

A medieval-style painting of a bearded man with a halo, holding a sword. The man has dark, wavy hair and a full, dark beard. He is wearing a white tunic with a purple cloak draped over his shoulders. He holds a sword with a dark hilt and a red pommel. The background is a solid red color. The text "MEDIEVAL & RENAISSANCE" is written in white, serif, all-caps font across the middle. Below it, the text "fragments of an enchanting past" is written in a white, italicized, serif font.

MEDIEVAL & RENAISSANCE
fragments of an enchanting past

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EXHIBITION

La Gabrielle Fine Arts SA, Geneva
September 17-October 31, 2026
By appointment

With a private presentation of a curated selection of our illuminated manuscripts and miniatures at the Château de Prangins, Swiss National Museum, on the occasion of the 2026 edition of the annual symposium of the International Association of Bibliophily, on September 26, 2026.

LA GABRIELLE FINE ARTS SA

Address Avenue de Miremont 8C
1206 Geneva
Switzerland

Contact constantin.favre@lagabriellefinearts.com
+41 79 301 57 40

Website www.lagabriellefinearts.com





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Introduction

As its title clearly indicates, the exhibition "MEDIEVAL & RENAISSANCE: fragments of an enchanting past" focuses on a distinct yet remarkably interconnected chronological span, encompassing two periods that are often presented as opposites but are, in reality, closely linked: the Middle Ages and the Renaissance. Far from representing a sudden break with the medieval world, the Renaissance emerged from foundations laid over centuries, inheriting artistic traditions, intellectual developments, and visual languages that continued to shape European culture. Both eras were marked by extraordinary artistic creativity, profound religious and social transformations, and the flourishing of regional artistic identities. Their cultural legacy remains deeply embedded in the modern world, influencing many things, from architecture and literature to concepts of beauty, history, and collective memory.

Yet, despite the richness of artistic production during these centuries, only a relatively small portion of Medieval and Renaissance artworks has survived to the present day. Time, war, changing tastes, religious reforms, political upheavals, and the fragility of certain materials have all contributed to the loss of countless works. Naturally, some media have endured more successfully than others, while specific regions have benefited from more favorable conditions of preservation. As a result, every surviving object (whether a panel painting, a sculpture, an illuminated manuscript, or a fragment of a once-monumental altarpiece) serves as a precious witness to the past. These works act as windows onto previous centuries and offer invaluable insights into the beliefs, aspirations, and realities of the Middle Ages and the Renaissance.

This idea is encapsulated in the exhibition's title, "fragments of an enchanting past". Some of the works presented here are indeed literal fragments, preserved remnants of larger ensembles that have long since disappeared. Others survive intact, yet they too can be understood as fragments in a broader, metaphorical sense: fragments of a world that can never be fully recovered, but which continues to speak through the objects it has left behind. Each artwork represents a surviving piece of a much larger historical narrative, inviting viewers to bridge the distance between past and present and to rediscover the enduring fascination of Medieval and Renaissance art.

The artworks presented in this exhibition span from the Early Middle Ages to the end of the Renaissance, with a brief excursion into the dawn of the 20th century illustrated by four illuminations by the Spanish Forger, one of the most remarkable witnesses to the Gothic Revival in France and undoubtedly one of the most prolific and talented forgers of his time [see cat. n° XIII]. In the present catalogue, the artworks are grouped into three categories: 1. "Medieval & Renaissance manuscripts" [cat. n° I to III]; 2. "Illuminated leaves & miniatures" [cat. n° IV to XIII]; 3. "Works of art" (painting, sculpture, and drawing) [cat. n° XIV to

XX]. Among the major pieces featured in this exhibition is the exceptionally rare Medieval sculpture of a *Bust of a young man*, possibly depicting Philip III the Bold, from the Priory of Saint Louis in Poissy and formerly in the collection of Maurice Denis [see cat. n° XIV]. Another centerpiece is the superb Book of Hours illuminated in Bruges c. 1460 by the Mildmay Master, notable for its fourteen large miniatures and richly decorated borders [see cat. n° I]. The Italian Book of Hours, produced for a family whose coat of arms appears on folio 13 and finely adorned with seven illuminated initials and an added frontispiece, is an extremely rare example of a manuscript signed and dated by its scribe, Johannes Francigena, on 5 March 1494 [see cat. n° II]. Among the illuminated leaves and miniatures, we are delighted to present an important discovery: the magnificent *Crucifixion* painted by the illuminator of the Capitouls of Toulouse, Liénard de Lachieze, from an identified Book of Hours, several fragments of which are preserved in the municipal library of Toulouse [see cat. n° X]. Finally, we would like to highlight the splendid painting featured on the cover of this catalogue: a fragment of an altarpiece painted in Castile around 1500–1510 depicting *Saint Jude and Saint Bartholomew*, whose expressions are as austere as they are moving [see cat. n° XVI].

Our exhibition "MEDIEVAL & RENAISSANCE: fragments of an enchanting past" is designed as an itinerant exhibition. Being held in our premises from September 17, 2026, to October 31, 2026, the exhibition is accompanied by several events, including a private presentation of a curated selection of our illuminated manuscripts and miniatures to the members of the International Association of Bibliophily in the Château de Prangins, Swiss National Museum, on September 26, 2026. This exhibition day is organized by the International Association of Bibliophily, in collaboration with the Swiss Society of Bibliophiles, on the occasion of the 2026 edition of the annual symposium of the International Association of Bibliophily, which takes place in Geneva.

We would like to express our gratitude to all those who contributed to the publication of this exhibition catalogue.

Catalogue





I MILDMAJ MASTER

The so-called Wrest Park Hours

Bruges, c. 1460

Book of Hours for the use of Rome, richly illuminated manuscript on parchment, from the library of Thomas Philip de Grey (1781-1859), in Wrest Park, with 14 large miniatures all by the Mildmay Master, many illuminated borders filled with flowers and animals, and numerous decorated initials of various sizes. Written in Latin, with additions in French. Bound in early 19th century dark navy-blue leather.

MATERIAL DESCRIPTION
168 ff. (123 x 90 mm), preceded and followed by 2 leaves of modern paper (collation impracticable due to tight binding, string visible between a few folios; missing a few leaves), brown and black ink, Gothic Textura, at least two scribes, one column, 16 lines, ruling in red ink, rubrics in red; calendar written in red and brown ink, decorated with initials "KL" (2-line) on each page. 14 large miniatures, all framed by illuminated borders on four sides; countless decorated initials (from 1 to 7-line); countless borders with small illuminated rinceaux. Fine 19th century binding in dark navy-blue leather (134 x 95 x 30 mm), soberly decorated with gilt lines and bearing the engraved inscription "HORAE" (modern, pasted over an earlier engraved inscription, "MISAL") on the spine.

TEXT
Calendar (ff. I-IXv), Little Hours of the Cross (ff. 1-7v), Little Hours of the Holy Spirit (ff. 8-12v), Votive Mass of the Virgin (ff. 13-18), Gospels Sequences (ff. 18v-22v), Obsecro te and O Intemerata (ff. 23-28v), Orations (ff. 29-34v), Hours of the Virgin (ff. 35-89), Added prayer, in French and Latin (ff. 89), Prayer to the Virgin (ff. 89v-90), Added prayer, in French (ff. 90-90v), Office of the Virgin (ff. 91-98v), Added prayer, in French (ff. 98v-99v, fol. 99v blank); Seven Penitential Psalms (ff. 100-116v, with litanies, fol. 109v-114v), Office of the Dead (ff. 117-154v, with added prayers to the Virgin, fol. 150v-153, and a prayer to Jesus, in French, fol. 153v), Added prayers and orations, in Latin and French (ff. 154v-157v).

Produced in Bruges around 1460, the present Book of Hours is a perfect witness to the flourishing Bruges manuscript production in the mid and second half of the 15th century, a particularly rich and dynamic period. Lavishly illuminated with fourteen large miniatures well preserved, in fresh colors, and embellished with many magnificent borders filled with plants, animals, and hybrids, this Book of Hours was destined for the French market. It was likely sold and acquired directly in France, where its first owners successively added prayers, attesting to the personal use and the intimate nature of the Book of Hours. By the early 19th century, the present Book of Hours belonged to Thomas Philip de Grey (1781-1859; 2nd Earl de Grey, 3rd Baron Grantham, and 6th Baron Lucas): his *ex-libris* is affixed to the upper paste-down of the Book of Hours. The collection of the Earls of Grey included the copy of the *Chronicles* produced in northern France at the dawn of the 15th century (Chicago, University library, ms. 224), the *Polyglot compendium of English chronicles* executed in England around 1500 (Harvard University, Houghton library, MS Eng 750), or the superb psalter of Flemish origin (Bruges, c. 1480) recently acquired by the British library (Add MS 89428). Passing down with the estate to the family's heirs, the present Book of Hours remained in Wrest Park's library for over a hundred years: it is this stage of its provenance that gives to the present manuscript its nickname: *The so-called Wrest Park Hours*.

The Mildmay Master takes his nickname from "Sir Thomas Myldmaye, knight", first owner of the Book of Hours illuminated by the anonymous artist in Bruges c. 1460 for the export market to England and today held in Chicago (Newberry library, MS Case 35). Active in Bruges during the second half of the 15th century, the Mildmay Master is an eminent member of the workshop of Willem Vrelant, the most prolific illuminator in Bruges, as well as one of his collaborators. The exact position of the Mildmay Master within Willem Vrelant's workshop remains complex to determine. Moreover, it is possible that the Mildmay Master collaborated with other illuminators in Willem Vrelant's workshop, leading some to speak of the Mildmay Master(s). Given the large size of Willem Vrelant's workshop and the monopoly he held in Bruges, it has been suggested that a family structure may have existed. For instance, the Master of the *Vraie Cronique descoce* could, hypothetically, be identified with Marie Vrelant, Willem Vrelant's wife. For now, no convincing name has been securely attached to the Mildmay Master.

Stylistically, the Mildmay Master shows strong dependence on Willem Vrelant's formulas: he is influenced by the clear and static compositions, the repetitive figure types, the saturated colors and the overall still aesthetic with a taste for playful details. However, unlike Willem Vrelant, the Mildmay Master's brushstroke is quicker, the contours are finer and the lines are more graphic, creating an overall more diluted effect. The Mildmay Master's style also recalls illuminations from other Flemish illuminators working at this time. We think, for example, of Loyset Liédet (active in Flanders, second half of the 15th century), who synthesized modeling in a similar



ILLUMINATIONS

Crucifixion (fol. 1), Pentecost (fol. 8), Virgin and Child (fol. 13), Annunciation (fol. 35), Visitation (fol. 51), Nativity (fol. 61), Annunciation to the Shepherds (fol. 66), Adoration of the Magi (fol. 70), Presentation to the Temple (fol. 74), Massacre of the Innocents (fol. 78), Flight into Egypt (fol. 85), Coronation of the Virgin (fol. 91), Last Judgment (fol. 100), Raising of Lazarus (fol. 117).

PROVENANCE

Produced in Belgium, Bruges, c. 1460, for the export market in France; France, from the second half of the 15th century to the late 16th or early 17th century (according to the calligraphy of the added prayers); England, Bedfordshire, Wrest Park, collection of Thomas Philip de Grey (1781–1859; 2nd Earl de Grey, 3rd Baron Grantham, 6th Baron Lucas) since the early 19th century (his ex-libris); thence by descent, until the mid-20th century; Switzerland, private collection, acquired around the mid-20th century.

manner. Links can also be seen with the Master of the Vraie Cronique descoce (Marie Vrelant?), especially in the restrained treatment of the static figures. When the Mildmay Master highlights with gold the draperies of his figures in a quick and vivid manner, adding an expressive aesthetic, he can be compared with works by the Master of Margaret of York (Bruges, c. 1470–1490).

Today, several manuscripts, all realized in Bruges c. 1460–1480, are attributed to the Mildmay Master. They show the prestigious reputation that the artist enjoyed within the city: notably, the Mildmay Master worked for Adolphe de Clèves, for whom he realized his Breviary (Brussels, Bibliothèque royale de Belgique, MS II 5646). Moreover, some manuscripts are today attributed to the circle of the Mildmay Master (Book of Hours: Madrid, Biblioteca Nacional de España, RES/178), attesting to the influence the illuminator had over his contemporaries and leading some art historians to consider that the Mildmay Master must have had his own workshop in Bruges.



II

JOHANNES FRANCIGENA

A signed and dated Book of Hours
Italy (Rome?), March 5, 1494

Book of Hours for the use of Rome and Franciscan use, illuminated manuscript on parchment, with 8 miniatures (7 by an anonymous Italian illuminator, one 19th century frontispiece). Written in Latin and Italian, bearing the signature of the scribe, Johannes Francigena, and the date on which he finished the writing of the Book of Hours, March 5, 1494. Stunning Italian binding in green morocco à la dentelle, with gilt-tooled floral ornaments, 19th century.

