

*Renaissance Splendors
of the Northern Italian Courts*

Castello Sforzesco
Sala Castellana
31 March ~ 21 June 2015



Guide to the exhibition

Splendori rinascimentali nelle corti dell'Italia settentrionale

Milano · Castello Sforzesco

Sala Castellana

31 marzo ~ 21 giugno 2015



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Filippo Del Corno

Direttore Centrale Cultura

Giuliana Amato

Direttore Settore Soprintendenza Castello,

Musei Archeologici e Musei Storici

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Isabella Fiorentini, Marzia Pontone

Testi di

Marzia Pontone

Redazione e revisione

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Luca Devecchi

Coordinamento logistico e sicurezza

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C I T
E X T
P O À

Foreword

The exhibition *Renaissance Splendors of the Northern Italian Courts* is organised by the Biblioteca Trivulziana in coordination with the parallel exhibition of illuminated manuscripts scheduled at The J. Paul Getty Museum from 31 March to 21 June 2015. Both exhibitions offer visitors a chance to enjoy *in situ* the artistic quality of the manuscripts produced and illuminated in the most important courts of northern Italy from the end of the 14th to the mid-16th century. Exquisite items from both institutions are exhibited in the traditional manner in display cases, in addition to a virtual exhibition at *Google Open Gallery*. Moreover, from workstations at the multitouch table set up in the Sala Castellana, visitors can directly access a selection of images and texts relating to the works on display in the Sforza Castle and The J. Paul Getty Museum. The exhibition in the Sala Castellana opens with a rich selection of manuscripts and *incunabula* illuminated in Milan and Lombardy between the second quarter of the 15th century and the middle of the following one. Some were commissioned by famous names from the Visconti-Sforza family, such as Filippo Maria Visconti (Lord of Milan from 1412 to 1447) and Bartolomeo Aicardi Visconti (bishop of Novara from 1429 to 1457). The pages that follow – illuminated by famous and anonymous artists, such as the Master of the Vitae Imperatorum, Ambrogio da Cernate, the Master of the Birago Hours, the Master of the Epithalamion of Jason de Mayno, the Master B.F. and others –

show the stylistic development of illumination in Lombardy from the age of late Gothic art well into the Renaissance. The exhibition continues with three display cases containing manuscripts prepared and decorated for the Este family, Lords of Ferrara. Of extraordinary importance are the small volume decorated by Taddeo Crivelli for Borso d'Este in the third quarter of the 15th century and the imposing *Messale Trivulziano* commissioned by Ercole I d'Este, one of the highest examples of the Ferrara School of illumination from around the 1470s. The Gonzaga dynasty is represented in two exquisite illuminated manuscripts of the *Pharsalia* of Lucan. The first codex, completed in 1373 and owned by Francesco Gonzaga, was illustrated by Nicolò di Giacomo from Bologna. In the second, both text and decoration were completed by Raffaele Berti of Pistoia on 26 July 1456. The exhibition ends with a fine selection of manuscript and printed books from the Venice area, the work of some of the most significant artists active around Verona, Padua and Venice in the second half of the fifteenth century. By famous names such as Felice Feliciano, Giovanni Vendramin, the Master of the Putti and Francesco Dai Libri, the examples on display show a vast, cultured repertory of antiquarian iconography, demonstrating the enthusiastic taste for the ancient world widespread in the Venice area at that time.

I

MILAN AND LOMBARDY

Artists, patrons and styles

Transcription of Trivulzio Codex 696, containing *Vitae duodecim Caesarum* by Suetonius, was completed in March 1444 by copyist Antonio Crivelli, as the *colophon* on page 159v tells us. The manuscript's decoration is attributed to the Master of the *Vitae Imperatorum*, one of the most noted artists in Lombardy in the first half of the 15th century, whose figurative style was still Late Gothic. On page 1r on display, the miniature artist has made a framework of polychrome plant motifs, along the top edge of which is a blue medallion with the monogram YHS. Along the bottom edge is the coat-of-arms of the person who commissioned the work, surrounded by two unicorns crouching on rocky outcrops surmounted by two trees.

