V. Lectionary. Rome. XV cent.

C 180

Lectionary of the Gospels, in Latin, preceded by a preface, table of contents and a Kalendar for Padua.

Manuscript on vellum, written by Johannes de Monterchio, mansionarius of the church at Padua, in 1436, for Pietro Donato, bishop of Padua; and having a frontispiece miniature by a Netherland artist in addition to a series of miniatures by a distinguished Paduan miniaturist.

1 full-page, 53 smaller miniatures.
127 leaves (10 1/8 x 7 inches); 15 lines, 14(4 canc.), 26(46*) , 310-310 (1 canc.) 610, 710, 88, 9(2 left), 1010(-1,2), 1112(-1,2), 12(-1,2), 1312(-12), 1410, 152, 16(-8).

4°. Red mor. gilt, French, XVIII cent. in slip case.

Contents:

f.1v Preface; giving scribe, place, date and name of owner, Petrus Donatus.

f.2-3 Table of contents, naming feasts.

f.4-10v Kalendar with special Paduan feasts, i.e. Jan.17 St. Anthony; Apr.25 Dedicatio ecclesie majoris Paduana; June 12 Scl. Antoni confessoris de Padua; Oct.7 & 14 Justina; Nov.7 Prosdocimi; Nov.26 Bellini. Each month is headed by a verse indicating unlucky days.

f.10-10v Offices for S. Anthony and Prisca

f.11 Title page

f.12-106v Lecions from the Gospels

f.107-120v Chant for the generations of Christ according to Luke

f.121-127 Chant for notice of Easter, giving date of Apr.17, when it occurred in 1435.

Script:

Written in an expert Italian Gothic book hand in various shades of black, with f.1v and 11 in blue and red, respectively. Fine red and blue filigrane pen-work decorates initials and borders. The scribe Johannes de Monterchio names himself on f.1v. His name first appears in the Acta Capitolaria of the Archivio Capitolare of the Cathedral of Padua on March 28, 1448 viz: "Johannes de Morcetchio (Monterchio) nominatus est ad mansionem in Cathedrae Ecclesiae. Ad a.1490 c. videtur est itisem "Actibus" ille esse iam mortuus". According to Don Antonio Barzan, librarian of the Cathedral in 1552, Monterchio was assistant, i.e. coadjutor of the cathedral, of Serapeum, 1850, XI, 343 and Bradley, Dictionary of Miniaturists, II, 337.

Decoration:

The small square miniatures that illustrate the text are by a superior Paduan artist whose style is related to Berlin Print Room MS.78 C 18 which is dated 1399. The colors are rich and harmonious and the architecture and landscapes are unusually fine. The elaborate costumes (cf. f.22) are in the style of the Zavattari frescoes. The paint is applied over a heavy size giving many gradations to the flesh tints.

The frontispiece NATIVITY is by a Netherland or lower Rhenish artist, whose conventional style contrasts with the expressive realism of the Paduan miniature. There is a close relation between the style of the Nativity and a group of Netherlands Biblia Paupera that are illustrated with colored drawings; in this Library the example is M.385, whose dialect is East Netherlandish-Dutch, possibly Overijssel. In M.385, the same Joseph types are found (f.17v, 35v, 50)
the same angels (f.14v), the characteristic oval halos, and clumps of trees. Similar facial types are found also on a painted table in the Cluny Museum having Rhenish and Netherlands armorial decoration (See photos in folder).

Another MS. from Bishop Donato's library in which Italian scribes collaborated with Netherlands artists is Bodley Can. Misc. 378, a Notitia Dignitatum, whose figures, facial types and halos show a similar stylistic tradition.

f.11v The Nativity, Adoration type with the Annunciation to the shepherds above.

f.12 Augustus' edict of taxes.

f.14 The Nativity, with Adoration of shepherds.

f.15 Creation of firmament.

f.16v Martyrdom of S. Stephen.

f.18 St. John on Patmos.

f.19 Massacre of the Innocents.

f.20v Pope St. Sylvester.

f.21v The Circumcision.

f.22 The Adoration of the Magi, a particularly fine, rich composition.

f.24v Presentation in the temple.

f.26v The Annunciation.

f.28v The entry into Jerusalem.

