



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

HIGHLIGHTS FALL 2017

London: Frieze Masters, Regent's Park, 5-8 October 2017, **Stand E3**
New York: TEFAF New York Fall, Park Avenue Armory, 28 October - 1 November 2017, **Stand 55**



1 De Croix Hours, in Latin and French. Manuscript on vellum, illuminated by the the Master of the Munich Golden Legend, the Dunois Master, and the Master of the Harvard Hannibal. France, Paris, c. 1425-1450. 215 x 150 mm. 262 leaves. 69 large miniatures. This outstanding masterpiece virtually defies belief. The Book of Hours is in nearly flawless condition, illustrated with exceptional miniatures by three of the leading artists in the second quarter of the 15th century. Moreover, each text page is framed by highly elaborate gold leaf tendrils enclosing the written space in a double bracket. The content deviates from the canonical standard and had probably been idiosyncratically composed



for a commissioner who wanted unique guidance for his devotional service. The De Croix Hours encompass the Offices of the Virgin and the Dead within the rare Saturday and Monday Hours, which prevails in Dutch and Flemish prayer books. The book does not include the familiar prayers to the Virgin: *Obsecro te* and *O intemerata*. Instead, it shows an extensive and unparalleled Psalter of Saint Jerome that is supplemented with prayers for male use, so that a male owner is clear. Later in the 15th century, the book came into the possession of Isabeau de Croix, oldest daughter of Jean de Croix (who may have been the original owner). This provenance is corroborated by an inscription from



Questeigne et tresbenigne
pucelle marie.
glorieuse et tresbenoite
royne du ciel et de la terre.

the 19th century that in all likelihood replaced a medieval owner's note, which had been lost when the book received its present binding. Two of the outstanding illuminators who contributed to this manuscript emerged out of the circle of the Bedford Master: the first as his apprentice, the second, the Dunois Master, as his successor, possibly identifiable as "Jehan Haincelin, enlumineur", who was the presumed son of Haincelin of Hagenau (probably the Bedford Master). The Harvard Hannibal Master is an assumed trainee and collaborator of the Boucicaut Master, with whom he worked on a Boccaccio manuscript now in Lisbon. **price on request**