The larger initial in the centre of the page has been removed. The manuscript was made for Bartolomeo Aicardi Visconti, bishop of Novara from 1429 to 1457, hence the Visconti arms in the bas-de-page of the page on display, surmounted by a white mitre borne by an angel, between gold initials B (for *Bartholomeus*) and AR (for *archiepiscopus*). The bishop's library collection was broken up after his death. In the second half of the 18th century Don Carlo Trivulzio purchased the manuscript for his collection.



SUETONIUS, *Vitae duodecim Caesarum*

Parchment

March 1444

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 696, f. 1r

MILAN AND LOMBARDY

Artists, patrons and styles

Trivulzio Codex 543 belonged to one Cristoforo Cassano, who evidently copied it for his personal use. In the *colophon* on page 49r the copyist wrote in his own hand: «Iste liber est mei Christofori de Cassano». The manuscript's decoration is recognisable as the later work of the Master of the Vitae Imperatorum, or in any case an artist from his workshop. The direct intervention of the famous Lombard illustrator, indeed, seemed to wane over the course of his career. The chapters in the vulgar tongue of *Liber meditationum* all begin with one or more miniatures depicting episodes from the life of Christ and with decorated initials inscribed within a frame with blue or reddish-violet background.

In page 42v on display, the two illuminations show respectively the risen Jesus with the three Marys at the gates of Jerusalem and the liberation of Joseph of Arimathea from imprisonment in the tower. On page 43r, Jesus appears to the apostle James and then meets Peter, again at the entrance to Jerusalem. Trivulzio Codex 543 belonged to the library of the convent of Corpus Domini of the Barefoot Carmelites in Milan, then to the collections of the Trivulzio family.



Liber meditationum

Parchment

2nd quarter of 15th century

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 543, ff. 42v-43r

III

MILAN AND LOMBARDY

Artists, patrons and styles

Trivulzio Codex 732 is the dedication copy of *Vita di san Giovanni Battista*, prepared by the author, Francesco Filelfo, for Filippo Maria Visconti. On the upper margin of page 1r on display are three Visconti arms between initials in gold FI (for Filippo) and MA (for Maria). Transcription of the manuscript was completed on 27 May 1445, for the celebrations of *Corpus Christi*, as the *colophon* on page 48v tells us. The date refers both to the composition of the work and the material preparation of the volume. Of similar date is the refined decoration by the Lombard School.

Page 1r on display shows a gold initial with white vine-stems on blue, red and green background, containing the figure of St John the Baptist holding a lamb. After having been offered to Filippo Maria Visconti, Trivulzio Codex 732 passed to Guido Parati, physician of the Sforza Duke. Finally, between the 18th and 19th centuries, the volume entered the library of the Trivulzio family.



FRANCESCO FILELFO, *Vita di san Giovanni Battista*

Parchment

27 May 1445

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 732, f. 1r

IV

MILAN AND LOMBARDY

Artists, patrons and styles

Trivulzio Codex 138 is the dedication copy of the treatise *De principibus* made on behalf of the author, Martino Garati, juriconsult, for Filippo Maria Visconti between 1446 and 1447. The dedication that precedes the work explains that Martino Garati began to compile this text while he was teaching at the university of Pavia (where he remained until 1445) and that he completed it in Siena, before he moved to Bologna in 1448 and in any case not after the death in 1447 of Filippo Maria Visconti to whom the treatise is dedicated. The decoration of the entire manuscript is attributed without question to an artist from Siena, Pietro di Giovanni d'Ambrogio.

