Hours of the Virgin. Rome. XVI cent.

Manuscript on fine vellum, written by Francesco Monterchi, illuminated by Giulio Clovio in Rome for Cardinal Alessandro Farnese, and finished in 1546, according to the colophon.

28 miniatures of which three are double-page, elaborate historiated borders.

114 leaves (6 3/4 x 4 1/4 inches) 19 lines.


From the collections of Elizabeth Farnese, queen of Philip V of Spain, Francis II, king of Naples, and Alphonse de Bourbon, Count of Caserta from whom it was purchased through J. & J. Goldschmidt in May 1903.

Contents:

ff.1-4 Blank
4v Miniature, no text
5 Matins
17v Miniature, no text
18 Lauds
26v Miniature, no text
27 Prime
30v Tiers
34v Sext
38v Nones
42v Vespers
48v Compline
53v-63 Office of the Virgin for Advent
59v-60 Miniatures, no text
63v-64 Miniatures, no text
64v-71v Penitential Psalms
71v-78v Litany and subsequent prayers
79 Blank
79v-80 Miniatures, Litany
80v Office of the Dead
102v Office of the Cross
106v Office of the Holy Spirit
110-112 Athanasian Creed
112v Colophon
113-114 Blank

Text: According to Rome use of but quite impersonal, no mention of the Cardinal or Pope by name and no unusual saints in the Litany. Apparently there never was a calendar.

Script: Written in a fine, beautifully even, slanting Italian Cursive hand in brown black ink. For captions and initials Roman letters are used, usually in gold, but blue and red inks are also used. According to Vasari, the scribe was Francesco Monterchi, secretary to Cardinal Farnese's father, Pier Luigi Farnese. Other famous MSS in which Monterchi and Clovio collaborated are Evialdo d'Ascoli's Stanze,

(continued)
Decoration: There are 28 full-page pictures arranged in pairs, illustrating events in the Old and New Testaments as type and antitype. The borders are very ornate, and include such elements as massive human caryatids, arabesques, landscapes and cameos.

The Litany has an original and very fine double-page illustration of the procession on Corpus Christi day, on its way to St. Peter's, with the hosts of heaven celebrating above. Except for that miniature, all others are framed in elaborate historiated borders.

There are 35 beautifully painted historiated borders on the text pages and innumerable small initials in gold and colors.


Contents of Illustrations:

ff.1–4
Blank.

fol.4v
Matins.

The Annunciation. The Angel, with very large full-feathered wings, strides toward the Virgin, who, in a red-pink robe with blue cloak, kneels before a gold prie-dieu upon which lies an open book in green binding. To her side a green canopied bed. In left background, a window opens on a landscape showing a Roman temple. In panel of left border a woman, (? the sybil of Tibur); in a small panel in the right border, the gilded figure of a prophet.

In centre of the lower border, the arms of Cardinal Alessandro Farnese surmounted by a cardinal’s hat within a white cartouche; to right and left of this 5 putti with garlands of flowers. At right of the arms, one upholds a blue Florentine lily; also seen in the upper borders of both f.4v and 5.

fol.5
Matins.

Prophecy of the birth of Our Lord to King Ahaz (Achaz). At left Isaiah, seated, holding a tablet; before him stands Ahaz, king of Judah; back of Isaiah an old man, to his right a standing angel, who points to the sky. (Isaiah VII, 10–25... 'Therefore the Lord Himself shall give you a sign. Behold a Virgin shall conceive and bear a Son and his name shall be called Emmanuel') In right border, a sibyl in a niche.

fol.6v
Left-centre.

Small gold medallion, sacrifice of Isaac (but women present!)

ff.6v–7
Full page lower border.

2 birds of paradise fly above a lake or river scene showing several island communities.

fol.7v
Left border.

Gold oval medallion at centre, a saint holding globe.

ff.9v–10
Cameos & decoration from Vatican loggia of Sixtus.

1 long panel on each page. cf. Soane Museum.

