



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

## HIGHLIGHTS SPRING 2020

TEFAF Maastricht, 7-15 March 2020  
Stand 109 (Champs-Élysées)

Prices of all items on request



1 Kiss of Judas in an initial M. Frontispiece from an Antiphony, illuminated by the Master of Antiphony Q in San Giorgio Maggiore. Italy, Veneto, 1467-1470. Leaf: 562 x 388 mm (detail). This stunning leaf originally served as the frontispiece of a now missing volume that was made for San Giorgio Maggiore, the church of the Benedictine monastery in Venice. The large scene shows the Kiss of Judas at left with oncoming Roman soldiers at the right. The bright colours of the scene and the elegant tendrils of the marginal decoration, along with the brilliant gold background and script draw in both the viewers and the choral singers of this wonderful piece of choir music.



2 Dyson Perrins Psalter-Hours, with calendar, canticles, and Hours of the Virgin. Manuscript illuminated by the workshop of the *Bible Moralisée*. France, Paris, c. 1230-1260. 52 x 105 mm. 230 ff. 10 historiated initials, 24 calendar illustrations. This manuscript's distinguished artists, the *Bible Moralisée* atelier, actively worked for the French royal family on important commissions. Possibly made for a noble woman, this elaborately illuminated Psalter-Hours shines with copious use of gold and luminous colours. The enchanting calendar illustrations and beautifully rendered historiated initials at section beginnings, like the *B* of the first Psalm above, were vibrantly illustrated by a single artist.





**4 Book of Hours, use of Soissons or Laon, in Latin and French. Manuscript illuminated by the Mazarine Master and workshop. France, Paris, c. 1405.** 189 x 132 mm. 225 ff. 30 large miniatures in full borders. This dazzling prayer book is an early example of the refined work by the Parisian artist known as the Mazarine Master. His use of delicate wine-leaf borders supports the book's early dating. His palette, seen in this image of the Archangel Michael, bursts with radiant orange, vivid green, and even a touch of lime green. His loving attention to drapery folds and patterned backgrounds provides a brilliant artistic effect to the large miniatures in this stunning manuscript.



**Cy comment l'histoire de  
noe & du deluge selon la bible. xxx.**



uant noel  
et trois cens  
ans il enge  
du sem.  
Cham. et  
Japhet Et  
quant les hommes commen  
cièrent a multiplier sur terre  
et ils oient engendrés moult  
de filles **Glise.** Les filz de dieu  
virent que estoient ceulz qui  
estoyent yssus de seth. et les  
filles des hommes estoient  
celles qui estoient filles de  
ceulz qui estoient yssus de  
Cam. **Trente.** Les filz de dieu  
virent les filles des hommes  
quelles estoient belles si les  
priedent a femmes dont  
dist dieu mon esprit ne de