The largest picture on page 1r on display depicts the Virgin with Child in her arms, seated in a flourishing *hortus conclusus*. The illuminated initial contains St Augustine, intently writing in his study, set in the open in a green meadow with a background of trees. In the bas-de-page, two cherubs hold the Visconti coat-of-arms, each one surrounded by a ducal crown from which grow two branches, one of palm and one of olive. The whole page is surrounded by a border of palm and olive branches intertwined with ducal crowns and mottos.



MARTINO GARATI, *De principibus*

Parchment

1446-1447

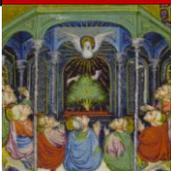
Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 138, f. 1r

V

MILAN AND
LOMBARDY*Artists, patrons and styles*

This display case contains two small manuscripts from the 3rd quarter of the 15th century. Trivulzio Codex 479 is a book of hours illustrated by brother Ambrogio da Cermenate, whose name is found in the cartouche along the bottom of page 192r on display: «Ambrosius de Cermenate fecit». The artistic output of the Lombard artist in the Trivulzio book of hours shows a clear affinity with the workshop of the Master of the Vitae Imperatorum. The illustration on page 192r depicts the scene of *Pentecost*, in an architectural setting with vaults supported by slender columns. The Visconti device of the ‘piumai’ at the top of this page has suggested it may have been commissioned by a Visconti-Sforza, while the many depictions of St Francis or of Franciscan friars in the manuscript may indicate that the owner belonged to that order. In the second half of the 18th century this little volume was purchased by Don Carlo Trivulzio.

Trivulzio Codex 903 contains the *Rime* and *Trionfi* by Francesco Petrarca. The coat-of-arms with inscription «Franciscus Vicecomes» on page 8r on display reveals the name of the first owner of the manuscript, whose identity, however, is not certain. He may be the son of Duke and senator, Giovanni Battista Visconti, or the founder of the Visconti of San Vito, or again the soldier of fortune and diplomat, Pier Francesco Visconti di Saliceto. The first page of the codex is decorated with a picture showing Petrarca crowned by Laura. Around this is a frame of twining foliage and cherubs, also containing four coins with profiles of Roman emperors. The decoration has been attributed to the Master of the Birago Hours, active in Pavia between the 1460s and 1470s, but open to Renaissance influences from Ferrara at that time.

*Horae*

Parchment

3rd quarter of 15th century

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 479, ff. 191v-192r

FRANCESCO PETRARCA, *Rime e Trionfi*

Parchment

3rd quarter of 15th century

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 903, f. 8r

MILAN AND LOMBARDY

Artists, patrons and styles

The codex on display (Arch. D 1) contains the statutes of the merchants of Milan, definitively approved by a decree of Galeazzo Maria Sforza in 1476. Subsequent modifications to the text of the statutes have been added by hand later. The main part of the manuscript was copied at the end of the 15th century by Giovanni Battista Lorenzi, an extremely fine calligrapher, active in the ducal court of Milan at that time.

In the decoration of the codex can be recognised the hand of the anonymous Master of the Epithalamion of Jason de Mayno, a modest but prolific Lombard artist, who worked on various Sforza manuscript commissions from the time of Ludovico il Moro to the beginning of domination by the French. To him we owe the incipit page of the text of the statutes, with the largest initial in gold and the border of candelabra, cornucopias, cherubs' heads, pearls and plant motifs. In the bas-de-page is the coat-of-arms of the Municipality of Milan, borne by two winged cherubs against a background of landscape.



Statuta mercatorum Mediolani

Parchment

End of 15th century

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Arch. D 1, f. 7r

VII

MILAN AND LOMBARDY

Artists, patrons and styles

The volume displayed here contains a miscellany of legal texts from Milan, which opens with the civil statutes reformed by Ludovico il Moro. The version of *Statuta civilia* on display was printed on parchment by Ambrogio da Caponago for Alessandro Minuziano in 1498, in Roman type. On the incipit page the text appears to be framed by the illuminated paintings. On a marble plinth against a background of landscape stand St John the Baptist and St Ambrose, while on the upper and lower margins of the page are the Sforza arms of Ludovico il Moro and those of the Municipality of Milan.

