resenting illustrated narratives and decorated pages, this exhibition investigates different functions of images as well as the interplay between text and image in Medieval and Renaissance books and prints. Although these objects are displayed as separate pieces, it is important to remember that each example is a fragment of a larger work of art. Representing Western and Middle-Eastern cultures, the selected objects include leaves from illuminated manuscripts, folios from early printed books, and broadsheets, all of which highlight the importance of the image across time and place. Some of these works were widespread because of the reproducibility of their media, while others may have only been seen by a select audience. Some illustrations accompany dramatic stories of intrigue or violence, while others serve as didactic guides to assist viewers in understanding complex narratives or abstract ideas. By concentrating on a reader’s experience of each object, this exhibition considers how words and pictures reinforce ideas reciprocally and how words and pictures tell stories differently.

Alisa McCusker, Curator of European and American Art
Christina Wytko, Graduate Research Assistant
In the fifteenth and sixteenth centuries, a fashion developed among wealthy Europeans for lavishly illustrated books of hours. These manuscripts contained psalms and prayers for recitation and devotions throughout the eight canonical hours of the day. Books of hours also generally contained a calendar identifying important holidays and saints’ days throughout the year. This leaf from a French book of hours presents part of the calendar for January. Images symbolic of the month appear in roundels on each side of the page. The recto depicts a man feasting, an activity associated with new year celebrations. The roundel on the verso shows a nude figure pouring water from a vessel, representing Aquarius, the astrological sign associated with January. The intricate border also contains imagery of people, animals, and hybrid creatures, referred to as marginalia. Not merely superfluous decoration, marginalia were helpful wayfinding devices, memorable images that helped readers recall particular sections of the book.
Anonymous artist (French, mid-fifteenth century)

*Calendar Page for the Month of January*

From a *Book of Hours*, ca. 1460

Ink, pigments, and gold leaf on parchment

Gilbreath-McLorn Museum Fund (2003.2 [verso])
Attributed to the Master of the Cologne Bibles  
(German, active ca. 1475–1485)  
The Finding of Moses  
From The Koberger Bible, 1483  
Published by Anton Koberger (German, ca. 1445–1513)  
Nuremberg  
Hand-colored woodcut with silver on paper  
Museum purchase (66.4)  

This page and the following page are from two different copies of an illustrated German edition of the Bible, published by Anton Koberger in February of 1483. The godfather and mentor of Albrecht Dürer, Koberger established the largest printing shop in Nuremberg in the 1470s, operating twenty-four presses and employing over one hundred workers. He published a total of 235 books, including twelve Latin bibles and this bible, the ninth German edition ever to be issued. The 109 woodcuts illustrating this bible were first printed in Heinrich Quentell’s Cologne Bible of 1478, hence the name given to the anonymous woodcut designer, the Master of the Cologne Bibles. These woodcuts served as prototypes for images in several later German bibles.

It is estimated that over one thousand copies of the original Koberger Bible were produced in three different forms: uncolored, hand-colored with three or four hues, and fully hand-colored with gold and silver additions. Abraham and the Three Angels is colored in four tints, while The Finding of Moses is more brightly painted and has remnants of silver on the crowns of some figures, which has tarnished and now appears black.
Attributed to the Master of the Cologne Bibles
(German, active ca. 1475–1485)
Abraham and the Three Angels
From The Koberger Bible, 1483
Published by Anton Koberger (German, ca. 1445–1513)
Nuremberg
Hand-colored woodcut and printed text on paper
Gift of John Pickard (X-115)
Anonymous artist (German, fifteenth century)

City of Metz, folio 110v

From Liber Chronicarum ("Nuremberg Chronicle"), 1493
Written by Hartmann Schedel (German, 1440–1514)
Published by Anton Koberger (German, ca. 1445–1513)

Nuremberg
Woodcut and printed text on paper
Gift of Joseph O. Fisher in honor of Professor Saul Weinberg (77.82)

With his Liber Chronicarum, Hartmann Schedel sought to present no less than a history of the known world, beginning with creation and ending with contemporary events. His chronicle was illustrated with nearly two thousand woodcuts produced in the Nuremberg workshops of Michael Wolgemut and Wilhelm Pleydenwurff.

