

A SELECTION OF MANUSCRIPTS AND MINIATURES

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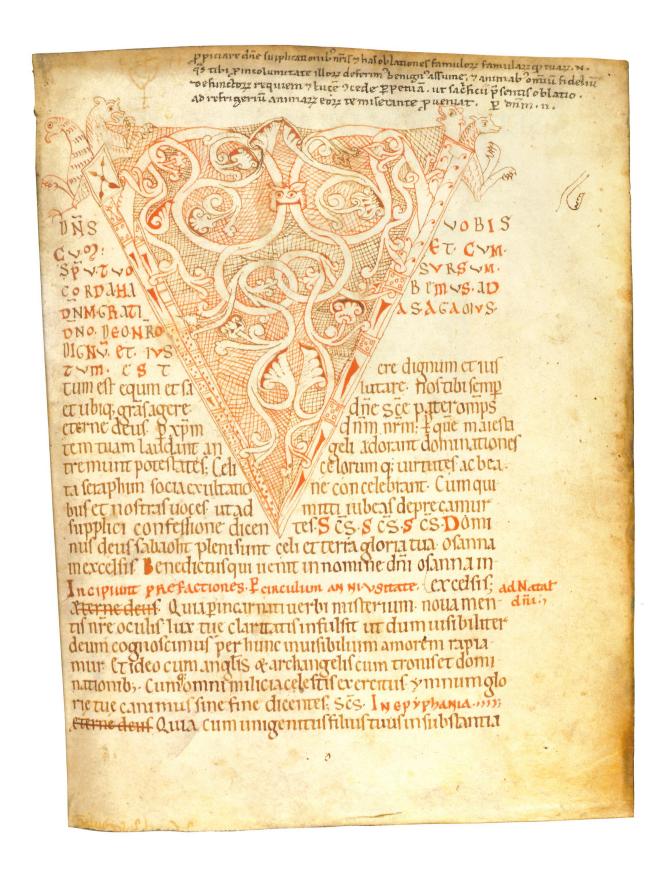
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Cat. nos 1-29 present manuscripts, cat. nos 30-54 miniatures.

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

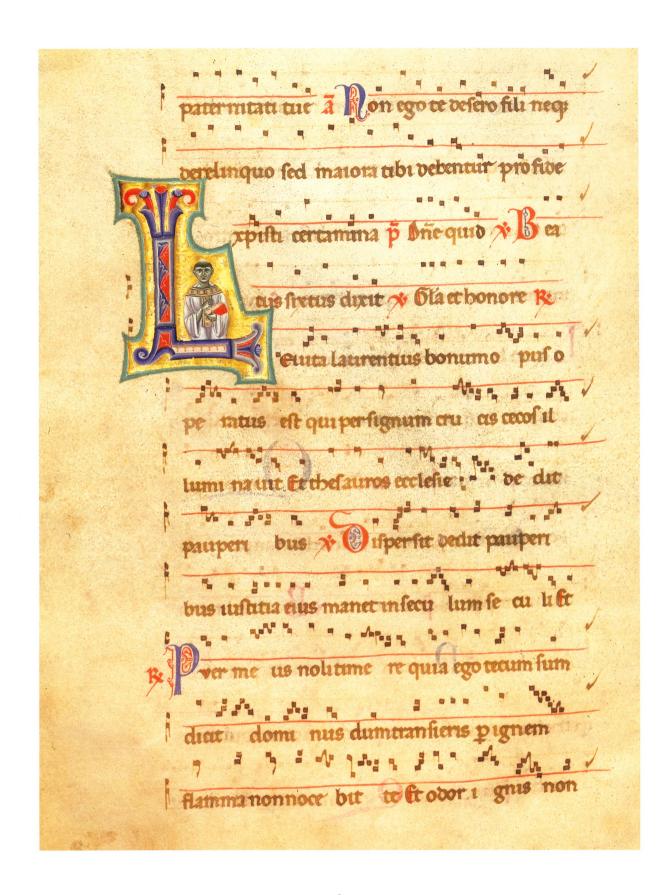
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Missal, use of Würzburg. Illuminated manuscript on vellum. Germany, Württemberg-Franconia, c. 1100. 232 leaves, 285 x 216 mm, one large miniature of the Crucifixion over three-quarters of the page opening the canon, one large decorative initial V opening the text of the *Vere dignum*. An impressive and rare witness to the early days of the genre of missals, used by the church of Orlach near Schwäbisch Hall during the 12th century as is attested by obituary notes in the calendar.



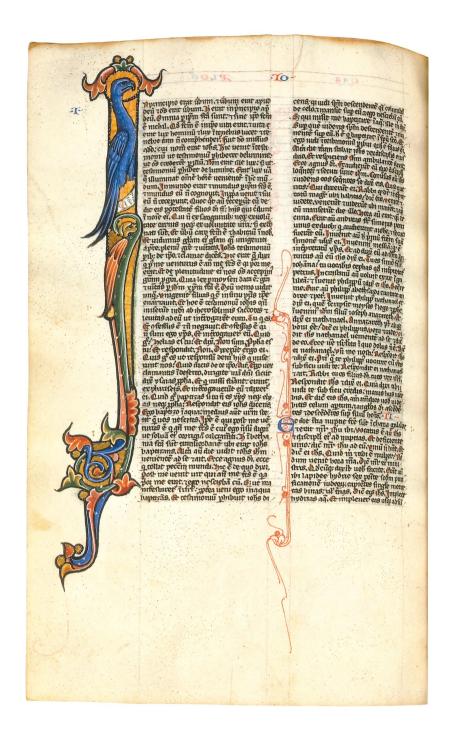
Psalter with calendar, use of Trier. Illuminated manuscript on vellum. Germany, Trier, c. 1220-40. 136 leaves, 136 x 106 mm, two full-page miniatures constituting a cycle of prefatory scenes preceding the palms, 10 decorative initials, 12 miniatures of the zodiacal signs in the calendar, 47 pen-and-ink drawings in brown ink, developed out of the penwork and depicting all sorts of grotesque faces and animals. A rare survival of an early gothic German illustrated psalter.



