

Picturing Texts



in epistola

querendum est in exordio
 pistole unde sint galathe
 Rex bithynie que est pro
 ne habens bellum con
 s misit ad gallos ha
 are promittens be
 um eius perac
 regnum

e-Catalogue Five

Exploring Text Manuscripts

TEXTMANUSCRIPTS

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e-Catalogue Five Exploring Text Manuscripts

PICTURING TEXTS

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e-Catalogue Five Exploring Text Manuscripts

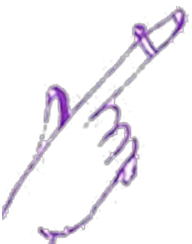
This new series of e-Catalogues focuses on select themes of text manuscripts available in our inventory on www.textmanuscripts.com. We begin with “Women and the Book” a topic of considerable interest and well represented among our holdings. These catalogues follow two earlier series of text manuscript catalogues, including the Primers. These remain available in digital form on our website and in print by order.

Look for our e-Catalogues the first Tuesday of every month. Forthcoming titles include "Cover to Cover," and "Manuscripts \$15,000 or less."

Picturing Texts

Text manuscripts are not only interesting for their texts—indeed, some of them include pictures. Pictures we can all enjoy, marvelling at the glowing colors and the skill of the artists who made them. But the function of painted decoration in medieval and Renaissance manuscripts was never only aesthetic. **Here we present ten manuscripts and books with figurative decoration.** Each example invites the question of why (to help readers find their place, provide images for private devotion, or entice potential patrons, to name a few possibilities) and how (painted by hand, printed and then hand-illuminated, and even woven). The pictures in these examples are as unique and intrinsically interesting as their texts.

Sandra Hindman and Laura Light



1.

Vulgate Bible

In Latin, illuminated manuscript on parchment

Northern France (Paris?), c. 1230-1250

77 illuminated foliate initials and 5 historiated initials by a Parisian atelier

PICTURES AS SIGNPOSTS (IS THIS ISAIAH?)

DESCRIPTION: 512 folios, lacking at least three folios at the end, otherwise complete, penwork initials, 77 painted and 5 historiated initials, significant damage from damp especially at beginning, 19th-century binding of brown leather over pasteboard. Dimensions 113 x 72 mm.

This is among the smallest examples known of the Paris "pocket" Bible. One tiny volume contains the entire biblical text, copied in a minute script on tissue-thin parchment and adorned with small painted initials, including five that are historiated. Its text belongs to the recension known as the Paris Bible, the direct ancestor of the sixteenth-century Clementine Vulgate. Bibles like this revolutionized the way Bibles were used in medieval Europe and influence the physical appearance of Bibles down to the present; every collection of medieval manuscripts needs an example. [TM 941]

\$95,000



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Full description and images available online

2.

Psalter

In Latin, illuminated manuscript on parchment

Southern Germany (diocese of Constance or Augsburg), c. 1240-1260

PICTURES AS PRAYER (TOUCHING AND KISSING)

DESCRIPTION: 188 folios on paper, watermarks 1472-1475, missing three leaves, 8 illuminated initials, a few marginal tears and dampstaining, recased using original brown leather binding over wooden boards. Dimensions 328-332 x 230 mm.

Almost certainly copied for lay use, this German illuminated Psalter includes historiated initials depicting both Saint Francis and Saint Dominic, canonized only decades before the manuscript was produced. Artistically, it is related to important illuminated south German Psalters now in Liverpool and Schaffhausen. It is still bound in an early binding (with some restoration), and there are numerous signs of use throughout, including evidence that it was used to teach children to read. Damage to the initials of Francis and Dominic suggests their images were touched or kissed during prayer. [TM 789]

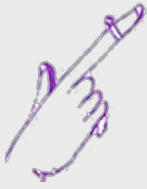
\$150,000



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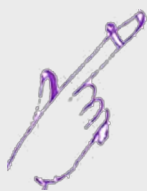
Full description and images available online

PICTURES AS SIGNPOSTS (IS THIS ISAIAH?)

