

Illumination & Script

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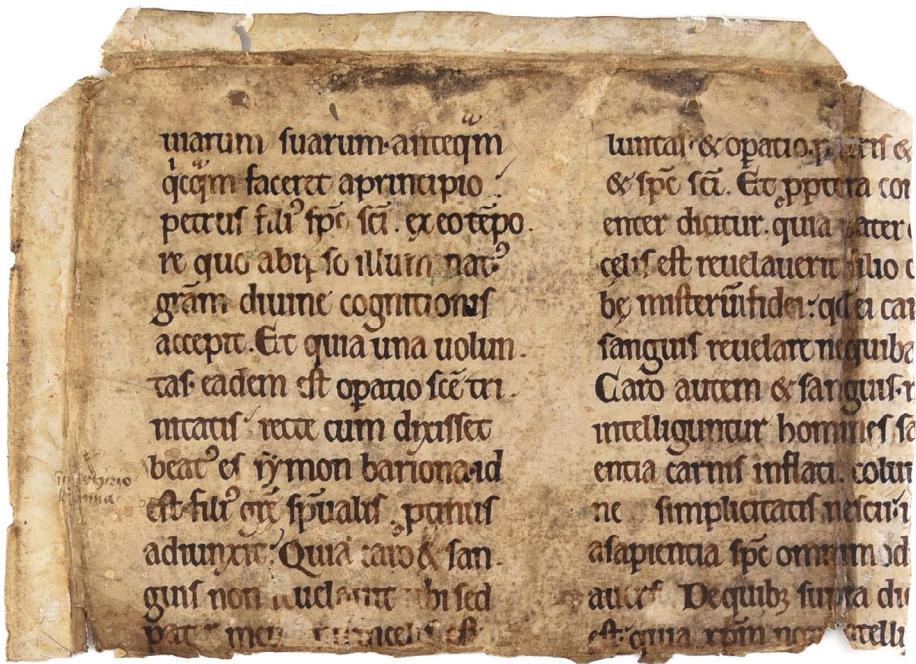
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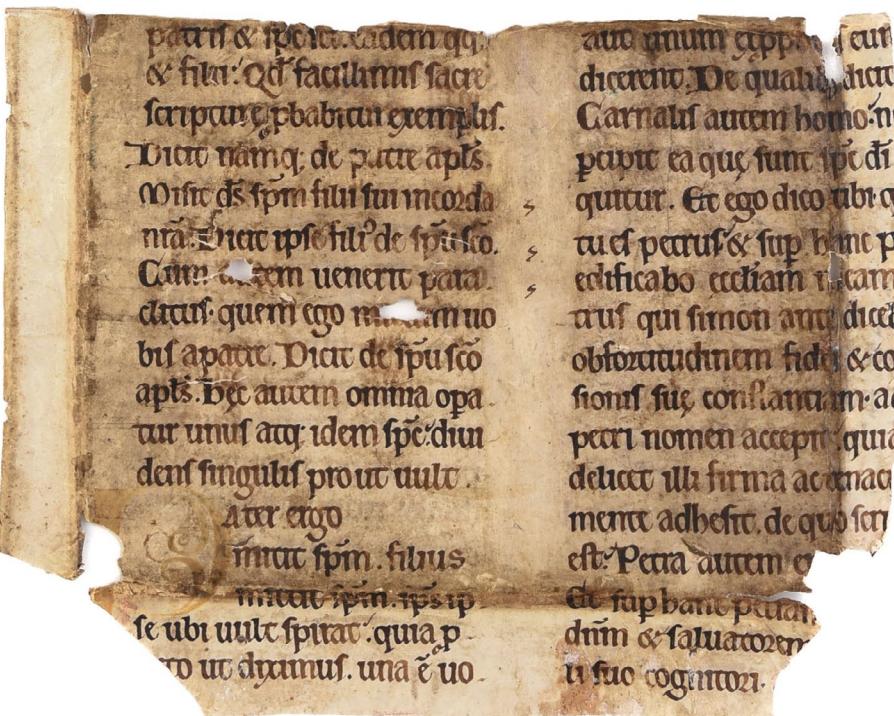




1. [BEDE]

Two fragments of a single vellum manuscript leaf from Bede, *Homiliae XXVII* in Latin [England, c.1150].

Two fragments (c.160 x 220mm). 30 lines in two column. Lacking one line of text in the middle. £3,000



A rare English fragment of Bede's *Homiliae*. Found here are verses of Matthew XVI, 13–18, a reading on the feasts of the patron saints of Bede's twin monasteries of Wearmouth-Jarrow, saints Peter and Paul. One clue as to the English origins of the fragments is the abbreviation sign for 'est', in the shape "÷", which is distinctly insular. It appears that a later non-English(?) reader had trouble with it, and thus clarified by writing an alternate abbreviation next to it.

[For the full description, please click here](#)



2. FRENCH ARTIST

Illuminated leaf on vellum with historiated initial, containing St Paul Giving his Letter to the Ephesians. [France (probably northeastern, perhaps Arras), c.1225–1250]

A large historiated initial with a long descender in blue and red with white tracery on gold grounds, and an inhabited initial in red and blue, with bird- or lizard-like creatures in two compartments on gold grounds, chapter initials alternately red or blue, flourished.

Single leaf (c. 285×190mm), written in gothic script below top line in two columns of 54 lines (c.185 x 120mm). £6,50

£6,500

The fine initial shows St Paul in prison, holding a book and handing an inscribed scroll (his epistle) to a monk or deacon and a layman, presumably the Ephesians. The parent volume, the Chudleigh Bible, was likely made in the Arras-Tournai region.



For the full description, please [click here](#)



3. ITALIAN ARTIST

Pentecost, an historiated initial on a vellum leaf from an Antiphonary, in Latin. [Italy (Emilia-Romagna, perhaps Bologna), c. 1260–70]

