

Patterns by Master f

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IN 1960 the late Rudolf Berliner said that an unidentified strapwork and leaf ornament drawing in the Metropolitan Museum might be by Master f (Figure 1). He thought it was related in style to the patterns attributed to Master f which were published in Antwerp about 1550 by Hieronymus Cock in a book of *moresques* entitled: *Formes de diuerses protractiōs, lesquelles vulgairement sont nommees Maurusies, ou foeulles de lauriers, faictes a la maniere des Perses, Assyriens, Arabes, Aegyptiens, Indoyes, Turcz, & Grecz, commodieusement ordonnees au grant bien des painctres, orfebures, Tailleurs de images, voiriers, tapiciers, brodeurs, & de tous aultres besongnant de leguille* (Figure 2).¹ Nowhere on the title page or the nineteen plates is there any indication of who made them. The title is given in Latin, Italian, French, and German, each time in a different lettering—not typeset but engraved. A fifth type of lettering was used by Hieronymus Cock when, long after the initial publication, he added his name and address as publisher:

Imprime · en · Anuers · au ·
Quatre · Vens Hieronijmus · Cock.

According to Berliner,² the plates were first published about 1530 to 1535, fifteen or twenty years before Cock's edition. His evidence for this appears to be a copy in Munich's Graphische Sammlung with no publisher's name on the title page; the four fields in which Cock added his name and address are empty. The plates must have circulated a good deal among those who were interested, because by 1543 Hirschvogel had copied two of them (Figure 3) and another was copied in woodcut before 1546 by Peter Flötner (Figure 4).³ Berliner, who with Arthur Lotz⁴ knew more about Master f than the rest of the world put together, thought the plates were by Master f. Firm

evidence to the contrary must be produced before the attribution can be rejected. The plates published by Cock (Figure 5) show that their designer could indeed have made our drawing. It is tantalizing to see that this has been numbered 69 in the upper right corner.

Sixteenth-century drawings for the illustration of lace and embroidery pattern books are practically unknown. The printed pattern books themselves, usually illustrated with woodcuts, are so rare that often they are known only by one or two copies, even though some were published in as many as eight editions within ten years. Today, when they are found, they are apt to be incomplete and in poor condition because their sixteenth-century owners tore out pages, pasted or nailed them to workroom walls, fingered, folded, cut, scribbled on them, chalked and pricked them for transfer. Alessandro Paganino's instructions for the use of his patterns in his *Libro quarto de rechami*, probably published in Toscolano in 1532, would ultimately lead to their destruction (Figure 6). Removal of the pattern from his book is implied to start with. Next comes pricking with a needle, keeping the many holes together, and then pouncing with powdered charcoal in a little cloth bag. An alternative method of transferring the pattern to the cloth to be

1. Aside from fragments, this book is known to me only in the facsimile of the second edition, *Hieronymus Cock's Moreshbok* (Stockholm, 1931), with an introduction by Isak Colijn.

2. Rudolf Berliner, *Ornamentale Vorlageblätter des 15. bis 18. Jahrhunderts* (Leipzig, 1926) p. 35, pls. 87–90.

3. Since Flötner died in 1546, his copy, although undated, must have been done sometime between 1522 and 1546 while he was working in Nuremberg.

4. Arthur Lotz, *Bibliographie der Modelbücher* (Leipzig, 1933).

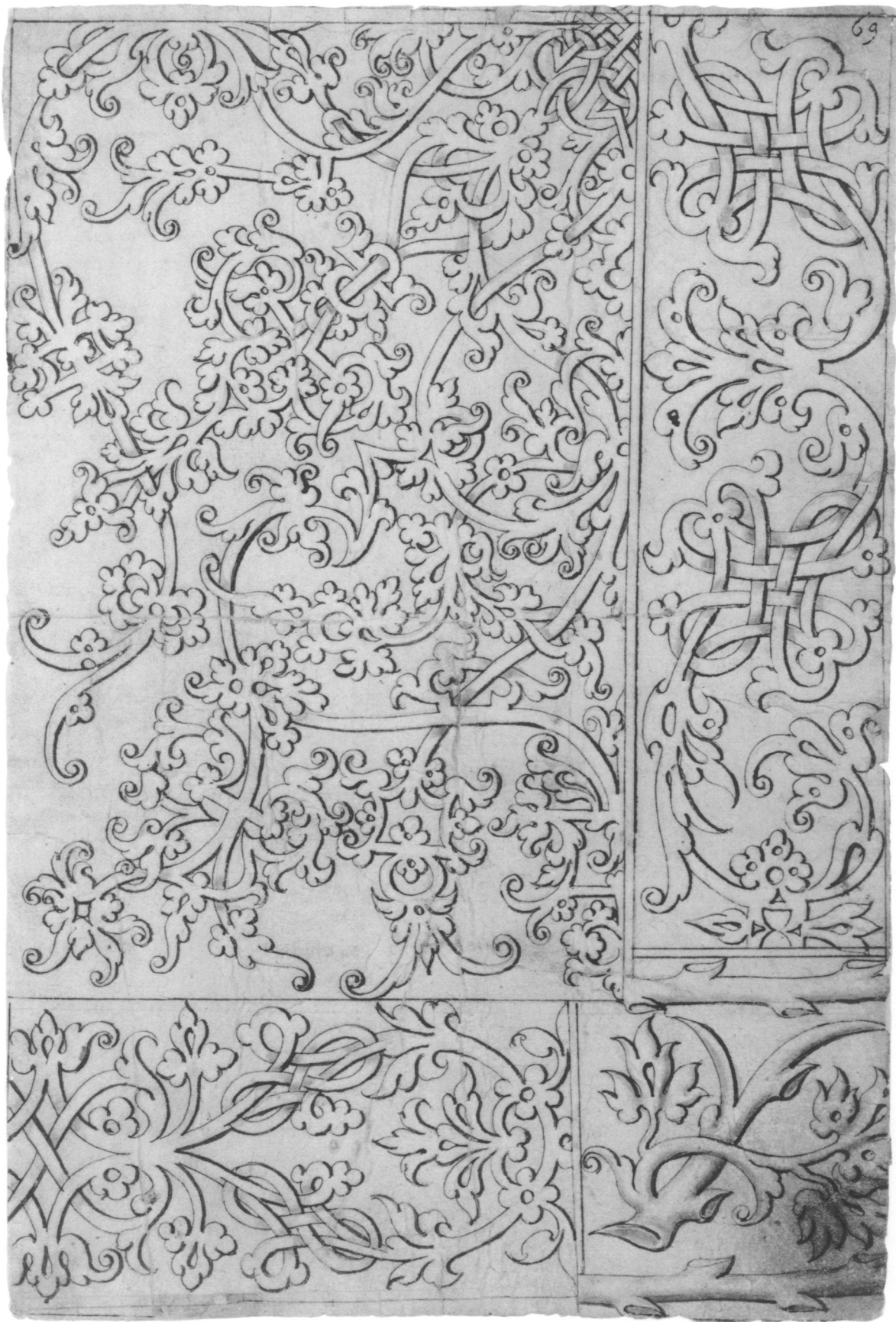


FIGURE 1

Attributed to Master f, Drawing, strapwork and leaf ornament. Pen and brown ink, brush and light brown wash on a pale buff ground, $11\frac{1}{4} \times 7\frac{1}{2}$ in. (28.5 \times 19.1 cm.). The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 52.570.212

FIGURE 2

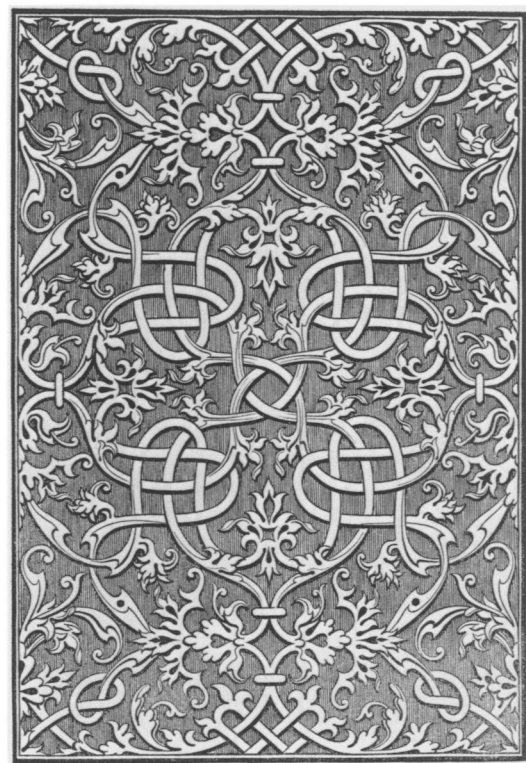
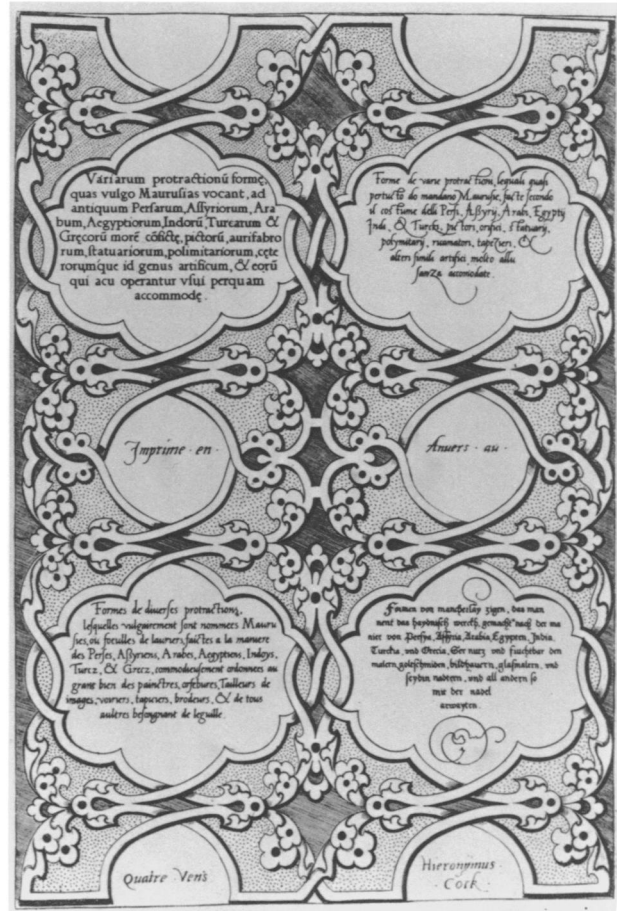
Attributed to Master f, Engraved title page of a set of moresques, *Formes de diverses protractions* . . . , published by Hieronymus Cock, Antwerp, 2nd edition, about 1550 (from a facsimile, Stockholm, 1931)

FIGURE 3

Augustin Hirschvogel, Etching dated 1543, copied from a design attributed to Master f in *Formes de diverses protractions*, pl. 6. Berlin, Stiftung Preussisches Kulturbesitz, Staatliche Museen Kunstbibliothek Berlin, OS 17 (photo: Kunstbibliothek)

FIGURE 4

Peter Flotner, Woodcut copy, 1546 or before, of a design attributed to Master f in *Formes de diverses protractions*, pl. 6. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 25.49



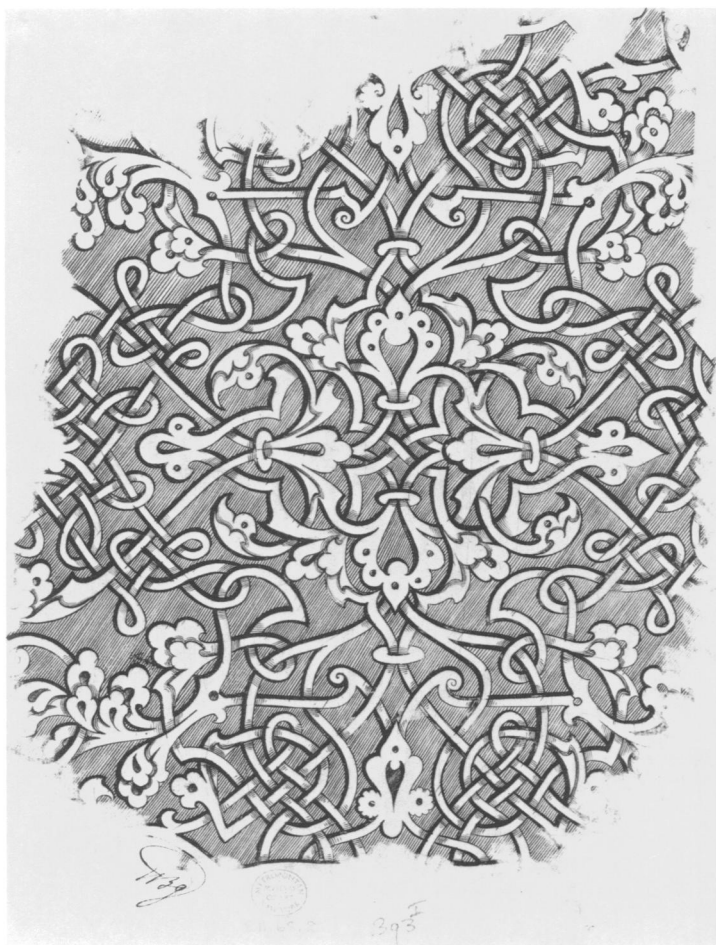


FIGURE 5
Attributed to Master f, Fragment of pl. 19 in *Formes de diverses protractions*, used (before 1924) to line an etching by Daniel Hopfer. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 24.68.2

embroidered, especially in the case of black cloth, he says, is to brush a solution of gum (probably gum arabic) through the pinholes, adding permanent stains to the paper pattern.

In great demand, the pocket-sized pattern books traveled all over western Europe. They often included patterns which could be adapted by painters, carvers, goldsmiths, bookbinders, and other craftsmen as well as embroiderers, and have long been recognized as responsible for the international dispersal of decorative ideas and motifs. The early ones, from the 1520s and 1530s, have little or no text, and sometimes no author, no date, no place of publication (this kind of information is frequently supplied in brackets by bibliographers like Arthur Lotz, whose detective work was meticulous). The illustrations are almost never signed by the artist, partly because many of the books are compendia of patterns copied from earlier publications. One original designer, Master f, did sign several of his engravings, and on grounds of style his name has been attached to several books of unsigned patterns. In order to confirm Berliner's attribution of our drawing to Master f, investigation has led to a tentative catalogue of Master f's oeuvre.

