Les Enluminures

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BOOKS OF HOURS

1. FOURTEENTH CENTURY BOOK, MADE IN METZ, AS IMPORTANT FOR ITS ART AS ITS TEXT

Thourotte Hours (Use of Metz)
In Latin and French, 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
110 folios, bound in 17th-century red velvet. Dimensions 130 x 90 mm.
BOH 215 ✦ $650,000

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. Apart from its brief appearance at auction in 1960 and on the art market c. 1988, the manuscript has long been in an illustrious private collection and deserves further study for its illuminations, its text, and its patronage in this thriving center.

2. CHARMING BOOK OF HOURS MADE FOR EXPORT FOR THE FRENCH MARKET

The Towneley Hours (Use of Rome and Rouen)
In Latin and French, illuminated manuscript on parchment
Southern Netherlands, Bruges, c. 1420
12 full-page illuminations by the Masters of the Gold Scrolls
133 folios, bound in 19th-century red morocco gilt. Dimensions 165 x 124 mm.
BOH 214 ✦ $105,000

This charming Book of Hours, full of delightful pictures that display Flemish realism of the period of Jan van Eyck in Bruges, was made for export for the French market. It is among the early works of the artist known for the liquid gold scrollwork in the background of his miniatures and bears comparison with important examples in institutional collections. Although its original owner (in Rouen?) is unknown, a string of noted bibliophiles dating over two centuries testifies to the interest it has held for discerning collectors. It takes its name – the Towneley Hours – from one such early owner.

3. PARISIAN BOOK OF HOURS MADE AT THE TIME OF THE ENGLISH OCCUPATION

Book of Hours (Use of Paris)
In Latin, with an added prayer in French, illuminated manuscript on parchment
France, Paris, c. 1430
5 miniatures by the Master of the Munich Golden Legend and workshop
171 folios, 19th-century brown crushed morocco binding. Dimensions 180 x 125 mm.
BOH 239 ✦ $110,000
This ravishing Book of Hours was commissioned in Paris around 1430 from the Master of the Munich Golden Legend and his workshop, one of the leading illuminators active in the French capital at the time of English occupation, most likely by a patron residing in Paris. Among its five miniatures, framed with full border of acanthus and gold ivy-leaves, three must be distinguished as remarkable examples of his sought-after style, distinguished by a subtle drawing of the faces, a bright palette of crisp colors evidenced in the garments, and delicate highlights in liquid gold. A nineteenth-century binding with neo-Gothic tooling and neo-Renaissance silver clasps and corners, depicting the Evangelists and putti, contributes to the charm of this typical example of mid-fifteenth century Parisian illumination.

4. BOOK OF HOURS FOR THE USE OF CHARTRES
Book of Hours (Use of Chartres)
In Latin, illuminated manuscript on parchment
France, Chartres, c. 1470-1480
4 large miniatures
158 folios, bound in 18th-century red morocco. Dimensions 121 x 90 mm.
BOH 229  ✦ $50,000
This modest Book of Hours was made for the use of Chartres as indicated by the calendar and litany. With illustrations at the opening of each of the major sections of text and attractive liquid gold floral and geometric borders, it survives as a good example of a modestly priced, though complete Horae, then as well as now. Manuscripts made in Chartres are rare because a fire devastated the city’s municipal library during the Second World War. This one preserves an unusually early “dance of death” iconography prefacing the short Office of the Dead.

5. EVERYDAY PIETY PRACTICED IN A FLEMISH HOUSEHOLD
Book of Hours (Use of Rome?)
In Latin, illuminated manuscript on parchment
Southern Netherlands, Ghent or Bruges, c. 1480
4 full-page miniatures; 8 historiated initials
105 folios, bound in modern red velvet, signed S. Wiklander (?). Dimensions 168 x 124 mm.
BOH 159  ✦ $80,000
Homespun realism characterizes this Book of Hours from the southern Netherlands. Painted by three artists, the manuscript is in fine condition with full-page pictures with generous margins and full-page pictures introducing the main textual sections. A Dutch-influenced artist painted one miniature and a historiated initial. A Flemish artist contributed the other full-page pictures. And, the animated and charming historiated initials are by a third hand.

6. BRUGES BOOK OF HOURS WITH DEPICTION OF DONOR FAMILY
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
157 folios, complete, bound in 19th-century blind-stamped brown calf. Dimensions 135 x 80 cm.
BOH 235  ✦ $130,000
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.

7. IMPORTANT PUBLISHED RENAISSANCE BOOK OF HOURS SIGNED BY ARTIST
The “Signed Hours” (Use of Rome)
In Latin and French, illuminated manuscript on parchment
5 full page and 17 small miniatures by the workshop of Jean Poyer and another local illuminator
France, Tours, c. 1490-1500
184 folios, bound in modern blue velvet. Dimensions 177 x 125 mm.

This is an undeniably pretty and important manuscript, produced at the height of the Renaissance in Tours,
and associated with an artist allied with one of the greatest of the exponents of the Tours style, Jean Poyer.
Thanks to enthusiastic royal patronage, the influence of Paris, and the presence of Italian artists, Tours enjoyed
an incomparable success as a center of French Renaissance art around 1500. Long considered a follower of
the mythic Jean Bourdichon of Tours, Poyer has been rehabilitated in the past several decades. His style,
employing clearly articulated figures, a frequent use of chiaroscuro, and daring color juxtapositions, is at once
more complex and more subtle than that of some of his famous contemporaries, such as Bourdichon. Of grand
format and in beautiful fresh condition, the present manuscript survives as a fine example of his style and that
of his workshop. With its five large miniatures, its numerous smaller miniatures, and its rich unusual border
decoration on all pages, the manuscript presents a visual tour de force.