Antiphonary, created for the liturgical library of San Marco. Illuminated manuscript on vellum. Italy, Venice, c. 1250 (between 1238 and 1264). 255 leaves, 417 x 280 mm, 24 historiated initials and 16 decorative initials. One of the major mid-13th century works produced for the eminent liturgical library of the Basilica di San Marco, closely linked to the Giant Bible of San Marco and the Epistolary of Padua written in 1259 by the Venetian archpriest Giovanni da Gaibana. The illumination is



distinguished by a brilliant colour scheme dominated by the clear luminosity of the gold ground and a figure style imparting a sense of monumental severity. It presents for the first time in Venice the systematic use of historiated initials. The group of chants in the Proper of Saints, containing a large number of feasts of the regional Venetian calendar transmitted for the very first time, represents an unique early source of Venetian Gregorian choral music.



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Bible, in Latin. Illuminated manuscript on vellum. Italy, Naples, c. 1250-75 and Milan, c. 1450. 411 leaves, 200 x 130 mm, 69 illuminated and 8 historiated initials, characterised by dynamic contouring of forms and figures. A remarkable bible illuminated by the Master of the Bible of Manfred, named after a bible he created for Manfred, son of Frederick II, Holy Roman Emperor and King of Sicily. The Book of Psalms was supplied in c. 1450 and illuminated by the Ippolita Master, who worked for Francesco Sforza, Duke of Milan.



Psalter, use of Auxerre. Illuminated manuscript on vellum. France, Auxerre, c. 1335. 128 leaves, 205 x 138 mm, 8 historiated initials with full-page bar baguette and ivyleaf border extensions, decorated with and containing grotesques, calendar leaves with similar shorter extensions. The dedication of the cathedral of Notre Dame of Auxerre, which is mentioned in the calendar and which was performed by bishop Aymeric Guenand in 1334, provides us with a terminus post quem for this psalter.



Book of hours, use of Salisbury, in Latin, with a number of Anglo-Norman rubrics and prayers. Illuminated manuscript on vellum, illuminated by artists of the Milemete workshop, England, London, dated 1328. 195 leaves, 165 x 110 mm, 39 historiated initials, 17 large and 22 smaller illuminated initials, text block on most pages framed by borders. An English book of hours of great rarity whose history of ownership can be traced back to its date of creation: as indicated by the coats-of-arms



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.





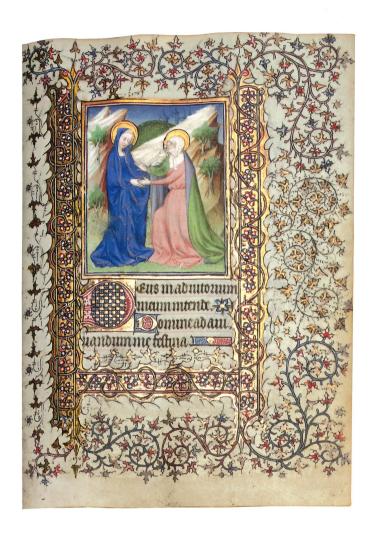




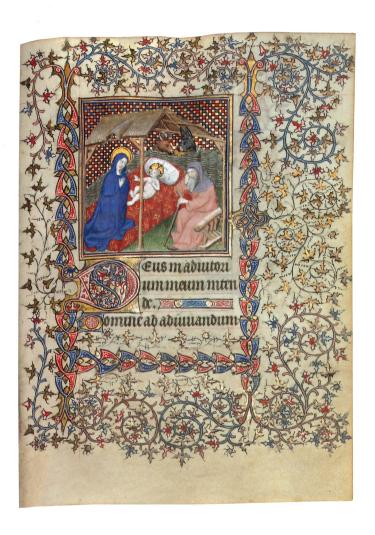
Book of hours, use of Perugia. Illuminated manuscript on vellum. Italy, Perugia, c. 1370-90 and c. 1450. 170 leaves, 115 x 83 mm, 8 full-page miniatures, 13 historiated initials. This unusual book of hours was originally created at the end of the 14th century. Its illumination was confined to historiated initials, borders, and other illuminated initials. About the middle of the 15th century eight leaves with full-page miniatures of saints, executed in a painterly, fresco-like manner, were added.



Guido de Columna: *Historia destructionis Troiae*, in the Italian translation of Francesco Ceffi. And: Giovanni Boccaccio: *Il Filostrato*. Manuscript on paper, with one full-page pen-and-ink drawing illustrating 'Troiano'. Italy, Naples, dated 1414 and 1413 and localised: ... *in prigione di Napoli* - in the prison of Naples. 175 leaves, 294 x 220 mm. The Neapolitan codex unites two of the most prominent 13th and 14th century literary works dealing with the topic of Troy.



Parisian book of hours. Illuminated manuscript on vellum, illuminated by artists in the so-called Pre-Bedford Workshop. France, Paris, c. 1400-1410. 141 x 104 mm, 198 leaves, 13 large miniatures with full ivyleaf borders. This hitherto unrecorded book of hours is a noteworthy addition to the group of manuscripts created between c. 1400-15 by the so-called Pre-Bedford Workshop. Recent research has defined this atelier as a precursor of the Bedford Workshop, named after the Bedford Hours, datable to c. 1422 and commissioned by

