



Spotlight on Nikolaus Glockendon

Nuremberg artist in the age of
Albrecht Dürer

TWO ILLUMINATED
MANUSCRIPTS MADE FOR
NUREMBERG PATRICIANS

1. Prayerbook made for Helena Hofmann,
1513-1514

2. *Passio Christi* likely made for Hiëronymus
Holzshuher, 1521





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Both manuscripts presented here, were written by the anonymous Nuremberg scribe IL, who often worked with illuminator Nicolas Glockendon. He lived near St. Lawrence Church (see arrow above, Nuremberg city scape in: Hartman Schedel, *World Chronicle*, 1493).



Nikolaus Glockendon (d. 1534) came from a family of well-known artists in Nuremberg, and is famous for his fine colouring. He counts as one of the best illuminators of the German Renaissance. Applying various hues, he was able to create a great sense of volume and atmospheric space. In some manuscripts he added borders injected with a dose of humour.





Wolfgang (d. 1522) and Helena Hofmann (d. 1514/15) ordered two prayer books from Nikolaus Glockendon, their coat of arms is presented here on the frontispiece.

Wolfgang Hofmann was the Nuremberg agent of the Fugger bank. His own prayer book is also preserved (Vienna, ÖNB, cod. Ser. nov. 2601, c. 1512-1514).

