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Stone House, Kidderminster

[Sold by Order of the Executors];

The Property of the late MRS. M. H. O. STUART

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The Property of MRS. A. M. STUBBS;

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AND

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CATALOGUE
OF
FINE ILLUMINATED MANUSCRIPTS

DAY OF SALE.
Monday, June 4th, 1934.

The Property of the late Col. Henry Howard, D.L.,
Stone House, nr. Kidderminster.

[SOLD BY ORDER OF THE EXECUTORS.]

SIZES MIXED.

LOT 1



ARISTOTLE. LIBRI DECEM ARISTOTELIS DE MORIBUS AD NICOMACHVM quem Ioannes Argyropylys gratia magnifici Cosme Medicis Florentini tradvxit, ILLUMINATED MANUSCRIPT ON VELLUM, BEAUTIFULLY WRITTEN IN A VERY CLEAR AND GOOD HUMANISTIC HAND OF ROMAN TYPE. ELEVEN LARGE AND VERY FINELY EXECUTED INITIALS *in burnished gold on "white-vine" grounds, the first one with marginal "white-vine" decoration running the length of the page. Headlines and headings at the beginning of each book in red. Other initials in red and blue. The vellum of a few leaves slightly discoloured, OTHERWISE IN A VERY GOOD CONDITION WITH WIDE MARGINS. Modern brown morocco, gilt panelled sides, g. e.* folio (11 in. by 8½ in.; 279 mm. by 206 mm.). ITALIAN, c. 1470

[See ILLUSTRATION FACING PAGE 2.]

- 2 **Doctoratus Privilegium.** MANUSCRIPT ON VELLUM, *written in a sloping roman script, 6 ll.; first page within a border of acanthus and floreate spirals on a gold ground; signed "Christophorus Baldus" at end; contemporary Italian binding, gilt tooled black leather, with arms painted on lower cover; with seal*
4to (9½ in. by 6¼ in.; 231 mm. by 159 mm.) Padua, 1622

- 3 **Horae B.V.M. with Calendar in vernacular Flemish.** MANUSCRIPT ON VELLUM, *written in a regular gothic script, 19 lines to a page, 198 ll.; six large initials occupying nearly half a page painted in blue on gold grounds with decoration of flowers, etc. the pages containing them with a border of conventional flowers, birds, etc.; one full-page miniature of the Holy Lamb; first leaf somewhat soiled; imperfect at end; modern parchment*
8vo (5½ in. by 4½ in.; 143 mm. by 105 mm.) FLEMISH, XV CENT.

- 4 **HORAE B.V.M. CUM CALENDARIO. USE OF ANGERS.** ILLUMINATED MANUSCRIPT ON VELLUM, *well written in a good gothic hand, 16 lines to a page, 188 ll. NINETEEN LARGE MINIATURES IN ARCHED COMPARTMENTS finely painted in gold and colours with full borders of flowers, fruit, acanthus decoration and grotesques painted in geometrical compartments on vari-coloured grounds (two painted on a gold ground). THIRTY-TWO SMALL MINIATURES in the text, all with three-quarter borders. Each page of the Calendar has a lateral border with miniatures of the occupation of the month and the Sign of the Zodiac (the leaf for May is missing). Lateral borders throughout of flowers, fruit, acanthus decoration, birds and grotesques generally painted in compartments on vari-coloured grounds; old calf gilt in a padded blue morocco case*
8vo (7¼ in. by 5 in.; 181 mm. by 127 mm.) FRENCH, LATE XV CENT.

** A DECORATIVE AND PROFUSELY ILLUSTRATED MANUSCRIPT IN VERY GOOD CONDITION.

- 5 **HORAE B.V.M. CUM CALENDARIO. USE OF ROME.** ILLUMINATED MANUSCRIPT ON VELLUM, *written in a clear gothic script, 16 lines, 123 ll. THIRTEEN LARGE MINIATURES (FULL-PAGE EXCEPT FOR FOUR LINES OF TEXT). Four historiated initials and numerous large and small initials in gold and colours; Calendar in red and black; modern red velvet*
4to (8½ in. by 5½ in.; 216 mm. by 150 mm.) FRENCH, c. 1500

** The thirteen large miniatures are painted in a very unusual

Lot 5—*continued.*

style with broad effects without much attention to detail. The colouring is rather dark and many backgrounds are painted blue.

From the legend "A Tous Accords" on the scroll below the miniature of the Presentation, the MS. seems to have been executed for an ancestor of Etienne Tabourot (*Seigneur des Accords*), the author of the "Bigarrures et Touches des Seigneur des Accords." The Calendar for January has the inscription "A tous Accords. A moy Tabourot. 1606." At the end there are three pages of birth entries of the Bernard-Tabourot family from 1606 to 1645.

At the foot of the miniature of the Annunciation is a naked boy bearing a shield on which is a pair of compasses and the letter E.

THE MANUSCRIPT IS IN VERY GOOD CONDITION THROUGHOUT WITH WIDE MARGINS.

[See ILLUSTRATIONS.]

- G PSALTER WITH CALENDAR, CANTICLES, CREDO, LITANY, OFFICE FOR THE DEAD, ETC. MANUSCRIPT ON VELLUM, *very well written in a neat semi-gothic hand of bâtarde type, 24 lines, 197 ll.* HISTORIATED INITIAL B AT BEGINNING *with miniature of David harping on a gold ground. Nine other large initials finely painted in colours on grounds of burnished gold. Numerous small initials in burnished gold and blue with pen-work decoration in black or red; original doeskin binding over wooden boards; in a lined cloth case*

Svo (7½ in. by 5¼ in.; 194 mm. by 134 mm.) FRENCH, XV CENT.

** A NEATLY WRITTEN AND DECORATED PSALTER IN VERY FINE CONDITION. The gold used in the decoration is brilliantly burnished and greatly enhances the appearance of the volume.

Forty-five pages are occupied by a long Latin poem in praise of the Virgin ascribed to S. Bernard, each line beginning with an initial in gold or blue with pen-work decoration.

Prefixed at beginning are 7 leaves of Prayers, Tables, etc., written in 1571.

Note of ownership (temp. Queen Elizabeth) of Robert Downes at end. Bookplates at beginning of Alfred Trapnell and Ralph Sympson.

The Property of V. E. Walker, Esq.

THE APPIAN OF POPE JULIUS II.

- 7 APPIAN. DE BELLIS CIVILIBUS ROMANORUM INTERPRETE PETRO CANDIDO, MANUSCRIPT ON VELLUM, BEAUTIFULLY WRITTEN BY FRANCISCUS TIANUS, IN AN EXCEPTIONALLY FINE HUMANISTIC HAND OF ROMAN TYPE, FOR CARDINAL GIULIANO DELLA ROVERE, AFTERWARDS POPE JULIUS II, 31 lines, 234 ll. *The heading to Book I in red, blue and gold capitals and the page surrounded by a fine "white vine" border with the della Rovere arms in the lower margin supported by cherubs (azure an oak tree eradicated ppr., fructed or); on the same page an initial S in burnished gold on a "white vine" ground. SEVEN OTHER LARGE INITIALS IN BURNISHED GOLD ON "WHITE VINE" GROUNDS with panels of the same within burnished gold frames running the length of the page. Some marginal notes in red in a similar hand to the text. In an early 16th Century Italian binding, dark brown morocco, line tooling in gold and blind on sides with foliate stamps at corners; centre ornament of an interlacing square and lozenge with a star stamp at all the corners and quatrefoil ornament with four stars in centre, g. e. folio (11 $\frac{3}{8}$ in. by 7 $\frac{7}{8}$ in.; 289 mm. by 200 mm.). ITALIAN, 1471-2*

- ** AN EXCEPTIONALLY BEAUTIFUL EXAMPLE OF ITALIAN CALLIGRAPHY. THE COLOPHON AT END GIVES THE NAME OF THE ORIGINAL OWNER, THE DATE AND THE SCRIBE.

EXPLICIT CELTICE HISTORIE ·L· PERBREVIS.
 FINITVM HOC OPVS PRO RMO. D. IVL: TT:
 SCTI ·P· AD VINCVLA: PPRO CAR: S: R:
 ECCE MAIORE PENITENTIARIO.
 CASEMARI. MCCCCL (followed by marks of erasure).

Hic est alexandrinus appianus.
 A candido lingue latine patrono.
 Romanus & hunc sc'psit Franciscus Tianus.

LAVS IMMORTALI DEO. AMEN.

The bottom margins of 30 leaves have been cut and repaired, in one instance (at the end of Book I) affecting 2 lines of text. The margin of the last leaf, which is slightly stained, cut away at side and bottom. Otherwise this fine manuscript is in extremely clean and good condition with wide margins.

