

LA GABRIELLE *STUDIES*



THE GAZETTE OF LA GABRIELLE FINE ARTS SA
2024 / 1 : MEDIEVAL MANUSCRIPTS



ANTOINE DE LONHY
duchy of Burgundy, c. 1420-duchy of Savoy, c. 1490

Saint Claudio of Besançon, 1450-1453

Miniature from the Book of Hours of Pierre de Goux, advisor to Philip the Good
Tempera, ink and gold on vellum, 95 x 62 mm (framed: 28 x 22 cm)

Price upon request

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MEDIEVAL MANUSCRIPTS

2024/1

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1 WHAT'S IN

Two years after the founding of our company La Gabrielle Fine Arts SA, we are delighted to launch our Gazette, entitled *La Gabrielle Studies*. The choice of this title is simple and clear: it highlights the very act of scientific study, to which we attach particular importance. Systematically, we strive to conduct rigorous and honest expertise for all of the objects we offer, so that our clients have all the necessary documentation about the artworks that interest them. It is especially important to us to create a safe place for young collectors and newcomers within the market for illuminated manuscripts and miniatures, and more broadly, for collectibles and Old Masters. It is to these new enthusiasts and young collectors that this first issue of our Gazette is dedicated. In a world where the Old Masters art market struggles to reach a new generation, due to a lack of effort, it is dear to us to take a different approach: we dedicate a special place in our activity to share, inform, and inspire anyone interested in the wonderful field of illuminated manuscripts and miniatures, a field that, as centuries have shown, is both stable and surprisingly affordable compared to other markets.

La Gabrielle Studies will be published once a year and will be available in both French and English. Each edition will feature an introductory section (**1. WHAT'S IN**), followed by an article on a broader topic (**2. ESSAY**), then a scholarly article focusing on a specific work (**3. FOCUS ON**). You will then find an article written by or with the assistance of a guest from the art world (**4. FROM OUR GUEST**), and finally, a few concluding pages presenting various news or projects of our company (**5. WHAT'S NEXT**).

To celebrate the release of the first issue of our Gazette, we have obviously chosen to devote this publication to medieval manuscripts. Fascinating, precious, and intimate objects, medieval and renaissance manuscripts have captivated and enchanted people for centuries, both for their artistic and historical value. True treasures several centuries old that have exceptionally reached us, they serve as rare witnesses to a fascinating time and era. As artworks from the private sphere, medieval manuscripts carry with them a personal and touching historical legacy that reveals the private face of history. Anyone who holds a manuscript from the Middle Ages or early Renaissance, turning its pages while hearing the sound and smelling the scent of parchment, is transported into an delightful intimate history—not only that of the manuscript itself and its creation, but also that of the centuries that have passed since its making until the present day. We would like to express our sincerest thanks to art historians Alix Buisseret and Marie Mazzone, both specialists in French illumination, for their invaluable contribution to this first issue of our Gazette.

We are thrilled to share our passion for medieval manuscripts with you, and we wish you an enjoyable read filled with discoveries!

Dr Constantin Favre

**MANUSCRIPTUS: HANDWRITTEN
THE MAKING OF THE MEDIEVAL MANUSCRIPT**

The manuscript, the ancestor of the book, is a work entirely handwritten (*scriptus by manu*, or hand). It is called an illuminated manuscript when it is adorned with paintings, as the act of illuminating is synonymous with painting. These "paintings in books" are known as illuminations (a term used since the Middle Ages) because they literally illuminate the reader, thanks to the gold that shines (in the strict sense, illumination refers to the use of gold; see fig. 1).

The creation of a medieval manuscript is a complex, meticulous, and lengthy process. It begins with treating animal skins (parchment), carefully cutting them, folding them in half, and then joining them to form small choirs. This process gave the book its rectangular shape that we still use today. These choirs are then handed to the copyist (the scribe), who draws the lines (the ruling) to guide the text that follows. This same scribe is responsible for writing the text, usually in Latin, with ink, before passing the choirs on to the painters (the illuminators), who take on the task of decorating the margins and painting beautiful historiated scenes (see

example, though not very indicative of everyday life, is the creation of the library of Cosimo de Medici (1389-1464): the Florentine bookseller Vespasiano da Bisticci employed fifty scribes and illuminators to produce two hundred manuscripts in under two years, averaging one manuscript every three and a half days!

In common culture, medieval manuscripts are often associated with monks who worked in the *scriptorium* (a workshop attached to a monastery or religious order). This image originates from the early Middle Ages and, while accurate, faded more quickly than commonly thought. By the 12th century, with the growth of cities and trade, scribes and illuminators moved out of the *scriptorium*, working with merchants to reach a broader audience in the cities. At this time, the manuscript became highly popular, leading to the rise of booksellers and their shops. These booksellers employed scribes and illuminators either to work for prestigious clients, such as princes or kings (who sometimes had their own appointed illuminators), or to produce less personalized manuscripts displayed in their shops and available to any type of buyer (however, we are talking about a small percentage of the population that was literate and wealthy enough to afford a manuscript, a luxury item since the

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ESSAY
THE WONDERFUL WORLD OF
MEDIEVAL MANUSCRIPTS



Fig. 1. Unfinished illumination. Winchester Bible, c. 1150-1175. Winchester, Cathedral, ms. 17.

fig. 2). These illuminations are made with natural pigments, more or less expensive, that are mixed with egg (tempera). The paintings are always enhanced with gold, to varying degrees. The gold is the first element that is applied on the parchment, before the painting, either as thicker gold leaf, typically used for rich golden backgrounds, or as powdered gold. Since the manuscript is a small object (some measure less than ten centimeters in height!), the illuminators had at their disposal special brushes made from fine animal hair (the more common were hair from a donkey or squirrel), which gave them the precision needed to work on areas only a few millimeters wide. Finally, the completed choirs are sewn together and attached to the book covers (at that time usually made of wood), which was more or less decorated depending on the preciousness and value of the manuscript.

The time required to create a medieval manuscript varies greatly depending on the manuscript's preciousness, value and the number of artisans working on the same manuscript. An interesting



Fig. 2. Self-portrait of the illuminator Rufillus. Passionnaire de Weissenau, late 12th century. Cologne, Martin Bodmer Foundation, ms. 127.

Middle Ages). The quality of the animal skin (the term parchment is generic, while vellum refers to the finer and more precious skin of a young animal), the finesse of the calligraphy, and the quantity of illumination determined a manuscript's market value, even at that time.

**FROM THE SCRIPTORIUM TO THE CITY:
THE RISE OF MEDIEVAL MANUSCRIPT (12TH-15TH C.)**

With the rise of manuscripts and the rapidly growing demand across Europe, the number of scribes and illuminators increased significantly. Contrary to what one might think, the profession of illuminator was not reserved exclusively for the artists that were able to paint in books, but extended to painters in general; in the Middle Ages, painting encompassed all media. Thus, the painter (*pictor*) was logically the one who painted, whether on wood (panel painting), on glass (stained glass windows), or on parchment (illumination). It was also believed that the more talented an artist was,

the more capable they were of painting on various media. Examples of versatile artists include the renowned Flemish Renaissance painter Jan van Eyck, who illuminated certain pages of the famous *Turin-Milan Hours*, the great German Renaissance painter Albrecht Dürer, who illuminated Maximilian's prayer book, and the celebrated French Renaissance painter Jean Fouquet, creator of several illuminated manuscripts, including the famous *Hours of Étienne Chevalier* (now dismembered).

However, many medieval and renaissance illuminators are for now only known through their works on parchment and some seem to have specialized in illumination. In certain European cities, guild systems were in place, preventing some artists from working on multiple media to avoid overly aggressive competition with other crafts.

purely to entertain and amuse the reader of the Medieval time. Rabbits riding horseback and fighting each other, hybrid monsters emerging from stunning floral decorations, or even nuns picking penises from trees decorate the margins of certain of the most beautiful medieval manuscripts.

SECULAR MANUSCRIPTS AND THEIR PLACE IN THE HISTORY OF LITERATURE

Among the different types of works produced, there is a distinction between secular (non-religious) books and religious books. The former are rarer than the latter, as the production of religious books was far more extensive. Secular books are fascinating for their importance in the history of literature, especially since the Middle Ages was a particularly rich period in terms of authors and



Left: Book of Hours (use of Besançon) with thirteen illuminations by the Master of the Troyes Missal circa 1460. Right: Book of Hours (use of Rome and Franciscan use) signed and dated by the scribe, Johannes Francigena, and with eight illuminations, seven of which by an anonymous Italian illuminator. Geneva, La Gabrielle Fine Arts SA.

