

CRUSADER ART IN THE HOLY LAND, FROM THE THIRD CRUSADE  
TO THE FALL OF ACRE, 1187-1291

In this monumental work, Jaroslav Folda examines the art and architecture produced for the Crusaders during the century that Acre served as the capital of the Latin Kingdom of Jerusalem, from 1191 to 1291. Commissioned by Crusaders, pilgrims, merchants, and resident Franks in the Crusader territories of Syria-Palestine, these artworks were produced by Westerners who had traveled to the Latin East, resident Franks, Eastern Christians, and even Muslims who worked for Crusader patrons. Defining “Crusader art” as one that meshes the traditions of the Latin West and the Greek and Islamic East, Folda identifies the surviving works, discusses the main artistic developments in historical context, and shows how thirteenth-century Crusader art differs from that produced in the twelfth century. Although important achievements were made in religious book painting and coinage, the most dramatic innovations are found in icon painting and secular manuscript illustration. The result of years of research, *Crusader Art in the Holy Land* synthesizes the scholarship on a significant chapter in the history of medieval art. Lavishly illustrated with more than four hundred illustrations, this volume also includes a CD-ROM with a complete set of more than 500 illustrations from Crusader manuscripts.

Jaroslav Folda is N. Ferebee Taylor Professor of the History of Art at the University of North Carolina, Chapel Hill. A scholar of medieval art, he is the author of numerous articles and books, including *The Art of the Crusaders in the Holy Land, 1098-1197*, which received the Charles Homer Haskins Medal from the Medieval Academy of America in 1999.

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Jaroslav Folda

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CRUSADER ART  
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1187-1291

JAROSLAV FOLDA

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*To the Members of My Family:*

*Linda*

*Lisa Kristin*

*Natasha Katherine*

*Farrell O’Gorman*

*Anna Clare*

*Jaroslav Connelly*

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## NOTE ON THE SCHOLARLY APPARATUS OF THIS BOOK

The expanded Table of Contents which follows is designed to facilitate the reader's access to the discussion of the historical context and the artistic developments in each of major chronological sections of this study.

Access to the Maps is provided in the List of Maps with a Note on the Maps.

Access to the works of art and architecture reproduced in the book is provided by the List of Color Plates, List of Figures, and List of Illustrations on the Compact Disc. The List of Figures is self-explanatory with a page number accompanying each item where the reproduction can be found. There are two special categories for the reproductions:

1. For the reproductions of the Icons please note that in addition to the individual icon entries found in the List of Figures [1-352] for the main text, there is also a complete list of icon reproductions contained in the List of Figures for the Appendix [Icons no. 1-134] immediately following. This means that for each icon cited in the Appendix reference is given to pages in the main text and in the Appendix where

reproductions of the icons can be found. Figures 353-415 are located in the Appendix itself.

2. For the reproductions of the Illustrated Manuscripts please note that in addition to the individual entries found in the List of Figures [1-352] for the main text, a CD is provided at the back of the book which contains the full documentary reproduction [501 figures] of all the clearly identified Crusader manuscripts discussed in this study. These figures are listed in the List of Illustrations on the Compact Disc.

Abbreviations used are found on pp. lix ff., including special sections on abbreviations for studies on icons by K. Weitzmann, on p. *lxi*, and abbreviations for studies on icons by other scholars, on p. *lxii*.

A full set of end notes follows the Appendix at the end of the text.

A full Bibliography divided into six sections follows the Notes.

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## LIST OF COLOR PLATES, MAPS, AND FIGURES

## INTRODUCTION

The black-and-white illustrations included in this volume are intended to provide the visual documentation required for the task of identifying and presenting the corpus of works of art said to have been done for Crusader patrons, or by Crusader artists in mainland Syria-Palestine. Although my intent is to be as comprehensive as possible, the reality of the photographic documentation varies by medium. Whereas I have perforce had to be selective with regard to works of architecture, sculpture, seals, pottery, and glass, in other media such as coins, manuscript illumination, and icon painting, the visual record is much more complete. In principle it has been possible to represent an example of every major coin type associated with the Crusader States in Syria-Palestine, although of course for most coins there are many extant examples of each type. For the illustrated manuscripts all major examples of figural decoration have been included in the documentary reproductions available on the compact disc that accompanies this volume, a total of 501 illustrations. Likewise, a photograph of every icon thought to be associated with Crusader patrons or Crusader artists has been included here, most in the text but many in the handlist of icons that appears as the Appendix. Overall there are 134 icons associated with the Crusaders in one way or other. Along with the black-and-white photographic reproductions, eleven color plates are included, comments about which follow.

