

LES ENLUMINURES

Stand B7



LIVRES RARES & ARTS GRAPHIQUES

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ILLUMINATED MANUSCRIPTS

1_ THIRTEENTH CENTURY PSALTER WITH SPECTACULAR AND UNIQUE CALENDAR

The Gilchrist Clark Psalter with Calendar, Canticles, and Litany (Use of Liège)

In Latin, illuminated manuscript on parchment

Southern Netherlands, Liège, c. 1270

12 large calendar illustrations, 10 large historiated initials

117 folios, bound in 18th century red morocco. Dimensions c. 169 x 120 mm.

295,000\$

Previously unrecorded Psalter from the Mosan region, illuminated in the diocese of Liege for an unknown patron, quite possibly a female devout, or a Beguine. This Psalter belongs to a discrete stylistic group of manuscripts derived from Paris, BnF, MS lat. 1077. The artists responsible for manuscripts in this group migrated from Hainault to the city of Liege, bringing with them High Gothic French style that transformed the local Romanesque art. The most remarkable feature of the Gilchrist Clark Psalter is its Calendar which displays large-scale figures engaged in the Labors of the Months and painted in thick gold leaf directly on the blank parchment. This is the artistically finest example of calendar illustration from the entire group. Psalter-Hours represent a distinctive and early phase in the evolution of lay devotional texts on the way towards the overwhelming popularity of the Book of Hours. As well as being used in the liturgy, Psalters were also the principal book for private devotion during the Middle Ages.

2_ FULLY ILLUMINATED MISSAL BY A SKILLED AND INVENTIVE ARTIST

Missal (Use of Rome)

In Latin, illuminated manuscript on parchment

Northern Italy (Bologna?), c. 1280-1320

264 folios, bound in brown leather. Dimensions 353 x 249 mm.

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.

3_ ILLUMINATED LUXURY COPY OF THE LIVRE DE SYDRAC, A POPULAR WORK OF SCIENCE AND NATURAL PHILOSOPHY IN THE MIDDLE AGE

Le Livre de Sydrac or *Livre de la fontaine de toutes sciences*

In French, illuminated manuscript on parchment

Northern France, Arras, c. 1300

27 miniatures, by the Master of BnF MS lat. 1328 and two associates

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This deluxe manuscript is the most lavishly illuminated copy known of the *Livre de Sydrac*, an enormously popular work of science and natural philosophy in the Middle Ages. As one of the oldest surviving copies of Sydrac, it also bears critical witness to the early circulation and reception of this work. Its generous cycle of illuminations, painted by the Master of BnF MS lat. 1328 and two associates, also sheds new light on the vibrant book trade in Arras at its zenith. In excellent condition the miniatures sparkle with highly burnished gold leaf. Unseen for over a century in the Russian Imperial Library and later in illustrious Private Collections, this jewel of the Sydrac corpus has generated tremendous interest among scholars, and its rediscovery greatly enriches the history of medieval art and science.

4_ A LAVISH VOLUME WITH ENCHANTING DECORATION ON EVERY PAGE

The Arenberg Psalter-Breviary (Premonstratensian use)

In Latin, illuminated manuscript on parchment

Northeastern France, Laon?, c. 1300 (after 1297)

31 historiated initials, 12 vignettes of zodiac signs, 32 full borders with numerous human figures, grotesques, animals, and birds

452 folios, modern leather binding. Dimensions 180 x 132 mm.

600,000\$

The quintessential features of French Gothic art in the High Middle Ages find full expression in this beautiful Psalter-Breviary, illuminated by skilled artists who combine serious religious imagery with playful borders displaying scenes from daily life, real and imaginary, enacted by people and animals. No page in this lavish volume was left undecorated. It was made for use at the very wealthy Premonstratensian Abbey of St. Martin's in Laon at a critical time in the history of the town of Laon. A serious altercation between the town and the cathedral canons in 1295 resulted in a papal interdict; the religious and communal life of Laon was restored only in 1297-1298 through the direct intervention of the pope and of King Philip IV. This lavish Psalter-Breviary, perhaps a gift to the Abbey of St. Martin, must date to these very years, or soon after, when the Abbey came under protection of the Crown. The illustrations, probably by a local team of artists, not only recall those in an important group of Amiens manuscripts, but also echo scenes of the reliefs of the western façade of the Abbey Church rebuilt in 1270. From the library of the Dukes of Arenberg (who also owned the Hours of Catherine of Cleves), the manuscript, although published, has long been in private collections, inaccessible for study.

