



LES ENLUMINURES

NEW YORK INTERNATIONAL ANTIQUARIAN BOOK FAIR

STAND # E5

New York City, April 30 - May 3, 2026

contact: kathleenkennedy@lesenluminures.com

BOOKS OF HOURS

1. BOOK OF HOURS ONCE OWNED BY AN IDENTIFIED EARLY FEMALE PATRON, COLLETTE DE LAUTIER

Hours of Collette de Lautier (Use of Paris)

In French and Latin, illuminated manuscript on parchment

France, Paris, c. 1400 (suggested date of 1401 on the first numbered leaf)

12 large to half-page miniatures by the Master of Johannete Ravenelle (sometimes called the Ravenelle Painter, previously called the Master of the Bible Historiale of Jean de Berry, active in Paris, c. 1390-1405)

213 folios, complete, bound in modern brown calf. Dimensions 152 x 105 mm.

BOH 258 ✱ \$130,000

Manuscripts from the late fourteenth and early fifteenth century are always interesting discoveries as they provide additional witnesses to one of the most creative periods in French illumination. With strikingly original backgrounds, the grisaille elements in this manuscript confer additional elegance to fine miniatures in a Book of Hours once owned by an identified early female patron, Collette de Lautier. The renewed and corrected attribution of these Horae to this interesting Parisian artist, re-christened "Ravenelle Painter" adds to our appreciation of this artist active in Paris at the time of the Duke of Berry.

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

The Towneley Hours (Use of Rome and Rouen)

In Latin and French, illuminated manuscript on parchment

Southern Netherlands, Bruges, c. 1420

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

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

BOH 214 ✱ \$105,000

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

3. BOOK OF HOURS OF IMPOSING SIZE HOUSED IN A PARTIALLY ORIGINAL BLIND-STAMPED BINDING ATTRIBUTED TO ANTOINE DE GAVERE

Book of Hours (Use of Rome)

In Latin, illuminated manuscript on parchment

Southern Netherlands, Bruges, c. 1460

25 illuminations by the Master of the Narrow Eyes

80 folios, bound in partially original blind-stamped morocco attributed to Antoine de Gavere. Dimensions 260 x 187 mm.

BOH 254 ✱ \$125,000

Its imposing size, exceptionally fresh like-new condition, and original blind-stamped upper cover make this book entirely unusual among surviving Books of Hours. Elegant calligraphy and fine, delicate penwork surrounded by wide clean margins on untrimmed pages gracefully accommodate the numerous brightly colored paintings by the Master of the Beady Eyes.

4. FLORENTINE RENAISSANCE BOOK OF HOURS OF THE GREATEST PERIOD OF QUATTROCENTO PAINTING BY A GOLDSMITH-TURNED ILLUMINATOR

Book of Hours (Use of Rome)

In Latin, Illuminated manuscript on parchment

Italy, Florence, c. 1460-1475

19 historiated initials by Francesco di Antonio del Chierico (1433-1484)

282 folios, complete, bound in early 19th-century English dark blue morocco. Dimensions 126 x 86 mm.

BOH 260 ✱ \$170,000

Richly illuminated Book of Hours with an unprecedented and strikingly beautiful series of illuminations in which miniscule figures are executed with painstaking detail, often in large empty landscapes or crowded street scenes and surrounded by lush gold decoration. This is a virtuoso performance by a goldsmith-turned illuminator, Francesco del Chierico, pictures which he could have done only with magnification. Was his intention simply to make readers marvel at his prodigious skill or, also, to change the very nature of devotion when image-gazing?

5. BRUGES BOOK OF HOURS WITH DEPICTION OF DONOR FAMILY

Book of Hours (Use of Rome)

In Latin, illuminated manuscript on parchment

Southern Netherlands, Bruges, c. 1480

6 full-page miniatures by a follower of Loyset Liédet and the Master of Edward IV, 41 small miniatures by a follower of Willem Vrelant

157 folios, complete, bound in 19th-century blind-stamped brown calf. Dimensions 135 x 80 cm.

BOH 235 ✱ \$130,000

This charming Book of Hours, fitting neatly into one's hand, represents up-to-date illumination in Bruges in the decade following the death of Willem Vrelant in 1481/1482. For three decades Vrelant operated a flourishing workshop with apprentices, along with his wife, and some of these must have continued his style, represented here in skilled small initials. Two of his successors painted the large miniatures for a family that special-ordered the volume and is depicted in contemporary dress in one of the illuminations. The Ghent-Bruges borders also herald the "new" style in Bruges.

6. BRUGES MANUSCRIPT WITH DOUBLE PORTRAITS AND HERALDRY OF FRENCH NOBLE WOMAN (NAMED CATHERINE?)

The Haraucourt Hours (Use of Toul)

In Latin, illuminated manuscript on parchment

Flanders, Bruges, c. 1480-1485

4 full-page miniatures, 3 small miniatures, and 12 historiated initials by artists from the Circle of Willem Vrelant (active Flanders, Bruges, 1454-1481)

107 folios, bound in 18th-century red morocco. Dimensions 183 x 130 mm.

BOH 252 ✱ \$90,000

This richly illuminated Book of Hours was tailored to the needs of its patron depicted in prayer in the book: a noble lady most likely named Catherine, member of the house of Haraucourt established near Nancy, Eastern France. Commissioned from the circle of Willem Vrelant, the leading illuminator in the third quarter of the fifteenth century Bruges whose style enjoyed exceptional popularity from the patronage of the dukes of Burgundy, this manuscript shows stylistic features typical of his workshop, such as the preference for narrative details, the intense color scheme, and the elongated figures of stiff attitudes with large heads, pointed chins, and pink flesh-tones.

7. 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 ✱ \$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.