(continued)
ff.11v-12 Side panel border. 
In cir. med. left a building upon a rock. 
In cir. med. right (f.12) landscape with trees.

fol.17v Lauds. The Visitation; Mary and Elizabeth clasp hands. Background - View of the hills of ancient Rome. 
Borders. 
Camaiu d'or panel border, inset with small painted-cameos, that in lower border showing the Virgin Mary ascending the steps of the Temple. 
In Camaiu d'or (lower border) on either side of Cameo, Unicorns with blue riband about neck, before a semi-nude woman.

fol.18 Lauds. 
Justice and Peace meet and embrace (Justice and Peace are met together...) 
A pagan temple in the background. 
Back of Justice, 2 puttip one holds a helmet and the other a sword. 
Back of Peace, 3 putti holding laurel, cornucopias etc. 
Border. Lower. 
Within an oval cameo, the Marriage of the Virgin.

ff.20v-21 Border. Lower-double-page. 
Bay of Naples. 
At extreme left of fol.20 and extreme right of fol.21, a standing knight robed in red. 
Above. 
2 large panels of "loggia" decoration.

fol.26v Prime. The Nativity with shepherds. 
Borders. 
Interspersed among nude and semi-nude figures and putti are 3 painted cameos-viz: upper centre; small winged angels about a baby upon a crib. 
Left-centre, a very small putto astride a dolphin - lower centre; Christ amidst the doctors.

fol.27 Prime. The Temptation. Adam and Eve stand in the garden of Eden on either side of a tree, about the trunk of which is coiled a snake, with female head. Eve offers the apple to Adam. 
Borders. 
Figures as before. In the cameo in upper centre, the Creation of Eve. 
At right side - a winged horse (?Pegasus) 
Lower centre; The Expulsion from the garden. Adam & Eve nude; back of them the Angel; in background a shadowy tree with serpent coiled about it.

fol.28v-29 Apes and leopards in border medallions.

fol.30v Tiersce. The Annunciation to the Shepherds. In lower left corner, a woman holds a jardiniere with a lily plant.

fol.31 Tiersce. Apparition of the coming King to the Emperor Augustus. (or Octavian). 

(continued)
The Roman Senate having decreed divine honours to the Emperor Augustus, he sought the Tiburtine Sibyl, and consulted her whether he should accept them. She replied that it behooved him rather to depart in silence from her whose power was coming to an end, for that a Hebrew Child should be born who would be ruler over the immortal gods themselves; or, according to another version, that a king should come from heaven who should be king for evermore. On which the heavens were opened, and a vision of the Virgin, standing on an altar, with the Infant Christ in her arms, appeared in a glory; and a voice was heard saying, "Haec ara filii Dei" — "This is the altar of the Son of God." The emperor adored the vision, reported it to the Senate, and erected upon the Capitol an altar, with the words "Ara primogeniti Dei." On this spot was afterwards founded the Church of S. Maria in Capitolio, called from the tradition, the "Ara coeli."

This incident was adopted in the 14th century as a type of the appearance of the star to the Wise Men, or the manifestation of Christ to the Gentiles. Thus we see, in the one, the Annunciation of Christ's coming to the East; in the other, the same to the West. In this sense, a picture of the Sibyl and the Emperor takes its place in the "Speculum humanae Salvationis," where they are both seen kneeling, while she points to the vision of the Virgin and Child in the clouds. The emperor's sceptre, or his crown, lies on the ground, in sign of his submission. Sometimes the sun and the moon are on each side, as witnesses on the part of the powers of Heaven.

A triptych by Rogier van der Weyden, in the Berlin Gallery (No.535) illustrates this story. In the centre is the Nativity; on the right wing, the three Kings adoring the Vision of the Child in the Star; on the left, the Vision appearing to the Emperor and Sibyl. He is swinging a censer.

Garofalo especially treated this as a separate subject. In a picture by him in the Gallery of the Vatican, the emperor is in the act of taking his crown from his head, and bending his knee (woodcut No.99). Another picture by him is in the Pitti.

Whatever the nature of this story, the belief of the Roman Catholic Church in the testimony of the Sibyl is shown by the well-known hymn, said to have been composed by Pope Innocent III, at the close of the 13th century, beginning with the verse:-

Dies irae, dies illa,
Solvet saeculum in favilla,
Teste David cum Sibylla

Which is thus translated in the English version of the Missal:-

The dreadful day, the day of ire,
Shall kindle the avenging fire
Around the expiring world,
And earth, as Sibyl said of old,
And as the prophet-king foretold,
Shall be in ruin hurled.


(continued)
Borders.