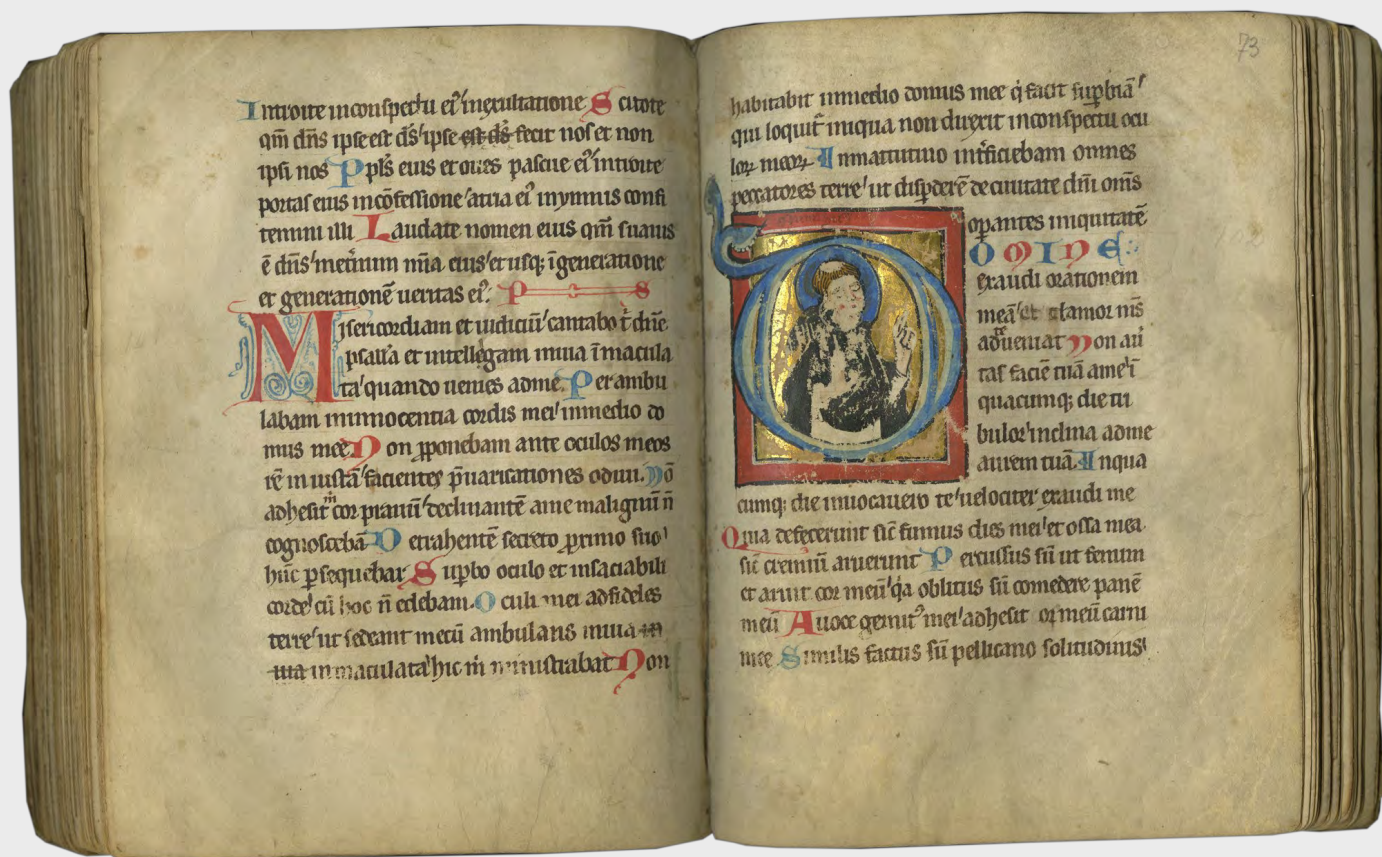


[1. ~ TM 941]

Full description and images available online



PICTURES AS PRAYER (TOUCHING AND KISSING)