Starting in the 12th century onwards, the production of manuscripts saw astonishing growth, reaching its ultimate peak during the 15th century. Various types of manuscripts were produced for both religious and secular audiences that wished to show their status as well as their piety. All reveal an astonishing refinement and remarkable quality that continues to fascinate and retain a place in our modern world, particularly for their delicate calligraphy, vibrant colors, radiant gold leaf, and enchanting scenes that transport us to a magical universe.

Not to be forgotten are the drolleries, marginal decorations containing playful, supernatural, or even erotic depictions meant

texts. Luckily, we have preserved precious manuscripts (the most valuable of which are always illuminated) by Medieval and Renaissance authors who continue to be studied, appreciated, and read today.

We can mention the French writers Guillaume de Lorris (circa 1200–1238) and Jean de Meung (circa 1240–1305), authors of the famous *Roman de la Rose*, an allegorical tale of romantic initiation that enjoyed great success and was copied many times from its release in the 13th century up to the Renaissance. We should also cite the Italian Giovanni Boccaccio (1313–1375), known for his *Decameron* (published in 1349 and 1353), a collection of one hundred stories

covering various subjects with humor and social critique. Boccaccio also wrote *De Mulieribus Claris* (published in 1374), the first collection of biographies of women (historical or mythological). One must mention the prolific author Christine de Pizan (1363–1431), often celebrated as the first French woman of letters to make a living from her writing (fig. 3). Many of her works—philosophical, political, and poetic—left a mark on her time and her contemporaries. In 1405 in Paris, Christine de Pizan published the famous *Book of the City of Ladies*, an allegorical tale recounting the lives and deeds of numerous women and presenting a city in which the noble lady, guided by the allegories Reason, Rectitude, and Justice, is a woman of nobility not by birth but by spirit. This book serves as a kind of response to the second part of the *Roman de la Rose* and *De Mulieribus Claris*, where the author criticizes certain passages for their misogynistic tone.



Fig. 3. Marie Philippe Coupin de la Couperie, *Imaginary portrait of Christine de Pizan*, lithograph, first half of the 19th century. New York, the Metropolitan Museum of Art.

We should also mention the magnificent poetic collection known as the *Codex Manesse*, named after its patron, the Manesse family, patricians from Zurich. It is the largest collection of *Minnesang* (German love songs), exquisitely illuminated, and now preserved in the University of Heidelberg library (fig. 4). Lastly, we must cite the *Livre du Cœur d'amour épris*, an allegorical work written by the famous René of Anjou (1409–1480), a great patron of the arts and arguably the greatest French patron. The *Livre du Cœur d'amour épris* narrates the trials faced by the knight Heart (*Cœur*) to reunite with his Ideal Lady, Sweet Mercy (*Douce Merci*), who is held captive by Refusal (*Refus*), Shame (*Honte*), and Fear (*Crainte*). Only seven copies of this text are known, with just one complete

version, now housed in the National Library in Vienna. It is illuminated by the renowned Barthélemy d'Eyck, a leading painter related to Jan van Eyck, whom René of Anjou had brought to France.

RELIGIOUS MANUSCRIPTS AND THE BOOK OF HOURS, A MEDIEVAL BESTSELLER

Religious manuscripts were intended for churches as well as for clergy and laypeople. Among the types of works created for these audiences were bibles, psalters (collections of psalms along with a calendar, litanies, and prayers), breviaries (collections of texts recited for the celebration of the Liturgy of the Hours), missals (collections of texts recited for the celebration of Mass), pontificals (books used by bishops), and choirbooks, manuscripts with musical partition, intended for reading and singing, notable for their



Fig. 4. *A loving couple intertwining*. Codex Manesse, circa 1310-1340. Heidelberg, University Library, Cod. Pal. Germ. 848.

large size and imposing weight. Choirbooks could either be a gradual (containing the chants for Mass) or an antiphony (containing the chants for the Liturgy of the Hours). These works, though not exclusively reserved for churches—many laypeople, especially of high rank, owned psalters, breviaries, or missals—contained only religious imagery sometimes with profane elements, such as the portrait of the donor.

Among religious books, the Book of Hours emerged in the 15th century as the ultimate “bestseller” of the Middle Ages. Intended for a broader audience (laypeople), it saw an unprecedented spread across Europe, surpassing all other types of manuscripts. The Book

of Hours focuses on the story of the Virgin Mary and the life of Christ and was especially popular with women, who saw in Mary an ideal figure from whom to draw inspiration. Its name (*Liber horae*) derives from the different “hours” of the day, corresponding to the prayers it contained: matins (between midnight and dawn), lauds (at dawn), prime (just after sunrise), terce (around 9 a.m.), sext (around noon), none (around 3 p.m.), vespers (around 5 p.m.), and compline (after sunset). The Book of Hours quickly became a luxury item and a mark of personal spirituality, owned to display one’s social standing and piety. Some Books of Hours were highly personalized, even including portraits of their original patrons, personal motto, coat of arms and initials of the first owner...

Today, several Books of Hours are considered among the most precious treasures of Western art. Notably, the *Très Riches Heures*



Fig. 5. Limbourg brothers, *The month of May*. *Très riches Heures du Duc de Berry*, circa 1411-1416. Chantilly, Musée Condé, Bibliothèque du Château, ms. 65.

du duc de Berry (1340–1416), illuminated by the Limbourg brothers (fig. 5) and other exceptional artists, is perhaps the crowning achievement in the history of illuminated manuscripts. Another astonishing example is the spectacular Book of Hours of Queen of France Jeanne d’Évreux (circa 1310–1371), created in Paris around 1324–1328 and illuminated by Jean Pucelle (fig. 6). This tiny gem is an artistic *tour de force*, both for the fine detail of the paintings on its minute pages (the folios measure 9 by 6 centimeters, with the paintings even smaller) and for the use of *grisaille* (the precursor to black and white techniques). Also noteworthy is the Book of Hours of the Duchess of Burgundy, Mary of Burgundy (1457–1482), illuminated by various Flemish artists including the renowned “prince of

illumination” Simon Marmion, around 1477. This Book of Hours, now preserved at the National Library in Vienna, is famous for its exceptionally inventive painting for the time, depicting a *mise en abyme* of the duchess reading her own Book of Hours before an open window overlooking a Virgin and Child in a Gothic church—the very subject of her own reading.

FROM MANUSCRIPT TO PRINT: THE HISTORY OF BOOKS AND BOOKSHOPS

The manuscript, enjoying steady growth from the 12th century and reaching its zenith in the 15th century, was ultimately surpassed by the printing press at the end of this period. The advent of the printing press is typically dated to 1454 with Gutenberg’s first printed Bible in Mainz. Ironically, the manuscript’s own success led to



Fig. 6. Jean Pucelle, *The Entombment*. *Book of Hours of Jeanne d’Évreux*, circa 1324-1328. New York, Metropolitan Museum (cloisters), inv. 54.1.2.

its decline; to meet the growing demand while reducing costs, the printing press emerged as a faster, more economical alternative to the slower, more costly production of manuscripts.

However, the creation of manuscripts did not cease abruptly, and the trades of scribes, illuminators, and bookbinders continued for approximately another century. For example, the production of Books of Hours remained significant in the book market until the mid-16th century mainly in France, Belgium, Italy and Germany. For example, Simon Bening, an illuminator active in Ghent in Bruges, continued to produce luxurious illuminated manuscripts for prominent patrons until around 1560 (so at the same time as when Pieter



Ambrosius Benson, *Young Woman Reading a Book of Hour*, circa 1520-1530. Paris, Musée du Louvre.

Brueghel the Elder was working!), but Simon Bening is often regarded as the last true master illuminator.

With the rise of the printing press, scribes and illuminators gradually lost their employment. One remarkable account is of the illuminators in Toulouse petitioning the city officials to halt the spread of the printing press, which had taken away their jobs and income. Some illuminators, however, successfully adapted to the changing landscape by transitioning to engraving, making a living by providing engraved designs for print works. Notable among these was Jean d'Ypres (the Master of the Très Petites Heures of Anne of Brittany), whose engravings appeared in several printed Books of Hours. The craft of engraving quickly spread throughout Europe, making foreign engravings accessible; for instance, Albrecht Dürer's works appeared in numerous books printed outside of Germany. Printed books were sometimes illuminated, with blank pages inten-

main etched in our minds today: princesses, knights, dragons, musicians, fantastical costumes...

