



Spotlight

Mesmerizing Miniatures

New at Jörn Günther Rare Books
at TEFAF Maastricht 2019,
Champs Elysées
Stand 109



et gloriamini omnes regni corde. ISH eam quoz. V. Exul
tent iusti.

Sermo elysachar abbis in festiuitate

omniū scōz.
E GLO
in ecclāsti
cis hystori
is. qd scō bo
nefaci' qui
quart' abe
ato grego
rio romane
urbis epis
copau' r
bat suspre
cib; a foca
esare in
petrauerit
donari ecclē
xpi templū
rome' qd ab

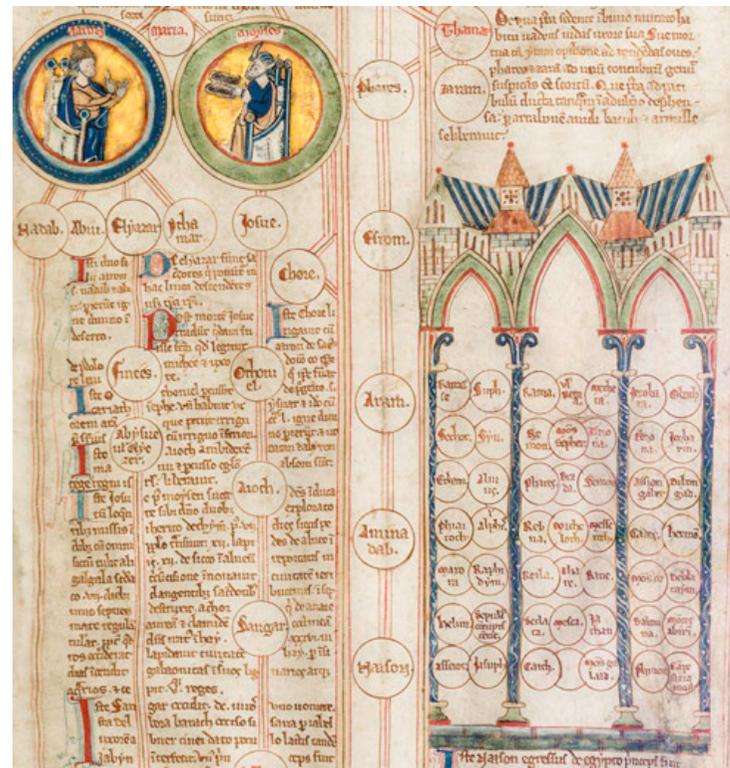
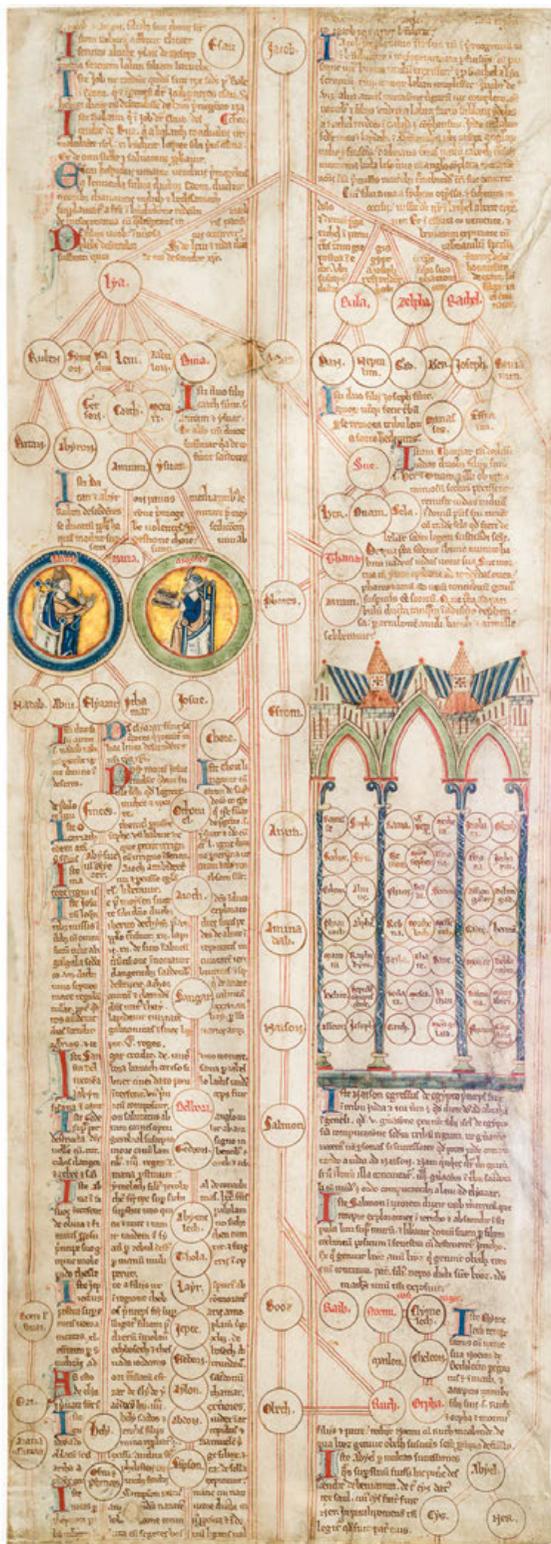
antiquis pantheon ante uocabat' quia hoc
quasi simulachrum omniū uideret ee' deoz.