Introuit in conspectu ei' in excitatione. **S**icut
qm̄ dñs ipse est dñs ipse est dñs fecit nos et non
ipsi nos. **P**pls eius et oues pascue ei' introuit
portas eius in confessione. **A**ria ei' in ymnis con
fitemini illi. **L**audate nomen eius qm̄ suus
ē dñs meum nra eius et usq; i generatione
et generatione ueritas ei'. **P**

Misericordiam et iudiciū cantabo t' dñe
psallā et intelligam inua i macula
ta quando uenies ad me. **P**erambu
labam innocencia cordis mei in medio co
mus mee. **N**on ponebam ante oculos meos
re in iusta facientes p̄uaricationes odium. **N**ō
adherit cor p̄uauū declinante a me malignū n̄
cognosceba. **O** erahente secreto primo suo
huc p̄sequerbar. **S**up̄to oculo et insaciabili
corde cū hoc n̄ edebam. **O** cula mei ad fideles
terre ut sedant meū ambulans in uia
tua in maculata hic in ministrabat. **N**on

73
habitabit in medio comus mee q̄ facit sup̄bia
qui loquit iniqua non duxit in conspectu o
culorū meorū. **I**mmatutino iustificabam omnes
peccatores terre ut discedere de ciuitate dñi om̄s



opantes iniquitate.
O **U**ide
exaudi orationem
meā et clamor m̄s
adueniat. **N**on au
tas facie m̄a amēti
quacumq; die tu
buloe inclina ad me
aurem tuā. **I**n qua

cumq; die inuocauero te uelociter exaudi me
Quia defecerunt sic firmus dies mei et ossa mea
sic cinerū auerunt. **P**er uultus sū ut firmum
et aruit cor meū q̄a oblitus sū comedere panē
meū. **A**uocē genuit meū adherit os meū carni
mee. **S**imilis factus sū pellicano solitudinis.

[2. ~ TM 789]

Full description and images available online

3.

NICHOLAS OF GORRAN, *Sermones de Tempore et de Quadragesima* [Sermons for the Temporale and for Lent]; sermons excerpted from the *Sermones de Sanctis* [Sermons for the Feasts of Saints]

In Latin, illuminated manuscript on parchment
Northern France (Paris?), c. 1275-1300

THE AUTHOR'S PICTURE (PRESENTATION COPY?)

DESCRIPTION: 136 folios on parchment, complete, penwork initials, one historiated initial, slight water staining, parchment cut from lower margins of a few folios (no loss of text), 19th- or 20th-century brown leather binding over wooden boards. Dimensions 203 x 139 mm.



A very early collection of the still unedited sermons of the influential Dominican preacher and royal advisor Nicholas of Gorran. Copied during the author's lifetime, possibly even with his supervision, this manuscript is an extremely important witness to these texts. Changes made early on may reveal Nicholas's intentions as he shaped these sermons at the Dominican convent of Saint-Jacques in Paris. Handsomely decorated, with a charming illuminated initial depicting the author receiving Christ's blessing, this was likely a presentation copy for someone quite important. [TM 868]

\$95,000

Full description and images available online

4.

On the Death, Magnificence, Miracles, and Life St. Jerome:
PS.-EUSEBIUS OF CREMONA, *De morte Hieronymi*; PS.-
AUGUSTINE, *Ad Cyrillum de magnificentiis Hieronymi*; PS.-
CYRIL OF JERUSALEM, *De miraculis Hieronymi*; and PS.-
EUSEBIUS OF CREMONA, *Vita Sancti Hieronymi*; JEROME,
Vita sancti Pauli (Life of St. Paul)

In Latin, illuminated manuscript on parchment
Northern Italy, c. 1440-70

A PICTURE INTRODUCING THE TEXT (JEROME IN THE WILDERNESS)

DESCRIPTION: 70 folios on parchment, penwork initials, one gold white vinestem initial, and one historiated initials with full white vinestem border, some soiling, early, likely contemporary, leather binding over wooden boards with added decoration, earlier manuscript leaf as back pastedown. Dimensions 203 x 153 mm.

