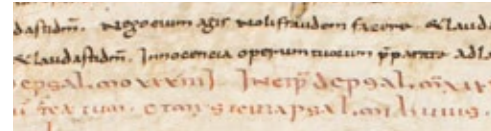
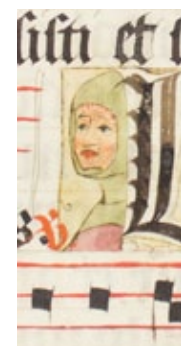




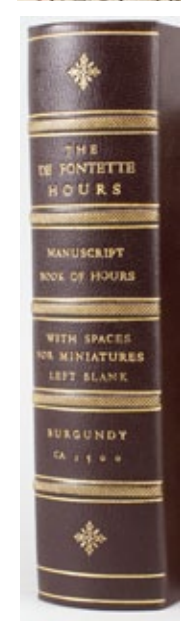
Phillip J. Pirages



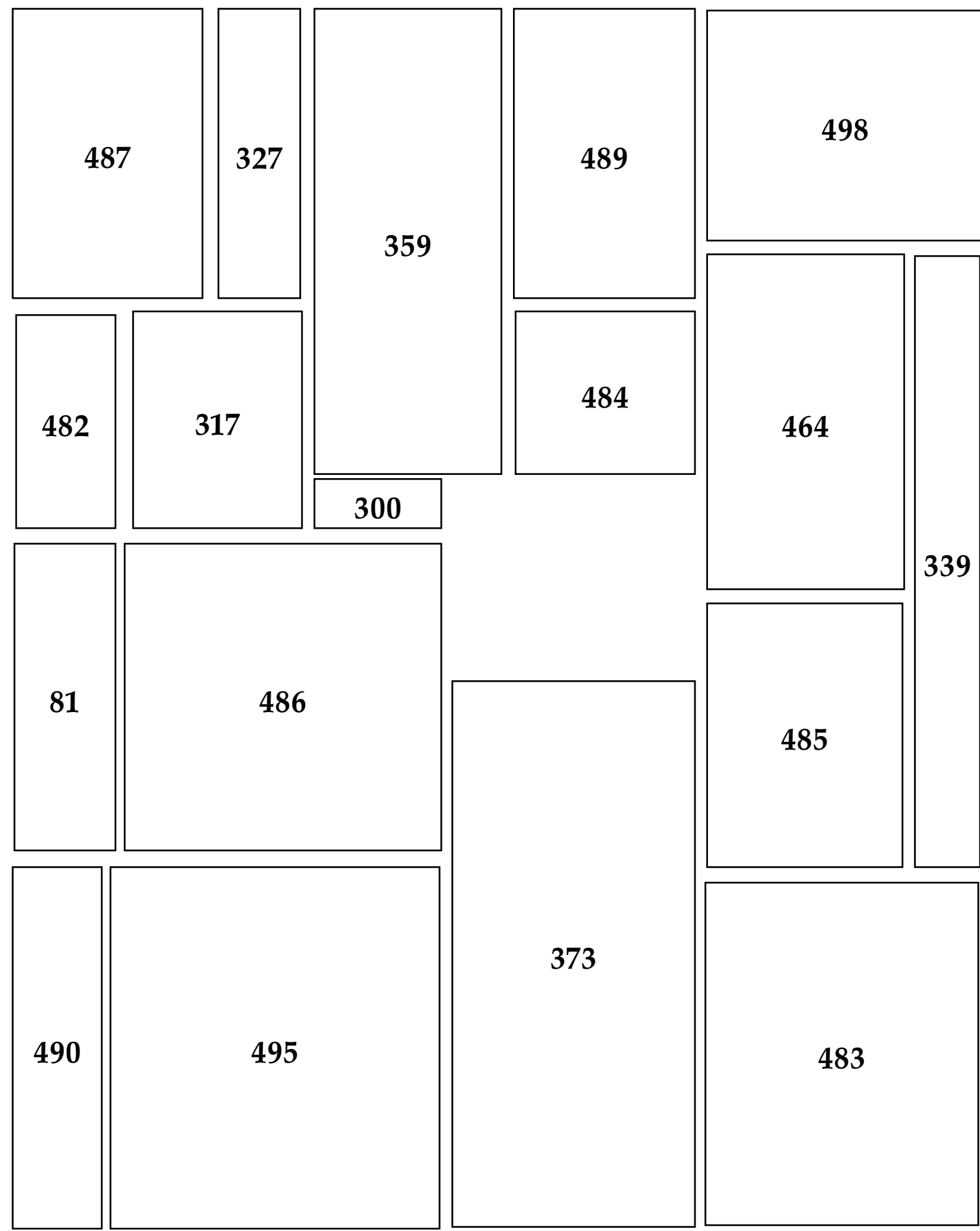
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PIRAGES
Catalogue 70



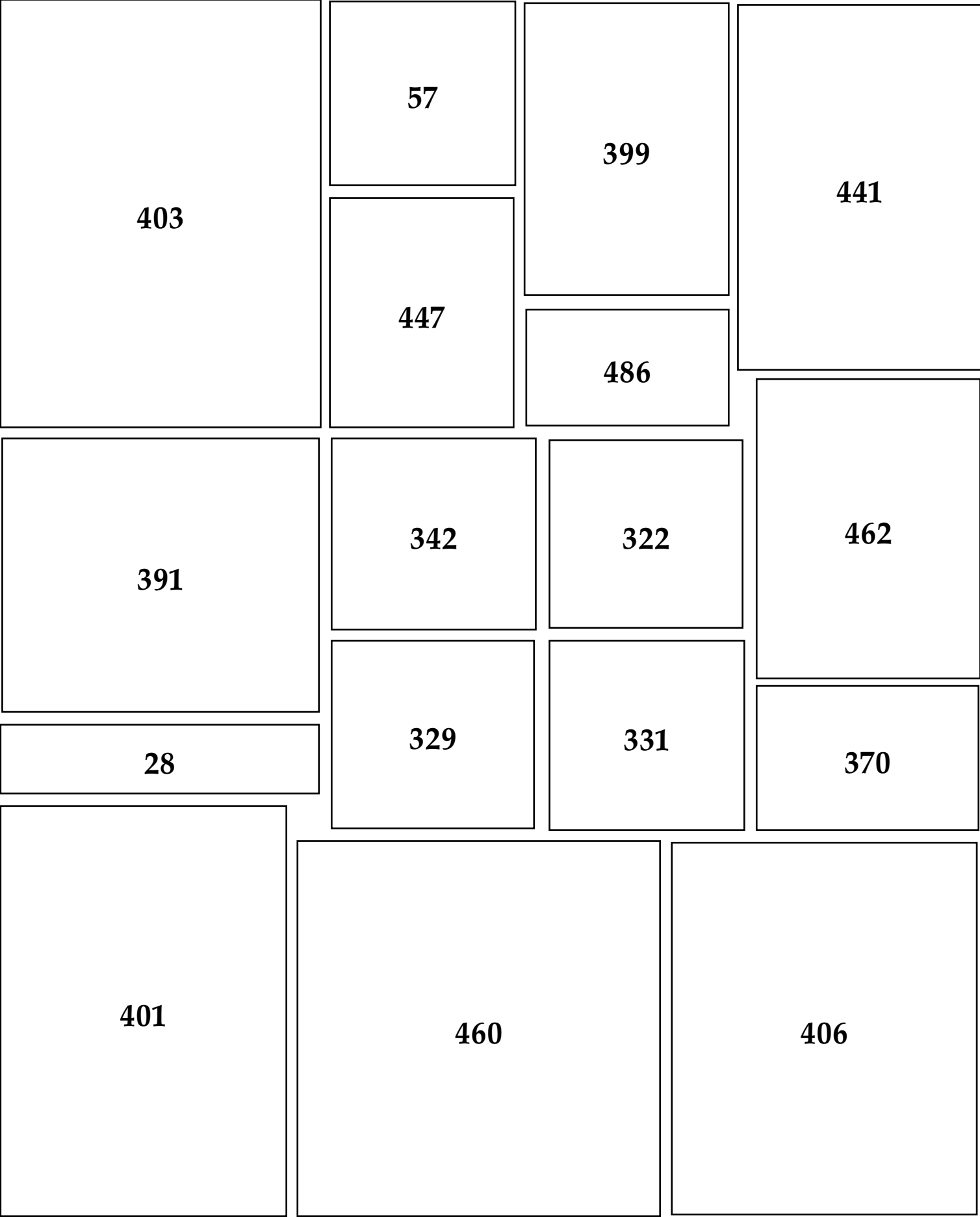
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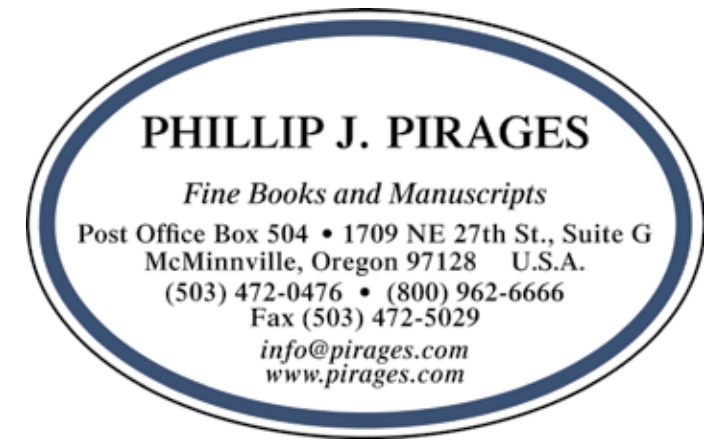
Items Pictured on the Front Cover



Items Pictured on the Back Cover



To identify items on the front and back covers, lift this flap up and to the right, then close the cover.



Catalogue 70

*Medieval Manuscript Material:
Including Single Leaves and Complete MSs*

*With a Small Selection of Early Documents, Fine Modern Facsimiles,
And Modern Illuminated Manuscripts*

The manuscript leaves we offer for sale are acquired individually or as part of a fragment of a book only. WE DO NOT TAKE APART COMPLETE BOOKS IN ORDER TO SELL INDIVIDUAL LEAVES.

Please send orders and inquiries to the above physical or electronic addresses, and do not hesitate to telephone at any time. We would be happy to have you visit us, but please make an appointment so that we are sure to be here. In addition, our website is always open. Prices are in American dollars. Shipping costs are extra.

Please note that our street address has changed. Our office is now located at 1709 NE 27th Street, Suite G, McMinnville, OR 97128. Our post office box and telephone numbers remain the same.

We try to build trust by offering fine quality items and by striving for precision of description because we want you to feel that you can buy from us with confidence. As part of this effort, we want you to understand that *your satisfaction is unconditionally guaranteed*. If you buy an item from us and are not satisfied with it, you may return it within 30 days of receipt for a refund, so long as the item has not been damaged.

Significant portions of the text of this catalogue were written by Cokie Anderson and Kaitlin Manning. Kait is also responsible for the photographs and layout. Essential supporting assistance has been provided by Tammy Opheim and Emily Gunness. In addition to the usual erudite contributions by Edwin Hall, we have received invaluable contributions from a number of scholars in the preparation of this catalogue.

We are pleased and grateful when you pass on our catalogue to somebody else and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

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FOREWORD

This is an unusual catalogue in that, in addition to complete manuscripts (and some documents and facsimiles), it offers upwards of 500 items consisting of individual (or groups of individual) Medieval and Renaissance manuscript leaves. As always, these were acquired in various places, but a large number of the leaves, especially those recovered from bindings, come from the collection of William Chmurny (1941-2013).

A client for 25 years, Bill bought widely and frequently, as much and as often as his salary as a college administrator would allow. The results of his efforts are on display here. Coming out of an academic background, Bill would no doubt be pleased if some of his collection ended up in institutional libraries as teaching tools to be used in the history of writing. It is with that in mind that the first item here is a packet (actually we have several such packets) containing various leaves designed to be used in the teaching of Medieval and Renaissance paleography. If desired, other such groups could be put together from single offerings elsewhere in the catalogue.

Keeping in mind that Bill Chmurny never spent a substantial amount of money on any one purchase, as well as our desire to place as much of the catalogue material as possible with institutional and private buyers whose budgets are limited, we have attempted to price things as moderately as we can. This includes items outside the Chmurny collection as well: for example, almost without exception, things we have advertised before are offered here at a reduced amount. There is, of course, more costly material in the catalogue, but it, too, is intended to be priced very reasonably, compared to similar offerings in the marketplace.

It was a challenge to describe and picture so much material in a portable catalogue. Some of the images are necessarily smaller than we'd like, so, even though in many cases we have suggested scale (with a hand or a ruler), please pay close attention to the dimensions given. Additional, larger images are available on our website, www.pirages.com.

– Phil Pirages

GROUPS OF SINGLE LEAVES AND FRAGMENTS FROM VARIOUS MANUSCRIPTS

1 PACKETS CONTAINING 10 LEAVES THAT DEMONSTRATE THE RANGE AND DEVELOPMENT OF MEDIEVAL AND RENAISSANCE PALEOGRAPHY. (13th-15th centuries) Level of decoration varies, but most leaves with at least some rubrication and decorative penwork initials, the Book of Hours leaves more elaborate, and at least one containing a floral border and some gold work. ♦Condition varies, but generally quite clean and completely legible, though some with general toning, light staining, and/or the occasional smudge or other blemish; one leaf in each packet recovered from a binding, and therefore this leaf with more considerable damage illustrating its use as a recyclable. **\$1,600** for each packet

Each packet contains 10 hand-picked manuscript leaves on vellum, chosen to represent a range of styles, time periods, purposes, and uses. Prepared with an academic audience in mind, these packets are advantageously priced and present an excellent opportunity for libraries, teachers, and students to develop or expand their teaching or personal collections. The following is a sample inventory of what one may expect to find in each packet: 1) A choir book leaf; 2) A leaf or fragment of a leaf from a pre-15th century manuscript, recovered from a binding (for example, a commentary on canon law, Italy, late 13th century); 3) A leaf with a Medieval text (for example, a leaf from a manuscript of Albertus Magnus done ca. 1250-1300); 4) A 13th century Bible leaf; 5) A Breviary leaf; 6) A Psalter leaf; 7) A Book of Hours leaf with floral border decoration; 8) A Book of Hours calendar leaf; 9) A vernacular Book of Hours leaf; 10) A miniature-size leaf. A limited number of these packets are available. (ST12778-0743)



▲ A typical packet



2 THREE VELLUM MANUSCRIPT LEAVES FROM DIFFERENT BIBLES IN LATIN, ALL IN VERY FINE SCRIBAL HANDS, OFFERED AS A GROUP. (13th century [probably before 1240]) Sizes vary from 148 x 100 mm. to 277 x 202 mm. All double column. One leaf attractively matted. Running titles and chapter numbers in red and blue, one leaf with a profile of a man in the margin (probably done later and now quite faded), one leaf with one two-line initial and three multi-line initials in red or blue with contrasting penwork. One leaf with a few marginal notations in a contemporary hand. ♦Smallest leaf with a two-inch tear in the upper column (expertly repaired and with no loss of text), the larger leaves with a touch of general soiling and a few light spots or stains, otherwise excellent condition. **\$650** for the group

These are all beautifully written out in notable hands, the smallest of the leaves featuring a script that is the tiniest we have ever seen in the main text of a manuscript. These three leaves have chapter

numbers in the margins, not in spaces allowed for them within the text, a paleographical detail that indicates a date before about 1240. (ST12778-0726)

3 SIX VELLUM MANUSCRIPT LEAVES FROM VARIOUS POCKET BIBLES IN LATIN, OFFERED AS A GROUP. (France [and possibly England], 13th century) Sizes range from 170 x 123 mm. to 243 x 156 mm. One triple column, the others double column, all in early gothic pearl scripts. The level of decoration varies, with the



simplest containing numerous plain one-line red initials and the most elaborate containing several two-line initials in red or blue with contrasting penwork. A few leaves with some marginal notations in contemporary hands. ♦A few leaves with a bit of wrinkling, an occasional negligible smudge or stain, one with a small tear in the margin and another with a small marginal repair, additional very small problems, but an excellent set of leaves, generally very clean and with good margins. \$750 for the group

These leaves are from what are popularly called pocket Bibles, a 13th century innovation created by scribes using letters tiny enough and

writing on vellum thin enough to allow the text of an entire Bible to be contained in a book small enough to be portable, even to the extent of fitting into one's pocket. A demand for such compact volumes had sprung up during the first half of the century and persisted to its end in university centers like Paris, where manuscripts were produced for the use of scholars, preaching friars, and others among a growing pool of literate clients. (ST12778-0711)

4 SIX VELLUM MANUSCRIPT LEAVES FROM VARIOUS POCKET BIBLES IN LATIN, OFFERED AS A GROUP. (France [and possibly England], 13th century) Sizes range from 154 x 102 mm. to 212 x 148 mm. All double column in early gothic pearl scripts. Three of the leaves are attractively matted. The level

of decoration varies, with the simplest containing numerous plain one-line red and blue initials and the most elaborate containing many two- and multi-line initials in red or blue with contrasting penwork. One leaf with extensive marginal notations in a contemporary hand. ♦One leaf a little darkened and with some general soiling, another leaf with the scant remains of mounting tape visible, the occasional negligible spot or stain, but otherwise all leaves in excellent condition, extremely clean and entirely legible. \$800 for the group (ST12778-0710)



5 FIVE VELLUM MANUSCRIPT LEAVES FROM VARIOUS POCKET BIBLES IN LATIN, OFFERED AS A GROUP. (France, possibly Italy, 13th century) Sizes range from 137 x 89 mm. to 187 x 126 mm. All double column. All but one leaf with chapter numbers and running titles in red and blue, and each leaf

containing at least one multi-line initial in red and/or blue with contrasting penwork. One leaf with a few contemporary glosses. ♦One leaf with a half-inch dark spot in the gutter, a few leaves with a touch of general soiling and wrinkling, text a little faded in a few spots, otherwise a very nice set of leaves with a range of scribal hands represented. \$650 for the group (ST12778-0724)



bit more worn than the others, two leaves with a few light stains confined to the margins, upper margin trimmed, just touching the running title in one instance, but overall excellent specimens. \$700 for the group (ST12778-0725)

7 FOUR VELLUM LEAVES WITH PUZZLE INITIALS FROM DIFFERENT POCKET BIBLES, OFFERED AS A GROUP. (France, possibly Italy, mid-13th century) Sizes range from 124 x 85 mm. to 175 x 115 mm. All double column. Two specimens attractively matted. Rubrics in red, running titles and chapter numbers in red and blue, each leaf with at least one red and blue puzzle initial measuring at least four lines (with one exceptional "I" that runs the length of the column), all decorated with red and blue penwork. One leaf with extensive contemporary marginal glossing. ♦Two leaves with some light dampstaining (darkening the vellum but not affecting legibility), a few small spots and smudges, a bit of light wrinkling, but overall a mostly clean and very fetching set of leaves with a fine array of initials. \$700 for the group (ST12778-0722)



6 FIVE VELLUM MANUSCRIPT LEAVES FROM VARIOUS POCKET BIBLES IN LATIN, OFFERED AS A GROUP. (France, possibly Italy, 13th century) Sizes range from 148 x 95 mm. to 214 x 150 mm. All double column. Running titles and chapter numbers in red and blue, each leaf with at least two two-line initials (and a few multi-line initials) in red or blue with contrasting penwork. One leaf with a bit of contemporary marginal glossing. ♦One leaf a

8 FIVE ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM PSALTERS IN LATIN, OFFERED AS A GROUP. WITH SPECIMENS IN VARIOUS STYLES AND SCRIPTS. (England and elsewhere, 13th century and perhaps before) Various sizes, ranging from 125 x 88 mm. to 143 x 114 mm. In a range of proto-



gothic or gothic hands. One leaf attractively matted. One-line initials in colors and burnished gold, one early leaf with crude partial border in blue, pink, and (rather rubbed) gold, four of the leaves with one or more multi-line decorated initials in colors and burnished gold, three of these extending into borders. ♦One leaf a bit darkened and apparently singed around the edges, with loss of one corner and erasure of a portion of seven lines of text; other leaves with trivial soiling or stains, some minor rubbing to gold or paint, otherwise in very good condition, generally clean and smooth, with adequate borders. **\$1,750** for the group

These are all appealing early leaves (even the singed one, with its mysterious aura), featuring especially pleasing scribal hands and thickly applied gold. One of these leaves comes from the collection of Otto Ege, being #12 in his “Fifty Original Leaves from Medieval Manuscripts” (see Gwara, “Otto Ege’s Manuscripts,” p. 120, no. 12). (ST12778-0676a)

9 FIVE VELLUM MANUSCRIPT FRAGMENTS IN LATIN RECOVERED FROM BINDINGS, OFFERED AS A GROUP. (France, Italy, and Germany, 13th-14th centuries) Sizes range from 216 x 146 mm. to 305 x 220 mm. Each leaf with some rubrication, capitals struck in red, and/or a few larger painted initials, one example with five four-line initials in red or blue with penwork in the contrasting color, red and blue flourishes with trailing penwork running all or most of the length of one column on each page. ♦Several used as pastedowns and therefore with one side considerably darker and worn, all leaves with the general toning, staining, and various creases and wrinkles that one would expect to find, but all excellent examples of leaves showing recycled use. **\$175** for the group



▲ 9 (detail)

Leaves here come from a Missal, including a reading from Mark’s Gospel (probably Germany, first half of the 13th century); Gerard of Liège, “Sermones Sensati” (probably France, ca. 1300); sermons, including the opening of a sermon for Good Friday (perhaps by Innocent III, Italy, late 13th century); a Breviary with Hufnagelschrift neumes (Germany, 14th century); and Gregory IX, “Decretals” (Italy, late 14th century). (ST12778-0744)

10 SEVEN VELLUM MANUSCRIPT LEAVES FROM DIFFERENT BREVIARIES, OFFERED AS A GROUP. (France, Italy, and Germany, 14th and 15th centuries) Sizes vary from 134 x 102 mm. to 194 x 152 mm. Rubrics in red, two leaves with several plain two-line initials in red, the other leaves with several one- and two-line initials in red or blue, either plain or embellished (some quite extensively so) with contrasting penwork in blue, red, or purple, one leaf with A LOVELY FIVE-LINE PUZZLE INITIAL, with intricate blue and red penwork extending into the margins and ending in floral sprays. One leaf with what appears to be a contemporary correction in the margin. ♦One leaf recovered from a binding, and thus a little darkened and stained, the recto mostly erased, and with five small marginal wormholes, but the other six leaves in beautiful condition, a few leaves with just a touch of staining around the edges, a very light dampstain in the outer margin of one leaf, the scant remnants of mounting tape just visible in a few places, otherwise entirely clean and very attractive. **\$450** for the group



This set of Breviary leaves includes examples from a wide range of places, including France, Italy, Germany, and possibly Flanders. While the six cleanest leaves are certainly 15th century, the leaf recovered from a binding comes from a German Breviary dating from the first half of the 14th century and containing text for part of the office for Saint Agatha. (ST12778-0687)

11 SEVEN VELLUM MANUSCRIPT LEAVES FROM DIFFERENT BREVIARIES, OFFERED AS A GROUP. (France and Italy, 15th century) Sizes range from 108 x 88 mm. to 206 x 153 mm. All double column. One leaf attractively matted. Level of decoration ranges from leaf to leaf, with four containing red or blue initials (with or without penwork embellishment), and the other three containing both painted initials and illuminated initials (the latter being no more than two lines high). A few leaves with contemporary marginal notes or corrections. ♦A few leaves with a bit of light soiling and wrinkling, scant remnants of mounting tape visible on one leaf, but generally excellent specimens with a nice range of decoration and script styles. **\$450** for the group (ST12778-0716)



12 SEVEN VELLUM MANUSCRIPT LEAVES FROM DIFFERENT BREVIARIES, OFFERED AS A GROUP. (Italy, France, and Flanders, 15th century) Sizes ranging from 108 x 75 mm. to 206 x 152 mm. All double column. One leaf attractively matted. Level of decoration ranges from leaf to leaf, with four containing red or blue initials (with or without penwork embellishment), and the other three containing both painted initials and illuminated initials (the largest of which are three- and four-line). A few leaves with contemporary marginal notes or corrections. ♦One leaf with some marginal staining and wrinkling (mostly confined to one corner), another leaf with what appears to be a bit of offsetting, gilding a bit rubbed on a few initials, otherwise a very good set of leaves, generally very clean and bright. **\$475** for the group (ST12778-0717)



13 SEVEN VELLUM MANUSCRIPT LEAVES FROM DIFFERENT BREVIARIES, OFFERED AS A GROUP. (Italy, France, and Flanders, 14th and 15th centuries) Sizes ranging from 133 x 102 mm. to 189 x 146 mm. All double column. Each leaf with several one- and two-line painted initials (many with contrasting penwork), two of these initials slightly bigger and with more elaborate penwork, one leaf with a two-line gilt initial on a pink and blue ground with gilt floral sprays emanating from it. ♦A few leaves with a touch of general soiling and light wrinkling, one leaf with a one-inch marginal tear (not affecting the text), otherwise a fine set of leaves with an excellent range of scripts represented. **\$450** for the group (ST12778-0718)



14 FOUR VELLUM MANUSCRIPT LEAVES FROM VARIOUS MISSALS, OFFERED AS A GROUP. (Italy and perhaps one from Germany, 14th and 15th centuries) Sizes range from 296 x 216 mm. to 370 x 245 mm. All double column. All with rubrics in red and several two-line initials (one leaf with several larger initials), all with various degrees of embellishment, the most common being harping and beading penwork. ♦A touch of mild soiling here and there, a little light wrinkling to the margins of a few leaves, one side of one leaf a bit yellowed due to the quality of the vellum, but all in excellent condition with wide, clean margins. **\$450** for the group (ST12778-0683)



15 FOUR VELLUM MANUSCRIPT LEAVES FROM DIFFERENT MISSALS, OFFERED AS A GROUP. (Italy and perhaps one from Germany, 14th and 15th centuries) Sizes vary from 328 x 240 mm. to 350 x 245 mm. All double column, one with notation. Rubrics in red, the three Italian leaves all with multiple two-line initials with contrasting penwork (one leaf with particularly pretty embellishment of the “I” initials), the German leaf with several lines of music (the staves in red), text underlined in red, two blue crosses with red line embellishment in the text, two two-line initials, one blue with red penwork, and one red with purple penwork, and two large, decorative penwork “E” initials at the beginning of two staves. ♦A touch of marginal soiling and wrinkling (the German leaf with a slightly more pronounced wrinkle just touching the edge of the text), a couple of small worm holes, a few light stains in the lower margin of one leaf, but still in excellent condition overall. **\$375** for the group (ST12778-0686)



16 THREE VELLUM MANUSCRIPT LEAVES FROM DIFFERENT MISSALS, OFFERED AS A GROUP. (Italy, 14th and 15th centuries) Sizes range from 255 x 190 mm. to 350 x 250 mm. Rubrics in red, each leaf with a few one-line initials in red or blue, and several two- or three-line initials painted red or blue with contrasting extending penwork including beading and harping and filigree designs. ♦A touch of general soiling, two corners a bit worn and slightly rounded, one leaf with light mounting residue on the outer edge and a light dampstain touching one initial, another leaf with the blue paint somewhat faded, text a touch faded in places, but in very good condition overall, quite clean and with ample margins. **\$225** for the group (ST12778-0685)



17 11 ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM VARIOUS BOOKS OF HOURS OR BRIEVIARIES IN LATIN AND FRENCH, OFFERED AS A GROUP. ALL WITH TEXT FROM THE LITANY. (France or Italy, 15th century) Various sizes, ranging from 116 x 90 mm. to 182 x 125 mm. Ten in various gothic book hands, one in a very pleasing bâtarde script. One leaf matted. With various kinds of attractive decorative initials and line fillers. ♦Three leaves a little darkened, another with a couple of small marginal stains, otherwise excellent specimens—generally clean and smooth, and mostly bright, with comfortable margins. **\$1,900** for the group (ST12778-0675a)

18 EIGHT VELLUM MANUSCRIPT LEAVES WITH DECORATIVE INITIALS AND BORDERS FROM BOOKS OF HOURS IN LATIN, OFFERED AS A GROUP. WITH SPECIMENS IN VARIOUS STYLES AND SCRIPTS. (France, 14th to 15th centuries) Various sizes, ranging from 108 x 75 mm. to 200 x 131 mm. In formal gothic script or a bâtarde hand. All leaves with one or more decorative initials in colors and gold, and borders ranging from the simple bar borders of earlier leaves to the later 15th century examples with burnished gold leaves on hairline stems or with much acanthus foliage, flowers, fruit, and brushed gold. ♦A couple of leaves with minor marginal spots or browning, otherwise fine specimens, the vellum clean, smooth, and rather bright, and the decoration well-preserved. **\$1,500** for the group



These are modest leaves, but they are all decorative, they are in attractive condition, and they provide both a range of hands and ornamental styles at an advantageous price. (ST12778-0674)

19 SIX FINE ILLUMINATED MANUSCRIPT LEAVES ON VELLUM FROM VARIOUS BOOKS OF HOURS, OFFERED AS A GROUP. (France, 15th - early 16th centuries) Sizes range from 150 x 112 to 199 x 135 mm. Typically about 20 lines of text in a gothic book hand. Each leaf highly decorated with numerous line fillers and one- and/or two-line initials in burnished or painted gold on pink or blue ground, several initials



more intricately embellished, one leaf with a burgundy panel border with gold ovals filled with floral motifs, three leaves with swirling vines and tendrils with gold and painted ivy leaves and other floral elements in the margins; on the whole each leaf with sophisticated and highly skilled decoration with equally impressive scribal hands. ♦One leaf with a touch of wrinkling,

one corner of one leaf a trifle singed, a few small smudges and other trivial blemished, but ALL IN VERY FINE CONDITION, the margins clean and wide, the paint and ink unmarred, and the gold sparkling, \$1,400 for the group (ST12778-0746)

20 EIGHT VELLUM MANUSCRIPT CALENDAR LEAVES FROM DIFFERENT BOOKS OF HOURS, OFFERED AS A GROUP. WITH SPECIMENS IN VARIOUS STYLES AND SCRIPTS. TEXT FROM THE MONTHS OF JANUARY, MAY, JUNE, AUGUST (2), OCTOBER, NOVEMBER, AND DECEMBER. (France and the Netherlands, 14th to 15th century) Various sizes, ranging from 144 x 96 mm. to 178 x 129 mm. In various formal gothic book hands, and one in a bâtarde hand. One leaf attractively matted. Decorated with varying levels of opulence, but all with major feast days in red, one with kalends in red, six with kalends in burnished gold on blue and pink ground with white tracery, one with kalends in blue and burnished gold embellished with very intricate filigree penwork in blue, red, and burnished gold extending to form a half border. Text in French (seven leaves) and Dutch (one leaf). ♦One leaf with two-inch irregular light brown stain, a couple of others with light soiling or rumpling, otherwise an excellent set, generally clean and fresh. \$550 for the group (ST12778-0672a)



that month (March)—a text version of the traditional illustrations of the sign and labor of the month. ♦Three of the leaves with minor stains or soiling, otherwise excellent specimens, clean and smooth, with an attractive variety of scripts and decoration. \$550 for the group (ST12778-0673)

22 FIVE VERY PRETTY ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAVES FROM VARIOUS BOOKS OF HOURS, OFFERED AS A GROUP. THE MONTHS OF FEBRUARY (2), AUGUST, OCTOBER, AND DECEMBER. (Mostly France, 15th century) Sizes range from 151 x 106 mm. to 201 x 141 mm. Major feast days in red, each leaf with “KL” in burnished gold (all but one on a painted blue on pink ground, the other



with elaborate blue penwork), two leaves with several one-line burnished gold initials on a pink and blue ground, all but one leaf with some form of border decoration incorporating painted foliate designs and/or hairline vine stems and burnished gold leaves. One leaf with a later “IHS” monogram in the margin, the same leaf with a saint’s name removed. ♦One leaf with a little dampstaining at upper right, along with a later repair, otherwise only very minor condition issues—overall a very attractive set of leaves with a good amount of gold, the gold-with-penwork “KL” being a particularly fine and unusual example. \$750 for the group (ST12778-0719)

23 FIVE ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH LOVELY BORDERS FROM BOOKS OF HOURS, OFFERED AS A GROUP. WITH A VARIETY OF TEXTS. (France, second half of the 15th century) Varying sizes, ranging from 147 x 103 mm. to 190 x 142 mm. Two leaves in formal gothic book hands,



three in bâtarde scripts. One leaf attractively matted. Rubrics in red, each leaf with one or more decorative initial in a variety of styles—brushed gold on red or blue squares, grisaille initials on brushed gold and colored grounds, blue or pink initials filled with curling vines on burnished gold grounds—and with an ornamental border, three of these panel borders containing geometric sections painted in colors or brushed gold embellished with flowers or foliage, two leaves with

rinseau borders (one panel, one three-quarter border) composed of swirling hairline stems bearing fruit, flowers, and foliage in blue, pink, green, and red, and with many burnished gold berries and ivy leaves. ♦A couple of faint marginal stains or smudges, otherwise VERY FINE LEAVES— clean, smooth, and bright, the paint and gold entirely intact. \$1,250 for the group

These are all very pretty and very well-preserved leaves that were produced by sophisticated workshops. Their separate prices would add up to a good deal more than the advantageous price here. (ST12778-0750)

24 A COLLECTION OF 10 MANUSCRIPT FRAGMENTS FROM A VARIETY OF WORKS, PERIODS, AND PLACES, OFFERED AS A GROUP.

(Germany and France, 13th to 15th centuries) Various sizes, ranging from 92 x 137 mm. to 378 x 188 mm. In scripts from formal gothic book hands to chancery and cursive hands. Half of the leaves with initials in red or blue. ♦All recovered from bindings and with some darkening, rubbing, and stains, a couple with tears or worming, but still a nice group displaying the range of scripts used for different purposes, from liturgical works to theology texts and legal documents. \$175 for the group



▲ 24 (detail)

The 10 items include: fragments from a 15th century German Bible, a late 13th century German Breviary, a 15th century French excerpt from Luke’s account of the Passion of Christ (on paper), part of a late 15th century French document recording the sale of farmland by a certain Jaquemetus, part of a mid-15th century document in German apparently mentioning Memmingen in Swabia, most of a 15th century German leaf on paper from Nicholas de Lyra’s “Postilla,” and four 15th century German scraps of paper (18 lines on each side) dealing with theology (3) and grammar (1). (ST12778-0161)

25 A COLLECTION OF SEVEN MANUSCRIPT FRAGMENTS FROM A VARIETY OF WORKS, PLACES, AND PERIODS, OFFERED AS A GROUP. (France and Germany, 14th to 15th centuries)

Various sizes ranging from 223 x 38 mm. to 120 x 336 mm. In scripts ranging from formal gothic book hands to chancery and cursive scripts. One leaf with an illuminated initial in colors and burnished gold, and another with most of a puzzle initial in red and blue. ♦All recovered from bindings and with some degree of darkening, staining, or fading of text, five with holes from binding or worming affecting text, but still a usable and very affordable collection displaying a range of scripts. **\$200** for the group



▲ 25 (detail)

These fragments include: “Decretals” of Gregory IX (France, ca. 1300), a German Bible (second half of the 15th century), a 15th century French excerpt from Luke’s account of the Passion of Christ (on paper), a mid-15th century document in German apparently mentioning Memmingen in Swabia, a vertical strip (with an illuminated initial) with text on civil law (southern France or possibly Italy, ca. 1300), Nicholas de Lyra’s “Postilla” (on paper, Germany, 15th century), and a service book (Breviary?) including part of a feast of Saint John the Baptist (Germany or France, 14th century). (ST12778-0018)

26 FOUR FRAGMENTS OF VELLUM MANUSCRIPT LEAVES, CONTAINING VARIOUS TEXTS, OFFERED AS A GROUP. (Germany, France, and Italy, 13th to 15th centuries) Sizes range from 108 x 140 mm. to 127 x 292 mm. One leaf with many contemporary annotations, two leaves with prickings visible. ♦Recovered from bindings and therefore with moderate general soiling and a few light stains, ink a bit rubbed and obscuring the text in a few places, but overall very presentable specimens, the fragmentary text almost entirely legible. **\$275** for the group



▲ 26 (detail)

work on theology (France or Germany, 13th to 14th century); 4) The Decretals of Innocent III, text from Titulus XXXIX (probably Bologna, ca. 1300). (ST12778-0684)

27 FOUR ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM VARIOUS BOOKS OF HOURS IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM THE LITANY. (France, mid-15th century)

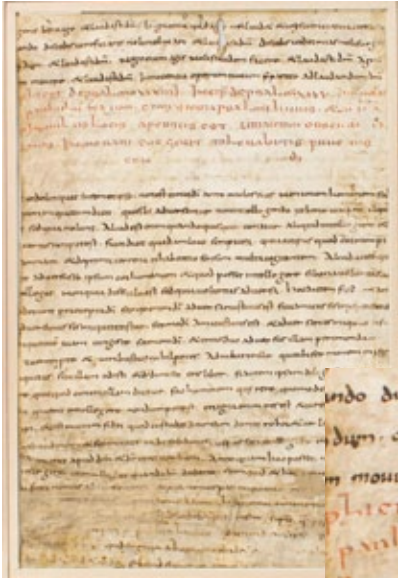
150 x 105 mm. (6 x 4 1/4”). All single column, in similar pleasing gothic book hands. Each with line fillers in pink and blue with white tracery and burnished gold accents and numerous burnished gold initials on blue and pink backgrounds with white tracery, one leaf with a lovely panel border on both sides filled with blue and gold acanthus, sprays of pink flowers, blue and red berries, and many burnished gold berries on hairline stems. ♦Three of the leaves with a few negligible stains confined to the margins, but ALL IN VERY FINE CONDITION—clean, smooth, and bright. **\$175-275** depending on the level of decoration (ST12778-0547)



INDIVIDUAL TEXT LEAVES, ARRANGED CHRONOLOGICALLY, FROM THE NINTH TO THE 16TH CENTURIES

A Nearly Complete Ninth Century Leaf in Agreeable Condition

28 A VERY EARLY VELLUM MANUSCRIPT LEAF FROM SAINT AUGUSTINE’S “ENARRATIONES IN PSALMOS” IN LATIN. TEXT FROM THE COMMENTARY ON PSALMS 34 AND 35. (Germany, ca. 875) 317 x 218 mm. (12 1/2 x 8 1/2”). Single column, 34 lines in a slightly forward-sloping Carolingian minuscule with relatively few abbreviations. With a five-line heading in red, written in half-uncials. ♦Recovered from a binding and consequently with one vertical edge just slightly trimmed (costing a couple of letters in each line), one small later tape repair (that makes two inches of text on three lines harder to read), insignificant worming, minor staining and soiling, but generally quite legible and in surprisingly good condition, given its history. **\$25,000** (*see back cover for additional image*)



28 (detail) ▶

This extraordinary survival from the 9th century is an early and rare example of Caroline minuscule with regional variations of considerable interest to the paleographer. As with most leaves of this age, its means of preservation has also been the cause of a certain amount of damage, having been used in, and subsequently recovered from, a binding. Happily, its overall condition is remarkably good. Unmistakably Caroline minuscule in character, the hand of the main text exhibits traits unique to the German region, including rounded but slender initials and a tendency to slope

slightly forward. For another example of the kind of script seen here, see Maggs “Western Text Hands” Cat. 1002 (1980), no. 1, pl. I. The text here is from Saint Augustine’s commentary on Psalm 34, sermon 2, caps.vi-xvi, and Psalm 35, cap.i (Corpus Christianorum, Ser. Lat., XXXVIII, 1956, 317-22). As a Doctor of the Church, Augustine’s teachings remain among the most influential writings in the Christian faith. It need not be emphasized that the opportunity to obtain a virtually intact leaf in an agreeable state from the ninth century does not often occur. (CBM1505)

29 A SMALL FRAGMENT OF AN EARLY LEAF IN LATIN FROM A MANUSCRIPT BY HUGH (CHANCELLOR OF ITALY AND BISHOP OF PARMA, 1027-40). FROM A TEXT ON PENANCE. (Italy, 11th century) Irregular, but about 150 x 50 mm. (6 x 2”). A small portion of 12 lines of text on one side (and five on the other), in a Caroline minuscule. ♦A scrap only, and recovered from a binding, so rather faded, wormed, and discolored from binder’s glue, but an affordable example of a good 11th century hand. **\$225** (ST12778-0757) (*see image on page 15*)

An Early Leaf in Greek

30 AN EARLY VELLUM LEAF IN GREEK, FROM A WORK BY JOANNES CHRYSOSTOMUS. TEXT FROM HOMILIES ON GENESIS 54.477.53 - 54.478.53. (probably 11th or 12th century) 310 x 210 mm. (12 1/4 x 8 1/4”). Double column, 33 lines of text. Lower margin with later note in Greek and the number “3” in blue ink. ♦Recovered from a binding and consequently a bit stained and the text blurred in some areas, two marginal tears with loss (one just barely touching text), the lower tear extending into the column and with more substantial loss there (approximately 2 x 2”), other minor defects, but the majority of the text intact and legible. **\$2,500**

As one of the most important and prolific early Christian authors, John Chrysostom and his “Homilies on Genesis” are well known to scholars, but this leaf, possibly from an



unpublished manuscript of his work, represents a tantalizing find with the potential to help improve the scholarly edition of this text. Joannes Chrysostomus was one of the most famous of the early Church Fathers, and the most celebrated orator of the early Christian period. Chrysostomus (whose sobriquet means “golden-mouthed”) was a voluminous writer of sermons and homilies, and his sermons are of particular interest to us because he often illustrates his points by references to contemporary daily life and generally avoids abstruse allegorical interpretations. Greek leaves from as early as the 11th or 12th century do not appear frequently in the marketplace. (ST12778-0099)

31 MOST OF AN EARLY LEAF IN LATIN, PROBABLY FROM A LECTIONARY, WITH THE READING FOR MARTINMAS TAKEN FROM SULPICIUS SEVERUS’ DE VITA SANCTI MARTINI. (Italy, late 11th or early 12th century) 413 x 285 mm. (16 1/4 x 11 1/8”). Double column, 47 lines of text in a pleasing early gothic hand. One two-line initial “M” in red. With a few lines of marginal notes in a later (16th century?) hand. ♦Probably lacking a line or two at the head as well as half of one column, scattered light stains with a few darker stains in one corner (touching the text, but still legible), scattered, small worm holes, one half-inch hole affecting a few words of text, and yet a remarkably clean leaf, the remaining text entirely legible. **\$3,500**



The text here, in a very good hand, is on the death of Saint Martin of Tours. While it is more likely from a Lectionary with the reading for Martinmas (November 11), it could be from a separate copy of Sulpicius. The fourth century founder of French monasticism, Martin of Tours is celebrated as the Solomon of shawls. One of the most beloved episodes of his early life is a the tale that demonstrates the sensible limits of charity: instead of heedlessly surrendering his cloak to a shivering beggar he encounters, he sagely divides it in two, so that both he and the object of his benevolence will be warm. The script here has many lingering features of Carolingian minuscule, and this fact, plus the grand size of the leaf, combine to give it very considerable antique beauty. (ST12778-0083)

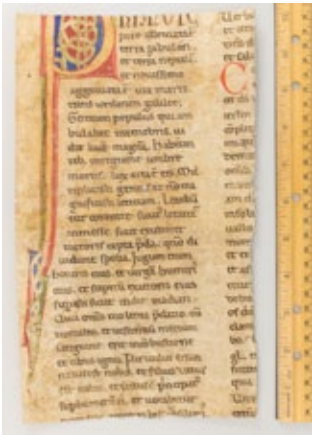
32 A LARGE FRAGMENT OF A VELLUM MANUSCRIPT BIFOLIUM FROM A SACRAMENTARY IN LATIN. (Germany, late 11th century) 220 x 300 mm. (8 5/8 x 11 3/4”) Single column, text in two sizes, in a very pleasing Caroline minuscule hand (one of the rubrics in majuscules). Several one- and two-line Rustic initials in red, and staveless neumes written above some lines. ♦Fragment comprising most of one leaf and about one third of the facing leaf, once used as a pastedown and therefore with some stains and creases, but the majority of the text remarkably clear and legible. **\$1,250**

From a Sacramentary (a service book that contained the prayers said during Mass and that was subsumed by the Missal in the 13th century), this very early fragment was once part of an attractive manuscript of high quality. In addition to a particularly pleasing, very regular, and entirely legible Caroline minuscule hand, this fragment features extensive use of staveless neumes that are “in campo aperto” and adiastematic (see item #35 below). (ST13123a)

33 A FRAGMENT OF A DECORATED ATLANTIC BIBLE LEAF IN LATIN, WITH MOST OF A LARGE INITIAL. TEXT FROM 9 ISAIAH. (Italy, ca. 1100) 275 x 165 mm. (10 1/2 x 6 1/2”). Double column, written in a Caroline minuscule hand. One two-line initial in red, a large decorative “P” in yellow against red, green, and blue grounds with green vine-work, the tail extending far down the margin and terminating in a vine-like interlace. ♦A bit more than half the leaf missing, vellum somewhat rough and browned, text a little

faded on one side, though still clear and legible, the “P” trimmed at the top and a little rubbed, but the colors still bright and pleasing. **\$2,250**

The so-called Atlantic Bible (about which, see also items #49 and #81) was a luxurious production that was incredibly costly and time consuming to make, and it would have been one of the prized possessions of the church or monastery where it resided. According to Christopher de Hamel, “Twelfth-century giant Bibles are not just particularly grand books, or the most beautiful Bibles of their time, but are among the most ambitious artistic enterprises surviving from the twelfth century in any medium.” (“The Book: A History of the Bible,” p. 80). This particular fragment was likely recovered from a binding, but happily retains most of an impressive initial signaling the beginning of its chapter: “Primo tempore adleviata est terra Zabulon.” (ST13123b)



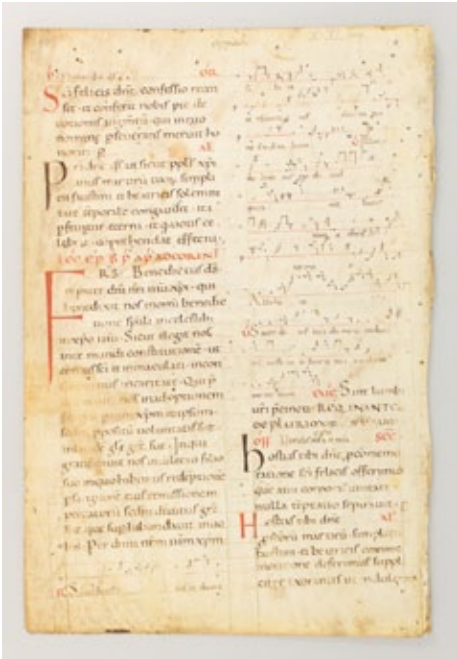
34 TWO FRAGMENTS OF EARLY VELLUM MANUSCRIPT LEAVES. (Probably Germany, 11th or 12th century) 345 x 10 mm.; 250 x 33 mm. In pleasing Caroline minuscule hands. Narrow vertical strips with few complete words present. ♦Binding fragments with a bit of darkening and light remnants of paste, but otherwise legible specimens of attractive Caroline scripts. **\$550** for the two together



The previous owner was told that these were from the ninth or 10th century, and he paid accordingly. We think they are later (and not worth as much as he paid), but we could be wrong. In any case, the hands here are among the earliest to appear in the catalogue. The text of the larger fragment comes from Jeremiah, chapter 48. (ST12778-0094)

35 LEAF FROM AN EARLY NOTED MISSAL IN LATIN. TEXT FROM PART OF THE FEAST OF SAINT FELIX. (Italy, late 11th or early 12th century) 307 x 205 mm. (12 1/4 x 8”). Double column, 34 lines of text in a fine Caroline minuscule hand. Rubrics in red, five large (two- to eight-line) initials in alternating red or dark brown, and 12 staves of column-width music in the form of Beneventan neumes above and below a single red horizontal line. ♦Recovered from a binding, so the text on one side almost entirely faded, many (perhaps 50) tiny or small round wormholes (although causing no significant loss and surprisingly little distraction), one splash stain affecting small parts of six lines of text (letters just slightly blurred), a little general soiling, but the better side still in very presentable condition, with all of its important features available to be studied and enjoyed. **\$3,250**

The musical notation found on the present leaf represents an early, but not the first, generation of neumes. When neumes first appear, they are the only thing occupying the area above a musical text and are thus described as “in campo aperto” (literally, “in an open field”). The earliest neumes, which date to the ninth century, are also described as adiastematic because they appear more or less in a straight line, whereas later neumes—like those used for the present leaf—are diastematic, meaning that they reflect changes in melodic direction by being placed in a higher or lower vertical position above the text. Diastematic neumes appeared in at least a tentative form in the late 10th century. (Except as an “aide memoire,” the adiastematic neumes would provide no help in terms of melodic representation to the singer, who would already have learned his melody orally; the first form of diastematic neumes still gives only rough indications, without telling pitches or precise intervals involved.) On our leaf, we see diastematic neumes, along with the significant addition of a horizontal line, above and below which our neumes are arranged. An important melodic clarification, this red line represents a tone, either “f” or “c,” as indicated by one of those same letters in the left margin (there also is occasionally the letter “a,” representing the “la” or “a” tone in the musical scale). The appearance of



these letters represented a decisive advance in the development of notation; these later became two clef marks, “F” and “C,” in the fully developed plain chant notational system which employed the four-line stave almost universally from the 13th century onwards. At every stage in the early evolution of musical notation, there were various regional forms of neumes, with more or less distinctive characteristics of penmanship and other scribal propensities. There developed certain schools of neumatic representation, centered around monasteries where chant had a special importance. In Italy, major centers were located in Novara, Nonantola, Bologna, and Benevento, the last location giving its name to Beneventan neumes, the distinctive form that appears on our leaf. (ST12778-0077)

36 MOST OF A LEAF FROM AN EARLY NOTED BREVIARY. TEXT APPARENTLY FROM PASSION SUNDAY, WITH ADIASTEMATIC NEUMES. (Italy [?], ca. 1100) 280 x 195 mm. (11 x 7 5/8”). Single column, 12 lines of text in a small Caroline minuscule with tall ascenders. Rubrics in red, space between words filled in with a red line, six large initials and one very large “I” measuring 45 mm., all in black. ♦Irregularly shaped and missing an upper corner and a section of the final line and lower margin, a bit stained and a little wrinkled (consistent with being used in a binding), but the text and notation still mostly quite legible. **\$1,100**

Despite its condition problems, this is a splendid leaf in the way it communicates the antique. The majuscules here—especially the humped “M” and the “D” with its dramatically westward-leaning ascender—are very uncial in character, and the general feeling here is as much 11th century as 12th. For a discussion of early neumes, see previous item. (ST12778-0097)



37 A NEARLY COMPLETE EARLY VELLUM MANUSCRIPT BIFOLIUM FROM A PSALTER IN LATIN. VULGATE TEXT FROM THE END OF PSALM 90 TO PSALM 93:13. (Germany, late 11th or early 12th century) 216 x 305 mm. (8 1/2 x 12”). Single column, 17 or 18 complete lines, in a very fine, very regular Carolingian hand. With a three-line and two two-line initials gracefully painted in red. ♦Recovered from a binding, and so with some fading and stains from glue, trimmed at head with loss of a few words, lower third of each page somewhat faded with reduced legibility, minor soiling along center fold, but still an excellent early specimen. **\$950**



Although darkened, soiled, and (just) partly defective, this is still in its own way a beautiful (and inexpensive) example of a late 11th or early 12th century Carolingian bifolium in an extremely pleasing hand. (ST12365-7)

38 AN EARLY VELLUM MANUSCRIPT LEAF FROM A SACRAMENTARY IN LATIN. TEXT FROM MASSES FOR SAINTS DAYS IN JANUARY. (Southern Germany, probably Bavaria, ca. 1100) 311 x 206 mm. (12 1/4 x 8 1/8”). Single column, 23 lines in a large, regular early proto-gothic liturgical book hand. Rubrics and versal initials in red, five prominent three-line initials in red. ♦Recovered from a binding, and one side consequently quite darkened, the other side with mild glue stains and half a dozen paper remnants (a couple touching, but not obscuring, text), other minor defects, but still an excellent specimen, with the attractive text entirely legible on both sides of the leaf. **\$1,900** (see image on opposite page)

This is a fortunate survival from an early decorated manuscript that was once of considerable splendor. Written in a proud, chiseled script, the text here is from the Masses for Sebastian (20 January), Agnes (21 January), Vincent (22 January), Timothy (24 January), Conversion of Paul (25 January), and Praejectus, bishop of Clermont (25 January). (ST12244-3)

With a Large, Elaborate Interlacing Silver Initial

39 AN EARLY VELLUM MANUSCRIPT LEAF FROM A SACRAMENTARY IN LATIN. TEXT FROM THE MASS FOR CHRISTMAS DAY. (Southern Germany, probably Bavaria, ca. 1100) 311 x 206 mm. (12 1/4 x 8 1/8”). Single column, 23 lines in a large, regular early proto-gothic liturgical book hand. Large and stately rubrics (mostly in majuscules) painted in red and (oxidized) silver, versal initials in red, a prominent two-line and similar three-line initial in red, and A VERY LARGE ILLUMINATED INITIAL “C” (ca. 55 x 50 mm.) FORMED OF ELABORATE PLANT STEMS IN SILVER AND RED (the silver now oxidized). ♦Recovered from a binding, and one side (the side with the large “C”) consequently quite darkened, the other side with mild glue stains and tiny paper remnants, other minor defects, but the script completely legible and, in sum, an especially appealing specimen, even with the oxidized (but reversible?) state of the elaborate initial. **\$2,900**

This is a leaf from the same manuscript as described in the preceding entry, though with an obviously more decorative initial and more conspicuous rubrication. While one has to exercise imagination to visualize how this leaf looked before time darkened the silver, it remains even now an exciting product of the Medieval decorator’s art. (ST12244-4)



▲ 39

▲ 38

40 A VERY OLD VELLUM MANUSCRIPT LEAF FROM A LECTIONARY IN LATIN, WITH AN EARLY FORM OF NEUMES. TEXT FROM THE EIGHTH SUNDAY AFTER TRINITY. (Northern France[?], ca. 1100) 298 x 248 mm. (11 3/4 x 9 3/4”). Double column, 30 lines, in an upright Caroline minuscule. Rubrics in red, seven one- or two-line rustic initials in red or green; small, primitive neumes written above seven lines of text. Pricking along one edge. ♦Recovered from a binding and so with general (though not severe) wrinkling and soiling, top line just slightly trimmed, a half dozen small marginal holes without loss, other minor defects, but still quite a pleasing leaf without any major condition problems, and, in all, an excellent specimen of an early hand and primitive musical notation. **\$2,400**



▲ 40

▲ 41

The musical notation and the scribal hand here are very similar to Corbin’s II, 23-25, which is Ms. 404 at the Bibliothèque Mazarine, an early 12th century Missal done in Bayeux. Our leaf includes the Gospel of Matthew 7:15-21 (“Beware false prophets”) and Matthew 16:1-12, warning the disciples against the doctrine of the Pharisees and Sadducees. (ST12083g)

41 AN EARLY VELLUM MANUSCRIPT LEAF FROM A LECTIONARY IN LATIN WITH AN EARLY FORM OF NEUMES. TEXT FROM THE NINTH SUNDAY AFTER TRINITY. (Northern France[?], ca. 1100) 298 x 248 mm. (11 3/4 x 9 3/4”). Double column, 30 lines, in an upright Caroline minuscule. Rubrics in red, six two-line rustic initials in red; small, primitive neumes written above 10 lines of text. ♦Recovered from a binding and as a result noticeably wrinkled and with

about a third of the text area darkened (perhaps two dozen words difficult--though not impossible--to read), top edge slightly ragged with loss of what seems to be contemporaneous annotation, other small imperfections, but the text of the leaf apparently complete, and in general a satisfactory and certainly useful specimen of a very early musical leaf. **\$1,500**

This is a leaf from the same manuscript represented in the previous entry. The text here includes the Gospel of Luke 16:1-9, the parable of the unjust steward. (ST12083h)

42 AN EARLY VELLUM MANUSCRIPT LEAF FROM A GIGANTIC VOLUME OF SAINTS LIVES IN LATIN. TEXT FROM THE LIFE OF SAINT CYPRIAN THE MARTYR. (Italy, perhaps Lombardy, ca. 1100) 432 x 305 mm. (17 x 12"). Double column, 42 lines in a pleasing attenuated Caroline minuscule. Ruled in dry point. Faint later (15th or 16th century?) computations in several places on the recto as well as one in the margin on the verso. ♦Formerly a structural element in a binding and consequently a bit browned, recto with light glue stains affecting much of the text (10 or 12 lines obliterated, and many words difficult to read), edges a little ragged, but still an excellent specimen despite these defects, the leaf with ample margins (so nothing lost to trimming), and with the verso quite clear and legible. **\$1,900**

From a very stately volume on the lives of the saints, this leaf recounts the life of Saint Cyprian (d. 258), a bishop of Carthage martyred under the persecutions of the Roman emperor Valerian. This leaf's drypoint (or hard point) ruling, done with a stylus or knife, suggests that our text was written out before or around 1100, as lead point (or plummet) generally came into use in the 11th and especially the 12th century. The hand is distinctive for the unusual majuscule "Q," which is elevated noticeably from all the other letters in the text, allowing for a notably graceful, angular descent. (ST12083b)

43 MOST OF AN EARLY VELLUM MANUSCRIPT LEAF FROM A GIGANTIC VOLUME OF SAINTS LIVES IN LATIN FEATURING A VERY LARGE DECORATIVE INITIAL. TEXT FROM THE LIFE OF SAINT CYPRIAN THE MARTYR. (Italy, perhaps Lombardy, ca. 1100) 432 x 305 mm. (17 x 12"). Double column, 42 lines in a pleasing attenuated Caroline minuscule. Rubric in red majuscules and WITH AN IMPOSING 16-LINE "P" FEATURING GRACEFULLY CURLING FOLIATE INFILL as well as a four-line terminating descender, the whole IN RED PENWORK AND GREEN WASH. With the inscription of "D. Thomasio da Belmont" (perhaps Belmont-sur-Lausanne) and the date 1681 in one margin; a couple of other marginal annotations. ♦Formerly a structural element in a binding and consequently defective, with a cut-out piece costing 12 complete lines at the bottom of one column and most of the same lines in the other, upper corner slightly crumpled and a bit darkened, small piece missing from one margin (no loss), other minor defects, but still a desirable specimen because of the striking initial and because of the unusually clean condition for a recovered leaf. **\$1,800**

From the same manuscript as described in the previous entry, this leaf contains the opening of the life of Saint Cyprian, beginning with the beautifully preserved "P." (ST12083a)

With a Rare Example of the Nonantola System of Notation

44 MOST OF AN EARLY VELLUM MANUSCRIPT BIFOLIUM FROM A SMALL ANTIPHONER IN LATIN. TEXT INCLUDING THE FEAST OF THE INVENTION OF THE HOLY CROSS (MAY 3). (Italy, early 12th century) 189 x 270 mm. (7 1/2 x 10 1/2"). Rubrics in red, initials in red, considerable portions of the text also in red. With an unusual form of early neumes (see below). ♦Recovered from a binding and rather browned and soiled, about half of one leaf cut away, four patches of worming and numerous tiny holes, but about 75 percent of the text quite legible, and in general a nice specimen of a rarely seen form of musical notation and an elegant script. **\$2,250**



The musical neumes here appear to be peculiar and even singular in our experience. In most (but not all) lines of text, there are thin lines extending upward from every few letters. The lines, which appear to be made with the same brown ink as the text, generally intersect with a point or dot, and that dot is often (but not always) sitting on the red pitch line. This represents the Nonantola system of notation, which originated in the abbey of Nonantola in northern Italy, near Modena. The vertical lines are simply extenders from the letters not only where it might be expected--as for example with "l"--but also from "m" and "o," etc. (though not from "d" or "b"). These almost appear to be some kind of rudimentary musical stems (this would be an extraordinarily early example of this element of musical representation), but there is no regularity in the way the vertical lines and musical points relate to each other. (ST12778-0057)

45 AN EARLY VELLUM MANUSCRIPT LEAF WITH NEUMES, FROM A PORTABLE GRADUAL IN LATIN. (Italy, early 12th century) 236 x 148 mm. (9 1/2 x 6"). Single column, 12 lines of text in a Carolingian hand, each with a line of neumes above it. Rubrics in red, the two sides with an aggregate total of four black capitals struck with red, one small and one large initial in red. ♦Apparently used previously as a binding or wrapper of some kind and consequently somewhat soiled and rumpled, but with no degradation of script or notation. An excellent example. **\$1,250**

The Gradual is the main choir book used in the Mass, and can be relatively small (as here) if for private use, or quite large if intended to be set in front of a choral group. On this leaf, the "f" and "c" locations are marked in the margins, and, in addition, there are scored lines that would correspond to present-day four-line staves. The unusual neumes are likely to be Beneventan (though the identification in this



case is a little less certain). The texts are for the feast of the Purification of the Virgin, including the offertory "Diffusa est gratia." The date, however, seems odd, being "IIII Kal. Feb." (29 January), rather than 2 February. (ST12778-0631)

46 TWO LEAVES, OFFERED SEPARATELY, FROM AN EARLY MISSAL IN LATIN. TEXT FROM MASSES FOR SAINTS TIMOTHEUS AND SYMPHORIAN, AND MASSES FOR THE COMMON OF VIRGINS. (Germany, early 12th century) 254 x 203 mm. (10 x 8"). Single column, 18 lines of text in a Caroline minuscule hand. Rubrics in red, the text of the Masses for the Saints with nine one-line rustic initials in red, and the text for the Common of the Virgins with seven. ♦Vellum a little wrinkled and toned, a few light scattered spots or stains, but extraordinarily clean and legible. **\$2,400** for the text with the Common of the Virgins and **\$2,500** for the text with the Masses for the Saints



These leaves provide a beautiful example of Caroline minuscule, with spaced-out letters, with more than abundant vertical space between lines, and with letters that could not be easier to read. Timotheus and Symphorian were early martyrs who were beheaded, and while they died at different places and times, they are venerated on the same day (22 August). (ST12778-0080a-b)

47 MOST OF AN EARLY VELLUM MANUSCRIPT BIFOLIUM FROM A MISSAL IN LATIN. TEXT FROM THE FEAST OF SAINT ANDREW AND THE COMMON OF MARTYRS. (Italy, first half of the 12th century) 278 x 404 mm. (11 x16"). Double column, 35 lines in a pleasing late Caroline minuscule, rubrics in half uncials. Rubrics in red, several two-lines in red, five eight-line initials in red. ♦Recovered from a binding, rather browned and stained, portions of text obscured by binder's glue and adhering paper, edges of two columns trimmed away, but still a very good example of a pleasing script with bold initials. **\$275** (ST12778-0056) *(see image on opposite page)*

48 A VELLUM MANUSCRIPT LEAF FROM AN EARLY LECTIONARY IN LATIN. READINGS FROM THE APOCALYPSE AND THE GOSPEL OF LUKE FOR THE EVE AND FEAST OF ALL SAINTS. (Probably Italy, early 12th century) 260 x 210 mm. (10 1/4 x 8 1/4"). Single column, 25 lines of text in a graceful late Caroline minuscule (with majuscule rubrics). Rubrics and initials in red, capitals struck with brown or yellow. ♦A couple of small, faint stains, four tiny marginal worm holes, naturally occurring variation in the color and grain of vellum, otherwise A VERY FINE LEAF, generally clean and smooth, with adequate margins and very sharp, easily legible text in an especially attractive script. **\$4,500**

Saints and martyrs have been venerated since the second century A.D.; there was a general feast honoring all saints established as early as the fourth century; and the present day of observance (1 November) was determined by Pope Gregory III in the eighth century. In English-speaking countries, the vigil of the feast has taken on major importance as All Hallows Eve or Halloween. The script of the present very attractive leaf has the angularity of early 12th century Caroline hands that feature the prominent barbed "s" arching well above the median line. Peculiarities here include the very thick bottom stroke of the scribe's "c's" and "e's" and the unusual use of brown to highlight the second order of capitals. (ST12778-0093)

49 A VELLUM ILLUMINATED MANUSCRIPT LEAF FROM A VAST EARLY ATLANTIC BIBLE IN LATIN. TEXT FROM THE OPENING OF THE EPISTLE TO THE ROMANS. (Central Italy, first half of the 12th century) 483 x 349 mm. (19 x 13 3/4"). Double columns, 49 lines of text in a transitional hand between Caroline minuscule and early gothic rotunda. Two small initials in red (one very blurred), one very large initial "P" opening the Epistle. ♦Apparently used as a book cover and consequently with the recto soiled, rubbed, and perhaps 25 percent obliterated, the opening decorative initial with some gilt and blue paint visible, but mostly abraded, the usual creasing (one crease with a six-inch split affecting a few words), other minor defects, but still an imposing specimen, with the text on verso almost completely legible. **\$3,000**

Even with its faults, this is a striking leaf from a so-called Atlantic Bible, a distinctive category of massive manuscript produced in



the 11th and 12th centuries that takes its name from the way it resembles an oversized, bulky atlas. These Bibles were issued as part of the Gregorian Reform, a movement during the pontificate of Gregory VII (1073-85), with their characteristic features (script, dimensions, etc.) carefully determined by papal supervision. As the University of Geneva website says, these Bibles (about 100 of which are still intact) "were produced in a very uniform Carolingian minuscule and present a specific iconographic ensemble, characterized by initials in geometric style placed at the beginning of each book of the Bible. . . . The giant format, physical execution and textual recension are all elements which have been conceived for a specific purpose: to make the Atlantic Bibles both the physical and the ideological symbol of the [Church's] movement of religious renewal." (ST12778-0085)

50 MOST OF AN EARLY LEAF FROM A TEXT BY AUGUSTINE. TRACTACTUS IN JOHANNEM. (Italy, first half of the 12th century) 360 x 270 mm. (14 1/8 x 10 5/8"). Double column, 33 lines of text in a proto-gothic hand. ♦Obviously recovered from a binding and therefore with some dark toning and staining, scattered small worm holes (perhaps 50 or so), text cut away in several places (including part of one column), one large hole measuring 4 1/2 x 1 1/2" and three smaller holes of various shapes (all affecting the text), some amateur attempts at repairs holding the leaf together, the text rather worn on one side; even with major problems, the leaf retaining 90 percent of the text, which is mostly easy to read on one side and entirely legible on the other. **\$400**

This early leaf comes from Augustine's magisterial commentary on the Gospel of John, the "In Iohannis Evangelium Tractatus CXXIV," cast in the form of 124 homilies on the gospel text. The first 54 of these sermons were preached by Augustine in the church of Hippo between 16 March and 23 November of 413; the remainder are said to have been dictated or written later, probably in 418, but were never delivered orally. The writings of this great Church Father, author of the "City of God" and the famous "Confessions," comes second only to the Bible as the foundation of Catholic and Protestant belief. (ST12778-0089)

51 A FRAGMENT OF A LEAF FROM AN EARLY HOMILIARY IN LATIN.. TEXT FROM PARTS OF BEDE, "HOMILIA" XLII AND OF PETER DAMIAN, SERMO LXXII "IN DEDICATIONE ECCLESIAE." (Italy, first half of the 12th century) 184 x 102 mm. (7 1/4 x 4"). Single column, 21 lines of text in an early proto-gothic hand. ♦Light scattered staining, a light vertical crease visible on one side, a one-inch tear at the bottom, two small worm holes between lines of text, otherwise a very clean fragment in a particularly regular and attractive hand. **\$275** (ST12778-0096)

52 FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM AN EARLY MISSAL IN LATIN. TEXT FROM THE SANCTORAL FOR MARCH AND APRIL, INCLUDING THE MASS OF SAINT BENEDICT. (Central Italy, first half of the 13th century) 203 x 146 mm. (8 x 5 3/4"). Double column, 25 lines of text in a rounded early gothic hand, with some portions of text in a smaller, more compressed hand. Rubrics in red, two-line initials in red. ♦Recovered from a binding, one side rather darkened, one edge curved, with patches of faded text and white residue from paper, one short burn(?) hole, otherwise a nice early specimen with very appealing script. **\$325** (ST12778-0119)



53 TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN EARLY LECTONARY. TEXT FOR THE WEEK LEADING UP TO SEPTUAGESIMA SUNDAY. (Italy, early 12th century) 198 x 133 mm. (7 3/4 x 5 1/4"). Single column, 25 lines of text in an early proto-gothic hand. Carolingian majuscule rubrics in red, each leaf with one or two one-line initials in red and two two-line initials in red. One leaf with a one-inch hole in the outer margin, a defect original to the vellum. ♦ Inner margin of both leaves cutting into a large initial, some light, mostly negligible stains here and there, two very small worm holes on one leaf, otherwise both leaves in very nice condition—fresh, legible, and without any serious defect. **\$600** each

The text here includes readings from Matthew 8, Luke 1:30-38 (the Annunciation) and I Corinthians. The main text is done in a very regular and attractive hand, and the majuscule rubrics are even more pleasing. (ST12778-0072)



54 MOST OF A BIFOLIUM FROM AN EARLY MUSICAL MANUSCRIPT, PERHAPS A DIURNAL, IN LATIN. (Germany, first half of the 12th century) 141 x 202 mm. (5 1/2 x 8"). Single column, 17 lines, in a late Caroline minuscule, with diastematic neumes. Rubrics in red, eight large initials painted in red, and MOST OF A FINE VINE STEM “O” outlined in red and with swirling blue and green infilling. ♦ A bit more than the upper right quarter of the right side of the bifolium cut away, with the horizontal cut extending across the bifolium (with modern archival tape on verso holding the upper and lower pieces of vellum together), a handful of very small wormholes, a little staining, but still an appealing item because of the early initial (even in its partial state). **\$950**



Ludmilla of Prague, duchess of Bohemia, who was strangled by assassins in 921 at the instigation of her daughter-in-law; and the Camaldolese monks Benedictus, Johannes, Isaac, Matthew, and Christinus (murdered at Gnesen in 1004). Even though the vine stem initial is partly missing, it provides a lovely reminiscence of some of the earliest manuscripts in the West. (ST12778-0228)

55 AN EARLY VELLUM MANUSCRIPT LEAF WITH NEUMES, WITH A FINE STRAPWORK INITIAL, FROM AN ANTIPHONER IN LATIN. (Italy, first half of the 12th century) 298 x 190 mm. (11 3/4 x 7 1/2"). Single column, 14 lines of text in a slender, rounded late Caroline minuscule. Rubrics in red, several large black capitals touched with red, and a total of 28 lines of Beneventan neumes, each line of neumes above a line of text, and each arranged around a red horizontal line (marked “f” in the left margin), the “f” line with a scored line above and below it, WITH A VERY FINE LARGE (45 x 60 mm) STRAPWORK “V” (“Vidi Dominum sedentem”) drawn in black on a red and yellow ground. ♦ Recovered from a binding and consequently with edges of each side a bit darkened from glue, some minor blurring and fading (perhaps six words rendered difficult to read), general soiling, but still very attractive and in quite presentable condition, the fine initial extremely well preserved. **\$2,250**

This leaf contains a variety of Antiphons, Responsories, Verses, and portions of Psalms, with texts for the feasts of All Saints. The initial here is both quite attractive and historically significant. When Italian humanists of the early 15th century looked for the oldest manuscripts they could find to serve as models for their revived classical style, they found romanesque plant initials like the present one and identified them as the products of late antiquity. From these, the humanist scribes developed the derivative form known as the Renaissance white vine style. (ST10426b)



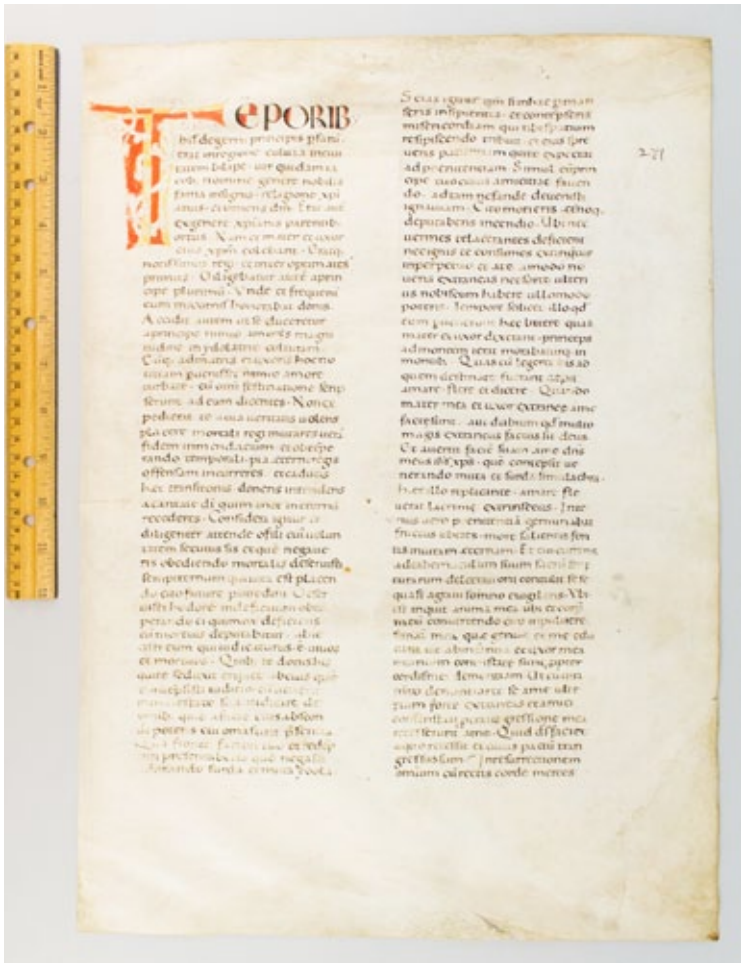
▲ 55 (detail)

56 AN EARLY VELLUM MANUSCRIPT LEAF FROM A BREVIARY. TEXT FROM THE FEAST OF SAINT PRAEJECTUS, MARTYRED BISHOP OF CLERMONT. (France, ca. first half of the 12th century) 180 x 121 mm. (7 1/8 x 4 7/8"). Single column, 21 lines in a proto-gothic hand, with adiaستمatic neumes above one line of text. Rubrics in red, capitals struck with red, versal initials in red and blue, one three-line initial in red outlined in blue penwork. ♦ Minor soiling, light brown stain affecting lower half of verso (text not obscured), a score of tiny holes, but still a very good early leaf, the vellum smooth, the margins ample, and the text attractive and very legible. **\$1,250** (ST12778-0231)

An Enormous and Visually Impressive Tribute to Martyrs

57 A VAST LEAF FROM AN EARLY MARTYROLOGY. (Italy, ca. 1140) 495 x 345 mm. (19 1/2 x 13 1/2). Double column, 51 lines, in an early proto-gothic hand. Rubricated capitals at text divisions, WITH A LARGE CAPITAL “T” in red and yellow with white vine tendril decoration. ♦ Insignificant soiling, a little wrinkling of no consequence at one lower corner, a small snag at very bottom, but A MOST ATTRACTIVE LEAF IN BEAUTIFUL CONDITION. **\$7,500** (see back cover for additional image)

This striking early specimen features a vibrantly colored opening initial, a prominent top line in contrasting black and orange, and an elegant, early book hand. The text comes from a Martyrology, cataloguing various saints and their feast days. Often commissioned by individual churches to commemorate local saints as well as those celebrated more universally in the Christian tradition, Martyrologies (like the calendars of Books of Hours) often contain important information pertaining to their location of manufacture and/or intended use. Given the scale of the manuscript from which this leaf comes, the church paying for the work could only have been of considerable importance. (CBM1503)



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58 A VELLUM MANUSCRIPT LEAF FROM AN EARLY HOMILIARY IN LATIN. TEXT FROM A SERMON ON JOHN 1:19 FOR THE FOURTH SUNDAY IN ADVENT. (Central Italy [perhaps Rome], mid-12th century) 411 x 259 mm. (16 1/4 x 10 1/4"). Double column, 47 lines of text in a transitional Caroline minuscule. With majuscule rubrics in red and WITH A HANDSOME SEVEN-LINE WHITE VINE INITIAL in red, blue, green, and yellow. "Testamenta" written across top left column of recto in a 16th century hand, note at bottom of verso indicating that this leaf was used as a wrapper for a collection of documents dated from 15 May 1570 to 18 February 1572. ♦Recto a little yellowed, a couple of horizontal creases and a series of needle holes from spine stitching, half a dozen small patches of faded text, but still in surprisingly good condition for a binding wrapper, the verso quite clean, the margins ample, the text almost entirely legible, and the lovely white vine initial well preserved. **\$3,500** (see image on previous page)

The fine "M" beginning the passage from John here is the type that became the models for humanistic white vine initials in the 15th century in the mistaken belief that the manuscripts in which they were found were of late classical date. The leaf has suffered some from recycling, but it retains much of the grand feeling of the original. (ST12778-0084)

59 FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM THE "DECRETUM" OF GRATIAN. TEXT FROM PARS II, CAUSA II. (Probably Italy, ca. 12th century) 137 x 197 mm. (5 3/8 x 7 3/4"). Double column, 29 lines in a late Caroline hand, with parts of many lines of gloss in a slightly later hand. Rubrics in red, one- and two-line initials in red or blue with highlights in the contrasting color, remnants of a heading in large red and blue letters and a once-striking vine stem "O" in red. ♦Recovered from a binding and consequently very worn, with a couple of three-inch tears affecting text, three half-inch holes, verso quite faded, but still an interesting specimen from what was once a very decorative legal text. **\$175**

Compiled by the Benedictine monk Gratian in the first half of the 12th century, the collection of 3,800 texts on ecclesiastical discipline and regulation known as the "Decretum" became the founding text of canon law, forming the first part of the "Corpus Juris Canonici." This piece is very damaged, but there is enough left of the decorative opening line and the wonderfully elaborate vine stem initial to recognize that this was once from a very striking manuscript. (ST12778-0059)

60 FRAGMENT OF AN EARLY VELLUM MANUSCRIPT BIFOLIUM FROM A HOMILIARY. TEXT FROM MICHAELMAS SERMON ON THE GOSPEL COMMENTARIES OF BEDE. (Italy, mid-12th century) 171 x 450 mm. (6 3/4 x 17 3/4"). Double column, 16 lines of text in a very regular and refined Caroline minuscule. Rubrics in red, one two-line initial in red. ♦Recovered from a binding, with half the text impossible to read (the other half ranging from clear to recoverable with effort), other minor defects, but still a usable specimen of an elegant early hand (and a good text). **\$175** (ST12778-0039)

61 LEAF FROM AN EARLY GLOSSED COPY OF THE PAULINE EPISTLES. TEXT FROM HEBREWS 2 AND 7. (France, mid-12th century) 230 x 165 mm. (9 x 5 1/4"). Triple column, main text with 18 lines and interlineal notes, this flanked by two columns of gloss, the leaf in two proto-gothic hands. ♦Once used as a pastedown and therefore rather stained and ragged, text on one side mostly gone, main text on opposite side complete and legible, but with some loss to the gloss in the lower area. **\$250**

Commentary on the Pauline Epistles was a favorite topic of exegesis for Medieval theologians. As a leaf from a manuscript intended for frequent use and personal study, this is decidedly utilitarian in nature, eschewing all color and decoration, and employing a less formal hand. (ST12778-0111b)



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62 FRAGMENT OF A BIFOLIUM FROM AN EARLY GRADUAL. TEXT FROM MASS FOR THE EVE OF SAINTS PETER AND PAUL. (Italy, mid-12th century) 136 x 385 mm. (5 1/4 x 15 1/8"). Single column, five lines of text in an proto-gothic hand. Rubrics in red, one- and two-line initials in red, staves of red and yellow with diastematic neumes. ♦Leaf comprising a horizontal strip from a bifolium (perhaps the bottom third) recovered from a binding, vellum quite toned, one corner a bit tattered, text and notation on one side rather faded (with about half illegible), but the red ink still quite bold, and the text on the other side mostly legible. **\$375**



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The principal feast day for Peter and Paul, both patron saints of Rome and two of the Church's most highly recognizable and venerated saints, occurs on June 29th. This fragment contains text and music for use on the eve of that day, including diastematic neumes, along with the significant addition of horizontal lines, above and below which our neumes are arranged. (For more on diastematic neumes, see item #35, above). (ST12778-0087)

63 TWO GOOD-SIZED FRAGMENTS OF BIFOLIA (OFFERED SEPARATELY) FROM AN EARLY HOMILIARY. READINGS FROM TEXTS RABANUS MAURUS, BEDE, AND SAINT GREGORY. (Italy, mid-12th century) Both pieces 178 x 440 mm. (7 x 17 1/4"). Double column, 20 lines of text on one bifolium; double column, 17 lines of text on the other bifolium; both in a proto-gothic script. ♦Each piece comprising about the top third of the full bifolium, but with half of one column being cut away; recovered from a binding and therefore with visible toning and staining, each with one side quite legible and the other rather faded, one of the bifolia a little more worn than the other and with two three-inch tears running into the text. **\$375** each

The homiliary was a specialized type of lectionary that brought together the concluding lessons of the night office for the Sundays and major feasts of the ecclesiastical calendar. Excerpted from patristic sources, these readings took the form of sermons, or homilies, on the Mass Gospel for that particular day. Rabanus Maurus (780-856) was Archbishop of Mainz and one of the most celebrated writers and teachers of his day. (ST12778-0071)

64 HALF OF AN EARLY VELLUM MANUSCRIPT LEAF FROM A HOMILIARY IN LATIN. TEXT FROM HOMILIES BY SAINT JOHN CHRYSOSTOM AND SAINT GREGORY. (Italy, middle of the 12th century) 191 x 292 mm. (7 1/2 x 11 1/2"). Double column, 18 lines present, in a rounded Italian gothic hand. Rubrics in red, two attractive two-line initials in red with blue penwork elaboration. ♦Recovered from a binding and consequently trimmed horizontally at what must have been about halfway down the leaf, also slightly trimmed along one edge with loss of about half an inch from one column, both sides rather darkened, the pastedown side with glue stains around the edges, a couple of short worm trails affecting four words, a series of tiny pinpricks at edges where binding hardware had been attached, but still a pleasing specimen, the text quite legible and the script attractive. **\$650** (see image on next page)

The text here contains parts of the homilies from Johannes Chrysostomus' work on the priesthood, "De Dignitate Sacerdotali," and from Saint Gregory's "Homiliae in Evangelia." The script is spacious and easy to read, despite the darkened state of the vellum. (ST12244-6)

65 AN EARLY VELLUM MANUSCRIPT LEAF WITH NEUMES, FROM A MISSAL OR PROCESSIONAL IN LATIN. TEXT FROM THE FEAST OF CANDLEMAS. (Spain, ca. 1150) 185 x 231 mm. (7 1/4 x 9"). A half leaf with double column text, 21 lines on one side in a fine chiselled Carolingian hand (the other side with 10 lines of text and nine interpolated lines in a smaller hand), one side of the leaf with 15 lines of neumes, each line above a line of text. Rubrics in red, four large (two-line) initials in red (one in red and yellow); The more legible side with

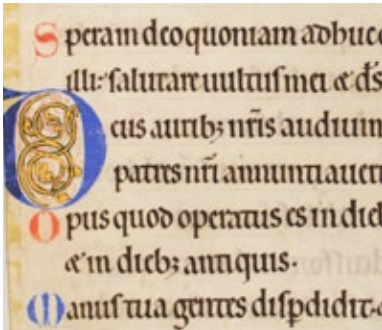
later (17th century?) scribbling and perhaps signatures. ♦Recovered from a binding, and consequently with the text on one side noticeably effaced, many (perhaps 100) small round worm holes (but with surprisingly little loss of text or music), general soiling, some minor wrinkling, and small adhesions of binding paper. Plenty of problems, but in an excellent hand and with one side and part of the other still very readable. **\$450**

This is from the special office for the celebration of Candlemas on 2 February, the text and music intended for the blessing of candles to be used in the church during the coming year. The feast of Candlemas celebrates the purification of the Virgin after childbirth and presentation of her infant at the temple, an ancient Jewish custom. Commemoration of this feast day appears in the diary of the fourth century pilgrim Egeria, but only in the seventh century did Pope Sergius I add a procession to the celebration, symbolizing the entry of the Christ Child into the temple, and the custom of blessing candles on this day apparently was not generally established until the 11th century. Our leaf includes the blessing of the candles followed by three antiphons sung during the procession, the first of which is “Adorna thalamum tuum, Syon” (“Adorn your bedchamber, Sion”), composed by Saint John of Damascus (ca. 676-756). The hand here is extremely easy to read, as the letters are thick, rich, regular, and very carefully written. Spanish material, especially this early, is uncommon in the marketplace. (ST12778-0628)

66 AN EARLY VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. (Germany, ca. 1150) 251 x 181 mm. (9 7/8 x 7 1/8”). Single column, 20 lines per page, in two sizes of a thick early proto-gothic hand. Rubrics in red, small and larger initials in red (the larger ones with blue penwork embellishment). With a few early marginal annotations. ♦Removed from a binding, and so rather soiled and slightly darkened, the side that was glued down with small portions of the text hard to read, but the entire leaf present, the good side completely legible, the text as a whole decipherable, and constituting a very good scribal specimen of an early proto-gothic hand. **\$850**

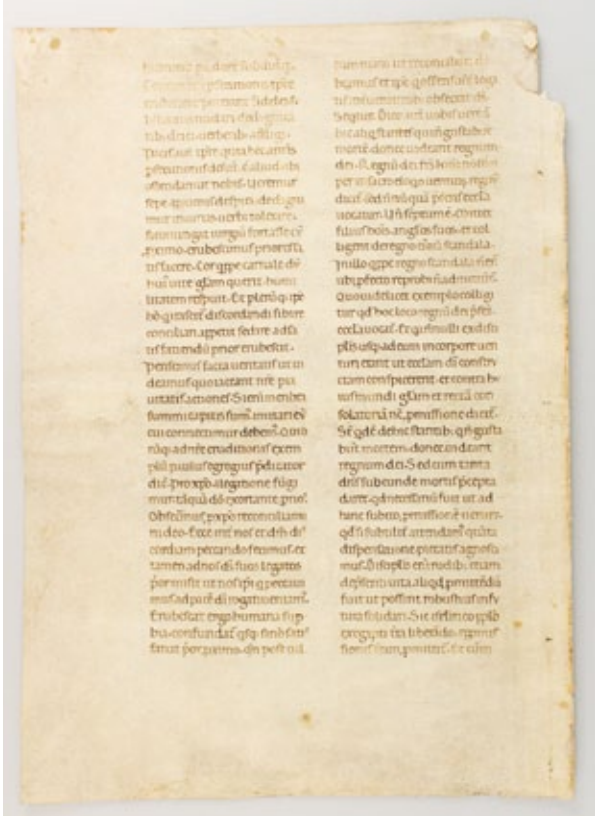
With text from 7 August, our leaf commemorates the second century martyrs Felicissimus and Agapitus, papal deacons who were put to death, along with Pope Sixtus II, by the emperor Valerian in 258. The thick strokes of the text here suggest the movement away from the slender, open lettering of Caroline minuscule and toward gothic quadrata, with its clubbed minims. (ST12778-0225)

67 A VERY FINE ILLUMINATED LEAF FROM AN EARLY PSALTER IN LATIN. PSALMS 41:10 – 43:3. (France [possibly Picardy], mid-12th century) 220 x 170 mm. (8 5/8 x 6 3/4”). Single column, 16 lines of text in a very fine proto-gothic script. Rubrics in red, 11 one-line initials alternating blue and red, TWO LARGE ILLUMINATED INITIALS, the “D” measuring over two lines long, painted blue and with lovely gold scrolling vines embellished with red penwork, the “I” measuring six lines long, also painted blue and outlined in gold, the top resembling an Ionic capital and the bottom ending in gold scrolling vines and embellished with delicate red and blue penwork. ♦Top and outer margins trimmed very close (just touching the text on the top, and slightly cutting into the “D” initial on the side), a little light staining around the edges (probably from being mounted at some point), a few initials with a touch of rubbing, otherwise IN LOVELY CONDITION. **\$2,400**



▲ 67 (detail)

This early Psalter leaf features a script of the highest quality and two very fine illuminated initials. It originates from the same manuscript as a group of 14 leaves sold at Sotheby's as lot #49 on 6 December 1993, which had notes showing that it was in a Dutch-speaking area by the 16th century. The script here could scarcely be richer, more beautiful, or more carefully indited. (ST12778-0100)



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68 A LEAF FROM AN EARLY VELLUM MANUSCRIPT OF GREGORY THE GREAT IN LATIN. HOMILIAE IN EVANGELIAS, PART OF HOMILY XXXI. (South Germany or more probably Austria, second half of the 12th century) 429 x 304 mm. (16 7/8 x 12”). Double column, 36 lines of text in a fine proto-gothic hand. ♦Text a bit faded on one side, an upper corner slightly defective, minor soiling and with the grain of the vellum apparent on verso, but with the beautiful text entirely legible, and the leaf as a whole quite pleasing. **\$2,250**

The hand here is memorable, featuring wide, upright letters that could not be more regular. For Gregory the Great, see items #71 and #95. (ST12778-0082)

*With a Smaller Hand Squeezed in,
Apparently as a Revision (by the Author or Editor?)*

69 TWO SUBSTANTIAL FRAGMENTS (OFFERED SEPARATELY) OF VAST LEAVES FROM AN EARLY VELLUM MANUSCRIPT HOMILETIC WORK IN LATIN. TEXT FROM A SERMON ON PENITENCE. (Italy, ca. 1150) 432 x 279 mm. (17 x 11”). Double column, 45 lines in an early proto-gothic hand on one side, the other side without any visible text (apparently always blank). ♦Recovered from a binding and so a little wrinkled, blank sides rather browned, trimmed with loss of top line and a couple of words from each line in one column, half a dozen small holes, other minor defects, but still excellent and useful specimens, the regular and not unhandsome script easily legible. **\$1,250** each

The sermon here exhorts penitence for one's sins, making frequent mention of tears (“lacrima”) and citing the example of the remorseful King David. It is obvious that these leaves came from what was a massive book. The hand is large, regular, open, and rounded except for a five-line portion in the right column of one leaf where the scribe either miscalculated, made an error, or was instructed to add text, for here the letters are significantly smaller than elsewhere as well as noticeably

closer together (they also appear to be in the hand of a second scribe). This suggests the possibility—though, of course, there is no such evidence—that the amender was responding directly to the author/editor of the text, who desired to add words, and it may even be that this (second?) scribe and the author/editor were the same person. Text will almost always be made variably indistinct by the application of binder’s glue, but the apparently unused sides here have no trace at all of any letters and consequently appear always to have been left blank. (ST12083j)

70 A VERY LARGE EARLY VELLUM MANUSCRIPT LEAF FROM SAINT GREGORY THE GREAT’S “XL HOMILIARUM IN EVANGELIA” IN LATIN. TEXT FROM HOMILY XXVI, FOR THE FIRST SUNDAY AFTER EASTER. (Italy, ca. 1150) 406 x 273 mm. (16 x 10 3/4”). Double column, 42 lines in a fine rounded early proto-gothic hand. Recto with a pleasing three-line red initial. ♦Formerly used in a binding and consequently a bit soiled and trimmed at the head with loss of the first line, perhaps 100 or so small worm holes in the margin (only a few causing trivial harm to the text), a faint grayish stain affecting a couple of words in the top 20 lines of one column on each side, but the entirety of the text completely clear and the stately leaf quite fresh and unusually well-preserved in general for a recovered specimen. **\$2,750**

This leaf comes from a very large copy of one of the major texts by one of the great popes of the early Middle Ages. Dealing (in part) with the central occurrence in the salvation of humanity, the text here treats of John 20:19-31, which tells of the risen Christ’s appearance to the Apostles. Doubting Thomas insists on touching the Lord’s wounds before he will be convinced of the Resurrection. Gregory tells his audience that Thomas was healed of unbelief, and so must they be, although they cannot see Jesus in the flesh as did Thomas. Written ca. 593, Pope Gregory’s 40 homilies on the Gospels enjoyed enduring popularity throughout Medieval times, as they offered ordinary Christians practical guidance on applying the lessons of the Gospels to their own lives. Elected pope in 590, Gregory (ca. 540-604) was one of the most influential pontiffs in the history of the Church. In addition to revising liturgical worship, he wrote extensively on theology, offering homespun wisdom rather than esoteric debates. He was declared a saint immediately upon his death. The script here is regular, rounded, and very pleasing—almost soothing—to the eye. Moreover, the letters are so large (and there is so little significant damage to the leaf) that the text can be easily read from a considerable distance. (ST12083e)

71 A VERY LARGE EARLY VELLUM MANUSCRIPT LEAF WITH AN IMPRESSIVE INITIAL, FROM SAINT GREGORY THE GREAT’S “XL HOMILIARUM IN EVANGELIA” IN LATIN. TEXT FROM HOMILY XXII, FOR EASTER SUNDAY. (Italy, ca. 1150) 406 x 273 mm. (16 x 10 3/4”). Double column, 42 lines in a fine rounded early proto-gothic hand. With rubrics in red, one three-line initial “I,” and A PANELLED 13-LINE INITIAL “F” (all of these on the very faded recto and, consequently, indistinct). ♦Formerly used in a binding, with text on the recto unreadable, the verso with a narrow band of darkening along one edge (not obscuring text), edges very wormed (but 90 percent of the worming in the margin, with very little damage to the text); some obvious condition problems, but the large and beautiful script on one of the sides entirely legible and certainly very pleasing. **\$1,800**

This leaf comes from the same manuscript as the previous item, and shares the spaciousness and elegance of its script. The sermon here is based on the Gospel reading for Easter Sunday, John 20:1-



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▲ 70

9, which reports Mary Magdalene’s discovery of the empty tomb and her dashing to tell the apostles what she had—and hadn’t—found. Given the fact that the passage under discussion celebrates the most critical event in Christianity, the opening phrase (“Fractus longa molestia stomachus”) is unexpected (who would have thought it appropriate to mention protracted gastrointestinal problems?) and probably more effective as a result. Gregory says he is so weakened that he had given up explaining the Gospel to his flock, but now he must resume. He recounts how Mary Magdalene told John and Peter about the empty tomb, how John arrived first but did not enter the sepulcher, and how Peter, the tardier one, did. Gregory then gives an allegorical interpretation of this episode: John, he says, represents the Synagogue, Peter the Church; the Jews were prior to the Christians, but they hesitated on the brink of belief in the Son of God, while the Christians entered into full belief. (ST12083f)

72 AN EARLY VELLUM MANUSCRIPT LEAF, PERHAPS FROM A LECTIONARY, IN LATIN. TEXT FROM A SERMON ON SALVATION, RESURRECTION, AND THE LOVE OF GOD. (France[?], ca. 1150) 406 x 279 mm. (16 x 11”). Double column, 40 lines of text in a proto-gothic book hand. ♦Once used as a binding liner and consequently trimmed at head with loss of one line, overall rumpling, the recto either always blank or now with all text obliterated by binder's glue, a couple of dozen tiny wormholes to the text (five of these affecting a letter or two), other minor defects, but an excellent specimen nevertheless, the verso clean and with clearly legible text. **\$950**

Because this leaf contains a sermon, and its sister leaf (described in item #310, below) contains a saint’s life, the manuscript from which these two rather different texts come could very probably have been a Lectionary, a book that in the 12th century would have contained a collection of variable readings to be employed in a liturgical context. Specifically, such a manuscript would comprise a series of “lectiones,” or short lessons taken variously from the Bible, patristic writers, or lives of the saints, and arranged according to the ecclesiastical calendar. (ST12238b)

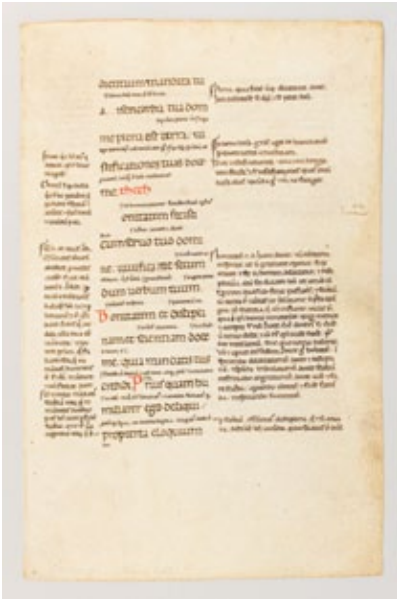
73 AN EARLY VELLUM MANUSCRIPT LEAF IN LATIN, APPARENTLY FROM A GLOSSED PSALTER. TEXT FROM PSALM 118: 64-72. (Northern Italy, third quarter of the 12th century) 260 x 172 mm. (10 1/4 x 6 3/4”). 15 lines in the main text in a fine, large proto-gothic hand, with gloss on either side and interlineation, these in smaller but equally careful hands, apparently from the same period. Paragraph flourishes in the glosses, rubrics in red, seven versal initials in red. ♦The main text (but not the commentary) on the verso uniformly a bit faded, very slight darkening to recto, mounting traces at the top of the verso, otherwise quite an attractive leaf in very fine condition. **\$1,800**



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The most important innovation in biblical scholarship during the 12th century was the development of the “Glossa Ordinaria” to the Bible. Drawing on the whole earlier tradition of biblical exegesis, but especially that of Latin patristic writers like Augustine and Jerome, scholars working in the French cathedral schools of Laon and Paris systematized this material in an apparatus of marginal and interlinear glosses arranged around the relevant biblical passages. The first books glossed beginning around 1100 in the school of Anselm of Laon were Psalms and the Pauline Epistles. It may be that the present leaf comes from just such a manuscript. (ST12778-0226)

74 A FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM A MASSIVE EARLY BIBLE IN LATIN. TEXT FROM THE BOOK OF ZACHARIAH. (Italy, mid- to later 12th century) 432 x 305 mm. (17 x 12”). Double column, 67 lines of text in an early gothic script. With chapter numbers and three- to five-line initials in red, one with trailing penwork in blue. ♦Recovered from a binding, and with verso darkened and mostly erased, small portions missing from head and tail of one column, two dark creases with short splits, a dozen or so quarter- to half-inch worm holes and a number of tiny holes, but still a very good survival with an attractive and readable script. **\$450** (ST12778-0090) *(see image on previous page)*

*From a Manuscript of Peter Lombard's “Sententiae,”
Produced within 20 Years of the Work’s Appearance*

75 MOST OF AN ILLUMINATED VELLUM LEAF FROM A VERY EARLY MANUSCRIPT OF PETER LOMBARD, WITH MARGINAL GLOSSES. SENTENTIAE (BOOK I, PART OF DISTINCTIO XII). (France, ca. 1175) 320 x 275 mm. (12 1/2 x 10 3/4”). Double column, 39 lines of text in a pleasing early gothic hand. Rubrics, chapter numbers, and glossings in red, with eight two-line initials in either red or blue. ♦Apparently recycled as a book cover and therefore somewhat soiled and stained, with two visible creases down the middle (no doubt indicating the spine of the book), the lower margin cutting into the text and the inner margin cut close to the glosses (but not affecting them), a handful of words obscured by rubbing, but the vast majority of this text preserved and still very legible. **\$4,500**

Written between 1155 and 1158, Peter Lombard’s “Sententiae” (about which, see item #485, below) is one of the most influential works of the Middle Ages. And since the scribal hand dates the present leaf to the middle of the final quarter of the 12th century, it clearly comes from one of the early codices of the work. In addition to being early, the text here is written out in an extremely attractive, rich, and regular hand. (ST12778-0081)

76 A LEAF FROM AN EARLY MISSAL IN LATIN, WITH SIGNIFICANT PROVENANCE. (Germany or Austria, second half of 12th century) 350 x 232 mm (13 3/4 x 9 1/8”). Single column, 24 lines in a fine chiselled early gothic book hand, the script in two sizes. Rubrics in red, capitals struck in red, many one-line initials, a two-line initial, and three four-line initials, all in red. With tiny instructions to the rubricator at the very edge of the leaf (see below). ♦A touch of marginal soiling and thumbing, a few very light spots, otherwise a marvelously well-preserved specimen. **\$3,250**

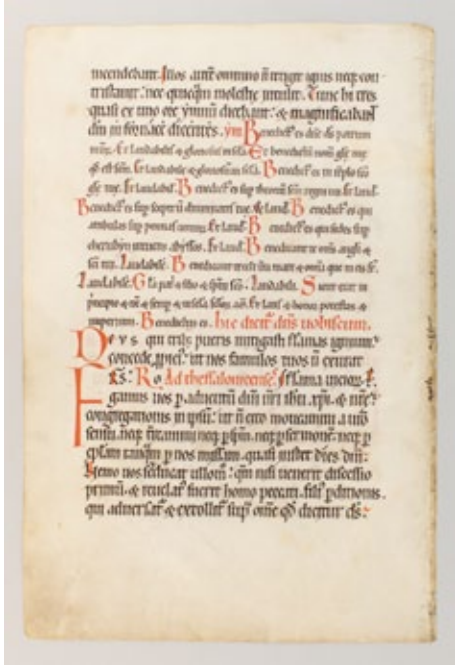
This beautifully written-out and decorated leaf was part of the important collection of Arnold Mettler of St Gall and subsequently the property of Otto Ege (1888-1951), the noted collector, historian, and biblioclast, who bought it as part of the manuscript sold as lot #317 at Parke-Bernet on 30 November 1948. Ege broke up the Missal and used leaves from it for his portfolios entitled “Fifty Original Leaves from Medieval Manuscripts, Western Europe, XII-XVI Century” (cf. Gvara, “Otto Ege’s Manuscripts,” p. 116, no. 2). When three leaves from the manuscript were sold by Christie’s in 2001, the catalogue entry said, “The angular script and elegant use of initials is typically Cistercian, as is the striking punctus flexus punctuation.

