

Spotlight on the Middle Ages

Manuscripts from the Netherlands

Utrecht, Guelders, Haarlem, Delft, Leiden, Sluis, Breda

DR. JÖRN GÜNTHER · RARE BOOKS AG

Manuscripts & Rare Books

Basel & Stalden





Delightfully Dutch



Den sijn in oestlant trije in francryche





Van Bronckhorst-Batenburg Book of Hours, use of Utrecht. Written in Latin, which is exceptional as the majority of Dutch Books of Hours are written in the vernacular. Illuminated by a follower of the Court-style. Utrecht, c. 1405-15.
 117 x 84 mm. 210 leaves. 4 historiated initials and 7 full-page miniatures.



Christ before Pilate

Utrecht, follower of the Masters of the Court-style, c. 1405-15.

Van Brockhorst-Batenburg Book of Hours.

117 x 84 mm. 210 leaves. 4 historiated initials and 7 full-page miniatures.



Flagellation of Christ



Christ before Pilate.

Early 15th century Dutch illumination shows the hands of excellent artists capable of conveying pathos and emotion.

Van Brockhorst-Batenburg Book of Hours.

Follower of the Masters of the Court-style, Utrecht, c. 1405-15.



Entombment

Follower of the Masters of the Court-style,
Utrecht, c. 1405-15.

Van Brockhorst-Batenburg Book of Hours

117 x 84 mm. 210 leaves.

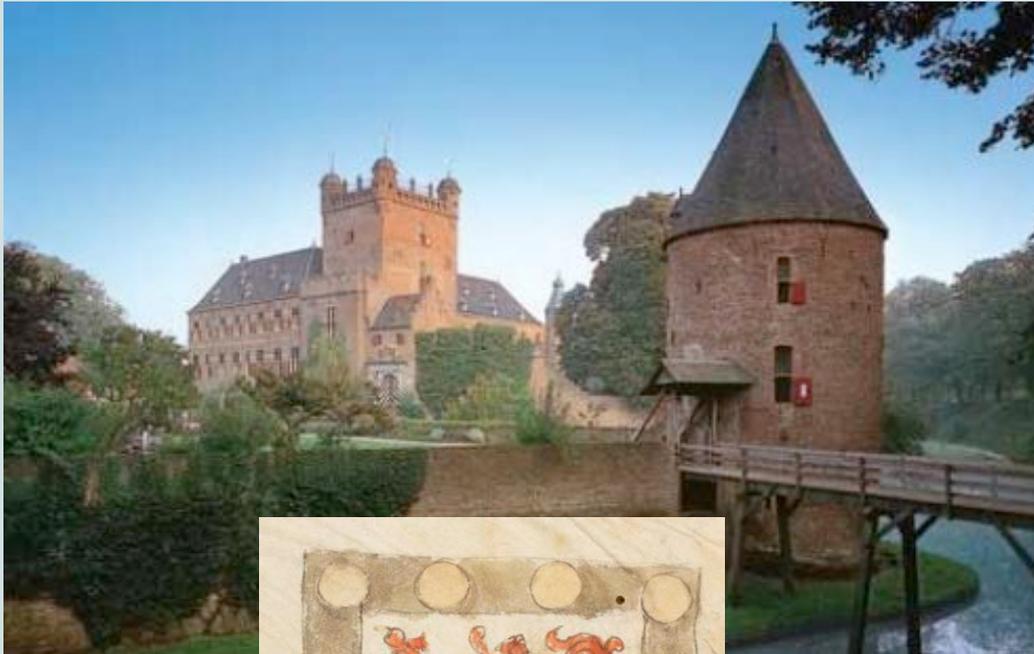
4 historiated initials and 7 full-page miniatures.



Compilation of Chronicles in the vernacular of the Lower Rhine-Maas region, after 1453 – before or in 1461.

215 x 140 mm. 276 leaves. 28 (of 30/31) pen-and-wash drawings in the original 15th-century brown leather binding over wooden boards, blind tooled.

With the coat of arms of Willem van Bergh, Lord of s'Heerenbergh



With 12 historical texts in the vernacular, the manuscript presumably was written for **Willem van Bergh, Lord of s'Heerenbergh** (d. 1465), who stood at the basis of the wealth and splendour of his dynasty. Today Huis Bergh is a popular museum with a fine medieval collection.

215 x 140 mm. 276 leaves. 28 (of 30/31) **pen-and-wash drawings** in the original 15th-century brown leather binding over wooden boards, blind tooled.



The twelve texts are:

1. History of the Popes and the Papacy, from Peter through Leo III.

2-5. Chronicles of the Archbishop and Bishops of Cologne, Liège, Utrecht, and Münster.

6. Martin of Troppau's Chronicle of the German Emperors until Frederick II.

7-12. Chronicles of Guelders, Holland, Brabant, van der Mark, a genealogy of the Kings of France (related to the House of Jülich), and a chronicle of the dukes of Cleves.



This most extraordinary codex contains the **oldest and only known illustrated compilation of chronicles** in the vernacular from the Lower Rhine-Maas region – a distinct *Kulturlandschaft* that was already called ‘Niderland’ in the *Nibelungenlied*.

215 x 140 mm. 276 leaves.

28 (of 30/31) **pen-and-wash drawings**.



Including **Chronicles of the Counts van der Mark** and of the **Dukes of Cleves**, direct neighbours of the Lords of s'Heerenbergh.

Each text is introduced by a drawing showing the respective lord with his coat of arms.

Lower Rhine-Maas region, c. 1453–61.



