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# Painting a Rosy Picture: Female Saints in Illuminated Glagolitic Manuscripts

Sanja Cvetnić

University of Zagreb, Faculty of Humanities and Social Sciences

Email: scvetnic@m.ffzg.hr

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## Abstract

In addition to iconographic description and narration, artworks convey information about the stylistic features of the artistic school in which an artist was trained and operates. This can also be observed in the illuminations of Glagolitic manuscripts from the 14th to the 16th centuries. Stylistic affiliation is divided into schools, each distinguished by its emphasis on specific formal means and solutions. However, images of sacred themes from this period remain standardised in their iconographic descriptions. Such standardisation enables faster and broader visual communication and includes colour symbolism. This is closely linked to liturgy, theology, and hagiography, as exemplified by the choice of red tones for the garments of martyrs – a tradition adopted in liturgical vestments for services on their feast days. Some colour choices for female saints – who are the primary focus here – are well known, such as the depiction of the Blessed Virgin Mary, who, in various iconographic scenes

such as the Nativity, the Visitation, the Crucifixion, and Pentecost, stands out among the apostles and holy women due to her blue mantle over a red or pink robe. The colour chosen for her mantle also reflects theological interpretations of the role of the Mother of God (Greek: *Θεοτόκος / Theotokos*) in the Salvation, and her glorification as the Queen of Heaven (Latin: *Regina Cæli*). Less well known is the origin of the green and dark red tones in depictions of the early Christian martyr St Margaret of Antioch. Her green mantle in Western Christian iconography recalls the hagiographic episode of her miraculous escape from the belly of a dragon (Satan) – a green beast that had swallowed her. As with other figures, in representations of female saints, colour contributes to immediate recognition and clear visual narration.

**Keywords:** iconography of colour, female saints, illuminations, Glagolitic manuscripts

## 1. Introduction

Colour, as one of the fundamental elements of the visual arts – alongside line, shape, form, space, tone, and texture – plays a crucial role in structuring compositional relationships and in the narrative possibilities of artworks.<sup>1</sup> In Christian liturgical vestments (dalmatics and maniples for deacons, chasubles/casulae and stoles for priests, and copes and mitres for high prelates), colour has remained standardised for centuries, as affirmed by Pope Benedict XIV Lambertini.<sup>2</sup> Part of its symbolism has been adopted by the iconography of paintings, but when examining illuminations in liturgical manuscripts, it is essential to recognise that the visual communication system of these works differs from that of liturgical texts in manuscript books. For example, information on a Glagolitic Missal in the Metropolitan Library in Zagreb (Ms 180, fol. 25r) was published over a century ago by Ivan Milčetić (1911) in a comprehensive study of Croatian Glagolitic manuscripts.<sup>3</sup> In this study, alongside the description and content of the missal, Milčetić identified three different scribal hands, proposing that it was a portable missal, and reconstructed its provenance, tracing it back to the cradle of the Glagolitic tradition on the island of Krk, in Vrbnik. However, the illumination of the

Crucifixion in this missal (Fig. 1) acts as a signpost leading to a different origin – directly to the Venetian artistic milieu: by comparing it with Jacopo Bellini's painting of the Crucified Christ (Fig. 2) in the Museo del Castelvecchio in Verona, a relationship is evident in the posture, the shaping of the body, and even in the solitude of the Crucified Christ (without the participants of the Crucifixion, the Virgin Mary, or St John the Baptist) in a summarily indicated landscape, with a similar outline of Golgotha, into which the patibulum of the cross is deeply anchored.<sup>4</sup> Thus, the visual "language" of illuminations and the script of the liturgical book convey different information about the systems and environments from which they originated.<sup>5</sup>

## 2. Discussion

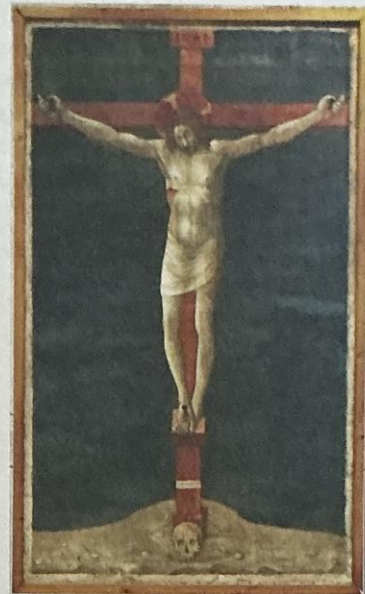
An investigation into the distinctive colour choices for depictions of female figures in Glagolitic manuscript illuminations from the 14th to the 16th centuries does not reveal differences from panel and mural painting concerning the principal female figure of Christian iconography, the Blessed Virgin Mary.<sup>6</sup> Beyond the obligatory haloes for saintly figures and the canonical iconographic situations that define Mary's dramaturgical role in New Testament nar-

\* This work was supported by the Croatian Science Foundation under the project number HRZZ-2024-05-8346 (Women and the Feminine in Mediaeval and Early Modern Glagolitic Culture).

