



# Spotlight on Radiant Renewal in 13<sup>th</sup>-century Paris

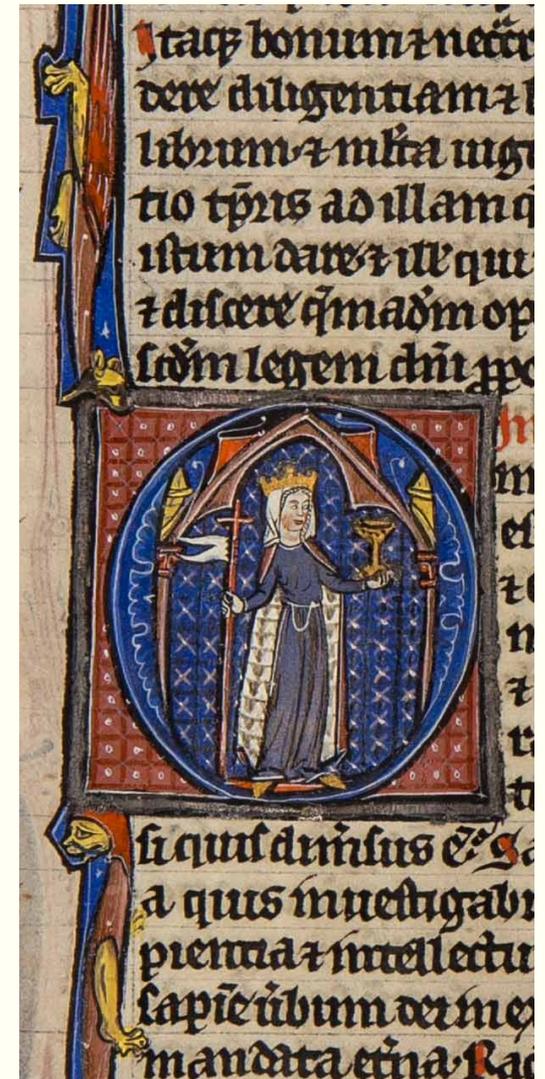
Part 2

## Testimonies of Change

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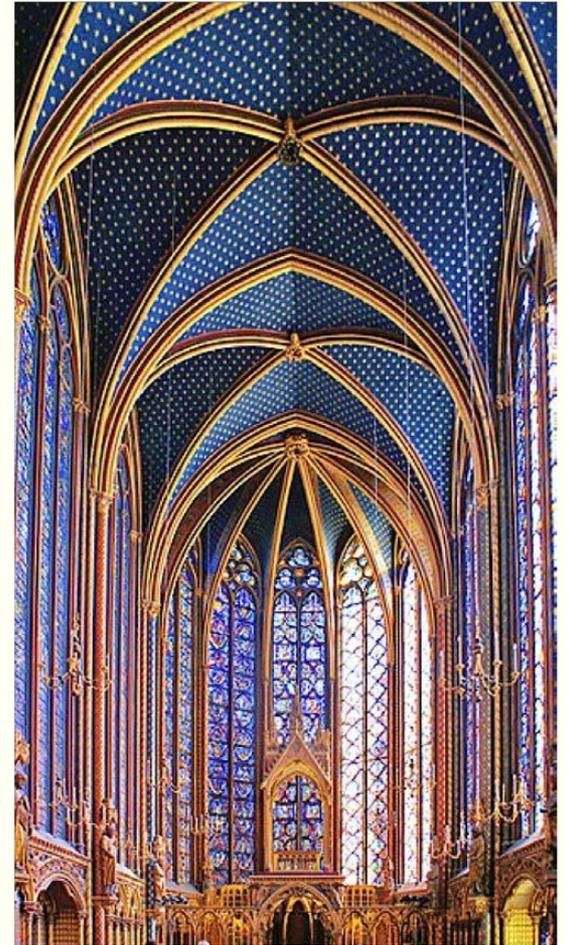


