

# *Les Enluminures 1991-2011*



*LES ENLUMINURES*  
PARIS CHICAGO 2011

Catalogue 16



## INTRODUCTION

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**Twenty years ago in September 1991**, Les Enluminures opened its first gallery in Paris in the Louvre des Antiquaires. It has since published thirty-four catalogues (see “Then” p. 59) consisting of many hundreds of works of art (nearly a thousand in total). These catalogues appeared in three numbered series that reflect different spheres of activity of the gallery (Les Enluminures, Text Manuscripts, and Rings), as well as several special publications and a smaller group of publications in collaboration with other galleries. Because of my background as a scholar-professor, I have held these books to an academically high standard. Whereas I am the single author of the majority, many are written in collaboration with other experts — in recent years with my associate Ariane Bergeron-Foote, Archiviste paléographe (École des chartes, Paris).

**The idea for this catalogue and exhibition**, which highlights twenty works sold over the past twenty years and twenty works for sale now (“Then” and “Now”), came about as a way of celebrating our anniversary year with a Retrospective and a Prospectus. Certain ongoing goals and interests of the gallery emerge in the descriptions of the works. Faced with persistent prejudice toward the marketing of single leaves and cuttings, I have tried to offer fragments that occupy a clear (and old) place in the history of the practice of dismemberment. There is, for example, in the “Then” section a leaf separated from its parent manuscript already in the 1490s, another from a royal manuscript broken up in 1700, and a third looted from the Sistine Chapel in the 1790s (“Then,” nos. 1, 2, and 6). Many such leaves owe their fate to the status they enjoy as independent paintings devoid of text. The same holds true of a marvelous cutting by the Master B.F. owned by the nineteenth century wealthy landowner and picture collector, Robert Holford (no. 2) and a remarkable miniature by Simon Bening from the Hours of Albrecht of Brandenburg (no. 3) sold in Rome to the Marquess of Londonderry in 1856. A contemporary of Pieter Breugel and a master of the art of painting on a small scale, Bening has long been particularly prized by collectors interested more in paintings than in books. Sister leaves of both miniatures grace major museum collections in Europe and in the United States.

**Provenance remains a concern of growing importance** in today's art world. We are particularly thrilled to be able to include two Byzantine illuminated manuscripts with venerable histories. The first, the Ussher Gospels, was once the property of James Ussher, the

seventeenth-century Irish biblical scholar who also owned the Book of Kells (no. 6). Its unbroken history can be traced from the sixteenth to the twentieth centuries. Few Greek manuscripts tell such a fascinating story of their illustrious owners in the West. The second, a rare Greek Prayer Roll, partly written in gold leaf, formed part of the collections of Frederick North, one of the Earls of Guilford, and then Sir Thomas Phillipps, one of the greatest collectors of manuscripts of the nineteenth century (no. 18).

**Some of the works in “Now”** thrive on new scholarship that situates them better in their art-historical contexts. The Olivetan Gradual, one of only two surviving codices attributed with certainty to Girolamo of Milan allows us to appreciate better the richness of the manuscripts from which the many splendid cuttings by this skilled master come (no. 7). The Grammont Missal complements a volume in Glasgow University Library; they emerge as Summer and Winter Portions of a single Missal, now and perhaps then bound in two volumes (no. 8). An extraordinary anthology, combining chronicles with science, written in four languages, and illuminated by six different artists reminds us of the richness and complexity of the history and art of pre-Reformation England (no. 9).

**Today, it is impossible to ignore the potential power of the Internet**, even in a field as highly specialized as Medieval and Renaissance art. For this reason, those who follow our activities will find many of these works on our websites devoted to some of our sub-specialties. There is our “portal” site [www.lesenluminures.com](http://www.lesenluminures.com). But, we maintain three specialized domains, on text manuscripts, on Books of Hours, and on medieval and Renaissance rings. I am often asked why we have split up our web-presence in this way. The answer lies in a goal that is at the heart of the philosophy of Les Enluminures. We hope to offer clients as detailed information as possible about various types of objects we sell, and we can do this best if we group similar material together. Buyers will find a tutorial on Books of Hours constructed in partial collaboration with the Morgan Library. Study pages on rings include detailed synopses of rings from different periods, each authored by a scholar in his or her field. The site [www.textmanuscripts.com](http://www.textmanuscripts.com) with its archive of nearly 400 sold manuscripts, in addition to 100 manuscripts on offer, has become a recognized academic resource for scholars worldwide. Les Enluminures remains committed to this pedagogical approach, to which the Internet lends itself so readily.

**What does the future hold for Les Enluminures?** Where will these works of art go? What works will take their places? We are only their custodians for a brief period as they pass through our care on their way to their next homes. We hope that our brief studies of them will prompt further attention and continued research that will enhance their appreciation for many centuries to come.

SANDRA HINDMAN

## Berlin Master of Mary of Burgundy

(Ghent?, active late 1470s-1480s)

*Triumph of David* (153 x 110 mm.)

Belgium, Ghent?, c. 1480



**This lyrical illumination**, last on the market in the Firmin-Didot sale of 1884, illustrates the Triumph of David; it probably prefaced the beginning of the Seven Penitential Psalms in a Book of Hours. Painted in pastel colors against an atmospheric landscape, the Israelite women sing and play musical instruments before the city gate as they greet the victorious David: "Saul hath slain his thousands, and David his ten thousands" (Samuel 18: 6-7). David is outfitted as a young shepherd boy, bearing the head of the slain Goliath aloft on his sword. The armies of the Israelites and the Philistines are faintly visible in the background.

**It is the Berlin Master of Mary of Burgundy** who painted this miniature. The Master of Mary of Burgundy was originally named after two manuscripts, a manuscript in Berlin (Kupferstichkabinett, MS 78 B 12) made for Mary of Burgundy and her husband Maximilian I between c. 1477 and 1482 and another manuscript in Vienna also made for Mary of Burgundy c. 1470-1475 (Österreichische Nationalbibliothek, Cod. 1857). Focusing on the two manuscripts, Otto Pächt in 1948 devoted a classic monograph to the artist, who opened an "entirely new chapter in the history of Flemish illumination" with his illusionistic borders and miniatures. More recently, however, scholars have distinguished between the styles of the Berlin and Vienna manuscripts, and in 1998 B. Brinkmann separated the artist's work into two groups, which he identified as the Berlin and Vienna Masters of Mary of Burgundy. Unresolved issues remain about the roles of these two illuminators and related artists (the Ghent Associates); T. Kren, for example, attributes the Berlin manuscript to the Ghent Associates.

**The Berlin Master is distinguished** as a colorist, with a fine sense of decorative details, and with access to many designs that circulated among this group of artists. Compare the landscape and the treatment of the sky to that of *Saint Apollonia* (f. 338v) and the portrayal of Israelite women to that of *Susannah* (f. 340v), both in the Berlin Hours. Underscoring the currency of shared models within the group, the same scene of David occurs in the Hours of Engelbrecht of Nassau (Oxford Bodleian Library, MS Douce 219), attributed to the Vienna Master, and there is a drawing in Paris of Scenes from the Life of David (École nationale supérieure des beaux-arts, no. 3189).



## Master B.F.

(active in Lombardy, c. 1490-1540)

*Saint John the Baptist* (170 x 125 mm.)

Italy, Lombardy, c. 1500-1510

**Decorating an initial "I,"** which rests on a book, a youthful John the Baptist stands in a landscape, holding a scroll inscribed "Ecce Agnus Dei" (Here is the Lamb of God); his symbolic lamb sits behind him. The iconography identifies him as the last of the prophets of Israel and the precursor of the Messiah.

**This cutting is by the painter** and illuminator known as the Master B.F., whose name derives from the monogram with which he signed some of his works (*The Adoration of the Magi*, Morgan Library, M. 725). Recognizable features of his High Renaissance style, which owes a debt both to the great Leonardo de Vinci and to the Lombard illuminator Cristoforo de Predis, include the ringlets of blond hair, the bluish-green grass and feathery trees in the landscape, and the gold-orange color for the drapery. Our illumination has been cited by P. Wescher, M. Levi d'Ancona, O. Pächt and J. J. G. Alexander, and M. Carminati in all previously published catalogues of the artist's work. It comes from the set of more than twenty-three cuttings by this artist once owned by Robert Staynor Holford (1808-1892), the wealthy landowner and art collector (his sale, London, Sotheby's, 12 July 1927). Most of the Holford cuttings are now housed in major museums, including the Kupferstichkabinett in Berlin, the British Library, and the J. Paul Getty Museum.