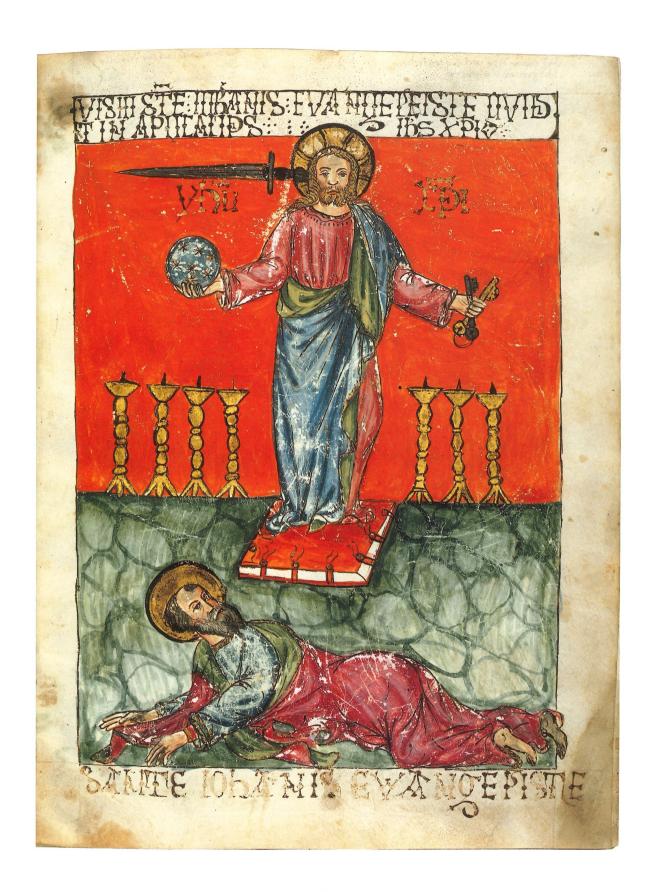


John of Lancaster, Duke of Bedford and Regent of Henry VI during the English occupation. The miniaturists responsible for the illumination of our book of hours hence count among the leading artists working in Paris in the era of Jean, Duc de Berry. The unique qualities of their work include a new sense 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.



10

Federigo da Venezia (c. 1350 - after 1401). Commentary on the Apocalypse, in Italian. Illuminated manuscript on vellum. Italy, Venice, c. 1420. 168 leaves, 272 x 205 mm, 52 large illuminated initials, one historiated initial, title page miniature in colours and liquid gold and frontispiece miniature with evangelists' symbols and prophets in six medallions in brown ink and yellow wash. Written in a literary version of Venetian dialect Federigo's commentary was one of the very



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first biblical commentaries composed directly in an Italian tongue. About 16 Italian manuscripts of the text are recorded. The title page miniature showing the evangelist having fallen to the ground on seeing the Son of Man seems to refer to a manuscript copied in Candia, the chief town of the Venetian colony in Crete, and hence to a Byzantine model, whereas the ink and wash frontispiece appears to depend on an earlier northern European model.



11

Wirnt von Grafenberg: Wigalois. Illustrated manuscript on paper. Circle of the Workshop of 1418 and the atelier of Diebold Lauber. Alsace, c. 1420-30. 221 leaves, 270 x 205 mm, 31 (of originally 32) half-page to full-page pen-and-ink drawings coloured with washes. The Wigalois epic belongs to the cycle of Middle High German Arthurian romances and is to be classed as the work with the second richest dissemination after Wolfram von Eschenbach's Parzival. The heroic epic is handed down in 13 complete manuscripts



11

and 26 dismembered codices preserved in the form of fragments. Apart from this manuscript from the library of the Princes of Fürstenberg at Donaueschingen only one further Wigalois codex was equipped with illustrations. A major and exceedingly rare witness to the genre of Middle High German heroic epics and their reception on the threshold of the early modern age, and an impressive specimen of the extant corpus of Upper Rhenish late medieval manuscripts with abundant illustration.



12

Astro-medical calendar in German. Illustrated manuscript on vellum. Southern Germany, Lake Constance area, written by the scholar Heinrich Stegmüller of Wiesensteig, who signed the manuscript in Buchau on the Federsee in 1443 on the 18th of January. 72 leaves, 230 x 163 mm, 53 coloured pen-and-ink drawings comprising depictions of the labours of the month and the signs of the zodiac set in roundels as well as renderings of the planet gods, the four temperaments and medical instructions. Apart from a German Calendar for the diocese of Constance the



manuscript contains an anthology of astro-medical texts that presumably served as a daily advisor for the layman. In terms of style the miniatures can be attributed to Swabian manuscript painting in the northern area around Lake Constance, where pen-and-ink drawing, coloured with translucent layers of wash, developed into a characteristic technique. Written and illuminated on vellum this German Calendar must have been made to the order of a wealthy patrician or member of the nobility. From the library of the Princes of Fürstenberg at Donaueschingen.









13

Psalter, in Latin. Illuminated manuscript on vellum. Flanders, Bruges, c.1450. 104 leaves (Psalms 1 to 79, the companion manuscript, separated in the 18th century, Psalms 80 to 150, and the Canticles, is in the Boston Museum of Fine Arts, Acq. 22.377), 103 x 75 mm, 5 arch-topped miniatures with full borders. The illuminator is a skilled exponent of the Eyckian tradition in Bruges illumination, which brought into miniature painting both Jan van Eyck's delight in detail and Eyckian compositions.



14

Book of hours, use of Bruges. Illuminated manuscript on vellum. Flanders, Bruges, c. 1450-60. 242 leaves, 213 x 140 mm, 15 large arch-topped miniatures, 24 calendar miniatures, 15 historiated initials, all with full borders. The illumination can be recognised as a work by the Master of Buchanan E.5. Noteworthy is the early provenance of this book of hours: It comes from the library of a wealthy and powerful Burgundian family headed by Jean de Saulx, Viscount de Tavannes (1555-1630).



15

Konrad Kyeser: Bellifortis, from the libraries of Joseph von Laßberg and the Princes of Fürstenberg at Donaueschingen. Illustrated manuscript on paper. Southern Germany, Alsace or Lake Constance area?, c. 1450. 125 leaves, 327 x 215 mm, 124 pen-and-ink drawings coloured with washes, from fol. 7 onwards with Latin captions of explanatory nature on the verso pages. The Bellifortis constitutes a compendium on the art of warfare and a major work of the genre of technical encyclopaedias on the threshold of the



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early modern age. It is handed down in 22 Latin and six German manuscripts. The illustrations of the present copy, often complemented by figures which operate the machines, impart a pronounced sense of the energetic and powerful nature of the instruments of warfare by means of colouring and the flow of pen strokes. The present manuscript aligns to the tradition of an increased emphasis placed on the illustration and hence represents a late medieval technical picture book.



