



BIBLIOPATHOS

Fine Arts



THE UNIQUE PROOF COPY OF AN EXTREMELY RARE BOOK OF HOURS
BY THE ATELIER OF GERMAIN HARDOUIN
PRINTED ON VELLUM WITH THE ILLUSTRATIONS FROM JEAN PICOIRE AND THE
MASTER OF THE *APOCALYPSE OF THE ROSE'S* ATELIER
AND FINELY ILLUMINATED IN PARIS BY THE MASTER OF NICOLAS DE LA FONS

FROM THE COLLECTIONS OF ULRICO HOEPLI & HANS PETER KRAUS

BOOK OF HOURS, USE OF ROMAN CHURCH, *Hore divine virginis Marie, secundum usum Romanum cum aliis multis folio sequenti notatis, una cum figuris Apocalipsis et destructio [sic] Hierusalem, et multis figuris Biblie insertis*. Ad colophon: *Parisius noviter impressum opera Germani Hardouyn commorantis ante Palatium regis, ad intersinium [sic] dive Margarete*, [ca. 1518]). (Paris, Germain Hardouin, 1518)

8vo (170 x 110 mm), 17th century brown calf, gilt fillets and floral tools, a central piece on which is stamped the monogram TCC, a similar monogram with the only CC interlaced is gilt on the sides of the gilt frame, ff. [84], signature a-k8, 14, (not printed in this copy), almanac for date 1518-1532, printed on 31 lines, text in Latin, Germain Hardouin printer device #1, the same device used by Guillaume Eustace from the *MASTER OF THE APOCALYPSE ROSE* (Renouard 434) with the “E” of the crest and the name in the cartouche, except the “G”, deleted, PRINTED ON VELLUM.



[Click to see a video presentation of the book](#)

18 FULL-PAGE AND 22 SMALLER WOODCUTS ILLUSTRATING THE GOSPELS AND THE PRAYERS TO SAINTS, ALL ILLUMINATED.

HEAD-LETTERS ILLUMINATED IN BLUE, RED AND GOLD.



UNIQUE COPY of an illuminated book of hours. Only 2 complete copies of this edition are recorded, at BIBLIOTHÈQUE NATIONALE DE FRANCE and NEWBERRY LIBRARY and three uncomplete copies recorded, HARVARD UNIVERSITY, UNIVERSITY OF VERMONT HOWE LIBRARY, COLLEGE OF SAINT BENEDICT/SAINT JOHN'S UNIVERSITY AND CLEMENS LIBRARY/ALCUIN LIBRARY, but none of them belongs to this unique variant.

“*RARISSIMUS*” Tenschert, (op. cit.).

The uniqueness of this copy is marked by different features as:

- lack of signature marks printed on the leaves



BNF copy- Bathsheba bathing

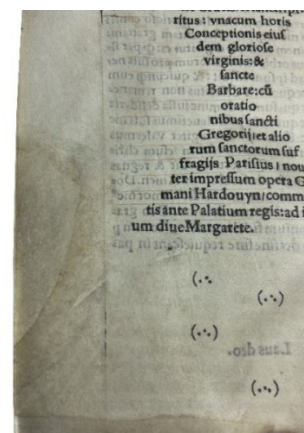


Present copy- Bathsheba bathing

- lack of the printed borders



BNF
colophon



Present copy
colophon



- a different set-up of metalcuts; in some cases, different miniatures, in others a different positioning within the printed text, as well as with a different text in the *cartouche* under the illustration, which is occasionally cropped and replaced by hand by a new version.



BNF
Adam and Eve & Annunciation



Present copy
Adam and Eve & Annunciation



NEWBERRY LIBRARY
Adam and Eve



BNF
Adam and Eve



Present copy
Adam and Eve



The *cartouche* under some miniatures has been erased and handwritten with a different text



BNF

Annunciation to the Shepherds



Present copy

Annunciation to the Shepherds

ILLUSTRATIONS:

