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The Property of the late SIR PHILIP MONOUX PAYNE, Bt. ;

The Property of MRS. ARTHUR JAMES ;

The Property of RALPH BANKES, Esq. ;

AND

THE EVESHAM PSALTER.

The Property of the Rt. Hon THE EARL OF DALHOUSIE.

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THE EVESHAM PSALTER

A MAGNIFICENT ENGLISH MANUSCRIPT OF THE
THIRTEENTH CENTURY.

The Property of
the Rt. Honourable the Earl of Dalhousie.

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CATALOGUE
OF
IMPORTANT ILLUMINATED
MANUSCRIPTS

DAY OF SALE.

Tuesday, May 19th, 1936.

THE EVESHAM PSALTER.

The Property of
the Rt. Honourable the Earl of Dalhousie.

Lot 1.



SALTER WRITTEN AND ILLUMINATED IN THE ABBEY OF EVESHAM, WORCESTERSHIRE. A MAGNIFICENT MANUSCRIPT ON VELLUM WRITTEN IN A BOLD ENGLISH LITURGICAL HAND (5 lines = about 2 inches), 19 lines to a page, 283 leaves (including additions). Old calf binding (worn). Bookplate of the ninth Earl of Dalhousie, G.C.B. (1770-1839), inside cover.

folio (12½ in. by 8¼ in.; 318 mm. by 212 mm). ENGLISH.

MID. XIII CENTURY. [EVESHAM ABBEY. 1248-1262 ?]

CONTENTS. Folio 1, Kalendar; folio 6, Psalter; folio 201, Canticles followed by litany; folio 226-283, Contemporary additions by another scribe.

Lot 1 continued.

DECORATION. The chief decoration of this volume consists of a superb full-page miniature of the Crucifixion and a panel containing the head of Christ on the verso of the same leaf; two splendid full-page panels at the beginning of the psalms; eleven beautifully drawn and painted historiated initials to the special psalms; and small medallions—two to each month—in the Kalendar.

(1). FOLIO 5 *recto*. Full-page miniature of the Crucifixion (9 in. by 5½ in.). This miniature, drawn and painted with exquisite delicacy on a background of burnished and patterned gold, is an outstanding example of thirteenth century art in its full maturity and beauty. Especially charming are the figures of the Virgin and St. John standing in attitudes of the deepest grief on either side the Cross. Above are two angels holding a sun and moon. In the margin at foot, his head and shoulders skilfully worked into the miniature, is the kneeling figure of an abbot, almost certainly an abbot of Evesham for whom the book was executed (see below).

This wonderful picture by an unknown artist is a masterpiece of thirteenth century miniature painting. It is probably the artist's only contribution to this manuscript as it does not resemble in style the rest of the decoration. While its style cannot be definitely localized, the strong resemblance of the right-hand figure to the wall-painting of St. John in Winchester Cathedral (Borenius and Tristram, *English Mediaeval Painting*, Pl. 10) must be noted.

[See FRONTISPIECE.]

(2). FOLIO 5 *verso*. A miniature of the Holy Face. A panel (3 in. by 4½ in.). This bears such a striking resemblance to a Head of Christ in a Psalter in the British Museum (2 A xxii) agreed to be St. Albans work of the middle of the XIII century that it is impossible not to conclude that the artist was a pupil of the St. Albans school. This St. Albans miniature is reproduced in vol. xiv of the Walpole Society 1925-26 (Drawings of Matthew Paris) Plate 29. In his description of the drawing Dr. James adds the note:—

Under the year 1216 in the *Chronica Maiora*, Matthew Paris tells how Pope Innocent carried the Veronica in procession from St. Peter's . . . and how it reversed itself miraculously. The Pope composed a short office in honour of it, carrying an indulgence. Matthew then gives a picture of the Veronica, and beneath it a copy of the said office.

In this case also the short office, beginning *Deus qui nobis signatis*, accompanies the miniature.

This, too, is probably the only contribution of the "St. Albans" artist to the volume.

[See PLATE I (UPPER PART)]

Lot 1 continued.

(3) and (4). FOLIOS 6 *verso*—7 *recto*. Two magnificent full-page panels for the opening verse of the Psalms.

(A). Initial B. ($8\frac{5}{8}$ in. by $5\frac{1}{2}$ in.) In the upper portion Christ in Majesty, in the lower David harping. At top, bottom and sides the heads of angels and saints. At the corners, musicians in circular medallions. The whole painted within a diaper frame on a brilliant ground of burnished gold.

[See PLATE II]

(B). The remainder of the first verse of the Psalms (—EATUS NON SEDIT) in burnished gold on a coloured panel enclosed within a diaper frame ($8\frac{7}{8}$ in. by $5\frac{3}{8}$ in.).

(5). FOLIO 36 *verso*. Ps. 26. *Dominus illuminatio mea*. Initial D ($3\frac{1}{4}$ in. by $3\frac{1}{4}$ in.; 8 lines). The anointing and crowning of David. Crowned grotesque figure in margin.

(6). FOLIO 56 *recto*. Ps. 38. *Dixi custodiam vias meas; ut non delinquam in lingua mea*. Initial D, with panel for rest of verse, all within a frame ($3\frac{1}{4}$ in. by $4\frac{3}{4}$ in.; 7 lines). An old man seated points to his tightly shut lips; on left three men are grouped before a choir-book, also with lips tightly shut. In margin a lion.

(7). FOLIO 73 *recto*. Ps. 51. *Quid gloriaris in malitia*. Initial Q ($3\frac{1}{8}$ in. by $3\frac{1}{4}$ in.; 8 lines). A King on left superintends the execution of a man on right (Saul ordering Doeg to slay the priests). The executioner is represented with a green face. The miniature is a beautifully painted and striking composition. The tail of the Q is represented by a winged lacertine monster with human head and nowed tail.

[See PLATE III (UPPER PART)]

(8). FOLIO 74 *recto*. Ps. 52. *Dixit insipiens in corde suo: Non est Deus*. Initial D ($3\frac{1}{8}$ in. by $3\frac{1}{8}$ in.; 8 lines). A fool with bauble and cup. Above, a half-length figure of Christ with scourge and book.

(9). FOLIO 92 *recto*. Ps. 68. *Salvum me fac, Deus*. Initial S ($3\frac{1}{4}$ in. by $4\frac{5}{8}$ in., including panel for rest of verse; 7 lines). Jonah swallowed by the whale; above a man with bow and arrow is shooting at the whale.

[See PLATE III (LOWER PART)]

Lot 1 continued.

(10). FOLIO 115 *recto*. Ps. 80. *Exultate Deo adjutori nostro*. Initial E (3 in. by $4\frac{7}{8}$ in., including panel; 7 lines). In upper compartment, half-length figure of Christ in attitude of benediction; in lower, King David playing his harp.

(11). FOLIO 133 *recto*. Ps. 94. *Venite exultemus*. A small historiated initial V (2 lines). Christ in majesty.

(12). FOLIO 136 *recto*. Ps. 95. *Cantate Domino Canticum novum*. Initial C ($3\frac{1}{8}$ in. by $4\frac{3}{4}$ in., with panel; 7 lines). Four priests chanting at a lectern.

