

THE DUCAL PRINTERY IN SZCZECIN AND ITS PUBLICATIONS

In the fourth volume of the monumental monograph *Drukarze dawnej Polski XV–XVIII (Printers of past Poland 15–18th century)*, one can find an entry on the activities of the Ducal Printery in Szczecin (Kawecka-Gryczowa, Korotajowa, eds., 1962, p. 492–493). Polish authors, citing the findings of earlier German researchers (Levezow, 1777, p. 41–42; Mohnike 1840, p. 25–27), see this workshop as a continuation of an existing publishing house operating until the beginning of the seventeenth century in Barth. It should be clearly specified, that though the prints from the publishing house in Barth use the name Fürstliche Druckerei (or, in Latin: Officina Ducalis, Officina Principis) the name is not found on the prints from Stettin. This does not mean that previous researchers were wrong, only that, in the case of the printing house in Szczecin, one should not call it the Ducal Printery, but rather a ducal printery, meaning an office passed over by Pomeranian dukes to typographers who used their own names on published prints.

The beginnings of this publishing office are closely linked to the events following the death of Barnim X (1549–1603), duke of Szczecin from the House of Griffins and the ascension of his brother, Bogislaw XIII (1544–1606), to the throne. Before the death of his brother, Bogislaw ruled over Barth and Neuenkamp. From 1582, the Ducal Printery functioned in his base of operations in Barth, but as the duke and his court moved to Szczecin, the printing house was also transferred to a new location, presumably to a residence of Stettinian Dukes called Oderburg, located in the suburban village Grabowo (Mohnike, 1840, p. 25; Kawecka-Gryczowa, Korotajowa, eds., 1962, p. 492).

¹ Książnica Pomorska w Szczecinie.

It is difficult to say when exactly the aforementioned office started operations in Szczecin. Some researchers are of the opinion that the workshop transferred and reassembled at Oderburg had to stay inactive for some period of time, perhaps even partially auctioned off before supervision over the printing office was given to court official and provisor in the Church of St. Peter² in Szczecin, Johann Duber (died 1623) and after his death – to his stepson, Nikolaus Barthold (died after 1633) (Kawecka-Gryczowa, Korotajowa, eds., 1962, p. 492). It should also be mentioned that even though former German researchers as well as Polish ones following the same line of thought had no doubts that the Barth-based printing office passed into the hands of these two individuals (Levezow, 1777, p. 41; Mohnike, 1840, p. 25), contemporary German researchers either do not mention or openly question this notion (Hamel, 2015, p. 84; Beckmann, 2013, p. 24; Reske, 2007, p. 862). However it does seem that the scenario presented by earlier researchers is backed by strong arguments.

Firstly, they had access to archives that did not last until modern times, and it is plausible that they drew their conclusions based on evidence in those archives. Secondly, the new printing office started operating shortly after the one in Bardo closed and its fundator moved to Stettin along with his court. Duber's oldest print is however from 1602 (VD17 547:695515T³), but the publisher's imprint shows that this publication was created in the workshop of Michael Pezel, Stettin-based bookseller and bookbinder. Other existing prints suggest that in the first part of his work in Stettin (1602-1604) Duber used to collaborate with Pezel often⁴. However starting with 1604, Duber signs all his prints independently. It's possible that Pezel could have died that year, but let us add, that this year definitely marks the end of operations for the printing office in Barth, and as mentioned, the workshop was moved to Stettin. The theory presented by earlier researchers of Duber being given a directorial post over the moved printing office seems to form a logical sequence of events.

As said by contemporary German researcher Sabine Beckmann, irrefutable proof can currently, due to lack of archive-based sources, only be found using typographical analysis (2013, p. 25). And indeed, tests seem to show that both the Ducal Printery in Barth as well as the printing office

² This church is mentioned by Levezow (1777, p. 41) and Reske (2007, p. 861), Kawecka-Gryczowa and Korotajowa (1962, p. 474) write about the Church of St. Nicholas.

³ To maintain clarity of presentation, the prints described in the German national bibliography *Das Verzeichnis der im deutschen Sprachbereich erschienenen Drucke des 16. Jahrhunderts* (in short: VD16) and *Das Verzeichnis der im deutschen Sprachraum erschienenen Drucke des 17. Jahrhunderts* (VD17) as well as print catalogues Szajko (2003) and Kosman (2013) will be presented using position numbers from these bibliographies and catalogues; a full bibliographic description of the prints can be found in the bibliography at appropriate position numbers.