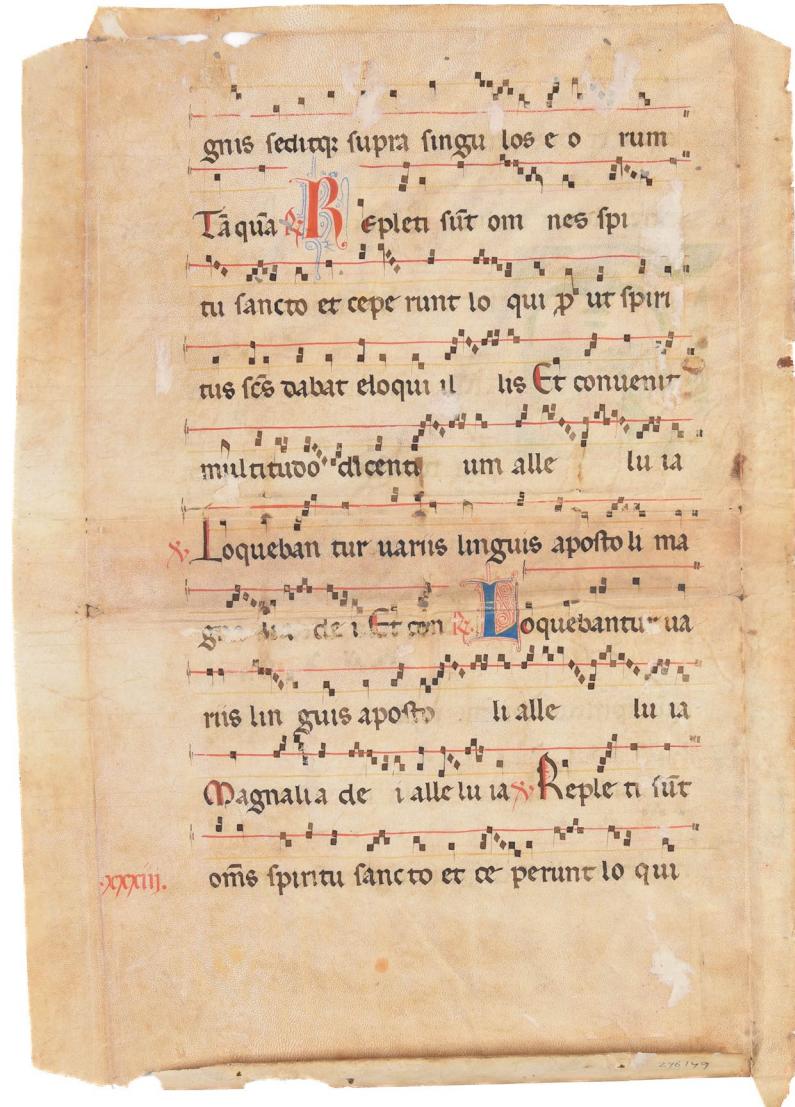
A large initial 'D' formed of light pink and orange acanthus extending into the margin and including a human head, on a blue ground with white penwork decoration, framed in light pink, enclosing the Pentecost with the twelve Apostles seated under two arches supported by a central column, large initials in red or blue with contrasting penwork.

Single leaf (490mm x 340mm). 10 lines of text with accompanying music on 4-line red staves; rubrics in red, capitals stroked in red. £10,000

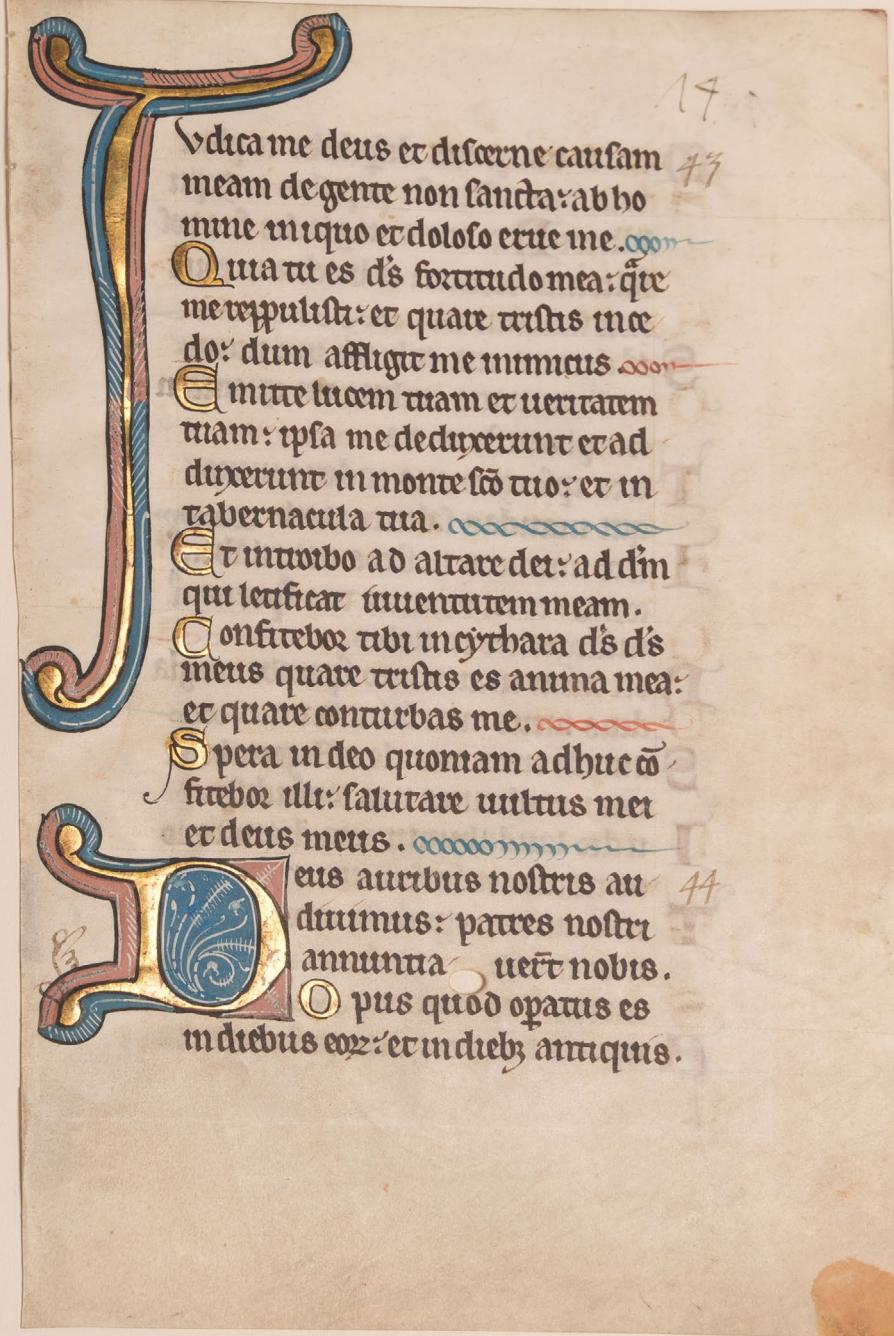
The style of this initial is notably close to that of the Maestro d'Imola, who was active in and around Bologna, a leading centre of manuscript production in the thirteenth and fourteenth centuries. The leaf was once used as a binding, with inscriptions on the leaf for the years '1600' and '1604', possibly for an account book.

