

e-Catalogue Eighteen

Exploring Text Manuscripts

BOOKS OF HOURS

LES ENLUMINURES



Nē labia mea a
bros meum an
ciabit laudem
in adiutorium
le Dne ad adiuu
ant Gloria Hym

Sus in adiutorium
meum in trade
ad adiuvandum
me festina Gloria

Omne la
a aures
meum a
abit laud

TEXTMANUSCRIPTS

LES ENLUMINURES

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BOOKS OF HOURS

Sandra Hindman, Founder and President
sandrahindman@lesenluminures.com

Laura Light, Director and Senior Specialist
lauralight@lesenluminures.com



LES ENLUMINURES

1, rue Jean-Jacques Rousseau
75001 Paris
Tel: (33) (0)1 42 60 15 58
info@lesenluminures.com

LES ENLUMINURES LTD.

One Magnificent Mile
980 North Michigan Ave. Suite 1330
Chicago IL 60611
Tel: (773) 929 5986
chicago@lesenluminures.com

LES ENLUMINURES LTD.

23 East 73rd Street 7th Floor, Penthouse
New York, NY 10021
Tel: (212) 717 7273
newyork@lesenluminures.com

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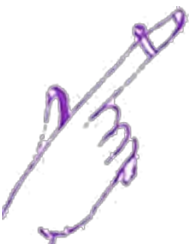
Exploring Text Manuscripts

This series of e-catalogues highlights select themes suggested by the text manuscripts in our inventory, which are described on our text manuscripts site, www.textmanuscripts.com. This series follows our earlier printed catalogues, Textmanuscripts, nos. 1-7, and Primers, nos. 1-11. These remain available in digital form on our website and in print by order.

Books of Hours

Omnipresent in the late Middle Ages and Renaissance, Books of Hours are often called the bestseller of the Middle Ages. Today they are one of the most common types of manuscript surviving from this era, found widely in public and private collections, and often reproduced. These private prayer books combine pictures and words to create unique and often stunningly beautiful objects (almost always - some Books of Hours were quite humble, and a few lacked any pictures at all). Today, they are certainly collected and enjoyed for their art, a fact that is well-illustrated by the group featured here. But they were always more than picture books, and modern scholars study them holistically, pondering their text (drawn to a large extent from the Bible), their ownership (significantly, often by women), and questions of use and customization by their owners and readers. In this catalogue, we present ten Books of Hours newly added to our inventory. The variety is striking. They are Flemish, English, Italian, and French (Avignon, Savoy, Rouen, and Paris). They range in price from \$22,000 to \$375,000, with six attractively priced below \$100,000. Reading the text and looking at the pictures of Books of Hours transports us into the presence of men and especially women of five hundred years ago

Sandra Hindman and Laura Light



1. The Lubbock Hours (Use of Sarum), with a Missal fragment

In Latin, illuminated manuscript on parchment
Flanders (Bruges), c. 1390-1400, and England, c. 1400
19 full-page miniatures, with 18 by an artist of the Pink Canopies
Group and 1 by an English artist

**BOLD EXPRESSIVE FORMS AND TENDER REALISM FROM BRUGES
FROM THE GENERATION BEFORE JAN VAN EYCK, HERE IN AN
ENGLISH CONTEXT, INCLUDING A DETAILED MINIATURE OF THE
MARTYRDOM OF THOMAS BECKET**

DESCRIPTION: 124 folios, 2 leaves transposed, and missing one or
more leaves, illuminated initials throughout, 18 FULL-PAGE MINIA-
TURES on single leaves, added leaves from a Missal with 1 MINIATURE,
some miniatures rubbed and some marginal decoration cropped at
edges, 20th-century blue velvet binding. Dimensions 170 x 115 mm.