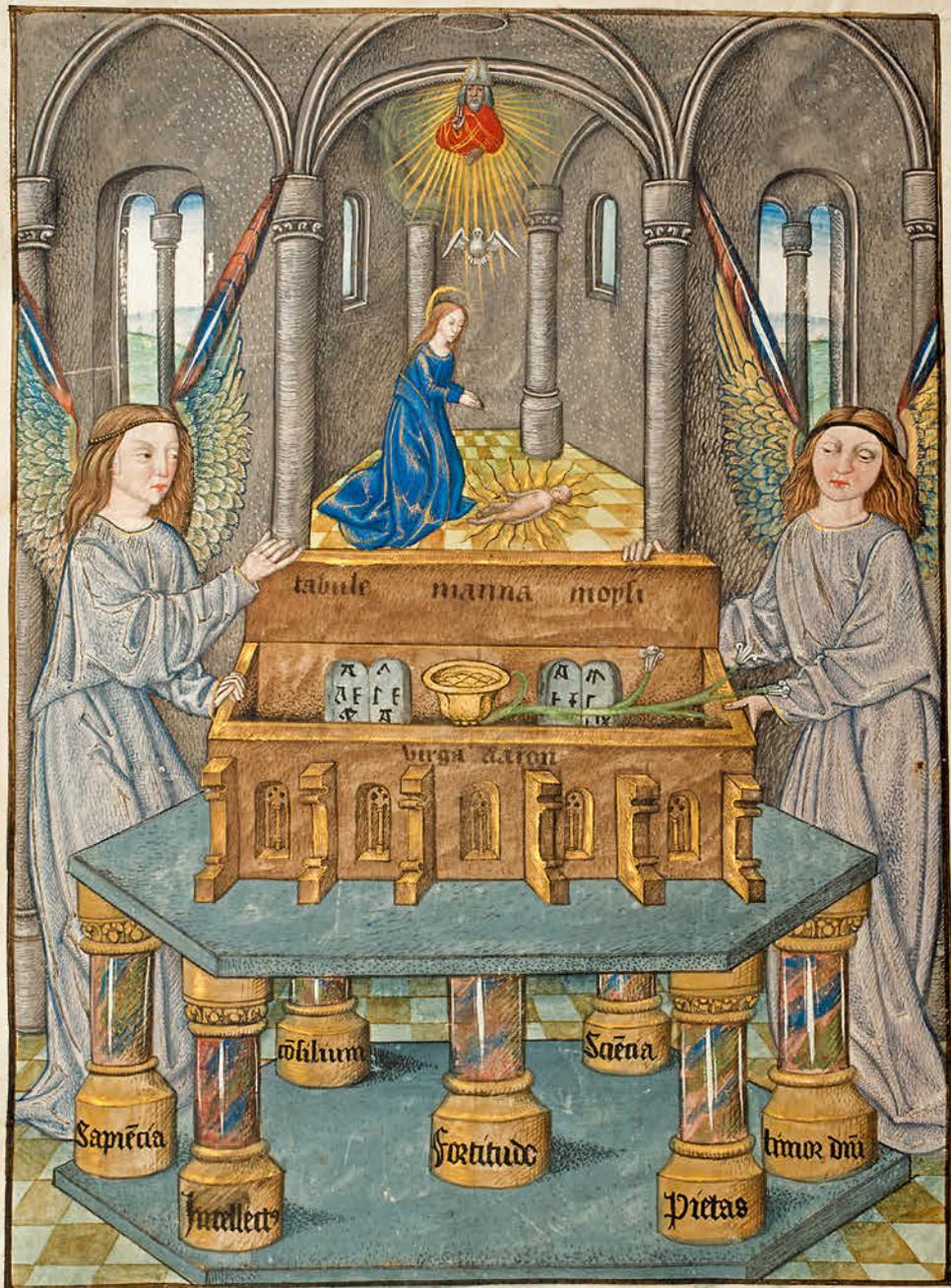
mon esprit ne en homme par  
manablement car cest char  
et seront ses jours cent & xxx  
ans. **Et** En ses jours estoient  
ceans sur terre et quant les  
filz de dieu oient prinses les  
filles des hommes elle conceu  
rent puissans hommes rend  
me ou siecle dont vit dieu que  
les malices estoient multiples  
des hommes sur terre et que  
toutes pensées de cuer estoient  
entendues a mal en tous tēps  
si se repentit quil auoit fait homme  
sur terre et dist courroucé de  
cuer Japhet ne ray comme ce qe  
je creay de la face de terre & d'ins  
aux bestes et des bestes aux oy  
seaux car il me peuse que ie les  
ay fais mais noe trouua grace  
deuant dieu. **Et** Ce sont les  
generacions noel noel fut  
juste et parfait entre ses gene  
racions. **Et** ala la bode de dieu &  
engendra trois filz sem cam  
et japhet et la terre estoit corru  
pue deuant dieu et reamplie  
de mauueste. **Et** Quant dieu  
vit la terre corumpue et que  
toute char auoit corumpue  
la bode sur terre il dist a noe  
la fin de toute char est venue  
deuant moy car la terre est  
reamplie de mauueste si les



6 Talbot-Beauchamp Book of Hours, use of Sarum. Manuscript illuminated by three artists influenced by Parisian masters. France, Rouen, c. 1430. 221 x 155 mm. 187 ff. 31 miniatures. Lost for more than eighty years, this rediscovered Book of Hours was likely made for the English nobleman Sir John Talbot, who played an important role in the Hundred Years' War and in the trial against Joan of Arc. The manuscript is a stunningly preserved testimony to an era when the book trade moved away from Paris due to the capital's occupation by the English. The artists' combination of graceful figures and delicately designed details, seen here, for instance, in St. Eustace, results in a book of rare beauty.