For the full description, please [click here](#)

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Detail from item 3



4. FLEMISH ARTIST

Leaf on vellum from a Psalter, with extremely large illuminated initials, in Latin. [Southern Netherlands (Flanders), c.1275]

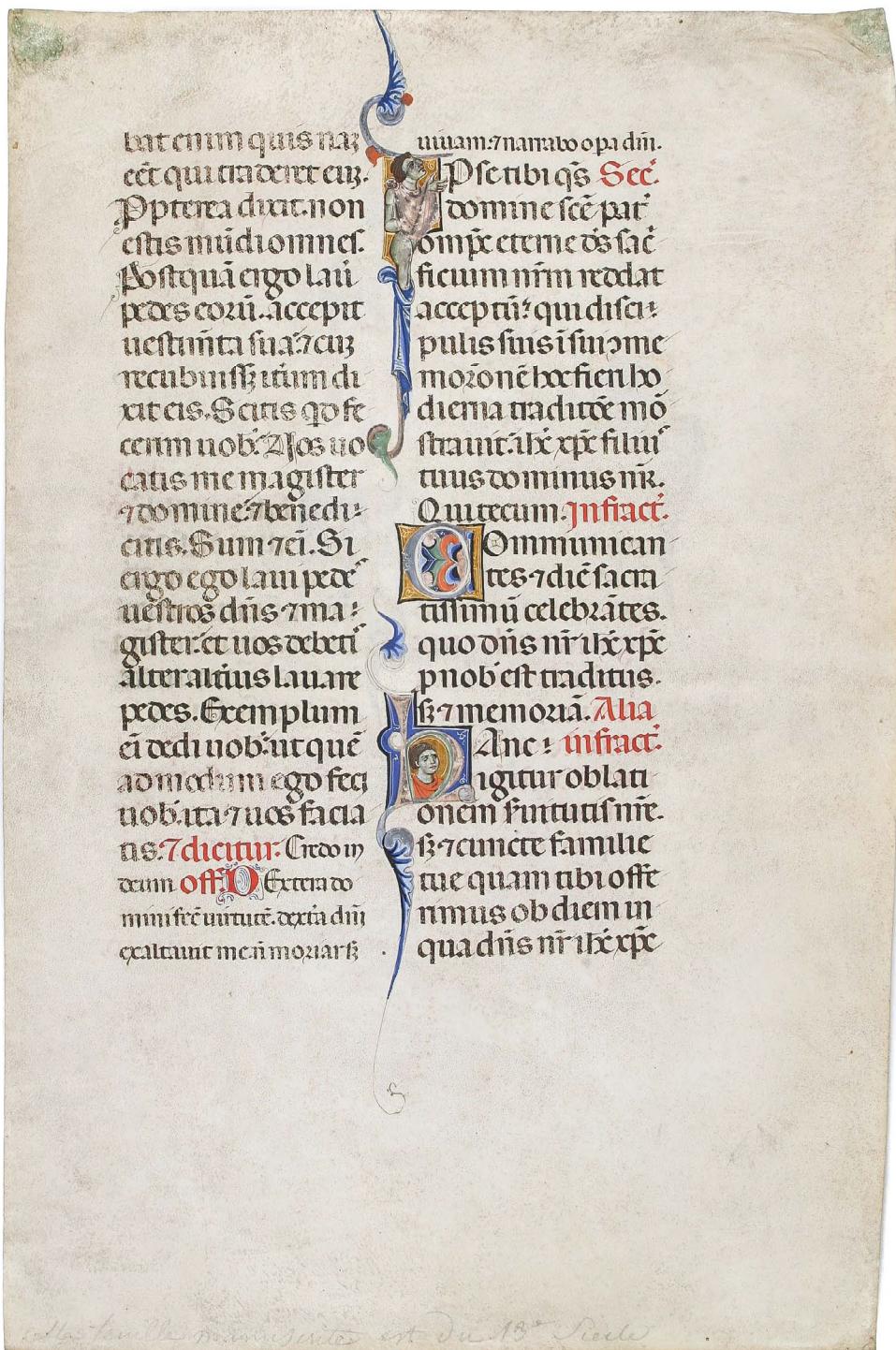
Line fillers in red and pale turquoise-blue penstrokes, one-line initials in liquid gold with thick black penwork edges, two very large initials in brightly burnished gold, within red and blue grounds, the form of the I long and gently curving, the two initials filling almost the entire border between them.

Single leaf (250 x 169mm), with single column of 23 lines in a graceful and rounded early gothic bookhand (written space: 173 x 95mm). One pointing hand symbol, one small natural flaw between the third- and second-from-last lines, clumsy early modern hand adding pagination 14 and 15 as well as Psalm nos.

£1,500

The opening initial 'I' begins Psalm 43, 'Iudica me Deus et discerne causam meam de gente non sancta...'; the text continues into Ps. 44 with the initial 'D'. The parent manuscript of this appealing leaf was no. 125 in Otto Ege's *Handlist*.

For the full description, please [click here](#)



5. ITALIAN ILLUMINATOR

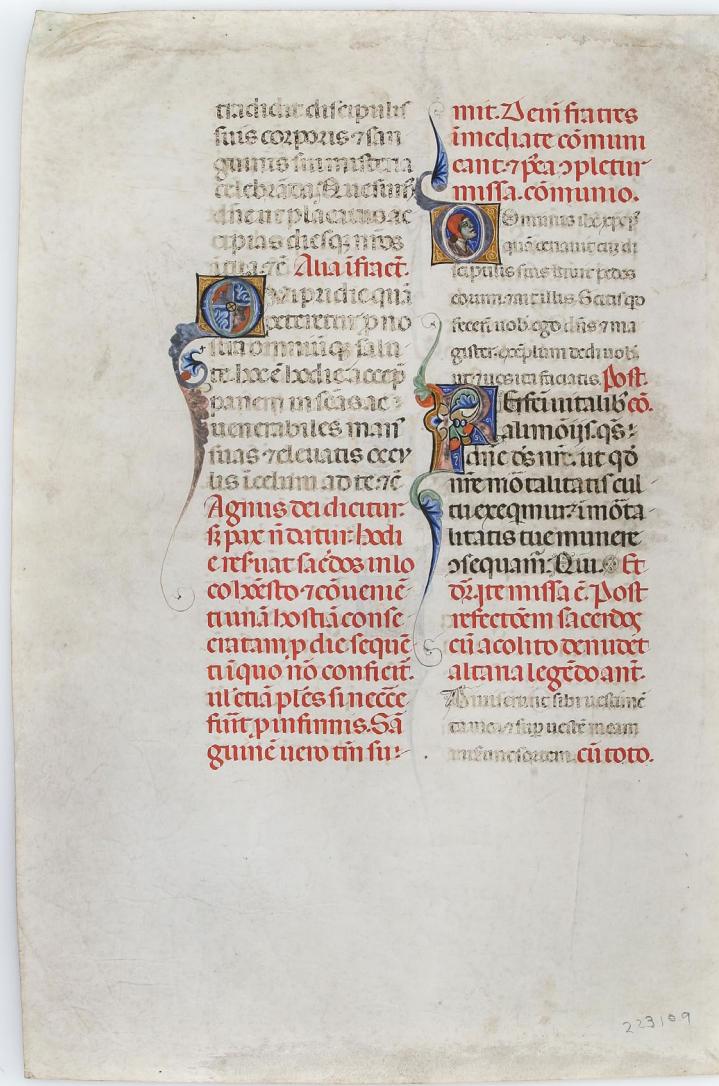
Leaf from a finely illuminated manuscript Missal – with an almost nude man and two men's heads within the initials, in Latin on vellum [Italy, Umbria (probably Assisi), c. 1290]

