

coīcat opibus illi maligis
plura uob hīs scribe uolū
per cātam et attramentū.
Spero eīm me uenturum
ad uos. 7 os ad os loqui. ut
gaudiū ur̄m sit plenum.
Salutat te filij sorores tre
electe. Siā tecum amem.

Tercia eplā Johannis. lēc.

Senior gaio km̄o
quē ego diligom
ueitāte. karissimē
de omibz orōnez
fatio p̄p̄e te ingredi 7 uale
re. sic p̄p̄e agit aīa tua. Ga
mifus hūm ualoz ueitibz
fr̄ibz. 7 testimoniū phiben
tibus uītati tue. sic tu in
uītate ambulas. orōnez
hor̄. nō hēo grām. quā ut
auidia filios meos i uītate
ambulantes. km̄e fidelit̄
facis. qui cōp̄ oparis i fr̄s.
7 b̄ i p̄grinos. qui testimoī
um redorderunt 7 cāitati
tue in oīpectu ecclē. quos
b̄nfatīes deducis digne
deo. p̄ noīe ē eius p̄fecti sūt
nichil accipiētes agentibz.
Nō ḡ debemus suscipē

huiusmodi. ut co opatores
simus ueitatis. Sc̄p̄s s̄s
fortitām ecclē. s̄ bis q̄ am
at p̄matum gerē in eis dīo
trepes. nō recipit uos. p̄p̄
hoc si uenero omoucā em̄
opa que facit. ūbis mali
gius gānens in nos. Et q̄
nō ei ista sufficiat. nec ip̄e
suscipit fr̄s. 7 eos qui susci
piunt phibet. 7 de ecclā eiec
km̄e. noli imitari malū
s̄ qd̄ bonū ē. O. b̄n fac ex dō
ē. O. male fac nō uidet dū
demetrio testimoniū red
itur ab omibz et ab ip̄a uei
tate. s̄ q̄ nos testimoniū
phibemus. 7 noli qm̄ te
stimonium nr̄m uerum est
om̄ulta hēo scribe tibi s̄ no
lui patramentū 7 calami
in scribe. Spero aut̄ cito ui
dere. 7 os ad os loqui. Pax
ē. Salutat te amici. Salu
ta tu amicos nominatim.

Epistola sancti Jude. lectio

Adas ihu xpi sc̄u
frat̄ autē iacobi. b̄
qui in deo p̄e dilec
tis 7 ihu xpo s̄uati

THE ROGER MARTIN COLLECTION OF WESTERN MANUSCRIPTS AND MINIATURES

AND OTHER PROPERTIES

TUESDAY 6 JULY 2021

ptegi oratione. cuius natalicia
per hec scā que sumpsim⁹. uoti
uo puenimus obsequio. *In*

Da q̄s omp̄e d̄s Hat. i. ofessoris
R. in nat. s. syluestri pp. In

Beatorū Vigilia plurimorū ofessorū
ofessorū. H. natalicia uenānda.

R. a. vig. iohis et pauli. In Hat.

O s̄ q̄ nos plurimorū ofessorū.
scōrū tuorū. H. R. in nat. p̄cessi
et exat. Vigilia unī uirginis:...

Quescat dñe semp in nobis
scē iocunditatis affectus.
et beate. H. uirginis uene

Grande festiuitas augeat. *Sec*
kata tibi sint q̄s dñe munera.

corde curramus. *Secreta.*

Sificetur q̄s dñe d̄s hui⁹ oblaci
onis munus tua coopante
sapia. ut tibi placere possit ad ho
noīe. et nob̄ pficere ad salutem. *Secreta.*

Infunde q̄s dñe p̄ hec scā *plenda.*
que sumpsim⁹. tue cordib⁹ nr̄is
lumen sapientie. ut te ueraciter
agnoscam⁹. et fideliter diligam⁹. *Secreta.*

expetuum R. iii. De anglis.

Pro nobis dñe tue miserationis
presta subsidium. quibus et

anglica prestasti suffragia n̄ deesse. *Secreta.*

Hostias tibi dñe laudis *Secreta.*

Offerimus suppliciter deprecā
tes. ut easdem anglico pro nobis



BLOOMSBURY AUCTIONS

THE ROGER MARTIN COLLECTION OF WESTERN MANUSCRIPTS AND MINIATURES

AND OTHER PROPERTIES

TUESDAY 6 JULY 2021 | 2.00PM

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This is a live online auction with an auctioneer. Bidding is available online, by telephone or commission (absentee) bids. If not bidding online, please contact Bloomsbury Auctions or Dreweatts to register all commission bids or telephone bids by 12 noon BST on Monday 5 July.

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Buyer's premium is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price (14.4% including VAT) in excess of £1,000,001.

A theta symbol (θ) indicates that the lot is a zero-rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums.

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SPECIALISTS:

Dr Timothy Bolton

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Camilla Previté

cprevite@bloomsburyauctions.com

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Roger Martin (1 June 1939-18 April 2020)

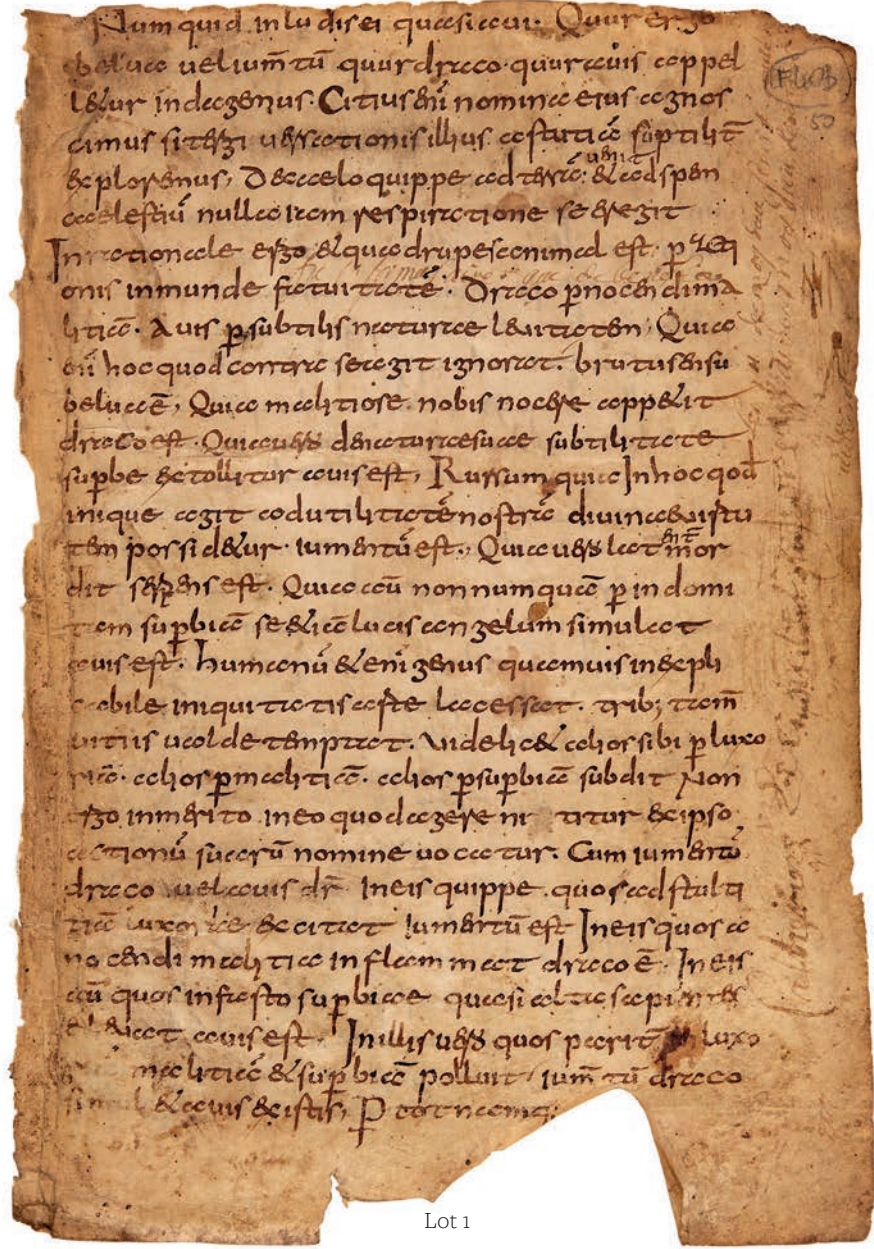
Roger Martin usually described himself to new faces in the collecting and academic world as “an impoverished enthusiast”. He came to collecting manuscripts only in his retirement, after his wife gave him Christopher de Hamel’s book, *The History of Illuminated Manuscripts* (1986), where he read that manuscript leaves could still be purchased at very little cost. He wrote to the author, requesting proof, was given some leads as to where such purchases could be made, and in February 1996 acquired his first leaf.

Roger hardly did himself justice with the term ‘enthusiast’, and the rapid pace of his collecting – some 600 purchases in just two and a half decades – has something of the ‘vello-mania’ that Sir Thomas Phillipps used to describe his own collecting. Despite this volume of acquisition, Roger’s eye was that of a connoisseur, and he frequently bought items that struck him as important or rare, and many indeed would later be shown to be so (see in particular here the breathtaking *Moralia in Job* leaf, written in a Germanic centre in the last decades of the eighth century [lot 1], the elegant Carolingian leaves from a Homiliary, made in the ninth century most probably in the Loire valley [lot 2], the tenth-century fragments of a leaf from the *Liber Pontificalis*, which may be among the very earliest records of the use of books in Poland or its surrounding regions [lot 6], the cutting from the twelfth-century Pontigny Abbey copy of Gratian’s Decretum, which may have been used there by Thomas Becket and Stephen Langton [lot 19], the fifteenth-century miniature commissioned for the grand Burgundian bibliophile, Louis de Gruuthuse [lot 90] and a Low Countries miniature with the stamp-signature of the Masters of Otto van Moerdrecht, dating to soon after 1427 and thus a decade or so before xylographic or moveable type printing began in Europe [lot 92], among numerous others). He married his eye for quality with something all successful collectors must have – substantial amounts of luck, often in stumbling over such pieces in the most unlikely of places.

He constantly upgraded and sold on less desirable pieces, and this left him with over 350 leaves, cuttings, fragments and codices at the time of his death, all of which he carefully assembled in melinex folders in his home in Grimsby, seeking specialist help on their identification and cataloguing, and most recently putting images of some of them on the online platform flickr (using the name ‘RMGYmss’) in the hope that this might draw the maximum number of interested parties who could come forward with any new information. His manuscripts were numbered in the order they were acquired, with the prefix ‘Ins’ (for ‘insurance’), often in pencil in their lower outer corner. All of these, apart from a handful of leaves kept by his family, are here in this sale.

His collection, along with his family, was one of the mainstays of his life, and his consuming passion for it remained strong to the very end. We can think of no better way to end this brief memorial to him than in his own words, written when he contacted us in early December 2019 to tell us that his condition was increasingly serious, but he had no intention of stopping: “I have no idea just how long the rest of my life will be, but I am sure that I will know or realise when it is about to come to an end ... in the meantime it is my intention to carry on as normal enjoying the rest of my life and collecting manuscripts”.

Pre-Carolingian and Carolingian



1
Leaf from a copy of Gregory the Great, *Moralia in Job*, in pre-Caroline Germanic minuscule, in Latin, manuscript on parchment [southern Germany (perhaps Reichenau), last decades of the eighth century]

Single large leaf, with single column of 30 lines (with parts of book 33, ch. 15) in a large and bold pre-Caroline Germanic minuscule (see below), tears and darkening to edges, small losses at head, and section of blank margin at foot missing through natural flaw in parchment, recto more darkened than verso, and slightly scuffed on inner vertical side of column, slight cockling, some small later scrawls (see below), but still in good and fresh condition, 257 by 156mm.

A LEAF FROM A FUNDAMENTAL EARLY MEDIEVAL TEXT, IN A RARE AND OFTEN OVERLOOKED PRE-CAROLINGIAN SCRIPT, PERHAPS FROM THE FOUNDING LIBRARY ONE OF THE MOST IMPORTANT MONASTERIES IN MEDIEVAL EUROPE

Provenance:

1. Written in southern Germany, most probably in a region bordering Switzerland (probably vicinity of Lake Constance) in the last decades of the eighth century (see below). If this was in Reichenau (founded 724 on an island in Lake Constance), then it must have been part of that monastery's earliest book collection, significantly predating the grand expansion of the library there under Abbot Reginbert in the decades up to his death in 846, and used by the Carolingian scholarly luminary Walafrid Strabo (c. 808-49, abbot of Reichenau from 842). The house was closed during the Secularisation initially in 1757, then permanently in 1803, with a part of the library passing to the Landsbibliothek at Karlsruhe.

2. This leaf reused at the close of the Middle Ages as a pastedown in the binding of a large book, and that book in French ownership in the seventeenth-century: scrawled French inscriptions of a “Catherine de ...” interlineally and in outer upright margin of recto, and a single inscription in same hand at foot of verso: “Constitué ...” (the remainder lost due to a missing section of parchment at foot).

3. Mr de Coligny, a twentieth-century Parisian collector.

4. Acquired by Roger Martin from European trade in 2016.

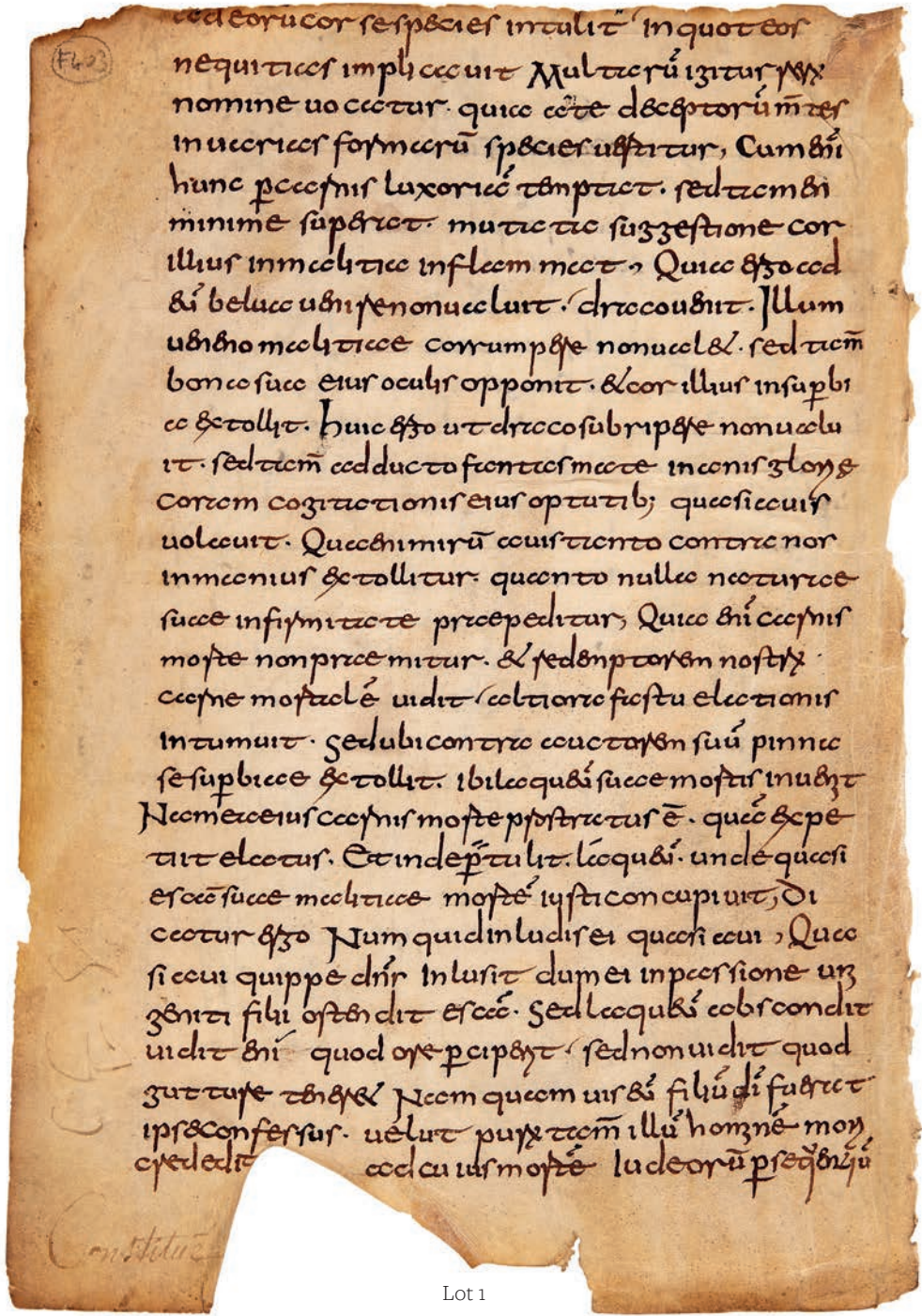
The script and its rarity:

When we think of pre-Carolingian local hands, we begin with the most distinctive, such as Insular, Luxeuil, Corbie ab, Rhaetian and Alemannic, as well as those that persisted well after Carolingian minuscule swept away all others, such as Visigothic and Beneventan. However, there are a few others, not quite so clearly defined from their neighbours or perhaps not so numerous in surviving examples, and as a result often forgotten or lumped in with those neighbours. The Germanic pre-Caroline hands fit into this group. They are far from numerous, with only twenty-three examples in the vast survey *Codices Latini Antiquiores* (1934-66; about ten of these probably from Freising, see K. Bierbrauer, *Die vorkarolingischen und karolingischen Handschriften der Bayerischen Staatsbibliothek*, 1990, pp. 15-24, for these) and its *Supplement* (1971), and surviving examples come from a wide geographic range, reducing how conclusive any findings can be, and perhaps deterring the same levels of scholarly study seen with other early scripts. While Michelle Brown's *A Guide to Western Historical Scripts from Antiquity to 1600* (1993), is to be commended for including an example of these (her no. 14), it is notable that they are almost passed over by the new *Oxford Handbook of Latin Palaeography* (2020), where the closest we come to them is the chapter on ‘St. Gall scripts’.

The script here is a bold and fine pre-Caroline Germanic minuscule most probably of the last decades of the eighth century, with strong Swiss influence suggesting an origin in Reichenau. The numerous ligatures here are overwhelmingly pre-Carolingian and point strongly to the eighth century, with that in the ‘rp’ in “serpens” (recto, line 16) producing a strange letterform in which the arch of the pen downwards from the preceding ‘r’ almost leaves the back of the ‘p’ undefined and produces a wedge-like tongue under its bowl jutting out towards the next letter. There is also a ‘li’-ligature in which the second letter is mostly subscript and is joined to the first at its midpoint (this also reported for a binding fragment dated to 776-800 and located to south east Germany, now BSB, Clm. 29300/3, but rest of hand quite different: *CLA Supplement* 1799). These, as well as the clusters of compacted abbreviations (such as the first part of “tergiversationis” in line 4 of the recto, the “serpens” noted above, and “rerum” in line 2 of the verso), point to the eighth century.

For Swiss influence, there are apparent Rhaetian minuscule features in the open ‘a’ both like ‘cc’ and ‘oc’ (but the hand here favours the first of these), the use of ‘r’ with a slashed line through its tail for ‘-rum’, and particularly the ‘t’ with its left-hand crossbar curving down and around to close the loop with the main ascender (as here in line 22 of the verso: “Et”) and the open ‘g’ with a bowed top so it is shaped like a ‘3’ distinctive to Rhaetian and Alemannic minuscule and sometimes used as a key identifying feature of Swiss hands. However, the closed ‘t’ is not employed consistently, and half-curved (without closing the loop), and flat-topped examples abound here. Examples of these are found in Alemannic minuscule, centred on St. Gallen, as in Cod. Sang. 6 (Bible, last quarter eighth century), Cod. Sang. 44 (Bible c. 780), and Cod. Sang. 125 (Jerome, Gregory, Cassiodorus and others, c. 770-780, in which again all three forms of ‘t’ are found together, as well as the ‘o’ formed like a ‘u’ with its two upwards strokes crossing, as here in “vero” in line 28 of the recto: see pp. 7 and 22 of Cod. Sang. 125 for examples) and Cod. Sang. 567 (Vitae Patrum, second half of codex from last quarter of eighth century, and with same distinctive ‘o’: see p. 145 for example; all these manuscripts reproduced in full on the ecodices website).

However, the hand here manages to avoid having the elongations and flows of Rhaetian as well as the heavy rotundity and wide spacing of Alemannic, and compares most closely to hands from neighbouring Germany, and in particular those traced to, or linked to, Reichenau (see *CLA*. I:7, Vatican, Lat. 583, a *Moralia in Iob*, 11-16 of the late eighth century or opening years of ninth century [this reproduced in full online]; I:89, Vatican, Lat. 245, another *Moralia in Iob*, 1-5 of the late eighth century or opening years of ninth century, and in Lorsch by the eleventh century [this also Michelle Brown's example, and reproduced in full online]; II:222, as well as those from the Lake Constance Germanic region and probably Murbach: II:222, a Cyprian of 776-800; and VI:751, an Isidore of the late eighth century or opening years of ninth century). It has the Reichenau-type mix of open ‘a’ and uncial ‘a’ (here see “maliciam”, lines 8-9 of recto), and common ligatures for ‘ri’, ‘ti’ as well as rarer features such as a ‘te’-ligature and a ‘nt’-ligature used even midword and that characteristic of the region. Moreover, the open ‘g’ here with its bowed top finds its near-exact match in both *CLA*. I:7 and I:89.



It is interesting that the earliest books surviving that are most probably from Reichenau are both copies of parts of the *Moralia in Iob* (*CLA*. I:7, I:89, books 1-5; and books 11-16), and they may well have been volumes of a single set of codices recorded in the early ninth-century library catalogue of that house as “97-102. moralia in Iob lib. XXXV in codicibus VI” (G. Becker, *Catalogi bibliothecarum antiqui*, 1885, p. 6). If those codices are also eighth century, rather than of the very early ninth, then the present leaf may be the last surviving part of the otherwise lost sixth and final volume of this set.

£12,000-18,000

Three cuttings from a large and elegant Carolingian copy of Gregory the Great, *Homiliary*, in Latin, decorated manuscript on parchment [France (most probably Loire valley, perhaps Angers), ninth century]

Two cuttings making up a single leaf (bisected laterally; with Homily X) and a large cutting from the centre of another leaf (trimmed away margins, upper part of text and a few cms of the outermost column; with Homily I), from a large manuscript with text originally in double column of 35 lines of an excellent and refined Carolingian minuscule with a frequent 'nt'-ligature, occasional use of the et-ligature integrally within words, distinctive half 's' shapes in the tails of the letters 'g' and 'z', capitals touched in pale red wash, rubrics and simple initials in pale red, the third cutting with a very large initial 'd' in uncial form enclosing 'NS' (together an abbreviation for "Dominus", the opening of "Dominus [ac Redemptor noster, paratos nos inuenire desiderans] senescentem ..."; the preceding text part of the prologue), reused together to form bindings for seventeenth-century account books and with inscriptions of that date (see below), loss of a single line at cut-point from bisected leaf, some folds and small areas of discolouration, else in good condition and on fine and heavy parchment, each cutting approximately 265 by 170mm. (the complete bisected leaf once 344 by 263mm.)

Provenance:

1. Given their reuse for accounts in the immediate vicinity of Angers, the parent volume was perhaps written for, and by, the abbey of Saint Aubin d'Angers (founded in the sixth or seventh century, next to the funerary chapel of St. Albinus (d. 550), who is remembered as working to free prisoners and campaigning against incestuous marriages in the Merovingian nobility). Little is known in detail of the house, but in the eighth or ninth century the monks were displaced for a community of canons, and in 818-20 Bishop Théodulf of Orléans was detained there. The monks returned in 966 and the community flourished until their forced closure during the Secularisation. If this is correct, then these are important fragments; Bischoff notes that there are no Carolingian manuscripts from Angers beyond the possible example of a late eighth-century legal codex (now Fulda, D.I; *Manuscripts and Libraries in the Age of Charlemagne*, 1994, p. 30).

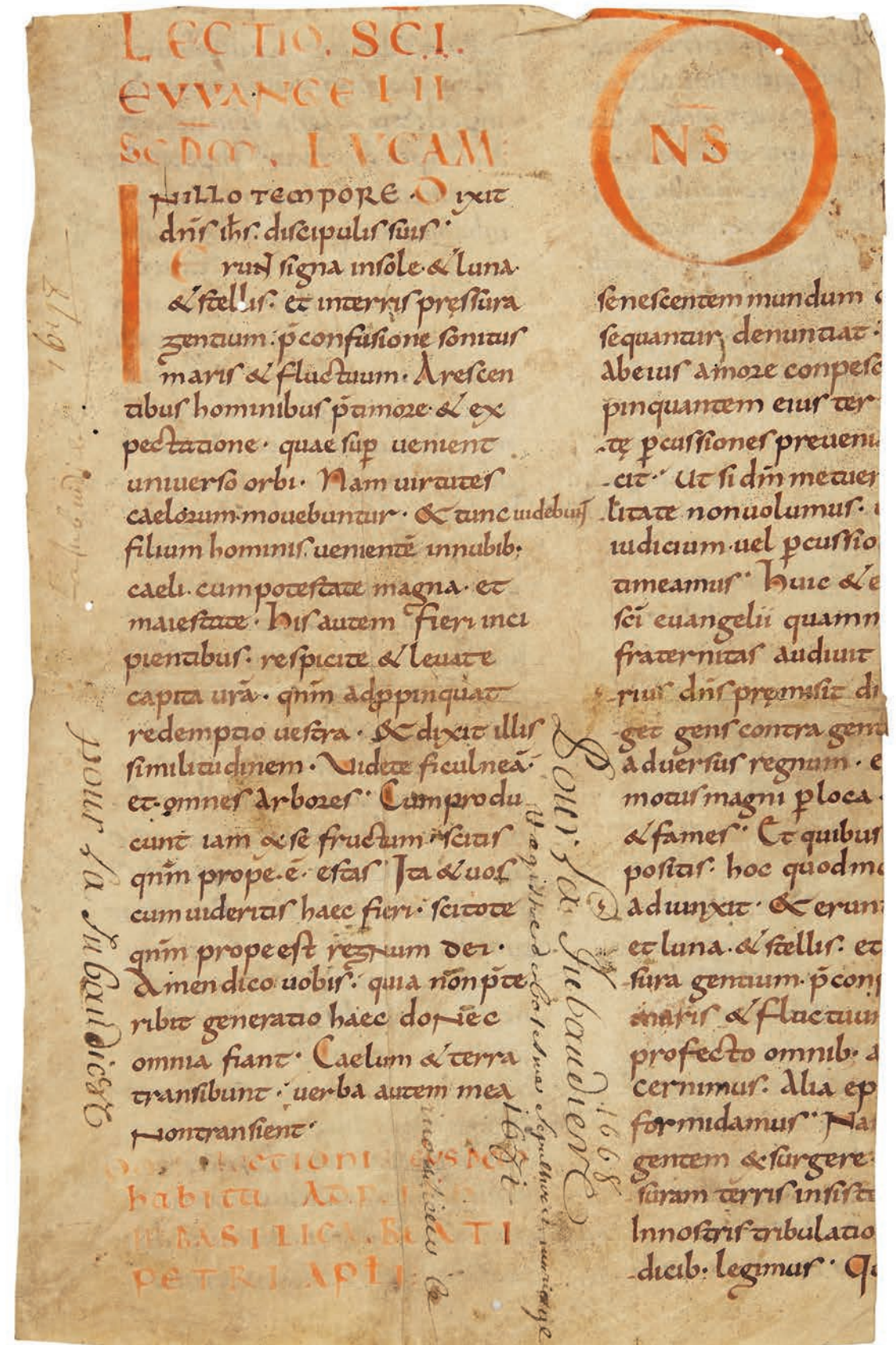
2. Reused in the seventeenth century on account books for properties to the immediate south west of Angers: with inscriptions recording that these leaves were reused to cover accounts for 1668, 1678 and 1681, for “La Iubaudere” (La Jubaudière in Maine-et-Loire) and 1679 for “La Seguinere” (a nearby village in Maine-et-Loire, west of Cholet). The re-use of the leaves here on accounts predates the closure of the community by approximately a century, and so these were probably re-used by the monastic community themselves on their own records.

3. Acquired in 2010 in a Swiss auction.

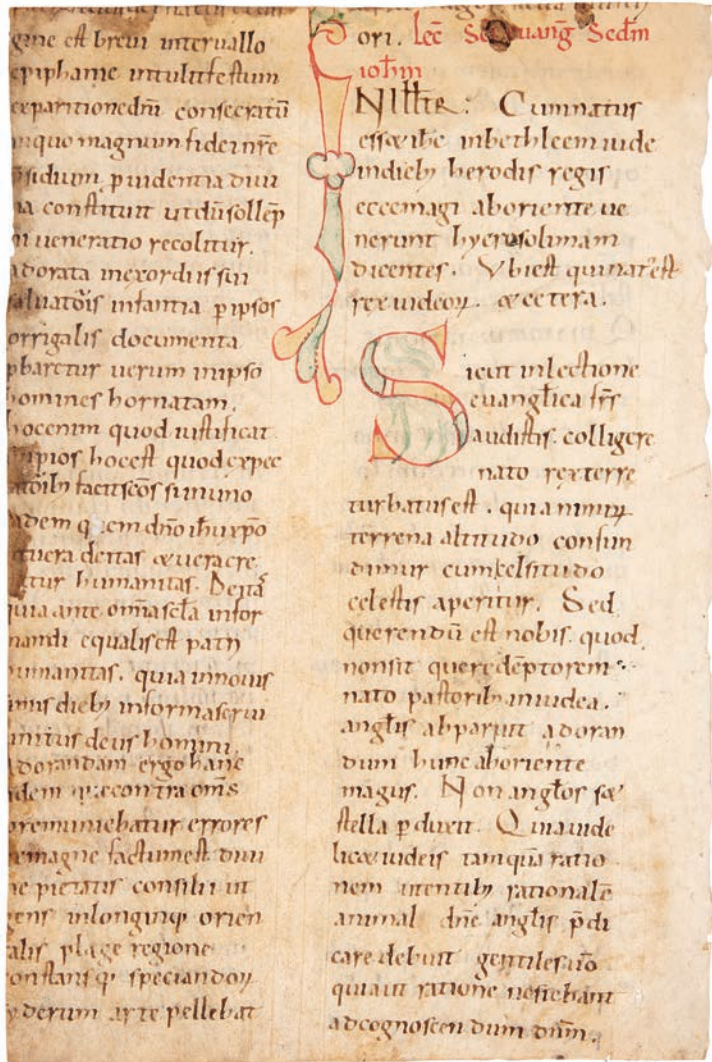
Script and decoration:

The hand here is a clean and practised Carolingian minuscule, of the form championed by the scriptoria of nearby Tours during the Carolingian script revolution of the late eighth and early ninth century. However, the simple and almost austere red initials here, especially that of the large uncial 'd', stands apart from the riotously coloured and geometric initials of Tours (for examples see F. Mütterich, 'Dir touronische Bibel von St. Maximin in Trier' and 'Die Initialen der tourischen Bibel von St. Maximin', in *Studies in Carolingian Manuscript Illumination*, 2004, pp. 341-60 and 361-74) bringing great elegance to the page here with the minimum of effort.

£3,000-5,000



Lot 2



Lot 3

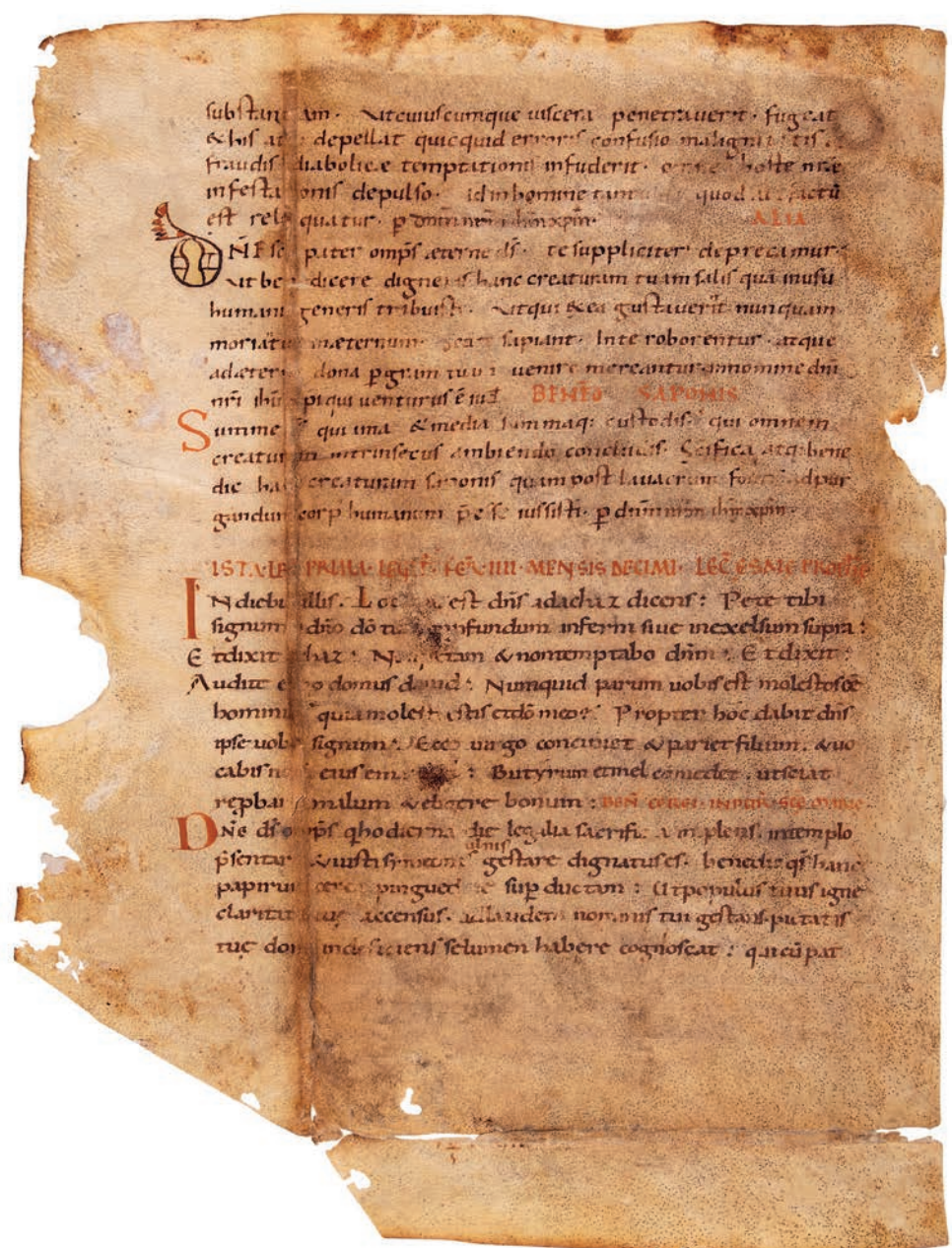
3
Fragment of a leaf from a Homiliary, with large coloured initials, in Latin, decorated manuscript on parchment [probably Italy, tenth century]

Substantial fragment of a large leaf, trimmed at top (with loss of about 8 lines there; what remains with readings from homilies by St. Pope Leo and St. Pope Gregory for epiphany) and inner vertical edges (with loss of a few letters from column edge there), with double column of 32/31 remaining lines in a large and bold late Carolingian hand, with insular ‘r’ that descends far below the line, an et-ligature commonly used integrally within words, and the ‘-ris’ abbreviation formed from a downward flick of the pen under the word, bright red rubrics, two large red penwork initials in panels touched in pale yellow and green wash or left in blank parchment, one with a quadrilobed shape mounted at its centre, the other with long curved brushstrokes of green wash hanging downwards from the horizontal strokes of the letter (‘S’) filling both upper and lower bowls, reused in a binding and hence with some splashes, small stains and cockling, overall good and presentable condition, 288 by 193mm.

