



A SELECTION OF MANUSCRIPTS AND MINIATURES

DR. JÖRN GÜNTHER · ANTIQUARIAT, HAMBURG
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Cat. nos 1-29 present manuscripts, cat. nos 30-54 miniatures.

Of all items marked with an asterisk * only a detail is illustrated.

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ppiciat dñe supplicationibz nris ⁊ has oblationes famuloꝝ famularuꝝ qꝝ tuaz. n.
qꝝ tibi p incolumitate illoꝝ deferim benignè assume ⁊ animabz omniu fideliu
dehincloꝝ requiem ⁊ lucē ⁊ cede p penia. ut sacrificii p sentis oblatio.
ad refrigeriu animaz eoꝝ te miserante pueniat. P dñm. n.



Dñs
Cvqꝫ
Spꝛtꝫ
Coꝝda
Dñm
Dño. Deo
Dñm. Et. Ivs
Tum. Est

tum est equum et sa
et ubiqꝫ gras agere
etne deus. p xpm
tem tuam laudant an
tremunt potestates. Celi
ta seraphim socia exultatio
bus et nostras voces ut ad
supplici confessione dicen
nus deus sabaotꝫ plenisunt celi et terra gloria tua osanna
in excelsis. Benedictus qui uenit in nomine dñi osanna in

Incipiunt pñefactiones. P circulum an nꝫ vꝫ tate. Excelsis; ad Natat
Aetne deus. Quia p incarnati uerbi misterium. noua men
tis nre oculis lux tue claritatis insulsi ut dum uisibiliter
deum cognoscimus per hunc inuisibilem amorem rapia
mur. Et ideo cum anglis ⁊ archangelis cum troniset domi
nationibz. Cum omni milicia celestis exercitus ymnium glo
rie tue canimus sine fine dicentes. Scs. In epꝫ phania. ⁊
Aetne deus. Quia cum unigenitus filius tuus in substantia

Vobis
Et. Cum
Svrsu
Bm. S. ad
Asaga ois

ere dignum et ius
lutare. Nos tibi semp
dñe scē pater omips
dñm nrm; ⁊ que maiesta
geli adorant dominationes
celorum qꝫ uirtutes ac bea
ne con celebrant. Cum qui
mitti iubeas deprecamur
tes. Scs. Scs. Scs. Dñm















on shields and robes this hitherto unknown manuscript must have been intended for a lady of the Corbet family of Morton Corbet and Wattlesborough in Shropshire, probably the sister of Robert Corbet (1304-1375), who is depicted twice in the manuscript. Four artists of the Milemete group, named after the treatise of Walter of Milemete written in 1326-27 to the order of King Edward III, collaborated in the illumination that is remarkable for its inventive, unconventional imagery.









John of Lancaster, Duke of Bedford and Regent of Henry VI during the English occupation. The miniaturists responsible for the illumination of our book of hours hence count among the leading artists working in Paris in the era of Jean, Duc de Berry. The unique qualities of their work include a new sense of naturalism, evinced in complex interiors, architectural settings and landscape backgrounds. The figural models display a softly modelled plasticity in which the great attention given to light and texture becomes apparent.





199
 D uch hette der vil vnspisse
 Also ein griffe fusse
 Die worent me ruck also ein ber
 Zwen grosse reitische hett er
 Glitz eins pferden glider
 Ein hals was ime gar mider
 Gebogen off das grüne gras
 Ein troffe gar von tramen was
 Also eins stein bartes horn
 Von ime was maniger lip verlorn
 Hue vachet her^{re}voght mit dem grünen wurme
 Und stach in mit seiner gleuen durch den hals





Do bereitent sich die dinge
 Die schöne maget lare
 Die wirtin und die maget
 Die in die mere hette gelaget
 Wie man den ritter enpfie



Und sind pre
kind gelbe lüte
und onkruppe
und die manie
die gerne bi
fowen wo
nende und
auch ghefco
wen soetle
tind von
Venus regne
ret so ist gut
mirre klader
kouffen und
an tgin Item
wen Venus
wer den sonne
gaue so hauf
ter si luter
und werre si
den nach gat
so hauffer si
vesper und
Venus maet
den menschen

amere schonen pson und mit raft / groosse ouge
Als d' sonne an segnende ist und machet den
mensche mit der sele / waist sich wauffend und
auch / maneg gaiselichen dincen / verig und
sind die / die da quiffend Colocaci die hand
synne die da zwysfaltig sind und belibend
doch mit / raft / von zwysfel / on dem ernde