The anonymous master who decorated the *Statuta civilia* printed in 1498, a Lombard illuminator active in Milan between the end of the 15th and the beginning of the 16th centuries, was influenced by the artistic culture we find in the work of Giovanni Birago from Brescia. In the past and not by chance, in fact, he was considered the illustrator of the Trivulzio *incunabulum*.



Statuta Mediolani. Statuta civilia reformata a Ludovico Maria Sfortia duce
Milan, [Ambrosius de Caponago for Alexander Minutianus], 10 November 1498
Milano, Archivio Storico Civico e Biblioteca Trivulziana, Arch. Inc. A 3/1, f. [15]r

VIII

MILAN AND LOMBARDY

Artists, patrons and styles

Trivulzio Codex 2141, containing a treatise on falconry compiled by the Spaniard Aloisio Besalù, was completed by Giovan Pietro Belbasso in Vigevano on 17 July 1510, as the *colophon* on page 252v tells us. The copyist declares that he has revised and corrected the entire work, adding the headings of the separate books, and that he originally carried out the work «al piacere e delecto» (for the pleasure and delight) of Galeazzo Maria Sforza, fifth Duke of Milan from 1466 to 1476. The manuscript on display, however, is a copy on paper made several years later, also by Belbasso, for Gian Giacomo Trivulzio il Magno, the soldier of fortune who at the head of French troops in 1499 conquered Milan and remained as lieutenant and viceroy after the flight of Ludovico il Moro.

In the bas-de-page on page 13r on display is his coat-of-arms surrounded by his name and titles. The page is embellished with a miniature of a young falconer with a falcon on his fist and two dogs at his feet, attributed to the Lombard master who illuminated the Antiphonary D.R.1 of Busto Arsizio.



ALOISIO BESALÙ, *Trattato di falconeria*

Paper

17 July 1510

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 2141, f. 13r

MILAN AND LOMBARDY

Artists, patrons and styles

Corale A is an imposing parchment manuscript in Gothic lettering and neume musical notation, containing a Gradual for the *proprium* of the Mass, according to the Ambrosian rite. The volume's dimensions confirm it was used for singing by the monastery choir during the liturgy. The presence of arms and references to Olivetan iconography suggests it was originally made for the liturgical requirements of the basilica of San Vittore al Corpo in Milan, where the codex was conserved until 1874.

The decoration of the manuscript has been linked to the later work of the anonymous Master B.F., a very active Lombard miniaturist, who most likely worked on this and on three other choir books – now preserved in the Biblioteca Trivulziana – in the years immediately following the establishment of the Olivetan monks at San Vittore (post-1542). His hand can be seen in the page on display, in the *Nativity* scene. In 1875 Corale A was purchased by the Museo Archeologico Milanese di Brera and in 1906 it entered the collection of the Museo Artistico Municipale, until in 1961 it was transferred to the Biblioteca Trivulziana.



Graduale ambrosiano

Parchment

1542-1545

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Corale A, ff. 32v-33r

FERRARA

Artists, patrons and styles

As noted at the bottom of page 27v, Trivulzio Codex 86 was copied by notary Iacopo Antonio Siverino, also a printer active in Ferrara between 1474 and 1477. This manuscript is the dedication copy offered by the author of the text to Borso d'Este, Duke of Modena and Reggio and Count of Rovigo. The codex was probably transcribed during the 1450s, more precisely between 1452 and 1462, since Borso d'Este is mentioned with titles only obtained in 1452, and the author, Tommaso Dai Liuti, does not yet give himself the title of general inquisitor, which he obtained in 1462.