**Extant codices attributed to the Master B.F.** include a set of about twenty Choir books of Villanova Sillaro near Milan, the Bible in San Ambrogio in Milan (inv. M. 43-44), the Donation of Ludovico Moro to the Church of Santa Maria delle Grazie in Milan (New York, Morgan Library, M. 434), and two dated manuscripts for the Church of San Vittore in Casorate Primo. The *Resurrected Christ* (f. 164) in one of the Casorate Graduals, dated 1507, is especially close to the present illumination, whose simplicity of language and clarity of narrative helps confirm an early date. A reworking of the composition appears in a cutting from the Master B.F.'s mature style (Bayonne, Musée Bonnat, inv. no. 1648). Recent research underscores the artist's status as the most prominent and best documented of Milanese manuscript illuminators in the opening decades of the Cinquecento.



## Simon Bening

(Ghent or Antwerp?, c. 1483-Bruges 1561)

*Saint Jerome* (187 x 134 mm.)

Belgium, Bruges, probably 1522-1523

**Published many times**, the present miniature is by the Flemish illuminator Simon Bening ("one of the last and greatest Flemish miniaturists"), and it undoubtedly comes from the Hours of Cardinal Albrecht of Brandenburg (1490-1545). Frederick Stewart, fourth Marquess of Londonderry (1805-1872) bought all the manuscript's full-page miniatures in Rome in 1856, and they are now easily recognizable framed with his arms on the verso, as here. In the meantime the two-volume parent manuscript was sold to William Waldorf Astor (1848-1919), and it re-emerged in Lord Astor's sale (London, Sotheby's, 21 June 1988, lot 65), and again in the Joost Ritman sale (London, Sotheby's, 19 June 2001, lot 36). For a time, the Brandenburg Hours held the record as the second most expensive manuscript ever sold and the most expensive Book of Hours at auction (£1,100,000 in 1988, and £2,700,000 in 2001) — and this without any of its full-page miniatures!

**A cardinal kneels on the floor** of a church, his hat before him, his official rings on his finger, as he gazes up at a Crucifix hung from a pillar beside a screen. Framed prayers or indulgences hang on the church walls, and two laymen in conversation appear in the distance. The border is by another artist who collaborated several times with Bening. This miniature may originally have faced the suffrage to Saint Jerome on f. 67r. The subject here is a tantalizing one, for the kneeling figure, sensitively depicted with portrait likeness, has no halo. Is it Jerome? Or is it Cardinal Albrecht of Brandenburg himself or both? Albrecht of Brandenburg was archbishop and elector of Mainz, humanist scholar, statesman, art collector, and patron of Dürer and Cranach. He had himself painted by Cranach several times as Jerome in cardinal's robes, with a lion at his feet and the crucifix on the table (Darmstadt, Landesmuseum and Munich, Alte Pinakothek).

**There is an alternative hypothesis.** Because there is a stub in the manuscript facing the Brandenburg arms at the opening of the manuscript, it might be (as suggested by S. Hindman, 1997, p. 111) that this miniature actually was part of a double frontispiece to the whole manuscript. At the very least we can assume that the Cardinal identified more closely with this miniature than with any other in the book.

## Associate of the Master of the Arcimboldi Missal

(fl. Milan c. 1492)

*Saint George and the Dragon* (110 x 108 mm.)

Italy, Mantua or Brescia, c. 1495



**This initial "P"** ("Protexisti", the introit for the feast of Saint George, April 23), depicting the half-length standing figure of Saint George with his Dragon, is well known since it first appeared in the Kann Collection in Paris in 1907. The initial was then part of a group of nineteen cut-out initials mounted onto three folios. In 1907, Mrs. Collis Huntington acquired eight of these initials, of which six were later in the Norton Simon Foundation (sale, London, Sotheby's, 7 July 1974, lots 19-24); the seventh went to the Virginia Museum of Art in Richmond (cat. no. 265). An eighth initial, *Saint John the Baptist*, is now in a Private Collection. Three of the sister leaves are now in the Musée Marmottan in Paris: *Saint Maurice with Two Knights*, *Saint Agatha*, and *Saint Sebastian* (M 6103-6105). Quattrini gives an up-to-date list of seventeen related cuttings. There are two additional sister leaves: *Saint Agnes* and *Saint Anne with the Virgin and Child* (exh. cat., Los Angeles, 1953; Christie's, London, 4 June 2008).

**In 1947 Suida recognized that the group of initials** was by an artist stylistically close to the illuminators responsible for the Arcimboldi Missal (Milan, Bibl. Capitolare, MS. II.D.I.13), a manuscript that bears the coat of arms and the portrait of Guidantonio Arcimboldi, Archbishop of Milan (1489-1497) and was probably donated to Arcimboldi by Ludovico Sforza, Duke of Milan. We can date the Missal on the basis of the frontispiece that bears a miniature of the Duke and his court during the coronation ceremony, which took place in San Ambrogio in Milan on 26 March 1495. The Milanese artist, whose work is close to Matteo di Milano, was strongly influenced by the work of Ambrogio Bergognone and Cristoforo de Predis.

**L. Gnaccolini recently grouped our initial**, which comes from the collection of Denys Sutton (1917-1991), critic and art historian, with a discrete body of works all attributed to an anonymous artist stylistically close to the Master of the Arcimboldi Missal and working in a Brescian milieu but distinct from him. This illuminator practiced a refined and polished High Renaissance style in the region between Mantua and Brescia at the end of the Quattrocento.

## Nicolò di Giacomo

(active Bologna, 1349-c. 1403)

*Monks Singing* (124 x 111 mm.)

Italy, Bologna, c. 1365-1380



**This delightful initial "E"** of *Monks Singing* is the work of the Bolognese artist Nicolò di Giacomo. Eight music-making monks dressed in their white Olivetan robes fill a shallow space. Some are intently playing musical instruments — a psaltery, a viola, bells, and an organ — while others listen to the sounds, heads tilted, mouths partly open. The cutting comes from an illuminated Psalter; fragmentary verses from Psalm 32: 14-15 appear on the verso, without musical notation ("de praeparato [habi]taculo suo res[pe]xit super omnes [qui h]abitant terram [qu]i finxit sigil[la]tim corda eorum"). The initial "E" would have opened a column of text with the beginning of Psalm 32 "Exulte iusti in Domino" (Rejoice in the Lord). How aptly the miniature illustrates the following verses (32: 2-3): "Praise the Lord with harp; sing unto him with the psaltery and an instrument of ten strings/ Sing unto him a new song; play skillfully with a loud noise."

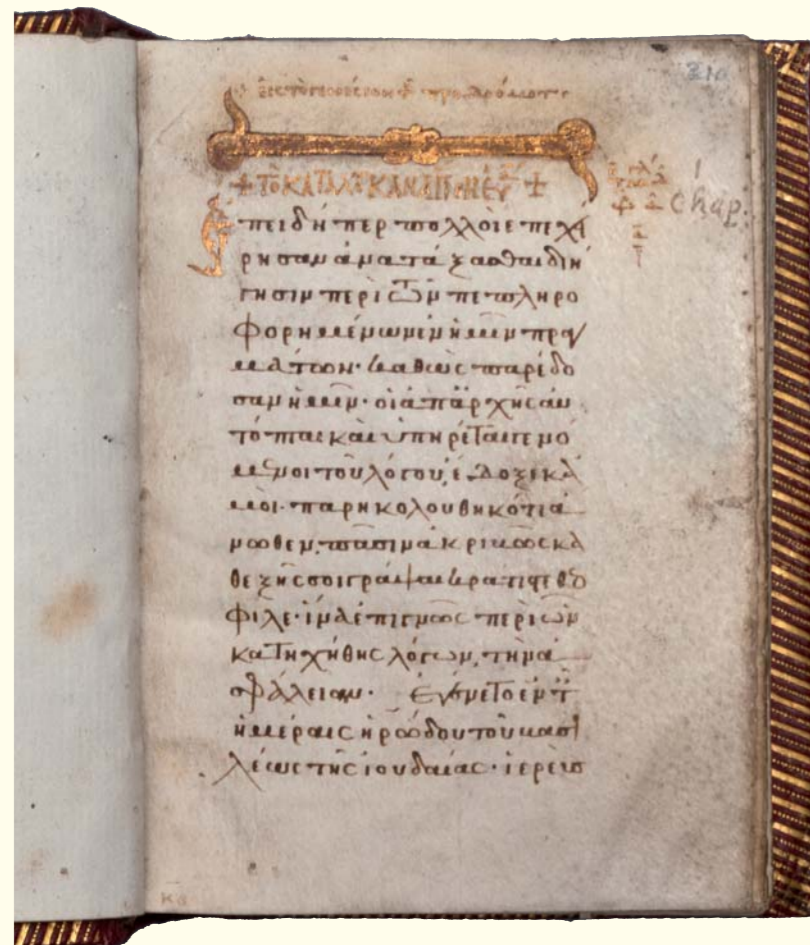
**Known for his expressive figures** and crowded action-packed narratives, Nicolò di Giacomo played a leading role in fourteenth-century Bolognese manuscript illumination. His early works are signed copies of Gratian's *Decretals* (Biblioteca Apostolica Vaticana, MS Vat. Lat. 1456 and Milan, Biblioteca Ambrosiana, MS B 42), dated 1353 and 1354 respectively, a text popular in this university town famous for its law curriculum. Nicolò also painted specialty books for various corporate groups in the city, statute books and guild registers. The present cutting relates to a large body of liturgical works, mostly Choir books, the artist created for religious foundations in and around Bologna.