Since the style was imitated in monasteries throughout Europe, it can be unusually difficult to localize, and while the Missal is now recognised as having been either south German or, more probably, Austrian in origin, Ege himself took it to be Spanish.” We have had leaves with guide letters and instructions to the miniature painter and even with rough sketches of borders and miniatures, but we have never before seen instructions for use by the rubricator in the way they appear here—as heavily abbreviated words written vertically at the very inner edge of the leaf, positioned apparently so that they would not be visible in the finished manuscript (or perhaps thought mistakenly to have been written at the outer edge of the leaf, where they would have been trimmed away). (ST12778-0108)

77 A FRAGMENT FROM AN EARLY MISSAL IN LATIN, WITH DISTINGUISHED PROVENANCE. TEXT FROM THE MASS FOR SAINT LAURENCE. (Probably England [possibly France], second half of the 12th century) 204 x 82 mm. (8 x 3/4”). Single column, 21 lines of text in an early proto-gothic script. One edge mounted to a strip of paper, connecting it to a modern manuscript leaf showing what the complete section of text would have looked like in its untrimmed form. Rubrics in red, capitals struck in red, one three-line “C” initial in blue with central embellishment in red ink consisting of simple lines, curls, and dots. With early neumes. ♦Some overall light toning and staining, one side with much darker stains and some rubbing to the text resulting in some illegible sections, but still a very good example of this script with the initial fortunately preserved. **\$450**

Though a small fragment in itself, this specimen comes with a well-established and eminent provenance: it was in the collection of M. R. James (1862-1936), who gave it to A. N. L. Munby (1913-74), who gave it to George Salt (1903-2003), who wrote the transcription which accompanies the leaf (and is attached to it). Salt’s transcription restores that portion of the 21 lines that has been trimmed off. All three owners were at various times affiliated with King’s College, Cambridge. James was a Medieval scholar of considerable renown, but was best known as a celebrated writer of ghost stories; Munby was an avid collector, an employee of the booksellers Quaritch in London, and for three decades Librarian of King’s College who wrote extensively on book collecting; Salt was an entomologist and calligrapher known best at Cambridge as a reproachfully terrorizing curmudgeon. Our leaf was lot #5 in the Salt sale at Sotheby’s on 17 December 1991. (ST12778-0103)

78 TWO EARLY FRAGMENTS FROM AN ANTIPHONER, OFFERED TOGETHER, FROM A NOTED BREVIARY IN LATIN. TEXT FROM FEASTS OF SAINT MARTIN AND SAINT BRICE. (Italy [probably Bologna], second half of 12th century) 260 x 60 mm. (10 1/4 x 2 3/8”). Single column, 12 lines in a proto-gothic hand. Rubrics in red, one fragment with part of a very large initial (probably a “P”) in red. With an early form of neumes. ♦Obviously recovered from a binding and consequently with general wrinkling and staining, one side of each fragment somewhat scuffed and bearing the remnants of paste. **\$175** (ST12778-0098a-b)



79 LEAF FROM AN EARLY LECTIONARY. TEXT FROM LEVITICUS 26 AND FROM ROMANS. (Italy, second half of the 12th century) 340 x 233 mm. (13 3/8 x 9 1/4"). Double column, 29 lines in an early proto-gothic hand. Rubrics in red, two two-line initials and one three-line initial in red. ♦ Apparently used once as a pastedown, with the text obliterated on one side by glue, the opposite side with visible staining and remnants of paste obscuring some patches of text, edges a little tattered, but the text on the visible side complete, with good margins, and generally legible. **\$225** (ST12778-0088) *(see image on previous page)*

80 MOST OF AN EARLY VELLUM MANUSCRIPT LEAF FROM A COMMENTARY ON THE GOSPEL OF JOHN. THE TEXT FROM THE LIST OF CHAPTER HEADINGS. (Italy, middle to later 12th century) 275 x 198 mm. (10 3/4 x 7 3/4"). Double column, 28 lines of text in a fine early proto-gothic hand. Chapter numbers in red, and 10 two-line initials in red. ♦ Recovered from a binding, the text of one side almost entirely worn away, the opposite side with one or more lines of text trimmed off at the top and some additional tears with loss to a bit of the left corner and the top two lines of the right column, four one-inch holes and six smaller holes with loss to several words and most of one initial, scant remnants of paste in the right column, some general soiling and staining; despite the damage, the remaining text (which is virtually all of one side) still very legible. **\$400** *(see image on previous page)*

While the writer of this commentary is not identified, the work would appear to have been significant in size, as our leaf—which clearly does not contain the end of the Chapter Headings—lists chapters 31-40. (ST12778-0074)

Providing a Memorable Sense of Biblical Majesty

81 A VELLUM MANUSCRIPT LEAF FROM A GIANT BIBLE IN LATIN. TEXT FROM 1 TIMOTHY AND 2 TIMOTHY. (Italy, later 12th century) 530 x 320 mm. (20 7/8 x 12 1/2"). Double column, in a beautiful proto-gothic book hand. Rubrics, running title, chapter numbers, and initials in red, WITH A LARGE, STRIKING “P” painted in red, green, blue, and yellow, with white vine stem work. ♦ One margin of recto somewhat smudged, a hint of wrinkling, but in general EXTREMELY WELL PRESERVED, THE GORGEOUS INITIAL IN PERFECT CONDITION. **\$12,500** *(see front cover for additional image)*

This is a spectacular example of an Atlantic Bible leaf, written in an elegant and clearly quite talented hand. The text is an excerpt of the First and Second Epistles to Timothy, part of the 13 books of the New Testament known as the Pauline Epistles, which are believed to have been written by Saint Paul to his disciples. The striking initial that opens 2 Timothy is an excellent example of the typical Italian decorative mode of the 12th century, featuring pleasing knot work and white vine stem designs. One can also see hints of yellow paint in the initial, a color favored over gold leaf at this place and time. Even as a single leaf, this item provides a memorable sense of majesty; one can easily imagine how the magnificent volume as a whole would have communicated the importance of God’s word. From time to time in the marketplace one sees Atlantic Bible leaves salvaged from bindings, but it is uncommon to encounter single leaves that have not been recycled, especially leaves in agreeable condition, and more especially leaves with splendid capitals as here. (For more on Atlantic Bibles, see item #33) (CBM1502)



82 A PARTIAL VELLUM MANUSCRIPT BIFOLIUM FROM “GLOSSATURA MAGNA IN EPISTOLAS PAULI” BY PETER LOMBARD. TEXT FROM THE COMMENTARY ON II CORINTHIANS. (Probably Italy, late 12th century) 170 x 400 mm. (6 3/4 x 15 3/4"). Double column, text in two sizes in a late Caroline hand. Many parts of the gloss underlined in red, marginal notations in red, three initials in red. ♦ Recovered from a binding and therefore somewhat worn, a few small holes and tears, but most of the larger text and a good portion of the smaller still legible. **\$500** (ST12778-0025)

83 AN EARLY VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM JEREMIAH. (Italy, late 12th century) 286 x 191 mm. (11 1/4 x 7 1/2"). Double column, 40 lines of text in an early proto-gothic script. Chapter numbers in red, one large initial in red with blue penwork highlights. ♦ Recovered from a binding and, consequently, with edges trimmed unevenly, one side rather darkened and very hard to read, the other side a bit soiled and stained, but easily legible; an appealing specimen with an intriguing transitional hand featuring Caroline capitals and slender, chiselled letters. **\$225** (ST12778-0079)

84 MOST OF A VELLUM LEAF FROM AN EARLY CANON LAW MANUSCRIPT. (Italy [perhaps Bologna?], ca. late 12th century) 270 x 186 mm. (10 1/2 x 7 1/4"). Double column, 61 lines in a very neat early proto-gothic hand. Chapter numbers, rubrics, and small capitals in red. Densely annotated. ♦ Slightly grubby, one small worm hole, otherwise quite well preserved. **\$950**

This would seem to be an almost complete leaf, with the text flanked by marginal glosses in two quite small but very readable hands. The hand of the original scribe is careful and attractive, and the leaf as a whole is extremely appealing. (ST12778-0229)

85 LARGE PART OF A BIFOLIUM FROM AN EARLY GOSPEL LECTIONARY IN LATIN. TEXT FROM PARTS OF MATTHEW 5, MARK 8, JOHN 15, ETC. (Germany, late 12th century) 123 x 310 mm. (4 7/8 x 12 1/4"). Double column, 16 lines of text in a fine, clean early proto-gothic hand. Rubrics in red, one complete three-line initial and two complete five-line initials in red. ♦ Comprising about the top half of the original bifolium, one outer margin trimmed quite close and cutting into two two-line initials and a few letters of text on each line, with some light rubbing and moderate (but light) staining consistent with being recovered from a binding, perhaps a dozen small worm holes, but the text still legible and the beauty of the script evident. **\$225**

This item was previously owned by Bernard Rosenthal (and offered some years ago for \$200). (ST12778-0112)

Possibly produced at Lambach Abbey, with 40 Rows of 12th century Neumes

86 A VELLUM LEAF FROM AN EARLY MANUSCRIPT CLOSELY RELATED TO THE GOTTSCHALK ANTIPHONARY. (Austria, late 12th century) 273 x 185 mm. (10 3/4 x 7 1/4"). Single column, 20 lines of text in a Caroline minuscule, with interlinear glosses and with adiaستمatic neumes above each line. Rubrics in red, capitals struck in red, with four slightly larger than one-line initials with simple dot or teardrop decoration, including an “M” painted whimsically to resemble a face. ♦Probably once used as a pastedown and therefore slightly wrinkled and somewhat stained, recto toned with remnants of glue near the gutter, ink on verso a bit worn in places, many small wormholes, but still a very legible leaf with important provenance. \$5,000



The present leaf seems to be related to an important series of choir books made for Lambach Abbey by the scribe Gottschalk, including the celebrated (but fragmentary) Gottschalk Antiphonary. Containing 20 lines (as here), these related manuscripts

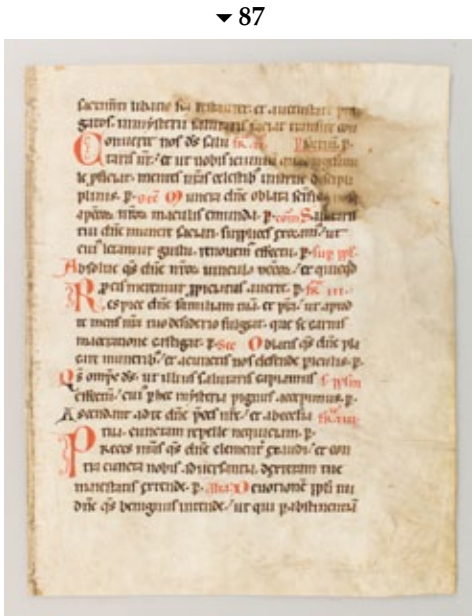
are now represented—but only as fragments recovered from bindings—at Yale (Beinecke Library, MS 481.52), at Harvard (Houghton Library, PfMS Typ 705, fols. 5-6), and elsewhere (cf. Lisa Fagin Davis, “The Gottschalk Antiphonary,” 2000; and R. G. Babcock et al., “Catalogue, Beinecke, IV,” 2004, pp. 80-110). Our leaf has no fewer than 40 lines of early neumes. Davis, who has written extensively on the topic in her work on the most famous manuscript in this group, says that “the Gottschalk Antiphonary is notated with St Gall neumes. This system of notation, adiaستمatic and unheighted, is a symbolic, as opposed to an iconic, method of indicating

monophonic melody. The neumes bear little iconographic resemblance to the series of pitches they represent, functioning, rather, as abstract symbols of particular melodic movements. Only relative pitch can be determined, and that only in the most basic of relative movements, upward or downward. . . . Interpretation by Medieval monks was by convention and memorization; the neumes served to remind the singer of a familiar tune.” (ST12778-0078)

87 A LEAF FROM AN EARLY MISSAL IN LATIN. TEXT FROM WEEKDAY MASSES BETWEEN PASSION SUNDAY AND PALM SUNDAY. (Germany, late 12th century) 270 x 226 mm. (10 5/8 x 8 7/8"). Single column, 23 lines in an excellent proto-gothic hand. Rubrics in red, several one-, two-, and three-line initials in red, all with simple scrolling decoration. ♦A bit of general soiling, a few wrinkles in the outer margin, one somewhat dark dampstain in the upper corner affecting portions of six lines of text (but with no loss), other minor defects, but with clear, rich text, with especially commodious margins, and without any fatal condition flaw. \$650 (ST12778-0107)

88 MOST OF A VELLUM MANUSCRIPT LEAF FROM A NOTED MISSAL IN LATIN. TEXT INCLUDES SIXTH SUNDAY AFTER PENTECOST (France, late 12th century[?]) 215 x 187 mm. (8 1/2 x 7 1/4"). Double column, 31 lines in a gothic book hand, with neumes on four-line staves. Rubrics in red, two-line initials in red or blue with penwork in the contrasting color, a couple of the initials with descenders extending two to four lines. ♦Recovered from a binding, and consequently somewhat soiled with glue stains to edges, paper adhering to a couple of spots, but still a very good specimen with clear, legible text. \$275 (ST12778-0734) *(see image on opposite page)*

89 A FRAGMENT OF AN EARLY VELLUM MANUSCRIPT LEAF FROM AUGUSTINE’S “TRACTACTUS IN JOHANNEM.” (Probably Italy, ca. 1200) 255 x 295 mm. (10 x 11 1/2"). Double column, 16 lines of text in an early rounded gothic hand. Chapter numbers in red. ♦Recovered from a binding, so with verso very



discolored (and text gone), recto a little darkened and stained, other minor defects, but still a usable example with one side showing an attractive early gothic hand. \$125 (ST12778-0115)

90 A FRAGMENT OF AN EARLY VELLUM MANUSCRIPT LEAF IN LATIN, FROM PETER COMESTOR’S HISTORIA SCHOLASTICA. (France, ca. 1200) Irregular, but approximately 257 x 191 mm. (10 1/8 x 7 1/2"). Double columns, 44 lines (plus extensive marginal and interlinear gloss) in a compact early gothic hand. Rubrics in red, one nine-line initial and two two-line initials in red or blue with penwork in the contrasting color, ONE 19-LINE PUZZLE INITIAL in red and blue with penwork elaboration in both colors. ♦A binding recovery cut into an odd shape with three short slits into text, one half-inch hole and half a dozen smaller holes affecting text, some fading and soiling, but still an interesting early specimen with a prominent colorful initial. \$250

“Historia Scholastica” is a biblical history covering the period from the Creation through the Acts of the Apostles, written in the mid-12th century by theologian Peter Comestor (or Pierre le Mangeur, d. ca. 1178) while he was at the Cathedral of Notre Dame de Paris. In addition to scriptural sources, Peter looked to classical authors such as Josephus for information. The present leaf obviously suffered when it was recycled as binding material, but it is early, and the thorough glossing is worth noting. (ST12778-0020)

91 AN EARLY LEAF IN LATIN FROM A WORK BY PETER CHRYSOLOGUS. TEXT FROM “HOMILIAE,” INCLUDING PARTS OF THE HOMILIES FOR HOLY INNOCENTS. (Probably France, ca. 1200) 315 x 223 mm. (12 3/8 x 8 3/4"). Double column, 28 lines of text in a proto-gothic hand. Rubrics in red, six two-line initials and one large three-line initial with simple embellishments in red. ♦Recovered from a binding and thus with some rather dark staining to most of the leaf, four horizontal groups of tiny holes (where binding was stitching), some general wrinkling, but the text and initials all very legible. \$475

Known for his “golden-worded” sermons (his last name is essentially Greek for that phrase) and innate ability to preach, Peter Chrysologus, Archbishop of Ravenna (d. ca. 450), wrote little that now survives. His Homilies are one exception; their preservation in large part is owed to the efforts of Felix, also (later) Archbishop of Ravenna, who collected 176 of them in the early eighth century. The present early leaf contains text from the Homily on the Holy Innocents, the children ruthlessly (and futilely) slaughtered by the proactive Herod in light of intelligence he had received about a newly-born “King of the Jews.” (ST12778-0114)

92 A FRAGMENT OF AN EARLY VELLUM MANUSCRIPT LEAF FROM A LECTIONARY IN LATIN. TEXT FROM THE GOSPEL OF MATTHEW. (Probably Italy, ca. 1200) 180 x 286 mm. (7 1/4 x 11 1/4"). Double column, 18 lines in a very pleasing early gothic book hand. Rubrics in red, part of a large initial in red with blue penwork embellishment. ♦Half(?) or most(?) of a leaf recovered from a binding and consequently a little browned and creased, a dozen small holes, half of them affecting a word or two of text, but still an excellent example of a very attractive script, the text entirely legible. **\$375** (ST12244-9) *(see image on previous page)*

With Rawhide Closures Attached when the Leaf Was Recycled as a Book Cover

93 AN EARLY VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE GOSPELS OF LUKE AND MARK AND THE EPISTLE TO TIMOTHY. (France or England, ca. 1200) 237 x 178 mm. (9 1/4 x 7"). Single column, 25 lines in a fine early proto-gothic hand. Rubrics in red, capitals struck with red, three one-line initials in red, two three- or four-line initials in red with red penwork. ♦Recovered from a binding and so a little darkened, one side with a dozen or so spots blurred by glue(?) stains, one line with two or three words affected by worm trails, corners clipped, but still in excellent shape for a rescued leaf, the text quite clear and legible. **\$900**

Appealing features here are the rich, clear chiselled hand of the scribe and the remnants of rawhide closures that were attached to the leaf when it was recycled as a book cover. (ST12778-0616)

94 A LEAF FROM AN EARLY MISSAL. TEXT FROM THE SANCTORALE FOR THE END OF JULY AND BEGINNING OF AUGUST. (Italy, ca. 1200) 325 x 230 mm. (12 3/4 x 9"). Double column, 28 lines of text in an early gothic hand. Rubrics in red, one-line capitals, 12 two-line capitals in red. With a few interlineal glossings in a (contemporary?) hand, and two notes in a later hand, one of them dated 1494. ♦Recovered from a binding and therefore with the expected fading and staining, most prominently in the upper region of the verso, consisting of a large crease and dark staining (particularly around the edges) affecting the legibility of the text, the leaf split in half and now held together with clear repair tape on the verso (the text in this region obscured on both sides), several small wormholes affecting a few words, an initial and possibly a line or two cut away from the top, but the rest of the leaf still legible and the rubrication bright. **\$275**

The saints celebrated here include Abdon and Sennen (30 July), the Holy Maccabees (1 August), Eusebius (2 August), and Stephen I (2 August). The feast of the Maccabees has not been part of the Roman calendar since 1969, but as Old Testament martyrs, their veneration goes back to the earliest days of the faith. (ST12778-0075)

95 AN EARLY VELLUM MANUSCRIPT LEAF FROM A LECTIONARY IN LATIN. TEXT FROM MATTHEW 13:15-21. (Perhaps Germany, ca. 1200) 349 x 241 mm. (13 3/4 x 9 1/2"). Double column, 20 lines in an especially pleasing early gothic book hand. ♦Recto quite rubbed from use in a binding, and the script there mostly illegible; the verso with creases and wormholes, making the first line of text hard to read, minor overall stains from binder's glue, but still quite a good specimen because of this brighter side with its very legible script. **\$450**

This lectionary leaf contains a reading from Matthew, in which Christ is explaining to his disciples why he speaks in parables. The script here is spacious, large, and easy to read, the scribe having an obviously practiced hand. The capitals, ampersands, ligatures, and fishtail-like terminations at the top of ascenders indicate that the script is transitional, from the late Caroline to the early gothic. (ST12083c)

96 AN EARLY VELLUM MANUSCRIPT LEAF FROM A LECTIONARY IN LATIN. TEXT FROM LUKE 9:61-62, MARK 10:13-16, and JOHN 6:27-28. (Perhaps Germany, ca. 1200) 349 x 241 mm. (13 3/4 x 9



1/2"). Double column, 20 lines in an especially pleasing early gothic book hand. Rubrics in red, three two-line panelled initials in red. ♦Like the previous leaf, the verso quite rubbed from use in a binding, and the script there mostly illegible; the recto with crease and wormholes making the first line of text hard to read, minor overall stains from binder's glue, but still quite a good specimen because of this brighter side with its very legible script and attractive rubrics and initials. **\$650**

From the same manuscript as the preceding item, this leaf contains readings from Luke (emphasizing the need to follow God without putting friends or family ahead of devotion), from Mark ("Suffer the little children to come unto me"), and from John (Christ instructs the multitude to seek the food of eternal life rather than working for perishable food). The text on the faded side is difficult to read, but the rubrics indicate that one of the readings is for the celebration of the Purification of the Blessed Virgin Mary. The wonderfully careful script here exhibits the same intriguing transitional elements as mentioned in the entry immediately above. (ST12083d)

97 A LEAF FROM A PSALTER IN LATIN. TEXT FROM PSALMS 36-37. (Germany, early 13th century) 162 x 123 mm. (6 3/8 x 4 3/4"). Single column, 20 lines of text in an early gothic script. With several one-line capitals in red or blue, one two-line "D" in red with blue penwork embellishment. ♦Some general toning and thumbing, upper margin trimmed a bit close (just touching text but with no apparent loss), a touch of fading to the ink here and there, but a very presentable specimen that is entirely legible. **\$175** (ST12778-0104)

98 A VELLUM MANUSCRIPT LEAF FROM A VERY LARGE BIBLE IN LATIN. TEXT FROM THE OPENING OF PROVERBS. (Probably France, first half of the 13th century) 419 x 286 mm. (16 1/2 x 11 1/4"). Double column, 48 lines in a very fine early gothic hand, very extensive gloss in a smaller, similarly attractive hand in all four margins. With many small initials, one large "I" in blue, and one very large divided initial (115 mm. long) in red and blue that is intricately embellished with penwork. With the 14th century ownership inscription "Iste liber est conventus minerve de roma" (see below). ♦Apparently used as the outside of a binding, and so a bit stained and darkened, some minor cropping of the gloss, but the entire text and gloss quite legible, and the imposing leaf generally quite pleasing. **\$2,500**

This is a vast leaf from a Bible with the marginal and interlinear glosses that together comprise the "Glossa Ordinaria," or standard Medieval biblical commentary, compiled by various 12th century writers from patristic sources. These 12th and 13th century manuscripts of the entire Bible with glosses were monumental productions, often running to 20 or more

volumes and taking years to complete. Our leaf, with the text of the prologue and beginning of Proverbs, could well be the first leaf of one volume of such a set, given that it has the 14th century manuscript ex libris ("Iste liber est conventus minerve de roma") of the Dominican convent associated with the church of Santa Maria sopra Minerva in Rome, the kind of inscription that would typically appear at the beginning of a volume. Built in 1280, Santa Maria quickly supplanted Santa Sabina as the principal church and center of Dominican influence in Rome. (ST12778-0142)

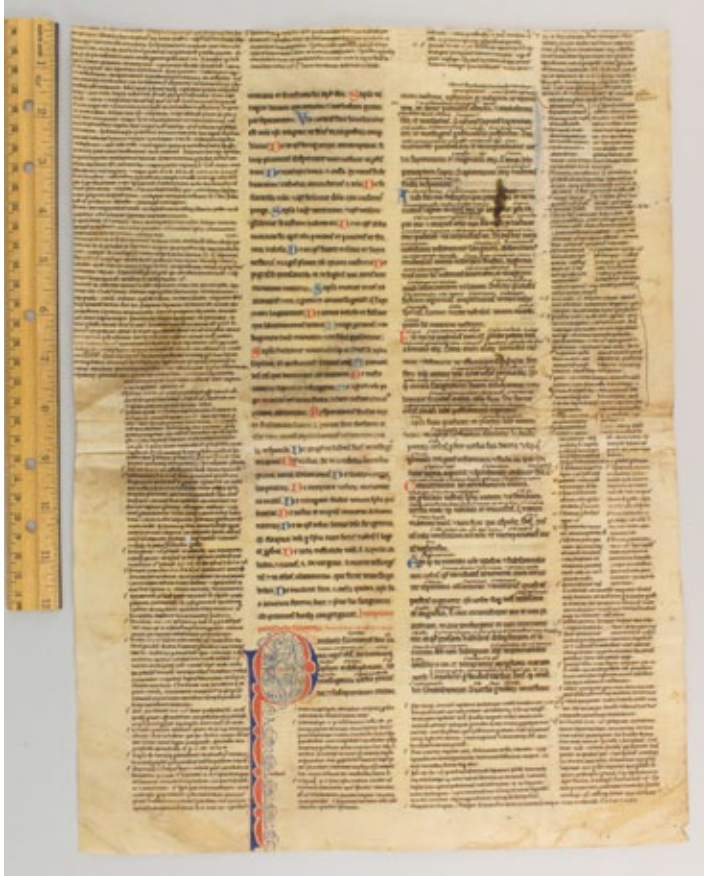
99 TWO VELLUM MANUSCRIPT LEAVES FROM AN ENGLISH POCKET BIBLE IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM THE INTERPRETATION OF HEBREW NAMES. (England [perhaps Glastonbury], second quarter of the 13th century) 200 x 150 mm. (7 7/8 x 5 7/8") Triple column, 62 lines in an early gothic pearl script. Each entry beginning with a one- or two-line initial, alternating red and blue. ♦One leaf with a touch of wrinkling to one corner, a negligible spot here or there, otherwise small quarto leaves in excellent condition. **\$125** each

After about 1230, the Interpretation of Hebrew Names normally appeared as the final section in the Medieval Bible, especially as it was produced in Paris. It consists of an alphabetical listing of biblical names, with their literal meaning in Hebrew and/or allegorical significance. In addition to aiding in the understanding of one's personal reading of Scripture, such a listing helped in the writing of sermons and scholarly commentaries. (ST12778-0713a-b)

100 MOST OF A BIFOLIUM FROM A BREVIARY IN LATIN. TEXT OF PARTS OF THE OFFICES FOR PASSION SUNDAY AND PALM SUNDAY. (Probaby Germany, first half of the 13th century) 356 x 470 mm. (14 x 18 1/2"). Double column, 28 lines of text in two sizes of a proto-gothic hand Rubrics in red, capitals struck in red, several one-line initials, three two-line initials, and two five-line initials, all in red. ♦Recovered from a binding and with obvious creases outlining the spine and covers, as well as general moderate toning and staining, about a third of one column trimmed away (this side of the bifolium decidedly darker and with more stains and rubbing than the other), several small holes and cuts (but only a few touching the text); even with its defects, a rather striking item with an obviously important text, and despite the damage, the script generally quite legible. **\$450** (ST12778-0117)

101 TWO FRAGMENTS, SEWN TOGETHER, OF A VELLUM MANUSCRIPT LEAF IN LATIN FROM PETER COMESTOR'S HISTORIA SCHOLASTICA. (Probably France [but possibly England], first half of the 13th century) 112 x 151 mm. (4 1/2 x 6"). Single column, 28 lines in a small, neat early gothic book hand. Rubrics in red, one four-line initial in blue with trailing red penwork. With 16th century marginal notations in English. ♦Recovered from a binding and consequently with overall darkening to one side and darker strips (from glue) at edges, half a dozen small worm holes to margins, otherwise a very nice example, the text still clear and legible. (For a comment on the text, see item #90, above.) **\$225** (ST12778-0054)

102 TWO LEAVES, OFFERED INDIVIDUALLY, FROM A GLOSSED WORK BY PETER LOMBARD. TEXT FROM "COLLECTANEA IN EPISTOLAS PAULI." (France [probably Paris], first half of the 13th



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some sources suggest that Lombard originally wrote these two exegeses for his own scholarly use, they nonetheless enjoyed wide circulation and quickly became standard texts of the Medieval period. (ST12778-0105)

103 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A PSALTER IN LATIN, OFFERED INDIVIDUALLY. (England[?], first half of the 13th century) 113 x 90 mm. (4 1/2 x 3 5/8"). Single column, 19 lines in a proto-gothic hand. Versal initials in blue, pink, or burnished gold, each leaf with two three-line initials in burnished gold on a blue and pink ground with extensions forming bar borders running the length of the text. ♦A little darkened and with offsetting from decoration on adjacent leaves, one leaf with minor flaking to gold, but still very good specimens, with legible text. **\$150** each (ST12778-0680a)

104 FRAGMENT OF A LEAF FROM A NOTED BREVIARY IN LATIN. (Italy, first half of the 13th century) 171 x 241 mm. (6 3/4 x 9 1/2").

Double column, 19 lines of text in a gothic rotunda book hand. Rubrics in red, a few small capitals in red or struck with red, three one-line initials, five two-line initials, and one three-line initial in red. Two lines of neumes. ♦Recovered from a binding and thus with some general darkening and rubbing, margins cut into in several places, two small holes affecting text, one larger (one-inch) hole also affecting text and surrounded by a large stain (burn mark?) obscuring about a third of the text in that column. **\$350**

century) 320 x 215 mm. (12 1/2 x 8 1/2"). Two columns each of text and gloss, 27 lines of main text and 52 lines of glossing text in a regular gothic script. Two sizes of script, glossing with many phrases underlined in red, running titles and chapter numbers in red and blue, several one-line initials also in red or blue. ♦Recovered from a binding and consequently quite stained, showing remnants of paste where it was glued down, and with some of the text faded, several small holes in each leaf, upper margin of one leaf with very small loss of text, otherwise both leaves complete and still generally legible. **\$350** each

These leaves come from Peter Lombard's "Commentary on the Pauline Epistles," a work of such brilliant organization, thorough research, and skillful treatment that it quickly earned the moniker "Magna glossatura" or the "Great Gloss." Written by 1142, this is one of the earliest known works by the author, preceded only by his "Commentary on the Psalms" (written by 1138). Although



▼ 103 (detail)



◀ 101

◀ 104

▲ 100

Though now much used, this leaf was once part of a portable breviary of obvious importance to its Medieval owner, as is suggested by how carefully it has been written out. (ST12778-0118)

105 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM JEREMIAH. (France or England, first third of the 13th century) 275 x 202 mm. (10 7/8 x 8"). Double column, 60 lines of text in an early gothic pearl script. Headlines and chapter numbers in red and blue. Original prickings visible. ♦Small natural hole in margin, patch of glue residue from mounting, otherwise a fine leaf—clean, smooth, and bright with generous margins. **\$350**

Especially well preserved, this is an elegant leaf from what was once a fine Bible, the margins remarkably large, and the script remarkably small for the size of the page. The presence of chapter numbers in the margins indicates that the present leaf comes from a Bible written out before about 1240; such a manuscript looks back to the large (sometimes immense), multi-volume Bibles of the 12th century and forward to the so-called pocket Bibles put to use by the universities in the 13th century and afterwards. (ST12778-0581)



106 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM LEVITICUS. (France or England, first third of the 13th century) 276 x 203 mm. (10 7/8 x 8"). Double column, 60 lines in a gothic pearl script. Headlines and chapter numbers in red and blue. ♦A touch of wrinkling, trivial soiling, but in excellent condition, with wide margins. **\$325**

The scribal hand here has produced letters that are thicker and taller than those seen in the previous leaf, but since the two leaves measure the same, have the same number of lines, and are ruled identically, they are possibly from the same elegant small folio early 13th century Bible described in the entry just above. Also of interest here, neither of these leaves gives the reader any help in locating the beginning of a chapter—the chapter numbers appear in the margins, but, unlike many Bibles of the period, there is no indication inside the text as to where any of the chapters actually begins. (ST12778-0579)

107 A VELLUM MANUSCRIPT LEAF FROM A TALL BIBLE IN LATIN. TEXT FROM PROVERBS. (England[?], first third of the 13th century) 329 x 232 mm. (13 x 9 1/4"). Double column, 60 lines in a gothic pearl script. Headlines, chapter numbers, and one-line initials in red and blue. Original prickings visible. Contemporary marginal annotations in at least two fine hands, alphabet written in the tail margin in a 15th century English hand. ♦Remnants of mounts to recto head margin, a little light soiling, otherwise an excellent well-preserved and altogether lovely leaf, with capacious margins and interesting marginalia. **\$375**

This and the next leaf are from handsome folio-size Bibles with chapter numbers written in the margin (commonly seen in Bibles of the first part of the century) and then (much less commonly seen) tiny guide letters to tell the rubricator what capital to paint inside the text as a way of marking the beginning of the chapter indicated by the marginal number. (The following leaf, in fact, has many painted initials in the text, each of them with a guide letter.) (ST12778-0574)

108 A VELLUM MANUSCRIPT LEAF FROM A TALL BIBLE IN LATIN. TEXT FROM THE FIRST EPISTLE OF PETER. (Probably France, first third of the 13th century) 327 x 226 mm. (13 x 9"). Double column, 60 lines of text in a gothic pearl script. Rubrics in red, headlines and chapter numbers in red and blue, many one-line initials in red or blue (each with a tiny guide letter), and A STRIKING SEVEN-LINE

PUZZLE INITIAL WITH A 60 MM. DESCENDER extending into the tail margin, trailing elaborate blue and red penwork. Original prickings visible. A few neat marginal corrections in a contemporary scribal hand. uA little light soiling, but a really excellent specimen of a high quality early 13th century folio-size Bible—fresh, smooth, and altogether pleasing, with vast margins and appealing decoration. **\$550** (ST12778-0575)

109 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM THE BOOK OF JUDITH. (England or France, first third of the 13th century) 254 x 208 mm. (10 x 8 1/4"). Double columns, 58 lines in a gothic pearl script. Headlines in red and blue, two one-line initials in red or blue, chapter numbers in red or blue with accompanying paragraph mark in the other color, this with delicate penwork descender in red and blue. With a number of emendations in a contemporary hand, some within the body of the text, others in a marginal cartouche; with Roman numerals viii-x added to the margin in green ink, a couple of paragraph marks added within the text in the same color. ♦A few faint marginal spots, red ink in margins a little blurred in places, otherwise an excellent specimen. **\$300**



As with other Bibles produced in the early part of the 13th century, the one from which this leaf comes did not have chapter numbers placed within the text, but rather indicated in the margins (see other items, above). Finding the actual beginning of the chapter in these Bibles is accomplished with varying difficulty. Here, where there is no space available for a capital to signal that beginning, a person determined to advance clarity has, at some early date, imposed a painted paragraph mark to highlight the small (inked but not painted) capital already in the text. (ST12778-0580)

110 TWO VELLUM MANUSCRIPT LEAVES (OFFERED INDIVIDUALLY) FROM A BIBLE IN LATIN WITH SIGNIFICANT PROVENANCE. TEXT FROM I ESDRAS AND FROM ISAIAH. (Oxford, mid-13th century) 215 x 148 mm. (8 1/2 x 5 7/8"). Double column, 49 lines in a gothic pearl script. Capitals struck in red, running titles and chapter numbers in blue and red, and two- and multi-line initials in red or blue with contrasting penwork (the Esdras leaf with one of these initials; Isaiah with four). Esdras leaf with a hole original to the vellum (around which the text has been written), red chapter numbers and a few squiggles in a later hand, and a faint marginal (pencil?) note in a later hand; Isaiah leaf with several marginal notations or corrections in a contemporary hand. ♦Top margin trimmed quite close to the running titles (but not affecting them), a touch of general soiling and light wrinkling, insignificant additional imperfections, but generally in fine condition. **\$300** for the Esdras leaf; **\$225** for the Isaiah leaf



These two leaves come from the collection of Otto Ege, about whom, see item #76, above. They are clean and fine, and the sizable hole (about as big as one's pinky fingernail) represents a challenge well met by the scribe. (ST12778-0715a-b)

111 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM THE GOSPEL OF MATTHEW. (France, mid-13th century) 301 x 212 mm. (12 x 8 1/4"). Double column, 41 lines of text in a fine gothic pearl script. Headlines and chapter numbers in red and blue, two two-line initials in red or blue with penwork in the contrasting color, both with flourished marginal extensions in red and blue running the length of the text, with trailing penwork in the head and tail margins. With three marginal corrections in neat flourished cartouches. ♦ Naturally occurring variations to grain of vellum on the hair side of the leaf, a couple of small, light marginal stains, otherwise a fine leaf from what was a most attractive manuscript—clean, smooth, and bright, with generous margins. **\$275** (ST12778-0578) *(see image on previous page)*

112 TWO VELLUM MANUSCRIPT LEAVES FROM A POCKET BIBLE IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM A TABLE OF READINGS FROM EPISTLES, GOSPELS, AND OTHER LECTIONS FOR THE SABBATH AND SAINTS' DAYS. (France, ca. 1250) 150 x 104 mm. (6 x 4"). Double column, 50 lines in a gothic pearl script. Headings in red (usually followed by an extended red line). A couple of neat contemporary marginal annotations. ♦ Mild browning, small marginal stains, otherwise excellent examples, clean and smooth with comfortable margins. **\$300** for the leaf with corrections, **\$275** for the other leaf

These are uncommonly seen leaves that list the readings from the Epistles and the Gospels assigned to various Sundays in the year, as well as those for saints' feast days. For example, our leaves point out that the feast of Saint Andrew (30 November) calls for readings from Romans X and Matthew IV, while Trinity Sunday (the first Sunday after Pentecost) features readings from the Apocalypse and the Gospel of John. On one of the leaves, the scribe has made an error in matching a saint with readings, a mistake that has thrown pairings off for the following nine entries, all of which have had to be corrected in the margin by using three-pronged brackets. (ST12778-0669a-b)



113 (detail) ▶

113 NINE VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A POCKET BIBLE IN LATIN. TEXTS FROM CHRONICLES, PSALMS, AND INTERPRETATION OF HEBREW NAMES. (Italy, ca. 1250) 162 x 112 mm. (6 3/8 x 4 3/8"). Double column, 48 lines in an early gothic pearl script. Rubrics in red, capitals struck with red, headlines and chapter numbers in red and blue, numerous one-line initials in red or blue, one or more two-line initials in red or blue, with trailing penwork in the contrasting color, one leaf with four-line initial in red with penwork elaboration extending the length of the text and terminating in a red and blue feather in the tail margin. Deuteronomy leaf with 13 lines of text in a different contemporary hand at the foot of first column inserting text inadvertently omitted by the original scribe. ♦ Two leaves with

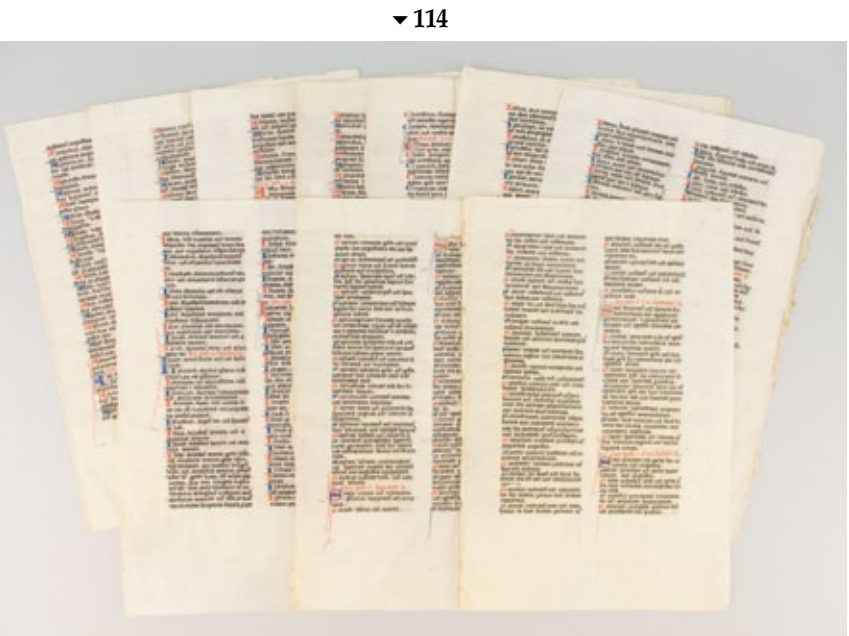
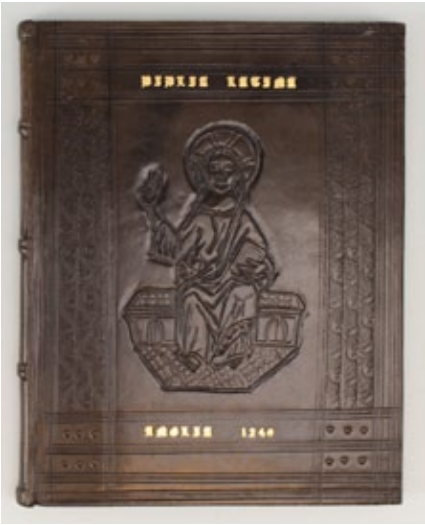
small portions of the text faded, otherwise amply margined leaves IN FINE, CLEAN, BRIGHT CONDITION. **\$150** each (but **\$125** for the leaves with fading) (ST12778-0668a-i)

114 10 VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN LATIN WITH KNOWN SCRIBAL PROVENANCE. TEXT FROM THE INTERPRETATION OF HEBREW NAMES. (Paris, mid-13th century) 290 x 191 mm. (11 3/8 x 7 1/2"). Double column, 49 lines of text in a fine early gothic script. Rubrics in red, each entry beginning with a capital in red or blue, each leaf with one or more two-line initials in red or blue with penwork in the contrasting color. ♦ VERY FINE LEAVES—quite clean and bright, and with spacious margins. **\$250** each

Clearly from a high quality Bible, these leaves are said to be from a manuscript produced by a workshop identified by Robert Branner as the Johannes Grusch Atelier, about whom, see item #361, below. For remarks on the Interpretation of Hebrew Names, see item #99, above. (ST12778-0661a-j)

115 THREE ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH BOLD INITIALS FROM A SMALL PSALTER IN LATIN, OFFERED INDIVIDUALLY. (England[?], mid-13th century) 118 x 80 mm. (4 3/4 x 3 1/8"). Single column, 20 lines in a very neat early gothic book hand. One-line initials in burnished gold on a blue and pink ground beginning each verse, each leaf with a three- or four-line initial in burnished gold on a blue and pink ground with white tracery, the gold extensions flanked by blue and pink, these running the length of the text on two leaves. ♦ Leaves slightly soiled and a shade less than bright, other very minor defects, but excellent specimens in appealing condition, with attractive script and thick, bold decoration. **\$400** each for a leaf with a large initial, **\$200** for the other leaf (ST12778-0682)

116 FOUR ENGLISH MANUSCRIPT LEAVES FROM A BIBLE IN LATIN, BOUND IN ANTIQUE-STYLE CALF. TEXTS FROM I AND II KINGS AND II CHRONICLES. (Perhaps England [Glastonbury?], ca. mid-13th century) 203 x 156 mm. (8 x 6 1/4"). Double columns, 50 lines in a gothic pearl script. Modern retrospective calf by Pat M. Bruno (stamp-signed on rear turn-in), upper cover with blind-tooled frame of thick and thin rules and leafy rolls, center panel with blind-stamp of Christ with his hand raised in blessing, gilt titling above central panel, place and date below, rear cover with panelled frame, raised bands. The four leaves with chapter numbers in red and blue, capitals struck with red, each leaf with two two-line initials in red or blue, some with nine-line descenders, all with penwork elaboration in the contrasting color. With marginal notations in an informal contemporary hand. ♦ Light water stain to upper fore-edge corners touching the end of a few lines of text (with no damage), trimmed at head with loss of running titles, one leaf with small (pre-existing) hole, otherwise in fine condition, the leaves generally clean and bright. **\$550** for the four leaves in their binding (ST12778-0758)



▼ 115



117 **FOUR ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH DECORATIVE INITIALS FROM A PSALTER IN LATIN, OFFERED INDIVIDUALLY.** (England or perhaps the Low Countries, 13th century) 127 x 94 mm. (5 x 3 3/4"). Single column, 17 lines in a gothic book hand. Numerous one-line initials in red or blue, each leaf with one or more three- to four-line initials in burnished gold on a blue and pink ground, some of these with marginal extensions. A couple of leaves with neat marginal corrections to text. ♦A few small marginal smudges or spots, versos with vestiges of paper tape from mounting, otherwise fine, clean, and smooth leaves with comfortable margins. one leaf at **\$175**, two at **\$250**, one (with three nice initials) at **\$500** (ST12778-0679)



118 **TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A PORTABLE ANTIPHONARY IN LATIN. CHANTS FROM A SABBATH IN ADVENT AND FROM THE FEAST OF SAINT JOHN.** (Northern France [Paris?], mid-13th century) 256 x 192 mm. (10 1/8 x 7 5/8"). 11 lines each of music on red four-line staves and of text in a clean gothic hand. Rubrics in red, capitals struck with red, one or more two-line initials in



red or blue with trailing penwork in the contrasting color. Saint John leaf with contemporary repair to vellum, done before the scribe began work. ♦Both leaves a little soiled, particularly in the margins; the Saint John leaf with irregular fore edge resulting in small losses at the end of most staves, the Sabbath leaf missing tip of one corner, tail margin trimmed with trivial loss of penwork, otherwise very good specimens of Medieval music, the Sabbath leaf-which is complete and very legible-being especially nice. **\$750** for the John leaf, **\$1,100** for the other leaf (ST12778-0639a-b)

*From the Most Important
Medical Encyclopedia of Medieval Europe*

119 **AN EARLY VELLUM MANUSCRIPT LEAF IN LATIN FROM AVICENNA'S "CANON MEDICINAE." TEXT FROM THE INDEX.** (Northern Italy, ca. 1250) 406 x 254 mm. (16 x 10"). Four columns, 58 lines in an excellent regular early gothic book hand. Headings in red, initials in alternating red and blue, 11 two-line initials in red or blue with contrasting penwork. Page references given in Arabic numerals. Early marginal notes apparently adding references and page numbers. Recto with date 1524 written at the top and with a bold (17th century?)



ownership inscription of Johannes Ludovicus. ♦Recovered from a binding and consequently trimmed at head with loss of a couple of lines, two margins creased and recto rather soiled and faded, a couple of inconsequential tiny holes, but the very interesting leaf still generally pleasing and without fatal defects, the verso surprisingly clean and with readily legible text. **\$2,500**

This is an index leaf with alphabetically listed titles of chapters on plants, taken from a luxurious manuscript of the most important medical encyclopedia of Medieval Europe. The text is a guide to entries in book II, tractatus III, of the "Canon Medicinae" of Avicenna (Ibn Sina, 980-1037), translated into Latin by Gerard of Cremona. A compendium of Greek and Muslim medical knowledge based chiefly on Hippocrates and Galen, but with many original observations and clinical descriptions added by our author, the "Canon" had a profound influence for more than half a millennium. According to PMM, it "superseded all previous works—even the great medical encyclopaedia of Rhazes—and in its Latin translation became the authoritative book in all universities. It was still being printed in the seventeenth century . . . [and is] still in use in parts of the Arab world today." One of the central figures in the history of medicine, Avicenna also wrote widely on theology, metaphysics, astronomy, philosophy, and law; he was known to have produced more than 100 books. Medical leaves from as early as the 13th century are uncommon, and a leaf from such a special text is especially prized. (ST12566-2)

120 **VELLUM MANUSCRIPT BIBLE LEAVES IN LATIN (OFFERED INDIVIDUALLY), EACH CONTAINING PROMINENT INITIALS MARKING THE OPENING OF A BOOK OR, IN SOME CASES, TWO BOOKS.** (France, 13th century) Some slight variations due to trimming, but generally about 160 x 110 mm. (6 3/8 x 4 1/4"). Double column, 48 lines in a very pleasing gothic pearl script. Rubrics in red, running titles and chapter numbers in red and blue, each leaf with a few three-line initials in red or blue with contrasting penwork and AT LEAST ONE AND OFTEN TWO MULTI-LINE PUZZLE INITIALS in red and blue with very neat penwork decoration in the same colors. ♦With the occasional negligible smudge or stain and some patches of faded text (sometimes affecting legibility), but VERY CLEAN AND IN EXCELLENT OVERALL CONDITION, THE INITIALS CONSISTENTLY VERY WELL PRESERVED. Prices range from **\$250-\$375**



All apparently from the same Bible, these fine leaves come from a manuscript that was squarely between modest and grand. It is not grand because there is no gold, but it is clearly more than modest because the bright blue and red of the so-called "divided" or "puzzle" initials (the two colors fitting together like puzzle pieces) provide a conspicuous announcement that a book or prologue is beginning. (ST12778-0449-0484)

121 **11 VELLUM MANUSCRIPT LEAVES FROM A POCKET BIBLE IN LATIN, OFFERED AS A GROUP. TEXT FROM THE INTERPRETATION OF HEBREW NAMES.** (France, mid-13th century) 148 x 96 mm. (5 7/8 x 3 7/8"). Double column, 50 lines in a gothic pearl script. Each leaf with numerous one-line and a few two-line initials, all painted red or blue, and the larger initials with contrasting penwork. ♦Two leaves with a few stains (touching the text but not obscuring it), a little light wrinkling or creasing in the margins, but generally IN EXCELLENT CONDITION, very clean and fresh. **\$950** for the group (ST12778-0720)



Apparently with a Colophon Referring to a Contemporaneous Cardinal

122 31 VELLUM MANUSCRIPT LEAVES COMPRISING A NEARLY COMPLETE SECTION OF A VERY FINE POCKET BIBLE IN LATIN, OFFERED AS A GROUP. TEXT FROM THE INTERPRETATION OF HEBREW NAMES. (France, mid-13th century) 160 x 110 mm. (6 1/4 x 4 1/4"). Double column, 48 lines, in an extremely attractive gothic pearl script. Rubrics in red, each leaf with many one-line and a few two- or four-line initials painted blue or red, the larger initials with contrasting penwork. Several leaves with marginal notes very close to the gutter—most likely notes to the scribe and/or rubricator about the locations of major section breaks in the text. ♦Text a touch faded in a few places, the occasional negligible spot or worm hole, otherwise IN NEARLY PRISTINE CONDITION, with wide, clean margins. **\$3,900** for the group



On the final page here of the final "z" leaf, there appears to be a kind of colophon indicating that this Interpretation of Hebrew Names derives "from the model of lord Cardinal Riccardi." The cardinal in question may be Annibaldi Riccardo (ca. 1205-76), deacon of Saint Angelo in Pescheria, who was appointed to the Holy See by Gregory IX in 1237 and continued as a cardinal for almost 40 years. When his uncle was elevated to the papacy as Alexander IV in 1254, Riccardo, as cardinal protodeacon, crowned the new pope. (ST12778-0721)

123 THREE VELLUM MANUSCRIPT LEAVES FROM A BIBLE IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM THE INTERPRETATION OF HEBREW NAMES. (France [?], mid 13th-century) 200 x 132 mm. (7 7/8 x 5 1/4"). Triple column, 54 lines in a gothic pearl script. Two of the leaves attractively matted. Rubrics in red, capitals struck in red, each leaf with several one- or two-line initials in red or blue. ♦Vellum a touch wrinkled, but otherwise in perfect condition. **\$125** each (ST12778-0712a-c)



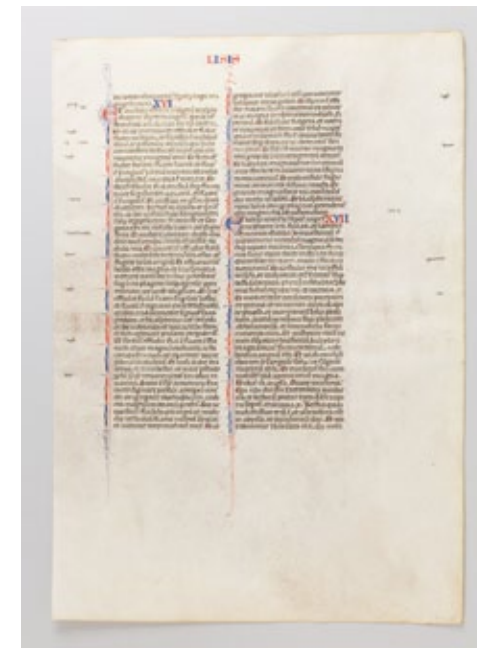
124 TWO VELLUM MANUSCRIPT LEAVES FROM AN ENGLISH BIBLE IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM THE INTERPRETATION OF HEBREW NAMES. (England [possibly Oxford], mid-13th century) 214 x 152 mm. (8 1/2 x 6"). Triple column, 49 lines in an early gothic pearl script. Each entry beginning with a one-line initial, alternating red and blue. ♦Vellum just a touch wrinkled, but bright, clean, and altogether fine. **\$125** each

These well-preserved largish Bible leaves are said by a previous owner to have been produced by someone working within the circle of William de Brailes of Oxford, operating ca. 1230-50, though we cannot confirm that provenance. (ST12778-0714a-b)

125 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM PSALMS 84-88. (France or perhaps Spain, mid-13th century) 235 x 162 mm. (9 1/4 x 6 3/8"). Double column, 50 lines in an early gothic hand. Initials in red and blue, three two-line initials, one four-line initial, and one eight-line "I," all in gold on a pink and blue ground. With Psalm numbers and a few corrections written in the margins. ♦A small marginal hole (probably an original defect of the vellum), a small chip to one corner, a few negligible spots, overall a very clean and attractive leaf with wide margins. **\$175** (ST12778-0676b)

An Excellent Leaf To Show Various Kinds of Scribal Corrections

126 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM THE APOCALYPSE. (Southern France or perhaps Italy, 13th century) 324 x 229 mm. (12 3/4 x 9"). Double column, 48 lines of text in an extremely neat and attractive gothic rotunda hand. Capitals struck in red, headline and chapter numbers in red and blue, three two-line initials in red or blue with penwork infill, flourished marginal extensions in red and blue the length of one column on verso and both columns on recto. Marginal corrections to 28 lines in a microscopic hand (see below). ♦Naturally occurring variations of color on the hair side of the vellum, but IN VERY FINE CONDITION, WITH EXTRAORDINARILY LARGE MARGINS. **\$750**



This is an attractive large Bible leaf to begin with, and it is an excellent specimen to use to represent corrections of scribal errors. The margins here contain more than two dozen very tiny emendations by a diligent corrector, and those changes are reflected in the text in three basic ways. Some erroneous words are singled out by a series of dots underneath them (signaling to the reader that they should be ignored); one is simply crossed out (neatly); and where a word has been left out, the interpolation is indicated by a tiny slash and dot above the line as well as another tiny mark, like a comma, below. The same slashes and dots—a form of "signes-de-renvoi"—appear to the left of all the words in the margin ("signes-de-renvoi," or "reference marks," take many forms, from the simple, as seen here, to letters of the alphabet, to more complex and decorative configurations).

Complicating matters here is the appearance of punctus flexus punctuation, which indicates a pause between words by using a hairline-size checkmark—not a slash—above a dot. Strangely, the original scribe managed to omit the word "angel" ("angelus" in Latin) five(!) times on this leaf, and our corrector, whose patience must have been tested, has had to write the abbreviation "angls" five times in the margin to indicate an addition needed at the appropriate points in various lines. Given that the present text describes the events of the coming Apocalypse (specifically, the seven vials of the wrath of God), this is certainly the sort of information that one would want to get right. (ST12778-0576)

127 A FINE VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM THE BOOK OF KINGS. (Southern France or possibly Spain, ca. 1250) 263 x 180 mm. (10 3/8 x 7"). Double column, 48 lines in an early gothic script. Attractively



125 ▲

127 ▲

matted. Headlines and chapter numbers in red, three two-line initials in red or blue with simple penwork in the contrasting color. Original prickings visible. With a couple of neat interlinear or marginal corrections in a contemporary hand. ♦A touch of browning to edges, otherwise A VERY FINE LEAF—clean, smooth, and bright, with generous margins. \$250

The jagged infilling of the two-line capital “I” and “M” indicate that this could be Spanish. The marketplace does not commonly see Spanish material from the 13th century. (ST12778-0204)

128 A VELLUM MANUSCRIPT LEAF FROM A GLOSSED BIBLE IN LATIN. TEXT FROM ROMANS 11:20-30. (Germany[?], ca. 1250) 350 x 252 mm. (13 3/4 x 9 7/8”). Double column, 55 lines of gloss in a compressed early gothic book hand surrounding larger text from Scripture. Headlines and one-line initials in red, two-line initials in red or blue with trailing penwork in the contrasting color. Original prickings visible. ♦A touch of dust soiling to edges, naturally occurring variations in the color and grain of the vellum, otherwise AN EXTREMELY FINE LEAF, clean and smooth with generous margins. \$1,500 (ST12778-0520)

129 A VELLUM MANUSCRIPT BIFOLIUM FROM A MISSAL IN LATIN. TEXT FROM PART OF THE TEMPORALE. (France, mid-13th century) 316 x 416 mm. (12 1/2 x 16 1/2”). Double column, 26 lines of text in a very attractive large, rounded gothic script. Rubrics in red, one-line initials in red or blue, a number of two- and three-line initials in red or blue with penwork embellishment in the contrasting color. Verso with four small 16th century sketches of heads, one of these quite detailed. ♦Recovered from a binding and with the usual folds around the edges, verso a little darkened, a dozen or so small holes along the central fold, but the text unaffected and the recto in remarkably good condition, generally clean with very legible text, comfortable margins, and attractive initials. \$350

While the pen drawings of heads fall short of notable aesthetic achievement, the detailed one—complete with curly hair, beard, and ruffled collar—looks rather like Shakespeare. The leaf was previously owned by Maggs (and offered some years ago for £250). (ST12778-0195)

130 THREE VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BIBLE IN LATIN. TEXT FROM THE INTERPRETATION OF HEBREW NAMES. (France, ca. 1250) 150 x 100 mm. (5 7/8 x 4”). Three columns, 50 lines in a gothic pearl script. Attractively matted. Each entry with one-line initial in red or blue, each leaf with one or more three-line initials (at the beginning of a section) in red or blue with trailing penwork in the contrasting color. ♦Vellum a shade less than bright, two of the leaves with small holes, which the scribe has written around, otherwise in excellent condition. \$100 each (ST12778-0670a-c)

131 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM AN ENGLISH POCKET BIBLE IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM THE OPENING OF THE BOOK OF JONAH AND THE FIRST EPISTLE TO TIMOTHY. (Paris, mid-13th century) 140 x 89 mm. (5 1/2 x 3 1/2”). Double column, 46



lines in a gothic pearl script. Attractively matted. Rubrics in red, capitals struck with red, headlines and chapter numbers in red and blue, each leaf with a four- or five-line puzzle initial in red and blue with descenders and penwork extensions in both colors, and both with five- or six-line initials in colors and gold, both with once-gold scrollwork infilling and with ascender or descender running at least half the length of the column. uA touch of wrinkling, gold somewhat rubbed, small marginal smudge, otherwise excellent leaves, clean and rather bright, with very attractive decoration. \$500 each (ST12710a and d)



From the Chief Work of the “Most Original Physician of the East”

132 A VELLUM MANUSCRIPT FRAGMENT OF THE “LIBER AD ALMANSOREM” OF RASIS IN LATIN. (France[?], mid-13th century) Slightly irregular, but approximately 115 x 407 mm. (4 1/2 x 16”). As many as 23 lines in a gothic pearl script. One of the four sides with marginal notes in a 15th(?) century hand. ♦Quite browned on one side, but the text still legible, and generally pleasing in other ways. \$450

The “Liber ad Almansorem” was the chief work of the Arabian physician Abu Bakr Muhammad ibn Zakariya al-Razi (variously called Razi, Rasis, Rhazes, and Rhasis, d. 924), characterized by Stillwell as “the most original physician of the East, [and] one of the great physicians of all time.” This work, divided into 10 books, covers (1) anatomy and physiology, (2) temperaments, (3) simple remedies, (4) health, (5) skin diseases and cosmetics, (6) diet for travellers, (7) surgery, (8) poisons, (9) diseases of the various organs, and (10) fevers. Our fragment seems as if it may be from the third book. (ST12778-0771)

133 A LARGE FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT INCLUDING MASSES FOR PARENTS, WOMEN, AND THE DEAD. (Germany, mid-13th century) 279 x 191 mm. (11 x 7 1/2”). Single column, 21 lines in a very legible early gothic book hand. Rubrics and one-line initials in red, five prominent three- to five-line initials in red or in blue with red penwork marginal extensions in a leafy design. ♦Recovered from a binding and so a little darkened, with a vertical crease, uneven edges, and

▼ 129

▼ 132

▼ 133

▼ 134



10 small holes from stitching, otherwise a very good specimen with all text and decoration present and the script entirely clear. **\$225** (ST12778-0122)

134 A FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE MASS, INCLUDING A PORTION OF THE PATER NOSTER. (Germany, 13th century) 267 x 197 mm. (10 1/2 x 7 3/4"). Double column, 26 lines of text in an early gothic hand, music on four-line staves with Hufnagel notation. Rubrics and initials in red. ♦Recovered from a binding, and one side consequently with glue stains and abrasions to parts of text (most of the text unaffected), trimmed with loss of about one-third of one column and an unknown number of lines at foot, mild soiling and small stains, but still a perfectly usable example with very legible text and interesting music. **\$275** (see image on previous page)

By the 13th century, the adoption of square neumes had taken hold everywhere in Europe except in Germany. There, scribes developed a special type of notation called gothic neumes or, more commonly, “Hufnagel” neumes, the name deriving from the German word for horseshoe nails, which the notes resemble. (ST10451f)

135 A VELLUM MANUSCRIPT LEAF AND A BIFOLIUM FROM THE “SENTENCES” OF PETER LOMBARD, OFFERED INDIVIDUALLY. TEXT FROM BOOK III. (France, mid-13th century) Each page 363 x 302 mm. (14 3/8 x 11 7/8"). Double column, 28 lines of text in a fine, thick gothic book hand. Rubrics in red, capitals struck with red, three or four two-line initials in red or blue with penwork elaboration. The single leaf with an 18th century marginal note about the bishop of Namur promulgating the Jubilee year declared in 1725 by Pope Benedict XIII (r. 1724-30). ♦Trimmed at head with loss of headline, light soiling, a bit rumped, but still excellent specimens of an impressive manuscript. **\$950** for the bifolium, **\$450** for the single leaf



The bold, rich text here has been carefully written out by a gifted scribe, and the leaves come from an unusually stately manuscript for a scholastic text. (ST12778-0215a-b)



▲ 136 (detail)

137 A VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN. (France, mid-13th century) 286 x 216 mm. (11 1/4 x 8 1/2"). Single column, 19 lines of text in a large, thick, careful gothic book hand. Numerous one-line initials in red or blue, two two-line initials in blue with filigree penwork in red. A neat,

▼ 137

▼ 138



patches of faded text, but still desirable as an example from a Medieval textbook. **\$275**

This is a fragment from an early manuscript of a popular Medieval school book composed around 1200 by French Franciscan scholar Alexandre de Villedieu (or Alexander de Villa Dei, d. ca. 1240); the manuscript from which it comes was produced in the same century, and could even have been transcribed within the author’s lifetime. (ST12778-0051d)

139 A VELLUM MANUSCRIPT LEAF FROM “VITAE SANCTORUM” [“LIVES OF THE SAINTS”] IN LATIN. TEXT FROM THE LIVES OF SAINT PHILIP THE APOSTLE AND OTHERS. (Probably southern Germany, ca. 1250) 292 x 200 mm. (11 1/2 x 7 7/8"). Double column, 38 lines of text in a pleasing thickish gothic book hand. Rubrics in red, capitals struck with red, one two-line and two four-line initials in red. Punctus flexus punctuation, probably indicating a Cistercian origin. ♦Once part of a binding, so with some trimming, stains, and remnants of binder's glue, but generally in very satisfactory condition, especially for a recovered specimen, with all but a few words of the text legible. **\$750**

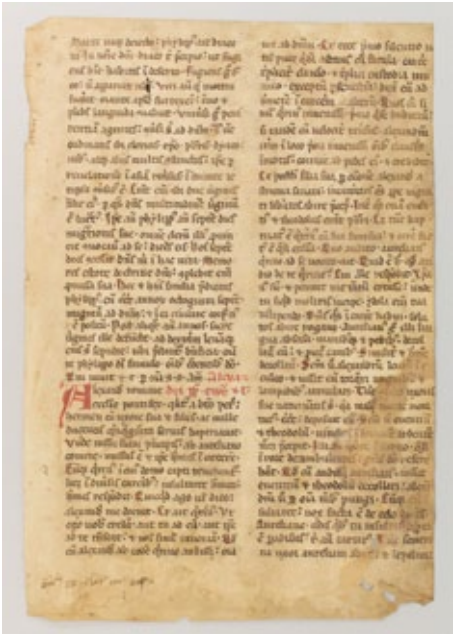
Similar but not identical to the famous “Golden Legend” of Jacobus de Voragine, this leaf tells the stories of five saints: Philip the Apostle (whose feast day is 1 May), featuring his encounter with the dragon that lived behind a pagan statue of Mars in Scythia; Alexander, the pope (3 May), whose relics were at Freising in Bavaria; Gordian and Epimachus (10 May); and Pancras (12 May). These short lives of saints were to be read in a monastery on the saints’ commemoration days. A note in the lower margin of the leaf, “Euangelium Non turbetur cor vestrum” (“Let not your heart be troubled”) refers correctly to the Gospel reading John 14:1-13, from the Mass on the feast of Saint Philip. (ST11946e-f)

140 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM LEVITICUS. (England[?], ca. 1255) 284 x 195 mm. (11 1/4 x 7 3/4"). Double column, 53 lines in a gothic pearl script. Capitals struck with red, headlines and chapter numbers in red and blue, three two-line initials (with four-line ascenders) in blue or red with trailing penwork in the contrasting color. ♦One corner a little wrinkled and dust soiled, a couple of minor marginal spots or smudges, but an extremely attractive specimen with pleasing decoration and generous margins. **\$275**

early repair stitching up a five-inch cut into text (minimal loss). ♦Recovered from a binding and somewhat worn and darkened, uneven tear across tail edge affecting one line of text and another three-inch tear to the margin (just touching the text), one large initial partially eroded through and one small initial missing (cut out?), but still a satisfactory specimen despite the defects, with an especially fine, regular script. **\$350**

The distinctive “punctus flexus” punctuation here suggests Cistercian use. More than 110 mm. long, the stitching is an excellent example of early repair, and it suggests the expense of vellum and the general value assigned to manuscripts by their Medieval users. (ST12778-0134)

138 FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM A LATIN GRAMMAR BY ALEXANDER DE VILLA DEI. TEXT FROM THE DOCTRINALE PUERORUM. (Germany, 13th century) 115 x 103 mm. (4 5/8 x 4"). Single column, 21 lines in a compressed gothic book hand. Capitals struck with red. ♦Recovered from a binding, and so a little darkened and soiled, verso with stains from glue and a couple of



This large leaf provides an excellent example of a chiselled hand that has enough angularity and enough difference in vertical and horizontal elements to be remarkably easy to read, even at a distance. (ST12778-0572)

141 A TALL VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM ACTS OF THE APOSTLES. (France, mid-13th century) 333 x 187 mm. (13 x 7 1/2"). Double column, 40 lines of text in a beautiful gothic book hand. Capitals struck with red, headlines and chapter numbers in red and blue, two three-line initials in blue or red, with penwork embellishment in the contrasting color, both with flourished marginal extensions in red and blue running the length of text, with trailing penwork in the head and tail margins. ♦The outer margin smaller than the inner, with one scribal correction partly trimmed away (another correction intact in the inner margin), otherwise quite an excellent leaf, very fresh and clean. **\$350**

The scribal hand here is large, beautiful, and extremely clear, and it's obvious that the leaf would have once been part of a handsome Bible owned by a person or church of considerable importance. (ST12778-0577)

142 NINE VELLUM MANUSCRIPT LEAVES WITH ATTRACTIVE PENWORK INITIALS FROM A BREVIARY IN LATIN, OFFERED INDIVIDUALLY. TEXTS FROM THE FERAL PSALTER, THE TEMPORALE, AND THE OPENING OF THE SANCTORALE. (Italy, second half of the 13th century) 206 x 152 mm. (8 1/4 x 6"); one leaf 178 x 141 mm. (7 x 5 1/2"). Double column, 33-34 lines of text in a pleasing gothic hand. Rubrics in red, each leaf with two or more two- to four-line initials in red or blue with penwork in the contrasting



color, several leaves with a large initial (five to 12 lines) in blue with elaborate penwork in red and blue extending most or all the length of the text, one of these terminating in a pecking bird's head. ♦Smaller leaf with two short cuts in tail margin, one touching text (no loss), another leaf with small wax spot on text obscuring one word, a few additional minor imperfections, otherwise excellent specimens—clean, smooth, and pleasing in terms of script and decoration. Prices ranging from **\$75** to **\$300**, depending on decoration (ST12778-0191a-i)



143 A VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN. TEXT FROM PSALMS 53 THROUGH 59. (France, second half of the 13th century) 193 x 139 mm. (7 5/8 x 5 1/2"). Double column, 37 lines of text in a small gothic hand. Attractively matted. Numerous one-line initials in red or blue, three two-line initials in red or blue with trailing penwork elaboration in the contrasting color. ♦A touch of soiling to the gutter edge, otherwise a fine leaf, clean and smooth with comfortable margins. **\$175**

According to Maggs, who once owned this leaf (and offered it some years ago for £150), it came from the library at Raglan Castle, built by the Herbert family in the 15th century but mostly destroyed in 1646 during the Civil War. (ST12778-0600)

144 EIGHT VELLUM MANUSCRIPT LEAVES, OFFERED AS A GROUP, FROM A SMALL BREVIARY IN LATIN. (France, ca. 1275) 110 x 83 mm. (4 1/4 x 3 1/4"). Double column, 30 lines of text in a gothic pearl script. Rubrics in red, paragraph marks in blue, numerous two-line initials in red or blue, one leaf with contrasting penwork embellishing two of these initials; three leaves with one or more three-line intricate puzzle initials in red and blue with trailing extensions. ♦A little faint freckled foxing to margins, otherwise very nice specimens with generous margins. **\$350** for the group (ST12778-0666a-h)



145 TWO VELLUM MANUSCRIPT LEAVES FROM A LARGE GLOSSED BIBLE IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM THE GOSPEL OF JOHN. (France or England, late 13th century) 360 x 245 mm. (14 1/4 x 9 5/8"). Three columns, 25-26 lines of Scripture with interlineal gloss and 51 lines of gloss on either side, in two sizes of a pleasing gothic script. Headlines, chapter numbers, and paragraph marks in red or blue, one-line initials in red or blue with penwork in the contrasting color. ♦One corner repaired, two others creased, slight soiling, but generally in fine condition—smooth, bright, and mostly clean. **\$1,250** each

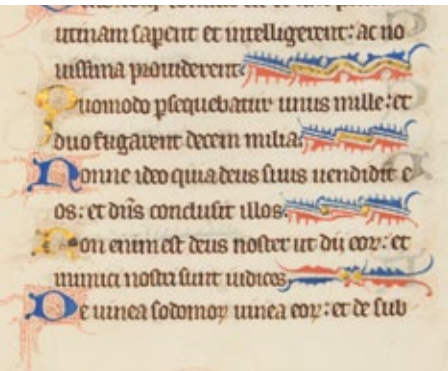
These are tall folio glossed New Testament leaves in very agreeable condition, done in two quite attractive hands, and reasonably priced. (For a comment on early Bible glosses, see item #98.) (ST12778-0617)

A Sizable Medical Leaf with Galenic Content, The Author Citing Hippocrates, "Regimen Sanitatis," and his Own Writings

146 A VELLUM MANUSCRIPT LEAF FROM A MEDICAL TREATISE IN LATIN. (Italy, ca. 1275) 272 x 193 mm. (10 3/4 x 7 1/2"). Double column, 67 lines of text in a pleasing regular gothic hand. In a very attractive 21 1/2 x 17 1/2" walnut frame of antique design with the leaf in a sunken compartment with a gold lip,

a brass label below the compartment. Once purchased from Quaritch, with their description on the back. ♦Formerly used as the flyleaf in a binding, so slightly soiled, text with minor fading, a very small portion (perhaps one or two lines) of the text trimmed off at bottom, half a dozen small round wormholes, but still an attractive legible example of an unusual text. **\$2,500**

The Quaritch description says that the leaf is from “a Medieval medical work based on Galen concerned with fevers, especially those that last a single day (‘febres ephemeræ’); the present leaf contains the text of chapters 4-7. The author speaks about bloodletting (not . . . for the young or elderly), baths, honey (the better kind is clean, clear, and of sharp odor), and delicate Roman women. He cites Hippocrates and the ‘Regimen Sanitatis’ of Salerno as well as his own writings ‘Quisquis igitur se non exercet in meis libris, non poterit intelligere’ (‘Whoever, then, does not train himself in my own books will not be able to understand’). The text has a strong Galenic tone (although it is not a translation of [Galen’s] ‘De Differentiis Februm’) and suggests a Medieval work based on Galen and possibly from the great Salerno medical school. The vocabulary includes post-classical words such as ‘acetositas’ (acidity), and even some words unrecorded in the massive ‘Thesaurus Linguae Latinae,’ Oxford Medieval Latin Dictionary, and Du Cange, such as ‘crapulositas’ (drunkenness) and ‘indigestabilitas.’” The leaf has obvious interest for its content, and it is well presented in its attractive frame. (ST10676a)



▲ 147 (detail)

147 A VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN. TEXT FROM THE CANTICLE OF MOSES, DEUTERONOMY 32:21-32. (France [or possibly Flanders], second half of the 13th century) 145 X 105 MM. (5 3/4 X 4”). Single column, 17 lines in a very fine gothic book hand. Line fillers in red, blue, and burnished gold, versal initials in blue with red penwork or burnished gold with purple penwork. ♦One margin slightly trimmed with insignificant loss of trailing penwork, remnants of mounts to edges on one side, but a fine leaf—clean, smooth, and bright with shining gold. **\$450**

This glittering leaf is unusually pretty, with animated line fillers and a scribal hand that is remarkably beautiful. (ST12778-0729)

148 A VELLUM MANUSCRIPT LEAF FROM A BREVIARY IN LATIN. TEXT FROM THE OPENING OF SEPTUAGESIMA SUNDAY. (Germany, late 13th century) 216 x 146 mm. (8 1/2 x 5 3/4”). Double column, 26 lines of text in two different gothic book hands, one slightly smaller. Rubrics, paragraph marks, and one-line initials in red, capitals struck with red. Marginal notations in German in a contemporary cursive hand, probably written by a celebrant. ♦Recovered from a binding, trimmed close and unevenly along one side, with loss of a few words at the end of seven lines, a bit of soiling and browning, but still a very good specimen with examples of three types of writing, formal and informal. **\$225**

Septuagesima Sunday is also known as “Prodigal Sunday” because the Gospel reading for the day (Luke 15) features the story of the Prodigal Son. Characterized by animation and irregularity of letter forms, this is an intriguing leaf that is neither the product of a gifted hand for a formal context nor a scratchy piece of work done without care for modest use. (ST12778-0124)

149 A FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM AN ANTIPHONER IN LATIN. TEXT AND MUSIC FOR THE SUNDAYS AFTER PENTECOST. (Probably France, late 13th century) 305 x 210 mm. (12 x 8 1/4”). Double column, 19 lines of text in a large gothic book hand, with neumes on four-line staves. Rubrics in red, capitals with decorative flourishes. ♦Recovered from a binding and perhaps missing text at head and tail, a bit browned on one side, one horizontal and two vertical creases, a few words in a later hand (apparently reflecting the leaf’s use as a book cover), but still a very good example with an relatively early appearance of music on a four-line stave. **\$125** (ST12778-0127)

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150 A VELLUM MANUSCRIPT BIFOLIUM IN LATIN FROM THOMAS AQUINAS’ SUMMA THEOLOGICA. (Probably France, late 13th century) 317 x 550 mm. (12 1/4 x 21 3/4”). Double columns, 54 lines of text in a compressed gothic hand. Headings, chapter numbers, and paragraph marks in red and blue, several two-line initials in red, one four-line and six two-line initials in blue with trailing red penwork. Outer pages with notations in Italian in a later hand. With a strip of another leaf glued onto the fore edge. ♦Recovered from a binding and consequently with three vertical folds, staining and fading to text on outer pages (making sizable portions difficult or impossible to read), light browning from glue to inner pages, other defects, but still a usable 13th century specimen with much of the text on the inner pages readable. **\$150**

There are obvious condition issues here, but this is nevertheless a significant portion of text from a 13th century manuscript of a work universally recognized as “a milestone in Latin theology” that used “the whole range of Aristotle’s philosophical and scientific works, and the commentaries of Avicenna, in the service of theological speculation.” (DNB) (ST12778-0019)

151 TWO FRAGMENTS OF VELLUM MANUSCRIPT LEAVES (OFFERED TOGETHER) SHOWING THE GLOSS FROM LEGAL WORKS. ONE LEAF FROM CANON LAW, THE “DIGEST” OF JUSTINIAN, THE OTHER FROM A WORK OF CIVIL LAW. (Italy, late 13th century) One strip measuring 395 x 85 mm. (15 1/2 x 3 1/4”); the other L-shaped, 365 x 250 mm. (14 1/4 x 9 3/4”). 82-94 lines in compact gothic scripts. Canon law leaf with 11 two-line initials in blue, and portions of two larger initials in blue with red penwork; civil law leaf with two three-line initials in red. ♦Binding remnants, and so with some soiling and stains, one side somewhat faded or with paper adhering, but still good examples from 13th century legal manuscripts. **\$100** for the two together (ST12778-0027a-b) *(see image on page 57)*



152 A DECORATIVE VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN. TEXT FROM PSALM 118. (England, 13th century) 130 x 90 mm. (5 1/8 x 3 1/2”). Single column, 19 lines in a proto-gothic hand. Numerous spiky line endings in red and blue with gold dots and strokes, 12 one-line initials in gold on pink and blue ground and cleverly incorporated into extensions of the two larger, multi-line initials, both also

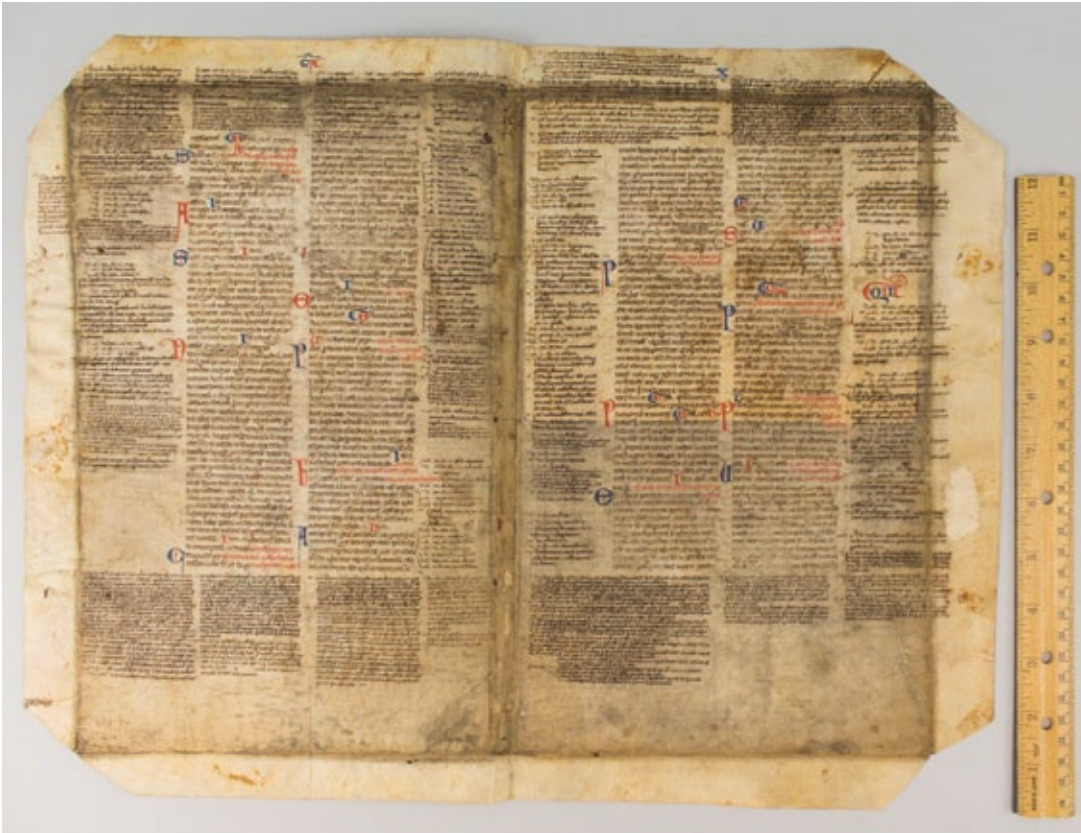
gold on blue and pink ground, the “D” with two central flower motifs and with a bar extending the length of the text, the “I” with very exaggerated extenders reaching the lower margin and bending horizontally into the upper margin. With a small marginal note in a later hand “ad sext.” ♦The gold in the larger initials a bit rubbed, a few light stains in the margin, otherwise A FINE LEAF IN LOVELY CONDITION, the decoration quite striking for such a small leaf. **\$950** (ST12778-0511)

From an Aristotle Manuscript Probably Owned by a Poor Scholar

153 MOST OF A VELLUM MANUSCRIPT BIFOLIUM FROM “AUCTORITATES ARISTOTELIS” IN LATIN. (France or Germany, late 13th century) 140 x 196 mm. (5 1/2 x 7 3/4”). Single column, 38 lines in a cursive hand. Rubrics, paragraph marks, and two-line initials in red. ♦Recovered from a binding, so head edge uneven, with loss of a few lines of text, one page trimmed close, with loss to the end of the lines of text, quarter-inch worm trail affecting words in three lines, one side with stains from glue and portions of text abraded, but still a very good example, with almost all of the text legible. **\$400**

The “Auctoritates” (“Decrees”) of Aristotle were a miscellany of sentences from “Politics,” “Rhetorics,” and other Aristotelian texts. Given the very informal hand here, it is clear that this was part of a quite modest manuscript owned by an impecunious scholar. (ST12778-0013)

154 A LARGE VELLUM MANUSCRIPT BIFOLIUM IN LATIN FROM THE DECRETALS OF GREGORY IX. TEXT FROM PART II, IX-X. (Italy, late 13th century) 360 x 465 mm. (14 1/4 x 18 1/4”). Double column, 54 lines in a compressed gothic book hand, surrounded on four sides by glosses in at least three different hands. Rubrics in red, headlines, chapter numbers, and paragraph marks in red and blue, a number of two- or three-line initials in red or blue, one two-line “Q” in blue with a curling descender extending down nine lines of text and into the gloss below, this outlined and flourished in red. Original prickings visible; two short slits with needle holes along both edges where the vellum was mended before use; a couple of marginal notations in an informal hand. ♦Recovered from a binding and thus with the usual darkening and stains, corners cropped with minor loss, a couple of patches of paper adhering to vellum, but an excellent leaf despite its faults, with a number of interesting codicological elements. **\$1,400**



Following Gratian and preceding Boniface VIII and Clement V as promulgator of Medieval canon law, Pope Gregory IX issued his “Decretals” in 1234. They represented the first collection of canon law to be invested with the full and universal force of papal authority. This bifolium demonstrates a number of characteristics of manuscript production and Medieval scholarship. Along each fore edge, we can see the prickings used to prepare the lines on which the scribe would write, as well as evidence of mending an imperfect piece of vellum before work began. The main text was written in a neat and regular hand, with space left to fill in paragraph marks as well as tiny letters (still visible) marking the spots for the painted initials. The glosses were done by at least three different hands, and it is likely that some of the commentary was added by a scholar not involved in the production of the manuscript. (ST12778-0055)

With Uncommonly Interesting Marginal Commentary

155 A VELLUM MANUSCRIPT LEAF FROM THE “DIGESTA” OF JUSTINIAN. TEXT FROM BOOK XXXIII, TITLE X. (England [possibly Oxford], late 13th century) 309 x 228 mm. (12 1/4 x 9”). Double column, 42 lines of text in a very neat gothic book hand with gloss in a slightly smaller, more elongated gothic script. Rubrics in red, paragraph marks and one-line initials in blue, several two- or three-line initials in blue, some with ascenders or descenders running six to 10 lines, these with trailing penwork in red. ♦Recovered from a binding, and so with glue stains along two edges (touching but not obscuring text), numerous tiny wormholes, with one large worm trail affecting the end of two lines of text, trimmed at head with loss of a few lines, otherwise a very good leaf with quite pleasing (and contrasting) scripts. **\$325**

The marginal commentary here is of interest for at least two reasons: the script is self-consciously archaic (featuring elongated ascenders with fish-tail or strongly angled tops), and the annotations are tied to the text with a series of paired dots and dashes (one dot, one dash; two dots, one dash; three dots, one dash, etc.) very similar to the “signes-de-revoi” marks used by correctors (see item #126, above). For Justinian’s “Digesta,” see item #166. (ST12778-0197)



