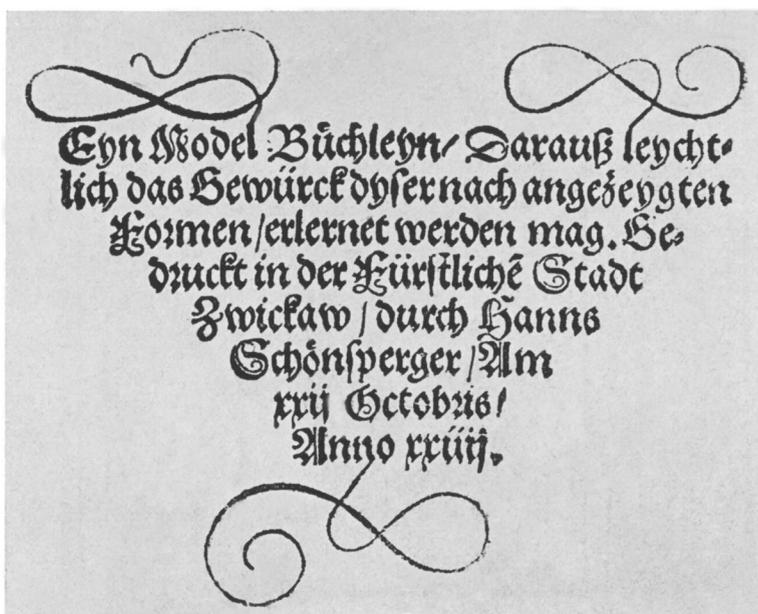


SCHOENSPERGER'S LACE BOOK  
OF 1524

For a number of years past the Print Room has been quietly putting together the beginnings of a collection of the charming pattern books that in English are usually referred to under the somewhat misleading

title-page and the colophon on the back of the title are here reproduced so that meticulous bibliographers may make their own notation of the facts that this New Modelbüch was issued at Zwickau by the younger Hans Schoensperger under the date of October 22, 1524. They mean that Mr. Straus has given to the people of New York through



COLOPHON OF EIN NEW MODELBÜCH  
ZWICKAU, 1524

title of "lace books." While our group is still very small, it has already begun to deserve being known as a collection, and a collection, moreover, that may properly be called interesting. Some of them actually are lace books but most of them contain patterns for embroidery and the decoration of flat surfaces in wood, stone, metal, and other materials. To anyone who will think for a moment it will be obvious why these books are not among the commonest that are known, and why it is that they are so hard to find in perfect condition.

Through the generosity and public spirit of Herbert N. Straus we have recently been able to add to the collection a volume that is of outstanding historic importance. Its

the Museum not only the earliest printed pattern book as yet known, but one that as yet has evaded all the makers of catalogues. Were one so minded one could put against its title in our catalogue the phrase "Not in D'Adda, Palliser, Jessen, Guilmar, Strange, Bocher, Kumsch, Whiting, Lotz, Berliner, or the London, Berlin, Dresden, Vienna, or Brussels Catalogues."

For a generation the unique Gastel book of 1525 at Dresden has been famous as the earliest known pattern book, although its title gave notice that there had been an earlier edition. Now comes our Schoensperger book of the previous year—but it too bears in its title the statement that it has been added to and improved, so that

beyond doubt there was at least one of earlier date. For those who desire to run down the histories of Schoensperger and Gastel, their business relations with one another, and the facts about their various pattern books, it must here suffice to refer to the learned articles by Lotz at page 45 of the *Zeitschrift für Bücherfreunde* for 1926 and Kumsch's exhaustive treatment of the Gastel book at page 512 of *Kunst und Kunsthandwerk* for 1903.

