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SOTHEBY, WILKINSON & HODGE  
34 & 35, NEW BOND STREET, W. (1)

CATALOGUE  
OF  
TWENTY-SIX  
**Illuminated Manuscripts**  
AND  
EIGHT  
**Fifteenth Century Books**  
PRINTED ON VELLUM,  
THE PROPERTY OF  
HENRY YATES THOMPSON, Esq.  
*of 19, Portman Square, London.*

Day of Sale.

TUESDAY, THE 23RD OF MARCH,

AT 2.30 P.M. PRECISELY.

1920.

PRICE ONE SHILLING.



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WHICH WILL BE SOLD BY AUCTION,  
BY MESSRS.

**SOTHEBY, WILKINSON & HODGE.**

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AT 2.30 O'CLOCK PRECISELY.

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SOTHEBY, WILKINSON & HODGE,

34 & 35, New Bond Street, London, W. (1)

*Telegraphic Address: "Abinitio, Phone, London."*

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AND MUST BE CONFIRMED BY LETTER OR TELEGRAM.

## PRELIMINARY.

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THE first portion of my Illuminated Manuscripts having been satisfactorily disposed of by Messrs. Sotheby, on the 3rd of June last, I have now to catalogue for a similar sale the second portion, which consists of 34 Lots: 26 MSS. and 8 Incunabula printed on vellum.

The first fourteen lots are English MSS., and I have only to notice generally the very characteristic art displayed in them, and the distinguished ownership of several of them.

Lot XXXIII was the property of Sir Nicholas Bacon, the father of Sir Francis Bacon, and a great statesman in the days of Queen Elizabeth. He appears to have acquired it from the Monastery at which it was produced, and duly inscribed his name and motto on the opening page.

Lot XL for its art is perhaps the most remarkable of them all. The only similar MS. of which I am aware is in the Library of Exeter College, Oxford, and the two volumes are, I believe, the high-water mark of English illumination, being, perhaps, second only to the St. Omer Psalter. It appears to have belonged to John of Gaunt, and subsequently to Henry VI and Margaret of Anjou. I may add that it is the most expensive book I have ever bought.

Lot XLI was certainly the property of Elizabeth of York, whose marriage to Henry VII united the Houses of York and Lancaster, and who wrote her name on the margin of f. 22.

Lot XLIV was made for the Lady Anne Neville, wife of Humphrey Duke of Stafford, who was killed at the battle of Northampton in 1460, and is characteristic of the later period of English work, when Flemish influences began to be noticeable.

These fourteen MSS. are followed by eight books, which have been catalogued by Messrs. Sotheby, all printed on vellum, and all more or less illuminated, which mark the transition from writing to printing, and range in date from 1466 to 1498. I insert them here because, for the collector of MSS., they form a very important link, and are, in my opinion, an indispensable addition to any complete collection of mediæval illumination. Their existence shows how hardly the taste for miniatures died in the last half of the 15th century. It will be noticed that none of these volumes was produced in England, all coming from Germany, Italy or France, the countries most famous for early printing, and the pains taken in their production still rivalled the efforts of the scribes and miniaturists, who were simultaneously producing numbers, larger probably than at any previous period, of illuminated MSS.

The twelve MSS. which conclude this sale are all reproduced in vol. V of my "Illustrations," and have, without exception, belonged to famous owners: Jean, Duc de Berri, who possessed the first three of the seven French MSS.; Prigent de Coëtivy, Admiral of France; Duke René of Lorraine, and the two famous Bastards, of Maine and of Burgundy. These are followed by five Italian MSS., which were the property of a King of Bohemia; a famous Humanist Pope, Pius II; the first and greatest of the Medici; Duke Hercules of Ferrara; and Dionora, Duchess of Urbino, one of the most charming figures of the Renaissance.

As some of my friends may miss the St. Omer Psalter, which naturally would have appeared among the English MSS. in this catalogue, I have inserted as a frontispiece a photograph of the open volume. I consider it one of the very finest of my English MSS., and it may now be seen at the British Museum.

H. Y. THOMPSON.

*October, 1919.*

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CATALOGUE  
OF  
Twenty-six Illuminated Manuscripts,  
AND  
Eight Fifteenth Century Books  
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N.B.—Messrs. Sotheby, Wilkinson & Hodge are authorised by the owner to state that the portion of his collection contained in the present catalogue will be sold by auction, and that no private offer before the sale will now be considered.

LOT XXXI.

HEGESIPPUS DE EXCIDIO JUDEORUM.

H. Y. T. *Catalogue*, second series, no. 51.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. I-III.

Vellum, 11 $\frac{3}{8}$  by 8 in. ff. 115, 5 Ornamental Initials. Cent. XII  
(c. 1150).

*Binding*: Oak boards covered with chevril, stamped, contemporary.

This is a work of uncertain date and uncertain authorship on the Jewish War and the Destruction of Jerusalem by the Romans,

the name of Hegesippus having by some been supposed to be a corruption of Josephus, of part of whose history it is an abridgement.

We are here concerned only with the script and the binding. The writing is regular and very legible, with occasional capitals of a tasteful character, but the importance of the book is in its contemporary binding, one of the very few of the period which have come down to us. If it is sometimes a cause of astonishment that a book should last nearly 800 years, it is clearly far more remarkable that a binding should defy the centuries. In all my hundred manuscripts I doubt if there are six original bindings, and yet here, in one of the oldest of them all, we have the original stamped leather, with its circular medallions, its sprays of foliage, its wiverns and cockatrices, its lions, peacocks and fighting battle-axe men, almost as fresh as when first stamped on the leather. Three of these Winchester bindings, and only three, are known to exist, recognizable by the stamps, which are some of them common to all three. Of the others the Winchester Domesday Book belongs to the Society of Antiquaries, and the Cartulary of St. Swithin is at the British Museum. The present example is in some ways the best preserved. It has belonged in recent years to two noted bibliophiles, Sir Thomas Phillipps, perhaps the most ravenous book-collector of any age, and William Morris, of Kelmscott fame.

PLATE 1. This is the upper side of the cover. The impressions of the stamps are sharper than they appear in the collotype. The under side is quite different and equally well preserved.

LOT XXXII.

THE LIFE AND MIRACLES OF ST. CUTHBERT.

H. Y. T. *Catalogue*, third series, no. LXXXIV.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. IV-XV.

Vellum, 5¼ by 3½ in. ff. 150, 46 full-page Miniatures. XIIth Cent.  
(c. 1180).

*Binding*: Modern red velvet.

This fascinating little volume contains the Life of St. Cuthbert by the Venerable Bede and was written at Durham about the year 1180. A note in the catalogue of the Cathedral Library proves that it was still there 200 years later, when it had been lent to Richard, Archbishop of York. This Archbishop was Richard le Scrope, who was beheaded in 1405. He completed the building of the Choir of York Minster, and may have borrowed this volume when the Cuthbert window was in contemplation, and failed to return it, owing to his execution. Nothing more is known of its history till it was sold at Sotheby's in July, 1906, by Sir John Lawson, Bt. of Brough in the North Riding of Yorkshire, in whose family it had been for at least 100 years.

This is the earliest specimen of English illumination in my collection. English illuminated lives of English Saints are very uncommon. There is a profusely illustrated Life of St. Cuthbert, somewhat earlier than this volume, at University College, Oxford, another of St. Edward the Confessor in the University Library at Cambridge, and Sir George Holford has one of St. Edmund.

The writing is very careful and by an accomplished scribe. The series of forty-six miniatures is of the highest interest. Each occupies a whole page, and they represent various incidents in the life of the Saint, especially his miracles. There were probably

originally 55 of them. The places of the missing nine are indicated by slips of paper in the handwriting of Canon J. T. Fowler, the Yorkshire archæologist who made an elaborate study of the MS. The miniature on f. 9, which was painted on very thin vellum has been lifted off, and only the hind-quarters of the Angel's white horse remain.

The miniatures make an exceedingly gay appearance ; scarlet and bright green are profusely used and there are large expanses of gold. They are full of incident, and the treatment is wonderfully lively and original, as may be seen from the pages here reproduced, which give, however, no idea of the extraordinary charm and interest of the originals. In Vol. IV of my "Illustrations" I have reproduced the whole series of 46 miniatures. I may mention that in 1888 the Rev. W. Forbes-Leith, S.J., printed in Edinburgh for private circulation, an admirable account of this MS. with excellent facsimiles in colour of all the miniatures, a volume which is now somewhat rare.

PLATE 2, ff. 10v and 11. Here two pictures illustrate one event, the rescue of some ships off Tynemouth by the prayers of the child Cuthbert. Note the River Tyne rushing across the picture, the shells on the beach, the despair of the sailors in the ships, and the two praying monks in the Tynemouth monastery.

PLATE 3, f. 7v, shows one of the handsome large initials in gold and colours (there are only two of them), and a specimen of the writing, which is very careful and evidently by an accomplished scribe.

f. 14. Young Cuthbert, on his journey to Melrose, where he proposed to enter the Monastery, being famished with hunger, enters a deserted shepherd's hut, and kneels in prayer. Meanwhile, his horse pulling at the thatch, a packet of hot bread and meat, enough for a meal, falls down with the straw. He gave half the bread to his horse. This is a good example of the series of pictures of Cuthbert's adventures and miracles. There are forty-six of them, all of which I have reproduced in my *Illustrations*.

LOT XXXIII.

CASSIODORUS AND SENECA.

H. Y. T. *Catalogue*, fourth series, no. CI.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. XVI, XVII.

Vellum, 9 by 6¼ in. ff. 242, 4 Historiated Initials. (c. 1200).

*Binding*: Oak boards covered with white kid. First half of the XIII Cent.

This volume contains various works of Cassiodorus and Seneca, and was probably written, decorated and bound at Waltham Abbey. It was certainly in the Abbey Library about 1220, as is shown by the inscription in a hand of about that date on the opening page "Waltham Sanctae Crucis." Doubtless the manuscript remained at Waltham until the suppression of the Abbey in 1540. It then came into the possession of Sir Nicholas Bacon, who wrote his name on the fly-leaf, opposite the Abbey press-marks.