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▲ 155

▲ 153

156 PART OF A VELLUM MANUSCRIPT BIFOLIUM FROM THE “ETYMOLOGIAE” OF ISIDORE OF SEVILLE IN LATIN. TEXT INCLUDING PARTS OF CHAPTERS ON IRON, GOLD, AND SILVER. (England, late 13th century) 65 x 299 mm. 2 3/4 x 11 3/4”). Double column, 19 lines of text in a neat gothic script. Rubrics in red, two three-line initials and one 11-line initial in blue with red penwork. ♦An ex-binding fragment, with the usual soiling and creases, two ink blots affecting about one-third of one column, but still an interesting leaf, with a pleasing, legible script. **\$500**



This is a fragment from the most popular textbook of the Middle Ages, the “Etymologies” or “Origins” by the scholar and the last of the Latin Fathers of the Church, Isidore, Archbishop of Seville (ca. 560-636). The work is a summary of the knowledge of the classical world

on grammar, rhetoric, natural philosophy, mathematics, medicine, law, and the Church. It relied heavily on Pliny the Elder, Solinus, Servius, and Cassiodorus, and was often read in lieu of the classical texts. (ST12778-0170)

Aristotle on Movement and the Corruption of Matter

157 A VELLUM MANUSCRIPT LEAF FROM COMMENTARY ON “DE CAELO ET MUNDO” OF ARISTOTLE IN LATIN. (France, late 13th century) 352 x 223 mm. (13 7/8 x 8 3/4”). Double column, 65 lines in a compressed gothic book hand. Paragraph marks in red or blue. Verso with ink inscription from use in a binding. ♦Formerly a binding element and so with text on one side lost, the other side with a little overall browning, half a dozen small stains, two affecting three or four lines of text, three small holes affecting a few words, but an interesting specimen despite its defects, the margins ample and much of the text legible. \$500

This text from Aristotle’s “On Heaven and Earth” discusses movement and corruption of matter. (ST12778-0050)

158 FIVE FRAGMENTS OF VELLUM MANUSCRIPT LEAVES FROM A NOTED BRIVIARY IN LATIN. THE PIECES CUT TO FIT AROUND THE SPINE OF A BINDING. (Probably England, late 13th century) One large, irregularly shaped piece measuring 270 x 107 mm. (10 1/2 x 4 1/4”); four small pieces about 40 x 110 mm. (1 1/2 x 4 1/2”). Originally double column, 25 lines in one or more gothic book hands. Rubrics in red, capitals struck with red, two- and three-line initials in red with trailing blue penwork. With four-line staves of music. ♦With the darkening, staining, and wormholes inevitably seen in binding remnants, paper adhering in spots, but interesting for the script, musical notation, and decoration of their original incarnation, and for their place in bookbinding history. \$100 (ST12778-0129)



159 MOST OF A VELLUM MANUSCRIPT LEAF FROM AN UNIDENTIFIED SCHOLASTIC WORK, APPARENTLY ON ASTRONOMY, IN LATIN. (Probably France, late 13th century) 196 x 159 mm. (7 3/4 x 6 1/4”). Double column, 54 lines in a small, challenging cursive hand. Paragraph marks in red or blue. ♦Once part of a binding and so with one side stained and the text on that side mostly abraded, other minor defects, but still a nice example of a leaf from a scholarly secular work, with the text on one side almost entirely clear. \$475 (ST12778-0006)

160 A VELLUM MANUSCRIPT BIFOLIUM CONTAINING “POSTILLAE” ON THE GOSPEL OF JOHN, PERHAPS THOSE OF NICHOLAS DE LYRA OR ALBERTUS MAGNUS. (France, late 13th century) 293 x 447 mm. (11 1/2 x 17 1/2”). Double column, 56 lines of text in a squat, slightly uneven gothic hand. Headings and paragraph marks in red and blue, underlinings in red. ♦Recovered from a binding, and so with minor overall darkening, folds around the edges, and remnants of glue in margins, a dozen or so small wormholes, half of these affecting a couple of letters, a little blurring to a three-inch patch of text, but still a very nice specimen, the script almost entirely legible. \$650

The often-printed biblical commentaries by Nicholas de Lyra are well known; less so are those of the intellectual giant Albertus Magnus (1206?-80). This may be because his commentaries on the Bible can get overlooked within the immense corpus of his work: ranging from the theological to the philosophical to the scientific, his writings, when they were first collected in 1651, occupied 21 folio volumes. (ST12778-0189)



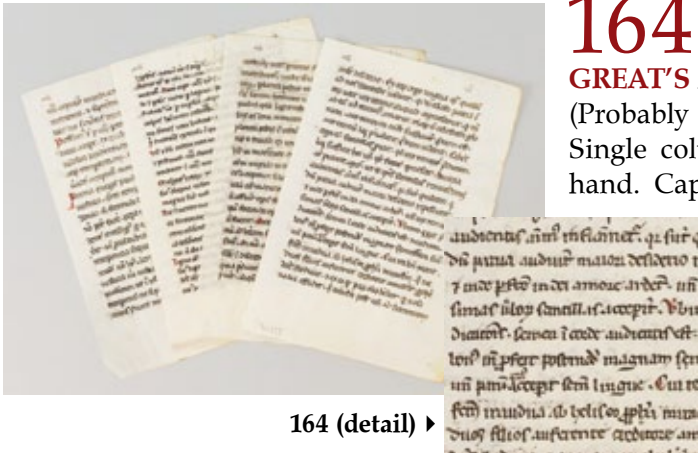
161 A VELLUM MANUSCRIPT LEAF FROM A NOTED BRIVIARY IN LATIN. TEXT FROM THE EPIPHANY. (France, late 13th century) 235 x 165 mm. (9 1/4 x 6 1/2”). Single column, 24 lines in a gothic book hand, with neumes on four-line staves. Rubrics in red, capitals struck with red, two two-line initials in red or blue with intricate trailing penwork in the contrasting color. ♦Faint thumbing, otherwise A VERY FINE LEAF, clean and smooth with ample margins. \$275 (ST12778-0735)

Dealing with a Juicy (and Bloody) Topic

162 A VELLUM MANUSCRIPT LEAF FROM A HANDBOOK OF CANON LAW IN LATIN. TEXT FROM CHAPTERS ON MURDERS COMMITTED BY CLERICS, INCLUDING BY KILLING SOMEONE IN A DUEL. (Italy, late 13th century) 187 x 137 mm. (7 1/2 x 5 1/2”). Double column, 44 lines of text in a compact informal gothic hand. Rubrics in red, paragraph marks in red, two three-line initials in red or blue with eight-line descenders and with penwork extensions in the contrasting color. ♦Verso with light brown (glue?) stains

in margins, four small patches of faded or rubbed text, two tiny wormholes and one half-inch hole affecting a few words in two lines of text, but still a very good leaf, mostly clean and smooth, with clear text and pleasing decoration. **\$450** (ST12778-0173)

163 A MANUSCRIPT LEAF (IN TWO PIECES) FROM THE DECRETALS OF GREGORY IX IN LATIN. TEXT FROM BOOK V, TITLE II, ON JEWS AND SARACENS. (Probably England [if so, perhaps Oxford], late 13th century) In two pieces, together, measuring 315 x 202 mm. (12 1/2 x 8"). Double column, 36 lines in a gothic book hand, surrounded by glosses in a smaller gothic script. Rubrics in red, paragraph marks and one-line initials in red or blue, six two- or three-line initials in red or blue with trailing penwork in the contrasting color. With an interlinear verse inscribed in the 16th century (when the leaf was a wrapper around the book): "When earnestly the mynde is sett / Then doeth the wytte greate virtue get"; also with later signature of G. Byrom. ♦Leaf cut approximately in half, recovered from a binding, and with the usual creases and glue stains around the edges, a couple of small holes affecting two or three words, but still an interesting specimen with two distinct, legible scripts. **\$150** (ST12778-0180) *(see image on page 58)*



164 (detail) ▶

164 FOUR VELLUM MANUSCRIPT LEAVES IN LATIN FROM A PORTABLE COPY OF GREGORY THE GREAT'S HOMILIAE IN EZECHIELEM, OFFERED INDIVIDUALLY. (Probably France, late 13th century) 146 x 102 mm. (5 3/4 x 4"). Single column, 20 lines of text in a very pleasing gothic book hand. Capitals struck with red. Each leaf with a few marginal notations in a neat contemporary hand. ♦A touch of wrinkling to two of the leaves, six lines of one affected by erosion, otherwise FINE LEAVES—clean and bright with comfortable margins. **\$200** each

During the 15 vigorous years that he was pope, beginning in 590, Gregory the Great produced some of the most important commentaries on Scripture that came out of the

Medieval period. He did this in the midst of major programs of reform in church administration, liturgy, and monastic practices and while dealing with the constant threat of barbarian incursions. The script here is extremely neat and attractive for a portable manuscript that may well have been owned by a poor cleric. (ST12778-0147a-d)

165 MOST OF A VELLUM MANUSCRIPT LEAF FROM A WORK BY HENRY OF SEGUSIO (HOSTIENSIS). TEXT FROM LECTURA IN DECRETALES GREGORII IX. (Italy [possibly Bologna], late 13th century) 356 x 264 mm. (14 x 10 1/4"). Double column, 73 lines of text in a gothic book hand. Rubrics in red, one four-line initial in red with blue penwork, portion of a similar blue initial with red penwork. A few marginal annotations in a contemporary cursive hand. ♦Recovered from a binding and with resulting creases in margins (one of these with two-inch split), trimmed at head edge with loss of a few lines of text, recto a little yellowed, verso with glue stains to edges, a couple of patches of text badly rubbed and illegible, but still a satisfactory specimen. **\$450**

From a work by Henricus de Segusio (1200-71, generally called Hostiensis once he became Cardinal-Bishop of Ostia), who possessed one of the great legal minds of the Middle Ages, this leaf is apparently from the collection of Sir Thomas Phillipps (1792-1872), about whom, see item #186. (ST12778-0186)

166 A VELLUM MANUSCRIPT LEAF FROM THE "PANDECTS" OF JUSTINIAN IN LATIN. TEXT FROM BOOK XII, TITLE VI. (Italy, late 13th century) 366 x 280 mm. (14 1/2 x 11"). Double column, 46 lines in a rounded gothic hand, surrounded by 81 lines in a similar, smaller script. Paragraph marks and one-line initials in red or blue, two- and three-line initials in red or blue embellished with the contrasting color. With



contemporary marginal corrections and annotations, and with a few notations in a later hand from its time as a binding. ♦Formerly used as a binding and consequently with trimmed corners, creases at edges, a bit of soiling, and some fading or abrasion to text, with a couple of three-inch patches illegible, other minor defects, but still an interesting specimen demonstrating the full life cycle of an early manuscript. **\$450**

This leaf comes from the second part of Justinian's codification of Roman law, the "Corpus Juris Civilis," a body of work that was lost to the West until its recovery in northern Italy in the 11th or 12th century. The complete work consists of four sections: the "Codex," a collection of imperial ordinances; the "Digest" or "Pandects," extracts from the great Roman jurisconsults; the "Institutes," an introductory textbook of Roman law; and the "Novels," additional constitutions of Justinian and later emperors. (ST12778-0202)

167 A VELLUM MANUSCRIPT FRAGMENT OF A MEDICAL TEXT, POSSIBLY ARNOLD OF VILLANOVA, IN LATIN. (Probably Italy, late 13th century) Irregular, but approximately 295 x 200 mm. (11 5/8 x 7 7/8"). Double column, 36 lines in a compressed gothic book hand. Rubrics and paragraph marks in red, capitals struck with red, one-line initials in red or blue, three two-line flourished initials in red or blue. ♦Recovered from a binding, so rather worn, darkened, wrinkled, holed, and stained, one side nearly illegible, other minor problems, but still an acceptable specimen of a secular text with medical content, in a readable hand (on one side and albeit with some effort). **\$275**

Arnaldus de Villanova (also known as Arnauld de Castelnau), who died at an advanced age in a shipwreck in 1313, lived a wandering life, teaching medicine at Barcelona and Montpellier. He dabbled in alchemy, and was reputed to be in communication with the devil. Most of his writings are scientific and medical in nature, on chemistry, on health, on wine, on poisons. (ST12778-0017)

168 TWO FINE VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM PETER LOMBARD'S SENTENTIAE. (Italy, late 13th century) 226 x 164 mm. (9 x 6 1/2"). Double column, 31 lines of text in an excellent compact gothic book hand. Rubrics in red, headings and chapter numbers in



▼ 168 (detail)

red and blue, eight attractive two-line initials with trailing penwork in the contrasting color. ♦One leaf with two small (modern?) repairs, otherwise IN EXTREMELY FINE CONDITION, quite clean and bright with enormous margins. **\$350** each

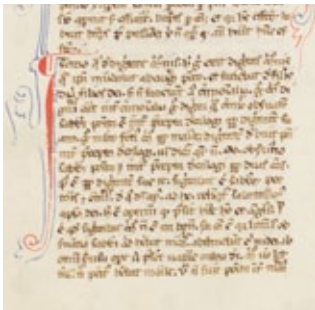
These very attractive leaves come from a fine manuscript originating at the convent of Santa Maria degli Angeli in Milan. The manuscript was sold at Sotheby's on 10 December 1980 (lot 78) and afterwards broken up. (ST12778-0172)

169 A PARTIAL VELLUM MANUSCRIPT BIFOLIUM FROM SCHOLASTIC “QUAESTIONES” ON LOGIC IN LATIN. TEXT LIKELY ON THE POSTERIOR ANALYTICA OF ARISTOTLE. (Probably Italy, late 13th century) 200 x 280 mm. (7 7/8 x 11”). Double column, 51 lines of text in a cursive hand. Numerous paragraph marks in red or blue. ♦One side almost completely worn away (from having been used as a pastedown), top edge folded and wrinkled and thus obscuring a few lines of text on the legible side, two small holes obscuring a few words, a two-inch open tear in the lower margin (not affecting text), and a bit of general toning and soiling, but the better side still in presentable condition and almost entirely legible. **\$400** (see image on page 64)

“In his ‘Posterior Analytics’ Aristotle applies the theory of the syllogism to scientific and epistemological ends. Scientific knowledge, he urges, must be built up out of demonstrations.” (Britannica) This leaf comes from a manuscript as modest as the content is profound, but its relatively hurried hand is nevertheless easy enough to read (on one side). (ST12778-0004a)

170 A VELLUM MANUSCRIPT LEAF FROM A BOOK OF SCHOLASTIC THEOLOGY. TEXT FROM BOOK IV. (Probably Italy, late 13th century) 193 x 141 mm. (7 1/2 x 5 1/2”). Double column, 50 lines of text in a compact gothic hand. Paragraph marks in red, headlines in red and blue, two paragraph marks with long descenders in red or blue with trailing penwork in the contrasting color. With marginal notes in a slightly later hand. ♦Naturally occurring variations in color or grain of vellum, otherwise a fine leaf, especially clean, smooth, and bright with generous margins. **\$450**

The leaf comes from a book that was no doubt once the property of an impecunious Medieval scholar, but even though modest in size and presumed original provenance, it is notable for its careful scribal hand. (ST12778-0164)



▲ 170 (detail)

171 A VELLUM MANUSCRIPT LEAF FROM A BOOK OF SERMONS, PROBABLY BY GUIBERT OF TOURNAI. (France or southern Netherlands, late 13th century) 108 x 99 mm. (4 1/4 x 4”). Single column, 19 lines of text in a careful cursive hand. ♦Recovered from a binding, with one soft vertical crease and glue stains to edges, otherwise in very good condition, with comfortable margins and legible text. **\$175 (see image on page 64)**

Though of odd proportions and small dimensions, this leaf seems to be entirely present. The book from which it came must have been in at least one Medieval preacher's pocket. The text is uncommonly seen in manuscript, and the scribal hand is interesting as a modest cursive that is nevertheless very legible. (ST12778-0174)

A Peculiarly Vacant Page, with Large, Odd Neumes

172 AN VELLUM MANUSCRIPT LEAF WITH DECORATIVE INITIALS FROM A GRADUAL IN LATIN. (Perhaps southern France, late 13th century) 286 x 210 mm. (11 1/4 x 8 1/4”). Single column, 18 lines

of text in a rounded gothic hand. Attractively matted. Rubrics in red, one-line initials in red, blue, or black with penwork accents in a contrasting color, one two-line and one five-line initial in red or blue with trailing penwork embellishment in the contrasting color. With (mostly faded) musical notation between the lines. Original prickings visible. ♦Minor marginal spotting, otherwise a fine leaf, mostly clean and smooth, with comfortable margins. **\$450**

Written above a one-line red staff, the neumes here (all very faint or for some reason erased) seem unusually shaped: many resemble a cursive lower case “l,” and others a capital “A.” It also seems peculiar that the neumes are a good deal larger than the letters of the text they stand above, a fact that—given the faintness of the musical notation—gives the page a peculiarly vacant appearance. (ST12778-0131)



▲ 172

▼ 173

173 A VELLUM MANUSCRIPT LEAF FROM THE CODEX OF JUSTINIAN IN LATIN. TEXT FROM BOOKS V, INCLUDING CHAPTERS ON THE EDUCATION OF CHILDREN. (Probably Italy, late 13th century) 420 x 275 mm. (16 1/2 x 10 3/4”). Double column, 42 lines in an excellent gothic rotunda, surrounded by 70 lines of commentary. Rubrics in red, chapter numbers in red or blue, a number of one-line initials in red or blue, 18 two- or three-line initials in blue with red penwork. With neat contemporary marginal annotations and interlinear glosses in a small cursive hand. ♦Recovered from a binding, and so with one vertical and two horizontal creases, slightly darkened, a handful of small water stains, three of these obscuring about a dozen words of text, other small defects, but still a very good specimen for a binding remnant, with legible text and, of course, a stately page. **\$200** (ST12778-0201)

Written above a one-line red staff, the neumes here (all very faint or for some reason erased) seem unusually shaped: many resemble a cursive lower case “l,” and others a capital “A.” It also seems peculiar that the neumes are a good deal larger than the letters of the text they stand above, a fact that—given the faintness of the musical notation—gives the page a peculiarly vacant appearance. (ST12778-0131)

174 A VELLUM MANUSCRIPT LEAF FROM A BOOK OF SERMONS BY SAINT BONAVENTURA IN LATIN. TEXT FROM SERMONES DE SANCTIS. (Germany, ca. 1300) 160 x 118 mm. (6 3/8 x 4 5/8”). Double column, 34 lines in a rather fancy, looping gothic script. Paragraph mark in blue, capitals struck with red. Margin with slightly later(?) ink inscription, “Sanctus Josephus Patronus agonizantium” (“Saint Joseph, patron of the struggling”). ♦Recovered from a binding and consequently with one edge uneven, one-inch tear to head margin (not affecting text), one side a little soiled, other trivial imperfections, but still a very good specimen with all text present and legible, and the margins ample. **\$350** (see image on next page)

The text here advises penance, as death and judgment are always at hand, and the marginal note refers to Saint Joseph, the patron saint of a happy death, perhaps indicating that this sermon was particularly appropriate for his feast day. Head of the Franciscans and Bishop of Albano, the great theologian Bonaventura (Giovanni de Fidanza, 1221-74) produced writings on asceticism, mysticism, and philosophy, as well as on practical ecclesiastical matters that were of great importance to the Roman church during the Middle Ages. (This leaf was formerly owned by Maggs and offered some years ago for £275) (ST12778-0021)



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175 A VELLUM MANUSCRIPT BIFOLIUM FROM A BREVIARY IN LATIN. (Probably Germany, ca. 1300) 197 x 279 mm. (7 3/4 x 11”). Single column plus annotations in four different sizes and styles of gothic script. Rubrics in red, one- and two-line initials in red, one decorative four-line “I” in red. ♦Formerly a structural component of a binding, so somewhat darkened with text on one page faded in patches, central



▲ 169

▲ 175

▲ 174

▲ 171

vertical crease, short marginal tears, a couple of these touching text, half a dozen wormholes, but despite these defects, a desirable specimen, not least for its range of scripts. **\$200**

This bifolium was once part of a breviary used in a monastery, judging from the 12 Scripture readings or lections included as part of the service. An antiphon (added later?) is in a smaller, less formal script than the text, which itself appears to be the work of at least two different scribes. (ST12778-0125)

176 TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A NOTED BREVIARY IN LATIN. (France, ca. 1300) 181 x 127 mm. (7 1/8 x 5"). Double column, 30 lines in an attractive gothic book hand, with neumes on four-line staves. Rubrics in red, each leaf with four or more two-line initials in red or blue with penwork elaboration in both colors, those in the right-hand columns with extravagant descenders and extensions running the length of the page. ♦ Faint marginal soiling, a touch of wrinkling, otherwise excellent leaves, generally clean and smooth with comfortable margins and exuberant decoration. **\$350 each**



These are quite attractive leaves, with a very regular chiselled gothic script and much music, which—because it appears on tightly stacked four-line staves in red—gives the pages a particularly pleasing ruddy aspect. (ST12727a-b)

177 A FINE VELLUM MANUSCRIPT LEAF FROM THE DECRETALS OF GREGORY IX. TEXT FROM BOOK V, INCLUDING CHAPTERS ON THE KNIGHTS TEMPLAR. (Italy [probably Bologna], ca. 1300) 380 x 278 mm. (14 7/8 x 11"). Double column, 40 lines in an early gothic rotunda, surrounded by up to 79 lines of commentary in a similar but smaller hand. Headings in red or blue, a number of one- and two-line initials in red or blue, eight three-line initials in red or blue with lacy penwork elaboration in the contrasting color. Neat contemporary marginalia in a tiny gothic script. Several curlicues and other marginal marks of emphasis, including a manicule. ♦ AN EXTREMELY FINE LEAF—exceptionally clean, smooth and bright, with comfortable margins, pleasing decoration, and an attractive, highly legible script. **\$450**

In 1234 Gregory promulgated his celebrated and greatly important "Nova Compilatio Decretalium," for which he is chiefly remembered. This compilation of papal decretals (i.e., decisions by a pope on matters of canon law) superseded the six

▼ 177

▼ 178



penwork in the contrasting color. With extensive contemporary marginalia in a small cursive hand. Several curlicues and other marginal marks of emphasis, including A TONSURED HEAD MARKING AN IMPORTANT PASSAGE OF TEXT. ♦ Verso with thin strip of paper adhering to head edge (vestiges of mount?), obscuring a few lines of added annotations, otherwise A VERY FINE AND ESPECIALLY ATTRACTIVE LEAF. **\$450**

Even though this leaf is 2 1/2" taller, it is otherwise identical in every way with the previous item and must be from the same fine manuscript. Perhaps the shorter leaf was trimmed for some reason after the original book was dismembered. (ST12778-0206)

179 AN EXTENSIVELY GLOSSED VELLUM MANUSCRIPT LEAF WITH DECORATIVE INITIALS FROM A WORK OF CANON LAW IN LATIN. TEXT FROM THE REGISTERS OF GREGORY IX. (Italy [probably Bologna], early 14th century) 356 x 266 mm. (14 x 10 1/2"). Double column, 35 lines of main text in a rounded gothic hand, surrounded by 88 lines of commentary in a smaller gothic rotunda. Rubrics in red, paragraph marks in red, numerous one-line initials in red or blue, some with penwork in the contrasting color, two leafy initials in yellow, white, and red on a blue ground, with leaf flourishes in three colors extending along eight to 10 lines of text. With marginal annotations in a contemporary cursive hand and a number of elaborate manicules. ♦ Trimmed close at head and foot with loss of perhaps a few lines, a bit dust-soiled at head, text a little faded at

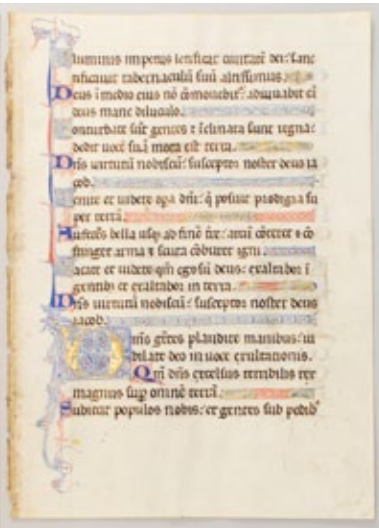
previous collections, the first of which was made by Gratian around 1150. Compiled for the pope by the Catalan canonist Raymond of Peñafort, Gregory's was the first complete and authoritative collection of papal decretals, and it persisted as the fundamental source of canon law until the 20th century. The Knights Templar were perhaps the most celebrated military order associated with the Crusades. After the initial Crusade captured the Holy Land, the newly-formed Templars took on the responsibility of protecting pilgrims who journeyed to visit Jerusalem. In 1129 the Church endorsed the organization, and financial support of remarkable magnitude was given over the years, making the group not only among the fiercest fighters of the era, but also among the wealthiest—they owned Cyprus, had a network of banks, and were chief lenders to European monarchy and nobility. (ST12778-0200)

178 A LARGE VELLUM MANUSCRIPT LEAF FROM THE DECRETALS OF GREGORY IX. TEXT FROM BOOK V, TITLE 38. (Italy [probably Bologna], ca. 1300) 445 x 280 mm. (17 1/2 x 11"). Double column, 40 lines of main text in a rounded gothic hand, surrounded by up to 83 lines of gloss in a small gothic rotunda. Headings, paragraph marks, and a number of one- and two-line initials in red or blue, 10 three-line initials in red or blue with intricate

tail, a couple of short tears into text (no loss), light two-inch water stain, but a very good leaf despite these imperfections, with legible text and pleasing decoration. **\$350** (ST12778-0198)

180 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A STRIP OF THE CONJOINT BIFOLIUM ATTACHED, FROM A WORK OF CANON LAW IN LATIN BY INNOCENT IV. TEXT FROM IN QUINQUE LIBROS DECRETALIU COMMENTARIA, BOOK VI, TITLE XVII. (Italy or possibly southern France, early 14th century) 322 x 221 mm. (12 3/4 x 8 3/4"). Double column, 69 lines of text in a thick, rounded gothic hand. Rubrics in red, paragraph marks in red or blue, 14 two-line initials in red or blue with delicate penwork in the contrasting color, and two three-line burnished gold initials on an intricate blue penwork ground. A few marginal annotations in a contemporary hand. ♦Recovered from a binding and consequently trimmed at head with loss of a few lines of text, verso with slightly faded (but still readable) text and with glue stains around the edges, other trivial stains or imperfections, but still a very good leaf with legible text and attractive decoration. **\$425**

The "Commentaria" testifies to the legal expertise of Innocent IV, pope from 1243-54, and proponent of universal papal dominion, a stance that put him in direct conflict with the emperor Frederick II, who sought himself to extend the reach of his own imperial authority. This leaf was once in the celebrated collection of Sir Thomas Phillipps (1792-1872—see item #186), as we can tell from the pencilled notation about the date at the bottom of the leaf, which appears on virtually all of the leaves from his library. (ST12778-0187)



This striking leaf features a confident hand in a pleasing gothic script, with two stylistically different but equally impressive initials. Despite a little loss to the burnished gold, the recto initial nonetheless stands out due to the intricate penwork embellishment that fills the space around it; the verso initial, which stands solidly on a sparkling gold ground, provides an altogether different artistic experience. The liberal use of a variety of line fillers adds to the conspicuous indications that this leaf has come from a high quality manuscript. (ST12778-0590)



182 A VELLUM MANUSCRIPT LEAF FROM A BOOK OF SERMONS IN LATIN. TEXT WITH A SERIES OF QUOTATIONS FROM JEROME AND CICERO. (Germany, early 14th century) 192 x 135 mm. (7 1/2 x 5 1/4"). Double column, 33 lines in a very regular small gothic book hand. Capitals struck with red, a number of one-line initials in red or blue. ♦A little darkened, minor soiling to margins, a couple of green (wax?) smears on blank portion of verso, otherwise an excellent leaf, with clear text and comfortable margins. **\$175**

A notation of the Cologne feast "Division of the Apostles" at the foot of the verso indicates this leaf's German origins. (ST12778-0053)

183 FOUR ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH BAR BORDERS FROM A PSALTER IN LATIN, OFFERED INDIVIDUALLY. (England or Low Countries[?], 14th century) 125 x 88 mm. (4 7/8 x 3 1/2"). Single column, 18 lines in a gothic book hand. Two leaves attractively matted. Line fillers in blue or pink, each page with a bar border in pink or blue on the left side of the text containing the burnished gold one-line initials beginning each verse, three of these borders with extensions in head or tail margins to form half or three-quarter borders, three leaves with one or two three-line initials in burnished gold on a blue and pink ground. One leaf with much later notation in black ink, another with pen trial in margin. ♦A little darkened, one leaf with light fading of text, a few minor stains, one leaf with three tiny holes (not affecting text or decoration), a couple of leaves with minor smudging of paint, but still very nice specimens with prominent ornamentation. **\$175-\$400**, depending on condition and decoration (ST12778-0681)



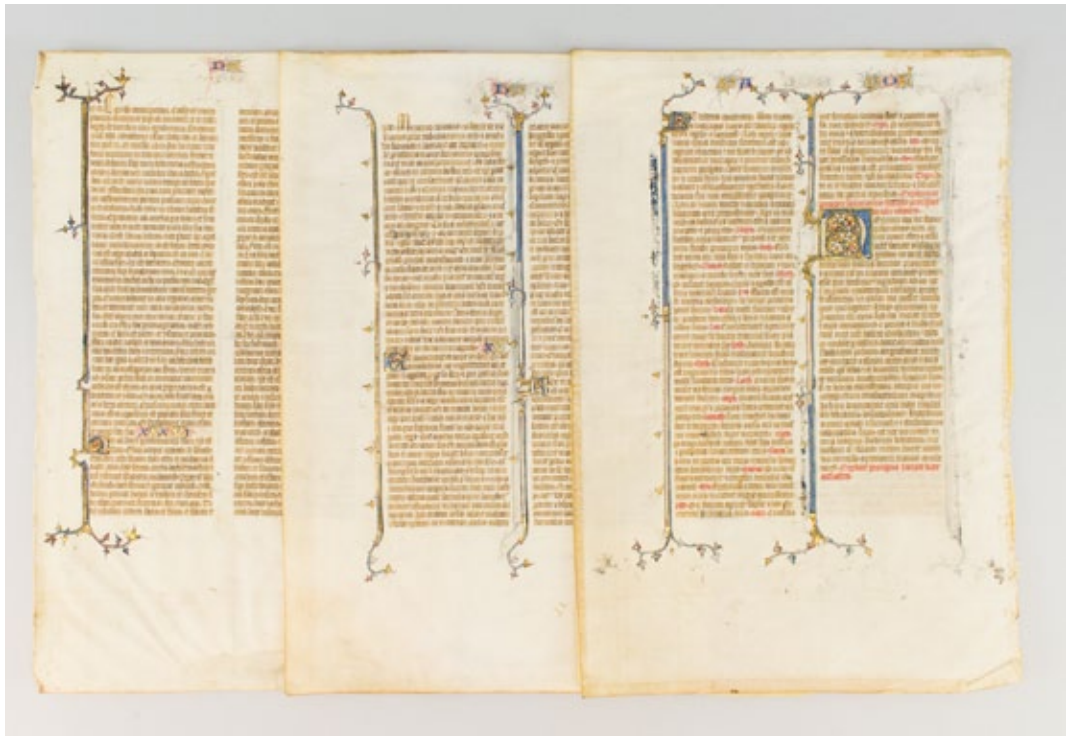
184 TWO LEAVES FROM A HIGHLY DECORATIVE PSALTER-HOURS IN LATIN, OFFERED INDIVIDUALLY. (Northern France [perhaps Picardy], ca. 1325) 160 x 120 mm. (6 1/4 x 4 3/4"). Single column, 14 lines of text in an excellent, very regular gothic book hand. Each leaf with nine one-line initials in burnished gold on mauve and blue grounds with white tracery, line endings in bright gold and several colors, with geometric, botanical, or (in one case) tiny zoomorphic designs. ♦Isolated minor soiling, one leaf with some very light dampstaining in the outer margin, but IN FINE CONDITION. **\$250** for each leaf

These examples from an early Book of Hours (here combined with a Psalter), are quietly charming in the line endings, one of which contains a zoomorphic element. See item #376 for another leaf (with a more prominent grotesque) from this same manuscript. (ST12778-0749)



Lovely Leaves Produced by an Illuminator from the Circle of Jean Pucelle

185 THREE ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM THE SAINT ALBANS BIBLE, OFFERED INDIVIDUALLY. TEXTS FROM GENESIS, PROVERBS/ECCLESIASTES, AND ESTHER. (France [probably Paris], first half of the 14th century) 292 x 216 mm. (11 1/2 x 8 1/2"). Double column, 46 lines of text in a very pleasing gothic book hand. Headlines and chapter numbers in blue or gold with elaborate penwork in red or light blue, rubrics in red, versal initials in pink or blue with white tracery and enclosing an orange and white ivy leaf, the whole on a gold ground, a vertical bar border in the same colors and gold emanating from the versal initials and extending the length of the text, with ivy leaves in colors and gold branching into the head and tail margins, one leaf with a very fine six-line initial in pink with white tracery on a ground of blue and burnished



gold, two vines with orange and white leaves curling in its center. ♦Edges with remnants of glue and tabs for mounting, two leaves a little rumpled in bottom margin, one leaf with minor offsetting from the decoration on adjacent leaf, otherwise IN FINE CONDITION, with generous margins and glistening gold. **\$1,250 to \$2,500**, depending on decoration.

These leaves are from a Bible that was once in the famous English abbey of Saint Albans, just north of London, a center of Medieval learning in the 14th century. The manuscript was produced about 1330 in Paris by an illuminator from the circle of Jean Pucelle, the innovative master who painted the Hours of Queen Jeanne d'Évreux in the international gothic style. According to James Rorimer, in his introduction to a facsimile edition of that manuscript (published for the Cloisters Museum where the Hours now resides), "it was Pucelle who made available to the North the first completely intelligible French translation of Italian developments" in illumination. The Bible from which our leaf comes was probably one of the "two fine Bibles" ("duas bonas biblias") which, according to the abbey's records, were purchased by Michael of Mentmore, abbot of Saint Albans from 1335-49. For more, see C. de Hamel, "Fine Books and Book Collecting, A. G. Thomas festschrift" (1981), pp. 10-11; A. G. Watson, "Supplement to Ker's Medieval Libraries of Great Britain" (1987), p. 51 and no. 4. (ST12748a-d)

186 A VELLUM MANUSCRIPT LEAF IN LATIN FROM "QUAESTIONES DISPUTATE DE VERITATE" BY THOMAS AQUINAS. TEXT FROM QUAESTIO X, ON THE TRINITY. (Probably northern France or southern Netherlands, first half of the 14th century) 305 x 197 mm. (12 x 7 3/4"). Double column, 53 lines of text in an idiosyncratic cursive. Paragraph marks in red, capitals struck with red. With marginal notation in a 15th century hand concerning Matthew. ♦Recovered from a binding and thus with the usual glue stains and abrasions to verso, affecting about one quarter of the text, but the recto clean and well margined with very legible text. **\$450**

From the collection of Sir Thomas Phillipps, this leaf contains a discussion of the Trinity and the image of God, with citations from the works of Boethius and Augustine on the topic. A little unusual for a folio-size manuscript, the hand here is quite informal, the sort of thing frequently used for more modest portable books. Phillipps (1792-1872) began collecting books with his schoolboy allowance, and once he succeeded to his father's large estate, he made collecting the chief business of his life, eventually becoming simply the greatest collector of manuscripts in history. His collection reached the staggering number of 60,000 manuscripts and approximately 1,000 incunabula, as well as many other printed books old and new. (ST12778-0149)



187 A VELLUM MANUSCRIPT LEAF, WITH SECULAR QUOTATIONS, FROM A TEXT DEALING WITH VIRTUES AND VICES, IN ITALIAN. (Italy, 14th century) 248 x 171 mm. (9 3/4 x 6 3/4"). Double column, 34 lines, in a clean, regular rounded gothic book hand. Rubrics in red, several paragraph markers in red or blue, two two-line initials in red with elaborate marginal penwork embellishment in blue. ♦Minor dampstains fading half of a dozen lines to illegibility, a hole half the size of a little finger costing a few letters in the words of four lines on each side. With obvious defects, but still reasonably presentable and desirable for its text. **\$550**

This vernacular leaf comes from a treatise about behavior, including sections on sloth, self-indulgence, and how to maintain one's reputation. The author frequently quotes Seneca here, as well as Cato, Ovid, Solomon, and Saint Bernard. The text seems to be aimed at a popular, rather than a learned, audience. (ST12778-0630)

188 A VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE SANCTORALE, INCLUDING THE MASS OF SAINT LAURENCE. (Germany, 14th century) 324 x 229 mm. (12 3/4 x 9"). Double column, 36 lines in a gothic book hand. Rubrics in red, one-line initials in red, four three- to four-line initials in red with blue penwork embellishment and marginal extensions. With a number of three-line staves with neumes; text from the Mass for the Translation of Saint Bernard added in a bâtarde hand in the margin of the verso. ♦Recovered from a binding, and one side consequently somewhat worn and darkened with minor loss of text, two vertical creases, one with two small holes (in margin), another small hole predating scribal use, a couple of minor stains, but an appealing example with attractive text and decoration. **\$175**

The presence of their distinctive punctus flexus punctuation and the addition of the Mass for the Translation of Saint Bernard (founder of the order) suggests that the manuscript from which our leaf came was Cistercian. (ST12778-0130)

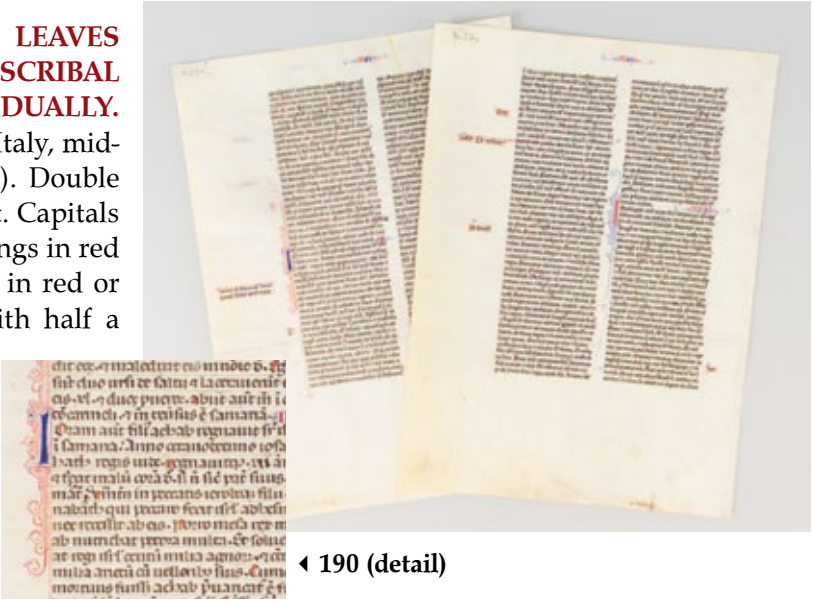
189 FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM AN ALPHABETICAL DICTIONARY IN LATIN. TEXT WITH ENTRIES FROM THE LETTER "O," INCLUDING ONE BY ALEXANDER NEQUAM. (Perhaps France, 14th century) 311 x 203 mm. (12 1/4 x 8"). Double column, 62 lines of text in a very clean, open

gothic book hand. Paragraph marks in red, capitals struck with red, one- and two-line initials in red or blue. Contemporaneous ink insignia in one margin. ♦Recovered from a binding and so a bit browned overall, but a very good specimen with dark, legible text and nothing approaching a significant condition problem. **\$325**

One of the definitions here cites Alexander Nequam (or Alexander of Neckam, 1157-1217). He was a teacher and scholar whose major works were “Speculum Speculationum,” “De Utensilibus,” and “De Naturis Rerum,” the first a theological treatise drawing on Peter Lombard and Augustine (but also influenced by Plato, Aristotle, and Avicenna), and the other two related to nautical science. In the latter connection, Nequam is responsible for the first European description of the compass. (ST12778-0133)

190 TWO VELLUM MANUSCRIPT LEAVES FROM A BIBLE IN LATIN, IN A SCRIBAL HAND OF HIGH QUALITY, OFFERED INDIVIDUALLY.

TEXT FROM II KINGS AND FROM III KINGS. (Italy, mid-14th century) 234 x 172 mm. (9 1/8 x 6 3/4”). Double column, 48 lines in a fine gothic rotunda script. Capitals struck in red, running titles and chapter headings in red and blue, each leaf with two four-line initials in red or blue with contrasting penwork. Each leaf with half a dozen corrections in a neat, contemporary hand enclosed within red boxes. ♦Margins with a few light creases (not affecting text), a little light marginal soiling and a few negligible stains, otherwise EXCELLENT SPECIMENS, with ample margins. **\$300** each



◀ 190 (detail)

Though considerably larger than a pocket Bible, these leaves are not from a grand folio manuscript, but their extremely neat scribal hand, their wide margins, and the concern they show for textual accuracy all indicate that they came from a Bible that mattered greatly to an owner with significant means. (ST12778-0723a-b)

With Mysterious Text Markers To Aid in Scriptural Study

191 A BEAUTIFUL ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A VERY LARGE BIBLE IN LATIN.

TEXT FROM ECCLESIASTES. (France, 14th century) 407 x 272 mm. (16 x 10 3/4”). Double column, 50 lines in a fine gothic hand. Headlines and chapter numbers in red and blue, each column with a three-line initial in blue and pink with white tracery, the capital enclosing curling vines and burnished gold, all of these initials with bar border extensions in blue, pink, and burnished gold, and with blue, pink, and scarlet leaves and burnished gold berries sprouting along the border and branching out from each end. Marginal abbreviations used to reference sections of the text (see below). ♦Small light brown stain to head margin, faint thumbing to lower outer corner, otherwise AN EXTREMELY FINE LEAF, clean and bright with wide margins and shining gold. **\$2,250**



Given the impressive size and beauty of this leaf, we can confidently assume that the Bible from which it came was commissioned by a person or ecclesiastical institution of very considerable wealth and importance. And everything about the script, decoration, and design confirms that it

was executed by appropriately gifted hands. The text includes one of the most beloved passages in the Old Testament, “To every thing there is a season.” The four inner and outer margins here all have neatly penned contemporaneous letters (from “a” through “h”) to be used as markers that would facilitate the study of the text; likewise, we find the three letters “p,” “s,” and “t,” for “primus,” “secundus,” and “tertius” employed in the same way. In this arrangement, “p” and “a” are always aligned, but after that, the two systems are not coordinated. According to Clemens and Graham, “what is most striking about both systems is that they conflict with the Bible’s chapter divisions . . . [as] the letter sequences run across chapter breaks. Both systems must have been intended to assist a reader to locate passages of text, and presumably they relate to a reference work that was known to users . . . [but] that reference work has not yet been identified.” (p. 190) It is also possible that the “p,” “s,” and “t” stand for the canonical hours prime, sext, and terce, indicating, instead, that this item had been marked up for liturgical readings. (ST12778-0627)

192 FRAGMENT OF A VELLUM MANUSCRIPT BIFOLIUM IN LATIN FROM ALEXANDER DE VILLA DEI’S DOCTRINALE PUERORUM.

(France or Germany, 14th century) 240 x 275 mm. (9 1/2 x 10 7/8”). About 10 lines of text in an early gothic hand surrounded by gloss in a compressed book hand. Attractively matted. Paragraph marks in red, capitals struck with red, two- and three-line initials in red, one three-line “I” in blue with red penwork elaboration trailing into the tail margin, and a large “S” in blue infilled with red and green penwork and with complex descending embellishment. ♦Recovered from a binding, and consequently with half the text on one side hard to read, but the other side very legible, and certainly a usable specimen of a good text (see item #202 for the content of “Doctrinale Puerorum”). **\$175** (ST12778-0060)



193 MOST OF A VELLUM MANUSCRIPT BIFOLIUM FROM A TREATISE ON CIVIL LAW IN LATIN.

(Perhaps Italy, 14th century) 332 x 558 mm. (13 x 22”). Double column, 66 lines in a cursive hand. One- and two-line initials in red. ♦Recovered from a binding and with the consequent creases, folds, and glue stains, outer pages somewhat browned, head edge rather wormed, but still an interesting example of a secular work, the text on the inner leaves legible. **\$250** (ST12778-0026)



194 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN. TEXT FROM PALM SUNDAY.

(France, ca. 14th century) 158 x 106 mm. (6 1/4 x 4 1/4”). Single column, 16 lines of text in an excellent gothic book hand. Rubrics in red, line fillers in blue, red, and burnished gold, 11 one-line initials in blue with red penwork or burnished gold with blue penwork, one large four-line “H” in blue with white tracery on a ground of burnished gold, the center filled with curling floral vines, the letter with lengthy marginal extensions in colors and gold. With two lines in a later, rounded Italianate gothic hand in the tail margin of the verso, this beginning with a burnished gold initial embellished with purple penwork. ♦A scattering of gray spots in one fore margin, large initial a little smudged, otherwise an excellent leaf, generally clean and smooth with ample margins. **\$300**



This attractively decorated leaf is of interest as an early example of a Book of Hours, and the addendum at the bottom of the verso is still more intriguing. The hand there is later, perhaps

by as much as a century, but at the beginning of his first line, the scribe has provided an illuminated initial in the style of the ones appearing higher on the page, apparently in an effort to give the addition the appearance of an original part of the text. (ST12778-0553)



195 SIX VELLUM MANUSCRIPT FRAGMENTS, OFFERED AS A GROUP, FROM A BREVIARY IN LATIN. FROM THE SANCTORALE, INCLUDING TEXTS FROM THE OFFICES FOR SAINTS MICHAEL, BARTHOLOMEW, JOHN THE BAPTIST, AND OTHERS. (Probably Germany, ca. 14th century) 146 x 202 mm. (5 3/4 x 8"). Double column, each piece with approximately 16 lines of text in a gothic book hand. Rubrics in red, capitals struck with red, each fragment with one or more two-line initials in red. ♦Recovered from a binding and consequently somewhat browned, but still appealing examples in a pleasing, legible script. \$175 for the group (ST12778-0135)

196 AN ATTRACTIVE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BREVIARY IN LATIN. TEXT FROM THE FOURTH SUNDAY AFTER EPIPHANY. (France, mid-14th century) 180 x 120 mm. (7 1/8 x 4 3/4"). Double column, 32 lines in an excellent gothic book hand. Rubrics in red, red and blue pen decoration, two one-line initials and five two-line initials, all either gilt with blue penwork or blue with red penwork, one large, fine divided "P" in gilt and blue and with intricate red and blue penwork embellishment. Running titles in a later hand. ♦Slightly wrinkled in one corner, gilding a touch rubbed, otherwise a lovely specimen, significantly more decorative than a typical small Breviary leaf. \$275 (ST12778-0594)



197 FIVE VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A VERY LARGE BIBLE IN LATIN. TEXT FROM EXODUS, LEVITICUS, NUMBERS, AND JOSHUA. (France, 14th century) 447 x 315 mm. (17 1/2 x 12 1/2"). Double column, 39 lines in a fine gothic book hand. Capitals struck with red, headlines and chapter numbers in red and blue, each leaf with two or more two-line initials in red or blue with intricate trailing penwork in the contrasting color, some of these with three- to four-line ascenders. ♦A couple of small marginal spots or smudges, otherwise IN VERY FINE CONDITION—clean, smooth, and bright, with spacious margins. \$1,500 each

These are vast Bible leaves done by a very adept scribe and decorator, and they have come down to us in remarkable condition. As always, 14th century manuscript material is considerably more uncommon than that from the 13th or 15th

centuries, since so little was produced at a time when the plague was ravaging much of Europe. As a consequence, it is fortuitous to find from that period something as big, as beautiful, and as well preserved as the present leaves. (ST12778-0638a-e)

An Uncommon Example of a Legal Leaf from a Register of Writs

198 A VELLUM MANUSCRIPT LEAF FROM A LIST OF WRITS ISSUED BY THE COURT OF WESTMINSTER DURING THE REIGN OF EDWARD III. TEXT FROM THE REGISTRUM BREVIUM. (England, probably London, ca. 1350) 188 x 128 mm. (7 3/8 x 5"). Single column, 34 lines plus headline and a few annotations, all in a chancery hand. Paragraph marks in red or blue. ♦Vellum a little wrinkled and a shade less than bright, otherwise A FINE LEAF, quite clean and fresh. \$1,800



This is an uncommonly seen example of a leaf from a manual of procedural law known as the "Registrum Brevium" or "Register of Writs," which functioned rather like case law digests in the modern practice of law. By listing the grounds on which previous cases had been filed, the registers provided lawyers with a reference list of causes of action that could be brought in the court. According to the Ames Foundation, "Their interest lies in the fact that no two of them are alike. Rather, each seems to have been made up to serve the needs and the interests of the person who had them made. . . . The selection of writs or statutes may be standard or quite idiosyncratic. Most of them seem to have been made for practicing lawyers or administrators," and, as such, they "provide an interesting insight into what lawyers and administrators in a given period thought might be useful." (ST12778-0770)

199 A VELLUM MANUSCRIPT LEAF FROM A SERMON OR TREATISE ON THE SACRAMENT OF THE MASS. DE SACRAMENTIS. (Germany[?], perhaps 14th century) 183 x 154 mm. (7 1/4 x 6"). Single column, 27 lines of text in a plain cursive hand. Capitals struck with red. Extensive annotations in the tail margins in a contemporary hand. ♦Recovered from a binding, with remnants of stitching in one margin, minor soiling around edges, otherwise a very good specimen, especially for an ex-binding leaf, generally clean and smooth with clear text and ample margins. \$175

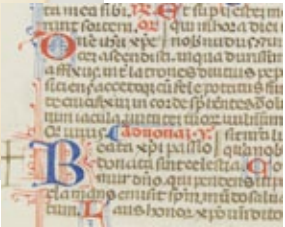
The hand here is informal and clean, and the scribe has spaced out his letters and his lines so that the text is very easy to read. (ST12778-0163)



200 THREE VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A SMALL BREVIARY IN LATIN. (Italy, ca. 1350) 127 x 89 mm. (5 x 3 1/2"). Single column, 30 lines, written in an extremely pleasing rounded gothic book hand. Each leaf with several one-line initials in blue and red as well as typically six to eight (but ranging from two to a dozen) two-line initials in red or blue with elaborate penwork infilling and marginal embellishment in the contrasting color. Two of the leaves with neat marginal annotations framed by elaborate



200 (detail) ▶



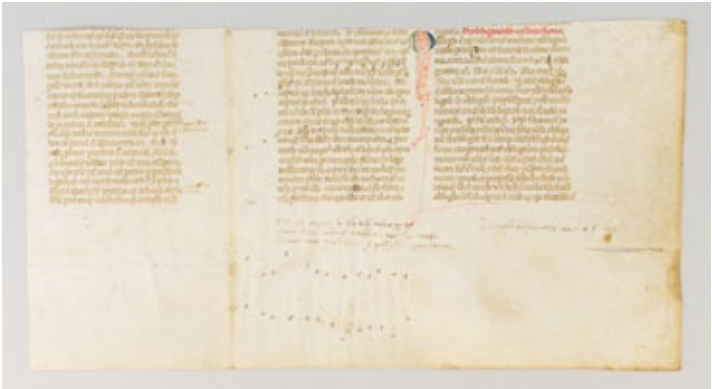
brown and pink or yellow penwork (one of these additions seven lines long and within an intricate cartouche). ♦Occasional minor soiling and other trivial defects, but IN VERY FINE CONDITION, ESPECIALLY BRIGHT AND CLEAN, AND WITH QUITE AMPLE MARGINS. \$75-\$200, depending on decoration

These are smallish leaves from what would have been a very personal wallet-size manuscript; they are quite appealing in their fine condition, their pretty calligraphy, and the charming nature of their decorative emendations. (ST12778-0664a-c)

Considering Differences between Men and Women

201 A PARTIAL VELLUM MANUSCRIPT BIFOLIUM IN LATIN FROM Rolandinus de Passageriis’ SUMMA ARTIS NOTARIE. (Italy, 14th century) 178 x 347 mm. (7 x 13 3/4”). Double column, 18 lines of text in a gothic rotunda. Rubrics in red, two two-line initials painted red or blue with contrasting penwork. With marginal notations in a contemporary(?) hand. ♦Four runs of small holes in the margins and text (probably stitching marks), a little wrinkling and light toning, but a surprisingly clean specimen given that it was recovered from a binding, with very legible text. **\$475**

The “Summa” is the work of Rolandinus Rodulphi de Passageriis of Bologna (ca. 1215-1300), an eminent Medieval jurist considered to be the highest authority on the notarial document. A work of lasting influence (versions were printed into the 16th century), “Summa Artis Notarie” deals, in turn, with contracts, wills, court documents, and the copying of records. There is a section on dowries, and it may be that our leaf comes from that portion of the text, since it considers differences between men and women. (ST12778-0190)



A Versified Grammar Written in Leonine Hexameter, And Perhaps with Notes by the Teacher



202 A VELLUM MANUSCRIPT LEAF FROM A LATIN GRAMMAR BY ALEXANDER DE VILLA DEI. TEXT FROM THE DOCTRINALE PUERORUM. (Italy[?], second half of the 14th century) 203 x 143 mm. (8 x 5 5/8”). Single column, 30 lines in a gothic book hand. Paragraph marks and capitals struck in red. With a large number of Medieval annotations and interpolations. ♦Recovered from a binding, so rather dark and with a little worming (costing a few letters), verso very indistinct from binder's glue, but recto pretty legible. **\$450**

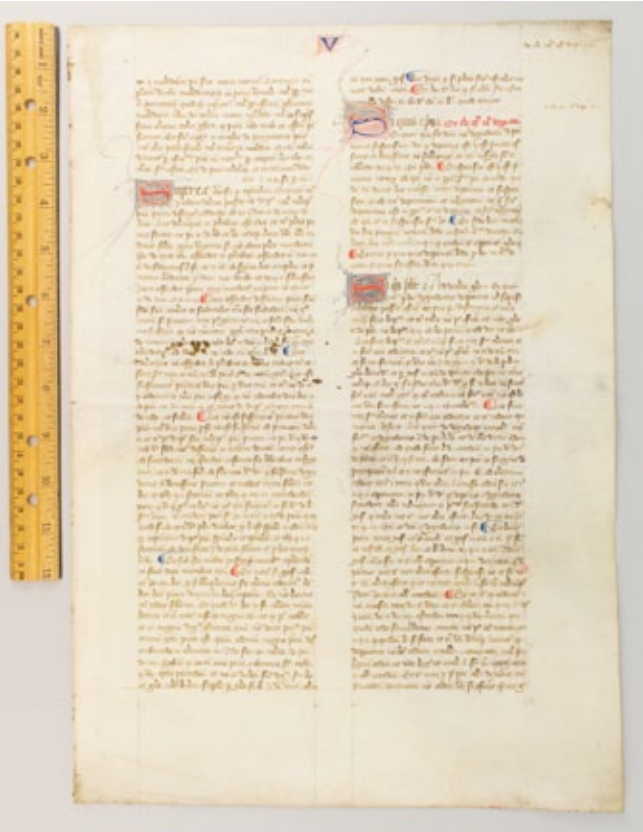
This is an uncommon survival from a classic pedagogical work by Alexandre de Villedieu (or Alexander de Villa Dei, d. ca. 1240), a Franciscan and a Master of the University of Paris. Composed around 1200, the “Doctrinale Puerorum” (“Doctrinal of Boys”) is a versified grammar written in leonine hexameter. The work remained popular for 300 years: ISTC locates 408 incunabular editions. It seems likely that the marginalia on our leaf was added by a teacher using the “Doctrinale” for instruction. (ST12778-0601)

203 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A BOOK OF HOURS IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM LAUDS AND NONE. (France, second half of the 14th century) 127 x 89 mm. (5 x 3 1/2”). Single column, 14 lines in a gothic book hand. Rubrics in red, many one-line initials in blue, red, or burnished gold with penwork embellishment in a contrasting color, two or else three two-line burnished gold initials, and EACH LEAF WITH A FOUR-LINE “D” in pink with white tracery on a ground of burnished gold, its center with blue and scarlet flowers on a curling stem, the letter with extensions in colors and gold running the length of the text and extending into the head and tail borders, SPROUTING SPIKY LEAVES AND FLOWERS in colors and burnished gold. ♦A little wrinkling and



soiling to margins, gold a bit rubbed, minor dampstaining and other insignificant defects, but pleasing leaves despite these imperfections. **\$325** each

For another leaf from this same manuscript, but with a marginal grotesque, see item #377, below. (ST12778-0545)

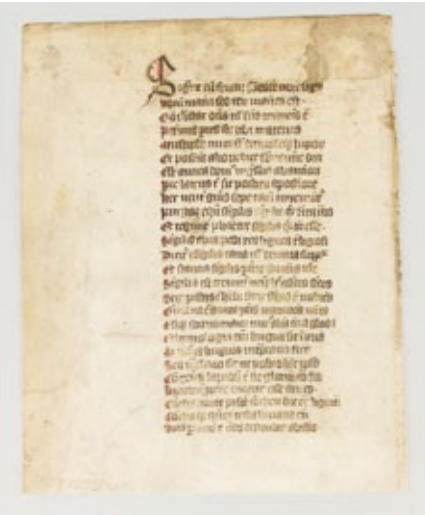


204 A VERY LARGE VELLUM MANUSCRIPT LEAF IN LATIN FROM A COMMENTARY ON THE DECRETALS OF GREGORY IX. TEXT FROM BOOK V. (France, late 14th century) 426 x 299 mm. (16 3/4 x 11 3/4”). Double column, 56 lines, in a very legible cursive legal hand. Rubrics in red, paragraph marks in red or blue, headlines in red or blue with penwork in the contrasting color, four larger (two- or three-line) capitals in red or blue or both, with considerable penwork elaboration in one or both of the colors. ♦A faint horizontal crease down the middle, about a dozen small ink spots affecting a letter here and there, otherwise in excellent condition. **\$375**

Done in an unhurried but animated angular cursive hand, this is an extremely well-preserved and imposing leaf from a typically weighty tome of canon law, the text here dealing with penalties to be imposed on offending clerics. (ST12778-0753)

205 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF VESPERS. (France, ca. 1380) 101 x 77 mm. (4 x 3”). Single column, 15 lines of text in a fine flourished

gothic book hand. Rubrics in red, verso with line filler in red and blue, one- and two-line initials in blue, red, and gold, recto WITH A LOVELY THREE-LINE “D” in pink with white tracery on a burnished gold ground, the center with a curling floral vine in blue and pink, the initial WITH DRAMATIC EXTENSIONS IN COLORS AND GOLD FORMING A HALF BORDER AND TERMINATING AT EITHER END IN A SPRAY OF COLORFUL BUDS. ♦Trimmed a little close at head and fore edge, just touching decoration, but a fine, clean, smooth, and altogether charming little leaf with extremely pleasing script and ornamentation. **\$250** (ST12778-0562)



206 A VELLUM MANUSCRIPT LEAF IN LATIN FROM A WORK OF GRAMMATICAL VERSE BY EBERHARDT OF BETHUNE. TEXT FROM GRAECISMUS. (Perhaps France, late 14th century or first half of the 15th century) 214 x 170 mm. (8 1/2 x 6 3/4”). Single column, 26 lines of text in a gothic book hand. Capitals struck with red, each page beginning with a calligraphic initial, one of these embellished with a whimsical face. ♦Mild soiling and marginal dampstains, otherwise a very good leaf, smooth and wide margined. **\$275**

This leaf comes from a work in Latin verse on rhetoric, grammar, and syntax by Flemish scholar Eberhard[t] or Evrard of Béthune (d. ca. 1212). “Graecismus” takes its name from a short section on Greek. As indicated by the accompanying invoice, the leaf was formerly owned by Maggs (and sold in 1998 for £150). (ST12778-0183)

207 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BREVIARY IN LATIN. TEXT FROM COMPLINE. (Netherlands[?] or England[?], ca. 1400) 127 x 95 mm. (5 x 3 3/4"). Single column, 21 lines of text in a pleasing gothic book hand. Rubrics in red, one-line initials in blue with red penwork, three two-line initials in gold on a pink and blue ground with white tracery, and AN EXCELLENT FIVE-LINE INITIAL in several colors and gold featuring twining flowers and stems AND A FULL BORDER OF INTERLACING IVY LEAVES in several colors and gold. ♦Top portion of ivy leaves in full border slightly trimmed, significant portions of the gold eroded (though the major initial not so badly affected), a narrow band of mounting traces on one side; not without problems, but still generally in agreeable condition, with no fatal defects. **\$375**

Albeit a little cropped, the decoration here is animated, and the provenance could well be English, with Psalm 12 being used for Compline, a characteristic of the Use of Sarum (as in the de Brailles Hours). (ST12778-0762)

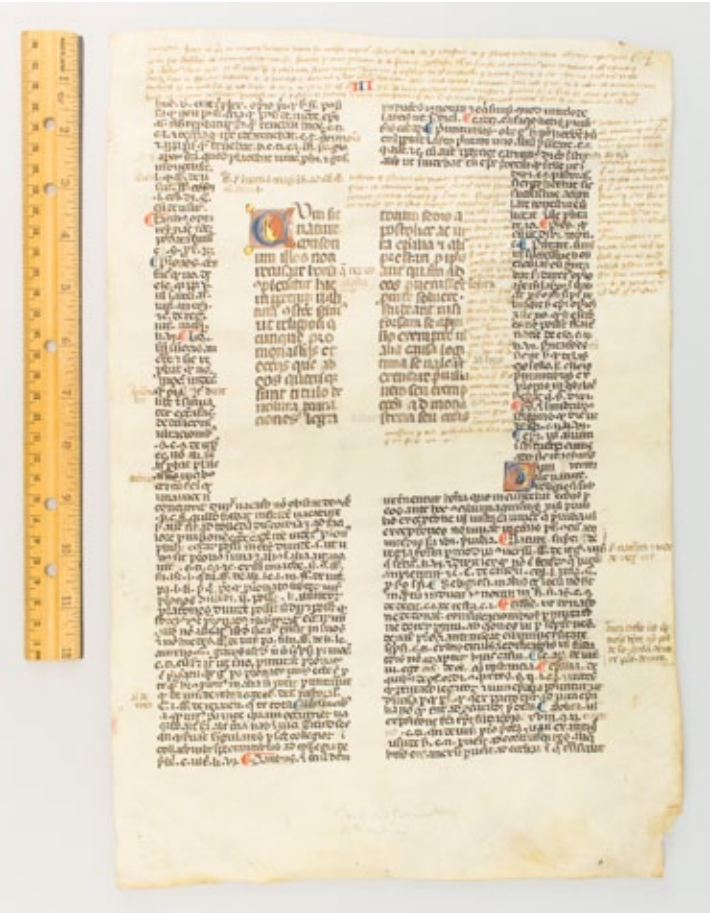
Rare Folio-Size Catalanian Leaves from a Very Scarce Work, Beautifully Illuminated

208 THREE BEAUTIFULLY ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM JOHN OF WALES' SUMMA COLLATIONUM, SIVE COMMUNILQUIUM. (Catalonia, ca. 1400) 349 x 254 mm. (13 3/4 x 10"). Double column, 48 lines, written in an extraordinarily regular, very beautiful gothic book hand. Two of the leaves attractively framed. Headings (a single number or letter at the top of each column, apparently to indicate gathering and side of the leaf) in blue with red penwork or red with purple penwork, capitals struck with yellow, paragraph marks in red or blue, rubrics in red, ONE LEAF WITH TWO THREE-LINE INITIALS AND TWO WITH A SIX- OR EIGHT-LINE INITIAL IN ORANGE, GREEN, BLUE, MAGENTA, AND WHITE ON A BURNISHED GOLD GROUND, WITH MARGINAL EXTENSIONS of spiky leaves PAINTED IN VARIOUS COLORS AND PIROUETTING ENERGETICALLY INTO BROAD MARGINS, the extensions generating three to six wispy tendrils terminating in charming flowers in various colors and gold. ♦A few lines of text a bit faded, isolated trivial dampstains, one leaf trimmed close at top (with decoration just slightly touched), other minor imperfections, but in every important way IN VERY FINE CONDITION, THE VELLUM QUITE CLEAN, AND THE PAINT AND GILT EXCEPTIONALLY RICH AND BRIGHT. **\$3,250-\$4,500**, depending on decoration



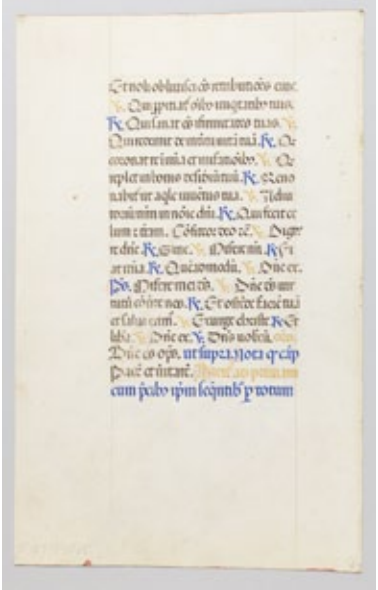
is the source of much of this discussion, has found more than 100 manuscripts of the work in institutional collections, and as might be expected of a practical handbook, almost all of the extant exemplars are either copies carelessly written and obviously intended for personal use, or else manuscripts written by professional scribes but unadorned. Only a few, intended for important patrons, are illuminated or richly decorated, like the fragmentary copy from which these leaves come. Swanson points out that the “Communiloquium” appealed to a much larger audience than its author had intended; she indicates that beyond its use by priests as a preaching aid, the book was mined by other writers for quotations from ancient authors. And it was used by laymen, including, perhaps most notably, 14th century Spanish kings (one of whom ordered a copy for his queen) as a source for ideas on government. The illumination here seems to have been accomplished by the same hand as the Valerius Maximus manuscript of ca. 1400, done in Barcelona and now in that city’s archives (ms. L/26; cf. J. Alturo I Perucho, “El libro manuscript a Catalunya, origins I esplendor,” the plate on p. 165). Though there is no way of knowing if our leaves come from a manuscript with royal provenance, the decoration is certainly grand enough to make such a possibility reasonable. (CJW1402)

209 A LARGE ILLUMINATED VELLUM LEAF FROM A CANON LAW MANUSCRIPT IN LATIN. TEXT FROM THE CONSTITUTIONES CLEMENTINAE. (Italy[?], ca. 1400) 413 x 276 mm. (16 1/4 x 11"). The text proper in 16 double column lines in a pleasant gothic book hand, with 63 lines of surrounding commentary in a smaller, rounder, more regular hand. Attractively matted. Headlines in red and blue, paragraph markings in red or blue, two two-line initials in blue



or red with contrasting red or purple penwork elaboration, and two three-line initials in colors and burnished gold. Scribal corrections in all four side margins, early owner’s extensive annotations in a small hand and lighter brown ink in the upper half of the illuminated side of the leaf. ♦Lower outer corner with tiny piece of vellum missing, a little rumpling and a hint of soil, but generally in excellent condition, fresh and pleasing. **\$850**

This leaf comes from a manuscript representing the additions to canon law by Pope Clement V (ca. 1260-1314), now best known for moving the seat of the papacy to Avignon and for being condemned by Dante to hell for his practice of simony. (ST11035c)



210 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN ABBREVIATED FORM OF A BOOK OF HOURS(?). (Perhaps southern France or Italy, ca. 1400) 263 x 165 mm. (10 1/4 x 6 1/2”). Single column, 18 lines in a lovely, clean gothic book hand. Rubrics in blue and burnished gold, all capital letters with delicate penwork embellishment. ♦A VERY FINE LEAF, clean, smooth, and bright with generous margins. **\$750**

Consisting wholly of Responsories and Versicles in rapid alternating succession, this is a simply beautiful leaf, with the text in an exceptionally regular and elegant hand, the uncommonly seen gilt rubrics constituting a special feature, and the condition about as good as it could be. (ST12778-0568)

211 TWO VELLUM MANUSCRIPT LEAVES FROM A MISSAL IN LATIN. TEXT FROM PALM SUNDAY AND EASTER VIGIL. (Italy, early 15th century) 295 x 215 mm. (11 5/8 x 8 1/2”). Double column, 28 lines of text in an excellent gothic rotunda hand. Rubrics in red, capitals struck with yellow, one-line initials in red or blue, one or more two- to three-line initials in red or blue with penwork embellishment and extensions in purple or red. ♦VERY FINE EXAMPLES from obviously important parts of the Liturgy, the leaves unusually clean, smooth, and bright, and with commodious margins. **\$125** each (ST12778-0640a-b)



212 FOUR VELLUM MANUSCRIPT LEAVES FROM A MISSAL IN LATIN, OFFERED AS A GROUP.

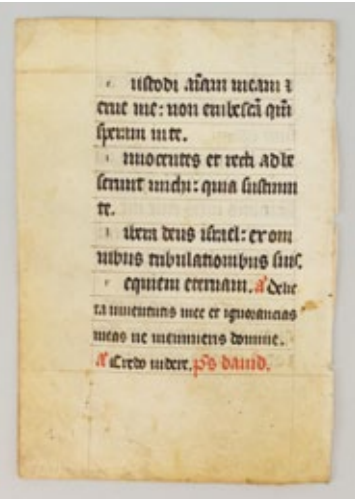


TEXT AND MUSIC FROM THE TEMPORALE. (Germany, 14th to early 15th century) 363 x 262 mm. (14 1/4 x 10 3/8”). Double column, 30 lines in a large, formal gothic book hand, four-line musical staves with neumes. Rubrics in red, capitals struck with red, two- to four-line initials in red or blue with trailing penwork in the contrasting color, one leaf with pretty four-line puzzle initial in blue and red with penwork elaboration in both colors. ♦Damaged when used as binding elements, with three- to eight-inch internal slits to two leaves (minor loss), one leaf with rectangular hole to margin, all somewhat browned and soiled, but still serviceable specimens with the text entirely legible. **\$250** for the four together (ST12778-0218)

▲ 212 (detail)

An Unfinished Psalter Leaf, with Guide Letters, But No Painted Initials or Line Endings

213 A MANUSCRIPT LEAF ON VELLUM, FROM A PSALTER IN LATIN. TEXT FROM PSALM 24. (France, 14th or 15th century) 188 x 130 mm. (7 3/8 x 5 1/8”). Single column, 12 lines in a gothic book hand. Rubrics in red. INITIALS LEFT UNFINISHED, BUT WITH GUIDE LETTERS TO INFORM THE PAINTER OF THE APPROPRIATE CHARACTER FOR EACH SPACE; the line fillers also left uncompleted. ♦A touch of general toning and a bit of light staining, otherwise a clean and altogether agreeable leaf with wide margins. **\$450** (ST12778-0748)

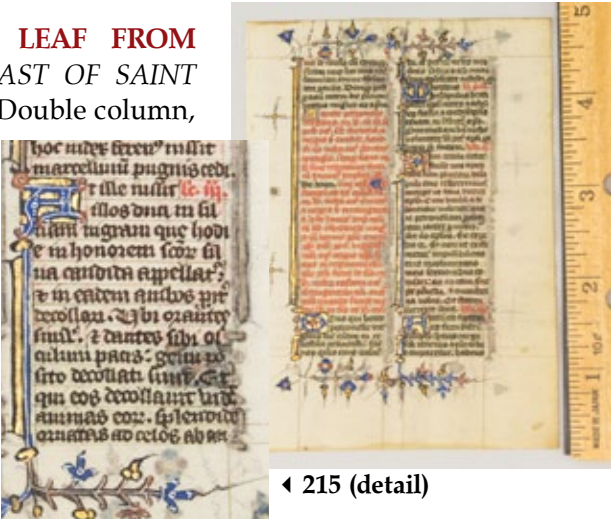


214 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. USE OF ROUEN. TEXT FROM A CELEBRATION OF SAINT CATHERINE. (Normandy, doubtless Rouen, early 15th century) 241 x 165 mm. (9 1/2 x 6 1/2”). Single column, 18 lines in an attractive gothic book hand. Rubrics in red, one-line initials in blue with red penwork or burnished gold with blue penwork, one two-line initial in burnished gold on a blue and red ground with white tracery, recto with A LARGE FOUR-LINE INITIAL IN BLUE AND WHITE ON A BURNISHED GOLD GROUND, its center filled with interlinked pink and white vines with blue and pink blossoms, the same side with a pink and burnished gold bar border on the left of the text, with delicate penwork flowers and leaves accented with burnished gold, ANIMATED PANEL BORDERS at head and foot of text, with much botanical ornamentation. ♦A touch of browning to head edge, otherwise AN ESPECIALLY FINE LEAF, clean, smooth, and bright, with generous margins, vivid colors, and shining gold. **\$1,600**



This striking, animated leaf is from the collection of Otto Ege, bought from Thorp, cat. 178 (1935), no.782 (cf. Gwara, “Otto Ege’s Manuscripts,” 2013, p.127, no. 26). (ST12778-0065)

215 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BREVIARY IN LATIN. TEXT FROM THE FEAST OF SAINT PETRONILLA. (France, ca. 1400) 119 x 85 mm. (4 1/2 x 3 1/4”). Double column, 34 lines in a very small gothic book hand. Rubrics in red, four one-line initials in blue with red penwork or in burnished gold with blue penwork, nine two-line initials in blue or pink with white tracery on a burnished gold ground, burnished gold bar borders emanating from the initials to run the length of each column on the left side, these terminating at either end in floral vines on hairline stems extending the width of each column in the head and tail margins, the left margin of each page with three gold bezants. ♦A couple of small, faint marginal spots, otherwise A FINE LEAF, clean and smooth with comfortable margins and shining gold. **\$325**



◀ 215 (detail)

Despite its small size, this is a lovely leaf that makes a strong visual impression with its large expanses of red, its glittery gold, and its fecundity of ivy leaves. A first century virgin martyr from Rome, Saint Petronilla has frequently been said to be the daughter of Saint Peter—though most often in the spiritual, not the biological sense. Her feast day is 31 May. (ST12778-0563)

216 FOUR VERY SMALL, VERY DECORATIVE ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BREVIARY IN LATIN. (Northern France, ca. 1400) 96 x 69 mm. (3 3/4 x 2 3/4"). Single column, 17 lines, in at least two regular and quite attractive gothic book hands, one slightly thicker. Rubrics in red, several one-line initials in burnished gold on a blue and maroon ground with white tracery, at least one similar two-line initial from which emanates a border of flowers and gold ivy leaves on wispy tendrils, sometimes the border extending the full length of the margin, and sometimes with full-length borders in the facing margin and/or on the opposite side of the leaf, one leaf with extensions featuring broader tendrils in pink and white sprouting ivy leaves of orange, blue, and white as well as gold. ♦Only trivial defects, and generally IN FINE, CLEAN, BRIGHT CONDITION. **\$150-\$200**, depending on decoration



These leaves present a wonderful combination of charm and beauty: the hands of the scribes are pleasing, the decoration is executed with considerable skill, and the pages are uniformly bright and clean. (ST12778-0665a-d)



217 AN ESPECIALLY PRETTY ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE COMMON OF MARTYRS. (Italy, ca. 1400) 320 x 230 mm. (12 1/2 x 9"). Double column, 26 lines in a pleasing gothic rotunda hand. Rubrics in red, paragraph marks in blue, one-line initials in red or blue, seven two-line initials and two three-line initials in red or blue with elaborate trailing penwork in the contrasting color, and A FINE THREE-LINE ILLUMINATED "S" IN COLORS AND GOLD WITH LEAFY EXTENSIONS, the shades of blue, pink, scarlet, and citron highlighted with brushed gold. ♦A touch of trivial soiling to fore edge, otherwise A VERY FINE LEAF—clean, smooth, and bright with generous margins, pleasing script, and extremely appealing decoration. **\$275** (ST12778-0751)

218 FOUR ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A PRETTILY ILLUMINATED BREVIARY IN LATIN. (Italy[?], ca. 1400) 112 x 86 mm. (4 3/8 x 3 3/8"). Double column, 30 lines of text in a very pleasing compact gothic hand. Rubrics in red, paragraph marks in blue, a

number of two-line initials in red or blue, TWO LEAVES WITH A FOUR-LINE INITIAL IN BURNISHED GOLD on a blue or pink ground, with acanthus leaf extensions; ONE LEAF WITH AN EIGHT-LINE INITIAL IN BURNISHED GOLD on a blue ground with white tracery and pink and green acanthus extensions running the length of the text, AND ONE LEAF WITH AN EIGHT-LINE BURNISHED GOLD INITIAL on a blue ground WITH BAR BORDER EXTENSIONS BLOSSOMING AT EITHER END into blue, pink, green, and gold acanthus leaves AND FORMING A THREE-QUARTER BORDER. ♦Leaf with border decoration just slightly grazed and a bit rubbed, but the embellishment still quite pleasing, and the leaf otherwise well preserved; other leaves with faint marginal browning, but clean and smooth with no loss to paint, and with ample margins. **\$200-\$500**, depending on decoration and condition



These four leaves come from a portable Breviary adorned with charming, delicate, flowing ornamentation that is distinctive in its very pleasing complement of soft greens and pinks as well as the general feminine feel to its design. Perhaps it was made and/or used by a nun. (ST12778-0671a-d)

219 A VAST VELLUM MANUSCRIPT LEAF FROM A BIBLE COMMENTARY IN LATIN, POSSIBLY THAT OF NICHOLAS DE LYRA. TEXT FROM COMMENTARY ON JEREMIAH. (France, early 15th century) 415 x 320 mm. (16 1/4 x 12 1/2"). Double column, 61 lines in a very careful cursive hand, with considerable underlining in red. Chapter numbers in red, paragraph marks in red and blue, headlines in red and blue with contrasting penwork, one four-line initial in red with delicate blue penwork. ♦A touch of browning and soiling to edges, vellum lightly rumpled, four tiny holes, one touching a letter of text, otherwise a really excellent specimen, clean and bright with generous margins. **\$400**



▲ 219 (detail)

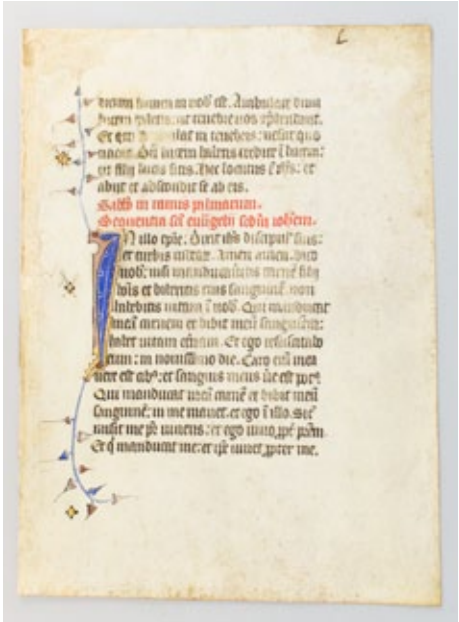
Even though the ink is brown (not black), and the decoration is done in paint (not gold), and the hand leans toward the informal (not the stately), this is nevertheless an impressive leaf that would have been part of a highly prized manuscript. Believed by some scholars to be of Jewish origin, Nicholas of Lyra (ca. 1270-1349), from Lyre in France, was a Franciscan especially learned in Hebrew and rabbinical studies. His "Postillae," originally printed by Sweynheym and Pannartz in 1471, constituted the first commentary on the Bible to appear in print. (ST12778-0766)

220 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN. TEXT FROM MATINS IN THE OFFICE OF THE DEAD. (Northern France, early 15th century) 178 x 129 mm. (7 x 5 1/4"). Single column, 12 lines of text in a fine gothic book hand. Rubrics in red, seven one-line initials in blue with red penwork or burnished gold with blue penwork, verso with lovely two-line initial in pink with white tracery on a burnished gold ground, the interior of the letter with curling blue stems terminating in pink or scarlet flowers, the initial with floral vine extensions bearing burnished gold ivy leaves. Two line addendum to tail margin of verso to supply an omitted line. ♦Recto with vestiges of mounting, vellum slightly wrinkled, otherwise in very fine condition—clean, fresh, and with shining gold. **\$375**



Neatly written at the bottom of the verso here is the opening of the 26th Psalm (Vulgate numbering): "Dominus protector vitae meae a quo trepidabo" ("the Lord is the protector

of my life; from whom shall I be afraid?"). Previously owned by Maggs (and offered for £325), this leaf has the kind of bold, beautiful scribal hand and elegant illumination that could only have been part of a first-class manuscript. (ST12778-0569)



221 A VELLUM MANUSCRIPT LEAF FROM A LECTIONARY IN LATIN. LECTON FOR THE SATURDAY ON THE EVE OF PALM SUNDAY. (France [possibly southern], early 15th century) 278 x 200 mm (11 x 7 7/8"). Single column, 21 lines in an excellent large gothic book hand. Rubrics in red, A PROMINENT EIGHT-LINE "I" painted blue on a pink ground and lined with gold, the head and tail extended into the margin with blue hairline vines ending in colorful leaves, with a few gold dots embellishing the margins as well. ♦Text on verso somewhat faded, vellum with some general soiling, dampstaining around the edges, and a bit of spotting, gold a touch rubbed and the upper initial extender just a bit smudged, but the body of the initial in remarkably good condition, and the leaf still quite attractive overall. **\$200** (ST12778-0728)

222 A LARGE, DECORATIVE VELLUM MANUSCRIPT BIFOLIUM, FROM A MISSAL IN LATIN. TEXT FROM THE OPENING OF THE CANON OF THE MASS. (Netherlands or Rhineland, early 15th century) 315 x 545 mm. (12 1/2 x 21 1/2"). Double column, 30 lines of text in an angular gothic book hand. Rubrics in red, capitals struck with red, numerous one- and two-line initials in red, several with decorative infilling, including two with facial expressions, A NINE-LINE OPENING INITIAL in red with elaborate maiblumen penwork in red and brown ink, AND A DRAWING OF A FLOPPY-EARED DOG used as a whimsical line filler at the head of one column. Original prickings visible on fore edge. Extensive annotations at the foot of two pages in a 15th century cursive hand. ♦Overall light soiling, six small brown (ink?) stains to first leaf (no text obscured), thin brown ink stain running the length of one column of text on second leaf, an ink spot and dampstain in the tail margin affecting a few words, otherwise a very good specimen, with legible text, comfortable margins, and appealing decoration. \$475



◀ 222 (detail)

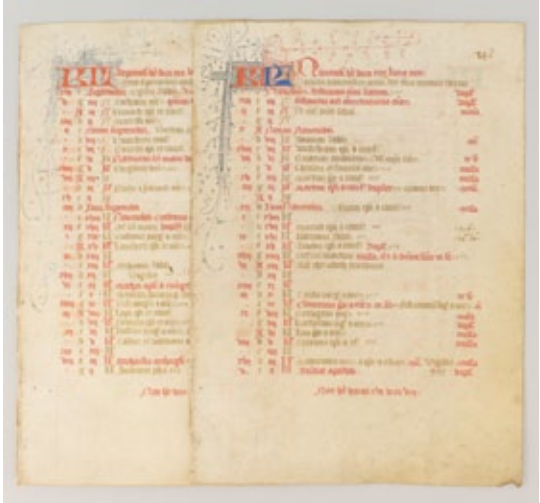
Although this bifolium shows signs of use, it has a number of things to recommend it. First of all, it contains the most important page of the entire book; then there are the whimsical flights of decoration (the dog is precious); and finally there are the long 15th century annotations in the bottom margin of the final page, which consist of verses honoring Martyrs (which is below the regular related text on Apostles, Martyrs, and Confessors from the Common of Saints). This item was previously owned by Maggs (and offered several years ago for £300). (ST12778-0220)

223 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A VERY DECORATIVE BOOK OF HOURS IN LATIN. (Paris, ca. 1420) 203 x 143 mm. (8 x 5 5/8"). Single column, 15 lines of text in an attractive gothic book hand. The leaves with a variable number of finely illuminated one- and two-line initials in blue or magenta with white tracery and containing one or more twining flowers in blue, orange, and white, the whole on a burnished gold ground, usually as many line fillers (of the same design) as initials, the text always enclosed on three sides by a bar border of blue and gold, with acanthus leaf extensions at the bottom, and EACH SIDE OF EACH LEAF WITH A VERY INTRICATE FULL BORDER OF RINCEAU, consisting of many floral buds, gold bezants, and ivy leaves.



