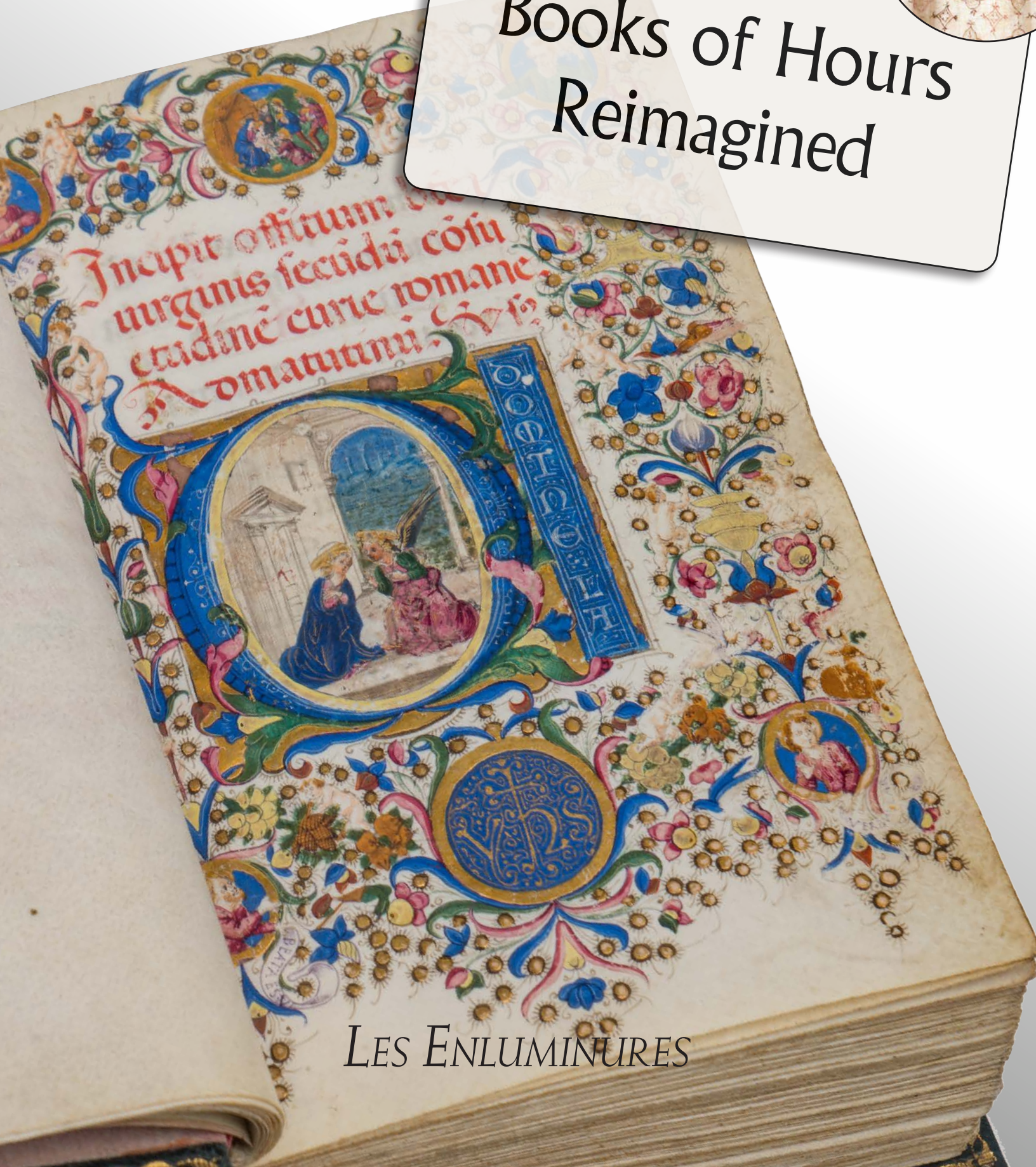


CATALOGUE

Books of Hours Reimagined



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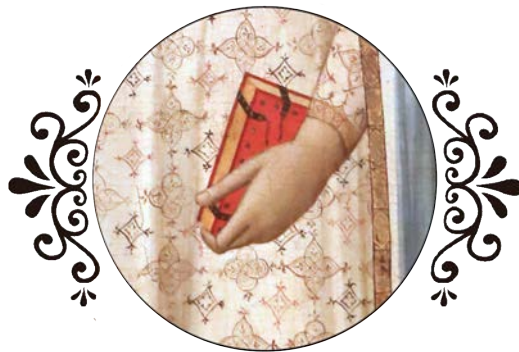
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BOOKS OF HOURS REIMAGINED