All that anyone now knows about Master f, a sixteenth-century North Italian designer who has yet to be identified, can be briefly summed up. He is

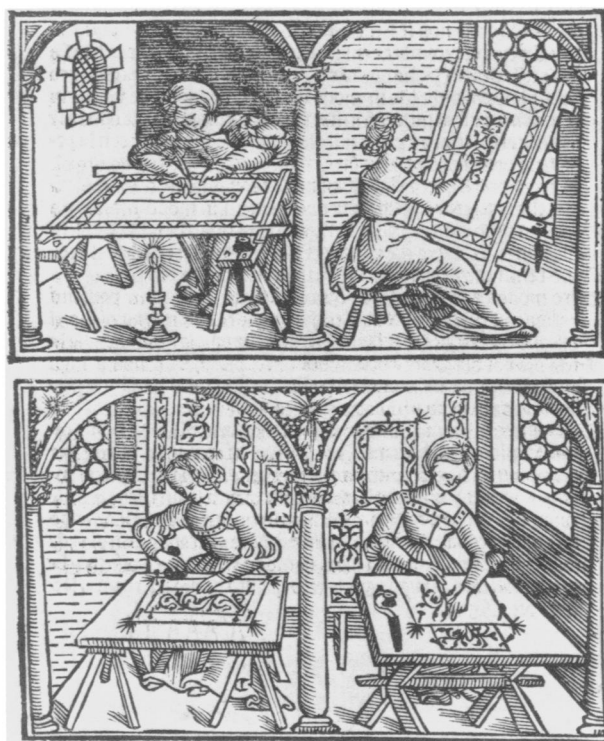
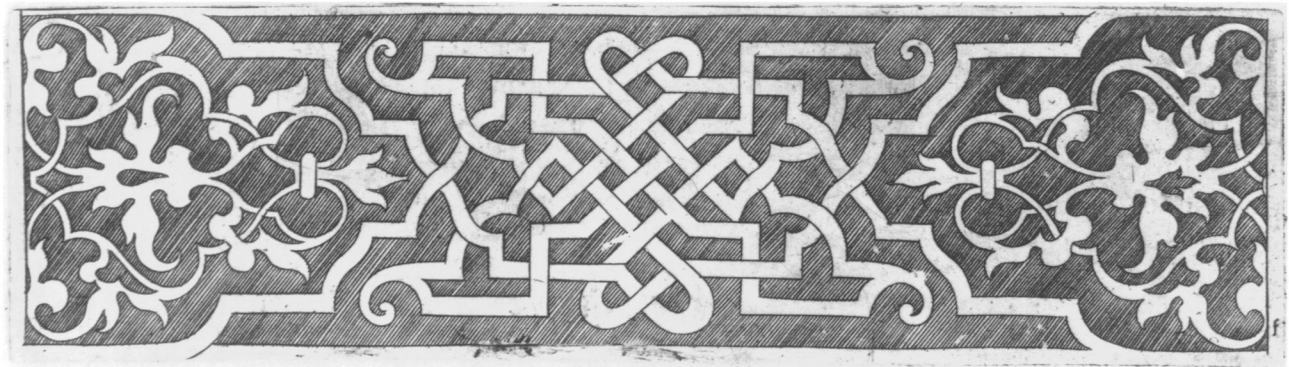


FIGURE 6
Alessandro Paganino, Woodcut showing transfer of patterns, *Libro quarto de rechami* [Toscolano, about 1532], leaf AAAA iiv. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 48.40



FIGURE 7
Master f's signature, enlarged detail of Figure 8

FIGURE 8
Signed by Master f, Engraved strapwork ornament. Berlin Kunstbibliothek, no. 527, 95.402 (photo: Kunstbibliothek)



thought to be Venetian and was once, though he is no longer, identified as Domenico da Sera il Franciosino.⁵ His patterns contain Islamic elements which, in the sixteenth century, were presumably more apt to be found in Venice than elsewhere in Italy. He put the letter *f* on a few of his engravings (Figure 7), and it is probably a signature since it never appears with numbers or other letters which might indicate that the plate was part of the *f* gathering of a book, or set *f* in a series of plates. Of some fifty to sixty engraved patterns which are possibly by Master *f*, only six are signed. With the exception of the set of *protractions* published by Cock, all of them are horizontal strips,

whether they are signed or not. The patterns are usually about 10 by 2 or 3 inches with almost no margins, and occur separately. If Master *f* ever issued these engravings as a book, not one copy is known. Some of them, however, were copied in woodcut and published in Venice by Giovanni Andrea Vavassore in *Corona di racammi* about 1530. A year or two later the Venetian printer and publisher, Nicolo d'Aristotile called Zoppino, copied the Master *f* patterns as published by Vavassore, and he was in turn copied in 1534 by Heinrich Steyner in Augsburg. Lotz implies that anyone wishing to learn more about Master *f* should study the patterns in Vavassore.⁶

5. No one seems to have written about Master *f* before 1926, when Berliner said about some plates reproduced in his *Ornamentale Vorlageblätter* (p. 35, pls. 83–86): “Wahrscheinlich oberitalienischer Meister F. Lebensdaten unbekannt. Vielleicht identisch mit Domenico da Sera, genannt il Franciosino.” By 1933 Lotz noted (*Modelbücher*, p. 123 n. 1) that he and Berliner no longer thought Master *f* and Il Franciosino were the same person. Recently John Hayward, *Virtuoso Goldsmiths and the Triumph of Mannerism 1540–1620* (London, 1976) p. 75, has re-

iterated the identification of Master *f* as Domenico da Sera for reasons not specified, and says “the first printed pattern book of mauresques to appear in Europe is signed by the master ‘F.’” Hayward evidently thinks the signed, loose patterns (Figures 7–11) are also part of the *Formes de diverses protractions*; the Stockholm facsimile shows that they are not. To my knowledge no one has ever seen or found any record of a book with the signed patterns.

6. Lotz, *Modelbücher*, p. 63.

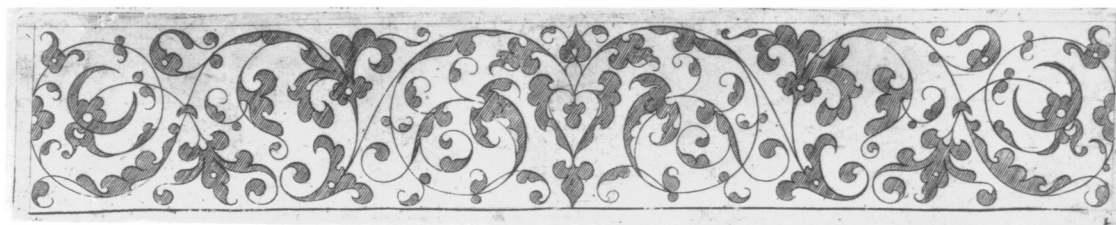


FIGURE 9
Signed by Master f, Two engravings of leaf ornament. Berlin Kunstbibliothek, no. 527, 95.259 and 95.260 (photo: Kunstbibliothek)

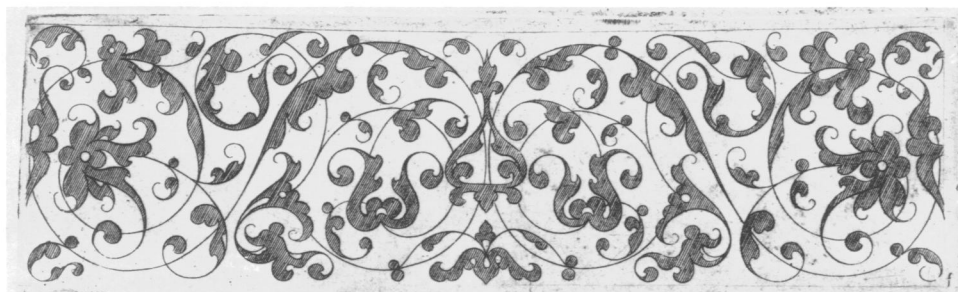


FIGURE 10
Signed by Master f, Engraved leaf ornament with ties. Berlin Kunstbibliothek, no. 527, 95.399 (photo: Kunstbibliothek)



MASTER f's SIGNED PATTERNS

The six signed patterns are of four types. According to Lotz, the first is a development of Islamic designs (Figure 8). This type is composed of what he called braided-work and Hind called strapwork,⁷ alternating with the style of leaf ornament found in the Near

East. The so-called braided-work occurs earlier in Italy in the work of Nicoletto Rosex da Modena, whose two signed examples were presumably made about 1500–12, the only firm dates for Nicoletto's work. When Master f made his patterns can only be said to be earlier than about 1530, the date of their publication by Vavassore.⁸

7. Arthur M. Hind, *Early Italian Engraving* (Washington and London, 1948) V, p. 137, no. 110.

8. The statement that Vavassore copied Master f instead of the other way around is nowhere explained. Since both the woodcuts and the engravings are undated and since little is known about any of these artists and publishers, the answer must lie in the fact that woodcuts, being cheaper and quicker to

produce for an increasing demand, would have postdated the engravings. Also, the woodcutter has somewhat coarsened the patterns, and it is said that copyists are apt to simplify the designs they copy, although there are examples of artists elaborating, not simplifying, borrowed designs. The most obvious proof of who copied whom is always a comparison of established dates, which is impossible in this instance.

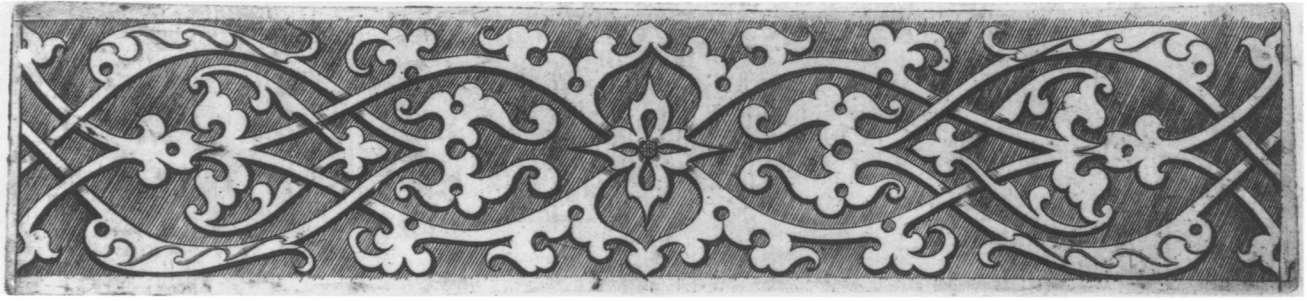


FIGURE 11

Signed by Master f, Engraved strapwork and pierced leaf ornament. Berlin Kunstbibliothek, no. 527, 95.404 (photo: Kunstbibliothek)

Master f and Nicoletto used a band or flat ribbon—a reed, not a willow twig or cord as used in the Leonardo Academy knots that Dürer copied. These flat bands or ribbons, geometrically intertwined, in some cases go right through the edge of the frame or become part of it.

The second type of pattern signed by Master f is a shaded, stylized leaf pattern linked by curvilinear scrolls on a white ground (Figure 9). There seem to be only two such patterns by Master f, and, indeed, they are so uncharacteristic that if they were not signed they might be attributed to Virgil Solis, Cornelis Bos, or Balthasar Sylvius, since this type was endlessly repeated and developed by them. Because Master f must have been an accomplished designer before 1530, it appears that if these artists—who worked slightly later—did not copy him, they designed variations on his themes.

The third type signed by Master f is related to the second in that it consists of the same shaded leaf patterns connected by scrolls on a white ground, but it differs in that it has bands, probably derived from ironwork, tying the elements together (Figure 10). These patterns are not in Vavassore or Zoppino, but one appears, almost unrecognizably, in Giovanni Antonio Tagliente's *Opera Nuova* (Venice, 1530) with the pattern white against a black background.

The fourth and last type of signed pattern (Figure 11) is composed of interlaced strapwork combined with stylized leaves pierced by circular holes in the same fashion as the patterns in *Formes de diverses pro- tractions*, especially plates 8, 19, and 20, as well as our own drawing (Figure 1).

MASTER f's UNSIGNED PATTERNS

Unsigned patterns thought to be by Master f, in addition to those which belong to the same types as the signed ones, fall into four main categories with variations.

The Broken Branch

This motif occurs in the lower right-hand corner of our drawing (Figure 1). Although no signed example has yet turned up, the Berlin Kunstbibliothek has two broken branch engravings attributed to Master f (Figure 12), which are repeated by woodcuts in Vavassore and Paganino (Figures 13, 14). They illustrate Lotz's suggestion that woodcut patterns published in these books, but unknown among Master f's signed engravings, may be copies of his lost or unsigned designs.

The broken branch is sometimes a grapevine and is often arranged in interlinked S shapes fastened together with ties. In an eighteenth-century vellum scrapbook of prints known as the Romilly Scrapbook⁹ in the Metropolitan Museum, there is an unsigned and apparently unique engraved variant of two entwined broken branches, which may be by Master f (Figure 15). Without the ties, and with a slightly tapering design instead of the usual double-S boughs, it has a horizontally lined background.

