Raymond Carlson and Jordan Katz

Making and Knowing Project

**Annotation for BnF Ms. Fr. 640, fols. 129r; 155r; 155v:**

**“Molded Roses;” “Molding a Rose;” “Roses”**

**Fig. 1: Rose drawing**

BnF Ms. Fr. 640, fol. 155r, detail of rose drawing. **Copyright:** Bibliothèque National de France, Paris.

**Caption:** This drawing shows the spruing system that connected the leaves and rosebud. It also indicates the need to separate the branches from the stem of the rose. Both of these casting processes are described in the manuscript recipe on the same page.

**Fig. 2: Jamnitzer Table Ornament**

Wenzel Jamnitzer, *Table ornament*, 1549, enameled and gilded silver, height: 99.8 cm, Amsterdam, Rijksmuseum, BK-17040-A. **Copyright:** The Rijksmuseum, Amsterdam, retains all rights to this photograph, and permission is necessary before using this image. This image was reproduced in Irma Bloom, ed., *Rijksmuseum: 250 Highlights* (Amsterdam: Rijksmuseum, 2013), 135.

**Caption:** The small bouquet of flowers atop Jamnitzer’s famous table ornament provides an excellent example of life-cast flowers and how they could be integrated into a precious household object.

**Fig. 3: Jamnitzer Plants**

Attributed to Wenzel Jamnitzer, *Four plants*, silver, Nuremberg, Germanisches Nationalmuseum, inv. no. HG 11137-42. **Copyright:** The Germanisches Nataionalmuseum, Nuremberg, retains all rights to this photograph, and permission is necessary before using this image. This image was reproduced in Pamela Smith and Tonny Beentjes, “Nature and Art, Making and Knowing: Reconstructing Sixteenth-Century Life-Casting Techniques,” *Renaissance Quarterly* 63 (2010): 135.

**Caption:** These life-casts of plants reveal the immense detail with which Jamnitzer and other European metalworkers were able to reproduce flora in metal.

**Fig. 4: Fol. 1r, Palissy**

BnF Ms. Fr. 640, fol. 1r, detail of Bernard Palissy’s name. **Copyright:** Bibliothèque National de France, Paris.

**Caption:** The name and employment of Bernard Palissy (underlined in blue) are listed on fol. 1r of the manuscript, which contains the names of individuals whose writings or other works evidently influenced the author. Palissy’s name notably has a very large cross to the right of it.

**Fig. 5: Palissy Frontispiece**

Detail from the frontispiece of Bernard Palissy, *Discours admirables de la nature des eaux et fontaines, tant naturelles qu'artificielles, des métaux, des sels et salines, des pierres, des terres, du feu et des émaux* (Paris: Martin le Jeune, 1580). **Copyright:** This image is taken from a scanned edition of Palissy’s text in the Bibliothèque National de France, Paris. Permission must be sought from the Bibliothèque National de France prior to using this image.

**Caption:** This detail from the frontispiece of Bernard Palissy’s *Discours admirables* (1580) shows a very similar description of Palissy to that given by the manuscript author on fol. 1r of his text.

**Fig. 6 Palissy Rose Ewer**

Attributed to Bernard Palissy, *Rustic Ewer Ornamented with Ceramic Roses Molded from Life*, ca. 1575-1600, faïence, 34.7 cm high, Paris, Louvre, inv. MR 2336. **Copyright:** The Musée du Louvre, Paris, retains all rights to this image, and it is necessary to request permission from the Louvre prior to using this image. This image is presented as plate 16 in Pamela Smith, *The Body of the Artisan: Art and Experience in the Scientific Revolution* (Chicago and London: The University of Chicago Press, 2004).

**Caption:** This rose ewer attributed to Bernard Palissy shows the use of life-casting for roses. In the course of this process, however, the petals of the large rose prominently displayed in the proper left side of the ewer have been crushed.

**Fig. 7 Sculpture of Clémence Isaure**

This marble sculpture, dated to the fourteenth century, was repurposed as a representation of Clémence Isaure, who was said to have given funding for the Jeux Floraux in 1540. In 1557 the sculpture was moved to the Hôtel de Assézat, where the College de l’Art et Science de Rhétorique met. A bronze plaque at the base of the statue identifies the figure as Clémence Isaure. **Copyright:** This image is a historic postcard showing the sculpture of Clémence Isaure. It is was retrieved from the website: http://www.cparama.com/forum/labouche-l-art-a-toulouse-t21985.html. This website retains all rights to this image, and it may be necessary to request permission from the website prior to using this image.

**Fig. 8 Sculpture of Clémence Isaure**

The marble sculpture of Clémence Isaure is extant and remains in the Hôtel de Assézat, where the Académie des Jeux Floraux is located to this day. **Copyright:** This image was retrieved from the blog titled “La dourmeuse blogue 3”. The blog post is dated to February 1, 2012, and is accessible at the following link: http://belcikowski.org/ladormeuseblogue3/?p=2863. This blog retains all rights to this image, and it may be necessary to request permission from the website prior to using this image.