18 Full page illuminated illustrations on a written *cartouche*:

- Germain Hardouin Device (From Guillaume Eustace from the Master of the Apocalypse Rose)
- Planetary man, in the form of a Skeleton (after Vostre's bloodletting man from Pichores Workshop)
- St. John the Evangelist on Patmos (German style for Hardouin, in -8° allongé, ca. 1516)
- Jesus Healing the ear of the servant
- The Original Sin of Adam and Eve (Master of the Apocalypse Rose style for Hardouin, 1503)
- Annunciation (German style for Hardouin, in -8° allongé, ca. 1516)
- Visitation (German style for Hardouin, in -8° allongé, ca. 1516)
- Nativity (German style for Hardouin, in -8° allongé, ca. 1516)
- Annunciation to the Shepherds (German style for Hardouin, in -8° allongé, ca. 1516)
- Adoration of the Magi (Master of the Apocalypse Rose style for Hardouins, 1503)
- Presentation in the Temple (Master of the Apocalypse Rose style for Hardouins, 1503)
- Flight into Egypt (Master of the Apocalypse Rose style for Hardouins, 1503)
- Coronation of the Virgin (Master of the Apocalypse Rose style for Hardouins, 1503)
- Job and his tormentors (for Hardouin, ca. 1515)
- Crucifixion (for Hardouin, ca. 1515)
- Pentecost (Master of the Apocalypse Rose style for Hardouins, 1503)



- King David and Bathsheba bathing (for Hardouin, ca. 1515)
- Assumption of Mary Immaculate with death watching for the opposite border (German style for Hardouin, in -8° allongé, ca. 1516)



22 small metalcuts illustrating the Gospels and the Prayers:

- Luke the Evangelist room (small pictures Pichore style for Hardouin, ca. 1505)
- Matthew the Evangelist (small images Pichore style for Hardouin, ca. 1505)
- Mark the Evangelist (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)
- Holy Mary (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)
- Saint Barbara beheaded (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)
- Holy Trinity (three miniatures) (Apocalypse Cycle – Pichore workshop)
- Annunciation (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)
- San Micheal (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)
- Saint John the Evangelist
- Saints Peter and Paul
- St. James (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)
- Saint Lawrence (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)
- St. Sebastian (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)
- St. Nicholas (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)



- Saint Agatha of Sicily
- St. Mary Magdalene
- Saint Margaret
- Santa Barbara (repeated)
- Jesus
- San Claudius (small pictures Master of the Apocalypse Rose style for Hardouin, ca. 1503)



TEXT:

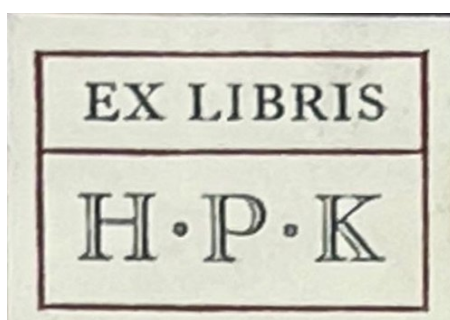
- Front Page with Hardouin printer device
- Tabula
- Gospel Lesson and St John Passion
- Hours of the Virgin (HV)
 - Matin, Lauds, Prime, Third, Sixth, Ninth, Vesper, Compline
- Hours of the Holy Cross
- Hours of the Holy Spirit
- Hours of the conception of Holy Mary
- Penitential Psalms and Litany
- Eve of the dead
- Mass of Holy Mary
- Prayers

CONDITION: occasional vellum flaws restored, never affecting text or illuminations, the corner of two pages strengthened, inconsequential spotting or stains in margins, overall, a fine copy, remarkably well-preserved.



PROVENANCE:

- I. TCC & CC monograms (17th-century) on the covers, attributable to the original client of the binding.
- II. URLICO HOEPLI (1847-1935), one of the dominant figures in the European old books trade across the last two centuries, paper *ex-libris* “H” pasted at inside front board
- III. 1940’s *ex-libris* (not identified) with the initials *S.B.*, pasted on front flyleaf



- IV. HANS PETER KRAUS (1907-1988), without doubt the most successful and dominant rare book dealer in the world in the second half of the 20th-century, paper *ex-libris* “H.P.K” pasted at inside front board
- V. LIBRAIRIE PINAULT (Paris), cutting taken from their sale catalogue 38 (1971)





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The volume is housed in a very attractive 18th-century red velvet binding embroidered with silver thread and emblazoned.



REFERENCES: Renouard, ICP, II, 1848; Van Praet, I, p. 112, n°135; Bohatta, 1027; Lacombe, 290; Brunet Heures, V, 1638, n°251 ; Philippe Renouard, *Les marques typographiques parisiennes des XVe et XVIe siècles*, 1828, #434 ; HERIBERT TENSCHERT, *Herausgegeben von Heribert Tenschert*, 2015, vol VII, 124.2 (including plates provenances), but not this unique proof ; Isabelle Delaunay, *Artistic exchanges between handwritten and printed books of hours produced in Paris, doctoral thesis ss.* The direction of F. Joubert, Pairs IV, 2000, p. 98, fig. 130, 254, fig. 327, 296, 380.



