



Spotlight A Taste of TEFAF Maastricht 2018

A selection of our fine miniatures
available at

Champs-Élysées, stand 109

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Saint Christopher and
Bishop accused of sins of the flesh,
Causa II, leaf from Gratian's *Decretum*
on vellum.
Southern France, Toulouse or
Avignon?, c. 1275-1320.
435 x 282 mm, vellum, tempera, ink,
and gold.

Gratian's *Decretum* was the most
important legal book of medieval
Europe and deals with the laws of the
Church. Popular because of their
attractive illustrations, single leaves
have always been desirable collector's
items. Most of these elaborately
illuminated *Decretals* manuscripts with
lavish use of gold were expensive
commissions by highly-placed
members of the clergy, providing
vigorous employment for numerous
gifted illuminators.



*Witnesses testify against a
bishop accused of fornication.
Causa II on a leaf of Gratian's
Decretum.
Southern France?, c. 1275-1320.*

435 x 282 mm, vellum.
Tempera, ink, and gold.

Both the text and illustration
deal with a lawsuit against a
bishop who is accused of
carnal sin with a lay woman.
A pope and a lawyer hear
witnesses who testify against
the bishop. One of them is
about to hit the accused –
was he the betrayed
husband?



*Saint Christopher, detail, on a leaf from
Gratian's *Decretum* on vellum.
Southern France?, c. 1275-1320.*

A large, elegant St. Christopher figure is the most remarkable decorative element on this leaf.

The giant safely carries the Christ Child on his shoulders, while tenderly holding the boy's right foot. He balances himself through the water with his staff. Fish swarm around his feet.

As there seems to be no direct link with the contents of the text, the decoration might be 'just' a fine column filler. Or was Christopher the patron saint of a travelling illuminator?



Virgin Saint being crowned at the moment of martyrdom. Historiated initial V on a leaf from a Sanctorale illuminated by the Master of the Montepulciano Gradual I. Italy, Florence, c. 1325-1335.

506 x 365 mm, vellum.
Tempera, ink, and gold.

The refined scene is painted with austere simplicity, yet with intricately detailed features. The woman's face in blue-grey tones imparts calmness and peace.

The antiphone *Veni Sponsa Christi* is today often performed as set to music by the famous composer Nicollò Jomelli (d. 1774).



The young woman is focused on heaven, oblivious to what may happen behind her back. In this refined, utterly calm scene the artist emphasizes the girl's stoicism and the reward that waits her. This is the more so achieved by keeping the soldier's weapon outside of the letter, to the top left.