(13). FOLIO 138 *verso*. Ps. 101. *Domine, exaudi orationem meam*. Initial D (3 in. by $4\frac{3}{4}$ in., including panel; 6 lines). David crowned kneels before an altar on which are a chalice and humeral; above is an angel bearing a scroll inscribed "*Oracio David cum anxietur*." In the margin, its head coming into the initial, is a winged lacertine creature with long neck and tail, the tail ending in a spiral with foliate terminals.

(14). FOLIO 158 *recto*. Ps. 109. *Dixit Dominus Domino meo*. Initial D ($3\frac{1}{8}$ in. by $4\frac{5}{8}$ in., including panel; 7 lines). The Holy Trinity. In the margin is a remarkable full-length figure of a man in a winged cap.

[See PLATE I (LOWER PART)]

(15). FOLIO 178 *recto*. Ps. 119. *Ad Dominum cum tribularer clamavi*. An historiated initial A (2 in. by $1\frac{1}{2}$ in.). In the upper half, half length figure of Christ; in the lower half an abbot kneeling in supplication.

These historiated initials, all beautifully painted on grounds of patterned and burnished gold, are finished examples of the miniaturist's art in a brilliant state of preservation. Other large initials to the Psalms and Canticles throughout are executed in colours on a burnished gold ground. The verse initials throughout are alternately blue and burnished gold. No gold is used in the decoration after folio 225, the additional matter having plain initials in red and blue with pen-work decoration.

DATE. 1248-?1262. The Kalendar entry for 16 Nov., the Deposition of St. Edmund (Edmund Rich, Archbishop of Canterbury, 1170-1240), who was canonised in 1248, gives a *terminus post quem* for the date of the manuscript. The omission from the Kalendar (3 April) of Richard de Wyche (1197-1253), Bishop of Chichester, who was canonised in 1262 and greatly venerated in the West of England, makes it almost certain that it was written before that date. In any case it cannot be much later from the style of writing and decoration.

Lot 1 continued.

PROVENANCE. The Kalendar entry for 13 Nov. "DEDICATIO ECCLESIE EUESAMENSIS" proves that this manuscript was executed for

Dedicatio ecclie euesamensis.

the famous Benedictine Abbey of Evesham in Worcestershire founded by Egwin third Bishop of Worcester in 701. It was probably written and illuminated in the monastery either for the Abbot Thomas of Gloucester (d. 1243) or his successor, Abbot Henry of Worcester (d. 1263), one of whom is doubtless represented by the kneeling figure of an abbot on folio 5 at the foot of the full page miniature of the Crucifixion, and both of whom are recorded in the Evesham Chronicle (see below) as having made rich gifts to the Abbey Church.

Although it does not seem to be hitherto known that such a splendid manuscript as the present volume was produced at Evesham in the thirteenth century, evidence exists that imposing books were written and illuminated there.

A considerable mass of early information regarding the life of Evesham Abbey in the early middle ages is provided by the Evesham Chronicle (Bodl. Rawl. A287; reprinted Rolls Series 29; partly translated in Nash's *Worcestershire* i 484 and Dugdale's *Monasticon*, ed. 1819, ii 23), a record compiled by Abbot Thomas of Marlborough (d. 1236) up to his own time and completed by others to 1418. Constant references to the acquisition of rich vestments, plate, paintings or manuscripts show that the Abbey, described by Willis as "one of the most large and stately in the Kingdom," did not fall behind others in the cultivation of the arts; and that the Library (an important feature under the Benedictine rule) received valuable additions from within the Abbey, is clear from such passages as the following:—

(1). Constitutions, early XIII cent. Certain revenues are allotted to the precentor to provide materials for the scriptorium, including colours for illumination (*op. cit.* p. 210).

(2). Abbot Manny (1044-59) "was an artist of great versatility . . . calligrapher, painter . . . and executed at that time a great number of important works" (p. 86: this is of interest in view of the maturity of style and traditional feeling shown by the present Psalter).

(3). Abbot Thomas of Marlborough (1229-36) "made a great breviary, the finest in the monastery . . . and a great psalter, the finest in the monastery except those with glosses . . . and provided all things necessary for four antiphoners . . . but these the brethren wrote." (p. 268: in this passage the MSS. so "made" are distinguished from others which the Abbot bought from outside or presented from his personal library).

Lot 1 continued.

(4). Abbot Zetton (1379-1418) "caused to be made a great gradual for the church in proper and sumptuous style" (p. 305).

That no important surviving illumination has hitherto been identifiable as Evesham work can, in view of the above, be no more than an accident, possibly due to exceptional vandalism at the Dissolution.

At f. 162 a verse has been omitted from the original text and supplied in the margin in a contemporary hand. The addition is surrounded by a painted frame, the lower part of which forms a shield; and on this shield are painted the arms (*argent a lion rampant gules within a bordure sable bezanty*) of Richard Earl of Cornwall (1209-1272), King of the Romans, brother of King Henry III. What connexion the manuscript may have had with the most important Englishman of his time, "on whose nod," as one chronicler puts it, "hung all the business of the realm," and the only one of his countrymen ever elected to the imperial throne, naturally requires investigation.

It is true that at this period manuscripts were occasionally adorned with the arms of the great baronial families—Clare, Beauchamp, Mortimer and so forth—with no more than decorative significance. But there is a marked distinction between the decorative massing of a number of familiar shields and the pointed insertion of only one in a manuscript of such consequence as the present and at a time when for one man who could read, there were fifty to whom a heraldic device conveyed a very definite meaning. Some further explanation needs at least to be considered.

A good deal of investigation has failed to establish any territorial or personal connexion (with one possible exception noted below), between the Earl and the monks of Evesham, or any reason why he should have presented them with so handsome a volume. On the contrary, during the period when it was probably written, he was greatly interested in his own foundation of Hayles, in Gloucestershire (consecrated 1251), to which any benevolence of this kind would probably have been directed.

The possible exception was in 1265, when, having been taken prisoner by Simon de Montfort at the Battle of Lewes in the preceding year, he was confined in Kenilworth Castle, anxiously awaiting the outcome of the battle at Evesham, twenty-five miles distant, between the party of de Montfort and the army of Prince Edward. It is certainly possible that with his life probably hanging on the issue (he was nearly executed by his captors, even after their defeat), he may have vowed a notable gift to the church nearest to the contest if the day went (as it did), in his party's favour. And if this book were the result of such a vow, his familiarity with Matthew Paris

Lot 1 continued.

(as attested by the *Chronica Majora*), and with St. Albans Abbey (which he visited in state in 1240 before taking the Cross) would be consonant with the contribution by a St. Albans artist already referred to.

A more satisfactory conjecture (for it does not conflict with the absence of St. Richard from the Kalendar), is that the MS. was noticed by the Earl at Evesham after the battle, and (the monks having aided and supported the de Montforts), carried off by him as a more or less forced gift (one contemporary chronicle describes him as a most greedy and unscrupulous collector of treasures). In this case he would probably have given it to Hayles, who used his arms, and to whom the local saints which have been added to the Kalendar at a much later date, would have been as appropriate as to Evesham. The removal to another religious house would also account for the erasure (otherwise hard to explain) of the erasure of the Kalendar entry for Dec. 30th, the feast of the Deposition of St. Egwin, founder and patron of Evesham Abbey.