Centre-left. In oval medallion portrait of Odoardo Farnese ? in helmet (cf. Alexander the Great, Dreyfus Collection, plaque 53 of Molinier)

Border.

Centre-right. In oval medallion, probably a portrait of Cardinal Alessandro Farnese in helmet & toga; below, the Goddess of Peace holds a pope's Tiara.

Border.

Lower borders occupying both pages.

In background, a nude man fleeing from an eruption.

In foreground a river-god points to the entrance of a large cave; remainder, a pastoral view.

Sext. The Circumcision.

Pope Paul III (Alessandro Farnese, grandfather of Cardinal Alessandro Farnese) is depicted as Simeon, the high priest (for confirming portraits of Paul III see Cecchelli. Il Vaticano. Milan, d.d., plate 41 - cf. this scene in Grimani Breviary fol.67v (Coggio, plate 126) cf. Portrait of Paul III by Titian c.1545 in the National Museum of Naples - cf. Litta, Vol.9, coloured plate preceding tavola XI. In the background a marbled colonnaded interior; in niche in centre of this a minute statue of Moses. (cf. Moses by Michelangelo in S. Pietro in Vincoli, Rome. (Tomb of Pope Julius II - horns, long beard, tablets of law etc.)

Vasari states that the two women depicted in the company are "Mancina and Settimia, two Roman ladies of extraordinary beauty."

Sext. Baptism of Our Lord by St. John Baptist; on either side a group of 3 bathers; no angels.

None. Adoration of the Magi (one with black face)

None. The Queen of Sheba worships Solomon (I Kings = 3 Kings, I, 31) cf. Grimani Breviary fol.75v (Coggio, plate 140). A dwarf (probably a portrait) looks at the beholder from lower left corner. The twisted columns are copied from those of the baldachino in St. Peter's.

The Feast of Testaccio.

Describing this miniature Vasari says: "The whole feast of Testaccio executed with figures smaller than ants... this is one of the greatest things that mortal hand could do or mortal eye could behold... and in it are all the liversies that Cardinal Farnese devised at that time"...

(Vasari, 1911-1915 ed. Vol.9 - pp.245-)


"Among his undated engravings we may notice one of the festival held on Monte Testaccio, which must be a copy of a older plate (La Festa. Di./Testaccio. Fatte. in. Roma), bearing in the left bottom corner the arms of Pope Paul III and the date 1534, and in the centre the signature Stefano d'perac Fecit: the plate measures 0.360 x 0. 518 m.) (fig.9.)

There is a smaller and different version (0.267 x 0.434m.) of the same subject, with the title in one line, signed with the initials I.T.F.4, and with the (later) legend Romae Vincentij Luchini aereis formis ad

(continued)
Peregrinum 1558. Another is the reconstruction of the island of the Tiber (infra. p.59, n.2, and fig. 29), which is also in his style of engraving.
4 Nagler, Monogrammisten, iv, 153, no.502.

fol.42v
Vespers. The Flight of the Holy Family into Egypt; 2 angels on foot follow the Virgin.
In background the Pyramid (tomb) of Caius Cestius, near Porta di San Paolo, Rome. (For, c.1577 engraving of this, see Ashby, Thomas. ed. Topographical Study in Rome in 1581... a series of views by Etienne de Pérac London. (For Roxburghe Club) 1916. Plates 44 & 47 - pp.137-139.

fol.43
Vespers. Moses leads the Children of Israel through the Red Sea. In background upper left, the children of Israel, encamped before the Red Sea. Below Moses, horned, with staff, leads them.

Border (left).
A messenger brings news of the birth of Christ to Herod.
Border (lower).
Massacre of the Innocents.

fol.46v
Borders.
In long oval medallion, portrait of Cardinal Alessandro Farnese in attitude of prayer.
(Note: This portrait may have been copied from the Titian portrait now in the National Pinacoteca at Naples.

fol.47
In similar central medallion r. border, The Virgin. (? portrait of Lucrezia Farnese, daughter of Pope Paul III?) cf. Illumination of Pietà (or painting on parchment) by Clovio in the Pitti Palace (no.241) Florence: reprod. by Vasari, 1912-15, fol. page 216; executed for Cardinal Grimani - a somewhat similar one for Farnese as a present to Charles V.

fol.48v
Compline. Coronation of the Virgin; full-page. Her death, in cameo below.

fol.49
Compline - Esther crowned by King Ahasuerus (Esther II, 17)
At left a Prince or courtier with sword (Ottavio II Farnese Duke of Parma, brother of Alessandro Farnese. cf. Titian, c.1545, in the National Museum at Naples, see Litta, vol.9, pl.13 and coloured plate preceding Tavola. cf. a similar picture in the Grimani Breviary, Coggiola edition.