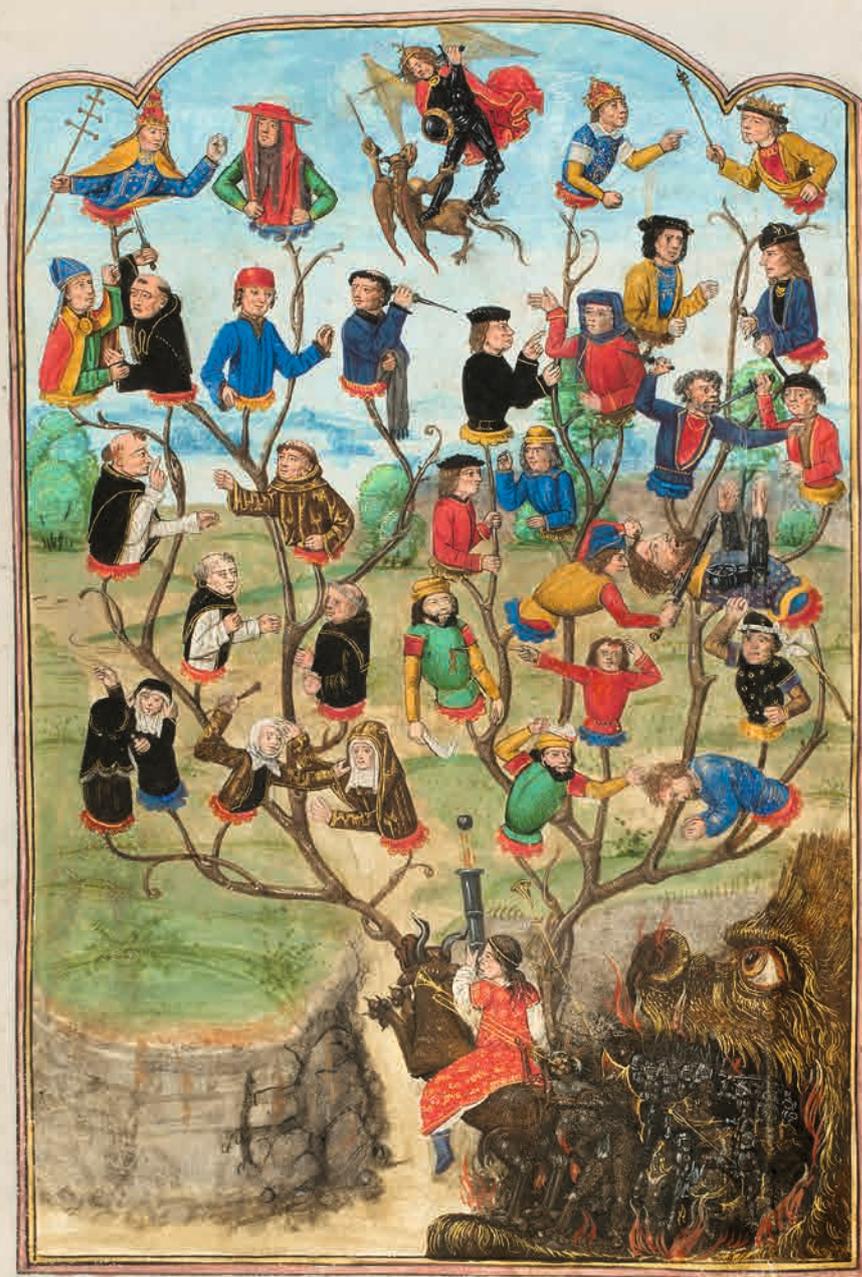


2 Beauchamp-Corbet Hours, use of Sarum, in Latin and some Anglo-Norman. Manuscript on vellum, illuminated by the Milemete workshop, mainly by the De Bois Master. England, London, dated 1328. 165 x 110 mm. 194 leaves. 39 historiated initials, 8 (of 12) labours of the month, and nearly all pages decorated by two- or three-sided borders adorned with animals, hybrid creatures, and coats of arms. This profusely illuminated Book of Hours likely was a wedding present for Beatrice Beauchamp (and widow Corbet). Giving visual expression to the Beauchamp-Corbet family connections, the prayer book reminded Beatrice to honour her family during her prayers. € 680'000



3 Moutnorris Book of Hours, use of Rome. Illuminated manuscript on vellum. North-eastern Italy, Veneto or Venice (?), c. 1475-1500.
 140 x 95 mm. 182 leaves, complete. 12 historiated initials, five large and seven smaller, within plentiful floral borders. Most of the decorative borders include an illustrated bas-de-page medallion. This prayer book was executed in Northern Italy and shows an abundant use of gold leaf combined with vibrant colours. Represented here, we see King David twice: above in penitence, reprimanded by God, shown in the upper right corner of the border; and below, in the roundel, as a musician playing his psaltery.

€ 85'000



4 Honoré Bovet, *L'arbre des batailles* – Diego de Valera, *Traité de noblesse* – and 11 other chivalric treatises in French. Manuscript on vellum, illuminated by the Bruges Master of 1482 for Claude de Neuchâtel. Flanders, Bruges, possibly c. 1483-1486. 363 x 253 mm. 208 leaves, complete. 12 miniatures, 63 coats of arms, with the arms of the patron (f. 1). These finely illuminated texts deal with chivalric protocol, heraldry, rights and privileges of nobility, and the laws of war. They are known in slightly varied form in only four manuscripts, two of which, the present volume and ms. 230 in the Beinecke Library, are quite large and refined products of the same master. Louis of Bruges, Lord of



Apres ce q nous
auont descript
les preuileges
et serement des
royz darmes z heraulx. Il
reste maintenant sauoir
quelz droitz z prouffiz ilz
ont en ioustes touernoiz z
behours qui se font a plai
sance pour noblesse z hon
neur acquerre se est ass
q quant vn prince ou vn

autre grant seigneur po
la premiere fois quil se ar
me pour entrer en champ
pour iouster ou touernoier
soit en bataille ou en lices
Il doit donner le heaume
z la soubr, reste soef et les
paremens de son cheval a
royz darmes z heraulx. :-
Item quant deux ge
tilz hommes ou cheualiers
entrent en lices pour faire



5 Rochechouart Hours, use of Rome. Manuscript on vellum, illuminated by a collaborator of Jean Poyer and another – possibly Italian – artist. France, Tours, before 1504. 254 x 170 mm. 111 leaves. 5 large miniatures in massive Renaissance architectural borders, bearing the coat of arms of the Rochechouart de Jars family. A spectacular collaboration between the workshop of the multitasking illuminator, painter, draftsman, and festival designer – Poyer – and a master with strong Italian influences, perhaps 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. Jean Poyer



was celebrated by the poet Jean Lemaire de Belges (1473-1525) as the equal of the best artists of his time. The hallmarks of his style are evident in the present work: 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.