8. IMPORTANT PUBLISHED RENAISSANCE BOOK OF HOURS SIGNED BY ARTIST

The "Signed Hours" (Use of Rome)

In Latin and French, illuminated manuscript on parchment

France, Tours, c. 1490-1500

5 full page and 17 small miniatures by the workshop of Jean Poyer and another local illuminator
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.

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

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

Italy, Florence, September 7, 1508

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

BOH 262 ✱ \$137,500

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.

10. PRIZE-WINNING WOVEN BOOK FEATURED AT THE 1889 PARIS WORLD'S FAIR, WITH WOVEN MONOGRAM "MM"

[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

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

50 pages, complete, bound in dark blue morocco by Marcelin Lortic of Paris. Dimensions 175 x 145 mm.

BOH 165 ✱ \$55,000

Bound in maroon levant morocco in the Jansenist style and signed "Kauffmann-Petit" and "Maillard," this example of the woven Prayer Book typifies what might be called the standard presentation, here in extremely good condition. Initials are hand painted on the inside of the front cover, which also features turquoise silk doublures.

TEXT MANUSCRIPTS

11. SACRED TEXT PAIRED WITH GOTHIC DROLLERY

The Bishop Carr Bible (Vulgate)

In Latin, Illuminated manuscript on parchment

Northern France, c. 1230-1250

469 folios, bound in modern brown leather. Dimensions 173 x 117 mm.

TM 1327 ✱ \$180,000

The roots of the modern Bible are found in the new portable Bibles containing the complete Old and New Testaments that are one of the thirteenth century's most striking inventions. This is a very attractive example, in good condition, with painted initials for each book of the Bible, including a playful Genesis initial where animals and monsters replace the expected scenes of creation. Physically it is slightly larger than a typical pocket Bible, making it easier to read and a pleasure to handle.

12. ON THE ART OF LETTER WRITING: EPISTOLARY MODELS FOR A WIDE VARIETY OF CIRCUMSTANCES

GUIDO FABBA, selections from *Summa dictaminis and Dictamina rhetorica*

In Latin, illuminated manuscript on parchment

Northern France (Paris?), c. 1240-1260

86 folios, rebound after 2012 in brown calf. Dimensions 160 x 114 mm.

TM 1462 ✱ \$64,000

Husbands to their wives, students to their parents, between lovers, from one leader of a city to another, the letters in this manual of epistolary models cover a wide variety of circumstances – a sort of A-I of the thirteenth



century. Manuscripts by the thirteenth-century rhetorician Guido Faba on the art of letter writing are slowly gaining scholarly interest, and the two works preserved here, printed only in rudimentary nineteenth-century editions, deserve modern critical study. Dating close to the author's lifetime, this attractive manuscript is an early copy of these texts, which are not known in any other examples in North America. The Schoenberg Database records the modern sale of no other codices containing Faba's works.

13. IMPORTANT EARLY EXAMPLE OF A PORTABLE BIBLE FROM ITALY WITH VARIED AND INVENTIVE ILLUMINATED INITIALS

Vulgate Bible, with a brief *Ars praedicandi* (added early), and a Biblical Lexicon (alphabetical distinctions)

In Latin with a few words in Greek, illuminated manuscript on parchment

Northern Italy (perhaps Padua), c. 1240-1260

389 folios, early German binding, 15th- or 16th-century, of light colored leather. Dimensions 192 x 135 mm.

TM 1380 ✱ \$230,000

Italian examples of portable or "pocket" Bibles are less common than their Parisian counterparts. This early Italian example of the innovative new format is textually and physically distinct from contemporary French Bibles. Non-biblical texts including a treatise on preaching and an alphabetical lexicon shed light on its use. In the fifteenth century it was purchased in Italy by a Carthusian monk, who brought it home to Germany, and it is still preserved in its fifteenth century German binding, with evidence of liturgical use by the Carthusians. This is a delightful manuscript with varied and inventive illumination by several artists including one with some relationship to the "miniature di Lanfranco de Pancis."

14. RARE ILLUMINATED PSALTER ENCAPSULATING THE "PRIMO STILE" OF BOLOGNESE ILLUMINATION

Ferial Psalter (Use of Bologna)

In Latin, illuminated manuscript on parchment

Northern Italy, Bologna, c. 1270-1280

186 folios, complete, bound probably in the first half of the seventeenth century in France in light brown sheepskin (basane). Dimensions 144 x 98 mm.

TM 1451 ✱ \$34,000

This rare, illuminated Psalter represents a key example of the artistic and devotional culture of Bologna when this university and legal center was transformed in the late Duecento into one of Europe's most active hubs of manuscript production. The petite manuscript, designed to be easily held in one's hands for private devotion, is decorated with refined filigree initials and charming scenes in the historiated initials painted with luminous colors, encapsulating the "primo stile" of Bolognese illumination.



15. A COLLECTION OF SOME OF THE MOST IMPORTANT WORKS BY AN EARLY FRANCISCAN WRITER

[CONRAD HOLTNIKER OF SAXONY], *Sermones de sanctis et de communi sanctorum* and *Speculum Beatae Virginis Mariae* [Mirror of the Blessed Virgin Mary]; et alia

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.

16. EARLY ILLUMINATED COLLECTION OF THE SERMONS OF PREACHER AND ROYAL ADVISOR NICHOLAS OF GORRAN, POSSIBLY COPIED UNDER HIS SUPERVISION

NICHOLAS OF GORRAN, *Sermons for the Temporale, for Lent, and for the Feasts of Saints*

In Latin, illuminated manuscript on parchment

Northern France (Paris?), c. 1275-1300

1 historiated initial

136 folios, complete, bound in 19th- or 20th-century dark brown leather. Dimensions 203 x 139 mm.