Sir Nicholas Bacon, Lord Keeper of the Great Seal under Queen Elizabeth, acquired among other spoils of the Reformation, the Manor of Redgrave in Suffolk, once the property of the Abbey of Bury St. Edmunds, of which his father had been sheep-reeve. Here he built a mansion and for a hundred years or so the estate remained in his family. About the end of the 17th century it was purchased by Sir John Holt, Lord Chief Justice, by whose descendants this book was sold at Sotheby's in 1910.

The perfect preservation of the MS. as we see it now, in its original monastic binding of oak boards and white kid, with its two

leather markers and a twisted thong for the convenience of opening the volume, show that it must have been as carefully wrapped up and protected from dust during its 350 years residence at Redgrave Hall, as it had been during its previous 350 years at Waltham Abbey.

PLATE 4. This is one of the historiated initials which are not remarkable in the way of art, but interesting from a certain originality of treatment. In it we see Nero enthroned, and Seneca in his bath, with two attendants opening the veins of his arms.

LOT XXXIV.

CARROW PSALTER.

H. Y. T. *Catalogue*, second series, no. 52.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. XVIII-XXIII.

Vellum, 9 $\frac{3}{4}$  by 7 in. ff. 321. Cent. XIII (c. 1240-50).

*Binding* : Modern limp vellum.

Carrow Abbey, which was just outside the South Gate of Norwich, was a Benedictine House, founded in 1246 for a Prioress and nine nuns. It became later an educational establishment for the daughters of the neighbouring gentry, and the last Prioress had a pension of £5 granted to her at the Dissolution. There is no direct evidence as to the place where the MS. was written, but the Kalendar and Litany, as well as the style of decoration, prove that it was produced in some East Anglian Monastery. It is the earliest of four East Anglian MSS. in my collection, whose dates lie between 1245 and 1335, the best period of East Anglian art. The colouring throughout is vivid and effective, the drawing of the figures angular and rather rough. In the matter of gold no expense has been spared.

PLATE 5, f. 15v, represents Thomas of Canterbury, assailed by four knights in chain armour. Fitzurse may be recognised by his shield (gu. a bear arg.).

PLATE 6, f. 22v. Among a number of pictures of Old and New Testament story I select that in which an angel in red descends from a cloud and gives Adam a wooden spade shod with iron and Eve a distaff. Eve has a gown



of blue and Adam a blue tunic, with long black stockings and sandals, no doubt a peasant's dress of the period.

PLATE 7, f. 42. This capital B of the Beatus contains six medallions, illustrating the life of St. Olaf, a saint popular in East Anglia, who has a good many churches dedicated to him, and appears, not infrequently, on Norfolk rood-screens.

- (1) Olaf crowned, but otherwise nude, in bed, visited by an angel
- (2) Olaf on a ship, the prow of which is entering between two rocks. These rocks were between Denmark and Norway. Olaf, hastening to Norway, was likely to be detained by them ; but he prayed, and the ship split them and sailed through.
- (3) Olaf, on horseback, is wounded in the leg by a man in green with an axe. This represents the death of Olaf, who fell in battle at Sticklastad in 1030.
- (4) A man, with raised axe, stands over a nude tonsured figure with severed hands and feet. Two brothers in England suspected a priest of behaving ill with their sister, whose confessor he was. They, therefore, cut off his hands and feet and blinded him.
- (5) Olaf blessing the nude tonsured figure, who stands before him whole. The priest crept to a sanctuary of St. Olaf, who appeared and healed him.
- (6) Olaf, seated, full face, with a long axe, blessing.

When I obtained this MS. from Lord Ashburnham, no one had discovered the connection of this page with St. Olaf. Its identification was one of the many similar achievements of the Provost of King's College, now of Eton, to whom manuscript lovers owe so much.

LOT XXXV.

THE SALVIN HORAE.

H. Y. T. *Catalogue*, third series, no. LXXX.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. XXIV-XXVIII.

Vellum, 12 $\frac{3}{4}$  by 8 $\frac{3}{4}$  in. ff. 128+40. Century XIII, late.

*Binding* : Dark blue morocco with fine gold tooling.

The Salvin Horae is so called because, for some hundreds of years, it belonged to a family of that name, established at Croxdale, near Durham. It has no precise original provenance, but it is evidently the product of some first-rate hand, possibly in York.

The fortunes of the book have been chequered and it has not always been well treated ; f. 11, from its soiled state, must have been much exposed, and it probably once contained at least a Kalendar, Penitential Psalms and Litany, and Office of the Dead, in addition to what now remains. Dr. M. R. James describes it as "a very early and a wonderfully stately and beautiful specimen of a Book of Hours."

PLATE 8, f. 29. This is a sample of the historiated initials, of which there are some twenty-three of various sizes. In the large D is a representation of Christ before Caiaphas, three repulsive Jews escorting Him, and in the smaller V a descent of the Holy Ghost.

PLATE 9, f. 46v. The opening page of the "Hours of the Holy Ghost," with a magnificent D enclosing pictures of the Ascension, the Descent of the Holy Spirit, etc.



LOT XXXVI.

BIBLIA NICHOLAI DE BELLO.

H. Y. T. *Catalogue*, third series, no. XC.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. XXIX, XXX.

Vellum,  $8\frac{1}{4}$  by  $5\frac{1}{2}$  in. ff. 475, 81 Historiated Initials. Cent. XIII  
(c. 1280).

*Binding*: English dark green morocco. First half of XVII Cent.

This copy of the Vulgate is the only English Bible in my collection. An inscription in a hand of the 15th century shows that it belonged to a great library, that of St. Augustine at Canterbury, and was the property of a monk named Nicholas Battle. All we know of him is that he was a monk of St. Augustine, and that no fewer than sixteen of his volumes are recorded in the Fifteenth Century Catalogue, lately printed by Dr. James. Among these the present volume is found, and is numbered 29. None of the fifteen other volumes have as yet been traced.

As is the case with almost all these 13th century Vulgates, it is not quite certain on which side of the Channel it was written. The vellum is very thin and remarkably opaque.

PLATE 10, f. 249v. A sample of the beautiful handwriting and the historiated initials which distinguish this most interesting volume.



## LOT XXXVII.

APOCALYPSE WITH THE COMMENTARY OF BEREN-  
GAUDUS.

H. Y. T. *Catalogue*, second series, no. 55.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. XXXI-XLI.

Vellum,  $10\frac{1}{2}$  by  $8\frac{1}{2}$  in. ff. 76, 152 Miniatures. Cent. XIII (1280-1300).

*Binding* : Vellum of Cent. XVIII.

This is a fine example of a class of book which was very popular in the 13th century, a profusely illustrated Apocalypse produced separately from the rest of the Bible. I imagine them to have provided the light reading of the period,—a romantic story filled with monsters and miracles, the wonders of Heaven and the horrors of Hell, all very theatrically displayed by the best artists. Very few English examples of this picture-book in its highest state of perfection have come down to us; the Bodleian has a grand specimen, so have Trinity College, Cambridge, and the Lambeth Palace Library. The present Apocalypse has much in common with the Lambeth copy. Dr. M. R. James, in my catalogue, studies the similarities very carefully, and comes to the conclusion that they were both executed at the same place, probably St. Augustine's at Canterbury. He is also of opinion that the book was taken to Italy while in an unfinished state and several of the pictures completed by some Italian artist. Later it is believed to have belonged to Clement IX (1667-1669), a Pope of the Rospigliosi family. It came into the possession of the Italian nobleman at Rimini, from whom I bought it in 1899, as part of the dower of his wife, a Rospigliosi. The tale of my pursuit and final capture of this treasure—the chase having lasted three years—from the first sight of some photographed pages to the final purchase at a Palazzo at

Rimini, is a thrilling story of a book-hunt, too long to tell here. Suffice it to say that after many years of expatriation this Canterbury Apocalypse recrossed the Channel twenty years ago. It is a "most magnificent production" according to Dr. James. Every page has its picture; in many cases it does not occupy the whole page, in which case the vacant space is usually adorned by a curious "caterpillar" ornament, in red and blue or gold.

PLATE 11, f. 1. John reclines, apparently asleep on a curious white island; the water round is green and contains large fishes and a ship, with a dog on the roof of the deck. Above John is an angel giving him his commission to the seven churches, and around him are four small white islands lettered with their names. There is a fine peacock in the lower border, in classical times a symbol of immortality.

PLATE 12, f. 73v. A large composition of the Last Judgement, heaven above with a varied crowd rising from their tombs, and hell below with an angel weighing souls and devils thrusting them into a great hell-mouth. Note how one of the devils is trying to press down the scales and is admonished by the angel.

LOT XXXVIII.

DE LA TWYERE PSALTER.

H. Y. T. *Catalogue*, second series, no. 56.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. XLII-XLVI.

Vellum,  $11\frac{3}{4}$  by  $8\frac{1}{2}$  in. ff. 267, 13 miniature pages, numerous Historiated Initials. Cent. XIV (c. 1320).

*Binding* : Fine red morocco, handsomely tooled. Cent. XVII.

The names of Saint Hylda of Whitby and Saint Everilda of York among the invocations of Virgins show this to be a Psalter of Northern origin. It was probably written in Yorkshire, and Mr. Weale, who described it in my catalogue, proves from the "obits" that it belonged to the Hospital of Saint Sepulchre at Preston in Holderness, which was founded and patronized by the De la Twyere family.

The workmanship of this handsome volume is rather rude, but very effective. It opens with 13 pages of Bible pictures, four to each page, alternately on a ground of blue or pink diaper or of gold; they are full of spirit and expression, though somewhat naïve in treatment, as will be seen from the accompanying plate. There is scarcely a page of the book without an historiated initial, great or small; the writing is fine and bold and the "bouts de lignes" coarse but effective.

In the seventeenth century this volume was the property of Lord Fairfax, the organizer of the "New Model Army" and the victor of Naseby. It contains a family book-plate, and an inscription in his hand-writing records that it was "The Lady Middelton's gift to me T. Fairfax." This Lady Middelton was a neighbour at Stockeld.



PLATE 13, f. 8v. The last of the 13 pages of Bible History. The subjects are St. Thomas putting his hand into the wound in Christ's side ; the Ascension ; the Descent of the Holy Ghost ; Christ in glory. The appearance of the original is very gay, with a great deal of red, blue and green.