**Nicolò's style evolved noticeably** over his long career. The early works in the 1360s and 1370s — of which this may be one — are more expressive, the figures moving elegantly in their spaces, their physiognomies preserving portrait-like features. It was during this period, around 1365, that the artist worked for the Olivetan foundations in and near Bologna: for the Olivetans of San Michele in Bosco in Bologna and San Benedetto Novello in Padova. Meriting further study, these Choir books are mostly preserved today in the Biblioteca Estense in Modena (see Fava, 1952). We have identified no other cuttings from this Psalter, but its origins should be sought in Nicolò's commissions for the Olivetans.

## The Ussher Gospels

In Greek, illuminated manuscript on parchment

Byzantine Empire, 12<sup>th</sup> century



**This rare small Gospel Book** is beautifully preserved, with a fascinating provenance, and is illustrated with a full sequence of fourteen skillfully painted Canon Tables. Bound in two volumes, the manuscript contains the four Gospels, marked with liturgical rubrics and Eusebian sections, preceded by the names of the prophets and the Canon Tables and followed by the Synaxarion (f. 427), and the Echogadion (f. 433v). The meticulous decoration consists of Canon Tables with three colored marble pillars topped by acanthus pediments and capitals supporting two arches with colored leafy designs on gold grounds outlined in red.

**Few manuscripts, least of all Greek ones,** tell such a fascinating story of their famous owners in the West. The codex was already in England in the sixteenth century in the collection of Thomas Goad (1576-1638), who was an English clergyman, controversial writer, and rector of Hadleigh, Suffolk. However, by far the most famous owner of the Ussher Gospels was James Ussher (1581-1656), student of Trinity College Dublin, Archbishop of Armagh, and Primate of All Ireland. Ussher was a biblical scholar in his own right, owner of the Book of Kells and about 700 other biblical manuscripts in Latin, Greek, Syriac, and other languages, including many copies of Wycliffe's writings and the noted Codex Montfortanus, a Greek New Testament said to have been known to Erasmus. In 1661, Trinity College in Dublin acquired Ussher's library. Unfortunately, the Ussher Gospels was lent to Sir Richard Bulkeley, Fellow of the College, for collation, but never returned; it has been missing from Trinity College since 1742. All the intervening illustrious owners — bishops and peers — are recorded, until the manuscript was purchased at the Hastings sale in 1868 by the Third Marquess of Bute (1847-1900), his MS 82, subsequently sold in London, Sotheby's 13 June 1983, lot 1. It was deaccessioned by Martin Schøyen of Spikkestad, Norway, in 2011 (his MS 230).

**A remarkable feature of the manuscript** is its small size, contrasting with most large format Greek Gospels. Diminutive books were for private devotional use; small-scale Psalters appear from the ninth century and Gospels from the eleventh. Of the 2,600 Greek New Testaments recorded by Aland, only 40 are as small as the present manuscript; this one appears to be one of the earliest.

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reduced - f. 14v, Virgin Mary in Glory

## The Olivetan Gradual

(Use of the Olivetan Benedictines)

In Latin, illuminated manuscript on parchment

Italy, Lombardy, Santa Maria di Monte Oliveto di Baggio near Milan?, c. 1439-1447

5 miniatures by the Olivetan Master and the Maestro del Corali di Lodi

The discovery of a richly illuminated choir book by the Olivetan Master (Girolamo of Milan) offers an exceptional opportunity to reassess the artist's oeuvre. Preserved in its original binding of Olivetan provenance, the present manuscript greatly enhances our understanding of manuscript production within Olivetan artistic culture in Lombardy and, specifically, sheds further light on the master's originality.

First identified in 1969 as a distinct artist within the workshop of the Master of the Vitae Imperatorum, the Olivetan Master was responsible for manuscripts made for the congregation of the Benedictine Olivetans (the "white monks") in Lombardy in the second quarter of the fifteenth century. With one exception, a modestly illustrated Rule of Saint Benedict, no complete manuscripts by the Olivetan Master survive. There exists a small, but coherent group of related cuttings that come from several dismantled Choir books. In 1995, the anonymous master was identified with Girolamo of Milan, a monk in the Olivetan monastery of Santa Maria di Baggio near Milan, where he mostly lived and worked. Coupled with the known facts about Girolamo's life, a date 1439 on a pivotal signed miniature in the Fondazione Cini provides a key point of reference for the construction of his oeuvre. The newly discovered Olivetan Gradual helps us to imagine better the richness of the lost parent manuscripts, from which the splendid cuttings derive.

Two artists were responsible for the Olivetan Gradual. The three miniatures by the Olivetan Master rank among his masterpieces. The illumination of Monks Singing before a Choir book posed on a lectern in an Olivetan monastery is the largest miniature surviving to date by this artist, a veritable painting, and a monumental *tour de force*. Of ethereal beauty is the Virgin as *Queen of Heaven*, which echoes the style of Michelino de Besozzo. *Saint Benedict*, patron saint of the order, subtly modeled in soft grisaille and flesh tones, is more a drawing than a miniature. The Olivetan Master's collaboration in the Gradual with the Master of the Lodi Choir books — responsible for two historiated and all the decorated initials — calls for a further reassessment of the Olivetan Master's method of working and provides new evidence for the association of the little-known but highly inventive Master of the Lodi Choir books with the Olivetans.

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overleaf - f. 9v, Monks Singing the Office





reduced - f. 56, Veneration of the Host

## Missal of Jan de Broedere

In Latin, illuminated manuscript on parchment

Belgium, Geraardsbergen (Grammont), c. 1510-1520?, after 1506

3 large miniatures, 4 historiated initials and illuminated borders by the Masters of Raphael de Mercatellis

This majestic Missal, containing the Summer Part of the text for the Masses, was written and illuminated for the Abbot of Geraardsbergen, Jan de Broedere (d. 1526), whose coat of arms are painted on ff. 1 and 89. The second volume of this Missal, the Winter Part, with only one full-page illumination, is in Glasgow (University Library, MS Euing 29, see Ker, II, pp. 877-878; Thorp, pp. 192-193, no. 127). In the nineteenth century, the two volumes were separated, and the present volume went to the collection of Beriah Botfield (1807-1863), who bequeathed his collection to the library of the Marquesses of Bath and Longleat (MS 343, sale, London, Christie's, 13 June 2002, lot 3).

It is perhaps the Abbot himself who appears in a marvelous full-page miniature of the Veneration of the Host (f. 89); the sumptuously dressed men on the left may be the wealthy donors (unidentified) of the manuscript. The abbacy of Jan de Broedere was a period of great prosperity for Geraardsbergen, and it was during his tenure that Jan Gossaert, perhaps at the expense of the abbot himself, painted the altarpiece of The Adoration of the Kings (London, National Gallery) for the newly built chapel of the Virgin in the abbey's church. Perhaps this Missal was intended for use in the same chapel. Other manuscripts, including a twelfth-century Lectern Bible (Schøyen Collection), are known to come from the abbey library.

Both volumes of the Missal are illuminated by artists whom A.M. As-Vijvers has identified as the Masters of Raphael de Mercatellis, who worked for Raphael de Mercatellis, bastard son of Duke Philip of Burgundy and abbot of St. Bavo's in nearby Ghent. Two little studied Books of Hours (Brussels, Bibliothèque Royale, MS II, 460; and London, Christie's, 24 June 1992, lot 62) are perhaps by the same hand, as is a manuscript of the works of St. Augustine in the Library of the Earl of Leicester (Holkam Hall, MS 33; Derolez, no. 50). Raphael de Mercatellis's artists had a keen eye for detail; their miniatures are of interest for their iconography, and they show a predilection to combine different scenes in one miniature-features that are all found in the present Missal.

**E** surrexi et adhuc tecum sum alleluia. posuisti super me manum tuam alleluia. mirabilis facta est scientia tua alleluia alleluia. **ps.** Dñe probasti me et cognouisti me: tu cognouisti sessionem meam et resurrectionem meam. Gloria patri et filio. **X** surrexi etc. **Collecta.**

reduced - f. 1, Resurrection

fili tui supplices venerabili nunc ascensione deferimus. **pra**es. ut et nos per ipsum his sacrosanctis commertis ad celestia consurgamus. **per** eum. **Q**uater tu essem tuus ego seruiabam eos quos dedisti michi alleluia. nunc autem ad te venio. non rogo ut tollas me de mundo sed ut serues eos a malo alleluia alleluia. **post** coram. **T**ribue quies domine: ut per hoc sancta quae super sumus: illuc tendat nostrae deuotionis affectus: quo tecum est nostra substantia resurrexerit. **In ascensione domini.**

reduced - f. 29, Ascension



Henricus natus pelago ympe adiquati  
f uia que remanet impiale tenet



Henricus pium genuit.