A third explanation, which cannot be dismissed, is that this Psalter, after a very brief sojourn at Evesham, was presented to Hayles at its consecration in 1251—a magnificent ceremony which saw the Earl at the height of his influence and was attended by the King and royal family, no less than thirteen prelates and all the notables of the realm, including no doubt the Abbot of neighbouring Evesham.

All these suppositions are conjectural, and others are possible. They are put forward, after somewhat lengthy research, as suggesting a basis for further enquiry.

Of the later history of the manuscript, or the manner in which it passed into the present owner's family, nothing is known.

Two leaves of the Calendar are wanting (May—August); otherwise the manuscript appears to be complete. There are a few small wormholes through the first two or three leaves; the top margin of the first five leaves has been repaired; and the side margin of the last leaf has been cut away. OTHERWISE THE MANUSCRIPT IS IN A REMARKABLY FINE STATE OF PRESERVATION, WITH FINE CLEAN MARGINS; THE BRILLIANT CONDITION OF BOTH TEXT AND ORNAMENT THROUGHOUT, AND THE FRESHNESS OF THE GOLD, IS MOST NOTABLE.

[See FRONTISPIECE AND PLATES I-III.]

The Property of
the late Sir Philip Monour Payne, Bt.

- 2 PSALTER WITH CALENDAR, CANTICLES & LITANY. ILLUMINATED MANUSCRIPT ON VELLUM, FINELY WRITTEN IN A BOLD GOTHIC SCRIPT, 20 *lines to a page*, 170 *leaves*. EIGHT MAGNIFICENT FULL-PAGE MINIATURES BRILLIANTLY COLOURED WITH GROUNDS OF BURNISHED GOLD. TWELVE VERY SPIRITED MINIATURES IN THE CALENDAR OF THE OCCUPATIONS OF THE MONTH, DRAWN IN OUTLINE WITH VERY LITTLE COLOUR ADDED. EIGHT BEAUTIFULLY DESIGNED LARGE INITIALS IN COLOURS AND BURNISHED GOLD, AND 198 SMALLER INITIALS IN GOLD AND COLOURS

small folio (10 $\frac{3}{4}$ in. by 7 $\frac{1}{4}$ in.; 273 mm. by 184 mm.)

FLEMISH, c. 1250

** BINDING : Deerskin stained pink, over wooden boards; only a fragment of the leather on the upper cover remains, and about three-quarters of the leather on the lower cover. The covers are decorated with three romanesque tools, a large rosette, a stag passant, and a quadruped passant. In spite of its damaged condition, the binding is of great interest, no other Flemish romanesque binding being known to exist.

AN EXCEPTIONALLY FINE MID-THIRTEENTH CENTURY PSALTER. The eight full-page miniatures follow immediately after the Calendar (PLATE IV), and are remarkable examples of Flemish art. The subjects are:—

- (1) The Nativity.
- (2) The Magi. (PLATE V)
- (3) The Presentation.
- (4) The Flagellation.
- (5) The Crucifixion.
- (6) Christ rising from the tomb. In an arched compartment below are two soldiers asleep.
- (7) Christ enthroned within a mandorla. At the four corners are the four Evangelistic symbols, and in the margin are the names of the corresponding Evangelists written in a contemporary hand.

Lot 2 continued.

- (8) THE BEATUS LEAF. A very fine initial B. In the upper section David playing his harp; in the lower David and Goliath.

[See PLATE VI.]

The eight large initials are approximately 4 in. by 3½ in., and are beautiful examples of Flemish design. They are of interlaced work, chiefly painted in blues and pinks on a burnished gold ground. They are the opening initials of Psalms 26; 38 (with marginal grotesque); 51 (with a horned man in centre of initial); 52 (with devil in margin blowing trumpet); 68; 80; 97; 101 (with winged lacertine creatures worked into the design).

One leaf is missing between folios 118-119 (from Ps. 108 verse 27, to Ps. 110, verse 3). One miniature (The Flagellation) is torn. OTHERWISE THE GENERAL CONDITION OF THE MANUSCRIPT IS EXCELLENT AND THE DECORATION IS IN AN EXCEPTIONALLY FINE STATE OF PRESERVATION. The Psalter ends on folio 149, the last 21 leaves containing various canticles, litany, prayers, etc.

[See PLATES IV-VI.]

- 3 Psalter. Fragment of a Psalter, 7 leaves (Psalms 112-121), written in a good gothic script. Most pages with bar borders and finely painted grotesque figures or drolleries. *Unbound*
4to (9½ in. by 6½ in.) FRENCH. XIV CENTURY

The Property of the late Sir Alfred W. Paton.

- 4 ILLUMINATED INITIALS. Three fine illuminated initials from a manuscript choir-book on vellum, brilliantly painted in colours and burnished gold with marginal decoration. (1) Initial I (7 in. by 2 $\frac{3}{4}$ in.). (2) Initial G (4 in. by 4 in.). (3) Initial E (2 $\frac{1}{4}$ in. by 2 $\frac{1}{2}$ in.) ITALIAN. XV CENTURY
-

The Property of Miss Mabel Bayley.

- 5 MINIATURE. A VERY FINELY DECORATED OPENING LEAF (" *Te igitur* ") OF THE CANON OF THE MASS FROM A 15TH CENTURY ITALIAN MISSAL. The upper part of the leaf is occupied by a large miniature (5 $\frac{1}{2}$ in. by 6 $\frac{1}{4}$ in.) depicting the Service of the Mass with the Pope seated on his throne and ecclesiastics in their robes grouped at the sides and in the foreground. On either side is a beautifully painted renaissance border, containing peacocks, cherubs playing musical instruments, vase and leaf decoration, etc. The lower border contains a beautiful composition of cherubs and mythical figures playing musical instruments.

PROVENANCE. The miniature includes, as part of the original decoration of the lower border, a shield of the arms of della Rovere (*azure an oak-tree eradicated, its branches interlaced in saltire or*) surmounted by a Cardinal's hat and flanked by the letters S. D. The same achievement is repeated on two banners attached to the angels' trumpets. The first Cardinal of this celebrated family was Francesco, who assumed these arms on his elevation to the purple in 1464 and became Pope, as Sixtus IV, in 1481. The next, and the probable first owner of this leaf, was Guiliano, created a Cardinal by his uncle in 1471, and afterwards (1503) famous as Pope Julius II.