TM 868 ✱ \$95,000

A very early collection of the still unedited sermons of the influential Dominican preacher and royal advisor Nicholas of Gorran, this manuscript is an extremely important witness, having been copied during the author's lifetime, possibly even with his supervision. Changes to this volume early on may reveal Nicholas's intentions as he shaped these sermons at the Dominican convent of Saint-Jacques in Paris. Handsomely decorated, with a charming illuminated initial depicting the author receiving Christ's blessing, this was quite possibly made for a recipient of some importance.

17. PRAYING IN LATIN, GUIDED IN GERMAN

Franciscan Breviary, summer part

In Latin with extensive rubrics in German, decorated manuscript on parchment

Germany (?), Constance (?), 1300-1325

418 folios, early binding of red-stained leather. Dimensions 310 x 220 mm.

TM 1383 ✱ \$52,000

Containing the cycle of daily prayers said year-round by the clergy, Breviaries were at the heart of medieval Christianity. Rather than ordinary, however, this Breviary is extraordinary. It is enormous, just over a foot in height and sports a hefty contemporary, red binding complete with corner pieces, bosses, and clasps. It also contains long instructions to the reader not in the usual Latin, but in German. This feature perhaps suggests that this Breviary was made for a convent of Poor Clares, or more likely, a house of Franciscan tertiaries, who were sometimes less educated than the friars themselves, and needed the instructions in their own language.



18. CALENDAR FRAGMENT FROM A LITURGICAL MANUSCRIPT, WITH MANY INDICATIONS FOR LITURGICAL USE

Calendar (Use of Cologne)

In Latin, decorated manuscript on parchment

Germany, Cologne, c. 1350-1400

6 folios, bound in 20th-century English half calf. Dimensions 170 x 115 mm.

TM 1454 ✱ \$8,500

Without today's modern devices, calendars from the Middle Ages were how people saw what day it was and why it was important: the special feast days throughout the year. Medieval calendars also include tools for figuring out the days of the week, Easter, means of following the Kalends, Ides, and Nones of Roman calendars,

ways of finding out when the moon rises and sets, and clues to dark or Egyptian days each month. Most surviving Calendar fragments come from paraliturgical Books of Hours, but this one is of special interest because it is from a liturgical manuscript, probably a Breviary, with many indications for liturgical use., as well as changes of use two centuries after its creation.

19. DELIGHTFUL ADORNMENT OF THE PSALMS

Franciscan Miscellany: numerous *Exempla* (moral tales) and extracts from JAMES OF MILAN, *Stimulus divini amoris* (The Goad of Divine Love); from PS.-BONAVENTURE (JOHANNIS DE CAULIBUS?), *Meditationes vitae Christi*; and other works

In Latin, illuminated manuscript on parchment

Italy (Central or Southern), c. 1375-1400, and 19th-century (four added miniatures)

80 folios, modern (nineteenth century?) red velvet binding. Dimensions 135 x 102 mm.

TM 1288 ✳ \$24,000

In modern times someone redesigned this pocket-sized miscellany adding four full-page miniatures and rebinding it in an apparently random order. Originally the small volume must have been made by Franciscans, who compiled an impressive number of texts for use when preaching and for spiritual edification, including, most importantly, numerous *exempla* (moral stories). *Exempla* are unique sources, offering precious insights into popular religion and daily life. This is a perfect book for scholarly sleuthing with its engaging contents and its quirky miniatures (from a yet-unidentified source), paired with the challenge of putting it back together in the correct order.

20. A MANUSCRIPT OF EXCELLET PROVENANCE, CONTAINING THE RULES BY WHICH THE MEDIEVAL AND PREMODERN SOCIETY IN DENMARK WAS BOUND TOGETHER

Jyske Lov (Code of Jutland)

In Danish, manuscript on parchment

Denmark, c. 1400

104 folios, bound in the sixteenth century in brown calf. Dimensions 126 x 92 mm.

TM 1317 ✳ \$185,000

This fascinating manuscript contains the rules by which a medieval and premodern society in Denmark was bound together. Recent translations of these vernacular texts into English make studies of early Scandinavia easily accessible to international audiences, and our manuscript offers an exciting original source to support such studies. The manuscript is in very good condition, with excellent provenance, and conserves its fine sixteenth-century binding with brass clasps and catches. We have been unable to locate manuscript copies of the Code of Jutland in United States collections, and no copies are recorded at auction in the Schoenberg Database of Manuscripts (there is no published Census of extant copies).

21. THE BIBLE FOR THE ELITE: MADE FOR A MEMBER OF THE FRENCH ROYAL FAMILY OR ARISTOCRACY

Psalter (Anonymous French translation)

In French (rubrics in French and Latin), illuminated manuscript on parchment

France (Paris), c. 1410-1420

140 folios, complete, early velvet binding from the end of the sixteenth century in light pink velvet.

Dimensions 261 x 182 mm.

TM 1325 ✳ \$85,000

Translations of the Bible in the vernacular during the Middle Ages are a topic of real importance. The rich tradition of translations of the Psalms into French can tell us much about the religion of the laity and access to the Bible. The translation of the Psalms in this manuscript is part of this story that has not yet been told. The luxurious decoration with small flowers painted in crisp, rich colors, like precious gems, and the dazzling, generous use of gold, evoke a prestigious commission from a talented Parisian artist, undoubtedly made for a member of the royal family or an aristocratic member of its close circle. In the sixteenth century the manuscript belonged to the treasurer-general of France, Nicolas Moreau d'Auteuil, who may have had it bound in the precious pink velvet binding it still preserves today. It's nearly unbroken provenance adds interest and importance.

22. THE VAGARIES OF FORTUNE: TALES OF OVER 90 FAMOUS MEN AND WOMEN

The "Raussin" Boccaccio

GIOVANNI BOCCACCIO, *De casibus virorum illustrium* (On the Fates of Famous Men)

In Latin, illuminated manuscript on parchment

France (likely Paris), c. 1410-1420

113 folios, complete, bound in 19th-century half red morocco and orange boards. Dimensions 332 x 244 mm.

