The book cover features a highly detailed and colorful border. It consists of intricate scrollwork in shades of blue and gold, interspersed with various floral motifs including red and blue flowers, green leaves, and clusters of small red berries. The background of the border is a light, textured cream color. The central text is contained within a white, arched frame that has a thin black border. The text is arranged as follows: the author's name 'John Windle' in a black serif font, followed by 'Antiquarian' and 'Bookseller' in a red, elegant script font. Below this, the word 'presents' is written in a simple black sans-serif font. The main title 'Illuminations' is rendered in a large, bold, black Gothic-style font. At the bottom of the frame, the words 'CATALOGUE 62' are printed in a black, all-caps, spaced-out serif font.

John Windle
*Antiquarian
Bookseller*

presents

Illuminations

C A T A L O G U E 6 2



§

From **John Windle Antiquarian Bookseller**
we present **CATALOGUE 62: ILLUMINATIONS**
our latest acquisitions in fine illuminated books and
manuscripts.

www.johnwindle.com

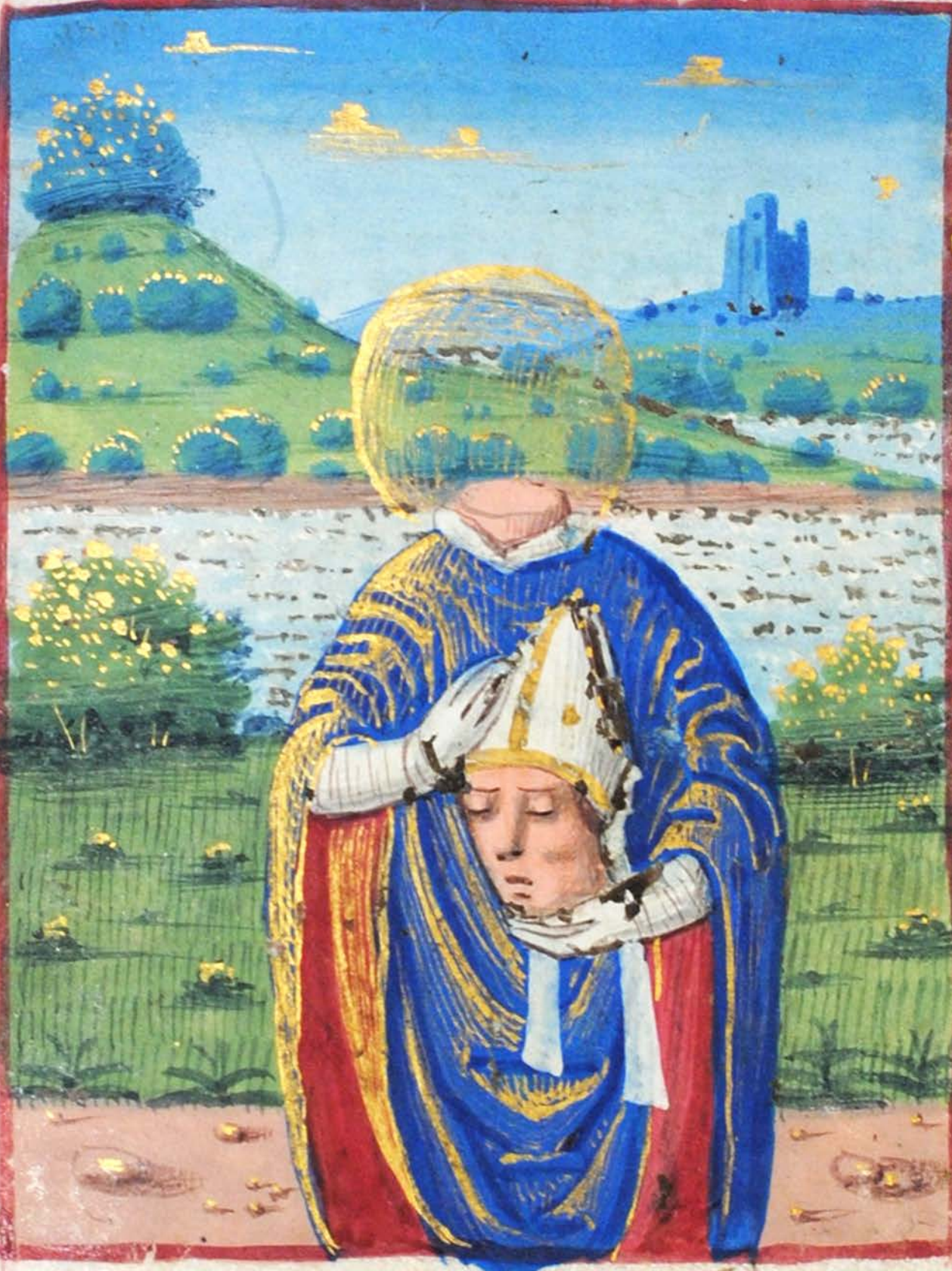
49 Geary Street, Suite 233,
San Francisco, California 94108
§ (415) 986-5826 § john@johnwindle.com

Terms of Sale

All items are guaranteed as described and may be returned within 5 days of receipt only if packed, shipped, and insured as received. Payment in US dollars drawn on a US bank, including state and local taxes as applicable, is expected upon receipt unless otherwise agreed. Institutions may receive deferred billing and duplicates will be considered for credit.

References or advance payment may be requested of anyone ordering for the first time. Postage is extra and will be via UPS. PayPal, Visa, MasterCard, and American Express are gladly accepted. Please also note that under standard terms of business, title does not pass to the purchaser until the purchase price has been paid in full. ILAB dealers only may deduct their reciprocal discount, provided the account is paid in full within 30 days; thereafter the price is net.

Armoire de saint Denis



Come

me

mul

to ce

exa

exa

corpo

beate dionisi caput pro



1. Illuminated manuscript on vellum. Horae BVM. Book of Hours, use of Paris, in Latin and French. Northern France probably Paris: c. 1475.

8vo, 6 1/2 x 4 1/4 ins, 198 leaves, complete. 15 lines, written in black ink. Rubrics in blue, red and gold; three-line decorated (flower and fruit) initials of burnished gold and colors within fourteen large arch-topped miniatures within full-page borders many including birds, fruit, flowers etc., 19 small miniatures 5-lines high with 3-sided borders, no calendar miniatures. Full brown morocco extra by Sangorski and Sutcliffe, vellum endleaves, edges originally sprinkled red, enclosed in a velvet-lined quarter red morocco box.

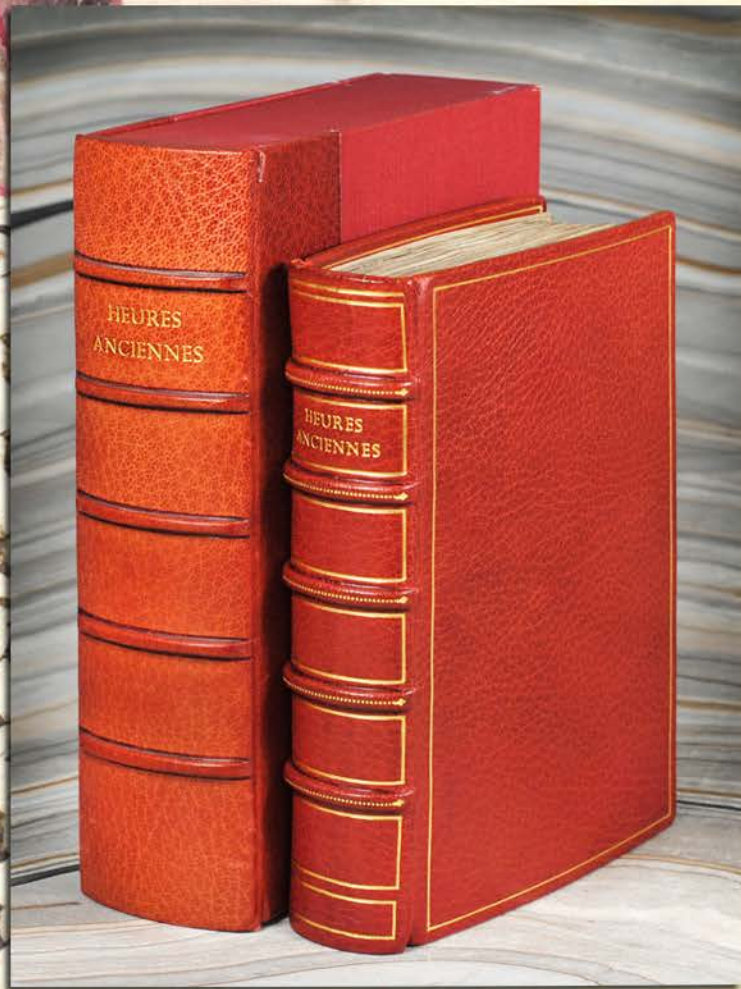
§ A quite lovely if fairly standard French Hours, with a larger number than usual of full-page and quarter-page miniatures. A close study of the miniatures reveals a delicacy of line and especially of gilt application that is unusually rich; the profusion of birds, beasts, and flowers is also pleasing as are the symmetrical and asymmetrical borders. The contents seem to be generally in the standard form and order. There are no signs of provenance and a quick search of on-line resources does not show this manuscript as having appeared at auction or in a dealer catalogue. The binding is a little tight so the inner borders are partially obscured; otherwise the margins are good though trimming is close to the fore-edge and top edge at times. (107068) \$79500.

Secundum Iohannem



In
p̄ri
cipio e
rat ver

erat apud deū. Et
ipsum facta sunt
factum est nichil
tum est in ipso
vita lux hominū
nebris luget et te
non comprehen
homo nullus a





Sex
se
baltiane.
Semper
desper
et mane

in
omnibus
diebus
et
noctibus
et
omnibus
sanctis





E us in adiu
torum meū
intercede





LIBRE

de **P**RIÈRES

LISSÉ

d'après les Illuminures
des Manuscrits du
XIV^e au XVI^e siècle.

Lyon
MDCCLXXVI.



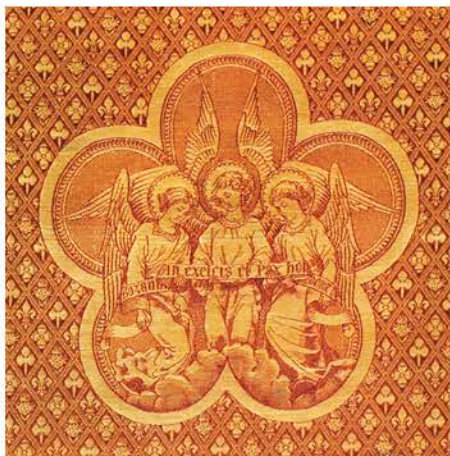
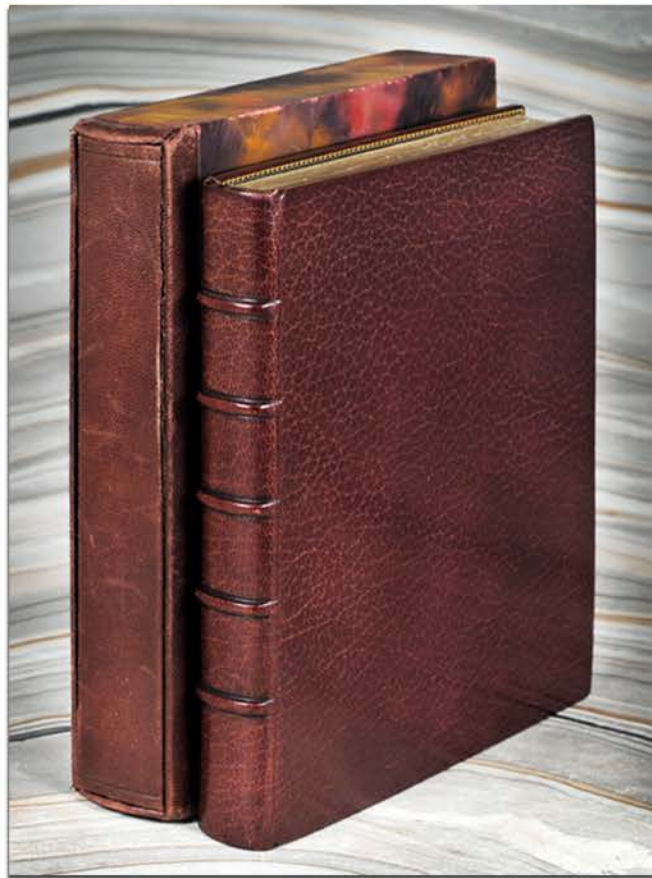
2. Book of Hours. Livre de Prières Tissé d'après les Enluminures des Manuscrits du XIVe au XVIe Siècle.

