

Konrad Blochinger, a Valais calligrapher and illuminist at the turn of the Middle Ages

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zu seinem 82. Geburtstag gewidmet

Among the Valais prince-bishops of the Middle Ages, Justus von Sitten now holds a special place. He ruled from 1482 to 1496. Not one of those who had the most lasting influence on the country's fortunes, but this dazzling figure has gone down in history as a striking figure, on the one hand because of his inglorious departure from the political stage, on the other hand and probably foremost because of his importance as an art lover. As such, he created a lasting monument with the production of two volumes richly illustrated breviaries which today occupies an excellent place among the treasures of the Swiss National Museum in Zurich and through its naming "Sitten-Brevier" will forever be associated with the person who commissioned it will stay connected. «Sitten-Brevier» für immer mit der Person des Auftraggebers verbunden bleiben wird.

The workshop origins of the Sitten-Brevier was a mystery for a long time. Rätsel. Apparently no one dared to believe that such an important work could have been created away from the major centers, in the provinces, so to speak, and so due to the extensive connections of the client, a French study was generally assumed to be the place of origin. However, while the context of the breviary alone suggests its origin in the spot due to its character as a liturgical book of the Diocese of Sitten, the intensive study of the Valais manuscripts of the Middle Ages has led to the identification of the scribes of the breviary as a member of the Sitten workshop. From this basis Breviers als Mitglied der Sittener Werkstatt zu identifizieren¹. Von dieser Grundlage

¹ J. LEISBACH, *Scribes of the Diocese of Sitten. Scriptoria mediaevi Helveticae XIII*, Geneva 1973, Genf 1973, S. 69ff.

Surpassing, has sich der Kunsthistoriker Albert Jörger eingehend mit dem Miniatuuren beschäftigt und kann nun Ergebnisse, dass der anonyme Meister auf Irreba und Aosta 10 years of wandering from 1488 to around 1510 in Fribourg, Bern, Sitten, Ivrea, and Asti work, while in Sitten he made the Silenen-Brevier (1493) als dessen Hauptwerk zu betrachten ist².

Für das uns hier beschäftigende Thema ist vor allem die Arbeit 1490 von Belang, die der Silenen-Meister um 1489/1490 in Bern im Auftrag des Oberbrennensiftes St. Vinzenz ausführte hat, als es gilt, das neuerrichtete grosse Antiphonar mit Miniaturen auszustatten³. Ohne das Werk zu vollenden, ließ er Bern verlassen, um sich in Wallis neuen Aufträgen zuwenden. Vier Bände des Berner Antiphonars wurden nach der Reformation im Jahr 1530 durch Kleine der Pfarrkirche von Estavayer-le-Lac verkauft, wo sie sich heute noch befinden.

As a wandering artist, the Silenen Master was in the habit of working with the local writing studios at the respective places of activity. As already mentioned, when preparing the breviary for Jost von Silenen became into contact with a scribe Jörger describes him as scribe Lm, who wrote both volumes of the breviary in calligraphy but also in der beide Bände des Breviers kalligraphierte, aber auch in anderen Sitten Handchriften Spuren seiner Tätigkeit hinterlassen hat⁴.

Der Schreiber / in Name unbekannt — ist aber nur einer der am Sitten Atelier die späte 15. Jahrhundert wirkenden Kalligraphen. Als kognitiv ist ein Schreiber aus dem Wurzelatelier Jean Schreier benannt, der zahlreichen Handschriften veracht und der unter den Namen *Anonymus A* und *Anonymus A et alii leaves*⁵ Er tritt vielfach als eigentlicher Buchrestaurator in Erscheinung, indem er an liturgischen Handschriften des Sitten Domstifts abgegriffene Textstellen retouchiert, beschädigte Pergamentblätter ersetzt und die handschriftliche Blätter oder ganze Teile eines Codex ersetzt, Anhänge hinzufügt und die Codices neu foliert⁶. Die beiden Codices Ms. 23 und 61 sind vollständig von seiner Hand geschrieben, vermutlich auch ein Gebetbüchlein in der Bibliothek des Grossen St. Bernhard⁷.

² A. JÖRGER, *The miniaturist of the breviary of Jost von Silenen*, Diss. phil. Fribourg/Switzerland 1975 (Dactyl.). — ID., *Breviaire de Josse de Silenen* (1493), *Evangélie de Sion*, Sion 1980 [Album with 30 color Farbplatten]. — Unfortunately, Albert Jörger's dissertation has not yet been published; thank the author for permission to use his manuscript Erlaubnis, sein Manuskript zu benützen.

³ A. JÖRGER, *Der Miniaturist* (like note 2); catalog bp.155.228, 157A. SCHMID, *The Antiphonaries of Estavayer-le-Lac in Librarium*, 12, 1969, pp. 43-51. 1969. LEISIBACH, *The liturgical manuscripts of the Canton of Fribourg (without the cantonal library)* (her *Helveticum*, II), Fribourg/Switzerland 1977, pp. 138-149.

⁴ Sitten, Chapter archive, Ms. 2, f. 1-9; Ms. 4, Ms. 149; Ms. 5, Marginalia marginalis, ms. 50, ren; Ms. 50, f. 91-92. See J. LEISIBACH, *Schreibstätten* (like note 1), p. 76. 70.

⁵ J. LEISIBACH, *Schreibstätten* (like note 1), pp. 75-77; ID., *The liturgical manuscripts of the chapter archives in Sion (her Helveticum) III*, Fribourg/Switzerland 1979, p. 292.

⁶ Manuscripts from the Sion chapter archive revised or supplemented by the scribe Andromachus Stener Ms. 1, f. 213-214; Ms. 2, f. 1-9 (Rubrics) Ms. 9f; Ms. 9, f. 1-9 (rubrics), 198v (correction), 1-9-10, 367-370; Ms. 8v (Q, f. 169-221 (retouches), 6-101, M94-195, 216-222-223; Ms. 127n, 147 (174) (Rubrics), 260-262-264 throughout, the codex 1 Ms. 28, f. 1-16, 183-185, 188, 190, 194-195, 206, 208, 213, 220-222, retouches and repair 95, 206, throughout the codex; Ms. 32, f. 170-185 retouching and foliation throughout the codex; Ms. 49, f. R4-5a-9en (retouches, rubrics, foliation), C. 93-136 Ms. 49, f. 1-4, 5-93 (Retouchen, Rubriken, Folierung), f. 93-136.