Although the cityscape of Metz includes seemingly specific details, it is an evocation of a generic urban space, rather than a precise depiction of the city. In fact, this woodcut was reused to illustrate other cities elsewhere in the book. Indeed, many of the images in the Nuremberg Chronicle were used multiple times; the book contains over one thousand illustrations, but only 645 of them are from unique woodblocks.
Anonymous artists (German, late fifteenth century)  
*Six Roman Emperors*, folio 121  
From *Liber Chronicarum* ("Nuremberg Chronicle"), 1493  
Written by Hartmann Schedel (German, 1440–1514)  
Published by Anton Koberger (German, ca. 1445–1513)  
Nuremberg  
Woodcut and printed text on paper  
Gift of Joseph O. Fisher in honor of Professor Saul Weinberg (77.83)

Many images in this book were used multiple times, as exemplified by this comparison. Although the work contains nearly two thousand illustrations, only 645 of them are from unique woodblocks. Here, two half-length “portraits” of Roman emperors are reused, and each remains in the same place on both pages. On the left are emperors Gratian (Gracianus) and Theodosius, repeated on the right as emperors Hostilian (Gallus Hostilianus) and Valerian (Valerianus). The accuracy of their likenesses was less significant to Schedel and his contemporaries than conveying the ongoing legacy of the Linea Imperator (Imperial Line), symbolized in the crown, orb, and scepter, the same trappings as the Holy Roman Emperor of the late fifteenth century.
Anonymous artists (German, late fifteenth century)

Four Roman Emperors, folio 134

From Liber Chronicarum ("Nuremberg Chronicle"), 1493
Written by Hartmann Schedel (German, 1440–1514)
Published by Anton Koberger (German, ca. 1445–1513)
Nuremberg
Woodcut and printed text on paper
Gift of Joseph O. Fisher in honor of Professor Saul Weinberg (77.84)
Anonymous artist (German, fifteenth century)
*Saint Sebaldus*, folio 162v
From *Liber Chronicarum* ("Nuremberg Chronicle"), 1493
Written by Hartmann Schedel (German, 1440–1514)
Published by Anton Koberger (German, ca. 1445–1513)
Nuremberg
Woodcut and printed text on paper
Gift of Joseph O. Fisher in honor of Professor Saul Weinberg (77.85)

Saint Sebaldus, the patron saint of the city of Nuremberg, is represented in a unique woodcut in the *Liber Chronicarum*. The building the saint holds in the illustration at the upper left of folio 162v is recognizable as the Church of Saint Sebaldus in Nuremberg. This woodcut represents this location specifically, and the label above Saint Sebaldus helps the reader readily identify the significant saint and local landmark.
In the mid-fourteenth century, the Carthusian monk Ludolph of Saxony wrote the *Vita Christi*, which retold the story of Christ’s life, incorporating aspects of all four Gospels into the narrative. By the end of the fifteenth century, translations of the *Vita Christi* had been published in most major European languages. In 1487, Gerard Leeu of Gouda printed a richly illustrated Middle Dutch translation, which was subsequently reissued numerous times. This folio is associated with an edition published in 1495 by Peter van Os van Breda of Zwolle.

The page depicts the presentation of the Virgin Mary at the temple. From the reader’s perspective, the scene appears as if viewed through a window, signaled by the architectural elements surrounding the hand-colored illustration. The setting within the fictive framework provides the reader a guide to visualization, aiding meditation on the significant events leading up to Christ’s life.
Jean Raulin was a French theologian associated with the Cluniac order of Saint Benedict. This treatise by Raulin, edited by the humanist Sebastian Brant, deals with the concept of ideal thoughts and actions in monastic and religious life. The work consists of just twenty leaves, printed text in Gothic typeface. It is bound in modern white vellum decorated with gold tooling. The only illustrations in this booklet are these two woodcuts preceding the text; they present theologically related events from the Old Testament and New Testament. On the left, Adam and Eve prepare to eat the fruit of the Tree of Knowledge, which introduces sin into the world. On the right, the solution to Original Sin is presented in the Crucifixion of Christ, offering a path to salvation for all sinners. As antecedents to the theological treatise, these images serve as potent reminders to the monastic reader of the ultimate purpose of their calling.

