
Manuscript on vellum written and illuminated in Bologna for Giovanni II Bentivoglio by Girolamo Pagliaro, by whom it is signed and dated 1497 in the colophon.

6 full-page miniatures, armorial border decoration and illuminated initials throughout.

2490 leaves (7 5/8 x 5 inches 15 lines. 12o. blue mor. by Gruel in blue mor. case.

Contents:

f.1 Ex-libris inscription of Octaviano Cusani, dated 1549. Below this, an erased stamp of ownership with oblong outlines and rounded corners.

1v Miniature of seated S. Jerome.

3-14 Kalendar for Rome, but with SS. Erhard, Simeon, Salomon, Hugo, Sigismund, Gotthard. Feast of the Transfiguration omitted.

15-16 Blank. Remains of oblong stamp on f.16

16v Miniature, portrait of Giovanni II Bentivoglio kneeling before the Madonna with proprietary inscription.

17-17v Blank

18 Title: Incipit Officium Beate Marie virginis: secundum consuetudinem Romanae curie... In lower border Bentivoglio arms

f.97-99 Blank

99v Miniature, the kneeling David.

100-100v Blank

101 Title: Incipitunt septem psalmi penitentialia.

f.113v Litany, with St. George immediately after the angels and before John Baptist.

120 Miscellaneous prayers

125v-127 Blank

127v-128 Miniatures-(1) Female saint and St. George adoring the Child. The Virgin and St. Joseph approach from the background. (2) St. George slays the dragon.


129v Miniature: The Crucifixion.

130-130v Blank

131 Pater noster, Credo and personal prayers, many of which mention the owner "famulo tuo Iohanni", cf. f.155,162v,163,166,167.

169-187 Prayers of St. Augustine and Suffrages of Saints

187v-188v Blank

Colophon: Anno Salutis. M. CCC, LXXXVij: Descriptum opusculum Religiosum. Hieronymus paiarolus bononiensis descripsit intra dies viginti quinque. Script: Handsome well spaced book minuscule in brown ink, et ligatures and bus and gue suspensions & and tail of g large, and completely closed. Contractions indicated by hair lines. The scribe's phrase "opusculum religiosum" in the colophon conveys the impression that he was used to writing secular works - that would account for the peculiarities and inaccuracies in the Kalendar.

Domenico was official court scribe at Cologne and XV cent.

Girolamo was "sirce"
Text: Except for irregularities in the entries of certain saints in the Calendar and the inclusion of several that are not in the ordinary Roman Kalendar such as Erhard, Bridget, Simeon, Salomon, 2 Hugos, Gotthard, and Euloseus, the Kalendar corresponds to that of M.14 of about the same date. The omission of the Feast of the Transfiguration is strange and might be accounted for if the Kalendar were copied from a book edited for a special Order; possibly a branch of the Augustinian, but what that Order is, is not determinable. The Litany gives prominence to St. George by placing him directly after the angels, the scribe also wrote the name in larger letters with black ink. Otherwise the text follows the usual forms; in the prayers wherein the owner's name is mentioned he asks for protection from enemies and dangers to the soul and body.

Decoration: The portrait of Bentivoglio kneeling before the Virgin (f.16v) and the two miniatures facing each other on ff.127v-128 appear to be by a different artist from the portraits of St. Jerome and St. James and the Crucifixion (ff.1v and 99v,129v). The latter are more intensely colored and the facial types do not have the same smooth roundness. The kneeling Bentivoglio is represented as a mature man of heavy features with straight blond hair falling to his shoulders. He was 54 years old at this time.

The frames surrounding the miniatures have floral and scroll work decoration having emblems and mottoes in the corners and in the four sides. The Bentivoglio arms: quarterly 1 and 4, or an eagle sable; 2 and 3, per bend indented or and gules, are in the lower border of f.1v.

In the outer corners at the top of all the frames are a salamander in flames with the motto: Nutriri. In the top center is a white tasseled cord tied in a bow in a blue field with a banderole inscribed FIDE - Fides et Amor, a Bentivoglio device. The top inner corners have an uprooted plant bearing white blossoms, with a banderole lettered SMA (If lilies, they are a Manfred emblem, cf. Litta vol.IX). Medallions in the center contain a couchant white lamb or sheep resting against a rock, lettered D.EXT PATER (Bentivoglio's daughter Francesca married a Manfredi one of whose mottoes was Imerito pater).

Opposite the lamb, in the inner border is a bundle of rods with the lettering VNF - Unitas Fortior; below, in the inner corner the rods are broken and separated and are lettered D.FRA (Diviso fragilis). These are the badges of Giovanni's son Alessandro.

Finally in the lower outer corners is the Bentivoglio leopard rising from a flame, holding a palm frond with motto Spee mea of the Gonzaga. (For Ginevra Gonzaga, Bentivoglio's wife). Ginevra Sforza di Pesaro.

The Kalendar leaves are simply and tastefully framed.

Gold lettering used for titles and directions throughout. There are no rubrics.

