FIG. 1
Adam Dircksz and workshop, *Prayer Nut with Scenes from the Life of Mary Magdalen and St Adrian of Nicomedia* (closed), northern Netherlands (county of Holland), c. 1519–30. Boxwood, diam. 65 mm. Riggisberg, Abegg-Stiftung, inv. no. 7.15.67 (cat. no. 32)

FIG. 2
*Prayer Nut with Scenes from the Life of Mary Magdalen and St Adrian of Nicomedia* (fig. 1), open

FIG. 3

FIG. 4
Jan Gossaert, *Virgin and Child*, Utrecht, c. 1522. Oil on panel, 38.5 x 30 cm. Münster, LWL-Museum für Kunst und Kultur, inv. no. 159WKV

FIG. 5
*Christ and the Soul, Picking Apples*, woodcut from *Die geestelicke boomgaert der vrucht*, Utrecht (Jan Berntsen) 1521, fol. 17. The Hague, National Library of the Netherlands, call no. 150 G 44

FIG. 6
Master of St Anthony (?), *St James the Greater*, Lower Rhine (duchy of Cleves?), c. 1480–1510. Boxwood, h. 89 mm. Amsterdam, Rijksmuseum, inv. no. BK-2011-23; gift of the Goldschmidt-Pol Collection, 2011 (cat. no. 65)

FIG. 7

FIG. 8
Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the Cross*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 50 mm. Copenhagen, Statens Museum for Kunst, inv. no. KMS 5552 (cat. no. 14)

FIG. 9
Adam Dircksz and workshop, *Devotional Tabernacle with the Crucifixion, the Entombment, and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1510–30. Boxwood, h. 267 mm. Vienna, Hofgalerie Ulrich Hofstätter (cat. no. 40)

FIG. 10
Adam Dircksz and workshop, *Triptych with the Virgin in Sole and Saints*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 185 mm. Amsterdam, Rijksmuseum, inv. no. BK-BR-946-h; on permanent loan from Museum Catharijneconvent, Utrecht, since 2013 (cat. no. 48)

FIG. 11
Adam Dircksz and workshop, *Triptych with the Nativity, the Annunciation to the Shepherds, and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 229 mm. Detroit, The Detroit Institute of Arts Founders Society Purchase, Robert H. Tannahill Foundation Fund, Benson Ford Fund and Henry Ford II Fund, inv. no. 79.177 (cat. no. 42)

FIG. 12
Adam Dircksz and workshop, *Prayer Nut with the Virgin and Child, and John the Evangelist*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 40 mm. Hamburg, Museum für Kunst und Gewerbe, inv. no. 1891.431c-f (cat. no. 7)

FIG. 13
Master of Balaam, *St Eligius in his Workshop*, Germany, c. 1450. Engraving, 115 x 185 mm. Amsterdam, Rijksmuseum, inv. no. RP-OB-963

FIG. 14
FIG. 15
Icosaëder from Luca Pacioli, *De divina proportione*, Milan 1509. Amsterdam, Rijksmuseum Research Library, call no. 331 A 11, pl. XXIII

FIG. 16
Adam Dircksz and workshop, *Prayer Nut with Scenes from the Life of St James the Greater*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 58 mm. Cleveland, The Cleveland Museum of Art, J.H. Wade Fund, inv. no. 1961.87 (cat. no. 34)

FIG. 17

FIG. 18

FIG. 19
Master I.P. (?), *Model for a Pendant with Adam and Eve*, Bavaria, c. 1530. Pear wood, h. 123 mm. Amsterdam, Rijksmuseum, inv. no. BK-16987

FIG. 20
Pieter Cornelisz (design), *Pulpit*, 1532. Oak. Leiden, St Peter’s Church

FIG. 21
Jan Borman the Younger and workshop, *Christmas Crib*, Brussels, c. 1500–10. Oak, h. 62.5 cm. Amsterdam, Rijksmuseum, inv. no. BK-2013-14-1; purchased with the support of the Frits en Phine Verhaaff Fonds/Rijksmuseum Fonds and the Ebus Fonds/Rijksmuseum Fonds, 2013

FIG. 22
Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the Cross* (detail with the inscription ‘ADAM THEODRICI ME FECIT’), northern Netherlands (county of Holland), c. 1500–30. Boxwood. Copenhagen, Statens Museum for Kunst, inv. no. KMS 5552 (cat. no. 14)

FIG. 23
Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the Cross*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 58 mm. Toronto, private collection, inv. no. 22707 (cat. no. 16)

FIG. 24
Anonymous artist, *The Ship of St Stony-Broke* (detail with a man selling devotional objects), Leiden, c. 1525–30. Woodcut. Amsterdam, Rijksmuseum, inv. no. RP-P-1932-119; purchased with the support of the Vereniging Rembrandt, 1932

FIG. 25
Adam Dircksz and workshop, *Coffin and Lid with the Resurrection of the Dead and Dives Suffering the Torments of Hell*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 59 mm. Paris, Musée du Louvre, inv. no. OA 5614 (cat. no. 56)

FIG. 26
Adam Dircksz and workshop, *Devotional Tabernacle with the Crucifixion, the Entombment, and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1510–30. Boxwood, h. 267 mm. Vienna, Hofgalerie Ulrich Hofstätter (cat. no. 40)

FIG. 27

FIG. 28
FIG. 29
Adam Dircksz and workshop, Triptych with the Crucifixion and Other Biblical Scenes, northern Netherlands (county of Holland), 1511. Boxwood, h. 251 mm. London, The British Museum, Waddesdon Bequest, inv. no. WB.232

FIG. 30
Adam Dircksz and workshop, Prayer Nut with Sts Christopher and Sebastian, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 37 mm. Uden, Museum voor Religieuze Kunst, inv. no. 0371 (cat. no. 11)

FIG. 31
Jan van Scorel, Portrait of a Twelve-Year-Old Student, Utrecht, 1531. Oil on panel, 46.5 x 35 cm. Rotterdam, Museum Boijmans Van Beuningen, inv. no. 1797

FIG. 32
Adam Dircksz and workshop, Prayer Nut with Empty Upper Half and Christ as Man of Sorrows, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 45 mm. Toronto, private collection, inv. no. 24370 (cat. no. 18)

FIG. 33
Adam Dircksz and workshop, Prayer Nut with the Harrowing of Hell and the Resurrection, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 56 mm. Lisbon, Museu Nacional de Arte Antigua, inv. no. 1961.87 (cat. no. 33)

FIG. 34

FIG. 35
Adam Dircksz and workshop, Devotional Tabernacle (detail with the Adoration of the Magi, the Annunciation to the Shepherds, the Crucifixion, the Entombment, the Three Marys at the Tomb, and the Resurrection), northern Netherlands (county of Holland), c. 1510–30. Boxwood. Vienna, Hofgalerie Ulrich Hofstätter (cat. no. 40)

FIG. 36
Adam Dircksz and workshop, Prayer Nut in the Form of a Peapod with Five Peas, each Containing Two Biblical Scenes, Low Countries (northern Netherlands (county of Holland)\), c. 1500–30. Boxwood, l. 100 mm. Berlin, Kunstsgerbe-museum, inv. no. F2497 (cat. no. 53)