Anonymous artists (French, active ca. 1500)

*Adam and Eve at the Tree of Knowledge and The Crucifixion*  
*From Collatio de perfecta religionis plantatione*  
*(Contribution on the perfect foundation of religion)*, 1499

Written by Jean Raulin (French, 1443–1514)  
Published by Guy Marchant  
(French, active 1483–1505/06), Paris  
Printed by Enguilibert, Jean, and Geoffroy de Marnef  
(French, active 1485-1533), Paris  
Woodcuts and printed text on paper  
Gift of Mr. and Mrs. Marvin Small (73.257)

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These woodcuts may have been designed by different artists, as evidenced by their differing size and style, and the woodblocks were most likely cut by multiple hands in a workshop setting.
By the end of the fifteenth century, Venice had become a center for publishing, and even secular texts with illustrations became popular. The first Latin edition of Hypnerotomachia Poliphili, which can be translated as “Poliphilo’s Strife of Love in a Dream,” was published by Aldus Manutius in 1499. In 1545, Manutius’s son, Paulus, issued the second edition in a Latinate form of Italian, from which this page comes. Although the text was reset for the second edition, almost all the illustrations were printed from the original woodblocks of 1499.

A romance novel set in a series of dreams of the protagonist, Hypnerotomachia tells the enigmatic and twisting tale of Polipilo’s pursuit of his beloved, Polia. In the scene illustrated here, Polia kneels beside a sleeping Poliphilo.
Anonymous artist (French, early sixteenth century)
*Saint Luke the Evangelist*
From a *Book of Hours*, ca. 1500
Ink, tempera, gold paint, and gold leaf on parchment
Gift of William A. Scott (2009.636)

This leaf originally introduced a gospel lesson in a book of hours. Traditionally, these lessons included readings from all four gospels arranged in the following order: John, Luke, Matthew, and Mark. The second gospel lesson begins on this page and, accordingly, shows Saint Luke sitting at a lectern. His attribute, the winged bull, looks out from behind his workspace. The placement of this miniature, clearly identifying Luke, served as a quick guide to the reader using this text that the lesson for the Gospel of Luke begins there.

The border that surrounds the text is similar to others produced in France during the second half of the fifteenth century and early sixteenth century. Naturalistic flowers and green leaves ornament the sections of brushed gold, while stylized blue and gold acanthus leaves decorate the plain parchment.
Anonymous artist (French, active ca. 1500)

**Saint Mark the Evangelist**

From a *Book of Hours*, ca. 1500

Ink, tempera, gold paint, and gold leaf on vellum

Gift of William A. Scott (2009.637)

A book of hours is a devotional text used to remind the user of prayers to be said during different seasons of the liturgical calendar and at different times of the day. This page from a book of hours originally introduced lessons on the gospel of Mark.

In the unfinished miniature, Saint Mark writes at a lectern, while his attribute, the winged lion, stands beside his workspace. The placement of this image served as a quick guide to the reader, indicating that the lesson for the gospel of Mark begins here. The curious border, including a walking ape taking aim with a bow at a bird in a tree, possibly had a mnemonic function, reminding the user paging through the book that the lesson is found here.
Anonymous artist (German, fifteenth–sixteenth century)

Neglecting One’s Own Interests

From Stultifera Navis (Ship of Fools), ca. 1500

Written by Sebastian Brant (German, 1457/58–1521)

Woodcut and printed text on paper

Gift of Joseph Fischer in honor of Professor Saul Weinberg (77.79)

This leaf comes from a later Latin edition of Ship of Fools by Sebastian Brant, one of the most popular books of the Renaissance. The book tells the story of a vessel carrying unwitting individuals to Fools’ Paradise. Each of the more than one hundred characters embodies a particular vice or folly. This woodcut shows one man helping another put out a fire, not noticing that his own house is burning.

The woodcuts from this book are derived from the first edition, published in 1498 by Johann Bergmann of Basel. The carving of the woodblocks is not only technically inferior to the 1498 edition, but also the compositions are reversed from the earlier images, meaning that the designs were copied from the prints. The text is derived from the humanist Jacob Locher’s 1497 Latin translation, Stultifera Navis.
Anonymous artist (German, active ca. 1500)  
From *Stultifera Navis (Ship of Fools)*, ca. 1500  
Written by Sebastian Brant (German, 1457/58–1521)  
Woodcut and printed text on paper  
Gift of Joseph Fischer in honor of Professor Saul Weinberg (77.80)

This illustration mocks mendicants, or beggars, depicting a man wearing a cap with long, pointed ears and walking alongside a donkey; the parallel between man and beast is unmistakable, identifying him as an “ass.” His companions are a small, scraggly dog and a woman taking a large swill from a flask, signaling her selfishness. A basket on the back of the donkey carries several tiny people, akin to the fools of Brant’s larger narrative.