

J. LEISIBACH, *Scribes of the Diocese of Sitten (Scriptoria medii aevi Helvetica, XIII)*, Geneva 1973, Dr. Dedicated to Hans Anton von Roten, the doyen of Valais historiography, on the occasion of his 82nd birthday
S. 69 ff.

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

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The workshop origin of the Silenen Breviary was a mystery for a long time. 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 studio was generally assumed to be the place of origin. However, while the content of the breviary alone suggests its origin on 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 scribe of the breviary as a member of the Sitten workshop¹. From this basis

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Joseph LEISIBACH

Among the Valais prince-bishops of the Middle Ages, Jost von Silenen, who ruled from 1482 to 1496, is not one of those who had the most lasting influence on the country's fortunes, but his 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 not least because of his importance as an art lover. As such, he created a lasting monument with the production of a two-volume, richly illustrated breviary, which today occupies an excellent place among the treasures of the Swiss National Museum in Zurich and, through its naming "Silenen-Breviary", will forever be associated with the person who commissioned it will stay connected.

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

See J. LEISIBACH, *Schreibstätten* (like note 1), p. 145 n. 34; Plate LXIV.

A. JÖRGER, *Der Miniaturist* (like note 2), catalog pp. 155-223. — AA SCHMID, *The Antiphonaries of Estavayer-le-Lac*, in *Librarium*, 12, 1969, pp. 43-51. — J. LEISIBACH, *The liturgical manuscripts of the*

canton of Friborg (without the canton library) (*her Helveticum, II*), Fribourg/Switzerland 1977, pp. 138-149.

f. 91-92. See J. LEISIBACH, *Schreibstätten* (like note 1), p. 70.

(Dactyl.). — ID., *Bréviaire de Josse de Silenen (1493)*, Eveque de Sion, Sion 1980 [album with 30 color

plates]. — Unfortunately, Albert Jörger's dissertation has not yet been published. I thank the author for permission to use his manuscript.

Sitten, chapter archive, Ms. 2, f. 1-9; Ms. 4, f. 1-9; Ms. 5, marginal corrections; ms 50,

A. JÖRGER, *The miniaturist of the breviary of Jost von Silenen*. Diss. phil. Fribourg/Switzerland 1975
Manuscripts from the Sion chapter archive revised or supplemented by the scribe Anonymus A:

Ms. 1, f. 213-214; Ms. 2, f. 1-9 (rubrics), f. 9r/v; Ms. 4, f. 1-9 (rubrics), f. 8v (correction), f. 9-10, 367-370; Ms.

10, f. 169-221 (retouches), f. 101, 194-195, 216, 222-223; Ms. 27, f. 147-174 (rubrics), retouches throughout

the codex; Ms. 28, f. 146, 183, 185, 188, 190, 194-195, 206, 208 , 213, 290-292, retouches and repairs throughout the codex; Ms. 32, f. 170-195, retouching and foliation throughout the codex; Ms. 49, f. 1-4, 5-93

(retouches, rubrics, foliation), f. 93-136.

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Starting out, the art historian Albert Jörger dealt extensively with the miniaturist and came to the conclusion that the anonymous master worked in Freiburg, Bern, Sitten, Ivrea and Aosta on years of wandering from 1488 to around 1510, whereby the Silenen Breviary (1493) is to be regarded as its main work² .

left traces of his activity in other Sion manuscripts⁴

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Sion studio of the late 15th century calligrapher. The dominant figure in this workshop is a scribe, who appears in numerous manuscripts and who has been given the emergency name “Anonymus A” by me . attaches and rewrites damaged parchment leaves, replaces individual leaves or whole parts of a codex, adds appendices and refoliates the codices⁶ . The two codices Ms. 23 and 61 are written entirely by his hand, presumably also a little prayer book in the library of the Great St. Bernhard⁷ .