- 6 Miniature. Leaf from a Flemish choir-book ($20\frac{1}{8}$ in. by $14\frac{1}{4}$ in.; 511 mm. by 361 mm.) with a large miniature of the Holy Family in colours and burnished gold ($7\frac{1}{2}$ in. by $6\frac{3}{8}$ in.). Marginal decoration of acanthus ornament and conventional flowers c. 1500
- 7 Miniature. Leaf from a Flemish choir-book ($21\frac{1}{2}$ in. by $14\frac{1}{8}$ in.; 546 mm. by 359 mm.) with a miniature of St. Peter in colours and burnished gold (3 in. by $3\frac{1}{4}$ in.). Marginal decoration of acanthus ornament, conventional flowers, birds, a monkey, etc. In the lower margin birds and flowers on a liquid gold ground c. 1500
- 8 Miniatures. Two leaves from a Flemish choir-book ($21\frac{3}{8}$ in. by $14\frac{1}{4}$ in.), one containing a miniature ($4\frac{5}{8}$ in. by $4\frac{5}{8}$ in.) of the Holy Family with marginal decoration, c. 1500—The other an initial S ($3\frac{1}{8}$ in. by $2\frac{7}{8}$ in.) on a gold ground with a half-border and miniature of the Virgin and Child in the lower margin c. 1500

Another Property.

- 9 BIBLE. LATIN. ILLUMINATED MANUSCRIPT ON VELLUM. *Neatly written in a square gothic script, double columns, 44 lines to a page, 498 leaves. NINETY ILLUMINATED INITIALS BRILLIANTLY COLOURED AND HEIGHTENED WITH GOLD, with marginal ornamental work, in many cases extending the length of the page and often terminating in foliate spiral work, A few leaves at beginning and end, and margins of some other leaves discoloured. Old russia folio* ($12\frac{1}{4}$ in. by $8\frac{7}{8}$ in.; 311 mm. by 225 mm.)

ITALIAN. XIV CENTURY.

** At the end of the Psalms is the following colophon, in which the scribe's Christian name is given (abbreviations filled in).

Finito libro referamus gratias christo.
Qui scripsit scribat. semper cum domino vivat.
Vivat in celis phylippus nomine felix.

- 10 MISSAL WITH CALENDAR. USE OF COUSTANCES [NORMANDY].
ILLUMINATED MANUSCRIPT ON VELLUM, VERY WELL WRITTEN
IN A BOLD LITURGICAL GOTHIC SCRIPT. *Double columns, 27
lines to a page, 258 leaves.* BEFORE THE CANON OF THE MASS
TWO FINE FULL-PAGE MINIATURES (*see below*). FOUR VERY
FINELY DECORATED PAGES *with large initials painted in colours
on burnished gold grounds and full-page borders beautifully
painted with flowers and fruit, and delicate pen-work sprays
with ivy-leaves of burnished gold.* TWENTY-TWO OTHER LARGE
INITIALS OF SIMILAR DESIGN PAINTED IN COLOURS ON BURNISHED
GOLD GROUNDS, *some with partial borders and others with
marginal decoration. Numerous smaller initials in red and
blue with pen-work (some heightened with gold).* 17th
century calf

folio (15in. by 10 $\frac{3}{4}$ in.; 383 mm. by 270 mm.)

FRENCH. (NORMANDY). MIDDLE XV CENTURY.

* The two full-page miniatures are painted in a picturesque style but are rather rough provincial work. They represent (1) The Crucifixion, with St. Mary and St. John; (2) The Almighty seated on his throne, painted on a fine diapered ground within a lozenge compartment. At the four corners are the four Evangelists with their emblems. BOTH MINIATURES HAVE VERY FINE FULL-PAGE BORDERS OF FLOWERS AND DELICATE PEN-WORK SPIRALS WITH IVY-LEAVES OF BURNISHED GOLD.

IN VERY FINE CONDITION. MISSALS OF THE USE OF COUSTANCES ARE EXCEEDINGLY RARE.

(See PLATE VII)

The Property of Major W. B. Finch.

- 11 BREVIARY. With Calendar. MANUSCRIPT ON VELLUM, *gothic letter, written by several scribes, 127 leaves. Initials in red and blue. Original blind calf over wooden boards, stamped with a panel of The Transfiguration, with quotation from Matthew xvii (see catalogue of the Exhibition of Bindings at the Royal Library, Brussels, I, 1930, No. 221). (Binding worn and back broken)* 8vo (7 $\frac{1}{4}$ in. by 5 $\frac{1}{2}$ in.; 185 mm. by 130 mm.)
FLEMISH. XV CENTURY.
-

The Property of Mrs. Arthur James,

Coton House, Rugby.

- 12 BIBLE. LATIN. ILLUMINATED MANUSCRIPT ON VELLUM. VERY WELL WRITTEN IN A BEAUTIFUL SMALL GOTHIC SCRIPT, *double columns, 42 lines to a page, 604 leaves. EIGHTY-TWO FINELY EXECUTED HISTORIATED INITIALS including an initial I at the beginning of Genesis running the length of the page depicting the seven days of the Creation and the Crucifixion. SIXTY-THREE OTHER PAINTED INITIALS and numerous others in red and blue with pen-work decoration, small holes through first 2 or 3 leaves; OTHERWISE IN VERY GOOD CONDITION. In a velvet broché binding, with catch and clasp*
8vo (7 $\frac{1}{8}$ in. by 4 $\frac{5}{8}$ in.; 181 mm. by 117 mm.)
FRENCH. XIII CENTURY.

* * A VERY FINE EXAMPLE OF A SMALL FRENCH BIBLE OF THE PERIOD.

[See PLATE VIII.]

- 13 HOURS OF THE VIRGIN. FLEMISH. IN THE VERNACULAR. WITH CALENDAR. ILLUMINATED MANUSCRIPT ON VELLUM, WELL WRITTEN IN A VERY NEAT GOTHIC SCRIPT, 18 lines to a page, 210 leaves. FOURTEEN FULL-PAGE MINIATURES BEAUTIFULLY PAINTED IN COLOURS AND BURNISHED GOLD, ALL WITH FINE BORDERS; the pages opposite to them decorated with a large initial, and half or three-quarter borders. The leaf (folio 128) opposite the miniature of the Day of Judgment has a particularly fine border, containing a full-length figure of a lady in the dress of the period, holding two shields with arms (1) Gules, a lion rampant or. (2) sable, three swans' heads coupé argent beaked gules. The same arms impaled are in the border to the miniature of the Betrayal (folio 13), and again in the border to folio 16 with the motto "*Sic fata minantur.*" This leaf has a large historiated initial H on a burnished gold ground with a miniature of the Virgin and Child. Twenty-seven other leaves, with large initials in colours and burnished gold, and three-quarter borders. Numerous other initials in gold and colours, some with bar-pattern side border. Light brown morocco by Riviere, sides tooled to a Grolieresque design, *g.e.*, in a brown morocco case
8vo (6¼ in. by 4½ in.; 158 mm. by 115 mm.)

FLEMISH. MID. XV CENTURY.

*** A BEAUTIFULLY DECORATED FLEMISH BOOK OF HOURS IN EXCEPTIONALLY CLEAN AND GOOD CONDITION. TWO OF three borders are very slightly cut into; OTHERWISE THE MANUSCRIPT IS IN VERY FINE STATE, THE COLOURING OF THE MINIATURES AND THE BORDERS BEING WONDERFULLY PRESERVED.

[See PLATE IX.]

The Property of Ralph Bankes, Esq.,

Kingston Lacy, Dorset.