The Lords of Guelders and Holland, identified by their coats of arms, represented in the **only** known codex with illustrated historical texts in the vernacular of the Lower Rhine-Maas region. Lower Rhine-Maas region, c. 1453–61.



The Bishops of Cologne and Utrecht identified by their coats of arms.
Is it possible that the artist knew the actual details of the represented towns, such as the tower of St. Pantaleon's and the Wittevrouwenpoort (or Guelders gate)?
Lower Rhine-Maas region, c. 1453-61.



Details of the Bishops of Cologne, Liège, Utrecht, and Münster as well as the Lords of Brabant, Holland, Van der Marck, and Guelders, in:
Compilation of Chronicles in the vernacular of the Lower Rhine-Maas region, c. 1453–61.

215 x 140 mm. 276 leaves. 28 (of 30/31) pen-and-wash drawings.



Nensike in oestlant trip in francrycke
 Teelene in italien lant
 Die iii lere went hyn thant
 Brandeborch is camerant **Basen die dreget**
 Bremen is steynske te sijnre laut **Uffbeert!**
 Die palenskreue is droppit
 Van des keppers hout vry
 Dit sijn die gere geloeues my
 Die den roemstien conynck maken
 Die opten stouf compt taken
 Is hij wer d'ich dan der crone
 Die geest on die pauwet te lone
 Dan sal hij van rechte stonden
 Der heiligen siet sien recht houden
 En daer wone fetter lijff ende goit
 Doit hij myn lijf myfsoit
 En beut sijn keppertyncke geloff
 Dan hij meynedich wort off

First text on the history of the popes,
 illustrated with 15 drawings. Based on
 an excerpt from *Der Leken Spiegel* by
 Jan de Clerc, alias Jan van Boendale
 (c. 1280-1365).

Final drawing showing the Holy
 Roman Emperor and the seven
 prince-electors, among whom are the
 three men of the Church with worldly
 power (f. 42v).

215 x 140 mm. 276 leaves. 28 (of 30/31) pen-and-
 wash drawings.



Detail, The Holy Roman Emperor and the seven prince-electors, illustration to the first text (f. 42v).

ende wy die byschofen sijn en die papen/en die dia-
conen mit onten niden ende kerken. En want to
dat sij sijn want to den dienst des pauldes en
der 6 patriarchalen kerken. Soe wille wij
us goet komen totten byschofen den sij diene
anheende vanden iijsten Alreghousten Bischop
onster he ihesu xpo



Tiburtine Sibyl showing the Vision
of the Virgin to Emperor Augustus
(f. 137v), in the sixth text of this
Compilation.

*Gesten der Roemschen biscopen ind
keyseren, Chronicle on the Popes and
Emperors until Frederick II, based
on: Martin of Opava, Chronicon
summorum pontificum atque
imperatorum Romanorum (1277-86).*



Book of Hours of Willem Pyll, manuscript written in Dutch, with miniatures illuminated by the Masters of the Haarlem Bible next to pages with Delft borders.

Holland, Haarlem, c. 1450-70. 166 x 118 mm. 200 leaves.

Vellum, 7 full-page inserted miniatures, 8 pages with large initials and Delft border decoration.



Book of Hours of Willem Pyll, in Dutch. Illuminated by the Masters of the Haarlem Bible. Haarlem, c. 1450-70. “*Guilielmi Pyll*”, a later owner, belonged to a family known in Amsterdam and Utrecht. 166 x 118 mm. 200 leaves. Manuscript on vellum, 7 full-page inserted miniatures.

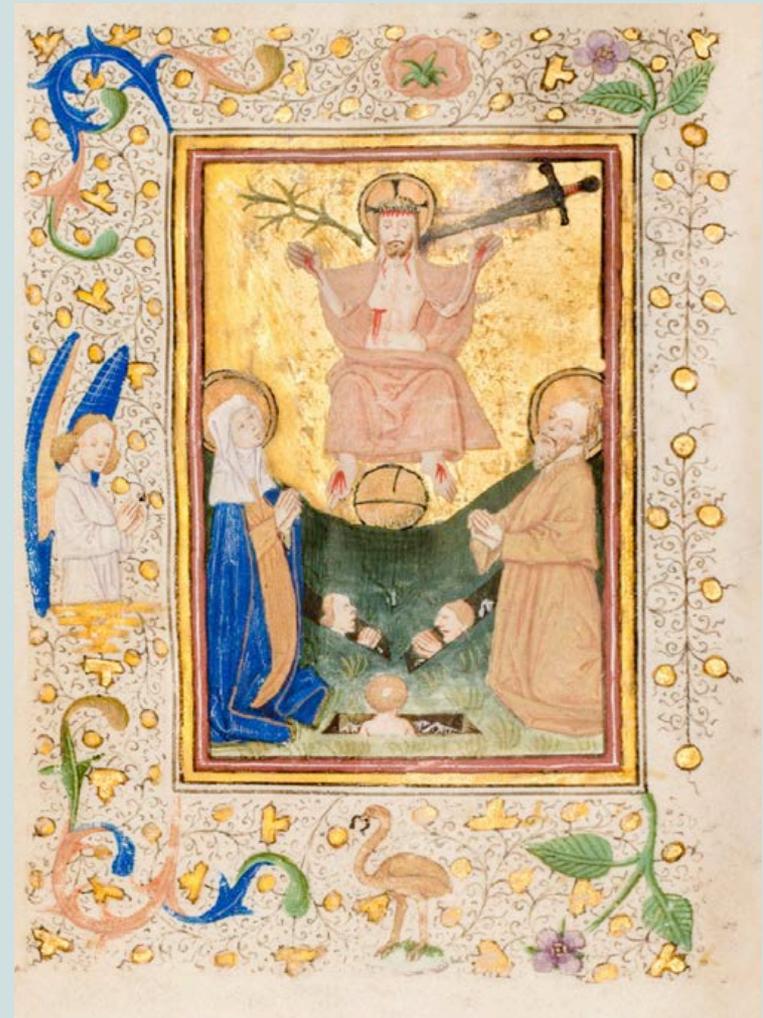


The **Masters of the Haarlem Bible** dominated Haarlem book-painting from c. 1445 until c. 1474, yet they remain unidentified. **Pentecost** and **Absoute** during a funeral service are fine examples of this crisp, expressive style in bright colours.