⁷ See J. LEISIBACH, *Schreibstätten* (like note 1), p. 145ff. 34; Plate LXV. XIV.

The calligrapher **Anonymous**. A presents himself with a lively, strong and regular script which can be classified as textualis formalis, but which is very similar to a rounded due to its rounded forms⁸. Whenever he appears, he attracts attention with his typical, strangely broadened anchor strokes and the one with the isalmos bauen trademark of his art of illustration. Markenzeichen seiner Illustrerkunst ist die mit Penstroke ornamentation of some Lombardsland Cadeles⁹, sometimes addellen¹⁰, die extends to the edge of the sheet and sets clear accents in the form of bearded, masked faces, with hats, birds and other gimmicks¹¹ den deutliche Akzente setzt¹².

Reanalyzing **Anonymous** Als complete calligraphic works, Albert Jörger was able to go a step further by proving beyond doubt that this talented scribe had unfreely mastered the textualis quadrata in addition to his rounded script¹³. The quadrata was initially found in three codices in the Sion Chapter Library (2a) and here too as a first — correction and addendum. The close collaboration of anonymous (a) (rounded quadrata) with the writer of the Silenen Breviary (m in the addendum to the Officium «De Visitatione BMV» 18R) remarkable (Quadrata) mit dem Schreiber des Silenen-Breviers Lm bei der Nachtragung des Officiums «De Visitatione B.M.V.»¹⁴.

Albert Jörger's astonishment may not have been small at finding the quadrata of anonymous A in the Bern antiphonies in Estavayer-le-Lac. The lion's share of the writing in this extensive book was done by a scribe from the Bern studio (Handle a = Master Michel) über des Berner Ateliers (Hand a = Meister Michel) bewältigt. The provision of miniatures was entrusted to the Silenen Master and another, otherwise unknown miniaturist¹⁵ the **Anonymous**. As initially acted, as was his habit, also, corrector and extra hand¹⁶, als Korrektor und Zusatzhand¹⁷. In the whole Breviary Estavayer-le-Lac, however, he again attracts attention with his typical penworkungen decorations of the cadelles, as they also appear in Sitten Ms. 23d 16¹⁸.

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The Study of the writer **Anonymous** has now taken a new whole new dimension thanks to a recent find. Even earlier, when looking at the table of contents, it had been noticed that the four antiphonary volumes in Estavayer-le-Lac form an incomplete ensemble¹⁹. The volumes I to III contain the²⁰. Die Bände I bis III enthalten den

⁸ Writing samples see in J. LÉSIBACH, *Schreibstätten* (like note 1), plates XL, XLII, XD, *The liturgical manuscripts* (like note 5), fig. 19 Anm. 5), Abb. 19.

⁹ Cadelle are the black initials drawn with a broad pen, which occur primarily in late medieval manuscripts. Endings often decorated with fine penitalen, die oft eine von feiner Feder gezogene Verzierung erhalten.

¹⁰ J. LÉSIBACH/A. JÖRGER, *Livres séculaires du Moyen Age* (*Sedulum Nostrum*, yearbook no 10), Sion 1985, SS 87 ff.

¹¹ A. JÖRGER, *The Miniaturist* (like note 2), pp. 274–275. Excursus III: The Writer **Anonymous** of manuscripts.

¹² Ms. 17, f. C 77–C 13, C 16–C 24; Ms. 50, f. 50v ff., 91–92 (headings), 1192; retouching in touchen im entire codex and replacement of individual pages; Ms. 53, f. 64–66.

¹³ Ms. 2, f. 1–9; Ms. 4, f. 1–9; Ms. 50, f. 91–92, 91–92.

¹⁴ See note 3, 3.

¹⁵ Estavayer-Vödi, Corrections p. 108 p. 109, 147, 552–554, addendum p. 768–771; Vol. 1ff. Addendum p. 1, 601–632; Vol. II/Defectio[n]s p. 1136–146, 156, 186, 188–195, 203, 221, 228, 230, 203, 221, 222, 228, 230.

¹⁶ Illustrations of Cadelle from Estav. Ill in *Fribourg artistique à travers les Ages*, trl 8, Friborg 1907, plate 24, fig. 97, 3, T. L. MOJON, *The Art Monuments of the Canton of Bern*, Vol. IV, *The Bern Minster*, Bâsel 1960, Fig. 424a and b, Basel 1960, Abb. 424 a und b.

¹⁷ Cf. J. LÉSIBACH, *The Liturgical Manuscripts* (as n. 3) vnn. 41–44, 3), Nr. 41–44.

complete annual cycle of the Antiphonale according to the following division: Vol. I = Winterpart (Temporale and Sanctorale); Vol. II = Sanctoral of the summer part; Vol. III = Temporal of the summer part (Vol. IV is nothing but a duplicate of Vol. II). Duplikat According to M., the duplicates of Vol. I are called *Spissingsföge* or complete due to the presence of three volumes (Gach) (for the left and right hand) duplicate of Band I and II. Nobody has looked for them yet, and it has even been doubted whether they ever existed. These two volumes lie relatively unnoticed, unrecognized in their attribution in the «Musée du Vieux-Vevey» in Vevey¹⁸.

The newly discovered two volumes Vevey I and II have their complete ihre völlige Correspondence in content in Estav. Strength They undoubtedly belong to the same hand of the workshop and were made by the same hand in Vevey, as only now has again, as in Estav, corrections and additions to the written in volume Veveyal which is historically related to Estav, the Anonymus A executed the frontboards and gold leaf decorations in his own way to the end of the *Proprium der Sancti*, the writer wrote on p. 518 in band this: «Sunt opib[us]o, the point he added a signature: «Conradus Blochinger kathedralis»²². p. 518 — und damit kommt unser Thema auf den Punkt — einen Namenszug hingestellt: «Conradus Blochinger kathedralis»²².