Lyon: R. P. J. Hervier, dessinateur; A. Henry Fabricant, for A. Roux, 1886-1887.

Small 4to, [6], 43, [1] (= 50) pp., 3 full-page & 1 half-page miniatures, various styles of decorative borders & initials throughout; woven entirely in silver-gray and black silk. Original crushed purple morocco by Kauffmann-Petit, raised bands, richly decorated doublures in a mosaic style, top & bottom edges gilt; in perfect condition. Of the greatest rarity.

§ First and only edition of the only illustrated book ever successfully woven on a machine loom, presaging the advent of computer typesetting, imaging, and printing. Using the punch-card system of the Jacquard looms, a process which prefigured the

computer in uncanny details, programmed perforations in the cards controlled the weaving movements of the hooks manipulating the threads. The workers at Jacquard were eventually able to program a loom to weave images and text from ancient Books of Hours into a book; this is thus the first example of a 'computer-generated' book and marks the birth of desk-top publishing. The book was created from over 100,000 punch cards programmed to weave 400 woof threads per square inch (demanding machine movements of not more than a tenth of a millimeter); it took two years and close to fifty trials runs before a copy was successfully completed. Paul Marais, "Livre de Prières tissé" in *Bulletin du Bibliophile*, 1889, pages 163-66. Bowden, *Faster than Thought: The Invention of Perforated Cards by M. Jacquard*, London: 1953, pages 23, 350-1 & 379-80. Vicaire V, 341. (107050) \$55000.



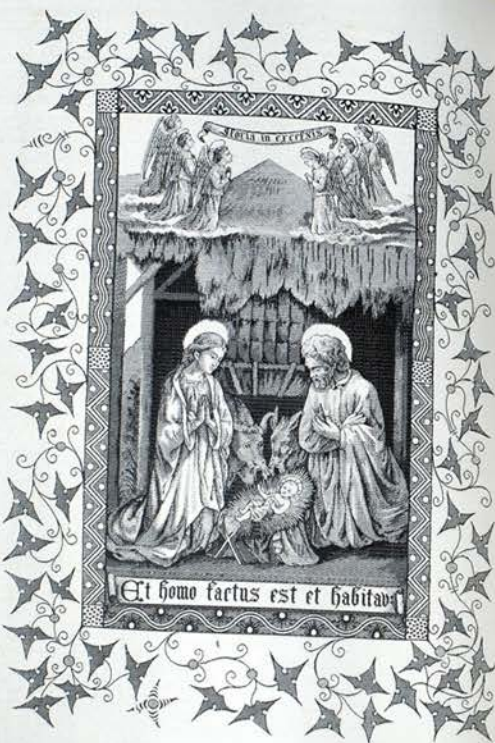


Sacras preum formulas
 et nonnulla ex Sacris Litte-
 ris Romanoque Liturgia
 de prompta in hoc sermo vo-
 lumine eleganter exor nato
 approbamus et arti ter tili
 Lugdunensi mandari li-
 benter permitimus.

Ugduui, die octava
 Septembris. MDCCLXXVI.

Uodovicus Maria
 Card. Caverot
 Arch. Lugduneni. et Vien.

Les Prières
 du
Matin
 et du **S**oir



Prières du **M**atin

Au nom du Pere et
 du Fils et du Saint Esprit
 Ainsi soit-il.
 Dieu éternel et
 tout-puissant.
 Pere, Fils et
 Saint Esprit, un seul
 Dieu en trois per-
 sonnes, je crois en vous,
 parceque vous êtes la
 vérité même, j'espère en
 vous, parceque vous êtes
 infiniment bon et fidèle à vos
 promesses; je vous adore et
 je vous aime de tout mon cœur
 parceque vous êtes souverai-
 nement aimable, et j'aime mon
 prochain comme moi-même
 pour l'amour de vous.

que j'ai reçus de vous, prin-
 cipalement de m'adoir être, de
 m'adoir racheté par votre très
 cher Fils, de m'adoir fait en-
 fant de votre Eglise et de
 m'adoir conserué cette nuit.

Dieu vous offre mes pri-
 ères, mes paroles et
 mes actions, mon travail et
 toutes mes soullances, en un-
 ion aux actions et aux soull-
 tances de Jésus-Christ et en
 pénitence de mes fautes. Pre-
 seruez-moi, Seigneur, de tout
 péché, disposez de moi et de
 tout ce qui m'appartient et fai-
 tes-moi la grâce d'accomplir
 avec amour votre sainte vo-
 lonté.

Mon Sauueur Jésus,
 Fils unique de Dieu,



3. Illuminated manuscript leaf on vellum. Stylized Bird: Cutting from a manuscript.

Italy: Tuscany or Emilia, c. 1200.

1 5/8" x 4 5/8." Cutting of a stylized bird, from a manuscript, executed in red, blue, and white tempera, includes text most likely from a legal commentary such as Gratian's Decretals.

§ The geometric form, the palette, and the rounded script relate the initial to Tuscan decoration, although it is more probably a product of nearby Bologna (Emilia) where the production of law books was prolific in the twelfth and thirteenth centuries in the service of the University of Bologna, where students from all over Europe came to study law.

Compare a manuscript of the Decretals in Paris, MS N.a.l. 1576 published by F. Avril and Y. Zaluska, *Manuscrits enlumines de la Bibliotheque Nationale. Manuscrits d'origine italienne, I: VIe-XII siecles*, Paris, 1980, p.58, pl. XLI (107053)

\$1750.





4. Illuminated manuscript leaf on vellum. Historiated initial 'U' of a standing Saint, cut to shape from a choirbook. Central Italy, c.1250.

Matted, in fine condition.

§ A well-painted initial of a man in flowing blue and pink robes holding a book to which he gestures, probably Saint Paul. Italian miniature paintings of this period are known to be difficult to localize with any accuracy but as the face is strongly drawn with well-proportioned features it might well hail from central Italy. (8719) \$2750.

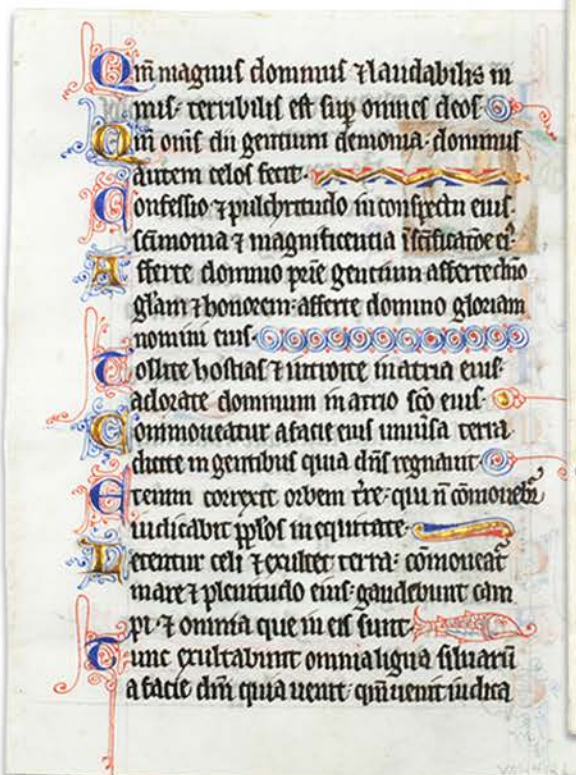


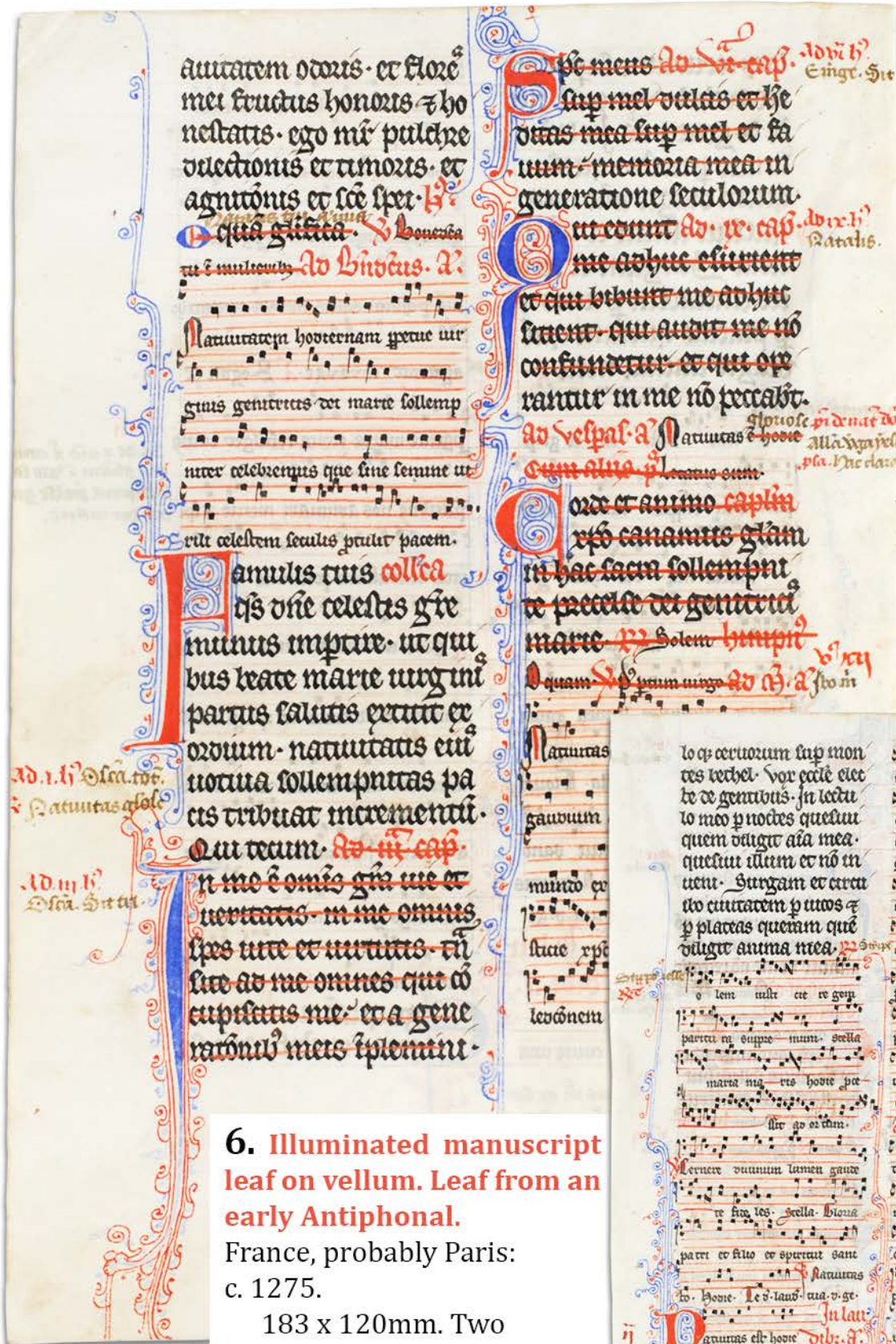
5. Illuminated manuscript leaf on vellum. A leaf from a liturgical Psalter, in Latin. Rhineland

(or possibly Flanders or England): c. 1260-1280.