TM 1353 ✱ \$225,000

A handsome, beautifully written copy of the first edition of Boccaccio's moralizing work, giving an account of more than ninety famous men and women, whose downfall he attributes chiefly to the vagaries of Fortune. Unpublished, the manuscript was surely written in Paris (where it was signed by the scribe, once with his name and again with a charming jingle) and is stylistically related to manuscripts produced in the close circle of King Charles VI's royal court that enthusiastically embraced Italian humanism. Copies are rare in North America; only one was recorded by the editors. The distinguished provenance enhances the volume's special interest.

23. A PRACTICAL MANUAL FOR CONFESSORS

BARTOLOMEO DA SAN CONCORDIO, (1262-1347), *Summa de casibus conscientiae* (Compendium of Cases of Conscience)

In Latin, decorated manuscript on parchment

The Netherlands, Amsterdam (?), or Italy, Calabria (?), c. 1434

241 folios, contemporary binding of red, blind-ruled leather Dimensions 185 x 133 mm.

TM 1377 ✱ \$32,000

The *Summa de casibus conscientiae* provided a single, practical manual for confessors by applying an important new tool: alphabetization. The fresh accessibility of sins from A to Z launched the *Summa* across Europe. Despite remaining in hundreds of copies, the *Summa* has never been critically edited or the subject of a thorough study. This copy offers a further mystery in providing two different scribal colophons: but which man actually copied the manuscript, and where?



24. 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*; et alia

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.

25. MADE FOR SECULAR LITURGICAL USE, THIS DELIGHTFUL PSALTER SHOWS SIGNIFICANT SIGNS OF CONTINUED USE THROUGH THE CENTURIES

Noted Psalter

In Latin, manuscript on parchment

Alsace or Upper Rhine, c. 1450

110 folios, bound in 18th-century brown calf. Dimensions 345 x 240 mm.

TM 1343 ✱ \$16,000

"To little children it is safety, to men in their prime an adornment, to the old a solace, to women their most fitting ornament," so wrote the fourth-century prelate Basil of Caesarea about the importance of the psalms. This delightful Psalter contains both the text of the psalms and the music for antiphons sung throughout the week as part of the Divine Office used by all clergy and monks in the Middle Ages. The intricate ink initials and saints in the Litany indicate that this Psalter was made in northeastern France or southwestern Germany, an area with few surviving manuscripts. It shows significant signs of continued (daily?) use through the centuries.



26. MADE FOR FRANCISCAN FRIARS, THIS SMALL MANUSCRIPT OFFERS INSIGHT INTO THEIR LIFE AS PRIESTS

Ritual (Franciscan Use)

In Latin, decorated manuscript on parchment

Northern Italy, 1450-1475

58 folios, complete, bound in 18th-century Italian paste paper. Dimensions 145 x 110 mm.

TM 1338 ✱ \$10,000

A carefully made small manuscript with the liturgy for the Last Sacraments, from the anointing of the sick to burial, and other texts. Made for Franciscan friars, this manuscript offers us insight into their life as priests, ministering to their own brothers, and, as the texts for the burial of a child and the churching of women demonstrate, to the laity. Well-suited for classroom use to demonstrate how medieval manuscripts were made, this manuscript's clear, easily read script and attractive decoration are notable.

27. MUSIC AT THE TIME OF DEATH

Noted Ritual (Use of Rome)

In Latin and Italian, noted manuscript on parchment

Northwestern Italy, Piedmont (?), c. 1450-1475

151 folios, early red stamped calf binding. Dimensions 108 x 76 mm.

TM 1467 ✱ \$22,000

Studies of Rituals from the later Middle Ages explore their relationship to the more visceral aspects of death and dying, emphasizing their paraliturgical content and reminding us that music played a privileged role at the time of death. In nearly its original condition, this small Ritual underscores the continuity of Franciscan care for the dead from the Middle Ages straight through into the seventeenth century and beyond. In the early modern period, the manuscript found use in a house of Poor Clares, perhaps even in Turin itself.



28. A GLIMPSE INTO THE WORKING PROCESS OF A RENAISSANCE COPYIST, DISTINCTIVE FOR ITS UNUSUALLY LARGE DIMENSIONS

LACTANTIUS, *Divinarum institutionum libri VII* (Divine Institutes)

In Latin, manuscript on paper

Central Italy (perhaps Rome), c. 1450-1475

136 folios, bound in late-19th or early-20th century cream half-vellum. Dimensions 360 x 255 mm.

TM 1156 ✱ \$60,000

One of the lesser-known Latin Fathers, Lactantius was neglected during the Middle Ages, but enjoyed exceptional popularity in the Renaissance as the “Christian Cicero.” The work is valued by modern biblical scholars (there are 73 quotations from the *Vetus Latina*). Distinctive for its unusually large dimensions (360 x 255 mm), this codex – on good paper stock by a single scribe in an elegant, clearly legible hand – boasts generous margins teeming with contemporary marginalia. Frequent scribal emendations, as well as space left for addition of initials, titles, rubrics, and passages in Greek, offer a glimpse into the working process of a Renaissance copyist.

29. WRITTEN IN ITALY FOR A GERMAN CANON AND ILLUMINATED IN VIENNA BY THE WORKSHOP OF ULRICH SCHREIER

GAIUS SUETONIUS TRANQUILLUS, *Vitae XII Caesarum* (Lives of the Twelve Caesars)

In Latin, illuminated manuscript on paper

Northern Italy (?) and Vienna (?), c. 1465

169 folios, complete, bound on gilt blue morocco. Dimensions 240 x 170 mm.

