


Page-Turners

Medieval and Early Modern Illustration

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



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 [recto])

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.

ellendo. alles das land chanaan zu eynet ewige
besitzung. vnd ich wirt ir got. Aber sprach got
zu abraham. Vnd darumb du behüet meyn ge
lúbd. vñ seyn samen nach dir in iren geschlech
ten. Das ist das gelúbd. dz ir behüetent zwischē
mir vnd euch. vñd seyn samen nach dir. Eyn
reglichs menslichs bild. werd beschnitten auf
euch. vñ ir süßend beschneiden das fleisch ewer
scham. das es sey zu eyn zeichen des gelúbds
zwischen mir vnd euch. Das lút von acht tagē
werd beschnitte vnder euch. Eyn reglichs mē
lichs bild in ewern geschlechtern. als wol der
knecht als der gekaufft. vñ der do wirt seyn rō
ewern geschlecht. der werde beschnitten. Vnd
meyn gelúbd wirt in ewern fleisch in ein ewigs
gelúbd. dz menslich bild. des fleisch der scham
nit wirt beschnitten. die sele wirt vertilget von
irem volck. wan sy hat gemacht eppig oder ey
tel meyn gelúbd. vnd got der sprach zu abrahā
Sarat dem hauffraw. die heysse mit sarai. sun
der sara. vnd ich wil sy benedeyen. vñ auf ir wil
ich dir gebē ein sun. den wird ich benedeyen. vñ
er wirt in die geschlecht. vñ die künig der vō
der werden geboren auf im. Abraham viel ny
der auff seyn antlitz. vñ lachte in seyn hertze
sagend. Wenstu das dem hundertierigen wer
de geborn eyn sun. vñ sara. xc. ierig gebere. Vñ
sprach zu dem herren. wolke got das ysmahel le
be vor dir. vnd got der sprach zu abraham. Sa

ra seyn hauffraw die gebirt dir eyn sun. vnd du
wirst heysen seynen namen ysaac. Vñ ich wird
im setzen mein gelúbe in eyn ewigs gelúbd. vñ
seynem same nach im. vñd ober ysmahel hab ich
dich erhdret. siß ich wil yne benedeyen. vnd me
ren vnd manigfaltigē grōßlich. Er wirt geberē
zwölff hertzogen. vnd ich tūe in wachsen in ei
groß volck. Wan ich wil setzen meyn gelúbd
zu ysaac. den dir wird geberē sara in diser zeit
in dem andern iar. Vñ do das wort des. der do
redt mit im vollendet. got der styg auff rō abra
hā. vñ nam abrahā ysmahel seyne sun. vñ alle dy
knechte seynes hauf. alle die er het gekaufft. vñ
alle die man auf allen dē mannē seynes hauses
vñd beschmidt das fleisch irer scham. zuhand
an dem tag als im got het geborren. Abraham
was newenondrentzig ierig do er beschmyde
das fleisch seynes scham. vñ ysmahel seyn sun
hett erfüllt dreyzehen iar in der zeyt seynes be
schneidung. An dem selben tage ward beschnit
ten abraham vñd ysmahel seyn sun. vñd alle
die man seines hauses. als wol dy knecht als dy
gekauften. vñd die fremden wurden allsam
mit beschnitten.

Das .XVIII. Capitel.
Wie drey mēner dem abraham erschinen. vñ
wie im got offenbaret. das er Sodoma vñ go
morra vergeen wolt lassen umb der sund willen



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)