♦A few borders trimmed a little close at one edge (with the most trivial loss of decoration), a hint of yellowing at edges, but generally in excellent condition, THE ILLUMINATION ESPECIALLY AND CONSISTENTLY BRIGHT AND FRESH. \$1,250 - \$1,500 (depending on decoration and condition)

These are Parisian Book of Hours leaves from what was obviously a splendid manuscript. The substantial size of the leaves, the glistening gold, and the intricacy of the decoration of the border and the illuminated letters combine here to make a very positive impression. (ST11052b-2d)



224 TWO VELLUM MANUSCRIPT CALENDAR LEAVES, OFFERED INDIVIDUALLY, FROM A LARGE BREVIARY IN LATIN. THE MONTHS OF SEPTEMBER/OCTOBER AND NOVEMBER/DECEMBER. (Arras, first half of the 15th century) 210 x 146 mm. (8 1/4 x 5 3/4"). 33 lines of text in a formal gothic script. Headlines, numbers, and feast days in red, kalends in red or blue, with delicate penwork in the contrasting color. Original prickings preserved. ♦A little soiling to margins, the vellum less than bright, otherwise excellent leaves—clean and smooth with comfortable margins. \$175 each

These leaves come from a liturgical manuscript prepared for the use of a church confidently identifiable from the calendar as being in Arras, an important center of illumination, but a location from which illuminated material does not often appear in the marketplace (although see items #297 and #460). The presence of the prickings on both of these leaves is a desirable feature, not only because it is a manifestation of Medieval technique, but also because it generally reflects, as here, a comfortable margin. (ST12778-0644a-b)

225 AN ILLUMINATED VELLUM LEAF FROM A MANUSCRIPT CONTAINING BENEDICTINE FUNERAL EXEQUIES AND OTHER OFFICES IN LATIN. (Florence, first half of the 15th century) 195 x 136 mm. (7 3/4 x 5 1/4"). Single column, 16 lines in red and black written in a fine, large, rounded gothic hand. With two- and three-line initials in red or blue. ♦A little fading to portions of the text, verso with small brown stain obscuring a couple of letters, but IN EXCELLENT CONDITION, the vellum generally very clean and bright. \$175

Written out in a bold, beautiful hand, with liberal use of red, this leaf comes from a manuscript produced for the Benedictines in the abbey of Santa Maria next to the cathedral in Florence, founded in the 10th century. (ST12778-0598)



226 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN LATIN. TEXT FROM ADVENT HYMNS AND "AVE MARIS STELLA." (France, first half of the 15th century) 186 x 132 mm. (7 1/4 x 5 1/4"). Single column, 14 lines of text in a fine gothic book hand. Rubrics in red, five or else nine line fillers in blue and burnished gold, several one-line initials in blue (with red penwork) or burnished gold (with blue penwork), each leaf with two or more similar two-line initials of considerable attractiveness. ♦ESPECIALLY FINE LEAVES, entirely clean, smooth, and bright, with shining gold and generous margins. \$275 each

The "Ave Maris Stella," or "Hail Star of the Sea," is a hymn to the Virgin Mary that dates from the eighth or ninth century. It has been used in the



Divine Office for centuries and remains popular today. The title “Star of the Sea” refers to the Virgin’s role as a guiding light for Christians, much as the North Star helps sailors navigate their way safely to port. (ST12778-0653a-b)

227 TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM THE SERMONS OF SAINT BONAVENTURE IN LATIN. (Germany, first half of the 15th century) 215 x 150 mm. (8 1/2 x 6”). Single column, 37 lines of text in a bold gothic book hand. Attractively matted. At least two small capitals on each leaf with delicate penwork tendrils extending into the margin. ♦A couple of insignificant pale brown spots, otherwise FINE SPECIMENS, remarkably clean, smooth, and bright. **\$195** each

It is not difficult to see elements here of the Fraktur typeface that gained ascendancy in Germany in the 16th century. In any case, the scribal hand is expressive and beautifully regular. (ST12778-0641a-b)



BORDER, with twining hairline stems bearing a profusion of burnished gold ivy leaves, berries, fruit, and flowers. ♦Minor offsetting from border, small smudge to a couple of words (nothing obscured), trimmed close at head with minor loss to edge of border, otherwise an excellent specimen, clean and smooth with significant aesthetic appeal. **\$150** (ST12778-0761)

229 TWO FINE ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN LATIN. TEXT FROM VESPERS. (France, first half of the 15th century) 155 x 112 mm. (6 1/8 x 4 3/8”). Single column, 15 lines in a fine gothic book hand. Rubrics in red, line fillers in blue and pink with white tracery accented with burnished gold, a number of one-line initials in burnished gold on a blue and pink ground, each leaf with three two-line initials in blue or pink on a burnished gold ground, the capitals sprouting vine extensions bearing blue and pink flowers and burnished gold leaves, these running the length of the text. ♦A hint of soil along head edge, otherwise QUITE FINE LEAVES—smooth, clean, and bright, with shining gold. **\$300** each

Featuring very pretty ivy leaf extensions and an especially pleasing scribal hand, these are remarkably well-preserved leaves from a Book of Hours that had to have been done by a first-rate workshop. (ST12778-0658a-b)



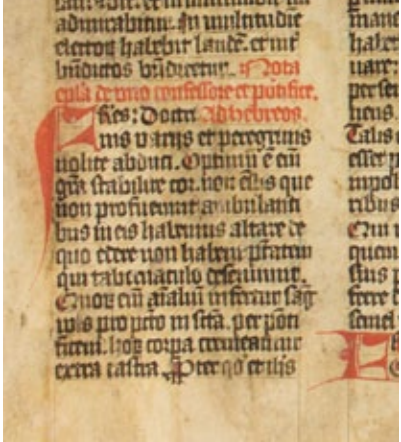
228 AN ILLUMINATED VELLUM MANUSCRIPT BIFOLIUM WITH A RINCEAU BORDER, FROM A BREVIARY IN LATIN. TEXT FROM THE FEAST OF SAINT MICHAEL AND ALL ANGELS. (France, first half of the 15th century) 153 x 220 mm. (6 x 8 5/8”). Double column, 32 lines in two sizes of a gothic book hand. Rubrics in red, one-line initials in red or blue, 14 two-line initials in red or blue with lacy penwork in the contrasting color, A FOUR-LINE INITIAL IN BLUE ON A BURNISHED GOLD GROUND, its center with curling vines bearing blue and scarlet leaves, a pink and gold bar border extending from the initial and running the length of the column, THE TEXT ENCLOSED ON THREE SIDES BY A LOVELY RINCEAU



230 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BREVIARY IN LATIN. TEXT FROM THE FEAST OF THE HOLY TRINITY. (Italy, first half of the 15th century) 236 x 169 mm. (9 1/4 x 6 3/4”). Double column, 36 lines of text in a gothic rotunda. Rubrics in red, capitals struck with yellow, a number of one-line initials in red with purple penwork or blue with red penwork, nine two-line initials in the same colors, with penwork elaboration extending into the margins, A HANDSOME SIX-LINE INITIAL in red, blue, and green on a brushed gold ground, with leafy extensions in colors and gold running more than half the length of the text and accented by two gold bezants. ♦A couple of small ink spots to text obscuring a few letters, a little thumbing and fading, otherwise a pleasing leaf, generally clean and smooth, with attractive decoration. **\$275** (ST12778-0602)



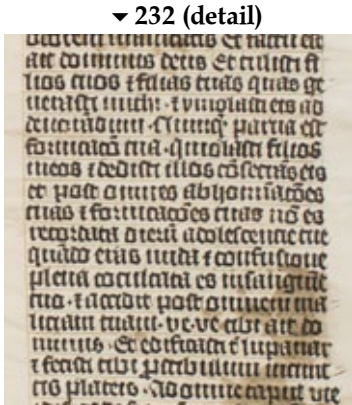
231 A VELLUM MANUSCRIPT BIFOLIUM FROM A MISSAL IN LATIN. TEXT FROM THE COMMON OF SAINTS. (Germany or central Europe, 15th century) 352 x 484 mm. (13 7/8 x 19”). Double column, 33 lines in a pleasing gothic book hand. Rubrics in red, capitals struck with red, numerous one- and two-line initials in red or blue. First page with the date “MDCXXI” written in ink during its later time as a binding. ♦Formerly used to cover a book and so with uneven edges cut to form turn-ins, one column with the last letter on each line cut away, outer leaves rather soiled, one-inch marginal hole and other small holes and slits from binding, otherwise a very good example with all text visible in a regular, readable script. **\$225**



▲ 231 (detail)

It stands to reason that the work of early printers would resemble the manuscript books they encountered. And so this very large piece of liturgical text is certainly of interest for its lettering, as it bears a strong resemblance to the typeface of Gutenberg’s epoch-making 42-line Bible. (ST12778-0211)

232 A VELLUM MANUSCRIPT LEAF FROM A LARGE BIBLE IN LATIN. TEXT FROM EZEKIEL. (Germany, first half of the 15th century) 430 x 303 mm. (17 x 11 7/8”). Double column, 45 lines in a large, thick gothic book hand. Headlines in red and blue. ♦Vellum somewhat wrinkled, short closed cut to one edge, noticeable (without being severe) brown spots (touching though not obscuring text); still a nice specimen of a vast German Bible from just before Gutenberg. **\$175** (ST12778-0767)



▼ 232 (detail)

233 TWO ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAVES, OFFERED TOGETHER, FROM A BOOK OF HOURS IN LATIN. THE MONTHS OF JUNE AND OCTOBER. (France, first half of the 15th



century) 115 x 80 mm. (4 1/2 x 3 1/4”). 17 lines in a gothic book hand. Numbers and major feasts in red, two-line kalends in burnished gold on a pink and blue ground with white tracery. ♦Faint thumbing, otherwise fine specimens, clean and smooth with very large margins. **\$125** for the two together (ST12778-0651a-b)

234 AN ILLUMINATED VELLUM MANUSCRIPT BIFOLIUM FROM A BREVIARY IN LATIN. TEXT INCLUDING SAINT JEROME’S ACCOUNT OF THE NATIVITY OF THE VIRGIN MARY. (France, early 15th century) 125 x 190 mm. (7 x 7 3/8”). Double

column, 28 lines in a gothic book hand. Rubrics and paragraph marks in red, seven two-line initials in red or blue with penwork embellishment in the contrasting color, and A FOUR-LINE “B” in blue with white tracery on a burnished gold ground, WITH BLUE AND GOLD BARS EMANATING FROM THE BOTTOM AND ENCLOSING BOTH COLUMNS OF TEXT, THE BARS SPROUTING VINES THAT CARRY BURNISHED GOLD IVY LEAVES INTO ALL FOUR MARGINS. ♦Trimmed a bit close at head, with minor loss to decoration, a little light soiling along the fold, trivial loss of paint from large initial, otherwise an excellent specimen with animated decoration. **\$250** (ST12778-0546)



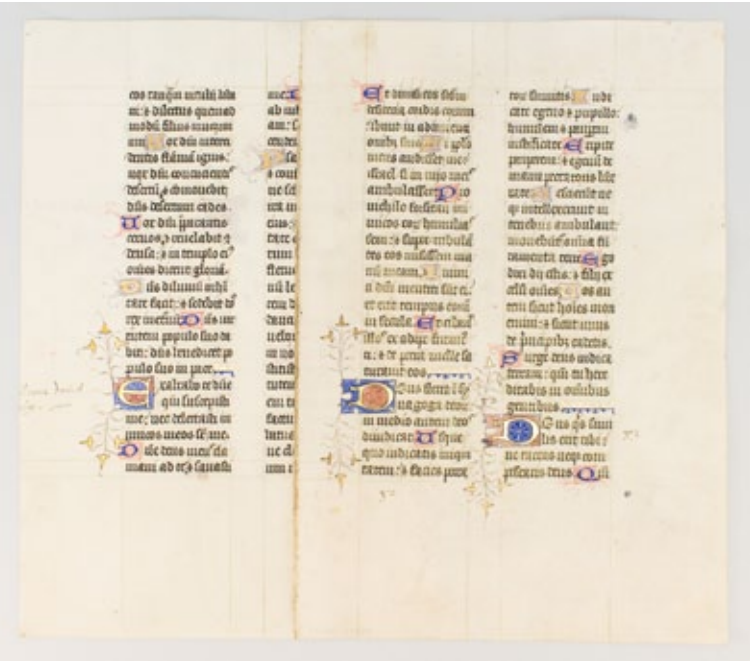
235 A VELLUM MANUSCRIPT LEAF FROM A GIANT BREVIARY IN LATIN. TEXT FROM THE OFFICE OF THE VISITATION. (Netherlands or Rhineland, first half of the 15th century) 435 x 300 mm. (17 1/8 x 11 3/4”). Double column, 28 lines of text in a gothic book hand. Rubrics in red, capitals struck with red, a number of one- and two-line initials in red or blue, A FIVE-LINE PUZZLE INITIAL in blue and red, with intricate purple penwork infilling and with penwork elaboration in red and purple including a human face, the penwork extensions running almost the length of the text and branching into the head margin. Original prickings visible. ♦Minor soiling and darkening, small marginal hole (predating scribal use), one-inch water spot touching and slightly blurring a penwork extension, a couple of corners lightly creased, otherwise excellent, with generous margins, clear text, and striking decoration. **\$375**



▲ 235 (detail)

This leaf comes from an unusually large Breviary (certainly the largest one appearing in this catalogue), and the opening initial announces with considerable power that the Office of the Visitation is beginning. (ST12778-0221)

236 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A LARGE PSALTER IN LATIN. TEXT FROM PSALMS 27-28, AND 82-83. (France, first half of the 15th century.) 320 x 222 mm. (12 5/8 x 8 3/4”). Double column, 24 lines in a gothic book hand. Line fillers in blue and burnished gold, versal initials in blue with red penwork or burnished gold with purple penwork, each leaf with two two-line initials in burnished gold on a blue and magenta ground with white tracery, and with marginal hairline extensions sprouting burnished gold ivy leaves. Marginalia identifying the Psalms in a later hand. ♦Vague marginal smudges, but VERY FINE LEAVES-clean, smooth, and bright with wide margins and brilliant gold. **\$450** each



The notable size, the careful scribal hand, and the delicate decoration here all indicate that these leaves came from an elegant manuscript, no doubt with distinguished original provenance. (ST12778-0740a-b)

237 AN ESPECIALLY ATTRACTIVE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN. TEXT FROM PSALMS 81 AND 82. (Southern England, first half of the 15th century) 274 x 185 mm. (10 3/4 x 7 1/4”). Single column, 22 lines, in a tall, very clear, and appealing gothic hand. With blue and burnished gold branch-like line fillers, 18 one-line initials either in blue with red penwork or burnished gold with purple penwork, and one two-line burnished gold initial on a blue and pink ground with lacy white tracery. ♦Mild soiling and isolated fading, other trivial defects, but in excellent condition, the gold very bright, the margins quite ample, and the leaf generally fresh and pleasing. **\$475** (ST12778-0588)

*Made Originally for an English Cathedral Priory
And with Subsequent Distinguished Ownership*

238 RICHLY ILLUMINATED MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS, IN LATIN. USE OF SARUM. (England, : first half of the 15th century) 244 x 162 mm. (9 5/8 x 6 3/8”). Single column, 19 lines in a fine, formal gothic book hand. Rubrics in red, occasional framed catchwords, one-line initials and paragraph marks in blue with red penwork or burnished gold with black penwork, line fillers in blue and gold, most of leaves with one or more two-line initials in highly burnished gold on a pink and blue ground with white tracery, these with foliate sprays in green and burnished gold extending in the margins for three or four lines. Prickings preserved on a number of leaves. ♦One leaf a bit soiled and faded on verso, a couple of leaves with shallow chips or slits along the hinge margin, occasional minor marginal stains or thumbing, otherwise excellent specimens, generally clean and fresh with sparkling gold and generous margins. **\$150-\$750**, depending on decoration and condition



Because Books of Hours with an English provenance are uncommonly seen on the market, this group of leaves produced for a book with a Use of Sarum (Salisbury) is desirable to begin with, and more especially so because of the often brilliant gilt decoration present here. The attractive leaves come from an incomplete manuscript sold as lot #23 at the 12 June 2013 King Street sale. The Christie's catalogue said that the Psalter was “perhaps made for an English cathedral priory” and indicated

that it was owned by Edward and Margaret Cotterell (and their seven children) in the 16th century and subsequently by Sir Robert Throckmorton, Bart. (1702-91); John Meade Falkner (1858-1932), author, arms manufacturer, paleographer, and Librarian of Durham cathedral; H. R. Creswick (1902-88), Librarian successively of the Bodleian and Cambridge University Library; and Charles F. Cutts (1871-1949). (ST12640(1-78))

239 A LARGE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN. TEXT FROM ISAIAH, CHAPTERS 30-33. (Germany, first half of the 15th century) 450 x 305 mm. (17 5/8 x 12"). Double column, 46 lines in a thick, regular gothic book hand. Attractively matted. Chapter numbers in red, headlines in red or blue, three two-line initials in red or blue with trailing penwork in the contrasting color. ♦Slight wrinkling, a touch of soil, but in excellent condition, clean and bright. **\$475**



▲ 239 (detail)

The text here contains all of chapters 31 and 32 as well as the end of 30 and the beginning of 33. The scribe's hand is not greatly different from the typeface in the Gutenberg Bible, a fact that should not be surprising, since this leaf and that book were being produced at the same period of time. Also, the size of this leaf and the size of Gutenberg's Bible leaf are almost the same. (ST12778-0768)

240 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN DUTCH. USE OF UTRECHT. TEXT FROM THE OPENING OF VESPERS. (Northern Netherlands [Utrecht], ca. 1430s) 154 x 111 mm. (6 1/8 x 4 3/8"). Single column, 19 lines in a pleasing gothic book hand. Rubrics in red, capitals struck with red, five one-line initials in red or blue, recto with one two-line initial in burnished gold embellished with red penwork and with delicate penwork extensions running the length of the page; verso WITH A FIVE-LINE BURNISHED GOLD INITIAL on a blue and pink ground with white tracery, a blue, pink, and burnished gold bar border extending from the initial, forming A THREE-QUARTER BORDER with hairline stem extensions bearing gilt bezants and blue and pink acorns, right-hand border featuring three small flowers with burnished gold centers. ♦Trimmed a bit close at head (no loss), otherwise A FINE LEAF—quite clean, smooth, and bright, with sparkling gold. **\$750**



This is a beautifully scripted and illuminated leaf, in fine, bright condition with the text in the Dutch translation of Gerardus Magnus (or, in Dutch, Geert Groote or other variants, including Gerard, Gerrit, or Gerhard Groet, 1340-84). At a time when Books of Hours were almost exclusively in Latin (with occasional calendars, rubrics, or personal prayers in the vernacular), Groote sought to make the communication between the individual and the divine more direct by translating the Office of the Virgin into Dutch in or about 1385. A priest whose life was characterized by luxury and irresponsibility until he experienced a profound spiritual awakening, Groote established a scriptorium in Deventer in 1371 that

would allow impoverished scholars to earn a living copying texts. This organization eventually grew into the Brethren of the Common Life, a teaching order that had a profound influence on European education, establishing the first graded schooling and emphasizing humanistic studies and Latin. Their students included Erasmus, and they had a lasting effect on the development of German humanism. It would appear that our leaf comes from a manuscript sold as lot #53 at Sotheby's on 1 December 1987 (for the equivalent of \$10,560). (ST12988d)

241 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A HANDSOME INITIAL, FROM A BOOK OF HOURS IN DUTCH. USE OF UTRECHT. TEXT FROM THE OPENING OF THE LONG HOURS OF THE CROSS. (Northern Netherlands [Utrecht], ca. 1430s) 154 x 111 mm. (6 1/8 x 4 3/8"). Single column, 19 lines in a pleasing gothic book hand. Rubrics in red, capitals struck with red, eight one-line initials in red or blue, verso with one three-line initial in burnished gold embellished with red penwork and extensions; recto WITH A FULL BORDER composed, on either side of the text, of a vertical bar



border of burnished gold and blue with white tracery, the bars with hairline stems emanating from each end and spreading across the top and bottom and along the fore-edge margin, these vines bearing burnished gold trefoils, delicate daisies, and pink and green buds, and with the text opened by A STRIKING 10-LINE "H" IN HIGHLY BURNISHED GOLD ON A PINK AND BLUE GROUND WITH WHITE TRACERY, in the center of the initial a beautifully draped flowering vine. ♦Trimmed close at head and fore edge (minimal loss), otherwise A VERY FINE LEAF—clean, fresh, and bright, with sparkling gold. **\$1,750** (ST12988a)

From a Gorgeous Breviary Made for the Duke of Ferrara, And Later owned by the Rolls Family in Wales

242 THREE VERY FINE ILLUMINATED VELLUM MANUSCRIPT LEAVES IN LATIN, OFFERED INDIVIDUALLY, FROM THE LLANGATTOCK BREVIARY. (Italy [Ferrara], 1441-48) 267 x 203 mm. (10 1/2 x 8"). Double column, 30 lines in a very fine rounded gothic hand (a few lines of text in the same hand, but smaller). All three leaves in attractive mats. Rubrics in red, capitals touched in yellow, one-line initials in burnished gold with blue penwork embellishment or blue with red penwork, FOUR FINE TWO-LINE INITIALS IN BURNISHED GOLD on a blue or pink ground with white tracery, AND FOUR LOVELY ILLUMINATED BARS (two on each side) RUNNING THE LENGTH OF THE LEAF, three of them with a central plant knot AND SPROUTING IN UPPER AND LOWER MARGINS CLUSTERS OF FLOWERS AND LEAVES IN VARIOUS COLORS AS WELL AS GOLD BEZANTS with frenzied penwork, the other (located at the outer margin) with similar terminations at top and bottom, but with additional marginal clusters all along the bar and with a very fine modelled clump of acanthus leaves in pinks and blues at the center point of the bar. ♦Except for the usual mounting traces and minimal trimming of the very tip of one bezant in the top margin, IN EXTRAORDINARILY FINE CONDITION, THE DECORATION ESPECIALLY BRIGHT AND FRESH. Priced at **\$4,000, \$7,000, and \$9,500**, depending on decoration and condition

The work here is executed with very great skill and delicacy and in sensitive Italianate colors, highlighted especially by spring green and pink. And it is not surprising that the present leaves are from a manuscript intended for a powerful aristocrat. The leaves come from the celebrated Breviary illuminated for the chapel of the Marquises of Este, rulers of Ferrara and Mantua, a manuscript commissioned by Leonello d'Este (duke of Ferrara from 1441-50). The d'Este family kept excellent records, and this manuscript is believed to be the Breviary done for Leonello by Giorgio d'Alemagna, Bartolomeo de Benincà, Guglielmo Giralaldi and Matteo de' Pasti (See F. Toniolo, "La Miniatura a Ferrara dal Tempo di Cosmè Tura all'eredità di Ercole de' Roberti," 1998, pp. 19, 20, 76-77). The leaves here show subtle variations in the style of the illuminations, a result of work done by a team of artists doing variations on a theme. At one time in a Spanish library, the manuscript was brought to Britain during the Peninsular War and came to be owned by the Rolls family, later Lords Llangattock, of Monmouth in Wales, from whom it takes its name. By the time the work reached Britain, most of the miniatures had already been cut out. The Breviary sold at Christie's on 8 December 1958 (lot #190) to Goodspeed's of Boston, who broke it up. The intact first quire of 10 leaves was purchased by Philip Hofer and given to Harvard (cf. Wieck, "Late Medieval and Renaissance Illuminated Manuscripts," p. 130 and fig. 74), and individual leaves appeared in 1967 in the catalogues of Folio Fine Art ("the quality of the leaves is extremely high"), Maggs Brothers ("of a very high quality"), and Alan Thomas ("of exquisite quality"). For another leaf from this Breviary—with lovely historiated initials, see item #391, below. (ST12747a-c)





243 (detail) ▶



243 FIVE VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A MISSAL IN LATIN WITH WHIMSICAL DECORATION. (Italy, 15th century) 355 x 250 mm. (14 x 9 7/8"). Double column, 32 lines in a fine rounded gothic book hand. Rubrics in red, capitals struck with yellow, numerous two-line initials in red or blue with penwork elaboration in the contrasting color that extends in delicate tendrils to form a border along each column of text, four of the five leaves with such elaboration terminating in a bearded face (and sometimes two different such faces). ♦One leaf with small brown stain at fore edge, otherwise ESPECIALLY FINE LEAVES—clean, smooth, and bright with vast margins and charming decoration. \$275 for the leaf without a face, \$350 for each of the others (ST12778-0765a-c)

244 EIGHT ILLUMINATED VELLUM MANUSCRIPT LEAVES (OFFERED INDIVIDUALLY) WITH RINCEAU PANEL BORDERS FROM A BOOK OF HOURS IN LATIN. (France, ca. 1440) 162 x 121 mm. (6 3/8 x 4 3/4"). Single column, 14 lines of text in a very good gothic book hand. Rubrics in red, the leaves with varying numbers of line fillers and one- and two-line initials in burnished gold, blue, and magenta highlighted with white tracery, and WITH LOVELY RINCEAU BORDERS ON BOTH SIDES, these composed of delicately twining hairline stems bearing red and blue blossoms and green leaves and buds, and CONTAINING A PROFUSION OF BURNISHED GOLD BERRIES AND IVY LEAVES. ♦A couple of leaves with (contemporary?) repairs to uneven edges (far from text or decoration), three others with minor marginal spots or smudges, otherwise in excellent condition, with comfortable margins. \$200 each

Not from a top-level manuscript, but all very pretty and well done (and reasonably priced for so much decoration). (ST12778-0662a-h)



245 A VELLUM MANUSCRIPT LEAF FROM A LECTIONARY IN LATIN. TEXT FROM THE HOMILIES OF GREGORY THE GREAT. (Germany, 15th century) 392 x 295 mm. (15 1/2 x 11 5/8"). Double column, 27 lines of text in a Cistercian (or more likely Carthusian) gothic praescissa script, with the characteristic punctus flexus punctuation. Rubrics in red, capitals struck with red, six prominent two-line initials in red or blue or both colors and embellished with elaborate penwork. Original prickings visible. ♦A little light soiling, minor corner creases, otherwise an excellent leaf, with a pleasing script, wide margins, and very attractive initials. \$250

The unusual erect script here is heavy but still easy to read because the scribe has left ample room between letters. The script is called praescissa (or sometimes sine pedibus), which is less commonly seen than the three other gothic book hands (quadrata, semi-quadrata, and rotunda), and unlike, for example, the diamond-shaped serifs of quadrata, praescissa has minims with no feet, and sometimes bottoms that are concave. Except for a thin upstroke at the left on the lower case "a" and a very odd flaccid, wispy tail trailing from the horizontal element of the "t" (when it appears at the end of a word), our scribe has used nothing but thick, unflourished letters. (ST12778-0208)

246 ESPECIALLY PRETTY SMALL ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN LATIN. (Paris, ca. 1440) 121 x 89 mm. (4 3/4 x 3 1/2"). Single column, 15 lines of text in a very fine gothic book hand. Rubrics in red, all leaves with multiple one-line initials as well as at least one line filler, all in blue, maroon, and burnished gold, many leaves with one or more



two-line initials in the same colors and gold but also enclosing charming flowers on scrolling stems, a number of these two-line initials with marginal extension in the form of gilt ivy leaves on sinuous stems, and EACH LEAF WITH A FINE SWIRLING PANEL BORDER ON EACH SIDE featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems. ♦IN FINE CONDITION, with the paint and gold bright, fresh, and entirely intact. \$275-\$400 (depending on decoration)

These are lovely little leaves from a fragment of a Book of Hours that obviously was produced for a client of considerable means by skilled craftsmen in a Parisian studio probably a little before the middle of the 15th century. The diminutive leaves were clearly intended to be put into a book that could be carried easily on one's person, and part of what makes them so charming is this portable size. (ST11459-34-149)

From a Book of Hours of Great Beauty and Ostentatious Size

247 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A VERY FINE, VERY LARGE BOOK OF HOURS. (Paris, ca. 1440) 222 x 162 mm. (8 3/4 x 6 3/8"). Single column, 16 lines of text, in a beautiful gothic book hand. Rubrics in red, the leaves with varying numbers of line fillers and one- and two-line initials in burnished gold, blue, and magenta highlighted with white tracery, and WITH LOVELY RINCEAU BORDERS on one or both sides, these composed of delicately twining hairline stems bearing red and blue blossoms and FEATURING A PROFUSION OF BURNISHED GOLD IVY LEAVES. ♦IN OUTSTANDING CONDITION, the vellum extraordinarily bright, fresh, and clean, and WITH MARGINS AS VAST AS ONE COULD EVER HOPE FOR. \$300-\$550 (with a few less decorative leaves priced lower); one especially beautiful leaf priced at \$1,250

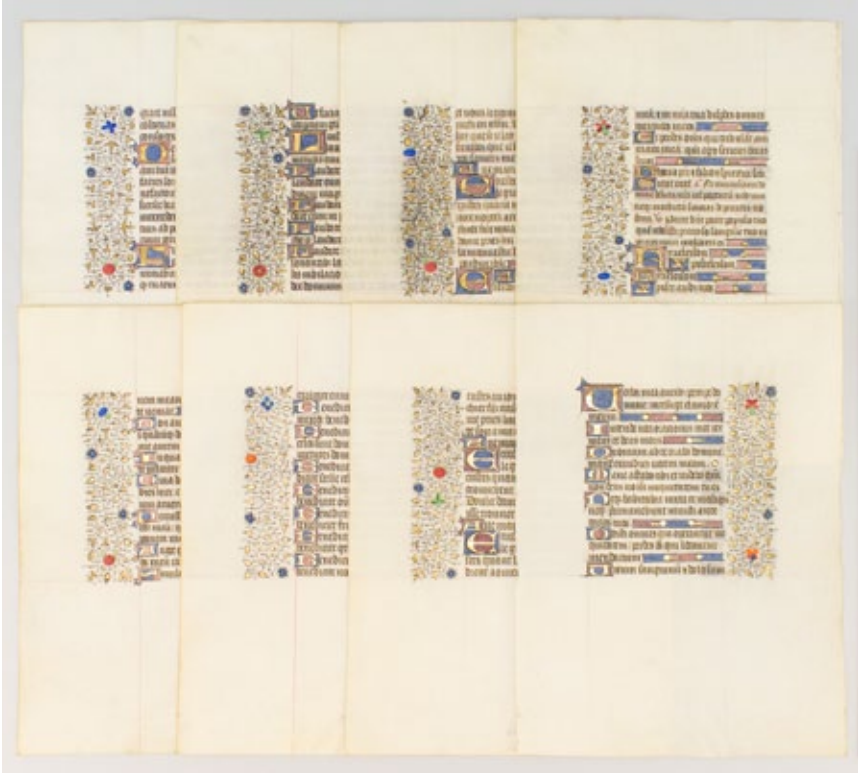
Commissioned for use by a female (as indicated by the feminine form in the "Obsecro te"), the Book of Hours from which these leaves come could only have been a manuscript of great beauty prepared for a household of very substantial wealth

and importance. The level of achievement manifested here in both the scribal hand and the execution of the illuminated decoration clearly indicates that some of the best artisans money could buy were at work on this book, and only a powerful family could afford to pay their price. Further corroboration of this fact is seen in the leaves' immense margins, which are at least as wide as on any Book of Hours leaves we have ever owned. Such a conspicuous display of purchasing power (those extra millimeters meant the slaughtering of extra animals, and that meant greater cost) announces an owner's self-congratulatory consequence that is uncommon except in the grandest of prayer books of the period. Happily, the condition here matches the importance of the manuscript, which was obviously considered from the beginning—and ever after—an object to be carefully preserved. (ST12158b)



249 TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A MISSAL IN LATIN. (Spain, apparently Toledo, mid-15th century) 237 x 182 mm. (9 3/8 x 7 1/8"). Single column, 20 lines of text in a fine, regular, spaced-out gothic book hand. Rubrics in red, capitals struck with yellow, one-, two-, and three-line initials in red or blue with penwork in both colors, one leaf with three-line puzzle initial in red and blue with intricate penwork in both colors and with a five-line initial in red with blue penwork and a short marginal extension. ♦Mild browning to margins, one leaf with a couple of small stains to head edge, otherwise in excellent condition—clean and smooth with ample margins and animated decoration. **\$275** for one leaf and **\$325** for the other

Maggs owned one of these leaves (and offered it some years ago for £140). They said in their description: "*The Missal that [this leaf] is from can be localised to Toledo or at least for use there as the litany includes St. Ildephonsus of Toledo (feast day 23 January).*" (ST12778-0764a-b)



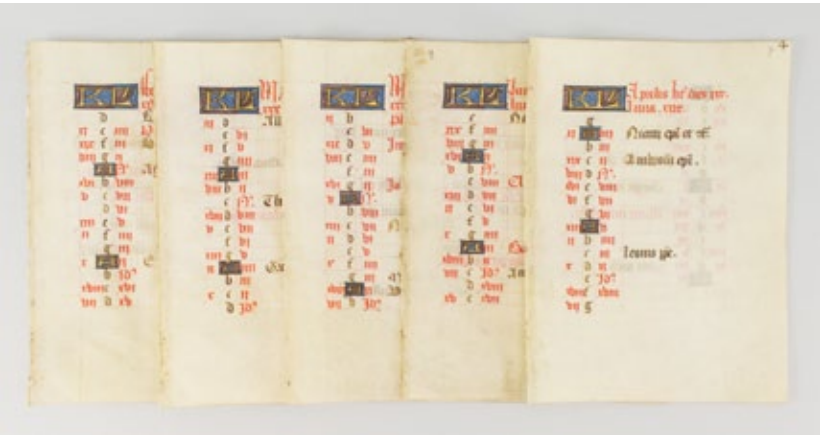
250 THREE ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH DECORATIVE INITIALS FROM PRAYER BOOKS IN DUTCH, OFFERED AS A GROUP. (Netherlands, 15th century) 143 x 108 mm. (5 5/8 x 4 1/4") or 163 x 114 mm. (6 3/8 x 4 1/2"). 19-22 lines in attractive formal gothic book hands. Each leaf with one or more decorative initials, those on two of the leaves in burnished gold on pink and blue grounds with delicate white tracery and red penwork embellishment, the other with a prominent seven-line puzzle initial in red and blue with trailing ornate penwork extending the length of the page. ♦Leaf with penwork extensions trimmed at head and tail with trivial loss to decoration, one of the gold leaves a little rubbed, otherwise fine, clean, bright leaves with attractive scripts and ornamentation. **\$600** for the group (ST12778-0678)



a touch close at head, just grazing the penwork on two leaves, otherwise ESPECIALLY FINE SPECIMENS, quite clean, smooth, and bright. **\$200** each (ST12778-0663a-c)

252 FIVE DECORATIVE ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A BOOK OF HOURS IN DUTCH, OFFERED INDIVIDUALLY. (Netherlands, 15th century) 126 x 95 mm. (5 x 3 3/4"). Single column, 15 lines in an attractive gothic book hand. Rubrics in red, capitals struck with red, each leaf with at least one two-line initial in blue or burnished gold or both, with, in each case, delicate penwork in red, purple, and green forming foliage and designs running the length of the text, ONE OF THE LEAVES WITH AN EIGHT-LINE "I" IN BURNISHED GOLD (along with a nice blue capital on the other side of the leaf). ♦One leaf with a small (pre-existing) hole in the margin, a couple of faint stains, otherwise IN FINE CONDITION: clean and smooth with comfortable margins and very pleasing decoration. **\$450** for the leaf with the large initial, **\$175-\$225** for the others (ST12778-0677)

253 FIVE ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAVES, OFFERED TOGETHER, FROM A BOOK OF HOURS IN LATIN. THE MONTHS OF FEBRUARY THROUGH



251 THREE DECORATIVE VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A SMALL BOOK OF HOURS IN DUTCH. (Netherlands, ca. 1450) 122 x 85 mm. (4 3/4 x 3 3/8"). Double column, 24 lines of text in a pleasing bâtarde hand. Rubrics in red, one-line initials in red and blue, two-line initials in red with blue penwork extending into the side margin, EACH LEAF WITH A FOUR-LINE PUZZLE INITIAL IN BLUE AND WHITE WITH ELABORATE RED PENWORK RUNNING THE LENGTH OF THE CENTER MARGIN AND BURSTING INTO FLORAL VINES IN THE HEAD AND TAIL MARGINS. ♦Trimmed

JUNE. (France, mid-15th century) 164 x 122 mm. (6 1/2 x 4 3/4"). 17 lines in a pleasing gothic book hand. Rubrics in red, Dominical letter "A" in burnished gold on a blue and pink ground with white tracery, two-line kalends in the same style. ♦A couple of margins with a faint brown spot or two, otherwise VERY FINE LEAVES, the vellum clean, smooth and rather bright, and with very generous margins. \$450 for the group (ST12778-0648a-e)

254 FIVE ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAVES, OFFERED TOGETHER, FROM A BOOK OF HOURS IN LATIN. THE MONTHS OF FEBRUARY, MAY, SEPTEMBER, OCTOBER, AND DECEMBER. (France, mid-15th century) 131 x 89 mm. (5 1/8 x 3 1/2"). Single column, 19 lines of text in a pleasing gothic book hand. Numbers and major feast days in red, kalends in burnished gold on a blue and pink ground with white tracery. ♦Recto of the February leaf somewhat soiled, minor soiling or small stains to a couple of margins, otherwise very good examples, generally quite clean and smooth. \$275 for the group (ST12778-0646a-e)

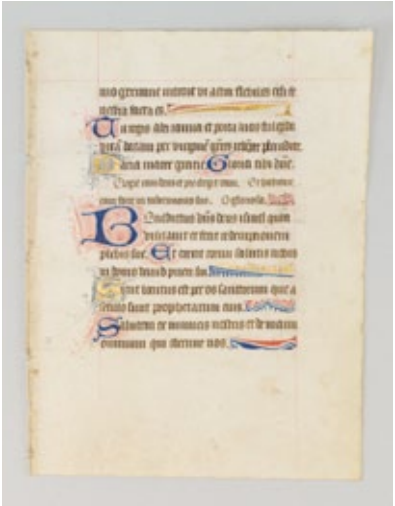


255 A STRIKING ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF SEXT. (Flanders, ca. 1450) 184 x 133 mm. (7 1/4 x 5 1/4"). Single column, 15 lines of text in a formal gothic book hand. Rubrics in red, capitals struck with red, several one-line initials in burnished gold on a blue or pink ground with white tracery, two or three two-line initials in blue or pink with white tracery and infill of twining floral vines, all on a burnished gold ground, RECTO OF EACH LEAF WITH A FULL BORDER of curling hairline stems with flowers and acanthus leaves in blue, orange, pink, and green as well as with many burnished gold ivy leaves, AND THE TEXT ENCLOSED ON THREE SIDES BY A THICK BAGUETTE of intricate floral vines and knotwork in several colors and gold, this border ATTACHED TO AN EXTREMELY LARGE SIX-LINE INITIAL (measuring approximately 41 x 53 mm.) in blue with white tracery on a burnished gold ground and with ornate floral infill in several colors and gold. ♦A hint of browning to edges, otherwise A VERY FINE LEAF, with comfortable margins, intact paint, exuberant decoration, and much glittering gold. \$2,900



This beautiful item was purchased as part of group of seven leaves at Sotheby's on 10 July 2012, lot #12 (with this leaf pictured in the catalogue). (ST12437c)

256 A DECORATIVE ILLUMINATED MANUSCRIPT LEAF ON VELLUM, FROM A BOOK OF HOURS IN LATIN. TEXT FROM LAUDS. (France, ca. 1450) 193 x 145 mm. (7 1/2 x 5 3/4"). Single column, 15 lines in a gothic book hand. With many line fillers painted in combinations of blue, red, pink, and gold and featuring a variety of line fillers, 14 one-line initials either in blue with red penwork or gold with blue penwork, one large two-line initial in blue with red penwork. ♦Just a few small spots and light stains to the margins, the gold and paint just a touch rubbed here and there, otherwise A FINE LEAF with ample margins and pleasing decoration, the creativity of the various line endings being of special note. \$175 (ST12778-0747)



257 NINE ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAVES, OFFERED TOGETHER, FROM A BOOK OF HOURS IN LATIN AND FRENCH. THE MONTHS OF JANUARY THROUGH AUGUST, PLUS OCTOBER. (France, mid-15th century) 152 x 113 mm. (6 x 4 1/2"). 16 lines in an appealing gothic book hand. Saints' names in blue and red, golden numbers, months, and major feast days in burnished gold, two-line kalends in burnished gold on a pink and blue ground with white tracery, rectos with panel border containing a floral vine with hairline stems, green leaves, blue and red flowers, and burnished gold berries. ♦Recto of January leaf rather soiled (as expected), a little soil to edges of other leaves, three leaves with dampstain to kalends causing some blurring, other trivial imperfections, but still excellent leaves, mostly smooth and clean and with comfortable margins. \$1,250 for the group (ST12778-0650a-i)



258 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH RINCEAU BORDERS FROM A FINE BOOK OF HOURS IN LATIN. TEXT FROM VESPERS. (France, ca. 1450) 163 x 108 mm. (6 1/2 x 4 1/4"). Single column, 15 lines of text in a high quality gothic book hand. Rubrics in red, line fillers in red and blue with white tracery accented with burnished gold, eight one-line initials in burnished gold on a blue and red ground with white tracery, one two-line initial in blue with white tracery on a burnished gold ground, another two-line initial in two shades of blue on a red ground with white tracery, the center with a striking floral spray in shades of green, BOTH SIDES WITH AN INTRICATE RINCEAU THREE-QUARTER BORDER filled with swirling hairline stems, acanthus leaves, flowers, and fruits in shades of blue, gold, red, green, and pink, as well as scores of burnished gold ivy leaves and berries. ♦Some light smudging, otherwise IN VERY FINE CONDITION. \$375



There is a lot going on here in terms of ornamentation, though most decorative elements are not out of the ordinary. The one distinctive feature, however, is the modelled depiction of flowers in various shades of green inside the "B" at the top of the verso, and that captures one's eye and makes an already pretty leaf into a notable one. (ST12778-0564)

259 AN EXTREMELY PRETTY LITTLE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN. TEXT FROM SEXT. (Italy [Florence?], mid-15th century) 110 x 77 mm. (4 1/4 x 3"). One column, 13 lines in a hybrid hand, partly humanistic, partly gothic rotunda. Rubrics in red and with a very charming six-line initial painted blue and yellow and inhabited by a floral motif painted pink, green, and blue, all on a burnished gold ground, the head and tail of the initial extending into the margin and embellished with sprays of gold dots, pink and blue buds, and green leaves. ♦Margin of recto with remains of two tabs (probably mounting tape), text on verso surrounding the initial a little faded, but the initial and decoration bright and very well preserved. \$550



◀ 259 (detail)

This is a desirable leaf: although Italian Books of Hours are not exactly rare, they are less common than those of Northern European origin, and this delightful specimen is eye-catching because of the carefully crafted "D" that consumes the majority of the writing space and visually jumps off the page. (ST12778-0595)

*With a Meticulously Executed Contemporaneous
Emendation Pasted over Considerable Text*

260 A FINE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BREVIARY IN LATIN. TEXT FROM THE FEAST OF SAINT GRISOGONO (CHRYSOGONUS), MARTYR. (Italy[?], mid-15th century) 270 x 183 mm. (10 5/8 x 7 3/8"). Double column, 41 lines in a rounded gothic book hand. Rubrics in red, three-line initials in burnished gold on a blue and pink ground with white tracery or in blue on an intricate red penwork ground, the latter with delicate but exuberant marginal extensions. WITH AN EARLY EMENDATION OF THE TEXT ACCOMPLISHED BY PASTING A ONE-INCH SQUARE OF VELLUM WITH THE CORRECT TEXT (IN A JUST SLIGHTLY DIFFERENT BUT CONTEMPORARY HAND) OVER PART OF THE TEXT AT THE HEAD OF ONE COLUMN. ♦A VERY FINE LEAF, quite clean, smooth, and bright with comfortable margins, shining gold, and an interesting early instance of correcting text via “cut and paste.” **\$550**

Martyred under Diocletian, Chrysogonus was a Roman priest who was the spiritual advisor of Saint Anastasia. He was especially revered in Italy and Croatia. The emendation, involving a total of some 20 words on parts of seven lines, is so carefully done that it could easily escape notice. (ST12778-0739)

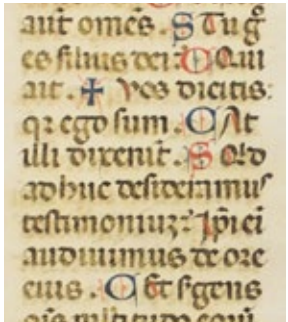


261 A DECORATIVE VELLUM MANUSCRIPT LEAF WITH MUSIC FROM A MISSAL IN LATIN. (Germany, 15th century) 289 x 185 mm. (11 3/8 x 7 1/4"). Single column, 26 lines of text in a gothic hand. Rubrics in red, one-line initials in red or blue, and TWO FIVE-LINE PUZZLE INITIALS in red and blue or red and brown, both with penwork elaboration extending the length of the page. Verso with seven lines of Hufnagel notation on five-line staves with text beneath. ♦Recovered from a binding, and so somewhat darkened, with small patches of text a bit rubbed and hard to decipher, other minor defects, but still an excellent specimen with legible text, significant musical notation, and pleasing decoration. **\$150** (ST12778-0618)

262 A VELLUM MANUSCRIPT LEAF FROM A PASSION NARRATIVE IN LATIN, APPARENTLY MARKED UP FOR LITURGICAL DRAMA. TEXT FROM THE GOSPEL OF LUKE. (Italy, late 15th century) 332 x 240 mm. (13 x 9 3/8"). Double column, 25 lines in a large, clear gothic rotunda. Capitals struck with red, capital “C” and “S” in red or blue (and struck with the contrasting color) as well as a small blue cross struck with red, these indicating speaking parts in

the text. ♦Text on verso a bit faded in spots (but still legible), otherwise a fine leaf, quite clean and smooth, and with generous margins. **\$400**

The Passion of Christ was an early choice for liturgical drama, with three or more readers taking various parts—the narrator of the Gospel, individual speakers such as Peter or Pilate, and Christ. The text here is the appearance of Christ before Pilate. The words spoken by Christ are marked with a small cross, those by the narrator with a “C” (apparently for “Cantor”), and those by Pilate, the chief priests, and the crowd demanding the release of Barabbas with an “S” (apparently for “Sacerdos” [Priest]?). The taking of these parts within ecclesiastical precincts to recreate the story of Christ’s suffering and resurrection represents a central form of early drama. (ST12778-0736)



▲ 262 (detail)

263 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A PRAYER BOOK IN DUTCH. (Netherlands, mid-15th century) 150 x 112 mm. (5 7/8 x 4 1/2"). Single column, 18 lines of text in a gothic book hand. Rubrics in red, capitals struck with red, seven one-line initials in blue or gold, two two-line initials in blue, verso with four-line initial “B” in burnished gold on a blue and pink ground with white tracery, a bar border emanating from the capital in blue, pink, and gold extending the length of the text and erupting at either end into curling floral vines supporting many gold flowers and bezants. Prickings visible at fore edge. ♦Small light brown stain at head edge, gold somewhat eroded, but still in fine condition. **\$250** (ST12778-0548)



264 A VELLUM MANUSCRIPT LEAF IN LATIN FROM “DE SEPTEM ITINERIBUS AETERNITATIS.” (Probably Germany, 15th century) 192 x 140 mm. (7 1/2 x 5 1/2"). Double column, 33 lines of text in a clean, clear cursive hand. Paragraph marks in red, capitals struck with red, one two-line initial in red. ♦A couple of short internal tears to head margin (no loss), some vague creases, verso slightly darkened, otherwise a very good example of a less formal script and an uncommon text. **\$350**

This leaf is either from the opening of chapter VII of the mystical work “Seven Paths of Eternity” or a similar text that cites it extensively. “Septem Itineribus” is attributed both to Saint Bonaventure (1221-74) and Rudolf von Biberach (ca. 1270-1329) (ST12778-0182)

265 MOST OF A MANUSCRIPT PAPER BIFOLIUM IN LATIN WITH TEXT ON GRAMMAR AND CHRONOLOGY. WITH A ROUND CALENDAR DIAGRAM IN RED AND BLACK SHOWING GOLDEN NUMBERS. (Northern Europe [perhaps France], 15th century) 198 x 143 mm. (5 3/4 x 7 1/2"). Single column, 19 lines of text in a cursive hand. Capitals struck with red, second page with about two-thirds of a round calendar diagram with Golden Numbers for calculating dates in red, black, brown, pink, and orange. ♦Minor marginal smudging, otherwise a very good specimen, surprisingly well preserved for a paper leaf. **\$400**

This is an unlikely survival from what presumably was a student’s portable textbook of practical information. The lines of text here give declensions and conjugations for Latin words, while the (partially missing) circular diagram contains five ranges or levels of numbers and letters that would be used in chronological calculations, including the determining of the date of any specific day, the date of Easter, and the Golden Number assigned to any particular year. (ST12778-0185)



▲ 266

▲ 268

▲ 265

266 A VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN, WITH LATER MUSIC AND ILLUMINATION(?) ON THE VERSO. TEXT WITH LECTIONARY READINGS FROM CORINTHIANS AND MACCABEES. (Germany or Netherlands, 15th century) 334 x 233 mm. (13 1/8 x 9 1/4"). Double column, 37 lines in a fine gothic book hand; verso with seven staves of music in Hufnagel notation. Recto with rubrics and heading in red, capitals struck with red, three two-line initials in red or blue; verso with one four-line initial in red, blue, and white, and with large initial “O” (93 mm. in diameter) in blue, yellow, and red, with the Eye of Providence at its center. ♦One edge a

bit uneven, recto with a little light soiling, three small wax(?) spots, one touching but not obscuring text, verso darkened, but still an excellent specimen of an unusual leaf, with two very different sides. **\$275**

Very unusually, the verso here was erased and rewritten, probably in the 16th century. On that side we find the Introit for Mass on the third Sunday in Lent, beginning with “Oculi mei semper ad dominum” (“My eyes are ever toward the Lord”) and accompanied by the appropriate Eye of Providence design inside a pyramid, as is typical (and as found on the American dollar bill). This makeover of the verso has not been very successful: there is noticeable fading to the Hufnagel notation (which in the remodelling was done in yellow paint or gold—something we have never seen either way), as well as to the large “O” and the text (on the other hand, the green is still robust). (ST12778-0034)

267 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A VERY FINE, ESPECIALLY LARGE BOOK OF HOURS IN LATIN. TEXT FROM VESPERS. (France, ca. 1450) 258 x 180 mm. (10 1/8 x 7 1/8”). Single column, 18 lines in two sizes of an attractive formal gothic book hand. Rubrics in red, capitals struck with yellow, line fillers in blue and pink with white tracery accented with burnished gold dots, one-line initials in burnished gold on a pink and blue ground with white tracery, two two-line initials in blue or pink on a burnished gold ground infilled with curling vines bearing pink, blue, or orange flowers, one of these with bar border extensions in colors and gold sprouting burnished gold ivy leaves from hairline stems along its length and with sprays of these leaves and colored blossoms erupting into the margins at head and foot. ♦A hint of wrinkling, a faint marginal smudge, otherwise A VERY FINE LEAF, clean and bright with generous margins, brilliant gold, and charming decoration; obviously from an extremely large and very impressive Book of Hours that was a precious object to its original and subsequent owners. **\$750**



It would be difficult to find a Book of Hours leaf that is any bigger than this one, and the decoration is well executed and glittering. (ST12778-0509)

268 A PAPER MANUSCRIPT LEAF FROM A MEDICAL TEXT IN LATIN. TEXT FROM THE OPENING OF A CHAPTER ON HEADACHES. (Probably Germany, 15th century) 203 x 133 mm. (8 x 5 1/4”). Single column, 38 lines in a somewhat hurried cursive hand. Two-line initial in red, two maniculæ pointing to text. ♦Half-inch chip to head edge, tail edge uneven due to worming, two rust spots where paper clips had once been present, a scattering of tiny wormholes, mostly marginal but affecting a letter here and there, otherwise an excellent example of a very fragile survival, the paper generally clean and surprisingly well preserved. **\$500** *(see image on previous page)*

While the author here is unidentified, the secular content is understood. The script is not difficult to read, and the two pointing hands (maniculæ or manicules) helpfully direct our attention to what, at least in the mind of an early reader, is the most important substance in the text. (ST12778-0156)

269 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT WITH A READING FROM THE GOSPEL OF LUKE. (Spain, 15th century) 397 x 269 mm. (15 3/4 x 10 5/8”). Single column, 18 lines in a fine gothic praescissa. Rubrics in red, four one-line initials in burnished gold on a blue and burgundy ground with ornate white tracery, two bold two-line initials in the same style, one of these with curling marginal extensions. Neat boxed marginal correction in a contemporary scribal hand. ♦Vellum lightly rumped, a hint of fading to verso, other minor defects, but a fine leaf—clean and wide-margined with bright gold. **\$200**



▲ 269 (detail)

The script here is notable for its clean, vertical clarity, and the glittering initials are beautifully embellished. (ST12778-0637)

270 A LARGE DECORATED VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE MASS FOR CHRISTMAS EVE. (Germany[?], mid-15th century) 372 x 279 mm. (14 5/8 x 11”). Double column, 35 lines of text in a thick, attractive gothic book hand. Capital letters touched in red, rubrics and headline in red, several one-line initials in red or blue, four two-line and six prominent three- or four-line initials in red or blue. One group of very small stitching holes where a small internal tear in the vellum was repaired at an early date. ♦One corner with just the slightest hint of wrinkling and soil, but a richly painted leaf, with highly desirable text, in especially fine condition, being unusually clean and bright. **\$275** (ST12778-0635)



271 TWO LEAVES FROM A MISSAL IN LATIN, OFFERED INDIVIDUALLY. MISCELLANEOUS PRAYERS FROM THE END OF A VOLUME. (Germany, mid-15th century) 230 x 180 mm. (9 x 7”). Single column, 16 lines of text on one leaf and 13 on the other (but 15 on the verso), both in a fine gothic script. Rubrics in red, initials struck with red, the 16-line leaf with six



one-line initials in red, and the 13-line leaf with one one-line initial, two two-line initials, and one long “I” stretching five lines, all in red. ♦Apparently recovered from bindings, and consequently with light to moderate staining, soiling, and creases, the 16-line leaf with a three-inch patch of text now obscured (perhaps from glue), but the leaves still very presentable, with the text otherwise quite dark and very clear. **\$275** for the leaf with large initials, **\$125** for the other one

These two leaves display a bold gothic script resembling the printed types of the Fust & Schoeffer Psalters of 1457 and 1459. The 13-line leaf contains text of two different sizes, resulting in a different line count on the opposite side. The three larger red initials are especially fine. (ST12778-0101)

*Small, Lovely, and Odd Choir book Leaves,
Perhaps Once Used in a Convent Sheltering Former Prostitutes*

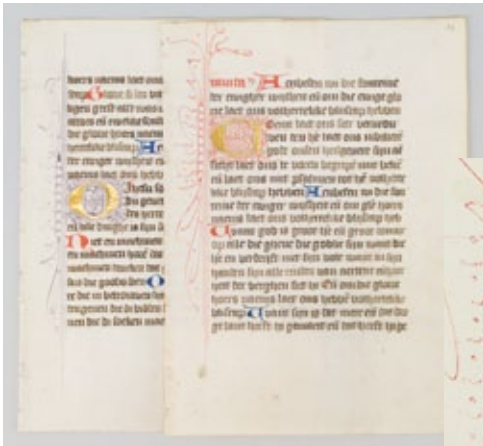
272 CHARMING ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH MUSIC, FROM A COLLECTARIUM IN LATIN. (France [?], ca. 1450) 97 x 61 mm. (3 3/4 x 2 5/8”). Most leaves with lines of music on four-line staves. Text in a fine gothic book hand. Each leaf with at least one initial (and often several) painted in blue or maroon with delicate white tracery and charming enclosed flowers, all on a field of burnished gold, the left or right margin on one or both sides with a bar border of blue and white, terminating in gold ivy leaves in the upper and lower margins. ♦The bar borders just slightly trimmed by the binder, leaves with the largest initials trimmed a half inch at the bottom (and repaired quite early on with vellum strips replicating the lost decoration), otherwise in excellent condition, the text well preserved, the vellum unusually clean, the colors quite bright, and the glistening gold without any erosion or loss of brilliance. **\$550-\$850**, depending on the number and size of the initials



▼ 272 (detail)



Taken from an intact manuscript we sold in 2006 that was subsequently dismembered, these lovely leaves have considerable aesthetic appeal and charm as well as notable interest because of their surprising size, distinctive musical and textual content, and peculiar hypothetical provenance. In origin, the collectarium (sometimes called a collectar, collectarius, collectaneum, orationale, or capitulare) was a compilation of the collects, or prayers, said during the various hours of the Divine Office. But over time it came to comprise an ad hoc collection of the prayers and ceremonies not found in other service books that were specific to the uses of a particular house, congregation, or religious order. The presence of music throughout the original book indicates that our leaves were part of a choir book; however, unlike most choir book leaves, which range from very large to enormous in order to allow simultaneous use by a number of singers, the present pocket-size manuscript is quite atypical in that it could only have been used by a single person at any one time. These leaves are also highly unusual and, therefore, most interesting in that we know from consulting other portions of the original that this collectarium was written, not for a monastic house, but for a community of religious women who are referred to in other parts of the manuscript as “sisters.” Judging from the frequency with which the penitent Magdalene is mentioned in the original, members of that community using the present choir book seem clearly to have identified closely with her, the original book containing a portion of the double feast they celebrated for her and her presumed sister, Martha. This suggests a fascinating possibility in terms of the manuscript’s provenance: beginning in the 13th century, houses of penitential sisters, known as Magdalens, were established in many European cities, often by wealthy lay persons, with the aim of providing former prostitutes with a safe haven in a religious community. It is just possible that our manuscript leaves were part of a book that was used in such a convent. (ST12778-0485-0506)



273 (detail) ►



273 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN DUTCH. (Netherlands, ca. 1450) 155 x 113 mm. (6 1/8 x 4 3/8”). Single column, 19 lines in a pleasing gothic book hand. Rubrics in red, several one-line initials in red or blue, one or else two three-line initials in burnished gold with intricate penwork embellishment in red or purple, the extensions running the length of the text. ♦ One leaf with small hole in margin, otherwise quite fine—clean and bright with sparkling gold. \$150-\$175, depending on decoration (ST12778-0667a-b)

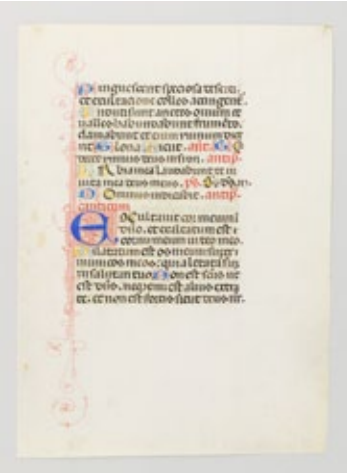
274 TWO ATTRACTIVE ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A MISSAL IN LATIN. (Italy, perhaps Siena, ca. 1450) 343 x 248 mm. (13 1/2 x 9 3/4”). Double column, 29 lines, in a large, rounded, regular gothic hand. Rubrics in red, a few one-line initials painted in blue or red, each leaf with from six to 12 two-line initials in red or blue with contrasting penwork, and EACH LEAF WITH A VERY PRETTY THREE- OR FOUR-LINE INITIAL BRIGHTLY PAINTED IN SEVERAL COLORS AND GOLD. ♦ One side of one leaf with text rather faded (but still legible), minor fading in a very few spots elsewhere, a little soil, but wide-margined leaves in generally excellent condition, the large painted initials very well preserved. \$400 or \$550, depending on decoration and condition (ST10809b)



275 VERY PRETTY ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN ATTRACTIVE BOOK OF HOURS IN LATIN. (Paris, ca. 1450) 159 x 108 mm. (6 1/4 x 4 1/4”). Single column, 15 lines per page in an excellent gothic book hand. Leaves with varying degrees of decoration: (1) Calendar leaves with large “KL” in burnished gold on a red and blue background with white tracery, text in blue, red, and black ink, and with a swirling panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems; (2) text leaves with one- or two-line initials and line fillers in colors and gold, almost all of the text leaves also with a panel border (some



with a panel border on both sides). ♦Isolated trivial stains or imperfections, but VERY BRIGHT, CLEAN, AND FRESH. **\$250-\$425**, depending on decoration (ST11774)



276 A VELLUM MANUSCRIPT LEAF WITH VERY PRETTY PENWORK FROM A BOOK OF HOURS IN LATIN. TEXT FROM LAUDS IN THE OFFICE OF THE DEAD. (Italy: 15th century) 197 x 138 mm. (7 3/4 x 5 1/2"). Single column, 19 lines in a rounded gothic book hand. Rubrics in red, capitals struck with yellow, numerous one-line initials in blue with red penwork or burnished gold with blue penwork, one three-line initial in blue with elaborate red penwork filling the background and extending in lacy tendrils the length of the text and into the head and tail margins. Four small (naturally occurring?) irregular spots in margin, otherwise AN EXTREMELY FINE LEAF, quite clean, smooth, and bright with enormous margins and aesthetically pleasing decoration. **\$150** (ST12778-0759)

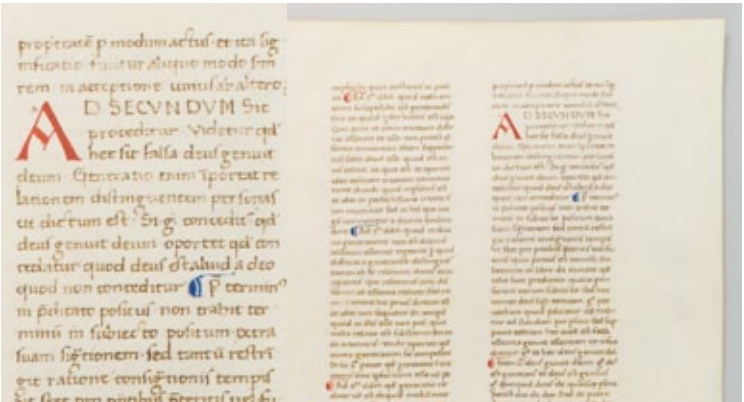
277 FOUR ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN LATIN. TEXTS FROM COMPLINE AND THE SUFFRAGES. (France, mid-15th century) 145 x 110 mm. (5 3/4 x 4 1/4"). Single column, 14 lines in a fine gothic book hand. Rubrics in red, line fillers in blue and gold, one-line initials in blue with red penwork or burnished gold with blue penwork, one or more two-line initials in blue or pink with white tracery on a ground of burnished gold, many with a flower in the contrasting color at center, the floral capitals with delicate hair-line floral vine extensions bearing colorful flowers and burnished gold ivy leaves and berries, two of these forming a border that runs the length of the text. ♦One leaf with two clean cuts to head margin (not affecting text), a couple of minor marginal stains, otherwise fine specimens with appealing ornamentation. **\$100 to \$225**, depending on decoration and condition (ST12778-0655a-d)



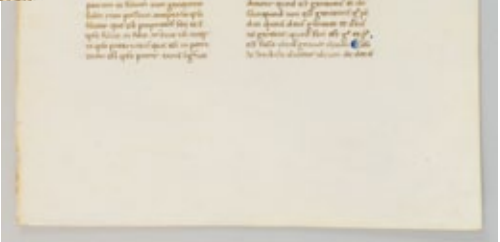
In an Elegant Humanistic Hand, and in Outstanding Condition

278 A VELLUM MANUSCRIPT LEAF FROM A COMMENTARY BY THOMAS AQUINAS IN LATIN ON THE "SENTENCES" OF PETER LOMBARD. TEXT FROM SUPER PRIMO LIBRO SENTENTIARUM. (Italy, ca. 1475) 286 x 229 mm. (11 1/4 x 9"). Double column, 37 lines of text in a lovely humanist hand. Paragraph marks in red and blue, one three-line initial in red. ♦A SUPERB LEAF, entirely clean, smooth, and bright, with wide margins and an elegant, legible script. **\$1,500**

This leaf comes from the collection of Otto Ege (1888-1951), according to Scott Gwara's "Otto Ege's Manuscripts," (2013), pp. 131-32, no. 40, listing seven other leaves. *Leaves in such an elegant humanistic hand and such outstanding condition are difficult to come by.* (ST12778-0063)



▲ 278 (detail)



279 INDIVIDUAL ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A BOOK OF HOURS IN LATIN. (Bruges, ca. 1460) 218 x 152 mm. (8 5/8 x 6"). Single column, 21 lines in a pleasing gothic book hand. Rubrics in red, capitals struck with yellow, one- and two-line initials in burnished gold on a pink and blue ground with white tracery, each page with a pleasing panel border featuring acanthus leaves, curling floral vines in blue, green, pink, and gold, and many tiny gold berries, some pages also with a bar border in colors and gold, with a spray of flowers emerging from either end. ♦A number of leaves with old repair to head of gutter margin, sometimes causing smudging to the edge of a border, trivial marginal stains or smudges, but generally pleasing leaves, clean and smooth with generous margins and appealing decoration. **\$150-\$300**, depending on condition and decoration (ST12994a)

280 EIGHT ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAVES, OFFERED TOGETHER, FROM A BOOK OF HOURS IN LATIN AND FRENCH. THE MONTHS OF FEBRUARY THROUGH JUNE AND OCTOBER THROUGH DECEMBER. (France, ca. 1460) 158 x 108 mm. (6 1/4 x 4 1/4"). 17 lines in a fine gothic book hand. Saints' names in red or blue, month and major feast days in brushed gold, two-line kalends in burnished gold on a pink and blue ground with white tracery, delicate hairline stems extending from the "KL" into the left margin, bearing blue and pink flowers and berries along with burnished gold ivy leaves. ♦A couple of leaves with small, faint brown spot in the margin, the kalends lightly rubbed with minor loss of color or gold, otherwise clean, smooth, and bright. **\$950** for the group (ST12778-0649a-h)



▲ 281 (detail)

281 A VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE FEAST OF SAINT THOMAS THE APOSTLE. (Italy, 15th century) 367 x 262 mm. (14 3/8 x 10 1/4"). Double column, 30 lines in a rounded gothic book

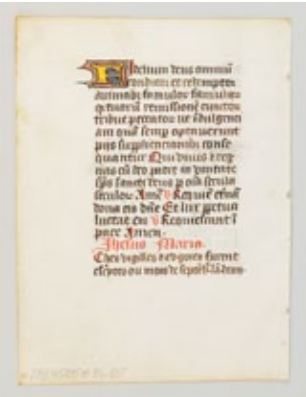
hand. Rubrics in red, capitals struck with red, five two-line initials in red or blue with delicate trailing penwork in the contrasting color, and a STRIKING SEVEN-LINE INITIAL IN BLUE AND WHITE on an elaborate maiblumen red penwork ground. ♦Mild wrinkling, remnants of paper mounts to edge of verso, naturally occurring variations in the color and grain of the vellum, otherwise QUITE A FINE LEAF–clean and bright, with vast margins and pleasing decoration. **\$175** (ST12778-0760)

282 A FINE VELLUM MANUSCRIPT BIFOLIUM FROM A NOTED BREVIARY IN LATIN. TEXT FROM VESPERE IN ADVENT. (Italy, mid-15th century or later) 184 x 130 mm. (7 1/4 x 5 1/8"). Single column, 26 lines of text in a gothic rotunda hand. Rubrics in red, paragraph marks and one-line initials in red or blue, five two-line initials in red with purple penwork or blue with red penwork, and A VERY PLEASING SIX-LINE INITIAL in red, green, and yellow. Each page with two or three four-line staves of music. ♦Thin one-inch glue stain at tail of fold, otherwise AN ESPECIALLY FINE LEAF. **\$200** (ST12778-0622)



A Colophon Leaf in French, Giving the Month and Year

283 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN FRENCH AND LATIN. TEXT FROM THE END OF THE MASS FOR THE DEAD. (Northern France [perhaps Picardy?], September, 1464) 148 x 112 mm. (5 7/8 x 4 1/2"). Single column, 17 lines in a pleasing gothic book hand. Rubrics in red, capitals struck in red, two two-line initials in gold on a pink and blue ground. ♦A few negligible spots, gold just a touch scuffed, a faint crease in the margin, otherwise in excellent condition. **\$500**



This item presents a rare opportunity to own a leaf from a Book of Hours containing a colophon (whether, as usual, in Latin or, as here, in the vernacular) that notes the exact month and year when a manuscript was completed. The last two lines of the verso of the present leaf translate as: “These prayers and fifteen Joys were / written in the month of September sixty-four” (i.e., “1464”). The “fifteen Joys” refers to the Fifteen Joys of the Virgin Mary, an auxiliary text that was frequently added to a Books of Hours, especially at or near the end of those produced in France in the 15th century. It celebrates the joyous moments in the Virgin’s life (the Annunciation, Nativity, wedding feast at Cana, Pentecost, and so on); 15 is the usual number, but sometimes there is slightly less joy, as when five, seven, or nine “Joys” are celebrated. (ST13345)

284 FIVE DECORATIVE ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN LATIN. (France, second half of the 15th century) 183 x 118 mm. (7 1/8 x 4 5/8"). Single column, 20 lines of text in a pleasing gothic book hand. Rubrics in red, one- and two-line initials in burnished gold on a blue and pink ground with white tracery, the two-line initials enclosing scarlet and blue blooms, EACH LEAF WITH A PANEL BORDER ON RECTO AND VERSO, the border in burgundy with brushed gold



geometric sections and with much foliate decoration, including floral sprays and acanthus leaves. ♦A couple of leaves with minor marginal stains or wrinkling, one leaf with early (contemporary?) repair to uneven tail edge, otherwise fine examples, clean and bright with ample margins. **\$225** each

The borders here are striking, with dramatic geometrical design and rich burgundy and brushed gold ground. (ST12778-0659a-e)

285 TWO VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A DICTIONARY OF CANON LAW BY BARTOLOMEO DA SAN CONCORDIA IN LATIN. TEXT FROM SUMMA DE CASIBUS CONSCIENTIAE. (Italy, 15th century) 178 x 121 mm. (7 x 4 3/4"). Double column, 48 lines of text in an informal but easily read cursive. One of the leaves attractively matted. Paragraph numbers and two-line initials in red or blue. The unmatted leaf with a pretty three-line initial in blue with intricate red embellishment. ♦The matted leaf in very fine condition, the other leaf with faint soiling and discoloration, but still quite good. **\$225** each



From an alphabetical dictionary of practical canon law, these leaves contain entries, on the one hand, for “A” and “B,” and on the other hand, for “E.” “Summa de Casibus Conscientiae” was much used in the 14th and 15th centuries, and it was printed multiple times during the first years of the incunabular era. (ST12778-0145a-b)

286 FIVE ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAVES, OFFERED TOGETHER, FROM A BOOK OF HOURS IN DUTCH. TEXT FROM THE MONTHS OF JANUARY, FEBRUARY, APRIL, MAY, AND JUNE. (Haarlem, second half of the 15th century) 124 x 94 mm. (5 x 3/4"). Single column, 17 lines in a formal gothic hand. Rubrics and major feast days in red, capitals struck with red, kalends either in burnished gold on a blue background or in blue on a ground of red penwork, both with elaborate penwork extensions in red, purple, and green. ♦Trimmed a bit close at head and at gutter margin, with trivial loss of penwork at head, a little soiling at gutter edge, very faint dampstain along head edge, otherwise excellent leaves with very pleasing decoration. **\$650** for the group (ST12778-0645a-e)



▲ 287 (detail)

287 THREE ITEMS FROM THE SAME MANUSCRIPT (THOUGH INVOLVING TWO DIFFERENT WORKS): A VERY FINE VELLUM MANUSCRIPT BIFOLIUM AND TWO SINGLE LEAVES, OFFERED INDIVIDUALLY. BIFOLIUM WITH TEXT FROM GREGORY THE GREAT’S DIALOGI; SINGLE LEAVES WITH TEXT FROM JOHN CHRYSOSTOM’S IN EPISTOLA AD HEBRAEOS. (France, mid- to second half of the 15th century) 307 x 227 mm. (12 1/8 x 9"). Double column, 40 lines of text in an especially attractive bâtarde hand. Bifolium with four one-line initials in red or blue, and eight two-line initials in red or blue with intricate penwork in the contrasting color. ♦A dozen tiny holes in

the crease of the bifolium, first page of same with short black mark near fore edge, but BEAUTIFUL SPECIMENS, REMARKABLY CLEAN, SMOOTH, AND BRIGHT. \$650 for the bifolium, \$200 for each of the two single leaves

These superb leaves come from the collection of Otto Ege (cf. S. Gwara, "Otto Ege's Manuscripts," pp. 132-33, no. 41). They are part of a manuscript that mostly comprised Gregory the Great's "Lives of the Saints" but that also included additions, among which was Chrysostomus' commentaries on the Letter to the Hebrews. The sheets here could scarcely be cleaner or easier to read. (ST12778-0181)

Very Large, Exceptionally Fine, and Remarkably Beautiful

288 VELLUM MANUSCRIPT LEAVES, MANY WITH GORGEOUS ILLUMINATION, FROM AN EXTREMELY LARGE ANTIPHONER IN LATIN. (Northeastern Italy [Verona or Mantua?], ca. 1470) 532 x 379 mm. (21 x 15"). Six four-line staves of music with text beneath in a pleasing rounded gothic hand. Rubrics in red, a variable number of large initials in blue or red with elaborate penwork in red or purple, some of the leaves WITH FINE, LARGE ILLUMINATED INITIALS IN BLUE, MAROON, GREEN, YELLOW, AND WHITE ON A BURNISHED GOLD GROUND (measuring approximately 60 x 70 mm.), SEVERAL LEAVES WITH VERY LARGE AND ESPECIALLY STRIKING INITIALS IN THE SAME COLORS AND ON THE SAME SHIMMERING GOLD GROUND (these measuring approximately 160 x 160 mm.). ♦The usual slight yellowing on the hair side of the leaf, occasional fading of the text, other trivial imperfections, but generally IN EXCEPTIONALLY FINE CONDITION, the leaves clean and bright, and the illumination particularly fresh and lustrous. \$150-\$175 for leaves without illumination; \$750-\$950 for leaves with the smaller illuminated letters; \$2,500-\$4,500 for leaves with the larger illuminated initials



intricate white decoration and enclosing winding tendrils and leaves in blue and pink with white tracery. ♦One column (of the second described leaf) faded without lost legibility, but the vellum IN EXTREMELY BRIGHT, CLEAN CONDITION. \$300 for the leaf with the gilt capital, \$75 for the other leaf

These leaves come from a Burgundian prayer book on vellum that contained both a Psalter and a Breviary. The manuscript, a fragment of which we previously owned, was unusual in that it was signed and dated by its scribe, Gerald Lequyn. He tells us that he began the book on the 15th of December and that it was intended for use by the Cathedral of Saint Lazare in Autun. Manuscripts that are signed and dated are very uncommon in the marketplace to begin with, but what is extraordinarily rare here is that the scribal information is provided, not at the end of the codex (as one would normally see), but on the first page of the Temporale. We could find no mention or recorded appearance of Lequyn in the Bénédictins de Bouveret, "Colophons" II, 1967, or anywhere else; Leroquais describes a number of Autun breviaries with inscriptions by their scribes, suggesting that such announcements of responsibility were a local custom. The date of 1472 has been supplied by the source of the leaves, and while there is no definitive evidence for that date, there is nothing about the manuscript that would make that date seem wrong. We have had a calendar leaf from the parent book containing the feast of the Transfiguration, which means that the manuscript had to be written out after 1453. (ST12778-0643a-b)



These are memorably beautiful and very well-preserved leaves from an antiphoner (also called an antiphonary or antiphonal), the service book that contains the sung portions of the Divine Office, the cycle of daily devotions performed by members of the clergy and by members of religious orders. All of the leaves offered here come from a large fragment of a one-volume Temporale that would have been part of a vast multi-volume antiphonal. The texts include Saturday offices from the beginning of the year until Easter. The illumination is localizable by the presence of classical motifs in the foliage, and it is of a very high quality. Although the leaves show some traces of use, they are generally in a remarkable state, with especially smooth vellum, with richly opaque painted initials, and with glittering burnished gold. (ST12460)

With Known Scribal Identity and Localization

289 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BREVIARY AND FERAL PSALTER IN LATIN. (Autun, apparently 1472) 229 x 165 mm. (9 x 6 1/2"). Double column, 31 lines, written in a very pleasing uncluttered gothic book hand. One leaf with rubrics in red, six two-line initials in red or blue, numerous one-line initials; the other leaf the same, but WITH A FINE THREE-LINE INITIAL AND ACCOMPANYING SMALL PANEL BORDER, the initial in blue, with

intricate white decoration and enclosing winding tendrils and leaves in blue and pink with white tracery. ♦One column (of the second described leaf) faded without lost legibility, but the vellum IN EXTREMELY BRIGHT, CLEAN CONDITION. \$300 for the leaf with the gilt capital, \$75 for the other leaf

290 A FINE ILLUMINATED VELLUM MANUSCRIPT BIFOLIUM FROM A BREVIARY IN LATIN. TEXT FROM THE FEASTS OF THE PURIFICATION OF THE BLESSED VIRGIN MARY, THE CHAIR OF SAINT PETER, AND SAINT GREGORY, POPE AND DOCTOR OF THE CHURCH. (Southern France or perhaps Spain, second half of the 15th century) 187 x 249 mm. (7 x 9 3/4"). Double column, 31 lines in a fine bâtarde hand. Rubrics and headlines in red, one- and two-line initials in burnished gold on a blue and red ground with white tracery. ♦In very fine condition—quite clean, smooth, and bright, with generous margins and glistening gold. **\$150** (ST12778-0741)



291 AN ELEGANT ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BREVIARY IN LATIN. (Northern Italy, second half of the 15th century) 200 x 154 mm. (7 7/8 x 6"). Double column, 24 lines in a very pleasing open gothic book hand. Rubrics in red, and six fine two-line initials in burnished gold on multi-colored grounds of red, green, and blue with white highlighting. ♦Text just a hair faded in a few spots, and a negligible chip to one initial, but a lovely leaf with glittering gold that is IN NEARLY PRISTINE CONDITION. **\$275** (ST12778-0592)

292 SEVEN VELLUM MANUSCRIPT LEAVES FROM A SMALL BREVIARY IN LATIN, OFFERED INDIVIDUALLY. (Perhaps Spain [Segovia?], second half of the 15th century) 172 x 114 mm. (6 3/4 x 4 1/2"). Double column, 29 lines in a pleasing gothic book hand. Rubrics in red, capitals struck with yellow, one-line initials in red or blue, each leaf with one or

more two-line initials in blue with red penwork and/or two-line burnished gold initials on a blue and burgundy ground with white tracery, one leaf with a four-line initial in blue, green, and burgundy, infilled by blue with white tracery, on a burnished gold ground, with a leafy five-line descender in green and burgundy. ♦Text a little faded in a couple of spots, otherwise VERY FINE LEAVES—quite clean, smooth, and bright, with ample margins and glittering gold. **\$125-\$225** depending on the level of decoration

A note from a previous owner says that these leaves come from a Spanish Breviary of Carthusian use, “probably Segovia,” and rightly comments that “Spanish Breviaries . . . are far less common than French or Flemish.” In any case, although the leaves are not striking, they are certainly appealing in terms of scribal hand, decoration, and condition. (ST12778-0742a-g)



◀ 292 (detail)

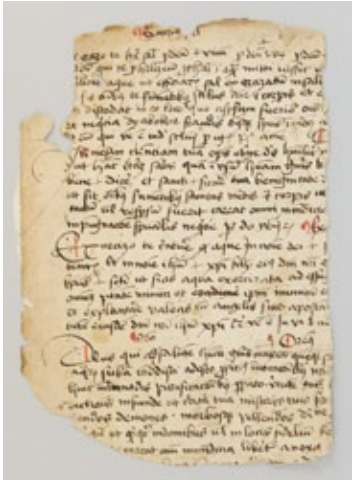
293 A COMPLETE ILLUMINATED VELLUM MANUSCRIPT CALENDAR, FROM A BOOK OF HOURS IN LATIN. (Bruges, second half of the 15th century) 115 x 85 mm. (4 1/2 x 3 1/4"). Single column, 16 lines in a pleasing gothic book hand. Kalends in gold on a red ground, major feasts in red. ♦Minor soiling, gold a little rubbed, otherwise a very good complete calendar, generally clean and smooth, with ample margins. **\$1,900** for the complete calendar



We can deduce that this calendar was made in, or made for use in, Bruges by the inclusion of the feast days of certain saints venerated in the area—the bishops Saint Amand (February), Saint Basil (June), and Saint Egidius/Giles (September)—as “red letter” or major feast days. (ST12778-0532)

294 THREE ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH ELEGANT PANEL BORDERS FROM A BOOK OF HOURS IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM PSALMS AND THE OFFICE OF THE DEAD. (France, second half of the 15th century) 180 x 128 mm. (7 x 5"). Single column, 18 lines in an excellent gothic book hand. Rubrics in red, one-line initials in burnished gold on a blue and pink ground with white tracery, one or more two-line initials in blue and white on a burnished gold ground, with scarlet and blue blooms on curling vines in the center, EACH LEAF WITH A PANEL BORDER ON BOTH SIDES, the borders with brushed gold geometric sections and much foliate decoration. ♦A couple of mild smudges to margins, otherwise very fine leaves, being smooth and bright, with generous margins. **\$150-\$275**, depending on decoration (ST12778-0660a-c)

295 AN ATTRACTIVE VELLUM MANUSCRIPT LEAF FROM A PORTABLE ANTIPHONARY IN LATIN. (France[?], fourth quarter of the 14th century) 146 x 102 mm. (5 3/4 x 4"). Single column of text in a fine, dark gothic hand. Rubrics in red, one-line initials in red or blue with penwork in the contrasting color, larger initials of the same design with marginal flourishes extending the length of the page. With eight four-line staves of music. ♦Very small portions of wispy marginal extension trimmed off at top, four tiny gray spots in margin, otherwise a clean and bright leaf in fine condition. **\$450** (ST12778-0227)



296 MOST OF A PAPER MANUSCRIPT LEAF CONTAINING PRAYERS IN LATIN FOR THE EXORCISM OF DEMONS AND OTHER EVIL CREATURES (France or Germany, late 15th century) 178 x 121 mm. (7 x 4 3/4"). Single column, 29 lines of text in a cursive hand. Paragraph marks in red, capitals struck with red. Notes on verso in a 19th century hand. ♦Trimmed at fore edge and tail with loss of text, remnants of mounting tape on verso, other minor problems, but still an excellent specimen, generally clean, with sharp, clear text. **\$300**

The most prominent words of the text here that are highlighted by being struck with red are “Exorcise” and “God [who saves].” Among other topics mentioned are “devils” and “pestilence” on the one hand and “purification” on the other. It is difficult to say for certain who would have used this fragile leaf originally, but for it to come to us, even in fragmentary form, is very lucky. (ST12778-0157)



297 INDIVIDUAL ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH PANEL BORDERS FROM A BOOK OF HOURS IN LATIN. (Northeastern France, probably Arras, late 15th century) 146 x 95 mm. (5 3/4 x 3 3/4"). Single column, 15 lines in a bâtarde hand. Rubrics in red, one- and two-line initials in brushed gold on a red or blue ground, EACH PAGE WITH A VERY PRETTY ILLUSIONISTIC PANEL BORDER, with realistic fruits and flowers or intricate strapwork designs in colors on a brushed gold ground; one leaf with a FULL ILLUSION BORDER. Headlines written in French in a (17th century?) calligraphic hand. ♦Occasional oil(?) stains or soiling (sometimes greater than trivial, but never approaching serious), otherwise excellent specimens, generally clean and smooth, with ample margins, charming decoration, and much shining gold. \$125-\$350, depending on decoration and condition



This group of leaves represents an unusual opportunity to acquire a part of a charming 15th century prayer book with considerable gold and diverting illusionistic decoration for very little money. For leaves from this same manuscript but with images of saints, see item #460, below. (ST12668a)

298 A COMPLETE ILLUMINATED VELLUM MANUSCRIPT CALENDAR FROM A BOOK OF HOURS IN LATIN AND FRENCH. (France, last third of the 15th century) 170 x 120 mm. (6 3/4 x 4 3/4"). Single column, 17 lines of text in a fine gothic book hand. Kalends in brushed gold with filigree embellishment on a ground of red and brown; months, Golden Numbers, and major feasts in burnished gold, saints' names in red and blue. ♦Minor smudging (the recto of January a bit more soiled, as usual), otherwise in very fresh, generally excellent condition, with extremely ample margins. \$1,900 for the complete calendar (ST12778-0604)



▲ 299 (detail)

299 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE HOURS OF THE CROSS WITH (AT THE BOTTOM OF THE VERSO) THE HEADING FOR THE HOURS OF THE HOLY GHOST. (France, ca. 1480) 190 x 140 mm. (7 1/2 x 5 1/2"). Single column, 20 lines in a very fine bâtarde hand. Rubrics in red, one- and two-line initials in burnished gold on a pink and blue ground with white tracery. ♦Verso with a scattering of blue and black ink spots (perhaps offsetting from decoration of the facing page?) affecting a couple of words, otherwise a fine leaf, with smooth, clean, and bright vellum and glittering gold. \$275

As the last words on our leaf, we find the heading for the Hours of the Holy Ghost, in Medieval French: "Sensuivent les heures du saint esperit." This is unusual, not only because it is in French, but also because of the flamboyant letter bâtarde used by the (very facile) scribe. This style was more in keeping with vernacular texts done in places like Brussels and Bruges, although one can see it in some Books of Hours, like the Hours of Mary of Burgundy in Vienna. (ST12778-0733)

300 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH INTRICATE PENWORK BORDERS (OFFERED INDIVIDUALLY), FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF THE HOURS OF THE VIRGIN AND THE HYMN "CHRISTUM DUCEM." (Possibly England, late 15th century) 150 x 100 mm. (6 x 4"). Single column, 15 lines in a clean, pleasing gothic hand. Rubrics in red, line fillers in blue and burnished gold, one-line initials in blue (with red penwork) or burnished gold (with blue penwork), each leaf with two or more two-line initials in blue and burnished gold with red and blue penwork, EACH SIDE WITH A THREE-QUARTER BORDER OF BLUE AND BURNISHED GOLD FLOURISHES EMBELLISHED WITH LOVELY, LACY PENWORK. ♦A touch of browning (from glue) along one edge, otherwise EXTREMELY FINE SPECIMENS, clean, smooth, and bright, with most appealing decoration. \$275 each (see front cover for additional image)



These exuberantly decorated leaves have a winning a combination of glittery gilt capitals and frothy, almost explosive elaboration in pink and blue. (ST12778-0657a-b)

301 A COMPLETE ILLUMINATED VELLUM MANUSCRIPT CALENDAR FROM A BREVIARY IN LATIN. SIX LEAVES, TWO MONTHS PER LEAF. (France, late 15th century) 131 x 97 mm. (5 1/8 x 3 7/8"). 32 lines in a bâtarde hand. Rubrics and major feast days in red, kalends in brushed gold on a red and blue ground with gold and white tracery, some letters in the first line with flourished ascenders. ♦January leaf a little soiled, with two-inch dampstain to center, causing some blurring of text, first and last leaves a bit wrinkled, otherwise excellent leaves, clean and smooth, with ample margins. \$1,250 for the complete calendar



Although superficially these Calendar leaves look to be like those from a Book of Hours, they are different,

mainly in having more information. Both kinds of Calendars contain as their major substance the days when various saints are venerated, but a Breviary will also, among other things, indicate the importance or status of these feast days. For example, feasts of the highest importance are assigned the status of "Triplex" or "Duplex," and those (as well as similar) designations will appear in a Breviary Calendar, often in abbreviated form, along the right side of the page. (ST12778-0647a-f)

302 A DECORATIVE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE FEAST OF THE NATIVITY OF THE BLESSED VIRGIN MARY. (Southern Germany, perhaps Augsburg, ca. 1490) 318 x 235 mm. (12 1/2 x 9 1/4"). Double column, 25 lines, in a large, bold gothic book hand. Attractively matted. Rubrics and foliation in red, capitals struck with red, one- and two-line initials painted in blue or red, RECTO WITH A HANDSOME LARGE (approximately 60 x 60 mm.) PAINTED INITIAL in shades of blue with artful modelling, the initial ON A BRILLIANTLY BURNISHED AND CHASED GOLD GROUND, the whole within a frame of red and green, the same side also with flamboyant swirling marginal decoration comprising acanthus leaves in blue, pink, green, and tan, a scarlet carnation, and gold bezants. Fore

edge with remnants of leather tab. ♦Mounting tissue at head edge on verso, a hint of soiling in bottom margin, but IN FINE CONDITION, THE INITIAL ESPECIALLY BRIGHT AND WELL PRESERVED, with no erosion in the paint or gold. **\$1,900**

A very special feature of our initials is the chasing, or shallow incising, done in the surface of the highly burnished gold ground of the capital. The ground has been diapered with a very fine instrument, and there are tiny, charming flowers within the diapered compartments. This leaf was formerly in the illustrious collection of Cincinnati businessman and philanthropist Cornelius J. Hauck (1893-1967); the sale of his library at Christie's in 2006 totaled more than \$12.4 million. (ST10911a)

303 FINE ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A BOOK OF HOURS IN LATIN. (Rouen, ca.: 1490) 197 x 127 mm. (7 3/4 x 5"). Single



column, 24 lines, in a clean, attractive bâtarde hand. Rubrics in red, line endings of blue or red with gold embellishment, a number (typically a dozen or even 20) of one-line initials in gold on a red or blue ground, all leaves with at least one two-line initial in white with black or maroon decoration on a brushed gold ground and enclosing a charming flower in red and green, and BOTH SIDES OF EVERY LEAF WITH A VERY ATTRACTIVE PANEL BORDER featuring acanthus leaves, flowers, grapes, and other vegetation, all ON A BRUSHED GOLD GROUND. ♦One margin just slightly browned at the very edge, other trivial imperfections, but generally IN VERY FINE CONDITION, the gold and paint bright and fresh, and the margins very ample. **\$275-\$425**, depending upon decoration (ST10758a-2w)

*Vast and Beautiful Choir Book Leaves
Previously Owned by Doris Duke*

304 VERY PLEASING VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN VAST ANTIPHONER IN LATIN. (Spain or Italy[?], ca. 1500) 591 x 432 mm. (23 1/4 x 17"). Five four-line staves of music, most with text beneath in a large gothic rotunda. Rubrics in red, EACH LEAF WITH EITHER TWO OR THREE VERY LARGE AND HANDSOME HAND-PAINTED INITIALS in red or blue with intricate penwork elaboration in the contrasting color (the initials each measuring approximately 95 x 100 mm.) ♦Vague soiling and darkening at bottom outer corner, otherwise IN ESPECIALLY FINE CONDITION, the leaves consistently fresh and clean, and with less contrast than usually seen between the hair side and flesh side. **\$550-\$650**, depending on decoration

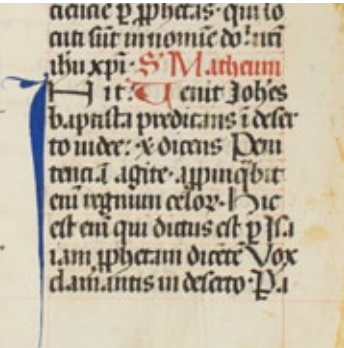
These leaves come from a manuscript that would have been readily visible by even a large group of singers (except for item #306, below, they represent the largest leaves in the present catalogue). In contrast to other Medieval and Renaissance choir



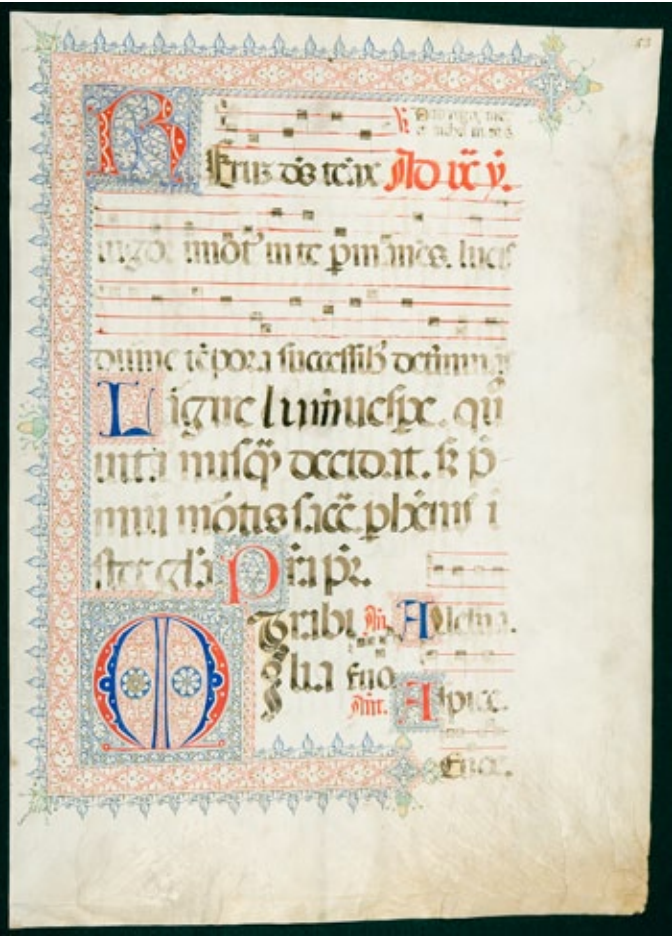
books that contain as many as nine staves of music, these leaves have five, and the text is, as a result, quite large and very easy to read even at a considerable distance. The leaves are particularly attractive, especially large, and distinguished in their provenance: they were once in the celebrated collection of Doris Duke (1912-93), who at the age of 13 inherited tens of millions of dollars from her fabulously wealthy father, James "Buck" Duke, founder of the American Tobacco Company. Duke was a highly cultivated woman who amassed major collections, including carefully chosen art, furniture, jewelry, and wines. Although her namesake foundation was the major beneficiary of her estate, she left substantial legacies to Duke University, which had been endowed by her father, and to the Metropolitan Museum of Art. (ST11622a-j)

305 A VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE TEMPORALE. (Austria or Bohemia, late 15th or early 16th century) 390 x 257 mm. (15 1/4 x 10 1/8"). Double column, 27 lines, in a large, bold gothic hand. Rubrics in red, several one-line initials in red or blue, three three-line initials in red or blue, two large initials (one eight-line, the other 10-line) with descender trailing into the tail margin. ♦One tiny marginal hole, verso with minor glue stains along gutter edge, otherwise A VERY FINE LEAF, quite clean, smooth, and bright. **\$250**

The letters here are very thick, but well spaced and easy to read. The hand is strikingly archaic: for example, the "E" appears here a number of times, a feature rarely seen in manuscripts after the early 13th century. (ST12778-0216)



▲ 305 (detail)



306 A VAST AND VERY ORNATE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM AN ANTIPHONARY IN LATIN. (Italy, ca. 1520) 610 x 435 mm. (24 x 17 1/8"). Single column, 11 lines of text (12 on verso) in a majestic gothic hand (one correction involving three letters in the middle of the recto made in a less elegant later hand), six (mostly partial) staves of music on the recto. Attractively matted. Rubrics in red, capitals struck with yellow, eight large initials painted in red or blue and with maiblumen decoration in the contrasting color and gold, THE RECTO WITH TWO VERY LARGE CAPITALS in red or red and blue, WITH ELABORATE DECORATION of similar design (the larger initial measuring 111 mm. square), THE INITIALS ENCLOSED BY A THREE-QUARTER KNOT-WORK BORDER OF QUITE INTRICATE DESIGN in red, blue, green, and gold. ♦Perhaps half the text on the recto with eroded ink (though all words legible, and the text on the verso rich and clear), bottom margin a little yellowed and with many small shallow wrinkles, a hint of soil, but still quite an impressive leaf, the especially intricate decoration very fresh and without any erosion of gold or paint. **\$600**

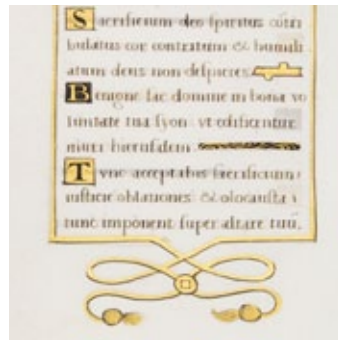
The very animated ornamentation here encloses on the recto the daily hymn for None, which, loosely translated in verse, reads, "O God, whose power unmoved the whole / Of

Nature's vastness doth control, / Who mark'st the day-hours as they run / By steady marches of the sun. / O grant that in life's eventide / Thy light may e'er with us abide." This is followed by Psalms 129-32 and the beginning of 133. Rather than being burnished, the gold here is brushed on and used in (a great many) small spaces. Consequently, the leaf does not shimmer. Nevertheless, it has so much decoration that is so carefully applied that the impression it makes is a memorable one. This is the largest leaf in the present catalogue. (ST10745b)

*“Executed with a Microscopic Detail and Virtuosity of Technique
Probably without Parallel”*

307 AN EXQUISITE TINY ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A VERY FINE BOOK OF HOURS IN LATIN. (France, Tours or Paris: ca. 1530) 114 x 64 mm. (4 1/2 x 2 1/2”). Single column, 21 lines of text, written in a very fine, tiny, upright humanistic hand. Rubrics in red, 14 one-line initials in gold on a black ground or the reverse, delicate line fillers in various combinations of gold, black, and red, featuring knotted rope and pruned branch motifs, text on both sides within a knotted ropework border in gold and black with convoluted tassels at the bottom. ♦IN EXTRAORDINARILY FINE CONDITION, ESPECIALLY FRESH, CLEAN, AND BRIGHT. **\$600**

This leaf was produced by the celebrated atelier known as the 1520s Hours Workshop, and it represents the finest illumination being done during the final and glorious period of French manuscript production, and, frankly, some of the finest illumination ever done. Given its name by Myra Orth as a reflection of the studio’s principal type of output and period of operation (though work continued into the 1530s), the 1520s Hours Workshop created, in Wieck’s words, “illuminations of the most refined delicacy” (“Painted Prayers,” p. 73). In Lilian M. C. Randall’s catalogue of French manuscripts in the Walters Art Gallery, a book from the 1520s Hours Workshop (Walters MS 449) is described as “a fine example of the superb level of craftsmanship attained in French manuscript production during the last quarter century of its full-fledged existence.” (II, 532) Kay Sutton, describing a manuscript from the workshop (sold as lot #23 at Christie’s on 29 November 2000), says that the atelier’s manuscripts “are among the highest achievements of French Renaissance painting.” And Christopher de Hamel, in discussing what is probably the studio’s chef d’oeuvre (sold at Sotheby’s as lot #39 on 21 April 1998), says that the painting done by the 1520s artists manifested the “utmost professionalism. It was executed with a microscopic detail and virtuosity of technique probably without parallel even in the long tradition of illumination.” As is the case with all of the leaves from the 1520s Hours Workshop, this one represents a moment in Renaissance book production when the scribal features of the illuminated manuscript perhaps most perfectly reflect the typographical influences of contemporaneous printers. Whereas early printed works had from the beginning mirrored the letter forms and decorations of manuscript books, here we see a reversal: as the art of illumination comes to a conclusion, we can see in these leaves that the scribe’s tiny delicate script is clearly intended to replicate the fine roman typefaces used in French books of the period. (ST9378i-3n)



▲ 307 (detail)

308 TWO VERY FINE ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A BOOK OF HOURS IN LATIN, OFFERED INDIVIDUALLY. (France [Paris or Tours], ca. 1530) 150 x 75 mm. (6 x 3”).