LOT 7—*continued.*

PROVENANCE. The arms painted at the beginning of the book, together with the inscription quoted above, show that the MS. was written for Giuliano della Rovere, who on the elevation to the Papacy, under the title of Sixtus IV, of his uncle Francesco della Rovere in 1471, was appointed Cardinal of St. Peter ad Vincula and Grand Penitentiary of the Church. One of the most formidable figures of the Italian Renaissance, and as the patron of Raphael, Michelangelo and Bramante, responsible for some of its greatest artistic monuments, he became Pope himself in 1503 and died in 1513.

The date quoted in the inscription has at some period been partly erased. It should probably read 1471 or 1472, as according to Litta the nephews of Sixtus IV began in 1472, by grant from Ferrante, King of Naples, to quarter the arms of Aragon, which do not appear here.

[See ILLUSTRATION.]

The Property of Lt.-Col. the Revd. J. J. Chaverton,
of Byfleet.

- 8 HORAE B.V.M. AD USUM ROMANUM CUM CALENDARIO, MANUSCRIPT ON VELLUM, 170 ll. of which three are blank except for rules, 18 lines, FOURTEEN VERY FINE FULL-PAGE MINIATURES IN GRISAILLE, TEN HISTORIATED INITIALS, with miniatures of saints in the same style, full grisaille borders round each miniature and round the opposite pages, fourteen large initials in dark blue on grounds of burnished gold, other large initials in gold on pen-work grounds, green velvet, g. e.

8vo (5½ in. by 3½ in.; 142 mm. by 97 mm.) FLEMISH,
XV CENT.

** A BEAUTIFULLY DECORATED MANUSCRIPT IN MAGNIFICENT CONDITION, FRESH AND CLEAN. The effect of the boldly designed borders and initials is heightened by the use of black. The subjects of the miniatures are as follows: 1, The Day of Pentecost; 2, Saint Bernardino of Siena; 3, The Virgin and Child, with two angels, harping; 4, The Annunciation; 5, The Visitation; 6, The Nativity; 7, The Shepherds; 8, The Magi; 9, The Circumcision; 10, The Massacre of the Innocents; 11, The Flight into Egypt; 12, The Coronation of the Virgin; 13, Christ in Judgment; 14, The Raising of Lazarus. The fact that the Use is that of Rome makes it unlikely that the book should have been written in England, but the general style of decoration is English and it may have been produced by an English illuminator working on the Continent.

[See ILLUSTRATION.]

The Property of Francis Chalmers, Esq.

- 9 Horae B.V.M. Use of Paris, MANUSCRIPT ON VELLUM, well written in an upright gothic hand, 12 lines, 131 ll. two half-page miniatures, numerous borders (chiefly of bar and ivy-leaf type), numerous initials and bar line terminals in gold and colours, modern leather, g. e.

8vo (6½ in. by 4½ in.; 161 mm. by 123 mm.) FRENCH,
EARLY XV CENT.

** Imperfect, beginning on Nones of the Virgin. The miniature for Vigils of the Dead represents angels receiving the soul of a dead man, the corpse lying naked in a churchyard.

The Property of Mrs. A. M. Stubbs.

THE DE GIAC HOURS.

- 10 HORAE B.V.M. CUM CALENDARIO. USE OF ROME. ILLUMINATED MANUSCRIPT ON VELLUM, *well written in an upright gothic hand, 16 lines to a page, 216 ll.* SIXTY-FOUR FINELY PAINTED MINIATURES IN GOLD AND COLOURS; *borders of bar and ivy-leaf design throughout; Calendar in red, gold and blue; old calf gilt, joints cracked*

4to (7 $\frac{3}{4}$ in. by 5 $\frac{3}{4}$ in.; 197 mm. by 146 mm.) FRENCH
[PARIS], c. 1390

** The miniatures in this profusely decorated Book of Hours are by two artists at least, probably three. Those by the better artist (e.g. The Shepherds and the Magi) appear to be closely related to the atelier which produced the "De Levis" Hours (Cp. the Chester Beatty sale catalogue, lot 53). The first twelve (for the Offices of the Virgin, etc.) have elaborate and finely painted borders (generally of gold ivy-leaf spirals) which fill the margin. The borders to the remainder of the volume are of narrow bar design with some foliate decoration and are less elaborate.

The volume includes a remarkable series of 50 miniatures for the Memoriae of Saints, including S. Claudius, S. Sylvanus, S. Blaise, S. Leonard, S. Benedict, S. Fiacre, S. Francis, S. George, S. Barnabas, S. Eutropius, S. Yvo, S. Susanna, S. Agnes and S. Agatha. The Calendar on the first 12 leaves is in red, blue and burnished gold, and is very full. The last 15 leaves in the volume, with 2 miniatures, are of later date.

Several of the miniatures are a little rubbed and the top margin of the 12 leaves of Calendar have been a little frayed slightly affecting the border. Otherwise the manuscript is in good condition.

PROVENANCE. Below the first miniature, supported by kneeling angels, appear the arms of Louis de Giac impaling those of his wife Jeanne du Peschin.

Louis de Giac was the son of the celebrated Pierre de Giac, Chancellor of France during the minority of Charles VI. He himself held the office of *échanson* or cup-bearer at the Court of France and was chamberlain both to the Duke of Burgundy and to the Duke of Berry, the great collector of manuscripts,

Lot 10—*continued.*

who later showed his close patronage of the Giac by becoming one of the Chancellor's executors. Louis went to Hungary in 1396, at the time of the expedition by John the Fearless, Duke of Burgundy, to support King Sigismond against Sultan Bajazet, and failing to return, is believed to have lost his life in that country.

His wife Jeanne, daughter of Imbault, seigneur du Peschin, survived him for many years. She became the mistress of John the Fearless and maintaining at the same time friendly relations with the Armagnac party, was a person of some importance during the disturbed times between the battle of Agincourt and the rise of Joan of Arc, when English ascendancy in France was at its highest. It is to her influence with the Dauphin (afterwards Charles VII) that the chroniclers ascribe his rapprochement with the Duke of Burgundy which resulted in the short-lived Treaty of Pouilly in 1419. The Dame de Giac accompanied the Duke shortly afterwards to his fatal rendezvous with the Dauphin at Montereau and by joining the Dauphin's party immediately after her lover's murder, earned the general reputation of having been privy to the plot. (It will be remembered that a manuscript from the library of Tanneguy du Chatel, one of the actual assassins at the bridge of Montereau and the supposed intermediary in winning Jeanne de Giac to the side of the conspirators, formed part of the Chester Beatty collection and was sold at these rooms on June 7, 1932, lot 20).

Her son, Pierre de Giac the younger, was one of the principal counsellors of John the Fearless and a signatory to the Treaty of Pouilly on the Duke's behalf. After his master's murder, however, he joined the Dauphin. Practically the only leading Burgundian to change sides, he was received with favour, and shortly after the accession of Charles VII became the chief member of a cabal which governed both the King and the country. His proceedings were violent and high-handed, and even in an age of violence he became notorious for poisoning his first wife, Jeanne de Naillac, in order to marry an heiress, Catherine de l'Isle Bouchard, comtesse de Tonnerre. In 1426 he was seized by a group of his enemies, headed by the comte de Richemont, Constable of France, and put to death.

He was survived by a son, but the subsequent history of the family appears to be unknown.

On a blank leaf facing the miniature of the Burial of the Dead is an inscription by one Huguenin, "écuyer et homme d'affaires" to François, comte de Bourbon-Busset (the well-known general, 1722-1795), stating that the MS. was found by him at a chateau between Antwerp and Bergen-op-Zoom at the siege of the latter town in 1747, and adding interesting details of other loot which fell into his possession. This infor-

LOT 10—*continued.*

mation is repeated in another 18th Century hand on the first vellum leaf.

On a fly-leaf at the beginning is a note of purchase "à la vente de M. Denon le 1er février 1827." Baron Vivant Denon, former director of the Louvre, was the owner of important collections which were dispersed at three recorded sales all in 1826. This MS., which cannot be traced in the catalogues of these sales, was perhaps obtained from a further anonymous sale in the following year.

[See ILLUSTRATION.]

- 11 HAFIZ: *Diwan*. A Persian MS. written in florid Indian Nasta'liq within gold and coloured rules on variously coloured papers with notes on the text inserted in one part; dated 1272 A.H. = 1846 A.D., *limp leather binding, 8vo, in calf slip case.* (2)
-

Other Properties.

- 12 BIBLIA LATINA CUM PROLOGIS SANCTI HIERONYMI, MANUSCRIPT ON VELLUM, 542 ll. two columns, 44 lines, EIGHTY HISTORIATED INITIALS AND SIXTY-SIX ORNAMENTAL INITIALS, all illuminated in gold, silver and colours, other initials in red or blue with pen-work ornament in both colours carried into the margins, panelled blue morocco gilt, inside borders, blue silk linings and end-leaves, g. e.

