

LES ENLUMINURES

LIVRES RARES & ARTS GRAPHIQUES

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ILLUMINATED MANUSCRIPTS

1_ DATED ILLUMINATED MANUSCRIPT FROM THE LIBRARY OF LA CERTOSA DI GALLUZZO IN FLORENCE

Ferial Psalter and Hymnal (Use of Carthusians)

In Latin, Illuminated manuscript on parchment

Italy, Florence, at La Certosa di Galluzzo, dated 1479

4 historiated initials by Mariano del Buono and extensive calligraphic decoration by Bartolomeo di Boniforte de Vimercate

237 folios, complete, 19th-century calf binding. Dimensions 334 x 235 mm.

IIM-89094  \$135,000

This manuscript survives as important testimony to the famous library of la Certosa di Galluzzo in Florence, a foundation known to have had an outstanding collection of books, all of which were dispersed by 1866. It contains fine illumination and unusually rich decoration by two talented Florentine artists—Mariano del Buono and Bartolomeo di Boniforte da Vimercate—both documented as working for the Certosa in the last third of the fifteenth century but by whom no work for the Certosa has previously been identified with certainty. One of its most interesting features is its internal dating, which permits a reconstruction of the amount of time it took the decorator to produce the manuscript.

2_ EXTENSIVELY PUBLISHED BUT LONG MISSING MANUSCRIPT FROM RENAISSANCE CHAMPAGNE

Noted Missal of Jean I d'Amboise (Use of Langres)

In Latin, illuminated manuscript on parchment

France, Chaumont and Langres, c. 1482-97, most likely c. 1485

25 large historiated initials by the Workshop of the Master of the Missal of Travaillot

154 folios, complete, bound in a 18th-century dentelle à l'oiseau green morocco. Dimensions 310 x 230 mm.

IIM-89132  \$325,000

Last in the public eye in 1962, this manuscript from a private collection is the Missal of Jean I d'Amboise, peer of France and bishop-duke of Langres from 1482 to 1497. The last manuscript that belonged to this influential bishop to remain private hands, it is one of the very few important witnesses to the last flowering of manuscript illumination in late fifteenth-century Champagne. It is closely related to three other important liturgical manuscripts, all of which are in public collections (Langres and Chaumont): the Breviary of Jean d'Amboise, the Missal Travaillot, and the Antiphonal of Nicolas Drouot. This Missal can be regarded as the sister manuscript of the two-volume Breviary of Jean d'Amboise (Chaumont, BM, MS 32-33). Not only were they made by the same scribe and artists for the same patron, they also share a virtually identical size and layout. The scribe responsible for the present manuscript was Jehan Jobard, priest and canon of the collegiate church Saint-Jean-Baptiste of Chaumont, twenty miles north of Langres. Although the two artists at work in this Missal are still unnamed, they belonged to an active workshop in Langres during the last years of the fifteenth century. Shared patterns and stylistic features show their close relationship to the Master of the Missal of Travaillot, often regarded as one of the most original artists active in Eastern France at the time.

3_ LATER RENAISSANCE COPY OF THE COLLECTION OF POEMS BY PETRARCH, THE CANZONIERE

FRANCESCO PETRARCA, *Canzoniere* [Rerum vulgarium fragmenta]

In Latin and Italian, decorated manuscript on parchment

Italy, Rome?, c. 1500-1525

145 folios, complete, bound in a rigid vellum binding (likely 18th century). Dimensions 187 x 117 mm.

IIM 89092  \$95,000

Later Renaissance copy, in a fine cursive script, of the most celebrated and enduring collection of poems by Petrarch, the Canzoniere, perhaps made for a follower of the literary movement known as Petrarchism that extended into the Cinquecento and here copied well before the papal ban of the Babylon Sonnets in 1595. The winged Cupid painted at the opening of the Canzoniere underscores Petrarch's love of Laura as the main source of inspiration.

BOOKS OF HOURS

4_ PARISIAN BOOK OF HOURS MADE AT THE TIME OF THE ENGLISH OCCUPATION BOOK OF HOURS (USE OF PARIS)

Book of Hours (Use of Paris)

In Latin, with a 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, bound in 19th-century brown crushed morocco. 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.

5_ 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.

6_ 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 ₣ \$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.

7_ 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.