⁴ See VD17 23:690291B and VD17 7:687870R.

of Johann Duber, and later Nikolaus Barthold used the same typographical resources. Early analytical work, that requires further exploration (e.g. typesetting analysis), concentrated on typographical ornaments such as borders, tailpiece vignettes and initials, as this part of typographical resources was utilized less often than fonts. 50 years worth of publications from the three aforementioned offices were analyzed, and after evaluating numerous prints the idea of the offices using the same ornaments was confirmed, for example a border used in a Barth print from 1592 (VD16 M 6839), also occurs in a funeral print by Joachim Palen published by Duber (Palen, 1611, f. A2r). In turn a triangular tailpiece visible at f. 106v of a print published in Barth in 1584 (VD16 R 3865) is the same as the one used by Duber in 1604 in a congratulatory print by David Schwantes (f. A4r), and later by Barthold in two prints⁵ from 1631, the final year of the offices operations. Whereas a tailpiece with a putto head in its center found in a Barth print from 1593 (Brasch, 1593, f. A8v) can be found at f. A4v of a print by Duber from 1615 (Nuptiis Petri Wittenborgii, 1615). Multiple other examples can be shown, however a more detailed discussion of these findings will be presented elsewhere.

Johann Duber controlled the workshop entrusted to him for more or less two decades: from 1604 to his death in 1623. He printed poetry, scientific publications, school dissertations but mostly occasional prints, among them many funeral ones. German national bibliography VD 17 registered 72 of Duber's prints. This number can be increased by adding a few dozen additional publications not registered in the German bibliography but existing today in the archives of Stettin-based libraries: The Pomeranian Library (36 titles) and the library of the National Archives (1 title)⁶. Perhaps queries in other Polish libraries will in the future evidence the existence of more prints, as many Pomeranian collections were, after World War II, placed in scientific libraries in more central parts of Poland (Borysowska, 2015, p. 100–106; Nowicki, 2015, p. 213–227).

The works existing to this day show that Duber as a printer attended mostly to the intellectual elites of the city and its surroundings, such as school teachers, courtiers, civic and ducal officials, pastors, doctors etc., who mostly belonged to one *familiae litterariae*. For example – in 1610 a book of poetry was published at Duber's printery by a Stettinian attorney and juror, as well as *poeta laureatus*, Peter Neumark (VD17 125:046854C). In the titles of Neumark's pieces one can find many names of his contemporaries – other poets, professors, pastors, wealthy citizens etc. His book

⁵ See Schultetus, 1631, p. F,v and VD17 23:292406S (p. D4v).

⁶ See Szajko (ed., 2003): II.45, II.136, II.160, II.164, II.176, II.177, II.178, II.192, II.198, II.213, II.234, II.239, II.246, II.275, II.302, II.318, II.319, II.326, II.429, II.439, II.522, II.591, II.662, II.664, II.687, II.729, II.779, II.805, II.863, II.930, II.1001, II.1024, II.1108, II.1140, II.1175, II.1178; Kosman (ed., 2013): XVII.111.

was a collection of previous poetic works in three volumes, the first of which contained epigrams, the second – epitaphs, and the third – epicedia for various occasions. Neumark's name can be found under a dedication poem included in a collection of epigrams printed by Duber a few years earlier, in 1606 (VD17 23:278498L) by another Stettin-based juror, Paul Zacharias (1557–1612). Zacharias's book is poetically interesting, consisting of German and Latin epigrams, thematically connected to engravings, so-called emblematic poems. Among these poems there are present numerous cases of pattern poetry, popular chronograms and acrostics, but also the much rarer *carmen parallelum* or *carmen quadratum* (Kapuścińska, Urbański, 2013, p. 65–82). The book is also interesting in a typographical sense. Printed in a small, pocket format, it was very generously decorated with various vignettes to which the workshop had access. Each page was surrounded with a decorative border, numerous tailpieces are present, and pages on which emblematic poems appear were decorated with engravings, presenting the contents of the poems.

