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Rivista di Storia della Miniatura 22, 2018
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Lucinia Speciale

La musa cristiana. Il ritratto di Marco del Tetravangelo di Rossano

Abstract

The Christian Muse. Mark's Portrait in the Rossano Gospels

This paper reviews the dating of the portrait of the Evangelist Mark in the *Codex Purpureus Rossanensis* in the light of the results of the preliminary diagnostic investigations for the restoration of the manuscript, conducted at the laboratories of the Istituto Centrale per il Restauro e la Conservazione del Patrimonio Archivistico e Librario in Rome (2012-2015). The characterization of the parchments and pigments confirms the dating of the miniature to the sixth century, formulated by historians according to the style.

Lucinia Speciale is Assoc. Professor of Medieval Art History at the University of Salento.
lucinia.speciale@unisalento.it

Teresa D'Urso

Cava e il Mediterraneo. A proposito di alcuni codici di età normanno-sveva

Abstract

Cava and the Mediterranean. Some Manuscripts from the Norman-Swabian Period

The article takes a new look at four decorated manuscripts (Cava dei Tirreni, Biblioteca Statale del Monumento Nazionale Badia di Cava dei Tirreni, 42, 53, 55, and 11), from the Norman-Swabian period, now in the Library of the Benedictine abbey of Cava dei Tirreni. Comparative analysis of codicological and stylistic characters suggests that the manuscripts 42, 53 and 55 were decorated in the same scriptorium between the end of the twelfth and the beginning of the thirteenth century and that they were originally included in a miscellaneous volume. The cultural roots of the *Initialornamentik* of such codices are placed in close relation to the formal repertory of manuscripts illuminated in the Latin Kingdom of Jerusalem and Sicily during the Norman period. Furthermore, the essay detects significant formal affinities between the decorated initials of the three codices mentioned above and two initials found in the fourth manuscript, characterized by a less refined quality. A formerly neglected citation stating that the manuscript was already in the abbey in 1718 and the recurrence of the same typology of initials in some Cava codices from the Norman-Swabian period suggest the hypothesis that the fourth manuscript was decorated in the abbey's scriptorium. The "Mediterranean" cultural imprint of all the four manuscripts can be explained

with the likely presence in the abbey of Santissima Trinità of manuscripts and illuminators coming from Sicilian scriptoria, in the wake of the well-known connections with the abbey of Monreale. Finally, stylistic observations, as well as textual references associable to the historic juncture following the Muslim conquest of Jerusalem on October 2, 1187, suggest that the Cavense 11 was realized between the last years of Abbot Benincasa (1171-1194) and the tenure of Peter II (1194-1208), or at the latest in the early years of Balsamo's office (1208-1232).

Teresa D'Urso is Assoc. Professor of Medieval Art History at the University of Campania Luigi Vanvitelli. teresa.durso@unicampania.it

Fabrizio Crivello

Un Salterio glossato in stile t Fabrizio Crivello ardo geometrico a Magonza

Abstract

A Glossed Psalter in Late Geometrical Style in Mainz.

The decoration of the Glossed Psalter Hs I 443 of the Wissenschaftliche Stadtbibliothek of Mainz, long neglected by scholars, is an example of the late geometrical style, which spread throughout Italy from Tuscany in the second half of the twelfth century. The inhabited initial C of Psalm 97 (98), depicting David standing with the psalter, stands out among the initials of the manuscript. The script suggests a localization of the manuscript in North-eastern Italy, perhaps between Padua and Venice. Dating between the third and last quarter of the twelfth century, this Psalter represents a new variant of the late geometrical style in North-eastern Italy, along with that of the most famous Venetian manuscripts.

Fabrizio Crivello is Professor of Medieval Art History at the University of Turin. fabrizio.crivello@unito.it

Silvia Maddalo

Storie sui margini. Appunti sulla Bibbia manfrediana di Torino

Abstract

Histories on the Margins. Notes on the Manfred Bible in Turin

This paper discusses one of the so-called Manfred Bibles, today in the manuscript collections of Turin, Biblioteca Nazionale Universitaria, focusing particular attention on the notes exhibited on its margins. These notes, written by Lupus de Spechio, adviser of King Alfonso of Aragona, provide new ideas about the history of the manuscript. The research intends to shed light on its realization, in the thirteenth century in a Neapolitan workshop, on its stay at the court during the Angevine and Aragonese period until its migration to the library of Domenico Della Rovere, powerful member of the Papal court in the fifteenth century, and then in the Turin library together with the manuscript collection of the cardinal.

Silvia Maddalo is Professor of Medieval Art History at the University of Tuscia, Viterbo. maddalo@unitus.it

Federica Volpera

Il ms. 20 dell'Eisenbibliothek di Schlatt: una nuova acquisizione per la produzione libraria nella Genova di tardo Duecento

Abstract

Schlatt, Eisenbibliothek, MS 20: A New Acquisition to Late Thirteenth-Century Genoese Manuscript Production

Anna De Floriani's research, carried on since late 1970s, the catalogue of Italian manuscripts of the Bibliothèque nationale de France, Paris, edited in 1984, and an article by Marie-Thérèse Gousset on puzzle initials in Gothic Genoese books, published in 'Arte medievale' in 1988, represent the beginning of a critical history that has been able to reconstruct the role of Genoa as one of the most active centres of book production between the thirteenth century and the beginning of the fourteenth century. Recent studies have enriched this context, attributing to Genoa medical and scientific treatises, and an important but complex group of late thirteenth-century manuscripts, which include the Bestiaire d'Amour by Richard de Fournival, the Trésor by Brunetto Latini, and Arthurian legends, probably the result of a collaboration between Genoese and Pisan scribes and illuminators, the latter present in the Liguria city as prisoners of war after the battle of the Meloria (1284). Starting from this point and taking into account artistic and stylistic evidence from books which are sure to have been produced in Genoa in these years, this article intends to demonstrate the Genoese origin of a late thirteenth-century manuscript preserved in the Eisenbibliothek in Schlatt, ms. 20, a collection of philosophical treatises, characterized by a rich illustration composed of historiated, decorated and puzzle initials, and interesting iconographical solutions.

Federica Volpera is a PhD student in Medieval Art at the University of Genoa.

federica.volpera@gmail.com

Laura Pasquini

Enrico VII e la rappresentazione figurata della regalità: le fonti manoscritte

Abstract

Henry VII and the Figurative Representation of Royalty: The Manuscript Sources

This work collects different miniatures describing, as representations, the evolution of the royal image of Henry VII during the brief and complex period, in which he was involved in imperial politics. For each cited episode, all the specific symbolic and evocative choices of an expressive heritage of power, that has been functionally recovered, are pointed out.

Laura Pasquini is Professor of Medieval Art History at the University of Bologna.

laura.pasquini@unibo.it

Giordana Mariani Canova

Il Messale di Ildebrandino Conti e i suoi miniatori: il Maestro avignonese e il Maestro del Codice di san Giorgio

Abstract

Ildebrandino Conti's Missal and Its Illuminators: The Maestro Avignonese and the Maestro del Codice di san Giorgio

The article analyzes a Missal (Padua, Biblioteca Capitolare, B 26) belonged to the Bishop of Padua Ildebrandino Conti (1319-1352) who, at his death, donated it to his cathedral. The style of the illuminations indicates that it was executed around 1319-1320, at about the time he was appointed bishop of Padua, at Avignon where Ildebrandino lived for a long time at the Papal court. Two different illuminators realized the many brush-decorated letters without figures: The Maestro Avignonese, who made many initials, is undoubtedly a refined French illuminator who works in the style of the illumination common in Avignon around 1320. Next to him, in some letters, worked an Italian master identifiable with the Maestro del Codice di san Giorgio that we know for his illuminations in some superb liturgical manuscripts realized for Cardinal Jacopo Stefaneschi in Avignon. The Ildebrandino Missal definitively confirms the activity of the illuminator at the Papal court in France and we regret that in the Ildebrandino Conti's manuscript some pages, that probably contained particularly valuable illuminations by the Maestro del Codice di san Giorgio's hand, have been lost.

Giordana Mariani Canova is Professor Emeritus at the University of Padua.

giordana.mariani.canova@unipd.it

Marco Rossi

Un contributo figurativo alla Milano di Giovanni Visconti: la Chronica urbis lat. 4946

Abstract

A Figurative Addition to Giovanni Visconti's Milan: The Chronica urbis lat. 4946

The decoration, unfinished, of the *Chronica urbis Mediolanensis a nativitate Noe usque ad Felicem IV papam or Fasciculus temporum* (Paris, Bibliothèque nationale de France, lat. 4946) was probably commissioned by Giovanni Visconti, lord of Milan since 1339 and archbishop from 1342 to 1354, represented at f. Av. The narrative scenes are characterized by a lively naturalism, figurative exuberance, imaginative and illusionistic drawings, with particular attention to the construction of cities as Milan and other work sites. The manuscript attribution to the workshop of the Master of the Pantheon helps to remove from a certain isolation the personality of the great illumination innovator in Milan in the fourth decade of the fourteenth century, perhaps influenced also by the French figurative culture.

Marco Rossi is Professor of Medieval Art History at the Università Cattolica del Sacro Cuore of Milan. marco.rossi@unicatt.it

Antonella Cattaneo

L'apparato illustrativo del Antonella Cattaneo Huon d'Auvergne di Berlino

Abstract

The Illustrative Apparatus of Huon d'Auvergne in Berlin

The article shows the first results of the study of the apparatus of illustrations of one of the less studied codices among the ones which make up the famous group of the Franco-Italian codices coming from the Gonzaga family: the epic poem *Huon d'Auvergne*, kept in Berlin (Kupferstichkabinett, 78 D 8, [Hamilton 337]). Exactly dated (1341) and signed by the copyist and illuminator Nicolaus Trombeor, the apparatus has been first briefly compared to the one of another Franco-Italian manuscript of the same period, the *Entrée d'Espagne*, kept at the Biblioteca Marciana of Venice (Fr. Z 21 (=257), and then compared to those of other famous epic romances, in particular the *Roman de Troie*, and fourteenth-century northern Italian codices.

