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FRIEDRICH BRENTEL THE ELDER -
ARTIST, AUTHOR, TEACHER

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Résumé

Le texte présente certains aspects étudiés dans le cadre d'un projet de recherche doctoral récemment achevé à l'Académie des Beaux-Arts de Stuttgart, consacré au manuscrit de l'*Illuminirbüchlein*, écrit par le peintre de miniature Friedrich Brentel le Père (1580-1651) en 1642. Il examine l'exactitude du manuscrit, ses influences extérieures et ses sources possibles, aussi bien que le but de l'*Illuminirbüchlein* et la transmission du texte aux générations futures dans différents genres littéraires.

Abstract

The paper presents some aspects examined in the course of a recently finished PhD project at the Stuttgart State Academy of Art and Design concerned with the 17th century Illuminirbüchlein written by the Strasbourg miniature painter Friedrich Brentel the Elder (1580-1651) in 1642. It explores the accuracy of the text, its, external influences and possible sources, the intention and aim of the author and the text's transmission to later generations in different literary genres.

This paper aims to introduce a recently finished PhD project at the Stuttgart State Academy of Art and Design editing an art technical manuscript called *Illuminirbüchlein* by the 17th century miniature painter and printmaker Friedrich Brentel the Elder (1580-1651) from Strasbourg¹. It includes the examination of numerous original miniatures by his workshop and some workshop documents that have been preserved in the Staatliche Kunsthalle Karlsruhe.

1. Friedrich Brentel - the Artist

Brentel's workshop located in Strasbourg was a well-known and flourishing place of production of drawings, calligraphies, book illustrations and cabinet miniatures in the first half of the 17th century.² In 1580 Brentel the Elder was born in Lauingen (Swabia).³ Around 1587, his family moved to Strasbourg where he was probably an apprentice to his father, a painter and engraver called Georg Brentel.⁴

At the beginning of the 17th century, Brentel founded his workshop in Strasbourg where he started as illustrator and printmaker. From the 1620s on, Brentel's workshop primarily produced miniature paintings, many of them based upon contemporary Dutch and French artworks. He worked for several noble families in the Upper Rhine region as well as collectors who displayed his miniatures in their cabinets.⁵

Strasbourg was a place for artists to meet and exchange ideas in spite of the politically unstable situation during the Thirty Years' War. Many artists from the Netherlands and France that were persecuted during the war fled to the protestant and free city – and Brentel profited from these circumstances as he was open to external influences.⁶

In his productive workshop, Brentel had several employees and apprentices he guided and taught, among them his two children Johann Friedrich and Anna Maria and the well-known artist Johann Wilhelm Baur.⁷

1 Tilly Laaser, *Mahlen und Illuminir Büchlein von Friedrich Brentel dem Älteren, 1642, eine kunsttechnische Quellenschrift des 17. Jahrhunderts im Vergleich mit Werken ihres Autors*, manuscript in preparation, 2016.

2 Frank Muller, "Friedrich Brentel en son temps", dans P. Martin (dir.), *La pompe funèbre de Charles III, 1608*, Metz, Ed. Serpenoise, 2008, p. 41.

3 Wolfgang Wegner, "Untersuchungen zu Friedrich Brentel", *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*, vol. 3, 1966, p. 110.

4 *Ibid.*, p. 110 *sqq.*

5 Anny-Claire Haus, "Strasbourg, berceau de la formation de Johann Wilhelm Baur", dans *Johann Wilhelm Baur, 1607-1642: Maniérisme et baroque en Europe*, Paris, Adam Biro, 1998, p. 41.

6 *Ibid.*, p. 39.

7 Muller, "Friedrich Brentel en son temps", *op. cit.*, p. 43.

In 1651, Brentel died in Strasbourg at the age of 70 years.⁸

Unfortunately, little is known about Brentel's education as engraver and painter⁹ as well as his general education as he was fairly literate. One can thus only conclude – making use of the different sources at hand – who or what influenced Brentel's art as well as his technical knowledge and his way of putting it down.

