

Sales catalogue: Sotheby's

Publication/Creation

9 May 1933

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OF
THE RENOWNED COLLECTION
OF
WESTERN MANUSCRIPTS

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A. CHESTER BEATTY, Esq.

—
THE SECOND PORTION.

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TUESDAY, THE 9TH OF MAY.

1933.

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OF
THE RENOWNED COLLECTION
OF
WESTERN MANUSCRIPTS

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A. CHESTER BEATTY, ESQ.

THE SECOND PORTION.

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G. D. HORSON, M.V.O. F. W. WARRE, O.B.E., M.C. C. G. DES GRAZ.
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PREFACE.

THE second portion of the sale contains thirty-seven manuscripts. This selection is rather larger in number than the first; and it is also calculated to make a somewhat wider appeal to the general body of collectors. Variety is of the highest; in date from the 8th Century to the 16th, in place from Naples to Limburg, from Hungary to Abbotsbury in Dorset; and in addition to the manuscripts of first-class importance, a number have been included of a high standard of quality and provenance, but nevertheless within the reach of a larger circle of buyers.

Probably the most notable book to be offered this year is the noble 9th Century Gospels of the School of Tours, with its magnificent interlacing initials on purple vellum (Lot 37). The rarity of a manuscript of this date, in fine condition and with decoration of first-rate quality, needs no emphasis. In Mr. Yates Thompson's collection, as in the present, it was the earliest specimen of the illuminator's art; but the present owner has had the exceptional satisfaction (which would have appealed peculiarly to his predecessor in title) of restoring to it one of its most splendid pages, formerly missing.

Even rarer in its own way is the small and lovely Hours now recognised as one of only two books of devotion which can be attributed with confidence to the hand of Jehan Foucquet himself (Lot 54). Apart from this book, only four isolated leaves as specimens of Foucquet's art as illuminator are known to exist in England; and it is much to be hoped that the volume will for the third time in its history find an English purchaser.

Among the earlier examples, the Augustine (Lot 35) contains as a palimpsest a unique text of Commodianus; the Eutropius (Lot 38) includes the earliest known text, by three centuries, of the author's Book XVII. The Seitenstetten Gospels (Lot 47), which passed directly to this collection from the House for which it was written in the 13th Century, is well-known to students of South German illumination. Its full-page miniatures, in which the richly dressed donors, Henry and Cunegundis,

exchange monkish hexameters, are remarkable for their fresh condition and colouring.

The 12th Century Zacharias Chrysopolitanus (Lot 43) from Abbotsbury Abbey in Dorset, attracted some notice when it first left the county eight years ago, for its delicate historiated initials in a style suggestive of later grisaille work. The study devoted to it since that date has failed to bring to light any parallel. The small Speculum B.V.M. (Lot 53), was one of the most charming of the Brölemann manuscripts and its reappearance will be welcomed. The minute and detailed work, both of marginal decoration and of full-page miniatures, is of unusual quality. Last among earlier books we come to the well-known Neapolitan Psalter (Lot 52) from the Barreis, the Ashburnham and a third anonymous but distinguished collection. If not "*le plus singulier le plus curieux qui existe*," as a note by a former owner puts it, this is an exceedingly fine example of a very rare and distinctive school, almost unrepresented even in the greatest private collections.

Italian humanistic texts form a particularly strong section. There is a fine Livy (Lot 59) written at Florence for Matthias Corvinus. Another first-rate classic is the Polybius (Lot 62), of which both Dr. Cockerell and Mr. Yates Thompson have written so warmly. The little Sallust (Lot 61) is a pleasing example of the pocket text of a Renaissance scholar. Lot 60, Hyginus' Treatise on the Stars, adds to a clear and graceful hand a series of very delicate and unusual water-colour drawings.

Other Italian manuscripts include the Gospel Book (Lot 63) of Pope Pius II; the Missal of the Church of S. Petronio, Bologna (Lot 66); and the Broadley Pontifical (Lot 67); all dignified examples, in fine condition, of writing and illumination of the later 15th Century.

The Hours of Bishop Kalmansehi, Ambassador of Matthias Corvinus, is interesting as containing decorative details which show a practically conclusive similarity to the known work of Attavante.

A well-known French manuscript is the fine Hours which for some time has been known, from a rather doubtful

identification of a coat-of-arms, as the "De Levis"; one of a select company containing the best work of the Parisian atelier which produced the Bedford Missal.

Finally comes the much discussed Statutes of the Order of St. Michael, probably the finest example which survives, and in which Count Durrieu has given strong reasons for identifying a portrait of Edward VI of England, for whom he believes it to have been prepared on election to the Order.

The pedigrees of the manuscripts contribute, as before, no little to their interest. Early monastic provenances include such names as Ottobeuren, Seitenstetten, S. Trond and Nonantola; in England, Abbotsbury and Dore Abbey. Lot 38 was among the collections of the famous literary family of the Maffei; Lot 48 belonged to Jean Budé, an early collector of some little interest whose son, Guillaume Budé, was a leading figure among French humanists; Lot 61 to a Venetian Bembo, probably the father of the great Cardinal-author and patron of Aldus; Lot 59 to the Corvinus Library, that almost fabulous mediaeval collection so few of whose surviving contents are now in private hands. Lot 65 is perhaps the principal memorial to Dominic Kalmansehi, an ambassador of Corvinus who followed faithfully his sovereign's taste. Lot 63 commemorates a poet laureate who became the most interesting of all the Popes; Lot 66 a romantic figure in the city-politics of northern Italy. Lot 68 is a most attractive example of a family Book of Hours; the first owner, Nicholas von Firmian, his wife and children, are finely portrayed in the miniatures, while his own and allied arms are enamelled on the binding. Certain of the manuscripts, notably lots 52 and 54, contain important indications of ownership which have not yet been definitely traced.

Later notes of provenance are numerous; among famous collections of the past century, the Phillipps, Brölemann, Ashburnham-Barrois, Mostyn, Yates Thompson and Hoe are worthily represented.

The first eighteen manuscripts of this sale appear in Mr. Chester Beatty's printed catalogue. Their descriptions, by Dr. Millar, can only be summarized here; and we refer in each case to the authoritative original. In one or two instances only

(notably the identification of the Budé Bible) has matter of any consequence been added.

Of the nineteen manuscripts not yet published by the owner, we have had the advantage in two cases (Lots 53 and 56) of reference to full descriptions drafted by Dr. Millar. In three other cases we have to acknowledge the free use of Mr. Yates Thompson's catalogue; Lot 62 (Dr. Cockerell), Lot 63 (Mr. Weale), and Lot 68 (Dr. James). For Lot 65 the monograph by Bishop Fraknói and Herr Gottlieb has been of much service; for Lot 54 that by Mr. Trenchard Cox; for Lot 70 that by Comte Paul Durrieu. The remainder are for the first time fully described for the purposes of this sale.

February, 1933.

SOTHEBY & Co.

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THE PROPERTY OF
A. CHESTER BEATTY, Esq.

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DAY OF SALE.

Tuesday, May 9th, 1933.

*(References are given to the Descriptive Catalogue by Dr. Eric Millar,
privately printed, 1927-30).*

LOT 34.

THE OTTOBEUREN HOMILIARY.

ITALIAN [BENEVENTAN ?]. LATE VIII CENT.

PHILLIPPS MS. 8400.

MILLAR. Vol. I, No. 2.

On vellum. 293 leaves. 11½ in. by 8½ in. The first 32 leaves are German additions of the late 13th Century in single columns of 23 lines. The original portion (beginning folio 33) in double columns of 25-26 lines. Bound in oak boards covered with German 15th-16th Century pigskin stamped in blind. On the upper cover a vellum label "Omelie Gregorii J." In a half red morocco case.

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Lot 34—continued.

CONTENTS. The original portion consists of a collection of sermons for the year, followed (on the last leaf) by the order of the books to be read in the Roman Church and a Horologium or means of determining the hour by the length of the human shadow. The text of this article was printed from this manuscript by Gerbert, *Iter Alamannicum*, p. 156, who noted that a similar tract existed in a sacramentary at S. Gall. The manuscript was examined in 1905 by Dom G. Morin, the well-known authority on liturgies, and a descriptive note by him is preserved at the beginning of the book from which the following passages are extracted: "Fameux homélaire décrit jadis par M. Gerbert dans son *Iter Alemann*. . . . Très important pour l'histoire de l'homilétique occidentale, et en particulier pour les sermons de St. Césaire d'Arles . . . Le Scribe était peu intelligent et a écrit parfois des énormités; mais il avait évidemment sous les yeux un texte très voisin de l'original, et relativement très correct." The authorship of the homilies is in many cases a matter of uncertainty.

The added portion (folios 1-32) contains the Office for the Festival of Corpus Christi and a copy of the Bull of Pope Urban IV (11 Aug., 1264) establishing the Festival.

PROVENANCE. The original portion of this manuscript (folios 33-end) was executed in Italy. Its subsequent history is shown by two 15th Century inscriptions on folio 1 recto and folio 33 verso.

Folio 1. Presens liber pertinet ad monasterium sanctorum Alexandri et Theodori martirum in Ottenpewren Augustensis dyocesis, etc.

Folio 33. Iste liber pertine[t] ad ottenburen.

This is the Benedictine abbey of Ottobeuren, near Memmingen, Bavaria, in the diocese of Augsburg. The manuscript became the property of this house before the 13th Century as is shown by two notes of this date; one on folio 133 in a very elongated script HEINRICVS MONACHVS OTTENBVRENSIS; the other on folios 184B-185 HEINRICVS RABFOLT. It remained at Ottobeuren until at least the end of the 18th Century. It was seen there by Mabillon and noted in his *Iter Germanicum* of 1717; by Martin Gerbert in his *Iter Alamannicum* of 1773; and

Lot 34—continued.

by J. G. Schellhorn in 1788. Prefixed to the original portion of the manuscript are two sheets of paper containing a description in Latin and German extracted from the above three writers and headed: "Brevis Descriptio Codicis manuscripti, quem ex Bibliotheca Ottoburana accepit excellentissimus Copiarum militarium Praefectus D. Le Pourbe." This officer and the circumstances under which he obtained the manuscript have remained unknown. It was in the Heber sale, where it was bought by Payne on behalf of Sir Thomas Phillipps for £54 12s. While at Cheltenham it was examined by Heinrich Schenkl, who printed a summary of the Contents in his *Bibliotheca Patrum Latinorum Britannica*.

WRITING. The writing is an important and very finely executed example of the pre-Caroline type of minuscule which prevailed in Italy in the late 8th Century. This type continued in the South after the Caroline reform had displaced it elsewhere, and became known as the Beneventan script, on which a monograph was published by Dr. E. A. Lowe in 1914. The writing seems to be by several scribes, but its general character is the same throughout and agrees with Dr. Lowe's description of the "tentative period."

DECORATION. The opening rubric of the original portion on folio 33, which occupies the whole page, is written in capitals coloured pink, blue and yellow. The rubrics to the various homilies are either in similar capitals or in a debased form of uncials with small patches of colours. The other decoration consists of a number of roughly executed initials of varying sizes drawn with a pen (probably by the scribe) and washed with colours. The opening word of the homily is sometimes placed inside the initial, one of the largest of which is an initial D (folio 33B) at the beginning of the first.

There are a few small wormholes through a few leaves. On the whole the condition of the manuscript is excellent.

[See PLATE 1.]

LOT 35.

S. AUGUSTINE. DE VERA RELIGIONE, ETC.
 COMMODIANUS. CARMEN APOLOGETICUM.
 ITALIAN [NONANTOLA ?]. VIII CENT.

PHILLIPPS MS. 12261.

MILLAR. Vol. I, No. 3.

On vellum. 197 leaves. 10 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in.; single columns, 23 to 30 lines. Folios 1-111 are palimpsest. Bound in modern white pigskin in a padded black morocco case.

CONTENTS. In addition to various treatises of Augustine this codex contains the unique manuscript, so far as is known, of the Carmen Apologeticum of Commodianus.

PROVENANCE. This volume (and the next lot) are from a group of five manuscripts acquired in 1848 by Sir Thomas Phillipps from Payne the bookseller. All five manuscripts are from the library of the Basilica Sessoriana, the Cistercian church of Santa Croce in Gerusalemme in Rome. The greater part of the manuscripts from this library now form the Codices Sessoriani in the Biblioteca Vittorio Emanuele, having been declared state property in 1873 and incorporated in the national library in 1875. The library of Santa Croce was practically refounded in the 17th Century and many ancient manuscripts were added to it from other Italian monasteries, and in particular from the well-known abbey of Nonantola near Modena, and it is almost certain that the present manuscript is from this abbey. It was lent by Sir T. Phillipps in 1850 to the celebrated Dr. M. J. Routh, President of Magdalen College, Oxford (then in his 96th year), who has written a note on a preliminary leaf containing an 18th Century list of contents. It has been used by editors at different periods.

WRITING. The writing is an extremely interesting example of the Italian pre-Caroline minuscule of "Beneventan" type, with a curious admixture in some cases of uncials or half-uncials. It is probably by several scribes although it is always possible at this early date that the same scribe may have been experimenting with different varieties of letters. The palimpsest portion, which

Lot 35—continued.

forms folios 1-111 inclusive, consists of 55 leaves (and one half leaf) measuring $14\frac{1}{2}$ in. by $10\frac{3}{4}$ in., each leaf folded across so as to make two leaves of the later manuscript, which was written at right angles to the original script. It seems to form part of a single manuscript, the Latin translation by Mutianus Scholasticus of the Homilies of S. John Chrysostom on the Epistle to the Hebrews. The writing is in an uncial hand, apparently of the 7th Century, and is the earliest manuscript of Mutianus in existence.

DECORATION. The decoration consists of fourteen initials of varying sizes with a few animal heads and interlacements in Celtic style, and some extraneous motives, such as the paschal lamb on folio 148 and the alternating strips or billets of colour on some of the initials (e.g. the loop of the Q on folio 136 and the D on folio 175). The colours used are red, green, yellow, the ink of the text, and the plain background for white.

There are a few small wormholes through the last few leaves. On the whole the condition of this early manuscript is exceptionally good.

[See PLATE 2.]

*Withdrawn
for Private
sale
for the Nation.*

Lot 36.

EUGIPPIUS. EXCERPTS FROM S. AUGUSTINE.

ITALIAN [NONANTOLA ?]. VIII-IX CENT.

PHILLIPPS MS. 12263.

MILLAR. Vol. I, No. 6.

On vellum. 367 leaves. $13\frac{7}{8}$ in. by $9\frac{1}{4}$ in.; double columns, 33-34 lines. Bound in modern white pigskin in a padded half black morocco case.

CONTENTS. These excerpts from the works of Augustine by Eugippius were copied from a 6th Century semi-uncial manuscript now in the Vatican Library (Cod. 3375). A full collation of this manuscript is given in the footnotes to the text printed in vol. ix of the Vienna "*Corpus Scriptorum Ecclesiasticorum Latinorum*," edited by P. Knoell, 1885.

PROVENANCE. The same as the preceding lot. Formerly no. 279 in the Santa Croce Library at Rome.

WRITING. This manuscript is an example of North Italian pre-Caroline minuscule, less "Beneventan" in character than that of the two preceding manuscripts. The differences are best seen from a comparison of the plates. The chapter initials are in the ink of the text with some red and yellow colour added. Occasionally fish forms are introduced.

A few small wormholes through several leaves. The general condition of the manuscript is excellent.

[See PLATE 3.]

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LOT 37.

LATIN GOSPELS.

FRENCH. PROBABLY TOURS. IX CENT.

FROM THE YATES THOMPSON COLLECTION (Cat. Ser. IV, p. 53).

MILLAR. Vol. I, No. 8 (described by Dr. S. C. Cockerell).

On vellum. 204 leaves (five leaves missing). 11½ in. by 9 in.; single columns of 22 lines. Modern red velvet with silver clasps. In a red morocco case.

£1500
Rosenberg

PROVENANCE. From the style of the writing and decoration it may be inferred that this fine book originated in the monastery of S. Martin at Tours. There are no marks of early ownership. It was sold in Paris 8th May, 1909, at the sale by T. Belin of the manuscripts of "M.L.D." In Mr. Yates Thompson's Collection it was No. C (Lot 20 in the *Sale Catalogue*, Sotheby's, 3rd June, 1919).

WRITING. The body of the text is written in a beautiful Caroline minuscule hand, slightly sloping, the first line of each chapter being in uncials. The initials to the chapters and paragraphs are in red and not very large. For the prologues a different script is used. The prologue to Matthew (folios 10B-11) is written entirely in uncials. The other prologues usually begin with a few lines in uncials, the rest being in half uncials. The text of the Bible written by order of Alcuin (manuscript A.I. 5 in the Bamberg Library) contains a similar combination of the three scripts.

DECORATION. The decoration of this magnificent manuscript is exceptionally fine. The rubrics before each Gospel and before S. Jerome's general preface are written in large burnished gold capitals on purple panels enclosed in decorative borders. The four Gospels begin with superb initials of a most intricate kind, the accompanying words being of burnished gold and for the most part in large capitals. The opening page of Matthew with its magnificent conjoined LI and text in gold capitals [COLOUR PLATE F] and the great initial I's to Mark and John also with text in capitals in burnished gold are particularly splendid both in design and illumination. S. Jerome's general preface

Lot 37—continued.

begins with a fine initial N of the width of the text. The other prologues are adorned with large initials of the same kind.

The arches which enclose the Eusebian Canons occupying six pages are very ornamental, the columns being of patterned gold or silver, or painted to imitate marble, with elaborate capitals. On two pages (folios 9B and 10) gold horns are suspended from the main arches and on each side is a gold lion; on folio 8B there are two peacocks [PLATE 4].

The decoration closely resembles that of a smaller copy of the Gospels in the British Museum, Add. MS. 11849. Dr. Cockerell also notes its resemblance to that of the Le Mans and Du Fay Gospels in the "Bibliothèque Nationale."

The first folio of S. Matthew's Gospel, noted as missing in the description in Mr. Yates Thompson's Catalogue, was discovered by Mr. Wilfred Merton in 1926 in the hands of a London bookseller. It has now been restored to the volume and forms one of the noblest pages in the book.

The condition of the manuscript is remarkably good considering its antiquity. Mr. Yates Thompson in his Catalogue noted that it was the earliest specimen of the Illuminator's art in his possession. It is the earliest also in the present collection.