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 he came into contact with a scribe — Jörger describes him as scribe Lm , who wrote both volumes of the breviary in calligraphy, but also in

The scribe Lm — his name is unknown — is only one of the am

The work that the Silenen Master carried out in Bern around 1489/1490 on behalf of the Canons' Monastery of St. Vinzenz, when it was a question of equipping the newly created large antiphonary with miniatures, is of particular importance for the subject we are dealing with here⁸ . Without completing the work, he left Bern to pursue new commissions in Valais. Four volumes of the Bernese Antiphonary were sold after the Reformation in 1530 to the clergy of the parish church of Estavayer-le-Lac, where they remain today.

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The calligrapher Anonymus A presents himself with a lively, strong and regular script, which can be classified as textualis formata, but which is very similar to a rotunda due to its rounded forms⁸ . Wherever he appears, he attracts attention with his typical, strangely ornate red and blue lombards. The one with the is almost a trademark of his art of illustration

Albert Jörger's astonishment may not have been small at finding the quadrata of anonymous A in the Bern antiphonaries in Estavayer-le-Lac. The lion's share of the writing on this extensive work was done by a scribe from the Bern studio (Hand a = Master Michel).

The study of the writer Anonymus A has now taken on a whole new dimension

thanks to a recent find. Even earlier, when looking at the table of contents, it had to be noticed that the four antiphonary volumes in Estavayer-le-Lac form an incomplete ensemble¹⁷. Volumes I to III contain the

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In analyzing Anonymous A's complete calligraphic works, Albert Jörger was able to go a step further by proving beyond doubt that this talented scribe had mastered a *textualis quadrata* in addition to his *rotunda script*¹¹. The *quadrata* was initially found in three codices in the Sion Chapter Library¹² — here too as a correction and addendum. The close collaboration of anonymous A (in *rotunda* and *quadrata*) with the writer of the Silenen Breviary Lm in the addendum to the Officium "De Visitatione BMV"¹⁸ is remarkable

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In the whole

volume Estav. III, however, he again attracts attention with his typical penwork decorations on the *cadelles*, as they also appear in Sitten Ms. 2316.

Pen-stroke ornamentation of some Lombards and *Cadelles*⁹ sometimes extends to the edge of the sheet and sets clear accents in the form of bearded masked faces with hats, birds and other gimmicks¹⁰.

The provision of miniatures was entrusted to the Silenen master and another otherwise unknown miniaturist¹⁴. Anonymus A initially acted, as was his habit, as a corrector and extra hand¹⁵.

J. LEISIBACH/A. JÖRGER, *Livres sedunois du Moyen Age* (Sedunum Nostrum, yearbook n° 10), Sion 1985, S. 87 f.

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

Cadelles are the black initials drawn with a broad pen, which occur primarily in late medieval chorale manuscripts and are often decorated with a fine pen.

entire codex and replacement of individual pages; Ms. 53, f. 64-66.

Illustrations of *Cadellen* from Estav. III in: *Friborg artistique à travers les Ages*, t. 18, Friborg 1907, plate 24, figs. 1, 3, 4; L. MOJON, *The Art Monuments of the Canton of Bern*, Vol. IV, The Bern Minster, Basel 1960,

Fig. 424a and b.

Cf. J. LEISIBACH, *The Liturgical Manuscripts* (as n. 3), nn. 41-44.

Writing samples see in: J. LEISIBACH, *Schreibstätten* (like note 1), plates XLI, XLII; ID., *The liturgical*

manuscripts (like note 5), fig. 19.

Mrs. 17, f. C 7 - C 13, C 16 - C 24; Mrs. 50, f. I-VII, 91-92 (headings), f. 92, retouching in Estavayer Vol. I, corrections p. 108, 109, 147, 552-554, addendum p. 768-771; Vol. II, Addendum p. 601-632; Vol. III, corrections p. 136, 146, 156, 186, 188, 195, 203, 221, 222, 228, 230.

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See note 3.

A. JÖRGER, *The Miniaturist* (like note 2), pp. 274-279: Excursus III: The Writer Anony

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This initially strange entry can mean many things. It is conceivable that this is an incomplete entry by a client or donor, a historical note, an anniversary entry or the like, in the form: *Conradus Blochinger kathedralis (ecclesiae Lausannensis canonicus [sim.]...)*. Since the entry is in a choir book based on the rite of the diocese of Lausanne, written for a church in the same diocese, it is entirely legitimate to associate the epithet «*kathedralis*» with Lausanne. Attempts had to be made under all circumstances to identify the name "Conrad Blochinger". My research in the 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 scribe's signature, I now concentrated my search on the Diocese of Sitten.

