

LES ENLUMINURES

"MUST-HAVES:" A DOZEN MEDIEVAL MANUSCRIPTS FOR THE CLASSROOM

53RD INTERNATIONAL CONGRESS ON MEDIEVAL STUDIES
Western Michigan University, Kalamazoo, May 10-13, 2018
Booth 57, Exhibit Hall, Goldsworth Valley III

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Music
Breviary
Vernacular
Humanism
Book of Hours

Prices here are list; all items purchased during the Congress will be discounted 10%. A firm order must be placed on or before May 13, however, final arrangements, including terms, can still be arranged.

Items marked * will be exhibited.

1. Dominican Book of Hours for use in the Convent of St. Gertrud, Cologne; Funeral Service (noted); Major Feasts of the Divine Office (noted)

In Latin, illuminated manuscript on parchment with musical notation

Germany (Cologne), c. 1481-1488

TM 919 • \$30,000.00

Books of Hours from Germany are rare. This example was customized for use by Dominican nuns with additional liturgical texts and music. Carefully prepared and exceptionally well-preserved, this tiny manuscript from the convent of St. Gertrude in Cologne was possibly made for and by the prioress Magdalena Frankengrünerin (1481-1488).

Books of Hours were the bestsellers of the later Middle Ages. Every collection needs at least one. The charming illuminated initials in this manuscript offer opportunity for art historical study, and comparison with contemporary artists working in other mediums.

2. Miniature Book of Hours (Use of Aosta)

In Latin, decorated manuscript on paper

Northern Italy (diocese of Aosta) or Germany (Cologne), c. 1450

TM 916 • \$22,000.00

This owner-produced Book of Hours, still in its original binding, is remarkable for its diminutive size and colophon. It was never illustrated by miniatures or figurative initials. The scribe (and original owner), Gerardus Beylarus, a teacher of theology in Cologne who also spent time in London, may have written this tiny book there or while travelling. The text of the Hours of the Virgin and the Office of the Dead are rare examples of the Use of Aosta.

A tiny volume that breaks every preconception scholars have about Books of Hours, this is an excellent example of late-medieval bookmaking, copied on paper in a cursive script by its owner. The structure of its original binding is easily visible for study.

***3. Printed Book of Hours (Use of Rome)**

In Latin and French

Paris, Simon Vostre [c. 1515; with an earlier tipped-in almanac of 1507-1527]

21 large metalcuts, 28 small metalcuts and hundreds of border metalcuts, after designs by the Master of the Très Petites Heures of Anne of Brittany, Jean Pichore, and an anonymous Master working in the style of Dürer

BOH 75 • \$25,000

Printed Books of Hours were a mainstay of the Paris book trade in the decades before and after 1500. This edition is by one of the earliest and most important of Parisian printers, Simon Vostre. Ensuring his success, he used woodcuts based on designs by two of the leading illuminators of the period, the Master of the Très Petites Heures of Anne of Brittany and Jean Pichore. Parisian printers often promoted new border sequences found in their editions; included here are those from the biblical books of Judith and Tobit.

Printed Books of Hours, of immense importance in the history of early printing, are very flexible objects, offering the basic texts and images of manuscript and printed Books of Hours for study, together with a host of texts and images unique to the printed tradition.

***4. Breviary (use of Rome); Missal for Votive Masses**

In Latin, decorated manuscript on paper and parchment

Italy (Central?), c. 1460-1480

TM 886 • \$23,000

This interesting and rare portable Franciscan Breviary also includes a brief Missal for votive masses. With just this one volume, a travelling Franciscan carried with him a comprehensive liturgical library. Written on paper (unusual for a liturgical volume), this is almost certainly an example of a book copied by a friar for his own use. Still preserved in an early, probably original binding, this manuscript is not only of interest as a physical object, but also as a source for medieval Church history, the Franciscan Order, and the liturgy.

Breviaries were one of the most widely copied books of the later Middle Ages. This complete manuscript is perfect for classroom use, where it can introduce medieval paper, cursive scripts, and fifteenth-century bindings.

5. Ritual with Services for Funerals and the Anniversary of Death

In Latin, manuscript on parchment and paper

Western Germany or Eastern Low Countries, c. 1450-1475 with 18th-century additions

TM 953 • \$14,000.00

A perfect manuscript to introduce students to how medieval manuscripts were made and used, this small Ritual is written in a large Gothic script and includes 'hufnagel' musical notation on thirteen folios. In the Middle Ages it was likely an unbound booklet, carried along by a priest when he needed to perform funerals and other services. Additions speak to centuries of practical use.

Medieval music is a topic of broad interest and can be a perfect entry point to interest an undergraduate audience in medieval manuscripts. Copied in an accessible formal bookhand, this liturgical manuscript includes three types of musical notation, numerous signs of use, and is preserved in an 18th-century binding.

6. *Liber Rubricarum* (book of liturgical directions or an Ordinal) and Processional (Dominican Use)

In Latin and Italian, illuminated manuscript on parchment with musical notation

Italy (Rome or Naples), dated March 24, 1556

TM 906 • \$32,000

The bilingual culture of Italian convents in the sixteenth century is demonstrated by this manuscript with instructions for the liturgy in Italian, together with the text and music for liturgical processions in Latin. This exuberantly decorated manuscript was made for a Dominican nun, quite possibly a member of the Carafa family at the important convent in Naples, Santa Maria della Sapienza, and survives in its original, lavishly gold-tooled Renaissance binding.

Many people, even medievalists, do not know what a Processional is, yet these small volumes of liturgical music were among the most widely copied personal books during the late Middle Ages and Renaissance. Many surviving Processionals, like this one, were owned by nuns. Books owned by women are particularly important in the modern classroom.

