

LEARNING THROUGH IMAGES IN THE ITALIAN RENAISSANCE

For the affluent merchant class of fifteenth-century Florence, the education of future generations was a fundamental matter. Together with texts, images played an important role in the development of the young into adult citizens. In this book, Federico Botana demonstrates how illustrated manuscripts of vernacular texts read by the Florentine youth facilitated understanding and memorisation of basic principles and knowledge. They were an important means of acquiring skills then considered necessary to gain the respect of others, to prosper as merchants, and to participate in civic life. Botana focuses on illustrated texts that were widely read in Quattrocento Florence: the *Fior di virtù* (a moral treatise including a bestiary), the *Esopo volgarizzato* (Aesop's Fables in Tuscan), the *Sfera* by Goro Dati (a poem on cosmology and geography), and mathematical manuals known as *libri d'abaco*. He elucidates, in light of original sources and medieval and modern cognitive theory, the mechanisms that empowered illustrations to transmit knowledge in the Italian Renaissance.

Federico Botana is an art historian who specialises in the art of fourteenth- and fifteenth-century Italy. Previous publications include *The Works of Mercy in Italian Medieval Art* (2012) and several academic articles on illuminated manuscripts. His main research interest concerns the didactic uses of images, especially manuscript illustrations and frescoes.

Cambridge University Press
978-1-108-49104-4 — Learning through Images in the Italian Renaissance
Federico Botana
Frontmatter
[More Information](#)

LEARNING THROUGH IMAGES IN THE ITALIAN RENAISSANCE

ILLUSTRATED MANUSCRIPTS AND
EDUCATION IN QUATTROCENTO
FLORENCE

FEDERICO BOTANA

Institute of English Studies, School of Advanced Study, University of London



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE UNIVERSITY PRESS

University Printing House, Cambridge CB2 8BS, United Kingdom

One Liberty Plaza, 20th Floor, New York, NY 10006, USA

477 Williamstown Road, Port Melbourne, VIC 3207, Australia

314-321, 3rd Floor, Plot 3, Splendor Forum, Jasola District Centre,
New Delhi – 110025, India

79 Anson Road, #06-04/06, Singapore 079906

Cambridge University Press is part of the University of Cambridge.

It furthers the University's mission by disseminating knowledge in the pursuit of education, learning, and research at the highest international levels of excellence.

www.cambridge.org

Information on this title: www.cambridge.org/9781108491044

DOI: 10.1017/9781108867313

© Federico Botana 2020

This publication is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 2020

Printed in the United Kingdom by TJ International Ltd, Padstow Cornwall

A catalogue record for this publication is available from the British Library.

Library of Congress Cataloging-in-Publication Data

NAMES: Botana, Federico, author.

TITLE: Learning through images in the Italian Renaissance : illustrated manuscripts and education in quattrocento Florence / Federico Botana.

DESCRIPTION: Cambridge, United Kingdom ; New York, NY, USA : Cambridge University Press, 2020. | Includes bibliographical references and index.

IDENTIFIERS: LCCN 2020013761 (print) | LCCN 2020013762 (ebook) | ISBN 9781108491044 (hardback) | ISBN 9781108867313 (ebook)

SUBJECTS: LCSH: Florence (Italy) – Intellectual life – To 1500. | Manuscripts, Renaissance – Italy – Florence. | Illumination of books and manuscripts – Italy – Florence – History – To 1500. | Education – Italy – Florence – History – To 1500.

CLASSIFICATION: LCC DG737.55 .B67 2020 (print) | LCC DG737.55 (ebook) | DDC 370.945/51109024–dc23

LC record available at <https://lcn.loc.gov/2020013761>

LC ebook record available at <https://lcn.loc.gov/2020013762>

ISBN 978-1-108-49104-4 Hardback

Cambridge University Press has no responsibility for the persistence or accuracy of URLs for external or third-party internet websites referred to in this publication and does not guarantee that any content on such websites is, or will remain, accurate or appropriate.

In memory of my mother, G.B.