There 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 once during his decades of research into the history of the Valais family²⁴.

Nobody has looked for them yet, and it has even been doubted whether they ever existed. The two volumes lie relatively unnoticed, unrecognized in their attribution, in the "Musée du Vieux-Vevey" in Vevey¹⁸.

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complete annual cycle of the Antiphonary according to the following division: Vol. I = Winter part (Temporale and Sanctorale); Vol. II = Sanctorale of the summer part; Vol. III = Temporale of the summer part. Vol. IV is nothing but a duplicate of Vol. III. Accordingly, the duplicates of Volumes I and II are missing for a complete double play of three volumes each (for the left and right choir).

The newly discovered volumes Vevey I and II have their complete correspondence in content in Estav. I and II. They undoubtedly belong to the same group of works and were made by the same hands. In Vevey I, anonymous A has again, as in Estav. I, corrections and addendum written in volume Vevey II, which is historically related to Estav. III, Anonymous A executed the lombards and all cadella decorations in his own way²⁰. In addition to corrections to the text by the main scribe (Master Michel),²¹ large parts of the codex are written in the quadrata of anonymous A (pp. 276-518, 559-596). In addition, at the end of the Proprium de Sanctis, the writer wrote on p. 518 — and this brings our topic to the point — added a signature: «*Conradus Blochinger kathedralis*»²².

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Yves Favez, Archives cantonales vaudoises, Lausanne/Chavannes, for their assistance.

Vevey I, corrections p. 92, 126, 521-523, addendum p. 715-718. See note 15.

I thank Messrs. Fernand Bussard, Archives de l'Evêché in Fribourg, and Pierre

See the exhibition catalog Trésors d'Art religieux en Pays de Vaud, Musée historique de l'Ancien Evêché,

Lausanne 1982, pp. 73-74, no. 46. — Trésors des musées vaudois, Lausanne 1984, p. 162. Cf. J.

LEISIBACH, The

antiphonaries of the Bern Minster St. Vinzenz- A new discovery that was not hoped for, in Swiss magazine . Church

History, 83 (1989), pp. 177-204.

See Fig. 2.

corrections on p. 43, 73, 133, 134, 146, 186, 245, 274.

Letters of October 30 and November 26, 1987.

Compare here Figs. 1, 3a and b\ J. LEISIBACH, Die Antiphonare (as Note 18), Figs. 5 and 6. 19 .

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His great skill in revising and adding to older manuscripts made it possible to bring the liturgical library of the Sion cathedral chapter up to date again at the end of the Middle Ages. Like every calligrapher, Blochinger certainly knew how to write in Kurrent script, although no evidence of the use of this type of script has yet been identified.

The lucky find unequivocally demonstrates two things: on the one hand, the entry of the name in the Bern antiphonary Vevey II p. 518 can be identified as the scribe's signature, on the other hand the scribe Konrad Blochinger is identical to the Valais calligrapher Anonymus A, or to put it another way: Anonymus A is dead, long live Konrad Blochinger!

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 a witness, but where his position is described as «scriba katedralis» resp . "katedralis scriba" is defined more precisely²⁵ .

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Who was Konrad Blochinger? Attempts have repeatedly been made to characterize the significance of the writer, who has been hiding under the cloak of anonymity 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 clearly the rotunda, which best expresses the qualities of his calligraphic skills. Only in a few small works²⁶ and in the Bern antiphonaria does he use the less elegant-looking quadrata, no doubt with the intention of adapting to the writing character of his colleague²⁷ .

In both legal transactions,

Blochinger was accompanied by the canon of Sitten, Adrian von Riedmatten, the old bishop Nicolaus Schiner, and other clergymen from Sitten.

