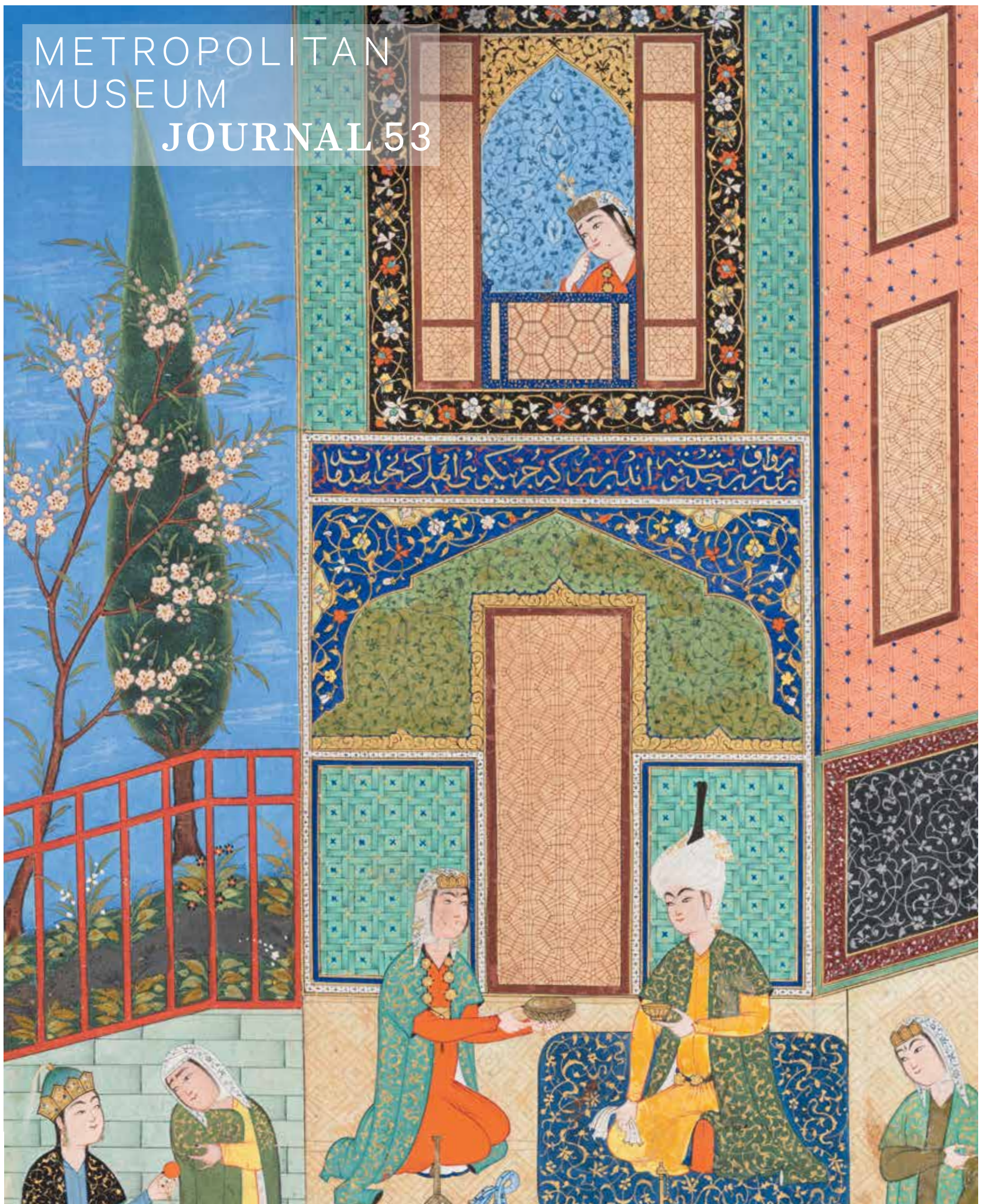


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Illustration on p. 2: Ruan Zude (Chinese, 16th or early 17th century), Ming dynasty (1368–1644). *Portrait of the Artist's Great-Granduncle Yizhai at the Age of Eighty-Five*, 1561 or 1621. See fig. 1, p. 48.