A large initial **I** (opening *Ipse tibi ...*) and enclosing a three-quarter length figure of a finely painted clean-shaven man facing right, nude apart from a thin chiffon-like robe which hangs over his shoulders, his delicate musculature drawn out in blue-grey tones, all on burnished gold grounds with liquid gold penwork, multi-coloured acanthus leaf fronds extending into the margins, 2 further coloured initials enclosing men's heads, 3 further multi-coloured initials on gold grounds with liquid gold penwork, a single, red, one-line initial with contrasting penwork, rubrics in red, calligraphic capitals with hairline penwork tracery.

Single leaf (362 x 238mm), double column, 25 lines of 2 sizes of a refined Italian bookhand. £5,750

This is a long-lost and hitherto unrecorded leaf from an opulently decorated and early Italian Missal. Only a handful of other leaves are known; Gaudenz Freuler notes that the artist has close stylistic connections to the Master of the Assisi Choirbooks, one of the most refined illuminators active in Umbria at the end of the 13th century.

For the full description, please [click here](#)



Detail from item 5



6. SOUTHERN FRENCH ARTIST

Two historiated initials depicting St Mark and Two Men on a leaf from the Mailhac-Faber Bible, illuminated manuscript in Latin on vellum. [Southern France, late c.1300]

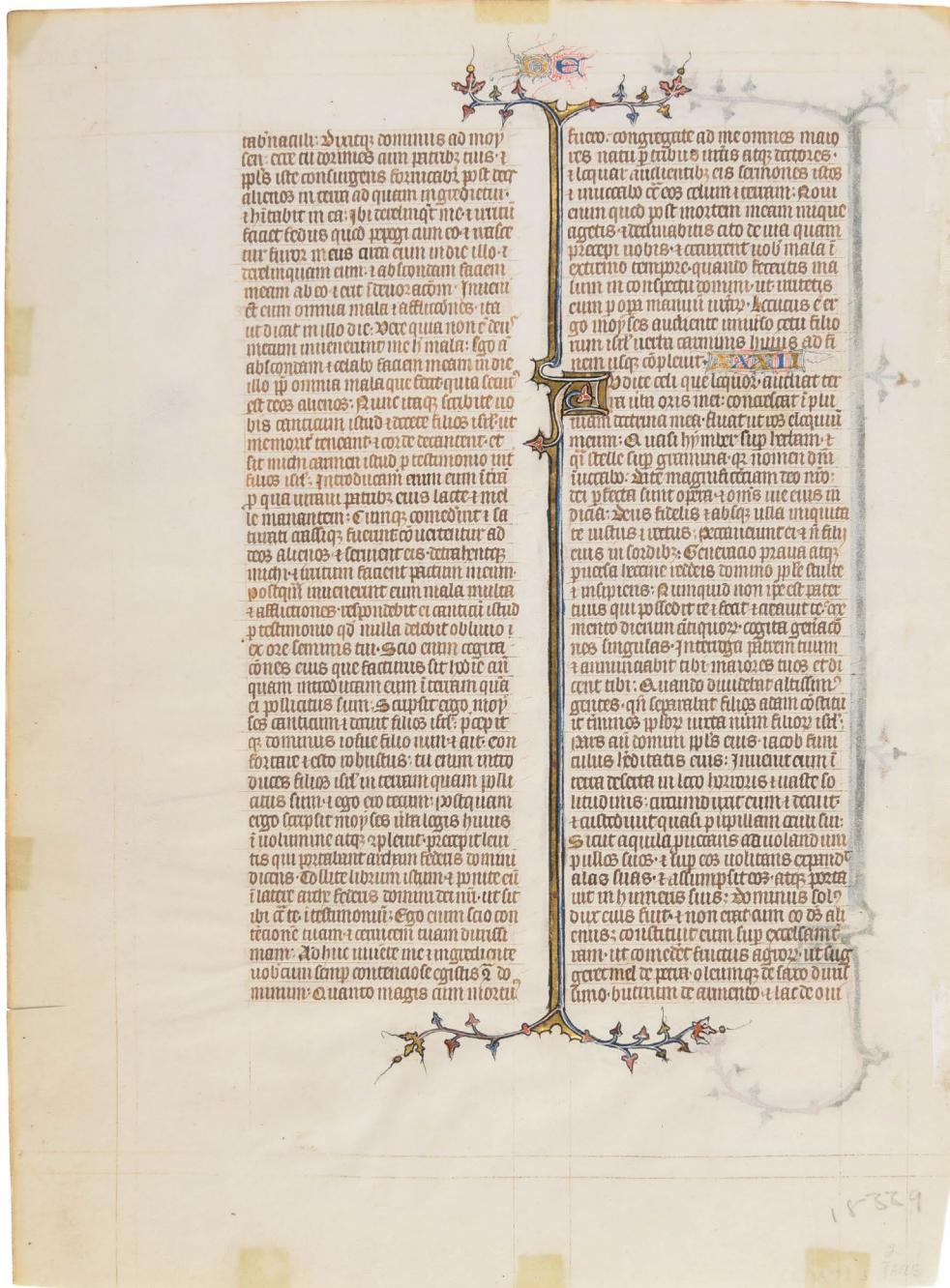
Illuminated with two large historiated initials, each with extensions, one of which contains a human-headed hybrid creature, foliate and hybrid-creature extensions rise and fall in the margin and inter-columnar space, historiated initial with figure of St Mark and two men, pink and orange garments edged in white, with folds delineated with black lines, on gold grounds, grey flesh, modelled with white, facial features and hair drawn in black.

Single leaf (c.335 x 230mm), written in two columns of 40 lines in a fine formal gothic script (c.230 x 145mm), omitted words added in the margins within red boxes, guides to the rubricator in cursive script at the lower edge.

£7,500

A fine leaf with two superb initials from a large Bible produced in southern France, once owned by Sir Thomas Phillipps (1792–1872) and Sir Alfred Chester Beatty (1875–1968). Using an unusual palette, the initial at the beginning of Mark shows the Evangelist full-length holding a book, doubtless his gospel, while the prologue shows two unidentified half-length youths.