MATERIAL DESCRIPTION
142 ff. (176 x 122 mm), manuscript is complete, preceded by two vellum leaves, added, preceded and followed by two paper leaves (14 quires, almost all of 10 folios, collation: I², II–XIV⁹, with catchwords visible on the last page of each quire), black, brown, blue and red ink, liquid gold, Littera Rotunda, by French scribe Johannes Francigena, one column, 15 lines, ruling in brown. 8 illuminations (three 8-line historiated initials, two 7-line and two 4-line decorated initials, one 19th century frontispiece); 1 folio with illuminated borders on four sides (19th century), 5 folios with small marginal decorations. Binding in green morocco à la dentelle, 19th century (flyleaves and marbled paper pastedowns; front and back).

TEXT
Two leaves, added (ff. I–II), Calendar (ff. 1–12v), Hours of the Virgin (ff. 13–61v), Penitential psalms (ff. 62–80, with litanies, ff. 71v–74v), Gospel sequences, according to Saint John (ff. 80v–82v, with ff. 82–82v blank), Office of the dead (ff. 83–114v), Hours of the Cross (ff. 115–117v), Hours of the Holy Spirit (ff. 118–120v), Prayers and offices, in Italian (ff. 120v–133v), Prayer, in Latin (ff. 133v–140v), Explicit, signed and dated by the scribe, Johannes Francigena, on March 5, 1494 (fol. 140v).

ILLUMINATIONS
19th century frontispiece (fol. II), Historiated initial "D" with the Annunciation (fol. 13), Decorated initial "D" with floral ornaments (fol. 39v), Historiated initial "D" with King David

Complete, in remarkable condition, and with a beautiful binding à la dentelle, the present Book of Hours is a little gem for several reasons. First, and which is extremely rare, it bears the signature of its scribe, as well as the date when he completed the writing of the manuscript at hand. In an elegant red Italian Rotunda, the scribe left the following words, on fol. 140v: "Deo gratias Amen. Officium beate Marie Virginis et Septem Psalmis Penitentialibus et Officium Defunctorum, Sancti Spiritus et Sancte Crucis cum pluribus orationibus. Acuratissime scriptum per fratrem Johannem Francigenis ordinis minorum. Anno domini M.cccc Lxxxiiij Die V Martij" [Thanks be to God, Amen. The Office of the Blessed Virgin Mary and the Seven Penitential Psalms, and the Office of the Dead, of the Holy Spirit, and of the Holy Cross, with many prayers. Most accurately written by Brother John of France of the Order of Friars Minor. In the year of our Lord 1494, on the 5th day of March].

Johannes Francigena's work is currently only known through the present Book of Hours. His first name (Johannes) is very common, and his surname (Francigena) indicates his origin (France), which makes it challenging to determine if he can be identified with another documented Johannes Francigena. There is indeed a Johannes Francigena who is documented in Rome in 1481, working as a printer. Even though this printer could be our scribe, this identification remains purely hypothetical. The French origin of the scribe is also interesting regarding the original patron.ess of the Book of Hours: despite being partially erased, the coat of arms appearing on folio 13 are still showing a few elements: "bandé d'argent (?) et de gueules, au chef d'argent (?) chargé d'un meuble effacé et soutenu par une bande de gueules". Originally, it could have been the coat of arms of the Orsini family, lords of Nola and Pitigliano in Italy, known as the Orsini di Nola or Orsini di Pitigliano (their coat of arms: "bandé d'argent et de gueules, au chef d'argent chargé d'une rose de gueules boutonnée et soutenue par une bande d'or"). Another element which could support this hypothesis is the proximity of the Orsini family with the Franciscan order, since the 14th century (also knowing that the scribe is associated with the Franciscan order). It is worth mentioning that Roberto Orsini (1327–1345) built a Franciscan monastery near Napoli. Moreover, this family is related to the Ursins family, well known in France, where the scribe Jean de France might have encountered this family, and therefore with the Italian part of the same family.

Additionally, the Book of Hours – which is still complete – features a unique series of prayers written in Italian, reflecting its highly personalized nature and confirming that this Book of Hours was created for a patron.ess with a particular attachment to the Franciscan movement (which aligns with a general trend in late 15th century). Finally, the choice of simple and effective, yet richly decorated ornamentations, notably through the generous use of liquid gold, showcases the remarkable scribe's work that focuses almost more on calligraphy than illumination. This was undoubtedly a choice, illustrating that the manuscript was more precious for its spiritual value rather than its material value. The Book of Hours is



praying (fol. 62), Decorated initial "K" with floral ornaments (fol. 71v), Historiated initial "D" with a Hermit holding a rosary, praying to a skull (fol. 83), Decorated initial "D" with a Cross in a landscape (fol. 115), Decorated initial "D" with the Holy Spirit Dove (fol. 118),

PROVENANCE
Produced in Italy, probably Rome, written by Johannes Francigena (finished by March 5, 1494), for the noble family whose coat of arms appears (partially erased) on fol. 13; The original patroness of the Book of Hours remains unidentified, but their coat of arms could belong to the Orsini family, lords of Nola and Pitigliano; Undetermined time in the 19th century, property of a cardinal whose added coat of arms (if not invented) appears on the frontispiece; Private collection, ms. VII (according to a label glued on the spine of the binding); European private collection; Switzerland, Dr. Jörn Günther Rare Books AG; Switzerland, private collection.

embellished with seven initials, all illuminated by an anonymous Italian, most certainly active in Rome, artist (three large historiated initials, and four large decorated initials). All are distinguished by their very vivid typically Italian colors and especially by the thickness of the liquid gold that shines and illuminates both the manuscript itself and the reader. Particularly noteworthy is the fol. 13, which shows a beautiful *Annunciation* within the letter "D", itself painted in blue and pink, standing out against a very thick gold background, and embellished with one illuminated border on the left side, as well as with two *putti* holding the original coat of arms on the lower margin. During the 19th century, the Book of Hours was decorated with a modern frontispiece featuring a richly illuminated full-page with floral border decorations, a *Portrait of the Virgin* in a medallion (upper border) and the coat of arms of the owner at this time, an unidentified cardinal (lower border).



III MASTER OF THE SAUMAIZE HOURS, MASTER OF THE FYOT HOURS, THIRD MASTER OF THE BURGUNDIAN PRELATES
The Saumaize Hours
Dijon, c. 1490-1500

Book of Hours for the use of Rome, illuminated manuscript on parchment, with 24 miniatures by three artists all active in Dijon by the end of the 15th century, including one illuminator from the Changenet family workshop. Written in Latin and French, containing the livre de raison of the family who commissioned and owned the Book of Hours for nearly three centuries: the Saumaize family, who settled in Dijon in the 13th century and occupied a prestigious position within the city until the 18th century. Original binding.

MATERIAL DESCRIPTION
105 ff. (175 x 122 mm), mostly composed of quires of 8 folios (collation: I^r, II^r, III^r, IV-VII^r, VIII^r, IX^r, X^r, XI^r, XII-XIII^r, XIV^r, XV^r, XVI^r, XVII^r, XVIII^r; missing a few leaves, notably between fol. 88v-89, 89v-90 (?), 92v-93, 98v, 99, 104v-105), brown ink, Gothic Textura, at least three scribes, one column, 21 lines, ruling in brown or red ink, rubrics in red, calendar written in red, blue and brown ink and in gold, ornated with the initials "KL" (2-line) on each page. 24 miniatures (6 large paintings, all framed by richly illuminated borders on three sides; 18 small paintings, from 9 to 11-line, all with one illuminated border on one side); countless decorated initials with penwork in gold on plain blue, red, gray, or copper backgrounds, many line-fillers. Beautiful original black velvet binding on wooden boards (180 x 125 x 32 mm).

TEXT
Calendar (ff. 1-6v, with ff. 7-7v blank), Gospel Sequences (ff. 8-11v), Obsecro Te (ff. 11v-14, with ff. 14v-15v blank), Hours of the Virgin (ff. 16-46, with ff. 46v-47v blank), Hours of the Cross (ff. 48-50), Hours of the Holy Spirit (ff. 50v-52v, with ff. 53-53v blank), Penitential psalms (ff. 54-93, with litanies, ff. 61v-64v), Prayer to Saint Edmond (ff. 93v, with fol. 94 blank), Suffrages (ff. 94v-100, with fol. 100v blank), Livre de raison (ff. 101-104v) written by Jehan de Saumaize, François [I] de Saumaize, Étienne de Saumaize and François [III] de Saumaize (with ff. 103-103v and 105-105v blank).

Remaining for nearly three centuries in the family for whom the manuscript was produced around 1490-1500, the present Book of Hours is a true discovery. From folio 101 to folio 104v, it contains the *livre de raison* (family record) of the Saumaize family, an important family established in Dijon since the 13th century.

Jehan de Saumaize († 1526), first owner and the undoubtedly commissioner of the present Book of Hours, was the son of Jérôme de Saumaize († 1480), lord of Chassans and Chambœuf. Jehan de Saumaize inherited his father's titles and, in 1484, became captain of Vergy and King Charles VIII's commissioner general for the fortifications of the towns and castles of Burgundy. In 1501, he was made *receveur des décimes* (tax collector) for the bailiwick of Dijon, and in 1514, he was appointed master in the Chamber of Accounts (*Maître en la Chambre des Comptes*). Jehan de Saumaize had two brothers who died in war. In 1492, he married Michelle De Scrottefert († 1525), and then remarried in 1526 Michelle Contault. The *livre de raison* of the present Book of Hours – written by Jehan de Saumaize, François [I] de Saumaize, Étienne de Saumaize and François [III] de Saumaize, gives us unique access to the intimate history of the family who owned the Book of Hours, from the late 15th century to the 18th century.

The *Saumaize Hours* is also a major contribution to the history of Dijon illumination at the end of the 15th century. It is illuminated by no less than three artists, all active in Dijon by the end of the 15th century: the third Master of the Burgundian Prelates, the Master of the Fyot Hours, and the Master of the Saumaize Hours, named after this very manuscript.

The Third Master of the Burgundian Prelates is an important illuminator directly connected to the famous Master(s) of the Burgundian Prelates, whose study was initiated by Nicole Reynaud in 1975. The art historian grouped several manuscripts around a personality active in Dijon at the end of the 15th century who worked for several Burgundian prelates, thus naming so the anonymous master. The specialist hypothesized that this artist might be the famous Pierre Changenet, who came from a family of artists active between Burgundy (Dijon) and Provence (Avignon and Marseille). Following Nicole Reynaud's article, several studies focused on Dijon illumination and the Master of the Burgundian Prelates, so much so that numerous manuscripts could be linked to this artist, showing stylistic variations. Following recent studies, one now speaks of the Master(s) of the Burgundian Prelates: the first Master of the Burgundian Prelates (Jean I Changenet?), the second Master of the Burgundian Prelates (Pierre Changenet), and the third Master of the Burgundian Prelates, who could, although clear evidence is still missing, be identified with Jean II Changenet. The Changenet family was active between 1470 and the beginning of the 16th century, across three workshops that they supervised between Burgundy and Provence. Jean I Changenet was at the head of the Dijon workshop, rue de la Verrerie, which was taken over by Pierre Changenet and then by Henri Changenet. Jean II



ILLUMINATIONS

Saint John on Patmos (fol. 8), *Saint Luke* (fol. 9v), *Virgin and Child* (fol. 11v), *Annunciation* (fol. 16), *Visitation* (fol. 23v), *Nativity* (fol. 31v), *Annunciation to the Shepherds* (fol. 34), *Adoration of the Magi* (fol. 36v), *Presentation to the Temple* (fol. 38v), *Flight into Egypt* (fol. 41), *Coronation of the Virgin* (fol. 44v), *Crucifixion* (fol. 48), *Pentecost* (fol. 50v), *King David* (fol. 54), *Saint John the Baptist* (fol. 94v), *Saint John the Evangelist* (fol. 95), *Saint Lawrence* (fol. 95v), *Saint Francis* (fol. 96), *Saint Anthony* (fol. 97v), *Saint Bernardino* (fol. 98), *Saint Andrew* (fol. 98v), *Saint Anne and the Virgin* (fol. 99), *Saint Mary Magdalene* (fol. 99v), *Saint Catherine* (fol. 100).

PROVENANCE

Produced in France, Dijon, c. 1490–1500 for Jean de Saumaize, lord of Chassans and Chambœuf, captain of Vergy, commissioner general of King Charles VIII, and master in the Chamber of Accounts in Dijon; still with the Saumaize family, of Dijon, until the 17th century; then by marriage to the Millière family, of Dijon, until the 18th century; Signature of an unidentified former owner (fol. 1); Switzerland, private collection (ms. 6), since the mid-20th century.

PUBLISHED IN

Ph. Papillon, *Bibliothèque des auteurs de Bourgogne*, Dijon, vol. 2, 1742, p. 243.

Changenet founded a second workshop around 1480 in Avignon, rue de la Mirallerie. The third workshop, established in Marseille, was directed by Josse Lieferinx, the son-in-law of Jean II Changenet. The Third Master of the Burgundian Prelates painted the exquisite *Saint John on Patmos* in the present *Saumaize Hours* – being the most talented and important artist among the others in this manuscript, he was most certainly called by the Saumaize family to paint specifically the first illumination and to increase the beauty of their Book of Hours.