Single leaf, 177 x 131mm. 20 lines of text in gothic script., 4-line historiated initial of a knight in armor, 4 initials in gold, gold highlighting in text. Small drawing of a dragon in red ink, drawing of a bird in left margin partly trimmed away. In very good condition.

§ A very fine and early leaf, of interest in that other leaves from this manuscript are known which variously originate from either the Rhineland or England. Elaborate description on back, probably English dealer provenance. Private collection California. (105904) \$6750.

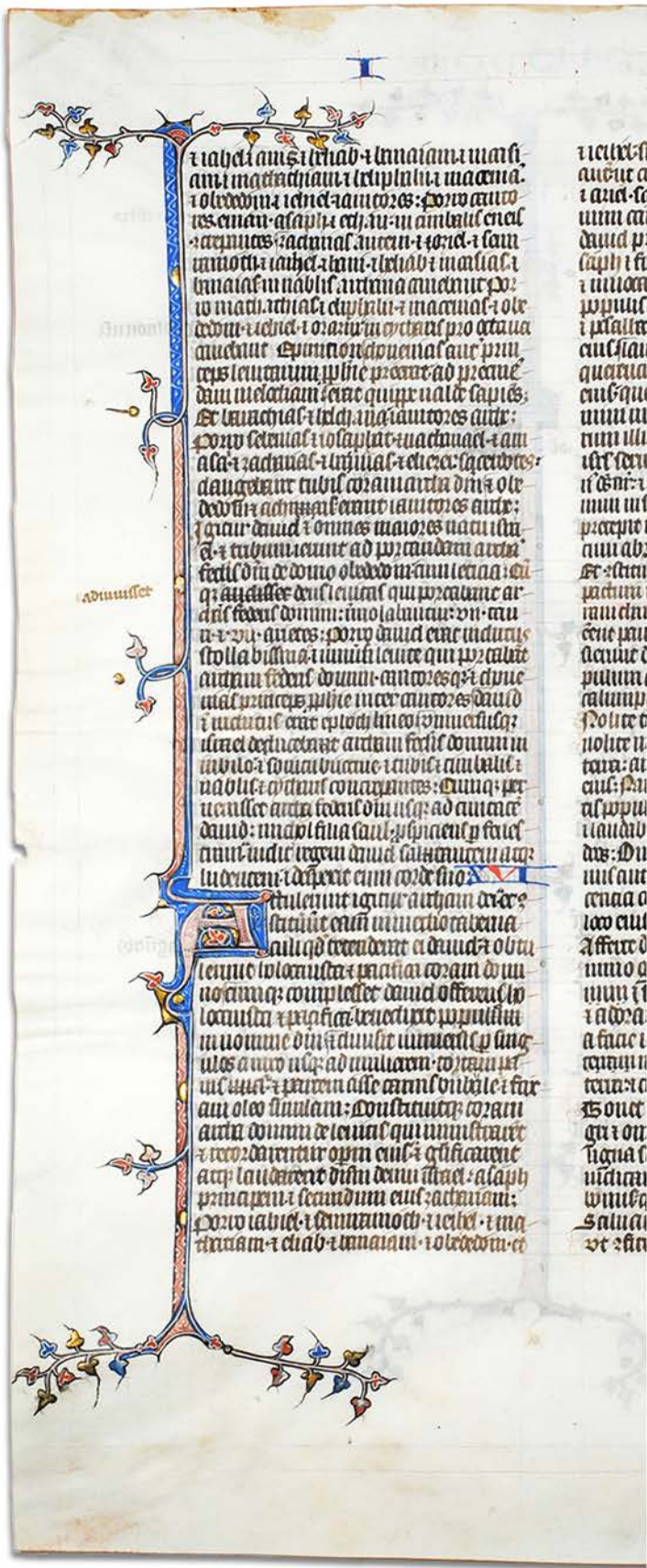




§ Origin and prior
 provenance un
 known (possibly
 Maggs inventory
 number on verso);
 from a private Cali
 fornia collection. An
 interesting leaf
 being the end of
 Nones and the be
 ginning of Vespers,
 with many ink cor
 rections in a differ
 ent hand, parts of
 the text lined
 through (deleted?),
 and annotations in
 the margins.
 (105899) \$2750.



6. Illuminated manuscript leaf on vellum. Leaf from an early Antiphonal.
 France, probably Paris:
 c. 1275.
 183 x 120mm. Two columns, text and music (four staves), ruled in red, with decorative initials in red and blue; in fine and fresh condition.



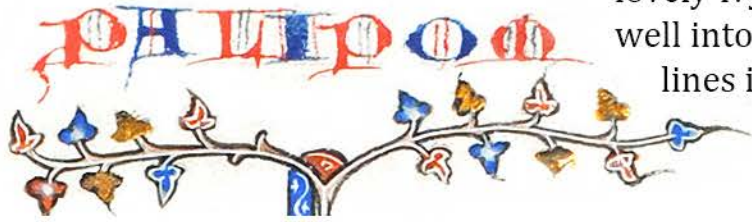
1234
 1. i. e. i. s. i. p. o. g. a. n. a. p. l. a. c. i. u. m. i. s. a. l. a. p. h.
 a. u. t. e. a. m. i. t. p. s. o. n. a. r. e. b. n. a. i. a. m. u. e. o.
 i. a. u. t. s. a. c. r. o. d. o. s. e. p. a. m. a. r. t. a. s. e. d. i. t. d. o.
 u. m. c. a. n. e. r. e. a. u. m. i. g. a. r. e. i. n. u. l. o. d. i. e. f. e. a. t.
 d. a. u. i. d. p. r. i. m. a. p. t. u. a. d. f. o. n. t. i. c. i. d. i. u. m. d. i. s. a.
 l. a. p. h. i. f. i. n. i. t. e. s. a. u. t. d. o. u. s. t. i. c. i. u. m. d. i. u. n. o.
 i. u. l. l. a. n. c. e. n. o. u. e. n. t. e. a. u. t. n. o. t. a. l. f. a. a. r. e. i. n.
 p. o. p. u. l. i. a. d. u. u. e. n. t. a. o. u. e. s. q. u. i. s. a. u. t. a. r. e. e. i.
 i. p. s. a. l. l. a. r. e. e. s. t. e. u. a. n. t. e. o. i. n. a. u. n. a. b. u. i. a.
 e. u. l. s. h. a. u. d. a. t. e. n. o. m. e. n. s. a. n. e. i. s. t. e. c. e. t. u. r. q. u. e.
 q. u. a. r. i. a. u. m. d. e. i. m. g. u. e. r. e. d. i. t. u. m. i. u. n. t. u. e.
 e. u. l. s. q. u. e. r. e. f. i. a. c. i. e. m. e. u. l. s. e. m. p. e. r. r. e. c. o. d. i. t.
 u. n. u. m. u. n. a. b. i. l. i. u. m. e. u. l. s. q. u. e. f. e. a. t. f. i. g. n. o.
 r. u. m. u. l. l. u. i. t. i. n. d. i. a. o. r. u. m. o. n. s. e. u. l. s. s. e. n. t. e.
 i. s. t. e. t. e. r. u. e. u. l. s. h. i. m. i. a. o. l. i. a. c. a. t. i. c. a. u. l. s. p. e. d. o. m. i.
 n. i. t. e. r. u. m. u. n. i. u. l. a. t. a. m. i. n. d. i. a. a. e. u. l. s. r. e. c. o. d. i. t.
 u. m. i. n. f. e. m. p. i. a. u. m. i. a. d. e. u. l. s. e. m. p. o. n. i. t. q. u. e.
 p. r. a. e. p. t. u. i. n. u. l. l. e. g. r. a. u. d. i. c. i. o. n. e. s. q. u. e. n. p. e. r. i. g.
 a. u. t. a. b. a. l. a. n. t. i. n. u. m. i. a. u. l. l. u. s. a. u. m. p. f. a. c. i. t.
 e. t. s. t. a. n. t. e. u. l. l. i. d. i. a. c. o. b. u. m. p. r. a. e. p. t. a. m. i. s. t. i. t.
 p. a. c. i. u. m. s. e. m. p. i. e. r. a. u. m. d. i. c. e. n. t. n. o. b. i. d. a. b. r. e. r.
 i. a. m. d. i. u. a. n. t. f. u. m. a. l. u. m. h. i. a. t. e. m. i. s. t. e. r. s. a. l.
 e. c. e. n. e. p. a. u. a. u. m. e. i. o. p. u. l. i. c. o. l. o. n. e. e. u. l. s. t. a. n.
 a. u. t. e. d. e. g. r. a. t. e. i. n. g. e. n. t. e. r. u. m. d. e. r. e. q. u. a. d. p.
 p. u. l. u. m. a. l. t. e. r. u. m. i. s. t. o. n. d. i. u. i. t. i. t. q. u. i. a. n. q. u. a.
 r. a. l. u. m. p. r. i. m. a. n. t. e. s. e. t. m. a. r. t. i. n. u. s. p. a. l. r. e. g. e. s.
 f. o. l. i. c. e. r. e. p. e. r. i. t. i. n. u. l. l. i. s. f. i. s. t. e. r. s.
 u. o. l. i. t. e. n. t. e. a. n. t. e. a. u. t. p. a. u. l. a. p. p. u. l. a. n. d. i. d. d. i. s. d. u. u. i. t. a. u. t. t. e. n. a. a. o. l. o. e. u. l. s. f. i. r. e. o. u. n. o. q. u. i. u. n. u. i. t. a. d. u. a. a. f. a. a. c. i. e. t. o. m. u. n. t. e. a. r. i. o. s. o. n. e. t. g. r. i. o. u. f. i. g. u. a. l. u. i. d. i. a. n. s. u. l. l. a. s. a. l. u. a. l. s. a. l. u. a. l. v. t. a. n.



7. Illuminated manuscript leaf on vellum. Text from Paralipomenon.

Northern France or Flanders: ca. 1300.
 16" x 10.5". Double column, 50 lines of text from Paralipomenon, and three fine illuminated initials. Light marginal soiling right at top edge, tiny notch torn from fore-edge, otherwise fine, bright and fresh with especially appealing decoration.

§ Double column, 50 lines written in a bold regular gothic hand. Three fine illuminated initials of three lines each, an "M" in blue with gold and infilled with a charming stem and bud motif on burnished gold, an "F" in the same color scheme but with a tessellated interior, the squares of alternating burnished gold and blue or mauve, each with a fleur de lys in white, and an "A" with floral motif interior, the initials as part of full length bar borders in the same palette with lovely ivy vine and leaf terminations extending well into the upper and lower margins, head - lines in red and blue. (107063) \$4500.



anni. uolum de domo. Oia autem et
 frus eul. unalant plantatum. Porro
 dauid. i. unuifit ihad ludant coram do
 mino omni uirtute. in cantat. in gith
 ut. i. in psalmis. i. in pialm. i. in gith
 i. tubit. Cui autem pucauic ad air
 am an don. recudit o. a manu sua
 ne fultuare aut. i. m. Ex quipre lat
 amant. in uuluum iudmau. i. iat
 est itaq. domum cotan o. am. i. pul
 fit que co qd. recigit. am. i. i. mo. i.
 ul. est. i. bi. coram domino. Conuicta cul
 q. f. dauid co qd. dit. d. u. i. l. l. e. x. o. r. a. m. :
 am. i. q. i. l. a. m. i. l. l. u. m. d. u. i. s. o. o. r. g. u. l. q. i.
 p. r. e. l. a. t. e. m. d. i. e. u. i. : E. t. a. u. n. i. t. e. d. i. j. n. i. n. i. c.
 t. e. m. p. o. r. i. f. i. c. e. u. l. : O. n. i. u. i. o. d. p. s. i. m. i. n. e.
 i. n. d. u. c. t. e. a. r. t. a. m. d. i. u. i. : O. b. l. i. q. u. e. a. u. l. a. m.
 n. o. n. a. m. a. d. i. u. n. t. a. d. l. e. x. e. s. t. i. n. a. u. i. t. e.
 d. a. u. i. d. : l. e. x. a. u. e. a. t. i. n. d. o. m. i. n. u. m. e. x. e. p. t. e. d. o. m.
 g. r. a. t. i. e. : c. o. n. s. i. t. e. e. g. o. a. r. t. a. d. i. n. d. o. m. o. g. o.
 d. e. i. : a. u. i. b. : m. e. n. s. i. b. : e. t. l. e. u. e. r. u. n. t. d. n. l. d. o. m. i. n. i.
 i. o. s. i. b. : q. u. e. i. n. l. e. b. a. t. : **XIII**

