



Paintings from Illuminated
Manuscripts:
A Selection of New Acquisitions

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TABLE OF CONTENTS

1. Don Simone Camaldolese, <i>The Nativity</i> Italy, Tuscany, c. 1400	6
2. Master of the Parisian Entries (Jean Coene IV), <i>The Dedication of a Church</i> France, c. 1498-1500	12
3. Masters of Raphaël de Mercatellis, <i>Throne of Mercy</i> Southern Netherlands, c. 1500-1510	24
4. Follower of Juan de Flandes <i>Battle of the Archangels and the Devils</i> Spain, c. 1500	30
5. Scriptorium of Santa Maria di Castello, <i>Birth of the Virgin</i> Italy, c. 1490-1500	38
6 a-b. Workshop of Colin d'Amiens (Master of Coëtiy) <i>Angels fighting Demons, St. Michael Slaying the Devil before Laymen</i> France, c. 1460-1470	46
7. Upper Rhinish Painter, <i>Pentecost</i> Upper Rhine region, c. 1490-1500	58
8. Giovanni Battista Castello, <i>Rest on the Flight to Egypt</i> Italy, c. 1605	64
9. Follower of Giovanni di Ugolino, <i>King David in Prayer with Franciscans</i> Italy, c. 1456-1460	72
10. Master of François de Rohan, <i>Pope Leo III (?) and St. Charlemagne</i> France, c. 1525-1530	82
11. Bohemian Illuminator, <i>Annunciation to the Virgin</i> Bohemia, c. 1420-1440	92





1

Don Simone Camaldolese
Nativity, in an initial 'H' from a Gradual
 Italy, Tuscany, c. 1400

Painted by Don Simone Camaldolese, one of the most celebrated Tuscan illuminators in the last quarter of the fourteenth century, this historiated initial was likely produced for a Franciscan Gradual during the latter portion of the artist's career. The initial 'H' once formed the incipit for the responsory *Hodie nobis coelorum rex* (Today for us the king of heaven is born), sung at Matins on Christmas Day (i.e., following Midnight Mass). The red initial 'H' is overgrown with blue and green foliage, terminating in tendrils that extend outside the rectangular gold ground. Inside, Mary and Joseph kneel before the Christ Child swaddled in crimson robe while the Ox and Ass peer into the manger with nuzzling adoration. Above, the Star of Bethlehem, painted onto the gold ground, radiates downward over the Holy Family.

Painted in the last decade of the artist's career, our *Nativity* is a fine example of Don Simone's lyrical blend of Florentine figural style with the decorative and compositional influences of Sienese painters like Ambrogio and Pietro Lorenzetti and illuminators such as Lippo Vanni. Originally from Siena, Don Simone relocated to Florence around 1375 and quickly established himself at the important scriptorium of the Camaldolese monastery of Santa Maria degli Angeli. In the following years, he executed numerous choir books for prominent Florentine

churches and monasteries as well as secular commissions for notable figures such as Lorenzo Strozzi. After a sojourn to Bologna and then Mantua where he worked for Francesco I Gonzaga, Don Simone returned to Florence around 1400 where he undertook commissions from across Italy while working in close proximity to the next generation of Florentine illuminators, including Lorenzo Monaco.

This miniature shows the influence of Monaco's work, notably the use of luminous color and graceful, rhythmic lines, which can also be seen in a second *Nativity* painted by Don Simone around 1405 and now in a Private Collection (fig. 1; The Robert Burke and Katherine States Burke Collection, on deposit at Stanford Library, see Freuler in Hindman/Toniolo eds. 2020). It is clear in our *Nativity*, however, that Don Simone has not yet fully absorbed the style of Monaco, retaining echoes of his earlier compositions such as a *Nativity* executed for a Gradual for the Franciscan Church of Santa Maria del Carmine between 1388–1389 (fig. 2; Florence, Museo di San Marco, inv. 571,



Figure 1
Don Simone Camaldolese
Nativity, c. 1405
Private Collection



Figure 2
Don Simone Camaldolese
Nativity, 1388–1389
Florence, Museo di San Marco, inv. 571, f. 6r

f. 6r). Our miniature shares the expressive color palate, sturdy figures, and decorative flourishes to the 'H' with this earlier *Nativity* scene as well as a similar composition, with Joseph in three-quarters profile and the Bethlehem Star painted into the gold ground above. Our miniature thus catches Don Simone at a fascinating stylistic transition, incorporating new techniques inspired by Monaco into his seasoned repertoire.

Tempera and gold leaf and parchment, 235 × 205 mm, 4-line staves.

Literature

Unpublished; for comparisons and further reading, see:

M. Boskovits, "Su Don Silvestro, Don Simone e la 'Scuola degli Angeli,'" *Paragone* 23 (1972), pp. 35–61.

G. Freuler, "Don Simone Camaldolese" in *The Burke Collection of Italian Manuscript Paintings*, ed. Sandra Hindman and Federica Toniolo, London, 2020, pp. 134–145.

A. Labriola, "Per Don Simone, miniatore camaldolese," *Arte Cristiana* 87 (1999), pp. 189–202.

A. Labriola, "Simone Camaldolese," *Dizionario Biografico degli Italiani* (2018). https://www.treccani.it/enciclopedia/simone-camaldolese_%28Dizionario-Biografico%29/

A. Labriola, "Niccolò da Ferrara's Polistorio (Houghton Library, MS Typ 329): New Proposals on Don Simone Camaldolese and Mantuan Artistic Culture on the Eve of the Renaissance," in *Beyond Words: New Research on Manuscripts in Boston Collections*, eds. Jeffrey F. Hamburger et al., Toronto, 2021, pp. 177–194.

We are grateful to Gaudenz Freuler for his expertise.

Price \$70,000



2

Master of the Parisian Entries (Jean Coene IV)
The Dedication of a Church, initial 'T' from the
 Gradual of Louis XII and Anne of Brittany
 France, Paris, c. 1498-1500



This very large initial "T" comes from a monumental Gradual commissioned by King Louis XII of France (r. 1498-1515) and his wife Anne of Brittany, whom he married in 1499 and who died in 1514, most likely during the early years of their reign. It would have introduced the Introit of the Feast of the Dedication of a Church that begins with "*Terribilis est locus iste...*," as is demonstrated by the comparison of an initial of the same subject in the Gradual of Saint-Dié-des-Vosges, illuminated a few years later by the same artist, the Master of the Parisian Entries (fig. 1; Saint-Dié-des-Vosges, BM, Ms 74 f. 338; see Delaunay 2008).

The initial depicts the latest part of the complex ceremony of the dedication, by which a newly built church would become a sacred space. The bishop would sprinkle holy water on the internal and external walls of the church, knock thrice at the doors, inscribe the Greek and Latin alphabets in two lines of ashes on the floor of the church in the form of a cross of Saint Andrew, consecrate the altar, and finally anoint the walls of the church with chrism. This initial represents the latter, and most iconic part of the dedication: the bishop is seen on a ladder in the nave of a church, before the choir

screen, anointing one of the consecration crosses. These crosses were to be painted beforehand, with twelve crosses in circles being placed at equal distances on the four internal walls of the church, with branches for candles above them. These were meant to drive the devils out of God's place, to proclaim Christ's triumph, and to represent the twelve apostles.

