



Dr. Jörn Günther Rare Books AG
Manuscripts and Early Printed Books

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Prices of all items on request



Compendium of Juan II, King of Castile and Leon. Illuminated manuscript on vellum. Spain, Castile (?), c. 1425. 185 x 140 mm. 63 leaves. 7 full-page miniatures, 1 historiated initial, 1 historiated border. Few manuscripts are so intriguing. An anonymous author wrote this illustrated, instructive text for the young King Juan II's (1405-1454) benefit. Here, six concentric circles show the king the movements of the sun and moon through the year (the months written in Spanish), in alignment with the zodiac signs. Adorned with an angel, mermaid, and symbols of heaven and water, earth below shows a paradisiacal scene: a young woman plays a harp to a child on a hobby horse. (see no. 5)



1 Dyson Perrins Psalter-Hours, with calendar, canticles, and Hours of the Virgin. Manuscript on vellum, illuminated by the workshop of the *Bible Moralisée*. France, Paris, c. 1230-1260. 152 x 105 mm. 230 leaves. With 10 historiated initials and 24 calendar illustrations. The biblical Book of Psalms has always been one of the most important works of devotional literature. These poetic texts were increasingly favoured by the noble laity, who developed a special taste for richly illuminated versions. Over time, they commissioned books that also included texts for certain offices. When combined into a Psalter-Hours, a new hybrid book was created that was made only during a short



period. The illustrations were devised to be literal, visual interpretations of the Psalms. In the present manuscript, the sparkling illumination, lavishly highlighted with gold, demonstrates why especially Parisian illuminators monopolized the market for fine illustrated Psalters. Their radiance reached beyond Paris, appealing to patrons outside the Ile-de-France, as in this case, a book likely made for a patroness in Metz. Psalm 1 shows two scenes in the letter *B* (*Beatus vir*): King David plays the psaltery and the young David prepares to sling a stone at Goliath. At Psalm 68, *S* (*Saluum me*), David stands in water, stretching out his arms to plead with the Lord above.

ap rep[re]sentat[ur]... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

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ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

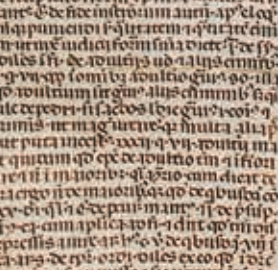
ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]

ad hunc... [text continues]



ad hunc... [text continues]

2 Gregory IX, Decretum, edited by Raymond of Penyafort, with glosses of Bernard of Parma - Gregory X, Constitutiones novissimae, with glosses of Johannes Garsias Hispanus, et al. Manuscript on vellum, illuminated by Maître Honoré and workshop. France, Paris, after c. 1281. 440 x 270 mm. 284 leaves. Five refined miniatures, three historiated and eight large foliate initials in colours and gold. Grand legal codices are quite exciting. This book is the more so because of its deluxe illumination throughout. The extraordinarily high-quality initials and miniatures are a joy to the eye! Created in delicate lines, the narratives include the finest details in figures, gestures, and attributes. The

quibusdam... in... de... et...

ms... de... et... et...

et nos... in... de... et... et...

in... de... et... et...

et... de... et... et...



et... de... et... et...

et... de... et... et...

et... de... et... et...

et... de... et... et...

et... de... et... et...

faces display a typical articulation that is harmoniously structured with just few red or rose tones highlighting lips or cheeks. Features and hair are rendered with fine pen-strokes, while the graceful hands are quite expressive. Clothing is shaped remarkably, with soft folds and subtle shades covering slender bodies. This is a newly discovered work by the famous Parisian illuminator, Maître Honoré, who, together with his son-in-law Richard of Verdun, was the most sought-after artist of his era - frequented by royals and other nobility. In a tiny note in the inner margin, Johannes de Castex, a yet unidentified canonist, tells us this was his book.