FIG. 37
Master of Catherine of Cleves, Angels Singing the Te Deum for the Hours of the Blessed Virgin, Lauds, from the Book of Hours of Catherine of Cleves, Netherlands, c. 1440. Tempera and gold leaf on vellum, 192 x 130 mm. New York, The Morgan Library & Museum, MS M. 945, fol. II

FIG. 38
Adam Dircksz and workshop, Prayer Nut in the Form of a Peapod with Scenes of Joseph and Potiphar’s Wife, and the Judgement of Paris, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 76 mm. Hamburg, Museum für Kunst und Gewerbe, inv. no. 1923.53 (cat. no. 54)

FIG. 39
Adam Dircksz and workshop, Knife Handle with Eight Biblical Scenes and the Tree of Jesse, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. approx. 125 mm. Paris, Musée du Louvre, inv. no. OA 5611 (cat. no. 52)

FIG. 40
Adam Dircksz and workshop, Devotional Monstrance, northern Netherlands (county of Holland), c. 1500–30. Boxwood on late sixteenth-century gold and enamel base, h. 129 mm. Munich, Schatzkammer der Residenz, inv. no. ResMü.Schk. 0028 WAF (cat. no. 38)

FIG. 41
Master HW (Hans Witten?), ‘Tulip Pulpit’, Freiberg, c. 1505–08. Stone, h. approx. 3.50 m. Freiberg, Cathedral
FIG. 42
Adam Dircksz and workshop, Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes, northern Netherlands (county of Holland), c. 1510–30. Boxwood, h. 438 mm. London, The Wallace Collection, inv. no. S279

FIG. 43
Rear of Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes (fig. 42)

FIG. 44
Jan Gossaert, St Luke Drawing the Virgin (detail with fountain), Middelburg, c. 1515. Oil on panel. Prague, The Metropolitan Chapter of St. Vitus, Národní Galerie, inv. no. VO 1261

FIG. 45
Follower of Adam Dircksz, Prayer Nut with the Nativity and the Adoration of the Magi, northern Netherlands (Amsterdam?), c. 1530–40. Boxwood with traces of gilding, diam. 49.5 mm. Antwerp, Bernard Descheemaeker Works of Art (cat. no. 3)

FIG. 46
Adam Dircksz and workshop, Prayer Nut with the Nativity and the Adoration of the Magi, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 35 mm. The Netherlands, private collection (cat. no. 2)

FIG. 47
Follower of Adam Dircksz, Prayer Nut in the Form of a Walnut with Scenes of David and Jonathan, northern Netherlands (Amsterdam?), c. 1540 or later. Boxwood, l. 36.5 mm. Cracow, Wawel Castle, inv. no. 9397 (cat. no. 55)

FIG. 48
Prayer Nut in the Form of a Walnut (fig. 47)

FIG. 49
Prayer Nut in the Form of a Skull, Germany (Nuremberg?), c. 1520–40. Pear wood, h. 56 cm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29282 (cat. no. 62)

FIG. 50
Prayer Nut in the Form of a Skull with the Temptation and the Crucifixion (fig. 49)

FIG. 51
Prayer Nut in the Form of the Virgin’s Head, Germany (Nuremberg?), c. 1500 – before 1526. Pear wood, h. 44 mm. Cologne, Museum Schnütgen, inv. no. A997 (cat. no. 60)

FIG. 52
Prayer Nut in the Form of the Virgin’s Head with the Carrying of the Cross and the Crucifixion (fig. 51)

FIG. 53
Adam Dircksz and workshop, Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes (detail with the Presentation in the Temple and the basket with doves), northern Netherlands (county of Holland), c. 1510–30. Boxwood. London, The Wallace Collection, inv. no. S279

FIG. 54
Adam Dircksz and workshop, Prayer Nut (detail with the Adoration of the Magi and the movable ring on the wall in the center), northern Netherlands (county of Holland), c. 1500–30. Boxwood. The Netherlands, private collection (cat. no. 2)

FIG. 55
Adam Dircksz and workshop, Triptych with the Crucifixion and Other Biblical Scenes (detail with a soldier and a movable ball hanging on his lance), northern Netherlands (county of Holland), 1511. Boxwood. London, The British Museum, Waddesdon Bequest, inv. no. WB.232

FIG. 56
Monogrammist AC, David Beheading Goliath, Netherlands, c. 1520. Engraving, diam. 92 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-1892-A-17388

FIG. 57
Adam Dircksz and workshop, Prayer Nut with the Nativity and the Adoration of the Magi (detail of the window in the vaulting of the lower half through which the carver could undercut), northern Netherlands
(county of Holland), c. 1500–30. Boxwood. Amsterdam, Rijksmuseum, inv. no. BK-2010-16-1; purchased with the support of the Ebus Fonds/Rijksmuseum Fond, 2010 (cat. no. 12)

FIG. 58
Hans Kamensetzer (?), The Nativity (detail of the Virgin’s robe), Strasbourg, c. 1470. Limewood or walnut with original polychromy. Amsterdam, Rijksmuseum, inv. no. BK-16985

FIG. 59
Prayer Nut with the Nativity and the Adoration of the Magi with contemporary silver casing (cat. no. 12), detail with a monkey

FIG. 60
Prayer Nut with the Nativity and the Adoration of the Magi (cat. no. 12) in its eighteenth-century box. Boxwood and parcel-gilt silver; red and gold embossed leather on wood, h. 82 mm

FIG. 61
Prayer Nut with the Nativity and the Adoration of the Magi (cat. no. 12), The Netherlands, late eighteenth century. Pen and black ink, 74 x 107 mm. Amsterdam, Rijksmuseum, inv. no. BK-2010-16-3; purchased with the support of the Ebus Fonds/Rijksmuseum Fonds, 2010

FIG. 62
Description of the Prayer Nut with the Nativity and the Adoration of the Magi (cat. no. 12), The Netherlands, late eighteenth century. Woodcut, hand-colored and gilded, pasted into a prayer book. Amsterdam, Rijksmuseum, inv. no. RP-P-2011-115-15; private gift, 2011

FIG. 63
Adam Dirksz and workshop, Prayer Nut with the Crucifixion and the Carrying of the Cross, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 132 mm. The British Museum, Waddesdon Bequest, inv. no. WB.236

FIG. 64
Adam Dirksz and workshop, Left Half of a Prayer Nut with the Crucifixion, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 57 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.473b (cat. no. 17)

FIG. 65
Adam Dirksz and workshop, Prayer Nut with the Vision of St Hubert, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 36 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29359 (cat. no. 10)

FIG. 66
Adam Dirksz and workshop, Decade Rosary (ten Ave beads of increasing size and Paternoster bead) with Apostles Holding Scrolls Containing the Abbreviated Lines of the Apostles’ Creed, northern Netherlands (county of Holland), c. 1500–30. Boxwood, textile string and tassel, l. 345 mm. Strasbourg, Musée de l’Oeuvre Notre-Dame, inv. no. 22.998.0.353 (cat. no. 37)

FIG. 67
Pomander with the Virgin and Child, Rhineland, late fifteenth century. Parcel-gilt silver, h. 50 mm. Munich, Bayerisches Nationalmuseum, inv. no. MA 3072

FIG. 68
Five Episodes from Christ’s Childhood (or: Five Joys of the Virgin), woodcut from Alanus de Rupe, Von dem psalter unnd Rosen krancz unser lieben frauen, Augsburg (Anton Sorg) 1492 (ed. princ. 1483)

