

An illuminated manuscript page depicting a king and a devil. The king, on the right, has a long brown beard and wears a red pointed hat with a green band and a white and red striped tunic with a blue sash. He sits on a red throne with blue and white patterned cushions, holding a sword upright in his right hand and pointing with his left. The devil, on the left, is dark-skinned with horns and a red tongue, wearing a blue sash. The background is gold leaf, and the scene is framed by a blue border.

# French Illuminated Manuscripts

IN THE J. PAUL GETTY MUSEUM

Thomas Kren

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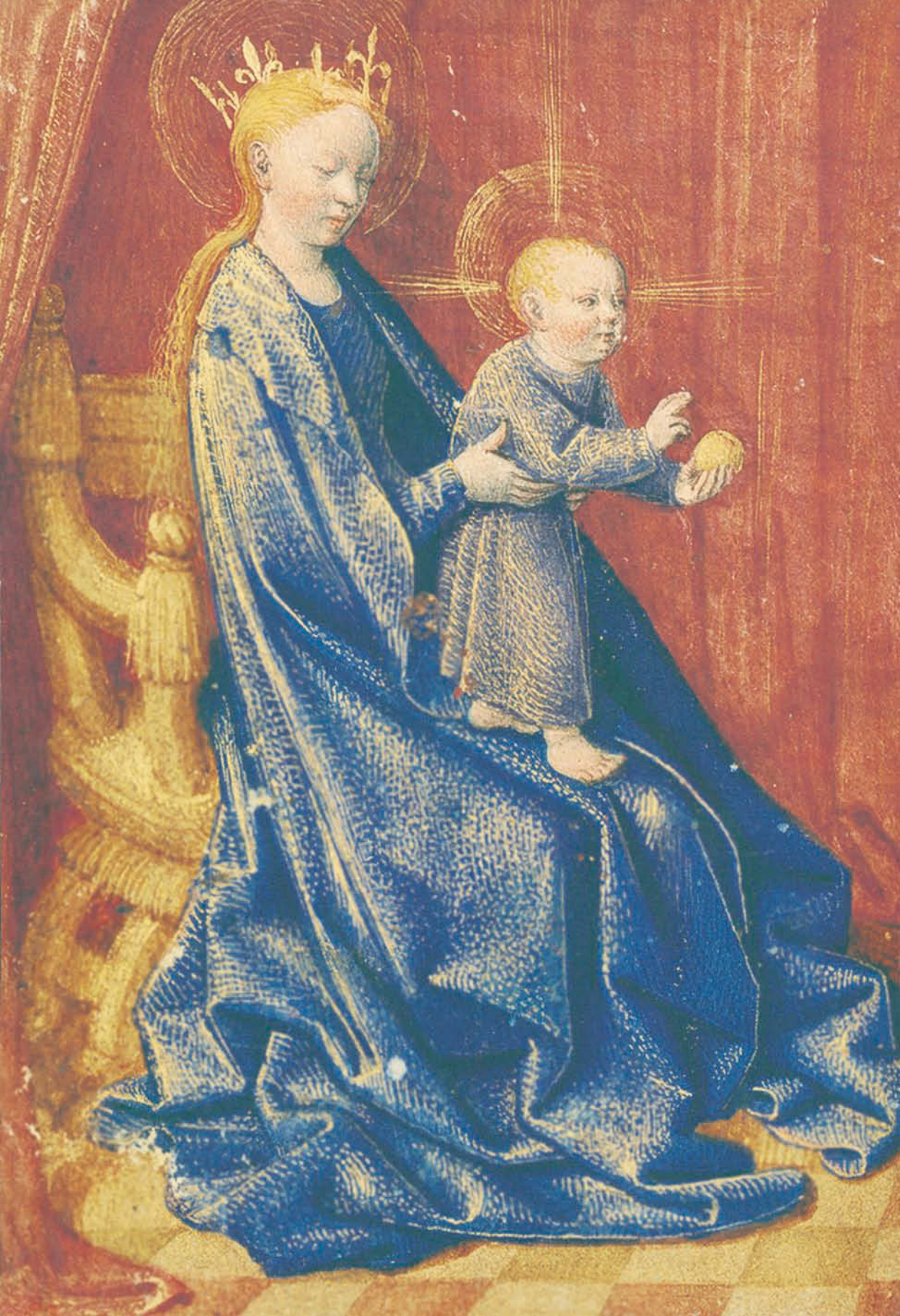
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THE J. PAUL GETTY MUSEUM  
LOS ANGELES





## FOREWORD

**T**his second volume in a series for the general reader about the J. Paul Getty Museum's extraordinary collection of illuminated manuscripts celebrates the achievement of French manuscript illumination in the Middle Ages. While the notion of French medieval art often brings to mind the great cathedrals with their monumental stained-glass windows, manuscript illumination was one of the most prized art forms of its time, as well as an enduring tradition in France. From a Carolingian Bible of the ninth century to a diminutive devotional book of the eighteenth century, the Getty Museum's collection opens up a world of paintings of exceptional quality that remains little known to museumgoers and other students of the period. Even in the fifteenth century, which saw the rise of the art of painting in oil on panel, manuscript illumination continued to enjoy a privileged position at the courts of France. Moreover, as so many French wall paintings and panel paintings of the period have been lost or badly damaged, manuscript illumination provides the best record of the astonishing accomplishment of French medieval painting. Due to the vagaries of time, we are often able to take the true measure of artists such as Jean Fouquet, Jean Bourdichon, the Boucicaut Master, Barthélemy d'Eyck, the Limbourg Brothers, and other great masters only through their work on the pages of manuscripts.

I am grateful to many people for realizing this project. Dr. Thomas Kren, Curator of Manuscripts at the Getty Museum since the establishment of the collection in 1983, compiled this volume and is responsible for the Department of Manuscripts' rich program of publications and exhibitions. The Museum's Imaging Services Department, in particular Rebecca Vera-Martinez, Chris Allen Foster, Michael Smith, and Stanley Smith, worked diligently to create the beautiful images in this volume. Patrick Pardo, Amita Molloy, Vickie Karten, Karen Schmidt, and Deenie Yudell of Getty Publications all played critical roles in bringing this volume to life.

Michael Brand

*Director*





## INTRODUCTION

**I**n the early fourteenth century, Dante Alighieri (1265–1321) paid tribute in the *Divine Comedy* to “the art in Paris they call illumination.” Residing in Florence, where the art of manuscript illumination also flourished at the time, the immortal poet, by his very mention of Parisian manuscript illumination, provided an indication of its fame. His notice, moreover, reflected a vital truth. Paris was then the capital of France, a locus of a wide-ranging artistic production, and the greatest center of manuscript illumination in all of Europe. Yet Dante’s comment documents only one epoch and a single place in a brilliant manuscript tradition that endured over a thousand years across France. From the reign of Charlemagne (r. 800–814) through Dante’s lifetime — a span of nearly six hundred years — innovative centers of manuscript illumination had sprung up in different parts of the vast geographic area that make up modern France; by this point, the hegemony of Paris as a center of illumination had already been established for several generations. Moreover, despite this achievement, some would argue that the best in French manuscript illumination was yet to come. The later fourteenth and the fifteenth centuries witnessed a nearly continuous cycle of innovation and the creation of a string of masterworks that are beloved throughout the world. The demand for luxurious manuscripts on the part of princely libraries contributed significantly to this development. While the manuscripts illuminated in the following centuries — into the eighteenth century — were less dazzling, they help to show that manuscript illumination occupied a significant place in the arts of France for nearly a millennium.

This volume offers an overview of this history from the vantage point of a single collection that only was formed in the past two generations. The J. Paul Getty Museum began acquiring illuminated manuscripts in 1983 with the purchase of the distinguished holdings of European illuminated manuscripts of Peter and Irene



Ludwig of Aachen, Germany. Their collection, established over the previous quarter century, included illuminated manuscripts from the ninth to the twentieth centuries that are representative of most areas of Europe. It has provided a strong foundation that has been steadily enlarged. The Getty Museum's aim is to illustrate as many of the significant aspects of the history of manuscript illumination as possible: the most original and creative epochs, important centers, great artists, and popular texts. While the collection presented in this volume devoted to the Getty's French manuscripts does not tell the story exhaustively, it endeavors to introduce the reader to some of the splendid achievements of the French tradition. Manuscript illumination was one of the most important artistic media in medieval France. It shows that long before the emergence of the better-known and -appreciated tradition of French painting — from Poussin to Cézanne — a much-older and comparably rich and beloved tradition of painting existed in France in the form of painting in books.

While the earliest illumination in the Getty's French manuscripts collection — a group of decorated initials on leaves from a large one-volume Bible — is relatively modest, it reflects a new tradition, which is a foundation for much that follows (p. 1). Carolingian art emerged in the late eighth century under the emperor Charlemagne and continued through the ninth century. At its core was a program, based in the court and fostered by the emperor himself, for the renewal of learning and culture throughout the realm, which, by the time of his death, extended over much of modern-day France and Germany. Books were the tools most fundamental to its success. The Carolingian cultural revival not only resulted in a tremendous expansion of learning but also in an elevation of the standards of book production, through the reform of script, in design and layout, and in editing. It resulted, for example, in the production of large single-volume Bibles of the type produced at Tours and represented by the aforementioned leaves in the Getty's collection. Alcuin, the abbot of Saint Martin's at Tours from 794 to 804, edited a new edition of the Bible at the emperor's behest. The stately layout of the page in the Getty example reflects the clarity in design promoted under Charlemagne. As witnessed by the crisp Carolingian minuscule, the emperor also wanted a uniform and easily legible script in the books produced throughout his domains. Thereafter, Tours became a major center for Bible production. In reviving learning and promoting the dissemination of knowledge throughout the realm, the emperor and his advisers

looked for inspiration to the art and calligraphy of late antiquity. In the decorated “P” such inspiration is evident in the lively sprouting of stylized acanthus leaves — a signature motif of ancient art — from several corners of the initial.

A feature of French art from the Middle Ages up to the modern era is its international character. From Nivardus, the illuminator of a magnificent, if incompletely preserved, sacramentary (pp. 2–4), to Picasso, talented foreign artists have traveled to France to carry out important commissions and/or establish careers. Nivardus was from Lombardy in northern Italy and was familiar with the elaborate interlace initials of his region in the Ottonian style (named for the three German Saxon emperors called Otto between 962 and 1024). Strong circumstantial evidence suggests that the sacramentary, a service book for the mass, belonged to a group of books produced for the French king Robert the Pious (r. 996–1031).

This moment represents the dawn of the Romanesque style in French book painting, evidenced by the tension between living things (human or animal) and their surroundings, the latter often treated abstractly in the sacramentary. For example, the body of Christ is contained within the rigid boundaries of the cross, which also serves as the initial “T” of the opening words of the canon of the mass (or celebration of the Eucharist), “Te igitur” (p. 4). The level of abstraction in the treatment of the setting is also evident in a full-page inhabited initial “d” from the same manuscript (pp. 2–3). (Inhabited initials are decorated letters enlivened with human and anthropomorphic figures.) There the stem of the letter (in lowercase) culminates in a profusion of leafy vines of gold and silver. The figures clambering up the vines and the ball of densely interlaced knots that make up the bulb of the “d” show the flights of fancy and the vitality of the emerging Romanesque style. Theologians justified the transformation of simple initials of the text into elaborate paintings in gold and silver as a suitable glorification of the divine word of God. The monastery of Fleury-sur-Loire, where the manuscript was illuminated, was an important center of intellectual and cultural activity in the second half of the tenth century, otherwise a period of artistic decline in France; thus it is not surprising that the seeds of a new artistic epoch would be planted there.

Manic energy is one characteristic of the inhabited initial of the French Romanesque, and a delightful one at that. The “H” in the *Decretum* by Gratian





(act. ca. 1130–40), a book of church law, ca. 1170–80, is a relatively late example of the Romanesque initial. Swirling vines fill both openings of the initial (pp. 8–9). They entwine a cloaked traveler above and a centaur below, who takes aim with his bow at a griffin with a human head. For the medieval reader, as today, such inventiveness, mixing vegetation with animal and human components, often in startling juxtapositions and poses, enlivened the reading of dry texts. The *Decretum* may have been illuminated in Paris, during a period when the city had begun to grow significantly in size and stature.

Gothic painting witnessed in its very first decades, around 1200, a new response to the depiction of the human figure. Artists abandoned the rigid geometry that often circumscribed figures and confined their movements during the Romanesque. This meant depicting loose-fitting drapery that not only revealed the body beneath but also suggested greater freedom of movement. The figure of King David playing the bells in a psalter for the liturgical use of Noyon (opposite page and p. 13) was probably made in that region — located northeast of Paris — ca. 1205–10. The muscular gestures of music making engage his entire body. Apparent are the contours of the king's weighty torso underneath the robe. Sometimes this new aesthetic incorporates observation of the human figure in its natural environment, such as the extraordinary image of David, kneeling in prayer in the face of adversity (p. 14). His spiritual crisis is expressed poetically by the strong gust of wind that blows in his face, lifting up his robe and his cloak. All of these features announce a new attention to the observation of nature accompanied by a desire to heighten the physical (and three-dimensional) presence of figures in art. This luxurious psalter, made for a powerful lay patron in the circle of King Philip II Augustus (r. 1180–1223) of France, is one of the most original and accomplished examples of early Gothic illumination (see also p. 12). Its naturalism anticipates important developments in sculpture and stained glass of this time, while its monumentality may reflect the experience of a painter accustomed to working in a much-larger format, such as in wall painting or stained glass. The book's decoration belongs to a momentous flowering of the arts in Paris and the Île-de-France.

During the Middle Ages, important centers of illumination emerged across France, and manuscript production flourished. However, Philip Augustus's gradual

transformation of Paris into his administrative capital, coupled with the establishment of the university there in the thirteenth century, laid the foundation for Paris to triumph as an artistic center. It assumed a preeminent role in French Gothic book production and consequently in the art of illumination that endured for four centuries. By the death of King Louis IX (known as Saint Louis) in 1270, Paris was the greatest center of manuscript illumination in Europe.

Perhaps also painted by an artist who worked on a grander scale is a detached leaf from the Morgan Picture Bible, one of the greatest of all medieval manuscripts (pp. 16–18). Scholars disagree on whether the book was created in Paris or northern France (or even Flanders); some feel it may have been made for Saint Louis (r. 1226–70). Here the observation of nature reaches an apogee, not only in the range and quality of figural movement but also in the accumulation of telling narrative detail and in psychological expressiveness. The artists of the Bible were epic storytellers, and the witty scene of Absalom with his father's concubines on one side of the leaf and his tragic death as he gets caught in a tree and pulled from his horse on the other illustrate its range. (This Bible, when finished, had no text, reflecting the striving to relate its complex narratives entirely visually. Later owners added its various sets of captions.) The Morgan Picture Bible is one manifestation of the brilliance of French art across media by the mid-thirteenth century, from manuscript illumination to stained glass, from sculpture to architecture.

The emergence of Paris as the French capital resulted in the concentration there of a vital audience for luxury books: the king and the members of the royal family, courtiers, court functionaries, and the elite of the church. The new Gothic style of architecture had flourished throughout the second half of the twelfth century through a wealth of building in Paris and the Île-de-France, and in the thirteenth century in Paris this building boom continued: at Notre-Dame, whose Gothic facade was completed around 1200; at Saint-Denis; and at the Sainte Chapelle. These monuments in turn fostered the need for elaborate programs of stained glass, sculpture, and precious liturgical objects. Thus Parisian manuscript illumination vied for prominence within a burgeoning — indeed transformative — artistic culture that was widespread in France but centered in Paris. It was the moment that put Paris on the map as a center of art and marked the establishment of a level of creativity



that — despite the city's political ups and downs over the centuries — has endured into the modern era.

The preponderance of books produced in thirteenth-century Paris were Bibles and liturgical and devotional books. The psalter, as witnessed above, had emerged by the early thirteenth century as a favored vehicle for lay devotion, giving rise to books of unsurpassed luxury, embellished with backgrounds of gold leaf and other expensive colors. A prime example of the illuminated Parisian devotional manuscript, richly illuminated from front to back, is the Wenceslaus Psalter (pp. 19–22). The text of this psalter, the full collection of 150 psalms arranged for devotional use, is preceded by a cycle of twenty full-page paintings and a full-page historiated initial. As evidenced by the Morgan Picture Bible (pp. 16–18), a fundamental role of religious art in the Middle Ages was one of storytelling. In the Wenceslaus Psalter the division of each full-page illumination into eight entirely separate scenes facilitates exceptionally elaborate narrative cycles. They include 112 scenes from Genesis, from the Creation of the World to the story of Joseph; and twenty-four scenes from the Gospels, from the Annunciation of the birth of Christ to his Crucifixion and Resurrection. This concentration of incident within the vertical format of the page echoes the elaborate organization and tall proportions of contemporaneous stained-glass windows, which also combined numerous biblical stories, vignettes, and individual figures in roundels (circles), diamonds, and lozenges in a mosaic-like fashion.