The historiated initial on page 1r on display depicts Borso d'Este receiving the treatise from the kneeling author. In the bas-de-page of the same page is the Duke's coat-of-arms, borne by two cornucopias and surmounted by a winged cherub's head. The floral border includes the Este device of the 'paraduro', also called 'of the fence', with the motto «fido». The artist of the larger initials has recently been identified as Taddeo Crivelli, one of the greatest artists active in the Este court in Ferrara during the Duchy of Borso d'Este.



TOMMASO DAI LIUTI, *Trattato del modo di ben governare*

Parchment

3rd quarter of 15th century

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 86, f. 1r

FERRARA

Artists, patrons and styles

Trivulzio Codex 2165, also known as the *Messale Trivulziano*, is one of the finest works from the Ferrara School of illumination around the 1460s. The manuscript was prepared from Ercole I d'Este, refined patron and buyer of works of art, before he became Duke of Ferrara in 1471. An allusion to his name is also seen in the image of Hercules fighting the Nemean lion, in the round illustration in the border of page 191r on display. The two facing pages, introducing the *Canon Missae*, respectively show the *Crucifixion* scene (left) and the beginning of the text of *Te igitur* (right).

In the bas-de-page on page 191r is the *Deposition from the Cross*. The gilded filigree border of flowers, leaves and fruits contains round and square illustrations with scenes from Christ's Passion. As Master of the Crucifixion of the *Messale Trivulziano*, the name of Bartolomeo del Tintore has recently been proposed. He probably worked with Martino da Modena and perhaps also with his father, Giorgio d'Alemagna, on the complex decorative architecture of this imposing volume.

*Missale Romanum*

Parchment

3rd quarter of 15th century

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 2165, ff. 190v-191r

FERRARA

Artists, patrons and styles

Trivulzio Codex 1440 opens with the transcription of three charters by Alfonso I, Ercole II and Alfonso II d'Este – dated respectively 1505, 1535 and 1562 – in favour of the Charterhouse of San Cristoforo in Ferrara. The three charters were written by three different hands in the 16th century; on the final pages of the manuscript are other documents regarding the Charterhouse, written by three other hands. The incipit pages of the transcriptions of the three ducal charters have borders with motifs of candelabra, pearls, jewels, cameos, cherubs, mermaids and sea-horses, taken from the decoration of Matteo da Milano, brought to Ferrara at the beginning of the 16th century. Each incipit page also has an illuminated illustration.

On page 1r on display is the Virgin with Child in her arms (alluding to the late work of Ercole de' Roberti) between St Christopher, patron of the Ferrara Charterhouse, and St Bruno, founder of the order. The Virgin is adored by Duke Alfonso I d'Este kneeling at her feet. The page's border contains the coat-of-arms of Alfonso I and his emblems: the grenade, the branch with leaves, the hand with letter F and the castle with three towers.



Diplomi dei duchi di Ferrara a favore della Certosa di San Cristoforo

Parchment

16th century

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 1440, f. 1r

MANTOVA

Artists, patrons and styles

Transcription of Trivulzio Codex 691 was completed in 1373, as the *colophon* on page 140r, written by the copyist but in different ink and smaller writing, tells us: «Explicit liber Lucani. Anno Domini M^oCCC^oLXXIII^o». A second contemporary hand then revised the whole manuscript, making annotations and variations between the lines and in the margins. The volume's decoration has five full-page illustrations depicting scenes from the epic battle between Caesar and Pompey (ff. 86v, 87r, 87v, 88r, 119r). It is undisputedly attributed to illustrator Nicolò di Giacomo, a key protagonist of illumination in Bologna in the second half of the 14th century.

Page 3r on display is decorated with a polychrome plant border, with historiated large initials on a gold background, the first of which depicts the poet Lucan. The bas-de-page contains the coat-of-arms of the Gonzaga family, with on both sides the letters FR for Francesco Gonzaga. At the start of the 18th century, the books of the Lords of Mantova were sold in Venice, where perhaps Marquis Gian Giacomo Trivulzio purchased Trivulzio Codex 691 almost a century later.