Betrayal of Christ. Judas with high priest and receiving silver, his halo is black (of M.653). At left Christ in the house of Simon.

f.51v The tomb of Joseph, symbolic of the Crucifixion.

f.52v Christ washing the disciple's feet.

f.55 The three Marys at the tomb; the angel raises the cover.

f.56 The angel tells the Holy Women, bringing ointments, that Jesus is risen.

f.57 Jesus, in pilgrim garb, with the two disciples on the way to Emmaus.

f.61v Jesus in the midst of his disciples.

f.62v St. Mark seated, writing.

f.64 The Ascension.

f.65v Pentecost.

f.67 The Trinity - Gnadenstuhl type.

f.68 Corpus Christi procession, with angels.

f.69 St. Anthony of Padua among foliage.

f.71v Paul and Peter.

f.72v Paul.

f.73v The Visitation.

f.75 Mary Magdalene.

f.77v Martyrdom of S. Lawrence.

f.78v Nativity of the Virgin, with cat and dog.

f.81 Emperor Heraclius entering Jerusalem.

f.82 Constructing of church of St. Michael.

f.84v Coronation of the Virgin.

f.84 All Soul's day.

f.85 Dedication of a church.

f.87 Jesus preaching to the apostles.

f.88v An apostle holding a scroll with quotation from the Gospel of John.

f.89v, 91 Apostles.

f.92v Martyrdom of St. Sebastian.

f.93v A martyr.

f.94v, 95v A group of martyrs.

f.97v, 98 A confessor - bishop.

f.98v A confessor.

f.100 A bishop.

f.100v Virgin saints.
Written and illuminated in 1435-6 for Pietro Donato who was born in 1390, became bishop of Padua in 1428 and died Oct. 7, 1447. Manuscripts from his library are to be found also in the Ambrosian and Bodleian libraries. Of those seen by me, Bodley Can. Miscel. 378, a Notitia Dignitatum, though written by an Italian scribe, has illustrations in the Flemish manner. Presumably Donato brought this artist to Padua, where M. 180 was written and employed him also to do the frontispiece.

The Biblioteca Civica at Padua has an inventory of Donato's library, listing 355 books, which were bequeathed to various religious foundations in that city. Of these, numbers 337, 338, 339 and 340 are lectionaries, but the first two are designated "Evangeliarum" and "Evangeliarum completum" and presumably M. 180 would be the first, no. 337. This probability is increased by the contents of M. 180, which is not an Evangeliarum completum. Owned by Louis César de La Baume le Blanc, Duc de La Vallière (1708-1780). Purchased by Lamy, then by Anne-Léon II, Duc de Montmorency (1731-1799) who presumably had the present binding made for it. Bought from his library by Abraham Rhodes (1817); inherited by his grand-daughter Emily S. Rhodes; at her sale it was purchased by R. Bennett. Acquired with his collection in 1902.

Binding:
Late XVIII\textsuperscript{th} century French red morocco with gold tooling along spine. Lettered: Evangelia Totius Anni MSS. Pretieux sur vel... The name Degau of the French XVIII\textsuperscript{th} century papermaker appears in the end leaf. See Churchill: Watermarks in paper, 1935, p. 19. In mar. slip case.

Bibliography:
G. de Bure, catalogue des livres de la bibliothèque de feu M. le Duc, de La Vallière, (1783), I, 75; Sale, Paris, 1784, n. 245; Emily S. Rhodes sale at Sotheby's London, June 18, 1896, n. 1503; M. R. James, Catalogue, 1906, p. 9, n. 7; T. Klauser, Das Römische Capitulare Evangeliorum, 1935, p. cv, n. 228.