Berta etas mūdi

Metis vetustissima clarissimaq; gallicæ belgicæ ciuitas mediomatricæ appellata: a situ vrbis circūpo-
sitæ: q̄si media mater trius ciuitatū. ab aqlone cū treuerim: a meridie tullum: ab occidēte viridunū
habet: et ad orientē ipsa ornatissime posita est. **M**ediomatrices q̄z ppli inter belgas finitimi treueri
tulēsihus et tribocis hodie argēntensibus hos metenses esse constat. **M**etis vō nome a metio sortita est.
Is tñ cam non condidit sed vt instaurator ei nomen dedit vt scribit. **S**uffectus dederat nomen cui metius
vbi. **C**uz ea insignis vrbis deuicta fuit dum **I**ulius cesar gallias domuerat. **P**ostea clarissimus ac nobilis
romanus metius eā amplauit: maioreq; ambitu menibus circūdedit. **N**ā eo venies p̄mā nobilitatē oēm
p vicinā oppida: p̄q; vicinas vrbes in ciuitatē ipsas sumo gaudio reduxit. **E**cq; nomen **M**etis imposuit.
Hec scripta in lapide sub terra reperto ostēdūt. **T**pe quo cesar sua gallis intulit arma. **T**ūc mediomatricā
deuicta meti vrbē: ferunt et aliq diuidunū bo: est montē deoz dictā. **A** septentrione enī et occidente eminere
cernit. **P**osita est hec vrbis i ripis moselle et salie p̄plo frequēs: et in potētissimā euasit ciuitatē episcopales
et a clemēte episcopo patris diui **C**lemētis pape iā p̄scripti quē petrus ordinauerat: predicationis gra
directo: sacri xpi euāgelij suscepit. **I**s clemēs nobilis patricius romanus: frater faustiniāni: patris clemē
tis pape: a beato petro baptizatus: euz gallia diuersis errorib; vueret euz ep̄m ordinauit: ad hunc locum
christo redimēdus delegit. **C**ū celeste presbytero: et felice diacono. **I**bi deinde in loco tribus milib; ab vrbe
semito oratorij in honore diui petri p̄struētes. **C**ui gozzia nomē imposuit. **E**t princeps metēsis eos in ve
natione reptens in urbem adduxit. **H**ec aut vrbis indita robore virū fortissima: bellis et armis semp assue
ta: rez opulētia ditissima. agris: vinetis: nemorib; aquisq; florētissima: pestifera tñ cōtagiōe pene deser
ta fuit: euz in loco statuto arenar vbi insigne edificij in formā theatri ab octauiano cōstructus ingēs draco
lantabar: qui suo flatu loca inficiebat ut p portā meridionalē et orientālē ingressus cunctoz phiberef. bea
tus clemēs sua v̄tute ac doctrina pplm ad cultus diuinum pducēs: p scolā suā hoc aial et oe virus pestife
rum amouit ut deinceps locus iste ab imundis aialibus tutior reptat: deinde eccliam sancti petri infra mu
ros totius pōntificat dñam cōstituit. inde p deuotionē ppli optime ornata stephano dicata cathedralis ordi
dinata fuit. **I**dem in amphiteatro basilicā p̄fecit. extra muros oratorij seti iohannis baptiste. **I**n senio q̄z
eccliam haud multus ab vrbe distatē p̄fecit: ut liberior p̄tēplationi vacare posset: in q et cūptā fontēq; sa
liferus fecit. **E**t añ ostiū arā in honore sui p̄ceptoris diui petri apli: et euz hunc locus a sordibus maxi
mis dño acquisisset et ecclie metēsi bono regimine p̄fuisset annis q̄nq sup vīginti et mensibus quatuor
nono kalendas decembris sp̄m deo reddens urbem metensem sua sanctitate insignē fecit.

Metis



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.