9. So called because it contains the bookplate of Peter Romilly, who died in 1784.

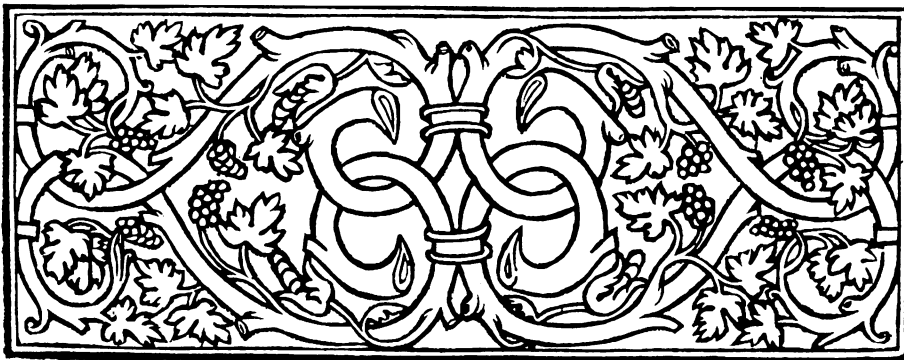
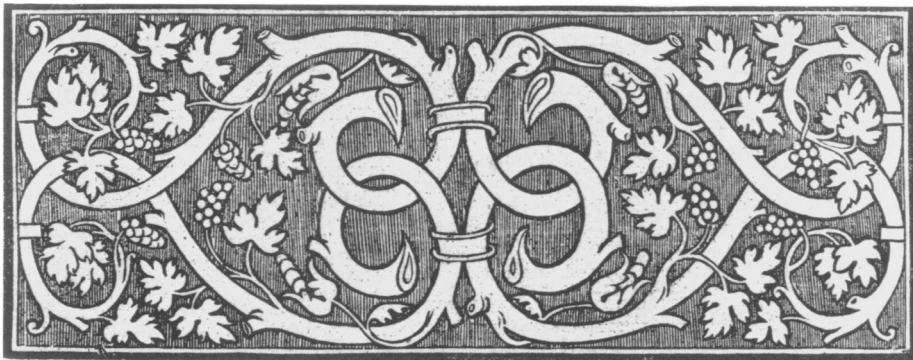
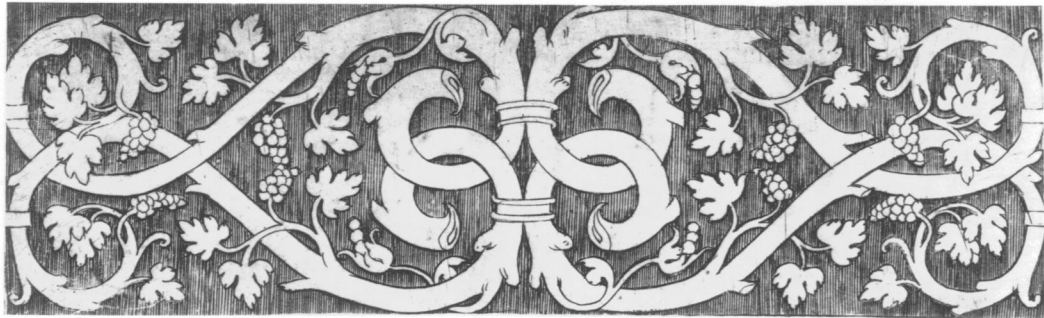
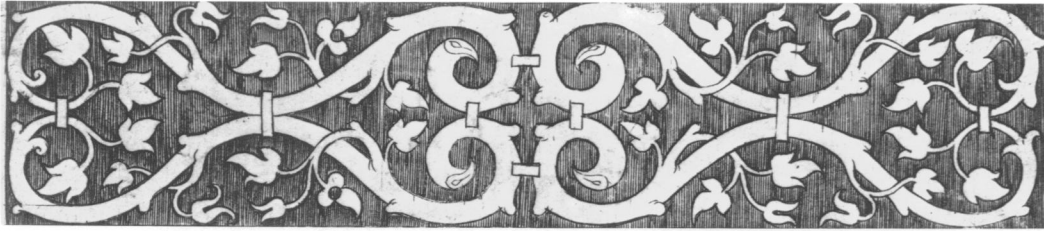
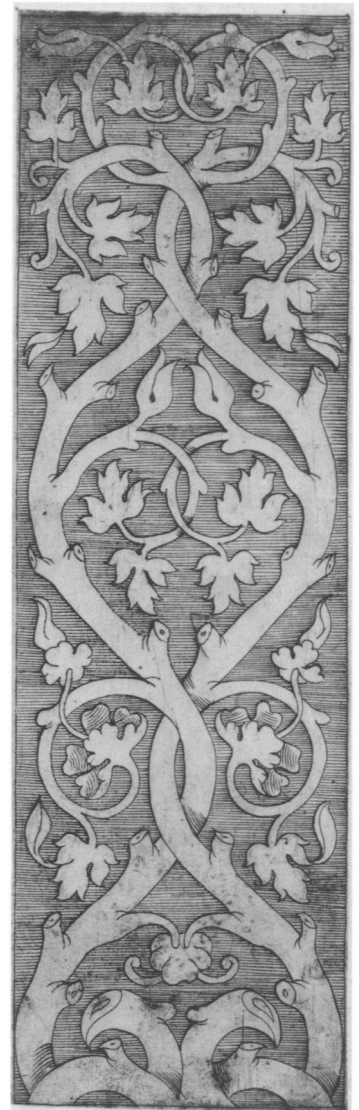


FIGURE 12
 Attributed to Master f,
 Two engravings of double-S broken branch pat-
 tern. Berlin Kunstbiblio-
 thek no. 527, 03.241 and
 28.253 (photo: Kunst-
 bibliothek)



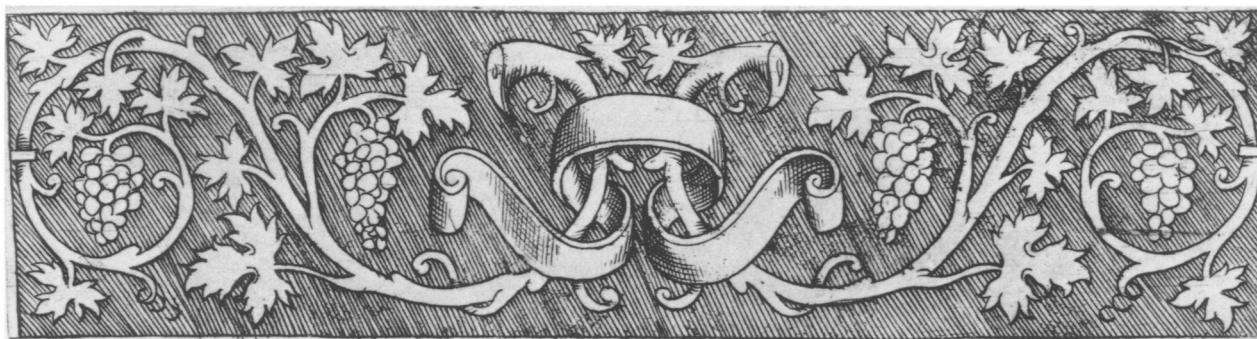


FIGURE 16
Attributed to Master f, Engraved variant of the broken branch pattern. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 53.600.464

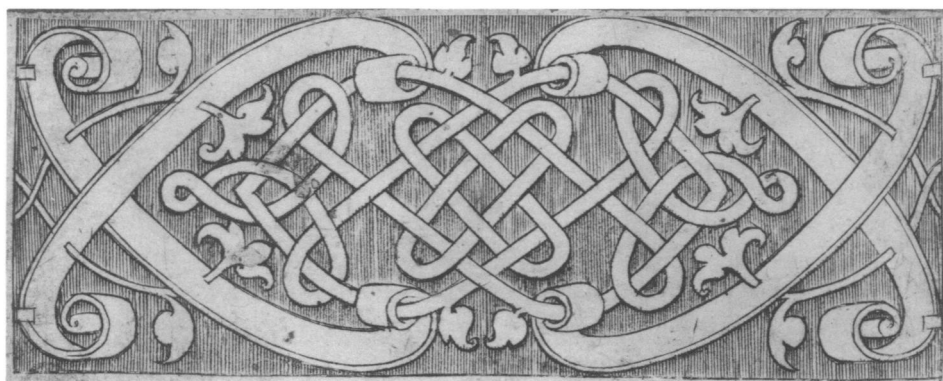


FIGURE 17
Attributed to Master f, Engraved scroll ornament. Romilly Scrapbook, detail of leaf 34

facing page

FIGURE 13
Giovanni Andrea Vavassore, Woodcut, *Corona di racami* (Venice, 1530?), leaf 19r. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 32.54.1

FIGURE 14
Paganino, Woodcut, *Libro quarto de rechami*, leaf 14r. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 48.40.

FIGURE 15
Attributed to Master f, Engraving with the broken branch pattern, Romilly Scrapbook, detail of leaf 34. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 47.79.1

Another variant of the broken branch pattern is one with a scroll binding two branches together (Figure 16), and although it too is unsigned, both Berlin's Kunstbibliothek and the Metropolitan Museum attribute their impressions to Master f.

A logical development of this pattern shows the branch eventually dropping out, leaving the scroll alone to frame the braided knot. The Romilly Scrapbook contains a unique engraved example of this variant (Figure 17), which is here attributed to Master f.¹⁰

10. The word unique in this context is, of course, of only temporary significance. It means simply that no other example has yet been found; publication may expose others. That so many of Master f's engravings are now called unique is not surprising. Such prints were of no interest to the world at large for four centuries, and were inevitably roughly handled by those who used them. If they survived, they are apt to be found today in protective hiding places like scrapbooks.



FIGURE 18
Attributed to Master f
(Berliner) and to Enea Vico
(Bartsch), Engraved dog-
faced leaf creatures. The
Metropolitan Museum of
Art, Harris Brisbane Dick
Fund, 24.10.14(2)



FIGURE 19
Engraving signed E.V., not
described by Bartsch. Rom-
illy Scrapbook, detail of leaf
34

The Dog-faced Leaf Creatures

One of the many unsigned patterns attributed to Master f has also been attributed to Enea Vico (Figure 18). Two angry creatures, with heads facing away from each other, have one of their front paws on a vase between them; their leafy tails flourish sideways

to the edge of the horizontal strip of ornament. The background has been shaded by regularly spaced parallel strokes going from the upper left to the lower right.¹¹ This engraving was listed by Bartsch as the work of Enea Vico (1523–67);¹² Berliner attributed it

11. This raises the question of whether a designer of horizontal strip ornament would change the direction of the lines used to shade the background. In Master f's signed prints the parallel shade lines go from upper right to lower left: ///. Although it seems logical that a designer, if right-handed, would ordinarily shade the background of his prints in the same direction, the evidence here is inconclusive because unsigned prints attributed to Master f are shaded in all four directions: ///, \\\, |||, or ≡. There is no reason to suppose that prints not shaded in the same direction are not by Master f; in any case they could be Master f's patterns engraved by someone else. For example, Spain's Biblioteca de el Escorial owns nine unsigned plates which are attributed to Master f; Aurora Casanovas, "Catálogo de la Colección de Grabados de la Biblioteca de el Escorial," *Anales y Boletín de los Museos de Arte de Barcelona* 16 (1963–64) p. 348. The measurements are given as 26–31.5 ×

19.2–22.5 cm. Judging from photographs, these nine sheets with four or five patterns apiece seem to have been printed from only nine copper plates. Occasionally the individual patterns are numbered, but inexplicably, on none of the nine plates do the numbers run consecutively, although the numbers too appear to have been engraved. Several of the patterns are identical to some in Berlin, but they were not printed from the same copper plates. Two of the matching patterns in Berlin are signed f, from which it appears that the Escorial plates are copies, although it is dangerous to say so without having seen them. In the circumstances, one must assume that until proved otherwise all the Escorial patterns are by Master f, no matter who engraved them.

12. Adam Bartsch, *Le Peintre graveur* (Leipzig, 1867) XV, p. 356, no. 452.

to Master f because it appeared to him earlier than Vico and not exactly in his style. Vico's style, however, is almost impossible to know since he was a copyist rather than a designer. Of the 494 prints listed by Bartsch as his, less than one quarter were signed by Vico as the inventor or designer. His name or initials, however, identify him as the engraver of other artists' paintings, drawings, sculpture, bronzes, and coins.

One tenuous point favors an attribution of the angry leaf creatures to Vico. Our impression is a restrike printed on unwatermarked eighteenth-century paper, together with another plate of Vico ornament signed E.V.,¹³ and it is bound in a book with restrikes of Vico's rinceaux.¹⁴ These rinceaux, however, are not signed, and look like nothing else engraved by Vico; in spite of Bartsch's observation, "Les estampes d'Enée Vico offrent une grande variété de manières,"¹⁵ this set may eventually drop out of any catalogue of Vico's work.

If Master f is the designer, this is his only known print with a figural element, and in my opinion its attribution should be placed in a temporary limbo until more proof appears. The closest one can come to Master f in the work of Enea Vico is an unpublished engraving in the Romilly Scrapbook (Figure 19). It is signed E.V. under the inscription *Per Capelli la meta*. A semicircular pattern with stylized leaves and branches tied together, it is, I am told, half of an embroidered hood or cap, although without the inscription one would assume it was a design for an ironwork grille, perhaps a lunette for the top of a round-headed window. Vico was not born until 1523, by which time Master f was already using leaves and branches in this fashion. All of the patterns so far attributed to Master f are rectangular and have no text.

Patterns for Specific Uses

Some time ago the Metropolitan Museum acquired two clumsily engraved sheets of patterns (Figures 20, 21), which come from a book whose identity has not yet been established. A second impression of one sheet (Figure 20), also completely separate and out of context, belongs to the Rijksprentenkabinet in Amsterdam, where it is attributed to Master f. The patterns on both leaves are evidently associated with specific although undetermined objects, a phenomenon unknown elsewhere in the work of Master f: in

general his patterns exist to be adapted for anything by anyone with the wits to use them. The pattern in Figure 20 shows a narrow border and a double edging with a terminal design like others to be found in Paganino's *Libro quarto de rechami*. The second sheet shows what appears to be a cloth with two border patterns of unequal length unaccountably side by side within a shaded edging (Figure 21). The laid but unwatermarked paper tells little or nothing; the copper plates from which the sheets were printed were worn out. The patterns on both sheets are fairly like a design with narrow borders in the Escorial (Figure 22), which also contains a double border with a terminal, but the execution is far from the crisp engraving associated with Master f. Rather, it is extremely similar to the crude and careless technique to be seen in patterns published by Tommaso Barlacchi, who signed himself TOM. B. F. (Figure 23). The F. after his name stands for *fecit*, implying that he did the engraving himself, unlike the *Tom. Barl. excudit 1541* he used as the publisher of Enea Vico's engraved copies of *Leviore et extemporaneae picturae* by an unidentified Italian engraver.