Walla  
qui puit  
i mari

Fia dñi  
qui puit  
i mari

Matilde  
Impatris  
gen.

Picardi  
fili Imp  
toris qui  
obit

Henricus  
regis  
gen.



Stephs in regem magnatu lande lenat  
Proles p legem matildis post dñatru



Post morte regis henrici regula legis  
Substituit tota placuit p parte remota  
Nam pueris meritis regis u filia mansit  
Cur indiuis regin sententia transie  
Quam plures uere clamabant p muliere  
Magnatu tandem somtus cassant eand  
hoc intellectu blesensis ab equore recto  
Stephs appliant causa corona fuit  
Stephs accipit rex ut regno dñetur  
Et que respicit exs matildis habetur  
Figno puata mare fuit mox locata  
Sponso famoso Comiti natiu generoso  
Prole fecundata post r honsu udnata  
A plicat i regnu qd dñetur sui digni  
bella siml feruit rex i matina potentes  
A lene punit ptes muadone cadentes  
Nunc hic nūc illa apit castroq tenetur  
Fegm tñquilla requies nix illa uidetur  
Sunt altantes sūt magnates mediatores  
Demū finali fuerat concordia talis  
Stephs angloz dñi uixit regna tenelat  
Cuius uoyoz tenoz i uirtute manelat  
Matildis natus post accepit dñatus  
A firmancrata blesensis scā notata

Stephs i. xxv annū fauer sham sepelitur.

Henricus natus Matildis regna tenelat  
Sub quo sacantus t homas mucie cadelat



Henricus sedis genuit.

Henrici  
uicemem  
regis qui  
obit

Picard  
dñi uici  
regem

Margare  
te puelle  
q obit

Saluadu  
Comite  
ranne

Arthur  
Comitis  
obit

Jobem  
regem  
Anglie

Willel  
q obit

Jobana  
reginam  
Cicilie

Remidi  
Comitis  
i Egadi

Adelme  
Comite  
de marib

Alenoria  
Ducam  
Sardie

Richardus  
Impato  
ris

Henricus i. xxxiii annis vi. m. c. lxxv. obiit. Interregnum fuit ad fontem Edwardi.

Miles formosus rex Ricardus genitus  
Non hoicem metuit cautus ad arua fuit



P Rotholoz o mortis mudo pculio fortis  
Cur no magnati us pceri nec lomeati  
Mox deliquit que Ricardum rapuit  
F egeu uicem nec uicti prote carrem  
E n uultu letus fuit i fortisq facetus  
Wlandi sermons dicatus corde leonis  
S coa Wallia fensa gallia continerit  
A rna britanica qnto leonica uisa fuerit  
V lero montam fusa saadiq pugam  
A otellu pñu scutu tinnere leonum  
F ex i Tanacodis pias pepigit s' sedus  
D' subiectoz regnu tenuit Saneloz  
Postea pfundo capto tellant eundo  
Y saquo teste sua Cypria fit manifeste  
A rre sua maq fuit adon reddita quq  
Curtimanserit aitas turey pcerit  
K ayiam namq Damycetan Cesarag  
Hic muadelat s' gens adusa cadelat  
E n lassadin' uidit qnto Saladinus  
I ctu Ricardi pait postrema leardi  
L ingua neqt fari nec cor potit meditari  
Quangm formari addidit pñ  
F egem Ricardū xpe teneat s' cur  
Et uelit Edwardū uicem s' simulare

Ricardus i. x. annis vi. m. c. lxxv. obiit. Interregnum fuit ad fontem Edwardi.



f. 37, Annunciation

## Book of Hours

(Use of Soissons)

In Latin and French, illuminated manuscript on parchment

France, Paris, c. 1405

30 large miniatures by the Boucicaut Workshop (Mazarine Master?)

**This richly illuminated work** from the Boucicaut Workshop is attributed by G. Bartz (p. 123, ills. 15 and 33) to the Mazarine Master, an artist named from the Book of Hours in Paris (Bibl. Mazarine, MS 469). Bartz's distinction between the Mazarine Master and the Boucicaut Master calls attention to their different modes of expression; however, her conclusions are not universally accepted. C. Andrews argues that Bartz relies on the "model of the master artist," which may be "inadequate to account for features of the existing manuscripts" (2002, p. 29; and 2006). Andrews's model favors a closer study of collaboration in the Boucicaut Workshop, which promoted consistency rather than dissimilarity. Because the collaborative enterprise provided the context in which artistic experimentation took place, it is premature, Andrews believes (see also A. D. Hedeman, pp. 54, 55, 61, 62, and 64), to distinguish between "master artists." We have therefore retained the attribution to the Boucicaut Workshop.

**Every aspect** — text, picture, and binding — merits close scrutiny to understand better the complex patterns of production of the Boucicaut Workshop. Their mass production of luxury Books of Hours for clients all over Europe made allowances for personalization of text and image. Here the Hours of the Virgin is for the liturgical use of Soissons in northern France and the Office of the Dead is found in the same region. The non-Parisian calendar is oriented to northern France, with Nicasius of Reims and Quentin of Picardy, also in the Suffrages. Some local saints in the litany are from eastern Flanders. Of large format and with generous margins, the manuscript preserves its original blind-stamped French binding. Although now worn, the fore-edges were once richly painted (with ivyleaves?), an overlooked specialty, it would appear, of the Boucicaut Workshop (see Kitano, Japan, Private Collection; London, Sotheby's, 2 December 1986, lot 56).

**The border decoration of the present Hours** indicates a date before the two Books of Hours dated 1408 (Oxford, Bod. Lib., MS Douce 144; and one dispersed). The serenely composed miniatures, with gracefully contoured figures placed against decorative backgrounds of gold motifs or diaper suggest the Workshop's reliance on the older Egerton Master. But the fact that compositions, individual figures, and motifs echo patterns found in both the Mazarine and Boucicaut "hands" urges continued caution in sorting out the artistic achievements of the Workshop.

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f. 63v, Nativity



f. 219, Noli me Tangere

## The Katherina Hours

(Use of Rome)

In Latin and French, illuminated manuscript on parchment

France, Tours, c. 1485-1490

1 full-page miniature, 9 large miniatures, and 21 small miniatures by the Master of Jean Charpentier

**This is the largest, most homogeneous,** and perhaps the most highly finished Book of Hours by the Master of Jean Charpentier, who was active in Tours and neighboring regions of the Loire Valley from c. 1475 to 1490. He was a close follower of Jean Fouquet in Tours and an artist who often collaborated with Jean Bourdichon. It includes a large number of miniatures for a relatively short manuscript, giving the impression of being truly a picture book. In unusually fresh condition, the manuscript was custom-made for a woman named Katherina, whose name appears several times. Could she be Catherine [Katherina] Le Camus, the wife of Jean Charpentier, whom he married in 1485 and for whom the Master is named?

**Frequently cited in the literature,** this beautiful Book of Hours is a fine example of the mature work of the Master of the Hours of Jean Charpentier, whose eponymous manuscript (Angers, BM, MS 2048) was commissioned by Jean Charpentier (d. 1505), notary and secretary of King Charles VIII (1483-1498). When the present manuscript was on deposit in the Fisher Library of the University of Sydney (1981-1987) and then sold at Sotheby's in 1987, the oeuvre of this anonymous artist had yet to be defined; today it is clear that he worked for some of the most prestigious patrons in the Loire Valley, serving clients as far afield as Anjou, Poitou, Marche, and perhaps even Normandy (Avril and Reynaud, pp. 388-89). His luminous style much influenced by Jean Fouquet is evident in the present manuscript.

**The artist specialized in Books of Hours,** and quite a coherent group is now assembled around his name (C. Yvard, note 36). In addition to the eponymous manuscript, the following manuscripts are noteworthy: London, BL, Harley MS 2863, for Philippe de Comynes; Syracuse, Bibl. Alagoniana, Prez. X; Dublin, Chester Beatty Library, W. MS 89; New York, Morgan Library, MSS M.96 and M.366; Paris, BnF, MS lat. 1202; Poitiers, BM, MS 55 (334); and Paris, Bibl. de l'Arsenal, MS 561. Interesting is the frequent collaboration of the Master of Jean Charpentier with Jean Bourdichon, active in Tours from the early 1480s to his death in 1521. They collaborated on the Chester Beatty manuscript; on New York, Morgan Library, M.96; and on Poitiers, BM, MS 55 (334).

