSICAL INSTRUMENTS & MUSIC-MAKING IN THE *STAMMBÜCHER* OF PAUL JENISCH (1558–1647) AND JOHANN MICHAEL WECKHERLIN (1579–1631)

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Izvilleček: *Württembergška deželna knjižnica v Stuttgartu hrani bogato zbirko spominskih knjig (Stammbücher), med katerimi so tudi knjige Paula Jenischa (1558–1647) in Johanna Michaela Weckherlina (1579–1631). Ti dragoceni viri (Cod. hist. qt. 298–299 in Cod. hist. oct. 218) vsebujejo bogato ikonografsko gradivo za organološke raziskave in izvajalske prakse.*

Ključne besede: *spominska knjiga, Paul Jenisch, Johann Michael Weckherlin, ikonografija, zgodnje 17. stoletje, glasbeni instrumenti*

Abstract: *The Württembergische Landesbibliothek in Stuttgart houses a rich collection of Stammbücher, including ones compiled by Paul Jenisch (1558–1647) and Johann Michael Weckherlin (1579–1631). These valuable sources (Cod. hist. qt. 298–299 and Cod. hist. oct. 218) offer a wealth of iconographical evidence concerning organology and performing practices.*

Keywords: *Stammbuch, Paul Jenisch, Johann Michael Weckherlin, iconography, early seventeenth century, musical instruments*

As the title page of the second book of his *Syntagma musicum* makes clear, Michael Praetorius's aim in publishing an organological treatise was to provide readers with detailed information regarding a broad range of "all musical instruments ancient and modern, foreign, barbarian, rustic and unfamiliar, as well as vernacular, skilful, agreeable and familiar".¹ Wide-ranging in chronological, geographical and social terms, this ambitious objective is referred to once again in the volume's dedication, where Praetorius notes that it is somewhat remarkable that so little is known of the wind and string instruments that were used in the Judaic worship of biblical times, as well as by heathens in their idolatrous worship of false gods.² Yet while the title of Praetorius's volume claims treatment of both ancient and contemporary instruments, together with ones from folk traditions as well as "foreign, barbarian" cultures, there is, actually, at best only scant coverage of these "other" instruments. They are largely relegated to part 2, chapter 46, which is entitled

¹ Praetorius, *Syntagma musicum II*, title page: "De Organographia. Darinnen Aller Musicalischen Alten und Newen, sowol Außländischen, Barbarischen, Bawrischen und unbekandten, als Einheimischen, Kunstreichen, Lieblichen und bekandten Instrumenten".

² *Ibid.*, [i].

“Concerning Quite a Few Other, and in Particular, Old Instruments”.³ Here, pleading an unfortunate dearth of available information, Praetorius declares himself almost wholly reliant upon Sebastian Virdung’s *Musica getutscht* (Basel, 1511), admitting he has borrowed descriptions from that source “word for word”.⁴ He also copied many of Virdung’s illustrations for his own appendix of illustrations, the *Theatrum instrumentorum*.

Beyond both Virdung’s and Praetorius’s pioneering volumes, however, how might early seventeenth-century musicians and musically-interested people have been made aware of this broader range of musical instruments – ancient and foreign, rustic and barbarian? Aside from instruments played in their own immediate surroundings, it is probable that textual descriptions of selected instruments were available to some persons: for example, in the form of private letters or the published accounts of travellers. Furthermore, more fortunate individuals may have had access to collections of musical instruments kept by learned connoisseurs or maintained at wealthy courts, above all as a component of cabinets of curiosities.⁵

It was perhaps in the form of iconography, however, that the seventeenth-century public more broadly gained access to information regarding these “other” musical instruments. Of course, such pictorial depictions varied widely in the degree to which these were factually accurate representations of real instruments; indeed, illustrations at times clearly portray wholly imaginary instruments. Nevertheless, they certainly provide some insight into what people in the early modern era understood of the physical characteristics and performance settings of “familiar” and “unfamiliar” musical instruments alike. For this period, such iconographical sources would most often have taken the form of paintings or prints (from woodcuts and engravings), which required a certain amount of capital to obtain, or social status to view.⁶ One largely overlooked source of iconography from this era, at least from the viewpoint of music history, is that of the *Stammbücher* that proliferated from the latter decades of the seventeenth century, particularly in German-speaking lands.⁷

The *Stammbuch*

Also known as *alba amicorum*, *Stammbücher* were most often kept by university students, who gathered signs of friendship from their teachers and fellow students, usually in the form of mottos, inscriptions and/or illustrations. This custom later spread to other

³ Ibid., 75: “Von etlichen andern, und sonderlich der alten *Instrumenten*”. On this topic, see Hickmann, “Michael Praetorius”.