From the mid-19th century, as the Old Masters market reached its golden age, the world's largest libraries, in the modern sense, began to emerge, thanks to major figures such as John Pierpont Morgan (1837-1913) in New York, Chester Beatty (1875-1933) in Dublin, and Martin Bodmer (1899-1971) between Zurich and Geneva. These individuals skillfully took advantage of the abundance of available items on the market, the regulation freedoms that applied at the time (notably in customs), as well as the presence of dealers specializing in manuscripts and rare books, such as the Englishman Uriah Maggs (1828-1894) or the Americans Bernard Quaritch (1819-1899) and Hans Peter Kraus (1907-1988). The libraries of John Pierpont Morgan, Chester Beatty, and Martin Bodmer are still counted among the world's most impressive today, with the latter distinguished by its



Four illuminations from a book of hours illuminated in Toulouse, circa 1435-1445 by Guiraut Salas, painter to the Capitouls of Toulouse: *Annunciation to the Shepherds*, *Flight into Egypt*, *Pietà* and *Entombment*. Geneva, La Gabrielle Fine Arts SA.

tionally left for this purpose during printing. Additionally, printed works from before 1501 are known as incunabula, a term denoting these early printed books.

MANUSCRIPTS IN THE HISTORY OF COLLECTING AND IN THE MARKET

Intimate objects associated with a mysterious era, medieval manuscripts continue to captivate; they bear witness to a distant past and keep fueling a fantastic imagination. This imaginative world was enriched in the 19th century, first in England, when a romanticized Middle Ages was reclaimed, exaggerating popular features that re-

mission to make its Bibliotheca Bodmeriana a library of World Literature (*Weltliteratur*).

Alongside this, a strong taste for fragments emerges: from the end of the 18th century, merchants began extracting illuminated pages from their manuscripts (at that time, customs duties were based on the weight of the object: a single page was practically untaxed, unlike a heavy manuscript) and feeding a very dynamic market for fragments. By purchasing a detached page, collectors sought to acquire a small painting to frame and hang on their walls. These isolated leaves are regarded as "monuments of lost art," to quote the words of William Young Ottley (1771-1836), an expert

and collector of detached pages. These monuments of lost art are the last witnesses, often well-preserved and less expensive than a complete book, to a lost object.

THE ILLUMINATED MANUSCRIPT: A RARE AND WORTHY REPRESENTATIVE OF A FASCINATING ERA

The Middle Ages are an endless source of inspiration that continues, centuries later, to inspire and captivate. Since the 19th century, it has been celebrated and directly intrigued many artists: for instance, French architect Eugène Viollet-le-Duc (1814-1879) is known for reviving Gothic architecture (in his own way). The Middle Ages have also found great success among collectors and enthusiasts. For example, the so-called "Spanish Forger" (active in France at the end of the 19th century and beginning of the 20th century)—initially mistaken for a late medieval Spanish artist—purchased cut-

imated film *Sleeping Beauty*. Every aspect of a romantic and chivalrous Middle Ages is taken to the extreme to create a fairy tale—a genre itself inspired by the Middle Ages. The film opens with an illuminated manuscript, drawing viewers into the story as the pages turn and as the camera gets closer and closer to the illuminations. Metaphorically, the manuscript is viewed as a treasure from which a wondrous world emerges.

Due to its preciousness, intimate nature, and the fact that we need to open it in order to discover its contents, the medieval manuscript is now considered a treasure, with its true value hidden inside (without disregarding the importance of the binding; some spectacular bindings are more valuable than the manuscript itself!). The image chosen for the poster of the spectacular 2023 exhibition *Trésors enluminés de Suisse* at the Martin Bodmer Foundation in Cologne perfectly illustrates this idea: an illuminated manuscript



Book of Hours (use of Rome and Franciscan use) signed and dated by the scribe, Johannes Francigena, and with eight illuminations, seven of which by an anonymous Italian illuminator. Geneva, La Gabrielle Fine Arts SA.

out pages from large antiphonaries, erased the text, and painted an illumination intended to be fraudulently passed off as authentic. Filled with medieval clichés, these illuminations were initially taken for authentic work from the late Middle Ages. As a testament to the historical taste and demand for art pieces from the Middle Ages, the Spanish Forger's works are now highly valued in the art market, with some illuminations, recognized as creations from the late 19th or early 20th century, selling for more than small, authentic Medieval or Renaissance illuminations.

The fortune of the manuscript in our modern imagination can be illustrated, among many other things, by Walt Disney's 1959 an-

slightly open, emitting a brilliant light (gold), invites viewers to come and discover it. Holding a medieval manuscript in the palm of one's hand is like holding centuries of art and history, preserving the intimate side of our past, and possessing a rare witness to an era long gone yet endlessly fascinating.

Constantin Favre

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ANTOINE DE LONHY
HISTORY OF A REDISCOVERY

Antoine de Lonhy holds a prominent place in the pantheon of French artists from the end of the Middle Ages and the beginning of the Renaissance. Studies by experts Charles Sterling, Giovanni Romano, John Plummer, and François Avril have helped to outline the life of this painter, illuminator, and stained-glass artist active in Burgundy (circa 1445–1453), Languedoc (1453–1462), and the Duchy of Savoy (1462–circa 1480). To understand Antoine de Lonhy's significance in the history of the French Renaissance, it is essential to trace the exemplar story of his rediscovery.

In 1972, Charles Sterling was the first to dedicate an article to the artist he then named the Master of the Turin Trinity, whose reference work is the eponymous panel (fig. 1). The art historian attributed a few painted panels to this anonymous master, whom he considered of Burgundian origin but active in Piedmont. Charles Sterling also saw him as a disciple of the illuminator of the so-called Hours of Saluces (London, British Library, Add. ms. 27697), a magnificent book of hours made around 1460–1470 for the Dukes of Savoy (fig. 2).

In 1977, art historian Giovanni Romano studies this enigmatic case and proposed new attributions of panel paintings. He divided the body of work into two distinct artists: on the one hand, the Master of the Turin Trinity, and on the other hand, the Master of Saint Anne, named after the *Saint Anne* painting (preserved in Turin's Museo diocesano). Giovanni Romano later reconsidered his decision, instead merging the two painters into one single artist. In 1988, he found a archival document mentioning an Antoine de Lonhy in the records of the Cathedral of Santa Maria del Mar in Barcelona. This precious document names Antoine de Lonhy as the author of the cathedral's rose window. Based on a convincing stylistic comparison, Giovanni Romano connected the stained glass of Santa Maria del Mar with the works of the Master of the Turin Trinity, eliminating that temporary convention name and replacing it with Antoine de Lonhy.

Parallel to the studies by Charles Sterling and Giovanni Romano, Medieval and Renaissance manuscripts specialist François Avril examined the case of the Master of the Saluces Hours and reached the same conclusion. Building on Charles Sterling's hypothesis (who saw the Master of the Turin Trinity as a disciple of the Master of the Saluces Hours) and studying John Plummer's 1982 propositions on the Master of the Saluces Hours, François

Avril merged the Master of the Turin Trinity (a panel painter) with the Master of the Saluces Hours (a manuscript painter). Finally, based on archival documents from the city of Toulouse in France, François Avril also proposed identifying this artist as Antoine de Lonhy.

Thanks to these scholarly researches, Antoine de Lonhy emerged as a talented, versatile and itinerant artist. He is active successively in Burgundy, Languedoc (during which the artist worked in Toulouse and Barcelona), and the Duchy of Savoy. In 1993, François Avril attributed several new illuminated manuscripts to Antoine de Lonhy's body of work, including Books of Hours and the frontispiece of a *Mappemonde spirituelle*, painted in 1449 for Jean Germain, bishop of Chalons (this manuscript is now held in Lyon, Bibliothèque municipale, ms. P.A. 032).

By the end of the 20th century, Antoine de Lonhy has a well-established corpus that attracted the attention of other art historians. In 1994, specialist Philippe Lorentz published the first known document referring to Antoine de Lonhy, locating the artist in 1446 at Autun castle, working at the service of Burgundy's chancellor, Nicolas Rolin (circa 1376–1462); this discovery could therefore confirm the painter's Burgundian origins. In 2005, the same art historian attributed to Antoine de Lonhy a fragment of a mural painting, realized in Toulouse in 1454, confirming his presence in Toulouse as early as the 1450s.

