



Nürnberg Gesellenkundschaft

Kupferstich von J. C. B E R N D T
Copperplate engraving by

Nuremberg journeyman's testimonial

and lettering—in so far as not typographical—are excellent on the whole. Not infrequently do we find a considerable number of what may be termed real artistic achievements. Practically without exception the testimonials of Swiss towns like Zurich and Bâle are artistically of a high order. One of the prints reproduced in this issue was designed by the well-known French master Choffard and cut by Christian von Mechel of Bâle who afterwards went to Berlin. J. F. Gout, a Berliner and M. G. Eichler a native of Erlangen are responsible for the design of the other form which must be regarded as an exceptional example. It is not an architectural picture, for within a tasteful setting in which emblems of handicrafts are discreetly inserted is a view of Zurich charmingly situated on the Lake that bears its name. These old testimonials also reveal the fact that in spite of the old Empire's weakness neighbouring lands made use of its laws concerning journeymen to facilitate the exchange of these young craftsmen. An instance of this is seen in the bi-lingual Copenhagen form and the beautifully designed Strassburg "Kundschaft" of 1786. The French Royal Coat-of-Arms figures here