Manuscript on heavy paper, written and illuminated in Germany (Basle?) in the third quarter of the XV century. This manuscript is bound with and precedes proof impressions of the woodcuts for the Spiegel der Menschlichen Behaeltuisse, printed at Basle, by Michel in 1476. The paper of the Ms. is the same as that used for the woodcuts.

Decoration: The decoration consists of one good outline, lightly-washed pen drawing, within a semicircle, in the upper central border of fol. lv, depicting Adam and Eve (nude) on either side of the Tree of Knowledge, about the trunk of which the Snake is coiled; and, 5 rough and heavily coloured circular Pictures by a later (?) artist depicting, 1. The Last Supper (with 10 Apostles); 2. Our Lord bound to a column and flagellated; 3. The Crucifixion with Mary and St. John; 4. The Entombment with 2 men; 5. The Resurrection, with 2 sleeping soldiers. Below these Pictures is a large circular diagram lettered "Substantia corporis christi e esse quantitatius".

Text: The Text appears to be a somewhat careless copy of an earlier manuscript; as, in line 4, the name of Bertrandus patriarch of Aquileia, is written Gertrandus, and other slight errors occur throughout. On line 33, the date of composition is given as January, 1344, whereas in Morgan Ms. No. 192 it is given as 8 April, 1346. One leaf is missing between folios 3v and 4, and one leaf between folios 7 and 8 is cancelled.

The Text is written in a uniform cursive hand, in brown ink, in two broad columns, which are separated down the centre of the page by single or double red ink lines, connecting small circles which enclose names of patriarchs, kings and other Biblical characters. Genealogical tables, similarly arranged, are interspersed throughout the text. Capitals and title headings are in red ink.


Binding: French, 19th cent. red. mor. (By Haimfin?) with stamp of John Pierpont Morgan (added 1925) on upper cover. Enclosed in slip case, lettered "Spiegel der Menschlichen Behaeltuisse, etc."

History: From the libraries of Cardinal Loménie de Brienne (Sale no.700?);
M. 158
Page Two.

Marquess of Blandford; Frederick Perkins (sale, Lond. 1889, no. 1002); William Morris and Richard Bennett of Manchester, England.

For description see Morgan Cat. of Early Printed Books, 1906, no. 224.

Additional Cards

MSS. Illum. German. XV cent.

Jesus Christ. History

Adam and Eve

Provenance. All except Bennett (Get dates of Loménie de Brienne)

Bookbinding, French. XVIII cent.

Bookbinders - Haimfin(?)

Bound books for Cardinal Loménie de Brienne

MSS. Illum. Basle, Germany. XV cent.

BG: 1933
JOHANNES de MORTEGRILANO. Compilatio historiarum totius Biblie.

Basel, Master of the Richel Speculum, Last Quarter of the Fifteenth Century.

Plate

The Fall of Man is the most important of the illustrations in this manuscript because of its obvious stylistic resemblance to the work of the artist responsible for the earlier portion of a series of woodcuts used in a Spiegel der menschlichen Behältniss, printed at Basel by Bernhard Richel in 1476. The present colored pen-and-ink drawing gives to Adam and Eve the slender yet muscular bodies, expressive attitudes and the oval, slightly adenoidal faces that are retained in the woodcuts. The artist has an effective manner of rendering and modelling body contours so that they reflect light; perspective is good; sky is indicated by horizontal blue strokes.

In addition, a mediocre draughtsman has made five circular colored drawings depicting the Last Supper, the Flagellation, the Crucifixion, the Entombment and the Resurrection. He employs the bright scarlet touches popular at this period with Swiss painters, besides the usual vivid green and blue. There are also conventional colored drawings of the Tower of Babel, Nineve, Jerusalem, Rome and of the seven-branch golden candelabrum and genealogical tables.

The text is a different and fuller edition from that of M.192, number of this Catalogue, although it only carries the chronology of the Popes to 1341. Written in small, compact cursive script with many contractions and suspensions. One leaf is missing after folio 3.

Following the text are two sheets of pen-and-ink drawings lightly washed with yellow; they are figures of technical or other Biblical objects difficult to visualize, such as the curtain in the Temple, architectural details and furnishings of the Temple, and Palace of Solomon; numbered I-III, and XII-XIII. These are variants of some of the woodcuts later (More)
used in the Bible printed at Basel by Johann Amerbach in 1498, and in Richel's *Spiegel*. Bound in at the end are 257 proof impressions of woodcuts illustrating Richel's *Spiegel der menschlichen Behüttniss* of 1476, with manuscript commentary in Latin by the first scribe, and in German, by a later 15th-century writer. The paper throughout has the same Basel water-mark, a letter D surmounted by a tall patriarchal cross.

22 + 56 ff. (12 3/4 x 11 1/4 inches).