Another *poeta laureatus*, who decided to entrust printing his poems to Duber was Elias Rüdell (Rudelius; 1578–1642). He had links to Stettin through the duke's court, as he was a courtier of the Elector of Saxony⁷, so it is no surprise that both of his publications in Stettin were dedicated to the House of Griffons. The first tome, published in 1615 and entitled *Schediasmata Poëtica*, explains in the subtitle that it was created while travelling to Stettin and contains poems created in the heat of the moment, improvised (VD17 23:238632Y). The poet dedicated this volume of works to duke Phillip II. Four years later, he published at Duber's office a several page long poetic print, this time dedicated to duke Francis I (as Phillip II was already dead) written due to taking part, along with the dukes entourage and various guests, in a rabbit hunt on an island known back then by its German name Insel Gristow (VD17 23:297817Z).

A poet laureate and an attorney and city councillor was Balthasar Seltzer, who, along with Ludwig Hollonius, also poet and playwright and also pastor from Politz, published in 1615 a volume of poetry entitled *Problematum aenigmaticorum libellus poeticus* (VD17 23:272490Y). Joachim Balcke (Balckius; died in 1611) was a pastor in the Stargardian Church of St. John who printed at Duber's office a text entitled *Beschreibung des Pomerlands* (1608) – a poetic description of Pomerania, composed in German (VD17 1:632780D). The title of poet laureate was also used, at least from 1610, by Martin Schmechelius, born in Bärwalde, who in a few prints presents himself as a rector of a school in Belgard (VD17 23:277940Q). He published at Duber's printing offices several times – the earliest print from 1615 containing four religious pomes in Latin and Greek (VD17 23:268295Y), pub-

⁷ As he reveals in another volume of poetry, see VD17 14:642670V.

lished five years later the *Syllogie sphaerica* (VD17 23:277953U) written in elegiac couplet in Latin and also the collection of speeches entitled *Fasciculus oratiuncularum*, which he had written for various occasions (having to do with the Reformation jubilee, school speeches, panegyrics in honour of the Pomeranian dukes etc., see VD17 23:277940Q). In 1621 he published a school play entitled *Hercules Academicus* (VD17 23:277946L). On the pages of this play, written in Latin, Schmechelius, a former graduate of the Paedagogium in Stettin, is congratulated among others by fellow graduate Mövius Völschow, future Pomeranian superintendent, and Heinrich Kielmann (1581–1649), from 1612 a lecturer at the Paedagogium.

Kielmann, who came from Vienna, but established permanent ties with Stettin after becoming a professor of poetry and Greek as well as a *conrector* at the Ducal Paedagogium, was an author of two plays himself, both of them printed by Duber. The first of them was a comedy entitled *Tzetzeloqramia* (1617; VD17 23:296621V). He wrote it for the centennial jubilee of the Reformation, and its title and contents refer to the person of Johann Tzetzal (1465–1519), a German priest notorious for selling pardons, which made him a target of the reformers' wrath. Contemporarily, it is considered one of the most interesting plays related to the issues of the Reformation (Flood, 2006, p. 990). Kielmann also left in his legacy the tragedy *Venus* (VD17 23:285692R). Its plot is connected to the events of the goddess's interventions to help her son Eneas during his voyage to Italy, as described in the first volume of the *Eneid*.

Apart from plays, other documents printed by Duber also show a connection to the life of the school, among them dissertations, papers and disputes between pedagogues and their pupils. A fitting example might be the disputes announced during the rectorate of Christophor Butel (Butelius, 1571–1611), rector of the Ducal Paedagogium in years 1601–1607 (see II.805; II.136) or Christoph Hunichius (died 1623) who served as rector following Butelius and held the post to 1623 (see II.930; II.1140; II.1108; II.234; II.591) or under the tutelage of Joachim Prätorius (1566–1633), a professor of Hebrew and logic at the same school from 1597 (see II.1178; II.779; II.302; II.246). Also worth mentioning is the paper by Paul Coler (estimated 1555–1625), rector of the City School in Stargard, on the topic of teaching Latin (VD17 3:314411V), the introductory letter to which had been written by Daniel Cramer (1568–1637), a known theologian, Church historian and a professor of the Ducal Paedagogium in Stettin.