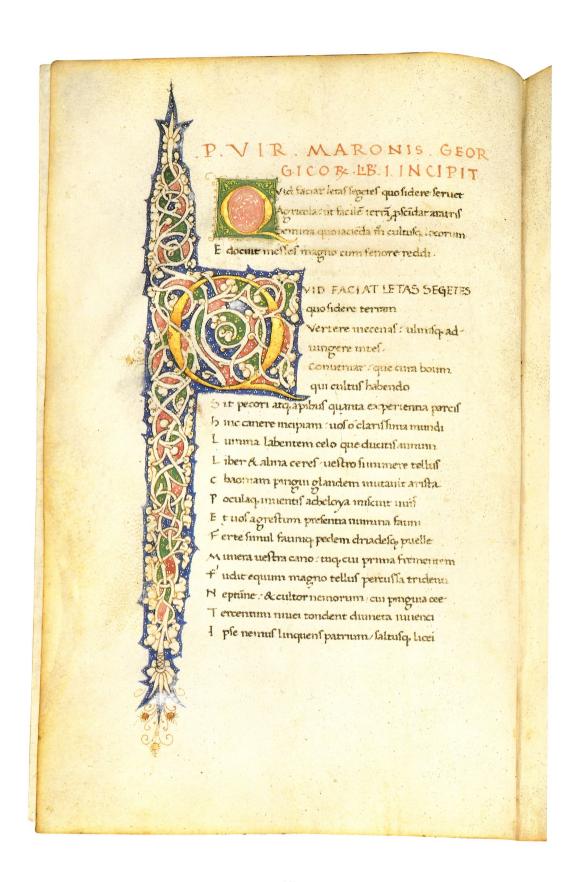
16

Johannes von Zazenhausen: Passion treatise, in German. Illuminated manuscript on vellum. Germany, Rhenish-Franconian (Mainz?) or southern Rhenish-Franconian dialect region (Worms or Speyer?), dated 1464. 72 leaves, 262 x 182 mm, one large illuminated initial, one frontispiece with the coat-of-arms of Graf Ludwig II von Ysenburg-Büdingen to the order of whom the manuscript was made, 21 large miniatures. The Passion treatise of Johannes von Zazenhausen, who was appointed suffragan bishop



16

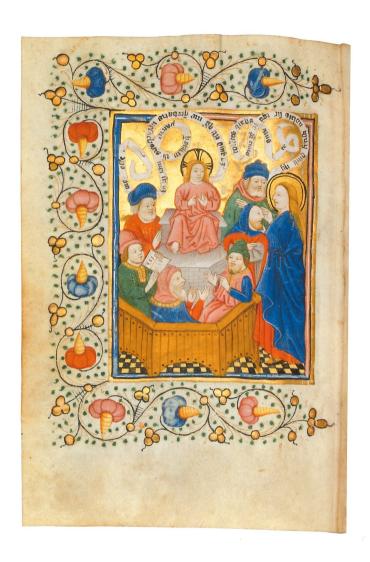
of Trier in 1362, is handed down in 11 manuscripts. This codex is the only illuminated copy. The text is acknowledged as the first German Passion treatise that was composed independently from a Latin model. The work is therefore of great importance for literary history and the present text version seems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



Publius Vergilius Maro: *Georgica and Aeneis.* Illuminated manuscript on vellum, written by the Florentine scribe Niccolò di Antonio di Prado de' Ricci. Italy, Florence, c. 1460-70. 239 leaves, 273 x 180 mm, 2 large and 14 smaller gold initials on panels of vine-stem decoration, 15 small gold initials set against grounds of blue, green and pink. A fine Florentine humanist manuscript in its original binding from the collections of Charles Harry St. John Hornby and Major John R. Abbey.



Nautical manuscript, *Arte del navigare*. Illuminated manuscript on vellum and paper. Italy, presumably Venice, dated 1464. 84 leaves, 210 x 130 mm, pen-and-ink drawings coloured with washes: map of the world with the zodiacal signs, climatic zones, table with the position of the moon in the zodiac, tables of the moon and the planets. A rare codex of the small group of 15th century nautical text books dealing with cartography, topography, oceanography, land surveying, magnetism and astronomy.



Book of hours, use of Utrecht, in the Dutch translation of Geert Groote. Illuminated manuscript on vellum, illuminated by the Masters of the Zwolle Bible. Northern Netherlands, Zwolle, c. 1465-75. 172 leaves, 150 x 110 mm, 6 full-page miniatures and 6 large historiated initials. A hitherto unrecorded manuscript of the Sarijs group with a number of singular features, such as an unusual iconographic repertoire, that clearly set it apart from tendencies of standardisation in the production of books of hours at Zwolle.



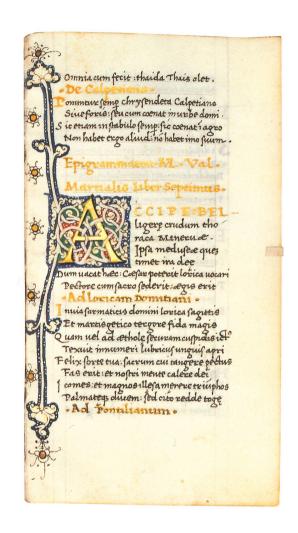
Book of hours, use of Utrecht, in the Dutch translation of Geert Grote. Illuminated manuscript on vellum, illuminated by one of the Masters of Gijsbrecht van Brederode. Northern Netherlands, probably Utrecht, c. 1465-70. 190 leaves, 182 x 129 mm, 32 large illuminated and 6 large historiated initials. The Masters of Gijsbrecht van Brederode were among the leading illuminators in Utrecht during the third quarter of the 15th century and worked for members of the ecclesiastical hierarchy.



21

Psalter (*non feriatum*) with hymnary. Illuminated manuscript on vellum. Italy, Florence, workshop of Mariano del Buono di Jacopo, c. 1470-75. 236 leaves, 257 x 188 mm, two historiated initials, depicting King David and Christ, that show close correspondences with male figures created by the workshop of the Florentine miniaturist Mariano del Buono di Jacopo (1433-1504). The same physiognomy modelling their facial features in a plastic way can be found in manuscripts created by the workshop in the 1470s.





