Beyond Words
Illuminated Manuscripts in Boston Collections

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

McMullen Museum of Art, Boston College
These leaves are four from a group of twelve sold to Rosenberg and Stiebel, New York; 1943, sold to MFA. E. M. Ranshaw; sold, Sotheby’s, London, February 9, 1943, lot 106, to Raphael Museum of Fine Arts, Boston, 43.212–15, Helen and Alice Colburn Fund.

Attrib. to atelier of Jacquemart

76. Leaves from a book of hours, atelier of Jacquemart de Hesdin (illuminator)

Anne D. Hodeman

1 I would like to thank Peter Kidd for helping with the partial transcription (italicized text is rubric): 

[...] / De morte hominum / In morte sua [...]

O l'oeil de la Raison [...]

2 On Jacques Premier's translation of the romance of Le Pèlerinage de la Sagesse, see Gallois 2008, 122–5. The prayer might relate to Latin prayers with a French rubric, e.g., from the Pèlerinage de la Sagesse, where the prayer for the soul of the king addressed in the manuscript is in French.


Schilling 1944, and Steiner 1993, ascribe the illuminated border as possible evidence of the school of Boccaccio. Steiner 1993, 307–8, see Turkish and Magyar initials and borders.

4 Kidd 2015a, 5–7. The prayer may be a variation on a common Latin prayer from the Hours of the Cross whose incipit is given as its rubric.

5 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. The faces in the Passion images in particular have the characteristic long noses and heavy, almost swollen, eyes common to this artist, and employ vibrant colors, especially the violet, yellow, and aix green.

6 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, has been branded a mercenary vandal. It has, however, recently been included in 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 1532.” The illumination is related in composition to Clovio’s miniature of the same subject in the famous Traversari Lettizoria (New York, NYPL, MapCol 2557, f. 2v), but potentially predates by a century or more. See 2016, 45–47, pl. 12.

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


9 The Last Judgment was hitherto unpublished in scholarly literature on the Celotti sale since it is not identified in his 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 1532.” The illumination is related in composition to Clovio’s miniature of the same subject in the famous Traversari Lettizoria (New York, NYPL, MapCol 2557, f. 2v), but potentially predates by a century or more. See 2016, 45–47, pl. 12.

10 Aretino 1976, 110–11. For a recent summary of his attributed works, see Braesel 2009.


14 Levi d’Ancona 1962a, 6–14, p. 7. For a recent summary of his attributed works, see Marcon 2006. Szépe (2013, 30–31) has demonstrated that the artist died in 1543, a decade earlier than previously thought.

15 Levi d’Ancona 1962a, 8.

16 Ancona 1976, 110–11.

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