FIG. 69

FIG. 70
The Virgin of the Rosary, Germany, 1485. Woodcut, hand-colored, 372 x 248 mm. Washington, National Gallery of Art, Rosenwald Collection, inv. no. 1943.3.564

FIG. 71
Anonymous Benedictine nun, The Agony in the Garden within a Rose Blossom, south
Germany (Eichstätt), c. 1490–1500. Single-leaf colored drawing on vellum, 84 x 74 mm. Eichstätt, Benedictine Abbey of St Walburg, inv. no. A3

FIG. 72
Robert Campin and workshop, The Annunciation (‘Merode Altarpiece’), Doornik, c. 1427–32. Oil on panel, 64.5 x 117.8 cm. New York, The Metropolitan Museum of Art, The Cloisters Collection, inv. no. 56.70a-c

FIG. 73
Adam Dircksz and workshop, Prayer Nut with the Crucifixion and Other Passion Scenes (detail with the Crucifixion), northern Netherlands (county of Holland), c. 1500–30. Boxwood. New York, The Metropolitan Museum of Art, inv. no. 17.190.474a (cat. no. 27)

FIG. 74
Master Arnt, Jan van Halderen and Ludwig Jupan, Passion Altarpiece (detail with the Crucifixion), Kalkar and Zwolle, 1488–98. Oak, h. 419 cm (total). Kalkar, Church of St Nicholas

FIG. 75
Reliquary with Imago pietatis, Paris, c. 1400–10. Enamel and gold, h. 125 mm. Amsterdam, Rijksmuseum, inv. no. BK-17045

FIG. 76

FIG. 77
Jacob Cornelisz van Oostsanen, Portrait of Jan Gerritsz van Egmond van de Nijenburg, Amsterdam, c. 1518. Oil on panel, 41.5 x 33.5 cm. Amsterdam, Rijksmuseum, inv. no. SK-A-3838

FIG. 78
Master of Mary of Burgundy, Christ Nailed to the Cross, miniature from the Book of Hours of Mary of Burgundy, Ghent, 1475–80. Tempera and gold leaf on vellum, 225 x 163 mm. Vienna, Österreichische Nationalbibliothek, Codex Vindobonensis 1857, fol. 43v

FIG. 79
Cornelis Cort after a painting by Frans Floris, Hercules and the Pygmies, Antwerp, 1563. Engraving, 323 x 460 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-1985-276; purchased with the support of the F.G. Waller-Fonds, 1985

FIG. 80
Albrecht Dürer, Nemesis, Nuremberg, c. 1499–1503. Engraving, 334 x 231 mm. Rijksmuseum, inv. no. RP-P-OB-1241

FIG. 81
Adam Dircksz and workshop, Prayer Nut with the Crucifixion and Other Passion Scenes (detail with the seated figure in the center foreground holding his glasses to his nose), northern Netherlands (county of Holland), c. 1500–30. Boxwood. New York, The Metropolitan Museum of Art, inv. no. 17.190.474a (cat. no. 27)

FIG. 82
Jannella’s eyeglasses from the Monumentino for Ottaviano Jannella, Italy, c. 1654–60 and later. Metal and glass. Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29339 (cat. no. 79)

FIG. 83
Adam Dircksz and workshop, Devotional Monstrance, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 222 mm. London, The British Museum, Waddesdon Bequest, inv. no. WB.233

FIG. 84
Devotional Monstrance (fig. 83), detail with the lily-shaped top section half open

FIG. 85
Devotional Monstrance (fig. 83), detail with the lily-shaped top section open

FIG. 86
Devotional Monstrance (fig. 83), detail with the base with lions

FIG. 87
Devotional Monstrance (fig. 83), detail with the base with the Entry into Jerusalem
FIG. 88
*Devotional Monstrance* (fig. 83), detail with the interior of the stem with the Last Supper

FIG. 89
*Devotional Monstrance* (fig. 83), detail with the exterior upper half of the spherical section with the Flagellation

FIG. 90
*Devotional Monstrance* (fig. 83), detail with the interior of the upper half of the ‘prayer nut’ with the Crucifixion

FIG. 91
Adam Dircksz and workshop, *Prayer Nut with the Nativity and the Adoration of the Magi*, with contemporary parcel-gilt silver casing (detail with the inscription ‘SOKET WAER GHI VILT’ on the banderole), northern Netherlands (county of Holland), c. 1500–30. Boxwood. Amsterdam, Rijksmuseum inv. no. BK-2010-16-1; purchased with the support of the Ebus Fonds/Rijksmuseum Fond, 2010 (cat. no. 12)

FIG. 92

FIG. 93
*King from a Game of Chess*, The Netherlands, late seventeenth century. Boxwood, h. 175 mm. Munich, Bayerisches Nationalmuseum, inv. no. 13/547

FIG. 94
*King from a Game of Chess* (fig. 93), open

FIG. 95
Adam Dircksz and workshop, *Altarpiece with the Nativity* (on nineteenth-century foot), northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 123 mm. The Hague, private collection (cat. no. 39)

FIG. 96
*Spiel* (‘play object’, ‘game’), Berchtesgaden, before 1596. Fruitwood, h. 47 cm. Vienna, Kunsthistorisches Museum, Schloss Ambras, inv. no. PA 749

FIG. 97
*Prayer-Mill in the Form of a Lantern*, Netherlands or England, c. 1520–30. Fruitwood, h. 71 mm. England, private collection; on loan to the British Museum

FIG. 98

FIG. 99
*Dice*, supposedly made for Emperor Charles V, Netherlands or Spain, first half of the sixteenth century. Ivory, diam. approx. 50 mm. Madrid, Museo Lázaro Galdiano, inv. no. 4279

FIG. 100
Adam Dircksz and workshop, *Decade Rosary* (detail with the Ave beads), northern Netherlands (county of Holland), 1500–39. Boxwood. Paris, Musée du Louvre, inv. no. OA 5610 (cat. no. 36)

FIG. 101
*Memento mori Bead in the Form of Christ’s Head and a Skull with a ‘pop up’ Christ as Man of Sorrows*, southern Netherlands, c. 1550. Boxwood, h. 200 mm. San Francisco, Fine Arts Museum of San Francisco, Legion of Honor, inv. no. 41751; gift of Albert C. Hooper (cat. no. 59)

FIG. 102

FIG. 103
Geertgen ten Sint Jans and workshop, *The Holy Kinship* (detail with the children playing: Simon Zelotes with a saw, John the Evangelist with a chalice, and St James the Greater with a wine cask), Haarlem,
c. 1495. Oil on panel. Amsterdam, Rijksmuseum, inv. no. SK-A-500

FIG. 104
Ruins of Ascalon, screenshot from the game ‘GUILD WARS 2’ (Photo: http://www.mmorpg.com/photo/52e937fb−45f0−48b4-a1ef−0c2c494ee1ad)

FIG. 105
Jan van Scorel, Anonymous Female Donor (right wing of a triptych), Utrecht, c. 1535. Oil on panel, 98.5 x 28.5 cm. Utrecht, Museum Catharijneconvent, inv. no. ABM s95

FIG. 106
Adam Dircksz and workshop, Initial M (of Margaret of Austria) with Scenes from the Life of St Margaret, northern Netherlands (county of Holland), before 1524. Boxwood, 87 x 97 mm. Ecouen, Musée national de la Renaissance, inv. no. ECL 21327 (cat. no. 50)