**7 Croismare Book of Hours, use of Rouen. Manuscript illuminated by Robert Boyvin and his workshop. France, Rouen, 1475-1500.** 170 x 120 mm. 138 ff. With 8 large and 12 small miniatures, the latter accompanied by gold panels with the initials *R* and/or *I*. This deluxe prayer book's Rouen-based artist, Robert Boyvin, specialized in unusual miniature subjects from the Old Testament. The artist delighted in ornament, abundant use of liquid gold, and marvellous juxtapositions of designs and patterns. The extraordinary illuminations, as in Jacob's Ladder above, are complemented with the original owners' initials *R / I* on gold grounds, possibly members of the Croismare family.



*Manna . aaron . virgam . moysi tenet  
 Archa tabellas conapitur cristus neumate vito parit*

8 Jean d'Outremeuse, *Tresorier de philosophie naturelle des pierres precieuses – Ex divina philosophorum ... ad extra chyromanticie ... collectum*. Manuscript in French and Latin, illuminated by the Masters of Raphael de Mercatellis. Flanders, Ghent-Bruges, 1484. 362 x 260 mm. 137 ff. 1 historiated initial, 21 coloured drawings, full-page motto, and 4 additional full-page miniatures. Raphael de Mercatellis, bibliophile and bastard son of the Duke of Burgundy, ordered this manuscript on the powers of precious stones and palm reading. One can read the future in one's palm using its diagrams, while musing on the mythologic and symbolic figures in its full-page miniatures.



*Et comence le premier volume de l'estrif de fortune et de vertu Et comencant la prologue de la cteur*



**M** quoy plus convenablement deusse employer aucunes multes subvertes de publiques affaires que l'estrif de fortune et de vertu estant Je nay Jugie

Prince tresdoubte tant pour accomplir l'office commandement de toute ma puissance que renouffier souverainement combien vertu sur fortune doit avoir d'honneur de

9 Martin Le Franc, *Livre de L'estrif de fortune et de vertu*. Illuminated manuscript in French, dated 1482. Southern Netherlands, Valenciennes/Cambrai, c. 1510s. 336 x 230 mm. 193 ff. 3 large miniatures. Written in 1482 and left without decoration, we know that this magnificent French volume was acquired by Charles I of Lalaing, councillor-chamberlain to Maximilian I, Philip the Handsome, and Charles V, at which point the decoration was added. The text in prose and poetry offers a debate between Fortune and Virtue. Two of the book's large miniatures show this debate, while the frontispiece represents the author presenting the book to a Knight of the Order of the Golden Fleece.



10 Octovien de Saint-Gelais, *Epistres d'Ovide* and three more poems composed at the King's court. Manuscript illuminated by the Master of the *Chronique scandaleuse*. France, Paris, c. 1493. 265 x 190 mm. 59 ff. 8 full-page illuminations, some with narrative borders. This royal manuscript represents an extract of Ovid's letters, purportedly written by unfortunate women of myth and mythical history to their unfaithful husbands or lovers, as in Ariadne and Theseus above. Meant as a luxury presentation copy for French Queen Anne of Brittany, her portrait with three of her maids-of-honour is found on f. 55r. The Master of the *Chronique scandaleuse* painted the exceptional miniature cycle.