8. INCUNABULA EDITION OF PRINTER AND BOOKSELLER PHILIPPE PIGOUCHET KNOWN
IN ONLY THREE OTHER COPIES
Printed Book of Hours (Use of Lyon)
In Latin and French, printed on paper
France, Paris, Philippe Pigouchet for Toussaint de Montjay, July 30, 1495
29 small metalcuts (one repeat), 19 full-page metalcuts, Pigouchet’s printer’s mark, and full borders on every page
92 folios, bound c. 1900 in light brown morocco. Dimensions 166 x 110 mm.

Philippe Pigouchet (fl. 1488-1518) was a renowned French printer-bookseller and engraver, who enjoyed an
excellent reputation as a printer of Books of Hours. This is an early example of his work, notable for its
cycle of metalcut illustrations designed by the Master of the Grandes Heures Royales (the first series used
by Pigouchet). Surviving in excellent condition, this is a rare edition, known in only three other copies, two
of which are complete, as is our copy. The customization of the text for use of Lyon is noteworthy, since
editions for use according to regional liturgies became increasingly scarce in the context of the progressive
standardization of the printed Book of Hours in the sixteenth century.

9. TROMPE-L’OEIL BORDERS WITH FLORA AND FAUNA
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
285 folios, bound at the end of the nineteenth century in Brussels by Laurent Claessens in red morocco.
Dimensions 107 x 70 mm.
BOH 227 ✦ $110,000
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.

10. SIXTEENTH CENTURY HORAE WITH TROMPE-LOEIL BORDERS STREWN FLOWERS AND INSECTS
Hours of Johannes Meckis (Use of Utrecht)
In Latin, illuminated manuscript on parchment
The Netherlands, Leiden, c. 1500-1530
6 full-page miniatures and 7 half-page miniatures by the Masters of the Suffrages
103 folios, Dutch 17th-century mottled calf binding. Dimensions 145 x 95 mm.
BOH 243 ✦ $120,000
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 a 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.

11. PRIZE-WINNING WOVEN BOOK FEATURED AT THE 1889 PARIS WORLD’S FAIR, INCLUDES PAINTED INITIALS "M" AND "G"
[Livre de Prières Tissé d’après les enluminures des manuscrits du XIV au XVIe 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 Jansenist-style maroon levant morocco by Kauffmann-Petit and Maillard.
Dimensions 175 x 145 mm.
BOH 164 ✦ $55,000
Bound in maroon levant morocco in the Jansenist style and signed “Kauffmann-Petit” and “Maillard,” this example of the woven Prayer Book typifies what might be called the standard presentation, here in extremely good condition. Initials are hand painted on the inside of the front cover, which also features turquoise silk doublures.
ILLUMINATED MANUSCRIPTS

12. FULLY ILLUMINATED MISSAL BY A SKILLED AND INVENTIVE ARTIST
Missal (Use of Rome)
In Latin, illuminated manuscript on parchment
Northern Italy (Parma?), c. 1280-1320
30 historiated initial
264 folios, bound in brown leather. Dimensions 353 x 249 mm.
IIM 89090  $450,000
A fully illuminated Missal by a skilled and inventive artist, browsing the painted pages of this large volume is a delight. The hierarchy of decoration proceeds from the six pages decorated with elaborate borders (including vignettes painted in roundels in the margins), eight historiated initials with borders, twenty-two historiated initials, and to painted initials that are too numerous to count. Owned by a noble family from San Secondo Parmense—and almost certainly kept in their family chapel—the calendar includes records of births in the family over many generations.

13. ORIGINAL BINDING AND CONTEMPORARY ANNOTATIONS IN FOUR HANDS DECIMUS JUNIUS JUVENALIS (c. 50-127), Satyræ [Satires]
In Latin, illuminated manuscript on parchment
Italy, Tuscany (Florence), c. 1450-1475
82 folios, complete, bound in 15th-century half calf. Dimensions 210 x 125 mm.
IIM 89095  $100,000
Attractive Italian humanist copy with beautiful script and skillful white-vine illumination on finely prepared parchment of one of the most popular classical texts of all time, Juvenal’s Satires. Satirizing all aspects of everyday Roman life in elegant Latin, Juvenal’s text is known in manuscripts from late Antiquity (the fourth century) and was fashionable in the Renaissance, when it was employed extensively in the schools. The original binding and many marginal notes—surely those of a student or teacher—enhance the interest of this fine manuscript.

14. THE MISSAL OF JAN DE BROEDERE, ABBOT OF THE BENEDICTINE ABBEY OF GRAMMONT
Missal of Jan de Broedere (Summer Part)
In Latin, illuminated manuscript on parchment
Belgium, Abbey Church of St.-Adrian of Geraardsbergen or Grammont, c. 1510-1520?
5 large miniatures, 4 historiated initials and illuminated borders by the Masters of Raphael de Mercatellis
191 folios, complete, bound in an early 19th-century French or Belgian green morocco binding
Dimensions 335 x 230 mm.
IIM 5892  $575,000
This is the long-lost Missal of the Abbey of St.-Adrian in Geraardsbergen, or Grammont, illuminated for the monastery’s greatest Renaissance abbot, Jan van Broedere, abbot 1506-26, who is depicted in one of its finest miniatures along with its presumed patron Daniel van Boeckhout, chamberlain of Philip of Burgundy, both standing in a chapel (the Lady Chapel) of the abbey church itself.
15. LATER RENAISSANCE COPY OF THE COLLECTION OF POEMS BY PETRARCH, THE CANZONIERE

FRANCESCO PETRARCA, Canzoniere [Rerum vulgarium fragmenta]
In Latin and Italian, decorated manuscript on parchment
Italy, Rome?, c. 1500-1525
145 folios, complete, bound in a rigid vellum binding (likely 18th century). Dimensions 187 x 117 mm.
IIM 89092 » $95,000
Later Renaissance copy, in a fine cursive script, of the most celebrated and enduring collection of poems by Petrarch, the Canzoniere, perhaps made for a follower of the literary movement known as Petrarchism that extended into the Cinquecento and here copied well before the papal ban of the Babylon Sonnets in 1595. The winged Cupid painted at the opening of the Canzoniere underscores Petrarch’s love of Laura as the main source of inspiration.