LUCANUS, *Pharsalia*

Parchment

1373

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 691, f. 3r

MANTOVA

Artists, patrons and styles

Raffaele Berti of Florence, who may perhaps be identified with Raffaele Berti of Pistoia, finished copying Trivulzio Codex 692 on 26 July 1456, while «in carcere castri Mantue» (f. 154v). To the same copyist, whose life and work remain for the most part obscure, has recently been attributed also the decoration of the volume, previously thought to be by the Master of the Farsaglia Trivulziana. The style of Raffaele Berti does have clear similarities with that of the anonymous Master, as it does with that of Filippo Torelli and of Ser Ricciardo di Nanni. Page 1r on display is decorated with a border of white vine-leaves and medallions containing cherubs, animals and mythological figures.

On page IIIv opposite are the title and *incipit* of the work in gold capitals within a crown of laurel borne by cherubs surrounded by birds, butterflies and flowers, perhaps an addition some years later. In the bas-de-page of page 1r is the coat-of-arms of Ludovico II Gonzaga. The volume later entered the Belgioioso, then Trivulzio libraries, following the marriage of Giulia Amalia Barbiano di Belgioioso with Gian Giacomo Trivulzio Prince of Musocco in 1864.

LUCANUS, *Pharsalia*

Parchment

26 July 1456

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 692, ff. IIIv-1r

VENICE AND SURROUNDINGS

Artists, patrons and styles

Trivulzio Codex 985 contains *La bella mano* by Giusto de' Conti, a collection of poems organically modelled on the *Canzoniere* of Petrarca. The manuscript copy on display was made directly by Felice Feliciano (1433-1480?), a famous calligrapher and antiquarian from Verona, enthusiastic imitator of ancient literary forms, as well as keen collector of historical epigraphs. Feliciano worked devotedly on the *Canzoniere* of Giusto de' Conti, copying it several times and perhaps even working on the first printed edition of the work (Bologna, 1472).

In the codex on display, there are numerous corrections to the text in his hand, but also the large epigraphic initial on page 1r, twined in thorns, done in a decorative style common to the manuscript work of the Verona antiquarian.



GIUSTO DE' CONTI, *La bella mano*

Parchment

3rd quarter of 15th century

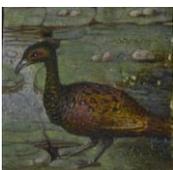
Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 985, f. 1r

VENICE AND SURROUNDINGS

Artists, patrons and styles

The *incunabulum* displayed, containing the *Vitae duodecim Caesarum* by Suetonius, was printed in Venice in 1471 by Frenchman Nicolas Jenson, at the time one of the most famous typographers whose Roman type was known for its extraordinary harmony of form. The decoration of this parchment copy was entrusted to a fine illuminator, perhaps Giovanni Vendramin, pupil of Francesco Squarcione and key figure on the artistic scene in Padua in the second half of the 15th century. In the frontispiece is depicted a bronze medallion with profile of Caesar surrounded by cherubs.

The text on the incipit page is introduced by a so-called *littera mantiniana* in gold, framed in an architectural frontespiece, beyond which is a landscape with animals, painted by Vendramin. In the bas-de-page is the Trivulzio coat-of-arms, but this was painted later, perhaps in connection with the 19th century purchase of the volume by Gian Giacomo Trivulzio from Molini-Landi, an antiquarian bookshop in Florence. It has been suggested that the *incunabulum* was originally made for the library of the bishop of Padua, Jacopo Zeno.



SUETONIUS, *Vitae duodecim Caesarum*

[Venice], Nicolaus Jenson, [before July] 1471

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Triv. Inc. B 87, ff. [1]v-[2]r

VENICE AND SURROUNDINGS

Artists, patrons and styles

The *incunabulum* on display, containing *Rime* and *Trionfi* by Petrarca, was printed in Padua by Bartolomeo da Valdezocco and Martino «de Septem Arboribus» in 1472. Decoration of the volume for the Basadona family in Venice, whose coat-of-arms can be seen in the bas-de-page of f. [1]r, was entrusted to the Master of the Putti, one of the most famous miniature artists in Venice in the second half of the 15th century. The anonymous Master brought a vast, refined repertory of antiquarian iconography to the many manuscripts and printed books he illustrated, giving rein to the enthusiastic taste for antiquity so widespread in the Venice area at the time.