FIG. 107
Adam Dircksz and workshop, Initial F (of King François I of France?) with Scenes of the Nine Worthies, northern Netherlands (county of Holland), 1500–30. Boxwood, 75 x 80 mm. Ecouen, Musée national de la Renaissance, inv. no. ECL 21326 (cat. no. 51)

FIG. 108
Exterior of Initial F (fig. 107), open

FIG. 109
Interior of Initial F (fig. 107)

FIG. 110
Lucas van Leyden, The Nine Worthies (series of three woodcuts), Leiden, 1518–22. Woodcut, 315 x 508 mm, 324 x 600 mm and 313 x 504 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-BI-62361, L, N

FIG. 111
Adam Dircksz and workshop, Decade Rosary with the Arms of Floris van Egmond and his Wife Margaretha van Glymes, northern Netherlands (county of Holland), 1500–39. Boxwood, l. 470 mm. Paris, Musée du Louvre, inv. no. OA 5610 (cat. no. 36)

FIG. 112
Adam Dircksz and workshop, Devotional Pendant with the Arms of Dismas van Berghen and his Wife Marie Lauweryn, northern Netherlands (county of Holland), c. 1510–32. Boxwood, l. 111 mm (open). London, The British Museum, Waddesdon Bequest, inv. no. WB.239

FIG. 113
Adam Dircksz and workshop, Prayer Nut with the Seated Virgin and Child, and St Bruno Accompanying François du Puy (exterior with St Bruno and his followers in front of the sleeping St Hugo of Chateauneuf), northern Netherlands (county of Holland), c. 1517–21. Boxwood, diam. 47 mm. Toronto, private collection, inv. no. 15849 (cat. no. 23)

FIG. 114
Adam Dircksz and workshop, Triptych with the Crucifixion and Other Passion Scenes, northern Netherlands (county of Holland), 1503–33. Boxwood, h. 195 mm. Paris, Musée du Louvre, inv. nos. OA 5612, 5613 (cat. no. 47)

FIG. 115
Triptych with the Crucifixion and Other Passion Scenes (fig. 114), detail with the kneeling donors Augustijn Florisz van Teylingen and Judoca Jansdr van Egmond van de Nijenburg, and their patron saints Augustine of Hippo and Barbara of Nicomedia

FIG. 116
Jacob Cornelisz van Oostsanen, Portrait of Jan Gerritsz van Egmond van de Nijenburg, Amsterdam, c. 1523. Oil on panel, 46.5 x 35 cm. Paris, Musée du Louvre, inv. no. 4100

FIG. 117
Jacob Cornelisz van Oostsanen, Triptych with the Virgin and Child, and Donors Augustijn van Teylingen and Joost (‘Judoca’) Jansdr van Egmond van de Nijenburg, Amsterdam, c. 1515. Oil on panel, 42 x 32 cm (central panel) and 50 x 17 cm (wings). Berlin, Gemäldegalerie, Staatliche Museen zu Berlin, inv. no. 607
Fig. 118
Adam Dircksz and workshop, *Prayer Nut with the Adoration of the Magi and the Nativity*, with contemporary parcel-gilt silver casing, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 48 mm. Amsterdam, Rijksmuseum, inv. no. BK-2010-16-1; purchased with the support of the Ebus Fonds/Rijksmuseum Fonds, 2010 (cat. no. 12)

Fig. 119
Adam Dircksz and workshop, *Prayer Nut with the Carrying of the Cross and the Crucifixion*, with contemporary silver casing, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 30 mm. Copenhagen, Nationalmuseet, inv. no. D166a (cat. no. 5)

Fig. 120
Adam Dircksz and workshop, *Prayer Nut with the Last Judgement and Death Hovering over a Feast*, with a late sixteenth-century gilt silver casing, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 44 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.328 (cat. no. 21)

Fig. 121
*Prayer Nut with the Last Judgement and the Death Hovering over a Feast* (fig. 120)

Fig. 122
Original *cuir bouilli* case of *Triptych with the Crucifixion and Other Passion Scenes* (fig. 114; cat. no. 47) with the inscription ‘RIENS SANS PAIN’

Fig. 123
Adam Dircksz and workshop, *Triptych with Passion Scenes, and the Arms of Jacob Hugensz Quekel and Maria (‘Mariken’) Ockersdr Halling*, northern Netherlands (county of Holland), 1502–28. Boxwood, h. 141 mm. Copenhagen, Statens Museum for Kunst, inv. no. KMS 5532 (cat. no. 44)

Fig. 124
*Triptych with Passion Scenes* (fig. 123), detail with the Entombment and donors

Fig. 125
Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the Cross*, northern Netherlands (county of Holland), c. 1500–31. Boxwood, diam. 45 mm. Amsterdam, Rijksmuseum, inv. no. BK-1981-1 (cat. no. 15)

Fig. 126
*Prayer Nut with the Crucifixion and the Carrying of the Cross* (fig. 125), detail of the exterior with the arms of Evert (‘Eewert’) Jansz van Bleyswijck and his wife Erkenraad (‘Erckge’) Dircksdr van Groenewegen

Fig. 127

Fig. 128
Adam Dircksz and workshop, *Prayer Nut with God in his Glory, the Last Judgement, Martyrs, and Confessors*, northern Netherlands (county of Holland), c. 1500–30. Boxwood with polychromy, diam. 58 mm. Paris, Musée du Louvre, inv. no. OA 5609 (cat. no. 29)

Fig. 129
Attributed to Jan van Scorel, *Portrait of Joost Aemsz van der Burch*, Utrecht (?), 1541. Oil on panel, 138.4 x 105.4 cm. Present whereabouts unknown

Fig. 130
Monogrammist II with a Skull, *Lamentation with the Seven Sorrows of the Virgin*, northern Netherlands, 1507. Engraving, 132 x 95 mm. Amsterdam, Rijksmuseum, inv. no. RP-P-OB-2123

Fig. 131
Adam Dircksz and workshop, Prayer Nut with God in his Glory and the Last Judgement, northern Netherlands (county of Holland), c. 1500−30. Boxwood, l. 113 mm. Salem (MA), Peabody Essex Museum, inv. no. M557; gift of Elias Hasket Derby, 1806 (cat. no. 22)

FIG. 133
Adam Dircksz and workshop, Coffin and Lid with Dives in Hell, the Last Judgement, and the Resurrection of the Dead, northern Netherlands (county of Holland), c. 1500−30. Boxwood, l. 61 mm. London, Ranger’s House, The Wernher Collection, inv. no. 685 (cat. no. 57)

FIG. 134
Adam Dircksz and workshop, Decade Rosary (Paternoster bead, ten Ave beads, Cross and finger ring), northern Netherlands (county of Holland), 1509−26. Boxwood, l. 472 mm. Chatsworth House (UK), Collection of the Duke of Devonshire & the Chatsworth Settlement Trustees (cat. no. 35)

FIG. 135
Decade Rosary (fig. 134), detail of the Paternoster bead with the Coronation of the Virgin

FIG. 136
Decade Rosary (fig. 134), detail of the Paternoster bead with the Mass of St Gregory

FIG. 137
Decade Rosary (fig. 134), detail of the Paternoster bead with the Mass of St Gregory: a couple looking on from a balcony