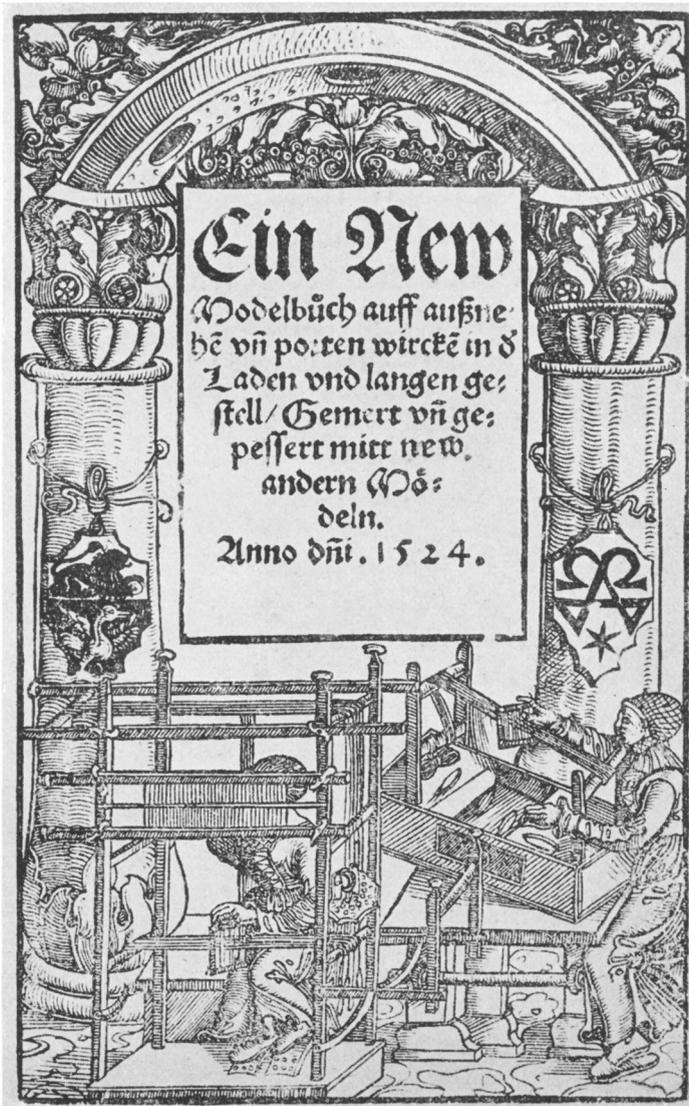
Until another copy of the 1524 edition comes to light it will be impossible to say to what extent, if any, ours is imperfect—for until it has been shown to be perfect, it is only safe to regard any of these books as imperfect. It contains four gatherings of four leaves each. The last page is a blank. Leaves 2, 3, 4, 13, 14, 15, 16 contain (with repeats) designs that appear in *Ein new getruckt model Büchli* of 1529, of which a copy is in our collection. Some of these designs, to judge from Kumsch's illustrations, also occur in the unique Gastel of 1525 at Dresden. Leaves 5 to 12, i.e., gatherings b and c, contain, and in the same order, designs that occur in gatherings b and c of Quentell's book of 1544 (the copy of which in our collection lacks leaf c 1). Some of them also occur in our fragment of Quentell's book of 1532 and in our copy of his book of 1529. Perhaps these two gatherings in our 1524 book actually belong there, but it is much more probable that they were at some time inserted to take the place of two gatherings that had been lost. They do not come from another copy of the 1544 edition because the signatures are not in the same places. Where they actually come from there is no present way of finding out, short of long correspondence and much taking and comparing of photographs. And there for the time being we are at a full stop, except that we know that gatherings a and d belong beyond question to the earliest known printed pattern book and that so far as known we have the unique surviving fragment of it.

At the end of this note there is printed a list of the lace books now in the Museum. To describe and comment upon them would require an amount of space and an infinitely greater learning than are available for the

purpose. In the course of time the present writer has struggled with many complicated and difficult problems in connection with editions, states, variants, and all the other pesky things that compose and clutter the knowledge of both prints and books, but he has to confess that nothing in his experience has ever so baffled him, or made him feel more like an idiot, than the lace books. Printed in many different towns, by many different printers—sometimes having title-pages exactly resembling one another in word and punctuation, but entirely reset in the same or different types—many of them obviously being little more than piracies—many of them, not so obviously, being “made-up copies”—many of them containing the same patterns printed from the same blocks, and often containing the same patterns printed from different blocks which vary all the way from clumsy copies to adroit forgeries—“facsimiles” that are not truthful—the only known copies with which to compare being in London or Paris or Leipzig or Berlin—catalogues made by people who were not trained to their tasks or who had the trick of shutting their eyes to little things that might detract from the “importance” of the books they were describing—copies that resemble none other of which one can find either description or facsimile. In any event one of the rarest and most difficult groups of books in all the world; and one of the most charming.

#### LACE BOOKS IN THE MUSEUM'S DEPARTMENT OF PRINTS

1524. *Ein New Modelbüch.* Zwickau, Schoensperger, 22 Oct. 1524. 16 leaves.
- n. d. *Ein ney Furmbüchlein.* [Augsburg, Schoensperger, c. 1525–1530.] 18 leaves.
1529. *Ein new getruckt model Büchli.* [Augsburg, Schoensperger,] 1529. 24 leaves.
1529. *Eyn new kunstlich boich.* Cologne, Quentell, 1529. 24 leaves.
1529. *Esemplario di lauori.* Venice, Zoppino, Aug. 1529. 18 leaves.
1532. *Eyn neue kunstlich moetdelboech.* Cologne, Quentell, Jan. 1532. 16 leaves.