5_ ORIGINS OF EUROPEAN SURGERY

William of Saliceto, *Chirurgia* (Surgery); *Modus curandi epidemia* (Medical Recipes including Ugo Spaneus, A Way to Cure an Epidemic); Bruno de Longoburgo, *Chirurgia parva* (Abbreviated, or Small, Surgery)

In Italian and Latin, illuminated manuscript on paper

Central Italy, Umbria (Perugia?), c. 1440- before 1457

1 full-page illustration, 4 marginal scenes, and 1 historiated initial, all in watercolor

74 folios, contemporary binding of brown leather. Dimensions 288 x 216 mm.

400,000\$

A very rare example of a richly illustrated copy of one of the most important treatises on surgery from the Middle Ages, here in an Italian translation known in only one other copy. The lively and very detailed drawings, all carefully colored, function as real illustrations of the content of the text itself. The earliest owner has left his name in the volume, as well as personal notes related to medicine and to his family. This book, still in its original blind-stamped leather binding, was surely a treasured possession, reflecting his wealth and status in his community. The volume also includes a health regimen, known in only one other copy, and the celebrated text on surgery by Bruno da Longobucco, in an unpublished Italian translation (very rare on the market; no records in the Schoenberg Database).

BOOKS OF HOURS

6_ 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 f 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.

7_ LAVISHLY ILLUMINATED PARISIAN BOOK EMBELLISHED WITH NUMEROUS ROUNDELS AND VIGNETTES

The Hours of Le Goux de La Berchère (Use of Paris)

In Latin and French, illuminated manuscript on parchment

France, Paris, c. 1420

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

117 folios, bound in 18th-century red morocco. Dimensions 165 x 120 mm.

BOH 213 ₣ POR

This is a ravishing manuscript in near-perfect condition produced in Paris at the time of the Bedford Master by his chief disciple The Master of the Munich Golden Legend. Its rich palette, sensitive attention to decorative detail, lavish use of gold (including some gold tooling), and creative style and iconography are typical of the earliest Parisian work of our master when he was most under the influence of the Bedford Master and before his Rouen period. The many roundels, enhancing the principal miniatures, are enchanting. Once in the collection of J.R. Ritman, it has for the past two decades been inaccessible in a private collection.

8_ MANUSCRIPT WITH MANY LARGE AND SMALL MINIATURES

Book of Hours (Use of Rome)

In Latin, illuminated manuscript on parchment

Southern Netherlands, Ghent or possibly Bruges, c. 1460-1470

14 full-page miniatures and 11 small miniatures in the style of the Masters of the Beady Eyes

118 folios, complete, bound in the 19th-century dark brown calf. Dimensions 179 x 124 mm.

BOH 163 ₣ 135,000\$

This Book of Hours painted in the style of the Masters of the Beady Eyes is distinguished by its unusual and enigmatic details. Especially inventive is the angel who has descended from heaven to announce the birth of Christ to the shepherds. The artist is eager to represent architectural and structural details (nails, boards, fittings, varied stones and surfaces, apertures), which sometimes lead to curious spatial arrangements and juxtapositions.

9_ CHARMING SMALL BOOK OF HOURS FOR THE RARE USE OF CHARTRES -- A GREAT «STARTER BOOK»

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.

10_ TINY BOOK OF HOURS PRODUCED AT THE WORKSHOP OF JEAN COLOMBE, STILL IN ITS PRECIOUS SIXTEENTH-CENTURY EMBROIDERED VELVET BINDING

Book of Hours (Use of Bourges)

In Latin, illuminated manuscript on parchment

France (Bourges), c. 1470-1480

115 folios, 16th-century velvet binding embroidered with floral motifs. Dimensions 134 x 78 mm.