Acquired from a European private collector in 2007.

Whilst this late Carolingian hand and some of its scribal features can be found in apparently archaicising Italian hands as late as the eleventh century (such as that of Florence, Bibl. Nazionale, F.N.II.412: see K. Berg, *Studies in Tuscan Twelfth-Century Illumination*, 1968, pl. 1), the initials here are firmly Carolingian in design and colouring, and of a type quickly swept away in the late tenth and early eleventh centuries by the new white-vine initials. These initials with their terminal-lappets in different colours and compartmented bodies follow early Carolingian models such as those found in a Homiliary made at Murbach c. 800 (see *Pracht auf Pergament*, 2012, no. 7), and most probably reached Italian centres through books sent from northern centres in the ninth century. However, the grass-skirt-like green wash brushstrokes that hang down within the ‘S’ are without parallel known to us.

£2,000-4,000



Lot 4

4
Leaf from a Sacramentary or Ritual, in Latin, decorated manuscript on parchment [probably France or Rhineland, tenth century]

Single leaf, with single column of 33 lines on recto (but only 29 on verso) of a good and rounded late Carolingian minuscule, with strong ‘st’-ligature and very occasional use of et-ligature integrally within words, rubrics mostly in ornamental red capitals, initials set off in margin in simple red, black penwork touched in green, plus one red with feathered ornamental penwork, and one in penwork design touched in pale yellow wash with feathered ascender, recovered from reuse as a pastedown in a later binding, and with tears to edges (without affect to text), small holes, folds, cockling and darkening to large part of reverse, overall fair and presentable condition, 300 by 225mm.

Purchased in European trade in 2016.

Here the initial ‘d’ on the recto and ‘V’ on the verso, with their penwork compartments touched in yellow wash and feathered ascenders, descend from the style of illustration found first in northern European books such as the Gellasian Sacramentary (produced c. 790 in Meaux or Cambrai; see *Trésors carolingiens*, 2007, no. 7), and then made popular across Europe by the dissemination of the Tours Bibles.

£3,000-5,000

Leaf from an early copy of Arator, De Actibus Apostolorum, in Latin verse, with an apparently unrecorded Carolingian commentary, decorated manuscript on parchment [Germany, second half of tenth century]

Single leaf, with single column of 23 lines in a short and square late Carolingian minuscule (last two lines of the heading for ch. 1, followed by the whole of ch. 1, excluding line 22 which has been cut away, the heading for ch. 2 and the first two lines of that chapter), using et-ligature integrally within words, a tall capital ‘e’ with a long tongue ending in a wedge-stroke and an uncial ‘R’ (compare hand of a contemporary Jerome: Munich, BSB., Clm 6313: Pracht auf Pergament, 2012, no. 21), near-contemporary interlinear gloss in a tiny hand, this also adding some punctuation, each line beginning with an initial offset in the margin, simple red initials, blind-ruled with this causing lifting of parchment along those lines, somewhat scuffed and discoloured, and with a small hole (without affect to text), trimmed at base with loss of a single line there, overall fair and presentable condition, 163 by 138mm.

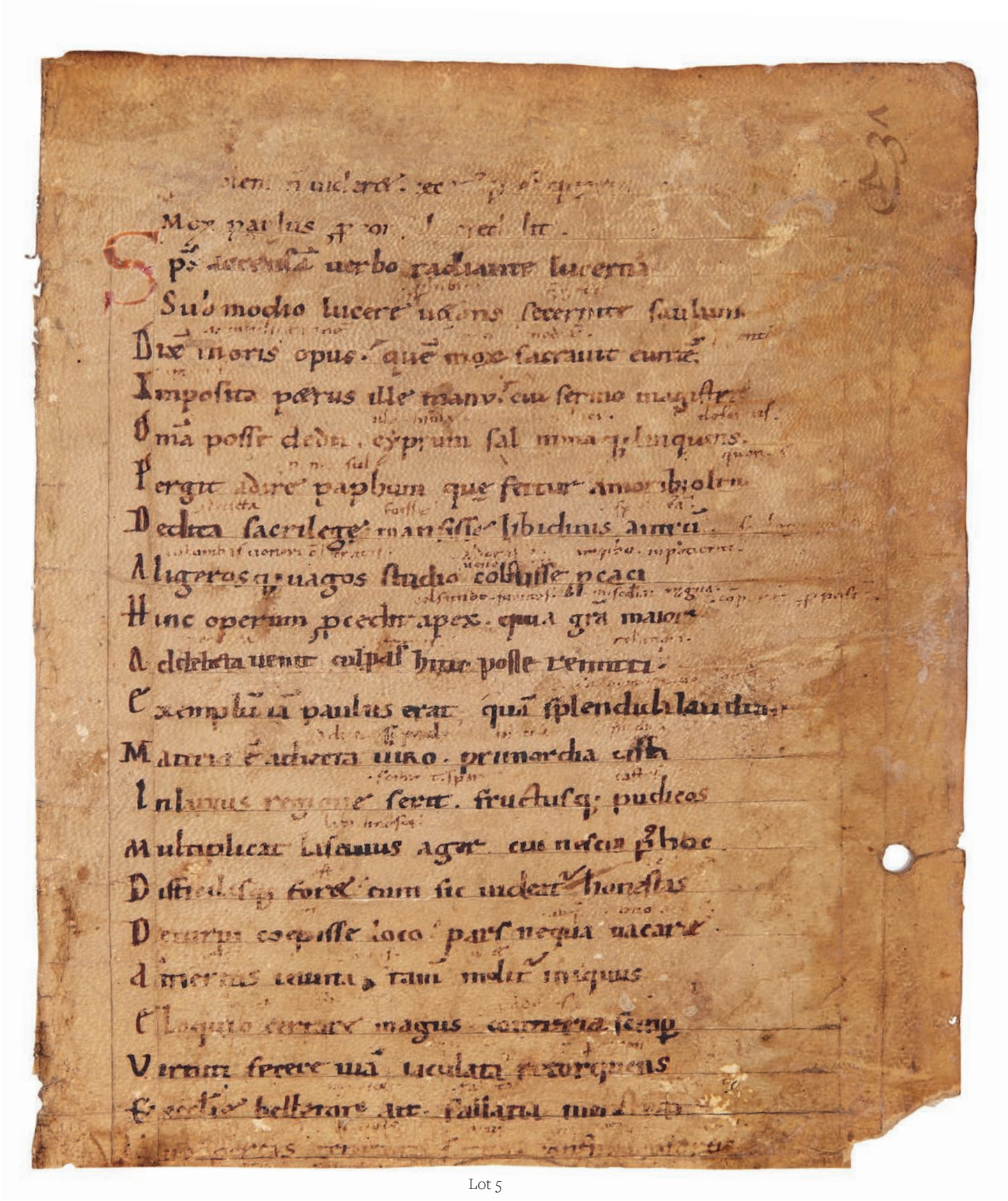
Provenance:
Acquired in 2015 from Australian trade.

Text:
The sixth-century poet Arator rubbed shoulders with the greatest rulers and scholars of Early Medieval Italy. He served as a lawyer in the Gothic imperial capital of Ravenna, where he was treated with distinction by Emperor Theodoric the Goth (454-526), and protected by Cassiodorus (c. 484-c. 585), the intellectual titan of his age. He left the court about 544, and entered papal service as archdeacon of the Church. It was there he composed this work, a versification of the Acts of the Apostles that attempts to draw out the mystical and moral meanings of the texts. By papal order it was read aloud in the church of San Pietro in Vincoli, Rome, over a number of days, and in written form quickly spread across the empire.

The earliest witnesses all come from a sudden bloom of interest in the ninth century, with A.P. McKinley listing twenty examples of that century, four of the ninth or tenth century and eight of the tenth century (*Arator. The Codices*, 1942, pp. 69-70, and perhaps also ‘Membra disiecta of manuscripts of Arator’, *Speculum*, 15, 1940, pp. 95-8). That focus of interest also produced four distinct commentaries in the ninth and tenth centuries (see ‘Latin commentaries on Arator’, *Scriptorium*, 6, 1952, pp. 151-156), some in interlinear form as here. The script of the commentary here is scuffed in places and wanting, but enough survives to note that it is not any of those catalogued by McKinley. It may well be another, as yet unstudied, Carolingian interlinear commentary.

The text is rare on the market in any form, with the Schoenberg Database recording only two manuscript codices as ever having come to the open market, and none of those in the last century: (i) a fourteenth-century codex offered in Sotheby’s, 2 March 1837, lot 974, probably the same reappearing in the same rooms, 20 June 1900, lot 7; (ii) a copy of c. 1450 sold by Evans, 6 February 1832, lot 150, reappearing in Thomas Thorpe’s famous catalogue of 1200 manuscripts (1832), no. 63, and then again in Evans, 29 June 1839, lot 1369, to the bookseller Thomas Rodd, his cat. of 1841, no. 91; and to these should be added another fifteenth-century copy once owned by the infamous Guglielmo Libri and sold by him to the Ashburnham collection (no. 951 in the 1853 catalogue), and a late fifteenth-century German witness acquired privately by Thomas E. Marston and from him to the Beinecke Library, Yale, in 1964. Only one fragment is known to us, a mid-ninth century fragment in Quaritch, cat. 1036, *Bookhands of the Middle Ages* (1984), no. 123.

£4,000-6,000



Lot 5

Two cuttings from an early Liber Pontificalis, in Latin, manuscript on parchment [perhaps Poland, or south-east Germany, tenth century]

Single leaf, bisected laterally, with a loss of a few lines at the cut-point, each cutting with remains of a single column of 16+13 lines in a rounded late Carolingian minuscule, with frequent use of et-ligature integrally within words, reused as pastedowns in a medieval binding (see below) and much scuffed and with large parts illegible, the parchment now translucent, in somewhat battered condition, 140 by 203mm. and 150 by 203mm.

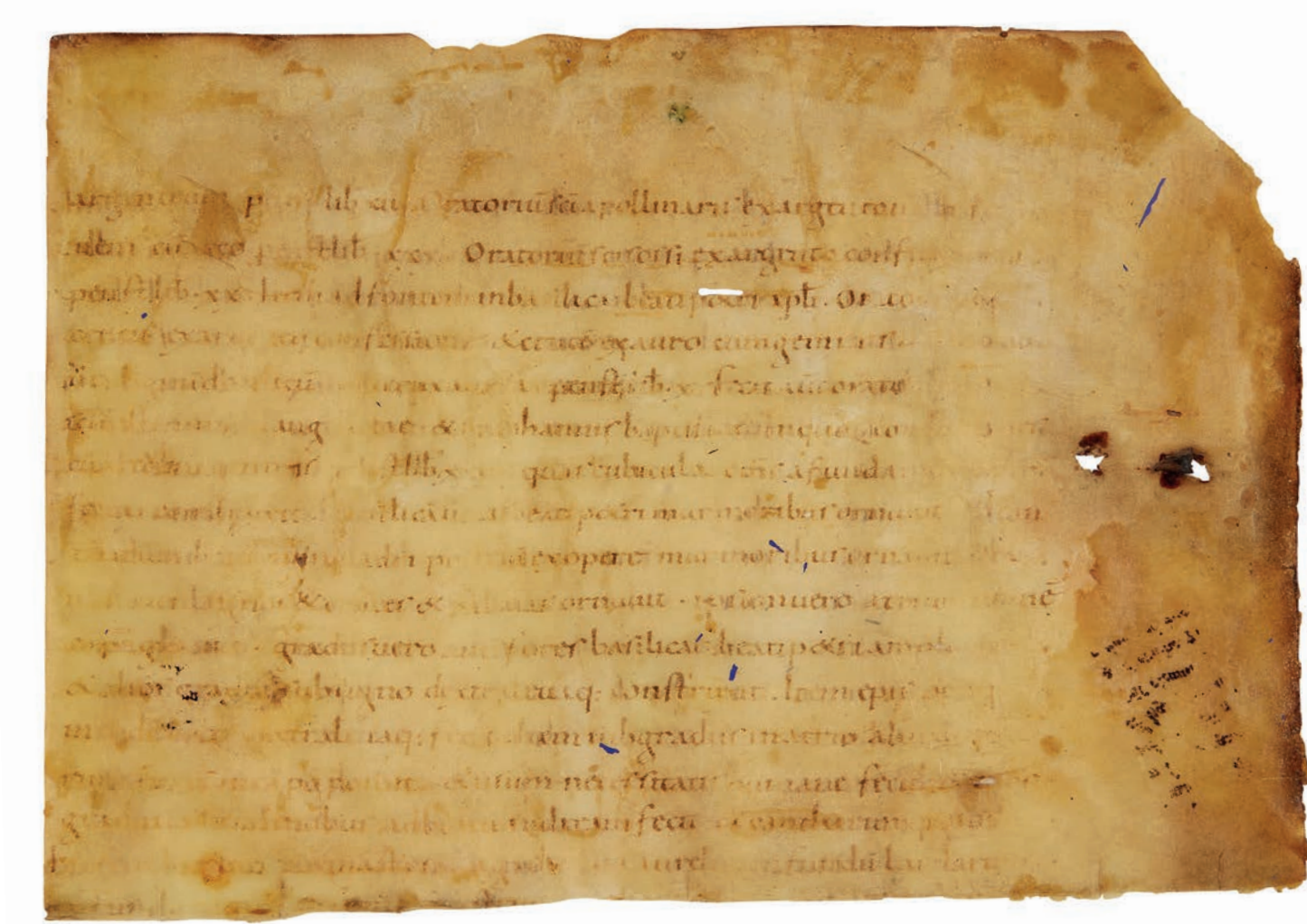
Provenance:
1. The localisation of these leaves is based on their reuse in the binding of a fourteenth-century manuscript perhaps from a Dominican chained library in either Poland, south-east Germany or a Polish-German mixed region such as Silesia (a border region partly in Poland, and containing much of Moravia and parts of Bohemia). Of course, German Dominicans may have brought books with them when founding houses in Poland (such as that at Myślibórz/Soldin founded in 1275) and its neighbouring regions in the late Middle Ages, but a tenth-century copy of the *Liber Pontificalis* would be a strange volume for a Dominican house to have sitting in its library (the Order was founded in the thirteenth century), and we should at least entertain the notion that the parchment for the pastedowns in the binding was sourced locally in the fourteenth century. If this was in Poland, then these are the EARLIEST RECORDS OF BOOKS FROM THAT COUNTRY, written at a time when the state was only newly Christianised under Mieszko I, and battling with its neighbours for territory. Books are recorded as among the weapons of missionaries in Moravia in southern Poland in the tenth century, but all traces of them are gone (C.J. Mews, ‘Manuscripts in Polish Libraries Copied before 1200 and the Expansion of Latin Christendom in the Eleventh and Twelfth Centuries’, *Scriptorium*, 56, 2002, pp. 86-90), and nothing survives before the eleventh century. Even if the parent volume of these leaves was a book carried in by a German missionary in the twelfth century (for examples see *ibid.*, pp. 96-99), then it would still be among the very earliest physical witnesses to the use of the written word in that country.

2. Surviving as pastedowns in the medieval binding of a manuscript of “Sermones Peregrinus de Sanctis”, dated 1376 by one of its scribes, Syfridus Goppel, and sold Frederick Muller and Co., Amsterdam, 3 April 1906, lot 16, and again Skinner’s, Boston, 7 November 2013, lot 209 (identifying it as “Germany or Eastern Europe”), and later Konstantinopel Rare & Fine books, cat. for 2015, no. 6 (there with a lengthy and considered study, identifying it “Poland or perhaps south-east Germany”).

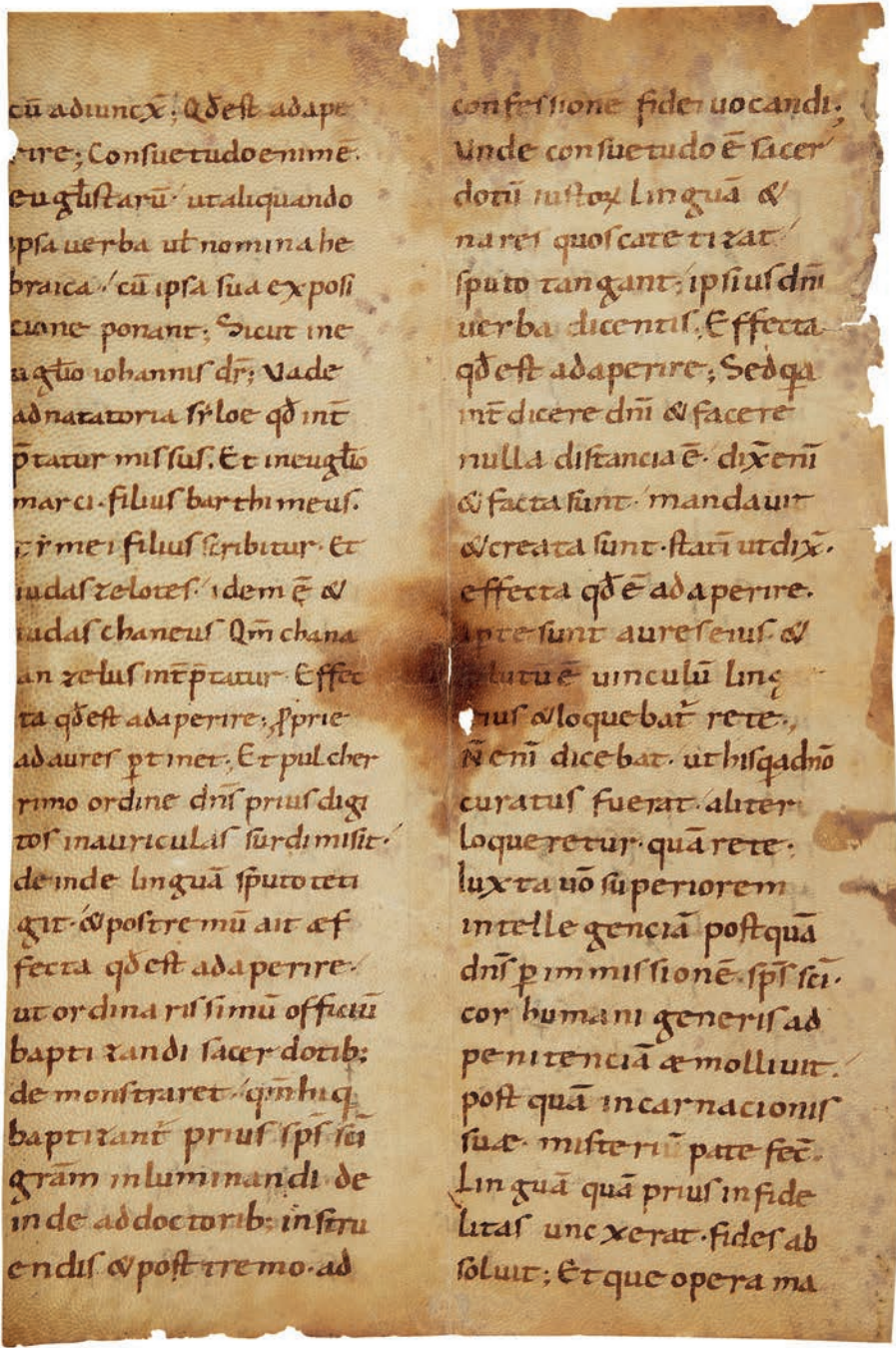
3. These binding fragments acquired in 2015 from the European trade.

Text:
The *Liber Pontificalis* is a collection of biographies of popes from St. Peter up to initially the reigns of Pope Adrian II (867-72) or Pope Stephen V (885-91), but then with later continuations up to the close of the Middle Ages. It seems to have its origins in a sixth-century fleshing out of bare lists of Popes and their regnal years, continued sporadically in the centuries following. Here the cuttings contain the lives of Pope Symmachus (reigned 498-514) and Pope Hormisdas (514-23).

£4,000-6,000



Lot 6



Lot 7

Text:
A fine late-Carolingian leaf, written within a century of the death of the author. This homiliary was one of the fundamental collections of homilies and preaching materials known to the Carolingian world. However, while the manuscripts agree that it was the work of a Haimo, this could be either Haimo of Halberstadt (d. 853), who was a monk at Fulda alongside Hrabanus Maurus, Hrabanus' fellow student at Tours under Alcuin of York, and then the bishop of Halberstadt, or Haimo of Auxerre (fl. 840-75), who appears to have studied with the Irish grammarian Murethach and was for a time the abbot of the monastery of *Sasceium* (Cessy-les-Bois), and who taught at the school of the Benedictine house of Saint-Germain at Auxerre and certainly was the author of many sermons and commentaries on the Song of Songs, Revelations, and the Minor Prophets (see E. Jeuneau, 'Les écoles de Laon et d'Auxerre au IXe siècle', in *La scuola nell'Occidente latino dell'alto medio evo*, 1972, II:495-522). In 1907 E. Riegenbach demonstrated that the commentaries attributed in the *Patrologia Latina* to Haimo of Halberstadt were actually the work of Haimo of Auxerre (*Die ältesten lateinischen Kommentare zum Hebräerbrief*), and since then many of the homilies also there have been tentatively reattributed to him.

£2,500-3,500

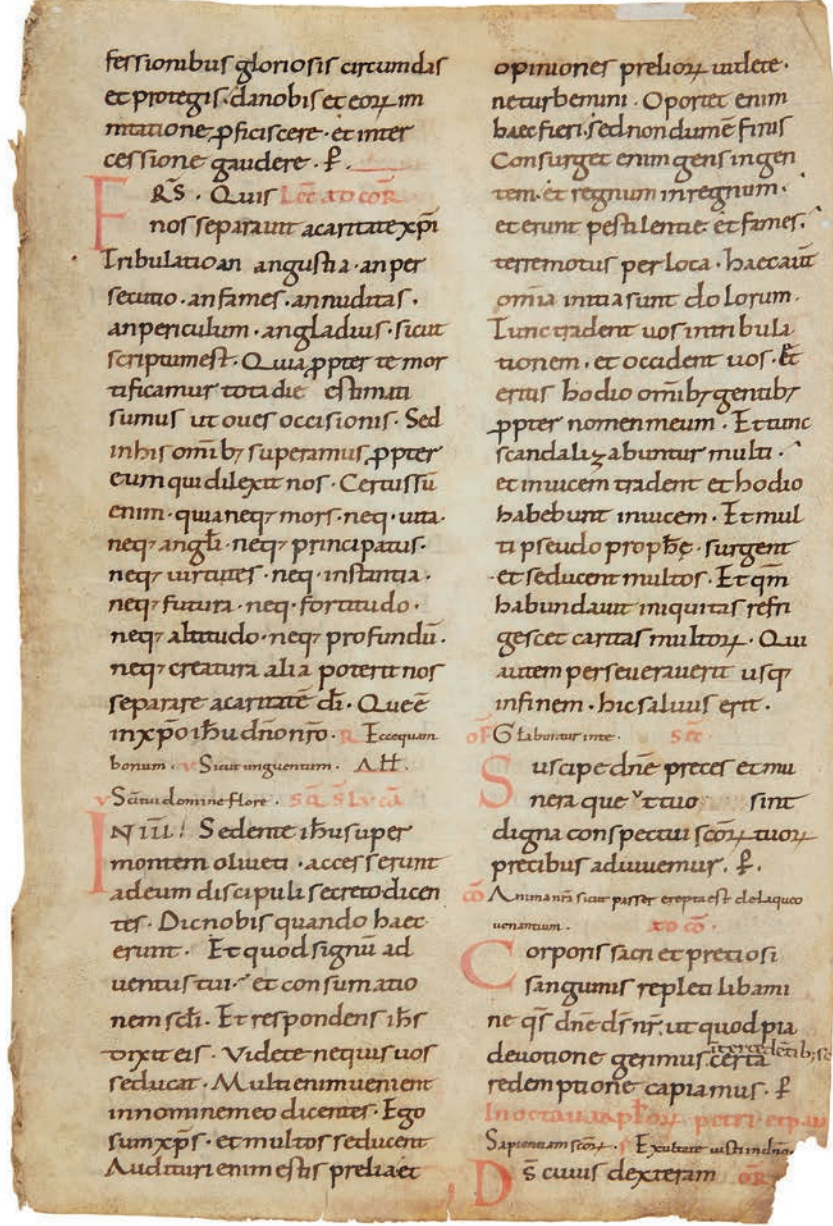
7
Single leaf from a Homiliary by either Haimo of Halberstadt or Haimo of Auxerre, in Latin, manuscript on parchment [probably Italy, tenth century (perhaps first half or mid century)]

Single leaf, with margins trimmed and losses of just the outer edges of a few letters from outer edge of one column, remains of double column of 28 lines in a large and regular late Carolingian hand, with tongued 'e' and occasional use of et-ligature integrally within words, pronounced grain pattern on reverse, recovered from binding and hence with spots, stains, folds, small holes and damage to edges in places, overall fair and presentable condition, 305 by 205mm.

Provenance:
1. Bernard M. Rosenthal (1920-2017), noted bookseller and connoisseur of early manuscript fragments, this from his private collection (his I/194; and with copy of cataloguing by the late Prof. Marvin Colker for Rosenthal).

2. Bernard Quaritch, their cat. 1088, *Bookhands of the Middle Ages III* (1988), no. 59, but then two leaves, sold to a collector in Queensland, Australia.

3. Acquired in 2015 from the Australian trade.



Lot 8

8
Leaf from a notably early Missal, in Latin, decorated manuscript on parchment [Germany, c. 1000 or early eleventh century]

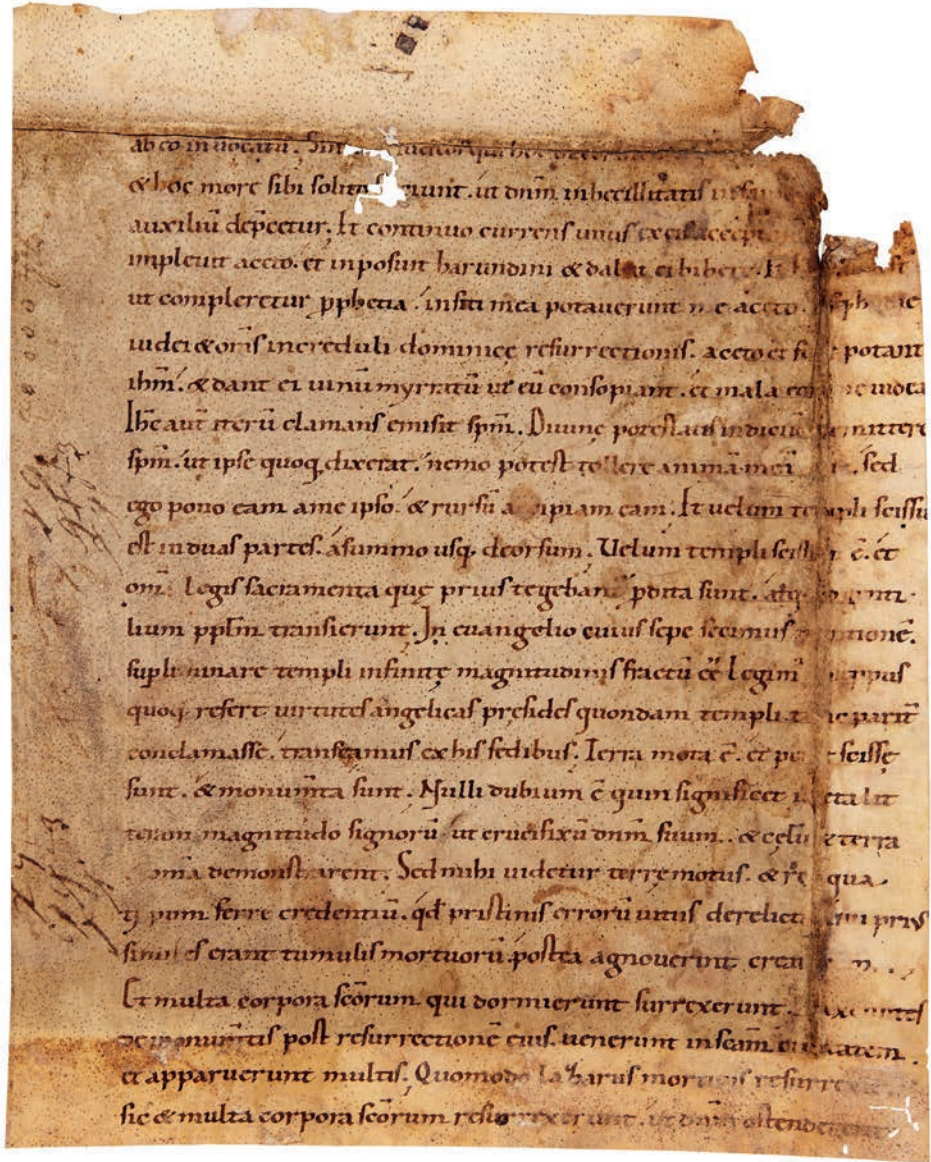
Single leaf with double column of 36 lines of two sizes of a fine and rounded late Carolingian minuscule, with a strong 'st'-ligature, pronounced wedging to ends of ascenders, a distinctive 'h' with a second stroke that curves back sharply at its tip towards the preceding ascender so it almost closes the loop, and a 'z' that hangs like a '3' with its top bar just above the baseline, pale red rubrics, simple initials in same, recovered from reuse in a binding and so with stains, blank margins trimmed away, a few splits and losses at edges, overall in good and fresh condition on fine and heavy parchment, 300 by 202mm.

Provenance:
Acquired from a private North American collector in 2016.

Script:
The heavy square aspect of this script and its angularity, especially when writing leftward facing bowls of letters such as 'd', 'q' and 'g' where the uppermost part of the bowl is flat, with the remainder hanging down from this at an angle, indicates the German origin of this leaf (compare the Psalter written in the last decade of the tenth century, now Cologne, Dom. Hs. 45 (*Glaube und Wissen im Mittelalter*, 1998, no. 40).

£1,000-2,000

The Romanesque: the Eleventh and Twelfth Centuries



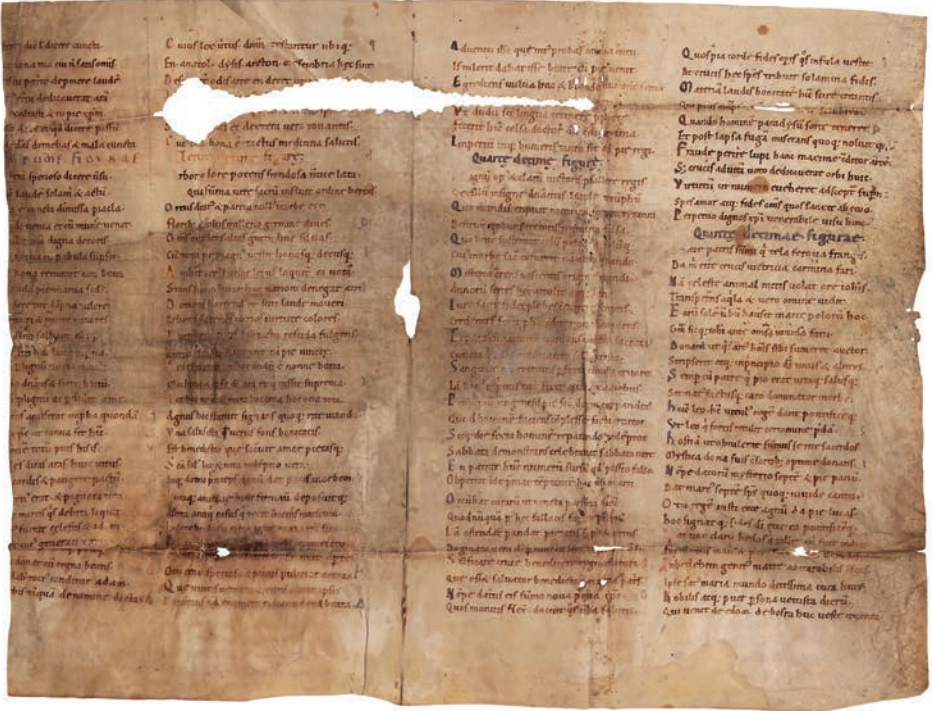
Lot 9

9
Leaf from Jerome, Commentary on Matthew 27:47-56, in Latin, manuscript on parchment [probably Germany, eleventh century]

Single leaf, with losses to margins and upper outer corner, single column of 25 lines in a good Romanesque hand, with occasional features suggesting German origin (note distinctive ‘z’ in “lazarus” in last but one line on recto, formed from a ‘h’-like letter with an extra half-loop at head of ascender, identical to that in the Pericope of St. Erentrud, made in Salzburg c. 1150: see *Pracht auf Pergament*, 2012, no. 58), pronounced grain pattern, a few small scrawls at edge from reuse on an account book (probably in sixteenth century), used as a pastedown and so with spots, stains and discoloured areas to reverse, overall fair and presentable condition, 212 by 171mm.