A richly illuminated Book of Hours by an artist of the “Pink Canopies Group.” The bold expressive figures set beneath pink architectural canopies are rendered with the subtle plasticity of Pre-Eyckian realism and are typically set against highly decorative backgrounds. Paintings from the decade or so before Jan van Eyck (1395-1441) in Bruges are so rare that only thirty have been traced (all now in museum collections) and few are ever available on the art market. Manuscript illumination of the period greatly enhances this small corpus, especially since the paintings in manuscripts like the present one are often in near-perfect states of preservation. [\[BOH 245\]](#)

\$375,000

[Complete description, images, and video available online](#)

2. The Anne Seurot Hours (unidentified use)

In Latin and French, illuminated manuscript on parchment
France (Paris), c. 1420-1430
5 miniatures by the Master of the Harvard Hannibal and
Workshop (active Paris, c. 1420-1440)

**FROM THE “GOLDEN AGE” OF PARISIAN MANUSCRIPT
ILLUMINATION, MADE FOR A WOMAN, AND TREASURED BY A
FAMILY FOR GENERATIONS (WITH A LIVRE DE RAISON 1568-
1731)**

DESCRIPTION: 108 folios on parchment, lacking 11 leaves (8 with min-
iatures), illuminated initials throughout, 5 LARGE MINIATURES with full
floral borders, CONTEMPORARY (ORIGINAL?) blind-stamped brown
calf binding, rebacked and somewhat worn. Dimensions: 210 x 150 mm.



A very attractive Book of Hours, richly illuminated by the chief follower of the celebrated Boucicaut Master, the Master of the Harvard Hannibal and his workshop, at the height of the Hundred Years War. An exquisite example of the quintessential early-fifteenth century Parisian illumination, this manuscript is distinguished by unusually wide margins, untrimmed leaves, and extensive decoration, complemented by a contemporary blind-stamped binding. [\[BOH 251\]](#)

\$95,000

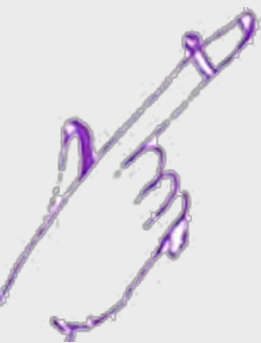
[Complete description, images, and video available online](#)

BOLD EXPRESSIVE FORMS AND TENDER REALISM FROM BRUGES FROM THE GENERATION BEFORE JAN VAN EYCK



1. BOH 245

[Complete description, images, and video available online](#)



3. Book of Hours (Use of Venice)

In Latin, illuminated manuscript on parchment

Italy (Venice), 1442 (dated)

3 historiated initials and 19 illuminated initials, with borders, from the Circle of the Master of the Commissione Donato

DATED BY THE SCRIBE, AND OWNED BY A NUN FROM VENICE, SHOWN KNEELING ON THE FIRST DECORATED PAGE

DESCRIPTION: 267 folios on parchment, missing two leaves, 19 ILLU-MINATED INITIALS and 3 HISTORIATED INITIALS with borders, some leaves rubbed, others dirty, some offsets following painted pages, but with wide margins, early 16th- or 17th-century gold-tooled brown leather binding, rebacked and very fragile. Dimensions 114 x 83 mm.



This small devotional prayer book was owned by a nun from Venice. She appears kneeling in the border of the first decorated page, her coat of arms (not yet identified) in the lower margin. She was one of the many daughters of the nobility who lived out their lives in that city's numerous convents (surely an illustrious one, given the luxury of her Prayer Book, and the noble family of her abbess, Clara Gradenigo). This is an inviting, small format manuscript from the circle of an important late Gothic illuminator in Venice. Dated Italian Books of Hours made for nuns are uncommon. [\[BOH 247\]](#)

\$38,000

[Complete description, images and video available online](#)

