

content/15700674>. De alguna manera, una edición como ésta es indicativa del interés que algunos proyectos de investigación recientes muestran por ofrecer una visión global de la Edad Media (GMAP, SCGMA), que vaya más allá de las “fronteras” tradicionales de las naciones europeas, en un intento por reconstruir los ricos y variados procesos de intercambios de los siglos medievales. Con ello quizás seamos capaces de realizar la tarea pendiente de “postcolonizar la Edad Media”, tal y como pretende un proyecto online de la Universidad de Leeds, o al menos ampliar sobremedida nuestras perspectivas sobre ella, como es el caso del macroproyecto dirigido por G. Wolf, H. Baader y A. Shalem en el Kunshistorisches Institut Florence-Max Planck Institut bajo el patrocinio de la Fundación Getty (Los Ángeles). Otras iniciativas, igualmente ambiciosas intelectualmente, como el II Congreso Internacional de Románico de la *British Archeological Association* en 2012 —*Romanesque and the Mediterranean*—, o las exposiciones celebradas últimamente tanto en el Metropolitan Museum de Nueva York, *Byzantium and Islam. Age of Transition, 7th-9th century*, como en el Museo del Louvre, *Chypre entre Byzance et Occident, IV^e-XV^e*, denotan un renovado interés por recuperar el espacio artístico-cultural del Mediterráneo en su condición de encrucijada en una huída de viejos y férreos esquemas de interpretación nacional, religiosa o cultural. Éste es, sin duda, el gran valor y la apuesta de futuro de esta publicación: expandir nuestro concepto geográfico y mental de Edad Media para recobrar la verdadera dimensión de los objetos y actitudes artísticas que caracterizaron el mundo mediterráneo entre los siglos XI y XV. No obstante, en esa búsqueda el desafío intelectual reside siempre en averiguar o explicar cómo las cosas llegaron a ser, cuáles son los mecanismos que las hicieron posibles, y no tanto en cómo son a partir de entonces.

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Ana Lemos, *Os Livros de Horas iluminados do Palácio Nacional de Mafra*, Lisboa: Instituto de Estudos Medievais /Faculdade de Ciências Sociais e Humanas, 2013, 151 pp., ISBN: 978-989-97066-7-5.

Ana Lemos, member of the Institute for Medieval Studies of the Nova University in Lisbon, is carrying out a PhD on the subject “Books of Hours of French origin preserved in Portuguese public collections (1st half of the 15th century). Stylistic and iconographic analysis”. In parallel to her research, she has also organized the

International Seminar “Books of Hours of the Mafra National Palace and the Artistic Culture of the 15th Century” and an exhibition on the same topic which took place in Lisbon in November 2011. The publication of this catalogue becomes thus the third initiative to disseminate the results of her investigation.

Both her research and the referred activities are being developed in the scope of an agreement of collaboration between the Institute for Medieval Studies and the Department of Conservation and Restoration of the Faculty of Science and Technology of the New University of Lisbon. The commitment of both centers has enabled to carry out a series of research projects with a clearly interdisciplinary among which the most important has been “Colour in medieval illuminated manuscripts: between beauty and meaning” (PTDC/EAT-EAT/104930/2008), funded by the portuguese Foundation for Science and Technology and coordinated by professors Maria Adelaide Miranda and Maria João Melo. These interdisciplinary studies have resulted in a deeper and accurate understanding of the production of medieval codices and have managed to turn those scholars involved in the projects into pioneering researchers in the field of medieval studies not only in Portugal but also in Europe.

For this publication, the author's aim was to analyze a set of manuscripts little-known to the public so far, on which had not been done to date a scientific and systematic study. It is the set of Books of Hours arrived to Portugal in the eighteenth century through a collector and now preserved in the Library of the Mafra National Palace (coffers n ° 22, 23, 24, 25, 29, 30, 31, 32 , 27, 28). Ana Lemos has proceeded to make a thorough analysis of the texts in these manuscripts, has conducted a deep stylistic and iconographic study of the accompanying miniatures and, in collaboration with an interdisciplinary team from the fields of art history and chemistry, has carried out an acknowledgment of the colors used and an analysis of the molecular palette of dyes.

The catalogue is divided into five chapters, along which are being addressed all those important historical, cultural and artistic factors needed to understand the production of this set of manuscripts. The first chapter discusses the production of Books of Hours in Europe during the fourteenth century, primarily the court of Burgundy, the city of Paris and Flanders. The second chapter focuses on the typological features of the Books of Hours and their spectacular rise from 14th century in relation to the *Devotio Moderna*, which implied a great development of private piety, devotion and prayer. Then the author focuses on the study of the characteristics of the core of manuscripts preserved in the Library of Mafra. Thus, the third chapter is devoted to the identification and critical analysis of the texts and their composition. The fourth and fifth chapters address the artistic analysis of the codices, analyzing the iconographic features in the fourth chapter and carrying

out a technical study of the chromatic materials used to decorate the codices in the last chapter. This technical approach to the manuscripts, conducted by researchers from several areas, including Art History, Chemistry and Restoration and Conservation, is undoubtedly one of the greatest contributions of this publication.

Three manuscripts (coffers No 22, 23 and 24) were selected as representative of the whole set of manuscripts and an analysis of dyes, binders and adhesives was carried out. The study reveals that the colors used in the illustration of these manuscripts are bright and very rich. Contrary to what may apparently seem, the diversity of hues is not achieved by mixing colors, but by exploring the optical properties of the materials or by overlapping in stratigraphies.

Performing a molecular palette has revealed that, besides the pigments used in book illumination of 12th and 13th centuries, other pigments were added at this time, among them the aurum mosaicum, lead-tin yellow and brazilwood. As for binders, which, together with the pigments, are essential components of an ink, this study reveals that in the Books of Hours of the Portuguese Collection binders such as the egg white and vegetable gums such as the gum arabic were used. As for adhesives that improve the mechanical strength of the ink and increase adhesion or elasticity, it has been concluded that, as in previous centuries the most used material was chalk (calcium carbonate), and was added in a proportion which does not alter the tone but which improves color perception as it increases the opacity. Considering all the technical data obtained in the laboratory analysis, this interdisciplinary team has come to the conclusion that the technique used to illustrate this set of Books of Hours is much more similar to the way the color is built in easel paintings than the technique used in book illumination of previous centuries.

At the end of the catalogue, two appendices have been added. The first one includes a technical description of each of the codices that make up the collection and the second one a table with the calendars included in the manuscripts. Up to seventy color illustrations and several tables throughout the catalogue illustrate and clarify the textual and iconic content of the Books of Hours preserved at the portuguese National Palace of Mafra. Finally, it also includes a bibliographical record. It would have been desirable a more detailed record, as the number of publications that exist to date for both late medieval book illumination and for Books of Hours in particular is very high. This detail does not worsen, however, the scientific quality of this catalogue. It will become, no doubt, a landmark publication in the fields of medieval studies and book illumination in Europe.

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