For the full description, please [click here](#)



7. PARIS ILLUMINATOR

**Illuminated leaf on vellum from the St. Albans Abbey Bible.
[Paris, c.1330]**

Bar border on each side of the leaf in blue, pink and gold, each with forked stems at top and bottom from which sprout gold, orange and blue leaves; in the middle of one border is an elaborate design of curling stems on grounds of burnished gold. Two 2-line initials in colours on a burnished gold ground; running headline in blue or gold letters with calligraphic penwork.

Single leaf (294 x 199mm). 46 lines of gothic script, double columns.

£1,500

An attractive leaf - illuminated in the 'Pucelle' style of Parisian illumination - from an important Bible which may have been illu-minated for Richard de Bury, author of the Philobiblion, and was almost certainly given to St. Albans Abbey by Michael Mentmore (d.1349). Unlike Bibles of the 13th century, those of the 14th century are comparatively rare.

For the full description, please [click here](#)



8. CIRCLE OF VENTURELLA DI PIETRO

St. John the Baptist, a large historiated initial “F” on vellum

cut from an antiphonal. [Italy (Perugia), c. 1310–1330]

The figure of St. John the Baptist, dressed in orange robes, with golden halo and holding a book; the initial painted in a pale brown on a blue ground with white tracery, with extension of orange and blue acanthus and gold circles.

Historiated initial (75 x 62mm) on a vellum cutting.

£7,500

A very fine representation of St. John the Baptist on an initial “F”, which introduces the first *Responsorium* for the first Nocturne of the feast of St. John the Baptist. The characteristic foliate extension of the illuminated letter indicates early 14th-century Umbrian origin, and can be further defined as the work of an artist in the circle of Venturella di Pietro, a prolific artist active in Perugia during the first quarter of the 14th century.

For the full description, please [click here](#)



9. REMIET (Perrin)

King Robert II of France accepts the surrender of Melun, an illuminated miniature on vellum from the *Grandes Chroniques de France*. [Paris, c.1400–1410]

Square miniature enclosed by a gilt border, depicting the tall crowned figure in orange robes of King Robert II of France, attended by three courtiers, one of whom holds the royal sceptre, accepting the keys to the fortified city of Melun from four kneeling citizens who appear at the gate, against a decorated tiled background in dark blue with details in red and light blue; the miniature above a five-line illuminated initial 'A', in gold and blue with red and blue penwork, extending into border.

Miniature (105 x 93mm) on a vellum cutting (154 x 123mm), 6 lines of text in *lettre bâtarde* in brown ink, headings in red, in a single column, 25 lines on verso.

£17,500

A superb miniature attributable to the Paris artist Perrin Remiet (fl. 1386–1428) from a manuscript of the *Grandes Chroniques de France*, a hugely influential royal history of the kings of France, which advanced the past glories and chivalric destiny of the Valois family and their forebears.

For the full description, please [click here](#)



10. PARIS ILLUMINATOR

Illuminated leaf on vellum from a Book of Hours. [Paris, 1408]

Each side of the leaf is decorated with a three-sided bar border in blue, full border of formal ivy leaves on broad scrolling stems in blue, orange, pink and burnished gold.

Single leaf (175 x 131mm). 15 lines of text in a liturgical gothic script.

£2,500

From a very important Book of Hours which had miniatures attributed to the workshop of the Boucicaut Master. Unusually, the parent Book of Hours bore an inscription which put a precise date on the manuscript: 'Factum est anno m. cccc. viii quo ceciderunt pontes parisius', referring to the floods in Paris of 29–31 January, 1408, which washed away the Petit Pont, the Grand Pont and the Pont Neuf.

For the full description, please [click here](#)



11. EGERTON MASTER

The Flight into Egypt, miniature on a vellum leaf from a Book of Hours, Use of Rome, in Latin. [France (Paris), c.1410]

Miniature with Joseph leading the donkey, upon which the Virgin Mary sits with the infant Christ, wrapped in swaddling bands against dry, desert-like background of rocks and hills with trees and city, sky coloured in vibrant blue. Large, five-line initial 'D' in blue with fine infill of floral pattern on red grounds with white tracery, supporting ornate bar borders in gold, red and blue, with whirls of floral ornament at corners and fine floral decoration with hair-line stems.

Single leaf (175 x 124mm). Size of miniature: 85 x 58mm. Verso with illuminated two-line initial and partial border. **£7,500**

A superb leaf with a miniature of The Flight into Egypt painted by the Egerton Master. Notably fine are the small faces of the Virgin and infant Jesus. The short and dense brushstrokes used for the landscape and the tiny feathery grey trees in the hilly background are especially characteristic of his work.

For the full description, please [click here](#)



12. ENGLISH ARTIST

An illuminated leaf on vellum from an English Psalter.
[Southern England, c.1400–1450]

Large, 7-line initial 'D' in a very fine leafy design in blue, pink and orange with white tracery on burnished gold grounds, supporting bar borders in gold and colours, with clumps and whirls of coloured leaves at intervals and at each corner; 1-line initials in blue or burnished gold surrounded with penwork in blue or red, line-filers in gold and blue.

Single leaf (272 x 182mm). 22 lines, written space: 187 x 117mm. Written in dark brown ink in a large compressed gothic liturgical hand. £4,500

A superb leaf, from what would have been a luxury Psalter produced for a wealthy English patron, possibly in Oxford. The large, burn-ished gold initial and the border with leafy designs of blue and pink are typical of English manuscript illumination in this period. The leaf was originally f. 23 in the parent manuscript, opening Psalm 52 ('Dixit Insipiens').

For the full description, please [click here](#)



13. FRENCH ARTIST

St. Lawrence, an illuminated miniature on vellum from a Book of Hours. [Amiens, c. 1425]

Miniature showing St. Lawrence holding a gridiron; a green parrot perches on a thick two-sided border composed of red and blue flowers on a burnished gold ground. Full outer border of coloured flowers and gold leaves, and in lower outer corner an illustration which shows a naked figure on a grid iron, while another figure in a green tunic fans the flames with bellows.

Single leaf (196 x 140mm). Size of miniature: 95 x 65mm.

£4,750

A handsome miniature, depicting St Lawrence holding the gridiron upon which he was roasted in the third century; the illustration in the lower corner, complete with a figure operating bellows to stoke the fire, presages the saint's fate. Stylistically, this miniature echoes the most important artist in Amiens at this time, the Master of Raoul d'Ailly.