Evangelic theologians also published their texts at Duber's publishing house. An example could be the prints by a scholar connected to the town of Königsberg, Georg Ciegler (1551–1633), published in the years 1614–15, having to do with the uncertainties of human fate, eternal life and the ultimate good (II.176–178). Among local theologians one who entrusted Duber with printing his writing several times was the aforementioned Daniel

Cramer. He published there among others two disputes connected under the title *Das Güldene Sprüchlein Lutheri, wie Christus uns zum Geschenk und Exempel vorgestellt sei* (VD17 23:287753M), as well as a paper inserting himself into the heatedly discussed at the time polemic between Lutherans and Calvinists, entitled *Nützlicher Unterricht von den Fürnembsten Streiten zwischen den Lutherischen und den Calvinisten* (VD17 14:687646F; 547:641944T).

Interesting due to the person of the author and the controversies it raised among Talmud scholar is the sizable tome *Gali Razia occultorum detectio*, published by Duber in 1614 (VD17 7:702798P). It had been written by Julius Conrad Otto, born in a Jewish family in Vienna as Naphtali Margoloth, adopting the name Otto after forsaking Judaism and accepting Christianity. The publication is also notable for its typographical characteristics. The contents are given in three languages: Old Hebrew, Latin and German with several single Greek words. In some parts of the book, text written in different languages appears in two parallel columns, and the necessity of using three alphabets definitely didn't make the typesetter's job any easier.

As previously stated, about half of the currently known Duber's publications are occasional prints. The same authors who published their poetic or scientific work there also published at his printing house short prints commemorating various events: marriages, promotions or (most often) funerals of other society members or reigning rulers. Many of these prints were also collaborative work of groups of authors, connected through a social or professional relation. A good example of this practice is the poetic goodbye to townsman Peter Hartwich (died 1610) by „friends studying at the Ducal Paedagogium“ (*scripta ab amicis in Illustri Paedagio Stetinensi Studiosis*, see title p. VD17 1:683114B). Among authors mentioned before, notable is H. Kielmann, who was congratulated on his marriage through a print published at Duber's (II.319). In turn poet laureates and pedagogues Martinus Bambam (Bambamius; died 1660) and M. Schmechelius with their publications paid respects to Pomeranian dukes and nobility, the first with a congratulatory print, and the second (II.45), with a funeral one (II.1001).

Many examples can be mentioned, however among the many existing occasional prints, let us dwell on a particular one, dedicated to the dead Pomeranian duke George II (VD17 39:137969F). It included text prepared for and used during the duke's funeral rites in Stettin, speeches made at the same time in other cities (e.g. Rostock) as well as some elements of poetic and dramatic work, possibly ordered by the duke's brother, Philip II. These numerous texts, in conjunction with the duke's biography specially crafted for this publication and an account of the course of the funeral created an extraordinary both in terms of volume and variety print worthy of the duke (Borysowska, 2013a, p. 52–63). It should be brought

to attention not only due to its sheer volume and variety of literary forms, but chiefly due to its typographical qualities. Included in it was a musical note chart, placing Duber among others in the history of Stettinian musical printing (Pietras, 2006, p. 126–129). The typesetter made use of a method developed a hundred years before, which was quick but didn't quite give a pleasant visual effect. This method of single musical printing applied the notes and the staff at the same time. Each metal font contained a note as well as a part of the staff. To avoid the text becoming too dense with notes so the text of the song can be put underneath, the fonts including notes were separated by fonts that included just parts of the staff. One flaw of this method was the existence of small breaks between individual parts of the staff, which lowered the aesthetic value of the print.

Apart from typographic decorative elements present also in Duber's other prints, such as borders, tailpieces or decorative initials, the flourish of the aforementioned print is undoubtedly a full-page emblematic illustration accompanying the poems of Jurga Winther. It portrays a variation of the Griffon coat of arms, elements of which were replaced by funeral motifs such as an hourglass, a wilted flower or a skull. A true rarity, bearing evidence to the typesetters mastery are spatial and figural poems, integrated into the part of the print describing the course of the duke's funeral. They were printed on two folio pages. First of the poems, entitled *Tumulus exequialis et principalis tumuli inscriptio* takes the shape of a coffin on the bier. The contour of this portrayal was created through the use of at first a double, and later a single line of text, which is supposed to be read starting with the graphically distinguished „G“ situated in the upper left corner of the page. Immediately after this piece, another spatial poems was included, picturing another funeral prop: the „vexillum exequiale“ (funeral banner). The contour of the banner consists of two lines of text, connected through graphically distinguished letters, common for both lines, which read from the „D“ situated at the bottom of the flagstaff create the deceased's full title „Dux, Princeps Stetitorum, Pomeraniae, Cassuborum, Vandalorum, Comes Gutscoviae“. The poetic „funeral banner“ is accompanied by two figural poems taking the shape of crosses (Borysowska, 2013b, p. 116–117).