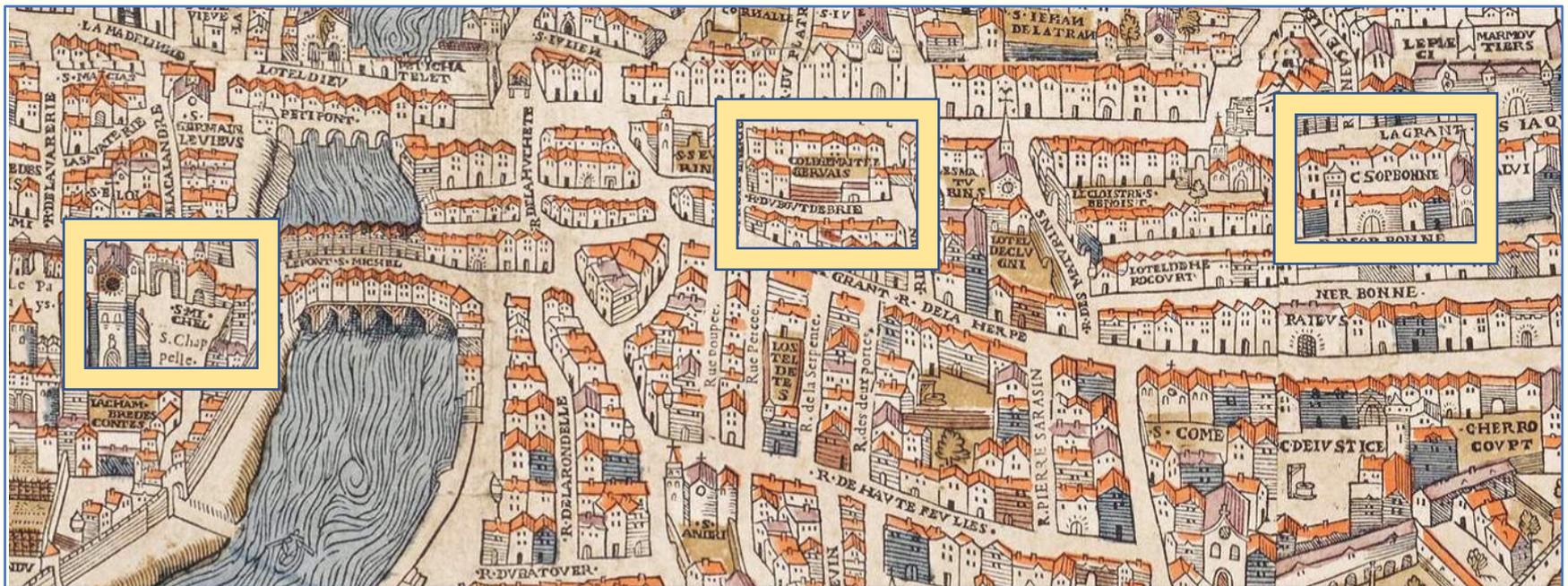


“Radiant Renewal”

inspired  
by

*Royal Patronage,  
Artists,  
and  
Scholarship*





The compelling innovation in book production in 13<sup>th</sup>-century Paris was introduced in Part I of this Spotlight as represented by three examples of two different book types.

Here follow three more exemplary manuscripts of two book types in their brilliant designs: after the theological and legal glossed texts (Part 1), follow here: the Psalter-Hours, and the one-volume Bible.

Three major Parisian locations, all within walking distance of each other, are symbolic to this emerging innovation: 1. Sainte-Chapelle in the Royal Palace (1248), commissioned by the King and his mother, 2. the street where the *libraires* and illuminators lived and worked, and 3. the university, the Sorbonne college.



**Presented here in Part 2 are:**

3. *Dyson-Perrins Psalter-Hours*, illuminated in the workshop of the *Bible Moralisée*.

Paris, c. 1250-1260.

152 x 105 mm, 230 leaves, 10 historiated initials, 24 calendar illustrations.

4.1 *Biblia Latina*, illuminated in the workshop of the *Bible Moralisée*.

Paris, c. 1220-1230.

292 x 197 mm, 385 leaves, 81 historiated and 59 large decorated initials.

4.2 *Biblia Latina*, illuminated by the Masters of the Royal Psalter Group.

Paris 1260-1270.

343 x 245 mm, 457 leaves, 79 historiated and 83 large decorated initials.

**Earlier in Part 1:**

1.1. Petrus Lombardus, *Glossatura magna in psalmos* or Glossed Psalter, illuminated by the 'Almagest' workshop.

Paris, c. 1200.

280 x 202 mm, 204 leaves, 20 large illuminated initials.

1.2 Petrus Lombardus, *Glossatura magna in psalmos*, illuminated in the workshop of the *Vie de Saint Denis*.

Paris, c. 1230-1250.

442 x 315 mm, 213 leaves, 9 large historiated initials, 51 pages with golden frame borders, illuminated initials throughout.

2. Gregory IX, *Decretales*, ed. by Raymond of Penyafort with Glosses – Gregory X, *Constitutiones novissimae* with the Glosses + 7 further texts.

Illuminated by Maître Honoré and workshop.

Paris, not before 1281.

440 x 270 mm, 284 leaves, 5 miniatures, 11 large (3 of which historiated) and numerous smaller illuminated initials.