Exhibition of French Art, Burlington House, 1932, Case 751c.

[See COLOUR PLATE F, PLATES 4, 5.]

Lot 38.

THE MAFFEI EUTROPIUS. BREVIARIUM AB URBE
CONDITA, WITH CONTINUATION BY PAULUS DIACONUS.
GERMAN (?). X CENT.

PHILLIPPS MS. 3075.
MILLAR. Vol. I, No. 15.

On vellum. 111 leaves. $8\frac{7}{8}$ in. by 6 in.; single columns,
27 lines to a page. Bound in 18th Century russia, gilt panelled
sides and back. In a brown morocco case.

CONTENTS. The *Breviarium ab urbe condita* of Eutropius
(Books I-X) with the continuation of Paulus Diaconus (Books
XI-XVII) printed in *Monumenta Germaniae Historica, Auctorum
Antiquissimorum*, Tom. ii, 1889, edited by H. Droysen. The
present manuscript is important as containing Book XVII, which
is given as an appendix by Droysen. The earliest manuscript
containing this book known to Droysen was of the 13th Century,
so that this constitutes the earliest known text by three centuries.

PROVENANCE. The original provenance is undetermined.
It may have belonged late in the 12th Century to Nonantola
Abbey, but it is probably of German origin. On the last leaf
is a note of ownership in an Italian hand of the 16th Century
"Iste liber est Marii Maphei Volaterrani" (presumably Bishop
Mario Maffei, brother of the well-known Renaissance scholar
Raphael Maffei, known as Volterrano, who died in 1522). This,
with other manuscript classics from the Maffei library, was
acquired in the 18th Century by Dr. Anthony Askew (*cp. De
Ricci, English Collectors*, pp. 52, 3), at whose sale in March,
1785, it was lot 461, purchased by John Jackson; lot 349 in
Jackson sale, 30th April, 1794, purchased by Hodsell, a banker;
lot 126 in Hodsell sale, August, 1826, bought by Lawford, a
bookseller, and sold by him to Sir Thomas Phillipps, October,
1826.

WRITING. The writing is a very good Caroline minuscule
by at least two hands. The text for four leaves (folios 28-31)
appears to have been cancelled and re-written, the words being
spread out so as to occupy the maximum of space.

The general condition of the manuscript is excellent.

[See PLATE 6.]

L220
Quaritch

Lot 39.

DIALOGUES OF S. GREGORY THE GREAT.

PROBABLY FRENCH [CLERMONT-FERRAND ?]. X CENT.

PHILLIPPS MS. 3674.

MILLAR. Vol. I, No. 16.

On vellum. 88 leaves. $13\frac{3}{4}$ in. by $10\frac{1}{4}$ in.; double columns of 30 lines. Bound in half leather in a half red morocco slip case.

PROVENANCE. There is no early indication of provenance. On a vellum fly-leaf is a pencil note by Sir T. Phillipps "Ex abbatia S. Illidii," i.e. the Benedictine abbey of Saint Allyre at Clermont-Ferrand in Auvergne. This would be quite in keeping with the style of the manuscript which is evidently southern, but the note cannot be implicitly relied on. The manuscript was acquired by Sir T. Phillipps from the collection of the Abbé Allard (1828-9).

WRITING. The writing is a very good Caroline minuscule with certain peculiarities which mark its southern origin. 250

DECORATION. Two large decorative initials in red, green and the white of the background with foliage and interlacings (folios 1 and 36); on folio 17B is a smaller initial in the ink of the text in the same style. There are also the following:

Folio 2. Initial Q ($3\frac{5}{8}$ in. by $3\frac{1}{4}$ in.) in green with uncoloured interlacing work on a black ink ground. In centre a nimbed figure of S. Gregory holding staff and book standing on a cloud. The ground is light red. The initial is within a rectangular green frame with interlacings at the corners and with narrow panels of uncoloured ribbon ornament on a black ink ground in the sides.

Folio 18B. Initial F, red edged with white, the latter forming interlacings, green centre. On right a tonsured figure (S. Benedict) in red dalmatic holding T-staff and open book, green background.

Folio 32B. A small red initial Q supported by a crouching man with horns drawn in ink; within the initial a small shrouded

Lot 39—continued.

corpse sits up in a coffin with open lid. Book II, ch. 32, *De mortuo suscitato*.

Folio 40B. Initial H (*uncial form*). The vertical stroke formed by a nimbed standing figure of Sabinus, Bishop of Placentia, the bow formed by a portion of his garment. The initial is drawn with a pen and lightly shaded with red.

Folio 48. Initial F formed by a standing tonsured figure of the monk Benedict holding staff in right hand and in his left foliage which forms the cross strokes of the initial.

Folio 61. A standing figure in red mantle.

Chapter headings are in red. The general condition of the manuscript is very fine throughout.

[See PLATE 7.]

LOT 40.

THE LE MANS MISSAL.

FRENCH. LE MANS. XII CENT.

MILLAR. Vol. I, No. 21.

On vellum. 149 leaves. $8\frac{1}{8}$ in. by $5\frac{3}{4}$ in. Long lines, 21 to the page. Bound in modern blue morocco in a half morocco case.

CONTENTS. The contents of this interesting early example of a Le Mans Missal are unusual. In the Kalendar, which clearly indicates the origin of the manuscript, the names of their respective cities are attached to the various saints. Among those especially connected with Le Mans are S. Julian (27 January), S. Liborius (9 June), S. Bertrand (30 June), S. Baomadus (5 August), S. Victurius (1 September), S. Leonard (15 October), S. Domnole (1 December), and others. There are a number of later entries mostly in a cursive hand of c. 1300 consisting of further names of Saints, mostly of Le Mans, obits., etc. Other unusual features are the many omissions in the Temporale and Sanctorale, and the inclusion of the form of Penitence (folio 139. *Begins: Quid petis? Penitencia*), which belongs more properly to the Manual, and of the form for Ordeals which are extremely rare in a Missal (folio 141B: *Ordo ad faciendum iudicium*, i.e. prayers, etc. before the ordeal of hot iron or water, and bread and cheese, followed by exorcisms).

PROVENANCE. The Le Mans origin is settled by the Kalendar and Litany and by the additions to the former. In the late 13th Century it was in the possession of a priest, John of Bourg, who has written in the margin of folio 26B (abbreviations filled in) "*Iohannis dicti burgensis presbiteri patris et matris mee [et Theophile sororis mee]*," the words in brackets being in a cursive hand apparently identical with that of the additions to the Kalendar for which the said John was presumably responsible. A later owner, Henry Quantin (15th-16th Century) has written inscriptions in three places (folios 67, 70B and 73). The two book plates of Charles Raoul de Montesson mentioned by Dr. Millar have been removed. The manuscript was lot 80 in the sale of the library of M. Victor Luzarche, Honorary Librarian of Tours (Paris, 9 March, 1868).

Lot 40—*continued*.

WRITING. A very good hand of a rounded type, resembling that generally associated with Christ Church, Canterbury. Neums are used for the musical notation.

DECORATION. One large historiated initial and a Crucifixion, the latter forming a frontispiece to the Canon [PLATE 8]. Both are excellently drawn in outline with supplementary tints of blue or green for the draperies and pink for the flesh. The general effect recalls the middle and later 11th Century English outline drawings as found in such a book as Cotton MS. Tiberius C.vi at the British Museum.

One leaf is missing (between ff. 39-40) and the exorcisms at end are imperfect. Five leaves are defective and repaired (folios 88-89, 147-149); otherwise the general condition of the book is very good throughout.

[See PLATE 8.]

Lot 41.

THE ST. TROND LECTIONARY. GOSPELS AND
EPISTLES.

FLEMISH. ST. TROND [LIMBOURG]. XII CENT.

PHILLIPPS MS. 3535.

MILLAR. Vol. I, No. 23.

On vellum. 247 leaves. 6½ in. by 4 in.; single columns of 28 and 29 lines. Bound in modern green morocco in a green morocco case. The back of an earlier 18th Century brown calf binding with the stamp of an unidentified bishopric in one of its panels has been preserved loose.

PROVENANCE. On folio 1B is the inscription (17th-18th Century) "Liber monasterii Sancti Trudonis" (abbreviations supplied). This is the Benedictine abbey of S. Trond (Limbourg), founded A.D. 662. There is no earlier mark of ownership, but the saints in the Proprium Sanctorum point clearly to this neighbourhood and there is no reason to suppose that the book was not actually executed in or for this monastery. It was apparently acquired by Sir Thomas Phillipps with a group of manuscripts from Castiaux of Lille.

WRITING. The writing is a small and very neat minuscule. The "Benedictio Cerei" for Easter Eve (folio 120B seq.) has been spaced out and neums have been written in on the first two pages, but omitted on the succeeding three leaves.

DECORATION. The volume contains three full-page, three half-page and one smaller miniature, and three historiated initials. The style of these, like most Flemish illumination of the period, bears a close relation to contemporary German work, but they show a greater delicacy of execution than is customary in all but the very finest examples of the latter. The book as a whole is an uncommon and most attractive one. It is briefly noted by Comte Paul Durrieu in his article on the Illuminated Manuscripts of the Phillipps Collection, published in the *Bibliothèque de l'Ecole des Chartes*, 1889.

The full-page miniatures are as follows:

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Quaritch.

Lot 41—continued.

Folio 2. Divided horizontally. (a) Christ in majesty in a mandorla; the emblems of the four Evangelists in the spandrels. (b) The marriage of Joseph and Mary.

Folio 51B. Divided horizontally. (a) The Descent from the Cross. (b) The Entombment. The face of Christ is shrouded, but the features are visible with curious effect. An exceptionally fine miniature.

Folio 62B. Pentecost. A red tongue of flame appears to rest on the head of each of the apostles (cp. the "Perikopenbuch" of the Emperor Henry II at Munich reproduced in G. Leidinger's *Miniaturen aus Handschriften der Kgl. Hof. und Staatsbibliothek in München, Heft v, pl. 25*).

The half-page miniatures represent the Ascension (folio 61), the Prophet Isaiah (folio 136) and S. Paul writing his Epistle to the Romans. On folio 52 is a smaller miniature of the Maries at the sepulchre. Large historiated initials are found on folio 2B (Joseph's dream), folio 52B (Mary Magdalene ?) and folio 90 (high buildings with a tall gold cypress tree in centre to which is tied the ass with its colt. A very charming and unusual initial).

There are in addition twenty-three decorative initials in gold edged with light red, in many cases with coloured scroll-work on panels of blue, green or pink, these three colours often combined on one panel.

All the miniatures are executed with the greatest delicacy and skill and are good examples of the finest Flemish work of the period. The manuscript is in exceptionally fine condition throughout.

[See PLATE 9.]

Lot 42.

MINOR PROPHETS. GLOSED.

FLEMISH [ANCHIN ?]. XII CENT.

PHILLIPPS MS. 21948.

MILLAR. Vol. I, No. 24.

On vellum. 143 leaves. 13 $\frac{1}{4}$ in. by 9 in. Text in a single column of 17 lines with interlinear and marginal gloss. Bound in modern green morocco in a half green morocco case.

PROVENANCE. There is no contemporary indication of provenance, but on the last leaf is a partially erased inscription: "lan de grasse mil iiii C . . . dist Religieux danchin damp . . . le jor du cras dimenche." This seems to connect the book with the Benedictine monastery of S. Saviour at Anchin near Douai, a history of which (including an illustrated account of its scribes and illuminators) has been published by M. E. A. Escallier (*L'Abbaye d'Anchin*, Lille, 1852).

WRITING. The writing both of the text and of the gloss is an exceptionally good and well-formed minuscule of the type found in Netherlandish books of the period. Initials are in red and green; headlines, incipits, explicits, and headings to each book in red and green capitals.

DECORATION. The decoration consists of 12 large and very well executed initials in red, green and black outline. Those with foliated ornament are particularly effective.

Folio 2. HOSEA. Initial U in red, the curved stroke ending in a dragon's head on left. In the initial Christ with cross nimbus stands between two smaller nimbed figures of a man and a woman. He places a hand round the head of each. This represents the marriage of Hosea and Gomer. Christ's undergarment is green.

Folio 26. JOEL. Initial V with fine foliated ornament in green and red.

Folio 36. AMOS. Initial V in red and green. The curved stroke of the letter is a large scaly bird holding a human head in its claws, its tail ending in two dragons' heads [PLATE 10].

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Lot 42—continued.

Folio 55. OBADIAH. Initial U formed by a man wrestling with a dragon [PLATE 10].

Folio 59. JONAH. A fine initial E of foliated ornament and three animals' heads.

Folio 66. MICAH. Initial V. Foliated ornament in red and green, initial outlined in black.

Folio 81. NAHUM. Initial O outlined in red, fine foliated ornament in red and green.

Folio 88. HABAKKUK. Initial O with foliated ornament in red and green.

Folio 94. ZEPHANIAH. A very fine initial V outlined in black, foliated ornament with two lions in red and green.

Folio 98. HAGGAI. Initial I formed by an elongated figure of the prophet with green nimbus standing on a small dragon and holding a long book [PLATE 10].

Folio 102. ZECHARIAH. Initial I sketched in pencil only (possibly by a later hand).

Folio 133. MALACHI. Initial O outlined in red. In the initial Christ with cross nimbus and holding flag places his left arm round the small figure of Jacob. Esau lies on the ground. (Ch. I, v. 2: "Was not Esau Jacob's brother? saith the Lord: yet I loved Jacob, and I hated Esau") [PLATE 10].

The condition of the manuscript is exceptionally fine.

[See PLATE 10.]

Lot 43.

ZACHARIAS CHRYSOPOLITANUS. IN UNUM EX
QUATUOR.

ENGLISH. XII CENT.

MILLAR. Vol. I, No. 28.

On vellum. 177 leaves. 13 in. by 8 $\frac{7}{8}$ in.; double columns, 46-49 lines to a page. Bound in contemporary wooden boards covered with deerskin (leather clasps added). In a half brown morocco case.

CONTENTS. The Commentary known as "In unum ex quatuor" on Victor of Capua's Latin version of the *Diatessaron* of Tatian. Zacharias Chrysopolitanus, the author, is said to have derived his name either from Goldborough in Yorkshire or Besançon (Chrysopolis) in France.

PROVENANCE. The manuscript belonged in the 15th Century to the Benedictine monastery of Abbotsbury, Co. Dorset, as is shown by an inscription of that date on the vellum fly-leaf at end: "Iste liber constat deo et ecclesie apostolorum petri et pauli de abbodisbery" (abbreviations filled in). A later owner, temp. Elizabeth, was one Geoffrey Bevenew, who has scribbled his own and relatives' and other names in several places: e.g. on folio 36 "This is the booke of Jaffre bevenew dwellinge at elward husbaun[man]"; folio 79 "Thomas angelet and Jaffre Bevenew and I"; folio 86 "Thomas Colont faar[mer?] of Abotesbery" and "Do you delyght to red and write to number and to cast so shall you please your frindes full well and must your selfells at laste"; other inscriptions occur on folios 111, 126, and on the vellum fly-leaf at end. There is an 18th Century inscription in the margin of the first leaf "Sigmund Georg fon buchwalt." It was sold in these rooms 27 July, 1925 (lot 201), when it came from the library of the late Field-Marshal Sir John Michel of Dewlish, Co. Dorset (a member of a family settled in that county since ca. 1600); so that it appears to have remained in the county during its whole existence.

WRITING. The writing is apparently by at least two very fine small hands. There is (e.g.) a marked change after folio 97B, the second hand being rounder and rather more regular. The marginal glosses are in a beautiful small contemporary hand, and a few others have been added in an equally beautiful hand of the 13th Century (e.g. on ff. 20, 165B, 166).

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Lot 43—continued.

DECORATION. The decoration consists of five pages of Canon tables (folios 2-4) within arcades, the frames containing a variety of designs in colours of the types commonly found in borders and line-endings. There are four large historiated initials in an unusual style and decorative initials on folios 15 and 48B. Smaller initials are in red, blue or green, some flourished.

The four historiated initials are beautifully executed in brown with shading of the same colour on backgrounds chiefly of burnished gold, the general effect suggesting the later grisaille work. They are very remarkable from every point of view and Dr. Millar in his catalogue of the collection notes that he has been unable to find any parallel to them.

Folio 5. Initial D with admirably drawn spiral and foliate work in brown on a gold ground. In the lower centre of the initial a seated scribe is writing at a desk [PLATE 12].

Folio 12B. Initial U, brown with burnished gold centre panels on a blue ground. Within the letter a composite figure of the emblems of the four evangelists in brown with washes of green. The Angel full length and full face with three pairs of wings, covered with eyes; the Eagle's head and wings at top, Lion's head on left, Ox's on right; all four have burnished gold nimbi. The bow of the letter has a foliated extension upwards on left, in brown with touches of green [PLATE 12].

Folio 81. Initial U in brown, on a burnished gold background, the lower part of the letter formed by three grotesque animals; foliated extensions on top left and bottom right. Within the letter Christ and the twelve apostles, the latter headed by S. Peter who is receiving his key from Christ [PLATE 11].

Folio 139B. Initial E in a green panel. Within the letter three scenes are represented on a burnished gold background. (i) *At top.* The Last Supper, S. John lying on Christ's bosom, Judas on left receiving the sop from Christ. (ii) *Bottom, left.* The washing of the disciples' feet. (iii) *Bottom, right.* The Betrayal (?), Judas in front, the figure behind him with axe is probably intended for one of the soldiers [PLATE 12].

A few leaves of the Table at beginning and the Glossary at end are wanting. Otherwise the manuscript is in exceptionally fine state in its original binding.

[See PLATES 11, 12.]

Lot 44.

RABANUS MAURUS. LATIN COMMENTARY ON
JEREMIAH.

FRENCH. PONTIGNY. XIII CENT. (first half).

PHILLIPPS MS. 3726.

MILLAR. Vol. I, No. 35.

On vellum. 208 leaves. 15½ in. by 11 in.; double columns of 40 lines. Written in an exceptionally fine gothic hand of the period in very black ink. Bound in modern oak boards, niger back, in half brown morocco case.

PROVENANCE. There is no contemporary indication of provenance, but the manuscript forms part of a series of books from the library of S. Mary's Abbey, Pontigny, dioc. Auxerre, which passed through the collection of Abbé Joseph Felix Allard into that of Sir Thomas Phillipps.