BOH 225 f 21,000\$

A tiny Book of Hours that bears all the hallmarks of having once been a remarkably luxurious book, produced at the workshop of Jean Colombe. Although now lacking its large miniatures, gold is used throughout the manuscript, including shining gold initials within the text, replacing the more usual red and blue initials, along with numerous delicate initials in "camaïeu d'or," including signs of the zodiac in the calendar. It survives in a precious, although now fragile, example of a sixteenth-century embroidered velvet binding, and includes family records, direct evidence of its early provenance.

11_ PAINTED IN SOFT SHADES OF SEMI-GRISAILLE FROM THE WORKSHOP OF THE "PRINCE OF ILLUMINATION"

Book of Hours (Use of Cambrai)

In Latin and French, illuminated manuscript on parchment

France, Valenciennes, c. 1475-1480

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

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

BOH 14 f 85,000\$

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

12_ FASCINATING BOOK OF HOURS WITH AN EXTENSIVE CYCLE OF ILLUMINATIONS BY THREE ARTISTS

Hours of Jean Antoine de Mahieu and Jacqueline de Sivry (Use of Mons)

In Latin and French, illuminated manuscript on parchment

Southern Netherlands, Mons, c. 1460 (original portion), c. 1480-1490

22 full-page miniatures by the Mildmay Master, the Master of Philippe de Croÿ, and a third Mons illuminator, follower of Simon Marmion

199 folios, bound in the seventeenth century in brown calf. Dimensions 167 x 116 mm.

BOH 217 f 140,000\$

This is a fascinating Book of Hours with an extensive cycle of illuminations by three different artists. It offers an excellent case study of how Books of Hours were customized for the special devotional needs and artistic taste of owners even within a generation of each other. Made of an unknown patron (a woman) around 1460, the original manuscript was updated only about a decade later for Jean Antoine de Mahieu, Lord of Bosqueau, and his wife, Jacqueline de Sivry, Lady of Buath, in Mons. From the best of the three artists, they ordered a lovely miniature with their portraits and arms, announcing their ownership, and paying tribute to a local hero, Simon Marmion.

13_ BOOK OF HOURS MADE IN THE LOIRE VALLEY, LIKELY FOR A RELATIVE OF ANNE OF BRITTANY

Book of Hours (Unidentified Breton use)

In Latin and French, illuminated manuscript on parchment

Central France, Loire Valley, c. 1490-1500

9 full-page miniatures by a follower of Jean Colombe

188 folios, bound in the seventeenth century on speckled calf. Dimensions 113 x 81 mm.

BOH 206 f 60,000\$

This small Book of Hours was copied and illuminated on very fine and thin leaves of parchment, allowing for a surprisingly slim, hand-held volume despite the original 201 leaves. The contents are rich in prayers and miniatures, with the Death Rising from the Tomb providing a remarkable memento mori image. The manuscript was likely made for a relative of Anne of Brittany.

14_ CHARMING TROMPE L'OEIL BORDERS WITH INVENTIVE 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 f 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.

15_ A HITHERTO UNKNOWN MANUSCRIPT BY A RENAISSANCE ARTIST FROM LYON

Book of Hours (Use of Rome)

In Latin and French, illuminated manuscript on parchment

France, Lyons, c. 1510

5 large and 5 small miniatures by the workshop of the Master of the Entry of Francis I

214 folios, bound in the 18th century for Charles de Baschi, marquis d'Aubaïs, in red morocco

Dimensions 143 x 84 mm.

BOH 156 f 60,000\$

A hitherto unknown manuscript by one of the leading Renaissance artists in Lyons in the first third of the sixteenth century. Named for an illuminated entry of King Francis I in Lyons in 1515 (Wolfenbüttel, Herzog August Bibliothek, Cod. 86.4 Extravagantes), our artist is a successor of the Master of Guillaume Lambert. With the Master of the Alarmes de Mars and Guillaume II Leroy, his workshop helps define the manuscript production of Lyons during this important juncture in the city's history, when Lyons became not only the second center of the royal court but a thriving commercial and artistic hub in its own right. In fresh, clean condition, with attractive miniatures painted in a soft palette under Renaissance architectural frames, and housed in a lovely armorial binding, the manuscript is also notable for its eminent provenance, for it belonged to the great southern French bibliophile, Charles de Baschi, Marquis d'Aubaïs.