**KL**

Dat duodena epois .vii. inde .xvi. decemb.  
decemb hō dies .xxxi. luna .xxxi.

Grilanti. Gauri. i. Davie.

xiii f  
 u g iii ii  
 x d u ii  
 c nonas  
 xviii d vii  
 vii e vii  
 f vi  
 xv g v  
 iii h iii  
 xii c ii  
 i d idus  
 e xpe  
 ix f xviii  
 g xvii  
 xviii h vi  
 vi b v  
 c xiiii  
 xiiii d xii  
 iii e xii  
 f xi  
 xi g x  
 xpe h ix  
 b viii  
 vii c vii  
 d vi  
 xvi e v  
 v f iii  
 g iii  
 xiii h ii

Nicholai  
 Des s̄i Andree.  
 concepcio S̄e  
 yarie  
 Damasi. p̄.  
 Lucie virginis.  
 Thome ap̄t.  
 vigilia  
 Natiuitas dñi  
 S̄ep̄h̄i pitom̄ris.  
 Jobis ap̄t̄i r̄ ēingeliste.  
 S̄ōȳ Junocenti.  
 Syluestri p̄.



in consilio impiorum: et in uia peccato  
 rum non stetit: et in cathedra pestilentie non  
 sedit. **S**icut in lege domini uoluntas eius:  
 et in lege eius meditabitur die ac nocte.  
**E**t erit tanquam lignum quod plan  
 tatum est secus decursus aquarum: quod  
 fructum suum dabit in tempore suo.

3. Dyson-Perrins  
 Psalter-Hours,  
 illuminated in the  
 workshop of the  
 Bible Moralisee.  
 France, Paris, c.  
 1250-1260.  
 152 x 105 mm,  
 230 leaves,  
 10 historiated  
 initials,  
 24 calendar  
 illustrations.

For many centuries, the Book of Psalms was one of the most important works of devotional literature. In the early 13<sup>th</sup> century, the Psalter-Hours, a hybrid of a full Psalter and offices, like the Hours of the Virgin and the Office of the Dead, became a devotional book-form for the lay nobility.



3. Dyson-Perrins  
*Psalter - Hours*,  
illuminated in the  
workshop of the  
*Bible Moralisée*.  
France, Paris, c.  
1250-1260.  
152 x 105 mm.



The Dyson-Perrins Psalter manuscript is an extremely fine example of such a book, illuminated by a Parisian artist in the atelier responsible for the royal commissions of the *Bibles Moralisées*, the most outstandingly illuminated codices in Europe at that time. In the initials above, the illuminator created elegant figures with nicely formed, expressive and gentle faces. Luminous, clear, and distinct in composition, the illustrations to the Psalter contain scenes of King David, the composer of the Psalms, often in his royal vestments.



The miniatures in such Psalter-Hours often emphasize penitence, deliverance, prayer, and salvation.

In this book, their meditative quality is elevated with lavish gold highlights.

Although small, the illustrations have monumental elegance. At the Office of the Virgin, we see Mother and Child adored by patrons.



At left and right: 3. Dyson-Perrins Psalter-Hours



This sparkling illumination explains why Parisian illuminators monopolized manuscript production at this time.



3. Dyson-Perrins Psalter-Hours, illuminated in the workshop of the Bible Moralisée. France, Paris, c. 1250-1260. 152 x 105 mm, 230 leaves, 10 historiated initials, 24 calendar illustrations.





in unum cum patre... quoniam in quo... uisum in uisio...

**M**ach cum primo... uolens uisum... glim scripsit...

uolens uisum... glim scripsit... quod scripsit...

**M**ach cum primo... uolens uisum... glim scripsit... quod scripsit...

ata. la autem... glim scripsit... uolens uisum... glim scripsit...

genit uidam... fratris eius... iudas autem...



4.1 Biblia Latina illuminated by the workshop of the Bible Moralisée. France, Paris, c. 1220-1230.

292 x 197 mm, 385 leaves, vellum, 81 historiated initials, 59 decorated initials.

The present book's superb historiated initials are of exceptional quality and minute intricacy (comparable to the famous Bible Moralisée, Vienna, ÖNB, Ms. 2554). The original provenance is unknown, yet its lush decoration presupposes an important donor.