The measured and square hand here, without the angularity or tendency to lean so common of German hands, finds its peers in a hands of the eleventh century, such as that of a Gregory the Great, *Expositio in Canticum Canticorum*, and a *Moralia in Iob*, both produced in Echternach in the eleventh century (now BnF., Latin 9737 and 9558; reproduced in F. Avril and C. Rabel, *Manuscris enlumines d’origine germanique*, 1995, nos. 21-22, pl. xv-xvi).

£1,000-2,000



Lot 10

10
Bifolium from a copy of Hrabanus Maurus, De Laudibus Sanctae Crucis, in Latin verse, manuscript on parchment [Germany, early eleventh century]

Bifolium, each leaf with remains of double column of 36 lines of a good Romanesque bookhand, with string ‘st’- and ‘ct’-ligatures, and surprisingly the et-ligature used integrally within a few words (see “ess&” in first column of fol. 2r), this probably suggesting the scribe’s following of an early Carolingian exemplar, rubrics once red (now oxidised to silver), every line beginning with alternating initials in normal pen or oxidised red, spaces left for large initials opening major sections, later medieval addition of ‘CXV’ at inner corner of fol. 2v, reused on a binding and hence one leaf trimmed at outer edge removing outer vertical margin and a few letters from text column, large section of outside of bifolium darkened and discoloured, holes affecting a few lines of text (mostly on first leaf), overall fair, complete leaf 319 by 232mm.

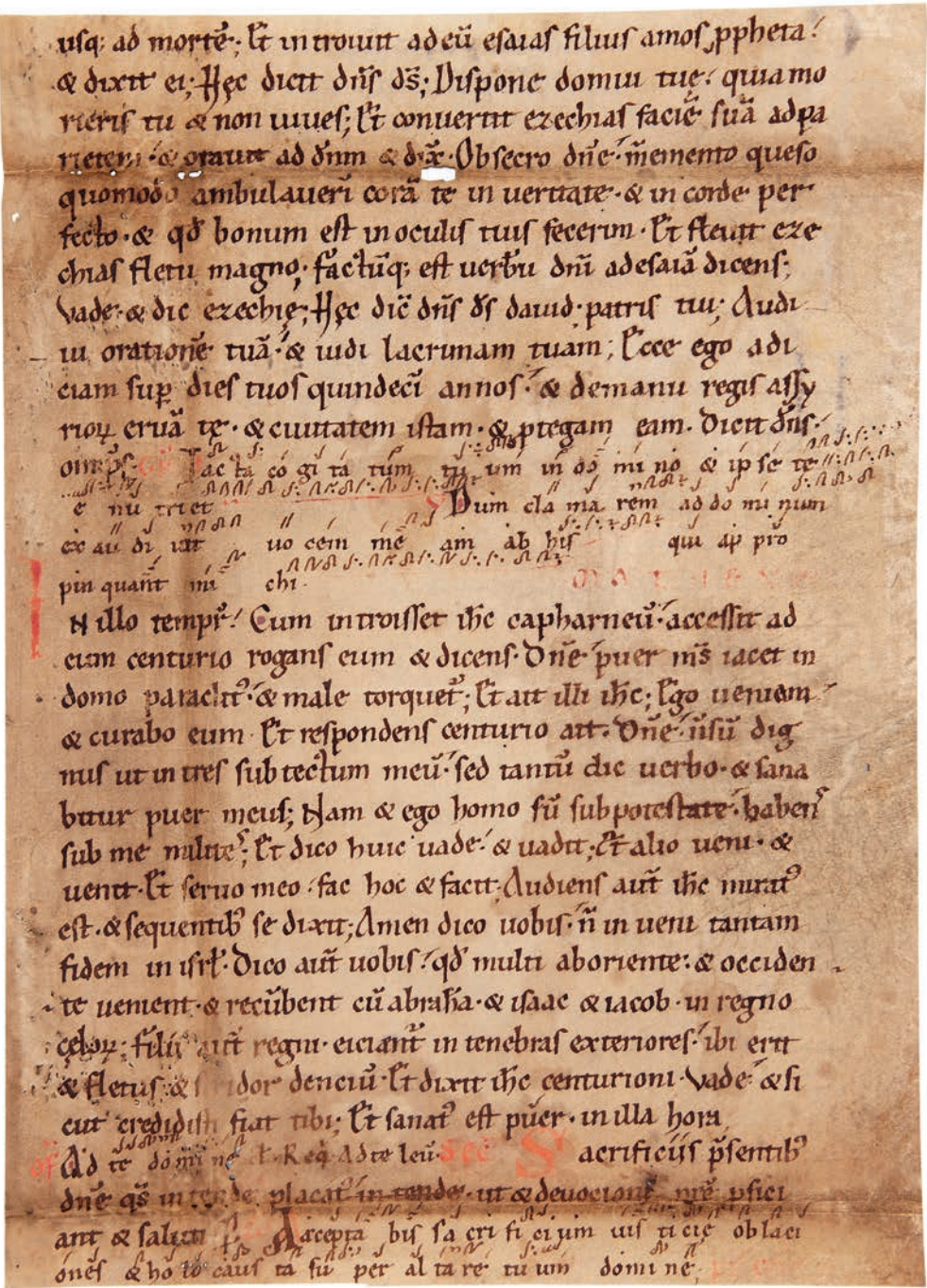
Provenance:
Purchased in 2019 from European trade.

Text:
Hrabanus Maurus (c. 780-856) was the pupil of Alcuin of York, and one of the brightest lights of the early Carolingian renaissance. He served first as a monk at Fulda before being sent to Tours to study under Alcuin, who gave him the surname ‘Maurus’ after St. Maurus, the favourite student of St. Benedict. In 803, he returned to Fulda and took over the abbey school, tutoring Walafrid Strabo and Lupus of Ferrières. He later served as archbishop of Mainz. This is one his key works, a series of Latin poems on the Cross, in which in the earliest witnesses the physical layout of the works is made to embody and celebrate the Cross, following an Antique tradition of arranging words and phrases over and around images. Remarkably, presentation copies survive from the lifetime of the author to Archbishop Otgar of Mainz (Vatican, BAV, Reg. lat. 124), Emperor Louis the Pious (BnF., Lat. 2423), Pope Gregory IV (Amiens, Bibliothèque municipale, MS. 223), and Margrave Eberhard of Friuli (Turin, Bib. Nazionale, KII.20), among others probably for the monasteries of St. Denis and Fulda.

The text of the bifolium here follows the later tradition, perhaps established in the eleventh century, of copying the verse without the complementary images and diagrams (for another example see Cambridge University Library, Gg.V.35, of eleventh century and probable Canterbury origin).

The text is of the utmost rarity in private hands, with the vast Schoenberg Database recording none as ever having been offered for sale. No other fragment is known to the present catalogue.

£2,000-3,000



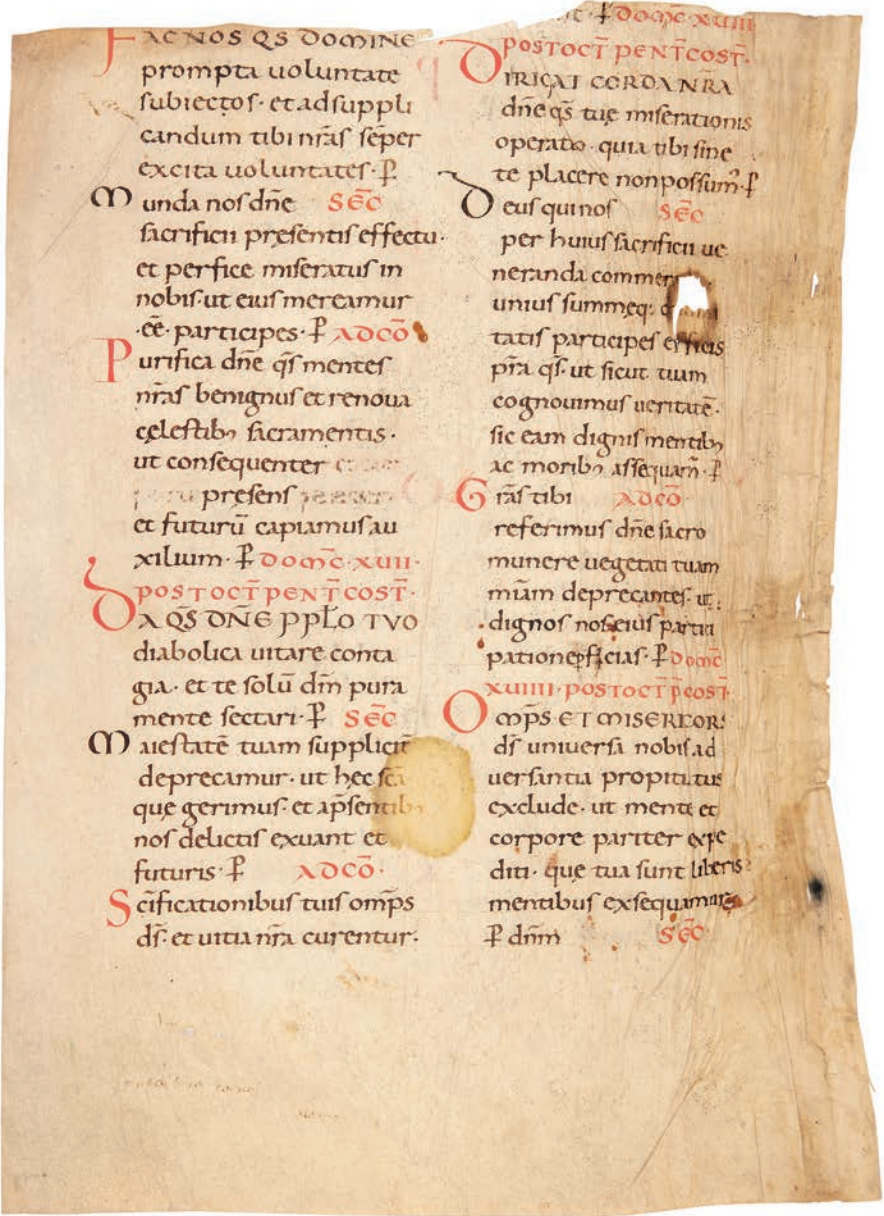
Lot 11

11
Leaf from an early Noted Missal, in Latin, decorated manuscript on parchment [Germany, eleventh century]

Single leaf, with double column of 33 lines of two sizes of a rounded Germanic Romanesque bookhand, with a notable angularity to letterforms and fishtailing to ascenders, music in Early German (so-called 'St. Gallen') neumes arranged over a single red clef-line, a few capitals containing red dots, simple red initials, trimmed at edges with losses of blank margins and a few letters from one vertical edge of the column, recovered from reuse in an account book, with stains, spots, folds, small holes and a seventeenth- or eighteenth-century inscription "No 6", overall fair and presentable condition, 269 by 194mm.

Acquired from a European private collector in 2016.

£1,200-1,800



Lot 12

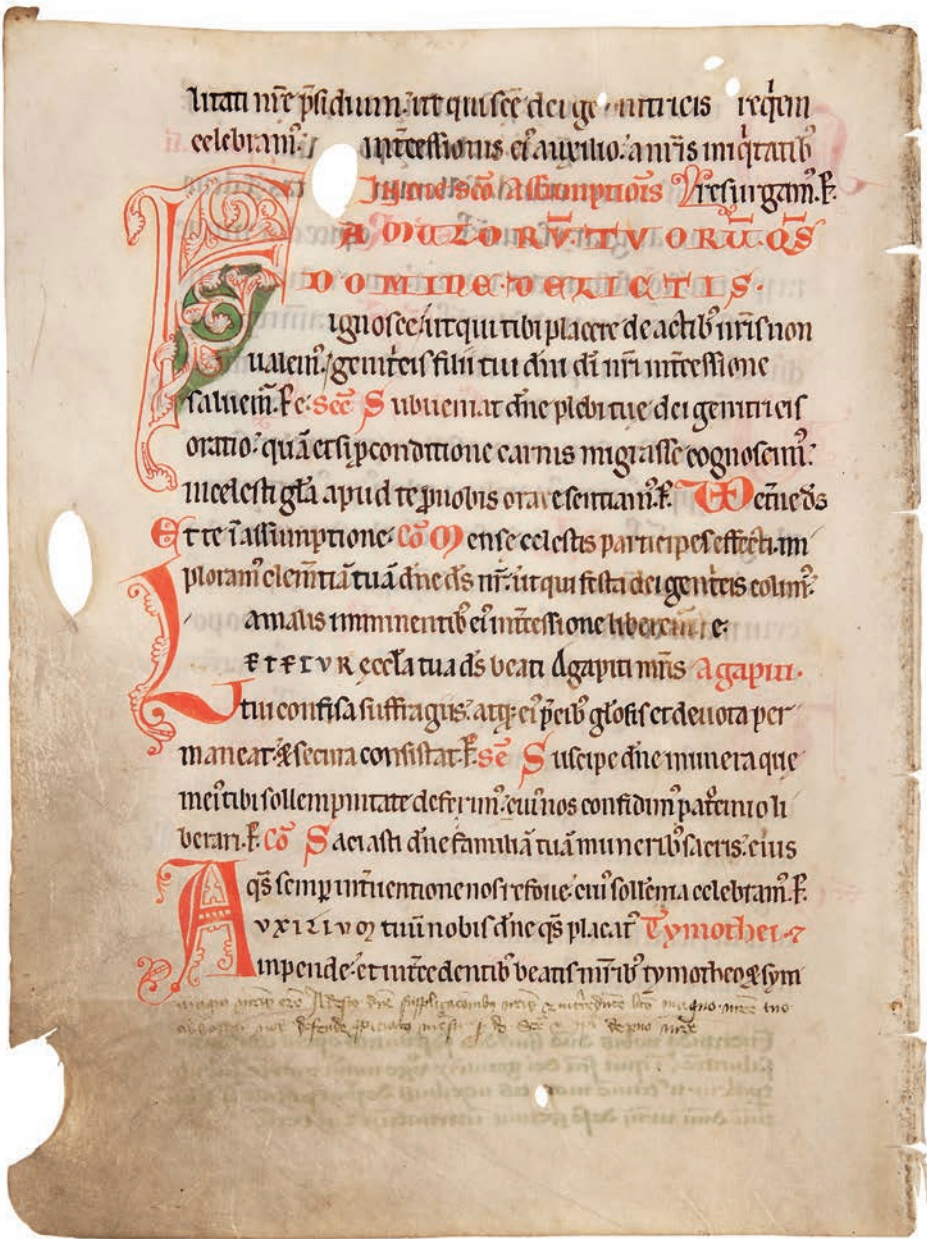
12
Leaf from a Sacramentary, in Latin, decorated manuscript on parchment [probably Italy, last decades of eleventh century]

Single leaf, trimmed at top with loss of a few lines there, remnants of double column of 29 lines in a good and regular Romanesque hand, red rubrics followed by opening text in handsome ornamental capitals, and simple and elegant red or black initials, recovered from a binding and so with small holes, splashes and cockling down one side, a few later scrawls (these apparently Italian in origin), overall fair condition, 300 by 217mm.

Acquired from a private European collector in 2007.

From a stately and handsome Romanesque manuscript, with large and round script and fine rubrics in ornamental capitals that might just suggest a very early exemplar (see also the Gospel Lectionary made in Italy in the mid-twelfth century: catalogued as J.J.G. Alexander and A.C. de la Mare, *The Italian Manuscripts in the Library of Major J.R. Abbey*, 1969, no. 2, J.A.3210, and pls. III-IV, with the same mix of monumental script and rubrics in elegant capitals). The Sacramentary was the principal mass-book of the early Middle Ages, but was all but replaced by the advent of the twelfth century, making this among the last to be produced.

£1,500-2,000



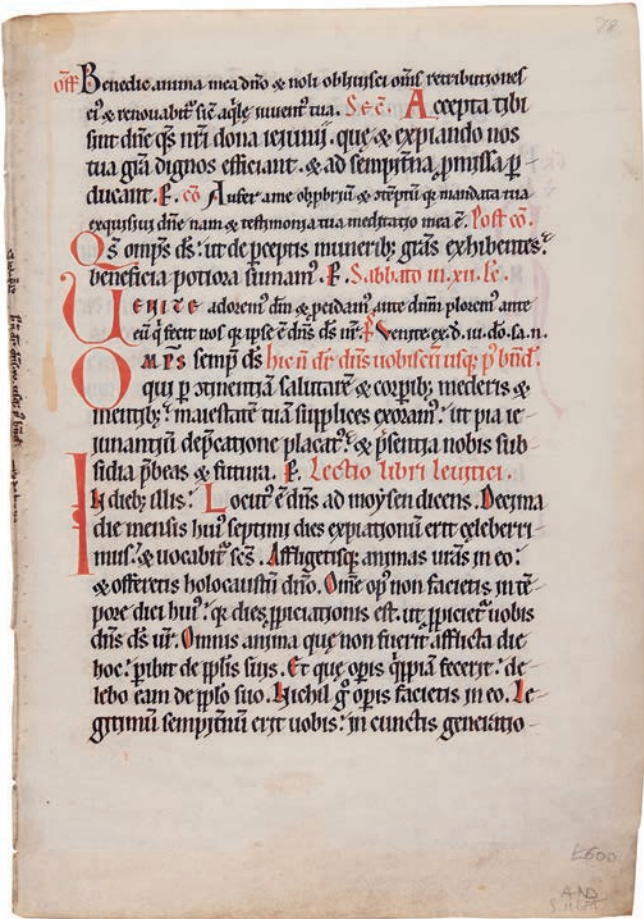
Lot 13

13
Leaf from a Sacramentary, with a large decorated initial, in Latin, manuscript on parchment [Germany, mid- to late twelfth century]

Single leaf, with single column of 21 lines of a large and elegant Romanesque bookhand, additional text for one line marked off with red penwork foliage, capitals used for opening words of lines following initials, red rubrics, one-line red initials, larger initials in red, with lines and dots of blank parchment left in their bodies (two with baubles mounted in their bodies), embellished with red foliate penwork, one very large initial 'F' (opening "Famulorum tuorum quaesumus Domine ...", the collect for the Feast of the Assumption), in red split penwork bands, entwined with foliage, highlighted on inner side in pale yellow and green wash, both lower margins with late medieval marginalia, one natural flaw in parchment, small spots and stains, else in excellent condition and on fine and heavy Romanesque parchment, 290 by 220mm.

Other leaves from this large and appealing manuscript have appeared in Sam Fogg, cat. 16, *Text Manuscripts and Documents 2200BC to 1600AD* (1995), nos. 30 and 31; Maggs Bros., *European Bulletin* 20 (1995), no. 37; Quaritch, cat. 1270, *Bookhands of the Middle Ages VI* (2000), nos. 69 and 70; Sotheby's, 6 December 2001, lot 8; Marc Antoine du Ry, cat. 2 (2002), no. 2; and in our rooms, 6 December 2017, lot 16. This leaf acquired from a European private collector in 2019.

£2,000-3,000



Lot 14

14
Leaf from a Missal, of Cistercian Use, in Latin, decorated manuscript on parchment [Austria or southern Germany, c. 1175]

Single leaf, with single column of 24 lines in two sizes of a tall and angular proto-gothic hand, numerous letters with hairline calligraphic penstrokes, capitals touched in red or with red dots added within their bodies, red rubrics, five large red initials, two of these in split bands or with baubles mounted within their bodies, instructions to rubricator preserved in smaller version of same fine hand vertically along inner margin, line-prickings preserved at outer edges, modern pencil folio no. '78' in upper outer corner of recto, small spots and stains, else excellent condition, 345 by 242mm.

Provenance:
1. From a handsome and visually imposing manuscript most probably produced in Austria or southern Germany c. 1175: thought by Ege to be Spanish, but the crucial opening leaf reproduced in the 1948 catalogue recognised by C. de Hamel in 1989 as Austrian or southern German. The parent manuscript had a Mass added to fol. 105v for St. Robert of Molesmes, co-founder of Cîteaux, canonised in 1222.

2. The parent manuscript was owned by Emil Hirsch (1866-1954), bookdealer of Munich (of Jewish extraction and so fleeing to New York in 1938, when he was 72, to continue trading there); his catalogue *Valuable Manuscripts of the Middle Ages, Mostly Illuminated* (c. 1928), no. 17, and then with 173 leaves.

3. Arnold Mettler (1867-1945) of St. Gallen; then sold by his son in Parke-Bernet, New York, 29-30 November 1948, lot 317.

4. Otto Ege (1888-1951), and partly dispersed in his *Fifty Original Leaves*, with the 26 leaf remnant emerging in Sotheby's, 11 December 1984, lot 44 (see M.M. Manion, V.F. Vines and C. de Hamel., *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, no. 113, p. 108; and S. Gwara, *Otto Ege's Manuscripts*, 2013, p. 117, his HL 3). That said, leaves from this attractive manuscript are not common on the market. The last appeared in Christie's online sale, 3 December 2015, lot 5.

5. This leaf acquired by Roger Martin from the Australian trade in 2019.

£1,000-2,000

Two leaves from a Gospel Lectionary, in Latin, decorated manuscript on parchment [Germany, twelfth century]

Two consecutive leaves, each with single column of 20 lines of a large and bold Romanesque bookhand, with tall tongued ‘e’ used for some capitals, ‘st’- and ‘ct’-ligatures, initials and rubrics in red, three opening lines on one leaf in red and brown ornamental capitals, space left for one large ornate initial ‘E’ (this sketched in penwork by a later hand), notes for rubricator to follow left in margin in tiny script at one place, spots and stains, small losses at edges, else good condition on heavy parchment, 280 by 180mm.

Acquired from European trade in 2016.

In a notably fine and handsome Germanic Romanesque hand.

£1,800-2,500

Fragment with Werner von Ellerbach, Deflorationes Sanctorum Patrum or Honorius Augustodunensis, Speculum Ecclesiae, in Latin, manuscript on parchment [Germany (probably south), probably first half of twelfth century]

Rectangular cutting (cut laterally across a leaf), with remains of single column of 11 lines of a small and precise proto-gothic bookhand, using tall tongued ‘e’ as a capital and an extremely late use of the et-ligature as an integral part of “&iam” and “&enim” (this feature most probably locating this in the first half of the twelfth century when a handful of examples can still be found in German manuscripts, see the leaf in our rooms, 8 July 2020, lot 32, for discussion), recovered from reuse in a binding and hence with folds, small holes and stains, overall good condition and on good and heavy parchment, 63 by 175mm.

Provenance:

Acquired from a private North American collector in 2019.

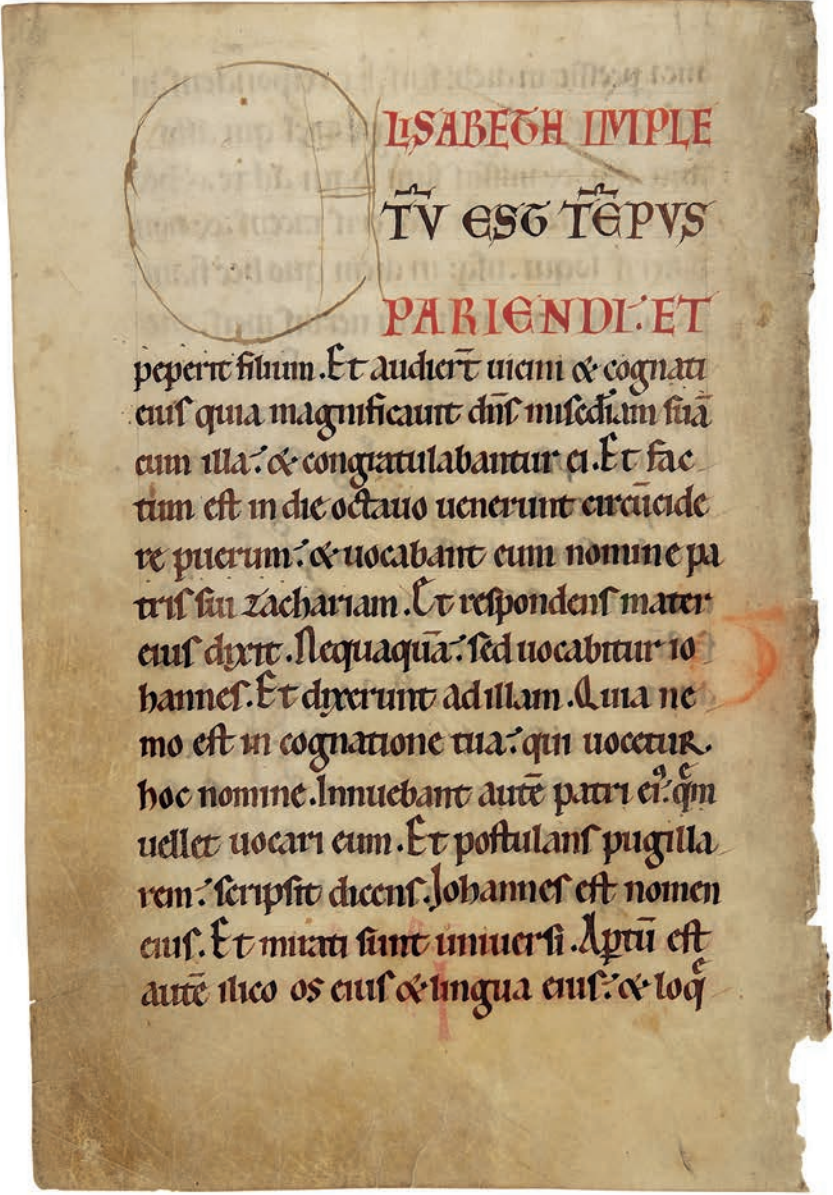
Text:

The identification of this cutting as one of two distinct texts requires some explanation. Werner von Ellerbach (d. 1126) was a Benedictine monk of St. Blasius in the Black Forest, and was among the brethren sent from there in 1093 to establish a daughter-house at Wiblingen, near Ulm in Baden-Württemberg, where he became its abbot. Honorius Augustodensis (c. 1080-1154) was most probably a German monk (not of Autun as his name suggests, but another similarly named site as yet to be conclusively identified), who seems to have travelled to Canterbury and met Anselm and by the end of his life lived among the Irish monks of the Regensberg Schottenkloster (see E.M. Sanford in *Speculum*, 23, 1948, pp. 397-425; he may well have been Irish himself). The distribution of the early manuscripts of his work, as well as its impact in other texts supports the link to Regensberg and its vicinity. These authors were, for a decade or two, contemporaries and close neighbours, and they may have even known each other. Certainly, Honorius knew of Werner’s *Deflorationes Sanctorum Patrum*, as a large collection of preaching material (the part here Migne, Pat. Lat. 157, cols. 1019-20), and copied sections of it into his own preaching manual, the *Speculum Ecclesiae* (Pat. Lat. 172, cols.1043-44) so that the readings here agree almost perfectly with both (the only variation is that of the repetition of the last three words on the verso here, due to scribal eye-skip).

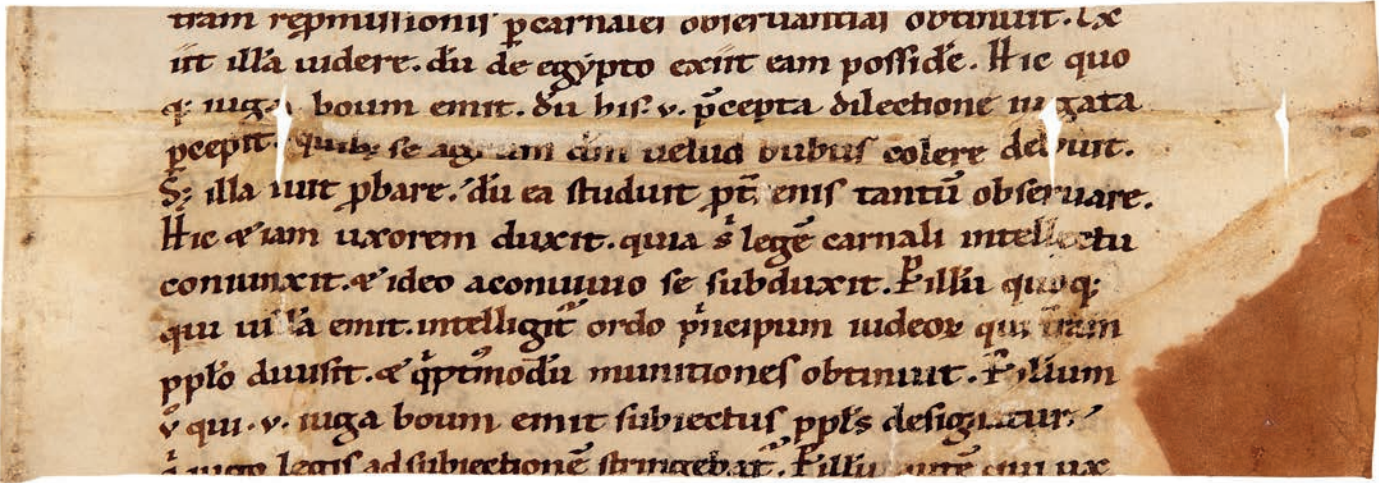
It is hoped that another binding-fragment from the same parent codex can be traced and be used to make a conclusive identification, but even without that both authors occupy important places as among the earliest definitively German authors. They are preceded by Hrabanus Maurus (d. 856) of Mainz, and his pupils Walafrid Strabo and Gottschalk of Fulda, as well as Hrotsvit of Gandersheim (d. 973), and are immediate forerunners of Hildegard of Bingen (1098-1179). Moreover, whichever text this is, this cutting may well contain the earliest witness to it, perhaps standing closest to the author’s own copy.

Manuscripts of both works are of extreme rarity on the market, with Werner’s *Deflorationes Sanctorum Patrum* traceable in the vast Schoenberg database only in one manuscript copy (a part of the text in a compendium of c. 1500 sold on behalf of J. Ritman in Sotheby’s, 17 June 2003, lot 34), and to that should be added a copy of the second half of twelfth century, ex. Phillipps, sold Sotheby’s, 15-18 June 1908, lot 42, and now Berlin, Staatsbibliothek, Preussischer Kulturbesitz, MS. theol. lat. fol. 699. No witness of Honorius’ *Speculum Ecclesiae* can be traced in sale records by us.

£2,000-3,000



Lot 15



Lot 16

17
Cutting from a Lectionary, with fine line-drawn Christ and St. Peter in an initial, in Latin, manuscript on parchment [southern Germany, early twelfth century]

Cutting from the bottom half of a large Romanesque manuscript, with a finely drawn initial ‘U’ (opening “Venit Ihesus in partes ...”, the reading from Matthew 16:13) in split bands of red penwork held together at their mid sections by bolted bands and containing acanthus leaf ornament at their terminals turned inwards on their bodies, the figures standing and half-facing each other with one foot in the initial and the other reaching out towards the viewer, as Christ (with a halo tinted with yellow-green, this also filling the outermost panel of the initial and perhaps once meant to suggest gold) hands over the keys of heaven, Christ’s robes touched with pale green, and Peter’s in red penwork, all before a pale blue wash ground, simple red initials, red rubrics, double column of 16 lines (of original 32) of a handsome Germanic Romanesque hand, recovered from reuse in a binding and hence with folds, small stains and discoloured sections, overall in presentable condition, 240 by 312mm.

- Provenance:
1. From a remarkably large Lectionary, with grand and imposing script and presumably many historiated initials. The original dimensions of the leaf would have been approximately 450 by 310mm.
 2. Reused at the close of the Middle Ages as binding material, and most probably released into private hands at the time of the Secularisation in the opening years of the nineteenth century.
 2. Acquired by Roger Martin from a private European collector in 2017.

Decoration:

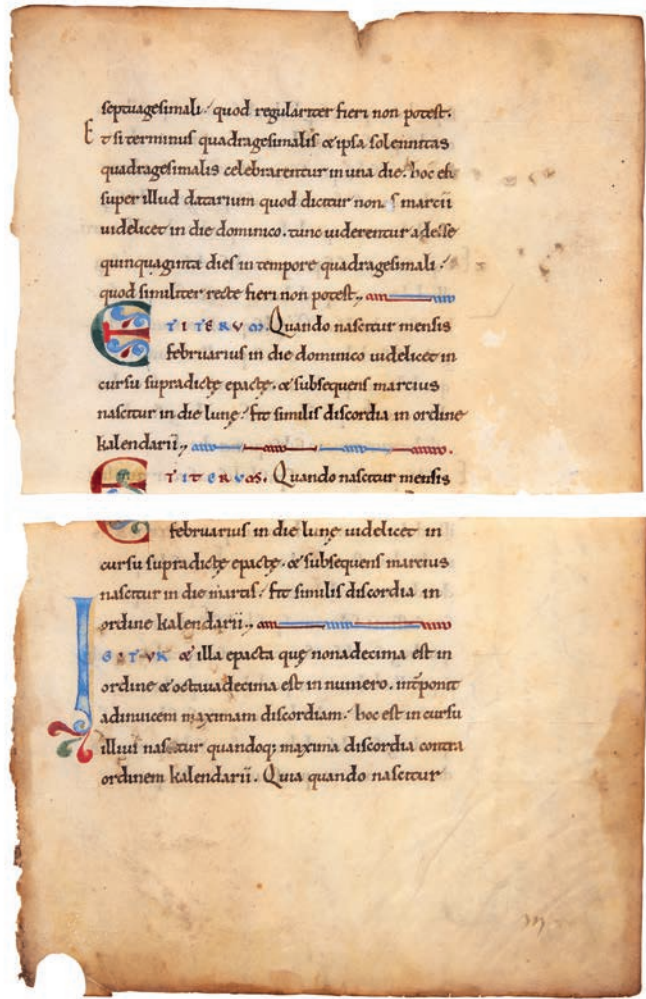
While the imposing script could date to anywhere in the first half of the twelfth century, the fine drawing of the figures points to the very opening of that century. The simple facial modelling with features picked out by a few precise penstrokes and eyes formed from dots hung from their lids mirrors that of figures in a *Moralia in Iob* made at Echternach in the second half of the eleventh century (now BnF. Latin 9558: see F. Avril and C. Rabel, *Manuscrits enluminés d’origine germanique*, 1995, no. 22) and an Augustine, *Tractatus in Evangelium Johannis*, made at the same site between 1051 and 1081 (BnF. Latin 8912: *ibid.*, no. 25), but the drapery and coloured shading of the figures here, in red and green for visual effect, is more developed and finer than those. The use of split panels bound together by riveted bands is a feature that appears around the very beginning of the twelfth century, while the inverted acanthus leaves, internally decorated by lines and dots, that point into the second ascender of the initial here from its head and foot, can also be found in part of a *Legendarium* made at Echternach in the second to third quarter of the twelfth century (now BnF. Latin 9740: *ibid.*, no. 39).