Svo (6 $\frac{7}{8}$ in. by 4 $\frac{1}{2}$ in.; 174 mm. by 116 mm.). FRENCH,
XIII CENT.

- 13 THE INGLETHORPE PSALTER. PSALTERIUM CUM CALENDARIO, MISSA DE QUINQUE VULNERIBUS CHRISTI, Officio Lamentationis B.V.M., Litania, etc. MANUSCRIPT ON VELLUM, 274 ll. 16 lines, TWELVE HISTORIATED INITIALS IN GRISAILLE, other initials in gold on pen-work grounds of blue and magenta, or in blue or magenta on grounds of red or black, calf over wooden boards, panelled sides, thistle surmounted by a coronet in centre of each

Svo (7 $\frac{1}{8}$ in. by 5 in.; 182 mm. by 126 mm.). ENGLISH,
XV CENT.

** AN INTERESTING MANUSCRIPT. In the Calendar occur the names of SS. Wulstan, Bridget, Cuthbert, Alphege, George, David, Chad, Guthlac, Swithin, King Edward, Wulfram, John of Beverley and Edmund of Canterbury. The *Officium Lamentationis B.V.M.* includes nine hymns, of which only six are recorded in Chevalier's *Repertorium Hymnologicum*. Among the saints in the Litany are SS. George, Chad, Swithin and Edith. At the end is the inscription (? c. 1500) "Praye for the sowle of my lady Ingoldsthorp," probably one of the Inglethorps of Raynham in Norfolk. Subsequently the manuscript was in Shropshire for over 200 years as is attested by two notes added to the Calendar (Feb. 23, "Milburge Virginis Transitus" and June 25 "Inventio S. Milburge : maius duplex in hac ecclesia parochiali Guenloc," i.e., Wenlock), and a note on fol. 1 "Geo. Bruntt 1755 emptus apud Ludlow."

The miniatures though small are charmingly executed, the most notable being one of a Fool riding a Hobby Horse before David (fol. 110 verso, before the Psalm "Dixit insipiens"), and one of David playing on the bells (fol. 153 verso).

- 14 HORAE B.M.V. CUM CALENDARIO, MANUSCRIPT ON VELLUM, 185 ll. (*wants fol. 74*), 15 lines, THIRTEEN LARGE MINIATURES, all within floral borders, the majority with figures of birds, apes and other beasts, fruit, an ecclesiastic in his stall, a boy with a wine-cart, etc. borders in the fore-margins of other leaves, large initial painted in colours on gold grounds, smaller initials in gold on pen-work grounds of blue and magenta, old French red morocco gilt, g. e.
8vo (7 in. by 5 in.; 179 mm. by 127 mm.). FRENCH,
XVI CENT.

** The use appears to be that of Tréguier, the criteria being; *Prime*: Antiphon, O admirabile; *Capitulum*, Virgo verbo; *Nones*: Antiphon, Ecce Maria; *Capitulum*, Per te dei. The hymn at matins is "Quem terra, pontus, aethera."

The miniatures are a rather unusual series and are somewhat unusually disposed. The subjects are: 1, The Evangelist in Patmos; 2, The Annunciation; 3, The Betrayal; 4, Christ before Pilate; 5, The Nailing to the Cross; 6, The Crucifixion; 7, The Descent from the Cross; 8, The Entombment; 9, The Resurrection; 10, The Psalmist; 11, A Burial Service; 12, St. Catherine; 13, St. Peter of Luxembourg. The presence of the latter (who was born at Ligny, made Bishop of Metz and a Cardinal at the age of 14, died at the age of 18, was buried at Avignon and canonized in 1527), is curious in a manuscript of this provenance; but the appearance in the Litany of SS. Brioc, Corentin, Macloux and Samson makes it evident that it was written in Brittany.

[See ILLUSTRATION.]

- 15 Missale, cum calendario, MANUSCRIPT ON VELLUM, 128 ll. initials in red, on f. 46 verso is a contemporary pen-and-ink drawing of Christ crucified, a figure standing on either side, old leather binding over wooden boards, bosses, clasps missing
4to (8½ in. by 6 in.; 216 mm. by 152 mm.). GERMANY,
c. 1400
- 16 Missale, MANUSCRIPT ON VELLUM, 141 ll. double columns, initials in red and blue, contemporary stamped calf over modern wooden boards, brass corner and centre pieces, clasps missing
folio (15½ in. by 11½ in.; 398 mm. by 300 mm.). GERMANY,
XV CENT.
- 17 Breviarium, MANUSCRIPT ON VELLUM, 418 ll. double columns, initials in red and blue, old blind stamped leather over wooden boards, metal corner and centre pieces, clasps
folio (12¼ in. by 9¼ in.; 312 mm. by 232 mm.). GERMANY,
XIV CENT.

- 18 **CHRYSOSTOM (ST. JOHN) COMMENTARIUS IN EPISTOLAM AD HEBRAEOS**; Liber dialogorum et S. Basili de pastoralis dignitate; Sermones S. Chrysostomi cum prologo Licij Cyrenatis; Epistola consolatoria ad Stagiram monachum; Exhortatio ad Theodorum, **MANUSCRIPT ON VELLUM**, on 150 ll. *double columns, initials in red and blue, two illuminated, old calf over wooden boards, repaired, with bosses and clasps*
folio (13½ in. by 9¾ in.; 344 mm. by 246 mm.). GERMANY,
 XIV CENT.

** Inside the front cover is a note in a contemporary hand that the book belongs to the Carthusian Convent of St. Barbara at Cologne.

- 19 **MISSALE Pataviense with Calendar**, **MANUSCRIPT ON VELLUM**, 186 ll. *double columns, four large illuminated initials with borders of floral design, initials in red or blue, contemporary (? Augsburg) stamped leather binding over wooden boards, repaired corner and centre pieces, clasps missing*
folio (14½ in. by 10½ in.; 375 mm. by 277 mm.). GERMANY,
 XV CENT.

- 20 **MISSALE ROMANUM**, **MANUSCRIPT ON VELLUM**, 286 ll. *double columns, foliated, on f. 129 a miniature on a gold ground of the Crucifixion, initials and borders in red and blue, musical notation, on the end-papers at beginning and end are blazoned the arms of a former owner within a laurel wreath, old stamped leather over wooden boards defective*
folio (13¾ in. by 9¾ in.; 350 mm. by 246 mm.). ITALY,
 XV CENT.

- 21 **PSALTERIUM LATINUM CUM COMMENTARIO**, **MANUSCRIPT ON VELLUM**, 188 ll. *the text in narrow columns with widely spaced lines in large script, the gloss in smaller letters between the lines and in the margins, three large decorative initials and many calligraphic initials in blue and red, XV century binding in cuir-ciselé technique, showing boldly designed leaf-ornaments engraved on a stippled background, in a solander case*
folio (10¾ in. by 7¾ in.; 273 mm. by 195 mm.). SOUTH GERMANY, late XII CENT.

** The coloured ornamentation is rich and varied for the period. The large initials are found at the beginnings of Psalms 1, 51 and 101, the first two of them incorporating birds, lions, dogs, etc., in their design, the third of purely floral ornament; these initials are delicately executed in red and purple ink. Remarkable also is the ornamentation of the concluding pages of the second and third "Quinquagena" (pp. 260 and 372) with a

LOT 21—*continued.*

scheme of calligraphic decoration in red and blue. On the first fly-leaf a later, XIIIth century, hand has added three rhymed sequences with full musical notation in neumes, the well-known: *Iubilemus domino trino qui iam fine vespertino...* (Chevalier 9807) and two others (Chevalier 10012, 16388), and on the last fly-leaf another XIIIth century sequence to St. Margaret, also with music in neumes, which seems to be hitherto unknown.

The MS. is in good preservation except for the loss of four leaves in the middle containing Psalms 140. 1-143. 3. The binding is a most interesting piece of XVth century leather work and is in excellent state. The gloss is that of Walafridus Strabo and Anselmus of Leon.

[See ILLUSTRATION.]

- 22 CHORALE, cum calendario, MANUSCRIPT ON VELLUM, *neatly written in a large humanistic minuscule, on 74 ll. large initial D on a gold ground enclosing the figure of Christ, in a blue mantle, enthroned under a red canopy, this initial has been cut out of the leaf and neatly replaced, and the leaf itself remargined, the border of very fine and delicate workmanship and almost intact, 73 large initials in gold and colours, smaller initials in red and blue, 17th century brown morocco gilt, small crucifix and the Virgin and Child within oval design on centre of front and back covers respectively, repaired, with clasps*
folio (14½ in. by 10½ in.; 373 mm. by 270 mm.). ITALY,
 XV CENT.