We think of Books of Hours as medieval “best-sellers” or medieval “must haves.” Indeed, they are quintessential deluxe manuscripts in which pictures with prayers structured devotion for pious lay folk. However, this exhibition invites us to take a fresh look at Books of Hours as sites of invention. We will look where we do not usually look. We explore silences and empty spaces. We become part of the audience in a theatre of gazes. We play in the margins where games and commentary unfold. We follow the passage of time with them, and we observe the traces left by hands that treasured these books. As we reimagine Books of Hours, we rediscover them as vibrant objects of invention, kaleidoscopic displays of both faith and artistry, where different meanings come into focus with each new lens.



I.

THE GAZE: SILENCE, SPEECH, AND PRAYER

For medieval folk, seeing really functioned as a kind of believing. For those who believed in “extramission” (lauded by Plato) the eye sends out its own rays, traveling through air, then hits an object to carry the same information back to the mind. For those who believed in “intromission” (lauded by Aristotle), the sight-rays extend from the objects into our eyes. In either case, viewers would have been especially sensitive to the sightlines in medieval illuminations. When the Virgin Mary and the Archangel Gabriel gaze directly at each other in the silence of Mary’s bedroom without speaking, Mary absorbs the essence of Gabriel and his message held on a banderole becomes part of her own consciousness. In turn, the viewer staring at the locked gazes in the picture opens his or her lips in prayer, the first words on the page at the beginning of all Hours of the Virgin. (stay tuned for our upcoming virtual exhibition “On Sightlines: Seeing (and) Devotion in Medieval Illuminations” by Grace Rotermund)



1. Book of Hours (use of Rome)

In Latin, illuminated manuscript on parchment

Italy, Florence, c. 1460-1475

19 historiated initials by Francesco di Antonio del Chierico (1433-1484)



NEW

These microscopic images demand a completely different viewing experience on the part of the reader; once deciphered by close looking, maybe even through magnification, they serve as visual aide-mémoires to the scenes accompanying prayers throughout the day.

282 leaves, complete, with 19 large historiated initials and 5 historiated initials within full borders, the borders with flowers, vases, birds, animals, putti and with burnished gold roundels enclosing smaller miniatures, negligible spots of wear, generally in extremely fine condition with wide margins, bound in early 19th century English dark Morocco, in a fitted blue cloth slipcase. Dimensions 126 x 85 mm.

Richly illuminated Book of Hours with an unprecedented and strikingly beautiful series of illuminations in which miniscule figures are executed with painstaking detail, often in large empty landscapes or crowded street scenes and surrounded by lush gold decoration. This is a virtuoso performance by a goldsmith-turned illuminator, Francesco del Chierico, pictures which he could have done only with magnification. Was his intention simply to make readers marvel at his prodigious skill or do the images impact devotion differently?

BOH 260 ✚ \$170,000



cipiant septem
psalmi penitenciales.
De remissione.
nd: p.



2. Book of Hours (use of Rome)

In Latin, illuminated manuscript on parchment
Southern Netherlands, Ghent, c. 1460
24 miniatures by the Master(s) of the Beady Eyes



**An excellent example of the sightlines in static silent spaces,
encouraging the viewer's devotion in spoken prayer.**

80 folios, missing calendar, otherwise complete, with 13 large miniatures and 11 smaller miniatures, with full borders of acanthus, flowers, and gold leaf. Bound in modern brown calf incorporating original 15th-century upper cover of stamped plaques of fleur de lis and ivy leaves, attributed to Antoine de Gavere. Dimensions 260 x 187 mm. (binding 280 x 195 mm.).