Decorated initial *L* opening a sermon for the Feast of All Saints. Single leaf from a Psalter-Breviary manuscript, sermon *Legimus in Ecclesiasticis historiis*

North-Eastern France,
c. 1125-1175.

320 x 210 mm, initial 95 x 80 mm.
Ink and tempera on vellum.
Possibly made for Cistercian use
near Saint-Quentin

Known sister leaves in
New York, Pierpont Morgan
Library and Museum



Moses and Aaron and the Mansions of Israel from Peter of Poitiers, *Compendium Historiae in Genealogia Christi*, on a membrane from a roll on vellum Southern England, possibly Canterbury, c. 1280.

725 x 280 mm.

Third membrane (from Genesis to Ruth), other leaves known in Philadelphia, Cleveland and s'Heerenberg



David in Waters and God in Heaven
single leaf from a ferial Psalter
France, Paris?, c. 1320.

265 x 175 mm, 7-line historiated initial: 60 x 50 mm.

An extremely fine example of Psalter
illustration, profusely decorated on recto and
verso



*In principio Deus
creavit...*

One of the most important stories of the ancient world that was handed down in art and literature over the centuries.

The story of the creation of humanity, male and female, in Western history follows what is written in the Hebrew Bible, and is first briefly mentioned in Genesis 1:27