This initially strange entry came in many things. It is conceivable that this is a complete entry by a client and donor, a historical note, a anniversary entry, together with the like, in the form Conradus Blochinger kathedralis (ecclesie lausannensis oder danielius [schol.])! Since the entry is in French and dated on the ride of the diocese of Lausanne, written in church in the same diocese, it is entirely legitimate to associate the epithet kathedralis with Lausanne. Attempts had to be made Diocese all circumstances to identify the name! Conrad Blochinger? My research in the same relevant sources of the diocese of Lausanne was unsuccessful²³. Knowing full well, that the entry came from the hand of our Anonymus A, and in the hope that it could be a scriber's signature, I concentrated my search on the Diocese of Sitten²⁴, where I found what I was looking for. I got the crucial hint from Dr. Hans Anton von Roten, Ergisch, who had come across the name Blochinger only recently during his decades of research in the history of the Valais family²⁴. Den entscheidenden Hinweis erhielt ich von Dr. Hans Anton von Roten, Ergisch, dem bei seinen jahrzehntelangen Forschungen zur Walliser Personengeschichte der Name Blochinger ein einziges Mal begegnet war²⁴.

¹⁸ See the exhibition catalog *Tresors d'Art religieux en Pays de Vaud*, Musée historique de l'ancien Evêché, Lausanne 1982 (pp. 173-174), no. 46982, *Tresors des musées vaudois*, Lausanne 1984, pp. 162. Cf. also EISBACH, The Antiphonales of the Bern Minister St. Vinzenz: A New discovery that was not hoped for, in Swiss magazine Church History, 83 (1989), pp. 177-204, z. Kirchengeschichte, 83, 1989, S. 177-204.

¹⁹ Vevey, 1. Corrections p. 92 p. 26, 521-523, addendum p. 711-718, 718-719. See note Vol. Anm. 15.

²⁰ Compare here Figs. 17-30 and b) J. EISBACH / Die Antiphonale (est N° 18) | Figs. 1-6 and 8-6.

²¹ Corrections on p. 43, 73, 133, 134, 146, 186, 245, 272, 245, 274.

²² See Fig. 2, 2.

²³ I thank Messrs Fernand Bussard, Archives de l'Eveche in Fribourg, and Pierre-Yves Favre, Archives cantonales vaudoises, Lausanne/Chavannes, for their assistance.

²⁴ Letters of October 30 and November 26, 1987.

In two documents recorded by the Notary Petrus Dominarum in Visp on April 10, 1505, Konrad Blochinger does not appear as an acting person, but only as person, witness; but whether this position is described as scribal cathedralis or res publica cathedralis scriba²⁵ is defined more precisely²⁶ or definiert wird.²⁵ In both legal transactions, often Blochinger was accompanied by the canon of Sitten, Adrian von Riedmatten, the old Bishop Nicolaus Schiner, and other clergy from from Sittener Kleriker.

The lucky find unequivocally demonstrates two things: one, hand the name entry of the name in the Bern Antiphonary Vevey II p. 518 can be identified as the scribe's signature, or in either hand the scribe Konrad Blochinger is indeed bald the r. Malais calligrapher Aelius hymnus Kallog top putrit. Another way A. Anonymus As is dead, long: live Konrad Blochinger es lebe Konrad Blochinger!

Who was Konrad Blochinger? Attempts have repeatedly been made to determine, die characterize the significance of the writer, who has been hiding under the cloak of emonymy up to now. The sheer scope of his work is impressive. Blochinger left traces of his work in no fewer than 19 medieval codices. His preferred writing is cursive. Clearly, the rotunda, which best expresses the qualities of his calligraphic skills: Only a few small works²⁶ and the *Bern Antiphonaria* he used the less elegant and looking quadrata, doubt with the intention of adapting to the writing character of his colleagues.²⁷ On the contrary, he serves the less elegant writing Quadrata, zweifellos in der Absicht, sich dem Schriftcharakter des Kollegen anzupassen.²⁷ His great skill in revising and adding to older manuscripts made it possible to bring the liturgical library of the Sitten cathedral chapter up to date again at the end of the Middle Ages. Like every calligrapher, Blochinger certainly knew how to write in various script, although no evidence of the use of this type of script has yet been identified. So far, the application of this script type has not been identified.

The special attraction in the artistic profile of the calligrapher Konrad Blochinger is based on the fact that his works can be made visible at several levels of book design. While it can often be observed in larger writing studios that the production of Schreibscript involves a division of labor with regard to text, initials, edge decoration and illustration, Blochinger claims to have mastered all disciplines of book and decoration. The first element to be mentioned are the red and blue initials (lombards), which are often decorated with pen strokes (fleuron), but in Blochinger's case they are mostly rendered without this accessibility. However, they draw attention to themselves with the said-like decorative bows, dot motifs and flourishes. Blochinger's Lombards can be found in virtually all manuscripts touched by his hand; everywhere he merely rubricated texts by other writers and especially in the volumes Vevey II und Estav. III of the Bern Antiphonary.²⁸ Hand berührten Handschriften, auch da, wo er Texte anderer Schreiber bloss rubriziert hat und insbesondere in den Bänden Vevey II und Estav. III des Berner Antiphonars.²⁸

²⁵ See the two documents in the appendix.

²⁶ See note 1212.

²⁷ The scribe's signature (Vevey II p. 518) mainly contains forms of the rotunda Rotunda-Writing.

²⁸ Illustrations of Lombards from Blochinger's hand: J. LEISBACH, Schreibstätte (as note 1), plate XL b/c, d; Plate XII b/d, d; J. LEISBACH/J. JÜRGÉR, Livres séduinois (as note 10), p. 872, *Livres séduinois* (wie Anm. 10), S. 87.