Its exceptional size, fresh like-new condition, and original blind-stamped upper cover make this book entirely unusual among surviving Books of Hours. Elegant calligraphy and fine, delicate penwork surrounded by wide clean margins on untrimmed pages gracefully accommodate the numerous brightly colored paintings, both large miniatures and historiated initials, by the Master of the Beady Eyes. The manuscript survives as one of the finest attributed to this artist, and the cover attributed to the binder and “libraire” Antoine de Gavere (c. 1459-1505) of Bruges, known from documents to have worked for the dukes of Burgundy, situates the manuscript securely in a courtly milieu.

BOH 254 ✚ \$125,000

3. Book of Hours (use of Rome)

In Latin, illuminated manuscript on parchment

Southern Netherlands, Bruges, c. 1480

6 full-page miniatures by a follower of Loyset Liédet and the Master of Edward IV,

41 small miniatures by a follower of Willem Vrelant



Instead of reading from the open book before him, the officiating ecclesiastic gazes directly at the man (family member of the deceased?) holding the coffin, who stares back at him, setting a model for mourners during the services of the Office of the Dead.

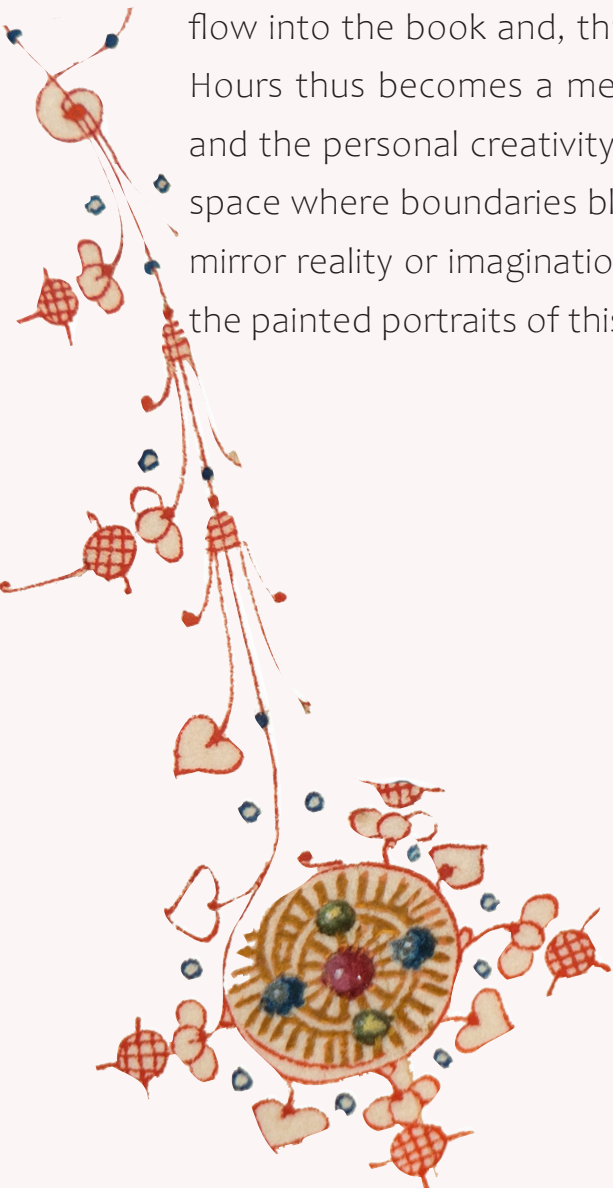
157 ff., complete, 6 full-page miniatures (tipped in on single leaves), surrounded by and facing full-page illusionistic borders of the “Ghent-Bruges” type with silver [or liquid gold] acanthus stems, sprays of flowers, fruit, insects, birds and animals (some trompe l’oeil) on painted liquid gold [or silver] grounds, and 41 small miniatures or historiated initials framed by three-quarter borders of blue and gold acanthus leaves on speckled grounds intertwined with floral motifs and burnished gold besants. Bound in 19th-century blind-stamped brown calf binding, with blind-stamped ornamental motifs and gilt, some scuffing to binding, interior very fresh. Dimensions 135 x 80 mm.

This charming Book of Hours, fitting neatly into one’s hand, represents up-to-date illumination in Bruges in the decade following the death of Willem Vrelant in 1481/1482. For three decades, Vrelant operated a flourishing workshop with apprentices, along with his wife, and some of these must have continued his style, represented here in skilled small initials. Two of his successors painted the large miniatures for a family that special-ordered the volume and is depicted in contemporary dress in one of the illuminations. The Ghent-Bruges borders also herald the “new” style in Bruges.