4. The Hours of Hélyary-Laudun (Cistercian use)

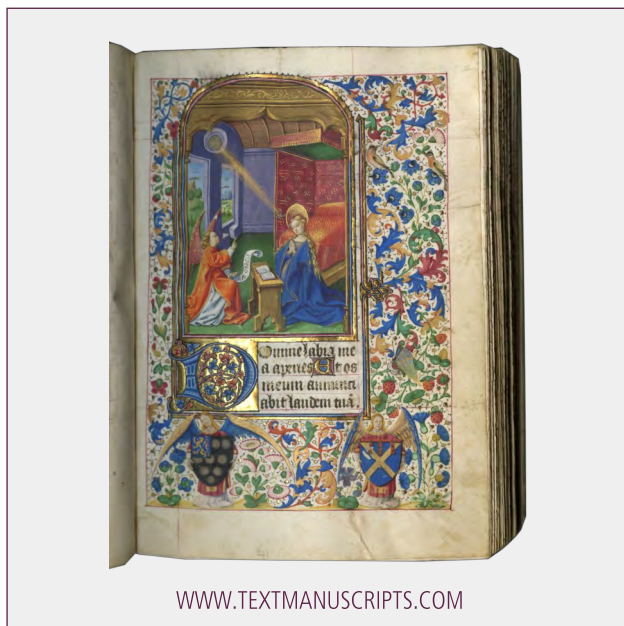
In Latin and French, illuminated manuscript on parchment

France (Avignon), c. 1470-1480

8 large miniatures and 2 historiated initials likely by Pierre Villate (documented 1451-1495)

COMPELLING ILLUMINATION, OWNERSHIP BY A CISTERCIAN NUN FROM AVIGNON (DEPICTED HERE), AND NOTEWORTHY TEXTUAL CONTENTS

DESCRIPTION: 238 folios on parchment, lacking at least 6 leaves (4 with miniatures), illuminated initials throughout, 3- to 5-line initials with $\frac{3}{4}$ borders, 2 HISTORIATED INITIALS, 8 LARGE MINIATURES with full floral borders, occasional stains, and rubbing to two miniatures, 18th- or 19th-century green silk binding, slight scuffs at corners. Dimensions 180 x 127 mm.



An outstanding Book of Hours of the highest quality, likely illuminated by Pierre Villate, the most documented yet most mysterious painter active in late-fifteenth century Avignon. Its personalized content and heraldic features allow to identify its patron as a nun of the Cistercian convent St. Katherine, depicted in prayer before the initial of the Virgin of Mercy. The rediscovery of this important, published Book of Hours underlines the richness of manuscript illumination in the golden years of the "School of Avignon." [\[BOH 238\]](#)

\$95,000

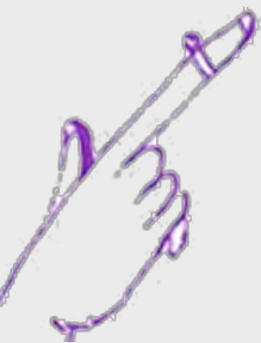
[Complete description, images and video available online](#)

DATED BY THE SCRIBE, AND OWNED BY A NUN FROM VENICE, SHOWN
KNEELING ON THE FIRST DECORATED PAGE



1. BOH 247

[Complete description, images, and video available online](#)

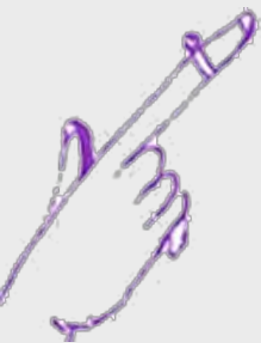


COMPELLING ILLUMINATION, OWNERSHIP BY A CISTERCIAN NUN FROM AVIGNON (DEPICTED HERE), AND NOTEWORTHY TEXTUAL CONTENTS



1. BOH 238

[Complete description, images, and video available online](#)



5. The Haraucourt Hours (Use of Toul)

In Latin, illuminated manuscript on parchment
Flanders (Bruges), c. 1480-1485

4 full-page miniatures, 3 small miniatures, and 12 historiated initials by artists from the Circle of Willem Vrelant (active Flanders, Bruges, 1454-1481)

RICHLI ILLUMINATED BOOK OF HOURS TAILORED TO THE NEEDS OF ITS PATRON, THE NOBLE LADY (CATHERINE?) DEPICTED HERE

DESCRIPTION: 107 folios on parchment, lacking 2 leaves with miniature, illuminated initials throughout, 12 HISTORIATED INITIALS and 3 SMALL MINIATURES with $\frac{3}{4}$ borders, 4 FULL-PAGE MINIATURES with full floral borders, 2 borders with small miniatures, slight browning at the edges and cockling, occasional stains, 18th-century gold-tooled red morocco binding, spine rebacked, scuffs at corners.
Dimensions: 183 x 130 mm.