The grace of the figures here and their delicately proportioned bodies wrapped within tightly folded drapery reveals the hand of a master Romanesque artist here. Few examples of art involving the human form of this great age exist in private hands (see *Blicke in Verborgene Schatzkammern*, 1998, nos. 3-5, 8-9, for a representative survey of contemporary drawings), and even fewer still appear on the open market.

£7,000-9,000



Lot 17



Lot 18

18

Leaf from a treatise on the Calendar, in Latin, finely decorated manuscript on parchment [France, c. 1100 or early twelfth century]

Single leaf, bisected laterally, with single column of 22 lines in an excellent and elegant Romanesque bookhand (text apparently unrecorded elsewhere, and not even in the vast In Principio database), written above top line, capitals set off in margins, opening words of sections in alternate blue and red capitals, rope-like line-fillers in red and blue penwork, three large initials in green, red and blue with flourishing in same, the two initial ‘e’s partly infilled with yellow wash, prickings for lines visible, slight darkening to edges of leaves (showing this leaf has not been cut down at outer edges), small holes and folds from reuse (see below), small amount of cockling, overall good condition on strong and supple parchment, 270 by 180mm.

Reused on an account book and dated “L’an mil six cent dix” in scrawled hand on reverse. Purchased from a private European collector in 2005.

The quality of the script here, the coloured capitals and delightfully complex three-coloured initials with compartments partly touched in yellow wash, all show that the parent manuscript of this leaf was a magnificently handsome codex.

£2,000-3,000

19

A fine interlace initial from the Pontigny Abbey copy of Gratian’s Decretum, in Latin, decorated manuscript on parchment [France (almost certainly Pontigny, Burgundy), second half of the twelfth century]

Rectangular cutting, trimmed on all four sides with losses there, with a large initial ‘T’ (opening “[n] infamiam cuiusdam] ...”, Causa V; the initial 163 by 68mm.), formed from tightly interlacing red and green bands heightened with white and dark green brushstrokes, these terminating at top in curled buds of acanthus leaves, and at foot in a single acanthus leaf spray in green, red and grey-blue heightened with rows of white dots, all on rich blue grounds, one- and 2-line initials in red and pastel blue, red rubrics, remains of double columns of 33 lines of an excellent early gothic bookhand, the initial bright but the text on recto somewhat faded making legibility difficult, text on verso quite legible, cockling at edges, and small circular stains at corners and midpoints from metal tacks once used to mount the cutting to a board, overall in good and presentable condition, 230 by 148mm.

A FINE AND BRIGHT TWELFTH-CENTURY INITIAL, ALMOST CERTAINLY FROM A PARENT MANUSCRIPT FROM THE MEDIEVAL LIBRARY OF PONTIGNY ABBEY, AND PERHAPS CONSULTED THERE BY ST. THOMAS BECKET AND STEPHEN LANGTON

Provenance:

1. Almost certainly from a grand copy of Gratian’s Decretum made in the Cistercian abbey of Pontigny in the second half of the twelfth century, and recorded as no. 153 in their late twelfth-century catalogue as “Volumine uno, Decreta Gratiani”, and then no. 100 in the early seventeenth-century catalogue, no. 235 in their catalogue of 1778, no. 7 in the catalogue of 1791, and no. 73 in the list prepared of their possessions after the suppression of the community during the French Revolution. Pontigny held one of the great libraries of Romanesque France, seen by Herbert of Bosham in the 1160s, and as C. de Hamel notes, it was the place of exile of St. Thomas Becket in 1164-66 and Stephen Langton in 1207-13 “both while preparing their respective claims under canon law to the rights of the archbishopric of Canterbury. It seems inconceivable that they would not have consulted the Pontigny Abbey copy of Gratian” (Gilding the Lilly, 2010, no. 19, p. 45).



Lot 19

2. The parent volume was dismembered probably in Auxerre in the early nineteenth century, with complete leaves (measuring 450 by 320mm.) now surviving in Auxerre, Bibliothèque municipale, ms 269, and Cleveland Museum of Art, MS 54.598, and cuttings such as this one in (i) London, Victoria & Albert Museum, MS 8985, (ii) Free Library of Philadelphia, Lewis EM. 16: 8-9, (iii) Lilly Library, Bloomington, Ricketts 205.7, and (iv) Aberystwyth, National Library of Wales, MS 4874 E, no. 2. The identification of these was begun by W. Cahn in his ‘A Twelfth-Century Decretum Fragment from Pontigny’, *Bulletin of the Cleveland Museum of Art*, 1975, pp. 47-59, and continued by M. Peyrafort-Huin, *La bibliothèque médiévale de l’abbaye de Pontigny*, 2001, no. 53), with further comment by de Hamel (op. cit.).

3. This cutting acquired in France in the nineteenth century (reportedly 1843), and thence by descent. From them directly to Roger Martin in 2012.

Decoration:

The high quality of the script and initial here, executed in exquisite style but without use of gold, are in keeping with the best work from the Pontigny scriptorium. Compare the great Pontigny Bible, also dismembered into fragments after the French Revolution (reproduced in W. Cahn, *Romanesque Manuscripts: the Twelfth Century*, 1996, no. 82, pp. 102-103).

£4,000-6,000



Lot 20

20

Opening leaf from a copy of Gratian, Decretum, with a large white-vine initial, in Latin, decorated manuscript on parchment [France (probably south west, perhaps Moissac or vicinity), late twelfth century or c. 1200]

Single leaf, with a very large initial 'H' (opening "Humanum genus duobus ...", the incipit of the text; the initial 80 by 53mm.), formed from frames of interlacing geometric penwork ribbons, infilled with red wash and small oxidised panels perhaps once silver, each compartment enclosing mirrored acanthus-leaf sprays, partly on dark blue grounds and all within a penwork ribbon frame, remaining letters of first word in elaborate red capitals over two lines, simple red initials, red rubrics, double column of 59 lines (of originally 60) of a small and angular bookhand strongly influenced by university script, a few textual corrections in margin (one running vertically down the column edge), some interlinear marginalia, some spots and stains, a few wormholes and small amount of cockling, significant losses from text on reverse, 228 by 188mm.

Provenance:

Acquired from a European private collector in 2010.

Decoration:

The tightly interlacing bands that form the body of the initial here and the geometric knots at its terminals, as well as the panels set within their bodies, find their ultimate origin in the copying of initials of grand Tours Bibles. In the twelfth century they find close parallels in a group of grand codices produced in the region of Moissac, to the north of Toulouse, and its surround (see the Bible, now Paris, BnF. MSS lat. 52 and lat. 135, produced at end of eleventh century at the abbey of Saint-Pierre, Moissac: reproduced W. Cahn, *Romanesque Manuscripts: the Twelfth Century*, 1996, no. 28, fig. 59; another Bible, now BnF. MS lat. 7, produced c. 1100 probably in Moissac: *ibid.*, no. 29, figs. 60-63; a New Testament, now BnF., MS lat. 254, made c. 1100 in south-west France: *ibid.*, no. 31, figs. 68-69 and pl. III; and a Pseudo-Dionysius, *De Caelesti Heirachia* and other texts, made in the early twelfth century in south-western France: *ibid.*, no. 32, figs. 64-65), and the style continued there until the middle of the century and beyond (see the Old Testament, now Auch, Bibliothèque municipale, MS 1: *ibid.*, no. 41, figs. 91-93).

£1,000-2,000



Lot 21

21

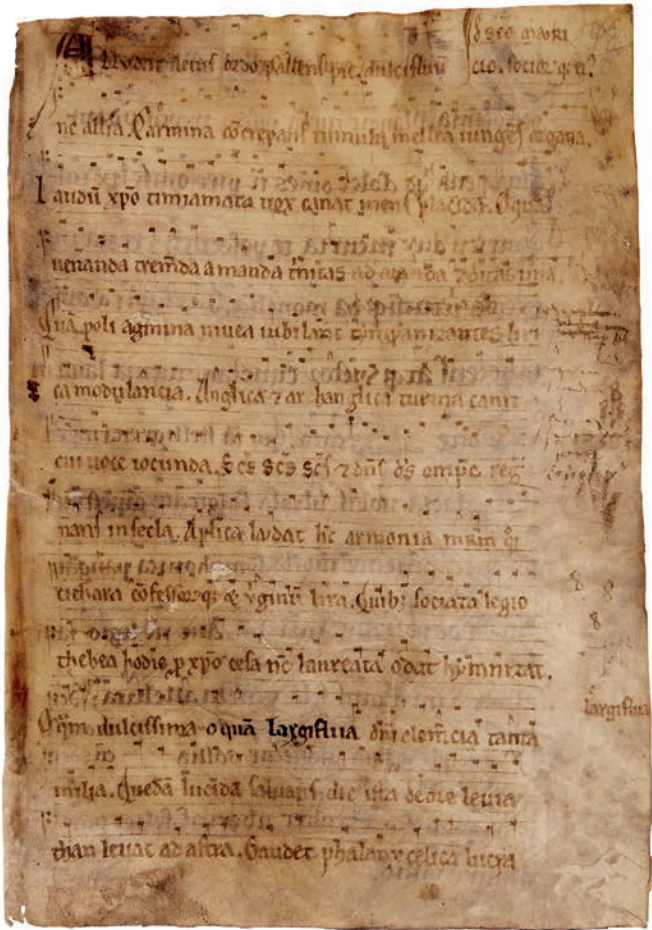
Fragment of a bifolium from Gregory the Great, Moralia in Job, in Latin, manuscript on parchment [France, first half of twelfth century]

Bifolium, reused on a later binding and hence with a single column trimmed away from one side, full leaf with double column of 35 lines in a squat and angular proto-gothic bookhand, without biting curves, one-line initials in red, scrawled inscription in French of '1611' identifying the reuse of this on an account book, some sections discoloured and scuffed, folds, stains and cut away sections of borders, overall in fair condition, the complete leaf: 375 by 350mm.

Acquired from a private European collector in 2016.

A large fragment from a once monumental Romanesque codex of an important early medieval work on morality, composed in the late sixth century as a commentary to the book of Job.

£1,000-1,500



Lot 22

22

Leaf from a Sequentiary, mentioning both France and Paris, in Latin, manuscript on parchment [France (probably Paris or vicinity), twelfth century (probably after 1146)]

Single leaf, with single column of 13/14 lines of a proto-gothic bookhand, without biting curves but with a hairline-thin ‘ct’-ligature, with music on a 4-line stave (with F-line indicated in margin), rubric underlined in red, three initials in floral penwork, the whole darkened and discoloured, scuffed and cockled in places, a few small holes, trimmed at edges and scrawled on in Early Modern period, overall fair condition, 196 by 136mm.

Provenance:

1. The text here includes the sequences for the Feasts of SS. Maurice and associates, followed by the rubric introducing the Feast of St. Denis of Paris, and the first verse of the sequence composed by Adam of Saint-Victor (“Gande prole Graecia / Glorietur Gallia / Patre Dionysio / Exultet uberius / Felici Parisus / Illustris martyrio”). Adam of Saint-Victor died in 1146.

2. German private collection in 2004.

3. Acquired by Roger Martin from a private UK collector in 2018.

Text:

While Guido d’Arezzo (c. 991-after 1033) is credited as having invented the musical stave, and thus conveying pitch in a written form, the actual use of this musicological tool took time to gain a foothold in Europe, and they are hard to find in manuscripts before the 1120s and still rare in manuscripts from the 1150s. The present witness falls among the very earliest examples in French manuscripts.

£600-800

23

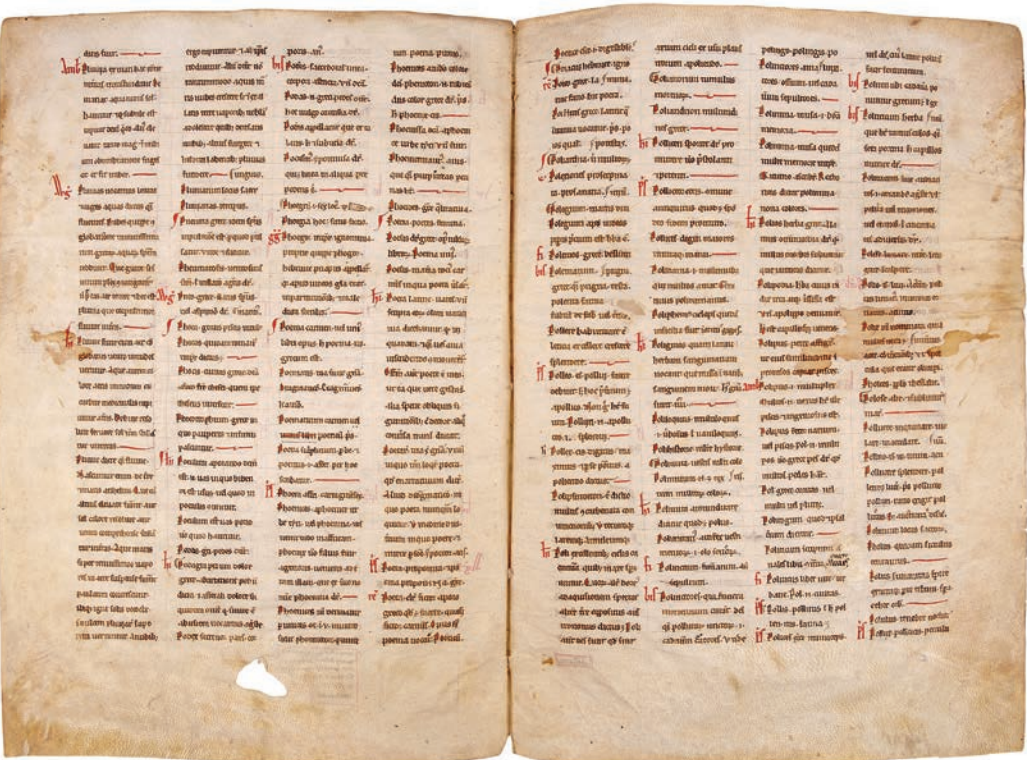
Fragment from a leaf from a Bible or Gospel Book, in Latin, decorated manuscript on parchment [France, first half of twelfth century]

Cutting from the top half of a leaf, with remains of double column of 14 lines in a large and imposing proto-gothic bookhand (John 18:39-19:3, 19:7-11, 19:15-19, and 19:23-25), without biting curves, references to Eusebian Canon Tables in margin in smaller script, running titles in same, initials in red or pale blue, recovered from reuse in a binding and with holes, folds, discoloured and scuffed areas, overall fair condition, 215 by 350mm.

Acquired from private European collector in 2019.

The original manuscript was an impressive Biblical codex, written in outstandingly impressive script. It had 30 lines to a page, and so would have measured approximately 500 by 350mm.

£300-500



Lot 24

24

Two bifolia from a copy of Papias the Grammarian, Elementarium Doctrinae Rudimentum, in Latin with a few words in Greek, manuscript on parchment [Italy, late twelfth century]

Four consecutive leaves, and thus once the centre of a gathering, each leaf with four columns of 40 lines of a squat and angular bookhand (with entries from the text from ‘placare’ to ‘portus’), with occasional biting curves and written below topline, capitals touched in red and line-fillers in same penwork, tall red abbreviations set in margins next to entries marking where the reading is taken from (see below), occasional extra readings supplied interlineally or in small red boxes in margins, one leaf with a catchword (“abellane”, the last word for the entry ‘ponticae’) despite this not being the end of a gathering, prick-marks for lines visible and so leaves most probably not cut down, some splashes and small areas of discolouration, a few small holes, some cockling overall, but in good condition, each leaf approximately 614 by 342mm.

Provenance:

1. From a monumental codex of this important encyclopedic text, most probably produced for a large ecclesiastical centre.
2. Acquired from a private European collector in 2013.

Text:

Little can now be known with certainty about this ‘Papias’ (almost certainly a pseudonym, with the word meaning ‘guide’). He may have been a theologian in Pavia, and most probably produced this work in the 1040s. However, while he has been almost forgotten, his *Elementarium Doctrinae Rudimentum* has not, with the late Richard Sharpe calling it “the first fully recognizable dictionary”, and noting that it is the first lexicographical work to cite its sources (in *Medieval Latin, An Introduction and Bibliographical Guide*, 1996, p. 96). Papias arranges his entries by their first three letters, and here cites his Classical sources as ‘hyg’ (Hyginus), ‘Vir’ (Vergil) and ‘P’s’ (Priscian). Bruno of Würzburg (d. 1045) saw an early draft of the work, and it was complete by 1053 when the chronicler Alberic of Trois-Fontaines noted that copies had been distributed.

G.L. Bursill-Hall records 110 extant manuscripts (*Census of Medieval Latin Grammatical Manuscripts*, 1981), but the only study of the manuscript stemma is that of B. Zonta who lists none there older than the twelfth century (in *Studi Classici e orientali*, 9, 1960, pp. 76–99). The text is rare in manuscript in private hands, with the Schoenberg database recording only two on the market in the last century: (i) a copy dated 1410, ex Thomas Phillipps, his MS. 21039, offered by Sotheby’s, 27 April 1903, lot 500 (and now Berlin, Staatsbibliothek); and (ii) that of the late thirteenth century, sold in Bonham’s, New York, 2 December 2012, lot 1006. To these should be added the fragment of 63 leaves from a twelfth-century French manuscript offered by Erik von Scherling in *Rotulus V* (1949), no. 2089.

£2,000-4,000



Lot 25

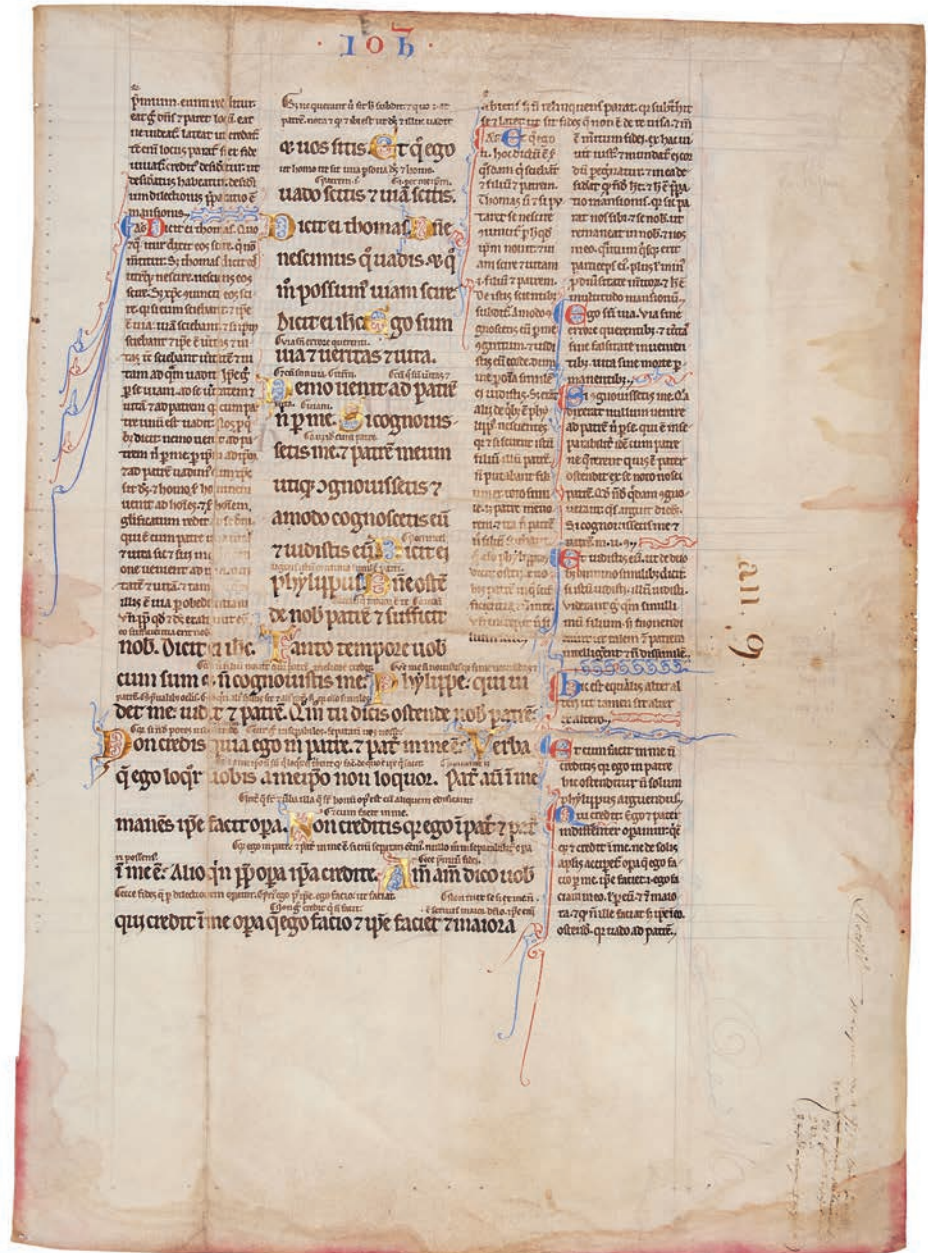
25
Bifolium from a Peter Lombard, Magna Glossatura in Epistolas Pauli, with two large illuminated initials, in Latin, manuscript on parchment [France (probably Paris), last quarter of twelfth century (probably c. 1180)]

Remains of two conjoined leaves, reused inside-out as a later binding and hence with losses from head and foot of second leaf and outermost column there partly trimmed away, main text in single column of up to 47 lines of an angular proto-gothic bookhand (with I Corinthians 12:26-13:11 and I Corinthians 16:18-II Corinthians 1:1-10), without biting curves and with pronounced fishtailing, glossing text in smaller version of same in two or three columns accompanying main text, rubrics and names of textual authorities in margins in red, one-line initials in main text in red or blue, two very large initials opening II Corinthians 1 and its gloss (both ‘P’: “P[aulus] apostolus iesu christi per voluntatem Dei et thimotheus ...”, and “Paulus apostolus et cetera hanc item ...”), in coloured and gold panels, enclosing other decorated panels heightened with white penwork, ornate coloured and gold foliage within the bodies of the initials including a winged beast in the first initial, all on blue grounds, the extensions of the initials in the margins reaching almost two-thirds of the page in height, the whole much scuffed with damage to large initials and text, last page scrubbed clean and with the eighteenth-century inscription “Table” followed in the first case by an illegible number, with folds, losses and small holes, the whole somewhat battered, each leaf approximately 440 by 335mm.

Acquired from a European private collector in early 2020.

This is perhaps the last noble relic of an otherwise lost codex of great refinement and beauty, produced on a grand format with lavish use of gold and decoration.

£1,000-1,500



Lot 26

26
Leaf from a Glossed Gospel of John, of great refinement and with numerous gold initials, in Latin, illuminated manuscript on parchment [northern France (most probably Paris), last quarter of twelfth century]

Single large leaf, with single column of 23/25 lines of main text in a handsome and professional proto-gothic bookhand (with John 14:3-24), with occasional biting curves, that encased within 52 lines of glossing text in smaller version of same, other glosses added interlineally, references to Eusebian Canon tables added in small hand in margin, running titles in alternate red or blue capitals, one-line initials of gloss in red or blue with paragraph marks adjacent to them in margin and elaborate penwork in contrasting colour (often in both red and blue alternating for visual effect), occasional line fillers in coloured penwork in same place, one-line initials in main text entirely in gold, these with red and blue penwork within and extending from them into margins, reused on binding of an account book and so with folds, small areas of discolouration and scuffs, slight water stains at edges causing some cockling there, but overall in notably good condition, 463 by 328mm.

Acquired from the European trade in 2014, with a statement that it had come from a collection in the commune of Ancenis (Loire-Atlantique).

£1,000-1,500



Lot 27

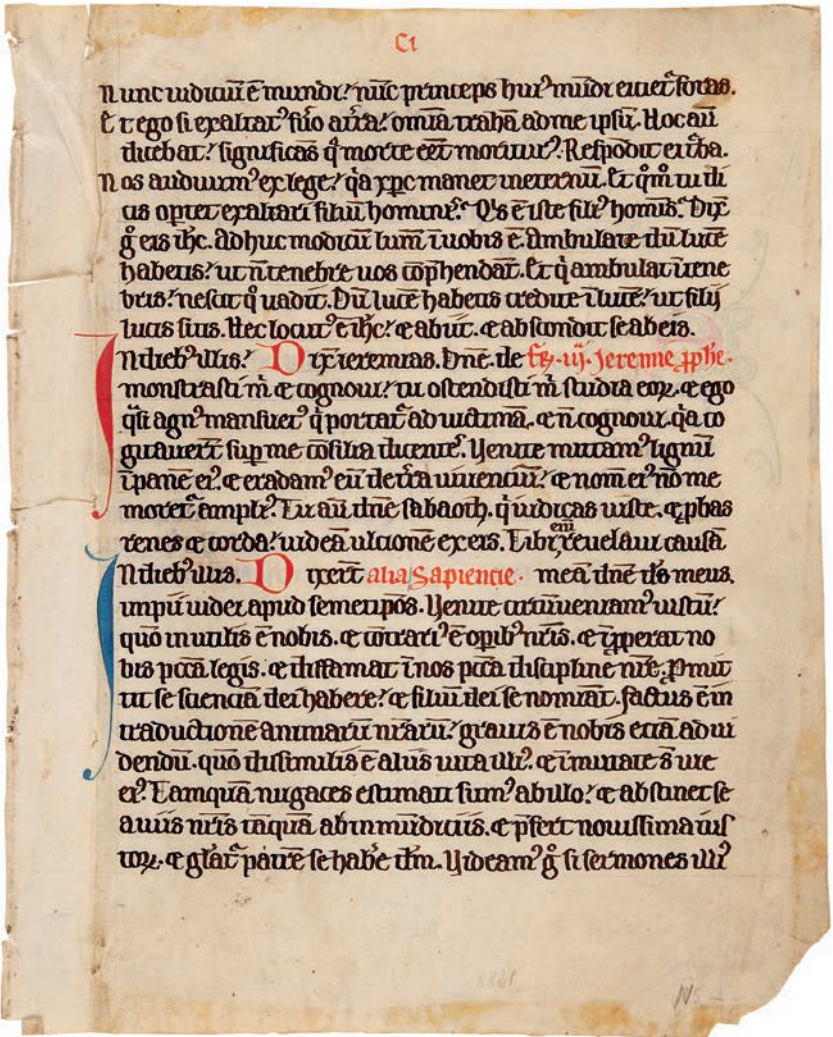
27
Leaf from a Psalter, with Great Gloss of Peter Lombard, in Latin, decorated manuscript on parchment [probably England, perhaps northern France, last decades of the twelfth century]

Single large leaf, with main text in small rectangular blocks in a handsome proto-gothic bookhand (these no more than 11 lines long, and with Psalm 101:1-11) set within 55 lines of gloss in smaller proto-gothic bookhand, quotations underlined in red, running titles in red capitals, one-line initials in red or pale blue (those in gloss without ornament, those in main text with contrasting penwork in red or dark green), two large penwork initials in same with ornate penwork, one very large initial 'D' (opening "Domine exaudi orationem ...", the opening of Psalm 101) variegated in red and green, enclosing scrolling blue penwork and surrounded by red penwork, some cockling and folds at edges, small spots and stains, else good condition, 238 by 173mm.

Sold in Dominic Winter Auctions, UK, 10 April 2013, lot 426, to Roger Martin.

The use of green in the large initial and to decorate smaller initials points towards an English origin for this leaf (compare its use in twelfth-century English manuscripts in P. Binski and P. Zutschi, *Western Illuminated Manuscripts*, 2011, pls.xv-xxvi, especially xxi), but similar decoration can also be traced in adjacent mainland Europe, in Normandy and along the northern French coast in centres working in the 'Channel style' (W. Cahn, *Romanesque Manuscripts: the Twelfth Century*, 1996, pls. xiii-xvi).

£800-1,200



Lot 28

28
Leaf from a Lectionary, in Latin, in archaising script and perhaps that of a student-scribe copying an old exemplar, decorated manuscript on parchment [Germany, early thirteenth century]

Single leaf, with single column of 26 lines in an awkward and often confusing bookhand (see below), red rubrics and one-line initials, three large initial in red or blue, the third with scrolling dark blue penwork, contemporary folio no. 'CI', recovered from reuse in a binding and hence with stains, spots, and small holes (none affecting text), overall good condition, 284 by 226mm.

Provenance:
Acquired from European trade in 2019.

The script:
On initial inspection this leaf is baffling, but must be an attempt by a thirteenth-century scribe, perhaps a student-scribe, to laboriously copy outdated letterforms he found in a Romanesque exemplar (perhaps eleventh- or twelfth-century). The aspect is square and heavy, as one might expect from German script, but the initials are characteristically thirteenth century, as are the use of tiny decorative penstrokes inside some capitals. However, the use of tongued 'e' in capitals and at the end of words, among other forms, fits better in a Romanesque setting. The ductus throughout has a ponderous quality, and lacks the rapidity one expects with normal script (as in the awkward forms of some letters, especially 'r'), and has errors (such as the fishtailing added in error to the first 'i' in "munditiis" in the last but one line of the recto, among others – correct if this was an ascender of a consonant, but not an 'i') that consolidate the impression that the scribe was working slowly, carefully copying letterforms that might have been strange to him. This lack of familiarity with older letterforms rules out an elderly scribe who had trained at the end of the twelfth century, and our scribe was more likely a youth in training, given an older exemplar to copy.

£800-1,200

The Gothic: the Thirteenth and Fourteenth Centuries

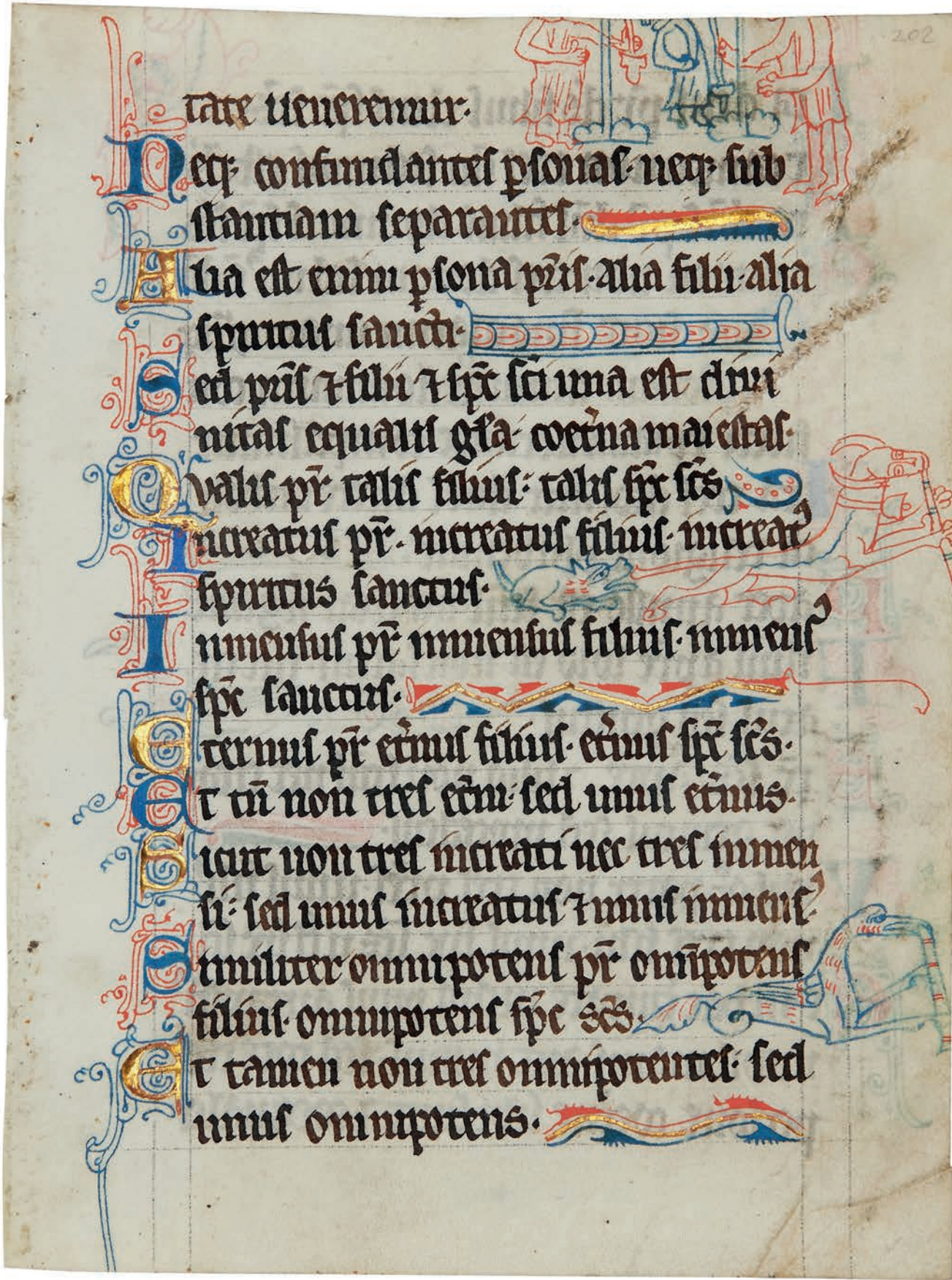
29
Two leaves from an early Psalter-Hours, with numerous penwork drolleries of a hanged man, a cow chased by a dog playing a musical instrument and others, in Latin, illuminated manuscript on parchment [Flanders, or perhaps Rhineland, third quarter of the thirteenth century]

Two leaves, each with single column of 20 lines in an angular early gothic bookhand, 2-line initials in blue or gold with contrasting penwork, the leaf with modern foliation ‘34’ in upper outer corner with a large initial ‘I’ (opening “Iuste iudex ...”, see below) formed from a youthful David holding a sword and standing within a green tower topped with a gold parapet, a red and green dragon biting at the foot of the tower, and another penwork dragon used as a line-filler, other geometric line-fillers in colours and gold, this leaf somewhat stained in centre, discoloured and cockled, trimmed at top removing top of parapet and at innermost edge removing part of tail of dragon; and the leaf with modern foliation ‘202’ with penwork scene of a man being hung in the upper margin, with a figure each side drawing up ropes as he dangles from a scaffold, a cow with a bell around its neck being chased by a dog, as the cow plays a musical instrument (perhaps a hirtenschalmel, a shepherd’s shawm, as often played by rustics in medieval art), and three other bird-headed drolleries, one of whom plays a similar instrument, two contemporary repairs, and similar trimming at head removing the top of the hanging scene; both overall fair and presentable condition, 177 by 134mm.