2. The sources under consideration

The origin of this research is an art technical manuscript written by Brentel in 1642, titled “Mahlen und Illuminir Büchlein”, located at the Georg August Library in Göttingen (called *Illuminirbüchlein* from now on).¹⁰ Another source has been preserved in Karlsruhe. The Staatliche Kunsthalle owns part of Brentel's graphic workshop inventory in the form of two collections of small works by himself as well as other artists, containing copies, drafts, and templates.¹¹

In addition to the discussion of the mentioned documents, numerous well-preserved miniatures by Brentel's workshop were examined with an emphasis on the painting technique and painting materials employed.

The mentioned sources show different levels of editing and were created for different purposes. While the workshop documents and miniatures are direct samples of Brentel's technique, the *Illuminirbüchlein* is Brentel's own perception of his work. The workshop documents and miniatures are evidence of Brentel's work in a workshop context while the instructions in his manuscript show that Brentel transmitted his knowledge to workshop outsiders. The findings from these unlike sources were used to examine, validate and amend the content of the *Illuminirbüchlein*.

The intention of this paper is to take a closer look at the *Illuminirbüchlein* and examine it with regard to accuracy, external influences, intention/aim of the author and influence on artists or non-artists of later generations.

8 Wegner, “Untersuchungen . . .”, art. cité, p. 110.

9 Muller, “Friedrich Brentel en son temps”, art. cité, p. 42.

10 Göttingen, Niedersächsische Staats- und Universitätsbibliothek, 8 Cod. Ms. Uffenbach 49. The manuscript was discovered by Prof. Dr. Nils Büttner, Stuttgart State Academy of Art and Design. A first transcription was carried out by Prof. Dr. Nils Büttner and Prof. Dr. Christoph Krekel, Stuttgart State Academy of Art and Design.

11 Karlsruhe, Staatliche Kunsthalle, 1965-10 and VIII 2676.

3. Description of the sources

3.1. The *Illuminirbüchlein*

The *Illuminirbüchlein*, written by Friedrich Brentel in 1642, summarises how pigments and dyestuffs should be prepared and how they can be combined to achieve various effects in miniature painting. This manuscript is one of the few documents up until that time where a painter - rather than an educated amateur - describes the type of art he conducts.

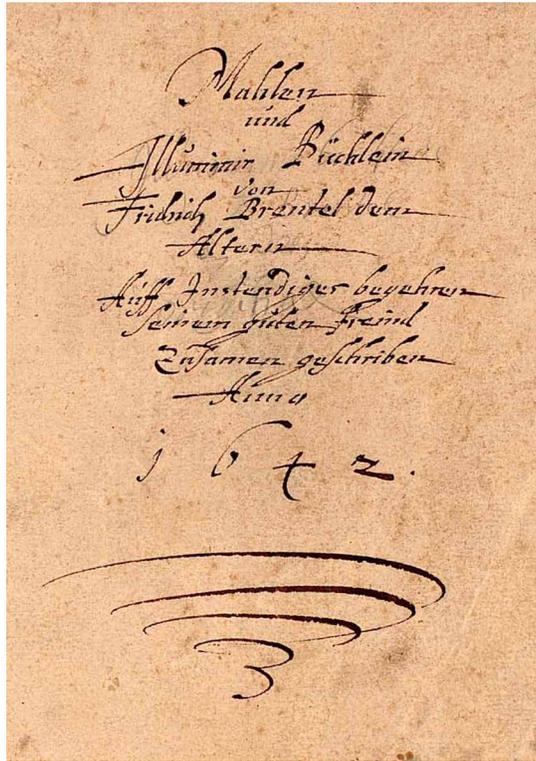


Fig. 1. Front cover of the “Mahlen und Illuminir Büchlein” by Friedrich Brentel, 1642, Göttingen, Niedersächsische Staats- und Universitätsbibliothek, 8 Cod. Ms. Uffenbach 49, 18.0 × 11.5 cm. Courtesy of Georg August Library Göttingen.