nachweis wassent wan sie hant iamer von
 allen vngemals irs nechsten. Die drute machet
 ir salbe von den worten die in dem hymelschen
 garten wassent und von der martel imß hein
 Die erste salbe bisit fast die ander ist senffte
 und herlin des ebn cristen wonden die drute
 gibt geynde freude vn seghlich



of Trier in 1362, is handed down in 11 manuscripts. This codex is the only illuminated copy. The text is acknowledged as the first German Passion treatise that was composed independently from a Latin model. The work is therefore of great importance for literary history and the present text version seems to be close to the original. Contemporary manuscript illumination in Mainz and Trier hardly offers stylistic parallels for these miniatures in luminous, bright colours.

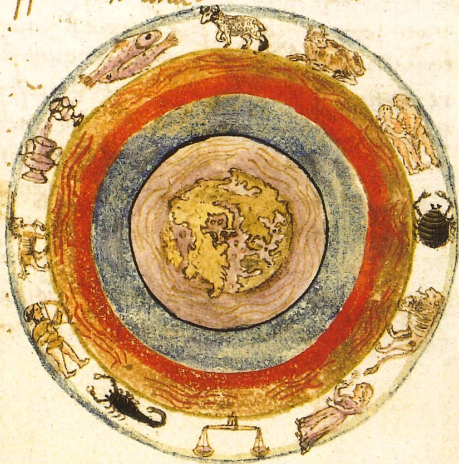
P. VIR. MARONIS. GEOR
GICOR. LB. I. INCIPIT

Quid faciat letas segetes quo sidere seruet
Agricola ut facile terra possidet aratris
Semina quo ratiōda in cultusq. locorum
E docuit menses magno cum fenore reddi.

QUID FACIAT LETAS SEGETES
quo sidere terram
Vertere mecenat / ulnisq. ad-
iungere intes.
Conueniat / que cura boum
qui cultus habendo

Sit pecori atq. apibus quanta experientia parcis
hic canere incipiam / uos o clarissima mundi
Lumina labentem celo que ducitis annum
Liber & alma ceres uestro summere tellus
c haomam pingui glandem mutauit arista
Poculaq. inuentis acheloya miscuit unis
E t uos agrestum presentia numina fauni
Ferte simul faunq. pedem driadesq. puelle
Munera uestra cano / tuq. cui prima fremuerunt
fudit equum magno tellus percussa tridentem
Nephtine / & cultor nemorum / cui pingua cee
Tercennum muer tondent diuina iuueni
I pse nemus linquens patrum / saltusq. licci

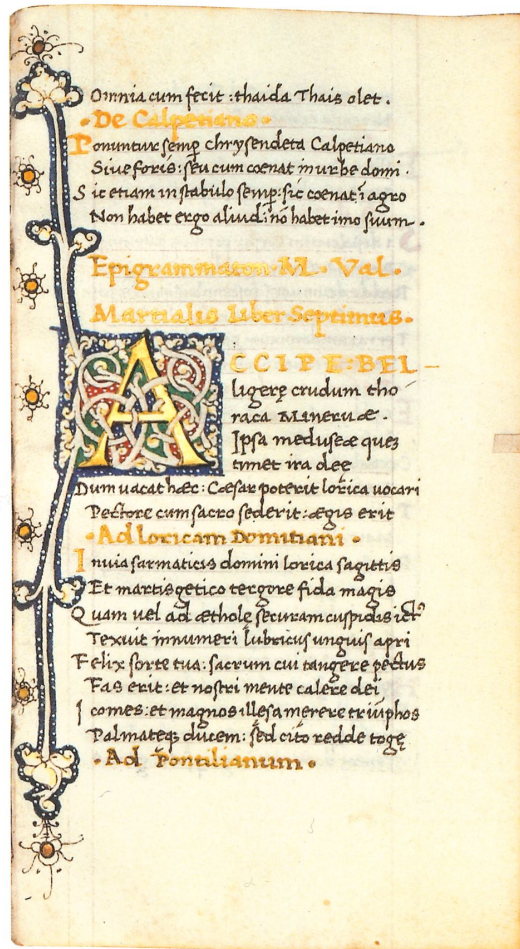
8
 e, la terra la qual sta nel centro più
 basso deli elementi: pch haurimo cominciā-
 do dal celo lo primo et lo supremo elemento
 lo foco. Lo sō et lo più sotto hāno lo aer
 Lo terzo sotto hāno l'acqua. Lo quarto
 et lo più infimo la tra. Dubitano alcu-
 ni dell' foco p ch nō lo uedemo, ad che
 rispondeno li philosophi ch lo foco non
 se uede da nū p ch la ere ch sta opposto
 intra de nū et lo foco, e più grosso ele-
 mento che lo foco, et le cose più diaphane
 et trasparente nō se possono mirare me-
 diante li corpi più grossi, como se pōno
 uede li corpi grossi mediante li corpi
 diaphani. Deli quali quattro elementi nū
 destruiemo qui de sotto la sua figura
 circular et spherica, et così haurimo ad nō
 pposito delle acque i gñe superiori et inferiori
 pntende delatq inferiore. La q̄l Moysē
 appellaua Maria.



