Dicit quoque: etiam rex tui in uas
 ad dauid: ligna cedrona et arbor
 as parcaunt lignorum: ut adhi
 autem ei dominum cognouit q: dauid quod:
 firmasset cum domino in regem super isrl:
 i subiectam ubi regnum suum sup po
 pulum eius isrl: Accipitq: dauid alia
 uxor: in utro genuitq: filios ac filias:
 Et iter nouum cor: qui uas sunt ei in ie
 rusalan: Sanna a i solab: nathan i sa
 lomom: ider: i dudu: et i diphaleb: Po
 qu quoq: i naphet: i asie elama: i la
 uada: i diphaleb: Audientes autem phi
 listini eo quod uidul er d. uid in reg
 super uniuersum isrl: ascenderunt o
 ut quererent eum: O d. am audisset da
 uid: egit et obuiam ei: porro philis
 tini acriter diffusi sunt in ualle ra
 phaim: Conuuluitq: dauid diuidias: s
 ascendit ad philistios: i stantes eos in a
 mil mat: Dicitq: ei dominus ascendit i
 d. n. i. c. o. s. i. n. i. n. a. m. i. t. u. d. : E. u. n. q. : i. l. l. i. a. s. c. e. n.
 d. i. s. s. e. n. t. i. n. u. a. m. p. l. a. n. s. i. u. : p. r. u. l. l. i. t. e. o. s. i. b. i. d. a.
 u. i. d. i. d. i. c. i. t. d. a. u. i. d. e. u. l. i. n. u. n. q. u. o. s. i. n. e. o. s.
 p. m. a. n. u. i. m. u. e. a. u. : s. i. a. u. t. d. i. u. i. d. u. n. t. u. r. a.
 q. u. e. : E. t. i. d. e. u. o. u. o. c. a. t. u. m. e. s. t. n. o. m. e. i. o. a. u.
 l. i. u. t. u. l. p. l. a. n. s. i. u. d. e. r. e. l. i. q. u. a. r. u. i. q. : i. b. i.
 d. e. o. s. s. u. o. s. q. u. o. s. d. a. u. i. d. i. u. l. l. i. t. e. r. u. i. : a. h. a. a.

in ce philistim uniuersum i diffusi sunt
 ualle ra: Conuuluitq: dauid diuidias
 i dicit ei deus: non ascendes post eos: recede
 ab eis uniuersos illos ex aduerso prout:
 Cuiusq: audiculis gradibus ad uiam i
 manuum prout: tunc egredietur ad bellum:
 egredietur et cum deus autem et sic prout:
 ad rem philistim: fecit ergo dauid sicut p
 ceperit ei deus: iussit autem philistinos de galnon us:
 ga: an: Diuulgatumq: est nomen dei i
 uniuersis regioibus: et dicit dicit in ore
 eius super omnes gentes **XV**

Tunc quoque: domos tui in aucta
 re dauid edificauit laicam autem
 dei: recedatq: ei calerna aulium:
 is uic autem dauid illigatum est: ut a quoc
 q: p. r. e. q. u. i. a. r. t. a. d. e. u. i. a. l. e. u. a. l. q. u. o. s. d. e. q.
 d. o. m. i. n. i. a. d. p. o. r. t. a. u. d. i. n. n. e. a. m. i. a. d. i. n. u. i. u. i. t. u.
 d. i. u. i. s. i. b. i. u. l. q. : i. n. e. r. e. p. u. i. u. : D. o. u. g. g. a. u. i. t. q.
 u. n. i. u. e. r. s. u. m. i. s. r. a. e. l. i. n. u. l. i. u. r. : u. t. a. f. f. e. r. e. n. t. a. u. l. a.
 d. i. n. l. o. c. u. m. s. u. u. m. q. u. e. n. i. s. p. a. n. u. e. r. a. t. e. e. i. u. e. r.
 u. o. i. f. i. l. i. o. s. a. i. r. o. n. i. : l. e. u. i. t. a. s. d. e. s. u. i. l. a. n. d. i. u. i. u. i.
 p. r. i. n. c. i. p. s. s. u. e. r. i. f. i. l. i. o. s. e. u. l. : e. r. d. e. s. u. i. l. i. m. a. u. u.
 a. s. a. u. p. r. i. n. c. i. p. s. i. f. i. l. i. o. s. e. u. l. : e. r. d. e. s. u. i. l. i. g. e. r.
 s. o. n. i. o. l. i. p. r. i. n. c. i. p. s. i. f. i. l. i. o. s. e. u. l. : e. r. d. e. s. u. i. l. i.
 i. s. d. i. s. a. p. t. a. n. s. e. m. e. i. a. l. p. r. i. n. c. i. p. s. i. f. i. l. i. o. s. e. u. l.
 e. r. d. e. s. u. i. l. i. e. r. o. n. : l. e. l. i. e. l. p. r. i. n. c. i. p. s. i. f. i. l. i. o. s. e. u. l.
 o. c. t. o. g. n. d. a. d. e. s. u. i. l. o. r. e. l. : a. u. n. i. a. d. i. b. p. r. i. n. c. i. p.
 i. f. i. l. i. o. s. e. u. l. : e. r. i. : u. n. i. u. e. r. s. q. : d. a. u. i. d. s. a. d. d. e. b.
 a. b. i. a. c. i. n. t. s. a. c. e. d. e. r. e. s. e. r. l. e. u. i. t. a. l. u. i. l. i. t. a. s. a.
 i. a. : i. o. l. e. i. s. e. n. c. i. a. u. i. d. i. e. l. : a. u. n. i. a. d. i. b. : i. d. i. r.
 a. d. e. o. s. : x. o. s. q. u. i. a. d. i. b. p. r. i. n. c. i. p. s. i. f. a. m. i. l. i. a. m. l. e.
 u. e. n. i. a. n. t. s. a. f. i. a. u. u. m. a. u. n. i. f. i. l. i. o. s. : u. i. l. i. f. i.
 a. f. f. e. r. e. a. u. t. p. a. n. d. i. n. e. i. s. r. a. e. l. a. d. l. o. c. u. m. q. u. i.
 e. i. p. a. n. n. i. a. t. e. r. : u. e. u. t. a. p. r. i. n. c. i. p. i. o. q. u. i. a. u. g.
 e. n. t. a. l. p. l. e. t. o. s. p. u. l. l. i. t. n. o. s. d. o. m. i. n. u. l. i. c. i. u. i. c.
 f. i. a. t. u. l. i. a. a. u. m. q. u. i. d. n. o. b. : s. a. f. i. a. n. s. u. n. t. e. r.
 g. o. s. a. c. e. r. d. o. t. e. s. i. l. e. u. i. t. e. : u. e. p. o. t. e. r. e. n. t. a. r. t. i. n. i.
 d. i. n. d. e. i. s. r. a. e. l. : s. a. u. e. r. u. n. t. s. i. l. i. l. e. u. a. u. a. u. t. e. n. q.
 d. e. s. i. a. u. t. p. r. e. c. e. p. i. t. m. o. y. s. e. s. i. u. r. t. a. u. a. b. u.
 d. i. r. h. u. m. e. n. t. s. u. i. l. i. n. u. e. l. i. b. : D. i. c. i. t. q. : d. a. u. i. d.
 p. r. i. n. c. i. p. i. b. : l. e. u. i. t. a. u. m. : u. e. c. o. n. s. t. i. t. u. e. r. u. t. d. e.
 f. i. a. t. i. b. : s. u. i. l. a. u. t. o. r. e. s. i. n. o. g. a. m. i. l. n. u. l. i. c. o. r. :
 n. a. b. i. l. i. d. e. h. e. r. e. i. n. l. i. a. a. n. i. b. a. n. t. : u. t. r. e. l. o. n. a.
 t. e. r. i. n. e. x. e. l. l. i. s. i. o. m. a. u. i. l. i. a. t. e. : c. o. n. s. t. i. t. u. e. r. u. n. t.
 q. : l. e. u. i. t. a. t. e. r. n. a. u. s. i. u. m. o. l. e. i. : i. d. e. f. i. a. t. i. b. : e.
 a. l. a. p. h. s. i. u. m. b. a. r. a. d. i. n. e. : d. e. s. i. l. i. u. t. u. e. r. i. n. e.
 i. a. n. f. i. a. t. i. b. : c. o. r. u. m. e. t. r. a. n. s. i. u. m. a. s. i. e. e. r.
 a. u. m. e. i. s. f. i. a. t. e. s. c. o. r. u. m. : i. n. s. e. c. u. n. d. o. o. r. d. i. n. e.
 : a. d. i. a. n. a. i. b. e. n. i. : i. a. m. p. l. i. e. i. : s. a. m. r. a. m. o. t. h.

actio

cotta

illuminatio

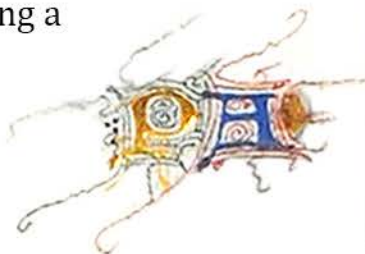
agnitio

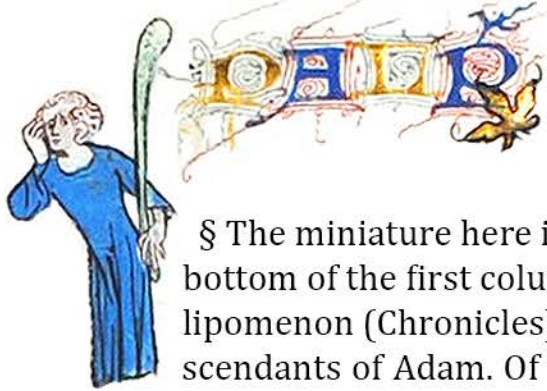
8. Illuminated manuscript leaf on vellum. Leaf from a St. Albans Bible, with Fine Historiated Initial. (Text from the Beginning of Paralipomenon). Paris: ca. 1330.



11 5/8" x 7 3/4". Text from the beginning of Paralipomenon. 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, rubric in red, versal initial in pink or blue with white tracery and enclosing an orange 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. The recto has an extraordinarily fine historiated initial showing Adam and four of his descendants, the group in robes of orange, pink, blue and grey and standing against a tessellated

deep blue background with gold (miniature measures 41 x 48mm.), and elaborate bar border extending from the initial, and parallel bar borders in the middle and right margins, the middle bar border terminating at the top in a human figure in a blue tunic with a palm frond in one hand while the other tugs at his curls (perhaps representing Adam marveling at his progeny), the bottom of the left bar border terminating in an ivy leaf branch supporting a plump orange wyvern in a blue cloak.





§ The miniature here is an appropriate reflection of the text, as the rubric near the bottom of the first column signals the beginning of the Old Testament book of Paralipomenon (Chronicles), which commences with a long chain of the names of the descendants of Adam. Of the five male figures, four wear the tall hats associated with Eastern potentate, representing the offspring of Adam, who stands, hatless, at the right. This leaf is from a Bible that was once in the famous English abbey of St. 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'Evreux in the international Gothic style.

According to James Rorimer, in his introduction to a facimile 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. Among the features that suggest the origin of the manuscript is the central figure, dressed in cobalt blue, who is posed in the swaying slouch characteristic of the work of Pucelle and his followers. The Bible from which our leaf comes was probably one of the "two fine Bible" ("duas bonas biblias") which, according to the abbey's records, were purchased by Michael of Mentmore, abbot of St. Albans from 1335-49. The work is beautifully done, and the leaf is in a remarkable state of preservation. The last similar leaf that we know of to appear on the market for this manuscript was lot #17 in the 21 June 1994 sale at Sotheby's, which sold for 6000 pounds. (107064) \$15000.