The most conspicuous and probably also the most important element of Blochingers Blochingers book is the already mentioned pen-stroke ornamentation, which is applied to borders and initials, but also freely to the edges of the pages. The pens in strokes, each executed in just one color, resemble the otherwise usual filigree work, but are given a highly individual touch where the decorative work in the form of antennae and loops extends to the free edges of the sheet and bears to depict figurative figures representations. A recurring motif is the bearded man with a pointed hat in half profile. Men also come like grimaces and portraits with shoulders approaching, the Pantäts there. A halberd, a bird of prey or an owl, Nelke, ein Greifvogel oder ein Kauz. Blochinger's hand appears extraordinarily confident and lively in these apparently un-effortlessly through drawings. Looking at it, Luc Mojon is reminded of Urs Graf²⁹. So far however, it has not been possible to hardly any attempt has been made to also determine Blochinger's artistic homeeriche Heimat Blochingers zu bestimmen.

Blochinger's characteristic technique of pen strokes is entirely in the tradition of stet gauhernd German book illumination, where pen drawings play an outstanding role on the lower level of book decorations. It has its roots in Gothic initial filigree.³⁰ Sie hat durchaus Väter in Albrecht Dürer's marginal illustrations und Maximilian's prayer book.³¹ Dies ist Präzise, because this type of pen drawing was common property in German book der Federation in the 15th century, it will be difficult to determine in which workshop the young Blochinger learned his craft.³² sein auszumachen, in welcher Werkstatt der junge Blochinger sein Handwerk gelernt hat.³³

Blochinger's pen-and-ink ornamentation has survived in only a few manuscripts, namely in the Sitten-Psalter Ms. 23 and in the Bern Antiphonary there in Antiphonar, supplements and to a greater extent in the Estav Volumes III and Vevey II, Estav. III Psalter Ms. 23. Blochinger uses yet another type of book decoration, where he sets opaque colored initials in dark color chords. At the beginning of the Psalter sections far Both the body of the letters and the base of the initials have a kind of foliage, a lampen als folie.³⁴ Initialgrund sind aus Krausem, wild wucherndem Blattwerk gestaltet.³⁵ The same working technique occurs again in volume Vevey II in part 35 written by Blochinger. geschrieben Teil.³⁶

As part of his engagement in Bern Blochinger had the opportunity to work as an illustrator on some Rehgarten books. As already mentioned, the Master of the Sieges, only book cover the decoration in the first copy of the Antiphonary (Estav. I, Vevey III). In the second copy, the iconographic program was streamlined and given over to another miniaturist Programm gestrafft und einem anderen Miniaturisten über-

²⁹ L. MOJON, *The Art Monuments* (as note 16), p. 419, 16), S. 419.

³⁰ Cf. E. J. BEER, *Contributions to Upper Rhine book illumination in the first half of the 14th century with particular reference to initial ornamentation*, Basel 1959.

³¹ H. OHL, WONTAVEL, *Albrecht Dürer's marginal drawings for Empress Maximilian's prayer book*, in: *Munich Yearbook of Fine Arts*, 16 (1965), pp. 53-120. I am not aware of any investigations into filigree drawings in the 15th century.

³² Ähnlichig parallel zu Blochinger's Pen-stroke technique can be found in the annual book St. Ursen in the Solothurn State Archives, created around 1480; cf. A. KOCHER in publications of the Solothurn State Archives, issue 5, 1968, ill. 5 pp. 96, 17, 19 § 216. For illustrations,

³³ see notes 10, 16, 20e Anm. 10, 16, 20.

³⁴ Cf. J. EISBACH, *Höger handschriften* (as Note 10), Fig. page 88, Abb. S. 88.

³⁵ Vevey II, p. 1835, 416, 432, 3469, 503. Cf. here fig. 13a, id. 63c, d, 6.

days (Estav I and IV). In the winter part of the second copy (Velys I), however, aber Blochinger filled the gap as an illustrator. It was certainly intended to provide this *heilige*, volume with *Patroneninitials* that had to be thematically consistent with the festival *Virili-ques*. First, Blochinger pulled out all the stops of his skill here, but he again stayed in es the realms of the purely ornamental, without reaching the rank of miniatures, ohne die Unfortunately only two of the originally eight illustrated pages of this volume have been survived. The others fell victim to the zeal of a collector, presumably before 1800. But Blochinger's style and working technique can also be clearly seen in the two. Doch remaining decorative sides! The letter body of the initial is placed both in the bare stil und patrimental and resolved into intricately intertwined loops. The plaited loops, which has bhlystert at the letters, are partly decorated with the well-known curly foliage, partly die decorated with open Stilknoten from which the humorous grotesques and profiled faces protrude. The leaf margin is decorated with free-standing floral motifs (p. 111 *Nativitas domini*; fig. 5) or mythical creatures and elaborate potted plants (p. 429, beginning *Der Sanctitate, Vigiliae S. Andrei apostoli*; fig. 4). Only a small fragment remains of a third ornamental page (p. 633, beginning of the *Commune Sanctorum*).⁹⁶ All of this des seems extremely skillful and playfully thrown in, but does not belong in the category of actual book illumination. Blochinger's book decoration (fig. 3), purely ornamental and flat, and achieves a highly decorative effect with modest means. The elements of this book decoration are more likely to be assigned to the field of work of the late medieval letter-painters.⁹⁷ ist rein ornamental und flächenmäßig empfunden und erreicht mit bescheidenen Mitteln eine hohe dekorative Wirkung. Die Elemente seines Buchschmucks sind eher dem Arbeitsgebiet der spätmittelalterlichen Briefmaler zuzuordnen.