M. Valerius Martialis: *Epigrammata.* Illuminated manuscript on vellum, illuminated by Cristoforo Maiorana. Italy, Naples, c. 1480-90. 204 leaves, 145 x 79 mm, elaborate frontispiece, one large and 14 gold initials with white vine-stem decoration. The Neapolitan illuminator Cristoforo Maiorana, responsible for the decoration of the title page, is documented to have worked for the Aragonese court from 1480-92. This pocket-sized classic might have been created for Alfonso, Duke of Calabria.









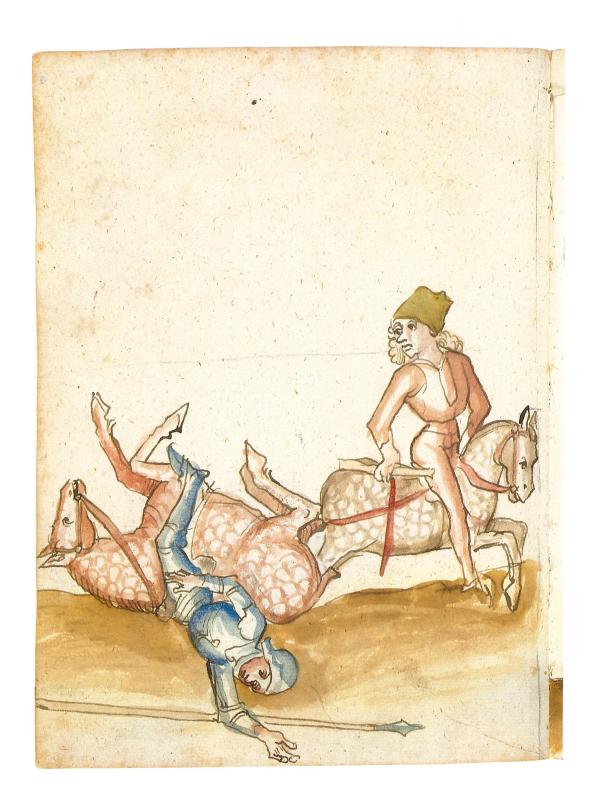
23

Book of hours, use of Rouen. Illuminated manuscript on vellum. France, Rouen, c. 1470. 183 leaves, 95 x 74 mm, 16 arch-topped miniatures with full borders. This small prayerbook is an example of the very highest quality work of the illuminator known as the Master of the Rouen Èchevinage after a series of secular manuscripts which he painted for the library of the magistrates (Èchevins) of Rouen. In spite of the small scale the miniatures and borders are highly detailed and rich in incident.



24

Hymnary, use of Cesena. Illuminated manuscript on vellum. Italy, Cesena, c. 1480. 233 leaves, 529 x 395 mm, four historiated initials, 89 illuminated initials, contemporary Italian binding with elaborate metal work fittings. Seven of originally eight choirbooks of the cathedral of Cesena are still preserved in the Biblioteca Malatestiana, founded by Domenico Malatesta 'Novello' (1418-65). The main illuminator of this hymnary probably belonged to those close to Guglielmo Giraldi from Ferrara.



25

Fencing treatise. Illustrated manuscript on paper. Southern Germany, Augsburg?, c. 1490. 223 leaves, 218 x 158 mm, 356 pen-and-ink drawings coloured with washes, occasionally accompanied by brief inscriptions. This manuscript aligns to the teaching founded in the 14th century by Johannes Liechtenauer, who is associated with the first known manuscript based teaching of the art of fencing. The attention devoted to the illustration steadily increased, a development which led to the transformation of



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.









26

Prayerbook, in German. Illuminated manuscript on vellum, illuminated by Georg Glockendon d. Ä.(?). Germany, Nuremberg, c. 1490-95. 361 leaves, 100 x 78 mm, 28 full-page miniatures. This prayerbook was commissioned by the patrician Marx Ansbach, probably on the occasion of his wedding to Apollonia Volckamer as is suggested by the alliance coat-of-arms. A fine witness to the flourishing development of manuscript painting in the free city of Nuremberg at the turn from the late Middle Ages to the Renaissance.





Book of hours, use of Rome. Illuminated manuscript on vellum. Flanders, Bruges, c. 1490-1500. 196 leaves, 88 x 62 mm, 24 calendar miniatures of the labours of the months and the zodiacal signs on three-sided borders, 16 arch-topped miniatures framed by full strewn borders. The miniatures of narrative character show close links with a group of small-format books of hours that were produced by a team of painters who collaborated with the so-called Master of the Prayerbook of circa 1500.



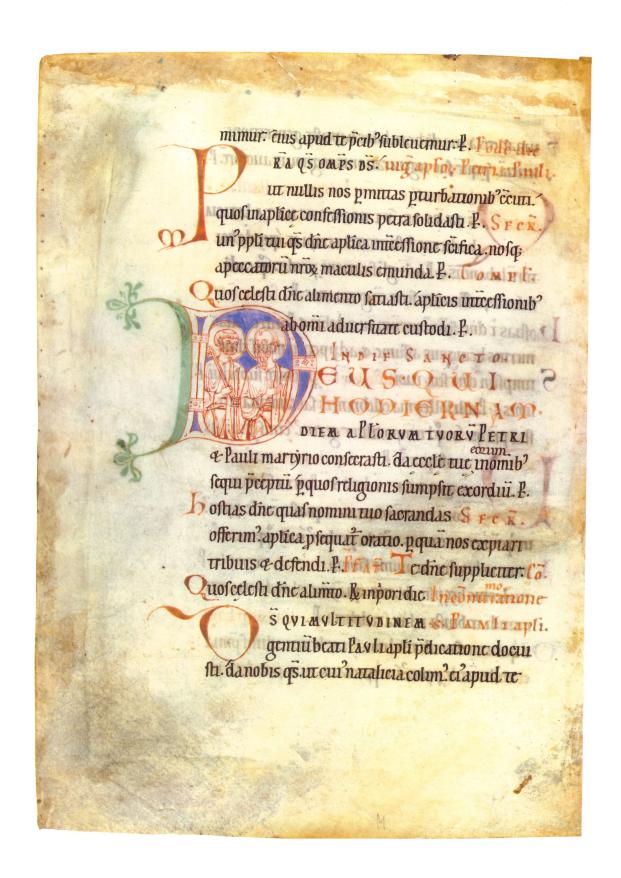


Joseph-François Bourgoing de Villefore: *Vies des Saintes Pénitentes d'Orient et d'Occident.* Illuminated manuscript on vellum, in French. France, Paris?, beginning of the 18th century. 99 leaves, 139 x 87 mm, frontispiece with the alliance coat-of-arms of the Houses of Bourbon and Bavaria, 49 miniatures. The illumination shows stylistic affinities to the works of artists active at the end of the 17th century at the workshop of the Hôtel des Invalides and the Abbey of Sainte-Geneviève in Paris.