## COLOR PLATES

## Introduction

For this volume on the thirteenth-century art of the Crusaders in the Holy Land, the focus is on figural illustration found in manuscript illumination and icon painting. It will become evident from examining these plates that the colorism of the art of the Crusaders in the thirteenth century is substantially different from the colorism of twelfth-century Crusader art, examples of which were presented in *The Art of the Crusaders in the Holy Land: 1098-1187*. Some of these changes can be characterized as follows:

The intense Byzantine-influenced colorism of the twelfth-century work continues in many works of painting, but the hues, shading, and highlighting all change. Part of this is observed as the developments derived from the basic changes in Byzantine, Italian, French, English, German, and Eastern Christian art from the twelfth to the thirteenth century. Part of it, however, is the result of a new synthesis of the Byzantine and other Eastern Christian traditions with artists who are now Crusader in origin. This means

these artists are mostly resident Franks born in the Holy Land and trained in the Near East. These artists may still have strong links with French or Italian painting, based on the training they received in Acre or other centers, based on their ancestry, and based on how long their family may have lived in the Crusader States or how recently they may have arrived. It is striking to find evidence of one painter, the Paris-Acre Master, who arrived fully trained in a good high Gothic style from Paris from the 1270s. It is remarkable to see his French Gothic colorism contrasted with works by other artists who worked in a Franco-Byzantine Crusader style, a Veneto-Byzantine Crusader style, a Tuscano-Byzantine Crusader style, or other variants of the distinctive Eastern Crusader style, which blended Byzantine, East Christian, French, Venetian, Tuscan, south Italian, German, or English elements together with local Levantine aspects observed from daily life in the East.

Manuscript illumination and icons are the primary media that retain their original colorism from the thirteenth century, but pottery and especially glass also provide striking examples. In any case, the purpose of the examples in this color section is to provide the reader with important samples by which to observe the striking and in some cases exotic colorism of Crusader work. No less than the twelfth-century work, Crusader work in the thirteenth century has coloristic characteristics that distinguish it from works done elsewhere in the medieval world. The colorism was intense, partly as an expression of the brilliant sun and vivid quality of the light, especially along the eastern Mediterranean littoral where most of these works were done. The strength of the sun, the vivid quality of the light, and the overall intensity of the visual environment must have all been important factors in the coloristic range that characterized the art of the Crusaders during the period from 1187 to 1291.

Color plates begin on page lxix.

- 1 Christ in Majesty, "Crusader" Icon now at Sinai: App. no. 34/308 (Fig. 51).
- 2 Annunciation and Nativity with prophets, historiated initial, "B," Psalter, Florence, Bibl. Riccardiana, MS 323, fol. 14v (Fig. 120).
- 3 King Solomon with Holy Wisdom, panel miniature, Bible, Paris, Bibl. de l' Arsenal, MS 5211, fol. 307r.
- 4 Virgin and Child Enthroned with Angels, central panel of Acre Triptych, "Crusader" Icon now at Sinai: App. no. 66/753 (Fig. 156).
- 5 Saints Theodore and Demetrios, "Crusader" Icon now at Sinai: App. no. 40/386 (Fig. 184).

## LIST OF COLOR PLATES, MAPS, AND FIGURES

- 6 Pelias and Jason, and the Sailing of the Argo, panel miniatures, *Histoire Universelle*, Dijon, Bibl. Municipale, MS 562, fol. 89v (Fig. 204).
- 7 Acre: golden *Agnus Dei* bezant (Figs. 163 and 215).
- 8 Queen Penthesilea leads her army to aid the Trojans, panel miniature, *Histoire Universelle*, London, British Library, MS Add. 15268, fol. 122r.
- 9 The Crusaders attack Antioch, panel miniature, William of Tyre, *History of Outremer*, Paris, Bibl. Nationale, MS fr. 9084, fol. 53r (Fig. 249).
- 10 The Byzantine emperor John attacks the city of Shayzar while the prince of Antioch and the count of Edessa stay in camp, panel miniature, William of Tyre, *History of Outremer*, Paris, Bibl. Nationale, MS fr. 9084, fol. 182v (Fig. 250).
- 11 The Virgin and Child Hodegetria, "Crusader" Icon from Sinai: App. no. 22/200 (Fig. 289).