9. **Illuminated manuscript leaf on vellum. Two illuminated initials "D".**
Central Italy (Perugia?), c.1350 or earlier.



2 cuttings, 247 x 192 mm and 241 x 212 mm, elaborate leafy designs in many colors, outlined in white and heightened with gold, each with part of three lines of text and four lines of music on four-line red staves, versos with a single decorated initial in red and blue, both in fine condition.

§ Two fine initials from a single antiphoner, last sold at Sotheby's Dec. 3, 2003 to a San Francisco private collector. (106113) \$3750.

10. Illuminated manuscript leaf on vellum. Antiphonal in Latin. Tuscany: c. 1350.

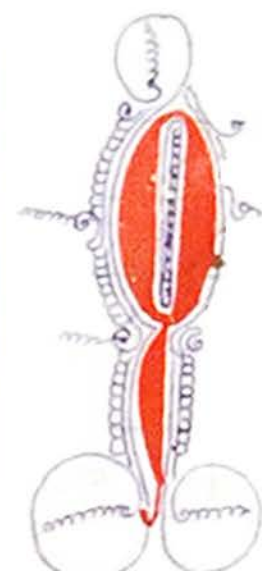
Folio, 430 x 308mm. Single leaf. With four-line staves of music with five (recto) and six (verso) lines of text beneath. With a very fine initial 'A' in Tuscan colors. The top edge has been repaired (perhaps at the time) with a strip of vellum, for unknown reasons (perhaps a mark of ownership removed?). Otherwise in very good condition, generally clean and fresh, and with ample margins.

§ A fine early Tuscan leaf, being the responses and versicles for the first reading at Matins. The leaf opens: "Absterget Deus omnem lacrimam ab oculis..." Provenance: Bernard M. Rosenthal (1995), with his notes; private collection San Francisco. (105910) \$2250.



11. Illuminated manuscript leaf on vellum. Decretals. North Italy: 1350-1375.

Folio, 420 x 270mm. Written in ink on vellum in a Gothic hand, with a surrounding gloss in a smaller but similar hand, and extensive annotations in a different and perhaps slightly later hand. With colored initials in red and blue. With a large marginal drawing of three knights in armor, two with spears. Trimmed very close at the top and one edge, no apparent loss of text. In very good condition.



*quod dicitur de quatuor iudicibus
ouibus.*

conferuntur tunc quod ad aliud alio tunc tenentur utique...

et cetero ponit rectissima debet... hinc patet si redat in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum... quod si in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum... quod si in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum... quod si in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum... quod si in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum... quod si in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum... quod si in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum... quod si in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum... quod si in unum...

et cetero ponit rectissima debet... hinc patet si redat in unum... quod si in unum...



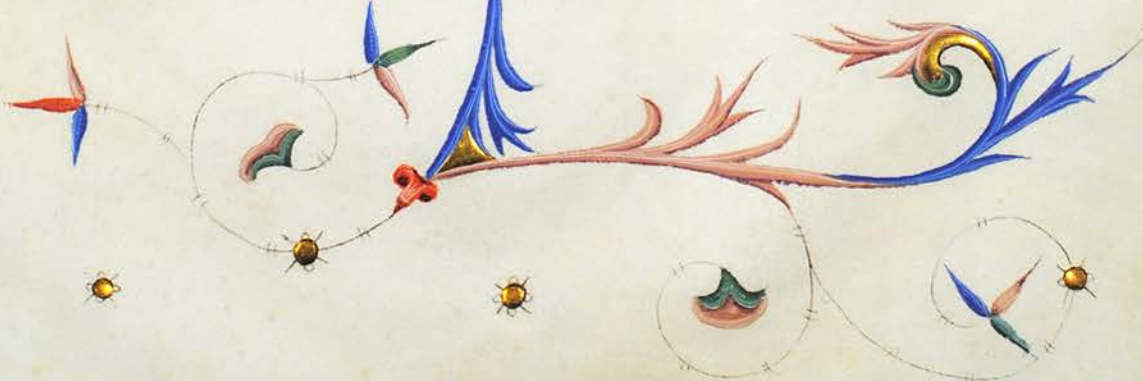
§ A rare illustrated medieval leaf. The Canon Law text from the Decretals begins at book 5, title 33 of chapter 17 (de privilegiis et excessibus privilegiatorum) to the beginning of chapter 23, Interestingly, chapter 20 deals with the privileges of the Knights Templar. (105909) \$9750.

perare. ut patet infra pre. vij. **Q**uæ
 est admonendus paup ut conside
 ret filij dei paupertatem. qui cū esset
 diues fr̄s est om̄iuz egenus propt̄
 nos. ij. cor. vij. Et ut consideret
 paupertatis ab eo comendabilitatē
 et p̄missionū paupibz multitudiez.
 Mat. v. b̄ti paup̄s sp̄i. et isa. xliij.
 Paup̄i suoz m̄tebitur. Et. pl. lxxij.
 Animas paupum saluas faciet. i.
 Et licet sint paupes necessitate. sus
 tineant tū pauciter et uolūtariē. ⁊
 caueant a p̄c̄is. Impleant ircam
 cordis diuitijs sp̄ialibz. ut b̄ficiet
 cum lazaro in regno b̄t̄torum. i.
 v̄t̄ce de bono paup̄e narret. Gr̄. sup
 euā. ij. j. o. v̄b. Q̄ fuit quorū s̄m̄l̄
 nomine. rebz paup̄. meritis diues.
 p̄ualitatis a p̄m̄cia etate. cui ad s̄
 uicendū mater cum fr̄atre acc̄tant.
 Q̄q̄o autē ex elemosina posat acce
 totum eoz manibz. paupibz eroga
 bat. Et seq̄tur. St̄tebat in dolore
 gr̄as deo agere. Inuis dei et laudi
 bus semp̄ uacare. Qui in certimis
 positus. p̄grinos et hospites ut sur
 gerent. et p̄s̄o cam̄ent orat̄ est.
 Et cum moriens cum eis psalleret
 uoc̄s eoz cōp̄sant dicens. Tacete.
 Nūq̄ auditis quante laudes resonāt
 in celo. Et sic mortuus est. et magna
 fragrantia om̄es repleti sunt. ulq̄ i
 post eis sepulturam. Ecce ait ibi b̄s.
 Gr̄. qualiter de uita erit. qui eq̄m
 miter flagella tollerant. Consile
 narratur in uitis p̄m̄. libro. ij. an
 finē. De quodam sene qui uoluit i
 uidere aiā iusti et aiā p̄c̄is. a
 corpore creuites. Et cū uenisset ad
 ciuitatem in qua solit̄. q̄m̄ qui est
 mabatur sc̄is monebatur acc̄rens
 ad eū. uidit tartarici sup eū descen
 dentem. tr̄centē gladiū igneū. quē
 posuit in corde. et abst̄arit aiā. Et
 cum p̄cessisset uidit p̄grinū in uico
 morientem. non h̄ntē qui de eo cu
 raret. ad quē acc̄rens uidit ōyba
 elem et gabrielem. angelos testem

tes. rogantes aiā ut creiret. Qua
 non creuit. ait gabriel ōybaeli. i.
 Sume eam. Qui r̄p̄dit. ōyba sum̄
 ut sine dolore educam̄ eam. et absq̄
 ui. Et ecce ut sibi m̄tebatur. uelit. dō.
 cum atara. et psallentes de iher̄im.
 Et ut audiuit psallentes egressa est.
 et recepta a ōybaele. et sic assupta
 in celum. Qui ergo sunt paupes
 necessitate. pauciter et uolūtariē
 sustineant p̄t̄ deū. exemplo uerius
 paup̄. ut b̄ficiet in celis. Et de
 talibz debet p̄dicator diuinus cōferre
 cum pauperibus. **Quia uisio.**

**De admonitōe h̄iuz s̄m̄ differēcias
 qualitatis uite. p̄m̄. c. de admo
 nōne hominum existētiū in**

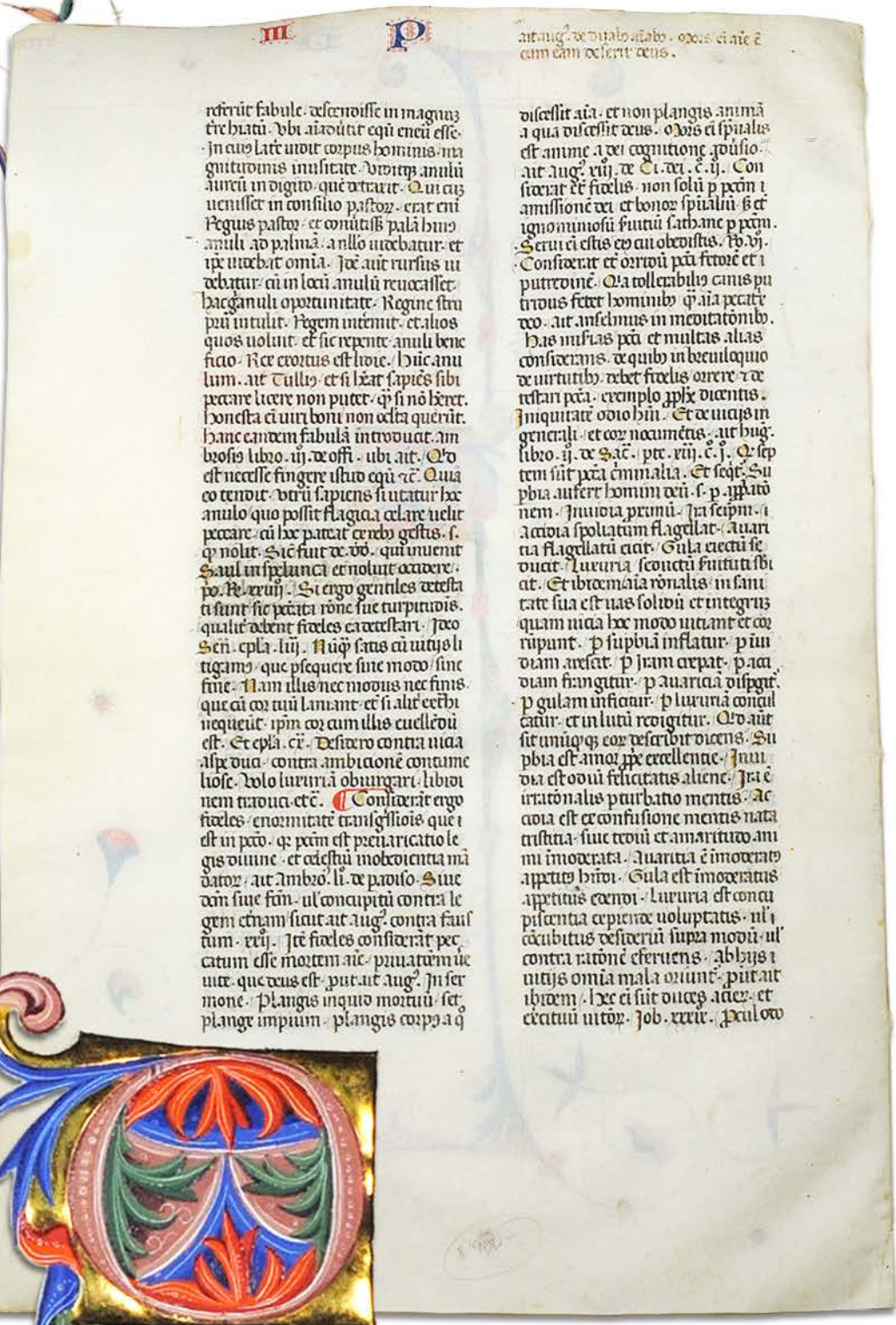
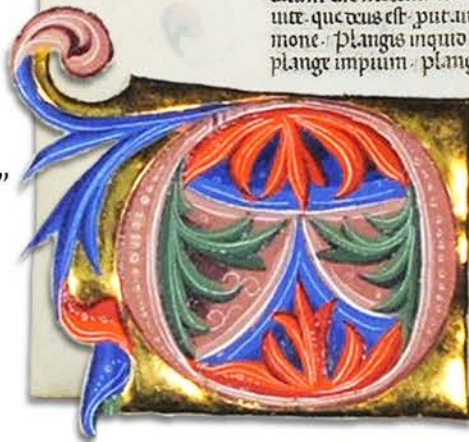
Quæ similit̄ p̄ccato.
 p̄dicator admonere
 hoies diuisimode s̄m̄
 uariam eoz uite qua
 litatem. ut si sunt in
 p̄c̄o efficaciter suate
 at. ut p̄c̄a dimittat. ne sath. me fuerit.
 ne p̄uas p̄p̄t̄is se in infernū p̄c̄
 pitent. eccl̄. xij. Q̄ a facie colubū
 fuge p̄c̄a. Et seq̄tur. Dent̄s leonis.
 dentes eis. inefficentes aiā hominū.
 Quasi rūp̄xa bis acuta. hominis in
 quitas. Sic ergo fugiet homo colubz
 intoricantē. et leonem deuorantē. ⁊
 rūp̄xas trucidantes. sic debet fugire
 p̄c̄a. v̄t̄ce et bestias uocat. Aug. tr̄as
 gressores mandator̄ dei. libro de uer̄
 cordis. De p̄c̄is autē et transgressiōibz
 que sunt in p̄c̄is. et mis̄is cōm̄it̄
 tibz et sequentibz. in breuiloquio de
 uirtutibz in p̄m̄cipio. ubi tractatur
 de uitio in cōiū. d̄m̄ est. Quātū autē
 gentiles detestati sunt p̄c̄a ob suam
 s̄urp̄itadinē. Quia nichil turpe faci
 endū est bono uiro. et si ex om̄i p̄te
 lateat. Nichil ei iniuste. nichil libi
 diuose. nichil incontinent̄ esse faciē
 dum. p̄bia p̄s̄uadet. v̄n Tullius. ij.
 de offi. c. x. recitans quandā fabu
 lam introductam a platone. De q̄
 dam qui dicebatur. Gules. quem