Note: Most additional cards are already in files. The following complete the iconography subjects:
Augustus: Edict of taxes. f. 12
Creation scene: Heavens. f. 15
Stephen protomartyr: stoning. f. 16\textsuperscript{v}
Evangelist, John: on Patmos. f. 18
Innocents: massacre. f. 19
Sylvester the Great, Pope. f. 20\textsuperscript{v}
Jesus Christ: Circumcision. f. 21\textsuperscript{v}
Magi: Adoration. f. 22
Jesus Christ: Presentation. f. 24\textsuperscript{v}
Mary the Virgin: Annunciation. f. 26\textsuperscript{v}
Jesus Christ: Entry into Jerusalem. f.28v
Judas: receiving silver. f.30
Judas: with black halo. f.30
Holy Women: met by angel. f.55
" : bringing ointments. f.56
Jesus Christ: on Road to Emmaus, as a pilgrim. f.57
" : Ordination of apostles. f.61
Evangelist: Mark, seated, writing. f.62v
Jesus Christ: Ascension. f.64
Pentecost. f.65v
Trinity: Gnadenstuhl type. f.67
Liturgical scene: Procession of Corpus Christi. f.68
Anthony of Padua: seated in bush. f.69
Apostles: Peter and Paul. f.71v
Apostle: Paul. f.72v
Mary the Virgin: Visitation. f.73v
Mary Magdalen. f.75v
Lawrence of Rome: martyrdom. f.77v
Heraclius, emperor: at gate of Jerusalem. f.81
Michael, archangel, church of: construction. f.62
Mary the Virgin: Coronation. f.84v
All Souls Feast. f.84v
One miniature
Liturgical scene: church dedication. f.85v
Jesus Christ: preaching to Apostles. f.87
Apostle: with scroll. f.88v
Apostles. f.89v, 91
Sebastian of Rome: martyrdom. f.92v
Martyr. f.93v
Martyrs. f.94v, 95v
Bishop - confessor. f.97, 98
Virgin saints. f.100
Confessor. f.98v
Jesus Christ: parable, Wise and Foolish Virgins. f.102
Peace. f.104
Jesus Christ: calling Peter and Andrew. f.105
Liturgical scene: consecration of a bishop. f.105v
Jesus Christ: baptism. f.107v

H.S.
Additions to History, p.2 of typed Description.

An explanation for the appearance of a Rhenish-style Nativity frontispiece in an otherwise Paduan manuscript executed for this particular cleric, is found in the visit of Bishop Donato to Basel in 1436, as delegate of Pope Eugene IV in whose name Donato presided at several of the conferences of the Council. It must be assumed that the book-loving Donato, impressed by the skill of a miniaturist whose work he saw at Basel, persuaded the artist to go back to Padua with him in order to illustrate the Bodleian MS. Can. Miscel.378 (Notititia Dignitatum), and profiting by the miniaturist's presence, he was also engaged to paint the frontispiece for the Lectionary, now M.180. Both are written by Italian scribes. The Bodleian MS. required on-the-spot collaboration between illustrator and scribe whereas the single miniature of the Lectionary need not have done so, nevertheless the miniaturist used the same quality vellum for the frontispiece as that in the rest of the book; its verso bears an integral portion of the text; it must therefore be regarded as another collaboration in Padua between the foreign artist and Italians. Proof that M.180, whose Kalendar is for Padua, was executed there is given in an inscription stating that it was written for Donato in Padua in 1436.