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f. 26, Annunciation to the Shepherds



f. 159v, The Host in a Monstrance

## Book of Hours

(Use of Geert Groot)

In Dutch, illuminated manuscript on parchment

Northern Netherlands, Amersfoort (text) and Utrecht (miniatures), 1466

6 full-page miniatures by Antonis Rogiersz. uten Broec

**Unknown in the scholarly literature**, this beautiful illuminated Book of Hours joins the group of approximately twenty manuscripts of Utrecht origin attributed by J. Marrow and K. van der Hoek to the Master of the Boston City of God (Boston Public Library, MS f. Med. 10; Marrow, p. 199). Van der Hoek identified this illuminator as Antonis Rogiersz. uten Broec, who signed miniatures in two manuscripts, a Book of Hours (private collection) and a Bible (Malmesbury, parish church). Antonis is mentioned many times in the Archives in Utrecht: a member of a prosperous family that lived and worked in Utrecht for generations, he died between Easter 1468 and Easter 1469 (van der Hoek, pp. 199-123).

**Text and image in the present manuscript** are highly personalized. The first owner was probably a nun because the instruction for conduct while attending Holy Communion on f. 167v refers to the pious user as "mechget" (virgin). In the late fifteenth century, the manuscript was owned by a nun named Ermgart, though she was perhaps not the original owner. Probably the codex was made for use in Amersfoort: George, the patron saint of Amersfoort, receives special attention in the calendar, litany, and elsewhere. Moreover, there is special mention of the Host, which was venerated in Amersfoort, not only in a church-sponsored annual procession, but also by a local lay Brotherhood of the Sacrament. A miniature of the Monstrance flanked by Two Angels introduces prayers for the Holy Communion, and there is the unusual inclusion of the text of the revelation of Mechtild of Hackeborn on hearing Mass. There is also a Missal of 1464 from this group made for Amersfoort (Utrecht, Catharijneconvent, MS ABM h 119).

**Manuscripts by Antonis share a number of stylistic characteristics:** unusual borders with large animals and uncommon objects, thickly applied gold leaf tooled in a distinctive pattern, exaggerated saturated colors, and dense compositions in which the stout figures emerge in a horror vacui. The artist was familiar with printmaking; a dragon's head and unicorn are copied from playing cards by the Master of the Berlin Passion, an artist he borrowed from extensively in another Book of Hours (The Hague, KB, MS 131 G 4).

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**M**

57  
Mijn ziele  
heeft dr  
begheer  
ind nacht.  
en in mi  
ne gheest  
inden bin  
nelle mis  
hien. soe

heb ic moe ghewaker totti **o** alre  
claecke ewige wijsheit. Ic bidde dat  
dine begheerte tegheewoerdich  
moet vdrinen alle vreedndingren  
wt mynre hien. En dine genade  
moet doerstorren die binneste  
mer myns hien. En crachtelike  
ontsteke mit dynre minen. En nu  
**o** alre suetste ihu x soe staec ic op



## Antependium

Scenes from the Life of St. Paul of Thebes

Linen, silk, and gold thread embroidery, woven and couch-stitched (20 x 230 cm.)

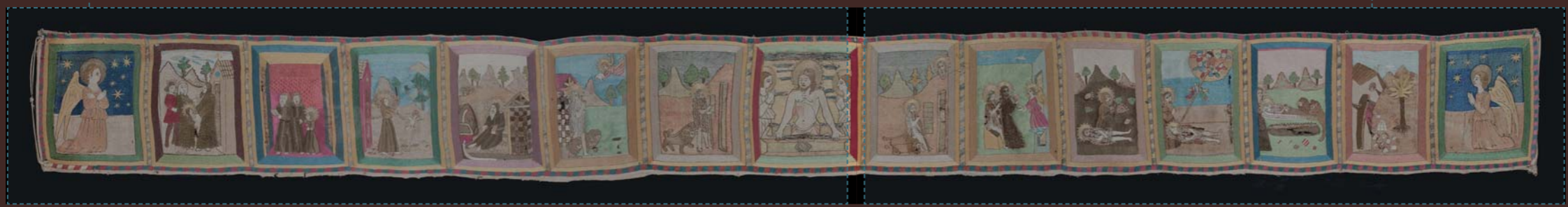
Germany, lower Saxony (?), late 15<sup>th</sup> century

**Fifteen individual panels representing the life of Saint Paul** of Thebes are displayed on this remarkable textile, which is worked in polychrome silk and gold threads on a linen ground. Each panel is enclosed within colored borders, and the whole is bounded by a red and green silk border. This is a fine example of what is known as "nuns' work," produced by nuns in convents especially in Germany in the later Middle Ages. The large size of the present example suggests that it is entirely intact, although it may once have been the border of an antependium. Its clear and bright colors are mostly original, although there are certain areas where the threads may have worn, leaving exposed the woven support.

**The form of this antependium** as a series of narrative scenes and the embroidery style were well established by the late fifteenth century. The story of the hermit Saint Paul of Thebes (c. 230-342) flanks Christ as Man of Sorrows, framed by an angel at each end. Under the Roman emperor Decius, Paul fled to the Theban desert to escape the persecution of Christians. There he led a life of prayer and penitence, subsisting on water from a nearby well, the fruit of a palm tree, and half a loaf of bread brought to him on a daily basis by a holy raven (here, an angel). Anthony of Egypt sought out Paul late in his life and the raven (angel) brought a full loaf of bread for the men to share. Eventually, Anthony departed, but while on his journey, he had a vision of two angels transporting the soul of his deceased friend to heaven. Returning, he found Paul's dead body which he buried with the aid of two lions that helped him dig a grave.

**Perhaps the antependium was made for a church** honoring Saint Paul. In modern times, it belonged to and was exhibited by the Museum van Gerwen-Lemmens in Valkenswaard (Engelen, cat. no. 47, pp. 84-85, as French). Compare a related textile, the *Annunciation with the Virgin in an Enclosed Garden* associated with the Cloister Ebstorf (Lower Saxony) at the end of the fifteenth century (in *Krone und Schleier*, 2005, no. 337, ill.).

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unicum - reduced



detail

### "Coffret à estampe"

Hand-colored woodcut of the Monogram of Christ and the Instruments of the Passion Wood, the cover reinforced with iron fittings, hinges, and a lock, the interior lined with red canvas, resting on a cushion (185 x 230 x 155 mm.)

France, probably Paris, late 15<sup>th</sup> century

**These mysterious boxes** — "book boxes" or "missal boxes" or "messenger's boxes" — were without doubt receptacles to transport precious objects. Sturdy and reinforced with iron fittings, this box has metal hoops for straps to attach it to the back of the wearer. The smaller boxes may have been worn suspended from a belt. A few of the boxes (like this one) preserve remnants of straw padding covered with painted leather meant to protect the shoulder of the carrier in transit. The pious images they contain are thought to promise spiritual protection during the journey. Approximately eighty boxes are known to exist, of which about a dozen are in North American museums.

**Hidden in the lid of most of the boxes** is a "secret compartment," the function of which must be explained in order to understand what use the boxes served. The latest study of the boxes rejects earlier ideas that this compartment housed the messenger's passport or "right to travel" (Le Pape and Huynh, in press, rejecting the hypothesis in Paris, Pierre Bergé, 7 November 2007). Pointing out that the boxes are not sturdy enough to have survived long-distance travel by horseback or carriage, these scholars suggest instead that they contained relics which allowed them to function as portable altars. Consecration of an altar required a relic, and the "secret compartment" sealed and difficult to open would have enjoyed this function. The box, once opened, would have contained a Missal, chalice, rosary, and other objects appropriate for liturgical celebration "away from home."

**The large number of woodcuts** these boxes exhibit, some of which exist in very few impressions, constitutes one of the single largest resources for the study of the fifteenth-century woodcut during this early period; hence our use of the nomenclature "coffret à estampe." The majority are attributed to the workshop of the versatile Master of the Très Petites Heures of Anne of Brittany, an illuminator who c. 1500 supplied designs for woodcuts to Parisian printers, as well as models for stained glass and tapestries. Our print exists in less than a dozen examples, showing different states of the subject, Christ accompanied by the Instruments of the Passion, his blood dripping into a chalice; two Carthusian monks kneel on either side of the Cross.

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## Renaissance Diamond Ring

Gold and diamond

The Netherlands?, c. 1500

Weight 10.8 grams; bezel 9 x 10 mm.; diameter inner hoop 20 mm.



**Set with a very large pointed diamond** of greyish tint in a rectangular box bezel that is scalloped with two cusps on each side, this magnificent Renaissance ring is engraved with a scrollwork design on the underside of the bezel. The ornate shoulders are chased and divided into arches, and the ring bears significant traces of blue, red, and white enamel.