3 Book of Hours, use of Soissons or Laon, in Latin and French. Manuscript on vellum, illuminated by the Mazarine Master and workshop. France, Paris, c. 1405. 189 x 132 mm. 225 leaves. 30 large miniatures in full borders. The handsome, elegant miniatures here are the work of the Mazarine Master, named for a manuscript in Paris, Bibliothèque Mazarine (ms. 469). This master's style, although very close to that of the Boucicaut Master, shows a different palette. He uses an unusual lime green and likes to combine complementary colours, frequently using radiant orange contrasted with vivid green or accompanied by pale rose. He is fond of painting drapery moulded delicately with different



shades of the same tone. His faces are minutely defined by subtle brush strokes but are not very expressive. One of the master's trademarks is the use of peculiar backgrounds with rounded acanthus leaves on coloured or golden grounds, as demonstrated in both miniatures shown above: Mary Magdalene meets the resurrected Christ in a fenced garden, trying to approach him. He wards her off, careful that she would not touch him, saying: "Noli me tangere". In the Annunciation to the Shepherds, the herdsmen observe the angelic appearance in the sky while their dog looks upward, utterly transfixed. The ornate setting of both scenes makes them seem somewhat surreal.



4 Johannes Chrysostomos, *Homiliae super Mattheum* – Gregorius I, *Homiliae super Evangelis* – Origines, *Homiliae – Arbor consanguinitatis*. Illuminated manuscript on paper, written by Vicar Nicolaus. Austria, Piesting, 1407-1408. c. 410 x 280 mm. 110 leaves. 1 diagram, 2 pen-and-wash drawings. With an extraordinary contemporary binding. As books were valuable items, they were often chained onto a sliding rod at a lectern, where they were accessible but could not be taken away. This binding is a magnificent example of the so-called *cuir-ciselé* technique of leather carving. It is one of the finest testimonies to 15th-century bookbinder's art (for details, see the blog on our website).



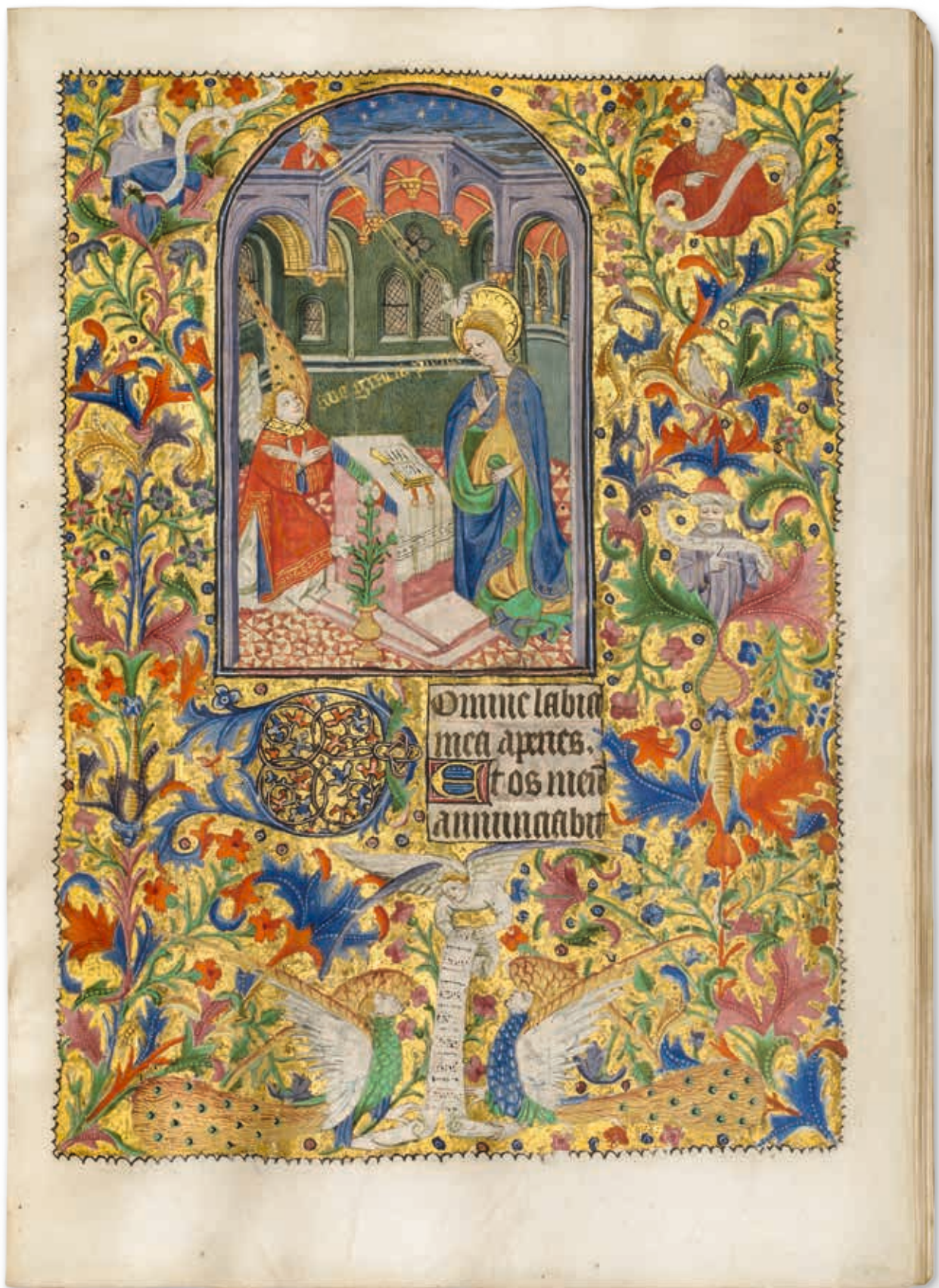
In 1446, Fridericus, choirmaster and chaplain of the high altar, bequeathed the codex to Our Lady's Church in Wiener Neustadt, Austria. The texts comprise homilies of two great men of the church, whose work is introduced by a vivid pen-drawn author-portrait: first, St. John Chrysostom and next, St. Gregory. St. John Chrysostom (c. 349-407), whose name means 'golden-mouthed' in celebration of his eloquence, was so popular that he was called to the See of Constantinople. However, the archbishop's denunciations of extravagance met resistance with the upper class. When he was banished, writing still gave him influence. His Homilies on the Gospel of Matthew attest to this.