Cambridge University Press
978-1-108-49104-4 — Learning through Images in the Italian Renaissance
Federico Botana
Frontmatter
[More Information](#)

CONTENTS

<i>List of Illustrations</i>	page viii
<i>Acknowledgements</i>	xiii
<i>Editorial Note</i>	xv
<i>List of Abbreviations</i>	xvi
1 INTRODUCTION	I
2 TWO YOUTHS	19
3 MENTAL IMAGES	50
4 VIRTUES, SINS, AND THE SENSES IN THE <i>FIOR DI VIRTÙ</i>	58
5 SERVING THE STATE IN THE <i>FIOR DI VIRTÙ</i>	80
6 DEALING WITH OTHERS IN THE <i>ESOPO VOLGARIZZATO</i>	99
7 THE FLESH IN THE <i>FIOR DI VIRTÙ</i> AND THE <i>ESOPO VOLGARIZZATO</i>	134
8 MATHEMATICS, BODY, FORM, AND METAPHOR IN <i>LIBRI D'ABBACO</i>	156
9 THE COSMOS IN GORO DATI'S <i>SFERA</i>	190
10 NAVIGATION AND GEOGRAPHY IN THE <i>SFERA</i>	209
11 CONCLUSION	226
<i>Notes</i>	231
<i>Bibliography</i>	285
<i>Index</i>	314

The plate section can be found between pages 142 and 143.

ILLUSTRATIONS

COLOUR PLATES

- I Zanobi Perini (with another illustrator), *The Baptism of Christ*, BNCF II.II.445, 23r, 1409
- II Author gathering flowers, and *Calandrius, Fior di virtù*, Ramsen (Switzerland), Bibermühle, Heribert Tenschert Collection, 1r, c. 1340
- III Attributed to Antonio di Niccolò, *The Crane*, BRF 1711, 37v, c. 1490
- IV Filippo Benci, *Of the Thief Who Took a Wife*, BNCF II.II.83, 9r, 1450s
- V Pythagoras in his study, and multiplication tables, BRF 2669, 1v–2r, c. 1490
- VI Youths buying a horse, BMLF Acq. e Doni 154, 188r, 1480–81
- VII Ship, BNCF Mag. Cl. XI.86, 16v, c. 1440
- VIII Mauro di Uberto Adimari, diagrams representing the firmament, the climatic zones, the equator, the zodiac, and the spheres, BMLF Plut. XL. 51, 81v–82r, c. 1445

FIGURES

- | | |
|---|--------|
| 1.1 Attributed to Antonio di Niccolò, title and incipit pages, BRF 1711, 2v–3r, c. 1490 | page 6 |
| 1.2 <i>The Ant</i> , BNCF Palat. 117, 32r, second half of the fifteenth century | 7 |
| 1.3 Attributed to Francesco di Cambio Orlandi, <i>Of the Town Mouse and the Village Mouse</i> , BAUD Bart. 83, 16v, 1449 | 8 |
| 1.4 Filippo Benci, <i>Of the Town Mouse and the Village Mouse</i> , BNCF II. II.83, 13r, 1450s | 9 |
| 1.5 Ship, and incipit page, NYPL 110, 1v–2r, c. 1450 | 10 |
| 1.6 Landlord and tenants, BNCF Mag. Cl. XI.86, 28v, c. 1440 | 11 |
| 1.7 Incipit page, BMLF Acq. e Doni 154, 11r, 1480–1 | 13 |
| 2.1 <i>The Decollation of St John the Baptist</i> , BNCF II.II.445, 37v, 1409 | 23 |
| 2.2 Romigi de' Ricci, <i>La vendetta di Cristo</i> , BRF 1655, 90v, 1399 | 24 |
| 2.3 Velosianus, and St Veronica displaying the vernicle to Tiberius, Milan, Biblioteca Ambrosiana, MS L. 58 Sup., 67r, c. 1400–15 | 27 |
| 2.4 Romigi de' Ricci, <i>Christ Pantocrator</i> , BRF 1655, 43r, 1399 | 28 |
| 2.5 Zanobi Perini, <i>The Tomb of St John the Baptist</i> , BNCF II.II.445, 39r, 1409 | 29 |
| 2.6 Zanobi Perini, <i>Salome</i> , BNCF II.II.445, 36v, 1409 | 30 |
| 2.7 Andrea Pisano, <i>Salome</i> , detail of <i>The Feast of Herod</i> , Florence, Baptistery, south doors, 1329–36 | 30 |