PLATE 14, f. 15. A fine large initial B to the Beatus, with the tree of Jesse. The border has a series of subjects from the life of David and his dealings with Goliath.

LOT XXXIX.

SARUM MISSAL OF THE SHERBROOKE FAMILY.

H. Y. T. *Catalogue*, third series, no. XCIV.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. XLVII-XLIX.

Vellum,  $14\frac{1}{2}$  by  $9\frac{1}{2}$  in. ff. 343 (f. 225 on paper), 16 Historiated Initials. Cent. XIV (c. 1310).

*Binding* : Modern white vellum.

This is one of the earliest known missals of the Sarum Use that has survived and is remarkable for its stately writing and elegant, though not showy, decoration. The style suggests an East Anglian origin, but the Kalendar is unfortunately missing, and there is nothing to give a clue to the church or county for which it was written. The name Thomas Sherbrooke is written on ff. 9 and 37 in a 16th century hand, and the volume would have appeared to have remained long in the family as there is a 19th century bookplate of Henry Sherbrooke. It was owned later by William Morris.

There are numerous decorative initials in gold and colour, with characteristic branches extending up and down the margins. The execution of all the decorative work is admirable.

There are 16 historiated initials, the largest being a little more than two inches high. Two initials have been cut out and one or two others have suffered from ill usage, but the majority are in good condition.

PLATE 15, f. 1. This is the most decorated page in the book. In one of the initials two surpliced clerks are standing before a lectern, and in the other a priest kneeling before an altar, lifts up his soul, figured as a child, with hands joined in prayer. The style of the figure drawing is very good and has been compared with that of Queen Mary's Psalter.



LOT XL.

PSALTER OF JOHN OF GAUNT.

H. Y. T. *Catalogue*, fourth series, no. XCIX.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. LII-LIX.

Vellum,  $6\frac{3}{4}$  by  $4\frac{3}{4}$  in. ff. 243, 13 Miniatures. Cent. XIV (c. 1360).

*Binding*: Citron morocco. XVII Cent.

From a good deal of internal evidence of a rather intricate nature (which may be found fully developed by Sir George Warner in my catalogue), we are led to the conclusion that this Psalter was executed for two of the daughters of Sir Humphrey de Bohun, son-in-law of King Edward I, and given by them to their cousin, John of Gaunt, possibly on the occasion of his marriage with Blanche of Lancaster in 1359. It subsequently belonged to King Henry VI, or possibly to his wife, Margaret of Anjou and to John Stafford, Archbishop of Canterbury, whose arms may be seen on f. 1 immediately under those of Henry VI. This John Stafford was made Chancellor in 1432, and retained that post till 1450, having been the first in that office to be called "Lord Chancellor."

The beauty and delicacy of the decoration of this volume would render it unique among the surviving examples of English art of the period, were it not that a Psalter, evidently by the same hand, though of a rather later date (c. 1370), is in the Library of Exeter College, Oxford.

PLATE 16, f. 1. The minuteness and faint delicate colouring of the miniature painting make any black and white reproduction very inadequate. In this pastoral scene on the opening page David slays a bear on one

side of the picture and a lion on the other, while a quaint cross-legged angel looks on. In the B of the Beatus David beheads Goliath, and in the lower border a company of monkeys is pleasantly engaged in catching fish and afterwards cooking them. In the borders are the arms of England and of the Bohun family.

f. 163v. The crowning of Absalom by two Bishops. He is seen hanging from a tree and pierced in the back by Joab.

PLATE 17, f. 174v. David crowned, with gloves on his hands, commanding Amasa to muster the men of Judah against Sheba. In the right half of the picture, Joab embraces Amasa and plunges a sword into his body. In the initial the wise woman of Abel throws Sheba's head to Joab over the wall.

f. 207. The Last Judgment. In the initial the open mouth of Hell filled with souls in flames.

LOT XLI.

HOURS OF "ELIZABETH YE QUENE."

H. Y. T. *Catalogue*, second series, no. 59.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. LX-LXX.

Vellum, 8½ by 6 in. ff. 154. 1400-1415.

*Binding*: Crimson velvet of the XVIII century.

This Book of Hours has its name from the signature of the Queen of Henry VII, which is written in pale ink on f. 22 and is seen much more distinctly on the vellum than on the facsimile. (Pl. 19). Elizabeth of York, the daughter of Edward IV and Elizabeth Woodville, was born in 1465. This prayer book of hers was written about fifty years earlier, and we have no certain knowledge as to who was its first possessor. It contains, however, a prayer for the soul of "Cesill," Duchess of Warwick, a lady who was in 1435 married to Henry Beauchamp, Duke of Warwick, and secondly in 1448 to John Tiptoft, Earl of Worcester, who was beheaded in 1470. On f. 152 is written the name "Edwardus Dux Bukyngham," who was cousin to Elizabeth, and beheaded in 1521. Add to this a tradition that the volume subsequently belonged to Mary, Queen of Scots, and it will be acknowledged that it had a fine historic tradition before it entered the Library of the Earl of Ashburnham.

A peculiar value of this MS. is that it is work of the highest artistic excellence produced in England during the disturbed period of the Civil Wars, which was so destructive of the art of miniature painting which had arrived at great perfection, especially in East

Anglia. In his description of this MS. in my catalogue, Sir Edward Maunde Thompson says :—"The execution of both miniatures and borders is very careful, the features of the human faces being moulded with the finish that becomes characteristic of English miniature painting of the best type at this period. The colours are brilliant, being generally varieties of red and blue, heightened with white, and the gilding is profuse."

PLATE 18, f. 7. The characteristic of the whole volume is its gaiety and brilliancy of colouring, to which the plates can of course do no justice. This one shows the Last Supper, with Christ and the twelve Apostles seated round a table. A very ugly Judas is concealing a silver cup under the tablecloth.

PLATE 19, f. 22. The Crucifixion. On the bottom margin of this page is faintly visible the inscription "Elizabeth ye Quene."

LOT XLII.

THE DE GREY HORAE.

H. Y. T. *Catalogue*, first series, no. 27.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. LXXI,  
LXXII.

Vellum, 8 $\frac{3}{4}$  by 6 in. ff. 229. First half of the XV Century.

*Binding*: French, late XVI Century.

This Book of Hours, which is a good example of average English illumination early in the 13th century, takes its name from an obit in the Kalendar recording the death of the wife of Sir John Grey, fourth son of Thomas, first Marquis of Dorset. The various arms to which Sir John Grey was entitled, Quincy, Astley, Bonville, Valence, etc. are painted in the margins of the pages.

The binding is rather interesting, brown calf, with ornamental gilt-tooling, having in the centre of the covers medallions of the Crucifixion and Annunciation. Mr. J. A. Herbert says that these stamps, as well as one used at the corners of the covers, are to be found on books undoubtedly bound for Henri III. In Mr. Quaritch's description it is stated that "the binding was done about 1570 by the man who worked for Archbishop Parker and sometimes for Queen Elizabeth. In binding the book he cut away the signature attached to a note written in Henry VIII's time beneath one of the miniatures, "Madame I pray you remember her that ys yours and evver sal be."

PLATE 20, ff. 70v and 71, with the subjects of Christ bearing His cross, and the Adoration of the Magi, gives a good idea of the rich appearance of the book.





LOT XLIII.

THE LUSHER PSALTER.

H. Y. T. *Catalogue*, first series, no. 29.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. LXXIII,  
LXXIV.

Vellum, 11 by 7½ in. ff. 138. One Historiated Initial, and numerous large Initials of gold and foliage. Cent. XV (1430-50).

*Binding*: Old blue velvet over pasteboard.

The Lushers were originally a Devonshire family, settled in Surrey, and one of them in 1585 gave this MS. to her husband, John Hunt of Gayton, co. Staffs. and Cold Newton, co. Leic.

Dr. James finds the Litany "of York complexion," while the Kalendar "if any thing points to London," and he considers that the "decorative work, not large in amount, is of the most admirable XVth century kind."

PLATE 21, f. 7, shows the most important page in the book, with the only historiated initial, David holding his harp, which is touched by a man who kneels before him. The border is most beautiful. It contains several birds of uncertain species. The book is in perfect preservation, with magnificent margins.



LOT XLIV.

THE WINGFIELD HORAE.

H. Y. T. *Catalogue*, first series, no. 28.

H. Y. T. *Illustrations of 100 MSS.*, vol. IV, pl. LXXV-LXXXII.

Vellum, 11 $\frac{1}{8}$  by 7 $\frac{7}{8}$  in. ff. 106+133 (2 vol. in 1), 46 Miniatures.  
Cent. XV (1450).

*Binding*: Blue-black morocco, finely tooled and gilt, stamped  
"Mr. Richard Wingfield."

This volume consists of two separate portions. The first, containing the Kalendar and various prayers, is very inferior as a work of art to the second part, which is a Psalter of the same date, but beautifully illuminated, probably under Flemish influence. On this subject Dr. James says in my catalogue: "The art of the first volume is coarse, if effective, English work: that of the second is the best kind almost that English artists in the XVth century could produce."

When I bought this MS. from Mr. Quaritch in 1894 nothing had been ascertained as to its *provenance*, except that it had been bound, most probably in Italy, for one Richard Wingfield [*Plate 21A*]. But further study revealed the original ownership through the internal evidence of four of the miniatures. The borders of these pages are plentifully adorned with "Wheel Naves," crowned and chained Antelopes, Swans crowned and chained, and Stafford Knots, all emblems of the Stafford family, Dukes of Buckingham. The date of the book suits with Humphrey Stafford, first Duke, who was killed at the battle of Northampton in 1460, and his ownership is confirmed by a prayer on f. 123v., where it is besought "ut avertas iram tuam a me famula tua Anna." This Anne is clearly Lady Anne Neville, tenth daughter of Ralph, first Earl of Westmoreland,

whom Humphrey Stafford married. Her Book of Hours doubtless descended to her grandson, Henry, the second Duke, who married Katherine Woodville, the sister of Queen Elizabeth, wife of Edward IV. After Henry was beheaded at Salisbury in 1483, his widow, Katherine, married Sir Richard Wingfield. It seems probable that a great-nephew of Sir Richard Wingfield, born about 1520, was the "Mr. Richard Wingfield" whose name is stamped on the binding. His life coincides well with the probable date of the binding, which Mr. Kearney considered undoubtedly Italian, and placed between 1520 and 1550; but which Mr. Fletcher, of the British Museum, believes to be of English workmanship in imitation of Italian, and puts about the same date.