TEXT MANUSCRIPTS

16. A CLASSIC EXAMPLE OF AN ILLUMINATED GOTHIC PSALTER FROM PARIS, WITH PENWORK LINE FILLERS AND MARGINAL DECORATION

Psalter
In Latin, illuminated manuscript on vellum
France, Paris, c. 1230-1250
16 calendar roundels and 8 historiated initials by the Soissons Atelier
211 folios, bound in old red velvet. Dimensions 122 x 84 mm.
TM 1267 » $115,000
A delightful treasure, every page in this small volume sparkles with polished gold. This is in every way a classic example of an illuminated Gothic Psalter from Paris, from the calendar with vignettes of the Labors of the Month and Zodiac and the historiated initials illustrating the major liturgical divisions of the Psalms, to the exuberant penwork line fillers and playful marginal decoration, replete with fish, dogs, dragons, and birds. Once a treasured volume used for private devotion, this manuscript will surely delight any modern owner.

17. NEWLY-ATTRIBUTED BIBLE FROM WILLIAM DE BRAILES OR HIS WORKSHOP, THIS MOST IMPORTANT ILLUMINATOR IN OXFORD IN HIS DAY

The Rugby-De Brailes Bible
In Latin, illuminated manuscript on parchment
England (Oxford), c. 1230-1250 (perhaps 1230s)
275 folios, bound in 19th-century polished brown calf. Dimensions 260 x 175 mm.
TM 1226 » $225,000
A very attractive illuminated Bible from Oxford, the style of the numerous foliate initials leaves no doubt that this can be added to the small group of manuscripts attributed to William de Brailes or his workshop, active in Oxford c. 1230-1260. De Brailes is one of only two English illuminators from the thirteenth century known by name. Larger than a pocket Bible, but still a handy, compact size, this is copied in a skillful early gothic script, tiny but very legible. The initials are crisply executed, with evocative dragons and other animals. Annotations and later notes add to its interest.
18. SACRED TEXT PAIRED WITH GOTHIC DROLLERY
The Bishop Carr Bible (Vulgate)
In Latin, illuminated manuscript on parchment
Northern France, c. 1230-1250
469 folios, bound in modern brown leather. Dimensions, 173 x 117 mm.
TM 1327 $180,000
The roots of the modern Bible are found in the new portable Bibles containing the complete Old and New Testaments that are one of the thirteenth century’s most striking inventions. This is a very attractive example, in good condition, with painted initials for each book of the Bible, including a playful Genesis initial where animals and monsters replace the expected scenes of creation. Physically it is slightly larger than a typical pocket Bible, making it easier to read and a pleasure to handle.

19. ILLUMINATED GERMAN PSALTER DEPICTING SAINTS FRANCIS AND DOMINIC_only decades after their canonization
Psalter
In Latin, illuminated manuscript on parchment
Southern Germany (diocese of Constance or Augsburg), c. 1240-1260
3 large historiated initials and 7 large illuminated foliate initials
117 folios, bound in early alum-tawed leather. Dimensions 196 x 145 mm.
TM 789 $150,000
Almost certainly copied for lay use, this German illuminated Psalter includes historiated initials depicting both Saint Francis and Saint Dominic, canonized only decades before the manuscript was produced. Artistically, it is related to important illuminated south German Psalters now in Liverpool and Schaffhausen. It is still bound in an early binding (with some restoration), and there are numerous signs of use throughout, including evidence that it was used to teach children to read. Unusual and intriguing damage to the initials of Francis and Dominic warrants closer attention.

20. ILLUMINATED ENGLISH POCKET BIBLE WITH EARLY ANNOTATIONS
Vulgate Bible
In Latin, illuminated manuscript on parchment
England, c. 1260-1275
10 illuminated initials
579 folios, complete, bound in 18th-century gold-tooled red leather. Dimensions 153 x 105 mm.
TM 892 $150,000
Small portable Bibles containing the complete Old and New Testaments were one of the greatest achievements of thirteenth-century book production. This English example was copied by numerous scribes, and decorated in a number of styles. The ten handsome illuminated initials decorate the Minor Prophets, an unusual choice. Textual evidence links it to both the Dominicans and Franciscans. Notable here are the numerous additions that show how this was used, including the contemporary table of introits and Mass lections, and numerous marginal notes from the thirteenth to the fifteenth centuries.

21. EARLY COPY OF A SAMARITAN TEXT FROM THE SASSOON COLLECTION
[Samaritan Calendrical Treatise] Ishban kashtah (True Calculation)
In Samaritan and Arabic, manuscript on parchment
There are very few copies of this Samaritan treatise on the calendar from such an early period that have survived. In addition to its early date, noteworthy here are the extra Arabic calendrical instructions and the circular diagram incorporating extra information from the Arabic astronomical tradition.

22. **BEST-SELLING SERMONS MADE FOR USE; WITH AN ALPHABETICAL SUBJECT INDEX**

**JACOBUS DE VORAGINE**, *Sermones quadragesimales* (Lenten sermons), including sermons from his *De sanctis et festis* (six), and *De tempore* (two), and from **SERVANCTUS DE FAVENTIA**, *Sermones de tempore et de sanctis* (five)

In Latin, manuscript on parchment

Southwestern Germany or Northeastern France (Alsace?), c.1300-1325

14 folios, bound in the late 19th or early 20th-century, in rose pink velvet. Dimensions 200 x 150 mm.

