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OF

THE LIVY

OF THE

BÂTARD DE BOURGOGNE.

A Superb French Illuminated Manuscript.

Day of Sale.

TUESDAY, THE 23RD OF JUNE,

AT 2 P.M.

1931.

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OF
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A Superb French Illuminated Manuscript.

DAY OF SALE.

Tuesday, June 23rd, 1931.



IVIVS (TITUS) LES TROIS DECADES DE TITE
LIVE TRANSLATEES EN FRANCOYS PAR
PIERRE BERCHOIRE. A MAGNIFICENT
ILLUMINATED MANUSCRIPT ON VELLUM
FROM THE LIBRARY OF ANTOINE THE
GRAND BASTARD OF BURGUNDY. VERY
WELL WRITTEN IN A GOTHIC HAND, double columns, 60
lines to a page, 510 ll. THREE SUPERB MINIATURES OCCUPYING

4400
L
Lutetia?

HALF OR MORE THAN HALF THE PAGE, EACH CONTAINING FOUR SUBJECTS WITHIN RECTANGULAR COMPARTMENTS; TWENTY-SEVEN VERY FINE MINIATURES, EACH PAGE CONTAINING THEM DECORATED ALSO WITH A BEAUTIFULLY EXECUTED INITIAL AND BORDER. *Modern calf over stout wooden boards, metal bosses folio (440 mm. by 325 mm.). FRENCH, c. 1400*

OWNERSHIP. THIS SPLENDID MANUSCRIPT COMES FROM THE LIBRARY OF ANTOINE, COMTE DE LA ROCHE EN ARDENNE, SON OF PHILIP THE GOOD, DUKE OF BURGUNDY, AND OF JEANNE DE PRELLE, AND GRAND-SON OF JEAN SANS PEUR. Born in 1421 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, of which title he was extremely proud. He died in 1504.

His motto and name "NUL. NE. SI. PROTE." "OB DE BOURG^{ne}." are found on the last page between the end of the text and the concluding rubric. [Plate I.] The first two letters of this signature OB have for a long time defied the attempts of scholars to explain them. A considerable literature has grown up about them.

Ph. Lauer in his article *Le Déchiffrement de l'Ex-Libris du Grand Bâtard de Bourgogne* (Bibl. de l'éc. de Chartes 84, 1923, p. 298) has shown by comparison with autograph signatures on deeds and charters that the form in which the name occurs is due to the imitation of the Grand Bastard's signature by a librarian or secretary. He says: "L'A et le b sont liés et enclavés l'un dans l'autre et traversés par une barre abrégative, de telle façon que leur disposition très particulière prend justement l'aspect des lettres "ob" de l'ex-libris . . . Nul doute que la fameuse énigme "ob. de Bourgogne" ne soit la copie de la signature du célèbre Bâtard, faite par ses secrétaires chargés de transcrire l'ex-libris des volumes."

It is very likely that this volume descended to the Grand Bastard from his grandfather Jean sans Peur (d. 1419), an inventory of whose library records that he possessed four manuscripts of Livy. Two of these are preserved at Brussels and one was given to Cardinal des Ursins. This is in all probability the fourth manuscript, which may well have passed on the death of Jean sans Peur in 1419 to his son Philippe le Bon and in turn to his son the Grand Bastard. It is on record that one of the books in the Grand Bastard's library, a fourteenth century Apocalypse now at Dresden, came from his father Philippe le Bon (A. Boinet, *Un Bibliophile du XV siècle. Le Grand Bâtard de B.* Bibl. de l'éc. de Chartes 67, 1906, p. 255). It is more than probable that this Livy came from the same source.

DECORATION. THIS MAGNIFICENT VOLUME IS DECORATED WITH A SERIES OF THIRTY MINIATURES OF EXCEPTIONALLY FINE WORKMANSHIP.

They are clearly the work of two artists, of whom the more accomplished is responsible for two of the half-page miniatures and eight of the other large miniatures, all of them beautiful examples of the miniaturist's art. The work of the second artist is also very effective, but the drawing is somewhat rougher in comparison and the colouring is lighter and less finished. All the miniatures are painted within quadrilobate compartments outlined in red, white and blue within rectangular frames. They are all (excepting the three large ones) about 95 mm. by 95 mm. In the following list they have been assigned to Artist A or Artist B, A representing the first of the two described above.

