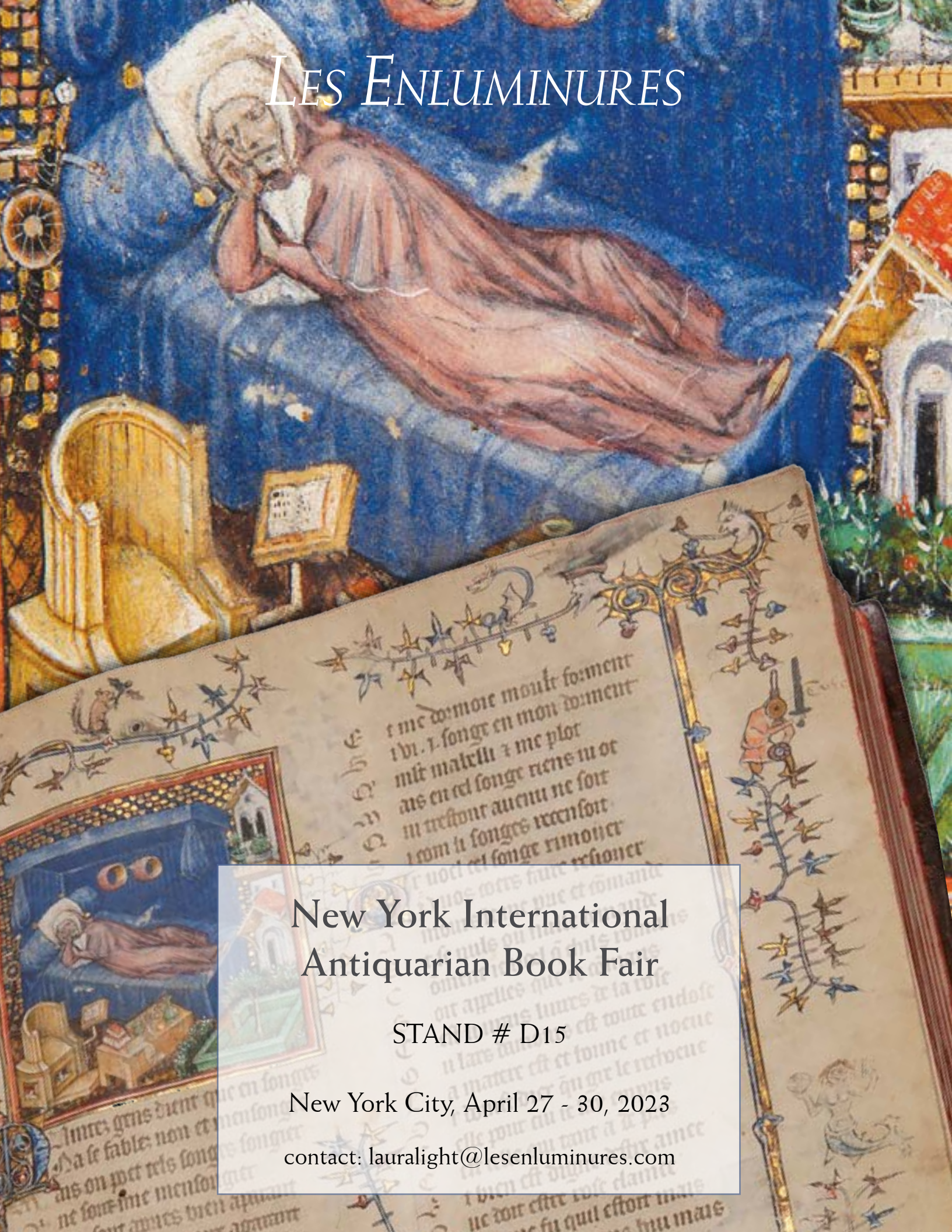


LES ENLUMINURES



New York International
Antiquarian Book Fair

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New York City, April 27 - 30, 2023

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BOOKS OF HOURS

1.

CHARMING BOOK OF HOURS MADE FOR EXPORT FOR THE FRENCH MARKET

The Towneley Hours (Use of Rome and Rouen)

In Latin and French, illuminated manuscript on parchment

Southern Netherlands, Bruges, c. 1420

12 full-page illuminations by the Masters of the Gold Scrolls

133 folios, bound in 19th-century red morocco gilt. Dimensions 165 x 124 mm.