The distinctive size and decoration of the initial, as well as the two lines of text in a large Gothic liturgical hand, with musical notation on a red four-line staff on the reverse, allow for its identification with a series of cuttings from a huge Choir Book commissioned by King Louis XII and Queen Anne of Brittany, scattered across several major public collections (De Hamel 2010; see below for an updated list). Most characteristic of the series is the consistent illumination of the historiated letter itself in dark blue with light blue panels terminating in red swirls, heightened with white penwork, with red, blue, and vivid green ivy leaves on brightly burnished gold ground in the corners. In 1860, Antoine Leroux de Lincy recorded that this splendid Choir Book, filled with the arms of Louis XII and Anne of Brittany, had been broken up some twenty years earlier, c. 1840, with cuttings then in the collections of Ambrose Firmin-Didot (1790-1876), Léon Curmer (1801-1870), and Charles Sauvageot (1781-1860). The devotion to the Crown of Thorns, illustrated in the Nantes initial (fig. 3), suggests that this royal Choir Book had been made for the Sainte-Chapelle of Paris (Girault 2013, p. 103).

Most of the fragments with borders include the crowned royal arms of France, the initials 'A' (Anne) and 'L' (Louis), as well as the ermine

Figure 1
Master of the Parisian Entries (Jean Coene IV) (active Paris, c. 1500-1520)
Dedication of a Church, from the Gradual of Saint-Dié-des-Vosges
France, Paris, c. 1505-1515
Saint-Dié-des-Vosges, BM, MS 74, f. 338



of Brittany (Anne's emblem). The manuscript was made after their marriage in January 1499, but the exact date of the commission remains difficult to assess. A complete leaf belonging to Wellesley College includes the crowned royal arms of France quartering Milan that may allude to the time when Louis XII was both King of France and Duke of Milan (6 Sept. 1499-5 Feb. 1500). On the other hand, the leaf in the Morgan Library and Museum (fig. 2; MS M.1199) shows the arms of France quartering Orleans, which were used by Louis when he was still Duke of Orléans, hence before his accession on 7 April 1498. This opulent manuscript was probably being decorated in the very early years of Louis XII's reign, and the heraldry was



Figure 2
Master of the Parisian Entries (Jean Coene IV)
Levitation of Mary Magdalene, leaf from the Gradual of
Louis XII and Anne of Brittany (with details)
France, Paris, c. 1498-1500
New York, Morgan Library & Museum, MS M.1199



likely meant to provide a compendium of the royal couple's previous heraldry (Herman 2020). (For a full list of sister leaves and cuttings see our website).

A great number of Parisian artists were involved in the decoration of this monument of Parisian illumination, such as Jean Pichore, the Master of the Parisian Entries, and the Master of Philippe of Guelders (Cousseau 2016, pp. 75-80). This initial can be securely attributed to the Master of the Parisian Entries, identified with Jean Coene IV, who contributed most of the known historiated initials of the volume. These include the only complete leaf with a historiated initial of the *Levitation of Mary Magdalene* (fig. 2; New York, Morgan Library & Museum, MS M.1199), the initial with *Louis XII and Anne of Brittany in Prayer, before the Crown of Thorns* (fig. 3; Nantes, Musée Dobrée; see Girault 2013), the initial with a *Noli me Tangere* (London, Sotheby's, 10 December 1996, lot 25), and the initial with *Mary Magdalene in Penitence* (London, Sotheby's, 8 July 1974, lot 28). These were probably among the first of the many royal commissions that Jean Coene IV was to receive throughout his long career. In all likelihood, the royal Choir Book had been commissioned from a Paris stationer, who would have divided the daunting task of its decoration between the most important Parisian illuminators of the time.

Jean Coene IV often collaborated with Jean Pichore and his workshop, who were also involved in the decoration of this Gradual (fig. 4; *Annunciation*, Les Enluminures; *Creation of Eve*, London, Sotheby's, 8 July 1974, lot 26; *Louis XII healing the Sick*, partially repainted, Cambridge, Fitzwilliam Museum, Marlay Cutting Fr.16a). Most characteristic of his distinctive style are the thick black outlines of his figures, their puffy eyes dotted with white, and pronounced red lips.

This initial demonstrates a careful finish that is found only in his most important commissions (e.g., fig. 5; Master of the Parisian Entries, Paris, BnF, MS fr. 14116). The bishop's skin is carefully modeled, his facial features drawn in black with a narrow brush, and heightened with red. This clear and harmonious composition is based on the softly balanced combination of the white, lilac, and light blue garments of the altar boys, which folds, subtly accentuated by thin black lines, indicate the work of a deft hand.

A prolific artist active in Paris under Kings Louis XII (1498-1515) and François I (1515-1547), the Master of the Parisian Entries was first named after a manuscript recording the royal entry of Mary Tudor in 1514, second wife to Louis XII (London, British Library, Cotton Vespasian MS B II), and another devoted to the *Sacre, couronnement, triomphe et entrée de la reine et duchesse Madame Claude de France* in 1517, first wife to François I (fig. 5; Paris, BnF, MS fr. 5750; fr. 14116). A group of thirty manuscript copies of Pierre Choque's *Commemoration et advertisement de la mort d'Anne, reine de France*, illuminated soon after of Anne of Brittany's funerals in 1514, demonstrates the capacity of his workshop to produce a great number of manuscripts in a short period of time (Delaunay 2008; Avril 2011). The Master of the Parisian Entries was identified with Jean Coene IV in 1997 by Eberhard König on the basis of an inscribed painted frame in the Crucifixion of a Missal that purportedly reads "De Jos Coene" (König 1997, p. 320). Jean Coene IV would have belonged to a well-known family of Bruges artists that had settled in Paris in the early fifteenth century.

Tempera and gold leaf and parchment, 215 × 215 mm, 4-line staves.



Figure 3
Master of the Parisian Entries (Jean Coene IV) (active Paris, c. 1500-1520)
King Louis XII of France and Anne of Brittany in Prayer before the Crown of Thorns,
initial from the Gradual of Louis XII and Anne of Brittany
France, Paris, c. 1498-1500
Nantes, Musée Dobrée, inv. 994.3.1



Figure 4
Jean Pichore (active Paris, c. 1490-1521), with later repainting
King Louis XII healing the Sick, initial from the Gradual of Louis XII and Anne of Brittany
France, Paris, c. 1498-1500
Cambridge, Fitzwilliam Museum, Marlay Cutting Fr. 16a

Provenance

1. This initial was part of the Gradual of King Louis XII of France (r. 1498-1515) and his wife Anne of Brittany (d. 1514), commissioned in the early years of his reign from several illuminators active in Paris, most likely for the Sainte-Chapelle of Paris (see above).

2. Antoine Leroux de Lincy writes in 1860 (Leroux de Lincy 1860, vol. 2, p. 86) that this manuscript had been broken up some twenty years earlier, around 1840, most likely in Paris, with cuttings then in the collections of Ambroise Firmin-Didot (1790-1876), Léon Curmer (1801-1870), and Charles Sauvageot (1781-1860).

3. Anatole France (1844-1924), a French novelist and essayist, the son of a bookseller, a bibliophile and art collector himself, who was awarded the Nobel Prize in Literature in 1921; his sale, Paris, Drouot, 20-21 April 1932, lot 56, as recorded by a label pasted on the reverse of the frame.



Figure 5
Master of the Parisian Entries (Jean Coene IV) (active Paris, c. 1500-1520)
Sacre of Claude de France
France, Paris, c. 1517
Paris, BnF, MS fr. 14116, f. 16v

Literature

Unpublished; for comparisons and further reading, see:

F. Avril, "Deux miniatures découpées," *Les Enluminures du Louvre: Moyen Âge et Renaissance*, ed. F. Avril, D. Cordellier, and N. Reynaud, Paris, 2011, no. 118-119, p. 225.