- 1 Rudolf Arnheim, *Art and Visual Perception: A Psychology of the Creative Eye* (The New Version. Berkeley, Los Angeles, London: University of California Press, 2004 [1954; 1974]), pp. 330-371; Jadranka Damjanov, *Vizualni jezik i likovna umjetnosti: uvod u likovno obrazovanje* (Zagreb: Školska knjiga 1991), pp. 25-39.
- 2 "Colores Ecclesiastici, sive sacrarum vestium quinque sunt: albus in Confessorem, & Virinum; rubeus in Apostolorum, & Maryrum solemnitatibus; viridis diebus ferialibus; niger diebus jejuniis; in Adventu, & a Septuagesima ad Sabbatum sanctum, & in commemoratione mortuorum. Violaceus pro nigro habebatur: postea quibusdam ex dictis diebus in usu fuit. [...] Color albus antiquissimum solum fuit in usu, ut in Lege veteri, & apud Ethnicos." [Benedict XIV Lambertini,] *BENEDICTI XIV. PONT. OPT. MAX. OLIM PROSPERI CARD. DE LAMBERTINIS PRIMUM ANCONITANÆ ECCLESIE EPISCOPI, DEINDE BONONIENSIS ARCHIEPISCOPI DE SACROSANCTO MISSÆ SACRIFICIO LIBRI TRES EDITIO SECUNDA LATINA POST PLURIMAS ITALAS AUCTIONUM ET CASTIGATIONUM AD USUM ACADEMIÆ LITURGICÆ CONIMBRICENSIS ACCEDUNT [...] (ROMÆ, MDCCXLVIII. [1748.]) EXCUEDEBANT NICLAUS ET MARCUS PALEARINI ACADEMIÆ LITURGICÆ CONIMBRICENSIS TYPOGRAPHI*, p. 523; Marija Pantelić, "Povijesna podloga iluminacije Hrvojeva misala," *Slovo: časopis Staroslavenskog instituta u Zagrebu* 20 (1970): pp. 39-96 (on the iconography of colours, pp. 65-66); Marija Pantelić, "Kulturnopovijesna analiza iluminacije Hrvojeva misala," in *Missale Hervoiæ ducis Spalatesanstalt*, 1973 pp. 495-507 (on the iconography of colours, p. 500). The Hrvoje's Missal was published in two volumes in 1973: the first volume presents a facsimile of the manuscript, while the second contains a scholarly commentary.
- 3 Ivan Milčetić, "Hrvatska glagolska bibliografija, I. dio, Opisi rukopisâ," *Starine* 33 (1911): pp. VII-XIV, 1-505 (5-9).
- 4 *Tempera on canvas, 314 x 190,5 cm, sign. "OPVS IACOBI BELLII"*. Verona, Museo del Castelvecchio, inv. no. 091-1B365. Paola Marini, Ettore Napione and Gianni Peretti, *Museo di Castelvecchio. Catalogo generale dei dipinti e delle miniature delle collezioni civiche veronesi. Dalla fine del X all'inizio del XVI secolo, volume 1* (Cinisello Balsamo: Silvana, 2010), pp. 113-115, cat. 71 (Paola Marini).
- 5 On the connection between Venice and the beginnings of Glagolitic printing, see Daniela Fattori, "Venezia culla della stampa glagolitica. L'editio princeps del Breviario (1492)," *Gutenberg-Jahrbuch* (2002): pp. 110-123, and the literature cited therein (especially note 5).
- 6 The fundamental study by Branko Fučić (1964) and a book by Anđelko Badurina (1995) do not examine in detail the chromatic particularities of miniatures, but I refer to them as key references for understanding other important topics, such as the relationship between image and text and insights into the Croatian miniature tradition. Branko Fučić, "Glagoljski rukopisi," in *Minijatura u Jugoslaviji. Exhibition catalogue*, ed. Zdenka Munk (Zagreb: Muzej za umjetnost i obrt, 1964), pp. 25-38; Anđelko Badurina, *Iluminirani rukopisi u Hrvatskoj* (Zagreb: Kršćanska sadašnjost, 1995).