The Master of the Fyot Hours is the author of four small miniatures in the present Book of Hours. This anonymous artist, named so by Carmen Decu Teodorescu and Frédéric Elsig, is part of the stylistic tradition of the Master(s) of the Burgundian Prelates, to whom the *Fyot Hours* had initially been attributed. Stylistically, the Master of the Fyot Hours is especially close to the third Master of the Burgundian Prelates, whom he knows intimately (as evidenced by their collaboration in the present manuscript) and who undoubtedly trained him.

The Master of the Saumaize Hours, who painted the majority of the miniatures in the manuscript at hand, is an illuminator active between Champagne and Burgundy between 1470 and 1500. Little is known about this artist, whose unusual and intriguing style is marked by a strong expressivity, with a nervous brushstroke that models the folds of the draperies, a rapidity of gesture, visible for example in these lively hatching marks, and long and thin figures with faces showing uncanny morphological details. In the years 1470–1480, the Master of the Saumaize Hours seems to have been active in Champagne, where his style is slightly more influenced by the formulas of the Master of the Troyes Missal. By the years 1480–1490, the illuminator's style moves closer to that of the Master of the Travaillet Missal, from whom he likely adopted this ghostly aesthetic and with whom he collaborated on a Book of Hours now at the Bibliothèque de l'Arsenal (ms. 426). Finally, around 1490–1500, when the illuminator seems to have permanently settled in Burgundy, he was influenced by the Master(s) of the Burgundian Prelates, as evidenced by his taste for a fine and rapid application of paint that prioritizes expressiveness over modeling.

In a good state of preservation and still in its original binding, the *Saumaize Hours* are an important addition to the works produced in Dijon at the end of the Middle Ages and the beginning of the Renaissance. It provides several new pieces of information of primary importance about the artists who shaped the Dijon landscape at the end of the 15th century and the dawn of the following century, demonstrating not only the relationships and exchanges between the illuminators active in Dijon around 1500 but also the network of patrons of these workshops. The present Book of Hours is not only an object of art, thanks to its twenty-four illuminations, but also an archival piece, thanks to the Saumaize family *livre de raison*. This precious manuscript is a Dijon treasure that offers, more than five hundred years after its creation, direct access to the private history of its first owners.



IV

ROMAN ILLUMINATOR

A large and richly illuminated initial "H", from an Atlantic Bible

Rome, c. 1100

A large cutting (one illuminated initial "H") from an Atlantic Bible, in Latin, previously in three important collections; tempera and ink on parchment, 138 x 144 mm (framed: 34.6 x 33 x 1.5 cm)

MATERIAL DESCRIPTION

Carolingian minuscule, brown and red ink. Painting: one illuminated initial "H" (two vertical-staves with red, purple and green segments with interlaced ornaments and with four knots, two on each staff; one cross-staff with blue and red segments with interlaced ornaments and one triangular-shaped decoration in the center; yellow patterns outlining the entire body of the initial). Text: opening of the book of Deuteronomy.

PROVENANCE

Part of an Atlantic Bible produced in Italy, Rome, c. 1100, for an unknown patroness; Dismembered at an unknown date, before the following: Switzerland, St. Gallen, collection Arnold J. Mettler (1867–1945); New York, Parke-Bernet Galleries, November 30, 1948, part of lot 235; Cincinnati, collection Cornelius J. Hauck (1893–1967); Cincinnati, the Cincinnati Museum Center, deposited until 2006; New York, Christie's, June 27, 2006, lot 88; London, collection Robert McCarthy (MS BM 1599); Chicago, Freeman's, June 27, 2024, lot 1 (as "Italian Romanesque artist").

SISTER INITIALS

Initials "C" and "I" (collection Arnold J. Mettler; New York, Parke-Bernet Galleries, November 30, 1948, part of lot 235); Initials "A" and "O" (collection Esther Rosenbaum; London, Sotheby's, April 25, 1983, lot 6).

PUBLISHED IN

G. Freuler, *The McCarthy Collection. Vol. 1: Italian and Byzantine Miniatures*, London, 2018, p. 24–25, n° 5; P. Kidd, *The McCarthy Collection. Vol. 3: French Miniatures*, London, 2021, p. 348.

This beautiful historiated initial "H" is composed of three geometric architectural forms: two vertical supports and one horizontal support between them, creating the body of the letter H, outlined by thick bright yellow lines. The two vertical supports are decorated with small red, green, purple, and red panels featuring interlaced ornaments highlighted with white dots. At the top and bottom of the two vertical bars, decorative yellow knots are set between blue forms. The central bar is decorated with two panel segments alternating blue and red, separated by a yellow lozenge embellished with green and mauve geometric motifs. Above and below the horizontal bar, in the blank space of the parchment, appear the words "AECST" (i.e., HAEC SUNT) and "VERBA", which serve as the opening of the text of the Book of Deuteronomy I (the fifth book of the Bible, containing the speeches Moses addresses to the Israelites: "Haec sunt verba quae locutus est Moses").

This initial "H" is a superb example of the initials once found in Bibles of gigantic format, a type of Bible that the art historian Pietro Toesca called "Bibbie Atlantiche" in 1912 (referring to the mythical creature who supported the sky), and which is now known as the *Atlantic Bible* (referring to the size of the Atlantic Ocean). This extremely luxurious type of Bible originated in Rome at the end of the 11th century and then spread throughout Italy, particularly to Florence during the 12th century. Through its imposing format, an Atlantic Bible was intended to illustrate the grandeur and importance not only of the text but also of the donor. With its complex geometric motifs, vivid colors, and the many details that decorate the entire letter, this initial "H" can be situated in Rome around 1100, and compares particularly well with two other known Atlantic Bibles: the first was commissioned by Emperor Henry IV in Rome and then gifted to Hirsau Abbey (in Calw, Germany) before 1084, and is now preserved in Munich (Bayerische Staatsbibliothek, ms. Clm. 13001), while the other was produced in Florence during the first decades of the 12th century and is today preserved in that same city (Biblioteca Medicea Laurenziana, ms. Pluteo 15.10).

Coming from several important collections, including the celebrated collection of Cornelius J. Hauck (1893–1967), this initial is strikingly modern – notably in its complex geometric ornamentation and its use of bright colors.



V MASTER OF ROHAN (AND WORKSHOP) The Patroness in prayer before the Virgin and Child, and The Flight into Egypt, from the Thouroude Hours Paris or Angers, c. 1420-1425

Two rediscovered illuminated leaves from the Thouroude Hours, in Latin; tempera, ink and gold on vellum, (1) Patroness in prayer before the Virgin and Child: 164 x 123 mm, (2) Flight into Egypt: 176 x 123 mm (framed individually: 34.5 x 29 x 3.5 cm each)

MATERIAL DESCRIPTION
Gothic Bastarda, brown and red ink, one column, 15 lines. Paintings: (1) Large miniature of the Patroness in prayer before the Virgin and Child, one 3-line decorated initial, illuminated borders on three sides; (2) Large miniature of the Flight into Egypt, one 3-line decorated initial, illuminated borders on three sides. Text: (1) Patroness in prayer before the Virgin and Child: excerpt from the Obsecro Te; (2) Flight into Egypt, excerpt from the Hours of the Virgin (vespers).

PROVENANCE
Part of a Book of Hours illuminated by the Master of Rohan (and workshop) in France, Paris or Angers, c. 1420-1425 for the woman of the Thouroude family depicted praying before the Virgin and Child; Leipzig, C. G. Boerner, November 28, 1912, lot 7; Leipzig, C. G. Boerner, [1913], lot 9; France, private collection (Paul Durrieu?); Paris, Drouot, November 30, 1925, lot 71; Paris, collection Georges Aubry (1885-1968); Then broken-up; Paris, Drouot, February 22, 1937, lot 37 and 52; then as follows: (A) Patroness in prayer before the Virgin and Child: England, collection Alfred and Felicie Scharf; London, Christie's, July 12, 2023, lot 11 (as "workshop of the Rohan Master"); Switzerland, private collection. (B) Flight into Egypt: France, private collection; Paris, Oger-Blanchet, October 27, 2022, lot 376 (as "Northern France, around 1450?"); Switzerland, private collection.

SISTER LEAVES
Visitation (Stockholm, Nationalmuseum); Saint Matthew, Saint Mark, Presentation to the Temple, David (former collection Florence Goud, New York); Crucifixion (Previously Bruce Ferrini & Sam Fogg); Annunciation to the Shepherds, Death

Long-lost and recently reunited, these two illuminated leaves come from a well-known Book of Hours. Painted by one of the most fascinating illuminators of his time, these leaves are of high quality and of great importance. They depict *The Patroness in prayer before the Virgin and Child* and *The Flight into Egypt*, each leaf with elegant and refined illuminated borders on three sides. On the leaf with *The Patroness in prayer before the Virgin and Child*, the first owner of the Book of Hours is shown kneeling next to the Virgin, at the bottom right of the composition, and wearing a typical early 15th century headdress. At the center of the composition, the Virgin, enthroned, holds the Child and puts her feet on the cushion of honor. Behind the figures, two angels are holding the red cloth of honor, contrasting with the deep blue of the drapery of both figures. On the other illuminated leaf, the Virgin, at the center of the composition, flees on the back of a donkey while tenderly holding the Child wrapped closely in her arms. She is draped in her characteristic deep blue mantle, which contrasts against the vibrant red tunic of Saint Joseph, walking ahead leading the animal by a rope. Directly behind them, an angel dressed in white guides the Holy Family on their journey. The background features a brilliant gold-flecked sky flanked by two green trees that frame the escape.

Named after the *Grandes Heures de Rohan*, a spectacular Book of Hours probably commissioned by Yolande of Anjou around 1430 and now in Paris (BnF, ms. lat. 9471), the Master of Rohan is an "eccentric Frenchman with a personal vision", to quote specialist Sandra Hindman (1988). Most certainly originating from Troyes (as indicated by the use of the majority of his early Books of Hours) the Master of Rohan settled in Paris as early as 1415-1420. In the capital, he collaborated with some of the foremost illuminators of the time. By around 1425, he entered the service of the House of Anjou, producing Books of Hours for René of Anjou himself. The Master of Rohan has been the subject of much discussion: among the most recent are the hypothesis regarding the origin of his unique style and the illuminator known as the Master of Giac (the hypothetical predecessor of the Master of Rohan) as well as the (not so convincing) identification of the Master of Rohan with a certain Jean Hermant.

The two illuminated leaves at hand were part of a Book of Hours produced either in Paris or Angers, c. 1420-1425 for the woman depicted on the leaf of *The Patroness in prayer before the Virgin and Child*. This Book of Hours was traditionally known as the "ex-Boerner manuscript" (after its sale at C. G. Boerner) and has more recently been renamed the *Thouroude Hours* by specialist Nathalie Roman (2024). This designation refers to the Thouroude (or Thouroulde) family of Rouen, who owned the manuscript from at least the 15th or 16th century until the late 18th century or early 19th century: according to the 1912 sale catalogue, the manuscript contained handwritten annotations recording the names of several family members, the last of whom died in 1812. The two illuminated leaves are distinguished by their vivid expressiveness, striking brushwork and inventive compositions; stylistically, the two miniatures are particularly close to the paintings of the Book of Hours,



chasing a man (Paris, Nicolas Nouvelet commissaire-priseur, June 23, 2026, lots 255, 256); *Virgin and Child, Saint John, Saint Luke, Annunciation, Pentecost, Nativity, Adoration of the Magi, Coronation of the Virgin* (Current locations unknown).

PUBLISHED IN

C. G. Boerner, *Manuscripte und Miniaturen den XII. bis XVI. Jahrhunderts, Handzeichnungen des XV. bis XVII. Jahrhunderts*, Leipzig, 1912, n° 7, p. 6-7; C. G. Boerner, *Gothische Miniaturmalerei, Katalog XXV*, Leipzig, [1913], n° 9, p. 15-17, ill. X; A. Heimann, "Des Meister der Grandes Heures de Rohan und seine Werkstatt", *Stadel-Jahrbuch*, 1932, p. 12, n. 24; J. Porcher, *The Rohan Book of Hours*, New York, 1959, p. 32, n. 11; M. Meiss, *French painting in the time of Jean de Berry. The Limbourgs and their contemporaries*, New York, 1974, vol. I, p. 404; S. Hindman, *Cloister, city and court miniature painting in the later Middle Ages and the Renaissance*, Tokyo, Maruzen Co. Ltd, 1988, n° 25; S. Hindman, *Medieval and Renaissance miniature painting*, Akron, Bruce Ferrini Rare Books & London, Sam Fogg Rare Books & Manuscripts, 1988, p. 49, 122; N. Roman, "Paul Durrieu (1855-1925): art collecting and scholarly expertise", in *The Pre-Modern Manuscript Trade and its Consequences*, ca. 1890-1945, ed. L. Cleaver & al, Arc Humanities Press, 2024, p. 318-319.