TM 1378 ✱ \$100,000

Suetonius is described by his friend Pliny the Younger as “quiet and studious, a man dedicated to writing.” Yet his *Lives of the Twelve Caesars* is known for selecting spicy details that we all know about Roman history even today—Nero fiddling and Caesar crossing the Rubicon and more. This elegant copy was written in Italy for a German canon and illuminated in Vienna in an exceptionally unusual and fine Austrian version of Italian *bianchi girari* by the workshop of Ulrich Schreier. Due to its popularity, copies of *Lives of the Twelve Caesars* rarely come on the market anymore, and the known commissioner and illuminator, together with its unique adaptation of Italian illumination, mark this book as a very special opportunity.



30. SIGNED BY THE SCRIBE, DATED, AND IN AN ORIGINAL BINDING

Vulgate Part-Bible

In Latin, decorated manuscript on paper

Freiburg, Germany, 1466

400 folios, contemporary signed and dated binding of dark brown calf. Dimensions 310 x 210 mm.

TM 1386 ✱ \$45,000

Fifteenth-century manuscript Bibles are rare, and those dating to after Gutenberg’s historic, printed bible are even rarer. Signed by the scribe, dated, and in an original binding, the present copy provides evidence for why Bibles might still be copied even after printed versions were available, even in Germany, the very cradle of European printing. This Bible was customized for a specific patron in a way no printed Bible could be and included an unusually wide range of prologues before each biblical book. Surprisingly, then, the shortest texts in this book explain the need to commission this lengthy manuscript volume.



31. A BITING SATIRE OF MEDIEVAL ASHKENAZIC SOCIETY

ANONYMOUS, *Sefer alilot devarim* (The Book of Accusations)

In Hebrew, manuscript on paper

Italy, Trino or Mantua, 1468

26 folios, bound in modern blind-tooled maroon leather. Dimensions 182 x 133 mm.

TM 1269 ✱ \$60,000

A biting satire of late medieval Ashkenazic society originally composed in either the fourteenth or fifteenth century, *Sefer alilot devarim* found new readers in the modern period with the rise of the Jewish Enlightenment and Reform movements. The present copy is the earliest of the ten known to have survived, the only one preserving the work's introduction, and one of two currently held privately (the other having apparently been copied from this one in 1831). Its sterling provenance, fictitious authorship, and named scribe all increase the manuscript's interest.

32. RARE VERNACULAR MANUSCRIPT MADE FOR A COMMUNITY OF WOMEN

Breviary for the Winter Season (Secular Use)

In Middle Dutch, illuminated manuscript on parchment

The Netherlands, Delft, c. 1475

180 folios, bound in modern red morocco in pull-off slipcase by Borsdam. Dimensions 180 x 127 mm.

TM 1368 ✱ \$50,000

Containing the daily round of prayers recited in Latin by the clergy, this volume is quite rare because it is in the vernacular and made for a community of women. Its lovely set of ink-flourished initials, partial borders, and a single miniature, all localized to a workshop in Delft, demonstrates why manuscripts from fifteenth-century Delft are so individualistic and highly prized. Previously unknown and unpublished, it offers a fresh glimpse into late medieval Dutch women's communal religious life.

33. A TINY MANUSCRIPT WITNESSING THE MULTICULTURALISM OF LATE MEDIEVAL BELGIUM

Augustinian Breviary

In Latin and Dutch, manuscript on parchment and paper

South Netherlands, Flanders, 18 June 1475

19 folios, bound in brown blind-stamped and gilt leather. Dimensions 112 x 75 mm.

TM 1372 ✱ \$18,000

This small volume containing the daily prayers of the Divine Office makes it possible to tuck that annual cycle into a pocket or in a bag suspended from a monk's belt-cord, giving a physical weight to prayer. Worn thus, like a plumb-bob, these prayers anchored a monk between earth and heaven. Though most of the volume is in Latin, as was all official liturgy in the Middle Ages, the saints, decoration, and added prayer in Dutch contained in the volume highlight the multiculturalism of late medieval Belgium.

34. ONE OF THE MOST WIDELY CIRCULATED WORKS OF THE LATER MIDDLE AGES, PRODUCED AT THE CUSP OF THE TRANSITION FROM MANUSCRIPT TO PRINT

JOHANNES HEROLT, *Sermones Discipuli de tempore. Sermones communes omni tempore praedicabiles. Sermones communes de sanctis*

In Latin, manuscript on paper

Moravia (modern day Czechoslovakia), c. 1474-1478

300 folios, bound in brown calfskin. Dimensions 325 x 215 mm.

TM 1409 ✱ \$28,000



One of the most widely circulated works of the later Middle Ages, the *Sermones Discipuli de tempore* of the Nuremberg Dominican friar Johannes Herolt (d. 1468) offer an exceptional window onto the lives of the urban laity in the fifteenth-century city. This example was produced at the cusp of the transition from manuscript to print and will have been one of the last of its kind to be copied by hand. Its origin is to be sought in Moravia, probably in or around Olomouc (Olmütz), and it served generations of Catholic Moravian preachers into the eighteenth century.

35. THE LAST MASSES OF MEDIEVAL POLAND: A MISSAL IN BEAUTIFUL CONDITION, WITH EXTENSIVE BOHEMIAN ILLUMINATION

Missal (Use of Wrocław?)

In Latin, illuminated manuscript on paper

Czechia, (Prague?), 1475-1500

Four marginal illustrations and one miniature painted on parchment and inserted
209 folios, dated, blind-stamped binding. Dimension 310 x 205 mm.

TM 1389 ✱ \$105,000

Because Missals were heavily used, sometimes over centuries, they are rarer than many other types of liturgical manuscripts, and they rarely survive in good condition. Indeed, they were the very backbone of medieval religious ritual, providing the words that priests said and the gestures they made in every Mass of the year. This Missal is in beautiful condition, presenting extensive and lovely Bohemian illumination. Its Polish Catholic texts, revealing updating for use from the 1470s until the advent of the Tridentine Mass in 1570, provide, along with its illumination, a colorful snapshot of European Catholicism in its last medieval decades.