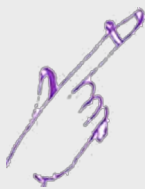


A vivid witness to the importance of St. Jerome in fifteenth-century Italy, this includes the foundational texts for his cult. These texts were widely disseminated in both Latin and in vernacular translations and influenced the work of numerous writers and visual artists. Skillful script, handsome pen initials, and classic humanist white vine initials adorn the text, which begins with an historiated initial depicting an ascetic St. Jerome meditating before the Crucifixion. [TM 656]

\$58,000

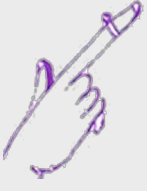
Full description and images available online

THE AUTHOR'S PICTURE (PRESENTATION COPY?)



[3. ~ TM 868]

Full description and images available online



A PICTURE INTRODUCING THE TEXT
(JEROME IN THE WILDERNESS)



[4. ~ TM 656]

Full description and images available online

5.

**HAIMO OF AUXERRE, *Expositio in epistolas Pauli*
(Commentary on the Pauline Epistles)**

In Latin, manuscript on paper
Northern Italy, 1458

**PICTURES FOR CUSTOMIZATION (SPLENDID ADDED
FRONTISPIECE)**

DESCRIPTION: 193 folios on parchment, complete, 21 large decorated initials on colored or gold grounds, large two-compartment miniature with full frame including coat of arms, late 18th-century gold-tooled red morocco binding. Dimensions 278 x 193 mm.



This manuscript contains a copy of the most notable of the exegetical commentaries by Haimo of Auxerre, a key figure of the Carolingian Renaissance, texts that are still in need of a revised critical edition. Beautifully illuminated, it boasts an illustrious provenance having belonged to (or even perhaps was commissioned by) Jean II Budé, father to the famous humanist-bibliophile Guillaume Budé. The miniature added at a slightly later date (some 20 or 30 years after) must have been painted in Troyes, where the Budé family had strong ties. [TM 908]

\$125,000

Full description and images available online

6.

**THOMAS AQUINAS, *Liber super ethicorum aristotelis*
(Commentary on the Ethics of Aristotle)**

In Latin, illuminated manuscript on parchment
Northeastern Italy (Venice), c. 1470

PICTURING THE AUTHOR (AND A SWAN)

DESCRIPTION: 160 folios on parchment, complete, penwork initials, 9 illuminated initials and one historiated initial with three-quarter border, 19th-century red morocco binding with silk doublures. Dimensions, 340 x 235 mm.

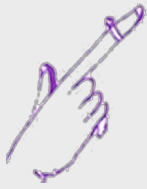


This is a deluxe, carefully written, large-format manuscript illuminated by Leonardo Bellini, the most important Venetian illuminator c. 1460-80, or a close associate. It survives in pristine condition, with broad margins, clean pages, clear and bright illuminated initials and elegant penwork decoration at almost every opening. Although the text survives in 125 manuscripts (some fragments), the Schoenberg Database lists no sales since the early nineteenth century, and there may be no copies in North American libraries. [TM 629]