TM 1285  ✦ $50,000

One of the primary methods of educating ordinary lay people about theology and the faith, sermons can offer modern scholars a glimpse into daily life in the Middle Ages. Jacobus de Voragine, author of the Golden Legend, was one of the most influential authors of the thirteenth century, famous in his own lifetime and still well-known today. This is an early manuscript of his Lenten Sermons, which were composed before 1286, and as such, its text deserves further study. It is also a valuable witness to the reception of these popular sermons; the extensive signs of reader engagement throughout, including a detailed alphabetical subject index, keyed to the added foliation and marginal letters, are of special interest.

23. **THE BIBLE AND THE VIRGIN MARY IN A PRACTICAL HANDBOOK FOR PREACHERS**

**PSEUDO-ALBERTUS MAGNUS**, *Biblia Mariana* (the Bible of the Virgin Mary); eight Marian sermons by **JACOBUS de VORAGINE**; Biblical Concordance of Terms Pertaining to the Virgin Mary

In Latin, manuscript on parchment

Germany, c.1340-1360

161 folios, bound in modern glossy, reddish-brown marbled paper. Dimensions 145 x 104 mm.

TM 1318  ✦ $28,000

Medieval authors found many ways to engage with “the book” or the Bible – glosses, commentaries, concordances, sermons, and of course copies of the Bible itself. Probably created and used in a Dominican environment and well-suited to aid in the composition of sermons, this unusual compilation combines the Bible with the later medieval devotion to the Virgin Mary, pairing an alphabet of words from the Bible associated with the Virgin with allegorical references to her in biblical order, followed by sermons about her. Its appeal lies also in its materiality (or physical realization) and its signs of active reader engagement.

24. **DELIGHTFUL ADORNMENT OF THE PSALMS**

Psalter

In Latin, illuminated manuscript on parchment

Italy (Padua), c. 1390-1410

96 folios, complete, 15th-century leather binding. Dimensions 201 x 143 mm.

TM 1290  ✦ $35,000

This refined devotional Psalter preserves a complete series of psalms in a fifteenth-century blind-stamped leather binding, adorned with knot tools typical of Italian bookbinding. One large and six smaller initials
introduce the seven main divisions; their style compares with that in two manuscripts illuminated in Padua around 1410. Early additions witness the devotional use of this Psalter. Alcuin of York’s preface to the De psalmorum usu (present here) would have guided the reader in finding the most appropriate psalms for penance, prayer, and praising God.

25. A MISCELLANY (DOMINICAN?) IN AN UNUSUALLY LARGE FORMAT
Miscellany, including WILLIAM PERALDUS, Summa de virtutibus [Summa of the virtues] and Summa de vitii [Summa of the vices], LOTARIO DEI SEGNI (POPE INNOCENT III), De miseria humanae conditionis [On the Misery of the Human Condition], and others
In Latin, manuscript on paper
Eastern France, Southwestern Germany, or Switzerland (Upper Rhine), c. 1400-1414
222 folios, detached binding of pasteboard with leaves from a 16th-century
German imprint. Dimensions 297 x 217 mm.
TM 839  $32,000
Although most of the texts in this miscellany are not in themselves rare (excepting the two commentaries on Peter Lombard’s Sentences), the collection itself is interesting, for it includes an intriguing combination of works of central concern to the Dominican Order. Its large size, atypical of Dominican miscellanies, points to an origin in a Dominican house of studies, for use by friars in both university and pastoral contexts. William of Peraldus’s popular treatise on the Virtues and Vices, forming the core of the manuscript, still lacks a modern critical edition.

26. A PERSONAL MANUSCRIPT, MOST LIKELY COPIED BY MICHAEL OF BERGAMO, WHO SIGNED AND DATED IT, FOR HIS OWN USE
PSEUDO-SUETONIUS, [PSEUDO-SEXTUS AURELIUS VICTOR], De viris illustribus urbis Romae (On the Illustrious Men of the City of Rome); list of ten kings of Egypt; epistolary formulas in Italian and Latin; [ANONYMOUS], Epistula Pilati ad Claudium (Letter of Pilate to Claudius)
In Latin and Italian, manuscript on paper
Northern Italy (Bergamo?), December 10, 1432
32 folios, bound in 19th-century quarter green Morocco. Dimensions 188 x 142 mm.
TM 1266  $19,000
What we colloquially call a “Selfie,” a volume copied for the scribe’s personal use, this manuscript was written by Michael of Bergamo, who signed and dated it. Michael copied an early Roman history that attests to the importance of Republican Rome as a model for humanist thinkers and citizens, a text that is now undergoing a scholarly rebirth. The size, paper support, clearly legible but idiosyncratic script, and simple decoration of this modest manuscript, are characteristics that suggest an unprofessional though accomplished project. Perhaps it was Michael who added the interesting short texts at the end which customize the manuscript.

27. LEGACY OF ANCIENT GREECE IN RENAISSANCE ITALY
Compendium Of Humanistic Translations from The Greek, including SAINT BASIL, Epistola ad adolescentes, translated by LEONARDO BRUNI; PLUTARCH, Vita Marci Antonii, translated by BRUNI; PSEUDO-PLUTARCH, De liberis educandis, translated by GUARINO OF VERONA; and others
In Latin, decorated manuscript on paper
Italy (Genoa), 1439
The recovery of Greek language and literature was one of the most influential achievements of the Italian Renaissance. This handsome manuscript, signed and dated by its scribe in a detailed colophon, presents four of the earliest Renaissance translations from Greek into Latin by two important humanists, Leonardo Bruni and Guarino of Verona. The treatises reflect important concerns of Italian humanism, the proper education of the young and the nature of government. Although each of these works survives in hundreds of manuscripts in institutional collections (the text by Xenophon is very rare on the market), the full context of their transmission and of the present collection have never been fully explored.