Single column, 20 lines in a fine humanist hand. Rubrics in red, line fillers in red, green, or blue highlighted with gold, text enclosed by gold frames delicately shadowed with blue or green, one leaf with 18 one-line initials in colors and gold and two two-line initials in pink and white on a brushed gold ground with fruit or floral infilling; the other leaf with one one-line initial in gold on a blue ground and two two-line initials, one in pink and white on a brushed gold ground with a floral sprig at center, the other in gold on a blue ground with white tracery. ♦Both leaves trimmed close along one vertical edge, cropping off part of the frame in each case, one leaf with a strip of paper (from mounting?) adhering to one margin (not touching frame), otherwise FINE, BRIGHT LEAVES that are clean and smooth with intact paint, shining gold, and artful decoration. **\$650** for the leaf with two illuminated initials; **\$950** for the leaf with 18 initials

These charming leaves from a Renaissance prayer book are decorated in the style of the 1520s Hours Workshop, discussed at length in the previous entry. (ST12778-0507-0508)

309 VERY LARGE DECORATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN ANTIPHONER IN LATIN. (Spain, mid-16th century) 508 x 349 mm. (20 x 13 3/4”). Six five-line staves of music with text beneath. Rubrics and foliation in red, some tall gothic capitals painted in black with yellow highlights, leaves usually with one or two prominent initials (typically measuring about 60 x 40 mm.) in red or blue with elaborate penwork embellishment in the contrasting color, TWO SPECIAL LEAVES WITH A VERY LARGE AND SPLENDID PUZZLE INITIAL painted in red and blue and decorated with intricate penwork in red, blue, and purple (these initials measuring approximately 127 mm. square or 127 x 145 mm.). ♦A bit of light soiling to some leaves (one of the special leaves rather soiled, the other with a bit of fading in the music and text), varying degrees of yellowing to the hair side of the leaves, otherwise in excellent condition, generally clean and fresh, and with ample margins. **\$75-\$195** (depending on decoration and condition); **\$950** for the special leaves with the very large initial



▲ 309 (detail)

Many of the features discussed in the previous antiphoner entries apply to the leaves offered here. One difference is that the Moorish influence on the arts of Spain is quite pronounced in the way the letters (especially the two very large capitals) are decorated in the present leaves. (ST11551)



CHRONOLOGICALLY ARRANGED LEAVES WITH
MINIATURES, HISTORINATION, OR INHABITATION

310 AN EARLY VELLUM ILLUMINATED MANUSCRIPT LEAF FROM A LECTIONARY(?) IN LATIN. TEXT FROM THE LIFE OF SAINT GREGORY, MARTYR. (France[?], ca. 1150) 381 x 279 mm. (15 x 11"). Double column, 40 lines of text in a fine late romanesque book hand. Rubrics in red accompanying A HANDSOME SEVEN-LINE "T" in yellow on a blue background outlined in red, WITH A SMALL WINGED DRAGON sheltering under the upper left horizontal element of the initial. ♦Once used as a binding liner and consequently trimmed at head with loss of one line, somewhat wrinkled, the verso either always blank or now with all text obliterated by binder's glue, one corner defective (affecting a few words in three lines of text on the recto), a scattering of very small holes causing trivial loss of text, but still a leaf very much worth having, with one side generally well preserved and with a most pleasing decorative initial that shows only very modest signs of use. **\$2,500**



This leaf with its attractive capital begins the story of the martyred Saint Gregory of Spoleto, who was tortured and beheaded in 304 A.D. by the Roman emperor Diocletian during the Great Persecution of Christians that began in February 303. According to legend, his remains were to be fed to the wild animals used for public games, but were instead purchased by a wealthy Christian woman for a proper burial. Given Gregory's story, the zoomorphic figure incorporated in the initial here is in some sense appropriate even if, as a winged dragon, it provokes whimsy before thoughts of anthropophagy. For conjecture about the book from which this leaf was taken, see item #72, above. (ST12238a)



311 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES (OFFERED INDIVIDUALLY) WITH HYBRID BEASTS, FROM A PSALTER IN LATIN. (England[?], first half of the 13th century) 113 x 90 mm. (4 1/2 x 3 5/8"). Single column, 19 lines in a proto-gothic hand. Versal initials in blue, pink, or burnished gold, bar borders in blue, pink, and burnished gold running along the side or foot of the text, one with a bird's head, the other with a bear head and a folded wing. ♦A little darkened and with offsetting from decoration on adjacent leaves, one leaf with minor flaking to gold, but still very good specimens, with legible text and appealing critters. **\$450** each (ST12778-0680)

312 FOUR VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM TWO EARLY BIBLES IN LATIN. (Paris, ca. 1240 and ca. 1250) The ca. 1240 leaf measuring 161 x 109 mm. (5 7/8 x 4 1/2"); the ca. 1250 leaves measuring 178 x 124 mm. (7 x 4 7/8"). Double column, 43 and 46 lines to the page, in two extremely fine gothic pearl scripts. Attractively matted. Rubrics in red, headlines in alternating red and blue letters, chapter numbers in red or red and blue, THREE- TO SEVEN-LINE DECORATIVE INITIALS—all with extenders—in blue, pink, orange, green, and white, each of the capitals WITH SCROLLING FLORAL ELEMENTS, AND ALMOST ALL OF

THEM WITH INGENUOUSLY DEvised ZOOMORPHIC CONTENT, usually in the form of a winged dragon with an impossibly long neck, the 1240 leaf also with multiple small areas of dull gold. ♦IN FINE, FRESH, ESPECIALLY BRIGHT CONDITION. **\$1,250** (for the 1240 leaf); **\$1,500-\$1,750** (for the 1250 leaves)



These leaves come from so-called "pocket Bibles," described in item #3, above. In these books, the demands placed on the artist, who was asked at the beginning of each biblical book or prologue to provide an initial of some complexity in a space smaller than the average thumbnail, are obvious, but the considerable success that such illuminators achieved can be seen in the present examples and in similar 13th century Bible leaves advertised in this catalogue. (In more expensive manuscripts these initials would comprise detailed scenes, as can be seen in subsequent entries below.) The calligraphy here is of the highest quality, precise and graceful, in rich black ink; the fine text of the 1250 leaves is small, and the lovely text of the 1240 leaves is almost microscopic, but both are clearly legible without the aid of magnification. The initials have a blue paint that is deep yet bright, with the swirling patterns they contain betraying a rich sense of design. And the condition is remarkably fine. (ST12245)



▲ 312 (details)

313 AN ILLUMINATED AND HISTORIATED VELLUM MANUSCRIPT LEAF, FROM AN EARLY BIBLE IN LATIN. TEXT FROM THE OPENING OF II PARALIPOMENON. (France, ca. mid-13th century) 184 x 127 mm. (7 1/4 x 5"). Double column, 54 lines of text, in a very fine gothic pearl script. Rubrics in red, capitals struck with red, headings and chapter numeral in red and blue, verso with two two-line initials in red or blue with contrasting penwork tendrils extending three-quarters of the length of each column, recto WITH AN APPEALING SIX-LINE HISTORIATED "C" DEPICTING KING SOLOMON WITH HIS SWORD, the figure on a burnished gold background delicately embellished with white scrollwork, the initial executed in pink and blue with white tracery. ♦One tiny



313 (detail) ▶



fore-edge tear, fore margin of verso with one-inch square glue stain from older repair to very small hole, the initial with minuscule loss of gilt just at the top of the king's head, otherwise in fine condition, the leaf clean, fresh, and bright, the initial detailed and attractive, and the margins very generous. **\$2,000**

This excerpt from what is called in the Protestant canon the Second Book of Chronicles tells of King Solomon's plans to build a temple using the finest materials obtainable. The wise king appears in our initial sitting before a wall painted in gold and patterned with scrolling vines, a design feature common to many historiated initials, but also (perhaps not coincidentally) indicative of his great wealth. In the first chapter of this book, Solomon asks the Lord only for wisdom, and so appropriately he is depicted here holding the sword of Justice, the massive blade resting against his shoulder. His bearded face, shown in three-quarter view, wears a solemn, thoughtful expression which the artist has skillfully suggested with a few sensitive lines. In addition to its attractive decoration, our leaf has the bonus of noticeably ample margins, an uncommon luxury in portable Bibles such as this one. (CBM1010)

314 A FINE, LARGE LEAF WITH AN HISTORIATED INITIAL, FROM A LARGE BIBLE IN LATIN. TEXT FROM THE BEGINNING OF II PETER. (France, 13th century) 279 x 197 mm. (11 x 7 3/4"). Double column, 49 lines written in an extraordinarily fine gothic book hand. Chapter initial in red with very elaborate marginal penwork extension in red and blue and WITH A LOVELY LARGE HISTORIATED "S" (the initial, without its extension, measuring approximately 25 x 22 mm.) in several rich colors and burnished gold FEATURING A MINIATURE OF PETER HOLDING A BOOK. ♦Very small natural hole in the vellum in outer margin, otherwise EXCEPTIONALLY CLEAN AND FRESH, THE DECORATION ESPECIALLY BRIGHT AND WELL PRESERVED. **\$4,800**

This is a large, well-executed leaf, in superb condition, and with very ample margins. The original scribe, who would have done the text on this page before the initial with Peter was painted, indicates, erroneously, in his rubric that the Epistle to the Hebrews should begin here. The rubric is struck through and corrected in a contemporaneous hand in the margin. Even if the scribe has made an error, we can forgive him because his hand is so remarkably beautiful. In the margin, there are a number of very small notations that seem to be cross references to chapters and verses in other biblical books, including apparently Genesis, Maccabees, and Chronicles. (ST12753)

315 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM ECCLESIASTICUS. (France, mid-13th century) 153 x 103 mm. (6 x 4"). Double column, 50 lines in a very fine gothic pearl script. Capitals struck in red, rubrics in red, running title and chapter numbers in blue and red, two one-line initials in red or blue, penwork decoration in red and blue emanating from the chapter numbers and extending into the lower margins, TWO FIVE-LINE INITIALS, ONE INHABITED BY A KING PERFORMING A BLESSING, the other decorated, both painted pink or blue on contrasting ground, the head or tail jutting into the margin, embellished with dots of gold. ♦Just a touch of minor soiling, otherwise in fine state, with very well-preserved initials. **\$1,900**



315 (detail) ▶



Bought as part of the larger Chmurny collection, this and the next 19 items are all historiated leaves from the same biblical manuscript. In each case, the scribal hand is extremely fine, the decoration is very carefully done with rich colors as well as with considerable imagination, and the little scenes inside the initials are executed with obvious charm and impressive delicacy. (ST12778-0689)

316 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM END OF ISAIAH AND BEGINNING OF JEREMIAH. (France, mid-13th century) 153 x 103 mm. (6 x 4"). Double column, 50 lines in a very fine gothic pearl script. Rubrics in red, running titles and chapter numbers in red and blue, the latter with contrasting penwork decoration, one three-line initial in blue, A SIX-LINE HISTORIATED INITIAL SHOWING GOD SPEAKING TO JEREMIAH, AND A 13-LINE "I" CONTAINING A BEAST, the tail of the beast extended to connect to the inhabited initial below. ♦A little light staining near the inner edge, penwork decoration just slightly grazed in the lower margin, otherwise A FINE LEAF with a particularly pleasing pair of initials. **\$2,600** (ST12778-0695)



◀ 314 (detail)



▲ 316 (detail)

Comically Prostrate and Near Death

317 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THIRD AND FOURTH BOOK OF KINGS. (France, mid-13th century) 153 x 103 mm. (6 x 4"). Double column, 50 lines in a very fine gothic pearl script. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, one two-line initial in blue with red penwork, and A FIVE-LINE HISTORIATED INITIAL WITH AN EXTREMELY LONG TAIL INCORPORATING THE HEAD OF A BEAST AND SHOWING KING AHAZIAH AFTER FALLING ON HIS ROOFTOP. With four tiny contemporary corrections in the margins. ♦Text of recto a touch faded in parts, just a hint of soil, but really quite a pleasing leaf, clean, smooth, comfortably margined, and with a particularly interesting initial. **\$3,600** (*see front cover for additional image*)

The initial here is among the most charming in the present catalogue. In it, we see King Ahaziah prone on the crenellations of a parapet after having fallen through the rooftop gallery of his palace. The son of wicked Ahab and wicked Jezebel, Ahaziah was as irredeemable as his parents, so we are not bothered at all by the fact that he is near death in a comically prostrate stance before us. (ST12778-0696)



▲ 317 (detail)

318 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM END OF LUKE AND BEGINNING OF JOHN. (France, mid-13th century) 153 x 103 mm. (6 x 4"). Double column, 50 lines in a very fine gothic pearl script. Capitals struck in red, rubrics in red, running title and chapter numbers in blue and red, one four-line "H" painted blue and white on a pink ground and with gold dots, its thick ascender running along about a quarter of the text, A 14-LINE "I" INCORPORATING A STANDING PROPHET HOLDING A SCROLL, the figure dressed in pink on a blue ground, a beast's head at his feet and the tail of the animal extending to the bottom of the text (the entire initial stretching 95 mm.). An additional running title in the top margin of the verso in a later hand, six tiny contemporary corrections in the margins. ♦Just a touch of minor soiling and darkening, but still A FINE SPECIMEN with well-preserved and attractive initials. **\$2,000** (ST12778-0690)



▲ 318 (detail)

319 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM END OF MARK AND BEGINNING OF LUKE. (France, mid-13th century) 153 x 103 mm. (6 x 4"). Double column, 50 lines in a very fine gothic pearl script. Rubrics in red, capitals struck in red, running title and chapter numbers in red and blue (one embellished with red and blue penwork), two two-line initials with red and blue penwork, two three-line initials painted pink and blue with white highlights and gold dots, the ascender and/or descender extended into the margin, and A FOUR-LINE HISTORIATED "F" depicting Luke's attribute (the Ox), the descender extended all the way into the lower margin AND TERMINATING IN A HYBRID BEAST. Several contemporary tiny corrections in the margin and two text headings in a later (17th century?) hand. ♦Penwork in outer margin just cut into, other trivial imperfections, but a leaf with obviously important content and in fine condition—clean, smooth, fresh, and altogether pleasing. **\$2,000** (ST12778-0698)



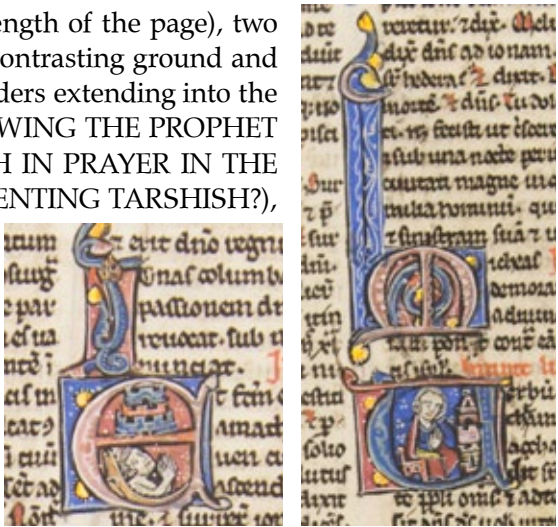
▲ 319 (detail)

With Three Charming Historiated Initials, Including Jonah Erupting from the Whale's Mouth

320 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH THREE HISTORIATED INITIALS, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM PARTS OF OBADIAH, JONAH, AND MICAH. (France, mid-13th century) 153 x 103 mm. (6 x 4"). Double column, 50 lines in a very fine gothic pearl script. Capitals struck in red, rubrics in red, chapter numbers and running titles in red and blue, two two-line initials in red or blue

with contrasting trailing penwork (in one case running the entire length of the page), two three-line initials and one four-line initial painted pink or blue on contrasting ground and highlighted with white paint and gold dots, the ascenders or descenders extending into the margins, THREE FOUR-LINE HISTORIATED INITIALS, ONE SHOWING THE PROPHET OBADIAH WITH TWO SCROLLS, ANOTHER SHOWING JONAH IN PRAYER IN THE MOUTH OF THE WHALE, LOOKING UP AT A CASTLE (REPRESENTING TARSHISH?), AND ANOTHER SHOWING A SEATED MAN IN PRAYER AND A TOWER (MICAH AND THE KINGDOM OF ISRAEL OR JUDAH?). A few contemporary corrections in the margins. ♦ Just a touch of minor soiling, but a fine, clean, fresh leaf with interesting and well-preserved initials. \$5,500

The three short books represented here are not of the greatest importance in the wide biblical landscape, but they do provide special opportunities for the artist, since not one, but three, initials need historiation on the same leaf. All of the scenes are executed with charm and care, but the one with Jonah, where he is emerging from the mouth of the whale whose jaws are spread impossibly wide, is especially pleasing. (ST12778-0692)



▲ 320 (details)

321 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM PSALMS 50-59. (France, mid-13th century) 153 x 103 mm. (6 x 4"). Double column, 50 lines in a very fine gothic pearl script. Capitals struck in red, introductory verse of each Psalm in red, many one-line initials in red or blue, eight two-line initials in red or blue with contrasting penwork running the entire length of the page, AND A FIVE-LINE HISTORIATED INITIAL OF KING DAVID BLESSING A CRIPPLED MAN (probably Mephibosheth). ♦ AN EXTREMELY ATTRACTIVE LEAF with a particularly pleasing initial and an interesting visual pattern of rubrication. \$2,500



▲ 321 (detail)

This is an intriguing leaf in the way it departs from similar Bibles of the period. First, the historiation here illustrates a scene from the life of David, rather than suggests the content of Psalm 52, which opens, "The fool said in his heart: There is no God." The incident depicted comes from II Samuel: David takes in the son of his dearest friend Jonathan, a lame man named Mephibosheth. The king brings him to court and cares for him, for the love of his father. Here we see Mephibosheth on crutches, eating bread, for David had said, "Mephibosheth . . . shall always eat bread at my table." Another departure from the usual here is the way rubrics are displayed. At the beginning of each Psalm, the scribe, atypically, has written in the formal, repetitive introductory line ("In finem," etc.), and sometimes this occupies quite a large space, an area comprising parts of as many as 11 lines at the right edge of the column in question. The result is a noticeable expanse of red, which makes the page look a good deal more interesting than normal. (ST12778-0691)

Rising Water and Desperation in an Ingeniously Designed Initial

322 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM PSALM 11. (France, mid-13th century) 153 x 103 mm. (6 x 4"). Double column, 50 lines in a very fine gothic pearl script. Rubrics in red, numerous one-line initials in red or blue, four two-line initials in red or blue with contrasting penwork, and A FIVE-LINE HISTORIATED INITIAL SHOWING KING DAVID AS AN ORANT IN WATER, BEING BLESSED BY A HALOED GOD. ♦ A FINE LEAF—clean, smooth, and bright, with good margins and very pleasing historiation. \$3,250 (*see back cover for additional image*)

Our initial has animated, desperate, and ingeniously designed historiation: King David is separated from his God by the central horizontal element of the "S" ("Salvum me fac")



▲ 322 (detail)

that begins the Psalm. The Lord is giving his blessing, but at least in visual terms, he is out of reach. David is in a cramped space, and water, already chest high, is rising. The text is suitably plaintive: "Save me, O Lord, for there is now no saint: truths are decayed from among the children of men." (ST12778-0694)

323 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM PSALM 97. (France, mid-13th century) 153 x 103 mm. (6 x 4"). Double column, 50 lines in a very fine gothic pearl script. Rubrics in red, numerous one-line initials in red or blue, seven two-line initials in red or blue with contrasting penwork, ONE FIVE-LINE HISTORIATED INITIAL SHOWING TWO TONSURED CLERICS STANDING AT A LECTERN WITH AN OPEN BOOK AND SINGING. ♦ Just a few negligible spots toward the gutter, the extreme lower end of some penwork decoration just cut off, but AN EXTREMELY FINE EXAMPLE, very clean, smooth, and fresh. \$2,500



▲ 323 (detail)

The charming historiation here, featuring choristers in front of a large choir book, is appropriate for the Psalm that occupies much of the present leaf: "O sing unto the Lord a new song, for he hath done marvellous things." (ST12778-0697)

324 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE OPENING OF THE APOCALYPSE. (France, mid-13th century) 152 x 102 mm. (6 x 4"). Double column, 51 lines in a very fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck with red, headlines and chapter numbers in red and blue, two-line initials in red or blue with trailing penwork in the contrasting color, A FOUR-LINE HISTORIATED INITIAL in blue, pink, red, and burnished gold SHOWING SAINT JOHN OF PATMOS WRITING THE APOCALYPSE, the initial with a five-line ascender and A 14-LINE DESCENDER in colors and gold TERMINATING WITH A FLOURISH IN THE TAIL MARGIN, AN ADDITIONAL ZOOMORPHIC element extending from the final seven lines of the other column to the tail edge of the page. With neat marginal emendations in a tiny script. ♦ Vellum not as bright as it could be, a tiny nick to the initial descender, otherwise A VERY FINE LEAF, clean and smooth with comfortable margins, attractive decoration, and shining gold. \$2,250 (ST12778-0437)



▲ 324 (detail)

325 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH ZOOMORPHIC AND HISTORIATED INITIALS, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE OPENING OF THE BOOK OF DANIEL. (France, mid-13th century) 152 x 104 mm. (6 x 4"). Double column, 50 lines in an excellent gothic pearl script. Rubrics in red, capitals struck with red, headlines in red and blue, VERSO FEATURING A FIVE-LINE INITIAL in pink with white tracery on a pink and blue ground highlighted with flashes of orange and burnished gold dots, ITS CENTER OCCUPIED BY A CURLING BLUE SERPENTINE CREATURE WITH THE HEAD OF A DOG; THE SAME SIDE WITH A SIX-LINE INITIAL in blue with white tracery on a pink ground, with blue and pink marginal extensions accented with burnished gold, the capital CONTAINING AN IMAGE OF DANIEL IN THE LION'S DEN WITH TWO IMMENSELY CHARMING, RATHER TOOTHY, LIONS. With contemporary marginal notations in a tiny script. ♦ A VERY FINE LEAF: clean, smooth, and bright, with very well-preserved initials glittering with gold. \$2,500



▲ 325 (detail)

Historiated artwork for the opening of biblical books—Saint Paul with a sword, Saint John with a book—can sometimes be pretty tame stuff. But when it comes to the opening of Daniel, this is a place where the artist can indulge his whimsy—often (as here) with delightful results, as the lions almost invariably look more cuddly than ferocious. (ST12778-0623)

With a Horned Moses Lecturing inside the Initial

326 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE OPENING OF DEUTERONOMY. (France, mid-13th century) 152 x 102 mm. (6 x 4"). Double column, 51 lines in a very fine gothic pearl script. Rubrics in red, capitals struck with red, headlines and chapter numbers in red and blue, the latter with trailing penwork in both colors, A SIX-LINE HISTORIATED INITIAL in blue, pink, red, and burnished gold, SHOWING MOSES LECTURING TO TWO PRIESTS, WITH AN ASCENDER AND A DESCENDER in colors and gold, EXTENDING THE LENGTH OF THE COLUMN OF TEXT, terminating in scrolled flourishes. ♦A faint hint of soil, but still in nearly fine condition, with comfortable margins, appealing decoration, and rich, intact paint. **\$2,750**

Moses is shown here with seemingly contradictory horns and nimbus; Medieval and Renaissance artists often put the horns of a cuckold on Moses, whose wife had been unfaithful to him. Perhaps because of this, the two priests in our initial seem not to be listening very attentively to the patriarch. (ST12778-0435)

327 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO HISTORIATED INITIALS, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM OPENINGS OF HAGGAI AND OF ZECHARIAH. (France, mid-13th century) 152 x 105 mm. (6 x 4 1/8"). Double column, 50 lines in a very fine gothic pearl script. Rubrics in red, capitals struck with red, headlines in red and blue, chapter numbers in red and blue, one of these with penwork extensions running the length of the column, recto with one three-line initial in pink with white tracery on a blue ground accented with gold dots, the same side with a two-line "I" in red with cascading penwork in red and blue and WITH AN ASCENDING BAR BORDER in blue, pink, and gold CONTAINING AN ELONGATED FULL-LENGTH IMAGE OF THE PROPHET HAGGAI; VERSO WITH A THREE-LINE INITIAL EXTENDING INTO A 29-LINE DESCENDER WITH A FULL-LENGTH PORTRAIT OF THE PROPHET ZECHARIAH. With shoulder notes in a contemporary hand. ♦Trimmed a little close at fore-edge (minor loss to scribal corrections), a couple of mild smudges to margins, otherwise in excellent condition—clean, smooth, and attractively decorated, with paint intact. **\$3,250**

Contemporaries who urged the rebuilding of the Temple in Jerusalem after the Babylonian exile, Haggai and Zechariah are depicted here in beautifully realized figures reminiscent of the niche statues in Gothic cathedrals. (ST12778-0624)

328 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE END OF HOSEA AND THE BEGINNING OF JOEL. (France, mid-13th century) 152 x 103 mm. (6 x 4"). Double column, 50 lines of text in a very fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck with red, headings and chapter numbers in red or blue, the latter with penwork extensions running the length of the text, two two-line initials in red, and two illuminated initials in colors and gold as well as A SEVEN-LINE "I" WITH A SMALL DOG'S HEAD BITING ONTO THE FIVE-LINE ASCENDER, AND A FIVE-LINE HISTORIATED INITIAL DEPICTING THE PROPHET JOEL READING FROM A SCROLL. With a few words of contemporary marginalia. ♦With overall slight darkening, tiny loss of gold from the prophet's nimbus, but an excellent specimen, quite clean, smooth, and otherwise well preserved. **\$2,250 (ST12778-0526)**



▲ 326 (detail)

329 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE FIRST EPISTLE OF JOHN. (France, mid-13th century) 150 x 103 mm. (6 x 4"). Double column, 50 lines of text in a very fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck with red, headings and chapter numbers in red or blue, four two-line initials in red or blue, with trailing penwork extensions in red and blue, and A FOUR-LINE HISTORIATED "Q" IN COLORS AND GOLD CONTAINING A DEPICTION OF SAINT JOHN WRITING, the initial with a 19-line extension. With (partially trimmed) marginal emendations in a very small contemporary hand. ♦A little soiling to gutter edge of leaf, but a fine, clean, smooth, and altogether pleasing leaf. **\$2,400**



▲ 329 (detail)

The initial is charming here—and revealing, as it shows (anachronistically) John in the form of a Medieval scribe at his writing desk, his characteristic quill pen and knife occupying his two hands. (ST12778-0527)

330 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE OPENING OF II MACCABEES. (France, mid-13th century) 152 x 102 mm. (6 x 4"). Double column, 51 lines in a very fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck with red, headlines and chapter numbers in red and blue, verso with an inch-long wave-like marginal flourish in blue ink, recto WITH A FIVE-LINE HISTORIATED INITIAL in blue, pink, red, and burnished gold SHOWING A MAN WITH A SPEAR STANDING DEFIANTLY BEFORE A KING, WITH A DESCENDER IN COLORS AND GOLD running almost the entire length of the column, and terminating in the tail margin. ♦The vellum not as bright as it could be, but in every other way in very fine condition. **\$2,400**



▲ 330 (detail)

Our initial symbolizes the revolt of Judas Maccabeus, leader of the anti-Greek Jews, against Antiochus IV, who had waged a campaign of suppression against Judaism. The historiation is not a soaring work of art (the limited space militates against that), but it is appropriate, and, with its elegantly attenuated descender, it is extremely pleasing. (ST12778-0438)

*With Four Well-Painted Figures Inhabiting Initials,
One of them a Cone-Hatted Jew*

331 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO HISTORIATED INITIALS, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE OPENINGS OF PHILEMON AND HEBREWS. (France, mid-13th century) 152 x 102 mm. (6 x 4"). Double column, 51 lines in a very fine gothic pearl script. Rubrics in red, capitals struck with red, headlines and chapter numbers in red and blue, three two-line initials in red or blue with trailing penwork in both colors, recto WITH TWO FOUR-LINE HISTORIATED INITIALS ("P" and "M") IN COLORS HIGHLIGHTED IN BURNISHED GOLD, one showing Paul (with his signature sword) speaking to Philemon, the other showing the Apostle addressing a man wearing the cone-shaped hat

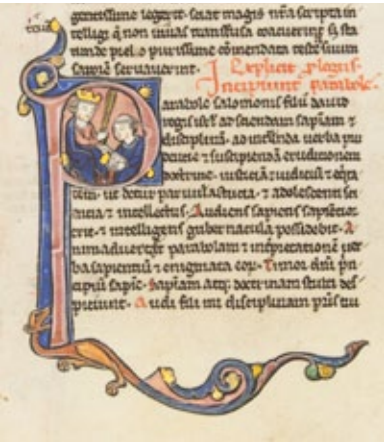
Medieval Jewish men were required to wear, the "P" with a 30-line descender inhabited by a small orange dragon, a bar border below that descender extending the remaining 12 lines of text to the very edge of the page. ♦A FINE LEAF, very clean and smooth, with comfortable margins, intact paint, rich colors, and bright gold. **\$3,900**



▲ 331 (details)

In decorative terms, this leaf, with its two historiated capitals—each enclosing two well-realized figures—is particularly pleasing. The second initial is of special interest as a reflection of cultural history. Jews in 13th century

France were widely subjected to various kinds of persecution, oppression, harassment, aggravation, and maltreatment. As a part of this, the identity of Jews had to be persistently and publicly disclosed, so they were required at this time to wear certain attire to reveal who they were. As we see here in the historiated “M,” one piece of clothing was the “pilleus cornutus” (or “horned skullcap”), the pointed hat Jewish men were forced to wear when in the company of Gentiles. In 1268, the French king also required all Jews to wear a piece of cloth cut in the form of a wheel attached to the front and back of an outer garment. (ST12778-0434)



▲ 332 (detail)

332 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE OPENING OF PROVERBS. (France, mid-13th century) 152 x 102 mm. (6 x 4”). Double column, 51 lines in a very fine gothic pearl script. Rubrics in red, capitals struck with red, headlines and chapter numbers in red and blue, the latter with trailing penwork in both colors, A SIX-LINE HISTORIATED INITIAL in blue, pink, red, and burnished gold, SHOWING KING SOLOMON PRESENTING HIS PROVERBS TO A TONSURED MAN, this initial with a descender extending the length of the text and terminating in a dragon whose curling tail spans the width of the column; the same column with a bar border inhabited by a similar dragon extending half the length of the column. ♦One small marginal smudge, otherwise A FINE LEAF—smooth and clean with charming decoration, intact paint, and shining gold. **\$2,750** (ST12778-0436)

333 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE OPENING OF PSALM 38. (France, mid-13th century) 152 x 102 mm. (6 x 4”). Double column, 51 lines in a very fine gothic pearl script. Attractively matted. Rubrics in red, headlines and versal initials in red and blue, two-line initials in red or blue with trailing penwork in the contrasting color, A FIVE-LINE HISTORIATED INITIAL in blue, pink, red, and burnished gold SHOWING KING DAVID POINTING TO HIS TONGUE, AS HE RECEIVES A DIVINE BLESSING from the figure standing next to him in a yellow robe, the initial with short marginal extensions. ♦Just some vague darkening, but still IN FINE CONDITION, with comfortable margins, intact paint, and shining gold. **\$2,500**



▲ 333 (detail)

The imagery in the initial illustrates the opening lines of the Psalm: “I said: I will take heed to my ways: that I sin not with my tongue. I have set guard to my mouth, when the sinner stood against me.” (ST12778-0439)

Showing a Cramped, Cold Scribe at Work



334 (detail) ▶



334 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE INTERPRETATION OF HEBREW NAMES, BEGINNING WITH “A.” (France, mid-13th century) 153 x 103 mm. (6 x 4”). Triple column, 50 lines in a fine gothic pearl script. Numerous one-line initials in red or blue, and AN HISTORIATED INITIAL WITH A VERY LONG TAIL, THE CAPITAL SHOWING A SCRIBE AT A WRITING TABLE, the initial painted blue and pink and embellished with gold dots, an additional, smaller extension at the top of the initial, terminating with the head of a small white beast. ♦Decorative extension at the top slightly trimmed, vellum with minor abrasions and rather thin in places (resulting in some tiny holes), left margin of recto small

(with one stitching channel just cutting into the initial’s descender, other trivial imperfections, but still a very presentable leaf, with no fatal condition issues. **\$1,950**

Historiated initials like this one are one of our chief sources of understanding the ways that scribes worked in the Middle Ages. Here we see the manuscript pinned to the usual slanted writing surface, as the scribe uses his knife to scrape off an error. If he looks uncomfortable in his crouched position and cold even in his substantial cloak, it’s because the scribe was accurately portraying the conditions of his working environment. (ST12778-0693)

335 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL FROM A BIBLE IN LATIN. TEXT FROM ACTS OF THE APOSTLES. (France [probably Paris], ca. 1260) 144 x 93 mm. (5 3/4 x 3 1/4”). Double column, 43 lines in a very fine gothic pearl script. Rubrics in red, capitals struck in red, running titles and chapter heading in red and blue, two four-line initials, one with the tail extending far into the lower margin with red and blue penwork embellishments, and the other in blue on a pink ground, attached to a blue and gold bar that runs about half the length of the column, and A SEVEN-LINE HISTORIATED “P” SHOWING THE ASCENSION OF CHRIST, the tail extending the entire length of the column. ♦A two-inch repair to the tail emanating from the bottom of the historiation (affecting 18 lines on recto and verso, costing three or four letters in each line), running title mostly trimmed away, terminal decoration at bottom just grazed, a small, inconsequential repair to one corner, a portion of the inhabited figures also a bit obscured by a light film (probably a bit of glue from the repair), general light soiling; obviously with condition issues, but the initial with very good biblical content story, and a very usable example. **\$950** (ST12778-0582)



▲ 335 (detail)

336 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM I CORINTHIANS. (France [probably Paris], ca. 1260) 158 x 104 mm. (6 1/4 x 4 1/8”). Double column, 43 lines of text in a very fine gothic pearl script, with a few marginal notes in a contemporary hand. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, two two-line initials in red or blue with contrasting penwork stretching far down the length of the page, one four-line initial painted pink on a blue ground and inhabited by a swirling winged creature, and ONE SEVEN-LINE “P” WITH AN IMAGE OF SAINT PAUL HOLDING A SWORD AND A SCROLL, the vertical element of the letter forming a thick bar running the remaining length of the column and with a spiked termination in the lower margin. ♦A one-inch section of the tail of the “P” excised and repaired, with loss of about eight or 10 letters at the end of the final 10 lines on the verso, bit of light overall toning and soiling, running title slightly trimmed, a little wear to the paint of the two larger initials on the recto; with significant condition problems, but nevertheless a 13th century historiated leaf at a very inexpensive price. **\$950** (ST12778-0584)



▲ 336 (detail)



▲ 337 (detail)

337 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM THE BOOK OF DANIEL. (France [probably Paris], ca. 1260) 158 x 102 mm. (6 1/4 x 4”). Double column, 43 lines of text in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck with red, headline and chapter numbers in red and blue, verso with capital “I” extending into penwork embellishment stretching the length of the text and into the head and tail margins, and the recto WITH A SIX-LINE HISTORIATED INITIAL SHOWING DANIEL IN THE LIONS’ DEN. Recto tail margin with four lines of marginalia in an early hand. ♦Trimmed close at head, just touching the headline, a little overall darkening, otherwise an excellent leaf, the paint entirely intact, and the initial well preserved. **\$1,900** (ST12778-0529)

338 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM ECCLESIASTICUS. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, two five-line initials in red or blue with contrasting penwork running the length of the page, ONE EIGHT-LINE INITIAL INCORPORATING A SEATED PROPHET HOLDING A SCROLL AND CONVERSING WITH THE HEAD OF GOD, painted mostly pink and blue and embellished with gold dots. Margins with a few contemporary corrections and some indecipherable writing in a later hand. ♦A bit of general soiling and light wrinkling, head margins cutting into the running title, a one-inch tear in the inner margin touching a single word of text on each side, but still a very good leaf with a large, particularly attractive initial in excellent condition. **\$1,750** (ST12778-0701)



▲ 338 (detail)

339 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LONG AND BEAUTIFUL HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM ESTHER. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, chapter numbers and running titles in red and blue, one five-line initial with swirling scrollwork containing the heads of two small beasts, the tail extending into the margin, and AN EXQUISITE HISTORIATED "I" (its main part measuring about 70 mm. long), DEPICTING A STANDING KING ABOVE A STANDING QUEEN (PRESUMABLY KING AHASUERUS AND ESTHER), both in architectural frames, the heads of small beasts above and below them, the head and tail extending into the margins, painted mostly pink and blue with gold embellishments. Margins with a contemporary correction and a few notes in a later hand. ♦The marginal extension of the five-line initial lost and later repaired with blank vellum (a few letters of the text obscured in the



339 (detail) ▶

repair), other trivial imperfections, but despite the repair, the leaf still very desirable, as the large initial is so visually striking and well preserved. **\$1,900** (ST12778-0708)

340 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM II EZRA. (France [probably Paris], ca. 1260) 158 x 103 mm. (6 1/4 x 4"). Double column, 43 lines of text in a fine gothic pearl script. Rubrics in red, capitals struck in red, running titles in red and blue, and WITH A SEVEN-LINE HISTORIATED INITIAL SHOWING JOSIAH CENSING THE ALTAR IN JERUSALEM FOR PASSOVER. ♦A touch of wrinkling and mild soiling, the blue of the initial somewhat eroded, but a generally well-preserved leaf with an initial that is still charming. **\$1,250** (ST12778-0583)



▲ 340 (detail)

341 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM DANIEL AND HOSEA. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, one two-line initial in blue with red penwork, one three-line initial and one four-line initial with extensions into the margin, both painted pink or blue with gold dot embellishments on a contrasting ground, and both with an internal scrolling design, the larger initial containing the head of a small beast, and A SIX-LINE HISTORIATED INITIAL DEPICTING A PROPHET HOLDING A SCROLL, painted pink and blue on a blue ground with gold embellishments. Margins with a contemporary correction



▲ 341 (detail)

and a few indecipherable notes in a later hand. ♦The historiated initial rather rubbed, running head grazed, a quarter-inch clean tear just touching the Hosea initial; with obvious condition problems, but still a usable inexpensive specimen of 13th century historiation, with the other multi-line initials in fine condition, and the leaf generally well preserved in other ways. **\$750** (ST12778-0704)

342 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM THE PROLOGUE AND OPENING OF ISAIAH. (France [probably Paris], ca. 1260) 160 x 105 mm. (6 1/4 x 4 1/8"). Double column, 43 lines in a fine gothic pearl script. Rubrics in red, capitals struck with red, headlines in red and blue, recto with six-line complex illuminated initial in blue with white tracery on a ground of star-speckled dark blue and pink and with swirling infill, including a cat's head, VERSO WITH A SEVEN-LINE HISTORIATED INITIAL DEPICTING THE SAWING OF ISAIAH (see below), the initials with short marginal extensions in colors and gold. With a few marginal annotations in a slightly later informal hand. ♦The gold of the main initial somewhat dulled and eroded, general light soiling, otherwise an appealing leaf without significant condition issues and with dramatic historiation. **\$1,800**



▲ 342 (detail)

The initial that opens the book of Isaiah shows his martyrdom as related in the Talmud. Isaiah had run afoul of Manasseh, King of Judah, by trying to prevent his succession to the throne. When Manasseh ascended despite Isaiah's efforts, the prophet was accused of treason. Though he hid from King Manasseh inside a cedar tree, he was betrayed; the king ordered the cedar sawn in half, and Isaiah was killed. Even on his small canvas, the artist here has managed to capture the malevolence of the executioners and the prophet's dignified resignation. (ST12778-0626)

343 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A PORTABLE BIBLE IN LATIN. TEXT FROM THE FIRST EPISTLE OF JAMES. (France [probably Paris], ca. 1260) 158 x 102 mm. (6 1/4 x 4"). Double column, 43 lines of text in a fine gothic pearl script. Rubrics in red, capitals struck with red, headings and chapter number in red and blue, one two-line initial in blue with trailing penwork in red, one three-line initial in colors and gold with a four-line ascender, and A 21-LINE "I" WITH A FULL-LENGTH FIGURE OF SAINT JAMES HOLDING A SCROLL, A BIRD-MAMMAL HYBRID AT HIS FEET, with extensions ascending six lines at the head and descending into the tail margin nearly to the edge of the leaf. ♦Faint stain affecting half a dozen words, a bit of soiling to one corner, the vellum with overall slight darkening, otherwise an excellent leaf with a striking initial, the paint vivid and intact, and the margins ample. **\$2,500** (ST12778-0528)



▲ 344 (detail)

344 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM THE OPENING OF JOB. (France [probably Paris], ca. 1260) 157 x 102 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck with red, headlines in red and blue, recto with a four-line initial incorporating two dragon-like creatures painted in red, blue, pink, and green, with a 10-line descender in colors accented with gold dots, VERSO WITH A SEVEN-LINE HISTORIATED INITIAL in similar colors DEPICTING JOB ON THE DUNG HEAP, being harangued by his friends, with an eight-line ascender in colors accented by gold dots. ♦A little flaking to one face in the main initial, the vellum a shade less than bright, otherwise an excellent leaf, generally clean and smooth with comfortable margins, and with a well-realized Job scene. **\$2,250** (ST12778-0440)



▼ 343 (detail)

345 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM JOEL. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck

in red, chapter numbers and running titles in red and blue, two two-line initials in red or blue with contrasting penwork, and AN EIGHT-LINE HISTORIATED INITIAL DEPICTING A STANDING PROPHET HOLDING AN OPEN SCROLL, painted mostly pink and blue with gold dot embellishments, the top of the capital extending well into the margin. Margins with some contemporary corrections and a few notes in a later hand, including a manicule. ♦Vellum a little darkened, a bit of general soiling and light wrinkling, but overall a very attractive leaf, the colors of the large initial still extremely rich. **\$2,250** (ST12778-0709)

346 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO HISTORIATED INITIALS, FROM A BIBLE IN LATIN. TEXT FROM



▲ 346 (detail)

I-III JOHN. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, chapter numbers in red and blue, two two-line initials in blue or red with contrasting penwork, and WITH TWO HISTORIATED INITIALS (one four-line and one five-line), EACH DEPICTING A PROPHET HOLDING A SCROLL, with extenders into the margins, painted mostly pink and blue with gold dot embellishments. Margins with a few contemporary corrections. ♦The first initial somewhat dark, the second with slight erosion, the leaf as a whole rather gray, minor soiling and light wrinkling; with obvious defects, but still an excellent example of an early Bible leaf with significant artwork for a reasonable price. **\$1,500** (ST12778-0707)



▼ 345 (detail)

347 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN ELONGATED HISTORIATED INITIAL FROM A BIBLE IN LATIN. TEXT FROM END OF III JOHN, FROM JUDE, AND FROM REVELATION. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, running titles in red and blue, one four-line initial painted gold on a blue ground with an internal scrolling design painted pink and blue, and WITH AN 18-LINE HISTORIATED INITIAL (measuring almost 100 mm. from head to tail) DEPICTING SAINT JUDE HOLDING A BOOK, with the head of a small beast gazing up at him from beneath his feet. ♦Vellum a touch darkened, light wrinkling, headlines trimmed away, the initial a bit eroded, but still a visually pleasing leaf that is otherwise in appealing condition. **\$1,250** (ST12778-0703)

▼ 347 (detail)



348 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM JONAH. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, small initials with penwork, one four-line initial with swirling scrollwork containing the heads of two small beasts, one 15-line "I" initial measuring 45 mm. with knotwork design and similarly painted, and A SIX-LINE HISTORIATED INITIAL DEPICTING JONAH IN THE MOUTH OF THE WHALE AND THE CITY OF NINEVEH, painted mostly pink and blue with gold dot embellishments. Margins with a few contemporary corrections and some indecipherable notes in a later hand. ♦Vellum a bit darkened, minor soiling and wrinkling, other trivial imperfections, but the initials remarkably well preserved, particularly the historiated initial which retains all of its original charming detail. **\$1,900** (ST12778-0706)



▲ 348 (detail)

349 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM II AND III KINGS. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, running titles in red and blue, and WITH A SEVEN-LINE HISTORIATED INITIAL DEPICTING

AN ATTENDANT BRINGING ABISHAG TO KING DAVID, painted mostly pink and blue and embellished with gold dots. A few contemporary corrections in the margins, recto with some indecipherable later writing in the outer margin. ♦Significant erosion in the faces of the figures in the initial, faint overall toning, otherwise in excellent condition. **\$1,500**



▲ 349 (detail)

Even though the initial here has suffered damaged, one can see the emotional content of the scene very well: a recumbent, decrepit king being presented with a vital helpmate at the end of his life. Abishag was a "Shunammite woman who became nurse to King David She was chosen for the service with great care on account of her youth and beauty and physical vigor. She ministered to the king, that is, waited on him as personal attendant and nurse. She also 'cherished' him in his feebleness—gave to him through physical contact the advantage of her superabundant vitality. This was a mode of medical treatment recommended by the servants of the king, and it appears to have been not wholly unsuccessful." (International Standard Bible Encyclopedia) (ST12778-0700)



▲ 350 (detail)

350 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. OPENING OF II MACCABEES. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4"). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, a small initial with elaborate penwork, and A SIX-LINE HISTORIATED INITIAL DEPICTING TWO REMONSTRATING MEN, one in robes, one in tunic and hose, both with upraised fingers, painted in pink, blue, green, and red, the capital with a seven-line ascender and a long descender into the tail margin, terminating in a snake-like creature extending horizontally the width of the column. With faded marginalia in an informal hand. ♦Light overall soiling, but an excellent leaf, fresh and pleasing, with well-preserved decoration. **\$2,250**

While the initial cannot convey the scale of the conflict depicted in the Book of Maccabees, the nature of the biblical narrative is nevertheless suggested by the altercation depicted on the present leaf. (ST12778-0441)

351 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL FROM A BIBLE IN LATIN. TEXT FROM MICAH AND NAHUM. (France [probably Paris], ca. 1260) 159 x 103 mm. (6 1/4 x 4"). Double column, 43 lines of text in a very fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, two two-line initials in red or blue with contrasting penwork stretching the length of the page, one three-line initial in pink on a blue ground and floral motif, with two extenders running an inch in either direction, and A FIVE-LINE HISTORIATED INITIAL WITH A PROPHET (NO DOUBT NAHUM) HOLDING A SCROLL. With a simple manicule and several later (17th century?) marginal notations, including several sentences (now quite faded) at the bottom of the recto. ♦Some light soiling around the edges and a little overall toning, otherwise an excellent leaf, the two complex initials particularly well preserved. **\$1,900** (ST12778-0587)



▲ 352 (detail)

352 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM OBADIAH. (France [probably Paris], ca. 1260) 158 x 103 mm. (6 1/4 x 4"). Double column, 43 lines of text in a fine gothic pearl script. Rubrics in red, capitals struck



▲ 351 (detail)

in red, running titles and chapter numbers in red and blue, a small initial with elaborate penwork, A LONG “I” CONTAINING A WHIMSICAL CREATURE (the letter measuring 89 mm.), AND A SIX-LINE HISTORIATED INITIAL WITH AN IMAGE OF A PROPHET (NO DOUBT OBADIAH). Some marginal notations (probably in a later hand) near the historiated initial, now obscured. ♦Some erosion in the initial, vellum generally a little darkened, but still a very good specimen with two attractive initials, the elongated zoomorphic letter especially fine and charming. **\$1,100** (ST12778-0585)

353 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM REVELATION. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4”). Double column, 43 lines in a fine gothic pearl script. Rubrics in red, capitals struck in red, chapter numbers and running titles in red and blue, one two-line initial in blue with red penwork embellishment, and A FIVE-LINE INITIAL SHOWING A SEATED SCRIBE with a small beast’s head protruding from the corner, the head and tail of the initial extending into the margins, all painted pink and blue with gold dots. A few contemporary corrections in the margins. ♦A bit of light general soiling, headlines mostly cropped, minor paint erosion in the historiation, additional trivial defects, otherwise a pleasing, well-preserved leaf with an artfully realized initial. **\$1,900**



▲ 353 (detail)



▲ 354 (detail)

Carefully painted with rich colors, the initial here has more detail than is typical, and clearly the artist was aware of the symbolic dimensions of his work. For example, above and behind our seated scribe are seven golden bands that shoot upward. Since our initial comes at the beginning of Revelation, these clearly suggest the Seven Seals and the seven trumpets sounded by seven angels, important content in this final biblical book that relates to the Second Coming. (ST12778-0699)

354 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM THE OPENING OF THESSALONIANS. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4”). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, small capitals with penwork embellishment, an attractive three-line initial with convoluted infill in various colors, and A FIVE-LINE “P” DEPICTING SAINT PAUL WITH A SWORD AND A SCROLL, THE INITIAL WITH A FINE PATTERNED TAIL EXTENDING FAR INTO THE LOWER MARGIN. ♦Headlines slightly trimmed, the vellum a shade less than bright, otherwise quite a fine leaf—clean, fresh, smooth, and altogether well-preserved. **\$2,400** (ST12778-0702)

355 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM I TIMOTHY. (France [probably Paris], ca. 1260) 160 x 100 mm. (6 1/4 x 4”). Double column, 43 lines in a fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, four two-line initials in blue or red with contrasting penwork, and A SIX-LINE HISTORIATED INITIAL DEPICTING SAINT PAUL HOLDING A SWORD AND A SCROLL, THE TAIL EXTENDED ALMOST THE ENTIRE LENGTH OF THE PAGE AND INCORPORATING THE HEAD OF A SMALL BEAST, the whole initial painted pink and blue with gold embellishment. ♦Headlines and trailing decoration at bottom just slightly cut into, a hint of overall gray to the vellum, otherwise in excellent condition, the leaf smooth and fresh, and with the initial well preserved. **\$2,250** (ST12778-0705)



▲ 355 (detail)

356 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM ZEPHANIAH. (France [probably Paris], ca. 1260) 158 x 104 mm.

(6 1/4 x 4”). Double column, 43 lines of text in a fine gothic pearl script. Rubrics in red, capitals struck in red, running titles and chapter numbers in red and blue, small initials with penwork, and A SIX-LINE HISTORIATED INITIAL OF A PROPHET (NO DOUBT ZEPHANIAH) HOLDING A SCROLL. With a few marginal notations, two contemporary and probably editorial (one of which is boxed in red), and the other two very brief and probably in a later hand. ♦A bit of light wrinkling and soiling to the corners, otherwise in fine condition, with the historiated initial particularly well preserved. **\$2,250** (ST12778-0586)

357 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A POCKET BIBLE IN LATIN. TEXT FROM NAHUM. (France, mid-13th century) 124 x 80 mm. (4 7/8 x 3 1/4”). Double column, 47 lines in an appealing gothic pearl script. Capitals struck in red, rubrics in red, running title and chapter numbers in blue and red, two two-line initials in blue or red with contrasting penwork stretching the length of the page, one four-line initial painted blue on a pink ground and inhabited by a small hybrid creature, and A SEVEN-LINE INITIAL ENCLOSING A PROPHET (DOUBTLESS NAHUM) UNROLLING A SCROLL, the letter painted pink with white highlights on a blue ground. ♦A repair to the outer upper corner of the recto partially obscuring a small area of text, vellum a little wrinkled, otherwise in excellent condition, the initials perfectly preserved. **\$1,250** (ST12778-0688)



▲ 357 (detail)

358 FIVE VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, WITH ZOOMORPHIC INITIALS, FROM A BIBLE IN LATIN. TEXT FROM GENESIS, EXODUS, JUDGES, PSALMS, AND ESTHER. (France, mid-13th century) 180 x 125 mm. (7 x 5”). Double column, 46 lines of text in a fine gothic pearl script. Rubrics in red, capitalS struck with red, headlines and chapter numbers in red and blue, most leaves with one or more one- or two-line initials in red or blue with intricate penwork in the contrasting color, EACH LEAF WITH ONE OR MORE FOUR- TO SIX-LINE ZOOMORPHIC INITIALS FEATURING WINGED DRAGONS in colors and silver, with extensions trailing most of the length of the text. ♦A little browning to edges, margins slightly rumped, otherwise excellent, with well-preserved decoration and ample margins. **\$500-\$950**, depending on decoration

These are very pleasing leaves, with clear, fine script and beautifully crafted and whimsical initials featuring intricately coiled dragons, their mouths conspicuously agape. (ST12778-0642a-e)



▼ 356 (detail)



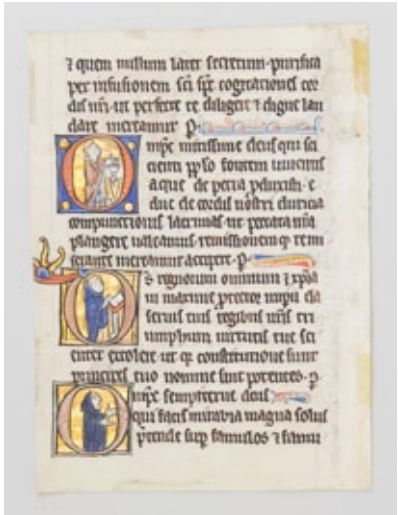
▲ 358 (details)

359 A VERY UNUSUAL ILLUMINATED VELLUM MANUSCRIPT LEAF WITH FIVE HISTORIATED INITIALS, FROM A PSALTER-HOURS MADE FOR A NUN, IN LATIN. TEXT FROM THE END OF THE LITANY AND THE FIRST FIVE COLLECTS THAT FOLLOW. ([Flanders or Rhineland?], ca. 1250-75) 176 x 129 mm. (7 x 5"). Double column on recto, single column on verso, 20 lines in a bold gothic book hand. With 11 line fillers in red and blue penwork, five of them heightened with burnished gold, 20 one-line initials in red, blue, or burnished gold with contrasting penwork and WITH FIVE THREE- TO FIVE-LINE HISTORIATED INITIALS DEPICTING A QUEEN, A LAYMAN, A PRIEST, AND TWO MONKS, in shades of blue, pink, red, brown, yellow, and white, ALL ON A GROUND OF THICK BURNISHED GOLD, two of the initials with marginal extensions in colors and gold. ♦Residue of glue (from mounting) along one vertical edge, some slight erosion in the white paint of two of the faces, otherwise a very desirable leaf in fine condition, the vellum bright and smooth, and the glistening gold with a memorable patina. **\$11,000** (see front cover for additional image)

This very striking leaf was lot #13 at Sotheby's on 7 July 2015. Their catalogue entry says, "The parent volume was made for a nun, as indicated by a collect mentioning 'our abbess'. The place of origin has never been settled, previous attributions include England, Flanders, Eastern France, Lower Lorraine, and the Rhineland. Although the highly varied line-fillers of some leaves are usually associated with English manuscripts, the style of the illuminated initials finds no close parallels in England; Flanders or the Rhineland seems a more likely origin. It is exceptionally rare for a Psalter to have an historiated initial to every psalm and prayer, and in this case they are exceptionally large: the almost invariable format is to have one-line initials for each verse, two-line initials for each psalm, and larger initials only for the eight major divisions at Pss.1, 26, 38, etc. This was therefore a commission of remarkable lavishness, made for a woman of great wealth, perhaps even royalty." It seems appropriate, then, that "the first initial on the present leaf shows a woman wearing a crown and a vair-lined robe, holding a book." Although there is some (not especially noticeable) erosion in the face paint here, this is scarcely noticed because of the adjacent almost astonishingly bright burnished gold background. (ST12987)



◀ 359 (detail)



360 (detail) ▶



360 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A STRIKING HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM REVELATION. (Northern France, ca. 1250) 203 x 137 mm. (8 x 5 3/8"). Double column, 64 lines of text in an extremely fine gothic pearl script. Attractively matted. Rubrics in red, capitals struck with red, four one-line initials in red or blue, recto with one six-line initial in blue and white with enclosed scrolling flowered stems, the whole on a pink and burnished gold ground; the same side WITH A LARGE HISTORIATED "A" in pink and white on a blue background with burnished gold disks, THE CENTER SHOWING THE VISION DESCRIBED BY SAINT JOHN: the Son of Man, white haired and white robed, with "feet like unto fine brass" (here depicted in burnished gold) and with a double-edged sword issuing from both sides of his mouth, behind him the seven candlesticks representing the seven churches of Asia, and at the bottom of the scene John of Patmos, who "fell at his feet as dead"; the letter with a five-line descender in colors and burnished gold. ♦Trimmed a bit close at inner margin of recto, but no loss, colors of the

initial just very slightly muted, verso with remnants of clear mounting tape to upper corners, a little marginal smudging, but still quite an attractive leaf, the vellum smooth and bright, and the unusual historiated initial well preserved, with no erosion of paint. **\$3,500**

This striking leaf has memorable historiation which dramatically illustrates the opening passage of Revelation, depicting the appearance of the Son of Man to John of Patmos. The unusually large image (as described above) is remarkably complex, beautifully realized here, and uncommonly seen. The leaf probably comes from a Bible produced in the far north of France, perhaps Artois or Picardy. (ST12091)

361 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM THE SECOND EPISTLE OF PETER. (Paris, middle third of the 13th century) 248 x 152 mm. (9 3/4 x 6"). Double column, 55 lines of text in a very pleasing gothic book hand. Attractively matted. Capitals struck with red, rubrics in red, chapter numbers and headlines in red and blue, four prominent chapter initials in red or blue with elaborate penwork in the same two colors, and one side WITH AN EXCELLENT FOUR-LINE HISTORIATED "S" IN COLORS AND GOLD, SHOWING SAINT PETER. ♦An insignificant small marginal hole, an equally insignificant short tear at one edge, minor soiling and creasing, but generally in fresh, appealing condition, the richly painted initial without any erosion of pigment or gilt. **\$3,250**

This leaf has illumination in the style of the Grusch Atelier, a group of 10 or 12 artists who take their name from the canon who copied one of their Bibles in 1246. At work in Paris for about 35 years, beginning in the late 1230s, the group produced some 39 manuscripts known to Robert Branner (see his "Manuscript Painting in Paris during the Reign of Saint Louis," pp. 82-86, and illustrations 212-43). The manuscript from which this leaf comes was larger than the so-called pocket Bibles and no doubt commissioned by a person of considerable means. A rich blue predominates in the initial, with maroon and orange serving as strong secondary colors. Peter sits with authority on his throne, the (immense) key to the kingdom of heaven grasped firmly in his left hand. (ST11317)



◀ 361 (detail)

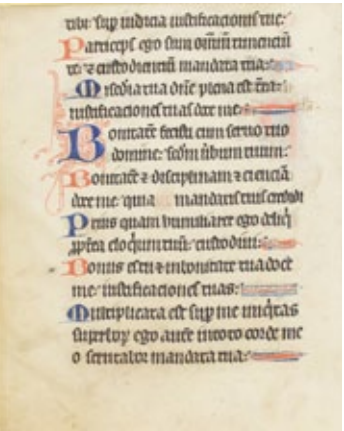


362 A VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN. TEXT FROM PSALM 119. (Northern France, ca. 1250) 188 x 145 mm. (7 1/4 x 5 3/4"). Single column, 16 lines in a gothic book hand. Attractively matted. One-line initials in blue or red, VERY DECORATIVE AND IMAGINATIVE PENWORK LINE FILLERS in red and blue (one of these in the shape of a detailed scaly fish), one two-line and one three-line initial in red or blue with trailing penwork in the contrasting color. ♦Lightly soiled, a little rumpled, otherwise IN EXCELLENT CONDITION, with pleasing script, attractive decoration, and ample margins. **\$1,250**

This and the next item exhibit the same kind of fanciful line fillers, though the following leaf does so in a more thoroughgoing and notable way. (ST12778-0558)

*From a Manuscript Made for a Nun
And Featuring a Merman Brandishing a Shield*

363 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH IMMENSELY CHARMING ZOOMORPHIC LINE FILLERS, FROM A PSALTER-HOURS IN LATIN. TEXT FROM PSALM 105. (England, ca. 1260) 175 x 130 mm. (7 x 5 1/8"). Single column, 20 lines in an excellent gothic book hand. Versal



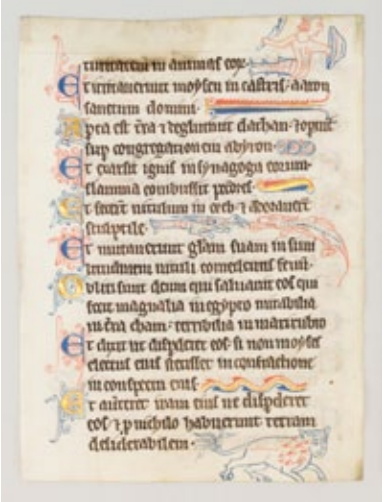
initials in blue with red penwork or burnished gold with blue penwork, eight line fillers in geometric designs of red, blue, or burnished gold, FIVE WHIMSICAL ZOOMORPHIC AND HYBRID LINE FILLERS rendered in blue and red, these INCLUDING TWO DOGS–ONE LOOKING SWEET, ONE FEROCIOUS–A MERMAN BRANDISHING A SHIELD AND BRANCH, A BULL WITH A HUMAN FACE, AND A BIRD FACING OFF AGAINST A DRAGON. ♦Trimmed a little close at head and foot with small loss of decoration, a little smudging to margins, otherwise in excellent condition–clean, smooth, and shining with gold. **\$4,500**

This very appealing leaf comes from an English manuscript identified as being made for a nun. A number of leaves from this manuscript came to market in the second half of the 20th century, and they were notable for their wonderful decoration, from the delightful line fillers seen here to large historiated initials with much burnished gold. The historiated initial that opens Psalm 51 seems to reference the murder of Thomas à Becket; taken with the fact that the English were inclined to use a decorative initial to begin that particular Psalm, we can assume that England is the most likely origin of the manuscript. One can tell that the manuscript was made for a nun by the collects which followed the Litany: the first one refers to “familiam [recte famulam] tuam abbatissimam [recte abbatissam] nostram” (“Your handmaiden, our abbess”). The imagination and whimsy manifested by the line fillers are memorable. (ST12927)



leaf with the head of a man–perhaps a lawyer?–in a red and white Renaissance headdress, who appears to be looking askance at something, the background of burnished gold. ♦The gold on the canon law initial mostly rubbed off, the colors slightly subdued, but still a good specimen; the antiphoner cuttings a little rubbed and soiled, but with paint intact and the colors rich. **\$450** for the three (ST12778-0738)

365 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE HISTORIATED INITIAL, FROM A BIBLE IN LATIN. TEXT FROM PSALM 69. (France, ca. 1270) 194 x 140 mm. (7 5/8 x 5 1/2”). Double column, 37 lines in a fine gothic book hand. Attractively matted. With 71 one-line initials in blue or red, two two-line initials in blue or red with contrasting penwork infill and extensions, one eight-line “I” with penwork extensions running the length of the text and extending into the margins, and A DRAMATIC SEVEN-LINE HISTORIATED “S” SHOWING KING DAVID AND GOD THE FATHER, the letter in mauve on a blue background, the lower half with a depiction of David in the sea, raising his arms to God in prayer for salvation, the upper half showing God with his right hand upraised in blessing, his left holding a golden orb; the initial with a 19-line ascender featuring



▲ 363 (detail)

364 THREE SMALL HISTORIATED INITIALS CUT FROM ILLUMINATED MANUSCRIPT LEAVES IN LATIN, OFFERED AS A GROUP. TWO FROM AN ANTIPHONER AND ONE FROM A WORK ON CANON LAW. (Italy, late 13th century) 96 x 70 mm. (3 3/4 x 2 3/4”); 78 x 68 mm. (3 x 2 5/8”); 19 x 24 mm. (3/4 x 1”). Antiphoner cuttings each showing a haloed angel inside an “A,” with the upstroke of the letter forming one of the angel’s wings, the initials in shades of blue, gray, brown, pink, and orange, with feathery extensions; the canon law

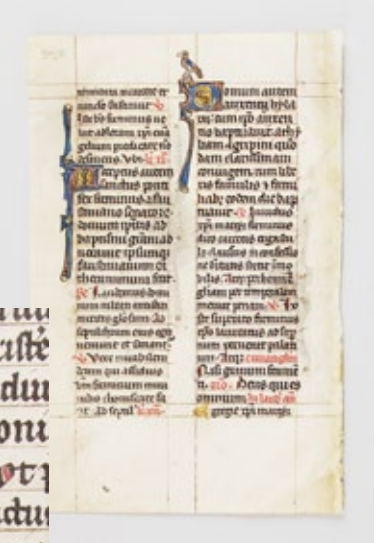


▲ 365 (detail)

a human-animal grotesque, and with a descender extending well into the lower margin, both in blue, mauve, and white, and embellished with dots of gold. ♦Four small flakes of the background paint of the initial missing (similar trivial loss in the extenders), though neither David nor God affected, text entirely readable but rather faint (especially compared to the rich paint of the initial), but still a nearly fine leaf, the vellum quite clean, bright, and fresh, and with ample margins. **\$3,750**

The scene here illustrates the opening line of Psalm 69, in which David pleads for God’s salvation: “Save me, O God: for the waters have come in even unto my soul. I stick fast in the mire of the deep and there is no sure standing. I have come into the depth of the sea, and a tempest has overwhelmed me.” The initial here has the same imaginative design as seen in item #322 above, but in the present case, the impact of the historiation is more powerful because the scene is bigger, is accomplished with greater skill, and stands out almost starkly against the much fainter text. (ST12010)

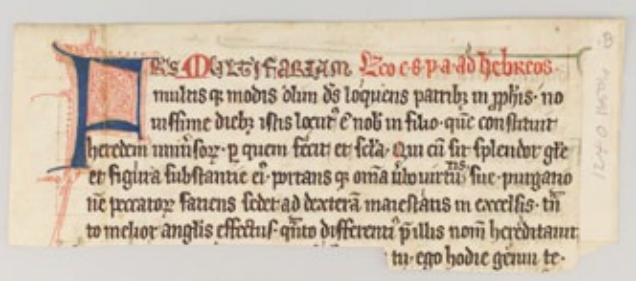
366 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BREVIARY IN LATIN. TEXT FROM THE FEAST OF SAINT FERMIN. (France, late 13th century) 159 x 104 mm. (6 1/4 x 4 1/8”). Double column, 25 lines of text in a gothic book hand. Rubrics in red, capitals struck with red, one one-line initial in burnished gold, three two-line initials in blue or pink with white tracery highlighted with burnished gold, these with marginal extensions in colors and gold, two of them with birds perched atop them. ♦One tiny hole to margin, one corner lightly soiled, one-inch dark smudge to one column of text (nothing obscured), paint a little rubbed in spots, but still a desirable leaf, smooth and wide-margined with charming decoration. **\$475**



▲ 366 (detail)

Born in Pamplona as the son of a third century Roman senator, Saint Fermin became a Christian, was ordained a priest in Toulouse, then returned to his birthplace to become that city’s first bishop. He is said to have been beheaded while he was spreading the Gospel. In 1196, after some of his relics were translated to Pamplona, the city began observing the occasion with a festival, which is now celebrated with the inclusion of the famous running of the bulls. The decorative extensions in the form of birds here are delightful. (ST12778-0599)

367 A FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE OPENING OF THE MASS FOR SAINT ANASTASIA. (Germany, probably Rhineland, possibly Cologne, second half of the 13th century) 95 x 229 mm. (3 3/4 x 9”). Single column, eight lines of text in a formal gothic hand. Rubrics in red, one-line initials in red or blue, recto with penwork border in red and blue with a roundel containing a grotesque in the corner, verso with a handsome four-line initial in blue with intricate red penwork. With adiaستمatic neumes above sung text. ♦Uneven tail edge, strip of paper adhering to one margin, but still a very appealing fragment, clean and smooth, with pleasing script and attractive decoration. **\$375**



Saint Anastasia was burned ca. 304 as part of the persecutions of Diocletian. The scribal hand here is atypical in that, except in the case of the rubrics, nearly all of the letters are connected with a more prominent upward movement of the pen than is usually seen (there is also an idiosyncratic downward stroke supporting the horizontal element of any terminal “t”). The neumes seem to be archaic, and it is possible that the leaf is earlier than the script suggests. The tiny prancing grotesque at the upper left of the recto is beyond charming. (ST12778-0121)

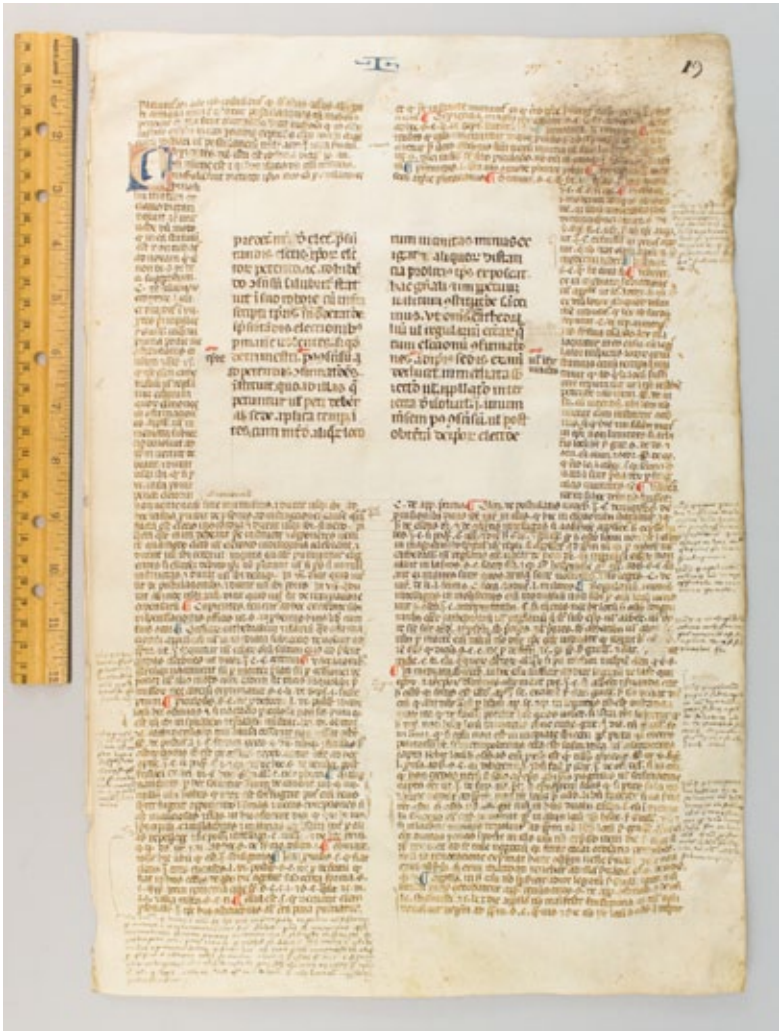
368 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES FROM A PSALTER IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM PSALMS. (England, late 13th century) 170 x 105 mm. (6 3/4 x 4 1/8”). Double column, 20 lines, in a gothic book hand. Each leaf with numerous line fillers in gold, silver, pink, and blue in a variety of patterns (a few being bestial), and one-line initials gilt over blue and pink grounds, one



leaf with a two-line initial painted blue on a gilt and pink ground with a long tail extending to the lower margin and ending in a spray of trefoils EACH LEAF also WITH ONE OR TWO HYBRID CREATURES IN THE MARGINS. ♦Some general soiling, paint and gilding a bit chipped and faded, trimmed a little close to the marginal decoration on one leaf, but still very good examples from what was obviously an expressive and impressively detailed work. **\$450-\$550**, depending on decoration

These animated leaves are rife with illuminated initials and embellishments, including three nice examples of marginalia in the form of hybrid beasts. The leaves come from the collection of Otto Ege (see Gwara, "Otto Ege's Manuscripts," p. 124, no. 17). (ST12778-0596)

369 A LARGE VELLUM MANUSCRIPT LEAF FROM THE LIBER SEXT OF BONIFACE VIII. TEXT FROM BOOK I. (Italy [probably Bologna], ca. 1300) 445 x 310 mm. (17 1/2 x 12 1/8"). Double column, 14 lines of main text in a gothic rotunda hand, surrounded by 79 lines of commentary. Headlines and paragraph marks in red or blue, four small red symbols marking insertions, and A FOUR-LINE HISTORIATED "C" in pink and blue with a sly, sharp-nosed head of a female in profile on a ground of blue. Contemporary marginalia in a cursive hand. ♦One upper corner soiled, making half of six lines of text on each side a little harder to read, some naturally occurring variation in color of the vellum, otherwise in fine condition—smooth, fresh, and generally well-preserved, with ample margins and a charming little historiated initial. **\$650**



This is a leaf from a very early 14th century Bolognese manuscript of the "Liber Sextus," promulgated in 1298 by Boniface VIII (ca. 1235-1303). The name "Liber Sextus" comes from the work's being viewed as an addition to the five books of the Decretals of Gregory IX. The text here is surrounded by the "Glossa Ordinaria" of the lay canonist Johannes Andreae. (ST12778-0207)

370 A HANDSOME ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A PONTIFICAL IN LATIN, WITH TWO FINE HISTORIATED INITIALS. (Avignon, ca. 1330s) 323 x 230 mm. (12 3/4 x 9"). Single column, 22 lines of text in an attractive semi-rotunda book hand. Rubrics in red, paragraph marks in blue, three one-line and two two-line initials in red or blue with penwork in the contrasting color, EACH SIDE WITH A BEAUTIFULLY REALIZED THREE-LINE HISTORIATED INITIAL WITH A BURNISHED GOLD BACKGROUND, that on the recto showing a bishop, accompanied by a tonsured monk, blessing an altar piled with grapes; that on the verso showing the bishop blessing vats of wine and loaves of bread, BOTH INITIALS WITH CURVING EXTENSIONS IN PINK, BLUE, AND BURNISHED GOLD THAT RUN THE LENGTH OF THE TEXT AND INTO THE MARGINS AT HEAD AND FOOT, TERMINATING IN PINK AND ORANGE IVY LEAVES ACCENTED WITH GOLD BEZANTS, THE EXTENSION



over the centuries—add to the impact of the leaf as well as to the sense of the wealth lavished on the production of the manuscript from which it comes. The work was apparently done by someone in the circle of the celebrated Master Jean Pucelle, about whom see item #185 above. A sister leaf is in Berlin at the Stiftung Preußischer Kulturbesitz (see "Katalog der Mittelalterlichen Handschriften und Einzelblätter in der Kunstbibliothek," no. 31, illustrated on p. 33), and another sister leaf, with one historiated initial, was item #63 in Sam Fogg's Catalogue 16 (1995, offered for £3,500). (ST12991)

371 TWO MANUSCRIPT LEAVES ON VELLUM, FROM A PSALTER IN LATIN, OFFERED INDIVIDUALLY. TEXT FROM OPENING OF PSALMS 66 AND 79. (England, ca. 1300) 133 x 95 mm. (5 1/4 x 3 3/4"). Single column, 17 lines in an early gothic hand. Rubrics in red, each leaf with several one-line initials painted blue with red penwork or gold with blue penwork, each leaf also with one two-line initial painted either pink or blue with white highlights on a gold ground and incorporating a small bestial head, both the gold and the paint from the initial extended into the margin to create quite a long, thick tail. ♦End of the extenders just cut into by the margin, the gold and paint a touch rubbed and not quite as bright as it once was, one leaf with a couple of small, negligible stains, otherwise ENTIRELY CLEAN AND VERY ATTRACTIVE SPECIMENS. **\$450** each (ST12778-0234)

From a Phillipps-Beatty Bible: Two of the Most Beautiful Leaves We Have Ever Offered

372 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A WONDERFUL HISTORIATED INITIAL, FROM AN OUTSTANDING MONUMENTAL BIBLE IN LATIN. TEXT FROM THE OPENING OF II MACCABEES. (Southern France, perhaps Bordeaux, ca. 1300) 330 x 229 mm. (13 x 9"). Double column, 40 lines of text in an extraordinarily fine gothic book hand. Attractively matted. Rubrics in red, capitals struck with red, headlines and chapter number in red and blue, one two-line initial in blue with elaborate red and blue penwork extending the full length of the leaf in the inner margin, and the recto WITH A MAGNIFICENT HISTORIATED "F" SHOWING JUDAS MACCABEUS AND THREE OTHERS STANDING BEFORE GOD, Judas at the front of the group gesturing with a finger of one hand pointing at the other hand (see below), the scene set



against a magenta and white tessellated background, the body of the initial in blue, pink, and white with burnished gold disks (the historiated part of the initial measuring approximately 42 mm. square, but with a wide descender several lines long), the letter terminating near the top of the middle margin with a leafy stalk surmounted by a pensive, scrawny bird. ♦A tiny bit of wrinkling at one lower corner, otherwise REMARKABLY WELL PRESERVED, ESPECIALLY BRIGHT, CLEAN, AND FRESH, WITH THE INITIAL IN PRISTINE CONDITION. **\$16,000**

This and the next item are two of the most beautiful Bible leaves we have ever offered for sale, and, not surprisingly, they come with distinguished provenance. The condition could not be any better, and the artistic accomplishment here is difficult to overpraise. The painter, who has obviously done his work with great care and confidence, has produced a scene characterized by sharply defined figures, impressive precision in the application of paint, and an intelligent design, all of which add up to an unusually high level of aesthetic achievement, especially for the time period. The iconography here is intriguing. The opening chapter of II Maccabees contains a letter from Judas Maccabeus and leaders of the Jewish community

in Jerusalem inviting the Jews of Egypt to join in celebrating a festival of thanksgiving (which became the holiday known today as Hanukkah), commemorating the liberation of Jerusalem from Syrian control and the reconsecration of the Temple after its desecration by Antiochus IV. In French and Italian illuminated Bibles of the 13th century, the conventional historiated initial for II Machabees depicts a messenger either receiving the letter in Jerusalem or delivering it in Egypt. Our miniature, by contrast, presents an unusual and perhaps original tableau. Architectural elements at the right edge represent the newly rededicated Temple, as an image of God looks out benevolently from beneath the soffit of the building's cornice in the direction of four figures at the left side, apparently representing Judas Maccabeus and three of the others who jointly authored the letter with him. The arrangement of the hands of the Judas figure suggests a speaking gesture, though whether addressing thanksgiving to God or related somehow to the contents of the letter is unclear. Our leaf was once part of a spectacular Bible in the collection of Sir Thomas Phillipps (his MS 2506) and later owned by Sir Alfred Chester Beatty (his MS W. 173). Phillipps bought the manuscript in the 1820s from Thomas Thorpe, who had purchased it in Spain. The Bordeaux origin is suggested by the presence in the original volume of two 16th century inscriptions by monks from that city. Phillipps' heirs sold the Bible privately to Beatty in 1921, and it was auctioned in his sale at Sotheby's on 24 June 1969 to Alan Thomas, then bought by Duschnes of New York and broken up. The heir to a large estate, Phillipps (1792-1872) made collecting the chief business of his life (for more about him, see item #186, above). Even though he started at the bottom, by the time he was 35, the American (later British and then Irish) engineer Beatty (1875-1968) had made a fortune in copper mining. He began a serious career in collecting manuscripts, at first Islamic and then Western, accumulating in the end enough material to fill a catalogue of some 38 volumes. According to George Edwards' article in "Grolier 2000," Beatty "had the highest standards of quality and condition" as a collector, a claim that is validated by the present leaf. (ST11383b)

373 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH THREE IMPRESSIVE INITIALS, TWO OF THEM FINELY HISTORIATED, FROM AN OUTSTANDING MONUMENTAL BIBLE IN LATIN. TEXT FROM THE OPENING OF LUKE. (Southern France, perhaps Bordeaux, ca. 1300) 330 x 230 mm. (13 x 9 1/16"). Double column, 40 lines of text in an extraordinarily fine gothic book hand. Attractively matted. Rubrics in red, capitals struck with red, RECTO WITH TWO BEAUTIFUL INITIALS in colors and gold, THE FIRST AN



▲ 372 (detail)



▲ 373 (detail)



▲ (recto)

EIGHT-LINE "Q" CONTAINING A PICTURE OF LUKE dressed in a red robe, addressing the reader through his prologue to Theophilus, the scene set against a blue background with columns and stars traced in wispy white, the tail of the "Q" flowing into a very large 13-line "L" adorned with a flowering blue branch bearing pink and white blossoms and burnished gold disks, the whole on a pale pink background with white tracery, a wide blue descender emanating from the bottom of the capital and running the length of the text, terminating in the lower margin with a cluster of pink blossoms and a stalk bearing a large gold disc; the VERSO WITH A STRIKING 17-LINE HISTORIATED "F" showing Zacharias as an old man fulfilling his temple service, kneeling and praying before the altar (as set forth in the accompanying text), the picture with a tessellated pale pink background, the body of the initial in pink on a dark blue background featuring elaborate white tracery accented with burnished gold disks, a curling extension at the tail with a burst of yellow, gold, pink, and white fruit, and a wide ascender in pink, blue, white, and burnished gold running upward the length of the column. ♦IN THE SAME EXCEPTIONALLY FINE CONDITION AS THE PREVIOUS LEAF. **\$19,500** (see front cover for additional image)

Another leaf from the exceedingly fine Bible described in the preceding entry and just as desirable for its aesthetic qualities, the text of this one—as it includes the opening of the Gospel of Luke—is of very special appeal. Among much else here, the first chapter, for example, contains two great announcements made by the angel Gabriel: the first to the doubting Zacharias, informing him of the imminent birth of John the Baptist, and the second being the Annunciation to the Virgin Mary, telling her that she would bear the Savior of mankind. The text of both the "Ave Maria" and the "Magnificat" is taken from this passage. The first column on the recto is entirely occupied with the conclusion of Mark's Gospel, which ends with an explicit at the very bottom. Then follows the first of two prologues, accompanying the image of Luke and beginning "Quoniam quidem"; this is Luke's own prologue (addressed to Theophilus). In the Medieval vulgate textual tradition, Luke's prologue was always textually discrete from the Gospel itself (which opens with "Fuit in diebus Herodis"), and the normal order was Jerome's Prologue, followed by Luke's Prologue, and then the beginning of the Gospel. In this manuscript the order is inverted, with Luke's Prologue preceding Jerome's. Of particular interest here are the notes for the rubricator (in a scratchy, tiny, but entirely legible hand) that appear at the very edge of the top and bottom margins; they instruct the rubricator—whose work was done separately from the main scribe—as to what the basic wording of his rubrics and headlines are to be. These notes would normally be trimmed off by the binder, so it is a feature of special interest that they are still present. (For another example of this same uncommon feature, see next item.) (ST12086b)



▲ (verso)

374 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A CHARMING LONG-HORNED BEAST, FROM A BREVIARY IN LATIN. (France, ca. early 14th century) 133 x 86 mm. (5 1/4 x 3 3/8"). Single column, 20 lines of text in a very fine gothic book hand. Verso with seven one-line initials in red or blue, with trailing penwork in the other color, recto with three two-line initials in burnished gold on a blue and pink ground embellished with white tracery, verso with a two-line and a three-line initial of similar design, a total of eight decorative line fillers in blue and red, and, at the end of one of these ON THE VERSO, A DELIGHTFUL LITTLE LONG-HORNED BEAST deftly rendered in blue and gray. Recto with very neat small, black letters in the inner margin ("U," "G," and "D"), no doubt providing the illuminator with directions for which initials are to be painted in each case (as, in fact, they have been painted). ♦A hint of soiling and darkening, the tiny tip of a lower corner torn away (not near the text), otherwise a really excellent leaf with no significant defects. **\$950**

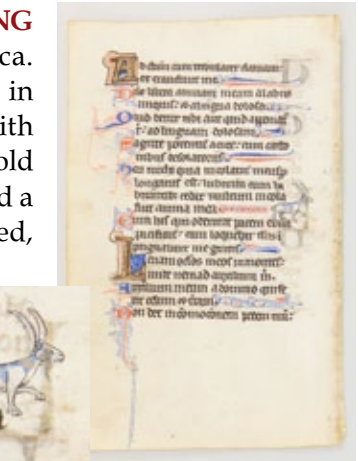
The verso of this charming little leaf contains the text of Psalm 119 with the opening phrase, "In my trouble I cried to the Lord and he heard me." Following this is the start of Psalm 120, "I lift up my eyes unto the hills." The recto has three complete prayers, one for cleansing, one for grace, and one for the protection of angels, this last one from the suffrage to Saint Michael the Archangel. Our long-horned beast represents gratuitous whimsy, since the line filler abutting it serves adequately to occupy the space left between the lines above and below. This caprine drollery has the appearance of an alpine ibex with its long curved horns, shaggy stomach, and beard. The legs are a bit stunted, which enables the insertion of the beast at the end of the line. He lifts one front hoof in a friendly gesture. (CBM1007)

With Stitch Marks from an Early Repair, and with Two Piscine Line Fillers



375 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A PSALTER IN LATIN. TEXT FROM PSALMS 131 THROUGH 135. (France[?], 14th century) 265 x 173 mm. (10 1/2 x 6 7/8"). Single column, 30 lines of text in a fine gothic book hand. Numerous line fillers in various wave-like geometric patterns, two in the form of fish, almost every line with a one-line initial either in blue with red penwork or gold with blue penwork, four two-line initials in blue or pink on a contrasting painted and burnished gold ground twined with botanical motifs, several of these with extensions jutting out into the margins. Half-inch slit to the upper margin (original to the vellum) surrounded by needle pricks from an early stitched repair, numbers of the Psalms written into the margins by a later hand. ♦Slightly soiled, otherwise in excellent condition with only minor defects, and enhanced by an abundance of exuberant decoration (including, especially, the piscine line fillers). **\$650** (ST12778-0589)

376 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH CHARMING GROTESQUES, FROM A HIGHLY DECORATED PSALTER-HOURS IN LATIN AND FRENCH. TEXT FROM THE 15 JOYS OF THE VIRGIN. (Northern France [perhaps Picardy], ca. 1325) 155 x 117 mm. (6 1/8 x 4 5/8"). Single column, 14 lines of text in a pleasing gothic book hand. Attractively matted. Three one-line initials in burnished gold on a blue and pink ground with white tracery, three two-line initials in blue or pink with white tracery, their centers filled with curling vines bearing blue or scarlet flowers, the whole on a burnished gold background, two of these with descending extensions terminating in a spray of blue, scarlet, and burnished gold ivy leaves, the descender on the recto with a bearded human face at the top, that



◀ 374 (detail)



on the verso with a winged dragon. ♦Noticeable brown stain to one quarter of the page, blurring the dragon's head and touching (but not obscuring) five lines of text, otherwise fine. **\$375**

Two sister leaves appear above as item #184. For "15 Joys of the Virgin," see item #283. (ST12778-0552)

377 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE FEAST OF SAINT JOHN THE BAPTIST. (France, second half of the 14th century) 120 x 88 mm. (4 3/4 x 3 1/2"). Single column, 14 lines in a gothic book hand. Rubrics in red, one- and two-line initials in blue or red with penwork embellishment in the contrasting color, two-line initials in burnished gold on a blue and red ground with white tracery, and a three-line "D" in blue with white tracery, the inner space filled with curling vines bearing blue and scarlet flowers, all on a burnished gold background, with a gold and white extension forming a bar border the length of the text, branching into vines bearing ivy leaves in colors and gold in the tail margin and a blue and scarlet dragon in the head margin. ♦Dragon partly trimmed off at top, a bit of soiling, otherwise an appealing, well-preserved leaf. **\$375** (ST12778-0551)



378 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING THE ANNUNCIATION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF MATINS. (Paris, first quarter of the 15th century) 180 x 130 mm. (7 x 5"). Single column, 15 lines of text in a fine gothic book hand. Attractively matted. Rubrics in red, line fillers in blue and pink with white tracery accented with burnished gold, one- and two-line initials in burnished gold on a blue and pink ground with white tracery, those on the verso with hairline stem extensions spilling burnished gold ivy leaves down the side of the text, recto with a lovely three-line initial in blue and white on a burnished gold ground, the center filled with curling vines; a burnished gold baguette emanating from the initial and featuring many orange and blue flowers and leaves, this lush band enclosing AN ARCH-TOPPED MINIATURE OF THE ANNUNCIATION, with Gabriel kneeling before the Virgin Mary in a richly appointed room, THE WHOLE ENCLOSED BY A FULL BORDER OF SWIRLING HAIRLINE STEMS BEARING MANY BURNISHED GOLD LEAVES AND BUDS and colorful blooms, the fore-edge border inhabited by an angel holding a red armorial escutcheon. ♦Minor smudging to tail edge of border, light soiling, otherwise excellent—generally clean and smooth, with comfortable margins, intact paint, and bright gold. **\$4,500**



This beautifully decorated leaf is notable both for the delicacy and detail of the miniature and the extravagant use of gold. In the Annunciation here, Mary is robed in rich blue adorned with a single gold star. She stands by a prie-dieu with a book open upon it. Gabriel, in pink and white, kneels before her, his white and scarlet wings spread wide. Between them is a vase of lilies, the Virgin's attribute. The artist creates depth in the room with the angle of the wall and the decoration of the wall

hangings, as well as with the vaulted ceiling. But perhaps the feature that does the most to create perspective is the view (through the mullioned openings) of the arch-topped windows of the building nearby. This kind of apart-yet-proximate depiction of architectural detail is not commonly seen. Books of Hours were sometimes commissioned as wedding gifts; it is possible that the coat of arms in our border reflects one or both of the families involved in 15th century nuptials. (ST12831)

In the Style of the Boucicaut Master

379 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE VISITATION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF LAUDS. (France, ca. 1410) 191 x 152 mm. (7 1/2 x 6"). Single column, 13 lines in fine, regular gothic script. Attractively matted. Rubrics in red, four one-line initials in burnished gold on pink and blue grounds with white tracery, three line fillers

in colors and gold, recto with panel borders of hairline stems bearing burnished gold ivy leaves, verso with a three-line “D” in pink with white tracery on a ground of burnished gold, its center filled with scrolling floral vines in blue and orange, the initial with extensions forming a three-quarter bar border of blue, pink, and gold, and, tangent to that, A FULL VINE BORDER in blue and orange with many burnished gold ivy leaves inhabited by three charming birds and two butterflies and ENCLOSING A FINE MINIATURE OF THE VISITATION, the Virgin in deep blue with golden hair, Saint Elizabeth in a pink robe and white coif, the figures standing on a vague square of green with a tessellated backdrop of tiny blue, pink, and burnished gold squares. ♦Paint flaking a little on faces and in a couple of tiny spots in the background, otherwise a fine leaf, clean and bright with especially ample margins at bottom and fore edge. **\$6,000**

The scene here is rather simply portrayed: the Virgin, with her right hand raised, touches Elizabeth’s heart with her left; for her part, Elizabeth, wearing the headdress of an older woman, places a hand on her cousin’s swollen belly, to which she also directs her eyes. The rest of the scene is all tessellated backdrop and vague green grass. However, outside the square confines of the meeting, the leaf is exuberant and even memorable, with its handsome and elaborately decorated large initial and its twisting vines, sweet little birds, and bright butterflies. The leaf is in the style of one of the greatest illuminators of the early 15th century, the famous Boucicaut Master, who derives his name from the Boucicaut Hours, a magnificent manuscript with 44 miniatures, made for the Maréchal de Boucicaut between 1405 and 1408. The delicate sprays of leaves seen here are typical of the products of his workshop (compare, for example, Meiss, “French Painting in the Time of Jean de Berry,” plate 35). The Boucicaut Master illuminated books for the Visconti of Milan as well as notable French clients. Meiss discerns in his style Italian influences, and he hesitantly favors the identification of this great master with Jacques Coene of Bruges, who visited Venice in 1410 and made his home in Paris, where the Boucicaut Atelier was active from about 1405 to about 1420. (ST12349)



380 MOST OF A GLOSSED ILLUMINATED VELLUM MANUSCRIPT LEAF FROM THE “INSTITUTES” OF JUSTINIAN. (Italy, ca. first half of the 15th century) 381 x 267 mm. (15 x 10 1/2”). Double column, 43 lines in a gothic rotunda surrounded by commentary in a similar smaller hand. Rubrics in red, paragraph marks in red or blue, one-line initials in red or blue struck with the contrasting color, three-line blue initials, TWO FIVE-LINE ILLUMINATED INITIALS, ONE in gray and scarlet on a blue ground INHABITED BY THE FIGURE OF A MAN HOLDING A BIRD IN ONE HAND, the other hand upraised, seeming to hold the leafy marginal extension; the other initial in pink and



▲ 380 (detail)

gold on a blue ground, with a four-line descender and leafy marginal extensions, both initials accented with burnished gold bezants. Marginal annotations in a contemporary cursive hand. ♦Missing a few inches of text at (un-

even) head edge, dampstains at top blurring perhaps 60-80 words, a little soiling and wrinkling, otherwise a very good leaf, with a pleasing script and attractive decoration. **\$1,250**

This leaf has condition issues, but its two attractive initials suggest that it was once part of a grand manuscript with notable production values. For a word on the “Institutes,” see item #166. (CBM1401)

Three Accomplished, Emotionally-Charged Miniatures From a Luxurious Book of Hours

381 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH A POIGNANT MINIATURE OF CHRIST CARRYING THE CROSS, FROM A BOOK OF HOURS IN LATIN. USE OF SAINTES. TEXT FROM THE HOURS OF THE CROSS. (France [probably Paris], ca. 1420) 210 x 146 mm. (8 1/4 x 5 3/4”). Single column, recto with five lines of text, verso with 16 lines, all in a very pleasing, very regular gothic book hand. Attractively matted. Rubrics in red, verso with one two-line and four one-line initials in colors and burnished gold, recto with a one-line initial and two line fillers in the same style as well as a two-line “D” in blue and white with enclosed flowers, all on a burnished gold ground, the same side WITH A LOVELY FULL BORDER of swirling hairline stems bearing numerous leaves and berries of burnished gold and with sprays of acanthus leaves, flowers, and fruit in multiple colors spilling from the corners, this border separated from the text by a thick bar frame of burnished gold, AND, AT CENTER, A PITEOUS MINIATURE OF CHRIST CARRYING THE CROSS (measuring approximately 65 mm. square), the sad procession led by the Savior, his head bleeding from the crown of thorns, looking back over his shoulder at his mother with three other women, three men in silly hats behind Christ appearing to enjoy what is happening, the scene with a walled and turreted Medieval city in the upper left beyond rolling green hills. With a small cross stitched in white thread in each upper corner. ♦A little rumpling to fore edge, a couple of trivial border smudges, tiny flaking of paint from three of the women’s faces, but with no major defects and generally in excellent condition, the paint otherwise intact, and the considerable gold quite lustrous. **\$5,500**



From the same fine Book of Hours as represented in the next two items, this leaf contains a scene alive with detail, from the reflection of red roofs in the river (or moat) that runs beside the crenellated walls in the background to the tufts of grass on the hillside and the clumps of trees in the middle distance. The chief artistic content, of course, is the emotional picture of Christ and his mother: the horizontal bar of the cross he carries on his shoulder cuts across the other people in the scene and points directly to the Virgin. Her hands are clasped in prayer, but she looks steadily and stoically at her suffering son, who gazes back at her, both seeking and giving comfort and support. The women huddled behind the Madonna are grave and frightened, but the men behind Jesus seem to be in a celebratory mood—one even appears to be blowing into something like a trumpet. For Christ and his mother, none of these characters matters; the heavy-hearted moment is between the two of them. The miniature differs from those on its sister leaves in the extravagant degree of its use of gold. The wide gold bar that encloses it on four sides (rather than the three seen in the other miniatures) emphasizes the weight of the scene both visually and metaphorically. (ST12005a)