⁴ Praetorius, *Syntagma musicum II*, 76: “Wort zu Wort”.

⁵ See, for example, Sandbichler, “Die Kunst- und Wunderkammer”, 17–19, and Bär, “Museum oder Wunderkammer?”, 59–71. Regarding the inclusion of musical instruments in such collections, see Gutfleisch and Menzhausen, “How a Kunstkammer Should be Formed”, 6, 31.

⁶ See, for example, Peter Parshall’s comments on print-collecting during this period, in “Prints as Objects of Consumption”.

⁷ For volumes dedicated to the *Stammbuch* more generally, see Ludwig, *Stammbücher*; Schnabel, *Das Stammbuch*; Klose, *Stammbücher des 16. Jahrhunderts*; and Fechner, *Stammbücher als kulturhistorische Quellen*.

groups, particularly among those who travelled frequently, who included aristocrats and merchants.⁸ As noted by Peter Ameling, they were largely kept by individuals who had either studied at a university in the German-speaking lands or had contact with that region.⁹ The contents of such volumes varied widely, and while present-day scholars have identified a number of distinct types, their contents often overlapped. Ameling, for example, outlines three main categories: *Stammbücher* kept by students; those belonging to members of the nobility, diplomats and aristocrats (whose *Stammbücher* tended to contain the elaborately painted coats-of-arms of those signing the notebook); and, finally, those kept by apprentices or journeymen.¹⁰

In one sense, these collections were highly personal documents, but through the inclusion of contributions made by high-ranking individuals they could also demonstrate the owner's social standing to a wider audience – that is, to those permitted to view a particular *Stammbuch*. As pointed out by Margaret F. Rosenthal, the often elaborate painted miniatures contained within these volumes were further “signs of social prestige and wealth”.¹¹ These took their place among a vast range of types of illustration featured in *Stammbücher*, which included coats-of-arms, portraits, scenes of everyday life, allegorical pictures, landscapes and mythological or biblical scenes. The mechanics of how such pictures came to be included in a *Stammbuch* varied: ranging from the painting of a scene directly into the volume itself (either by the individual who signed the book or by a professional artist specially commissioned and paid for the task) or the insertion of a woodcut or engraving, which was sometimes coloured afterwards. Many illustrations were copied from already existing artworks, and might also be altered or added to as the artist saw fit, making their identification on occasion potentially troublesome.¹²

So *Stammbücher* are a potentially rich source of iconographical evidence for musical instruments and performance practices in the decades around 1600. Somewhat surprisingly, however, despite the best efforts of such music historians as Werner Braun, who called for closer attention to be paid to *Stammbuch* illustrations, musicological scholarship investigating them has up till now focused one-sidedly on the examples of notated music they contain, typically in the form of canons.¹³

⁸ Max Rosenheim also mentions *Stammbücher* kept by “princes and nobles, high officials, ecclesiastics and soldiers; physicians, lawyers and teachers; painters, musicians, merchants and artisans”; see “Album amicorum”, 259. For a discussion of a *Stammbuch* kept by a musician – in this case, a trumpeter – see Rose, “Trumpeters and Diplomacy”. Regarding the practices of noblewomen in this connection, see Wade, “Women’s Networks”.

⁹ See Ameling, “Stammbücher des 16./17. Jahrhunderts”, 219, fn 14.

¹⁰ *Ibid.*, 213.

¹¹ Rosenthal, “Fashions of Friendship”, 624.

¹² See the diverse examples outlined in O’Dell, “Jost Amman”, and Henning, “Als die Bilder laufen lernten”.

¹³ Braun, “Stammbuchnotationen”. Typical in this regard is Tatsuhiko, “Music and Musicians in the German *Stammbücher*”, in particular, chap. 4; see also Krautwurst, “Zwei Widmungskanons”; same author, “Widmungskanons in einem Humanistenstammbuch”; and Firnhaber, “*In te Domine speravi*” (among many more examples). One exception is Salmen, “Stammbücher als Quellen”.

The *Stammbücher* of Paul Jenisch and Johann Michael Weckherlin

Three *Stammbücher* held by the Württembergische Landesbibliothek in Stuttgart provide particularly rewarding examples from a musicological perspective. Paul Jenisch (1558–1647) compiled two of these, while the third belonged to Johann Michael Weckherlin (1579–1631); they are catalogued as Cod. hist. qt. 298 and 299, and Cod. hist. oct. 218, respectively.¹⁴ Both men ended their working lives at the Württemberg court in Stuttgart, and both had earlier studied at the nearby University of Tübingen: Weckherlin in the 1590s and Jenisch during the 1580s, which was the decade during which Michael Praetorius was likewise a university student, in Frankfurt an der Oder and Helmstedt.