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## NOTE ON THE MAPS

The concept of linear boundaries in the medieval world was largely invented in the nineteenth century. The linear boundaries indicated in the maps listed should probably best be thought of as approximations of the territory controlled by the Crusaders at the times cited, but the reality of what was controlled was complex and constantly changing. We should realize we cannot project our notions of linear boundaries back onto the medieval world as Ronnie Ellenblum has pointed out: idem, "Were There Borders and Borderlines in the Middle Ages? The Example of the Latin Kingdom of Jerusalem," pp. 105-19 in D. Abulafia and N. Berend (eds.), *Medieval Frontiers: Concepts and Practices*, Aldershot and Burlington: Ashgate, 2002.

## BLACK-AND-WHITE REPRODUCTIONS

## Figures

Reproductions are listed sequentially according to the chapter in which they appear, with the exception of the manuscripts and some of the icons. For the manuscript illuminations, in principle a sample reproduction from each codex is provided in the text, often more than one for the most important manuscript examples. The full set of major figural decorations for each manuscript is, however, fully documented on the compact disc included with this volume, at the back of the book.

The plates for the icons discussed in the text are found in the regular sequence of figures and appear in principle where the icon is first fully discussed in the text. Icons not discussed in the text that belong to the "Western-influenced" or "Crusader" group in the collection at the Monastery of St. Catherine on Mount Sinai are illustrated in the handlist in the Appendix. There are a few additional icons not in the St. Catherine's collection cited at the end of the Sinai handlist, nos. 125-34. Their illustrations are treated in the same manner, illustrated in the text when first discussed; those not discussed and therefore not illustrated in the text are illustrated in the handlist.

Credits for the photographs are given with the captions. Photos are by the author if not otherwise indicated. Icons are given a figure number and an appendix number. For icons now at Sinai, the appendix number combines its handlist number with its inventory number in the Sinai Archive at the University of Michigan (e.g., App. no. 34/308). The inventory number is the icon's unique numerical label for the purpose of this study, and it is used by permission of the Sinai Archive.

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- 339 Jean d'IBelin, *Livre des Assises*, Venice, Bibl. Marciana, MS fr. app. 20 (= 265): Fol. 1r, rubrics: Ci commence le livre des assises & des bons usages dou roiaume de iherusalem qui furent establis & mis en escrit par le duc godefroi de buillon. qui lor par comun acort fu esleu a roi & a seignor dou dit roiaume & par lordenement dou patriarche de iherusalem q lors primes fu esleu & sacre & par le conseil des autres rois princes & barons qui après le duc godefroi furent. [text] (Q)uant la sainte cite de ierlm fu conqse... (Illuminated initial below the miniature panel: pink (Q) with long tail and pinwheel flourish in the lower margin, each scalloped stem of which is embellished with a gold disc.) Miniature panel on fol. 1r, 7.9 × 13.9 cm. ♦ 498
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CRUSADER MANUSCRIPT ILLUMINATION AND ILLUMINATORS  
IN THE THIRTEENTH CENTURY IN THE HOLY LAND

This compact disc contains documentary photos of all twenty-seven known manuscripts decorated by Crusader book painters in the thirteenth century or painted or drawn in the Crusader East. The photos include all major figural images and a selection of nonfigural decoration and decorated text pages, some with musical notation, attributed to the Crusader States in Syria-Palestine. There are also illustrations from three manuscripts done in Paris by the Paris-Acre Master before he went to Acre.