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The identification of the Valais calligrapher *Anonymus A* with Konrad Blochinger also raises the question of his original professional position, and social integration. The statement "A Valaiser calligrapher" in the title of this essay should be specified to the effect that Blochinger was not born here, but carried out his professional activities as a writer and administrator primarily in this country. He may have been born in Söllheim in Swabia (Germany), maybe he comes from the Württemberg town of Blochingen (Swabian Land district). After thorough training, probably in one of the southern German charters, Ble- came to Bern as part of his years of wandering, probably around 1488; 1490 nem der Blochinger became active in the Bern Studie at St. Minzenz at a time when the scribe Michael had already withdrawn part of the antiphon 36n. We know from the *Brevier zu monasterey manufaktur* that at the beginning of 1490 the cantor Bartholomäus Frankipho was commissioned by the chapter to correct the enunciations. The corrections ass zu referred to here appear to be identical to those made by Blochinger in almost all fragt volutes. It is also hardly to be assumed that a newly arrived (young) typist corrections independently took over the correction, but that this was done under the guidance of the responsible cantor hat. Es ist ja auch kaum anzunehmen, dass eine eben erst neu hinzugekommene (junge) Schreibkraft selbständig die Korrektur übernahm, sondern dass dies unter Anleitung des zuständigen Kantors geschah.

⁹⁶ Cf. on this and in the following in more detail J. LIESBACH, Die Antiphonale (as note 18), wie Anm. 18, *passim*.

The Extent of Blochinger's collaboration on the Bern Antiphonals suggests that this commission occupied him for little more than a year or two, depending on whether he was also doing other writing work or not. Unlike the Sitten-Meister, who only illustrated the first copy of the Antiphonals and then moved away from Bern, Blochinger seems to have followed the work to its completion. We do not know when he settled in Valais and who opened up the connections there for him. The political and cultural ties between Bern and Valais were certainly strong enough at that time to explain the repeated exchange of personnel experts. The example of the cantor Frähn and the Silenen-Meister, who apparently dedicated a motet on a large sheet of parchment and decorated it with the bishops coat of arms to the Bishop of Sion Jost von Silenen, apparently for New Year's Day 1490, was decisive for Blochinger. Albert Jörger assumes that this work was a joint advertisement for favor and employment.³⁷ The Silenen-Meister entered the service of the Sion bishop a short time later bei diesem Werk um eine gemeinsame Gunst- und Beschäftigungswerbung gehandelt.³⁸ Der Silenen-Meister ist denn auch kurze Zeit danach in den Dienst des Sittener Bischofs getreten.

Blochinger's extensive work at the Sitten Cathedral Chapter, which occupied him for years and which exclusively relates to writing and repairing liturgical manuscripts, clearly shows that he was working there on behalf of the, dass sacristan or canon. None of the manuscripts written or decorated by him are dated. The time frame of his activity in Valais is given with his departure from Bern Raften 1490/91 and his mention in the documents of 1505. Apart from that, nothing else is known in Valais that could allow us to record the man's biography in any way. He seems to have played a fairly insignificant role in the social fabric of his surroundings, which does not mean that he was a highly gifted and adept calligrapher and illustrator. His absence from the lists of the Sion cathedral clergy confirms the assumption that he did not belong to the clergy. The designation "kathedralis" ("from the cathedral") given in Blochinger's scribe's signature and in the two documents does not mean that as might be assumed, that he exercised an official function at the Sion Cathedral under the title "scriba cathedralis Sedunensis". Rather, "kathedralis" is the designation for lay professional scribes (in German "chairclerk") who were primarily active in southern and eastern Germany, often in connection with the notary's office, and who also took on assignments from church institutions.³⁹ schreiber (zu deutsch «Stuhlschreiber»), die vornehmlich in Süß- und Ostdeutschland, oft in Verbindung mit dem Notariat, aktiv waren und auch Aufträge von kirchlichen Institutionen übernahmen.⁴⁰

³⁷ See J. LÉSIBACH, *Schreibstätten* (like note 1), p. 69 note 79b, 79b.

³⁸ A. JÖRGER, *Der Miniaturist* (like note 2), catalog pp. 400-402.

³⁹ Cf. B. BISCHOFF, *Palaeography of Roman Antiquity and Western Middle Ages* (*Handbooks of German Studies*, 24), 2nd edition, Berlin 1986, pp. 200, 297, 128 (we refer to this to Prof. Dr. Pascal Ladher, Freiburg). See also W. WATTENBACH, *The writing in the Middle Ages*, 3rd edition, Leipzig 1896, pp. 272-279-481, J. and W. GRIMM, *German Dictionary*, Vol. 10, Section IV, Leipzig 1942, Col. 363 f. E. POTKOWSKI, *Cathedrals at the Court of Queen Hedwig. A Contribution to the History of Culture in Poland in the Late Middle Ages*, in: *Codices manuscripti*, 13, 1987, pp. 79-87. If the term "scriba kathedralis" were to be associated with a function at Sion Cathedral, this would mean that zu Blochinger would have been installed in this function before his stay in Bern and would then have returned there. Allied would have been and anschließend dahin zurückgekehrt wäre.

In order to give Blochinger's personality a clearer contours, one must always keep an eye on the artist's personal relationships. Only his close collaboration with the writer of the Silenemasterly loan See proveK in the Sittenich chapter studio. In addition to Zusammen-Bartolomäus Frank and the Sittenich master, he certainly also met the Beimeschreiber Michel in his studio in Bern. The collaboration between Blochinger and the Silenemaster must have been particularly intense during the production of the Vevey It partgabte a Teils curious observation loan be made on closer inspection of the working method. Both men worked on the same manuscript at the same time, but not together, only side by side. The Silenemaster only illustrates parts written by the scribe Michel, but the Bern Blochinger's text! This is particularly striking on p. 397 (third sheet recto of the quire BB) the Silenemaster painted and initials here for the feast of All Saints, while only this one page is from Master Michel, in the middle of a part that is otherwise entirely written by Blochinger. On the other hand, Blochinger did the illustrations for the parts he wrote himself.⁴⁰ This hier gives the impression that the two artists somehow avoided each other. Did they have such great mutual respect for the very different way in which they decorated the books or is there a certain rivalry between the two in the matter? All of this remains conjecture as long as no additional elements are added to the biographies of the two important artistic personalities. For the time being we have to be content with having identified a rather anonymous writer and illuminist as Konrad Blochinger and introducing his name into the specialist literature.