2.8	Spinello Aretino, Salome, fragment of <i>The Feast of Herod</i> , 1390s, Liverpool, Walker Art Gallery	31
2.9	Zanobi Perini, <i>Tobit Blessing Tobias, the Meeting of Tobias and Raphael, and Tobias Finding the Fish</i> , BNCF II.II.445, 48r, 1408	32
2.10	Zanobi Perini (and another illustrator), <i>The Wedding Banquet of Tobias</i> , BNCF II.II.445, 52r, 1408	33
2.11	<i>The Wedding Banquet of Tobias</i> , c. 1350–70, Florence, Museo del Bigallo	34
2.12	Romigi de' Ricci, Christ carrying the instruments of the Passion, BRF 1655, 94r, 1399	37
2.13	Niccolò di Pietro Gerini, <i>The Man of Sorrows</i> , 1404–5, Florence, Galleria dell'Accademia	38
2.14	Zanobi Perini, <i>Chiesa di Santo Giovanni Battista Profeta</i> , BNCF II.II.445, 41r, 1409	40
2.15	<i>Chiesa di Santo Giovanni Battista Profeta</i> , BNCF II.II.445, 3r, 1409	41
2.16	Follower of Bernardo Daddi, Baptistery of Florence, detail of the <i>Allegory of Divine Mercy</i> , 1342 or 1352, Florence, Museo del Bigallo	43
2.17	Romigi de' Ricci, <i>Lucretia</i> , BRF 1655, 65r, 1399	44
2.18	Romigi de' Ricci, <i>Griselda</i> , BRF 1655, 72v, 1399	46
3.1	Demon, added by a reader, BRF 381, 42v, fourteenth or fifteenth century	51
3.2	Tower, rope, and river, and triangle added by a reader, BNCF CS A.8.1833, 127r, 1512	52
3.3	Tower, rope, and river, BNCF Mag. Cl. XI.86, 47r, c. 1440	53
3.4	Pietro Bonaccorsi, <i>The Faculties of the Soul</i> , BRF 1402, 27r, c. 1463	55
4.1	Author presenting his work to a child and maidens gathering flowers, BNCF II.VI.15, 2r, second half of the fourteenth century	61
4.2	Attributed to Antonio di Niccolò, <i>Calandrius</i> , BRF 1711, 4r, c. 1490	62
4.3	Attributed to Mariano del Buono, <i>The Cockerel</i> , BRF 1774, 13r, c. 1480	66
4.4	Attributed to Antonio di Niccolò, <i>The Lamb</i> , BRF 1711, 53r, c. 1490	67
4.5	<i>The Kite</i> , BNCF II.IV.125, 5r, second half of the fourteenth century	69
4.6	Attributed to Antonio di Niccolò, <i>The Wild Ox</i> , BRF 1711, 32v, c. 1490	71
4.7	Attributed to Mariano del Buono, <i>The Bear and the Bees</i> , BRF 1774, 18v, c. 1480	73
4.8	<i>The Bear</i> , BRF 1763, 13r, 1472	74
4.9	Attributed to Antonio di Niccolò, <i>The Lion</i> , BRF 1711, 43v, c. 1490	75
4.10	Attributed to Antonio di Niccolò, <i>The Basilisk</i> , BRF 1711, 20v, c. 1490	76
4.11	Attributed to Antonio di Niccolò, <i>The Peacock</i> , BRF 1711, 46v, c. 1490	77
5.1	Giorgio di Giovanni di Guccio, diagrams of the cardinal virtues, the physical gifts, and the gifts of fortune, BNCF Palat. 513, 1v–2r, 1437	81
5.2	Attributed to Antonio di Niccolò, <i>The Bee</i> , BRF 1711, 33r, c. 1490	87
5.3	Attributed to Mariano del Buono, <i>The Bee</i> , BRF 1774, 37r, c. 1480	87