BOH 214 * \$105,000

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

2.

SUBSTANTIAL BOOK OF HOURS, WITH CRISP, BRIGHT ILLUMINATION

Book of Hours (Use of Evreux)

In Latin and French, illuminated manuscript on parchment

France, Rouen, c. 1450-1460

7 miniatures by the Talbot Master

121 folios, bound in brown leather cover in style of eighteenth century. Dimensions 207 x 155 mm.

BOH 220 * \$130,000

Illuminated in the bright and bold colors of the Talbot Master, this manuscript typifies manuscript production in Rouen at the end of the Hundred Years' War between France and England. When the English occupied Paris in the early 1420s, many artists fled serving patrons in other municipal centers. One such artist is the Talbot Master, whose artistic origins can be found in "golden age" manuscript illumination by artists such as the Boucicaut and Bedford Masters and who is named for his most important patron, one of the English army officers stationed in Rouen at the end of the Hundred Years' War. Although the patron of this manuscript is unknown, it is grand in format, unusually large for a Book of Hours, indicating a significant commission.

3.

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 * \$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.

4.

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 French red morocco, gilt-blocked to a cathedral style. Dimensions 158 x 110 mm.

BOH 14 ✱ \$85,000

This interesting and beautiful made-to-order Book of Hours offer an excellent witness to the atelier of the painter-illuminator Simon Marmion, called in his day the "prince of illumination." The present manuscript can be attributed to a member of his workshop who worked side-by-side with the master in the later 1470s. Recent research suggests that the manuscript was written specifically for the monastery of St.-Jean-Baptiste de Valenciennes, where Guillaume Braque was abbot (and perhaps patron of the present work).

5.

DUTCH BOOK OF HOURS WITH INSERTED MINIATURES AND CONTEMPORARY VELVET BINDING

Book of Hours

In Dutch, illuminated manuscript on parchment

Southeastern Netherlands, region of Maastricht, c. 1475-1500

3 inserted miniatures including 2 full-page miniatures by a follower of the Masters of Otto van Moerdrecht

131 folios, contemporary binding of dark pink velvet with decorated silver clasp and corner-pieces.

Dimensions 122 x 85 mm.

BOH 207 ✱ \$70,000

This lovely Book of Hours is characterized by a rich abundance of illumination with large initials in highly saturated colors and floral ornament throughout. At the time it was made, its three miniatures were inserted (perhaps from another manuscript on hand in the workshop or perhaps at the request of the owner?). Two are skillful products of the Moerdrecht Masters, a successful group of illuminators working in Bruges and in the Northern Netherlands. Used as a frontispiece, the third miniature probably copies a woodcut, testifying to the confluence of manuscript and print culture in the half century after the Gutenberg Bible. The manuscript preserves its contemporary pink velvet binding.

6.

AN EXTENSIVELY STUDIED EXAMPLE OF LYONS ILLUMINATION, MADE FOR A WEALTHY MERCHANT

Hours of Guillaume II Molé (Use of Troyes)

In Latin, illuminated manuscript on parchment

France, Lyons, c. 1480-1490

13 full-page miniatures, 34 historiated initials, and 24 small calendar miniatures by the Rosenberg Master (active Lyons, c. 1470-1500)

128 folios, bound in a 20th-century polished black calf. Dimensions 153 x 102 mm.

BOH 212 * \$250,000

This lavish manuscript is the personal Book of Hours of Guillaume II Molé (d. 1507), a successful merchant specialized in the trade of salt and arms, alderman of Troyes, and member of a prominent family of bibliophile merchants from Champagne. A remarkable witness to the mobility of artists, patrons, and models in late medieval France, this Book of Hours was commissioned from the workshop of Guillaume Lambert that flourished in Lyons, at the crossroads between Northern and Southern Europe. Loaned by Alexander P. Rosenberg to the landmark exhibition *The Last Flowering. French Painting in Manuscripts, 1420-1530, from American Collections*, organized at the Pierpont Morgan Library in 1982-1983, this manuscript is the name work of the Rosenberg Master, and has been the subject of extensive study. The thirteen full-page miniatures and thirty-four historiated initials of the Hours of Guillaume II Molé summon, through the variety of their models, the legacy of some of the greatest artists of fifteenth-century France: the Rohan Master, Jean Fouquet, and Jean Colombe.

7.