Joseph-François Bourgoing de Villefore: Vies des Saincts Pères des déserts. Illuminated manuscript on vellum, in French. France, Paris?, beginning of the 18th century. 84 leaves, 141 x 95 mm, frontispiece with the monogram of Anne of Bavaria (1648-1723), Princess of Condé and Duchess of Enghien, to the order of whom this manuscript and its companion piece were made, 41 full-page miniatures of excellent painterly quality, displaying special mastery and creative power in the scenic portrayal of nature.



St Peter and St Paul. Historiated initial D on a leaf from a sacramentary. Austria, Kremsmünster, c. 1175. 290 x 197 mm. This leaf comes from a mass book that was originally created in the scriptorium of the Benedictine monastery of Kremsmünster and later transferred to Melk. Following the so-called Melk Reform the sacramentary became obsolete and only the part with the lectionary remained in use. Of the sacramentary a number of leaves survived, among them this one and a leaf in the Getty Museum, Ms. Ludwig V 3.



31

Moses and the Miracle of the Rod. Historiated initial L, cutting from a noted breviary. South-western France, c. 1200. 190 x 132 mm. Text and initial depict the incident from the Book of Exodus when Moses and Aaron transform a rod into a serpent in order to force the Pharaoh to release the people of Israel. The leaf's place of origin can be identified on the grounds of the notation in Aquitanian neumes, a regional family of neumes used in the south-western part of France.



Nativity. Historiated initial H, cutting from an antiphonary. Switzerland, Lake Constance area, c. 1320. 156 x 116 mm. In terms of style this large historiated initial, like its sister leaves in the Cleveland Museum of Arts and in a German private collection, can be associated with the eminent, lavishly illuminated St Katharinenthal Gradual. The artistic language is characterised by carefully outlined faces and a broad treatment of folds. From the collections of Robert von Hirsch and Bernard H. Breslauer.



33*

Trinity in the form of three angels. Historiated initial S on a leaf from a choirbook on vellum. Italy, Bologna, circle of the Master of S. Agnesa di Valdipietra, c. 1300. 550 x 383 mm. This leaf shows close stylistic affinities to the Bolognese manuscript painter who illuminated a series of choirbooks for the nuns of S. Agnesa di Valdipietra. His art springs from the earliest stylistic phase of Bolognese painting and advances towards the innovations induced by the Gerona Master.



Christ blessing between the Virgin, St John the Evangelist and Apostles. Historiated initial A, cutting from a choirbook, illuminated by Neri da Rimini. Italy, Emilia, c. 1310-15. 193 x 182 mm. Much of Neri's figurative language comes from the so-called Bolognese 'primo stile', for example the chromatic range based on just a few colours. The present initial displays flowing and expanded forms and a generalisation of facial features typical of Neri's later production.



St Margaret emerging from the dragon's jaws and a Camaldolese nun kneeling in prayer. Historiated initial L from Corale 2 of the Camaldolese monastery of Santa Maria degli Angeli, illuminated by Don Silvestro dei Gheraducci. Italy, Florence, 1371-74. 190 x 170 mm. This illumination, characterised by luminous colours full of subtle gradations and delicately modelled forms, impressively displays Don Silvestro's lyrical interpretation of the Gothic style, also termed as an 'art of courtly elegance'.



Two leaves from a liturgical manuscript on vellum. Switzerland, convent of St Andreas in Engelberg?, second quarter of the 14th century. 393 x 280-285 mm each. Recto and verso of both leaves are richly illuminated with penwork and historiated initials as well as three-sided penwork borders, all accompanied by scrolls with Latin text. The traits of the figural style correspond to manuscripts created in the scriptorium of the Benedictine convent of St Andreas in Engelberg in the second quarter of the 14th century.



37

Four leaves from an antiphonary on vellum with large inhabited penwork initials. Upper Rhine, c. 1370-80. 497 x 362 mm. The colour scheme, figure style and heraldic features of the unconventional and inventive inhabited penwork initials point to an Upper Rhenish origin. The leaves belong to the few examples of Upper Rhenish manuscript illumination from the second half of the 14th century that take on the high level of quality of works from the first half of the century.

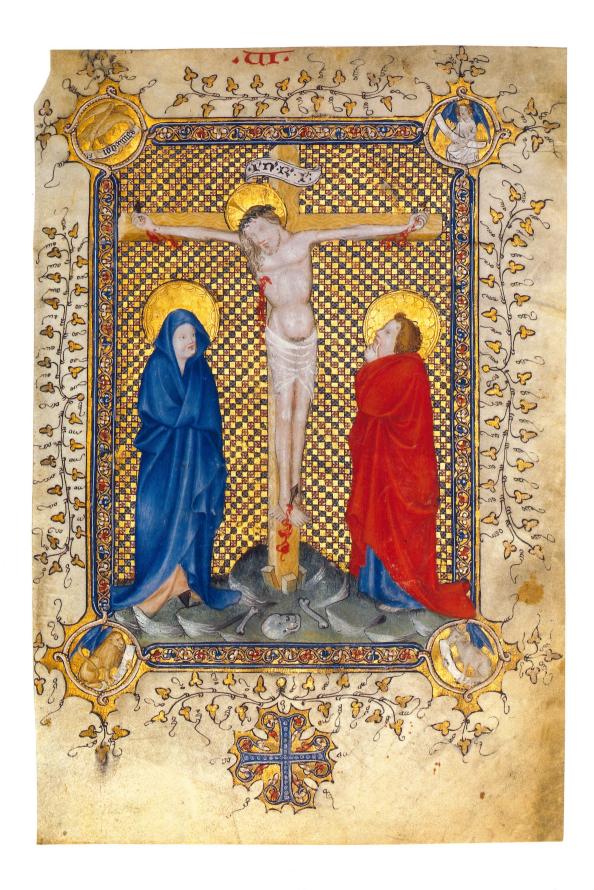


Mary Magdalene and two angels. Historiated initial C, cutting from a choirbook on vellum. Italy, Lucca, 1390s. 214 x 192 mm. From the series of cuttings James Dennistoun bought in Lucca in 1838 and believed to originate from the charterhouse of Lucca, presumably the Carthusian abbey of Santo Spirito. There are similarities between this initial and the foliage, figural style and initial forms of a gradual illuminated by the Sienese artist Martino di Bartolomeo for the Lucca cathedral in the 1390s.