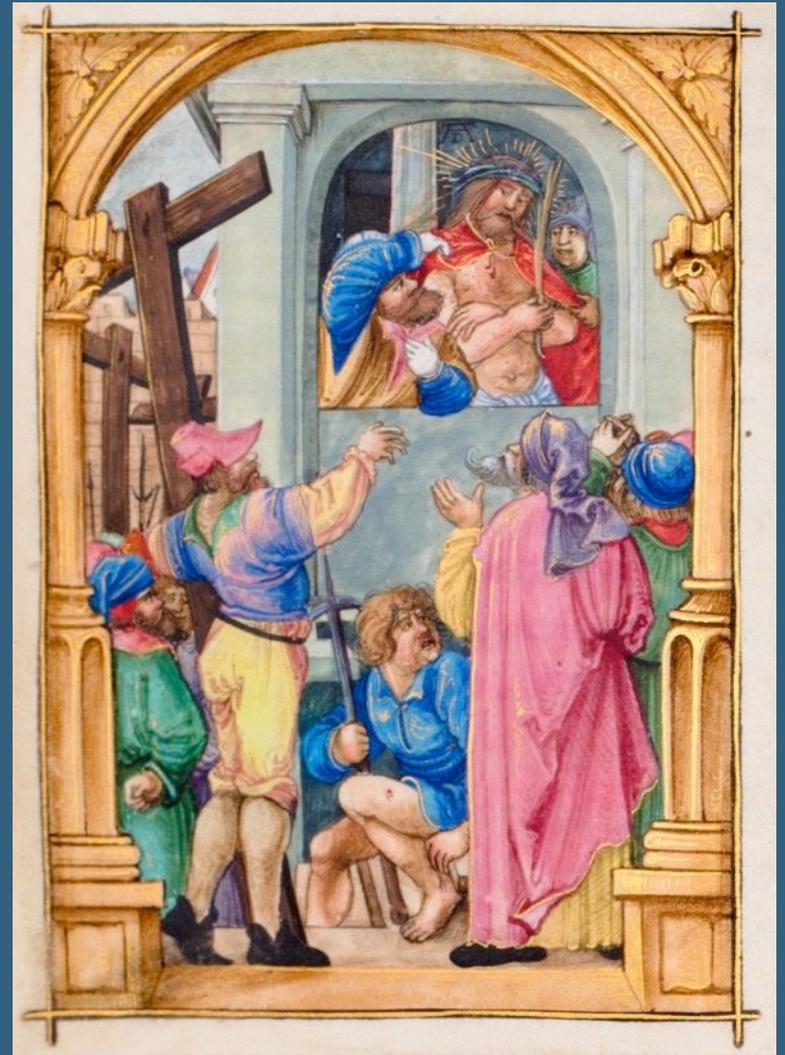
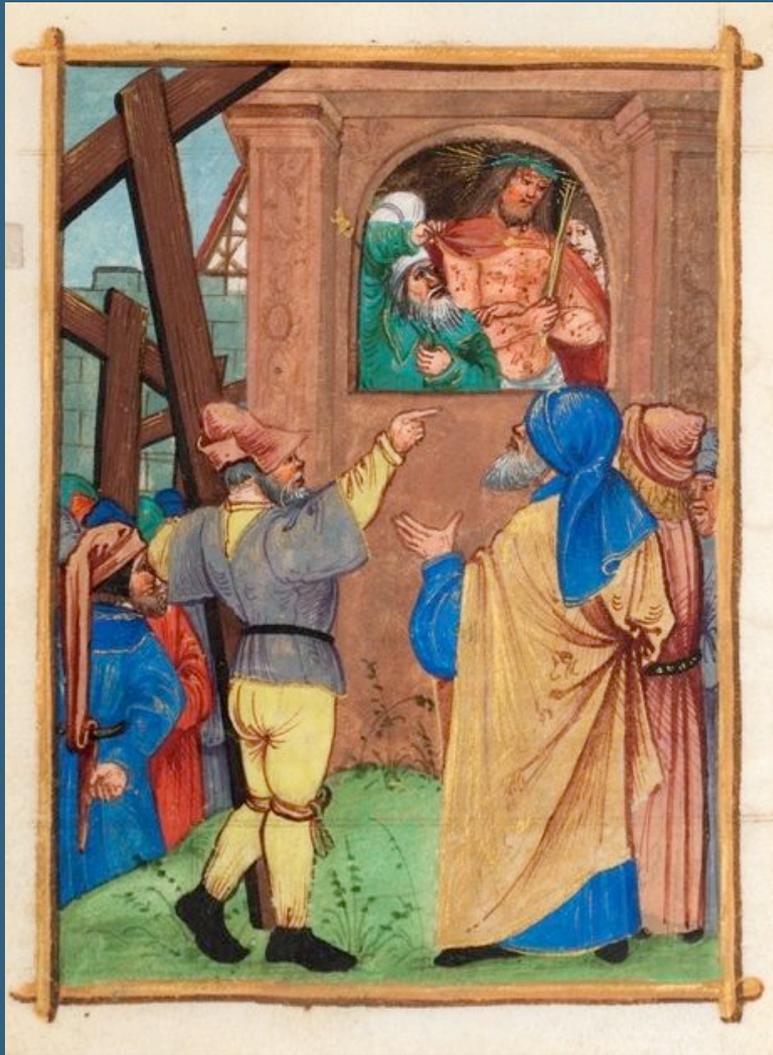


St. Helena, patroness of the lady who receives communion, in: Helena Hofmann's prayerbook. As she died (c. 1513-1514) soon after, Helena may hardly have used the manuscript which is preserved in pristine condition. 118 x 87 mm, 299 leaves, 10 large miniatures, 120 large (of which 39 historiated) initials.

Initials and playful border decoration by
Nikolaus Glockendon.

Hofmann Prayerbook, Nuremberg, c. 1513-1514.





Ecce Homo painted after Albrecht Dürer, in:
Hofmann Prayerbook and Holzschuher *Passio Christi*, two manuscripts illuminated by Nikolaus Glockendon,
Nuremberg, c. 1513-1514 and 1521.



Fourteen Helpers in times of need and Trinity, in: Hofmann Prayerbook illuminated by Nikolaus Glockendon, Nuremberg, c. 1513-1514.