M.-B. Cousseau, *Étienne Colaud et l'enluminure parisienne sous le règne de François I^{er}*, Tours/Rennes, 2016.

C. De Hamel, *Gilding the Lilly: A Hundred Medieval and Illuminated Manuscripts in the Lilly Library*, Bloomington, 2010.

I. Delaunay, "Le Maître des Entrées Parisiennes," in "Le Graduel de Saint-Dié," *Art de l'Enluminure* 26 (2008), pp. 52-70.

P.-G. Girault, "Louis XII et Anne de Bretagne en prière devant la Couronne d'épines," in *Trésors enluminés des Musées de France: Pays de la Loire et Centre*, 2013, no. 19, pp. 100-103.

E. König, *Boccaccio und Petrarca in Paris: Leuchtendes Mittelalter, Neue Folge* 1, Ramsen, 1997.

A. Leroux de Lincy, *Vie de la Reine Anne de Bretagne, femme des rois de France Charles VIII et Louis XII, suivie de lettres inédites et de documents originaux*, Paris, 1860, vol. 2, p. 86.

Online resources

N. Herman, "Louis + Anne Forever," *Bibliotheca Philadelphiensis*, (20 March 2020): <http://bibliophilly.pacscl.org/louis-anne-forever>

We are grateful to Elliot Adam for his expertise.

Price \$35,000



3

Masters of Raphaël de Mercatellis
Throne of Mercy, leaf from an Antiphonal
 Southern Netherlands, Ghent or Bruges, c. 1500–1510

This large miniature depicting the Trinity was created by the Masters of Raphaël de Mercatellis, a prolific workshop responsible for some of the most celebrated illuminations in the Low Countries at the turn of the fifteenth century. Set in a luminous gold field, the bright blue initial 'B' frames the Holy Trinity in a composition known as the *Throne of Mercy* (*Gnadenstuhl*). God the Father sits on his heavenly throne holding upright the crucified Christ while a dove representing the Holy Spirit perches at the top of the cross, wings aloft. The leaf is embellished with bright yellow borders decorated with strewn flowers and spiraling tree branches. Originating from an unknown Antiphonal, the initial 'B' opens the first responsory of the first nocturn of Matins on Trinity Sunday: *Benedicat nos Deus, Deus noster, benedicat nos Deus* (May God, our God, bless us). The recto contains further antiphons and psalms for the first nocturn, with musical notation on four-line staves in red.

The Masters of Raphaël de Mercatellis comprised a collective of anonymous miniaturists active around 1470–1510, probably in different workshops in Ghent and Bruges. They are so-named for their most notable patron Raphaël de Mercatellis (1437–1508), an illegitimate son of Philip the Good of Burgundy who served as abbot of Saint Bavo in Ghent and became the most important humanistic



bibliophile in the Low Countries. However, the workshop also executed famous commissions for many other illustrious clients such as the Missal of Jan van Broedere (d. 1526), an abbot and humanist scholar of Geraardsbergen Abbey.

Stylistic similarities, such as the rendering of figures and treatment of cloth, suggest that this miniature was executed by one or more of the artists responsible for the Trinity depicted in a copy of Jean Gerson's *Monotessaron*, painted by the workshop for Mercatellis around 1504 (fig. 1; Ghent, University Library, Ms. 11, f. 5v). The border motif of a tree with white and yellow spiraling branches also appears in several manuscripts illuminated by the Mercatellis group as well as



Figure 1
Masters of Raphaël de Mercatellis
Trinity (detail) from Jean Gerson
Monotessaron cum glosa
Flanders, 1504.
Ghent, University Library, Ms. 11, f. 5v



Figure 2
The Master of the Prayer Books of around 1500
Last Judgment (detail)
Bruges, c. 1500
Baltimore, Walters Art Museum, Ms. W.178, f. 130v

contemporaries including the Hours painted in Bruges around 1510–1519 by Cornelia van Wulfschkercke (Brussels, KBR, Ms. IV 104, f. 203v) and the Hours painted in Bruges in the style of the Master of the Prayer Books of around 1500 (fig. 2; Baltimore, Walters Art Museum, Ms. W.178, f. 130v). The pen-flourishing on our initial is unique and thus far unknown to the Mercatellis group.

Tempera and gold leaf and parchment, leaf: 459 × 340 mm; miniature: 108 mm × 105 mm.

Literature

Unpublished; for comparisons and further reading, see:

A. Arnould, "The Iconographical Sources of a Composite Manuscript from the Library of Raphael de Mercatellis," *Journal of the Warburg and Courtauld Institutes* 51 (1988), pp. 197–209.

W. van. Bergen, "Two identical manuscripts from the library of Raphael de Mercatellis? The relationship between MSS 11 and 17 in the University Library of Ghent," *Quaerendo* 41 (2010), pp. 1–10.

A. Derolez, *The Library of Raphael de Mercatellis*, Ghent, 1979.

G. Dogaer, *Flemish miniature painting in the 15th and 16th centuries*, Amsterdam, 1987, pp. 151–155.

H. Wijsman, *Luxury Bound: Illustrated Manuscript Production and Noble and Princely Book Ownership in the Burgundian Netherlands (1400–1550)*, Turnhout, 2010, pp. 282–283.

We are grateful to Anne Margreet As-Vijvers for her expertise.

Price \$15,000





4

Follower of Juan de Flandes
Battle of the Archangels and the Devils, initial 'B' from a
 Gradual

Spain, Castile or Catalonia (?), c. 1500

This grandiose miniature depicts the victory of the Archangel Michael over the Dragon and the forces of Hell as described in the Book of Revelation 12:7-10. The battle unfolds atop a swirling mist of clouds as Michael, pictured center in full armor and flanked by the angels Gabriel and Raphael, impales a green dragon, representing the fallen Lucifer, with his lance. Below, a chaotic array of bestial demons writhe and vanish through the clouds to the fires of the underworld. The miniature was originally painted for an enormous Gradual with the initial beginning the Introit for the feast of *Michaelmas*, or the Dedication of Saint Michael the Archangel (Sept. 29): *Benedicite Domino omnes angeli ejus...* (Bless the Lord, all you angels of his). Oddly, the miniature is pounced with tiny pin holes, and in spite of some losses of pigment it is an impressive grand painting.

Executed in the Hispano-Flemish style of the late fifteenth century, this miniature was likely painted for a monastic house by a follower of Juan de Flandes, court painter to Queen Isabella I of Castile (r. 1474–1504) and her husband, King Ferdinand II of Aragon (r. 1479–1516). Following the merger of these two kingdoms, liturgical reforms necessitated the creation of updated choir books for

monastic institutions. Our miniature's quality and awareness of Juan's court painting suggest that it was created for an especially important house with royal connections. Juan de Flandes was a key figure in the introduction of Flemish painting to the Spanish court. As his name suggests, he likely came from the county of Flanders for his early works reveal familiarity with Ghent-Bruges manuscript illumination as well as the painters of that region, including Hugo van der Goes, Hans Memling, and Gerard David. He is first documented as "Juan de Flandes" in 1496 at the court of Queen Isabella of Castile and León, for which he traversed the Iberian Peninsula from Burgos in the north to Seville in the south, migrating between site-specific patronage projects and working directly with a variety of prominent courtiers and local artists.