Even as Paris rose to preeminence in the thirteenth century, manuscript illumination had flourished — and continued to do so — in other locations, notably in the prosperous region of northern France. While that region often took its artistic cues from Paris during the Gothic era, such as the highly burnished gold backgrounds of miniatures, it continued to provide new ideas along with fresh artistic blood to the capital, too. Indeed some scholars believe that, if the Morgan Picture Bible was actually produced in Paris, then its painter had moved there after learning his trade in northern France.

Probably made at Lille, in the far north of France near the modern border with Belgium, around 1270, the Getty's three volumes of a lectern Bible (pp. 26–30) likely represent half of the original set. They were intended for a Cistercian monastery at Marquette and are one of the last examples of a type of massive French Bible that

had enjoyed popularity for centuries. The book facilitated communal reading by the monks throughout the day, notably at mealtime. (During the thirteenth century, these would be supplanted in popularity by the small, portable, so-called pocket Bibles written in tiny script for students, scholars, and preachers but often still illuminated.) At the beginning of Genesis, the first book of the Old Testament, the tall slender initial “I” (pp. 26–27) contains seven scenes of the Creation of the World directly illustrating the text, but also an eighth, showing the Crucifixion of Christ. In medieval Christian theology, the meaning of Old Testament events, such as the Creation of the World, was revealed in the Gospels of the New Testament, where the story of the Crucifixion is related.

Artists from northeastern France gave particular impetus to a new fashion for marginal illuminations between 1250 and 1350. Called marginalia, illuminations in the margins sometimes complement the texts explicitly and other times represent an event that could be unrelated, a secular scene in a religious book, for example, or imagery that is simply playful, as on pages 42–43. A brilliant, characteristically charming example is a psalter from northeastern France (pp. 31–34) that also belongs to a rare type of psalter in which all 150 psalms receive narrative illumination. The illustration of Psalm 44 shows King David (considered to be the author of the psalms) playing the harp in the initial “E” (p. 31). But this is quite a small scene, and the eye is drawn readily to the charming vignette in the lower margin where an elegant queen and her finely dressed ladies-in-waiting sing from their prayer books. Meanwhile, in the upper margin, a band of angel musicians accompanies David. The rhythmic sway of the ladies’ elegant postures mirrors those of the musicians above, so that the two groups, one celestial and one earthly, complement each other along with the musical theme of the initial.

Another superb example of marginalia that relates to the main illumination on the page belongs to an early-fourteenth-century book of hours that was probably also made in northeastern France (pp. 38–39). It is a scene of a hunt with a peasant blowing a horn and dogs pursuing a stag in the lower margin beneath the beautiful initial showing Judas’s betrayal of Christ in the Garden of Gethsemane. The stag was often used as a symbol of Christ, and its pursuit would have called to mind the soldiers’ pursuit of Christ in the initial. During the fourteenth century, the book of

hours, a collection of private devotions organized around the hours of the church day set aside for prayer (called the “canonical” hours), began to replace the psalter as the preeminent vehicle for lay devotion. The church’s desire to greatly expand the participation of the congregation in daily private prayer and meditation fed the popularity of books of hours, and the demand for richly illuminated ones grew steadily among aristocratic French patrons. By the end of the fourteenth century, the book of hours was the text that consistently received the most elaborate — and usually also the most original — illumination.

Until now, little has been said about secular texts. This reflects in part a historical reality. Until the fourteenth century, luxury copies of liturgical, devotional, and other texts related to the Christian church were produced in much-greater numbers. During the twelfth and thirteenth centuries, the bestiary was popular, especially in France and England. A bestiary is a collection of tales of a broad range of animals (some thought then to correspond with real beasts that we no longer recognize today), whose particular qualities the text interprets through the prism of God’s divine plan (p. 35). Not surprisingly, like so many other medieval texts that we judge today as largely secular, the bestiary still strongly reflected Christian beliefs. Accompanying the bestiary in this volume is a text called “The Wonders of the World,” which purports to describe exotic peoples from the far corners of the earth, such as the curious beings on the island of Meroe that appear to be half-human and half-animal (p. 36). It reminds us that the systematic study of the natural world in the modern, scientific sense was yet to come. The volume was illuminated probably in northwestern France ca. 1277.

King Charles V of France (r. 1364–80), a patron of learning, commissioned new texts and new translations as well as beautifully illuminated copies of his books. By the time of his death, his library numbered more than 1,150 manuscripts, a remarkable sum, including works inherited and acquired by other means. It served as an important model for the princely libraries that would become such a feature of the Renaissance. The original owner of the Getty’s two-volume *Historical Bible* from the era of Charles V is not known, but it is pertinent in this context because it represents a genre of text he favored and its distinctive style of illumination was also popular at court (pp. 45–46). The *Historical Bible* (*Bible historique*) was a translation

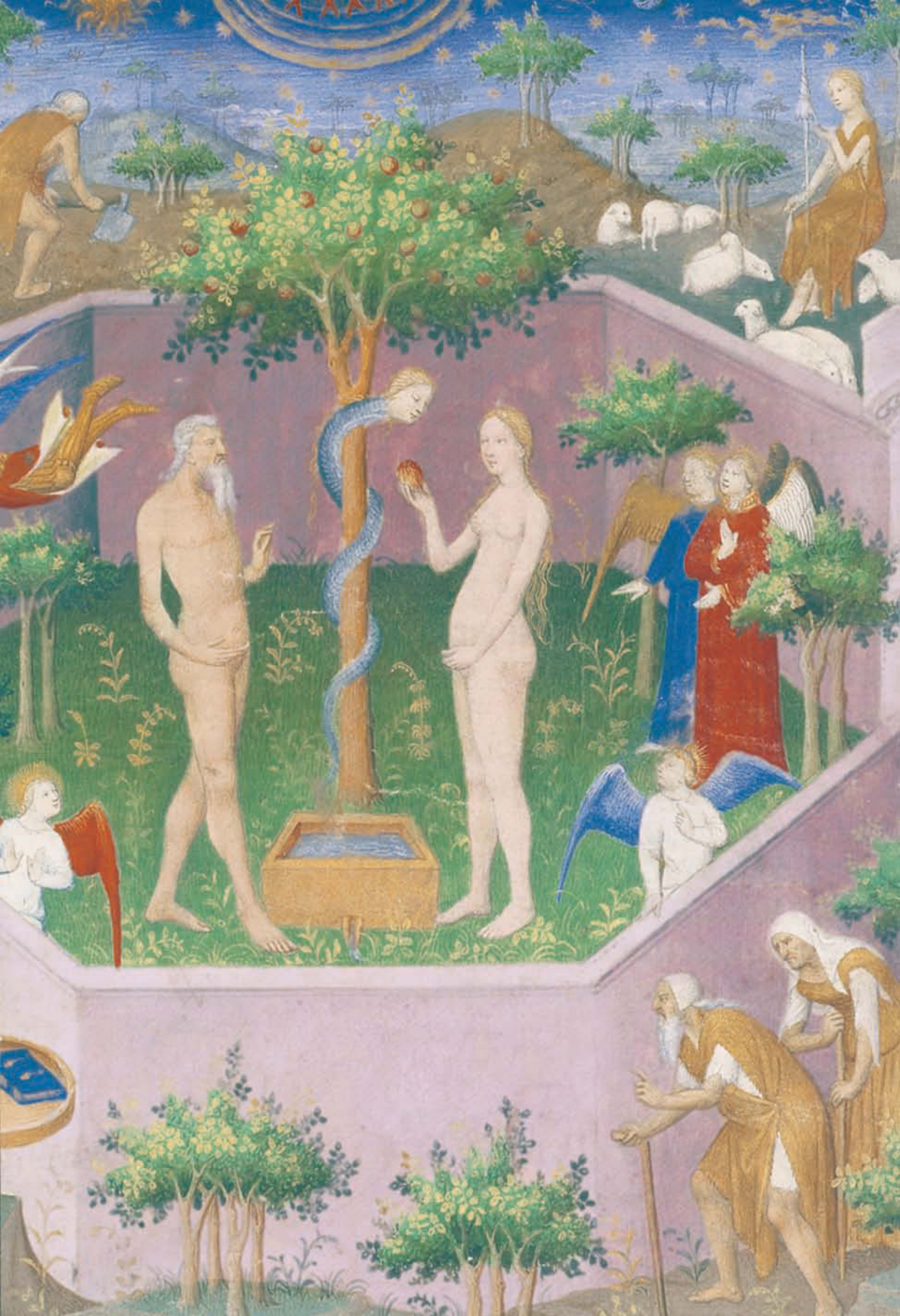


from Latin into French, a commentary, and an expansion of Petrus Comestor's twelfth-century *Scholastic History*, a sacred history for students that also incorporated events from nonbiblical sources. Written by Guiart des Moulins between 1291 and 1295, the *Historical Bible* became a popular text in fourteenth-century France, where it was often elaborately illuminated. The Getty's copy has seventy-three miniatures, painted with minimal color in a technique called grisaille, a form of painting in hues of gray. In this book, color is limited to the faces and limbs of the figures and to the richly patterned backgrounds, which had come to replace the highly burnished gold backgrounds of the thirteenth century. Grisaille was popular throughout the fourteenth century in France and especially at the court of Charles V.

The impact of the bibliophilia of Charles V was lasting. It fostered a new era of manuscript illumination in France that featured a taste for exceptionally luxurious manuscripts, more elaborately illuminated — and more colorfully and expensively so — than ever before. Central to this development was the patronage of the king's brother John, the Duke of Berry (1340–1416). Less a bibliophile but more a connoisseur and aesthete than Charles, the Duke of Berry was probably the greatest of all French patrons of manuscript illumination. This extravagant and obsessive collector employed the famous Limbourg Brothers as his official illuminators. They created their two greatest works, the *Très Riches Heures* (Chantilly, Musée Condé) and the *Belles Heures* (New York, Metropolitan Museum of Art, The Cloisters Collection), for him. The Getty's Spitz Hours includes splendid copies of major illuminations from both of these books. They were executed by the Spitz Master, one of the few illuminators of the day who had direct access to them (pp. 72–75). The Duke of Berry was also an important patron for the illuminator Jacquemart de Hesdin (act. 1384–1413) and another known as the Pseudo-Jacquemart (act. ca. 1380–1410). The latter illuminated a portion of a once-lavish book of hours that contains an idiosyncratic and rare group of texts also found in some of the duke's devotional books (pp. 56–58). Whether the Getty hours was made for the duke is not known. *The Annunciation* and *The Birth of the Virgin* (opposite page and p. 57) illustrate the richness of color, refinement of technique (note the exquisitely wrought, intricate backgrounds of the miniatures), and elegance of costume and pose in the art of Pseudo-Jacquemart. These sumptuous









visual qualities explain the Duke of Berry's affection for this artist. Such illuminators helped to create a new style of courtly art in France.

The Limbourg Brothers were from Nijmegen in the modern-day Netherlands, and during their service to the duke they lived partly in Bourges in the Loire valley and partly in Paris. The duke himself probably spent more time in Paris, which had continued to remain a major center of book production throughout the fourteenth century and into the 1420s. During the first decades of the fifteenth century, the manuscript illumination of an anonymous artist in Paris called the Boucicaut Master was transformative, offering innovations that would shape for a generation both book painting and the rapidly emerging art of painting in oil on panel in northern Europe. The frontispiece to Boccaccio's *Concerning the Fates of Illustrious Men and Women*, ca. 1415, is one of his masterpieces (opposite page and p. 62). This large miniature tells the story of Adam and Eve from the Temptation in the Garden of Eden until they grow old. Like so many medieval artists, the illuminator was asked to provide a sequential narrative of key events in the lives of the first man and woman on earth. Rather than dividing the individual episodes into separate compartments, as we have seen up until now (pp. 16–22), the Boucicaut Master created distinct regions within a single coherent landscape setting that contains not only the enclosed Eden but also the fields around it on all sides. The walls of the hexagonal garden in turn define areas on the outside of the garden where other events take place. In the garden's center we see the Temptation, then at the left the Expulsion of Adam and Eve by an angel, and at the top left and right the couple paying for their sin with toil. Now stooped and elderly, they reappear at the lower right to approach Boccaccio at the lower left, who is dressed in a scholar's robes and ready to record the story of their lives. The splendid landscape with its deeply set horizon and atmospheric perspective heralds the importance of landscape as a theme in European art henceforth. The characterization of Adam and Eve — through posture and expression at different times of their lives — imbues the familiar story with power and poignancy. Around 1400, there were a remarkable number of gifted and inventive illuminators in Paris (pp. 48–49, 51–61, 72–75), but it was the Limbourg Brothers and the Boucicaut Master (see also pp. 62–71) who elevated French manuscript illumination to new heights of originality that, even as the form continued to flourish and innovate for another hundred years, would rarely be equaled.

Boccaccio's text also illustrates the rise of the vernacular (i.e., such regional languages as French or Italian), which in turn shaped the character of French book production in the later Middle Ages. Texts in the vernacular, such as the beloved epic allegorical poem *The Romance of the Rose* and popular historical romances such as *The Romance of the Good Knight Tristan*, reflected the tremendous expansion in literacy and the demand for texts that expressed human and historical experience, especially at the courts, whose adherents remained the most important patrons of luxury manuscripts (pp. 44, 51–52). *The Romance of the Rose* was enormously popular as both literature and a text for illumination. Of the surviving copies known, the Getty's has the most extensive program of illumination. Boccaccio wrote *Concerning the Fates of Illustrious Men and Women* in Latin. The French translation, however, enjoyed wide currency in France, where, throughout the fifteenth century, it was usually produced in deluxe illuminated copies (among which the Getty's is one of the earliest). It combines biblical and non-biblical stories of great men and women in history, starting with Adam and Eve and continuing into the early fourteenth century.

Between 1415 and 1435 civil war and the conflict between the English and the French had disastrous consequences on artistic production in Paris. By 1420 the English army would occupy the Île-de-France, Normandy, and other parts of the country; in the same year, Henry V of England (r. 1413–22) was named regent of France and based his capital in Rouen. Charles VII of France (r. 1422–61) had fled to Bourges in Berry by the time of his own accession to the throne. Royal troops did not retake Paris until 1436, and they finally drove the English out of France only in 1453. During the 1440s, Tours became the effective capital of the country, the residence of the king and his court, and the site of the royal administration. In the meantime, besides Tours and Bourges, other centers of illumination were developing in the Loire valley (see pp. 82–83).

If French manuscript illumination of the early fifteenth century represented an apogee of extravagant programs of illumination, rich color, and elegance, the mid-century introduced a more rational component to illumination and painting. This was likely inspired and sustained in part by contact with Italy, where the Renaissance was flowering. As a young man, Jean Fouquet (1415/20–1478/81) of Tours traveled to Rome, where he was exposed to the painting of Fra Angelico and may even have









worked together with him. Fouquet was considered so gifted in the art of portraiture that while in Rome he won a commission from Pope Eugenio IV (1431–47) to paint him. Upon Fouquet's return to France, he assumed the title of court painter under Charles VII and, subsequently, under Charles's successor, Louis XI (r. 1461–83).

Although Fouquet was probably even more active as a painter than as an illuminator, few of his paintings survive, and today he is best known for his contributions to illuminated books. He is thus the first French artist whose body of work reveals how his skill as a painter informed his work as an illuminator. Portraiture had existed in French books of hours for more than a century, usually in the form of donor portraits, such as the one in the frontispiece diptych to the Hours of Simon de Varie (pp. 84–85). But Fouquet brings to the image a new level of psychological penetration as well as three-dimensionality. The fifteenth century had also seen the rise of the art of independent portrait painting across Europe, and Fouquet was one of its most original and disciplined practitioners. At the same time, this diptych shows the lessons he learned in Italy, especially the subtle use of geometry, for example, in the heads of the Virgin and Christ child and in the pyramidal shape formed by the Virgin's blue robe, which lends the figures weight, clarity, and dignity. The painted diptych was familiar, though not common, in devotional books by this late date. It was a format especially attractive to Fouquet, whose private devotional altarpieces in the form of diptychs were also in demand.

With the advent of Fouquet at the court of France, Tours blossomed as an artistic center, sustained by court patronage. Fouquet and his followers, such as Jean Bourdichon and the Master of Jean Charpentier, enjoyed favor in this circle, in which great wealth was concentrated (pp. 97–99, 105–7). Meanwhile, in Paris, artists such as the Master of Jean Rolin II, Maître François, and the Coëtivy Master (who was also a painter on panel and a designer of stained glass and tapestries) held sway (pp. 87, 94–95).

