

LES ENLUMINURES

SALON INTERNATIONAL DU LIVRE RARE & DE L'OBJET D'ART GRAND PALAIS – PARIS

STAND # C5

contact: fleurcallegari@lesenluminures.com



BOOKS OF HOURS

1. PAINTED IN SOFT SHADES OF SEMI-GRISAILLE FROM THE WORKSHOP OF THE "PRINCE OF ILLUMINATION"

Book of Hours (Use of Cambrai)

In Latin and French, illuminated manuscript on parchment

France, Valenciennes, c. 1475-1480

1 large and 14 small miniatures by the Workshop of Simon Marmion

84 folios, bound 19th-century French red morocco, gilt-blocked to a cathedral style. Dimensions 158 x 110 mm.

BOH 14 • \$85,000

The "prince of illumination" Simon Marmion was responsible for this Book of Hours. This beautiful manuscript is remarkable for its delicate painting executed in soft, pastel tones, known as "semi-grisaille," a technique Marmion perfected. A wealthy monastery, St.-Jean-Baptiste of Valenciennes, commissioned the book, and the foundation also owned panel paintings (now destroyed) by the famous artist. Born in Amiens, Marmion moved in 1458 to the more flourishing town of Valenciennes then in the County of Hainaut to take advantage of the patronage of the affluent Dukes of Burgundy who controlled the town. The Dukes also actively sponsored art in local religious foundations.

2. SPLENDID EXAMPLE OF A PRINTED BOOK IMITATING A MANUSCRIPT

Printed Book of Hours (Use of Rome)

In Latin and French, illuminated imprint on parchment

France (Paris), c. 1526 [almanac 1526-1541]

17 large, 10 small and 16 medallions after designs by Jean Pichore, likely hand-colored in the Parisian workshop of Germain Hardouyn

84 folios, complete, bound in a modern (late 19th-century) dark red pigskin. Dimensions 188 x 128 mm.

BOH 60 • \$60,000

Germain Hardouyn and his brother Gilles registered as "illuminators" as well as printers, which was uncommon in the book trade. As such, printed Books of Hours like this one from their shop are often exceptionally well painted, resembling illuminated manuscripts. Another illuminator-painter, Jean Pichore, thought of as the most successful illuminator and printer in Paris around 1500, designed the woodcuts for this imprint. This copy survives as a splendid example of the printed book that deliberately imitates a manuscript.

3. CLASSIC UNCOLORED PRINTED BOOK OF HOURS BY AN IMPORTANT EARLY PRINTER

Printed Book of Hours (Use of Rome)

In Latin and French, imprint on parchment

France (Paris), Simon Vostre [c. 1515; with an earlier tipped-in almanac of 1507-1527]

21 large metalcuts, 28 small metalcuts and hundreds of border metalcuts, after designs by the Master of the Très Petites Heures of Anne of Brittany, Jean Pichore, and an anonymous Master working in the style of Dürer

140 folios, complete, bound in mid-19th-century dark green morocco. Dimensions 178 x 114 mm.

BOH 75 • \$25,000

Printed Books of Hours were a mainstay of the Paris book trade in the decades before and after 1500. Choosing from among the more than 2,000 editions can be bewildering. This edition is by one of the earliest and most important of Parisian printers, Simon Vostre, whose shop was on the street leading to the Cathedral of Notre Dame. Ensuring his success, he used woodcuts based on designs by two of the leading illuminators of the period, the Master of the Très Petites Heures of Anne of Brittany and Jean Pichore. Parisian printers often promoted new border sequences found in their editions; included here are those from the biblical books of Judith and Tobit.

4. READING THE HOURS: A REMARKABLE EXAMPLE WITH NEARLY 50 PICTURES

Prayer Book

In Latin (with some French), illuminated manuscript on parchment

Belgium, Brussels, c. 1460 and Lille, c. 1475

34 large and 5 small semi-grisaille miniatures by the Master of the Grisailles Fleurdelisées; 10 large colour miniatures by the Master of Johannes Gielemans

234 folios, bound in old red velvet. Dimensions 129 x 85 mm.

BOH 110 • \$250,000

An unprecedented number of people desired and valued Books of Hours in the later Middle Ages and beyond. Did owners

read their Books of Hours or were they status symbols filled with costly paintings? Or both? We do encounter accounts of people reading their Books of Hours, and some even contain paintings of their owners praying with book in hand! Apart from its interesting grisaille (shades of grey and white) paintings and its remarkably large number of pictures (nearly fifty in total), the present manuscript is unique in that it includes page after page of people, often women, reading from their manuscripts, even when the text calls for no such representation.

5. SWEET AND ENCHANTING BOOK OF HOURS BY A CLOSE CONTEMPORARY OF THE PAINTER HANS MEMLING

Book of Hours (Use of Rome)

In Latin and Flemish, illuminated manuscript on parchment

Southern Netherlands, Bruges (Ghistelles?), 1460s

13 large miniatures from the Workshop of Willem Vrelant

176 folios, bound in late 17th- or early 18th-century (c.1704?) French calf. Dimensions 117 x 90 mm.

BOH 118 • \$90,000

Books of Hours were Prayer Books for private devotional use. For three hundred years, from c. 1250 to c. 1550, the Book of Hours was the bestseller of the late Middle Ages and the Renaissance. The core of the Book of Hours is the Office of the Virgin Mary, with its set of prayers to be recited at home eight different times, or hours, of the day, just as monks chanted the Office during the eight monastic hours. This is a sweet and enchanting example with illuminations by the Dutch painter Willem Vrelant (d. 1482). Vrelant, like the German painter Hans Memling (d. 1494), was a foreigner who came to Bruges for the opportunities the city presented; they both worked for patrician families as well as the influential Dukes of Burgundy, who frequented Bruges. The small-scale paintings in this intimate Book of Hours display Memling's influence.

6. HUMOR AND HOME-SPUN CHARM IN A BOOK OF HOURS IN THE DUTCH LANGUAGE

Book of Hours (Use of Geert Grote)

In Dutch, illuminated manuscript on parchment

The Netherlands (South Holland), c. 1485-1490

7 inserted full-page miniatures by the Assumption Master, with borders and initials by the Monkey Master

372 folios, bound in a near-contemporary (16th-century) blind-tooled paneled calf binding. Dimensions 131 x 101 mm.

BOH 141 • \$250,000

Unique among European examples, Dutch Books of Hours are mostly written in the vernacular, in the language people used every day at home and in town. Frequent humor and homespun charm often characterize their illustrations, reinforcing a close connection with picture as well as text. Two artists contributed to this volume. The monumental miniatures by the Assumption Master resemble Dutch panel paintings on a small scale. The amusing borders by the colorfully-named Monkey Master feature foxes, dogs, and monkeys scampering about amidst the foliage.