⁴⁰ See note 35.

Attachment

I.

Adrian von Riedmatten, Doctor of Sitten, sold a garden in Visp to Johannes de Platea, pastor of St. Martin's Church in Visp, in his capacity as rector of the St. John's altar in St. Mary's Church in Visp.
Zeugen: ...Conradus Plochinger scribe of the cathedral.

Visp, 10 April 1505.

Let it be known, etc. The venerable and learned Adrianus de Ryedmatten, canon of Sedun, and as rector and rector of the altar of Saint John in the church of the most blessed Virgin Mary Vespie founded by that name, knowingly etc! sold for himself and his successors in the said altar under the care of the honorable man Mr. John Pteea Platea, the parish church of St. Martin Visp, present there, buying, stipulating, and by the authority, power, consent, and express will of the reverend father Mr. Nicholas Schynel, bishop and perpetual dean of Valere commendation to the present, authorizing and consenting dean as the patron of the said parochial church by the name of the said dean to the recipient in his place and for the work of the same dem parochial church and his successors in the same parochial church, that is to say a certain rise situated in the town of Visp next to the public road from the east and this for and by means of two fischellins yearly and in perpetuity is rendered to the table of Visp by the lord himself the purchaser, in the name and for the work of the opus same altari of St. Martin in the winter and to serven, antea in perpetuum dicto altari et suo rectori pro tempore constituto in quolibet festo sancti Martini hyemalis solvendis et deserviendis...
Witnesses: Venerable and honorable friend John Aper canon of Sedun, Datus Sedun-Kelzmauer presbyter, Hennicus Farant et clericus of Sedun, Conradus Plochinger scribe, of the cathedral, and Peter Dominici public notary citizen and chancellor of Sedun public notaries. The deed of Vespie in the said journey near the foretold spring, on the tenth day of the month of April, in the year of the Lord 1505 Anno domini M° V^e quinto.

(Sitten, chapter archive, minutary of the notary Petrus Dominum, Min. A 198, pp. 198, 389-390; Visp, parish archive, D 47, original copy)

Conradus Plochinger scribe of the cathedral D 47.

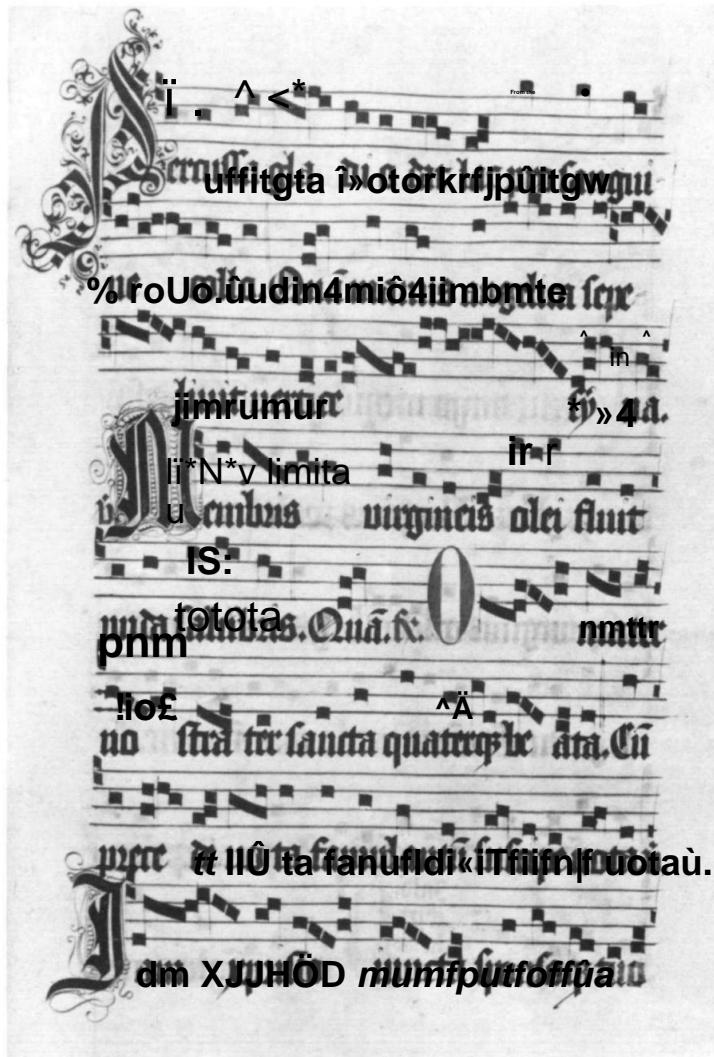


Abb. 1. — Vevey, Muséum of Old Vevey, Inv. r. M347 Band II, pl. 513.513.
Text, Lombards and Cadills by Konrad Blochinger.