The last known print from the office of Johann Duber was a funeral print from 1623 including the mourning of duke Ulrich, deceased in autumn previous year. The author of this occasional publication was a Stettinian doctor and historian, Andreas Hildebrandt.

Duber himself died on 17th of February 1623, but as was previously stated, the publishing office wasn't closed after his death. It was taken over by the deceased's stepson, Nicolas Barthold. Historians of print also bring up the name of Thomas Barthold, possibly Nicholas's brother, who tried to take the office over after Duber's death, however without success. Nothing more precise can be said about his person or failure. Nicholas Barthold ran the office

for less than a decade, from 1623 to 1631. It is supposed that he was not only the supervisor, but also the owner of the workshop. Evidence supporting this supposition can be found in the fact that in 1631, convinced by the rector of the Ducal Paedagogium, Johannes Micraelius, he sold his workshop to Johan Skytte (1577–1645), diplomat and advisor to King of Sweden, who was at the time opening a university in Dorpata (*Academia Gustaviana*) and became its first rector (1632). This is known from Micraelius himself, who mentioned this piece of information in his book describing Pomerania (Micraelius, 1639, p. 290). Surely this fact can also be supported by typographical examination of the prints from the aforementioned university printing office.

In VD17 one can find 59 prints signed by Nikolaus Barthold and published up to and including 1631⁸. As is the case with Duber's prints, this number can also be increased by adding a number of publications existing currently in Stettin: 16 titles unregistered in German bibliographies can be found in the Pomeranian catalogue of the Pomeranian Library, and three more in the library of the National Archive in Szczecin⁹.

Barthold essentially continued the publishing direction of his stepfather. Among numerous occasional prints one can find names belonging to the intellectual elite of the city: they are both receivers and authors of congratulations or funeral speeches. For example, the aforementioned doctor, Andreas Hildebrandt lost a son in 1630, an event commemorated with an occasional print by his circle of friends (VD17 125:022712G). He himself was the author of a congratulatory print addressed to his brother, Wilhelm, who followed into the footsteps of his pharmacist father, as he gathered renown for presenting new medical formulas before the Stettin-based Collegium Medicorum (VD17 23:292406S). As it often was, also in this print happened to be a couple of poetic congratulations from other people. Both prints show the brothers' relationship with the establishment of the city, as there can be found works by Heinrich Kielmann, superintendent of the Pomeranian Duchy David Reutzius (1576–1634), theologian and the pastor of the Church of St. Mary in Stettin Daniel Cramer, professor of the Ducal Paedagogium Joachim Praetorius, doctor of medicine and dean of the Frankfurter Academy Samuel Scarlach (1569–1635), doctor of medicine and Stettinian head physicist Laurent Eichstaedt (1596–1660), rector of the Ducal Paedagogium Martin Leuschner (1589–1641), poet laureate and conrector of the city school Martin Bambam etc.

⁸ Barthold's name can also be found on a later print from 1633, when the typesetter was working in David Rethe's workshop, this however pertains to a text that was originally published by Barthold in 1630 and reprinted by Rethe three years later see VD17 75:647278F.

⁹ These are – Szajko (2003): II.15, II.272, II.358, II.443, II.454, II.469, II.526, II.598, II.620, II.650, II.653, II.811, II.984, II.1012, II.1034, II.1123; Kosman (2013): XVII.36, XVII.112, XVII.113 (roman numeral indicates parts of the catalogue pertaining to 17th century collections; arabic numeral – position in the catalogue).