\$225,000

Full description and images available online

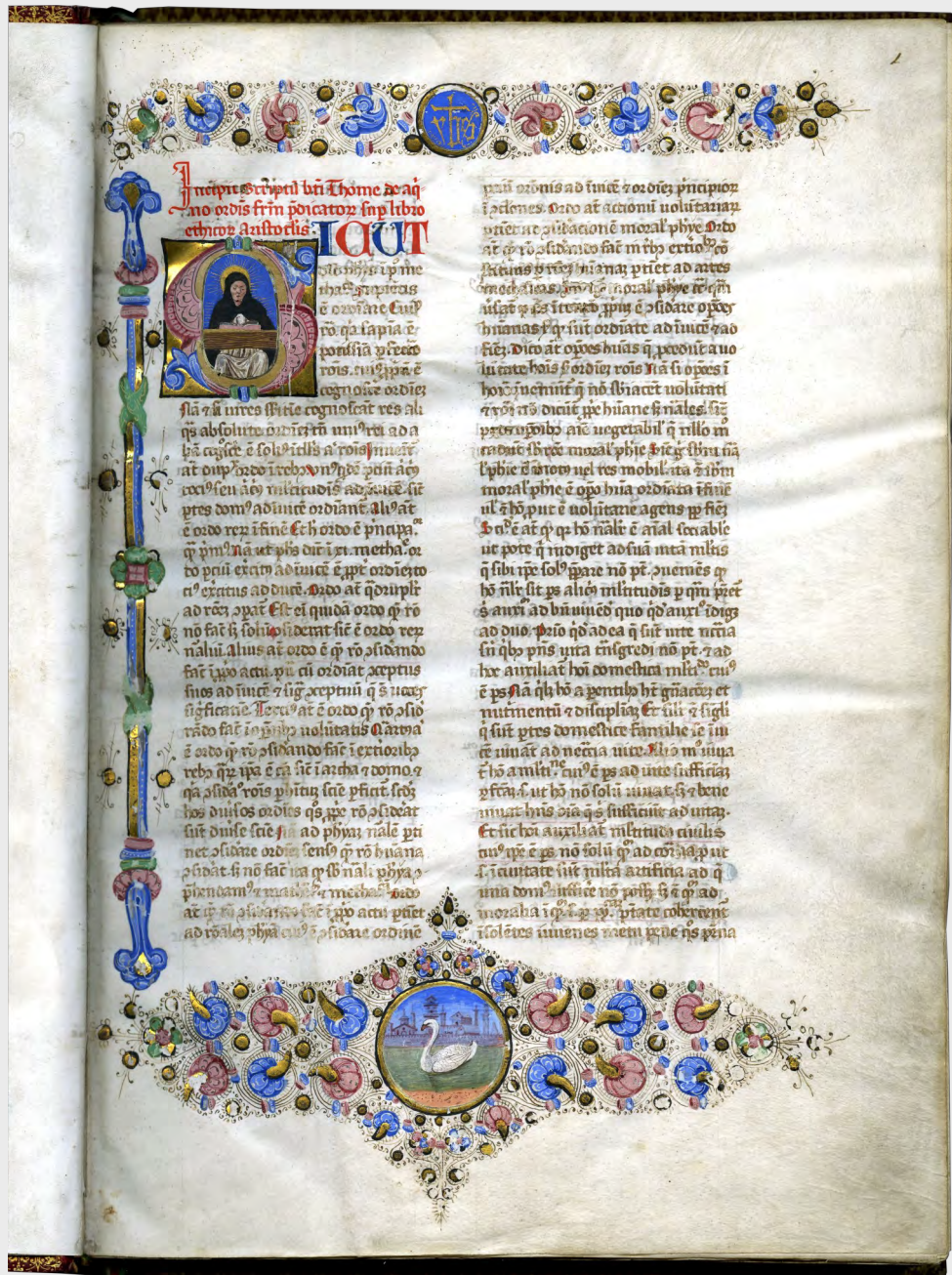
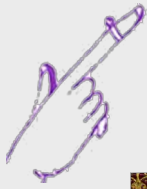
PICTURES FOR CUSTOMIZATION (SPLENDID ADDED FRONTISPICE)



[5. ~ TM 908]

Full description images and video available online

PICTURING THE AUTHOR (AND A SWAN)



[6. ~ TM 629]

Full description and images available online

7.