A richly illuminated Book of Hours tailored to the needs of its patron, a noble lady, most likely named Catherine, from the house of Haraucourt established near Nancy, Eastern France. She is depicted here four times – a small, elegantly dressed figure, kneeling in prayer. The artist can be placed within the circle of Willem Vrelant, the leading illuminator in Bruges in the third quarter of the fifteenth century, whose style enjoyed exceptional popularity from the patronage of the dukes of Burgundy and other members of the nobility. [\[BOH 252\]](#)

\$90,000

[Complete description, images and video available online](#)

6. The Hours of La Baume (Use of Rome)

In Latin, illuminated manuscript on parchment
France (Dauphiné, perhaps Grenoble), c. 1480-1485

13 large miniatures, 5 small miniatures, 2 historiated initials by the Master of the Apocalypse of Aymar de Poitiers (active Dauphiné, c. 1480-1490)

THE POWER OF COLOR AND NARRATIVE: JEWEL-LIKE MINIATURES; BORDERS TELLING THE STORIES OF THE LIVES OF THE VIRGIN, KING DAVID, JOB, AND THE PASSION OF CHRIST

DESCRIPTION: 153 folios on parchment, missing one leaf with a miniature, illuminated initials throughout, including 5-line high initials infilled with flowers or leaves, 2 HISTORIATED INITIALS, 5 SMALL and 13 LARGE MINIATURES, 4 full historiated borders, text rubbed in places, late 19th or 20th-century blind-tooled brown morocco binding, fitted slipcase. Dimensions 152 x 113 mm.



A finely painted, jewel-like manuscript that fits securely in a small but coherent group of manuscripts by the Master of the Apocalypse of Aymar de Poitiers from a rare center in the Dauphiné, perhaps the town of Grenoble. Custom-made for a member of the important La Baume family established in Savoy, whose arms appear in the manuscript and who perhaps had a special devotion to the Swedish mystic St. Bridget. The charming narrative borders surrounding the main miniatures serve to develop the story line. [\[BOH 246\]](#)

\$250,000

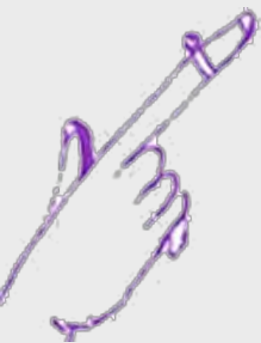
[Complete description, images and video available online](#)

RICHLY ILLUMINATED BOOK OF HOURS TAILORED TO THE NEEDS OF ITS PATRON, THE NOBLE LADY (CATHERINE?) DEPICTED HERE



1. BOH 252

[Complete description, images, and video available online](#)

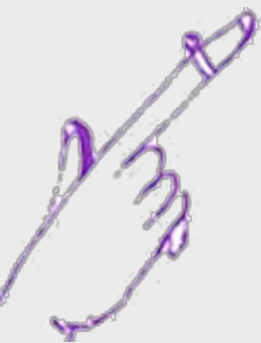


THE POWER OF COLOR AND NARRATIVE: JEWEL-LIKE MINIATURES; BORDERS TELLING THE STORIES OF THE LIVES OF THE VIRGIN, KING DAVID, JOB, AND THE PASSION OF CHRIST



1. BOH 246

[Complete description, images, and video available online](#)



7. Book of Hours (Use of Rouen)

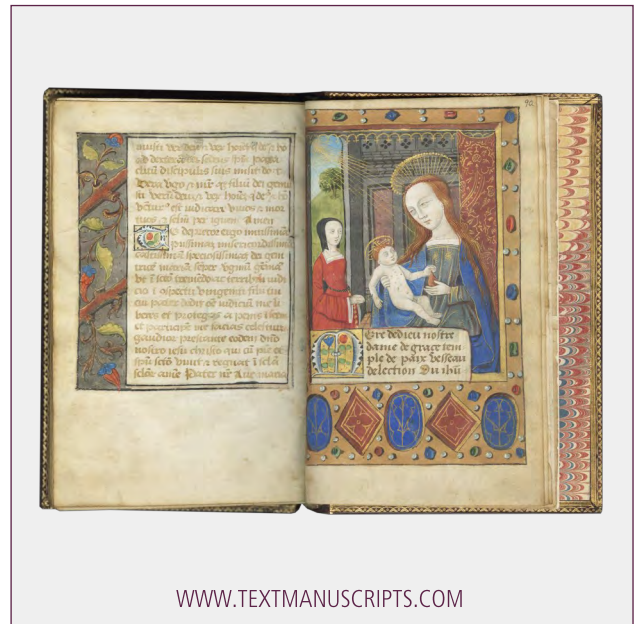
In Latin and French, illuminated manuscript on parchment
France (Rouen), c. 1480-1490