BOH 235 ✚ \$130,000

II. LOOKING BEYOND THE IMAGE: MARGINALIA, DECORATED INITIALS, AND PENWORK

It is in the margins that artists, and later owners, truly enter into dialogue with the Book of Hours. Through finely detailed naturalistic borders, playful penwork inhabited by fantastic creatures, and personal traces such as annotations, glosses, coats of arms, and mottoes, the margins become a realm of freedom. Freed from the solemnity of sacred representation, they allow the inner self to flow into the book and, through it, connect with the outer world. The Book of Hours thus becomes a meeting ground of the sacred image, the living world, and the personal creativity and identity of those who made and cherished it, a space where boundaries blur. Do these borders, sparkling with painted jewels, mirror reality or imagination? And who are the intriguing figures that appear in the painted portraits of this printed Book of Hours?



4. Printed Book of Hours (use of Rome)

In Latin [and French], printed and illuminated on parchment

France, Paris, Gilles and Germaine Hardouyn, 1518

38 painted metalcuts with illuminated borders, painted initials, likely illuminated by the Workshop of the Master of the Parisian Entries (Jean Coene IV) after designs by Jean Pichore and the Master of the Tres Petites Heures of Anne of Brittany



Extra-illustration in this beautiful, printed Book of Hours painted to imitate a manuscript highlights a woman who makes a cameo appearance in three of the four added borders.

84 folios, paginated in modern pencil, complete, initials in gold paint on alternating red and blue grounds, 16 full and half-page metalcut prints, hand-painted framed by gold bands or painted gold doric-style architectural borders, 22 smaller metalcuts, illuminated similarly, four pages with illuminated borders over bare parchment (ff. A5v, F1v, F8v, H6). 19th- or 20th-century green velvet binding with two gilt clasps. Dimensions 200 x 123 mm.

Paris was the epicenter of the production of printed books of Hours from 1485 to nearly 1550. Many of these imprints, like this rare example, consciously imitated illuminated manuscripts. In this particularly appealing volume, over three dozen metalcuts are so vibrantly and expertly painted that they are practically indistinguishable from illuminated miniatures. Further illuminated borders created from scratch on otherwise blank parchment hint at a woman commissioner especially interested in private devotion and include fools, dolphins, jousters, rampant stags, soldiers, and in three of the four examples a woman. Later annotations prove this book to have been a prized possession in a French noble house for generations.

BOH 253 + \$70,000

De quinque gaudijs de beate Marie.

Aude virgo mater chrysti / que per aurem
concepisti: gabriele nuncio.

Aude quia deo plena / peperisti sine pena:
cum pudoris lilio.

Aude quia tui nati / quem dolebas mortem
pati: fulget resurrectio.

Aude christo ascendente / & in celum te vidē
te: motu fectu proprio.

Aude q̄ post ipsum scandis / & est honor tu
bi grandis: in celi palatio.

Bi fructus ventris tui / per te detur nobis
frui: in perenni gaudio. Amen.

Benedicta es a filio tuo dñs. g. Quia per te
fructum vite cōmunicauimus.

Eus q̄ beatissimā virginē mariam in cō-
ceptus & partu virginitate seruata du-
plici gaudio letificasti: quinque eius gaudia a fi-
lio tuo resurgente: & ad celos ascendente multi-
plicasti presta q̄s. vt ad illud ineffabile gaudium
quo assumpta tecum gaudet in celo: eius meri-
tis: & intercessione valeam⁹ peruenire. Per chris-
tum dominum nostrum. Amen.

Sequuntur septem psalmi penitētiales.
Antiphona. Ne reminiscaris. Psalmus.



Domine ne in furore tuo arguas me:
neq̄ i ira tua corripas me. **M**isere-
re mei dñe qm̄ infirmus sum: sana

5. Hours of Johannes Meckis (use of Utrecht)

In Latin, illuminated manuscript on parchment
South Netherlands, Brabant (Antwerp?), c. 1520
6 full-page miniatures and 7 half-page miniatures by a Brabantine artist



Perhaps the border preserves images of the owner's left-behind jewelry, especially considering its placement surrounding the Flight into Egypt, connoting a voyage to a distant place.