In 2018, art historian Frédéric Elsig, who had previously made numerous convincing attributions to the artist, published the first monograph on Antoine de Lonhy, proposing an advanced and detailed stylistic chronology. Recently, Antoine de Lonhy was honored with his own monographic exhibition titled *El Renacimiento europeo de Antoine de Lonhy* (2021–2022, at the Museo Diocesano of Susa and the Palazzo Madama in Turin), accompanied by a magnificent and scholarly exhibition catalogue (fig. 3).

Among the recent discoveries, we should also mention the stunning miniatures cut from an important missal, rediscovered by Mireia Castaño, as well as the present illumination, originating from the Book of Hours of Philip the Good's advisor, Pierre de Goux.

SAINT CLAUDIO OF BESANÇON
HISTORY OF A DISCOVERY

The present illumination of *Saint Claudio of Besançon* appeared on the auction art market in Zurich, Switzerland: Schuler Auktionen, June 16–18, 2021, lot 3019. Offered by the auction house without an attribution attempt, the illu-



Fig. 1. Antoine de Lonhy, *Trinity*, c. 1465–1470. Turin, Museo civico d'arte antica.



Fig. 2. Antoine de Lonhy, *The Patroness in prayer before the Virgin and Child. Heures de Saluces*, c. 1460–1470. London, British Library, Add. ms. 27697.

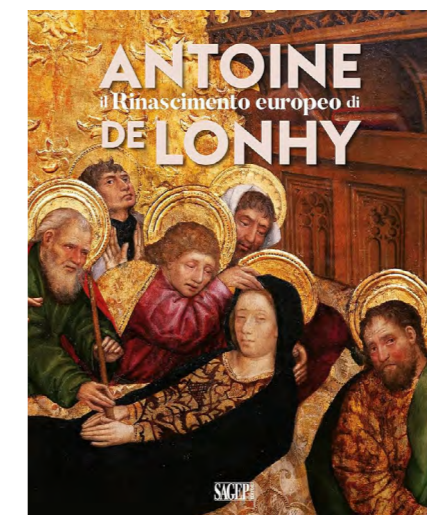


Fig. 3. Cover of the exhibition catalogue *Il Rinascimento europeo di Antoine de Lonhy*.

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FOCUS ON
ANTOINE DE LONHY

mination was accurately classified as a Burgundian work, although the dating, around 1470, was slightly too late. Furthermore, the auction house's description did not provide any bibliographic or provenance information. At this auction, the *Saint Claudio of Besançon* was acquired by a private collector, who allowed us to analyze it closely. We could therefore confirm that this *Saint Claudio of Besançon* indeed is an early work by Antoine de Lonhy, around 1450. Published in 2023 in the *Bibliothèque d'Humanisme et de Renaissance*, this discovery is supported by Professor Frédéric Elsig, author of the artist's *catalogue raisonné*, to whom we express our thanks for his invaluable guidance.

Further research led us to an old photograph of this *Saint Claudio of Besançon*, which had been published by Medieval and Renaissance manuscripts specialist Gregory Clark in 2000 (fig. 4). In his book, *Made in Flanders: The Master of the Ghent Privileges and Manuscript Painting in the Southern Netherlands in the Time of Philip the Good*, Gregory Clark proposed to attribute the present *Saint Claudio of Besançon* to a follower of the Master of Mansel, a French illuminator active between Amiens and Arras around 1440–1450, who differed from Antoine de Lonhy with a more incisive and pronounced brushstroke. Gregory Clark's mention of this illumination, however, was crucial to its study, as he provided valuable provenance information: the illuminated leaf of *Saint Claudio of Besançon* had been sold by Sotheby's in 1982 in London during the sale of the Marquesses of Bute's collection (Sotheby's, London, June 13, 1983, lot 27), along with two other detached illuminated leaves (*Saint Francis* and *saint Bernardino of Siena* and the *Christ at the Column*), all originally from the same Book of Hours. These three miniatures, sold by the auction house as works from the Southern Netherlands and dated around 1460–1480, originated from a Book of Hours that also contained two other miniatures that appeared during the exact same auction (lot 30: the *Annunciation* and the *Last Judgment*), although they were (strangely) not presented by Sotheby's as from the same Book of Hours. Therefore, the Marquesses of Bute owned the only known pages from this Book of Hours; today, only the *Saint Claudio of Besançon* is located.

Additionally, specialist Marc Gil, in his scholarly book *Flemish Miniatures 1404–1480* (catalogue of a traveling exhibition between the Royal Library of Belgium in Brussels and the National Library of France in Paris), mentions a prayer book dated 1444 that (apparently) contains a painting of *Saint Claudio of Besançon* identical to the present *Saint Claudio of Besançon* (unfortunately, this



Fig. 4. Antoine de Lonhy, *Saint Claudio of Besançon*, 1450–1453, state in 1983, at the sale of the Marquesses of Bute.

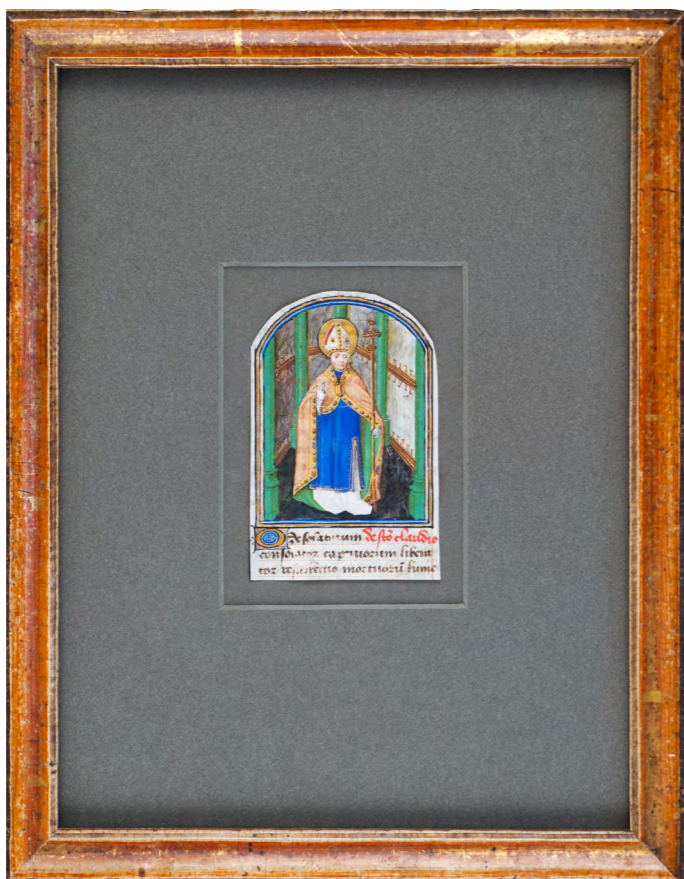
Below
Fig. 5. Antoine de Lonhy, *Saint Claudio of Besançon*, 1450–1453. Miniature in its current state and frame. Geneva, La Gabrielle Fine Arts SA.

book remains unknown to us). Could Antoine de Lonhy have created another lost prayer book, or might he have copied an existing model?

Furthermore, the old photograph of *Saint Claudio of Besançon* published by Gregory Clark in his book, along with the image reproduced in the 1983 auction catalogue, shows the illuminated leaf of *Saint Claudio of Besançon* in a different state of conservation, as its borders were still intact in 1983 (fig. 4, see comparison with fig. 5 for the current state of conservation). The three leaves constituting lot 27 (including our *Saint Claudio of Besançon*) had been acquired by Swiss dealer Dr. Walter Eichenberger, who described himself as a biblioclast, leaving little doubt that he unfortunately stripped *Saint Claudio of Besançon* of its beautiful illuminated borders, which bore the coat of arms of the original patron of the Book of Hours.

The impressive coat of arms once shown on the folio, supported by two exquisite lions are described as follows: *de sable au lion rampant d'or, armé et lampassé de gueules, à la queue fourchée passée en sautoir, et à la cotice d'argent brochant sur le tout* with a *un lion ailé* for the crest. This coat of arms appears in the *Armorial dit de Gorrevod*, created in the mid-15th century (now held at the Royal Library of Belgium, ms. II. 6563, fol. 98v). These arms belonged to a certain Pierre de Goux (or Pieter van Gorix), born on an unknown date and deceased in 1471.