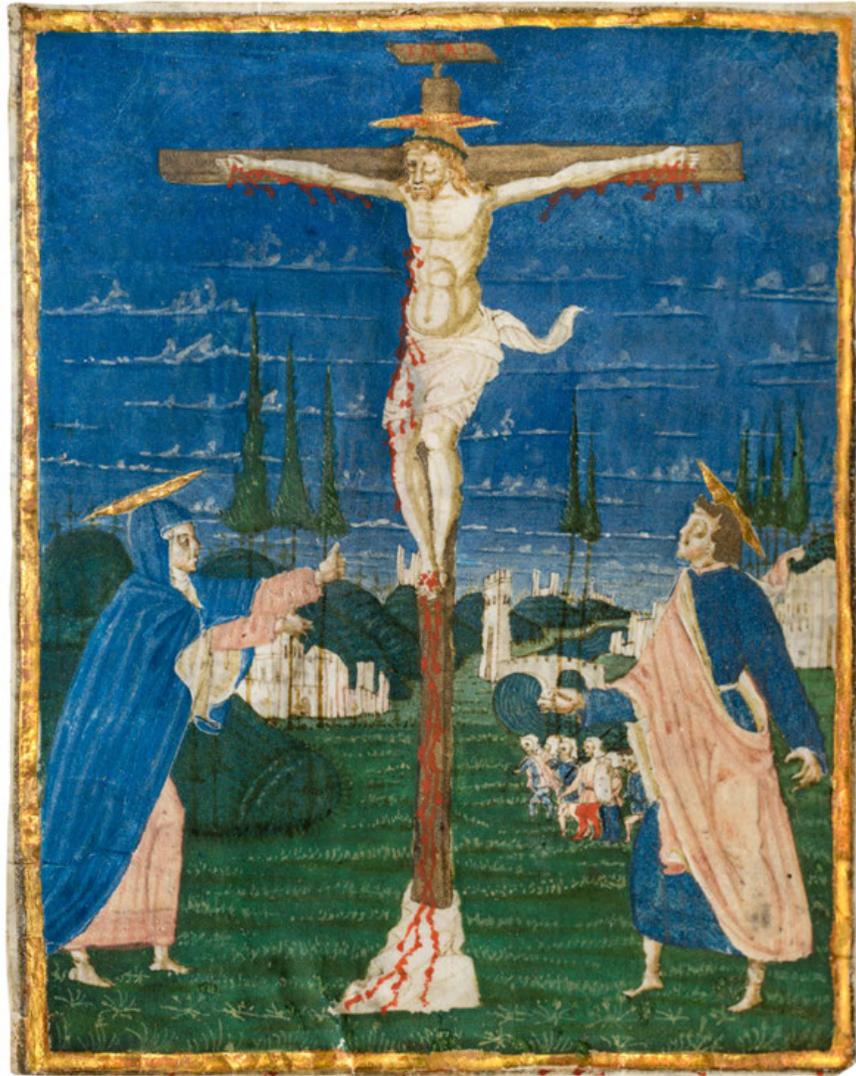
Creation of Eve
Historiated initial I from a choir book,
illuminated in the circle of Niccolò di Giacomo da Bologna.
Italy, Bologna, c. 1350.
135 x 95 mm.



Pope Mark blessing and holding a book. Historiated initial S on a leaf from a choirbook on vellum, illuminated in the circle of Niccolò di Giacomo da Bologna. Italy, Bologna, c. 1394-1402.
Leaf: 585 x 410 mm, initial: 80 x 80 mm.

Made for the Carthusian Abbey Santo Spirito in Lucca, commissioned by Archbishop Niccolò di Lazzaro Guinigi (d. 1435)

Several sister leaves known, among others in Los Angeles, J. Paul Getty Museum and New York, Pierpont Morgan Library and Museum



Crucifixion,
Cutting from a Missal on vellum,
illuminated by Ser Ricciardo di
Nanni da Castelfiorentino.
Italy, Florence, c. 1470.

Miniature: 110 x 85 mm.

Small but intimate.
Characteristic work of the prolific
illuminator Ser Ricciardo di
Nanni, active in Florence from
1449 to 1480.