Circular Patterns

A few circular patterns within rectangles appear in *Formes de diverses protractions* (Figure 24). Perhaps circular patterns without rectangular borders can now be added to Master f's oeuvre. The last two gatherings of a small scrapbook in an eighteenth-century cartonnage binding present some twenty-five patterns (Figures 25, 26) carelessly sewn in upside down behind a collection of shields and rectangular patterns. The latter are inscribed with instructions for bookbinders written in Spanish with an Italian flavor. The rectangles as well as the circles are drawn in pen and brown ink on paper watermarked with an eagle, identified by Briquet as Florentine paper dating around 1501.¹⁶ Arabic numbers appear on some of

13. Ibid., no. 453. There remains the question of the variation in Vico's signature. Usually Vico signed himself AE. V., but sometimes E.V. appears (G. K. Nagler, *Die Monogrammisten* [Munich, 1858] I, no. 509 and II, no. 1790). The variation can be accounted for quite simply by the difference between the Italian *Enea* and the Latin *Aeneas*.

14. Bartsch, *Le Peintre graveur*, XV, p. 358, nos. 455–466.

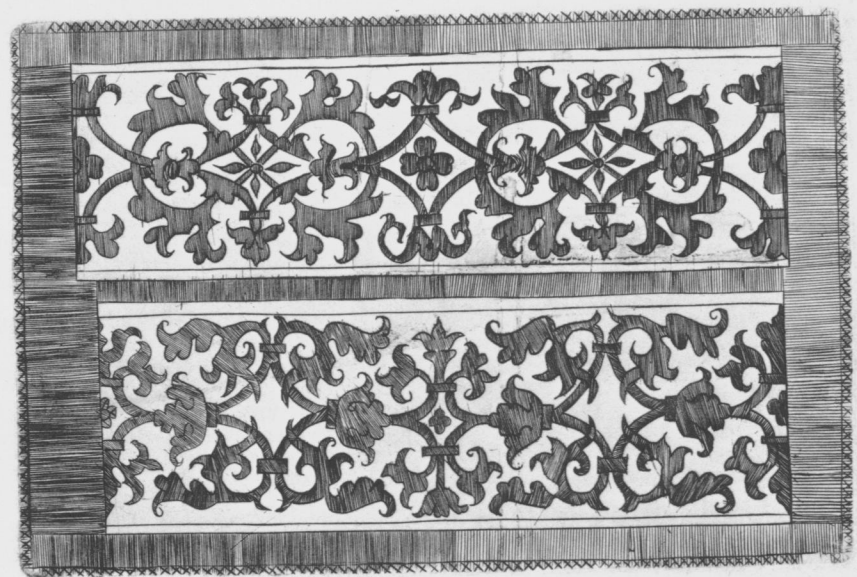
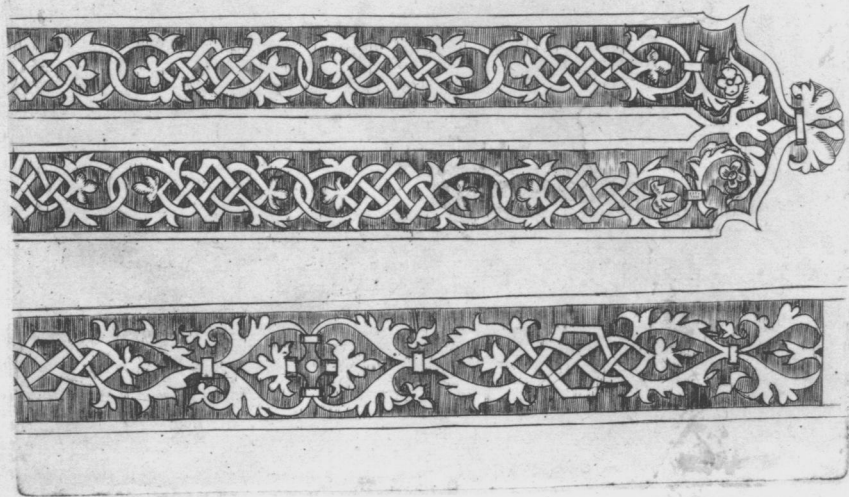
15. Ibid., p. 278.

16. C. M. Briquet, *Les Filigranes*, new ed. (Amsterdam, 1968) I, p. 24, no. 89.

Caricatura del L. Caraffa

*Disegno per la portina di S. Maria della Pace, ornamento di stoffa, per
cinture e fregi a gessato.*

*Il disegno è di stoffa, per la portina di S. Maria della Pace, ornamento di stoffa, per
cinture e fregi a gessato.*



*Disegno per la portina di S. Maria della Pace, ornamento di stoffa, per
cinture e fregi a gessato.*

FIGURES 20 AND 21

Attributed to Master f, Engravings cut from an unidentified book. The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 62.661.23-24

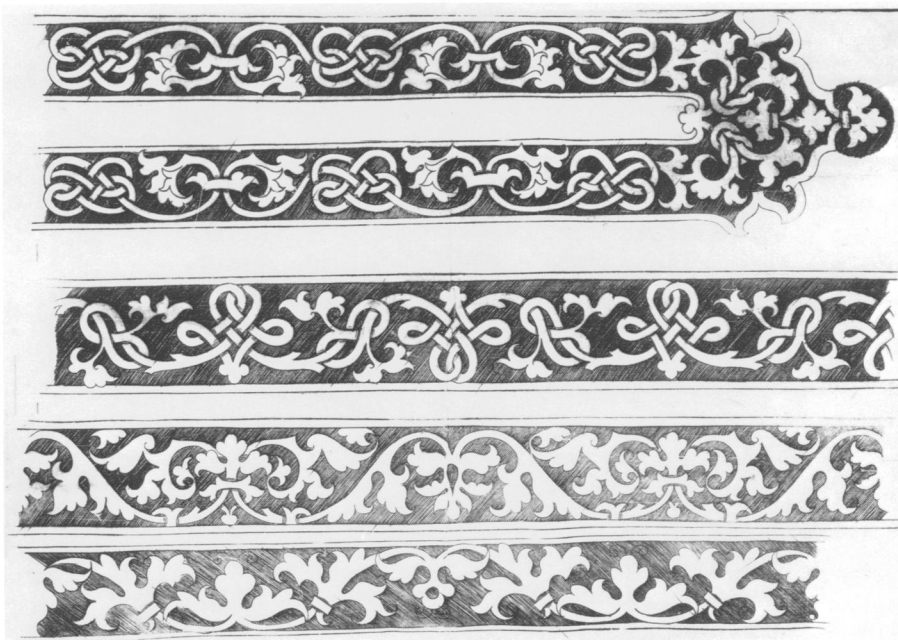


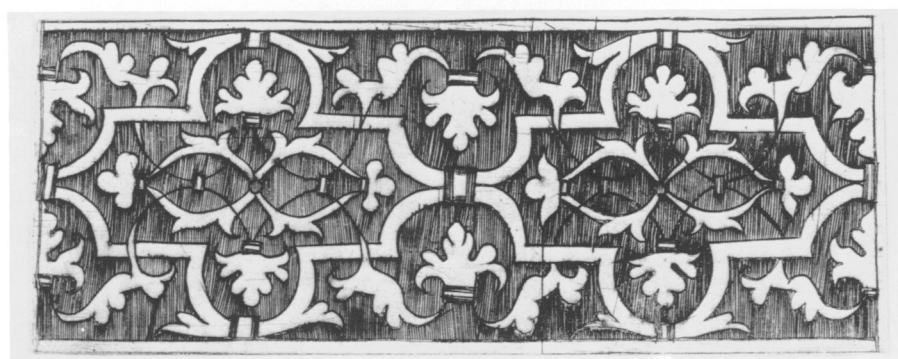
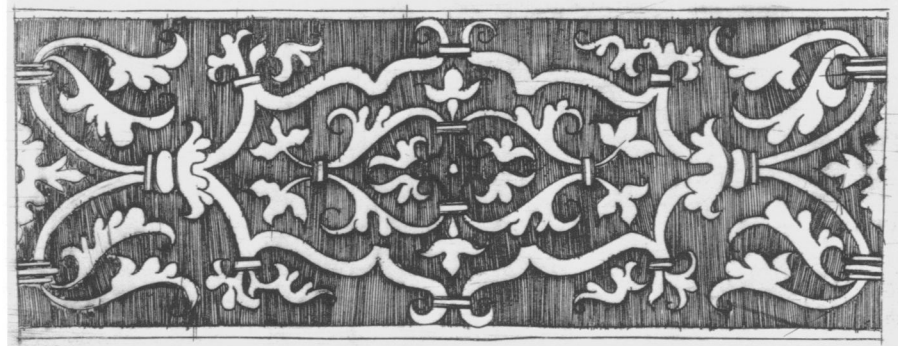
FIGURE 22

Attributed to Master f, Engraving with four patterns. Biblioteca de el Escorial, R N 2348 (photo: Escorial)



FIGURE 23

Three engraved patterns signed TOM. B. F. (TOMMASO BARLACCHI FECIT). The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 43.600.473-474



the circular designs, written in the center or outside the circle near its edge, always indicating the number of elements inside the design. Many of the circular patterns are pricked for transfer, and those which are not show compass holes and stylus indentations. Eighteen of the circular designs bear the letter *f*. Berliner wondered whether this was Master *f*'s signature, which it resembles. If not a signature, its recurrence and the absence of other letters must be explained. Could it too be a bookbinder's instruction? Several of the same circular patterns are to be found in the Uffizi's folder of unknown Italian seventeenth-century *pavimenti* drawings (Figure 27), but they do not appear in the Venetian woodcut books along with Master *f*'s borders.

Master *f* may continue to elude us; we are still unable to do more than guess that he worked in Venice—or perhaps one can only say North Italy—in the 1520s and 1530s. It would be comforting to know without any doubt that Master *f* designed and engraved the set of twenty plates of the *Formes de diverses protractions* and to know when he did so. Equally fascinating would be to know exactly how the copper plates arrived in Hieronymus Cock's Antwerp shop at The Sign of the Four Winds. Most exciting would be the recognition of a hypothetical book of engraved strip patterns like those illustrated in Figures 8–12, with a title page, a place of publication, a date, and Master *f*'s full name. Meanwhile, it seems useful to start with Master *f*'s six signed patterns, find related ones, and try to establish his oeuvre. Figures 28 through 102 illustrate strip patterns which may be by him, even though he was not necessarily the engraver.

ACKNOWLEDGMENTS

I would like to thank Olga Sichel for her help in sorting patterns and in translating various texts. Colleagues in various Print Rooms, especially Dr. Marianne Fischer of the Berlin Kunstbibliothek, have kindly suffered my tedious inquiries. Dr. Helmut Nickel has answered questions, and the late A. Hyatt Mayor was good enough to read this manuscript. Claire Greene has labored at great length to make my remarks understandable. I am in-

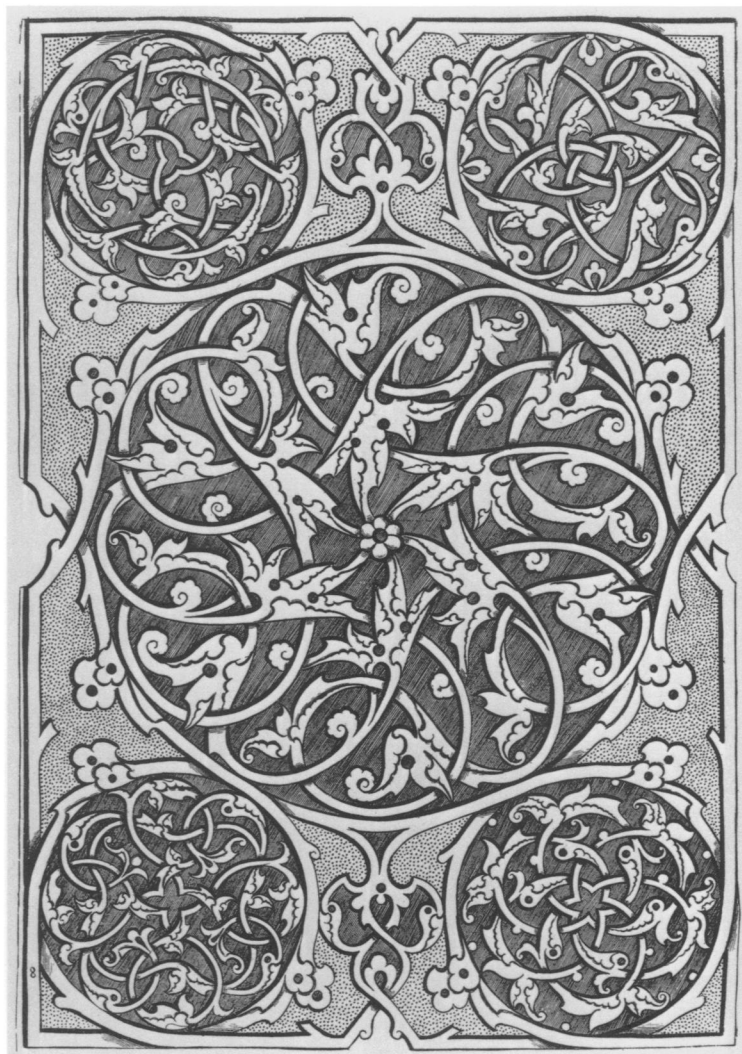
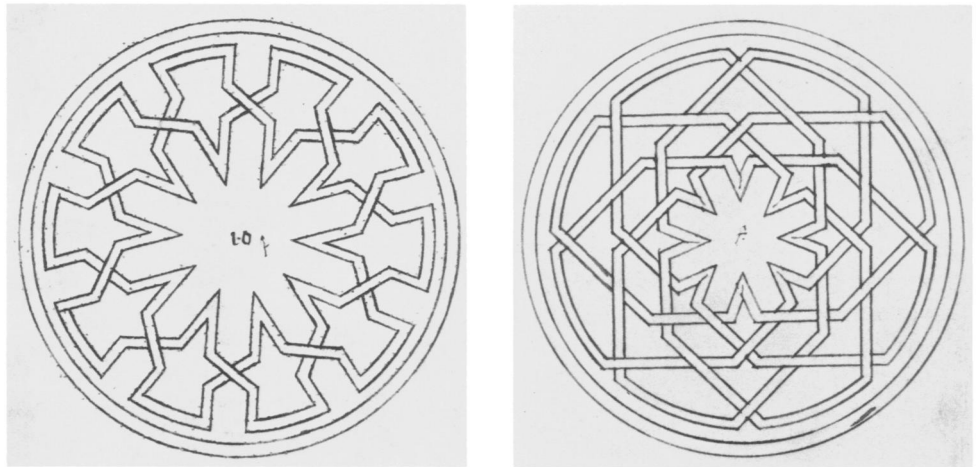


FIGURE 24
Attributed to Master *f*, Engraved pattern, pl. 8 of
Formes de diverses protractions (from facsimile)

debted to Dr. Theodore S. Beardsley, Jr., and Mrs. Martha Narváez of the Hispanic Society of America for their help with the book of pen drawings containing Master *f*'s circular patterns.