16_ BY THE MOST SUCCESSFUL FEMALE PRINTER OF THE SIXTEENTH CENTURY

Printed Book of Hours (Use of Paris)

In French and Latin, printed on paper

Paris, Yolande Bonhomme, March 16, 1549 (dated colophons)

With 58 three-quarter page metalcuts, Kerver's printer's mark (printed twice), and 32 small metalcuts by Jean Pichore and the Master of the Très Petites Heures of Anne de Bretagne (Jean d'Ypres)

224, complete, bound in modern red morocco. Dimensions 170 x 110 mm.

BOH 231 ₣ 30,000\$

This attractive, profusely illustrated, and unrecorded Parisian Book of Hours was printed by the widow of Thielman Kerver, Yolande Bonhomme, who was perhaps the most successful female printer in the sixteenth century, described as "a forceful and determined woman." She believed illustration was a critical factor and this imprint employs mostly the "up to date" Renaissance prints by Jean Pichore. This imprint is important because it is the first known to us in which Yolande credits herself as the printer, without the name of her deceased husband.

17_ PRIZE-WINNING WOVEN BOOK FEATURED AT THE 1889 PARIS WORLD'S FAIR

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

In Latin and French, illustrated book on silk

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

50 pages, complete, bound in Jansenist-style by Kauffmann-Petit and Mayllard in dark red morocco

Dimensions 178 x 145 mm.

BOH 209 ₣ 55,000\$

This unorthodox Prayer Book is entirely woven from silk. First exhibited at the 1889 Paris *Exposition Universelle* – the World's Fair best known for the official unveiling of the Eiffel Tower – the woven Prayer Book was universally hailed as a marvel and its fabricator J. A. Henry was awarded a grand prize.

TEXT MANUSCRIPTS

18_ WITH ADDED NOTES IN MIDDLE ENGLISH

JAMES OF MILAN, *Stimulus divini amoris* (The Goad of Divine Love); BONAVENTURE, *Itinerarium mentis ad Deum* (The Mind's Road to God); BONAVENTURE, *De triplici via* (The Triple Way)

In Latin, decorated manuscript on parchment

England, c. 1360-1400(?), with 15th-century marginalia in Middle English

71 folios, re-bound in eighteenth or nineteenth(?) century in vellum. Dimensions 170 x 115 mm.

TM 1228 ₣ 40,000\$

Manuscripts made in medieval England are relatively rare, and even rarer are those containing Middle English. This devotional compendium contains three popular texts by thirteenth-century Franciscan authors, including one of the earlier recorded copies of the *Stimulus divini amoris* from England and one of only two English copies recorded in private hands. Widely read in the Middle Ages in both Latin and the vernacular, the *Stimulus* held special appeal to lay readers, perhaps especially female readers. This copy includes marginalia in Middle English worthy of further study.

19_ BLESSED SCRIBE, "HIC LIBER EST SCRIPTUS, LUDOLFUS SIT BENEDICTUS" (THIS BOOK IS WRITTEN, LET LUDOLFUS BE BLESSED)

JACQUES FOUQUIER, *Viridarium Gregorianum sive Biblia Gregoriana*, New Testament (A Garden or Bible of Gregory)

In Latin, decorated Latin manuscript on parchment

Southwest Flanders or Hainaut (Tournai?), c. 1350

120 folios, complete, 19th-century binding of marbled boards and doublures. Dimensions 240 x 170 mm.

TM 1054 ₣ 85,000\$

A New Testament commentary, Jacobus Folquerius's *Viridarium Gregoriana*, mined from many of Gregory the Great's works, drawing occasionally on Alulfus of Tournai's *Gregorialis*. The scribe, who identifies himself as Ludolfus, produced his rare copy around 1350 in Southwest Flanders or Hainaut. The text is known in only three other manuscripts; this copy was, until now, apparently unknown, and is certainly the only of its kind on the market. As a witness to an unedited, and indeed largely unstudied, text used for sermon-writing, this manuscript warrants deeper study.