**Diamonds have never gone out of fashion.** The word for diamond (Greek, *adamas*) means “invincible” or “unconquerable.” It is the hardest substance known to man and on account of its hardness was thought to be the symbol of fidelity. Diamonds occur in jewelry of Antiquity, the earliest examples from the Roman era being in the natural octahedral form, but they are rare in the Middle Ages. From the late fifteenth century with the diamond ring that Maximilian I gave in c. 1477 to his betrothed Mary of Burgundy — composed of hogback diamonds arranged in the shape of the Gothic letter “M” and now in Vienna (Kunsthistorische Museum) — diamonds have been associated with engagement and marriage. A festival book for an Italian wedding in 1475 depicts Hymen, the God of marriage, his robe covered with flames and diamond rings (Biblioteca Apostolica Vaticana, Cod. Urb. Lat. 899). He stands at an altar on which a huge diamond ring binds together a pair of flaming torches. A verse explains the image: “Two torches in one ring of burning fire/ Two wills, two hearts/ two passions, / Are bonded in marriage by a diamond.”

**In the fourteenth and fifteenth centuries**, the predominant shape of diamonds was the four-sided pyramid or pointed cut, a refinement on the natural crystal form of the gem. By the sixteenth century, when gem cutters had become proficient at obtaining table cuts, and slightly later rose cuts, the pointed cut still remained in fashion; it is said that it was sometimes used to write messages on panes of glass. The closest comparison to this ring is one in the Zucker Family Collection with projecting shoulders and a similar point-cut diamond (Scarbrick, 2007, no. 427; also no. 428). The present diamond ring was selected for exhibition at one of the venues of the “Nature of Diamonds” touring exhibition (Field Museum of Natural History, Chicago 2009-2010).

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## Double Gemstone Ring

Byzantium, c. 300 A.D.

Gold, pearl, and emerald

Weight 8.3 grams; height of bezel 25 mm.; diameter inner hoop 20 mm.

**The simple, though thick gold hoop supports** a double bezel adorned with a fresh water pearl and a rectangular polished emerald crystal. The emerald is set in a box bezel encircled with a frieze of open-work punctuated at the corners with lobes and with three gold pellets at the shoulders on either side. Fine granulation encircles the setting for the pearl, and a single gold pellet joins the two bezels at the front.

**This ostentatious ring displays** the finest materials and craftsmanship that are typical of the taste of the period. Double rings, with ever larger settings and sometimes with bezels of pyramid designs to show off better the stones, exhibit the late Antique taste for elaboration and bright color which had been evolving since the third century A.D. Examples of double rings occur in the East and the West and from the third through the sixth centuries. Parallels with the present ring can be found in rings in the Alice and Louis Koch Collection (Chadour, 1994, nos. 426 and 48), which display double stones, respectively a garnet and an emerald and a garnet and a pearl. Similar also is the ruby and garnet ring in the Kunstgewerbemuseum in Cologne (Chadour, 1985, no. 104). The present ring seems to date earlier than these examples. Western examples include the multiple bezel rings from the important Thetford Hoard, probably made in a single workshop in the fourth century and probable in Britain.

**However, the openwork rectangular border,** the particular type of emerald, and its box bezel setting suggest an earlier date, late third or early fourth centuries, when compared with earrings or pendant mounts of coins of the same period. Compare in this respect slightly later sixth-century Byzantine jewellery: the pendant cross from the Ferrell Collection (Spier, no. 52) with emerald crystals set in box bezels interspersed with pearls (see also the spectacular bracelet, with its emeralds, pearls, and sapphires and openwork design, no. 167). The stones still in their original ornate settings are exceptionally fine. Coupled with the quality of the gold work, and the large size and weight of the ring, these features contribute to its significance as one of the most skillful, and thus important, examples of this type.

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## Intaglio Signet Ring

Germany or perhaps the Low Countries, c. 1590

Gold and rock crystal

Weight 18.3 grams; height 14 x width 12 mm.; diameter inner hoop 20 mm.

**From the Harari Collection** (Boardman and Scarisbrick, no. 133), this heavy signet ring is composed of an oval bezel set with a foiled crystal engraved with an achievement (the full display of the heraldic components of a coat of arms): per fess two molets in chief and a crescent in base; a tilting helmet, and for the Crest a vol of the arms (one molet only). The initials in the field "WR" presumably refer to the owner, and the use of a tilted helmet indicates he was a burgher or a patrician (open or barred helmets are for the nobility). We have been unable to identify the family. The back of the bezel is inscribed G+MAH, possibly an abbreviation of the formula *Gott macht alles*.

**Signet rings were long essential** for rulers, government officials, and those engaged in business. The seal, which bore a distinguishing mark, was the equivalent of a signature and could be used to authenticate a document and establish the ownership of property. Worn as rings, seals were increasingly used for private correspondence. They appear frequently in sixteenth-century paintings in which burghers, merchants, and the lower nobility sometimes display their signet rings on the forefingers of the left hand (or occasionally suspended from a chain). The oval hoop of the present ring is flattened at the base, perhaps from constant use.

**The Renaissance technique**, used frequently for signet rings and especially favored in Germany (British examples also exist), employs colors painted on the foil and then covered with a rock crystal, which protects the colors from fading when hot wax is applied. A large number of such foiled rings come from Germany, such as another from the Harari Collection that was dated 1594. Dated examples seem to fall in the latter half of the sixteenth century, 1562, 1572, and 1594, and Oman states that by the reign of King Charles I (1625-1649) the fashion was over, speculating that perhaps the damp caused the colors of the foil to fade, as can be observed in several examples. The present ring shows a slight fissure in the lower portion of the crystal, but, though a bit cloudy, the colors are on the whole very well preserved.

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## Office of Holy Communion (Ἀκολουθία τῆς θείας μεταλήψεως)

In Greek, illuminated scroll on parchment  
Byzantine Empire, early 14<sup>th</sup> century

**This manuscript contains a series** (technically known as “office,” ἀκολουθία) of prayers, hymns, and verses intended for private (and usually silent) recitation before, during, and after taking Holy Communion. Their use is especially common among monks, who communicate more frequently than the laity. Gradually these texts entered public worship, and now some of them are read out by the celebrant, on behalf of the faithful, as part of the Divine Liturgy itself. They are found in Byzantine manuscripts (most often Psalters, Missals, and Books of Hours) of the eleventh and later centuries, the earliest examples being Paris, Bibliothèque nationale de France, MS Coislin 213 (dated 1027), and Jerusalem, Greek Patriarchal Library, MS Taphou 53 (dated 1053). Rolls with the Office of the Holy Communion come exclusively from the late-Byzantine or Palaeologan period. Thirty, counting the present one, are known: many are illuminated in gold, no two have the exact same series of texts, and none is precisely dated. The unusual form, which has nothing to do with classical book production, seems to have been modeled on letters or petitions.

**One of the distinguishing features** of this scroll is the large amount of goldleaf used in its writing and decoration. Finely painted initials in a colorful palette are outlined throughout in goldleaf, and headings are written in goldleaf. Transcribed in an archaizing Greek hand in an elegant minuscule script, this scroll is close in date to a manuscript of c. 1300 in the Benaki Museum in Athens (MS Vit. 30,5).

**At the end of the text**, a sixteenth-century inscription records the location of the scroll in the “Royal Monastery of Docheiarou” on Mount Athos and states that it was “written and given by the hands of ancient teachers for the sake of their eternal remembrance.” Before 1827, it was in England, in the Collection of Frederick North, the Fifth Earl of Guilford; then it belonged to Sir Thomas Phillipps (c. 1830-1872), the self-described vello-maniac; and finally to Martin Schøyen of Spikkestad, Norway (MS 662). Byzantine manuscripts with such remarkable early provenance are rare on the market. With the exception of the privately owned Endicott Scroll (Alexopoulos and van den Hoek, 2006), no copies of these prayer scrolls are found in North American libraries or museums.

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reduced - Prayer before Holy Communion, by St John Chrysostom; Initial K



Johannes Nicoletus de Imola,  
*Lectura in librum secundum Decretalium*

[Commentary on Book II of the Decretals]

In Latin, illustrated manuscript on paper

Italy, Padua?, c. 1431-1447

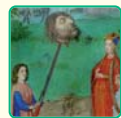
1 miniature and 3 historiated initials, many pen drawings

This is a very interesting and rare manuscript of a still-unedited text by one of the most important fifteenth-century canonists, Johannes de Imola (c. 1372-1436), who taught at the universities of Bologna and Padua. It contains his commentary to the second book of the Decretals of Gregory IX, a work compiled in 1234 at the demand of Pope Gregory IX (papacy 1227-1241), to provide university masters with a uniform and complete canonical collection. The Decretals became the basis for the complete course of instruction on canon law, and they were soon followed by a series of commentaries by the most distinguished canonists, known as "decretalists," of which Johannes de Imola is one. The present manuscript comprises the commentary to the central part of the Decretals dealing with legal justice procedures and trials.