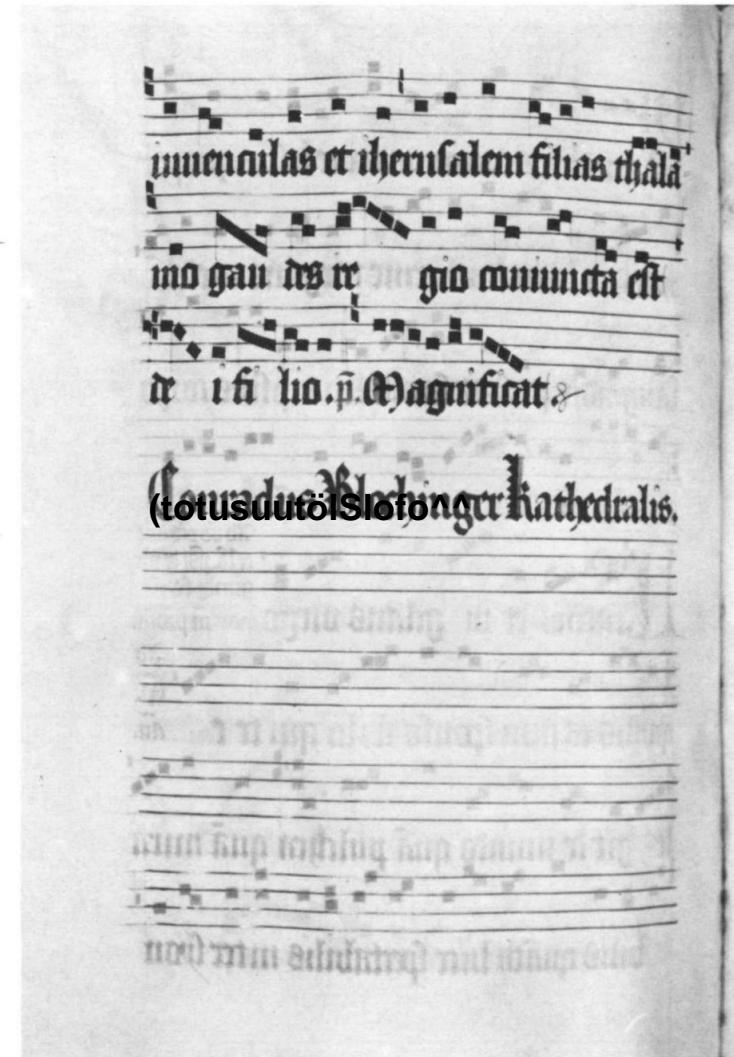


Abb. 2. — Vevey, Muséum of Old Vevey, Inv. No M347 Band II pl. 518 518.
Scriber's signature by Konrad Blöchinger.

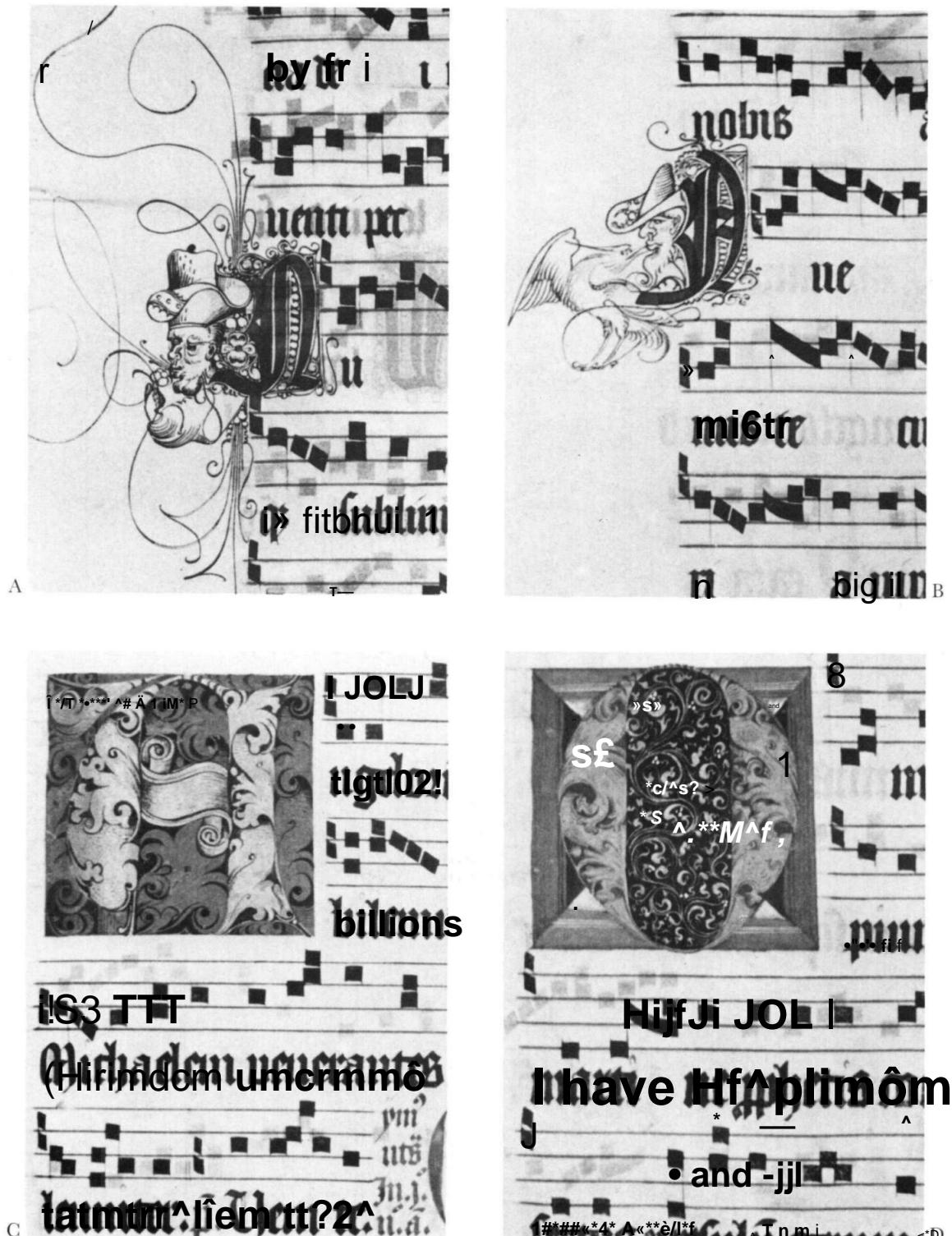


Abb. 3. — Vevey, Muséum of Old Vevey, Inv. No. M 8473. Band II. II.

Cadelles and décoratives initials by Konrad Blochinger.

A) p. 122. B) p. 220. C) p. 335. D) p. 432.