The Biblioteca Civica at Padua preserves a manuscript (B.P. 954) which was executed in Basel in 1435 for Johannes Franciscus Transilvani, who in 1434 attended the Council of Basel as an envoy of Pope Eugene IV. It is an illustrated history of the Transilvani family of Padua, having about 50 fine portraits depicting members of the family as warriors and bishops on horseback, accompanied by their armorial bearings. This may have started a trend in Padua for the acquisition of books with Swiss and Rhenish illustrations, resulting in Donato's employment of the foreign artist for M.180 and Bodley Can. Miscel.378. His other MSS., preserved in the Ambrosiana are mediocre in quality and acquired at random over a period of time from previous owners. Two instances of Dutch or German (Rhenish) scribes working in Padua are cited by A. M. Iosa, I codici manoscritti della Biblioteca Antoniana di Padova, 1886, p.69 and 168, the first being a Leyden scholar, Gherardum Knoep, in 1410; the second a certain De Volhetren in 1427.

The style of the frontispiece of M.180 is most closely related to a group produced according to Glaser, (Die altdeutsche Malerei p.52 passim, Ab,39) in South West Germany. He calls them Niedersächsische and says they were done in an international style which shows Bohemian, Thuringian, Burgundian and Cologne sources. Little known material remains of this school, nor is it of high quality. As earliest product he cites the altarpiece made for the Paulist church in Göttingen, dated 1424. In the four pieces here proposed for inclusion in this group, the frontispiece of M.180 is a mixture of Burgundian and Cologne (or Netherlands) styles; Brussels MS. 15652-56 is Thuringian; Bodley Can. Misc. 378 is Cologne and Thuringian; the Cluny Table is Thuringian. Thieme-Becker under Meister des Göttinger Barfussser-Alters speaks of a number of panel paintings of Westphalian-Hanoverian origin, from the early fifteenth century, that have recently been added to the Alter group (vol.xxxvii, p.121). Possibly a painting in Notre-Dame de Valère, Sion, Switzerland (published by Ganz, La peinture Suisse, pl.15), should also be included.

July 1953.
7. GOSPEL-BOOK. Vellum, 10½ x 7, ff. 127; 15 lines to a page; cent. xv (1436) \( \gamma \), in a magnificent Italian hand. Binding: red morocco of cent. xviii, with gold tooling; French. It contains the bookplate of Richard Bennett, and also a statement from Emily Rhodes, as follows:

The Italian Missal was bought by my great grandfather, Abraham Rhodes, Esq., F.A.S., from the library of the Duc de Montmorency in Paris during the great French Revolution, when so many of the French libraries were dispersed. The book was rebound during the reign of Louis the 15th of France, but the exact date is unknown. The slips of paper were written upon and placed over the miniatures by the above-mentioned Abraham Rhodes. The Missal was left to my father and afterwards to myself, so that it has been in the possession of our family for over one hundred years.

EMILY S. (?) RHODES.

A slip from one of Messrs. Sotheby's catalogues descriptive of the MS. is also inserted. Whether the manuscript ever belonged to the Montmorency family or not, it was certainly in the library of the Duc de la Vallière, sold in 1783, when it realized 80 livres. De Bure in his catalogue of the Collection (i, 75) notices it.¹ Its previous history is told in an inscription in blue, framed in beautiful pen-work of blue and red, on f. 1b:

Hunc Evangeliis codicum deo amabilis Petrus donatus episcopus paduaneus dum pro Beatissimo Eugenio papa quarto Basilensi concilio presideret per manus mei Johannis de Monterchius Sancte paduanae ecclesiæ mansionarìi scribi fecit. Anno domini millesimo quadringentesimo tricesimo sexto. The Mansionarius of a church was commonly the guardian of the sacred vessels. Giovanni di Monterchius is not, I believe, known from any other source as a scribe or artist. He is noted in the codex 12. Capitulorum Collation: 1⁴ (4 canc.), 2⁸ (+6*), 3⁠₀⁰¹, 4⁠₀¹⁰, 5⁠₀¹⁰ (1 canc.), 6⁠₀¹⁰, 7⁠₀¹⁰, 8⁠₀⁰⁸, 9⁠₀⁰⁹ (2 left), 1⁠₀¹⁰ (wants 1, 2?), 11⁠₂²⁹ (wants 1, 2), 12⁠₀¹⁰, 13⁠₂⁰⁰, (wants 12), 14⁠₀¹⁰, 15⁠₀¹⁰, 16⁠₀¹⁰ (wants 8).