DECORATION. Twenty-three very well designed and finely preserved decorative initials with beautiful colouring. Typical examples occur on folios 1B, 2B, 11B, 105, 125, 128 and 203B. Some contain animals and birds, the heads of the former being juxtaposed in one instance (folio 185). The initial on folio 95B contains two fish.

In very fine condition with wide margins. The blank lower margin of folios 85 and 201 and the blank half of the last leaf have been cut away.

[See PLATE 13.]

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Lot 45.

LATIN BIBLE. VOL. II. PSALMS—APOCALYPSE.

GERMAN (RHINELAND ?). XIII CENT.

MILLAR. Vol. I, No. 41.

On vellum. 276 leaves. $19\frac{1}{4}$ in. by $13\frac{1}{4}$ in.; double columns of 45 lines. Written in a very clear and fine gothic hand. In the original binding of wooden boards covered with white skin (back repaired and clasps renewed). In a half brown morocco case.

PROVENANCE. There is no indication of early provenance, unless the sketch of a tower pierced by arrows on the inner flap of the front cover should prove to be a clue. In the lower margin of folio 170B is the plummet sketch of a monogram under a coronet (A.K. ?). The manuscript appears to have belonged in the 19th Century to George Edmund Street, R.A., the ecclesiastical architect, whose signature it bears in two places.

DECORATION. Large historiated or ornamental initials at the beginning of each book. These are very fine examples of their school, painted in brilliant colours on grounds of burnished gold, and the subjects in several cases are most unusual and interesting.

The following are the more important:

Folio 10B. (Ps. 51. 'Quid gloriaris'). Doeg slaying Achimelech and the priests; Saul on right; marginal elongation.

Folio 27B. (Proverbs). Solomon with birch instructs Rehoboam and another; a woman and man behind; marginal elongation.

Folio 36. (Ecclesiastes). Wheel of Fortune [PLATE 14].

Folio 83. (Jeremiah). The prophet on right; a seated man places his hand in a pot (the "seething pot"); angel above.

Folio 105. (Lamentations). The prophet seated with city in front of him; marginal elongation.

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Lot 45—continued.

Folio 107. (Baruch). The prophet seated in a chair; before him a calf on a pedestal, and a black and white bird pecking at its head, a similar bird flies away, and a grey bat flies at its head. (Cp. the "bats, swallows and birds . . ." of Baruch, vi. 22).

Folio 130. (Daniel). Daniel between seven lions (red, brown and green); marginal elongation.

Folio 142. (Amos). The prophet with sheep; the Almighty clasps his hand.

Folios 148B. (Habakkuk). A man raising a prostrate man by the hair and chin, bearded man (Daniel ?) on right, Almighty above; probably intended for the angel raising Habakkuk by the hair and leading him to Daniel in the story of Bel and the Dragon (Daniel, xiv. 35).

Folio 150. (Zephaniah). Divine hand with large sword destroys three birds, a man and four animals (ch. i. 3) [PLATE 14].

Folio 155. (Malachi). An angel with open book rebukes four men who lean heads on hands.

Folio 156B. (I. Maccabees). A white elephant with three armed men under a canopy. A man goads it with a spear (The host of Antiochus) [PLATE 14].

Folio 179. (S. Matthew). A Jesse tree. S. Matthew writes his book on the back of a crouching man (his emblem).

Folio 191. (S. Mark). The saint stands at the top of an elongated initial I holding the end of a long scroll which falls into the mouth of the lion below who stands on hind legs.

Folio 199. (S. Luke). The saint writes his gospel; ox on right; marginal elongation.

Folio 212. (S. John). The saint stands at the top of an elongated initial I writing on a long scroll, the other end of which falls into the mouth of the eagle below; a similar composition to that of folio 191.

Folio 223B. (Romans). The Conversion of S. Paul, who falls from his horse; marginal elongation.

Folio 228. (I Cor.). S. Paul casting out a devil; marginal elongation.

Lot 45—continued.

Folio 233. (II Cor.). S. Paul prays in centre. Christ between two angels reaches down and grasps his joined hands.

Folio 236. (Galatians). The stoning of Stephen; S. Paul seated on left ("and Saul was consenting unto his death"); marginal elongation.

Folio 237B. (Ephesians). S. Paul with scroll at window; a group seated below on left; marginal elongation.

Folio 241B. (I Thess.). S. Paul seated, apparently making a rope at a windlass; marginal elongation.

Folio 242B. (II Thess.). The Divine Hand with sword strikes down a man who falls headlong and is clutched by two devils. The Fall of Antichrist (ch. ii. 8), very uncommon as a Bible illustration; marginal elongation.

Folio 243. (I Timothy). S. Paul preaches to a group consisting of a bishop, a cleric, a layman and two women; marginal elongation.

Folio 244B. (II Timothy). The execution of S. Paul. A woman behind; marginal elongation.

Folio 246. (Hebrews). The baptism of S. Paul (?).

Folio 250. (Acts). Pentecost; marginal elongation.

Folio 263B. (James). An elongated initial I. A bishop stands on the neck and shoulders of a king, who lowers his sceptre, and has one foot in the mouth of a dragon.

Folio 264B. (I Peter). Christ rescues S. Peter from the sea; marginal elongation.

Folio 267. (I John). S. John sleeps on Christ's bosom; marginal elongation.

Folio 269B. (Apocalypse). S. John kneeling before the angel. Above, a half-length figure of Christ with the two-edged sword in his mouth. A candlestick on either side.

It has been noted that the subjects of many of the above miniatures are very seldom found in Bibles. Special attention may be drawn to those on folios 83, 107, 148B, 155, 228, 233, 241, 242B.

Lot 45—continued.

The initials to the chapters are in red and blue with pen-work; the chapter-initials in plain red or blue with pen work.

The leaf with the initial for Hosea (folio 137*) is wanting and the initial of six books has been cut away (Song of Songs, Wisdom, Isaiah, Jonah, Micah and II Maccabees; ff. 39, 40, 63, 145, 169). The general condition of the manuscript is excellent with wide margins.

[See PLATE 14.]

LOT 46.

PETRUS LOMBARDUS. COMMENTARY ON THE
PAULINE EPISTLES.

SPANISH. A.D. 1189.

MILLAR. Vol. II, No. 44.

On vellum. 276 leaves. $14\frac{1}{4}$ in. by $9\frac{3}{4}$ in.; written in a very fine minuscule in two sizes of script, a larger one for the text which occupies a narrow inner column of varying height, width and spacing; and a smaller one for the Commentary (53 lines to a page), the arrangement of which also varies. The names of the Fathers on whose work the commentary is based are written in red in the margins. In a medieval binding of wooden boards covered with sheepskin (probably of later date). In a half brown morocco case.

PROVENANCE. A 13-line colophon on the verso of the penultimate leaf states that an abbot named Guterius (i.e. Gutierrez) caused the book to be executed in 1189 for an unnamed monastery, to which there is no clue elsewhere in the manuscript. Inside the front cover is the modern bookplate of Llvis Escobet. The manuscript was discovered in Barcelona by Dr. E. A. Lowe while on a visit in 1927. It was then in the possession of a private collector.

DECORATION. The decoration consists of ten large historiated initials and eleven smaller initials, five of which are historiated and the remainder decorative. The whole work is of exceptionally fine quality throughout and the warm and brilliant colouring has retained its freshness to a remarkable degree. There is nothing distinctively Spanish in the style. Both the figure drawing and the initials themselves, in which there is no elaborate interlacing commonly found in Spanish books, suggest a strong English influence (cp. a glossed Pauline Epistle at Durham Cathedral Library reproduced in E. G. Millar's *English Illuminated Manuscripts* (10th-13th Century), pl. 51).

Folio 2B. (Romans). Large initial P in a rectangular panel. S. Paul at top holding a sword and a scroll (the letter to Damascus); gold background. Below, S. Paul falls backward dropping his sword, two men watching from right; the Divine

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Nestle.

Lot 46—continued.

Hand above issues from a cloud, fire (curved lines) descending from the fingers on to S. Paul's head. This represents the conversion of S. Paul who is without his horse. Vermilion background. A small decorative P to the commentary.

Folio 70. (I Cor.). Paul is lowered in a basket by two disciples (Acts ch. 9, v. 25). Burnished gold ground. Below is a small circular medallion of a man wrestling with a bear. A smaller initial to the commentary, a naked pink man with green club and another animal turning a somersault.

Folio 143B. (Galatians). Paul on right with scroll. The devil puts a hand on his shoulder. The figure of the devil is a little rubbed. Smaller initial with white lion (?) to the commentary.

Folio 165B. (Ephesians). S. Paul sits facing a fire. The viper bites one hand (Acts ch. 28, v. 3-6) while with the other he grasps it by the neck. Burnished gold ground. Decorative initial to the commentary.

Folio 181B. (Philippians). Paul and Timothy embracing; both are nimbed; burnished gold ground. In a panel below two soldiers in mail with spears stand arguing in a doorway; crimson ground. Initial to commentary with a goat playing a rebec, a cock in a small medallion and a fox at foot [PLATE 15].

Folio 194. (Colossians). S. Paul seated in ship with hands bound and a halter round his neck; two men standing, one holding the halter; a man seated with paddle; burnished gold ground and panels. Smaller initial to commentary.

Folio 212. (II Thess.). S. Paul seated argues with four disputants; burnished gold ground; in a half medallion in the stem of the letter a small naked figure with bow and arrow. Smaller decorative initial to the commentary.

Folio 217. (I Timothy). S. Paul baptizes three naked men on to whom fire (curving red lines) descends from the Divine Hand; at the foot of the stem of the initial a purple stag; burnished gold ground. A smaller initial to the commentary of a scarlet hound swallowing a thin blue dragon which forms a loop.

Folio 233B. (Titus). The shipwreck. Paul and three companions fall headlong into the sea; burnished gold ground; in

Lot 46—continued.

medallion a naked man with foot amputated and a wooden leg fitted to the knee. Smaller initial to the commentary with hound holding a hare in its mouth [PLATE 16].

Folio 237. (Hebrews). S. Paul writing his Epistle; three standing men to right; burnished gold ground. Decorative M of interlaced work to the commentary.

Wants about ten leaves and one leaf (folio 21) is torn at foot. Otherwise the manuscript is in excellent condition throughout with wide margins. In particular, nine of the ten large and exceptionally fine historiated initials are in a quite unusual state of perfect preservation.

[See PLATES 15, 16].

LOT 47.

THE SEITENSTETTEN GOSPELS.

AUSTRIAN [SALZBURG ?]. EARLY XIII CENT.

MILLAR. Vol. II, No. 47.

On vellum. 240 leaves. $12\frac{1}{8}$ in. by $8\frac{1}{8}$ in.; single columns, 25 lines to a page. Very well and clearly written in a bold German minuscule. There are a number of black capitals in the text, evidently by the scribe, who has added a colophon on folio 239 "Qvi me finivit hei qvam bene scribere scivit." Wooden boards covered with old red velvet; two clasps at sides; front cover lined with leaf of 11th Century Psalter.

PROVENANCE. This manuscript until its purchase by the present owner was in the library of the Benedictine monastery of Seitenstetten in Lower Austria, dedicated to the Virgin Mary, which was founded in A.D. 1116. The lesson on folio 7 "In dedicatione ecclesie beate Marie" and the presentation picture on folio 29B described below leave no doubt that the book was executed for the monastery.

DECORATION. The decoration consists of six full-page miniatures, a portrait of a monk, the Eusebian Canon Tables (one containing two more portraits), three historiated and seventeen decorative initials in gold and colours. The manuscript is an exceptionally fine example of its school and period, the style throughout being characteristic. Five of the miniatures have interesting borders with strongly outlined foliage or key and ribbon patterns.

The full-page miniatures are as follows:

Folio 24. Pentecost. The representation of the Almighty in a mandorla, his head and shoulders hidden by a curtain with striped cloud above, is very unusual. This miniature is cited by Dr. A. Haseloff, *Eine Thüringisch-Sächsische Malerschule*, 1897, p. 173 [PLATE 18].

On the preceding page is a miniature of a kneeling Benedictine monk with arms outstretched in supplication to a half-length figure of an angel within a medallion.

Folio 29B. The Virgin and Child seated on a throne under

115-0
Pearmain

Lot 47—continued.

architecture. On the left stands a priest holding a gold book (evidently this present volume) and a scroll inscribed "Sit liber iste pia tibi gratus Virgo Maria"; his name in capitals is in the margin, HENRICUS PRESPITER (*sic*). On right is a standing lady with her name in the margin CHVNEG VNDIS [COLOUR PLATE G]. The identity of these two figures, who clearly represent the original donors of the book to the monastery, remains undiscovered up to the present.

Folio 30B. S. Matthew writing his gospel. Above is his Angel with a large red star (an unusual feature). This miniature, much reduced, is reproduced in G. Swarzenski, *Die Salzburger Malerei*, plate 134, fig. 453.

Folio 88B. S. Mark. Lion's head above, nimbed, issuing from a cloud.

Folio 126B. S. Luke (depicted making his pen). Reproduced by G. Swarzenski, *op. cit.* plate 134, fig. 454.

Folio 193B. S. John.

One of the above miniatures (Pentecost, *folio 24*) is rather cruder in execution than the others and may be by another artist who was also responsible for the figure of the kneeling monk and the angel on the opposite page. The remaining five, very well drawn and brilliant in colouring, are all remarkably fine and in a wonderful state of preservation.

On *folio 28* are two beautifully drawn standing figures, a layman on left in green with his name GERVNGVS above; on right a lady in vermillion mantle over white and white head-dress, her name YDA by her side. Over the pair is the inscription "Dextera nos Patris tenebris tveatur ab atris" and above is the Divine Hand in a medallion with a white cross inscribed on the rim "Hvivs vi signi clades svperate maligni" [PLATE 17]. These figures have probably some connection with the original presentation of the manuscript to Seitenstetten; but, as in the case of the figures of HENRICUS and CHVNEG VNDIS in the full-page miniature on *folio 29B* described above, their significance is still undetermined.

There are three finely executed historiated miniatures: *folio 91*, initial I with standing figure of Christ; *folio 194*, initial H,

Lot 47—continued.

St. John in cauldron holding the poisoned cup: a man pours boiling oil over him [PLATE 19]; folio 196, initial I, the Fall. This miniature is cited by Dr. A. Haseloff "*Eine Thüringisch-Sächsische Malerschule des 13. Jahrhunderts*," 1897, p. 83.

There are in addition seventeen large and fine decorative initials, many of them introducing figures or animal subjects [PLATE 19]. The Eusebian Canons occupying ten pages (folios 24B-29) are written in arcades separated by red, green and pale mauve columns with gold capitals and bases. Chapter and verse initials in burnished gold, red, blue, green or black. A few snakes or grotesques as line endings, one of the latter (folio 238B) being especially elaborate.

The headlines have been placed very high in the top margin and in consequence have been in some cases cut into by the binder, but the damage is not of a serious character. Small wormholes through three or four leaves at beginning and end. A strip cut from the blank lower margin of folio 34. Apart from these unimportant defects the manuscript is in exceptionally fine condition.

[See COLOUR PLATE G AND PLATES 17, 18, 19.]

Lot 48.

BIBLE OF JEAN BUDÉ.

FRENCH. LATE XIII CENT.

MILLAR. Vol. II, No. 51.

On vellum. 560 leaves. 10 in. by $6\frac{3}{4}$ in.; double columns of 45 lines. Very well written in a good regular hand. Bound in 18th Century yellow morocco, g. e., in a red morocco case.

PROVENANCE. There are no contemporary marks of ownership. In the lower margin of folio 4 are the arms (*argent a chevron gules between three bunches of grapes azure*) of JEAN BUDÉ, a great collector of manuscripts and father of the more famous Guillaume Budé (1467-1540), the eminent Renaissance scholar and friend of Grolier and Erasmus. See *Notice sur les collections de manuscrits de Jean et Guillaume Budé*, by Mons. H. Omont in "*Bulletin de la Société de l'histoire de Paris et de l'Île-de-France*," 12^e Année, 1885, pp. 100-113. In a foot-note to p. 45 of that publication he is described as "Jean Budé, seigneur d'Hierre et de Villiers, secrétaire du roi, trésorier des chartes et audienier de la chancellerie. Il épousa en 1454 Catherine le Picart . . . Jean Budé mourut le 28 février 1502 et Catherine le Picart le 2 août 1506; tous deux furent enterrés aux Célestins de Paris."

In the article on the manuscripts of Jean and Guillaume Budé referred to M. Omont records 41 belonging to Jean (nearly all with his arms) and 15 belonging to Guillaume. To the former list two others must be added: (1) A Book of Hours of Paris use with the arms of Jean Budé in three of the borders and the initials V.I. found in many of his books which was sold in these rooms on 12th December, 1927, lot 8 (illustrated in the sale catalogue); (2) The present manuscript, which is the only volume known from his collection of earlier date than the 15th Century. M. Omont records that his library was probably dispersed at some time after 1550 (*op. cit.* p. 100).

The inscription nearly erased in a 15th Century hand on folio 508B is previous to Budé's ownership: "*Iste liber est domus fontis nostre domine in valesio ordinis cartusiensis.*" This is the Carthusian house of Fontaine Notre Dame in the diocese

4330
Remain

Lot 48—continued.

of Soissons. Several manuscripts from this house are in the Bibliothèque Nationale.

Inside the front cover is the armorial bookplate of Byrom Holland.

DECORATION. The decoration of this fine Bible consists of eighty-one historiated initials of great delicacy, executed in the best French style, and sixty-four decorative initials in gold and colours. The initial I at the beginning of Genesis extends down three-quarters of the page with prolongations and contains seven octofoil medallions of the Creation. Below is a miniature of the Crucifixion on a diapered ground and in the lower margin a small kneeling Dominican monk. In the lower margin also are the arms of Jean Budé described above.

The decoration throughout is of the highest quality and the manuscript is in exceptionally fine condition.

[See PLATE 20.]

LOT 49.

BEDA. DE TEMPORUM RATIONE, ETC.
 CHRONICLE OF DORE ABBEY [HEREFORDSHIRE].
 ENGLISH. XIII CENT. (c. 1243).

PHILLIPPS MS. 12200.
 MILLAR. Vol. II, No. 59.