Antonella Cattaneo is a PhD researcher at the l'Ecole pratique des Hautes études – EPHE and University of Macerata. antonellasabina.cattaneo@gmail.com

Massimo Medica

Un codice miniato visconteo ancora poco noto: il Cicerone della Biblioteca Nacional de Madrid

Abstract

Cicero at the Biblioteca Nacional in Madrid: An Illuminated Manuscript from the Visconti's Court Still to Be Studied

This essay focuses on a Cicero codex, now at the National Library in Madrid. It appears to have been realized, as confirmed by the presence of the radiant sun, for a patron close to Gian Galeazzo Visconti, probably his eldest son Giovanni Maria, assigned to succeed his father, according to what was established by imperial diploma of October 13, 1396. This date might be probably taken also as reference for the execution of the manuscript, which opens with a political-philosophical work such as *De officiis*, dedicated, as known, by Cicero to his son Marco. The chronology, that is also confirmed by the stylistic analysis of the whole ornamental apparatus, presents punctual analogies with the Viscontean codices produced in Pavia in the last decade of the fourteenth century. The result is a book of great preciousness and refinement entrusted to a few illuminators of undoubted fame, connected by a sensitivity and taste capable of combining some of the most ancient styles with the most modern outcomes represented by the activity of Michelino da Besozzo, who cannot be excluded to have personally realized some of the miniatures. The main role, however, was claimed by another illuminator known as the Master of the *De natura deorum*, whose personality is still elusive today despite his role in the court must have been of the first order as the Cicero codex of Madrid attests.

Massimo Medica is Director of the Musei Civici d'Arte Antica of the Istituzione Bologna Musei. massimo.medica@comune.bologna.it

Giuliana Algeri

Una nota sul 'codice Bodmer' d Giuliana Algeri i Michelino da Besozzo

Abstract

Remarks on the “Bodmer Prayer Book” by Michelino da Besozzo

In spite of many research, it is not clear when and where Michelino da Besozzo illuminated the “Bodmer Prayer Book”, today in New York. For this reason, the paper examines the manuscript structure, noting an interruption in the regular sequence of gatherings at ff. 67-69. It is probably because, initially, these leaves were the last part of the Prayer Book, dedicated to Augustinians saints (saint Monica, saint Nicola of Tolentino). The hypothesis is that the manuscript was illuminated in Pavia, for an important nun of a feminine Augustinian monastery in the same town.

Giuliana Algeri was Superintendent of the Ministry of Culture in the Liguria Region

angiulia212@gmail.com

Gennaro Toscano

Un Libro d'Ore miniato da Leonardo da Besozzo per Alfonso il Magnanimo (Vienna, Österreichische Nationalbibliothek, Cod. 1886)

Abstract

A Book of Hours Illuminated by Leonardo da Besozzo for Alfonso the Magnanimous (Vienna, Österreichische Nationalbibliothek, Cod. 1886)

A precious Book of Hours, kept at the Österreichische Nationalbibliothek in Vienna and so far neglected by the history of illumination studies, is a good example of the production of luxury codices anchored to the tradition of the late Gothic taste at the court of Alfonso the Magnanimous, king of Naples from 1442 to 1458, a taste that cohabited with other trends in fashion in the capital of the kingdom. A more careful analysis of the style of the illuminations of the codex allowed to hypothesize a direct commission of the sovereign and to attribute a good part of the execution of the scenes to Leonardo da Besozzo, painter and illuminator of Lombard origin active in Naples since the third decade of the fifteenth century. Passed to his son Ferrante after the death of the Magnanimous (1458), it is likely that the Book of Hours arrived at the Savoy's collections on the occasion of the wedding between Anna of Savoy and Prince Federico of Aragon celebrated on September 11, 1478. Federico of Aragon (1451-1504) was the third of Ferrante's six sons, while Anna of Savoy (1455-1480) was the daughter of Duke Amedeo IX and Iolanda of France, and therefore sister of Duke Charles I (1468-1490). Thanks to the support of his uncle Louis XI, king of France, Charles had been recognized as the new duke of Savoy at the death of his brother Filiberto I, which occurred in 1482, and at only 17 years, in 1485, he married Bianca of Monferrato. On that occasion, the very young duke ordered to illuminate the bipartite Savoia-Monferrato coat of arms on the title page of the codex that had already belonged to Alfonso the Magnanimous.

Gennaro Toscano is Professor of History of Collections and Heritage at the École Nationale des Chartes and Scientific Advisor to the Director of Collections for the Museum, Research and Collection Development at the BnF. gennaro.toscano@bnf.fr

Giovanna Saroni

Frammenti inediti d Giovanna Saroni i un Libro d'Ore savoiaro

Abstract

Unpublished Fragments of a Savoyard Book of Hours The article focuses on six loose folios once belonging to a Book of Hours, which are now preserved in the Musée de l'Académie de la Val d'Isère in Moûtiers-en-Tarentaise. For stylistic reasons, these folios can be ascribed to the so-called First Master of the Hours of Duke Louis of Savoy, who produced most of the illuminations in this sumptuous manuscript, rightly held to be one of the masterpieces of Savoy illumination of the mid fifteenth century (Paris, Bibliothèque nationale de France, lat. 9473). This artist also decorated another Book of Hours, now in Baltimore (Walters Art Museum, W.292). The Baltimore Book of Hours shows close iconographical affinities with the loose folios of the Moûtiers Hours, making it possible to hypothesize with relatively certainty the subject of some of the lost illuminations from the Moûtiers folios. The Baltimore Book of Hours and the Moûtiers folios bear coats of arms and heraldic emblems that allow us to identify their original owners: in both cases they were important members of the Savoyard nobility who wielded power within the borders of what was the ancient Duchy of Savoy at the end of the Middle Ages.

Giovanna Saroni is Assoc. Professor of Medieval Art History at the University of Turin.
giovanna.saroni@unito.it

Federica Toniolo

Incunaboli miniati dell'officina urbinata e ferrarese di Federico da Montefeltro

Abstract

Illuminated Incunabula by the Urbinate and Ferrarese Workshop of Federico da Montefeltro

The article reports on three illuminated incunabula, two of them currently held in the Bibliotheca Angelica in Rome (Inc. 109, Inc. 530), and one in the Bancroft Library (Berkeley University, California, I I 8. V3 J35 1478p). The stylistic analysis of the illuminations and the study of other historical evidence – such as possession notes and coats of arms – allow to propose a new attribution of the illustrations, to precise where they were made, and to discuss the ancient history of the three books. The two incunabula of the Bibliotheca Angelica were made by Ferrarese illuminators working in Urbino for Federico da Montefeltro in strict connection with his scriptorium, while the Bancroft one was produced by the Urbinate scriptorium only. The most outstanding of these three books, Inc. 530, Pliny's *Naturalis historia* in the Italian translation by Cristoforo Landino, presents an illuminated initial by Guglielmo Giraldi or a collaborator and a frieze by the Maestro del Curzio Rufo urbinata. The decoration made by artists usually working in illuminated manuscripts, not only in this incunabulum but also in the other discussed cases, reaffirms the strong connection between the world of the illuminated manuscripts and the first attempts to decorate and illustrate the first printed books.

Federica Toniolo is Professor of Medieval Art History at the University of Padua.
federica.toniolo@unipd.it

Lilian Armstrong

Roberto Valturio, De re militari, 1472. A Note on the Hand-illuminated Copy in Houghton Library of Harvard University

Abstract

This short article aims to demonstrate how research on individual hand-decorated copies of the edition of *De re militari* by Roberto Valturio printed in Verona by Giovanni di Nicolò in 1472 are able to reveal peculiar aspects of the printing history, distribution and patronage of the edition itself. At the centre of the analysis is the copy today preserved at the Houghton Library of Harvard University (Typ Inc 6912) that features an illuminated opening page in the style Veronese style; the careful colouring of many woodcuts indicates that the volume was prepared for a specific patron, identifiable, thanks to the coat of arms on two sheets, in the Veronese Cristoforo Lanfranchini (1430-1504), who carried out numerous diplomatic assignments for his hometown.

Lilian Armstrong is Professor Emerita of Art at the Wellesley College.

larmstro@wellesley.edu

Anca-Delia Moldovan

Astrology and Agriculture in the Calendar of the Offiziolo of Charles VIII (Fondazione Giorgio Cini, inv. 2502/4)

Abstract

The *Offiziolo* di Carlo VIII was commissioned from Giovan Pietro Birago by Duke Ludovico il Moro, to be offered as a gift to the King of France on the occasion of the latter's descent to Milan in 1494. The article proposes an in-depth iconographic study of the miniatures present in the calendar included in the first part of the *Offiziolo*. The study of the zodiacal depictions and the activities of the months present in the miniatures brings to light two significant aspects that characterised the Milanese court of the late 15th century: the interest in astrology and the importance accorded to agricultural production.

Anca-Delia Moldovan is Honorary Research Fellow at the Renaissance Centre of the University of Warwick. D.Moldovan@warwick.ac.uk

Giuseppa Zanichelli

Il Maestro del Breviario di San Giovanni Evangelista

Abstract

The Master of the Breviary of San Giovanni Evangelista

The study defines the career of an illuminator who worked in various religious communities in Parma at beginning in the third quarter of the fifteenth century, in the Dominican convent, and then for a long time for the observant Franciscan friars, the reformed Benedictine monks of San Giovanni Evangelista and the Benedictine nuns of San Quintino. The master remained linked to the themes of the courtly art, which he did not hesitate to transfer onto liturgical books, as shown by the viella players who illustrate the initials of the Psalteries, but he also managed to adapt to the demands of the reformed religion, developing inspired

iconographies to illustrate the themes of the *Imitatio Christi*. His versatility is clearly shown in the frontispiece of the *Opus Davidicum* celebrating the descent in Italy of Charles VIII, in which he creates a new symbolism of power. The long duration of his style is an important key to understand the culture of Parma's religious communities in times of great spiritual and political transformations.