CONTENTS

Inscription as above. 1b
List of Gospels headed: In hoc uolomine continentur infra-scripta euangelia. 2
f. 3b blank. 4
Kalendar in red and black. 4
In festo S. Antonii Abbatìs Epistola. Lectio libri sapientie Et pro capitulo: Ecce confessor magnus, etc. 10
Oratio S. Antonii. 10b
Deus qui concedis obtentu b. Antonii confessoris tui morbidum ignem extinguüi, etc. 10b
Pro S. Prisca oratio. Da quesunos omnip. deus ut qui b. priscæ, etc. 12
Title in red. 11
Ad laudem dei omnipotentis eiusque matris uirginis Marie Incipit euangelistarum pontifical de missis quas Deo amabiles episcopi lucta ritum sancte romane ecclesie per annis circulum solemniter celebrare consueuerunt. quibus nonnulla de com(m)uni sanctorum et uotuua addita sunt.
In natuitate domini nostri Iesu Christi. Ad primam missam.
On f. 11b is a full-page picture. The text begins on f. 12.

Sequentia sancti euangeli secundum Lucam.

The Gospels contained are as follow:

On the three Masses of Christmas.
SS. Stephen, John, Innocents, Silvester.
Circumcision, Epiphany, Purification, Annunciation.
Palm Sunday (two, including the Passion).
Maundy Thursday, Easter Eve, Easter Day, Easter Monday and Tuesday.

¹ De Bure gives the verses on the unlucky days (dies Aegyptiaci) which accompany each month in the Kalendar.
S. Mark.
Ascension, Whitsunday, Trinity Sunday, Corpus Christi.
S. Antony of Padua.
SS. John Baptist, Peter, Paul, Visitation of the Virgin, Mary Magdalene.
Laurence, Assumption, Nativity of the Virgin.
Exaltation of the Cross, S. Michael, All Saints.
Dedication of a church.
S. Andrew.

Common of Martyrs from Easter to Pentecost.
  Apostles.
  One and more Martyrs.
  Confessors, Pontiffs.
  Virgins, not Pontiffs.

For Peace.
At the Consecration of a Bishop.
After this, on smoother vellum, with three lines of music (four-line stave) and three of text to the page.

Dominius oabiscum, etc.
Genealogia d. n. I. C. secundum Lucam.
Factum est autem cum baptizaretur... reprogressus est iordane.

Notice of Easter Day, etc., with musical notes as before.

Amen.

F. 127v is blank.

Easter fell on 17 April in 1435.
The Kalender gives the following interesting entries:

Jan. 3. Inuentio S. Danielis (of Padua) maius duplex. In red.
  17. S. Antonii Abb.
  31. S. Geminnian Ep. C.

Ap. 24. Dedicatio ecclesie maioris pae-

June 13. S. Antonii Conf. de Padua.
  14. S. MM. Canci. Canci. Canci-
   canile et prothi (of Aquileia).

July 12. S. MM. Hermacore et fortunati.

Aug. 2. S. Maximi Ep. C.
  9. S. MM. Romani Firmi et Rus-
   tici.
  12. S. Clare V.
  25. S. Lodouici C. Regis francie.

Sept. 23. S. Tecte.

Oct. 4. (Francis and) S. Petronii Ep. C.
  7. S. Justine V with Octave.

Nov. 7. S. Prosdocimi Ep. C. with Octave
  (first Bp. of Padua).

Dec. 8. (Conception of B. V. M. and)
  S. Zenonis Ep. C.

There are two kinds of decoration in the book. First, the penwork with which some whole pages and all the small initials are surrounded. The whole pages thus adorned are ff. 16 and 110v. This decoration is throughout in blue and red, and is of as fine quality as could well be found.

On f. 107b purple appears by an exception.