Our miniature exhibits much of Juan de Flandes's figural style as found for instance in *Christ Appearing to the Virgin*, painted for Queen Isabella (fig. 1), notably a similar dreamy gaze, gentle modeling, and defined curls on the temples. The cool, pale color palette and elongated figures of our miniature also find close parallels to *The Baptism of Christ*, central panel from the Retablo de San Juan Bautista painted in 1500 (fig. 2). Saint Michael is dressed in full armor following Spanish traditions, also adopted in Juan's *Saint Michael* polyptych in Salamanca, painted 1505 (fig. 3). Parallels include the details of the skirt of the armor, the handle of the sword, the headpiece, and the eye-spotted peacock motif on the outside of the wings, although Juan's interest in the reflective metal surface is muted in our painting.

Tempera and gold leaf and parchment, 295 × 260 mm, 4-line staves.



Figure 1
Juan de Flandes, *Christ Appearing to the Virgin* (detail)
Castile, c. 1496
London, National Gallery, NG1280



Figure 2
Juan de Flandes, *The Baptism of Christ* (detail)
central panel from the Retablo de San Juan Bautista
c. 1500
Madrid, Private Collection



Figure 3
Juan de Flandes, *Saint Michael* (detail)
central panel of a polyptych
Castile, 1505
Salamanca, Diocesan Museum

Literature

Unpublished; for comparisons and further reading, see:

M.W. Ainsworth, "Juan de Flandes (active by 1496, died 1519)," in *Heilbrunn Timeline of Art History*, New York, 2000–. http://www.metmuseum.org/toah/hd/juan/hd_juan.htm

M.W. Ainsworth, "Juan de Flandes, Chameleon Painter," in *Invention: Northern Renaissance Studies in Honor of Molly Faries*, ed. Julien Chapuis, Turnhout, 2008, pp. 104–23.

J. Gudiol, and S. Alcolea I Blanch, *Pintura Gotica Catalana*, Barcelona, 1986.

E. Ruiz, *Los libros de Isabel la Católica: arqueología de un patrimonio escrito*, Madrid, 2004.

P. Silva Maroto, *Juan de Flandes*, Salamanca, 2006.

P. Silva Maroto, "La couronne de Castille et la Flandre," *Le siècle de Van Eyck 1430–1530: Le monde méditerranéen et les primitifs flamands*, ed. by T.-H. Borchert, Brussels, 2002, pp. 142–155.

J. Sobre, and L. Bosch, *The Artistic Splendor of the Spanish Kingdoms: The Art of Fifteenth-century Spain*, Boston, 1996.

W. Weiss, "Juan de Flandes and His Financial Success in Castile," *Journal of Historians of Netherlandish Art* 11,1 (Winter 2019). <https://jhna.org/articles/juan-de-flandes-and-his-financial-success-in-castile/>

J. Yarza Luaces, "La couronne d'Aragon et la Flandre," in *Le siècle de Van Eyck 1430–1530: Le monde méditerranéen et les primitifs flamands*, ed. by T.-H. Borchert, Brussels, 2002, pp. 12–41.

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Price \$45,000







5

Scriptorium of Santa Maria di Castello
 (Ludovico da Taggia?)
Birth of the Virgin, initial 'N' from an Antiphonal
 Italy, Genoa, c. 1490–1500

Harmonizing styles of Liguria and Lombardy, this vibrant initial 'N' was created by the prominent Dominican scriptorium of Santa Maria di Castello in Genoa near the end of the fifteenth century. Painted on a square gold ground, the pink letter is traced with a white fillagree of letterforms and vegetal motifs while acanthus foliage in green and blue sprout from the stem with clusters of small golden fruit emerging between. Inside, the Birth of the Virgin is depicted within a dim monastic cell lit by a small oculus in the far wall. Saint Anne cradles the swaddled infant Mary in her arms as the two rest on a low bed covered by a thin pink fabric. Three handmaidens, identically arrayed in blue and green garments, bring refreshments of wine and bread. The initial 'N' begins the antiphon: *Nativitas gloriosae Virginis Mariae, ex semine habrae Abrahae...* sung at the office of Vespers on *Marymas*, the feast of the Nativity of the Virgin Mary on September 8. On the recto, the text contains the Communion for the Mass: *Beatam me dicent omnes generationes Quia fecit mihi...*

The style and ornamentation of this initial closely match those produced at the scriptorium of Santa Maria di Castello, identified by Anna De Floriani in a series of studies (De Floriani 1986, 1985, 1982, 1977, 1975). In particular, the clusters of small golden fruit

nested between blue, pink, and green acanthus leaves are indicative of the scriptorium, as seen for instance in the Gradual of Santa Maria di Castello painted around 1490–1510 (fig. 1; Oristano, Archivietto della Cattedrale, Ms. P. II; see Toniolo 2009, pp. 171–84). The initial itself may have been painted by Ludovico da Taggia who joined the monastery of Santa Maria di Castello in 1476 and is known through his signature in an Antiphonal painted for the convent of San Domenico di Taggia in 1491 (Tognoli Bardin 2004). While Taggia was once believed to be the leader of a “school” of illuminators at Santa Maria di Castello, it is more likely that he painted initials with a specialty in filigree (De Floriani 1983, 126–31; Improta 2016, 41).



Figure 1
Scriptorium of Santa Maria di Castello
Gradual of S. Maria di Castello (detail)
Genoa, c. 1490–1510
Oristano, Archivietto della Cattedrale, Ms. P. II, f. 200v



Figure 2
Nocturnal Psalter (detail)
Genoa, 1501
Genoa, S. Maria di Castello, (ms. s.s.), f. 165v

The figurative style of the miniature itself points to Lombardy and suggests a painter from that region. It is likely this artist came from within the circle of the so-called Master of the Antiphony X of Our Lady of Consolation in Genoa, identified by De Floriani, who directed a thriving workshop from at least 1482 when he decorated the codex of his namesake (De Floriani 2004). Potentially, this unknown painter may be the same hand that assisted the Master of Antiphony X in the completion of a nocturnal Psalter commissioned by the prior of the Santa Maria di Castello monastery, Vincenzo Maglio, in 1501 (fig. 2; Genoa, S. Maria di Castello; cf. Toniolo 2009, pp. 154–55). Profoundly influenced by Lombard models, this artist painted in a style similar to our miniature, notably the ponderous, weighty drapery, oval faces, and physiognomies characterized by the underlining of the eyelids and arched eyebrows. This painter has only recently been identified and his oeuvre is largely unknown beyond the 1501 Psalter and an Invitatorial in the Brindisi collection (IL. MS. A/7; see Improta 2016).

Tempera and gold leaf and parchment, 115 × 125 mm, verso 10 lines of text.

Literature

Unpublished; for comparisons and further reading, see:

G. Algeri, and A. De Floriani, *La pittura in Liguria: Il Quattrocento*, Genoa, 1991.

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A. De Floriani, "La miniature dei corali di Santa Maria di Castello a Genova," *La Berio* XV, 1 (1975), pp. 30-42.

A. Improta, "Un Invitatoriale genovese miniato del 1495: il ms. A/7 della Biblioteca arcivescovile 'A. De Leo' di Brindisi," in *Per la conoscenza dei Beni Culturali. VI. Ricerche del Dottorato in Metodologie conoscitive per la conservazione e la valorizzazione dei beni culturali*, 2015-2016, Santa Maria Capua Vetere, 2016, pp. 37-46.

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We are grateful to Federica Toniolo for her expertise.