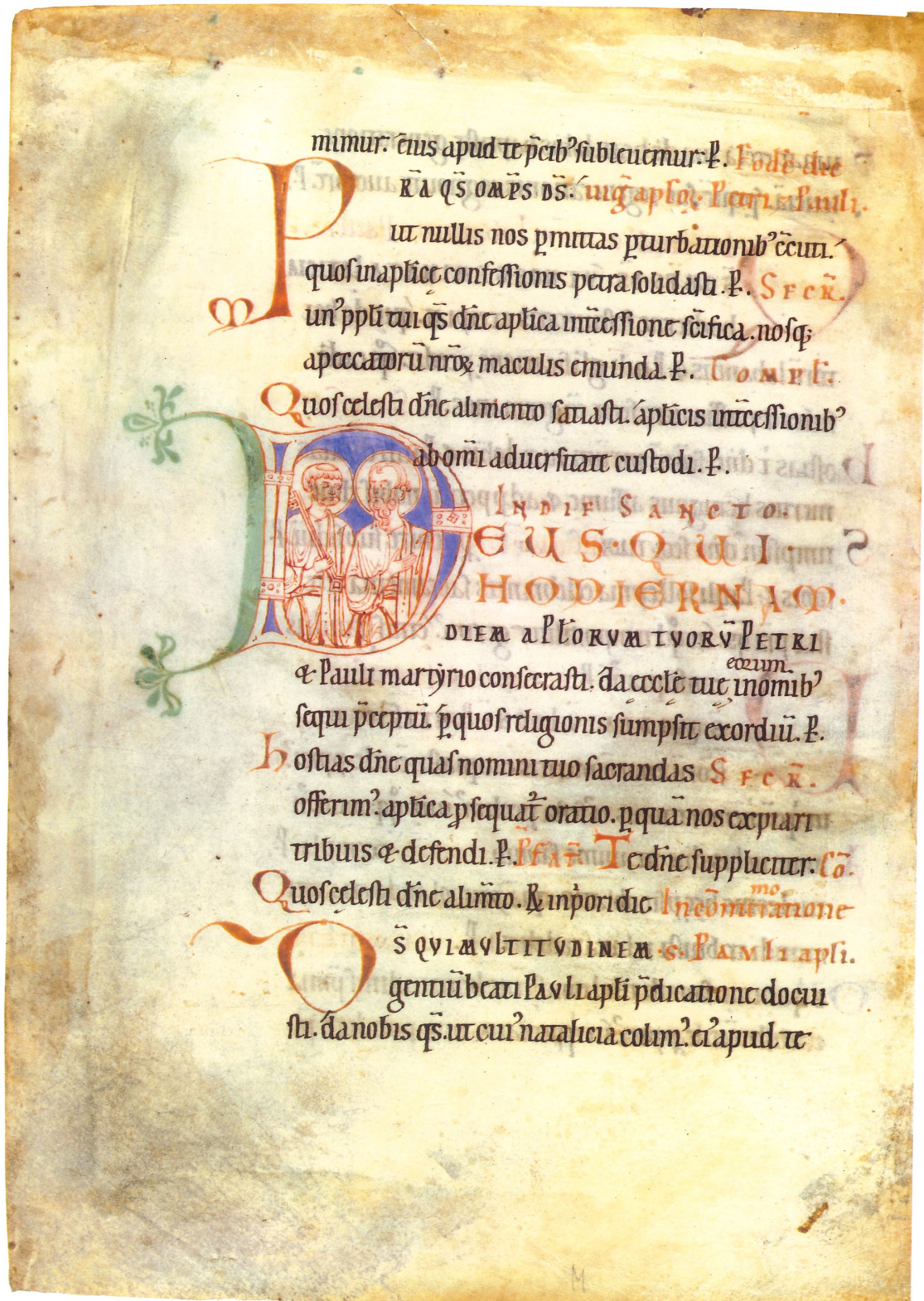
the work into a profusely illustrated picture book. The often complicated postures of fencing, fighting and wrestling men clearly aim at a precise pictorial explanation of the various techniques rather than at a correct rendering of human anatomy. The illustrations, full of vibrant energy, are fine and typical specimens of the Swabian tradition of drawing executed in the pen-and-wash technique. A vernacular manuscript of great rarity from the Court Library at Donaueschingen.