In the page on display, the incipit page of Petrarca's *Trionfi*, the text is printed in epigraphic capitals with an antiquarian feel. The large *littera mantiniana* has a classical-style motif, monochrome on a red background. The bas-de-page depicts the *Triumph of Bacchus and Ariadne*, echoing motifs from Roman Bacchic sarcophagi.



FRANCESCO PETRARCA, *Rime e Trionfi*
Padua, Bartholomaeus de Valdezoccho and Martinus «de Septem Arboribus», 6
November 1472
Milano, Archivio Storico Civico e Biblioteca Trivulziana, Inc. Petr. 2, f. [140]r

VENICE AND
SURROUNDINGS*Artists, patrons and styles*

Trivulzio Codex 782 contains a Latin poem in honour of Doge of Venice, Pietro Mocenigo, written by the famous lawyer from Padua, Giovanni Giacomo Cane. The work was probably written between 14 April 1474, when Pietro Mocenigo was elected Doge, and 24 February 1476, when he died. The manuscript on display was also made within the same short space of time, being the dedication copy presented by the author to the Doge of Venice.

The initial page shown depicts the volume being given to Pietro Mocenigo, enthroned and surrounded by six scholars in an architectural setting with mullion window. Giovanni Giacomo Cane is shown kneeling before him, on three steps on a plinth inscribed with the dedication. Beneath the plinth is the Mocenigo coat-of-arms. The style of illumination, with its refined antiquarian taste, has been linked to Padua, particularly to Venetian and Ferrara craftsmen active in the *Decretum Gratiani* Roverella of 1474 and to the Master of the Douce 314.



GIOVANNI GIACOMO CANE, *Carmen Mocenici*

Parchment

1474-1476

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 782, ff. 1v-2r

VENICE AND SURROUNDINGS

Artists, patrons and styles

Trivulzio Codex 2161 contains, on facing pages, the book of *Psalms* in Greek and in Latin, in the version in vulgar tongue attributed to St Girolamo. The codex ends with the collection, again bilingual, of *Odes*. One single hand, datable to the end of the 15th century, seems to have transcribed both Greek and Latin. The very elegant decoration of the entire volume, with two illuminated borders and numerous initials in the style of the *littera mantiniana*, has been attributed to Francesco Dai Libri, direct exponent of Mantegna's style in the miniature art of Renaissance Verona, and head of an important workshop active up to the mid-16th century, with his sons Girolamo and Callisto and grandson Francesco. The contribution of a second artist, close to the style of Giovanni Vendramin, cannot be excluded, at least for ff. 3v-4r.

In the full-page illumination on display (ff. 4v-5r) is depicted the scene of *The Transport of the Ark*, in which a precise iconographic citation has been found from the famous work by Mantegna, the *Agony in the Garden* on the predella of the altarpiece of St Zeno. The manuscript was originally commissioned by Bernardo de' Rossi – refined humanist and bishop of Belluno from 1488, then of Treviso from 1499 – whose initials B and R can be seen beside the two coats-of-arms on ff. 5v-6r. An infra-red analysis carried out by the Biblioteca Trivulziana in collaboration with the Opificio delle Pietre Dure of Florence and Politecnico di Milano has clearly revealed the bishop's coat-of-arms with white lion rampant on blue field underneath later paint in ff. 3v, 5v and 6r.



Psalterium graece et latine

Parchment

End of 15th century

Milano, Archivio Storico Civico e Biblioteca Trivulziana, Cod. Triv. 2161, ff. 4v-5r

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