As the French gradually took back their country from the English, prosperity returned — and with it, art patronage — so that centers of illumination flourished throughout the country, not only at Tours but also at the court of René of Anjou and other places. One extraordinary painter/illuminator at the court of René was Barthélemy d'Eyck (act. 1444–72); another was a related master, the anonymous illu-

minator of *The Story of Two Lovers*. This text belongs to a collection of writings in the Getty by the young Italian humanist Aeneas Silvius Piccolomini (1405–1464), who in 1458 became Pope Pius II (pp. xxii, 89–93). *The Story of Two Lovers*, an erotic adventure that became popular across Europe, tells of Euralyus, a German nobleman who falls in love with Lucretia in the Italian town of Siena. The Getty manuscript is the only known illuminated copy of this text. A large miniature illustrates an early moment in the story: Euralyus sending a letter to his beloved by means of a female go-between (pp. xxii, 93), with Euralyus in the left foreground and the go-between to the right of him. The illuminator stages subsequent incidents in the same interior, with the characters reappearing in the same dress. The go-between delivers the letter to Lucretia (dressed in a blue gown behind a post in the middle of the picture). Offended by the poor reputation of the intermediary, Lucretia tears the letter up without reading it, and in the far doorway the go-between meets Euralyus again to report what has transpired. Lucretia (at right) quickly regrets what she has done and pieces the letter back together. The illuminator's deft delineation of the figures, both physically and psychologically, along with the lucid narrative incorporating many vignettes within a relatively confined space, epitomizes the new order, clarity, and subtlety of French manuscript illumination in the era of Fouquet.

Jean Bourdichon (1457/58–1521) succeeded Fouquet as court painter to Louis XI and in this capacity provided paintings, illuminations, decorations for royal festivities, and even the death mask of a pious monk, Saint Francis Paola, who was close to the royal family. Today nearly all that survives from Bourdichon's long service — he served four successive French rulers as court painter — are illuminated manuscripts (pp. 98–99, 105–7). To judge from the great quantity, it must represent a significant portion of his productivity over a forty-year period. An early book of hours from the hand of Bourdichon reveals him as a skillful, even eloquent interpreter of Fouquet's art (pp. 98–99), and his success at court may have resulted from his ability to continue that tradition. After some decades, however, Bourdichon endeavored to create still weightier, more monumental figures, possibly in response to the interests of Charles VIII (r. 1483–98) and Louis XII (r. 1498–1515) in Italian art. An example is the book of hours he illuminated for Louis XII shortly after his accession to the throne (pp. 105–7). The type of the kneeling king, one-half of a

diptych in which the facing miniature is lost, follows the format of Fouquet's diptych (pp. 84–85). The sensual miniature of Bathsheba bathing, probably based on a lost miniature by Fouquet, shows that devotional books could occasionally be both witty and titillating. The feline face of the waterspout stares at the beautiful blonde's genitalia even as she directs her charms proudly to the viewer, the original of whom was, of course, the king himself.

Neither the rise of painting in oil on panel as an artistic medium in the fourteenth and fifteenth centuries nor the introduction of printing with movable type in the 1450s (first in Germany) spelled the demise of manuscript illumination. In fact, the era witnessed the growth of princely libraries; for the highest-ranking princes, following the example of Charles V of France and John, the Duke of Berry, lavishly illuminated books embodied their taste and authority. Especially at court, the status of manuscript illumination among the visual arts remained high. Indeed, even as the production of extensively illustrated printed books (with woodcuts) established itself firmly in Paris in the 1480s, the demand for luxurious devotional manuscripts remained strong, among both members of the ruling households and their courtiers. It was the best manuscript illuminators who also obtained the titles of court painter, court illuminator, and/or *valet de chambre* (a court retainer)—individuals like Fouquet, Bourdichon, Barthélemy d'Eyck, and Georges Trubert (pp. 84–86, 98–99, 103–7). Trubert (act. 1467–1508) was court illuminator successively to René d'Anjou and then to René II of Lorraine. As we have seen, most of these artists were not solely illuminators but also worked in a variety of media, such as painting in oil on panel, tapestry design, stained glass, embroidery, and metalwork. Artists who fit into this category include Fouquet, Bourdichon, the Coëtivy Master (p. 95), and Antoine de Lonhy (p. 88).

Lonhy (act. 1446–ca. 1490), an intriguing artist, appeared at the beginning of his career in Autun in Burgundy, then moved to Toulouse, followed by a project in Barcelona. He finally settled in the Piedmont region of northern Italy, part of the duchy of Savoy with close connections to France. He received commissions for manuscript illumination, designs for stained glass, panel paintings, and frescoes, too. The breadth and dignity of his sympathetic *Christ in Majesty* (p. 88), once part of the canon pages of a missal, show his strong French roots—above all in the composition and the heavenly sky carpeted in golden stars.

Throughout the fifteenth century, gifted artists continued to leave their homes in foreign lands to work in France. In the first decades of the century, the Limbourg Brothers were joined by Jacques Coene, a painter from Bruges (in modern-day Belgium), whom some scholars believe may be identical with the Boucicaut Master. Barthélemy d'Eyck belonged to an artistic family from Maaseyck in the Netherlands and may have been born there. At the beginning of the sixteenth century, a certain Noël Bellemare (act. 1512–46) received his training in Antwerp, where he absorbed the tenets of two burgeoning schools of painting in that city: the Mannerists and the landscape specialists. The former is an art steeped in the examples of Italian High Renaissance painters such as Michelangelo and Raphael. The latter emerged in the first two decades of the sixteenth century, as a group of artists in Antwerp became the most innovative landscape painters in Europe. Thus, Bellemare transported a polyglot style to Paris, where he executed commissions for manuscript illumination, large altarpieces, and stained glass. The glass can still be seen in the church of Saint Germain l'Auxerrois opposite the Louvre. He was also commissioned to create decorations for the triumphal entries of Queen Eleanor in 1531 and Emperor Charles V in 1539. In 1526 the Parlement designated him *peintre et enlumineur juré* (sworn painter and illuminator) of the city of Paris in conjunction with a commission for an illuminated calendar. Today most scholars believe he headed a large workshop of illuminators — the most important in Paris — known as the 1520s Hours Workshop. The Master of the Getty Epistles was a key artist within this group and may himself be identical with Bellemare. His figure of Saint Paul (p. 109) wears a robe in the ancient style as imagined by the artists of the Italian High Renaissance. Especially alluring is the splendid vista behind the saint inspired by the motifs (including ruins) and atmospheric effects of the Antwerp school of landscape painting.

For all intents and purposes, the great French tradition of manuscript illumination, still closely tied to Paris and connected to the royal court, wound down during the course of the sixteenth century (p. 110). Yet manuscript illumination, which was waning across Europe, reappeared sporadically in France, especially at court and in royal circles into the eighteenth century. Two artists illustrate its persistence in France, the first being Jacques Bailly (1634–1679), a miniaturist known for his flower pieces. In 1663 he was admitted to the French Academy and in the same year entered the service of Louis XIV



int un Dauphin qui se joïe sur une mer calme, avec  
METVENDVS.



*Dans le sein de son vaste Empire,  
Ou tout repose en paix jusqu'au moindre Zep  
On le voit s'ébattre & sauter ;*

(r. 1643–1715). In 1667, as *peintre ordinaire des bâtiments du roi* (court painter working on royal commissions), Bailly directed his attention to the designs of royal emblems for a set of tapestries celebrating the triumphs and virtues of Louis XIV, of which the Getty owns twelve leaves (pp. xxvii, 112–13). More traditional is the work of Jean Pierre Rousselet in the 1720s and 1730s, seen in the collection of prayers for the mass, a private devotional book — small enough to fit in the hand — that is an elegant descendant of the luxury books of hours of the fifteenth century. Indeed the devotional books produced by Rousselet were embellished with the same stories from the life of Christ (p. 111). Its illuminations are, however, very much of the moment in capturing the color, light, and quality of movement of the Rococo period. Not surprisingly, Rousselet seems to have specialized in such works for aristocratic patrons close to the court.

The tradition of manuscript illumination in France is an extraordinary one. For a thousand years, book painting flourished there, often within the environment of the court, but also throughout the realm, usually as a result of court programs or indirectly inspired by the court example. During the thirteenth century, Paris emerged as the preeminent center of manuscript illumination in all of Europe. Manuscript illuminators were not only among the most original artists of the Middle Ages and the Renaissance in France, but some also rose to official positions within the households of kings, dukes, and other ranking nobles. Manuscript illumination was, in short, one of the most important artistic media and provides the most complete and moving evidence of the achievements of painters in France during the Middle Ages. These artists have left us many of the greatest European illuminated manuscripts.



**T**he Getty's collection of manuscript illumination began with the purchase of the distinguished holdings of Peter and Irene Ludwig in 1983. From 1957 until 1980, the Ludwigs acquired many of the finest illuminated manuscripts to appear on the art market. Indeed the series of sales of the manuscripts of C. W. Dyson Perrins, who had assembled one of the great collections of illuminated codices in the first half

of the twentieth century, gave a powerful impetus to the Ludwigs' collecting. As a result, in the area of French illumination, the Ludwigs purchased such treasures as the royal sacramentary from Fleury-sur-Loire, the Gratian *Decretum*, and the High Gothic Wenceslaus Psalter. Over the decades, they took advantage of many other splendid opportunities to enrich their French holdings. A second important series of their French purchases had belonged earlier in the century to another distinguished English collector, Sir Sydney Cockerell, the great scholar and connoisseur of manuscripts and former director of the Fitzwilliam Museum. These included the Marquette Bible, the Ruskin Hours, and the leaf from the Morgan Picture Bible. By the time the Ludwigs ceased collecting manuscripts, their French holdings encompassed significant examples from the ninth to the sixteenth centuries.

At the time of the Getty's purchase of the Ludwig collection, there were some experts who remarked that this was the last major collection that an American institution might hope to buy and that major opportunities would be increasingly few. This has, to a degree, been true. A number of our most important acquisitions since then have come not from the great collections of illuminated manuscripts but rather either from bibliophiles who owned but one significant example of book painting or from art collectors whose focus was largely on other media. The former was the case, for example, with the Hours of Simon de Varie, with its four exquisite miniatures by Jean Fouquet, from the collection of the bibliophiles and numismatists Mr. and Mrs. Gerald F. Borrmann of California; and with the Katherine Hours, a key early manuscript by Jean Bourdichon from the Carl H. Pforzheimer Library in New York. Previously overlooked, forgotten, or unrecorded works have also figured significantly in strengthening the collection. The Borrmanns acquired the Hours of Simon de Varie as a beautiful French book of hours and were initially unaware that some of its miniatures were by Fouquet. They were eager that their treasure remain in a California collection. The psalter for the use of Noyon was last recorded in the eighteenth century before it appeared in a provincial auction in France in 1986, which caused a stir in the art world, as a major monument of early Gothic art had reemerged. The whereabouts of Aeneas Silvius Piccolomini's *Story of Two Lovers* had been unknown since the mid-nineteenth century, when one of the greatest of all bibliophiles, the Duc d'Aumale, purchased it for a friend, Armand Bertin. Bourdichon's magnificent donor portrait of Louis XII of



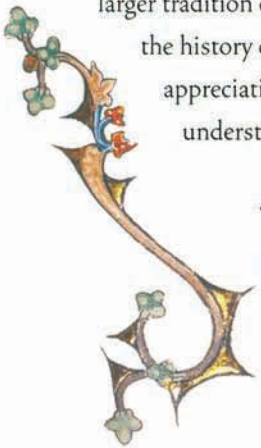
France, shown publicly only once since 1920, was among artworks recuperated by the Rothschild family of Paris after the Second World War.

Over the course of the past several decades, the art market has been much richer in the illumination of the later Middle Ages than of earlier periods. As a result, books or individual illuminations by the Boucicaut Master, Pseudo-Jacquemart, the Spitz Master, the Coëtivy Master, Maître François, and Georges Trubert have found their way into the collection.

American museums and libraries — and their patrons — have avidly collected French medieval art, including manuscript illumination, over the past one hundred years (as have their European counterparts). Not surprisingly, many significant works, besides the Hours of Simon de Varie and the Katherine Hours, have been acquired specifically from American collections. Antoine de Lonhy's imposing *Christ in Majesty* had been in an American collection since the early twentieth century but only returned to public view in 1993. It was a generous gift to the Getty from Rev. James and Dr. Margaret Emerson. The famous Boccaccio illuminated by the Boucicaut Master and his workshop was acquired by H. P. Kraus in 1980 and sold to an American collector who subsequently sold it to us. The Getty also purchased directly from the owner of the Spitz Hours, another major French manuscript that had been in the collection of an American family for several generations.

While such a young collection as the Getty's cannot offer a comprehensive overview of French manuscript illumination over ten centuries, our collection hopefully offers an informative introduction to a brilliant and still-underappreciated artistic medium. At the Getty we view the history of manuscript illumination as part of the larger tradition of European painting. We are proud to be able to represent the history of French painting from Nivardus to Cézanne and believe that the appreciation of the one medium only enhances and enriches the visitor's understanding of the other.

Thomas Kren  
*Curator of Manuscripts*



INCIPIT  
EPISTOLA  
AD ROMANOS

**P**AULUS  
SERVUS IHU  
XPI VOCATUS  
APOSTOLUS  
SECREGATUS  
INEUANGE  
LIUM QUOD  
ANTE PRO  
MISERAT PER PRO  
PHETAS SUOS IN SCRIPTURIS SCS DE FILIO DAVID  
QUI FACTUS EST ET EX SEMINE DAVID SECUNDUM  
CARNEM QUI DESIGNATUS EST FILIUS DEI IN VER  
TUTE SECUNDUM SPIRITUM SCSIFICATIONIS EX RESUR  
RECTIONE MORTUORUM IHU XPI DOMINI PER  
QUEM ACCEPIMUS GRATIAM ET APOSTOLATUM  
AD OBOEDIENDUM FIDEI IN OMNIBUS REBUS  
PRONOMINE EIUS IN QUIBUS ET SCS ET UOS UO  
CATI IHU XPI. OMNIBUS QUI SUNT ROMAE  
DILECTIS DIUOCATIS SCS GRATIA UOBIS ET PAX  
A DO PATRE NRO ET DNO IHU XPO

**P**rimum quidem gratias ago domino  
per ihu xpm pro omnibus uobis quia  
fides uestra annuntiat in uniuerso mundo  
Et sicut enim mihi ediscis seruo in spiritu meo in euang  
gelio filie uestrae quod sine intermissione memoria

Decorated Initial P

Fragments of a Bible, leaf 10  
Tours, ca. 845  
Leaf: 46.3 x 33.8 cm (18 1/4 x 13 3/16 in.)  
Ms. Ludwig I 1; 83.MA.50



Nivardus of Milan | Decorated Initial D (with clambering figures)

*Sacramentary, fol. 9 and detail*  
Fleury, first quarter of the  
eleventh century  
Leaf: 23,2 × 17,8 cm (9 1/8 × 7 in.)  
Ms. Ludwig V 1; 83.MF.76