5.4	<i>The Bee</i> , BNCF BR 47, 14r, first quarter of the fifteenth century	88
5.5	Attributed to Antonio di Niccolò, <i>The Eagle</i> , BRF 1711, 21r, c. 1490	92
5.6	Pisanello, medal of King Alfonso of Aragon, verso, 1449, New York, Metropolitan Museum of Art	92
5.7	<i>The Eagle</i> , BRF 1763, 17v, 1472	93
5.8	Alexander offering a city to a beggar, BNCF BR 47, 10r, first quarter of the fifteenth century	94
5.9	<i>The Ant</i> , BNCF II.IV.125, 14v, second half of the fourteenth century	95
5.10	Attributed to Antonio di Niccolò, <i>The Ant</i> , BRF 1711, 29r, c. 1490	96
5.11	Attributed to Mariano del Buono, <i>The Ermine</i> , BRF 1774, 70r, c. 1480	97
6.1	Flower and children, created by a reader, BRF 1338, 99v, fifteenth century	102
6.2	Fishes, created by a reader, BRF 607, verso of the upper cover, fifteenth century	103
6.3	School master beating a pupil, BCV 528–29, 69r, c. 1440–50	104
6.4	<i>Of the Thief Who Took a Wife</i> , BRF 1185, 7r, c. 1440	107
6.5	Filippo Benci, <i>Of the Lion Who Ran and the Splinter in His Foot, and the Shepherd Who Extracted It</i> , BNCF II.II.83, 45r, 1450s	109
6.6	Workshop of Andrea del Verrocchio (?), <i>Of the Lion and the Mice</i> , BRF 1591, 107r, 1462	111
6.7	Filippo Benci, <i>Of the Lion Who Came into Old Age, and the Wild Boar, the Donkey, and the Bull Mocked and Scoffed at Him</i> , BNCF II.II.83, 17v, 1450s	113
6.8	Filippo Benci, <i>Of the Peasant Who Pulled the Serpent out of the Snow and Took Him Home in His Pouch</i> , BNCF II.II.83, 11v, 1450s	116
6.9	Filippo Benci, <i>Of the Peasant and the Serpent</i> , BNCF II.II.83, 33r, 1450s	117
6.10	Filippo Benci, <i>Of the Peasant and the Serpent</i> , BNCF II.II.83, 33v, 1450s	117
6.11	<i>Of the Dog Who Lent the House to the Other Dog</i> , BRF 1185, 7v, c. 1440	120
6.12	<i>Of the Dog Who Lent the House to the Other Dog</i> , BCV 528–29, 9r, c. 1440–50	120
6.13	Filippo Benci, <i>Of the Wolf and the Fox and the Shepherd</i> , BNCF II.II.83, 50v, 1450s	123
6.14	<i>Of the Dog Who Carried the Meat in His Mouth</i> , BRF 1185, 6r, c. 1440	124
6.15	Workshop of Andrea del Verrocchio (?), <i>Of the Dog, Wolf, Kite, Vulture, Sheep, and Ape</i> , BRF 1591, 89r, 1462	127
6.16	Filippo Benci, <i>Of the Swallow and the Other Birds</i> , BNCF II.II.83, 21v, 1450s	129
6.17	Filippo Benci, <i>Of the Earth that Inflated, and a Mouse Came Out</i> , BNCF II.II.83, 29r, 1450s	131
7.1	Attributed to Antonio di Niccolò, <i>The Camel</i> , BRF 1711, 49v, c. 1490	137