28. MORAL INSTRUCTION FROM ANCIENT ROME FOR STUDENTS OF THE RENAISSANCE

_Versus duodecim sapientium_ (Verses of the Twelve Wisemen); MARTIN OF BRAGA, _Formula vitae honestae_ (Rules for an Honest Life); CICERO, _De officiis_ (On Duties), _Paradoxa stoicorum_ (Stoic Paradoxes), and _De amicitia_ (On Friendship)

In Latin, decorated manuscript on paper
Italy (Northeastern or Central), c. 1430-1450
162 folios, bound in 19th-century brown morocco. Dimensions 219 x 145 mm.
TM 1294 ✦ $45,000

Famous in antiquity as an orator, philosopher, and statesman, Cicero was widely admired in the Renaissance, as the existence of hundreds of manuscripts of his writings confirms. This one, a neatly written and soberly decorated handbook of moral philosophy, combines four of his works for private study. The selection of these specific works reflects Petrarch’s grouping of Cicero’s writings, which replaced older understandings of the ancient author. Its dense marginal and interlinear glosses to portions of _De officiis_ (On Duties) illustrate its use in the fifteenth century.

29. LATIN GRAMMAR (IN VERSE) FOR MEDIEVAL SCHOOLCHILDREN

ALEXANDER OF VILLEDIEU, _Doctrinale puerorum_ (Teaching Manual for Children)

In Latin, manuscript on paper
Northern Italy (probably Verona), c. 1450
55 folios, bound in late 19th-century dark blue morocco. Dimensions 210 x 140 mm.
TM 1291 ✦ $35,000

This appealing manuscript from the library of a significant modern collector contains the versified Latin grammar of Alexander of Villedieu, one of the most frequently copied works of the later Middle Ages. In a culture where Latin was the language of the church, of schools and universities, and, to a great extent, of government, teaching the language was an essential part of the educational process. Although Alexander’s work survives in hundreds of manuscripts and early printed books, most of them now in institutional collections, it is quite rare in the market.

30. RARE ITALIAN TRANSLATION OF A CLASSICAL GUIDE TO THE AGRICULTURAL YEAR

PALLADIUS RUTILIUS TAURUS AEMILIANUS, _Opus agriculturae_ (Treatise on Agriculture)

In Italian, manuscript on paper
Central Italy, c. 1450-1460
48 folios, modern cloth case, leaf from a Davis & Orioli catalogue laid in. Dimensions 295 x 220 mm.
TM 1264 ✦ $80,000
Unstudied and little-known, this manuscript offers an extraordinary opportunity for study. Organized according to the calendar, this influential text was a practical guide, in simple language, to the agricultural tasks to be performed in each season of the year. As a representative of the first of three approximately contemporary Italian versions of Palladius, none of them yet studied in detail, this manuscript will reward examination of its approach to translation and to the dialect employed. Manuscripts of Palladius are extremely rare on the market, with only four sales of the Latin text recorded since 1898, and no sales of any translation.

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); and others

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 binding. Dimensions 142 x 100 mm.

TM 770  $28,000

This small-format Franciscan miscellany, in a contemporary blind-stamped binding, includes an excerpt from Bartolomeus de Rimonico, 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. CONSOilation IN TIMES OF GRIEF BY THE GREAT CHAMPION OF THE ROMAN REPUBLIC

MARCUS TULLIUS CICERO, Tusculanae disputationes (Tuscan Disputations)

In Latin, illuminated manuscript on paper

Italy, Tuscany (Florence?), 1464

109 folios, complete, bound in 18th-century vellum. Dimensions 233 x 168 mm.

TM 1299  $55,000

Humanist manuscripts from the Italian Renaissance have been treasured by scholars, readers, and collectors since the fifteenth century. This classical text by Cicero is a good example of why: composed for his own consolation in the wake of the death of his beloved daughter, it is copied in an attractive humanistic script, graced with a lovely white vine-stem initial, and survives with wide margins, original marginal side notes, and pointing hands and other notes added by subsequent readers. Signed and dated by the scribe, this manuscript has been owned by a long series of distinguished collectors, including the famous (or infamous) Guglielmo Libri and Sir Thomas Phillipps.

33. SERMONS: THE MASS MEDIA OF THE MIDDLE AGES

[ANONYMOUS], Sermones parati de tempore; NICOLAUS ASCULANUS, Sermones; excerpt from ROBERT HOLKOT, Commentarius in Librum Sapientiae (Commentary on the Book of Wisdom)

In Latin, manuscript on paper

Germany (Southern?), 1472 (dated)

141 folios, early binding of dark brown, blind-stamped leather. Dimensions 330 x 220 mm.

TM 1296  $55,000
Still largely unedited and understudied, sermons have been called the “central literary genre in the lives of medieval European Christians and Jews.” The “Paratus Sermons” in this large handsome manuscript from the collection of Sir Thomas Phillipps are signed and dated in a detailed colophon and survive in an early blind-stamped binding. These very brief sermons include biblical verses and, notably, exempla, and focus on elementary catechistic issues, making them very popular with preachers who used them to formulate full sermons. Like so many sermon collections, it is unedited, as are the otherwise unknown sermons appended to it, also created in a Dominican milieu.

34. MEDIEVAL BESTSELLER: CONFESSION AND Penance
BARTOLOMEO DA SAN CONCORDIO, Summa de casibus conscientiae (Compendium of Cases of Conscience)
In Latin, manuscript on paper
Northern Italy (Milan?), c. 1475-1500
272 folios, complete, 19th-century brown calf binding. Dimensions 271 x 192 mm.
TM 1293  $38,000
A large, well-executed, and attractive manuscript copy of one of the most popular manuals of confession from the Middle Ages – truly a bestseller with 600 extant manuscripts. Glosses, additions, and corrections to the text show that this manuscript was studied and read carefully. The Summa has never been critically edited, nor the subject of a thorough study. Its popularity, especially in Italy, offers a detailed picture of penitential theory and practice in the later Middle Ages, easily studied by consulting its alphabetical organization of terms related to virtue and vice.