FIG. 138
Decade Rosary (fig. 134), detail of the Paternoster bead with the English royal coat of arms

Adam Dircksz and workshop, Prayer Nut with The Crucifixion and The Carrying of the Cross, with contemporary copper case, and velvet and calfskin pouch, northern Netherlands (county of Holland), c. 1500−31. Boxwood, diam. 45 mm. Amsterdam, Rijksmuseum, inv. nos. BK-1981-1, 1-A, 1-B (cat. no. 15)

FIG. 140
Adam Dircksz and workshop, Prayer Nut with God in his Glory and the Last Judgement, in original cuir bouilli case, northern Netherlands (county of Holland), c. 1500−30. Boxwood, l. 113 mm. Salem (MA), Peabody Essex Museum, inv. no. M557 (cat. no. 22)

FIG. 141
Adam Dircksz and workshop, One Half of a Prayer Nut with the Lamentation, northern Netherlands (county of Holland), c. 1500−30. Boxwood and silver, diam. 33 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.457 (cat. no. 8)

FIG. 142
Adam Dircksz and workshop, One Half of a Prayer Nut with the Virgin and Child, and a Kneeling Nun, northern Netherlands (county of Holland), c. 1500−30. Boxwood and silver, diam. 32 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.458 (cat. no. 8)

FIG. 143
Adam Dircksz and workshop, Prayer Nut with the Nativity and the Adoration of the Magi (detail with the Adoration and a rosary), northern Netherlands (county of Holland), c. 1500−30. Boxwood. Amsterdam, Rijksmuseum, inv. no. BK-2010-16-1; purchased with the support of the Ebus Fonds/Rijksmuseum Fond, 2010 (cat. no. 12)

FIG. 144
Simon Bening, Book of Hours, Office of the Virgin and Annunciation, Bruges, c. 1530. Ink, tempera and gold leaf on vellum, 65 x 52 mm. New York, The Metropolitan Museum of Art, The Cloisters Collection, inv. no. 2015.706

FIG. 145
Ottaviano Jannella and others, ‘Monumentino’, Containing Micro-Sculptures, an Engraved Portrait, Tools and Eyeglasses of Ottoviano
Jannella, Italy, c. 1654–60 and later. Boxwood, metal, glass and engraving on paper, 16.4 x 33.9 x 13.4 cm (box). Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29339 (cat. no. 79)

FIG. 146  
Adam Dircksz and workshop, Devotional Monstrance, northern Netherlands (county of Holland), c. 1500–30. Boxwood on late sixteenth-century gold and enamel base, h. 129 mm, diam. 57 mm. Munich, Schatzkammer der Residenz, inv. no. ResMü.Schk. 0028 WAF (cat. no. 38)

FIG. 147  
Prayer Nut in the Form of a Skull, Germany (Nuremberg?), 1515. Pear wood and metal handle, diam. 51 mm. Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29283 (cat. no. 63)

FIG. 148  
Prayer Nut in the Form of a Skull (fig. 147), detail with the arms of Albrecht, Margrave of Brandenburg

FIG. 149  
Adam Dircksz and workshop, Prayer Nut with the Crucifixion, and Moses and the Brazen Serpent, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 60 mm. Riggisberg, Abegg Stiftung, inv. no. 7.14.67

FIG. 150  
Adam Dircksz and workshop, Prayer Nut with the Crucifixion, and Moses and the Brazen Serpent, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. approx. 45 mm. Dresden, Staatliche Kunstsammlungen, Grünes Gewolbe, inv. no. VII 32hh

FIG. 151  
Adam Dircksz and workshop, Prayer Nut with the Carrying of the Cross and the Crucifixion, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 30 mm. Copenhagen, Nationalmuseet, inv. no. D166a (cat. no. 5)

FIG. 152  
Blaise Alexandre Desgoffe, Objets d’art ancien de la collection de sir Richard Wallace à Londres, Paris, 1880. Oil on canvas, 100 x 150.5 cm. Karlsruhe, Staatliche Kunsthalle, inv. no. 2858

FIG. 153  
Adam Dircksz and workshop, Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes, northern Netherlands (county of Holland), c. 1510–30. Boxwood, h. 438 mm. London, The Wallace Collection, inv. no. S279

FIG. 154  
Devotional Tabernacle with the Adoration of the Magi and Other Biblical Scenes (fig. 153), detail with the Creation of Eve

FIG. 155  
V.P. Veretshchaghin, Prince Alexander Petrovich Basilewsky among his Collection, Paris, 1870. Watercolor, 57 x 77.5 cm. St Petersburg, State Hermitage Museum, inv. no. 45878

FIG. 156  

FIG. 157  
Adam Dircksz and workshop, One Half of a Large Prayer Nut with the Crucifixion, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 45 mm. Chicago, The Art Institute of Chicago, inv. no. 1937.874

FIG. 158  
Adam Dircksz and workshop, Triptych (wings missing) on a High Foot with the Carrying of the Cross, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 255 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 107464 (cat. no. 41)

FIG. 159  
Nadar (Felix Tournachon), Portrait of Frédéric Spitzer, Paris, c. 1880. Photograph. New York, The Metropolitan Museum of Art
FIG. 160
Adam Dircksz and workshop, *Triptych with the Crucifixion and Other Biblical Scenes* (detail of left wing with the Carrying of the Cross), northern Netherlands (county of Holland), 1511. Boxwood, h. 251 mm. London, The British Museum, Waddesdon Bequest, inv. no. WB.232

FIG. 161
*Triptych with the Crucifixion and Other Passion Scenes* (cat. no. 47) in its original *cuir bouilli* case

FIG. 162
Adam Dircksz and workshop, *Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 150 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.453 (cat. no. 45)

FIG. 163
Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and Other Passion Scenes*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, l. 124 mm (open). New York, The Metropolitan Museum of Art, inv. no. 17.190.474a (cat. no. 27)

FIG. 164

FIG. 165
Adam Dircksz and workshop, *Diptych with the Nativity and the Mass of St Gregory*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 83 mm. New York, The Metropolitan Museum of Art, inv. no. 17.190.476 (cat. no. 46)

FIG. 166
Adam Dircksz and workshop, *Prayer Nut with the Queen of Sheba Visiting King Solomon and the Adoration of the Magi*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, silver-gilt rosettes and a ring on a chain, diam. 64 mm.

Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29458 (cat. no. 13)

FIG. 167
Adam Dircksz and workshop, *Prayer Nut with the Mass of St Gregory and the Virgin in Sole*, northern Netherlands (county of Holland), c. 1500–30. Boxwood with later silver mounts, diam. 41 mm. Northampton (MA), Smith College Museum of Art, purchased with funds realized from the sale of a work given by Mr. and Mrs. Alexander Rittmaster (Sylvian Goodkind, class of 1937) in 1958, inv. no. SC 1991:23 (cat. no. 9)

FIG. 168
Adam Dircksz and workshop, *Triptych with the Virgin in Sole and Other Biblical Scenes, Saints and a Donor*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 109 mm. London, private collection, inv. no. 1293 (cat. no. 49)

FIG. 169
Adam Dircksz and workshop, *Prayer Nut with the Expulsion of the Money Changers from the Temple and the Entry into Jerusalem*, northern Netherlands (county of Holland), c. 1500–30. Boxwood and metal, diam. 39 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29363 (cat. no. 4)

FIG. 170

FIG. 171
Adam Dircksz and workshop, *Prayer Nut with the Carrying of the Cross and the Lamentation*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 70 mm. Toronto, Art Gallery of Ontario, Thomson Collection, inv. no. AGOID 29364 (cat. no. 6)

Adam Dircksz and workshop, *Prayer Nut with the Last Judgement and the Coronation of the Virgin*, northern Netherlands (county of Holland), c. 1500–30. Boxwood with later gilding, diam. 61 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29365 (cat. no. 20)

Adam Dircksz and workshop, *Triptych with the Annunciation, the Journey to Bethlehem, the Adoration of the Magi, the Presentation in the Temple, the Flight into Egypt, and Christ in the Temple*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, h. 156 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 34208 (cat. no. 43)

Adam Dircksz and workshop, *Prayer Nut with the Crucifixion and the Carrying of the Cross*, in its eighteenth-century silver case, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 58 mm. Toronto, private collection, inv. no. 22707 (cat. no. 16)

Adam Dircksz and workshop, *Prayer Nut with Empty Upper Half and Christ as Man of Sorrow*, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 45 mm. Toronto, private collection, inv. no. 24370 (cat. no. 18)

Adam Dircksz and workshop, *Prayer Nut with the Seated Virgin and Child, and St Bruno Accompanying François du Puy* (exterior with a blank escutcheon), northern Netherlands (county of Holland), c. 1517–21. Boxwood, diam. 47 mm. Toronto, private collection, inv. no. 15849 (cat. no. 23)

**FIG. 178**

*Venus Pudica*, Netherlands or Germany, c. 1480–1500. Boxwood, h. 11 cm. Vienna, Kunsthistorisches Museum, inv. no. KK-3950

**FIG. 179**

Jacques de Baerze, *Bust of a Female Saint (St Catherine?)*, with copper-gilt mount and crown with amethysts, Dendermonde or Dijon, c. 1390–1400. Boxwood with traces of red polychromy on the lips, h. 129.8 mm (including mount and crown). London, Victoria and Albert Museum, inv. no. 399-1872 (cat. no. 64)

**FIG. 180**


Follower of Niclaus Gerhaert von Leyden, *The Annunciation*, Strasbourg or Vienna, c. 1475. Boxwood (?), h. 30 cm. Private collection

Follower of Niclaus Gerhaert von Leyden, *The Annunciation*, Strasbourg or Vienna, c. 1475. Papier-maché with polychromy and gilding, h. 28 cm. Vienna, Kunsthistorisches Museum, inv. no. KK 31

Jan van Steffeswert, *The Virgin and Child on a Crescent Moon*, Maastricht, c. 1510. Boxwood, h. 36 cm. Birmingham, Sutton Coldfield, St Mary’s College, Oscott


Jan van Steffeswert, *St Barbara*, south-east Netherlands (Maastricht), c. 1510–20. Oak, h. 85.8 cm. Neeroeteren, Church of St Lambert
FIG. 186
Master of Elsloo (Jan van Oel?), The Virgin and Child on a Crescent Moon, south-eastern Netherlands, Limburg (Roermond?), c. 1520. Boxwood with remnants of later polychromy and gilding, h. 37.5 cm. Chicago, Loyola University Museum of Art, Martin D’Arcy, S.J. Collection, inv. no. 1984:02; bequest of Mr and Mrs Thomas F. Flannery, Jr (cat. no. 76)

FIG. 187
Master of Elsloo (Jan van Oel?), Samson and the Lion, south-east Netherlands (Roermond?), c. 1515–20. Boxwood, h. 127 mm. London, Victoria and Albert Museum, inv. no. A.4-1936 (cat. no. 77)

FIG. 188
Master of the Kalkar St Anne Altarpiece (?), Dismas and Gestas (the Good and Bad Thieves from a Crucifixion Group), Lower Rhine (duchy of Cleves?), c. 1490–1510. Boxwood, h. 180 mm and 117 mm. Amsterdam, Rijksmuseum, inv. nos. BK-2014-20-1, 2; purchased with the support of the Frits en Phine Verhaaff Fonds/Rijksmuseum Fonds and the Ebus Fonds/Rijksmuseum Fonds (cat. no. 66)

FIG. 189
Dismas and Gestas (fig. 188), detail of Dismas

FIG. 190
Altarpiece with the Crucifixion, northern Netherlands or Lower Rhine, c. 1510, with later additions. Boxwood (figures) and walnut (base), h. 285 mm. Brussels, Museum voor Kunst en Geschiedenis, inv. no. 701 (cat. no. 67)

FIG. 191
Altarpiece with the Crucifixion (fig. 190), detail of Dismas

FIG. 192
Devotional Altarpiece with the Crucifixion, southern Netherlands or Lower Rhine, c. 1510. Boxwood, h. 41.3 cm. Munich, Bayerisches Nationalmuseum, inv. no. MA 1955

FIG. 193
Passion Altarpiece, Brussels, c. 1466. Oak with polychromy and gilding, h. 225 cm. Ambierle (France), Church and Priory of St Martin

FIG. 194
Scenes from the Legend of St George, Lower Rhine (duchy of Cleves?), c. 1510. Boxwood, h. 34 cm. London, Victoria and Albert Museum, inv. no. A.41-1954 (cat. no. 74)

FIG. 195
Legend of St George (fig. 194), detail with St George riding past the city gates of Silene

FIG. 196
Legend of St George (fig. 194), detail with Princess Cleodolinda begging for mercy outside the city gate

FIG. 197
Legend of St George (fig. 194), detail with a man insisting on the king to sacrifice his own daughter to the dragon

FIG. 198
Legend of St George (fig. 194), detail with St George riding through a wooded valley littered with bones, skeletons and little monsters

FIG. 199
Legend of St George (fig. 194), detail with St George attacking the dragon

FIG. 200
Legend of St George (fig. 194), detail with a skeleton with lizards, frogs and monsters

FIG. 201
Legend of St George (fig. 194), detail with St George on his way down to the city

FIG. 202
Legend of St George (fig. 194), detail with Princess Cleodolinda following St George with the captured and wounded dragon

FIG. 203
Legend of St George (fig. 194), detail with townsfolk watching the procession from windows and rooftops
FIG. 204  
*St George and the Dragon*, Lower Rhine, c. 1510–20. Oak, h. 68.4 cm. Munich, Bayerisches Nationalmuseum, Bollert Collection, inv. no. 2004-175

**FIG. 205**  
*Legend of St George* (fig. 194), detail with the face of the man on the roof

**FIG. 206**  
Conrad Meit, *Philibert of Savoy, Husband of Margaret of Austria*, Mechelen, 1513–23. Fruitwood with remnants of gilding, h. 118 mm. Berlin, Bode Museum, inv. no. 818 (cat. no. 71)

**FIG. 207**  
Conrad Meit, *Margaret of Austria*, Mechelen, before 1518 (?). Fruitwood with partial (original?) polychromy, h. 77 mm. Munich, Bayerisches Nationalmuseum, inv. no. R 420 (cat. no. 72)