- Provenance:
1. Produced as a lavish commission for a nun (one of the collects of another leaf mentioning ‘our abbess’), most probably in Flanders or the Rhineland (with previous attempts at localisation including England, eastern France and lower Lorraine). The opulent level of decoration has been taken to suggest that the original owner of the book may have been royal.
 2. Broken and widely dispersed in the 1960s, with leaves in the collection of Carl Richartz, Amsterdam by 1966. A part of this dispersal was undertaken by Folio Fine Art, with leaves initially appearing there in their cat. 43 in February 1967, and the leaf foliated ‘202’ here has an erased inscription on its reverse recording their stock number ‘MS 2617’, and a price: ‘£10.10. 0’. Alan Thomas and Maggs also sold leaves in this decade (see P. Kidd, *The McCarthy Collection*, II, 2019, no. 20, and the list of known leaves in Sotheby’s, 7 July 2015, lot 13, not including these here).
 3. These leaves acquired from a UK private collector in 2006 (leaf foliated ‘202’) and from a North American private collector in 2019 (leaf foliated ‘34’).

Text:
The two leaves here contain part of the Athanasian Creed (leaf foliated ‘202’) and prayers, including one to Christ “Iuste iudex ihesu Christe rex regum et domine ...” (leaf foliated ‘34’).

£2,000-3,000



Lot 29

30
Three leaves from a finely illuminated English Sacramentary, Use of Sarum, in Latin, decorated manuscript on parchment [England, c. 1220]

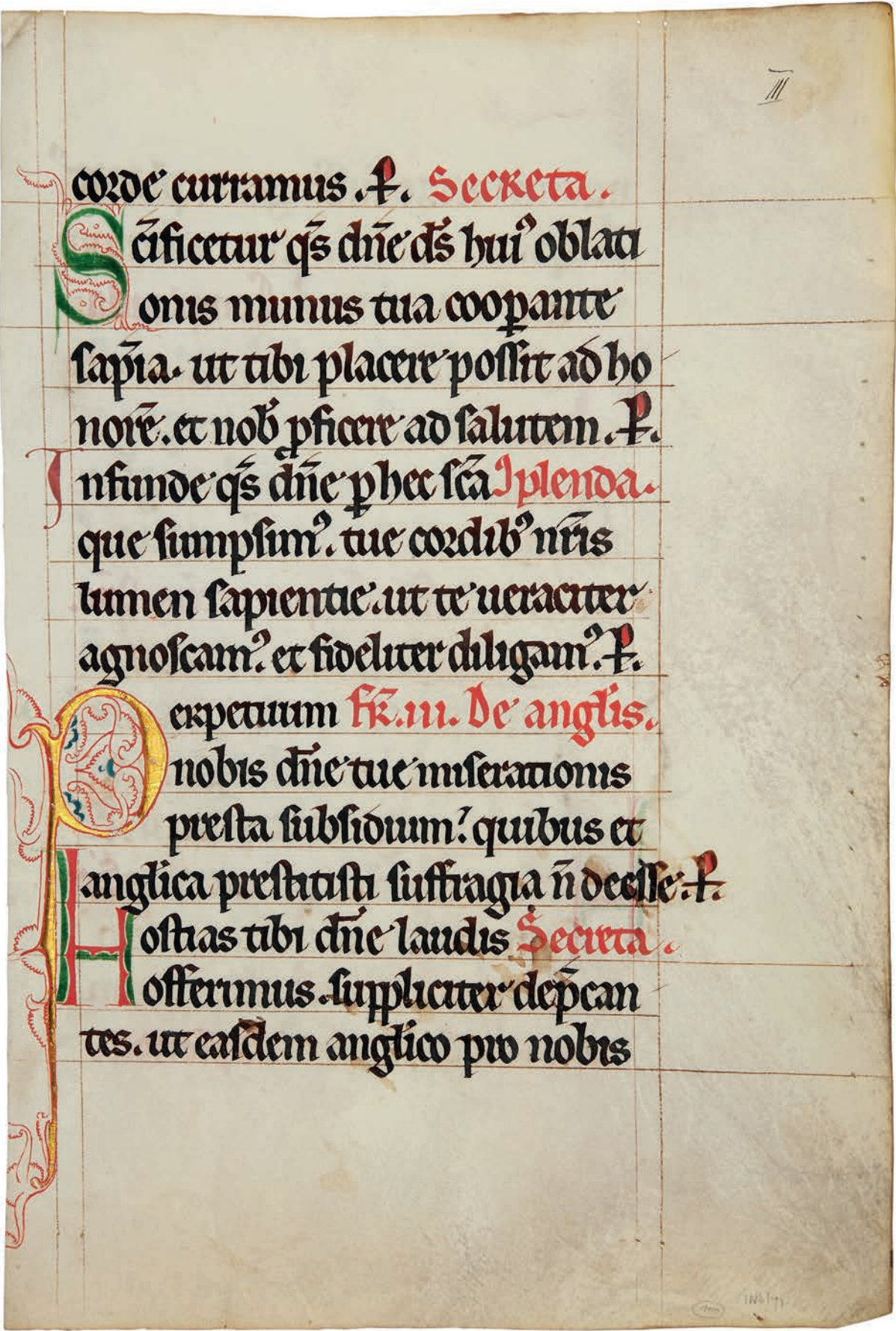
Three single leaves, each with at least one single slender gold initial with coloured penwork picking out acanthus leaves in its infill and surround, smaller initial variegated in red and green with similar penwork, or simple red or green with contrasting penwork (some with baubles mounted within the thinnest parts of their strokes), red rubrics, important text ruled through in red, capitals touched in red, single column of 16 lines of a formal and visually appealing English early gothic hand, written above top line, one leaf (that numbered 'I') cut down at margins (most notable at top and inner with losses to edges of initials there), small flaking from gold in places, some cockling and small spots and stains, else good condition and on fine and supple parchment, complete leaves: 330 by 220mm., the cut down leaf: 300 by 200mm.

- Provenance:
1. Written, decorated and finely illuminated in England in the early thirteenth century, doubtless for an important individual or ecclesiastical institution.
 2. Apparently already fragmentary by the early twentieth century: these three leaves most probably in a German collection together at that date (acquired in two batches in Germany over a decade apart, but with 'I', 'II' and 'III' at their upper outer corners in single hand of that date). Two further leaves appeared in Quaritch, cat. 1147, *Bookhands of the Middle Ages V* (1991), no. 55 (one marked up 'IV' in same hand: see photograph there).
 3. First two leaves here acquired in German trade in 2007 (leaves numbered 'II' and 'III'), the third in Hargesheimer Kunstauktionen, Düsseldorf, 19 September 2018, lot 2855 (numbered 'I').

Text:
From an opulent Sarum Sacramentary, the precursor to the expanded Missal. These leaves containing Votive Masses from the Common of Saints followed by Votive Masses for the days of the week. Those in Quaritch were identified as probably for the week of Ash Wednesday, and the present leaves include part of masses for Monday, Tuesday, Wednesday and Thursday, and prayers for the Common of the Vigil of Many Martyrs, a Confessor, Many Confessors, and for Many Virgins.

Only one Sarum Sacramentary was recorded by W.H. Frere (also thirteenth-century and modified for Exeter: Dean and Chapter Library, Exeter, MS 3510: see *Bibliotheca Musico-Liturgica: A Descriptive Hand List of the Musical and Latin-Liturgical MSS.*, 1932, II:12, no. 597).

£6,000-8,000



Lot 30

31
Four leaves from a lavishly illuminated Psalter, in Latin, manuscript on parchment [northern England, c. 1260-70]

Four leaves, with single column of 21 lines in an elegant formal gothic bookhand (containing Psalm 43:11-45:4 and Psalm 55:2-57:7; Psalm 93: 13 (end)-94:10; Psalm 135:17-137:3), line-fillers in floral and geometric bands of red or blue ink, one-line initials in blue or liquid gold, two large initials in red or blue containing sprays of foliage on burnished gold grounds, two illuminated initials on blue and dark pink grounds heightened with white penwork, another illuminated initial on red and blue penwork grounds, slight chipping to gold in places, else outstanding condition, each approximately 230 by 165mm.

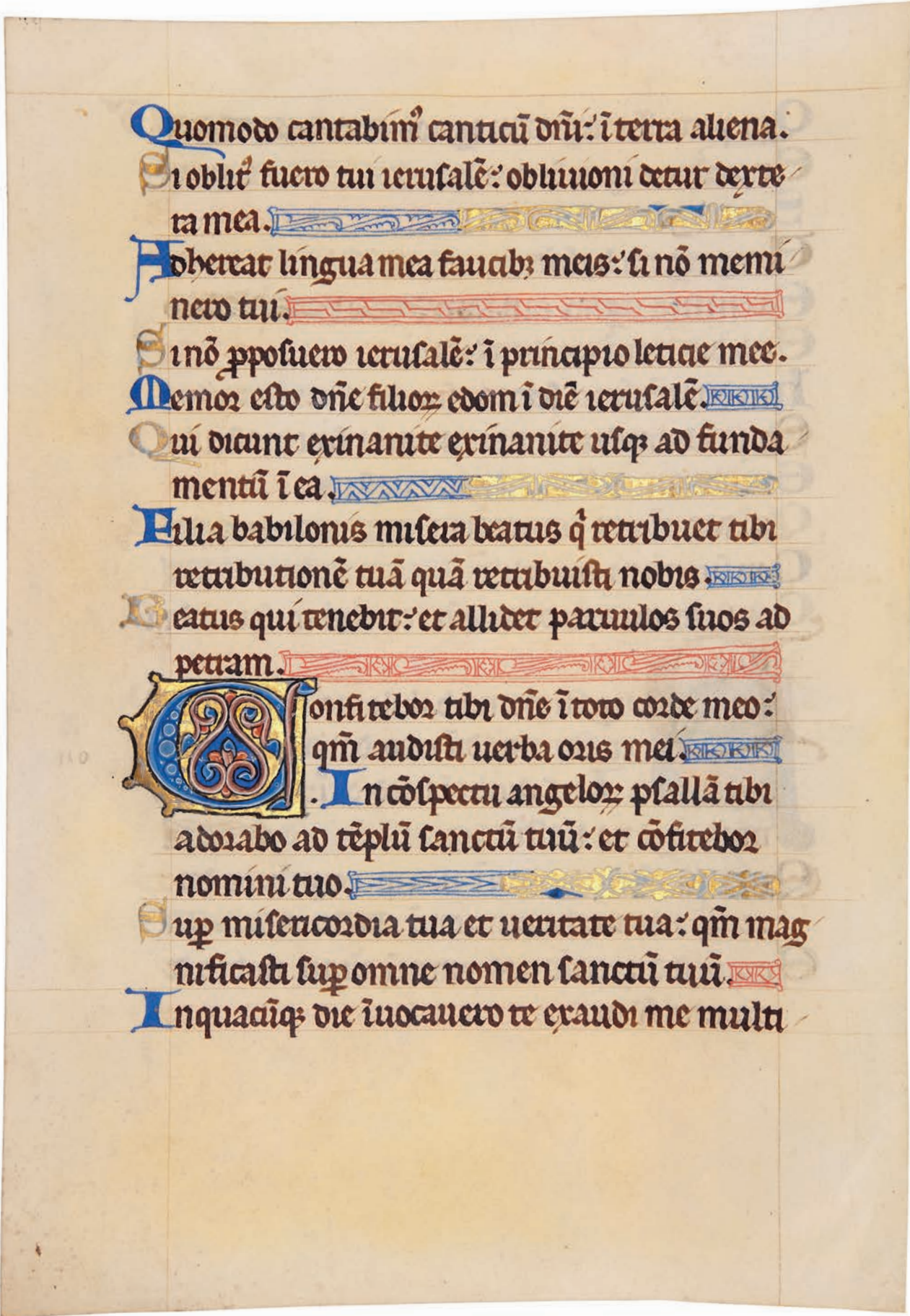
Provenance:

1. The parent manuscript was owned by Bruce Ferrini (1949-2010), and offered by him and Les Enluminures in their *Important Illuminated Manuscripts* (2000), no. 14, at \$1,000,000 (described there as from northern France, and the last part of the reign of Philip August, i.e. c. 1200-1210). When it went unsold, Ferrini began to sell individual leaves (with leaves in a private collection by July 2002), and eventually at the end of his life cutting down individual leaves and selling them line-by-line as small strips. In 2016, the emergence of a leaf with an initial allowed the re-attribution of the work to northern England (see Sotheby's, 5 July 2016, lot 5), noting that the closest parallels were Psalters from northern England such as the Evesham, Oscott, York, and Rutland Psalters, all dating to c. 1250-c. 1270.

2. The cataloguing of 2000 recorded that there was an inscription on its first flyleaf, reading “Ex-libris de Maître avocat Aubéry[?] procureur-general, 1828”.

3. Acquired from private collectors in Europe in 2017 and North America in 2018.

£5,000-7,000



Lot 31



Lot 32

32
Leaf from a Psalter, with a large historiated initial, in Latin, illuminated manuscript on parchment [northern France (probably Rouen), mid-thirteenth century]

Single leaf, with a large historiated initial 'C' (opening "Cantate domino canticum ...", Psalm 97), in thin pale pink bars, enclosing a green panel heightened with white circles, enclosing a group of tonsured monks standing either side of an open book on a green lectern and singing, all before a brightly burnished gold ground, the whole initial on blue grounds decorated by rows of red dots within a gold frame, two other large initials in gold on blue and pink grounds, one-line initials in gold or blue with contrasting penwork, line-fillers in same, paragraph marks in blue or red encased in penwork, single column of 25 lines of a high-grade early gothic bookhand (Psalm 96:7-99:3), with ornamental cadels to lowermost line, one small hole, some folds and scuffs, the large initial and another on reverse rubbed in places, overall fair and presentable condition, 248 by 170mm.

- Provenance:
1. The parent manuscript was most probably produced in Rouen for a Franciscan convent between the years 1235 and 1255: its Litany contains SS. Romanus and Ouen, and has Francis at the head of the confessors. St. Elizabeth of Hungary, canonised in 1235, is in the original hand, but St. Clare, canonised in 1255, is an early addition.
 2. William Tasker, nineteenth-century American collector; reappearing Sotheby's, 17 June 1997, lot 54, with other books once belonging to him in lots 45 and 63, 67 and 75 in the same sale.
 3. Andrew Stewart of Gillingham, bookdealer, and offered as individual leaves in his cats. 50, 53, 57 and 60 (1998-2001); another leaf was offered by Maggs Bros., cat. 1283, *Illuminations* (1999), no. 1.
 4. Acquired from a private European collector in 2018.

£1,500-2,000



Lot 33

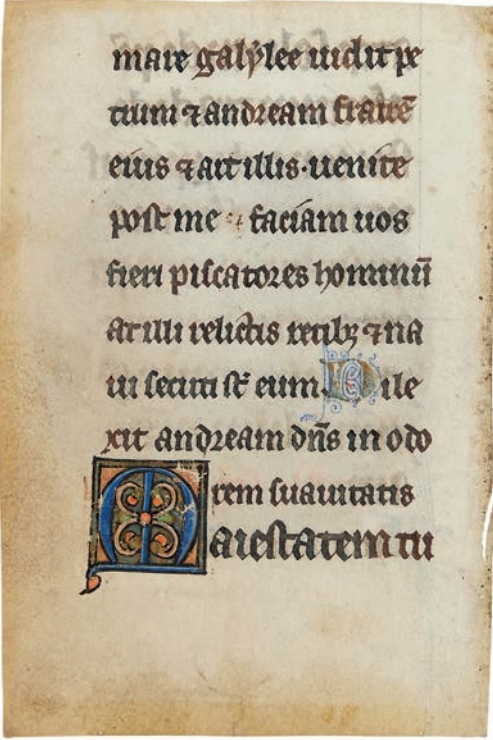
33
Leaf from a finely illuminated Psalter, in Latin, illuminated manuscript on parchment [southern Netherlands, late thirteenth century]

Single leaf, with single column of 14 lines in a high-grade gothic bookhand (Psalm 96:7, followed by Antiphons and Psalm 97:1-2), red rubrics, one-line initials in gold on blue and burgundy angular grounds heightened with white penwork, line-fillers in coloured foliate sprigs on gold grounds (these enclosing an animal masked drollery creature with a long undulating foliate tail, two sets of tiny and precise hares and hounds arranged in pairs nose to nose and a tiny red hare), one 2-line initial in blue with white penwork on burnished gold grounds, enclosing a clean-shaven tonsured head, two floral sprouts meandering along the margins from edges of large initial and ending in coloured foliage, spots and stains and a few later penmarks in bas-de-page of one side, else excellent condition, 157 by 115mm.

Acquired from a private European collector in 2017.

The ornament here, especially the slightly bulbous face of the figure with his lips touched in red, points to southern Netherlandish art (compare the figures in the cuttings from an Antiphonal made for the abbey of Beaupre-lez-Grammont in 1290, now Brussels, Bibliothèque royale, IV.173 and II.3634, 1-2 and other places; reproduced in *Manuscripts dates conserves en Belgique*, I, 1968, no. 23, pl. 77-8). The animals in the line-fillers here add great charm.

£800-1200



Lot 34

35
Two leaves from the Bute-Soissons Hours, in Latin, opulently illuminated manuscript on parchment [France (probably Soissons), c. 1370-1400]

Two single leaves, both with 13 lines of a high-grade gothic bookhand, red rubrics, one-line initials in gold on blue and pink grounds heightened with white penwork, larger initials in colours on gold grounds with sprays of coloured and gold ivy-leaf foliage in margins, line-fillers in same, one leaf with a very large initial 'D' (opening "Domina labia mea ...") in pink with foliate and geometric designs picked out with fine white brushwork, enclosing large curls of coloured foliage in a 'S' shape formed from a blue dragon's body on brightly burnished gold grounds, all within blue and gold frame, with opening seven lines of text in gold letters on blue and pink grounds, the whole text block within gold and coloured bars and within a full border of coloured and gold foliage, a few small smudges and spots, else excellent condition, each leaf, 154 by 115mm.

- Provenance:
1. From a notably early Book of Hours most probably produced in Soissons: the Office of the Virgin was according to the Use of Soissons and the Litany included St. Médard of Soissons.
 2. John Crichton-Stuart (1847-1900), 3rd Marquess of Bute, or John Stuart (1713-1792), 3rd Earl of Bute or his namesake and heir the 1st. Marquess (1744-1814), and recorded in the library catalogue for St. John's Lodge, Regent's Park, London, in 1896 as their MS. 128 (G.23): "Missale Romanum. A.M.S. with 31 paintings, & illuminated letters. Anteroom. 4.A."; their sale at Sotheby's, 13 June 1983, lot 6, to Kraus.
 3. H.P. Kraus (1907-88) of New York, the single greatest bookdealer of the twentieth century, and dispersed by that firm, with a single leaf passing from them to the Jeanne Miles Blackburn collection (see catalogue of an exhibition at the Cleveland Museum of Art in 1999, no. 20). The leaves were then kept in display drawers in Kraus' shop and 34 of them (23 miniatures and 11 leaves with opulent openings) were stolen over a period of weeks in late 1983. The remainder in Kraus' ownership were then sold to Bruce Ferrini, and one can be found in his cat. 1, *Important Western Medieval Illuminated Manuscripts and Illuminated Leaves* (1987), no. 73.

The thefts from Kraus included the present leaf, and it is reproduced in black and white in an internal New York Police Department circular dated 29 March 1984, as well as an Art Dealers Association of America theft notice dated 20 April 1984 (copies of these documents included in this lot). The leaves were recovered, and sold by the insurance company to recover their losses. Details of the theft and recovery of these leaves kindly confirmed by correspondence between Mary Ann and Roland Folter and Roger Martin.

4. Bonhams and Butterfields, San Francisco, 25 June 2003, lot 3016, acquired immediately after that sale by Roger Martin.

£2,000-3,000

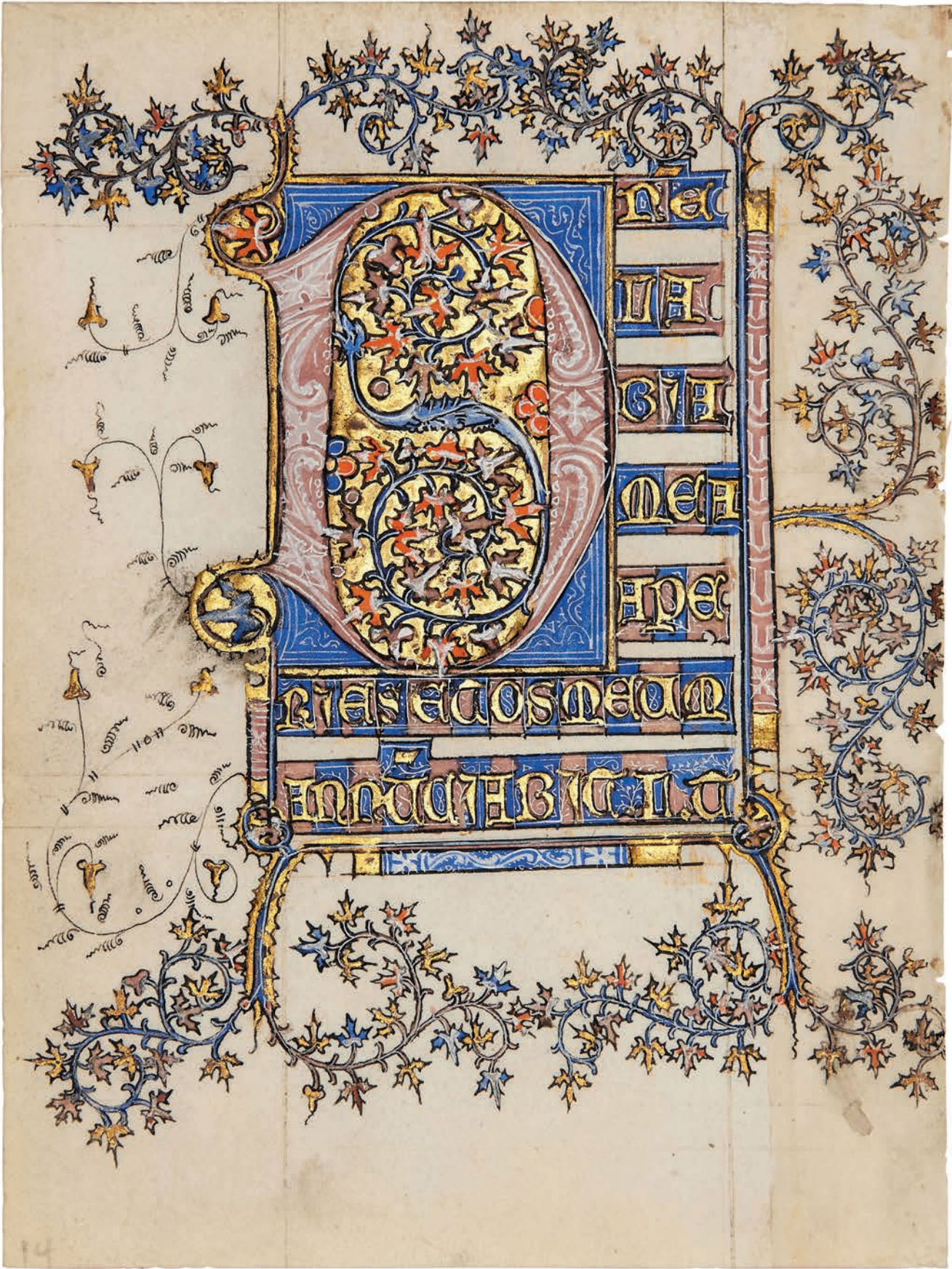
34
Leaf from a Psalter or Psalter-Hours, with large illuminated initial, in Latin, manuscript on parchment [north-east France, second half of thirteenth century]

Single leaf, with single column of 10 lines in two sizes of a notably high grade of bookhand, with pronounced angularity and lateral compression, and notable fishtailing to ends of ascenders, the larger of the scripts the most formal and decorative, capitals with decorative penstrokes and touched in red, one-line initial in gold with elaborate blue penwork, one 2-line initial in blue, containing coloured foliage on a burnished gold ground, scuffs to gold in places, leaf slightly trimmed at base (probably during binding of whole codex), but slight discolouration at edges showing leaf untrimmed for considerable time, overall good condition, 124 by 83mm.

Acquired from European trade in 2013.

In the second half of the thirteenth century a number of high-grade devotional books were produced in this format: pocket-sized but in script so formal and decorative, and most importantly so large, that the books themselves appear designed to display conspicuous wealth through their lack of economy of materials. They appear to have been personal commissions for influential individuals.

£600-800



Lot 35



36
David Harping in a historiated initial on a leaf from a Bible, in Latin, illuminated manuscript on parchment [England (perhaps Oxford), c. 1250]

Single leaf, with a large initial ‘B’ (“Beatus vir...”, the opening of the Psalms), in orange-red with white circles picked out in its body, enclosing David seated on a blue edged plinth, dressed in green robes and playing his harp, all on blue and thick gold grounds, with foliate extensions on same gold grounds extending into margins, the gold around the initial and its extensions pounced at edges, 2-line initials in alternate red or blue with contrasting penwork, one-line initials in alternate red or blue, red rubrics, double column of 48 lines in a professional university bookhand, small spots, tape adhering to edge of reverse from last mounting, else bright and outstanding condition, 197 by 140mm.

Provenance:

1. From a fine English Bible, sold in Sotheby’s, 7 December 1931, lot 24.

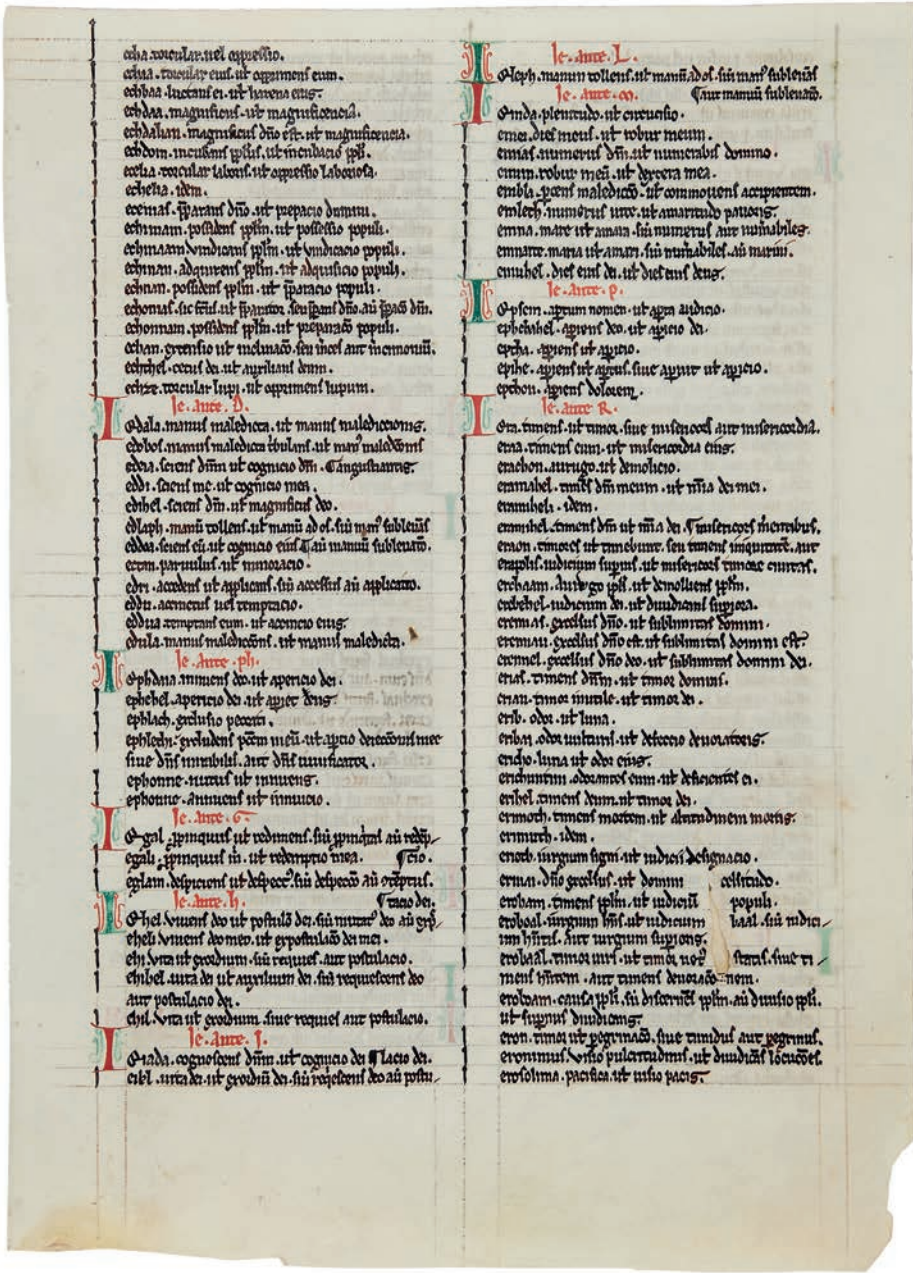
2. Otto Ege (1888-1951), self-proclaimed ‘biblioclast’, and in his possession since the 1930s and perhaps from his personal collection, with leaves issued in his *Fifty Original Leaves* portfolio, as no. 13 (see S. Gwara, *Otto Ege’s Manuscripts*, 2013, p. 120, his HL 13), with further leaves emerging in Sotheby’s, 25 April 1983, lot 25 (10 leaves), and again 26 November 1985, lot 46b (another 10 text leaves, there erroneously recorded as French), and Maggs, cat. 1319, no. 69.

3. Daniel Meyer Friedenberg (1923-2011): his pencil marks on reverse, recording this as his “Zion 14”. Acquired by Roger Martin in Friedenberg’s sale: New England Auction Company, Danbury, CT, 22 August 2014, lot 50.

Illumination:

As Sotheby’s noted in 1983, the decoration of the parent manuscript has “much in common with the W. de Brailles style”.

£2,000-3,000



37
Leaf from a Bible, with the Interpretation of Hebrew Names, in Latin, decorated manuscript on parchment [probably England, second quarter of thirteenth century]

Single leaf, with double column of 53 lines (entries from “Iecha” to “Indi”) of a tall and angular early gothic bookhand, red rubrics, small initials set off in margin (appearing here as long lines of wedge-headed penstrokes forming text borders on inner sides of columns), larger initials in alternate green and red with contrasting penwork, one small original flaw in parchment (written around by scribe), slight darkening at edges, lower outer corner missing, else in excellent condition, 260 by 184mm.

Acquired in North American trade in 2019.

£600-800

38

Leaves from the Tollemache-Wardington Bible, in Latin, illuminated manuscript on parchment [France (Paris), mid-thirteenth century]

Seven single leaves, each with double column of 55 lines, red rubrics, versal numbers and running titles in alternate red or blue initials, 2-line initials in same with alternate colour penwork, other 2- to 4-line initials in colours heightened with white penwork and enclosing foliage and gold bezants, all leaves here with a historiated initial in pink or blue heightened with white penwork, and on coloured and burnished gold grounds, these: (1) original folio no. 222r, with Christ seated holding a book and blessing (with a sketch in drypoint gloss in the adjacent margin for the illuminator: see below); (2) original folio no. 243v, Ecclesia holding a chalice (with a drypoint gloss sketch); (3) original folio no. 298v, Ezekiel dreaming of the man, ox eagle and lion (with a drypoint gloss sketch); (4) original folio no. 332r, Habakkuk (without sketch); (5) original folio no. 337v, Malachi preaching to a group of onlookers (with a faint drypoint gloss sketch); (6) original folio no. 368v, Mark within a tower standing above his attribute (without sketch); (7) original folio no. 432r, St. Peter with key (without sketch); slight cockling at edges, a few small spots and stains, else excellent and fresh condition, approximately 200 by 137mm.

Provenance:

1. Written and illuminated in northern France (Paris) in the mid-thirteenth century, perhaps by an English scribe studying there: the word ‘evangelium’ here on leaf no. (6) above is spelt with a ‘w’ instead of a ‘v’, a feature normally associated with scribes and readers from England or the Low Countries.

2. Certainly in use in England in the Middle Ages, with the signatures of “J. Doys”, and “John Paxten doone thys bok”, the latter in a fifteenth-century hand.