35. NEATLY WRITTEN CODEX STILL IN ITS CONTEMPORARY BINDING
Vaderboe (second Dutch translation of the Vitae Patrum)
In Middle Dutch, manuscript on paper
Southern part of the Northern Netherlands, probably Limbourg, c. 1475-1500
188 folios, contemporary binding of brown leather. Dimensions 207 x 140 mm.
TM 539  $75,000
This neatly written codex still in its contemporary binding includes the second Dutch translation of a compilation of early Christian hagiographic texts, presenting the lives of third- and fourth-century hermits as examples worthy of imitation. Appearing high on the list of recommended reading for the Devotio Moderna, the Vaderboe in this particular translation that originated not far from the heartland of the Modern Devotion is nevertheless very rare.

36. PERSONALIZED IN EVERY WAY: TEXTS FOR A FRANCISCAN
Franciscan Miscellany, including excerpts from Franciscan Statutes and Ordinances; Epistolary Models; DATI, Elegantiolae; GILES of ROME, Capitula fidei christianae (Chapters of the Christian Faith); GUILLAUME DURAND, Rationale divinorum officiorum; [ANONYMOUS], De officio et tempore septuagesime; NICOLAUS ANDREAE, De officio lamentationum
In Latin, manuscript on paper
Italy, c. 1475-1500
40 folios, modern binding in napped, greyish beige fabric. Dimensions 145 x c.105 mm.
TM 1295  $18,000
A pocket-sized, highly personalized collection of texts, this miscellany offers precious insight into the intellectual interests of a Franciscan friar in fifteenth-century Italy. Perhaps our friar was still a novice, because
of the mix of secular and religious texts (both doctrinal and liturgical). The process of producing this miscellany was an active one, both in terms of the choice of texts and their presentation. Few of the texts were simply mechanically copied, but instead are presented in original, heavily abridged forms.

37. **UNPUBLISHED PRINTS WITH A TANTALIZING HISTORY**

Modern Album of 22 small prints, including 17 metal cuts previously pasted into a manuscript, some lightly hand-colored

Germany, c.1480-1525(?), previously used to illustrate a manuscript, c.1500-1550; with three prints and two woodcuts from other sources, including two later engravings: Martin Pleginck, Germany, c. 1594; modelled on Hieronymus Wierix, Flanders, c. 1590-1630

22 folios, modern cloth binding, decorated in red. Dimensions 162 x 87 mm.

**TM 1322 † $13,000**

Modern album of prints from several sources, most notably 17 very small metal cuts of more than ordinary interest to print historians and to historians of the book interested in hybrid manuscripts; rare and unstudied (apparently unpublished), they were previously used to illustrate a handwritten manuscript in Latin. The identification of this manuscript, which may survive minus our prints, along with in-depth study of the prints and their makers, constitutes a particularly inviting research project.

38. **TREASURED PRAYERS OWNED BY A WOMAN**

Book of Hours, use of the Carmelite Order

In Latin and French, illuminated manuscript on parchment

Northern France (Arras?), c. 1480-1500

104 folios, bound in the 19th century in dark brown and black leather. Dimensions 152 x 100 mm.

**TM 1311 † $15,000**

This small and precious Prayer Book was once owned by a woman, likely someone associated with the male convent of the Carmelites in Arras (perhaps a lay benefactor or a Carmelite nun from elsewhere). Carmelite Books of Hours are rare. Female Carmelite convents were founded only towards the end of the fifteenth century in France and Belgium, much later than those for men. Painted with shimmering burnished goldleaf its initials accompany rich borders ornamented with colorful flowers and acanthus leaves.

39. **EXCEPTIONALLY RARE MANUSCRIPT COPY OF SPAIN’S FIRST PRINTED HERALDIC TEXT**

**PEDRO de GRACIA DEI, Blasón General y Noblezad el Universo (General Blazon and Nobility of the Universe)**

In Spanish, illustrated manuscript on paper

Spain, between 1489 and 1500

33 folios, bound in early vellum. Dimensions 185 x 140 mm.

**TM 981 † $48,000**

A meticulously transcribed manuscript copy of the 1489 Coria imprint of Pedro de Gracia Dei’s Blasón General y Noblezad el Universo, Spain’s first printed heraldic text, and one of Spain’s earliest illustrated books. Exceptionally rare on the market, with no other manuscript copies listed for sale in Schoenberg Database, the work was produced by an author closely associated with the Castilian royal court and dedicated to King João II of Portugal. This copy – preserved in an early binding, with painted illustrations, and contemporary marginal annotations – will be of value to scholars researching heraldry, late medieval Iberian culture and politics, and the relationship between manuscript production and early printing.
40. **WOMEN’S WORK: COPIED BY A FEMALE Scribe**

Book of Hours, for use at the Marienborn Convent in Beverwijk

In Latin and Dutch, decorated manuscript on parchment

The Netherlands (North Holland, Beverwijk), 1516 (dated)

184 folios, bound in 19th-century red morocco. Dimensions 157 x 112 mm.

TM 1302 $45,000

Copied by a woman, a nun named “Suster Maritghen,” this attractive Book of Hours bears a colophon also stating where and when in The Netherlands she wrote it. Manuscripts from Marienborn in Beverwijk are rare, and scribal colophons are not common in Books of Hours. The combination of languages, Latin and Dutch, is likewise unusual. Typical of North Holland is the extensive and beautiful penwork.

41. **RECYCLING IN THE SIXTEENTH CENTURY: UNUSUAL HYBRID MANUSCRIPT**

Antiphonal (Roman Use)

In Latin, with at least one rubric in French, illuminated manuscript on paper with musical notation and inserted miniatures on parchment

France (Paris), c. 1500-1510 (miniatures); and France, c. 1570-1600 (after 1568)

One large miniature and 19 smaller miniatures, ten with borders, by the Master of Philippe of Guelders

174 folios, original binding of olive-green morocco. Dimensions 272 x 180 mm.