8_CUSTOM-MADE FOR THE LA BAUME FAMILY, WITH NARRATIVE BORDERS

The Hours of La Baume (Use of Rome)

In Latin, illuminated manuscript on parchment

France, Dauphiné, perhaps Grenoble, c. 1480-1485

13 large miniatures, 4 small miniatures and 2 historiated initials by the Master of the Apocalypse of Aymar de Poitiers (active Dauphiné, c. 1480-1490)

153 folios, late 19th or early 20th century imitation binding of maroon morocco. Dimensions 152 x 113 mm.

BOH 246 f \$250,000

This finely painted, jewel-like manuscript in virtually perfect condition fits securely in a small but coherent group of manuscripts that come from a rare center in the Dauphiné, perhaps the town of Grenoble, and is associated by the Master of the Apocalypse of Aymar de Poitiers. This manuscript was custom-made for a member of the important La Baume family established in Savoy, whose arms appear in the manuscript and who perhaps held a special devotion to the Swedish mystic St. Bridget. The narrative borders surrounding the main miniatures and developing the story line, are full of charm.

9_MADE FOR A WOMAN PORTRAYED BY THE ARTIST ALONGSIDE THE VIRGIN MARY

Book of Hours (Use of Rouen)

In Latin and French, illuminated manuscript on parchment

France, Rouen, c. 1480-1490

12 full-page miniatures by the Master of Raoul du Fou, and full borders on every page by Jean Serpin (both active Rouen, c. 1480-1520)

92 folios, rebound in 2007 in 20th-century dark brown morocco. Dimension 165 x 110 mm.

BOH 250 f \$110,000

Commissioned in Rouen around 1480-1490 by a female patron who is portrayed in prayer alongside the Virgin and Child, this Book of Hours is a prime example of late-fifteenth century illumination in Rouen. The twelve ravishing full-page miniatures exemplifies the style of the Master of Raoul du Fou, one of the principal figures of Rouen manuscript illumination at the time. Most remarkable here is the brilliant palette of the landscapes and garments. The imaginative cycle of full borders that enliven every text page of the manuscript, characteristic of the style of Jean Serpin, also indicates the scope and lavishness of the patronage.

10_ 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.

11_SMALL AND REFINED FRENCH BOOK OF HOURS

The Hours of Clavel (Use of Rome)

In Latin, illuminated manuscript on parchment

France, Paris, c. 1480-1490; Dijon, c. 1520-1530

5 large miniatures by the Master of Robert Gaguin, and 1 large miniature by the Master of Bénigne Serre

77 folios, complete, bound in 17th-century red morocco. Dimensions 132 x 85 mm.

BOH 240 f \$60,000

This Book of Hours is a valuable witness to the developments of French illumination around 1500. First illuminated in Paris by the Master of Robert Gaguin, it became the property of a noble lady of the House of Clavel who commissioned from the Master of Benigne Serre active in Dijon an exquisite miniature of the Meeting at the Golden Gate, the most refined and third known work of this intriguing artist. An elegant seventeenth-century binding in the style of Auguste Duseuil contributes to the charm of this complete manuscript.

12_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 17th-century mottled calf binding. Dimensions 145 x 95 mm.

BOH 243 f \$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.

13_RARE AND EXPERTLY PAINTED PRINTED EXAMPLE, IN UNUSUAL WALLET FORMAT

Printed Book of Hours (Use of Rome)

In Latin and French, printed and illuminated on parchment

14 painted metalcuts with illuminated borders, painted initials, and printer's device likely illuminated in the Hardouyn Workshop

France, Paris, Germain Hardouyn, c. 1536

90 folios, 19th-century style brown leather cover. Dimensions 143 x 76 mm.
BOH 223 f \$35,000

Paris was the epicenter of the production of printed books of Hours from 1485 to nearly 1550. Many of these imprints, like this rare example, consciously imitated illuminated manuscripts. In this particularly appealing volume by the Hardouyn Workshop, fourteen metalcuts are so vibrantly and expertly painted that they are practically indistinguishable from illuminated miniatures. This is a small volume, in a distinctive and unusual format, very narrow and oblong, fitting easily in a pocket to carry about for use in private devotion.