Compared to Duber's prints, among Barthold's publications one can find more dissertations and disputes sent in by students of the Paedagogium. These were created during the time Leuschner was the rector, assuming his post in the same year Barthold took over the printing office and held it for over a dozen years, up to 1641. Disputes, especially these having to do with philosophy, in which Leuschner specialized were sometimes published in whole, numbered series. What's also interesting is that Barthold didn't have monopoly for publishing these, he competed with another Stettinian typographer, Georg Goetzke, heir to the oldest publishing house in the city, a company belonging to the Eichorn-Kelner family. Among the prints having to do with the workings of the school which came from under Barthold's press one in particular should be treated individually. Entitled *Musicae practicae et arithmeticae generaliora praecepta*, (VD17 1:649178K) it is a sizable textbook for beginners' study of music written in Latin by Johannes Praetorius, cantor of the second school operating in Stettin at the time – Schola Senatoria Stetinensis.

During Barthold's period of control over the publishing office, differently than during Duber's, the workshop also published prints of utmost importance for the history and literary culture of the region. Here Paul Friedeborn (1572–1637), councilman and secretary to the Stettin city council (later mayor) published his description of the city in Latin. His work, entitled *Descriptio urbis Stetinensis* (VD17 56:731752X) is a praise of the duchy's capital and of the organization employed by generations of patricians ruling over it, to whom Friedeborn belonged himself. It aimed to extoll and show Stettin as a place offering favourable living conditions. The print is decorated with an allonge, showing a panorama of the city, documenting the image of the city just before major changes it underwent under Swedish rule.

A few years after Friedeborn's work Barthold's office published the renewed chronicle of the Church in Pomerania by Daniel Cramer, entitled *Das Grosse Pomrische Kirchen Chronicon* (1628; VD17 23:232933W). It was the fourth and most comprehensive edition of this book. It was expanded by another volume, due to Cramer finding new sources in documents, about which he informed the reader in the title. The chronicle includes the history of the Church in Pomerania from the first Christianizing mission of Saint Otto of Bamberg (1124) up to the year of death of the Duke of Pomerania from House of Griffins, Ulrich (1622), so up to the times contemporary to the author. It is worth noting that Cramer's chronicle establishes a wider context for the history of the Church, showing the region's political situation and characterizing intellectual tendencies and ideas dominating in various periods, being a valuable source on Pomeranian history overall.

A sign of the new rule approaching can be found in a genealogical piece on Swedish kings created by the mentioned before Adreas Hildebrandt entitled *Genealogia Oder Stam-Linie Königlicher Mayestät zu Schweden Gustavi Adolphi* (1631; VD17 14:017672K). This work was published at a moment

in which the fate of the Pomeranian duchy was sealed – the last ruler of the House of Griffins was childless and gravely ill – and Pomeranian territory was effectively under Swedish occupation. In his genealogical piece, Hildebrandt tried to argue that Swedish claims to Pomerania were rooted in history. As an effect of making his sympathies public he is rewarded by Gustaw II Adolf with a medal. It is interesting that only a few years earlier the same author published a genealogy of Pomeranian dukes in the Stettin-based Rhete's office (VD17 14:078261X).

The changes taking place in Pomerania, not only due to the extinction of the ruling family but also the Thirty Year War taking place in Europe had to take their toll on Barthold's publishing office. What else but hoping to alleviate his material status could explain undertaking publication, without sufficient privileges, of widely-read Latin textbooks by Johannes Rhenius? The author himself revealed these actions when he arrived in Pomerania in 1633 to become the first rector of the newly opened Collegium Groeningianum. He left the city soon after (1634) due to safety concerns in the region, but before that he managed to accuse Barthold of unlawfully printing his textbook *Donatus Latino-Germanicus*, co-published along with the collection *Sententiae sacrae* between 1626 and 1631. Let us rephrase, that in the moment of accusation, Barthold didn't have his own workshop (he sold it in 1631) and worked in Rhete's office. The latter however wasn't accused by Rhenius – even being guilty of printing the same textbook in 1633 along with the vocabulary *Vocabula Latino-Germanica ad Donatum* (Rhenius's Accusation, 1633, p. 130–161).

The aforementioned publications didn't endure to modern times and the whole situation allows for some understanding of the decision made by Barthold and search for its reasons in the publishing firm's financial situation and not the printer's personal condition, as he stayed loyal to his profession after selling the workshop. David Rhete himself assumed control of his family's company roughly at the same time as Barthold, in 1624, however he had the funds for its modernization, and despite times being difficult for Pomerania, he managed to sustain and even develop it further. Unfortunately, a few years later, during an outbreak of the plague in Stettin he died along with his whole immediate family, and his brother Georg, who owned a printing workshop in Danzig overtook the publishing office (Kawecka-Gryczowa, Korotajowa eds., 1962, p. 356–363). It is not known whether Barthold shared the fate of his superior or whether he continued to work under the guidance of Georg Rhete.