TM 1356 $60,000

This hybrid manuscript is highly unusual, combining a musical text written in the last quarter of the sixteenth century with cut-out illuminations from the beginning of the century. Carefully planned from the beginning, the production was always intended to accommodate these illustrations, perhaps from another damaged(?) manuscript owned by the well-to-do patron. We cannot know for sure what the host manuscript was, but the miniatures and decorated borders are securely attributed to the Master of Philippe of Guelders and his workshop. Manuscripts illustrated with miniatures cut from previously made manuscripts are a fascinating little-studied subset of the genre book historians call hybrid manuscripts.

42. **IMPORTANT HEBREW DICTIONARY FROM THE JEWS OF YEMEN**

RABBI DAVID KIMHI, *Sefer ha-shorashim* (The Book of Roots)

In Hebrew, manuscript on paper

Yemen, c. 1500-1550

325 folios, bound in early (premodern) Middle Eastern calf. Dimensions 286 x 208 mm.

TM 1335 $50,000

One of the most influential Biblical Hebrew dictionaries of the Middle Ages, *Sefer ha-shorashim* is a monument of Provencal lexicographical scholarship whose importance is attested in part by its having been printed no fewer than three times in the incunable period; there is still no modern critical edition. It organizes the roots of Biblical words alphabetically. The present volume of the second expanded edition and one of only a handful of known exemplars still held privately is an excellent witness to the long and distinguished scribal culture of the Yemenite Jewish community. His pocket-sized manuscript offers insights into French and English diplomatic relations at the end of the sixteenth century and is evidence of the ambassador’s interest in the fate of Mary Queen of Scots, as well as his broader interest in heraldry.
43. A PRODUCT OF THE UNIQUE SCRIBAL CULTURE OF YEMEN
Ta‘ij (Yemenite Pentateuch)

In Hebrew, decorated manuscript on paper in two volumes
Yemen, c. 1500-1600
Two volumes: vol. 1 312 pages, vol. 2, 364 pages, bound in modern green buckram. Dimensions (vol. 1) 265 x 190 mm; (vol. 2), 242 x 190 mm.

TM 1166

A Yemenite Pentateuch, bound in two volumes, with complete Tiberian vocalization and accentuation of the biblical text throughout, and with the Masorah magna and parva written in micrography, arranged in geometric patterns, in the margins. Written in a clear, bold hand, these are beautiful books, complete with elegant decoration, including ornamental section dividers at the end of Exodus, Leviticus, and Numbers. Hebrew Bibles copied in Yemen were the product of a unique scribal culture and are renowned for the quality of their texts.

44. ON THE BOOK OF ESTHER, ONE OF THE SEVEN FEMALE PROPHETS OF ISRAEL
ANONYMOUS, Excerpts from Midrash Esther Rabbah Chapters 1-5

In Hebrew, manuscript on paper
Ottoman Empire, sixteenth century
23 leaves, complete, bound in 18th-century(?) three-quarters vellum. Dimensions 260 x 195 mm.

TM 1256

This is an attractive manuscript, copied in a beautiful Sephardic script, that contains commentaries on the first five chapters of the book of Esther, the biblical book telling the story of the heroic Queen Esther, one of the seven female prophets of Israel. It contains an extensive prayer of Esther (ff. 20v-22) in the middle of the Midrashic commentary to ch. 5:1. This prayer may be unique and should be studied further with comparison to other extant manuscripts. The text differs from the standard printed editions with numerous spelling variants, and textual variants.

45. MADE FOR THE MAYOR OF BRUSSELS, THE GRANDSON OF THE FAMOUS LIBRARIAN
TO THE DUKES OF BURGUNDY
Prayerbook of Jacques de Brégilles

In Latin, French, and Dutch, illuminated manuscript on parchment
Southern Netherlands (Brussels?), c. 1552
83 folios, complete, quarter-bound in brown morocco. Dimensions 135 x 88 mm.

TM 1233

Who owned illuminated manuscripts in the middle of the sixteenth century, long after the availability of print? This small handheld prayerbook supplies one concrete answer, since it includes the coat of arms of its original owner, Jacques de Brégilles, mayor of Brussels (and grandson of Jacques de Brégilles, the famous librarian and guardian of jewels to the dukes of Burgundy), and his wife. It is a luxurious manuscript, copied in an elegant script, with illuminated initials throughout and four miniatures. Its prayers in Latin, French, and Dutch testify to the piety and linguistic prowess of its original owner.

46. BEAUTIFULLY ILLUSTRATED MATHEMATICAL MANUSCRIPT (WORKING VOLVEILLE)
GIOVANNI SCALA, Diffinitioni bellissime di geometria (Beautiful Definitions of Geometry)

In Italian, illustrated manuscript on paper
47. HERALDRY, DIPLOMACY, AND THE TRIAL OF MARY QUEEN OF SCOTS

**Armorial**
In French, illustrated manuscript on paper
England or France, c. 1586/7-c. 1596
17 folios, bound by N. Marlière in the 19th century, in brown quarter calf. Dimensions 177 x 135 mm.
TM 1329 ✧ $22,000

Details of this armorial’s composition, coverage, and organization suggest a link between its completion and the trial and execution of Mary Queen of Scots (1542-1587). The hand-painted coats of arms of English notables, chiefly Elizabethan, were most likely compiled for Guillaume de l’Aubespine de Châteauneuf, French ambassador to England from 1585-1589, who secretly corresponded with the Mary during her imprisonment. His pocket-sized manuscript offers insights into French and English diplomatic relations at the end of the sixteenth century and is evidence of the ambassador’s interest in the fate of Mary Queen of Scots, as well as his broader interest in heraldry.