(1) [*Fol. 1. Beginning of Dedication. Artist A*]. The Monk Pierre Berchoire writing his translation. He is depicted in Benedictine habit seated with his book open on a desk. Before him is a circular table with books and candle-stick. Diapered ground of blue and burnished gold. A very fine full border of bar and ivy-spray type in colours and burnished gold. A beautifully executed initial A on a burnished gold ground.

(2) [*Fol. 8. Dec. I. Bk. I. Artist A*]. A MAGNIFICENT HALF-PAGE MINIATURE IN FOUR COMPARTMENTS (205 mm. by 217 mm.). [**Plate I**].

(i) The monk Berchoire presenting his translation to Jean II, King of France, to whom the book is dedicated. •

(ii) Romulus and Remus as infants nursed by the wolf. On left Faustulus and sheep.

(iii) A King on his throne with crown and sceptre (? Romulus). He is conferring with two ecclesiastics habited in red kneeling on his right. On his left two courtiers standing.

(iv) Combat between the Horatii and Curiatii. They are represented as knights in armour armed with lances galloping towards each other outside a castle. Brilliant diapered grounds.

A MAGNIFICENT BORDER OF DIAPERED BAR DESIGN AND IVY-LEAF SPRAYS IN COLOURS AND BURNISHED GOLD DECORATES THIS PAGE. Initial S.

(3) [*Fol. 30. Dec. I. Bk. II. Artist A*]. Romans worshipping golden images on pedestals. [**Plate II**].

(4) [*Fol. 54. Dec. I. Bk. III. Artist A*]. Two men conferring outside two castles from the top of one of which they are watched by three soldiers. Diapered ground.

(5) [*Fol. 80. Dec. I. Bk. IV. Artist A*]. Cornelius Cossus slaying Tolumnius, King of Veii. Tolumnius is represented falling off his horse. In the background is a group of soldiers in armour.

(6) [*Fol. 102. Dec. I. Bk. V. Artist A*]. Three elders standing before a tribune (?) seated. Diapered ground.

(7) [*Fol.* 121. *Dec.* I. *Bk.* VI. *Artist* A]. Three men seated, one an ecclesiastic; standing before them a man with beard talking; soldier in armour behind guarding him.

(8) [*Fol.* 137. *Dec.* I. *Bk.* VII. *Artist* A]. King, old man and two messengers. Each of the messengers with letter.

(9) [*Fol.* 154. *Dec.* I. *Bk.* VIII. *Artist* B]. The Romans defeated by the Privernians.

(10) [*Fol.* 169. *Dec.* I. *Bk.* IX. *Artist* B]. The ambassadors of the Samnites asking for peace.

(11) [*Fol.* 188. *Dec.* I. *Bk.* X. *Artist* A]. Frusinonian conspirators beaten with rods and decapitated. [**Plate II**].

(12) [*Fol.* 212. *Dec.* II. *Bk.* I. *Artist* B]. A LARGE MINIATURE IN FOUR COMPARTMENTS (255 mm. by 216 mm.) occupying more than half the page at the beginning of the second Decade. A very fine full border and initial. [**Plate III**].

(i) A monk reading.

(ii) Murder of Hasdrubal.

(iii) King and Elders.

(iv) Battle between Romans and Carthaginians.

(13) [*Fol.* 229. *Dec.* II. *Bk.* II. *Artist* B]. Messenger bringing letter to King (? Hannibal).

(14) [*Fol.* 244. *Dec.* II. *Bk.* III. *Artist* B]. Horsemen in armour emerging from a turreted gateway and meeting a body of mailed foot-soldiers with spears and shields.

(15) [*Fol.* 261. *Dec.* II. *Bk.* IV. *Artist* B]. The Locrians surrendering to the Carthaginians.

(16) [*Fol.* 274. *Dec.* II. *Bk.* V. *Artist* B]. The Romans creating priests.