(continued)
Borders.

Bust of Emperor Augustus; below, Mars in war panoply with large shield; below, copy or imitation of a marble statue of the nude Apollo with lyre.
Left. In long oval. Angel of Annunciation.

Borders. Both lower borders.

Fantastic adaptation of The Isola Tiburtina; Ponte di S. Maria—

Borders.

Right - Bust of Julius Caesar; below in long panel (as in 50v) Minerva helmeted & with shield; below her Pan nude, with reed pipe. (For helmeted bust of Minerva (reversed?) cf. with Clodio Commentaries MS.11 in Sir John Soane Museum London, fol.I (Bull. S.R.M. 1914-20, plate 47)
Right? - The Virgin...

Borders;
The Annunciation, in camaiu gris.


God the Father ("Christ, the express image of the Father") above the void, back of Him kneels the Virgin.

This picture is based upon, if not directly copied from Michealangelo's 'Creation of the Sun and Moon', in the ceiling of the Sistine Chapel in the Vatican (cf. Cecchielli. Il Vaticano. Milan, n.d. plate 182). This is the miniature to which M.69 is open in Greco's portrait of Clodio.

(cf. also God dividing the waters from the earth – in Fresco by Michaelangelo in Sistine Chapel. (Vasari ed. 1912-15. Vol.IX pl.28 & text.

Note. For woman (? the Virgin) in creation - fresco of Michaelangelo in the Sistine Chapel. — Creation of Adam.

William Blake used somewhat the same design in his Ancient of Days (original coloured print in Whitworth Institute, Manchester) also see his frontispiece to Europe & plate I of Eggis, The Paintings of William Blake - God blessing the Seventh Day by Blake (original in possession of W. G. Robertson, London).

The Holy Family: The Virgin holds the Child cheek to cheek; Joseph at left in background.

Penitential Psalms: Death of Uriah, the Hittite, husband of Bathsheba (II Sam. XI, 17)

Lower Border.

Cavalry battle scene; in foreground, Uriah lies dead beside his horse. cf. Almost exact depiction in the Grimani Breviary, fol.44v Coggiola, plate 899 - also, MS. 11 in the Sir John Soane Museum, London; see Millar in S.F.R.M.F. 1914-20.

(continued)
fol.64  Full-page.  
David in Penitence (II Sam. XII, 17 & Ps. VIII).

ff.66v-67  Lower Borders.  
View resembling landscape of Sicily.  
For similar view of Tiber see Ashby ed. plates 16 & 53.  
Border pilaster decoration as in Soane Commentary fol.1 and B.M., add.  
MS. 20927, fol.119v (plates 47 & 48 in S.P.R.M.P., 1914-20). These  
are copies of pilaster decoration in the Loggia of the Vatican.

ff.72v-73  Full Pages to form l miniature.  
Litany, with Procession on Feast of Corpus Christi.  
At left, view of the left wing of old St. Peter's; at right  
Castello Sant'Angelo.  
A procession of Cardinals etc. precede Pope Paul III who is borne  
beneath a canopy. Above, on fol.72v, the Trinity. Above, on fol.73  
Mary the Virgin, surrounded by female saints and martyrs. The de-  
piction on fol.783v of the Grimani is not related.  
Note. Pope Gregory (731-741) consecrated a chapel in the Basilica  
of St. Peter's to all the Saints, and fixed the anniversary of it on  
November 1st.