**FIG. 208**  
Conrad Meit, *Adam and Eve*, Saxony or the Netherlands (Mechelen?), c. 1510–12. Boxwood with polychromy, h. 36 cm and 33.7 cm. Gotha, Stiftung Schloss Friedenstein Gotha, inv. nos. P21, P22 (cat. no. 70)

**FIG. 209**  
Netherlandish master from the circle of Jan Gossaert, *St George and the Dragon*, The Netherlands (Antwerp?), c. 1510–20. Boxwood with varnish, h. 27.8 cm. London, Victoria and Albert Museum, inv. no. A.30-1951 (cat. no. 73)

**FIG. 210**  
Jan Gossaert, *A Standing Warrior in Fantastic Armor with a Halberd*, Middelburg, c. 1509. Pen and brown ink, 280 x 169 mm. Dresden, Staatliche Kunstsammlungen, Kupferstich-Kabinett, inv. no. 790

**FIG. 211**  
Jan Gossaert, *Bust of a Warrior in Fantastic Armor in Profile*, Middelburg, c. 1509 or slightly later. Pen and brown ink, 142 x 109 mm. Dresden, Staatliche Kunstsammlungen, Kupferstich-Kabinett, inv. no. 789

**FIG. 212**  
*St Adrian*, miniature from a Book of Hours, Antwerp c. 1510. Vellum, 47 x 47 mm (miniature). Grimbergen, Abbey

**FIG. 213**  
Rear of *St George and the Dragon* (fig. 209; cat. no. 73)

**FIG. 214**  
*Wooden Stump with Crooked Spoons*, Basel, c. 1550. Limewood, h. 41.5 cm. Basel, Historisches Museum, Amerbach-Kabinett, inv. no. HMB 1870-1043

**FIG. 215**  
*Mary Magdalen*, (southern?) Netherlands, c. 1525. Boxwood, h. 20 cm. Ecouen, Musée national de la Renaissance, inv. no. ECL 21352 (cat. no. 68)

**FIG. 216**  
Rear of *Mary Magdalen* (fig. 215)

**FIG. 217**  
Brother Cornelis van der Tyt, Netherlands (Utrecht?), 1562. Boxwood with red, white and black polychromy on the coat of arms, h. 290 mm. London, Victoria and Albert Museum, inv. no. 229-1889 (cat. no. 78)

**FIG. 218**  
Rear of *Brother Cornelis van der Tyt* (fig. 217), the inscription ‘Broeder *Cornelis* *van* der Tyt *A* S+ 1562’

**FIG. 219**  
Bottom of *Brother Cornelis van der Tyt* (fig. 217), the coat of arms and the monogram ‘EVS’

**FIG. 220**  

**FIG. 221**  
*Group of the Virgin with Sts John and Judoc*, The Netherlands (Lower Rhine?), c. 1500–20. Boxwood, h. 178 mm. Munich, Bayerisches Nationalmuseum, inv. no. MA 1793 (cat. no. 69)
FIG. 222
Joseph at his workbench with the saws, brace with spoon bit, compass, chisel, and gimlet illustrative of the tools available to sculptors in the sixteenth century. Detail of Robert Campin and workshop, The Annunciation (‘Merode Altarpiece’), Doornik, c. 1427–32. Oil on panel, 64.5 x 117.8 cm. New York, The Metropolitan Museum of Art, The Cloisters Collection, inv. no. 56.70

FIG. 223
Detail of the central scene of Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes (fig. 162; cat. no. 45), showing that the composition of the Crucifixion was subdivided into three cartoons, one for each panel comprising the relief

FIG. 224
Micro CT scan through the face of Triptych with the Adoration of the Magi and Other Scenes (fig. 174; cat. no. 43), showing the insert for the top of the arch and its screen, the insert along the left side, presumably replacing a flaw, and the attached bases and spires at the upper corners

FIG. 225
Micro CT scans of Triptych with the Nativity, the Annunciation to the Shepherds, and Other Biblical Scenes (fig. 11; cat. no. 42).

a The block of wood for the niche is attached to a surrounding architectural frame with the wings of the triptych hinged to the front of the frame
b An interior pin helps to secure the frame to the niche
c The base of the niche and the frame are cut back to form a tenon for insertion into the base
d Two integral tenons extend from the back of the carved figure of the prophet and his base, securing it to the frame – the canopy can be seen pinned in above

FIG. 226
Detail of Triptych with the Crucifixion and Other Passion Scenes (fig. 114; cat. no. 47). The openwork tendrils with their entwined figures and the central niche were all carved out of the same block of wood

FIG. 227
Micro CT scan of a cross-section of Triptych with the Adoration of the Magi and Other Scenes (fig. 174; cat. no. 43), illustrating the mushroom shape of the niche’s cavity and of the relief. The holes on the side were for securing the relief while carving. The dowel-like shape set into the relief within the deep cavity on the center right is the column supporting the stable

FIG. 228
A series of micro CT scans of Triptych with the Adoration of the Magi and Other Scenes (fig. 174; cat. no. 43).

a The base of the triptych showing wings, architectural frame pinned to the block for the niche
b The prophets’ tenons inset into the moldings, drilled holes from the sides of the relief used to secure the plaque during carving
c Internal pins joining the two plaques comprising the relief

FIG. 229
Adam Dircksz and workshop, Prayer Nut with the Annunciation and the Nativity, northern Netherlands (county of Holland), c. 1500–30. Boxwood, diam. 32 mm. Toronto, Art Gallery of Ontario, The Thomson Collection, inv. no. AGOID 29362 (cat. no. 1)

FIG. 230
Prayer Nut with the Annunciation and the Nativity (fig. 229)

FIG. 231
A paternoster maker at work with his bow drill cutting in the first set of hemispheres into the block he is holding in his left hand. Brother Hans Paternoster, illustration from Hausbuch der Mendelschen Zwölfrüberstiftung, Nuremberg 1435. Ink and watercolor, 287 x 205 mm. Nuremberg, Stadtbibliothek, inv. no. Amb. 317.2°, fol. 58v

FIG. 232
A turner is using a pole lathe to turn the vessel mounted between the posts of the lathe. Brother Lienhard Drechßel, illustration from Hausbuch der Mendelschen Zwölfrüberstiftung,
Nuremberg c. 1425. Ink and watercolor, 289 x 202 mm. Nuremberg, Stadtbibliothek, inv. no. Amb. 317.2 °, fol. 18v

FIG. 233
Detail of *Prayer Nut with the Adoration of the Magi and Other Biblical Scenes* (cat. no. 26). The incised parallel concentric lines from turning are visible on the interior shelf. The circles defining the tracery pattern would have been drilled in, the stippled pattern punched in, and the triangular notches engraved.

FIG. 234
Detail of *Prayer Nut with the Adoration of the Magi and Other Biblical Scenes* (cat. no. 26). Looking into the interior of the nut’s shell, the marks of the gouge can be seen just below the shelf widening the cavity for the relief.

FIG. 235
Detail of *Prayer Nut with Scenes from the Life of David* (fig. 171; cat. no. 30). The solid disc at the top of the exterior shell shows a division into sixteen parts. A straightedge was used to bisect the circle, while another line bisected the first line at an angle of 90 degrees. Two additional lines, positioned at 45 degrees, were then drawn to divide the circle into eight equal segments, which were then divided again to double their number.

FIG. 236
Detail of *Prayer Nut with Scenes from the Life of David* (fig. 171; cat. no. 30). The division of a circle into six parts was accomplished by drawing three circles at the top of the spherical dome.