7. MONUMENTAL WORK BY A RARE AMIENS PAINTER DIRECTLY INFLUENCED BY FLEMISH PRIMITIVES

Hours of Philippote de Nanterre (Use of Amiens)

In Latin and French, illuminated manuscript on parchment

France, Amiens, c. 1420s

27 miniatures by the Master of Raoul d'Ailly and a collaborator

208 folios, 17th-century French red morocco binding. Dimensions 181 x 135 mm. BOH 142

BOH 142 • \$750,000

This manuscript comes from the fertile borderland between France and Flanders during a crucial moment of artistic creativity in Amiens. The haunting style of this painter merges Parisian courtly elegance with the northern realism of the Flemish primitives to pioneer a new form of pictorial representation. Our artist is known in very few Books of Hours. Familiar with Flemish panel painters such as the Master of Flémalle and Roger van der Weyden, he uses green shadows and imposing figures set either in homey interiors or realistic landscapes.

8. RARE IMPRINT FOR THE ENGLISH MARKET, ALTERED USE AFTER THE PROTESTANT REFORMATION

Book of Hours (Use of Sarum)

In Latin and Early Modern English with some French, printed on paper

Paris, Nicolas Prévost, 18 July 1527

17 large metalcuts and 44 small metalcuts by the Master of the Very Small Hours of Anne of Brittany and Jean Pichore

219 leaves, modern morocco binding preserving original front and back covers by Nicholas Spierinck of Cambridge of brown calf. Dimensions 247 x 179 mm.

BOH 145 • \$18,000

A rare edition of a bilingual Book of Hours, printed in Paris for use in England, and surviving in a binding preserving contemporary covers by Cambridge book-seller and -binder Nicholas Spierinck, this volume bears witness to a thriving book trade between the continent and Tudor England. Frequent interventions by one or more early readers, one of whom may have been an Irish friend of Henry VIII, are evidence of its continued use after England's break with the Catholic Church. Books of Hours such as these were frequently passed down in English recusant families, who were faithful to Catholic traditions and beliefs long after the English Reformation. Printed Books of Hours for Sarum Use are rare on the market, and this volume provides concrete illustration of the impact of the Protestant Reformation in England.

9. PRIZE-WINNING WOVEN BOOK FEATURED AT THE 1889 PARIS WORLD'S FAIR

[Horae] *Livre de Prières Tissé d'après les enluminures des manuscrits du XIV^e au XVI^e siècle*

In Latin and French, illustrated book on silk

Lyon, R. P. J. Hervier, designer; J.A. Henry, fabricator, for A. Roux, 1886-1887

58 pages, complete, bound in maroon levant morocco by Kaufmann Petit, art nouveau Parisian binders. Dimensions 175 x 138 mm.
BOH 154 • \$55,000

This unorthodox Book of Prayers is entirely machine-woven of gray and black silk. Faced with coming up with a submission for the world's fair of 1889, artisans in the textile capital of Lyons programmed Jacquard looms with hundreds of punch-cards. So difficult was the project that this is the only woven book ever produced. Competition at the fair was unusually stiff – the main attraction was, after all, the Eiffel Tower! Not to mention Buffalo Bill and Annie Oakley. The woven book nevertheless won a Grand Prize. It is now renowned as a proto-type for the computer.

10. A RICHLY ILLUMINATED SEMI-GRISAILLE BOOK OF HOURS FROM THE WORKSHOP OF WILLEM VRELANT

Book of Hours (Use of Rome)

In Latin, illuminated manuscript on parchment

Southern Low Countries, Bruges, c. 1450-1460

11 large and 21 small miniatures by the Workshop of Willem Vrelant

109 pages, bound in 19th-century (possibly earlier) faded green silk. Dimensions 197 x 136 mm.

BOH 155 • \$110,000

The substantial dimensions, wide clean borders, and rich cycle of illumination distinguish this handsome Book of Hours. Its illumination typifies manuscript production in Bruges in the third quarter of the fifteenth century in the workshop of the Dutchman Willem Vrelant, and it is certainly by one of the hands of his atelier. Especially striking is the predominantly grey and black palette (known as grisaille or, in this case, semi-grisaille), with details carefully highlighted in liquid gold and touches of blue pigment used sparingly to bring out features of the settings.

ILLUMINATED MANUSCRIPTS

11. A CUSTOMIZED PROCESSIONAL BY THE MASTER OF GIRARD ACARIE

Processional (Dominican use)

In Latin and French, illuminated manuscript on parchment with musical notation

France (Rouen), c. 1520-1530; c. 1525-1550; 1674

12 historiated initials and 2 full-page illuminated borders, circle of the Master of Girard Acarie

69 folios, complete, with musical notation, contemporary calf, blind-paneled binding. Dimensions 225 x 158 mm.

\$85,000

Processionals include the texts and chants necessary for liturgical processions. Each person within a religious order (friars, monks, or nuns) had his or her own Processional, usually rather small books. Perhaps the most famous group of illuminated Processionals are those from Poissy, a royal foundation of Dominican nuns. This Processional, somewhat larger, and more grandly illuminated than many surviving examples, was made for the Dominican nuns of St. Matthew's of Rouen, also a royal foundation. Extensive revisions make this a multi-layered artifact that will repay further study. It seems likely that it was made by professional scribes and artists in Rouen. Not long after it was acquired (c. 1525-1550), it was customized, most likely by the nuns themselves. Rubrics were rewritten, new pages were added, and some of the original pages were removed, trimmed, and then pasted down on the new pages. It was still owned by the nuns of St. Matthew in 1674, when the first four folios were added, and short additions were made to the text and rubrics (often translating the Latin).