Next come the figure subjects. The one full-page painting on f. 116v, I have no doubt, by a French artist. It is not materially later in date than the rest of the book.

The initial on f. 107v is not, I believe, by the artist of the other pictures; at least, the treatment of it is very different.

The rest of the pictures are all by one hand. They are small rectangular miniatures, one at the head of each gospel, usually framed in a band of gold and colour within that. The ground often of gold and often not. The treatment most delicate. The artist has a habit of outlining the nimbi with black.

1. f. 116v. Full page. The Nativity (by a French artist). In front, the stable with thatched roof, apparently cruciform in plan. Within it, on the ox and ass lying by oblong wattle manger full of hay. In c. the Virgin kneeling, face l.; the Child lies nude on a linen cloth before her. On r. Joseph seated with head on hand, in red and gray with stick. In air, under the gable, three demi-angels on a cloud with scroll: Gloria in excelsis deo. Above, on l. a city. In c. sheep; over them a semi-angel on cloud with scroll: Ecce annu(n)ci obis. On r. two shepherds, one standing.

2. f. 123v. In text, as are all the rest. Gold ground. The courtyard of a palace. Three trumpeters; one has the Roman eagle on the flag attached to his trumpet. On r., in a projecting loggia, Augustus, old, crowned, with three attendants, one of whom is reading the decree that all the world should be taxed.


4. f. 15. Third Mass of Christmas. Christ stands full face with raised white sceptre, pointing to a sky of fire, red and light purple, in which are the sun and moon.

5. f. 168. Gold ground. Stephen, kneeling on l., looks up at the arm of Christ in glory on r. On r. three men stone him; a fourth, Saul (old), with folded arms. A city gate with portcullis behind.

6. f. 18. Gold ground. John, seated, full face, on rock with writing on his knee. Eagle perched on book on l. Dotted about on hills behind are the Seven Churches, each in its enclosure.

7. f. 19. Gold ground. In l. blue and red palace behind, with figures at the windows and in the court. In front, the massacre of the Innocents. A crowd of nine women and four soldiers.


9. f. 214. Gold ground. The Circumcision, in a
hexagonal pink stone building with blue domical roof and only one side solid. The two priests and the Child (standing on the hexagonal altar in c) are the only figures inside the building. On l., outside, is the Virgin (a), on r. Joseph and another, nimbed.

10. f. 22. Gold ground. The Epiphany. On l. the stable (star in sky above), Joseph seated next the Virgin and Child, whose foot a kneeling king kisses. The other two stand holding their gifts. Their train winds back into the landscape with towered hills in the background. There seems to be snow on the ground in front.

11. f. 24b. Gold ground. The Presentation. Building like that in No. 9, but four-sided. Symeon in front of the altar steps forward to r. to take the Child from the Virgin. She has an attendant. Joseph is on l. with the basket of doves.


13. f. 28b. Palm Sunday. Gold ground. On l. the city gate and a perspective of walls, in red. In and about the gate stand four people with branches, one spreading a garment. From it Jesus comes, sitting sideways on the ass, which the fool is suckling. Three Apostles follow. Behind is a dark grove in which several little figures are cutting down branches.

14. f. 30. Passion according to Matthew. Gold ground. Two buildings. In that on l. Jesus is seen addressing two disciples. In c. between the buildings Judas, with dark nimbus, points across himself to l., and is about to take a purse from a man. In the building on r. he is before a seated priest with sceptra. Three other Jews are present.

15. f. 51b. (Alter autem die). Initial. Below, the stone sepulchre (a blue altar tomb) closed; the cope lid clamped on to the base; three of the seals visible. Above, buildings on a hill and some small figures.

16. f. 52b. In cema domini. Arch with gold spandrels. Washing of Feet. In front, on l., Peter on bench, pointing up. Christ kneels, washing his feet. On r. another apostle (young) pours water into a tub. Four apostles in the middle distance. Three more further off on r. Two in the background engaged in cleaning the table. Bench on r. with flagon.