PUBLISHED RENAISSANCE BOOK OF HOURS, ADORNED WITH DONOR PORTRAITS

The "Le Saunier" Hours (Use of Rome)

In Latin and French, Illuminated manuscript on parchment

France, Lyon, c. 1490-1500

16 full-page miniatures, 15 small and 24 calendar miniatures attributed to the the Lambert Master (or Master of Guillaume Lambert, active Lyons, 1475-1500) and the Master of the Alarmes de Mars (active Lyons, circa 1485-1510)

154 folios, bound in modern red velvet. Dimension 229 x 89 mm.

BOH 219 * \$350,000

Richly illuminated, this elegant manuscript is adorned with two remarkable donor portraits that witness to the early interest of the elites of Lyons in the genre of portraiture. The patrons, likely named Jean and Catherine, most probably come from the Le Saunier family whose arms are reproduced three times in the manuscript. Two major painters active in the last quarter of the fifteenth century participated in the illumination of these Horae, now identified as The "Le Saunier" Hours after its patrons. The resurfacing of this manuscript, published but in a private collection for nearly three decades, prompts a re-examination of the styles of its collaborating artists and their importance for development of Lyonnais painting at the dawn of the Renaissance.

8.

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.

9.

DATED HIGH RENAISSANCE MANUSCRIPT, ILLUMINATED BY AN ARTIST VASARI CALLED "THE MOST CELEBRATED AND FAMOUS OF ILLUMINATORS"

The Calcagni Hours (Use of Rome)

In Latin, illuminated manuscript on parchment

Italy, Florence, September 7, 1508

3 large miniatures, 5 historiated initials by the workshop of Attavante degli Attavanti

199 folios, bound in 19th-century red velvet. Dimensions 90 x 55 mm.

BOH 181 ✱ \$95,000

A Book of Hours created for a member of the Calcagni family of Poggibonsi from the workshop of Attavante degli Attavanti, one of the most celebrated illuminators of Renaissance Florence. Completed September 7, 1508, the Calcagni Hours dates to the middle period of Attavante's career. Dated manuscripts such as this are rare and remain critical elements in determining Attavante's chronology. Established patronage is also uncommon, making the Calcagni Hours unique among other works created by Attavante's workshop.

ILLUMINATED MANUSCRIPTS

10.

'THE JEANSON ROSE': ILLUMINATED COPY WITH UNIQUE FRONTISPIECE OF A SEMINAL TEXT OF FRENCH LITERATURE

GUILLAUME DE LORRIS and JEAN DE MEUN, with interpolations of GUI DE MORI, *Roman de la Rose*

In French, illuminated manuscript on parchment

Southern Netherlands, Tournai, c. 1390

3 illuminations and initials and border decoration by Jean Semont

182 folios, 18th-century French mottled calf binding. Dimensions 320 x 205 mm.

\$1,100,000

A splendid, grand copy of a seminal text of French literature, with rare interpolations by Gui de Mori, illuminated by Jean Semont. Jean Semont is the first illuminator documented by name in the artistic center that produced

some of the most important early Flemish panel paintings by Robert Campin and Roger van der Weyden. This pivotal work fits neatly into the artist's career, and compares closely with his securely documented manuscript, the Missal for Jean Olivier (Valenciennes, BM, MS 118). Exceptionally luxurious ivy-leaf and burnished gold initials and border decoration ornament nearly every page, complementing the three fine illuminations all attributed to the master illuminator. The frontispiece is unique in cycles of Rose illumination. Jean Semont's works are crucial to understanding the advent of Flemish realism in Tournai before Jan van Eyck, and the Jeanson Rose plays a notable role in that story.

11.

PUBLISHED POLITICAL TREATISE, WITH ROYAL PROVENANCE

Évrart de Trémaugon, *Songe du Vergier* (Dream of the Orchard)

In French, illuminated manuscript on parchment

France, Lyons, c. 1455-1460

2 large miniatures by the Master of the Vienna Roman de la Rose (Jean Hortart?)

242 folios, complete, late 17th-century red morocco binding, attributed to Luc-Antoine Boyet (c. 1658-1733)

Dimensions 381 x 258 mm.