- 12. A DELUXE VOLUME MADE FOR PRESENTATION TO LOUIS II, THE FIFTH DUKE OF ORLÉANS-LONGUEVILLE**
JEAN DE BAUDREUIL, *Sommaire abrégé des ducs de Orléans-Longueville*
In French, illuminated manuscript on parchment
France, likely Paris, c. 1525 (likely after 1524)
Frontispiece miniature by the Master of the Paris Entries (active c. 1490-1520s) and 32 painted heraldic shields
32 folios, complete, modern binding of old red velvet. Dimensions 255 x 180 mm.
\$110,000
This is the illuminated dedication copy made for Louis II, the 5th Duke of Orléans-Longueville, when in 1524 he inherited the duchy (created in 1505) from his brother, Claude, who died in battle. Written by a hitherto unknown author from the famous Baudreuil family (and his only known work), the text, existing in four other copies, remains unedited, and the present manuscript is the only one that is illustrated. The text confirms the Duke's rights to the duchy and other lands, and the prefatory allegorical miniature by the Master of the Paris Entries commemorates the transfer of the fiefdom of Châtelailion amongst the lands of the Orléans-Longueville and refers to its alleged mythological origins, which are glorified.
- 13. THIS POCKET-SIZED MANUSCRIPT TRANSCRIBES THE SERMON ON THE MOUNT FROM THE BOOK OF MATTHEW WITH ASTONISHING ORIGINALITY**
GUSTAV ZIMPEL, *Die Berg Predigt (Sermon on the Mount)*
In German, illuminated manuscript on paper
Vienna, Austria, March 21, 1920
40 folios, bound in original quarter calf, marbled paper. Dimensions 100 x 46 mm.
\$8,000
Created in 1920 by Gustav Zimpel (1904-1954), the nephew of Gustav Klimt and the younger brother of Julius Zimpel, this pocket-sized manuscript is a copy of the Sermon on the Mount. It is a fascinating work of art of astonishing originality. Caroline minuscule utterly transformed under the influence of twentieth-century modernist typography is enclosed by simple frames of color against black grounds. Burnished gold historiated initials introduce each chapter, and ten full-page illuminations offer expressive interpretations of the text: Adam and Eve are the adulterous couple, houses built on a rock topple into the sea, and a man with arms upraised fulfills the law, the latter an uncanny echo of Edouard Munch's *Scream*.
- 14. A MANUSCRIPT TRANSCRIPTION OF ANTOINE VÉRARD'S PRINTED BOOK WITH 20 PEN DRAWINGS**
GUILLAUME ALEXIS, *Le Passe-temps de tout homme et de toute femme, L'ABC des doubles*
In French, illustrated manuscript on paper
France, Normandy (Rouen?), c. 1525-1530
20 pen drawings (first hand-colored in wash) by an unidentified artist based on the woodcuts published in Paris, Antoine Vêrad, c. 1505
158 folios, complete, bound in a half-pigskin binding. Dimensions 186 x 140 mm.
\$190,000
This is a hybrid work, an intriguing manuscript transcribed and illustrated entirely by hand, but based on a book printed in 1505 by the celebrated Parisian printer-publisher Antoine Vêrad. Although the drawings are roughly modeled on Vêrad's woodcuts, these are not stiff copies after prints. Far from it. They are composed free-hand in an accomplished Renaissance style. The text presents a roughly contemporary and lively verse translation by Guillaume Alexis of an immensely popular twelfth-century Latin work attributed to Pope Innocent III, *On the Misery of the Human Condition*. There are only four recorded copies of Vêrad's edition, all illustrated with woodcuts, some hand-painted. French drawings from the first half of the sixteenth century are exceedingly rare; these drawings are alluring not only because of the spontaneity of their execution but also for their interesting subjects, many of which represent events from everyday life.
- 15. SCHEMBART CARNIVAL BOOK, WITH 86 DRAWING**
Schembart ("hiding beard") Carnival Book
In German, illuminated manuscript on paper
Germany, likely Nuremberg, c. 1540-1550
64 pen and ink with watercolor drawings, 22 additional pen and ink drawings
88 folios, complete, bound in contemporary limp vellum binding. Dimensions 310 x 205 mm.
\$350,000
The controlled penwork of this manuscript's full-page drawings is complemented by the boldly enlivened watercolor washes that delineate the extravagant costumes of the figures. The twenty-two drawings of the floats deserve special note, for they substantially enrich our understanding of South German drawing in the Augsburg-Nuremberg area in the second quarter of the sixteenth century. This witness of the famous Schembartlauf, a carnival parade held on Shrove Tuesday in Nuremberg from 1449

to 1539, includes sixty-four full-page illustrations of costumed figures, one from each year the carnival was held. Offering a history of changing dress over nearly a century, the watercolors portray the participants, richly dressed up in garments decorated with embroidery and ribbons, and often with bells that jingled as they ran through the streets. These drawings are the work of an experienced illustrator, who trained in the Augsburg-Nuremberg area with artists like Hans Schäufelein, Hans Sebald Beham, or Jörg Breu the Younger and who transmits the legacy of Albrecht Dürer.

16. THE ONLY KNOWN MANUSCRIPT OF PHILIPPE DE VIGNEULLES' LA CHANSON DE GESTE DE GARIN LE LOHERAIN

PHILIPPE DE VIGNEULLES, *La Chanson de Geste de Garin Le Loberain*

In French, illuminated manuscript on paper

With three full-page miniatures and three historiated initials

France, Metz, c. 1515-1527/28

613 folios, contemporary binding of brown calf. Dimensions 285 x 205 mm.

\$175,000

From a noble French collection, this is the unique copy of a medieval epic with extensive autograph corrections and additions. Epic is an important genre of poetry, sung aloud, that dates from the dawn of medieval French literature. By an author from Metz in eastern France, Philippe de Vigneulles (1471-1527/28), the manuscript translates into prose the story of an epic hero Garin "the Lotharingian" that takes place in lower Lorraine, the very heartland of the Franco-German Empire at the height of its power. This is surely a presentation copy, and it includes wonderfully animated full-page miniatures and fine calligraphic pen work initials. The only other known copy of Philippe's text was destroyed in 1944, when many of the treasures of the Bibliothèque municipale de Metz (MS 847) were set on fire by retreating German troops.

TEXT MANUSCRIPTS

17. UNEDITED, UNSTUDIED, AND POSSIBLY UNIQUE ITALIAN EXPANSION AND TRANSLATION OF AN ESSENTIAL MEDIEVAL CHRONICLE

Cronica degli pontifici e degli imperatori, an Italian translation and continuation of MARTINUS POLONUS [MARTIN OF TROPPEAU or MARTINUS OPPAVIENSIS], *Chronicon Pontificum et Imperatorum*

In Italian, decorated manuscript on paper and parchment.

Northeastern Italy, Veneto, Vicenza, dated 1472

138 folios, complete, bound in 19th-century reddish calf. Dimensions 207 x 149 mm.

TM 117 • \$35,000

A newly unearthed take on a wildly popular medieval chronicle, this unedited, unstudied, and possibly unique Italian expansion of the Chronicon of Martinus Polonus is one of only nine known manuscripts preserving Italian translations of the Chronicon. It stands apart from the others in its Venetian focus and its greater chronological breadth, charting the rise and early decline of the Venetian Republic. Dated and signed by one of its scribes, perhaps the translator/author himself, the manuscript has since belonged to important collectors, notably Sir Thomas Phillipps.

18. ATTRACTIVE COLLECTION OF TEXTS IMPORTANT FOR THE HISTORY OF THE CARTHUSIANS IN ITALY Carthusian Rules and Sermons for Visitation

In Latin and Italian, decorated manuscript on parchment

Northern Italy (Venice?), c. 1500-1525, with later additions c. 1534

51 folios, bound, likely in Venice, in its original brown leather binding. Dimensions 155 x 109.

TM 333 • \$27,500

This intact manuscript its original binding includes the Carthusian Rules for the Visitation of Monasteries, together with sermons for Visitations. The formality of this copy of the Statutes reflects how fundamental the system of Visitations was to the success of the Carthusian Order. Historians of the Order will be particularly interested in the apparently unedited and uncommon Visitation sermons as well as by the record of a Visitation of the Charterhouse of St. John the Evangelist at Calci near Pisa in 1534. Such manuscripts survive as customized records of a particular moment in a foundation's history.

19. ELEGANT MANUSCRIPT REDOLENT OF THE FRENCH RENAISSANCE OF ONE OF CICERO'S MOST INFLUENTIAL TEXTS WITH A COMMENTARY BY AN ITALIAN HUMANIST

CICERO, *De officiis* (On Duties) with the commentary by PIETRO MARSI

In Latin, decorated manuscript on parchment

France, likely Paris?, certainly after 1471-72, likely between 1481-1491

144 folios, bound in brown calf. Dimensions 179 x 118 mm.