Gallus hostilianus et galli filius volusianus morum imperatores creati sunt: quorum tempus in ultione christiana in nois tanta pestis exorta est: ut pace domus nebulam uitates et puencie extiterint: que non tantam calamitatem senserint. Nihilque oino clarum gesserunt. Sola hec pestilentia morbis atque egritudinibus: non eorum principatus fuit. Verum gallus et volusianus dum emulantes res novas agitante bellum civile moluntur interamine necant. Emilianus autem obscurissime natus: obscurius impavit cum maurus fuerat. et tercio mense extinctus est. hec autem pestis ac calamitas marie apud egyptum et alexandriam sequebatur: de qua cypriani martyris extat liber. hi duo non dum copulo imperii sui biennio ut premissus est interierunt. **U**alerianus imperium suscipiens cum galieno eius filio unipauit annis. i. 5. Valerianus enim in rebus et norico se agens ab exercitu. Galienus rome a senatu impatores eligunt. horum imperium perniciosius romano non tam pene excruciale fuit: principum ignavia et christianos seculicia. Nam germani rauenam usque puerere ferro et flamma omnia vastantes. Valerianus autem in mesopotamia bellum gerens a sapore persarum regem captum in uirtute turpiter uixit: et apud parthos ignobili seruitute pseruit: eo enim ut scabellum persarum rex equum cōscensurum uidebat: pedes ei cruciatus imponere. et id merito cum statim ubi impius arripuit octauam persecutionem christianos mouit. Tunc autem clero dei iudicio galienus pacem ecclesie tribuit. Cum autem adolescens factus esset augustus imperium primo feliciter morum comode ad ultimum perniciose gessit. erat enim i galieno subite uirtutis audacia. Barbari tamen omnes in fines romanos eruperunt. Et tyranni quidam perniciosi exorti sunt: qui quod domi relictum erat ab externo hoste pessundarent. Galienus uero cum republica deseruisset ac mediolanum libidinibus operam daret missis percussoribus interemptus est imperii anno nono. Et ut quidam ferunt auxilio cecropij dalmatarum ducis ubi et frater eius ualerianus quem multi augustum multi cesarem dicunt occidit. Alamanni enim exhausti galis suo tempore in italiam penetrauerunt. Racia que a traiano ultra danubium fuerat adiecta amissa est. Germani usque ad hispanias penetrauerunt. Cum iam desperatis rebus et deletis impio romane posthumus i galia obscurissime natus purpuram sumpsit: et per tyrannidem annis. x. impauit: usus ingenti moderatione: pulsus hostibus. puincia in pristinam formam redegit: deinde militari tumultu apud magancia cum interfectus. Uictorinus postea galliarum accepit imperium uir strenuissimus: sed dum nimis libidinis esset et aliena mirimonia corruperet. agrippine occidit sui imperii anno secundo. Huic successit tetricus senator: qui aquitaniam bonore presidis admistras absens a militibus imperator electus est. dum hec i galia agerentur podenatum perse uicti defensa syria mesopotamia usque ad thesiphontem recepta est. **C**laudius uero nois secundus romanorum imperator a militibus electus: a senatu appellatus augustus: imperium suscepit: hic gothos illiricum mecedoniisque vastantes bello adortus incredibili clade superauit. hac obrem in curia aurea clipeus: in capitolio aurea statua eidem a senatu decreta est. parca uir atque modestus et iusti tenax atque reipublice gerende idoneus. aduersus ducenta milia alamanorum haud paula lacu benaco i silua que lugana dicitur dimicans: tantam multitudinem fudit ut egre pars dimidia superuenerit. qui tamen morbo correptus apud syrmium moris. non dum expleto biennio in imperio. Quo mortuo statim quintilius frater ab exercitu imperator eligitur. uir quidem uice moderationis et qui solus fratri preferri posset. Is quoque decimo septimo imperii die interit. **A**urelianus anno ab urbe condita millesimo ac vigesimo septimo imperium adeptus. Racia ripensis oriundus uir militari disciplina clarus: in bello potens: animi tamen modicus: et ad crudelitatem propensioris. Gothos apud danubium graui filio superat. Romanam orbem trinitio ab inuasoribus recepit. hic primus apud romanos diademata capiti inuenerunt: gemis et aurata veste (quod uere romanis incognitum moribus) usus est. hic muris ualidioribus et latioribus urbe sepulit. Templum appollini edificauit in asia transiens xenobiam que occaso odenacho marito orientis tenebat imperium haud longe ab antiochia uicit: eamque in triumphum una cum tetrico ducit. ad gallias profectus vindelicos obsidione barbarica liberauit. deinde ad illiricum rediit. Sed cum iter faceret apud xenophorum missionem que est inter heracliam et byzantium: malicia notarum sui interemptus est: qui nonam persecutionem mouit in christianos: populus autem romanus amauit: senatus timuit. Imperauit annos quinque menses sex. Triumphum eius gloriosum flauius vopiscus describit.

Volusianus filius



Galienus



Linea Imperatorum

Gallus hostilianus



Valerianus



Claude Quintilius frater



Aurelianus



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.