382 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH AN EXTREMELY EMOTIONAL MINIATURE OF THE DEPOSITION, FROM A BOOK OF HOURS IN LATIN. USE OF SAINTES. TEXT FROM THE HOURS OF THE CROSS. (France [probably Paris], , ca. 1420) 210 x 146 mm. (8 1/4 x 5 3/4”). Single column, recto with five lines of text, verso with 16 lines, all in a very pleasing, very regular gothic book hand. Attractively matted. Rubrics in red, verso with a one-line and two two-line initials as well as a line filler in colors and burnished gold, recto with a one-line initial and a line filler in the same style, and with a quite large five-line “D” in pink and white with enclosed floral diapering, all on a burnished gold ground, the same side WITH A LOVELY FULL BORDER of swirling hairline stems bearing numerous leaves and berries of burnished gold and with sprays of acanthus leaves and flowers in multiple colors spilling from the corners,



this ENCLOSING A POIGNANT ARCH-TOPPED MINIATURE OF THE REMOVAL OF CHRIST FROM THE CROSS (measuring approximately 85 x 60 mm.), the miniature within a thin gold frame and enclosed, in turn, on three sides by bars in colors and gold, the scene showing two men on ladders unfastening Christ's lifeless body from the cross, while Joseph of Arimathea waits below, clutching cloth to be used for a burial shroud as the Madonna, at the lower left of the picture, reaches up to clasp her son's bloody arm. With a small cross stitched in white thread in each upper corner. ♦A little soiling right along hinge edge, a few smudges in the border, a couple of tiny flakes of paint missing from the cross and the sky, otherwise fine, the vellum clean and fresh, the colors rich, and the gold lustrous. **\$5,500**

This is an especially sorrowful scene, depicted with power, grace, and sensitivity by an artist demonstrating very considerable skill in composition and execution. The scene is well designed, with the cross providing a device for focus at the center of the miniature. Nicodemus (identified by his expensive attire) is atop a ladder behind the cross, lowering Christ's limp body onto the shoulder of another man, probably a servant, whose ladder is set against the front. Despite the fact that the corpse is more bones than flesh, the artist has made it seem a heavy burden draped over the shoulder of the man as he walks backward down his ladder. Fully stretched out, Christ's left arm is held for balance by Nicodemus at the top right, while the other arm hangs down toward the Virgin. While we can only see her back, her image evokes great pathos, as she reaches up with both hands to grasp the mangled arm of her son, his blood running from his hand onto hers. Joseph of Arimathea, whose position anchors the right side of the picture, looks on with concern, tightly holding linen to shroud the body. (Saint John and Mary Magdalene, conventional participants in the Deposition, are not present in this miniature.) While it is possible and even likely that the same artist produced this scene and the miniature of Christ Carrying the Cross, this one is perhaps a little better, as the faces are more deftly painted and the folds in the various garments are more clearly defined. (ST12005f)

383 AN ILLUMINATED MANUSCRIPT LEAF ON VELLUM WITH A MINIATURE OF A FUNERAL, FROM A BOOK OF HOURS IN LATIN. USE OF SAINTES. TEXT FROM THE OFFICE OF THE DEAD. (France [probably Paris], ca. 1420) 210 x 146 mm. (8 1/4 x 5 3/4"). Single column, recto with five lines of text, verso with 16 lines, all in a very pleasing, very regular gothic book hand. Attractively matted. Rubrics in red, verso with seven one-line initials as well as three line fillers, all in colors and burnished gold, recto with a prominent six-line "D" in blue and white, the initial placed on a pink square with white tracery and with enclosed scrolling flowered stems on a burnished gold ground, the letter with wide gold bar extensions containing blue, red, and green flowers enclosing three sides of the text and miniature, the same side WITH A FULL BORDER of curling vines densely foliated with blue, red, and burnished gold leaves as well as pink and green flowers and fruit, and FEATURING A SOLEMN MINIATURE OF A FUNERAL SERVICE (measuring approximately 62 mm. square), the foreground of the scene dominated by the bier draped with a blue and gold pall and flanked by two gold candlesticks, behind it a bishop and two priests at a wooden lectern, a third priest on the left holding a censer, and on the right three mourners robed and hooded in black. ♦A little light soil to the margins, significant fading and erosion to the blue and black paint, minor smudging, other insignificant defects, but still a pleasing leaf, the paint and gold in the magnificent border almost entirely intact. **\$4,500**

The sobriety of a miniature designed to inspire contemplation of one's mortality is balanced here by a vibrant border, its remarkably lavish use of lustrous burnished gold relieving the gloom of the scene. The black-robed mourners have no faces inside their dark hoods, a fact that gives them an unsettling appearance, as if they were ghostly presences from the other side. The red lining of the cloak worn by the



priest holding the censer provides the only touch of rich color in the scene. The gold-embroidered pall and heavy golden candlesticks imply a deceased of some stature—someone like the original owner of this book—reminding us that earthly riches are no defense against the angel of death. The present leaf is a good example of how miniatures can vary markedly within the same Book of Hours as a consequence of the presence of more than one hand at work: while it is conceivable that the same artist painted all of the scenes in this and the two previously described items, the illuminator responsible for the riotous thicket of a border seen here could not have been the same person who did the more delicately wrought borders in the previous two miniatures. (ST12005c)

384 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING THE LAST JUDGMENT, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE PENITENTIAL PSALMS. (Flanders, ca. 1425) 144 x 120 mm. (5 1/2 x 4"). Single column, three lines of text on recto, 17 lines on verso, in a fine gothic rotunda. With seven one-line initials, three in gold and four in blue, all with penwork elaborations, a fine three-line "D" in pink and white on a burnished gold ground, the initial enclosing elaborate swirling stems and leaves in several colors, above the capital AN ARCH-TOPPED MINIATURE DEPICTING AN ANIMATED VISION OF THE END OF THE WORLD, the whole framed by a very pretty full border of dense, glittering gold ivy leaves on hairline stems. ♦Slight wrinkling at top of compartment (perhaps with some very skillful repair of a tear), minor marginal soiling, very slight losses in the areas of blue paint, mounting traces on verso, but the leaf still quite pleasing, with rich colors in the miniature and within the gold border still bright. **\$6,500**



Displaying the wounds of his Passion, Christ appears here dressed in a voluminous orange robe and floating on a golden arc, his toes on a diminutive globe, as two blue angels swoop above him blowing golden trumpets. The Virgin and John the Evangelist kneel on either side below, beseeching him to be merciful, as heads of the dead emerge hopefully from their graves in the foreground. The work was almost certainly done by one of the Flemish illuminators from a group known collectively as the Masters of the Gold Scrolls, their name deriving from the scrolling gold decoration in the background of many of their paintings, including this one. The atelier was at work in Bruges for about 40 years, beginning around 1410. Our leaf would seem to come from the early years of the workshop, when the delicate golden cranial emanations and the rinceau comprised almost entirely of gold ivy leaves were characteristic of the group's output. The slender, fleshless figures, as well as the light green undertones and long Byzantine cheeks of the faces also suggest a date early in the 15th century. (ST12832)

385 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF, FROM A BOOK OF HOURS IN FRENCH AND LATIN. THE MONTH OF FEBRUARY. (France, ca. 1425) 180 x 128 mm. (7 x 5"). Single column, 18 lines in an excellent gothic book hand. Kalends in blue with white tracery entwined with vines bearing blue and scarlet blooms on a burnished gold ground, four one-line initials in burnished gold on a blue and pink ground, saints' names in blue and red, major feasts in burnished gold, verso with panel border divided diagonally into white sections with blue and gold acanthus leaves and brushed gold sections with garlands of blue or pink flowers, PANEL BORDER ON THE RECTO SHOWING THE LABOR AND THE ZODIAC SIGN OF THE MONTH. ♦Upper corner missing (no loss to text or images), mild erosion of paint, margins a bit thumbled and soiled, a cluster of small black (ink?) dots affecting one word, other trivial imperfections, but still an excellent leaf, with ample margins, pleasing decoration, and bright gold. **\$950**

As depicted here, the "labor" of the month consists of warming oneself by the fire. A man in a fur-trimmed red robe and a lavender hat sits before a large stone fireplace, stretching his stockinged foot toward the cheerful flames. The zodiac painting is an unusual, almost



trompe-l'oeil, scene of a mountain lake, with a green meadow in the foreground. On closer inspection, what first appeared to be peaks are in fact the two fish of Pisces, painted in shades of blue superimposed on an ice-blue lake between the meadow and the distant darker blue mountains. The quality of the painting is not memorable, but the work is certainly charming. (ST12778-0510)

Beautifully Embellished in the Style of the Troyes Master

386 A FINE MINIATURE PAINTING OF A FUNERAL SCENE, FROM A BOOK OF HOURS IN LATIN. BEGINNING OF THE OFFICE OF THE DEAD. (Paris, early 15th century) 178 x 125 mm. (7 x 5"). Text in single column (four lines on recto, 15 lines on verso) in an excellent gothic book hand. A FINE SQUARE MINIATURE SHOWING A FUNERAL SERVICE, two priests reciting from an elevated lectern and next to a large draped coffin, mourners in black seated to the left, the activity taking place inside a space enclosed by elegant columns and under a vaulted ceiling, a lovely four-line initial beneath it in burnished gold and several colors, infilled with ivy leaves in white and orange, other one- or two-line initials in blue with red penwork or (on the verso) in burnished gold and colors, THE MINIATURE SURROUNDED BY AN EXQUISITE FULL BORDER OF IVY LEAVES in colors or gold on painted and hairline stems. ♦Remains of mounting hinge at top, a few speckles, a bit of yellowing, and slight wrinkling in margins, but the leaf very well preserved in general, with no significant flaking of paint and with the gold still bright. **\$6,500**



Apart from those relatively few copies with illustrated calendars, the miniatures found in Books of Hours are almost entirely devoted to retrospective Bible scenes that are obviously outside the experience of the illuminator; it is only in the present kind of funeral scene at the beginning of the Office of the Dead that we can see a contemporaneous rendering of a scene from the daily life of the Middle Ages. Miniatures that begin the Office of the Dead vary more in iconographic terms than any of the others that recur in the Book of Hours, and while our painting is typical in subject matter and design, it is noteworthy in at least a couple of ways. The frame and border here are beautifully executed in the style of the Boucicaut Master (see item #379), with much delicate and very elaborate painting, all of which is shown to good advantage inside unusually comfortable margins. And although the miniature itself reflects in general a relatively primitive attempt at perspective (for example, the pews and the altar are steeply raked), the presence of the lovely slender column in the foreground, in concert with the darkened vaulting behind the altar, gives the painting a convincing sense of depth. The work here was done by an artist under Parisian influence, and the developed architecture suggests that the painter was familiar with the burial services compositions created by Parisian illuminators in the 1410s. (See Millard Meiss, “French Painting in the Time of Jean de Berry: Boucicaut Master,” London, 1968, figs. 135-50 and 172-74.) (ST12829)



387 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A HIGH QUALITY MINIATURE OF THE CRUCIFIXION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE HOURS OF THE CROSS. (Besançon, ca. 1430) 174 x 126 mm. (6 3/4 x 5"). Single column, 13 lines on verso (three on recto), in a fine gothic book hand. Rubrics in red, capitals struck with yellow, one- and two-line initials in gold on a blue and pink ground, recto with a fine three-line initial painted in pink on a gold ground, and, above it, A LOVELY HALF-PAGE MINIATURE OF THE CRUCIFIXION within a thin, arched gold frame, and supported by an elaborately decorated baguette with floral elaboration and white tracery in several colors and gold, the whole surrounded by a border of delicate hairline vines and colorful acanthus leaves, with the same style of border appearing on the fore margin of the verso. ♦Lower border of recto a bit rubbed in one or two places, gold also with a few scuffs (but still quite bright), a small area of erosion to the blue of the Virgin’s cloak, otherwise IN FINE CONDITION, quite smooth and clean, and with the paint retaining all of its vibrancy. **\$6,500**

This touching depiction of the Crucifixion features Christ silhouetted against a starry pink sky, his head slightly bowed with an expression of pain. Blood flows freely from his wounds. His mother stands to the left in a blue cloak, hands folded and with a look of weary resignation on her face; to the right stands Saint John, his gaze averted and his hands in prayer. The similarities between the Crucifixion here and that in a Besançon Hours of about 1440 in Mettingen (Draiflessen Museum, Ms. Liberna 5) suggest a painter from Franche-Comté or eastern France. The more conservative character of the present scene, especially the rudimentary landscape, indicates that it was executed earlier than the Besançon leaf, perhaps around 1430. The artist was clearly accomplished, and his powerfully quiet work features memorably emotional faces. (ST12837)

388 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN INHABITED BORDER AND A LOVELY INITIAL, FROM A BOOK OF HOURS IN DUTCH. USE OF UTRECHT. TEXT FROM THE HOURS OF THE VIRGIN. (Northern Netherlands [Utrecht], ca. 1430s) 154 x 111 mm. (6 1/8 x 4 3/8"). Single column, 19 lines in a pleasing gothic book hand. Rubrics in red, capitals struck with red, seven one-line initials in red or blue, recto with two two-line initials in burnished gold with penwork embellishment in purple or red, A VERY APPEALING EIGHT-LINE “H” in blue with white tracery, ON A GROUND OF BURNISHED GOLD, the center of the initial with a curling white vine bearing flowers of pink and blue, the leaf ALSO WITH AN ANIMATED FULL BORDER featuring leaves and flowers in various colors and gold, THE LOWER AND OUTER portions of the BORDER EACH WITH A GOLD-WINGED, HALF-LENGTH ANGEL BY THE MOERDRECHT MASTER. ♦Trimmed close at head and fore edge (minimal loss), a touch of flaking to gold on the initial, otherwise A FINE LEAF, clean, smooth, bright, and generally well preserved. **\$1,900**



This is a beautifully scripted and illuminated leaf, in fine, bright condition with the text in the Dutch translation of Gerardus Magnus or (in Dutch) Geert Groote (see item #240, above). Utrecht was a center of illuminated manuscript production in the Low Countries in the late Middle Ages, and one of the leading workshops was that of the artist known as the Master of Otto van Moerdrecht, who took his name from one of his patrons, a canon of the cathedral chapter. Our leaf comes from a manuscript that sold at Sotheby’s in 1987 (for £10,450). (ST12988b)



389 A DECORATIVE ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A MISSAL IN LATIN. TEXT FROM THE FEAST OF SAINT CECILIA. (Italy, 15th century) 335 x 230 mm. (13 1/8 x 9"). Double column, 33 lines in a large, rounded gothic book hand; four-line staves of music with neumes. Rubrics in red, paragraph marks in blue, one- and two-line initials in red or blue with penwork in the contrasting color, one of the larger initials with a spray of blue and pink acanthus leaves extending into the margin and highlighted with gold bezants, RECTO WITH AN UNUSUAL COMPLEX ZOOMORPHIC TAILPIECE incorporating a blue-gray ram’s skull sprouting pink angel wings, this central image embellished with blue, pink, citron, and green flora and acanthus leaves brightened with gold bezants. ♦Gold darkened, small square brown spots (from tape mounts?) in head and tail margins, vellum a shade less than bright, otherwise a fine specimen, generally clean and smooth with generous margins, a pleasing, legible script, and very appealing decoration. **\$375**

The large and complex winged ram’s head motif in the lower margin is different from anything we have seen in a manuscript like this, but we believe that it is from the period, and, in any case, it is well done. (ST12778-0763)

390 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF A BURIAL SCENE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OFFICE OF THE DEAD. (France, ca. 1440)



Given the nature of the experience being depicted, most of the burial scenes from Books of Hours tend to range from hushed to lugubrious, but this one—with the officiating ecclesiastics vigorously praying, the grave digger actively at work, and the marginal creatures in animated poses—is anything but quiet. The funeral depiction, while competent and interesting, does not reach a dizzying plateau of aesthetic achievement, but the marginal beasts are definitely charming, and the leaf represents very good value. (ST12778-0561)

122 x 84 mm. (4 1/2 x 3 1/4"). Single column, 11 lines in a gothic book hand. Rubrics in red, one- to three-line decorative initials, some of them with gold, recto WITH AN ARCH-TOPPED MINIATURE OF A BURIAL SCENE taking place in a churchyard, the gray gothic architecture forming a backdrop to the black-clad mourners and the white-robed clergy, the priest and deacon wearing copes of blue and pink, the coffin draped in black with a gold cross and standing beside a grave being dug by a rustic in green; THE WHOLE SURROUNDED BY A FULL Rinceau BORDER with berries, ivy and acanthus leaves, and floral sprays, EACH CORNER OF WHICH IS INHABITED BY A BIRD OR BEAST. ♦Trimmed close at fore edge with minimal loss, paint a bit rubbed in spots, with minor erosion to blues and blacks, but generally well preserved, and certainly without any fatal condition flaws. \$2,500

This exquisite leaf, with elegant decoration, is from the same celebrated manuscript described at length in item #242, above. Regular leaves from the Llangattock Breviary come on the market with some regularity, but ones with historiation do not. (ST12791a)

The Virgin, in Need of Purification, Meets Doubting Simeon in the Temple Courtyard

392 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A RICHLY DETAILED MINIATURE OF THE PRESENTATION IN THE TEMPLE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF NONE. (Paris, ca. 1440)

121 x 89 mm. (4 3/4 x 3 1/2"). Single column, three lines of text on verso, nine lines on recto, in an especially fine gothic book hand. Attractively matted. Rubrics in red, recto with two one-line initials as well as three line fillers, all in colors and burnished gold, the same side with a swirling quarter panel border featuring flowers, acanthus leaves, and many burnished gold ivy leaves on hairline stems, the verso with a large three-line initial in blue and white with enclosed scrolling flowered stems, the whole on a burnished gold ground; the verso also WITH A FULL INHABITED BORDER featuring much acanthus and other vegetation and fruit as well as two lively doves, the border FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF THE PRESENTATION IN THE TEMPLE (measuring approximately 65 x 44 mm.), the scene showing the Virgin outside the Temple accompanied by an attendant, the Christ Child seated in the palm of the hand of Simeon. ♦Top margin very narrow (but nothing cut into), the faces and robes of the two women with a bit of paint erosion (very minor loss also in the two men's necks), otherwise very fine, with the vellum fresh, bright, and clean. \$4,500

The iconography of this well-designed scene is intriguing, as it shows an atypically retrospective version of that important moment, 40 days after the birth of Jesus, when, by Jewish law, the Virgin comes to the Temple to be purified and to present to the High Priest her first-born male child. In the vast majority of miniatures of the Presentation in the Temple to be found in Books of Hours of the late Medieval and Renaissance period, the Christ Child is handed over to the priest (usually identified as Simeon) at an altar indoors, as the Virgin and Joseph and other attendants look on. In the present version, Joseph is absent, the setting is outdoors, and the focus is less on the mother and infant than it is on Simeon and the child. Although infrequently seen in 15th century Books of Hours, the exterior setting is ancient and found, for example, in a well-known miniature of the 11th century in the Cologne School Gospels of the Abbess Hitda of Meschede, where the child is actually depicted frontally and looks directly at the viewer. In our miniature, Simeon has taken the child into his hands, which are covered by a cloth as a mark of reverence, and, inspired by the Spirit, he recognizes in the child the promised salvation of Israel and says the "Nunc dimittis" ("Now I can depart in peace") in thanksgiving. The woman behind the Virgin carries a basket of sacrificial turtle doves, a consistent feature of the Presentation scene, but this female is not normally provided, as here, with a nimbus. (She seems not to be Saint Anna the prophetess, whom Luke describes as coming to the Temple at the same time as the Virgin, as Anna was "of a great age," while our figure seems still rather young). The elaborateness of the architectural backdrop attests to the skill and patience of the artist, and the bright green lawn, colored roofs, and abundant use of gold lend pleasing contextual details to the scene. The rich background elements include a slender fountain (perhaps symbolizing the waters of life) in the center, a massive gateway with a mosaic roof behind our principals, and a cloister wall above which rise the peaks of two houses roofed in red and blue as well as two large tufted trees. A poignant note is introduced by the mournful expression on the face of the Virgin, something that can easily be interpreted as reflecting her contemplation of the painful future prophesied for her son. (ST11459-79)



▲ 391 (details)

▲ (recto)

▲ (verso)

391 AN ILLUMINATED MANUSCRIPT LEAF WITH TWO FINE HISTORIATED INITIALS FROM THE LLANGATTOCK BREVIARY IN LATIN. TEXT FROM THE SANCTORALE. (Italy [Ferrara], 1441-48)

273 x 203 mm. (10 3/4 x 8"). Double column, 30 lines, written in two sizes of a very fine rounded gothic hand. Rubrics in red, one-line initials in red, blue, or burnished gold, FIVE FINE TWO-LINE INITIALS IN BURNISHED GOLD on a blue or pink ground with white tracery, THREE LOVELY ILLUMINATED BARS running the length of the leaf, sprouting clusters of flowers and leaves with frenzied penwork in upper and lower margins, the column without a bar border having an extended garland of flowers, leaves, and bezants in colors and gold running the length of the text, AND TWO FINE HISTORIATED INITIALS IN COLORS AND GOLD, ONE SHOWING A MALE MARTYR HOLDING A PALM LEAF, THE OTHER DEPICTING SAINT ANICETUS IN PAPAL REGALIA. ♦Faint soiling to edges, otherwise AN EXTREMELY FINE LEAF, smooth and bright with paint and glittering gold intact. \$18,000

393 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE MINIATURE DEPICTING A BURIAL SCENE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF THE OFFICE OF THE DEAD. (Paris, ca. 1440)

121 x 89 mm. (4 3/4 x 3 1/2"). Single column, four lines of text on recto, 15 on verso, in an especially fine gothic book hand. Attractively matted. Rubrics in red, verso with five one-line initials as well as three line fillers, all in colors and burnished gold, the same side with a swirling quarter panel

border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems, the recto with a large three-line “D” in blue and white with enclosed scrolling flowered stems, the whole on a burnished gold ground; the recto also WITH A FULL INHABITED BORDER featuring much acanthus, other vegetation, and fruit as well as two birds with raised wings, the border FRAMING A RICHLY DETAILED ARCH-TOPPED ILLUMINATED MINIATURE OF A BURIAL (measuring approximately 65 x 42 mm.), the scene showing a thin, shrouded corpse being lowered into a grave by two sturdy gravediggers, a priest in a blue cloak ornamented with a gold fleur-de-lys sprinkling holy water with a golden aspergillum, a monk with a sorrowful face in attendance on the left, behind these figures a large crowd of mourners, the two foremost draped and hooded in velvety black, and (on the left) a pretty white gothic church, replete with architectural detail, including a sparkling gold roof, and with a tree behind it and the bright blue sky above dotted with gold. ♦Minor losses of paint from the white portions of the garments of the priest and monk, otherwise very fine, with good margins, bright paint and gold, and smooth, fresh vellum. **\$4,500**



Typically, funeral scenes from Books of Hours are set indoors, and the constraints placed on the artist as a result are significant, often making for a depiction that contains little more than a draped coffin and perfunctory mourners (who were, as a matter of

historical fact, frequently professionals with no connection to the deceased). Here, we see a much more dynamic scene where the artist has an opportunity to present an imaginative narrative. The result—with considerable detail and movement as well as an expansive feeling of space—is very satisfying. (ST11459-129)

394 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT LUKE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM GOSPEL LESSONS. (Paris, ca. 1440) 121 x 89 mm. (4 3/4 x 3 1/2”). Single column, 15 lines of text in an especially fine gothic book hand. Attractively matted. Rubrics in red, verso with two line fillers in colors and gold as well as a two-line burnished gold initial on a pink and maroon ground with white tracery, the capital decorated with a graceful blue tendril bearing two orange and white flowers, recto of the leaf with an elaborate quarter panel border in the fore margin featuring animated flowers and other vegetation and many burnished gold ivy leaves on hairline stems, verso with a similar (though more lush) three-quarter border (and with a tangent vertical bar of red, blue, and burnished gold), and the same side WITH A CHARMING MINIATURE OF SAINT LUKE (measuring approximately 26 x 31 mm.). ♦A vague hint of marginal creasing, top margin very small (though nothing cut into), minor loss of paint from the wall behind the saint, otherwise in nearly faultless condition. **\$2,500**

The considerable charm of this miniature lies in the rapport conveyed by the artist between Saint Luke and his attribute, a golden ox. Both are in a room, the floor of a light and dark green tessellated pattern suggesting depth, the windows at the back partially obscured by a red tapestry screen decorated with an intricate gold design. A thoughtful Luke, dressed in voluminous blue robes with gilded folds, writes on the long scroll unfolded over his knees, while the ox, his hindquarters cut off by the miniature’s frame, sits comfortably on the floor, his forelegs folded under his breast, watching and smiling in approval. An interesting feature of the room is that it appears to be in an attic, as a wood-planked ceiling fills the two upper corners of the miniature’s background. The text relates the story of the Annunciation to the Virgin. (ST11459-14)

395 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT MATTHEW, FROM A BOOK OF HOURS IN LATIN. TEXT FROM GOSPEL LESSONS. (Paris, ca. 1440) 121 x 89 mm. (4 3/4 x 3 1/2”). Single column, 15 lines of text in an especially fine gothic book hand. Attractively matted. Rubrics in red, recto with a line filler in colors and gold and a two-line blue capital decorated with charming blue and scarlet flowers on delicate white tendrils, the whole on a burnished gold ground, the



verso with an elaborate quarter panel border featuring acanthus leaves, flowers, and other vegetation and many burnished gold ivy leaves on hairline stems, the recto with a similar but more lavish three-quarter panel border (and with a vertical bar of red, blue, and burnished gold between the text and the border in the fore margin), the recto also WITH A SMALL AND EXTREMELY CHARMING MINIATURE OF SAINT MATTHEW (measuring approximately 27 x 29 mm.). ♦A sliver of decoration trimmed along the top left of the three-quarter border, otherwise in virtually faultless condition, especially bright and fresh, with the paint and gold entirely intact. **\$2,500**

This scene shows a golden-haired Saint Matthew in the foreground accompanied by his angelic attribute, who, with star-spangled wings, is placed further back on the right. The pair inhabit a room with a tessellated green floor that pulls us backward in space to a maroon screen embellished with gold partially obscuring three windows, the whole beneath a wood plank ceiling (as in the previously described item). The artist has been particularly lavish here in depicting the garments, with the Evangelist wearing a pink gown and a voluminous blue cloak highlighted by angular gold folds, and the angel in a matching blue cloak with a gold border and massive circular gold clasp, beneath which shows his simple white gown. The text here tells the story of the Three Wise Men. (ST11459-16)



396 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT MARK, FROM A BOOK OF HOURS IN LATIN. TEXT FROM GOSPEL LESSONS. (Paris, ca. 1440) 121 x 89 mm. (4 3/4 x 3 1/2”). Single column, 15 lines of text in an especially fine gothic book hand. Attractively matted. Rubrics in red, recto with a line filler in gold and colors and a two-line blue initial decorated with white tracery and four sprouting leaves, the verso with an elaborate quarter panel border featuring animated flowers and other vegetation and many burnished gold ivy leaves on hairline stems, the recto with a similar but more lavish three-quarter panel border (and with a vertical bar of red, blue, and burnished gold between the text and the border in the fore margin); recto also WITH A SMALL AND EXTREMELY CHARMING MINIATURE OF SAINT MARK WITH HIS LION (measuring approximately 27 x 30 mm.). ♦Top edge of the three-quarter border just very slightly trimmed, otherwise in extremely fine condition, very clean, bright, fresh, and smooth. **\$2,500**



The Apostle Mark looks quite monkish in this miniature, dressed in a midnight blue cloak highlighted in gold, his gilded hair in a bowl cut with short bangs framing a full, placid face. He flourishes his stylus while his faithful lion sits, strong and attentive, obviously proud of a magnificent ruff and long tail. The pair inhabit a room with a tessellated green floor that recedes to a maroon tapestry with a gold pattern hung as a backdrop behind them, obscuring the lower portions of four windows at the back. The text here is from Mark 16:14, where Jesus appears to “the eleven . . . and upbraid[s] them with their unbelief and hardness of heart, because they believed not them which had seen him after he was risen.” (ST11459-18)

397 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF JOHN THE EVANGELIST, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES OF THE SAINTS. (Paris, ca. 1440) 121 x 89 mm. (4 3/4 x 3 1/2”). Single column, 15 lines of text in an especially fine gothic book hand. Attractively matted. Rubrics in red, verso with a large two-line “E” in maroon and white with enclosed scrolling flowered stems, the whole on a burnished gold ground, the same side with a one-line initial and a line filler, both in colors and burnished gold, along with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves on hairline stems; the recto with a three-quarter panel border of similar design, though more lavish (and with a vertical bar of red, blue, and burnished gold between the text and the border in the fore margin), as well as with a two-line initial in colors and burnished gold, the same side also WITH A SMALL AND QUITE CHARMING MINIATURE OF JOHN THE EVANGELIST (measuring approximately 25 x 29 mm.), the saint in pink and blue holding the chalice (one of his identifying



attributes), standing at the center of the picture, his halo reaching the upper rim, surrounded by small, spade-shaped trees, two eerie rock formations framing the background, which contains a large lake and a walled city. ♦In virtually perfect condition, the margins excellent and the vellum, paint, and gold all especially fresh and bright. **\$2,250**

A common but far from universal element in a Book of Hours, the collection of texts under the heading of “Suffrages” is a group of primarily short prayers said to saints. Depending on the devoutness, the inclination toward ostentation, and the financial well-being of an artist’s patron, a Book of Hours could contain a handful or a plenitude of Suffrages. Wieck points out that Blanche of Burgundy had 83 Suffrages in her 14th century Book of Hours, and when King Charles V of France acquired Blanche’s Horae, he found even that number insufficient for his saintly stable, and so he added 32 more. But in many cases, especially in more modest Books of Hours, the Suffrages will be found without illustrations, or else a single one picturing the Trinity will suffice for

the whole section. The earliest manuscripts to contain Suffrages date from the 13th century, though these prayers seem to have been known as early as two centuries earlier. Frequently included among the honored saints, John the Evangelist finds himself in the present miniature in verdant territory, walking through what seem to be lush pastures and orchards. He is shown frontally, with a solemn facial expression, clutching the chalice with his left hand, while pointing with his right to this symbol of salvation. There is no dramatic moment to rivet our attention, but the artist has provided us with a pleasing, skillfully rendered composition nevertheless. (ST11459-143)

398 AN ILLUMINATED VELLUM CALENDAR LEAF FROM A BOOK OF HOURS, DEPICTING THE LABOR OF THE MONTH. TEXT FROM AUGUST. (Paris, ca. 1450) 174 x 130 mm. (6 3/4 x 5”). Single column, 16 lines in a gothic book hand. Minor feast days in red and blue, major feast days in gold, “KL” in blue and pink against a gold ground and embellished with a floral spray, botanical border on fore margin and the lower margin of the recto, the lower margin also WITH A ROUNDEL DEPICTING THE LABOR OF THE MONTH, THRESHING. ♦A touch of negligible chipping or rubbing here and there, a small water blot obscuring a single letter on the verso, but IN FINE CONDITION, especially clean, bright, and fresh. **\$3,000**

This is an excellent example of a typical calendar leaf from a very good quality manuscript, with the labor of “threshing” appearing in a small medallion in the lower margin. Such small depictions appear in far less than half the Books of Hours of the period, and they are invariably charming, as is the case here. (ST12836)



▲ 398 (detail)



399 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE MINIATURE PAINTING DEPICTING THE MARTYRDOM OF SAINT SEBASTIAN, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Savoy, mid-15th century) 148 x 106 mm. (5 3/4 x 4 1/4”). Single column, 17 lines of text in a fine, small bâtarde. With one two-line gilt initial on a blue and pink ground, one four-line initial painted blue and pink on a gold ground, and A STRIKING HALF-PAGE MINIATURE SHOWING TWO ARCHERS AND SAINT SEBASTIAN, the scene surrounded by a border of acanthus leaves, vines, and floral and fruit motifs. ♦Head and fore edge trimmed close but not affecting the decoration, just a hint of yellowing, otherwise IN FINE, FRESH CONDITION, the colors rich, the details crisp, and the vellum clean and smooth. **\$6,500** *(see back cover for additional image)*

Partly because his nearly nude body has served as subject matter for countless artists, Sebastian has always been one of the most widely beloved of Christian martyrs, and his role as patron saint of plague victims gave his popularity a special importance during the bubonic plagues of the 14th and 15th centuries. The present miniature depicts the most dramatic

(though not the final) event in the saint’s life. Sebastian is shown bound to a pillar, his body full of arrows and blood dripping from his wounds. The artist depicts the two archers in close proximity—one wears a bright red, expensive doublure and leans into his taut bow, just moments away from shooting, while the other bends down to take up another arrow to reload. The muscular straining of the assailants conveys a sense of their brute power and, by contrast, of the saint’s vulnerability. Embracing his martyrdom, Sebastian remains calm and unyielding, his eyes locked with those of his torturers. Despite this attempted murder, Sebastian did not actually die from his wounds here and was, in fact, nursed back to health by Saint Irene. He was later clubbed to death (an event with much less visual potential and consequently almost never seen in iconography of the period). The physiognomy of the figures in our painting indicates that it is the work of an artist in the circle of the Vienna Roman de la Rose Master, a Lyonnaise artist first identified by François Avril in 1993 (François Avril and Nicole Reynaud, “Les Manuscrits à Peintures en France 1440-1520,” 1993, pp. 198-201). Given its more profound landscape and the gold rules around three of the four sides of its floral border, the leaf was likely done around 1460-65, when that stylistic feature began to appear in the Master’s work. (ST12830)



▲ 399 (detail)

400 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE CRUCIFIXION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE HOURS OF THE CROSS. (France, ca. 1450) 123 x 85 mm. (4 3/4 x 3 1/4”). Single column, 13 lines in a gothic book hand. Rubrics in red, one-, two-, and three-line initials in colors and sometimes gold, and WITH AN ARCH-TOPPED MINIATURE OF THE CRUCIFIXION, the miniature and text surrounded by a burnished gold bar border on three sides, gold and blue acanthus leaves emanating from the tops of the bars and flowing into A FULL RINCEAU BORDER with many leaves and flowers and INHABITED BY THREE SMALL BIRDS. ♦Trimmed close at head and fore edge (with decoration grazed), paint a bit rubbed in spots with noticeable loss to the sky, but a sweet little leaf with no fatal condition problems. **\$1,900**



In the touching miniature here, we see the Virgin Mary and Saint John standing at the foot of the cross in an attitude of prayer, the Virgin with her eyes cast down in sorrow, while Christ looks from above with compassion at the suffering of his mother. John is stricken, both because of his Savior’s death and because of the pain experienced by the woman

Christ has just commended to his care. A thin trickle of blood runs down the front of the cross from Jesus’ feet onto the hill of Golgotha, bringing the physical horror of the moment home to the viewer. The art does not have the touch of a great master, but the faces are quite well done, and the piece as a whole is full of genuine emotion and naïve beauty. (ST12778-0557)

401 A VERY FINE ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN ESPECIALLY BEAUTIFUL MINIATURE OF SAINT JOHN ON PATMOS, FROM A BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF GOSPEL LESSONS. (Paris, ca. 1450) 159 x 108 mm. (6 1/4 x 4 1/4”). Single column, four lines of text on the recto, 15 on the verso, in a very pleasing gothic book hand. Attractively matted in a lovely decorative gilt wooden frame. Rubrics in red, recto with one three-line “I” in blue and white, the initial elaborated with entwined pink and blue flowered stems, the whole on a burnished gold ground, the same side WITH A STRIKING FULL BORDER OF BRUSHED GOLD decorated with swirling acanthus leaves and sprays of roses, lilies, thistles, and other flowers, ENCLOSING A BEAUTIFULLY REALIZED MINIATURE OF SAINT JOHN ON THE ISLE OF PATMOS (measuring approximately 78 x 55 mm.). ♦A SPLENDID LEAF IN VIRTUALLY PERFECT CONDITION, with brilliant colors and much shining gold. **\$9,000**

This and the next two leaves come from a manifestly handsome Book of Hours, produced by a sophisticated artist whose work derives from mainline Parisian masters. The work descends particularly from the workshops of the so-called Maître François and (slightly before him) the Master of Jean Rolin, the latter an eponym attached to the illuminator of Missals done for Rolin, cardinal-bishop of Autun (d. 1483). Perhaps of Burgundian origin, the Master of Jean Rolin completed his artistic education in Paris, probably in the workshop of the Bedford Master, and afterward established his own atelier in Burgundy.



▲ 401 (detail)

There, he played a key role in the transition from the Bedford Master’s slightly more gothic style to the more thoroughly Renaissance style of Maître François, who ran the most successful Parisian workshop during the years between 1460 and 1480, producing illuminated manuscripts small and large, sacred and secular. The Duc de Nemours purchased largely from this workshop, which set the style for the period in Paris and which was frequently imitated, as here. Featuring a superb miniature and a sumptuous border, the present John on Patmos leaf is nothing short of exquisite. The scene is pleasing in every way. We see the saint on one knee beside the shore, composing his Gospel while his golden eagle looks on, peering critically down at the scroll as if looking for errors. The saint’s face is carefully painted, fleshy, and with a blush of pink on the cheek. The pink is just one of several wonderfully soft colors seen especially in the landscape elements, where blues and greens predominate. Deft penstrokes suggest gently rippling water. A craggy outcropping of rock curves toward the center of the composition, and in the further background two cone-shaped islets echo its form. The border framing the miniature is simply splendid, its lush decoration like rich embroidery on the golden background. Unlike the following

sister leaves, where the border has geometric compartments (in keeping with a design vogue seen during the last part of the century), the entire border space here has a ground of brushed gold, and that feature gives the leaf a greater sense of unity, not to mention an uninterrupted shimmer. As a whole, then, the feeling here is of a lovely, tranquil (and holy) scene enclosed by a beautiful, glowing aura. (ST11774-14)

402 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A GRUESOME MINIATURE OF THE MASSACRE OF THE INNOCENTS, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF VESPER. (Paris, ca. 1450) 159 x 108 mm. (6 1/4 x 4 1/4”). Single column, four lines of text on the verso, 15 on the recto, in a very pleasing gothic book hand. Attractively matted. Recto with a line filler in colors and gold, verso with a one-line initial in burnished gold on a maroon and blue background with white tracery and a three-line “D” in blue and white enclosing a spray of violets in the same colors, the capital on a burnished gold ground, the same side WITH A FULL SWIRLING BORDER of acanthus leaves, flowers, and berries, and many burnished gold ivy leaves ENCLOSING A BLOODY ILLUMINATED MINIATURE OF THE MASSACRE OF THE INNOCENTS (measuring approximately 78 x 54 mm.). ♦Fore and lower margins on the side with the miniature a bit rubbed and with a faint patina reflecting frequent use (also, minor fading and loss of paint and gold in the same place), otherwise in fine condition, THE MINIATURE ITSELF REMARKABLY WELL PRESERVED, WITHOUT ANY EROSION OF PIGMENT. **\$6,000**



The Massacre of the Innocents cannot help but be a moving subject, and the composition as well as the painter’s considerable ability add to the emotional impact in the present miniature. The center of the scene is dominated by the gold-armored, gray-bearded soldier whose sword is raised over the head of a woman clinging to her son. The blood-spattered foreground is littered with the dismembered bodies of infants, looking like so many broken dolls. On the left, we see a row of modest cottages, providing considerable depth as they recede toward distant hills. On the right stands a crowd of grim-faced soldiers, all as elderly as their commander, and seemingly following orders that are unwelcomed; it is perhaps the acute sadness in their faces that makes this scene especially memorable. The clear sky, green fields, and serene blue mountains in the distance contrast markedly with the horrific events unfolding. (ST11774-85)

403 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LOVELY MINIATURE OF THE CORONATION OF THE VIRGIN, FROM A FINE BOOK OF HOURS IN LATIN AND FRENCH. TEXT FROM THE OPENING OF COMPLINE. (Paris, ca. 1450) 159 x 108 mm. (6 1/4 x 4 1/4”). Single column, four lines of text on the recto, 15 on the verso, in a very pleasing gothic book hand. Attractively matted. Rubrics in red, verso with two two-line and five one-line initials as well as four line fillers, all in colors and burnished gold,

the same side with a swirling quarter panel border featuring flowers, leaves, strawberries, and many burnished gold ivy leaves and berries on hairline stems, the recto with a large three-line “C” in blue and white with enclosed spray of blue and white violets, the initial on a burnished gold ground, and with a one-line initial and a line filler in colors and gold, recto also WITH A FULL SWIRLING BORDER of acanthus leaves, flowers, strawberries, and thistles ENCLOSING A BEAUTIFULLY REALIZED ILLUMINATED MINIATURE OF THE CORONATION OF THE VIRGIN (measuring approximately 77 x 54 mm.). ♦IN ESPECIALLY FINE CONDITION, everything fresh, clean, and bright. **\$7,000**

This is an enormously appealing miniature, rendered with great skill and unusual detail. The demure Virgin is shown in blue robes and a golden crown kneeling before God enthroned in majesty, the latter holding an orb and blessing her, while fiery seraphim and the rest of the heavenly host watch from behind a purple tapestry screen. Our artist does not, as is more typical, show the Virgin in the center flanked by the heavenly father and son, nor does he choose, as usual, the moment when she receives her crown. Instead, he limits the major figures to two, placed on a diagonal to one another. The heavy crown is already on Mary’s head, which bows under its weight and in reverent thanks, as God the Father raises a hand in blessing. While we are, of course, absorbed by the action in the foreground, the audience of angels behind the primary action perhaps best manifests how accomplished our painter is. Our eyes are drawn to the red-orange seraphim, who provide a rich contrast to the colors chosen for the main part of the miniature (soft pink and purple for God the Father, pale brown and pink for the throne and floor, lavender for the screen). And behind the seraphim, the artist has used a swath of dark blue as a particularly successful visual context for a row of 10 angels whose bodies and faces emerge from the background in a ghostly way. A superficial look does not pick up the individuated figures, but a more studied inspection reveals that we are in the presence of a great many heavenly shadows. We can see how deft the artist is by how carefully he has applied his paint, but even more noteworthy is his clever design involving three zones of action, an aspect assuring that the miniature will repay close and protracted study. (ST11774-93)



404 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE, SMALL MINIATURE OF A CISTERIAN MONK WITH THE VIRGIN AND CHILD, FROM A MISSAL IN LATIN. TEXT FROM THE MASSES FOR THE VIRGIN. (Eastern France, perhaps Neubourg Abbey in Alsace, ca. 1450) 311 x 229 mm. (12 1/4 x 9”). Double column, 21 lines in a lovely gothic liturgical hand. In a handsome gilt wooden frame. Rubrics in red, five two-line initials in burnished gold on pink, blue, and white grounds with two- to three-line marginal extensions of hairline stems terminating in burnished gold leaves, recto with one three-line “S” in pink, white, and gold and infilled with scrolling floral vines, a blue and burnished gold bar border extending from the initial the length of the central margin, a small furry gold creature with large ears and curling tail sitting atop the bar within a wreath of red and blue acanthus leaves, this the centerpiece of an upper rinceau border of swirling hairline stems abloom with flowers of various colors and bearing many burnished gold ivy leaves, a lower border of similar design, with a brushed gold urn of flowers at center, a small gold lion reclining amid the vegetation, the same side of the leaf WITH A COLUMN-WIDE MINIATURE (58 mm. square) just above the large initial DEPICTING THE VIRGIN AND CHILD seated within a walled garden, A



CISTERCIAN MONK KNEELING BEFORE THEM, a banderole emanating from his lips with the words “Mater Dei memen[to mei]” (“Mother of God, remember me”). ♦ A little paint flaking from the Virgin’s robe, otherwise IN ESPECIALLY FINE CONDITION, very clean and bright, with lustrous gold. **\$7,500**

This lovely leaf comes from a very fine illuminated Missal perhaps made at Neubourg Abbey in Alsace. Even though the Cistercians typically eschew lavish decoration in their manuscripts, the connection with the order is confirmed in the present case by the punctus flexus punctuation and by the presence of the Cistercian monk in his distinctive white habit with black scapular (a figure also appearing in other miniatures known to have been part of the manuscript represented here). This was one of four leaves from the same manuscript auctioned at Sotheby’s as lot #8 on 5 December 1995. A leaf from the Mass of Corpus Christi had a miniature depicting four Cistercian monks in the Procession of the Holy Sacrament, and the leaf containing the Introit for the Nativity of Saint Bernard of Clairvaux shows that founder of the Cistercian order preaching to a group of his monks. It is notable that the Mass is not for Saint Bernard’s regular feast day of August 20, but for his nativity—something that would be more likely to be celebrated by the order he founded. The provenance of Neubourg Abbey is suggested by the presence of the abbey’s arms—sable, with double tower argent—in the border of a page from the feast of Epiphany. The Rhineland style of illumination seen here accords with the abbey’s location in Alsace. Founded in the early 1130s by Count Reinhold of Lützelburg, Neubourg Abbey had a library of more than 500 manuscripts at the time of its suppression following the French Revolution; none of these has ever been traced. The decoration here is pleasingly symmetrical, and the rinceau borders are light and airy, with the whimsical inhabitants adding charm. The miniature has wonderful small details, including the very realistic folds of the monk’s habit and most particularly the beatific expression on his face as he kneels in awe before the Madonna and Child. In keeping with the delicate nature of the illumination, the scribal hand here is elegant and slender. (ST12292)

405 A LARGE ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF THE GOSPEL SEQUENCES. (France, ca. middle of the 15th century) 229 x 165 mm. (9 x 6 1/2”). Single column, 17 lines in a fine, regular gothic book hand. Rubrics in red, BOTH SIDES WITH AN INTRICATE THREE-QUARTER BORDER of swirling hairline stems bearing many burnished gold bezants, acanthus leaves, and other vegetation and blossoms (including, unusually, a large gourd in each border), THE RECTO WITH A PROMINENT SIX-LINE HISTORIATED “C” in blue and pink with white tracery, THE CENTER OF THE LETTER OCCUPIED BY THE ANGEL OF SAINT MATTHEW in a pink robe with blue wings and bearing a banderole with the saint’s name, the initial outlined with thick burnished gold. ♦ Tiny smudge to head edge of border on recto, minor traces of previous mounting, a little rumpling to side margins, otherwise in very fine condition, quite clean, fresh, and bright, with generous margins and lustrous gold. **\$3,250**



This attractively illuminated leaf comes from a Book of Hours with uncharacteristically large dimensions, and the decorators have made the right decision here to enlarge everything, rather than to pack additional material into the design. As a consequence, the historiated initial is relatively simple but features quite a large figure, there are fewer acanthus leaves than the borders could accommodate (though they are more robust), and the gourds stand out as especially striking elements that are closer to whopping than to diminutive. The scribal hand is also enlarged here, and the whole leaf gives the suggestion of a manuscript prepared for someone desiring the ostentation linked to an oversized presentation (or else for someone whose eyesight is not as good as it used to be). (ST12637a)

406 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXCELLENT MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS, FROM A LOVELY LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF TERCE. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8”). Single column, 14 lines in a very fine gothic book hand. Rubrics in red, verso with three one-line initials and one two-line initial in blue with white tracery and scrolling pink and blue floral infill on a ground of burnished gold, two line fillers in similar style, a panel border with acanthus leaves and much other vegetation

as well as a charming yellow bird with outstretched wings, recto with two one-line initials and a line filler like those on the verso, a similar but more detailed three-line “D” on a burnished gold ground, and A SPLENDID BRUSHED GOLD FULL BORDER teeming with vegetation, flowers, and fruit in rich shades of several colors, the border inhabited by two realistically painted birds, an insect with delicate aqua wings, and a perky, long-eared squirrel munching on a berry, this golden frame ENCLOSING A VERY PLEASING ARCH-TOPPED MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS (measuring approximately 58 x 45 mm.), at the top a bright red angel peeking through a semi-circle of burnished gold and holding a scarlet banderole, in the foreground two shepherds on a hillside, attired in brown sugarloaf hats and warm tunics and leggings, one on the ground gazing up at the angel in awe, the other standing with folded arms, leaning on his staff, apparent skepticism on his face, a golden sheepdog curled up asleep a short distance away, further back a huddled herd of sheep grazing on a verdant hillside punctuated with trees, and in the distance a white, turreted castle. ♦ Significant flaking to the shepherds' garments and to one of their faces, otherwise in fine condition, the rich gold frame lustrous, the margins extremely ample, and other defects all trivial. **\$4,500**

As often happens with the Annunciation to the Shepherds image, this aesthetically impressive miniature presents us with a dramatic contrast between celestial splendor and the lowly life of humans. Above, the fiery angel parts the sky to let a small piece of heaven shine through, while on the rough ground below, two peasants in tattered clothes struggle to grasp the situation. Our shepherds are well individuated, one falling to the ground in surprise, the second more hesitant, but thrusting his face forward as if listening intently. The dog provides a spot of tranquillity at the center of the scene, blissfully sleeping through all the excitement. The artist is obviously sophisticated. We can feel the night cold because of the heavy garments of the shepherders, the tightly curled sleeping dog, and the flock of sheep conspicuously pressed together. And the miniature is well designed: the repeated round shapes of the huddle of sheep, the hill they stand on, and the treetops give the scene a pleasing design harmony, and the artist has admirably suggested depth of space by using a high horizon for the vivid green hill, placing the castle turret centrally in the middle distance, and adding a misty blue slope on the right in the far distance. The border is arresting in its lavish decoration, with botanical elements being unusually dense, and their swirling shapes giving a sense of movement and animation greater than usual. The birds' markings are carefully rendered, and the insect's imaginatively blue-green wings are delicately stippled and flecked with larger pimple-like spots. (ST12021-93)



*Seven Charmingly Illustrated Calendar Leaves
Showing Labors of the Month and Zodiac Signs*

407 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF, WITH ROUNDELS SHOWING THE LABOR OF THE MONTH AND THE SIGN OF THE ZODIAC, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FOR MARCH, WITH ILLUSTRATIONS OF PRUNING AND ARIES. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8”). Single column, 18 lines on the recto, 15 on the verso, in a very fine gothic book hand. Attractively matted. Text in red, blue, and burnished gold, two-line “KL” in blue with



▲ 407 (detail)

white tracery on a ground of burnished gold, each side with a quarter panel border filled with curling blue and gold acanthus, that on the RECTO WITH AN ATTRACTIVE ROUNDEL SHOWING TWO PEASANTS PRUNING, VERSO WITH A ROUNDEL SHOWING ARIES THE RAM. ♦ Gold around the Kalends a little flaked, trivial loss of paint from acanthus leaves and roundel frame on verso, small dark marginal smudge on recto, otherwise in fine, fresh condition. **\$2,500**

This and the following 22 entries all describe leaves that come from a large fragment of a very appealing Book of Hours with especially charming borders containing human and zoological inhabitants. In the calendar leaves, the Golden Numbers are indeed in burnished gold, as are the feast days of major saints. The labor of the month for March depicts two peasants clad in rough clothes hard at work in an orchard or vineyard, pruning the plants for the coming springtime. The appropriate sign of the Zodiac, Aries, is represented by a docile-looking white ram in a meadow, with a city made up of gray towers in the distance. Although the main text of the manuscript here is in Latin, the calendar leaves are in French, as is very often the case. (ST12021-3)

*The Woman who Commissioned the Manuscript
Probably in the Scene of Gathering Flowers in April*

408 THE SAME, but TEXT FOR APRIL, WITH ILLUSTRATIONS OF PICKING FLOWERS AND TAURUS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). **\$3,500**

This leaf has text and decoration similar to that described in the previous item, but the labor of the month on the recto shows two women in a meadow, one a servant who is gathering flowers and bringing them in her apron to her noble mistress. Her lady, dressed aristocratically in a purple robe with black trim and a tall, conical henmin, is weaving the blossoms into a wreath. The fashionable lady appears in other miniatures from this work and is almost certainly the person for whom this Book of Hours was intended. On the verso of the leaf, the sturdy bull Taurus stands majestically in a field. Apart from minor loss of gold from the "KL" background, the leaf is in fine condition, quite clean and fresh. (ST12021-4)



▲ 408 (detail)

409 THE SAME, but TEXT FOR JULY, WITH ILLUSTRATIONS OF REAPING AND LEO. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). **\$2,750**

The labor of the month here is the cutting of grain, being accomplished by a peasant kneeling with a sickle in hand and dressed in a full-length red garment, a wide-brimmed straw hat, and a long white cloth hanging down from the back of the head, no doubt as a cooling device. This piece of attire as well as the shadows cast by the sun suggest a hot July day. One would expect the work here to be done by a male, but everything about the figure (the apparel, the lightness of the tool, the fair complexion) strongly suggests a female. The verso shows Leo the golden Lion seated in a field beside a large gray rock. The usual flaking to the gold around the initials, otherwise fine. (ST12021-7)



▲ 409 (detail)

410 THE SAME, but TEXT FOR AUGUST, WITH ILLUSTRATIONS OF THRESHING AND VIRGO. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). **\$2,500**

The same as in item #407, but the labor of the month showing two men vigorously threshing grain inside a stone barn; verso with Virgo depicted as a maiden in red, standing between two large sheaves of grain. Usual flaking from gold around the Kalends, thin line of paint missing from the border and roundel on verso, but excellent. (ST12021-8)



▲ 410 (detail)

411 THE SAME, but TEXT FOR OCTOBER, WITH ILLUSTRATIONS FOR SOWING AND SCORPIO. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). **\$3,600**

The same as in item #407, but the labor of the month showing a man sowing in a plowed field, a large white sack of golden grain at the side awaiting his attention, and a gray barn in the background; verso with a wicked-looking brown scorpion beside a large rock, with tall towers and a walled city in the distance. A bit of flaking to the sower's face, otherwise a fine, fresh leaf that is deftly painted. (ST12021-10)



▲ 411 (detail)

412 THE SAME, but TEXT FOR NOVEMBER, WITH ILLUSTRATIONS FOR THE GATHERING OF ACORNS FOR PIGS AND SAGITTARIUS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). **\$4,250**

The same as in item #407, but the labor of the month showing a man in a wide-brimmed hat herding swine, the pigs rooting about in mud for acorns at the edge of a forest; verso depicting Sagittarius as a half-man, half-lion archer. The very skillfully painted gathering scene is especially detailed—for example, in the leaves of the forest trees, the acorns on the ground, and the bristles on the pigs' backs. Apart from minor flaking, in very fine, fresh condition, the miniatures especially detailed and vivid. (ST12021-11)



▲ 412 (detail)

413 THE SAME, but TEXT FOR DECEMBER, WITH ILLUSTRATIONS FOR SLAUGHTERING A PIG AND FOR CAPRICORN. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). **\$4,000**

The same as in item #407, but the labor of the month depicting a man in a white apron raising a cudgel over the head of a pig he is about to kill; verso showing Capricorn the Sea-Goat with his cornucopia-like lower half, looking rather out of place in a green meadow. Minor loss of gold around the Kalends, a couple of tiny marginal stains, otherwise excellent. (ST12021-12)



▲ 413 (detail)

414 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF A COMMUNION SERVICE, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE THURSDAY HOURS OF THE HOLY SACRAMENT. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. Rubrics in red, recto with two two-line initials



and three one-line initials in blue with white tracery and enclosing scrolling flower stems of pink, red, and blue, all on a ground of burnished gold; verso with a one-line and a two-line initial in the same style, both sides with a pleasing quarter panel border filled with swirling acanthus and fruit in blue, gold, red, and green, that on the verso inhabited by a pretty green bird; the verso also WITH A PLEASING MINIATURE (measuring 35 x 33 mm.) SHOWING A COMMUNION SERVICE in a lavender-walled chapel with four arched windows, the priest in a blue chasuble holding aloft the communion wafer before a carved wooden altar, an acolyte kneeling behind him holding a very large candle, and A NOBLE LADY IN PINK AND BLACK (no doubt the owner of the manuscript) KNEELING TO RECEIVE THE SACRAMENT. ♦A nearly invisible pinhole in the background of the miniature, otherwise IN VERY FINE CONDITION, quite clean, fresh, and bright. **\$4,000**

From the same Book of Hours as the calendar leaves described in the previous entries, this very pleasing leaf pictures the woman who commissioned the manuscript or for whom it was commissioned. She appears here in the same distinctive attire she wore to gather April flowers (see item #408, above)—a pink gown elaborately brocaded in gold and trimmed in black, and a matching black henmin with lappets for her head. From the part we own, we know that the manuscript in question was textually complex, as it included the Hours for Each Day of the Week, the Hours of the Holy Sacrament (from which this leaf comes), and the Hours of the Conception of the Virgin—texts normally absent from the vast majority of Books of Hours but found in more deluxe versions. Although their measurements are not large, these leaves are characterized by careful painting, an excellent scribal hand, and charming features like the lovely panel borders appearing on every page, many of them inhabited by grotesques or delightful creatures like the bird seen here. Our small communion miniature is surprisingly detailed: we can see the gilded carvings on the altar, the stonework around the windows, the reverent expressions on the faces of the participants, the clearly defined folds of the robes worn by the priest and acolyte, and especially the subtle golden decoration in the lady's robe. (ST12021-146)



▲ 414 (detail)

With the Uncommonly Seen Moment of the Conception of the Virgin Mary

415 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF JOACHIM AND SAINT ANNE MEETING AT THE GOLDEN GATE, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES OF THE SAINTS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with the panel border on the recto inhabited by a charming bird in brown and yellow, the verso WITH A TOUCHING MINIATURE (measuring 35 x 33 mm.) OF SAINT ANNE AND JOACHIM MEETING AT THE GOLDEN GATE in Jerusalem, the white-haired Joachim gently embracing his wife, the pair standing before an impressive gate of brushed gold, with the towers of the city visible over the gray stone wall. ♦One tiny smudge in the margin, otherwise in very fine condition. **\$4,000**



The miniature here contains the very uncommon image of Saint Anne and Joachim at what legend suggests was a crucial moment in the family history of the Savior. The story of the two figures in our miniature first appeared in the second century apocryphal

Gospel of James, in which Anne is said to be the mother of the Virgin Mary. As such, Anne became a personage of great interest, and the legend that grew up around her life—a legend given credence in Voragine’s 13th century “Golden Legend”—is certainly curious. The growth of Marian devotion in the Middle Ages prompted the thorny theological question of whether the Mother of God was free of original sin, and the obvious desire to see such a condition accepted nourished the notion that the Virgin Mary was “immaculately conceived” and therefore sin-free from the beginning of her life. Her parents, Anne and Joachim, were bitterly disappointed at being childless, and both prayed to be blessed with offspring. Each was instructed by an archangel to meet the other at the Golden Gate at Jerusalem and promised that this would bring them a child. Legend has it that when the anxious pair met and fell into each other’s arms, Mary was miraculously conceived without the stain of carnal contact. The scene was a popular subject in Medieval art, but is very rarely encountered in a Book of Hours. Our miniature has many delicately painted details, and the almost rapturous expression of the two figures—so appropriate for this charged moment—has been clearly communicated by the artist. (ST12021-236)

416 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT ANNE HOLDING THE INFANT VIRGIN MARY, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE SATURDAY HOURS OF THE CONCEPTION OF THE VIRGIN. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with the panel border on the verso inhabited



▲ 416 (detail)

by a delightful grotesque in purple and gold with a curving trumpet-shaped snout, the recto WITH A CHARMING MINIATURE (measuring 35 x 33 mm.) OF SAINT ANNE HOLDING THE INFANT VIRGIN, the two attended by seven young virgins, the group standing in a room with a tessellated stone floor, a gothic window, and a red and gold wall hanging. ♦One faint brown spot to margin, but a very fine, extremely fresh and clean leaf. **\$3,000**

This very pretty leaf opens the infrequently seen Hours of the Conception of the Virgin, and it represents the second appearance of Saint Anne (see previous entry) in the manuscript from which the present group of leaves comes. While we do not have historical evidence to support such a hypothesis, there is no harm in speculating that this unusual conjunction at least suggests the possibility that the original owner of

the Book of Hours in question may herself have been named Anne. Like the others in this group, this miniature is carefully painted and realizes considerable detail in the scene’s architecture and clothing. (ST12021-153)

417 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT ANTHONY THE GREAT, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES OF THE SAINTS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with the panel border on the verso inhabited by a long-necked hybrid beast, the same side WITH A FINE, SMALL MINIATURE (measuring 35 x 33 mm.) OF SAINT ANTHONY THE GREAT, the Desert Father seated on a broad wooden bench beneath a red and gold canopy, one hand upraised in blessing, the other holding an open book, the saint flanked on either side by a fierce demon, one raising a stick with which to beat him, and in the foreground, a pig sniffing around the saint’s feet. ♦Minor loss of paint in a small spot on the miniature, affecting the head of one demon, one initial faintly blurred, otherwise fresh, clean, and altogether pleasing. **\$2,750**



▲ 417 (detail)

This is an animated miniature showing the father of Christian monasticism serenely ignoring the demons sent to taunt and tempt him. The patron saint of swineherds (thus the pig as his attribute), Saint Anthony withstood many years of demonic torments, and offered advice and encouragement to others in their own trials. While the artist was restricted by an expected reverence toward the saint, he felt no such constraint in depicting the devils, and the one on the left—with a chest resembling the red scales of an alligator—is a particularly successful expression of artistic license exercised in the name of droll malevolence. (ST12021-241)

418 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT CHRISTOPHER, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES OF THE SAINTS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with the panel border on the recto inhabited by a yellow bird about to take flight, the same side WITH



▲ 418 (detail)

A VERY ATTRACTIVE MINIATURE (measuring 35 x 33 mm.) OF SAINT CHRISTOPHER BEARING THE CHRIST CHILD ACROSS A RIVER, the saint in a short tunic and flowing red cloak, his passenger in purple, the blue waters of the treacherous river choppy, the approaching bank steep and rocky, and atop it, a hermit lighting their way with a lamp held high. ♦Just a hint of soil in the fore margin, but especially well preserved in general. **\$3,500**

A very popular saint in the Middle Ages—and so a figure often appearing in the Suffrages—St. Christopher led a life that comprised one long quest to find and serve the world’s greatest ruler. The present detailed and intriguing image shows the end of that search, as the saint carries the Son of Man across a swollen river. Even though Christopher is massive (measuring more than seven feet tall) and greatly strong, the Christ Child becomes a ponderous burden, as the saint is carrying, in the Child’s

words, “not only the weight of the whole world, but also of Him who made it.” The crusty-looking hermit with the lantern, who told Christopher to serve Christ by being a human ferry, is a wonderfully charming element here. (ST12021-242)

419 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT CLAUDE OF BESANÇON, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES OF THE SAINTS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in

the previous entry, but with the panel border on the verso inhabited by a leaping dog, the same side WITH A GOLD-FRAMED MINIATURE (measuring 35 x 33 mm.) OF SAINT CLAUDE OF BESANÇON attired in his bishop’s regalia, standing in a hallway between two arch-topped doors, reading a book. ♦A fine, fresh leaf, with only the vaguest sense of soiling. **\$2,500**



▲ 419 (detail)

Born in 603 and living well into his 90s, Saint Claude (or Claudius) became Archbishop of Besançon in 685 and after his death was so popular that his shrine became one of the major destinations for pilgrims in France, the town where he was buried actually changing its name from Condate to Saint Claude. Lore surrounding this saint strains credulity, and the historian Henry Wace has said that “on this saint the inventors of legends have compiled a vast farrago of improbabilities.” Perhaps chief among the myths is the belief that his body remained in an incorruptible state (at least until it was destroyed during the French Revolution). However well preserved his corpse remained, his feet were exposed three times each day to be kissed by the many pilgrims who flocked to his shrine. (ST12021-239)

420 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT GENEVIEVE, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES OF THE SAINTS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8”). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with the panel border on the recto inhabited by a merry grotesque with the body of a goose and a long-nosed human face on a serpentine neck, verso WITH AN ATTRACTIVE MINIATURE (measuring 35 x 33 mm.) OF SAINT GENEVIEVE standing in a room reading, WHILE BEHIND HER AN ANGEL CHASES AWAY A BLUE-WINGED DEMON. ♦Very minor flaking of paint in the miniature (not detracting from the image), two faint black lines (perhaps offsetting from the outline of a miniature on the opposite page) running across the text, one of the lines entering the miniature, otherwise a very clean, bright, and still quite pleasing leaf. **\$2,500**



▲ 420 (detail)

In this well-composed, complex scene, the patron saint of Paris, Genevieve, who saved the city from Attila the Hun, is protected herself by an angel who has flown in at just the right moment. This celestial guard has a stick in each hand, and pokes the disgusting demon into submission. In another manifestation of the skill of the artist responsible for the small miniatures from the present manuscript, the appearance of a devil, as here, is always portrayed in a darkened interior dominated by browns, whereas the other, less ominous, scenes enjoy brighter colors. (ST12021-246)

421 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL BUT POWERFUL MINIATURE OF SAINT GREGORY, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES OF THE SAINTS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8”). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with the panel border on the verso inhabited by a long-tailed pheasant, the same side WITH A DRAMATIC MINIATURE (measuring 35 x 33 mm.) OF SAINT GREGORY CELEBRATING MASS, the saint holding aloft the communion wafer WHILE THE FIGURE OF CHRIST RISES FROM THE ALTAR, BLOOD FROM THE



▲ 421 (detail)



the priest, it becomes Christ’s blood, a transmutation that is obviously being symbolized by the spouting blood in the present scene. For Gregory (ca. 540-604), this miniature represents the occasion for gratitude toward God. Faced with doubts expressed by his deacon about the validity of Transubstantiation, Gregory had prayed for a sign that the doctrine was true, whereupon the bread was transformed in the deacon’s presence into Christ in the visible guise of the Man of Sorrows rising from the altar, clad only in a loincloth and displaying the wounds left by the Crucifixion (here, the wound on just the right hand suffices). The complex miniature is full of absorbing details, including the “Arms of Christ” (symbols from the Passion) displayed on the wall, the gold hatching and black embroidery on the altar cloth, the lines of text and closure tabs on the Missal lying on the altar, and the architectural elements of the chapel (including a rooster standing on a pedestal, one more item in the “Arma Christi”). (ST12021-233)

422 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT MARK, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM GOSPEL LESSONS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8”). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with panel borders on both sides inhabited by a bird flapping its wings, the recto also WITH A PLEASING MINIATURE (measuring 35 x 33 mm.) OF SAINT MARK WITH HIS LION, the saint sitting on a bench writing in a stone room with mullioned windows and a red wall hanging decorated with gold, the lion watching alertly from the right. ♦A hint of thumbing, otherwise in very fine condition—fresh, clean, and especially bright. **\$3,250**



▲ 422 (detail)

This leaf comes from the section of Gospel readings near the beginning of the prayer book. Although Mark is pictured here, the text is from the first chapter of Luke, relating the Annunciation. (ST12021-13)

A Dog Energetically Riding a Goose, and a Very Colorful Reptilian Female

423 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT MATTHEW, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM GOSPEL LESSONS. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8”). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with both panel borders inhabited, that on the recto by a brown dog, with a shaggy plume on his forehead, riding a blue and orange goose, and that on the verso by a half-woman, half-serpent, the recto also WITH A PLEASING MINIATURE (measuring 35 x 33 mm.) OF SAINT MATTHEW, the seated Evangelist writing on a scroll and reaching out to dip his quill in the ink pot held by his angel, who wears a lavender deacon’s dalmatic over his white robe. ♦Four nearly invisible pinholes, one in the background of the miniature, otherwise especially clean, fresh, and bright. **\$4,000**



▲ 423 (detail)

This miniature provides the standard—and an artistically agreeable—depiction of Saint Matthew along with his helpful attributive angel, but what really stands out here are the two exceedingly charming drolleries in the borders. On the recto, the dog is riding the goose with such enthusiasm and in such a posture as to suggest a coital agreement, while the grotesque on the verso shows an extremely vivid imagination: the combination of female human and serpent has spotted yellow wings, wears a curling red hat and a green bodice tucked into a similarly colored tail resembling a large horn, and holds a tightly swaddled infant wearing a hat that matches her own. It is entirely possible that the child's nether region is also reptilian, though it is obscured by the swaddling clothes, which look very much like a cocoon. (ST12021-15)

424 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF SAINT SEBASTIAN, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES OF THE SAINTS. (Northern France [probably Paris], 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with panel borders on both sides inhabited by a friendly peacock, one with a bright green tail, the other with a brushed gold tail, the recto also WITH A BLOODY MINIATURE (measuring 35 x 33 mm.) OF SAINT SEBASTIAN'S MARTYRDOM, the half-naked saint tied to a tree, bleeding from numerous arrow wounds, his two tormentors a study in contrasts: one a large, uncouth fellow with a plain bow, the other a dandy in pink tights and a blue and gold doublet shooting a crossbow, the scene set in a meadow with rolling green hills leading to a turreted town in the distance. ♦One tiny hole to the background landscape, minor flaking of paint, peacock on the recto a little rubbed, otherwise a fine, fresh leaf. **\$3,000**

One of the archers in the Sebastian miniature is usually depicted wearing an elaborately decorated doublet, and in that tradition, the artist responsible for the present miniature has done an impressive job of showing carefully defined gold embroidery on the garment of the figure in the foreground. (ST12021-244)



▲ 424 (detail)

425 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF THE TRINITY, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE SUNDAY HOURS OF THE HOLY TRINITY. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with the panel border on the verso inhabited by a spotted yellow hybrid beast with a long neck and a fox-like head, the recto WITH A MINIATURE OF THE TRINITY (measuring 35 x 33 mm.), the Father and Son seated, their garments joined as if one, Christ on the left with the cross on his shoulder, the Father across from him holding an orb, and the two displaying an open book between them, the dove of the Holy Spirit hovering between their heads directly above the book, the background with gold-embellished red and blue wall hangings. ♦In extremely fine condition with only the most trivial of imperfections. **\$3,750**



▲ 425 (detail)

The artist has chosen to place the Trinity in a contemporary room here, such as the owner of a 15th century Book of Hours might inhabit, rather than in a more exalted celestial environment. At the very least, we might expect a throne rather than a humble bench, but this ordinary setting would remind the reader that the Trinity is always and everywhere present. The connection between faith and Scripture is emphasized by the fact that a book (probably a Bible) is opened at the very center of the miniature, and both God the Father and God the Son have their hands firmly grasping it. (ST12021-133)



426 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL MINIATURE OF THE VIRGIN AND CHILD, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM "OBSECRO TE." (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with the panel border on each side inhabited by a pretty brown and white bird in flight, the recto WITH A SHIMMERING MINIATURE (measuring 35 x 33 mm.) OF THE VIRGIN AND CHILD, the pair seated on a red-canopied bed, its hangings with golden stippling, the Virgin's blue robe also with much gold, and the Christ Child looking like a small prince in a gold and red open robe. ♦A couple of minor marginal stains, otherwise an especially fine, fresh leaf. **\$3,000**

In this simple but very pleasing miniature, the Virgin sits with a playful and energetic Christ Child on her lap. The face of the young Jesus is convincingly infantile, but his slender body prefigures his manhood, a Medieval artistic convention suggesting that Our Lord possessed all the wisdom of an adult from the time of his birth. The "Obsecro te" is a prayer to the Virgin, begging for her aid. Frequently used in Books of Hours, the prayer is most often accompanied, as here, by a scene of the Virgin cuddling her child, or by a Pieta. (ST12021-20)



▲ 426 (detail)

427 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A CHARMING SMALL MINIATURE OF THE VIRGIN AND CHILD, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF THE JOYS OF THE VIRGIN. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines in a fine gothic book hand. Attractively matted. The text similarly decorated as in the previous entry, but with the panel border on each side inhabited by a bright blue peacock with a golden tail, the recto WITH A TOUCHING MINIATURE (measuring 35 x 33 mm.) OF THE VIRGIN AND CHILD, the Madonna, as always in blue, seated on a large chair beneath a red canopy and guarded on either side by a flame-bright seraph, the Christ Child—here shown as a squirming baby with a mischievous face—lying on her lap and reaching his arms toward some unseen object of delight. ♦One small smudge to an illuminated initial, a couple of faint stains to head edge, otherwise a very clean and fresh leaf. **\$3,250**



▲ 427 (detail)

The present miniature portrays Our Lady and her son in their most human aspect. The Christ Child in this scene is like any other curious, happy baby, twisting on his mother's lap as he tries to reach some desired item just out of sight. The artist has succeeded in giving the Virgin a look of alarm at this activity, but the seraphs are standing by to make sure no harm comes to the Son of Man. (ST12021-238)

*With Very Lively Inhabitants,
And among the Most Attractive Small Hours Leaves We've Ever Had*

428 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN ENGAGING LITTLE BOOK OF HOURS IN LATIN, ALL THE LEAVES WITH FINELY EXECUTED PANEL BORDERS FEATURING DELIGHTFUL ZOOMORPHIC INHABITATION. (Northern France [probably Paris], ca. 1460s) 130 x 98 mm. (5 1/8 x 3 7/8"). Single column, 14 lines of text in a very fine gothic book hand. Rubrics in red, leaves with variable numbers of one- and two-line capitals in blue with white tracery, the initials on a burnished gold ground and infilled with ivy leaves in blue, orange, and white, ALL OF THE LEAVES



▲ 428 (details)



WITH A PANEL BORDER ON EACH SIDE, ONE OR BOTH OF THE PANEL BORDERS INHABITED BY AN ANIMAL, A HUMAN, A FANCIFUL CREATURE, OR A FANTASTICAL HYBRID OF THESE, the remarkably charming residents placed amidst a tangle of acanthus leaves, flowers, buds, thistles, fruit, and other vegetation painted in brushed gold, blue, green, pink, and other colors. ♦A very few minor signs of use, but generally IN EXTRAORDINARILY FINE CONDITION, the gold sparkling, the paint uneroded, and the vellum almost entirely clean and fresh. **\$300-\$500**, depending on decoration

These leaves come from the same large fragment of a Book of Hours that was the source for the previous two groups of leaves; here, instead of calendar roundels or small miniatures, the leaves contain zoomorphic inhabitation that is extremely (and sometimes immensely) charming. The borders here are the source of considerable delight, containing carnations, thistles, roses, daisies, violets, strawberries, grapes, a variety of berries, insects, squirrels, a hound, foxes, stoats, camels, a cat, and many birds (frequently small birds, but also several peacocks, hens, roosters, and a duck). In addition to the usual plants and birds, a number of borders contain images of fanciful beasts, some winged, some half-serpent, some whose faces morph into musical instruments, and some creatures with human faces. Peopled borders include a crowned individual, a man with a basket on his back playing a flute, and a mermaid. These are certainly among the most attractive and delightful small Book of Hours leaves we have ever offered for sale. (ST12021a)

429 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF PENTECOST, FROM A BOOK OF HOURS IN LATIN. (Bruges, ca. 1460) 218 x 152 mm. (8 5/8 x 6"). Mounted on a later sheet of vellum. A LARGE RECTANGULAR MINIATURE DEPICTING PENTECOST, WITH THE VIRGIN MARY SURROUNDED BY THE APOSTLES, this enclosed by A WIDE AND ORNATE BAR FRAME in pink and blue with gold tracery, the frame outlined in burnished gold and with floral cornerpieces in colors and gold, the whole within A FULL FLORAL BORDER filled with blue, pink, and red flowers, with blue and gold acanthus leaves and green buds and leaves as well as many tiny burnished gold dots. ♦The floral border slightly trimmed at left and bottom, a light gray streak touching the wall in the background (probably a faint stain, but perhaps an artistic effect), a couple of Apostles' faces eroded, but generally in excellent condition, with vibrant colors, and the paint and gold otherwise intact. **\$2,750**

This and the next six items are from the same appealing manuscript, featuring scenes and decorations that are not magnificent, but several orbits above crude, with work that is delicate without being elegant, dainty without being exquisite, pleasing without being marvelous. Here we see the Virgin and the Apostles gathered in a large room with much architectural detail—blue, green, and gold columns, gray stone walls, mullioned windows, vaulted blue and red ceilings, and an intricately detailed blue and pink tiled floor. Golden rays of light shine through an open window in the wake of a small white dove (which, unhappily, rather resembles a tiny dragon here); the Virgin stands calmly at center, anchoring the scene, with Peter on the right and John kneeling in the foreground; the other Apostles cluster together on the left. The artist has taken pains with the faces, showing the Virgin serene, Peter awestruck, and John hopeful. In its present (slightly) trimmed and mounted state, this miniature is not a luxury piece, but it is far from displeasing, and it is meant to be advantageously priced. (ST12994-002)



▲ 429 (detail)

430 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE DEATH OF THE VIRGIN, FROM A BOOK OF HOURS IN LATIN. (Bruges, ca. 1460) 218 x 152 mm. (8 5/8 x 6"). Mounted



on a later sheet of vellum. A LARGE RECTANGULAR MINIATURE DEPICTING THE VIRGIN MARY ON HER DEATHBED, SURROUNDED BY THE APOSTLES, this enclosed by A WIDE AND ORNATE BAR BORDER in pink and blue with gold tracery, the frame outlined in burnished gold and with floral cornerpieces in colors and gold, this WITHIN A FULL FLORAL BORDER filled many leaves and flowers in colors and gold. ♦All four ruled margins trimmed away (with small loss at each edge), minor flaking of gold from cornerpieces and from the green robe of an Apostle, otherwise in fine condition, the colors rich and vibrant, and the gold bright. **\$4,500**

The scene here is affecting and beautifully rendered, with much detail. The pale Virgin lies in her pink and blue robes on a fine bedstead with rich red pillows and counterpane embroidered in gold, one hand lifted in benediction. Saint John hovers by the head of the bed, while Saint Peter in a blue and gold cape administers last rites. Two other Apostles kneel on the green tessellated floor beside the bed, while the others crowd into the stone bedroom with mullioned windows and vaulted red ceiling. It is the very definition of a gentle death, surrounded by loved ones, assured of salvation—the type of end aspired to by the Christians who used this prayer book. Although the perspective

in the foreground is too rudimentary to make us believe that the Virgin is actually taking up space on an actual bed, the depth of the inner chamber is convincing, and the delicate faces are all extremely well done. (ST12994-001)

431 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH SMALL MINIATURES OF SAINT STEPHEN AND OF SAINT ANDREW, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUF-

FRAGES. (Bruges, ca. 1460) 218 x 152 mm. (8 5/8 x 6"). Single column, 21 lines in a formal gothic book hand. Rubrics in red, four two- or three-line initials in burnished gold on a blue and pink ground with white tracery, recto with a small (approximately 60 x 40 mm.) ARCH-TOPPED MINIATURE OF SAINT ANDREW holding his X-shaped cross, verso with a similar MINIATURE OF SAINT STEPHEN holding an armful of stones, the miniatures both outlined in burnished gold, BOTH SIDES WITH AN ANIMATED FULL FLORAL BORDER filled with blue and gold acanthus, sprays of flowers and fruit, and many tiny gold bezants. ♦One upper corner repaired (not touching border), a little smudging to border



▲ 431 (details)

on recto, tiny tear to tail edge, otherwise an excellent leaf, generally clean and smooth with ample borders, rich colors, and bright gold. **\$1,900**

Both saints here are shown in detailed interiors with stone walls, mullioned windows, columns supporting vaulted ceilings, and tessellated tile floors in shades of brown or green. The proto-martyr Stephen wears his blue deacon's dalmatic, the red stole of a martyr draped over his arm, his hands clutching the stones used to execute him. One hand is extended, as if he were offering the weapons to those who would kill him, welcoming a martyr's fate. The elderly, bearded Andrew carries a book in one hand, while the other rests on the crossed beams now known as the Saint Andrew's cross. (ST12994-005)

432 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH SMALL MINIATURES OF SAINT CATHERINE AND OF SAINT MARY MAGDALENE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Bruges, ca. 1460) 218 x 152 mm. (8 5/8 x 6"). Single column, 21 lines in a formal gothic book hand. Rubrics in red, one line filler in pink and blue accented with a gold dot, four two- or three-line initials in burnished gold on a blue and pink ground with white tracery, recto with a small (approximately 60 x 40 mm.) ARCH-TOPPED MINIATURE OF MARY MAGDALENE holding a golden jar of unguent, VERSO WITH A SIMILAR MINIATURE OF SAINT CATHERINE with her wheel, the miniatures both outlined in burnished gold, BOTH SIDES WITH ANIMATED FULL FLORAL BORDER filled with blue and gold acanthus, sprays of flowers and fruit, and many tiny gold bezants. ♦One upper corner repaired, with slight fading just to tip of one border, tiny abrasion to background of one initial, a couple of faint smudges, otherwise an excellent leaf, generally clean and smooth with ample margins, vivid colors, and bright gold. **\$2,500**

The smaller size of these miniatures does not necessarily decrease their impact. Both are quite detailed, but the mood of each is very different. Mary Magdalene stands alone in a meadow, the picture of tranquillity, with a curving river, distant hills, and forests in the background. Her hair flows long and free over her gold-embroidered blue cloak, and she carries a golden jar of the scented unguent with which she had gone to anoint Christ's body, only to find him risen from the



▲ 432 (details)

dead. Saint Catherine, on the other hand, looks more like a warrior queen than a virgin martyr. She is a regal figure in robes of gold, ermine, and red beneath a blue cloak, a crown linked with her nimbus. She stands defiantly before the spiked wheel that failed to kill her, and her nemesis Emperor Maxentius grovels at her feet as she grips the sword used to behead her as if she will raise it to exact justice. Though she stands outdoors with hills and trees in the distance, there is a gold-embroidered red backdrop with a stylized sky above. Catherine was a much-revered Medieval saint and was believed to be a powerful intercessor, which perhaps accounts for her martial aspect here as she prepares to fight on behalf of those who implore her. (ST12994-003)

433 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO LARGE HISTORIATED INITIALS DEPICTING THE CRUCIFIXION AND THE DEPOSITION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM NONE AND VESPERS IN THE HOURS OF THE CROSS. (Bruges, ca. 1460) 218 x 152 mm. (8 5/8 x 6"). Single column, 21 lines in a formal gothic book hand. Rubrics in red, one- and two-line initials in burnished gold on a blue and pink ground with white tracery, EACH SIDE WITH A SIX-LINE HISTORIATED INITIAL in pink with white tracery on a burnished gold ground, ONE DEPICTING THE CRUCIFIXION, THE OTHER THE DEPOSITION, BOTH SIDES WITH A FULL FLORAL BORDER alive with blue and gold acanthus, brightly colored fruit and flowers, and many tiny gold bezants. ♦One upper

▼ 431



corner repaired, with slight fading to the adjacent tip of the border, short slit to tail margin, just touching the edge of the border, a couple of mild smudges, otherwise an excellent leaf, clean, smooth, and well-margined, with rich colors, intact paint, and shining gold. **\$2,200**

The Crucifixion scene is simple but moving: the Virgin Mary and Saint John stand on either side of the cross, looking mournful, as Christ's head bows in submission to his fate. The Deposition has more action, with Joseph of Arimathea struggling to carry Christ down a ladder as the nails that pierced his hands and feet scatter on the ground. Nicodemus stands by to receive the body, and in an especially affecting touch, the Virgin Mary clutches her dead son's outstretched but lifeless hand. (ST12994-004)

▼ 433 (detail)



434 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LARGE HISTORIATED INITIAL DEPICTING THE SCOURGING OF CHRIST, FROM A BOOK OF HOURS IN LATIN. TEXT FROM TERCE IN THE HOURS OF THE CROSS. (Bruges, ca. 1460) 218 x 152 mm. (8 5/8 x 6"). Single column, 21 lines in a formal gothic book hand. Rubrics in red, one- and two-line initials in burnished gold on a blue and pink ground with white tracery, recto with a pink and burnished gold bar border on the left of the text, with sprays of flowers bursting from either end, and a floral panel border on the right; verso with A SIX-LINE HISTORIATED INITIAL in pink with white tracery on a burnished gold ground, CONTAINING A DEPICTION OF THE SCOURGING OF CHRIST, the same side with A FULL FLORAL BORDER filled with blue and gold acanthus, sprays of flowers and fruit, and many tiny gold bezants. ♦One corner repaired, with consequent blurring to a tiny bit of the border, minor marginal smudges, otherwise a fine leaf, generally clean and smooth, with comfortable margins, vibrant colors, and glowing gold. **\$1,800**



▲ 434 (detail)

The small but detailed scene here shows Jesus tied to a red pillar in the middle of a large room, its tessellated floor, stone walls, and barrel ceiling adding depth. On either side of Christ is a soldier in helmet, tunic, and leg armor with an

upraised cat-o'-nine-tails. Tiny red welts have already appeared on Christ's body, but his expression is gentle and forgiving. One soldier shows enthusiasm for his task, while the bored expression on the face of the other brings to mind the phrase "banality of evil." (ST12994-087)

435 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL CONTAINING A SMALL BUT STRIKING IMAGE OF THE HOLY SPIRIT, FROM A BOOK OF HOURS IN LATIN. TEXT FROM COMPLINE IN THE HOURS OF THE HOLY SPIRIT. (Bruges, ca. 1460) 218 x 152 mm. (8 5/8 x 6"). Single column, 21 lines in a formal gothic book hand. Rubrics in red, two line fillers in pink and blue with gold accent, one- and two-line initials in burnished gold on a pink and blue ground with white tracery, verso with a floral panel border, RECTO WITH A SIX-LINE HISTORIATED INITIAL in pink and white on a burnished gold ground, its center SHOWING A WHITE DOVE WITH A GOLD NIMBUS AND RADIATING GOLD BEAMS OF LIGHT on a sun-like background of orange and yellow surrounded by blue, the same side WITH AN ANIMATED FULL FLORAL BORDER filled with blue and gold acanthus, sprays of flowers and fruit, and many tiny gold bezants. ♦One corner repaired, just touching tip of full border, minor marginal thumbing, small, faint smear to border, otherwise an excellent leaf-smooth, well-margined, and with vibrant colors and glistening gold. **\$1,250**

"Radiant" is the word to describe the historiated initial here, its brilliant colors, shining gold, and pure white conveying the essence of the Holy Spirit. (ST12994-006)



▲ 435 (detail)

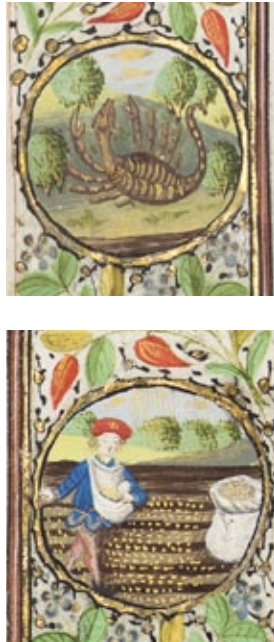
▼ 436 (recto)



▼ (verso)



▼ (details)



436 AN ILLUMINATED VELLUM CALENDAR LEAF FROM A BOOK OF HOURS, DEPICTING LABOR OF THE MONTH AND ZODIAC SIGN. TEXT FOR THE MONTH OF OCTOBER. (Paris, ca. 1460) 195 x 143 mm. (7 3/4 x 5 1/2"). Single column, 16 lines in a gothic book hand. Minor feast days in red and blue, major feasts in gold, numerous gold and painted line fillers, the five "A" initials and the "KL" highly decorative and painted pink and blue against a gold background, gold and pink bar surrounding the text on three sides, BOTH SIDES OF THE LEAF WITH EXTRAVAGANTLY DECORATIVE BOTANICAL FULL BORDERS with two small birds hidden within, and INCORPORATING TWO MEDALLION MINIATURES DEPICTING THE LABOR OF THE MONTH (SOWING) AND THE SIGN OF THE ZODIAC (SCORPIO) FOR OCTOBER. ♦IN VERY FINE, FRESH CONDITION, with gold and paint extraordinarily bright. **\$6,500**

The miniatures here are very delicately painted, with details of the landscapes and the garments highlighted with liquid gold. This extensive use of gold—for major feast days, for decorative border elements, and even for the hundreds of seeds being sown(!)—suggests that the book from which this leaf was cut may have been done as a commission for a specific person of high rank, since it would have been very costly. (ST12835)

437 AN ILLUMINATED VELLUM MANUSCRIPT LEAF IN LATIN WITH LAVISH BORDERS AND A MINIATURE OF THE CRUCIFIXION. TEXT FROM THE OPENING OF THE HOURS OF THE CROSS. (Northern France, ca. 1460) 176 x 118 mm. (7 x 4 5/8"). Single column, 15 lines of text in a formal gothic book hand. One-line initials and line fillers in blue and pink on a burnished gold ground, two two-line historiated initials in pink on a ground of burnished gold, the center of each with the bust of a man in gray against a blue background with gold branches, verso with a three-quarter bar border in colors and burnished gold, the fourth side with a checkerboard panel border, its brushed gold and white squares filled with blue and gold acanthus leaves, floral sprigs, or grapes; recto with a four-line initial in pink and white on a brushed gold ground, the center with a fine modelled pink and white viola, above it AN ARCH-TOPPED MINIATURE OF THE CRUCIFIXION, the dying Christ on the cross at center, with the Virgin Mary and Saint John on the left, and on the right the red-hatted Joseph of Arimathea negotiating with soldiers for the body of the Savior, the background with half the hills in blue shadows and half bright green



in light as the sky darkens at Christ's death, with the sun, moon, and stars visible in the sky above; the text and miniature outlined by a burnished gold bar border, and THE WHOLE SURROUNDED BY A FULL BORDER OF ALTERNATING WHITE AND BRUSHED GOLD SQUARES, the gold squares adorned with flowers, fruit, and a bird, the white squares with blue and gold acanthus leaves, the white square next to Joseph of Arimathea inhabited by a charming peasant carrying a ladder to help in the removal of Christ's body from the cross. ♦Right section of miniature a bit smeared, affecting the figures of Joseph and the soldiers, some light smudging in the borders, other minor imperfections, but still a pleasing, comfortably margined leaf, with Christ, the women, and the background in fine, bright condition. **\$3,000**

This is a sumptuous leaf, with gold employed lavishly in the initials, the borders, and the miniature. The figures are rendered with delicacy and emotion. The stricken Virgin, shimmering with light, clasps her hands to her heart as a concerned Saint John reaches towards her solicitously. Richly-robed Joseph of Arimathea, his face sad and weary, gestures toward the cross while clutching his purse, as the soldiers advance, a standard bearing the Roman eagle fluttering above them. The borders here—both the checkerboard style and the thickly burnished gold bars—have been done with care and skill. (ST12778-0514)

438 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS, WITH A DEMI-GRISAILLE MINIATURE OF KING DAVID. (Low Countries, ca. 1460) 90 x 70 mm. (3 1/2 x 2 3/4"). WITH A FULL-PAGE MINIATURE OF DAVID IN PRAYER within an arched gold frame and surrounded by a lovely demi-grisaille border of acanthus leaves, delicate hairline vine stems, an array of foliage, including thistles, and a small bird perched within. ♦Verso with traces of glue from mounting, otherwise IN AN EXCELLENT STATE OF PRESERVATION. **\$5,500**



Grisaille is an artistic technique involving monochrome painting that employs shades of gray (the term derives from the word "gris," French for "gray"). Normally executed using a black pigment such as lampblack and an inert white pigment, the technique first appeared in the late 13th century and experienced its greatest period of popularity from the second half of the 14th through the end of the 15th century. Sometimes, as in the present case, naturalistic color (light browns and golds, pinks, blues, and even a dash of red on David's cloak) will be added, resulting in a technique called demi-grisaille (or half-gray). The present miniature depicts a penitent David praying to God, whose visage emerges from above. Though our earthly king is dressed in a fine ermine robe, he is surrounded by an unforgiving, rocky landscape far from the Medieval city that appears on the horizon. The image of David in prayer normally opens the Seven Penitential Psalms. (Traditionally, David is credited as the author of the Psalms, and these seven in particular are associated with atonement for his sins, including adultery and murder.) Because there is no text here, we cannot know if this image, in fact, begins these particular prayers. Miniatures done in the Low Countries at this time were often without text and blank on the reverse; they were inserted as singletons at the appropriate place in a Book of Hours (see, for example, item #482). (ST12993)



439 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A SMALL, CHARMING MINIATURE OF SAINT MARK THE EVANGELIST AND THE LION, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE GOSPEL LESSONS. (Flanders [Bruges?], ca. 1460) 220 x 154 mm. (8 3/4 x 6"). Single column, 19 lines in a fine gothic book hand. Rubrics in red, a gold and pink bar along the left side of the text on recto, one two-line gilt initial against a blue and pink ground, head and tail of recto with border of acanthus leaves and flower buds, and A VERY PLEASING MINIATURE OF SAINT MARK (measuring 49 x 47 mm.). ♦Small chip to one corner of the vellum, text on miniature side a little faded (but nothing illegible), margins a touch soiled, but still excellent, with the miniature in fine condition, retaining all its original detail and appeal. **\$3,500**

By the mid-14th century, the “Gospel Lessons” had become a typical feature in Books of Hours and were typically accompanied by portraits of the Evangelists and their attributes. The Lessons would often have been the first section encountered by the Medieval reader, immediately following the Calendar and consisting of four short readings from each of the Gospels. Consistent with convention, Mark is shown seated here (either in a study or a scriptorium) in the act of writing, and accompanied by his attribute, the lion. Although the basic imagery of this scene rarely varies, scholars like Roger Wieck have long noted how “the practices and equipment of medieval scribes are reflected in these miniatures” (“Time Sanctified,” p. 55). Our artist carefully depicts a tilted writing surface attached to the saint’s chair with metal clamps, and with two wells (presumably for ink) on the right side. Mark wields a stylus and works on a long scroll that falls off the end of the table, a red initial just barely visible near its top edge. The miniature is deftly painted and highly detailed, despite its relatively small size. The artist depicts surroundings that are well defined, with a bright red tile floor, rich blue tapestry, multicolored columns, and a view of the outdoors. (ST12828)



▲ 439 (detail)

