

## Fragmented Illuminations Symposium – 7-8 July 2022

### Abstracts and biographies (in alphabetical order by name of contributor)



Cutting from a choirbook, Germany (probably Cologne), ca. 1500. Museum no. 3053 © Victoria and Albert Museum, London.

**Beatrice Alai, Friedrich-Alexander University Erlangen- Nuremberg // The Miniatures Collection of Hippolyte Destailleur and the Dream of a Museum of Graphic Arts in Berlin**

My contribution will shed light on the collection of miniatures once belonging to the French architect Hippolyte Destailleur (1822-1893) and now preserved in Berlin at the Kunstbibliothek. It was bought in 1879 by the former director of the Berlin Kupferstichkabinett, Friedrich Lippmann (1838-1903), as a milestone for his project for a Museum of Graphic Arts. I will first discuss the role that the group of Destailleur illuminated fragments was supposed to play in Lippmann's great plan. According to an essay written by the latter in 1881, he sought to establish a sophisticated museum dedicated to the graphic and applied arts inspired to the South Kensington Museum in London. The aim was to create an institution which could serve as both a model and a powerful didactic tool for artists, scholars and the wider public, in order to awake the national industry through the stimulation of Medieval and Renaissance works of art, as well as to facilitate the study of the history of art. The second part of the presentation will analyse some French and Italian illuminated cuttings owned by Destailleur and their relationship with some fragments in the V&A collection.

**Beatrice Alai** graduated in art history at the University of Florence, spending periods of study in Berlin, Helsinki and Istanbul. She was a fellow at the Roberto Longhi Foundation of History of art and received her PhD at the University of Padua with the mention of Doctor Europaeus in collaboration with the Freie Universität of Berlin. Her research was funded by the University of Florence, the DAAD in Berlin, the Staatliche Museen zu Berlin, the CERL in Venice, the Yale University at the Beinecke Library, the EPHE in Paris and the James Marrow Fund at Fitzwilliam Museum, Cambridge; she holds a permanent position as teacher of art history at the Liceo Colombini in Piacenza, but she is currently on leave with a three-years grant funded by DFG at the FAU Erlangen-Nuremberg University.

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**Agnès Bos, University of St Andrews** // From Paris to Philadelphia: The Book of Gospels from the Order of the Holy Spirit rediscovered

Among the various works of art commissioned in the 1580's shortly after the founding of the Monarchical French Order of the Holy Spirit, a Book of Gospels was illuminated by Guillaume Richardière in 1586. The manuscript was thought to have perished in the French Revolution. Only one cutting was known to have survived. It shows the first ceremony of the Order in 1578 and is kept in the Musée Condé's collections in Chantilly (France).

My research into the Order of the Holy Spirit led me to rediscover the Gospel manuscript in the collection of the Philadelphia Museum of Art. The manuscript seems complete with its seven original folios (including the same representation of the first ceremony of the Order as seen on the cutting in Chantilly), since the account book of the Order for the year 1586 states that Richardière was paid for four illuminations, a scribe was paid for three text folios. But a close examination reveals that the manuscript was dismantled and rebound, both at unknown dates. This led to a change in the order of the folios, and it is possible to suggest a plausible original structure.

My talk aims to investigate how the trajectory of the manuscript—from Paris, through London and New York, and ending in Philadelphia—might help us to understand its material history and its original structure. I will also try to resolve the mystery of the duplicate illumination of the first ceremony of the Order in 1578, one in Chantilly and the other in Philadelphia.

**Agnès Bos** is a Senior Lecturer at the School of Art History, University of St Andrews. She is a former curator from the Musée national de la Renaissance in Écouen (France) and the Decorative Arts department of the Louvre. She is a specialist in Decorative Arts from the Late Middle Ages to the 17<sup>th</sup> century, mostly French decorative arts, with a focus on furniture, tapestries and textiles.

Her current research focuses on the order of the Holy spirit (Ordre du Saint-Esprit), especially the tangible and intangible expression of the ceremonies held by this French Royal order of knighthood from the end of the 16<sup>th</sup> century to the beginning of the 19<sup>th</sup> century. She was invited as a Guest Scholar by the JP Getty Museum in Spring 2021 to research that project and is currently a Leverhulme Major Research Fellow.