William M. Ivins, Jr., once said that lace and embroidery patterns had made a fool of him; I have only followed in his footsteps.

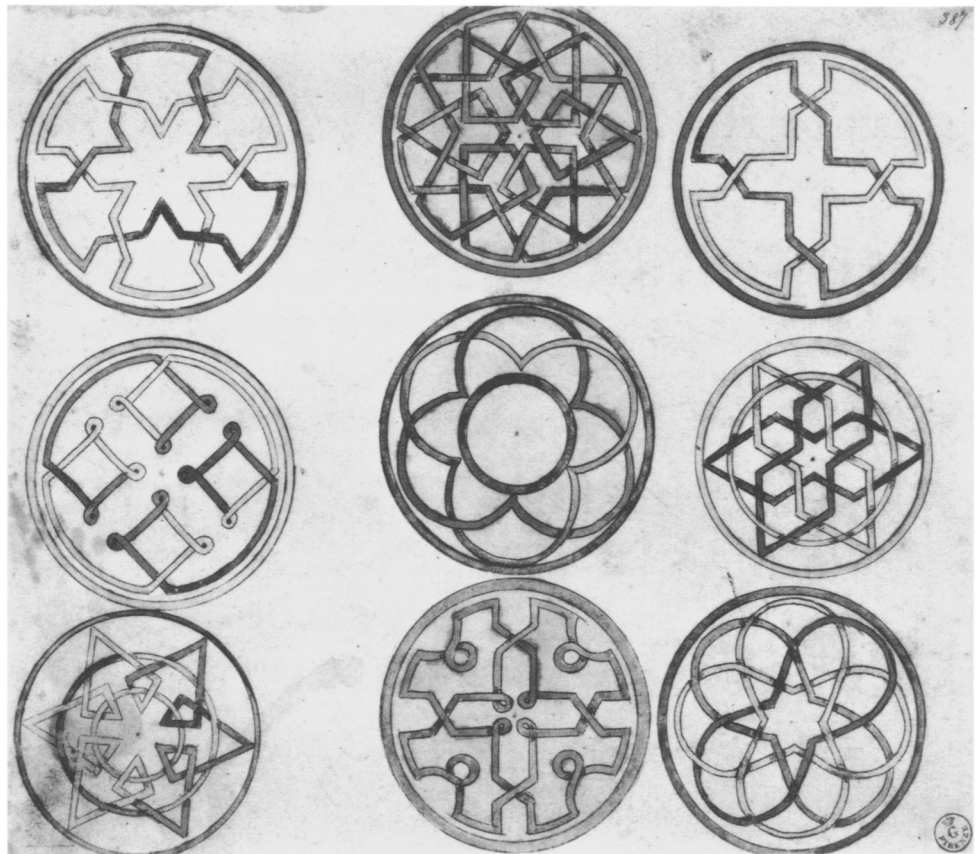


FIGURES 25 AND 26

Attributed to Master f, Pen drawings (leaves 5v, pricked, and 12v). The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 49.64.5

FIGURE 27

Unknown 17th-century artist, Drawings for inlaid pavements. Florence, Uffizi 387 (photo: G. F. S. G. Florence)



FIGURES 28–101

Patterns by Master f

To demonstrate the possible attribution of unsigned patterns, a number of patterns already reproduced are repeated in order to take their place in a progression. On the other hand, some patterns, like those with a broken branch, are illustrated only in the text. Moreover, it has not seemed necessary to reproduce in its entirety the *Formes de diverses pro-tractions*, since the Stockholm facsimile is complete. (Photos: from the sources named. Abbreviations: Berlin—Stiftung Preussisches Kulturbesitz, Staatliche Museen Kunstbibliothek Berlin; Escorial—Biblioteca de el Escorial)

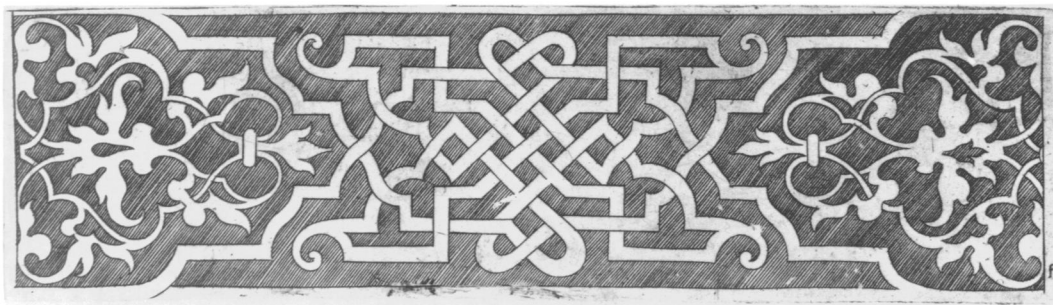


FIGURE 28
Berlin 95.402

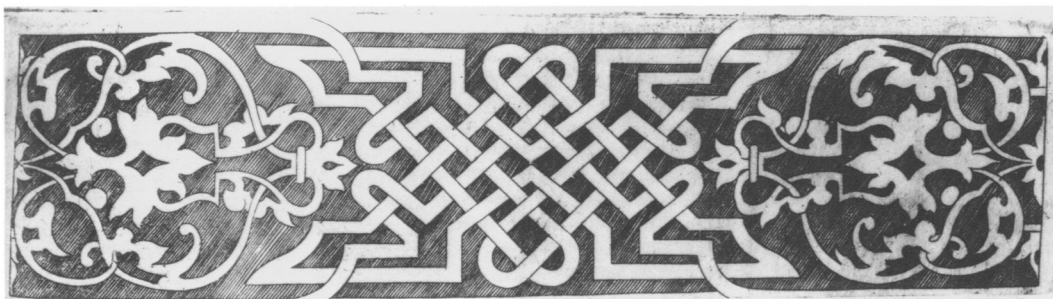


FIGURE 29
Escorial 2349(4)

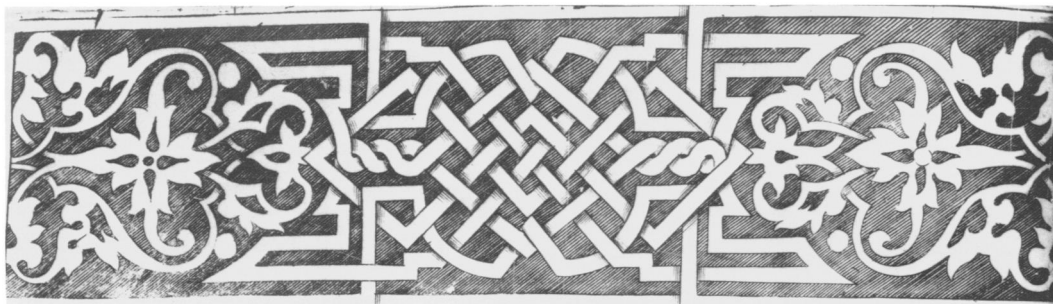


FIGURE 30
Escorial 2351(1)

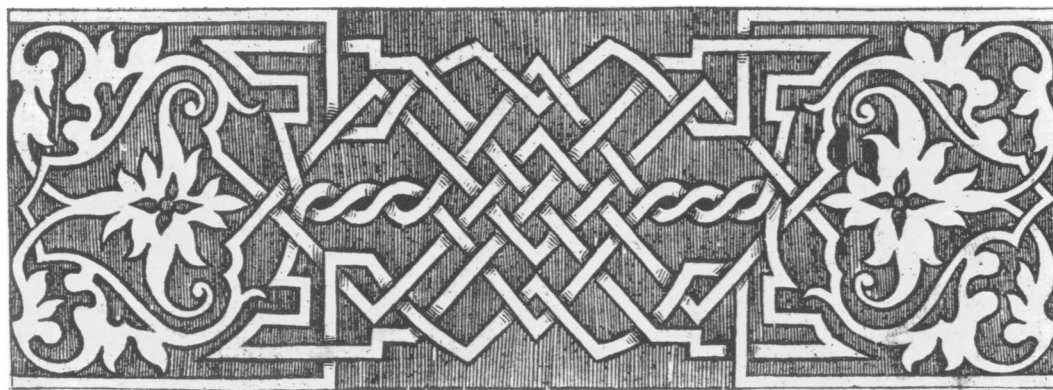


FIGURE 31
MMA 32.54.1, leaf
7r, detail

FIGURE 32
Escorial 2352(2)

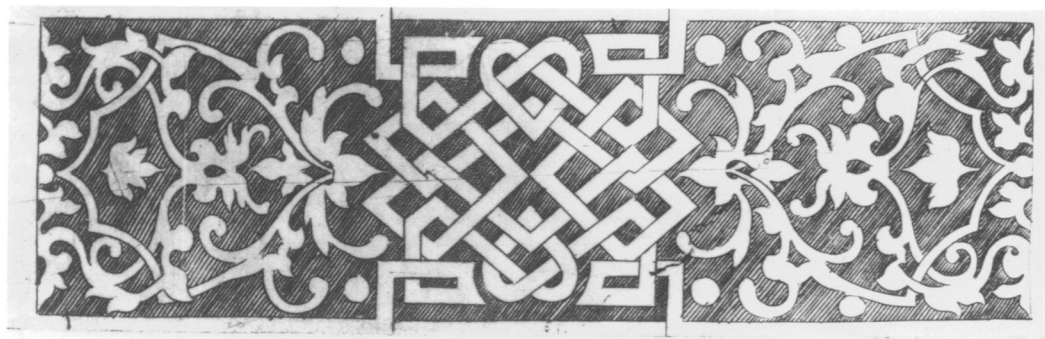


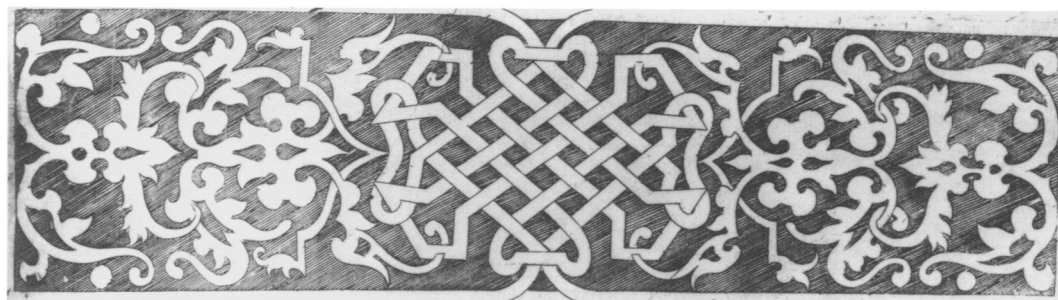
FIGURE 33
Escorial 2352(1)



FIGURE 34
Escorial 2355(2)



FIGURE 35
Escorial 2349(3)



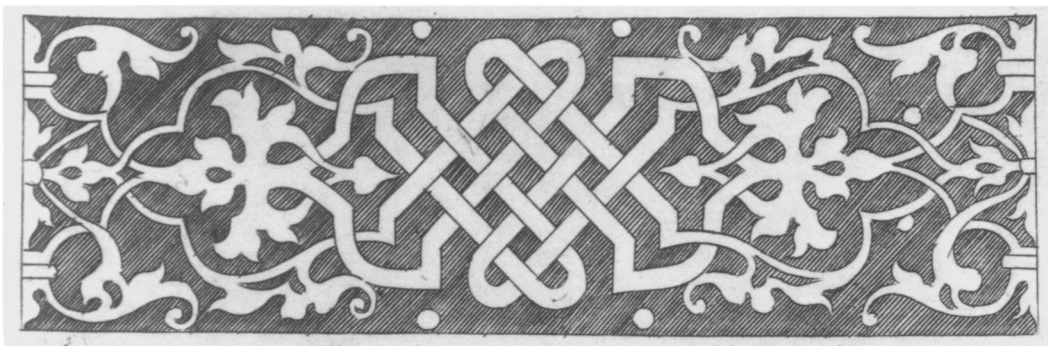


FIGURE 36
Berlin 03.247

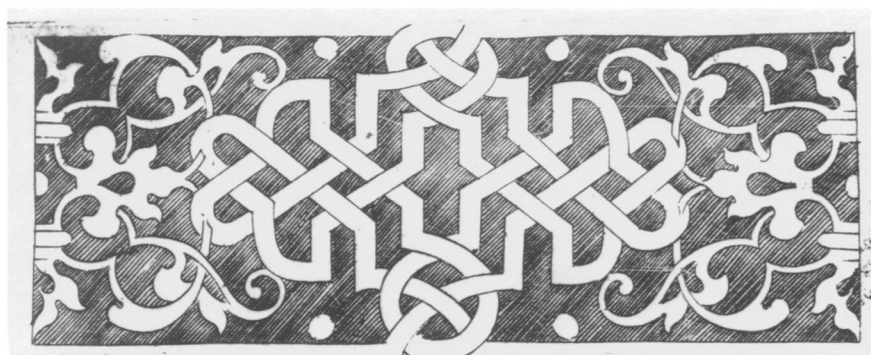


FIGURE 37
Escorial 2350(1)