I have dwelt thus at length on the Wingfield MS. because it gives so good an example of the way in which these volumes, mysterious and anonymous at first sight, gradually betray their identity, and by internal evidence prove their connection with some of the greatest personages in English history.

PLATE 22, f. 1. The opening page of the second part, the Psalter. It has a picture of King David harping, and contains no indication of ownership unless the red roses in the border suggest some connection with the House of Lancaster. The two men in fur-lined coats looking over the wall have not yet been identified.

PLATE 23, f. 38. The six borders in the second part of the book are wonderfully rich and beautiful, with grotesques and flowers, and numerous variations of the characteristic badges of the house of Stafford. This plate gives an admirable picture of a mediæval fool. In the border are two chained antelopes and a wheel nave.

## Eight Books printed on Vellum.

## LOT XLV.

CICERO. DE OFFICIIS ; PARADOXA. Accedunt versus XII Sapientum—Horatius Flaccus (Q.) Oda de breuitate humanae vitae, PRINTED ON VELLUM, gothic letter, long lines, 28 to a full page, 88 ll. (measures  $9\frac{3}{4}$  by  $6\frac{1}{8}$  in.), without marks, printed in black and red [Hain, 5239 ; Proctor, \*82 ; Pellechet, 3726], four large painted initials in blue and red with decorative pen-work in purple, smaller initials and paragraph marks in red and blue, eighteenth century calf, gilt back

sm. folio. [Colophon, in red] *Presens Marci tulij clarissimū opus. Jo-hannes fust Mogūtinus ciuis . . . manu Petri de gernsshem] pueri mei feliciter effeci finitum. Anno. M.]cccc.lxvi. quarta die mensis february. Mainz, J. Fust & P. Schöffer, 4 Feb. 1466*

\* \* This copy, while agreeing in general with the edition of 1466 has eight sheets (= 16 leaves) with the characteristic readings of the edition of 1465. The leaves in question are 10, 15, 42, 43, 46-7, 51, 54, 73-4-5, 78-9, 80, 84-5. It seems certain that the sheets were made up before the book was rubricated, and probably it was done in Schöffer's printing house. The examination of four other copies of the 1466 edition reveals no trace of a similar composition, so it is probably a peculiarity in this copy.

[See PLATE 24.]



## LOT XLVI.

JUSTINIANUS. INSTITUTIONES cum glossa, FIRST EDITION, PRINTED ON VELLUM, gothic letter, in black and red, the text in two columns in the type of the Bible of 1462 surrounded by commentary in the type of the Durandus of 1459 (measures  $15\frac{1}{16}$  by  $11\frac{1}{4}$  in.), [Hain, \*9489; Proctor, \*85], numerous large and small initials, beautifully painted in red and blue (one on the first page in green), the brilliancy of the colours, which are excellently preserved, greatly enhancing the effect of the printed page, paragraph marks in red and blue, on one leaf a small flaw in the vellum causing a portion of one letter to fail to print, and on the same page a much larger flaw carefully mended before printing to preserve the perfection of the text, old blind-stamped calf, the centre panel decorated with intersecting three-line fillets forming diamond-shaped compartments in which are small single stamps of an eaglet and a conventional floreate ornament, round the panel is a border in which these stamps are repeated together with one of a lion, the half-compartments along the edges of the panel containing on the one side a small stamp of a fleur-de-lys, on the other a star, rebacked with morocco, metal catches and clasps

folio. [Colophon, in red] *Pñs institutionū p̄clarū opus Alma in vrbe magūtina inclite nacōis germanice. quā dei clemētia tam alti ingenij lumine. donoq; gratuito. ceteris terrarum nationibō p̄ferre. illustrareq; dīgtus est. nō atrañto oñi. nō plumali cañā. neq; erea. s; artificiosa quadā admuēcōe imprimēdi seu caracterizādi sic effigiatū. et ad eusebiā dei. industrie ē osummatū p̄ Petrū Schoyffer de Gernssheym Anno dñice incarnationis. Millesimo cccc.lxviij vicesima quarta die mensis Maij. Mainz, P. Schöffer, 24 May, 1468*

\* \* EXTREMELY RARE. Brunet says: "tellement rare qu'on en connaît à peine trois ou quatre exemplaires sur papier et une quinzaine sur velin." Dibdin, who gives a long account of the book in *Bibl. Spenc.*, vol. iii, p. 399 seq., adds the note: "there are few ancient books more interesting to the collector ... of greater beauty of execution or rarity of occurrence."



An additional interest is given to the volume by the famous twelve lines of Latin verse at the foot of the last page, a hexameter and pentameter to each line, in which Schöffer declares his superiority over "ambos Johannes" (John Gutenberg and John Fust).

This copy belonged to a member of the family of Glauburg, and the first page contains a miniature in gold and colours showing his coat-of-arms [See PLATE 25]. The arms are repeated again at the foot of the last page together with those of a lady of the family of Holzhausen. Over the Glauburg arms are the initials H. V. G. Z. L. (Henne v. Glauburg zum Lichtenstein), and over the arms of Holzhausen K. V. H. Z. L. (Kunigunde von Holzhausen zum Lichtenstein). A descendant has written on a preliminary leaf: "Est Hieronymi a Glauburgo ex haereditate paterna. An. 1575."

## LOT XLVII.

PLINIUS SECUNDUS (C.) HISTORIAE NATURALIS LIBRI XXXVII, PRINTED ON VELLUM (one leaf on paper), roman letter, long lines, 50 to a page, without marks, 357 ll. (including 2 blanks) [Hain, \*13089; Proctor, \*4087], 2 leaves at end slightly stained and a few other leaves a little discoloured, otherwise a fine copy with wide margins, measuring 16 $\frac{5}{8}$  by 11 $\frac{1}{4}$  in. ; on the first page is a large and very fine initial L in gold on a decorative ground painted in blue, red and green with interlacings in white, along the inner margin a border in the same style [See PLATE 26] ; the first page of Book II (this leaf is on paper) IS A REMARKABLE EXAMPLE OF THE BEST DECORATIVE WORK OF THE RENAISSANCE PERIOD, the large initial M is in gold on a blue ground with delicate arabesque work in yellow, a winged cupid shooting above and Roman armour below, round three sides of the page is a magnificent border painted with scrolls and flowers, the background being filled with large gold dots, in the side border is a medallion portrait of Pliny and in the lower border two winged sphinxes support a coat-of-arms of the Donato family [See PLATE 27]. Each of the remaining books, 35 in all, has a large and beautifully painted and illuminated initial, some with white scrolls on a blue, red and green ground with the letter itself in gold in the manner of the first illustration, some with figures of naked boys in grey, delicately painted with soft landscape backgrounds giving the page an atmosphere of great elegance and distinction (see the initials to Books 3, 5, 22) ; there are hundreds of smaller painted and illuminated capitals ; old red morocco, back gilt and broad side borders, with the arms of Sir M. M. Sykes in centre

folio. [Colophon] . . . . Impressi Venetiis per Nicolavm Ienson Gallicvm .M.CCCC.LXXII. Nicolao Trono inclyto Venetiarum dvce. Venice, Nicolas Jenson, 1472

\* \* EXTREMELY RARE. This book ranks amongst Jenson's finest productions and is one of the most coveted examples of his press.

The present copy has a remarkable history. It was illuminated

for a member of the Donato family (whose arms appear as recorded above), several of whose members became Doges of Venice. It has been suggested that it may have been done for Francesco Donato, Doge 1545-53, who is said to have been a lover of the arts. The next possessor seems to have been Louis Foucquet, Bishop of Agde, who presented it to the Presbyters of the Oratory of Agde, as appears from an inscription on the first page of text : " Ex dono illustrissimi et Reverendissimi D.D. Ludovici Foucquet Episcopi Agathensis Presbyterorum Oratorii Agathensis." It subsequently passed into the possession of Sir Robert Harley, and the original vellum fly-leaf has the following inscription : " this Book formerly Ld. Oxfords, was bought by him of Andrew Hay for 160 Guineas." It was sold in 1790 with Dr. Chas. Chauncy's books, a portrait of whom is inserted in the cover. It proceeded to Count Macarthy, thence to Payne & Foss in 1817, who sold it to Sir M. M. Sykes. It was bought subsequently by the Earl of Ashburnham. It also has the book-plate of the Duke of Sussex.

## LOT XLVIII.

VALTURIUS (ROBERTUS) DE RE MILITARI LIBRI XII, FIRST EDITION, PRINTED ON VELLUM (*except five leaves on paper, probably original and not supplied at a later date*), roman letter, long lines, 37 to a full page, without marks, 262 ll. (including 4 leaves of table and 3 blank leaves), (measures 13 by 9 in.), [Hain, \*15847 ; Proctor, 6912], 12 large initials with decorative interlacings richly painted in blue, red and green and illuminated in gold, painted border on first page of text following the index, titles and headings of chapters written in blue and red, small painted capitals throughout, numerous woodcuts, on one page a contemporary pen-and-ink drawing of a man shooting with a bow at a hole in a turret occupying nearly half the page, a small flaw in the vellum in one leaf affecting one or two letters of text, straight-grained red morocco, gold line tooling to a geometrical pattern on sides, in the centre of each the armorial stamp of Sir Mark Masterman Sykes with his initials above, Syston Park copy, with bookplate

folio. [Colophon] *Johannes ex uerona oriundus : Nicolai cyrugie medici filius : Artis impressorie magister : hunc de re militari librum elegantissimum : litteris & figuratis signis sua in patria primus impressit. An. MCCCCLXXII. Verona, John of Verona, 1472*

\* \* \* THE SECOND BOOK PRINTED AT VERONA AND THE FIRST BOOK PRINTED IN ITALY WITH ITALIAN WOODCUTS. It was written some few years before its publication and is dedicated to Sigismund Malatesta. "In this fine book," says Mr. Pollard in his monograph on *Early Illustrated Books*, "printed with all the care which marks the northern Italian work of the time, there are eighty-two woodcuts representing various military operations and engines, all drawn in firm and graceful outline, which could hardly be bettered. The designs for these cuts have been attributed to the artist Matteo de' Pasti, whose skill as a painter, sculptor and engraver Valturius had himself commended in a letter written in the name of Malatesta to Mahomet II."