Although little known, Pierre de Goux was an important figure in Burgundy, particularly in Chalon-sur-Saône, the hometown of artist Antoine de Lonhy. Pierre de Goux held a law degree and had a bachelor in canon law, appointed master of fairs and promoted to fiscal advocate in 1435. Alongside his civic involvement, Pierre de Goux was a significant member of the Duke of Burgundy's court: in 1434, he served as counselor to Duke Philip the Good and usher to the Duchess, Isabelle of Portugal. Notably, Pierre de Goux embarked on a diplomatic mission in 1447 with the bishop of Chalon, Jean Germain, an important patron of Antoine de Lonhy. Furthermore, Pierre de Goux was appointed knight in 1453 and, by 1461, he was made chancellor of Burgundy, succeeding the renowned Nicolas Rolin, one of the most notable patron of the arts.



Antoine de Lonhy, *Majestas Domini*, illuminated leaf c. 1460. Los Angeles, J. Paul Getty Museum.



Fig. 6. Antoine de Lonhy, *Saint John the Evangelist* (detail), c. 1445. *Heures de Clugny*. Paris, Bibliothèque nationale de France, ms. nouv. acq. lat. 3209.



Fig. 7. Antoine de Lonhy, *Saint Claudio of Besançon* (detail), 1450-1453. Geneva, La Gabrielle Fine Arts SA.

**STYLE AND DATE
A NEW WITNESS TO
ANTOINE DE LONHY'S EARLY YEARS**

Interestingly, of the five known illuminated leaves from the Book of Hours of Pierre de Goux, the one depicting *Saint Francis and saint Bernardino of Siena* was painted by another illuminator, named the Master of the Ghent Privileges (active in Flanders, mid-15th century). Most likely, the Book of Hours was initiated by the Master of the Ghent Privileges, most certainly in Ghent, and later completed by Antoine de Lonhy in Chalon-sur-Saône between 1450 and 1453. This beautiful miniature of *Saint Claudio of Besançon* is defined by a meticulous, almost pointillist brushwork, demonstrating exceptional skill. The specific style of Antoine de Lonhy is clearly visible in the way the saint's face is painted, with soft modeling created by a series of darker strokes that convey a sense of shadow and light, shaping the mouth, nose, and eyes. Overall, the present miniature painting has a gentle, soft quality, while the figure of *Saint Claudio of Besançon* exudes an expression of calm and seriousness. The palette used in this painting is also consistent with that of Antoine de Lonhy, particularly the apple green applied to the columns, which appears in many of the artist's illuminations, sometimes paired with pastel pink.

Considering that the Book of Hours of Pierre de Goux contained an image of *Saint Francis and saint Bernardino of Siena* (canonized in 1450) and that Antoine de Lonhy is documented in Toulouse by 1453, this *Saint Claudio of Besançon* can be dated to the period between 1450 and 1453. This chronological window aligns perfectly with the style of the young Antoine de Lonhy. For comparison, we should mention two Books of Hours painted in Chalon-sur-Saône around 1445-1450, now housed in New York (Pierpont Morgan Library, ms. M. 196) and Turin (Museo Civico d'Arte Antica, inv. 399), as well as a Book of Hours for the use of Autun, created around 1450 and now in Cape Town (South African Library, ms. 3. c 4). The most striking comparison can be made with the face of *Saint John the Evangelist* in the Book of Hours of Hugues de Clugny, created around 1445 and now held at the Bibliothèque nationale de France (ms. nouv. acq. lat. 3209, fig. 6-7): the softness, modeling, and pointillist brushwork are identical.

This present *Saint Claudio of Besançon* (and the Book of Hours of Pierre de Goux) belongs to the early period of Antoine de Lonhy's career, at the end of his Burgundian years, and may represent his last known Burgundian work to date. In his *catalogue raisonné*, we place the Book of Hours of Pierre de Goux after the Book of Hours in Cape Town (circa 1450) and the two wood panel fragments of the *Childhood of Christ* (private collection), created around 1450-1455, which Frédéric Elsig considers to be the artist's potential first work from his Languedoc period.

Since the early years of Antoine de Lonhy's career are the least known, this *Saint Claudio of Besançon* is a valuable addition to his *catalogue raisonné*, providing further insight into the artist's patronage network, which appears to have been influenced by the Duke of Burgundy and his circle.

Alix Buisseret and Constantin Favre

FOCUS ON
ANTOINE DE LONHY



ANTOINE DE LONHY
duchy of Burgundy, c. 1420-duchy of Savoy, c. 1490

Saint Claudio of Besançon, 1450-1453

Miniature from the Book of Hours of Pierre de Goux, advisor to Philip the Good
Tempera, ink and gold on vellum, 95 x 62 mm (framed: 28 x 22 cm)

price upon request

Provenance

- Part of the Book of Hours of Pierre de Goux, advisor to Philip the Good, illuminated by Antoine de Lonhy and the Master of the Ghent Privileges, in Ghent and in Chalon-sur-Saône precisely between 1450 and 1453.
- Dismembered at an unknown date but before the second half of the 20th century.
- Scotland, Isle of Bute, collection of the marquesses of Bute (five illuminated leaves loosely inserted in a Book of Hours).
- London, Sotheby's, sale of the collection of the marquesses of Bute, June 13, 1983, part of lot 27 (three illuminated leaves as "South Netherlands circa 1460-1480")
- Switzerland, collection of Dr Walter Eichenberger.
- Switzerland, private collection.
- Switzerland, Zurich, Schuler Auktionen, June 16-18, 2021, lot 3019 (as "Burgund um 1470").
- Switzerland, private collection.

Sister leaves

- *Annunciation* (London, Sotheby's, June 13, 1983, lot 30).
- *Last Judgment* (London, Sotheby's, June 13, 1983, lot 30).
- *Saints Francis and Bernardino of Siena* (London, Christie's, December 3, 2015, lot 32).
- *Christ at the Column* (Switzerland, collection Dr Walter Eichenberger, in 1999).

Published in

- G. T. Clark, *Made in Flanders. The Master of the Ghent Privileges and Manuscript Painting in the Southern Netherlands in the Time of Philip the Good*, Turnhout, 2000, p. 107-108.
- *Miniatures flamandes 1404-1482*, exhibition catalogue (Bruxelles, Bibliothèque Royale de Belgique, September 30-December 31, 2011 & Paris, Bibliothèque nationale de France, March 6-June 10, 2012), dir. B. Bousmanne and T. Delcourt, Paris, 2011, p. 390 (entry by M. Gil).
- A. Buisseret & C. Favre, "Proposition pour la jeunesse d'Antoine de Lonhy", *Bibliothèque d'Humanisme et Renaissance*, 2023 (85), 1, p. 33-42.
- A. Cohendy, "Le Languedoc", in *Peindre en France: 30 ans de recherche sur les manuscrits à peintures en France, 1440-1520*, dir. F. Elsig, D. Vanwijnsberghe and S. Gras, Geneva, upcoming publication (2025).
- F. Elsig, "La Bourgogne", in *Peindre en France: 30 ans de recherche sur les manuscrits à peintures en France, 1440-1520*, dir. F. Elsig, D. Vanwijnsberghe and S. Gras, Geneva, upcoming publication (2025).

AN ILLUMINATED BOOK OF HOURS PRESERVED
IN EINSIEDELN ABBEY LIBRARY

Located in the heart of Switzerland, in the canton of Schwyz, the library of the Benedictine abbey of Einsiedeln preserves precious treasures. With more than a thousand manuscripts, this grand baroque religious complex provides a splendid setting for these delicate works. Some of these illuminated manuscripts were featured in the exhibition *Trésors enlumines de Suisse*, held at the St. Gall Library in 2020 and in 2023 at the Fondation Martin Bodmer in Cologne (Geneva, Switzerland).

The title of this article, *Einsiedeln's illuminated treasure* (in French: *Trésor enlumine d'Einsiedeln*), is borrowed from this exhibition, which will be remembered as one of the most beautiful ones organized by the Fondation Martin Bodmer and the St. Gall Library. The singular "treasure" is fitting, as we will discuss in detail a little-known Book of Hours with a particularly fascinating history and illuminations (fig. 1).