103 ff., lacking leaves between gathering 5 and 6 and likely lacking a calendar at beginning, 5 large illuminated or historiated initials and 7 half-page and 6 full-page miniatures, all miniatures and initials accompanied by full-page borders of Ghent-Bruges type, one with jewels, one with the instruments of Passion, and the others with strewn flowers, birds and insects on colored grounds. Dutch 17th-century mottled calf binding gilt with a diapered frame and semé, gilt edges, corners and joints rubbed. Dimensions 145 x 95 mm.

Made for a woman, a nun, depicted kneeling before the Crucifixion (could she be named Catherine?), the manuscript was subsequently owned by a Dutchman, Johannes Meckis, who records his visit to an abbey in Friesland in 1557. Rich in decorative details both in the borders and the illuminations, the visual reality displayed in the manuscript reflects the blend of devotion and luxury in Books of Hours. Precious objects in a border, including rings, pendants, amulets, and part of a rosary, recall the contents of a wealthy woman's jewelry box (what our nun left behind upon taking vows?). The varied settings include a rustic inn with crests of different towns in the Flight into Egypt, as well as lavish castles in David and Bathsheba, and churchyard settings. Here is a realistic vision of the countryside and townscape in the Netherlands before Pieter Bruegel.

6. The Carafa Hours (use of Rome)

In Latin, illuminated manuscript on parchment

Italy, Florence, c. 1490–1500

1 full-page illumination and 3 historiated initials by the Circle of Attavante degli Attavanti
(Gabiello di Vante) (active Florence, c. 1452–c. 1520/25)



Marginal roundels appear on liquid gold with rich gold leaf expanding on the main subjects, but it is the penwork decoration that betrays the greatest originality, terminating in the bas-de-pages in charming watercolor drawings.

199 ff., foliated, lacking one leaf after f. 132, else complete, extensive pen decorations to margins terminating in vines and floral patterns, often embellished with animals, figures, and drolleries, 3 historiated initials on gold ground with full or partial borders, 1 full-page illumination with full borders, minor cockling, otherwise in good condition. Bound in 18th-century gold-tooled red Morocco binding with monogram and title "OFFICIA COD. MEMBR, SEC." Dimensions 76 × 110 mm.

Lovely Renaissance manuscript in the refined Florentine style of Attavante degli Attavanti with luminous double-page openings for the major sections. Once owned by the Carafa family of Naples, an important aristocratic family dating back to the twelfth century, the small-format manuscript is typical of manuscripts produced in the Attavante workshop and may even be from the workshop itself. Finely executed, striking penwork on most text pages include filigree decoration that terminates in small watercolor drawings – wild men, fish, women's heads, and grotesques of various sorts.

BOH 257 ✚ \$50,000

Incipunt septē psal
mi penitētiales sub
Ave. Ac remissis



Om
ne ne
infu
rore
tuo
argu
as me neq[ue] intra tua
corpias me. **O**rfere
re mei dñe quoniam



itclaus tuis sc̄i digentie.
Antio **Capitoli**
ti sum: r̄ usq[ue] ad fatori
seculum nō desinam:
in habitatione sc̄i corā
ipso ministravi. **&** Deo

Agratus. **Hymus**
te maris stella
dei mater alma: atq[ue] sep
targo felix celi porta. **V**
tunc illud me q[ui]



bachis ore: fundi nos
in pace mutis eue no
men. **S**olue vincula
vris profer lumen cecis
mali nra pelle bona cuc
tu pōice. **M**onstru te
esse matrē sumat per te
preces qui pro nob[is] nat[us]
milit esse tuus. **V**irgo
singularis inter om̄es
mias nos culpis solu
tis mites fac et castos.

III.