Opposite: Attic red-figure bell-krater attributed to the Persephone Painter. Greek, ca. 440 B.C. Terracotta, H. 16½ in. (41 cm). The Metropolitan Museum of Art, Fletcher Fund, 1928 (28.57.23)

For Joan Mertens

IN HONOR OF HER YEARS OF DEDICATION TO THIS PUBLICATION
AND HER EXEMPLARY ERUDITION, GENEROSITY, AND WIT



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The *Metropolitan Museum Journal* is issued annually by The Metropolitan Museum of Art. Its purpose is to publish original research on works of art in the Museum's collection. Authors include members of the Museum staff and other art historians, conservators, scientists, and specialists.

The *Journal* publishes **Articles** and **Research Notes**. **Articles** contribute extensive and thoroughly argued scholarship. **Research Notes** typically present a concise, neatly bounded aspect of ongoing research, such as a new acquisition or attribution, or a specific, resonant finding from technical analysis. All texts must take works of art in the collection as the point of departure. Contributions are not limited in length, but authors are encouraged to exercise discretion with the word count and the number of figure illustrations. Authors may consult previous volumes of the *Journal* as they prepare submissions: metmuseum.org/art/metpublications. The *Journal* does not accept papers that have been previously published elsewhere, nor does it accept translations of such works.

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ABBREVIATIONS

MMA The Metropolitan Museum of Art
MMAB *The Metropolitan Museum of Art Bulletin*

MMJ *Metropolitan Museum Journal*

Height precedes width and then depth in dimensions cited.

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KRISZTINA ILKO

An Illuminated Fragment of the Postil on the Lenten Gospels by Albert of Padua

A fragment of a fourteenth-century illuminated manuscript in the collection of The Metropolitan Museum of Art for more than a century is here published for the first time (fig. 1). It consists of two bifolios. The first leaf is decorated with a finely executed large figural initial depicting a preaching friar. The provenance of the fragment can be traced only from the late nineteenth century, when it arrived at the Museum as a gift to the Library from “prominent yachtsman” Louis L. Lorillard in 1896.¹ In 1984 it was transferred from the Thomas J. Watson Library to the Department of Medieval Art, and on that occasion librarian William B. Walker and curator William D. Wixom catalogued it as “Two Bifolia, one with historiated initial with a Benedictine preaching.”² Notes relating to that transfer include opinions from some decades earlier of Meta Harrsen from the Pierpont Morgan Library and art historian Richard Offner, both suggesting that the



fig. 1 Manuscript leaf from a fragment of the *Postilla super Evangelia Quadragesimalia* by Albert of Padua with an illumination in the initial I. Northern Italy, ca. 1370–90. Tempera, ink, and gold on parchment; 11 1/8 x 8 in. (29.7 x 20.3 cm). The Metropolitan Museum of Art, Gift of Louis L. Lorillard, 1896, transferred from the Library (96.32.1a)

Vides Opus cui titulus *Oppositio super Evangelia Quadragesimalia*, Beati Simonis de Capria, de quo Gandolphus. *Conservata in lingua Italica* conducta, olim...

fig. 2 Lorenzo Veneziano (Italian, act. 1356–1372). Detail of the lower right corner of *Madonna and Child Enthroned with Two Donors*, ca. 1360–65. Tempera on wood, gold ground; 42 $\frac{3}{8}$ × 25 $\frac{3}{8}$ in. (108.3 × 65.7 cm). The Metropolitan Museum of Art, Robert Lehman Collection, 1975 (1975.1.78)



manuscript was from Bologna, about 1350, which indeed seems plausible.³

The present research note posits that the preacher in the illumination can be identified as an Augustinian friar instead of a Benedictine monk. The figure is garbed in a black habit girdled with a brown belt, a distinctive attribute of the Order of Hermits of Saint Augustine (OSA). The Augustinians were founded in 1256 by decree of Pope Alexander IV in his *Licet Ecclesiae Catholicae*, which unified different eremitical groups in central Italy.⁴ While these groups wore a variety of habits, the papal bull prescribed for the new mendicant order a black habit fastened with a leather belt.⁵ By the fourteenth century this garment had become the Augustinians' main attribute, used as a powerful visual tool to promote their order.⁶ In an apsidal fresco by Guariento di Arpo (1310–1370) in the church of the Eremitani in Padua, Saint Augustine is depicted being invested with the Augustinian habit.⁷ The same habit is worn by the Augustinian donor who kneels to the left of the enthroned Madonna with Child (ca. 1360–65) painted by Lorenzo Veneziano, now at the Metropolitan Museum (fig. 2).⁸