Gracianus valentiniani senioris filius post mortem valentis sex annis imperius tenuit: quibus iam dudum ante cum patre valente et cum valentiniano fratre regnauerat. vir ab ipsa adolescentia sua militia strenuus et religione clarus. admodum cum iuuenis cum inestimabile multitudinem hostium romanis infusam finibus cerneret: fretus christi potentia: longe impari militum numero sese in hostes edidit. Et continuo apud argentinam oppidum galliarum. formidolosissimum bellum incredibili felicitate commisit. Nam pluresque. xxx. milia alamanorum minimo romanorum detrimento in bello interfecta narrantur. hoc denique et recta fidei cultura tribuit. Cum ambrosius episcopus fuisset electus uniuersa statim italia ad rectam fidem repullulauit quo pacto catholicorum templa destructa restaurare fecit. Porro gratianus cum aduenerisset thraciam daciamque gentiles terras possidentibus gothis et rempublicam in maximo discrimine videret theodosium ab hispania fauentibus cunctis apud firmum purpuram induit: etatis annum tertium et trigessimum agentem. orientisque et thracie simul impio precepit. Is omni fiducia sua ad opem christi referens maximas illas scythas formidatas cunctis etiam alexandro magno: alanos bunos gothos incautanter aggressus magnis multisque plijs vicit. urbem constantinopolitanam victor intrauit. Icto cum arthalarico rege gothorum federe: Interi vero maximus britannia tyrannidem occupans ac in galliam traiecit apud lugdunum gratianum interfecit: etatis nouem et. xx. annos habentem. quare valentinianus iunior frater metu perterritus ad theodosium in orientem profugit et paternam pietatem suscepit. fuit autem gratianus lris baud mediocriter institutus. carmine facie. pbat: orate loquax: parci absonis ac libidinis victor.

Theodosius senior genere hispanus genitus patre theodosio matre termicia: in interfecto per maximum graciano: impium romani orbis: obtinuit solus: mansitque in eo annis. xj. cum iam in orientis partibus sex annis graciano viuente regnasset. qui etiam singulari celeritate et consilio usus. maximum tyrannum graciani interfectorem apud athenas occidit. hac calamitate maximo ipsi martini viri sanctissimi an prederat dux britanni militum copijs spoliatus in italiam suus falsus uentus. Theodosius quoque diuino auxilio fretus et andragacium maximi comitem et victorem eiusdem tyranni filium et arbogastem qui valentinianum iuniorum apud viennam ei dolo stragulauit ac eugenius tyrannus mira celeritate usus opprimuit. fuit autem theodosius pagator reipublice atque defensor eximius moribus et corpore traiano similis quantum scripta veterum et picture docent. Sic emines statim accedit ad disciplinam militare laus ingenij quam plurimum valuit et religio. Nam cum mediolani ingredi ecclesiam vellet mysteria visum. prohibuit ob quoddam facinus (ut fieri solet) ab ingressu ecclesie nisi peniteret: ita equo aio tulit ut ultro ipsi ambrosio gratias egerit atque penituerit. hinc sociata in coniugio flaccilla fuit ex qua archadius et honorius genuit. itaque quinquagesimum annum agens etatis in pace apud mediolanum rebus excessit humanis reipublica de qua filiis relinques corpore ei eodem anno constantinopolim translatus atque sepultus est.

Archadius theodosij magni filius augustus in oriente factus. honoris frater eius in occidentem comune imperium diuersis tamen sedibus tenere ceperunt. vixitque archadius post patris excessum annis duodecim. verum quia pater eorum theodosius ipsis adhuc adolescentulus tres duces reliquit viros potentissimos qui curam gererent. reliquitque ruffinum qui orientem. sildonem qui occidentem. gildonem qui affricam regerent qui deinceps cupiditate imperandi moti spreis paruulis regnum occupare conati sunt. Sildoni res nouas in affrica molienti maseleger frater eius crudelitatem veritus hostem fugat. qui vel dolore an vel veneno post mortem. Maseleger tanta victoria elatus cum nec deo nec hominibus parceret a militibus occidit. Ruffinus vero ab archadio opprimitur. Sildone quoque occidentis tutor imperij collatorum beneficiorum imemor et affinitatis: nam socer exstabat honorij. Regnum et ipse eucharis filio affectus: ingentia rei publice intulit mala. Nam sepe cum delere posset barbaros fouit eos. sepe alaricum cum suis gothis vicit. Tandem a gothis superatus cum auxilia postularet. Imperator indignatus duces misit qui cum interficerent.