3. The Tollemache family, Helmingham Hall, Suffolk. There were already manuscripts at Helmingham before the Reformation, and many others were gathered in from local East Anglian collections by Sir Lionel Tollemache, who succeeded his father in 1575 and died in 1612. This parent volume once in a binding made for the fourth Earl of Dysart (1708-1770), after his succession in 1727, and with shelfmark L.J.II.14 (IV.14). Most probably sold in the 1950s by the Robinsons Bros.

4. Christopher Henry Beaumont Pease, Lord Wardington (1924-2005); then Christie’s, 8 December 1982, lot 139.

5. Comites Latentes collection, Geneva, MS.203; then Sotheby’s, 1 December 1998, lot 72, and dispersed, most probably by the North American trade.

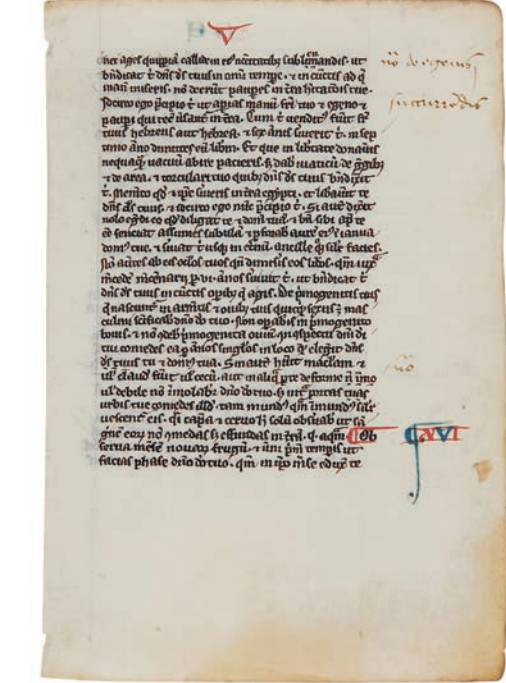
Illumination:

The illumination here is in the style of the Soissons Atelier, defined by R. Branner, *Manuscript Painting in Paris during the Reign of Saint Louis*, 1977, pp. 77-8 and 216-17, a workshop which evidently specialised in the illumination of Bibles. What is notable here is that many of the scenes within the historiated initials survive alongside the original dry-point sketches for the main artist to follow. For other such marks see J.J.G. Alexander, *Medieval Illuminators and their Methods of Work*, 1992, pp.184-5.

£7,000-9,000



Lot 38



Lot 39

39
Leaf from a pocket Bible of tiny proportions, in Latin, decorated manuscript on parchment [France, first half of the thirteenth century]

Single leaf, with single column of 29 lines of a tiny university hand (with Deuteronomy 15:10-16:14), single versal number in margin in red or dark blue with blue paragraph mark, running titles in capitals in same, small spots, darkening to edges, else excellent condition on heavy parchment, 119 by 81mm.

Acquired from a private European collector in 2018.

Few medieval Bibles were copied in a single column of text (one is shown by C. de Hamel, *The Book. A History of the Bible*, 2001, p. 118; and in the study of 357 miniature Bibles by C. Ruzzier, ‘The Miniaturisation of Bible Manuscripts in the Thirteenth-Century. A Comparative Study’ in *Form and Function in the Late Medieval Bible*, 2013, pp. 105-25, she records only a few more than ten in this format), and the use of this rare format here is part of a conscious attempt to produce a tiny and portable copy of this fundamental text. It was most probably made as a special commission for an itinerant reader, perhaps a monastic preacher such as a Franciscan or Dominican who was not tied to a single ecclesiastical site.

£300-500

40
Collection of leaves from medieval Bibles, in Latin, decorated or illuminated manuscripts on parchment [England and France, thirteenth century]

Seven leaves, comprising: (A) LEAF WITH SECOND PROLOGUE OF JEROME FOR JOB, THEN JOB 1:1-4:11, double column of 50 lines, red rubrics, versal numbers, running titles and paragraph marks in alternate red or blue, larger initials in same with elaborate multi-coloured penwork decoration reaching far into margins, one historiated initial in orange-brown with white penwork, terminating in tiny orange and blue acanthus blooms, enclosing Job in the dungheap before a female onlooker, all on brightly burnished gold grounds, small spots and stains, else good condition, 192 by 139mm., France (Paris), thirteenth century; (B) LEAF WITH END OF NAHUM AND HABBAKUK 1:1-2:8, double column of 49 lines, capitals touched in red, paragraph marks in red or dark blue, versal numbers and running titles in alternate red or blue, 2-line initials in same decorated in contrasting penwork, two larger initials in blue and orange-pink heightened with white penwork, enclosing foliage and gold bezants, and on coloured grounds, the larger of these with a long foliate extension into the bas-de-page ending in a geometric knot of coloured acanthus leaves, modern pencil folio no. ‘149’, Ferrini’s pencil mark ‘VM1576’ on reverse, slight cockling at edges, small spots and stains, overall good condition, 214 by 149mm., England (perhaps Oxford), mid-thirteenth century (perhaps c. 1230-40); (C) LEAF WITH MATTHEW 26:60-END, followed by opening of prologue to Mark (“Marcus evangelista dei electus et ...”), in double column of 55 lines, capitals touched in red, red rubrics, textual corrections set in margins in red penwork boxes, versal numbers and running titles in alternate red or blue, small initials in same with elaborate contrasting penwork, one small initial in blue and pink heightened with white, enclosing foliage and with gold bezants mounted in its descender, small stains at inner edge, slightly cockled at edges, else good condition, 240 by 155mm., France (Paris), second half of thirteenth century; (D) LEAF WITH JOB 37:17-III ESDRA 1:1-4, double column of 65 lines, capitals touched in red, one-line red initials, versal numbers in alternate red or blue in margins, running titles in same at head of page, red rubrics, one large initial in blue heightened with white circles, enclosing densely packed coloured foliage with green leaves, the whole on burgundy-red grounds with small green circles and small foliate extensions enclosing gold bezants at corners, early modern folio no. ‘Clii’ on recto, one corner once folded in, small spots, else excellent condition, 205 by 149mm., France (Paris), first half of the thirteenth century; (E) LEAF FROM THE ‘INTERPRETATIONS OF HEBREW NAMES’, with entries from ‘Beded’ to ‘Bethrum’, in triple columns of 57 lines, with one-line red and blue initials, Ferrini mark ‘VM5231’ on reverse, some dampstaining to edges and discolouration there, else good condition, 200 by 150mm., France (probably Paris), first half of thirteenth century; (F AND G) TWO LEAVES WITH I MACCABEES 1:22-3:1 AND II MACCABEES 12: 14- 14:28, both with double column of 54 lines, with occasional biting curves, gold paragraph marks edged with blue penwork accompanying versal numbers in margin, with the initials there in alternate red or blue, running titles in same, initials in red or blue with contrasting penwork, small stains at extremities, else in excellent condition, 264 by 191mm., France, or perhaps England, c.1200

Item (b) here is from an English Bible sold in Sotheby’s, 5 July 1976, lot 54 and dispersed by Bruce Ferrini. Other leaves were in his cat. 1, *Important Western Medieval Illuminated Manuscripts and Illuminated Leaves* (1987), nos. 15-16, and compared there to the earliest work of the celebrated English illuminator, William de Brailles.

£3,000-5,000



Lot 40

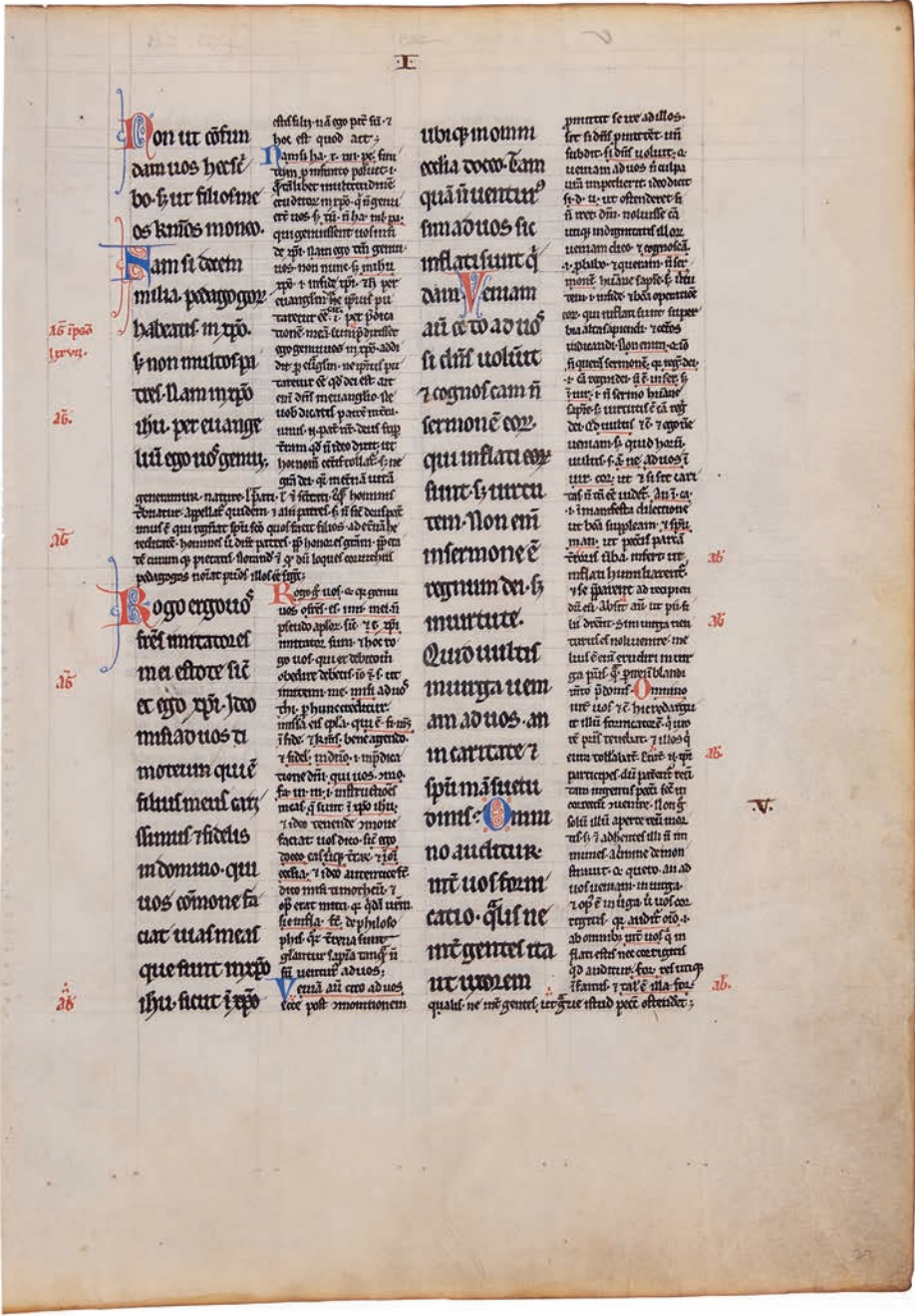
41

Leaf from Peter Lombard, Magna Glossatura in Epistolas Pauli, in Latin, decorated manuscript on parchment [northern France (probably Paris), c. 1210]

Single leaf, with double column of approximately 27 lines in a handsome professional early gothic bookhand (with text from I Corinthians), the gloss arranged around these columns in smaller script, running titles in normal hand and drypoint gloss in upper margin, marginal notes in red, quotations underlined in red, one-line initials in red or blue (those in main text with contrasting penwork), prickings for lines visible showing leaf has not been cut down, small spots and stains, slight darkening at edges, else in excellent condition, 350 by 250mm.

From a large and handsome copy of the text identified as from the medieval library of the Augustinian abbey of Rebendorf. The parent codex was sold by Sotheby's, 17 June 2003, lot 82, and then dispersed. Other leaves have appeared in Quaritch, *Bookhands of the Middle Ages VIII* (2007), no. 95; Sotheby's, 10 July 2012, lot 1 and again 7 July 2015, lot 8; as well as in our rooms, 6 July 2017, lot 10, and 2 July 2019, lot 13. A bifolium with two large gold initial 'P's is in the Scheetz collection (S. Gwara, *Bibliotheca Scheetziana*, 2014, no. 17, pp. 109-18.

£500-700



Lot 41

42

Two leaves from a copy of Peter Lombard, Libri Quattour Sententiarum, in Latin, manuscript on parchment [England, c. 1280]

Two separate leaves, each with double column of 53 lines in a small and precise university hand, with elongated calligraphic cadels in uppermost and occasionally lowermost lines (some of these with penwork animal heads), capitals touched in red, pale red rubrics, initials in red or dark blue with elongated penwork in contrasting colours, medieval marginalia showing continuing use of volume throughout the Middle Ages, the leaf that was once last in volume mounted on parchment guard and so probably once loose and reattached to volume, modern pencil inscriptions at foot describing contents, spots, stains and small amount of cockling, else good condition, each 326 by 219mm.

Provenance:

1. These leaves are from a codex originally containing books III-IV of this work (so perhaps one volume of two), which were written in England c. 1280. The work was the fundamental textbook of medieval theology, and so no cathedral- or monastic school or ecclesiastical library could be without a copy. At some point, perhaps at the close of the Middle Ages or in the Early Modern period seven lines of cipher using mostly Greek symbols were added to the second leaf here, in the margin. These remained undeciphered.

2. Edward Walmsley, whose library was sold in London in March 1795: the second leaf here with the crucial ex libris mark (his calligraphic signature) establishing his ownership of the volume. He also appears to have owned the *Mirroure of the blessed lyf of Jesu Christi* now in the Pierpont Morgan museum, MS. M.648.

3. Perhaps already imperfect in the early twentieth century, and leaves were given in 1910 by J.F. Lewis to the Free Library in Philadelphia (now Lewis fragment XIII:373), and another leaf was bequeathed by the Marquess of Cholmondeley to the Society for Italic Handwriting. The remainder of the volume was owned by Nell and Charles Wheeler: their sale, New York, 29 July 1919, lot 593.

4. C.L. Ricketts (1859-1941), the calligrapher, and described in his possession by de Ricci (see below).

5. Parke Bernet, New York, 24 February 1939, lot 280.

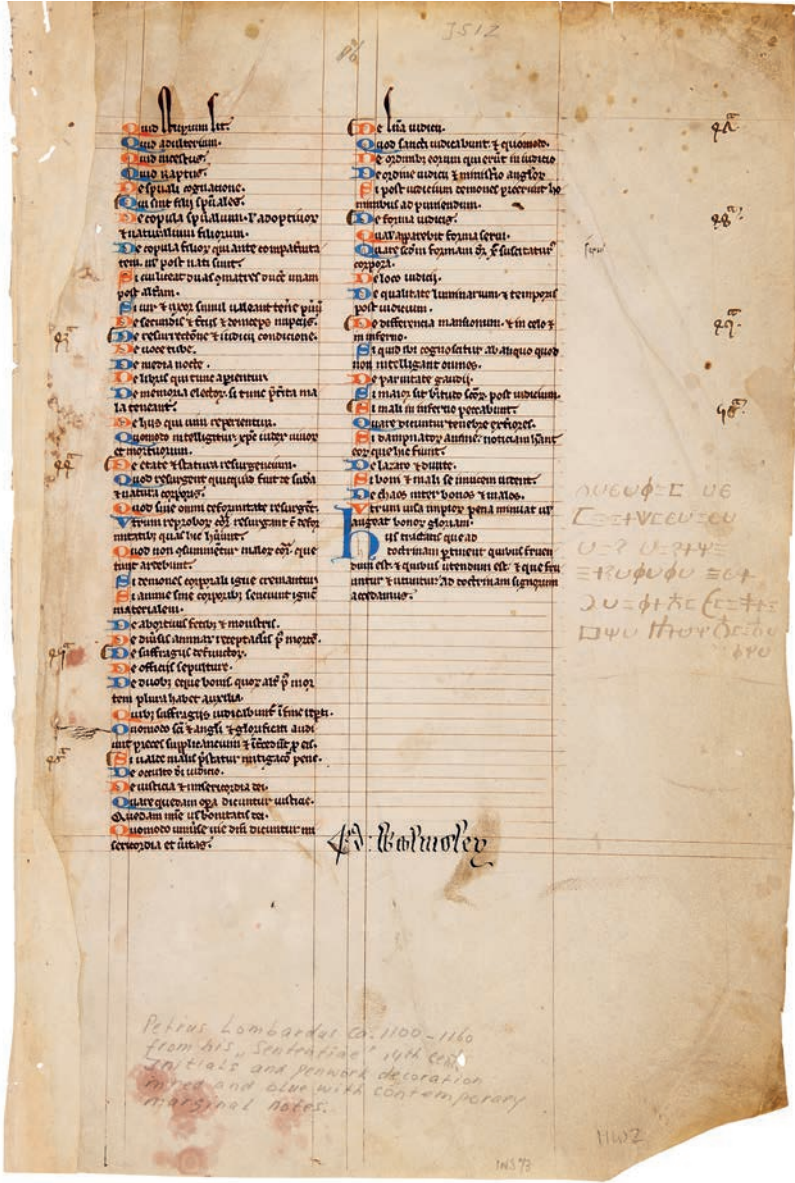
6. Sotheby's, 24 June 1980, lot 59, and soon after dispersed. Another leaf is now Tokyo, Keio University, MS. 17, and the historiated initial for the opening of book III, showing the Annunciation, was illustrated in A.M.W. As-Vijvers, *Miniaturen en Monnikenwerk*, 1999, p.57, no. 27.

7. This leaf acquired from North American trade in 2005.

Published:

S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States*, 1935, I:646, no.185

£800-1,200



Lot 42



Lot 43

43
Leaf from an early copy of Gratian, Decretum, in Latin, decorated manuscript on parchment [France, first decades of thirteenth century (before c. 1230)]

Single leaf, with double columns of 51 lines in a small and precise university hand (with II, causa 1, quaestio 1:cix-cxxiii), some biting curves and lateral compression, written above topline, red rubrics, small initials in red or blue with contrasting penwork (one terminating in spear-like sprigs of foliage), some marginalia, reused in later bindings and hence trimmed at foot (loss of about 8 lines there), spots, stains, folds and darkened edges, overall fair condition, 237 by 200mm.

Acquired in UK trade in 2019.

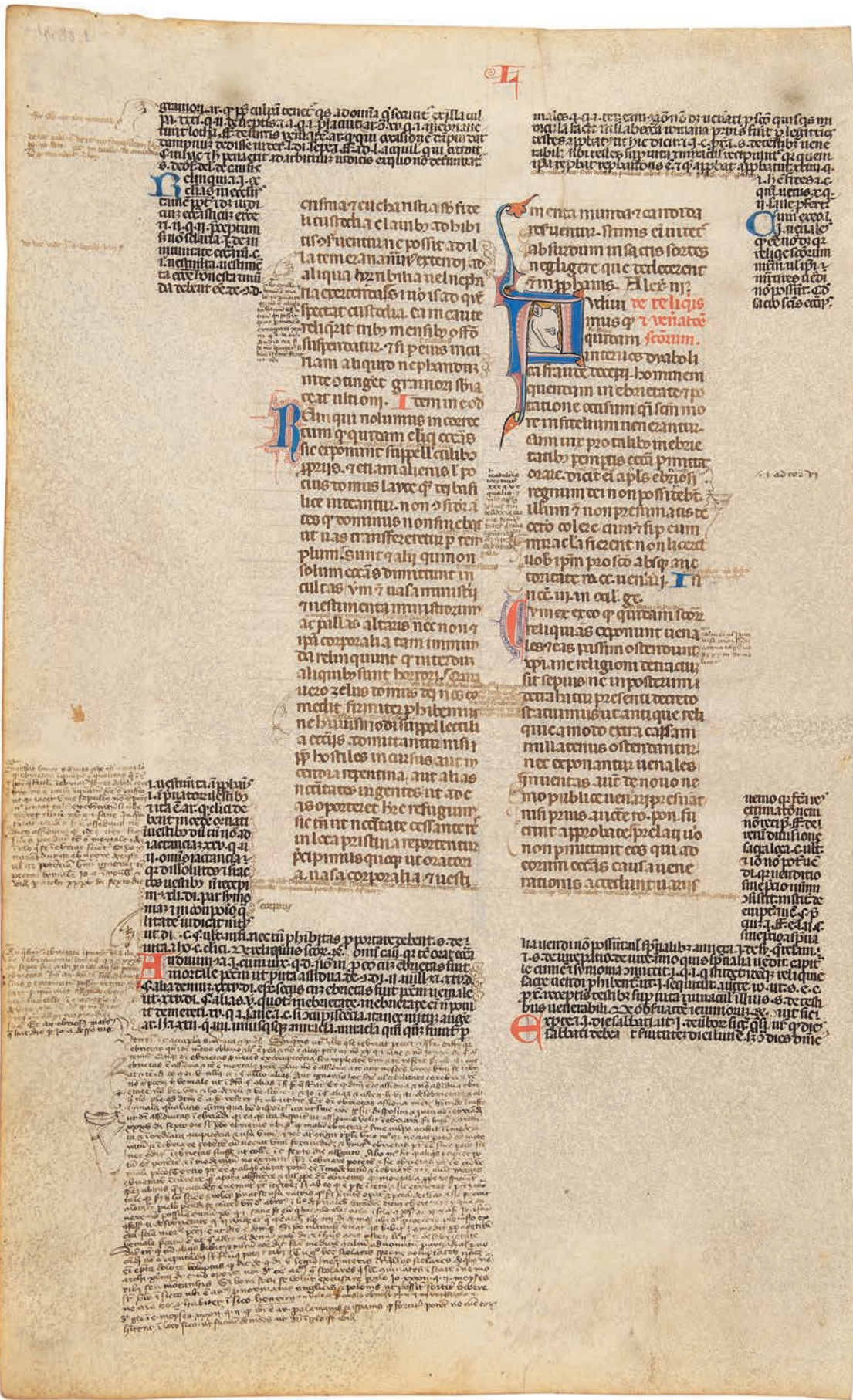
£300-500

44
Collection of leaves from legal manuscripts, in Latin, on parchment [thirteenth to fourteenth century]

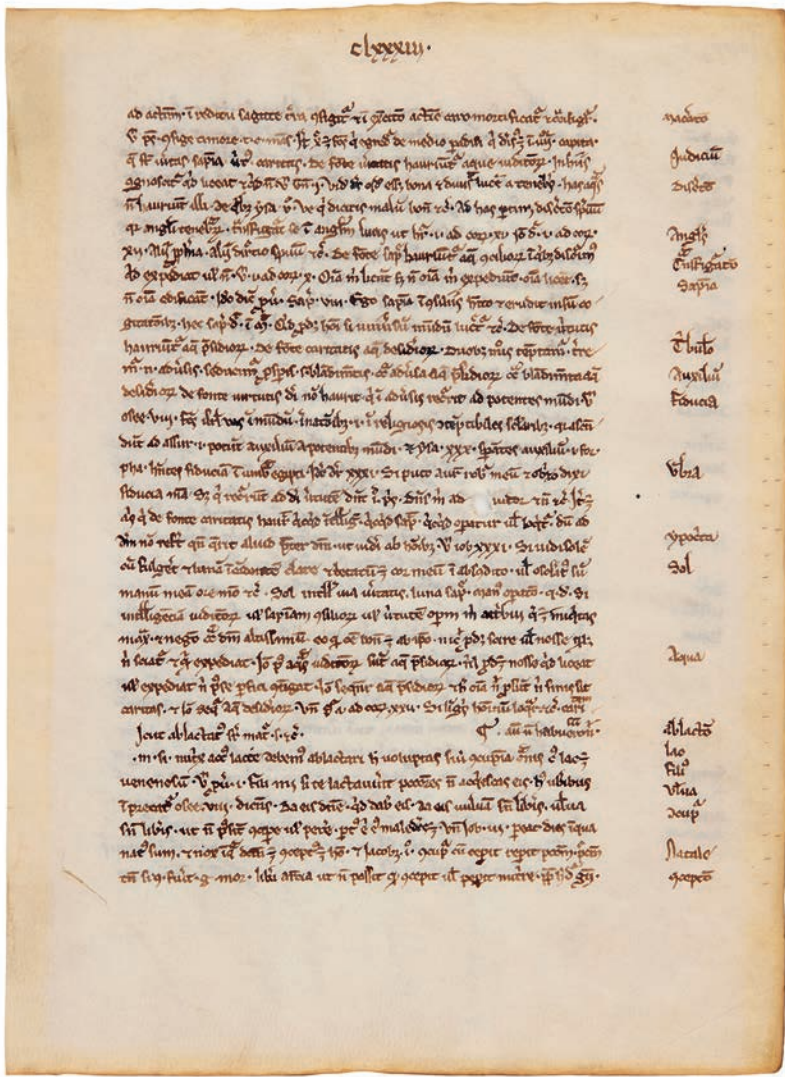
Six leaves (including two bifolia), comprising: (A) LEAF FROM A COPY OF DIGEST OF JUSTINIAN, *Corpus Juris Civilis*, main text in double column of 52 lines of an early gothic bookhand, red rubrics, small initials in red or blue (those in margin tall and curved, and sometimes touched with contrasting penwork), two larger initials in pink or blue on contrasting grounds, enclosing foliage and with gold bezants mounted within their bodies and within the foliage, the second of these accompanied by a pink long-necked rabbit who stands on the initial below and looks back at the text, the entire leaf remarginated soon after it was written, with the original margins (and their gloss) cut away, and strips of parchment pasted to each side to allow space for the new gloss, small tears at edges and spots and stains, else good condition, Italy and then France, early thirteenth century with gloss added later, 435 by 253mm.; (B) BIFOLIUM FROM A COPY OF DIGEST OF JUSTINIAN, *Corpus Juris Civilis*, main text in double column of 41 lines of a rounded gothic bookhand, capitals touched in yellow, paragraph-marks and one-line initials in red, larger slender initials in blue, each with a few red penstrokes, 2-line initials in gloss in alternate red or blue, the main text encased by smaller glossing script, discoloration at top of leaves from old water damage (this affecting only a few lines of gloss there), small tears to edges, small spots, else good condition, each leaf 434 by 270mm., southern France, first half of thirteenth century (parent codex reportedly dated 1238); (C) LEAF FROM THE DECRETALS OF GREGORY IX, or the 'Liber Extra', with double column of 40 lines of a rounded Italian gothic bookhand, blocks of gloss in margins in smaller script, occasional interlinear glosses, red rubrics, running titles in in red capitals at head of page, red or blue one-line initials, large initials in red or blue with contrasting penwork, one larger initial in pink enclosing coloured and gold foliage on blue grounds, one initial in pink touched with white penwork, enclosing a white faced animal on brightly burnished gold ground, the whole on blue grounds with coloured foliate extensions in margin terminating in coloured leaves with a gold bezant, grain pattern noticeable on one side, else in excellent condition, Italy, second half of fourteenth century, 448 by 280mm.; and (D) BIFOLIUM FROM A COPY OF WILLIAM DURANDUS, *SPECULUM JUDICIALE*, with double column of 82 lines, red rubrics and running titles, initials in red and blue, recovered from later reuse in a binding and hence with folds, stains and illegible sections, Italy, fourteenth century, total size 420 by 568mm.

Item (a) here is one of the long-lost leaves from an imperfect codex of the Digest of Justinian sold in Sotheby's 10 July 2012, lot 22, identifiable by the mix of Italian script and French illumination, as well as the remargination of the entire codex soon after it was finished in order to equip it with a new, and probably more up to date, gloss. Other leaves of item (b) were offered by King Alfred's Notebook, *Enchiridion* 4 (2011), no. 2.

£2,500-3,500



Lot 44



Lot 45

45

Leaf from Philip the Chancellor, Sermons on the Psalms, in Latin, manuscript on parchment [northern France, c. 1250]

Single leaf, with single column of 33 lines in a tiny but legible script influenced by secretarial forms, references to subject headings set as single words in margin, original folio no. cxlv at head of leaf, prick marks from line-ruling visible at outer edge, darkening to edges of leaves, one small original flaw to parchment, excellent condition, 212 by 150mm.

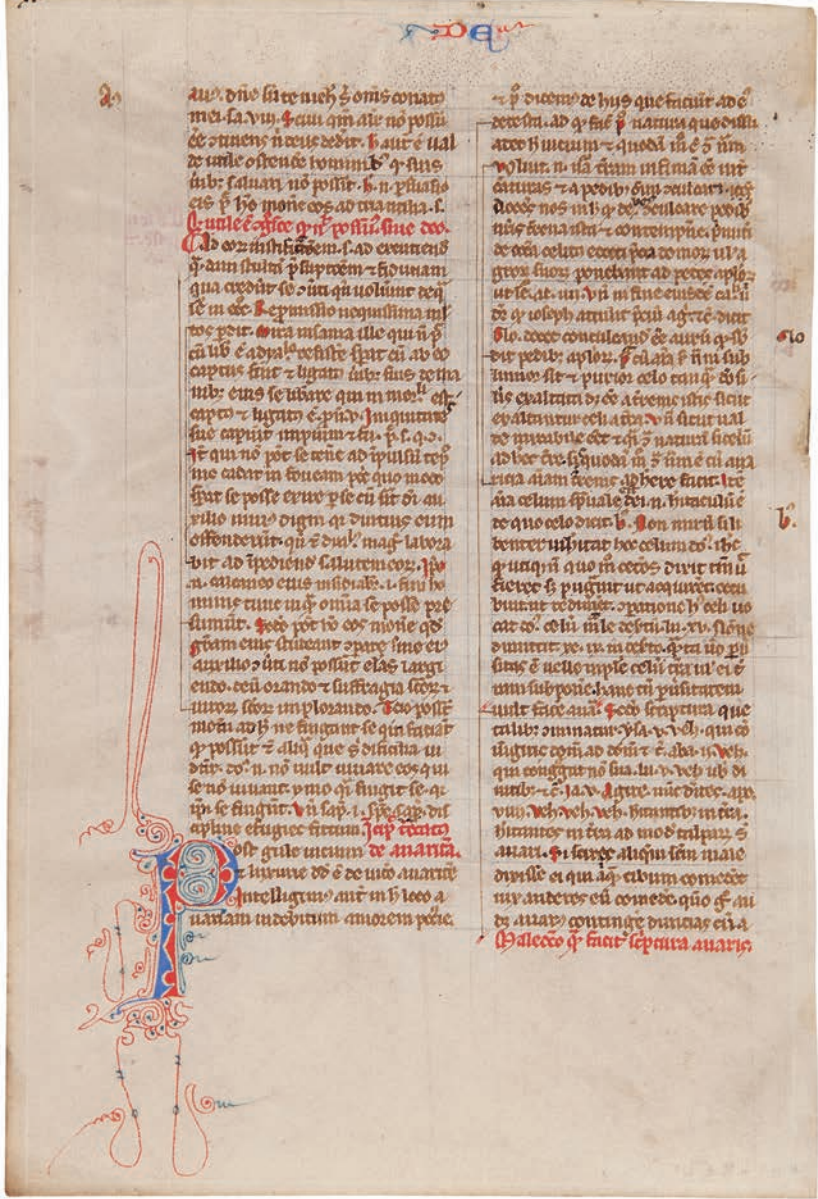
Provenance:

1. The parent manuscript sold by Erik von Scherling (1907-56), his *Rotulus IV* (1937), no. 1838, then with 210 leaves.
2. Otto Ege (1888-1951): and dispersed initially as part of his *Fifty Original Leaves* where he calls the text the ‘Chain of Psalms’ (see S. Gwara, *Otto Ege’s Manuscripts*, 2013, pp. 117-18).
4. The present leaf acquired by Roger Martin from a private North American collector in 2019.

Text:

Philip the Chancellor (c. 1160-1236) was a French theologian and one of the most prolific Latin lyric poets of the Middle Ages. He was the illegitimate son of Philip, archdeacon of Paris, and studied theology there, becoming chancellor of Notre Dame and the archdeacon of Noyon. On the identification of the text and the dating of the parent manuscript see Y. Liu and A. Brecht, ‘Leaf 4 in Otto Ege’s Fifty Original Leaves Portfolio – A New Identification: Sermons by Phillip the Chancellor’, *Florilegium* 33 (2016), pp. 167-191.

£600-800



Lot 46

46

Four leaves from a copy of William Peraldus, Summa de Vitiis, in Latin, decorated manuscript on parchment [France, late thirteenth century]

Four separate leaves, each with double column of 40 lines in a tiny university hand, capitals touched in red, red rubrics, 2-line initials in red or blue with contrasting penwork, running titles in same, one larger initial in variegated red and blue with elaborate penwork in both those colours, small spots and stains, slightly cockled throughout, else in good and presentable condition, each approximately 160 by 107mm.

Acquired from Arenberg Auctions, Brussels, 14 December 2019, lot 761 (part).

William Peraldus (c. 1190-1271) was a Dominican preacher from Peyraut in the Ardèche. He studied in Paris before entering the Dominican Order, rising to become prior of the community in Lyon in 1261, where he waited in attendance of Philip I, count of Savoy and archbishop of Lyon. His *magnum opus* was this work, the *Summa de Vitiis*, on the seven capital vices and sins, and it spread widely throughout Europe as a practical handbook for preaching. It survives in over 500 manuscripts, often from Dominican and Franciscan communities. The text here is from the parts of the work concerning lechery and fornication (specifically on those who cannot practise abstinence) and avarice: (i) Tractatus III “De luxuria” Pars 4; (ii) and Pars 5 “De prohibitione simplicis fornicationis”; (iii) Tractatus III “De luxuria” Pars 6; and (iv) Tractus IIII “De avaritia” Pars 2.