LITERATURE ON THE SISTER LEAVES

C. Nordenfalk, *Bokmålningar från medeltid och renässans i Nationalmusei samlingar*, Stockholm, 1979, p. 102; *Gyllene böcker: nyförvärv och nyupptäckter*, exhibition catalogue (Stockholm, Nationalmuseum, December 13, 1987-March 6, 1988), ed. U. Abel & N. G. Hökby, Stockholm, 1987, n°50, p. 50. R. C. Simons, "Rohan workshop Book of Hours: reassessing the models", *Gazette des Beaux-Arts*, 140, 2002, p. 69-72.

attributed to the Master of Rohan and his workshop c. 1420-1425, held at Harvard University in Cambridge (Houghton library, ms. Richardson 42). A comparison between our two illuminations and the miniatures in this Book of Hours shows the same expressive, quick brushwork with an almost scratched appearance, as well as a shared preference for elongated, sometimes disproportionate figures. The *Flight into Egypt* leaf is particularly notable for the motif of the guiding angel leading the way, while the companion leaf preserves a rare and valuable testament to the manuscript's original patron: the woman of the Thouroude family, portrayed in devout prayer before the Virgin and Child.

VI MASTER OF RAOUL D'AILLY (OR WORKSHOP)
The Annunciation
Amiens, c. 1430-1440



One lavish illuminated leaf from a Book of Hours, in Latin; tempera, ink and gold on vellum, 157 x 118 mm (framed: 25.7 x 21.8 x 3 cm)

MATERIAL DESCRIPTION
Gothic Bastarda, black and red ink, one column, 16 lines. Painting: one large miniature of the Annunciation, surmounted by a gold arch, framed by richly illuminated borders on four sides (red and blue acanthus leaves, gold ivy leaves, strawberries, flowers and large green, blue and pink foliage scrolls, with gold highlights), with two insects, a peacock, and a figure sitting in the heart of a flower, one 3-line decorated initial, two 1-line decorated initials. Text: extract of the Hours of the Virgin (matines).

PROVENANCE
Part of a Book of Hours produced in France, Amiens, c. 1430-1440, and illuminated by the Master of Raoul d'Ailly (or workshop?) for an unknown patron. ess; Dismembered at an unknown date, then as follows: France, private collection; Paris, Hôtel Drouot, Rossini, April 8, 2021, part of lot 129 (as "feuillet d'un livre d'heures, vers 1370"); France, private collection.

PUBLISHED IN
C. Favre, "Propositions pour l'enluminure amiénoise de la première moitié du XVe siècle", in: Peindre à Amiens et Beauvais aux XVe et XVIe siècles, dir. F. Elsig, Cinisello Balsamo, 2021, p. 32.

Carefully painted, with vivid colors and large borders on three sides filled with flowers, insects, and a figure emerging from a bud, this illumination depicts the *Annunciation*. In an intimate chamber, the Virgin Mary is interrupted in her reading by the arrival of the angel at the right, who announces that she is to bear the Christ. The gentle faces and serene expressions of the Virgin and the angel, the ample draperies with sinuous folds, the shimmering palette, the diluted and fluid brushwork, and the profusion of decoration in the borders all reveal the hand of a talented painter from northern France, influenced by the art of the Early Netherlandish masters: the Master of Raoul d'Ailly.

Active in Amiens during the first half of the 15th century, the Master of Raoul d'Ailly takes his name from the sublime Book of Hours he painted c. 1435 for his eponymous patron, the Vidame of Amiens, Baron of Picquigny, and advisor and chamberlain to the dukes of Burgundy (United States, private collection). This talented illuminator is thought to have trained with two artists working in Amiens: the Master of Morgan 453 (possibly of Flemish origin), and the talented Master of Walters 281. Based in Amiens and certainly active only there, the Master of Raoul d'Ailly had a strong influence on his contemporaries, notably the Master of Waddesdon 6, named after a Book of Hours in Waddesdon Manor (ms. 6), who disseminated the Master of Raoul d'Ailly's formulas in a rougher and more schematic style. Although the *corpus* of works by the Master of Raoul d'Ailly remains small, it includes several magnificent illuminated manuscripts in addition to the *Hours of Raoul d'Ailly*: the Book of Hours of Jacques II de Chastillon, Grand Panetier of France, c. 1430 (Paris, BnF, ms. nouv. acq. lat. 3231), a Book of Hours in Cambridge (Fitzwilliam Museum, ms. 66), and an illumination of *Saint Matthew* in a Book of Hours in collaboration with the Master of Morgan 453 (London, British library, ms. 31835).

In 2021, we proposed that the anonymous illuminator named by Susie Nash as the "London Master" (after London, British library, ms. 31835) may in fact be the Master of Raoul d'Ailly himself. If so, the Master of Raoul d'Ailly would be responsible for several illuminations in the London Book of Hours (rather than only *Saint Matthew*), as well as for a Book of Hours of 1440 (Brussels, Bibliothèque royale, ms. IV 264). This charming *Annunciation* is particularly close to the paintings in two manuscripts we consider works from the later career of the Master of Raoul d'Ailly (London, British library, ms. 31835; Brussels, Bibliothèque royale, ms. IV 264). The large and richly illuminated borders may be the work of another illuminator, supporting the hypothesis that this miniature was produced in a workshop of sufficient importance for the principal artist, the Master of Raoul d'Ailly, to have had collaborators working alongside him.

VII MASTER OF FOLJAMBE

Saint Luke at his desk

Dauphiné (Grenoble?), c. 1465-1470



One illuminated leaf with a large miniature by a mysterious artist, from a luxurious Book of Hours, in Latin; tempera, ink and gold on parchment, 240 x 163 mm (framed: 40.5 x 32 x 3 cm)

MATERIAL DESCRIPTION
Gothic Bastarda, brown and red ink; one column. Painting: one large illumination depicting Saint Luke at his desk, one 5-line decorated initial, one 1-line decorated initial. Text: beginning of the Gospel according to Saint Luke.

PROVENANCE
Part of a luxurious Book of Hours produced in the Dauphiné, certainly in Grenoble (France), c. 1465-1470, and illuminated by the Master of Foljambe for a patron.ess established in the Dauphiné region; Dismembered at an unknown date, then as follows: Germany, private collection; Königstein im Taunus, Reiss & Sohn, May 5, 2020, lot 69 (as "Frankreich Paris? c. 1460"); Switzerland, private collection.

PUBLISHED IN
A. Buisseret, *Jean Bapteur et la peinture à Genève au XVe siècle*, PhD thesis, dir. prof. F. Elsig, University of Geneva, 2025 (publication forthcoming).

This large illuminated leaf depicts *Saint Luke the Evangelist* at work in his study. Seated on a hexagonal dais, the saint wears a vibrant blue mantle and holds a quill and inkwell. He is writing his Gospel at an adjustable wooden desk adorned with coat of arms. His symbol, the winged ox, rests behind him near a long, swirling scroll inscribed with the saint's name. The room features green ribbed vaulting, a shelf with colorful bound books, and a wall niche holding a pitcher, and everyday objects, such as jugs or small slippers.

The illuminated leaf originates from a large, luxurious, and richly illuminated Book of Hours which remains unidentified. Currently, this *Saint Luke* is the only known illuminated leaf from this Book of Hours. The original patron.ess remains unidentified, but the presence of the coats of arms of France and Dauphiné on the edge of the desk indicates that he/she was likely based in the Dauphiné, certainly in Grenoble, a location further confirmed by stylistic analysis and the attribution of this miniature to the mysterious Master of Foljambe, named after the former owner of his most sumptuous Book of Hours, the collector Francis Ferrand Foljambe (1749-1814). Besides this Book of Hours, only four other manuscripts and one detached miniature, all in public institutions, are attributed to the Master of Foljambe: a Book of Hours (Paris, BnF, nouv. acq. fr. 28877), an exemplar of the *Fiore di Vertu* (New York, Pierpont Morgan library, ms. M. 771), of the *Vie de notre Seigneur* (Oxford, Bodleian library, ms. Douce 134), of the *Histoire ancienne jusqu'à César* (Oxford, Bodleian library, ms. Douce 353) and a miniature of *Saint Mark* now in Philadelphia (Free library of Philadelphia, Lewis E M 10:6).

Most manuscripts attributed to the Master of Foljambe show clues of provenance placing them in the Dauphiné region (certainly in Grenoble), a geographical area that remains very vague in terms of artistic production of the late Middle Ages, thus making the miniature at hand an important addition to the *corpus d'œuvres* of the Master of Foljambe and to the study of illuminated production in the Dauphiné and its connections with cities. The Master of Foljambe's style is perfectly recognizable in the illumination at hand: the brushstroke is bold and the gesture is firm, contrasting with the softer touch and the generous application of paint. The composition is clear and readable while showing a slight misunderstanding in the conception of space, particularly in the arrangement of the walls. The face of *Saint Luke* shows great attention to detail, such as the wrinkles on the forehead of the saint, that are clearly marked by relatively sharp plays of shadow and light, as well as the visible teeth of the saint, which seems to be typical for this artist. These stylistic details recall the production from Lyon, Savoy, or even Geneva of a few years earlier, with artists like Péronet Lamy or Jean Bapteur.

VIII MASTER OF ANTIPHONARY Q IN SAN GIORGIO
MAGGIORE
Noli me Tangere
Venice, 1467-1470

One rediscovered cutting with a stunning miniature from the imposing Antiphonary of the Monastery of San Giorgio Maggiore, in Latin; tempera, ink and liquid gold on parchment, 240 x 257 mm (framed: 40.4 x 42 x 3.5 cm)

MATERIAL DESCRIPTION
Gothic Rotunda, black ink. Painting: one large initial "S" (mauve-pink, blue and green leaves, with white penwork and highlights in white or yellow, on a thick gold background) depicting Christ's Appearance to Mary Magdalene, richly illuminated border on one side (mauve, green, blue and red leaves, with white or yellow highlights and with liquid gold decorations, black rinceaux, with liquid gold); traces of erased lines and musical notes.

PROVENANCE
Part of a imposing seven-volume choirbook commissioned by Cipriano Rinaldini, Abbot of San Giorgio Maggiore, produced in Italy, Venice, 1467-1470, and illuminated by several artists (the exact volume from which the miniature is extracted is unknown); Dismembered before the late 18th century or the early 19th, then as follows: Italian art market in the early 20th century; London, private collection, end of the 20th century; Barcelona, private collection; Essex, TimeLine Auctions, June 4, 2024, lot 362 (as "Tuscany, Italy, circa 1450 A.D.").

PARENT FRAGMENTS & SISTER LEAVES
Four volumes (out of seven): Antiphonary M, R, Q (Venice, San Giorgio Maggiore); Antiphonary P (New York, Metropolitan Museum of Art, the Cloisters collection, 60.165). Several miniatures are known: amongst them, by the Master of Antiphonary Q in San Giorgio Maggiore: Kiss of Judas (private collection); Three Marys at the Tomb (see Treasures of Lost Art, 2003).

ON THE PARENT ANTIPHONARY, SEE NOTABLY
C. Ponchia & F. Toniolo, *The Illuminated Choir Books of San Giorgio Maggiore in Venice. The Enchantment in the Word*, Cinisello Balsamo, 2020.

Elegantly integrated within a large historiated initial "S", this illumination depicts the *Noli me Tangere*. Set against a radiant field of gold, the composition follows the space given by the shape of the letter "S": on the left, above the middle section of the letter, Christ is depicted, enveloped in flowing white drapery and raising his hand in a gentle gesture of restraint. To the right, Saint Mary Magdalene kneels, under the central curve of the letter, which divides the space in two. Saint Mary Magdalene's expressive profile is framed by a golden halo and long flowing hair, and her body is draped in a rich red tunic and an ample blue mantle. The narrative unfolds before a rocky landscape under a blue sky, framed by the delicate leaves of the initial. The vibrant palette of deep pink, green, and blue extends into the magnificent vertical border at the left, where scrolling foliage is punctuated by gleaming, raised gold bezants accented with fine black penwork, demonstrating the fluid brushwork and decorative opulence.

This lavishly illuminated miniature comes from the Antiphonary of the monastery of San Giorgio Maggiore in Venice. Commissioned to several artists by Abbot Cipriano Rinaldini for the monastery of San Giorgio Maggiore, precisely between 1467 and 1470, it consisted of seven volumes, of which four survived to us: three are still today preserved in San Giorgio Maggiore (Antiphonary M, Antiphonary R and Antiphonary Q), one is now in the Metropolitan Museum of Art (Antiphonary P). It is the volume Q that gave this anonymous illuminator his nickname: the Master of Antiphonary Q in San Giorgio Maggiore. At an unknown date, some volumes were unbound and incorrectly rebound, while others were dismembered. This manipulation must have happened by the late 18th or very early 19th century: one miniature, today in Venice (Museo Correr), was owned by Teodoro Correr (1750-1830). Other fragments were on the market in Florence by the early 20th century: Robert Lehman acquired the Antiphonary P from art dealer Bruscoli in 1924, and other fragments were sold by Giovanni Murray by 1926.