Giuseppa Zanichelli is Professor of Medieval Art History at the University of Salerno.
gzanichelli@unisa.it

Elena De Laurentiis

I corali del Centro Studi Francescani per la Liguria. Nuove miniature di Michele da Genova

Abstract

The Choir Books in the Centro Studi Francescani per la Liguria. Some New Illuminations by Michele da Genova

This essay aims to reconstruct the formation of the Choir Books Collection now preserved in the library of the Centro Studi Francescani per la Liguria in Genoa, but originally coming from different monasteries of the Friars Minor of Liguria. This Choir Books Collection is today the largest in Liguria and is almost entirely unpublished. Furthermore, the author presents two illuminated choir books by Michele da Genova, an illuminator active in Northern Italy between the last quarter of the fifteenth century and the first decade of the sixteenth century.

Elena De Laurentiis is Professor of Art History at the University of Genoa.
elenadelaurentiis@tiscali.it

Elli Doukariidou Ramantani

Two Illuminated Statuti from the Archive of San Giovanni Decollato in Rome

Abstract

The Archives of the Arciconfraternità di San Giovanni Decollato in Rome preserve two manuscript copies of the Statutes of the company, both enriched with frontispieces illuminated frontispieces. The first is dated 1518 and appears to have been produced by the workshop of Attavante degli Attavanti while the second, bearing the date 1581, can be attributed to a painter fully inserted in the artistic panorama of the late 16th century. In addition to presenting these two unpublished works, the contribution proposes an analysis of them in parallel, highlighting interesting tangencies, deriving from the common cultural context. It is indeed possible to observe how the artists have adapted their visual culture, while at the same time at the same time trying to maintain a subtle balance between tradition and innovation. Furthermore, the contextual and archival evidence helps to understand how these images were part of a network of devotional objects linked to specific ritual practices.

Elli Doukariidou Ramantani is a PhD student and does temporary teaching and research assistant at the University of Tours. elli.dou@gmail.com

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Massimo Bernabò

Il Fisiologo di Smirne e altri due manoscritti miniati del primo periodo paleologo

Abstract

The Smirne Physiologus and Two More Illuminated Paleologan Manuscripts

Following the Paleologan reconquest of Constantinople, at the end of the 13th and the beginning of the 14th century, Byzantine scholars turned again to ancient literature in search of models to be imitated and revived. Likewise, artists introduced in their works quotations from ancient statuary (e.g., the Cnidian Aphrodite, griffins, archers, etc.). Such a learned eclecticism drove artists to search models in foreign civilizations, that is Islamic and, possibly, Latin. The paper discusses three cases of illuminated manuscripts from the beginning of the 14th century, in which various visual and written sources are quoted or used: the lost manuscript of the Physiologus, once in Smyrna, the Octateuch in the Laurentian Library in Florence, and a miscellaneous codex of Hellenistic poetry in the same library.

Massimo Bernabò is Assoc. Professor in History of Medieval Art at the University of Pavia.
massimo.bernabo@unipv.it

Sonia Chiodo

Un piccolo libro e i suoi viaggi, tra riuso, integrazione, manipolazione

Abstract

A Small Book and Its Travels, between Reuse, Integration and Manipulation

The essay analyses the decoration of a prayer book (London, British Library, Harley 2928), product of two interventions far away in time and space. In fact, the oldest miniatures here subject to critical analysis were executed in the Limousin area towards the end of the 11th century, as confirmed by the analysis of textual content, while the most recent illustrations were added by an illuminator who was trained in Bologna with the Master of 1285, as Alessandro Conti pointed out. Through the analysis of the codicological and material peculiarities of the manuscript and that of the text-image relationship, the function of the images in the various phases of the history of the manuscript is specified, in relation to the culture and spirituality of those who owned it over the centuries: first a religious from Limousin, a devotee very close to Franciscan spirituality two centuries later.

Sonia Chiodo is Assoc. Professor in History of Medieval Art at the University of Florence. sonia.chiodo@unifi.it

Giulia Guerini

Revival dell'antico e citazioni erudite: riflessioni intorno alle miniature del Trionfo della Gloria nei due manoscritti parigini del De viris illustribus di Petrarca

Abstract

Revival of Antiquity and Erudite Quotations: Reflections around the Miniature of the Triumph of Glory in the Manuscript of the *De viris illustribus* by Petrarch

This article focuses on the presence of the ancient and the erudite quotations about the Triumph of Glory in the headpieces Petrarch's *De viris illustribus*, preserved in the Bibliothèque nationale de France (lat. 6069 I and F). The illumination by Altichiero for Francesco I da Carrara, represents a winged woman on a triumphal chariot pulled by horses under which there is a group of illustrious men. This iconography is attested by the circulation of Roman coins that reproduced ancient monuments. The great novelty is the role of Petrarch: the most important intellectual in Padua, he takes a primary role in the creation of this illumination; he was a promoter of a return to classicism thanks to his erudite studies and to the scholarly quotations present in his works. Petrarch was an intermediary between the artistic creation of Altichiero and the political ideas of Francesco I. We can say that Altichiero, when illuminating the manuscript of *De viris illustribus* for Francesco I, drew on models learned at the Paduan court thanks to his close friendship with Petrarch.

Giulia Guerini is a Graduate Student at the Università Cattolica del Sacro Cuore of Milan.
giulia.guerini1@gmail.com

Giordana Mariani Canova

Revival dell'antico, citazioni, riusi tra Venezia e Milano nella miniatura del Quattrocento: il caso di Francesco Filelfo e del Filarete

Abstract

Revival of Antiquity and Quotations, Re-uses between Venice and Milan in the 15th-Century Illumination: The Case of Francesco Filelfo and Filarete

The essay analyses the spreading of the bianchi girari humanistic decoration in Venice at the beginning of the 15th century and examines two Greek codices with similar initials written for Francesco Filelfo in Constantinople in 1426 and brought by him to Venice in 1427 (Florence, Biblioteca Medicea Laurenziana, Plut. 60.18; Plut. 55.19). For the illuminations of the Aristotle the ascription to Cristoforo Cortese in Venice in 1427 is confirmed while for the Xenophon the author proposes an initial Venetian decoration and a completion in Milan in the fifties by Antonio Averlino called the Filarete who executed the heraldry.

Giordana Mariani Canova is Professor Emeritus at the University of Padua.
giordana.mariani.canova@unipd.it

Emanuela Spagnoli

Monete nei fregi miniati del Quattrocento. Note preliminari e due casi di studio

Abstract

Coins in Decorated 15th-Century Margins. Preliminary Notes and Two Case Studies

A peculiar relationship between text and image affects coinage as an official issue. The representations of ancient coins in illuminated margins of the 15th-century manuscripts follow this instance, offering a specific path to the comprehension of the humanistic thought about the numismatic evidence. Here are some preliminary notes from the research focused on two famous books at the Biblioteca Nazionale Centrale 'Vittorio Emanuele II' in Rome (Italy): ms. Vitt. Em. 1004 and ms. Vitt. Em. 1005.

Emanuela Spagnoli is Professor of Numismatics at the University of Naples Federico II.

emanuela.spagnoli@unina.it

Ulrike Bauer-Eberhardt

Ripetere o modificare? Le illustrazioni del De re militari di Roberto Valturio

Abstract

Repeating or Modifying? The Illustrations in De re militari by Roberto Valturio

A new analysis of the earliest manuscripts of the compendium *De re militari*, composed by Roberto Valturio and commissioned by Sigismondo Pandolfo Malatesta of Rimini, reveals some very interesting facts. Not only the two earliest dated manuscripts can be recognised with unmistakable arguments as the exemplars of Sigismondo Malatesta himself and of his wife Isotta Ariminensis, but also the original manuscript illustrated by Matteo de' Pasti and thought to be lost can now be presented as conserved in the Bodleian Library in Oxford. So, the discussion continues not only with new discoveries about the artist Matteo de' Pasti – documented as miniaturist, medallist, and architect –, who was a pupil or follower of Pisanello and was active at the court of Sigismondo Malatesta in Rimini, but also about his colleague Giovanni da Fano, who illuminated some manuscripts for Sigismondo Malatesta at the same time as Matteo at the Riminese court.

Ulrike Bauer-Eberhardt is an Art Historian and Cataloguer for the Bavarian State Library.

Ulrike.Bauer-Eberhardt@bsb-muenchen.de

Federica Toniolo

Un caso di riuso. L'apparato illustrativo dell'Infortiatum e del Digestum novum (Vat. lat. 2514 e Vat. lat. 1425)

Abstract

A case of reuse. The miniatures of the *Infortiatum* and of the *Digestum novum* (Vat. lat. 2514 and Vat. lat. 1425)

This paper analyses the miniatures of the *Infortiatum* (Vat. lat. 2514) and of the *Digestum novum* (Vat. lat. 1425), two law manuscripts written in Bologna in the 14th century which

belonged to the Bolognese master Riccardo da Saliceto (1305/1310-1379), to the Mantuan jurist Francesco Gonzaga, at least from 1425, and to Pope Innocenzo VIII (1484-1492). As already known, they form a group with mss. Vat. lat. 1409, Vat. lat. 1430 e Vat. lat. 1436, but, different from these three codices illuminated by the Illustratore and other Bolognese masters between 1339 and 1340, they remained with no miniatures until the end of the 15th century, when part of the juridical miniatures and initials were painted. The iconographic analysis of these miniatures shows a strict adherence between the text and the represented subjects and a connection with the illustrative tradition of law manuscripts. The stylistic analysis suggests to attribute the miniatures and the initials to Giuliano Amadei, protagonist of the Roman illumination in the second half of the 15th century, who probably worked on these two manuscripts in the first half of the eighties. Other vignettes and initials in the so-called "Roverella style" in the Vat. lat. 1425 were executed by a Veneto/Ferrarese master influenced by the figurative culture of Peter Ugelheimer's law incunabula, particularly close to the Master of the Seven Virtues. This anonymous artist could have worked in the Vat. lat. 1425 before Amadei, when the codex was in Northern Italy. The work of these two illuminators points out the need of an in-depth study on the history of the manuscripts, especially on the transition period between Francesco Gonzaga's library to Innocenzo VIII's. At the same time, the late work of the two illuminators on the 14th century codices show the fortune and the attention which the 14th century Bolognese law manuscripts were still receiving in the following century.