5 **Compendium made for Juan II, King of Castile and Leon. Illuminated manuscript on vellum. Spain, Castile (?), c. 1425.** 185 x 140 mm. 63 leaves. 7 full-page miniatures, 1 historiated initial and border. The King's instruction continues with two figures in a chapter discussing Spain's geographic location, its natural strength (*fortitudo*), and its natural inclination to be governed by one prince only. The first image shows the earth as centre of the universe. Surrounding the golden earth (*terra*) are spheres of water, air, and fire (in blue, rose, and red). Wider spheres, twelve in total, contain the heavens with moon, stars, and, further away, the sun. The outer circle contains God the Father



in the firmament (Genesis 1:6-8). The accompanying miniature on the next page shows the geography of the world as known at that time. The fascinating circular map presents the three continents of the habitable world oriented with East to the top. Half of the circle is filled with water; paradise is located in the east. The manuscript refers to the first nineteen years of the reign of King Juan. This would be 1425, when he was still a young man of only twenty years. His heir Enrique (1425-1474) was born in the same year, yet it was his daughter Isabella of Castile (1451-1504) who unified Spain and stimulated the discovery of a whole new world. Did she learn from this book? (see also title-page)



6 Talbot-Beauchamp Book of Hours, use of Sarum. Manuscript on vellum, illuminated by three artists in the orbit of the Dunois and Harvard Hannibal Masters. France, Rouen, c. 1430. 221 x 155 mm. 187 leaves. 31 large miniatures in fully illuminated borders, with burnished gold leaves and colourful plants. Possibly made for Sir John Talbot, one of the principal English commanders present at the siege of Orléans. Our book must have been made during his confinement between 1429-1433, for in one border a white dog (a *Talbot*) faces a man in a tower, which might allude to Talbot's imprisonment. The miniatures in this manuscript came from two workshops. The elaborate Annunciation



can be ascribed to an artist who illustrated Paris, BnF, lat. 1162. Our artist seems to have been active in Normandy but also was familiar with the Bedford Master and his circle. He and his associates were mainly responsible for the illustrations of the Gospels and the Office of the Virgin. The Suffrages and the Passion cycle are designed by a workshop with less concern for ornament and decoration. Their work recalls the manuscript Ricketts 120 in Bloomington's Lilly Library. However, all participants were eager to harmonize their paintings, as the palette is quite homogenous and common features like skies with minuscule golden stars and silvery streaks of clouds are found in all miniatures.