For the full description, please [click here](#)



14. PARIS ARTIST

A Burial Service in a Graveyard. A large miniature on a leaf from a Book of Hours in Latin, illuminated manuscript on vellum. [France (Paris), 1425–1450]

A large arched-top miniature depicting a corpse in a shroud marked with a cross, in a shallow grave in a walled graveyard with two other graves and a graveyard cross, to the left of which stand a group of black-clad mourners behind a young crucifer carrying a tall cross, and a priest in a cope, reading the burial service from a book in his right hand and holding a spade in his left; the miniature above a four-line foliate initial in gold and colours introducing Vespers of the Office of the Dead, the whole surrounded by a full border of semi-naturalistic flowers and stylised acanthus and gold ivy leaf decoration; the verso with a one-sided border and five one-line champie initials with matching line-fillers.

Single leaf (c.190 × 125mm), ruled (c.97×62 mm) for 15 lines, written in a fine gothic textura. £6,500

The text of this leaf is that of the opening antiphon and psalm (Ps. 114) of the Office of the Dead. The illuminator of the present leaf has chosen to include unusual details, such as the wooden spade with a metal cutting edge held by the priest, and the situla with aspergillum (holy water bucket and sprinkler).

For the full description, please [click here](#)



15. PARIS ARTIST

A funeral service, an illuminated miniature on vellum from a Book of Hours. [France, c.1430]

Gently arched miniature of a funeral service; on the left four priests sing from a noted Missal, faced by monks with black copes. Three, hooded mourners in black sit in front of the large coffin which is covered with a red pall, embroidered with a crown device to match those adorning the screen in the background; two candles are set on the floor. Fine ornamental border composed of large coloured acanthus, hair-line stems with gold balls and coloured flowers.

Single leaf (188 x 138 mm). Size of miniature: 95 x 63mm. 7 lines of liturgical gothic text. **£2,750**

A large miniature from a Book of Hours of probably provincial origin, with figures naively but attractively drawn and with appealing attention to detail, from the floor tiles to the vaulted ceiling of the chapel. The miniature introduces the Office of the Dead with the opening antiphon, Placebo Domino.

For the full description, please [click here](#)



16. FRENCH ILLUMINATOR

Illuminated leaf on vellum from a Book of Hours. [France, c.1440]

Wide border of blue, pink, red and green acanthus on a highly burnished gold ground and enclosing a very decorative, four-line initial infilled with a luxurious flower on a burnished gold ground; three-sided outer border of brightly coloured acanthus, and small gold leaves on hair-line stems. One two-line and four one-line initials, verso with three two-line, and three one-line initials on grounds of red, blue and burnished gold, larger initials with floral infill, all with white tracery, verso border with two areas of small leaves on hairline stems.

Single leaf (180 x 128mm). 15 lines of gothic text.

£2,500

A very attractive leaf, remarkable for the freshness of the colourful decoration. 'Deus in adiutorium meum intende' and 'Domine ad adiuvandum me festina' are the first verse of Psalm 70, and are the standard opening prayer for each hour of the Divine Office.

For the full description, please [click here](#)



17. BOOK OF HOURS

**Use of Angers, In Latin, illuminated manuscript on vellum.
[Bruges, c. 1440-1450]**

Twelve full-page arch-topped miniatures with full borders of acanthus-leaves and other foliage and flowers, facing 5-line initials in blue and pink with white penwork on burnished gold grounds, and with similar full border decoration, book trimmed to edge of border decoration, in good and fresh condition; capitals touched in yellow, rubrics in red, numerous 1-line initials in alternate liquid gold and blue with penwork to contrast, numerous 2-line initials in liquid gold on blue and pink grounds touched with white penwork.

131 leaves (125 x 84mm). Perhaps once with a calendar at the front, else complete. Written space 85 x 45mm., single column, 18 lines in brown ink in a small Gothic bookhand. C18th French red morocco gilt, blue paper endleaves, gilt edges, elaborate calligraphic initials 'TKL' on cut-out laid onto front pastedown.

£42,500

Written and illuminated in Bruges for a patron in the vicinity of Angers in the mid-fifteenth century. The soft-pink, almond-shaped faces of the illuminations echo the work of the Masters of the Beady Eyes, yet the appearance of rows of small, round, lollipop-like trees in the background of many of the miniatures owes much to the work of the artist William Vrelant (active 1454-81).

For the full description, please [click here](#)





18. S. NETHERLANDS ARTIST

The Massacre of the Innocents, an illuminated miniature on vellum from a Book of Hours. [S. Netherlands (Bruges), c.1450.]

Large rectangular miniature which shows the seated figures of a man and his wife, who vainly holds on to her infant while an armed soldier wields his sword, ready to strike the child. Set in an arched medieval room with gold latticed windows, and rectangular doorways. Within a gold and pink bar border and enclosed within a full decorative border of blue and gold acanthus, daisies and other coloured flowers and small gold leaves.

Single leaf (184 x 130mm). Size of miniature: 106 x 66mm. Verso blank.

£3,250

The miniature is painted in the style of William Vrelant, one of the most influential of artists active around Bruges in the mid-15th century, and likely produced for the English market. Followers of his style adopted his well-defined compositional patterns painted in the most striking colours and delicately modelled figures.

For the full description, please [click here](#)

19. FRENCH ARTIST

The destruction of Job's household, a large initial "S" on vellum cut from an antiphonal. [France, c.1450].

Large historiated initial 'S' in blue with white tracery on burnished gold ground, depicting Job, standing outside the house while inside his children and animals are struck down by a storm, sent as a test of his faith.

Historiated initial on a vellum cutting (100 x 103mm). Verso with music on a four-line stave. **£3,750**

A fine miniature which shows Job's household being struck down, his possessions – including livestock – destroyed, and his children killed. Sent by God as a test of his devotion, Job accepts his plight without complaint or accusation; accordingly, here, he stands away from the storm, unscathed and looking on, his hands clasped in prayer.



For the full description, please [click here](#)



20. ROUEN ARTIST

The Crucifixion, an Illuminated miniature on vellum from a Book of Hours. [Rouen, 1470]

The crucified Christ in the centre with the Virgin on the left and St. John on the right. Landscape background showing a large rock, a walled city by a river and distant mountains. Full border of blue and pale gold acanthus leaves, coloured flowers and fruit, gold leaves on hair-line stems. Three-line initial in blue, infilled with red and blue flowers all with white tracery, on a burnished gold ground. 2 two-line initials on verso, line-fillers. Ruled in red.

Single leaf (165 x 120mm). Size of miniature: 92 x 65mm. 16 lines of gothic text in a liturgical hand. £2,250

The three lines of text below the miniature introduce Matins in the Hours of the Cross ("Domine labia mea aperies"). This is a good example of Rouen illumination, featuring many of its characteristic features; the castellated city town on the edge of the river could be Rouen itself.

For the full description, please [click here](#)



21. BOOK OF HOURS

Book of Hours, in Dutch, illuminated manuscript on vellum. [Northern Netherlands (Zwolle, with North Holland additions), c.1470–85].