Several illuminators worked on this imposing Antiphonary, but the Master of Antiphonary Q in San Giorgio Maggiore and Belbello da Pavia seem to have been in charge of this project, as their hands have been found in many portions of the volumes. The Master of Antiphonary Q in San Giorgio Maggiore is one of the key figures of Veneto's illuminated production of the third quarter of the 15th century. He is mainly active in Verona, where he might come from, and Venice, where he was one of the leading artists. The illuminator's style is characterized by an expressive and very decorative style, as well as by a sculptural, yet two-dimensional aspect that seems to indicate an anchor to the previous generation of artists, and particularly to Pisanello, to whom one of the miniatures in the Antiphonary Q has been attributed in the past (*Conversion of Saint Paul*, J. Paul Getty Museum, ms. 41).



IX VERONESE ILLUMINATOR (FOLLOWER OF LIBERALE DA VERONA) A striking figure of a Prophet Verona, c. 1480-1490

One small yet very powerful cutting from a liturgical manuscript of which two other cuttings are known; tempera on vellum, 70 x 68 mm (framed: Ø 11.4 cm x 2 cm)

MATERIAL DESCRIPTION
One illuminated cutting on parchment, from a liturgical manuscript. Painting: one miniature of a Prophet, most certainly originally shown within a floral ornament on the margin of the page.

PROVENANCE
Part of a liturgical manuscript produced in Italy, Verona, c. 1480-1490, and illuminated by an anonymous illuminator active in the orbit of Liberale da Verona; Dismembered at an unknown date, then as follows: Italy, private collection; United Kingdom, private collection.

SISTER CUTTINGS
Figure of a Prophet (Maggs Bros, 1995); Figure of a Prophet (Italian private collection, since the 1920s-1940s).

LITERATURE ON THE SISTER CUTTINGS
Maggs Bros LTD, European bulletin n° 20, London, 1995, n° 27, p. 24; G. Freuler, Italian Miniatures from the Twelfth to the Sixteenth Centuries, Cinisello Balsamo, 2013, vol. II, p. 913, appendix XI.

Shown half-length against a luminous pale-blue background, this elegant prophet wears a vivid orange mantle with a broad azure-blue collar and a light-yellow turban. With his head bowing and his gaze directed toward his long, slender fingers, he holds in his left hand a scroll on which the text has been partially erased. This miniature was certainly cut from a wide border decorated with vegetal motifs: the saint is surrounded by a green form, with a pink point at the bottom, which probably corresponds to the remains of a floral ornament. The manuscript from which the miniature originated remains unidentified, but two other figures of prophets in similar formats are known.

Despite its small size, this illumination is particularly powerful: the prophet's gaze is severe, the light is sharp, the palette vivid and saturated, the brushwork remarkably meticulous – particularly in the treatment of the prophet's beard – and the volumes, created through an accumulation of tiny dots, are vibrant. These stylistic features indicate that this cutting was part of a manuscript from Verona, Italy, dating from the end of the 15th century, and that the painting can be attributed to an artist from the orbit of Liberale da Verona, an important artist cited in Giorgio Vasari's *Lives* as one of the city's leading painters. Liberale da Verona was the son of Jacopo, a baker originally from Monza, and Jacoba, daughter of the Veronese painter Zeno Solimani and sister of the painter Nicolò Solimani. It remains uncertain whether Liberale da Verona was trained by Nicolò Solimani or by Vincenzo di Stefano, a Veronese painter: Giorgio Vasari confuses Liberale da Verona's uncle with Vincenzo di Stefano. Liberale da Verona was strongly influenced by two of the most important artists of his time, Andrea Mantegna and Jacopo Bellini, and quickly succeeded in becoming a leading artist, establishing his own workshop in Verona. Versatile in practice, Liberale da Verona is known to have produced both paintings and illuminated manuscripts. His influence can be seen in the present miniature, which may be compared in particular with the *Communion of the Apostles*, now in the Jan Krugier Foundation in (Lausanne) and attributed to Liberale da Verona.



X LIÉNARD DE LACHIEZE
The Crucifixion
Toulouse, c. 1490-1500

Rediscovery of an illuminated leaf painted by Liénard de Lachieze, illuminator of the Capitouls of Toulouse, and by the Master à la devise "Tout ce change", from a Book of Hours, in Latin; tempera, ink and gold on parchment, 180 x 130 mm (framed: 28.3 x 23 x 1.9 cm)

MATERIAL DESCRIPTION
Gothic textura, brown ink, one column, 20 lines. Painting: one large miniature of the Crucifixion, richly illuminated borders on three sides (green leaves, white, blue, and yellow flowers, and strawberries, on gold or ivy leaves background), one 4-line ornate initial, five 1-line ornate initials. Text: beginning of the Hours of the Cross.

PROVENANCE
Part of a Book of Hours produced in France, Toulouse, c. 1490, and illuminated by Liénard de Lachieze and the Master à la devise "Tout ce change" for an unknown patron.ess; Dismembered before 1995, then as follows: on the art market; where acquired by Phillip J. Pirages Fine Books & Manuscripts; where acquired (as "France: late 15th century").

SISTER LEAVES
Flight into Egypt, bifolio of text, Adoration of the Magi, Presentation to the Temple, Coronation of the Virgin (Toulouse, Bibliothèque municipale, ms. 3289, 3302-3304); Nativity (private collection).

LITERATURE ON THE SISTER LEAVES
F. Avril, "À la découverte de deux artistes toulousains, le Maître à la devise Tout ce change et Pèlerin Frison", in: *Livre d'heures enluminé par Pèlerin Frison, peintre des capitouls dans les années 1500*, ed. J. Deschaux & al, Toulouse, 2003, p. 62, n. 3; A. Cohendy, "Le Maître du Missel de Jean de Foix identifié: Liénard de Lachieze et l'enluminure à Toulouse à la fin du XVe siècle", *Revue de l'art*, 2, 2017, 196, p. 8, n. 33, 35; A. Cohendy, "Le Languedoc", in: *Peindre en France. Trente ans de recherche sur les manuscrits à peintures (1440-1520)*, dir. F. Elsig & al, Cinisello Balsamo, 2025, p. 269, n. 113, fig. 13.

Framed by rich borders composed of various vegetal motifs extending along three sides, this magnificent illuminated leaf depicts the scene of the *Crucifixion*. At the center of the foreground, Christ dominates the scene; his muscular body takes the same shape as the cross itself, while his head gently inclines to his right, toward the Virgin Mary, who, dressed in a blue gown and a pale pink mantle, prays while gazing sorrowfully at her son. To the right, Saint John the Baptist, wrapped in a large pink-illac drapery, raises his right hand and looks thoughtfully toward Christ. In the middle ground, a hill of brown earth serves as a background for the Virgin and Saint John the Baptist, who stand out in contrast to the pink tones of their garments, while the distant blue landscape of the background highlights Christ's upper body.

A remarkable rediscovery for the history of Toulouse illumination at the end of the 15th century, this leaf was illuminated jointly by Liénard de Lachieze and the Master à la devise "Tout ce change" and comes from a Book of Hours produced in Toulouse around 1490 that is known only fragmentarily. Liénard de Lachieze, formerly known as the Master of the Missal of Jean de Foix, after the sumptuous missal produced for that patron in 1492 (Paris, BnF, ms. lat. 16827), was identified thanks to the rediscovery of a payment receipt for an illuminated bifolium that the artist painted in the *Livre des Histoire*, for the city's Capitouls in 1500-1501 (Toulouse, Archives municipales, BB 273/13). Studied principally by François Avril, Aurélia Cohendy, and Rafaël Villa, Liénard de Lachieze's career is now relatively well known and can be divided into two phases. Probably originating in western France, he was first active in the lower Loire Valley (Poitiers?) around 1470-1485. He subsequently settled in Toulouse, where he worked for the city's Capitouls and for a prestigious local clientele. It was during this period that he collaborated with the Master à la devise "Tout ce change", a specialist in decorative border painting, who assisted Liénard de Lachieze not only in the *Missal of Jean de Foix* but also in the Latin Bible now preserved in Paris (BnF, ms. NAL 3192) and in the Book of Hours from which the present *Crucifixion* originates.

Stylistically, the miniature at hand can be dated c. 1490, that is, to the beginning of Liénard de Lachieze's Toulouse period. It represents the earliest known collaboration between Liénard de Lachieze and the Master à la devise "Tout ce change", making the dismembered manuscript an excellent example for tracing the evolution of Liénard de Lachieze's career and artistic style. The composition of the present *Crucifixion* compares well with the miniature depicting the same scene in the *Hours of Florence of Saint-Georges* (Paris, Bibliothèque Sainte-Geneviève, ms. 2697), dating from the very end of Liénard de Lachieze's Poitou period. Stylistically, however, the present illumination is closer to the double full-page miniature of the *Missal of Jean de Foix* (1492) and to the paintings in a Book of Hours for the use of Rome dated around 1495 (Cambridge, Fitzwilliam Museum, ms. 94).



XI MASTER OF THE ROCHEREAU HOURS Saint Matthew the Evangelist Bourges, 1495-1500

An exquisite illuminated leaf with a large miniature from a Book of Hours, in Latin, by a newly named artist, the Master of the Rochereau Hours, prominent artist from Bourges influenced by Jean de Montluçon; tempera, ink and gold on parchment, 188 x 127 mm (framed: 31.6 x 24 x 1.7 cm)

MATERIAL DESCRIPTION
Gothic textura, brown ink, one column, 18 lines. Painting: one full-page miniature depicting Saint Matthew the Evangelist, framed by wooden architecture on all four sides, one 3-line decorated initial. Text: beginning of the Gospel according to Saint Matthew.

PROVENANCE
Part of a Book of Hours produced in France, Bourges, c. 1495-1500 and illuminated by the Master of the Rochereau Hours for an unknown patron. ess; Dismembered at an unknown date, then as follows: European private collection; Königstein im Taunus, Reiss & Sohn, September 25-October 6, 2022, lot 147 (as "Nordfrankreich, spätes 15. Jh."); Switzerland, private collection.

SISTER LEAVES
Flight into Egypt (London, Sotheby's, July 6, 2000, lot 32); King David (Dallas, Heritage Auction, April 10, 2013, lot 36589).

PUBLISHED IN
M. Mazzone, Jean et Jacquelin de Montluçon et la peinture à Bourges autour de 1500, 3 vol, PhD thesis, dir. prof. F. Elsig, University of Geneva, 2025 (publication forthcoming, 2027).

Depicted in this full-page miniature is *Saint Matthew the Evangelist*, identifiable by his symbol, the angel, writing his Gospel. Framed by a wooden architectural structure with lateral pilasters and surmounted by an arch flanked by two *putti*, the scene takes place in a room enclosed by stone walls. One of these walls, adorned with three small columns, opens onto a landscape in the background. On the right, the Evangelist, clad in a flowing bright blue drapery, is seated on a bench before a desk on which a manuscript is placed. With his right hand, Saint Matthew raises his quill and carefully looks at it. On the opposite side of the desk stands the angel, dressed in a long white-and-blue robe. He clasps his hands and attentively watches the saint at work. In the foreground, a parchment scroll bears the opening lines of the Gospel according to Matthew.

Extracted from a Book of Hours produced in Bourges around 1495-1500, this charming miniature is painted by the talented Master of the Rochereau Hours, recently discovered by Marie Mazzone who, based on a small *corpus* of works previously attributed to the master by Christine Seidel, studied the career of this talented artist. The Master of the Rochereau Hours is named after the Book of Hours preserved in Tours (municipal library, ms. 2042), which, in the 16th century, belonged to Denis Rochereau. Rooted in the artistic tradition of Bourges at the turn of the century, the Master of the Rochereau Hours was particularly influenced by Jean and François Colombe, from whom he borrowed iconographic motifs; by the Master of Spencer 6, with whom he collaborated on two occasions, and above all by Jean de Montluçon, whose art is known through the famous *Hours of Chappes* (Paris, Bibliothèque de l'Arsenal, ms. 438), which bears his signature. Jean de Montluçon, an important painter active in Bourges between 1460 and his death in 1494, is documented as a city painter who occupied a position of considerable prestige and influenced numerous artists, beginning with his son, Jacquelin de Montluçon. The fluid handling, rapid brushwork, and lively touches of gold highlighting or black linear accents that characterize the style of the Master of the Rochereau Hours recall the art of Jean de Montluçon, as do certain details such as the sketch-like treatment of landscapes. The Master of the Rochereau Hours nevertheless displays a more pronounced brushstroke, a broader treatment of light, and fuller, more substantial forms.

The Master of the Rochereau Hours belonged to the flourishing network of illuminators active in Bourges at the end of the fifteenth century. Drawing from both the stylistic and iconographic vocabulary of the city's finest artists, he succeeded in establishing himself as an important painter of considerable standing. His hand, for example, has been identified in the famous *Comeau Hours* (Paris, BnF, ms. NAL 3197), where he painted the *Annunciation* and, in part, the *Visitation*.



XII

NIKOLAUS GLOCKENDON (FOLLOWER OF) A large illuminated choirbook leaf with the Trinity Southern Germany (Nuremberg?), 1550

One large illuminated leaf from a dated choirbook, in Latin, with a lively historiated initial and numerous playful paintings in the borders; tempera, ink and gold on parchment, 506 x 365 mm (framed: 60 x 46.8 x 2.5 cm)

MATERIAL DESCRIPTION
Littera textualis, brown and red ink; one column, eight 5-line staves; melody in square notation with G and F clef. Painting: one 10-line (two staves) historiated initial "B" with the Trinity, richly illuminated borders on two sides, with large floral ornaments and five putti, including one holding a cartouche (left border) dated "1550". Text: part of the Temporal, beginning of the Commune Sanctorum.