TM 411 • \$110,000

This manuscript was copied in the circle of the eminent humanists who founded the Sorbonne Press in Paris, Jean Heynlin and Guillaume Fichet. It is based on two editions of Cicero's *De officiis*, one printed in Paris in 1471-1472 by the Sorbonne Press, the other printed first in Venice in 1481, of the first edition of Pietro Marso's influential commentary. The humanist scribe (Heynlin?) of the present manuscript was clearly a careful reader of both imprints, and it seems likely that this codex was a preparatory manuscript for another edition of Cicero by the Sorbonne Press.

20. EXTRAORDINARILY RARE MANUSCRIPT COPIED IN GERMANY WITH A TEXT IN MIDDLE ENGLISH

[Collection of Chronicles], including JORDANUS OSNABRUGENSIS, *De prerogativa Romani imperii vel super romano imperio* ; REGINONIS PRUNIENSIS, *Chronicon* (Abridgment); et alia

In Latin and Middle English, illuminated manuscript on paper

Germany, Rhineland (likely Cologne), partially dated 1457 and c. 1475 with additions until c. 1490

94 folios, bound in deerskin (binding is a period binding, here reused). Dimensions 220 x 150 mm.

TM 424 • \$75,000

This is a remarkable manuscript. Introduced by an illuminated frontispiece of Emperor Frederick III enthroned and surrounded by his electors, this volume is an example of a book copied in Germany that includes a text in Middle English, an almost unique phenomenon. Its compiler(s) exhibit a sophisticated interest in history, especially the history of the Holy Roman Empire, with an emphasis on Cologne. Its contents include abbreviated chronicles (mostly quite rare) and catalogs of bishops, archbishops, and ruling princes, numerous epitaphs, and the English Act of Accord of 1460. After copying, it was annotated and perfected by later hands until the end of the fifteenth century. Why and for whom it was made, and its exact relationship to a historical miscellany now in Hamburg with similar contents, are just some of the questions that remain to be answered.

21. TWO WORKS OF SPIRITUAL AND MORAL EDIFICATION IN FRENCH TRANSLATION, ONE UNEDITED AND KNOWN IN ONLY FIVE MANUSCRIPTS

[ANONYMOUS], *Les sept fruits de la tribulation*; and [ANONYMOUS], *Miroir d'or de l'ame pecheresse*, French translation of JACOBUS DE GRUYTRODE (or JACOBUS DE JÜTERBORG), *Speculum aureum animae peccatricis*

In French, illuminated manuscript on parchment

France, after 1482, c. 1490

70 folios, complete, bound in modern 19th-century blue velvet. Dimensions 274 x 175 mm.

TM 466 • \$98,000

Elegant manuscript containing two works of spiritual and moral edification in French translation. The first text is known in only five extant manuscript and is still unedited. There is neither a modern critical edition of the second text, nor a complete census of the existing manuscripts; the copy here was apparently made from an incunable edition of c. 1490. This manuscript begins with a remarkable added full-page illuminated frontispiece with the coat of arms and motto of Louis de Grolée (fl. late fifteenth-early sixteenth century), the abbot of Bonnevaux and Saint-Pierre de Vienne. Louis was the proud owner of exceptional books including volumes once owned by King Louis IX and Jean, Duc de Berry; the story of how he acquired these manuscripts, and his practice of personalizing them with illuminated heraldic compositions, is waiting to be told.

22. TEXT BY A TWELFTH-CENTURY THEOLOGIAN FROM THE ABBEY OF SAINT VICTOR, PARIS

RICHARD OF ST. VICTOR, *De Trinitate*

In Latin, decorated manuscript on parchment

Northern France (Paris?), c. 1475-1500

73 folios, bound in half leather and marbled paper in the 19th-century. Dimensions 196 x 137 mm.

TM 512 • \$32,000

This is a copy of a text of great importance in the history of theology, notable for the attractiveness of its script. Richard of St. Victor's *De trinitate* was popular in the thirteenth and fourteenth centuries, but there are fewer manuscripts from the fifteenth century, making the origin of this manuscript with its careful contemporary notes of interest in the history of the reception of the text. There are no copies in the United States (a one-leaf fragment is at Columbia) and no recent sales are recorded in the Schoenberg Database (and in fact no sales since the nineteenth century).

23. **A CALLIGRAPHIC MASTERPIECE, THIS COLLECTION OF REFORMATION TEXTS WAS COPIED BY ANDRE WEHELN, THE FIRST POSTMASTER-GENERAL OF SWEDEN**

Eygentlicher Bericht vom Ursprung der Strittigkeiten in Religionssachen zwischen den evangelischen Kirchen; RATRAMNUS OF CORBIE, *De corpore et sanguine Domini* (in German translation); CHRISTOPH REICHELDT, *Calendarium biblicum perpetuum*; et alia

In German, manuscript on parchment

Stockholm, Sweden, dated 1636-37

178 folios, gold-tooled 17th-century binding of black cordovan leather. Dimensions 108 x 70 mm.

TM 514 • \$18,000

This manuscript unites four copies of printed, though rare, Protestant texts: a devotional work on the Eucharist with a Prayer-book, a historical work on the origins of the confessional conflict accompanied by Martin Luther's sermon for Good Friday 1522, a German translation of a Eucharistic treatise by the Carolingian theologian Ratramnus of Corbie, and a guide to reading the Bible during the calendar year. The scribe, Andre Wecheln, was a German in Swedish royal service during the Thirty Years' War and the first Postmaster-General of Sweden.

24. **LUXURIOUS ILLUMINATED LITURGICAL PRAYER BOOK PERHAPS FOR USE IN A NOBLE FAMILY'S PRIVATE CHAPEL**

Breviary (Use of Rome)

In Latin, illuminated manuscript on parchment

Northern Italy (Verona?), dated 1456

450 folios, complete, bound in modern Italian pink leather. Dimensions 137 x 101 mm.

TM 517 • \$58,000

This Breviary follows the liturgy of the Papal Curia, which was first adopted by the Franciscans in the thirteenth century. It is a luxurious volume, carefully written, with attractive penwork initials and five illuminated pages, including two full borders. It includes very few signs of daily use, and was certainly made for a person of wealth, perhaps the patron of a Franciscan monastery. Dated, this Breviary can be localized to Northeastern Italy, probably Verona. It includes an unidentified coat-of-arms, which when identified should help complete the story of its origin.

25. **MEDIEVAL COMPOSITIONS RELATED TO THE CULT OF ST. JEROME**

Hagiographical miscellany, including, PSEUDO-EUSEBIUS OF CREMONA, *Epistola de morte Hieronymi* (Italian transl.); PSEUDO-AUGUSTINUS, *Epistola ad Cyrillum de magnificentiis Hieronymi* (Italian transl.); PSEUDO-CYRILLUS [Cyril of Jerusalem], et alia

In Italian, decorated manuscript on parchment and paper

Northern Italy, Lombardy? or Veneto?, c. 1460-1475

99 folios, bound in a contemporary Italian binding of brown sheepskin. Dimensions 154 x 105 mm.

TM 605 • \$22,000

This codex is a witness to the ever-expanding cult of Saint Jerome in fifteenth-century Italy. Translated into Italian, the three spurious letters were originally composed in Latin probably in the late thirteenth century by a Dominican in Rome, and the original letters were sources for a number of fourteenth-century hagiographers. The tradition of vernacular translation of these letters merits further study to identify other extant codices. Fine calligraphic initials, a minute but very regular script, and a contemporary binding also grace this manuscript.

