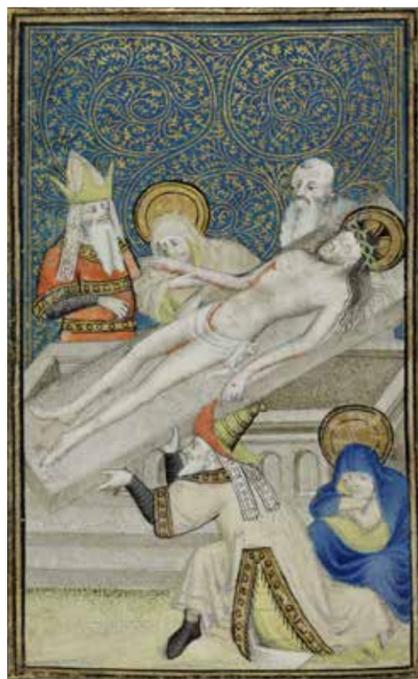
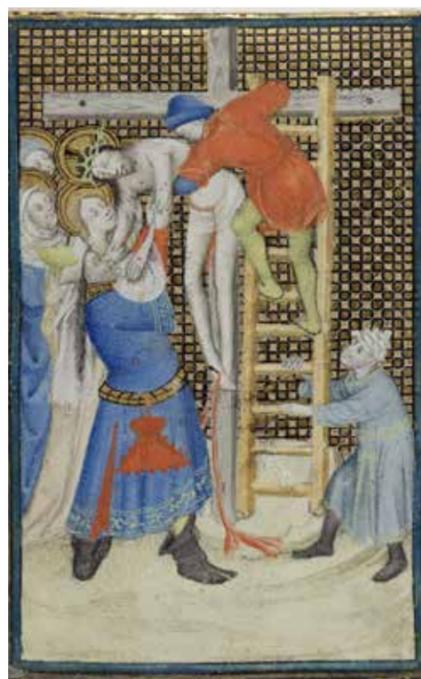
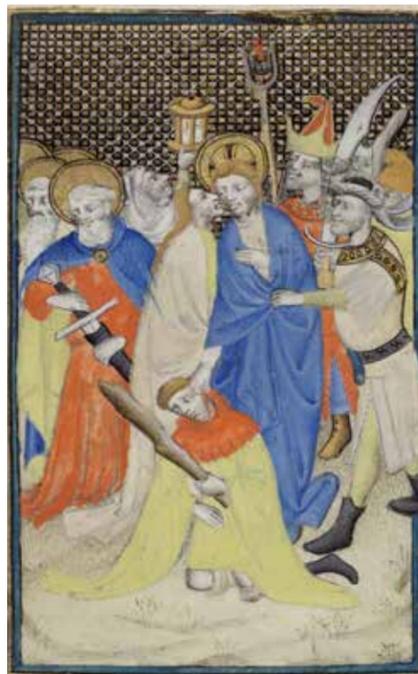


Beyond Words

Illuminated Manuscripts in Boston Collections

Edited by Jeffrey F. Hamburger, William P. Stoneman,
Anne-Marie Eze, Lisa Fagin Davis & Nancy Netzer

McMullen Museum of Art, Boston College



Hours of the Virgin and the Cross, the Annunciation to the Shepherds, Betrayal, Deposition, and Entombment were probably part of a single luxury manuscript written in two columns in French and Latin. All but one of the miniatures are pasted down. The Deposition has been pulled from its backing to reveal portions of a short, and as yet unidentified, French text that may be a variation on a common Latin prayer from the Hours of the Cross whose incipit is given as its rubric.¹

The miniatures are close in style to those attributed to the atelier of Jacquemart de Hesdin and especially close to the ps.-Jacquemart, a collaborator of Jacquemart active from the late 1380s to 1411.² The faces in the Passion images in particular have the characteristically long noses and heavy, almost swollen, eyes common to this artist, and employ vibrant colors, especially the violet, yellow, and acid green.

Peter Kidd's publication of a fifth illumination showing the Nativity, which now is in the collection of the Los Angeles County Museum of Art (MS 47.19.1), showed its back, which contains an unidentified prayer in French verse.³ He speculates that the original manuscript's closest analogies are with books of hours written in two columns for Jean, duc de Berry and his circle in the early fifteenth century. This is an attractive hypothesis, since Jacquemart and his close collaborators worked for that group.