20_ HOW TO LIVE THE MONASTIC LIFE FOR AUGUSTINIAN CANONS

AUGUSTINE, *Regula* (Rule); PS.-HUGH OF ST. VICTOR, *Expositio regulae sancti Augustini* (Commentary on the Rule of St. Augustine); and others

In Latin, decorated manuscript on parchment

Northern France (Soissons?), c. 1340-1360

80 folios, bound in France in the nineteenth century in brown calf. Dimensions 178 x 120 mm.

TM 1159 € 42,000\$

The monastic rule of all rules, pre-dating even the Rule of St. Benedict and influencing all of them, the Rule of St. Augustine is here accompanied by an important and widely disseminated commentary on it, along with four texts for moral edification and spiritual nourishment (three of which very likely have never appeared in entirety in print). Localizable to the Abbey of Saint-Jean-des-Vignes in Soissons in the early modern period, it is likely that our manuscript was already there in the fourteenth century.

21_ UNUSUAL IN ALMOST EVERY WAY

[Latin Vulgate] Gospels, with commentary on Matthew chapters 1-9 from THOMAS AQUINAS, *Catena aurea in Matthaeum* (The Golden Chain on Matthew)

In Latin, illuminated manuscript on parchment

Italy (Florence?), c. 1450-1500

258 folios, complete, bound in Paris c. 1800-1828 in red morocco. Dimensions 113 x 77 mm.

TM 1323 € 50,000\$

This tiny manuscript (measuring only 4.4 x 3 inches) is as lovely as it is unusual. The four Gospels, copied throughout the Middle Ages in manuscripts made for liturgical use, are transformed in this manuscript into a humanist book for personal use and study. Its beautiful script, sometimes in goldleaf, and lovely illuminated initials are noteworthy. Intriguingly, this manuscript has traditionally been associated with one of the most influential men of the Renaissance Italy, Girolamo Savonarola, and its marginal commentary comes from Thomas Aquinas, whose writings Savonarola studied in detail.

22_ SIN IS MORE REVEALING THAN VIRTUE

Manual of Confession by an ANONYMOUS AUTHOR: *Tractatus quorundam casuum* (A Treatise on Certain Cases)

In Italian and Latin, decorated manuscript on paper

Northern or Central Italy, c. 1450-1460(?)

53 folios, early (contemporary?) envelope binding of brown calf. Dimensions 155 x 105 mm.

TM 1271 € 18,000\$

Manuals for confession were important practical guides for confessors in the late Middle Ages, offering an untapped insight into daily life. Mostly in Italian, this one – in its original wallet-style binding for ready reference – conveys a multitude of transgressions including rape, whispering, usury, flattery, blasphemy, and marital dishonesty. Its detailed concrete cases help clarify the intersection of Canon Law with day-to-day life in the late Middle Ages. The sections on usury and the ethics of business will be of special interest to modern historians.

23_ FINE DISPLAY COPY OF AN EPISTOLARY IN ITS ORIGINAL BINDING WITH A DISTINGUISHED PROVENANCE

Mass Lectionary with Readings from the Epistles (Epistolarium)

In Latin, decorated manuscript on parchment

Northern Italy (Brescia), c. 1461-1484

124 folios, in its original binding with wooden boards, leather removed. Dimensions 260 x 186 mm.

TM 1250 € 28,000\$

This is a very fine display copy of an Epistolarium. In its original binding, the volume boasts an attractive rounded Gothic script, an especially refined opening foliate initial, and lovely tinted swirling cartouches containing catchwords. Epistolaries are a rare type of liturgical manuscript, and this one represents a significant source for

the history of the Dominican convent dedicated to Saint Florian, most likely St. Fiorano ai Ronchi in Bresica. The manuscript comes from the prestigious Italian collection of Count Ercole de Silva (1756-1840).

24_ ITALIAN TRANSLATION OF ONE OF THE MOST WIDELY COPIED TEXTS OF THE MIDDLE AGES

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

In Italian, illuminated manuscript on paper

Northeastern Italy, Veneto (Venice?), dated 1474

188 folios, recased, using original binding materials of brown half leather. Dimensions 332 x 230 mm.