Of the two *Stammbuch* owners, Jenisch appears to have been the more widely travelled, having been born in Antwerp into a merchant family from Augsburg. After schooling in Breda and Augsburg, he was sent to Italy to learn Italian with the aim of advancing the family business. Against the wishes of his parents, however, Jenisch then went on to complete his *Gymnasium* schooling in Lauingen and subsequently enrolled at the university in Tübingen. He spent four years there, a period that was followed by visits to the centres of learning at Jena, Leipzig and Wittenberg. Particularly interested in theology, but showing little aptitude as a Lutheran pastor, Jenisch then took up a position in church administration in Augsburg, but was banished from the city in 1595 following the publication of his mystical treatise *Theatrum animarum*. In 1613 Jenisch took up a position as lutenist within the *Hofkapelle* of Duke Johann Friedrich of Württemberg-Stuttgart – there being, apparently, no vacancies in administration at that time.¹⁵

Rather less is known about the Stuttgart-born Johann Michael Weckherlin, who was more than two decades younger than Jenisch. Not long after completing his university studies in Tübingen, Weckherlin followed in the footsteps of his father Johannes and took up the first of a series of administrative posts at the Württemberg court. These took Michael Weckherlin as far afield as Berlin and Regensburg, where he was a member of diplomatic missions in the early 1600s.¹⁶ The family clearly had an artistic bent, however, since Michael's brother, Georg Rudolf Weckherlin, was a well-known poet (who was also active in England), while his sister, Johanna, was married to Gabriel Lechner, the son of Württemberg court *Kapellmeister* Leonhard Lechner.¹⁷

Measuring 14.5 cm by 9.5 cm, and numbering a total of 447 pages, Weckherlin's *Stammbuch* contains entries dating from 1594 (when he enrolled at university) until 1625 (six years prior to his death in 1631).¹⁸ The volume contains only five music-related images, two of which are dated genre scenes: the first being a painting of a Tübingen street scene dated September 1601 (fol. 332v, Figure 1), complete with fencing students and a small

¹⁴ These *Stammbücher* can be viewed online as part of the *Digitalen Sammlung der Württembergischen Landesbibliothek*, at <http://digital.wlb-stuttgart.de>.

¹⁵ Bach, "Paul Jenisch", 221–222.

¹⁶ Pfeilsticker, *Dienerbuch*, §§1254, 1260, 1281, 2026, 2098. See also Huber, *Stamm-Baum der Familie Weckherlin*, 14.

¹⁷ Pfeilsticker, *Dienerbuch*, §2093.

¹⁸ See Krekler, *Stammbücher bis 1625*, 107.



Figure 1

Stuttgart, Württembergische Landesbibliothek, Cod. hist. oct. 218, *Stammbuch*, Johann Michael Weckherlin, fol. 332v. (Reproduced with permission.)

musical ensemble comprising violin, lute, cittern and a bass string instrument. Although the small size and significant deterioration of the painting make it difficult to discern some details of the instruments depicted, the shape of the lute in this image has much in common with Praetorius's illustration of the "ChorLaute", while the cittern appears to have six strings and thus closely resembles Praetorius's "Sechs Chörichte ChorZitter" (both *Theatrum instrumentorum*, Plate XVI). Played by a standing performer using an underhand bow hold, the bass instrument in this painting bears similarities to both Praetorius's bass viol and to his "*Bas-Geig de bracio*", which likewise features only five strings (*Theatrum instrumentorum*, Plates XX and XXI).

The second dated music-related image in this *Stammbuch* is another depiction of outdoor music-making – this time at night, by torchlight – in Stuttgart on 20 August 1603 (fol. 264v). The image is remarkable for including the names of the assembled musicians: among them, Weckherlin himself, his brother Georg Rudolf and the son of the former Württemberg *Kapellmeister* Balduin Hoyoul, Ludwig Hoyoul (d. 1612). Members of the local *Hofkapelle* are also featured, such as Ludwig Sigell and Georg Strahl (both playing violin), Christoph or Johann Mostei (sackbut), the Italian lutenist Thiberio Balamanuto and the son of the court organist Simon Lohet, Ludwig Lohet, who is seen in the middle of the picture playing the keyboard.¹⁹ Perhaps this painting shows a performance by a local collegium musicum in which court musicians also took part? In addition to the two

¹⁹ Pfeilsticker, *Dienerbuch*, §§910, 876, 872, 886, 902.

violins, sackbut and keyboard, the ensemble seems also to include five lutes and three bass stringed instruments.²⁰

A further scene of nocturnal music-making in Wecklerin's *Stammbuch* provides an instructive example of the varied provenance of much of the artwork in such collections. Depicting a lutenist, a vocalist, a keyboard player (the sole female in the ensemble) and a violinist performing by torchlight, as noted by Ute Henning, this painting appears to be based on an engraving by Pieter de Jode the Elder (c. 1570–1634) after Adam van Noort (1562–1641), both of whom were Antwerp-based artists.²¹ The violinist is absent in the Flemish images, however. Strong similarities can also be seen with an oil painting by Lodewyk Toeput (c. 1550–1605), the *Concert in a Garden* (Museo Civico, Treviso), in which a transverse flute player joins the violinist, lutenist, singer and keyboard player.²² Like Jode and van Noort, Toeput hailed from Antwerp, having left there for Italy around 1580.