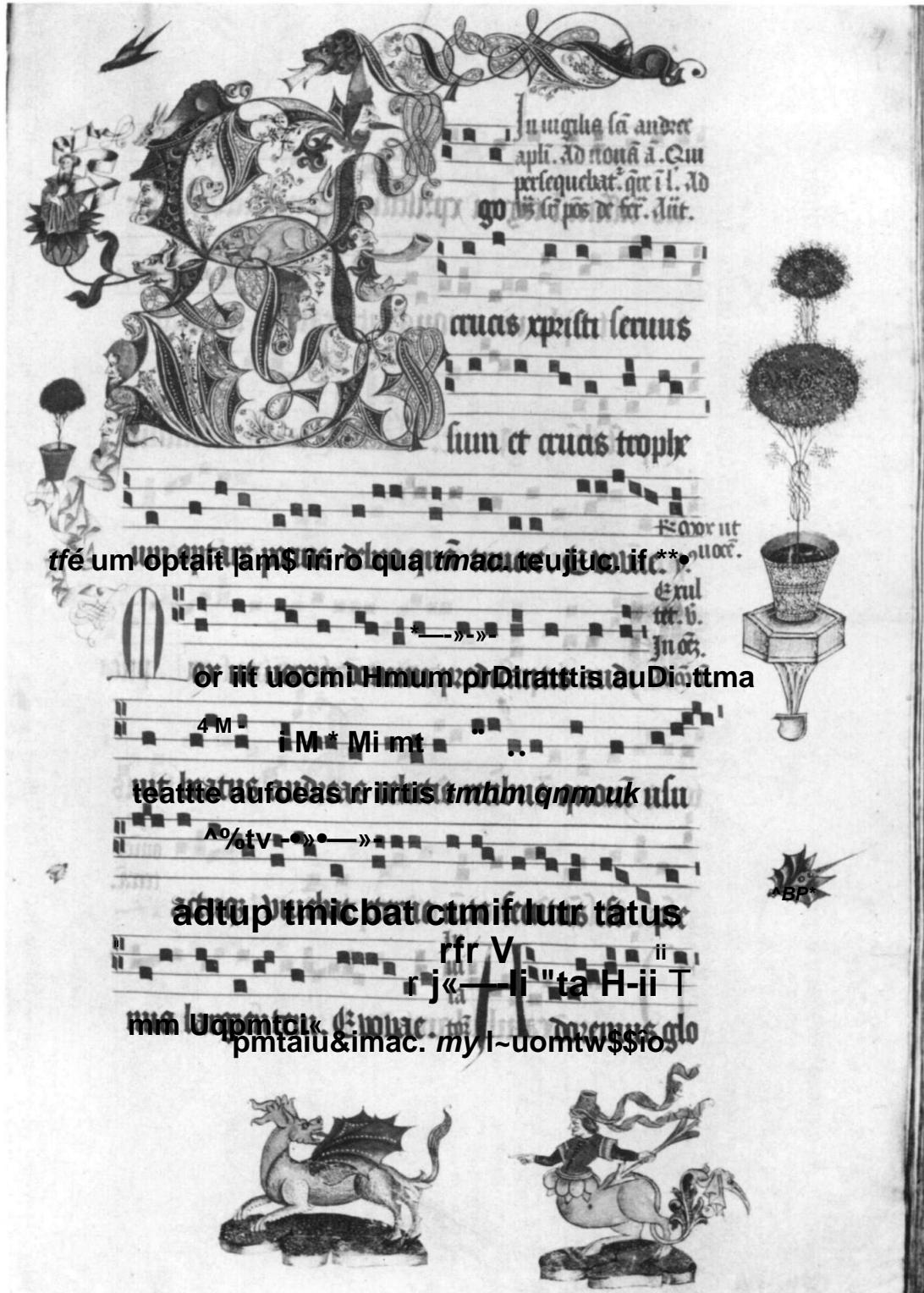


Abb. 44.—Vevey, Museum of Old Vevey, Inv. Nr. 1346. Band I, p. 429 and I, p. 429.
Text by Master Michel. Illustration by Konrad Blochinger.



Abb. 5.—Vevey, Musée du Vieux-Vevey, Inv. No. 1346, Band I, p. 71. Text von Meister Michel. Illustration von Konrad Blochinger.



Abb. 6.—Vevey, Musée du Vieux-Vevey, Inv. No. 1347, Volume II, p. 503. Text und Zierinitiale von Konrad Blochinger.

2.

Johannes de Platea, Pastor of St. Martin's Church in Visp, recognizes his right das Parish's right of patronage to formeht bishoپ Niccolaus Schynen, deán de Valeria, to her, whom he owes him a sum of 16 solidi silver. Witnesses: ... Conradus Blöchingens Cathedralis scriba adalris scriba.

Visp, 10 April 150505.

Let it be known, etc. That the beaverable domini lord Johane de Platea was a cared for and so that he was admitted to the parish church of St. Martin Vespuis under that name, etc. Reverend Father Niccolaus Schyne Bishop, also your perpetual dear, Valeria per Sedunensis commendator, was present thererid the name of the said dean and to be the patron and to have the right of patronage of the said parochial church of St. Martin's successors in the same deanship, etc. That is to say, 16 solidi per annum in the chancery and reason of his personage to be paid each year at the winter festival of St. Martinus. And in token of all the foregoing, and on their occasion, the aforesaid master, having taken leave of the same venerable father, Mr. Niccolaus, his permanent dean, together with his retinue, reverently received the keys to himself as the said patron of this sum church. He presented the church and his house with gold and handed them over by a hand, and then into his diet. He entered the house of the church and received himono with honor, as is fitting to be done in such a place. In the presence of the venerable men Johanne Asper and Adrianus de Ryedmatter, canons of Sedun, Henry Manzigeri cleric of Sedun, Conradus Blöchingery scribe of the cathedral, witness, etc. Adolph Peter Admire back to the public reporter who et al. Act of Vespuis in the Taforsaitt place, on the tenth day of April in the year of the Lord One hundred and five. me Petro Dominarum notario publico qui etc. Actum Vespie loco predicto, die decima Aprilis anno domini M° V^o quinto.

(Sitten, Kapitelsarchiv, Minutarium des Notärs Petrus Dominarum, Mim., A 198, p. 198, 1505)