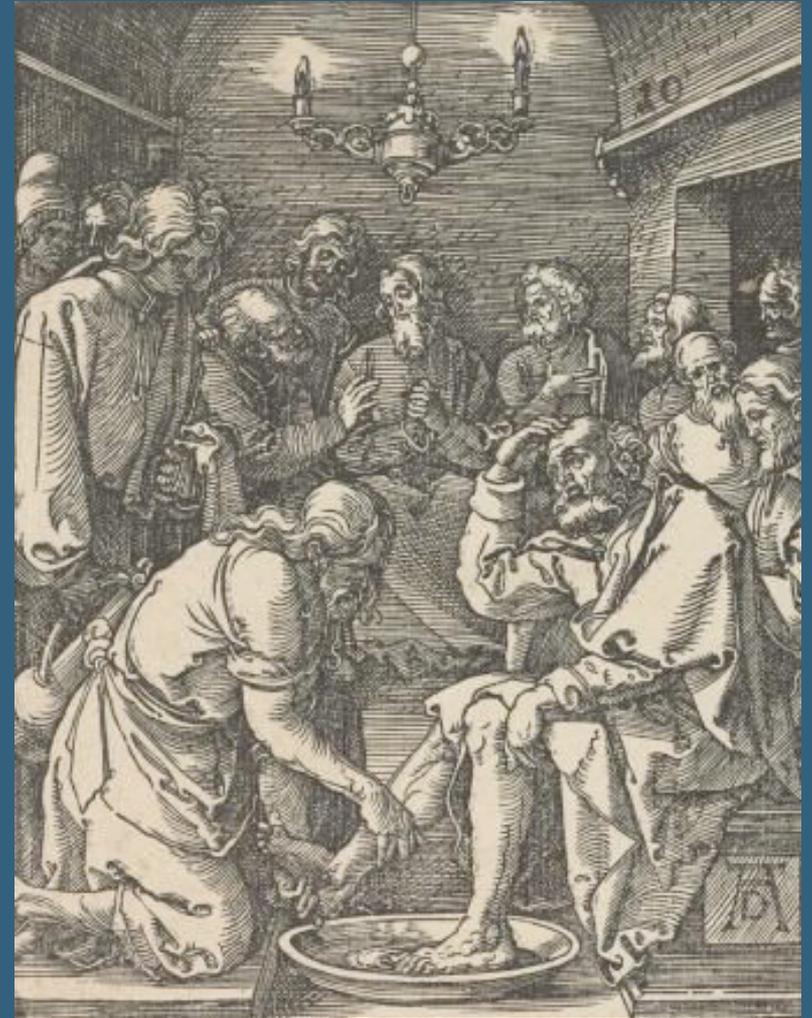


Hunter shooting a bear, enlarged border decoration in:
Hofmann Prayerbook, illuminated by Nikolaus
Glockendon, Nuremberg, c. 1513-1514.



In 1521 the same scribe completed a manuscript of the *Passion Christi*. Nikolaus Glockendon – whose work by now was much sought after – supplied the 23 single leaf miniatures which he painted after Albrecht Dürer's *Kleine Passion* series published in 1511. To 11 miniatures Dürer's monogram was added later.

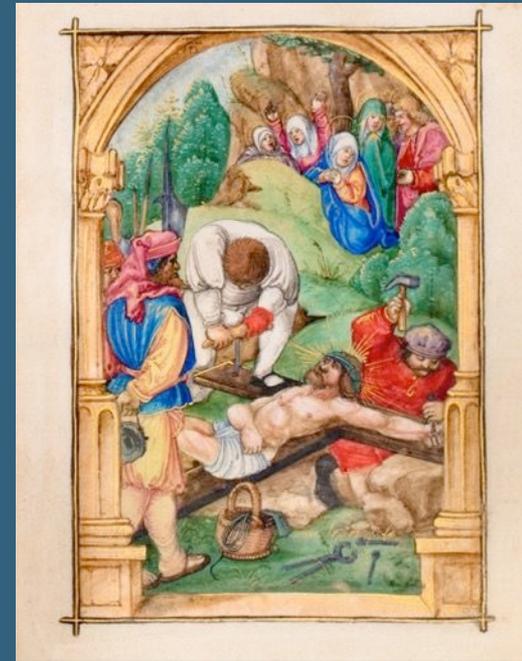
134 x 94 mm (96 x 66mm), 201 leaves, vellum, written in German.