TM 796 € 65,000\$

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

25_ DE TRINITATE, A TEXT OF GREAT IMPORTANCE IN THE HISTORY OF THEOLOGY

RICHARD OF ST. VICTOR, *De Trinitate*

In Latin, decorated manuscript on parchment

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

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

TM 512 € 32,000\$

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

26_ NEW DISCOVERED, TEXTUALLY IMPORTANT, AND CHARMINGLY EMBELLISHED

The Rule of the Order of Fontevraud

In French, decorated manuscript on parchment

Western France (Maine-et-Loire), Royal Abbey of Fontevraud, or Central France (Orléans), Priory of the Madeleine, soon after January 1479

149 folios, bound in the nineteenth century in brown calf. Dimensions 149 x 98 mm.

TM 1284 € 38,000\$

Monastic Rules are a topic by themselves. Beginning in the fourth century, they govern the spiritual and practical life for the men and women who took monastic vows. Although the Rule of St. Benedict is the most well-known, those of other orders can also tell us a lot about the everyday life of monks and nuns. The double Order of Fontevraud became the largest pre-modern Order under female leadership in Europe. This important, previously unknown copy of the new rule of the Order of Fontevraud established by Marie de Bretagne in 1474 is an early, textually significant, and decorated copy.

27_ ONE OF ONLY NINE COPIES, CONTEMPORARY WITH THE AUTHOR

GALLUS ÖHEM, *Cronick des gotzbusen Rychenowe* (Chronicle of the Monastery of Reichenau); Life of St Meinrad of Einsiedeln; and others

In German, with occasional Latin inserts, manuscript on paper

Germany (Konstanz/ Reichenau?), c.1520-1540

125 folios, modern binding of black plastic. Dimensions 310 x 220 mm.

TM 1150 € 54,000\$

A newly discovered manuscript of a chronicle recording the history of the ancient monastery of Reichenau. This copy may well be a product of Reichenau itself and is earlier than all but one of the other nine surviving manuscripts, dating during the lifetime of the author, or soon after his death. Uniquely among the manuscript transmission, it is interpolated with a German Life of St Meinrad of Einsiedeln. Subsequent owners added a remarkable collection of texts drawn from the rich historiographical tradition of Konstanz in the fifteenth and sixteenth centuries. Their analysis would offer a wonderful research project to explore the literary culture of recording, sharing, and reshaping history in one of the most significant urban centres of pre-modern Germany.

28_ ABUNDANTLY ILLUSTRATED GUIDE TO PRIVATE DEVOTION WITH A PORTRAIT OF ITS OWNER

Prayer Book of Erasmus von Wolfstein, Canon of Bamberg

In German and Latin, illuminated manuscript on parchment

Southern Germany, c. 1535-1536

6 full-page miniatures, fifty-one full or partial illuminated borders

59 folios, bound in the nineteenth century in pink velvet. Dimensions 129 x 75 mm.

TM 1216 ₣ 55,000\$

This exuberant hand-held Prayer Book is comprehensively illustrated with biblical scenes and a plethora of marginal depictions of birds, animals, and flowers, as well as ornamental borders and initials on almost every page. The manuscript includes a portrait of the original owner, Erasmus von Wolfstein. This Prayer Book offers valuable insights into private devotional practices in Catholic Bamberg during the early decades of the Protestant Reformation.

29_ HANDBOOK FOR NEW CARTHUSIAN PRIESTS

Carthusian Ordinarium for the Mass and Office

In Latin, decorated manuscript on paper

Southern France (Méounes-les-Montrieux), November 15, 1544

96 folios, complete, modern half binding in cream-colored parchment. Dimensions 145 x 90 mm.

TM 1181 ₣ 11,000\$

This handbook for the Carthusian liturgy for new priests was copied at a Carthusian charterhouse in Southern France and is securely dated in the scribal colophon at the end of part one. It is a manuscript about the Mass and Divine Office, setting forth the rules that governed the complex liturgical life of a Carthusian monastery. The information it contains is thus very different than the contents of much more common liturgical manuscripts like Missals or Breviaries. How widely this text was disseminated within the Carthusian Order remains a question for further research.