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- 52 The Arsenal Bible, fol. 155r, (A)pres... (historiated initial), David receiving the news of Saul's death (photograph by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 53 The Arsenal Bible, fol. 183v, Frontispiece to III Kings, with six scenes (full-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
1. David and Abishag (3 Kings 1: 3).
  2. David dying, with Nathan and Bathsheba (3 Kings 1: 24–31).
  3. Solomon rides on David's mule to Gihon (3 Kings 1: 38).
  4. Solomon is anointed king by Zadok and Nathan (3 Kings 1: 39, 45).
  5. David's last words to Solomon (3 Kings 2: 1–4).
  6. The burial of David (3 Kings 2: 10).
- 54 The Arsenal Bible, fol. 220v, Frontispiece to IV Kings, with eight scenes (full-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
1. King Ahaziah sends messengers to Baalzebub the God of Ekron (4 Kings 1: 2).
  2. The messengers meet Elijah on their way (4 Kings 1: 3).
  3. Elijah commanded by the captain of fifty to come down (4 Kings 1: 9–10).
  4. (Center) A second group of fifty is consumed by fire as Elijah watches (4 Kings 1: 12).
  5. Elijah comes and addresses the sick Ahaziah (4 Kings 1: 15–16).
  6. Elijah's ascension (4 Kings 2: 11).
  7. (Center) Elisha smites the river Jordan with Elijah's mantle (4 Kings 2: 14).
  8. Elisha mocked by the children of Beth-El and two bears kill four children (4 Kings 2: 23–4).
- 55 The Arsenal Bible, fol. 221r, (C)il de moab... (historiated initial) Ahaziah falls from a window in his palace (photograph by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 56 The Arsenal Bible, fol. 252r, Frontispiece to Judith, with six scenes (full-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
1. The army of Holofernes departs for the kingdoms of the west (Jud. 2).
  2. The Israelites of Bethulia (Jud. 7).
  3. Judith rebukes the elders, adorns herself, and sets out with her maid to find Holofernes (Jud. 8: 10ff., 10: 10).
  4. Judith kneels before Holofernes (Jud. 10: 19–20, 11: 1).
  5. Judith slays Holofernes (Jud. 13: 6–10).
  6. Judith displays the head of Holofernes to the elders (Jud. 13: 19).
- 57 The Arsenal Bible, fol. 252v, (A) decorated initial (photograph by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 58 The Arsenal Bible, fol. 261r, Frontispiece to Esther, with five scenes (half-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
1. The feast of Ahasuerus: he sends a messenger to the queen (Est. 1: 10–11).
  1. Queen Vashti refuses to come (Est. 1: 12).
  2. Ahasuerus enthroned holds out his scepter to Esther (Est. 5: 2).
  3. (center) Mordecai's triumph (Est. 6: 11).
  4. Haman is hanged (Est. 7: 10).
- 59 The Arsenal Bible, fol. 269r, Frontispiece to Job, with seven scenes (half-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
1. (Center) The Lord and Satan discuss Job (Job 1: 7–12).
  2. The First Trial: Sabeans fall on Job's oxen (Job 1: 13ff.).
  3. (Center left) The First Trial: Lightning strikes Job's sheep and shepherds (Job 1: 16).
  4. (Center right) The First Trial: Chaldeans drive off Job's camels (Job 1: 17).
  5. The First Trial: Job's sons and daughters are killed in their house while they were eating and drinking (Job 1: 18–19).
  6. Job and his wife (Job 2: 9).
  7. Job and his three friends (Job 2: 13).
- 60 The Arsenal Bible, fol. 269v, (U) decorated initial (photograph by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 61 The Arsenal Bible, fol. 296v, Frontispiece to Tobit, with six scenes (full-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
1. Tobit blinded (Tob. 2: 10–12).
  2. Tobias instructed by Tobit before setting out on his journey (Tob. 5: 1ff.).
  3. Tobias cutting open the fish (Tob. 6: 4–5).
  4. The Angel Raphael destroys the evil spirit; Tobias marries (Tob. 7: 12–15; 8: 3).
  5. Tobias heals Tobit (Tob. 11: 7–15).
  6. The Angel Raphael reveals himself to Tobit and his family (Tob. 12: 11–15).
- 62 The Arsenal Bible, fol. 297r, (T)obie fu... (historiated initial) Tobit burying a Jew (photograph by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 63 The Arsenal Bible, fol. 307r, Frontispiece to Proverbs i: 1. Solomon inspired by Holy Wisdom (full-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 64 The Arsenal Bible, fol. 307v, (C) decorated initial (photograph by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 65 The Arsenal Bible, fol. 332r, Frontispiece to Proverbs ii: 1. Solomon enthroned instructing a standing youth (full-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 66 The Arsenal Bible, fol. 333r, (C) decorated initial (photograph by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).