Duyst Book of Hours, written in Dutch and illuminated in the coloured Delft style with miniatures by the Masters of the Delft Half-Length Figures. Holland, Delft, c. 1450-60. 160 x 112 mm. 210 leaves. Manuscript on vellum, 14 full-page (inserted) miniatures.

With two coats of arms and special prayers to St. Adrian and St. Barbara. Barbara is addressed as '*myn wtvercoren lieve voerspreecster...*' with whom the devout owner hopes to enjoy eternal peace in paradise, '*die ewighe rust mit u te ghebruken in die weelde des paradijs*'.



Annunciation and Last Judgement

Duyst Book of Hours, use of Utrecht, in Dutch. Illuminated in the coloured Delft style with miniatures by the Masters of the Delft Half-Length Figures. Holland, Delft, c. 1450-60.

160 x 112 mm. 210 leaves. Manuscript on vellum, 1 historiated initial, 14 full-page (inserted) miniatures.



A detail from the Annunciation shows the refined way in which these Delft painters worked.



Betrayal of Christ (f. 13v) and Christ Saviour (f. 75v)
Dyst Hours, Delft, c. 1450-60.

Both miniatures are painted by the Delft Masters of the Half-Lentgh Figures and surrounded by the Delft 'kriezel' style borders, including a half-length angel.



Saints George and Christopher
(f. 200v)

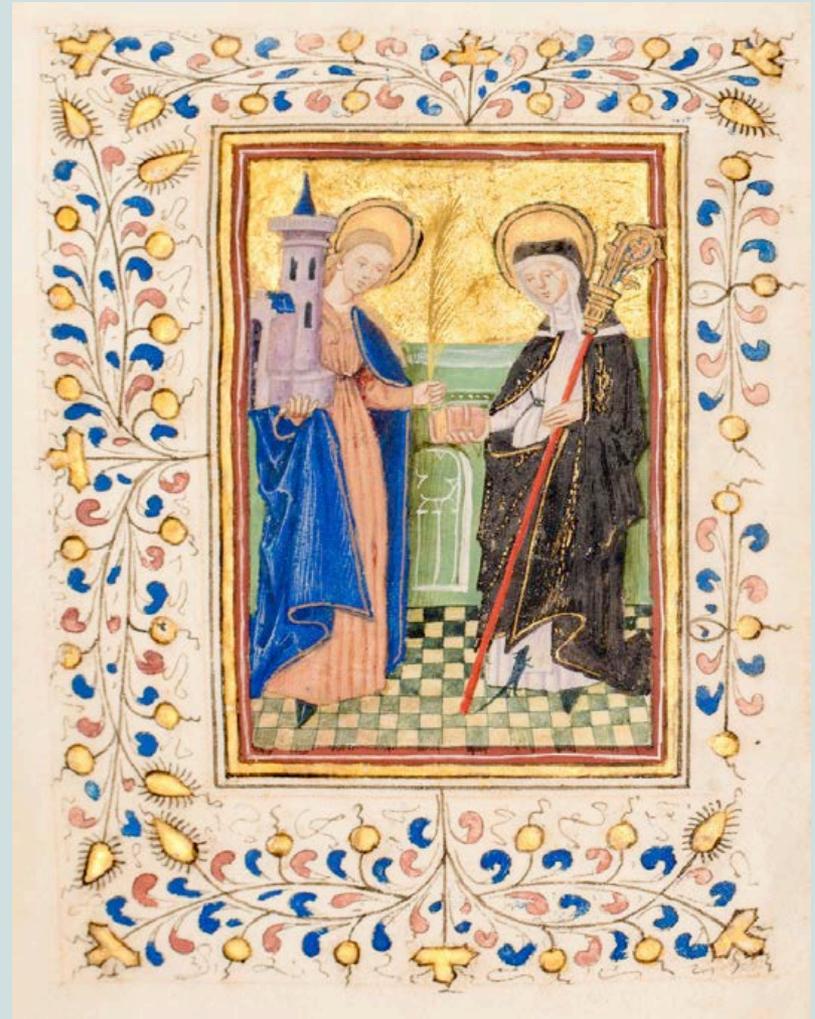
Delft manuscripts have some exclusive features not seen in other Dutch manuscripts. This is true not only in the style of illumination, but also in the combination of saints depicted and the combination of texts.



Details of Saints George and Christopher, in:
Duyst Book of Hours, illuminated by the Masters of the Delft Half-Length Figures.
Holland, Delft, c. 1450-60. 160 x 112 mm. 210 leaves.



Saints Sebastian and Anthony.



Saints Barbara and Gertrude.

Duyst Book of Hours, illuminated by the Masters of the Delft Half-Length Figures.
Holland, Delft, c. 1450-1460. 160 x 112 mm. 210 leaves.



The coat of arms: *de sable, à trois têtes et cols de cygnes d'argent becquées de gueules*, represents the Duyst family, a prominent family in Delft.

