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HEFT XXII.

Erläuterungen.

Tafel 127. Blütenformen als Rand, welche in ihrer Stilisirung den Uebergang vom gothischen Stil zur Renaissance kennzeichnen, obgleich die Datirung von 1604 eben nur das Jahr der Anfertigung (nach einem viel älteren Ornamentstich) angiebt. Sie entstammen (wie diejenigen auf Tafel 125) einer in Umrißlinien mit schwarzer Seide gestickten Leinwende, deren innere Flächen abwechselnd mit Füllstichen unterbrochen sind. Deutschland 1604. Original: Berliner Kunstgewerbe-Museum.

Tafel 128. Ränder und kleine Füllstücke aus Arabeskenwerk, Amoretten, Masken und Thierfiguren, von einer in Messing getriebenen und gravirten Schale. Venedig XVI. Jahrhundert. Original im Hamburger Kunstgewerbe-Museum.

Tafel 129. Darstellung eines Blumenforbes, für alle Techniken des Flachmusters entworfen von Seyffert in Berlin.

Tafel 130. Darstellung von fünf Palmetten, deren reizvolle Stilisirung des Blattwerkes zeigt, wie das Mittelalter es verstand, Naturformen für die Fläche nutzbar zu machen. Die Originale befinden sich auf Seidenstoffen, welche zumeist nur in zwei Farben, roth und grün, gemustert sind. Orient und Italien XIII—XIV. Jahrhundert.

Tafel 131. Darstellung eines Lehnstuhles aus dem Boudoir der Königin Maria Antoinette von Frankreich, Holz geschnitten und vergoldet. Kissen und Rücklehne aus violetter Seide mit farbig gesticktem Muster im Stile der Zeit. Frankreich um 1780. Original im Berliner Kunstgewerbe-Museum.

Tafel 132. Darstellungen von streng stilisirten Blütenbäumen, wie sie auf schmalen Borten in farbiger Seide und Gold gewirkt im XV. Jahrhundert vorkommen. Die strenge Art der Zeichnung und Stilisirung lassen diese Muster auch für Stickereien verwendbar erscheinen. Cöln XV. Jahrhundert.

Explications.

Tableau 127. Formes de fleurs pour bordures. A leur style on reconnaît le passage du style gothique à la Renaissance. La date de 1604 n'indique que l'année d'exécution, (elles proviennent d'un modèle d'ornement beaucoup plus ancien). Comme les fleurs du tableau 125, elles sont sur une couverture de lin, brodée de dessins profilés en soie noire. Les surfaces intérieures sont entrecoupées de points de remplissage qui alternent. Allemagne 1604. Original au Musée des Arts industriels de Berlin.

Tableau 128. Bordures et petites pièces de remplissage, composées d'arabesques, d'amours, de masques et de figures d'animaux. Elles proviennent d'une coupe en laiton frappé et gravé. Venise XVI^e siècle. Original au Musée des Arts industriels de Hambourg.

Tableau 129. Représentation d'une corbeille de fleurs. Projet d'ornement de Seyffert à Berlin, pour modèles unis dans tous les genres de technique.

Tableau 130. Représentation de cinq palmettes. Le style charmant des feuilles montre combien les artisans du Moyen-âge savaient utiliser les formes naturelles pour les surfaces. Les originaux sont sur des étoffes de soie, qui n'ont généralement que deux couleurs, le rouge et le vert. Orient et Italie, XIII^e et XIV^e siècles.

Tableau 131. Reproduction d'un fauteuil ayant fait partie du boudoir de la reine de France, Marie Antoinette. Bois sculpté et doré. Coussins et dossier en soie violette, avec ornements brodés en couleur. Style de l'époque. France, vers 1780. Original au Musée des Arts industriels de Berlin.

Tableau 132. Représentation d'arbres à fleurs, stylisés d'une manière sévère, comme on les rencontre sur des bordures étroites du XV^e siècle. Ils sont brodés en or et en soie de différentes couleurs. La manière sévère du dessin et son style, permettront d'employer aussi ces modèles dans la broderie. Cologne XV^e siècle.

Explanations.

Plate 127. Flowers arranged as a border, in style characterizing the transition from the Gothic to Renaissance, although the date of 1604 only indicates the year of its production after a much older ornament-stitch. The same as those of plate 125, they are originating from a linen cover embroidered in outlines with black silk, of which the inner surfaces are alternately interrupted by fill stitches. Germany 1604. Original in the Berlin museum of art-industry.

Plate 128. Borders and small panels of arabesque work, cupids, marks, and animal figures, from a tray worked in metal and engraved. Venice XVI century. Original in the Hamburg museum of art-industry.

Plate 129. Representation of a flower-basquet, for all technics of the flat-design, sketched by Seyffert, Berlin.

Plate 130. Representation of five palmettes of which their beautiful arrangement of the foliage shows how they understood it in the middle-ages to utilize natural forms for surface decoration. The originals are on silk-materials which in most cases are only designed in two colours, red and green. Orient and Italy XIII—XIV century.