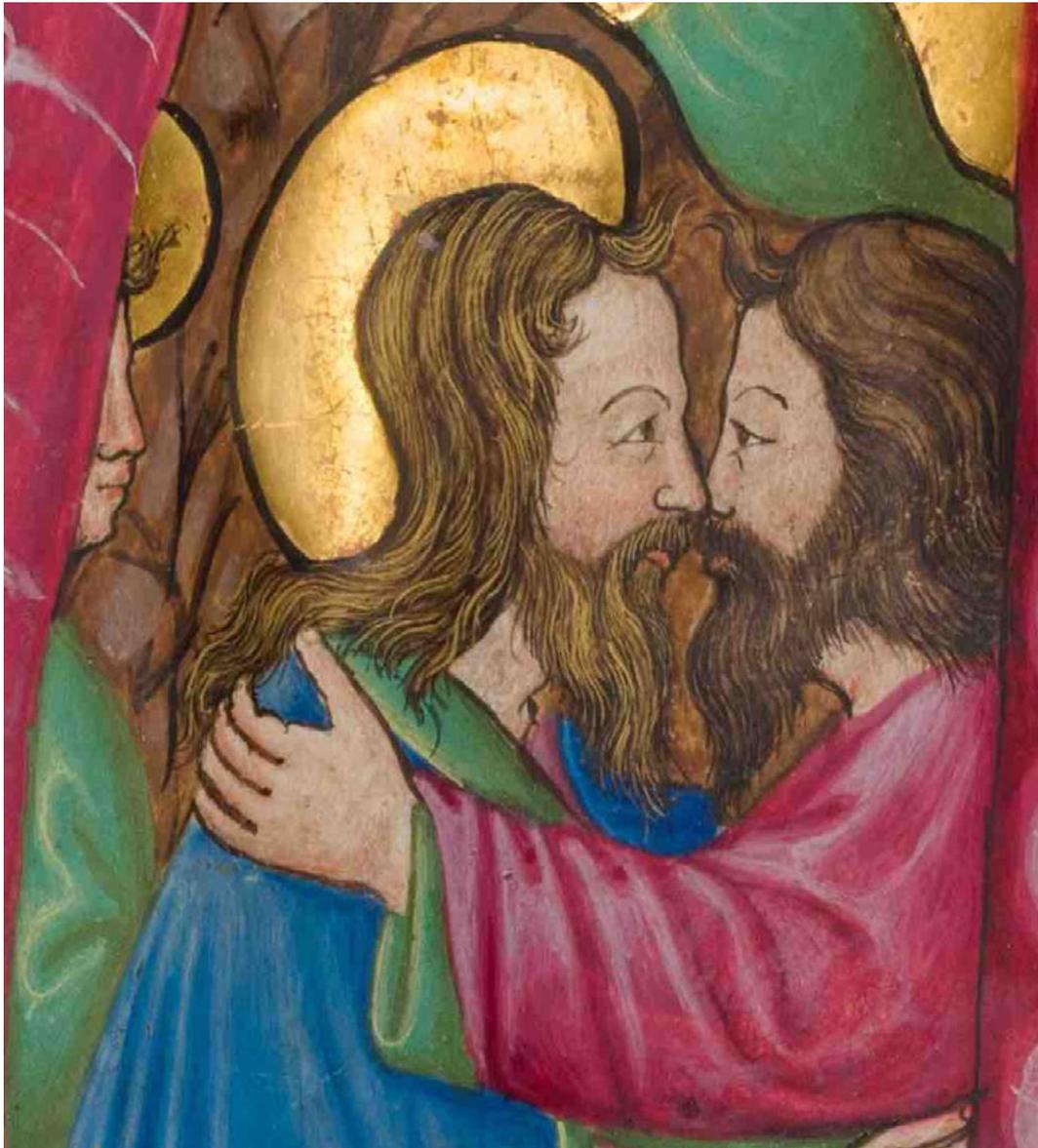


Kiss of Judas in an initial *M*
Frontispiece from an antiphonary on vellum, illuminated
by the Master of Antiphonary Q in San Giorgio Maggiore.
Veneto, Verona?, circa 1467-70.

Leaf: 562 x 388 mm. Initial: 324 x 295 mm.

A monumental painting made for San Giorgio Maggiore
near Venice and commissioned by abbot Cipriano Rinaldini.
Sister leaves known in New York, Metropolitan Museum.

Imposing embrace, with subtle modeling of robes and
armour, but also including details, such as a bare foot. The
illuminator harmoniously integrated the carefully observed
figures and their details within the shape of the letter.