** This choirbook belonged to the Carthusian Monastery of St. Christopher, near Ferrara, as appears from a long memorandum concerning a benefactor, written between 1471 and 1482 on the last leaf. The Calendar (from which two leaves are missing) records the deaths of Monks and Benefactors of the House. At August 20th is the following entry: *Obiit illustrissimus princeps borsius dux ferrarie, mutine ac regii, fundator huius nostri dignissimi monasterii, die XXa augusti, hora XVII, 1471 . . .* The entries leave off at about 1660.

This may be the book mentioned in an old list of choir books found by Placido and published by A. Caravita in "I codici e le arte a Monte Cassino" (Montecassino, 1869), vol 1, p. 476, no. x; see also *Jahrb. d. kunsth. Samml. d. a. Kaiserhauses* (Wien, 1900) vol. 21, p. 115.

The Property of Mrs. M. B. C. Stuart (DECD.)

[SOLD BY ORDER OF THE EXECUTORS.]

- 23 HORAE B.V.M. CUM CALENDARIO. USE OF PARIS, ILLUMINATED MANUSCRIPT ON VELLUM, *written in a regular gothic hand of bâtarde type, 246 ll.* SEVENTEEN FINE HALF-PAGE MINIATURES WITHIN ARCHED COMPARTMENTS *all with full borders of flower, fruit and acanthus decoration, painted in gold and colours and introducing birds, beasts and insects. Many other pages decorated with a lateral border, large and small initials in gold and colours. A few of the borders shaved, but on the whole in good condition. Black morocco, silver catch and clasp, edges gilt and painted with flowers*
 8vo (6 $\frac{1}{8}$ in. by 4 $\frac{1}{8}$ in.; 170 mm. by 119 mm.). FRENCH, XV CENT. (SECOND HALF)

** In the border round the miniature of the Annunciation are four circular miniatures of subjects relating to the birth of the Virgin. In that round the miniature of David (seven Penitential Psalms) is another small miniature of David and Bathsheba. All the miniatures are well painted in bright colours in a decorative style. The last 42 leaves are occupied by additional prayers and two miniatures, all of later date.

[See ILLUSTRATION.]

- 24 HORAE B.V.M. CUM CALENDARIO. USE OF ROME, ILLUMINATED MANUSCRIPT ON VELLUM, *well written in a neat gothic script, 20 lines to a page, 84 ll.* TWELVE LARGE MINIATURES WITHIN ARCHED COMPARTMENTS *painted in a rather rough but characteristic style, probably by a provincial artist, the pages containing them decorated with fine half or three-quarter borders of gold ivy-leaves and feather-work spirals with acanthus decoration; every page up to the added section (see note below) with a bar-pattern border and similar decoration; each page with a miniature has a large initial of diaper or foliate design painted on a ground of burnished gold. Old olive morocco, sides elaborately tooled and gilt, g. e.*
 8vo (6 $\frac{5}{8}$ in. by 5 $\frac{1}{2}$ in.; 168 mm. by 139 mm.). FRENCH, FIRST HALF OF XV CENT.

** In good condition. The last 29 leaves contain additional prayers and hymns well written in a slightly later (15th century) hand. This part is without decoration.

- 25 HORAE B.V.M. CUM CALENDARIO. USE OF ROME, ILLUMINATED MANUSCRIPT ON VELLUM, VERY WELL WRITTEN *in a neat gothic script of bâtarde type*, 14 lines, 246 ll. FOURTEEN BEAUTIFULLY PAINTED FULL-PAGE MINIATURES ALL (EXCEPT ONE) WITH BORDERS OF FLOWERS, FRUIT, BUTTERFLIES AND ACANTHUS DECORATION IN GOLD OR COLOURED GROUNDS, *the borders opposite them and eleven other pages also decorated with a large initial and similar borders. Red morocco gilt, g. e. wiah green morocco doublures*
small 12mo (2 $\frac{7}{8}$ in. by 2 $\frac{1}{4}$ in.; 73 mm. by 57 mm.).
 FLEMISH [SCHOOL OF BRUGES], c. 1500

** A CHARMING EXAMPLE OF A MINIATURE BOOK OF HOURS AND A FINE EXAMPLE OF FLEMISH WORK OF THE PERIOD. The book is in very good condition. Two of the full-page miniatures (S. George and S. Barbara) have jewelled borders. The miniature at the beginning of the Office for the Dead is an unusual representation of a naked corpse lying in the open with an angel descending to receive the soul issuing from the mouth. Beneath the ground is a Hell-mouth with devils and damned souls.

[See ILLUSTRATIONS.]

- 26 HORAE B.V.M. CUM CALENDARIO. USE OF ROME, AN EXQUISITELY DECORATED MANUSCRIPT WRITTEN IN A BEAUTIFUL ROMAN SCRIPT *in red, black and blue, 17 lines, 133 ll.* TWENTY-SIX LARGE AND FIVE SMALL MINIATURES VERY FINELY EXECUTED IN CAMAIEU GRIS HEIGHTENED WITH GOLD, *large and small initials in gold on coloured grounds, bar and rustic bough line terminals in red, blue and gold. Old red morocco gilt, g. e.*
8vo (5 $\frac{1}{8}$ in. by 3 $\frac{1}{8}$ in.; 144 mm. by 93 mm.). FRENCH,
(PARIS), c. 1510

** AN EXCEPTIONALLY FINELY EXECUTED EXAMPLE OF THIS ATTRACTIVE GRISAILLE STYLE. The first 12 leaves (Calendar) contain a beautiful series of twelve large miniatures of the occupations of the month with the sign of the zodiac in gold monochrome at the foot of the page. These and all other pages with large miniatures are within elaborate architectural compartments, also in *camieu gris* heightened with gold. No colours are used for the miniatures and gold very sparingly.

IN VERY GOOD CONDITION.

[See ILLUSTRATION.]

- 27 LECTONARY. LECTIONES DE TEMPORE ET DE SANCTIS, ILLUMINATED MANUSCRIPT ON VELLUM *written in red and black in a bold liturgical script; FINE FULL-PAGE MINIATURE OF THE CRUCIFIXION with the Virgin and S. John, landscape background, with border of flowers on a gold ground. SIXTY-THREE SMALLER MINIATURES PAINTED IN GOLD AND COLOURS, AND THIRTY-THREE BORDERS OF FLOWERS, BIRDS, INSECTS, JEWELS, ETC. FINELY PAINTED ON COLOURED OR GOLD GROUNDS, several in monochrome; eleven large decorative initials; the last five leaves written by a later hand. Modern red morocco, g. e. crest on upper cover*
8vo (11 in. by 7 $\frac{1}{8}$ in.; 279 mm. by 200 mm.). FLEMISH,
XVI CENT.

- 28 LORRIS (G. DE) AND JEHAN DE MEUNG. ROMAN DE LA ROSE. A MAGNIFICENTLY DECORATED MANUSCRIPT ON VELLUM WELL WRITTEN IN A VERY CLEAR AND GOOD GOTHIC HAND OF BÂTARDE TYPE, 34 *lines to a page*, 316 ll.

Begins :

Maintes gens dient que en songes
Nya que flabes (*sic*) et mensonges

Ends :

Amsy eu la Rose vermeille
A donc fut iour et ie mesueille

EXPLICIT

Followed by twelve lines of verse beginning :

La fin du Roumant de la Rose
Ou lart damours est toute enclose

WITH SIXTY-FIVE LARGE AND BEAUTIFULLY PAINTED MINIATURES (EACH ABOUT 3 in. by 4½ in.); *each page containing a miniature with a three-quarter border of flowers, fruit, acanthus decoration and feather-work, modern vellum, crest on sides with motto "nobilis ira"*

folio (12½ in. by 8¾ in.; 317 mm. by 222 mm.). FRENCH, BURGUNDIAN SCHOOL, c. 1475

** A VERY FINE MANUSCRIPT OF THIS FAMOUS ROMANCE IN EXCELLENT CONDITION. THE SIXTY-FIVE MINIATURES, MANY WITH LANDSCAPE OR GARDEN BACKGROUNDS, ARE AN UNUSUALLY EXTENSIVE RECORD OF THE COSTUME AND MANNERS OF THE PERIOD. The miniature on the first page and one or two at the end of the book are slightly rubbed BUT THE GENERAL CONDITION OF THE BOOK IS EXCEPTIONALLY CLEAN AND FRESH WITH GOOD MARGINS.

Note of ownership at foot of first page: "ex libris Marini Rochette Demalauzat."

[See ILLUSTRATION AND SECOND FRONTISPIECE.]

SELECTED FROM A PRIVATE COLLECTION

The Property of a Gentleman

resident in Switzerland

AND SOLD BY HIS ORDER.