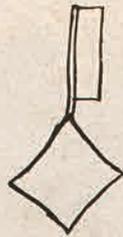
€ 660'000



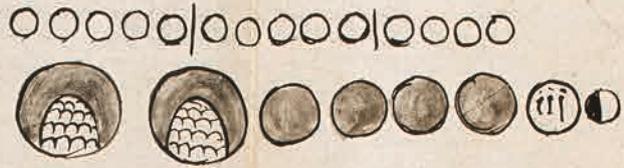
6 Book of Hours. Illuminated manuscript on vellum, by an illuminator from the circle of the Monypenny Master. France, Paris, c. 1500-1510. 185 x 123 mm. 63 leaves (fragment). More than 70 (10 large) miniatures. All pages are decorated with full borders in geometric frames filled with bright flowers, fruits, animals, grotesque creatures, and a small miniature. This manuscript belongs to a set of extravagantly illuminated Books of Hours that seem to have been a reaction to the abundantly illustrated printed editions that arose in Paris from 1485 onward. Ostensibly, these books were produced as a 'strong statement' by Parisian illuminators to prove that their paintings were superior



to the printed editions. In fact, the artists who invariably participated in these projects were also very productive in the print trade, either as illuminators of prints or as designers for wood or metal cuts. A striking point in the manuscript at hand is the abundant use of shell gold in frames, borders, and for whole miniatures, fashioned in *camaiieu d'or*. Moreover, we encounter some very rare and unusual iconography, as well as a sophisticated narrative concept that is promoted throughout the illuminations. Shown here, for instance, is the dying King David mulling over his sin of seducing Bathsheba, which is depicted in the bas-de-page. € 148'000