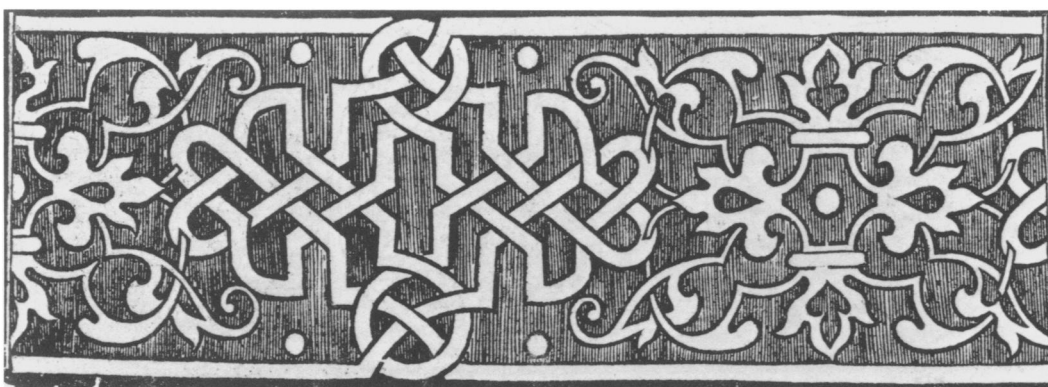


FIGURE 38
MMA 32.54.1, leaf
28v, detail

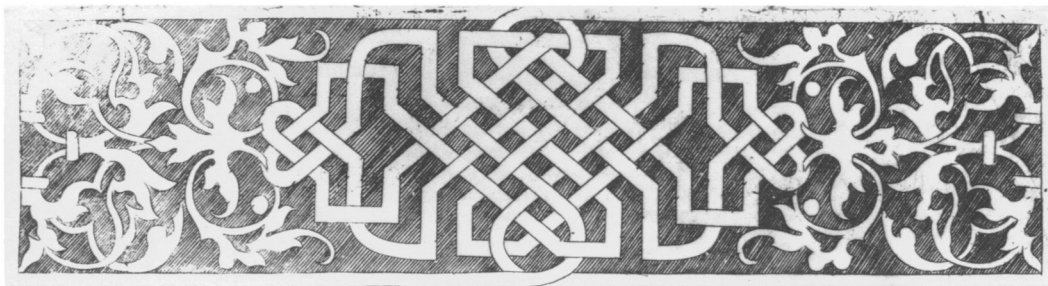


FIGURE 39
Escorial 2353(3)

FIGURE 40
MMA
53.600.467

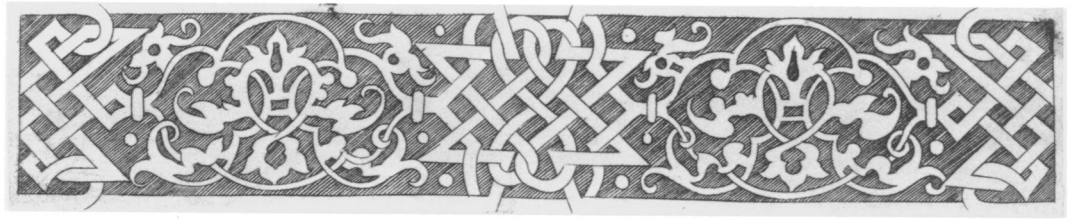


FIGURE 41
Berlin 95.400

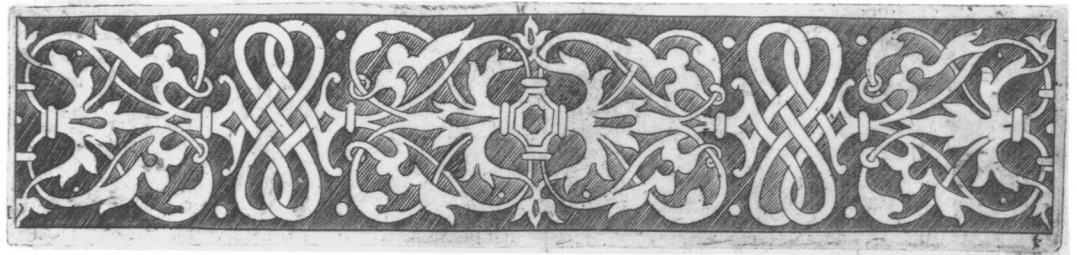


FIGURE 42
Escorial 2350(2)



FIGURE 43
Paris, Bibliothèque
de l'Arsenal,
Est.186.56





FIGURE 44
After Berliner, pl.
83, fig. 1

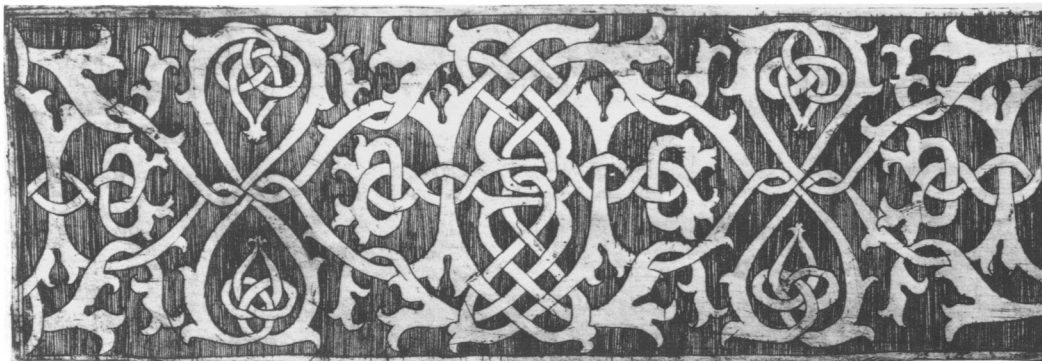


FIGURE 45
After Berliner, pl.
84, fig. 1

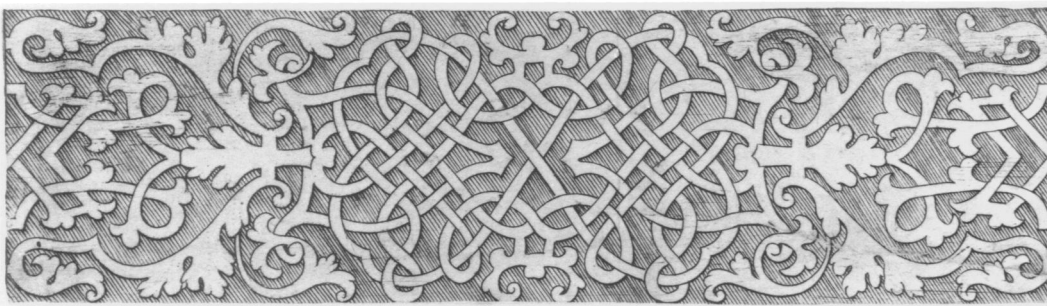


FIGURE 46
Berlin 03.244

FIGURE 47
Berlin 95.399



FIGURE 48
Berlin 95.258

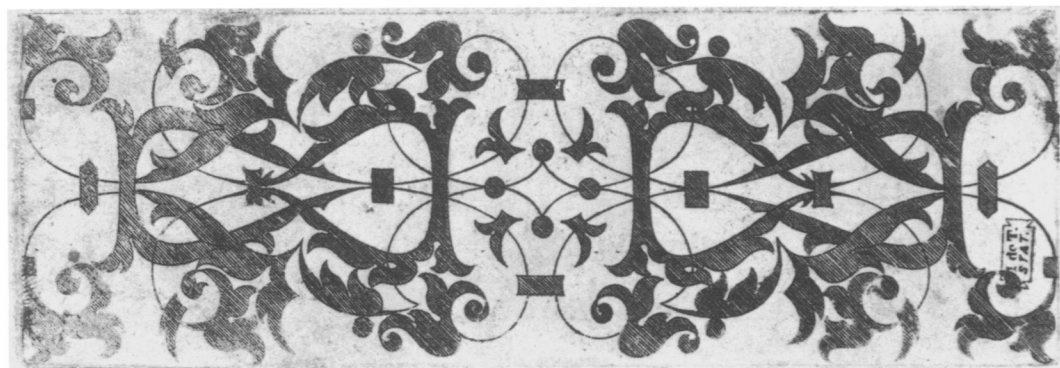


FIGURE 49
MMA 61.581.8

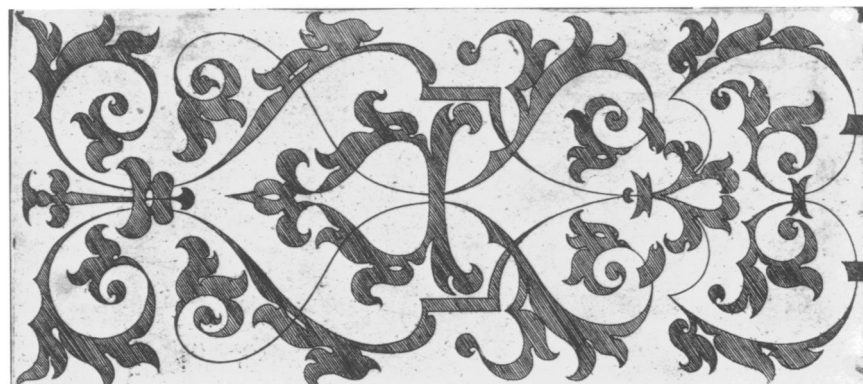


FIGURE 50
MMA 32.54.1, leaf
11r, detail

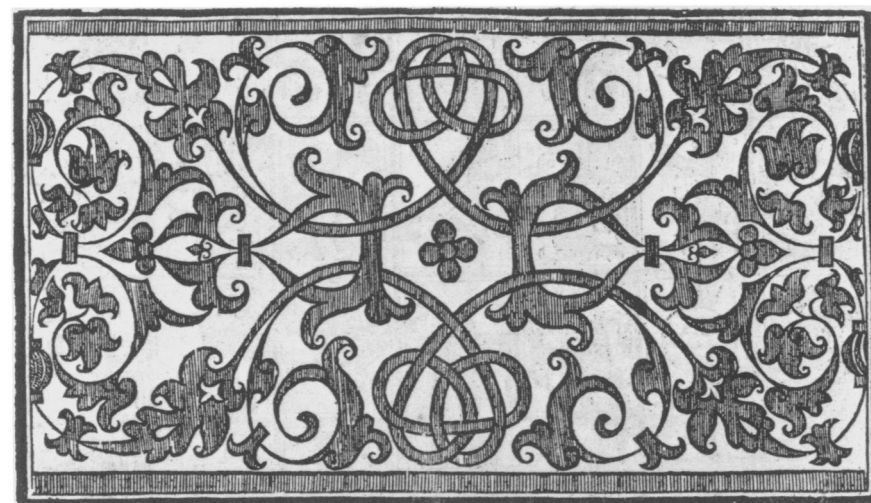




FIGURE 51
MMA 32.54.1, leaf
8v, detail

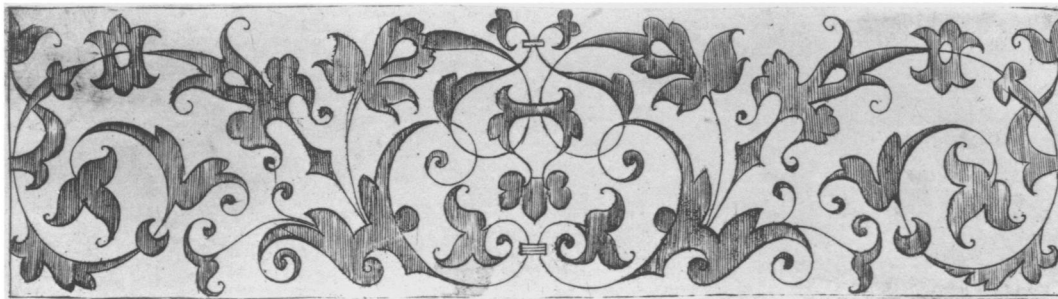


FIGURE 52
MMA 53.600.465



FIGURE 53
MMA 53.600.471



FIGURE 54
MMA 32.54.1, leaf
30r, detail

FIGURE 55
MMA 53.600.469

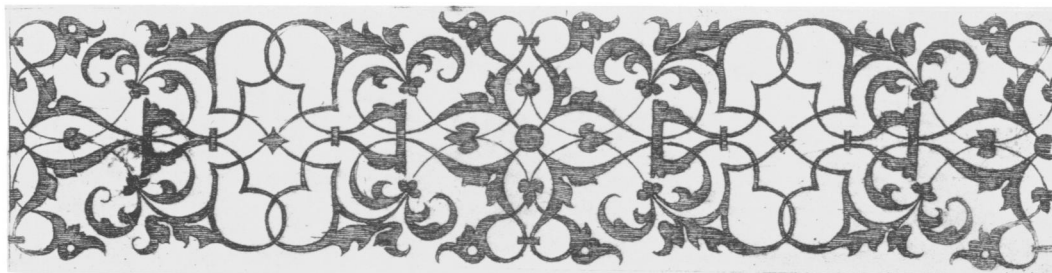


FIGURE 56
MMA 53.600.466

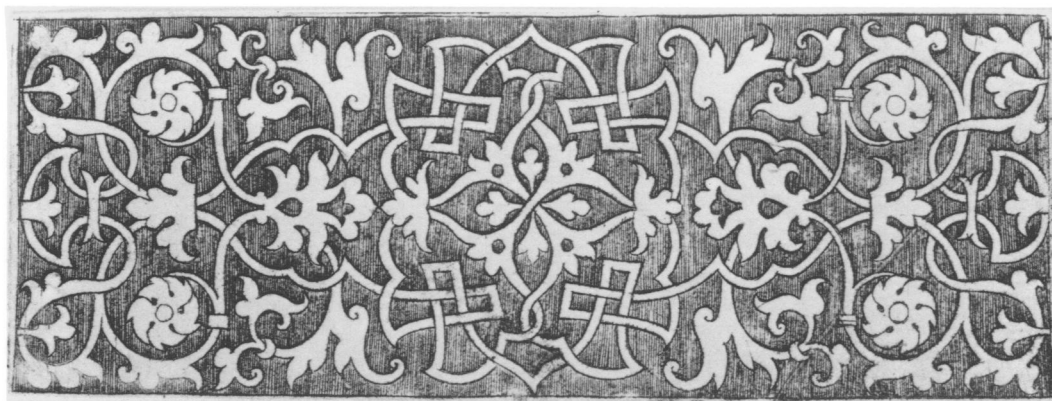


FIGURE 57
London, Victoria
and Albert Mu-
seum, E.79A '91

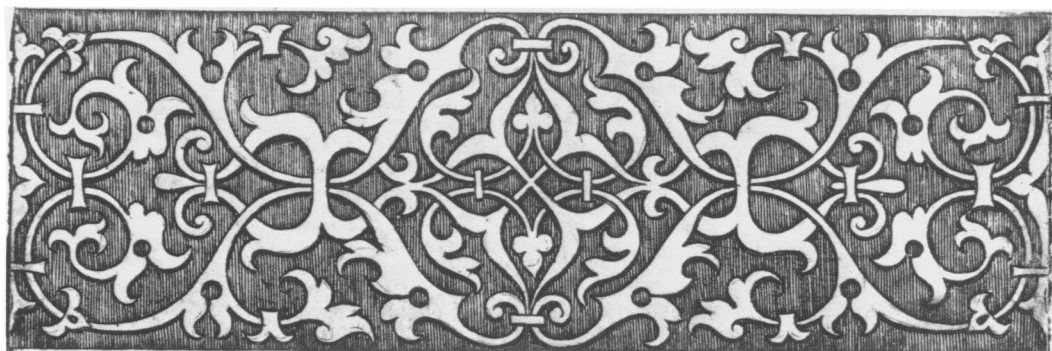
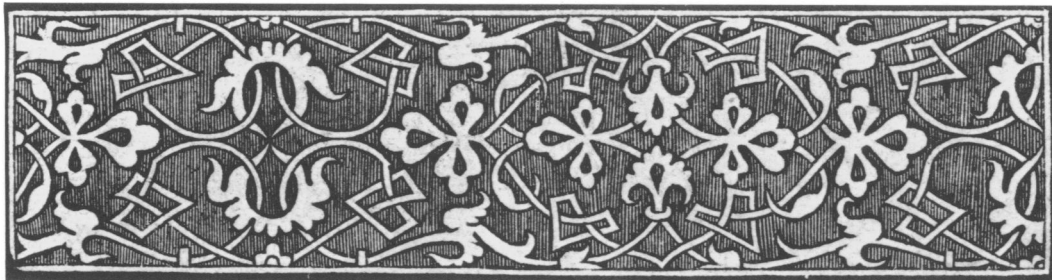