The *Illuminirbüchlein* is to this point unedited and has only been mentioned in previous art historical publications without further analysis.¹² The manuscript is written in German and comprises 26 hand-written pages. Besides a

12 Hans Rott, *Kunst und Künstler am Baden-Durlacher Hof bis zur Gründung Karlsruhes*, Karlsruhe I. B., Müllersche Hofbuchhandlung, 1917; Wegner, “Untersuchungen ...”, art. cité; Régine Bonnefoit, *Johann Wilhelm Baur (1607-1642): ein Wegbereiter der barocken Kunst in Deutschland*, Tübingen, Wasmuth, 1997; Muller, “Friedrich Brentel en son temps”, art. cité.

certain level of education, the manuscript shows the author's distinct ability to structure information and to pare it down to the minimum.

Summarising the contents, the manuscript starts with some general remarks and directions on the preparation of pigments and binding media. It continues with the main part where the different dyestuffs and pigments are arranged according to seven primary colours and every single pigment and dyestuff Brentel uses (or does not use) is described and characterised and directions concerning its use, and combinations or mixtures with other colourants are given. It ends with a short summary and some general notes.

3.2. The workshop documents

The workshop documents are a more direct form of source and help to better understand and evaluate the contents of the *Illuminirbüchlein* and the workshop context the treatise arose from.

The two collections of drawings form part of Brentel's graphic workshop inventory. They were described and analysed in depth by Wegner (1966). Wegner named them Volume K and Volume F according to their latest point of origin.¹³

They contain compositions by Brentel himself, copies, as well as dedication works and drawings by other artists. The influences of Dutch and French artists are evident (these, of course, can also be observed in his finished miniatures and graphic works). Besides drawings and copies that have influenced Brentel's style, the portfolios contain preliminary studies and templates for several known prints and miniatures (including traces of transfer techniques). These collections were probably not created by Brentel only but also worked and used by his children and/or employees.¹⁴ They were presumably used as a means of communication and source of inspiration and give evidence of Brentel's approach to work.

3.3. The miniatures

In the course of this project, 42 miniatures attributed to Brentel or to his workshop have been technically examined. They are mostly painted on vellum, sometimes on paper and if intended as cabinet miniatures were often glued to a wooden support. The miniatures have been meticulously painted using

13 Volume K (VIII 2676) contains 327 drawings, about 170 of which are by F. Brentel; Volume F (1965-10) contains 1 etching, and 629 drawings, about 290 of which are by F. Brentel.

14 Volume F contains numerous drawings by Johann Friedrich Brentel, Friedrich Brentel's son (Pariset 1955).

aqueous media and a variety of different pigments and dyestuffs resulting in their often praised charming colouring.¹⁵



Fig. 2. Bildnis Anna Maria Freifräulein von Fleckenstein, 1629, Karlsruhe, Staatliche Kunsthalle, VIII 1193, 9.7 × 6.6 cm. Courtesy of Staatliche Kunsthalle Karlsruhe

They were examined using different optical techniques, infrared reflectography, Vis-spectroscopy and Raman microscopy in order to verify and interpret the information given in the *Illuminirbüchlein*.

- 15** This miniature is part of a collection of 21 portraits of members of noble families from the Upper Rhine region who were connected by marriages and family ties. The collection was preserved as an entity and presumably entered the collection of the Staatliche Kunsthalle Karlsruhe through the margraves of Baden-Durlach.

4. Possible sources of the *Illuminirbüchlein*

So far no written source prior to the *Illuminirbüchlein* has been found that exhibits a comparable structure or approach. At any rate, it is possible to conclude from his text that Brentel knew other treatises (he writes that he omits information on how to prepare a red lake colour from Brazil wood because there are sufficient numbers of recipes described in other illumination books).¹⁶ It can thus be concluded that he used technical literature. It is for example very likely that he knew Boltz von Ruffachs *Illuminirbuch* whose 8th edition was printed in Strasbourg in 1630 and that was widely distributed.¹⁷ However, it is not possible to say whether technical literature influenced his practical work in any way.

The structure of Brentel's *Illuminirbüchlein* is not novel and there are numerous examples in the Middle Ages already, where writers arrange information by painting material, i.e. the pigments and dyestuffs, and organise them by colour.¹⁸ Also, the structure within these chapters that is practically oriented starting from the preparation of the material, discussing its tempering and finishing with its actual application is not new.¹⁹

However, the exceptional quality of this treatise is the disposition of any unnecessary information, be it of alchemical or of superstitious nature or information that has already been published (like the recipes for Brazil lake, see *supra*). The content is highly condensed and the aim is to keep the manual short and clear with an emphasis on practicality.