Federica Toniolo is Professor of Medieval Art History at the University of Padua.
federica.toniolo@unipd.it

Laura Zabeo

Rileggere l'antico nel manoscritto umanistico romano

Abstract

Reinterpreting the Antiquity in the Roman Humanistic Manuscript

During the cultural policy promoted by Pio II (1458-1464) and Paolo II (1464-1471), the rediscovery of Classical Antiquity became the dominant orientation to which the production of the papal scriptorium looked at, in anticipation of the mature season of the 'all'antica' illumination developed under the papacy of Sisto IV della Rovere (1471-1484). In the Eternal City, every prominent member of the clergy was surrounded by his own court, with circles of intellectuals and a personal library: this attracted illuminators with the most various backgrounds, transforming Rome in an eclectic forge of artistic experimentation. The new humanistic manuscript affirmed thanks to Pope Piccolomini's artistic patronage allowed to slowly unify the plurality of the stylistic proposals into an original school distinguishable as "Roman", which is not simply a derivation of the Florentine models of Classical revival. This new language is primarily expressed through the luxury manuscripts of Pio II's literary works, produced in multiple presentation copies, often in very close collaborations, by the "miniatori di Sua Santità": Andrea da Firenze, Jacopo da Fabriano and Niccolò Polani. The latter, in particular, imported in Rome the first Renaissance miniature developed between Padua and Venice. Some unknown manuscripts of his Roman production show, in fact, the use of antiquarian and archaeological elements in the style of Mantegna, along with early medieval ornamental motifs, such as the decorative interlace patterns, adopted in Venice with a reuse

operation by Andrea Contrario and Cristoforo Cortese during the second quarter of the 15th century.

Laura Zabaeo is an Art Historian and PhD student at the University of Florence.

laurazabeo86@gmail.com

Chiara Paniccia

L'icona di un principe e i suoi modelli: i ritratti miniati di Federico da Montefeltro

Abstract

The Icon of a Prince and His Models: The Illuminated Portraits of Federico da Montefeltro

The image of Federico da Montefeltro, unanimously evaluated as an icon of the Renaissance, is usually linked to Piero della Francesca's portrait. An original formulation of Federico's portraits is offered, instead, in the illuminated manuscripts commissioned for his library in the Ducal palace of Urbino: in particular, in the manuscripts Città del Vaticano, Biblioteca Apostolica Vaticana, Urb. lat. 410, 491, 508, 740, 883. These books exhibit a characteristic icon of the warlord, destined to his literary and book celebration. The paper proposes to define the reasons and the models for the formulation of Federico da Montefeltro's icon in illuminated manuscripts.

Chiara Paniccia teaches History of Medieval Art at the University of Tuscia and a researcher at the University "Gabriele D'Annunzio" of Chieti-Pescara. chiara.paniccia@unitus.it

Giuseppa Z. Zanichelli

Le strategie del riuso nei Libri d'ore

Abstract

Reuse Strategies for Book of Hours

The Book of Hours is the most personalised of Medieval manuscripts and its reuse involves the implementation of various strategies to satisfy the needs of the new owner: the display of a different coat of arms and/or of portraits, addition of religious and devotional texts, transformation of iconographies, inclusion of additional illuminated pages to make the code more precious. The case-study proposed is the transmission of a Book of Hours within the same family and the introduction of new portrait by a descendant of the original patron; for this purpose, the ms Smith Lesuëff 22, commissioned by Bertrando Rossi, count of San Secondo, and finished by his grandson Pier Maria, was analysed. The comparison between the two images of formal dedication indicates the will to transform the luxury devotional object in the celebration of the higher dimension reached by the dynasty being part of a vast project to redefine the image of seigniorial power. The use of the manuscript in the 'coretto', the secluded wooden structure used by the patron during prayer time, reveals the complex process of perception and approach to the visualisation of the image as self-knowledge.

Giuseppa Z. Zanichelli is Professor of Medieval Art History at the University of Salerno.

gzanichelli@unisa.it

Teresa D'Urso

Revival dell'antico e citazioni mantegnesche nella Napoli di età aragonese: i codici in pergamena tinta commissionati da Diomedea Carafa

Abstract

Antiquity Revival and Mantegnesque Citations in Aragonese Naples: The Manuscripts with Stained Membrane Pages Commissioned by Diomedea Carafa

This article considers the manuscripts made with stained membrane pages that Diomedea Carafa, Count of Maddaloni (†1487), commissioned or owned, with the aim of identifying their foreign cultural models and the ways in which they were implemented. Together with Diomedea's monumental patronage, these manuscripts reveal a modern taste for the antiquarian trends that flourished in Tuscany, Veneto, and Rome. At the same time, this study shows that they also express his conscious and original adaptation of such models. The idea of Diomedea's personal involvement as a concepteur is supported by the analysis of the impressive heraldic presentation of the *Libro de la spera* (New York, The Pierpont Morgan Library, M.426), one of the at least three manuscripts with stained membrane pages that he commissioned. Among the new contributions offered by this study is the identification of the model behind the group of Hercules and Antaeus illuminated on the opening page of the *De regimine principum* (Saint Petersburg, Hermitage, ORN 26), a manuscript that Diomedea offered to Eleonora d'Aragona, the wife of Ercole d'Este, Duke of Ferrara, in 1477. Close iconographic affinities indicate that the prototype was the group frescoed by Andrea Mantegna on the entrance vault of the *Camera picta* in the Ducal Palace in Mantua. A likely intermediary for such reprise is further identified with Leon Battista Alberti, who sojourned in Naples in the spring of 1465, or with Gianfrancesco Gonzaga, the third-born of Marquis Ludovico III for whom Mantegna was painting the *Camera picta* in the same years.

Teresa D'Urso is Assoc. Professor of History of Medieval Art and History of Illumination at the University of Campania Luigi Vanvitelli. teresa.durso@unicampania.it

Hans-Joachim Eberhardt

Giulio Clovio e Girolamo dai Libri a Candiana: illustrando Vasari e l'attività contemporanea di due ingegni

Abstract

Giulio Clovio and Girolamo dai Libri in Candiana: Illustrating Vasari and the Contemporary Activity of Two Geniuses

Vasari was well informed about the contemporary activity of around 1530 by Giulio Clovio and Girolamo dai Libri as illuminators at the monastery of San Michele at Candiana not far from Padua. Two explicitly recorded works can be identified: by Girolamo the first page of a Psalter, a richly illustrated sheet now at the Musée Marmottan in Paris; by Clovio an initial with the *Noli me tangere* now at the Galleria Estense in Modena, part of a Kyriele also mentioned by Vasari. An entire Gradual from Candiana with illuminations by Girolamo is preserved in the Biblioteca Apostolica Vaticana (Ross.1194). The well-known collage at Windsor Castle, with a signed initial by Clovio, has a Candiana provenance, too, as is corroborated through the size of the 4-line staves. A painting of a half-length Madonna

adored by a monk donor, with a false Squarcione signature and only known through a late 18th century engraving, can be assigned to Clovio as a commission of the Candiana abbot Timoteoda Venezia.

Hans-Joachim Eberhardt is affiliated with the Staatliche Graphische Sammlung Munich.
hj.eberhardt2009@googlemail.com

Beatrice Alai

Litterae deauratae et pictae: frammenti miniati dalla Cappella Sistina negli album della collezione von Nagler

Abstract

Litterae deauratae et pictae: Illuminated Fragments from the Sistine Chapel in Albums in the von Nagler Collection

The essay examines two hitherto unknown albums of Italian cuttings from the collection of Carl Ferdinand Friedrich von Nagler preserved at the Kupferstichkabinett (78 A 201-2) in Berlin. The first volume includes around a hundred decorated letters painted by the Master of Cardinal Antoniotto Pallavicini, while the second contains illuminated initials by the so-called Master of the Missals of Urban VIII. After analysing the collection of Nagler in the context of the European cuttings collections, the article sheds light on the provenance of the first album from the Cardinal Pallavicini manuscripts once held in the Sistine Chapel, their parent fragments now hosted in some English museums and libraries and cut out by the Abbé Luigi Celotti at the beginning of the 19th century. Secondly, it identifies the manuscripts related to the second group of fragments as Missal A.II.13, Benedictional A.I.26 once recorded in the Sistine sacristy inventories. The last part of the present contribution focuses on the making of albums from the 16th century onwards, suggesting some case-studies of cuttings collected as specimens of the art of illumination, palaeography and calligraphy, didactic models and as part of the Gothic Revival, in Italy, Germany, France and England.