PROVENANCE
Part of a choirbook produced in Southern Germany, perhaps Nuremberg, in 1550 (dated), and illuminated by a follower of Nikolaus Glockendon, maybe for the Cistercian monastery of Salem; Dismembered at an unknown date, then as follows: United States, private collection; Switzerland, Dr. Jörn Günther Rare Books AG; Switzerland, private collection.

This large and beautifully illuminated leaf comes from a choirbook. It contains a portion of text of the beginning of the *Commune Sanctorum* (part of the *Temporale* section). The stunning initial "B" opens the chant *Benedicat nos deus*, which was recited on the first Sunday after Pentecost, to celebrate the Trinity, itself illustrated within the initial "B". Following the iconographic tradition of the Throne of Grace, the initial shows God the Father, wearing a large red mantle and a crown, sits on a throne, in the sky. God the Father supports the Cross, with Christ's body, occupying the lower part of the initial. In the upper part of the composition, above God the Father's crown, the Holy Spirit (a white dove from which rays emanate) appears. This illuminated leaf is further adorned with large floral decorations as well as five putti on the borders. In the lower margin, two naked putti, surrounded by delicate green, red and blue foliage play together. In the left margin, one naked winged putto climbs the thin red floral decoration, going toward the dressed putto in the center who supports a cartouche bearing the date "1550", most certainly of when the manuscript was finished. On the top of the left border, a dressed putto with green wings carries the initial "B". This high-quality illuminated choirbook leaf is stylistically characterized by saturated and exuberant colors, and a masterful and lively brushstroke. The style is very expressive, almost energetic, and the composition is particularly decorative. These elements place this stunning leaf in southern Germany, and more precisely in the orbit of the famous Nikolaus Glockendon and his workshop.

The manuscript from which this choirbook leaf comes from is unidentified; however, we know that it was finished in 1550 (dated on the cartouche on the left border). Considering that printed books began to surpass manuscripts as early as the late 15th century, 1550 is very late, which indicates that the original commissioner of this choirbook had a particular taste for the work of scribes and illuminators. It is likely that the original manuscript was created in a monastic environment, as monasteries continued to appreciate manuscripts (which were still used for liturgical services). It is therefore worth mentioning the hypothesis that the original choirbook was made for the important monastery of Salem, near Constance. Founded in 1134, it had its own scriptorium as early as the 12th century. However, the manuscripts' decorations don't show a clearly uniform local style, and most of the manuscripts were illuminated by artists from outside (mainly Augsburg, Ulm, or Nuremberg). Over the centuries, the abbots of the monastery built up what would become one of the most important monastic libraries in Germany. After secularization, the library passed into the hands of the House of Baden in 1802, but it was soon acquired by Heidelberg University, which had lost a large part of its original collections during the wars of the 17th and 18th centuries.



XIII

SPANISH FORGER

- (1) The Flight into Egypt, Paris, c. 1900-1920
- (2) The Ascent to Calvary, Paris, c. 1900-1920
- (3) The Deposition, Paris, c. 1900-1920
- (4) The Resurrection of Christ, Paris, c. 1900-1920

A collection of four lavish miniatures by the famous Spanish Forger: all tempera, ink and gold leaf on 15th century parchment, with fragments of text on the verso, in Latin; (1) The Flight into Egypt, 190 x 133 mm, (2) The Ascent to Calvary, 190 x 130 mm, (3) The Deposition, 189 x 128 mm, (4) The Resurrection, 190 x 134 mm (framed individually: 31.4 x 25 x 1.6 cm each)

MATERIAL DESCRIPTION

(1) Flight into Egypt: depicted within a large initial "B", richly illuminated with floral decorations and ornamental motifs, including fine white scrollwork against the blue background of the letter. Verso: portion of text from an Antiphonary, with a few words and musical notes visible. (2) The Ascent to Calvary: depicted within a large initial "A", crowned with scrollwork and floral ornaments. Verso: portion of text from an Antiphonary, with a few words and musical notes visible. (3) The Deposition: depicted within a large initial "O" on a blue background enhanced with scrollwork and dense floral motifs. Verso: portion of text from an Antiphonary, with a few words and musical notes visible. (4) The Resurrection of Christ: depicted within an initial "O" richly ornamented with acanthus leaves and floral buds on a blue background. Verso: portion of text from an Antiphonary, with a few words and musical notes visible.

PROVENANCE

Executed by the Spanish Forger in France, Paris, c. 1900-1920; Switzerland, Lucerne, private collection (bought in the 1950s); Thence by descent.

The "Spanish Forger" succeeded in deceiving collectors, dealers and connoisseurs for many years, from circa 1890 up until 1930, when Belle da Costa Greene (1883-1950), first director of the Pierpont Morgan Library, unmasked this talented forger. Her encounter with the forger took place when the library received an offer to purchase a painting that was then believed to be an authentic 15th century Spanish painting by Jorge Inglés, but which she recognized as a forgery. In the mid-20th century, about 50 works by the Spanish Forger were recognized, and the forger soon became one of the most talented, fascinating and prolific creators of pseudo-medieval imagery of all time. He has fascinated scholars so much that a monographic exhibition was held at the Pierpont Morgan Library in 1978; the exhibition catalogue lists about 60 paintings and 150 miniatures. Nowadays, more than 100 paintings and almost 300 miniatures are attributed to this unmatched forger.

The Spanish Forger's success depended on a sharp understanding of what buyers wanted medieval art to be. His paintings often present courtly scenes (elegantly dressed figures in ceremonial poses, richly patterned textiles, theatrical gestures, and backgrounds dotted with enchanting fortresses) that can feel more like storyboard stage sets. Part of the deception lay in the Spanish Forger's ability to recombine motifs from multiple European traditions into a pastiche that read as "medieval" to modern eyes but that is not a faithful historical reconstruction. One of the forger's most effective strategies was material: his illuminated miniatures are executed on genuine 15th century parchment cut from choir-books. The forger also mastered the art of imitating age: panel paintings are artificially chipped and "worm-eaten", while gold and paint show networks of cracking intended to suggest centuries of age. Scientific analysis has further tightened the net around the deception by identifying pigments that were not produced before the 19th century and by noticing that the gold leaf was applied after the painting itself, while, in the medieval tradition, gold leaf was always applied first on the parchment. However, the artist has left us with clues and hints that allow us to uncover the deception. Stylistically, the sweet or "doll-like" faces of his figures and a certain theatrical staging of bodies are traces of modernity. Moreover, the Spanish Forger's works feature motifs that sit awkwardly with genuine medieval art: conspicuously secular court scenes inserted onto leaves taken from religious manuscripts, or female figures rendered with low necklines and a modernized sensuality that jars against authentic devotional conventions. In some works, iconographic details are troubling or mistaken (objects assigned to the wrong figures, gestures borrowed from sacred art but used in odd contexts, or symbolic elements sprinkled in simply because they "look medieval").

Today, the Spanish Forger's works are collected for what they are: fakes. Deliberate fabrications that shine light on the mechanisms of taste, the economics of authenticity, and the modern longing for a picturesque Middle Ages. The Spanish Forger's works endure as historical documents of modern imagination. They show how



forged objects can be materially persuasive, visually seductive, and culturally timed. What started as “authentic medieval” became modern forgeries and, finally, collectible artifacts of deception.

(1) *The Flight into Egypt* is depicted here within a large initial “B”, richly illuminated with floral decorations and ornamental motifs, including fine white scrollwork against the blue background of the letter. At the center, the Virgin Mary nurses the infant Jesus while traveling on a donkey, guided by Saint Joseph. They are accompanied by two female figures, servants, positioned behind the Virgin and adding a domestic touch to the scene. The background landscape is filled with hills, a castle, and a lake upon which a boat can be seen in the distance. The sky is replaced by cracked gold leaf that illuminates the scene.

(2) *The Ascent to Calvary* is inserted within a large initial “A”, crowned with scrollwork and floral ornaments. Before an architecture intended to represent Jerusalem, from where Christ departs to begin his journey to the Cross, Christ is placed at the center, supporting the cross on his right shoulder. He receives the sudarium, upon which the Holy Face has appeared, handed to him by Saint Veronica. Full of dynamism and movement, the illumination is enriched by the numerous figures: to the right, four holy figures, including the Virgin Mary in blue and Saint John behind her; to the left, soldiers and executioners, one of whom, in the foreground dressed in red, pulls Christ by a rope. A soldier on horseback heads toward Golgotha, indicated by the small hill in the background.

(3) *The Deposition* is set within a large initial “O” on a blue background enhanced with scrollwork and dense floral motifs. The scene is dominated by the figure of Christ, whose livid and emaciated body is being detached from the cross by a man (Nicodemus) mounted on a ladder, standing out against the cracked gold background. At the foot of the cross, the Virgin Mary, draped in her blue mantle, kneels in prayer, her gaze raised toward her son. To the right, Saint John, wearing a green tunic and a red mantle, makes a gesture of lamentation, while a figure behind him holds the perfume jar that actually belongs to Mary Magdalene.

(4) *The Resurrection of Christ* is shown within an initial “O” richly ornamented with acanthus leaves and floral buds on a blue background. At the center, the triumphant Christ, dressed in red, rises from the open tomb, placing his left foot on the tombstone. He raises his right hand in a sign of blessing and holds the banner of the Resurrection, marked with a red cross, in his left. In the foreground, two Roman soldiers are asleep: one rests his head on his hand, the other leans against his shield. Behind the tomb, two Roman soldiers are blinded by the Resurrection of Christ. The background consists of a brilliant gold field, upon which a castle appears in the distance.



XIV

FRENCH SCULPTOR

Bust of a young man (Philip III the Bold?)

Paris, c. 1304 (?)

A spectacular and very rare secular sculpture from the early 14th century, traditionally considered the Bust of Philip III the Bold, and coming from the esteemed collection of Maurice Denis; carved limestone, H. 49 x W. 45.5 x D. 24 cm

PROVENANCE

Bust from a slightly larger-than-life-size full-length sculpture, France, Paris, beginning of the 14th century (c. 1304, under the supervision of master sculptors Pierre d'Hérouville and Guillaume de Berry, for the following destination?); Priory of Saint-Louis, Poissy (Yvelines), following the commission of Philip IV the Fair; Reportedly found in a demolished house in Poissy; acquired by the following from a dealer in Saint-Germain-en-Laye; Le Prieuré, Saint-Germain-en-Laye, Yvelines, collection Maurice Denis (1870-1943); Thence by descent, private collection, Switzerland.

EXHIBITED AT

Saint Louis à la Sainte-Chapelle, Paris, Sainte-Chapelle, May-August, 1960, n° 183.

PUBLISHED IN

M. Aubert, "Un nouveau document pour l'iconographie de saint Louis", Comptes rendus des séances de l'Académie des Inscriptions et Belles-Lettres, 2, 78, 1934, p. 176; Revue des questions historiques, 1935, vol. 121, p. 103; M. Aubert, "Tête de jeune homme de la collection Maurice Denis, représentant Philippe le Hardi, roi de France", Bulletin de la société nationale des Antiquaires de France, Paris, 1939-1940, p. 151, 221; M. Aubert, "Un buste de Philippe le Hardi, provenant de l'église de Saint-Louis de Poissy", in: Miscellània Puig i Cadafalch: recull d'estudis d'arqueologia, d'història de l'art i d'història oferts a Josep Puig i Cadafalch per la Societat Catalana d'Estudis Històrics, Filial de l'Institut d'Estudis Catalans, Barcelona, 1947-1951, vol. 1, p. 91-93, ill. pl. II; M. Beaulieu, "Une tête d'ange provenant du prieuré royal de Saint-Louis de Poissy", Monuments et

Shortly after the canonization of his grandfather Louis IX in 1297, King Philip IV the Fair undertook the construction of a Dominican priory in Poissy, the birthplace and baptismal site of the future Saint Louis. The Priory of Saint-Louis of Poissy was erected under the supervision of the master sculptors Pierre d'Hérouville and Guillaume de Berry. Archival sources attest that construction advanced rapidly: payments are recorded as early as 1298, and several major buildings were completed by 1304, the year in which the foundation was officially ratified. In the following decades, the priory became one of the most important religious establishments in France, richly endowed and lavishly decorated, notably with monumental stained-glass windows commissioned in the 1320s and installed in 1331. The church of the priory, the only space accessible to the public, was conceived as a vast and imposing structure with a wide nave, side aisles reserved for nuns, a transept, and a choir surrounded by radiating chapels. It also housed an ambitious sculptural program intended to glorify the royal lineage: a drawing by François Roger de Gaignières, now preserved in Paris (BnF), records a series of six life-size statues installed on the wall at the back of the nave, near the choir. These sculptures represented the six children of Louis IX and Margaret of Provence: Louis, Philip, John, Isabella, Peter, and Robert, and were arranged, according to François Roger de Gaignières, from the tallest to the smallest. Except for Robert, who died in 1317, all were already deceased when the statues were commissioned, likely around 1304. Through this ensemble, Philip IV the Fair affirmed his direct filiation from the sainted king and celebrated the memory of his ancestors. The priory suffered severe damage in 1695 when a violent fire caused extensive destruction. Rebuilt in large part by Jules Hardouin Mansart under Louis XIV, the complex was later converted into a hospital during the French Revolution, sold in 1791, and ultimately demolished in 1808. Only the gatehouse survives today, now housing the Juvet Museum. Despite this loss, the statues of Isabella of France (intact, still in Poissy today) and Peter I of Alençon (headless, held in the Musée Cluny, Paris) are preserved, as well as a few sculpted angels (Paris, Musée Cluny).