**With Red and Yellow Celestial Beings
That Are Given a Convincing Ghostly Appearance**

440 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE HOLY TRINITY, FROM A BOOK OF HOURS IN FRENCH AND LATIN. TEXT FROM A PRAYER TO THE TRINITY IN FRENCH. (Paris, ca. 1460) 153 x 110 mm. (6 x 4 3/8”). Single column, 14 lines of text in a fine gothic book hand. One-line initial in burnished gold on a pink and blue ground with white tracery, a two-line initial and a three-line initial in pink with white tracery on a ground of burnished gold, the center filled with twining blue vines bearing pink and scarlet flowers, verso with a rinceau panel border featuring twining hairline stems bearing burnished gold ivy leaves and fruit, blue and gold acanthus leaves, and flowers, recto WITH AN ARCH-TOPPED MINIATURE OF THE HOLY TRINITY SURROUNDED BY THE HEAVENLY HOST, this and the accompanying text enclosed by a pink, blue, and burnished gold bar border on one side, and a brushed gold bar border with pink lotus flowers on two sides, the whole surrounded by A FULL RINCEAU BORDER DENSE WITH ACANTHUS LEAVES, FOLIAGE, FRUIT, FLOWERS, AND TINY GOLD BERRIES on hairline stems. ♦A little paint flaked from the book held by the Trinity, a couple of small spots in the margin, otherwise in fine condition—clean and smooth, with comfortable margins, and bright gold. \$7,500



The Trinity is shown here seated on a canopied throne, with God the Son, his hand raised in blessing, to the left of the Father. The latter, in a towering crown, holds a gold orb, and the Father and Son together support a large book opened between them. The dove of the Holy Spirit hovers above the book, radiating golden beams. The Trinity is flanked on both sides by cherubim and seraphim in rich red and soft yellow. It is the rendering of this angelic ambiance that elevates the level of aesthetic achievement here: both red and yellow celestial beings are given a ghostly appearance, as if appearing out of a filmy yellow or a densely red fog. The artistic qualities as a whole suggest that this leaf comes from a manuscript commissioned by a person of significant means. (ST12839)

An Exceptionally Fine, Uncommonly Seen Miniature of the Resurrected Christ, Attributable to the Master of Jean Rolin or the Dunois Master

441 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A BEAUTIFUL MINIATURE OF THE RESURRECTED CHRIST, FROM A BOOK OF HOURS IN LATIN. (Paris, ca. 1460) 120 x 85 mm. (4 3/4 x 3 1/2”). Attractively matted. The verso WITH A FULL INHABITED BORDER featuring much acanthus and other vegetation and fruit as well as two small birds, the border FRAMING A RICHLY DETAILED ARCH-

TOPPED ILLUMINATED MINIATURE OF CHRIST RISING FROM THE TOMB (measuring approximately 68 x 45 mm.), the scene showing Christ at the right with a sad, sensitive face and an emaciated body garbed in a filmy loincloth and scarlet cloak, one hand raised in blessing, the other holding the tall processional cross usual in this scene with a red banner attached, the empty sarcophagus cleverly angled across the middle of the



scene so as to create the illusion of recession in space, two dozing soldiers in armor in the foreground, a third partially visible behind the sarcophagus, on the lid of which an angel has perched, and in the background the steep hills of Judea with a walled city, a forest, and two rock formations. ♦One trivial (wax?) stain in the right border, small losses of paint here and there (including minor erosion in the faces of Christ and the angel), top edge of the border just grazed, otherwise very fine, the vellum fresh and bright, the paint rich, and the gold exceptionally lustrous. \$12,000

This is a unusually fine miniature with an uncommon subject, from the workshop of a masterful painter. The tall figure of Christ, although placed to one side, commands the viewer’s attention because of the delicacy with which he is painted and the bright scarlet of his cloak. And this is just one feature of a painting that in every important way suggests an extremely high level of sophistication. The composition of the scene

represents a considerable achievement in that the greatest narrative in Christendom is packed into a very small space in the foreground; the artist’s choice of colors (especially the greens and reds) shows a wonderful feeling for consonance of hue; and the rendering of detail in such things as garments, the armor of the soldiers, and even the windows in the distant towers has been done with great skill and verisimilitude. There are elements here that suggest this miniature as the work of the Master of Jean Rolin (about whom, see item #401) or the Dunois Master, but either pedigree is distinguished. The celebrated Dunois Master takes his name from the Book of Hours he produced for Jean d’Orléans, comte de Dunois. The Dunois Master was previously thought to be an extremely close follower and apprentice to the Bedford Master, whose real name may well have been Jean Haincelin, and now he is generally thought to be Jean Haincelin the younger, the Bedford Master’s son. The Dunois Master is also known to have painted the Hours of Admiral Prigent de Coëtivy (now in Dublin) and other major Books of Hours in the close style of the Bedford Master, and he collaborated with Jean Fouquet in the Hours of Simon de Varie (see R. Wieck and L. Castle, “Paths to Grace,” 1991, p. 46, #17; and Avril and Reynaud, “Les Manuscrits à Peintures en France, 1440-1520,” p. 37). Beyond its considerable aesthetic achievement, the present leaf is of interest because it is blank on the recto in the Flemish manner, but definitely from a Parisian Book of Hours. And, finally, the Resurrection is a rare subject in Books of Hours—though it is occasionally found at the beginning of the Hours of the Cross (for example, a leaf by the Harvard Hannibal Master, Philadelphia Free Library, Lewis E M 9.9), or introducing the Office of the Dead (used by Jean Colombe for the Easter Mass in the “Très Riches Heures”), or at the beginning of the hours of the Holy Spirit (as in the Guyot Le Peley Hours at Troyes). (ST13059c)



▲ 441 (detail)

An Especially Large and Brightly Painted Miniature of David in Prayer

442 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A LARGE MINIATURE OF KING DAVID AT PRAYER, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SEVEN PENITENTIAL PSALMS. (France [Limoges?], ca. 1460s) 165 x 117 mm. (6 1/2 x 4 5/8”). Single column, three lines of text on recto, 15 lines on verso, in a fine gothic book hand. Attractively matted. Verso with five one-line initials in burnished gold on pink and blue grounds, RECTO WITH AN ANIMATED FULL RINCEAU BORDER filled with blue and gold acanthus leaves and vines bearing red, blue, pink, and green flowers and leaves amid numerous burnished gold bezants and ivy leaves on twining hairline stems, the border tangent with a fine inner baguette of



highly burnished gold decorated with strawberry vines, and the whole ENCLOSING A RICHLY DETAILED ARCH-TOPPED MINIATURE OF KING DAVID AT PRAYER (measuring approximately 80 x 64 mm.), the miniature atop text begun with a large and lovely “D” in pink with white tracery enclosing a trio of blue violets, the letter on a burnished gold ground. ♦Minor loss of paint to a few strawberries, top and inner margins very slightly extended (and with a number of tiny losses to border decoration), very thin vertical crease downward from God the Father, slight thumbing in lower right corner, but still an extremely appealing leaf, the paint very rich, the gold especially brilliant, and with the miniature itself generally in a fine state of preservation. \$7,500

This unusually large and very fine miniature introduces the first of the Seven Penitential Psalms, which were to be recited during Lent as an act of contrition, but the sober text here did not prevent our artists from making this a very joyful and spirited composition. David is depicted as no longer the slayer of Goliath or the young harper in a bucolic setting. His harp rests against the wall, and the aged, repentant sinner kneels in an archway between two rooms, an unroofed study with a bookstand in the foreground, and a chapel with an altar

behind. The black and green tessellated floor serves to unify the space, and in the upper right of the scene, God the Father (his high forehead, forked white beard, and pink robe echoing David’s own appearance) leans forward out of the sky, golden orb in hand. He appears to be smiling, and we might conjecture that he is dispensing the forgiveness for which the Psalm asks. A well-realized angel (Michael?) flies forward beneath the Divinity with a threatening sword raised aloft, perhaps to add further assurance that remorse can bring protection from above in the battle against the forces of evil. The garments of David are a particularly attractive feature; the artist uses sharp folds that seem to rustle almost audibly as they cascade around our king. His voluminous red robe is etched with golden fold lines, and his sweeping blue cloak blows back, as if blasted by the intrusion of the Lord and the archangel, to reveal a solid gold lining. The border of strawberries that sets off the image from the surrounding welter of foliage is a sweet touch, and the outer border is unusually luxuriant. (ST11531)

Showing Two Female Saints:

The Mother of John the Baptist and Our Protector against Rats and Mice

443 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO CHARMING MINIATURES OF FEMALE SAINTS, FROM A FINE BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Bruges, ca. 1465) 181 x 127 mm. (7 1/8 x 5”). Single column, 19 lines in a careful, pleasing gothic book hand. In a very attractive new gilt wooden frame. Rubrics in pink (or faded red), one two-line initial in blue, magenta, and burnished gold, two lines with undulating line fillers in blue and gold, both sides of the leaf with a three-quarter panel border incorporating foliage, blossoms, and ivy leaves on hairline stems, the vertical part of this frame with a bar border composed of colors and burnished gold terminating at top and bottom in colorful acanthus leaves, and WITH TWO SMALL BUT VERY PLEASING MINIATURE PAINTINGS, SAINT ELIZABETH ON THE RECTO AND SAINT GERTRUDE ON THE VERSO. ♦Tiny worm(?)hole in fore edge (where it has done negligible damage), small portions of the blue paint in the Elizabeth miniature eroded (gray paint slightly smeared as well, but apparently at the time of painting), otherwise in fine, clean, fresh condition. \$5,000

This and the following leaf are characteristic work from the circle of Willem Vrelant, the leading purveyor of books of private devotion in Bruges during the third quarter of the 15th century. His leading position among Flemish illuminators of the time is indicated by the considerable number of manuscripts illustrated in his manner by other miniaturists both in Bruges and nearby cities in Flanders. The illuminator of our Book of Hours shows a number of distinctive stylistic traits. Among these are a preference for



▲ 443 (details)

boldly patterned cloth backdrops, tessellated flooring, landscapes filled with stylized bushes and trees, and persisting prominent architectural constructions that frame the subject, frequently in a corner (in these leaves, it is a waist-high outdoor wall or an indoor feature resembling wainscoting). The inclination for strong geometrical patterning is manifested in the artist’s angular treatment of human figures and their garments. Dressed in pink and blue, Elizabeth is depicted with a sweet, round face. She is saluted here as the woman worthy to be the mother of John the Baptist. Gertrude is dressed in monastic black, although a pink undergarment is visible, and her inky habit is trimmed in gold. Gertrude (626-59) is a natural choice for illustration by an artist of Bruges, since she was the patron of nearby Nivelles. The saint was routinely invoked for aid in coping with mice, and is here shown surrounded by four happy rodents as black as her habit. No legend survives to explain why she had such power over the creatures, who seem here to be more her pets (one climbs her staff of office) than her victims. (ST11151b)



Saint Lawrence and Saint Stephen are paired together here, just as they are in the famous paintings of Fra Angelico in the Vatican chapel of Pope Nicholas V. Both were martyrs and both were deacons, Stephen serving the first community of Christians in Jerusalem, Lawrence ministering to the first Christians of Rome. They are dressed in similar dalmatics, royal blue tunics trimmed with gold over long white gowns which crumple about their feet. The artist has varied his treatment, centralizing the backdrop for Lawrence, who holds in his hand the gridiron on which he was grilled, and placing off center the angle of the room in which Stephen stands. (ST11151a)



▲ 444 (detail)



445 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF WITH ROUNDELS DEPICTING THE ZODIAC SIGN AND LABOR OF THE MONTH, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE MONTH OF APRIL. (France, second half of the 15th century) 123 x 91 mm. (4 7/8 x 3 1/8”). Single column, 18 lines of text in a bâtarde hand. Three-line “KL” in brushed gold on a maroon ground, five one-line Dominical letters in similar style, saints’ days in red or blue (one major feast day in gold), each side with a panel border in the rinceau style, with swirling hairline stems bearing numerous burnished gold ivy leaves and berries and red and blue blossoms, The panel on the recto with a roundel showing the labor of the month (gathering flowers), that on the verso with a roundel showing Taurus the bull. ♦Quarter-inch chip at edge of vellum causing minor loss to roundels, otherwise in excellent condition, very clean and smooth. \$1,500

The painter of the roundels seems to have been influenced by the so-called Maître François (see item #401, above). There is damage here, and the leaf does not reach into the highest altitude of aesthetic achievement, but it contains a Labor of the Month roundel that is very sweet, and it is meant to be attractively priced. (ST12778-0603)

446 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE CORONATION OF THE VIRGIN, FROM A BOOK OF HOURS IN LATIN. TEXT FROM COMPLINE. (Rouen, 1470) 163 x 120 mm. (6 1/2 x 4 3/4"). Single column, 13 lines (four lines on verso), in a fine gothic book hand. Rubrics in red, verso with pink and gold line fillers, five one-line capitals in gold on a blue and pink ground, a fine four-line initial painted blue on a gold ground with a large central floral motif, recto with a quarter panel border of acanthus leaves, and blue, pink, and red flowers with a ground of hundreds of tiny black dots with highlights of gold, verso with a highly decorative border inhabited by a small human, a beast, and a human-beast hybrid, the ground animated by black and gold dots, much vegetation, and swaths of painted gold, and WITH A BEAUTIFUL HALF-PAGE MINIATURE DEPICTING THE CORONATION OF THE VIRGIN. ♦A touch of soiling along one edge, a small wrinkle just visible in the border, but IN VERY FINE CONDITION, virtually as bright and appealing as when it was first created. **\$7,500**



three creatures who inhabit the border. As they look up at the miniature, each of them seems to mimic the gesture or posture (prayer, kneeling acceptance, musical accompaniment) of one of the figures in the coronation scene. (ST12834)

447 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF SAINT LUKE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE GOSPEL LESSONS. (France [Valence], mid-15th century) 120 x 83 mm. (4 3/4 x 3 1/4"). Single column, 18 lines on verso (four on recto), in a fine bâtarde hand. Rubrics in pink, two two-line initials in gold and colors, and WITH A CHARMING MINIATURE OF SAINT LUKE AND HIS OX, enclosed by a rounded gilt frame and with a border of acanthus leaves, botanical motifs, hairline vines with gold dots and trefoils on three sides, and a gold and pink band below the text, the same border and band on the outer margin of the other side of the leaf. ♦In fine condition, with only trivial defects. **\$3,500** *(see back cover for additional image)*

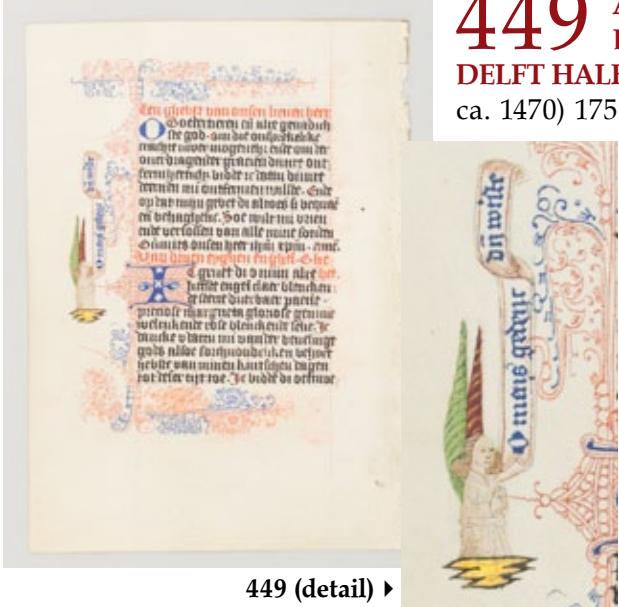
This and the next leaf come from a diminutive Book of Hours featuring pleasing miniatures with a particularly nice flair for gothic architectural elements. The present miniature depicts Luke at work in his study or perhaps a scriptorium, a large nimbus and a scarlet cloak directing our attention to his presence. He sits at his desk with a stylus poised to begin composing, an open scroll bearing his name stretching across the writing surface. The scene occupies a small space (58 x 43 mm.), but it contains a well-realized face, a wealth of architectural detail, and much color. The work has clearly been done by a talented painter. (ST12833a)

▼ 445 (details)



448 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF SAINT MATTHEW, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE GOSPEL LESSONS. (France [Valence], mid-15th century) 120 x 83 mm. (4 3/4 x 3 1/4"). Single column, 18 lines on verso (four on recto), in a fine bâtarde hand. Rubrics in pink, two two-line initials in gold and colors, and WITH A CHARMING MINIATURE OF SAINT MATTHEW AND HIS ANGEL, enclosed by a rounded gilt frame as well as with a border on three sides, the border containing acanthus leaves, hairline vines with gold dots, and trefoils, the same border on the outer margin of the other side of the leaf. ♦Minor erosion in the blue of Matthew's cloak, two minor smudges, otherwise in fine condition, the vellum smooth, fresh, and bright, and the gold still glittering. **\$3,000**

As in the previous miniature from the same Book of Hours, the artist here has depicted Matthew in the act of writing. He and his attribute, the angel, sit in a lovely architectural space featuring an expensive brocaded wall behind them, with a writing table to their left. Curiously, Matthew sits with his back to the table and displays an unfurled scroll across his lap, a stylus held high in the air, as if seeking divine inspiration. As with the previous leaf, the quality of the painting (and the border) is excellent. (ST12833b)



449 (detail) ►

showing only the upper body of heavenly beings that often appear in the margin of their Books of Hours, like the angel on our leaf. The delicate penwork borders, resembling fine lace, are also typical of the Delft style. The level of artistry and the degree of charm exhibited here make this at once one of the most accomplished and delightful leaves in the present catalogue. (ST13082c)

450 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A HANDSOME INITIAL, FROM A BOOK OF HOURS IN DUTCH AND LATIN. TEXT FROM THE OPENING OF VESPERS. (Netherlands, ca. 1470) 159 x 114 mm. (6 1/4 x 4 1/2"). Single column, 19 lines in a pleasing gothic book hand. Attractively matted. Rubrics in red, 11 one-line initials in blue with red penwork or burnished gold with black penwork, two two-line initials in burnished gold on blue and pink grounds with white tracery, recto WITH A HANDSOME SIX-LINE "G" IN BURNISHED GOLD delicately chased with scroll work, the initial on a blue background and infilled with pink and elaborately scrolling white vines, the text with a vertical bar border of pink and

▼ 448 (detail)



gold on either side, AND WITH AN ANIMATED THREE-QUARTER BORDER filled with acanthus leaves and much other vegetation and FEATURING A STATELY PEACOCK trailing gold tail feathers as he struts through the fore-edge border. ♦AN EXTREMELY FINE LEAF, clean, bright, and sparkling with gold. **\$2,900**

With text from the opening of the penultimate Hour of the Virgin, this extremely pretty leaf clearly comes from a very decorative manuscript that was considered to be a valued possession by its owners. The Dutch text is by Geert Groote, who is discussed in item #240, above, a leaf very similar to this one (though with opening initials not so impressive as the “G” seen here). (ST12418)

451 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF “ALL SAINTS,” FROM A BOOK OF HOURS IN LATIN. TEXT FROM HOURS OF THE DAYS OF THE WEEK. (France, ca. 1470s) 127 x 89 mm. (5 x 3 1/2”). Single column, 14 lines in a very fine bâtarde book hand. Rubrics in red, three decorative initials (one-, two-, and three-line) in colors and gold, the verso with an “L”-shaped baguette composed of lozenges of blue, pink, gold, and white, this below and to the left of the text, the same side of the leaf WITH A FULL BORDER featuring much vegetation in many colors and inhabited by a maroon bishop reading a book, the border ENCLOSING A FINE MINIATURE (measuring approximately 66 x 44 mm.) DEPICTING “ALL SAINTS,” featuring Saint John the Baptist at the center flanked by Saint Peter on the left and by Saint Martin of Tours on the right, both in handsome blue and gold robes, with five other saints (all at least partially hidden), the group standing within a gothic chapel with tiled floor, stained glass windows, twisted and gilded columns, and vaulted ceilings, John in a hair shirt and holding his attribute, the lamb sitting on a book tucked into the crook of the saint’s left arm, Peter to his right wearing a papal tiara and holding the key to heaven, and Saint Martin on John’s left wearing a bishop’s miter and clutching his crozier. ♦The outer border trimmed close, with minute losses, otherwise in fine condition, the other margins ample, and the vellum clean, fresh, and bright. **\$4,500**

This is an attractive example of an uncommonly seen image for use in what clearly was a manuscript characterized by textual complexity. The miniature begins the Tuesday portion of the Hours of the Days of the Week, an infrequently included Office that would only appear in a very substantial Book of Hours containing many parts beyond the basics. When this image does appear, it will represent not only major, readily identifiable figures, but also various categories of saints: prophets and patriarchs, Apostles and Evangelists, martyrs, confessors (those who suffered but did not die for the faith), saints of the various religious orders, military saints, virgins, and other female saints. Here, the artist is clearly featuring John the Baptist, as he appears not only at the very center of the scene, but separated from virtually all the others by the two slender columns in the foreground that support the ceiling of the room they occupy. The partly obscured bearded figure in purple robes peering at John’s lamb may be Anthony the Abbot, the hermit of the Egyptian desert generally thought of as the founder of the monastic way of life. The other two visible male saints wear martyr’s red, and the faceless figures in black and red represent women saints. The sophisticated design here is equalled by the artist’s considerable adroitness as a painter, and the miniature is altogether pleasing in its charmingly diminutive size, its colorful and animated border, and its well-realized figures with clearly defined garments and facial features. (ST12354)



▲ 452 (detail)

452 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH BORDERS INHABITED BY WHIMSICAL GROTESQUES, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OFFICE OF THE DEAD. (France, second half of the 15th century) 192 x 109 mm. (7 1/2 x 4 1/4”). Single column, 24 lines in a fine gothic book hand. Attractively matted. Rubrics in blue, a number of line fillers and one-line initials in brushed gold on a blue or red ground, one similar two-line initial, BOTH SIDES WITH AN ANIMATED THREE-QUARTER BORDER, that on recto of brushed gold, profusely

decorated with acanthus leaves and flowers in red, blue, and green; verso with swirling blue and gold acanthus leaves interspersed with brushed gold sections containing blue, red, or pink floral sprays, BOTH BORDERS inhabited by two LOVABLY FEROCIOUS HYBRID CREATURES. ♦Thin three-inch yellow stain to text on recto, otherwise a really excellent leaf, the vellum smooth and bright, and the richly painted borders entirely undamaged. **\$325**

The creatures—half bird and half mammal—are all the more comically frightful because of their prominence on a leaf that is already quite large for a Book of Hours. (ST12778-0560)

453 AN ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF WITH TWO ROUNDELS CONTAINING THE LABOR OF THE MONTH AND A ZODIAC SIGN, FROM A BOOK OF HOURS IN LATIN AND FRENCH. THE MONTH OF APRIL. (France, ca. 1475) 165 x 112 mm. (6 1/2 x 4 3/8”). Single column, 16 lines in a gothic book hand. Kalends comprised of gray and white acanthus leaves accented with flowers on a background of brushed gold, saints’ names in blue, red, or gold, month and Golden Numbers in burnished gold, days in alternating blue and burnished gold, five Dominical letters in burnished gold on a blue or red ground with white tracery, each side with a panel border featuring a brushed gold triangle with a spray of pink flowers, and WITH A ROUNDEL DEPICTING THE LABOR OF THE MONTH (RECTO) AND ASTROLOGICAL SIGN (VERSO), the background filled with blue and gold acanthus leaves and swirling hairline stems bearing leaves and gold berries. ♦Panel border with three small burn holes, four brown spots to the text, minor soiling to fore and head margins. Not as pretty as it could be, but an inexpensive example of a Book of Hours calendar leaf with miniatures. **\$950 (ST12778-0531)**



▲ 453 (details)

A Very Large Cutting of Saint Anthony, with a Child Shining in His Chest

454 A CUTTING FROM AN ILLUMINATED VELLUM MANUSCRIPT ANTIPHONER IN LATIN. WITH AN INITIAL INHABITED BY SAINT ANTHONY OF PADUA. (Spain [Toledo?], ca. 1475) 165 x 170 mm. (6 1/2 x 6 1/2”). Verso with four lines of text in a large gothic script. An immense “C” in blue with pink and gold ornamentation on a field of thick burnished gold with white bezants and with short marginal extensions, the center with a large oval miniature showing Saint Anthony of Padua in his Franciscan’s robe, tonsure, and sandals, one hand holding a processional cross, the other an open book, an infant glowing on his chest, the saint standing before a red and green tapestry in a room with a marbled floor and raftered ceiling, a window on either side looking out on forests and streams. ♦Gold a little crackled, with two small pieces missing, minor flaking of paint, but generally well preserved. **\$2,500**

This a well-realized portrait of Saint Anthony of Padua, the most renowned preacher of his age, who was canonized by Gregory IX just a year after his death in 1232. The infant depicted on his chest may represent the innocent soul of the saint, or it may be a reference to his famous vision of the infant Christ Child. Or it may be a variation on the frequent image of Anthony holding a child in his arms. The architectural detail of the painting is also notable, extending even to an inscription around the edge of the tapestry requesting the saint’s prayers: “ORA PRO ME SA[NC]TE ANTONIA[S]” and “S. ANT. DIGNAS EF[F]ICIAS XP[IST]I. GRA[TIAM].” (ST12778-0222)



455 THREE VELLUM MANUSCRIPT LEAVES WITH INHABITED BORDERS FROM VARIOUS BOOKS OF HOURS, OFFERED AS A GROUP.

(France, second half of the 15th century) Sizes range from 150 x 98 mm. to 214 x 147 mm. All single column, all in French bâtarde hands. Two leaves with panel borders and one with a three-quarter border of acanthus leaves and floral motifs, one leaf also decorated with jewels and pearls, each leaf featuring one or two hybrid creatures hidden within the borders. ♦One leaf lacking tip of lower fore-edge corner (just touching the frame), this same leaf with the paint just a bit rubbed; otherwise, with the exception of a touch of general soiling and/or a few negligible stains or wrinkles, ALL EXCELLENT SPECIMENS—clean, rather bright, and embellished with considerable charm. **\$500** for the group (ST12778-0745)



The remarkably well-preserved border here shimmers, and the figures inside the initial (one praying, the other clasping a book) are quite charming. (ST12778-0559)

457 A VERY SMALL ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE ANNUNCIATION, FROM A BOOK OF HOURS IN LATIN.

(Flanders, doubtless Bruges, second half of the 15th century) 100 x 64 mm. (4 x 2 1/2"). No text on the side with the miniature, and blank on the other side. Verso WITH AN ANIMATED FULL BORDER containing acanthus leaves and much other vegetation as well as many burnished gold bezants, the top border with a gray and pink bird in flight, the lower and fore-edge borders with charming grotesques, one a small, chubby griffin with a unicorn's horn, the other a blue creature with green wings and two heads (one a bird, the other a shaggy-haired human with a very long neck), the border ENCLOSING A CHARMING SMALL MINIATURE OF THE ANNUNCIATION (50 x 33 mm.) within a thin gold frame, the Virgin kneeling before a prie-dieu and turning to look behind her at Gabriel, who wears a gold-trimmed red cape over his white robe and holds a banderole with the opening of the "Ave Maria," the two figures in a white-tiled room with gray stone walls, an arched mullioned window, and gothic wood furnishings, a lily (an attribute of all virgin saints and closely associated with the Virgin Mary) growing from a gold pot between the two figures, an arched doorway behind the angel revealing a green landscape and, at the top, God the Father holding a golden orb, the dove of the Holy Spirit sliding down along the orb's radiant golden beams towards the Virgin. ♦UNUSUALLY WELL PRESERVED, without even a trivial imperfection worth mentioning, the vellum especially clean, and the paint and gold entirely intact. **\$4,000**



this size, and the painter demonstrates great skill in producing well-realized figures with convincing facial expressions—Our Lady registers a humble wonderment, Gabriel shows respect and reassurance, and God the Father radiates benevolence. (ST12639a)

458 A VERY SMALL ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE PIETÀ, FROM A BOOK OF HOURS IN LATIN.

(Flanders, doubtless Bruges, second half of the 15th century) 98 x 64 mm. (3 7/8 x 2 1/2"). No text on the side with the miniature, and blank on the other side. Verso WITH AN ANIMATED FULL BORDER filled with acanthus leaves and much other vegetation as well as many burnished gold bezants, a pink and gray bird flying across the top border, a strutting peacock with a golden tail in the lower border, and a small green dragon with a long red tongue in the fore-edge border, the border ENCLOSING A SMALL, MOURNFUL MINIATURE OF THE PIETÀ (measuring 50 x 31 mm.) within a thin gold frame, the Virgin Mary in her usual gold-embroidered blue robes seated in the foreground at the foot of the cross with the bloodied body of her son draped across her lap, Mary Magdalene and Saint John on either side of the Virgin in matching red and light blue robes, the craggy hill of Calvary extending behind the cross, with trees in a meadow and the towers of Jerusalem in the distance. ♦IN ESPECIALLY FINE CONDITION—very bright, clean, and fresh, and without any loss of paint or gold. **\$3,500**



▲ 458 (detail)

This is a simply composed but emotional miniature in which the Virgin appropriately dominates from her central position. Her robe is spread out to create a stable triangle, while John and Mary Magdalene form more acute triangles on either side of the Virgin, both facing away from her as if lost in their own grief. In a reflection of historical accuracy, the Mother of God is depicted as a middle-aged matron with a double chin, and her face here seems to reflect more shock than grief. Her right hand rests gently on Christ's chest, almost as if she hopes to feel a heartbeat. The body of the crucified Lord is frail, and blood still flows from wounds on his hands, feet, and side. John has a horrified expression, and is holding up one hand as if to hide the sight before him. The Magdalene clutches a hand to her chest in a gesture of great sorrow. The painter has obviously succeeded again, communicating all of this in a convincing way in a very small space. (ST12639c)

**Rich Paint and Gold Providing an Impressive Visual Context
For the Quiet Acceptance of Death by the First of Christ's Followers To Be Martyred**

459 A LARGE HISTORIATED VELLUM INITIAL SHOWING THE STONING OF SAINT STEPHEN, CUT FROM A CHOIR BOOK.

(Verona/the Veneto, ca. 1475) 152 x 146 mm. (6 x 5 3/4"). Mounted in a recessed compartment enclosed by a mat, the whole within a very pleasing 15 1/8 x 12 1/8" new gilt wooden frame. The cutting comprised of a large "S" in different shades of pink with subtle white tracery, the elements

of the letter outlined with lush blue and green foliage, the initial against a background of burnished gold, the lower opening of the “S” revealing Stephen, his hands clasped in prayer, blood flowing from his head, in which is embedded a stone, other bloodied stones at his feet, the opening above showing his attackers, both about to cast another lithic missile, behind them hills topped with castles and a walled city, the whole painted in clear, bright colors. ♦Two faint horizontal creases (one above the stoning figures, one through the top of Stephen's head), loss of paint at very edge and in lower corner in the foliate extension, otherwise in very pleasing condition, the colors and gold quite rich, and the three figures extremely well preserved. \$5,500

This cutting provides a study in contrasts between violence and resignation. Saint Stephen, the young deacon and the first of Christ's followers to suffer martyrdom, is shown here with a bright blond tonsure, an elongated face, and a suffering resigned expression that gives him great individuality. Stephen had argued that the true temple is the temple of the heart, and for this he was stoned, the usual punishment for blasphemy. The artist has cleverly entwined the victim and the attackers in the plump initial “S.” Three towers on improbably steep hills jut up behind the stoners, whose actions are vicious and determined. At the same time, we are not appalled by them, partly because of their costumes and expressions. The more youthful of the two, for example, has an enormous red hat (such as a 15th century wastrel might wear) perched on his voluminous pile of hair, and his face, with its cleft chin, snide expression, and round rosy cheeks, is unflattering without being hateful. The size of the initial and its rich paint and gold constitute an impressive visual context for the quiet acceptance of death it encloses. (ST10994)

460 INDIVIDUAL ILLUMINATED VELLUM MANUSCRIPT LEAVES WITH SMALL MINIATURES OF SAINTS FROM A BOOK OF HOURS IN LATIN. TEXTS INCLUDING “O INTEMERATA,” “OBSECRE TE,” AND THE SUFFRAGES. (Northeastern France, probably Arras, late 15th century) 146 x 95 mm. (5 3/4 x 3 3/4”). Single column, 15 lines in a pleasing bâtarde hand. Some leaves attractively matted. Rubrics in red, one- and two-line initials in brushed gold on a red or blue ground, EACH SIDE OF EACH LEAF WITH A BRUSHED GOLD PANEL BORDER, USUALLY WITH VERY PRETTY ILLUSIONISTIC FLOWERS AND FRUITS, sometimes with intricate strapwork designs in colors; EACH LEAF WITH ONE OR TWO SMALL MINIATURES (measuring approximately 40 x 25 mm.) DEPICTING THE VIRGIN MARY, CHRIST, OR A SAINT, the saints shown with



▲ 460 (details)

their attributes. Headlines written in French in a later (18th century?) calligraphic hand. ♦Occasional stains or soiling, otherwise excellent specimens, generally clean and smooth, with ample margins, winning decoration, and shining gold. \$750-\$4,000, depending on decoration and condition (*see back cover for additional image*)

In addition to such commonly seen miniatures as Saint Margaret or Saint John the Baptist, there are also a few depictions of saints particularly venerated in France—Saint Roch, Saint Vedast, Saint Martin, and several more. These leaves are charming more than they are exquisite, but they are not crude, and they offer the opportunity to acquire a miniature (or two) on a leaf with considerable gold for surprisingly little money. (ST12668b)



461 TWO ILLUMINATED VELLUM MANUSCRIPT LEAVES (OFFERED INDIVIDUALLY) WITH INHABITED PANEL BORDERS, FROM A BOOK OF HOURS IN LATIN. TEXTS FROM “OBSECRE TE” AND MATINS. (France, late 15th century) 147 x 95 mm. (5 3/4 x 3 3/4”). Single column, 17 lines of text in two sizes of a fine proto-humanist hand. Rubrics in blue, one leaf with seven one-line initials and eight line fillers in brushed gold on blue, pink, or purple grounds, one two-line initial in brushed gold on a pink ground with gold tracery, BOTH LEAVES WITH ANIMATED PANEL BORDERS ON BOTH SIDES, these filled with blue and gold acanthus leaves accompanied by numerous tiny gold berries, brushed gold geometric sections with sprays of blue, red, or pink flowers, and EACH WITH A LIVELY BIRD SINGING OR SWOOPING AMONGST THE FOLIAGE. ♦A sprinkling of pale brown spots to margins, light thumbing to lower corner, remnants of mounts along gutter edge, otherwise very nice examples, the gold bright, the vellum smooth and creamy, and the overall aesthetic achievement quite pleasing. \$275 each

These are relatively modest leaves, but the careful, upright scribal hand and the charming depiction of the birds make them more than a little desirable. (ST12778-0652a-b)

462 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN HISTORIATED INITIAL DEPICTING SAINT JOHN THE BAPTIST AND A SMALL MINIATURE OF SAINT ANTHONY, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (France, ca. 1480) 155 x 108 mm. (6 1/8 x 4 1/4”). Single column, 18 lines in a fine bâtarde hand. Attractively matted. Rubrics in blue, a two-line initial in brushed gold on a red ground, BOTH SIDES WITH A PANEL BORDER of alternating squares of purple with sprays of blue violets and brushed gold with pink lotus flowers, recto with AN EIGHT-LINE HISTORIATED INITIAL in red and brushed gold on a blue and gold ground DEPICTING JOHN THE



▲ 462 (detail)



BAPTIST, VERSO WITH A SMALL MINIATURE (measuring approximately 35 mm. square) OF SAINT ANTHONY. ♦A little soiling and wrinkling to edges, tiny erosion to paint in the larger scene, otherwise a clean, smooth, altogether pleasing leaf. **\$4,800**

This leaf contains two small but very fine miniatures. John the Baptist is shown here standing in a field in his ragged tunic, apparently lecturing the small white lamb lying on the open book held in the saint's left hand. Saint Anthony the Great, the hermit and Desert Father venerated as the founder of monasticism (and the patron saint of basket makers, brush makers, gravediggers, and those afflicted with skin diseases), is shown with a long beard and monk's robes. The quality of the painting is extremely good, with deft strokes that allow for convincing, emotional portrayal. (ST12740)



▲ 462 (detail)

Innovatively Designed, with Five Extremely Eventful Scenes

463 AN ILLUMINATED VELLUM MANUSCRIPT LEAF SHOWING PENTECOST, WITH FOUR INSET MINIATURES DEPICTING VARIOUS ASPECTS OF THE RESURRECTION OF CHRIST, FROM A BOOK OF HOURS IN LATIN. TEXT FROM HOURS OF THE HOLY SPIRIT. (Paris, ca. 1480) 174 x 123 mm. (7 x 4 3/4"). Single column, 19 lines on verso (five on recto), in a gothic book hand. Rubrics in pink, line fillers of blue and red, five one-line initials and one two-line initial painted in gold on either a red or blue ground, one three-line initial in blue on a red ground with gold embellishments, verso with a primarily blue and gold border of acanthus leaves and flowers with long stems, and a HALF PAGE MINIATURE OF PENTECOST SURROUNDED BY FOUR INSET MINIATURES. ♦Some negligible soiling in the margins, occasional trivial chipping to the paint in the inset miniatures (mostly in the lower section), but on the whole in fine condition, the vibrancy of the colors and crispness of the images intact and still very pleasing. **\$7,500**



This leaf presents Pentecost, the usual image to begin the Hours of the Holy Spirit, in a highly creative way. The main scene of the Holy Spirit descending on the Virgin and assembled Apostles is conventional: the Virgin is at the center, with Peter and John the Evangelist flanking her on either side, and the other Apostles behind them. But the rest of the leaf has an unusual design. In place of a floral border with acanthus and bezants, we have four additional scenes that portray various episodes of the Resurrection, which, according to Christian tradition, occurred exactly 50 days before Pentecost. In the largest of those scenes, the artist has used the "L"-shaped space next to the left edge and bottom left of the main miniature in an inventive way, showing Christ rising into the air in the long vertical element of the "L," while employing the horizontal part of the letter space at bottom to depict his amazed followers, as they witness the event from the ground below. The other three scenes making up the rest of the very eventful frame show the Road to Emmaus (where Christ reveals himself to two of his disciples), then "Noli me tangere" (a favorite image of Western art, where Christ appears to Mary Magdalene and speaks the words "Do not touch me"), and finally the Incredulity of Thomas (where Christ invites the "doubting" Apostle Thomas to touch his wounds). (ST12838)

*Probably the Work of the Master of Jacques de Besançon,
And the Most Beautifully Painted Miniature We Have*

464 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN OUTSTANDING MINIATURE DEPICTING SAINT DENIS WITH HIS SEVERED HEAD, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE SUFFRAGES. (Paris, ca. 1480) 135 x 88 mm. (5 3/8 x 3 1/2"). Single column, nine lines of text on one side and three on the other, in a fine bâtarde hand. Attractively matted. A lively border with brushed



seen in the application of paint, the convincing portrayal of attire and landscape, the discerning judgment in color choice, the intelligence of the design—all these point to the possibility that our miniature was done by an artist of the first rank. The central scene depicts Saint Denis a short time after his execution by decapitation when, according to legend, his corpse miraculously rose from the grave and carried its severed head down from Montmartre (the hill seen in the background of this image) for a distance of several kilometers. The spot at which the headless martyr finally stopped later became the site of the Abbey of Saint Denis (and present-day Basilica of Saint Denis), one of the most important religious monuments of the Middle Ages. (ST12992)

With an Underdrawing of Adam's Skull and Bones and Perhaps of a Flock of Sheep

465 A FULL-PAGE MINIATURE OF THE CRUCIFIXION, FROM THE CANON OF A MISSAL. (Northeastern Italy [Verona?]: late 15th century) 318 x 210 mm. (12 1/2 x 8 1/4"). The miniature surrounded by a frame of braided leaves between two gold rules. ♦Margins with a bit of soiling, the upper half of the miniature mostly well preserved, but the lower third visibly rubbed, though with the fortunate result of revealing some of the underdrawing (see below). **\$3,500**

This image of the emotional apex of the Passion cycle depicts Christ on the Cross, blood seeping from his wounds and forming rivulets running down to the ground. The Savior is flanked by the Virgin Mary at the left, her hands folded and her eyes lowered in sadness, and by Saint John to the right, his hand on his cheek in a visual sigh. The damage at the bottom of the leaf seems to be fortuitous. Because the paint has been largely worn away, we can see the underdrawing of a skull and bones, a detail often found in images of the Crucifixion and generally thought to symbolize the skull of Adam who, according to tradition, was buried at Golgotha. More curious (unless this were a later addition) is what seems to be the underdrawing of a closely spaced row of sheep tangent to the lower frame. Since Christ is called the Lamb of God, such a representation would be entirely appropriate, but so far as we know, it would also be unprecedented in miniatures showing the Crucifixion. (ST12778-0070)



▲ 465 (detail)

466 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE DEPICTING SAINT MARK AT HIS WRITING DESK, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE GOSPEL SEQUENCES. (France, probably Rouen, ca. 1480) 165 x 114 mm. (6 1/2 x 4 1/2"). Single column, 17 lines of text on the verso (four lines of text under the miniature on the recto), in a fine gothic book hand. Verso with a panel border featuring gold and blue acanthus, other foliage, red flowers, and blue berries on hairline stems accented with gold bezants, recto with a three-line initial in colors and burnished gold on a brushed gold ground decorated with flowers and butterflies and WITH A FULL BORDER filled with swirling acanthus leaves, berries, and flowers in shades of blue, gray, pink, green, red, and blue on a brushed gold ground, and INHABITED BY TWO VERY LARGE, CHARMING GROTESQUES (in the fore margin a beast with the head of a man, ears and neck of a camel, torso of a winged dragon, and hindquarters of a lion, and at the bottom of the page a winged dragon with a head in the usual spot and another at the end of its tail—both looking humorously truculent), THE WHOLE ENCLOSING AN ARCH-TOPPED MINIATURE OF SAINT MARK COMPOSING HIS GOSPEL, with his lion at his feet. ♦Mounting traces on verso, a couple of light ink smudges to the border, a very small, faint stain to the lower margin, but still IN EXCELLENT CONDITION, generally bright and clean, and without any loss of pigment in border or miniature. **\$4,500**



Given the whirling border and the intriguing, detailed miniature, this is a leaf that is especially colorful, aesthetically significant, and entirely engaging. As often is the case, the border—full of dramatic movement—presents a strong contrast to the delicately painted scene of gentle piety. Mark, clothed in red and blue robes heavily accented with gold and with the short hair of a Medieval monk, is seated in a tower room in a large armchair, with a scribe’s escritorio propped up in front of him. An ink horn, book weight, and scroll hang from the top edge of the desk, and, lovingly, the saint looks away from his manuscript and down at the protective lion lying at his feet. The artist has departed here from typical iconographic models, as we see the Evangelist from a point on the opposite side of his desk, rather than from the side. This allows for the optimum manifestation of facial expression, as well as for a greater sense of depth. The artist is accomplished: he has modelled the face quite sensitively, making Mark appear to be middle-aged and worn with thought; he has indicated a light source from the left with the consistent use of shadow; he has successfully foreshortened the central figure; and he has designed the whole scene in an intricately balanced way. Furthermore, the book weight is historically interesting and a bit unusual as a reflection of the painter’s intimate knowledge of the Medieval equipment involved with manuscript production. The grotesques, subtly colored in green, blue, and yellow, are more than usually delightful. (ST11786c)



467 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE MINIATURE DEPICTING THE ADORATION OF THE MAGI, FROM A BOOK OF HOURS IN LATIN. TEXT FROM SEXT. (France, ca. late 15th century) 180 x 132 mm. (7 1/8 x 5 1/8"). Single column, six lines in a bâtarde hand. Attractively matted in a beautiful antique gilt wooden frame. Small initials in colors and partly in gold, a four-line initial in brushed gold on a blue ground stippled with gilt dots, its center with a floral spray, above this A LARGE MINIATURE OF THE ADORATION OF THE MAGI, the Virgin sitting at the stable entrance holding the Christ Child, who is reaching eagerly for the chest of gold extended by a kneeling monarch, while the two other royal visitors stand waiting to present their gifts, the scene ENCLOSED BY A THREE-QUARTER FLORAL BORDER CONTAINING brushed gold shamrocks with

sprays of blue flowers, pink lotus blossoms and tiny gold berries on hairline stems, and A DELIGHTFUL PEACOCK AT THE FOOT, a pink ribbon inscribed with a Latin motto twining around it. ♦AN ESPECIALLY FINE LEAF, the paint and gold intact, and everything smooth and fresh. **\$7,500**

The moment being portrayed in this charming, elegant miniature emphasizes the humanity of Christ, who is reacting with the enthusiasm of any small child for a bright, shiny gift. The two kings holding urns of frankincense and myrrh seem to be looking at each other in concern, perhaps wondering if their offerings will be received with the same delight. The stable is a lean-to set against the wall of a crenellated castle, contrasting the lowliness of the Son of God’s birthplace with the trappings of worldly power. The star that guided the Magi shines over the distant hills. Our painter was influenced by the Master of Robert Gaguin, an artist active in Paris in the 1490s who was first identified by Nicole Reynaud in 1993 (François Avril and Nicole Reynaud, “Les Manuscrits à Peintures en France 1440-1520,” pp. 262-64). Of the three codices by the Robert Gaguin Master illustrated by Reynaud in this work, the partitioned borders and initial types in the Prayer Book of Geoffrey de La Croix (Paris, SMAF, Ms. 92-1), painted around 1495, are the closest to those here. The quality of painting is very high, with convincing facial features, garments, and architectural elements. And the palette is unusual, with its soft greens and yellows and immensely pleasing complementary powder blue. Sister leaves with additional miniatures occupy the following two entries. (ST12983a)

Damaged or Unfinished?

468 AN ILLUMINATED VELLUM MANUSCRIPT LEAF, WITH A MINIATURE OF THE PRESENTATION IN THE TEMPLE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM NONE. (France, ca. 1480s) 180 x 130 mm. (7 x 5 1/8"). Single column, 20 lines on verso (six on recto), in a bâtarde script. Rubrics in red, capitals struck with yellow, one- and two-line initials in colors and gold, a fine four-line brushed gold “D” with elements resembling pieces of driftwood and inhabited by a hybrid beast against a pink and blue stippled ground, above the initial A HALF-PAGE MINIATURE DEPICTING THE PRESENTATION IN THE TEMPLE, THIS SURROUNDED BY AN IMAGINATIVE BORDER of brushed gold scalloped compartments, flowers, leaves, large, realistically ripening strawberries, and cleverly hidden grotesques. ♦A touch of soiling to the outer edges, a bit of smudging to the border along the inner margin of the recto, faces of the Virgin, Joseph and the handmaiden eroded (or unfinished?), the miniature with a little general rubbing and chipping, but still an attractive specimen with a particularly pleasing decorative border. **\$3,500**

The scene before us has familiar elements: the Virgin presents the Christ Child to the high priest Simeon, with Joseph immediately behind her, holding a candle, and a handmaiden further behind with a basket (presumably of turtle doves, as tradition calls for). The Christ Child, being held by the formidable-looking Simeon, looks back at his mother and reaches out to her for comfort. But beyond the obvious, this is an intriguing leaf for at least three reasons. First, the figure of Simeon could scarcely resemble more exactly the kneeling Magus in the previous described leaf from the same manuscript. Clearly, the artist has used the same model for these two personages. Second, the decoration is unusually imaginative in that it combines fanciful creatures with realistic representation in what seems to us a novel way—we can’t recall seeing a fully-realized dragon sitting, as here, inside a large initial, nor a half dozen red and yellow strawberries ripening realistically on nearby vines. Finally, *it appears as if part of our miniature is not finished. What seems at first to be damage on the faces of Mary, Joseph, and the handmaiden may in fact be areas of the composition left uncompleted by the artist.* With Joseph in particular we can see what appears to be the underdrawing of his facial features. The fact that there is no damage elsewhere on the leaf lends credence to this hypothesis. See the previous entry for a discussion of the artist. (ST12983c)



469 AN ILLUMINATED VELLUM MANUSCRIPT LEAF, WITH A MINIATURE OF THE CORONATION OF THE VIRGIN, FROM A BOOK OF HOURS IN LATIN. TEXT FROM COMPLINE. (France, ca. 1480s) 180 x 130 mm. (7 x 5 1/8"). Single column, 20 lines on verso (six on recto), in a bâtarde script. With one-

and two-line initials, all gold on a blue or pink ground, a beautiful four-line “C” painted gold and inhabited by flowers against a blue stippled ground, above this capital A HALF-PAGE MINIATURE SHOWING THE CORONATION OF THE VIRGIN, the whole SURROUNDED BY A FINE BORDER (on three sides) composed of acanthus leaves and large hearts of brushed gold containing realistic strawberries and flowers. ♦A touch of soiling around the edges, the painted gold a bit thin here and there, a little damage around the head of God the Father (partly repaired by a later hand?), otherwise an entirely attractive leaf with a particularly lovely initial and border. **\$2,250**

Here we see the Virgin kneeling before God the Father, who holds two tablets in one hand (surely the Ten Commandments) and blesses her with the other. An angel hovers over Mary’s head, holding a golden circlet with which to crown her Queen of Heaven. The greens in this and the previous two miniatures are atypical—especially the watery pea soup green covering the interior walls. It appears as if there are some floral underdraws that have been left unpainted (something all the more likely, considering what was said about the previously discussed leaf), and it is possible that the fully finished product would have had quite a different color. (ST12983b)



of them in white on a gold ground and inhabited by two red roses, and a three-quarter diapered border of alternating brown and brushed gold featuring acanthus leaves and floral elements, the border enclosing A LARGE, DETAILED, AND COLORFUL MINIATURE SHOWING THE ANNUNCIATION TO THE SHEPHERDS set within an arched gold frame. ♦Slightly trimmed at top (with small loss), rubrics a little faded, a bit of wear to the bottom of the border, the large recto initial somewhat chipped, but THE MINIATURE IN EXCELLENT CONDITION, very bright and retaining all its original detail. **\$4,500**

In this image of the announcement of the birth of the Savior of humankind, we see a variety of responses. The shepherd standing on the left folds his arms in a sign of meekness and reverence (or maybe he’s just cold), while his seated comrade shades his eyes and looks up in awe at the angel above. Another shepherd, standing just behind him, holds his crook high in the air, as if frightened or confused. The sheep, on the other hand, take no notice of the angel, who descends from the sky adorned in a golden robe and holding—unusually—a very large sheet of music (rather than the typical banderole). The figures and faces have all been confidently rendered, as has the landscape, which features the distant walls of a city and undulating hills that turn from green to blue as they recede into the background. (ST13059a)



470 A CHARMING ILLUMINATED VELLUM MANUSCRIPT CALENDAR LEAF WITH ZODIAC AND LABOR OF THE MONTH MINIATURES, FROM A BOOK OF HOURS IN LATIN AND FRENCH. THE MONTH OF JUNE. (France, late 15th century) 162 x 114 mm. (6 3/8 x 4 1/2”). Single column, recto with 16 lines of text, verso with 15, in a fine gothic book hand. Text of saints’ days in alternating red or blue (special saints in gold), headings and numerals in burnished gold, four one-line initials in burnished gold on a red and blue ground, “KL” at top left of recto in the form of gray and white acanthus leaves on a background of brushed gold, verso with a panel border featuring blue and gold acanthus leaves and sprays of blue or red flowers on leafy stems, RECTO WITH A THREE-QUARTER BORDER of blue and lavender acanthus leaves and flowers on a brushed gold ground, THE LOWER SECTION WITH A MINIATURE OF A LARGE RED CRUSTACEAN representing Cancer, the Zodiac sign of the month, AND THE OUTER SECTION WITH A MINIATURE SHOWING THE LABOR OF THE MONTH (mowing). ♦A touch of browning to fore edge, minor wrinkling to inner margin, otherwise A VERY FINE, BRIGHT LEAF, the colors rich and the gold sparkling. **\$3,750**

This leaf supplies equal portions of sophistication, charm, and curious detail. The Cancer crustacean seems to be a cross between a crab and a lobster, but notwithstanding this uncertain lineage, it seems merry and certainly bright—very pleasantly red and with much gold highlighting (almost as if having been boiled). The pale greens and blues of the pastoral background provide a soothing contrast to inflamed Cancer. The besmocked haymaker, wearing a broad-brimmed hat to protect against the sun, has evidently been wielding his scythe for some time, as we see a very large haystack in the background, at its foot a white sack, perhaps containing the laborer’s midday meal. The painter has given him the convincing look of someone who understands his work and is willing to do it. (ST11786d)

471 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS, FROM A BOOK OF HOURS IN LATIN. TEXT FROM OPENING OF TERCE. (Paris, late 15th century) 180 x 115 mm. (7 1/8 x 4 1/2”). Single column, 27 lines (six on recto), in a fine bâtarde script. Rubrics in pink, line fillers and several small capitals, two three-line initials, one



472 (detail) ▶



472 THREE ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A SMALL MISSAL IN LATIN. TEXT FROM THE CELEBRATION OF THE MASS. (Germany, late 15th century) 173 x 128 mm. (6 3/4 x 4 7/8”). Single column, 18 lines in a formal gothic book hand; four-line staves of music. One- and two-line initials in red, blue, and green, some of the larger initials with marginal extensions; each leaf with at least two three-line initials in black embellished

with green, red, blue, and brushed gold, SOME INITIALS SPORTING HUMOROUS FACES OR CHUBBY BEASTS. ♦Two of the leaves with mounting traces of glue or tape, otherwise fine condition, with vivid colors. **\$150-\$250**, depending on decoration (ST10268b-d)

473 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF “ALL SAINTS,” FROM A BOOK OF HOURS IN LATIN. TEXT FROM HOURS OF THE DAYS OF THE WEEK. (France, ca. 1490) 133 x 191 mm. (5 1/4 x 7 1/2”). Single column, three lines on the recto, 16 lines on the verso, in a pleasing, careful bâtarde hand. Rubrics in red, verso with one two-line initial in burnished gold on a pink and blue ground, recto with three-line “S” in the same style, recto also with A FULL FLORAL BORDER containing blue and gold acanthus leaves, sprays of red and blue flowers with green and gold leaves, hairline stems and burnished gold berries, this frame ENCLOSING AN ARCH-TOPPED MINIATURE OF ALL SAINTS showing at least a dozen figures standing on a white tile floor with blue and white sky above. ♦A hint of pigment loss in one or two areas of blue, but IN ESPECIALLY FINE CONDITION, entirely fresh, clean, and bright. **\$3,500**

Although this is well composed and well painted, its figures are not identified in the usual way. Except for Saint Paul, who has his sword and book, none of the saints depicted here is accompanied by an attribute, so it is difficult to be certain who is being pictured. In the front row of saints, the artist seems to have given Paul an uncanonical full head of



hair, while (presumably) Peter sports a monk's tonsure to Paul's left. The blond saint on the right is probably meant to be John the Divine. The cap on the youth in the middle is intriguing, being a tall red cone, so narrow that it seems likely to topple off, and the young blond has a bizarre red feather(?) protruding from his halo (or perhaps this is meant to be a flame of inspiration). For a discussion about the rarity of the office from which this leaf comes and about the substantial size of the manuscript that must have contained it, see item #451, above. (ST12417a)

474 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF PENTECOST, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF THE HOURS OF THE HOLY SPIRIT. (France, ca. 1490) 146 x 95 mm. (5 3/4 x 3 3/4"). Single column, three lines on the recto, 16 lines on the verso, in a pleasing, careful bâtarde hand. Verso with two one-line initials in blue with red

penwork, one pink and blue line filler, and two two-line initials in burnished gold on pink and blue grounds, recto with a three-line "D" in blue on a pink ground with white tracery, the center with four trefoils of burnished gold, the same side WITH A FULL FLORAL BORDER featuring blue and gold acanthus leaves, sprays of pink, blue, and red flowers with green and gold leaves, and numerous burnished gold berries, the border ENCLOSING AN ARCH-TOPPED MINIATURE OF PENTECOST (measuring approximately 72 x 58 mm.), the Virgin sitting on a low dais at the center of the scene, an open book in her lap, the Apostles clustered around her, two of them kneeling on the tile floor at her feet, another (perhaps Saint John) standing on the right, his hand extended, apparently after opening the shutter of an arched window in the back to admit the dove of the Holy Spirit, which hovers in front of a pink sun radiating gold beams, the miniature and text within a thin burnished gold frame. ♦Much of the blue rubbed off the "D" and small patches of paint flaked off the green robes of three Apostles, otherwise a fine leaf, very clean and bright, with shining gold and ample margins. **\$3,500**

All eyes are on the Virgin in this Pentecost miniature. She bends her head in gracious modesty, her sweet face framed by a white coif, and it is clear that everyone in the room is emotionally joined with her. Particularly notable here is the artist's success at creating space, using deeply receding perspective to create a room of ample proportions and considerable depth. The removal of the shutter to allow the dove to enter is a nice touch and something we have not noticed in other representations of this event. (ST12416)



▲ 475 (detail)



475 A VAST VELLUM MANUSCRIPT LEAF WITH AN INTRICATE PUZZLE INITIAL, FROM A CHOIR BOOK IN LATIN. TEXT FROM MASS CELEBRATING THE NATIVITY OF THE BLESSED VIRGIN MARY. (Italy, late 15th or early 16th century) 585 x 390 mm. (23 x 15 1/4"). Single column, four lines of text plus seven four-line staves of music with text below in a large, bold gothic hand. Rubrics in red, capitals in red, blue, or black, ONE CAPITAL INHABITED BY

A GROTESQUE FACE, A VERY LARGE (approximately 111 x 100 mm.) PUZZLE INITIAL IN RED AND BLUE WITH ELABORATE PENWORK IN BOTH COLORS. Two short splits in the (expansive) lower margin with needle holes from an early repair. ♦Mild marginal smudges, otherwise AN EXTREMELY FINE LEAF—clean, smooth, and bright, with elegant script and very appealing decoration. **\$1,250 (ST13171)**

476 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A FINE, VERY LARGE MINIATURE OF THE PRESENTATION IN THE TEMPLE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE OPENING OF NONE. (Central or Northern France, probably Bourges, early 16th century) 191 x 133 mm. (7 1/2 x 5 1/4"). Single column, 23 lines of text on one side, five lines below the miniature on the other, in a fine, large bâtarde hand. Rubrics in red, several initials, line fillers, and a paragraph mark in brushed gold on a red or blue ground, two two-line initials with floral decoration in colors on a brushed gold ground, one four-line initial in gray and maroon with white tracery on a brushed gold ground, its center with a spray of red berries, and A LARGE MINIATURE OF THE PRESENTATION IN THE TEMPLE (measuring 112 x 91 mm.), with the Virgin kneeling before an altar and handing the Christ Child to the priest's waiting arms, Joseph and a young woman with the basket of sacrificial doves standing behind the Virgin at the head of a large crowd, the text and miniature enclosed by a simple gilt frame. ♦Small faint brown stain to lower margin, two trivial patches of loss to paint of the priest's cloak, a touch of wrinkling to side margins, remnants of mounting to verso (not affecting text), otherwise A VERY FINE LEAF, clean and fresh, with ample margins and unusually rich colors. **\$4,800**



This handsome leaf from a Book of Hours with large dimensions features an expressive miniature that beautifully conveys the drama of this moment in the life of the Virgin. Mary, dressed in somber gray covered by her customary blue cloak, kneels at the center of the scene, holding her son out in a gesture that is both offering and supplication to the priest (who may or may not be Simeon, with Luke 2:25-35 seeming to support this). The Virgin's face displays the concern that would be expected in one who has just been told, in Simeon's prophecy, that a sword will pierce her soul—that is, that she will suffer along with her son as he does God's redemptive work. Simeon, in contrast, wears the gratified expression of one whose prayers to see the salvation of Israel have been fulfilled, as expressed in his canticle, the "Nunc dimittis" ("Now I can depart in peace"). A pretty, fashionably dressed young woman stands on the left holding a basket with two turtledoves brought as an offering (for those people not in a position to provide a lamb). Her green dress and crimson cloak mirror Simeon's vestments and the canopy above him, and, like the priest, she is wearing a striking hat. Everything is carefully detailed, from the facial expressions to the folds of clothing to the decorative designs on the altar and dark gray walls. The scene is artfully composed and balanced, with a trio of somber blue and gray figures at center and vibrant red and green on either side, anxiety offset by faith and hope. (ST12557)

477 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH AN EXCELLENT MINIATURE OF SAINT LUKE, FROM A BOOK OF HOURS IN LATIN. TEXT FROM THE GOSPEL SEQUENCES. (Central or Northern France, probably Bourges, early 16th century) 184 x 127 mm. (7 1/4 x 5"). Single column, 12 lines of text on the side with the miniature, 23 lines on the other side, in a fine, large bâtarde hand. Rubrics in red, two small initials and one pretty three-line "I" in colors and brushed gold, the latter in pink and white and accented by a long-stemmed red rose, the same side WITH A RICHLY DETAILED MINIATURE OF SAINT LUKE (measuring 64 x 92 mm.) at his desk in a comfortably furnished room, writing the Gospel under the watchful gaze of his ox, shown here with spread red wings, the miniature with five lines of text above and seven below, and both the text and the miniature with their own thin gilt frame. ♦The illuminated initial on the plainer side partly obscured (by the remnant of mounting tissue?), a touch of wrinkling to left and right edges, other trivial imperfections, but still IN FINE CONDITION, the paint especially rich, and the vellum fresh, clean, and bright. **\$3,500**

From the same large, fine Book of Hours as the previous item, *this leaf presents us with an uncommon design, the miniature being flanked by text above and below, rather than enclosed by a decorative border.* Here we see Luke at the center of the room, sitting at his writing desk wearing a blue robe from beneath which peek unexpectedly bright red socks (which not only serve to keep the saint's feet warm, but also add a balanced splash of bright color opposite the ox's magnificent wings). Behind the Evangelist and to the right is a window through which we glimpse green trees and blue sky, and beside the window a table with drinking vessels. The detail lavished on the interior is impressive: the walls are elaborately panelled; the floor tiles have green, red, and gold shading that produces a marbled effect; the table and dishes have intricate decoration; there is carving on the desk and table; and the cloths covering these are edged with gold fringe. Luke's robe has gold detailing around the neck and hem, and the ox's wings are delicately feathered. The ox seems a good symbol for the burly man pictured here, and both wear tranquil, purposeful expressions. (ST12558)



478 A MODERN ILLUMINATED VELLUM MANUSCRIPT LEAF DEPICTING THE LAST SUPPER ON ONE SIDE AND THE AGONY IN THE GARDEN ON THE OTHER. (Italy, 19th century) 140 x 100 mm. (5 1/2 x 4"). In a wooden frame painted blue and gold, with glass on both sides. EACH SIDE WITH A FULL-PAGE MINIATURE, one within a gilt double frame, and the other in the shape of an oval and framed by acanthus leaves, both with an elaborate floral border embellished with hairline vines and gold dots. ♦ Paint with a few minor chips, negligible smudging in the border, otherwise in very fine condition. **\$2,500**



Clearly influenced by the color and style of 15th century Italian Humanist manuscript painting, this 19th century leaf features two miniatures executed with a high level of detail and a good sense of color. Unlike the next item—which is painted to look as much like a 15th century miniature as possible—this leaf has two scenes that are based on earlier models, but presented as modern adaptations. In any case, the painting is well done, with pleasing, reminiscent results. (ST12926)

479 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MINIATURE OF THE TRINITY FROM A 19TH CENTURY BOOK OF HOURS IN FRENCH. TEXT FROM A PRAYER TO THE HOLY TRINITY. (France, 19th century) 158 x 118 mm. (6 1/4 x 4 1/2"). Single column, four lines of text in a very fine gothic book hand. Attractively matted and in a beautiful decorative antique gold frame. Three-line initial in blue with white tracery on a bronze ground, its center filled with curling blue and red floral vines, AN ARCH-TOPPED MINIATURE SHOWING THE HOLY TRINITY, God the Father and God the Son both robed in red and blue, the Son sitting at the right hand of the Father, the two holding an open book above which the dove of the Holy Spirit hovers, radiating light, the miniature ENCLOSED BY A LOVELY FULL RINCEAU BORDER with dense foliage including acanthus leaves, flowers, and fruit accented with many gilt dots on hairline stems, the border inhabited by half a dozen large, charming birds. ♦ A fine, fresh, clean leaf, with especially rich colors. **\$1,500**



Painted on old vellum, this is a very accurate 19th century re-creation of a 15th century French miniature and accompanying lush border. The artist has captured the Medieval style almost perfectly, with colors that are very close to those from the earlier period, and it is extremely difficult to tell without careful inspection that this is an imitation and not the real thing. Chromolithographed prayer books were all the rage during the second half of the 19th century in Paris, and the present leaf may have been created in the hopes of attracting the same clients who found the similar printed material so desirable. Whatever the case, this is an extraordinarily fine piece of replication. (ST12998)

480 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH TWO MODERN HISTORIATED INITIALS, FROM AN ANTIPHONER IN LATIN. TEXT FROM VESPERS IN THE COMMON OF VIRGINS. (Italy, perhaps Tuscany, 15th century, but with a 20th century[?] miniature) 591 x 406 mm. (23 1/4 x 16"). Five lines of text beneath five four-line staves of music, the text in a very large, clean gothic hand. Rubrics in red, one large initial painted in blue with elaborate penwork in red, and WITH TWO (MODERN) HISTORIATED INITIALS, THE ONE ON THE RECTO SHOWING SAINT FRANCIS AND THE BIRDS, AND THE ONE ON THE VERSO TWO GENERIC SAINTLY VIRGINS (the main part of the initials measuring, respectively, 70 x 67 and 105 x 105 mm.). ♦ One upper corner neatly renewed (before the initial was painted), the Saint Francis side (the hair side) with overall browning because of the grain of the skin, lower outer corner defective (but well away from the text), a little flaking in the gold ground of the initial on the other side, very minor soiling and wrinkling, otherwise excellent—the flesh side with no darkening at all, the leaf mostly quite clean, and the paint in the two initials fresh and bright. **\$750**



▲ 480 (detail)

Our virginal saints within the “M” are elegantly painted, their clothing reproduced with impeccable precision and impressive detail; however, they look perhaps more Pre-Raphaelite than Medieval. And even though he is all wrong for the text, and despite finding himself inside a garishly scarlet initial, our Saint Francis is also skillfully painted. This is, of course, a hybrid item, uniting a genuine Renaissance choir book leaf with modern embellishment for commercial purposes, probably executed with tourists to Italy in mind. (ST11405b)



▲ 481 (detail)

481 AN ILLUMINATED VELLUM MANUSCRIPT LEAF WITH A MODERN HISTORIATED INITIAL, FROM AN ANTIPHONER IN LATIN. TEXT FROM THE COMMON OF APOSTLES. (Italy, perhaps Tuscany, 15th century, but with a 20th century[?] miniature) 591 x 406 mm. (23 1/4 x 16"). Five lines of text beneath five four-line staves of music, the text in a very large, clean gothic book hand. Rubrics in red, three large initials painted in red or blue with elaborate penwork in the contrasting color, the verso WITH A FINE MODERN REPLICA HISTORIATED INITIAL showing a young, strong, dark-skinned figure who appears to be Christ, considerable leafy foliage emanating from the letter up and down the left margin (the initial measuring approximately 95 x 110 mm.). ♦ Lower outer corner ragged, the hair side of the leaf with minor overall darkening, slight soiling, and faint wrinkling, but a leaf with no serious problems and generally pleasing, especially because the initial is in perfect condition. **\$1,250 (ST11405a)**

FULL MEDIEVAL, RENAISSANCE, AND MODERN ILLUMINATED MANUSCRIPTS

A Very Unusual Manuscript Meant To Bring Comfort in the Midst of Plague

482 A VERY FINE AND EXTREMELY RARE VELLUM ILLUMINATED LITURGICAL MANUSCRIPT, WITH MUCH MUSICAL NOTATION, IN LATIN. OFFICES FOR THE INVENTION OF SAINT



SEBASTIAN AS WELL AS OFFICE OF THE DEAD AND SIMILAR TEXTS. (Paris, second half of the 15th century) 320 x 205 mm. (12 1/2 x 8 1/4"). [73] leaves (complete). Single column, 21 lines and/or as many as seven four-line staves of music per page, in a pleasing gothic book hand. CONTENTS: Vespers of the Invention of Saint Sebastian (f. 1-7); Mass of the Invention of Saint Sebastian [celebrated 13 October] (f. 8-18); Mass for the Dead (f. 18-26); Office of the Dead, Use of Paris (f. 26-53); Prayers for the Commendation of the Dead (f. 53-67); Gloria and Creed (f. 67-70); Dies Irae (f. 71-73); Gospel of Matthew 24:42-47 (f. 73 v., in a bâtarde hand). Excellent contemporary blind-stamped calf over wooden boards, covers with frames of plain rules and floral lozenge rolls enclosing a central panel with five floral vine rolls, brass corner guards, five brass bosses on upper cover and five (of seven) on lower cover, raised bands, vellum endleaves, skillful contemporaneous patch to leather on front cover. Rubrics in red, numerous one-line initials in brushed gold on a red or blue ground, frequent two-line initials in red or blue on a ground of the contrasting color, with brushed gold and white tracery, first page WITH A HALF BORDER OF WHITE AND BRUSHED GOLD COMPARTMENTS filled with blue and gold acanthus leaves and with floral sprays of red, blue, and green, and 52 INITIALS ADORNED WITH DELICATELY DRAWN AND COLORED HUMAN OR GROTESQUE HEADS OF GREAT CHARM. Folio 9 recto with early 16th century marginal notation: "Evangelium sancti Rochi invenies in fine libri"; final page at bottom: "1504 octobris 21,

a magistro Adriano Martino, tum temporis diacono apud divum Paulum Parisiis"; front pastedown with engraved bookplate of Jean Geoffroy (see below for all). ♦Short cracks at head and tail of front joint, and at tail of rear joint, head of spine with shallow half-inch chip, a scattering of tiny wormholes to boards, but the original binding solid, lustrous, and extremely pleasing. Occasional minor thumbing to lower fore-edge corner, half a dozen early repairs to vellum (not affecting text), isolated light dust soiling to margins, otherwise A VERY FINE COPY INTERNALLY, the vellum clean and fresh, the decoration bright, and the colors still rich. \$55,000

Textually the most unusual of the complete manuscripts in this catalogue, the present volume contains solemn text and music that remind us of the ever-present threat of plague that hung over Western Europe in the 15th century. Along with common somber liturgical texts like the Office of the Dead, Mass for the Dead, and the Dies Irae (a poem describing the Last Judgment), our volume has two very infrequently seen offices that celebrate the Invention of Saint Sebastian (that is, the discovery of his bones) in the ninth century, an event followed by the transportation (or "translation") of the relics to the monks at Saint Medard Abbey at Soissons in 826. The commemoration of this discovery had special meaning for those who would have used this book. In 1466, around the time our manuscript was produced, 40,000 citizens of Paris died of the plague, which would again strike the city in the 1480s. Pestilence was such a preoccupation that the population was prepared to adopt whatever extraordinary prophylactic measures they thought efficacious. Some indication of this can be seen in the fact that members of the Soissons community displayed their Sebastian relics in Paris in 1445 in order to raise money—it was worth making payment to put oneself near a source of protection against sudden, inexplicable, impending death. To the Medieval mind (which knew nothing about germs), Sebastian provided some measure of insurance. The figure of Sebastian pierced with arrows is a familiar

theme from Medieval and Renaissance art, but it is important to note that the arrows did not kill him (see item #399, above). Plague was said to be transmitted by the "arrows" of an angry God; thus, the saint who survived so many wounds was appealed to by the potential victims of divine missiles. And Sebastian was not the only saint prayed to for this kind of help. The marginalia on folio 9 invoke the aid of Saint Roch, less widely known today, but more frequently called upon for protection in the Middle Ages. The marginalia also direct the user to the Gospel readings for the feast of Saint Roch, which have been added at the end of our volume. The explanation for why the various texts in this volume been put into the same manuscript is unclear, but we can make reasonable conjectures. Masses were performed on the feast days of important saints. The most significant feasts were not only celebrated on the day itself, but also in a vigil that would be performed at Vespers (in the evening) of the previous day. The present manuscript begins with just such a Vespers service. Most saints had only one feast day, usually commemorating the date of their death. Sometimes, if a saint's relics were so important that they had been translated, then the day of that translation might also be celebrated as a feast day. And in very exceptional cases, a saint might have a third feast day, known as the invention of their relics: this commemorates the date on which the buried body of a saint was discovered and dug up. And so it is that the first 35 pages of the present manuscript contain the text and music for the vigil and the feast day (13 October) of the Invention of Saint Sebastian. But this presents something of an anomaly: on the one hand, our manuscript contains a text that would be used for less than 24 hours each year (from the evening of 12 October to the conclusion of the mass the following morning), and, on the other hand, it contains texts that could be used innumerable times throughout the year. It may simply be that the text of the Invention of Saint Sebastian would have made too slim a volume to be bound on its own, and thus it was given honor by being bound with texts in frequent use. A second possible explanation for the book's existence as it is constituted could be that it may have been commissioned by the wealthy Parisian relatives of someone who died of the plague: they would have paid a chaplain to perform frequent Masses and Offices of the Dead for his or her soul, as well as the Mass to Saint Sebastian every year on his



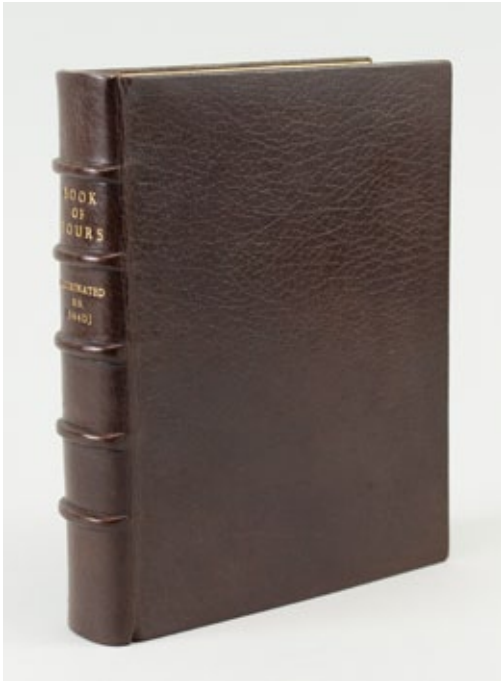
▼ 482 (details)



feast day. Whatever its origin, the manuscript is enlivened by the caricatures that protrude from large initials throughout the text. Most of these are male rustics with serious expressions, but some are more comical, and there are a few women, some in close-fitting caps and one in a furry pink hat. There was no church in Paris dedicated to Sebastian, so this manuscript may have belonged to an altar in a chapel dedicated to him. In light of the 1504 inscription at the end of the volume (see above), that chapel could well have been at the church of Saint Paul, Paris. Manuscripts of the offices of Saint Sebastian are exceptionally rare and almost never appear in the marketplace. (ST12885)

A Large, Lively Book of Hours with 19 Miniatures, Prepared for the English Market

483 AN ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN, WITH LARGE, LIVELY MINIATURES FOR THE ENGLISH MARKET. USE OF SARUM. (Bruges, ca. 1430-40) 196 x 145 mm. (7 3/4 x 5 3/4"). 142 leaves (textually complete, but see below), single column, 21 lines, in a fine gothic book hand. Contents: Calendar (f. 1r); Suffrages, including John the Baptist (without miniature), Thomas of Canterbury, Christopher, Mary Magdalene, Catherine of Alexandria, Margaret (without miniature), Barbara (without miniature); prayer to Christ (no image except in lower margin of recto, a small seated figure under a banderole, and holding a ribbon, "Domine Ihesu"), "Oratio Devota ad Christum . . .," 15 Prayers of Saint Bridget (f. 7r); Hours of the Virgin, Sarum Use as shown by the antiphons and capitula at Prime and at None (short Hours of the Holy Cross worked in) (f. 34r); Four prayers to the Virgin (f. 62r); four prayers and indulgences (f. 72r); Penitential Psalms and Litany (f. 84r); Office of the Dead (f. 99r); Commendation of Souls (f. 117r); other prayers (f. 128r-142v). Dark brown crushed morocco by Sangorski & Sutcliffe (signed on front turn-in), gilt ruled turn-ins, raised bands, with gilt lettering on spine. Capitals struck with red, rubrics in red, numerous one-line initials either gilt with blue penwork or blue with red penwork, many two-line initials in gold on a blue or pink ground with hairline vines ending in flowers and leaves extending into the margins, and WITH 19 NEARLY FULL-PAGE MINIATURES WITHIN FULL, LUSH RINCEAU BORDERS, the facing page always featuring a handsome six-line initial in gold and colors and a similarly elaborate three-quarter border, seven of these borders containing human inhabitation and one containing a hybrid creature (six additional pages with the large initial and three-quarter border but with no facing miniature). Front pastedown with the armorial bookplate of Crewe Hall. Bottom portion of one of the miniatures with



a (barely noticeable) later (17th century?) ownership inscription. ♦A few leaves with a little light soiling or wrinkling, gilding with touches of rubbing (but still quite bright and often glittering), some occasional smudging and rubbing within the borders, the green coloring a bit faded, some minor damage to seven or eight of the miniatures, sometimes with loss of detail in faces (Christ before Pilate somewhat more damaged), but the majority of the scenes without any significant defects beyond the typical fading or erosion of blue paint, and the damage entirely forgivable, especially in light of



▲ 483 (detail)

Flagellation (f. 45v), Road to Calvary (f. 48v), Crucifixion (f. 51v), Descent from the Cross (f. 54v), Entombment (f. 57v), Virgin and Child with Saint Anne (f. 63v), Annunciation (f. 72v), Pentecost (f. 79v), Last Judgment (f. 84v), Funeral (f. 99v), Commendation of Souls (f. 117v), and Jerome working (f. 133v). At least three full-page miniatures seem to be missing: those that opened the Suffrages for John the Baptist, Margaret, and Barbara (see above). Since there are also three other elaborately decorated pages that do not have facing miniatures, it is possible that three more are lacking. The manuscript has distinctively English characteristics. The Calendar and Litany have a number of English saints (Hugh of Lincoln as well as his Translation, for example), and the first miniature we see is the slaying of Thomas Becket, the archetypical image of English martyrdom. (Assuming that our manuscript was purchased by an English client and was still in England a century later, the fact that the Becket miniature remains suggests that the present volume was owned by Catholics who did not follow the directives of Henry VIII in 1538 that attempted to dismantle and expunge all things relating to the "idolatry" of the Church of Rome.) Aesthetically, the miniatures make a powerful impression in the intelligence of their design, the skill of their execution, and even their size (they are easily the largest miniatures among the complete manuscripts in this catalogue). Our scenes, which measure approximately 123 x 88 mm., occupy nearly double the area seen in most French Books of Hours, where the miniatures are not inserted, but are instead accompanied by text, which necessarily inhibits the size of the visual content of the page. The choice of color is also part of the potency of the images, since our painter has found a way to use bright orange in every single miniature, even those depicting the most serious subjects. The result of all this is that, one after another, the paintings seem to seize our attention and encourage prolonged contemplation of their compositional matter and larger significance. Size and color are not the entire story, though, as we can see by considering the penultimate miniature, The Commendation of Souls, which, in a memorable portrayal, features two angels grasping a blanket occupied by a resurrected spirit, about to be tossed up to heaven. This rarely seen image (which most frequently appears in Books of Hours made for the English market) could scarcely be more charming. (ST13148)



▲ 483 (detail)



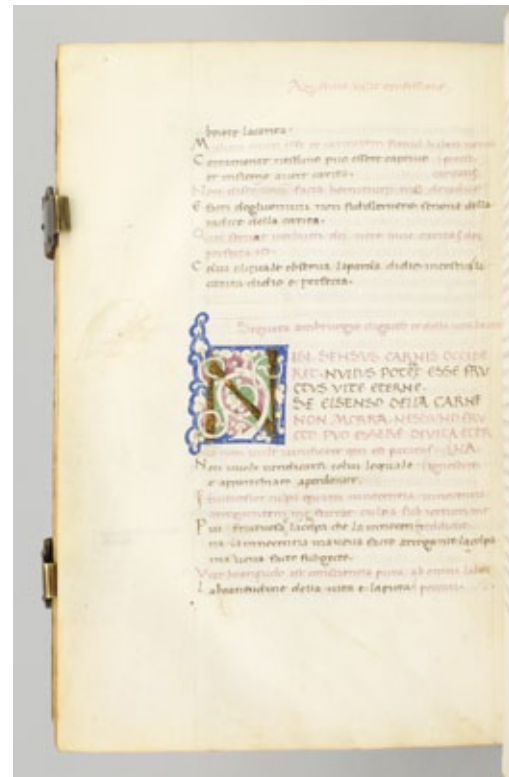
▲ 483 (detail)

*A Beautifully Decorated Diglot Manuscript,
Apparently Compiled by a Wealthy but Not Well-Educated Aristocrat*

484 A BEAUTIFULLY DECORATED AND DATED HUMANIST ILLUMINATED VELLUM MANUSCRIPT IN LATIN. NOTABILI ET SENTENTIE DI QUATTRO DOCTORI: GERONIMO, GREGORIO, AGUSTINO ET AMRUGIO. (Italy [Florence], colophon dated 1456-57) 268 x 187 mm. (10 1/2 x 7 3/8"). 176 leaves (complete). Single column, 31 lines alternating red ink for Latin and dark brown ink for Italian translation, in a very fine humanist hand. Contemporary panelled calf over wooden boards, with central chain design and foliate border, original clasps replaced with modern hardware, edges gilt and gauffered with chevrons and flowers, expertly rebacked to style. Paragraph marks in red or blue, initial letters of each sentence in contrasting color to main text, running titles in red, 10 ORNATE WHITE VINE STEM INITIALS, the first two very large and extending quite far down the page, the letters burnished gold and skillfully linked with white vines against a pink and green background outlined with blue and further decorated with clusters of white dots (the drawing of a marginal female crowned head on one page). Front endleaf with 17th or 18th century signature of Eduardo Lopez, dated colophon on final page, rear pastedown with a 19th century English price code in pounds and shillings. ♦Binding with a few small wormholes, general wear, and significant (careful) restoration, but still retaining much of its original appeal; red ink not infrequently faded to varying degrees (though never illegible), a few light scuffs or thumb smudges on the title and the occasional leaf, otherwise in thoroughly excellent condition, entirely fresh, quite clean, and with ample margins. **\$125,000**



This handsomely crafted work contains a dated but unpublished text that was compiled for the private edification and elevation of an unknown patron obviously with considerable means, clearly with a desire to attain greater understanding, and apparently without the classical learning typically needed for ready access to it. The manuscript contains excerpts



from five books of the Bible (Isaiah, Jeremiah, Job, Psalms, and Proverbs) as well as various texts written by four of the Latin Church Fathers. These include Jerome, "Epistles" (ff. 46r-130v) and "Homilies on Ezekiel" (ff. 130v - 153r); Augustine, "City of God" (ff. 135r - 140r) and "Confessions" (ff. 140v - 146v); Ambrose, "De Iacob et Vita Beata" (ff. 146v - 150r); and Cyprian, "Ad Donatum" (ff. 150v - 151r). Each excerpt is presented in the original Latin followed by the Italian translation in contrasting ink, making this not only an object of great interest from a scholarly standpoint, but also aesthetically very pleasing to look at. While the author/translator of the text remains anonymous, the manuscript has recently been identified as a sister copy of Rossi MS 88 at the Accademia Nazionale dei Lincei, and MS 335 of the Biblioteca Riccardiana (both of which manuscripts are without dates). The Riccardiana codex can be placed at the Dominican convent of San Marco in Florence by the mid-16th century at the very latest. Given this early association, it seems quite possible that the author would have been connected to the convent in some significant way. The Riccardiana manuscript is notably smaller than the present one, and its more modest dimensions would have been suitable for someone at the convent. By contrast, the larger, more opulent version seen here (and in the Rossi manuscript) would have been more appropriate for the use of a wealthy patron. The Convent of San Marco did not lack for illustrious connections and was itself an important center for art and culture in the Medici-ruled Florence of the

15th century. Its status was in no small way bolstered by the efforts of the great patron of the arts Cosimo il Vecchio de' Medici (also known as "the Elder"), who not only kept a cell on the premises, but also took it upon himself to renovate the aging structure. Among the notable artists who contributed to its renewal were the sculptor and architect Michelozzo (d. 1472) and painter Fra Angelico (d. 1455); it was also the site of the first public library in Florence. The Medici connection is further evident in the Rossi manuscript, which contains an ownership inscription of a senior Medici court official. Being a match for our copy in both size and lavishness, it is entirely possible that the manuscript offered here was destined for similarly noble hands. The fact that our text appears both in Latin and the vernacular further indicates an original owner whose birth may have been high but whose education might not have included the exacting Latin study of the ecclesiastic (in any case, the diglot text is an unusual feature of the manuscript, whoever owned it). With an interior that has retained its freshness and visual appeal, including a fine hand, skillfully designed glittering initials, and wide margins, this particular manuscript provides both an excellent specimen of the Italian humanist period and a testament to this extraordinary time with its extraordinary patrons. (ST13058)



▲ 484 (details)

A Distinctive Dated Copy of Peter Lombard in its Original Bohemian Binding

485 PETER LOMBARD'S "SENTENTIARUM LIBRI IV," A FINE DATED EASTERN EUROPEAN ILLUMINATED MANUSCRIPT ON PAPER, IN LATIN. (Bohemia, 1463) 325 x 220 mm. (12 3/4 x 8 1/2"). [288] leaves (complete). Single column, 31 lines (33-46 lines in index) in a fine gothic bastarda script. Contemporary blind-stamped calf over wooden boards, covers with ruled frame featuring round stamps containing an eagle, a lily, or a two-tailed mermaid accented by small star tools, diapered central panel with compartments containing the eagle, lily, or mermaid stamps (Kyriss workshop 185), brass bosses at four corners and at center, raised bands, two brass fore-edge clasps (the hardware all original). Ruled in brown throughout, rubrics and one- or two-line initials in red, and FOUR LARGE (four-to seven-line) FOLIATED INITIALS IN COLORS, GOLD, AND SILVER with leafy extensions, first page with additional leaf design in colors and gold in tail margin. Prickings visible along fore edge on many leaves. With three vellum fore-edge tabs marking the openings of books II-IV. ♦Joints and extremities somewhat rubbed, with bands showing through at head and tail of spine, other general wear, but the original binding quite solid, and with plenty of antique appeal; slight thumbing to first leaf of text, inconsequential dampstain to upper corner and fore edge at beginning and end of text, other trivial imperfections, but still IN NEARLY FINE CONDITION INTERNALLY, the text very clean and fresh, and the decoration extremely well preserved. **\$85,000**



This is an extremely desirable complete and dated manuscript of Peter Lombard's widely influential treatise, adorned with very appealing illuminated initials, and attractively written out and bound in Bohemia. Born near Novara and educated in Italy and France, Petrus Lombardus (ca. 1100-60) taught theology at Paris, and in 1159 became bishop there. Written between 1155 and 1158, his "Sententiae" is the most important theological work of the 12th century. Topically arranged, the work summarizes past learning about Christian doctrine by quoting authorities (these are the "sentences" that give the book its name) and attempting to resolve textual disagreement by dialectical analysis. As a source collection, the "Sentences" continued to spark discussion, and it enjoyed great success as a theological textbook until the 17th century, inspiring numerous commentaries, including those of Aquinas and Luther. The mermaid, lily, and star stamps on our binding match tools used at Kyriss workshop 185, a Bohemian bindery that



▲ 485 (detail)

manuscripts, a fair proportion of which are dated in a colophon (see previous item), it was still very uncommon in the 15th century for scribes to date their work. Our understanding of the development of script and decoration, and of the transmission of texts and ideas, is necessarily based on the foundation of those minority of books that are precisely dated. In this case, the scribe tells us that he finished writing Book I on the feast of Saint Paul (30 June) in the year 1463 (a Thursday). Although a few words are uncertain due to the heavy abbreviations used, it is apparent that the scribe has composed some original rhyming verse to celebrate his accomplishment: “Opus primi libri Sententiarum terminati / Spectantem ma’ habens beate terminati / Huius in die t’ beati Paulique beati / Tunc Ihesu incarnati Christi voluente anno / Quadringente sexaginti tercioque mileno.” Third, the manuscript suggests something about commercial realities in 15th century Eastern Europe. The present text was mandatory for students in the faculty of theology at the University of Paris from the 13th century, with the result that so many copies were produced in the 13th and 14th centuries that there was less need for further copies to be written in the 15th century. This fact makes the present copy unusual, and suggests that it was written at a place outside the heavily travelled channels of commerce, at a location where a second-hand copy could not be obtained (but where an exemplar to copy could). Finally, manuscripts from Bohemia are, simply put, very rare on the market. (ST12928)

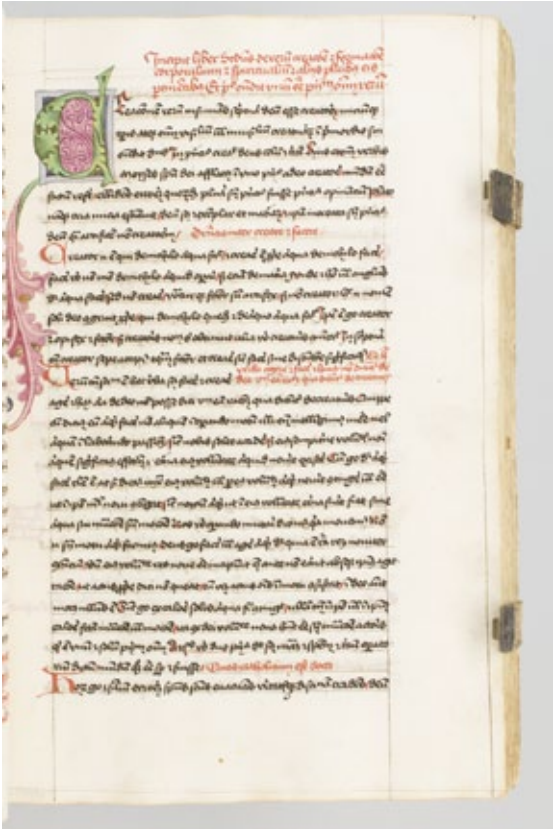
**Exuberantly Decorated and Illuminated
With Miniatures by Francesco di Antonio del Chierico**

486 A LOVELY LITTLE ITALIAN ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN. USE OF ROME. (Italy [Florence], ca. 1470) 125 x 85 mm. (5 x 3 1/4”). 246 unnumbered leaves (complete); single column, 11 lines, in an elegant gothic rotunda script. Contents: Calendar (f. 1r); Hours of the Virgin, “secundum consuetudinem Romane curie,” with Matins (f. 13r), Lauds (f. 27v), Prime (f. 46r), Terce (f. 52v), Sext (f. 59v), None (f. 65v), Vespers (f. 71v), and Compline (f. 83v); Office of the Dead (f. 113r); Seven Penitential Psalms (f. 189r); Litany (f. 208r); Hours of the Cross (f. 223r); 15 Gradual Psalms (f. 229r). Very pretty 18th century red morocco, elegantly gilt, covers bordered by plain and decorative rules enclosing a panel with large central floral spray, two birds perched on its leaves, this surrounded by tiny gilt circles and two more birds in flight and framed by gracefully twining foliage; flat spine divided into panels by triple gilt fillets, the panels with floral sprig centerpiece and volute cornerpieces, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Rubrics in red, numerous



▲ 486 (detail)

experts call Meerweib [Mermaid] II, in operation from approximately 1470 to 1488. The notable script is distinctive, being thick and curvilinear without being cramped or difficult to read. The initials that open each book here are a lovely addition, composed of and adorned with curling acanthus leaves in shades of blue, gray, green, and pink, with highlights of burnished gold. The style of decoration and especially the palette are typical of manuscripts—and printed books such as the Gutenberg Bible—illuminated in German-speaking areas in the 1450s and 1460s. The use of such decoration, as well as gold, indicates the prestige of this copy, since this kind of splendid embellishment would normally have been reserved only for manuscripts on vellum, rather than paper. In addition to its decoration, the present volume is of special interest for at least four additional reasons. First, it retains its original unrestored binding, including the metal fittings. Second, it is dated.



solid, still quite lustrous, and generally well preserved; trimmed close, with very slight loss at fore edge of full borders (and trivial loss at top and bottom, script somewhat faded on half a dozen pages, occasional minor thumbing, otherwise A BEAUTIFUL COPY INTERNALLY, the vellum fresh and bright, the colors vivid, and the paint and glistening gold intact. \$110,000 (see front and back covers for additional images)

The production of a highly desirable artist favored by European royalty, this work boasts an abundance of noble associations, with a dazzling decorative program to match. The delicate pink-tinged molding of the figures, the presence of decorative putti and birds, and the exuberant borders make this the unmistakable work of Francesco di Antonio del Chierico (1433-84), a precociously talented illuminator and goldsmith working in Florence during the height of its golden age. Chierico received major commissions from the time he was in his early twenties, counting among his patrons Cosimo, Piero, and Lorenzo de’ Medici, as well as Federico da Montefeltro, Duke of Urbino, who constructed one of the greatest libraries of the Italian Renaissance (complete with its own scriptorium). With the help and connections of the bookseller Vespasiano da Bisticci, Chierico’s fame spread quickly throughout Italy and into neighboring countries. Other known patrons included the King of Naples (Alfonso of Aragon), King Matthias Corvinus of Hungary, and King Louis XI of France, among others. Thus, it is hardly surprising that while the script, decorative patterns, and illustrations all indicate that this Book of Hours was executed