**Figure 1** Crucifixion, *Missale Glagoliticum Romanum*, fol. 25r. Zagreb, Metropolitan Library, inv. no. MS 180.



**Figure 2** Jacopo Bellini, *Crucifixion*, Verona, Museo di Castelvecchio (Castelvecchio Museum), inv. no. 981-1B365

ratives or specific Marian devotions, she is immediately recognisable by the colour of her garments: she wears a red (or pink) robe and is draped in a blue mantle.<sup>7</sup> This is how Bartol Krbavac (Bartol of Krbava; southern Krbava, 14th century – ? after 1421)<sup>8</sup> depicted her in the illuminations of the Roč Missal kept in the Austrian National Library in Vienna (Österreichische Nationalbibliothek, inv. no. Cod. Slav. 4) around 1420: in the *Nativity* (fol. 8v), the *Crucifixion* (fol. 143r), the *Ascension of Christ* (fol. 103v), *Pentecost* (fol. 106r), the *Assumption of Blessed Virgin Mary* (fol. 171v), and in the iconographic type of the *Virgin of Mercy* (fol. 182v), where she shelters believers under her protective mantle.<sup>9</sup> In the first illumination (*Nativity*), the Virgin is depicted in a red robe, while in the others, the painter used a

pink pigment, frequently found in his oeuvre.<sup>10</sup> This suggests both availability and a probable botanical origin; however, the stability of the pink tone observed in his works is difficult to achieve with plant-based pigments alone. Colour stability is more pronounced in mineral colours, such as minium (lead oxide).<sup>11</sup> In all the illuminations of the Roč Missal, the Virgin's mantle is blue (Figs. 3-8). By Bartol Krbavac's time – he was active in the early decades of the 15th century – the selection of blue and red tones was already a well-established colouristic standard in Western iconography. This ensured the unequivocal identification of the Blessed Virgin Mary, not merely for the sake of visual economy or arbitrary painterly invention but based on a long tradition linking secular power and the

<sup>7</sup> Much less frequently, this relationship is reversed, with the Virgin dressed in a blue robe and a red mantle.

<sup>8</sup> Marija Pantelić, "Bartol Krbavac," in *Hrvatski biografski leksikon*: 1: A-Bi, ed. Ivo Cecić (Zagreb: Jugoslavenski leksikografski zavod, 1983), pp. 482-484 (482).

<sup>9</sup> The digitised Roč Missal is available through the Austrian National Library: <https://search.onb.ac.at>. In the literature on the Roč Missal, initial attention was primarily devoted to codicological, liturgical, and philological descriptions and analyses. Mülčetić, "Hrvatska glagolska bibliografija," pp. 26-28; Josip Vajs, *Najstariji hrvatskoglagoljski misal s bibliografskim opisima svih hrvatskoglagoljskih misala* (Zagreb: Jugoslavenska akademija znanosti i umjetnosti, 1948), pp. 7-12; Marija Pantelić, "Hronološki elementi u Ročkom misalu," in: *Slovo: časopis Staroslavenskog instituta u Zagrebu* 6-7-8 (1957): pp. 263-276; Šime Jurić, "Novi katalog rukopisa Austrijske nacionalne knjižnice," *Slovo: časopis Staroslavenskog instituta u Zagrebu*, 9-10 (1960): pp. 211-219 (218). Greater attention to the miniatures (alongside a textual analysis) was first carried out by Marija Pantelić, "Glagoljski kodeksi Bartola Krbavca," *Radovi Staroslavenskog instituta* V, no. 5 (1964): pp. 5-98, and more recently by Petar Runje, "Bartol Krbavac i njegov krug," in: *Slovo: časopis Staroslavenskog instituta u Zagrebu*, 64 (2014): pp. 153-181 (on Bartol's studies in Venice, pp. 154-156), and Ivan Ferenčak, "Nova zapažanja o iluminatorskome opusu skriptorija Bartola iz Krbave," *Ars Adriatica* 9 (2019): pp. 61-74.

<sup>10</sup> Cf. reproductions from the Berlin Missal, the Ljubljana Missal, and other works in: Ivan Ferenčak, "Nova zapažanja," pp. 61-74.