Ein galeichmüß wider die hochpue-
 rigon die sich got dem allmechtig
 galeichen wollen. Von einem effern
 und von einem schiffman der
 staug an einem massawin auff
 und von einem Raben und von
 einem Chünig der saß in einem
 purpur gewant auff einem fess
 soll oder stiel und von einem
 fuchse das merckly gar elen

mercklyt am Rab mit vlas und
 sprach zu im man prüder stae
 soll hie nider an demer stat la
 die hoch am hoch sam wann wie
 leicht du zu hoch steygst in am fremde
 Reich das die unbedant ist so
 sprichst du mit swärem vall was
 du gesundes in die hast und wirst
 auch der dennen sym bewahrt den
 heuren stat vor slug der Riff und
 und lauff mit oyl ubee sich Inlyche



Hölz dochom in der
 swintall an wann er
 was das lyens chrandly
 und viel am so swindly
 vall das in sam ga-
 meckly so gar chasprach
 das er hinfir der hi-
 mall nymmer mocht
 an sehen dar nach sach
 er amen chünig mit
 purpur adalleich ba-
 chlauder und auff den
 stiel seinner magen-
 chrafft Inlychon een
 sigen das granial samem

In der sach vom schiffman gar
 schnell an dem massawin in
 die hoch staug des galeich versucht
 der torefly Riff auch neu tun das

hachin wol und beget auch solden
 een und als pald der chünig der
 besill sam wurdichait gar awbr da
 das der Riff gar begrelich auff den
 chünigleich Inlych tron da das

Hand ich auch allen Dingen vnder
 getreuet vnd vnderstündig p̄m
 Warm ich p̄m das inderst vnder
 den vier Elementen Darumb so werd
 ich auch von chlamen geludegt
 nur allam von die warm warm du
 mem Jung haimlichait dūdy dūdy
 et. **So** wurdstu das ich müß end
 p̄dem Auch p̄m ich allen Dingen
 herant als am stat der sicherhait
 am stat des hails vnd am genā
 me porte der ewigen bestichait
Aber sind du indermer hoch auff
 nympt vnd an dich gewichst den
 tūst der sich neu die swigt vnd
 allheit der hoch legget Darumb
 herantstu mit dūdyen wolkchen
 alle ding die in dem lichte des
 tages leben des suessen lichts vnd
 prechenden schens der Sonnen
 Auch gewist du gestanden aus ma
 mignaltichleich tödlich aus grūß zu
 stunden sendest du aus saure vnd p̄m
 munde geschloß der pligen ygen er
 schellestu die vordyllichen herhorn
 der vngelawen **Wortslag** v̄gund
 zu kützt du töffer stete v̄nd w̄ren
 mit d̄refftigen vnd sweren witten
W̄gund wer d̄wilt du mit dem schaw
 was sy den augn gelust v̄nd auch
neu müß auff dem veld erzügt hat

W̄gund vertrendelst du mit vngewit
 was du auff dem wilden wag be
 greiffest Darumb so send die potter
 demer hochwart melst anders warm
 die aller swigsten vnd vnleiblich
 in gewalt Also ist man vil besser am
 v̄nstrew chlam am̄er waren die
 mühdait Warm chlaes vngewit
 am̄er hochwertigen gewalts Da mit
 ward die hochwertig luft geschen
 dat

Ein gelaidmuss wider die v̄lorwir
 tigen auff plaet Die sprich die
 sel zu dem fleisch



W̄ren aman heiten ward menscheleichs
 fleisch von dem herfeyn v̄nd
 der geselschafft der sel erledigt v̄nd
 gefreyet Des feure es sich v̄nd ward
 gar v̄bermütig Das das es **An freyung**

point out social abuses and common wrongdoings. Whereas the Latin text tradition was rarely illustrated, the German vernacular versions often have animated illustrations, which made these books so popular that they now are quite rare. Drawn in bold outlines and painted in colour, the illustrator expertly converted texts into lively scenes. Humans, animals, and personifications are drawn with equally energetic gestures and lively expression. Some of the rubric title headings function also - and this is quite remarkable - as instructions to the illustrator, as we see above in both parables illustrated here. This manuscript is the only copy known to be still in private hands.