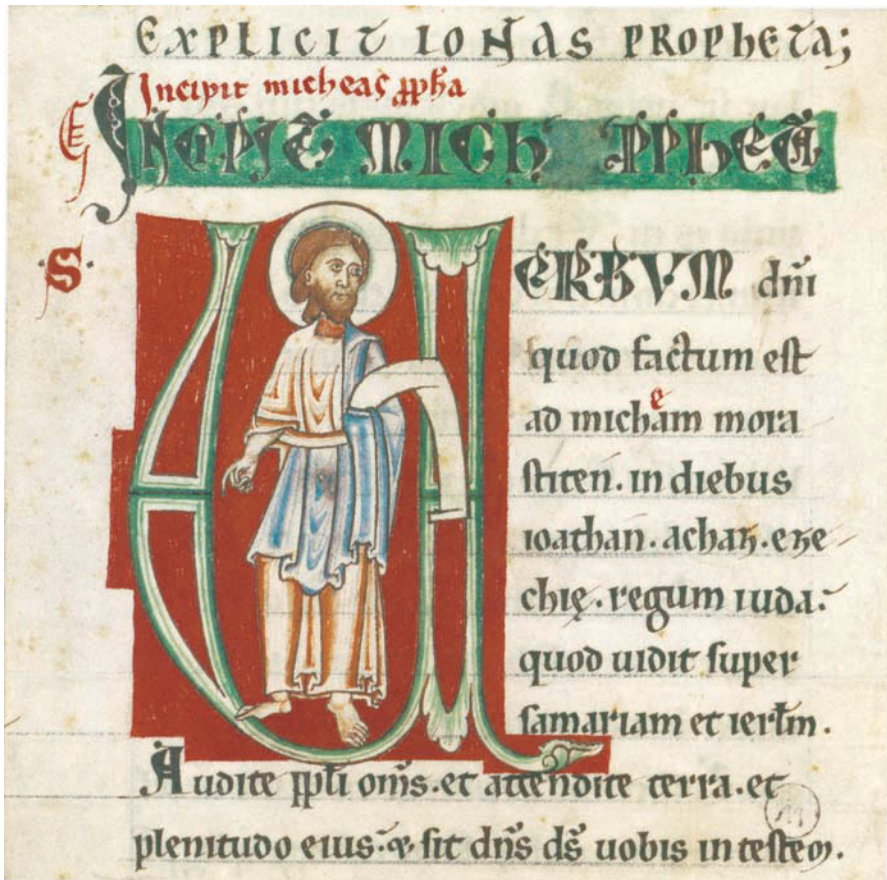






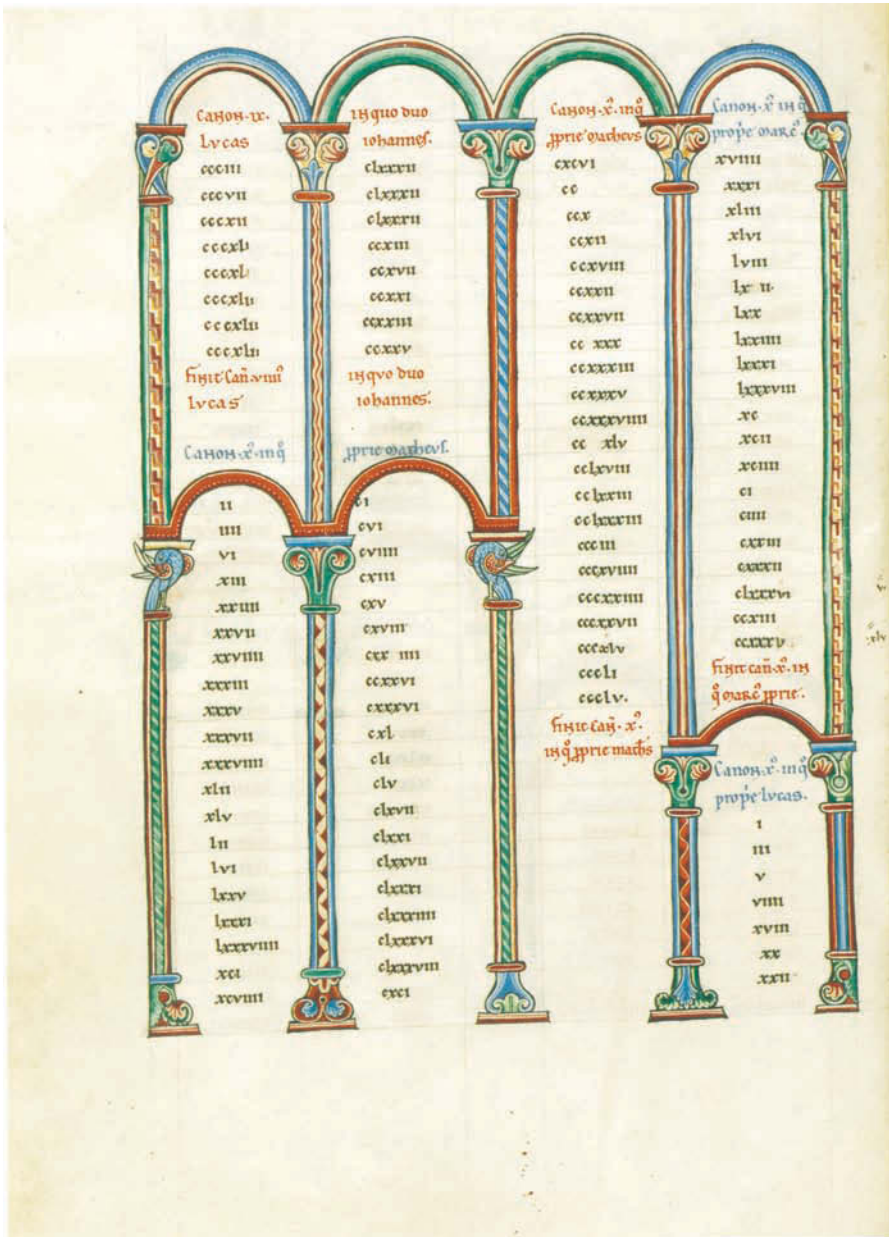
Nivardus of Milan | The Crucifixion

*Sacramentary, fol. 2v*



Initial V with The Prophet Micah

Cutting, probably from a Bible  
French, ca. 1131–65  
Cutting: 13.7 × 13.5 cm (5 <sup>3</sup>/<sub>16</sub> × 5 <sup>3</sup>/<sub>16</sub> in.)  
Ms. 38; 89.MS.45



Canon Table

*New Testament with the Canons  
of Priscillian, fol. 16v*  
France, probably Cistercian Abbey  
of Pontigny, ca. 1170  
Leaf: 43.5 × 31.5 cm (17 1/8 × 12 1/8 in.)  
Ms. Ludwig I 4; 83.MA.53



uolo manere: donec ueniam. Quid  
ad te. Tu me sequere. Exiit ergo  
sermo iste inter frs. quia discipuls  
ille n̄ moritur. & n̄ dixit ei ihc q̄a  
non moritur: s; sic eum uolo ma-  
nere donec ueniam: quid ad te.

**L**hic ē discipulus ille qui testimo-  
nium phibet de his: et scripsit hęc.  
Et samus quia uerum ē testimoni-  
um eius. Sunt autem et alia mul-  
ta que fecit ihc: que si scribantur  
p̄ singula. nec ipsum arbitror  
mundum capere eos qui scriben-  
di sunt libros. *Explicit euangl̄m*

*Secundum iohannem.*  
**EXPLICIT LIBER**  
**EUANGELIORVM.**

*Incipit p̄logus sc̄i iheronimi p̄bi fr̄. n̄. post oct̄ pasche*  
*in actus apostolorum: l̄o p̄ma*

**L**ucas natione syrus  
cuius laus in euangelio canitur:  
apud antiochiam medicine ar-  
tis egregius. et ap̄lorum xp̄i dis-  
cipulus: postea usq; ad confessi-  
onem paulum sequutus ap̄lm.

Initial L with The Ox of Saint Luke



Ad hoc... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...



Et... quod... legem... non... dicitur...

Quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

Quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur... Hic... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Et... quod... legem... non... dicitur...

Inhabited Initial H

Gratian, Decretum, fol. 8v and detail Paris or Sens, ca. 1170-80 Leaf: 44.2 x 29 cm (17 1/16 x 11 3/16 in.) Ms. Ludwig XIV 2; 83.MQ.163









Table of Consanguinity

Gratian, *Decretum*, fol. 227v



Table of Affinity

Gratian, *Decretum*, fol. 228



oblationes et holocausta tunc impo-  
 nent super altare tuum vitulos. In fine  
 intellect' ipi d' d' cū uenit doech idume' & ita uir  
 saul et dixit illi uenit d' in domū abimelech. Aut'



vox rad  
 nudam.

**Q**

glori  
 aris  
 in ma  
 ucia  
 qui po  
 tens et

**Q**uoniam in iniquitate  
 Tota die iniusticiam cogitauit lingua  
 tua: sicut nouacula acuta fecisti doli.  
 Dilexisti maliciam super benignitatem  
 iniquitate magis quam loqui equitate

Master of the Ingeborg Psalter | Initial Q with David and Saul

Leaf from a psalter, fol. 55  
 Probably Noyon, after 1205  
 Leaf: 30.8 x 21.5 cm (12 1/8 x 8 1/2 in.)  
 Ms. 66; 99.MK.48

**L**etamini iusti in domino: et confitemini  
in memorie sanctificationis eius. **ps**

**DAVID:**



**ANT**

**ATE**

**DOM**

**INO**

canticum nouum: quia mirabi  
lia fecit.

**S**aluauit sibi dexteram eius: et bra  
chium sanctum eius.

**N**otum fecit dominus salutare suū.

Master of the Ingeborg Psalter | Initial C with David Playing the Bells

*Leaf from a psalter, fol. 105v*

mecum. ambulans in uia immacu-  
lata. hic michi ministrabat

**D**on habitabit in medio domus mee.  
qui facit superbiam. qui loquitur in-  
iqua non direxit in conspectu oculorum  
meorum.

**I**n matutino interficiebam omnes pec-  
catores terre. ut disperderem de ciuita-  
te domini. omnes operantes iniquitate.

**O**ratio paupis cum anxius fuit et coram domino

effuderit pre-  
cem suam::



**O**MI  
**N**EX  
**A**UDI

Master of the Ingeborg Psalter | Initial D with David in Prayer

Leaf from a psalter, fol. 108





Christ in Majesty

*Missal, fol. 105*  
Lyons, between 1234 and 1262  
Leaf: 24.7 × 16.6 cm (9<sup>3</sup>/<sub>4</sub> × 6<sup>5</sup>/<sub>16</sub> in.)  
Ms. Ludwig V 5; 83.MG.80





Scenes from the Story of David and Absalom

Single leaf from the Morgan  
 Picture Bible, recto and detail  
 Northern France, ca. 1250  
 Leaf: 32.5 × 29 cm (12 1/8 × 11 7/8 in.),  
 trimmed on all sides  
 Ms. Ludwig I 6; 83.MA.55









The Battle in Ephraim Forest and Scenes from the Story of Absalom

Single leaf from the Morgan  
Picture Bible, verso





Wenceslaus Workshop | Scenes from the Story of Joseph

Wenceslaus Psalter, fol. 19v  
 Paris, ca. 1250–60  
 Leaf: 19.2 × 13.4 cm (7 5/16 × 5 1/4 in.)  
 Ms. Ludwig VIII 4; 83.MK.95



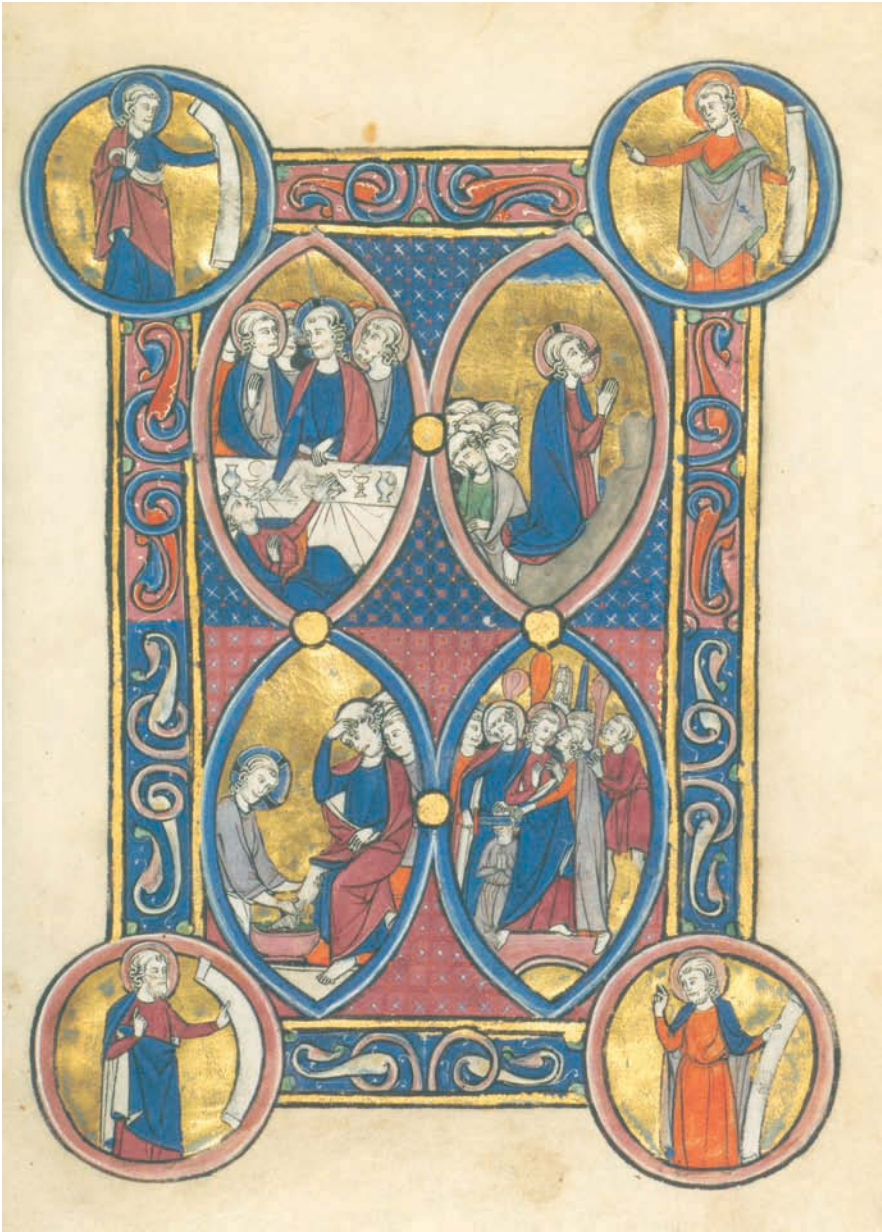
Beatus Page with David and Saul and David and Goliath

*Wenceslaus Psalter, fol. 28v and detail*









Johannes Grusch Workshop | Scenes from the Passion of Christ

*Wenceslaus Psalter, fol. 26*



Initial D with The Pentecost

Leaf 5 (recto, p. 192) from  
an antiphonal (detail)  
Northeastern France or Flanders,  
ca. 1260–70  
Leaf: 48 × 34.5 cm (18<sup>15</sup>/<sub>16</sub> × 13<sup>5</sup>/<sub>8</sub> in.)  
Ms. 44 / Ludwig VI 5; 83.MH.88





Initial S with The Stoning of Saint Stephen

*Leaf 6v (p. 77) from an  
antiphonal (detail)*





Initial A with Saint John's Vision of the Apocalyptic Lord

*Final volume of a Bible (incomplete),  
fol. 35v  
Tournai, Arras, or Lille, ca. 1260–70  
Leaf: 46.7 × 35 cm (18 3/8 × 13 3/4 in.)  
Ms. Ludwig I 9; 83.MA.58*



Initial I with The Creation of the World

*Marquette Bible, vol. 1, fol. 10v  
and detail*

Probably Lille, ca. 1270

Leaf: 47 × 32.2 cm (18½ × 12⅝ in.)