[See PLATE 28].



## LOT XLIX.

AQUINAS (THOMAS) PRIMA PARS SECUNDE PARTIS SUME THEOLOGIE, PRINTED ON VELLUM, gothic letter, double columns, 47 lines to the full page, 279 ll. (measures  $10\frac{1}{2}$  in. by  $7\frac{1}{2}$  in.), [Hain, \*1448; Proctor, †4172; Pellechet, 1041], the first page decorated on three sides with a painted floral border heightened in gold and a large initial in blue, red and green on a gold ground [See PLATE 29], 114 beautiful initial letters mostly painted in four colours and illuminated in gold with sprays in the margins, small initials and paragraph marks painted in red and blue, original blind stamped Italian calf over wooden boards, somewhat wormed, rebacked and mended

folio. [Colophon] . . . . *Im̄p̄ssa Venetiis p̄ Fr̄aciscu<sub>3</sub> de Hailbrun & Petrum de Bartua Anno domini M.cccc.Lxxviiij. Venice, Fran<sub>5</sub> Renner & Petrus de Bartua, 1478*

\* \* \* The illuminated border on the first page resembles in several interesting points the more magnificent border of the Pliny (*q.v.*, PLATE 27). The flowers that appear in both and the use of gold dots are almost identical.



## LOT L.

[PTOLOMAEUS. COSMOGRAPHIA, latine reddita a Jac. Angelo, curam mapparum gerente Nicolao Donis Germano] (*vol. of maps only*), PRINTED ON VELLUM, 64 leaves, containing 32 maps by J. Schnitzer of Armszheim, all double-page except the last, and leaf at end with Table and colophon (measures  $16\frac{7}{16}$  by  $11\frac{1}{4}$  in.) [cf. Hain, \*13539; Proctor, \*2556], all the maps coloured by a contemporary hand, woodcut initials, the "explanations" of the maps printed within woodcut borders, small flaws in the vellum of two or three leaves causing very slight defects, finely bound in early 18th century English red morocco, broad ornamental lace tooling with pointillé work on sides, large ornamental centre-piece, gilt panel back, g. e.; from the Beckford and Hamilton Palace collections

folio. [Colophon] *Clavdii Ptolomei viri Alexandrini cosmographie octavvs et vltimvs liber explicit opvs Donni Nicolai Germani secundvm Ptolomevm finit. Anno MCCCCLXXXII. Avgvsti vero Kalendas .xvii. Imprssvm Vlme per ingeniosvm virvm Leonardvm Hol prefati oppidi civis (sic). Ulm, Leonhard Holle, 16 July, 1482*

\* \* \* THE FIRST BOOK WITH WOODCUT MAPS.

[See PLATE 30].





## LOT LI.

JOSEPHUS. JOSEPHUS DE LA BATAILLE JUDAÏQUE. Imprime nouvellemēt a Paris, PRINTED ON VELLUM, gothic letter, double columns, 46 and 47 lines to a page, with signatures and foliation, 255 leaves (out of 263, wanting eight) (measures  $16\frac{3}{16}$  by  $10\frac{1}{16}$  in.) [Hain-Copinger, 9459, who says "8 and 259 ff.," following the foliation and ignoring the fact that the numbers 79-82 are dropped; Proctor, \*8423], 3 nearly full-page woodcuts within ornamental woodcut borders, 2 other large cuts both within borders, 130 smaller cuts and a number of lateral borders, all the woodcuts and all the borders but two being beautifully coloured and illuminated in gold, numerous small initials and paragraph marks painted in brown and gold, 16th century red morocco, a 3-line fillet in gold round edges of sides and back, with the arms on back of CHARLES III DE BOURBON ("Cardinal de Bourbon"), Archbishop of Rouen (1562-1594), and below his small oval stamp of a lily in flower and the legend "*Superat candore et odore*," g. e.

folio. [Colophon] *Cy finist lhystoire de Josephus de la bataille Judaique trāslatee de latin en francoys . . . et fut acomplie le septiesme iour de decembre mil CCCC quatre vīg; et douze : & imprimee a Paris pour Anthoyne Verad libraire, etc. Paris, Antoine Vérard, 7 Dec. 1492*

\* \* Brunet mentions only one copy on vellum, now in the Bibliothèque Nationale. The present copy was done for Thomas Bohier, Treasurer General of Brittany and Secretary of the Finances to Charles VIII, to whom the book is dedicated. Bohier's arms are drawn in trick on the title-page with the inscription below: "Ce livre est et appartient à Thomas Bohier Tresorier General de Bretagne et Secretaire des Finances du Roy." His arms are also emblazoned on several pages containing the large woodcuts, in most cases in the woodcut border.

The colouring of the woodcuts throughout is extremely good and the artist has been especially successful in his treatment of the faces, for an example of which attention may be drawn to the large cut on folio 213 *verso* of Sabinus and Titus within a delicate floreated border in gold, blue and green, with daisies, bluebells and other flowers in natural colours.

The frontispiece is a fine cut of a triumphal entry of a king who should be French, since he wears the lilies. The design, however, must have been made for this book, for a label in the middle of the picture bears the name "Josephus," while in the *Gestes Romaines* and *Lancelot*, in both of which the cut reappears, the label is left blank. The page is surrounded by a fine border of women, flowers and birds [See PLATE 31], which is repeated again on the page shown in the second illustration [PLATE 32], which has a cut of the author presenting his book.

## LOT LII.

BONNOR (HON. DE) LARBRE DES BATAILLES, PRINTED ON VELLUM, gothic letter, long lines, 34 to a page, 146 ll. including the first blank (out of 156, wanting 10 ll. including the last leaf) (measures  $10\frac{1}{8}$  by  $7\frac{5}{8}$  in.) [Hain-Copinger, 3640 ; Proctor, 8428], large cut on page following title ( $6\frac{3}{8}$  by  $5\frac{3}{8}$  in.) depicting the presentation of the book to the King, two sides of the same page being decorated with a border of flowers, birds and grotesque animals [See PLATE 33], and 101 other cuts, original calf stamped in blind with rolls of quatrefoils and a small floral stamp arranged panel-wise between three and four-line fillets, metal corner-pieces and centre-bosses stamped with fleurs-de-lys with remains beneath them of the old silk "chemise" affixed by way of protection to valuable books

small folio. Paris, Anthoine Verard, 1493

\* \* EXTREMELY RARE. The woodcuts are very fine, and all (with one exception) have been painted in colours and illuminated in gold in the manner of miniatures. In one or two cases the paint has been slightly damaged. In most cases it has been applied with great skill and the decorative effect is excellent, particularly where the colours are laid on thickly, so that the original woodcut is only visible on close inspection. Numerous small initials and paragraph marks are illuminated in gold on a brown background. The woodcut on sig. a 2 verso which is left undecorated is the first of the smaller series ( $3\frac{1}{4}$  by  $2\frac{3}{4}$  in.), and represents the Vision of S. John. Presumably it was left plain as an example of the original decoration of the book.

The author, Bonnor, Bonhor or Bonet, was prior of Salon in Provence, and he wrote this book at the order of Charles V for the instruction of the Dauphin. It is not a romance, as it is called in Brunet's *Supplement*, but a treatise on the origin and rights of war, giving many side-lights on the feudal period.



LOT LIII.

BIBLE HISTORIAL DU DUC DE BERRI.

H. Y. T. *Catalogue*, third series, no. LXXVI.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. II-V.

Vellum, 17 by 13 $\frac{1}{2}$  in., in 2 vols. (I. ff. 299 + 1 : II. ff. 278). Cent. XIV.

*Binding* : Modern limp vellum.

The first three French MS. in this sale were the property of Jean, Duc de Berri, the great book-collector of the 14th and early 15th century, the owner of a Library of some three hundred volumes, of which 120 were illustrated by the best artists of France and Flanders.

The story of these two magnificent volumes of the *Bible Historial* is told with some fulness on the fly-leaf of Vol. I, which is covered with inscriptions by the hand of Nicholas Flamel, the Duke's Librarian, a famous calligrapher. The first two run as follows :—

*C'est Vne Bible Historial Laquele Est A Jehan Filz De Roy De  
France Duc de Berry Et Dauuergne Conte De Poilou  
Destampes De Bouloingne Et Dauuergne Flamel*

*La quelle Bible mon dit Seigneur le Duc donna au mois Juing  
Lan Mil quatre Cens et Dix A noble et puissant seigneur  
messire Jehan Harpedenne seigneur de Belleuille et de Mon-  
tagu Conseiller et Chambellan du Roy notre Seigneur et de  
monseigneur le Duc de Berry Flamel*

Voluminous notes in later hands trace the history of this splendid book down to its presentation to Philippe d'Auvergne, a Captain in

the Royal Navy of Great Britain, in 1785, by his uncle, the reigning Duc de Bouillon. It was next found in the Ashburnham Library, whence I obtained it in 1897.

These volumes having been given away in 1410 naturally do not occur in the Inventories of the Duc de Berri's books made in 1413 and 1416, nor are they in that of 1402. They are No. 10 in the list made by M. Delisle (*Cabinet des Manuscrits*, III, 172).

It is unfortunate that the early part of Genesis, with doubtless a fine illuminated page, is missing, the book being otherwise in fine condition. There are 72 miniatures, almost square ( $3\frac{3}{4}$  by  $3\frac{1}{2}$  in.), generally on chequered grounds. The colours are excellent, the execution not specially fine, though the figures are often very spirited and expressive.

PLATE 34, Vol. II, f. 1. This is the fine opening page of Vol. II, necessarily very much reduced in size. It is the commencement of the Book of Proverbs, and the four subjects in their tricolor *cul-de-lampe* borders are (1) The Judgment of Solomon ; (2) The Queen of Sheba's visit to Solomon ; (3) Solomon superintending the building of the Temple ; (4) Solomon enthroned holding an open book, inscribed *lectio libri sapiencie*.

LOT LIV.