Anne D. Hedeman

1 I would like to thank Peter Kidd for helping with the partial transcription (italicized text is rubric): [top line not visible] / g[]lamour. [Orison?] / *Domine ih[es]u [Christ]e fili dei vivi.* / O filz de dieu le vi[f?]/ amoureux ih[es]ucris. / [] eschoir tourmens [et] / [?]lem]ens et criz.&c The prayer might relate to Latin prayers with a French rubric, *oroisons de la Passion Nostre Seigneur Jhesu Crist*, that König suggests appear rarely, in two books belonging to Jean, duc de Berry (Paris, BnF, ms. lat. 18014, ff. 63v–66r and Paris, BnF, ms. nouv. acq. lat. 3093, ff. 155r–61r. See König 1992, 193, cited in a *Gallica* entry, <http://gallica.bnf.fr/ark:/12148/btv1b84496839>.

2 On Jacquemart and ps.-Jacquemart, see Meiss 1967, 1:135–93, 267–85, 321–23, 331–37, 342–34; Taburet-Delahaye 2004, cat. nos. 21, 41–45, 170, and 189; Avril, Reynaud, and Cordellier 2011, 157–59; Schilling 1944; and Swarzenski 1944.

3 Kidd 2015a. He transcribes the French prayer as follows: “Qui le filz dieu porterent. / Le tres doulz fruit de vie. Et les douces mamelles / Que le sauveur du mo[n]de. Alaita par amour. Ou / toute grace habonde. Am[en]. Pater n[oste]r. ut s[upra]. / Ave maria.”

77. Montage of cuttings from a missal of Clement VII

Jacopo del Giallo (illuminator)

Rome, Italy, c. 1530–34
Parchment, f. 1, overall montage 310 x 245 mm; central miniature 190 x 130 mm
Harvard University, Houghton Library, MS Typ 734

Pope Clement VII (r. 1523–34); before 1802, Luigi Celotti, Christie's, London, May 26, 1825, lot 75; John Rushout, his sale, May 21, 1928, lot 5; Quaritch, 1948 cat., no. 11; W. R. Jeudwine, London; bequest of Philip Hofer, 1984.



THIS FRAMED MONTAGE OF MINIATURES FROM A MISSAL OF Pope Clement VII was lot 75 in the famous 1825 sale of “Illuminated Miniature Paintings” cut from service books stolen from the Sistine Chapel during the French occupation of Rome in 1798 (see cat. nos. 78 and 221).¹ The landmark auction at Christie's in London was the first ever exclusive sale of illuminated miniatures and initials, and the catalyst for the collecting of “cuttings” from manuscripts in nineteenth-century England.² The consignor Abbé Luigi Celotti (1759–1843), a Venetian priest-turned-art dealer, has been branded a mercenary vandal.³ It has, however, recently been shown that his deplorable actions were motivated by a precocious scholarly interest in the art of illumination, which he advocated as on a par with drawing and monumental painting.⁴ Between 1802 and 1806, Celotti transformed the miniatures and borders of lavish liturgical manuscripts used to celebrate Mass in the Sistine Chapel during the papacies of Innocent VIII (r. 1484–92) to Innocent XI (r. 1676–89), into Renaissance and Baroque cabinet paintings comprised of sophisticated pictorial montages mounted in period frames.⁵ Celotti's collection was exhibited in a chronological display on the history of Italian illumination to the public in Venice and Milan from 1806 and 1810, respectively, making it the earliest recorded gallery of its kind.⁶ Forced by penury to sell his beloved collection, Celotti unsuccessfully offered it in 1812 to Milan's Brera Academy of Fine Arts to keep it from dispersal and on Italian soil. Still in financial difficulty in 1819, he reluctantly secured a license to export his pioneering but underappreciated cabinet of miniatures.

The montage's glorious central miniature of the Last Judgment beneath the Latin inscription meaning “Come, ye blessed of my Father” and “Depart from me, ye cursed, into everlasting fire” (Mt 25:34, 41) was the frontispiece of a missal for the Sunday before Advent belonging to Clement VII recorded as A.I.10 in inventories of the sacristy of the Sistine Chapel.⁷ The border with four scenes of Adam and Eve from Genesis, the Medici pope's name, arms supported by Prudence and Fortitude, and