The demolition of the old Church of St. Peter's was begun by Pope  
Julius II (1443-1513) but the façade and front part of the nave re-  
mained standing until the time of Pope Paul V who built the new façade  
which was completed in 1614.  
The statues of St. Peter and St. Paul at foot of the steps (Morgan  
MS.69, fol.72v) were the work of Mino da Fiesole and were erected by  
Pope Pius II in 1458.  
For contemporary (c.1540) view see Rodocanachi, E. La Première  
renaissance, Rome au temps de Jules II... Paris, 1912. Plates 31  
(p.168) and 66 (p.340). For description of a procession under Julius  
II see pages 303-304 of that work. For views of Vatican see Ehrle, F  
ed. Nova urbis Romae descriptio (folding map), & Ehrle, F. ed. Le Pianta,  
di Roma del 1577. Also, Suppl. folding map. Upper right corner of  
birds eye view of modern Rome by Du Pérac 1577. Du Pérac returned to  
France after 1581. He died c.1604-5.

fol.79v  Office of the Dead. Triumph of Death - Death, as a skeleton, enthroned;  
at its feet a multitude of dead of all classes of society.

fol.80  Office of the Dead. Raising of Lazarus; he is lifted from the tomb by  
one man standing in it, and two on the ground on the far side of the  
tomb.

fol.86v-87  (Border) Two old men in medallions, done in camaiu brun.  
Battle of horsemen & skeletons as in B.M. Add MS. 20927, fol.119v  
(pl.48 of Millar in S.P.R.M.)

fol.90v-91  Borders.  
Caryatid bust of Diana of the Ephesians (cf. Acts of St. Paul)  
Below: View of a North Italian lake.

fol.102v  Office of the Cross. The Crucifixion. John stands back of the Virgin  
at left of Cross.

(continued)
Office of the Cross. Aaron on Mount Hor; the fiery serpents. Above, the children of Israel, some of whom support the dying Aaron; others gaze at the rod above which a serpent rears its head; foreground, the fiery serpents bite and kill the rebellious Israelites. II Sam. 11, 15.

First plaque; Ex. 7, 15. Rods of the Fiery serpents; Num. XIX, 25 and XXI, 6.
(cf. almost identical picture in the Grimani Breviary, fol. 139 (Coggiola, plate 267)

In describing Michael Angelo's 'Les Fresques de la Sixtine' Müntz, Eugène - "Histoire de l'Art Pendant La Renaissance," Vol. III, page 481 says the following:

"Le Serpent d'airain, n'est pas moins pathétique que le Déluge: d'un côté, les Israélites répentants, élevant les mains vers le monstre enroulé autour d'un mât, avec une ferveur qui touche à l'extase, et dont Raphaël s'est peut-être inspiré lorsqu'il a peint la Messe de Bolsène.

"On remarquera le geste si naïf et si touchant de l'enfant qui, tout tremblant, tend la main vers le bronze. Du côté opposé, les malheureux assaillis par les serpents au souffle enflammé, d'ignes pendants du Laocoön, découvert trois ou quatre années auparavant. C'est le drame le plus sombre: hommes et femmes affolés, abîmé de douleur, se précipitent les uns sur les autres, cherchant à échapper aux morsures mortelles; tout sentiment humain a disparu pour ne laisser subsister que les angoisses de l'égoïsme; époux, parents, s'étouffent, s'écrasent, dans cette lutte suprême, ou l'instinct de la conservation personnelle fait taire tout autre sentiment. Je ne crois pas que jamais peintre ait créé un drame plus poignant ni plus hideux."

The Tower of Babel and a mountainous landscape.


Full-page. Construction of the Tower of Babel.

This is probably copied from the almost identical picture in the Grimani Breviary (fol. 206: Coggiola plate 395). Dr. Eric Miller is of the opinion that this and certain other pictures in the Grimani Breviary, were taken from the 'Tres riches heures du Duc de Berry', now at Chantilly: cf. Reprod. and discussion of that MS. by Durrieu.

Borders.

Left-Central medallion - St. Peter?

Lower - Old St. Peter's with obelisk at side corner left (cf. Ashby)

Border.

Lower - Roman ruin & obelisk.

Right - a Sybil?

Two camaieu gris figures; below, two Pompeian drolleries.