The special attraction in the artistic profile of the calligrapher Konrad Blochinger is based on the fact that his work can be made visible at several levels of book design. While it can often be observed in larger writing studios that the production of a manuscript involved a division of labor with regard to text, initials, edge decoration and illustration, Blochinger can claim to have mastered all disciplines of book 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 mostly remain without this accessory. However, they draw attention to themselves with braid-like decorative bows, dot motifs and flourishes. Blochinger's Lombards can be found in virtually all manuscripts touched by his hand, even where he merely rubricated texts by other writers and especially in the volumes Vevey II and Estav. III of the Bern Antiphonary²⁸ .

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

Writing.

See note 12.

See the two documents in the appendix.

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Illustrations of Lombards from Blochinger's hand: J. LEISIBACH, *Schreibstätten* (as note 1), plate XL b, c,

d; Plate XLI b, c, d; J. LEISIBACH/A. JÖRGER, *Livres sédunois* (as note 10), p. 87.

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

Cf. J. LEISIBACH/A. JÖRGER, *Livres sédunois* (as Note 10), Fig. page 88.

H.CH. _ VON TAVEL, Albrecht Dürer's marginal drawings for Emperor Maximilian's prayer book, in *Munich Yearbook of Fine Arts*, 16, 1965, pp. 55-120. I am not aware of any investigations into

filigree drawings in the 15th century.

Vevey II, p. 335, 416, 432, 469, 503. Cf. here fig. 3c, d, 6.

An amazing parallel to Blochinger's pen stroke technique can be found in the annual book St.

Ursen II in the Solothurn State Archives, created around 1480, cf. A. KOCHER in publications of the Solothurn State Archives, Issue 5, 1968, ill. pp. 16, 17, 19, 21. • For illustrations, see notes 10, 16, 20.

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

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Blochinger's masterly technique of pen strokes is entirely in the tradition of southern German book illumination, where pen drawings play an outstanding role on the lower level of book decoration. It has its roots in Gothic initial filigree³⁰ and culminates in Albrecht Dürer's marginal illustrations in Maximilian's prayer book I.S1. Precisely because this type of pen drawing was common property in German book decoration in the 15th century, it will be difficult to determine in which workshop the young Blochinger learned his craft⁵²

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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 a few supplements and to a greater extent in the Estav volumes. III and Vevey II In the 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. Both the body of the letter and the base of the initial are made of curly, rampant foliage⁸⁴.

The most conspicuous and probably also the most important element of

Blochinger's book art is the already mentioned pen stroke ornamentation, which is applied to lombards and cadelles, but also freely to the edge of the page. The pen strokes, each executed in just one colour, resemble the otherwise usual filigree work, but are given an individual touch where the decorative work in the form of antennae and loops extends to the free edge of the sheet and dares to depict figurative representations. A recurring motif is the bearded man with a pointed hat in half profile, then also gnome-like grimaces and portraits with shoulders approaching, here and there a carnation, a bird of prey or an owl.

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The same working technique occurs again in volume Vevey II in part³⁵ written by Blochinger.

Blochinger's hand appears extraordinarily confident and lively in these apparently effortlessly thrown drawings. Looking at it, Luc Mojon is reminded of Urs Graf²⁹. So far, however, it has not been possible and hardly any attempt has been made to determine Blochinger's artistic homeland.

As part of his engagement in Bern, Blochinger had the opportunity to work as an illustrator on an even larger scale. As already mentioned, the Master of the Silenes only took over the decor in the first copy of the Antiphonary (Estav. I, Vevey II, Estav. III). In the second copy, the iconographic program was streamlined and given over to another miniaturist

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The identification of the Valais calligrapher Anonymus A with Konrad Blochinger also raises the question of his origin, professional position and social integration. The statement "A Walliser 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 illuminist primarily in this country. He may have been born in southern Germany; maybe he comes from the Württemberg town of Blochingen (Saulgau district). After thorough training, probably in one of the southern German centers, he came to Bern as part of his years of wandering, probably around 1488-1490.