Processional (Dominican use)

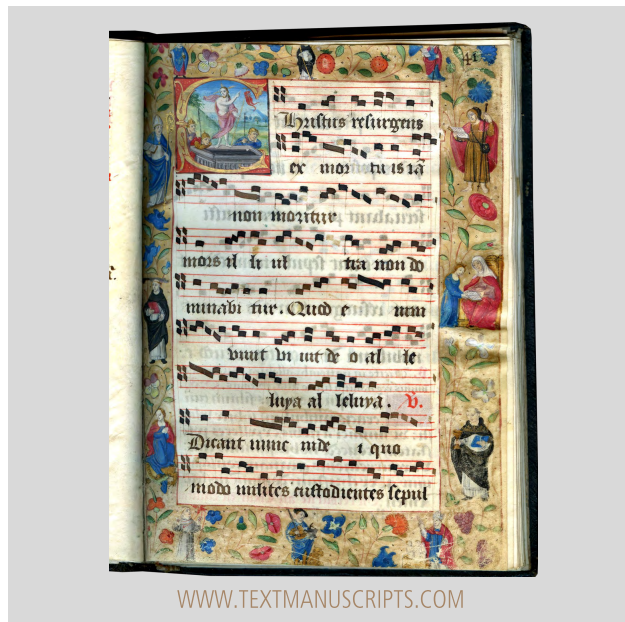
In Latin and French, illuminated manuscript on parchment
France (Rouen), c. 1520-1530; c. 1525-1550; 1674
12 historiated initials in the style of the Master of Girard Acarie

PICTURES BY A PROFESSIONAL ARTIST, USED BY NUNS

DESCRIPTION: 67 folios on parchment, complete, decorated initials on colored or gold grounds, 12 historiated initials, 2 full-page illuminated borders, slightly trimmed and rubbed, 16th- or 17th-century leather binding. Dimensions 225 x 158 mm.

Made for the Dominican nuns of the royal convent of St. Matthew in Rouen, this Processional is a fine example of the skill of the artists working during the last flowering of medieval manuscript illumination in northern France. Larger and certainly more lavishly illuminated than most surviving Processionals, it is a valuable witness to the liturgy and music at this convent. Extensive revisions by the nuns themselves make this a multi-layered artifact that will repay further study. [TM 1031]

\$75,000



Full description and images available online

8.

Printed Book of Hours (Use of Rome)

In Latin and French, illuminated imprint on parchment
Paris, Germain Hardouyn, c. 1536 (almanac for 1536-1548)
14 large metalcuts and printer's device with borders, 1 small metalcut, all skillfully illuminated likely in the Hardouyn Workshop

PRINTED PICTURES, ILLUMINATED BY HAND

DESCRIPTION: 90 folios on parchment, agenda 8vo, complete, 1 small metalcut, 14 large metalcuts and printer's device set in gold frames, all illuminated, a few stains, sig. F4-6, loose, late 16th- or 17th-century leather binding. Dimensions 140 x 65 mm.

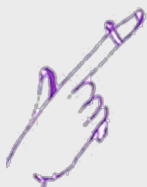
Paris was truly the epicenter of the production of printed books of Hours from 1485 to nearly 1550. Many of these Imprints, like this example, consciously imitated illuminated manuscripts. In this particularly appealing volume, fourteen metalcuts are so vibrantly and expertly painted that they are indistinguishable from illuminated miniatures. It is a tiny book, in a distinctive and unusual format, very narrow and oblong, fitting easily in a pocket to carry about for use in private devotion. This is a very rare imprint, possibly a unicum. [TM 180BOH]

\$35,000



Full description and images available online

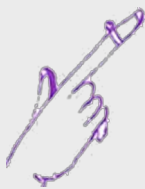
PICTURES BY A PROFESSIONAL ARTIST, USED BY NUNS



[7. ~ TM 1031]

Full description and images available online

PRINTED PICTURES, ILLUMINATED BY HAND



Omnine labia mea aperies. Et os meum annuntiabit laudem tuam. **D**eus in adiutorium meum intende. **R**edde mihi iuxta misericordiam tuam. **G**loria patri & filio & spiritui sancto. **S**icut erat in principio & nunc & semper & in secula seculorum. Amen. **A**lleluia. Nota quod Alleluia dicitur a pascha usque ad septuagesimam. **E**t a septuagesima usque ad pascham dicitur. Laus tibi domine rex eterne glorie. **I**nuitatorium. Ave maria gratia plena dominus tecum. Ave maria gratia plena dominus tecum. **P**salmus. **E**nite exultemus domino jubilemus deo salutari nostro: pro-