The two further illustrations with musical content in Weckherlin's *Stammbuch* are both characteristic scenes occurring also in Jenisch's *Stammbücher*, albeit in different forms. The first is a rustic wedding of the type made famous by Pieter Bruegel the Elder, whose peasant imagery formed part of what Stephanie Porras has referred to as "Antwerp's networked production of a vernacular culture".²³ Here, the marriage feast comes complete with typical bucolic accompaniment: bagpipes and a *Pommer* (fol. 158v, Figure 2). Both instruments appear to be somewhat simplified versions of ones shown in Praetorius's *Theatrum instrumentorum* (Plate XI): his so-called "Schaper Pfeiff", a rustic bagpipe with two drones, and the "Alt Pommer", the alto member of the shawm family.²⁴ In the *Stammbuch* illustration the *Pommer* is rather elongated, suggesting that it may be a tenor rather than an alto-sized instrument. The player's embouchure – with his lips seemingly pressed directly upon the wood of the pirouette and the reed fully in his mouth – points more towards the alto instrument, however, since Praetorius depicts the reed of the "*Basset* oder *Tenor Pommer*" as being inserted instead into the top of a detachable crook. Though smaller in scale in terms of the number of people represented, comparable images of performers in scenes of rustic merry-making appear twice in Jenisch's Cod. hist. qt. 298 collection (fols. 116v and 234r).

The second, and final, music-related illustration of a characteristic scene from Weckherlin's *Stammbuch* depicts a *Tafelmusik* comprising a violinist, two lutenists and a bass string player, who play for a pair of well-dressed lovers feasting on cherries and wine (fol. 163v). There are several variations on this theme in Jenisch's *Stammbuch*, including one with a "mixed" consort of cornetto, sackbut, lute, tenor string instrument, two violins (possibly a violin and a viola) and transverse flute (Cod. hist. qt. 298, fol. 76r, Figure 3). The artist appears not to have been overly concerned with verisimilitude when illustrating

²⁰ The decades prior to 1600 witnessed a substantial increase in the number of instrumentalists employed at the Württemberg court; see Kremer, "Englische Musiker".

²¹ Henning, "Als die Bilder laufen lernten", 154–155.

²² Banner, "Les jardins", 43. I would like to thank Dinko Fabris for drawing this painting to my attention.

²³ Porras, "Producing the Vernacular", para. 44.

²⁴ Elsewhere, Praetorius refers to this type of bagpipe as "die Schaper, oder Schäfferpfeiff" (that is, the shepherd's pipe); see *Syntagma musicum II*, 42.



Figure 2

Stuttgart, Württembergische Landesbibliothek, Cod. hist. oct. 218, *Stammbuch*, Johann Michael Weckherlin, fol. 158v. (Reproduced with permission.)

the instruments in this image, not least since each of the stringed instruments has only three strings – this despite the fact that the tenor instrument of this group has at least five pegs at its scroll. Together with the presence of frets on its finger board, this suggests a member of the viol family.²⁵ Strikingly, this image features many elements shared with the previous example (from Weckherlin’s *Stammbuch*): above all, the placement of the lovers, the bass string player, the lutenist (with his back to the viewer) and the violinist. A further miniature of a *Tafelmusik* in Jenisch’s collection is a rather more suggestive depiction, where a pair of lovers are seated on the edge of a curtained bed (Cod. hist. qt. 298, fol. 240r). The musical accompaniment to this scene comprises two violinists, a lutenist and a bass string player – plus, presumably, the neighing of the horses stabled in the background.

Each of these *Tafelmusik* images surely bears some relation to reality in terms of its illustration of musical practices common to the time. Yet Jenisch’s *Stammbücher* also contain numerous illustrations of musical instruments and music-making in “ancient” times, above all in the form of representations of biblical or mythological scenes. A particular favourite – presumably inspired by Jenisch’s own professional activities as both lutenist and theologian – seems to have been the depiction of King David with his harp, miniatures of which appear no fewer than five times in his first *Stammbuch* collection alone (Cod. hist. qt. 298, fols. 95r, 108r, 114r, 115r and 210r). No doubt, many of these pictures owed

²⁵ Cf. Praetorius’s illustration of the viol family, *Theatrum instrumentorum*, Plate XX.