\$650,000

The rediscovery of this important illuminated manuscript, whose whereabouts have been unknown for more than a half century, is noteworthy. Of royal provenance, its text preserves an allegorical political treatise written in a lively vernacular from the era of the Wise King Charles V. Its illumination is securely attributed to the Master of the Roman de la Rose of Vienna, a skilled and influential illuminator working in Lyons for royal and noble patrons in the mid-15th century under the reign of Charles VII (r. 1422-1461). The two large miniatures demonstrate both the narrative ambition and masterful craftsmanship of this artist. In pristine condition and in a magnificent 18th-century binding, the majestic manuscript boasts an almost continuous provenance through many eminent collections.

TEXT MANUSCRIPTS

12.

UNUSUALLY RICH IN MARGINAL ADDITIONS REVEALING HOW THIS WAS USED FOR STUDY

The Ketyll Bible: Latin Vulgate

In Latin, manuscript on parchment

England (Oxford?), c. 1220-1240

376 folios, 19th-century binding of blind-tooled brown leather. Dimensions 220 x 150 mm.

TM 1095 ✳ \$150,000

A fascinating survival, this thirteenth-century Bible offers insight into how one community in England, very likely the Franciscans at Greyfriars in Oxford, created a working Bible for their own use, and then vigorously engaged with it, adding supplementary texts and copious marginalia (including indexing symbols). The text is full of interest, with two translations of the Psalms in parallel columns and both older and modern chapter divisions. This was pledged (that is used as security for a loan) by William Ketyll in Oxford in the fifteenth century.

13.

IMPORTANT WORKS BY AN EARLY FRANCISCAN WRITER IN ITS FIFTEENTH-CENTURY CHAINED BINDING

CONRADUS DE SAXONIA [CONRAD HOLTNICKER OF SAXONY], *Sermones de sanctis et de communi sanctorum* and *Speculum Beatae Virginis Mariae* [Mirror of the Blessed Virgin Mary]; and other texts

In Latin, decorated manuscript on parchment

Austria (Vienna?) or Southern Germany, c. 1275-1300

190 folios, complete, bound in 15th-century, blind-tooled calf, hasp and chain intact. Dimensions 182 x 127 mm.

TM 767 * \$125,000

This collection of some of the most important works by the early Franciscan writer, Conrad of Saxony, was copied not long after their composition. In spite of its wide circulation, there are only four copies of the *Speculum beatae Mariae virginis* recorded in the United States and it is rare on the market (only one copy recorded as sold in the last century). It survives in a handsome fifteenth-century binding in a remarkably fine state of preservation, including a chain attached to its lower board attesting to its use in a late medieval chained reference library.

14.

DATED COPY OF A MEDIEVAL BESTSELLER IN ITS ORIGINAL BINDING

HENRICUS SUSO, *Horologium Sapientiae*

In Latin, decorated manuscript on paper

Germany (Southwestern?) or Switzerland?, 1426

252 folios, original binding of leather stained red. Dimensions 156 x 105 mm.

TM 563 * \$49,000

The *Horologium sapientiae* by the Dominican mystic Henricus Suso was one of the most popular devotional texts of the later Middle Ages. Its emphasis on the Passion of Christ and its critique of the failings of the contemporary Church explains its appeal with both clerics and lay men and women associated with the *Devotio moderna*. Despite the numerous surviving copies, this text has only rarely been available on the market recently (since 1958, the Schoenberg Database records only this manuscript and another in French; see also Sotheby's, 25 November 1969, lot 470).

15.

PRACTICAL MANUAL OF VETERINARY MEDICINE FROM A RENAISSANCE COURT

LAURENTIUS RUSIUS, *Hippiatria sive Marescalcia* (Book on the Health of Horses), in the Italian translation of ANTONIO DAPERÀ, *Liber meneschalcie*

In Italian and Latin, illustrated manuscript on paper

Northern Italy (perhaps Ferrara), dated 1434

82 folios, complete, contemporary binding of limp vellum. Dimensions 283 x 217 mm.

TM 1026 * \$125,000

Rare signed and dated manuscript of the Italian translation of one of the principal treatises on veterinary medicine for horses, most likely made for the actual use of the ducal farrier at the court of Niccolò III d'Este in Ferrara. Made for practical use, the manuscript includes notable additions in the original and later hands to a text that was tailored for this copy. The original wallet-style binding and the charming pen and ink drawings – surely by the scribe – enhance the manuscript's interest.

16.