11 **Book of Hours in Latin and French. Manuscript illuminated by the Master of Petrarch's Triumphs. France, Tours, 1490-1500.** 240 x 150 mm. 142 ff. With 4 full-page and 38 small miniatures painted in  *camaïeu gris*  style. This prayer book's strikingly elegant grisaille painting is touched with restrained colours and gold, as seen in David and Uriah above. The Master of Petrarch's *Triumphs*, this magnificent manuscript's highly esteemed artist, worked for the King of France and the high nobility at the end of the 15<sup>th</sup> century. Our master's style suggests his familiarity with the works of Tours artists Jean Bourdichon and Jean Poyer, and with those of Parisian painter Jean Pichore, with whom he worked.



**12 Book of Hours for Louis XII.** Manuscript illuminated by an artist of Jean Pichore's atelier and another artist. France, Angers or Tours, c. 1500-1505. 198 x 132 mm. 157 ff. 15 smaller, 15 full-page miniatures. The French coat of arms flanked by a double L and XII (f. 61) and the prominence of St. Louis (f. 139) suggest the book was ordered for King Louis XII. Special features of its illustration cycle include its unusual portrayals of Christ's Life and Passion and its division of labour among a regional artist, who devised and painted much of the illumination, and an artist of Jean Pichore's Paris atelier. Compellingly, the artists worked together in many of the same miniatures.



13 *Statutes of the Order of St. Michel*, in French. Manuscript illuminated by Étienne Collaud. France, Paris, c. 1523 (before 1525). 253 x 182 mm. 48 ff. 1 full-page miniature facing a full-page armorial of René of Savoy. One of the deluxe manuscripts that French King François I ordered from the Parisian court painter Étienne Collaud to present to his loyal knights, this book was intended for his uncle, René of Savoy. The Order of Saint Michel was founded by Louis XI in 1469 and St. Michael was chosen as its "first knight" who fought the devil as the enemy of mankind. This manuscript's full-page miniature shows Louis XI surrounded by his knights against a French royal cloth of honour.



14 Pentecost. Historiated initial V on a leaf from a Gradual. Illuminated by a Rhenish atelier. Germany / Alsace (?), Rhineland region, c. 1450 (?). Leaf: 430 x 295 mm. Likely made for an Alsatian nunnery, this ornate, golden leaf from a choir book marks the celebration of the Pentecost. In the large initial V, the Dove of the Holy Spirit descends upon the Virgin Mary, at centre, and the surrounding Apostles. The contrasting patterns within the scene give the effect of an elaborately embroidered tapestry. The lower margin shows the Three Marys, with the central, veiled Magdalene holding her ointment jar. Their presence, along with that of two additional crowned virgins, at right, suggest intended use in a convent.