5. Purpose of the *Illuminirbüchlein*

Comparing the different sources described above, parallels and differences can be observed. This paper focuses on colour terms used. They provide indications on the artist's approaches and intentions creating the different sources.

The workshop documents include many sketches that contain notes concerning pigments and colours. In these notes, one can often read colour terms

16 "... eine gutte presilgen zuzurichten, seind vnderschiedliche weg, vnd in Illuminirbüchern genugsam behandnt." (*Mahlen- und Illuminirbüchlein*, fol. 10r)

17 Valentin Boltz von Ruffach, *Jlluminierbuch. Wie man allerlei Farben bereiten, mischen und auftragen soll*, éd. par C. J. Benziger, Walluf-Nendeln, Sändig-Reprint, 1976, p. 33 sqq.

18 Doris Oltrogge, "'Cum sesto et rigula': l'organisation du savoir technologique dans le *Liber diversarum artium* de Montpellier et dans le *De diversis artibus* de Théophile", dans B. Baillaud (éd.), *Discours et savoirs: encyclopédies médiévales*, coll. *Cahiers Diderot*, 10, Rennes, Presses Universitaires de Rennes, 1998, p. 88.

19 *Ibid.*, p. 77.

(for example *purpurfarb*, *erdfarb*, *leibfarb*, see for example **fig. 3**) that were presumably used within the workshop. Also, certain colours were abbreviated – like for example green was presented by a pictogram resembling a leaf or white that was presented by a *w*.



Fig. 3. Example of a drawing from Brentel's workshop documents, Karlsruhe, Staatliche Kunsthalle, Volume K (VIII 2676), fol. 96v. Courtesy of Staatliche Kunsthalle Karlsruhe.

These notes were either serving as basis for execution by Brentel himself (as an aide-mémoire) or by an employee's hand. The former of these assumptions was supported by Wegner (1966, p. 120) who showed that Brentel made certain preparatory studies on-site in order to work on them upon return to his workshop. The assumption that they could also have served as instructions for someone else is supported by findings in two miniatures.²⁰ Here, it was possible to visualize notes concerning the colouring of the object using infra-red reflectography. The example shown in fig. 4 depicts the note *lbf* abbreviating the term *Leibfarb* that stood for different shades of rose or the actual colouring of flesh, depending on context.²¹

²⁰ Karlsruhe, Staatliche Kunsthalle, VIII 1193 and VIII 1189.

²¹ William Jervis Jones, *Historisches Lexikon deutscher Farbbezeichnungen*, vol. 4: *Frühneuhochdeutsch-Neuhochdeutsch, L-R*, Berlin, Akad.-Verl., 2013, p. 1764 sqq.



Fig. 4. Detail of Fig. 2. Left: in visible light. Right: infrared-reflectography showing written note beneath the paint layer. It reads “lfb”, an abbreviation for “Leibfarb”.

The underdrawing in this miniature fully corresponds to the drawings contained in the workshop collections and shows that this sort of drawing was not only meant for study but was actually used in the production of miniatures. It is easily conceivable that Brentel made a drawing that was executed by one or several of his employees and the notes served as instructions.

In the *Illuminirbüchlein*, Brentel explicitly declares his intention to describe the different colour mixtures based on pigments and dyestuffs (using the names given to them in the “officinis”, an expression used for apothecaries at that time) and not based on the common names (like *Leibfarb*, *Steinfarb*, or *haarfarb*) that were also used in a workshop context, because they do not convey the individual constituents needed to produce them. So, the artist distinguishes between a workshop terminology and material-based, unambiguous terminology. Thus, the perspective of the *Illuminirbüchlein* differs from that of the workshop documents and the purpose of the manuscript is not to be sought within the workshop context.