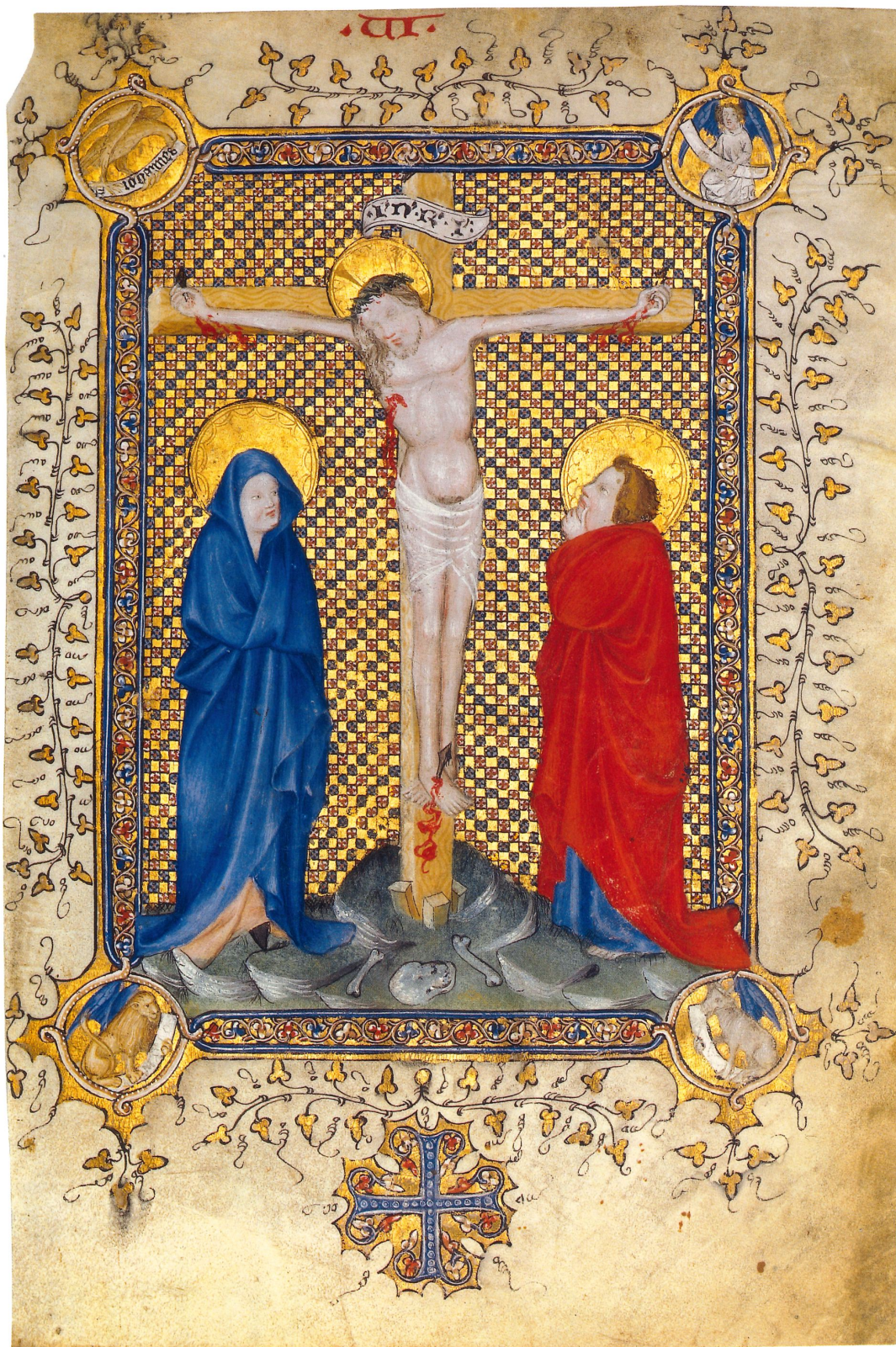






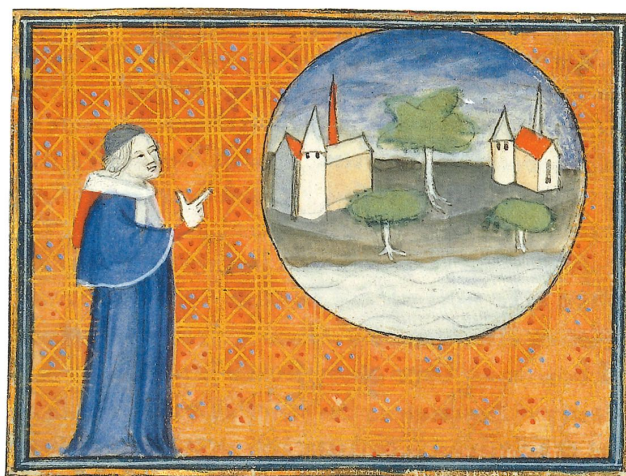
39*

King David in Penitence. Historiated initial D on a leaf from a choirbook on vellum. Italy, Veneto (Padua?), c. 1330-35. 535 x 330 mm. King David is depicted trapped in a well, looking up to God pleadingly in an act of expiation. This iconographic formulation of the subject is rare. The artist's style integrates the painterly characteristics of the Master of 1328 and the Master of the Parisian Gratian and also assimilates models deriving from the Rimini school of illumination.