Et donnee le premier liure de la
 premiere Decade de Titus Livius
 lequel liure liure fu au temps de
 l'antiquitee contee entre Julius Cesar
 et Pompee de laquelle se ne parle
 mais de l'antiquitee.

A

prince de tout
 epelent son
 uoie. lehan
 Roy de France
 par grace de
 Dieu. frere
 prince de
 son petit
 frere par
 en a prest

de sunt eloy de Noyon. Dont l'ad
 ble deuenue et subiection. Est
 tout certain. l'esperance de regner
 que tout epelent prince. De tant
 d'ant. Ils ont leuon plus de de
 ant et de plus noble et d'ant qua
 l'ant. De tant deuent il plus volu

treve enqueu et stauon les deutu
 euy fait et les notables gueses de
 prince. mien et les seigneurs
 Gaupne et Indusone par lesquelle
 il conquirent l'adire le pays et les
 terres. Et deffiaent empereur et
 Roy aulme et les fonderent et acou
 rent deffendirent et gouuernerent
 Et timent par grant succession et
 par longuee d'ages. Les plus par
 semblables gueses. Ils puerent les
 leurs deffendre et gouuerner. Et
 les esmanges possides et conquirent
 en manere deue et greues leurs
 emiens. deffendirent leur subiects
 et autres leurs amis. Ce fu donau
 la cause prince tresre doubte que
 voue qui entre les autres princes
 avec leuon tres noble considerast
 que le peuple d'omman entre tout
 autres peuples qui par deui. Et
 confrance et de seigneur par puissance
 deuue theualereuses ont leme

8 Titus Livius, *Première Décade*, in the French translation of Pierre Bersuire. Manuscript on paper, illuminated in the circle of the Master of the *Champion des Dames*. French Flanders, Lille, c. 1460-1470. 376 x 266 mm. 282 leaves. 13 illustrations in watercolour and some gold. Throughout the ages, Titus Livius' *History of Rome* remained popular reading, especially as it was translated into the vernacular. In the 1460s, Lille, one of the Dukes of Burgundy's capitals, was a centre of manuscript production, often on paper and illustrated with lively watercolour drawings. These codices were mostly made for noble bibliophiles, in this case, presumably for a member of the Trazegnies family.



9 Croismare Book of Hours, use of Rouen. Manuscript on vellum, illuminated by Robert Boyvin and his workshop. France, Rouen, 1475-1500. 170 x 120 mm. 138 (of 140) leaves. With 8 large and 12 small miniatures, the latter accompanied by gold panels with the initials *R* and/or *I*. These certainly refer to the Christian names of the first owners, possibly from the Norman family Croismare - mentioned on the pastedowns. The larger miniatures are painted by Robert Boyvin, who came from a family active in the Rouen book trade from the early 15th century. He is closely connected with the Masters of the Rouen Echevinage, whose style is still palpable in our smaller miniatures.



10 Rochechouart Hours, use of Rome. Manuscript on vellum, illuminated by a collaborator of Jean Poyer and probably Giovanni Todeschino. France, Tours, before 1504. 254 x 170 mm. 111 leaves. Five large miniatures in massive Renaissance architectures, bearing the coat of arms of the Rochechouart de Jars family. A spectacular collaboration between the workshop of the multitalented illuminator, painter, draftsman, and festival designer – Jean Poyer – and a master with strong Italian influences, probably the renowned artist Giovanni Todeschino, who came to Tours with the exiled King of Naples, Frederick of Aragon. His accomplished hand is palpable in the sumptuous borders that show



many surprising details, like a *Danse macabre* in the contorted columns accompanying the Resurrection of Lazarus. Poyer was praised in a famous poem as the equal of the best artists of his time. The hallmarks of his style are evident here: bold colour juxtapositions and a strong and confident feeling for vivid and expressive composition. The graceful figures are clad in elegant, masterfully designed draperies. The artist's sensitivity for space and spatiality highlights a certain cool aloofness that all his figures display. The present deluxe copy boasts an unbroken line of provenance within the same French noble family with handwritten entries on flyleaves and margins.