Blochinger became active in the Bern studio at St. Vinzenz at a time when the scribe Michel had already written down part of the antiphon³⁶. We know from the Bern monastery manual that at the beginning of 1490 the cantor Bartholomäus Frank was commissioned by the chapter to correct the antiphonaries. The corrections referred to here appear to be identical to those made by Blochinger in almost all volumes. It is also hardly to be assumed that a newly arrived (young) typist independently took over the correction, but that this was done under the guidance of the responsible cantor.

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carry (Estav. II and IV). In the winter part of the second copy (Vevey I), however, Blochinger filled the gap as an illustrator. It was certainly intended to provide this volume with picture initials that had to be thematically consistent with the festival in question. Blochinger pulled out all the stops of his skill here, but he again stayed in the realm of the purely ornamental, without reaching the rank of miniature.

Unfortunately only two of the originally eight illustrated pages of this volume have 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 on the two remaining decorative sides. The letter body of the initial is placed on the bare parchment and resolved into intricately intertwined loops. The plaited loops, which

only hint at the letters, are partly decorated with the well-known curly foliage, partly decorated with pen strokes, from which the numerous grotesques and profiled faces protrude. The leaf margin is decorated with free-standing floral motifs (p. 71, *Nativitas domini*, fig. 5), mythical creatures and elaborate potted plants (p. 429, beginning of the *Sanctorale*, *Vigilia S. Andree apostoli*, fig. 4). Only a small fragment remains of a third ornamental page (p. 633, beginning of the *Commune Sanctorum*). All of this seems extremely skilful and playfully thrown in, but does not belong in the category of actual book illumination. Blochinger's book decoration is purely ornamental and flat, and achieves a highly decorative effect with modest means. The elements of his book decoration are more likely to be assigned to the field of work of the late medieval letter painters.

Cf. on this and on the following in more detail J. LEISIBACH, *Die Antiphonare* (as note 18), *passim*.

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See J- LEISIBACH, *Schreibstätten* (like note 1), p. 69 note 79b.

Cf. B. BISCHOFF, *Palaeography of Roman Antiquity and Western Middle Ages* (Fundamentals of German Studies, 24), 2nd edition, Berlin 1986, p. 200, 297. I owe the reference to this to Prof. Dr. Pascal Ladner, Freiburg. See also W. WATTENBACH, *The writing in the Middle Ages*, 3rd edition, Leipzig 1896, pp. 272, 479-481. 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 cathedralis*” were to be associated with a function at Sion Cathedral, this would mean that Blochinger would have been installed in this function before his stay in Bern and would then have returned there.

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

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The extent of Blochinger's collaboration on the Bern Antiphonaria 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.

Blochinger's extensive work at the Sitten Cathedral Chapter, which occupied him for years and which exclusively relates to writing, repairing and completing liturgical manuscripts, clearly shows that he was working there on behalf of the sacristan or cantor. None of the manuscripts written or corrected by him are dated. The time frame of his activity in Valais is given with his departure from Bern (after 1490/91) and his mention in the documents of 1505. Apart from that, not the slightest clue 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 “*katedralis*” or “*katedralis scriba*” given in Blochinger's scribe's signature and in the two documents does not mean — as might be assumed — that he exercised an official function at the Sion Cathedral under the title “*scriba cathedralis Sedunen sis*”; Rather, “*katedralis*” is the designation for lay professional scribes (in German “chair clerks”) 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 institutions³⁹.
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Unlike the Silenen-Meister, who only illustrated the first copy of the Antiphonary and then moved away from Bern, Blochinger seems to have followed the work to 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 experts. The example of the cantor Frank and the Silenen master, who apparently dedicated a motet on a large sheet of parchment and decorated with the bishop's 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 employment³⁸. The Silenen master entered the service of the Sion bishop a short time later.

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In order to give Blochinger's personality clearer contours, one must always keep an eye on the artist's personal relationships. Only his close collaboration with the writer of the Silenen breviary can be proven in the Sitten chapter studio. In addition to Bartholomäus Frank and the Silenen master, he certainly also met the Bernese scribe Michel in his studio in Bern. The collaboration between Blochinger and the Silenenmeister must have been particularly intense during the production of the Vevey II part, but a curious observation can be made on closer inspection of the working method. Both worked on the same manuscript at the same time, but not together, only side by side. The Silenen Master only illustrates parts written by the scribe Michel, but never in Blochinger's texts. This is particularly striking on p. 397 (third sheet recto of the quire BB): the Silenen master painted an initial 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 himself⁴⁰. This 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 hitherto anonymous writer and illuminist as Konrad Blochinger and introducing his name into the specialist literature.