Beatrice Alai is an Art Historian of Medieval Art, she works for the MEI database of the Beinecke Library, Yale University and teaches Art History at the Colombini High School of Piacenza. beatricealai@libero.it

Chiara Ponchia

Dalla devozione al collezionismo. Un cutting miniato da una mariegola veneziana del Quattrocento (Venezia, Museo Correr, Cl. II 673)

Abstract

From Devotion to Collecting. An Illuminated Cutting from a Venetian Mariegola of the 15th Century (Venice, Correr Museum, Cl. II 673)

The article focuses on an illuminated *bifolium* preserved in the collection of cuttings of the Correr Museum (Cl. II 673). The dimensions of the piece, its two miniatures and their iconography – The Crucifixion on the left and The Virgin and Saint Ursula with praying laymen on the right – indicate that this cutting originally belonged to a mariegola. The mariegola codices were produced for Venetian confraternities from the 13th century onward.

Objects of devotion throughout the Middle Ages, in the 19th century they attracted the interest of collectors for their historical value but also, when illuminated, for the beauty of their miniatures. This must have been the case of the *bifolium* Cl. II 673 which was probably excised from its original manuscript to obtain a sort of painted diptych. The two beautiful miniatures can be compared with the early works by Cristoforo Cortese, the leading late-gothic Venetian illuminator, whose workshop is responsible of the decoration of the main part of the mariegola codices of that period.

Chiara Ponchia is Assoc. Professor of Medieval Art History and the University of Padua.
chiara.ponchia@unipd.it

Margherita Zibordi

Miniature replicate: alcuni ritagli del Museo Correr di Venezia e le loro relazioni con il Graduale del Capitolo di Udine

Replicated Illuminations: Some Cuttings in the Museo Correr and Their Relationships with the Gradual of the Chapter of Udine

The purpose of this paper is to shed light on the provenance of fourteen cuttings preserved in the Museo Correr in Venice. All those illuminations come from a Gradual and sister miniatures can be found in the Biblioteca Civica of Padua, the Staatliche Graphische Sammlung in Munich and the Free Library of Philadelphia. From a stylistic point of view, in those cuttings it can be noticed a remarkable similarity both with the paintings by Vitale da Bologna and with the illuminations decorating an important set of liturgical manuscripts, the Gradual of the Chapter of Udine; those choir books have been decorated by artists linked to Vitale, who stayed in Udine, from 1348 to 1349, to fresco the apse and the Saint Nicholas chapel in the city cathedral. Furthermore, three of the initials in the Museo Correr seem to replicate the letters in the Gradual of the Chapter of Udine. Both the analysis of the style and the historical context suggest that the Gradual of the Chapter of Udine was decorated for the city cathedral by Bolognese illuminators gravitating towards Vitale's workshop; therefore, the cuttings preserved in the Museo Correr, given the several elements in common with those choir books, might have originally been part of a Gradual produced for a church around Udine, perhaps San Francesco, as in two cuttings in the Biblioteca Civica of Padua are depicted Franciscan friars. The uneven quality of the cuttings leads us to suppose that the decoration was begun by Vitale's workshop and has been completed by local illuminators, who took the Gradual of the Chapter of Udine as a model.

Margherita Zibordi is Assoc. Professor of Medieval Art History and the University of Verona.
margherita.zibordi@phd.unipd.it

Eleonora Mattia

La copia e la sua interpretazione creativa: Pietro Krohn e i suoi modelli da miniature al Designmuseum Danmark

Abstract

The Copy and Its Creative Interpretation: Pietro Krohn and His Illumination Models at the Designmuseum Danmark

In 1876, the Danish artist Pietro Krohn was commissioned to copy examples of calligraphy and miniatures from famous manuscripts in Italy to be used as models for the Academy of Fine Arts in Copenhagen. Behind this commission was the director of the Academy, the architect Ferdinand Meldahl, an important exponent of historicism in Denmark. The collection of 42 copies of initials created by Krohn were made after important manuscripts preserved in Perugia, Siena and Florence and cover a chronological period from the 10th to the 16th century. They were delivered to the Academy in 1878. Later they were preserved among the works of art in the Academy Library, but soon they were forgotten and eventually considered missing. Their recent discovery at the Designmuseum Danmark allows us to appreciate their quality and to understand their role in the artistic career of Krohn, who became the museum's first director. The miniatures inspired Pietro Krohn in the design of the decorations of the "Heron Service" created between 1885 and 1887 when he was Artistic Director of the Bing og Grøndahl porcelain factory. The practice of copying and the selection of excellent ornamental examples from the past becomes the basis for Krohn's new and independent design language.

Eleonora Mattia is an independent researcher who collaborates with the Kongelige Bibliotek of Copenhagen.

eleonoramattia@yahoo.it

Francesca Manzari and Milva Tolentinati

Un misterioso caso di collezionismo ad Ancona: i ritagli miniati della Biblioteca della Soprintendenza Archeologica delle Marche

Abstract

A Mysterious Example of Collecting in Ancona: The Illuminated Cuttings at the Biblioteca della Soprintendenza Archeologica delle Marche

This essay introduces a hitherto unknown collection of fragments, now stored in the Biblioteca - Sezione Archeologica della Soprintendenza Archeologia, Belle Arti e Paesaggio delle Marche at Ancona. The forty-six cuttings, and one fragmentary leaf, were discovered by Milva Tolentinati, who discusses them, reconstructing their history, as far as possible, as they are mentioned as early as 1884. The cuttings can be organised in three main groups, coming from an early 14th century Gradual and from two Antiphonaries – one contemporary to the Gradual, the other, illuminated by two different workshops, dating from a few decades earlier, between the end of the 13th and the beginning of the 14th century. Francesca Manzari, co-author of the essay, has discovered six further cuttings coming from the same manuscripts, once certainly part of the collection of fragments in Ancona, and now disseminated in collections around the world. These are discussed in the second part of the article.

Francesca Manzari is Professor of Medieval Art History at Sapienza University of Rome.

francesca.manzari@uniroma1.it

Milva Tolentinati is a graduate student at Sapienza University of Rome.

m.tolentinati@libero.it

Fabrizio Crivello

Riusi, riprese e citazioni della miniatura carolingia tra XII e XIX secolo

Abstract

Reuses, Revivals and Influences of Carolingian Illumination between the 12^t and 19th Centuries

The fortune of Carolingian illumination is marked by episodes of reuse, revival and influence. These phenomena, which initially concerned the decoration of liturgical manuscripts, occurred in a climate of humanistic studies prompted by the interest in the illustration of classical texts handed down through 9th-century manuscripts. Drawings and engravings from Carolingian illuminations in turns informed the learned, antiquarian research of the 17th and 18th centuries, up to the 19th-century publications that laid the foundations for modern-day art-historical investigation. The forms and contexts of reuse and revival of Carolingian illumination from Romanesque to the 19th century will be discussed through a series of examples.

Fabrizio Crivello is Professor of Medieval Art History at the University of Turin.

fabrizio.crivello@unito.it

Francesca Soffientino

Federico II nel Codice Speciale di Palermo e nel trattato di falconeria Viennese

Abstract

Frederick II in the Palermo Speciale Codex and in the Falconry Treaty in Vienna

The present contribution deals with the persisting influence that the image of Frederick II Hohenstaufen (1194-1250) exerts in the miniature painting of 15th and 16th century. Two manuscripts, executed in different historical and cultural backgrounds, testify that the idea of power and prestige associated to his character and therefore to his figurative representations were still inspiring modern clients. The Speciale Codex in Palermo, commissioned by the praetor of the Sicilian city Pietro Speciale in 1469-1470, is a luxury parchment manuscript that uses the main features of Suevian royal imagery to praise the Aragon dynasty, to which the praetor was strictly connected. The passive employment of these features shows the large incomprehension of the painters, unable to bring back the solemnity of the Medieval models. On the other hand, the second example of this revival can be considered a faithful copy of the well-known Vatican manuscript of the *De arte venandi cum avibus* (Città del Vaticano, Biblioteca Apostolica Vaticana, Pal. lat 1071, Southern Italy, 1258-1266). As the original found its way across the Alps and landed somehow in Austria, probably a noble client commanded a precise copy of it, that replicates in its littlest details only one image, the dedicatory scene. The codex, that also thanks to an analysis of the watermarks can be dated between 1588 and 1594, proofs that for the nobility the name of Frederick was still an authority in connection to falconry and exerted on these élites a powerful fascination.

Francesca Soffientino is a researcher at the Institut für Geschichtswissenschaft of the University of Bonn. francesca.soffientino@uni-bonn.de

Silvia Maddalo

Fortuna general ministra e duce. Suggestioni per un'interpretazione politica della Commedia dantesca

Fortuna general ministra e duce. Suggestions for a Political Interpretation of Dante's Commedia

The paper deals about an image illuminated on f. 15r of the Madrid, Biblioteca Nacional, ms. 10057 which offers a version *primoquattrocentesca* of the Dante Alighieri's Commedia. The illustrative project of the manuscript consists of a rich series of watercolour drawings made on the margins with an original narrative. Thanks to the name of the probable client it is possible to relate the manuscript to the Southern region of Italy, in the early 15th century. The miniature with the Wheel of Fortune (f. 15r), analysed here, follows the iconographic canon offered from the rich tradition of the Comedy text, but with an addition in the margin of the picture: a note, which remarks providential value of Fortune, serves to connect the manuscript not only with the Commentary on the Comedy written by Giovanni da Serravalle, a Franciscan theologian, during the Costance Council (1414-1418) but also with the ideological and political climate in which the council was being organized by Sigismund of Luxembourg.