12 full-page miniatures by the Master of Raoul du Fou, and full borders on every page by Jean Serpin (both active Rouen, c. 1480-1520)

COMMISSIONED BY A WOMAN (PORTRAYED IN PRAYER ALONGSIDE THE VIRGIN AND CHILD), WITH A RARE MINIATURE OF ADAM AND EVE AND STRIKINGLY IMAGINATIVE BORDERS

DESCRIPTION: 92 folios on parchment, lacking 4 leaves (3 with miniatures), illuminated initials throughout, FULL BORDER ON EVERY PAGE, TWELVE FULL-PAGE MINIATURES within gold, often jeweled frames, occasional transfer of pigments and ink, some browning on the edges, slight cockling, parchment repair on f. 92, bound in 2007 in blind-and gold-tooled brown morocco, in excellent condition.

Dimensions 165 x 110 mm.



Commissioned by a female patron who is portrayed in prayer alongside the Virgin and Child, this is a prime example of late-15th century illumination in Rouen. The brilliance of the palette of the landscape and garments in the twelve enchanting full-page miniatures exemplify the style of the Master of Raoul du Fou, one of the principal illuminators in Rouen at the time. Imaginative full borders enliven every text page of the manuscript, characteristic of the style of Jean Serpin, confirm the scope and lavishness of the patronage. [\[BOH 250\]](#)

\$110,000

[Complete description, images and video available online](#)

8. The Hours of Clavel (Use of Rome)

In Latin, illuminated manuscript on parchment
France (Paris), c. 1480-1490; (Dijon), c. 1520-1530

5 large miniatures by the Master of Robert Gaguin, and 1 large miniature by the Master of Bénigne Serre

CUSTOMIZED BY A NOBLE LADY FROM BURGUNDY TO SUIT HER OWN DEVOTIONAL NEEDS

DESCRIPTION: 77 folios on parchment, complete, illuminated initials throughout, 6 LARGE MINIATURES and 1 LARGE MINIATURE (later addition) with Renaissance frame, in very good condition, bound in 17th-century gold-tooled red Morocco. Dimensions 130 x 85 mm.



This Book of Hours is a valuable witness to the developments of French illumination around 1500. First illuminated in Paris by the Master of Robert Gaguin, it became the property of a noble lady of the House of Clavel who commissioned from the Master of Benigne Serre an exquisite miniature of the Meeting at the Golden Gate, the most refined and third known work of this intriguing artist who was active in Dijon. An elegant 17th-century binding adds to the charm of this manuscript. [\[BOH 240\]](#)

\$60,000

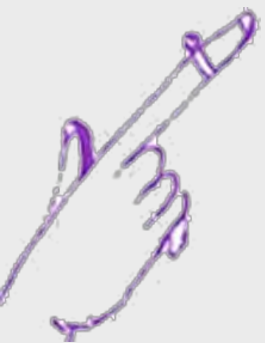
[Complete description, images and video available online](#)

COMMISSIONED BY A WOMAN, WITH A RARE MINIATURE OF ADAM AND EVE
AND STRIKINGLY IMAGINATIVE BORDERS



1. BOH 250

[Complete description, images, and video available online](#)

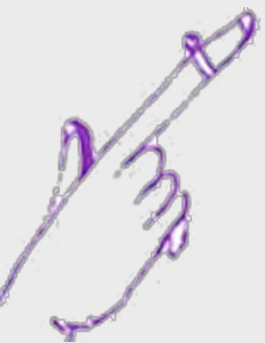


CUSTOMIZED BY A NOBLE LADY FROM BURGUNDY TO SUIT HER OWN
DEVOTIONAL NEEDS



1. BOH 240

[Complete description, images, and video available online](#)