Possibly the manuscript was made on the order of Hendrik Pietersz Nagel van Voorhout (c. 1410-?) and Immesoet Duyst (1415-69).



The second shield with the three swans refers to the Duyst family and the first, although not completely correctly rendered, may refer to Nagel: *De gueules, au lion [écartelé d'argent et de sable, couronné] d'or.*

Immesoet and Hendrik's fifth child was Adriana. With its special references to SS. Adrian and Barbara, this manuscript was perhaps made when Adriana entered St. Barbara's convent in Delft.





Several pages in the **Duyst Hours** show the Delft 'coloured style' of border decoration, here represented to the fullest.



Book of Hours in Dutch, illuminated by the Masters of Hugo Janz van Woerden. Holland, Leiden, c. 1480-85.

156 x 115 mm. 149 leaves. Manuscript on vellum, 6 large historiated initials, 5 full-page miniatures.

Written in Leiden, c. 1480-85, possibly at the monastery of Hieronymusdal.



The so-called Masters of Hugo Jansz van Woerden, active during the final quarter of the 15th century, made attractive, appealing Books of Hours. The illuminators were once associated with the woodcuts used by the Leiden printer Hugo Jansz van Woerden. Although this is no longer supported, the sobriquet 'Masters of Hugo Jansz van Woerden' still holds.



Crucifixion with patrons. The Books of Hours illuminated by these Masters usually have borders decorated with long blue acanthus leaves and remarkable, courtly figures.



The manuscripts illuminated by the Masters of Hugo Jansz van Woerden are written in the same 'spikey' script.





Zacharias Chrysopolitanus. *In unum ex quattuor, seu concordia Evangelistarum* (Gospel Harmony). – Petrus Pictaviensis, *Compendium Historiae in Geneologia Christi*. – Iosephus, *Antiquitates Iudaice* (excerpts). Signed and dated by the scribe Franciscus Guilhelmus, OFM. Flanders, Sluis, 1475. The only known, surviving manuscript from the Observants at Sluis.

genis filius siue isti cu illis uiderem eunt
 conuati clausis ostijs p̄ meru iudeoz
 unde cu exisset thomas uenit ad ihu
 siue post octo dies: nichil aduersi habet
 protra iacob. no tuc p̄ imu arripit de
 beu^m usq̄ ee a iacob: f. aliq̄ singulari
 manifestacione Deinde ap̄lis omib⁹ Per
 illis tuc p̄ imu: sed ut iam familiarit
 conuersat: cu eis usq̄ ad die ascensio
 nis e⁹ Nouissime uisus e⁹ michi.
 Hoc no post paruu^m tempus ascensio

DE O. G. H. A. T. J. A. S.

Explicat unu ex genoz seu concordia
 euangelistar: et desup̄ expositio co
 tina exactissima diligencia edita
 a zacharia chrysopolitano

S **A** **P** **D** **I** **C** **T** **A** **E** **G** **O** **Y**
 In fine uultu huius fin
 asu anno uidelicet dñi
 m̄. cc. lxxv. qui fuit
 ann⁹ iubilaei p̄ puile
 qui dōp̄m̄ multi sedi p̄
 q̄ ita fuit p̄ quod a no
 huius fuit p̄ fuit huius dñi
 de quibus e⁹

habet fin immoz m̄ lusa
J. H. E. S. V. S.
M. A. H. J. A. J. O. S. E. P. H.
 Franciscus Guilhelm⁹ Et om̄e et
 fū et fē de Ozere pzo nolus pzo
 ab) a on e n

f. huius: franciscus: f

Onsideras historie sacre pluxia
 ee necno difficultate solam
 quoz: circa studiu sacre lroms
 maxie illius que in historie
 fidamero usq̄. Deplacencia quoz: quoz
 dom ex mopia libroz imperio sine solana
 querencia uolentibus quasi in sacculo quo
 da memoriter rene narrationes historiar
 ceptum seriem seroz p̄ im a quib⁹ p̄ leuicia
 & regale tributu xp̄is dōgnie habuit cu
 eoz opul⁹ in om̄i opusculu redire q̄ et
 fastidientib⁹ pluxiarū p̄ subiecta orolis
 forma ai sic alternato et studiosis facile pos
 sine pre oculis huius memorie comendat: om̄
 bus legentib⁹ uelutis coforti in quo quide
 no laborē facile sono negorum plena vigilaz
 astūpi cu breuitate scdm̄ dān formā ua fū
 dia ut nichil de uenerē historie detrimem
 f. ab adam nichitōe p̄ p̄actis. iudicos. regē
 p̄bas & sacerdotes eis cōp̄m̄cos usq̄ ad x^m
 fine sc̄ m̄m̄ p̄dixer

Prima etas fuit adam usq̄ noe. Seda a
 noe usq̄ ad abraham. Tertia ab abraham usq̄
 ad dauid. Quarta a dō usq̄ ad euangeliā conen ba
 bilome. Quinta a euangeliā conen usq̄ ad xpm̄
 sexta a xpo usq̄ ad fine sc̄li. hec serē etas se
 uenerū. Sextima q̄ quascunq̄ que incipit
 a passione dñi. Quina resurgenti que incipit
 a die iudicij usq̄ in sempiternū. Et q̄ uo dñi etā
 ces p̄ m̄tē anoz ut quida uolūt se p̄ quendam
 mirabilia que fū in quilibet unice. Na in
 unap̄io p̄ne fū q̄ indi cōp̄m̄cio. in p̄. sede
 m̄di p̄ d̄lūm̄ p̄uorū. in p̄. etie m̄tēuē q̄
 cōp̄ originale p̄m̄ cōp̄m̄cio. in p̄. quare regn
 m̄tē. in p̄. quare p̄i dei in babilone euangeliā
 tio. in p̄. serē filij dei in uero. in p̄. septē
 lanue celestis quoz. in p̄. ortus eue cōp̄m̄
 resurrexerit & beatorū & maloz plena cōm̄m̄cio