One large (10-line) historiated initial depicting a half-length crowned Madonna and Child on a crescent moon, accompanied by a three-sided foliate border incorporating two full-length angels. The start of each hour and other major text divisions with a five-line initial in burnished gold, on a blue and burgundy ground with white ornament, accompanied by a three-sided rinceaux border with painted flowers and gold leaves. The second section with fourteen penwork initials from three to seven lines high; three-line initials in plain red or blue; and verses with one-line initials alternately blue or red (not gold, as in the first section).

Manuscript on vellum, 189 leaves (c.167×117mm). Composed of two parts, with a change of script, decoration, and ruling-pattern at fol. 157r; written in fine gothic textura scripts, with capitals stroked in red, and rubrics in red. Unrestored mid-sixteenth-century Nether-landish binding of blind-tooled calf over bevelled wooden boards; intact metal clasps at the fore-edge; part of the spine becoming detached, revealing fragments of medieval manuscript waste used as spine-lining.

£20,000

A previously unknown manuscript of the so-called Sarijs Group, reliably localised to St Gregory's House and its adjacent domus parva, a centre for book production, in Zwolle in the later 15th century, and identified by the presence of the non-existent saint "Sarijs" in the calendar at 19th January – a mistaken contraction of "St Marijs".

For the full description, please [click here](#)

**22. BIRAGO (Giovan Pietro)**

Two unidentified martyr saints, a large historiated initial "I" on vellum cut from a Choir Book. [N. E. Italy, c. 1470–1475]

The initial divided into two compartments each of which is composed of a half-length figure of a martyr holding a book and a palm; the initial painted in green, mauve and orange on a burnished gold ground, border of blue and acanthus, green leaves and gold bezants. With square musical notation.

Historiated initial (70 x 70mm) on vellum cutting (360 x 101mm). £3,500

This illumination of two martyrs, almost certainly from a dispersed Antiphonal, is very close in style to works attributed to prolific artist Giovan Pietro Birago (c. 1450–1513), likely dating from the early phase of his career.

For the full description, please [click here](#)



23. [MASS OF ST. GREGORY]

Illuminated miniature on vellum, in an arched compartment cut around its frame, from a Book of Hours. [South Flanders, c.1480]

Gregory, the papal saint, kneels celebrating Mass with an attendant as the naked figure of Christ appears to him on the altar surrounded by the Instruments of the Passion.

Cutting on vellum (108mm x 60mm). Sixteen lines of text in brown ink in a *lettre batarde* on the verso.

£4,750

This wonderfully detailed miniature, from the collection of the Marquess of Bute, depicts the Mass of Pope Gregory the Great, during which, after “one of his assistants doubted the real presence of Christ in the Eucharist, [...] the Saviour himself miraculously appeared at the altar, allaying any doubts as to the true nature of the Communion wafer.” (R. S. Wieck, *Painted Prayers* (1997), p. 104).

For the full description, please [click here](#)



24. MASTERS OF THE SUFFRAGES

The Adoration of the Three Magi, a large illuminated initial 'E' depicting on a full vellum leaf from a Gradual.
[Leiden(?), c. 1480-90]

Large historiated initial depicting the Adoration of the Magi, two large initials with elegant acanthus decoration, 11 lines of musical notation in "Hufnagelschrift" with text underneath.

Initial (c.50 x 57mm) on single leaf (415 x 285 mm), framed (585 x 445 mm).
£4,500

A handsome initial attributed to the Masters of the Suffrages, a group of illuminators based in Leiden. Presumably working from the monastery of the Canons Regular of St. Augustine, the artist responsible for this leaf knew very well how to render subtlety and soft colouring, basing his technique on fine drawing methods.

For the full description, please [click here](#)

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25. FRENCH ARTIST

A funeral service, an Illuminated miniature on vellum from a Book of Hours. [France (Paris), c. 1500]

Illuminated arched miniature of a funeral service, showing two monks singing from a lectern on a wooden frame; in the middle of the room four long candlesticks surround the bier which is covered with a blue decorated cloth, with the altar at the far end. Set within a panelled, curved room with a tiled floor, within a full ornamental border of blue and gold acanthus, coloured flowers and leaves, three leaf-shaped compartments with liquid gold ground and floral decoration containing thistles and violets; below the miniature a 3-line illuminated initial in blue on burnished gold ground, with red and blue floral design with white tracery.

Single leaf (157 x 115mm). Size of miniature: 158 x 106mm. 17 lines of gothic text on verso.
£2,250

A well-drawn miniature with charming borders, typical of illumination at the end of the 15th century, with extensive use of liquid gold. Several elements are picked out in wonderful detail: the reredos behind the altar depicts the Crucifixion; the choir book from which the monks sing is ruled, minutely, in red; the monks themselves are depicted with their mouths open, mid-song.

For the full description, please [click here](#)



**26. NICKOLAUS GLOCKENDON (Circle of)
Christ before Caiaphas, a miniature on vellum from a
prayerbook. [Germany, Nuremberg, c. 1520]**

A miniature of Christ before Caiaphas (after Dürer) delicately painted in colours and liquid gold within a full Flemish-style flower and insect border on a yellow ground of caterpillar, snail and butterfly and flowers growing from a flowerpot, all within a grey surround, verso blank (some loss of paint to cloud in upper left-hand corner, border rubbed).

Single leaf on vellum (180 x 130 mm).

£4,500

This is one of a group of leaves that survive from a Prayerbook, with miniatures mostly from the Passion of Christ. Nickolaus Glockendon was the most outstanding South German miniaturist of the early 16th century, and a member of the Dürer circle. Indeed, this miniature is copied from Albrecht Dürer's woodcut of the same subject found in his *Small Passion* of 1511 (Bartsch 29).

For the full description, please [click here](#)

27. FRENCH ARTIST

Christ in the Temple with the money-lenders, a large historiated initial on vellum cut from a Choir Book. [France (?Paris), c. 1500–1520]

Set in a temple, Christ stands, barefoot, surrounded by money-lenders and taking bags of money, while one of the men behind Christ makes calculations on his fingers.

Cutting (100 x 114mm) from a vellum choirbook leaf. Diagonal tear repaired on left. **£5,000**

A large historiated initial cut from a large choirbook, depicting Christ with the moneylenders. Although large choirbooks were common in Italy, Spain and Germany from the 14th century, it was not until the beginning of the 16th that we see the production of this type of manuscript in France in any great numbers.