Of exceptionally large format and with wide margins reflecting its original proportions, the manuscript is noteworthy for three reasons. First, it is one of only three recorded versions of the text, and the other two are in European libraries, in Siena (Bibl. Comunale degli Intronati, MS G IV 28) and in London (BL, Royal MS 9 C. VIII), the latter copy imperfect. Second, it represents an early version of the text, since the inclusion of the arms of Pope Eugene IV dates the transcription and illustration of the manuscript to the years 1431 to 1447, shortly after Johannes de Imola's composition of the work, which is dated by colophon in 1425. Third, it includes extensive, unstudied marginal annotations that are contemporary, or nearly contemporary, with the copy. These annotations disclose another level of the reading and interpretation of the text by the law students and/or teachers who used it. For example, "Do ancient books structure faith" (f. 102v) and "It is licit for a husband to maintain a woman tied [bound up] if necessary" (f. 209).

The large opening miniature, depicting lawyers and members of a confraternity praying at the feet of Saint James, suggests that the manuscript was made for a confraternity of the pilgrim saint James. Although the illustration evokes comparison with manuscript production in Bologna, the use of watercolor wash and the pen flourishing point instead toward nearby Padua, where Johannes de Imola also taught.





**01 Literature:** Brinkmann, B., et al, in *Das Berliner Studienbuch der Maria von Burgund und Kaiser Maximilians: Handschrift 76 B 12 im Kupfertischkabinett der Staatlichen Museen zu Berlin Preussischer Kulturbesitz*, exh. cat., Berlin, 1998; Kren, T., and S. McKendrick, eds., *Illuminating the Renaissance. The Triumph of Flemish Manuscript Painting in Europe*, exh. cat., London/Los Angeles, 2003; Pächt, O., *The Master of Mary of Burgundy*, London, 1948; Paris, Hotel Drouot, *Catalogue des livres précieux, manuscrits et imprimés faisant partie de la Bibliothèque de M. Ambroise Firmin-Didot*, 10-14 June, 1884, lot 88.



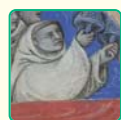
**02 Literature:** Carminati, M., *Codici miniati del maestro B.F. a Casorate Primo*, Pavia 1995, p. 129, citing the present cutting with earlier bibliography; Quattrini, C., in *Dizionario biografico dei miniatori italiani secoli IX-XVI*, ed. M. Bollati, Milan, 2004, pp. 439-442.



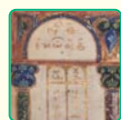
**03 Literature:** de Hamel, C., *The Hours of Albrecht of Brandenburg: Illuminated Manuscript By Simon Bening*, London, Sotheby's, 2000; Hindman, S., et al., ed., *Manuscript Illumination in the Modern Age, Recovery and Reconstruction*, 2001, pp. 239-40; Hindman, S., et al., *The Robert Lehman Collection, IV, Illuminations*, New York, 1997, pp. 99-112, the present miniature on pp. 99, 110 (n. 13) and 111 (n. 24); Marrow, J., in *The Cambridge Illuminations: Ten Centuries of Book Production in the Medieval West*, ed. P. Binski and S. Panayotova, 2005, pp. 217-9, no. 97; Stocks, B., and N. Morgan, *The Medieval Imagination*, exh. cat., Melbourne, 2008, pp. 180-83, no. 61.



**04 Literature:** Bergamo and Brescia, *Tesori miniati, codici ed incunaboli dai fondi antichi di Bergamo e Brescia*, exh. cat., 1995; Gnaccolini, L., "Qualche Nota sui Tesori miniati," *Arte Cristiana* 84 (1996), pp. 303-308; Los Angeles, *Medieval and Renaissance Illuminated Manuscripts: A Loan Exhibition*, Los Angeles, 1953-1954; Mannheim, J., and É. Rahir, *Catalogue de la collection Rodolphe Kann: objets d'art*, Paris, 1907, pp. 60-61; Quattrini, C., in *Dizionario biografico dei miniatori italiani secoli IX-XVI*, ed. M. Bollati, Milan, 2004, pp. 619-620; Suida, W., "Italian Miniatures Paintings from the Rodolphe Kann Collection," *Art in America* 35 (1947), pp. 26-27.



**05 Literature:** Fava, D., "I corali degli Olivetani di Bologna," in *Miscellanea di scritti di bibliografia ed erudizione in memoria di Luigi Ferrari*, Florence, 1952, pp. 277-286; Pasut, F., in *Dizionario biografico dei miniatori italiani, secoli IX-XVI*, M. Bollati, ed., Milan, 2004, pp. 827-832, with earlier bibliography.



**06 Description:** 443 ff., in 2 vols. (209 and 235 ff. respectively), lacking blank, else complete, written in brown ink in a small and regular Greek minuscule with few uncial forms, 14 full-page canon tables, decorative headpieces opening each Gospel, early additions and sidenotes, generally in very fine condition, bound in 18<sup>th</sup>-century red morocco, gilt. Dimensions 117 x 86 mm.

**Literature:** Aland, A., *Kurzgefasste Liste der griechischen Handschriften des Neuen Testaments*, Berlin and New York, 2nd ed., 1994, no. 64; Carr, A. W., "Diminutive Byzantine Manuscripts," *Codices Manuscripti* 6 (1980), pp. 130-161; Cunningham,



I. C., *Greek Manuscripts in Scotland*, National Library of Scotland, 1982, no. 67; Gregory, C. R., *Textkritik des Neuen Testaments*, Leipzig, I, 1900, pp. 143-144; Knowles, R. B., in *Third Report of the Royal Commission on Historical Manuscripts*, Appendix, 1872, p. 206; Meehan, B., "The James Usher Collection of Manuscripts," in *Treasures of the Trinity College Library: Trinity College Dublin*, ed. P. Fox, Dublin, 1986, pp. 97-108, citing the present manuscript on p. 108.

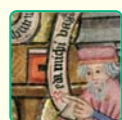
**07 Description:** 157 ff., some lacunae, written in black ink in a large Gothic littera textualis, with 5 lines per page alternating with 5 of musical notation, 3 miniatures, 2 historiated initials, 11 very large ornamental painted initials, finding tabs, original binding of reddish-brown deerskin over boards, with bosses and corner pieces, many with the Olivetan symbol, preserved in its original condition with proof of continued liturgical use through the 17<sup>th</sup> century. Dimensions 595 x 435 mm.

**Literature:** Bollati, M., *The Olivetan Gradual: Its Place in Fifteenth-Century Lombard Manuscript Illumination*, Sam Fogg and Les Enluminures, in association with Paul Holberton Publishing, London, 2008, with earlier bibliography.



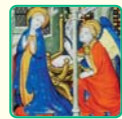
**08 Description:** 189 ff., lacking single leaves after ff. 39, 53, 93, 133, and probably at end, written in black ink in a gothic liturgical bookhand, in two columns in 23 lines, 3 full-page miniatures, 4 historiated initials and 4 ornamental initials, each with three-sided *trompe l'œil* borders, a few minor pigment losses in the borders, else in excellent fresh condition, bound in early nineteenth-century French or Belgian green morocco. Dimensions 335 x 230 mm.

**Literature:** As-Vijvers, A. M., *The Making of the Margin*, Turhout, Brepols (in press); Derolez, A., *The Library of Raphael de Marcatellis, Abbot of St. Bavon's, Ghent 1437-1508*, Ghent, 1979; Ker, N. R., *Medieval Manuscripts in British Libraries, II. Abbotford-Keele*, Oxford, 1977; Thorp, N., *The Glory of the Page. Medieval and Renaissance Illuminated Manuscripts from Glasgow University Library*, London, 1987.



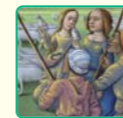
**09 Description:** 182 ff., a few leaves missing, script, page layout and number of lines varies, written predominantly by two scribes, 15 miniatures of which the majority depict the kings of England by six artists, bound in later speckled brown calf over pasteboards. Dimensions 205 x 150 mm.

**Literature:** Dennison, L., "The Fitzwarin Psalter and its Allies: A Reappraisal," in *England in the Fourteenth Century: Proceedings of the 1985 Harlaxton Symposium*, ed. W. M. Ormrod, 1986, pp. 42-66; Griffiths, J., "Manuscripts in the Schøyen Collection Copied or Owned in the British Isles before 1700," *English Manuscript Studies 1100-1700*, 5, London, 1995, pp. 36-42, manuscript cited on pp. 37-8; Sandler, L. F., *Gothic Manuscripts 1285-1385*, 2 vols., Survey of Manuscripts Illuminated in the British Isles, 5, London, 1986.