AUGUSTINUS DE CIVITATE DEI.

H. Y. T. *Catalogue*, second series, no. 80.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. VI, VII.

Vellum, 18 $\frac{1}{2}$  by 13 in. ff. 318, 12 Miniatures. Cent. XIV (c. 1380).

*Binding*: Modern green velvet.

This is the second volume of the translation by Raoul de Praelles. I bought the MS. at Sotheby's in 1890, with a first volume which did not belong to it. This MS. has several shields of Jean, Duc de Berri, but no other marks of ownership.

The writing of this book is very good; it has penwork initials to each chapter, and a miniature occupying the width of a column before each book, with a full border of the ivy-leaf kind. The twelve miniatures are of good design and execution, with a great deal of grisaille in them.

PLATE 35, f. 1. This representation of the first page has, of course, had to be very much reduced, but it gives a general idea of the appearance of the handsome book. The miniature represents the Creation, compressed into four compartments.





LOT LV.

VINCENT DE BEAUVAIS : SPECULUM HISTORIALE.  
2 volumes.

H. Y. T. *Catalogue*, vol. I, fourth series, no. 79A.  
vol. II, second series, no. 79.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. VIII-XV.

Vellum, 12 $\frac{7}{8}$  by 9 in. Vol. I, ff. 450, Vol. II, ff. 436. 564 Min. in  
Vol. I, 144 in Vol. II. Cent. XIV (1360-80).

*Binding* : Modern English claret-coloured morocco.

The ownership of these volumes by the Duc de Berri is made absolutely certain :

- (1) By his Arms which occur on f. 1 of Vol. II which have been evidently altered from those of Charles V, by the addition of the red border.
- (2) By the page in the writing of Nicholas Flamel at the end of Vol. II.
- (3) By the signature of the Duke, in his own hand-writing, on the back of the Flamel page.
- (4) From the Arms of the Duke being found on the edges of Vol. II.
- (5) From the fact that the MS. figures in the Duke's catalogues of 1402 and 1413.

In the interval between 1402 and 1413 it was given by the Duc de Berri to Jehan de Montagu, and for a few years belonged to him. In 1409, however, Jehan de Montagu was executed, and the Duke

recovered the book. He kept it until 1413, when he again gave it away, this time to his nephew, Jean sans Peur, Duke of Burgundy. He, in his turn, only had it for six years, for he was assassinated on the Bridge at Montereau, and the next appearance of the three volumes (for there were then three), is in the catalogue of the Library of Philippe le Bon, where they are described as being covered with green damask. This catalogue was drawn up in the year 1420.

Remaining still in the Library of Philippe at Bruges they are next mentioned in his catalogue of 1467, and from that day they disappeared from view until the beginning of the 19th century, when the first volume is known to have belonged to a Dutch gentleman. It, however, again disappeared, and was finally bought by me at Sotheby's in 1906.

The second volume was likewise heard of no more after 1467, until it came to light again in the Ashburnham Library, whence I acquired it in 1897.

The career of Vol. III has been more tragic. Since 1467 when Philippe le Bon's catalogue described it as containing 55 miniatures, it has been mutilated by some demon, who carefully cut out the little pictures. Seven have disappeared; the remaining 48 were found lying about in the British Museum, many years ago, and are now pasted carefully into an album. Photographs of these fragments, made by my direction, accompany this MS. in a separate volume.

Surely we have here a marvellous pedigree. The glorious early career of the three volumes, then the eclipse of four centuries and a half, and then the re-discovery and re-uniting of the two first volumes in my library in Portman Square, while the fragments of the third volume repose not far away in Bloomsbury.

The two volumes have been described in my catalogue (Second and Fourth Series), at great length and in a most complete and masterly manner by Mr. S. C. Cockerell.

This MS. contains a truly enormous number of miniatures, 564

in Vol. I and 144 in Vol. II. Some of them stretch across the two columns, but for the most part they are one column wide and about  $2\frac{1}{2}$  inches high. They are executed by various hands (Mr. Cockerell discovers seven), and are of varying merit.

PLATE 36. These are three miniatures out of a charming series of seven, illustrating Æsop's Fables.

PLATE 37, Vol. II, f. 101. A large picture of the rulers of the nine kingdoms of Rome, Persia, France, England, the Vandals, the Lombards, the Visigoths, the Ostrogoths and the Huns. The King of France is naturally much the most glorious, and is the only one who has not a sort of extinguisher hanging over his head.

It will be remarked that the two grisaille lions, who support the arms of the Duc de Berri at the bottom of the page have remarkably long tails, as to which the late M. Léopold Delisle wrote to me : " Je crois que les manuscrits dans lesquels ont été peints les lions à longues queues ont été faits pour Charles V, mais n'ont pas été incorporés dans sa bibliothèque. Votre Miroir Historial est allé chez le Duc de Berri."



LOT LVI.

BOCCACCIO DES CLERES ET NOBLES FEMMES.

H. Y. T. *Catalogue*, fourth series, no. XCVII.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. XXVII-XLI.

Vellum, 16 $\frac{1}{8}$  by 11 $\frac{1}{2}$  in. ff. 190, 48 Miniatures. Cent. XV (c. 1410).

*Binding*: Brown calf, very fine French of the 17th century, with gold tooling.

Second only to the Duc de Berri as a book collector, was Prigent de Coëtivy (1400-1450), who was created Admiral of France in 1439, and met his death by an English cannon-ball at the siege of Cherbourg eleven years later. He was a fine fighting leader in the Hundred Years War, a contemporary of Joan of Arc, and a great book collector. The late M. Delisle found four or five of his MSS. in various Libraries, and there is in the possession of the Duc de la Trémouille an inventory of 20 books which belonged to the Admiral. The store he set by them is shown by various letters which are extant giving strict orders to his servants as to how they should pack them for a journey, "*enveloppez très bien mes livres et les faites enfoncer en pippes (casks) en et par manière que s'ilz cheoient en l'eau, qu'ilz ne se puissent mouller ne gaster en aucune manière.*"

On f. 4v. of this volume is inscribed in Coëtivy's own bold square handwriting *Ladmiral*; and on the final leaf *Dame sans per à Prigent*. He nearly always inscribed alongside his signature this *Devise of Dame sans per* (without equal). It referred presumably to his wife, Marie de Raiz, daughter of Gil de Raiz, the traditional "Bluebeard" of nursery story. In an exquisite little book of hours, formerly in my possession, which the Admiral bequeathed to his wife, the motto is painted frequently in the ornate borders of the pages. The inscription in the Admiral's handwriting was not always understood, and the bookseller from whom I purchased this volume

was much troubled because he could not understand the attraction of a lady without a nose.

It is very sad that this magnificent volume, which I have always regarded as the finest lay book in my collection, lacks 80 leaves from its original total of 270. On 57 of these there were pictures, leaving only 48 out of the complete series of 105. "Nevertheless," says Mr. Cockerell in my catalogue, "this MS. remains a priceless one, and the width of its margins, its almost immaculate condition and the brilliant splendour of the surviving miniatures make one utterly forgetful of the defects." He also points out that early in the 15th century a school was established in Paris which almost renounced the use of gold for backgrounds and made use of bright and rich colours in broad masses. "The general aspect is one of extraordinary fairness and gaiety, as well as of fine simplicity of decorative arrangement. It is to this Parisian school of which the best known example is perhaps the noble Terence at the Arsenal Library, that this still finer Boccaccio belongs."

PLATE 38, f. 5. Boccaccio kneels and offers his book to Joanna, Queen of Jerusalem and Anjou; she has the arms of both on her skirt. This is a mistake owing to a misreading of the prologue; the author had intended to present his book to Joanna, but changed his mind and really addressed it to a Florentine lady.

PLATE 39, f. 105. Claudia, attired as a nun, seizes an envious tribune who has tried to stop her father's triumphal car. This picture is by the artist to whom Mr. Cockerell attributes 18 of the finest of the miniatures, "which may be safely ranked among the very finest compositions of the first quarter of the 15th century."

LOT LVII.

HORAE OF RENÉ OF LORRAINE.

H. Y. T. *Catalogue*, first series, no. 10.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. XLII-XLVI.

Vellum,  $5\frac{3}{4}$  by  $4\frac{1}{2}$  in. ff. 78, 40 Miniatures. Cent. XV (first half).

*Binding*: Faded pink velvet.

There is some doubt as to which René owned this charming little book of hours. When it was in the library of M. Ambroise Firmin-Didot it was confidently attributed to René II, and the heraldic coat borne by the armed knight on f. 10 would be appropriate to several members of the princely house of Lorraine. I myself incline to accept as its owner René I, otherwise the "*Bon Roi René*," of Anjou, father of Margaret, the heroic wife of Henry VI of England; firstly, because it seems not unlikely that the most artistic of Princes should have been possessor of a book whose illuminations deal with and illustrate so sweetly the life of Touraine and the scenery of the Loire, and secondly because the vanity of René would not have objected, if the heraldry was correct, to his portrait being made decidedly more manly and heroic than was consistent with an accurate likeness. The Saints in the Kalendar point to Angers, the birthplace of René. He succeeded his father-in-law as Duke of Lorraine in 1431, when he was 22 years old, having previously married Isabelle, the heiress of Charles II. The portrait page might very well have been painted after that date; it is, I think, by a different hand from the other miniatures contained in the volume.

A charming feature in this Book of Hours is one of the most



lovely illuminated Kalendars known to me, with 12 delicious little pictures (2 inches by 1), illustrating the occupations of the months. It is difficult to select the most attractive ; personally I prefer the April scene of love-making in a garden, and that of May where a pretty pair go out hawking, pillion-wise.

PLATE 40, f. 30. The country dance with which the shepherds greet the Angelic announcement is a realistic view of simple peasant revelry among the willows on the banks of the Loire in the 15th century, the painter being almost certainly François, the brother of the celebrated Jean Fouquet. The facsimile gives but a poor idea of the wonderful delicacy of the colouring of this pastoral scene. It seems to recall some sentimental journey, two centuries before the time of Sterne.

f. 47. David in prayer before the Ark of the Covenant. Behind him a full band, with all sorts of musical instruments—organ, lute, harp, trumpet, pipe and fiddle, all very carefully depicted.