Adā in anno dāmaseno uat fōra & in iudisū
 un genoz finā oritur: cū fōra de cōp̄m̄ do
 m̄tē fū eua noie imperato sic & cetero uel de e
 & cetero p̄p̄s & eadē comendo de pomis arpuenit
 fū p̄formant⁹ a dño de iudisū cellari. iherulm̄ & flou
 mo rudo p̄ m̄tē uerem abiret in tra maledū
 in fidare ueloz p̄ne acquirē

Zacharias Chrysopolitanus. In unum ex
 quattuor, seu concordia Evangelistarum
 (Gospel Harmony). – Petrus Pictaviensis,
 Compendium Historiae in Geneologia Christi. –
 Excerpt from Josephus, Antiquitates Iudaice.

Illustrated manuscript in Latin on paper
 and vellum, signed and dated by the scribe
 Franciscus Guilhelmus, OFM.
 Flanders, Sluis, 1475. 295 x 210 mm. 244
 leaves.

An unique witness of Franciscan
 spirituality from a region of which no
 manuscripts have survived; signed and
 dated.

^m
 Explet^m unū ex quatuor seu concordia
 euāgelistarū: et desup̄ expositio cō-
 tinua exactissima diligētia edita
 a zacharia crisopolitano

S **D** **P** **F** **fr̄m** **u** **u** **l** **h** **e** **l** **m** **u** **m** **f** **r̄a**
A **H** **r** **e** **f** **r̄a** **a** **n** **n** **o** **v** **i** **d** **e** **h** **e** **c** **e** **t** **d** **m**
N **L** **e** **n** **o** **q** **u** **i** **f** **i** **n** **c** **o** **n** **s** **e** **r** **v** **e** **r** **s** **e**
C **A** **a** **n** **n** **o** **u** **i** **n** **t** **e** **n** **s** **p** **p** **u** **i** **l** **e**
T **A** **q** **u** **i** **d** **o** **p** **m** **i** **m** **u** **l** **i** **s** **e** **d** **i** **p** **p** **e**
E **D** **O** **R** **I** **t** **a** **f** **i** **g** **u** **r** **a** **f** **e** **q** **u** **i** **d** **i** **n** **o**
*et aduocatus a sicut fuit in p̄
 libri s̄c̄i s̄c̄i f̄c̄i h̄i*

Habet fr̄m immoz in slusa
 J. h. E. S. v. S.
 M. A. H. J. A. J. O. S. E. p. l. e.
 Francisus Guillelmus Et om̄s et
 fr̄ et s̄c̄e dei orate pro nobis p̄t̄o
 ab. a. M. E. N.

† frat. Francisus †

Zacharias Chrysopolitanus, *In unum
 ex quattuor, seu concordia Evangelistarum*
 (Gospel Harmony).

Newly discovered, signed, and dated
 by the scribe Franciscus Guillelmus,
 OFM.

Dutch-Flanders, Sluis, 1475.

inferni
Et ut
ne facta
na vide
etigen
nuc d
m: omne
Dome g
i. sicuc
s et cia
uer su
mista sz
ant a
e vial
dz. qz
mpe
uere m
s facer
fi suo
egozus
qui ex
s a nob
missu
su siq

Et oratio fiat in petm Post acceptam
quoque plena peccatorum donacione. et merito gratie adhesio
ne multi criminaliter corruunt: ut petrus et dauid
qui fortiores surrexerunt. Iustus enim si cadentem
non collidit: quod dominus qui rapit iustum ne malitia
immuet eius sensum. cadenti supponit manum suam:
ut qui cadit per infirmitatem carnis. per penitentiam
resurgat. Cuius ergo dicit cadentem de sic assumptis
in gratia: ut deus quicquam labi permittat. ut
ad donacionem: Veritas enim si quos danari
contingat: dicit quidam uix pabola. quod peccata per
us dimissa et etiam iudicio ecclesie equaliter pu
nica reddunt ut etiam iudicium puniantur. Dicit
enim iusticia delet antiqua peccata. sicut iusticia
succedens iusticia punit danata. contra priora
peccata nulla remanet medicina. Dicit enim dominus
per prophetam quacumque die iustus peccauit. omnis
iusticia eius et obliuione erunt. Vbi ergo non fuit
caritatis perseverantia: nulla sufficiens est pen
itentia. unde a petro soluto dicit: uade et amplius
noli peccare. Seculares quoque leges per
migratitudines quasdam reuocant manu
missos ad priorum seruicium. Opponitur autem
illud prophete non conseruet duplex tribulatio:

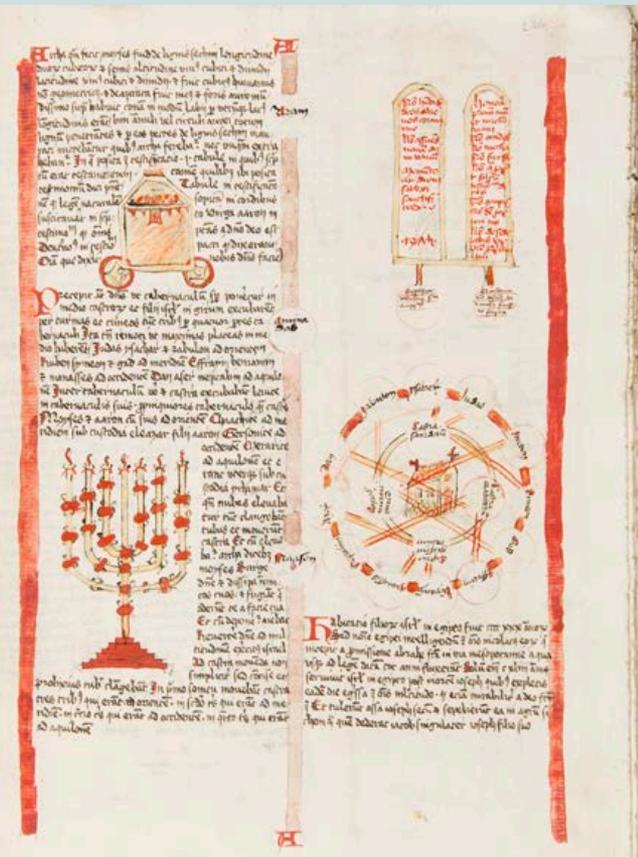
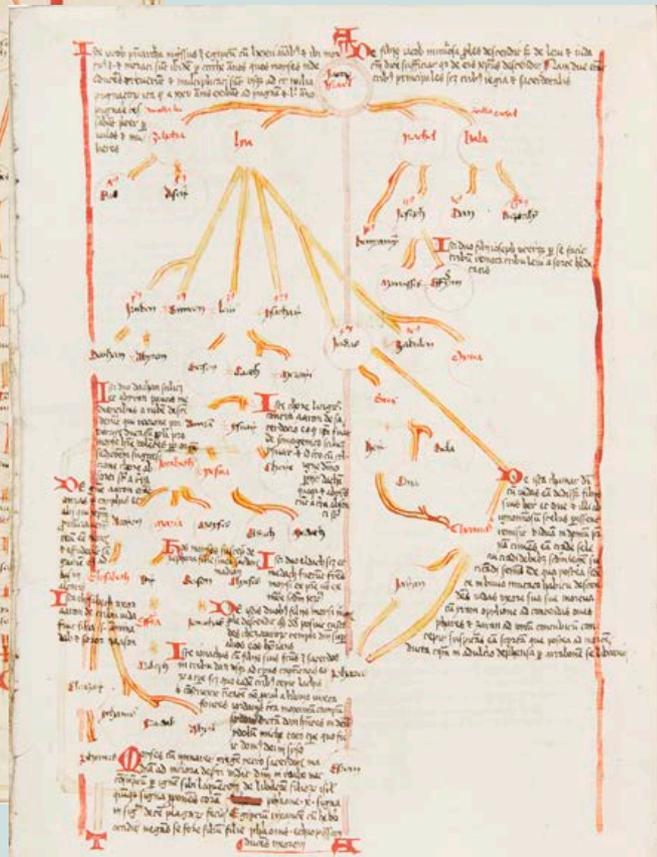
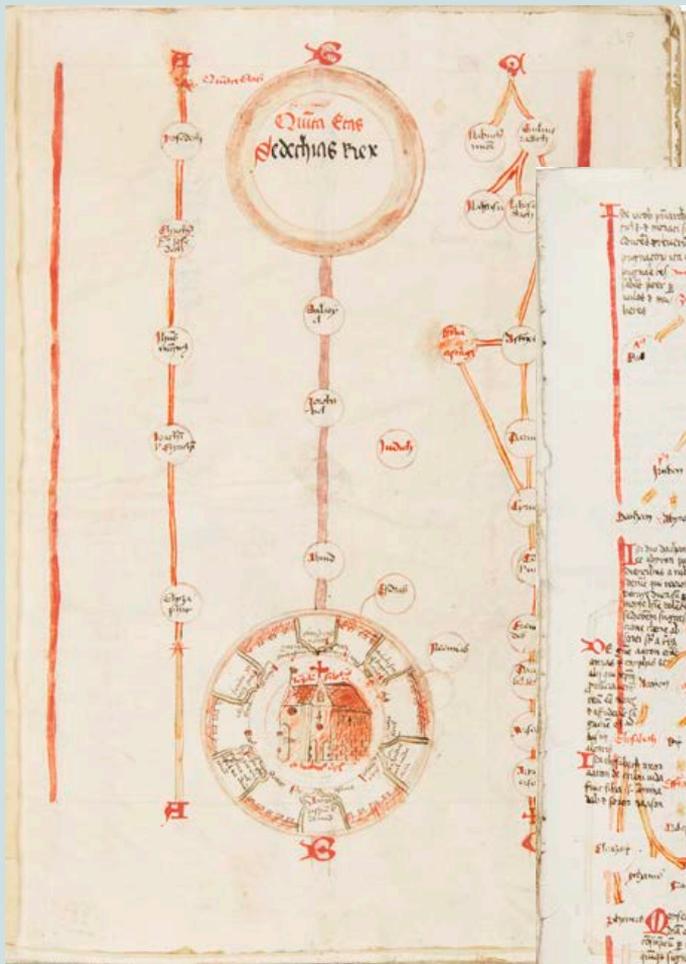
acutissime
e ignis eter
qz misrales
miserie are y
s munitent
dei Cur
mie uenis mo
dis etiam spiritus in corpore posse pena
corporalis ignis affligi. Idem ignis cor
pulis cruciabit demones et homines. **Ilex**
Peliodoro in eplam ad ephesios.
Infernum sub terra esse: nemo ambigat
Explicit Liber tertius explanatoris.
Inapit Liber quartus

.lib. iii. ioh.
corpore
rensis
arue a
.ix. m. ioh.
habet
lacio
queat

The scribe, brother Franciscus
Guilhelmus, at various instances added
the coat of arms of the town of Sluis,
where he lived and worked in 1475.