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.



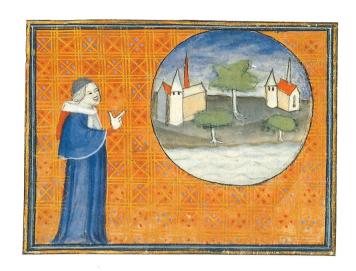
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The Crucifixion with the Virgin and St John. Full-page canon miniature from a missal on vellum. French Flanders, c. 1410. 260 x 175 mm. A fine canon page miniature, the artistic origin of which can be located to the Franco-Flemish border region. The 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.



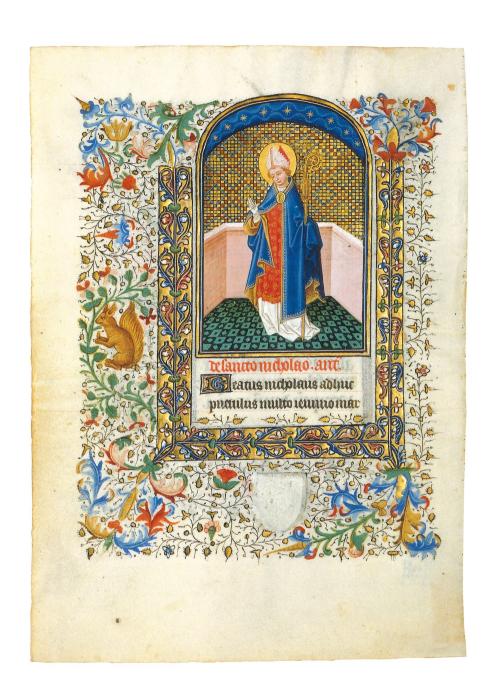
41

Cain and Abel and the Building of the Ark. Miniature on a leaf from a manuscript of St Augustine's *La Cité de Dieu*, translated by Raoul de Praelles for Charles V, illuminated by the workshop of the Boucicaut Master. France, Paris, c. 1410. 418 x 318 mm. With respect to the motif as well as to the style this delicate miniature closely corresponds to the illumination opening Book XV of the *Cité de Dieu* manuscript in the Walters Art Museum, Baltimore, Ms. 770 attributed to the Boucicaut Master and his workshop.





The author teaching his pupils. A doctor pointing to a map of the world. Two miniatures from a group of six cuttings from a manuscript of Bartholomaeus Anglicus' *Le Livre de la Propriété des Choses*, translated by Jean Corbechon for Charles V. France, Paris, c. 1400. 84 x 93 mm and 70 x 93 mm. *De Proprietatibus Rerum* is one of the greatest secular texts of the Middle Ages. These miniatures can be associated with the group of closely related first generation manuscripts made in Paris around 1400.

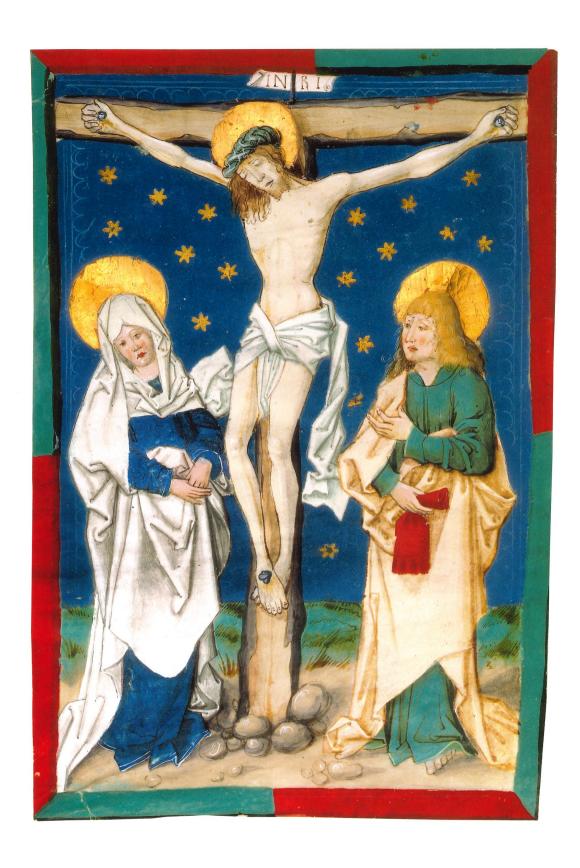


St Nicholas. Arch-topped miniature on a leaf from a book of hours on vellum. Flanders, c. 1430. 183 x 128 mm. The rendering of St Nicholas, represented in his role as bishop of Myra, illustrates the part with the suffrages to the saints. The idiosyncrasies and the fine quality of the painting, evinced for example in the fine modelling of the face that evokes a pronounced sense of plasticity, place this miniature in the vicinity of the Master of Guillebert de Mets.



44

Apocalyptical Christ in a mandorla. Pen-and-ink drawing coloured with washes on a leaf from an Apocalypse manuscript on vellum. Strasbourg (?), circle of Ulrich Schriber, c. 1420-30. 190 x 136 mm. This iconographically complex depiction of Christ refers to two passages of the Apocalypse. The drawing's style points to the Upper Rhine as place of origin. The formation of drapery folds and the careful rendering of faces are close to manuscripts of the workshop of Ulrich Schriber, in particular to a bible in Augsburg created in 1422.