Within this historical and artistic context, the present *Bust of a young man* carved by a highly skilled French sculptor in the early 14th century assumes its full significance. Slightly larger than life, the sculpture depicts a young man with individualized facial features: plump cheeks, a prominent chin, protruding eyes with swollen lower eyelids, a wide mouth with thin lips, and a flat nose with a pointed tip. His hairstyle, with bangs and curled locks framing the ears, corresponds to fashion around 1300. Rediscovered in the collection of Maurice Denis (1870-1943), who acquired it from an antique dealer in Saint-Germain-en-Laye (who apparently found it in a demolished house in Poissy), the Bust quickly drew scholarly attention. Specialist Marcel Aubert was the first to state that the present bust is no other than the bust of Philip III the Bold, second son of Saint Louis, originally belonging to the sculptural series of Saint Louis' six children in the Priory in Poissy. His hypothesis is mainly based on the sculpture's provenance and on morphological similarities with the funerary effigy of Philip III at Saint-



mémoires de la Fondation Eugène Piot, 47, 1953, p. 176–177; G. Poisson, *Évocation du Grand Paris*, Paris, 1956, vol. 2, p. 187; *Saint Louis à la Sainte-Chapelle*, exhibition catalogue (Paris, Sainte-Chapelle, May–August, 1960), Direction générale des Archives de France, Paris, 1960, n° 183, p. 91, ill. pl. 33; S. Moreau-Rendu, *Le Prieuré royal de Saint-Louis de Poissy*, 1968, p. 55, 104; A. Erlande-Brandenburg, “Le tombeau de Saint Louis”, *Bulletin Monumental*, 1, 126, 1968, p. 22; A. Erlande-Brandenburg, “L’identification de la statue de Pierre d’Alençon, provenant de l’église du prieuré de Saint-Louis à Poissy”, *Bulletin de la Société Nationale des Antiquaires de France*, 1968, p. 156–157; E. A. R. Brown, *The monarchy of Capetian France and royal ceremonial*, Aldershot, 1991, p. 226 (V), n. 32; J.-R. Gaborit, “Les anges de Poissy”, *La Revue du Louvre et des musées de France*, 1998, vol. 48, n° 4, p. 38, n. 11.

Denis. This identification was quickly accepted by art historians Michèle Beaulieu and Suzanne Moreau-Rendu, and the work was even exhibited in Paris in 1960 under this identification.

This identification was contested by art historian Alain Erlande-Brandenburg, who questioned the sufficiency of the evidence. He underlined that the present bust’s size seems too large in comparison with Isabella of France’s statue, that the morphological similarities with the funerary effigy of Philip III at Saint-Denis are not convincing, and that the present bust does not show some details present in François Roger de Gaignières’ drawing. Although the identification of the present bust with Philip III the Bold seems to be mostly rejected nowadays, it remains plausible and it is an integral part of the history of the bust at hand. Whether identifiable as Philip III the Bold (or Louis of France?) or not, this poignant bust is a truly remarkable and rare example of a secular work from the dawn of the 14th century. The seven centuries of age and history that this unique bust carries have certainly taken with them any decisive arguments that might have allowed us to identify this young man. He is, nevertheless, an outstanding figure immortalized in stone by a leading French sculptor of the Middle Ages.



XV MASTER OF THE ORSOY ALTARPIECE
The Five Sorrowful Mysteries, from a lost painting of Our Lady of the Rosary
Brussels, c. 1500

Discovery of five important fragments from a now lost painting by the remarkable Master of the Orsoy Altarpiece: *Christ in Gethsemane, Flagellation of Christ, Mocking and crowning with thorns of Christ, Christ carrying the cross, Christ crucified with Mary and John*; oil on panel, Ø 11.1 cm (each medallion); framed (25 x 95 x 2.5 cm)

PROVENANCE
Painted in Belgium, Brussels, c. 1500 by the Master of the Orsoy Altarpiece, originally part of a painting of Our Lady of the Rosary perhaps commissioned by the Dominicans of Brussels; The painting was still in its original form c. 1900, as shown by a photograph; Dismembered in 21 fragments, before 1928; Brussels, collection Mr. L. W*** (all 21 fragments); Brussels, sale of his collection, Galerie Flévez, December 18, 1928, lot 26 (the other fragments were also sold in this sale: lots 24, 25, 27) as “Colijn de Coter”, apparently with a certificate by Dr. Max J. Friedländer; Antwerp, collection Mrs C. Van Der Linden; Amsterdam, sale of her collection, Mensing & Fils, June 14, 1938, part of lot 4 (as “Colijn de Coter”); New York, Sotheby’s, January 27, 2011, part of lot 248 (as “Colijn de Coter”); New York, Sotheby’s, May 2, 2018, lot 6 (as “Netherlandish School, 16th century”); Great Britain, private collection; Zurich, Koller Auktionen AG, March 28, 2025, lot 3005 (as “Flämische Schule, um 1500”, with a mistaken provenance).

PARENT FRAGMENTS
5 medallions of the Glorious Mysteries (Resurrection, Ascension, Pentecost, Dormition of the Virgin, Last Judgment); United States, private collection.

PUBLISHED IN
J. Maquet-Tombu, *Colyn de Coter, peintre bruxellois*, 1937, p. 90–91; C. Périer-d’Ieteren, *Colyn de Coter et la technique picturale des peintres flamands du XVe siècle*, 1985, p. 176 (cited, probably erroneously); B. Cardon, “Typologische beeldvoorstellungen in de late 15de en de vroege 16de eeuw”, in:

The history of these five medallions is quite tumultuous and serves as one of the most interesting examples of the history of the art of collecting. As proven by the rediscovery of an early 1900s photograph, the painting remained in its original state until around 1900 and was dismembered before 1928, when all fragments appeared at auction. This is exactly when the Old Master market was living in its Golden Age and when collectors were actively purchasing fragments of artworks, as last witnesses of lost art. However, a picture taken right before the 1928 sale shows all the fragments mounted and framed together: why dismember a painting if it is only to put all the fragments together? Another interesting element is how the fragments were offered at auction in 1928. The fifteen medallions were separated into three lots of five, with the selection intended to follow the iconography of *Our Lady of the Rosary*: the three lots tried to illustrate the three mysteries of the Rosary (Joyful Mysteries: *Annunciation, Visitation, Nativity, Presentation, and Christ among the Doctors*; Sorrowful Mysteries: *Christ in Gethsemane, Flagellation of Christ, Mocking and crowning with thorns of Christ, Christ carrying the cross, Christ crucified with Mary and John*; and Glorious Mysteries: *Resurrection, Ascension, Pentecost, Assumption of the Virgin, Coronation of the Virgin*). However, in 1928 four medallions were erroneously installed in the wrong Mysteries. *Christ in Gethsemane* and *Christ carrying the cross* were switched with the *Resurrection* and the *Pentecost*. When C. van der Linden purchased all fifteen medallions, she rearranged them in the correct order. To our knowledge, except the five present medallions and five additional medallions (Glorious Mysteries: *Resurrection, Ascension, Pentecost, Dormition of the Virgin, Last Judgment*) all other fragments from the original painting have not reappeared and, if they have not stayed together, it is very likely that they are lost. These 10 surviving fragments are not only an especially fascinating example of a commercial manipulation that shed light on the history of the art market, the evolution of taste and the life of Old Master paintings but also the last witnesses of what must have been a special commission and an important work in the career of the Master of the Orsoy Altarpiece.

The name “The Master of the Orsoy Altarpiece” appears first in 1922. This artist takes his name from the double-winged Altarpiece in Sankt Nikolauskirche in Orsoy, Germany, that Max J. Friedländer had attributed, in 1908, to an anonymous master in closely working with Colijn de Coter, important painter from Brussels working in the tradition of Rogier van der Weyden. Max J. Friedländer also attributed to the Master of the Orsoy Altarpiece the *Nativity with a donor and the Circumcision* in Brussels (Royal Museums of Fine Arts of Belgium) and one panel, depicting the *Meeting of Saint Romuald and Saint Gummarus*, in the large altarpiece of the *Life of Saint Romuald* in Mechelen Cathedral. In 1924, Friedrich Winkler attributed the wings of the *Praust Passion Altarpiece* (Warsaw, Museum Narodowe) to the Master of the Orsoy Altarpiece. The stylistic analysis of the works of the Master of the Orsoy Altarpiece shows indeed great proximity with Colijn de Coter: both share the same vocabulary, mainly taken from the greatest artists of the previous generation. The way the two painters render the texture



Dirk Bouts (ca. 1410–1475): een Vlaams primitief te Leuven, exhibition catalogue (Leuven, Sint-Pieterskerk en Predikherenkerk te Leuven, September 19–December 6, 1998), dir. M. Smeyers, Leuven, 1998, p. 101, ill. b./w.).

effects, with heightened plastic effects, is also very similar. However, the main difference resides in the overall aesthetic of the paintings. Colijn de Coter has a very sculptural brushstroke, with an emphasis on heavy draperies and strong treatments of lights and shadows. The Master of the Orsoy Altarpiece shows a more monumental aesthetic, with particular attention paid to a solid arrangement of the elements within the composition (especially of the figures, which seem rooted in the composition). The colors used in the paintings by the Master of the Orsoy Altarpiece are brighter and closer to works by the Master of Affligem. The Master of the Orsoy Altarpiece is today considered an important Brussels artist with his own artistic personality. He was undoubtedly trained with Colijn de Coter and was greatly influenced by him: his formulas and vocabulary are strongly indebted to the art of Colijn de Coter, but his style shows differences. The attribution of the five present medallions (and of all the parent fragments) to the Master of the Orsoy Altarpiece is an important new addition to the *corpus* of the anonymous master and helps us to define more precisely the workshop of Colijn de Coter as well as the individual artistic personality of the Master of the Orsoy Altarpiece.

The original destination of the now lost painting of *Our Lady of the Rosary* from which the five medallions at hand originate remains a question. The presence of three Dominicans on the bottom right of the now lost painting may indicate that it was commissioned by a Dominican convent, if so, most certainly in Brussels.

XVI CASTILIAN PAINTER
 Saint Jude and Saint Bartholomew
 Castile (Burgos or Palencia?), 1500-1510

A powerful fragment with two highly expressive Saints, from a larger altarpiece, painted by a talented anonymous artist; oil on panel, 52 x 80 x 2.5 cm

PROVENANCE
 Originally part of a larger altarpiece painted in Spain, Castile (Burgos or Palencia?), c. 1500–1510, by an anonymous artist; Spain, private collection; Lempertz, Cologne, November 17, 2012, lot 1101 (as “Spanischer Meister 2. Hälfte 15. Jahrhundert”); United Kingdom, private collection; Paris, Bonhams, April 9, 2025, lot 16 (as “Entourage de Jorge Inglés”).

PARENT FRAGMENT
 Saint Andrew: Cologne, Lempertz, November 17, 2012, lot 1102 (as “Spanischer Meister 2. Hälfte 15. Jahrhundert”); private collection.



Depicted in individual niches with sculpted ornaments, the two saints are standing against contrasting backgrounds yet uniting the composition with their gaze, directed toward one another. On the left, Saint Jude Thaddaeus the Apostle (recognizable by his attribute, the halberd) is shown against a dark background. He wears a vibrant, deep red cloak that drapes over his head and a dark forest-green tunic peeking out from beneath the red cloak, on his right sleeve. The saint is looking at the right part of the composition, where Saint Bartholomew the Apostle is depicted against a vivid red background. Saint Bartholomew looks back at Saint Jude while holding his attribute, the knife. He wears a beautiful off-white cloak with very soft lilac-pink tone that falls over his left shoulder.

The painting shows very distinctive stylistic features: the treatment of the light and shadow is strong, the palette is rich and the contrasts are heavy, bringing a dramatic impression. The faces of the two saints are highly expressive, with swollen skin marked by visible wrinkles, large eyes with prominent eyelids, dark hair with strands falling across the face. The saints look strict, contributing to the remarkable intensity of this painting, while their position seems frozen, with stiff gestures and rigid hands, only bringing more severity to the composition.