History: In his Testament of 22 June, 1537, Cardinal Farnese stipulated that these "Offices of the Virgin, illuminated by Don Giulio," as well as the entire library of the Farnese Palace must neither be taken away from the building, borrowed, sold nor alienated in any manner. (cf. Bonnard op.cit.p.45, note) Cardinal Alessandro Farnese died in 1589, whereupon the manuscript became the property of his grand nephew Odoardo Farnese, Cardinal Deacon of San Eustachio, Rome. He was born in 1565,
History: (continued)

the son of Alessandro Farnese (1545-1592) Duke of Parma, whose mother was Marguerite d'Autriche, Governor of the Netherlands; a position which Alessandro inherited. (The Dukes of Parma descended from Pier Luigi Farnese the father of Cardinal Alessandro Farnese). Odoardo Farnese was educated by his grand-uncle, Cardinal Alessandro Farnese to whom he inscribed several memorials (cf. Litte, vol.9).

to 1766

Cardinal Odoardo Farnese dying without issue in 1612, the manuscript descended to his nephew Odoardo II Farnese, duke of Parma, who died in 1646. From him, it passed, in direct inheritance to his granddaughter, Elisabeth Farnese, heirress of Parma, (b.1692, died 1766). She married in 1714 as the second wife of Philip V of Spain (1683-1746) who was King of Naples until he surrendered that title in 1723.

1766 to 1819

Property of her son Don Carlos, Duke of Parma; Charles IV as King of Naples and the Two Sicilies and, 1759, king of Spain as Charles III who died 1788; by inheritance to his son, Ferdinand I, king of Naples and the II Sicilies, who, in 1768, married Marie-Caroline-Louise, Archduchess of Austria; he died in 1825; to his son, Francis I, king of Naples and the II Sicilies, who (1797) married Marie Clementine, Archduchess of Austria, daughter of the Emperor Leopold II; to his son by his second marriage, Ferdinand II, king of Naples and the Two Sicilies, who married secondly, Marie Therese Isabelle, archduchess of Austria, daughter of Charles, archduke of Austria.

1825 to 1903

Upon his death in 1859, the manuscript became the property of his eldest son Francis II (Francis d'Assise Marie-Leopold) b.1836, the last king of Naples and the II Sicilies, duke of Parma and Castro, who was deposed and took refuge in Rome in 1860 and died in 1894. He was dominated by his stepmother, and when on the arrival of Garibaldi in the vicinity of Naples, he fled to Rome, this manuscript then in the Royal Library or Museo Borbonico at Naples, probably was left with his other possessions in her care. It is known that he made a testamentary provision (will of 27th Dec. 1894) that the manuscript could be sold for the benefit of worthy charities. It became the property of Prince Alphonse de Bourbon, Count of Caserta, born 1841, son of Francis II; by Marie Therese, archduchess of Austria. He or his mother took the manuscript to Austria and left it at the court at Vienna in the care of archduke Rainer, of Austria. Offered, 1901 to Mr. J. P. Morgan by S. Kende, Vienna, Austria. See his letter of Jan. 11, 1902.

It was purchased by agreement of Prince Alphonse de Bourbon, through the agency of Rainer, Archduke of Austria, for Mr. J. Pierpont Morgan by the firm of J. & J. Goldschmidt of Vienna, in March 1903. (cf. Letter dated Vienna, 19 March, 1903, from Secretary of the Archduke Rainer of Austria.

Binding: Italian, 17th century heavy silver gilt plaques hinged to a curved back. The outside covers are each made up of 13 molded, embossed pieces and when opened flat depict the Annunciation, with the Virgin in low relief in an oval frame on the left and the Angel in a corresponding oval on the right. These ovals are surrounded by a frame composed of four corner pieces of half-figures ending in foliage, which in turn, are framed by acanthus ornament divided by heads of putti and female mascarons. The fleurs-de-lys of the Farnese are in the outer corners. The doublures have corresponding central ovals chiseled with the arms of the Farnese upon

(continued)
cartouches surmounted by a cardinal's hat. Surrounding these arms on the upper doublure are the name and title of Cardinal Alexander Farnese while the lower doublure is engraved with those of his grand-nephew Cardinal Odoardo Farnese. The four corner pieces are decorated with engraved foliage, repeated in the outer border, in the four corners of which are the Farnese fleurs-de-lis. Two hinges, but clasps are missing. Enclosed in an 18th century br. leath. sewn wrapper lettered: Officio di Giulio Clovio dedicato all' Eccelentissimo Cardinal Farnese 1546. Libro raro e prezioso, o per dir meglio unico. In modern red mor. box by Gruel of Paris.

The MS. when completed had a limp vellum binding tied with two red silk ribbons. It is so shown in the Greco portrait at Naples, where Clovio holds it in his left hand.