£500-700



Lot 47

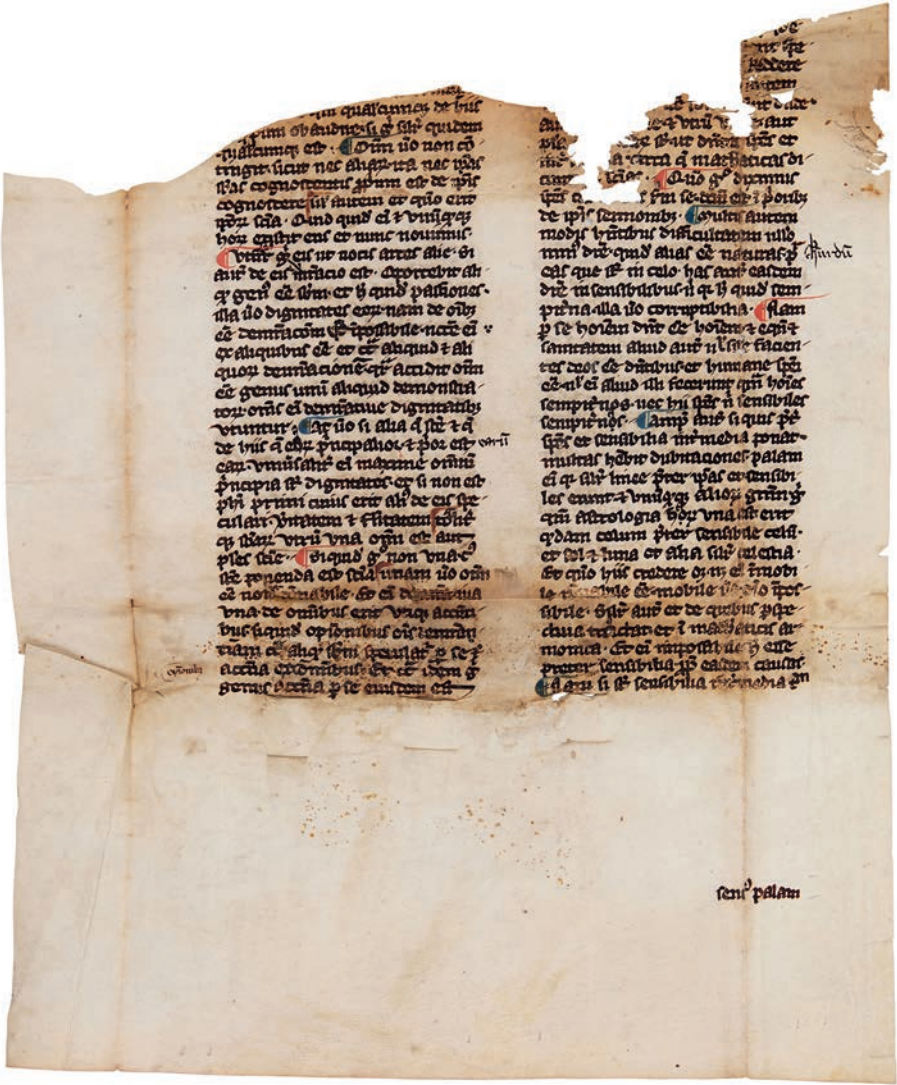
47

Leaf from Thomas Aquinas, *Summa Theologiae*, in Latin, decorated manuscript on parchment, with another leaf from a contemporary legal concordance [France, thirteenth century]

Leaf from the *Summa Theologiae*, in double column of 57 lines of a tiny and rounded university script (with distinct. V, quaestio I, solutio III-quaestio II, articulus II), red or pale blue paragraph marks, running titles ('D/V') in capitals in same colours, original folio no. '32' at upper outer corner of recto, 3-line initials in red or blue with long whip-like penwork in contrasting colours, these sometimes terminating in clusters of three coloured dots, some 'nota bene' marks with 'clover-symbols' at head and long vertical penstrokes parallel to text columns with human faces picked out in penstrokes, some contemporary and near-contemporary marginalia indicating use, some spots and stains, a few tears at edges, else good condition, 342 by 226mm., France, thirteenth century; with another leaf from an apparent legal concordance, in three columns of approximately 85 lines of tiny script with numerous abbreviations, and cadels in uppermost lines, paragraphs marks in red or dark blue, running titles in vertical margin in blue and red capitals ('QII'), with one contemporary marginal addition "Causa XI", discoloured in places with splits to edges and scuffs in places, overall fair condition, 323 by 236mm., France, thirteenth century

The first leaf here is a fine example of a medieval university copy of perhaps the most influential theological work of the Middle Ages by one of its greatest scholars. Thomas Aquinas (1225-74) was a leading light of the scholastic movement, rediscovering, translating and synthesising the previously lost works of Aristotle with Christian thought. The present work is unfinished, but still acted as the fundamental compendium of the entire teachings of the Church intended to instruct students in medieval theology.

£500-700



Lot 48

48

Lower part of a large leaf from a copy of Aristotle, *Metaphysica*, in the Latin translation of William of Moerbeke, decorated manuscript on parchment [France, thirteenth century]

Lower two-thirds of a large leaf, reused as a later limp parchment binding, and hence with losses to upper part of leaf with approximately 9 lines missing, remains of double column of 34 lines (with book 3), catchword at base ("sensus palma"), dark blue and red paragraph marks, a few contemporary marginalia, discoloured and with remains of paper labels from spine of later book on one side, some holes and scuffs, later inscriptions in lower margin on one side, overall fair condition, 272 by 223mm.

Acquired from the European trade in 2019.

The works of Aristotle (384-322 BC.), student of Plato, tutor to Alexander the Great and founder of the Lyceum, were described by Cicero as "a river of gold", and have shaped over two millennia of philosophy and science. That said, with the fall of a unified Roman Empire knowledge of them was lost to the West until their rediscovery in Greek and Arabic translations in the twelfth and thirteenth centuries. William of Moerbeke (d. c. 1286) was a Flemish Dominican (from Moerbeke near Geraardsbergen), and among the foremost translators from Greek in the thirteenth century. His work on Aristotle may have been at the behest of Thomas Aquinas, and certainly Aquinas' use of it popularised it among the universities of Europe.

This was once part of a notably large university copy of this fundamental scholastic text. The bottom margin that survives is 101mm. in height, and taking into account the missing lines and a smaller upper margin, the original page size would have been around 360 by 220mm.

£500-700

Leaf from the celebrated Beauvais Missal, with three animal-headed drollery creatures, in Latin, illuminated manuscript on parchment [northern France (perhaps Beauvais or Amiens), early fourteenth century (probably c. 1310)]

Single leaf, with double column of mixed text and music in 13/14 lines (recto) and 18/19 lines (verso) of two sizes of a high grade of early gothic bookhand, those with music accompanied by a 4-line red stave, capitals enclosing quatrefoil penwork tiles (some of these touched in yellow wash or red), pale red rubrics (one with “ORATIO” in ornamental capitals), three 2-line initials in blue or dark pink with white penwork, on coloured grounds with circles of gold at the edges, these leading to foliate extensions in the margin terminating in ivy-leaves (one such initial with extensions nearly the whole page in height), two large initials on recto formed from the bodies of coloured winged beasts with gaping mouths (one devouring a golden fruit), each on long and thin panel of blue or dark pink grounds with circles of gold, and with foliate extensions as before, verso with a similar animal above one of the smaller initials (with a curved body and an open mouth placed as if he is about to eat a line of text), tiny scuffs to gold in places, some offset from decoration on adjacent pages in original volume, else fresh and bright condition, 288 by 200mm.

Of all books dispersed by the self-proclaimed biblioclast Otto Ege (1888-1951), the Beauvais Missal is perhaps the most famous as well as the most visually striking. It was owned by Robert de Hangest, canon of Beauvais Cathedral. He gifted the book to the Cathedral in 1356, and it was still there in the seventeenth century. By the nineteenth century it had passed to Didier Petit de Meurville (1793-1873) of Lyon; his sale in 1843, lot 354. It passed to Henri Auguste Brölemann (1775-1854) of Lyon, and by descent to his great-grand daughter, who sold it in Sotheby s, 4 May 1926, lot 161, to William Randolph Hearst (1863-1951). It was then sold by the Gimbel Bros., New York, to Philip C. Duschnes (1897-1970), who presumably broke the volume and sold a number of leaves to Otto Ege in 1942 or 1943 (see S. Gwara, *Otto Ege’s Manuscripts*, 2013, p. 45). It was no. 15 of Ege s Handlist, and the known leaves are now widely dispersed (see Gwara, pp. 122-23 for lists of these, his HL 15, and Lisa Fagin Davis’ online reconstruction). This leaf was acquired by Roger Martin in Lyon & Turnbull, Edinburgh, 4 September 2013, lot 143.

£3,000-5,000



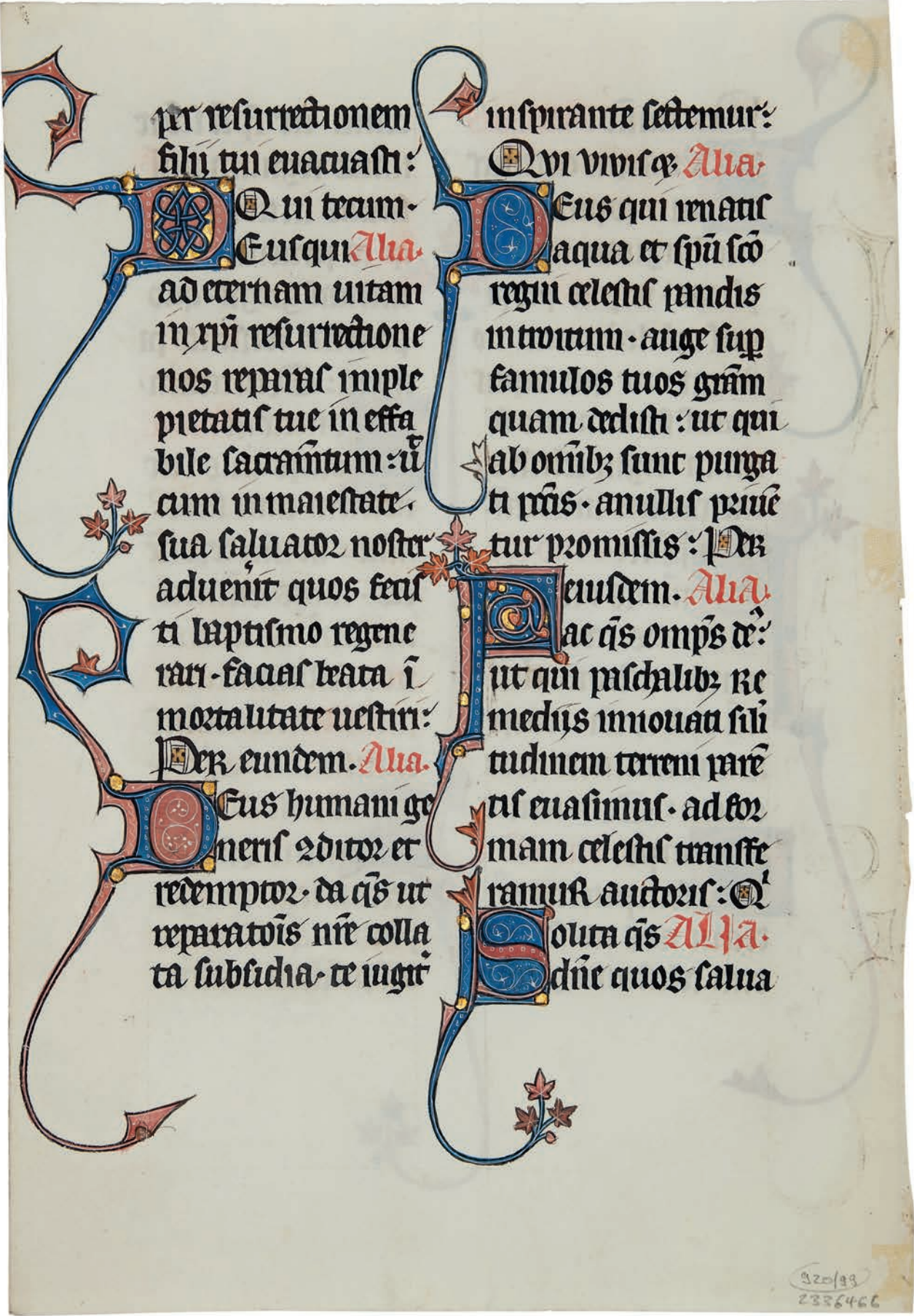
Lot 49

Leaf from the celebrated Beauvais Missal, with a single animal-headed drollery, in Latin, illuminated manuscript on parchment [northern France (perhaps Beauvais or Amiens), early fourteenth century (probably c. 1310)]

Single leaf, with double column of 21 lines of a high grade of early gothic bookhand, capitals touched in yellow wash or enclosing quatrefoil penwork tiles, pale red rubrics, ten 2-line initials in blue or dark pink, heightened with white penwork and enclosing foliage or geometric knots in same, with circles of gold at their corners and on contrasting coloured grounds, coloured foliate extensions into margins with more small circles of gold mounted in their shoots, these terminating in leaves, one of these on the recto with its extensions almost the entire page in height, and another enclosing an animal-masked drollery creature tightly curled within the body of the initial and looking back over his shoulder at the adjacent text, apparent earlier folio no. '12' in pencil in upper outer corner and slight offset on verso from decoration of adjacent leaf in original volume, else fresh and bright condition, 288 by 198mm.

For main discussion of the provenance see previous lot. This leaf was acquired by Roger Martin at Kiefer Buch-und Kunstauktionenhaus, 7 February 2017, lot 98.

£3,000-5,000



51
Three leaves from the gargantuan ‘Bohun Bible’, each with an illuminated initial, manuscript in Latin on parchment [England (East Anglia, perhaps Cambridge), c. 1340]

Three vast leaves, with double column of 22 lines in a rounded English gothic bookhand (with Ecclesiasticus 30:17-31:2, Habakkuk 2:3-3:4 and Jeremiah 37:3-38:1) with significant lateral compression of lines, capitals touched in hairline penwork, running titles and versal numbers in blue and red, one large illuminated initial on each leaf, on bi-coloured grounds, and with fleshy foliate terminals emerging from head and foot, one of these accompanied by a gold paragraph mark on similarly coloured grounds, Early Modern folio nos. ‘232’, ‘97’ and ‘396’ at upper outer corners of rectos (one with seventeenth-century English inscription at foot of second column: “From the 4. verse of the 3d chapter of Habakkuk is torne out & wanting”), small spots and stains, slightly cockled, occasional marks from old mounts, else good condition, each approximately 450 by 310mm.

The parent volume of this leaf was most probably part of a four volume set, with the first volume perhaps now British Library MS. Royal I.E.IV, with a miniature of Jerome writing. On a stylistic basis links have been made between the surviving parts of these volumes and other manuscripts made for the Bohun family, earls of Hereford, whose main estates were in East Anglia (L. Sandler, *Gothic Manuscripts*, 1285-1385, 1986, no. 132). Other single leaves and collections of leaves in the Bodleian (MS. Bib. Lat.b.4) include ex libris marks of three Early Modern Cheshire families, and these have led to connections being made to the Benedictine Priory of St. Radegund’s, Cambridge (suppressed in 1496 to establish Jesus College), and most recently the Carmelite Friary in Chester. The surviving leaves are listed by C. de Hamel in *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, pp. 93-95 (including the first leaf here, as no. 97, in the list there), and in an updated form extensively discussing their provenance by the same author in ‘The Bohun Bible Leaves’, in *Script & Print, Bulletin of the Bibliographical Society of Australia & New Zealand*, 32 (2008), pp. 49-63. It was dispersed by Winifred Myers (1909-1985) of Bond Street, London, and the Habakkuk leaf here is accompanied by a cutting from a catalogue of hers of 1927. Acquired by Roger Martin from a private UK collector in 2007 (and before that Sotheby’s, 23 June 1987, lot 17); from a private US collector in 2012; and in the US trade in 2014.

£2,000-3,000



Lot 51



Lot 52

52

Leaf from the St Albans Abbey Bible, in Latin, illuminated manuscript on parchment [northern France (Paris), c. 1330]

Single leaf, with double columns of 46 lines in a fine gothic bookhand (Numbers 28:3-30:9), with ornamental cadels in topmost line ornamented with hairline penwork picking out foliage and an animal's mask, capitals touched in yellow wash, versal numbers in alternate liquid gold and blue capitals with contrasting penwork, running titles in same, two 2-line initials (one each side of leaf) each in faded pink, heightened with white penwork, enclosing coloured foliage and on burnished gold grounds, extensions into margin forming a text border filling entire central gutter of thin coloured and gold panels, these panels terminating at head and foot in horizontal sprays of foliage to the left and right ending in coloured and gold leaves, small spots and slight offset from decoration of adjacent leaves in original volume, else in good condition, 295 by 200mm.

Provenance:

1. From an incomplete Bible sold at Sotheby's, 6 July 1964, lot 239, to the dealer and book-breaker Philip C. Duschnes, who dispersed it. Other leaves had already been removed, with some ending up in the collections of E.H. Dring (1864-1928, one reappearing in Quaritch, cat. 1036, 1984, no. 76). Then identified in 1981 as from the medieval library of St Albans Abbey, Hertfordshire, and perhaps to be identified as one of "duas bonas biblias" acquired by Abbot Michael de Mentmore (C. de Hamel in *Fine Books and Book Collecting*, 1981, pp. 10-12).

2. This leaf acquired from North American trade in 2019.

£700-900



Lot 53

53

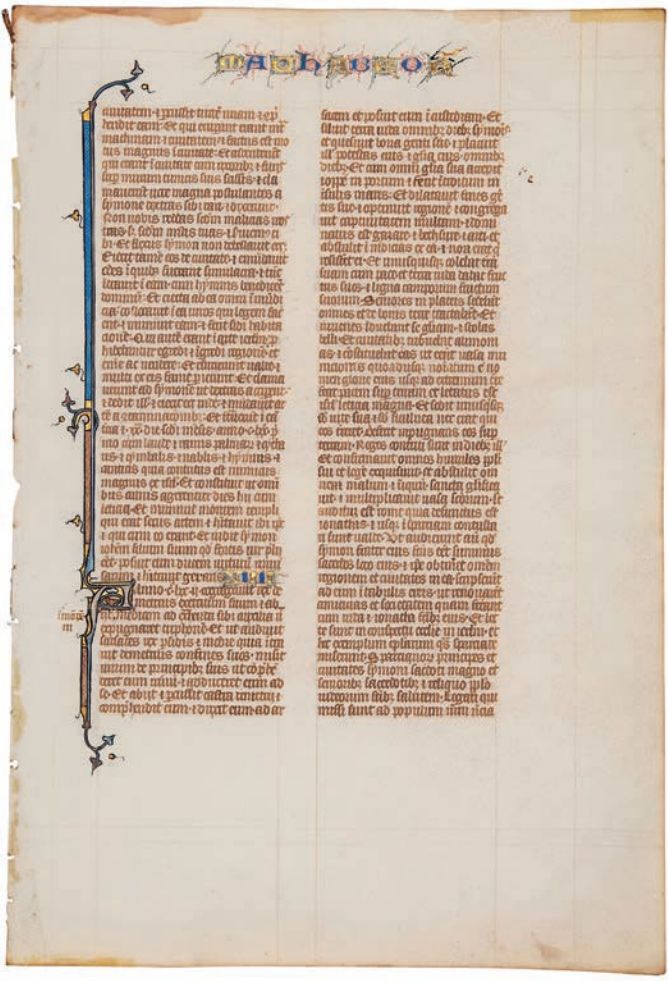
Leaf from the St Albans Abbey Bible, in Latin, illuminated manuscript on parchment [northern France (Paris), c. 1330]

Single leaf, with double columns of 46 lines in a fine gothic bookhand (I Chronicles 14:6-17:13), capitals touched in yellow wash, versal numbers in alternate liquid gold and blue capitals with contrasting penwork, running titles in same, three 2-line initials in blue or faded pink, heightened with white penwork, enclosing coloured foliage and on burnished gold grounds, extensions into margin forming a text border of thin coloured and gold panels, these with sprays of foliage and single gold bezants, some spots and stains, else in good condition, 295 by 200mm.

Acquired from a private American collector in 2009.

From the same parent manuscript as the previous lot.

£700-900



Lot 54

54

Leaf from the St Albans Abbey Bible, in Latin, illuminated manuscript on parchment [northern France (Paris), c. 1330]

Single leaf, with double columns of 46 lines in a fine gothic bookhand (I Maccabees 13:43-14:46), capitals touched in yellow wash, versal numbers in alternate liquid gold and blue capitals with contrasting penwork, running titles in same, one 2-line initial in pink, heightened with white penwork, enclosing coloured foliage and on burnished gold grounds, extensions into margin forming a text border there of thin coloured and gold panels with sprays of foliage and single gold bezants, some spots and stains (especially at upper and inner extremities of leaf from old water-damage), else in good condition, 295 by 200mm.

Acquired from American trade in 2019.

From the same parent manuscript as the previous two lots.

£700-900

55
Three leaves from a grand lectern Bible, in Latin, illuminated manuscript on parchment [Flanders, or possibly France, early
fourteenth century]

Three large leaves, each with double column of 50 lines of a good gothic bookhand (with I Kings 26:7-end 28, III Kings 29:11-13:15 and Isaiah 43:7-46:5),
with pronounced lateral compression, capitals touched in yellow, versal numbers in alternate red and blue capitals, running titles in same, seven 3-line
initials in blue or dark pink, enclosing curls of coloured foliage on blue or dark pink grounds, foliate sprays in margin terminating in coloured and gold
leaves, all accompanied by decorative text borders of thin coloured panels with splashes of gold mounted in their bodies, all of these panels terminating
with similar foliage and four in animal masks or elongated bird's heads, small amount of marginalia, small spots and stains, else in excellent condition,
each approximately 405 by 275mm.

Provenance:

1. The parent manuscript (of 503 leaves) was bequeathed to a Dominican convent in 1450 by Mirmellus Arnandi, lawyer and judge: several
erased inscriptions on leaves as reported in Sotheby's, 11 December 1984, lot 39 (that part now Schøyen collection, MS. 223).
2. The parent manuscript then Sotheby's, 6 July 1931, lot 389.
3. Giuseppe Martini (1870-1944), book seller, part of his personal collection; sale at Hoepli, Lucerne, 21 May 1935, lot 214.
4. Pierre Guerin; his sale at Giraud-Badin, Paris, 13 December 1938, lot 16.
5. Parke-Bernet, New York, 29 November 1948, lot 336.
6. Otto Ege, purchased in Parke-Bernet, and widely dispersed by him and Philip C. Duschnes (see S. Gwara, *Otto Ege's Manuscripts*, 2013, pp. 121-
22, his HL 14); the remains of the volume then emerging in the Sotheby's sale in 1984.
7. The present leaves acquired in PBA Galleries, San Francisco, 29 November 2007, lot 369, and from a private Australian collector and the
North American trade in 2019.

£3,000-5,000



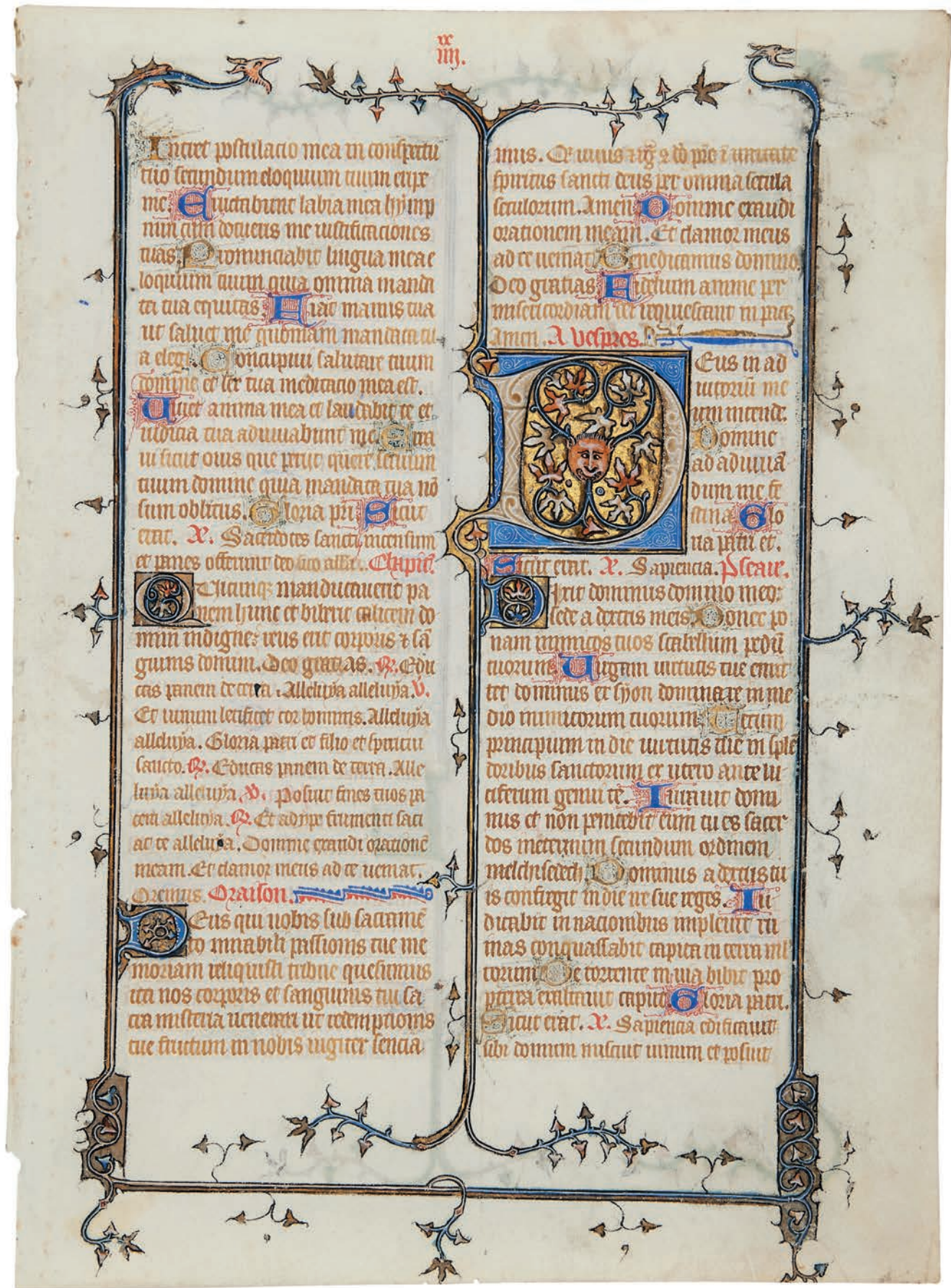
Lot 55

56
Two leaves from an richly illuminated Breviary, in Latin with French rubrics, manuscript on parchment [France (Paris), second half of fourteenth century]

Two separate leaves, each with double column of 36 lines in a fine gothic hand, with notable lateral compression, capitals with delicate hairline penwork, red rubrics, contemporary foliation ('xx iiiii': text from end of the Hour of None and the beginning of the Hour of Vespers to be said on the Feast of Corpus Christi; and 'xx iiiii xix': text from end of the Hour of Second Vespers followed by the beginning of the Hour of Lauds to be said on the Feast of the Assumption of the Blessed Virgin Mary) in red at centre of top of rectos, one-line initial in gold or blue with contrasting penwork, with geometric line-fillers in same, 2-line initials in blue or pale pink heightened with white penwork, enclosing sprigs of coloured foliage on burnished gold grounds, each leaf with one very large initial, one enclosing densely curled coloured foliage on gold grounds, the other with a grinning red face with foliage emerging from its mouth and ears (probably meant to be a lion, compare the decoration of another contemporary French Book of Hours, offered in our rooms, 6 December 2017, lot 61), full decorated borders (including inner margins) of thin gold and coloured bars with snarling dragons at head of pages, geometric panels at feet, and sprays of foliage, text borders in same on innermost sides of both columns on reverses of both leaves, modern pencil foliation '170' on one leaf, slightly trimmed at edges with small losses from border decoration, small smudges and spots, else excellent condition, each leaf 237 by 173mm.

- Provenance:
1. The parent manuscript of this glittering Breviary was written and illuminated in Paris in the second half of the fourteenth century, most probably for a Franciscan house dedicated to St. Aegidius/Gilles (with references on some leaves to that saint as 'our patron').
 2. It was most probably initially dispersed in the late 1920s or early 1930s, with leaves first appearing in Quaritch's cat. for 1931, nos. 127 and 128 (each item advertising "a few leaves" from the manuscript). Other leaves can be found in a bequest by Lord Cholmondeley of 2 leaves to the Society for Italic Handwriting; a UK private collection, bought from Quaritch in 1950 (these with the address to St. Aegidius as 'our patron' in prime from the office of that saint; Sotheby's, 5 April 1976, part of lot 601, the teaching collection of A.N.L. Munby, illustrated in frontispiece image there; Sotheby's, 19 June 1979, lot 3 (this described later in Sotheby's December 1994, as then in a Swiss collection); Christie's, New York, September 1981, lot 16; Sotheby's, 8 December 1981, lot 3; Quaritch, cat. 1056, *Bookhands of the Middle Ages II* (1985), no. 69; Sotheby's, 24 June 1986, lot 50; Sotheby's, 22 June 1988, lot 11; and Maggs Bros., Bulletin 10 (June 1979), that now Tokyo, Keio University Library.
 3. The first of the present leaves acquired from North American trade in 2002, who had in turn acquired it from a private collector in San Francisco; the second leaf here was acquired in McTear's 1842 Auctions, Glasgow, 19 July 2019, lot 1684.

£3,000-5,000



Lot 56



Lot 57

57

SS. Cosmas and Damian in a historiated initial on a bifolium from a Dominican Breviary, in Latin with French rubrics, illuminated manuscript on parchment [France (Paris), c. 1340-50]

Bifolium, with a 4-line initial 'S' (opening "Sub diocleciano et maximiano in egea ...", the office for SS. Cosmas and Damian), in dark pink with white penwork, enclosing the saints standing and facing each other, each holding pots of ointment denoting their role as doctors, all before a dark pink tessellated background, the initial on blue grounds and within a thin gold frame, other initials in blue or pink with coloured foliage on gold grounds, these often with extensions into the border of gold and coloured bars terminating in foliage, and on one occasion a dragon-like animal mask, capitals touched in penwork and yellow wash, some preceded with single curls of coloured foliage on gold grounds, line-fillers in same, red rubrics, double column of 28 lines of two sizes of a high-grade gothic bookhand (part of the Office for the Nativity of the Virgin, a prayer for St. Gorgonius, the rubric for the Office of SS. Protus and Hyacinth, part of the Office for St. Maurice and companions, and the opening of the Office for SS. Cosmas and Damian), some slight damage to edges of leaves in places, small section of initial rubbed and flaked (damaging left-hand saint's hand and jaw), small spots and stains, else good condition and on thin and fine parchment, each leaf 272 by 190mm.

Provenance:

From a dispersed parent manuscript that principally survives in Besançon, Bibliothèque municipale, MS. 55, Lyon, Bibliothèque municipale, MS. 6020, and London, British Library, Egerton 3035 (ex. John Ruskin), with other groups of leaves now in the Comites Latentes collection, Geneva, the Lilly Library, Bloomington (from the collection of C.L. Ricketts: see S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States*, 1935, I, p. 624, no. 44, citing others in Quaritch, the collection of the paleographer Sir Frederic Kenyon, and several private North American collectors), and most recently a leaf in Sotheby's, 23 May 2017, lot 15. The present leaf was acquired from a private European collector in 2008.

Illumination:

This Breviary was illuminated by a follower of Jean Pucelle, perhaps the most influential Parisian book-painter of the early fourteenth century. His style was greatly influential, and a *Bible Moralisée* made for Jean le Bon, king of France from 1350-64, dates to the 1340s and was illuminated by no less than fifteen artists working in Pucelle's style (see F. Avril, 'Un chef-d'œuvre de l'enluminure sous le règne de Jean le Bon', *Monuments et mémoires de la Fondation Eugène Piot*, 58, 1972, pp. 91-125).

£2,000-3,000



Lot 58

58

Two leaves from an early Book of Hours, in Latin, illuminated manuscript on parchment [southern Netherlands, c. 1390]

Two separate leaves, each with single column of 16 or 17 lines (both with special and rare offices: Saturday Hours of the Virgin and the Monday Hours of the Angels) in two sizes of a professional gothic bookhand, red rubrics, one- and 2-line initials in gold and blue with contrasting penwork, line-fillers in same, larger initials in blue or pink heightened with white penwork enclosing scrolls of coloured foliage and on burnished gold grounds, these larger initials accompanied by full decorated borders of blue and white foliage terminating in gold leaves and gold bezants within undulating penwork, small spots and stains, one leaf cut down, overall good condition, 197 by 155mm. and 211 by 154mm.

Another leaf from this charming and early Book of Hours was in Maggs Bros., European Bulletin, 20 (1995), no. 11. These leaves acquired in Australian and UK trade in 2014.

£1,000-2,000



Lot 59

59
Five leaves from an early Book of Hours, of Dominican Use, in Latin, illuminated manuscript on parchment [Flanders (Tournai), second quarter of the fourteenth century]

Bifolium and three single leaves, each with single column of two sizes of 16 lines of a professional gothic bookhand, capitals touched in red, red rubrics, one-line initials in gold or blue with yellow or red penwork, 2-line initials in blue or fawn enclosing coloured leafy foliage on burnished gold grounds, these with extensions into margin of coloured and gold foliage usually forming text frame on at least two sides, one page with a full decorated border of coloured and gold bars with geometric knots at their corners and sides, with two human drolleries standing on text frame at base (one a tonsured bearded man's head with rabbit-like hindlegs and the other wearing a cowl and with a bearded man's face for its hind-quarters, one marginalia of a long-necked bird craning its head over backwards to look at the text (perhaps used as a 'note bene' mark), some spots and stains, occasional thumbing to edges, trimmed at outer edges, overall good condition, each leaf approximately 120 by 88mm.

The parent manuscript of these leaves was once owned by Henry Yates Thompson, and was in his descendants' sale at Christie's, 16 July 2014, lot 7. Other leaves appeared in our rooms, 7 December 2016, lots 39 and 40, and 6 July 2017, lots 53 and 54. The leaves here were all acquired by Roger Martin from the European trade in 2018.