PLATE 41, f. 58. The miniature which accompanies the Burial Service. It has been reproduced in a French historical work as a representation of the battle of Morat ; for this, however, there is no authority. It is a fanciful and terrible concentration of the various phases of battle and death, so familiar to the Middle Ages.

LOT LVIII.

HORAE OF LOUIS OF ANJOU, BASTARD OF MAINE.

H. Y. T. *Catalogue*, uncatologued, no. CVIII.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. LIII-LV.

Vellum, 4¼ by 3 in. ff. 274, 21 Miniatures. Middle of XV Cent.

*Binding*: Brown morocco, elaborately and beautifully blind-tooled.

The original owner of this pretty little book of hours was the natural son of Charles d'Anjou, Comte du Maine and grandson of Louis of Anjou, King of Sicily. He married in 1464 Anne de la Trémouille and died in 1489, and as his wife's arms appear with his in several of the borders, the book was evidently made between those dates. Louis was legitimatized in 1468, and the line of Bastardy is marked on the coats-of-arms, so it ought to be presumed that the illuminations were made before 1468, but it is of course possible that, like the more famous Dunois, Bastard of Orleans, he objected to discard the invidious title.

I consider this not the least attractive of the small books of hours which belonged to distinguished Frenchmen who flourished in the 15th century. As regards decoration it is, so far as I know, unique in style. It has an appearance of combined richness and daintiness. Every page has its beautifully illuminated border and the general effect is of blue and gold, all the leaves in the decoration being gold or silver and the flowers a rich blue, with only occasional colours of birds or berries or coats-of-arms [*Plate 42A*]. The miniatures are by an accomplished artist, or artists, and often very original in their treatment of the conventional subjects.

PLATE 42, f. 26. The Annunciation; a charming little scene of shepherds and their flocks at the bottom of the page.

f. 232. The Feast of the Apostles, who all bear their characteristic emblems. In the border good coats-of-arms of Louis and his wife, supported by angels.



LOT LIX.

HORAE OF THE GRAND BASTARD OF BURGUNDY.

H. Y. T. *Catalogue*, first series, no. 12.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. LVI.

Vellum, 6 by 4½ in. ff. 265, 84 Miniatures. Cent. XV (1480).

*Binding* : Modern vellum.

This volume was made for another royal bastard of France, with a taste for book collecting, Antoine, Comte de la Roche en Ardenne, son of Philip the Good, Duke of Burgundy, and of Jeanne de Prelle. He was born in 1421 and died in 1504. He had a long and victorious career as a general of the armies of Burgundy, and was known throughout Europe as *Le Grand Bâtard de Bourgogne*, a title by which he was proud to be called. The arms of Burgundy, with the bar sinister occur several times in the borders as well as the Bastard's defiant *devise* of a hot oven, with the inscription *Nul ne si frote*.

The MS. is in wonderfully fresh and beautiful condition. Dr. James says of it in my catalogue :—"The pictures in this book are numerous and interesting : some of them, especially the illustrations of the Evangelists' lives, are quite uncommon. They are of very fair and careful execution, not of marked excellence : the decorative work does not rise above the average."

PLATE 43, f. 46. With the Bastard's *Devise* on this page may be compared that of Louis XII, a hedgehog, with the motto *Qui s'y frotte s'y pique*. Louis was 41 years younger than Antoine, so he probably adapted the motto of the Grand Bastard who was then in the service of Louis XI.

f. 100. This page, as bright and fresh and clean as if it was made yesterday, has a fine coat-of-arms in the border.



LOT LX.

PSALTER OF PADUAN ORIGIN.

H. Y. T. *Catalogue*, second series, no. 98.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. LVII-LXVI.

Vellum, 12 $\frac{3}{8}$  by 9 in. ff. 147, about 200 Miniatures. Cent. XIII-XIV.

*Binding*: Modern yellow morocco.

This is the earliest of the five Italian MSS. with which I conclude the second portion of my sale catalogue. In some respects it has been the most puzzling, as it is perhaps the most richly decorated of all my illuminated books. It contains an elaborate Kalendar, two pages to each month, 39 full page paintings, and a marginal picture for every psalm, innumerable decorative initials, delicate pen-work borders, endless grotesques of figures and animals, the whole adorned with masses of burnished gold, and the gayest possible colours, and in perfect condition. A very unusual and striking type of architecture enters largely into the decoration, which includes also trees of unique description. "The full-page miniatures," says Dr. James, "show a strong Byzantine influence, not only in the composition of the subjects, but also in the cast of the draperies and in the architectural accessories."

For a long time the *provenance* of this wonderful book puzzled the experts. Two suffrages indicated that it was made for the wife of somebody of the name of Henry, evidently persons of distinction, or they would not have owned so magnificent a Psalter. "The selection of the Saints in the Kalendar and Litany," wrote Dr. James in my Catalogue, "with the strong Byzantine influence perceptible in the pictures, incline me personally to assign the book to Bohemia, the date being not far from 1300." This led him by easy stages to Anne, daughter of Wenceslaus II, and wife of Henry Duke of

Carinthia and King of Bohemia (1307-1310), as the possible owner. So, for about ten years this treasure went by the name of the "Bohemian Psalter," and it would be so called still had it not been that one day, visiting the Cathedral of Padua, I was able there to inspect an Epistolar which on a first glance at the illuminations I thought had evidently been painted by the same artist as my "Bohemian Psalter." I was strongly influenced in this opinion by the fact that the very peculiar trees were exactly the same in the two books. It next appeared that there exists in the Benedictine Monastery of Admont in the diocese of Salzburg, a very fine Missal, painted by the same artist as the Epistolar of the Padua Cathedral. Now we know from an inscription in the Epistolar that it was written by a certain "Johannes" (probably John of Gaibana), whose portrait accompanies the inscription. There is no reason to suppose that he also painted the pictures, but anyhow it now seems tolerably certain that this splendid MS. had its origin in Padua.

PLATE 44, f. 2. One half of the Kalendar for January, which gives some idea of the style of the book, though the dazzling effect of the intense rich colours and the wealth of gold is of course lost.

PLATE 45, ff. 72v. and 73. The Betrayal (note the Mephistophelian devil behind the head of Judas), and Christ before Pilate. All the personages have brilliant scarlet, green, mauve and light and dark blue garments, and the backgrounds are solid plates of gold.

LOT LXI.

GOSPEL BOOK OF POPE PIUS II, AENEAS SILVIUS.

H. Y. T. *Catalogue*, second series, no. 89.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. LXVII,  
LXVIII.

Vellum,  $14\frac{1}{8}$  by  $10\frac{1}{2}$  in. ff. 114, 4 large Historiated Initials. Cent.  
XV (1456-58).

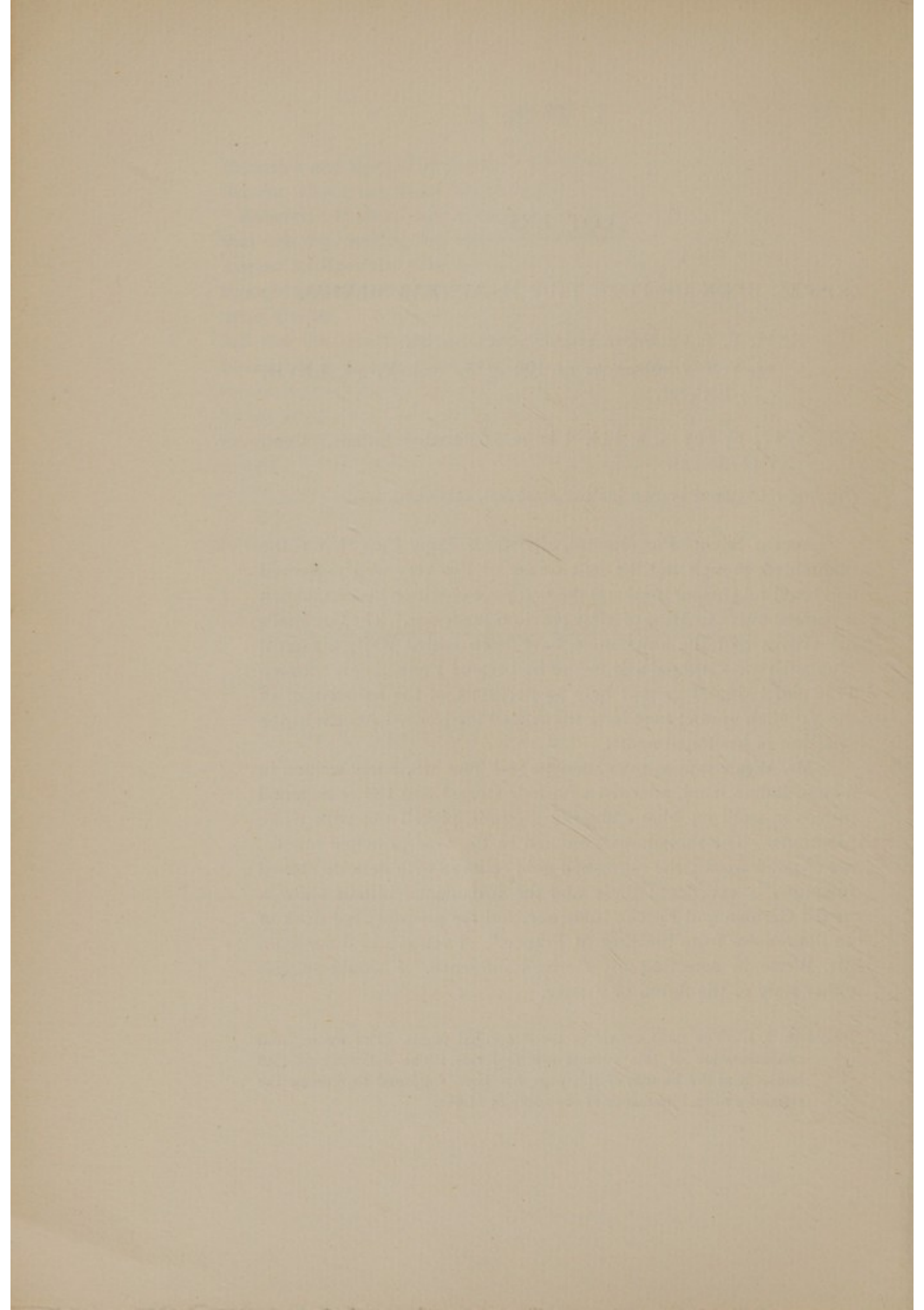
*Binding* : Original brown leather stamped, rebacked.