HEURES DE GERMAIN HARDOUYN

ILLUMINATED BY THE MASTER OF NICOLAS DE LA FONS

The style of the illuminator of this BOOK OF HOURS can be recognized in the edition of the *Loups Ravissants* printed for ANTOINE VÉRARD around 1504 (Paris, BnF. Rés. Vélins 2258). We recognize the expressionless looks of the illuminated figures, with large black pupils, lot of white in the eyes, and heavy eyelids. On mainly flat illuminations, the folds are highlighted by a thicker line, often black. WE notice as our artist is very respectful and faithful to the engravings.

His style can be seen in several BOOKS OF HOURS. In Paris Hours, (BnF. lat. 1387-1376) in the *Announcement to the shepherds* and the *Presentation in the Temple* he was inspired by engravings from the Thielman Kerver series printed from 1497. Two iconographic themes are peculiar: *Saint Gemme* and the *Virgin handing over to Canon Arnoul the text of the prayer "Missus est Gabriel"*, themes represented by the MASTER OF ETIENNE PONCHER in the hours Paris (BnF. lat. 18017).



The two artists collaborate in the HEURES DE LYON (Bm. Ms. 5997). In this last manuscript our artist is again inspired by engravings for the *Presentation in the Temple* (Simon Vostre from 1496) and for the *Betrayal of Judas* (Kerver from 1497). Here too he demonstrates originality by representing the *Meal at Emmaüs* (Isabelle Delaunay, *Artistic exchanges between handwritten and printed books of hours produced in Paris, doctoral thesis ss. The direction of F. Joubert*, Pairs IV, 2000, p. 98, fig. 130, 254, fig. 327, 296, 380).

His activity as an illuminator of engravings continued into the 16th century. He was responsible for illuminating the HOURS FOR THE USE OF ROME (Nicolas Higman for Simon Vostre around 1512), for the same use those of Gillet Hardouin around 1516 and again for the use of Rome those of Guillaume Le Rouge around 1510 (H. Tenschert, I. Neetekoven, *Horae BMV 158 Stundenbuckdrucke der Sammlung Bibermuehle 1490-1550*, Tenschert, 2003, vol. 1 cat. 49 and vol. 2 cat. 77, 86).

We recognize its light gray walls, dotted with small darker gray lines. He also illuminates the HOURS OF BRUSSELS, (Bibl. royal ms. 15079) (F. Lyna, *The main painting manuscripts of the Royal Library of Belgium, t. III, 2nd part, expanded reed.* Brussels, 1989, notice 341, pl. CXI), a prayer book composed at the beginning of the 16th century (Paris, Bibl. Mazarine Far. 8), the HOURS FOR PARIS use (Ms. Lat. 10562), and those of the same use (Lat. 18032).

Very interesting is the BOOK OF HOURS FOR THE USE OF ROME in Milan (Biblioteca Nazionale Braidense, AC. VIII 28) illuminated in Paris around 1507 for NICOLAS DE LA FONS. The name of the owner is designated by an inscription in capital letters on five lines alternately in blue and gold ink under the miniature of Saint Nicholas. NICOLAS DE LA FONS, originally from Saint-Quentin in Aisne, presented himself as "*Esleu du Vermandois*", a position he held from 1507. He was a wealthy officer who was entrusted with the distribution of the collection of aid in his site in Vermondois and the recruitment of war personnel.

IT IS AFTER THIS MANUSCRIPT THAT WE CAN NAME THE ILLUMINATOR OF THE PRESENT "MASTER OF NICOLAS DE LA FONS".

A skilful and firm hand, compositions stripped of all details, a reduced and dull palette and painting mainly in flat areas characterize his style. In the list of his sponsors, we include ANNE LA ROUTYE, who entered the Hôtel-Dieu in Paris at the age of 14 in 1505, who approached our artist for the addition of two miniatures in a BOOK OF HOURS PARISIEN from the mid-15th century (Sydney, University Library Ms. Additional 58 see P.R. Monks, *Patrons and Devotion.. The University of Sidney's Hours of Anne de la Routye*, Sydney, 1995, pl. XXIII, XXIV).

Dr. Isabelle Delaunay





De coleriq̃ tiēt
du feu & du li
onil a pilleux
vin mauuai-
de complexion



De leaue & de
laigne l tiēt le
fleumatiq̃ & ē
simple & doulx
tendant a pra
ctique.