TEXTS ON THE LIFE AND DEATH OF ST. JEROME FROM RENAISSANCE ITALY, WITH A PORTRAIT OF THE SAINT

PSEUDO-EUSEBIUS OF CREMONA, *Epistola de morte Hieronymi*; PSEUDO-AUGUSTINUS, *Epistola ad Cyrillum de magnificentiis Hieronymi*; and other texts

In Latin, illuminated manuscript on parchment

Northern Italy, c. 1440-1470

70 folios, complete, bound in early, almost certainly contemporary, leather. Dimensions 203 x 153 mm.

TM 656 * \$58,000

The manuscript is a vivid witness to the importance of St. Jerome in fifteenth-century Italy, and includes the foundational texts for his cult. These texts were widely disseminated in both Latin and in vernacular translations and influenced the work of numerous writers and visual artists. Skillful script, handsome pen initials, and classic humanist white vine initials adorn the text, which begins with an historiated initial depicting an ascetic St. Jerome meditating before the Crucifixion.

17.

ORIGINAL BINDING AND CONTEMPORARY ANNOTATIONS IN FOUR HANDS

DECIMUS JUNIUS JUVENALIS (c. 50-127), *Satyræ* [Satires]

In Latin, illuminated manuscript on parchment

Italy, Tuscany (Florence), c. 1450-1475

82 folios, complete, bound in 15th-century half calf. Dimensions 210 x 125 mm.

IIM 89095 * \$100,000

Attractive Italian humanist copy with beautiful script and skillful white-vine illumination on finely prepared parchment of one of the most popular classical texts of all time, Juvenal's Satires. Satirizing all aspects of everyday Roman life in elegant Latin, Juvenal's text is known in manuscripts from late Antiquity (the fourth century) and was fashionable in the Renaissance, when it was employed extensively in the schools. The original binding and many marginal notes—surely those of a student or teacher—enhance the interest of this fine manuscript.

18.

FROM THE LIBRARY OF THE DOMINICANS OF FABRIANO

ST. THOMAS AQUINAS, *Scriptum super libros sententiarum Petri Lombardi, Liber I* (Commentary on Book I of the Sentences of Peter Lombard)

In Latin, decorated manuscript on paper

Central Italy, c. 1450-1500

134 folios, binding of reversed calf over pasteboards (18th-century?). Dimensions 225 x 237 mm.

TM 1136 * \$32,000

By the greatest of scholastic theologians, the famous Saint Thomas Aquinas (1225-1274), this early work by the author sets the stage for his later classic writings such as the *Summa Theologica* in its insistence on traditional dogma in the formulation of a dialectical presentation. Only one other copy of Book I is found in a North American collection. Despite some unobtrusive damage at the beginning and end of the folio-sized volume, this copy is visually impressive – almost a throwback to the thirteenth-century in appearance – with its high-quality support (paper not parchment), clean generous margins, and careful well-executed script.

19.

RARE AND WINNING COMBINATION (BIBLE AND NICHOLAS OF LYRA IN ONE)

Latin Vulgate, part (Pauline and Catholic Epistles, Acts, Apocalypse); Nicholas of Lyra, *Postillae* (Commentaries on the Pauline and Catholic Epistles, Acts, Apocalypse)

In Latin, decorated manuscript on paper

Northeastern Netherlands or Northwestern Germany, c.1450-1475

383 folios, bound in seventeenth century(?) in plain vellum. Dimensions 275 x 198 mm.

TM 1089 * \$70,000

This sizeable volume combines a copy of the New Testament, lacking only the Gospels, with the Commentaries by Nicholas of Lyra on the same books of the New Testament. Although possibly of independent origin, these two sections are contemporary and were united very soon after they were copied. Fifteenth-century Bibles are uncommon, and copies of this fourteenth-century biblical commentary are always of interest. This is the only manuscript we know of that combines the two within one volume, but it is easy to see how readers benefited greatly by having these complementary texts together.

20.

MANUSCRIPT BIBLE FROM THE AGE OF GUTENBERG

Vulgate Bible

In Latin, illuminated manuscript on paper

Southern Germany or Northwestern Austria (Duchy of Bavaria), c. 1460-1500 (colophons dated 1463[?], 1475, 1500)

Two volumes, volume 1: 317, volume 2, 354 folios, 19th-century bindings with red-brown leather.

Dimensions (1) 294 x 210 mm. (2) 296 x 210 mm.