Figure 3

Stuttgart, Württembergische Landesbibliothek, Cod. hist. qt. 298, *Stammbuch*, Paul Jenisch, fol. 76r. (Reproduced with permission.)

much to already existing prints or paintings. For example, the miniature appearing on fol. 210r displays elements shared by Conrad Baur's depiction of the same scene dating from c. 1531: in particular, the shapes of the harp, archway and framing columns. In Jenisch's volume this specific image appears alongside Johann Baptist Stadler's coat-of-arms, which is dated Innsbruck, 1608. This may indicate that Stadler gifted the picture of King David to Jenisch; however, it is generally extremely difficult (if not impossible) to date individual miniatures within these *Stammbücher* or to speculate on their provenance.

Not surprisingly for a musician's *Stammbuch*, in addition to the scenes featuring King David and his harp, Jenisch's friends and acquaintances were also fond of inserting illustrations of Minerva and the Muses: in particular, the scene recounted in book 5 of Ovid's *Metamorphoses* where Minerva visits the Muses at their home on Mt Helicon. It is worth noting that the earliest known *Stammbücher* featured signatures and inscriptions placed in blank spaces in printed books, most often emblem collections, but with Ovid's *Metamorphoses* likewise a firm favourite. Therefore, it is no surprise that Virgil Solis's woodcut for the 1563 Frankfurt edition of Ovid's *Metamorphoses* was the source for one of these scenes (Cod. hist. qt. 298, fol. 79v).²⁶ Women appear frequently in Jenisch's *Stammbücher* as musicians – and not only in the form of the Muses and St Cecilia – ranging from lutenists (represented as noblewomen; see Cod. hist. qt. 299, fol. 39r and 298, fol. 232r) to a hurdy-gurdy player. In the last-mentioned case (Cod. hist. qt. 299, fol. 198v) the instrument is played by a nun, who appears in the company of a pilgrim (identifiable from the scallop shell in his hat). Praetorius similarly associates the hurdy-gurdy with women, referring to it as a “Bawren- und umblauffenden Weiber Leyre”, while Marianne Bröcker has noted that this instrument was increasingly used by women seeking to make a living as buskers in the seventeenth century.²⁷

Jenisch's *Stammbücher* date from between 1575 and his death in 1647 and are known to have had a complicated history, since their pages were all cut out at some (unknown) time, subsequently interspersed with numerous other loose pages and only later rebound into these two separate volumes.²⁸ Slightly larger in dimension than Weckherlin's *Stammbuch*, at 21 cm by 27.5 cm, they total 523 pages and contain forty-six images (both prints and paintings) featuring musical instruments – far too many to describe and analyse here. Tables 1–2 catalogue these (together with those featured in Weckherlin's *Stammbuch*; see Table 3), identifying the instruments in question, the gender of their performers, the settings in which they are depicted and the type of image (whether a painting or printed engraving). For while the provenance of some of these images has been recognized by Ingeborg Krekler, the descriptions of individual images in her hugely valuable published catalogue of the (almost two hundred) *Stammbücher* held by the Württembergische Landesbibliothek fail to mention individual musical instruments. Indeed, Krekler labels the music-related pictures in Weckherlin's *Stammbuch* as merely “Illustrations”, without providing any further narrative.²⁹

In the past scholars have tended to examine *Stammbücher* chiefly as source material for heraldry, genealogy and costume history, as well as recognizing their importance for the history of university life and Humanist trends in the decades around 1600.³⁰ And while it is self-evident that iconography needs to be treated with caution, it is clear that

²⁶ Spreng, *Metamorphoses Ovidii*, 62. See also Gottwald, “Humanisten-*Stammbücher*”, 90.

²⁷ Praetorius, *Syntagma musicum II*, 49; see also Bröcker, *Die Drehleier*, 403ff (cited in Hickmann, “Michael Praetorius”, 321–322).

²⁸ Gottwald, “Humanisten-*Stammbücher*”, 92.

²⁹ Krekler, *Stammbücher bis 1625*.

³⁰ See, for example, Ameling, “*Stammbücher* des 16./17. Jahrhunderts”, 215, and Rosenthal, “Fashions of Friendship”.

musicological study would similarly benefit greatly from a closer examination of these documents taking in aspects ranging from the consideration of contemporary performance practices and organological matters to the gathering of further information on traditional (often allegorical) associations with specific musical instruments. Indeed, as the *Stammbücher* discussed here illustrate, such sources can potentially offer a rich and colourful glimpse into the world of German musicians – both professional and amateur – who received university training in the final decades of the sixteenth century: among them, Paul Jenisch, Johann Michael Weckherlin and, of course, Michael Praetorius.