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**Fergus Bovill, University of York** // Littifredi Corbizzi, Johann Anton Ramboux and a dismembered Italian Renaissance choirbook

This paper examines cuttings from a manuscript, now lost, decorated by the little-known Florentine illuminator Littifredi Corbizzi (1465–c. 1515) at the turn of the sixteenth century. This manuscript, a choirbook produced for the monks at San Benedetto in Gubbio in 1499–1503, was dismembered in the nineteenth century. All but one of its cuttings were, until now, lost. Through the emergence of several key pieces of evidence, most notably the identification of tracings of this manuscript made in the mid-1830s – before its dismemberment – by the German artist Johann Anton Ramboux (1790–1866), I have been able to link definitively three initials to this largely unresearched commission. Two of these are in a previously unstudied album of manuscript cuttings, Latin MS 14, at the John Rylands Library, recently digitised. Through an interrogation of the album’s provenance and research into Ramboux’s profile as a collector and dealer, I examine the circumstances surrounding the illuminations’ excision and argue that Ramboux played a significant role in their initial collection. Attention will also be given to Ramboux’s other tracings of manuscript illuminations – and how these fit into his larger series of reproductions of medieval and Renaissance Italian art – as well as a group of leaves and cuttings formerly in his collection, now in Vienna. I will consider their implications for our understanding of the ways in which individuals responded to and interacted with illuminations in the nineteenth century. For example: how do Ramboux’s tracings compare

with contemporaneous writing on manuscripts? How are the illuminations reproduced: comprehensively or selectively? What is the effect of this? How do the Vienna leaves and cuttings reinforce or challenge our ideas about what motivated the dismembering of manuscripts in the nineteenth century?

**Fergus Bovill** is a final year Art History undergraduate at the University of York, interested in pursuing a career in academia in the field of manuscript studies. In October he will begin a Master in Medieval Studies at Merton College, Oxford, where he plans to research the assembly of illuminated cuttings in albums. He is particularly interested in the reception, study and dismemberment of illuminated manuscripts in the nineteenth century – especially the collection of cuttings – and how this informs our understanding of attitudes towards history, art and, more specifically, ‘the medieval’ in the period. This paper is the result of an independent research project begun in late 2020 and culminating in a forthcoming article in *The Bulletin of the John Rylands Library* 98, no. 2.

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**Anne-Marie Eze, Houghton Library, Harvard University (Cambridge, Mass.)** // Milan’s loss, South Kensington’s gain: Luigi Celotti and the Brera Academy

In 1812 financial hardship drove the Venetian art dealer Luigi Celotti to sell his collection of Italian illuminations, including cuttings from Sistine Chapel Missals. He offered the collection to the Brera Academy of Fine Arts in Milan in the hope of keeping it intact and on Italian soil. The Brera rejected his offer. In 1825, continued financial difficulties finally forced Celotti to auction the collection at Christie’s in London. The 1825 Christie’s sale of “Illumined Miniature Paintings” was the first-ever exclusive sale of illuminations in England and a landmark in the history of the taste for illumination among British collectors. In the decades that followed, miniatures from the sale passed from private hands into public institutions, including the Victoria and Albert Museum. This paper shows how Celotti’s failed attempt to sell his collection to the Brera precipitated the export and dispersal of an important corpus of Italian illuminations, and that Milan’s loss was South Kensington’s gain.

**Anne-Marie Eze** is Associate Librarian for Collections and Programs at Harvard University’s Houghton Library. Prior to joining Harvard, Eze was Associate Curator of the Collection at the Isabella Stewart Gardner Museum, Boston, where she co-curated the award-winning

exhibition "Beyond Words: Italian Renaissance Books." Originally from the United Kingdom, Eze has also held curatorial and librarian positions at the British Library, Victoria and Albert Museum, and Cambridge University's Trinity College Library. She holds degrees from the University of London, including a doctorate from the Courtauld Institute of Art. Eze has published on medieval and Renaissance art and books and the history of collecting. Her latest books are *Bourdichon's Boston Hours* and *Titian, the Della Rovere Dynasty & His Portrait of Guidobaldo II and his Son*, both of which were published in 2021.