<sup>11</sup> Thus, the possibility that Bartol's pink and red hues were derived from varieties of roses (*Rosaceae*) or dyer's or common madder (*Rubia tinctorum*) remains open until confirmed by laboratory analysis.

prestige of Byzantine emperors (who were sufficiently powerful and wealthy to “adorn themselves” with expensive Tyrian purple and amethyst hues in their resplendent garments) with the veneration of Mary as *Theotokos* (Mother of God, Latin: *Dei Genitrix* or *Deipara*) and Queen of Heaven (*Regina Caeli*), as well as the worship of Jesus as Christ the King (*Dominus Noster Iesus Christus Universorum Rex* or *Christus Rex*).<sup>12</sup>

Marian iconography thus carries the theological conclusions of her role in Salvation, initially in the

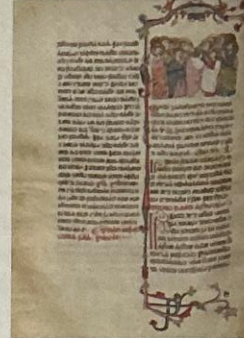
service of Christological definitions (*Κυριώτισσα / Kyriotissa, Sedes Sapientiae*) but soon expanding to doctrinal expressions of her intercessory and protective role (*Δέσποινα / Deisis, Ἐπίσκεψις / Episkepsis*).<sup>13</sup> Over time, additional feasts celebrated her Dormition, Assumption, and, by the late Middle Ages, her Coronation in heavenly glory. The theological roots of Marian colour iconography are ancient, as succinctly described by Andreas Petzold (2016):



**Figure 3** Bartol of Krbava, Nativity, Roč Missal, fol. 8v, Vienna, Österreichische Nationalbibliothek, inv. no. Cod. Slav. 4



**Figure 4** Bartol of Krbava, Crucifixion, Roč Missal, fol. 143r, Vienna, Österreichische Nationalbibliothek, inv. no. Cod. Slav. 4



**Figure 5** Bartol of Krbava, Assension of Christ, Roč Missal, fol. 103v, Vienna, Österreichische Nationalbibliothek, inv. no. Cod. Slav. 4



**Figure 6** Bartol of Krbava, Pentecoste, Roč Missal, fol. 106r, Vienna, Österreichische Nationalbibliothek, inv. no. Cod. Slav. 4



**Figure 7** Bartol of Krbava, Assumption of the Blessed Virgin Mary, Roč Missal, fol. 171v, Vienna, Österreichische Nationalbibliothek, inv. no. Cod. Slav. 4



**Figure 8** Bartol of Krbava, Virgin of Mercy, Roč Missal, fol. 182v, Vienna, Österreichische Nationalbibliothek, inv. no. Cod. Slav. 4

<sup>12</sup> BF [Branko Fučić], “Bogorodica,” in *Leksikon ikonografije, liturgike i simbolike zapadnog kršćanstva*, ed. Anđelko Badurina (Zagreb: Sveučilišna naklada Liber, 1979), pp. 162-170; John Gage, *Colour and Meaning: Art, Science, and Symbolism* (London: Thames and Colum Hourihane (London: Routledge, 2016), pp. 441-456.

<sup>13</sup> BF [Fučić], “Bogorodica,” p. 166

Bede, for example, characterizes the purple of the amethyst as emblematic of heaven. In religion, it was associated with both the Incarnation and Christ's Passion. Its prestige was inherited from antiquity and related to the practice of clothing emperors in garments dyed in Tyrian purple. This practice was taken up by the Byzantine emperors, as can be seen in the famous pendant mosaics of Emperor Justinian and his empress Theodora, made in the sixth century in the church of S. Vitale in Ravenna, [...]. In 431 CE, at the Council of Ephesus, representations of the Virgin Mary dressed in purple were first officially allowed.<sup>14</sup>

The anonymous illuminator of the Glagolitic manuscript known as the Reims Gospel Book (Evangeliiar; Reims, Bibliothèque Carnegie, Ms 255, 1395), likely a member of the workshops producing the Wenceslas Bible in Prague,<sup>15</sup> adhered to this convention for rapid identification of protagonists and scenes, while also adapting the limited palette to narrative needs.<sup>16</sup> Through an unusual peripatetic history, the Reims Gospel Book became part of the coronation protocol of French kings, where it was known as the *Texte du sacre*.<sup>17</sup>

Unlike the theologically grounded blue-red pairing for the Virgin Mary, the identification of individual female saints in paintings, including illuminations, is primarily determined by their attributes. Like male saints, they are often recognised by symbols of their martyrdom – famous examples include St Catherine of Alexandria (a broken wheel), St Apollonia of Alexandria (pliers holding a tooth), St Agatha of Sicily (breasts on a platter, sometimes with the tongs that tore them), St Lucy of Syracuse (eyes on a platter), and St Barbara of Nicomedia (a tower, a sword, a chalice). However, one early Christian martyr, St Margaret of Antioch, incorporated her legendary martyrdom into her clothing. Although she, too, has a symbol of martyrdom – a dragon – she is frequently depicted wearing the same tones: a dark red robe and a green mantle.