Table 1

Images containing musical instruments in Paul Jenisch's *Stammbuch*, Cod. hist. qt. 298.

Folio	Instrument(s)	Performer(s)/Position	Setting/Description	Format
27r	bagpipes	held by a shepherd	inside/outdoors; <i>Adoration of the Shepherds</i> (after Albrecht Dürer, d. 1528)	E
35r	bagpipes, pochette, fife	bagpipes attached to Bacchus's belt; pochette (plus bow) and fife on the ground	outdoors; <i>Germania</i> with Ceres and Bacchus*	E
38r	violone, shawm, cornetto, colascione	violone (six-string) resting on floor, held by Apollo; alto or tenor shawm and cornetto on the ground; colascione (three-string?) played by one of three <i>commedia dell'arte</i> figures (Scaramuccia?)†	outdoors; <i>Italia</i> with Apollo and Venus‡	E
40r	lute, cittern, open vocal partbook	on the ground	outdoors; <i>Francia</i> with Hermes and Pallas§	E
42r	guitar, military drum,** trumpet	on the ground	outdoors; <i>Hispania</i> with Juno and Mars††	E
45r	bass viol, lute, cornetto	resting against and on a table	in a bedchamber; <i>Amor fucatus</i> [Cupid and Venus] (Raphael Sadeler after Hans von Aachen, 1591)	E
54r	trumpet (?), cornetto, violin, violone, transverse flute, triangle, harp, lute	played by the Muses (plus a Muse with a partbook – vocalist?)	outdoors; Minerva visiting the Muses on Mt Helicon	P‡‡
68r	cornetto (? toy trumpet)	played by child	indoors; Charity seated on a throne surrounded by five children	P

Table 1 (*continued*)

Folio	Instrument(s)	Performer(s)/Position	Setting/Description	Format
69r	lute, colascione	lute played by a man; colascione by one of three <i>commedia dell'arte</i> figures (Scaramuccia?) ⁸⁸	outdoors; <i>Night</i> (Johann Sadeler I after Dirck Barendz, 1582)	P after an E
76r	cornetto, sackbut, lute, tenor viol, transverse flute, violin, viola	played by men	outdoors; performance around a round table together with a smoking jester and a male/female couple	P
79v	lyre, lute, viol	lyre and lute played by two Muses; a third Muse holds a viol, which rests on the ground	outdoors; <i>Minvera apud Musas</i> (Virgil Solis, illustration for <i>P. Ovidii metamorphosis</i> , book 5, Frankfurt, 1581, fol. 63v)	P after a woodcut
82r	harp, bass, viol/violin, lute, transverse flute, recorder (?), violin, keyboard (?), sackbut	all played by Muses; but the sackbut held by a Muse	outdoors; Minerva and the Muses	P
88v	military drum, transverse flute (<i>Schweizer-Pfeiff?</i>)	played by men	decorated coat-of-arms for Carl Alexander Schrenck von Notzing, 1585	coloured-in E
89r	lyre	played by Orpheus	outdoors; Orpheus tames the wild animals	P
94r	<i>positiv</i> organ	played by St Cecilia	indoors, with two singing angels; St Cecilia (Jacob Matham after Hendrik Goltzius, d. 1617)	E
95r	harp	played by King David	indoors (chapel); King David playing the harp; text below: Psalm 150 (“Lobet den Herrn”)	P
105r	military drum, trumpet	lying on the ground	outdoors; representation of war (Mars?)	P
106r	treble viol or violin, shawm (?)	viol/violin played by a monkey; shawm player accompanying two pairs of dancers	outdoors; representation of vices (Vanity, Profligacy, Loquacity)	P
108r	harp	played by King David	outdoors; King David playing a harp	P
115r	harp	played by King David	outdoors; Bathseba bathing, dated 1585	P

Table 1 (continued)