TITLE-PAGE OF EIN NEW MODELBÜCH  
ZWICKAU, 1524

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

1532. Convivio Delle Belle Donne. Venice. Zoppino, Aug. 1532. 22 leaves.
1532. Esemplario di Lauori. Venice, Vavasore, 1 Aug. 1532. 26 leaves.
1544. Eyn new kunstlich Modelbüch. Cologne, Quentell, 1544. 51 leaves.
1546. Livre de Moresques Tresutile & necessaire. Paris, de Gormont, 1546. 18 leaves.
1549. [Flötner's book of arabesques] Zurich, Wyssenbach, 1549. 40 leaves.
1553. Modelbuch New aller art Nehens und Stickens. Frankfurt, Gölfferich, 1553. 40 leaves.
1554. Giardineto Novo Di Pvnti Tagliati. Venice, Pagan, 1554. 24 leaves.
1554. Ornamento Delle Belle & virtuose Donne. Venice, Pagan, 1554. 24 leaves.
1556. La Gloria Et L'Honore Di Ponti Tagliati. Venice, Pagan, 1556. 16 leaves.
1564. Lvcidario Di Recami. Venice, Calepino, 1564. 16 leaves.
1564. Splendore Delle Virtuose Giovani. Venice, Calepino, 1564. 16 leaves.
1567. La Vera Perfettione del Disegno. Venice, Ostaus, 1567. 40 leaves.
1588. Les Singvliers Et Nouveaux Povtraicts, Dv Seignevr Federic de Vinciolo. Paris, le Clerc, 1588. 72 leaves.
1597. Stvdio Delle Virtuose Dame. (Parasole.) Rome, Facchetti, 1597. 36 leaves.
1597. Schön Neues Modelbuch von allerley lüstigen Mödeln. (Sibmacher). Nuremberg, Caimoxen, 1597. 39 leaves.
1600. New Künstlichs Modelbuch. [Frankfort?] Jobin, 1600. 48 leaves.
1600. Pretiosa Gemma Delle Virtuose Donne. (Parasole.) Venice, Gargano, 1600. 35 leaves.
1601. Corona Delle Nobili et Virtuose Donne. Venice, Vecellio, 1601. 116 leaves.
1604. Neues Modelbuch In Kupffer gemacht. (Sibmacher.) Nuremberg, 1604. 67 leaves.
1604. Ghirlanda. (Tozzi.) Padua, alla libreria del Gesu, (1 Oct. 1604.) 50 leaves.
1604. Fiori Di Ricami Nvovamente Posti in Lvce. Siena, Florimi, 1604. 20 leaves.
- 1605 La Pratique de L'Aigville Indvstriveuse. (Mignerak.) Paris, le Clerc, 1605. 76 leaves.
1608. Schön neues Modelbuch. Frankfort, Latomus, 1608. 95 leaves.
1616. Teatro Delle Nobili Et Virtuose Donne (Parasole.) Rome, Bona, 1616. 46 leaves.
1619. [New Modelbuch. Bretschneider. Leipzig. 1619.] 4 leaves.
1666. Dass Neüe Modelbüch . . . Ander Theil. Nuremberg, Furst, 20 Mch. 1666. 50 leaves (M. M. A. Library).
- n. d. Das Neue Modelbüch. Erster Theil. Nuremberg, Furst, [1660-1670.] 60 leaves.
1748. Allerhand Mödel zum Stricken und Nähen. (Augsburg.) Schmid, 1748. 44 leaves.
1778. Recueil de Trophées . . . Et plusieurs Desseins agréables pour broder des Fauteuils. (Ranson.) Paris, 1778. 12 plates.
1795. Zeichen-Mahler und Stickerbuch. (Netto.) Leipzig, Voss, 1795. 65 leaves.
1804. Die Kunst zu Stricken. (Netto & Lehman). Leipzig, Voss, 1804. 71 leaves.
1805. Original-Desseins. (Netto.) Leipzig, Voss, 1805. 9 leaves.

In addition to the foregoing printed books of textile designs there are in the collection: 326 engravings after Jean Pillement, French, XVIII cent.  
214 original designs for embroidery by J. F. Bony, French, XVIII cent.  
5 original designs by Philippe de Lasalle, French, XVIII cent.  
15 original designs by Antoine Berjon, French, XVIII cent.  
16 colored designs, Lyons, XVIII cent.  
109 "mises en carte" for brocades, Lyons, XVIII cent.  
41 designs, French, XVIII and XIX cent.  
3 scrap-books with 226 embroidery designs, English, XVIII and XIX cent.

WILLIAM M. IVINS, JR.