On vellum. 134 leaves. 12 $\frac{5}{8}$ in. by 9 $\frac{3}{8}$ in.; double columns of 35 lines. The writing is a very good and regular English hand (apparently by more than one scribe). The additions to the Dore chronicle on the last four leaves are by various scribes mostly in charter hands. Bound in dark blue morocco (by Charles Lewis?).

CONTENTS. After Bede's "*De natura rerum et ratione temporum*," which finishes on folio 79, there follow two letters of Dionysius Exiguus. The final section (ff. 83-85B) of the second of these, illustrated with three diagrams, does not seem to have been printed. Then comes an abridgement by Robert of Lorraine, Bishop of Hereford, of parts of Books I-II of the Chronicle of Marianus Scotus relating to the chronology of the Christian era (folios 85B-99). This work has not been printed and appears to exist only in three manuscripts in the Bodleian and the present manuscript. On folio 99 begins the *Liber Cronicarum* of Hugo containing miscellaneous genealogies, lists of priests, kings, etc. The first portion begins with the Creation and ends with Augustus Caesar. The second (folio 104B) begins again at the Creation and includes a long genealogy of Adam, a description of the "*tres partes mundi*," and (on folio 109) a list of Popes as far as Gregory IX (1227-41). On folio 111 is a list of emperors and kings, etc. of various countries ending on folio 112B with Henry III of England. Then comes a note on the seven ages (folio 113), a note on the Paschal Cycle (folio 114), an extract from William of Malmesbury and Concordance Tables of Years in the Great Cycle of A.D. 1064 to 1594 arranged in ten parallel columns enclosed in elaborate and decorative frames of architectural type.

Folios 119-134 contain a tabular chronicle from A.D. 1 to 1243 with additions in various hands to 1362, arranged with the Years, indictions, etc. in narrow centre columns and broader

Lot 49—continued.

columns at the sides, the left one headed "*Imperatores vel Reges*," and the right "*Pape Archiepiscopi et Sancti*." The foundation of Dore Abbey (1147) and of Margam (1151) occur under these dates in the original hand, while the additions in various hands relate largely to Dore Abbey.

PROVENANCE. There is no contemporary note of ownership in the volume, but the chronicle just described shows that from 1243 onwards the manuscript belonged to the Cistercian abbey of Dore in Herefordshire. It was in all probability written there, as the foundation of Dore is entered under the year 1147 in the original hand (folio 132). The manuscript was purchased by Sir Thomas Phillipps in 1838 from Thomas Rodd, the bookseller.

DECORATION. The decoration consists of one large panel and a number of diagrams, etc., most of which are in architectural frames with foliage ornament. The work is characteristically English and is of first-rate quality.

Folio 16B. A very finely designed panel occupying more than half the page and divided into four squares each containing a circular medallion with the Sign of the Zodiac from April to July. The green and white lozenges and half and quarter lozenges at the centre, sides and corners recall in design some of the border ornament of the Winchester School of the 10th-11th Centuries [PLATE 21].

Folio 17B. Diagram of the Heavens (the "*Ratio Pitagori*") occupying the whole of the left margin. Foliage ornament on coloured grounds and an architectural frame at foot in the form of a shrine with two arches.

Folio 19. Table in architectural frame with foliage ornament showing the agreement of the moon and tides.

Folio 20. Table of equinoxes and solstices within circular compartments of foliage ornament on coloured grounds, the whole within a long panel.

Folio 21B-22 (lower margins). Table showing agreement of shadows and hours for January-June within ornamental circles cut off at top by a broad bar of ornament. A minute Crucifixion

Lot 49—continued.

has been sketched in plummet between the columns of text on folio 22.

Folio 23B. Diagram of the five circles of the world.

Folio 25. Table within a fine architectural frame with foliage ornament showing the concordance of the four elements with the four seasons of the year.

Folio 72. A plain version of the diagram of the heavens (*cp.* folio 17B, above).

Folio 83B. A diagram of the planets in relation to the Signs of the Zodiac.

Folio 84B. A diagram of the hemispheres.

Folio 85. A diagram of the planets.

Folios 114B, 115, 115B. Architectural frames occupying the entire three pages and enclosing foliage ornament. A turreted building extends into the upper margin above each of the shafts [PLATE 22].

A few leaves slightly stained and a few marginal repairs. On the whole in very good and clean condition with wide margins.

[See PLATES 21, 22.]

LOT 50.

SPECULUM BEATE MARIE VIRGINIS, ETC.

N.E. FRANCE OR FLANDERS. LATE XIII CENT.

FROM THE BRÖLEMANN-MALLET COLLECTION.

MILLAR. Vol. II, No. 62.

On vellum. 250 leaves. $4\frac{3}{4}$ in. by $3\frac{3}{8}$ in.; double columns of 25 lines. Well written in a small and regular gothic hand. In a 15th Century German binding (Trèves?). Blind stamped calf over wooden boards; line tooling on sides forming a border and panel, the latter divided into triangular compartments by two diagonal intersecting fillets. The following stamps are used: (1) A full-length figure of S. Severinus holding a church with his name in a scroll above. (2) A circular stamp with half-length figure of S. Jerome. (3) A circular stamp of a unicorn. (4) A number of small stamps including an eagle (rectangular), thistle, cinquefoil, lion rampant (lozenge), "aue" on scroll, and rosette. Metal catches and clasps. Rebacked. In a brown morocco case.

CONTENTS. The work known as the "*Speculum Beate Marie Virginis*" is here given without any indication of authorship, but in many manuscripts it is attributed to Bonaventura and the first edition printed at Augsburg by Anton Sorg in 1476 has the same attribution. It was omitted by the editors from the edition of the works of Bonaventura printed at Quaracchi in 1904. The work ends on folio 108 and is followed (folio 108B) by a series of sermons in praise of the Virgin without rubrics; then come extracts from various writers in praise of the Virgin and some verses of Petrus Comestor (folio 194B-end).

PROVENANCE. There is no contemporary indication of provenance. On the first fly-leaf is an erased note (15th Century). On the third fly-leaf is the armorial bookplate of A. Brölemann. It formed part of the well-known collection of manuscripts made during the early part of the 19th Century by M. Henri-Auguste Brölemann, and was lot 155 in the sale of his great-granddaughter, Madame Etienne Mallet, held in these rooms 4th-5th May, 1926.

DECORATION. The decoration of this charming little manuscript consists of six very fine full-page miniatures and sixty-five pages beautifully decorated with initials, borders and marginal

Lot 50—continued.

grotesques, nondescripts, etc., all in excellent N.E. French or Flemish style. An unusual feature is that most of the grotesques are merged in the border ornament and this should prove valuable in localizing the manuscript more exactly than is possible at present. Small gold studs at regular intervals have been added to much of the ornament, including the grotesques.

The six full-page miniatures are as follows:

Folio 1B. The Nativity of the Virgin. S. Anne lies on a couch under a slate-blue coverlet; a seated nurse in a lake dress holds the infant Mary in swaddling clothes. Architecture above with two curtains hanging from a pole. Diapered ground.

Folio 2. The Annunciation. The angel Gabriel in blue-grey mantle over pink, the Virgin in a blue robe holding a book. Architecture above with two arches. Diapered ground.

Folio 3B. The Visitation. The Virgin in blue-grey mantle over vermilion robe; Elizabeth in pink. Architecture above with two arches. Diapered ground [PLATE 23].

Folio 4A. The Angel appearing to Joseph. The latter on couch with head resting on hand. The Angel holds a scroll inscribed "IHOSEPH: [SURGE erased]." Architecture above with two arches. Diapered ground [PLATE 23].

Folio 5B. The Nativity. The Virgin with book sits up on couch in foreground; Joseph sits on right; the Infant lies in the manger in the background with the ox and ass behind. Architecture above with single arch. Diapered ground.

Folio 6A. The Virgin crowned stands on left holding the Infant Christ, in her right hand a small gold object. The Infant Christ is crowning a Benedictine monk who kneels before them. Architecture above with single arch. Diapered ground.

All the above full-page miniatures are of very fine quality and painted in a very good style. The marginal decoration is too profuse to describe in detail, but attention may be drawn particularly to the variety and excellence of the drawing and design; see folios 9, 34, 48, 58, 76, 89B, 101B, 117, 120B, 156, 160B, 162B, 169, 175, 176, 178B, 179B, 181B, 194B-195, 199B, 200B-201, 201B, 207B, 208B, 213B-214.

In fine condition.

[See PLATE 23.]

Lot 51.

S. AUGUSTINE. DE CIVITATE DEI.

FRENCH. c. 1300.

MILLAR. Vol. II, No. 68.

On vellum. 290 leaves. $13\frac{1}{8}$ in. by $9\frac{1}{4}$ in.; double columns of 44 lines. Very well written in an exceptionally good hand of a rather rounded type, suggesting an Italian scribe. The vellum, as well as the decoration, is northern in character, and the manuscript was certainly executed in France, probably at Paris. French brown calf, oval stamp in gold in centre. Binding somewhat rubbed and joints cracked. In a half red morocco case.

PROVENANCE. Inside the front cover is the title of the book in a 14th Century hand followed by the letter A. The same letter as press-mark in a hand of about the same date is found at the top of folio 1.

On folio 1 also are two inscriptions in the lower margin "ex libris ph. portaei" and "ph. Desportes"; i.e. Philippe Desportes, abbot of Tiron, whose library was dispersed in the first half of the 17th Century. M. Delisle (*Le Cabinet des Manuscrits*, ii, p. 360) notes that a number of his manuscripts were afterwards in the Jesuit college of Clermont near Paris. That this was the case with the present manuscript is shown by the inscription in the upper margin of the same leaf "Collegii paris. soc. Iesu." On the suppression of the Jesuit order in France the library of the college was ordered to be sold. It was purchased *en bloc* by Gerard Meerman of The Hague, subject to the retention by France of certain manuscripts. On the death of his son, John Meerman, to whom it passed, it was sold at The Hague in 1824, the greater part being purchased by Sir Thomas Phillipps. This manuscript is entered in his folio catalogue as purchased from Payne the bookseller.

DECORATION. A finely executed illuminated initial and border in very good French style is at the beginning of each of the twenty-two books. Two of these are historiated.

Folio 1B. S. Augustine seated on a gold throne, holding a castle in either hand.

120

Lot 51—continued.

Folio 13. S. Augustine seated, his right hand raised in benediction.

The condition of the manuscript is exceptionally good and clean throughout with wide margins.

[See PLATE 24.]

LOT 52.

PSALTER, PROBABLY FROM A BREVIARY.

NAPLES. XIV CENT.

MILLAR. Vol. II, No. 71.

On vellum. 108 leaves. 7 in. by $5\frac{1}{4}$ in.; double columns of 26 lines. Written in a good Italian gothic hand. Old French calf gilt in a half red morocco case.

CONTENTS. *Folio 1.* Invitatories for Sundays with two hymns for Matins; *Folio 2.* Psalter, Gallican version, with antiphons, hymns, etc., as found in the Roman Breviary; *Folio 102B-end.* Canticles, Lord's Prayer, etc. Five leaves are wanting.

PROVENANCE. The manuscript was undoubtedly executed at Naples, the occurrence of Franciscans in several of the initials strongly suggesting a Franciscan origin.

At the foot of folio 24A is painted a shield of the arms of Anjou-Sicily. Most, if not all the manuscripts of this school were executed under Louis of Tarentum (d. 1362); but this book contains no evidence to associate it with any individual prince.

Three other coats appear in the borders:

- A. *arg. a lion rampant gu. debriused by a label az.*
- B. *or a fess sa.*
- C. *gu. three lions rampant or.*

At folio 18B A impales B (another shield left blank in the decoration has not been filled in); A and C are shown independently at folio 29A, B and A at folio 79B; at folio 46B A appears alone.

Some research has from time to time been devoted to these coats, but their certain identification remains curiously elusive.

It is clear that the key lies in the impalement A-B and that A, four times repeated, is the principal coat. A lion debriused by a label, otherwise than as a mark of cadency, is not a common figure in heraldry; but it is not unique. The best known example is the coat of the great Neapolitan family of Cantelmi (*or a lion rampant gu., a label az.*), whose founder came into Italy with the Angevins and who rose to great

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Lot 52—continued.

influence under Angevin protection. Such a connection for the manuscript is both likely and plausible. But apart from the discrepancy in the field of the shield, no trace can be found in the Cantelmi pedigrees of an alliance with any of the families (six or seven in Italy and perhaps a dozen elsewhere) who are recorded as having borne coat B. It has accordingly been suggested by Dr. G. F. Hill that the attribution should be to another Neapolitan family, the della Ratta (*arg. a lion rampant crowned gu., holding in the dexter paw a crescent az., to which Crollalanza, though not Rietstap, adds a label az. semé-de-lis or*). This conjecture is supported by the fact that at one point in this manuscript (folio 46B) the label bears faint traces of marks apparently intended for charges; and the della Ratta coat is the only similar one in which the label is charged. On the other hand if the illuminator was really trying to depict this coat it seems unlikely that he would trouble himself with minute objects on the label while totally ignoring the large crescent in the lion's paw; moreover no della Ratta pedigree has been found to contain the marriage which the impalement indicates. But 14th Century pedigrees are at the best incomplete; that of Cantelmi, as given by Litta, fails to trace the wife of Giacomo Cantelmi, head of the family at the probable date of this manuscript (he succeeded his father 1333); the missing lady might well be the bearer of B, *or a fess sa.*

Coat C, that with the three lions, would, if Italian, represent the Branciforte.

But it has to be borne in mind, as Mr. Van De Put has pointed out, that there was free movement between Naples and Central Europe at this period and that a German rather than Neapolitan attribution cannot be completely excluded. In this case C might represent the Wildgraves of Kyrburg, A the Wildgraves of Daun, and B (as conjectured by Lord Ashburnham in a note inside the cover) the Counts of Mörs.

The later history of the manuscript is uncertain. The first vellum leaf bears a French note of purchase in 1811, without owner's name. It was lot 495 in the sale of the Ashburnham-Barrois manuscripts at Sotheby's, 13th June, 1901, and lot 222 in the sale held in these rooms on 27th July, 1925.

Lot 52—continued.

DECORATION. The decoration of this splendid psalter is extraordinarily rich and profuse. It consists of six large and extremely fine miniatures painted in gold and colours on backgrounds of burnished gold; an historiated initial or miniature to every remaining psalm, canticle or hymn, amounting in all to one hundred and eighty; and a magnificent series of full borders extending round the page and between the columns on all except two of the pages introducing nearly 900 full-length figures, grotesques, nondescripts, etc. These borders are a notable feature of the manuscript.

This volume is an important example of a group of manuscripts executed at Naples under the Angevin régime about the middle of the 14th Century. The "Statutes of the Order of the Saint Esprit au Droit désir," executed after 1352 and now at Paris, is the best known representative of the group, an account of which, with a list of the manuscripts comprising it, will be found in P. D'Ancona, "*La Miniature Italienne du X^e au XVI^e siècle*," 1925, pp. 46-8.

The ornamentation of the present manuscript is in two styles, no doubt by different artists, the smaller section which occurs on folios 24, 27B, 89-108, 59-61 being characterized by a rich blue. The backgrounds are burnished gold throughout except in a few cases where they are coloured.

The six large miniatures are as follows:

(1) *Folio 2. Ps. 1. Beatus vir.* Initial B in six compartments depicting the six days of the Creation. For an almost identical composition of the Creation of Eve see the Hamilton Bible at Berlin (D'Ancona, *La Miniature Italienne*, pl. 44); see also folio 14 of Mr. Dyson Perrins's Bible (Warner, *Catalogue*, pl. 58).

(2) *Folio 2. At foot of page.* A rectangular miniature divided into eight compartments representing scenes in which a hermit takes part. The first one depicting a bearded hermit with staff and sack over his shoulder may be intended for S. Macarius carrying the sack of sand.

(3) *Folio 18B. Ps. 27. Dominus illuminatio mea.* Large initial D divided into four compartments; in each Christ with the disciples heals a sick or blind man.

Lot 52—continued.

(4) *Folio 29. Ps. 38. Dixi custodiam.* Large initial D in four compartments [PLATE 25].

(a) David kneels pointing to his mouth before Christ and four disciples (illustrating verse 1).

(b) David holding an inscribed tablet kneels before Christ and four disciples ("obmutui et humiliatus sum").

(c) Similar to (a). *Posui ori meo custodiam.*

(d) David kneels before Christ and five disciples.

(5) *Folio 46B. Ps. 68. Salvum me fac.* A large rectangular miniature divided into three compartments.

(a) David stands naked in water up to shoulders between two rocks. Divine Head above in sky.

(b) David naked seated on a rock with his legs in water. He points to water looking upwards to the Divine Head above.

(c) David kneels before Christ and two disciples.

(6) *Folio 79B. Ps. 109. Dixit Dominus Domino meo.* A large rectangular panel occupying the width of the page. Two blue mandorlas supported by angels containing (a) The Father and Son seated; (b) The Son seated, his feet on the Devil, his hands bound by a cord which the Father offers to Christ [COLOUR PLATE H].

It is not possible to describe in detail the very fine series of historiated initials or the borders. The latter, of slender columnar design, contain an extraordinary variety of human figures, the details of costume and composition being of exceptional interest. Besides the human figures, which include men in armour, men blowing trumpets, archers, musicians, monks, beggars, fools and nude figures, there are centaurs and other demi-human creatures, animals and monsters with human heads, stags, monkeys, birds, an eagle eating a rabbit, a camel, etc. The borders are further decorated with thick pellets and leaves of gold.

[See COLOUR PLATE H AND PLATES 25, 26.]

Lot 53.

THE "DE LEVIS" HOURS.

FRENCH. PARIS USE. c. 1420-1430.

On vellum. 189 leaves. $8\frac{1}{2}$ in. by $6\frac{1}{8}$ in. 16 lines to a page; very well written in a well-formed liturgical hand. Bound in 18th Century red velvet with silver filigree clasp, on which are designs of a Paschal Lamb. On the inside of the clasp is a gilt plaque with the inscription "Ao. 1762 d. 13 Dec. nachts. zw. 8. u. 9. uhr. is gebohren Anna Barbara Magdalena Honoldin deren Gevatter Elias Dieterich Holl W.G.L.u.S." On the upper cover is a circular silver embossed plaque of the same period representing S. John the Baptist preaching.