26. **VERNACULAR TRANSLATION (AND ADAPTATION) OF A LATIN LIFE OF SAVANAROLA**

PACIFICO BURLAMACCHI [PSEUDO-BURLAMACCHI] *Vita di Fra Girolamo Savonarola* [as readapted by Fra Timoteo Bottonio da Perugia]; [ANONYMOUS], *Elegy of Girolamo Savonarola*

In Italian, manuscript on paper

Northern Italy, Tuscany?, c. 1600 (after 1566)

171 folios, bound in a contemporary full limp vellum binding, inscription on upper cover reads: "All Sig[nore] Bartolomeo Pell[...] spciale al Ponte alla..." Dimensions 205 x 140 mm.

TM 708 • \$9,000

Copied a century after Savonarola's death, this manuscript of his *Vita* attests to his enduring cult in Northern Italy. Based on a Latin *Vita*, the Italian vernacular tradition is quite complex. Attributed to Pacifico Burlamacchi (d. 1518), it was continued and expanded throughout the sixteenth century to include additional miracles attributed to the reformist friar and was not printed in its entirety until the 18th century. No actual precise census exists to this day. The present rediscovered codex with its terminus post quem date of 1566 is a welcome addition.

27. POLISHED EXAMPLE OF 17TH-CENTURY CALLIGRAPHY IN A DOCUMENT RELEVANT TO THE HISTORY OF EDUCATION

Doctoral Diploma of the University of Rome
In Latin, decorated document on parchment
Italy, Rome, April 10, 1682
One sheet, dimensions 447 x 610 mm.
TM 715 • \$900

Doctoral diplomas such as this were proud symbols of the new graduate's place in society. The history of the Roman universities has been a subject of much recent scholarship, making this diploma in civil and canon law from the University of Rome (*Studium Urbis*) of particular interest to scholars studying the history of education, the city of Rome, and the papal curia. It is a very attractive object (perfect for exhibitions celebrating graduations or the history of script), and is equally of interest to modern calligraphers.

28. RARE MANUSCRIPT OF AN EARLY FRENCH TRANSLATION OF A MEDIEVAL BESTSELLER, COVERING TOPICS INCLUDING ETHICS, MEDICINE, ALCHEMY AND MORE

PSEUDO-ARISTOTLE, *Secret des secrets* [Secret of Secrets], anonymous translation
France (perhaps Arras or Tournai, or Paris?), c. 1300-1320
One historiated initial in the style of Jean Pucelle (fl. c. 1300-1355)
67 folios, bound in 18th-century gilt-tooled red morocco. Dimensions 156 x 112 mm.
TM 720 • \$140,000

An early French translation, the earliest of four known manuscripts, of what has been called the "most popular book in the Middle Ages." The text is written as an extended letter from Aristotle to his Alexander the Great that offers the prince advice on how to govern and live well; the focus in this translation on the physical well-being of the ruler is notable. Of portable size, illuminated with a fine historiated initial and border by an anonymous artist in the style of Jean Pucelle, the present copy stands out in the manuscript tradition as an early and distinctive example of a popular text that was surely made for an important person.

29. A MEDIEVAL BESTSELLER, POPULAR AMONG THE RULING ELITE OF FRANCE AND BURGUNDY

JACQUES LEGRAND (JACOBUS MAGNI), *Le livre de bonnes meurs* [The Book of Good Manners]
In French, manuscript on paper
France (Burgundy), or Switzerland (Basel?), c. 1450
139 folios, complete, bound in a 19th-century cartonnage binding. Dimensions 214 x 138 mm.
TM 722 • \$35,000

This manuscript represents the opportunity of acquiring a copy of the *Livre de bonnes meurs* by the French humanist Jacques Legrand. This text was a bestseller in its day, circulating among the ruling elite at the French and Burgundian courts in luxurious, illuminated copies. Its text is of interest, since it appears to contain the first version of the text, written six years before the final edition dedicated to Duke Jean de Berry. It lacks illumination, but is copied in a very elegant calligraphic bookhand that echoes the script of many of the luxury copies.

30. HYBRID VOLUME (PRINT AND MANUSCRIPT) RELATED TO RELIGIOUS REFORM

ANTONIO FIORDIBELLO, *De auctoritate ecclesiae ...*, Romae, apud Antonium Bladum, 1545; TADDEO PICCONI, *De itinere christiani sacrum opusculum*, Romae, apud Ioannem Mariam de Viottis Parmensem in domo S. Birgittae, 1553; VITTORIA COLONNA, *Rime spirituali*
Italy (Rome?) 1545; 1553; c. 1563-1580
In Italian, two imprints and a manuscript on paper
Two imprints followed by a manuscript bound in a single volume, 44 + 32 + 88 folios, bound in contemporary limp vellum.
Dimensions 192 x 133 mm.
TM 750 • \$12,000

Fascinating hybrid book, consisting of two imprints (one exceedingly rare) on Christian life, along with a manuscript version of the spiritual poems of the female author Vittoria Colonna, friend of Michelangelo. The compilation of these texts in their contemporary binding sheds light on the persistence of the views of the reform-minded Catholics, the spirituali, in Italy after the Council of Trent and attests to the persistence of manuscript culture in the age of print.

31. FRANCISCAN MISCELLANY IN A CONTEMPORARY BLIND-STAMPED BINDING

BARTOLOMEUS DE RINONICO, *De conformitate vitae beati Francisci ad vitam domini Ihesu* (excerpt); THOMAS A KEMPIS, *De imitatione Christi*, (excerpt, book four only); PSEUDO-AUGUSTINE, *De dignitate sacerdotum*; [ANONYMOUS], *De officio et tempore septuagesime*; PSEUDO-JOHN OF CAPISTRANO, *Animadversiones circa sacrosanctum missae sacrificium*, in Italian translation

In Latin and Italian, manuscript on parchment and paper

Southern Italy (Lanciano?), c. 1450–1475

109 folios, bound in a late 15th-century Italian blind-stamped brown leather. Dimensions 135 x 90 mm.

TM 770 • \$28,000

This small-format Franciscan miscellany, in a contemporary blind-stamped binding, includes an excerpt from Bartolomaeus de Rinonico, a classic and rare Franciscan text by an Italian friar, and Book IV of the great *Imitatio Christi*, evidence of its dissemination into Italy and readership by Franciscans. The Italian translation of a text on the Mass, known in only one other manuscript, and the text on the Divine Office at Septuagesima, perhaps unique to this manuscript, are of particular importance and the miscellany warrants further study for its unusual contents.

32. RARE TEXT WITH THE EARLIEST FRENCH ARMORIAL BOOKSTAMP

[Anonymous]. *La voie d'enfer et de paradis* [Songe de la voie d'enfer et de la voie de paradis]

In French, decorated manuscript on paper

France, Bourges, c. 1460

139 folios, 16th-century binding of reused parchment (documents emanating from the "Officialité de Bourges"), verso of parchment from a 13th-century manuscript [Aristotle, *Metaphysics*, Book VII]. Dimensions 212 x 150 mm.