14 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF PARIS.

ILLUMINATED MANUSCRIPT ON VELLUM, *written in a bold gothic hand of bâtarde type, 16 lines to a page, 298 leaves.* A LARGE AND FINELY PAINTED MINIATURE OF THE ANNUNCIATION *within an arched compartment with a border of flowers and fruit, acanthus decoration and drolleries painted in compartments on grounds alternately white and liquid gold.* TWO FINE HISTORIATED INITIALS (*King David and Job*) both with full finely painted borders, the first on a liquid gold ground, the second in compartments alternately white and gold. Numerous initials in gold and colours, many decorated with flowers, fruit, etc. IN A PARISIAN BINDING, c. 1550. Calf, tooled to a Grolieresque design of interlaced work and azured tools, gilt back, g.e. IN FINE AND CLEAN CONDITION.

small 4to (8½ in. by 5½ in.; 210 mm. by 143 mm.)

FRENCH (PARIS). EARLY XVI CENTURY.

15 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF SARUM.

ILLUMINATED MANUSCRIPT ON VELLUM, *well written in a very neat small gothic script, 15 lines to a page, 175 leaves.* TWELVE FINELY EXECUTED HALF-PAGE MINIATURES IN ARCHED COMPARTMENTS *with borders of feather-work, ivy-leaf decoration in burnished gold and acanthus ornament (the miniature of the Deposition rubbed).* Numerous illuminated initials with border decoration of feather-work and ivy-leaves in gold. The psalter of St. Jerome at end has a miniature of the saint in Cardinal's robes seated and writing his book. Old calf (one joint cracked). 8vo (4½ in. by 3 in.; 108 mm. by 76 mm.)

ENGLISH (?). XV CENTURY (SECOND HALF).

** The writing and the border decoration is rather of French type, but the use is Sarum and the miniatures are almost certainly by an English artist.

- 16 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF ROME. ILLUMINATED MANUSCRIPT ON VELLUM, *written in red and black in a clear and good gothic script, 16 lines to a page, 126 leaves. SEVENTEEN FULL-PAGE MINIATURES, all with borders. ELEVEN LARGE HISTORIATED INITIALS, also with marginal decoration. Old calf, sides covered with red velvet*
8vo (6 in. by 4½ in.; 152 mm. by 114 mm.)

FLEMISH. XV CENTURY.

** The miniatures are by at least two artists. TEN OF THEM ARE VERY WELL EXECUTED AND BRILLIANTLY COLOURED, *i.e.* (1) S. Anthony; (2) S. George; (3) The Betrayal; (4) Christ before Pilate; (5) The Flagellation; (6) The Crucifixion; (7) The Deposition; (8) The Entombment; (9) Image of Pity; (10) The Agony in the Garden.

The remaining seven are the work of another artist.

- 17 PRAYER BOOK. FLEMISH. IN THE VERNACULAR. ILLUMINATED MANUSCRIPT ON VELLUM, *written in red and black in a clear gothic script, 22 lines to a page, 185 leaves. TWELVE DECORATIVE MINIATURES painted in rectangular frames. Additional prayers at beginning and end in a smaller hand. Old calf with velvet covers on sides*

8vo (6½ in. by 4¾ in.; 164 mm. by 121 mm.)

FLEMISH. EARLY XVI CENTURY.

The Property of Alfred Holland, Esq.

- 18 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF ROME. ILLUMINATED MANUSCRIPT ON VELLUM, WELL WRITTEN *in a bold gothic hand*, 19 lines to a page, 150 leaves. TWELVE FINELY PAINTED HALF-PAGE MINIATURES *in arched compartments all with beautifully painted full borders of flowers and fruit with acanthus ornament introducing human figures and grotesques, peacocks and other birds, etc.* TWENTY SMALL MINIATURES OF SCENES FROM THE PASSION, SAINTS, ETC. *Each of the pages containing a large miniature has an initial in blue and pink painted on a burnished gold ground. Each page with a finely executed lateral border. Numerous smaller initials in gold and colours. Bar pattern line fillings throughout in colours heightened with gold. Modern velvet binding with pierced silver gilt cornerpieces, catch and clasp. Oval silver gilt centrepiece on each side with Medici arms. Original painted edges. In a blue leather case*

4to (9 in. by 6½ in.; 228 mm. by 165 mm.)

FRENCH. MID.-XV CENTURY.

- ** A FINELY DECORATED FRENCH BOOK OF HOURS, WITH EXCEPTIONALLY WIDE MARGINS AND IN VERY GOOD AND CLEAN CONDITION.

[See PLATE X.]

The Property of Captain Bruce Ingram.

- 19 BERNARD (SAINT) *and others*. SERMONES QUOS SUBSEQUUNTUR PLURIME OMELIE SERMONESQUE EDITE A NONNULLIS FAMOSISSIMIS DOCTORIBUS. MANUSCRIPT ON VELLUM, VERY WELL WRITTEN *in a clear and good Italian gothic script; double columns, 42 lines to a page, 278 leaves.* ON THE FIRST PAGE A BEAUTIFULLY PAINTED INITIAL H AND FINE THREE-QUARTER BORDER. UPWARDS OF 200 LARGE INITIALS IN COLOURS AND BURNISHED GOLD. *Old red velvet binding (one joint broken) with circular silver nielli centre-pieces and fine silver corner-pieces (see below). Preserved in a cloth box.*

folio (15½ in. by 11 in.; 400 mm. by 280 mm.)

PADUA. PER DOMINUM PEREGRINUM MONACHUM

CENOBII S. JUSTINE DE PADUA, 1466.

*** A VERY FINE ITALIAN ILLUMINATED MANUSCRIPT, WRITTEN IN AND FOR THE BENEDICTINE MONASTERY OF SAINT JUSTINA AT PADUA. In the lower border on the first page is a full-length portrait of St. Justina, holding a scroll inscribed "ISTE LIBER EST MEI IUSTINE VIRGINIS ET MARTYRIS AC REGINE URBIS PATAUII." She is represented crowned with a sword piercing her side. Behind her kneels the diminutive figure of a Benedictine monk. On the same page the large historiated initial H represents S. Bernard teaching a company of monks and nuns.

The name of the scribe and the date of the manuscript is given in a long colophon at the end of the book (abbreviations filled in):—

"Ad honorem et gloriam domini nostri Jesu Christi . . . necnon et sancte Justine virginis et martyris ac regine de padua et sancti Prosdocimi primi episcopi paduani . . . iste liber completus fuit per me do. Peregrinum monachum professum cenobii eiusdem anno domini millesimo quadringentesimo sexagesimo sexto duodecimo maij," etc.

Lot 19 continued.

Mr. E. Ph. Goldschmidt in his *Gothic & Renaissance Bookbindings* 1928 (vol. 1, p. 130) has given an interesting account of the monastery of St. Justina at Padua and the leading part it played in monastic reform in the early years of the 15th century under its abbot, St. Ludovico Barbo.

"This monastic reform movement . . . laid the greatest stress on the monastic duty of study and work in the scriptorium. In the exactly regulated daily routine several hours were allotted to the task of writing books for the divine service and for the library. The abbeys that belonged to the Congregation of St. Giustina . . . turned again to their libraries and took a pride and a sacred joy in increasing and adorning their literary treasures."