CONTENTS. *Folio 1.* The Kalendar in French in red, blue and burnished gold; *Folio 13.* The Four Gospel Lessons, etc.; *Folio 23.* Hours of the Virgin; *Folio 77.* Seven Penitential Psalms and Litany; *Folio 93.* Hours of the Passion, Hours of the Cross, Hours of the Holy Spirit; *Folio 130.* Vigil of the Dead; *Folio 165.* The Fifteen Joys of Our Lady and the Seven Requests in French; *Folio 172.* Memoriae of Saints; *Folio 180.* Masses of the Trinity, the Holy Spirit, the Virgin, the Dead. Fifteen leaves are missing.

PROVENANCE. Such phrases as "michi famulo tuo" indicate that this manuscript was executed for a man; otherwise its original provenance is uncertain.

The arms *or three chevrons sa.* occur in the lower borders of folios 77 and 93; in the first case they impale another coat, *or five piles issuant from the dexter side sa.*, the motto "A James" being in a scroll above. The book has in consequence been assigned to the French family of DE LÉVIS, who included the Dukes of Mirepoix and of Ventadour, and provide the best known example of the coat *or three chevrons sa.* This attribution is, however, by no means certain.

(i) The impaled coat on folio 77 seems to belong to the Netherlandish family of Westkerke, and no record of intermarriage between this family and that of de Lévis can be found.

(ii) The motto "A James" is not recorded as having been used by the de Lévis.

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Shawyer

Lot 53—continued.

(iii) The same arms (*or three chevrons sa.*) were also borne by a number of other families both in France and elsewhere.

It does not seem possible at present to identify the actual families concerned. The two shields have every appearance of being somewhat later additions, and do not in all probability belong to the original owner.

The book was at a later date in Germany, as is shown by the inscription on the clasp quoted above. It subsequently belonged to Mr. Robert Hoe of New York and was lent by him to a Grolier Club exhibition in 1892 (*Catalogue of an Exhibition of Painted Manuscripts and Books . . . New York, The Grolier Club, 1892, No. 41 with plate facing p. 10*). It is described on pp. 33-34 of his privately printed *Catalogue of Manuscripts*, New York, 1909, and was lot 2347 in Part IV of the Hoe sale in 1912.

DECORATION. Of the sixteen large miniatures in this beautiful volume eleven are very fine examples of Paris work of c. 1420-1430 from the atelier which produced the magnificent group of books of which the Bedford Hours in the British Museum, commonly called the "Bedford Missal" (Add. MS. 18850; J. A. Herbert, *Ill. MSS.*, pp. 273-5, pl. 41), the Sobieski Hours in the Royal Library at Windsor, and the Dunois Hours in the Yates Thompson collection are some of the best known examples. The relationship with the Bedford Hours is strikingly evident in the case of eight of the miniatures and a comparison of the two books show that the same artist was employed on at least some of the miniatures related to that splendid book. The eleven miniatures from the atelier referred to are starred in the following list.

1.* (*Folio 23*). The Annunciation. This has several points in common with the Annunciation picture in the Bedford Hours, e.g. the angel on right lifting the green curtain behind the Virgin, the white circular canopy hanging in the background, and the red hanging behind the angel on left which has the same gold flower.

2.* (*Folio 42*). The Visitation. Compare the same subject in the Bedford Hours (*folio 54B*). The two miniatures are perhaps by the same hand.

Lot 53—continued.

3. (*Folio 51*). The Nativity.
- 4.* (*Folio 56*). The Angel and the Shepherds. This has a number of close resemblances to the same subject in the Bedford Hours (*folio 70B*) and is very probably by the same hand.
5. (*Folio 62*). The Presentation.
- 6.* (*Folio 66*). The Flight. The corresponding miniature in the Bedford Hours has many points of resemblance.
- 7.* (*Folio 72*). The Coronation of the Virgin.
8. (*Folio 77*). David in penitence.
9. (*Folio 93*). The Betrayal [PLATE 27]. This miniature is reproduced in the *Catalogue of an Exhibition of Painted Manuscripts and Books . . . New York, The Grolier Club, 1892*, and in the Hoe Sale Catalogue.
- 10.* (*Folio 98B*). Christ before Pilate [PLATE 28]. This miniature is strikingly related to the miniature of the same subject in the Bedford Hours (*folio 227B*), the composition of both being almost identical. They are probably by the same artist.
- 11.* (*Folio 104*). The Flagellation. This picture again closely resembles the same subject in the Bedford Hours.
- 12.* (*Folio 107*). Christ bearing the Cross. Compare the same subject in the Bedford Hours (*folio 235*) where the figure of Christ is identical in almost every detail.
- 13.* (*Folio 119*). The Entombment. There is a general resemblance to the Entombment picture in the Bedford Hours (*folio 249B*). The composition of both pictures is very similar.
- 14.* (*Folio 126*). Pentecost. This miniature has some resemblances to the Pentecost picture in the Bedford Hours (*folio 132*), but the similarity is less strong than in the cases noted.
- 15.* (*Folio 130*). The Burial of a Corpse.
16. (*Folio 169*). The Last Judgment.

The five unstarred miniatures in the preceding list (Nos. 3, 5, 8, 9 and 16) are by an artist whose work is under Italian influence and show a connection to another Paris school of the early 15th Century. He has a marked fondness for burnished

Lot 53—continued.

gold in details such as sleeves and waist-bands, hems of robes, etc., and his treatment of these is exactly repeated in the frontispiece of the Arsenal Terence (Paris, Bibl. de l'Arsenal MS. 664; see H. Martin, *Le Terence des Ducs*, 1908, plate of frontispiece).

Every page of text, including the Kalendar, has a full border of gold ivy-leaf ornament of delicate execution. Thirteen of the sixteen miniature pages have full borders of brilliant acanthus ornament and burnished gold with conventional flower decoration in the same style as many of the borders in the Bedford Hours. The borders of the remaining three are in Franco-Italian style (folios 51, 77 and 93, introducing figures of prophets, angels, etc.). The three-line initials at the beginning of the various sections are in colours on burnished gold grounds, except in two cases where they are historiated.

The name of an illuminator occurs in line-endings in three places minutely written in white: *folio* 57, "Petrus"; *folio* 102, "Petrus Gilberti me fecit"; and *folio* 102B, "Petrus Gilberti." His signature is found in at least three other manuscripts of this date, the miniatures of which show no resemblance to the present volume. In no case has he signed an actual miniature, and in most cases it is found on a page that has no pictorial decoration. It seems certain that Petrus Gilberti was simply a decorator who was determined that his work should not remain anonymous.

The manuscript is in very fine condition throughout.

[See PLATES 27, 28.]

Lot 54.

THE FOUCQUET HOURS.

FRENCH [TOURS. JEHAN FOUCQUET]. c. 1470.

On vellum. 170 leaves. $4\frac{1}{4}$ in. by 3 in. Very well written in a small gothic hand. Bound in 17th Century red morocco, line panelled tooling on sides with two interlacing C's adossés in centre and at corners, long narrow panel on back, g.e. In a red morocco case.

CONTENTS. *Folio* 1. Kalendar; *Folio* 13. Gospel Sequences; *Folio* 21. Obsecro te; O intemerata; *Folio* 29. Hours of the Virgin of the Use of Rome; *Folio* 93. Memoriae of Saints; *Folio* 100B. Story of the Passion according to S. John; *Folio* 105. Penitential Psalms; *Folio* 116B. Litany; *Folio* 121. Hours of the Cross; *Folio* 126. Hours of the Holy Ghost; *Folio* 129B. Office of the Dead.

PROVENANCE. The original provenance of this manuscript cannot be established, though the motto SIL AVIENT with the initials A.R. and CHASTE VIE LOVE with the initials R.L. which are found on scrolls supported by winged amorini on nearly every pictured page probably contain anagrams on the owner's name. Within recent years it was in the collection of Sir George Holford (Westonbirt Catalogue, 1924, No. 7). In 1908 it was in the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts (Catalogue No. 219 and plate 137). L2100
Holford

DECORATION. This manuscript and the precious Book of Hours known as the "Heures d'Etienne Chevalier" in the Musée Condé at Chantilly are the only two books of devotion attributed with confidence to the hand of Jehan Foucquet by Mr. Trenchard Cox in his monograph on Foucquet recently published (Faber and Faber, 1931).

After describing the Hours of the Marquise Diane de Croy in the John Ruskin Art Museum at Sheffield, he says: "Much more likely to contain work by the master himself is the famous and richly illuminated Book of Hours formerly in the Holford Collection and now in the possession of Mr. Chester Beatty. At least two and perhaps three of the miniatures in this book are of such high excellence and reveal not only direct affinities to the Hours at Chantilly but such taste and consummate skill that

Lot 54—continued.

the hand of Foucquet can hardly here be doubted. The Annunciation, for instance, with its chaste design and exquisite garden-vista, conforms entirely with Foucquet's highest standard. The miniature of the Visitation, moreover, with its delicious setting of the tessellated courtyard and its figures which both in costume and posture are almost exactly the counterparts of those in the Visitation at Chantilly, compels us to believe that Foucquet was its author."—*op. cit.* p. 64.

The manuscript contains twenty-five exquisitely executed miniatures without borders, each occupying a full page, generally with four lines of text inserted in a small rectangle. The subjects of the miniatures are as follows:

(1)—(4). The four evangelists [PLATE 29].

(5) *Folio 21*. The Virgin lamenting the dead Christ. Compare an almost identical composition from the Foucquet Hours of Etienne Chevalier at Chantilly reproduced by Mr. Cox, plate xxix. Mr. Cox calls attention to the figure of the Virgin with the dead Christ on her knees "lamenting over His body in an attitude of passionate soul-destroying grief" (*op. cit.* p. 74). The general similarity of composition in the two miniatures is remarkable and the figure of the Virgin in particular is identical in both [COLOUR PLATE I].

(6) *Folio 25*. The Virgin and Child with adoring angels. A beautiful miniature probably by Foucquet. Compare the much more elaborate composition of the same subject in the Hours of Etienne Chevalier with its identical frieze of putti bearing garlands (*op. cit.* plates xvii and xviii) [PLATE 29].

(7) *Folio 29*. The Annunciation. By Jehan Foucquet (see above) [COLOUR PLATE I].

(8) *Folio 40*. The Visitation. By Jehan Foucquet (see above) [COLOUR PLATE I].

(9) *Folio 51*. The Shepherds worshipping the Infant Christ. A night scene [COLOUR PLATE I].

(10) *Folio 55B*. The Adoration of the Magi.

(11) *Folio 60*. The Flight into Egypt.

(12) *Folio 64B*. The death of the Virgin.

Lot 54—continued.

(13) *Folio 69.* The Assumption of the Virgin.

(14) *Folio 76B.* The Coronation of the Virgin.

(15) *Folio 93.* S. John the Baptist. He is represented in a landscape clothed in his traditional hair garment and seated on the top of some stone steps with a book open on his knee. Some horsemen approach him from the right, the nearest of whom has his arms upraised as if in exhortation [PLATE 29].

(16) *Folio 94.* The martyrdom of S. John the Evangelist.

(17) *Folio 95.* The martyrdom of S. Sebastian.

(18) *Folio 96B.* S. Christopher.

(19) *Folio 98B.* S. Catherine. Her tormentors lie dead on ground beside the broken wheel.

(20) *Folio 99B.* S. Mary Magdalene [PLATE 29].

(21) *Folio 100B.* The Betrayal.

(22) *Folio 105.* David and Goliath.

(23) *Folio 121.* Christ carrying the Cross.

(24) *Folio 126.* Pentecost.

(25) *Folio 128B.* The Three Quick and the Three Dead.

Every page (except those occupied by a miniature) has a lateral border of flowers, fruit and acanthus decoration, those to the Kalendar containing medallions of the Labours of the Month and the Signs of the Zodiac in brown and gold.

This exquisite little manuscript, one of the few surviving specimens of Fouquet's art, is in very fine condition throughout. Even isolated specimens of his miniature work are of the greatest rarity. Mr. Cox, in the work already referred to, records only four examples in this country: two leaves from the Hours of Etienne Chevalier (one in the British Museum and one in a private collection) and two miniatures from an "Histoire Ancienne" in the possession of Mrs. Yates Thompson. Mr. Yates Thompson possessed two other leaves from this "Histoire," but these have now passed to the Louvre, as have the miniatures illustrating the second volume of Josephus, formerly at Windsor Castle.

[See COLOUR PLATE I AND PLATE 29.]

Lot 55.

SPANISH HOURS. USE OF ROME.

SALAMANCA. XV CENT.

On vellum. 467 leaves. $8\frac{1}{2}$ in. by $5\frac{7}{8}$ in.; single columns of 14 lines. Written in black and red in a very regular bold gothic hand. Late 18th Century binding, dark brown leather, blind tooled sides and back, in a half red morocco case.

CONTENTS. *Folio 1.* Kalendar; *Folio 15.* Hours of the Virgin, etc.; *Folio 151.* Office of the Dead; *Folio 207.* Seven Penitential Psalms; *Folio 220b.* Litany; *Folio 232.* Athanasian Creed; *Folio 237.* Hours of the Passion; *Folio 247.* Hours of the Holy Spirit; *Folio 255.* Hours of the Most Precious Body; *Folio 263.* Hours of the Immaculate Conception; *Folio 270.* Hours of the Passion; *Folio 322.* Hours of the Holy Guardian Angel; *Folio 330.* Psalter of St. Jerome; *Folio 354.* Hours of S. Catherine; *Folio 368.* Hours of S. Mary Magdalene; *Folio 423.* Prayer to the Holy Face, etc.; *Folio 437b.* Memoriae of Saints; *Folio 448b.* Prayers in Spanish, etc.

PROVENANCE. At foot of folio 467 in the hand of the text SALMANTICAE SCRIPSI.

On folio 15 a coat-of-arms:—Tierced per pale, 1. paly or and gu.; 2 arg. five escutcheons, 1, 3 and 1 az. each charged with five bezants, on a brodure gu. twelve castles or; 3 arg. two lions rampant combatant ppr., engrafted in base gu. a castle or, on a bordure also gu. eleven right hands ppr. couped at the wrist and winged or, each holding erect a sword also ppr.; being those of a branch of the family of Manuel, Counts of Atalaya. 19th Century bookplate of the Prince of Torella.

DECORATION. The decoration consists of eleven fine full-page miniatures with decorative borders of flowers, fruit and acanthus ornament, the opposite page in each case (excepting one) having a large initial in colours on a burnished gold ground and a similar border, the latter introducing a large number of figures, drolleries and animals, etc.; e.g. a naked woman with distaff, a woman with falcon, a boy with bow and arrow shooting a hare, a monkey with spear and shield riding a nondescript, a

Lot 55—continued.

monkey preaching, a crowned skull, peacocks, doves, owls, butterflies, etc. A characteristic of the full-page miniatures is that many of the figures have red hair (*cp.* the miniature of the Annunciation on folio 14B). On folio 422B is a large miniature of S. Veronica displaying the Holy Face; historiated initials in gold and colours on folios 136, 424B and 457; twenty smaller historiated initials chiefly in the *Memoriae* of Saints, and a small miniature in the border of folio 463B.

Many pages have well-executed three-quarter borders of flowers and fruit and there are a very large number of large and small initials of burnished gold on red and blue grounds figured in white.

The condition of the manuscript throughout is exceptionally good. The blue dress of the Virgin in the full-page miniature on folio 27B is a little rubbed.

[See PLATE 30.]

Lot 56.

THE MOSTYN HOURS.

ENGLISH. USE OF SARUM. XV CENT. (*after 1457*).

On vellum. 278 leaves. $5\frac{3}{4}$ in. by $4\frac{1}{8}$ in.; single columns of 15 lines. Very well written in a clear liturgical hand in black ink. In an English binding (c. 1510-20) of blind stamped calf over wooden boards, on each side a panel of four compartments containing full-length figures under arched canopies of S. John, S. Barbara, S. Catherine and S. Nicholas; on the lower cover are the binder's initials at foot, S.G. (Weale, *Rubbings*, 158; Hobson, *Bindings in Cambridge Libraries*, pl. 58). Metal catch and clasp. In a half morocco case.

CONTENTS. *Folio 1*. Kalendar; *Folio 8B*. Hours of the Virgin (Sarum use). There are two sets of Memoriae (at end of Lauds and Vespers). The several Hours after Matins are followed by extremely abridged forms of the Hours of the Cross and Holy Spirit; *Folio 117B*. Seven Penitential Psalms and Litany; *Folio 144B*. The XV Psalms; *Folio 158B*. Vigil of the Dead; *Folio 206B*. Commendation of Souls; *Folio 227B*. Psalms of the Passion; *Folio 243B*. Hours of the Passion.

Red entries in the Kalendar include David (Bp. and Conf., 1 March); Chad (Bp. and Conf., 2 March); Erkenwald (Bp., 30 April); "Translacio S. Osmundi Epi." (16 July, 1457, at Salisbury); "Translacio S. Edwardi regis et conf." (13 Oct.); Edmund, King and Martyr (20 Nov.); "Decollatio S. Osmundi" (4 Dec., this entry is an error of the scribe; S. Osmund was not decapitated).

The Translation of S. Osmund in 1457 is therefore a *terminus a quo* for the manuscript, and the absence of such feasts as the Visitation of the B.V.M. (2 July), the Transfiguration (6 Aug.), and the Holy Name (7 Aug.) suggests that the book is very little after that date.

PROVENANCE. The original provenance is unknown. Erasures of S. Thomas of Canterbury and the word "pape" in the Kalendar and of the memoria to S. Thomas of Canterbury show that in the 16th Century the volume was in England. A later owner (16th-17th Century) has added some Latin prayers

1370
maggp

Lot 56—continued.

at end. Inside cover is the armorial bookplate of Sir Thomas Mostyn, 4th Bart., with his signature and the date 1744. In the Hist. MSS. Commission, Appendix to 4th Report, 1874 (p. 356) it is noted as coming from the "Hobart Collection." This refers to Dr. Thomas Hobart, Fellow of Christ's College, Cambridge, whose large and fine collection of manuscripts passed into the Mostyn Library apparently *en bloc* and by private treaty at some unrecorded date. In 1712 he went as "Governor" to the young Thomas Coke, afterwards Earl of Leicester, and by the influence he exercised on his pupil in the purchase of manuscripts played a vital part in the history of the Holkham library. It was lot 63 in the sale of the Mostyn manuscripts in these rooms on 13th July, 1920.