TM 775 • \$100,000

This manuscript is one of only three copies of this versified work, composed by an anonymous author at the end of the fourteenth century and still unpublished. It appears to be an adaptation of the fourteenth-century allegorical work *Voie d'enfer et de paradis* by Pierre de l'Hopital. It belonged in the first half of the sixteenth century to the poet and patron of the arts Jacques Thiboust, established in the Berry and contains his heraldic bookstamp, the first of its kind. It is listed among Thiboust's books in his *Liber amicorum* (Paris, BnF, MS fr. 1667).

33. ITALIAN TRANSLATION OF ONE OF THE MOST WIDELY COPIED TEXTS OF THE MIDDLE AGES

GREGORY THE GREAT, translated from the Latin into Italian by ZANOBI DA STRADA, *Moralia in Job*, libri I-X [Italian translation: *Morali di Santo Gregorio papa sopra il libro di Job, libri I-X*]

In Italian, illuminated manuscript on paper

Northeastern Italy, Veneto (Venice?), dated 1474

188 folios, recased (possibly when illuminated leaves were removed), using original binding materials of brown half leather
Dimensions 328-332 x 230 mm.

TM 796 • \$65,000

This handsome, formal volume contains an Italian translation of one of the most important and widely copied texts of the Middle Ages, the *Moralia in Job* of Gregory the Great. Though forty copies of this translation survive, this volume is unusual insofar as it strays from the original Tuscan dialect, incorporating some Venetian dialectal forms. As such, it raises interesting questions regarding the transmission of this Italian text in the fifteenth century. All of the other copies are in European institutions. No other copies have been on the market in the last century.

34. SAVONAROLA'S MOST PERSONAL TEXT

DAVID OF AUGSBURG, *Formula novitiorum* (Book 1 of *De exterioris et interioris hominis compositione*); GIROLAMO SAVONAROLA, *Meditatio in psalmum Miserere mei deus*

In Latin, illuminated manuscript on parchment

Flanders, c. 1490-1510 and c. 1520-1530

141 folios, contemporary binding of brown morocco. Dimensions 108 x 69 mm.

TM 824 • \$28,000

A meditation on the Penitential Psalms, recording the last thoughts of Savonarola, the great Florentine martyr, before he was burned at the stake, follows an important thirteenth-century manual of religious education. Both texts are quite rare and exist in few manuscript copies. They were bound together in the sixteenth century by the Cistercian abbot whose name is recorded in gilt on the front cover, perhaps reflecting his own spiritual journey. This beautiful little manuscript once belonged to bibliophiles Justin MacCarthy-Reagh, Charles Chardin, and Sir Thomas Phillipps.

35. LUXURIOUS MANUSCRIPT OF EARLY CHRISTIAN WRITINGS

AUGUSTINE, *De mendacio*, *De perfectione justitiae hominis*, *De cura pro mortuis gerenda*, *De videndo deo*, sermons including *De disciplina christiana* and *De decem chordis*, excerpts from *De civitate dei* and *De octo Dulcitiu quaeſtiones ; et alia*

In Latin, illuminated manuscript on parchment

Northeastern Italy (Venice?), c. 1400-1440(?)

140 folios, complete, bound in a late 17th-century German binding, possibly at Weissenau, of white pigskin. Dimensions 230-232 x 160 mm.

TM 825 • \$48,000

This collection of texts was written in Italy but brought back to the celebrated Abbey of Weissenau, where it may have been bound. The luxurious manuscript with many illuminated initials attests to a renewed regard for the writings of Augustine in the Renaissance; later marginal annotations are evidence of its continued use. The single non-Augustinian text, a dialogue on the Mass, may have been copied here during the author's lifetime. The attentive scribe left lacunae where text was lacking in his exemplar and included variant readings.

36. ACCOUNTS OF THE LIFE AND TRANSLATION OF THE PATRON SAINT OF DANCING

Passio sancti Viti martyris, Historia translationis sancti Viti martyris

In Latin, decorated manuscript on parchment and paper

Germany, North Rhine-Westphalia (Gladbach or possibly Corvey?), c. 1400-1450 and 1777

17 (parchment) + 47 (paper) folios, bound in 18th-century brown leather. Dimensions 206-207 x 146-150 mm.

TM 828 • \$25,000

This handsome composite manuscript includes two texts discussing the martyrdom of St. Vitus, the Early Christian saint of Sicily and patron saint of dancing, and the movement of his relics. It was likely copied in part (and possibly in its entirety) at the Benedictine abbey of Gladbach, dedicated to St. Vitus, and it attests to the abbey's efforts to preserve these narratives that were integral to its own history. These texts – one of which is a rare copy of the earliest narrative history of the Benedictine abbey of Corvey – are valuable historical sources.

37. RARE EXAMPLE OF A THIRTEENTH-CENTURY PORTABLE BIBLE COPIED IN SPAIN WITH DISTINCTIVE CASTILIAN DECORATION

Vulgate Bible

Spain, Kingdom of Castile (Seville?), c. 1240-1260

In Latin, decorated manuscript on parchment

328 folios, bound in 15th-century Spanish or Italian tooled brown leather. Dimensions 172 x 123 mm.

TM 844 • \$130,000

This is a rare example of a thirteenth-century portable Bible copied in Spain; its distinctive pen decoration links it to other Bibles made in Castile, and the medieval binding is probably Spanish. Small Bibles were copied in great numbers in the thirteenth century in France (in particular in Paris), England, and Italy. Spanish Bibles of this type still await full scholarly study, but they are significantly less common. Likely made for Franciscan use, it was later used by Dominican friars. Several writers added marginal notes, including one who was interested in comparing the text to the Hebrew. In the modern era it belonged to Coella Lindsay Ricketts (1859-1941) of Chicago, Illinois. Ricketts' place in the history of collecting medieval manuscripts in the United States is an interesting one, since he was both a practicing calligrapher and illuminator, and a collector. Many of his manuscripts are now in the Lilly library of the University of Indiana.

38. PRAYER BOOK FOR THE USE OF A GUILD, PROMISING A REWARD FOR ITS RETURN

Wine Tappers' Prayer Book

In Dutch, decorated manuscript on paper

East central Low Countries, c. 1550-1565

228 folios, bound in modern leather. Dimensions 152 x 100 mm.

TM 852 • \$18,000

A well-thumbed collection of prayers and readings in Dutch (many of them unique) for lay use, this Prayer Book offers us a glimpse of the religious practices of members of a medieval guild of wine tappers. In addition to its interest as a book directly linked to a medieval guild, the mixture of private devotional prayers and liturgical prayers here, including prayers to be said during Mass, all in the vernacular, is intriguing. A delightful inscription in the front of the book promises a reward ("one good drink penny") to anyone who should find and return the manuscript to its owner.

39. PERHAPS THE ONLY EXTANT MANUSCRIPT COPY

HENDRIK HERP, *Sermones de tribus partibus penitentiae* [Sermons on the Three Parts of Penitence] and *Sermones de adventu domini* [Sermons for Advent]

In Latin, decorated manuscript on paper

The Low Countries, Antwerp, Mechelen, c. 1470-1490

162 folios, complete, bound in early 20th-century green morocco. Dimensions 205 x 137 mm.