12. Illuminated manuscript leaf on vellum. Johannes Gallensis: Summa Collationum Sive Communiloquium.

Spain: ca. 1400.

9.5" x 14". Double column, 48 lines of text, illuminated in flamboyant Catalan style, dramatic verso decoration of vines, flowers, and flourishes down center extending into margins, and the historiated letter "O" (of 6 lines) in bright pink, purple, blue green, blue and burnished gold leaf, with white tracery. Several lines of text in red in right column. The recto without illumination or decoration, except for the Roman numeral "III" in red and letter "P" in blue with red decoration. Very slight discoloration to top edge, otherwise fine.



§ Johannes Gallensis (John of Wales) was a Franciscan scholar active in the second half of the 13th century in Oxford and Paris. He compiled a series of pastoral handbooks for preachers containing quotations from ancient and patristic authors. The most important and successful of these handbooks was the *Summa Collationum*, sive *Communiloquium*, which provided priests with basic, practical information on how to lead an ethical life. Additionally it was used by laymen, including Spanish nobility, who used it as a source of ideas for government. Most of the extant exemplars of this work are unadorned manuscripts written for personal use. Only a few, intended for important patrons, are richly illuminated like the fragmentary copy from which this leaf came. (107066) \$3500.

13. Illuminated manuscript leaf on vellum. Large historiated initial of an apostle on a full leaf from a gradual. Italy (Milan), c. 1400.

18.9" x 13". Full leaf with historiated initial "E" showing a bearded sainted apostle, dressed in robes of pink and mauve and holding a palm in one hand and a book in the other; the initial painted in pink on a chequered orange background and in a blue frame and with foliate extension; four ornamental illuminated initials, one of them infilled with decorative fern-like plants and with foliate marginal extension, square musical notation on eight four-line staves. 8 lines of interlinear text in a rounded Gothic hand.



§ A fine historiated initial of a sainted apostle which is the work of the Milanese illuminator Tomasino da Vimercate, the master of the Modena Hours, according to Dr. Kay Sutton who has written several articles on the artist. The initial introduces the Introit to the Common of Saints for an Apostle: "Ego autem oliva fructifica..." (8714) \$9500.



Do au tez ficut oli na

fructifi ca tu in domo

domini speravi in miseri cordia dei me

ret expecta bo nomen tu us quo

in am bonum est ante conspec tum

sancto rum tuo **ris p. Quid**

glorians in malitia qui potens es in in

quitate. **v. Glia. In natali aploz. Introit**

celuq cexxvii cexxvii
Sic iust ut palma. Offr. Glia honore. Com. Rag
est glia. Iniquia plior aploz. Introit. Intret iospem
tuo dñe. Sr Indica d. Offr. Exultate fci. Coz. Po cexxvii
suente mortalia. cexxvii

Handwritten notes in the bottom left corner.



14. Illuminated manuscript leaf on vellum. A leaf from a Book of Hours, in Latin.

France (probably Paris): early-15th century.

165 x 132mm. Recto and verso with 14 written lines, surrounded by an elaborate border of gold stems and leaves. Small stain in top right corner, otherwise in fine condition.

§ A decorative leaf from the Hours of the Virgin. Brief description on back, no indication of provenance. Private collection California. (105902) \$1250.



15. Illuminated manuscript leaf on vellum. Illuminated Leaf from a French Book of Hours.

Paris: ca. 1430.

7" x 5." 14 lines of gothic text. 4-line initial "D" painted in pink on a gold frame and infilled with orange and pink flowers on curling blue stems, thick three-sided bar border of blue and orange acanthus decoration on burnished gold. Full decorative border composed of multi-colored acanthus and small coloured flowers on hair-line stems.



§ A leaf in pristine condition from a Book of Hours which dates from the end of the finest period of French illumination and shows the strong influence of the Boucicaut Master School of illumination. (107055) \$2750.





16. Illuminated Leaf with An Especially Fine Miniature Painting of the Annunciation to the Shepherds, on Vellum, from a Book of Hours in Latin.

Northern France or Flanders: ca. 1430.

7.5" x 5.75". Text from the opening of Terce. Beautifully embellished and illuminated manuscript on vellum, with a miniature painting of the Annunciation to the Shepherds. Right border just slightly trimmed, border with a hint of soiling, otherwise in fine condition, the miniature remarkably bright and clean.



§ Single column, four lines of text in gothic “formata” script in brown ink below the miniature (16 lines of text on the verso.) Text from the opening of Terce. Verso with one and two-line initials in burnished gilt decorated with blue, pink, and white, line endings in the same colors and gold, and with a panel border of gilt ivy leaves, flowers and fruit; recto with a richly decorated four-line “D” in gold, red-orange, lime green, blue, and pink as part of a very fine baguette with heart-shaped flowers in many colors and burnished gold, unusual flowering plants sprouting from the four corners of the baguette, the whole framed by a full border of gilt ivy leaves on hairline stems as well as other leaves, flowers, an strawberries; in the center, a stepped lunette frame enclosing a striking miniature painting of the annunciation to the shepherds, an angel in a deep blue sky with a scroll inscribed “in excelsis deo” above bread loaf hills with towns on distant peaks, below, two shepherds with long staves amidst their scattered flock, a third figure, without a staff and perhaps tonsured, appearing in a long blue gown at left. (107056) \$7500.



17. Illuminated manuscript leaf on vellum. Illuminated leaf from a Book of Hours with St. Nicholas and St. Sebastian. Brittany: c. 1430.

7.8" x 5.6". Illuminated leaf on vellum, from a Book of Hours with two large miniatures of St. Nicholas blessing the three children in the pickling tub, and of St. Sebastian tied to a pillar in a mountainous landscape while two archers shoot arrows at him, in strong color and burnished gold. In good condition.

§ On the recto St. Nicolas is shown standing on a grassy field holding a crozier against a red decorated wall while the three naked boys stand up in the tub, and on the verso St. Sebastian is tied to a post, bleeding and pierced with arrows shot at close range. Six initials (one-line to three-line) illuminated in gold and colours, line-fillers; on either side of page panel borders composed of burnished gold leaves on hair-line stems, with sprays of colored leaves in center of panel. Unusual and attractive miniatures painted in strong colors in the style which spread the Roham Master westwards from Paris into Rennes and elsewhere in Brittany in the 1420s and 1430s. (107057) \$15000.

la oleum manat cunctosq; languids sanat
hs Sacros dei mplaet pastor egregie
 Ora pro nobis deum. **Oremus.**
Deus qui beatum mplaum pium
 pontificem in numeris decorasti
 miraculis tribue quesumus nobis ut eius
 mitis et pimbis agclanie incendys libere
 mur. **Ps** **A**ter nr **A**ue maria. **scbastian**

Ant scbastian cuer pitreux.
 Qui par la uolunte de dieu.



18. Illuminated leaf on vellum. Christ before Caiaphas. Dutch school: c. 1450, or later. 138 x 98mm. Miniature, without text, image of Christ before Caiaphas being held by a soldier with a jester dancing behind him, disciples (?) behind him with a cock sitting above a three-sided border of simple flowers. In good condition.

§ Origin and provenance unknown; from a private California collection. (105895) \$2750.

19. Illuminated manuscript leaf on vellum with a Beautiful Miniature of the Ressed Christ, From a Book of Hours in Latin. Paris: ca. 1460.

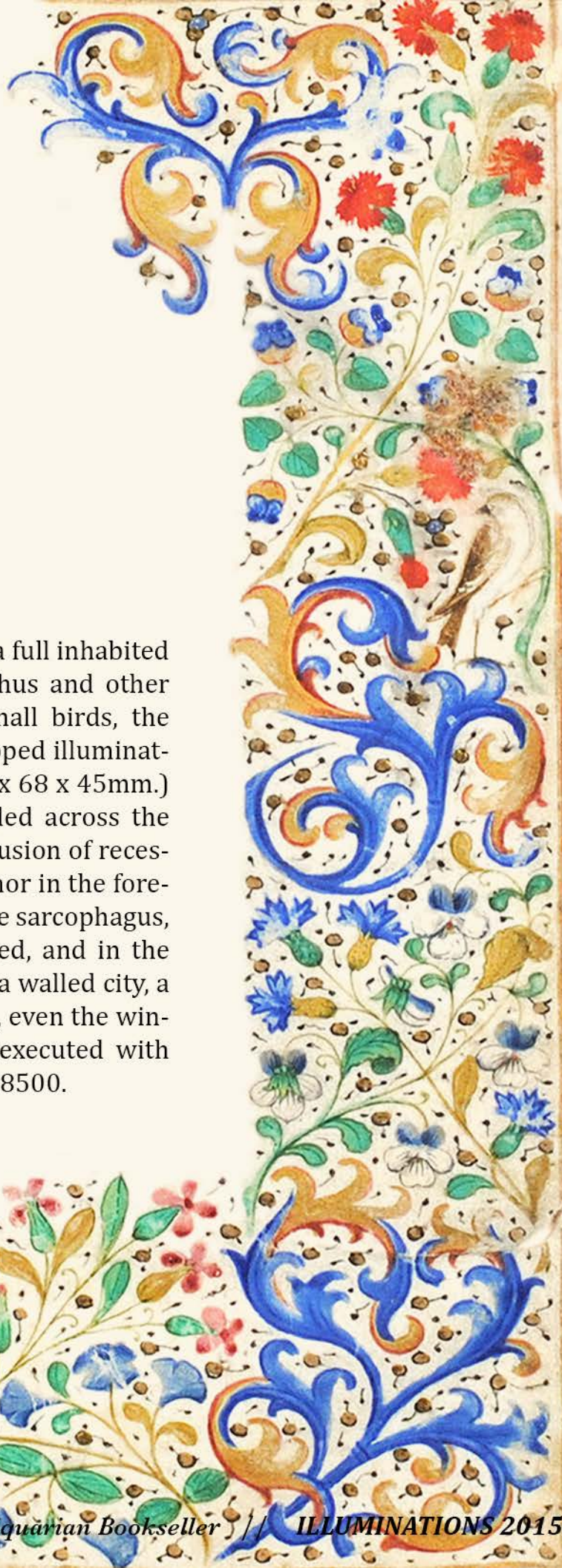




4.75" x 3.5." Attractively matted illuminated manuscript on vellum, full inhabited border, decorated and illuminated with miniature of Christ rising from the tomb. One trivial (wax?) stain in the right border, small losses of paint here and there (including minor erosion in the faces of Christ and the Angel), top edge of the border just grazed, otherwise very fine, the vellum fresh and bright, the paint rich, and the gold exceptionally lustrous.