Price \$18,000







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6

Workshop of Colin d'Amiens (Master of Coëtivy)

a. *Angels fighting Demons*

b. *St. Michael Slaying the Devil before Laymen,*
leaves from Françesc Eiximenis,
Livre des Anges (Book of Angels)

France, Paris, c. 1460-1470

These two leaves come from a presumably lost manuscript of Francesco Eiximenis's *Livre des Anges* illuminated in Paris in the workshop of Colin d'Amiens (Master of Coëtivy). The *Livre des anges* is divided into five books: the first describes the nature of angels, the second presents the ranks and orders of the celestial hierarchy, the third discusses the benefits of angels, the fourth describes the creation of the angels, and the fifth is devoted to the archangel Saint Michael. The miniature of Angels Fighting Demons introduced the end of the third book and the beginning of the fourth with a large arch-topped miniature showing a group of angels in full-armor defeating four demons armed with sticks. The miniature of Saint Michael slaying the Devil, before kneeling laymen, laywomen and King, introduced the fifth book.

Both leaves are surrounded by a vivid floral border closely related to the style of Colin d'Amiens, identified with the Master of Coëtivy, deemed "the most important artist active in Paris in the third quarter of the fifteenth century" (Avril and Reynaud 1993, pp. 58-69; Lorentz 2004, pp. 97-102). The miniature of Angels Fighting Demons



Figures 1-2
Colin d'Amiens (Master of Coëtivy)
Semiramis leading the battle, from the *Histoire ancienne jusqu'à César et Faits des Romains*
France, Paris, c. 1460-1465
Paris, BnF, MS fr. 64, f. 55v, f. 92v

is distinguished by its convincing representation of the landscape's depth and airiness, extending toward a cityscape that may represent Paris. The battle scene is carefully conceived: a thoughtful play on the swords' bristling, the swirling draperies, and the subtle distribution of colors and gold highlights that provide the miniature with a sense of poetic fantasy. These characteristics are best compared to the inventive miniatures Colin d'Amiens illuminated in a manuscript of the *Histoire ancienne* and *Faits des Romains* (e.g. figs. 1-2 Paris, BnF, MS fr. 64).

The miniature of St. Michael is set before an impressive castle surrounded with water, and another convincingly illusionistic landscape. Similar settings are often found in Colin d'Amiens' miniatures in MS fr. 64. Compare also the portraits of Saint Michael opening the fifth book of another copy of Eiximenis's *Livre des Anges*, which may be attributed to Colin d'Amiens (fig. 3; Paris, BnF, Arsenal MS 5213, f. 115). Both miniatures demonstrate an illusionistic rendering of the shimmering armor and a subtle distribution of the dazzling colors, which provide the scene with a sense of poetic fantasy. Other comparisons include a Saint Michael in a Book of Hours for the use of Rennes attributed to Colin d'Amiens (fig. 4; Christie's, 7 July 2010, lot 37). The present leaf was likely illuminated within Colin d'Amiens's workshop, by a talented assistant who may have contributed to a Book of Hours for the use of Paris now in Prague (fig. 5; National Library of the Czech Republic, MS CIL L 190; Stejskal 1994, pp. 717-718).

A French translation of Francesc Eiximenis's *Llibre dels Àngels* written in 1392, the *Livre des Anges* describes the properties and characteristics of angels. This treatise of angelology offers a compilation of Pseudo-Dionysius the Areopagite's *De triplici gerarchia* that describes nine ranks of angels, divided into three Spheres, each with three Orders



Figure 3
Colin d'Amiens (Master of Coëtivy)
St. Michael slaying the Devil
from Francisc Eiximenis, *Livre des Anges*
France, Paris, c. 1460-1470
Paris, BnF, Arsenal MS 5213, f. 115



Figure 4
Workshop of Colin d'Amiens (Master of Coëtivy)
St. Michael slaying the Devil
from a Book of Hours for the use of Rennes
France, Paris, c. 1460-1470
London, Christie's, 7 July 2010, lot 37, f. 201

of angels. The first sphere gathers the Seraphim, Cherubim, and Thrones; the second, Dominations, Virtues, and Powers; the third, Principalities, Archangels, and Angels. The closest celestial beings to men, angels are also the most likely to intercede in their favor.

A Franciscan writer born in Gerona, Eiximenis (1327-1409) was among the most important theologians and moralists of the crown of Aragon (Planas Bádenas 1997-1998). Dedicated to Pere d'Artés, chamberlain to King John I of Aragon (r. 1387-1396), this text enjoyed an important success throughout Europe that contributed to the restoration of the cult of angels in the fifteenth century. It was translated into French and published as a first printed edition





Figure 5

Workshop of Colin d'Amiens (Master of Coëtivy)

Saint Matthew (top left); *Saint Mark* (top right); *Annunciation to the Shepherds* (bottom); (details)
from a Book of Hours for the use of Paris

France, Paris, c. 1460-1470

Prague, National Library of the Czech Republic, MS CIL L 190, ff.18, 24, 78

in Geneva as soon as 1478. Only twelve manuscripts of this French translation were recorded in the early twentieth century (Massó i Torrents 1909-1910, pp. 627-633), three of which were illustrated with miniatures (Paris, BnF, MS fr. 186; MS fr. 24773; Arsenal, MS 5213). Historiated manuscripts of the French translation are rare, and often related to prestigious patrons. These include a manuscript in Geneva (Bibliothèque de Genève, MS fr. 5), illuminated by the Master

of the Geneva Boccaccio for Jeanne of Laval, second wife to King René of Anjou (r. 1435-1480), and another one in Paris (BnF, MS fr. 186) commissioned by the prominent bibliophile Louis de Bruges, Lord of Gruuthuse, from the Master of the Getty Froissart.

Tempera and gold leaf on parchment, 281 × 196 mm, 285 × 197 mm.

Literature

Unpublished; for comparisons and further reading, see:

F. Avril and N. Reynaud, *Les Manuscrits à peintures en France, 1440-1520*, Paris, 1993.

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K. Stejskal, "Über die Illuminatoren der Französischen Stundenbücher in der Prager Nationalbibliothek," *Wiener Jahrbuch für Kunstgeschichte*, 46/47 (1994), pp. 715-724.

We are grateful to Elliot Adam for his expertise.

Price a. \$40,000
b. \$50,000



7

Upper Rhinish Painter
Pentecost, initial 'D' from a Gradual
 Upper Rhine region, Alsace (?) c. 1490–1500



This cutting from a Gradual shows the day of Pentecost, with Apostles gathered tightly around the Virgin Mary in the “upper room” (mentioned in Acts 1:13) while a dove representing the holy spirit glides through an open window in a flash of light. The finely painted figures are each surmounted with gold halos, pierced by ribbons of flame as described in Acts 2:3, “there appeared unto them cloven tongues like as of fire, and it sat upon each of them.” The room itself is an exceptional celebration of Renaissance architecture with pristine white marble walls carved with decorative mouldings and recessed panels in burnished gold punched with decorative motifs. The miniature is within a green initial ‘D’ painted on a burnished gold ground that begins the responsory *Dum complerentur dies Pentecostes*, opening the chants for the feast of Pentecost.

Compositionally, the motif of the Dove of the Holy Spirit—seen frontally with a cruciform halo arriving through a window and emanating golden rays—derives from a much-copied woodcut by the printmaker, Master E. S., active in the Upper Rhine region (fig. 1). These attributes, repeated in other Alsatian Pentecost paintings, such as that made for the convent of the Dominicans in Colmar by Martin Schongauer and his entourage around 1480 (fig. 2), suggests that our cutting was painted by an artist in the Alsace. The shape of the

acanthus decorating the body of the initial also helps to localize the illumination in the Upper Rhine region, or Alsace. The architectural style of the interior in our miniature firmly places it in the last decade of the fifteenth century or later when Italianate influences predominated in Germany and the Upper Rhine, as seen for example in the scene from Pentecost from the Nuremberg Chronicle of 1493 (fig. 3).