TM 857 • \$35,000

This manuscript appears to be the only extant copy of the friar Hendrik Herp's sermons. The text blends the traditions of two influential religious reform movements in the fifteenth-century Low Countries, the Brethren of the Common Life and the Observant Franciscans. The sermons await scholarly attention, and this volume, which includes two complete collections (with a total of sixty-eight sermons), presents a valuable opportunity for editing and study. Copied during or shortly after the author's lifetime perhaps at the convent where the author lived, this manuscript may reflect the version of the text approved by Herp himself.

40. AN INTIMATE VOLUME OF COURTLY LOVE POETRY, ALMOST CERTAINLY FOR A MEMBER OF THE FRENCH ROYAL COURT IN THE TIME OF LOUIS XII AND ANNE OF BRITTANY

Rondeaux by JEAN MAROT, JEAN D'AUTON, PIERRE GRINGORE, OCTOVYEN DE SAINT-GELAIS, JEAN PICART, and MARTIN DE HOUSSE

In French, illuminated manuscript on parchment

France (Paris?), c. 1500-1515(?)

61 folios, complete, bound by Chambolle-Duru in late 19th-century brown morocco. Dimensions 170 x 107 mm.

TM 860 • \$65,000

This small and intimate volume of courtly love poetry was almost certainly made for a member of the French royal court in the time of King Louis XII and Anne of Brittany. It brings together the work of several well-known Renaissance poets, one of whom may have supervised its production. Two poems in the collection are unpublished and unrecorded. Each page is written in handsome, calligraphic script and shines with initials in gold and vivid color. Collections such as this are not common (only three similar manuscripts have sold in the last century).

41. ONE OF THE FEW KNOWN COPIES OF AN UNEDITED TEXT OF BROAD INTEREST FOR SOCIAL AND ECONOMIC HISTORY

ANGELO CARLETTI DI CHIVASSO [ANGELUS DE CLAVASIO], *Tractatio de restitutionibus* (Treatise on Restitutions); Letter on the Death of Christ attributed to Pontius Pilate and Addressed to Emperor Tiberius (fragment)

Northwestern Italy (Genoa?), c. 1475-1500

In Latin, decorated manuscript on paper

56 folios, bound in 16th-century limp vellum. Dimensions 214 x 148 mm.

TM 861 • \$24,000

This is one of only a few known copies of an unedited text on restitution by Angelo Carletti (1411-1495), a noted moral theologian who was born to a noble family in Chivasso, near Turin, studied law, and then entered the Franciscan Order at Santa Maria del Monte in Genoa. Restitution was a penitential issue, typically arising in connection to financial crimes. This volume, likely copied during the lifetime of the author, and quite possibly under his direct supervision for members of his own order, is thus an important witness to a text of broad interest for social and economic history, as well as the history of religion and law. A similarly rare letter on the death of Christ attributed to Pontius Pilate (four recorded manuscripts) complements the treatise – perhaps as an example of the ultimate crime?

42. FRANCISCAN TEXTS AND STATUTES, ALL RARE AND INTERESTING IN GERMAN TRANSLATION

German translations of: FRANCIS OF ASSISI, Rule and Testament; NICHOLAS III, *Exiit qui seminat*; CLEMENT V, *Exiit de paradiso*, "De suffragiis defunctorum" from the Statutes of the Franciscan Order; and *Stationes ecclesiarum urbis Romae*

In German with Latin inserts, manuscript on parchment

Germany (Eastern Franconia), c. 1450, and c. 1500

239 folio, complete, bound in Germany c. 1500 in wooden boards covered in brown leather. Dimensions 71 x 55 mm.

TM 872 • \$32,000

Foundational texts for a Franciscan friar are preserved in this minuscule book that likely belonged to a Franciscan holding senior office in an East Franconian convent. In it are brought together normative texts with importance for the vexed question of Franciscan poverty and the ownership of property. Its central text is a German translation of the Franciscan Rule known as the *Regula bullata* of 1223 of which three German translations are known from just six manuscripts. The translation in the present manuscript occurs in only one other manuscript. Other Franciscan texts and statutes follow, all rare and interesting in German translation.

43. PERSONAL PRAYER BOOK OF AN INDIVIDUAL NUN

Prayer Book including *Andächtiges Myrrhenbüschlein* (Devout Bundle of Myrrh) and prayers by JOHANNES VON INDERSDORF and JOHANN VON NEUMARKT

In German, manuscript on paper

Swabia, Germany, c. 1520-c. 1550

287 folios, bound in brown blind-tooled leather. Dimensions 110 x 85 mm.

TM 893 • \$28,000

This small volume is the personal Prayer Book of an individual nun, a member of a convent in eastern Swabia and shows evidence of intensive reading by the nun at prayer. The prayers, one large sequence of which focuses on preparation for eucharistic reception, are accompanied by an extensive narrative of Christ's Passion (The Devout Bundle of Myrrh) that awaits scholarly investigation (known in only six other manuscripts).

44. MANUSCRIPT FOR A DOMINICAN NUN, POSSIBLY FROM THE CARAFA FAMILY IN NAPLES

Liber Rubricarum (book of liturgical directions or an Ordinal) and Processional (Dominican Use)

In Latin and Italian, illuminated manuscript on parchment with musical notation

Italy (Rome or Naples), dated March 24, 1556

67 folios, complete, contemporary red morocco binding. Dimensions 212 x 145 mm.

TM 906 • \$32,000

The bilingual culture of Italian convents in the sixteenth century is demonstrated by this manuscript. Its text combines instructions for the liturgy in Italian with the text and music for liturgical processions in Latin. This manuscript was certainly made for a Dominican nun, quite possibly a member of the Carafa family at the important convent in Naples, Santa Maria della Sapienza. In its original, lavishly gold-tooled Renaissance binding, this exuberantly decorated manuscript is a wonderful example of the continued importance of hand-written manuscripts in the age of the printed book.

45. DELUXE MANUSCRIPT COMMISSIONED BY JEAN BUDÉ OF ONE OF THE MOST NOTABLE BIBLICAL COMMENTARIES BY HAIMO OF AUXERRE, A KEY FIGURE OF THE CAROLINGIAN RENAISSANCE

HAIMO OF AUXERRE, *Expositio in epistolas Pauli* (Commentary on the Pauline Epistles)

France (Paris), c. 1460-1480 (before 1481) and c. 1500

In Latin, illuminated manuscript on parchment

2 large miniatures and 11 large illuminated initials

193 folios, complete, bound in late 18th-century straight-grained red morocco by Bozerian. Dimensions 278 x 105 mm.