Honorius archadii predicti frater: vir moribus et religio: theodosio patri communi similis. Is principatu suscepto dux vires reipublice. quotidianis cerneret la befactari incommodis virum strenuum et bellicosum constantium comitem ad gallias cum exercitu misit. deinde ei galliam placidam germaniam suam cunctorum gaudia sociavit. ex qua valentinianum filium constantius genuit: qui postea reipublice. imperium gessit: inde cum apud rauennam in regni consortium adsciuisset: qui nec dum septem mensibus euolutis ex hac luce subtrahitur. Inter hec placida augusta a fratre honorio pulsa ad orientem cum honorio et valentiniano filijs. perfecta. a theodosio augusto archadii alterius germani sui filio honorifice suscepta est. Honorius vero postquam cum minore theodosio germani filio annis quindecim impasset cum iam antea cum fratre annis duobus regnasset rempublicam ut cupierat: pacatam relinques apud urbem romam vita exemptus est. corpusque eius iuxta beati petri apostoli atrium in mausoleo sepultus est hinc soboles nulla fuit.

Linca Impe
rator
Gracianus



Theodosius



Archadius



Honorius



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)

Berta etas mundi

S. Sebaldus



Sebaldus confessor dignissimus ac sanctissimus. hac tempe-
state (ut quidam ferunt) doctrina ac sanctitate in germania
floruit. Is ex nobilissimis ortus parentibus. regis dacie filius.
ac regine castissime. quovis et precibus a deo hanc sobolem impe-
travit. Ab incunte etate disciplinis ac literis traditus. p. adipseddis
liberalibus artibus in adolescentia pifus petijt. Cū crudissim⁹
evassisset. Virgo pulcherrima de familia regum francorū matrimo-
nio ei micta fuit. Clerū spectis mūdralibus pompis. relicto regno
spōsam elegantissimā nocte deseruit. in longinquas regiones ac
beremū secessit. vbi cū annis. xv. sanctissime vixisset. Inde devot⁹
onus gfa. romas pueniens. a gregorio secūdo summo pontifice.
ad germanos pditionis gfa directus. wilibaldū et wimbaldū
fratres. itineris comites habuit. Et primo apud lōgobardos. et
inde ratiōne doctrina vtrūque ac miraculis claruit. p. ostremo
apud Nurembergā in solitudine nemorū religiosissimā ac pfectissi-
mā vitā. vsq; in finē eregit. Ubi pter doctrinā pplo exhibitā. mi-
raculorū gloria nominatissimus evassit. Tandē plen⁹ diei ad ora-
torū fratru. sancto martino dicatū Nuremberge (vbi modo ceno-
biū ordinis dñi benedicti ad sanctū egidū nūcupatū) puenit. in-
firmus ac lenio correptus sanctissime migravit ad dñm. Cuius sanctus corpus ab indomitis bobus ad
locū sepulture ductus. vbi insignibasilica in eius nomine extructa fuit. Quē postmodū summi pōntifices
ppter crebra miracula in sanctorū cōfessorū numerū aggregarūt. p. pue martin⁹ quintus papa. eius festū per
vniuersum orbem. xij. kal. septēb. celebrari iussit. Quibrem apud Nurembergenses summo honore
quotannis colit. cū Nuremberga pclara vrbis meritis huius dignissimi patroni. augmentū in omni bo-
norum et gloria vbertim sentit.