Ms. Ludwig 1 8; 83.MA.57



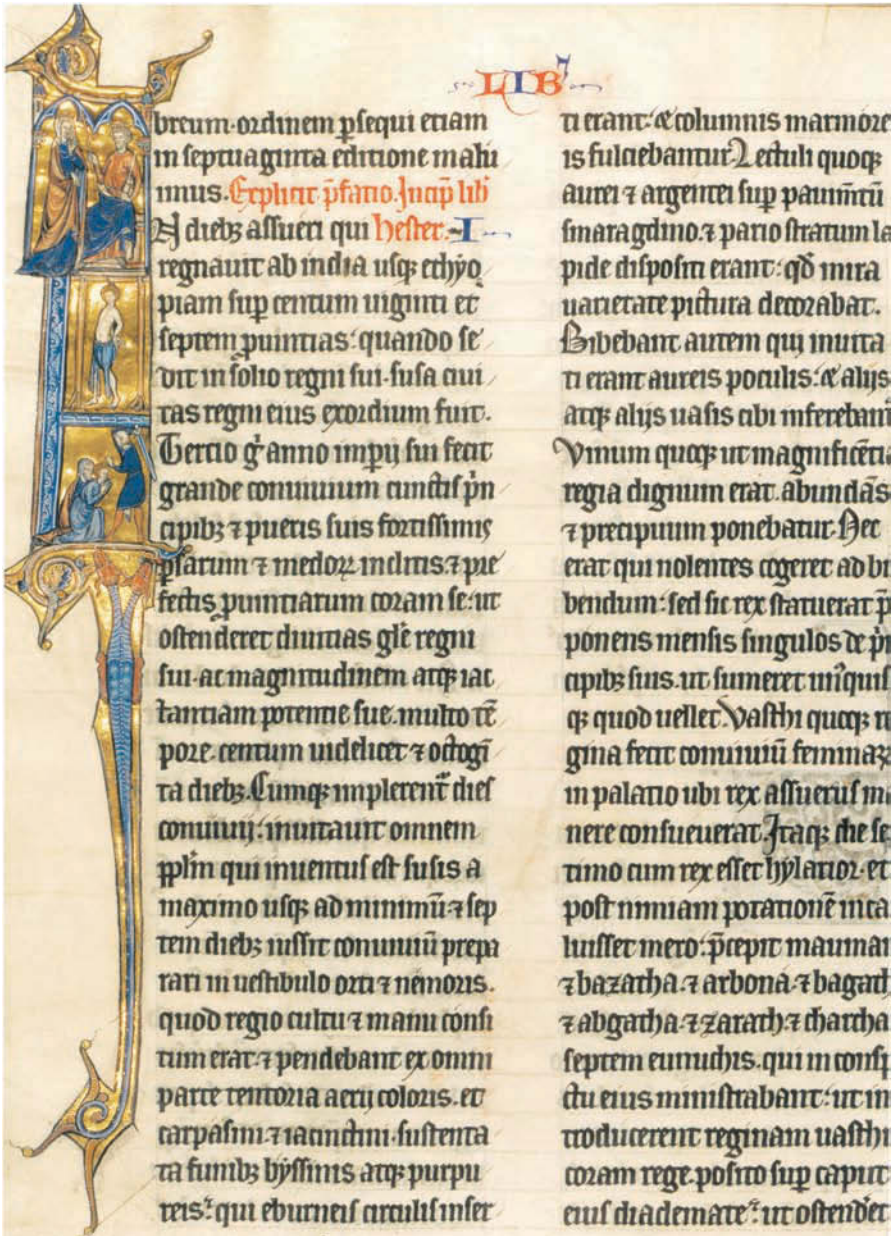






Initial V with Job and His Wife

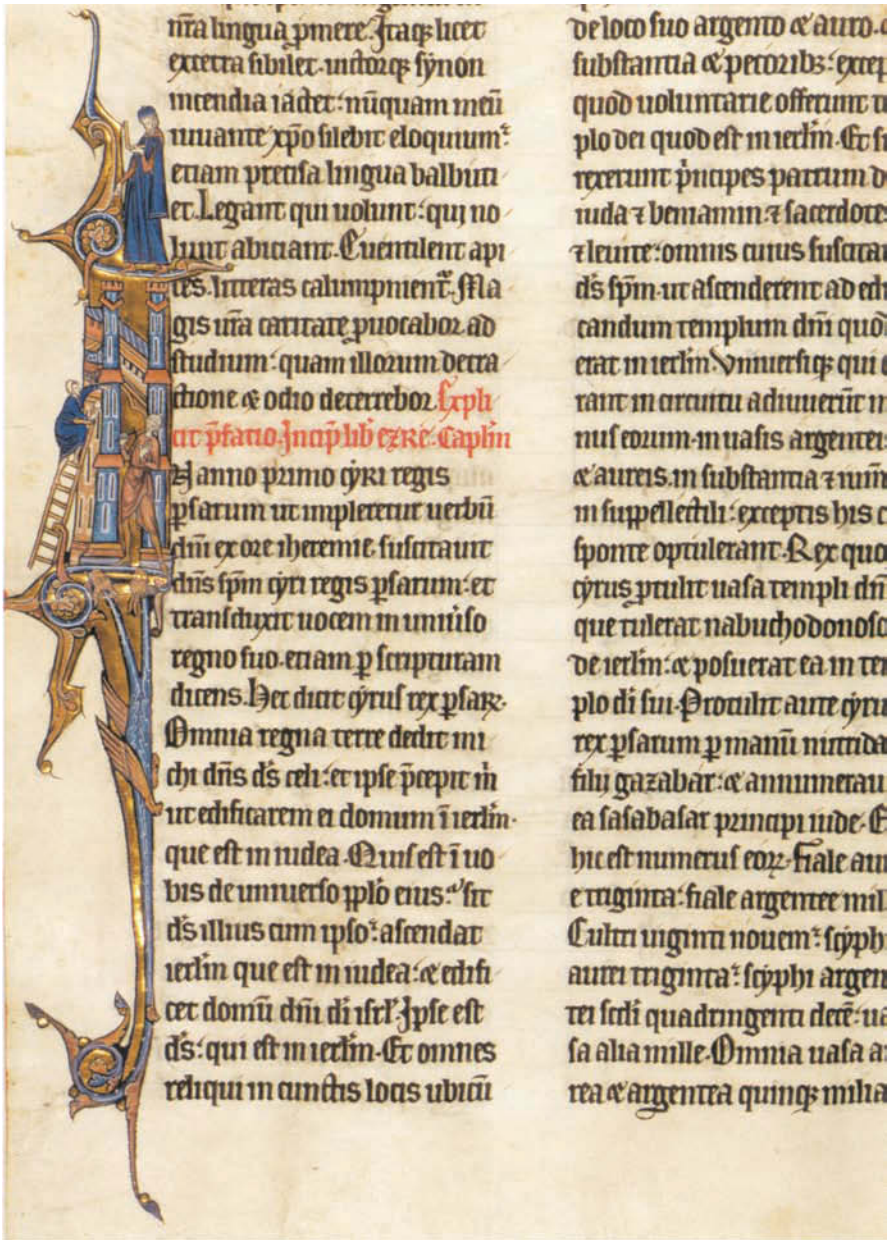
Marquette Bible, vol. 3, fol. 238v (detail)



Initial I with Esther and Ahasuerus; The Hanging of Haman;  
 and The Beheading of Two Courtiers

Marquette Bible, vol. 3, fol. 248v (detail)





Initial I with The Reconstruction of Jerusalem

Marquette Bible, vol. 3, fol. 256v (detail)





Bute Master | Initial E with David Playing the Harp

*Bute Psalter, fol. 61v*  
Northeastern France, ca. 1270–80  
Leaf: 16.9 × 11.9 cm (6<sup>5</sup>/<sub>16</sub> × 4<sup>11</sup>/<sub>16</sub> in.)  
Ms. 46; 92.MK.92



Bute Master | Initial D with The Anointing of David

*Bute Psalter, fol. 32v and detail*  
Northeastern France, ca. 1270–80









Artist D of the Paris Bible Moralisée | Initial D with The Capture of Christ

*Bute Psalter, fol. 280v*  
Paris, third quarter of the  
fourteenth century



**E**tenim iacob benedixit  
filium suum iudam ait:  
Circulus leonis est iudas  
filius meus. Quis frustra  
bit eum? Physiologus dicit  
tres res naturales hinc leo  
nē. Prima hoc est. Ambu  
lat in montibus; et si gurgit  
ut quare a uenatoribus;  
uenit ei odor uenatoris.  
Et de corda sua postter  
gū coopit uestigia sua  
quocūq; ierit: ut nō se

cutus uenator per uesti  
gia ei inueniat cubile ei  
et capiat eum. Sic et salua  
tor noster spiritualis leo de tri  
bu iuda. radix iesse fili  
dauid. missus a supno  
pater cooperuit intelligenti  
bus uestigia demeritis sue  
Et hoc est. Factus est cum  
anglis anglis. cum thro  
nis thronus. cum preta  
tib; potestas. donec des  
cenderet in uentrem magis.

### Samson and the Lion

Hugh of Fouillois, *Aviarium* and *Tractatus de pastoribus et ovibus*; excerpts from a bestiary; *Mirabilia mundi* (*The Wonders of the World*); William of Conches, *Philosophia*, (so-called *Bestiary of Duke Humphrey of Gloucester*), fol. 110v  
Northwestern France, ca. 1277  
Leaf: 23.3 × 16.3 cm (9<sup>1</sup>/<sub>16</sub> × 6<sup>7</sup>/<sub>16</sub> in.)  
Ms. Ludwig XV 4; 83.MR.174



**Beings from the Island of Meroe**

Hugh of Fouillo, *Aviarium* and *Tractatus de pastoribus et ovibus*; excerpts from a bestiary; *Mirabilia mundi* (*The Wonders of the World*); William of Conches, *Philosophia* (so-called *Bestiary of Duke Humphrey of Gloucester*), fol. 119





**World Map with Five Climatic Zones, East at the Top**

Hugh of Fouilloy, *Aviarius* and *Tractatus de pastoribus et ovibus*;  
excerpts from a bestiary; *Mirabilia mundi* (*The Wonders of the World*);  
William of Conches, *Philosophia* (so-called *Bestiary of Duke  
Humphrey of Gloucester*), fol. 117v



Initial D with The Betrayal of Christ

*Ruskin Hours, fol. 15 and detail*  
 Northeastern France, ca. 1300  
 Leaf: 26.4 × 18.4 cm (10 5/8 × 7 1/4 in.)  
 Ms. Ludwig IX 3; 83.ML.99





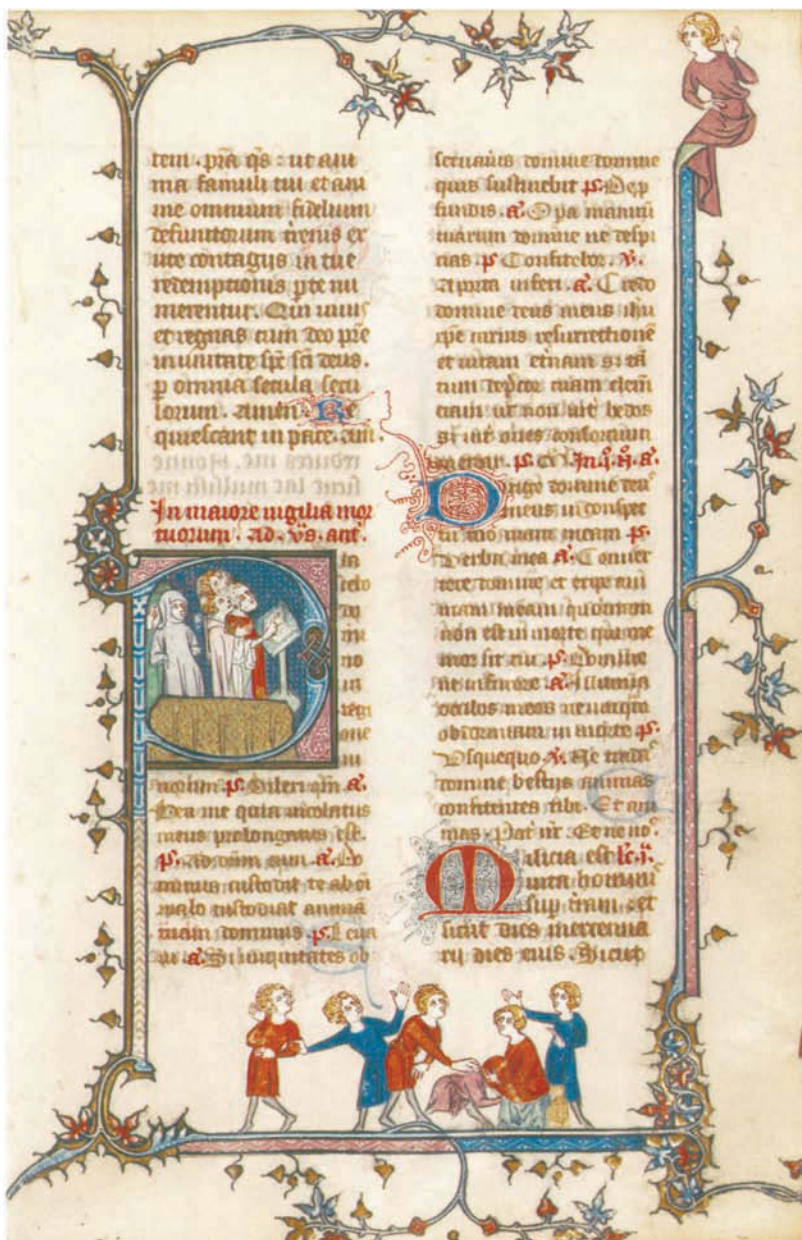
cus in adu  
intende: d





Illuminated Litany

*Ruskin Hours, fol. 102v*



Mahiet? | Initial P with The Office of the Dead (with children's game, possibly blindman's bluff, in bas-de-page)

Winter volume of breviary, use  
of Châlons-sur-Marne, fol. 99  
and detail on following pages  
Paris, ca. 1320–25  
Leaf: 16.6 × 11.1 cm (6<sup>5</sup>/<sub>16</sub> × 4<sup>1</sup>/<sub>8</sub> in.)  
Ms. Ludwig IX 2; 83.ML.98



dominum cum. **A.** Do  
us custodit te ab om  
custodiat animam  
dominus. **Ps.** **Q**uia  
Si iniquitates ob





**D**ivicia est  
vita homi  
sup tram  
sicut dies mercedi  
ry dies eius. Sic





ion peut l'uz en moien p  
vne damouelle qui li en  
donna aloire. Et cōment  
la royne fu ugie amort  
et tristan l'en delura.



Tristan's Stepmother

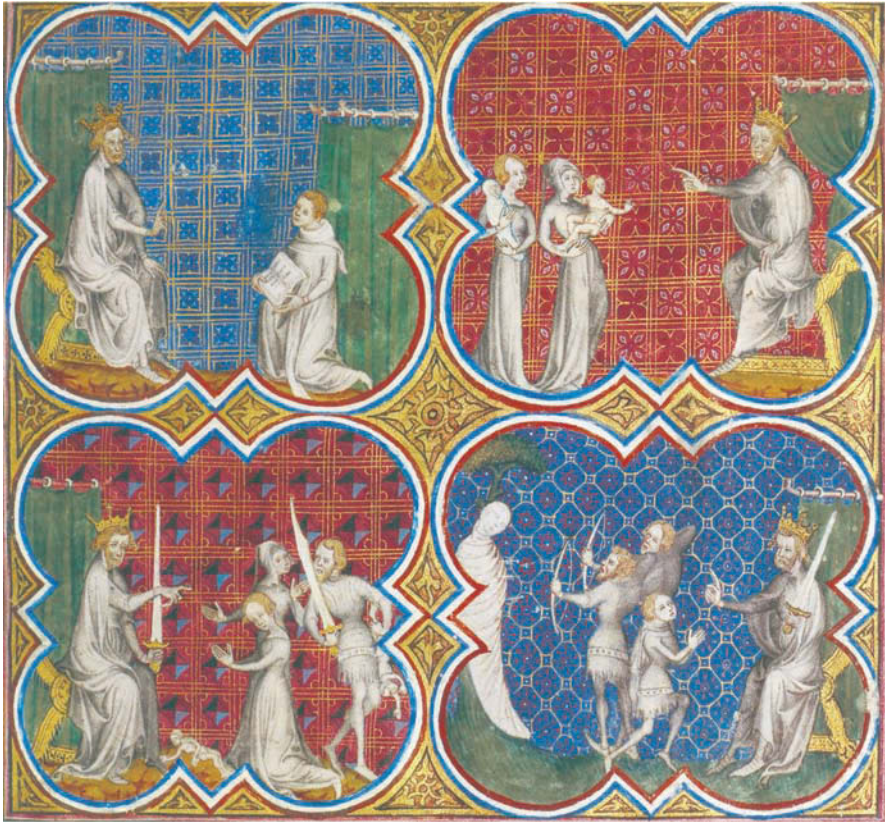
*Roman du bon Chevalier Tristan, fils  
au bon roy Meliadus de Léonois, fol. 37*  
Paris, ca. 1320–40  
Leaf: 39.3 × 29.8 cm (15½ × 11¼ in.)  
Ms. Ludwig XV 5; 83.MR.175