TM 908 • \$125,000

This is a beautifully illuminated fifteenth-century copy of a biblical commentary of a much earlier ninth-century author, a key figure of the Carolingian Renaissance, Haimo of Auxerre. It boasts an illustrious provenance having belonged to or even originally been commissioned by Jean II Budé, father to the famous humanist-bibliophile Guillaume Budé. The miniature added at a slightly later date (some 20 or 30 years after) must have been painted in Troyes, where the Budé family had strong ties. Jean Budé was *secrétaire* and *conseiller* to Louis XI (1461-1483) and Charles VIII (1483-1498). The little that has been published on this under-studied bibliophile and his library allows us a glimpse of a book collector with an eye for lavish illuminated works, but clearly a personal preference for studious and theological texts. Jean Budé amassed a stately collection of about sixty manuscripts and books in the 1480s and 1490s. Later in its history this manuscript was owned by one of the most remarkable collectors of the nineteenth century, Bertram Ashburnham, 4th Earl of Ashburnham (1797-1878), who owned more than 4000 manuscripts – who acquired this manuscript, not without controversy, from the collection of Joseph Barrois (c. 1785-1855), the learned, but crooked bibliophile, who became fatally involved with the notorious and unpunished book thief Guglielmo Libri.

46. ELEGANT MANUSCRIPT IN ITS ORIGINAL BINDING WITH EXTENSIVE MARGINAL NOTES

MARCUS TULLIUS CICERO, *Epistulae ad familiares* (Letters to Friends) (62 of the 435 letters)

In Latin, decorated manuscript on parchment

Northern Italy (South Tyrol?), c. 1450

80 folios, early Italian binding of brown leather. Dimensions 155 x 105 mm.

TM 914 • \$45,000

This elegant volume, intact in what is likely its original binding, bears witness to the Italian Renaissance's interest in Cicero's letters. Admired for his eloquence and his mastery of the Latin language, Cicero was rediscovered by humanists in the fourteenth century and much copied during the fifteenth century. In the present volume, a painted coat of arms points to ownership by a member of a noble family in the South Tyrol, and the extensive early annotations suggest that its owner studied the volume carefully.

47. A LUXURIOUS EXAMPLE OF A THIRTEENTH-CENTURY POCKET BIBLE ILLUMINATED IN PARIS

Vulgate Bible

France (Paris?), c. 1250-1270

In Latin, illuminated manuscript on parchment

141 illuminated initials, including 78 historiated initials
535 folios, bound in 17th-century brown leather Dimensions 160 x 110 mm.
TM 921 • \$225,000

Thirteenth-century pocket Bibles were one of the great achievements of thirteenth-century book-making. This is a luxurious book, with tiny painted initials before all the prologues and biblical books. The workmanship is exquisite throughout, and it is a very fine example of a manuscript illuminated by a professional artist working in Paris, the most important center for the making of illuminated manuscripts in this period. The style of the painted initials can be compared most closely with the later products of the Johannes Grusch workshop, active in Paris in the second and third quarters of the thirteenth century.

48. HANDSOME COPY IN ITS ORIGINAL BINDING OF TWO COMPLETE AND UNEDITED TREATISES ON GRAMMAR

GASPARE VERONESE, *Regulae de constructione* (Rules of Construction); GUARINO VERONESE [GUARINO GUARINI], *De diphthongis* (On Diphthongs)

In Latin with some Greek, illuminated manuscript on parchment
Central Italy (Florence?), c. 1460-1470

48 folios, contemporary binding of brown leather. Dimensions 212 x 143 mm.
TM 928 • \$65,000

The study of grammar was fundamental to the educational goals of the Italian humanists. The two treatises in this manuscript, both complete, unedited, and quite rare on the market, offer insights into the humanist desire to recover the Latin of ancient Rome. This handsome manuscript, still in its original binding, was not a simple copy made for school use. It is instead an elegant illuminated manuscript probably made for a Florentine nobleman whose arms, now undecipherable, are still visible on the first page.

49. ONLY KNOWN COPY IN PRIVATE HANDS OF THE POPULAR MIRROR OF PRINCES, *LA SOMME LE ROY*, IN DUTCH TRANSLATION

JAN VAN BREDERODE, *Des Coninx Summe*, Dutch translation of LAURENT D'ORLÉANS, *La Somme le Roy* (The King's Summa); *Die passy vur ene[n] corte sey[?]* and *Die beilighe passy zeer cort en[de] goet* (Two Texts on the Passion of Christ); JOHANNES BRUGMAN, *XV Goede punten ende leringhe* (Fifteen Good and Learned Points); Three Rhymed Exempla

In Dutch, decorated manuscript on paper
Northern Netherlands (near Utrecht), dated 1487

124 folios, contemporary binding of brown leather. Dimensions 207 x 145 mm.
TM 933 • \$65,000

This is the only known copy in private hands of the Mirror of Princes, *La somme le roy*, in the Dutch translation by Jan Van Brederode, the subject of a recent publication by historian, Frits van Oostrom. The text on leading a Christian life, *XV Goede punten ende leringhe*, attributed to the Dutch preacher Johannes Brugman, and the three short, rhymed exempla that follow, are known only in this manuscript. Written in 1487 by brother Jan Symoensz at the Carthusian monastery of Nieuwlicht in Utrecht, this dated and precisely localized manuscript is in a contemporary (likely original) binding.

50. A UNIQUE COPY OF CHARLES BONIN'S FRENCH TRANSLATION OF SAINT JEROME'S LETTER TO FURIA JEROME, Letter LIV To Furia [To Furia, On the Duty of Remaining a Widow], in the translation by CHARLES BONIN

In French, illuminated manuscript on parchment

France, likely Bourges, c. 1500-1510
1 full-page miniature by the Master of Spencer 6 (active c. 1490 to 1510)
63 folios, contemporary binding of purple velvet. Dimensions 210 x 135 mm.
TM 935 • \$160,000

In its original purple velvet binding and adorned with a frontispiece painted by the Master of Spencer 6, this deluxe, carefully fashioned manuscript presents a unique copy of a French translation by a hitherto unknown translator of Saint Jerome's letter to the widow Furia. Owned by a woman of the French aristocracy, Anne de Polignac, who was widowed twice, this manuscript invites us to re-examine her remarkably varied library of some thirty-six manuscripts, most in the vernacular, raising questions pertaining to female book ownership and literary and artistic patronage in the first decades of the sixteenth century, and the nature of the reading experiences of French Renaissance women

51. CONTEMPORARY MEDICAL REMEDIES FOR THE KING AND COURT

Collection of Medical Recipes and Health Regimens, including *Receptes de plusieurs experts medecins conservantes diverse malladies* (Recipes of Several Great Physicians Concerning Various Maladies) compiled by FRANÇOIS II DE ROHAN, and a recipe excerpted from GIOVANNI DA VIGO, *Practica in arte chirurgica* (Practical Treatise on the Art of Surgery); *Pharmacopoeia* detailing thirty-one plant-based recipes

In French and Latin (with additions in Italian), illuminated manuscript on parchment

France (Lyon?), c. 1515-1525

63 folios, complete, contemporary binding of red velvet. Dimensions 205 x 144-147 mm.

TM 937 • \$95,000

Unique, unpublished collection of medical recipes, illuminated, and written in an elegant calligraphic script, this is a deluxe presentation copy from French aristocrat, François II de Rohan, Archbishop of Lyon to his brother, Charles de Rohan-Gié. Bound in contemporary velvet, the lavish volume includes recipes mostly of the period and used by physicians to Pope Julius II, the kings of France, and others in the royal circle, thus offering rare insight into the actual medical practices in early Renaissance France.

