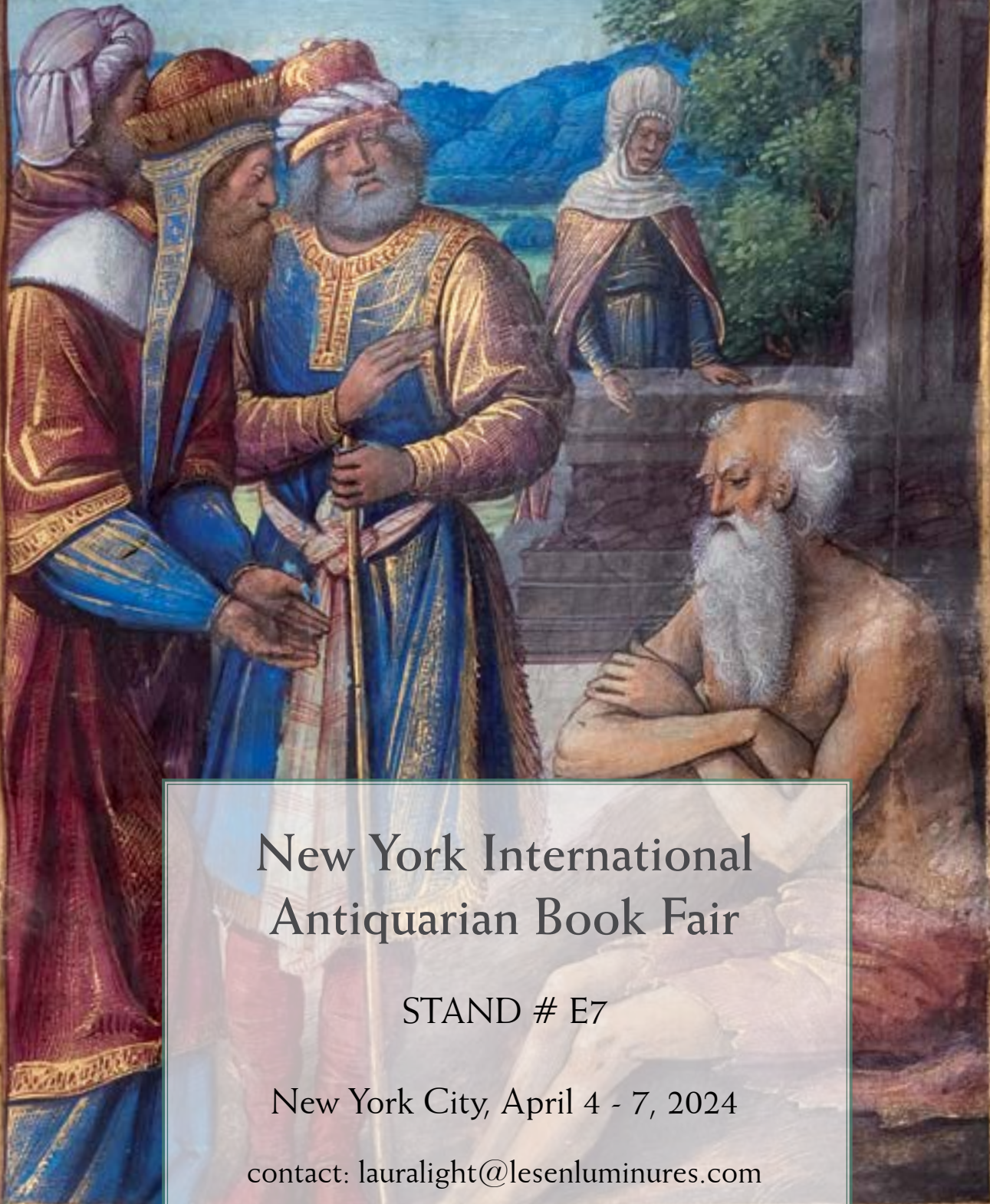


# LES ENLUMINURES



New York International  
Antiquarian Book Fair

STAND # E7

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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 17<sup>th</sup>-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 19<sup>th</sup>-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, 19<sup>th</sup>-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 18<sup>th</sup>-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 19<sup>th</sup>-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.

BOH 80 ✱ \$650,000

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 PIGOUCHE 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.

BOH 228 ✱ \$28,000

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-L'OEIL 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 17<sup>th</sup>-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"

[Horae] *Livre de Prières Tissé d'après les enluminures des manuscrits du XIV<sup>e</sup> au XVI<sup>e</sup> 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 15<sup>th</sup>-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 19<sup>th</sup>-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 18<sup>th</sup> 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 19<sup>th</sup>-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 18<sup>th</sup>-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] *Isbban kashtab* (True Calculation)

In Samaritan and Arabic, manuscript on parchment



Holy Land, c. 1300-1325

35 pages, complete, bound in modern brown buckram. Dimensions 98 x 88 mm.

TM 1167 ✱ \$80,000

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 SERVASANCTUS 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 19<sup>th</sup> or early 20<sup>th</sup>-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, 15<sup>th</sup>-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 psalmodium 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 vitiis* [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 16<sup>th</sup>-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 19<sup>th</sup>-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

64 folios, 18<sup>th</sup>-century binding of speckled calf. Dimensions 268 x 196 mm.

TM 1263 ✱ \$70,000

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 19<sup>th</sup>-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 19<sup>th</sup>-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 15<sup>th</sup>-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 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. CONSOLATION IN TIMES OF GRIEF BY THE GREAT CHAMPION OF THE ROMAN REPUBLIC

MARCUS TULLIUS CICERO, *Tusculanae disputationes* (Tusculan Disputations)

In Latin, illuminated manuscript on paper

Italy, Tuscany (Florence?), 14<6?>4

109 folios, complete, bound in 18<sup>th</sup>-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 Sapientie* (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, 19<sup>th</sup>-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

*Vaderboec* (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 *Vaderboec* 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 divinarum 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 19<sup>th</sup> 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 Nobleza del 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 Nobleza del 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 19<sup>th</sup>-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 Provençal lexicographical scholarship whose importance is attested in part by its having been printed no fewer than three times in the incunabular 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

*Taj* (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 \* \$140,000

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 18<sup>th</sup>-century(?) three-quarters vellum. Dimensions 260 x 195 mm.

TM 1256 \* \$38,000

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 \* \$22,000

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 VOLVELLE)

GIOVANNI SCALA, *Diffinitioni bellissime di geometria* (Beautiful Definitions of Geometry)

In Italian, illustrated manuscript on paper



Italy (Rome), 1585 (dated)

34 folios, complete, bound in a contemporary limp vellum binding. Dimensions 291 x 215 mm.

TM 1158 ✱ \$47,000

Scientific and mathematical manuscripts are not common, especially illustrated ones. This previously unknown volume contains a geometrical treatise by Giovanni Scala, an Italian mathematician who worked in Rome and enjoyed the support of important patrons in France, including King Henri IV (1589-1610). Only one other manuscript of this work is known outside Italy. Our early copy – either an autograph or a copy by a close associate – is based on Scala's lectures in Rome; it predates his later presentation manuscripts and published editions on military engineering. Illustrated throughout with very fine geometrical, technical, and architectural drawings, it includes a working volvelle on f. 27.

#### 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 19<sup>th</sup> 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 (19-20<sup>th</sup>-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 Sacramento 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 18<sup>th</sup>-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.