TELLING TIME: TIME MEASURED, IMAGINED, AND LIVED

It is impossible to discuss Books of Hours without considering the notion of time. Their very title “hours” suggests that they were used at marked times during the day (the eight hours of the monastic day) and as memories of time lived in the past (the hours when Christ’s Passion occurred). Now it’s difficult to conceive of a time when, in the absence of computers, Ipads and Iphones, smart watches, one literally did not know exactly what time it was, one could not accurately fix an appointment to the hour much less to the minute or even know with certainty what month and day it was. Struggling to manage time, medieval time-keeping devices included sundials, waterclocks, astrolabes, candle clocks, church bells, seasonal cycles (flower clocks, animal clocks, bee clocks), and professional “timekeepers.” Books of Hours, beginning with calendars, served as reminders of the seasonal cycles with the illustrations of the Labors of the Months, and the days of the year with the red letter days of saints. They often included computing systems for determining the date of moveable feasts and astrological men, linking the seasons to the parts of the body for medical procedures. Only at the end of the Middle Ages, with the arrival of clocks, came the phrase “time of the clock,” the origin of our shortened “[4] o’clock.”



7. Thourotte Hours (use of Metz)

In Latin and Lorraine dialect, illuminated manuscript on parchment

France, Metz, c. 1340

40 miniatures (2 full-page, 7 miniatures, 7 large historiated initials, and 24 calendar miniatures) by the Master of the Boethius of Montpellier



Unique to this manuscript, starting in January a golden sun sits at the bottom of the calendar page, rising on the page until June, and then falling until December, thus conveying a sense of seasonal time in the increasing and diminishing hours of sunlight.

110 folios, complete, with 7 large historiated initials accompanied by seven large historiated initials accompanied by borders inhabited with animals and angels opening each hour of the Office of the virgin, 7 full page miniatures introducing the prayers preceding each hour, 24 smaller miniatures with 24 golden suns decorating the calendar, 2 full-page miniatures forming a votive diptych including the patron with his patron saint, slightly trimmed.. Bound in 17th-century red velvet, spine with raised bands. Dimensions 130 x 90 mm.

This enchanting Book of Hours is a critical work for the formation of the style of the gifted illuminator known as the Master of the Boethius of Montpellier, who was active in Metz in the mid-fourteenth century and is influenced by the Parisian artists Jean Pucelle and Jean Le Noir. As important for its text as it is for its art, the manuscript preserves an unusual cycle of prefatory prayers in a Lorraine vernacular accompanying the Office of the Virgin. Typical of the artist's work, delightful marginalia abound, a cat-like lion, a unicorn, hounds, hares, boars, monkeys, and angels playing music. A twin manuscript in the Bibliotheque de l'Arsenal shares some distinctive features, including the Lorraine dialect, and the suns rising and falling in the calendar, as well as the identity of the illuminator.

BOH 215 ✦ \$650,000

8. Book of Hours [for use in the region of Marchiennes]

In Latin, illuminated manuscript on parchment
Northern France, Hainaut (Valenciennes?), c. 1500
4 full-page miniatures, 27 small miniatures and one historiated initial attributed to the
Master of Marguerite de Liedekerke



Time could be marked by the Ages of Man, death being the ultimate state,
as suggested by the skull at the bottom of the border opening the Office of the Dead
and by the Last Judgment, a prelude to time eternal in heaven.

285, lacking four leaves with small miniatures and three or more full-page miniatures on singletons, else complete, (27 small miniatures (6 lines high), one historiated initial (6 lines high), 4 full-page miniatures, 32 full borders in Ghent-Bruges style (on pages with miniatures) with naturalistic birds, butterflies, branches, strawberries, flowers, and acanthus leaves on grounds painted in liquid gold, blue, green, dark pink, gray, or olive green, edges gilt, in exceptionally pristine condition. Magnificent red Morocco mosaic binding signed by Laurent Claessens (1828-1909) of Brussels, in excellent condition. Dimensions 107 x 70 mm.

This beautifully illuminated Book of Hours was made for use in the region of Marchiennes in Hainaut. The delightful miniatures are surrounded by painted borders strewn with branches and naturalistic flowers, berries, insects and birds. The illumination may be attributed to the Master of Marguerite de Liedekerke, an artist who is less known in modern scholarship than his contemporary, the Master of Antoine Rolin, but appears in his time to have enjoyed equal appreciation from clients. His art, which deserves further study, will enable us to understand more fully how illumination developed in Hainaut at the end of the fifteenth century after Simon Marmion (1425-1489) had passed from the scene.