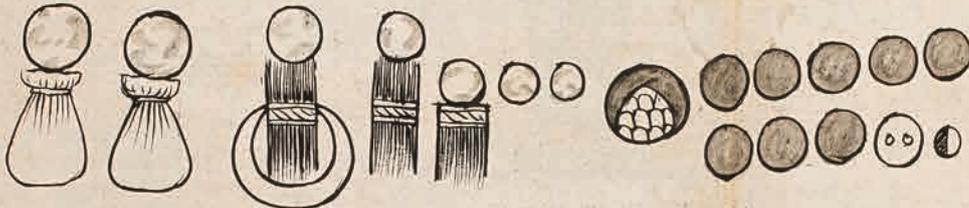
1570 años feymallocan



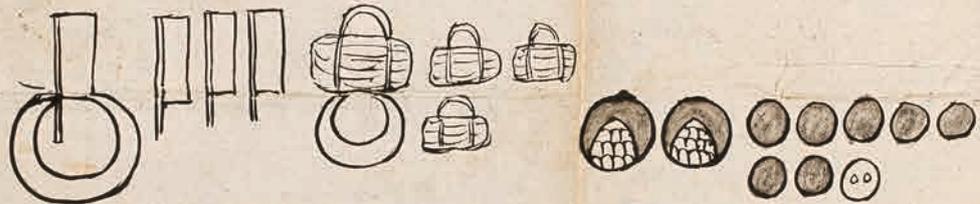
40foltefe



Haxcally



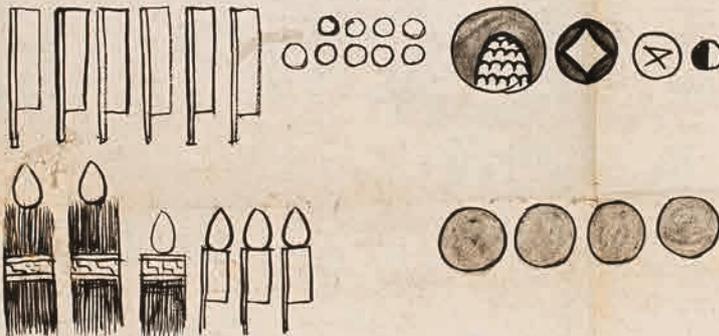
73vath



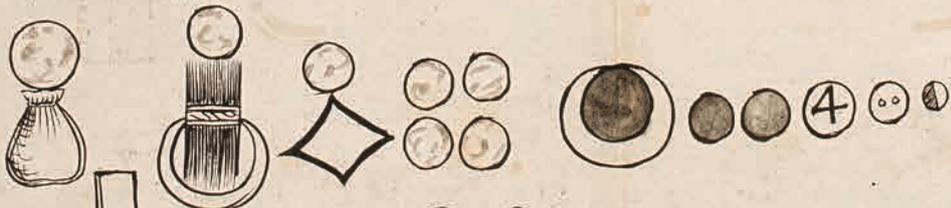
1571 años



15foltefe



Haxcally



73vath



7 San Salvador Huejotzingo manuscript, written in Spanish on indigenous and European paper, illustrated with Huejotzinca pictographs. Mexico, Huejotzingo, 1571. Folio, with fold-outs of irregular size. 48 leaves. 6 drawings containing numerous pictographs in a Huejotzinca style. The text concerns two pleitos (lawsuits) brought by the indigenous people of San Salvador (El Verde, near Puebla, Mexico) against their vicar, canon Alonso Jiménez. The men accused him of a wide range of grievances, including mistreatment, harassment, and defaulting on payments. The texts contain Spanish documents as well as indigenous testimonies in Náhuatl with signatures and remarkable drawings

UINO BONO
 conficitur sic
 S^s mitæ suo
 es in linteolo
 musæ cotilar
 ce S^s a fthoma
 es f^s hys & ecc
 ionibus opialæam
UO DIPYXNIEN
 ce mmo conficit
 remno s^s m^s m^s
 uice to s^s musti &
 conficere gona dis
 s^s a p^s h^s omis
 Est homocis
 imp^s h^s et s^s eun
 ut
UINI CONFEC
OCARRON
 tur uino ecclece
 n & eccleusimæ ad

duo liquores & resunchis Inuices & sic
 uæm post deambulæ gona quia
 tu unu & post hoc æperæ et eccleus
LXX DE UINO PRASITEN
Uino præsiten conficitur sic
 folice præssi ræ thicæ bilibres
 duæstusæes mitæes In musto am
 phoræ uice & conficitur discipli
 næ S^s a. Omnes cœcusæstome
 cis solus & simile uirtute. Con
 flego hæc præssi
LXXI DE UINO PIANO
Uino gmmmo conficitur Siet
 motus & eluella æto æth
 to linteolo ligæes & mitæes In
 uices musæ fecit In digestionib;
 Pæssæ elum tollit nãruoyæ cœu
 scis componæ & ypo conchylis op
 tulæ tur In gont; connerænyæ
LXXII DE UINO TEBRIER
Uino temberæen conficitur

8 Dioscorides, *Materia medica*. Leaf from a text manuscript on vellum. Western France, c. 750-800. 235 x 155 mm. A large part of a leaf from Book V: 63-72 that deals with wine made from various herbs. *De Materia Medica* is the prime historical source of information about medicines and some 600 plants used in antiquity. Translated from Greek into Latin sometime in the 6th century, the book continued to be of significant influence up to the Renaissance. Script and contents suggest that our leaf belongs to the earliest known witness of this text version, originating in a scriptorium in the West Frankish region, perhaps around Fleury, Orléans, or Tours in the 8th century. € 200'000