36. TWO RELIGIOUS WORKS, WITH A LAVISH FRONTISPIECE ADDED BY AN EARLY OWNER, AN ILLUSTRIOUS COLLECTOR

[ANONYMOUS], *Les sept fruits de la tribulation*; and [ANONYMOUS], *Miroir d'or de l'ame pecheresse*, French translation of JACOBUS DE GRUYTRODE, *Speculum aureum animae peccatricis*

In French, illuminated manuscript on parchment

France, after 1482, c. 1490

70 folios, complete, bound in 19th-century blue velvet. Dimensions 274 x 175 mm.

TM 466 ✱ \$98,000

Elegant manuscript containing two works of spiritual and moral edification in French translation. The first text is known in only five extant manuscript and is still unedited. There is neither a modern critical edition of the second text, nor a complete census of the existing manuscripts; the copy here was apparently made from an incunable edition of c. 1490. This manuscript begins with a remarkable added full-page illuminated frontispiece with the coat of arms and motto of Louis de Grolée (fl. late fifteenth-early sixteenth century), the abbot of Bonnevaux and Saint-Pierre de Vienne. Louis was the proud owner of exceptional books including volumes once owned by King Louis IX and Jean, Duc de Berry; the story of how he acquired these manuscripts, and his practice of personalizing them with illuminated heraldic compositions, is waiting to be told.

37. RECYCLING IN THE SIXTEENTH CENTURY: UNUSUAL HYBRID MANUSCRIPT

Antiphonal (Roman Use)

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

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

One large miniature and 19 smaller miniatures, ten with borders, by the Master of Philippe of Guelders
174 folios, original binding of olive-green morocco. Dimensions 272 x 180 mm.

TM 1356 ✱ \$60,000

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

38. LAY DEVOTION AND FEMALE PIETY: OWNED BY A WOMAN

Prayerbook, including Devotional Offices for St. Francis and other saints

In Latin, illuminated manuscript on parchment

France, Loire Valley (Tours?), c. 1490-1500

118 folios, bound c. 1800 by P. Noël in red morocco. Dimensions 82 x 50 mm.

TM 1303 ✱ \$33,000

This very pretty, and very tiny, illuminated devotional book is direct evidence of the religious life of a lay woman in France in the late fifteenth century. The texts, including numerous prayers and devotional Offices, are evidence that she had special reverence for the Franciscans, and it is likely that she belonged to the Franciscan Third Order. The coat of arms painted in the full decorated border on the opening page offers an intriguing layer to discovering the origin of this luxurious book and perhaps suggest this was a gift from a suitor to his love.

39. AN UNIQUE VOLUME COPIED BY KING HENRY VII'S LIBRARIAN QUENTIN POULET, COMPILED FOR MARGARET TUDOR IN ADVANCE OF HER MARRIAGE TO JAMES IV OF SCOTLAND

ANONYMOUS, Journal of the Estates General of Northern France in 1356 and the Address given to Margaret of Anjou on her Entry to Rouen in 1445

In French, illuminated manuscript on parchment

England and Southern Netherlands, c.1497-1500

44 folios, bound in 17th-century British brown calf. Dimensions 208 x 147 mm.

TM 1388 ✱ \$95,000

The present description places this unique manuscript within both the Tudor and the Stuart courts for the first time. Newly identified, the volume marks one of fewer than a handful of works apparently copied by King Henry VII's librarian Quentin Poulet, and it was compiled for Margaret Tudor in advance of her marriage to James IV of Scotland. The gift book reveals Henry VII's concerns for his young daughter, leaving England to spend the rest of her life running a foreign, often antagonistic, court and provides important new insights into women's history and the history of queenship.



40. A PRODUCT OF THE UNIQUE SCRIBAL CULTURE OF YEMEN

Taj (Yemenite Pentateuch)

In Hebrew, decorated manuscript on paper in two volumes

Yemen, c. 1500-1600

Two volumes: vol. 1 312 pages, vol. 2, 364 pages, bound in modern green buckram. Dimensions (vol. 1) 265 x 190 mm; (vol. 2), 242 x 190 mm.

TM 1166 ✱ \$140,000

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

41. ONE OF THE MOST SIGNIFICANT JEWISH LEGAL COMPENDIA EVER COMPILED, ELEGANTLY PRODUCED BY A SKILLED SCRIBE

RABBI ISAAC BEN JACOB ALFASI, *Sefer ha-halakhot* [The Book of Laws]

In Hebrew and Aramaic, manuscript on paper

Yemen, 1510

618 folios, complete, in its original(?) leather binding. Dimensions 260 x 176 mm.

TM 1433 ✱ \$55,000

One of the most significant Jewish legal compendia ever compiled, Alfasi's *Sefer ha-halakhot* would exert enormous influence on subsequent jurisprudence and Talmudic interpretation, especially in Iberia. Perhaps due to its popularity, the work was adapted and altered during its transmission, making manuscripts representing the author's original text - such as the present one - especially valuable. Elegantly produced by a skilled scribe and decorated with several rubricated headings and diagrams, this copy is one of only three pre-1600 codices of the work known to have been offered publicly in the past forty-plus years.

42. A HISTORICALLY SIGNIFICANT WITNESS TO EARLY SIXTEENTH-CENTURY STRATEGIES OF DYNASTIC PROPAGANDA

Bremond DOMAT, *Généalogie fabuleuse d'Anne de La Tour d'Auvergne* (Fabulous Genealogy of Anne of La Tour d'Auvergne)

In French, illuminated manuscript on parchment

Central France, Auvergne, Mirefleurs (?), 1518 (?)