BOH 227 ✚ \$110,000

9. The Hours of Le Goux de La Berchère (use of Paris)

In Latin and French, illuminated manuscript on parchment

France, Paris, c. 1420

11 full-page miniatures, 24 calendar vignettes, and many roundels throughout
by the Master of the Munich Golden Legend



Nature's time is beautifully rendered here in the calendar with the Labors of the Month coupled with the Signs of the Zodiac, the cold at year's beginning, trimming trees, planting, harvesting, wine-making, and so forth.

117 ff., lacking 5 text leaves and two others possibly with miniatures or historiated initials, else apparently complete, 11 large miniatures, accompanied by full borders with small miniatures in the roundels, the vellum of very high quality, generally clean and unblemished, the decoration slightly cropped in the top margins of some pages, but in excellent condition. Bound in 18th-century red Morocco with gilt arms in the center of each cover, the impression deep and crisp but the gilding somewhat flaked, overall sound and in very good condition. Dimensions c. 165 × 120 mm.

This is a ravishing manuscript in near-perfect condition produced in Paris at the time of the Bedford Master by his chief disciple The Master of the Munich Golden Legend. Its rich palette, sensitive attention to decorative detail, lavish use of gold (including some gold tooling), and creative style and iconography are typical of the earliest Parisian work of our master when he was most under the influence of the Bedford Master and before his Rouen period. The full calendar with its Labors of the Months and Signs of the Zodiac, as well as the many roundels mostly with music-making angels surrounding the principal miniatures, are enchanting.



Domine labia mea
aperies.
Et os meum
annuntiabit laudem tuam.

Domine
intercede
pro me
et omni
populo
tuorum
servorum
et ancillarum
tuarum
in nomine
domini
amini
 Amen



IV.

BEHIND A BOOK OF HOURS: ANNOTATIONS, SIGNS OF APPROPRIATION, AND OWNERS

Books of Hours divulge a myriad of evidence and clues about the people who ordered them, and their later owners. They reflect the personalities of their patrons, or at least, the image they wished to project. Components, including prayers, calendars, and illuminations, could be chosen depending on individual circumstances. Sometimes signs of ownership and appropriation were proud, taking the form of portraits, heraldry, ex-libris, and personalized bindings. Did the donor of our Haraucourt Hours, member of the Haraucourt family as confirmed by coats of arms, have herself repeatedly pictured in front of St Catherine to denote her Christian name? Sometimes these traces are more personal, comprising records of family histories across generations, annotations to subjectively relevant texts or even the removal of offending images or passages. At the turn of every page, these deeply personal books speak to us, enabling us to uncover the men and (especially) women who were integral parts of their history. (stay tuned for our upcoming virtual exhibition “Tailored to Her: Tracing Female Patronage in 15th and 16th century” by Lucie Morton).



10. Hours of Collette de Lautier (use of Paris)

In French and Latin, illuminated manuscript on parchment
France, Paris, c. 1400 (suggested date of 1401 on the first numbered leaf in a 16th-century hand)
12 large to half-page miniatures by the Master of Johannete Ravenelle
(sometimes called the Ravenelle Painter, previously called the Master of the Bible
Historiale of Jean de Berry, active in Paris, c. 1390-1405)



NEW

Collette kneels in prayer in front of the Virgin and Child at the opening of the prayer “Douce Dame de misericorde” or “Sweet Lady of mercy.”

213 ff., complete, with 12 large miniatures et in illuminated borders with descending burnished gold baguettes, some with dragons, and vine leaves spiraling in the margins (Annunciation introducing the beginning of the Hours of the Virgin set in a more lavish border, nota bene: space left blank for heraldic arms in the decorated initial placed below the miniature). Modern binding of brown calf with blind-stamped decoration on back and boards, edges gilt. Dimensions 152 x 105 mm.

Manuscripts from the late fourteenth and early fifteenth century are always interesting discoveries as they provide additional witnesses to one of the most creative periods in French illumination. With strikingly original backgrounds, the grisaille elements in this manuscript confer additional elegance to fine miniatures in a Book of Hours once owned by an identified early female patron, Collette de Lautier. The renewed and corrected attribution of these Horae to this interesting Parisian artist, re-christened “Ravenelle Painter” adds to our appreciation of this artist active in Paris at the time of the Duke of Berry.