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. I cannot help suspecting that the association of the Virgilian epithet may have influenced the learned Aeneas in the selection of his Papal name.

Mr. Weale says in my catalogue :—"The MS. finely written in a large Italian hand, 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 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." I venture to differ from Mr. Weale in detecting any German influence. I would suggest either Italy or the South of France.

PLATE 46, f. 1. The most ornate of the decorated pages. The writing and ornamentation of this volume are first rate. The delicately painted house-fly at the bottom of this page has been supposed to indicate the signature of an illuminator of the name of Mosca.





LOT LXII.

PSALTER OF COSMO DEI MEDICI (PATER PATRIAE).

H. Y. T. *Catalogue*, first series, no. 30.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. LXIX, LXX.

Vellum, 7½ by 5 in. ff. 209. Cent. XV (1490).

*Binding*: Blue morocco, with the arms of Nicolas Fouquet (b. 1615, d. 1680).

The arms and emblems and the style amply prove that this Psalter belonged to one of the early Medici Princes, and I affix to it the name of Cosimo, because when at Florence some years ago I showed the volume to Father Anziani, the learned Director at that time of the Laurentian Library, he assured me that it was without doubt one of the books made for the great Cosimo himself. This was a favourite book of the late Mr. Bernard Quaritch, and he parted with it to me in 1894 with genuine regret. He considered the writing and minor decorations were done by Sinibaldi, and the beautiful first page by Attavanti.

PLATE 47. The two opening pages of the book; the vellum has been stained a pale yellowish green colour. The painting of both the miniatures and the borders is most finished and delicate in style and extremely minute. The little picture of the Last Judgment in the border, not much more than one inch in diameter, contains over 20 figures, without any crowding.

THE HISTORY OF THE ...

H. T. ...

Volume 1 ...

London: ...

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LOT LXIII.

BREVIARY OF DUKE HERCULES OF FERRARA.

H. Y. T. *Catalogue*, second series, no. 92.

H. Y. T. *Illustrations of 100 MSS.*, vol.V, pl.LXXI-LXXV.

Vellum,  $9\frac{3}{4}$  by  $7\frac{1}{8}$  in. ff. 258, 43 Miniatures. Cent. XV (c. 1494).

*Binding* : Faded red morocco, back tooled.

This Manuscript was made for Hercules of Este, Duke of Ferrara and Modena (b. 1433, d. 1505), as we are told by the compiler in a preface to the book, in which he also informs us that the Duke has prayers celebrated daily for his household, and has procured the papal sanction for the present abridgment of the offices.

Hercules succeeded in the Dukedom his brother, the "Magnificent" Borso, many of whose beautiful MSS. may still be seen in the Library at Modena. He had the unique distinction, in the stormy 15th century, of keeping his dominions free from war's alarms for 21 years, and as the patron of Boiardo and Ariosto made his capital a centre of art and literature second to none in Italy, unless perhaps to Urbino in its palmy days.

This volume is a very beautiful example of Ferrara work. Dr. James says of it :—"Its decoration consists of borders, historiated initials, small pictures in the text, and a great wealth of ornament executed with the pen in red and blue. This latter is of great delicacy and intricacy and is of very fine quality."

PLATE 48, f. 1. This page is a fine specimen of Ferrarese work. It is adorned in the border with emblems of the Duke and his family ; a tall red hat, a flaming vase, a deer and an ape, and at the bottom a shield of the Dukes of Ferrara.

LOT LXIII

LIBRARY OF THE UNIVERSITY OF TORONTO



M. T. Colledge, second series, no. 11  
M. T. Colledge, vol. 7, no. 1, 1931-1932

Volume 91, no. 1, 1931-1932

Author: Pagan, vol. 1, no. 1, 1931

This manuscript was sent for review to the Editor of the Journal of the American Oriental Society in 1931. It was published in the volume of the Journal for 1931-1932, no. 1, p. 1-10. The author is Pagan, vol. 1, no. 1, 1931-1932.

The author is Pagan, vol. 1, no. 1, 1931-1932. The manuscript was sent for review to the Editor of the Journal of the American Oriental Society in 1931. It was published in the volume of the Journal for 1931-1932, no. 1, p. 1-10.

The author is Pagan, vol. 1, no. 1, 1931-1932. The manuscript was sent for review to the Editor of the Journal of the American Oriental Society in 1931. It was published in the volume of the Journal for 1931-1932, no. 1, p. 1-10.

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LOT LXIV.

HORAE OF DIONORA, DUCHESS OF URBINO.

H. Y. T. *Catalogue*, first series, no. 25.

H. Y. T. *Illustrations of 100 MSS.*, vol. V, pl. LXXXVII-XC.

Vellum,  $8\frac{3}{8}$  by  $5\frac{1}{2}$  in., ff. 217, Borders and Pictures 29. Cent. XVI (1510-20).

*Binding* : Modern red velvet.

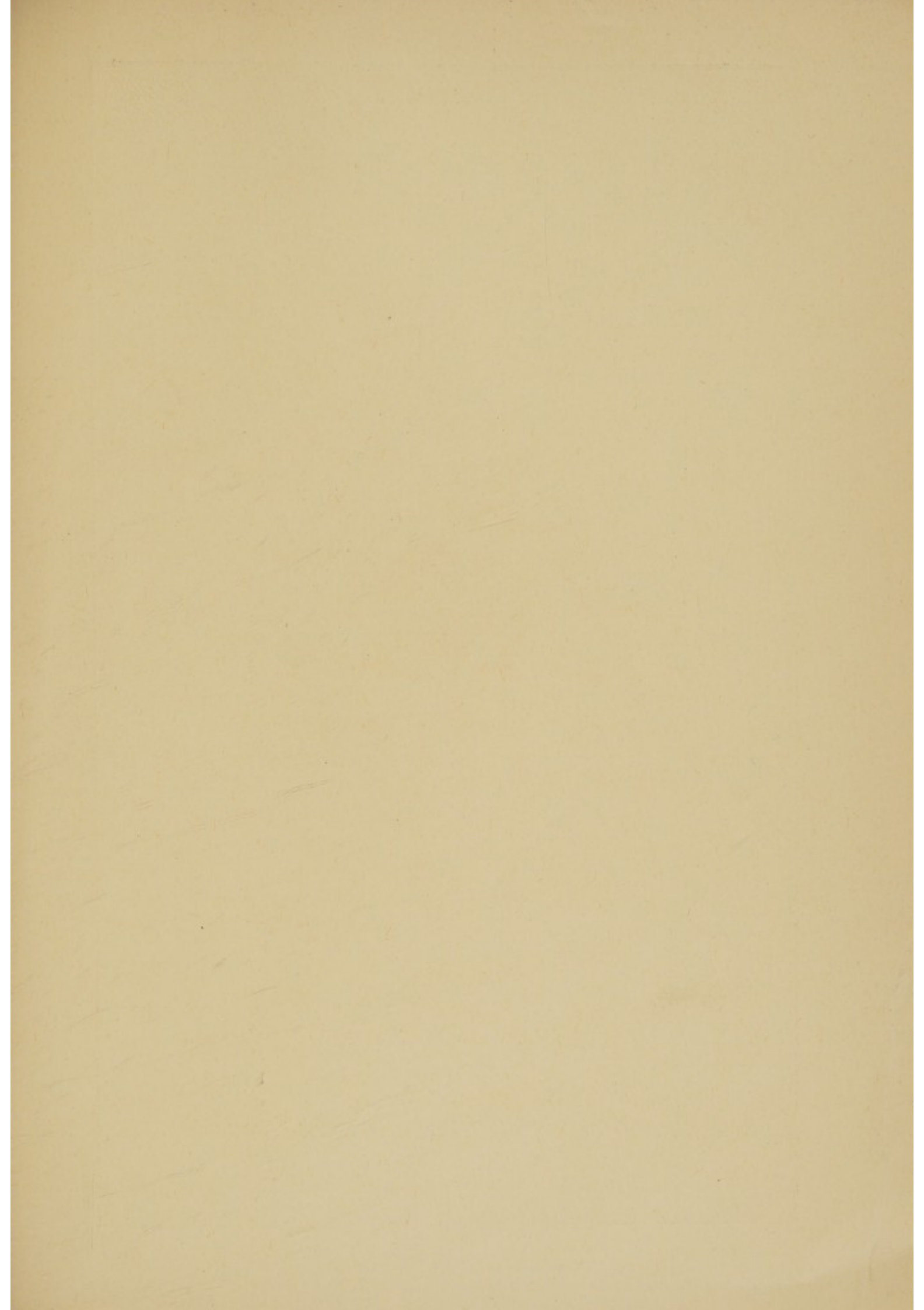
This is a most charming specimen of the work of the later Italian artists, about 1515. It was made for Dionora, Duchess of Urbino (b. 1490, d. 1543), the daughter of Francesco Gonzaga, Marquess of Mantua, who on her marriage with Francesco Maria della Rovere, the adopted heir of the Dukedom of Urbino, was described by Baldassare Castiglione in the following enthusiastic language. "If ever there were united wisdom, grace, beauty, genius, courtesy, gentleness and refined manners, it is in her person, where these combined qualities form a chain adorning her every movement." This paragon of all the virtues was married to the Duke of Urbino on Christmas Eve, 1508. Her admirable portrait by Titian hangs in the Uffizi Gallery.

Dr. James says in my catalogue :—"The work of the original scribe is exquisite. Waagen ascribes the book to the hand of Giulio Clovio, but this is probably incorrect." The painter, whoever he was, is specially fond of jewels and of birds, of which he introduces charming examples into the borders.

PLATE 49, f. 14. The first page of the Hours of the Virgin. At the bottom of the page are the arms of Della Rovere impaling Gonzaga, with the inscription "Diva Dio(nora) Duci(ssa) Ur(bini). There are some very minute engraved gems in the border.



LONDON: J. DAVY & SONS, 8 & 9, FRITH STREET, W. 1.





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1920.