17. f. 55. Easter Eve. Gold ground. In front an angel lifting the lid off the tomb. On r. the three women approach. Hills behind.

18. f. 56. Easter Day. Gold ground. On l. the three women, two hold out caskets, one shrinks back. On r. the angel seated on the tomb, the lid of which is shifted aside.

19. f. 57. Easter Monday. Gold ground. The journey to Emmaus. Christ between the two disciples. The one on r. points to the city beyond a bridge on r. Christ has a broad hat, and short cloak and tunic and staff on shoulder. Sun setting on l.

20. f. 58b. Easter Tuesday. Three round-headed arches. A group of half-length figures. Christ in c., full face, in blue. Four apostles on l., and five on r.

21. f. 62b. St. Mark, in his study, in red cap with long liripipe, yellow cloak, blue robe, full face, writing (Initium sancti euangeli), at table. Bookshelf on l.

Winged lion, standing on the table, licks his left hand.

22. f. 64. Ascension. Gold ground. Nine kneeling apostles, in front of a mount, mostly full face. The feet of Christ above, supported and surrounded by cherubs, faintly drawn on the gold.

23. f. 65b. Whitsunday. Gold ground. In front of three domed buildings, the Virgin, five apostles on each side of her, all three-quarter length. Above her head the Dove, with rays proceeding from it.

24. f. 67. Trinity Sunday. Gold ground. The Father with massive grey beard in red mantle over blue, seated, full face, on a throne with high panelled back and sides. Supports before. Him the crucified Son, over whose head is the Dove.

25. f. 68. Corpus Christi. Gold ground. A nimbed Bishop in red chasuble, full face, holding chalice and wafer, under canopy held by four angels. Hedge or grove of dark trees behind.


A leaf is lost here with picture of the Birth of St. John Baptist.

27. f. 71b. Under two green trefoil arches with gold spandrels, and shallow blue domes above the picture. Paul, with sword and book, and Peter with keys and book conversing; three-quarter length.


29. f. 73b. Gold ground. The Visitation. Two half-length figures. Elizabeth, old and hooded, on l. The Virgin, taller, in green over pink, on r. They join hands.

30. f. 73b. Broad gold frame with punctured pattern. Mary Magdalene, three-quarter length, with slender casket in r. hand; full face. Dark rocky landscape behind.

31. f. 77b. Gold ground with pattern. Laurence, nude, lies on gridiron with hands bound under him. A man on each side stirs the fire. A ruler stands at window of a pink building on r.

A leaf is gone with picture of the Assumption of the Virgin.

32. f. 78b. Nativity of the Virgin. In front two women, one washing clothes, another swaddling the Infant Virgin. Vessels lie in front. On r. a dog and near it a cat on a stool. Behind these St. Anne in bed, head to r. A considerable length of room is seen behind, with flight of steps and a woman warming clothes at a fire.

33. f. 81. Exaltation of the Cross. On l. a group of men, some barefoot, headed by Heraclius in crown and white robe, barefoot, who carries the cross to r., towards the gates of Jerusalem, in and over which are figures, also on the walls. Sunset sky on l., and dark wood with small figures.

34. f. 82. Dedication of St. Michael's Church. Five men among hills engaged in building. A ship in the distance on l., tower on hill, and town on r.

35. f. 84. All Saints. Above in c. a mandorla, in which is Christ crowning the Virgin. It is edged with white, gold, red, surrounded by red seraphs on ground of blue cherubs. Below are rows of half-length figures of saints, three-quarters figures in all. Furthest away are the prophets and patriarchs (six), then apostles (twelve). Gregory and Jerome, Nor-
bért (? in white with red cross, youth with sword (Pancras?), Lucy with eyes on a plate, Katherine with wheel, and others.