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**Sandra Hindman** is Professor Emerita of Art History at Northwestern University and owner of *Les Enluminures*, Paris, Chicago and New York. She is author, coauthor, or editor of numerous books and articles on the history and reception of illuminated manuscripts and on medieval rings.

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**Anna Melograni, Ministero della Cultura (Rome)** // From Milan to Rome and back: Four Lombard cuttings inspired by Pinturicchio's grottesche

The paper will focus on four cuttings (V&A, Museum nos 1496, 1497, 1498 and 1499) with ornamental motifs removed from the same choir book. It will investigate the attribution of the four letters to a Lombard illuminator, their Roman provenance, the possible year of their execution, the comparison with other cuttings coming from the same group of liturgical books nowadays collected by some European and American libraries. And last but not least, the reason why these cuttings are representative of the Victoria & Albert Museum's collection.

**Dr Anna Melograni** is an Art Historian and works as an Official (Civil Servant) for the Italian Department of Culture since 1991. Responsibilities include clearing Italian works of art for export, overseeing art restoration projects, organising exhibitions, preparing catalogue contributions, and coordinating entries for the Italian National Art Catalogue. She is also the chief editor of the *Bolettino d'Arte*, the quarterly journal published by the Ministry. She is a specialist in Medieval and Renaissance illuminated manuscripts and was Junior Lecturer in 'Storia della miniatura e dell'ornamentazione del manoscritto' at the Università degli Studi di Siena in 2004-2007. She studied medieval art history at La Sapienza University in Rome and at the University of Lausanne and holds a Ph.D. from the University of Sussex on *Cost and Production of Illuminated Manuscripts in Renaissance Italy, 1350-1500*.

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**Mark Mersiowsky, University of Stuttgart // Collecting medieval cuttings in Germany**

This talk will give an overview of the various collections of cuttings of medieval manuscripts in German libraries and museums (such as Berlin, Cologne, Mainz, Münster, Munich), most of which were established in the 19th century. As a rule, they go back to private collections and came into public possession through donations. They are found as rather ephemeral collections in regional museums, art museums, the copperplate engraving cabinets as well as in arts and crafts museums, but also at arts and crafts school libraries, and are documented in inventory catalogues or exhibitions. The area of private collections is more difficult to survey. Unlike in America, there are no published, elaborate catalogues of holdings and only occasional documentation in auction catalogues. The current motivations, purposes, functions, sources of supply and the trade in cuttings in Germany will be examined in more detail using the example of a small private collection that has been in existence since 1990. In this collection, the cuttings are part of a larger collection of medieval manuscripts, documents and fragments.

**Mark Mersiowsky** is a university professor and holds the chair of medieval history at the University of Stuttgart. His minor subject at university was art history, which he studied in Münster, Vienna and Marburg. His work is particularly concerned with historical auxiliary sciences. He has published a number of essays on collecting medieval documents, fragments and cuttings.

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**Innocent Smith, St Mary's Seminary and University (Baltimore) // The part and the whole: Victoria and Albert Museum Ms 8997A-H and the Poissy Antiphonal**

London, Victoria and Albert Museum, Ms 8997A-H are a set of eight leaves from a 14<sup>th</sup> century Dominican Antiphonal. While the exquisite historiated initials of the V&A leaves have received attention from connoisseurs and art historians since their acquisition by the Museum in 1883, the leaves have not yet been studied from the perspectives of musicology or liturgiology. This presentation will consider the musical and liturgical features of the V&A leaves in more detail,

linking their liturgical contents with those of sister leaves at the British Library (Yates Thompson MS 25) and Seattle Art Museum (Inv. 47.14) and comparing their mode of presentation of the chants and rubrics of the Dominican liturgy to a contemporary 14<sup>th</sup> century Dominican Antiphonal from Poissy (Melbourne, State Library \*096.1/R66A). By comparing the V&A fragments with the still-intact Poissy Antiphonal, we can develop a better sense of the common and distinctive features of the V&A leaves and better understand how they would have functioned within the context of the original complete codex.