At the corners of the old red velvet binding are preserved silver ornaments representing the attributes of the four Evangelists and figures of Saints and Angels. The centre-pieces, framed as medallions, are two silver niello-plates, the one engraved with a portrait of Cardinal Bembo, the other having a figure of Pegasus (Bembo's symbol). We may therefore conclude that the book came into his hands when he was forming his library in Padua in 1521-25. The portrait of Bembo represents him without the insignia of a cardinal, so it is evident that this medallion was executed before his election in 1538. The two silver catches remain, but the clasps are missing.

[See PLATE XI.]

- 20 BIBLE. LATIN. MANUSCRIPT ON THIN VELLUM, BEAUTIFULLY WRITTEN IN A FINE GOTHIC SCRIPT, *double columns, 50 lines to a page, 490 leaves. Numerous fine initials in red and blue with delicate pen-work decoration.* FRENCH. XIII CENTURY
(Bound with)

MISSAL. LATIN. MANUSCRIPT ON THIN VELLUM, *written (probably by the same scribe) in a very similar fine gothic script with decorative large and small initials in red and blue* FRENCH. XIII CENTURY

In one vol. Olive morocco gilt, g.e.

8vo (6 $\frac{3}{4}$ in. by 5 in.; 163 mm. by 127 mm.)

FRENCH. XIII CENTURY

** The last book of the Old Testament is the Third Book (or Passion) of the Maccabees. The last book in the New Testament is Baruch, added by the original scribe after the Apocalypse.

Some headlines (chiefly in the New Testament) are cut into. Otherwise the Manuscript is in very good condition.

- 21 CALENDAR IN RUSSIAN CHURCH SLAVONIC. MANUSCRIPT ON PAPER, 102 leaves. *Four emblematic drawings of the seasons at end in red, yellow and black, and diagrams to give the Golden Number. Old stamped calf*

32mo (2 $\frac{3}{4}$ in. by 1 $\frac{7}{8}$ in.; 70 mm. by 48 mm.) Before 1700

- 22 CARTA EXECUTORIA. MANUSCRIPT ON VELLUM, *written in a Spanish gothic script, 24 leaves. The first page decorated with an historiated initial D containing a miniature of a monk praying, and enclosed by a border of flowers, fruit, etc., on a liquid gold ground. In the bottom border the arms of an ecclesiastic between two grotesque sphinxes. Limp vellum wrappers, with lead seal*

SPANISH. (12 $\frac{1}{4}$ in. by 9 in.; 312 mm. by 228 mm.). 1553

- 23 GRADUAL WITH MUSIC. STENCILLED. ON VELLUM. 46 leaves—*Intonations des Graduels & Alleluia avec leurs Versets.* MANUSCRIPT ON VELLUM, 39 leaves. *Old calf, with clasps. From the Barrois collection (Part II, No. 139)*

folio (13 $\frac{1}{8}$ in. by 9 $\frac{1}{2}$ in.) FRENCH. 18TH CENTURY

- 24 GREGORY IX. DECRETALS WITH THE COMMENTARY OF BERNARD. ILLUMINATED MANUSCRIPT ON VELLUM, WRITTEN BY THOMAS THE NORMAN *in a gothic script of Italian type; the text in double columns of about 40 lines to the column surrounded by a commentary of varying length in a smaller hand.* FIVE VERY FINELY EXECUTED MINIATURES (*about 2½ in. by 2½ in.*) Numerous initials in gold and colours. (*At end*):

Thoma normanno milleno scribitur anno
Et ducenteno domini novies quoque deno.

*Rough white leather binding over stout wooden boards.
From the collection of William Morris*

folio (16⅔ in. by 10 in.; 420 mm. by 255 mm.)

?ITALY (PERHAPS BOLOGNA), THOMAS THE NORMAN, 1290

** The miniature to Book I was for some reason erased and re-painted. The Burlington Fine Arts Club Exhibition Catalogue suggests that this was done about 40 years after the book was written. THE OTHER FOUR MINIATURES ARE BEAUTIFULLY PAINTED IN A VERY GOOD STYLE AND ARE FINE EXAMPLES OF LATE THIRTEENTH CENTURY FRENCH WORK OF THE PARISIAN SCHOOL.

Exhibited at the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts, 1908 (Catalogue p. 46, No. 94).

[See PLATES XII AND XIII.]

- 25 HIERONYMUS (St.) *Epistolae Beati Jeronimi Presbyteri.*
 MANUSCRIPT ON PAPER, *written in a neat cursive book-hand, double columns, 51-53 lines to a page, 213 leaves. The last half of the volume slightly water-stained at top. Last leaf stained and slightly defective. Modern blind stamped calf folio (14 $\frac{7}{8}$ in. by 10 $\frac{3}{4}$ in.; 380 mm. by 272 mm.)*
(at end) Istud opus scripsit teutinensis (?) dextra Leonardi,
etc. XV CENTURY

THE SAXBY HOURS AND PSALTER.

- 26 HOURS OF THE VIRGIN WITH CALENDAR. USE OF SARUM; PSALTER WITH LITANY & CANTICLES. ILLUMINATED MANUSCRIPT ON VELLUM, *well written in red and black in a bold gothic script, 24 lines, 213 leaves. A full-page miniature of the Annunciation following the Calendar, and 20 FINELY EXECUTED HISTORIATED INITIALS WITH FULL BORDERS OF BAR DESIGN with conventional flowers and feather-work and acanthus decoration painted in a typical English style. Numerous other initials in gold and colours (two with fine borders). Modern black morocco, g.e.*

folio (11 $\frac{1}{4}$ in. by 8 $\frac{1}{8}$ in.; 287 mm. by 206 mm.)

ENGLISH. EARLY XV CENTURY.

** Entries in the Calendar show that this Manuscript belonged to the family of Saxby early in the 16th century. Under the date 5 Sept. the birth of Edward Saxby is recorded in 1509, and under 13 Sept. the birth of Thomas Saxby in 1504.

On folio 62 before the Penitential Psalms is the orison to the B.V. in the *Speculum Christiani* in 27 couplets, beginning:—

Mary modyr well thou be
 Mary madyn thow thenke on me

Following the end of the manuscript on folio 213 verso are 6 $\frac{1}{2}$ pages of additions in a later hand.

[See PLATE XIV.]