Luitprandus asprandū p̄dici filius longobardorū rex. sup̄stite adhuc p̄c-
te regnū accipiens. regnavit anno vno et triginta. et mensibus septe. Ut cer-
te tanto principatu dignissimus. Erat q̄ppe giganteo corpe atq; vasto. et manu
adeo promptus. ut nemo eo pugnator habere. iusticia vero ac clemētia ita in-
signis habebatur. ut difficile iudicaret. quā re maiore pmeretur laudes. xp̄ia-
nissimus etiā adeo fuit ac religiosus amator. ut nullibi templa sine suo suffragio
edificare p̄miserit vniq; papie quoq; templa plurima miro extruxit ornatu. Ca-
rolus aut marcellus hunc copater et amissimus fuit. et ei auxiliare copias cō-
tra sarracenos et ytaliam trāsmisit. papinū quoq; filiū in asalpini galliam. ut ei ex-
more capillū succideret trāsmisit. quē luitprandus benigne suscipiens donatū mu-
neribus ad parentes remisit. Sed duodecimo regni sui anno (cupidine uni-
perādi motus) capis circūquaq; oppidis. romanam urbem obsidere cepit. gre-
gorius pontifex legatos nam q; terrestrū innere nō licebat. ad carolū francie p̄m-
cipem statim mittit. q; hominē rogaret. ut primo quoq; tpe laboranti romē et ec-
clesie auxiliū ferret. Carolus rogatū gregoriū patrociniū ecclesie suscipiens. Luitprandū copatre rogat vtrū
bē ne obsideat. obtemperat. atq; urbē obsidione soluit. Unde zacharie pontificis hortatu romanis oppi-
da (ex sabinis erepta) reddidit namq; p̄terea et anconā et picentibus. Et q̄qd a longobardis. xxx. annis in-
etrantia occupatum fuerat restituit. Utrūq; nō ita multo post etate grādeuus. vite sue cursum explicuit. Cuiusq;
corpus in basilica beati hadrami sepultum fuit.

Sebaldus frisonū dicitur hoc anno ad p̄dicationē wolfrāmi senonensis ep̄i cōuerſus. q; cū baptismum
suscepere statuisset. in lanacū intravit. Et illico dubius factus. alterū pedem retraxit dicens vbi nam
ex patribus meis plures sunt. in inferno an in paradiso. Et audiens q; in inferno. statim intinens retraxit
pedem. dicens. laudabilis est ut plures q; pauciores sequar. atq; ita in sua fatuitate reclusus. morte in p̄ci-
meditata raptus est.

Omnino duo hoc anno Januario mense per dies. xv. in celo visi sunt. Quorū vnus solem precedebat.
Alter vō vesp̄ri sequebatur.

Orbinarius



Orbinarus ex provincia alemanie natus a fratre suo ad curiā ductus. litteris
ac vtrūq; instruct⁹. Ince titulo saci floruit ad sacerdotiū p̄mor⁹. et p victoriē
comitē ob suā religioſes ac famā in platiū assump⁹. et p baldebramū i cellas bti galli
et papini auctē in abbate electus. quē locū possessionibus plurimū auxit. atq; edifi-
cia. murā obſuans abstinentiā. pauperū amator. et elemosinaris largitor. et asello
p equo utebaf. Egros ac leproſos sepe visitā. ut p pauperū diceret. Ideo bo-
spitale p eis extruxit. Ab emulis tñ p̄sequabatur. Infamatus de semina ad criſtū
cōdemnatus. ad insulā rbeni relegatus. vbi post multas miseras sedecio kal. de-
cembriis bono sine ḡcuit. post ānos. x. ad monasteriū sancti galli p lacū pstantien-
sem miraculis multis. et sedata tempeſtate pduc⁹ fuit. Clasculū modicū vno ple-
num pro reficiendis monachis quotiens exhibuit. nullū terrimētū vni sensit.



Luitprandus rex

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.



D selste wetē dat inden tempel gods tot iherusalem waren geordineert en gheschiet. edelce ioncroukens alle vā conincs ghelachte oft vopperste priesterē oft grote priesteren dochterkens. die welcke datmen al daer costelike en met grote heerliken state onthoudende was: tot dat slupden. xiiij iaren oudt en bequaem warē te huwelike. Dese dochterkens was men leerende sīde en costelike ornamenten te wercken totten tempel dpenende. En als maria dīpe iaren oudt was soe walle hē haer vader en moeder indē tempel tot iherusalem ghebrocht ende gode al daer gheoffert. ende die seeste vand offerhande ghedaen sīnde. soe sijn ioachim ende

anna weder thuys gerepēt. en maria is al daer mitten anderen maechdekens ghebleuē tot dat se xiiij iarē oudt was. en al pēt so dat se ionck van iarē was. si is nochtans so rīpe van sedē gheweest dat se soe vele meer geleert ende toeghenomē heeft ghehad dat tet een wonder was te siene. ende dat tet onbegripeliken was van spreken hare iaren aenghesien. Ende ter stont als sē inden tempel gode gheoffert was. Soe nam si voer haer ende in haer seluen dat si gode voer haeren vader houden wilde. Ende sē de de haer leren die eewe en weite gods bedenckende in haer seluen wat dat se best doen soude moghen daer mede dat si gode behaechlick soude moghē