The illuminated initial I in the Museum's fragment introduces a Latin text, written in two columns, which

can be identified as a portion of the *Postil on the Lenten Gospels* (*Postilla super Evangelia Quadragesimalia*), also called the *Quadragesimalia*, by Albert of Padua (ca. 1265–ca. 1328).⁹ Despite references to Albert of Padua as one of the greatest theologians of the Augustinian Order during the fourteenth century, we have only a limited knowledge of his life.¹⁰ He lived through a transformative period for the Augustinian Order, an amalgamation of diverse groups of simple, mostly illiterate hermits. In the later thirteenth century the order began to produce a scholarly elite, of which Albert became an important member. He commenced his studies in the order's *studium generale* in Padua, and in the early fourteenth century he attended the University of Paris, where he became a doctor of theology.¹¹ While many of his works, including his *Sententiae*, have been lost, two of his extensive Gospel commentaries survive.¹² Both of them are so-called *postillae*, a form of biblical commentary that emerged in the early thirteenth century as a sort of intensification of interlinear gloss, expanding the meaning of words and short citations from the Bible.¹³ The more prominent of them seems to be the *Postil on the Dominical Gospels* (*Postilla super Evangelia Dominicalia*).¹⁴ Of the *Postil on the Lenten Gospels*, there are sixteen medieval manuscript copies known; the attribution of the Museum's fragment expands this corpus.¹⁵ The earliest known reference to the *Quadragesimalia* appears in the 1317 inventory of the library of the convent of Santi Pietro e Agostino in Massa Marittima, and in the absence of earlier references, this offers a *terminus ante quem* for the work.¹⁶ Albert of Padua's work was highly appreciated by his contemporaries and was praised in Jordan of Saxony's *Liber Vitasfratrum*, the most extensive fourteenth-century account of the Augustinian Order.¹⁷ The *Quadragesimalia* remained popular through the late Middle Ages and the early modern period, as is shown by the several printed editions from the sixteenth century.¹⁸ These versions are also significant since no critical—or, indeed, modern—edition of the text has been published. Albert of Padua has mostly been discussed in art historical scholarship as a possible influence on the program for the fresco cycle by Giotto in the Arena Chapel in Padua.¹⁹

The illumination on the first leaf of the Museum's fragment depicts a friar, presumably Albert of Padua himself, preaching from a pulpit. This might seem odd since *postillae* and similar biblical commentaries that were intended for scholars and disciples were seldom given figural decoration, a possible reason why these manuscripts have received limited attention in art



historical scholarship. Further, illuminated examples, such as the copy of the *Postil on the Whole Bible* by Nicholas of Lyra (ca. 1270–1349) that originated in the convent of San Francesco in Pesaro before 1402, usually represent the author as a seated, writing friar.²⁰

The Museum's fragment of the *Quadragesimalia* contains the preface and three subsequent sections, followed by a sermon introduced by a note written in red.²¹ The sermon is missing from the printed version of the text from 1544 that the present author consulted.²² A manuscript of the *Postil on the Dominical Gospels* of Albert of Padua from 1470, probably originating in northern Italy or perhaps Austria, however, follows the same pattern, presenting the exegetical commentary on the Gospels followed by two or three sermons.²³

The stylistic features of the illumination in the Museum's fragment place the origins of the manuscript in the second half of the fourteenth century in northern Italy. The execution of the habit and the head of the friar, painted in a rudimentary but expressive manner, resembles Bolognese illuminations from the mid- and later trecento, while close parallels with the gilded foliate ornamentation can be seen, for instance, in contemporary Venetian manuscript art.²⁴ Although it will take further research to pinpoint the origins of the Museum's

fig. 3 Nicolò di Giacomo da Bologna (Italian, act. 1349–1403). Illumination in an initial I for *In dedicatione templi* (Consecration of the Church) in *Antifonario dei Santi*, ca. 1389–98. Tempera and gold on parchment, illumination 8 × 5¼ in. (20.4 × 13.3 cm). Museo Civico Medievale, Bologna, MS 603, fol. 159r