FIGURE 58
MMA 32.54.1, leaf
34r, detail



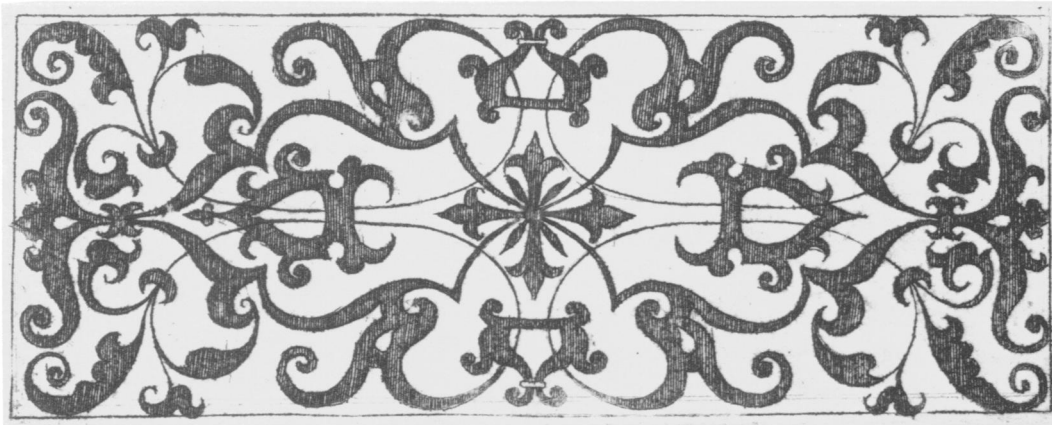


FIGURE 59
MMA 53.600.470



FIGURE 60
After Berliner, pl.
86, fig. 2

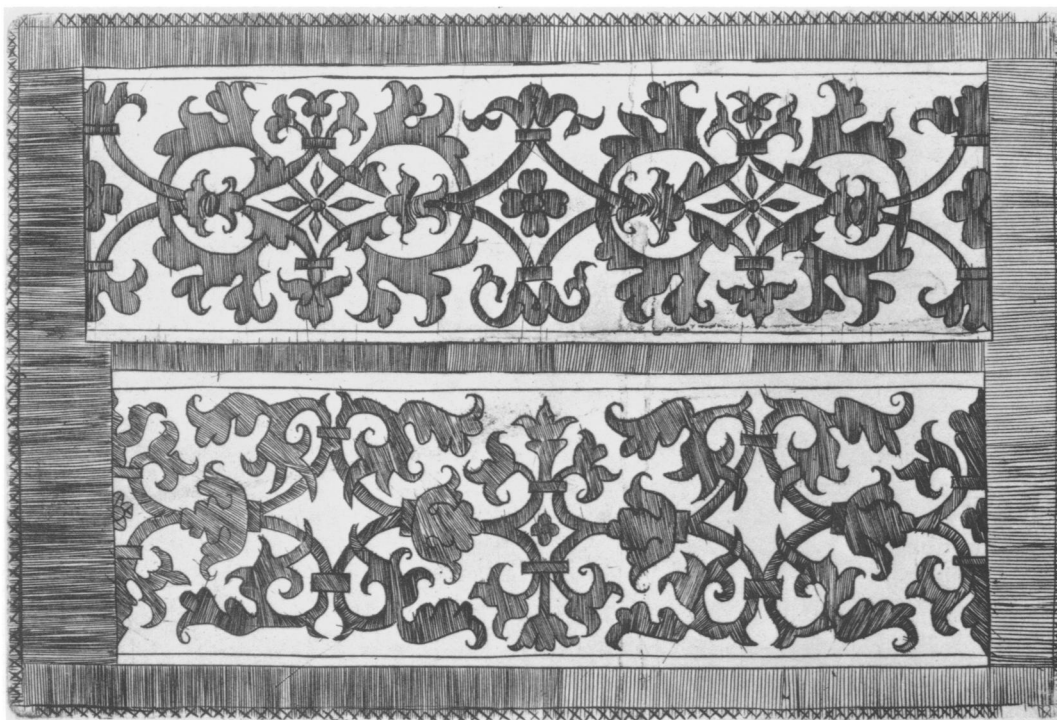


FIGURE 61
MMA 62.661.24

FIGURE 62
MMA 32.54.1, leaf
12v, detail

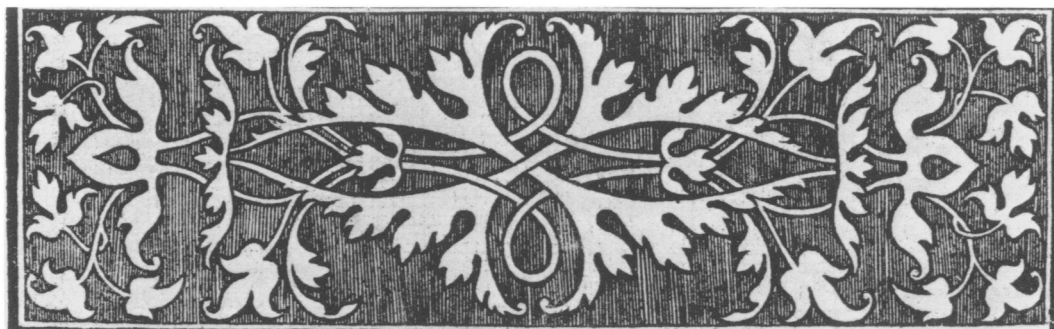
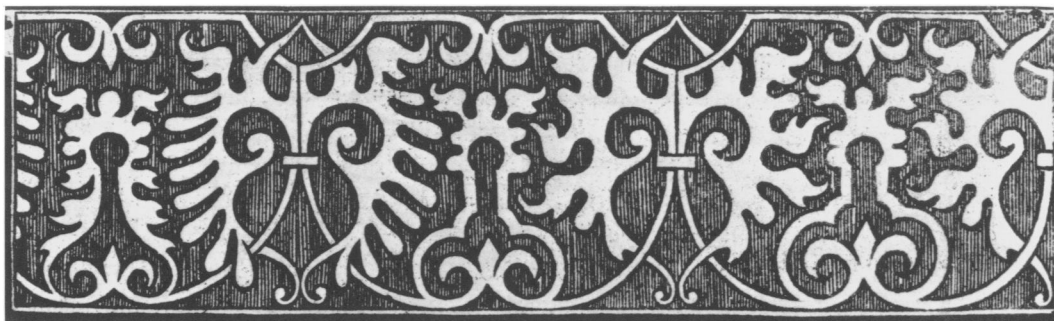