45

Crucifixion. Full-page canon miniature from a missal on vellum, illuminated by an artist from the circle of the Housebook Master. Germany, Middle Rhine, c. 1470-80. 235 x 155 mm. The composition and stylistic language of this miniature are influenced by contemporary engraving. The hand of our artist, who places great emphasis on the graphic delineation, bears resemblances to the work of the Housebook Master, a versatile draughtsman, engraver and painter active on the Middle Rhine during the last quarter of the 15th century.



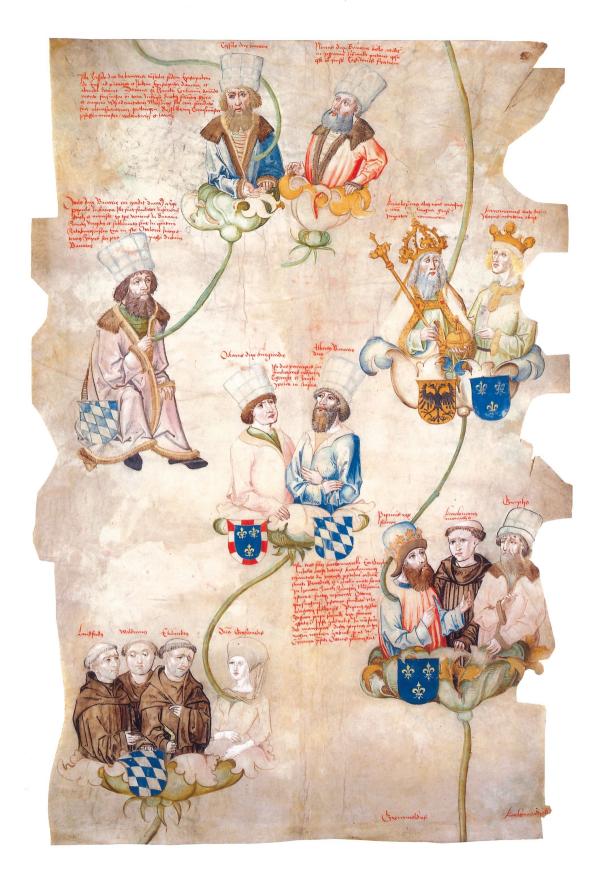
46

The Assumption of the Virgin. Full-page miniature on a leaf from a book of hours on vellum, illuminated by Juan de Carrión. Spain, Segovia or Toledo, c. 1480-90. 322 x 210 mm. The attribution of our miniature is to be deduced from two sister leaves in the École Supérieure des Beaux-Arts in Paris, one of which is signed. A rare example of late 15th century Spanish illumination that reveals Juan de Carrión's mastery in scenic composition and the very distinctive expressive facial features of his figures.



47

Christ calling St Peter. Historiated initial S on a leaf from an antiphonary on vellum, illuminated by Pellegrino di Mariano. Italy, Siena, dated 1471. 530 x 380 mm. This leaf comes from a set of choirbooks commissioned for Siena's Spedale di Santa Maria della Scala by the hospital's rector. The very large initial of bold decorative quality comes from Pellegrino di Mariano's last period of activity when he collaborated from 1465 to 1481 in the illumination of choirbooks for Siena's cathedral and the Spedale. From the Bernard H. Breslauer Collection.



48

Genealogical roll. Two fragments from a rotulus on vellum. Bavaria, Nuremberg, c. 1500. 500 x 750 mm each. This roll holds family trees of the Dukes of Bavaria, starting with the ancestors of Charlemagne and Tassilo, Duke of Bavaria. The text names monasteries founded by the dukes, such as Tegernsee and Mondsee. The pictorial idea of conceiving a genealogical tree in the form of floriate tendrils with the figures springing from the blossoms was previously evolved in Hartmann Schedel's World Chronicle, first printed in Nuremberg in 1493.



49

The Resurrection. Historiated initial R on a leaf from the Missal of Johannes von Giltlingen, illuminated by Conrad Wagner. Germany, Augsburg, c. 1485-89. 348 x 262 mm. The missal for the abbot of the imperial monastery of SS Ulrich and Afra is one of the major works of late medieval manuscript illumination in Augsburg. Conrad Wagner's art stands out for the invention and luxuriance of its border decoration. His decorative vocabulary influenced the works of his successors. From the Bernard H. Breslauer Collection.



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.



Joachim and Anna at the Golden Gate. Historiated initial D, cutting from a gradual on vellum, illuminated by the Master B. F. Italy, Milan, c. 1500. 170 x 174 mm. This cutting, the composition of which is clearly influenced by contemporary panel painting, originates in a series of choirbooks produced for the SS Michael and Nicholas Abbey in Villanova-Sillaro. The Master B. F. also worked as a panel painter. This fact may account for his capacity to integrate elements of Leonardo da Vinci's figure and landscape style.



52

St Yves de Bretagne, worshipped by a patrician couple. Full-page miniature, presumably the frontispiece of a statute book of a brotherhood of St Yves, illuminated by the Master of the Ango Hours. France, Rouen, c. 1520. 285 x 190 mm. Yves Hélory (1253-1303) received an education in theology and jurisprudence and worked as an 'advocate of the poor' in Brittany. The work of the Ango Master represents the last flowering of manuscript illumination in Rouen. Especially noteworthy is the finesse of his architectural settings.



53

The Adoration of the Magi. Full-page miniature from the hitherto so-called Hours of Henry VII, illuminated by Jean Bourdichon. France, Tours, c. 1498-1500. 243 x 170 mm. This magnificent miniature, like eight firmly attributed (see front cover) and two possible sister leaves, ranks among the most important by Bourdichon. Succeeding Jean Fouquet as *peintre et valet du chambre du roi* in 1481 Bourdichon held this prestigious position under four kings up to his death in 1521. From the Bernard H. Breslauer Collection.



King David and David's victorious fights against a lion and a bear. Full-page miniature on vellum, illuminated by the workshop of Simon Bening. Flanders, Bruges, c. 1520. 118 x 84 mm. This miniature, which incorporates scenes from David's life in the borders and presumably opened the Penitential Psalms of a book of hours, aligns to a popular iconographic tradition of Ghent-Bruges illumination. Close parallels for the composition of the main scene with King David in Penitence can be ascertained in various works by Simon Bening.

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 bookhand, 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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