occupemus faciem eius: in confessione / & in psalmis iubilemus ei. Ave maria gratia plena dominus tecum. **Q**uonia deus magnus dominus & rex magnus super omnes deos: quonia non repellit dominus plebem suam / quia in manu eius sunt omnes fines terre & altitudines montium ipse conspiciat. Dominus tecum. **Q**uonia ipse est mare & ipse fecit illud / & arida fundaverunt manus eius: venite adoremus & proclamemus ante deum / ploremus coram domino qui fecit nos: quia ipse est dominus deus noster: nos autem populus eius / & oves pascue eius. Ave maria gratia plena dominus tecum. **H**odie si vocem eius audieritis nolite obdurare corda vestra: sicut in exacerbatione secundum diem tentationis in deserto: ubi tentaverunt me patres vestri / probaverunt & viderunt opera mea. Dominus tecum. **Q**uadragesima annis proximis fuerunt generationi huic & dixi semper hi errant corde: ipsi vero non cognoverunt vias meas: quibus iuravi in ira mea: si introibunt in requiem meam. Ave maria gratia plena dominus tecum. **G**loria patri & filio: & spiritui sancto. **S**icut erat in principio & nunc & semper & in secula seculorum. Amen. **C**iii

[8. ~ TM 180BOH]

Full description and images available online

9.

PIERRE MIGNARD(?), Drawing of Marie Anne Christine, Dauphine of France, reproducing in microscopic letters the text of IGNATIO FRANCESCO MULGIN, *Il Trionfo d'applausi, e di glorie figurato di purissime lettere di sua altezza reale Maria Anna Christina Vittoria di Baviera Delfina di Francia, nel quale si contengono li seguenti versi, da leggersi nella figura con il microscopion*

In Italian, micrographic drawing and manuscript on paper
France, c. 1683-84

A PICTURE IS THE TEXT (MICROGRAPHIC DRAWING)

DESCRIPTION: *Drawing, one large sheet, 630 x 500 mm.; manuscript: 221 folios on paper, complete, contemporary gold-tooled red morocco binding. Dimensions 335 x 225 mm.*

A complete book is concealed within this astonishing and very rare micrographic drawing made entirely from microscopic letters. The text when it is copied again in the accompanying manuscript is a lengthy book with 221 folios. This tour de force of calligraphy, likely intended as a diplomatic ploy on the part of the papal envoy to influence the king of France, is a witness to the early impact of the microscope. Made within decades of the publication of Robert Hooke's *Micrographia* (1665) and the perfection of the microscope by Anton van Leeuwenhoek (1674), this is a work that illuminates the intersection of art and optics at the end of the seventeenth century. [TM 16]

\$95,000

10.

Livre de Prières Tissé d'après les enluminures des manuscrits du XIVe au XVIe siècle (Book of Prayers woven after illuminations in manuscripts of the fourteenth and fifteenth century)

In Latin and French, illustrated book on silk
Lyon, R. P. J. Hervier, designer; J.A. Henry, fabricator, for A. Roux, 1886-1887

5 large illustrations, every page with a decorative border

PICTURES (AND TEXT) WOVEN IN SILK

DESCRIPTION: *58 pages, mounted silk, complete, 5 large illustrations, decorative borders on every page, contemporary morocco binding. Dimensions 175 x 138 mm.*

This unorthodox Book of Prayers is entirely machine-woven of gray and black silk. Faced with coming up with a submission for the world's fair of 1889, artisans in the textile capital of Lyons programmed Jacquard looms with hundreds of punch-cards. So difficult was the project that this is the only fully illustrated woven book ever produced. Competition at the fair was unusually stiff – the main attraction was, after all, the Eiffel Tower. The woven book nevertheless won a Grand Prize. It is now renowned as a prototype for the computer. [TM 154BOH]