7.2	Attributed to Antonio di Niccolò, <i>The Unicorn</i> , BRF 1711, 52r, c. 1490	139
7.3	Attributed to Mariano del Buono, <i>The Turtledove</i> , BRF 1774, 65v, c. 1480	140
7.4	Attributed to Mariano del Buono, <i>The Bat</i> , BRF 1774, 67v, c. 1480	141
7.5	Attributed to Antonio di Niccolò, <i>The Bat</i> , BRF 1711, 59v, c. 1490	142
7.6	<i>The Mermaid</i> , BNCF II.IV.125, 13v, second half of the fourteenth century	145
7.7	<i>The Mermaid</i> , BRF 1763, 23r, 1472	146
7.8	Attributed to Antonio di Niccolò, <i>The Devil</i> , BRF 1711, 36r, c. 1490	147
7.9	<i>The Devil</i> , LBL Harley 3448, 24r, c. 1440	149
7.10	<i>Of the Lamb, Goat, and Wolf</i> , BRF 1185, 19v, c. 1440	151
7.11	<i>Of the Goat, Kid, and Wolf</i> , BCV 528–29, 29v, c. 1440–50	152
8.1	Putti and spheres, BNCF Mag. Cl. XI.86, 41r, c. 1440	159
8.2	Putti sculptors, BNCF Mag. Cl. XI.86, 42r, c. 1440	160
8.3	Calligraphy exercises, executed by a reader, BNCF Mag. Cl. XI.85, 136v, c. 1500	161
8.4	Travellers, BNCF Mag. Cl. XI.86, 32v, c. 1440	164
8.5	Youth with a ladder, BMLF Acq. e Doni 154, 222r, 1480–1	165
8.6	Dying man dictating his will, BNCF Mag. Cl. XI.86, 30r, c. 1440	166
8.7	Rectangles, female nude, mathematician, and female demon, BNCF Mag. Cl. XI.86, 17v–18r, c. 1440	168
8.8	Buildings and head, BNCF Mag. Cl. XI.85, 126v, 1469	169
8.9	Mound of wheat and African man, BNCF Mag. Cl. XI.86, 14r, c. 1440	171
8.10	Man emptying a barrel, BRF 2669, 108v, c. 1485	172
8.11	A lion, a wolf, and a fox eating a goat, BRF 2669, 109v, c. 1485	173
8.12	Master armourer and assistants producing a bombard, BRF 2669, 110v, c. 1485	174
8.13	Youth and dancing maidens, BMLF Ash. 1308, 152r, 1432	175
8.14	Youths bartering, BMLF Acq. e Doni 154, 124r, 1480–1	177
8.15	Egg sellers, BNCF Mag. Cl. XI.86, 10r, c. 1440	178
8.16	Fruit seller, BRF 2669, 112v, c. 1485	179
8.17	Farm workers eating bread and merchant on a horse, BNCF Mag. Cl. XI.86, 29r, c. 1440	180
8.18	Business partners sharing bread, BNCF Mag. Cl. XI.87, 20v, 1328	181
8.19	Young manservant about to pass through three gates, BNCF Mag. Cl. XI.86, 15r, c. 1440	183
8.20	Man after passing through three gates, BNCF Mag. Cl. XI.86, 23r, c. 1440	184
8.21	Apple orchard, BNCF II.IX.57, 119v, 1334	185
8.22	Fish, and apple orchard, New York, Columbia University Library, MS Plimpton 167, 77r, c. 1445	186
8.23	Florence and Città di Castello, BNCF Mag. Cl. XI.86, 20v, c. 1440	187
8.24	Rome and Constantinople, BNCF II.IX.57, 118r, 1334	189

9.1	Pagolo di Lappacio di Jacopo (?), diagrams representing the zodiac and the spheres, BLNH 1030, 26v, second quarter of the fifteenth century	195
9.2	Diagrams representing a solar eclipse and the phases of the Moon, NYPL 110, 6r, c. 1450	197
9.3	Diagram representing a lunar eclipse, BRF 2258, 6r, c. 1450	198
9.4	Triangle within a circle, BRF 2669, 87v, c. 1485	199
9.5	Diagram representing the day and the night, NYPL 110, 4v, c. 1450	200
9.6	The firmament, BRF 2258, 1v, c. 1450	203
9.7	Francesco di Domenico Lenoni, diagram representing the empyrean and the spheres, BNCF Mag. Cl. XI.85, 140v, 1469	204
9.8	Pagolo di Lappacio di Jacopo (?), diagram of the sub-lunar spheres, BLNH 1030, 23v, second quarter of the fifteenth century	205
9.9	<i>The Spring</i> , LWL West. 230, 11r, third quarter of the fifteenth century	207
10.1	Ship, BMLF Ash. 1662, 110r, c. 1430	211
10.2	Ship, BNCF II.IX.57, 121v, 1334	213
10.3	Diagrams representing the climatic zones, and the equator, BRF 2258, 2r, c. 1450	214
10.4	Diagrams representing the climatic zones, the four zones of the World, and the rose of the winds, BRF 2255, 12r, 1440s	215
10.5	Niccolò degli Alberti, diagrams representing the climatic zones, the four zones of the world, and the rose of the winds, BRF 2256, 12r, c. 1475	218
10.6	Map of the Egyptian Mediterranean coast, BRF 2258, 21v, c. 1450	219
10.7	T-O map, and <i>mappamondo</i> , BRF 1774, 94v, c. 1480	221
10.8	Map of the Black and Caspian seas, Persia, Mesopotamia, the Levant, and Egypt, BRF 1774, 95v–96r, c. 1480	222
10.9	<i>The Tower of Babel</i> , NYPL 109, 17r, c. 1450	223
10.10	<i>The Tower of Babel</i> , BRF 2262, 17r, c. 1452	224

ACKNOWLEDGEMENTS

I could not have researched and written this book without the three-year Leverhulme Trust Early Career Fellowship that I received for my research project ‘Visual Pedagogy in Renaissance Tuscany’, which I conducted at the School of History, Queen Mary, University of London, in 2013–16. Therefore, I am immensely indebted to both organisations, and I would like to express my gratitude especially to three historians at Queen Mary – Miri Rubin, Kate Lowe, and Peter Denley – who have been extremely generous with advice and suggestions.