Silvia Maddalo is Professor of Medieval Art History at the University of Tuscia, Viterbo.

maddalo@unitus.it

Andrea Improta

Iniziali a intreccio in alcuni corali miniati nel Seicento a Napoli

Abstract

Geometric Initials in Some Neapolitan Choir-Books of the 17th Century

During the late 17th century we can find in Neapolitan choir books a specific type of initials based on regular geometric patterns, sometimes enriched with flowers and putti, according to a late Baroque sensibility. This kind of decoration characterises several liturgical manuscripts of different Neapolitan religious orders and secular churches (Carmine Maggiore, San Domenico Maggiore, Santa Maria La Nova, Pozzuoli cathedral), but similar initials can be found in other choir-books of several geographical areas between the 16th and 17th centuries. It is argued that this type of initials could derive from essays on calligraphy of the 16th century, such as the treatises of Ferdinando Ruano and Giovanni Francesco Cresci. The letters of these books may have stimulated the development of this decoration also in liturgical manuscripts of the late modern age.

Andrea Improta is Professor of Medieval Art History at the University of Campania Luigi Vanvitelli. andrea.improta@univaq.it

Lucinia Speciale

Il Medioevo reinventato di Fabio Vecchioni (1597-1673) A proposito del perduto rotolo dell'Exultet di San Giovanni delle Dame Monache a Capua

Abstract

The Middle Ages Forgeries of Fabio Vecchioni (1597-1673): About the Lost Exultet Roll of San Giovanni delle Dame Monache in Capua

The study proposes a new analysis of the four copies from the *Exultet* rolls distributed within the surviving volumes of the *Discorsi Historici* by Fabio Vecchioni (Capua 1597-1673). Three of these drawings are certainly derived from a recognisable medieval model: The *Exultet* currently preserved in the treasure of the Cathedral of Capua and the *Exultet* Vat. lat. 9820. The fourth, which Vecchioni declares present in the archives of the ancient monastery of San Giovanni delle Monache di Capua, is a clever forgery.

Lucinia Speciale is Assoc. Professor of Medieval Art History at the University of Salento.
lucinia.speciale@unisalento.it

Paola Guerrini

L'eredità dei Tarocchi nell'uso e riuso delle immagini di un codice del XVII secolo: Vitt. Em. 307 della Biblioteca Nazionale Centrale di Roma

Abstract

Tarot's Inheritance in the Use and Reuse of Images of a 17th-Century Codex: Vitt. Em. 307 in the Biblioteca Nazionale Centrale of Rome

The esoteric tradition of Tarot gives an interesting contribution about the contact between the *Vaticinia* and the codex Vitt. Em. 307 in the Biblioteca Nazionale Centrale of Rome. This manuscript proves better than others the persistence of prophetic iconography of the late ancient world, from early Middle Age, and during the whole Middle Age, until the 17th century. In the library's catalogue the prophecies in the codex are ascribed to Nostradamus as written on f. 1r even if it seems like a following interpolation. The attribution to Joachim of Flore is fixed in the dedication to cardinal Barberini (f. 83r), dated September 6, 1629 and composed by one Cinus Beroaldus in the Cistercian library of Corazzo, and in the reference to another ancient codex illustrated by "Anito Efesio prince of painters", which would have executed the copy in 1343 (f. 82r) on the order of the Cistercian monk Thomas Gruidius of Saint John. The manuscript collects one hundred prophetic texts. Thirty images of the *Vaticinia de summis pontificibus* and others illustrations of Telesphorus of Cosenza's *Libellus* and *Vaticinia* of ms. Angelicano 1146 and ms. Chigiano A V 152, are followed by several images of popes with animals, others persons and symbolic elements, some of these coming from the esoteric tradition of Tarots: every scene is painted with watercolour ink without texts. The illustrations of the codex, in spite of their archaism, give a deep impression with theirs bright colors and the lack of text shows that they lost the original polemic function and changed into complex images offered to the bibliophiles' curiosity. They prove, maybe, that this iconographic subject had a surprising effect in the 17th century too.

Paola Guerrini is an Art Historian and Manager of Cataloguing at the Centro Regionale di Documentazione dei beni culturali (CRD) della Regione Lazio. guerpa@katamail.com

Emilia Anna Talamo

Revival e riuso nella miniatura dell'Ottocento: Ettore Sampaolo

Abstract

Revival and Reuse in 19th-Century Illuminations: Ettore Sampaolo

This article examines an unpublished miniature signed by the painter Ettore Sampaolo and dated June 2, 1882. The parchment is inserted in an album commissioned by the citizens of Sansepolcro and kept in the Museo Centrale del Risorgimento in Rome. The album is dedicated to Giuseppe Garibaldi on the first anniversary of his death (1883). The image shows seven medallions with famous men of Sansepolcro: Piero della Francesca in the center and around him, from above, the painter Santi di Tito, the mathematician Luca Pacioli, Giovanni dalle Bande Nere's lieutenant Giovanni Turini, the military engineer and cartographer Giovan Francesco Cantagallina, the painter and engraver Cherubino Alberti and finally the brave captain Carlo Graziani. The figures are surrounded by a rich grotesque decoration. The choice to portray famous men is part of a very widespread illustrative taste in the Italian peninsula in the second half of the 19th century, but the iconographies adopted by Sampaolo reveal themselves, as in the case of Luca Pacioli, to be very peculiar. In the municipal deposits of Sansepolcro six round paintings are preserved of which five reproduce the same figures and the same iconographies of the parchment; therefore, the problem of the attribution to Sampaolo himself and of the chronological relationship between the two works arises.

Emilia Anna Talamo is professor of Art History at the University of Calabria. etemiliatalamo@gmail.com

Gianfranco Malafarina

Sognando il Medioevo. Medievalismo e citazionismo nel Clothilde Missal di Baltimora, The Walters Art Museum, W.934

Abstract

Dreaming the Middle Ages. Mediaevalism and Quotationism in the Clothilde Missal, Baltimore, The Walters Art Museum, Ms. W.934

This essay is devoted to the Clothilde Missal, a small format modern illuminated manuscript purchased in 2016 by The Walters Art Museum, Baltimore (Ms. W.934), with funds provided by the W. Alton Jones Foundation Acquisition Fund. As described in a colophon accompanying her charming self-portrait on the final page, the Missal was written and illustrated in 1906 in Molsheim by Clothilde Coulaux, an accomplished female scribe and illuminator from Alsace, inspired by works of 15th and 16th century painters such as Albrecht Dürer, Urs Graf, and Hans Holbein. All the pages are illuminated with a rich variety of imagery, mixing serious devotion-al images, scenes of everyday life, music, feasting, warfare, charming lords and ladies, and fairy-tale castles and villages, based on her first-hand knowledge of medieval buildings and towns in Alsace. Other images are more

sobering, such as those of Habsburg eagles and Joan of Arc, and taken together with her choice to write in French while under German rule, they suggest an effort to de-fine her national identity against overwhelming foreign influences.

Gianfranco Malafarina is a noted art historian, and has written widely on Italian art.
lektor@iol.it

Giulia Orofino

Rabano Mauro e Mimmo Paladino. Nachleben di un codice illustrato medieval

Abstract

Rabano Mauro and Mimmo Paladino. The Nachleben of an Illuminated Medieval Codex

The illuminations of the Casin. 132 codex – Rabanus Maurus, *De rerum naturis* – which was transcribed at Montecassino during the Abbacy of Theobald (1022-1035), served, in 2004, as the source of inspiration for a graphic artwork by Mimmo Paladino (a portfolio composed of 8 impressions, in a total edition of 75 copies divided into 3 series of 25). Mimmo Paladino can be included among the chief exponents of the Transavanguardia movement and of the Italian contemporary artistic culture. The artwork demonstrates the remarkable longevity of an outstanding cycle of medieval illustrations. In the impressions, the dialogue between text and image, and between medieval and contemporary times, is intensified to the point of their becoming merged with each other. In fact, Paladino superimposes his striking images upon serigraphic reproductions of the illuminated pages of the ancient manuscript, in an empathetic fusion. The artist is stimulated by his connection with both Lombard and Beneventan cultures (Paladino was born in Paduli in Central Italy in 1948), but above all by the hermeneutic complexity of the *De rerum naturis*, in which each realistic figure reveals, behind its outward appearance, a transcendental meaning and a moral lesson. With extraordinary technical proficiency – which combines etching, aquatints, Japanese paper collage, the use of carborundum, the application of copper and silver foils, and flocking with quartz dust and pure gold – Paladino physically intervenes on the pre-existing figurative images, adding his personal and highly evocative interpretation of the Carolingian repertoire. Above all, it is the quality and ambiguity of the forms which, stripped of their transitory materiality, become immutable mental archetypes, with the veil of literature torn away so as to tap into the realm of the spirit, thereby creating the “short circuit” that imbues the Paladinian images of the *De Universo* with a powerful expressive tension.

Giulia Orofino is Professor of Medieval Art History at the University of Cassino and Southern Lazio. She is the general editor of the Corpus of the illuminated manuscripts of the Archive of the Montecassino Abbey. g.orofino@unicas.it

Laura Quattrocchi Brancia

Due volumi riuniti di una Bibbia milanese del XII secolo: i mss. B 27 inf. e D 532 inf. della Biblioteca Ambrosiana

Abstract

A Re-joined Milanese Twelfth-Century Bible: Mss. B 27 inf. and D 532 inf. of the Biblioteca Ambrosiana

The aim of this paper is to study the production of the illuminated Bible Ambrosiana B 27 inf. Albeit some paleo- graphical and historic-artistic studies have been carried out to date, a thorough investigation on the number of artists and iconography of the biblical subjects for this Bible is still missing. Moreover, there is a possible identification of the second volume with ms. D 532 inf. of the Biblioteca Ambrosiana that, together with the ms. B 27 inf. and a lost one, could complete the entire text of this Bible, originally conceived in three tomes.