Inapit  
officium  
sollemp  
nitatis cor  
v. Inapit

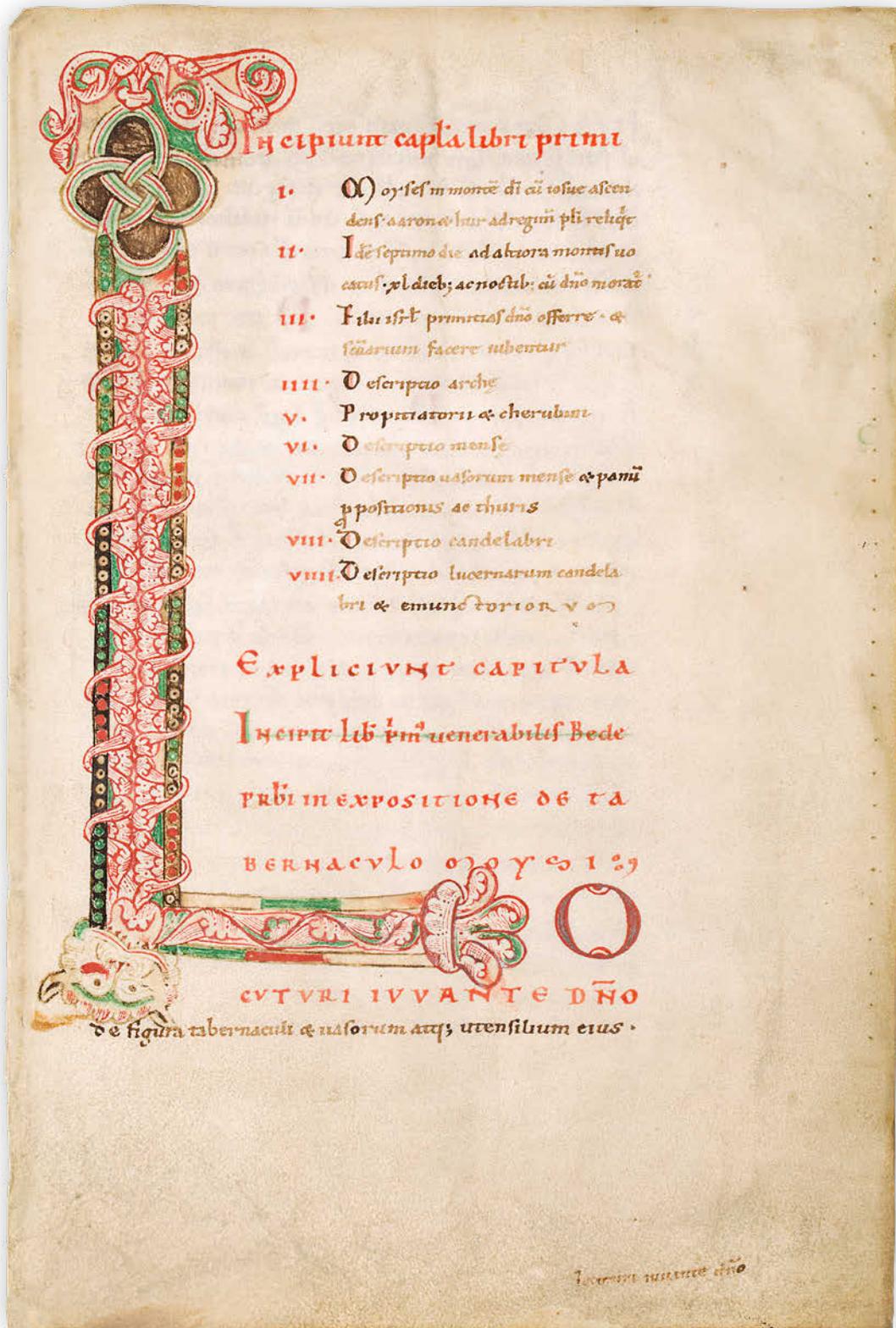
Iba mit  
e os exadipe  
frumen ti alle luya et  
tepetra melle facturavit  
e os alleluya alleluya

15 The Last Supper. Historiated initial C on a leaf from a Gradual. Illuminated by Vanni di Baldolo or the Master of the Matricole dei Notai, a close associate. Italy, Perugia, c. 1330-1340. Leaf: 517 x 385 mm. Among the best works of Vanni di Baldolo's workshop, this leaf's delicate, emotionally poignant Last Supper in an initial C opens the Feast of Corpus Christi Mass. Christ, at left, tenderly holds the sleeping apostle John against his chest. The other apostles, minus Judas, actively converse around the table. Stylistically rooted in Perugian traditions, this beautiful leaf comes from a choir book that may have been made for Perugia's San Lorenzo Cathedral.



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Full descriptions of all items are available on request. All items offered in this flyer are subject to prior sale.

**16 Decorated initial L.** Single leaf from Bede, *De tabernaculo*. Normandy or Norman England, c. 1100. Leaf: 265 x 180 mm. The present, very rare leaf is from a lost manuscript of Bede's *De tabernaculo*, which interprets Moses' desert Tabernacle (Exodus 24-31) as a symbolic figure of the Christian Church. The leaf's fine, Romanesque initial L offers twining, leafy, vine decoration, including a lion mask and interlocking finials in deep green and red that are typical for England at this period. The elegant decoration and clear, following script could have been executed on either side of the Channel. This excitingly early leaf comes down to us in shockingly fine condition.