The project required six research trips to Florence, during which I studied many manuscripts and consulted numerous archival sources. The staff at Florentine libraries and archives have been extremely helpful: I am most indebted to the department of manuscripts at the Biblioteca Nazionale, the Biblioteca Riccardiana, the Biblioteca Medicea Laurenziana, the Archivio di Stato, the Archivio della Arciconfraternita della Misericordia (especially to the archivists Barbara Maria Affolter and Laura Rossi), and the Archivio Storico of the Ospedali degli Innocenti. I was also given access to manuscripts in collections elsewhere than in Florence, and I would like to express my gratitude to the Biblioteca Universitaria in Bologna, the Biblioteca Civica in Verona, the Biblioteca Comunale degli Intronati in Siena, the Département des Manuscrits of the Bibliothèque Nationale de France, and the Manuscripts Department at the British Library. I must also thank Consuelo Dutschke (Curator of Medieval and Renaissance Manuscripts at Columbia University Library) and Hope Mayo (Philip Hofer Curator of Printing and Graphic Arts at the Houghton Library) for providing information on manuscripts in their collections. I would also like to express my gratitude to the Gabinetto Fotografico at the Uffizi for allowing me to study at length old black-and-white photographs of the fresco of the story of Tobit and Tobias, and to Maria Matilde Simari (Soprintendenza dei beni culturali) and Maria Assunta Procopio (Fondazione Montedomini) for giving me permission to examine in detail the actual fresco at the Bigallo. And, as always, I am indebted to the Warburg Institute in London: without the interdisciplinary richness of its library, I could have never produced this book.

There are also those generous scholars with whom I discussed aspects of my research, and who offered invaluable help. In Florence, Nerida Newbiggin filled

lacunae in my knowledge of vernacular versions of the Book of Tobit, *laude*, religious plays, and street singers. In Groningen and in London, Sabrina Corbellini was very kind to discuss the *Fior di virtù* with me and she very generously provided me with a copy of her book on the subject. In London, Jim Bolton listened patiently to my arguments on *abbaci* illustrations and enlightened me on bills of exchange and other important aspects of late medieval banking and trade. Licia Butta, also in London, advised me on medieval dance iconography, Dillian Gordon looked at photos of drawings from Zanobi Perini's miscellany, and in Florence Ada Labriola examined Zanobi's originals with me and offered useful clues on their making. Alison Brown offered useful advice for researching the Benci family. Evelyn Cohen answered from New York my queries on Hebrew notes in a manuscript of the *Esopo volgarizzato*, and Luca Bellone answered from Turin my queries about the manuscripts of the *Vendetta di Cristo*.

As part of the project 'Visual Pedagogy in Renaissance Tuscany', I organised panel sessions on medieval and Renaissance vernacular manuscripts at Leeds International Medieval Congress in 2014, and at the meeting of the Renaissance Society of America in Berlin in 2015. I am grateful to the speakers and to those who participated in the edifying discussions that followed the papers. I am also indebted to those who offered feedback on the papers I presented in London in 2013–16 in seminars at Queen Mary, the Courtauld Institute of Art, and the Institute of Historical Research, and in Bologna in 2016 at the conference Politiche di Misericordia.

I must also thank the libraries mentioned above for providing excellent photographs, and for the same reasons the Biblioteca Ambrosiana in Milan, the Biblioteca Arcivescovile e Bartoliniana in Udine, the Kunsthistorisches Institut in Florence, New York Public Library, the Walker Art Gallery in Liverpool, and, especially, Heribert Tenschert.

Finally, I would like to thank Anthony Ossa Richardson for reading a draft of the introduction and offering useful feedback, the reviewers at Cambridge University Press for their very helpful comments, and Maria Whelan, who meticulously copy-edited this book. And, as always, my partner, Simon Brown, who helped me proofreading drafts, made invaluable suggestions, and proved once again his almost infinite patience.