Laura Quattrocchi Brancia is a PhD Student in Church Cultural Heritage at the Pontifical Gregorian University. lauraquattrocchibrancia@gmail.com

Gianluca del Monaco

Investigating the Origins of the Illustration of the Decretum Gratiani: Saint-Omer, Bibliothèque de l'Agglomération du Pays de Saint-Omer, 454

Abstract

The first text of the *Corpus iuris canonici* according to the order given to the law of the Roman Catholic Church in the Paris edition of 1500 and in force until 1917, the *Decretum Gratiani* represented one of the most widely used university texts in Western Europe in the late medieval period. The work was likely composed in Bologna by the mid-12th century by an individual named Gratian. Shortly thereafter, the text began to be illustrated to give rise to an extraordinary set of illuminated manuscripts. This article examines one of the earliest illustrated copies of the *Decretum*, datable within the 12th century, which came from the Benedictine abbey of Saint-Bertin near Saint-Omer, in northern France, and is now preserved in the town library (Saint-Omer, Bibliothèque de l'Agglomération du Pays de Saint-Omer, 454). There are some brief catalog entries of the manuscript, compiled by Rudolf Weigand (1991), Joanna Fronska (2015), and Claudia Rabel (2015). Giovanna Murano (2015) has also collected the codex in Bologna on paleographic grounds. However, the series of historiated initials that decorate the manuscript and make it the most richly illustrated of the ancient copies of the *Decretum* has never been adequately analyzed from an iconographic and stylistic point of view.

Gianluca del Monaco is a Senior Researcher in Medieval Art History at the University of Bologna. gianluca.delmonaco2@unibo.it

Fabio Massaccesi

A Little-known Thirteenth-century French Bible in the University Library of Bologna

Abstract

This paper focuses on the study of a two-volume French bible preserved in the University Library of Bologna (ms. 297 I-II). The two volumes are part of the bequest of the Bolognese Lorenzo Prospero Lambertini, Pope Benedict XIV (1740-1758), who left part of his library to the city upon his death. The subject of a few fleeting mentions, the Bible can in fact be considered a valuable addition to studies of French illumination at the time of its heyday (Court Style) and to be dated around 1235-1240 or shortly thereafter. The study also intends not only to delve into stylistic aspects, in identifying at least two main masters, but also to consider some iconographic elements that also relate it to other known examples. The presence of an annotation in cursive *littera minuta* (f. 120v), in use in 14th-century Italy, also presupposes an early circulation of the exemplar, which opens up considerations about early exchange relations between Bologna and France.

Fabio Massaccesi is Assoc. Professor of Medieval Art History at the University of Bologna.

fabio.massaccesi3@unibo.it

Melissa Nieto

Salvum me fac deus. Une femme, un psautier-bréviaire: lecture iconographique d'un manuscrit bâlois du XIIIe siècle (Saint-Gall, Stiftsbibliothek, 402)

Abstract

The ms. 402 from the Library of the Abbey of St. Gallen, a psalter-breviary from the second quarter of the 13th century, presents multiple problems, especially because of its unique iconographic program. This article explores the latter through three main lines of inquiry: the complexity of the illuminator's visual culture, the adaptation of the iconographic program to the addressee, and the re-examination of the manuscript's patronage. In fact, to the extent that the content of a codex and its illustration depend on factors such as the experience of the illuminator, the accessibility of the models, the particular desires of the patron, and the identity of the addressee, it is appropriate to establish a reflection based on the protagonists of this interaction.

Melissa Nieto is Graduate Assistant of the Faculty of Arts at the University of Lausanne.

melissa.nieto@unil.ch

Teresa D'Urso

Mitologia, storia e letteratura nell'illustrazione libraria napoletana alla fine del regno di Giovanna I d'Angiò: il Maestro delle Genealogiae deorum Add. 57529 della British Library

Abstract

Mythology, History, and Literature in Neapolitan Book Illustration at the End of the Reign of Joanna I of Anjou: the Master of the Genealogiae deorum (British Library, Add. 57529)

This article focuses on the anonymous illustrator of the Add. 57529 in the British Library in London, which includes a genealogy of deities and an historical compilation. Mostly overlooked by art historians, this manuscript has rather been the subject of philological studies and is generally considered to be a larger redaction of the lost *Genealogiae deorum*, attributed to Paolo of Perugia in Boccaccio's *Zibaldone magliabechiano*. Based on stylistic comparisons, the author also ascribes the decorated pages of the *Divina Commedia* Mm. 2.3 (2) of the Cambridge University Library to the Master of the *Genealogiae deorum*. By analyzing the illustrations from the historical, iconographic, and stylistic points of view, and taking into account contemporary literary and artistic sources, this article establishes the Neapolitan origins of both manuscripts and sheds new light on their context, placing them at the end of the reign of Joanna I of Anjou, after Boccaccio's last stay in Naples (Autumn 1370-May 1371).

Teresa D'Urso is Assoc. Professor of Medieval Art History at the University of Campania
teresa.d'urso@unicampania.it

Patrizia Carmassi

Manoscritti italiani nel progetto di nuova catalogazione dei codici latini medievali della SUB-Göttingen. Precisazioni e scoperte

Abstract

Italian Manuscripts in the New Cataloguing Project of the Latin Medieval Codices at the SUB-Göttingen: Specifications and New Discoveries

Thanks to the project of new cataloguing of the Latin medieval manuscripts of the University Library of Göttingen, currently carried out at the Herzog August Bibliothek in Wolfenbüttel, it was possible to describe in detail some illuminated codices produced in the 15th century in Italy. The last catalogue was written at the end of the 19th century, when many codicological and art historical aspects could not be fully taken into account. In particular, this contribution analyses a manuscript of Svetonius, *Vitae caesarum*, written by Bartolomeo Sanvito around 1478, and illuminated by Gaspare da Padova. The production of this 'all'antica' manuscript can be connected with a group of codices which have been recently studied and attributed to the collaboration of the two artists. The analysis highlights the creative process of the illuminator and the techniques used in order to allude to the clients and later owners of the manuscripts. Further Italian manuscripts in Göttingen are worth noticing: one *Aristoteles latinus*, written in Florence for Matthias Corvinus, an illuminated Terence with historiated initials written probably in Lombardy, a Horace with initials decorated in central Italy, probably Florence, and a Vergil written between Rome and Bergamo between 1464-1471, in which some initials offer trompe-l'œil effects with gems and jewels, inspired by the production of Girolamo da Cremona. In sum, new observations and discoveries concerning origin and provenance of the manuscripts in Göttingen, emerged during the work of cataloguing until now help to reconsider the Italian manuscript treasures preserved in libraries abroad, their context of use and their ways of transmission throughout the centuries.

Patrizia Carmassi is staff member of the Manuscripts and Special Collections Research Projects at the Herzog August Bibliothek. carmassi@hab.de

Josefina Planas

Bajo el signo de Flandes: Libros de Horas iluminados en la Corona de Aragón

Abstract

This study addresses the analysis of Flemish influence in the Illuminated Books of Hours in the Crown of Aragon during the 15th century. These contacts, established with the figurative universe of the southern Netherlands, were manifested through the assimilation of different stylistic and iconographic proposals. And even by adopting the so-called Black Books of Hours, a type of manuscript attested in the documentation, of which only one copy related to the Crown of Aragon has survived. Another goal of this paper is to present some manuscripts or loose sheets that have remained virtually unpublished, whose representations are a clear testimony to the influence of Flanders in these southern European territories.

Josefina Planas is Professor of Medieval Art History at the University of Lleida.

josefina.planas@udl.cat

Laura Zabeo

L'ultimo Amadei a Lucca

Abstract

The Last Amadei in Lucca

The contribution investigates the last years of activity of Giuliano Amadei, a well-known papal illuminator and painter of the second half of the 15th century, who died in Lucca in 1496. By the end of the 19th century Enrico Ridolfi and Gaetano Milanesi had guessed that Vasari's attribution of the choir books of Lucca cathedral of San Martino to Bartolomeo della Gatta could have been mistaken with Amadei, as they were both Florentine Camaldolese monks. Afterwards the scholars no longer verified the authorship of the late set of antiphonaries, now kept in the Archivio Storico Diocesano of Lucca. The article demonstrates that Amadei was responsible for the decoration of four volumes (11, 13, 16, 17), but also for a second Lucchese liturgical set commissioned by the Lateran canons of San Frediano, to which the Innario F of the basilica and a cut out leaf at the Museo Nazionale del Bargello in Florence (inv. 2067C) belong.

Laura Zabeo is an Art Historian and PhD student at the University of Florence.

laurazabeo86@gmail.com

Alessandro Martoni

Aggiunte al corpus del Morgan Master: il foglio miniato dalla Commissione dogale di Antonio Bragadin a podestà di Brescia

Abstract

Additions to the Morgan Master's Corpus: The Illuminated Leaf from the Doge's Commission of Antonio Bragadin as podestà of Brescia

The article proposes the stylistic reconstruction of the corpus of the Morgan Master, an anonymous illuminator active as decorator of the Doge's commissions and documents in the central decades of the 16th century, who takes his name from a leaf detached from the Doge's Commission of Antonio di Andrea Bragadin as podestà of Brescia (1567), kept at the Pierpont Morgan Library in New York. The occasion for this reconstruction came from the discovery in a private collection of another illuminated page from the same manuscript, which can be linked to the Morgan fragment not only by way of style or the presence of the Bragadin's coat of arms in the leaf of the private collection, but also for the same entries referring to the movements of the two fragments, when these had not yet been separated, between the English collections of the book dealer and collector George Hibbert and of the famous banker and collector William Esdaile. Starting from the re-joining, an analysis of the stylistic evolution of the illuminator is proposed, resulting chronologically orderable thanks to the *ad annum* dating of the fragments and intact manuscripts of the commissions, both those already published and those unpublished, recovered from collections and libraries. Among the pieces being analysed: The Commission of Sebastiano Marcello as superintendent of Salò and Riviera del Garda (1565), Paris, Bibliothèque de l' Arsenal; the splendid Commission of Giovanni Soranzo as podestà of Bergamo (1567), kept at the Walters Art Museum of Baltimore; some Addison cuttings attributable to the Morgan Master pre-served in the British Library. The analysis of the codices and fragments aims to investigate the stylistic and formal aspects in relation to those related to the client and political context, in particular the strategies of exalting the public office embedded in the systems of self-representation of the lagoon aristocracy.