Sluis was the important pre-port to Bruges
with large defensive works. The Franciscan
House was destroyed during the Dutch
Revolt.

The manuscript also mentions Hulst and
Gouda, other foundations of the
Franciscan observant movement, which
had spread from St. Omer, making the
book an even more important historical
document.



More pages from Peter of Poitiers, *Compendium Historiae in Genealogia Christi*, copied at Sluis in what is today Zeeuws-Flanders, only 25 km north of Bruges.



Wapenboek Nassau-Vianden, manuscript written in Dutch on paper. Brabant, Breda or Brussels?, c. 1485-95. 215 x 145 mm. 38 leaves, with 37 drawings (last one unfinished), all in pen-and-wash.

Herald Nassau-Vianden greeting the arms of his lord, presumably Engelbert II of Nassau-Vianden (1451-1504), the first Nassau to be admitted to the Order of the Golden Fleece (1473).



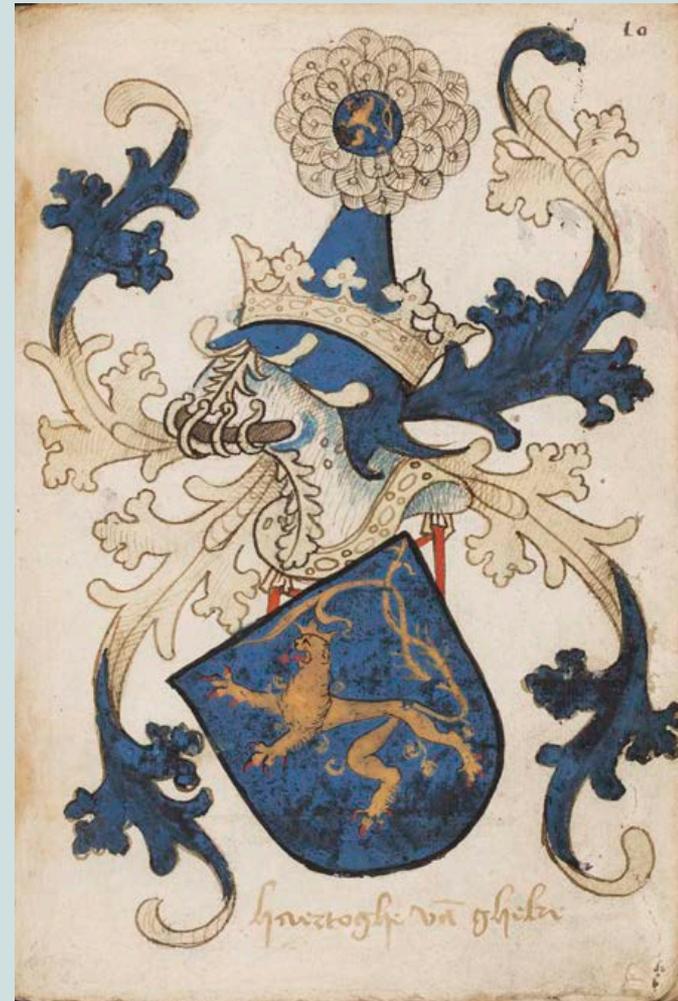
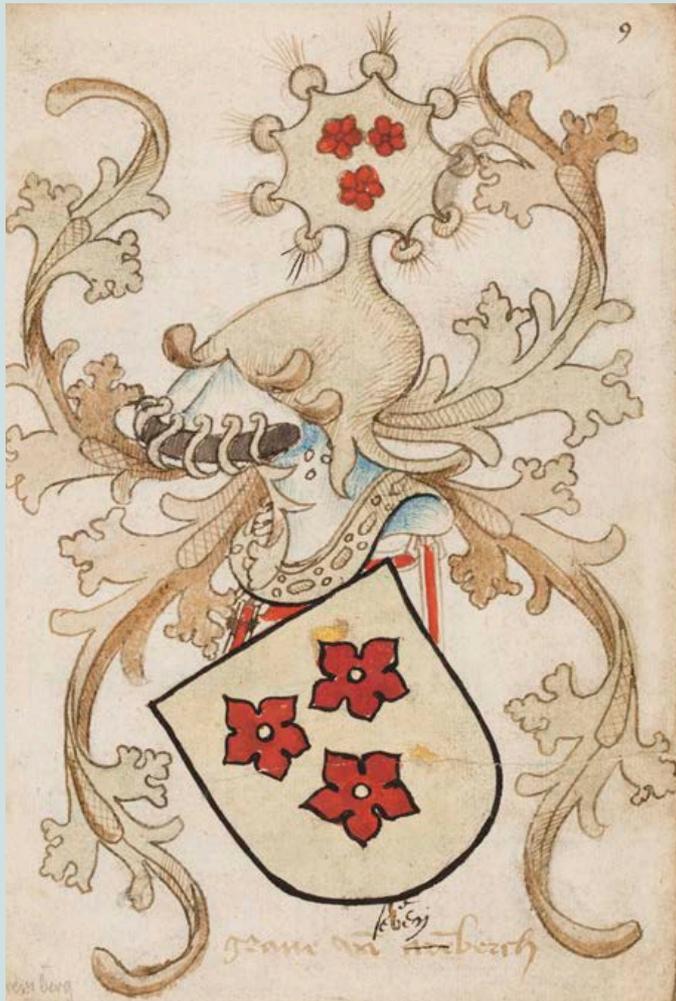
Herald Nassau-Vianden (f. 17v) greeting the adjacent arms of Herpen (f. 18), yet presumably bound incorrectly, as he should be greeting the allied arms of Nassau-Van Loon-Heinsberg (f. 20), which are the arms of Engelbert II's parents Jan IV van Nassau-Vianden (1410-75) and Maria van Loon-Heinsberg (1426-1502). The lozenge form often refers to the woman, or even a widow.