Attributed to the First Antwerp Woodcutter
(Netherlandish, fifteenth century)

Presentation of the Virgin in the Temple

From *Leven ons heeren Jhesu Christi*

(*Life of Our Lord Jesus Christ*), 1495

Translated from *Vita Christi* (*Life of Christ*)

Written by Ludolph of Saxony

(German, ca. 1295–1378)

Published by Peter van Os van Breda

(Netherlandish, active 1480–1510)

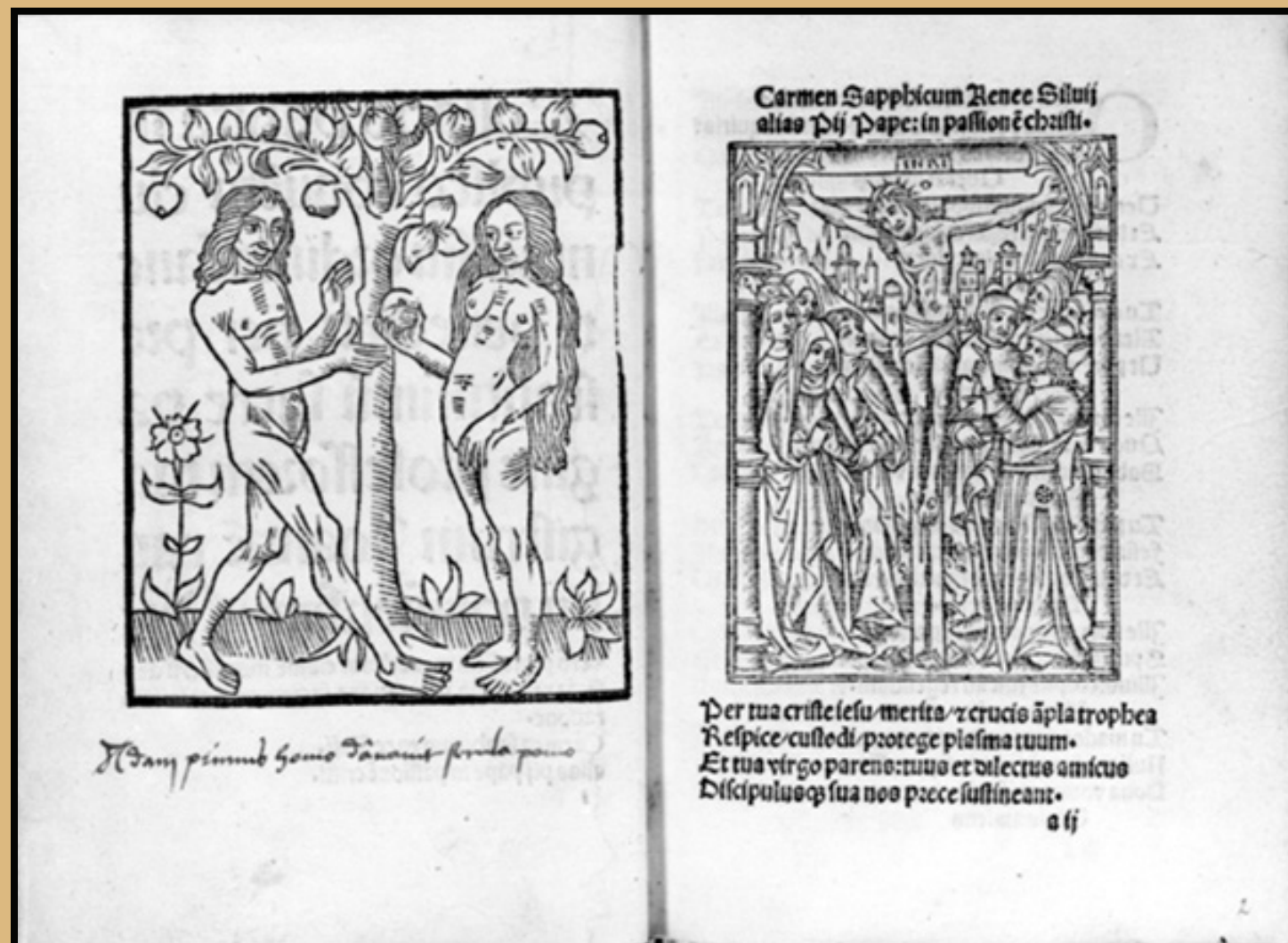
Zwolle

Hand-colored woodcut on paper

Gift of Joseph Fischer in honor of Professor Saul Weinberg (77.88)

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.