For the full description, please [click here](#)



28. NORTHERN FRENCH ARTIST

Christ being anointed, an illuminated miniature on vellum from a Book of Hours. [N. France, c. 1500-1520]

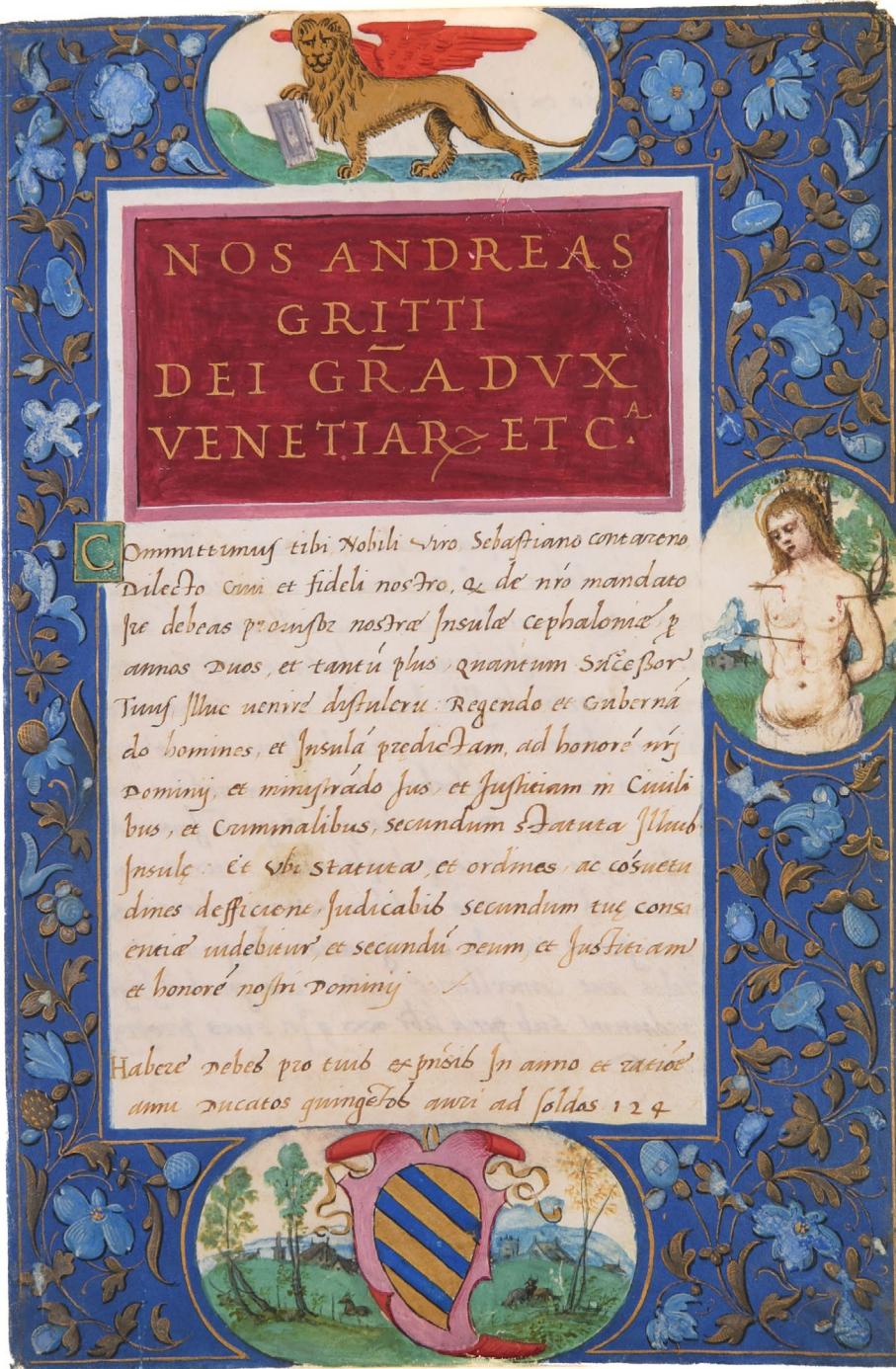
Christ sits at a table prepared with chicken and rolls, while a woman pours ointment on him; the scene includes the Virgin and some of the disciples, including Judas Iscariot in the foreground, who holds the thirty pieces of silver in a studded pouch; set within a border of architectural columns in liquid gold, with putti in upper and lower border and tassels along the sides.

Single leaf (176 x 108mm). Size of miniature: 77 x 69mm.

£3,500

A charming miniature of a subject rarely found; it illustrates verses six and seven of Matthew 26, the anointment of Christ at the house of Simon the Leper in Bethania. The figures are painted almost entirely in grisaille and liquid gold, outstanding against the rich background of blue and green.

For the full description, please [click here](#)



29. [DUCALE]

Frontispiece to a Ducale, issued by the Doge of Venice,
Andreas Gritti. [Venice, c. 1523-1530]

On recto text set within a wide border on all four sides of foliage and flowers in pale blue and brown highlighted with gold and white tracery all set on deep blue background; upper border showing the lion of St Mark, symbol of Venice, side border with oval portrait of St. Sebastian, the arms of the Contarini family in lower border against a landscape background; first four lines of text written in gold against a deep magenta background, one small initial "C" in gold against a green background.

Single leaf (235 x 150mm). 14 (recto) & 24 (verso) lines of text in a neat
humanistic hand.

£4,250

The frontispiece of an early example of a finely illuminated *Duale*, presented to Sebastiano Contarini by Doge of Venice Andreas Gritti (1455–1538). It appoints Contarini, who appears to have held several diplomatic posts in Venetian territories, to govern the island of Kephalonia for two years.

For the full description, please [click here](#)



30. SOUTHERN NETHERLANDS ARTIST

The Martyrdom of St. Catherine, in an initial on a vellum choirbook leaf. [Southern Netherlands (perhaps Delft), dated 1541 (more probably 1544)]

Large initial G, opening 'Gaudeamus omnes in domino...' (used for feasts) with gold acanthus leaves on a brown ground, within pale peach grounds and simple, thin frame. enclosing a scene of St. Catherine kneeling before her executioner. Full decorated border in Ghent-Bruges trompe d'oeil style with realistic flowers, a peacock, another bird, a dragonfly and a snail laid down on yellow grounds, one coat-of-arms in the bas-de-page.

Single leaf (424 x 303mm), framed. Simple red or blue initials, original folio number xxv at head of leaf, red rubrics, 11 lines of text with music on a 4-line black stave, 1541 added to lower margin in sixteenth-century hand.

£6,500

The initial depicts St Catherine kneeling before her executioner who stands behind her, ominously, with sword drawn, preparing to strike. The arms of Pieter Jacobs van Varick (d. 1598), Mayor of Delft are found at the bas-de-page; this leaf was likely part of a manuscript commissioned by a member of the van Varick family (possibly his father Jacob Willemsz) to be used by a religious institution.

For the full description, please [click here](#)