EDITORIAL NOTE

Most of the texts contained in the manuscripts that constitute the subject of this book exist in several recensions with significant textual variants between manuscripts. However, except for the *Vendetta di Cristo*, editions of these texts have been made of only two recensions at the most, and no critical editions have been produced to date. Therefore, in most instances, passages are cited directly from the manuscripts whose illustrations are discussed and accompanied with references to the corresponding places in the published versions. The following conventions have been used in transcriptions:

<i>ab incarnatio</i>	year beginning on 25 March
...	omitted in the transcription
< ... >	passage difficult to read, uncertain reading, missing or damaged section
[text]	explanatory note by the editor, missing word, or copyist's error

The gender of the Italian nouns of the animals featured in the *Fior di virtù* and the *Esopo volgarizzato* has been kept in the English translations. Biblical passages are quoted from the Douay-Rheims version of the Vulgate and biblical references reflect numbering in the Vulgate.

ABBREVIATIONS

Acq. e Doni	Fondo Acquisti e Doni, Biblioteca Medicea Laurenziana, Florence
ASF	Archivio di Stato, Florence
Ash.	Fondo Ashburnham, Biblioteca Medicea Laurenziana, Florence
Bart.	Fondo Bartolini, Biblioteca Arcivescovile e Bartoliniana, Udine
BAUD	Biblioteca Arcivescovile e Bartoliniana, Udine
BCS	Biblioteca Comunale degli Intronati, Siena
BCV	Biblioteca Civica, Verona
BLNH	Beinecke Library, Yale University, New Haven, CT
BMLF	Biblioteca Medicea Laurenziana, Florence
BNCF	Biblioteca Nazionale Centrale, Florence
BnF	Bibliothèque Nationale de France, Paris
BR	Fondo Banco Rari, Biblioteca Nazionale Centrale, Florence
BRF	Biblioteca Riccardiana, Florence
Briquet	Charles Moïse Briquet, <i>Les filigranes: dictionnaire historique des marques du papier dès leur apparition vers 1282 jusqu'en 1600</i> (Geneva: Alphonse Picard et fils, 1907)
COL	Colori Online, Biblioteca Riccardiana, Florence, www.riccardiana.firenze.sbn.it/colorionLAB/ [accessed 1 October 2018]
CS	Fondo Conventi Soppressi, Biblioteca Nazionale Centrale, Florence
DS	Digital Scriptorium, www.digital-scriptorium.org/ [accessed 1 October 2018]
Gadd.	Fondo Gaddiano, Biblioteca Medicea Laurenziana, Florence
HL	Houghton Library, Harvard University, Cambridge, MA
IMBI	Giuseppe Mazzatinti et al., <i>Inventari dei manoscritti delle biblioteche d'Italia</i> , 112 vols. (Forlì: Bordandini, 1880–2013); VII–XIII, Firenze: Biblioteca Nazionale Centrale (1897–1906); XV, Bologna, Biblioteca Universitaria (1909)

ISTC	Incunabula Short Title Catalogue, British Library, www.bl.uk/catalogues/istc [accessed 1 October 2018]
LBL	British Library, London
LWL	Wellcome Library, London
Mag.	Fondo Magliabechiano, Biblioteca Nazionale Centrale, Florence
MiBACT	Ministero dei Beni e delle Attività Culturali e del Turismo
Morpurgo	Salomone Morpurgo, <i>I manoscritti della R. Biblioteca Riccardiana di Firenze: manoscritti italiani</i> (Rome: Ministero della pubblica istruzione, 1900)
NYPL	Public Library, New York
Palat. <i>Palatini</i>	Fondo Palatino, Biblioteca Nazionale Centrale, Florence Luigi Gentile et al., <i>I codici palatini</i> , 4 vols. (Rome: Ministero della pubblica istruzione – Libreria dello Stato, 1885–1940)
Pan.	Fondo Panciatichi, Biblioteca Nazionale Centrale, Florence
PL	<i>Patrologiae cursus completus: series latina</i> , ed. by Jacques-Paul Migne, 221 vols. (Paris: Migne, 1844–65; frères Garnier, 1958–74)
Redi.	Fondo Rediano, Biblioteca Medicea Laurenziana, Florence
TCR	Heribert Tenschert Collection, Bibermühle, Ramsen
West.	Western Manuscripts, Wellcome Library, London

Cambridge University Press
978-1-108-49104-4 — Learning through Images in the Italian Renaissance
Federico Botana
Frontmatter
[More Information](#)