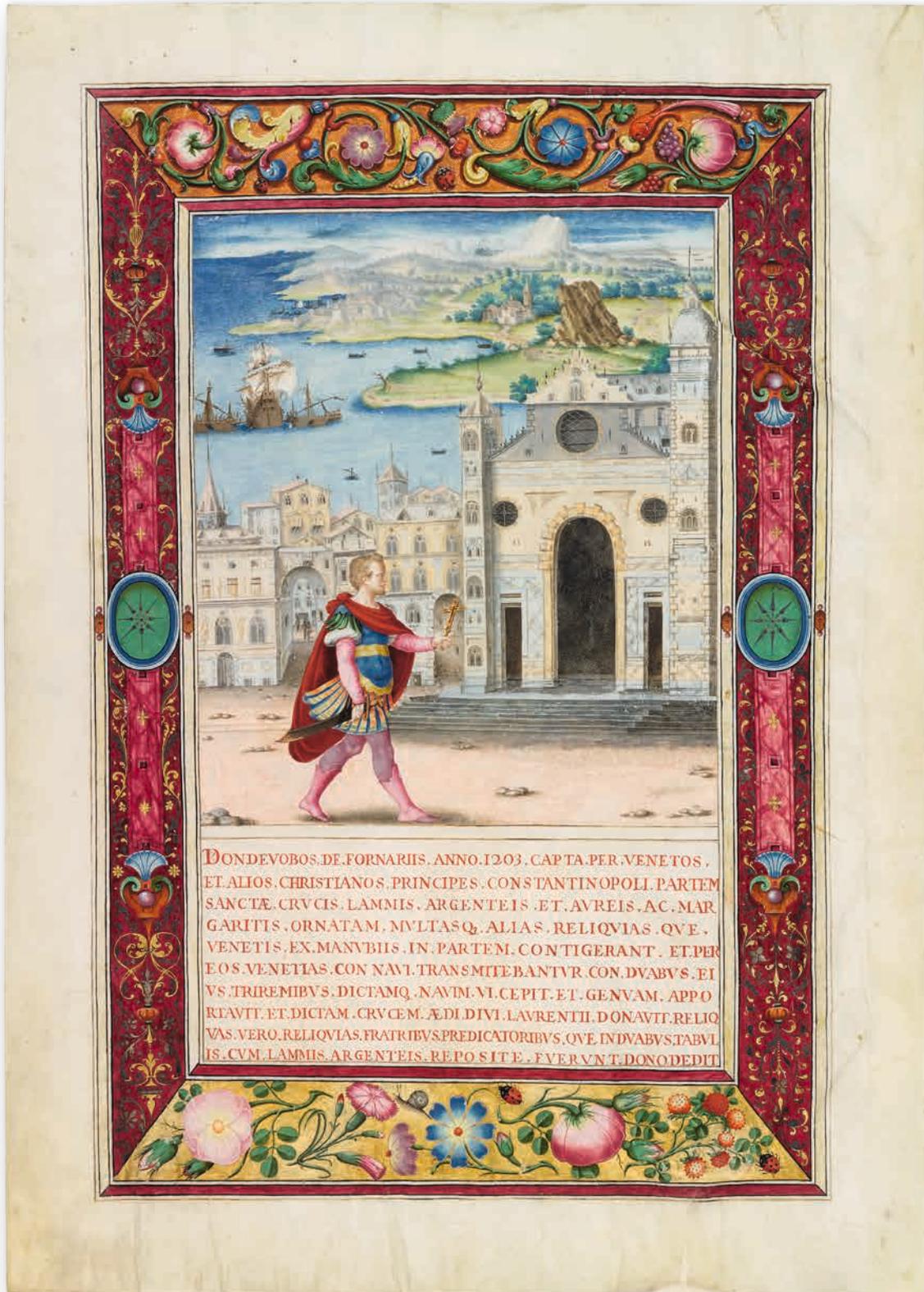


9 Two nuns worshipping St. Margaret. Historiated initial A on a vellum leaf from a Gradual. Bohemia, c. 1320. 445 x 265 mm. Initial: 145 x 130 mm. The decorative letter is initiating the *Introitus* of the First Advent, the beginning of the ecclesiastical year in the gradual. The meticulously executed painting with fanciful hybrids and grotesques recalls the illuminations that were executed for Queen Elisabeth Richenza (1288-1335), daughter of the Polish King Premyslas II. After the death of her third husband, Elisabeth retired to her Cistercian monastery, her own foundation in *Aula Sanctae Mariae* in Old Brno, for which the leaf at hand was likely made. € 130'000



Dr. Jörn Günther Rare Books AG
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Spalenberg 55 • 4051 Basel, Switzerland • Phone +41 (0)61 275 7575
info@guenther-rarebooks.com • www.guenther-rarebooks.com



10 Dondedeo Bos Fornari with the relic of the Holy Cross, in front of the Cathedral of Genoa. Illuminated leaf from the Fornari family chronicle on vellum, tentatively attributed to Andrea Semino. Italy, Genoa, after 1553. 515 x 352 mm. The famous Genoese pirate, Dondedeo Bos Fornari – identified in the text – stole the spoils of war looted by the Venetians at Constantinople during the Fourth Crusade (1202-1204). He donated St. Helen's reliquary to Genoa's Cathedral, which is shown here after reality, albeit not facing the sea. The miniature was part of a lavishly illustrated chronicle, commissioned by the Fornari themselves. € 135'000

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