Folio	Instrument(s)	Performer(s)/Position	Setting/Description	Format
116v	shawm, bagpipes	played by men	outdoors; musicians accompanying two dancing male/female couples (possibly peasants)	P
117r	vocalists	church musicians (men)	indoors; satire on the Augsburg Interim (Pancratius Kempff, 1548),*** including 4-part setting of Psalm 1	P
122r	lyre, harp, bagpipes, shawm (?)	strings wielded as weapons by two men; bagpipes played by a shepherd, shawm by a faun	outdoors; Judgement of Midas (inscription, Joachim Jenisch, 1602)	P
124r	theorbo, bass viol (?)	theorbo played by a woman; viol by a man	indoors; Banquet Following the Return of the Prodigal Son (Justus Sadeler after Odoardo Fialetti, d. c. 1638)	coloured-in E
137r	violin, small trumpet/shawm (?), lute	violin/wind instrument lying on ground (together with music books); lute played by a man	outdoors; lutenist dressed in an ancient Roman costume, two pairs (male/female) of lovers (?) in the background (dated Lauingen, 1595)	P
144r	harp	carried by David	indoors; David threatened by King Saul with a spear	P
163r	transverse flute, violin, lute, harp	lying on ground at the feet of Vanity (female figure)	outdoors; representation of Vanity	P
180v	lute, violin	lute used as a carriage; violin played by a man	outdoors; a female and a male playing backgammon are carried into the sky in a lute-chariot pulled by three white horses; the female drinks wine, the male plays a violin	P
184r	military drum	lying on the ground	outdoors; Fortuna with four cavaliers (figure of Fortuna based on that in <i>Occasio: Fortune on the Winged Globe</i> , engraving by Aegidius Sadeler II, after Christoph Schwarz, d. 1592)	E

Table 1 (*continued*)

Folio	Instrument(s)	Performer(s)/Position	Setting/Description	Format
185r	lyre, violin, panpipes	lyre held by a man; violin played by Apollo; panpipes held by Pan	outdoors; Judgement of King Midas	P
210r	harp	played by David	indoors (throne room); David plays the harp to King Saul (similarities [shape of harp, archway and columns] to Conrad Baur, <i>David spielt die Harfe vor Saul</i> , c. 1531)	P
232r	lutes (2)	played by a woman and a man	outdoors; lutenists possibly accompanying a dancing female/male couple	P
234r	bagpipes	played by a man	outdoors; bagpiper playing for dancing peasants (three male/female couples)	P
234v	bagpipes	played by a jester	outdoors; Bacchus sitting on a wine barrel, four men and a woman drinking, playing cards and vomiting, the jester playing bagpipes	P
239v	lute	played by a man	indoors; lutenist playing to a noblewoman, symbols of vices (monkey, parrot)	P
240r	two violins, lute, bass viol	played by men	indoors; musicians seated round a table, a pair of lovers (male/female) seated on a canopied bed, three horses in stables in the next room	P
246r	bass viol (?), lute	played by women	outdoors; banquet of the gods	P
254r	bagpipes, shawm	played by men on horseback	outdoors; a group of Hungarian hussars on horseback	P

NB: In the Format column of tables 1–3, the abbreviation “P” refers to a painting, “E” to an engraving.

* Hoop Scheffer, *Hollstein’s Dutch & Flemish Etchings*, 164, no. 497.

† See Heck, “Incidental Music”, 258, 261.

‡ Hoop Scheffer, *Hollstein’s Dutch & Flemish Etchings*, 164, no. 498.

§ *Ibid.*, 249, no. 176.

** Praetorius refers to this type of drum as a “Soldaten Trummeln”; see *Syntagma musicum II, Theatrum instrumentorum*, Plate XXIII.

- †† Hoop Scheffer, *Hollstein's Dutch & Flemish Etchings*, 249, no. 177.
- ‡‡ Presumably based on such images as *Minerva and the Nine Muses* by Hendrik van Balen (1575–1632).
- §§ As noted by Christine Göttler (citing Judson, *Dirck Barendsz*, 148), the musicians in this image reference the “games, delights and pleasures” of night time; see “Imagination in the Chamber of Sleep”, 157.
- *** Kempf, *Des Interims vnd Interimisten wahrhafftige abgemalte figur*, see Strauss, *German Single-Leaf Woodcut*, 502.

Table 2

Images containing musical instruments in Paul Jenisch's *Stammbuch*, Cod. hist. qt. 299.

Folio	Instrument(s)	Performer(s)/Position	Setting/Description	Format
39r	lute	played by a noblewoman	outdoors; with a mythical creature	P
63r	violin, shawm, harp	played by walking female angels	outdoors; <i>Flight into Egypt</i> (Karel van Mander after Jacob de Gheyn II, d. 1629)*	E
95r	cornetto	held by a male	outdoors; portrait of the musician Wolfgang Gans of Augsburg (d. 1598),† dated 1609	P
123r	lute	held/played by a male posing for a portrait	outdoors; with a painter and easel (painting dated 1600)	P
125r	lute	on the ground	outdoors; Venus and Cupid (Franz Aspruck after Lucas Kilian, d. 1637)	E
132r	violin	played by a man	outdoors; a violinist being crowned with a wreath by another man	P
198v	transverse flute, hurdy hurdy	flute played by a male pilgrim; hurdy-gurdy by a nun	outdoors	P
210v	sackbut	played by a monk	no background	P

* Although identified by Krekler, *Stammbücher bis 1625*, 52, as a *Return from the Flight into Egypt*, H. Colin Slim points out that this image is, in fact, a *Flight into Egypt* – one that, unusually, includes music; see Slim, “Music In and Out of Egypt”, 291–292.