Master of Jean de Mandeville | Christ in Majesty with the Four Evangelists

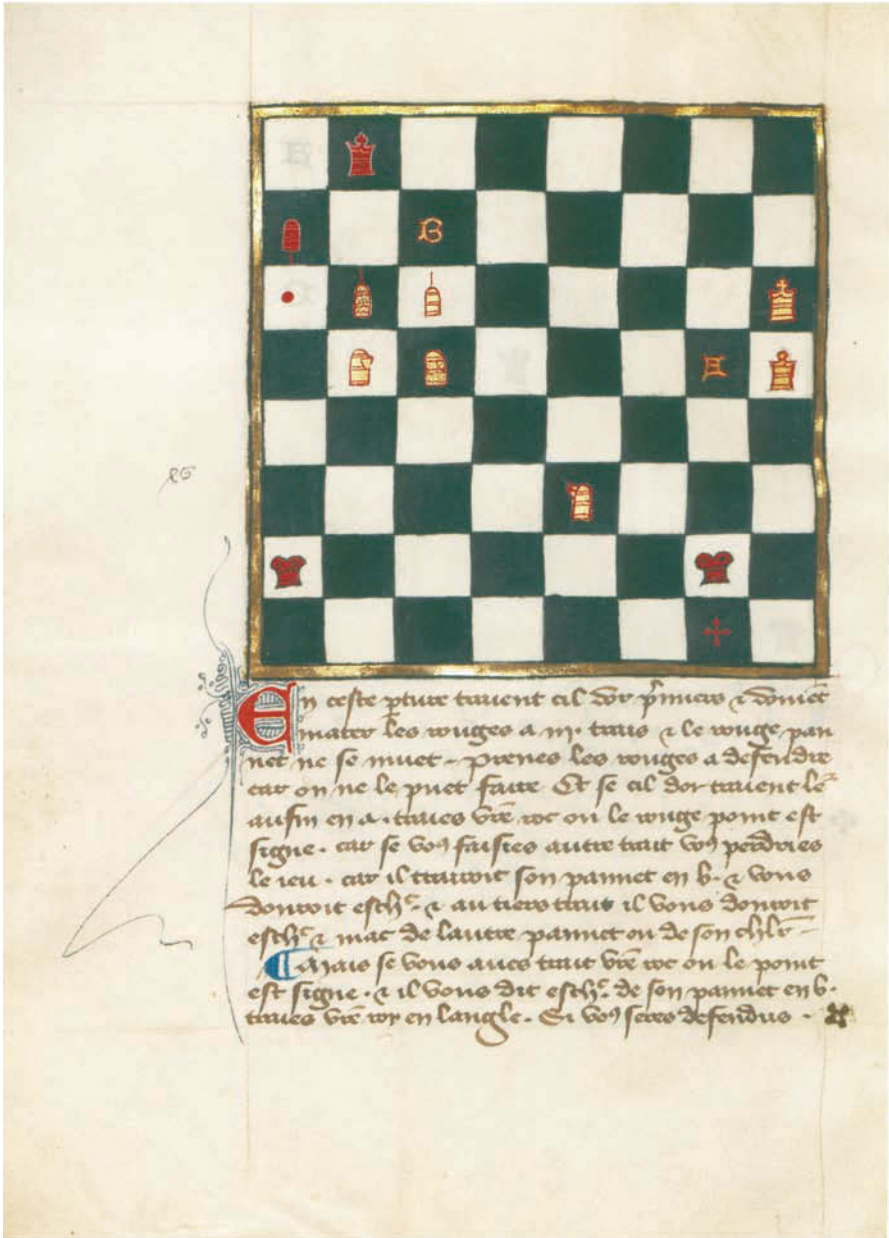
Guiart des Moulins, *Bible historiale*,  
 vol. 1, fol. 1  
 Paris, ca. 1360–70  
 Leaf: 35 × 26 cm (13 3/8 × 10 1/4 in.)  
 Ms. 1; 84.MA.40





Master of Jean de Mandeville | Scenes from the Book of Solomon

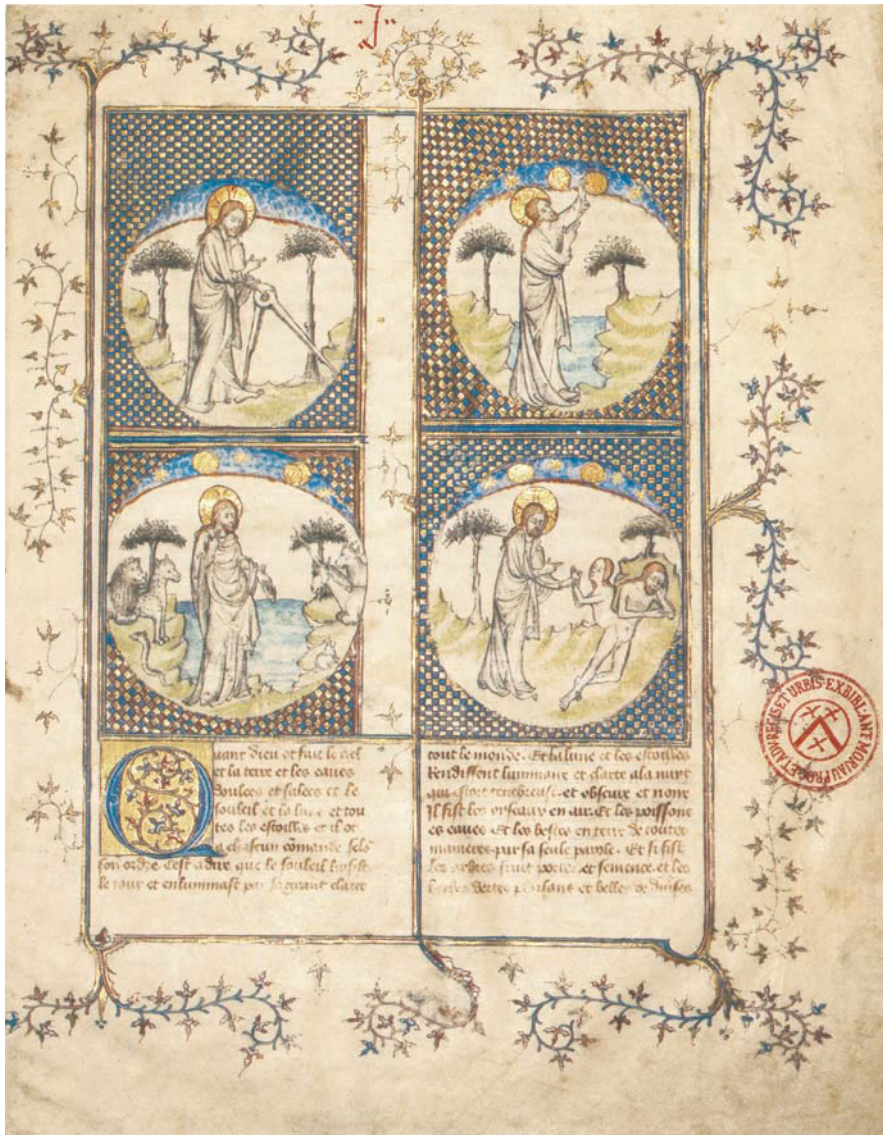
Guiart des Moulins, *Bible historiale*,  
vol. 2, fol. 1



Chess Play

*Bonus Socius (Instruction Book  
 on Chess), fol. 30v*  
 Northern France, end of the  
 fourteenth century  
 Leaf: 24.8 × 16.8 cm (9 7/8 × 6 1/2 in.)  
 Ms. Ludwig XV 15; 83.MR.185





First Master of the Bible Historiale of Jean de Berry | Creation of the World

Leaf 1 from the *Histoire ancienne*  
jusqu'à César

Probably Paris, ca. 1390–1400

Leaf: 379 × 29.5 cm (14<sup>7</sup>/<sub>16</sub> × 11<sup>7</sup>/<sub>8</sub> in.)

Ms. Ludwig XIII 3; 83.MP.146



First Master of the Bible Historiale of Jean de Berry | A Battle from the Trojan War

Leaf 3 from the *Histoire ancienne jusqu'à César*





Saint Catherine Presenting the Patron to the Virgin and Child

*Book of hours, use of Le Mans, fol. 105*

Paris or Le Mans, ca. 1400–1410

Leaf: 18.8 × 13.2 cm (7 $\frac{3}{8}$  × 5 $\frac{1}{8}$  in.)

Ms. Ludwig IX 4; 83.ML.100



Bedford Trend | The Lovers Surrounded by Dancers; Cupid Aiming at the Lover

Guillaume de Lorris and Jean de Meun,  
*Roman de la Rose*, fol. 10  
 Paris, ca. 1405  
 Leaf: 36.7 × 26 cm (14½ × 10¼ in.)  
 Ms. Ludwig XV 7; 83.MR.177





Bedford Trend A Woman Meeting with Her Lover While Her Husband Sleeps

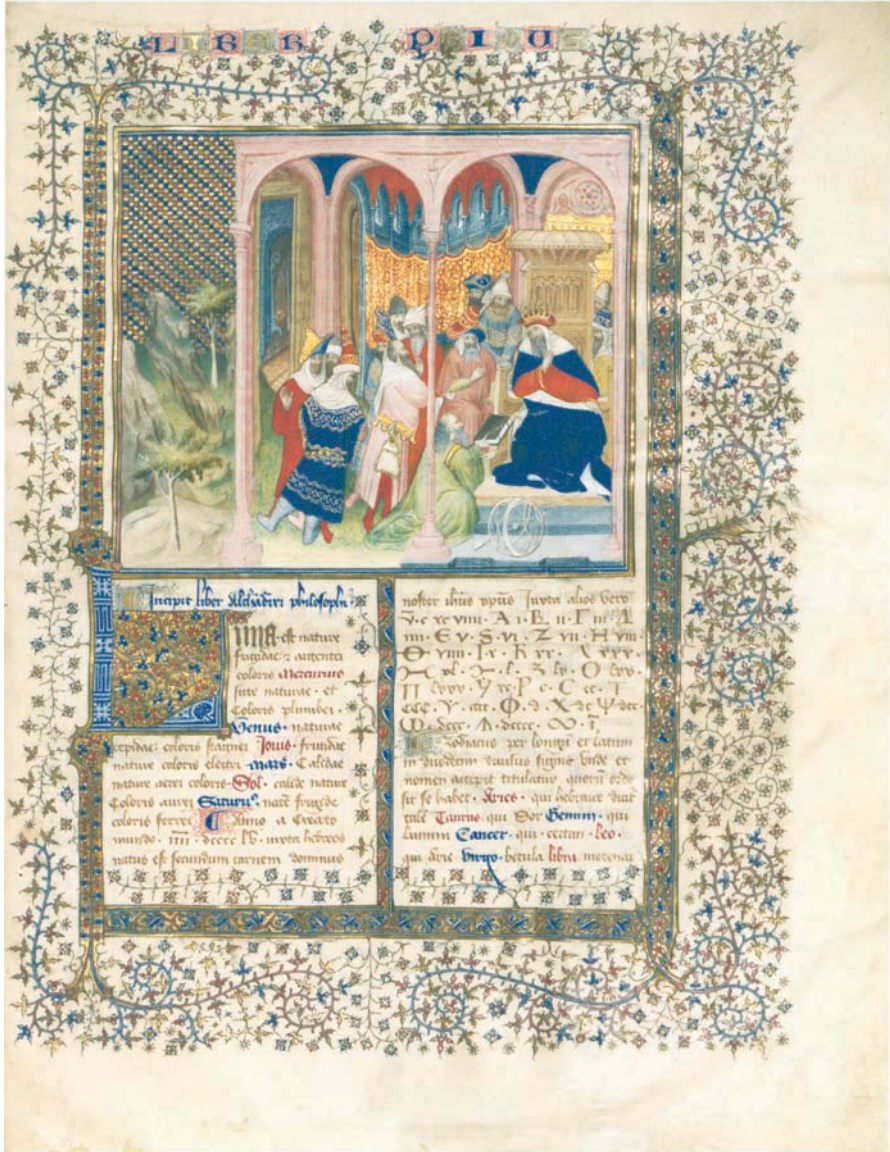
Guillaume de Lorris and Jean de Meun,  
*Roman de la Rose*, fol. 91v (detail)



Virgil Master | Boethius Instructs a Boy in Arithmetic

Alchandreus, *Liber Alchandreii philosophi*; Boethius, *De arithmetica*, *De musica*, fol. 26  
 Paris, ca. 1405  
 Leaf: 39 × 30.5 cm (15 1/8 × 12 in.)  
 Ms. 72; 2003.25





Virgil Master | Alchandreus Presenting the Book to Alexander

Alchandreus, *Liber Alchandreus philosophi*; Boethius, *De arithmetica*, *De musica*, fol. 2 and detail









Pseudo-Jacquemart | The Annunciation

*Book of hours (incomplete), fol. 25v*  
Probably Bourges or Paris, ca. 1410  
Leaf: 17,8 × 13,3 cm (7 × 5¼ in.)  
Ms. 36; 89.ML.3



Pseudo-Jacquemart | The Birth of the Virgin

*Book of hours (incomplete), fol. 71v*





Pseudo-Jacquemart | The Elevation of the Host

*Book of hours (incomplete), fol. 53*



Workshop of the Mazarine Master | The Annunciation

*Book of hours, use of Paris, fol. 27*  
Paris, ca. 1410  
Leaf: 19 × 14 cm (7½ × 5½ in.)  
Ms. Ludwig IX 5; 83.ML.101





Egerton Master and collaborator | Job Seated

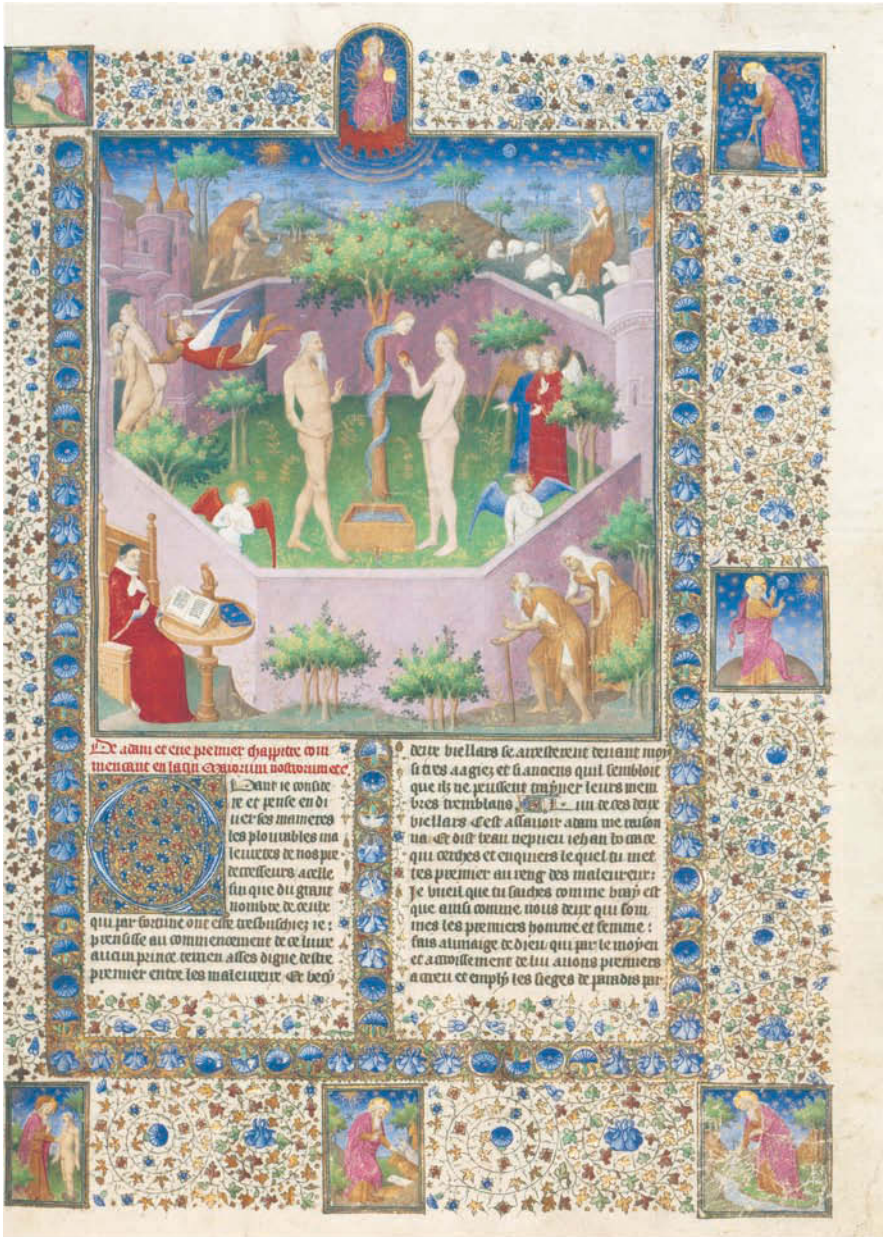
*Book of hours, use of Paris, fol. 136v*



Egerton Master and collaborator | Job and a Corpse

*Book of hours, use of Paris, fol. 147*





Boucicaut Master | The Temptation of Adam and Eve

Giovanni Boccaccio, *Des cas des nobles hommes et femmes* (Concerning the Fates of Illustrious Men and Women), fol. 3  
 Paris, ca. 1415  
 Leaf: 42 × 29.6 cm (16<sup>5</sup>/<sub>16</sub> × 11<sup>11</sup>/<sub>16</sub> in.)  
 Ms. 63; 96.MR.17



Boucicaut Master | Petrarch at the Bedside of Boccaccio

Giovanni Boccaccio, *Des cas des nobles hommes et femmes* (Concerning the Fates of Illustrious Men and Women), fol. 243





Titus Ordering the Destruction of Jerusalem

Giovanni Boccaccio, *Des cas des nobles hommes et femmes* (Concerning the Fates of Illustrious Men and Women), fol. 237 and detail









ne maladee nommee le fure du ventre  
 apres la quelle il drey en frenaise et  
 ruge si forte que sans diserte de viandes  
 paruenes et communes abommes il  
 meugea ses mains et apres mourut  
 comme vne beste en la moer du quel  
 apparurent enuiron le dit chastelet  
 non aultre par conueues iens et  
 foudres merueilleux et defacou  
 mes. Et ainsi que plus ie ne parlaf  
 se du cas du pape tomface raques:  
 noble maistre des templeiers me  
 reueta tantost et pour ce que en  
 grant piteur il me comptoit les mal  
 heures il fist tant que ie qui bou  
 loise aultre par deuenir ie tour  
 nay mon cheuui eparis royale a  
 re de France adu que ie racomptaf  
 se les miseres de liu qui illeue fut  
 buitez.