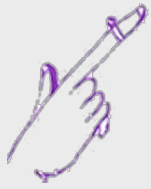
\$55,000



Full description and images available online



Full description and images available online



A PICTURE IS THE TEXT (MICROGRAPHIC DRAWING)

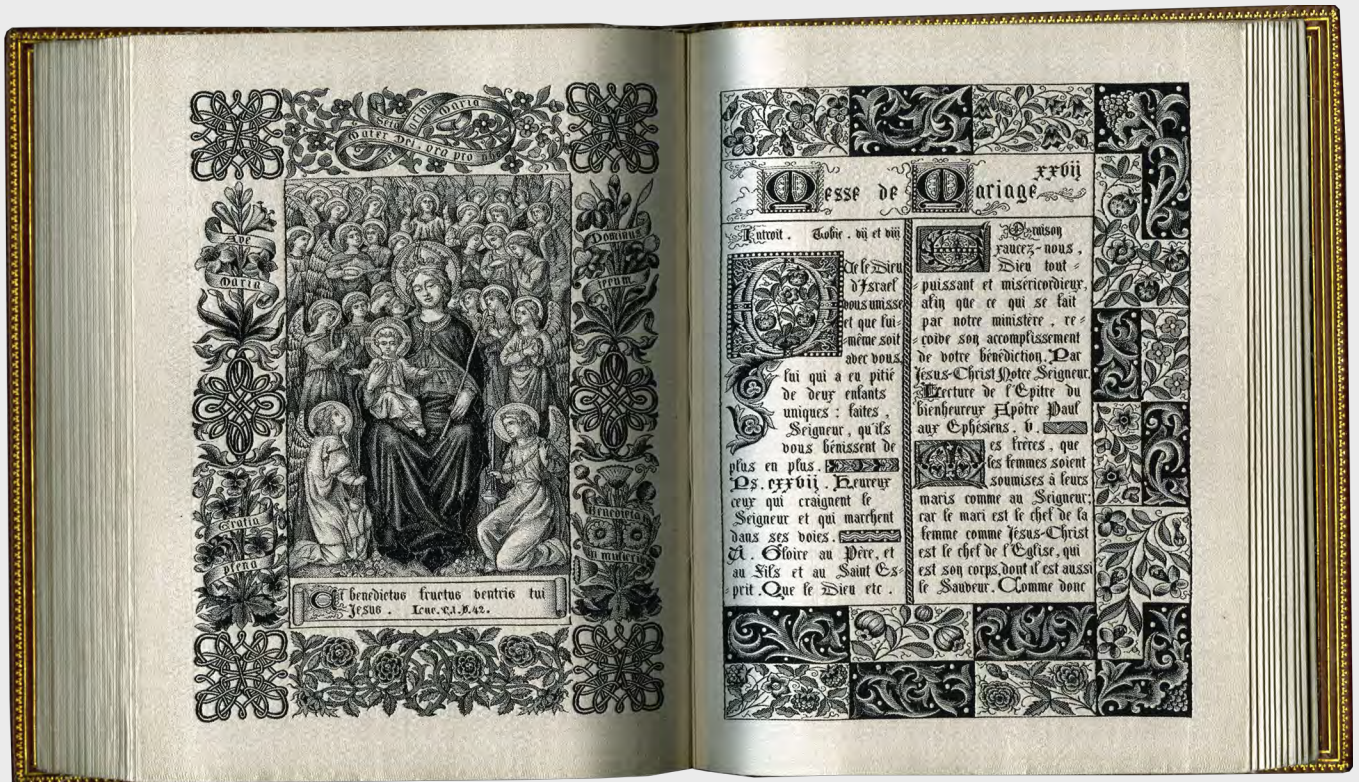
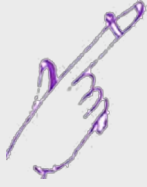
Enlarge these details to see the lines of script (which are legible in the original under magnification).



[9. ~ TM 16]

Full description and images available online

PICTURES (AND TEXT) WOVEN IN SILK



[10. ~ TM 154BOH]

Full description and images available online