- 29 GREGORY THE GREAT (POPE). VITA S. GREGORII PAPAE [by Johannes Diaconus], MANUSCRIPT ON VELLUM *well and clearly written in a bold gothic script, 30 lines to a page, 55 ll.* FIVE LARGE AND BEAUTIFULLY DESIGNED INITIALS PAINTED IN COLOURS *of interlacing work, lacertine monsters, etc.; several smaller initials; capitals in red and green; inscription on first page "Ex Bibl. Reisachiarum, 1809." From the Phillipps collection. Eighteenth century calf*
folio (11 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ in.; 298 mm. by 210 mm.). XII CENT.

** IN VERY GOOD CONDITION. One of the large initials (3 $\frac{1}{4}$ in. by 2 $\frac{3}{8}$ in.) has a fine full-length portrait of S. Gregory.

[See ILLUSTRATION.]

- 30 BIBLE. AURORA. [A LATIN METRICAL VERSION OF THE BIBLE BY PIERRE DE RIGA], ILLUMINATED MANUSCRIPT ON VELLUM, BEAUTIFULLY WRITTEN IN A VERY NEAT AND REGULAR SMALL GOTHIC SCRIPT *in red and black*, 44 lines to a page, 221 ll. ELEVEN EXCEPTIONALLY FINE ILLUMINATED INITIALS OF WHICH SEVEN ARE HISTORIATED AND SIX HAVE FINE MARGINAL DECORATION; *ten large and many small initials in red and blue; modern brown morocco*. IN VERY FINE CONDITION THROUGHOUT WITH WIDE MARGINS
small folio (10 $\frac{3}{8}$ in. by 6 $\frac{3}{4}$ in.; 265 mm. by 170 mm.).
 FRENCH, XIII CENT.

** The first historiated initial (folio 4) represents the birth of Eve and has marginal decoration of bar design with interlacings running the length of the page. Other subjects represented are the Tribes of Israel, Moses, Zachariah, etc. The decorative illuminated initials are very finely designed with spirals, lacertine monsters, etc., three of them with marginal extensions.

The name of the compiler, Pierre de Riga, is given in the preliminary lines :

Scire cupis lector quis codicis istius actor (*sic*)
 Petrus riga vocor cui Christus petra rigat cor

The poem is an abridged interpretation in verse of certain parts of the Bible. The opening lines are :

“ Principio celum terramque creasse refertur
 Qui sine principio qui sine fine manet,
 Principium moyses assignat in omnibus uno
 Eterno semper ante manente deo.”

The text appears to be unpublished excepting some fragments. The author died in 1209. The work was corrected and enlarged by his contemporary Gilles.

[See ILLUSTRATION.]

- 31 PSALTERIUM MERSEBURGENSE CUM LITANIA, ILLUMINATED MANUSCRIPT ON STOUT VELLUM, *written in a rather rough gothic script, 21 lines to a page, 154 ll.* THREE REMARKABLE MINIATURES OF THE SAXON-THURINGIAN SCHOOL (TWO FULL-PAGE), TWELVE LARGE AND FINE INITIALS OF INTERLACED WORK IN GOLD OUTLINED IN RED ON BLUE GROUNDS *with a semis of three white dots; each psalm has a large initial in burnished gold outlined in red and each page is within a frame made by a narrow gold fillet outlined in red and branching into semicircles at the corners; numerous gold and red initials.* Dark brown morocco over wooden boards, metal catches and clasps 4to (8¼ in. by 5¾ in.; 210 mm. by 145 mm.). GERMAN, SAXON-THURINGIAN SCHOOL, SECOND HALF OF THE XIII CENT.

** The three large miniatures painted in brilliant colours (red predominating) on a gold ground in an archaic rather crude style are exceptionally interesting examples of German thirteenth century art. The subjects are as follows:—

(1) *Full-page.* Christ rising from the tomb. Two soldiers in armour in fore-ground. Architectural background. This miniature is slightly cut into at top.

(2) *Half-page.* The Ascension.

(3) *Full-page.* Christ in Glory, seated within a mandorla enclosed within a quadrilobate frame. At the corners the emblems of the Evangelists.

The text is imperfect, beginning on Psalm 26, Dominus illuminatio mea.

From the saints in the Litany it is probable that this psalter was executed for Merseburg in Saxony.

[See ILLUSTRATION.]

- 32 BREVIARIUM CUM CALENDARIO. FRANCISCAN. USE OF ROME, A BEAUTIFULLY DECORATED ILLUMINATED MANUSCRIPT ON VELLUM, WRITTEN BY JACOPO DA MODENA *in a very clear and good Italian gothic script, double columns, 32 lines to a page, 374 ll.* FIFTY-FOUR EXCEEDINGLY FINE MINIATURES OR LARGE HISTORIATED INITIALS BY AN ARTIST OF THE BOLOGNESE SCHOOL, *numerous initials in red and blue with pen-work decoration; 18th century calf*

folio (11 $\frac{7}{8}$ in. by 8 $\frac{1}{2}$ in.; 302 mm. by 215 mm.) *Colophon:*
 EXPLICIT BREVIARIÛ SCRIPTÛ P MANÛ DOPNI IACOBI
 DE MUTINA. ITALY [BOLOGNA] FIRST HALF OF THE
 XIV CENT.

** THIS IMPORTANT AND FINELY DECORATED EXAMPLE OF BOLOGNESE ART IS IN EXCELLENT CONDITION. The beautifully painted series of 54 miniatures include many portraits of saints and monks, the baptism of Constantine, the Annunciation, Nativity, Purification, the offerings of the Magi, the Resurrection, Ascension, Pentecost, etc.

Most of the historiated initials are in light grey, pink, or light blue on dark blue grounds, and the miniatures are painted in rich colours, red green and pink being commonly employed. Gold is very sparingly used except for the haloes of the saints. The work is very careful and good throughout with much variety of facial expression. Many passages are written in red. A remarkable and interesting feature of this manuscript is the preservation on six leaves of the directions to the miniaturist owing to the width of the bottom margin. They were written at the extreme foot of the page and were presumably intended to be cut off when binding. See folios 307, 319, 313, 314, 314B and 323

*hic fiat for dispartu manerorum. qz hic
 e factu omz script.*

[See ILLUSTRATION.]

THE TERAMO MISSAL.

- 33 MISSALE AD USUM ROMANUM, A MAGNIFICENT ILLUMINATED MANUSCRIPT ON VELLUM, *very well written in red and black in a clear and good gothic script, double columns, 33 lines, 285 ll.* ILLUSTRATED BY A VERY FINE SERIES OF 46 MINIATURES, 100 LARGE AND SMALL HISTORIATED INITIALS, 44 ILLUMINATED INITIALS AND VERY FINE BORDER DECORATION ON 20 LEAVES; *with music, headings and long passages of text in red; initials throughout in red and blue alternately with fine marginal penwork decoration. In a modern stamped pigskin binding over wooden boards, catches and clasps* folio (11 $\frac{5}{8}$ in. by 8 in.; 287 mm. by 203 mm.). ITALIAN, XIX CENT.

** A VERY FINE EXAMPLE OF ITALIAN FOURTEENTH CENTURY ILLUMINATION. The decoration is somewhat similar in general characteristics to that of a group of manuscripts executed at Naples under the Angevin regime about the middle of the 14th century an account of which is given in P. D'Ancona's "*La Miniature Italienne du Xe au XVIe siècle*," 1925, p. 46-8.

On folios 125B-129B (The Canon) and three earlier pages 116B-117B) is a remarkable series of 28 miniatures of a priest celebrating the Mass.

Many pages with the large miniatures are decorated with very fine borders. Cp. folios 1; folio 9 (The Nativity); 20B (Epiphany); 75B; 88B (The Last Supper); 135 (Christ rising from the tomb; folio 183 (Peter and Andrew fishing); folio 185 (S. Berardus. The office for this local saint accompanied by a miniature makes it probable that this missal was executed for the church of Teramo in the Abruzzi); folio 199B (The Annunciation); folio 227 (The Death of the Virgin); folio 242 (Feast of All Saints). See also folios 91, 145B, 151B, 158, 159B, 194 and 232.

A BEAUTIFULLY ILLUMINATED MISSAL WITH PROFUSE DECORATION IN WARM RICH COLOURS AND BURNISHED GOLD FREELY USED. A few small wormholes, but on the whole in excellent condition with good margins.

[See ILLUSTRATION AND FIRST FRONTISPIECE.]

- 34 MAINARDI (GENTILE D'ODOARDO, D'ASCOLI) [GENTILE MILIZIA]
 ITALIAN MANUSCRIPT ON VELLUM IN THE VERNACULAR, WELL
 WRITTEN *in black and red in a good gothic script; double
 columns, 34 lines, 88 ll.* ILLUSTRATED BY A SERIES OF SEVEN-
 TEEN INTERESTING OUTLINE PEN-DRAWINGS IN BLACK OR PURPLE
 INK; *chapter headings in red; initials in red and blue with
 pen-work decoration; paragraph marks in red and blue. A few
 leaves slightly discoloured,* BUT ON THE WHOLE IN GOOD CON-
 DITION WITH WIDE MARGINS. *Vellum*
folio (11 $\frac{7}{16}$ in. by 8 $\frac{5}{16}$ in.; 290 mm. by 210 mm.). ITALIAN,
 SECOND HALF OF XIV CENT.