30_ UNPUBLISHED AND ILLUSTRATED (PERHAPS THE AUTHOR'S AUTOGRAPH?)

PIERRE QUEYREL, *In usum astrolabii succincta declaratio* (A succinct declaration on using the astrolabe)

In Latin, illustrated manuscript on parchment

Central France (Limoges?), or South-eastern France (Gap?), mid-sixteenth century

46 folios, contemporary limp vellum binding. Dimensions 150 x 103 mm.

TM 1273 ₣ 28,000\$

Manuals for confession were important practical guides for confessors in the late Middle Ages, offering an untapped insight into daily life. Mostly in Italian, this one – in its original wallet-style binding for ready reference – conveys a multitude of transgressions including rape, whispering, usury, flattery, blasphemy, and marital dishonesty. Its detailed concrete cases help clarify the intersection of Canon Law with day-to-day life in the late Middle Ages. The sections on usury and the ethics of business will be of special interest to modern historians.

31_ ILLUMINATED DIPLOMA FOR A RELATIVE OF THE PAINTER TITIAN

Doctoral Diploma granted to Alessandro Vecellio by the University of Padua

In Latin, illuminated manuscript on parchment, later facsimile in English

Italy (Padua), October 20, 1612; and 19th century

16 folios, complete, original venetian sunk-panel binding of red and brown morocco

Dimensions 231 x 170 mm. (facsimile 239 x 177 mm.).

TM 1200 ₣ 9,000\$

Especially handsome diploma, awarding a doctorate in civil and canon law and made for a close relation of the great painter Titian. It preserves its original elaborately decorated sunk-panel binding, a magnificent example of the Venetian Renaissance craftsmanship influenced by Middle Eastern style. University diplomas constitute a rich mine of resources as historical documents and as artifacts. The accompanying facsimile with a translation of the Latin text into English makes this manuscript especially suited for use in the classroom and in exhibits.

32_ JESUIT SPIRITUALITY IN THE 17TH CENTURY

[Jesuit Spiritual Manual] *Considerationes utilissima ad sui ipsius et aliorum cognitionem acquirendam* (Very Useful Considerations to Acquire Knowledge of Oneself and of Others)

In Latin, manuscript on paper

Northern France, Normandy, c. 1615-1625 (after 1615)

130 folios, complete, contemporary binding made in Normandy of a parchment wrapper

Dimensions 145 x 95 mm.

TM 1203 ₣ 7,000\$

A lengthy collection of writings relevant to the religious life compiled by a Jesuit, or perhaps someone studying at a Jesuit college, likely as a personal guide to spiritual growth. Copied in a careful, very legible, script, this manuscript – unstudied and very likely unique – is an important new source for Jesuit spirituality in the early seventeenth century, which warrants careful study.

33_ FRIENDSHIP ALBUM MADE FOR A WOMAN BY HER HUSBAND WITH ENTRIES TO MARK HER BIRTHDAY EACH YEAR

EMANUEL VON BRETFELD ZU KRONENBURG (1774-1840), *Album Amicorum* prepared for his wife, Caroline

In German, Italian, French, illustrated manuscript on paper

Varaždin, Ofen, Prague, Brandeis, and Verona, 1810-1840 (dated)

75 folios, original binding of black morocco. Dimensions 113 x 166 mm.

TM 1246 ₣ 15,000\$

Long before social media, the Album Amicorum existed as a friendship book, passed around and carried about by its owner so that his or her friends and acquaintances could sign it, often adding pictures. What is highly unusual about the present Album Amicorum is that is an exchange only between a husband and wife. Every year without fail on his wife Caroline's birthday, a nineteenth-century Bohemian general wrote poems or love letters and added paintings, drawings, and even music over their thirty years of marriage. In response Caroline sometimes added short notes or annotation.

34_ LAVISH PRESENTATION COPY

Papal Letters of Indulgence and a Letter from the Apostolic Camera in favor of the Hospital of San Giacomo degli Incurabili in Rome

In Latin, illuminated manuscript on parchment

Italy (Rome), 1538

8 folios, complete, limp vellum contemporary envelope binding. Dimensions 244 x 174 mm.