BOH #8 + \$130,000



Domine labia
mea aperies.
Et os meum
annuntiabit laudem tuam.

...us in adiutor
...incende. **ant.** ...
...corde fidelium et
...accende. **V.** ...
...obis Sancti Spiritus
...gratia sit data
...uirginum sunt ob
...ata cum per sanctum
...sunt trinitatem
...factum est uirgo fetu
...**vs.** ...
...**R.** ...
...oracionem meam. Et da me

11. The Ruskin Lombard Hours (use of Rome)

In Latin, illuminated manuscript on parchment

Lombardy, likely Milan (?), c. 1440–1450

3 miniatures and 3 historiated initials by the Circle of the Master of the Vitae Imperatorum
(active Milan, 1431-1459)



A full history of John Ruskin's manuscript collection remains to be written and is thwarted by his having given away single leaves and fragments to institutions and private individuals, perhaps including the missing single leaves from this charming Hours.

194 ff., lacking single leaves at beginning and calendar and after ff. 14, 29, 35, 46, 61, 90, 93, 122, 181, and 188, 3 historiated initials of four lines in purple with white filigree and blue infill on gold ground and 3 half-page miniatures of seven lines in rectangular compartments with burnished frames and gold floral extension, one miniature slightly smudged and the second a little rubbed, a few others signs of use, else in good condition. Red velvet 19th-century binding over pasteboards, with silver fleur-de-lis clasps and catches. Dimensions 105 × 73 mm.

Once owned by the Victorian polymath John Ruskin, social reformer, art critic, and manuscript collector, this small Book of Hours has considerable charm. Its colorful miniatures, attributed to the circle of the late Gothic artist, Master of the Vitae Imperatorum, coupled with its red velvet binding and metal clasps, convey the sense of intimacy so characteristic of Books of Hours used for devotional purposes.

BOH 259 + \$50,000

12. The Haraucourt Hours (use of Toul)

In Latin, illuminated manuscript on parchment.

Southern Netherlands, Bruges, c. 1480-1485

4 full-page miniatures, 3 small miniatures, and 12 historiated initials by artists from the Circle of Willem Vrelant (active Flanders, Bruges, 1454-1481)



The female donor, Mme de Haraucourt, perhaps named Catherine, is pictured four times in miniatures in the manuscript, twice praying before Saint Catherine, patron saint of female wisdom; her heraldry confirms her surname.

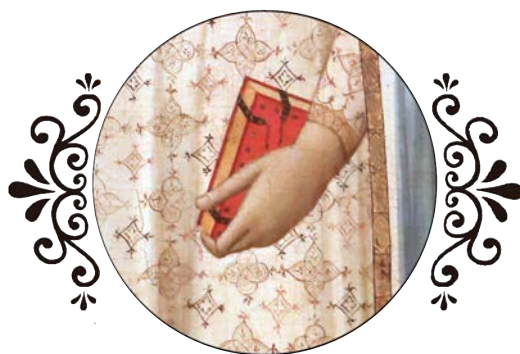
107 ff, lacking two leaves with miniatures, else complete, 12 six-line historiated initials framed with gold, with white tracery, 3 small miniatures accompanied with a three-sided border of the same, 4 full-page, accompanied with a full-page floral border of the same, and facing a five-line illuminated initial in blue on burnished gold ground, in-filled with flowers, including on two openings a total of 4 small miniatures depicting a female donor in prayer, as well as two coats of arms. Bound in an 18th-century red Morocco gilt-tooled binding in the style of Derome le Jeune, (spine rebacked). Dimensions 183 x 130 mm.

This richly illuminated Book of Hours was tailored to the needs of its patron depicted in prayer in the book: a noble lady most likely named Catherine, member of the house of Haraucourt established near Nancy, Eastern France. Commissioned from the circle of Willem Vrelant, the leading illuminator in the third quarter of the fifteenth century Bruges whose style enjoyed exceptional popularity from the patronage of the dukes of Burgundy, this manuscript shows stylistic features typical of his workshop, such as the preference for narrative details, the intense color scheme, and the elongated figures of stiff attitudes with large heads, pointed chins, and pink flesh-tones.

BOH 252 ✚ \$90,000



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