The present painting is a fragment of an altarpiece most likely originally destined to adorn the wall of a religious building in Castile. Though the painter remains unknown, insightful comparisons can be made with works from the late 15th–early 16th centuries in Castile, more precisely cities such as Burgos or its surroundings, including Oña, and Palencia. The “incisive and virile characterization of each saint”, to use the expression of Chandler Post, is reminiscent of works by the Burgos Master, an artist named after six panels from a dismantled altarpiece originally in the chapel of San Juan de Sahagun in the Cathedral of Burgos (Museo Diocesano). Chandler Post proposed to identify the anonymous master with Alonso de Sedano, but other art historians prefer to merge the Burgos Master with the Master of Balbases. The present panel shows stylistic features that are very close with the striking series of six Apostles from a predella (former collection of Jess I. Straus, New York) painted by a talented artist from Oña who shows proximity with the Burgos Master. Another interesting comparison can be made with the eight Saints from the *Retablo de San Pedro de Tejada* (Museo de Burgos), painted by fray Alonso de Zamora (also known as the Master of Oña), which shows similarities, especially in the treatment of the faces. Additionally, this painting of *Saint Jude and Saint Bartholomew* can also be compared with paintings from Palencia, showing the influence of Pedro Berruguete, such as the four *Prophets* (Diocesan Museum of Palencia) painted by the Master of Támara (Andrés de Melgar). Of high quality, the present painting shows unusual stylistic features which indicate the hand of a master with his own personal style, most certainly active in Castile, between the province of Burgos and its neighboring towns.

XVII JUAN DE FLANDES (FOLLOWER OF)
Noli me Tangere
Palencia, c. 1530



A c. 1530 copy after Juan de Flandes' *Noli me Tangere* from the Cathedral of Palencia; oil on panel, double-sided (on the reverse, a Crucifixion, by another artist), 40.2 x 28.7 cm (framed: 46 x 35 x 3.5 cm)

PROVENANCE

Executed in Spain, Palencia, c. 1530, by an anonymous painter from the circle of Juan de Flandes (most certainly realized in a workshop, as suggested by the presence of a Crucifixion on the reverse, added slightly later by another artist); Paris, Drouot, June 9, 2006, lot 163 (as "école Provençale ou Française du dernier quart du XVe siècle"); Paris, De Baecque, October 16, 2020, lot 210 (école ESPAGNOLE vers 1530"); Switzerland, private collection.

The present painting depicts the emotional moment, outside the empty tomb just after Christ's Resurrection, when Mary Magdalene, in shock, reaches out toward Jesus and reverence after recognizing him (initially mistaking him for a gardener). Jesus gently steps back, raises his hand to stop her, and says *Noli me Tangere* (i. e., "Touch me not") to signify that his physical presence is transforming into something spiritual.

The composition of this picture is faithfully based on the panel depicting the same subject, painted by Juan de Flandes (c. 1460–1519) at the request of Juan Rodriguez de Fonseca (1451–1524), bishop of Palencia. After the death of Isabelle I of Castilla in 1504, Juan Rodriguez de Fonseca undertook important works in the Cathedral of Palencia and decided to move the cathedral's main chapel (from what is now the tabernacle chapel to its present location, previously the retrochoir). This new and bigger space allowed the bishop to extend the main altarpiece and complete the ensemble of carvings (by sculptor Felipe Bigarny) and architectural decorations (by Pedro de Guadalupe) commissioned by the previous bishop, Diego de Deza (1443–1524). With the decision to extend the altarpiece came the idea of adding paintings: on December 9, 1509, Juan Rodriguez de Fonseca and Juan de Flandes signed a contract to make eleven paintings of the following depictions in this specific order: *Crucifixion*, *Road to Calvary*, *Burial of Christ*, *Resurrection*, *Noli me Tangere*, *Agony in the Garden*, *Christ before Pilate*, *Ecce Homo*, *Road to Emmaus*, *Birth of Christ*, and *Annunciation*. Ten out of the eleven paintings are still today in the Cathedral of Palencia. The *Crucifixion* is now in the Museo del Prado, Madrid.

Juan de Flandes worked on this series of paintings for the Cathedral of Palencia between 1509 and his death in 1519. It is therefore most certain that the anonymous painter of the present *Noli me Tangere* was working during the first half of the 16th century, in Palencia, where he could admire Juan de Flandes' work directly. Some elements have been closely copied, such as the position of Christ and Mary Magdalene, or the presence of the city in the background. Other details have been simplified, such as the sky and the decoration on the clothes of the two figures. The painter of the present *Noli me Tangere* has also taken a few liberties, such as adding a few trees on the right, or modifying the colors of Mary Magdalene's drapery. The presence, on the reverse, of a second painting (by another Spanish artist, c. 1550?) depicting the *Crucifixion* suggests that the panel was used in a workshop where two painters used the same panel.

XVIII JEAN BROTIN
Portrait of a Man
Lyon, c. 1550-1560



The only known drawing by French artist Jean Brotin (Master of 1561); black chalk and red chalk on paper, with a white preparatory layer; mounted on cardboard, 27 x 19 cm (framed: 55.5 x 43 x 3 cm)

PROVENANCE
Executed in France, Lyon, c. 1550–1560 by Jean Brotin (Master of 1561), most certainly for the man depicted; Lucerne, Galerie Fischer, November 1990, lot 359 (according to Koller Auktionen AG); Switzerland, private collection; Zurich, Koller Auktionen AG, March 27, 2024, lot 5755 (as “follower of François Clouet”).

Remarkably soft and vaporous, drawn with very thin pen strokes and with highlights only on the tip of the man's nose and his lips, this drawing is of particular interest for the study of French Renaissance and the art of portraiture in Lyon. Though the identity of the man depicted here is unknown, his hat (perfectly reflecting fashion around 1550) and the barely visible fur of his clothes, around his neck, indicate that he must have been a nobleman or someone with an important social standing. The composition, showing the man in bust, not perfectly facing the viewer and standing against a background (that would undoubtedly be of one color, most certainly green), immediately recalls the art of the great French portraitist Corneille de Lyon. More precisely, this drawing has been attributed by Camille Larraz to one of Corneille de Lyon's closest followers: Jean Brotin, also known as the Master of 1561, a nickname he takes from a dated (1561) *Portrait of a Man* that first appeared at Christie's in 2015, initially attributed to Corneille de Lyon but bearing the signature “Brontinus” (Brotin). Little is known about this Jean Brotin: he is only documented in the archives of the city of Lyon between 1526 and 1536. In 1533, he took part in the decoration for the entry of Queen Eleanor, second wife of Francis I. We also know that in 1552, he worked on the decoration for the entry of the legate Alexander Farnese in Avignon.

Based on the stylistic comparisons between the works of Jean Brotin (the Master of 1561) and Corneille de Lyon, Jean Brotin must have been active mainly in Lyon, where he undoubtedly was directly influenced by Corneille de Lyon's art if he was not working directly with him. Both artists most certainly collaborated in 1533 on the decoration for the entry of Queen Eleanor. In addition to the signed and dated *Portrait of a man* (1561), only five other paintings (all portraits of men dating from the mid-16th century) are attributed to Jean Brotin. The present work is the only known drawing by Jean Brotin, an artist whose recent rediscovery represents a significant contribution to the study of 16th century French portraiture.

XIX

GASPARE VENTURINI (?)
The Resurrection of Christ
Ferrara, c. 1590-1600



A glorious Ferrara painting, perhaps executed by documented artist Gaspare Venturini; oil on panel, 70 x 85 cm (framed: 80 x 100 x 3.5 cm)

PROVENANCE

Painted in Italy, Ferrara c. 1590-1600, by Gaspare Venturini (?); Old inventory or lot number "5" referring to an unidentified collection or dealer's stock(?) inscribed on the reverse; Switzerland, private collection, for several generations.

At the heart of the composition, standing on his open tomb, Christ emerges, raising his right arm and holding in his left hand the Resurrection banner. He is set against a vivid yellow light that disperses the dark clouds to either side. In the foreground, around Christ's tomb, Roman soldiers are dazzled by the risen Christ and startled by the rays of light bursting forth. The light is particularly intense, the soldiers' poses are carefully rendered, and the attention given to Christ's body – appearing both victorious and imposing – is remarkable.

Stylistically, this painting presents the characteristics of the Ferrarese school of the late 16th century and of the early 17th century; the influence, among others, of painters Ippolito Scarsella (known as Scarsellino) and Sebastiano Filippi (known as Bastianino) is particularly strong. Close stylistic connections can also be observed between the present work and those of Giuseppe Mazzuoli (known as il Bastaruolo) or Domenico Mona. The handling of the powerful light, the muscular rendering of Christ's body, and the care given to the heavy draperies, all betraying the hand of a painter of the Ferrarese mannerist school. Among these artists, Gaspare Venturini appears to be the most plausible candidate for the attribution of this moving *Resurrection*.

Documented in Ferrara between 1576 and 1593, the year of his death, Gaspare Venturini was a painter of the Ferrarese mannerist school who remains enigmatic and about whom little is known. His short period of activity and the small number of works attributed to him make the study of the artist complex, hence the importance of the present panel. The style of Gaspare Venturini is characterized by a taste for nocturnal scenes illuminated by a single light source, ingenious compositions incorporating figures in elegant poses, a balanced handling of colors with a particular preference for orange tones, as well as a distinctive and recognizable treatment of draperies with sharp, metallic folds. Comparing the present *Resurrection* to works attributed to Gaspare Venturini, such as the *Nativity of the Virgin* (Ferrara, church of La Madonnina, deposit of the Museum of Ancient Art of Ferrara), the *Saint Cecilia* (Brescia, Tosio Martinengo Picture Gallery), or the *Allegory of the House of Este*, realized in 1592-1593 (Modena, Palazzo dei Musei), one is struck by the similarity in the handling of colors and in particular of the draperies. These similarities demonstrate a strong stylistic kinship between the present *Resurrection* and the art of Gaspare Venturini, although they do not allow us to definitively attribute this new Ferrarese work to him. Nonetheless, it represents an important addition to the study of Ferrarese painting and perhaps to the *œuvre* of Gaspare Venturini.

XX

SPANISH PAINTER

A portable triptych with the Crucifixion between Saint Francis and Saint Joseph
Spain, c. 1600

A charming little house altar for private devotion; oil on panel, 32.5 x 36.2 x 4.5 cm (open), 32.5 x 18.2 x 4.5 cm (closed)

PROVENANCE

Painted by an anonymous artist in Spain, c. 1600; Lisbon, private collection, late 19th century (according to a label on the reverse, dated April 4, 1897); France, private collection.



This powerful portable triptych shows, on its central panel, the *Crucifixion*: in the middle of the composition, Christ appears on the Cross, against a dramatic dark sky. The central scene features Virgin Mary, on the left, next to the cross, looking upon her son, and, on the other side of the scene, Saint John the Baptist with Saint Mary Magdalene: Saint John the Baptist wears a lavish red drapery and faces Christ in a stunning *contrapposto* while Mary Magdalene, in yellow cloths, kneels at the feet of the cross. On the interior of the two wings, two saints are depicted within architectural niches and both looking at the *Crucifixion*: on the left wing, Saint Francis of Assisi, founder of the Franciscan Order (identifiable by his brown dress tied with his cord with three knots as well as with the skull on the floor); on the right wing, Saint Joseph (identifiable by the flowering rod and the Child Jesus). The triptych is crowned by a small depiction, in *grisaille*, of God the Father leaning over the *Crucifixion* scene. Once closed, this triptych reveals a refined and elegant *Annunciation* in *grisaille*: the exterior of the left wing shows the Archangel Gabriel; the exterior of the right wing depicts the Virgin Mary praying.

Although the exact model on which this picture is based remains unknown, the composition of the central panel is undoubtedly derived from a model of Flemish origin: it is particularly reminiscent of *Crucifixion* scenes popularized in Antwerp by Frans Francken's or Frans Pourbus' workshops and quickly disseminated across Europe through engravings. A sheet with the present composition engraved most certainly made its way to Spain, as the stylistic analysis reveals the hand of a Spanish painter around 1600. Of great talent, the painter's style is characterized by a taste for elongated and expressive figures, a quick and thin brushstroke, as well as a contrasting and dramatic use of colors. The way Christ is depicted is remarkable: he stands out violently from the background through the contrast between the sublime treatment of his pale skin and the dramatic darkness behind him.

Intended for private individuals, portable triptychs (also known as house triptychs or house altars) are designed with the specific aim of being small and foldable so that their owners can easily carry their private triptychs. Often used during travels or pilgrimages, portable triptychs serve as support for personal prayer and constitute a mobile spiritual tool for the devout. Intimate artworks used for private devotion and originating from the domestic sphere, portable triptychs are rare witnesses to itinerant private devotional practices.



Practical information

For each artwork presented in this catalogue, a full scientific description containing all known information and high-resolution photographs is available upon request. Prices are available upon request. All available artworks can be viewed in our office, by appointment.

For further information, please do not hesitate to contact us using the contact details below. We are looking forward to hearing from you!

LA GABRIELLE FINE ARTS SA

Address	Avenue de Miremont 8C 1206 Geneva Switzerland
Contact	constantin.favre@lagabriellefinearts.com +41 79 301 57 40
Website	www.lagabriellefinearts.com



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MEDIEVAL & RENAISSANCE

fragments of an enchanting past

LA GABRIELLE FINE ARTS SA
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