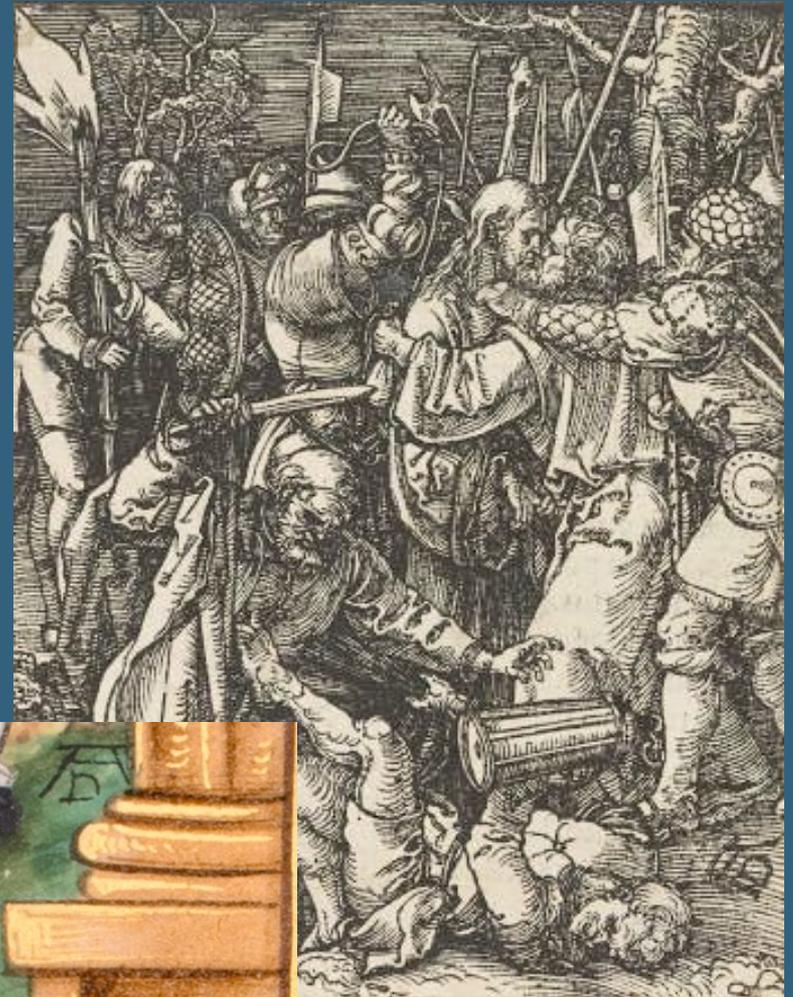


Christ washing the feet of his disciples, in: *Passion Christi*, dated 1521
Glockendon's sumptuous pigments highlighted with gold shows he is a true master of illumination.



This *Passion* text in German was presumably made for Hiëronymus Holzschuher (1469-1529), a leading Nuremberg citizen who is known from his portrait painted by Albrecht Dürer, 1526.