**Innocent Smith, O.P.** is a Dominican friar and Assistant Professor of Homiletics at St. Mary's Seminary and University in Baltimore, MD. He completed a doctorate in liturgical studies at the Universität Regensburg in 2021. His research interests include medieval liturgical manuscripts, Gregorian chant, sacramental theology, and homiletics.

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**William P. Stoneman, Houghton Library, Harvard University (Cambridge, MA)** // The Victoria and Albert Museum, Sydney Cockerell and the 1908 Burlington Fine Arts Club Exhibition of Illuminated Manuscripts

The Victoria and Albert Museum loaned 10 leaves and cuttings to the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts which took place at the Club in 1908. This made the Museum the institution to loan the second largest number of items to the exhibition; it was only surpassed by Trinity College, Cambridge which loaned 11 items. As a private club for collectors there were a number of such collectors who exhibited many more of the 270 items in the show which opened on 18 May 1908. For example, the exhibition also included 12 items from the collection of George Salting (d. 1909), who later bequeathed 10 to the Victoria and Albert. Thus looking back from the perspective of today the Victoria and Albert Museum is the largest public institution to contribute to the exhibition.

The link between the Victoria and Albert Museum and the Burlington Fine Arts Club was doubtless Sydney Cockerell, who had worked with the Museum's Assistant Curator Edward F. Strange on the *Catalogue of Illuminated Manuscripts, Part II: Miniatures, Leaves and Cuttings* which was published in 1908, but which is first mentioned in Cockerell's diaries as early as 1905. This paper will explore Cockerell's work on the Victoria and Albert Museum's collection of leaves and cuttings and seek to demonstrate how that experience prepared him for the

Burlington Fine Arts Club exhibition and the directorship of the Fitzwilliam Museum at Cambridge University to which he was elected on 30 May 1908.

**William P. Stoneman** retired in December 2018 as Curator of Early Books and Manuscripts at the Houghton Library of Harvard University. He has been at Harvard since 1997 when he became the Florence Farrington Librarian of Houghton Library. In 2013 he stepped back to become Curator of Early Books and Manuscripts at Houghton and to work with colleagues on *Beyond Words: Illuminated Manuscripts in Boston Collections*. This 2016 three-venue exhibition of over 250 medieval and Renaissance manuscripts and early printed books from 18 Boston-area institutions was funded in part by the National Endowment for the Humanities. Two publications have resulted: *Beyond Words: Illuminated Manuscripts in Boston Collections*, edited with Jeffrey Hamburger, Anne-Marie Eze, Lisa Fagin Davis and Nancy Netzer, 2016; *Beyond Words: New Research on Manuscripts in Boston Collections*, edited with Jeffrey Hamburger, Anne-Marie Eze, Lisa Fagin Davis and Nancy Netzer, 2021. In the Fall 2016 issue of *Manuscript Studies*, he published “The Linked Collections of William Bragge (1823-1884) of Birmingham and Dr. Thomas Shadford Walker (1834-1885) of Liverpool” and in 2007 “‘Variously Employed’: The Pre-Fitzwilliam Career of Sydney Carlyle Cockerell,” in *Art, Academia and the Trade: Sir Sydney Carlyle Cockerell (1867-1962)*, ed. by Stella Panayotova, *Transactions of the Cambridge Bibliographical Society* 13.4 (2007), 345-362.

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**Helena K. Szépe, University of South Florida (Tampa, FL) //** The model of the V&A and the Illuminations Collection of the Museum of Applied Arts, Vienna

The Museum of Applied Arts, Vienna (MAK), founded in 1863 as the Österreichische Museum für Kunst und Industrie, was the first museum on the European continent dedicated to advancing arts and crafts in the model of the Museum of South Kensington. It grew initially under the direction of Rudolf Eitelberger von Edelberg, founder also of the Vienna School of Art History and a great proponent of study of the art of the past to improve the art of the present. This paper examines a program, announced in 1868, to build a significant collection of medieval illuminations. The collection eventually reached around 250 pieces and was complemented by at least 100 copies and designs after miniatures. I examine the history of

this collection in the context of collecting on the continent and compare its early growth with that of the V&A. I identify some important pieces that can be reunited with sibling fragments elsewhere, including some purchased by J.C. Robinson from Heberle in Cologne in 1857.