PROVENANCE &
PRECIOUS TRACES OF THE PAST

Among the illuminated masterpieces of the Einsiedeln abbey library is a late 15th-century Book of Hours with a rather curious and uncommon history. Surprisingly, this Book of Hours (now damaged and incomplete) was found in the hands of a young student at the "Residenz," a school in Bellinzona which was run by the monks of Einsiedeln from the 17th century until 1850. Rescued from the playful clutches of schoolchildren, the precious parchment pages of this late medieval Book of Hours were returned to the Einsiedeln monastery in 1840 by Father Aemilian Strubel (1802–1860), where they were rebound in an approximate order and in a relatively simple red leather binding. In an earlier period, the illuminated pages had been trimmed on three outer edges. This could seem as surprising practice, but it was actually common, at that time, to cut the pages in order to make them fit the new binding. This strange practice is much like the practice (luckily not used anymore) of cutting the edges of panels painting so that they would fit the frames that were available.

The Swiss provenance of the Einsiedeln's Book of Hours goes back at least to the 17th century, according to a handwritten note in German on folio 13 of the manuscript. This inscription specifies the owner's name of that time, the origin of the Book of Hours, as well as the conditions of acquisition. It's not uncommon to find such inscriptions inside these highly personal and precious manuscripts. In this specific case, we learn that the Book of Hours belonged to Melchior Lussy (d. 1647), who acquired it from the late teacher Johann Tod and later gifted it to his son, Franciscus Rodolf Lussy (on which we don't know much). Unfortunately, the circumstances in which the manuscript came into Johann Tod's possession remain unknown. Little is known on Johann Tod, we only know that he died of the plague in Stans in 1629.

Today, the illuminated Book of Hours still retains its complete calendar, portions of the gospel readings, selected passages from the Office of the Dead and the Penitential Psalms, as well as some suffrages (prayers to specific saints). However, nothing remains of the Hours of the Virgin, which is a central part of any Book of Hours. Most of the paintings are now in poor condition, but some are still exquisite. Unlike other illuminated manuscripts dismembered for commercial reasons, it's more likely that the Einsiedeln's Book of Hours is incomplete due to poor preservation and the unfortunate handling by children. The saints listed in the calendar suggest an intended destination in southeastern France, close to Switzerland, in regions like Lyon or Savoy, or possibly even Burgundy or Franche-Comté. It's therefore plausible that the manuscript traveled directly from France to Switzerland.



Fig. 1. Jean de Montluçon, *Saint Christopher*, c. 1490. Book of Hours. Einsiedeln, Benedictine Abbey Library, cod. 641/1080.

Unfortunately, the heraldic clues available in the Book of Hours provide no further details about the first patron of the manuscript, who nevertheless had himself depicted in prayer inside a church (fig. 2) above his coat of arms, held by two cherubs. The architectural elements defining the nave and choir of the religious building resemble those of the Cathedral of Saint-Étienne in Bourges, a city in central France where the manuscript was painted. Unfortunately, the coats of arm are too damaged to identify the original owner. However, other clues provide more insight. The first patron's motto, "MIEVLX NE POVROYE" [i.e., "I could do no better"], appears repeatedly on several folios, each time on a banner winding around the outer frame of the illuminations. Additionally, most of the *bas-de-page* initials are interwoven letters "A" and "G", most certainly corresponding to the initials of the patron or his wife combined with his (fig. 3).

The latter hypothesis seems supported by an inscription on folio 13, bearing the Latin phrase "TAN NI VENIT TAN NI MORIT" and the signature "Guilliermete," which could correspond to the initial "G". This Latin phrase translates as "As long as he does not come, he does not die", which perhaps express the hope of a wife, Guilliermete, awaiting the return of her husband who may have gone to war.



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FROM OUR GUEST
EINSIEDELN'S ILLUMINATED TREASURE





Fig. 2. François Colombe, *Portrait of the patron in prayer*, c. 1490. Book of Hours. Einsiedeln, Benedictine Abbey Library, cod. 641/1080.



Fig. 3. Jean de Montluçon, *Month of August*, c. 1490. Book of Hours. Einsiedeln, Benedictine Abbey Library, cod. 641/1080.



Fig. 4. Jean de Montluçon, *Saint James Matamoros*, c. 1490. Book of Hours. Einsiedeln, Benedictine Abbey Library, cod. 641/1080.

This is a beautiful example of the private nature of a Book of Hours and the intimate glimpse it offers, centuries later, into the personal lives of people from the past. Art historians have also noted the presence of two warrior saints in the suffrages: *Saint George slaying the dragon* and *Saint James*, known as “Matamoros” (Moor-slayer), depicted fighting Moors in a legendary episode of medieval Spanish history (fig. 4). This could indeed be an allusion to the war in which the husband of Guillemette was.

MATERIAL STATE, CONTENT & THE ADVENTURES OF TIME

Despite its incomplete condition, the manuscript still contains twenty-six full-page illuminations—painted across the entirety of the folio—nine small miniatures embedded within text pages, and three intermediate-format illuminations. The large illuminations are framed by four painted branches styled as *trompe-l'œil*. A fifth horizontal branch creates a space beneath the miniature, where various decorative elements, like a banner or the monogram “AG” (previously mentioned), are featured. In addition to this rich decoration, the page background is entirely colored and decorated with veins mimicking marble.

The calendar of the illuminated Book of Hours, which today makes up nearly half of this manuscript remnant (or almost fragment), includes a significantly more elaborate decoration than is customary. Each month is illustrated with a full-page illumination depicting scenes of seasonal occupations, charmingly illustrating the activities of the peasantry and young aristocracy throughout all year long. Each of these scenes is either summarized or replaced by a smaller vignette on the reverse side of the folio. As was typical at the time (for the most precious Book of Hours), the Book of Hours’ calendar also includes representations of the twelve signs of the zodiac (fig. 3).

Following the calendar are representations of the four Gospel authors, each given a full-page illumination because of their great importance. Beneath each portrait are symbols representing the

evangelists: an eagle for *Saint John*, a winged man for *Saint Matthew*, a winged ox for *Saint Luke*, and a winged lion for *Saint Mark*. Each creature holds a banner on which is inscribed the name of the evangelist; it symbolizes, making their identification easier for the reader. The text pages also contain miniatures illustrating certain Gospel passages.

Prayers dedicated to the saints—known as *suffrages*—are similarly illustrated. Each saint is depicted in a large composition, while the text pages feature a small miniature depicting an episode from the saint’s life. Among the saints represented in the Einsiedeln’s Book of Hours is *Saint John the Baptist*, a fundamental figure in Christianity renowned for baptizing Christ, thus earning the title of “the Baptist.” It is precisely this episode from his life that the illuminator chose to represent here, opting for a narrative scene rather than a formal portrait.

During the 15th century, Book of Hours almost always included a prayer (*Office*) dedicated to the commemoration of the dead. This is also the case here, with a set of prayers illustrated by two large illuminations depicting the *Resurrection of Lazarus* and *Job accompanied with his friends*. The text for the Office of the Dead is partly extracted from the *Book of Job*, which is why Job, a figure from the Old Testament, frequently introduces this part of many Book of Hours.

The wear and tear a manuscript endures throughout its journey is an integral part of its history. Depending on the tastes and practices of each era and collector, manuscripts and their illuminations may be subject to cutting, retouching, removal, additions, or any other type of alteration. This is how an unidentified owner of the Einsiedeln’s illuminated Book of Hours took it upon himself to cover the originally nude figure of *Bathsheba bathing* with a dark robe, likely deemed inappropriate by a modest owner. Also, the manuscript’s monastic provenance may not be unrelated to this alteration. In the background of this retouched illumination, the palace of King David is depicted as a French Renaissance-style castle, which some art historians have suggested could represent the royal



Jean Colombe, *The Baptism of the Christ*, c. 1485. *Très Riches Heures du duc de Berry*. Chantilly, Musée Condé, Bibliothèque du Château, ms. 65.

residence at Loches, the Louvre Castle, or the ducal palace of Duke John of Berry in Bourges. However, it is probably more prudent to view the depiction of this castle as the painter's invention; the artist certainly composed an imaginary castle based of familiar architectural elements.

ILLUMINATIONS & COLLABORATION IN A FRENCH BOOK OF HOURS FROM THE LATE 15TH CENTURY

The illustration of the Book of Hours is the work of at least two artists, whose styles are distinctly different from one another. It was Nicole Reynaud (1927–2022), a distinguished historian of 15th-century illuminated manuscripts, who first identified the hand of Jean de Montluçon (notably responsible for figs. 1, 3, and 4), while the second artist's hand (figs. 2 and 5) had already been associated with the school of Jean Colombe.