30 folios, complete, early binding of brown, tooled calf. Dimensions 237 x 164 mm.

TM 1447 ✱ \$65,000

This manuscript both records and illustrates the French lineage (real and imagined) of Anne de La Tour, while also promoting the political ambitions of her exiled Scottish, royal husband, John Stuart, Duke of Albany. Illuminated with thirty-one finely painted coats of arms, the genealogy begins with King Arthur and culminates in contemporary marriages of major political consequence, including the union of Anne's sister Madeleine de La Tour with Lorenzo II de' Medici, nephew of Pope Leo X and future parents of Catherine de' Medici, later queen of France. The book is a historically significant witness to early sixteenth-century strategies of dynastic propaganda and the construction of political legitimacy through genealogy and heraldry.



43. THE NITTY-GRITTY OF MANUSCRIPT MAKING

Dominican Antiphonal, Summer Part

In Latin, illuminated manuscript on parchment

Spain, Baena, 1522

184 folios, complete, bound in 17th- or 18th-century binding on four bands in full leather. Dimensions 545 x 385 mm.

TM 1223 ✱ \$22,000

Large-scale sixteenth-century Choir Books from Spain are not rare. However, this one presents a number of truly exceptional features. Inscriptions written in Spanish tell us where and for whom it was made, who wrote it, and, most unusually, how many quires it contains and how much it cost. Sponsored by a powerful noble family, the counts of Cabra, for a Dominican convent of nuns that housed four of their daughters, including the founding abbess, the manuscript also credits the counts of Cabra with commissioning a new musical setting for the feast of Catherine of Siena.



44. A MANUSCRIPT OF EXCEPTIONAL RARITY PRESENTING DETAILS ON NAVIGATION ON THE SEINE BETWEEN PARIS AND DOWNSTREAM PORTS

"Pancarte des acquits" (Schedule of toll dues)

In French, manuscript on parchment

Northern France, Mantes-la-Jolie (Yvelines), c. 1540-1550

18 folios, complete, unbound. Dimensions 144 x 106 mm.

TM 1469 ✱ \$19,000

This manuscript is of exceptional rarity and presents details on navigation on the Seine between Paris and downstream ports, and more precisely the practice of water-merchants' Hanse law at Mantes-la-Jolie in the mid-sixteenth century. Tolls levied include those on barrels of wine, and toward the end of the short volume tariffs levied on Jews are specifically singled out. The small, easily portable booklet was likely used by a local toll collector around 1540, when the bourgeois authorities of Mantes had recently revised the tariff schedule.



45. A POCKET-SIZED "TYPOGRAPHIC JEWEL" PRINTED BY ROBERT ESTIENNE (1503-1559), WITH COPIOUS MANUSCRIPT ANNOTATIONS

[Bible] Deuteronomy, with manuscript marginal commentary

In Hebrew, Latin, Greek, and French, printed book on paper

Paris, February-March 1546 (with later 16th-century marginalia)

108 folios, complete, 17th-century sheep binding. Dimensions 112 x 66 mm.

TM 1455 ✱ \$35,000

A pocket-sized "typographic jewel," this book is one of the finest examples of Parisian Hebrew printing from the sixteenth century, executed by Robert Estienne in exquisite detail and beauty. Even more remarkable are the dense annotations that fill every page of this tiny codex. A humanist scholar working in the decades following inserted notes in Latin, Greek, Hebrew, and French clarifying the grammar and context of the Hebrew text and translating large parts of it. The copious annotations, combined with a précis on the authority of scripture at the end of the book, offer rare insights into the working method of a Protestant humanist scholar grappling with the intricacies of the Hebrew scriptures during a fraught time for biblical interpreters.



46. THIS UNPUBLISHED CHRONICLE REVEALS THE ANCIENT AND MEDIEVAL HISTORICAL INTERESTS OF THE CITIZENS OF NUREMBERG, PROVIDING A DETAILED PICTURE OF URBAN LIFE IN THE CITY

[Anonymous], *Chronica der Stat Nürnberg* (Chronicle of the City of Nuremberg)

In German, manuscript on paper

Nuremberg, 1596-1599

290 folios, complete, early binding of pigskin. Dimensions 296 x 212 mm.

TM 1173 ✱ \$18,000

This impressively large manuscript, bound in intricately tooled pigskin and adorned with brass corners with bosses and clasps, contains an anonymous chronicle of the city of Nuremberg. The scribe, Leonhard Fürstenhauer, writes in a beautiful, slender German cursive of the late sixteenth century and supplies chapter titles in a magisterial fraktur in black and red ink. The unpublished text of the chronicle reveals the ancient and medieval historical interests of the citizens of Nuremberg, the financial costs of the recent Second Margrave War, and moments of wonder, like the installation of a great bell in the city in 1552. Alongside the other vernacular chronicles of sixteenth-century Nuremberg, this manuscript provides a detailed picture of urban life in the city.



47. BEAUTIFULLY PRESENTED, POSSIBLY UNIQUE, AND NEVER PRINTED

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

In Italian and Latin, decorated manuscript on parchment

Italy (Rome), c.1736-1745

27 folios, complete, original binding of 18th-century quarter leather. Dimensions 231 x 167 mm.

TM 1093 ✱ \$6,500

To our knowledge, this is the only surviving manuscript of the unedited and unprinted statutes of the Confraternity of the Holy Sacrament of S. Nicolò dei Perfetti in Rome, bringing to life the social, cultural, and religious values of a lay confraternity. This carefully written and decorated manuscript illustrates the interesting continuation of manuscript culture (in this case clearly influenced by the aesthetics of contemporary printed volumes) in the eighteenth century.