At the same time, the painting also repeats physiognomy in the figures of the Virgin and the youthful Saint John with long flowing hair found in Dutch woodcuts, as seen for instance in Crucifixion scene from the *Devote ghetiden vanden leven ende passie Jhesu Christi*, printed by Gerard Leeu between 1483–1485 (fig. 4; see Dlabáčová 2017). As Jeffery Hamburger has shown, Leeu's woodcuts were popular in the Alsace, influencing for example a series of illuminations produced at the Dominican convent of Unterlinden in Colmar around 1500 (Hamburger 2010). The linear style of our miniature, with strong shaping lines and modeling that resembles etching, suggests that it was very finely copied from a print, and that the artist was perhaps also a printmaker.



Figure 1
Master E. S., *Pentecost*
Upper Rhine, c. 1450–1467
London, British Museum, E.1.104



Figure 2
Martin Schongauer and Entourage
Pentecost, Colmar, c. 1480
Colmar, Musée Unterlinden



Figure 3
Michael Wolgemut
Pentecost (detail)
Illustration from the Nuremberg Chronicle, 1493



Figure 4
Gerard Leeu
Crucifixion from *Devote ghetiden*, 1483

Tempera and gold leaf on parchment, 140 × 120 mm, 4-line staves.

Literature

Unpublished; for comparisons and further reading, see:

G. Bartrum, *German Renaissance Prints, 1490–1550*, London, 1995.

S. de Bussierre, *Martin Schongauer: Maître de la gravure rhénane*, Paris, 1991.

A. Dlabáčová, "Religious Practice and Experimental Book Production: Text and Image in an Alternative Layman's "Book of Hours" *Journal of Historians of Netherlandish Art* 9, no. 2 (2017).
https://jhna.org/wp-content/uploads/2017/10/JHNA_9.2_Dlabacova.pdf

J. Hamburger, "New Fragments of an Alsatian Copy of Jordan of Quedlinburg's Sixty-Five Articles on the Passion" *Harvard Library Bulletin* 21 (2010), pp. 95–124.

C. Heck, *Martin Schongauer, Colmar*, 1985.

A. Shestack, *Master E. S.*, Philadelphia, 1967.

Price \$13,000





8

Giovanni Battista Castello “Il Genovese”
Rest on the Flight to Egypt
 Italy, Genoa, c. 1605

This luminous miniature of the Holy Family by Giovanni Battista Castello “Il Genovese” (1547-1637) dates to the early seventeenth century when the artist was at the height of his career. The miniature was mostly likely part of a series of paintings depicting the life of the Virgin. A second miniature, *The Flight to Egypt* (Les Enluminures MIN 50384), is also known from this series (fig. 1). The lively pose of the Virgin, who twists to face Joseph, as well as that of the Christ Child, squirming in Joseph’s lap, reveal the influence of Italian Mannerists such as the Genoese painter Luca Cambiaso (c.1509-c.1569) with whom Castello studied. The miniature also showcases Castello’s skill with landscapes, inspired by Dutch realism, with a deep recess of space carefully modeled through atmospheric perspective.

Born in Genoa, Castello is often called “Il Genovese” to distinguish him from an unrelated contemporary of the same name. While trained as a goldsmith, Castello specialized in devotional miniatures on vellum, a genre he revived and expanded from models found in late Medieval and early Renaissance illuminated manuscripts. His works were especially prized in Counter-Reformation Europe and collected by Catholic monarchs and aristocrats who frequently installed them as adornments for their personal chapels or cabinets of curiosities (fig. 2). His reputation spread as far as Spain, where he was hired by

Emperor Philip II to illuminate the royal choir books in the Escorial in 1584 (Biblioteca del Monasterio de San Lorenzo, MSs. L.F. 14-16). He returned to Genoa around 1590 and was commissioned in 1599 by Margaret of Austria, queen-consort of Philip III, to copy an icon in the church of San Bartolomeo degli Armeni. The last years of the sixteenth and the first two decades of the seventeenth century saw Castello at the peak of his activity, producing small, highly refined religious subjects. These works were especially praised for their "colors of exquisite delicacy" by Raffaello Soprani who included a laudatory biography of Castello in his 1674 publication on Genoese artists (Soprani 1674, 135-138).



Figure 1
Giovanni Battista Castello "Il Genovese"
Flight to Egypt, early 17th c.
Les Enluminures MIN 50384



Figure 2
Giovanni Battista Castello "Il Genovese"
The Annunciation, reliquary, ca. 1600,
Vienna, Kunsthistorisches Museum, Schatzkammer GS D 17



Figure 3
Giovanni Battista Castello "Il Genovese"
Nativity
c. 1605
Private Collection

Castello's oeuvre is extensive due to the exceptional length of his career (he died at age ninety) as well as the artist's propensity to conserve "every little work, even if it was a simple sketch" (Soprani 1674, pp. 136). A comprehensive catalogue of his paintings is lacking as many remain in private collections. Chronologies are also difficult to establish since few of his works are signed or dated. While this miniature is undated, its style and soft color palette match numerous works painted by Castello in the first two decades of the seventeenth century (fig. 3). Although once considered a mere imitator of sixteenth-century masters, Castello is now rightly recognized as a major artist of his era who contributed important devotional paintings during the period of the Counter Reformation. A major exhibition of the artist's work was held in Genoa in 1990 and, more recently, a new study by Elena De Laurentiis has substantially updated the artist's oeuvre, identifying more than 170 works in both public and private collections.

Tempera on parchment, 248 × 200 mm.

Literature

Unpublished. On Giovanni Battista Castello "il Genovese" see:

E. De Laurentiis, *Giovanni Battista Castello detto il Genovese (1549-1639)*, Genoa, Forthcoming.

E. De Laurentiis, "Il pio genovese Giovanni Battista Castello," *Alumina: Pagine Miniate* 37 (2012), pp. 26-35.

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C. Di Fabio, ed., *Giovanni Battista Castello "Il Genovese": Miniatura e devozione a Genova fra Cinque e Seicento*, Genoa, 1990.

R. Soprani, *Le vite de pittori, scoltori et architetti genovesi...*, Genoa, 1674, pp. 135-138.

We are grateful to Elena De Laurentiis for her expertise.

Price \$12,000



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9

Follower of Giovanni di Ugolino
King David in Prayer with Franciscans,
 leaf from a Psalter-Hymnal
 Italy, Abruzzi, L'Aquila, c. 1456–1460

The initial, composed of colorful foliage on a luxurious mosaic ground of gold and vivid colors, presents King David playing the psaltery in the upper counter and Saint Francis in the lower counter displaying scrolls to the three Franciscan orders: friars, nuns, and tertiaries. The miniature provides an unusually rich collection of Franciscan saint portraits in the margins. In the top left, Saint Louis of Toulouse, identified by mitre and crozier and a mantle embroidered with fleurs-de-lys; bottom left, Saint Julian, fashionably dressed with a falcon and sword. In the lower register from left to right: Saint Anthony of Padua holding a book and a green branch; Saint Bernardino of Siena preaching; Saint John of Capestrano (Abruzzi) holding a banner and a book inscribed *Domine in nomine tuo, inimici*; and, lastly, Saint Clare. The attribute of Saint Bernardino of Siena, a medallion with monogram of Christ "YHS" on a blazing sun, occupies the center of the bottom register.