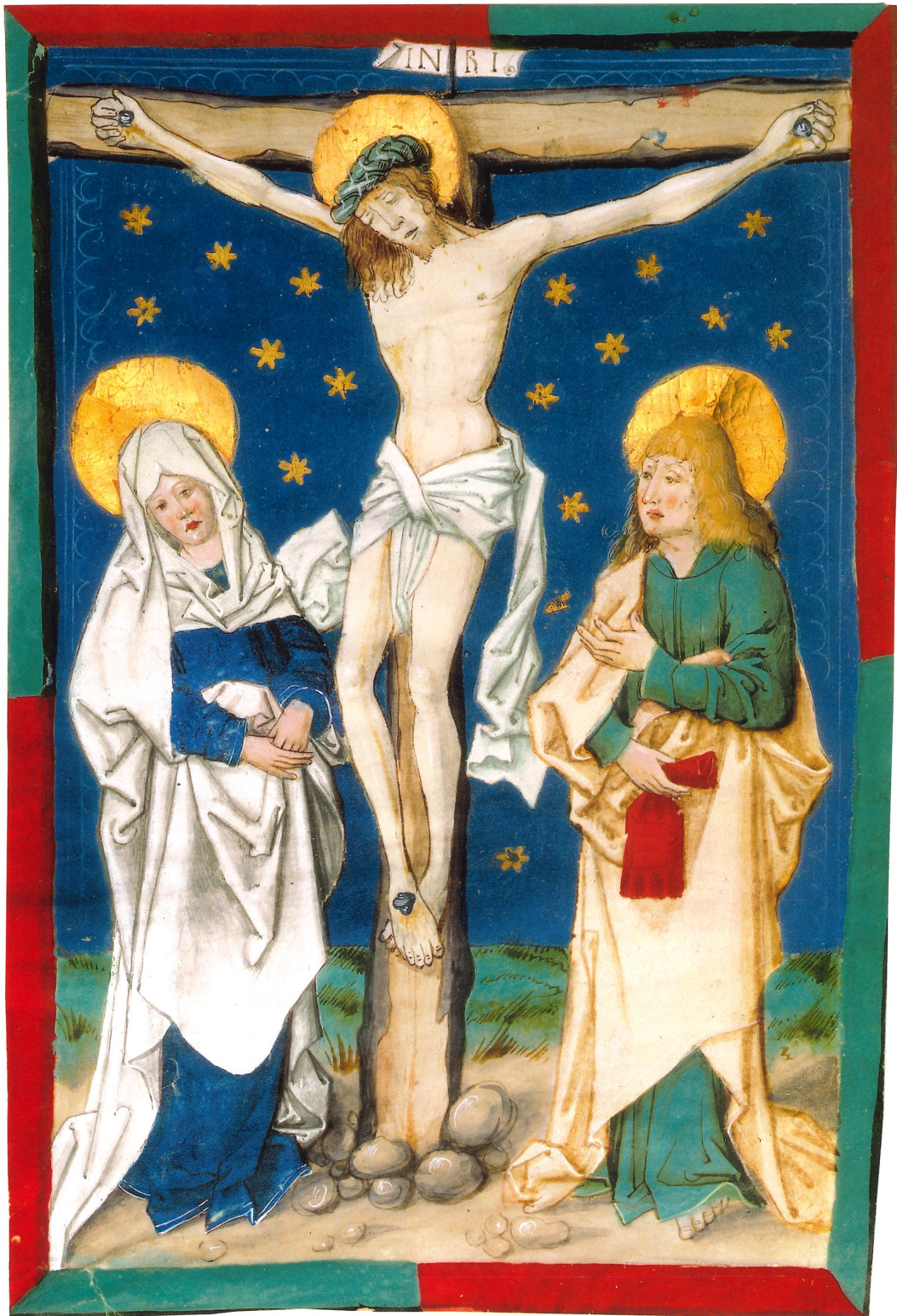
The Crucifixion with the Virgin and St John. Full-page canon miniature from a missal on vellum. French Flanders, c. 1410. 260 x 175 mm. A fine canon page miniature, the artistic origin of which can be located to the Franco-Flemish border region. The depictions of the four evangelist symbols in circular forms at the corners derive from the tradition of Flemish missal illumination of the 14th century, as one can see for example in the Missal of Arnold van Rummen in Brussels dated to c. 1355-65.



