**Chapitre cent et dix-neuf. Et ainsi comencet  
 le cas de Jaques maistre des tem  
 pliers et commence ou l'ann. l'edre  
 l'edre et c.**

Les vicih hystoriens di  
 ent que aultans religi  
 eux nobles hommes sa  
 ges et pieux en armes iadis pou  
 nissent et vouerent adieu eulx  
 et leur cheualerie apres ce que go  
 deuoy noble duc de loyenne ot sub

uigne et conquis le royaume de iher  
 usalem et de la sainte terre. Et pour ce  
 que ces nobles cheualiers religieux et  
 deuot voierent que les arciens pre  
 tres qui par deuotion viuoient les  
 honnourables et saintes lieux de iher  
 usalem il estoient malhenes assail  
 les et desertes par les tures et sarrasins  
 les dessus dits religieux nobles hom  
 mes lors remouans en iherusalem  
 par leur seule franchise gardoient  
 et aidient les preicuns arciens bis  
 tans la sainte ate et les lieux aten  
 tour. **Et** ces religieux nobles ho  
 mes furent premeurement en petit  
 nombre si; dequoy en puerie  
 volontaire et souly vng maistre le  
 demourant et habitaon fut pre  
 mierement es parces cest adire es  
 galeries du saint temple de iherusa  
 lem. Et pour ce que; habitoient es  
 galeries du temple il; apres espace  
 de temps perdirent leur sur nom  
 et furent sur nommes les cheualiers  
 templeiers. Et pour ce que plusieurs  
 d'eulx se adonnoient a culte de pite  
 et de religion il; porterent par dessus  
 leurs aultres robes mantean blans  
 et la rgie de leur vie leur fut don  
 nee par honneur atone page de ro  
 me. **Et** ces cheualiers romques  
 portans le mantean blanc fut come  
 preuilege de porter la croix rouge:  
 par dessus par le pape cregius qui  
 succeda au pape honmour assu que  
 par la croix rouge len entendit;  
 plus deuoement que; sceussent che  
 ualiers de iherusalem de qui les armes  
 sont vne croix rouge et blanche du  
 sang ver meil. Et tandis que pou  
 uerit maistre de deca adons dis  
 tuer les ot en seignourne et en puit  
 sauer entre les cheualiers adules  
 la discipline de leur cheualerie le  
 veu et leur rgie de viure que il;  
 gardoient tres bien les firent si  
 illustres et renommes par saintete

Boucicaut Master | The Knights Templar

Giovanni Boccaccio, *Des cas des nobles hommes et femmes* (Concerning the Fates of Illustrious Men and Women), fol. 307 and detail





Boucicaut Master | All Saints

*Book of hours, fol. 257*  
Paris, ca. 1415–20  
Leaf: 20.4 × 14.9 cm (8 × 5<sup>7</sup>/<sub>8</sub> in.)  
Ms. 22; 86.ML.571



Boucicaut Master and workshop | The Adoration of the Magi

*Book of hours, fol. 72*





Boucicaut Master | Saint Mary Magdalene

*Book of hours, fol. 274v and detail*









Spitz Master | The Way to Calvary

*Book of hours, fol. 31*  
Paris, ca. 1420  
Leaf: 20.1 × 15 cm (7<sup>15</sup>/<sub>16</sub> × 5<sup>7</sup>/<sub>8</sub> in.)  
Ms. 57: 94.ML.26



Spitz Master | The Annunciation to the Shepherds

*Book of hours, fol. 89v*





Spitz Master | Burial in a Cemetery

*Book of hours, fol. 194 and detail*





an̄. Placito





Master of the Harvard Hannibal | The Visitation

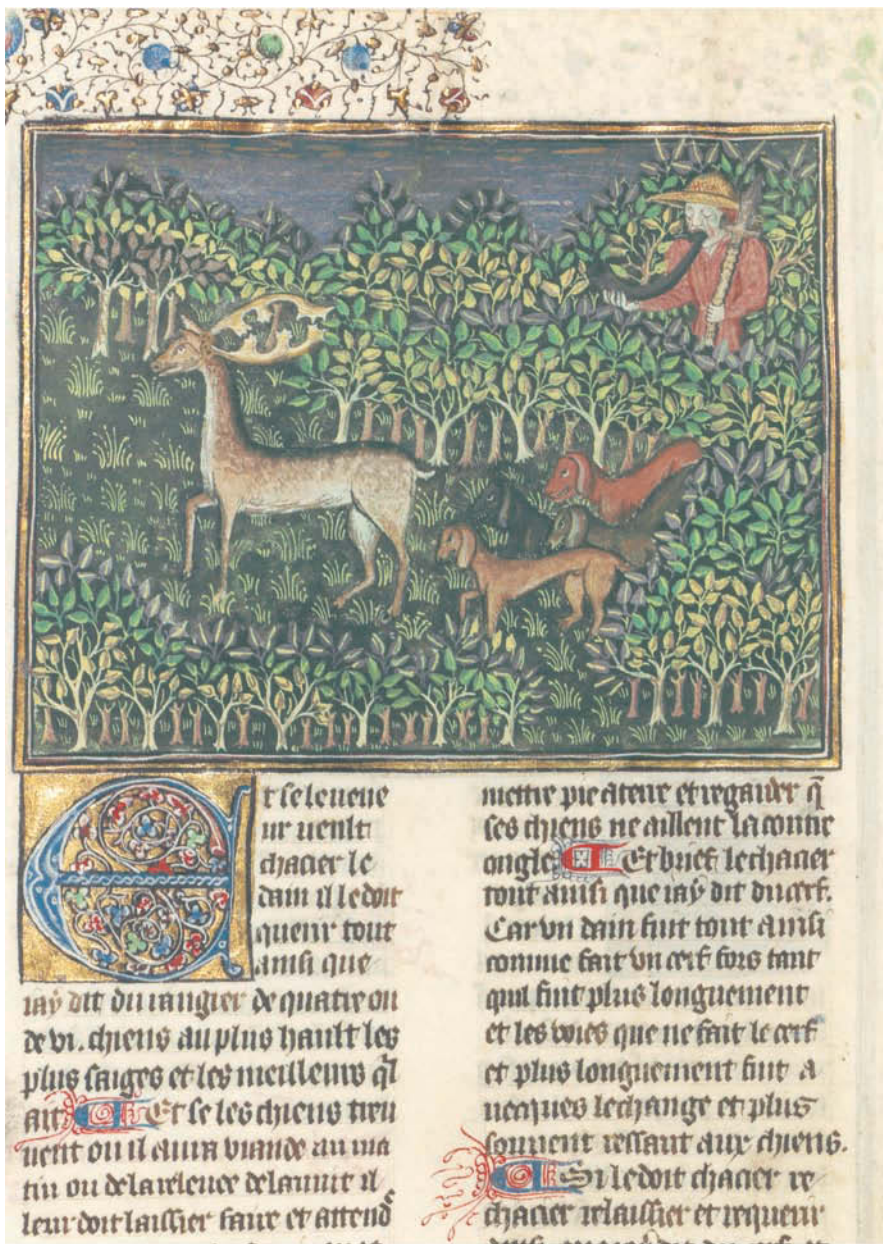
*Book of hours, use of Paris, fol. 26*  
France, ca. 1420–30  
Leaf: 17.9 × 13 cm (7<sup>1</sup>/<sub>16</sub> × 5<sup>1</sup>/<sub>8</sub> in.)  
Ms. 19; 86.ML.481



Caesar and the Head of Pompeius

Jacques Legrand, *Livre de bonnes  
 meurs*, fol. 41  
 Probably Avignon, ca. 1430  
 Leaf: 24.9 × 17.8 cm (9<sup>11</sup>/<sub>16</sub> × 7 in.)  
 Ms. Ludwig XIV 9; 83.MQ.170





Hunter and Dogs Pursuing Fallow Deer

Gaston Phébus, *Livre de la chasse*,  
 fol. 81v (detail)  
 Brittany (?), ca. 1430–40  
 Leaf: 26.3 × 18.4 cm (10<sup>3</sup>/<sub>8</sub> × 7<sup>1</sup>/<sub>4</sub> in.)  
 Ms. 27; 87.MR.34

nt que ieu say et pour ce dunt  
 comment a traire des arces ou  
 prient les bestes sanz chaacer  
 aux chiens cest uieatre les de

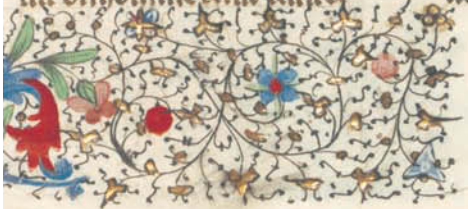
autres. **Comme on voit traire  
 les bestes au tour pour traire. lxxi**



ny en au  
 tre manie  
 re a met  
 autour  
 qui se fait

en telle maniere on doit auoir  
 deux chevauz achim chengal  
 ait un homme dessus l'estu de

vert et chapellet de bois dessus la  
 teste pour mieuz couvrir la teste  
 et son visage et doit aler l'un de  
 nail apres l'autre le plus pres q  
 pourra le unist sus la queue de  
 l'autre. **E**t quant ou uerra  
 les bestes au mistin ou au bestre  
 alaleuee ou en puer la on elles



Camouflaged Hunters Preparing to Attack Deer

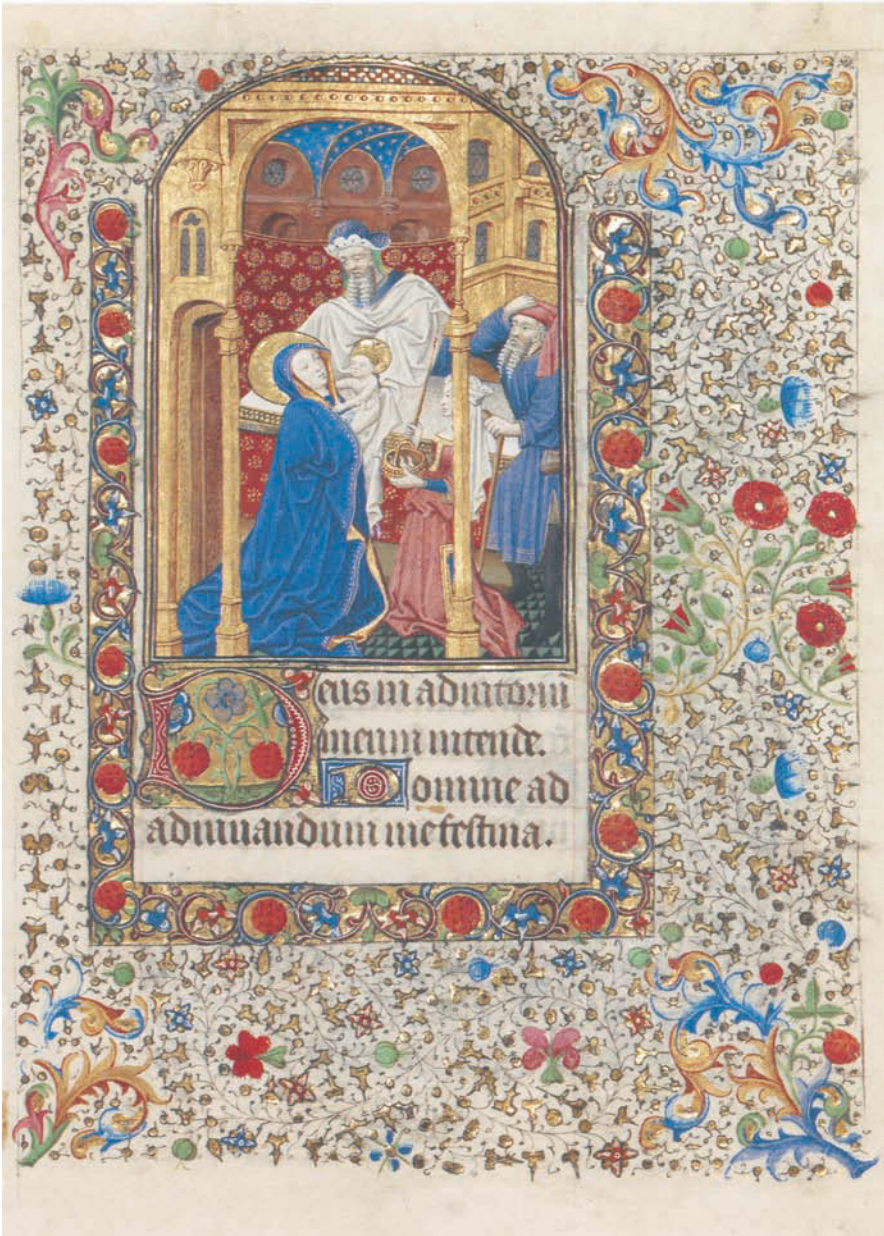
Gaston Phébus, *Livre de la chasse*,  
 fol. 109 (detail)





Master of Sir John Fastolf | Saint Michael and the Dragon

*Book of hours, use of Sarum, fol. 19v*  
France (probably Rouen) or  
England, ca. 1430–40  
Leaf: 12 × 9.2 cm (4<sup>3</sup>/<sub>4</sub> × 3<sup>5</sup>/<sub>8</sub> in.)  
Ms. 5; 84.ML.723



Atelier of the Bedford Master | The Presentation in the Temple

*Book of hours, use of Paris, fol. 83*  
Paris, ca. 1440–50  
Leaf: 23,5 × 16,3 cm (9¼ × 6⅞ in.)  
Ms. Ludwig IX 6; 83,ML.102





Attributed to the Master of the Geneva Boccaccio | Philosophical Disputation

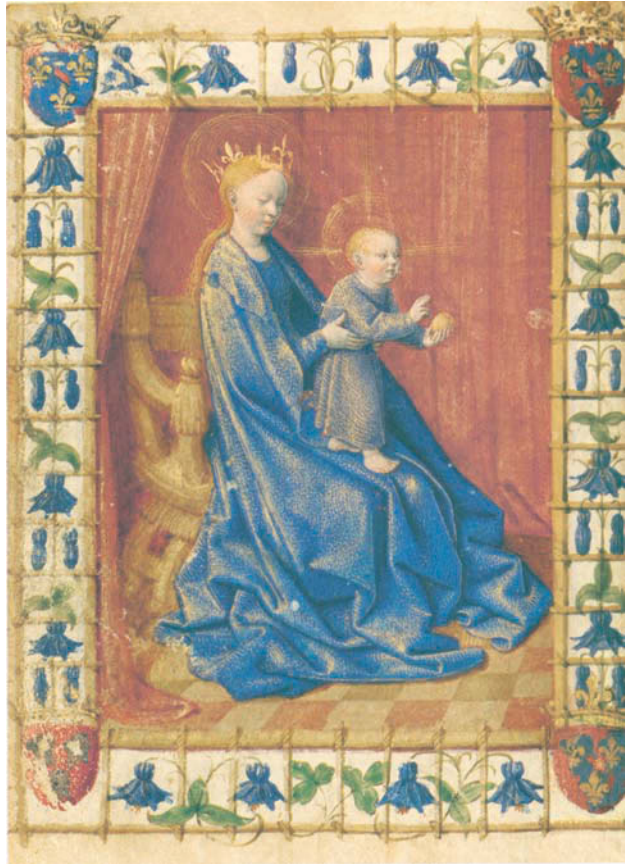
St. Augustine, *Cité de Dieu*, translation and commentary by Raoul de Presles, fol. 115v and detail  
 Angers, ca. 1440–50  
 Leaf: 36.2 × 27.3 cm (14 1/4 × 10 1/16 in.)  
 Ms. Ludwig XI 10; 83.MN.129





Des temps des prophetes. Premier chapitre.  
a cite de dieu decouvrant par  
soudes des tumeurs a dieu...