fragment, Bologna seems a convincing possibility. The convent of San Giacomo Maggiore was one of the largest and most significant Augustinian houses during the fourteenth century, and its extensively decorated choir books are prominent examples of Augustinian manuscript patronage.²⁵ A feature of the Museum's illumination that seems characteristically Bolognese is the thick white undergarment visible around the neck of the figure's black habit. The same detail can be seen on Augustinian friars depicted by Nicolò di Giacomo da Bologna (act. 1349–1403) in a miniature representing a church consecration in a choir book in the Museo Civico Medievale in Bologna (fig. 3).²⁶ Another parallel is offered by an illumination in an antiphonary from the 1360s that shows two Augustinian friars singing; visible around their necks is the white of the garments beneath their habits.²⁷ Also notable in this illumination is the fine white linear decoration in the blue background, which is similar to that in the Museum's illumination. Another illumination by Nicolò di Giacomo, in a copy of the *Decretals of Gratian*, depicts a preacher, a confessor, and penitents (fig. 4). It enables us to compare the figure of Albert of Padua with that of the preaching bishop. While the pulpit in the *Decretals* was depicted as more elaborately carved than that in the *Quadragesimalia*, the three-dimensional wooden pulpits and the posture of the preachers raising their right hands while resting their left on the edge of the pulpit are similar. The more rounded eyes and the modeling of the head in the Museum's illumination are somewhat different from the elaborate examples by Nicolò di Giacomo. The preaching gesture and the execution of the profile of the friar are perhaps closer to a cutting depicting Saint Augustine from another Bolognese choir book attributed to Nicolò di Giacomo.²⁸ Bologna is not the only possible place of origin for the Museum's fragment, however: Nicolò di Giacomo and trecento Bolognese illumination art were influential in such other contemporary northern Italian schools as Padua and the Veneto.²⁹ The vivid style of the illumination of the Museum's fragment also resembles, for example, the work of the Master of the Brussels Initials (act. ca. 1390–ca. 1420), who was trained in Bologna but then worked in Padua.³⁰

Two rounded holes were cut from the top of each of the four leaves of the Museum's bifolios. The shape and position of the holes suggest that they may be the result of an effort to eliminate traces of ownership. Coats of arms and donor portraits, usually on the lower edges of folios, are present on numerous contemporary Bolognese manuscripts.³¹ When these have been cut



fig. 4 Nicolò di Giacomo da Bologna. Scene with a Preacher, a Confessor, and Penitents, illumination in the *Decretals of Gratian*, third quarter of the 14th century. Tempera and gold on parchment, illumination 7¼ × 7⅝ in. (19.8 × 19.3 cm). Thüringer Universitäts- und Landesbibliothek, Jena, MS EI. f. 51C, fol. 271r

out, tracing the patronage of the manuscripts becomes more difficult. Nevertheless, it can be assumed that the *Quadragesimalia* would have been produced for a learned readership.

Bologna, along with Padua, Florence, and Naples, as well as the Roman Curia, was the location of one of the earliest Italian *studia generalia* of the Augustinian friars; the school was mentioned in the order's chapter acts from 1287.³² Benedict Hackett has suggested that Albert left Padua after 1316 and spent time lecturing in the school in Bologna before moving to Paris.³³ Albert's text was specifically intended for scholars and students,

making it likely that the manuscript from which the Museum's fragment originates was created for an elaborate convent library or a learned friar. There are numerous notes and the main text is underlined at some places, showing that it was studied intensely. We must also acknowledge the possibility of a commission from outside the Augustinian Order. There were copies of Albert's *Quadragesimalia* in the libraries of other mendicant orders, such as the Sacro Convento of Saint Francis in Assisi, where it appears in a 1381 inventory of the library.³⁴ The more likely scenario, however, is that the manuscript was intended for, or at least later obtained by, an Augustinian convent, for an eighteenth-century note in the margin at the bottom of the first folio attests to further interest in Augustinian theology by reminding the reader of the Gospel commentary by Simone Fidati (1295–1347), an Augustinian friar from Cascia.³⁵ In this respect, the Museum's fragment could shed light on a new segment of Augustinian manuscript patronage. While antiphonaries and graduals from Augustinian convents were often decorated with friars singing or writing—in some cases even preparing the parchment for manuscripts—the Museum's illumination offers one of the earliest depictions of an Augustinian friar preaching and a rare example of figural decoration in an Augustinian Gospel commentary.³⁶

ACKNOWLEDGMENTS

I am grateful to the Department of Medieval Art of the Metropolitan Museum for facilitating my examination of the manuscript in autumn 2016 during a research trip funded by Pembroke College. This project derives from my University of Cambridge dissertation on the early patronage of the Augustinian friars in central Italy, which has been supported by the Cambridge Trust and the AHRC Lander Scholarship. I also thank my supervisor, Donal Cooper, as well as Stella Panayotova, Andrea De Marchi, and Massimo Medica for their advice as I prepared this material.