As his name suggests, Jean de Montluçon is an artist from Montluçon, a small town in Bourbonnais, about a hundred kilometers south of Bourges, France. It was in Bourges that he settled and practiced his craft as an illuminator from at least the 1460s. Em-



Fig. 5. François Colombe, *Saint Marc* (detail), c. 1490. Book of Hours. Einsiedeln, Benedictine Abbey Library, cod. 641/1080.

ployed by the municipality of Bourges, he was commissioned to create a range of decorative works, including those for urban elements and events such as the Corpus Christi procession, for which he mainly painted escutcheons. Jean de Montluçon was the father of the illuminator Jacquelin de Montluçon, whose own career as a painter is also known. Jacquelin de Moutluçon succeeded his father in service to the municipality upon Jean de Montluçon's death between 1493 and 1494. Jean de Montluçon's style is known to us through the precious and richly illuminated *Heures de Chappes*, another Book of Hours which is now preserved in France, Paris at the Bibliothèque de l' Arsenal (ms-438). In this Book of Hours, Jean de Montluçon signed his work; it is from this reference work that other pieces could be attributed to Jean de Montluçon.

The second artist of the Einsiedeln's beautiful Book of Hours can be linked to the workshop of Jean Colombe (figs. 5–6), the most prolific workshop in Bourges from the 1460s–1470s, patronized by

some of the most prominent figures in the French kingdom. Furthermore, Jean Colombe's brother, Michel, was a highly talented sculptor responsible for the magnificent *Virgin and Child* recently acquired by the Louvre Museum in Paris (see ill. p. 29). A well-known letter among art historians attests to the illuminator's renown; it is a request from the Queen of France, Charlotte of Savoy, to the authorities of Bourges, asking them to exempt Jean Colombe, her "povre enlumineur" (i.e., poor illuminator) from taxes. The end of Jean Colombe's activity is generally placed around 1491, when his workshop was taken over by his sons, Philibert and François Colombe.

The style of the illuminations in the Einsiedeln's manuscript, characterized by powerful compositions with monumental half-length figures, is particularly reminiscent of the work of François Colombe (fig. 6). It is therefore interesting to note that Jean de Montluçon, already advanced in age at this time, collaborated on this manuscript with a much younger artist.

With its rich decoration, the Einsiedeln's illuminated Book of Hours from the late 15th century is one of the highlights of the



Fig. 6. François Colombe, *Saint Marc* (detail), vers 1490. *Heures dites de Jacques Coeur*, Munich, Bayerische Staatsbibliothek, cod. c. 10103.

Swiss libraries. It illustrates the rare collaboration between the two main artist families of Bourges during the early Renaissance and the breadth of their reputation. These two families worked for both local patrons and clients in the northeast, in the Loire region, farther east in Champagne, and further southeast in the Lyonnais and the Duchy of Savoy. Indeed, it was to Jean Colombe that Duke Charles I of Savoy turned to complete one of the most famous illuminated manuscripts in art history: the *Très Riches Heures du duc de Berry*, now preserved at the library of the Château de Chantilly in France (see ill. p. 27).

Marie Mazzone

Michel Colombe, *Virgin with the Child*, c. 1500. Paris, Musée du Louvre.





Jean-Étienne Liotard, *Portrait of Pastor Jean-Pierre du Maine*, 1721. Price upon request.

HIPPOLYTE-JEAN GOSSE, CLAIRE MAILLART AND THE MUSÉE D'ART ET D'HISTOIRE IN GENEVA

Gabrielle Fine Arts SA is delighted to offer a selection of works, primarily drawings from Geneva or France, from the important collection of the Genevan Hippolyte-Jean Gosse (1834–1901), regarded as one of the “most original figures” in the country. The son of Louis-André Gosse (1791–1873) and Blanche Victorine Cécile Le Texier (1813–1893), Hippolyte Gosse was a forensic doctor in Geneva from 1875 until his death. In parallel, Hippolyte Gosse was involved in Genevan political life, but it is especially his passion for archaeology, history, and art that secures his place in Genevan memory. Curious, scholarly, and a “great collector of ideas, papers, and things”, Hippolyte Gosse gathered objects of all kinds. His collection is unique and particularly impressive, especially concerning Genevan or French drawings. Part of his collection was deposited by his granddaughter, Claire Maillart, at the graphic arts cabinet of the Museum of Art and History in Geneva between 1985 and 2023. Coming from a famous Genevan collection, which has always remained in the same family and of museum quality, this selection of works, with both artistic and historical value, has never been offered on the art market until now.

Among the masterpieces, we must mention the *Portrait of Pastor Jean-Pierre du Maine* painted by Jean-Étienne Liotard in 1721. Well-known to experts and included in the artist’s *catalog raisonné*, this work holds particular significance in the painter’s oeuvre as it is “premier portrait documenté signé et daté exécuté à Genève” (Roethlisberger & Loche 2008, cat. no. 4).

Catherine Saint-Ours, *Face of Jupiter* (detail), first half of the 19th century. Price upon request.



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WHAT'S MORE

2024 THE HIGHLIGHTS

TIME FLIES: ART THROUGHOUT CENTURIES



Our first ever exhibition, *TIME FLIES: art through centuries*, was held in our premises from April 25 to May 18, 2024. It showcased thirteen beautiful works of art from the 14th to the 20th century. In addition to the mix of eras and countries of origin of the works, the exhibition emphasized a variety of mediums as well as a blend of art objects created by both renowned artists and lesser-known artists who deserve special attention. The exhibition highlighted the modernity and quality of each art object as well as its role within an art collection, regardless of its size and value. The exhibition catalog we published is bilingual (French-English) and contains, for each work, a descriptive note along with all known scientific information.

Between June 6 and June 29, 2024, a selection of works presented in this exhibition was subsequently displayed in the gallery of restorer Christine Serre, featuring an exhibition titled *From Antoine de Lonhy to Ferdinand Hodler*.



(RE)COLLECTING WHAT IS BEAUTIFUL: LATE MEDIEVAL AND EARLY RENAISSANCE MANUSCRIPTS AND MINIATURES

The second exhibition of 2024, titled *(RE)COLLECTING WHAT IS BEAUTIFUL: late Medieval and early Renaissance manuscripts and miniatures*, focused on a specific medium, era, and type of object—the illuminated manuscript and illuminated leaf from the late Middle Ages to the early Renaissance. The exhibition, open by appointment from September 12 to October 5, 2024, presented rare manuscripts and illuminated leaves produced either in France, Italy, or Germany between the early 15th century and the mid-16th century. Some detached leaves were reunited by us several centuries after they had been separated. The bilingual catalog, as scientific as it is accessible, showcases our desire to introduce these magnificent treasures to a wider audience.

A selection of three illuminations from this exhibition was then presented in Zurich, in collaboration with Anggrek Agency and Bahay Contemporary, as part of the group exhibition *TIMELESS EXPRESSIONS* (November 9 – December 29, 2024).



2025 UPCOMING EXHIBITIONS

REMARKABLE UNIQUENESS: A MELTING POT OF SPLENDOR

Upcoming exhibition

Our first exhibition of 2025 will showcase, in a melting pot of splendor, very rare and uncommon ancient art pieces, both in collections and on the art market. All of these artworks share the common denominator of *beauty*, despite their sometimes strange aesthetics.

The centerpiece of this exhibition will be an imposing German panel (certainly created in Bavaria, around 1480) with expressive, almost pathetic stylistic characteristics, illustrating a fact that we hold particularly dear: art, when it is of quality, is *beautiful*, even if it seems uncommon or disturbing to us. This panel will be accompanied by other art pieces grouped under the designation of *collectibles*, including a historiated initial from an enormous Italian Bible of the 12th century, a printed book from 1533, and a Dutch knife from the 17th century.

A COLLABORATION WITH VISUAL ARTIST JAN STEENMAN

Upcoming exhibition

For the second exhibition of 2025, La Gabrielle Fine Arts SA is delighted to collaborate with the young and talented visual artist Jan Steenman. This collaboration will join some of our most precious medieval art pieces with the fascinating ceramic creations of Jan Steenman.

The exhibition aims to connect two times, two stories, and two seemingly drastically opposed styles. Yet, it is dear to us to remind that art allows us to transcend the boundaries of centuries to engage in dialogue, both aesthetically and historically, intellectually and sensorially, between our Middle Ages and our contemporary era.