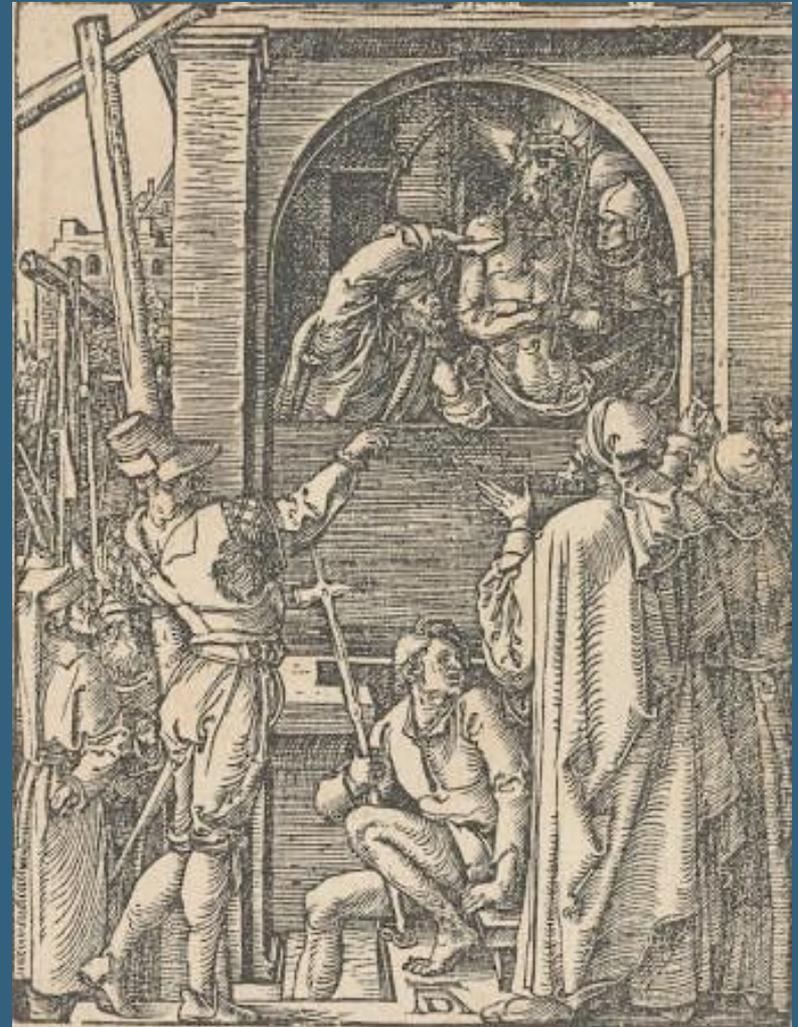
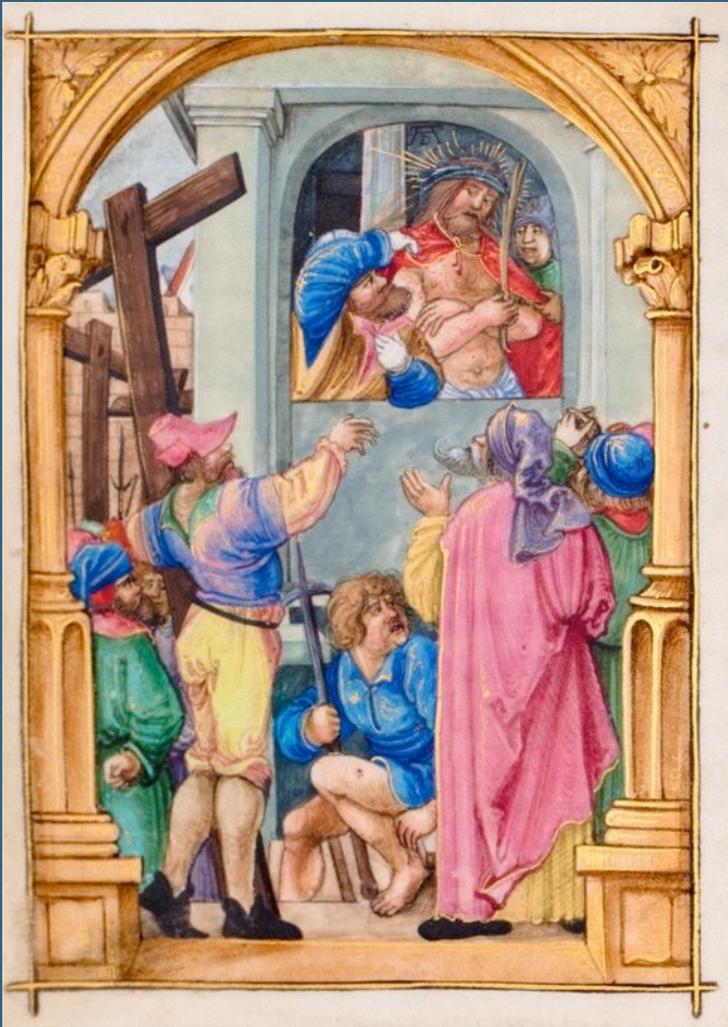