This combination is seen in the Glagolitic Missal preserved in Istanbul (inv. no. TSMK 71, fol. 169r) commissioned by the Grand Duke of Bosnia and Herzog of Split, Hrvoje Vukčić Hrvatinić, which is known as Hrvoje's Missal (Fig. 9).



Figure 9 St Margaret of Antioch, Hrvoje's Missal, Istanbul, Topkapi Sarayı, inv. no. TSMK 71, fol. 169r

The chromatic choices of the complementary pair – dark red for the clothing and green for the cloak – seem to not only create a striking visual contrast but also to convey traces of hagiographic sources on the martyrdom of St Margaret (also known as St Marina). In Croatian literature – particularly in the Glagolitic tradition – she has a rich and long-standing presence, where all the torments

<sup>14</sup> Petzold, "The Iconography," p. 446.

<sup>15</sup> Ulrike Jenni and Maria Theisen, *Mitteleuropäische Schulen IV* (ca. 1380-1400): Hofwerkstätten König Wenzels IV. und deren Umkreis (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 2014), pp. 23-52.

<sup>16</sup> In the miniature Virgin and Child (fol. 27r), Mary is depicted wearing a crown and a blue robe (as the Queen of Heaven), while the newborn King in her lap is clothed in "royal purple," in a red robe. However, when the drawing and composition are almost repeated in the following miniature, Saint Anne with the Young Mary (fol. 29r), Saint Anne is distinguished by a white head covering (a sign of her old age), a blue robe, and a red mantle, while the young Mary wears a green robe. In The Nativity of Jesus (fol. 46v), Mary is depicted wearing a red robe and a blue mantle, while the Infant Jesus is wrapped in white swaddling clothes.

<sup>17</sup> The manuscript has been published twice as a phototypic and facsimile edition: Louis Paris, Jean-Baptiste Silvestre and Jernej Kopitar, *Évangélaire slave, dit Texte du sacre, de la bibliothèque de Reims* (Paris: Librairie archéologique de V. Didron, 1852); Vladimir Hawryluk, *L'Évangélaire slave de Reims dit Texte du sacre*. (Paris: Éditions Beaurepaire Pôle Sud, 2009).

of this exceptionally beautiful virgin saint are enumerated and sometimes even multiplied according to the artistic intentions of the scribe.<sup>18</sup> However, the central event of her martyrdom – when Satan, in the form of a dragon, swallowed her, and she miraculously survived thanks to the small cross on her chest, whose wondrous power forced the dragon-Satan to expel her – is likely “woven” into the illumination in Hrvoje’s Missal (dating to the beginning of the 15th century) – through the chromatic selection of the cloak.<sup>19</sup> The green colour of the dragon (cloak) and the martyr’s dark red robe of St Margaret of Antioch, as depicted there, is, however, a very frequent colouristic identifier of the saint north of the Alps, in contrast to the chromatic variability in the great painting schools of the Italian Peninsula (where she is often shown with some red element in her attire<sup>20</sup>) or the predominance of bright red in Byzantine painting (where she is usually entirely wrapped in such a cloak), thus pointing to different artistic traditions that may have influenced the illuminator.<sup>21</sup>

Immediately preceding the illumination in Hrvoje’s Missal, St Margaret of Antioch appears in a dark red and green clothing combination in the polyptych by the Master of Třeboň, whose name (German: *Notname*) derives precisely from this work (c. 1380), commissioned for the Augustinian monastery church in Třeboň and now housed in the National Gallery in Prague.<sup>22</sup> Later, in the 15th

century, the saint’s attire repeats this complementary pairing in a depiction from the altarpiece of St Catherine of Alexandria by an unknown painter (c. 1460) in the Basilica of St James in Levoča (Fig. 10), on one of the panels from a former polyptych in Ulm Cathedral (Neidhardt Chapel), on several works in the Old Gallery in Graz (Alte Galerie, Schloss Eggenberg), or at the end of the century in Bartolomäus Zeitblom’s painting *St Margaret of Antioch* (c. 1490) from the polyptych of the court chapel in Kilchberg (Tübingen), now in Stuttgart (Staatsgalerie, Altdeutsche Malerei, inv. no. 43).<sup>23</sup>

### 3. Conclusion

In visual narration and description, colour serves as a narrative tool that can succinctly convey theological truths (as with the Virgin Mary) or elements of hagiographic sources (as with St Margaret of Antioch). Beyond its economy of perception (quick identification), it plays a significant role in accentuating the meaning and characteristics of the figures depicted, often revealing insights into various artistic traditions. It also provides visual signposts that disclose diverse artistic traditions, extending beyond established models, stylistic analysis, and cultural expectations, thereby enriching our understanding of the artistic culture in which these works emerged.