§ The verso with a full inhabited border featuring acanthus and other vegetation and fruit as well as two small birds, the border framing a richly detailed arch-topped illuminated miniature of Christ (measuring approx 68 x 45mm.) The empty sarcophagus is 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, soldiers, even the windows in the distant towers have been executed with great skill and verisimilitude (107054) \$8500.





20. Illuminated manuscript leaf on vellum. Illuminated Leaf: The Flight in to Egypt.

Paris: c. 1460-65.

4" x 2.8". Tempera and gold leaf on parchment. The painting is on a separate sheet of parchment, affixed to another sheet bordered in gold.

§ From an unidentified Book of Hours, this leaf opens Vespers of the Hours of the Virgin on the verso, and the recto includes the conclusion of None of the Hours of the Virgin. The Flight into Egypt is combined with the miracles of the fall of the idols and of the cornfield. According to the apocryphal Gospels, the idols of the pagan Egyptians fell when the Christ child came into Egypt, causing the Egyptians to convert. A tiny falling gold idol is also depicted in the initial. Below the band of text, one of Herod's soldiers, in pursuit of the Christ child, asks a man in a cornfield whether he had seen a family pass by the field. Told that a family passed when the corn was being planted three days before (it is now grown miraculously tall) the soldiers turns away.

Francois Avril has attributed the illumination to the Master of Coetivy, the immediate successor of the Master of Dreux Bude, and the most important illuminator working in Paris in the third quarter of the fifteenth century. He was evidently a versatile artist, having worked as an illuminator, a designer of tapestries, a painter, and a designer of stained glass. Reynaud (1993, p. 58) claims him as "le troisieme peintre de la France royale de son temps, apres Fouquet et Bartheleemy d'Eyck, car il a apporte des elements vraiment originaux..." (the third painter of royal France, after Fouquet and Barthelemy d'Eyck because he brought [to the art of painting] a truly original element.) He is named for a Book of Hours he completed for Oliver Coetivy and his wife Marie de Valois, daughter of King Charles VII (Vienna, ONB, Cod. 1929), and he repeatedly worked for the French royal court.

The present leaf most resembles the single-column miniatures the artist executed between 1460 and 1465 for an unknown patron in the *Histoire ancienne jusqu'a Cesar et Fair des Romains* (Paris, VnF, MS fr. 64) There too we find the delicate heightening of the figures with

liquid gold, the subtle landscapes often with distant airy perspectives, and the velvety handling of the surface. The oval faces of the women and the shortly-proportioned men, heads projected and grimacing, are telltale signs of the Master of Coetivy's original style and occur in this leaf as in the above-mentioned chronicle. (107058) \$6750.





21. Illuminated manuscript leaf on vellum. The flight into Egypt. Bruges: ca. 1470.
 3.75" x 2.75." Single column, 17 lines of text in a very attractive, very regular transitional batarde hand. Attractively matted. Rubrics in red, seven one-line and two-line initials in burnished gold on a blue or magenta ground with white tracery.

§ Recto with a seven-line "C" in blue with white tracery enclosing a delightful scene in semi-grisaille of the flight into Egypt. The whole painted mostly in white, shades of gray, and gold. The initial is set on a burnished gold ground and sprouting marginal colored and gilt flowers on hairline stems. (107052) \$1500.

22. Illuminated manuscript leaf on vellum. Job on his dungheap. Paris: c. 1475.

159 x 108mm. Single column, four lines of text (r), 15 lines (v). Three-line initial 'D', richly illuminated border of floral design heightened in gold. The miniature painted within an arch-top border. Trimmed right to the border, small split in the vellum margin, otherwise in fine and fresh condition.



§ Origin and provenance unknown, description pasted on back from Pirages; from a private California collection. (105898) \$3950.



et grām defunctis requiem et be-
niam ecclesie tue pacem et verā
concordiam et nobis peccatorib;
bitam et glouam sempiternā.
Qui uiuis et regnas deus per
omnia secula seculorum. Amen.

23. Illuminated manuscript leaf on vellum. Mass for the dead. French (probably Paris): c. 1475.



nobile spes vite future. Condi-
tur aromate complentur scarp-
ture. Jugi sit memoria mors hec
michi cure. **Comienda.**

Has horas canonicas cu de-
uotione. Certe tibi recolo
pia ratione. Ut qui pro me pas-
sus es amoris ardore. Sis michi
solacium in mortis agone. **A.**
Adoramus te certe et benedicimus
tibi quia per sanctam crucem tuā re-
tinuisti mūdum. **R.** Dñe exaudi oē-
nem meam. **R.** Et clamor meus ad
te ueniat. **Oramus.**

Domine ihesu certe fili dei
uiui pone passionem
crucem et mortem tuam inter
iudicium tuum et aīam meā
nunc et in hora mortis mee et sy-
langui digneris uiuis miām

Single leaf on vellum, 4 x 3 1/4 ins. with good margins. 20 lines written in black/ brown ink, simple floriate border heightened in gold on both sides.

§ A sweet little leaf from the end of the Mass for the dead. (107067) \$495.



24. Illuminated manuscript leaf on vellum. A devil on a leash. French: c. 1480.

138 x 98mm. Miniature painting of a white-robed Saint with halo holding a devil on a leash; the devil painted entirely in gold. The miniature is in good condition but the border of the rest of the leaf outside the miniature has suffered damage from damp on both sides. Also there is a small green inscription across the bottom of the Saint's robe which has been rubbed to illegibility.

§ Origin and provenance unknown; from a private California collection. (105896) \$2750.



25. Illuminated manuscript leaf on vellum. The Annunciation to the Shepherds.
French: c. 1480.



26. Illuminated manuscript leaf on vellum. Eight manuscript leaves from a French Book of Hours.

Paris: c. 1490.

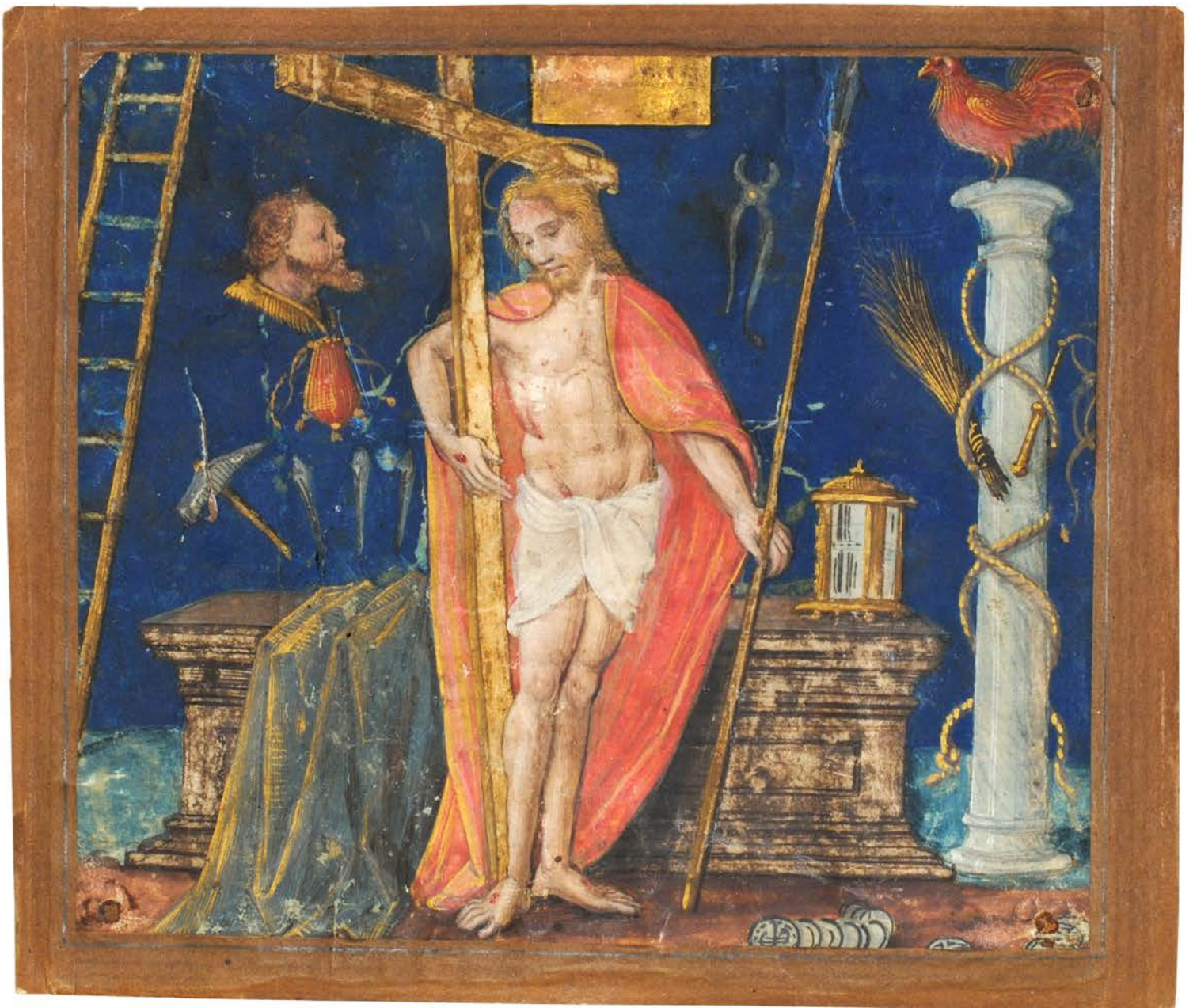




8vo, 8ff, illuminated and decorated in the traditional style; 2 leaves have a large illuminated initial within a three-sided floral decorated border. In a cloth portfolio and slip-case.



§ An attractive gathering from a standard Book of Hours, with no painting but charming decorations to a finely hand-written text and two leaves with a full-page decorative border. (105860) \$4000.



28. Illuminated manuscript leaf on vellum. Christ with the Cross from an Antiphonal.

German: c. 1500.

132 x 155 mm. Matted.