In his treatise, arranged by pigments and dyestuffs, Brentel explains their combination in order to achieve colours that are named after the object they depict in the workshop context. That way, the reader encounters the terms that Brentel and his contemporaries, tradesmen, grocers or apothecaries used for the different dyestuffs, pigments, and binding media on the one hand (like for example *Rauschgelb* or *Minien*) and the terms used within the workshop to specify certain colour mixtures on the other.

Following up the questions of accuracy and transfer of knowledge, it can be noted that compared to originals, the technique described in the *Illuminirbüchlein* is strikingly consistent with the painting technique observed in Brentel's miniatures. Comparing the *Illuminirbüchlein* to compilations and treatises that were known at the time like for example Boltz von Ruffach's *Illuminirbuch*, the knowledge is written down in a very condensed and well-structured way. The ways of transmission are not as clearly traceable, however. It is neither possible to clearly identify the sources Brentel used nor to say with certainty in what way the treatise was meant for transmission of knowledge and whose hands it passed before it was handed down to the Georg August Library in Göttingen by Johann Friedrich von Uffenbach in 1769²².

Structure and contents indicate that the treatise was meant for practical use. Its study requires some basic technical knowledge and does not suggest that Brentel wrote the treatise for a layperson who wanted to learn miniature painting from scratch. It is rather a well-structured collection of knowledge that could have served as reference book for someone who did not practice miniature painting or illumination on a daily basis or for a living.

The author of the *Illuminirbüchlein* states that he wrote it by request of a good friend. It is not known who this friend might have been or whether this statement can be considered a mere phrase. It is at any rate conceivable that it arose in the context of a personal acquaintance. An appealing hypothesis was developed by Obser who suggested that Brentel taught Anna Maria von Baden-Durlach (1617-1672)²³. The princely family lived in exile in Strasbourg during the Thirty Years' War. Anna Maria was known to have had some artistic and literary giftedness and one of her poems is written on the back of a miniature attributed to the Brentel workshop. The princely daughter who practised miniature painting and also received painting lessons would have been an appreciative audience for this type of text. On the other hand, Brentel would not have referred to a member of the princely family as a "good friend". It is thus much more likely that Brentel wrote the text for an acquainted collector or someone operating as editor or publisher. The uniformity of the written script as well as the text layout give the impression that the text might have been intended for publication. It is for example possible that Brentel knew Georg Andreas Böckler who until 1644 worked in Strasbourg and later served the Margrave of Baden-Durlach and who is the editor of a text published in 1699 that incorporates large parts of the *Illuminirbüchlein* (see below).

22 Max Arnim, "Johann Friedrich Armand v. Uffenbachs Schenkung an die Göttinger Universitäts-Bibliothek (1736-1770)", *Beiträge zur Göttinger Bibliotheks- und Gelehrten-geschichte*, Göttingen, Vandenhoeck & Ruprecht, 1928.

23 Karl Obser, "Oberrheinische Miniaturbildnisse Friedrich Brentels und seiner Schule", *Zeitschrift für die Geschichte des Oberrheins*, vol. 87, 1935, p. 16 sqq.

6. The *Illuminirbüchlein* in paterfamilias literature and Kunst- und Werck-Schul (1707)

The contents of the *Illuminirbüchlein* was used as a basis and amended in a printed book edited by Georg Andreas Böckler: *Nützliche Hauß- und Feld-Schule: Zweyter Theil*, 1699. Böckler's version was edited further in 1707 in the *Kunst- und Werck-Schul* and in 1719 by Adam Friedrich Kirsch in his *Kunst-Hauß- Arznei- und Wunder-Buch*.²⁴

Böckler's book as well as the later edition by Kirsch are assigned to the so-called *paterfamilias* literature or *Hausväterliteratur*²⁵ in German. The extensive handbooks informed the educated head of the family (the paterfamilias) about agricultural questions and domestic affairs. They frequently also contained chapters about the treatment of illnesses, collections of cooking recipes, artisanal knowledge or in rare cases art technical instructions. These chapters, however, did only play a minor role within the *paterfamilias* literature.