The Resurrection. Historiated initial R, cutting from a choirbook on vellum, illuminated by Attavante degli Attavanti. Italy, Florence, after 1513. 173 x 150 mm. This initial most probably comes from a profusely illuminated missal Pope Leo X commissioned in 1513 or shortly thereafter for use in the Sistine Chapel. The painting is most remarkable for its vibrant and brilliant colouring that effectively places the white body of the risen Christ against a brightly shining aureole of gold and yellowish orange rays.









Front cover

Louis XII surrounded by his patron saints Michael, Charlemagne, Louis IX and Denis. Full-page miniature, in all probability the frontispiece of the hitherto so-called Hours of Henry VII (British Library, Additional Ms. 35254), illuminated by Jean Bourdichon. France, Tours, c. 1498/1500. 243 x 170 mm. The rediscovery of this exquisite miniature by Jean Bourdichon, the whereabouts of which were unknown after the 1920 sale of the Lord Taunton Collection, sheds new light on the parent manuscript, hitherto believed to have been created for the English King Henry VII. The miniature's composition closely resembles the frontispiece of the *Grandes Heures d'Anne de Bretagne* (BN, Ms. Lat. 9474). This leads to the plausible hypothesis that the French rather than the English monarch is to be regarded as the manuscript's patron, and that the Hours of Anne de Bretagne, the wife of Louis XII, dated to c. 1508, were created by Jean Bourdichon as a counterpart to the Hours of Louis XII, which can be dated on the basis of the miniature's inscription to c. 1498/9, the year in which Louis acceded to the French throne.

Frontispiece

Rest on the Flight into Egypt. Full-page miniature on vellum, illuminated by Simon Bening. Flanders, Bruges, 1540s. 122 x 87 mm. Simon Bening's keen interest in the portrayal of nature reaches a climatic triumph in this most sophisticated miniature. It counts among his finest accomplishments in landscape painting. In his late landscapes painted after 1530 Bening employs a technique of tiny, dot-like brush strokes that evoke a velvety texture and create a heightened sense of atmosphere. Looking at this miniature, carefully composed from a bird's-eye perspective, the view of the beholder is led from the figure of the Virgin and Child in the foreground, surrounded by vegetation painted in minute detail, via a winding path into the depth of the landscape, which seems to dissolve into an infinity of time and space. From the Bernard H. Breslauer Collection.

Back cover

Prayerbook, in German. Illuminated manuscript on vellum. Germany, Nuremberg, c. 1490. 21 leaves, each with a miniature on one side and, on the other, 15 lines of text in an elegant hybrid Gothic book-hand, 118 x 78 mm. This cycle of 21 full-page miniatures is described in reference literature as one of the best products of late Gothic book illumination. The manuscript belongs to a small group of closely related prayerbooks of a hitherto anonymous Nuremberg workshop, the three other codices of which are in Augsburg, Wolfenbüttel and Munich. The miniatures reveal the hand of an artist who accomplished splendid mastery with regard to the treatment of drapery and surfaces, and who is most notable for his ingenious colouring and the singular subtlety of his painting as well as his inventive and highly expressive, sometimes even unique, iconographic idioms and compositions.

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