These issues, however, have little to do with the typographical workshop of the Pomeranian dukes, which after being transferred from Barth to Stettin and being entrusted to a courtier of the duke and his successors, reached its end in Pomerania in 1631, almost simultaneously with the end of the duchy itself, the last ruler of which Bogislaw XIV, the last duke from the House of Griffins which reigned over Pomerania for over 500 years, died in 1637.

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* roman numeral (II) – second part of the catalogue (17th century); arabic numeral – position in the second part of the catalogue

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- VD17 75:647278F – *Illustres de coena Dominica Homiliae = Vier schöne Fürstliche Predigten vom Sacrament des Leibes unnd Bluts unsers Herrn Jesu Christi Fürst Georg zu Anhalt Thumprobst zu Magdeburg und Meissen im hohen Stiff zu Merßburg Weyland im Jahr 1550. Gehalten. Mit einer Praefation Danielis Crameri.* Alten Stettin: Rhete-Barthelt, 1633.
- VD17 125:022712G – *Epigrammata consolatoria ad virum... Dn. Andream Hildebrandum, Med. D. obitum suavissimi filioli sui natu minimi Guilielmi acerbe lugentem, scripta ac fusa ab adfinibus, collegis et amicis aliis.* Stetini: Bartholdus, 1630.
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Agnieszka Borysowska

The Ducal Printery in Szczecin and Its Publications

Abstract

In the beginning of the 17th century, due to Bogislaw XII (1544-1606) moving to Stettin, the Ducal Printery in Barth was closed. The contents of the workshop were moved to a residence of Stettinian dukes called Oderburg. According to a number of German and Polish researchers, Pomeranian dukes entrusted the printing office to typographers, who signed prints with their own names. First of them was Johann Duber (died 1623) and after his death the printing house was ran by (until 1631) Nikolaus Barthold (died after 1633), his stepson. The article aims to present Duber-Barthold's workshop's publishing repertoire, which consisted, among others, of poetry, school dissertations, scientific, religious and occasional works. In 1632 the printing equipment from Barthold's printing house was transferred to the newly opened university in Dorpat, finally ending the activities of the workshop founded by dukes from the House of Griffins. This coincided with the waning of the Pomeranian state itself, the end of which was marked by the death of the last Griffin, Bogislaw XIV (1580-1637).

Key words: The Ducal Printery, Johann Duber, Nikolaus Barthold, publishing, prints XVII

Agnieszka Borysowska
Drukarnia książęca w Szczecinie i jej publikacje

Streszczenie

Na początku XVII w., w związku z przenosinami księcia Bogusława XIII (1544–1606) do Szczecina, zamknięto Drukarnię Książęcą w Barth. Wyposażenie warsztatu przewieziono do rezydencji książąt szczecińskich nazywanej Zamkiem Odrzańskim (Oderburg). Według części badaczy niemieckich i polskich, książęta szczecińscy przekazali wyposażenie tej oficyny pod kierownictwo typografów, którzy opatrywali publikowane druki własnym nazwiskiem. Pierwszym z nich był Johann Duber (zm. 1623), natomiast po jego śmierci warsztat prowadził (do roku 1631) Nikolaus Barthold (zm. po 1633), pasierb Dubera. Artykuł przedstawia repertuar wydawniczy warsztatu Dubera-Bartholda, na który składały się m.in. literatura piękna, dysputy szkolne, dzieła naukowe, religijne i druki okolicznościowe. W roku 1632 wyposażenie drukarni Bartholda zostało przekazane na rzecz organizującego się Uniwersytetu w Dorpacie i w ten sposób definitywnie zakończyła się działalność warsztatu założonego przez książąt z dynastii Gryfitów na Pomorzu. Zbiegło się to ze schyłkiem samego państwa pomorskiego, którego kres wyznaczyła śmierć ostatniego Gryfity, Bogusława XIV (1580–1637).

Słowa kluczowe: Drukarnia Książęca, Johann Duber, Nikolaus Barthold, repertuar wydawniczy, druki XII wiek