** This work is a kind of history of chivalry in which the qualities
 * of a true knight are explained.

Folio 1. In nomine Domini nostri Ihesu Christi. Questo sie el prohemio
 intitulatione de questo libro mandato al magnifico homo Cecho d'Arçone de
 li Arçoni de Roma per lo savio e discreto homo Gentile d'Odoardo de li
 Maynardi d'Ascholo . . . la materia disso (libro), la quale e principalmente
 tractare de tre cose. In prima d'ammestade, la seconda de tute milicie, la
 terca de nobeletade de sangue et de gentileca . . .

Folio 2. Capitulo primo. Del primo grado d'ammestae, et de la luna et
 de soi andamenti e proprietate et ystorie poetiche.

Folio 88. . . . et a tuti quilli che de quello sterpe sonno nati. Et questo
 non e conveniente. Et questo baste a la questione presente. Deo gratias.
 Amen. Al vostro honore.

- The drawings include the author presenting his book to
 Cecho d'Arconi, the seven planets in human shape, a bishop
 with two priests, knights, a king with ambassadors, etc.

[See ILLUSTRATION OF PEN-DRAWINGS OVERLEAF.]



Lot 34
Examples of the Pen Drawings

- 35 TRIVISANO (MARCUS) LIBER AURELII AUCTORIS MARCI TRIVISANO VENETI DE MACROCOSMO id est de maiori mundo, MANUSCRIPT ON VELLUM, *written in a neat and regular book hand of semi-gothic type, 40 lines to a page, 104 ll. SIX FINE ILLUMINATED INITIALS IN COLOURS AND BURNISHED GOLD with floreated border decoration introducing birds and animals. On the second leaf a large and fine historiated initial D WITH A MINIATURE OF THE AUTHOR IN A BLACK ROBE LINED WITH RED seated writing his book. This page has a full floreated border introducing birds, etc. A small piece cut from top margin of first leaf; the lower margin of folio 36 renewed; four leaves (folios 7-10) somewhat stained OTHERWISE IN VERY CLEAN AND GOOD CONDITION WITH WIDE MARGINS. Old mottled calf, gilt folio (13 in. by 9¼ in.; 330 mm. by 235 mm.). ITALIAN, LATE XIV CENT.*

** Written perhaps by the author himself of whom nothing appears to be known. The work seems to be unpublished. It was left unfinished according to a note in a 15th century hand at the end of the book :

" Adverte quisquis praesens opus inspexeris, quod dominus Marcus Trivisano de contrata sancti Marcialis Venetiarum, huiusmet operis auctor, quippe Aurelius id ipsum non complevit morte preventus (A.D. 1378)" . . .

36 PSALTERIUM CUM CALENDARIO [HYMNS, LITANY, HORAE B.V.M., OFFICE FOR THE DEAD, *etc.*] ILLUMINATED MANUSCRIPT ON VELLUM WELL WRITTEN IN A BOLD GOTHIC SCRIPT, 19 lines to a page, 199 ll. DECORATED WITH FOUR EXTREMELY FINE NEARLY FULL-PAGE INITIALS, THREE OF THEM HISTORIATED (*see below*), one smaller historiated initial and one other miniature. Over 250 large ornamental initials in gold and colours many with marginal decoration; very numerous smaller initials and bar-pattern line terminals. Red velvet, *g. e.*

4to (8 $\frac{3}{4}$ in. by 6 $\frac{5}{8}$ in.; 222 mm. by 168 mm.). FRENCH, LATE XIV CENT.

** A FINELY DECORATED AND ILLUMINATED FRENCH PSALTER. The large initials are as follows:

Folio 13. Initial B (5 $\frac{3}{8}$ in. by 4 in.) David seated on a throne with harp. The Almighty above with angels. Bar pattern border with ivy-leaf sprays. In the margin a climbing man and other human figure and grotesques.

Folio 36 verso. A magnificent initial D (4 $\frac{3}{4}$ in. by 4 $\frac{1}{4}$ in.) painted on a diapered ground of gold pink and blue. The centre decorated with ivy-leaf spirals and interlaced work on a burnished gold ground. Ivy sprays in margin with human figures and grotesques.

Folio 71 verso. Initial S (4 $\frac{1}{4}$ in. by 4 $\frac{1}{8}$ in.). The initial formed of a lacertine monster in blue on a pink diapered ground. Below is David swimming; above a three-quarter length figure of the Almighty with angels.

Folio 105 verso. Initial C (5 $\frac{1}{8}$ in. by 4 $\frac{3}{8}$ in.). Five singing monks; a dwarf in background; diapered ground in red and blue. Ivy-spray decoration in margin.

On folio 180 is a fine historiated initial D with a miniature of the Virgin and Child (2 $\frac{3}{4}$ in. by 2 $\frac{3}{4}$ in.). On folio 191 a miniature for the Office of the Dead (2 $\frac{7}{8}$ in. by 2 $\frac{3}{4}$ in.).

IN CLEAN AND GOOD CONDITION WITH WIDE MARGINS.

[See ILLUSTRATION.]

- 37 HORAE B.V.M. CUM CALENDARIO. USE OF ROME. ILLUMINATED MANUSCRIPT ON VELLUM VERY WELL WRITTEN *in red and black in a good Italian gothic script*, 11 lines to the page, 249 ll. THIRTY-EIGHT BEAUTIFULLY PAINTED MINIATURES BY AN ARTIST OF THE SIENESE SCHOOL. FOUR FINELY EXECUTED HISTORIATED INITIALS *with full borders in gold and colours; twelve other large initials with marginal decoration and numerous smaller initials in red and blue with pen-work grounds. Red velvet with silver frame, centre and cornerpieces, silver clasps*
small 8vo (3 in. by 2 in.; 100 mm. by 73 mm.).
 ITALIAN (SCHOOL OF SIENA). EARLY XV CENT.

** A VERY ATTRACTIVE LITTLE BOOK OF HOURS OF THE SCHOOL OF SIENA. The Calendar has a fine series of miniatures of the Occupations of the month (that for May wanting). Other miniatures include a Passion series and portraits of Saints (S. Sebastian, S. Augustine, S. Bernard, Mary Magdalene, etc.).
 IN VERY CLEAN AND GOOD CONDITION WITH WIDE MARGINS.

[See ILLUSTRATION.]

THE JUSTINUS OF ALFONSO II, KING OF NAPLES.

- 38 JUSTINUS. EX TROGI POMPEI HISTORIIS LIBRI 44, ILLUMINATED MANUSCRIPT ON VELLUM BEAUTIFULLY WRITTEN IN A HUMANISTIC SCRIPT OF ROMAN TYPE, 29 lines, 158 ll. THE FIRST PAGE WITHIN A MAGNIFICENT RENAISSANCE BORDER OF "WHITE-VINE" DECORATION, *on one side a putto climbing a column of palm-leaves.* FORTY-FOUR VERY FINE INITIALS IN BURNISHED GOLD WITH "white-vine" decoration on blue grounds. Old red morocco

4to (8 $\frac{1}{8}$ in. by 6 $\frac{1}{8}$ in.; 227 mm. by 155 mm.). ITALIAN,
c. 1465

PROVENANCE. In the border at the foot of f. 1a appear the arms of Alfonso of Aragon, Duke of Calabria, afterwards Alfonso II, King of Naples (son of King Ferrante I) impaling those of his wife Ippolita Sforza, daughter of Francesco Sforza and Bianca Maria Visconti and sister of Lodovico il Moro. The marriage took place in 1465 at which time, or shortly afterwards, the MS. was probably written. He died in 1495.

18th century armorial bookplate of James, Bishop of Ascalon.

From the library of Dr. Thomas Shadford Walker, sold at Wellington St., June 23, 1886 (De Ricci, *English Collectors*, pp. 155-6).

A BEAUTIFUL SPECIMEN OF A HUMANISTIC MANUSCRIPT IN VERY CLEAN AND GOOD CONDITION.

[See ILLUSTRATION.]