Wapenboek Nassau-Vianden

Brabant, Breda or Brussels?,
c. 1485-95.

Coat of arms of 'Heinsberch':
(Ecartelé : 1 et 4, parti, burelé d'or et de gueules (Loon) ; de gueules à deux bars adossés, crusillés d'or (Chiny) ; 2 et 3, de gueules, au lion d'argent, la queue fourchée passée en sautoir (Heinsberg); Crest: Deux oreilles d'âne d'argent, issant d'une capeline de gueules, une couronne d'argent.

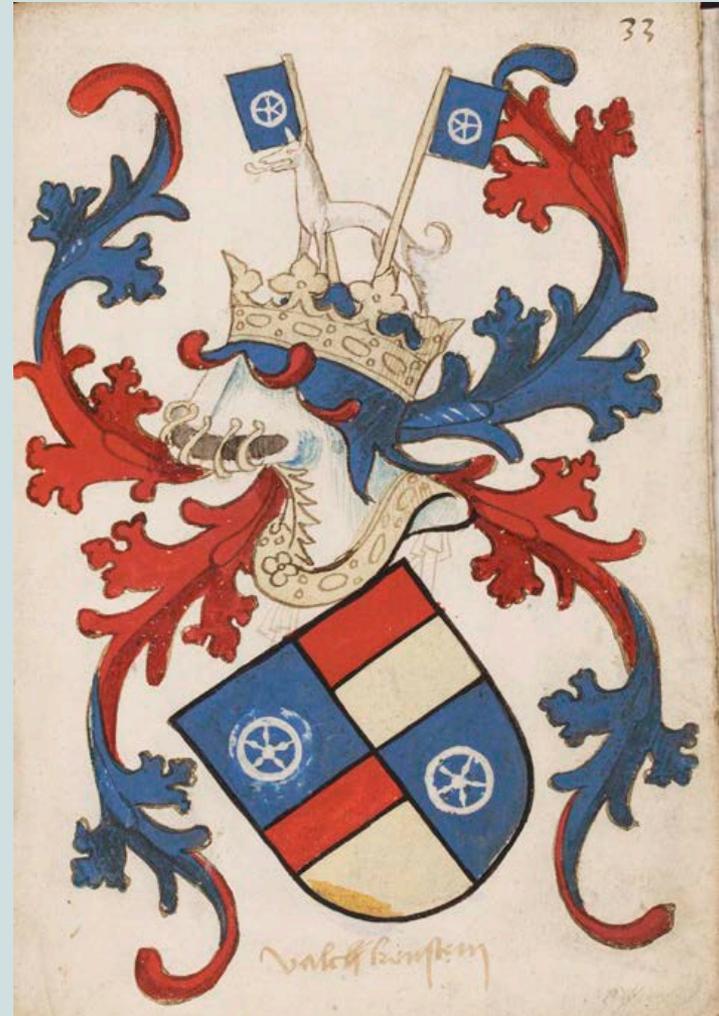


Coat of arms of the 'grave van Aerenberch' (later changed into: Sevenberch): *D'or, à trois quinte feuilles de gueules, boutonnées du champ; crest: Une capeline et écran échancré de 8 pointes garnies de touffes de plumes, aux armes inversées (f. 9).* – Coat of arms of the 'haertoghe van Ghelre': *(D'azur, au lion couronné d'or, armé et lampassé de gueules, à la queue fourchée passée en sautoir; crest: Un écran aux armes, bordé d'un plumail de paon blanc.... (f. 10), in: Wapenboek Nassau-Vianden, c. 1485-95.*



Coat of arms of the 'heer van der Lec': *D'argent, à trois croissants de sable; crest: un vol banneret d'or, couronné de gueules sur une capeline.* – Coat of arms of the 'heer van Hoern': *D'or, à trois huchets de gueules, virolés d'argent; crest: ouf d'hermine, issant d'un chapel de plumes de paon.* – Coat of arms of 'Saerbrucken': *D'azur, semé de croissettes d'or, au lion d'argent, armé et couornné du second; crest: Un demi-vol coupé d'argent et de sable.*

Wapenboek Nassau-Vianden, c. 1485-95, ff. 11-13.



Coat of arms of 'die Lippe': *D'argent, à la rose de gueules, boutonnée d'azure; crest : une tête d'homme barbu, coiffé d'un mitre de gueules, rebrassé d'argent.* – Coat of arms of 'Valckenstein' (Falkenstein-Münzenberg)
Ecartelé: 1 et 3: D'azur, à une roue d'argent, 2 et 4: Coupé de gueules et d'or; crest: un chien d'argent entre deux bannières l'une aux armes, l'autre d'azur, à une roue d'argent, couronné d'or sur un chapeau de gueules....

Wapenboek Nassau-Vianden, c. 1485-95, f. 30 and f. 33.



Spotlight

on the Middle Ages:

Delightfully Dutch

Manuscripts from the Netherlands

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