KRISZTINA ILKO

PhD candidate, Pembroke College, University of Cambridge / Hanns Swarzenski and Brigitte Horney Swarzenski Fellow, The Metropolitan Museum of Art

NOTES

- 1 Obituary for Louis L. Lorillard, *New York Times*, October 23, 1910.
- 2 Interdepartmental memorandum to Registrar from William B. Walker and William D. Wixom, January 4, 1984. Object file for MMA 96.32.1-16 in the Department of Medieval Art.
- 3 *Ibid.*, sheet for MMA 96.32.1a-d.
- 4 For an introduction to the history of the Augustinian Order, see Grossi, Marín, and Ciolini 1993. On the artistic patronage of the Augustinians, see Bourdua and Dunlop 2007.
- 5 Van Lwijk 1964, pp. 128-29.
- 6 Warr 2007.
- 7 *Ibid.*, pp. 22-23.
- 8 Guarnieri 2006, p. 136, pl. XXV, pp. 189-90, no. 19.
- 9 The illumination is at the beginning of the preface (*praefatio*) of the *Postilla super Evangelia Quadragesimalia*: "In Christi nomine. Quod dudum michi propositum fuerat vosque pluries excitastit ut facerem, quadragessimalium evangeliorum, cum his quoque, quem de passione domini in maiori, et ipsius resurrectionem in paschalis [s is crossed out] septimanis leguntur." The *Quadragesimalia* consists of five sermons commenting on the Lenten Gospel, John 13:1-3, which is included in the liturgy on Holy Thursday. On the works of Albert of Padua, see Schneyer 1969, pp. 124-50, especially pp. 130-46; see also Zumkeller 1966, pp. 50-52, especially p. 51; and Ossinger 1768, pp. 668-70. On his *Postilla super Evangelia Quadragesimalia*, see Delcorno 1997, pp. 92-94.
- 10 In addition to Augustinian scholarship, literature on theology and on sermons in general notes Albert's significance; see, for example, Delcorno 1974, p. 45. For the most recent and thorough account of Albert's life, see Bottin 2014.
- 11 Albert is first mentioned in notarial acts and testaments dated 1299 and 1300 as *frater*, then in 1316 as *lectore*, and in 1320 as *baccalaureus*; documents published in Bonato and Bottin 2014, pp. 193-201. He was probably deceased by 1328, and he is remembered in the conventual obituary as a "most worthy professor of holy writ" ("Alberti de Padua sacre pagine dignissimi professoris"); Pisani 2008, pp. 204-5, 340n25.
- 12 Saak 2012, p. 220.
- 13 Roest 2011, pp. 181, 199-200n7.
- 14 Schneyer 1969, pp. 124-30.
- 15 The manuscript copies are listed in *ibid.*, p. 146; and Bonato and Bottin 2014, pp. 191-92. They are Staatsbibliothek, Bamberg, MS Theol. 1 (Q. II. 25) (15th century); Cathedral Library, Burgo de Osmá, MS Cod. 36 (15th century); Biblioteka Jagiellońska, Cracow, MS 151; Universitäts- und Landesbibliothek, Darmstadt, MS 1448 (last third of the 14th century); Biblioteca Nazionale Centrale, Florence, F. 4; Biblioteka Gdanska Polskiej Akademii Nauk, Gdańsk, MS 2032 (15th century, fragmentary); Badische Landesbibliothek, Karlsruhe, MS 374 (15th century); Bibliothèque Municipale, Laon, MS 590; Stadtbibliothek, Mainz, MS I 31; Bayerische Staatsbibliothek, Munich, CLM 26858, 26916; Biblioteca Comunale Forteguerriana, Pistoia, MS 205 (D 307) (15th century); Ústřední knihovna, Prague, I. C. 14, and Kap. A. LXXIX 3; Biblioteca Apostolica Vaticana, Ross. 521; Österreichische Nationalbibliothek, Vienna, MS NB 4889 (15th century).
- 16 Gutiérrez 1954, p. 213.
- 17 "Item magister Albertum de Padua, qui edidit postillas bonas super Evangelia dominicalia et quadragesimalia"; Jordan of Saxony 1943, p. 240.