Kiss of Judas in an initial M, details

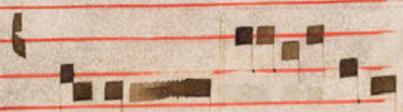
What normally would be an act of friendship is, in fact, a dramatic deed of betrayal, leading to the immediate arrest of Christ. The arriving, leading soldier, turns his head away.



fac tibi archam de lignis leuiga



tis ut saluetur uniuersum semen



in ca. Magnif:

*oratio. Deus q̄ aspicias q̄a.
Unica i sexag. ad mat
Inuit. p̄cupemus faciem
do. et ip̄ uibiles ei. p̄reite. Ps.*



Itit dominus



ad noe



fi nis uniuerse car nis uenit

A towering soldier in a landscape. Historiated initial *D* on a leaf from an illuminated Antiphonal manuscript. Italy, Bologna, c. 1350-1400.

Leaf: 525 x 370 mm, initial: 140 x 135 mm. Ink and tempera on vellum.

This enigmatic iconography, shared by known sister leaves, shows the hand of an illuminator who had a wide range of resources at his disposal.



Sit dñs
|| dño meo:
fede a dex
tris meis .

Doncc po

nam inimicos tuos : sca
bellum pedum tuorum.

Curgā virtutis tue emit
tet dñs ex sion : dñare in
medio inimicorū tuorum.

Necū principius in die
virtutis tue : in splendori
bus scōrū : ex utero ante
luciferum genui te .

King David pleading that God would appear to him (Psalm 109).

Historiated initial *D* on a leaf from a choir book. Italy, Ferrara (?), c. 1500. Leaf: 553 x 413 mm, initial: 140 x 145 mm. Tempera, ink and gold on vellum.

Text and image can be understood on two levels. King David appeals to God for help against his enemies (depicted in battle, possibly his rebellious son Absalom). He trusts that God would appear to him. This also refers to Christ and his sufferings, as if in a prefiguration (Psalm 109:8).

In reciting this Psalm, one could find comfort in believing in the destruction of the enemies of Christ and his Church, knowing that salvation of those who trust in God is certain.



King David pleading that God would appear to him (Psalm 109) in an initial *D* on a leaf from a choir book. Italy, Ferrara (?), c. 1500 (details)

In the background, the battle against enemies. In the centre of the lower margin, a roundel with the *Agnus Dei*, the Lamb of God, with a banner and lying on a book. This is the sacrificial lamb, a visual representation of Jesus, who was lead to his death as an innocent lamb but has risen in victory – as celebrated on Easter.





Resurrection of Christ. Historiated initial *R* on a single leaf from an Antiphonal, possibly illuminated in the circle of Fra Antonio da Monza.

Italy, Lombardy, c. 1500.

Leaf: 620 x 409 mm, initial: 210 x 210 mm.

Ink, tempera and gold on vellum

This monumental initial and text field with the incipit *Resurrexit* are spread across the width of the written space. Both text and musical notation are written in gold on a dark blue ground. The large initial *R* appears on a burnished gold ground and is, again, outlined in gold on the inside. The initial and the text field are surrounded by rich curling acanthus leaves in deep mauve-red, blue, and green.

In the borders, we see several images of saints, the palm leaf as attribute identifies them as martyrs. In the centre above, God welcomes all with open arms. The female saint below is either the Virgin Mary or St. Monica, mother of St. Augustin, who brought offerings in the oratories of certain martyrs (Confessions 6.2.2).