Böckler's *Nützliche Hauß- und Feld-Schule* incorporates a chapter on miniature painting that is based on the *Illuminirbüchlein*.²⁶ As far as is known, Böckler (ca. 1617-1687) worked in Strasbourg and stayed there until 1644. He served Margrave Friedrich VI. of Baden-Durlach later in his life (1667-1674) as architect and engineer.²⁷ So he might have known Brentel when he was in his 20s or he could have obtained the manuscript via the margrave whose family Brentel was known to have worked for.²⁸ It has to be said though that Böckler died in 1687 and the relevant part of the *Nützliche Hauß- und Feld-Schule* was published 12 years later. It is thus also possible that Böckler's name was used in order to increase sales numbers while other authors were responsible for the contents.

The editor did not use the text as it was to include it in the *Nützliche Hauß- und Feld-Schule* but amended it with other sources (Boltz von Ruffach and Mieth (1679) besides others) and expanded the structure, subdividing the

24 The text probably appeared already in the first edition from 1716 which has not been available to the author.

25 For a description of the type of literature, see Martin Schulze, *Die Anfänge der landwirtschaftlichen Literatur in niedersächsischen Bibliotheken*, Dissertation, Georg-August-Universität Göttingen, 1967, p. 40 sqq.

26 Georg Andreas Böckler, *Nützliche Hauß- und Feld-Schule: Zweyter Theil, In welchem ...*, Frankfurt, Merckel, 1699, volume II, classis XV: "Von der Mahl- und Illuminir-Kunst", p. 1267-1366.

27 Rott, *Kunst und Künstler*, op. cit., p. 110.

28 According to the theory introduced before (Obser, « Oberrheinische Miniaturbildnisse ... », art. cité, p. 16 sqq.), Anna Maria von Baden-Durlach, the aunt of the same margrave might have received painting lessons by Brentel.

contents and breaking up the condensed information. However, the passages taken from the *Illuminirbüchlein* are clearly identifiable.²⁹ Their comparison even reveals misreadings on the part of Böckler's edition. The addition of information from other sources blurred the original structure. The resulting compilation is very evocative of the type of compilations known from the Middle Ages and sources the author of the *Illuminirbüchlein* might have used to write his treatise.³⁰ It resembles its precursors insofar as the editor is trying to be precise by collecting as much information as possible and thus stringing together contradictory or recurring passages, also misinterpreting some of the technical information and losing track of the overall structure. Compared to the *Illuminirbüchlein*, Böckler's chapter is clearly not written by a person with practical background and it is rather a collection of technical knowledge than an attempt to communicate relevant practical information.

Adam Friedrich Kirsch's *Kunst- Hauß- Arznei- und Wunder-Buch* contains a section on the preparation of paint.³¹ It comprises a listing and description of pigments and dyestuffs that – except for a slightly changed order – equals a section in Böckler's edition that is based on the *Illuminirbüchlein*'s text.³²

Also based on Böckler (1699), large parts of the *Illuminirbüchlein* have been transmitted to the *Kunst- und Werck-Schul* (1707),³³ an extensive compilation of art technical information which has been widely received. Böckler's text, again, was considerably restructured.

The fact that Kirsch as well as the *Kunst- und Werck-Schul* are based on Böckler indicate that the *Illuminirbüchlein* itself was not widely spread and probably not published in a printed form.

29 78% of the text of the *Illuminirbüchlein* could be related to text passages in Böckler's edition. The exact locations will be published in the doctoral thesis (Laaser, *Mahlen und Illuminir Büchlein* ..., *op. cit.*).

30 Oltrogge describes the type of interpolation that took place in the Middle Ages (Oltrogge, "'Cum sesto et rigula' ...", *art. cité*, p. 89). Ploss was aware of this parallel between art technical compilations of the Middle Ages and those contained in the *Hausväterliteratur* (Emil Ploss, *Studien zu den deutschen Maler- und Färberbüchern des Mittelalters*, Dissertation, Ludwig-Maximilian Universität München, 1952, p. 116).

31 Adam Friedrich Kirsch, *Neu-verfertigtes und in zwey Theil eingerichtetes Kunst- Hauß- Arznei- und Wunder-Buch*, Vierte Auflage, Nürnberg, Buggel, 1719, Part II, Book 6, p. 484-498.