48. SPANISH GRANT OF NOBILITY DISTINGUISHED BY THE QUALITY OF ITS TWO FULL-PAGE MINIATURES

*Carta Executoria de Hidalguía* (Patent of Nobility) of Juan de Nurueña y Alava

In Spanish, illuminated manuscript on parchment
Spain (Valladolid), May 8, 1622
Two full-page miniatures
87 folios, modern (19-20th-century?) reddish purple velvet binding. Dimensions 310 x 220 mm.
TM 1238 ✧ $8,500

This *Carta Executoria* authenticates the nobility of Juan de Nurueña y Alava, thereby granting him exemption from taxes along with other perks. The quality of the full-page miniatures of the Immaculate Conception of the Virgin Mary and the coat of arms of the recipient set it apart from many other examples of this genre. Illuminated cartas offer a rich vein for historical and legal research and are equally interesting as physical objects, continuing the tradition of the illuminated manuscript into the modern age.

49. BEAUTIFULLY PRESENTED, POSSIBLY UNIQUE, AND NEVER PRINTED

*Lo Statuto della Compagnia del Santissimo Sagramento in San Nicolò dei Perfetti* (Statutes of the Confraternity of the Most Holy Sacrament)

In Italian and Latin, decorated manuscript on parchment
Italy (Rome), c.1736-1745
27 folios, complete, original binding of 18th-century quarter leather. Dimensions 231 x 167 mm.
TM 1093 ✦ $6,500
To our knowledge, this is the only surviving manuscript of the unedited and unprinted statutes of the Confraternity of the Holy Sacrament of S. Nicolò dei Perfetti in Rome, bringing to life the social, cultural, and religious values of a lay confraternity. This carefully written and decorated manuscript illustrates the interesting continuation of manuscript culture (in this case clearly influenced by the aesthetics of contemporary printed volumes) in the eighteenth century.

50. FROM THE COURT OF KING LOUIS XV OF FRANCE
Élévation durant la t[rès] sainte messe (The Elevation During the Very Holy Mass)
In French, illustrated stenciled book on paper
Northern France (Cambrai), 1738 (dated)
35 folios, complete, contemporary Parisian binding of tan morocco. Dimensions 208 x 138 mm.
TM 1312 ✦ $13,000
Excellent, skillful example of an illustrated stenciled manuscript that showcases the aesthetic taste popular during the reign of King Louis XV. Beautiful letterforms, elegant floral and foliage arabesques on high quality paper, are housed in an original gold-tooled binding. Surely this luxury volume was completed for a noble woman at the French court, as was its sister manuscript in the Morgan Library and Museum. Stencil books occupy a fascinating middle ground between manuscript and print.

51. UNIVERSITY LIFE IN THE EIGHTEENTH CENTURY
Album amicorum (Friendship Album) of Johannes Augustus Roedtner
In German, French, Italian, and Latin, illustrated manuscript on paper
Central Germany (Jena, Gotha), November 5, 1748 and 1750-1752 (dated)
160 folios, original binding of brown calf. Dimensions 99 x 173 mm.
TM 1247 ✦ $14,000
The genre of Album Amicorum (friendship or autograph book), in which associates contributed poems, drawings, sayings, and good wishes, offers us glimpses into social networking in earlier centuries. Each example is unique. The 163 entries in the present album, the property of a theology student, present a historical overview of life at the University of Jena, which flourished as a center of intellectual thought in the eighteenth century. The most important entry is an otherwise unpublished (?) aria by the German operatic singer Ernst Christoph Dressler.

52. LUXURIOUS MUSIC MANUSCRIPT WITH CONNECTIONS TO THE COURT OF MARIE-ANTOINETTE
Officium Corporis Christi (Office of Corpus Christi), copied and decorated by Ferdinand Boitel
In Latin, decorated manuscript on paper with musical notation
Northern France (Laon), c. 1780-1782
92 folios, complete, in its original binding of red morocco. Dimensions 264 x 200 mm.
TM 1232 ✦ $15,000
This luxurious music manuscript was most likely made for Thérèse-Lucy, Countess de Dillon, one of the closest friends of Marie-Antoinette, Queen of France. Adorned with over one hundred illustrations by the maître écrivain, Ferdinand Boitel, who worked for the most eminent aristocratic women in France, it survives
in a remarkable gold-tooled binding that matches a binding made for Marie-Antoinette herself. Boitel’s craftsmanship, coupled with the presumed aristocratic patronage, extends the evolving story of the fascination with manuscript culture hundreds of years after Gutenberg.

53.

GRIEF AND MOURNING

*Album Amicorum* (Friendship Album)

In German, Spanish, French, illustrated manuscript on paper

Germany (Berlin, Magdeburg, Altenburg, Penig, Barmen), mainly 1812-1814 (dated), with one entry dated 1806 and two inserted leaves dated 1795 and 1839

85 folios, original binding of marbled paper. Dimensions 94 x 162 mm.

*TM 1244 ✦ $10,000*

The most typical *Album Amicorum* (friendship or autograph book) was passed around at school or during the owner’s travels to his or her friends, who contributed miscellaneous poems, sayings, and drawings on the blank pages. This one is unusual. It appears to have been made to record the passing of a friend, for most of the entries refer to death or burial. It thus opens a new window into the *Album Amicorum* as a resource for thanatology, or the study of death and dying. Urns, mausolea, funerary monuments, birds and flowers associated with death proliferate in the visual imagery.

54.

ENCHANTING ALBUM BY FEMALE ARTISTS

*Album of Ornamental Frames and Borders*

In German, illustrated manuscript on paper

Prussia, Silesia (Breslau, i.e. Wroclaw), 1856-1862 (dated)

78 folios, original cloth case binding. Dimensions 239 x 153 mm.

*TM 1243 ✦ $14,000*

Likely the work of accomplished female artists, this enchanting album contains ornamental frames and borders made using a variety of techniques, often mixing several media in one composition. Two of the illustrations are signed, in both cases by women. Each border is realized in a different style, incorporating landscapes, animals, naturalistic flowers, geometric forms, and ornamental motifs, sourced from a range of periods, including the Middle Ages and eighteenth-century Rococo. The album was probably made by artists trained in the Düsseldorf school of painting.