The present silver-gilt binding must have been placed on the MS. after it entered Odoardo's possession in 1590, since his name is engraved on the lower doublure. There is no reason why Alessandro should have had his nephew's name engraved on the cover during his own lifetime, and the design and engraving of both doublures are concurrent.

In Vasari's enthusiastic and detailed description of the book which appears in the 1550 and 1568 editions of his Vite de' più eccellenti pittori, there is no mention of a binding, an omission which would surely not have occurred had there been such, particularly if it had been the work of Benvenuto Cellini. The attribution to Cellini appears first in B. (Auranta, Le Mystagoge - Guide Général du Musée Royal Bourbon, Naples, 1844, pp.129-134.

It was therefore a great satisfaction for the present writer to discover the name of the goldsmith who made the binding in the Parma Archivio di Stato, Busta No.96, Armadio 6, Inventario 1653, Palazzo Farnese di Roma, p.33. There, in the inventory of the contents of the 4th partimento, is the following entry, attested Dec.31, 1653 by J. Mocenac Sottii, Gardarobba de Serenissimo Sig. Duca di Parma: - "Un Officio della Madonna manuscrito in carta bergamina con diverse historie, e figure di mano di Don Giulio Clovio legato in oro dal Faenza tutto intagliato con due stecche d'ebano e borba di vellutto paomasso." Antonio Gentili, called Il Faenza and Antonio di Faenza was the leading Roman goldsmith at this time (1519-1609). He was employed by Cardinal Alessandro Farnese to make two silver-gilt candelabra and an altar cross in the treasury of St. Peter's. (See Thieme-Becker XIII, 412 and Venturi, Storia dell'arte, X, p.947). Since the MS. was bequeathed to Cardinal Odoardo Farnese, it must have been he who commissioned the binding, which is seventeenth century in style. Except for the two stecche d'ebano (ebony skewers or pins) and the hinges, the binding is intact.

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Bibliography: (continued)  MS.69. Page 12.

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The Times, London, Dec. 4, 1908; Article on the library of Mr. J. Pierpont Morgan.


J. Wardrop: Civis Romanus sum: Giovanbattista Palatino and his circle, Signature (1952) N.S., No.14, p.9-10.

Meta Harrsen & G. K. Boyce; Catalogue of Italian MSS., 1953, No.102, p.
FOR BINDING, see E. Plon, Benvenuto Cellini, Paris, 1883, pp.291-293.

FOR CARDINAL ALESSANDRO FARNESE, see Ciacomus, Vitae, III, 558-565.

Additional cards:

i. MMS.-Illum.-Scribes: Monterchi, Francesco, f.1540.
ii. " "-Italian, Rome - XVI cent.
iii. " "-Dated 1546.
      v. Provenance-Farnese, Alessandro, cardinal, 1520-1589.
vi. " "-Farnese, Odoardo, cardinal, 1565-1612.
vii. " "-Farnese, Elizabeth, queen of Spain, 1672-1766.
ix. " "-Charles III, king of Spain, 1716-1788.
x. " "-Ferdinand I, king of Naples and the Two Sicilies, 1751-1825.
xii. " "-Francis I, king of Naples and the Two Sicilies, 1777-1830.
xv. " "-Collectors: Farnese, Odoardo, cardinal, 1566-1612.
xvi. " "-Italian; Rome - XVI cent.
xvii. " "-Armorial - Italian - XVII cent.
xviii. " "-Binders: Gentili, Antonio (Il Faenza)

Use - Rome

Icon. Cards:

Mary the Virgin: Annunciation, f.4v, 59v.
Isaiah: Prophesy to Ahaz, f.5
Abraham: Sacrificing Isaac, f.6v
Mary the Virgin: Visitation, f.17v.
Mary the Virgin: Presentation, f.17v.
Mary the Virgin: Marriage, f.18.
Jesus Christ: Nativity, f.26v.
Eve: Creation, f.27.
Adam and Eve: Expulsion, f.27.
Sibyl: Tiburtine-prophecy, f.31.
Alexander Magnus, f.32v.
Farnese, Alessandro, 1520-1589, cardinal, f.32v, 46v.
Jesus Christ: Circumcision, f.34v.
Paul III (Alessandro Farnese), pope, 1468-1549, f.34v.
Moses, f.34v.
Jesus Christ: Baptism, f.35.
Magi: Adoration, f.38v.
Solomon: visited by Queen of Sheba, f.39.
Feast of Monte Testaccio, f.40v-41.
Jesus Christ: Flight into Egypt, f.42v.
Moses: Crossing Red Sea, f.43.
Pharaoh: pursuing Israelites - drowned, f.43.
Herod the Great: asking Birthplace of Christ, f.43.
Innocents: Massacre, f.43.