Jean Fouquet | Simon de Varie in Prayer before the Virgin and Child

*Hours of Simon de Varie, fols. 1v-2*

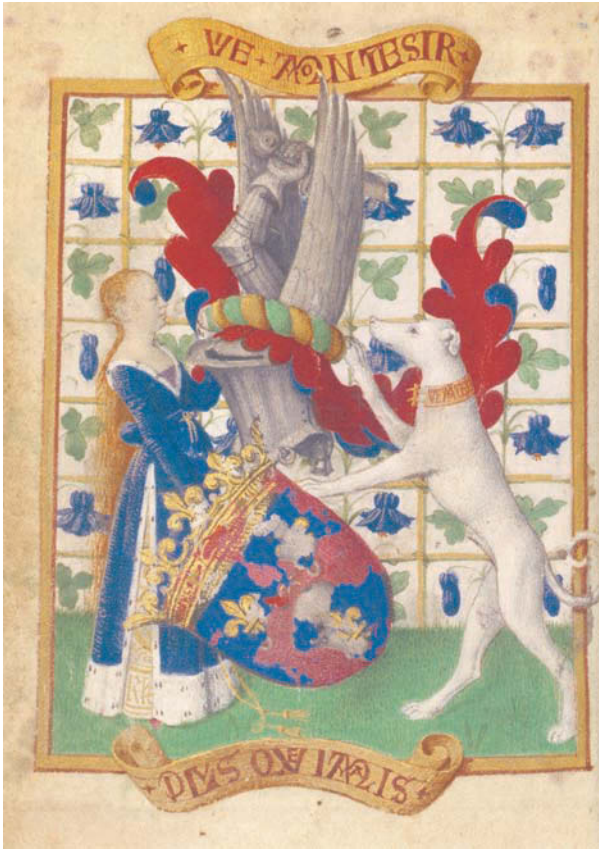
Tours and perhaps Paris, 1455

Leaf: 11.5 × 8.2 cm (4<sup>9</sup>/<sub>16</sub> × 3<sup>1</sup>/<sub>4</sub> in.)

Ms. 7; 85.ML.27







Jean Fouquet | Woman and Dog Supporting Varie Armorials

*Hours of Simon de Varie, fol. 2v*



Master of Jean Rolin II | The Flight into Egypt

*Hours of Simon de Varie, fol. 28v*





Antoine de Lonhy | Christ in Majesty

*Leaf from a missal*  
Toulouse, ca. 1460  
Leaf: 34.5 × 25 cm (13<sup>5</sup>/<sub>8</sub> × 9<sup>7</sup>/<sub>16</sub> in.)  
Ms. 69; 2001.84  
Gift from the Emerson Family in  
honor of John S. Bonnell



The King of France Receives a Courtier

Aeneas Silvius Piccolomini,  
*Historia de duobus amantibus*  
 and other writings, fol. 1  
 France, ca. 1460–70  
 Leaf: 17.4 × 11.7 cm (6<sup>7</sup>/<sub>8</sub> × 4<sup>5</sup>/<sub>8</sub> in.)  
 Ms. 68; 2001.45





Eterum cum ab initio dixerit  
quosdam esse qui tamquam anime  
consultant rethoribus se se de  
runt obsequiis extirant eum  
huc inde...





The Holy Roman Emperor Receives a Prisoner

Aeneas Silvius Piccolomini,  
*Historia de duobus amantibus*  
 and other writings, fol. 14v  
 and detail



mala. Cum annuū maxime auctoribus suberit.  
 Reueredo maximas grates qui michi dāno  
 sequendi principes annuum tradidit. Cū Jā pa  
 rentum virtutes aliquas sic acciperā ut apūus  
 amittere non possem. Quod si aliud nō est. hoc  
 saltem habeo quia nonnullas didici hās quasi  
 eom omnino ignarus. Si pueritia mea curia  
 suscepisset. Est em in curiē principū viciōsi hās  
 nosse et prolarū loco dicitur appellari desertus. Est  
 itaq; magna leatorum molestia cum secotepm  
 per omnia vident & res maximas abhne dūigi  
 nec dicam negligit qui vū inter manus & pedes  
 quid habent digitos norunt. Sed est etiā Illiterā  
 tie sua turbatio. Cum hūc in curia doctos ac la  
 tine loquentes hēnisse vident quos ipi nequeunt  
 intelligere.



**Q**UID  
 de cōsuetudine  
 tua protu  
 lēam que  
 semp iōta  
 est. semp  
 qz te mordz  
 cū tu scias  
 multie vi  
 roz illece  
 bre qui  
 natims.  
 Nullum  
 grauius  
 esse supph  
 cum sene  
 ca sērbū  
 qz cōsuetudine.  
 Vnde Ju

A Massacre of Family Members

Aeneas Silvius Piccolomini,  
*Historia de duobus amantibus*  
 and other writings, fol. 23



Euralyus's Letter to Lucretia

Aeneas Silvius Piccolomini,  
*Historia de duobus amantibus*  
and other writings, fol. 30





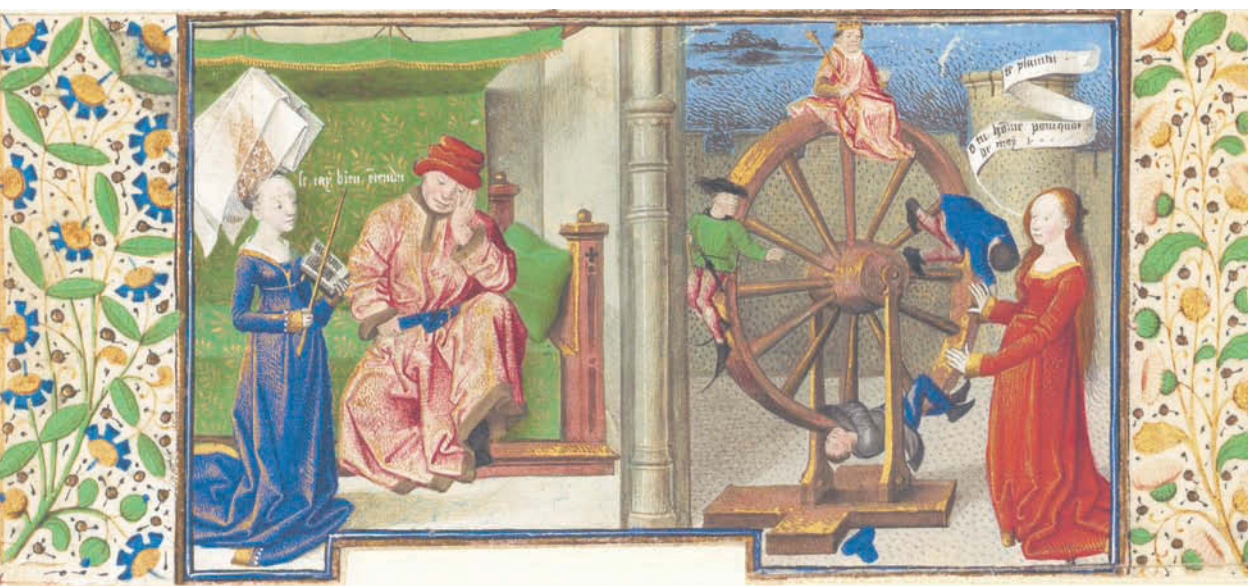
Maitre François | Soldiers Leading a Prisoner from a Walled City

*Detached leaf*

Paris, ca. 1460–70

Leaf: 18 × 12 cm (7<sup>1</sup>/<sub>8</sub> × 4<sup>1</sup>/<sub>4</sub> in.)

Ms. 51; 93.MS.31



**Coëtivy Master | Philosophy Consoling Boethius; Fortune Turning the Wheel**

*Leaf 1 from three miniatures and  
border fragments from Boethius,  
La Consolation de philosophie  
Paris, ca. 1460–70  
Leaf: 7.4 × 16.9 cm (2<sup>7</sup>/<sub>8</sub> × 6<sup>9</sup>/<sub>16</sub> in.)  
Ms. 42; 91.MS.11.1*





Master of Jacques of Luxembourg | The Martyrdom of Saint Sebastian

*Hours of Jacques of Luxembourg,*  
*use of Poitiers, fol. 126*  
North France, Hennegau, or Bruges,  
ca. 1466–70  
Leaf: 16.3 × 11.4 cm (6<sup>3</sup>/<sub>16</sub> × 4<sup>1</sup>/<sub>2</sub> in.)  
Ms. Ludwig IX 11; 83.ML.107



Master of Jean Charpentier | The Assumption of the Virgin

*Leaf from a book of hours*  
Tours, early 1470s  
Leaf: 17 × 11.6 cm (6 <sup>11</sup>/<sub>16</sub> × 4 <sup>9</sup>/<sub>16</sub> in.)  
Ms. 21; 86.ML.537





Jean Bourdichon | The Presentation in the Temple

*Katherine Hours, fol. 62v*  
Tours, ca. 1480–85  
Leaf: 16.3 × 11.6 cm (6<sup>2</sup>/<sub>16</sub> × 4<sup>9</sup>/<sub>16</sub> in.)  
Ms. 6; 84.ML.746



Jean Bourdichon | The Virgin Appearing to Saint Avia in Prison

*Katherine Hours, fol. 143*





**Master of Guillaume Lambert or workshop | The Road to Calvary**

Attributed to Jean Gerson, *La Passion de Nostre Seigneur Ihesus Christ*;  
*La Vengeance de Nostre Sauueur*, fol. 38  
 Lyons, ca. 1480–90  
 Leaf: 30.4 × 21.6 cm (12 × 8½ in.)  
 Ms. 25; 86.MN.730



Master of Guillaume Lambert | Madonna and Child with Musical Angels

*Book of hours, use of Rome, fol. 21*  
Lyons, 1478  
Leaf: 14.6 × 9.8 cm (5<sup>1</sup>/<sub>4</sub> × 3<sup>7</sup>/<sub>8</sub> in.)  
Ms. 10; 85.ML.80





Master of Guillaume Lambert | Tobias and the Angel

*Book of hours, use of Rome, fol. 186*



Georges Trubert | Saint John on Patmos

*Book of hours, fol. 13*  
Provence, ca. 1480–90  
Leaf: 11.5 × 8.6 cm (4½ × 3⅓ in.)  
Ms. 48; 93.ML.6





Georges Trubert | Madonna and Child and The Burning Bush

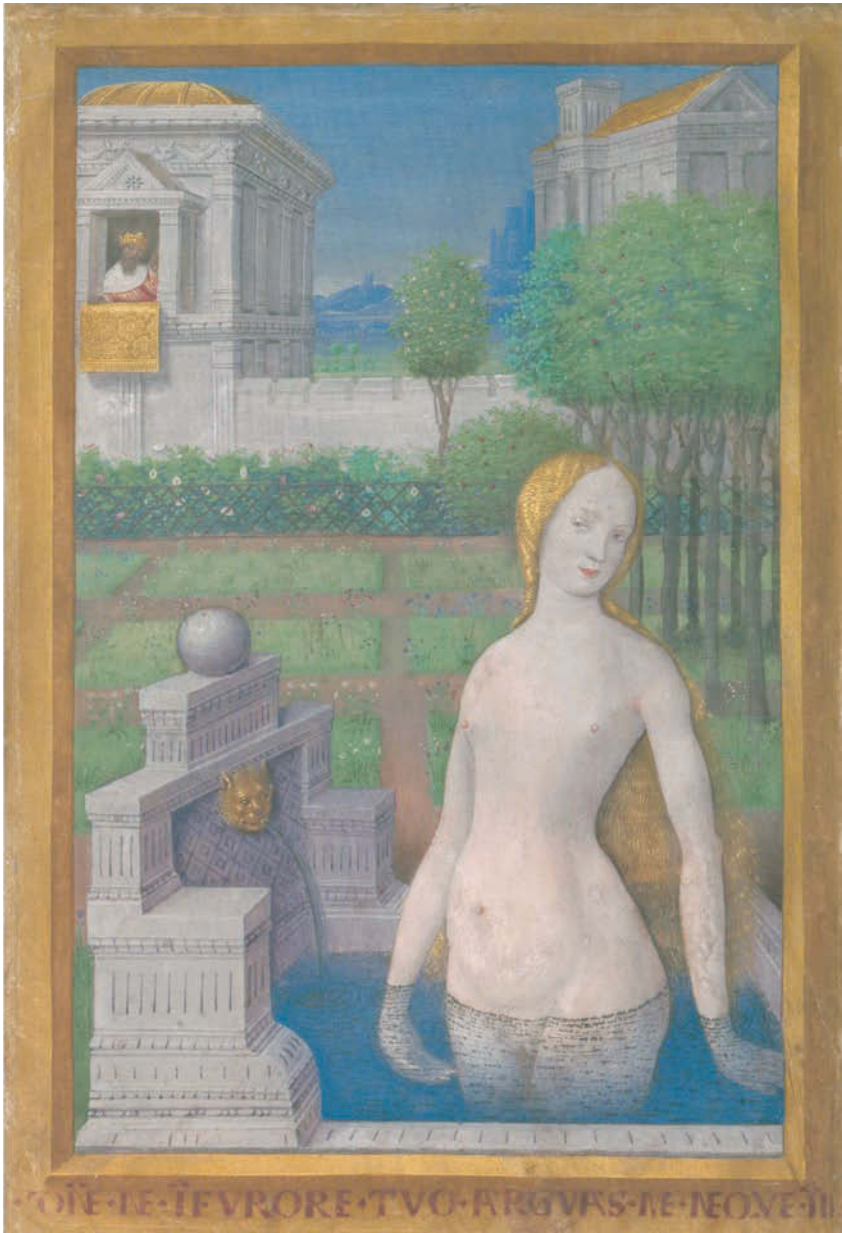
*Book of hours, fol. 54v*



Jean Bourdichon | Louis XII of France Kneeling in Prayer

*Detached leaf from the Hours  
of Louis XII  
Tours, 1498/99  
Leaf: 24.3 × 15.7 cm (9<sup>9</sup>/<sub>16</sub> × 6<sup>1</sup>/<sub>16</sub> in.)  
Ms. 79a; 2004.1*





Jean Bourdichon | Bathsheba Bathing

*Detached leaf from the Hours  
of Louis XII and detail*  
Tours, 1498/99  
Leaf: 24.3 × 17 cm (9<sup>9</sup>/<sub>10</sub> × 6<sup>11</sup>/<sub>10</sub> in.)  
Ms. 79; 2003.105







David before Nathan and David and Bathsheba

*Leaf from a prayer book*  
Rouen, ca. 1500  
Leaf: 17.6 × 12.8 cm (6<sup>15</sup>/<sub>16</sub> × 5 in.)  
Ms. 58; 94.MS.43  
Gift from the Collection of Heinz  
Kisters, Switzerland



Master of the Getty Epistles | Saint Paul

*Epistles of Saint Paul, fol. 5v*  
France, ca. 1520–30  
Leaf: 16.4 × 10.3 cm (6<sup>7</sup>/<sub>16</sub> × 4<sup>1</sup>/<sub>16</sub> in.)  
Ms. Ludwig I 15; 83.MA.64





**The Agony in the Garden**

*Book of hours, use of Rome, fol. 13v*  
Paris, 1544  
Leaf: 14.3 × 8.1 cm (5 <sup>5</sup>/<sub>8</sub> × 3 <sup>1</sup>/<sub>16</sub> in.)  
Ms. Ludwig IX 20; 83.ML.116



Jean Pierre Rousselet | The Raising of the Cross

*Prayers of the mass, fol. 19v*  
Paris, ca. 1720-30  
Leaf: 11.9 × 7.2 cm (4 <sup>11</sup>/<sub>16</sub> × 2 <sup>13</sup>/<sub>16</sub> in.)  
Ms. Ludwig V 8; 83.MG.83



POVR LA CORNETTE DE MONSEIGNEVR  
LE DAVPHIN.

VN Lionceau qui regarde un Lion tenant un Tygre abatu sous luy,  
Avec ce mot *EX PATRE VIRTUTEM ADDISCAM*, pour dire que  
Monseigneur le DAVPHIN ne peut estre qu'un Prince redoutable  
dans la guerre, puis qu'il doit faire son apprentissage dans l'escole d'un  
aussi grand Maistre que la Majesté.



*DISTICHON*

*Si pergas graue Martis opus tolerare Agistro  
Sub patre., post. patrem par tibi nullus erit.*

*l'abbé de Bourzeis*

Jacques Bailly | Design for a Device: A Lion Cub Witnessing His Father Battling a Tiger

*Leaf 4 from a manuscript of royal  
devices from the court of Louis XIV  
Paris, ca. 1663–68  
Leaf: 39.4 × 27.1 cm (15½ × 10¾ in.)  
Ms. 11; 85.MS.118*

POVR LA CORNETTE DE MONSEIGNEVR  
LE DAVPHIN.

Lors que la mer est tranquille & qu'on voit les Dauphins s'elancer dessus  
comme s'ils se joüoient, c'est un ligne asseüré de tempeste. Ainsi pour  
dire que durant le temps mesme ou Monseigneur le **DAUPHIN** s'occupera  
aux jeux convenables a son âge, on doit redouter la force de ses Armes.  
On a peint un Dauphin qui se joüe sur une mer calme, avec ce mot. **DVM**  
**LYDIT METVENDVS.**



*Dans le sein de son vaste Empire,  
On tout repose en paix jusqu'au moindre Esphère,  
On le voit s'ébaurir et s'inter:  
Apprenez toutefois malgré cette bonace,  
Qu'on prompt orage vous menace,  
Et que quand il se joüe il est à redouter.*

Perrault

Jacques Bailly | Design for a Device: Landscape with Dolphin in Calm Waters

*Leaf 6 from a manuscript of royal  
devices from the court of Louis XIV*



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