DECORATION. Fourteen very finely executed full-page miniatures with borders. Dr. Millar in his unpublished account of this manuscript says: "The drawing is vigorous and the colouring brilliant. They are of a quite unusual and very puzzling type, and while they are decidedly un-English in character it is difficult to refer them to any other country, or to point to any similar work, with one exception. This is a Lydgate in the British Museum, Royal MS. 18, D.II, undoubtedly produced in England, and containing five miniatures closely related to those in the present manuscript, although inferior in quality and probably by a different artist. They were, however, clearly executed in the same place and at about the same time. These miniatures are described as English work by the Editors of the New Palaeographical Society and of the Catalogue of Royal MSS., 1921; but apart from their borders, which are typically English, they show the same characteristics as the fourteen under notice. I would suggest as a possible explanation in both cases that they are the work of foreign, perhaps Dutch, artists resident in England and employed to decorate books written in this country."

Each of the fourteen miniatures and the pages opposite is surrounded by a full border in gold and colours of flowers and fruit with acanthus decoration and a number of birds and animals, the birds including some brightly coloured finches. The page opposite the miniature is also in each case decorated with a five-line initial of distinctly English appearance in pink or blue on a

Lot 56—continued.

burnished gold panel with brilliantly coloured foliage often introducing green and orange. Dr. Millar says: "English influence is occasionally noticeable also in scrolls, etc. in the borders, but otherwise the border work is even more puzzling than the miniatures, and I have found nothing elsewhere in the least resembling it. I can only suggest, as in the case of the miniatures, that the borders are the work of a foreign artist in England, who had absorbed some of the English characteristics into his scheme of decoration. The whole of the work is admirably executed and in perfect preservation, and combines to make the open pages singularly attractive."

Numerous two-line initials of burnished gold on lake or blue panels with partial borders and a series of delicate historiated initials in the Hours of the Passion (folio 253, etc.).

This manuscript in its early 16th Century binding is in quite exceptional condition throughout, and is a very fine specimen of an English Book of Hours of a most unusual and interesting type.

[See PLATE 31.]

Lot 57.

LACTANTIUS. DE DIVINIS INSTITUTIONIBUS.

ITALIAN. XV CENT.

PHILLIPPS MS. 12283.

On vellum. 269 leaves. $10\frac{1}{2}$ in. by $7\frac{1}{4}$ in.; single columns of 32 lines. Beautifully written in a fine humanistic hand of rounded roman type. The script is remarkable for its extreme legibility. Greek passages added in red. Italian vellum gilt (c. 1600), silk ties.

CONTENTS. *Folio 1.* Lactantius Firmianus. *De divinis institutionibus*; *Folio 257.* *De ira dei*; *Folio 282.* Hieronymus *de viris illustribus de Lactantio Firmiano.*

PROVENANCE. At the foot of the first page is the achievement of a Cardinal painted on a light purple panel; the arms, however, have been effectively erased. There are no other early marks of ownership. It was bought by Sir Thomas Phillipps from Payne the bookseller in 1848.

DECORATION. On folio 1B (Book I) is a fine miniature (3 in. by $2\frac{3}{8}$ in.) showing the author seated at his desk in a vaulted room writing his book. In the background is a crowned figure (probably the Emperor Diocletian) seated on a throne with three attendant elders. The side margin is decorated with an interesting and curious border introducing various figures of nondescripts and drolleries [PLATE 32].

Each of the following six books of the *De Divinis Institutionibus* begins with a large and very finely executed initial of Renaissance design either in colours on a ground of burnished gold or *vice versâ*. Interlacing decoration and foliate ornament is generally used. The later sections of the book (*folio 259 seq.*) are decorated with three large initials in gold and colours. At the beginning of each chapter there is a series of 190 initials in burnished gold on grounds of red and blue figured in white.

The general condition of this manuscript is exceptionally good and clean with wide margins. The margin of the first leaf is somewhat discoloured, the margin of folio 282 is repaired and the initial on the following leaf is defective and restored. Otherwise in fine state throughout.

[See PLATE 32.]

Lot 58.

LACTANTIUS. DE DIVINIS INSTITUTIONIBUS.

ITALIAN. XV CENT.

PHILLIPPS MS. 137.

On vellum. 224 leaves. $12\frac{7}{8}$ in. by $8\frac{3}{4}$ in. Beautifully written in an exquisite humanistic hand of roman type. In an 18th Century red morocco binding, gilt sides and back, g. e. In a half green morocco case.

CONTENTS. *Folio* 1. De Divinis Institutionibus libri VII; *Folio* 184. De ira divina; *Folio* 203. De opificio hominis; *Folio* 221B. Carmina.

PROVENANCE. No early marks of ownership. It was in the collection of Count MacCarthy (No. 511 in his Catalogue). It passed into the collection of Sir Thomas Phillipps, and then to the present owner.

DECORATION. The opening page of text (*folio* 2) is enclosed within a very fine "white vine" border painted on a blue ground with the interstices filled in with pink and green. In it are five miniatures in panels, three of which appear to represent disputations between two women in flowered green, blue and yellow robes. In the lower border within a wreath supported by a group of five putti is a space intended for a coat-of-arms which has not been painted in. It is occupied by a very rough sketch of a shield charged with a bend sinister between two fleurs-de-lis, which (if it be more than a scribble to fill a blank) would represent a note for the arms of Cigliolini. On the same page is a fine historiated initial M in burnished gold with a beautifully painted half-length figure of an old man (presumably Lactantius) in a yellow robe with blue cloak and cap holding a skull.


The opposite page is filled by the title in five lines of large capitals written in burnished gold within a scroll frame in green or lake within gold fillets.

2250
Rosenberg

Lot 58—continued.

There are eight fine initials of burnished gold on "white vine" grounds at the beginning of books 2-7 and two of the additional pieces at end.

At the foot of folio 221 is the scribe's mark with the word SCRIPSIT, which is repeated on folio 224 with the word FINIS.

· SCRIP ·  · SIT ·

The general condition of this very fine humanistic manuscript is exceptionally good. There are unimportant marginal stains on two or three leaves.

[See PLATE 33.]

Lot 59.

THE LIVY OF MATTHIAS CORVINUS.
DE SECUNDO BELLO PUNICO.

ITALY (FLORENCE). XV CENT.

PHILLIPPS MS. 3010.

On vellum. 223 leaves (the last blank). 14½ in. by 9¾ in.; single columns, 36 lines to the page. Beautifully written in a very fine humanistic script of roman type. Bound in blue morocco gilt by Bradel, pink silk linings. Ticket of Bradel l'Aîné on fly-leaf. The original edges of the manuscript have been preserved; they are painted in black and gold in an interlacing floreated pattern, very much like the edges of the books in some of Grolier's early plaquette bindings, executed soon after 1500 at Milan (see Hobson, *Maioli Canevari and others*, 1926, pl. 14). In a half red morocco case.

PROVENANCE. Written, probably at Florence, for Matthias Corvinus, King of Hungary (1442-1490). His arms within a wreath flanked by the initials M.A. (Matthias Augustus) are emblazoned in the lower border of the first page. The simple form in which they appear (Hungary quartering Bohemia, Corvinus in pretence) occurs in only four other of the manuscripts from his library illustrated by M. de Hevesy. The name of the scribe is given on the last page: IOHANNES FRANCISCUS MARTIUS GEMINIANE [? of San Gimignano] EST SCRIPTOR. Two other manuscripts of Livy are known to have been written for Corvinus by the same scribe, both in the State Library at Vienna; one, a copy of the *De Bello Macedonico*, is inscribed at end *Johannes Franciscus Martius Geminianensis descripsit*; the other is a copy of *Historiarum Romanarum Decas I* inscribed *Jo. Franciscus de sancto Geminiano*. There are no further marks of early ownership. It was subsequently in the Lamoignon collection, the stamp of which is in the margin of folio 2. It was acquired by Sir Thomas Phillipps at some date unknown.

DECORATION. The first page is decorated with a very fine three-quarter "white vine" border introducing a hind, a hare, birds, etc. The same page has a fine initial I in green on a figured red ground with a medallion portrait of Livy in the centre. In the lower border are the arms of Matthias Corvinus

Lot 59—continued.

supported by two cherubs as described above. There are also nine large and very well executed initials of burnished gold on a "white vine" ground, the interstices of the white interlacings filled in with pink, blue and green. The text at the corner of three leaves (folios 2 and 219-220) is slightly damaged; otherwise the condition throughout is exceptionally good and clean with wide margins.

Books from the famous library of Matthias Corvinus are extremely rare outside one or two public collections in Europe. According to the census given by A. De Hevesy in *La Bibliothèque du Roi Matthias Corvin* there are only seven others known in England of which four are in public libraries; and two in America, both in the Morgan library.

[See PLATE 34.]

LOT 60.

HYGINUS. DE SIDERIBUS TRACTATUS.

ITALIAN. XV CENT.

PHILLIPPS MS. 6972.

On vellum. 76 leaves (+ four blank leaves at end). 9 $\frac{1}{4}$ in. by 5 $\frac{7}{8}$ in. Written in a very fine rather rounded humanistic hand. In a 17th Century vellum binding with silk ties. In a half red morocco case.

PROVENANCE. No early marks of ownership remain. Inside the upper cover is written in pencil "No. 128 in quod. catalogo." From the collection of Sir Thomas Phillipps.

DECORATION. This beautiful humanistic manuscript is decorated with a remarkable series of thirty-eight water-colour drawings of figures of the constellations with gold stars showing their composition. These drawings, executed with great delicacy and skill, usually fill one-third to one-half of the page. The colouring is uniformly soft and exceptionally pleasing, the figures being outlined with an ultramarine wash.

A few of the chief subjects are as follows:

Folio 40. (*Arctus minor*). Two small bears walking on the coils of a serpentine dragon depicted upside-down.

Folio 42. (*Engonasin*). Hercules naked with club and lion's skin.

Folio 44B. Andromeda in flowing crimson robes carrying a chain.

Folio 48B. (*Equus*). A demi-Pegasus with rainbow wings.

Folio 49. (*Deltoton*). A ram with its head within a triangle.

Folio 51. (*Leo*). A white lion.

Folio 52B. (*Sagittarius*). A Centaur shooting with bow and arrow.

Folio 53. (*Capricornus*). A monster with the forepart of a goat and a fish's tail nowed.

2580
Quintich

Lot 60—continued.

Folio 53B. (*Aquarius*). A naked youth pouring out from an urn a cascade of stars.

Folio 54B. (*Pistrix*). A rainbow coloured wivern with nowed tail.

Folio 55. (*Eridanus*). A figure with upper part of an old man with beard and garlanded hair, lower part of a fish with nowed tail, pouring out of a vase a cascade of stars [PLATE 35].

Folio 55B. (*Orion*). A man in armour with flowing crimson cloak, sword and mace [PLATE 36].

Folio 57. (*Argo*). The after-part of a galley with stern-oars, mast, etc.

Folio 58B. (*Hydra*). A snake with dragon's head and nowed body carrying urn and raven.

An exceptionally beautiful example of an illustrated humanistic manuscript of a very rare type and in magnificent condition.

[See PLATES 35, 36.]

Lot 61.

SALLUST. DE BELLO CATILINAE.
DE BELLO IUGURTHINO.

ITALIAN. XV CENT.

On vellum. 146 leaves. $5\frac{1}{2}$ in. by $3\frac{1}{2}$ in.; long lines, 22 to the page, very well written in a fine humanistic script of italic type with marginal notes in red. In an old blue velvet binding, g. e., silk ties, in a half red morocco case.

PROVENANCE. Written for a member of the Bembo family whose arms (*azure a chevron between three roses or*) are in the large initial at the beginning of each part (folios 1 and 51) and in the margin of folio 1 also. In the case of the latter and of the initial at the beginning of Part II they are supported by a demi-Pegasus, and in the margin of folio 51 is the motto *Virtus et Honor* in gold on a blue ground within a wreath.

These are the arms of Bernard Bembo, 1433-1519, classical scholar, Venetian senator and ambassador to Florence, or possibly those of his more famous son, Cardinal Pietro Bembo, 1470-1547, poet, historian and patron of Venetian printing.

On fly-leaf at end is the 17th Century inscription "Ex Dono Roberti Branthwa[it ?]." It was subsequently lot 104 in the sale of the Mostyn manuscripts (Sotheby's, 13th July, 1920).

DECORATION. The first page with the title in capitals in gold, red and blue is decorated with a large initial O in gold on a red ground with arms as described above. This page is within a rectangular frame made by two gold lines on a red fillet; in the lower margin is a demi-Pegasus with arms. The page containing the sub-title to the Jugurthine war (folio 51), also in capitals in gold, red and blue, is decorated in a similar manner with the demi-Pegasus and arms in the large initial F and in the lower margin in an oval compartment within a wreath the motto *Virtus et Honor* in gold on a blue ground. Other initials in the margin in burnished gold.

A beautiful little book in very fine condition.

[See PLATE 37.]

*f. 115
marginal*

Lot 62.

POLYBIUS. HISTORIA. PEROTTI'S TRANSLATION.
 ITALIAN [FLORENTINE]. c. 1470.

FROM THE YATES THOMPSON COLLECTION.
 H.Y.T. CATALOGUE. THIRD SERIES. No. 87.
 H.Y.T. ILLUSTRATIONS. Vol. III, Plates 57-58.

On vellum. 174 leaves. $13\frac{1}{8}$ in. by $9\frac{1}{8}$ in. Written in an excellent roman script. Contemporary Florentine blind tooled binding, decorated in the usual Florentine fashion with roundels and small knot work in a circular central ornament having broad bands of tooling above and below, and narrower bands at the sides; outer frame formed of a foliated tool (for similar binding see Gottlieb, K.K. *Hofbibliothek Bucheinbände*, pl. 15; and Fletcher, *Foreign Bookbindings in the British Museum*, pl. VIII); traces of four clasps, gilt and gauffered edges, rebacked. In a slip case.

PROVENANCE. There are no early marks of ownership. It was in the collections of Joseph Barrois and Lord Ashburnham. In the sale of the Ashburnham-Barrois Collection at Sotheby's, 13th June, 1901; it was bought by Mr. S. C. Cockerell (lot 491). He sold it in 1905 to Mr. Yates Thompson. In his sale (Part I) in 1919 it was lot 26.

DECORATION. Mr. S. C. Cockerell (H.Y.T. Catalogue. Third Series. No. 87) writes: "This consists of six large gold initials resting on panels of delicate white vine ornament, with pink, blue and green in the interstices (ff. 1-3-39-66-108B-139) and of a similar half-border on folio 1. In the lower margin there is a wreath supported by two flying amorini, but the arms of the original owner have never been filled in, and there is no clue to his name . . . This is a first-rate example of a 15th Century classic, written luxuriously on the smoothest vellum. Nicholas V, to whom the translation is dedicated, was Pope from March 6th, 1447 till March 24th, 1455, and it was probably made towards the latter date, as Perotti was born in 1430 . . . [The writing is] roman, by the same hand throughout, exceedingly good and strong. There are occasional side-notes, which, like the page-headings, are in carmine as far as folio 27, and

Lot 62—continued.

afterwards in violet. The title of folio 1 is written in three lines of capitals, of which the first and third are blue and the second burnished gold."

Mr. Yates Thompson in his sale catalogue says: "This volume is a fine specimen of a Latin translation of a Greek classic, of the best period of Florentine work, and it has a place in my collection as the only example of the white ribbon decoration, which was a favourite mode of adorning the initials of these books . . . The vellum is of fine quality and the script most careful."

In an exceptionally fine state of preservation.

[See PLATE 38.]

LOT 63.

GOSPEL BOOK OF POPE PIUS II.

ITALIAN. c. 1450.

FROM THE YATES THOMPSON COLLECTION.

H.Y.T. CATALOGUE. SECOND SERIES. No. 89.

H.Y.T. ILLUSTRATIONS. Vol. V, Plates 67-68.

On vellum. 114 leaves. $14\frac{1}{8}$ in. by $10\frac{1}{2}$ in. Very well written in a bold gothic hand. Contemporary Florentine blind tooled binding, very similar to the binding of the last lot, but with octagonal central ornament; four clasps (renewed), gilt and gauffered edges. In a slip case.

CONTENTS. *Folio* 1. Gospels for the Proper of Time; *Folio* 90B. Gospels for the Proper of Saints; *Folio* 101. Gospels for the Common of Saints and at Votive Masses.

PROVENANCE. Mr. Yates Thompson wrote in 1920 (Sale Catalogue II, Lot 61): "Aeneas Silvius Piccolomini, afterwards Pope Pius II, was the undoubted, though not the first owner of this very well preserved and beautiful Gospel Book, on the first page of which his escutcheon is painted over the arms of some previous possessor. The Cardinal's hat proves that the arms must have been added while the great humanist was Cardinal and before he became Pope, that is between 1456 and 1458."

The Piccolomini arms (*arg. on a cross az. five crescents or*, ensigned with a cross and a cardinal's hat) are repeated on each of the four pages decorated with a miniature.

The manuscript was afterwards in the collection of the Earl of Ashburnham (Appendix No. XVII) from whom it was purchased by Mr. Yates Thompson. It was lot 61 in his second sale (23rd March, 1920). A description on one leaf *folio* written in Latin in a foreign hand, c. 1800, is attached to the fly-leaf.

DECORATION. Mr. W. H. J. Weale (H.Y.T. Catalogue. Second Series. No. 89) writes: "The manuscript, finely written in a large Italian hand, is adorned with four storied and 185 ornamental initials in gold on blue and pink grounds, picked out with white foliations. The miniatures, confined to the four principal initials, are of good work; the burnished gold relieved

Lot 60
Quaritch

Lot 63—continued.

with delicate chased foliations is excellent; these and the ornamental initials show a mixed German and French influence, and are probably the work of an illuminator from the East of France."

Mr. Yates Thompson in his sale catalogue adds the note (following one by Lord Ashburnham attached to the manuscript): "The writing and ornamentation of this volume are first-rate. The delicately painted house-fly at the bottom of the first page has been supposed to indicate the signature of an illuminator of the name of Mosca."

Folio 1. Initial I. S. Luke seated in a canopied stall; at his feet a winged ox; the background filled in with green foliage; within a gold frame. The whole page enclosed in a bar-pattern frame with interlacings at the corners and the middle of each side. In the inner margin foliate decoration of German character. The other sides decorated with light feather-work and ivy-leaf sprays and spirals [PLATE 39].