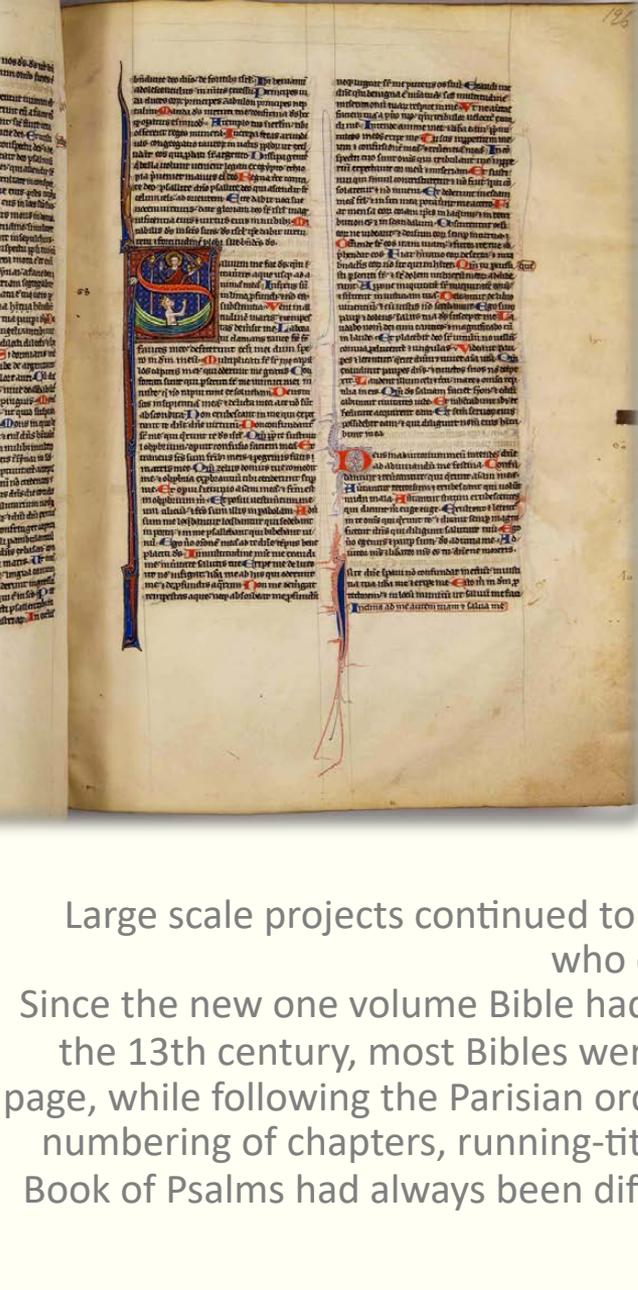
quantitas dei intelligenda... cionem querentibus... machs cum primo...



ne uiuificand... ciderunt nec recep... nolabat finitū... uita rem factam...

genit uidam... fratris eius... iudas autem...





4.2 Biblia Latina, illuminated by the Masters of the Royal Psalter Group. Paris, 1260-1270. 343 x 245 mm, vellum, 457 leaves, 83 large decorated initials, 79 large historiated initials.

Large scale projects continued to be commissioned by noble patrons who donated books to new foundations. Since the new one volume Bible had matured in Paris in the first half of the 13th century, most Bibles were written over double columns to a page, while following the Parisian order of the texts and prologues, with numbering of chapters, running-titles etc. In design, the lay-out of the Book of Psalms had always been different in form and this remained so in all 13<sup>th</sup>-century Bibles.





4.2 *Biblia Latina*, illuminated by the Masters of the Royal Psalter Group. Paris 1260-1270. 343 x 245 mm, 457 leaves, 79 historiated and 83 large decorated initials.

In the present Bible, a prominent representation of *Ecclesia* as queen standing in a Gothic church, holding a cross with a banner and a gold chalice (f. 224v), should be allegorically understood. *Ecclesia* is in the feminine gender and Christian art always personifies the Church as a woman. Equally, the Church as Christ's bride (Paul in Ephesians 5:26) and as the bride from the Song of Solomon are allegorical symbols. Here, the crowned Virgin and Child open the Song of Songs (f. 218r).





Possible ideological agendas might be embedded in this Bible's illustrations, for instance in the royal emblem of the *fleur-de-lys*. At left, Queen and King hold a staff topped by a *fleur-de-lys* (f. 173r, at Esther). Moreover, it is a Queen with her attendants, at right, representing the wife visiting Job on the dung heap (f. 178r).

Such illuminations are to be allegorically understood but function also as female role models, accentuating the influence of women with power, especially those wearing a crown. Royal power is again confirmed in the *fleur-de-lys* at King Solomon (above left, f. 139v), at King Cyrus of Persia ordering the building of the Temple (far right, f. 152r), and other images. The integration of religious, royal, and dynastic symbols served to support the concept of sacral kingship and dynastic continuity.



4.2 *Biblia Latina*, illuminated by the Masters of the Royal Psalter Group





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Part 2 of 2 Parts



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