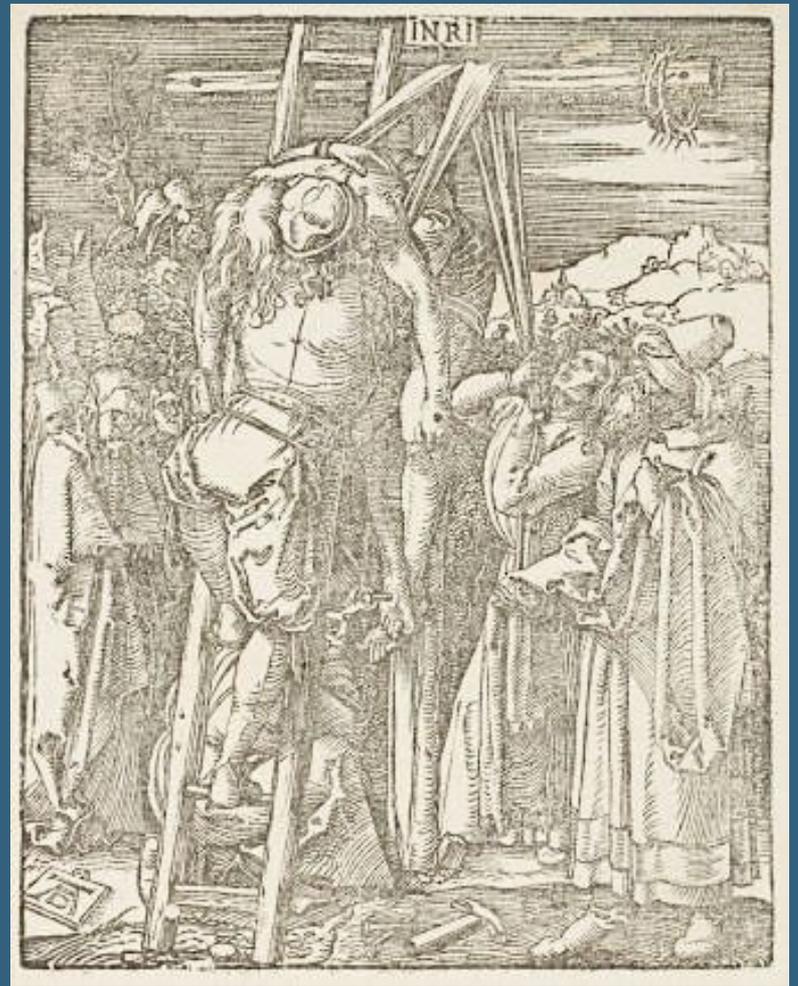
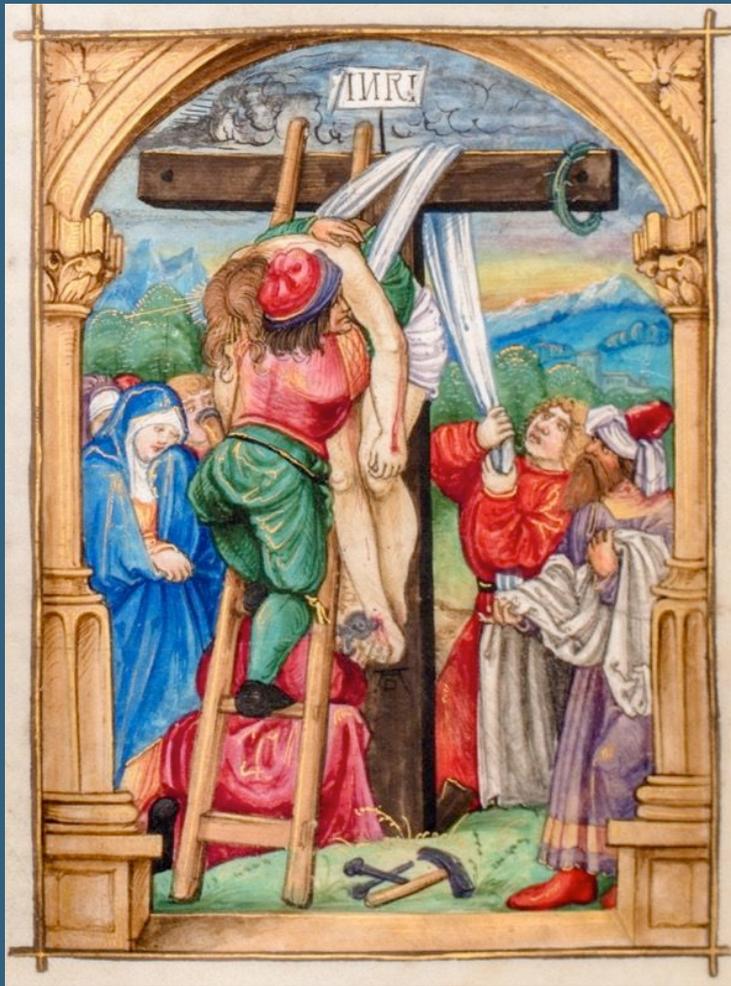
Arrest of Christ: Glockendon illuminated the miniature after Albrecht Dürer's engraving. Dürer was a good friend of his. Reliance on other artists' compositions was considered as continuing tradition, as re-creation and reinterpretation of works.