Jan Steenman is a Swiss artist-sculptor, born in Geneva in 1994. Graduating with a bachelor's degree from the Royal Academy of Art in The Hague (KABK) in 2018, he subsequently was an artist-in-residence at Het HEM – Contemporary Art Center, Zaandam, Netherlands, in 2019. After continuing his studies at the Geneva School of Art and Design (HEAD), where he obtained a master's in Visual Arts in 2022, he is now based in Geneva. In the quartier des Bains, he runs his own ceramic studio and recently founded the Olizane space, inaugurated in September 2024, an exhibition space dedicated to emerging young artists, aiming to connect them with the Geneva art scene. Through his work, Steenman explores the intersection between the alluring and the strange, as well as the sculptural and the performative. His creations encourage the viewer to engage in deep reflection on the physiological reality, confronted with supernatural imagery. His multifaceted approach, encompassing performance, sculpture, and pictorial representation, questions the physical limits of the individual while examining the boundaries of the infra-organic, figuration, and language, thereby offering a reflection on the complex dynamics of perception and existence.



Notable sale

Illuminated leaf from the Book of Hours of Guy Bernard, bishop of Langres and first chancellor of the Order of Saint Michael

Sold to the Free Library of Philadelphia, USA, in 2023

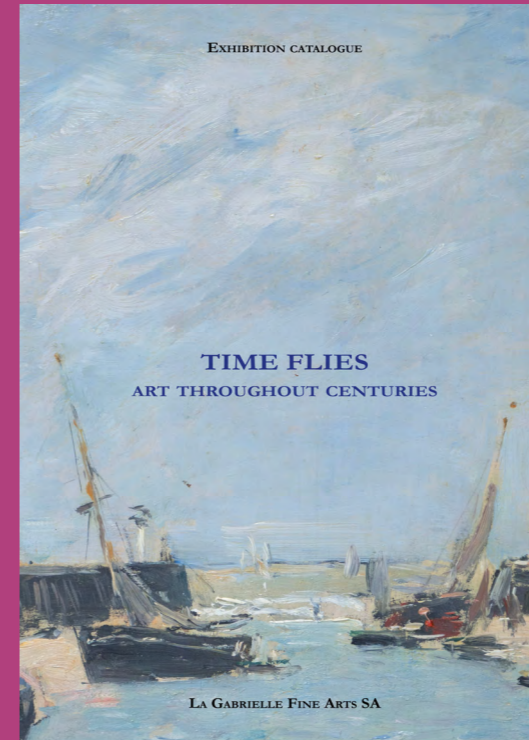


GUILLAUME HUGUENIOT

Active in Langres (France), second half of the 15th century

Annunciation to the Shepherds, c. 1465. Illuminated leaf on vellum, 165 x 105 mm

USA, Philadelphia, Free Library of Philadelphia



Exhibition catalogue *TIME FLIES: art throughout centuries* (bilingual English and French), available in print or digital version.

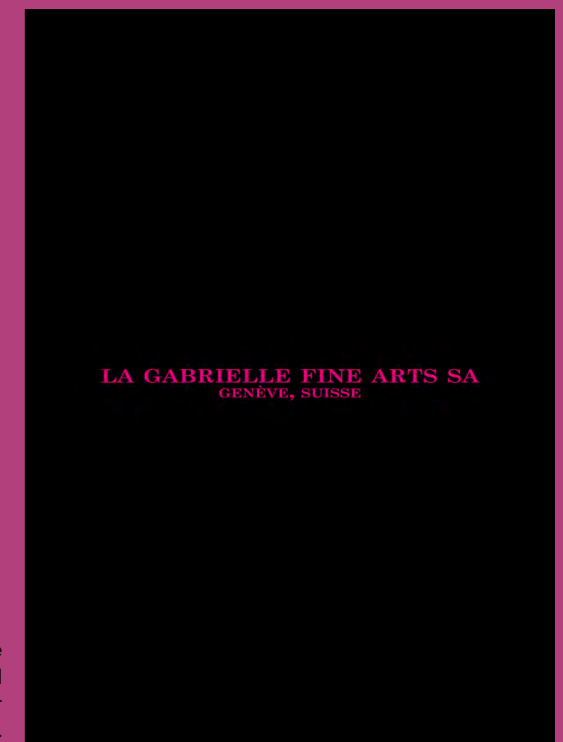


Exhibition catalogue *(RE) COLLECTING WHAT IS BEAUTIFUL: late Medieval and early Renaissance manuscripts and miniatures* (bilingual English and French), available in print or digital version.

DISCOVER OUR PUBLICATIONS



Catalogue of our selection of works from the Gosse-Maillart collection (available in digital version only, in French or English).



Company brochure La Gabrielle Fine Arts SA (available in digital version only, in French or English).

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Essay: the wonderful world of medieval manuscripts

Winchester Cathedral, Winchester (fig. 1); Fondation Martin Bodmer, Cologny (fig. 2); The Metropolitan Museum of Art, New York (fig. 3); Universitätsbibliothek, Heidelberg (fig. 4); Musée Condé, Chantilly (fig. 5); The Metropolitan Museum of Art, New York (fig. 6); Musée du Louvre, Paris (ill. p. 13).

Focus on: Antoine de Lonhy

Museo civico d'arte antica, Turin (fig. 1); British Library, London (fig. 2); Private documentation of the authors (fig. 3 and 4); Bibliothèque nationale de France, Paris (fig. 5); J. Paul Getty Museum, Los Angeles (ill. p. 21);

From our guest: Einsiedeln's illuminated treasure

Private documentation of the author (fig. 1, 2, 3, 4 and 5); Munich, Bayerische Staatsbibliothek (fig. 6); Musée Condé, Chantilly (ill. p. 27); Musée du Louvre, Paris (ill. p. 29).

All other photographs were taken by Nelson Iso and are property of La Gabrielle Fine Arts SA.



Flemish beauty and Ganto-Brugeoise finesse

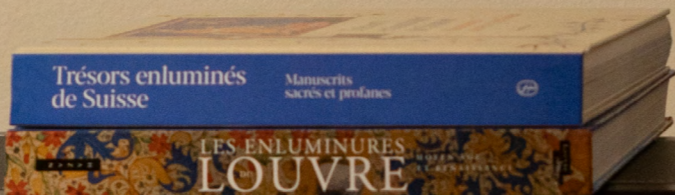
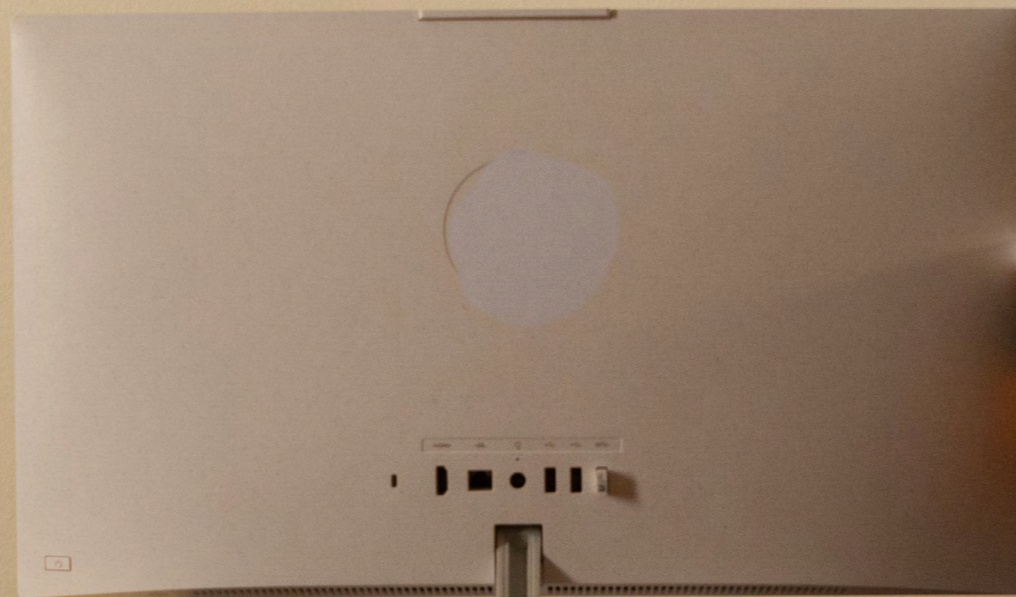
MASTER OF MARY OF BURGUNDY (WORKSHOP OF)

Active in Belgium, certainly Ghent, second half of the 15th century

The Resurrection of Saint Lazarus, c. 1480–1485

One illuminated leaf on vellum, from a Book of Hours; 171 x 123 mm (framed: 32.6 x 26.3 cm)

Price upon request



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