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 Enguilbert, 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)

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.

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.

uenisti? O me doloroso caso . O rea fortuna mia , che posso piu si non
parimente morire? Chi dunche di nui dui piu misero & infelice si tro
ua? O il mio amorofo Poliphilo morto , ouero io in tanta inconsola
bile uita superstita? Venite dunque tutte dispietate & horribile furie ,
Quale ad Horeste, & di lalma mia conuenientemente usate la suprema
sautia. Dicio che per mia maligna & peruersa cagione il mischino Po
liphilo, & solo per me (O cagnia & perfida barbara, indigna, & immerita)
amando, & per tanto maleficio infenso e il mischino obito.



Et gia hauendo gliochii mei facti laco dipianti, sedule lachryme ma
nante , & tutto ello, & me fluido di cadenti & interpolati guttadini , &
per il medesimo modo che la fidissima & animosa Argia fece sopra il
cadauere lachrymante del suo dilecto Polynice . Et alquanto postali
la mano sopra del suo freddo pecto , io sentiui in esso uno pauculo &
surditato pulso rebullire . & piu , & piu seratamente abraciantilo , se ri
scaldorono excitati gli fui fugati spirti. Et il uiuace core sopra se le tan

Anonymous artist (Italian, active ca. 1500)

Page from *Hypnerotomachia di Poliphilo*

Second edition, 1545

Written by Francesco Colonna (Italian, 1433–1527)

Published by Paulus Manutius (Italian, 1512–1574)

Venice

Woodcut and printed text on paper

Gift of Joseph Fischer in honor of Professor Saul Weinberg (77.111.3)

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 Poliphilo's pursuit of his beloved, Polia. In the scene illustrated here, Polia kneels beside a sleeping Poliphilo.

cum deus sine quo nihil ē
validum nihil sanctū mul-
tiplica super nos miāam tuā
ut te rectore te duce sic trāsea-
mus per bona temporalia .
ut non amittamus eterna .
Per xpm . *secundū lucā*



In illo
tēpore.
Missus est
angelus ga-
briel a deo i
ciuitatem
galilee cui
nomen na-
zareth ad vir-

ginem desponsatam viro cui
nomen erat ioseph de domo
dauid et nomen uirgis maria
Et ingressus angelus ad eā
dixit. Ave gratia plena dñs
tecum benedicta tu i mulie-
ribus. Que cum audisset tu-

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.

lrvj

De obliuione sui ipsius.

Qui uolet alteri subitas extinguere flamas:

Atq; sue patitur urere tecta domus:

Est fatuus: decet et stultorum fistula talem:

Adnocet ut stolidos ad sua uota uiros.



Agri tuis
fidei
alieni irri-
gandi non
sunt.

Qui curas hominum tolerat: semperq; laborat
Ut res alterius peragat: fructumq; ministret:
Nec curare suas propter res, comoda, fructus:
Quin sua postponens facta atq; negotia passim.

l.ij.

in. l. culpa
et ff. de re.
in. et in. ci.
non est sine
culpa. de
re. in. li. vi.

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*.

lxxi

De mendicis et eorum vanitatibus.
En meui ne me stulte defectio secte
Afficeret: numerus nec satis vsq; foret:
Sed mendicorum turbas scrutatus ubiq;
Inveni paucos: credite ubiq; bonos.



Inter mendicos fatuorum est magna caterua:
De quorum ritu nostra camena refert.
Se plures nutrire volunt: natoq; tenellos:
hoc studiū multis: hec quoq; vita placet.

Loti men
dicoꝝ cer
nis frau
desq; do
losq; Ut
mito hos
fatuū grā
dibus ac
cumulē.

L. de mē
vali li. xi.
v. q. v nō
ois. lxxvi
di. c. pasce
glo. super
matb.

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.