- 18 Eduard Hercigonja, “Latiničko prikazanje Muke svete Margite i hrvatskoglagoljska hagiografskolegendarna tradicija,” *Croatica: časopis za hrvatski jezik, književnost i kulturu* XVIII, no. 26-27-28 (1987): pp. 29-70; Vesna Badurina Stipčević, “Prilog istraživanju ličkih glagoljskih rukopisa: Muka svete Margarite u Pariškom zborniku Slave 73 (1375,)” in *Meandrima hrvatskoga glagoljaštva: zbornik posvećen akademiku Stjepanu Damjanoviću o 70. rođendanu*, eds. Tanja Kušćević, Mateo Žagar (Zagreb: Hrvatska sveučilišna naklada, 2016), pp. 9-23.
- 19 In the manuscript *Liber passionis beatæ Margaretæ virginis* from the last quarter of the 13th century (Florence, Biblioteca Riccardiana, Ms Ricc. 453, fol. 14r) – attributed to the Bolognese miniaturist known as the Master of the Gerona Bible, or a miniaturist under his influence – almost every episode of the martyrdom is illuminated. The miniature *The Dragon Devouring Saint Margaret of Antioch* depicts the martyr dressed in a red robe, with her upper body and hands entirely engulfed by the gaping jaws of the dragon.
- 20 In Italian painting from the Trecento till the Cinquecento, dark red and green are not as consistently used for the saint’s garments, although in the painting *Saint Margaret and the Dragon*, attributed to the late Gothic workshop of the Florentine painter Agnolo Gaddi (now in the Metropolitan Museum of Art in New York, inv. no. 41.190.23), the saint – dressed in a yellow robe and a pink mantle – is shown as being swallowed by a green monster. Cf. Roger Boase, “The Lady Half-Devoured by a Dragon and the Iconography of Saint Margaret of Antioch: Interpreting an Anonymous invención in the Cancionero general (11CH-517),” *Magnificat: cultura i literatura medievals* 5 (2018): pp. 1-17.
- 21 Franciscus [Franz] Wickoff, “De Missali glagolítico Hervoia commentatio ad artem orandi pertinens,” in *Missale glagoliticum Hervoia ducis Spalatensis*, eds. Vatroslav [Vatroslav] Jagić, Ludovicus [Lajos] Thallóczy, Franciscus Wickoff (Vindobonæ: Auctoritate et impensis Reginimis Publici Bosniae et Hercegovinae, MDCCXCI. [1891]) pp. 95-122; on the First and Fourth Crusades, the “A Reliquary of St. Marina,” *Byzantinoslavica: revue internationale des études byzantines* XXIII (1962): pp. 41-44; Ljiljana Mokrović, “Bizantski i zapadni stil na minijaturama Hrvojeva misala,” *Slovo: časopis Staroslavenskog instituta u Zagrebu* 60 (2010): pp. 505-538; Ljiljana Mokrović, “Bizantska i zapadna ikonografija pojedinačnih prikaza svetaca na minijaturama Hrvojeva misala,” *Slovo: časopis Staroslavenskog instituta u Zagrebu* 61 (2011): pp. 241-297; Ema Mazrak, “O uzorima minijaturiste Hrvojevog misala,” *Bosna franciscana: časopis Franjevačke teologije Sarajeva* XXIV, no. 44 (2016): pp. 17-50.
- 22 Jan Royt, *Master of the Třeboň Altarpiece* (Prague: Charles University of Prague – Karolinum Press, 2014), pp. 98-99.
- 23 The paintings in Slovakia and Styria were documented through field research, while those in Prague, Ulm, and Stuttgart were studied consulting printed or digital catalogues of painters, church buildings, and collections.



Figure 10 St Margaret of Antioch from the Altar of St Catherine of Alexandria, c. 1460, Levoča (Slovakia), Basilica of St James

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