FIG. 237
*Prayer Nut with the Annunciation and the Nativity* (fig. 229; cat. no. 1). a) Dome’s central disc divided into six parts b) Superimposition of three circles linking odd and even numbered nodes of the divided, central disc c) Redefinition of the central disc and, if necessary, truncation of the design to fit the dome d) View from above showing the tracery pattern, first style

FIG. 238
*Prayer Nut with the Last Judgement and the Coronation of the Virgin* (fig. 173; cat. no. 20).

- Superimposition of small circles between and bisected by radii superimposed on the dome
- Transformation of the circles into teardrop shapes
- View from above showing the tracery pattern, second style

FIG. 239
*Prayer Nut with Scenes from the Life of St Jerome* (fig. 170, cat. no. 24).

- Circles of different sizes placed over the dome, divided into sixteen segments, in various repeating patterns
- Design further articulated with the addition of partial circles and the removal of others
- Linkages drawn between elements unifying the design
- View from above showing the tracery pattern, third style

FIG. 240
The illustration gives an idea of the range of variously sized augers and gimlets available around 1525. *A Blacksmith at Work*, illustration from *Hausbuch der Mendelschen Zwölfbrüderstiftung*, Nuremberg 1526. Ink and watercolor, 295 x 209 mm. Nuremberg, Stadtbibliothek, inv. no. Amb.279.2, fol. 15v

FIG. 241
Detail of *Prayer Nut with the Adoration of the Magi and Other Biblical Scenes* (cat. no. 26). The spokes at the top align with the shell’s division into sixteen sections with the centering and scribed lines of the compass visible across the tops of the mullions. Variously sized bits cleared the cells to the lower tracery pattern with their circular or elliptical forms clarified with chisels. The same process was repeated to open up the ‘window’.

FIG. 242
Paternoster from a decade rosary (fig. 134; cat. no. 35), rendered using micro CT scanning and advanced 3D analysis software.
FIG. 243
Paternoster from a decade rosary (fig. 134; cat. no. 35), rendered using micro CT scanning and advanced 3D analysis software. Exterior roundels removed from virtual model revealing Roman numeral system used to link voids with associated roundels.

FIG. 244
Micro CT scan through the face of Triptych with the Adoration of the Magi and Other Scenes (fig. 174; cat. no. 43). The scan distinguishes the different grain patterns of the column supporting the stable roof and, to its left, the insert with the head of the ox (also visible in fig. 260).

FIG. 245
Micro CT scan of a detail of Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes (fig. 162; cat. no. 45). The mortise and tenon system joining the three plaques is visible at their base – the central plaque has both a mortise and a tenon. The figure set into the back of the niche and his separately modeled hand are visible at the top of the image.

FIG. 246
Prayer Nut with the Vision of St Hubert (fig. 65; cat. no. 10).

a  The deeper relief shows a hunting scene which is revealed through openings in the anterior carving

b  Micro CT scan of a cross-section of a two-layer relief in the shell

FIG. 247
Micro CT scan of a cross-section of a three-layer relief in the shell of Prayer Nut with Scenes from the Life of St Jerome (fig. 170; cat. no. 24). The rear disc is set into a mortise, and two anterior discs are butt joined.

FIG. 248
Reverse of the interior relief of Prayer Nut with the Crucifixion and Other Biblical Scenes (fig. 163; cat. no. 27), showing three discs cut down, fitted, and pegged into beveled mortises – note the horizontal peg at the top edge of the smallest disc. The holes at bottom center of the second disc and in the side of the front disc may have served to secure them during carving.

FIG. 249
Reverse of the interior relief of Prayer Nut with the Crucifixion and the Carrying of the Cross (fig. 64; cat. no. 17), showing construction with four discs cut down and fitted into beveled mortises.

FIG. 250
The exterior of Prayer Nut with the Last Judgement and the Coronation of the Virgin (fig. 173; cat. no. 20), showing the second style of tracery, an openwork vine pattern, the incised lines from the lathe across the letters in the inscription, and the dotted layout marks along the bottom edge of the lower band of the inscription.

FIG. 251
Lower relief of Prayer Nut with the Crucifixion and the Carrying of the Cross (fig. 125; cat. no. 15), showing the use of a tab to key the relief into the exterior shell as well as the use of a tiny, well-spaced script.

FIG. 252
Detail of Prayer Nut with the Adoration of the Magi and Other Biblical Scenes (cat. no. 26). The profile of the gimlet’s bit is visible in a hole that was initiated on the reverse of the Crucifixion relief. The scale indicates that the bit was just under 1 millimeter wide.

FIG. 253
Tools made and used by Ottaviano Jannella to carve his micro-sculptures, part of his Monumentino (fig. 145; cat. no. 79).

FIG. 254
Detail of the lower relief of a prayer nut (London, The Wallace Collection, inv. no. S280). Tool marks indicate the use of a V-shaped graver, U-shaped gouge and punches. A later restoration is visible along the right edge.
FIG. 255
Micro CT scan of a detail of Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes (fig. 162; cat. no. 45). The scan confirms that the two standing figures were each modeled separately and set in to the back of the niche behind Christ. The bubble texture around the perimeter of the inserts is associated with glue. See fig. 245 for another view of the man on the right.

FIG. 256
The rectangular cut in the relief wall of Prayer Nut with the Crucifixion and the Carrying of the Cross (fig. 64; cat. no. 17) allowed an additional house profile to be inserted behind that structure visible on the opposite face.

FIG. 257
Detail of Prayer Nut with Scenes from the Life of St Jerome (fig. 170; cat. no. 24), showing deer inserted into the composition as a separate element through the rectangular cut in the relief wall.

FIG. 258
A wealth of information is visible in the relief of Prayer Nut with the Crucifixion and Other Biblical Scenes (fig. 163; cat. no. 27): the shaft of St Stephaton’s sponge inserted through a drilled hole in his hand, the horseman on the right with his back to the viewer with his shield and the finial on his helmet are additional elements set in, and the empty hole on the right was for a lost element.

FIG. 259
Close-up of the central figure in Prayer Nut with the Crucifixion and Other Biblical Scenes (fig. 163; cat. no. 27), showing the three buttons set into the back of the rider’s jacket.

FIG. 260
A micro CT scan down the side of Triptych with the Adoration of the Magi and Other Scenes (fig. 174; cat. no. 43) reveals the rabbet along the bottom front edge of the relief, the rectangular insert behind Mary, and the hole for attaching the relief during carving.

FIG. 261
Prayer Nut with Scenes from the Life of David (fig. 171; cat. no. 30). The wings are held closed with hook-shaped elements and a disc covering the lower relief.

FIG. 262
Prayer Nut with Scenes from the Life of David (fig. 171; cat. no. 30). The wings are opened and the disc lifted to reveal the interior reliefs.

FIG. 263
Rear of Triptych with the Crucifixion, the Resurrection, and Other Biblical Scenes (fig. 162; cat. no. 45). The inferior quality of the base is apparent in its distinct cant to the right, overexuberant marking and mis-drilled openwork elements.

FIG. 264
Detail of Prayer Nut with the Crucifixion and Other Biblical Scenes (fig. 163; cat. no. 27). The dark droplets along the top of the mullions are the residues of the coating applied to the surface of the shell.
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