- 27 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF ROME.
ILLUMINATED MANUSCRIPT ON VELLUM, *very neatly written in a rounded gothic script of Italian type, 16 lines, 158 leaves.* SIX FULL-PAGE MINIATURES. *The miniatures and 31 other pages with borders of naturalistic birds, flowers, butterflies, etc., on liquid gold grounds (Ghent-Bruges School). Three of the miniatures and some of the borders somewhat rubbed. The first page of the Calendar missing. Old red velvet binding (joints torn)*
12mo ($4\frac{3}{16}$ in. by 3 in.; 105 mm. by 76 mm.) FLEMISH. c. 1500

- 28 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF PARIS.
ILLUMINATED MANUSCRIPT ON VELLUM, *well written in a neat upright gothic script, 16 lines, 130 leaves.* FOURTEEN FINELY PAINTED HALF-PAGE MINIATURES IN RECTANGULAR FRAMES, *eight of them with brilliant diaper grounds of colours and burnished gold. All the pages containing miniatures have full borders of ivy-leaf sprays and spirals of burnished gold. Many other pages have half-borders of similar design with large and small initials in gold and colours. Some of the top borders slightly cut into. Before the Penitential Psalms is a full-page miniature apparently of the owner of the manuscript kneeling before his patron saint (PLATE XV). His right hand is manacled. His left, freed from the handcuffs, is grasped by his patron-saint. Old blue morocco gilt, g.e.*

small 4to (6 $\frac{3}{4}$ in. by 5 in.; 171 mm. by 127 mm.)

French (Paris). EARLY XV CENTURY

** Bound up with the above are the following later additions:—

- I (*following the Calendar*). Memoriae of Saints on 14 leaves, with 11 rather crudely painted half-page miniatures with borders of flower-sprays, etc. EARLY XVI CENTURY.
- II. Prayers to the Virgin (*obsecro te, Domina*), Memoriae of Saints, etc., on 24 leaves following the Hours of Paris described above. Well written in a neat gothic hand. MIDDLE XV CENTURY.
- III. "Incipiunt horae tranfixionis beate marie virginis," preceded by 4 leaves with Memoriae for the Trinity and S. Peter. Written on 69 leaves, gothic letter, with 8 half-page miniatures, all with borders of flowers and fruit, beasts, birds, drolleries, etc.

[See PLATES XV AND XVI.]

- 29 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF PARIS.
ILLUMINATED MANUSCRIPT ON VELLUM, *well written in a very neat and clear gothic script, 15 lines to a page, 227 leaves.* SEVENTEEN FINELY EXECUTED LARGE MINIATURES *in arched compartments with borders of flowers, leafy sprays, acanthus decoration, etc.* TWELVE SMALL MINIATURES *of saints, etc.* Lateral border to nearly every page of feather-work sprays or spirals, with flowers and leaves in colours and burnished gold. The last 24 leaves containing the Passion according to S. John, verses in French, etc., written in another hand (also 15th century). OLD FRENCH red morocco gilt, *g.e.*
12mo (4½ in. by 3½ in.; 108 mm. by 82 mm.)

FRENCH (PARIS). XV CENTURY.

** A VERY DECORATIVE EXAMPLE OF A SMALL PARISIAN BOOK OF HOURS.

[See PLATE XVII.]

30 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF ROME.

ILLUMINATED MANUSCRIPT ON VELLUM, *well written in a neat gothic script*, 19 lines, 130 leaves. THIRTEEN FINE FULL-PAGE MINIATURES *painted within rectangular frames of liquid gold*. Seven small miniatures of Evangelists and Saints. Numerous initials in gold on coloured grounds; bar and rustic line fillings in gold and colours. Modern blue velvet with clasps. On the sides two sixteenth century ivory plaques of the Crucifixion and the Kiss of Judas. In a brown morocco case. (The old leather covers tooled in blind and gold preserved) 8vo ($5\frac{5}{16}$ in. by $3\frac{5}{8}$ in.; 135 mm. by 92 mm.)

FRENCH. XV CENTURY.

* The miniature for the Vigils of the Dead is the figure of Death with lance and mirror. He is represented kneeling outside a church with a skull and bones on the ground before him.

Sold at Wellington Street, 20th June, 1900, lot 55 (two illustrations in Catalogue) "the property of a gentleman in Austro-Hungary." Formerly in the collection of Cav. Morbio.

[See PLATE XVIII.]

- 31 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF PARIS.
ILLUMINATED MANUSCRIPT ON VELLUM, *gothic letter*, 17 lines,
150 leaves. FIVE FINELY PAINTED HALF-PAGE MINIATURES in
*arched compartments with decorative borders in gold and
colours. Twelve other pages with large initials and fine
borders in gold and colours. Numerous smaller initials in
burnished gold on coloured grounds. Old blind stamped
calf over wooden boards, catches and one clasp remain.*

8vo (6½ in. by 4¾ in.; 166 mm. by 110 mm.)

FRENCH (PARIS). XV CENTURY.

- 32 HOURS OF THE VIRGIN. WITH CALENDAR. ILLUMINATED MANUSCRIPT ON VELLUM, *well written in a very good upright gothic hand; 14 lines to a page, 171 leaves.* SEVEN BEAUTIFULLY PAINTED MINIATURES IN ARCHED COMPARTMENTS, ALL WITH VERY FINE BORDERS *of flowers and small twining ivy-sprays, brilliantly painted in colours and burnished gold, introducing a number of grotesques and drolleries.* Each page within delicate three-quarter borders of ivy-leaf sprays of burnished gold and coloured flowers. Large and small initials and bar line terminals in gold and colours. Old blind stamped calf over wooden boards with a centre panel of the Annunciation. Bookplate of Sir Robert Johnson Eden, Bart. In an old leather case.

Svo (6 $\frac{3}{4}$ in. by 4 $\frac{1}{8}$ in.; 171 mm. by 123 mm.)

FRENCH. SECOND HALF OF XV CENTURY.

- ** A BRILLIANTLY DECORATED FRENCH BOOK OF HOURS. Among the marginal drolleries are a monkey nursing a swaddled baby, a monkey playing the bagpipes, grotesque figures armed with sword and shield, a figure half-human, half-fish, playing a harp, etc.

[See PLATES XIX AND XX.]

HOURS OF THE SCHOOL OF TOURS.

- 33 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF ROME. ILLUMINATED MANUSCRIPT ON VELLUM, VERY WELL WRITTEN IN A NEAT GOTHIC HAND OF BÂTARDE TYPE, 15 lines to a page, 195 leaves. TWENTY-ONE MAGNIFICENT FULL-PAGE MINIATURES OF THE SCHOOL OF TOURAINE. *Numerous initials in gold on coloured grounds; gold scroll line fillings on red grounds, and headings throughout in gold on coloured grounds. Red morocco in a blue morocco case*

Svo (6¼ in by 4¼ in.; 159 mm. by 107 mm.)

FRENCH (TOURS). LATE XV CENTURY

** AN EXCEPTIONALLY FINE ILLUMINATED MANUSCRIPT DECORATED IN AN UNUSUAL STYLE. It was shown at the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts (*Catalogue*, p. 109, No. 222, and Plate 139).

" [There are] twenty-one full-page pictures of the school of Touraine, which Count Durrieu says are by the same artists as the Hours of Louis de Laval and the splendid *Passages d'Outre mer* of the same eminent booklover (MSS. français 920 and 5584 at the Bibliothèque Nationale'.—" *op. cit. ib.*

A letter from Count Durrieu, dated from the Ministry of Public Instruction and Fine Arts, Paris, 2 March, 1896, accompanies the volume.

" En tout cas, ses miniatures appartiennent très certainement à l'Ecole de Touraine, de la fin du xv siècle. On y retrouve dans les arrière-plans cette délicatesse et cette finesse des paysages qui constituent un des charmes de productions des artistes tourangeaux.