(17) [*Fol.* 288. *Dec.* II. *Bk.* VI. *Artist* B]. Attack on a city. Soldiers scaling a wall with a ladder while defenders hurl stones on them.

(18) [*Fol.* 307. *Dec.* II. *Bk.* VII. *Artist* B]. Battle scene.

(19) [*Fol.* 326. *Dec.* II. *Bk.* VIII. *Artist* B]. Fight between spearmen in armour.

(20) [*Fol.* 344. *Dec.* II. *Bk.* IX. *Artist* B]. Scipio superintending the building of a boat.

(21) [*Fol.* 357. *Dec.* II. *Bk.* X. *Artist* B]. Three old men disputing before a judge with armed soldiers behind him.

(22) [*Fol. 377. Dec. III. Bk. I. Artist A*]. A MAGNIFICENT HALF-PAGE MINIATURE IN FOUR COMPARTMENTS AT THE BEGINNING OF THE THIRD DECADE (210 mm. by 210 mm.). THIS PAGE IS DECORATED WITH A BEAUTIFUL BORDER OF DIAPERED BAR AND IVY-LEAF PATTERN.

[See Frontispiece.]

- (i) The translator writing his book.
- (ii) Five old men in conference.
- (iii) Attack by spearmen in armour on a city. The defenders are hurling down stones.
- (iv) Horsemen in armour fighting.

(23) [*Fol. 393. Dec. III. Bk. II. Artist B*]. Elders worshipping golden images on pedestals.

(24) [*Fol. 405. Dec. III. Bk. III. Artist B*]. Elders in conference outside two cities while soldiers watch them from the walls.

(25) [*Fol. 423. Dec. III. Bk. IV. Artist B*]. Scipio defeating the Lusitanians.

(26) [*Fol. 436. Dec. III. Bk. V. Artist B*]. Old men disputing before a judge.

(27) [*Fol. 448. Dec. III. Bk. VI. Artist B*]. Aetolian ambassadors asking for peace.

(28) [*Fol. 462. Dec. III. Bk. VII. Artist B*]. A messenger delivering a letter to Amynder in exile and another delivering a letter from Amynder to the principal men of Argitheia.

(29) [*Fol. 481. Dec. III. Bk. VIII. Artist B*]. Battle scene.

(30) [*Fol. 498. Dec. III. Bk. IX. Artist B*]. Messenger delivering a letter to an elder.

COLLATION AND SCRIBE. Bound in quires normally of 8 leaves. (1)—(22)⁸; (23)⁴; (24)⁷; (25)⁷; (26)⁸; (27)⁴; (28)⁹; (29)—(30)⁸; (31)⁶; (32)—(35)⁸; (36)⁶; (37)—(48)⁸; (49)¹¹; (50)—(55)⁸; (56)⁶; (57)—(58)⁸; (59)⁶; (60)—(65)⁸; (66)⁴; catchwords at end of the gatherings.

THE NAME OF THE SCRIBE GILLEQUIN GRESSIER IS FOUND IN THE EXTREME RIGHT-HAND BOTTOM CORNER OF THE LAST PAGE.

The text ends at the end of Book 9 of the third Decade on the verso of folio 510 followed by the Grand Bastard's motto and name:

NUL. NE. SI. FROTE.
OB DE BOURG^{ne}.

and then the rubric "Cy finist le IX^e. liure et le derrenier de la tierce decade de titus liuius." [Plate I; the inscription of ownership is in no way cut into, as might possibly be inferred from the reproduction].

THE MANUSCRIPT IS IN AN EXCEPTIONALLY FINE STATE OF PRESERVATION THROUGHOUT. The original fly-leaf at beginning has been preserved and has the following inscription referring to the opening words of the second gathering :

"lib titi liuii & incip^t. in 2^o fo. in
pcessu libri tour la quelle."

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B. FOREIGN.

Journal des Arts (Paris).

Gazette de l'Hotel Drouot (Paris).

American Art News.

Chicago Daily News.

Boston Evening Transcript.

New York Times.

New York Evening Post.

New York Herald.

International Studio.

Pantheon (Munich).

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