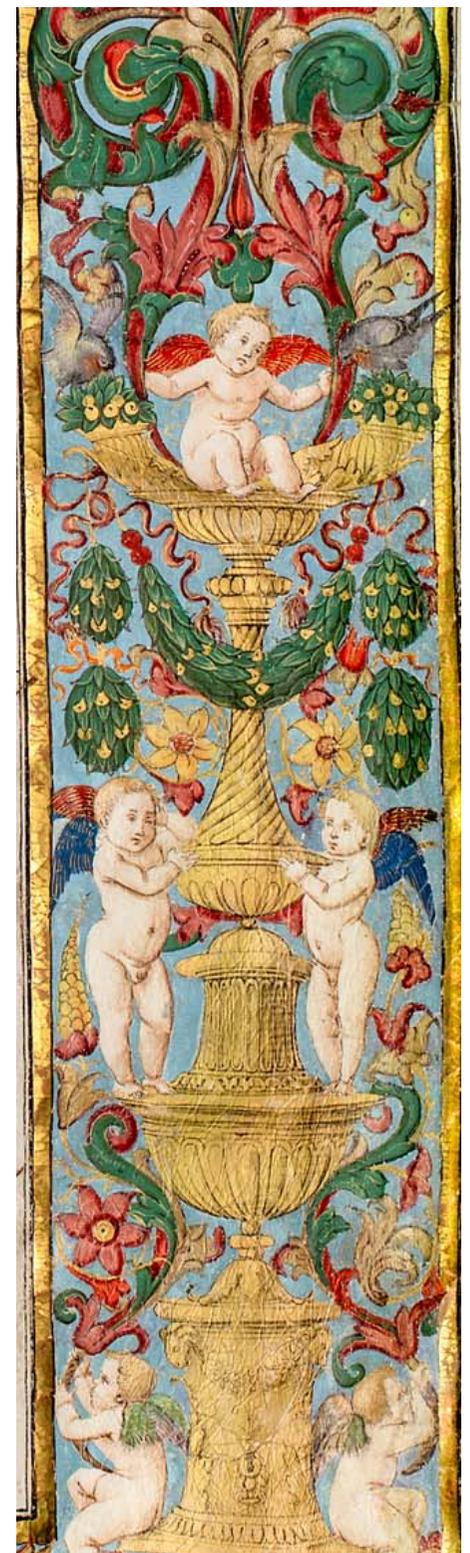
Monica, mother of St. Augustin, who brought offerings in the oratories of certain martyrs (Confessions 6.2.2).



Resurrection of Christ in the initial *R* on a leaf possibly illuminated in the circle of Fra Antonio da Monza. Italy, Lombardy, c. 1500 (details)

Christ has risen in triumph from his tomb that matches the colour of his mantle. He holds the cross banner and raises his right hand in blessing. Two of the three sentinels are witness to the scene.

In the border, putti play on gilt candelabra ornaments within lush garlands and acanthus leaves.





Ascension of Christ. Historiated initial V on a leaf from an Antiphonal, possibly illuminated in the circle of Fra Antonio da Monza. Italy, Lombardy, c. 1500.

Leaf: 623 x 414 mm, initial: 160 x 150 mm.
Tempera, ink and gold on vellum

The artist ranks among the best Lombard artists from the end of the 15th to the beginning of the 16th century.



Ascension of Christ in an initial V and border decoration (details), illuminated in the circle of Fra Antonio da Monza. Italy, Lombardy, c. 1500.

Imposing leaf, measuring 62 by 41 cm!

Christ hovers over a smooth, green hill, about to ascend into heaven in the presence of his mother and disciples. He is dressed in a pale violet gown (colour of penance and humility) and a blue-grey robe. His facial expression is more contemplative and sorrowful than triumphant.



ANNO GRATIAE .M. CCCC. II. D. D. PAVLO
 VOLCKMER TVTORE ET SEBALDO SCHREYER
 ER EDITVO SACRAE AEDIS DIVI SEBALDO
 NVREMBERGENSIS PROVENTVATOVE
 INPENSIS EIVSDEM IN DIVINOS VSVS AC
 LAVDEM SVMMAE ET INDIVIDVAE TRI
 NITATIS QVAE DEVS EST LIBER HIC
 SACRATISSIMAE MISTICI CORPORIS SAL
 VATORIS NOSTRI CERIMONIAE CONTI
 NENTVR IPSO DVCE PIENTISSIME COM
 PARATVS FVIT

Paul Volckamer and Sebald Schreyer kneeling next to St. Sebald. Illuminated opening leaf from a Breviary printed in Bamberg by Johannes Pfeyl, 14 October 1501. Nuremberg, dated 1502.

Leaf: 310 x 230 mm, miniature: 159 x 180 mm. Tempera, ink and gold leaf on vellum. – Verso: Coloured woodcut with Emperor Heinrich II and Kunigunde, patrons of Bamberg diocese.