48. A UNIQUE COPY OF A PRAYERBOOK COMPILED, WRITTEN, AND USED BY AN AUSTRIAN WOMAN FOR PRIVATE DEVOTION

Goldene Schatzkammer oder fürtreffliches Gebethbuch (Golden Treasury, or Wondrous Prayerbook)

In German, illuminated manuscript on paper

Austria (Salzburg?), 1790

86 folios, 19th-century calf binding. Dimensions 184 x 124 mm.

TM 1482 ✱ \$22,000

A unique copy of a Prayerbook compiled, written, and used by an Austrian woman for private devotion at the end of the eighteenth century. The hand-drawn illustrations and calligraphic excellence displayed grant us a rare glimpse into non-standard practices of Catholic devotion at a time when Emperor Joseph II and his administration endeavored to regularize all aspects of Catholic faith and worship. Prayer cards from earlier in the eighteenth century kept in the manuscript, together with iconography that seems influenced by the Marian shrine at Mariazell, attest to the enduring influence of older Catholic practices. The prayer cards preserve rare ephemera and reflect rarely witnessed facets of eighteenth-century Christian devotion.



MINIATURES



49.

Bolognese Illuminator close to the Master of Santa Maria Maddalena di Valdi Pietra (Master of the Statutes of the "Falegnami" of 1298?)

Four Martyr Saints in a Historiated Initial "I"

Italy, Bologna, c. 1290-1295

490 x 360 mm.

\$22,000.00



50.

Master of 1346 (Maestro del 1346)

Pope Gregory IX Presiding over a Legal Case (a Monk excommunicated by a Bishop?)

Italy, Bologna, active c. 1340s

149 x 168 mm.

\$35,000.00



51.

Nerio

The Martyrdom of the Faithful, in an Initial 'A' from a Choir Book

Italy, Bologna, c. 1315-1320

548 x 371 mm. (leaf); 131 x 125 mm. (miniature)

\$45,000.00



52.

Cristoforo Cortese

The Burial of a Dominican Nun, in an initial 'S' from a Choir Book (?)

Italy, Venice, 1401-1402

93 x 98 mm.

\$40,000.00



53.

Olivetian Master (Fra Girolamo da Milano)

Saint Ambrose, in an Initial 'O' (?) and Saint Benedict or Romuald

Italy, Lombardy, c. 1435-1439

105 x 80 mm. (Saint Ambrose) 77 x 47 mm. (Saint Benedict or Romuald)

\$38,000.00



54.

Collaborator of the Olivetan Master

The Birth and Naming of Saint John the Baptist

Italy, Lombardy, c. 1440

112 x 111 mm.

\$25,000.00



55.

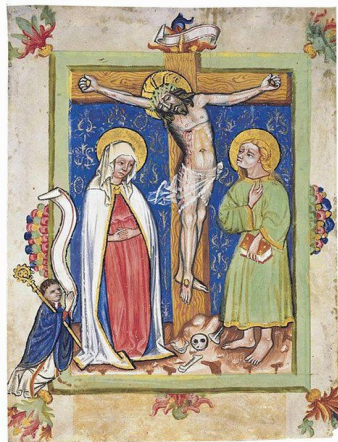
Domenico Pagliarolo (circle of)

Legal Disputation, from the *Speculum Judiciale* of Gulielmus Durandus

Italy, Bologna, c. 1470s

202 x 256 mm

\$45,000.00



56.

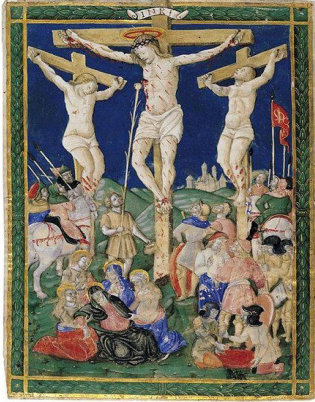
Bamberg (?) Painter

The Crucifixion

Germany, Bamberg (?), c. 1440-1450

300 x 220 mm.

\$40,000.00



57.
Giovanni da Modena (Giovanni di Pietro Falloppi), after
The Crucifixion

Italy, Bologna, c. 1460
230 x 169 mm.

\$65,000.00



58.
Giovanni Pietro da Cemmo
Funeral Service, in an initial 'C' from a Choir Book

Italy, Lombardy, c. 1495-1500
145 x 179 mm

\$35,000.00



59.
Lombard Illuminator
Saint George and the Dragon, in an initial 'P' from a Choir Book

Italy, Mantua or Brescia, c. 1500
115 x 117 mm

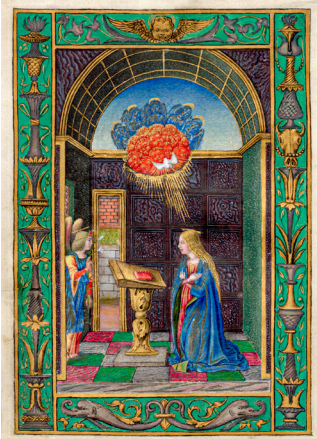
\$55,000.00



60.
Workshop of the Master of Claude de France
Death of Saint Jerome

France, Tours, c. 1518-1520
330 x 241 mm.

\$85,000.00



61.
Pietro Guindaleri
Annunciation, leaf from the Hours of Isabella d'Este of Gonzaga

Italy, Mantua, 1483-1494 (?)
172 x 118 mm.

\$100,000.00



62.
Spanish School
Saint Jerome in the Wilderness, cutting from an Antiphonal

Spain, 1750-1800
370 x 319 mm

\$7,500.00

LES ENLUMINURES

PARIS
21-22 Galerie de Montpensier
Jardin du Palais-Royal
75001 Paris, France
+33 1 42 60 15 58
info@lesenluminures.com

CHICAGO
One Magnificent Mile
980 North Michigan Ave., Suite 1330
Chicago IL 60611, USA
+1 773 929 5986
chicago@lesenluminures.com