36. f. 83b. Dedication of a Church. A pink church with silvered roof and western porch on tall slender pillars. In front of this, a bishop in silver chasuble, facing L, touching a consecration cross (red on white disc), on L of the door. He is attended by three boys, one with crosier. On L are three spectators in white. On r. buildings connected with the church, and trees.

37. f. 87. Feasts of Martyrs in Paschal season. Christ on L, addressing a group of Apostles (with punctured gold nimbi); one is kneeling; city on L, behind.

38. f. 88b. (Another Gospel for the same.) Punctured gold frame edged with red. Blue ground with white pattern. Conventional leaves in the angles (pink and green). A half-length nimbed man in turban holding a white scroll, inscribed in red: In illo tempore dixit discipulis ego sum.

39. f. 88b. Common of Apostles. Two trefoil arches with blue spandrels; twelve Apostles, half-length; four faces only wholly seen. Peter and John and Paul (?) in front.

40. f. 91. For several Apostles. Group of ten Apostles, half-length; Peter, Paul, Philip, with cross, James, in red hat, are recognizable.

41. f. 92b. For one Martyr. Sebastian, nude, full-face, bound back to tree; many arrows in his body; four small archers on r. and L, the two on r. have crossbows; dark sky and trees behind.

42. f. 93b. For the same. Gold ground. Half-length figure of beardless youth, in blue mantle over red, holding palm, against a background of dark trees.

43. f. 94b. For several Martyrs. In a cusped circle with gold spandrels. A group of half-length figures: Stephen, with stones; Laurence, in pink dalmatic; Cosmas, in red doctor's cap; George, with banner, are recognizable; on L are women.

44. f. 95b. For the same. In a cusped square a group of half-length figures. Andrew, with small cross; one in green cap; a monk; an Apostle with open book.

45. f. 97. For a Confessor a Pontiff. In a niche, with delicate pink turrets on each side, a half-length figure of a bishop in green cope, mitre, gloves, albe; blessing.

46. f. 98. For the same. In a courtyard a bearded bishop, in mitre, crozier, green chasuble, albe, with book facing L; a clerk in surplice seen on r.

47. f. 98b. For a Confessor not Pontiff. In a green niche. Half-length figure of one in white habit over black; in pale purple cap; reading.

48. f. 100. For the same. Gold ground with pattern. Half-length of a man in dark cowl over white habit, with scapular; holding crozier in r. hand and mitre in L, against background of dark trees.

49. f. 100b. For Virgin. In circle of conventional clouds, pink and green, with gold spandrels; blue ground with pattern; half-lengths of six virgins; Katherine, crowned, with wheel; Margaret, with cross; Agatha, with breasts on a cord; Apollonia, with pincers.

50. f. 102. For the same. On L the five wise Virgins, facing r., meet the bride and bridegroom, who is in broad hat, blue tunic and red hose; on r. pink and blue buildings; on L dark trees.

51. f. 104. For Peace. Two youths in plate armour, with surcoats of red (on L) and blue (on r.) embrace; their swords lie on the ground; an angel in air lays his hands on their heads; landscape behind.

52. f. 105. St. Andrew. In front, on L, Christ calls to Peter and Andrew, who are in a boat, drawing in a net of fishes; behind, they follow Him away to a distant city; on r. a landscape, with city, boat, and two men seated on the shore.

53. f. 105b. Consecration of a Bishop. Without frame. View of a choir with tall stalls; baldacchino in pink with gold dome over altar, which has gold retable; in front, on L, two bishops in cope, one with crozier, the other (with cross bearer) reading; a bishop on r. (with cross bearer) is placing a mitre on the head of the kneeling consecrator, who is vested in gold.

54. f. 107b. Initial. Baptism of Christ. He stands full-face in transparent water; the Dove over His head; John Baptist, in yellow hairy garment kneels on shore, on r., and worships Him. This last initial is, I think, by another artist.


For printed text or notices of this MS. see:


*Donato, Pietro, Bishop of Padua. Gospelbook* p. 336b