A group of some 134 illuminations purchased at the auction of Johann August Ramboux's estate in 1867 formed the core of the MAK collection, but until now the current locations of less than four of his approximately 800 leaves and cuttings had been identified. Consideration of the relevant pieces in the MAK allows for new insight into the collection of this artist, art historian, restorer, and curator, best known today as an important copyist of medieval and Renaissance art, and for his significant acquisitions of Italian 'Primitives'. I conclude by contrasting the fate of the illuminations collections in Vienna and London. While that of the V&A remained well-known, the illuminations in the MAK receded from view, overshadowed by the enormous collection promoted in museum guides and catalogues of cuttings and leaves from printed books.

**Helena Szépe** is Professor of Art History at the University of South Florida. She primarily researches manuscript painting and early print in Venice and the Veneto. She has published on manuscript illumination for Venetian officials, including the monograph *Venice Illuminated. Power and Painting in Renaissance Manuscripts* (New Haven - London: Yale, 2018), which won two awards. The last chapter examines collecting and the fate of Venetian manuscripts and their miniatures in the modern era. She is writing a book on illuminated manuscripts for nuns in Venice and co-editing a volume with Federica Toniolo and Chiara Ponchia on the Monastery of Santa Croce della Giudecca. A volume on the Renaissance book in honour of Lilian Armstrong, co-edited with Ilaria Andreoli, is forthcoming (Brepols). An article on Italian miniatures in the Royal Ontario Museum and those in the MAK previously owned by Ramboux is forthcoming in *Rivista di storia della miniatura* (2022).

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**Federica Toniolo, University of Padua, and Matteo Cesarotto, Centre d'Études Supérieures de la Renaissance (Tours) // The St. Giustina cuttings: new perspectives**

*St. Giustina disputing with Maximian* (accession number 817-1894) is usually considered by scholars in connection with the cuttings from Musée Marmottan Monet (inv. M-6072) and Musée Condé (Divers IV-343), showing *Prosdocime baptising Vitalian* and the *Death of St.*

*Martin*: these cuttings, attributed to Girolamo da Cremona, are supposed to come from the abbey of St Giustina (Padua), perhaps from a 15<sup>th</sup> century (before 1462) antiphoner of the saints, in which local or relevant saints received a remarkable decoration.

Currently, new studies can offer different perspectives on the contextualization of these cuttings, crossing data from different study fields such as palaeography, codicology, musicology and art history. Thanks to the analytic study of the office choirbooks (mss. 1-8 of St. Giustina Library) and of the manuscript breviaries (e.g. ms. 1290 of *Biblioteca Universitaria*, Padua) of the St. Giustina congregation, the reformed Benedictine congregation of which St. Justina in Padua was the original founder, we are able to suggest new interpretation and a more precise localisation for these initials.

Our paper aims also to demonstrate that only a multi and interdisciplinary work – involving different scholars with different skills – could reconstruct the complex history of St. Giustina musico-liturgical manuscripts, from which Girolamo’s cuttings were taken, becoming a real methodological tool in recontextualising fragments.

**Federica Toniolo** is Professor at the University of Padua, Italy. Focusing on late medieval and Renaissance manuscripts, she has studied the Italian courts, especially Ferrara and Urbino and on Borso d’Este’s famous Bible she published *La Bibbia di Borso d’Este. Cortesia e magnificenza a Ferrara tra Tardogotico e Rinascimento* (1997). In addition to her numerous books and articles, she has co-curated several exhibitions and contributed to volumes on Italian choir books and on cuttings, such as *The Burke Collection of Italian Manuscript Paintings* with Sandra Hindman (2021) and *Le miniature della Fondazione Giorgio Cini* with Massimo Medica and Alessandro Martoni (2016). Her research interests include illustrated incunabula and early printed books, and she co-authored *Gli incunaboli della Biblioteca del Seminario di Padova: Catalogo e Studi* (with Lilian Armstrong and Pietro Scapecchi, 2008).