Plate 131. Representation of a back-chair from the boudoir of queen Maria Antoinette of France, carved in wood and gilded. Cushions and back of violet silk with coloured embroidered design, in the style of that time. France, about 1780. Original in the Berlin museum of art-industry.

Plate 132. Representation of strictly arranged flower-trees such as appear in the XV century on narrow braids in coloured silk and gold. The strict style of the design and the arrangement render these patterns also suitable for painting. Cologne, XV century.

Explanations

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The first part of the text discusses the historical context of the manuscript, mentioning the year 1550 and the location of the original source. It details the process of transcription and the challenges faced by the scribes, such as the use of different ink colors and the presence of marginal notes. The text also mentions the specific names of the individuals involved in the project, including the collector and the scribes.

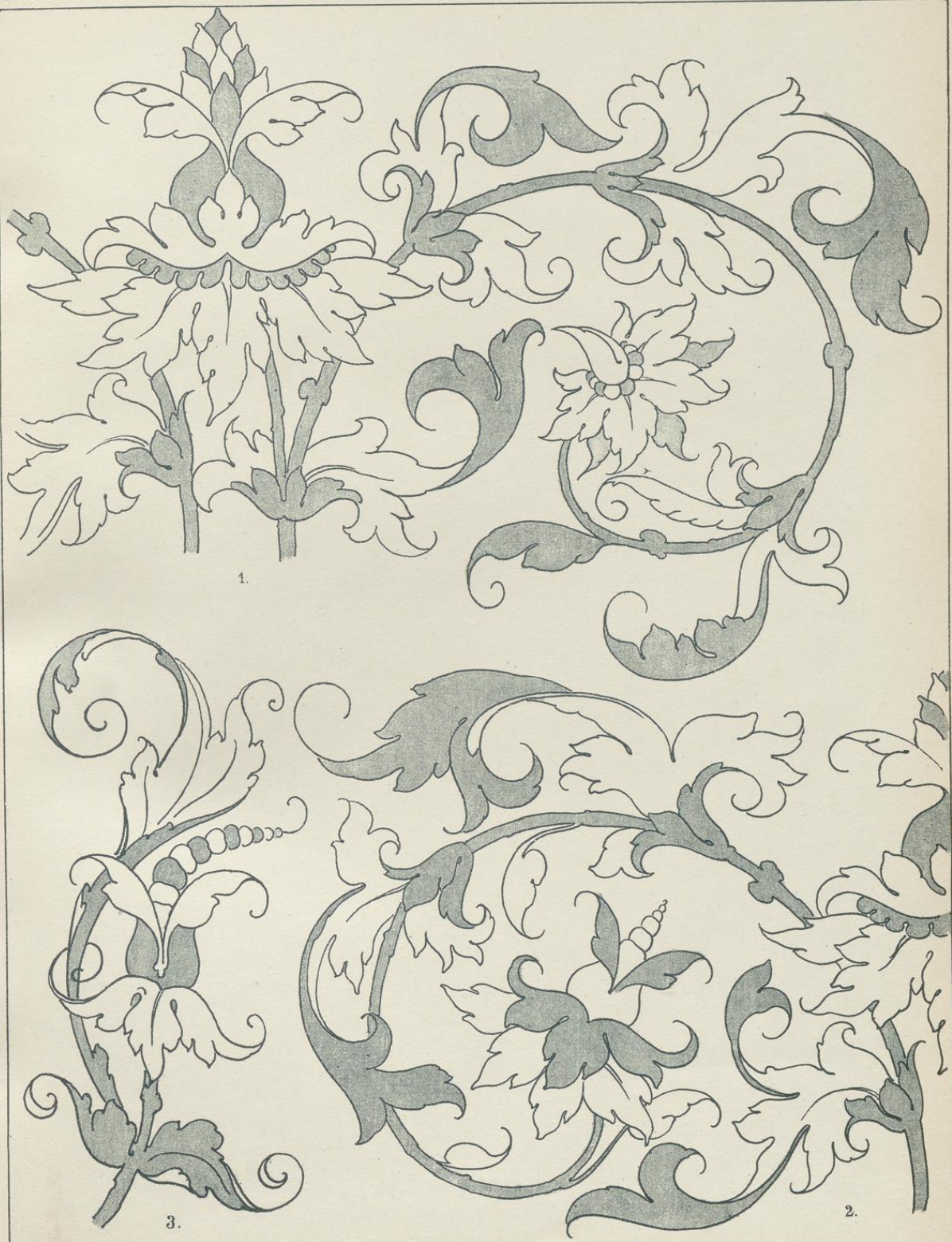
The second part of the text provides a detailed description of the botanical specimens, including their names and the locations where they were collected. It also discusses the medicinal properties of these plants and their use in traditional medicine. The text is written in a clear and concise style, with a focus on providing accurate information about the specimens.

The third part of the text contains a list of references and a bibliography, providing information about the sources used in the manuscript. It also includes a list of names and titles, which may be related to the individuals mentioned in the text or to other works on the same subject. The references are listed in a standard format, making it easy for readers to locate the original sources.

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I. Tafel 127