32 Böckler, *Nützliche Hauß- und Feld-Schule* ..., *op. cit.*, p. 1269 *sqq.* and p. 1276-1288 correspond to Kirsch, *Neu-verfertigtes* ..., *op. cit.*, p. 487-498.

33 *Wieder neu auggerichtete Kunst- und Werk- Schule*, vol. II, Nürnberg, 1707, chapter VII – XVIII, p. 388-588: nearly all of the passages taken from the *Illuminirbüchlein* by Böckler could be identified. The exact locations will be published in the doctoral thesis (Laaser, *Mahlen und Illuminir Büchlein* ..., *op. cit.*).

The example of the *Illuminirbüchlein* illustrates the mediate transmission and the repeated interpolation of a text, using amongst others the same sources the previous compiler had used thus creating an intricate composition of miscellaneous information with little practical value.

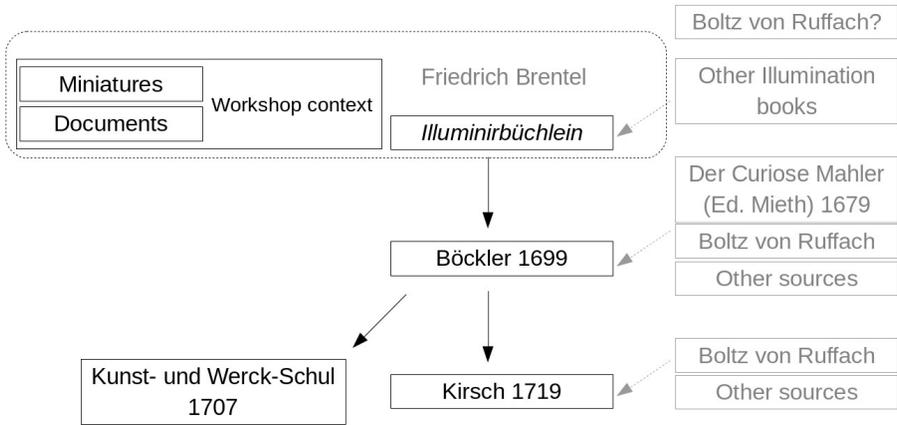


Fig. 5. Illustration of the origins of Brentel's *Illuminirbüchlein* and tracing of later editions and interpolations.

7. Conclusion

Summarising, the *Illuminirbüchlein* is an accurate record of Brentel's art and represents a usable instruction for the use of colour in miniature painting provided that the reader already has some experience or has received practical and oral instructions. The exact sources of the treatise as well as its purpose have not been identified. The text reappeared in *paterfamilias* literature when it was published in a modified form by Böckler in 1699 (and Kirsch in 1719 based on Böckler's text). Böckler's text was also incorporated in the *Kunst- und Werck-Schul* (1707), an important art technical compilation. However, the theoretical approach of these editors differed from Brentel's practical background: they transferred the text from a work with practical relevance to an encyclopedic collection of arbitrary information.

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Liste des illustrations

Figure 1: Front cover of the “Mahlen und Illuminir Büchlein” by Friedrich Brentel, 1642, Göttingen, Niedersächsische Staats- und Universitätsbibliothek, 8 Cod. Ms. Uffenbach 49, 18.0 × 11.5 cm. Courtesy of Georg August Library Göttingen.

Figure 2: Bildnis Anna Maria Freifräulein von Fleckenstein, 1629, Karlsruhe, Staatliche Kunsthalle, VIII 1193, 9.7 × 6.6cm. Courtesy of Staatliche Kunsthalle Karlsruhe.

Figure 3: Example of a drawing from Brentel’s workshop documents, Karlsruhe, Staatliche Kunsthalle, Volume K (VIII 2676), fol. 96v. Courtesy of Staatliche Kunsthalle Karlsruhe.

Figure 4: Detail of Fig. 2. Left: in visible light. Right: infrared-reflectography showing written note beneath the paint layer. It reads “lfb”, an abbreviation for “Leibfarb”.

Figure 5: Illustration of the origins of Brentel’s *Illuminirbüchlein* and tracing of later editions and interpolations

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