- 18 According to Bonato and Bottin 2014, pp. 189-90, the early printed editions are *Expositio evangeliorum quadragesimalium* (Venice: Jacobum Pentium de Leucho, 1523); *Expositio evangeliorum quadragesimalium* (Venice: Nicolaum Zopinum de Aristotile de Ferrara, 1525); *Expositio evangeliorum quadragesimalium* (N.p.: in aedibus Petri Pauli Porri Chalcotypi Taurini, 1527); *Expositio evangeliorum quadragesimalium* (Paris: per Ambrosium Girault, 1543); *Sermones quadragesimales* (Venice: apud Marcum Antonium Zalterium et Michaellem Zanettum, 1584). In addition, I stumbled on an edition from 1544 in the University Library in Cambridge: Albert of Padua, *In evangelia quadragesimalia utilissimae conciones* (Paris: apud Audoenum Petit, 1544); Cambridge University Library, G*.6.13-(E).
- 19 Pisani 2008, pp. 202-9; Bonato and Bottin 2014, pp. 177-81; Pisani 2014.
- 20 This copy of the *Postil on the Whole Bible* by Nicholas of Lyra is in the University of Manchester Library, Latin MS 29, 30, 31; see James 1921, vol. 1, pp. 81-87. The illumination is on MS 29, fol. 1r, described in *ibid.*, p. 83.
- 21 Fol. 1r: "Praefatio: *In Christi nomine*. Quod . . . qui das in munere linguas." Fols. 1r-v, first section: "*Cum jejunatis . . . ostentatione bonorum*." Fols. 1v-2v, second section: "*Exterminant enim facies suas . . . sed evanescit*." Fols. 2v-3v, third section: "*Secundo cum dicit . . . commendat humilitas*." Fols. 3v-4v, fourth section, with red note titling the text as "quartus sermo": "Tertio cum dicit. . ."
- 22 Albert of Padua, *In evangelia quadragesimalia utilissimae conciones* (Paris: apud Audoenum Petit, 1544); Cambridge University Library, G*.6.13-(E).
- 23 The manuscript, dated 1470 in the colophon, is with the gallery Les Enluminures, website accessed October 13, 2017, <http://www.textmanuscripts.com/medieval/albertus-padua-60845>.
- 24 An example of similar foliate decoration connected to a nonfigural initial can be seen on fol. 5v of *Statuti e lege di Venezia* (Venice, 1346-52), Cambridge University Library, MS Add. 7463; Binski and Zutshi 2011, pp. 408-10, no. 427.
- 25 See Benevolo and Medica 2003, pp. 231-84, nos. 11-25, for descriptions of the surviving choir books.
- 26 Medica 2003a, p. 62; Medica 2003b.
- 27 Nicolò di Giacomo, illumination in an initial A (*Alleluia*) depicting two Augustinians singing, in *Antifonario del tempo*, Museo Civico Medievale, Bologna, MS 600, fol. 40r; Benevolo 2003, p. 19, and Benevolo and Medica 2003, p. 258.
- 28 Benevolo 2003, p. 13.
- 29 For codex illumination in Padua and the Veneto, see Mariani Canova 1992.
- 30 Medica 2004.
- 31 One example is fol. 3v of *Antifonario dei Santi*, MS 603, Museo Civico Medievale, Bologna, along the bottom of which two coats of arms, a saint, and two donors are depicted. Next to the donors an illumination was cut out from the folio. Medica 2003b, p. 278.
- 32 Gutiérrez 1984, p. 143.
- 33 Hackett 1992. Later literature takes this suggestion as a fact; see, for example, Saak 2002, p. 244.
- 34 Alessandri 1906, p. 148; Cenci 1981, vol. 2, p. 472, cod. 857.
- 35 The inscription reads, "Videtur opus, cui titulus Expositio super Evangelia Quadragesimalia, B. Simonis de Cascia, de quo Gandolphus P[illegible] in Linguam Italicam tradidit, olim Bononius" (See the work, titled Exposition on the Lenten Gospels, by the Blessed Simone de Cascia, which Gandolphus P[illegible] translated into the Italian Language, once [published by] Bononius). On Simone Fidati de Cascia, see Oser-Grote and Eckermann 2008. The mention of the Italian translator, Domenico Antonio Gandolfo (1653-1707), another Augustinian friar and prior of the convent in Ventimiglia, offers a terminus post quem for the inscription. Crispi 1721, pp. 153-55.
- 36 Another early parallel to an Augustinian preacher, also represented standing in a wooden pulpit, can be seen in the wall painting depicting the preaching of Fra Reginaldo attributed to the workshop of Pietro da Rimini in the Cappellone di San Nicola in Tolentino. Benati 2005, pp. 118-19.

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