The presence of Saint Bernardino of Siena, who died in 1444 and was canonized in May 1450, and of John of Capestrano, who died in 1456 (but was not canonized until the seventeenth century), as well as the costume of Saint Julian the Hospitaller, a brief pourpoint in fashion from c. 1455 (cf. Gil 2006, p. 209), date this leaf to c.

1456–1460. The manuscript was likely made for the prestigious monastery of San Giuliano, the first Franciscan monastery founded in L’Aquila, who hosted the General Chapter of the *Osservanza* in 1452. The monumental dimensions of the leaf and the form of the script indicate that it was intended for use by the choir, likely as part of the Ferial Psalter with hymns, psalms, and antiphons for celebrating the canonical hours. On the recto of our leaf is the explicit of the hymn for Sunday Matins from Trinity Sunday to Advent *Praestet hoc nobis deitas beata patris* and on the verso, Psalm 1:1–3: *Beatus vir qui non abiit in consilio impiorum*.



Figures 1-2
Giovanni de Ugolino, *David* (above); *Angels* (below), (details)
Italy, Offida, c.1424
Choir Frescos, Santa Maria della Rocca, Offida



The *Beatus* leaf features the inventive and eclectic style of Abruzzo painting, which melded local traditions with elements from Lombardy, Tuscany, and the Veneto. Our painter was a follower of Giovanni di Ugolino who, in Alessandro Tomai's analysis, was responsible for the fresco program in the choir vault of Santa Maria della Rocca in Offida (figs. 1–2; Tomai 2013). Once attributed to the Maestro del Giudizio di Loreto Aprutino (Pasqualetti 2006), the Offida frescos exhibit a similar taste for ornamentation and physiognomic accentuation as our leaf. A comparison with a painting of the Virgin and Child for the *Missale de Firmonibus* signed by Ugolino in 1436, (fig. 3) reveals similar figural expressiveness, physiognomy, and decorative ornamentation in a vivid palette of blues, pinks, and oranges. Originally from Milan, Ugolino is known to have worked with an illuminator from Le Marche



Figure 3
Giovanni da Ugolino
Virgin and Child Enthroned with Angels (detail)
Italy, Fermo, 1436
Fermo, Tesoro del Duomo, *Missale de Firmonibus*, f. 176v

on the *Missale* and may have even receive his artistic training in Le Marche (Ciardi Dupré Dal Poggetto 1998; De Marchi 2000, 68). Though executed several decades following the Offida frescos, our painter was clearly aware of Ugolino's work, incorporating many of the artists figural and decorative mannerisms in this composition.

Tempera and gold leaf and parchment, leaf 580 × 410 mm; initial 190 × 155 mm, four line staves.

Literature

Unpublished; for comparisons and further reading, see:

M.G. Ciardi Dupré Dal Poggetto, "Giovanni di Ugolino da Milano e miniatore marchigiano, *Messale de Firmonibus*," in *Fioritura tardogotica nelle Marche*, ed. P. Dal Poggetto, Milan, 1998, pp. 316–318.

A. De Marchi, "Gotico internazionale: Da Nicolò di Pietro a Michele Giambono," in *Pittura veneta nelle Marche*, ed. V. Curzi, Cinisello Balsamo, 2000, p. 85.

M. Gil, "D'Italie du nord en Artois, le portrait de Saint Bernardin de Sienne des Heures d'Antoine de Crèvecœur, vers 1450–1455: Leeds, University Library, The Brotherton Collection, Ms. 4," in *Tributes in Honor of James H. Marrow: Studies in Painting and Manuscript Illumination of the Late Middle Ages and Northern Renaissance*, ed. by J. F. Hamburger and A. S. Korteweg, London, Turnhout, 2006, pp. 207–218.

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G. Salvoni Savorini, "Monumenti della Miniatura negli Abruzzi," *Storico Abruzzese-Molisano*, Casalbordino, 1935, pp. 495–515.

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We are grateful to Gaudenz Freuler for his expertise.

Price \$40,000





10

Master of François de Rohan
 Pope Leo III (?) and St. Charlemagne,
 initial 'C' from a Choir Book

France, Paris, c. 1525-1530



This large initial 'C' most likely comes from a Choir Book, as the reverse is inscribed with musical notation on two four-lines staves with the words "dedit benedicti" and "et confundens." On the right side appears Saint Charlemagne (742-814), who is easily identified based on his costume. He wears a tiara-like crown and armor beneath an ermine mantle with a double-headed golden eagle on azure and holds his sword as he receives a pope's blessing. The latter, wearing a papal tiara and carrying the papal cross as he blesses with his right hand, may be tentatively identified as Pope Leo III (796-815), known to have crowned Charlemagne as Emperor of the Romans on 25 December 800 (fig. 1). The Renaissance building seen in the background may therefore allude to the facade of Saint Peter's Old Basilica where the coronation took place. Although the association of Charlemagne with Leo III in such an initial remains unrecorded, its rarity may indicate that the Choir Book to which it once belonged would have been made for a royal patron such as Francis I (r. 1515-1547). In the fifteenth and sixteenth centuries, the cult of Saint Charlemagne grew rapidly, alongside that of Saint Louis, as these two holy predecessors became the favorite patron saints of the French Kings (fig. 2).



Figure 1
Jean Fouquet
Coronation of Charlemagne by Pope Leo III in Saint Peter's Old Basilica on 25 December 800,
from the *Grandes Chroniques de France* (detail)
France, Tours, c. 1460
Paris, BnF, MS fr. 6465, f. 89v



Figure 2
Jean Bourdichon
Louis XII, King of France (r. 1498-1515) presented by St. Denis, St. Louis and St. Charlemagne,
leaf from the *Hours of Louis XII* (detail)
France, Tours, c. 1498-1499
Los Angeles, The J. Paul Getty Museum, MS 79a

Furthermore, the initial can be attributed to the Master of François de Rohan, one of the most sought-after illuminators at the court of King Francis I (r. 1515-1547). Leo III and Charlemagne meet in a walled garden with blossoming plants that is reminiscent of the frontispiece of the eponymous *Fleur de Vertu* translated by François de Rohan, dated 1530 (fig. 3; Paris, BnF, MS fr. 1877, f. 1). The liveliness of these two stolid male types, the draperies animated with “fish bones” folds made of liquid gold and white, highlights and shadows worked with thin lines are consistent with the Master of François de Rohan’s expressive style. Charlemagne’s type, for instance, is highly similar to Alexander’s in the *Fleur de Vertu* (fig. 4; Paris, BnF, MS fr. 1877, f. 30v). Another close example is the enthroned figure of Girard de Vienne in the frontispiece of a later historical manuscript (fig. 5; Paris, BnF, MS fr. 25208, f. 6). The artist devoted a keen attention to the subtle rendering of light’s effects. White highlights are minutely applied on Charlemagne’s beard, nose, eyebrows and wrinkles, on Pope Leo’s sleeves and tiara, as well as on the curved, translucent marble columns of the facade. This unpublished initial thus appears as an outstanding example of the Master of François de Rohan’s early production.