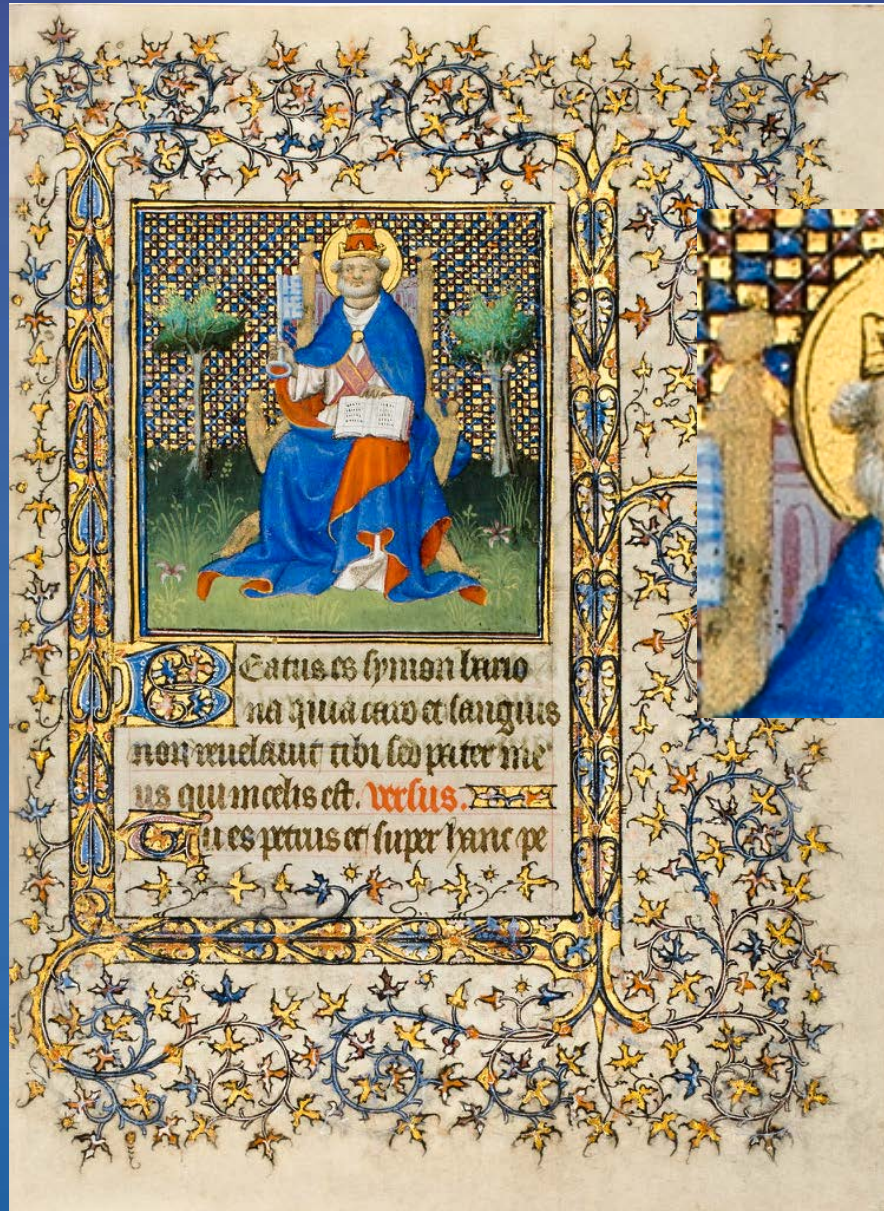
Historiated initial V on a leaf from a Sanctorale illuminated by the Master of the Montepulciano Gradual I. Italy, Florence, c. 1325-1335.
506 x 365 mm, vellum. Tempera, ink, and gold.



St. Peter, leaf (f. 162) from the
Chester Beatty Book of Hours,
illuminated by the Mazarine
Master.
France, Paris, 1408.

176 x 130 mm, vellum.
Tempera, ink, and gold.

In this fine portrait, the brilliant
artist provided a solemn image
of the first Christian pope, who
is seated on a throne with a
large key in his right hand and
presenting an open book with
his left. The key refers to Jesus's
statement to Peter in Matthew
16:19, "I will give to thee the
keys of the kingdom of
heaven."



Subliminal and
 excellently rendered,
 the miniature unites a
 graceful flow with
 upright formality.
 It is a fine example of
 the International Gothic
 Style.

St. Peter, leaf from the
 Chester Beatty Book of
 Hours, illuminated by
 the Mazarine Master.
 France, Paris, 1408.



Lapidation of Saint Stephen, first martyr.
 Historiated initial E on a leaf from an
 Antiphonal, written in Latin on vellum.
 Italy, Florence, workshop of Francesco
 di Antonio del Chierico (Hamilton
 Master?), c. 1470.

570 x 400 mm, vellum.
 Tempera, ink, and gold.

Text: *Et enim sederunt principes*



The saint prays ardently, unaware of the stone that just hit him, nor does he notice the men behind him. Nothing influences his dignified pose.

The artist conveyed strength and power, not only in the muscular tormentors, but also in the morale of the kneeling saint.

Tiny buttons or subtle embroidery decorate the deacon's dalmatic.



A vast cultivated landscape
draws the eye to houses,
shrubs, and fields.

While at the horizon, the
silhouette of the city of
Jerusalem is added with two
towers and its wall running
over the hills. What we see is,
in fact, a fine view of the
Tuscan landscape near
Florence.