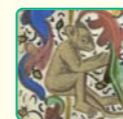
**10 Description:** 225 ff., complete, written in black ink in a gothic bookhand in 13 lines, 30 large miniatures with full borders, initials, line endings, and bar borders, some slight smudging, but in overall excellent condition, bound in 15<sup>th</sup>-century tan leather over wooden boards stamped in blind with tools including a pelican, eagle, stag, fleur-de-lys and dragon, two metal studs to fasten straps, painted and gilded fore-edges, restored, joints cracked. Dimensions 189 x 132 mm.

**Literature:** Andrews, C. G., "The Boucicaut Masters," *Gesta* 41 (2002), pp. 29-38; idem, "The Boucicaut Workshop and the Commerce of Books of Hours in Early Fifteenth-Century Paris," Unpublished Doctoral Dissertation, Northwestern University, 2006, cat 53, citing this manuscript; Bartz, G., *Der Boucicaut-Meister ein unbekanntes Stundenbuch*, Tenschert Katalog XLII, 1999; , p.123, ills. 15 and 33); Hedeman, A. D., *Translating the Past: Laurent de Premierfait and Boccaccio's De casibus*, Los Angeles, 2008; Meiss, M., *French Painting in the Time of Jean de Berry, The Boucicaut Master*, New York, 1968.



**11 Description:** 96 ff., lacking single leaves after ff. 13 and 17, and 2 leaves each after ff. 37 and 43, else complete, written in dark brown ink in a very fine slightly sloping Gothic bâtarde script, in 22 long lines, 21 small miniatures with three-quarter illuminated borders, 9 very large or full-page miniatures, with full borders in gently arched compartments, bound in English red morocco gilt, c. 1700, housed in a late Victorian, probably English, c. 1870-1880 box of rosewood imitating a book with a binding à la cathédrale. Dimensions 213 x 152 mm.

**Literature:** Avril, F., and N. Reynaud, *Les manuscrits à peintures en France 1440-1520*, Paris, 1993, pp. 288-90, this manuscript mentioned at its Sydney location on pp. 289-90; Manion, M. M., and V. F. Vine, *Medieval and Renaissance Illuminated Manuscripts in Australian Collections*, Melbourne, 1984, no. 81, this manuscript on pp. 202-3, pl. 44 in color and figs. 229-34; Plummer, J., with G. Clark, *The Last Flowering: French Painting in Manuscript, 1420-1530*, New York, 1982, pp. 44-6, this manuscript mentioned as the Australian Horae on p. 45; Yvard, C., "Un livre d'heures inédit du XV<sup>e</sup> siècle à la Chester Beatty Library de Dublin," *Art de l'enluminure* 19 (Dec. 2006-Feb. 2007), pp. 2-64, this manuscript on p. [32] n. 36.

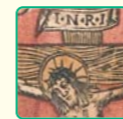


**12 Description:** 202 ff., complete, written in dark brown ink in 18 long lines in a littera textualis libraria, with 6 full-page miniatures and accompanying borders, bound in 18<sup>th</sup>- or 19<sup>th</sup>-century brown sheepskin over pasteboard, gilt, rebaked, in excellent condition. Dimensions 160 x 108 mm.

**Literature:** Marrow, J., in H. Defoer, et al., *The Golden Age of Dutch Manuscript Painting*, exh. cat., New York, 1990; van der Hoek, K., "Antonis Rogiersz. uten Broec. Een verlichter uit Utrecht, werkzaam in de Zuidelijke en de Noordelijke Nederlanden," *Oud Holland* 117 (2004), pp. 119-136.



**13 Literature:** *Krone und Schleier, 2005: Kunst aus Mittelalterlichen Frauenklostern*, exh. cat., Munich, 2005, no. 337, ill. [Inv. Ebs. Hb 8]; Museum van Gerwen-Lemmens in Valkenswaard, *Engelen*, exh. cat., 1994, no. 47, pp. 84-85, misdescribed as French.



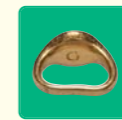
**14 Literature:** Field, R., *Fifteenth-Century Woodcuts and Metalcuts from the National Gallery of Art*, Washington, 1965; Hindman, S., *Catalogue 14, Pen to Press / Paint to Print, 2009*; and Hindman, S., and A. Bergeron-Foote, *Catalogue 15, France 1500*, 2010; Huynh, M., and S. Lepape, "Beau comme la rencontre fortuite d'une image et d'une boîte: les coffrets à estampe," *Revue des Musées de France*, 2011 (forthcoming); Lemoisne, P.-A., *Les xylographes du XIV<sup>e</sup> et du XV<sup>e</sup> siècle au cabinet des estampes de la Bibliothèque nationale*, Paris and Brussels, 1927, 2 vols.; Paris, Pierre Bergé, *Collection Marie-Thérèse et André Jammes*, 7 November 2007.



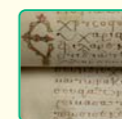
**15 Literature:** Harlow, G. E., *The Nature of Diamonds*, Cambridge, 1998; Scarisbrick, D., *Rings: Jewelry of Power, Love, and Loyalty*, London, 2007; Scarisbrick, D., and B. Zucker, *The Power of Love, Six Centuries of Diamond Betrothal Rings*, [London], 1988.



**16 Literature:** Chadour, A. B., *Rings: The Alice and Louis Koch Collection*, 2 vols., Leeds, 1994; Chadour, A. B., and R. Joppien, *Kunstgewerbemuseum der Stadt Köln, Schmuck II. Fingerringe*, Cologne, 1985; Spier, J., *Treasures of the Ferrell Collection*, Wiesbaden, 2010.



**17 Literature:** Boardman, J., and D. Scarisbrick, *The Ralph Harari Collection of Finger Rings*, London, 1977, no. 133 (nos. 132, 135); Chadour, A. B., *Rings: The Alice and Louis Koch Collection*, 2 vols., Leeds, 1994 (no. 657); Oman, C., *British Rings 800-1914*, London, 1974 (nos. 47A,B,C); Scarisbrick, D., *Historical Rings: Four Thousand Years of Craftsmanship*, Tokyo, 2004 (no. 163); idem, *Rings: Jewelry of Power, Love, and Loyalty*, London, 2007 (nos. 43-444, pp. 36-37).



**18 Description:** one roll of 7 membranes, written in a single column in brown ink on both sides in Greek minuscule, in 535 + 495 lines, 14 headings in gold, 5 small capitals in gold, 14 large illuminated initials, boxed. Dimensions 4260 x 155/60 mm.

**Literature:** Alexopoulos, S., and A. van den Hoek, "The Endicott Scroll and Its Place in the History of Private Communion Prayers," *Dumbarton Oaks Papers* 60 (2006), pp. 146-88; Parpulov, G. R., "Toward a History of Byzantine Psalters," Unpublished Doctoral Dissertation, University of Chicago, 2004, pp. 300-5 and Appendix C2 (for a list of manuscripts).



**19 Description:** 332 ff., complete, watermarks Briquet, no. 11656, Genoa, Padua, and Verona, c. 1438-1447, written in black in a rounded gothic libraria script, in 65 lines, in 2 columns, extensive marginal annotations by up to 4 hands, 3 historiated initials, 1 miniature, many pen sketches on ff. 4, 168, 196, 246, 281, 302, and 316v (profile heads), 16 (Franciscan tertiary), 101 (wolf), 102v (open book), 268 (horse), in excellent condition, bound in 18<sup>th</sup>-century mottled calf binding. Dimensions 424 x 287 mm.

**Literature:** Belloni, A., *Professori giuristi a Padova nel secolo XV: profili bio-bibliografici e cattedre*, Frankfurt am Main, 1986; Mariani Canova, G., *La miniatura a Padova dal medioevo al settecento*, Modena, 1999.



**20 Literature:** Doede, W., *Bibliographie deutscher Schreibmeisterbücher von Neudörffer bis 1800*, Hamburg, 1958; Morison, S., *Calligraphy 1535-1885: A Collection of Seventy-two Writing-books and Specimens from the Italian, French, Low Countries and Spanish Schools*, London, 1962; Steinberg, S. H., "A Hand-List of Specimens of Medieval Writing-Masters," *The Library*, 4<sup>th</sup> ser., 23 (1942-3), pp. 192-4, and 5<sup>th</sup> ser., 2 (1948), p. 203; idem, "Medieval Writing Masters," *The Library*, 4 ser., 22 (1942), pp. 1-24; Strange, E. F., "The Writing-Books of the Sixteenth Century," *Transactions of the Bibliographical Society* 3 (1895), part 1, pp. 41-68; Zug um Zug, *Die Schreibmeister und ihre Kunst vom 16. zum 19. Jahrhundert*, exh. cat., Mainz, 1998.