The Master of François de Rohan was christened by Janet Backhouse as the Master of Francis I after a sumptuous Book of Hours illuminated for him in 1539 (see Backhouse 1967). François Avril later renamed him after the forty-eight miniatures of the *Fleur de Vertu* translated by François II de Rohan, archbishop of Lyons, and dated 1530 (figs. 3-4; see Orth 1998; Damongéot 2016). Active in Paris from around 1525 to 1546, the Master of François de Rohan is well-known for his imaginative subject matter and lively narration, his careful yet expressive modeling of the faces, strong bright colors and clearly defined compositions. Only a handful of the twenty-one illuminated



Figure 3
Master of François de Rohan
François de Rohan stands in a walled garden,
from François de Rohan's *La Fleur de Vertu*
France, Paris, 1530
Paris, BnF, MS fr. 1877, f. 1



Figure 4
Master of François de Rohan
Beggar asks Alexander a coin and gets a city (detail)
from François de Rohan's *La Fleur de Vertu*
France, Paris, 1530
Paris, BnF, MS fr. 1877, f. 30v

books listed by Myra Orth beside nine printed books remain in private hands (Orth 2016). The artist benefited from a prestigious clientele, ranging from the King himself to members of his court, from the royal family to members of the high clergy. In 1539, he received the commission of the only extant fully illuminated Book of Hours made for King Francis I (the Metropolitan Museum of Art, New York, Acc. 2011.353; see Croizat-Glazer, 2013).

Tempera and gold leaf and parchment, 124 x 148 mm, 4-line staves.

Figure 5
Master of François de Rohan (active Paris, c. 1525-1546)
Dedication of the book to Girard de Vienne surrounded by his family,
from François Mangeard's *Les Antiquitez et modernes singularitez du Royal pays de Bourgoigne*
France, Paris, 1537
Paris, BnF, MS fr. 25208, f. 6v

Literature

Unpublished; for further literature see:

J. Backhouse, "Two Books of Hours of Francis I," *The British Museum Quarterly*, 31 (1967), pp. 90-96.

M.-F. Damongeot, *Flor de Virtud*, Barcelona, Caixa Catalunya, 2007.

Y. Croizat-Glazer, "Sin and Redemption in the Hours of François I (1539–40) by the Master of François de Rohan," *The Metropolitan Museum Journal*, 43 (2013), pp. 121-142.

M. D. Orth, "The Master of François de Rohan: a familiar French Renaissance miniaturist with a new name," in M. P. Brown and S. McKendrick, *Illuminating the Book: Makers and Interpreters. Essays in honor of Janet Backhouse*, London, The British Library, 1998, pp. 69-91.

M. D. Orth, *Renaissance Manuscripts: The Sixteenth Century*, London, Harvey Miller Publishers, 2016, vol. 1, p. , vol. 2, nos. 59-64, pp. 204-219.

ONLINE RESOURCES

La Fleur de Vertu translated by François de Rohan, illuminated in 1530 by the present artist:

<https://gallica.bnf.fr/ark:/12148/btv1b105073318/f7>

We are grateful to Elliot Adam for his expertise.

Price \$14,000





11

Bohemian Illuminator
Annunciation to the Virgin, initial 'E' from an Antiphonal
 Bohemia, Prague (?), c. 1420-1440



This Annunciation is a fine example of illumination deriving directly from the Beautiful Style, the greatest flowering of artistic production in Bohemia in the years around 1400 at the court of King Wenceslas IV (r. 1378-1419) in Prague. The Angel Gabriel addresses the Virgin Mary with the words "Ave Maria gratia plena" written on the scroll between the two figures. The initial 'E' very likely begins the chant "*Ecce virgo concipiet...*" sung in Advent, drawn from the prophecy of Isaiah foretelling that Jesus was born to a virgin.

The similarity of the illumination and script (on the verso of the miniature) with manuscripts made during the reign of Wenceslas is clear, and various stylistic elements in our miniature suggest that it dates from the tumultuous years that followed. During the Hussite wars (1419-1436), illuminators continued to make reference to the Beautiful Style, but in general their figures became firmer, draperies plainer, facial features more austere with eyelids resembling "slits of vision," and hair often presented in a solid mass. A preference for the colors green and lemon yellow can also be observed in this later style, while in works of the Beautiful Style the palette was rich and the colors jewel-like and glowing. The draperies of our artist, however, are lyrically soft and flowing with rhythmic pockets of shadow, comparable to the voluminous folds suggesting sculptural

fullness in the Beautiful Style. The sleeves of the Virgin's blue cloak form two symmetric cascades of V-shaped folds falling down her shoulders, while the lines of the hem make a delicate curve around her knees suggesting the tender moment of meeting, as she rises from genuflection to face the angel. The Virgin's hair curls smoothly under the diadem-like cirlet and cascades over her shoulder, while the hair of the angel is electrically frizzy. The wavy lines that streak through the hair pursue the ornamental quality characteristic of the Bohemian artists (Schmidt in Drake, Boehm, and Fajt 2005, pp. 108-110).

The facial type is a descendant of exceptional Bohemian models such as the Annunciate of c. 1400 at Harvard (fig. 1; Cambridge, Harvard University Art Museums, 1947.80) and the head of a woman at the Metropolitan Museum of Art, representing the Virgin Mary and



Figure 1
Virgin of the Annunciation
drawing in silverpoint
Bohemia, c. 1400
Cambridge, Harvard University Art Museums,
1947.80



Figure 2
Head of a Woman
watercolor on vellum
Bohemia, c. 1405-1410
New York, Metropolitan Museum of Art,
2010.119



Figure 3
Christ Enthroned (detail)
leaf from an Antiphonal
Prague, c. 1405
Morgan Library and Museum, MS M. 961



Figure 4
Virgin and Child (detail)
Prague, c. 1345-1350
Prague, Rimskokatolická farnost u Sv. Jakuba
Starsiho Praha-Zbraslav

associated by its style with an Antiphony made for the Seitenstetten Abbey around 1405 (fig. 2; New York, Metropolitan Museum of Art, 2010.119). An instructive comparison of the figures and draperies in our miniature can also be made with approximately a dozen leaves cut from an Antiphonal painted in Prague c. 1400-1410 (fig. 3; New York, Morgan Library and Museum, MS M. 961; no. 116e in Drake, Boehm, and Fajt 2005). In addition, the deeply cusped leaves in the framework of the letter 'E' are borrowed from a fourteenth-century model, such as the punch work in the Virgin and Child panel painted in Prague in 1345-50 (fig. 4; Prague, Rimskokatolická farnost u Sv. Jakuba Starsiho Praha-Zbraslav; no. 5 in Drake, Boehm, and Fajt 2005). This attachment to a fourteenth-century ornamental tradition is repeated in the contrast between the floor tiles that recede in a gradation of silver (now oxidized in gray) and meet with an ornamental background filled with filigree patterns. Comparable backgrounds in gold filigree are found in the above-mentioned Antiphony made in

Prague c. 1400-1410 (figs. 5-6, J. Paul Getty Museum, MS 97, ff. 2v, 3v; nos. 116f and 116h in Drake, Boehm, and Fajt 2005). The most inventive celebration of ornament in our miniature is perhaps the subtle play of gold tones that articulate the feathers in the angel's wings.

Tempera and gold leaf and parchment, 125 × 120 mm, 5-line staves.



Figures 5-6
Leaves from an Antiphonal (details)
Prague, c. 1405
Getty Museum, MS 97, ff. 2v, 3v

Literature

Unpublished; for comparisons and further reading, see:

B. Drake Boehm and J. Fajt, eds., *Prague: The Crown of Bohemia, 1347-1437*, New York, New Haven, and London, 2005.

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P. Brodský, *Katalog iluminovaných rukopisů Knihovny Národního muzea v Praze*, Prague, 2000.

E. Kloss, *Die schlesische Buchmalerei des Mittelalters*, Berlin, 1942.

We are grateful to Maria Theisen for her expertise.

Price \$17,000



LES ENLUMINURES