*7. PLUTARCH, *Pompei viri illustris vita* [Life of Pompey], Latin translation by Antonius Tudertinus Pacinus or Jacopo Angeli da Scarperia

In Latin, decorated manuscript on paper

Northern Italy, Lombardy (Ferrara or Mantua?), c. 1470-1480

TM 214 • \$26,000

Containing Plutarch's life of Pompey the Great, the Roman republican hero often hailed as an antagonist of tyranny, this is one of about 50 recorded Renaissance manuscripts of the Latin translation from the Greek original completed by either Antonius Tudertinus Pacinus or Jacopo Angeli da Scarperia.

The manuscript was re-made in fifteenth-century Italy by humanists who aimed to create more legible books modelled (they thought) after antiquity. Every collection needs an example of a humanist manuscript, and this one offers an accessible text, beautiful script, and interesting marginal notes.

8. *El transito del gloriosissimo santo Jeronimo doctore eximio* (The Death of the Glorious Saint and Exalted Doctor Jerome): anonymous Italian translations of Ps.-EUSEBIUS OF CREMONA, *Epistola de morte Hieronymi*, Ps. -AUGUSTINE, *Epistola ad Cyrillum de magnificentissimis Hieronymi*, and Ps.-CYRIL OF JERUSALEM, *Epistola de miraculis*; BERNARDINO DA SIENA, *Confessione volgare*; BIANCO DA SIENA, *Laudi* (28 stanzas).

In Italian, decorated manuscript on parchment and paper

Northern Italy (Lombardy? or Veneto?), c. 1460-1475

TM 605 • \$22,000

Italian translations of three spurious Latin letters, created in Dominican circles late in the thirteenth century, that are witnesses to the ever-expanding cult of Saint Jerome in fifteenth-century Italy. The origin and transmission of translations of these important texts have yet to be fully explored in the scholarly literature. Fine calligraphic initials, a minute but very regular script, and a contemporary binding, are all noteworthy features.

Vernacular manuscripts are an accessible route into medieval and Renaissance culture for students. Copied on parchment and paper, with catchwords, pointing hands, guide letters, and a fifteenth-century binding, this is an excellent book for demonstrating how medieval books were made.

- *9. *Cronica degli pontifici e degli imperatori*, an Italian translation and continuation of MARTINUS POLONUS [MARTIN OF TROPPAU], *Chronicon Pontificum et Imperatorum*
In Italian, decorated manuscript on paper and parchment.
Northeastern Italy (Vicenza), after 1471 (possibly dated 1472)
TM 117 • \$35,000

This Italian vulgarizzamento of an extremely popular and influential medieval Latin chronicle, along with translations of numerous other Latin texts, signals a major cultural shift in medieval and Renaissance Italy. This is an apparently unique translation that has gone unnoticed by scholars. Formerly in the collection of Sir Thomas Phillipps.

This manuscript could easily be the focus of a semester-long class; its text, an Italian translation of a very influential Latin chronicle, offers opportunities for comparison with versions in other vernacular languages, as well as in Latin. On paper and parchment, it also has interest as a material object.

10. JEAN BODIN, *C'est la declarac[i]on des choses heritaulx* (Declaration of feudal holdings, or "aveu et dénombrements")
In French, manuscript on parchment
Western France (La Pignonnrière, near Angers), dated March 30, 1511
TM 869 • \$18,000.00

An unpublished manuscript that provides a rare insight into the feudal holdings of the Royal Abbey of Fontevraud. This document is a declaration of the fiefs held by the vassals of one of the principal dependencies of the Abbey, the fiefdom of Pignonnrière, situated in Saint Barthélémy d'Anjou, now a suburb of Angers. Feudal inventories from France are rarely studied, and very few have been edited. This manuscript thus offers previously unknown material for exploring late medieval society in Anjou.

A lengthy document in codex form that offers a direct link to the economic and social history of medieval France. Unpublished documents like this one offer students the opportunity for original research.

- *11. EKBERT OF SCHÖNAU, *Stimulus amoris*; THOMAS A KEMPIS, *Imitatio Christi*; PS.-AUGUSTINE [PATRICK OF DUBLIN?], *De triplici habitaculo*
In Latin, decorated manuscript on parchment
Southern France (?), c. 1440-1480
TM 597 • \$28,000

The *Imitation of Christ* is still read today, and hundreds of surviving manuscript copies witness its popularity during the later Middle Ages. Here it is accompanied by two texts that reflect other sides of medieval religious life – the extreme devotion to the Passion and the Cross of Ekbert of Schönau's *Stimulus amoris*, and speculation on heaven, hell, and earth, found in *De triplici habitaculo*. This manuscript evidences the dissemination of the spirituality of the Modern Devotion into Southern France.

Texts like the *Imitation of Christ* that are readily available in modern English translations are particularly suited for use in the undergraduate classroom.

- *12. *Communion: vnd Gebettbüchlin...* (Treatise on the Eucharist and Prayer book); *Eygentlicher Bericht vom Ursprung der Strittigkeiten in Religionssachen zwischen den evangelischen Kirchen*; German translation of RATRAMNUS OF CORBIE, *De corpore et sanguine Domini*; CHRISTOPH REICHELDT, *Calendarium biblicum perpetuum*; et alia
In German, decorated manuscript on parchment
Sweden (Stockholm), dated 1636-37
TM 514 • \$18,000

Four main texts are included here, all in German, and all copied from printed books by Andre Wecheln (d. 1637), a German from Hamburg, who became the first Postmaster-General in Sweden. His manuscript meticulously reproduces the type face and decoration of the printed texts he used as exemplars.

Scribal culture flourished long after Gutenberg. This volume is a perfect window into the fascinating interaction between print and manuscript culture in early modern Europe.