Folio 4B. S. John seated at a lectern; the eagle at his side. Half-border ending in the lower margin with an interlacing frame enclosing the Piccolomini arms on a gold ground.

Folio 67B. S. Mark with lion. Arms in lower margin. Decoration of feather work and gold ivy-leaves.

Folio 98. S. Matthew with angel. Arms in lower margin. Similar marginal decoration.

The illuminated initials throughout have marginal decoration of feather-work and ivy-leaves of burnished gold.

A brown stain on the last leaf. In exceptionally fine and clean condition with wide margins and in the original binding.

[See PLATE 39.]

LOT 64.

HOURS OF THE USE OF ROME.

ITALIAN. XV CENT.

On vellum. 184 leaves. $6\frac{3}{4}$ in. by $4\frac{7}{8}$ in. Well written in a fine humanistic hand of roman type, the Kalendar in gold, blue and pale brown. Bound in 17th Century brown morocco, panelled sides with fan ornament at corners and in centre, a Crucifixion stamp within a small centre compartment, gilt back, g. e. In a red morocco case.

CONTENTS. Kalendar; Hours of the Virgin; Penitential Psalms and Litany; Office for the Dead; Office of the Holy Cross; Office of the Holy Spirit.

DECORATION. Seven large and very finely executed historiated initials. The headings at the beginning of the various sections are in gold, red and blue capitals. Many of the initials and short headings in the text in burnished gold. Other capitals in gold and blue. The colouring of the miniatures is rich and warm and they are clearly the work of an artist of considerable skill. Several leaves probably containing large miniatures are missing. Otherwise the general condition of the manuscript is excellent.

[See PLATE 40.]

30
Guaranteed

Lot 65.

HOURS OF KALMANCSEHI, AMBASSADOR OF MATTHIAS CORVINUS.

HUNGARIAN [FLORENTINE DECORATION. ATTAVANTE]. 1492.

On vellum. 170 leaves. 8½ in. by 6½ in. Very well written, probably at Buda, in a bold liturgical script (see under "Provenance" below for colophon). In a 17th Century vellum binding. In a blue morocco case.

PROVENANCE. Written in 1492 by Brother Stephen de Chahol for Dominic Kálmáncsehi, Provost of Albe-Royal, who was in the service of Matthias Corvinus and on several occasions acted as his ambassador. At the foot of folio 166 is the colophon in red:

"Finis ē: Hec fr̃ Sth's de Chahol ordinis m̃ioꝝ Dño Dñico p̃posito
albei 1492."

(This [was written by] Brother Stephen Chahol Franciscan for Lord Dominic Provost of Albe, 1492).

The identity of this ecclesiastic is established by the arms of Kálmáncsehi which occur repeatedly in the borders throughout the manuscript. These arms are sometimes varied by the illuminator, but the form in which they most commonly (and correctly) occur is *per fess or and az., in chief a lion rampant issuant gules, and in base a mullet of six points or*. An account of Kálmáncsehi and of this manuscript is given in two privately printed essays "La vie du Prélat Hongrois Dominique Kálmáncsehi," by Guillaume Fraknoi, and "Description du Livre d'Heures à la Bibliothèque Beatty à Londres," by Théodore Gottlieb. These appeared together under the title "Manuscrit enluminé d'un Prélat Hongrois." Nothing is known of him before his matriculation at the University of Vienna in 1450. In 1462 he is a church dignitary at Albe-Royal "dans la ville qui pour les rois de Hongrie réunissait l'importance de Rheims à celle de Saint-Denis" (Fraknoi, p. 7), where the Kings of Hungary were crowned and buried. He undertook various missions of importance for Matthias Corvinus, and after the death of Corvinus in 1490 he acted as mediator in the internal quarrels which followed. He was elected Bishop of Nagy-Várad in 1495 and finally nominated Archbishop of Kalocsa in 1503, but died before the

f 510
Quaritch

Lot 65—continued.

appointment could be confirmed by the Pope. Five other manuscripts executed for him are known, three in the libraries of Zagreb (Jugoslavia), one in the Benedictine monastery at Lambach (Austria), and one in the library of Prince Liechtenstein at Vienna.

DECORATION. The decoration of this finely illuminated manuscript is closely connected with that of the famous group of manuscripts executed for Matthias Corvinus by Attavante and others, and in particular with the Attavante Philostratus now among the Corvinus manuscripts at Vienna. It is almost certain that some of the decoration in the present volume is by Attavante himself.

The volume contains twenty-six large historiated initials and thirty-six full borders, all of very fine Florentine workmanship but probably by several artists. The remarkable border on folio 124B can be attributed with confidence to Attavante [PLATE 43]. The alternate masks and palmated ornaments (white on blue) in the top margin, and the beautifully painted miniature in the lower border of a sea-fight between centaurs and mermen, who are carrying off a woman, are exactly reproduced in the Attavante Philostratus (see A. de Hevesy's *La Bibliothèque du Roi Matthias Corvin*, Paris, 1923, p. 82 and plate 31. The same page is also reproduced in *Bulletin de la Société Française de Reproductions de Manuscrits à Peintures*, 3^e Année, no. 1, plate 48). In the present manuscript the palmated ornaments and masks are arranged in a horizontal line, while in the Philostratus they are in a circle round the arms of Corvinus; the centaurs and mermen scene appears to be identical in the two manuscripts except for trifling variations in the background.

The beautiful border on folio 46B [PLATE 42] has also a remarkable resemblance to borders in two manuscripts done for Corvinus: (1) A copy of Marsilius Ficinus in the state library at Wolfenbützel (A. de Hevesy, *op. cit.*, plates 15 and 17); and (2) The Homilies of Origen in the D'Este library at Modena (*ib.* plate 18).

Another detail connecting this manuscript with the Corvinus group is the hexagonal well in the border of folio 36 which is found in Corvinus manuscripts. Cp. the Vatican Breviary, MS.

Lot 65—continued.

Urbino 112, reproduced by A. De Hevesy, plate 26, and described as one of the most important works of Attavante; also the Attavante Augustine reproduced in the Bulletin de la S.F.R.M.P. 3^e Année. No. 1, plate 46; the same plate and plate 49 illustrate an almost identical use of jewelled ornaments and pearls; see folios 38 and 42B of this manuscript.

Still another border of trellis work ornamented with flowers and interlacing spiral work on folio 145 is almost identical in general composition to the Corvinus manuscript reproduced by A. De Hevesy, plate 12 (Regiomontanus. "In Ptolemaeum" in the State Library at Vienna). Eight of the borders are painted on grounds of burnished gold and have a specially rich and sumptuous appearance, in some cases the design being painted in liquid gold outlined in brown on a burnished gold ground (e.g. folios 38, 142B, 160). In over thirty of the borders are the arms of Kálmáncsehi as described above [PLATE 41].

In addition to the twenty-six historiated initials, which include many of the subjects commonly found in Books of Hours, there are throughout the manuscript numerous initials in gold and colours, many of them with part borders.

Two or three of the leaves are slightly rubbed, but the general condition of the manuscript is excellent.

[See PLATES 41, 42, 43.]

Lot 66.

THE BOLOGNA MISSAL.

EXECUTED FOR THE CHURCH OF ST. PETRONIUS. LATE XV CENT.

On vellum. 139 leaves (+ three blank leaves at end). 15 in. by 10 $\frac{5}{8}$ in. Very well written in a good Italian liturgical hand of two sizes in gold, red, black and blue. Brown morocco decorated with interlacing fillets painted white and black, and tooled with azured and painted foliate stamps to a Grolieresque design; round centre inlay gilt tooled with small oval stamp of the Crucifixion. Binding repaired. Gilt gauffered edges. In a green morocco case.

PROVENANCE. Written and decorated for the Church of St. Petronius at Bologna. Folio 1 begins in gold letters: "In christi nomine et beati petronii protectoris nostri. Incipit ordo missalis," etc. In the sides of the elaborate border to the same page (see below, DECORATION) are shields containing the arms and motto of Bologna (*arg. a cross gu., a chief of Anjou and az. the word "Libertas" placed bendwise or*), and in the bottom border a larger shield with the same arms and motto quartered. In the top border is a miniature of St. Petronius holding a model of his church. On the verso of folio 129 is a fine miniature of the same saint preceded by the rubric: "In solempnitate sanctissimi patris nostri petronii protectoris nostri." Still another is in the lower border of folio 60 (the first page of the Canon) and in the side margin the partially defaced inscription "Tempore D. Galeacci Marscotti."

This Galeazzo Marescotti was one of the romantic figures in the history of Bologna in the 15th Century. Born in 1407, he gained renown in 1443 by his rescue of Annibale Bentivoglio from captivity. He was knighted by Pope Nicholas V and finally became one of the chief senators of Bologna, being five times elected Gonfaloniere or Supreme Magistrate. He was a leading supporter of the Bentivoglio family, but the feud which arose between his sons and the Bentivogli culminated in the massacre of Galeazzo Marescotti's sons and nephews by Ermete Bentivoglio. The Bentivoglio faction went so far as to erase the arms of the Marescotti wherever they could be found, and doubtless at that time the name of Galeazzo Marescotti was defaced in the present manuscript. He lived to a great age, dying

500

Lot 66—continued.

in 1503. His connection with the Church of St. Petronius is close as he was appointed its Camerarius or Treasurer by Pope Sixtus IV in 1471.

There are no other early marks of provenance. It was sold at Wellington Street on 30th June, 1913 (lot 25).

DECORATION. The decoration of this fine volume consists of thirty full borders of very fine design, most of them painted on grounds of burnished gold; forty historiated initials or miniatures; twenty-eight central or side borders, and about 180 large illuminated initials on burnished gold grounds, many of them with fine marginal decoration.

Of the thirty full borders six are broad borders of vase ornament and conventional acanthus leaf and flower decoration painted in red, green and blue on grounds of burnished gold (see folios 1, 84, 87B, 88, 108 and 111B). The border on folio 1 contains the arms and motto of Bologna as described above. The borders on folios 87B and 88 decorate opposite pages with particularly rich and sumptuous effect. On folio 108 is an especially fine border introducing in the lower panel two beautifully painted long-necked and long-winged birds with red beaks and legs, and two grotesque unicorn animals in blue. In the same panel is a small green tablet with the letters B.B.M. which doubtless represent the initials of the artist of this and some of the other borders.

Three borders introducing grotesque animals, jewels and natural flowers are painted on liquid gold grounds (see folios 24B, 60 and 129). That on folio 24B has two blue tablets with the letters BAR. BOS, again probably representing the artist of these three borders (which are certainly by the same hand), and perhaps some of the others. These three borders are among the finest in the book.

Twelve pages have narrower borders of renaissance ornament, jewels and flowers on grounds of burnished gold; three broad and one narrow border are on very elaborate arabesque grounds patterned in gold (folios 26B, 91B, 97 and 75); three have coloured grounds (folios 103, 124 and 132B), and one fine border (folio 72) is painted in compartments on gold or blue

Lot 66—continued.

grounds with a tablet inscribed BAR. BOS (*cp.* border on folio 24B).

In the pay-books of the Church of San Petronio two artists named Bartolomeo are recorded as having received considerable sums for decorating manuscripts for the Church. One is usually mentioned as Bartolomeo de tintore, and the other as Bartolomeo miniatore. Masini describes the latter as a famous miniaturist and says that he died in 1514. It is probable that the artist of these borders is one or the other of these two.

Twenty-nine pages have central or side borders, generally of bar design or columns of laurel leaves, with very fine marginal decoration at top and bottom of conventional flowers on an elaborate arabesque gold ground similar to the borders on folio 26B, etc.

The fine series of historiated initials (and two miniatures) are by at least two artists. Fifteen of them (*i.e.* Nos. 1-8, and 23-29 on the following list) have been attributed to Martino da Modena, who is known from the account books of the Church of St. Petronius to have worked on the illumination and decoration of its Choir Books.

The subjects of the miniatures are as follows: (1) *Folio 1.* S. Petronius (in border); (2) *Folio 1.* Angel and Shepherds; (3) *Folio 1.* A Pope; (4) *Folio 1B.* S. Paul; (5) *Folio 5.* Holy Family and Shepherds; (6) *Folio 8B.* Holy Family; (7) *Folio 8B.* A Pope with halo seated. The Holy Dove descends through window; (8) *Folio 9.* S. Paul preaching; (9) *Folio 11.* S. John with poisoned cup; (10) *Folio 13.* The Stoning of Stephen; (11) *Folio 18.* Beheading of S. John the Baptist; (12) *Folio 20B.* Massacre of the Innocents; (13) *Folio 24B.* The Circumcision; (14) *Folio 26B.* Adoration of the Magi; (15) *Folio 30B.* The Presentation; (16) *Folio 34B.* The Annunciation; (17) *Folio 60.* S. Petronius (in border); (18) *Folio 60.* A Priest celebrating Mass; (19) *Folio 72.* The Resurrection; (20) *Folio 73B.* The Risen Christ; (21) *Folio 75.* S. Philip and S. James; (22) *Folio 80B.* Christ and two disciples; (23) *Folio 84.* A Procession of Choristers; (24) *Folio 87B.* The Ascension; (25) *Folio 87B.* A monk with halo praying; (26) *Folio 88.* Theophilus; (27) *Folio 91B.* Descent of the Holy Spirit; (28) *Folio 91B.* A man praying; (29) *Folio 97.* Descent of the Holy Spirit; (30) *Folio 100.* The

Lot 66—continued.

Sermon on the Mount; (31) *Folio* 103. Procession of Corpus Christi; (32) *Folio* 108. Birth of John the Baptist; (33) *Folio* 111B. S. Peter and S. Paul; (34) *Folio* 115B. The Visitation; (35) *Folio* 119. Martyrdom of S. Lawrence; (36) *Folio* 121B. The Assumption; (37) *Folio* 124B. The Birth of the Virgin; (38) *Folio* 129B. S. Petronius; (39) *Folio* 132B. All Saints; (40) *Folio* 137. John the Baptist.

There are in addition 180 large initials painted in lake, green and blue on grounds of burnished gold, nearly all with fine marginal decoration of jewels, flowers, etc. on an elaborate ground of gold arabesque work.

This lavishly decorated missal is an exceptionally fine example of Bolognese illumination of the late 15th Century. It is in a remarkably good state of preservation throughout.

[See PLATE 44.]

LOT 67.

THE BROADLEY PONTIFICAL.

ITALIAN. LATE XV CENT.

On vellum. 324 leaves. $11\frac{1}{8}$ in. by $7\frac{3}{4}$ in. Very well written in red, black and blue in a good gothic hand. Blue morocco (early 19th Century), arms in gold on sides, g. e. In a half brown morocco case.

CONTENTS. A full list of the contents is given on folios 2-4 preceding the text. On the last leaf is the colophon: "Explicit Pontificalis liber: magna diligentia Reverendi in Christo prioris domini Augustini Patricii de Picolominibus Episcopi Pientinensis et Ilcinensis ac venerabilis viri domini Johannis Burckardi propositi et canonici Ecclesie sancti florentii haselacensis Argentine diocesis capelle sanctissimi domini nostri pape Ceremoniarum Magistri correctus et emendatus."

PROVENANCE. In the border to the first page of text (folio 5) are the arms of the bishop for whom this manuscript was written (*or on a chief gules three quatrefoils argent*). The same arms are again found on folio 291 with the initials L.D. on a label above them. There are no other early marks of provenance. It was in the sale of Books, Manuscripts and Missals belonging to Thomas Edwards of Halifax, Yorkshire (15th May, 1828), and was lot 310 in the sale of Manuscripts and Printed Books belonging to Captain John Harrison-Broadley of Welton House, Brough, East Yorks, held in these rooms 14th February, 1922. On the fly-leaf is the signature "Henry Broadley" in pencil and a note by him "Edwards Sale. 1828."

DECORATION. The first page of text (folio 5) written entirely in red is decorated with a fine renaissance border on a burnished gold ground of vase ornaments and foliage with cupids playing musical instruments, birds, masks, etc. In the lower border is a coat-of-arms as described above, supported by two cupids standing in an open Italian vestibule with landscape background. On either side are miniatures in monochrome on a dark purple ground, one of satyrs making wine, the other of two satyrs with wine flagon and cornucopia. On the same page is a very fine historiated initial P on a burnished gold ground [PLATE 45].

Lot 67—continued.

There are twenty-four other finely painted initial letters with well-executed marginal decoration; see folios 38, 69B, 225 (written entirely in red with a blue heading), 236 with renaissance border painted on a dark blue ground, 265, 278 with its medallion decoration in the lower margin, and 291 with the coat-of-arms and initials L.D. Three pages (74B, 129B and 138B) have beautifully painted miniatures and decoration.

A remarkable feature of the manuscript is the delicate pen-work marginal decoration introducing birds and other animals, architectural details, etc., which is found on many of its pages, e.g. 12B, 14A and B, 15A and B, 16, 17B, 21B, 23, 209B, 309B.

There are numerous illuminated initials, generally of burnished gold on coloured grounds figured in white; other initials in red and blue on pen-work grounds. The square musical notes are on four-line staves in red. Many passages and some whole pages are written in red (e.g. folios 274A and B, 305B, 314, etc.).

A fine example of the calligraphy and illumination of the Italian Renaissance. The recto of the second leaf is slightly rubbed; otherwise the manuscript is in very fine condition.

[See PLATE 45.]

Lot 68.

HOURS OF NICHOLAS VON FIRMIAN.

USE OF ROME. FLEMISH. c. 1490.

FROM THE YATES THOMPSON COLLECTION.

H.Y.T. CATALOGUE. FIRST SERIES. No. 22.

H.Y.T. ILLUSTRATIONS. Vol. VII, Plates 29-32.

On vellum. 237 leaves. $7\frac{7}{8}$ in. by $5\frac{1}{2}$ in. Very well written in a good gothic script (the hand changes after folio 212). Original binding of brown leather over wooden boards. Both covers stamped twice with a panel (82.5 mm. by 59 mm.) divided lengthways into two compartments each containing three angels playing musical instruments. Round the panel is the legend "Domine exaudi," etc. (Weale R.372; attributed to James van Gavere). Silver-gilt clasps enamelled with the arms of Firmian, Cronmetz, Cavalli and other families. Initials on each clasp. Gauffered gilt edges. In a cloth case. A most interesting binding, with very fine impressions of the panels and the very rare original enamelled clasps.