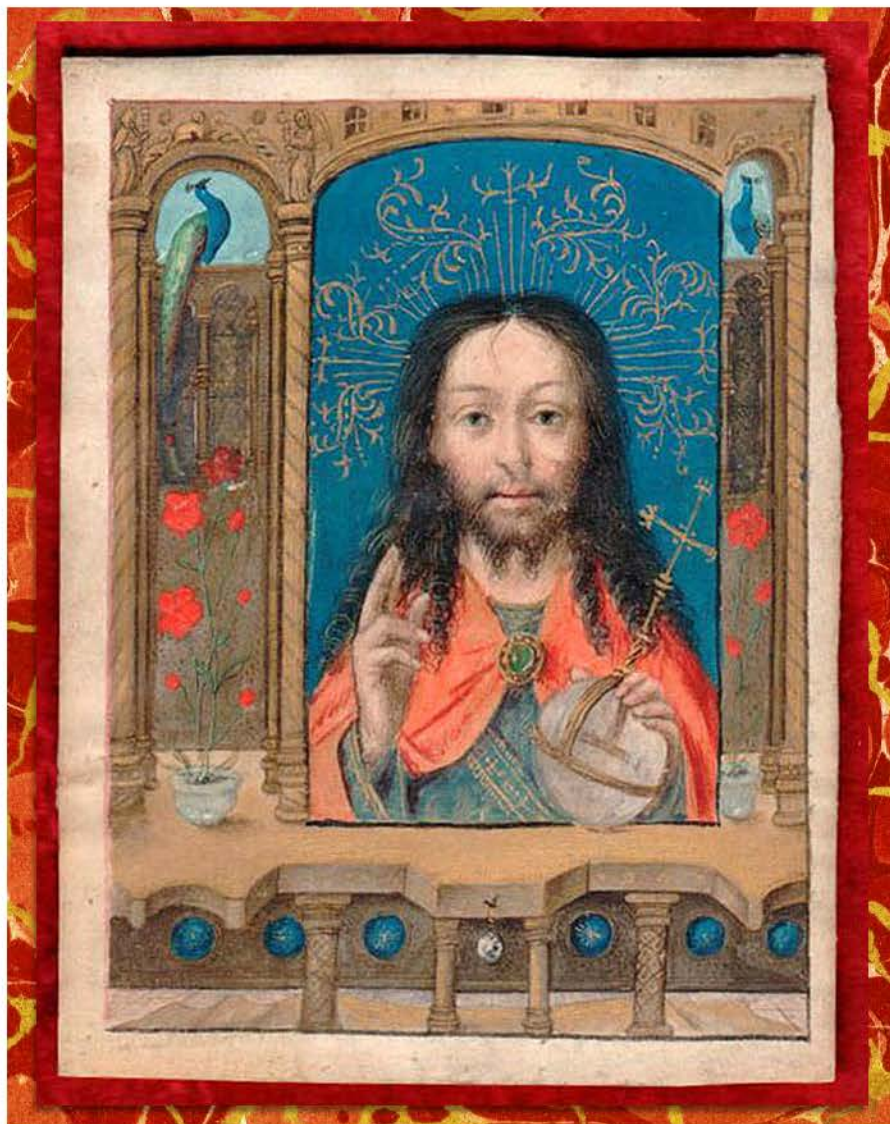
§ An intriguing painting, showing the instruments of the Passion, a crowing cock, the head of Judas, the thirty pieces of silver &c. A somewhat surreal piece, with the head and some of the instruments floating in the air against a rich blue background, Christ standing before a tomb clad in loincloth and red cloak with a blue cloak on the tomb, a ladder and pillar at each side. Some surface wear and damage within the image which is also cropped slightly, but an interesting and unusual painting. (8716)

\$3250.

29. Illuminated manuscript leaf on vellum. Salvator Mundi.

Bruges: 1500.

Single leaf, image measures 98 x 68 cms with small margins, painted on vellum and heightened with gold, verso blank, framed and glazed in a standing frame. Slight smudge to the tip of the nose, otherwise in good condition.



§ A lovely, haunting image of Christ the Savior, holding an orb of translucent crystal and making the traditional gesture of blessing with his right hand. "Salvator Mundi", or Savior of the World, is a subject in iconography depicting Christ with his right hand raised in blessing and his left hand holding an orb surmounted by a cross, known as a globus cruciger. The latter symbolizes the Earth, and the whole composition has strong eschatological undertones. The theme was made popular by Northern painters such as Jan van Eyck, Hans Memling, and Albrecht Dürer. There are also several versions of the theme attributed to Titian, notably the one in the Hermitage Museum. In France, Leonardo da Vinci painted the subject for Louis XII of France between 1506 and 1513. Christopher de Hamel writes: "Your leaf was illuminated in Bruges around 1500, by the workshop which produced Vatican Vat.Lat. 10293, Brussels Bibl.Roy. IV.237, Milan Ambrosiana, Ms S.P. 11.189, and others with distinctive architectural borders, described in B. Brinkmann, *Offizium der Madonna der Codex Vat.Lat.10293 und Verwandte Kleine Studienbücher mit Architecturenbordüren* (Zurich, 1992), esp. p.47. The same workshop illuminated a Book of Hours from the Crawford of Lakelands library, sold at Christie's, 26 June 1991, in which folio 14v is described by them as "Salvator Mundi, Christ holding the globe against blue ground, within golden gothic architecture", which is close enough to yours to make me wonder if it is the same miniature, now removed. The measurements there were given as 97 x 65mm." (102883) \$9500.



30. Illuminated manuscript leaf on vellum. Saints, from a Missal in Latin. Southern Germany [?]: ca. early 16th century.

each cutting approximately 2.3" x 2.8." Text from a missal in Latin. Small, closely cropped vellum manuscript cuttings, painted in tempera and illuminated in gold. In remarkably fine condition, extraordinarily clean and bright without any loss of pigment.



§ Each cutting with a three-quarter portrait in gold, browns, and other colors, showing a male figure with a nimbus in a stylized interior and featuring one or two decorative scrolling borders or arches. Each figure is clad in ecclesiastical garb and carrying at least one object relating to his identity and/or purpose in life. The figures here include St. Dominic, with an open book in his left hand and a lily and long-staffed brass cross in his right; a sainted bishop or abbot in splendid ecclesiastical attire, including white gloves and a jewelled mitre, holding a crozier in his right hand and a large model of a church resting on a velvet-covered book in his left. These charming portraits seem to be the work of a single very skilled artist. The faces, hands, garments, and even the modelled acanthus borders are extremely convincing and done with memorable delicacy. There is much tiny detail (windows in the model church, ornamentation on the mitre, decoration on the garments, clasps on the books), and the brush strokes looked at under magnification are extraordinarily deft. The iconography is less unerring; Dominic is normally seen with a crucifix, not a cross several feet high; the present depiction of Christ would normally call for a cruciform halo rather than the solid gold version seen here. The text on the verso comes from a missal, and although we are seeing only four small parts of it, to judge from the esthetic achievement of the painter manifested in these cuttings, the book in its original form must have been very beautiful. (107061) \$1500.



31. Frost, Martin. Illuminated manuscript on vellum. Two tempera drawings on vellum after images in the Sherborne Missal.

England: [c. 1400] i.e. c. 1980.



Two fine vertical illuminations, one of a cormorant and the other of a heron, each surmounting an image of a man and crowned with an image of a woman.

§ Lovely work by the famed artist Martin Frost. (107059) \$500.

INDEX

1. Illuminated manuscript on vellum. Horae BVM. Book of Hours, use of Paris, in Latin and French. Northern France probably Paris: c. 1475. (107068) \$79500.
2. Book of Hours. Livre de Prières Tissé d'après les Enluminures des Manuscrits du XIVE au XVIe Siècle. Lyon: R. P. J. Hervier, dessinateur; A. Henry Fabricant, for A. Roux, 1886-1887. (107050) \$55000.
3. Illuminated manuscript leaf on vellum. Stylized Bird: Cutting from a manuscript. Italy: Tuscany or Emilia, c. 1200. (107053) \$1750.
4. Illuminated manuscript leaf on vellum. Historiated initial 'U' of a standing Saint, cut to shape from a choirbook. Central Italy, c.1250. (8719) \$2750.
5. Illuminated manuscript leaf on vellum. A leaf from a liturgical Psalter, in Latin. Rhineland (or possibly Flanders or England): c. 1260-1280. (105904) \$6750.
6. Illuminated manuscript leaf on vellum. Leaf from an early Antiphonal France, probably Paris: c. 1275.(105899) \$2750.
7. Illuminated manuscript leaf on vellum. Text from Paralipomenon. Northern France or Flanders: ca. 1300. (107063) \$4500.
8. Illuminated manuscript leaf on vellum. Leaf from a St. Albans Bible, with Fine Historiated Initial. (Text from the Beginning of Paralipomenon). Paris: ca. 1330. (107064) \$15000.
9. Illuminated manuscript leaf on vellum. Two illuminated initials "D". Central Italy (Perugia?), c.1350 or earlier. (106113) \$3750.
10. Illuminated manuscript leaf on vellum. Antiphonal in Latin. Tuscany: c. 1350. (105910) \$2250.
11. Illuminated manuscript leaf on vellum. Decretals. North Italy: 1350-1375. (105909) \$9750.
12. Illuminated manuscript leaf on vellum. Johannes Gallensis: Summa Collationum Sive Communiloquium. Spain: ca. 1400. (107066) \$3500.
13. Illuminated manuscript leaf on vellum. Large historiated initial of an apostle on a full leaf from a gradual. Italy (Milan), c. 1400. (8714) \$9500.
14. Illuminated manuscript leaf on vellum. A leaf from a Book of Hours, in Latin. France (probably Paris): early-15th century. (105902) \$1250.
15. Illuminated manuscript leaf on vellum. Illuminated Leaf from a French Book of Hours. Paris: ca. 1430. (107055) \$2750.
16. Illuminated manuscript leaf on vellum. Illuminated Leaf with An Especially Fine Miniature Painting of the Annunciation to the Shepherds, on Vellum, from a Book of Hours in Latin. Northern France or Flanders: ca. 1430. (107056) \$7500.

INDEX

17. Illuminated manuscript leaf on vellum. Illuminated leaf from a Book of Hours with St. Nicholas and St. Sebastian. Brittany: c. 1430. (107057) \$15000.
18. Illuminated manuscript leaf on vellum. Christ before Caiaphas. Dutch school: c. 1450 or later. (105895) \$2750.
19. Illuminated manuscript leaf on vellum. Illuminated Vellum Manuscript Leaf with a Beautiful Miniature of the Resurrected Christ, From a Book of Hours in Latin. Paris: ca. 1460. (107054) \$8500.
20. Illuminated manuscript leaf on vellum. Illuminated Leaf: The Flight into Egypt. Paris: c. 1460-65. (107058) \$6750.
21. Illuminated manuscript leaf on vellum. The flight into Egypt. Bruges: ca. 1470. (107052) \$1500.
22. Illuminated manuscript leaf on vellum. Job on his dunghill. Paris: c. 1475. (105898) \$3950.
23. Illuminated manuscript leaf on vellum. Mass for the dead. French (probably Paris): c. 1475. (107067) \$495.
24. Illuminated manuscript leaf on vellum. A devil on a leash. French: c. 1480. (105896) \$2750.
25. Illuminated manuscript leaf on vellum. The Annunciation to the Shepherds. French: c. 1480. (8718) \$3000.
26. Illuminated manuscript leaf on vellum. Eight manuscript leaves from a French Book of Hours. Paris: c. 1490. (105860) \$4000.
27. Illuminated manuscript leaf on vellum. Historiated Initial depicting King David on his Deathbed with the Young Virgin. Germany: late 15th century. (107060) \$1975.
28. Illuminated manuscript leaf on vellum. Christ with the Cross from an Antiphonal. German: c. 1500. (8716) \$3250.
29. Illuminated manuscript leaf on vellum. Salvator Mundi. Bruges: 1500. (102883) \$9500.
30. Illuminated manuscript leaf on vellum. Saints, from a Missal in Latin. Southern Germany [?]: ca. early 16th century. (107061) \$1500.
31. Frost, Martin. Illuminated manuscript on vellum. Two tempera drawings on vellum after images in the Sherborne Missal England: [c. 1400] i.e. c. 1980. (107059) \$500.

John Windle Antiquarian Bookseller

49 Geary Street, Suite 233, San Francisco, CA 94108

(415) 986-5826 // john@johnwindle.com

www.johnwindle.com

Terms of Sale

All items are guaranteed as described and may be returned within 5 days of receipt only if packed, shipped, and insured as received. Payment in US dollars drawn on a US bank, including state and local taxes as applicable, is expected upon receipt unless otherwise agreed. Institutions may receive deferred billing and duplicates will be considered for credit.

References or advance payment may be requested of anyone ordering for the first time. Postage is extra and will be via UPS. PayPal, Visa, MasterCard, and American Express are gladly accepted. Please also note that under standard terms of business, title does not pass to the purchaser until the purchase price has been paid in full. ILAB dealers only may deduct their reciprocal discount, provided the account is paid in full within 30 days, thereafter the price is net.