9. Printed Book of Hours (Use of Paris)

In Latin and French, printed on parchment
Paris, Thielman Kerver, April 29, 1522 (dated colophon)
Illuminated throughout: 48 full-page metalcuts, 30 small metalcuts, initials, and Kerver's printer's mark (printed twice), painted by Jean Coene IV or follower

EVOLVING ART OF THE BOOK: THE NEW (PRINTED AND ILLUSTRATED WITH MANY METALCUTS) AND THE TRADITIONAL (ILLUMINATED IN VIBRANT COLORS)

DESCRIPTION: 8^o format, 189 folios on parchment, lacking 11 leaves, illuminated initials throughout, Kerver's unicorn printer's (twice), 30 SMALL METALCUTS, and FORTY-EIGHT FULL-PAGE METALCUTS, all illuminated, titlepage very worn, one metalcut rubbed, stains and signs of use, blind-tooled brown calf binding c. 1825-1840. Dimensions 167 x 100 mm.



A Parisian Book of Hours printed by Thielman Kerver, known in only six other copies, and remarkable for its profuse illustration. The high-quality miniatures in our copy are beautifully illuminated in rich colors and generous use of liquid gold and silver by a leading Parisian illuminator, Jean Coene IV, or his follower. The manuscript is in excellent condition and has a handsome Parisian binding à la cathédrale. [BOH 244]

\$65,000

[Complete description and images available online](#)

10. Prayer Book: *The manual of prayers or the prymer in Englysh and Laten*

In Latin and English, illustrated imprint of paper
London, John Wayland, July 15, 1539
Sixteen large woodcuts

CONTINUITY AND CHANGE: THE BOOK OF HOURS AS PROTESTANT PRAYER BOOK IN LATIN AND ENGLISH

DESCRIPTION: 4to, 186 folios on paper, lacking 10 leaves, line fillers, running titles, simple initials printed in red and black, larger decorative engraved initials, 16 large figurative woodcuts, losses to outer edges in early quires, now with repairs, ink stains, some dirt and damp-staining, modern binding reusing the leather covers of a 16th-century blind-tooled leather binding, some wear at the hinges. Dimensions 195 x 135 mm.



Just one year before his execution in 1540, Thomas Cromwell ordered this Prayer Book during a critical time in the English Reformation. The text is a fascinating continuation of late medieval piety as expressed in the Latin Book of Hours, altered to express the new ideas of the Protestant Reformation. The English text, with Latin translations relegated to the margins, and a series of prologues by Bishop Hilsey, reflect Protestant theology. This edition survives in only ten other copies. Our copy preserves remnants of its original binding and signs of use, including inked-out marginal annotations. [BOH 237]

\$22,000

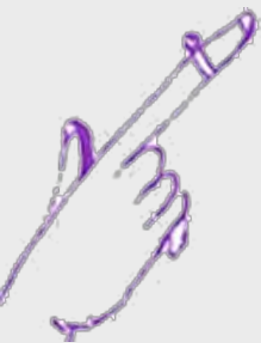
[Complete description, images, and video available online](#)

EVOLVING ART OF THE BOOK: THE NEW (PRINTED AND ILLUSTRATED WITH MANY METALCUTS) AND THE TRADITIONAL (ILLUMINATED IN VIBRANT COLORS)