Quāt la lune est
en aries/leo/& la-
zittari? il fait bō
saigner au coleri
que

Quāt la lune est
engemini libra
aqr? il fait bon
saigner au san-
guin. De.



Du linge & de
laer tiēt le san
guin: q̃ ē frāc
et plaissant & a
ioyeulx vin



De melencoliq̃
tiēt du pour-
reau & de teree
est peclāt et ort
dōneur ne lui
chaut guere

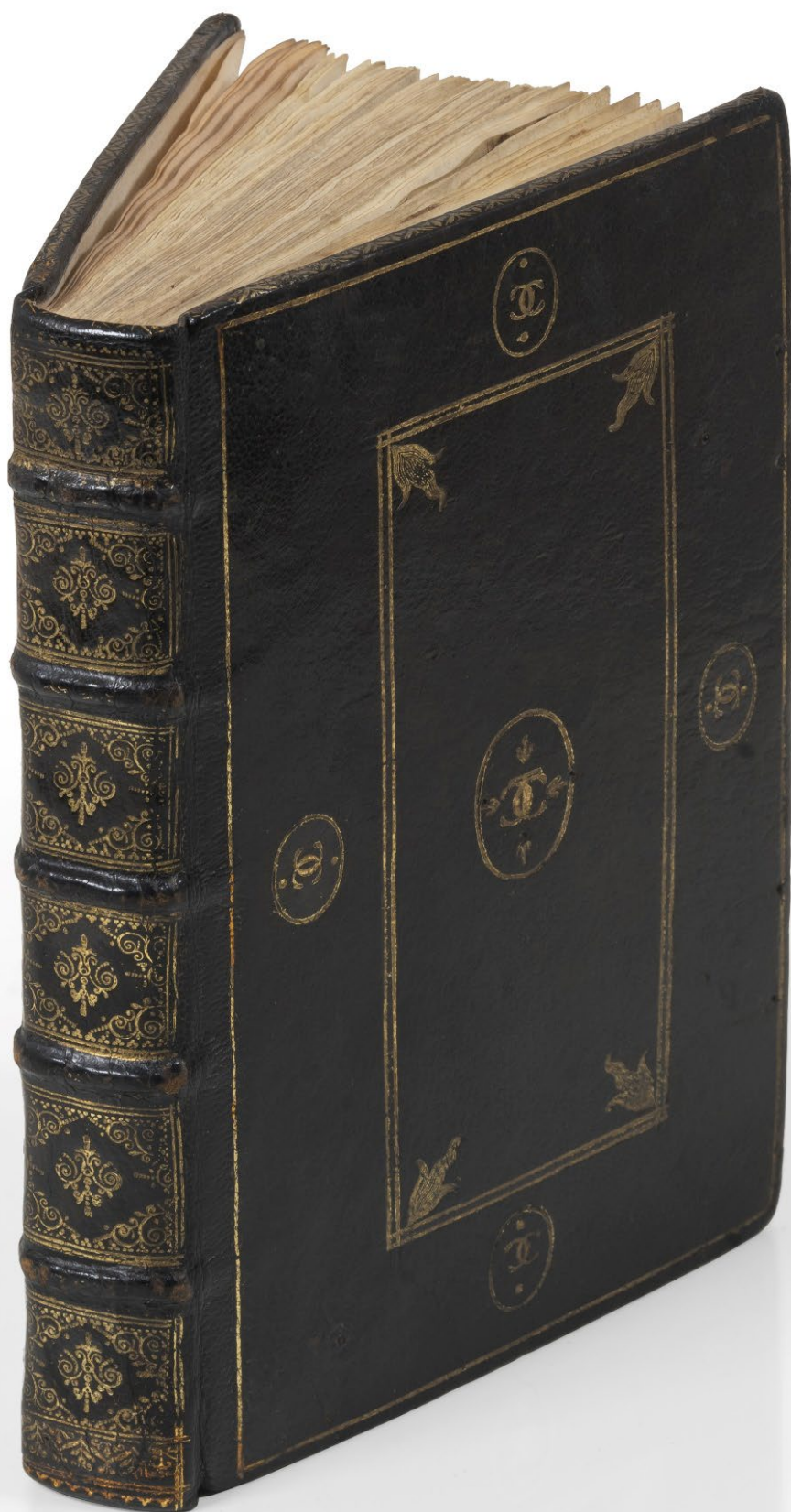
Quant la lune est en
thaurus: il faict bon
saigner au fleumati-
que. Terre.

Quant la lune est en
câcer/leorpio/& pilces
il faict bō seigner au
melencolique.
Eau.



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