Memoria miniature commissioned by Sebald Schreyer illuminated in the so-called ‘Schreyer workshop’ in Nuremberg. Schreyer is known as the commissioner of several books and memorial foundations. This miniature with Volckamer was commissioned in 1490, as the first in a series.

Sebald is one of the best documented Nuremberg citizens of his time.

Titus dei gratia Episcopus Babenbergensis. vniuersis et singulis ecclesiarum Prelatis
 Canonicis Plebanis Capellanis Vicarijs Presbyteris et clericis nostrarum Ciuitatis
 et dyocesis. Salutem in dno sempiternam. Cum ex pastoralis officij nri debito: ea q ad lau-
 de omnipotentis dei: dec' ecclesie nre vniuersiq; cleri ditioni nre subiecti reformatione
 p'neret: omi cura et sollicitudine puidere teneamur: et exactis temporib' experimeto di-
 dicerim' no vni forme in nostra dyocesi potissimu in horis Canonice dice dis ordine
 fuisse seruatu. Quid quibulda viris ecclesiasticis id munus vt codices horarum canoni-
 caru ad rectu redigeret ordine demandatu. Et nihilomin' post exactu labore errores
 quosda fuisse copertos: et quedam obseruationi chori ecclesie nostre Babenbergensis. no
 consentanea codicib' fuisse impressa. Hecirco vt errores illi pariter tollerent et hore Ca-
 nonice p more ecclesie nostre ab omib' obseruarent: curauim' vt ea que antea fuerut
 minus emendate posita in melius reformarent. Codicesq; horaru Canonicarum denuo
 imprimerent. Quam imprime di puincia Johanni Pfeyl Cui nostre Ciuitatis Babel-
 bergensis Magistro in arte impressoria non mediocriter perito comissimus: qui p solita
 diligentia Codices huiusmodi optimis caracterib' et summa emendatione impressit.
 Hortamur igit in dno vos oes et singulos supradictos quo hore Canonice ab omi-
 bus per vniuersam dyocesi nostram vni formiter vt decet obseruentur: vt Codices
 huiusmodi coparare studeatis. Cum exploratu sit diuersitate obseruationu sepe nume-
 ro p'stuisse causam scismatu et multoru erroru In hoc facietis rem nobis gratia premiu
 ab omnipotenti deo condignu pculdubio accepturi. Et vt de huiusmodi comissione nos-
 tra imprimedor Codicu plenior fides habeat iussimus hanc paginam nostris et eccle-
 sie nostre insignijs decorari. Dat in Ciuitate nostra Babenbergensis. Anno incarnationis
 nis dnice. Milleesimo Quingentesimo primo. Quinto nonas Octobris.



On the verso of the Volckamer-Schreyer
miniature:

Authorization of Bishop Veit of
 Pommersfelden, with hand-coloured
 woodcut of Emperor Henry II and Queen
 Kunegunde, patrons of Bamberg diocese,
 from a Breviary printed in Bamberg by
 Johannes Pfeyl, 14 October 1501.

Leaf: 310 x 230 mm.

Accompanied by the hand-coloured coat of
 arms of Veit Truchsess of Pommersfelden,
 bishop of the diocese Bamberg (1501-1503).



St. Anne, Virgin and Child, full-page miniature, illuminated by Simon Bening and workshop. Flanders, Bruges, c. 1510-1520.

Board: 167 x 120 mm.
Tempera and gold on vellum, mounted on a thin wooden board.



Martyrdom of Pope Clement I.

Miniature with composite frame from a Missal, illuminated by Vincent Raymond (?). Italy, Florence/Rome, c. 1523.

328 x 260 mm. Tempera and gold on vellum.

Central depiction surrounded by eight border elements from the same manuscript made for Popes Leo X and Clement VII (coats of arms) for use in the Sistine Chapel in the Vatican. As impressive as a panel painting!



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