## LIST OF ILLUSTRATIONS ON THE COMPACT DISC

- 67 The Arsenal Bible, fol. 337v, Frontispiece to Proverbs iii:  
1. Solomon, enthroned dictating to a seated scribe (full-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 68 The Arsenal Bible, fol. 337v, (C) decorated initial (photograph by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- 69 The Arsenal Bible, fol. 339r, Frontispiece to Maccabees, with three scenes (half-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
1. Antiochus despoils the Temple (1 Macc. 1: 21–5).
  2. Mattathias slays the Jew performing a sacrifice (1 Macc. 2: 23–5).
  3. The Maccabees in battle (1 Macc. 3, 4, 5ff.).
- 70 The Arsenal Bible, fol. 364v, Frontispiece to Ruth, with six scenes (full-page panel) (photographs by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
1. Elimelech and Naomi, followed by Mallon and Chilion, departing outside the city gate of Bethlehem (Ruth 1: 1–2).
  2. The two sons of Naomi (center) take wives, at table (Ruth 1: 3–4).
  3. Ruth, one of her two daughters in law, follows Naomi back to Bethlehem (Ruth 1: 15–18).
  4. Ruth gleanes in the fields around Bethlehem (Ruth 2: 3–14).
  5. Ruth sleeps at the feet of Boaz (Ruth 3: 7–9).
  6. Ruth marries Boaz (Ruth 4: 10).
- 71 The Arsenal Bible, fol. 365r, (C) decorated initial (photograph by courtesy of the Bibliothèque Nationale de France, Paris, and Dr. Daniel Weiss).
- Perugia, Biblioteca Capitolare, MS 6 (olim 21): The Perugia Missal from Acre**
- 72 The Perugia Missal, fol. 1, (A)d te levavi . . . , decorated initial with musical notation (photograph by courtesy of the Biblioteca Capitolare, Perugia).
- 73 The Perugia Missal, fol. 4, (KL) calendar page for July (photograph by courtesy of the Biblioteca Capitolare, Perugia).
- 74 The Perugia Missal, fol. 179r, (V)ere dignum . . . (historiated initial), Nativity (photograph by courtesy of the Biblioteca Capitolare, Perugia).
- 75 The Perugia Missal, fol. 181v, (P)er omnia . . . (historiated initial), Priest celebrating Mass (photograph by courtesy of the Biblioteca Capitolare, Perugia).
- 76 The Perugia Missal, fol. 182v, Frontispiece to the Canon of the Mass, Crucifixion (full-page panel) (photograph by courtesy of the Biblioteca Capitolare, Perugia).
- 77 The Perugia Missal, fol. 183r, (T)e igitur . . . (headpiece), Christ between two worshipping angels (photograph by courtesy of the Biblioteca Capitolare, Perugia).
- 78 The Perugia Missal, fol. 185r, (P)er omnia . . . (historiated initial), Priest celebrating Mass (photograph by courtesy of the Biblioteca Capitolare, Perugia).
- 79 The Perugia Missal, fol. 187r, (R)esurrexi . . . (historiated initial), The Resurrection and the Holy Women at the Tomb (photograph by courtesy of the Biblioteca Capitolare, Perugia).
- London, British Library, Egerton MS 3153: The Egerton Missal from Acre**
- 80 The Egerton Missal, fol. 82v, Frontispiece to the Canon of the Mass, Crucifixion (full-page panel) (photograph by courtesy of the British Library, London).
- Padua, Biblioteca Capitolare, MS C. 12: The Padua Old Testament Selections Manuscript: Psalter, Prophets, Maccabees from Acre**
- 81 Padua OT MS, fol. 1r, (D)avid . . . , decorated initial (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 82 Padua OT MS, fol. 1v, The Psalter: (B)eatus vir . . . (historiated initial), David plays the psaltery, David slays Goliath (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 83 Padua OT MS, fol. 28r, (D)ominus illuminatio . . . (historiated initial), David with three men in prayer (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 84 Padua OT MS, fol. 41r, (D)ixi custodiam . . . (historiated initial), David addressing two men (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 85 Padua OT MS, fol. 53r, (D)ixit insipiens . . . (historiated initial), David addressed by a youth (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 86 Padua OT MS, fol. 66v, (S)alvum me fac . . . (historiated initial), Christ above watches two demons tormenting a monk (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 87 Padua OT MS, fol. 81v, (E)xultate deo . . . (historiated initial), David plays the chimes as two monks look on (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 88 Padua OT MS, fol. 95r, (C)antate domino . . . (historiated initial), David addresses two singing clerics (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 89 Padua OT MS, fol. 109r, (D)ixit dominus . . . (historiated initial), The Trinity (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 90 Padua OT MS, fol. 148, (H)omini . . . , and (D)aniele . . . decorated initials for Prologue to Daniel and a gloss (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 91 Padua OT MS, fol. 150r, The book of Daniel: (A)nno tertio . . . (historiated initial), Daniel with two lions (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 92 Padua OT MS, fol. 190r, The book of Hosea: (V)erbum domini . . . (historiated initial), Hosea and the Courtesan (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 93 Padua OT MS, fol. 209v, The book of Joel: (V)erbum domini . . . (historiated initial), Joel addressing three young men (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).
- 94 Padua OT MS, fol. 216v, The book of Amos: (V)erba Amos . . . (historiated initial), Amos addresses three wise men (photograph by courtesy of the Biblioteca Capitolare, Padua, and the Fondazione Giorgio Cini, Venice).