

THE FAMOUS MUNICH WEDDING OF 1568

**Hanns Wagner, *Kurtze doch gegründte beschreibung des ... Wilhalmen Pfaltzgrauen bey Rhein, Hertzogen inn Obern und Nidern Bairen etc. Und derselben geliebsten Gemahel ... Renata ... gehalten Hochzeitlichen Ehren Fests ... in der Fürstlichen Hauptstat München ... Jm 1568. Jar. Munich: Adam Berg, 1568.***  
**First edition.**

Large-2°, 400 x 288 mm. 67 numbered leaves and 15 plates, complete. – Some woodcut initials and ornamental tailpieces. Title with woodcut coat-of-arms of Bavaria and Lorraine and 15 folding etchings by Nikolaus Solis (one 151,5 cm long, 14 double-page size), all in fine contemporary colouring. – A tall copy with wide margins. Overall very well preserved, a few tears skilfully repaired, leaves 18-43 with faint waterstain in outer margin. Slight offsetting from black margins of the plates as usual. – 19<sup>th</sup>-century half vellum and marbled paper over cardboard, large green leather label with gilt title on upper cover, manuscript title on spine.

#### TEXT

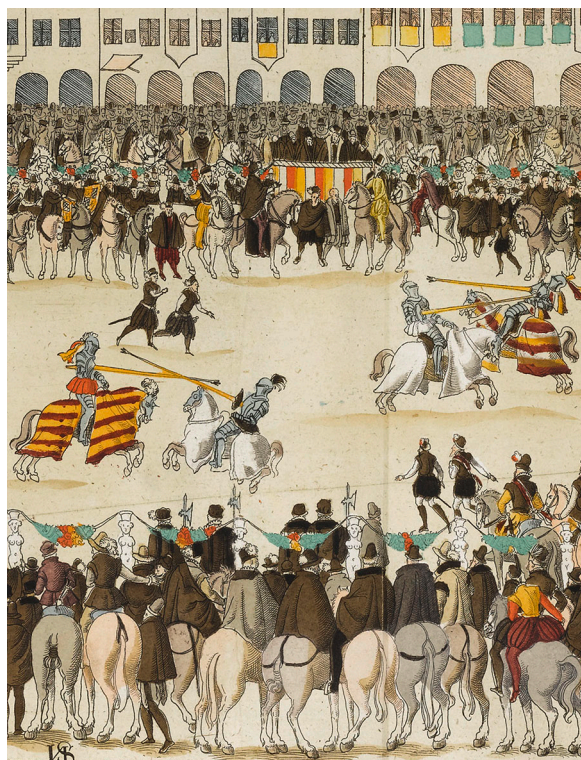
Superb festival book recording one of the most sumptuous courtly festivals of the 16<sup>th</sup> century, the wedding of Wilhelm V, Duke of Bavaria and Renée, Duchess of Lorraine.

Accounts of courtly festivities and their subsequent publication were usually commissioned by the noble host of the event. Such festival books served as distributable documents of a court's self-presentation. Since the late 15<sup>th</sup> century, this type of books developed to a distinct genre, which, as the culture of court festivals itself, reached its height in the 17<sup>th</sup> century.

Wilhelm (1548-1626), son of Albert V of Bavaria from the Wittelsbach family, became Duke of Bavaria in 1579. Renée (in German: Renata, 1544-1602) was the daughter of Francis I,

Duke of Lorraine and Christina, Princess of Denmark. Later their son Maximilian was to be the first prince-elector of Bavaria. The marriage ceremony took place on 21 February 1568 in the Munich Frauenkirche ('Cathedral of Our Dear Lady'). The celebrations were continued for more than two weeks, until 10 March. Knight's tournaments, dances, theatre performances and banquets were held; there were sleigh rides, fireworks, masquerades and especially composed music (amongst others, two motets by Orlando di Lasso). The market square in front of the house of the estates of the realm (today Marienplatz) was arranged as a tournament arena. The wedding and those tournaments left a long lasting impression in the history of Munich and are remembered every day at 11:00 am through the "Glockenspiel" in the tower of the Munich City Hall.

The present book is a commission of Duke Albert of Bavaria, who entrusted Hanns Wagner, his 'Cantzleyverwonten' with the text. It is thus the 'official' account of the magnificent festival and concentrates on the chivalrous preoccupations. Two further descriptions of the events appeared in the same year: Massimo Troiano's *Discorsi delli triomfi*, an Italian poem that was also translated into Spanish, and Heinrich Wirre's *Ordenliche Beschreybung der Fürstlichen Hochzeyt*, which was published in Augsburg.



#### ILLUSTRATION

The illustration was assigned to Nikolaus Solis (ca. 1542-84), as is noted in the court accounts of 1570: "Mer bezalt dem Niclas Solis kupferstecher um arbeit 204 fl." ('we paid Nikolaus Solis engraver 204 fl for his work'). He was descended from a family of artists and engravers, and his father was the artist and prolific printmaker and book-illustrator Virgil Solis the elder.

The fifteen engraved plates of the present work are considered his most important series of engravings. Beyond his artistic aims Solis intended faithful depictions of the festivities with all their cultural and historical details such as habits, costumes and interior decorations. The lively scenes comprise the large procession to meet and escort the bride (printed from three plates), the wedding ceremonies in the Frauenkirche, the large banquet in the Munich Palace, the wedding dance in the town hall, a masquerade ("Mummerei"), and several tournaments ("Ringrennen", "Fußturnier", "Turnier über die Planken", "Kübelstechen", "Freies Turnier", "Scharfrennen", "Kröndlstechen") on the market square.

**RARITY**

A beautifully coloured and complete copy of the rare work. We can trace only c. 25-30 copies in public libraries (VD 16, KVK, WorldCat). Only two copies were sold on the German market in the past two decades (*Jahrbuch der Auktionspreise 1990-2010*), and three at international auctions (ABPC 1975-2011) including the present copy.

**PROVENANCE**

Court Library at Donaueschingen: small stamps on title “G[eschichte] Bayern” and verso “F[ürstlich] F[ürstenbergsche] Bibliothek Donaueschingen”.

**LITERATURE**

VD16 W 114. – Cicognara 1380 (“un des plus précieux que je connaisse”). – Vinet no. 705 (“les quinze gravures fort instructives pour l’histoire du costume”). – Lipperheide no. Sbc 2 and 3. – Andresen II, p. 90, 31-45. – Le Blanc III, p. 551, 31-45. – Nagler XVII, p. 42, 23-37. – Thieme/Becker XXXI, p. 247f. – Goedeke II, p. 326, 5. – Graesse VII, p. 409.