TM 1044 * \$48,000

The first printed book, the Gutenberg Bible of 1455, took its place within a revived tradition of larger-format Bibles. Our manuscript is a large two-volume Bible with textual features, including numerous prologues by Isidore of Seville, that raise intriguing and still unanswered questions about its exemplar. It is equally fascinating as a physical object, exhibiting various stages of production over time, with several layers of script and decoration. Fifteenth-century manuscript Bibles, still relatively under-studied and much less common than thirteenth-century examples, are relatively rare on the market.

21.

ATTRACTIVE COPY OF ONE OF THE MOST ENDURING EXPRESSIONS OF THE SPIRITUALITY OF THE MODERN DEVOTION

THOMAS A KEMPIS, *Imitatio Christi*

In Latin, manuscript on paper

Austria (Tirol) or Southern Germany, c. 1469-1491

153 folios, bound in 19th-century (?) brown leather. Dimensions 206 x 145 mm.

TM 602 * \$48,000

This is an attractive copy of one of the most enduring expressions of the spirituality of the Modern Devotion. It includes a coat-of-arms that demonstrates it belonged to the Austrian Benedictine monastery of St. Georgenberg while Kaspar II Augsburger was Abbot, and as such it is an interesting demonstration of the dissemination of this text. In its neat hybrida script, numbered tables of chapters (here following each of the four books), and careful explanatory rubrics, it is a good example of up-to-date fifteenth-century bookmaking.

22.

A LITERARY FORGERY, NOW CONSIDERED AS A "PIOUS FRAUD"

PSEUDO-EUSEBIUS OF CREMONA, *Lapistola del beato Eusebio...del transito e morte del beato misser Santo Jeronimo*
(Letter of blessed Eusebius ... on the passing and death of the blessed St. Jerome)

In Italian, decorated manuscript on parchment

Central or Southern Italy, c. 1475-1525

67 folios, bound in the eighteenth(?) century in vellum. Dimensions 146 x 107 mm.

TM 1249 * \$9,000

Now considered as a "pious fraud," this letter about the death of St. Jerome is a literary forgery dating from the fourteenth or fifteenth centuries. Immensely popular among Renaissance humanists in Italy and throughout Europe and spawned by the resurgence of the cult of Jerome, the letter was only discovered as spurious by Erasmus. Our manuscript is a previously unrecorded copy of the Italian translation of this text. The vernacular tradition of this influential text has never been studied in detail; our manuscript underlines the need for a new study based on an updated corpus of all surviving copies.

23.

INNOVATIVE ONCE-DAILY DEVOTIONS FOR BUSY LAY PEOPLE

Devote ghetiden vanden leven ende passie Jhesu Christi (Devout Hours on the Life and Passion of Jesus Christ)

In Middle Dutch, imprint on paper with 21 woodcut illustrations

Antwerp, Gerard Leeu (printer), between September 18, 1484 and July 9, 1485

36 folios, 20th-century binding in cardboard with tan sheepskin cover. Dimensions 155 x 110 mm.

TM 1141 * \$20,000

This vernacular text is an innovative once-daily devotional practice for busy lay people in the orbit of the Devotio Moderna, a kind of substitute for a Book of Hours. One of only two surviving copies of the second edition of an incunable, it is illustrated with one of the first and most influential series of religious woodcuts from the Low Countries. This exceedingly rare partial copy features 21 thematic image-prayer pairs, along with meditations and Penitential Psalms devoted to events in the Life of Christ and to the Virgin Mary.

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 * \$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.

**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 * \$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.

26.

NEITHER WRITTEN NOR PRINTED, BUT RATHER MADE WITH STENCILS

Choir Book with Selected Texts for the Mass and Office

In Latin with some Italian, illuminated stenciled book on paper with musical notation

Italy, late 18th-19th century(?)

23 folios, complete, 18th-century binding of gold-tooled leather. Dimensions 460 x 320 mm.

TM 994 * \$15,000

Books with text made by using stencils occupy an interesting, and relatively unstudied, mid-ground between manuscripts and printing with movable type. This is a particularly lavish example, adorned with illuminated initials, painted by hand. Further research is needed to closely date this volume, which is bound in an eighteenth-century gold-tooled armorial binding (either original with the book, or perhaps re-used for this special volume). Its contents include the Mass and Office of St. Joseph Calasanctius the founder of the Piarist Order, who was canonized in 1867.