- 39 JUSTINUS. EX TROGI POMPEI HISTORIIS LIBRI QUADRAGINTA, MANUSCRIPT ON VELLUM, WELL WRITTEN IN A FINE HUMANISTIC HAND OF ROMAN TYPE, 28 lines to a page, 177 ll. On the first page of text a LARGE HISTORIATED INITIAL C in burnished gold on a figured blue ground with a half-length portrait of a monk; the same page decorated with a full border of flowers, birds, putti, etc. On the previous page is the title in gold and blue capitals within a circular frame. Forty-four other initials in burnished gold on coloured grounds. Blue leather, white silk linings, g. e.; FROM THE LIBRARY OF JOACHIM MURAT, KING OF NAPLES, with his initial surmounted by a royal crown on sides and his bookplate inside cover
small folio (10¼ in. by 6½ in.; 260 mm. by 165 mm.).
ITALIAN, XV CENT.

** A few passages have been inked over to restore faded ink. OTHERWISE THE MANUSCRIPT IS IN VERY CLEAN AND GOOD CONDITION WITH VERY WIDE MARGINS.

[See ILLUSTRATION.]

- 40 HORAE B.V.M. CUM CALENDARIO. USE OF ROME, ILLUMINATED MANUSCRIPT ON VELLUM, WRITTEN BY A SPANISH SCRIBE *in a good gothic script, 17 lines to a page, 255 ll.* SEVEN MAGNIFICENT FULL-PAGE MINIATURES IN GRISAILLE, ALL (EXCEPTING THE LAST) WITH FINE BORDERS (*see below*); *seventeen other pages decorated with full or three-quarter borders and large initials painted in colours on a burnished gold ground; rubrics throughout in Spanish; Calendar in red and black with a double initial K L at the beginning of each month. Modern red morocco gilt, g. e.*

8vo (5 $\frac{3}{4}$ in. by 4 $\frac{3}{8}$ in.; 145 mm. by 110 mm.). SPANISH,
XV CENT.

** AN EXCEPTIONALLY FINE EXAMPLE OF SPANISH MINIATURE WORK IN GRISAILLE. The use of camaieu-gris heightened with gold with very little colour except blue skies is very effective in these charming miniatures. Six of them have beautifully designed borders also in grisaille on liquid gold grounds introducing angels, half-length figures of men, animals and grotesques.

The subjects are as follows :

- (1) The Nativity (border slightly defective and repaired).
- (2) The Coronation of the Virgin.
- (3) The raising of Lazarus.
- (4) King David and Angel.
- (5) Crucifixion (the faces of several of the soldiers rubbed).
- (6) The Descent of the Holy Spirit.
- (7) S. Jerome (in an arched frame of liquid gold without border).

Twelve of the borders are of flower and fruit design with acanthus decoration introducing grotesques, drolleries, animals and birds painted on white grounds. Five are of flowers, birds and insects on grounds of liquid gold in the Flemish style.

The writing is somewhat faint or rubbed in a few instances, BUT ON THE WHOLE THE CONDITION OF THE MANUSCRIPT AND PARTICULARLY OF THE MINIATURES IS EXTREMELY GOOD.

SPANISH BOOKS OF HOURS DECORATED IN GRISAILLE OF THIS QUALITY ARE EXTREMELY RARE.

[See ILLUSTRATION.]

- 41 BONNOR (HONORÉ DE) L'ARBRE DES BATAILLES, MANUSCRIPT ON VELLUM, VERY WELL WRITTEN *in a neat and regular bâtarde script*, 35-36 lines to a page, 109 ll. On fol. 7 A FINELY PAINTED THREE-QUARTER PAGE MINIATURE (*see below*) with a full border of flowers and acanthus ornament painted in gold and colours; on the first page a similar three-quarter border with a coat-of-arms (possibly that of the Roman family of Crispoldi) at foot. Numerous large and small initials and bar line terminals in gold and colours; chapter headings throughout in red. Old vellum

folio (12 $\frac{1}{8}$ in. by 9 in.; 328 mm. by 228 mm.). FRENCH,
XV CENT.

** The finely executed miniature at the beginning of the text (180 mm. by 145 mm.) is of an emblematic character in allusion to the title of the work. In the fore-ground a battle is raging. In the middle distance is a large tree on which a warrior is perched armed with a battle-axe fighting furiously with a knight in armour below armed with a lance. A pope and a bishop are spectators of the conflict. In the background a city.

Bonner composed his "Arbre des Batailles" in the 14th century at the order of Charles V for the instruction of the Dauphin. Its contents are described on the first page :

"Ce liure est deuse en quatre parties. En la premiere partie parle des aduersitez que la sainete eglise de Romme a souffertes et des scismes et heresies qui ont este en la foy crestienne depuis son commencement jusques a present. La seconde partie parle de la destruction et des tribulacions des quatre grans Royaulmes. Cest assauoir babilonie Macedonie Cartaigne et Romme. La tierce partie parle des batailles en general. La quatre des batailles en especial."

On the last page is the colophon :

Explicit l'arbre des batailles
Autremēt dit l'arbre de douleur.

A few small wormholes at beginning and end. Otherwise in very good condition with wide margins.

On a fly-leaf at the beginning is the inscription : "Bibliotheca Santoriana sold at London, 1791." Bookplate of two Rs adossés with coronet.

[See ILLUSTRATION.]

THE EPISTLE AND GOSPEL BOOK OF FRANÇOISE OF
ALENÇON, DUCHESS OF VENDÔME.

- 42 EPISTLE AND GOSPEL BOOK. EPITRES ET EVANGILES DE TOUT L'AN EN FRANCAIS SELON LE MISSEL À L'USAGE DE PARIS (translatés par frère Jehan de Vignay), MANUSCRIPT ON VELLUM, *written in a bâtarde cursive book-hand*, 30 lines to a page, 200 ll. NINETEEN LARGE AND VERY FINELY EXECUTED DRAWINGS *illustrating the life of Christ, Saints, etc.; initials alternatively red and blue. Modern calf*
4to (8 $\frac{3}{8}$ in. by 6 $\frac{3}{8}$ in.; 220 mm. by 162 mm.). FRENCH,
XV CENT.

PROVENANCE. On f. 199b is an inscription, partially erased, which seems originally to have read "Ce livre est a Jehan Paul (?) . . . conseiller du Roy . . . fait l'an mecc(c)iiiixxvi" (1486). The date now reads 1386, but the appearance both of the MS. in general and of the inscription suggest that the final "c" has been erased.

Painted on the verso of the last leaf and inserted into the miniature on f. 1a are the arms as a widow of Françoise of Alençon, Duchess of Vendôme (*France, a baton gules charged with 3 lions passant argent impaling, by dimidiation, France within a bordure gules bezanty*). She was the daughter of René, Duke of Alençon and Margaret of Lorraine, and by her marriage in 1513 with Charles de Bourbon, Duke of Vendôme (who died in 1537), became the mother of Antoine, Duke of Vendôme, afterwards King of Navarre, and the grandmother of Henry IV, King of France.

From the Fairfax Murray Collection, with book label.

DECORATION. THE FINE SERIES OF DRAWINGS, GENERALLY OCCUPYING ABOUT HALF THE PAGE, ARE REMARKABLE AND UNUSUAL EXAMPLES OF FRENCH XV CENTURY ART. Apart from the first one (which is painted in a different style) they are

Lot 42—*continued.*

largely executed in outline drawing and wash within rectangular red frames, very little colour being added. The faces are tinted and the fore-ground is in each case painted green with conventional plants. The subjects are as follows :

- (1) *folio* 1. Christ's entry into Jerusalem ($5\frac{1}{2}$ in. by $4\frac{3}{4}$ in.)
- (2) *folio* 9B. The Nativity ($2\frac{5}{8}$ in. by $4\frac{3}{4}$ in.).
- (3) *folio* 12B. The Presentation ($3\frac{5}{8}$ in. by $4\frac{3}{4}$ in.).
- (4) *folio* 13B. The Magi ($3\frac{1}{2}$ in. by $4\frac{3}{4}$ in.).
- (5) *folio* 16. The Baptism of Christ. An Angel standing by holding his garments ($3\frac{3}{4}$ in. by $4\frac{3}{4}$ in.).
- (6) *folio* 65B. Mary Magdalene anointing the head of Christ ($2\frac{5}{8}$ in. by $4\frac{3}{4}$ in.).
- (7) *folio* 77. The Last Supper. Judas dipping his hand in the dish with Christ ($3\frac{5}{8}$ in. by $4\frac{3}{4}$ in.).
- (8) *folio* 82B. The Crucifixion with the Virgin and St. John ($3\frac{5}{8}$ in. by $4\frac{3}{4}$ in.).
- (9) *folio* 88B. The three Maries and the angel at the empty tomb (4 in. by $4\frac{3}{4}$ in.).
- (10) *folio* 101. The Ascension ($3\frac{5}{8}$ in. by $4\frac{3}{4}$ in.).
- (11) *folio* 105. The Descent of the Holy Spirit ($3\frac{5}{8}$ in. by $4\frac{3}{4}$ in.).
- (12) *folio* 110B. The Trinity ($3\frac{5}{8}$ in. by $4\frac{3}{4}$ in.).
- (13) *folio* 155B. Christ, St. Andrew and another Apostle ($4\frac{1}{2}$ in. by $4\frac{3}{4}$ in.).
- (14) *folio* 177B. The eleven Apostles ($3\frac{5}{8}$ in. by $4\frac{3}{4}$ in.).
- (15) *folio* 183. S. Laurence and other saints ($3\frac{1}{2}$ in. by $4\frac{3}{4}$ in.).
- (16) *folio* 187B. S. Francis, two ecclesiastics and a nun, all with halos ($4\frac{1}{8}$ in. by $4\frac{3}{4}$ in.).
- (17) *folio* 141B. S. Barbara, S. Catherine, S. Genevieve and another saint ($3\frac{3}{4}$ in. by $4\frac{3}{4}$ in.).
- (18) *folio* 145. Christ administering the Sacrament to his disciples (4 in. by $4\frac{1}{2}$ in.).
- (19) *folio* 197. A burial service ($4\frac{5}{8}$ in. by $4\frac{1}{2}$ in.).