**Matteo Cesarotto** graduated in musicology at the University of Padua (2018), in *Prepolifonia* at the Conservatory of Music of Turin (2019) and in choral music at the Conservatory of Music of Rovigo (2014). He currently is a PhD candidate at the Centre d’Études Supérieures de la Renaissance in Tours, working under the supervision of Prof. Daniel Saulnier. He teaches music at the “C. Marchesi” high school in Padua and is active as a choir conductor.

**Margherita Zibordi, University of Verona** // New findings on two illuminated fragments with blessing Christ in the Victoria and Albert Museum

The Victoria and Albert Museum's collection of illuminated cuttings houses two remarkable but little-known Italian fragments with Blessing Christ, which are dated at the beginning of the fourteenth century (ms. 4146; ms. 812-1894). To date, the connection between the two illuminations has not been remarked, and no other paintings stylistically close to them have been identified. New findings indicate that the two illuminations preserved in the Victoria and Albert Museum originate from the same context, and share style and iconography with other manuscript fragments removed from a Choir Book. These sister cuttings are preserved in the British Library in London (Add. MS 18196, ff. 2, 3, 4, 5, 6, 43-45), the Civic Library in Padua (C. M. 868, 928), the Correr Museum (Inv. Cl. II, nos. 2, 3, 321, 387, 388, 586) and the Cini Foundation in Venice (inv. 22038). The illuminations of this group newly reconstructed display characteristic figural types with semi-circular eyes, snub nose, flesh with green undertone and white highlights, and voluminous hair. They also share decorative elements, for example lead white motifs, a band with small circles, and an identical palette. Several stylistic comparisons are presented to propose for the whole group of illuminated fragments a more precise dating and attribution to a geographical area and/or master. In this respect, an interesting parallel is drawn with the illuminations of a manuscript preserved in the Seminary Library in Padua (cod. 41), and probably decorated around the mid-fourteenth century in the Veneto.

**Margherita Zibordi** is a post-doctoral fellow at the Department of Cultures and Civilisations of the University of Verona from 2021. She obtained her PhD at the University of Padua in 2021, with a thesis on the collection of illuminated cuttings and single leaves of the Correr Museum. Currently, she is involved in the study and cataloguing of the illuminated manuscripts preserved in the Cathedral Library in Verona. Her research interests and publications address illumination of northern Italy from the thirteenth to the sixteenth century and collecting of illuminated manuscripts in the Veneto.

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**Rowan Watson** worked in the Palaeography Room of the Senate House Library and in the Glamorgan Archives Service before joining the V&A library in 1982. He retired in 2015.

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**Catherine Yvard, V&A** // An overview of the formation of the South Kensington Museum (later V&A) collection

This paper will chart the history, growth, and functions of the collection of manuscript cuttings at the Victoria and Albert Museum, since the museum's foundation in the mid-19<sup>th</sup> century. It will focus on key moments and figures in the development of the collection and investigate the sources of acquisition, from the first documented purchase of a manuscript cutting in 1855 to the present day.

**Catherine Yvard** is Curator at the National Art Library, at the Victoria and Albert Museum, London. She is an expert in late medieval manuscript illumination and Gothic ivory sculpture, with an extensive knowledge of databases and manuscript cataloguing, acquired through work on major digitization projects at the Bodleian Library, the British Library, the Courtauld Institute of Art and Trinity College Dublin. From 2008 to 2015, she managed the [Gothic Ivories Project](#) at the Courtauld Institute of Art, London. She has most recently been investigating the V&A's collection of manuscript cuttings for the exhibition *Fragmented Illuminations: Medieval and Renaissance Manuscript Cuttings at the V&A* (6 Sept. 2021 – 26 July 2022).