(continued)
Icon. Cards: (continued)

Farnese, Ottavio II, d.1585, f.49.
Esther, crowned, f.49.
Mars, f.50v.
Apollo, f.50v.
Augustus, f.50v.
Farnese, Lucrezia (?), f.47
Mary the Virgin, f.47,51.
Mary the Virgin: Coronation, f.48v.
Minerva, f.51
Julius Caesar, f.51.
Pan, f.51.
Creation: Light, f.59v.
God in clouds, f.59v.
Mary the Virgin: in Creation scene, f.59v.
Holy Family, f.60.
Uriah the Hittite: Death, f.63v.
David: Penitent, f.64.
Personification: Death, f.79v.
Jesus Christ: Miracle of raising Lazarus, f.80.
Legend: Three Dead and Three Living, f.86v.
Dias of the Ephesians, f.90v-91.
Jesus Christ: Crucifixion, f.102v.
Aaron: death, f.103.
Moses: Serpent of Brass, f.103.
" : Destruction of Korah, f.103.
Pentecost, f.107.
Warriors, mounted, f.36v-37, 40v-41.

M. Harrsen
July, 1953.
malphabet, 1953.

f. 127


A. R. C. Holborn, Frank A. M. S. and Italian collectors.


Absolutely incorrect.

Mirella Lorti d'Angelo, "Illuminations by Clorlo Lost and Found," Gazette des Beaux-Arts, XXXVII (1950), 55-76.

For printed text or notices of this MS, see:

For printed text or notices of this MS, see:

For printed text or notices of this MS, see:
To: Comodore, St. Lucia

From: Morgan, W. H.

M.C.A. Enfield, New York, 1955

Re: 4 - 4517

Purchased only one copy of m.a.

Theodore Smith, a steady

Cardinal Alexander Farnese

Gentleman, G. A. S.

Gus., 23, 1954, p. 29,

separate copy on my understanding of D. F.

man & two children

Quando gia'...

M. Dalmi, La miniaturistica Italiana, (Milan, 1955) p. 49


For printed text or notices of this MS. see:

J. J. G. Alexander and A. C. De la Mare,
The Italian Manuscripts in the Library of
n. 7.

Alfred Fairbank, "Francesco Monterchi," The
Journal of the Society for Italic Hand-
writing, 1971, no. 68, p. 12 and plate
facsim., M. 69, fol. 89r.

Alfred Fairbank, "Francesco Monterchi,"
The Journal of the Society for Italic Hand-

Maria Cionini Visani, "Un Itinerario nel
manierismo Italiano: Giulio Clovio", Arte
Veneta (Venice, 1972) pp. 119-144,

plate 100.


Anna Beatriz Chabour, Antonio Gentili und der Altmeister
von St. Peter, Wallraf-Richartz-Jahrbuch, 1982?

Elizabeth du Gué Trapier, El Greco in the
Farnese Palace, Rome, Gazette des
Beaux-Arts, 6. périodé, t. 51, 1958, 75-77,
fig. 3.

San Francisco, California Palace of the Legion of
Honor. The Triumph of Humanism, San Francisco,
1977, p. 93, no. 244, fig. 109.

Morgan Library, Twelve Centuries of Bookbinding,
1400-1600, comp. P. Needham, New York, 1979,
no. 99.
For printed text or notices of this MS. see:


pp. 182-183


Giorgio Cestor, Miniaturist of the Renaissance, Maria Giononi Visani, Cajo Gaspuler, hew. cat., NY, 1985

Henry Shaw, A Handbook of the Art of Illumination as Practised during the Middle Ages, London, 1866, 45.


Wolfgang Pleister and Wolfgang Schild, eds., Recht und Gerechtigkeit im Spiegel der europäischen Kunst, Cologne, 1988, fig. 157 [fol. 18].

Wilma Fitzgerald, "Ocelli Nominum: Names and Shelf Marks of Famous/Familiar Manuscripts (I)," Mediaeval Studies, XLV, 1983, Farnese Hours, p. 219a