14_PRINTED BOOK OF HOURS, KNOWN IN ONLY SIX OTHER COPIES

Printed Book of Hours (Use of Paris)

In French and Latin, printed on parchment

Paris, Thielman Kerver, April 29, 1522 (dated colophon)

With 48 illuminated full-page metalcuts, Kerver's printer's mark (printed twice and illuminated), 30 illuminated small metalcuts, and illuminated initials throughout by Jean Coene IV or follower
189 folios, bound in Paris c. 1825-40 in brown calf. Dimensions 167 x 100 mm.

BOH 244 f \$65,000

This is an extremely rare edition of a Parisian Book of Hours printed by Thielman Kerver, known in only six other copies. It is remarkable for its profuse illustration, and the high-quality miniatures in our copy are beautifully illuminated in rich colors and generous amount of liquid gold and silver by a leading Parisian illuminator, Jean Coene IV, or his follower. The manuscript is in excellent condition and has a handsome Parisian binding à la cathédrale.

TEXT MANUSCRIPTS

15_NEWLY-ATTRIBUTED BIBLE FROM WILLIAM DE BRAILES OR HIS WORKSHOP, THIS MOST IMPORTANT ILLUMINATOR IN OXFORD IN HIS DAY

The Rugby-De Brailes Bible

In Latin, illuminated manuscript on parchment

England (Oxford), c. 1230-1250 (perhaps 1230s)

275 folios, bound in 19th-century polished brown calf. Dimensions 260 x 175 mm.

TM 1226 f \$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.

16_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 f \$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.

17_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 f \$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.

18_A CHARACTERISTIC PRODUCT OF MENDICANT PREACHING IN THE TOWNS AND CITIES OF LATE MEDIEVAL CENTRAL AND NORTHERN ITALY

Sermones de tempore, de sanctis et de mortuis (Franciscan sermons for the proper of time, of the saints, and of the dead)

In Latin, decorated manuscript on parchment

Central-Northern Italy(?), c. 1350-1390

122 folios, binding assembled from two different bindings, re-sewn and quarter-bound blind-stamped leather.

Dimensions 125 x 90 mm.

TM 1227 f \$35,000

In content and form – a small-format pocketbook with dozens and dozens of sermons (164 in total), all written in a tiny and highly contracted script – this is a characteristic product of mendicant preaching in the towns and cities of late medieval central and northern Italy. The practical nature of this manuscript, copied by numerous scribes with simple red headings and initials to facilitate reading and searching, extends to the texts. The sermons were often abridged, and several sets of registers were included to ensure that preachers could find what they needed. For the most part, the sermons are entirely unknown, including – and especially – those for the feasts of Saints Francis and Clare themselves. In content and form – a small-format pocketbook with dozens and dozens of sermons (164 in total), all written in a tiny and highly contracted script – this is a characteristic product of mendicant preaching in the towns and cities of late medieval central and northern Italy. The practical nature of this manuscript, copied by numerous scribes with simple red headings and initials to facilitate reading and searching, extends to the texts. The sermons were often abridged, and several sets of registers were included to ensure that preachers could find what they needed. For the most part, the sermons are entirely unknown, including – and especially – those for the feasts of Saints Francis and Clare themselves.

19_THE MOST COMPLETE WITNESS NOW KNOWN OF A FRANCISCAN SERMON CYCLE, A VALUABLE SOURCE FOR FRANCISCAN HISTORY AND PREACHING

Sermones de sanctis (Franciscan)

In Latin, manuscript on parchment

Low Countries(?) or North-Central Italy(?), c. 1440-1460

212 folios, complete, bound in modern (twentieth century) binding of brown leather. Dimensions 150 x 105 mm.

TM 1218 f \$43,000

This important manuscript emerges as the most complete witness now known of a Franciscan sermon cycle from the Umbrian-Tuscan heartlands of the Friars Minor. The cycle was composed in the late thirteenth or early fourteenth century in the literary milieu of the Franciscans Ubertino da Casale and Jacobus de San Gimignano

(author of the *Meditationes vitae Christi*), and beyond the friars, to the world of Dante. A valuable source for Franciscan history and preaching, only five of these sermons have been edited; with the identification of this new manuscript, the time is ripe for a modern edition of the complete cycle.

20_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.