[See ILLUSTRATIONS.]

- 43 VERONA. PRIVILEGIA ET DOCUMENTA AD MONASTERIUM SANCTI ZENONIS MAIORIS VERONAE SPECTANTIA ab anno 883 usque ad Annum 1533, MANUSCRIPT ON VELLUM, VERY WELL WRITTEN IN CLEAR ROMAN SCRIPT, 40 lines to a page, 76 ll. (folio 1 and folios 62-75 blank). THE FIRST PAGE OF TEXT WITHIN AN EXCEEDINGLY FINE BORDER, AND LARGE INITIAL I (see below); on the preceding leaf an index of contents up to 1455 in red; initials in gold on red or blue grounds; five leaves at end with later additions up to 1588. ORIGINAL ITALIAN BINDING OF DARK RED MOROCCO, panelled sides with gilt border and floral ornaments at corners; in the centre the figure of Fortune with her sail in a circular compartment; catches and clasps at top, bottom and sides, g. e.: back slightly repaired BUT ON THE WHOLE IN VERY GOOD CONDITION
 folio (14 in. by 9½ in.; 355 mm. by 251 mm.). ITALY
 [VERONA], XVI CENT.

** THE BORDER ON THE FIRST PAGE OF TEXT IS A VERY FINE EXAMPLE OF ITALIAN DECORATION. At the corners rectangular compartments decorated with flowering spirals and trellis work. In the top border the Holy Dove and jewelled ornaments on a red ground stippled with gold. In the side borders on a similar stippled ground beautifully drawn medallion figures in blue and black monochrome and flowering spirals. In the bottom border flowers painted on a gold ground and in the centre THE ARMS OF CARDINAL BERNARDO NAVAGERO, BISHOP OF VERONA AND LEGATE TO THE COUNCIL OF TRENT. The heading at the top in gold capitals on a blue ground within a gold frame. On the same page a very fine initial I (2½ in. by 2½ in.) with flowers and fruit on a gold ground.

[See ILLUSTRATION.]

FINE JAPANESE ILLUSTRATED BOOKS.

The Property of a Nobleman.

- 44 UTAMARO: *Seiro Yehon Nenjū Gyōji*, "Pictures of the Tea-houses all the year round by the Umpire," generally known as the Book of the Yoshiwara, 2 vol. FIRST EDITION, *Yedo*, 1804, text by *Jippensha Ikku*, signed *Kitagawa Sha Murasakiya Utamaro* with the assistance of his pupils Kikumaro, Hidemaro and Takemaro; a proof copy in black and white, before the addition of colours; inside is a note in the handwriting of Edmond de Goncourt whose copy this was, *original covers* (2)

* * De Goncourt says of this copy, "Outamaro," p. 67: "De l'annuaire des Maisons Vertes, tiré en couleur, il existe quelques exemplaires en noir, dont je possède l'un: un exemplaire dont Outamaro et ses confrères faisaient tirer tout d'abord un petit nombre, à leur usage, pour essayer à l'aquarelle la coloration des planches imprimées."

Though De Goncourt speaks of other copies printed in black and white, this is the only one of which we can find any record.

[See ILLUSTRATION, which shows Utamaro himself painting a Ho-ho bird on the wall of a "maison verte."]

- 45 HOKUSAI: *Joruri Zekku*, "Short Stanzas from Lyric Dramas," 1 vol. black and white, dated *Bunkwa* 12 = 1815
- 46 TOSA SCHOOL: *Yamato Monogatari*, a historical romance dealing with incidents in the lives of the Emperors of Japan, 5 vol. *with 25 fine drawings in colours and gold forming single and double page illustrations* late XVIII CENT. (5)
- 47 KŌRIN: *Kōrin Gwafū*. An Album in 2 vol. giving the designs of Korin in colours, without text but a short preface and the date 1801, though there are advertisements for other Korin books for as late as 1827 (2)

[See ILLUSTRATION.]

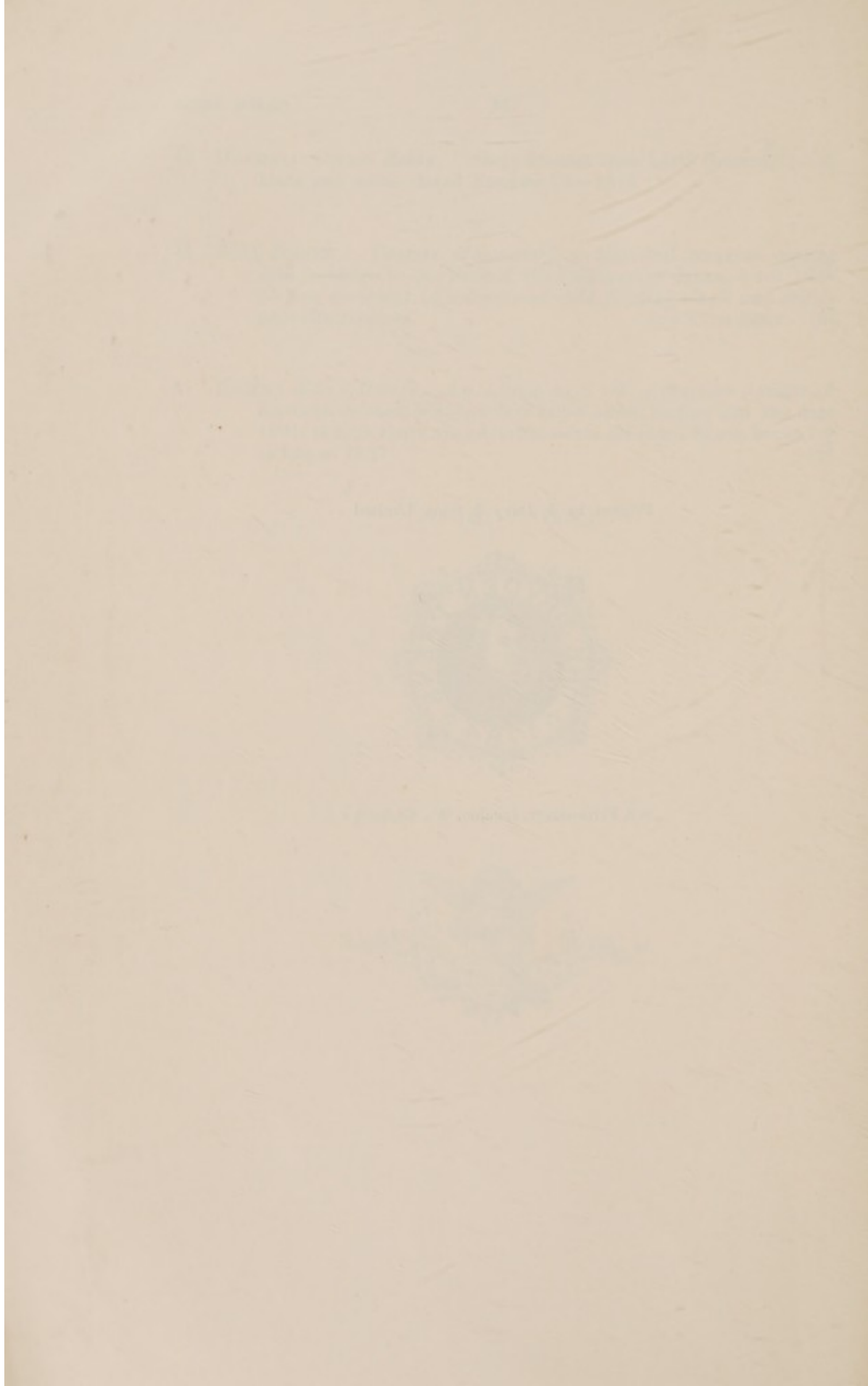
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