Miniatures: f.1v St. Jerome as a cardinal seated at table with writing materials and holding books, Lion resting at right. The saint kneeling before a Crucifix at the entrance to a cave in background. The rocky mass forming the cave resembles one in Lorenzo Costa's painting "The Creation of Eve", cf. Venturi: Storia, vol. VII, fig.598. f.16 The Virgin enthroned, holding the Child. Kneeling at the right is Giovanni II Bentivoglio (1443-1508) Landscape and water in the background. Entablature under picture has inscription in gold letters on red: IOANNES BENTIVOLVS. II. SERVVS MEVS FIERI ME FECIT-ANNO. DNI. M.CCCC. LXXXVII.
f.18 Large illuminated initial D ofomine, with emblematic and armorial border decoration.

f.99 King David kneeling in a mountainous landscape. Not by Costa.

f.127v St. George and virgin saint (possible Catherine) adoring the Christ Child. At the left the ox and ass under a shed, the Virgin and St. Joseph approach from the center background.

f.128 St. George (a young boy) slays the dragon. (Possibly intended for Astorre Manfredi a child of twelve at this time, and Bentivoglio's grandson). Bentivoglio's veneration of St. George did not cause him to give that name to any of his sons; but the Museo Civico at Bologna preserves a shield of Bentivoglio's having St. George painted on it, and the shield carried by George himself in the painting bears the Bentivoglio arms. That painting is attributed to Francia.

f.129 The Crucifixion. In 1922 this miniature and the St. Jerome were ascribed by B. Berenson to a pupil of Lorenzo Costa. Mr. Berenson remarked a similarity in the Crucifixion to one by Francia in the Library at Bologna.

History: Girolamo Pagliarolo 1474-1514 who signed the colophon, was the son of the miniaturist Domenico Pagliarolo. At the age of 14, Girolamo was apprenticed to the miniaturist Giovanni de Francescu Cavalletto and to the bookbinder Felice di Agnolo da Siena, in order, as stated in the deed of Mar. 5, 1488, that he learn the art of miniandi libros et designandi et collorandi figuras miniaturarum et etiam artem ligandi libros. In return the two artists paid Girolamo twelve lire monthly for his assistance. He was later appointed teacher of miniature painting in the studio of the university of Bologna and is on the salary lists from 1507-1514. He is therein referred to as scriptore a miniatore. An example of his work as scribe and miniaturist is a codex (no. 57) in the Biblioteca Communale at Imola.

According to the colophon of M53, Girolamo descriptit opusculum, - this term (Harper's Latin Dictionary p. 555) has the meanings to copy, transcribe, to sketch off, to describe in painting etc. We may therefore consider Girolamo Pagliarolo as miniaturist and scribe of the MS. with another's assistance in the miniatures.

While the MS. was executed for Giovanni II Bentivoglio, the selection of badges and mottoes, omits his most personal devices i.e. Per amor tuto ben voglio; Nunc mih; and Nil desperandum est sera duce this conveys the impression that the book may have been ordered by some one of his children, possibly by his daughter Francesca, mother of the little St. George. In 1549 it became the property of Octaviano Cusani of Milan, according to the inscription on f.1, Purchased from Brauer in June 1905.

Binding: Blue levant morocco tooled to a Grolieresque design; doublures and fly leaves of red brocade, by Gruel of Paris, 1911; Has title Officium 1497 in medallion of upper cover. In blue mor. case.


Costo's in Oratorio di S. Cecilia cover be by artist of M53.
La miniatura in Bologna dal XIII al XVIII secolo 1896, p.280, 287 ff; (1)
Thieme-Becker: Künstler Lexikon, vol.26, p.145. For portrait of Astorgio
III Manfredi resembling the St. George see Enciclopedia Italiana, vol. XXII,
p.110.

James Wardrop: Pierantonio Sallandro and Girolamo Pagliarolo...Signature,

1. MSS.-Illum.-Italian-XV cent.
ii. " " -Bologna-XV cent.
iii. Provenance: Bentivoglio, Giovanni II (1443-1508)
iv. " " Cusani, Octaviano f1.1549.
v. Binding-Binders-Gruel, [1911?]

MSS.-Illum.-Artists: Pagliarolo, Girolamo f1.1474-1514.

Jesus Christ: Nativity-Adoration type with Virgin and St. Joseph approaching. f.127v.
George of Cappadocia: slaying dragon (George a portrait of Astorre Manfredi?). f.128.
Jerome: as Cardinal—with cave and crucifix in background. f.1v.
David: communing with God. f.99v.
Jesus Christ: Crucifixion. f.129v.

Mottoes: Fides et Amor.
 " : Unitas Fortior - Divide fragilis.
 " : Spes mea.

MSS. Illum. Dated 1497
 " " Colophons

(1) In Archivio Storico Italiano, Serie V - Tomo XVIII, Dispensa 4a del 1896.
For printed text or notices of this MS. see:

The Dyson Perrins Collection. Part II. Catalogue...
Sotheby & Co...1 December 1959 [London, 1959]
p. 82.

New York, Pierpont Morgan Library, Italian Manuscript
Painting 1300-1550, exh. cat., New York, 1984,
no. 44, 1 fig.

Paola Tosetti Grandi, "Lorenzo Costa miniatore," in
Emanuela Sesti, ed., La miniatura italiana tra
gotico e rinascimento: Atti del II Congresso di
Storia della Miniatura Italiana, Cortona 24-26
settembre 1982 (Storia della miniatura, studi e
documenti, 6), 14, Florence, 1985, 331-33, 348-51,
fig. 2.

Wilma Fitzgerald, "Ocelli Nominum: Names and
Shelf Marks of Famous/Familiar Manuscripts
(I)," Mediaeval Studies, XLV, 1983,
Bentivoglio Giovanni II, Hours, p. 223b
Susan Weiss
Diss on Kentanghis patrimony in arts 86
University of Maryland mid 80's
8302 Teal Ridge
(Worthington, MD) 21093
301-321-1145