FIGURE 63
MMA 32.54.1, leaf
34r, detail



FIGURE 64
MMA 32.54.1, leaf
32r, detail



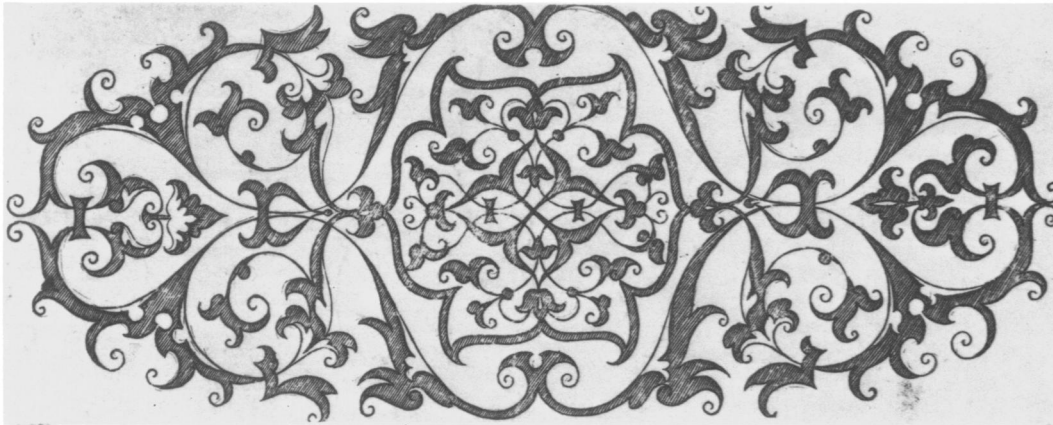


FIGURE 65
Berlin 03.238

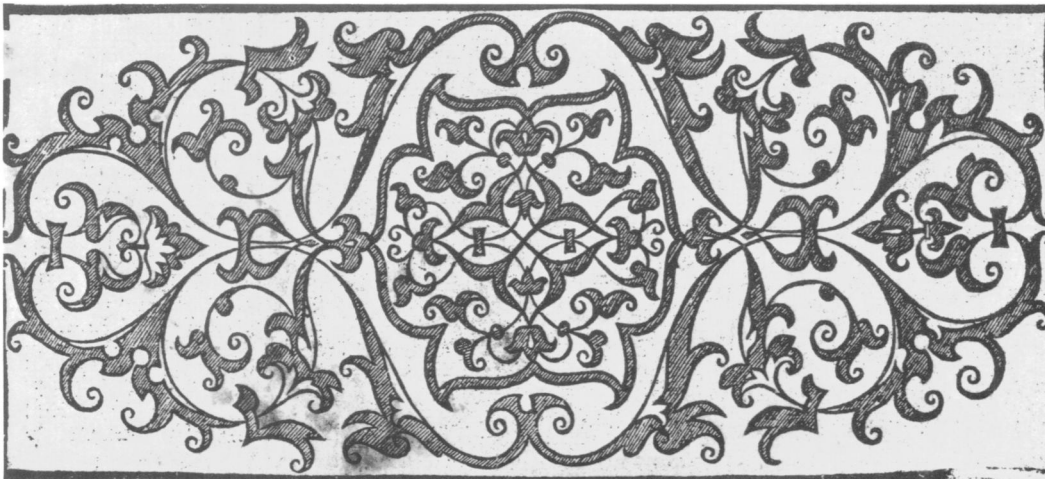


FIGURE 66
MMA 32.54.1, leaf
33r, detail

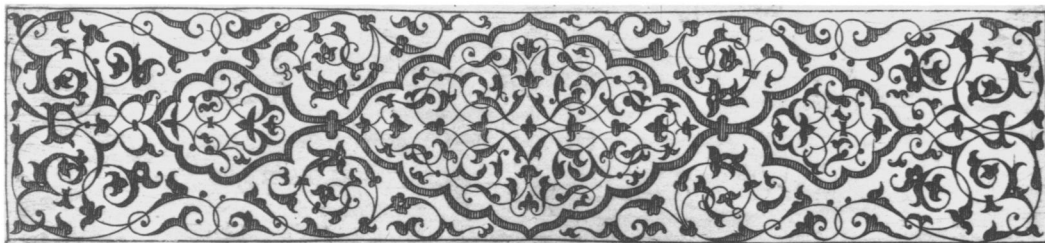


FIGURE 67
Berlin 03.245

FIGURE 68
Berlin 03.243

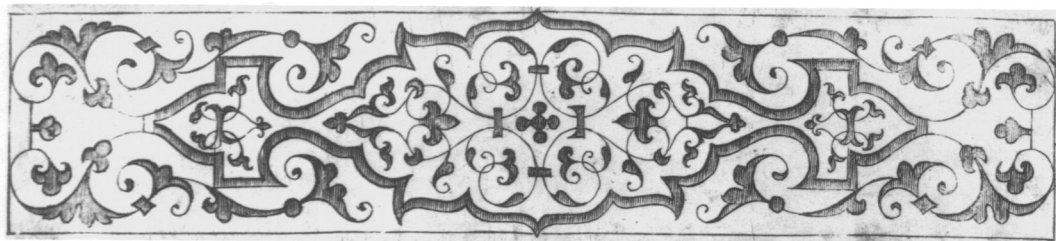


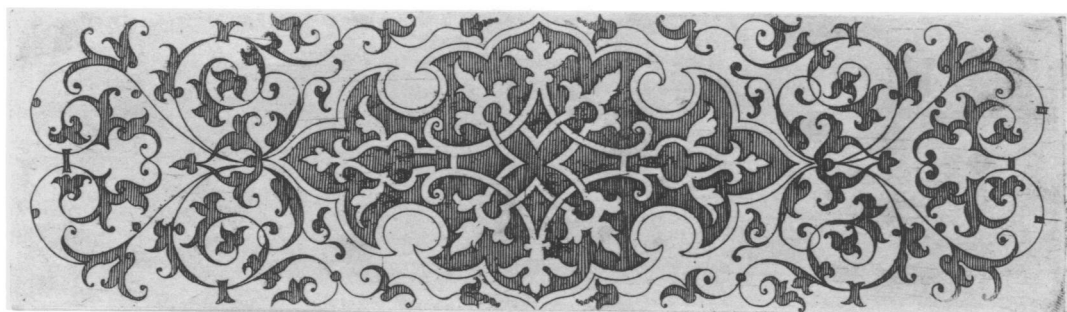
FIGURE 69
Berlin 03.240



FIGURE 70
Berlin 03.239



FIGURE 71
MMA 53.600.463



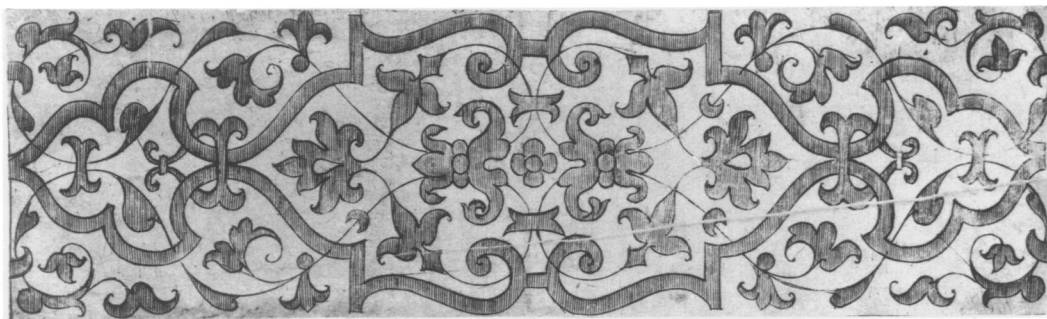


FIGURE 72
Berlin 03.242

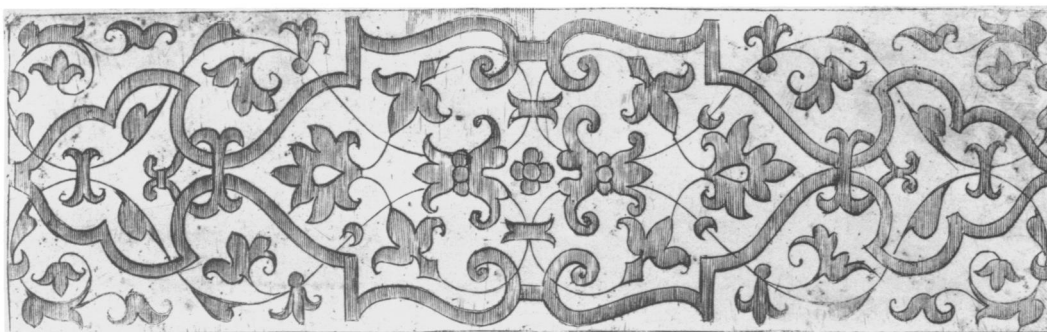


FIGURE 73
Amsterdam, Rijks-
museum, Rijks-
prentenkabinet,
A 11997



FIGURE 74
After Berliner, pl.
86, fig. 3

FIGURE 75
MMA 32.54.1, leaf
36v, detail

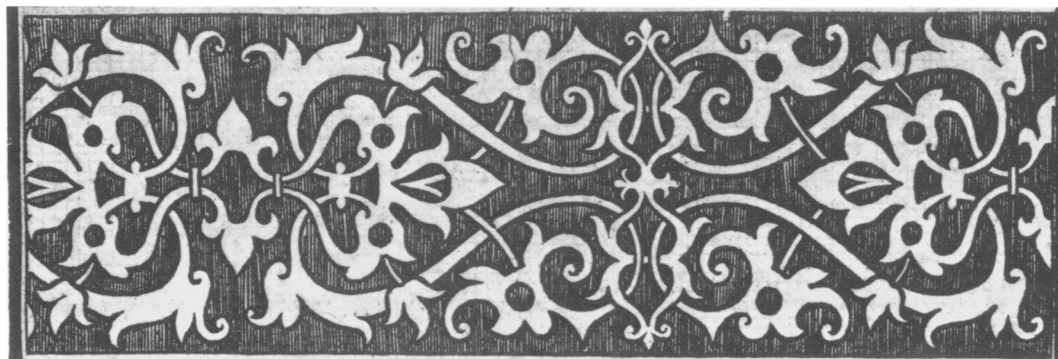


FIGURE 76
Escorial 2355(1)

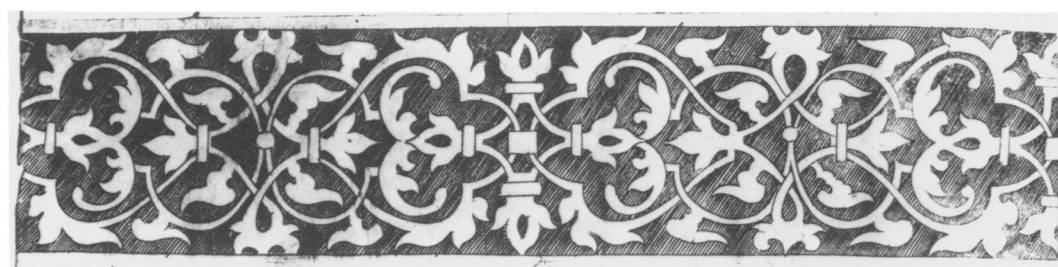


FIGURE 77
Escorial 2351(3)

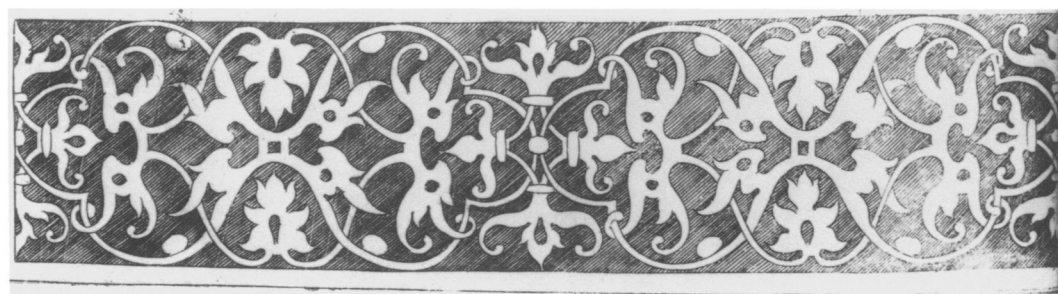


FIGURE 78
Escorial 2350(3)



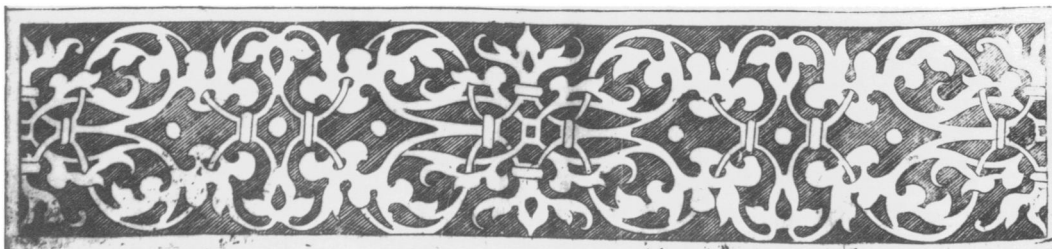


FIGURE 79
Escorial 2355(4)



FIGURE 80
Escorial 2346(1)

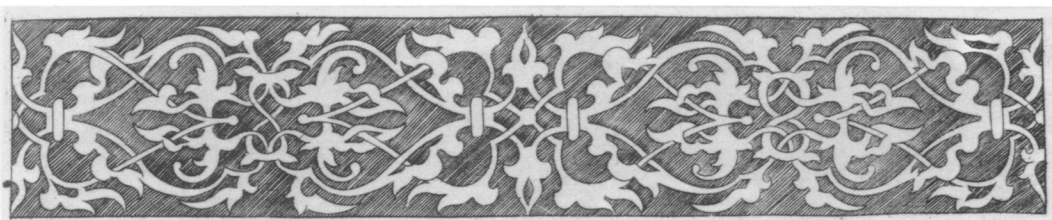


FIGURE 81
MMA 53.600.462



FIGURE 82
Berlin 95.401

FIGURE 83
Escorial 2353(1)



FIGURE 84
MMA 32.54.1, leaf
7r, detail



FIGURE 85
Berlin 95.401, de-
tail



FIGURE 86
Escorial 2351(5)



FIGURE 87
MMA 53.600.461



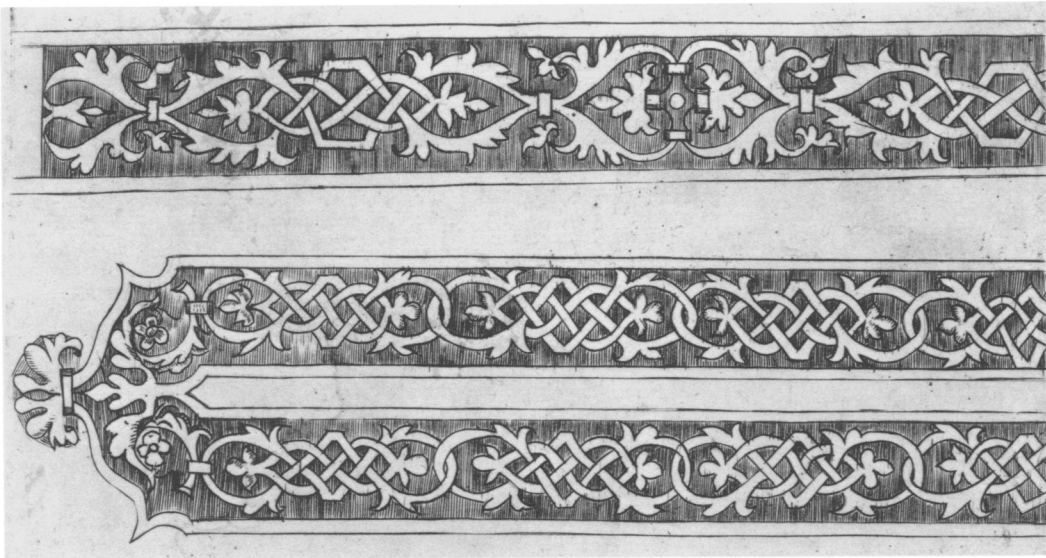


FIGURE 88
MMA 62.661.23

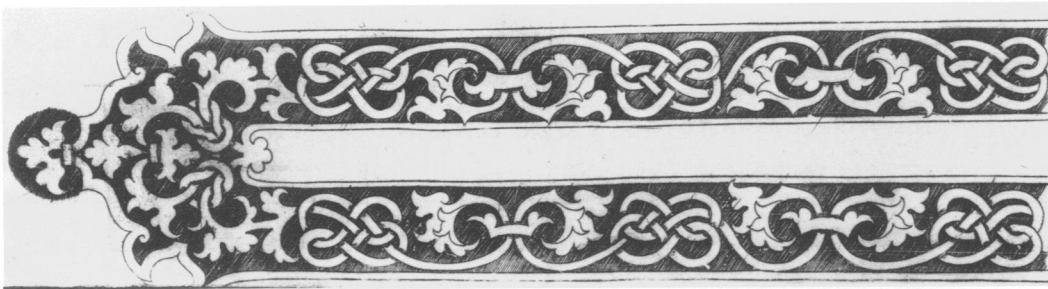


FIGURE 89
Escorial 2348(4),
detail



FIGURE 90
Escorial 2348(3)

FIGURE 91
After Berliner, pl.
103, fig. 2



FIGURE 92
Escorial 2347(3)



FIGURE 93
Escorial 2348(1)



FIGURE 94
Escorial 2348(2)





FIGURE 95
Escorial 2346(2)

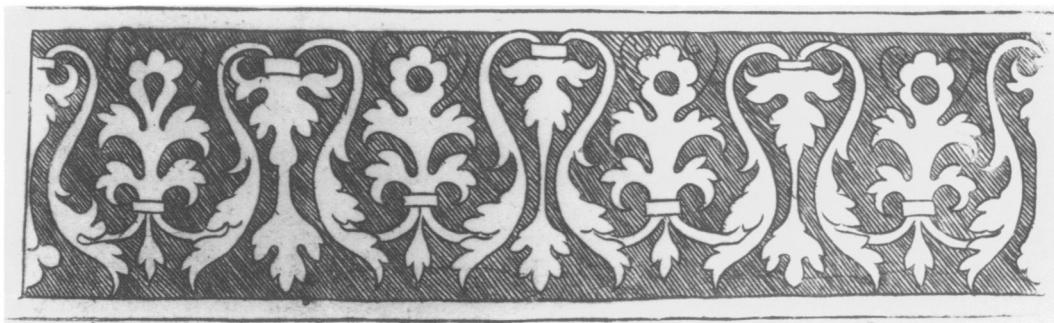


FIGURE 96
Escorial 2347(2)



FIGURE 97
Escorial 2346(3)



FIGURE 98
MMA 32.54.1, leaf
36v, detail

FIGURE 99
Escorial 2347(4)



FIGURE 100
MMA 53.600.468

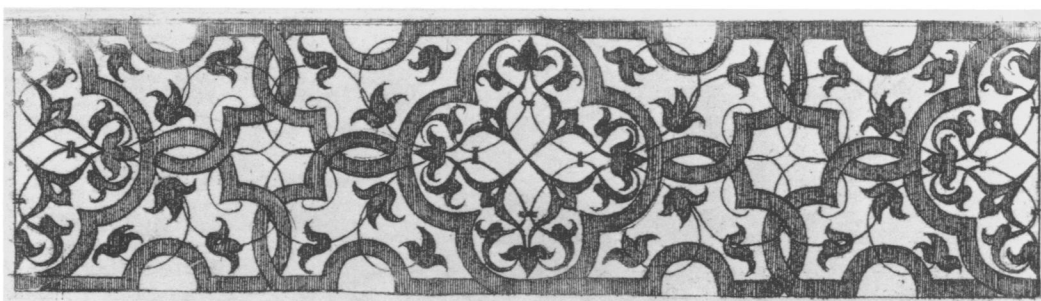


FIGURE 101
Escorial 2347(1)