L'intérêt principal de cette série d'images, c'est qu'elle présente une très grande ressemblance avec les illustrations de plusieurs manuscrits extrêmement luxueux qui ont été exécutés pour un des bibliophiles français les plus éminents du XV siècle, Louis de Laval, seigneur de Châtillon, successivement gouverneur du Dauphiné, de Gênes, de Paris, de Champagne et de Brie et Grand Maître des Eaux et Forêts de France.

On peut en effet, comparer les miniatures de votre volume, avec une partie de celles qui illustrent les heures de Louis de Laval (MS. latin 920 de la Bibliothèque Nationale) et le superbe exemplaire des *Passages d'Outre Mer*, venant du même personnage (MS. français 5584 de la Bibliothèque) Ce sont certainement les mêmes artistes qui ont travaillé à ces divers manuscrits.

Lot 33 continued.

The subjects represented in this remarkable series of miniatures are as follows :

1. St. John at Patmos; hills, waters, and towers in the background.
2. St. Luke painting; a design of remarkable power and skill.
3. St. John transcribing, an angel upholding the original.
4. St. Mark comparing text and copy.
5. The Nativity.
6. The Warning to the Shepherds.
7. Adoration of the three kings. A dark body of horse-men in the middle distance.
8. Presentation in the Temple, a grand cathedral-interior with numerous figures.
9. Christ among the Doctors.
10. Entry into Jerusalem, a picture with many figures and a fine landscape, an escutcheon above the city gate. [PLATE XXI.]
11. The kiss of Judas, a dark torch-light picture, with a great number of figures.
12. Christ before the High Priest, an interior with about 20 figures; outside can be seen houses and the heads of a large crowd gazing in.
13. Christ scourged; a cathedral interior with nine figures powerfully painted. [PLATE XXII.]
14. Christ bearing the Cross; a landscape with numerous figures, a great crowd on the hill-top in the distance.
15. The Crucifixion, with a large number of spectators, a peculiar rendering of the darkness above the horizon.
16. The descent from the Cross.
17. The Entombment, with several figures, a view of Calvary and the crosses in the distance. [PLATE XXII.]
18. Descent of the Holy Ghost, a dark cathedral interior with twenty-five figures, lighted up by the radiance from the Dove.
19. David cutting off Goliath's head, with a varied landscape of hills and towers and green fields, two hostile armies in the middle distance. [PLATE XXI.]

Lot 33 continued.

20. The raising of Lazarus, with a landscape background, a great number of figures in the foreground, and a crowd in the middle distance.
21. Christ rising from the Tomb and supported by angels, addressing a kneeling figure which represents the first owner of the manuscript, behind whom a bishop (probably the name-saint) is standing.

Three of the above miniatures (Nos. 1, 2 and 8) are slightly rubbed, and the top corner of a few leaves at end is slightly stained; otherwise the general condition of the manuscript is excellent.

The Contents are as follows: Calendar; Gospel sequences; Hours of the Virgin; Obsecro te; Memoriae of Saints; Hours of the Cross; Hours of the Holy Ghost; Penitential Psalms; Litany; Collects; Office of the Dead; O intemerata; Address to the Saints in French, beginning *Tres vertueux victorieux benois martirs tres glorieux*; Prayers. The last few leaves are written by one or two different hands of slightly later date.

[See PLATES XXI AND XXII.]

- 34 HOURS OF THE VIRGIN. WITH CALENDAR. USE OF EVREUX. ILLUMINATED MANUSCRIPT ON VELLUM, *written in a bold gothic script, 16 lines to a page, 127 leaves.* TWELVE DECORATIVE HALF-PAGE MINIATURES, ALL WITH FINE BORDERS *of flowers, strawberries, grapes, and acanthus decoration painted on grounds of liquid gold. Many other leaves with similar borders in the side-margin. Numerous large and small initials in gold and colours; rustic bough and bar pattern line terminals. Purple velvet with metal clasp*

8vo (6½ in. by 5 in.; 175 mm. by 127 mm.)

FRENCH. (NORMANDY). c. 1500

** Note of ownership on first page of Calendar "D. Berée de Courpont 1714."

The first page after the Calendar and one or two other leaves are missing. At the end are 11 additional leaves by another hand, with 7 rather crudely executed half-page miniatures.

- 35 INNOCENT III (POPE) *De miseria condicionis vitae humanae*,
MANUSCRIPT ON VELLUM, *gothic letter; in red and black;*
initials in red and blue; 57 leaves. Old red morocco. Book-
plate of Doüin de la Motte
8vo (6 $\frac{7}{8}$ in. by 4 $\frac{3}{4}$ in.) ITALIAN. XV CENTURY.

- 36 MISSAL WITH CALENDAR. USE OF ROME. ILLUMINATED
MANUSCRIPT ON VELLUM. *Begins (abbreviations filled in):*
Incepit ordo missalis fratrum minorum secundum consuetudi-
nem romane Curie. Written in a bold gothic script in red
and black, double columns, 35 lines to a page, 213 leaves.
FOURTEEN FINELY EXECUTED HISTORIATED INITIALS, *two with*
full borders of flowers, fruit and acanthus decoration, the
others with part borders of similar design. Three other
large initials and numerous smaller ones in colour and
burnished gold. Modern calf, g.e.
folio (13 in. by 9 $\frac{5}{8}$ in.; 330 mm. by 245 mm.)
N. FRANCE (ST. OMER). c. 1450

** IN VERY FINE CONDITION. The entry of St. Bertinus in red
in the Calendar (5 Sept.) followed by the word "solène"
localizes this missal almost certainly at St. Omer.

[See PLATE XXIII.]

- 37 PONTIFICALE ROMANUM. ILLUMINATED MANUSCRIPT ON VELLUM, *very well written in red and black in a bold Italian gothic hand, 20 lines to a page, 250 leaves. THIRTY-SIX BEAUTIFULLY PAINTED HISTORIATED INITIALS, all with fine marginal decoration in colours and burnished gold; UPWARDS OF SIXTY FINE ILLUMINATED INITIALS, also with marginal decoration in gold and colours. The first leaf of contents and the first leaf of text missing. Old straight-grained blue morocco, key-pattern border round sides, g.e.*

folio (12 $\frac{5}{8}$ in. by 9 $\frac{1}{4}$ in.; 322 mm. by 240 mm.)

ITALY (PROBABLY ROME). c. 1440-50.

- ** A FINELY DECORATED EXAMPLE OF AN ITALIAN PONTIFICAL IN VERY GOOD CONDITION. The numerous historiated miniatures are painted with vigour and skill, the modelling of the faces being particularly good.

The Contents include Ordination Offices, Coronation Services, Dedication of Churches and Altars, Benedictions of Church furniture and other minor benedictions, Benediction of an Abbot, Abbess, Nuns, etc.

Exhibited at the Burlington Fine Arts Club Exhibition of Illuminated Manuscripts, 1908 (Catalogue pp. 90-91, No. 181).

[See PLATES XXIV AND XXV.]



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