Alessandro Martoni, art historian. He is responsible for conservation of Art Collections at Giorgio Cini Foundation and teacher of art history at Università Internazionale dell'Arte in Venice. fondi.collezioni@cini.it

Il Messale Rosselli. Studi interdisciplinari

Franca Porticelli

Le fonti documentarie

Abstract

The Documentary Sources

The Rosselli Missal was first documented in the Biblioteca della Regia Università of Turin in the inventory of 1729. Before this date, the Missal is being mentioned, in 1659 and in 1713, in the two book inventories of the ducal library. It therefore became part of the university library collections between 1720 and 1723, at the time of its foundation. A 17th century handwritten note of ownership attests that the codex was previously in the Franciscan convent of Pinerolo. The Missal was likely to have arrived at the Ducal Library together with the convent library collections expropriated by Carlo Emanuele I of Savoy. It is safe to assume that the Missal, made in Avignon for Cardinal Francesco Nicolò Rosselli, came to Pinerolo through a friar who brought it back from a pilgrimage.

Franca Porticelli was librarian at the National University Library of Turin. franca.porticelli@beniculturali.it - franca.porticelli@gmail.com

Fabrizio Crivello
I primi studi e il facsimile

Abstract
The First Studies and the Facsimile

The Rosselli Missal, written and illuminated in Avignon before 1361 for cardinal Nicolò Rosselli (1314-1362), received early scholarly attention in 19th and 20th century philological and antiquarian studies. The fact that its patron was active in Aragona suggested that the manuscript was probably made in Catalonia. Following the *Mostra d'arte sacra* held in Turin in 1898, where a large number of illuminated manuscripts were exhibited, the *Società per la riproduzione dei manoscritti* was established within the *Accademia delle Scienze di Torino*. Under the aegis of the latter, a facsimile of the Missal, one of the first attempts of facsimile publication of a remarkable illuminated manuscript undertaken in Italy, was published in 1906.

Fabrizio Crivello is Professor of Medieval Art History at the University of Turin.
fabrizio.crivello@unito.it

Francesca Manzari
Avignone 1361: committenza e artisti nel Messale del cardinale Nicolò Rosselli

Abstract
Avignon 1361: Patronage and Artists in the Missal of Cardinal Nicolò Rosselli

The Rosselli Missal, one of the richest fully illustrated Missals of the mid-14th century, was produced for the Aragonese Cardinal Nicolò Rosselli, as indicated both in the colophon at the end of the manuscript, where the scribe Alamannus stated that the book was completed in 1361, and in a decorated note at the beginning of it. It was drawn in coloured inks by an artist whose pen-work may be recognized throughout the Missal. I propose to identify him with the pen-flourisher and illuminator Bernard de Toulouse. The vast illustrative programme, painted in tempera by a different workshop, led by the Master of the Rosselli Missal, is based on historiated initials introducing the masses. The Missal remained in Avignon after its patron's death, passing in the hands of the Cardinal Guillaume de Bragose and the Archbishop Pierre II de Cros, before 1383. Possibly in those years, a small group of illuminations in the first part of the manuscript was completed by a different artist, who can be identified with the illuminator Jean Bandini. The recently enlarged corpus of the two main illuminators, displaying their repeated partnership, has broadened our knowledge of book production in Avignon in the third quarter of the 14th century.

Francesca Manzari is Professor of Medieval Art History at Sapienza University of Rome.
francesca.manzari@uniroma1.it

Antonio Olivieri
Le scritture

Abstract
The Writings

The article is a first approach to the study of the writings present in the Rosselli Missal, on which, at the current state of research, an updated palaeographic study is lacking. With the exception of the examination of the liminal and secondary scriptures (*ex libris*, captions, references at the end of the booklet), the writing of the liturgical text is examined: a gothic book script in its most calligraphic form, the *littera textualis formata*, of the genre defined *textus quadratus* for the very refined diamond-shaped serif at the headline and baseline characterizes it together with other details. The writing of the codex is compared with those of two other contemporary liturgical codices from the same Avignon area, codices in which the same artist responsible for the secondary decoration of the Missal of Turin, Bernard de Toulouse, worked: ms. 28 of the Bibliothèque municipale of Avignon, an *Ordo epistolarum* written using the same *textus quadratus*, and ms. 133 from the same library, a missal for which another very refined gothic book script, the so called Italian *rotunda*, was used.

Antonio Olivieri is Professor of Paleography at the University of Turin.
antonio-olivieri@unito.it

Gionata Brusa
Ritratto di un committente: santi, testi e canti per un cardinal

Abstract
Saints, Texts, and Chants: The Portrait of a Patron, Cardinal Rosselli

The Rosselli Missal was copied in 1361 for the Cardinal Nicolò Rosselli, a Dominican of Spanish origin. What at first glance may seem one of the many "*secundum usum Romae curiae*" Missals widespread at the time however, at a deeper analysis reveals peculiarities to be correlated with the personal choices of the Cardinal, which reflect his ecclesiastical "*cursus*": the strong presence of Dominican saints, the devotion to saint Eulalia of Barcelona, and the strong interest in the Cardinal's liturgy.

Gionata Brusa is a collaborator at the Julius-Maximilians-Universität Würzburg, CASCC, Institut für Musikforschung. brusa.gionata@gmail.com

Luisa Gentile
Questioni araldiche

Abstract
Heraldic Problems

The Rosselli Missal and the *Thesaurus Rosarium philosophorum* provide two examples of successful and unsuccessful communication through heraldry, in the context of mediaeval books. Coats of arms can reveal the commission of a manuscript, or be a mark of ownership

(possibly effacing previous owners, even without a *damnatio*); they can express either political or social relationships (in Cardinal Rosselli's case with the king of Aragon and the college of cardinals), or personal religious devotion. In this instance, heraldry allowed the reconstruction of the entire sequence of owners and the Avignon history of the manuscript. In the Thesaurus, commissioned in a more modest context, several attempts at identifying the owner's shield failed because of the incompleteness and dispersion of the sources on mediaeval heraldry. Faced with the absence of written evidences, the identification of a coat of arms depends on the political and social importance of its owner.

Luisa Gentile teaches Heraldry and Sigillography at the Scuola di Archivistica, Paleografia e Diplomatica of the State Archive of Turin. luisagent@gmail.com

Elisa Calà, Angelo Agostino, Gaia Fenoglio, Sarah Fiddymont, and Maurizio Aceto
Alla ricerca dei materiali pittorici: le analisi non invasive

Abstract

Looking for Colourants: Non-invasive Analyses on the Rosselli Missal

The Rosselli Missal has been the object of an interdisciplinary study with non-invasive techniques (FORS, fluorimetry, XRF spectrometry, optical microscopy, eZooMS, IR photography) aiming at the identification of the colorants used for its decoration. The full set of colorants was identified, with a particular focus on the evidences of different hands at work and on the geographic provenance of the colorants themselves. The results highlighted the systematic use of precious pigments such as lapis lazuli, cinnabar, gold and silver, reinforcing the symbolic value of the manuscript. Less valuable but interesting dyes such as brasilwood and folium, used either pure or in a mixture with pigments in order to obtain a wide range of hues, were also identified. The palettes used by the various artists were considered with relation to the geographic area around Avignon, finding that many of the colorants were at easy disposal of the artists. Information concerning the preparation of the parchment and its animal source was also obtained: calf and goat were used to produce the parchment of the Missal by at least two different working techniques.

Maurizio Aceto is Professor of Analytic Chemistry at the University of West Piedmont.
maurizio.aceto@uniupo.it

Valerio Capra
Il restauro

Abstract

The Restoration

The restoration of the Rosselli Missal started from the study of the writing support, i.e. the parchment. By measuring the thickness of the pages, it was possible to establish the direction of the spinal column, not visible otherwise because of the high quality of manufacture. In collaboration with the University of York, through the analysis for the recognition of the species it was possible to determine the animal skins used. The photographic surveys were combined with RTI technique in order to obtain an interactive image highlighting the various reliefs of the pictorial layers and parchment invisible to the

naked eye. Finally, the restoration carried out was mainly aimed at providing the Missal with a new binding that would be more consistent with the manuscript's typology as well as more mechanically efficient.

Valerio Capra is senior restorer at the Laboratorio di restauro del libro of the Novalesa Abbey. valeriocapra@gmail.com

Giovanna Saroni

Qualche riflessione su due manoscritti dell'ambito di Jean de Toulouse

Abstract

Some Reflections on Two Manuscripts Related to Jean de Toulouse

The article examines two manuscripts relatively unknown to art historians, which entered the book collections of the House of Savoy in two different circumstances. The first contains three works on alchemy, among which there is the rare *Rosarius philosophorum*, one of the first medieval treatises which tries to describe in a systematic way the theory and practice of teaching alchemy. The second is a Book of Hours created in Bruges in the second quarter of the 15th century, which, at an unspecified moment in its history, received a folio with an Annunciation from an older Book of Hours. Both this folio and the manuscript on alchemy were produced in Avignon and can be attributed to the prolific workshop of Jean de Toulouse who was documented in Avignon at the times of Clement VII and Benedict XIII, and was the author, together with his numerous collaborators, of more than fifty-five manuscripts of different subjects and qualities, destined for a variety of customers. The article ends with some considerations and hypotheses concerning the arrival of the manuscripts in the Savoy collections.

Giovanna Saroni is Assoc. Professor of Medieval Art History at the University of Turin. giovanna.saroni@unito.it

*Questo volume è dedicato alla memoria
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Redazione
Gaia Elisabetta Unfer Verre

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