Christ before Caiaphas (monogram perhaps removed). The development of printed images led to an intensified and broadened commerce in visual ideas. With painting added, the art work could be considered continuous with or even elevated from its model.

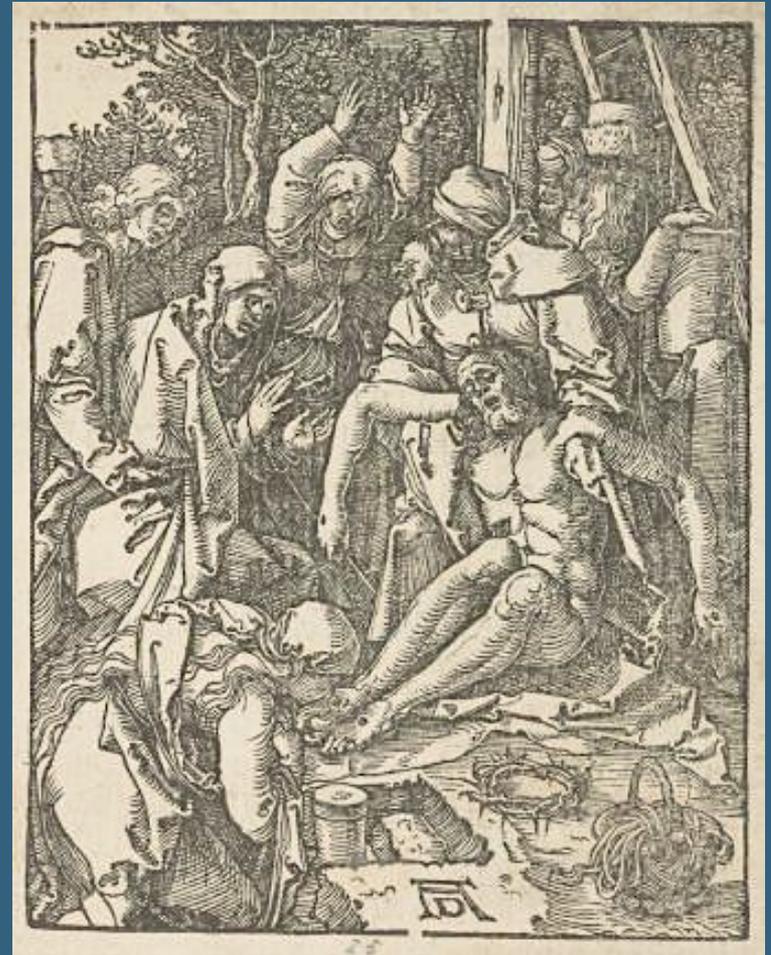


Ecce Homo illuminated by Nikolaus Glockendon after Albrecht Dürer's engraving of 1511.
Passion Christi, Nuremberg, 1521.
134 x 94 (96 x 66) mm, 201 leaves, 24 full-page miniatures.