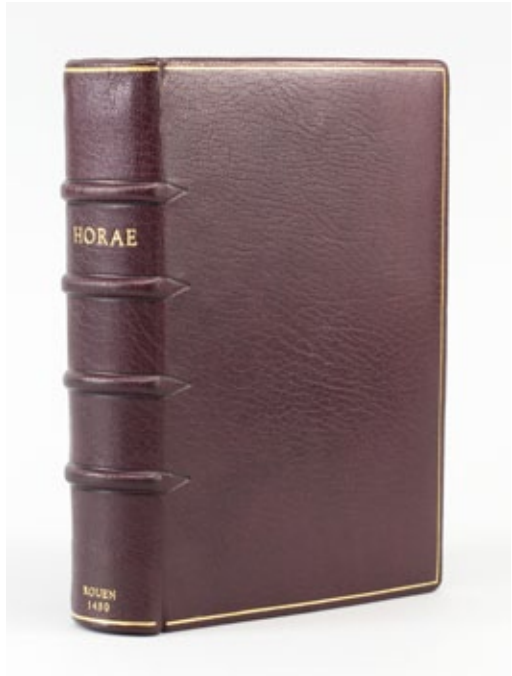
in Florence, the rest of its known provenance is French. Although this work contains no obvious clues that might indicate the identity of the original patron, other markings reveal its distinguished ownership history, beginning in the early 18th century. The first known owner, the (especially secund) Duchesse de Berry, was born at Versailles and lived a short but scandalous life, having incurred no fewer than six pregnancies by various men at the time of her death at 23. (Voltaire was famously imprisoned for talking about her transgressions in the presence of a police informant.) Later, our manuscript fell into the possession of Louis Joseph de Bourbon, Prince de Condé (1736-1818), a staunch supporter of the monarchy who barely escaped the Reign of Terror and the fate of his less fortunate Bourbon relatives. Even without the knowledge of its lofty provenance or the reputation of the artist, one can plainly see the high level of aesthetic achievement here in the impeccable application of paint in the intricate borders, the beautifully convincing depiction of human and angelic bodies, and the faultless balance in design and color. Installed in some of the most prestigious collections in the world (the British Library, the Getty, the Walters, etc.), Chierico’s work continues to be vigorously collected. (ST12989)



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With 14 Large Miniatures, and Fine in Every Way

487 AN ESPECIALLY FINE, BEAUTIFULLY PAINTED ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH. USE OF ROUEN. (Rouen, ca. 1480s) 176 x 118 mm. (7 x 4 3/4"). [126] leaves (complete). Single column, 17 lines in a bâtarde hand. Contents: Calendar in French (f. 1r); Gospel extracts (f. 13r); "Obsecro te" (f. 18r), "O intemerata" (f. 21r); Hours of the Virgin, Use of Rouen, with Matins (f. 25r) and Lauds (f. 34v); Suffrages (f. 44v) in an eccentric sequence [Holy Spirit, Nicholas, Catherine, Michael, Peter, Barbara, Margaret, John the Baptist]; Hours of the Cross (f. 49r) and of the Holy Spirit (f. 50v) intermixed; Prime (f. 52r), Terce (f. 57v), Sext (f. 61v), None (f. 65r), Vespers (f. 68v), and Compline (f. 72r); Penitential Psalms (f. 77r); Litany (f. 88r); petitions and three collects, Office of the Dead, Use of Rouen (f. 93r); prayers in French "Douce Dame" (f. 121r), "Doux Dieu" (f. 124v). Modern burgundy crushed morocco by James Brockman, gilt fillet border, raised bands, gilt titling, vellum endleaves. In a matching velvet-lined cloth clamshell box backed in morocco, with green and black labels on the spine. Rubrics in red, numerous one- and two-line initials and line fillers in red or blue with gold tracery, kalends in blue on a red background with much gold tracery, months, Golden Numbers, and major feast days in burnished gold, other saints' days in red or blue, all text leaves with a pretty rinceau panel border with blue and gold acanthus leaves, fruit, and flowers, these sometimes emerging from a gold basket, all surrounded by hairline stems bearing many burnished gold leaves, 17 VERY ATTRACTIVE THREE- OR FOUR-LINE INITIALS in either pink or blue with white tracery, each letter on a burnished gold ground with swirling tendrils and ivy leaves of orange, blue, and white, AND WITH 14 very well-executed ARCH-



TOPPED MINIATURES (measuring approximately 90 x 60 mm.) within full borders of varying design, always including major portions in brushed and burnished gold, sometimes the borders with a fully gold ground. Front free endleaf with book label of James E. and Elizabeth J. Ferrell. ♦One line filler a little smudged, one "KL" with minor paint erosion, trivial smudging and thumbing, but IN EXCEPTIONALLY FINE CONDITION, the vellum clean, fresh, and bright, the paint and gold wholly intact (with rich colors and brilliant gilt), the margins especially ample, and the binding unworn. **\$90,000** (see front cover for additional image)

This lovely manuscript was very probably created at the leading atelier in Rouen at a time when that city was producing the most sumptuous devotional books in Europe, and it is fine in every respect—from the aesthetic achievement of the scribes and artists involved, to its extremely pleasing condition. The illumination here strongly suggests that the manuscript was the product of the workshop of the Master of the Échevinage de Rouen (once known as the Master of the Geneva Latini), generally recognized as the most successful Norman illuminator of the period. And the work is of sufficiently high quality that the painting could have been done by the master himself. Active in Rouen for a quarter century, beginning in the late 1450s, the artist painted a substantial number of chronicles, including perhaps a dozen copies of the Bouquechardière, Jean de Courcy's ancient history of the Rouen region; these were done for municipal patrons, or "échevins," from which our painter takes his name. While he earned great prestige for providing such large manuscripts, his workshop made its way by issuing Books of Hours like this one. His work is characterized by detailed and richly colored miniatures occupied by figures with expressive eyes and carefully individuated skin tones (the women's faces are alabaster, the men's tend toward stucco). His compositions have distinct similarities (see, for example, Christopher de



▲ 487 (details)



Hamel's comparison of several key details of four of the master's Nativity scenes in "History of Illuminated Manuscripts"). And the use of gray (not blue) acanthus leaves as a border element here is another sign of his workshop. The 14 miniatures include: the Four Evangelists (f. 13r) in a single four-part miniature typical of Rouen; the Annunciation (f. 25r); the Visitation (f. 34v); the Crucifixion (f. 49r); Pentecost (f. 50v); the Nativity (f. 52r); Annunciation to the Shepherds (f. 57v); Adoration of the Magi (f. 61v); Presentation in the Temple (f. 65r); Flight into Egypt (f. 68v); Coronation of the Virgin (f. 72r); the penitent King David (f. 77r); Burial Service (f. 93r); and a male and female patron kneeling before the Virgin and Child enthroned (f. 121r). Each of the miniatures is a considerable

achievement, with vibrant paint deftly applied in scenes composed in such a way as to bring about the optimal emotional response. All have richly detailed architecture, costumes, and backgrounds, and our artist particularly shines in the faces, producing a wide range of features and expressions that manifest character as well as emotions. Our manuscript was commissioned by the couple pictured kneeling before the Virgin and Child in the miniature which precedes the French prayer to Our Lady of Mercy. Their (unidentified) arms are shown in the lower border, where the date "1490" appears in small, faded numbers written by an early hand, perhaps giving some idea of the date our manuscript was either completed or presented. Given the quality of the illumination and the lavish use of gold, it seems that this manuscript could only have been commissioned by persons of considerable means. (ST13081)

488 A VIGOROUSLY ILLUMINATED FLEMISH VELLUM MANUSCRIPT BOOK OF HOURS, IN LATIN. FOR NETHERLANDISH USE. (Flanders, perhaps Tournai, ca. 1480) 168 x 124 mm. (6 5/8 x 4 7/8"). 105 leaves (three of them blanks), single column, 18 lines to the page, in a quite regular and pleasing gothic book hand; **lacking one calendar leaf (September/October)**, otherwise complete. Modern red velvet, in a fine red morocco folding box with gilt lettering. Rubrics in red, a great many one-line initials either in burnished gold or blue (both with penwork embellishment), quite a number of two-line (and a handful of four- and five-line) initials in burnished gold on a blue and pink ground with white tracery, a total of 21 VERY LARGE INITIALS (six or seven lines high) ALWAYS ACCOMPANIED BY A FULL OR THREE-QUARTER BORDER of acanthus, fruit, and burnished gold ivy leaves, EIGHT VERY CHARMING HISTORIATED INITIALS, AND FOUR FULL-PAGE MINIATURES (the historiated initials accompanied by one of the three-quarter borders mentioned above, and the miniatures always with a facing page containing one of the full borders as well as a seven-line initial). Two of the blanks ruled, the other one with inch-long Medieval stitching to close up a hole in the middle of the vellum leaf. ♦Many leaves with faint dampstain along half inch at the edge of the bottom margin (and very near the end, up the fore margin as well), with consequent minor rumpling, a vague hint of soiling from use, otherwise only quite minor defects: in general A VERY WELL-PRESERVED MANUSCRIPT, the thick vellum quite bright, and the paint and gold virtually without any erosion. **\$50,000**

This Book of Hours was not commissioned by a great family or done by the best artists of the period, but it is a perfect reflection of the piety embraced by a 15th century Flemish household with sufficient means to employ a



▲ 488 (detail)



workshop capable of producing scenes that deepened their religious experience at the time of its original use and that provide considerable charm and aesthetic interest for us today. The full-page miniatures here are of the Coronation of the Virgin, the Annunciation, David at prayer, and a funeral Mass. The historiated initials show the Madonna and Christ Child, Michael the Archangel doing battle with the Satan, John the Baptist in his hair shirt, Saint George slaying the



▲ 488 (detail)

dragon, Saint Anthony outside his hermitage, Saint Christopher ferrying the Christ Child, Saint Catherine with her wheel, and Saint Barbara reading by her tower. The full-page miniatures are probably by two different artists (the one who did the Annunciation, David, and the funeral scene being more gifted than the Coronation artist), and the painter of the historiated initials seems likely to have been a third person because his initials have a greater liveliness, assurance of line, and general level of sophistication than the others. Next to the more naïve scenes of the other two artists, Saint George in his brilliantly reflective and minutely detailed armor represents not just a triumph over the dragon, but also a charming and impressive achievement in a small space. The full-page miniatures are blank on the reverse and would have been inserted, as was typical of Flemish and Netherlandish Books of Hours during the 15th century. The appearance in the Calendar of Saint Eligius on the 25th of June strongly suggests that the manuscript came from Flanders and perhaps from

Tournai, the religious capital of Flanders for more than 1,000 years (from 496 to 1559). And the Netherlandish Use has been determined here by Falconer Madan's localization tests (based on the forms of the Antiphon and Capitulum in Prime and None). (ST12887)

An Exceptionally Well-Preserved Book of Hours Done by a Notable Artist, And with the Initials of the Original Owner as Part of the Binding Design

489 AN ELEGANT ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, FROM THE WORKSHOP OF JEAN COENE IV. USE OF ROME. (Paris, ca. 1500) 220 x 130 mm. (8 3/4 x 5 1/8"). 1 p.l. (blank), 90 leaves, [1] leaf, single column, 30 lines in a pleasing formal



489 (detail) ▶



bâtarde book hand. CONTENTS: Calendar (in French) (f. 1r); Extracts from the Gospels (f. 7r); prayers "Obsecro te" and "O intemerata" (f. 14v); Hours of the Virgin (Use of Rome), with some Hours of the Cross and Hours of the Holy Spirit incorporated into it (f. 17r) [lacking leaf after f. 29, which would have contained the end of Lauds and beginning of the Hours of the Cross]; the Seven Penitential Psalms (f. 55r); Litany, Petitions, and Collects (f. 60r); Office of the Dead (Use of Rome) (f. 64r); Suffrages (f. 82v); Seven Prayers of Gregory (f. 88v); two prayers to Saint Martin and five prayers in French (these added in a different hand) (f. 89r). FINE CONTEMPORARY BLIND-STAMPED CALF, covers with central panel composed of five vertical floral rolls enclosed by two swirling floral-roll frames, raised bands, two original openwork silver clasps incorporating the initials "J M," original catch plates and anchor

plates (these incorporating the initials "A M," no doubt for "Ave Maria"), remnants of velvet beneath the catch plates and anchor plates (see below), vellum pastedowns, all edges gilt, (probably some small repairs to the binding, but, if so, done with very great skill). In a modern brown cloth clamshell box with leather spine label. Rubrics in red, one-line initials throughout with gilt letters against a blue or red

ground, many blue and red line fillers with gilt decorative embellishment, calendar leaves with a two-line "KL" ("Kalends") in gold against a blue or red ground, one-line Dominical letter "A" similarly depicted, Golden Numbers and important feast days in red ink; numerous two-line gold initials against a blue or red ground and WITH 14 LARGE AND 23 SMALL FINELY EXECUTED MINIATURES, the larger miniatures inside an architectural border approaching trompe-l'oeil style, some with marbled columns and many with a golden chain or tassel extending into the margins, the scenes depicting Saint John on the Island of Patmos writing the Book of Revelation, the Agony in the Garden, the Annunciation, the Visitation, Pentecost, the Nativity, the Annunciation to the Shepherds, the Presentation in the Temple, the Adoration of the Magi, the Flight into Egypt, the Coronation of the Virgin, King David in Penitence, Job on the Dung-heap, and the Mass of Saint Gregory, the text (underneath the miniatures) on these pages incorporating a large three-line embellished gold initial against a blue and red ground and an assortment of one- and two-line initials in the same style as elsewhere in the text; the smaller miniatures (nine lines high and framed by three thick gold bars) depicting Saint Luke, Saint Matthew, Saint Mark, the Virgin praising the Christ Child, the Virgin enthroned holding the Christ Child, the Throne of Mercy, Saint Michael, Saint John the Baptist, Saint John, Saints Peter and Paul, Saint James, Saint Stephen, Saint Lawrence, Saint Christopher, Saint Sebastian, Saint Nicholas, Saint Claudius, Saint Anne, Saint Mary Magdalene, Saint Catherine, Saint Margaret, Saint Apollonia, and Saint Barbara. Front pastedown with armorial bookplate of Monsieur le Marquis de Dollon; front flyleaf with faded ink signature of "Jehan Martin" in an adolescent hand and later ink date 1667[?]; rear flyleaf with genealogy of Jean Martin in a contemporary hand, recording his birth in 1472, the birth of his wife Katherine Treteau in 1503, their marriage in 1518, and the birth of their daughter Marguerite in 1518; f. 90v with a later inscription by C[laude] Martin, dated 3 January 1579. Gid 27 (for a very similar binding). ♦A few marks





▲ 489 (detail)

Paris Entries,” Coene was a prolific artist known to contemporaries for his creativity in producing new scenic compositions. His versatility as an artist is demonstrated by the variety of volumes to which he contributed, including histories, voyages, and Royal Entry books (the latter earning him his sobriquet), in addition to devotional works such as the Book of Hours seen here. Although the artist is known to have collaborated with famed Parisian illuminator Jean



▲ 489 (details)

and a little rubbing to the leather, small stain affecting the top margin of one gathering, trivial erosion to paint and light rubbing to one or two of the miniatures executed on the hair side of the vellum, but all of these imperfections very minor, and the volume IN OUTSTANDING CONDITION, the original binding showing surprisingly little wear, the text remarkably fresh and unsoiled, the vast margins as large as one ever hopes to see in a book like this, and THE RICHLIY PAINTED MINIATURES EXCEPTIONALLY BRIGHT AND CLEAN. \$140,000

This is a very beautiful late 15th or early 16th century Book of Hours which features, among other notable elements, condition that is absolutely remarkable and an original binding decorated in such a way as to identify the owner for whom the book was made. The manuscript boasts a particularly well-preserved program of miniatures that can be attributed to Jean Coene IV (active ca. 1490-1520), an artist who hailed from a long line of manuscript illuminators originally from Bruges but active in Paris from the early 15th century. Identified by Isabelle Delaunay and Eberhard König and dubbed the “Master of the

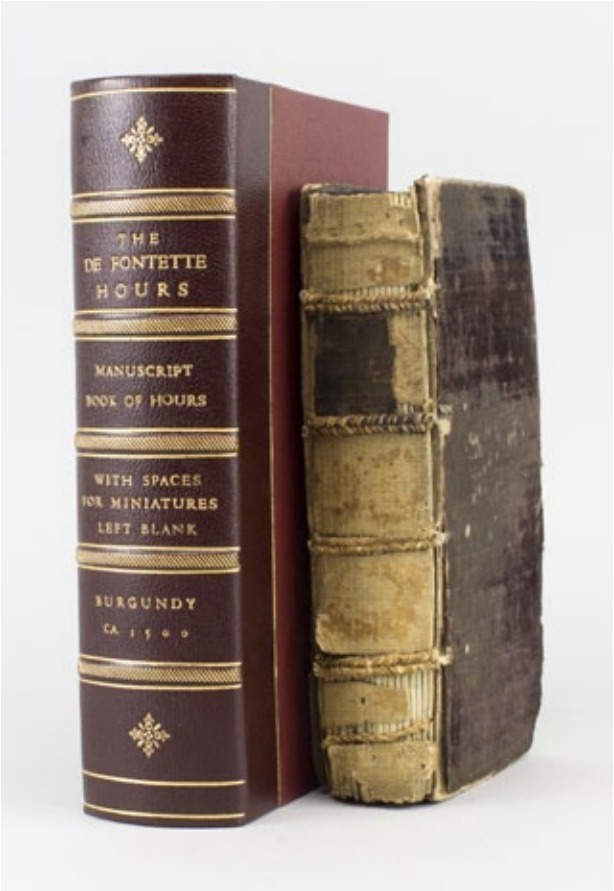


▲ 489 (detail)

Pichore on several occasions (see, for example, British Library MS Sloane 2418), Coene had his own style, readily identifiable through his unique use of sharp, black outlines, minimal modelling, and gold highlights (particularly on garments). Like most professional workshops of the period, the Coene Atelier was capable of producing work of varying quality, which often depended on the wealth and needs of the patron. The present manuscript is clearly a premium production and was almost certainly done by the master himself. The harmonious composition of each scene, the use of vibrant color combinations, and the confident line strokes clearly indicate the work of a practiced hand with none of the shortcuts one might expect in a more hurried execution. As indicated above, the original owner of this Book of Hours was Jean Martin, an official in the French government (according to notary records, the Contrôleur Ordinaire des Guerres), whose name and important genealogical dates are written in the back of this volume. Two devotions to Saint Martin and his Translation (i.e., movement of his relics), added to the end of the Suffrages in a slightly different hand than that of the main scribe, are further evidence of the owner’s identity, as is the design of the openwork hasps, with their prominent initials that seemingly must refer to “I[ean] M[artin].” Remnants of purple velvet under the anchor plates and catch plates indicate that the book was once covered in a chemise of this precious material. According to John A. Szirmai, it was not unusual for Medieval books to consist of a primary leather binding with an overcover added for extra protection and, especially in the case of textile overcovers, as a luxury material befitting the sumptuous contents. (ST12921)

Textually Complete, but Left Unfinished in the Midst of Production

490 A VELLUM ILLUMINATED MANUSCRIPT BOOK OF HOURS, IN LATIN, WITH BLANK SPACES FOR RUBRICATION AND MINIATURES. *USE OF ROME.* (France, perhaps Burgundy, ca. 1500) 216 x 113 mm. (8 1/2 x 4 1/2”). [i], 133 leaves (textually complete), single column, 29 lines per page (33 in the Calendar), in a very fine regular semi-cursive book hand. Contents: Calendar (f. 1r); Gospel extracts (f. 7r); Passion narrative (f. 12r); a devotion consisting of the hymn “Stabat Mater Dolorosa,” versicle, response, and prayer “Interveniat pro Nobis Quesumus Domine” (f. 18r); prayers “Obsecro te,” using masculine forms and “O intemerata” (f. 19v); prayer to the Virgin Mary followed by the prayer “Te Deprecor Ergo Mittissimam [sic] Piissimam Misericordissimam” (f. 24v); Hours of the Virgin (f. 28v); with the Hours of the Cross (f. 41v) and of the Holy Spirit (f. 42v) intermixed; Seven Penitential Psalms (f. 74r), Litany and Collects (f. 80v); Office of the Dead (f. 84r); a devotion to be said for the souls of people buried in a cemetery (f. 106v); Hours of the Conception (f. 107v); prayers (f. 113r); Suffrages (f. 118r); two final prayers (f. 132v); added inscriptions dated 1624 and 1625 (f. 133v). 16th or 17th century pasteboards covered with dark purple velvet (mostly missing on the spine, but lined with fabric), two 17th(?)-century metal clasps at the fore edge, four slit bands on spine, plus head- and tail-bands, apparently late-Medieval. Ruled in pale red ink (dark red in the Calendar); one-line initials to verses and line-fillers at the end of some texts; two-line initials in gold on alternately red or blue grounds with white ornament for Psalms, prayers, Kalends monograms in the Calendar, etc.; similar three- and four-line initials in blue with white ornament and enclosing semi-naturalistic flowers, all on a gold



ground at major textual divisions; first page with heraldic motif and banderoles (added later, see below); 21 LARGE SPACES AND 26 SMALLER SPACES INTENDED FOR MINIATURES BUT LEFT BLANK. Front free endpaper showing the heraldic arms and motto on a banderole of a member of the De Fontette family, including another banderole dated 1573 (an illuminated “A” above the arms possibly indicating the owner’s first name, perhaps the André de Fontette who is recorded as having married before 1546); the last page of the manuscript with records of the births, baptisms, and grandparents of François-Leonor de Choiseul, Count d’Esguilly and Antoine de Choiseul, Seigneur de Bussieres, these being the first two sons of Jean de Choiseul, Baron d’Esguilly, Seigneur of Martroi, of Boussy, and of Bussieres, and Anne de Franay, daughter of Edme de Franay, Baron d’Anisy, and of Marguerite de Vouhet, Dame de Villeneuve. ♦Very worn velvet covers, completely worn

away on parts of the edges and along spine (revealing the structure of the quires beneath), clasps defective (with just the two anchor-plates remaining), but the boards still attached to the spine bands and holding; very occasional trivial marginal soiling (first and last leaves slightly more soiled), a little chipping to the paint on the heraldry page, a patch of discoloration on f. 95, otherwise INTERNALLY CLOSE TO FAULTLESS, THE VELLUM EXCEPTIONALLY BRIGHT, SMOOTH, AND FRESH. **\$45,000**



This Book of Hours is textually complete, but it remains unfinished, without the large and small miniatures (and mostly without the rubrication) that it should have contained. As such, it provides a valuable insight into the process and workflow involved in the creation of an illuminated prayer book at the turn of the 16th century. Manuscript Books of Hours from the period fall somewhere on a spectrum from highly individualized and tailored to their patron (at one extreme) to very standardized and mass produced (at the other). The present manuscript is not an off-the-rack production, but rather was almost certainly done for a specific, not a speculative, customer. The project began with the scribe writing out the main body of text in dark brown ink. Unusually, the rubrics were not added at the same time, but were left for later. (In the end, only seven leaves here, folios 68-74, were rubricated.) The scribe left spaces for decorative initials and for the very substantial total of 47 large and small miniatures. Following the scribe, the illuminator responsible for initials then took over, inserting everything from line fillers and one- or two-line initials to the very pretty large illuminated initials that begin the various sections. What happened at that point in production is a mystery, but the miniaturist never began his task. Perhaps the workshop went out of business, due to death of the principal or because of financial problems. Perhaps the client ran out of money or patience or simply defaulted on his commitment. Whatever the circumstances, the prayer book was bound in its incomplete state and at an early time came into the possession of a noble family who had it proudly embellished with their coat of arms. It was still a treasured possession a century later, when genealogical records of the Desguilly and de Choiseul families were added to the final page. Such interrupted manuscripts are uncommon, as they might well have been deemed unworthy of preservation. This one is of more than passable importance because it is beautifully written out on high quality vellum, and assuming that the abilities of the miniaturist would have been in line with those of the scribe and the illuminator, the manuscript, in the end, almost certainly would have been a strikingly handsome production. One other physical feature of the book that makes it memorable is its shape. Our book is unusually tall and thin, assuming infrequently seen ledger-like proportions that were briefly in vogue at the beginning of the 16th century. This short-lived design trend may have reflected printers' experiments with new ways of folding paper sheets, to reduce the amount of space "wasted" by wide margins. Just as printed Books of Hours influenced the script, text, and decoration of manuscript volumes, a certain number of manuscripts adopted this format, mostly in the first decades of the 16th century. A well-known example would be those productions attributed to the 1520s Hours Workshop (see items #307-08, above). In sum, the present manuscript is of considerable interest externally and internally—especially for what it contains and what it does not contain. (ST12953)

***A Lengthy 17th Century Commercial Document from Spain's Philip IV,
Along with his Lead Seal and a Signed Philip V Document***

491 TWO ROYAL DOCUMENTS IN SPANISH, ONE ON VELLUM, THE OTHER ON PAPER, FROM KINGS PHILIP IV AND PHILIP V OF SPAIN, ALONG WITH A LEAD SEAL OF THE LATTER. REGARDING COMMERCIAL ISSUES IN THE TOWN OF MECO. (Madrid, 1661) 310 x 210 mm. (12 1/4 x 8 1/4"). The maint document of 20 unnumbered vellum leaves. Single column, 28 lines in two careful professional italic hands. Contemporary limp vellum, ink titling on upper cover, remnants of green silk ties, with a further outer limp



vellum wrapper made from a contemporaneous document similar to this one. Elaborately illustrated opening page with floral frame in red and black enclosing royal crest and the words "In el nombre de la Sanctissima Trinidad" ("In the name of the Most Holy Trinity") in red and black, with a stylized Janus face of leaves forming the "I." ACCOMPANIED BY THE LEAD SEAL OF PHILLIP IV AND WITH A FOUR-LEAF PAPER DOCUMENT SIGNED ("YO EL REY") BY PHILIP V and dated March of 1734 laid in at rear. ♦Wrapper somewhat faded, worn, and stained, vertical crease to front cover, text with occasional minor smudges or stains to margin, otherwise in excellent condition—fresh, generally clean, and well preserved. The seal a bit rubbed and with edges not as sharp as they once were, but, on the whole, in an extremely attractive state. **\$3,500**



Written out by professional scribes whose careful work reflects the significant contents and the royal source, this is a commercial document of considerable length—and, as such, it is something rarely seen in the marketplace. Spanish documents from this period that become available for sale are almost all formulaic carta executoria manuscripts, so-called "grants of nobility" (but, in fact, verifications of nobility, obtained, by those with the means to do so, to prove that one's lineage has no trace of peasant, Jewish, or Moorish blood and that one should therefore by law be exempted from taxation). By contrast, the present document grants certain rights and privileges and deals with taxation and other regulations related to commerce in and around the agricultural town of Mecó, located between Madrid and Guadalajara. In addition to this extensive document on vellum with many signatures (but not signed by Philip IV), there is included here a second, seven-page, document on paper. Also relating to Mecó,

this was written out 73 years later and does contain a royal signature, that of Philip V, the great-grandson of Philip IV. In addition—and perhaps most important—this grouping contains the lead seal of Philip IV, approximately 90 mm. in diameter and as heavy as the weightiness of a royal pronouncement suggests it should be. There is a braided cord extending from the bottom of the vellum document, so it is possible that the seal had previously been attached, but it is just as likely that someone has simply added it to related material. Excluding the carta executoria, Spanish royal documents from this period are not common in the marketplace, especially substantial items of central concern to community well-being like this one, and lead seals are quite rare (we were able to trace just a single such item, attached to a carta executoria issued by Philip V). (ST12778-0754)

492 AN 18TH CENTURY ILLUMINATED VELLUM MANUSCRIPT ENTITLED OFFICIUM SACERDOT[OTIS] HEBDOMADAR[III] AD USUM CARTUSIAE VALLISCLUSAE. (France [Provence], 1711) 292 x 197 mm. (11 1/2 x 7 3/4"). 14 p.l., 122 pp. Single column, 20 lines of text in a very attractive mix of neat roman and italic hands. Excellent contemporary black morocco, covers with two double-ruled gilt frames and fleuron cornerpieces, raised bands, spine gilt in compartments with large central complex fleuron and scrolling cornerpieces, densely gilt turn-ins, special gilt-flecked glazed endpapers, all edges gilt. Rubrics and headings in red, a number of pleasing two-line initials in red, title page with hand-painted headpiece containing a medallion showing the dove of the Holy Spirit flying in a sunny sky, this vignette flanked by an olive branch and a ribbon bearing the motto "Virtute Probatur" ("The Proven Power"), and with a pair of crossed quill pens bound by a ribbon above the scribe's name; four other headpieces and two tailpieces, all in floral, foliate, and ribbon designs. ♦Leather with general minor wear, a couple of noticeable abrasions to upper board, but the binding entirely sound, very well preserved overall, and not without appeal. Vellum a bit rumpled, causing the boards to splay a bit (as usual), naturally occurring variations in the color of the vellum, occasional minor dust soiling to head edge, a couple of small, additional insignificant imperfections, otherwise a fine example, the leaves clean and fresh, and the appealing script intact and unfaded. \$6,500



This is an attractive specimen of an early 18th century Carthusian liturgical manuscript with important monastic origins. The volume begins with a dedication to the prior of the charterhouse (as Carthusian monasteries are called), and continues with a Calendar showing saints days and major festivals. The text provides the Propers and prayers (which change from day to day) for feast (and non-feast) days, as well as the unchanging Common of Saints and prayers for the departed. The manuscript is signed under the title by the scribe, Carthusian priest Bernardus Suzan Albaniensis, which makes it clear that this item came from Chartreuse pontificale du Val-de-Bénédiction at Villeneuve-lès-Avignon (Vaucluse), one of the greatest charterhouses of Europe. Founded in 1358 by Pope Innocent VI in what had been his palace (as Cardinal Etienne Aubert), the Chartreuse pontificale du Val-de-Bénédiction enjoyed both papal and royal patronage, and expanded over time to become the wealthiest charterhouse in France. Our manuscript was produced at the height of the monastery's influence and power: in the late 17th and 18th centuries, the charterhouse had approximately 40 priests, 30 lay brothers, and an equal number of servants and laborers who tended the extensive vineyards and farmland. It prospered until the French Revolution dissolved all the religious houses in 1790. Suzan, like other Carthusian monks, would have lived as a hermit within a community, housed in his own private cell with a work area, taking all but one meal a week alone. His manuscript would have been written within this cell, rather than in a communal scriptorium. The final line of the title page reads "Iuxta impressum Prisiis. apud Joannem Dupuis," which suggests that the manuscript is a verbatim copy of a printed work, although OCLC seems



not to locate a work or publisher with precisely this name. The fact that the manuscript was made at all—on a superior writing surface at the cost of many hours and many sheep—implies that someone of importance and considerable means wanted a luxurious version of a text that must have been readily available in printed form (on paper). The title of the work, "The Service of the Priest of the Week according to the use of the Carthusians of Vaucluse," indicates that the monks took turns leading the daily offices and Mass. Suzan's script is beautifully spaced and carefully written, providing us with an aesthetically pleasing experience as well as a direct link to monastic life three centuries ago. (ST12194)

Robert Hoe's Copy

493 (ILLUMINATED MANUSCRIPTS - MODERN). MAUPASSANT, GUY DE. VICTOR-NICOLAS BOUTON, Scribe. TRIBUNAUX RUSTIQUES. (Paris, 1896) 200 x 135 mm. (7 7/8 x 5 3/8"). [11] leaves. Single column, 16 lines plus headline in a thin, graceful italic script. Attractive red crushed morocco by Marcellin Lortic (stamp-signed on front doublure), covers framed by multiple-rule gilt strapwork, raised bands, spine compartments with gilt French fillet, gilt titling, vellum doublures with gilt frame in the Romantic style, leather hinges, vellum endleaves, all edges gilt. In matching morocco-trimmed slipcase. Title in burnished gold embellished with red and blue penwork, text with red-ruled border and burnished gold stars at corners, numerous one-line burnished gold initials with red or blue penwork, two-line opening initial in burnished gold on a blue, white, and pink background, and A HALF-PAGE MINIATURE (measuring 71 x 64 mm.) SHOWING A COURTROOM SCENE. Front free endleaf with morocco bookplate of Robert Hoe. ♦Just the slightest hint of rubbing to joints, but A VERY FINE SPECIMEN, entirely fresh, bright, and clean inside and out. \$4,000



This elegant little manuscript in French recounts Guy de Maupassant's satirical tale of a trial in the provinces; it was created by a man who knew the inside of a courtroom all too well. Bouton (1819-1901) was a young rebel during the 1848 Revolution who spent five years in jail for his participation in a bombing in Paris. Oddly enough, the dedicated republican was also an expert on heraldry and paleography, publishing pamphlets on those subjects (as well as on politics) and producing manuscripts like the present one. De Maupassant (1850-1893) is generally acknowledged as one of the great masters of the short story. In the present tale, a wealthy older woman who had tried to buy a young peasant's love by giving him land sues unsuccessfully for the return of her property when the object of her affection forsakes her for a younger woman. According to Beverly Chew, the library of Robert Hoe (1839-1911), founding member and first president of the Grolier Club, was "the finest [America] has ever contained." Hoe acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2 million, a record that held until the Streeter sale more than 50 years later. Hoe owned several Bouton manuscripts of de Maupassant stories, and the Morgan Library also has Bouton creations. The Lortic name was made famous in the history of French binding by Pierre Marcellin Lortic (1822-1892), a leading Parisian binder for 40 years; the binder here was Lortic's son Marcellin, or "Lortic Fils" (1852-1928). (ST13307)



494 (ILLUMINATED MANUSCRIPTS - MODERN). AN ILLUMINATED VELLUM MANUSCRIPT ENTITLED "LES HEURES CHOISIES." (Paris, Desgodets et Gérard [but not an actual imprint], 1901) 178 x 92 mm. (7 x 3 5/8"). 46 unnumbered leaves, mounted on stubs (including two blanks before sectional openings and two blank leaves where text was apparently intended to appear but was never written out), single column, 20 lines, in an elegant italic script. Contemporary marbled calf, raised bands with flanking blind rules extending onto covers, upper board with blind-stamped coronet at center and entwined "S" and "R" in lower right corner, turn-ins with blind-tooled scrolling frame enclosed by double gilt fillets, ivory watered silk endleaves, all edges gilt. BEAUTIFULLY PAINTED AND ILLUMINATED THROUGHOUT: two richly illuminated title pages at



the front with full floral borders, the first with a pond of yellow waterlilies at foot, cattails growing on one side and purple irises on the other, at the top the Holy Dove descending in a golden sunburst towards a banderole highlighted with silver and with the title in brushed gold; the second with a birdbath at foot, two doves perched on the rim and a rambling pink rose growing out of the center, the top half of the page with the Christogram “IHS” emitting rays of golden light, below it a billowing silver cloud inscribed with the title in gold; foliated initials throughout, each page with a border comprising various decorative shapes along the top and outer edge, a wider ornamental border at the bottom throughout, each of these larger borders with graceful and realistic floral displays in many colors, gold, and silver; most pages with additional vine, branch, or religious symbols in an upper corner; a third ornate title page (this one for the Nuptial Mass) decorated predominantly in green, silver, and gold and bearing two escutcheons with the initials “S” and “L”; (15 pages here and there with decoration drawn in but unaccountably left uncolored). ♦Vague fading and slight wear to the binding, but the volume solid and pleasant in appearance. IN EXTREMELY FINE CONDITION INTERNALLY, with virtually no signs of use. \$3,000

This is at once a lovely and puzzling little manuscript that seems to have been designed for use in a way that never materialized. The text contains prayers used before, during, and after Mass as well as the complete Mass for celebrating a marriage, and since the latter section is preceded by a title with an escutcheon bearing the initials “S” and “L,” it seems reasonable to speculate that the work might have been intended as a wedding gift for the bride and groom whose names began with those letters. Whatever the intention, it is entirely possible that this manuscript was not used for its envisioned purpose. Possibly our artist ran out of time to complete this project, as 15 pages are left uncolored, and the text in the Mass skips from the Epistle Prologue to the middle of the Creed, with two blanks in between. Perhaps the missing text was too big for the space left to fill, or perhaps those who commissioned the project changed their minds. It is also possible that the wedding was called off, and this handsome object was unhappily discarded, along with cake and tiaras. In any case, the manuscript has been subjected to virtually no use, a fact that explains why the leaves left for recording births, marriages, and deaths at the back are not filled in and why the internal condition is so outstanding. The appearance of a publisher’s imprint on the first title pages suggests that the manuscript was copied from a printed book, and Desgodets et Gérard was a frequent publisher of chromolithographed prayer books and holy cards. But this is not—as it may appear at first to be—a printed book, since universal tiny irregularities in the formation of letters identify it as a manuscript, likely intended for a wealthy client who wanted something substantially more luxurious than a printed object for an occasion as special as a wedding. The scribe and illuminator worked with considerable skill here, producing a beautifully legible text framed by colorful garden flowers. The delicate hand coloring adds to the realism: the flowers are not generic five-petaled rosettes, but realistically rendered foxgloves, hollyhocks, sweet peas, wisteria, and Sweet William. Gold and silver are used extensively but subtly, enhancing rather than outshining the designs. (As with other puzzles here, the question of why the initials on the cover are “S” and “R” and those on the escutcheons are “S” and “L” remains a mystery.) (ST12022)



495 (ILLUMINATED MANUSCRIPTS - MODERN). AN ILLUMINATED VELLUM MANUSCRIPT ENTITLED “THE MUSIC MAKER.” FREDERIC BROOKS, Illuminator. (Glastonbury, ca. 1922) 510 x 335 mm. (20 x 13”). 11 leaves with text and illumination on one side only, and four illuminated vellum bifolium wrappers. **Four vellum booklets housed in one portfolio.** Each booklet in a stitched vellum wrapper with an illuminated front cover and the ink insignia of “The ‘Music Maker’ Illuminated Series” on rear cover, the four housed in a silk-lined stiff vellum portfolio, front cover with ink decoration and titling, an illuminated lyre medallion, three staves of music at foot, and an illuminated initial containing a miniature of Glastonbury Tor, four silk ties. In a woven linen envelope case, apparently made at the time to house the manuscript. The text WITH EIGHT LARGE, STRIKINGLY ILLUMINATED FOLIATED OR HISTORIATED INITIALS (each measuring approximately 75 mm. square), the historiated initials with subjects that include a young David with his harp,



the Virgin adoring the Christ Child in the manger, a knight carrying a cross, Christ in majesty, a pastoral musical ensemble, an angel with a harp, and Jesus with a fisherman; one very large “T” (285 x 160 mm.) in an elaborate Celtic knotwork design on the cover of one booklet, five leaves with bar borders, one of these an elaborate Celtic design with silver illumination, and four leaves with panel border featuring swirling flowers and foliage with numerous gold bezants, one leaf with a small miniature (60 x 100 mm.) of the Last Supper at the foot of the text. ♦Edges of portfolio lightly rubbed, tiny pen mark on rear cover of one booklet, a couple of small (naturally occurring?) discolored spots in margins, but IN EXCEPTIONALLY FINE CONDITION, the vellum clean, smooth, and bright, the colors vivid, and the illumination sparkling. \$8,500

Given its size, the very high quality of its design and execution, and its especially fine condition, this is a memorable example of the renaissance of illumination on vellum that took place in England in the first quarter of the 20th century. The set of four illuminated music manuscripts contained in our textile portfolio is composed of: “The Way of the Divine Minstrel” (two leaves), “The Music Maker” (six leaves), “The Lord of Song” (two leaves), and “The Singer’s Hymn: To the Great Singer” (one leaf). The four manuscripts contain sacred poems by Frederic Brooks, some of these accompanied by music of his composing, and all written in his fine calligraphy with illuminations he designed and executed with the aid of an artist friend. In addition to displaying Brooks’ sincere devotion to his faith, the manuscripts reveal his fertile imagination and very considerable skill. The illuminations employ an impressive range of design elements, from Celtic knotwork to rinceau borders and gothic grotesques. There is a sweetness and innocence to the miniatures, and a thoughtful use of color. Brooks signs himself proudly as a “Bachelor of Music,” but he is obviously also a gifted designer and calligrapher, and the fact that we could find no trace of any other illuminated manuscripts from him (and virtually nothing at all about him personally except that he lived in Glastonbury in the early 1920s) may suggest that he suffered an early death. (ST12924)



EARLY DOCUMENTS

A Window onto the Social History of Angevin England

496 AN EARLY ENGLISH VELLUM DOCUMENT IN LATIN CONCERNING LAND NEAR COVENTRY AND INVOLVING A NUMBER OF PERSONS WITH ANGLO-SAXON NAMES. (Coventry, ca. 1175) 98 x 160 mm. (3 7/8 x 6 3/8"). Single column, 16 lines in a late Caroline minuscule script. With a large appended seal on vellum thong. ♦Some darkening to verso, slight soiling to recto, otherwise the TEXT REMARKABLY CLEAN AND CLEAR, AND THE SEAL EXTREMELY WELL PRESERVED, with a clear design and inscription. **\$2,500**

This is a document issued by Godfrey, son of Ailwine, to William, son of Simon the Baker, and his heirs, giving one part of his croft, or farm ("unam partem de crofto meo"), which Godfrey had held from the prior of Radford, near Coventry. In exchange, William and his heirs are to provide Godfrey and his heirs six pence a year in quarterly installments consisting of three oboles (each equivalent to half a penny), to be paid on the following feast days: Saint Michael the Archangel (29 September), Saint Andrew the Apostle (30 November), the Annunciation (25 March), and Saint John the Baptist (his nativity, 24 June). William also paid a sum of 12 shillings to Godfrey and 12 pence (the equivalent of one shilling) to his wife, Gunnilda. The witnesses include William Fordwin, Richard son of Leofwin, Henry the Skinner, Ingelard, Nicholas son of Thured, and Herbert the Cooper, among many others. Godfrey's intact seal, with lettering that is still sharp, is a special feature here. A fascinating window onto the social history of Angevin England, this charter can be dated to the later 12th century on the basis of its hand and on the presence of Anglo-Saxon names, which were already fading from use at this time. Indeed, it can be noted that nearly all the men in this charter have Norman names, even as their parents bore Old English names. Thus this document captures a major aspect of cultural transformation in post-Conquest England. (ST12778-0428)



497 AN EARLY ENGLISH DOCUMENT IN LATIN CONVEYING LAND IN THE WEST MIDLANDS. (England, ca. 1190) 108 x 124 mm. (4 1/4 x 4 7/8"). Single column, 17 lines in a late Caroline minuscule. Vellum thong attached (but lacking the seal). ♦Most of verso (no doubt blank except for possible endorsements) covered in remains of previous mounting paper, but recto entirely unaffected; faint evidence of one horizontal and two vertical crease folds, a spot or two of soiling to recto, otherwise TEXT EXTRAORDINARILY STRONG AND CLEAR. **\$1,250**

This is a document issued by Adam, son of Adam Tanner, to Gilbert of Ruiton and his heirs for one half of his messuage (i.e., land with a dwelling or other improvements),

specifically the half that is closer to the land held by Richard, son of Robert. In exchange, Gilbert and his heirs are to pay Adam and his heirs four pence each year on a quarterly basis, with payments due on the feast days of Saint John the Baptist (his nativity, 24 June), Saint Michael the Archangel (29 September), Saint Andrew the Apostle (30 November), and the Annunciation of Mary (25 March). Gilbert also paid two and a half silver marks to Adam, with one mark being equivalent to two-thirds of a pound. The witnesses include, among others, Richard Molle, William Palmer, Nicholas Wele, Alan Tanner, Elias White, and Richard Burming. The hand dates this document to the later 12th century. (ST12778-0429)

Extraordinarily Well-Preserved Papal Letter of Grace, With Bulla Attached on the Original Silk Cord

498 AN EARLY VELLUM MANUSCRIPT PAPAL BULL WITH SEAL ATTACHED, ISSUED BY GREGORY IX, ADDRESSING THE ABBESS AND SISTERS OF THE CISTERCIAN ORDER IN THE



DIOCESE OF LIÈGE. (Rome, 1234) 129 x 265 mm. (8 1/4 x 10 1/2"). Single column, 13 lines in a fine attenuated and upright papal chancery hand. With lead seal (38 mm. in diameter) showing heads of Saints Peter and Paul on one side and “GREGORIUS PP VIII” on the other attached by original silk threads. Small early and later endorsements on verso. ♦Small, thin green stain to part of last two lines (nothing obscured), otherwise A FINE DOCUMENT, especially clean and bright. **\$15,000**

In this beautifully calligraphed Bull, Pope Gregory IX offers his blessing to the Abbess and Sisters of the Cistercian monastery in Liège and grants their request to give members of the order and other faithful a church burial at the monastery. It warns that anyone who interferes with this order “will incur the wrath

of Almighty God and of his blessed Apostles, Peter and Paul.” The Papal Bull takes its name from the lead seals called “bullae.” Apart from the rare Solemn Privilege (like Innocent III’s famous granting of England in 1214 to his involuntary vassal King John), there are three other categories of Papal Bulls: Simple Privileges (also called Solemn Letters), Mandates (which have seals attached by hemp, not silk), and Letters of Grace—the present item being from the final type. Clemens and Graham have a long discussion of the exact nature of Papal Bulls, and they use as their chief example a Bull very much like ours, a Letter of Grace issued by Gregory IX in 1228. The extremely detailed instructions to the scribes of Papal Bulls, as outlined in the 13th century, are all laid out (see pp. 230-38), as are the ways in which they have been forged over the years. The present item conforms in every way to an authentic Bull. Complete Latin transcription and English translation of the text of the present document are included here. Papal Bulls from Gregory’s reign (1227-41) are uncommon in the marketplace, especially when in excellent condition and with the original seal attached by its silk threads. (ST12778-0554)



▲ 497 (detail)

499 AN ENGLISH VELLUM DOCUMENT IN LATIN INVOLVING THE TRANSFER OF LAND TO A WIFE. (West Yorkshire, 28 June 1359) 85 x 217 mm. (3 5/8 x 8 5/8"). Single column, 12 lines in a charter hand. With one small seal appended to a vellum thong. ♦One horizontal and two vertical folds, some darkening to verso, slight fading to text, but no loss of legibility, with appended seal almost entirely intact, though image somewhat obscured by wear. **\$350** (*see image on page 217*)

This is a document issued by Thomas de Barmeby, transferring to Marjorie, the wife of John Talevace, one messuage and other lands in Rughaly, near Huddersfield in West Yorkshire. In exchange, Marjorie is to pay 40 shillings each year in three installments, with payments due on the feast day of Saint Michael the Archangel (29 September), Christmas (25 December), and Easter. Given at Rughaly on the vigil of the feast of Saints Peter and Paul (i.e., 28 June 1359), the indenture was witnessed by Elias de Heton, William Castard, Thomas del Greve, John Cocus, and others. The wavy head edge of the vellum here marks this as a chirographic document, in which the text of the agreement was written twice on the same sheet of vellum, with space left in between. After the parties had executed both counterparts, the sheet was cut in a notched or wavy line. The authenticity of the two copies could then be verified in future by matching the edges. (ST12778-0322)

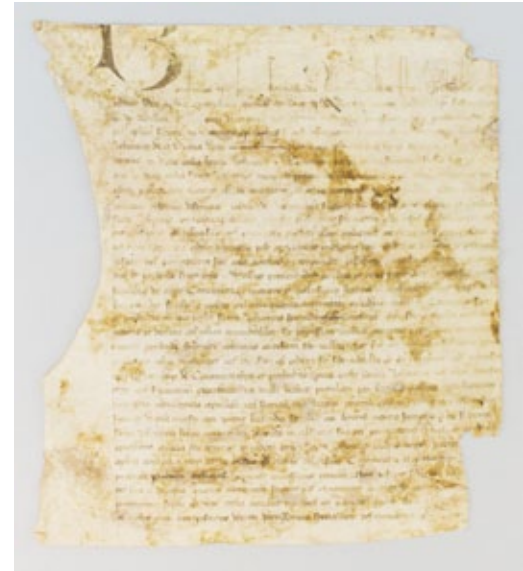
Closely Related to Richard II, Henry IV, and Shakespeare

500 AN ENGLISH VELLUM DOCUMENT IN LATIN, INVOLVING THE GIFT OF LANDS AND PROPERTIES BY ONE OF RICHARD II'S CHIEF MINISTERS. (Sowe, 11 July 1379) 74 x 238 mm. (3 x 9 1/2"). Single column, eight lines in a very clear charter hand. With one appended seal on a vellum thong. ♦One vertical and two horizontal creases, some browning to verso, but recto remarkably clean and bright with a very readable hand in dark ink, and with the appended seal in excellent state. **\$1,600**

This document conveys the gift of lands and properties in Sowe (more commonly known today as Walsgrave on Sowe), Wood End, and Hastokeshale made by William Bagot of the parish of Sowe to the prior and convent of the cathedral church of Coventry. Witnessed by Robert Wolf, William Pasynton, William Chamberlain, Thomas de Whiteley, and others, the document was given at Sowe on the Saturday following the feast of the Translation of Saint Thomas Becket in the second year of the reign of King Richard II (i.e., 11 July 1379). William Bagot (d. 1407) was among Richard II's most trusted ministers and a major political figure of the era. He first came into prominence under the favor of Thomas de Beauchamp, the 12th earl of Warwick, with whom he later fell out. Earning King Richard's trust, Bagot was appointed to positions of increasing responsibility. In 1397, he assisted in the treason trial of his former patron, Warwick, and profited from the dispersal of the earl's estates. After the deposition of Richard by his cousin, Henry Bolingbroke (subsequently Henry IV) in 1399, Bagot fled, but he was later captured and imprisoned in the Tower of London. Perhaps due to their earlier friendship, King Henry later released the former minister. Bagot's character also appears in Shakespeare's "King Richard the Second" as one of the ill-fated monarch's favorites. (ST12778-0391)



501 A PAPAL BULL ON VELLUM IN LATIN, ISSUED BY BONIFACE IX, CONFERRING A CANONRY IN A CATHEDRAL OR COLLEGIATE CHURCH BY PAPAL PROVISION. (Rome, ca. 1400) 235 x 208 mm. (9 1/4 x 8 1/4"). Single column, 31 lines in an elegant papal chancery hand. With a large opening "B." The (otherwise blank) verso with later ink inscription identifying the pope and the dates of his reign. ♦Recovered from a binding, irregularly shaped, and with an undetermined amount of text missing on the right side of the document, about one-third of the opening initial trimmed away (but other text at head unaffected), glue stains obscuring a few words, perhaps a quarter of the text somewhat faded, but still a very good specimen of a papal bull in a quite graceful script. **\$650**



This papal decree was issued on behalf of the Roman occupant of the papacy during the Western Schism (1378-1417), when there were duelling popes in Rome and Avignon. Boniface IX (né Piero Tomacelli, ca. 1350-1404) was elected pope by the Rome contingent in 1398 and served until his death six years later. With the rapid development of the practice of papal provision during the 14th century, the popes of the Avignon period and subsequent Great Schism came to control the granting of virtually all ecclesiastical benefices, with the result that the Papal Chancery issued documents of this sort in large numbers. This Bull is an example of the more important type of papal provision, conferring a major benefice in a specific church on the cleric named in the document; unfortunately, the details are obscure because of the damage the document suffered during its service as a binding element. What we can tell is that the grant of the canonry was in a church dedicated to Saint John, thus of necessity either a cathedral or collegiate church, which

alone had chapters of canons, but the name of the diocese is illegible, so its precise identity cannot be determined. The name of the beneficiary appears at the beginning of line 5, where it is clearly "Johannis" (followed by something like "de Abdoetia"). While the full content of the document may be beyond our reach, we can nevertheless appreciate the very fine scribal hand, an upright diplomatic minuscule that is both aesthetically pleasing and far more readable than most chancery and legal scripts of the period. (ST12778-0294)

With a Manuscript Fragment Recycled To Make the Seal Thong

502 AN ENGLISH VELLUM DOCUMENT IN LATIN RELATING TO THE TRANSFER OF LAND IN NORFOLK. (Norfolk, 8 May 1407) 96 x 295 mm. (3 7/8 x 11 5/8"). Single column, eight lines in a clear charter hand. With one appended seal on vellum thong made from manuscript waste. ♦Faint creases, verso slightly darkened, but otherwise in nearly fine condition, entirely readable, and with the seal almost completely intact. **\$650**

This is a grant issued by Thomas Norton of South Creake, in Norfolk, of half an acre and half a rood of land to John Cade and Roger Smyth and their heirs. A rood is an archaic English unit of land, equivalent to one-fourth of an acre. Witnessed by Edmund Godfrey, John Legg, John Hestyng, and others, the document was given at South Creake in the eighth year of the reign of King Henry IV on the Sunday after the feast of Saints Philip and James (i.e., 8 May 1407). The recycling of another manuscript to make the seal thong is an uncommonly seen feature. (ST12778-0368)

503 AN ENGLISH DOCUMENT IN LATIN INVOLVING THE TRANSFER OF LAND BY A WIDOW LIVING NEAR BIRMINGHAM. (Bickenhill, 25 March 1410) 90 x 267 mm. (3 5/8 x 10 1/2"). Single column, nine lines in a clear charter hand. Large initial to begin the text. With an appended seal on a vellum thong. ♦Gentle vertical and horizontal fold creases, some darkening to verso, slightest soiling on recto, but an excellent example, the text entirely clear and the seal in fine condition. **\$450**

This is a grant issued by a widow, Alice Wetharm of Bickenhill, in the vicinity of Birmingham, to William Corpeghony of a messuage and half a virgate of land. A virgate is a Medieval English unit of land, roughly equivalent to 30 acres. Given at Bickenhill on Easter Tuesday in the 11th year of the reign of King Henry IV (i.e., 25 March 1410), the document was witnessed by William Wafre, John Ulmoor, and William Hobber, among others. (ST12778-0419)

504 A WELSH DOCUMENT IN LATIN INVOLVING THE TRANSFER OF LAND. (Bergen, 31 March 1421) 74 x 283 mm. (3 x 11 1/8"). Single column, eight lines, in a slightly crabbed charter hand. With an appended seal on a vellum thong. ♦One horizontal and four vertical creases, remains of mounting adhesive on verso, some darkening and soiling as well as small stains on verso, but only minor problems on recto, where there is no affect on legibility; the seal in excellent condition. **\$275**



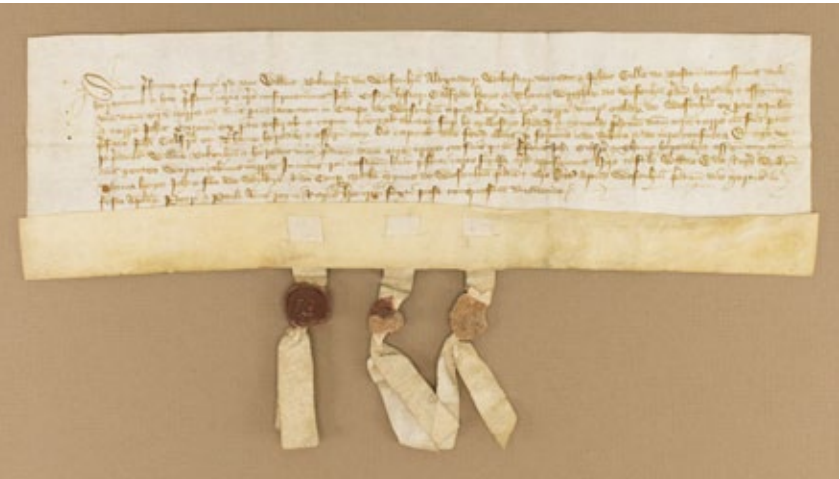
▲ 499, 502, 503 (top to bottom)

This is a grant by David ap Plethyn to William Taylor and his wife, Katherine, of an acre of land. Witnesses include William ap Thomas, John Grene, and Adam Boteler. The document was given at Bergen, in Wales, on the Monday after the feast of the Assumption in the eighth year of the reign of King Henry V (i.e., 31 March 1421). (ST12778-0254)

505 AN ENGLISH VELLUM DOCUMENT IN LATIN INVOLVING A LAND TRANSFER IN KENT. (Kent, 10 May 1426) 92 x 230 mm. (3 5/8 x 9"). Single column, 11 lines in an Anglicana hand. With an appended seal on a vellum thong. ♦Minor creases, verso a little browned with small remains of mounting adhesive, minor soiling on recto, but text very clear and the seal in excellent shape. **\$400**

This is a grant issued by Stephen Chapman of the parish of Ash, near Sandwich in Kent, of one acre of land and three virgates (roughly 90 acres) of pasture to John Collard. Given on the 10th of May in the fourth year of the reign of King Henry VI (i.e., 1426), the document was witnessed by William Chaplain, Thomas Cantely, Stephen Starke, John Herdeman, and many others. This document is written in an Anglicana hand, which evolved from Textura script to become its own distinctive style around 1260. It became the most widely used script in Medieval Britain and Northern France. Most Chaucer manuscripts are in Anglicana. (ST12778-0354)

506 AN ENGLISH VELLUM MANUSCRIPT DOCUMENT IN LATIN CONCERNING LAND IN NORFOLK.(Norfolk, 29 June 1434) 93 x 308 mm. (3 3/4 x 12 1/8"). Single column, nine lines in an Anglicana hand. Very attractively double-matted. With three appended seals on three vellum thongs. ♦Verso a little darkened, one horizontal and three vertical fold creases, two seals rather damaged, otherwise generally in very good condition, the hand strong and dark, and the third seal well preserved. **\$450**



507 AN ENGLISH LETTER OF ATTORNEY IN LATIN ON VELLUM. (Essex, 23 December 1450) 83 x 245 mm. (3 1/4 x 9 3/4"). Single column, eight lines in an exceptionally fine chancery hand. With an appended seal on vellum thong. ♦Three vertical and two horizontal fold creases, but A BEAUTIFUL EXAMPLE, the vellum extremely clean, the text very dark, and the seal well preserved. **\$375**



▼ 504, 505, 507 (top to bottom)

This is a letter of attorney issued by John Wrongy of Great Waltham, in Essex, wherein he appoints his son, also named John Wrongy, to act as his representative, and to receive and hold in his name five acres of land in Waltham from Thomas Cosyn, William Papat, and Thomas Barnard. The document was given at Great Waltham on the Wednesday before Christmas in the 28th year of the reign of King Henry VI (i.e., 23 December 1450). (ST12778-0277)

Involving the Wool Trade, with Eight Appended Seals

508 AN EARLY 16TH CENTURY ENGLISH LETTER OF ATTORNEY IN LATIN INVOLVING SEVERAL IMPORTANT MERCHANTS FROM LEICESTER AND COVENTRY. (Leicester, 12 May 1518) 110 x 310 mm. (4 1/4 x 12 1/4"). Single column, 11 lines in an excellent chancery hand. With eight appended seals on four vellum thongs. ♦Verso a little soiled, faint creases, one seal cracked, otherwise in fine condition, the hand quite dark, and with the other seven seals very well preserved. **\$950**



This is an important letter of attorney issued by William Wyggeston (or Wigston) the Younger of Leicester, Robert Fleming, Richard and John Pratte, Julius (Julian) Nethermill, John Porter, Richard Kemsey, and Thomas Dode, with the last five at least all being from Coventry. In our document, this group appoints William Tayler and John Rawlinson, both husbandmen of Gaddesby in Leicestershire, as their attorneys and deputies, and transfers to them property to come from either William Pyffford of Coventry or from the merchant of the staple. (The latter would have been a wool merchant and a member of the oldest mercantile corporation in England, which controlled the export of wool.) The

document was given on the 12th day of May in the ninth year of the reign of King Henry VIII (i.e., 1518). All eight men affixed their seals. This letter represents the business dealings of an important cross-section of Henrician England's mercantile elite. Several of the names mentioned here appear in other legal documents of the period. Julian Nethermill amassed a considerable fortune, and his son, John, later became mayor of Coventry. Perhaps the most distinguished of these figures was Wyggeston, who was the scion of a powerful Leicester family, a successful wool merchant, and founder of an almshouse bearing his name. He served as Leicester's mayor and was a member of Parliament. Today, Wyggeston's statue adorns Leicester's famous memorial clocktower. (ST12778-0373)

A Beautiful English Grant of Arms from 1680

509 (DUGDALE, WILLIAM, KNIGHT OF THE GARTER). A VERY HANDSOME DOCUMENT IN ENGLISH ON VELLUM, CONFERRING THE LAPSED TITLE OF LORD GREY UPON HENRY YELVERTON, WITH WILLIAM DUGDALE'S SIGNATURE AND PENDANT SEAL OF OFFICE. (England, 29 June 1680) At least 15 1/4 x 21" (not examined out of frame). Single column, 27 lines in a splendid calligraphic hand. Very attractively matted and in an ornate gilt frame. Large opening initial and first line in gilt; panels ruled in red, enclosing a wide three-quarter scrolling floral border in brushed gold and several colors, with royal arms and escutcheons at head; at upper left a large separate panel with the arms granted to Yelverton in gilt and colors (see below). With the signature of William Dugdale and with his intact wax seal of office as Knight of the Garter and Principal King of Arms laced through and suspended at center on a silk ribbon. ♦Vellum with a few minor vertical wrinkles and some light soiling at edges, but the wax seal extremely well preserved, the colors bright, and the document IN VERY FINE CONDITION. **\$3,500**

This very large, visually striking document provides for the lapsed inheritance of the title of Lord Grey, and devolving it on Charles Yelverton with a description of his arms: "On the dexter side a Wivern Or Coller'd and chain'd Gules, And on the



sinister side A Lion regardant Gules." Dugdale (1605-86) was an important figure in the royal circle of the period, and he was a prolific author and historian, perhaps being best known for his monumental "Monasticon Anglicanum." (CAS1501)

MODERN FACSIMILES OF FAMOUS ILLUMINATED MANUSCRIPTS

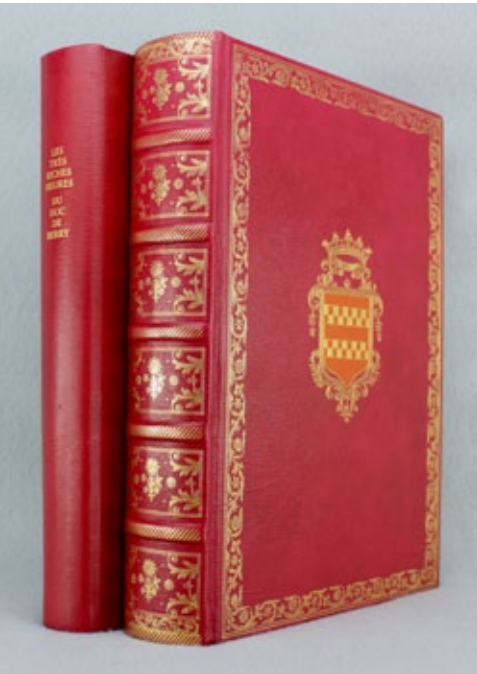
*With an Excellent Reproduction of What Is Considered To Be
The Finest Book Cover of the Ottonian Era*

510 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). DAS GOLDENE EVANGELIENBUCH VON ECHTERNACH. CODEX AUREUS EPTERNACENSIS. [THE GOLDEN GOSPEL BOOK OF ECHTERNACH]. (Zürich: Coron Verlag, 1982) 457 x 324 mm. (18 x 12 3/4"). 136 leaves (in the facsimile volume). **Two volumes (including commentary volume in German).** Companion volume by Rainer Kahsnitz. No. 8 OF 150 SPECIAL COPIES in the deluxe binding (of 850 total copies). Facsimile attractively bound in the publisher's gold slubbed silk, both covers with brass cornerplates featuring a stylized quatrefoil leaf, front cover with the same plate used, on the diagonal, as centerpiece, wide raised bands; FACSIMILE VOLUME HOUSED IN A STRIKING LEATHER BOX WITH cork lining and a top in which is set A CONVINCING 8 x 5" REPRODUCTION OF THE ECHTERNACH GOSPEL COVER, FEATURING THE 10TH CENTURY OTTONIAN IVORY CRUCIFIXION, AROUND WHICH IS A WIDE FRAME WITH JEWELS set in gold filigree between intricately decorated enamelled plaques; companion volume with vellum spine and rose boards depicting in 28 squares roaring lions in Medieval style. Text in 23 1/2 karat gold, more than 500 initials in colors, gold, and silver, full-page initial at the opening of each Gospel, four "carpet" openings adorned with the colors and patterns of Byzantine fabrics, and 60 miniatures illustrating Christ in Majesty with the Evangelists and the Prophets, parables told by Jesus, and scenes from the life of Christ. Prospectus with folder containing sample leaf laid in. ♦The corners of the box showing a hint of wear, but the facsimile volume in virtually mint condition. **\$9,500**



The monks of Echternach, a community founded in Luxembourg in the late seventh century by the English missionary Saint Willibrod, produced outstanding illuminated books, one of the grandest of which is this Golden Gospel, named for the golden lettering of the text. Our marvelous facsimile, which does not scrimp on gold leaf, effectively reproduces the delicate colors of the original, in which orchid pink and mint green predominate. The Gospel dates to the early 11th century (the ivory used on the cover of the original book is from a few decades earlier) and is executed in the style of illumination developed during the so-called Ottonian Renaissance of the 10th century, when the German Empire (in which Echternach was then included) was ruled by one Saxon Otto or another: Otto I (936–973), Otto II (973–983), or Otto III (983–1002). One interesting feature of these Gospel illustrations is that the influence of Byzantine Greek art is noticeable; this is due to the arrival in Germany in 972 of the 12-year-old Greek princess Theophano to marry the future Otto II. The Greek influence is particularly strong in the depictions of the Evangelists, seated at their desks, surrounded with a classicizing architectural frame, and surmounted by their winged attributes. The four creatures reappear, along with four prophets at their desks, in the eight tondos surrounding the Christ in Majesty, also Greek in style. Whereas these scenes are formal and hieratic, the narrative scenes are done in a lively, vernacular style, and clearly more than one artist worked on this masterpiece. Christ is shown with long black hair, his large hands often raised in a gesture of healing and teaching, and he is followed by disciples wearing a rainbow of garments. Our very substantial and heavy facsimile—the box and two volumes together weigh almost 40 pounds—is an extraordinary piece of work, and it represents facsimile production at its finest, especially in our strictly limited version that reproduces the late 10th century binding done in Trier, considered to be the finest book cover of the Ottonian era. (ST12570)

511 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). LES TRÈS RICHES HEURES DU DUC DE BERRY. (Lucerne: Faksimile Verlag Luzern, 1984) 302 x 216 mm. (11 7/8 x 8 1/2"). [206] leaves (in the facsimile). **Two volumes (the facsimile plus a commentary volume in German).** Commentary by Raymond Cazelles and Johannes Rathofer. No. 755 OF 980 COPIES. Publisher’s replica red morocco binding, covers with gilt-ruled border and cresting floral frame, coat of arms with coronet at center, raised bands, spine gilt in compartments with floral spray centerpiece and leafy frond cornerpieces, green silk pastedowns, all edges gilt. Commentary volume in red morocco-backed green silk. Both housed in an acrylic case with slide-out panel. With numerous illuminated initials, many WITH marginal extensions, 65 SMALL MINIATURES (measuring approximately 80 x 50 mm.) AND 66 FULL-PAGE MINIATURES. ♦In nearly mint condition. \$7,500



This is an excellent facsimile of one of the greatest—and perhaps the most famous—Medieval Book of Hours. It was commissioned by Jean, Duke of Berry (1340-1416), from the great illuminators Paul, Herman, and Jean Limbourg, who

had previously created the “Belles Heures” for the duke. They began work on this masterpiece around 1412, but all three brothers died in 1416, probably from plague, leaving the manuscript incomplete. The duke also died in that year, broken by the defeat of the French monarchy at Agincourt, and the manuscript passed into the hands of his great-nephew, King Charles VII of France. After this change in possession, an artist known only as the “Intermediate Painter” worked on some of the illustrations; although we don’t know exactly when they were executed, costume details in some of the miniatures point to the mid-15th century. In 1485, Charles, Duke of Savoy, commissioned painter Jean Colombe to complete the Book of Hours. Cazelles and Rathofer identify the Calendar miniature of November as Colombe’s work, and other indications that a painting was done or finished by Colombe include the presence of an



architectural frame or the use of an intense blue in the landscape. In addition to being far more lavishly illustrated than the usual Book of Hours, the “Tres Riches Heures” is distinguished by its quarto size. It is an impressive tome, not a small book for personal devotion, and the facsimile production is beautiful. (ST12465)

Sieges, Assaults, Floods, and Autos-da-fé, All in an Imposing Pigskin Binding

512 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). SCHILLING, DIEBOLD, THE ELDER. DIE GROSSE BURGANDER CHRONIK [THE GREAT BURGUNDIAN CHRONICLE], “ZÜRCHER SCHILLING.” (Lucerne: Faksimile Verlag, 1985) 391 x 273 mm. (15 3/8 x 10 3/4"). 1,035 pp. (in the facsimile). **Two volumes (including commentary volume in German).** No. 1 OF 980 COPIES. Stately replica blind-stamped pigskin, covers with multiple floral frames, small rampant lion stamped in black ink on each central panel, raised bands, brass and leather clasps. WITH NUMEROUS LARGE MINIATURES depicting battles, sieges, assaults, floods, fires, and the burning of two unfortunates at the stake. ♦In mint condition. \$4,000



The Great Burgundian Chronicle, also called the “Zürcher Schilling” (after the author and after Zürich, where it is kept), is the most original and thorough book from the period on the Burgundian Wars between the Swiss Confederation and Charles the Bold. It was executed around 1480 in the tradition of the Bern Chronicles begun by Konrad Justinger in 1420, and it is the most comprehensive of all chronicles ever carried out by Schilling. The Great Burgundian Chronicle gives a unique witness as the expression of a genuine patriot and does so without the heavy censorship that characterizes later “official” versions of the text. One of the most important features of the manuscript’s illustrations is the landscape in which the events take place. It hardly ever corresponds to topographic reality, but is instead based on the artist’s imagination. The viewer sees the depicted scenes from above, being treated to fanciful versions of little towns, villages, and castles, all carefully inserted into a lovely (but imaginative) landscape of rolling hills. (ST12206)

Reproducing Two Magnificent Works of Art, Including a 13th Century Limoges Book Cover

513 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). DIE LAMBETH APOKALYPSE. (Stuttgart: Müller & Schindler, 1990) Text: 290 x 210 mm. (11 1/2 x 8 1/4"); Box: 330 x 245 mm. (13 x 9 3/4"). **Two volumes (including commentary volume in German).** Commentary by Ruth Mettler, Nigel Morgan, and Michelle Brown. No. 23 OF 250 SPECIAL COPIES in the deluxe binding (apart



from a smaller version of this same facsimile issued by the same publisher in a run of 550 copies without the recessed enamel cover). The facsimile volume in maroon calf over bevelled boards, a sterling silver facsimile seal of the Archbishop of Canterbury attached to the center of the front board, brass clasps and four brass corner guards, double raised bands; the companion volume in matching leather; both in a very sturdy leatherette box lined with cork, the commentary volume in the bottom of the box, a cork divider between it and the facsimile on top of it, another cork divider atop the facsimile, a leatherette lid with a wide handle, and, on top of it all, A STRIKING DETACHABLE REPRODUCTION IN GOLD AND ENAMEL OF A MEDIEVAL BOOK COVER DEPICTING CHRIST IN MAJESTY, the main part of the image within a sunken panel, and the whole attached with gold nails to a wood backing. With a full-page frontispiece depicting a Benedictine scribe being directed by the Virgin Mary and a talkative Christ Child, first page with eight-line historiated initial featuring elaborate extension into lower margin inhabited by a peacock; FULLY ILLUSTRATED THROUGHOUT: 78 half-page miniatures of scenes from Revelation illuminated with 23-karat gold, 28 half-page miniatures (two per page) depicting Christian legends, and 14 full-page miniatures of the Virgin Mary, Christ, and various saints. With color prospectus and publisher's certificate of authenticity laid in. ♦A couple of faint scratches to covers of commentary volume, otherwise a virtually mint copy. \$5,500



This is a most remarkable large-format facsimile in that it reproduces two magnificent works of art—the Lambeth Apocalypse and a memorable 13th century Limoges book cover. The Lambeth Apocalypse dates to the 13th century, when Medieval English book illustration was at its peak. In addition to illustrations of John's mystic revelations, the manuscript includes some striking full-page images, among them the Virgin and Child, the Crucifixion, the risen Christ with Mary Magdalene, the martyrdom of Saint Sebastian, and St. Catherine of Alexandria. Our gold and enamel book covering beautifully recreates a French cover produced in Limoges around the year 1300 and now held by the Victoria and Albert Museum. Its image depicts Christ in Majesty, much as he was sculpted over church doors of the period, enthroned as king of heaven and surrounded by the four winged creatures, as described in the Apocalypse. The original manuscript was commissioned by Lady Eleanor de Quincy, Countess of Winchester (ca.1230-74), who is probably the woman kneeling at the feet of the Virgin in one of the full-page miniatures. The peacock on the first page of text may indicate that the work was done in a London workshop known to use that signature. The book was later owned by Elizabethan book collector John, Lord Lumley (1534-1609) before passing into the Royal Library and becoming part of the founding collection of the Archbishop of Canterbury's library at Lambeth Palace. There is a great deal of hand-work involved in the text and especially the cover here, and the final achievement represents facsimile production of extraordinary quality. (ST12571)

514 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). DAS STUNDENBUCH DER SFORZA. [THE SFORZA HOURS]. (Lucerne: Faksimile Verlag, 1993) 206 x 168 mm. (8 1/8 x 6 5/8"). **Four volumes (each with separate volume of commentary in English and German).** With commentary by Mark L. Evans. No. 195 OF 980 COPIES. Publisher's red velvet, flat spine, two silver gilt clasps, each volume housed in a matching velvet box with the commentary volume (in paper wrapper), gilt coat of arms on upper cover of each box. With 138 borders and 48 miniatures by Birago, and two borders and 16 miniatures by Horenbout. ♦In mint condition. \$5,800

This is a fine facsimile of a Renaissance Book of Hours with an intriguing history and with decoration by two distinguished illuminators more than a quarter of a century apart. To produce the miniatures for this book, Giovan Pietro Birago (fl. 1471-1513) was engaged by Bona Sforza, wife of the Duke of Milan, around 1490. A surviving letter from Birago to an unknown nobleman complains that part of the manuscript was stolen by an unscrupulous “Fra Jacopo,” and demands restitution in the enormous amount of 500 ducats. No one knows if Birago was ever reimbursed for his loss, but the duchess bequeathed what remained of the manuscript to her nephew’s wife, Margaret of Austria. In 1506, Margaret, daughter of the Holy Roman Emperor, moved to the Netherlands, where she served as Regent for the future Charles V until his coronation in 1520. While in the Low Countries in 1517, she set about completing the Sforza Hours, hiring scribe Etienne de Lale to provide the missing text pages and Flemish illuminator Gerard Horenbout (ca. 1465-1541) to paint miniatures and two borders. Horenbout



original codex, “the manuscript is outstanding for its rich decorative scheme, and an unusually high number of its text pages have minutely detailed borders, initials and vignettes.” (ST12210)

The Deluxe Version, with the Immense Gilded, Sculpted, and Bejewelled Lid

515 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). DAS PERIKOPENBUCH HEINRICHS II. [THE LECTIONARY OF HENRY II]. (Lachen am Zürichsee: Coron-Verlag, 1995) Text: 445 x 330 mm. (17 1/2 x 13”); Box: 700 x 500 mm. (27 1/2 x 19 5/8”). **Two volumes (including commentary volume in German).** No. 244 OF 250 SPECIAL COPIES in the immense sculpted container (of a total edition of 500). Publisher’s light gray-green silk, upper cover with pierced brass palmette frame, large central medallion of the Agnus Dei surrounded by four smaller medallions of the Virtues (Justice, Prudence, Temperance, and Fortitude), raised bands, two ornamental brass clasps and leather thongs. Housed in a massive suede-lined

had produced the miniatures in the Breviary of Eleanor of Portugal and those in the Hours of James IV of Scotland. He also briefly worked as painter in the court of Henry VIII. Horenbout included a small portrait of Charles V in one of the borders here, leading art historians to believe that Margaret gave the book to the emperor to commemorate his coronation. The manuscript resurfaced in Madrid in 1871; it was purchased by an Englishman and was donated to the British Library by a later owner. As noted in the library’s online exhibit of the



brown leather box, its lid a gilt-plated metal reproduction of a Medieval relief sculpture of Christ in Majesty, his nimbus studded with colored gems and pearls, an orb in one hand, with small figures representing the Holy Roman Emperor Henry II and his wife Cunegund on either side, kneeling to kiss the Savior’s feet. Rubrics in red, illuminated five-line knotwork initials throughout, and 28 full-page miniatures with burnished gold applied by hand. With a folding cloth case containing two prospectuses, authentication documents, and related material. ♦In mint condition. **\$10,000**

This is the deluxe form of a facsimile of one of the major works of Ottonian decoration, written and illustrated ca. 1007-12 at the scriptorium of the Benedictine abbey of Reichenau, in its glory then as the largest and most influential school of book illumination in the 10th and 11th centuries. The Pericope, which contains the Gospel excerpts to be read at Mass throughout the liturgical year, was commissioned by Henry II for the consecration of the cathedral at Bamberg. The miniatures here illustrate key stories from each Gospel and are typical of the large New Testament cycles found in the Liuthar group of manuscripts, attributed to a monk and scribe of that name who produced works of outstanding artistic merit, among them the Gospels of Otto III and the Aachen Evangeliary. Great care was taken in reproducing the original manuscript (now held by the Bayerische Staatsbibliothek in Munich), using digitization methods of the highest resolution and employing artisans to apply 23 1/2 karat gold by hand and to hand-stitch the leaves. Curators from BSB compared the facsimile to the original to insure the accuracy of the colors. The binding, too, is convincing: for example, the metalwork on the front cover, obviously accomplished by hand, is full of irregularities in the strips and nails used

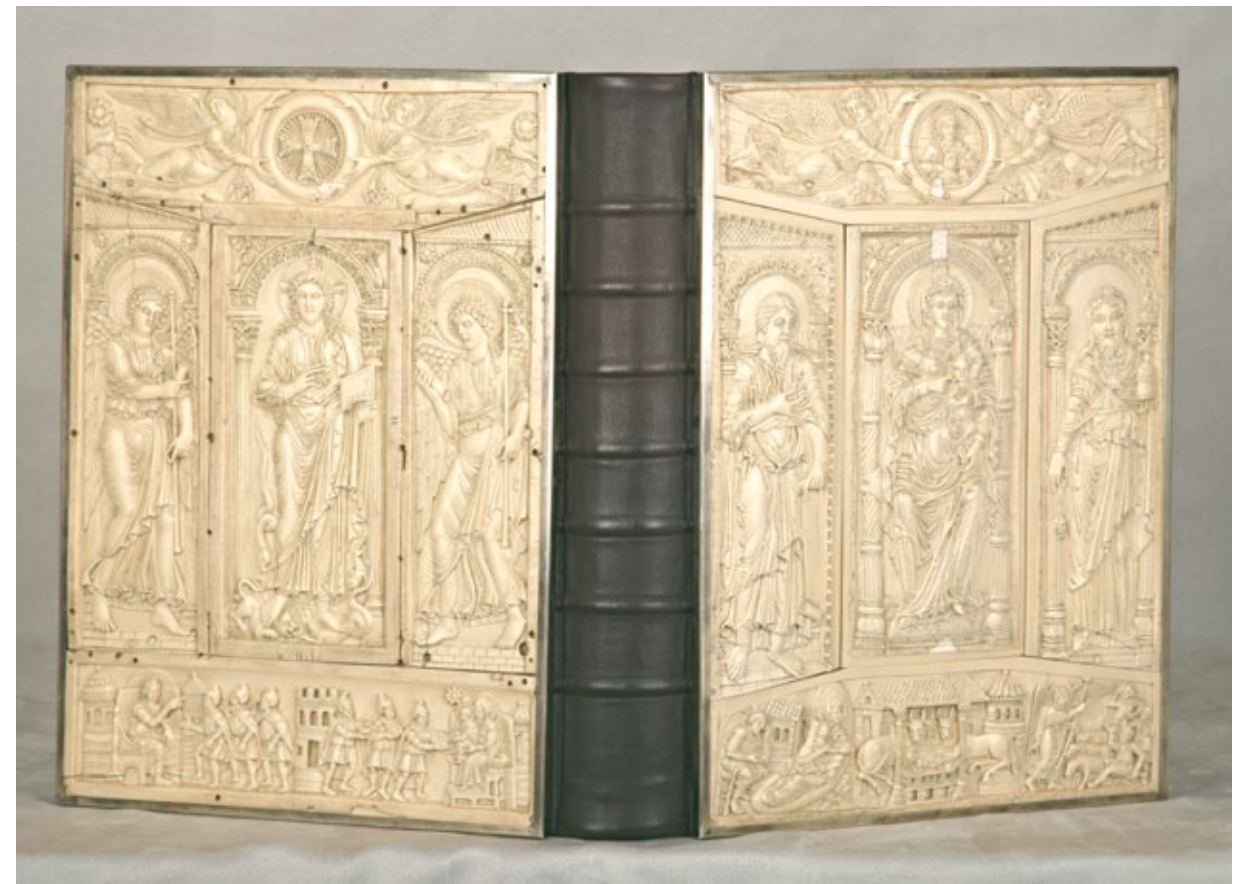


to hold down the decorative leafy frame. The facsimile itself (issued in a press run of 500 copies) is impressive enough, but the box in which it is housed (for the 250 special copies like the present one) is particularly memorable. The relief sculpture of Christ, which is based on a piece held by the Cluny Museum in Paris, represents far and away the most majestic packaging of any modern facsimile. (ST12572)

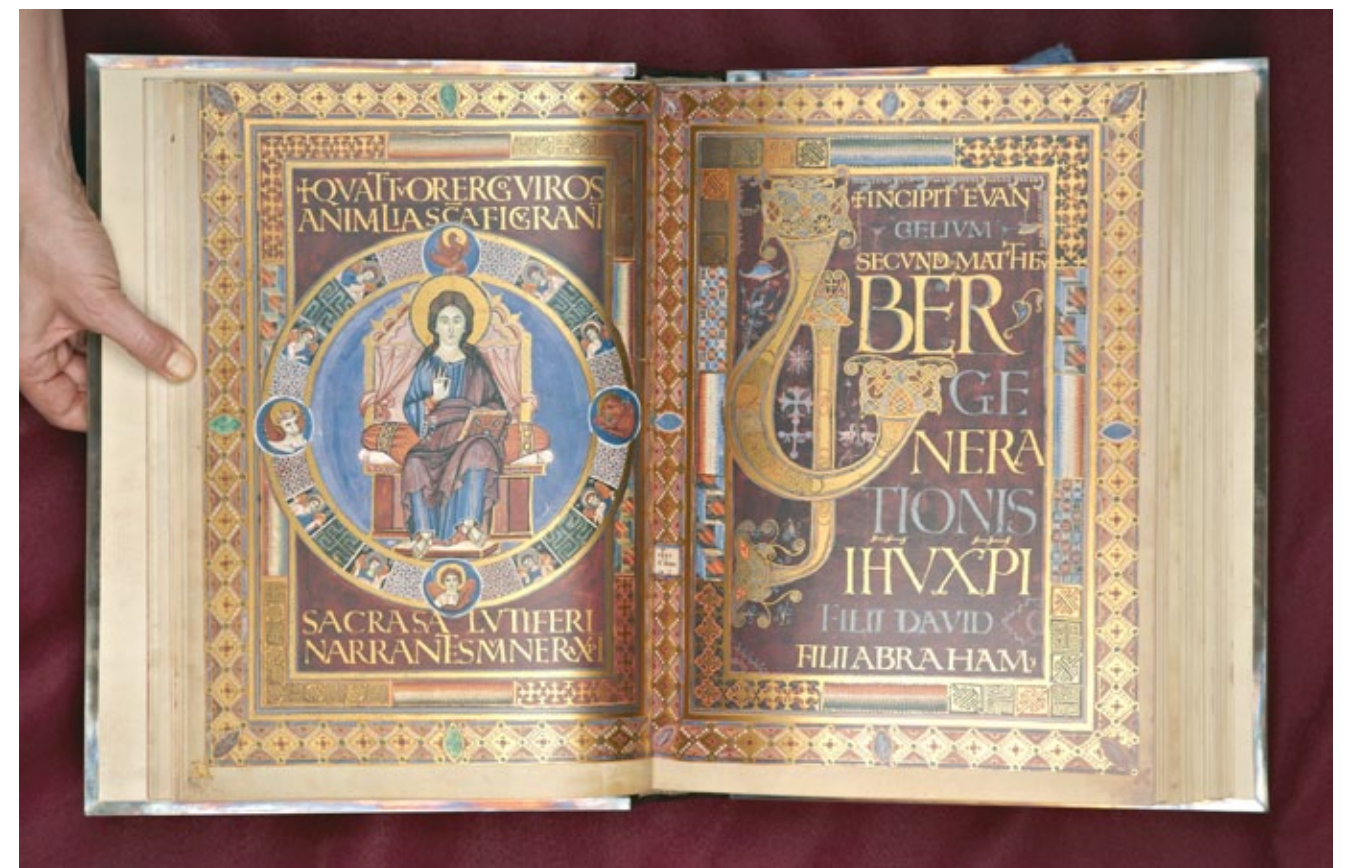
*In an Intricate Replica Carved Ivory Binding,
One of the Most Beautiful Facsimiles Ever Produced*

516 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). **DAS LORSCHER EVANGELIAR. [THE LORSCH GOSPELS]**. (Lucerne: Faksimile Verlag, 2000) 387 x 279 mm. (15 1/4 x 11"). 111, [1], 124 leaves (in the facsimile). **Three volumes (including a commentary volume in German and a prospectus)**. No. 208 OF 333 COPIES with the special replica binding. (There were also 60 copies without the reproduction binding.) IN AN ESPECIALLY FINE REPLICA OF THE ORIGINAL CARVED IVORY BINDING, upper cover with a headpiece showing two angels holding a medallion of Christ, tailpiece depicting the Nativity and Annunciation to the Shepherds, large triptych with the Virgin and Child at center flanked by a bearded saint on each side; lower cover with similar headpiece, but with the tailpiece depicting the visit of the Magi and central triptych with Christ triumphant, an angel on either side; both covers encased within metal frames; raised bands, black leather spine. In a padded black leather folding box with color medallion on upper cover. Text in gold, framed by decorative color columns bordered in silver and gold, three full pages of decorated text, and four full-page miniatures. ♦In mint condition. **\$14,000**

This facsimile is surely among the most magnificent examples of its type, being deemed sufficiently grand to be used by Pope Benedict XVI as a present to Queen Elizabeth during his visit to Britain in 2010. A monumental work of Carolingian art, known both as the Lorsch Gospels and the Codex Aureus, the original manuscript is one of the rare books of the early Middle Ages entirely written in gold ink. It was produced ca. 810 in the scriptorium of Charlemagne at Aachen, and it first appeared in an inventory of books at Lorsch Abbey about 50 years later. Between the majestic insular majuscule text and the decoration, the book could hardly be more golden or more luminous. Reflecting the height of creativity at the time, the striking covers consist of two masterfully carved ivory plates. Of obviously great value, these were taken off the manuscript when it was stolen from the Bibliotheca Palatina in Heidelberg during the Thirty Years War. Having since been



recovered, the front board is now in the Victoria and Albert Museum, and the rear cover is at the Vatican Library, which also holds the manuscript. (ST12208)



*In a Gorgeous Replica Binding of Velvet and Jewels,
Befitting the Magnificent Lorenzo's Daughter*

517 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). **DAS FLORENTINER STUNDENBUCH DES LORENZO DE MEDICI. [THE FLORENTINE BOOK OF HOURS OF LORENZO DE MEDICI].** (Modena: Franco Cosimo Panini Editore/Faksimile Verlag Luzern, 2004) 162 x 105



mm. (6 3/8 x 4 1/8"). [472] pp. (in the facsimile). **Two volumes (including commentary volume in German).** No. 7 OF 980 COPIES. SUMPTUOUS REPLICA ROYAL PURPLE VELVET, SET WITH LARGE JEWELS, covers adorned with gilded metal filigree lozenge centerpiece containing a large oval lapis lazuli, gilded cornerpieces set with cabochon rose quartz, two golden clasps featuring silver hearts with chain link fasteners incorporating a rectangular piece set with a blue stone, edges gilt and gauffered in a diapered pattern. In a padded, satin-lined blue velveteen jewel box with silver and enamel heraldic crest on the upper cover (the commentary volume concealed beneath the velveteen lining). Rubrics and Calendar text in blue and gold, Kalends and a handful of four- to five-line initials in gold on a blue and green background with foliate decoration, numerous two-line initials in colors and gold, 12

medallions depicting the labors of the month, seven six-line historiated initials in gold accompanied by a floral quarter panel border in pink, blue, green, and yellow with many gold bezants, five large historiated initials in an elaborate full border teeming with flowers, putti, and gold bezants, with a small vignette in the tail-edge border, and MORE THAN 20 EXQUISITE MEDALLION PORTRAITS of various sizes, as well as four large arch-topped miniatures in golden frames surrounded by an extremely ornate border full of fruit, flowers, garlands, birds, putti, bezants, and much gold, with similar vignette and medallions. ♦In mint condition. **\$6,000**

This is a splendid facsimile of the Book of Hours given by Lorenzo the Magnificent (1449-92) to his daughter Luisa (1477-88) in 1485. The text was written by the distinguished humanist scribe Antonio Sinibaldi, who did a great deal of work for the Medici and who signed and dated the manuscript. To provide the illumination,



Lorenzo commissioned Francesco Rosselli (1445 - ca. 1513), who had worked on the famed Bible of Federico da Montefeltro. The result was a jewel of Renaissance art, which was then wrapped in velvet and gems before being presented to the young recipient. The illumination was exceedingly elaborate, the borders representing a memorable wealth of decoration. After the death of Luisa and Lorenzo, the manuscript at some point ended up in the Netherlands—Ferdinand de Merode, Comte de Montfort, inscribed his name on the flyleaf in 1660. The book fell into the hands of infamous book thief Guglielmo Libri in the 19th century, and was subsequently purchased by the 4th earl of Ashburnham. After the earl's death, the Italian government acquired the work and returned it to Florence, where the original presently resides in the Medicean Laurentian Library. (ST12203)

A Lovely Humanist Book of Hours In a Binding with Riotous Decoration

518 (FACSIMILE PUBLICATION - ILLUMINATED MANUSCRIPTS, EARLY). **IL LIBRO D'ORE DI BONAPARTE GHISLIERI. [THE HOURS OF BONAPARTE GHISLIERI].** (Modena: Franco Cosimo

Panini, 2008) 216 x 152 mm. (8 1/2 x 6"). 136 leaves (in the facsimile). **Three volumes (including two volumes of commentary, one in German and one in Italian).** No. 201 OF 980 COPIES. SUMPTUOUS RED MOROCCO, central panel of each cover with thin open-work black leather in an ornate vine pattern laid over blue and gold silk, creating a stained glass effect, the leatherwork incorporating floral circles painted in red and gold, three large medallions arranged down the center of the panel, those at head and tail of red morocco painted in a black, gold, and blue pattern and with a large, round semi-precious stone at the middle, the central medallion comprising a miniature on silk, that on the upper cover of the Archangel Gabriel, that on the lower cover of the Virgin Mary; raised bands, spine diapered in blind, with a single gilt dot at the center of each lozenge; floral silver cornerpieces and two clasps, red morocco doublures framed in silver, doublure panels with intricate decoration in gilt and black, large central medallion of open-work black leather over blue silk with a molded leather profile of Julius Caesar at center, ivory watered silk endleaves, all edges gilt and gauffered. In a padded, silk-lined cream-colored suede box with an enamel medallion on the upper cover. BEAUTIFULLY DECORATED THROUGHOUT: with many ornamental initials, elaborate floral extensions and partial borders, a tondo miniature at the foot of each calendar page, seven historiated initials with full borders, and five full-page miniatures, each by a different Italian master. ♦In mint condition. **\$9,000**



Done in a beautiful humanistic hand, this sophisticated Book of Hours was produced in 1503 at the behest of Bonaparte Ghislieri, a member of an important Bolognese family. In commissioning it, Ghislieri wanted to bring together several of the most famous artists of the period, each of whom was called upon to create a full-page miniature. The intention was to offer a sort of miniature anthology of the best that the Bologna school of illumination could produce at the time. Consequently, we see a succession of works by: Amico Aspertini (Adoration of the Shepherds), Lorenzo Costa (King David and his Lyre), Il Francia [i.e., Francesco Raibolini] (Saint Jerome), Matteo da Milano (Annunciation), and Perugino (Saint Sebastian). This last is the only miniature ever painted by Raphael's teacher. Bologna was also the home of the scribe, Pierantonio Sallando, who was to become a famous professor of writing. The codex passed from the Ghislieris to the Albani family of Urbino, where it is documented in the 18th century; the following century it reached England, where it was purchased by Henry

Yates Thompson in 1897. Since 1941 it has been kept in the British Library. The binding here is remarkably intricate and imaginative, and it is surely one of the most impressive done for any octavo facsimile publication. (ST12207)