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See note 35.

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Visp, 10 April 1505.

Adrian von Riedmatten, canon 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.

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

Witnesses: Venerable and honorable men, John Asper canon of Sedu, Paulus Kalbermatter presbyter, Henricus Taran cleric of Sedu, Conradus Blochinger scribe of the cathedral, and I Peter Dominarum public notary citizen and chancellor of Sedu who etc. 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 105

- Zeugen: ...Conradus Blochinger, scribe of the cathedral.

Let it be known, etc. The venerable man Lord 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 de Platea, the parish church of St. Martin Vespie, present there, buying, stipulating, and by the authority, power, consent, and express will of the reverend father Mr. Nicholas Schyner, bishop and perpetual dean of Valerie 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 parochial church and his successors in the same parochial church... that is to say, a certain rise situated in the town of Vespie next to the public road from the east. and this for and by means of two fischellins yearly and in perpetuity rendered to the table of Vespie by the lord himself, the purchaser, in the name and for the work of the same altar of St. to the rector for the appointed time at every feast of St. Martin in the winter and to serve...

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Conradus Plochinger scribe of the cathedral D 47.

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From the

Abb. 2. — Vevey, Museum of Old Vevey, Im. No. 1347. Band II, p. 518.

Abb. 1. — Vevey, Museum of Old Vevey, Inv. \r. 1347. Band II, p. 513.

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Text, Lombards and Cadellrn by Konrad Blochinger.

Scriber's signature by Konrad Blochinger.

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A) p. 122. - • B) p. 220. — C) p. 335. — D) p. 432.

Cadelles and decorative initials by Konrad Blochinger.

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Abb. 3. — Vevey, Museum of Old Vevey, Inv. No. 1347. Band II.

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Abb. 4. — Vevey, Museum of Old Vevey, Inv. Nr. 1346. Band I, p. 429.

Text by Master Michel. Illustration by Konrad Blochinger.

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Fig. 6. — Vevey, Musée du Vieux-Vevey, inv. No. 1347. Volume II, p. 503. — Text and decorative initial by

Konrad Blochinger.

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

Illustration von Konrad Blochinger.

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2.

Visp, 10 April 1505.

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Let it be known, etc. That the venerable man Lord John de Plata was cared for and that he was admitted to the parish church of St. Martin Vespius under that name, etc.

Johannes de Platea, pastor of St. Martin's Church in Visp, recognizes his parish's right of patronage to former bishop Nicolaus Schiner, dean of Valeria, to whom he owes an annual fee of 16 shillings. — Witnesses: ... Conradus Blochinger cathedralis scriba.

(Sitten, Kapitelsarchiv, Minutarium des Notars Petrus Dominarum, Min. A 198, p. 391)

Reverend Father Nicolaus Schyner, bishop, as your perpetual dean, Valerie Sedunensis' commendator, was present there in 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. successors in the same deanery , etc. that is to say, 16 solids per annum in the name and reason of his personage to be paid each year at the winter festival of St. Martin. And in token of all the foregoing, and on their occasion, the aforesaid master, having

taken care of the same venerable father, Mr. Nicholas, his permanent dean, together with his retinue, reverently received the keys to himself, as the said patron of his church...he presented the church and his house with gold and handed them over by hand, and then into his diet He entered the house of the church and received him with honor, as is fitting to be done in such a place. In the presence of the venerable men Johanne Asper and Adriano de Ryedmatten, canons of Sedun, Henry Taran, cleric of Sedu, Conrad Blochinger, scribe of the cathedral, witnesses, etc. And I Peter Domi's back to the public reporter who, etc. Act of Vespie in the aforesaid place, on the tenth day of April in the year of the Lord One hundred and five.

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