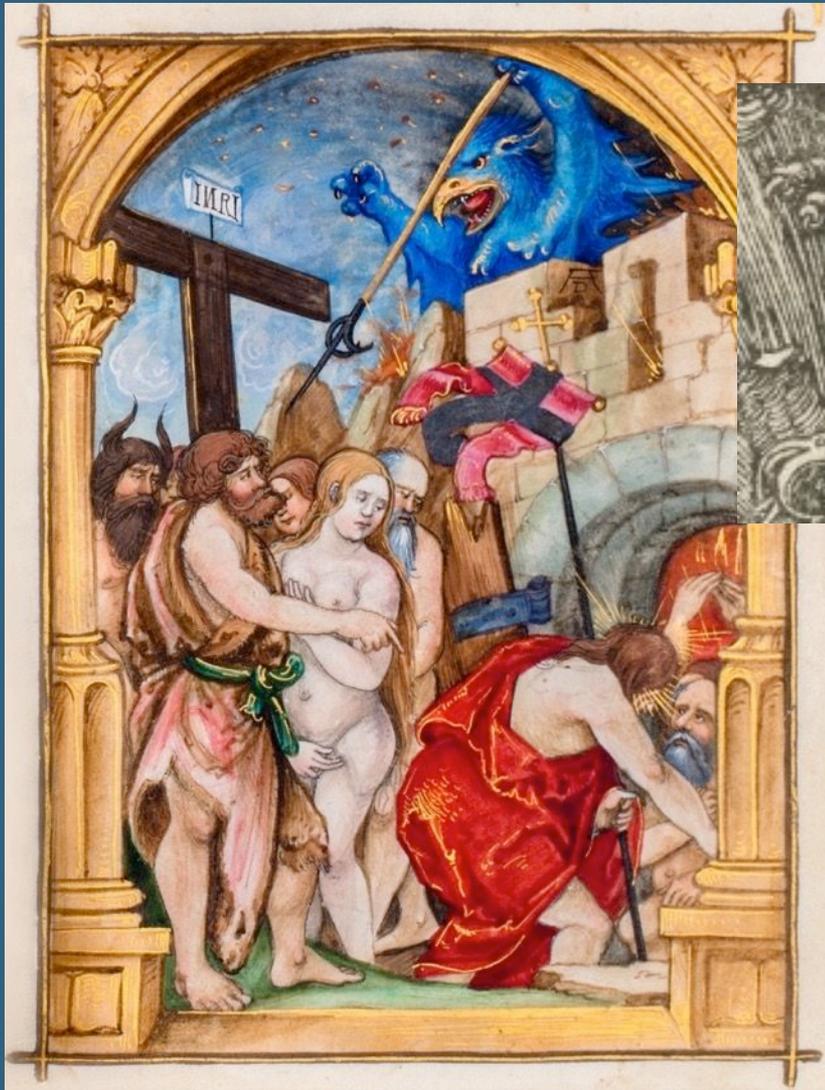


Deposition. In painting the image Glockendon added depth and warmth to the original design.
Passion Christi, Nuremberg, 1521.

134 x 94 (96 x 66) mm, 201 leaves, 24 full-page miniatures.



Lamentation. By adding architectural windows he created more distance to the events from the past.
Passion Christi, Nuremberg, 1521.
134 x 94 (96 x 66) mm, 201 leaves, 24 full-page miniatures.



Last but not least: Christ descending in Limbo.

The two Glockendon manuscripts presented in this 'Spotlight' are the only ones known to be in private hands.



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