“Candor Illaesus” personal device,⁸ probably come from another book of Clement VII. However, Celotti's juxtaposition cleverly paralleled the original sinners and the damned during the Second Coming of Christ. Sold as the work of a young Giulio Clovio with Raphaelesque angels, it has been most convincingly attributed to the Florentine artist Jacopo del Giallo (d. 1543) based on stylistic similarities with signed or documented miniatures executed in Rome and Venice in the 1530s–40s.⁹ He modeled his Last Judgment on the famous fresco of the same subject painted in 1499 by Fra' Bartolommeo in the cemetery of the Ospedale di S. Maria Nuova in the artist and pope's native Florence.¹⁰ This fresco influenced Michelangelo's painting of the same subject for the altar wall of the Sistine Chapel. Perhaps the writer Pietro Aretino (1492–1556), a mutual friend of the Buonarroti and del Giallo, who tried to influence the iconography of Michelangelo's masterpiece, advised him to study the masterful miniature in Clement VII's missal.¹¹

Anne-Marie Eze

1 For detailed discussions and illustrated reconstruction of the 1825 sale, see Eze 2010, 139–292, and De Laurentiis and Talamo 2010, 345–80.

2 Munby 1972, 65–67 and Hindman et al. 2001, 52–59.

3 Munby 1972, 65; Wieck 2006, 501n10; Hindman et al. 2001, 93–95.

4 Eze 2010, 310–19.

5 The montage does not retain its original gilded Celotti frame. It was apparently reframed after the Northwick sale at Sotheby's, London, May 21, 1928, lot 5, in the catalogue of which it was described as merely “on a sunk mount.” Surviving examples of Celotti frames are London, Ford Collection, RF12 and RF13; London, V&A, E.4577-1910 and E.4578-1910; New York, PLM, MS M.1134; and Zagreb, Hrvatski Restauratorski Zavod, Giulio Clovio (attributed to), *The Last Judgment*. Hindman et al. 2001, 57, fig. 23. De Laurentiis and Talamo 2010, 364, 372–74. The framed montage in Zagreb was hitherto unpublished in scholarly literature on the Celotti sale since it is not identifiable in the Christie's auction catalogues, and was most likely sold through a private transaction. It is particularly interesting since it encloses a miniature of the Last Judgment by Giulio Clovio, which is described in an inscription on the frame as “said to have been presented to Clement VII upon his accession to the Papal throne in 1523.” The illumination is related in composition to Clovio's miniature of the same subject in the famous Towneley Lectionary (New York, NYPL, MssCol 2557, f. 23v), but potentially predates by a quarter of a century or more. Eze 2016, 145–47, pl. 12.

6 For a history of the reception of illumination in France, England, and Italy, see Braesel 2009.

7 Levi D'Ancona 1962a, 6–14, pl. 7. Much of Levi D'Ancona's bewilderment of the inconsistencies between the border and the miniature stem from her mistaking the montage for an integral leaf. It is described in three inventories of the Sistine sacristy compiled in 1547, 1714, and 1728: Rome, Archivio di Stato, Camerale I, vol. 1557, fasc. B, f. 18r, 6: “Un Messal che serve ala sedia del Papa, de tutte le Messe dela Capella diviso in doi volume l'uno e l'altro, coperto de velluto cremesino; de Clem. VII, con due cocchi, è due fibie d'argento indorato per uno.” In the eighteenth century these volumes were inventoried as A.I.9 & A.I.10. Rome, Archivio di Stato, Camerale I, vol. 1560, fasc. 24, ff. 265r–302r and Camerale I, vol. 1560, fasc. 25, ff. 157r–79r: “A.I.10. Messa della Festività di tutti li Santi con le seguenti. Della Domenica prima dell'Avvento.” The inventories are transcribed in Talamo 1998, 213–22 and De Laurentiis and Talamo 2010, 315–28.

8 Perry 1977.

9 Levi D'Ancona 1962a, 6–14, pl. 7. For a recent summary of his attributed works, see Marcon 2004c. Szépe (2013, 30–31) has demonstrated that the artist died in 1543, a decade earlier than previously thought.

10 Levi D'Ancona 1962a, 8.

11 Aretino 1976, 110–11.

76. Leaves from a book of hours

Attrib. to atelier of Jacquemart de Hesdin (illuminator)

Paris, France, c. 1400
Parchment, 4 leaves, 102 x 58 mm (each)
Museum of Fine Arts, Boston, 43.212–15, Helen and Alice Colburn Fund
E. M. Ranshaw; sold, Sotheby's, London, February 9, 1943, lot 106, to Raphael Rosenberg; sold to Rosenberg and Stiebel, New York; 1943, sold to MFA.

THESE LEAVES ARE FOUR FROM A GROUP OF TWELVE SOLD from the collection of Miss E. M. Ranshaw in 1943. Excised from the