21_DELUXE RENAISSANCE MANUSCRIPT OF NINTH-CENTURY BIBLICAL COMMENTARIES

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

In Latin, illuminated manuscript on parchment

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

2 large miniatures and 11 large illuminated initials

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

TM 908  \$125,000

Still in need of a revised critical edition, this manuscript contains a copy of the most notable of the exegetical commentaries by Haimo of Auxerre, a key figure of the Carolingian Renaissance. Beautifully illuminated, the manuscript boasts an illustrious provenance having belonged to or even originally been commissioned by Jean II Budé, father to the famous humanist-bibliophile Guillaume Budé. The miniature added at a slightly later date (some 20 or 30 years after) must have been painted in Troyes, where the Budé family had strong ties.

22_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 Brescia. The manuscript comes from the prestigious Italian collection of Count Ercole de Silva (1756-1840).

23_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 f \$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.

24_**OWNED BY A FRENCH ARISTOCRATIC WOMAN, FRENCH TRANSLATION OF A LETTER WRITTEN BY JEROME TO A WIDOW NAMED FURIA**

JEROME, Letter LIV To Furia (To Furia, On the Duty of Remaining a Widow), in the translation by CHARLES BONIN

In French, illuminated manuscript on parchment

France, likely Bourges, c. 1500-1510

63 folios, contemporary binding of purple velvet (worn). Dimensions 210 x 135 mm.

TM 935 f \$160,000

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

25_**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 f \$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.

26_**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 f \$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.

27_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 f \$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.

28_EXCEPTIONAL HAND-COLORED ENGRAVINGS

Officium B[eatae] Mariae Virginis, Nuper reformatum, et Pii V. Pont[ificis] Max[imis] iussu editum
(Printed Book of Hours)

In Latin, illuminated imprint on paper

Antwerp, Christopher Plantin, 1575

19 full-page engravings, 1 engraved medallion, and engraved borders on every page, all hand-illuminated

238 folios, bound in the nineteenth century in reddish brown morocco. Dimensions 193 x 130 mm.

TM 1174 f \$50,000\$

This is a rare beautifully painted copy of one of the earliest printings of the reformed Book of Hours, following the Council of Trent in 1572. Grand and richly illustrated with hand-illuminated engravings, this "new" Book of Hours was published by the famous Antwerp printer-publisher Christopher Plantin. Many surviving copies are uncolored, but every page in our volume is lushly painted in many colors and liquid gold. Borders in copies of this edition also vary; this example includes the most deluxe type with historiated medallions on every page.

29_PROOF OF NOBILITY, PRIZED POSSESSION OF A SPANISH FAMILY

Carta Executoria de Hidalguía (Patent of Nobility) of Bernardino Vaca de Buiza

In Spanish, illuminated manuscript on parchment and paper

Spain (Medina del Campo), June 13, 1602

Two full-page miniatures

35 folium, bound in early limp vellum, perhaps original. Dimensions 315 x 220 mm.

TM 1230 f \$8,000

This carta executoria authenticates the nobility of Bernardino Vaca de Buiza, thereby granting him exemption from taxes along with other perks. It is illustrated with his family's coat of arms, complete with realistic depictions of cows grazing in a field, a visual pun on his name. Of special interest is the fact that this document is in two parts, the first on parchment in a formal humanistic minuscule, and the remainder on paper, copied in a quicker, but still legible, cursive script. 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.

30_**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 f \$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.

31_**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 f \$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.

32_**POEMS, EMBROIDERIES AND WATERCOLOR MADE FOR A GERMAN FAMILY**

Album Amicorum of the Nagell family

In German, Latin, English, and French, illustrated manuscript on paper

Germany (Berlin, Karlsberg, Hohenfinow, Neustadt, Niederfinow, Peitz, Stollenmühl, Stolzenberg, Trampe and Zanzthal), 1791-1813 (dated)

159 folios, original binding of mottled calf. Dimensions 116 x 185 mm.

TM 1245 f \$6,000

This charming *Album amicorum* has as many as 73 entries by men and women, including two very fine embroideries and a very fine watercolor. The entries were made in different cities in Germany at the turn of the nineteenth century for a member of the Nagell family, probably a woman, as is suggested by the floral embroideries in pastel colors offered by her cousins Caroline and Auguste Philippine Schultz (ff. 83 and 85). Texts include mostly poems in German, but also one in English; the volume concludes with a charming poem in French.