† See Gottwald, “Humanisten-*Stammbücher*”, 92–93.

Table 3

Images containing musical instruments in Johann Michael Wechkerlin's *Stammbuch*, Cod. hist. oct. 218.

Folio	Instrument(s)	Performer(s)	Setting/Description	Format
158v	bagpipes, shawm	played by men	outdoors; a peasant wedding feast, including three female/male couples dancing	P
163v	two lutes, bass viol/violin, violin	played by men	indoors (though not clear); a pair of lovers (female/male) seated around a table with food and drink	P
264r	lute, violin, vocalist, virginals	lute, violin played by men; male vocalist (holding music); female keyboardist	indoors (presumably), by candlelight, based on an engraving by Pieter de Jode, the elder (d. 1634), after Adam de Noort (d. 1641)*	P after an E
264v	five lutes, two violins, sackbut, three bass violins/violins, virginals	played by men	outdoors, at night (dated Stuttgart, 20 August 1603); musicians and bystanders, all named	P
332v	violin, lute, cittern, bass string instrument	played by men	outdoors; a fencing scene in the background (dated Tübingen, 6, 16 and 29 September 1601)	P

* See Henning, "Als die Bilder laufen lernten", 155.

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LIKOVNE UPODOBITVE GLASBENIKOV, GLASBIL IN MUZICIRANJA V SPOMINSKIH KNJIGAH PAULA JENISCHA (1558–1647) IN JOHANNA MICHAELA WECKHERLINA (1579–1631)

Povzetek

Württembergška deželna knjižnica v Stuttgartu hrani izjemno bogato zbirko okoli dvesto spominskih knjig (*Stammbücher*) iz 16. in 17. stoletja. Zgodnjenovoveška oblika rokopisne knjige, znana tudi kot *album amicorum*, je bila še posebno priljubljena med univerzitetnimi študenti nemško govorečih dežel Svetega rimskega cesarstva in nizozemskih dežel. To tradicijo pozneje povzema tudi sicer nekoliko prezirljiva pripomba Četrtega Vojvode Chesterfieldskega v pismu svojemu sinu: »Nimam v mislih nemškega albuma, kjer kar mrgoli imen oseb in latinskih rekov« (23. september 1757). Čeprav ta opis drži za številne ohranjene primere takih knjig, nekatere vsebujejo tudi natančno izdelane in informativne ilustracije o širokem naboru vsebin. Zato je malo presenetljivo, da se kljub pozivu glasbenih zgodovinarjev, kot je Werner Braun, ki opozarja na potrebo podrobnejše obravnave takih ilustracij v spominskih knjigah, muzikološke raziskave vse do danes osredotočajo bolj in na prvem mestu na primere glasbenih zapisov, ki so predvsem v obliki kanonov.

Med spominskimi knjigami Württembergške deželne knjižnice so tudi knjige teologa in lutnjista Paula Jenischa (1558–1647) in konzistorijskega tajnika Johanna Michaela Weckherlina (1579–1631), ki sta bila v prvih letih 17. stoletja oba zaposlena na württembergškem dvoru. Ti dragoceni viri (Cod. hist. qt. 298 in 299, ter Cod. hist. oct. 218) vsebujejo številne barvite slike in grafike tako glasbil kakor tudi glasbenikov pri igranju v različnih okoljih. V njih je pravo bogastvo ikonografskih podatkov tako o glasbilih samih kot tudi izvajalski praksi, in ti še čakajo na raziskave in znanstveno obravnavo. Izvor nekaterih prizorov je odkrila že Ingeborg Krekler ter podatke objavila v svojem dragocenem katalogu zbirke spominskih knjig iz Württembergške deželne knjižnice, vendar njeni opisi ne omenjajo posameznih glasbil; z glasbo povezani prizori so opredeljeni zgolj generično, kot »ilustracije«, brez pojasnil o podrobnostih.

Razprava prinaša začetni pregled vsebine Jenischevih in Weckherlinovih spominskih knjig s preglednicami, v katerih so identificirana upodobljena glasbila, tako antična kot takrat sodobna. Med temi so strunska glasbila (godala in brenkala: violina, viola, viola da gamba, basovska godala, *pochette*, harfa, lutnja, *colascione*, cistra, teorba, lira in kitara), pihala in trobila (dude, pozavna, trobenta, cink, piščal, prečna flavta, šalmaj in trstenke) ter glasbila s tipkami (virginal in orgle). Dodan je tudi komentar o spolu glasbenikov na upodobitvah prizorov z glasbili ter tipologija slik (slika oz. tiskana grafika).