

in 1493 in Nuremberg, the largest book ever printed until then.

This “Praise of Venice” found echoes in the everyday life of the Nurembergian elites. This paper will focus upon a largely unknown account book from the historical archive of the Germanisches Nationalmuseum: “*Des heyligen Peÿchtigers Sandt Sebols zuo Venedig Puchlein*” (*Il Libretto del Santo Confessore Sinibaldo a Venezia*). The *Libretto di San Sinibaldo* was partially published in the late 19th century. However, only a small part of the book was included, since most of its pages had suffered heavy water damage and had nearly completely faded out. The contents of these pages were, therefore, invisible to the naked eye. Using recently made infrared photographs, we are now able to read the pages in their complete state. Now legible, the *libretto* turns out to be an important document for the annual rituals of the German community in the *Serenissima* – here in particular those of the Nurembergians in the church of San Bartolomeo. They cultivated their urban *Nationalität* by the promotion of a very special saint.

The account book was kept from 1464 until 1514. It lists year by year the income and the expenses incurred by a Venetian-Nurembergian *fraternità* devoted to the local Franconian patron St. Sebald – *S. Sinibaldo*. The foundation’s money came from a permanent “Saint-Sebald fund” invested at home in Nuremberg. The periodical interests, as required, were transferred to Venice, to fund two main sources of expenses: namely, 1) the salary for the permanent post of a priest who was exclusively in charge of the *Altare di San Sinibaldo* at San Bartolomeo, and 2) the costs of the yearly “festival of Saint Sebaldus”, celebrated every August.

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«*In honor of the city and its merchants*». *Nuremberg’s Presence and Representation in S. Bartolomeo in the Age of Albrecht Dürer*

More than any other city in Germany around 1500, Nuremberg actively promoted Venice as “the most important city of our times”. This superlative phrase was used to praise Venice in the famous “*Liber Chronicarum*”, published

The libretto lists in detail the growing wealth of the foundation. It documents the names of the participants of the *Festa di San Sinibaldo* for every year. It is therefore of high value for questions such as “who was in Venice, and when?”. All services and facilities for the annual “festa” are also documented. Thus, the book conjures up a vivid picture of the Church’s festive interiors. Finally, ca.1510, the book hints at a growing weariness in the performance of the rites devoted to Saint Sebald.