High-rising hills accompany
the meandering river, on
which a tiny white swan
floats. On the riverbank, a
water mill with a large wheel
is in operation.



Two excellent drawings:

Recto: *Two men practicing the 'two-fold lock with a dagger', from a Fechtbuch attributed to Paulus Kal, Southern Germany, c. 1500-1510.*

The masterly drawing emphasizes the relevant arm, hand, and leg positions. The teacher has a somewhat sturdy figure and a friendly face. The pupil has earnest, but individualized facial features. Both train with long beak shoes and are dressed in tight-fitting clothing with stitching and buttons neatly visible.

Vellum, 143 x 127 mm, pen-and-wash drawing in colour on recto.



Verso: *Men training to fight with daggers*, drawings from a *Fechtbuch* attributed to Paulus Kal on vellum. Southern Germany, c. 1500-1510.

Similarly, both men are depicted in period-style shirts and leggings, possibly training jackets. The weapons may be blunt training foils, since their points seem rounded and not too sharp to grab by hand. These two fine images show earnest mock-fighting practice as part of training.

Vellum, 143 x 127 mm, pen-and-wash drawing in colour on verso.



Annunciation and Visitation

Newly discovered, delicate miniatures from the workshop of Gerard Horenbout.

Flanders, Bruges, c. 1510-20.

110 x 65 mm, two single leaves from a Book of Hours, vellum.

Tempera, ink, and gold.

Annunciation (verso blank) and *Visitation* (verso, last lines of Matins in Latin),
mounted together in one frame.



Annunciation,
Workshop Gerard Horenbout.
Flanders, Ghent, c. 1510-20.

Gerard Horenbout (d. 1541) was one of the best illuminators and panel painters of his day. Guild member in Ghent since 1487, he worked for the royal courts of Europe.

110 x 65 m, vellum. Tempera, ink, and gold.



Visitation,
Workshop Gerard Horenbout.
Flanders, Ghent, c. 1510-20.

Among Horenbout's patrons were James IV of Scotland, Margaret of Austria, Governess of the Netherlands, and Henry VIII of England. In his miniatures he conveyed intense, emotional closeness. He collaborated with his children who he trained to become full-grown artists.
110 x 65 mm, vellum. Tempera, ink, and gold.



*King David in penitence
and
Young David's victorious fights
against a lion and a bear.*

Workshop of Simon Bening.
Flanders, Bruges or Antwerp, c.
1520.

118 x 84 mm, vellum. Tempera
and gold.

The story of David is set as if in
a window and surrounded by
country-side scenes, bathed in
the warm haze of a summer's
day.

Bening became famous for his
contributions to the new
Flemish practice of landscape
painting.



*King David and David's victorious fights
against a lion and a bear
(details).*

Workshop of Simon Bening.
Flanders, Bruges or Antwerp, c. 1520.

118 x 84 mm, vellum.
Tempera and gold.





*Memorial design after a stained-glass window
honouring St. James of Compostella, flanked by
family portraits.*

Southern Netherlands, c. 1520s (?)

410 x 275 mm, paper. Pen-drawing in ink
and watercolours.

Three couples are, as it were, gathered
around the image of St. James the Greater.

Centrally, below St. James, an angel holds
two shields, each with a coat of arms
representing the husband and wife, who
were likely the main patrons of the
commission. Both arms are repeated, in the
middle and flanking St. James. The four
other images conceivably represent
members of the same family, possibly an
earlier or a later generation.



*Memorial design after a stained-glass window
honouring St. James of Compostella.
Southern Netherlands, c. 1520s (?)
410 x 275 mm, paper. Pen-drawing in ink
and watercolours.*

Possibly, these patrons
were members of a
confraternity devoted to
St. James of Compostella,
who together
commissioned a stained-
glass window in honour
of the saint, as well as for
their own
commemoration.

The identification of the
coats of arms is still
hypothetical but they
may refer to Antonia de
Rambures and her
husband Guy de Brimeu,
who married in 1463.



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