TM 1274 ₣ 18,000\$

The exquisite script and illumination mark this as a deluxe presentation copy of documents issued in favor of the Hospital of San Giacomo degli Incurabili in Rome, one of the most important hospital complexes in that city. Its artist was familiar with illuminations by Vincent Raymond, a famous French illuminator who is documented working for the papal court in Rome from the time of Leo X (r. 1513-1521) until his death in 1557. Works by this master may have been used as our artist's model. This is of special interest as a high-quality illuminated document produced in Rome in the post-Gutenberg era.

35_ GIVING VOICE TO WOMEN

Album amicorum of Marie Pacher

In German, French, and Italian, illustrated manuscript on paper

Austria (Vienna and Mödling); Hungary (Pressbourg) [today Slovakia], 1819-1839 (dated)

124 folios, original red morocco binding of 1819. Dimensions 96 x 125 mm.

TM 1275 € 8,000\$

Album amicorum (the friendship or autograph album) made for women are not common. This interesting example includes entries mostly by women for a woman, Marie Pacher, an aristocrat residing in two cultural capitals in central Europe, Vienna, and Pressbourg (Bratislava), at the beginning of the nineteenth century. It comprises poems in German and French and beautiful artwork of romantic landscapes, fashion, and allegorical images. The volume provides a fascinating, fresh perspective for writing social history, bringing forth the voices of women, who have often been overlooked in the past.

36_ SOCIAL NETWORKING AMONG WOMEN OF THE PAST

Album Amicorum of Sophie Beate Maximiliane von Seydlitz (1772-1853)

In German, French (one entry), illustrated manuscript on paper

Prussia, Silesia, in various locations including Striegau (Strzegom), Wohlau (Wolow), Breslau (Wroclaw), Liegnitz (Legnica), and Pfaffendorff, 1794-1822, one addition in 1845 (dated)

132 folios, original binding of mottled calf. Dimensions 106 x 170 mm.

TM 1276 € 11,000\$

Less studied than the album amicorum typically made for men, those produced by women offer insightful glimpses into women's social networking. Sophie's album, collecting 85 souvenirs from friends and family of eminent German aristocrats, displays especially fine illustrations, mainly watercolors of charming allegorical scenes and romantic pastoral landscapes, many undoubtedly inspired by local views in the Polish countryside, where the family lived.

37_ FROM NUNS FAMOUS AS SCRIBES AND FOR THEIR LIBRARY

Noted Ferial Psalter of the Dominican Katherinenkloster in Nuremberg

In Latin, illuminated manuscript on parchment

Southern Germany, Bavaria (Nuremberg), c. 1500

176 folios, complete, bound in the nineteenth century in brown calf. Dimensions 156 x 120 mm.

TM 1277 € 45,000\$

Nuns as scribes, artists, and readers occupy a special place in medieval manuscript studies, and among the most significant are the sisters of the Dominican convent of St. Catherine in Nuremberg (Katharinenkloster). Famous for its medieval library, one of the largest of its kind in the fifteenth century with over 700 volumes, the convent housed an important scriptorium, in which thirty-two nuns are documented as scribes. This beautiful Psalter, complete and in excellent condition, emerges as a previously unrecorded work written and illuminated by nuns in the cloister.

38_ DAILY LIFE OF CARTHUSIAN MONKS (AND NUNS)

Ritual with prayers and blessings (Carthusian Use); brief selection from Carthusian Statutes (in French); JOHANNES RODE, *De proprietate monachorum*

In Latin and French, decorated manuscript on paper with musical notation

Eastern France (Bourg-en-Bresse, Ain, Chartreuse de Montmerle), dated 1515

119 folios, bound in 16th-century blind-tooled brown calf. Dimensions 142 x 107 mm.

TM 1282 € 28,000\$

This volume sheds light on the daily life of Carthusian monks (and nuns) in the early sixteenth century at one of its important Charterhouses. Dated colophons identify the scribe and tell us when and under what circumstances this manuscript was made. The selections of the statutes in French are expressly addressed to nuns, and the liturgy, recorded with masculine forms, often includes feminine alternatives indicated throughout above the lines of text.