CONTENTS. These are given in detail by Dr. M. R. James in his "Descriptive Catalogue" (*First Series*), p. 103 and pp. 110-112, where a list of the prayers contained in the volume is added. He notes that the Latin hymn which begins on folio 235B ("Salve David manu fortis") must refer to David of Scotland (1153), who was beatified though not canonized, and not to King David.

PROVENANCE. This manuscript is of Flemish origin and was executed for Nicholas von Firmian (d. 1510), a member of a Tyrolese family who afterwards became Counts of the Empire.

The miniature at folio 231B [PLATE 46] depicts a knight in armour kneeling on a green cushion, accompanied by his dog; above him is a shield of the arms of Firmian (*barry of 6 gu. and arg., six inverted crescents, 3, 2 and 1 of the last*). He is faced by a lady accompanied by a shield *az. a stag's attire of four points ppr., each point terminating in a mullet or* (Metz). These are Nicholas von Firmian and his first wife Dorothea, heiress of the family of Cronmetz. S. George stands behind in a Gothic niche, slaying the dragon. By Nicholas kneels his son George, by Dorothea their daughters Helena and Katharine (births recorded in the Kalendar

Lot 68—continued.

between 1477 and 1479). Below are painted the arms of the families into which the daughters married: Botsch (*arg. 3 bars sa.*) and Völs, a branch of the Colonna (*sa. a barulet gu. between 2 bars arg., each of the latter charged with a rose and a cross patee of the second, the rose being placed on the dexter side in chief and on the sinister side in base; over all a column of the third, surmounted by a crown or*).

At folio 144B a second couple is shown, likewise kneeling with a dog beside them, a saint (? S. Nicholas) blessing them. Above the man are the arms of Firmian quartering Cronmetz; above the lady those of Cavalli (*gu. a horse rampant arg., over all on a fess az. 3 mullets or*). Both Nicholas and his son George married ladies of the family of Cavalli or "de Caballis" (the former as his second wife), and either may, therefore, be depicted here.

The arms are finely executed in enamel on the binding-clasps and their shield-shaped attachments. The attachments to the upper cover show: above, Firmian; below, Völs; those to the lower cover: above, Cronmetz; below, Botsch. The upper clasp bears the Cavalli coat between the letters G.M. and L.P., conjoined by lovers' knots. The lower clasp, between the letters M.H. and Z.W., shows a new coat, *per bend nebuly arg. and gu.* These were the arms of two German families, Ueberlingen (Suabia) and Panicher von Wolkenstorff (Bavaria). But the Tyrolese association of the Firmians suggest that they should be read as a variant of Wolkenstein (Tyrol). Nicholas is said to have married a third wife, whose arms these doubtless are [PLATE 48].

Inside the front cover is written in a 17th Century hand "Dises buech gehert mir Magdalena Victoria frey frau von Firmian."

Yates Thompson sale III (1926), lot 91.

DECORATION. The decoration in a good Northern Flemish style is as follows:

(1) Full pictorial borders on the twelve Kalendar pages treated in each case as a continuous scene. They illustrate, as usual, the various occupations of the month, several subjects being

Lot 68—continued.

chosen for each. The Sign of the Zodiac is in a medallion at the top of each page. These borders are extremely characteristic and interesting.

(2) Fifteen full-page miniatures with borders. Many of these are of the usual subjects. On folio 55B is an uncommon one of Christ disputing with the doctors. The boy Christ is seated on a green canopied throne. On the left are two Doctors, the Virgin and Joseph; on the right three more Doctors, two with books. On folios 144B and 231B are miniatures of the original owners of the manuscript with their coats-of-arms (see above: *PROVENANCE*).

(3) Fifteen pages decorated with small miniatures or historiated initials with full borders; thirty-one small miniatures in the *Memoriae* of Saints; seven pages decorated with ornamental initials and full borders; and twenty pages with small miniatures or decorative initials and three-quarter borders.

(4) Folios 208-212. These nine pages contain a series of fifty-five small scenes illustrating the Rosary.

The borders are mostly very well executed realistic flowers, birds (peacocks, etc.) and insects on either washed gold or coloured grounds. Sometimes drolleries are introduced, as on folio 17, depicting two boats, in one an armed monkey, a man rowing, and a fool with pipe and tabor; in the other two monkeys and a woman rowing. On folios 35B-36 are twelve half-length figures of kings in foliage with sceptres, a Jesse-tree without Jesse. On folios 101B-102 are two borders of subjects in landscape illustrating the life of David. On folios 114B-115 are borders of subjects taken from the story of Dives and Lazarus.

Mr. Yates Thompson, in his sale catalogue description, writes: "This is a very interesting manuscript from its completeness as an example of contemporary art in its binding, enamelled clasps, script and illuminations and gaufering." The manuscript is in fine condition throughout.

[See PLATES 46, 47, 48.]

Lot 69.

THE GOLF HOURS (SCHOOL OF BRUGES).

USE OF ROME. FLEMISH. EARLY XVI CENT.

On vellum. 183 leaves. $3\frac{3}{4}$ in. by $2\frac{5}{8}$ in. Well written in a good gothic hand. Bound in white morocco decorated with painted interlacing fillets, device of Charles V on upper cover and imperial eagle on lower, in the style of the 16th Century. (Binding modern). Inserted in an 18th Century limp leather case. In a padded blue morocco box.

PROVENANCE. No early marks of ownership. Bookplate of Robert Hoe. Lot 2469 in the Hoe sale catalogue, part II, 1912.

DECORATION. Ten beautifully painted full-page miniatures of the Ghent-Bruges school and forty-nine borders, forty-three of which are historiated. The twenty-four pages of the Kalendar have each a charming full border illustrating the occupation of the month with the Sign of the Zodiac in a medallion in the lower margin. Many of the others introduce various games or rustic scenes, e.g. playing golf (*folio* 46), playing various ball games (*folios* 45B and 120B), playing with tops (*folio* 71B), playing with hoops (*folio* 87), jousting on horseback (*folio* 94). One or two illustrate Biblical scenes, e.g. God in the burning bush (*folio* 18), and David and Goliath (*folio* 121). The border on *folio* 64 illustrates a scene of three men in a boat, one of whom is pulling up a pile in a stream on which is hung a shield inscribed PLUS UTRA. (This is the motto of Charles V for whom the manuscript has been said to have been written). Large initials at the beginning of the various sections on gold or coloured grounds, some of them containing a flower.

A charming little manuscript in excellent condition throughout.

[See PLATE 49.]

390

Lot 70.

STATUTES OF THE ORDER OF ST. MICHAEL.
PROBABLY MADE FOR EDWARD VI OF
ENGLAND.

FRENCH. [1551].

On vellum. 36 leaves. $9\frac{1}{2}$ in. by $6\frac{5}{8}$ in. Beautifully written in a gothic hand of bâlard type. Bound in 18th Century French red morocco, fine dentelle border à l'oiseau round sides, g. e. (Derome). Bookplate of Count Alexis Golowkin. In a red morocco case.

CONTENTS. [Title]. Livre de l'Institvtion des Chevaliers de lordre du treschrestien Roy de France institué et ordonné par Loys XI Roy de France à Amboise le 1 Aoust 1469 de son Regne le IX^e Auec l'adionction de l'Office de Preuost, maistre des Serimonies dudict Ordre. Institué au Plessis du parc lez Tours le XXII^e Decembre M.III^e.LXXVI. De Son Regne le XVI.

PROVENANCE. In an article contributed to the "Bulletin de la Société Française de Reproductions de Manuscrits à Peintures" (1911, I^{re} Année, No. 1, pp.17-47) entitled *Les Manuscrits des Statuts de l'Ordre de Saint-Michel*, Comte Paul Durrieu has shown that this manuscript was probably executed for Edward VI when he was invested with the order in 1551.

Comte Durrieu draws attention to the close connection between this manuscript and the copy of the same statutes now in the library of Saint-Germain-en-Laye, made for the Cardinal Charles de Lorraine, brother of the second Duke of Guise. The Cardinal was appointed Chancellor of the Order by Henri II in 1547; and in the copy of the statutes made for him and in the present manuscript there are strikingly similar miniatures of Henri II surrounded by the Knights of the Order (see DECORATION below). Writing of this manuscript Comte Durrieu proceeds:

"Parmi les acteurs de la scène on en retrouve quelques-uns qui ont leurs correspondants à Saint-Germain. [La droite du roi est occupé, à son rang hiérarchique, par le connétable Anne de Montmorency]. Mais un personnage nouveau apparaît au

520

Lot 70—continued.

milieu d'eux, occupant une place d'honneur, tout près du roi, à la gauche de celui-ci, et placé très en évidence par l'artiste. C'est un tout jeune homme, ou plutôt un adolescent, revêtu d'un somptueux costume et dont le visage imberbe, presque enfantin, tranche par sa fraîcheur au milieu des faces barbues ou vieilles des autres chevaliers. Quel peut être cet adolescent qui, si jeune encore, est déjà chevalier de l'ordre et siège à côté du roi de France? Etant donné la date approximative de l'oeuvre . . . il n'y a qu'un seul cas auquel on puisse, songer; c'est celui du roi d'Angleterre Edouard VI. Edouard VI, en effet, était seulement dans sa quatorzième année lorsque le roi Henri II lui envoya, en juillet 1551, le collier de Saint-Michel apporté en Angleterre par le maréchal de Saint-André, et qui fut accompagné, suivant l'usage constant, de la remise d'un exemplaire des statuts. Une confrontation avec les portraits de ce souverain anglais . . . confirme absolument l'idée que c'est Edouard VI qui joue un des rôles prépondérants dans la scène représentée sur l'image." *op. cit.*, pp. 39-40 [PLATE 50].

For the first century of its existence the ownership of this manuscript is otherwise unknown. Montfaucon in his *Monumens* (vol. IV, 1732, page 31 and plate 34) records that it belonged to Gaignières (1642-1715). It probably passed into the possession of the Clairambaults (Pierre, d. 1740, and his nephew Nicolas Pascal). Its subsequent history is given in the Westonbirt catalogue as follows: "Belonged to Louis-Jean Gagnat who purchased it after 1755; his sale (Paris, 10th April, 1769, II, p. 162, no. 3200), 71 fr. 19 sous, to De Bure le Jeune for the Duc de la Vallière; his sale (Paris, 12th January, 1784, III, p. 284, no. 5293), 600 fr.; purchased after 1811 by Count Alexis Golovkine of Moscow; sold before 1816 to Prince Michael Petrovitch Galitzine; his Catalogue, 1816, p. 74; his sale (Paris, March 3rd, 1825, pp. 46-7, no. 170), 1,300 fr., to Payne.

From the Holford Collection. It is no. 12 in the Westonbirt catalogue (1924). No. 171 (plate 116) in the Catalogue of the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts, 1908.

DECORATION. The manuscript contains two very fine miniatures: one full-page on folio 2 of St. Michael defeating the Devil [PLATE 51]; and on folio 7B a large miniature two-thirds

Lot 70—continued.

the size of the page of a meeting of the Knights of the Order under the presidency of Henri II [PLATE 50]. This is undoubtedly by the same artist as the miniature of the same subject in the Cardinal de Lorraine's copy of the Statutes mentioned above (see Comte Durrieu, *op. cit.*, plate XI). Two differences must be noted: in the Cardinal's copy the miniature represents a solemn Chapter of the Order, the Knights in their robes and the King in the mantle of the Order; also the Cardinal himself as Chancellor is depicted in the fore-front of the gathering writing at a table. In the present manuscript the miniature represents simply a meeting of the Knights of the Order who are in various elaborate court costumes and wear the collar of the Order on their shoulders. The Chancellor in the fore-ground is replaced by the white greyhound of the King, as in the original copy of the Statutes made for Louis XI, the founder of the Order (see Comte Durrieu, *op. cit.*, plate I; compare the white greyhound in the fore-ground with the frontispiece to a manuscript Diodorus Siculus executed (c. 1530) by Geofroy Tory for Francis I, representing the King, his courtiers and three sons. Hamilton Palace sale, 23rd May, 1889, lot 33 and plate VIII).

The elaborate composition of this miniature, the varied court costumes of the Knights, the hangings at the back of the King's throne with their gold arabesques which recall the designs of Grolier bindings, the "Oushak" carpet with cufic border in the fore-ground, and the splendid robes of Henri II himself, make it a remarkable example of fidelity to detail in the art of miniature painting.

Comte Durrieu writes: "Il serait évidemment très attachant de parvenir à découvrir quel est l'artiste, et, proclamons-le, le grand artiste à qui peuvent être dues les superbes illustrations de cet exemplaire, et du 'frère' de cet exemplaire, je veux dire l'exemplaire de Saint-Germain-en-Laye peint pour le Cardinal de Lorraine. Cette question se rattache à un problème extrêmement complexe, dans lequel certains écrivains ont voulu faire intervenir le nom de Jean Cousin . . . Je me contenterai pour l'instant d'indiquer en quelques mots que les peintures des susdits exemplaires des statuts de Saint Michel faits, l'un pour le Cardinal Charles de Lorraine, l'autre très vraisemblablement pour le roi Edouard VI d'Angleterre, forment en quelque sorte série avec

Lot 70—continued.

d'autres miniatures non moins remarquables, parmi lesquelles je me bornerai à citer ici les peintures du *livre d'Heures de Henri II* et du *livre d'Heures de Dinteville* à la Bibliothèque nationale (MSS. Latins 1429 et 10558), une partie des peintures des *Heures du connétable de Montmorency* au Musée Condé de Chantilly . . . enfin, dernier morceau peut-être en date de la série, mais le plus important: la suite des magistrales illustrations du *Recueil des rois de France* offert par Dutillet au roi Charles IX (MS. français 2848 de la Bibliothèque nationale).

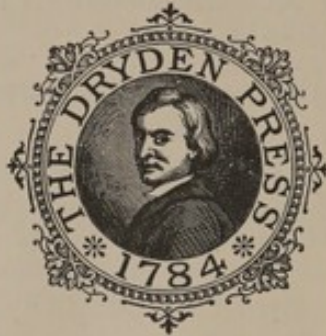
"Toutes ces oeuvres ont été exécutées dans une limite de temps assez restreinte, qui correspond à peu près au troisième quart du XVI^e siècle (1548-1570). Groupées par la pensée, elles constituent une splendide galerie, vraiment hors ligne pour la beauté du sentiment décoratif, et toute à la gloire de notre art français (*op. cit.*, pp. 40-41).

The condition of the manuscript is very fine throughout.

[See PLATES 50, 51, 52.]

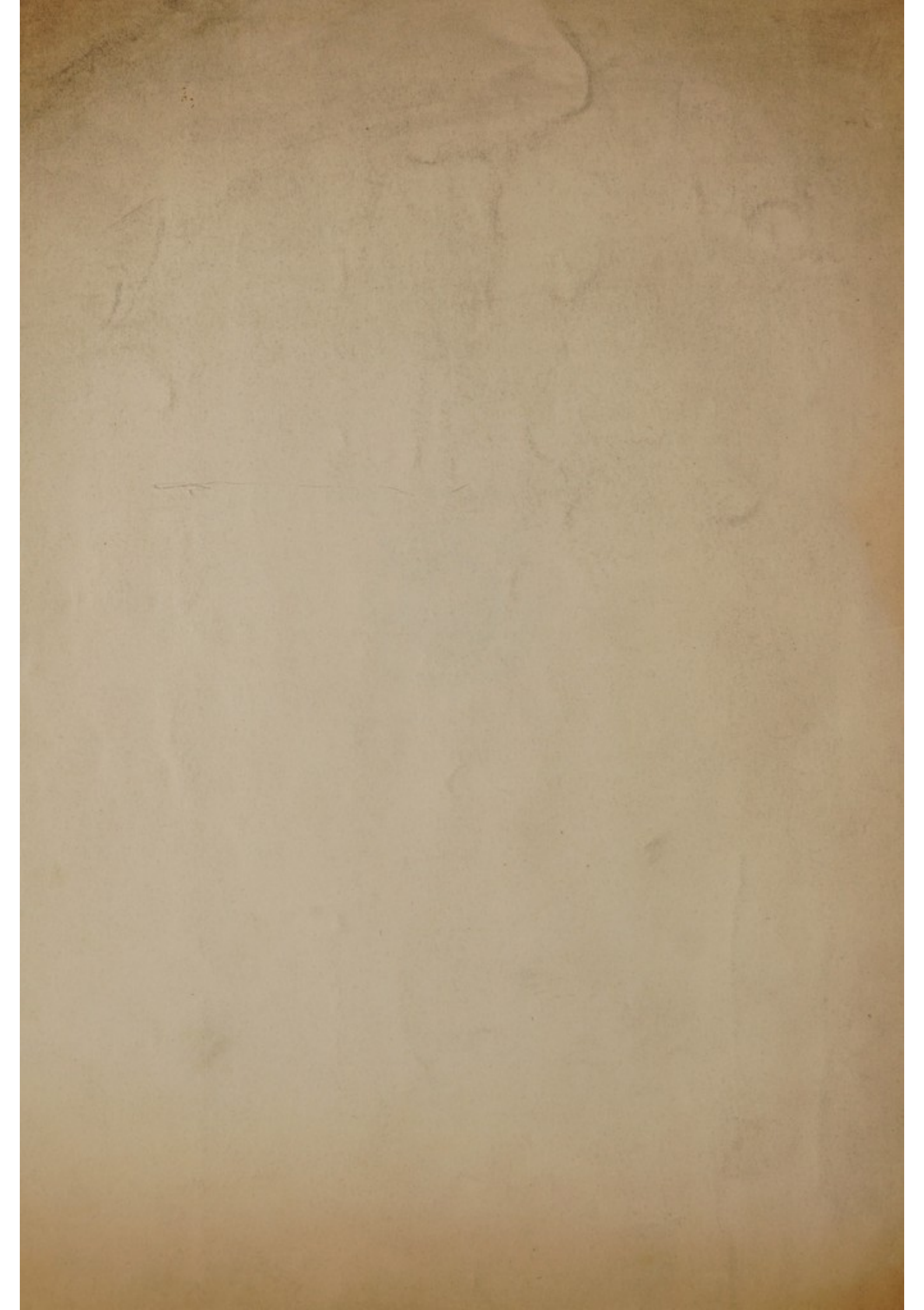
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