33_**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 f \$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.

34_ENCHANTING ALBUM BY FEMALE ARTISTS

Album of Ornamental Frames and Borders

In German, illustrated manuscript on paper

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

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

TM 1243 f \$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.

35_FRIENDSHIP ALBUM MADE FOR A WOMAN BY HER HUSBAND WITH ENTRIES TO MARK HER BIRTHDAY EACH YEAR

EMANUEL VON BRETTFELD 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 f \$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 it 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.

36_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 f \$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.

37_ 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 (Wrocław),

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 f \$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.

38_MADE FOR EMPEROR FERDINAND II AND HIS SPOUSE ELEONORA GONZAGA OF MANTUA, PERHAPS COMMISSIONED FOR THEM BY CARDINAL FRANCESCO BONCOMPAGNI

[ANONYMOUS]. [JESUITS]. *Exercitium passionis domini nostri Iesu Christi pro tempore quadragesimae et maxime hebdomadae sanctae* [Spiritual Exercise on the Passion of Our Lord Jesus Christ during Lent and the Holy Week]
In Latin, decorated manuscript on paper and parchment
Italy, Tuscany, Lucca (?), c. 1619-1630, most likely around 1622
133 folios, complete, bound in modern limp vellum. Boards present remnants of original Roman (?) binding. Dimensions 195 x 150 mm.
IIM 89096 f \$20,000

With fine calligraphy and expert decoration, this manuscript was apparently made for Holy Roman Emperor Ferdinand II and his second spouse Eleonora Gonzaga of Mantua, perhaps commissioned for them by the Cardinal Francesco Boncompagni, a famous collector and patron of arts (whose binding is preserved). Both Emperor and Cardinal had strong Jesuit ties, and the manuscript—in line with the spirituality of Ignatius of Loyola—in unpublished.

39_AN INTERESTING INSIGHT INTO THE EIGHTEENTH-CENTURY SOCIAL HISTORY IN MECKLENBURG, PARTLY INSPIRED BY TRAVEL

Album amicorum of a citizen of Schwerin, Germany
In German, illustrated manuscript on paper
Northeastern Germany (Schwerin, mostly), 1755-1757; later entries made in Wismar and Rostock in 1810 (dated)
132 folios, original binding of brown morocco, surrounded by a frame in brown calf, surrounded by a frame in mottled calf.
TM 1119 f \$8,000

This Album amicorum includes two very fine pen and ink drawings, four watercolors and two engravings painted by hand, partly inspired by travel. The subjects range from pastoral scenes with shepherds, to scenes from towns in Turkey and Italy, to the Bible (Moses and the Ten Commandments). It provides interesting insight into the eighteenth-century social history in Mecklenburg, the northeastern German state, with most entries made in Schwerin, the home of the dukes and grand dukes of Mecklenburg.

40_AN EXCITING CIRCLE OF INTERNATIONAL ARTISTS AND INTELLECTUALS GATHERED IN A HOTEL IN THE SWISS ALPS

Elizabeth's *Album Amicorum* (Friendship Album of Elisabeth Amann?)
In German, English and French, illustrated manuscript on paper
Switzerland (Wilderswil) (most entries), some entries Western Germany (Barmen), Germany (Gerresheim, Langenberg, Oberkassel, Langersfeld, Rauenthal), and Belgium (Antwerp), 1900-1901 (dated)
39 folios, original binding of brown morocco. Dimensions 136 x 195 mm.
TM 1278 f \$10,000

Most of the entries in Elisabeth's friendship album were made at Villa Unspunnen, a hotel in Wilderswil in the Swiss Alps. The exciting circle of international artists and intellectuals gathered there is brought to life in this precious manuscript. Included are a very fine pen and ink drawing by the young Adolf Erbslöh (1881-1947), the famous German Expressionist painter (f. 23v), as well as an entry by Dr Hugo Graetzer (1879-1942), personal physician to the Prince of Bulgaria, who was killed in 1942 during the Holocaust (f. 25), watercolors by Margreth Erbslöh, sister of Adolf Erbslöh (f. 15) and by B. Boutibonne, a relative of the French painter Charles-Edouard Boutibonne (1816-1897) (f. 39), and an entry by Elisabeth Schiemann (1881-1972), a German geneticist and crop plant researcher (f. 35v).