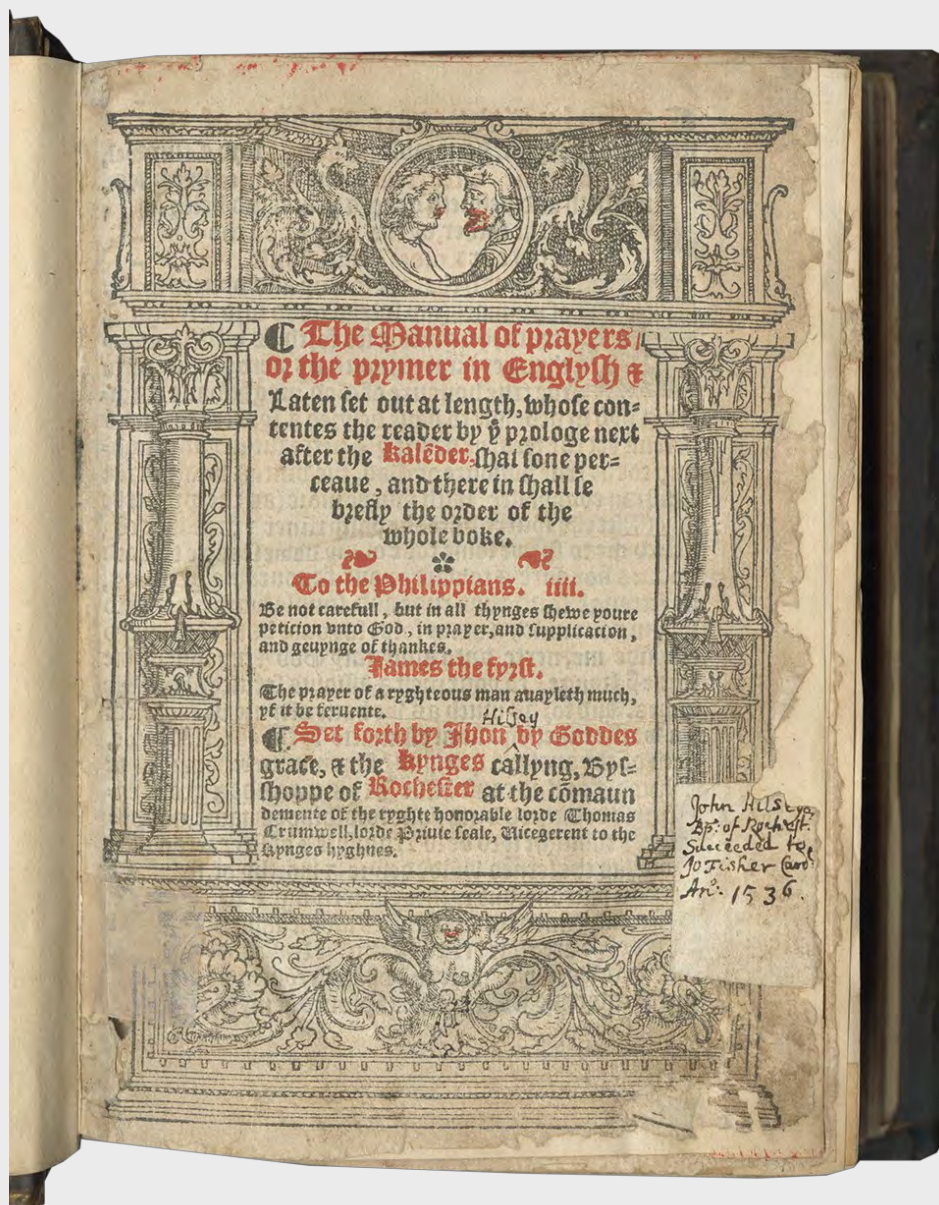


1. BOH 244

[Complete description and images available online](#)



CONTINUITY AND CHANGE: THE BOOK OF HOURS AS PROTESTANT PRAYER BOOK IN LATIN AND ENGLISH



**The Manual of prayers
or the primer in Englysh**

Latyn set out at length, whose con-
tentes the reader by þ prologe next
after the **Kalēder**. Mai sone per-
ceauē, and there in shall se
brefly the order of the
whole boke.

To the Philippians. iiii.

Be not carefull, but in all thynges thewe pouce
petition vnto God, in prayer, and supplication,
and geuyng of thanks.

James the fyrst.

The prayer of a ryghteous man auayleth much,
yf it be feruente.

**Set forth by Ihon by Goddes
grace, & the kynge calling, Wyl-
shoppe of Rochester at the commaun-
demente of the ryght honorable loyde Thomas
Crumwell, loyde priuie seale, Vicegerent to the
kynges hyghnes.**

John Hills
Bp. of Rochester.
Succeeded to
W. Fisher (died)
An. 1536.

1. BOH 237

[Complete description, images, and video available online](#)