11 Octovien de Saint-Gelais, *Epistres d'Ovide* and three French poems. Manuscript on vellum, illuminated by the Master of the *Chronique Scandaleuse*. France, Paris c. 1493. 265 x 190 mm. 59 leaves. 8 full-page compositions, some with pictorial borders. The present compilation was undoubtedly made for Anne of Brittany (1477-1514), Queen of France, who is shown with her court ladies on the last miniature. This book, the only known example to combine these texts, shows an artistic quality indicating a royal commission. Octovien de Saint-Gelais was a writer, poet, and translator of classical texts. Because of his supreme education and literacy, he was highly esteemed by King Charles VIII.



In 1494, Octovien became bishop of Angoulême. In our copy, abandoned ladies of myth and mythical history write five most tragic letters to their faithless lovers. These letters are combined with three poems about an ill-fated member from Anne's court, Madame de Balzac, the Peerless Lady. The outstanding illumination is executed by the Master of the *Chronique scandaleuse*, named after a chronicle in Paris (BnF, ms. Clair. 481). By the end of the 15th century, this illuminator was already a well-established artist who received many commissions from the royal court and the high nobility. He was also very active in illuminating prestigious prints on vellum for King Charles VIII.

In vigilia pasche ad vespas añ
 alleluia alleluia
 alleluia. ps Laudate dñm omnes gentes. Quouac. ant.

Vespere autem sabbati que i[n] prima sabbati uenit maria magdale ne et altera maria uidere sepulchrum alleluia. ps magnificat. Quouac. añ
 alleluia alleluia alleluia. ps Cum inuoc. Quouac.

Indie pasche Inuit. Allelu ya al le lu ya al le lu ya. ps
 Veni te. añ. Ego sum qui sum et consiliu mecu no est

12 Resurrection of Christ, in a large historiated initial A. Leaf from an Antiphonal, written on vellum. Germany, Lower Rhine or Westphalia, c. 1400-1425. 425 x 305 mm. With 4-line red staves with music and text for the Vespers of the Easter Vigil, the splendid leaf marks the opening text - *Alleluia* - of the most important liturgical feast of the year. Within the letter A partly formed by a dragon, Christ rises from his tomb before a gilt background, filled with foliate decoration. Around the text, staves have golden arabesque corners and, at the centre, more dragon heads. Above and to the side, nicely drawn angels with text scrolls and golden haloes float between tendrils of painted foliage.



13 St. Peter. Miniature on vellum from the Chester Beatty Book of Hours, illuminated by the Mazarine Master. France, Paris, 1408. 176 x 130 mm. The Mazarine Master was – together with the Boucicaut Master – one of the leading figures of Parisian manuscript painting in the first half of the 15th century and worked for the greatest art collectors of his time. Both knew like no other how to capture the elegance of the International Style of Northern Europe. This delicate portrait of the apostle Peter is a fine witness to the Mazarine Master's most exquisite workmanship and skill in conveying a rare atmosphere with his brilliant colours, subtle modelling, and the smooth folds of his draperies.



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14 Virgin and Child with St. Anne. Miniature on vellum pasted on wooden board, by Simon Bening and atelier. Ghent/Bruges, c. 1510-1520. 166 x 120 mm. This scene may have initiated the Office of the Immaculate Conception. St. Anne, depicted as a matron, is sitting under a canopy reading, while her youthful daughter is squatting at her feet. The Christ Child is holding a small golden object that could either be an orb or a fruit. In the background, impressive architecture could well hint to an actual Flemish town. The style of the enchanting scene points to Flanders' foremost illuminator Simon Bening, who was active in Antwerp, Ghent, and Bruges for at least 60 years until c. 1560.