£1,000-2,000



Lot 60

60
Leaf from an early Book of Hours, in Latin, illuminated manuscript on parchment [France (probably Paris), last quarter of fourteenth century]

Single leaf, with single column of two sizes of 11 lines in a large and grand gothic bookhand of the highest grade (with suffrage to St. Andrew followed by opening of that to St. Nicholas), capitals touched with fine penwork and yellow wash, quotations underlined in red, red rubrics, paragraph marks in dark blue with ornate red penwork, one-line initial in burnished gold with black penwork, two 2-line initials in burnished gold or dark blue with black or red penwork, one very large initial 'C' (opening "Corde creditor ad ...") in blue with white penwork, enclosing scrolls of coloured foliage around a square with looped corners on burnished gold ground, the whole on dark pink grounds with decorated border of thin gold and coloured bars terminating in coloured and gold leaves, one 2-line initial slightly smudged, small spots and stains, else good condition, 245 by 178mm.

Provenance:

1. This leaf from the collection of Miles Standish Slocum (1887-1956), of Pasadena, bibliophile and book collector, whose library was sold by Christie's, New York, and at California Book Auctions in 1981.

2. Acquired by Roger Martin from the widow of a private North American (Californian) collector.

£2,000-3,000

61
Collection of leaves from Psalters, in Latin, decorated or illuminated manuscripts on parchment [thirteenth and fourteenth century]

Thirteen leaves, including: (i) TWO LEAVES FROM A FINE PSALTER, each with an animal initial, each with single column of 18 lines of a professional angular early gothic bookhand, with biting curves, lateral compression, and wedged clubbing to ascenders, written above topline, red rubrics, one-line initials in gold on pink and blue grounds, 2-line initials in orange-red or blue on burnished gold grounds, each with one of these enclosing an exquisitely painted blue winged griffon or a lion who looks back over his shoulder at the text, small scuffs and spots in places, paper adhering from last mount, else in excellent condition, each 165 by 125mm., France, early thirteenth century (before 1230); (ii) LEAF FROM A PSALTER-HOURS, single column of 12 lines, red rubrics, one-line initials in gold on blue and pink grounds, line-fillers in same, one 2-line initial in dark pink with white circles overlaid, enclosing a spray of foliage on gold grounds the foliage emerging from a long-necked beast's mouth, curving coloured extensions into three margins, with an animal seated at the top of the page (probably a hare), trimmed at edges and with losses to border decoration there, scuffs to gold in places and small amount of discolouration, else fair and presentable condition, 93 by 66mm., northern France, late thirteenth century; (iii) THREE LEAVES FROM A PSALTER, each with single column of 19/20 lines, written below topline, numerous one-line initials set off in margin in gold or blue with blue or red penwork, line-fillers in same in geometric and foliate patterns (some of these with decorative penwork trailing into margin), 2-line initials in gold containing sprays of white foliage on blue and pink grounds, small spots, else excellent condition, 142 by 96mm., France (probably Paris), c. 1270; plus another 7 leaves, including one from a Psalter dispersed by Ege (HL 325), and another with an inscription recording its purchase in "High Holborn 1864", as well as one with a fine penwork bird

Other leaves from the same parent manuscript as item (i) here can be found in Quaritch, cat. 1270, *Bookhands of the Middle Ages VI* (2000), no. 33; our rooms, 27 October 2011, lot 4; and Pirages, cat. 47, nos. 20 and 49. Other leaves from the same manuscript as item (iii) appear in Christie's, 7 December 1988, lot 7; Maggs Bros, *European Bulletin* 15 (c. 1990), no 59 (with illustration); Quaritch, cat. 1147, *Bookhands of the Middle Ages V* (1991), no. 20 (with illustration); and Sotheby's, 2 December 1997, lot 55 (with illustration).

£6,000-8,000



Lot 61



Lot 62

Two leaves from an Antiphonal, in Latin, decorated manuscript on parchment [eastern France (perhaps Bescançon), fourteenth century]

Two separate leaves, with single column of 12/13 lines in a cramped gothic bookhand, with music on a 4-line red stave, capitals in elaborate penwork strokes touched with yellow wash and red paint (some with penwork picking out faces), red rubrics, small initials in red or blue with contrasting penwork, some of these with long and whip-like penwork extensions far into margins, each leaf with one large initial in ornamental penwork strokes decorated with penwork foliage and red, one with a human face at its upper right-hand edge, the initial accompanying the Feast of All Souls (2 November) with a youth with his hands clasped in prayer as God appears to him in the clouds above, the other accompanying the Feast of Catherine of Alexandria (25 November) with the initial crowned and a young man dressed in blue and red clothes holding up a garland of flowers for the young woman who once stood on the other side of the initial (but now erased apart from her hand inside the initial), a partly erased banderole held in the man's other hand (with only a few letters left, perhaps opening "ma ..."), some scuffs, stains and small spots, else good condition, each leaf approximately 283 by 216mm.

Other leaves from this charming extra-illustrated antiphonal have appeared in our rooms, 9 December 2015, lot 48 and 7 December 2016, lot 48, where, following the decoration on those leaves, we mistakenly identified them as from the Rhineland. The emergence of further leaves with banderoles with text in French, particularly that showing a remarkable wine tasting scene (now in a private collection), suggest eastern France instead, perhaps Bescançon. The present leaves were acquired by Roger Martin from the European trade in 2017.

£1,000-2,000

Two leaves from a large English manuscript of Petrus Riga, Aurora, in the first redaction of Aegidius of Paris, in Latin verse, on parchment [England, second half of fourteenth century (c. 1375)]

Two single leaves, each with 32 lines in a small and rounded English gothic hand much influenced by secretarial forms (with parts of the text for Exodus, lines 149-212 of that part of the poem, and for I Kings, lines 185-248 of that part of the poem), paragraph marks in red or dark blue, rubrics in red and set off in outer margin with paragraph marks there, running titles in main hand in red, four larger initials in dark blue with ornate red penwork with whip-like extensions in margins, one leaf torn away at extremity of foot (without affect to text, and probably once with a pasted on medieval repair which has since fallen away), the same leaf with tape marks in upper margin from last mounting, a few small spots, else in excellent and fresh condition, each approximately 285 by 198mm.

Provenance:

1. The large and impressive parent manuscript of these leaves was owned by the Grosvenor family, Dukes of Westminster; their sale Sotheby's, 11 July 1966, lot 229 (when it had 267 leaves but was already missing a gathering and about 13 other leaves).

2. Francis Edwards, bookseller, who acquired it in the Sotheby's sale, before removing three damaged leaves that had had their initials cut out (these now in a private UK collection), and advertising the rest of the codex in a number of his subsequent catalogues.

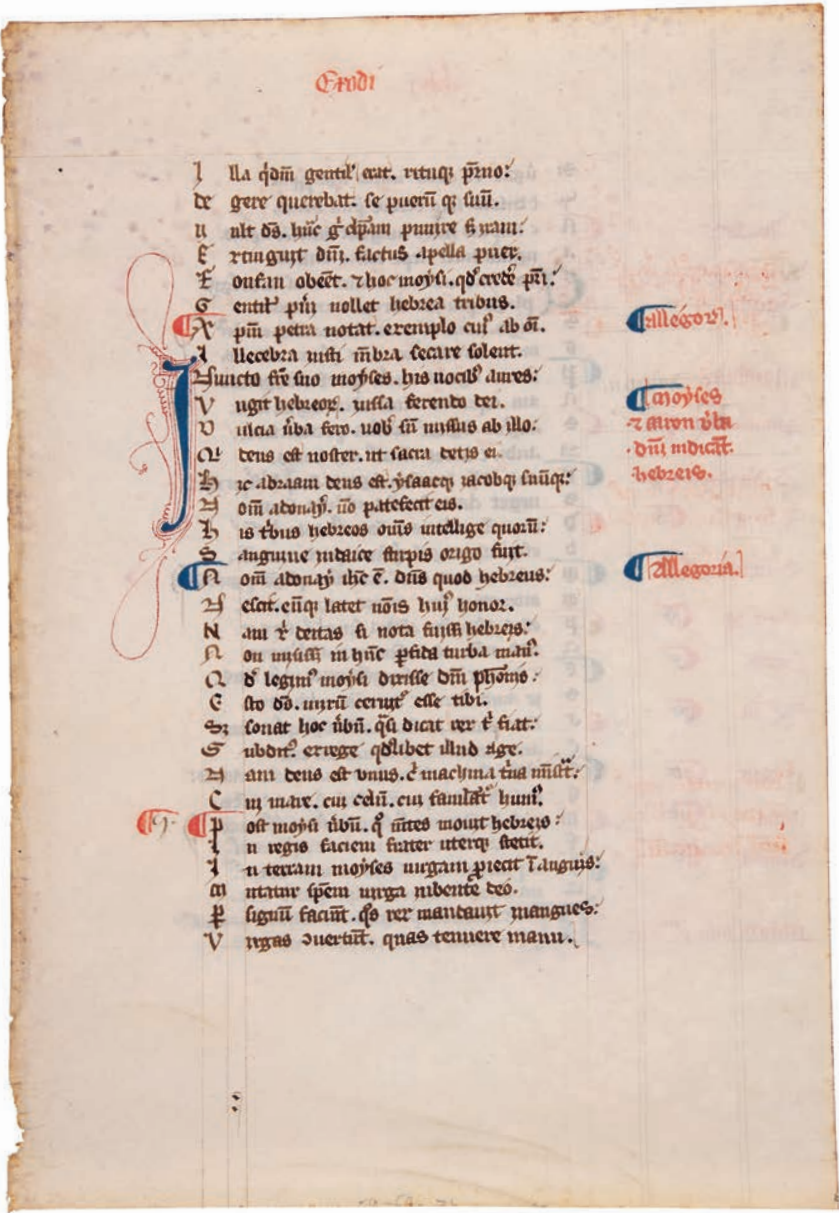
3. At some time later more leaves were removed from the main codex, or it was completely dispersed, perhaps in North America. One from the collection of Bernard Rosenthal (1920-2017) of San Francisco, appeared as Quaritch cat. 1348, *Bookhands of the Middle Ages VIII* (2007), no. 96, and other leaves now reside in Marquette University in Milwaukee as donations of Dr. and Mrs John Pick, as well as the University of South Carolina, their early MS. 125.

4. The present leaves were acquired in 2011 and 2019 in the North American trade, with the first leaf framed by Midtown Plaza Artshop, Rochester, New York State.

Text:

This text, alongside the Bible and the works of Peter Lombard, was one of the fundamental textbooks used in the thirteenth-century universities. The author was a canon of Rheims cathedral, and most probably died in 1209. It is a distillation of the historical passages of the Bible in verse, with a commentary and allegorical discussion. The leaf now in the University of South Carolina importantly reveals that the text here is the first redaction by Aegidius of Paris, composed c. 1200 (see P.E. Beichner, *Aurora: Petri Rigae Biblia Versificata*, 1965).

£2,000-3,000



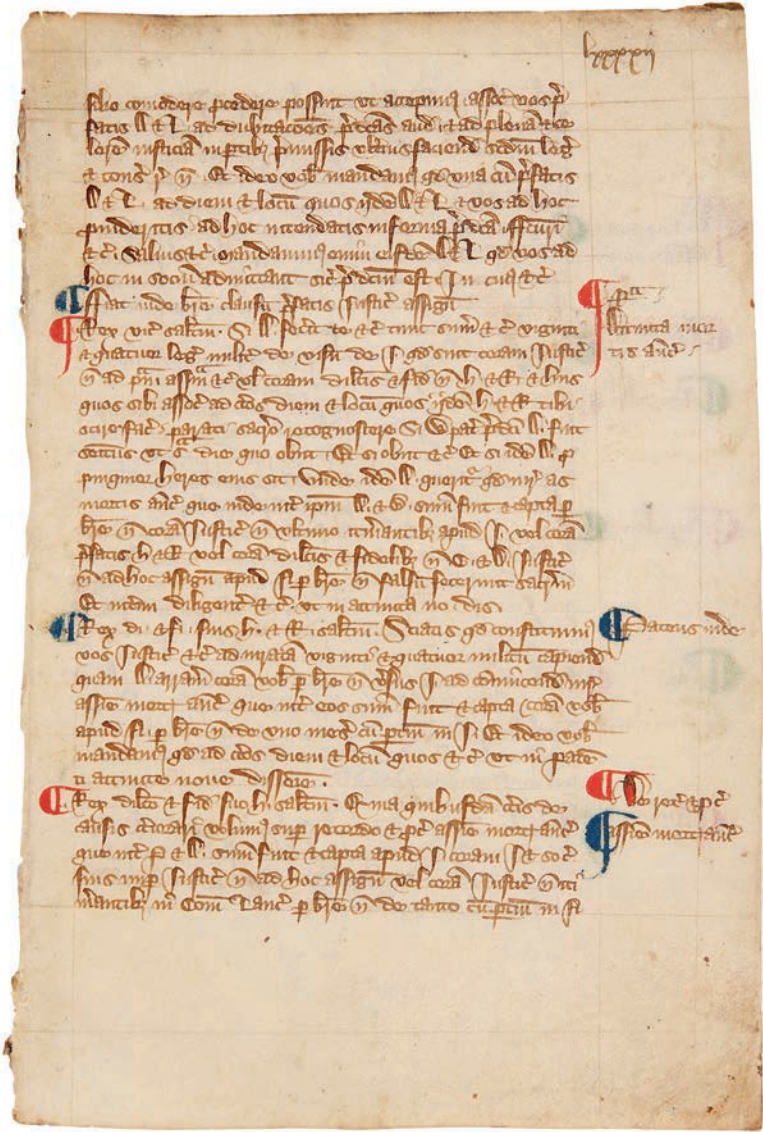
Lot 63

3. At some time later more leaves were removed from the main codex, or it was completely dispersed, perhaps in North America. One from the collection of Bernard Rosenthal (1920-2017) of San Francisco, appeared as Quaritch cat. 1348, *Bookhands of the Middle Ages VIII* (2007), no. 96, and other leaves now reside in Marquette University in Milwaukee as donations of Dr. and Mrs John Pick, as well as the University of South Carolina, their early MS. 125.

4. The present leaves were acquired in 2011 and 2019 in the North American trade, with the first leaf framed by Midtown Plaza Artshop, Rochester, New York State.

Text:

This text, alongside the Bible and the works of Peter Lombard, was one of the fundamental textbooks used in the thirteenth-century universities. The author was a canon of Rheims cathedral, and most probably died in 1209. It is a distillation of the historical passages of the Bible in verse, with a commentary and allegorical discussion. The leaf now in the University of South Carolina importantly reveals that the text here is the first redaction by Aegidius of Paris, composed c. 1200 (see P.E. Beichner, *Aurora: Petri Rigae Biblia Versificata*, 1965).



Lot 64

3. A label once on the reverse of a card frame this leaf was mounted in when acquired noted this as a part of “TFI 1964”, a reference to the portfolios issued by Foliophiles Inc., a company founded by G.M.L. Brown of New York, then handed over to the notorious Harold J. Maker in the early 1950s (also known as Harold von Maker and Peter Wertz; on whose later con-man activities see T. McShane, *Stolen Masterpiece Tracker*, 2006), and from 1963 run by Alfred W. Stites (1922-2016) of Washington DC. Stites proceeded to create and sell portfolio sets of leaves from manuscripts and printed books as teaching tools under the title ‘Pages from the Past’. These were produced and sent out with great rapidity and turnover of contents, with Stites producing 18 such sets in 1964-66. Intact examples of these sets survive in Columbia, University of Missouri, Ellis library (including another leaf from the same legal manuscript with fol. no. ‘lxxii’); Western Michigan University library; and St. Louis Public Library.

4. On the same card frame was mounted the business card of M. Revak & Co., Art, Letters, Literature of the Law, of Tucson, Arizona, and evidently sold by him.

5. Acquired by Roger Martin from a private North American collector in 2018.

£800-1,200

64

Leaf from a Registrum Brevium, a register of writs, in Latin, decorated manuscript on parchment [England (probably London or Westminster), mid-fourteenth century]

Single leaf, with single column of 33 lines of a small and compact anglicana chancery hand, paragraph marks in red or dark blue, with reference words set off in outer margin with same, some capitals of these reference words touched in red, original folio no. ‘lxxxvii’ in upper outer corner of recto, lower outer corner once folded in, small spots and stains, somewhat cockled, else good condition, 192 by 127mm.

Provenance:

1. The parent codex of this leaf was written as a practical manual of procedural law for a working lawyer in medieval England. The Registrum Brevium functioned like case law digests in the modern practice of law, listing the grounds on which previous cases had been filed and thus providing lawyers with a reference list of causes of action that could be brought to court.

2. Perhaps to be identified with the copy of the text with the same measurements but written in a single column of 34 lines, which was sold in Sotheby’s, 10 December 1962, lot 144, to “Dawson”, perhaps the Los Angeles bookdealers. Another leaf certainly from the same manuscript as the present one was offered in Pirages, cat. 70 (2016), no. 198, with that written on 34 lines. The Sotheby’s codex included 100 leaves, and was from the collection of Sir Thomas Phillipps (his MS. 7379, his sale in the same rooms, 27 April 1903, lot 954), and had a late fifteenth-century note on fol. 30v signed by Robert Hardcowtre of ‘ley hide’ in Staffordshire.

65

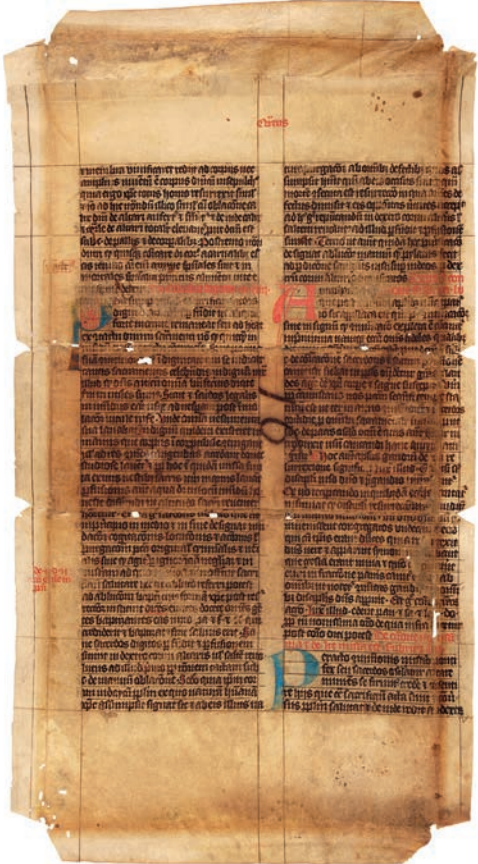
Leaf from a copy of Innocent IV, Apparatus in Quinque Libros Decretalium, in Latin, manuscript on parchment, with another contemporary English leaf from a text on singing [England, fourteenth century]

Two leaves: Innocent IV, Apparatus, with double column of 57 lines in a small and fine university hand (with book I, rubric III, capit. XX:8-capit. XXI:1-7), capitals marked with pendrawn paragraph marks touched in red, other paragraph marks in dark blue and red, other capitals in margin touched in red, running titles ‘L/I’ in red capitals at head of each page, reused as pastedown in later binding and so trimmed at edges, small holes, scuffed and illegible in places on reverse, tears to edges, else fair and presentable condition, 300 by 215mm.; plus a contemporary English leaf from a text on singing (not traceable in ‘In Principio’ database) with double column of 59 lines, running title ‘L/II’ in red and dark blue capitals, 281 by 207mm.

Acquired in UK and European trade in 2019.

For discussion of the first text here, see lot 75.

£800-1,200



Lot 66



Lot 65

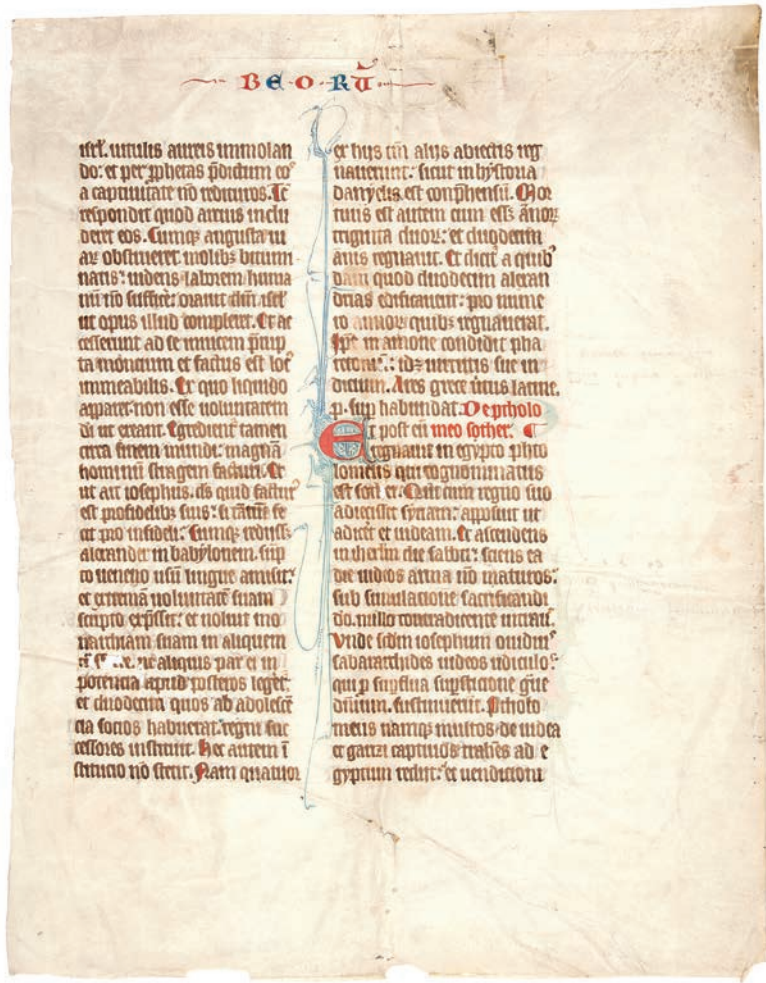
66

Leaf from a copy of William Durandus, Rationale divinorum officiorum, in Latin, manuscript on parchment [Germany, fourteenth century]

Single leaf, reused as a later binding and hence with blank borders trimmed away, with double column of 46 lines in an angular late gothic bookhand with pronounced fishtailing to ascenders and notable lateral compression (with part of book IV, chs. LIV-LVII), capitals touched in red, paragraph marks, running titles and rubrics in red, large initials in simple red or pale pastel blue, and in one case blue with ornate red penwork infill, reused to form a limp parchment flap binding with inscription ‘16’ or ‘91’, small holes, folds, darkened areas and damaged edges, the flap added by attaching another piece of parchment from the margin of another leaf from same parent codex to head of leaf here, overall fair condition, 386 by 228mm.

Acquired from a private European collector in 2018.

£400-600



Lot 67

67
Leaf from a gargantuan copy of Petrus Comestor, *Historia Scholastica*, in Latin, decorated manuscript on parchment [Switzerland (perhaps Gams), or Germany, fourteenth century]

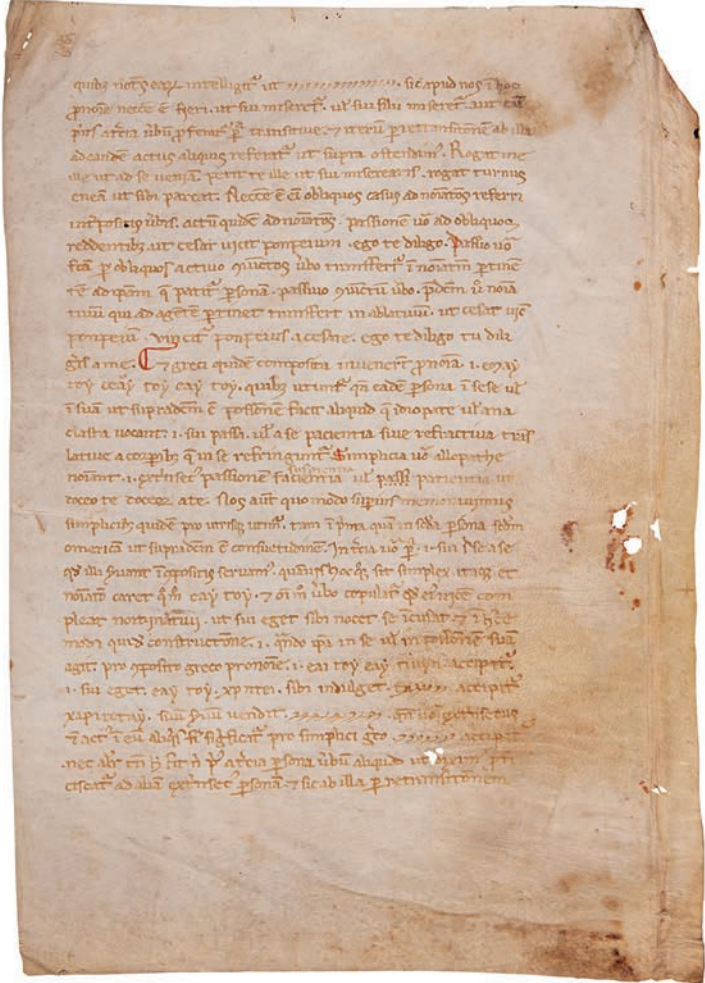
Single very large leaf, with double column of 30 lines in a tall gothic bookhand (with text for I Maccabees 1, on Alexander the Great and Ptolomy I Sotor), with notable lateral compression, capitals touched in red, bright red rubrics, running titles in red or blue capitals at head of each page, three initials in red or blue with ornate contrasting penwork decoration, this reaching far into margins, prickings for lines visible at outer edge and thus leaf not cut down, some folds with these causing discolouration on verso, a few small holes, somewhat cockled overall, spots and stains, else in fair and presentable condition with wide and clean margins, 435 by 338mm.

Provenance:
1. The parent codex was most probably written for lectern reading in a an ecclesiastical centre, in the fourteenth century. Inscriptions on its verso record that it was reused in 1567 as the binding of a ‘Registrum frumentorum’, an account of revenues (lit. ‘of wheat’), for an Antonius Freissen, who is named as a “Canonico Commisсенis(?)”, perhaps indicating *Comesianorum conventus*, a name recorded for Gams, Switzerland.

2. This leaf acquired from a European private collector in 2018.

Text:
Petrus Comestor (d. 1178) studied at Troyes Cathedral School, where he may have come into contact with the grand scholar Peter Abelard, before travelling to Paris to study there under the celebrated theologian, Peter Lombard. He returned to Troyes as its dean in 1147 and served as the chancellor of Notre Dame from 1168. His teaching was acclaimed in his own time, and his *Historia Scholastica* carried on his fame after his death. It is a study of early Biblical history from the Creation to the Ascension, supplementing the narrative of the Bible with the works of Church Fathers and other sources. It was completed by 1173.

£800-1,200



Lot 68

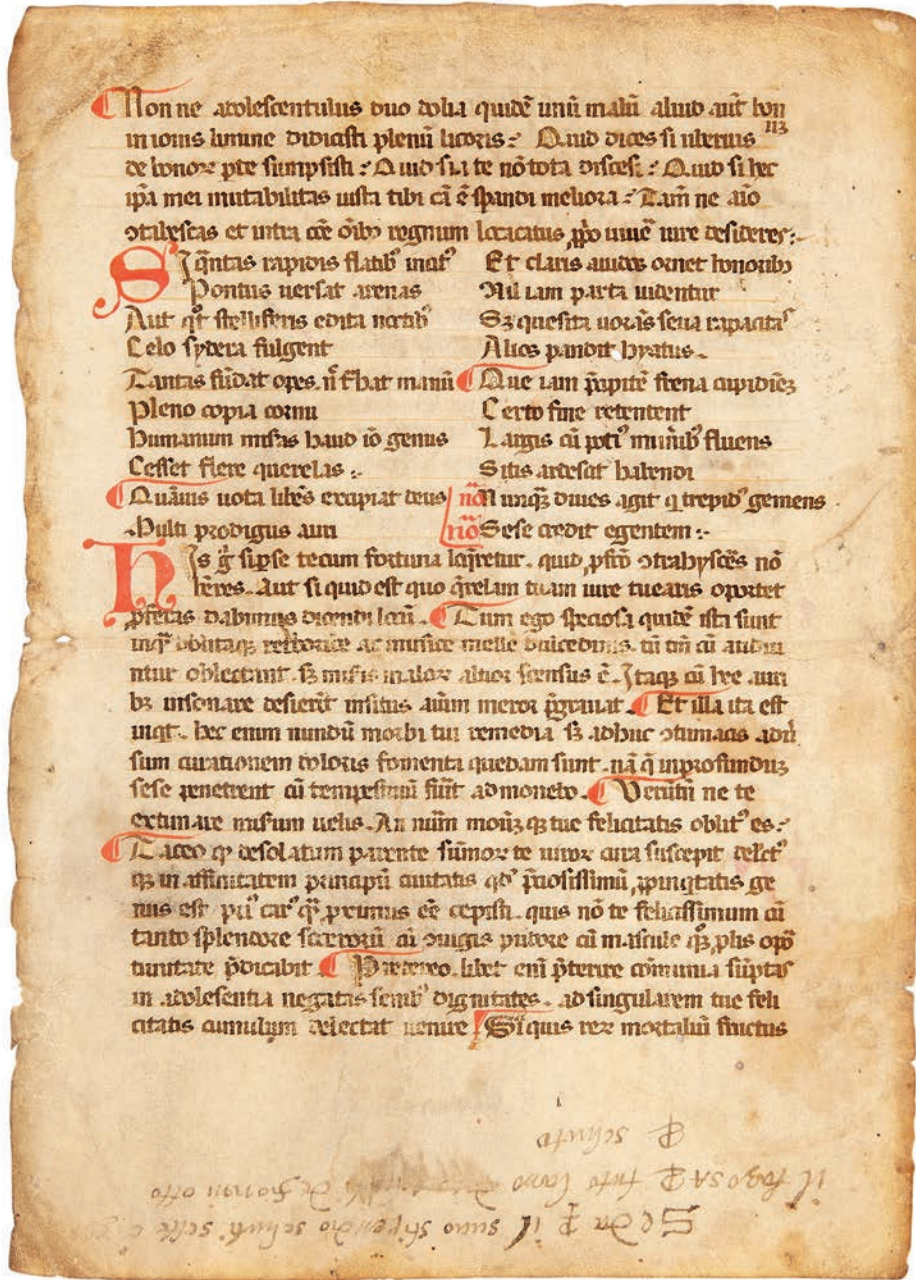
68
Leaf from a copy of Priscian, *Institutiones Grammaticae*, in Latin with occasional word in Greek, manuscript on parchment [Italy, thirteenth century]

Single leaf, with single column of 31 lines in a somewhat informal bookhand strongly influenced by secretarial letterforms (with parts of book 17, ch. 19), capitals touched in red, dark-red paragraph marks made with thin pen-nib, lines of hooked penstrokes used for Greek words the scribe did not understand or were found wanting in his exemplar, recovered from reuse as a pastedown in a later binding and hence with reverse scuffed and illegible in places, slightly cockled, small spots, holes and stains, else fair condition, 200 by 144mm.

Provenance:
Acquired from a private European collector in 2011.

Text:
Priscian was born sometime before the year 500 in the North African city of Caesarea and taught Latin at Constantinople. This work was the result of those years spent teaching, and despite the author s intention that it should be used by those in the Eastern Empire to learn Latin, it became the mainstay of the Western medieval world to relearn the language of Ancient Rome. It was used by Cassiodorus in Italy, Aldhelm and Bede in England, and had a substantial following in the Insular world. Alcuin records its presence in the library of York, and became its champion once he took up a position in the court of Charlemagne. Thereafter, no monastery, cathedral- or secular-school could be without a copy, and 527 medieval manuscripts are recorded today (see M. Gibson, “‘Institutiones grammaticae’: a Handlist of Manuscripts”, in *Scriptorium*, 26, 1972).

£500-700



Lot 69

69

Boethius, De Consolatione Philosophiae, in Latin, decorated manuscript on parchment [Italy, first half of fourteenth century]

Single leaf, with main text in single column of 32 lines of a rounded angular gothic bookhand (with text from book II), double column used for Latin verse, capitals touched with hairline penwork, red rubrics and paragraph marks, large red initials with curling lappets from their extremities ending in red droplets, recovered from reuse as a limp parchment binding, and hence with reverse much rubbed, folds, stains and damage to edges of leaves, inscription in late sixteenth- or seventeenth-century Italian from that reuse at foot, overall fair and presentable condition, 260 by 180mm.

Acquired from a private European collector in 2006.

This leaf is probably all that remains of a splendid copy of the fundamental philosophical text of the Middle Ages, written at the dawn of the Middle Ages while its author, Boethius (c. 477-524) was in prison, accused of plotting against the barbarian masters of Rome. This work is an attempt to resolve the horror of what has happened to him with platonic stoicism and Christian philosophy, and formed the framework for much of the philosophical thought of the Middle Ages and Renaissance.

£700-900



Lot 70

70

Leaf from a large Bible, in Latin, decorated manuscript on parchment [Italy (Bologna), second half of thirteenth century]

Single leaf, with double column of 47 lines in a rounded Italian university script (with Third Epistle of John, the Argument to Jude, the whole of the General Epistle of Jude, the Prologue and Argument to Revelation and the Revelation of St John the Divine 1-2), capitals touched in red, red rubrics, versal numbers and remains of running titles in red or blue capitals, small initials in red or blue with contrasting penwork (this often extending entire length of margins, two large initials in fawn, red and grey acanthus leaf sprigs on blue grounds edged with white penwork, both with sprays of coloured foliage in margins, the larger with a red human face within the marginal decoration, upper margin lost perhaps from old heat damage, uppermost lines on both sides suffering flaking from ink as a consequence of this as well, with much of running titles missing, small spots and stains, else good condition, 304 by 225mm.

Acquired from a private North American collector in 2005.

Other leaves from the same parent manuscript were offered in Sotheby's, 25 April 1983, lot 30, from the Rosenbaum collection. A further clutch of leaves is in Southern Methodist University, Bridwell Library, with a further leaf in the University of South Carolina.

£400-600



Lot 71

71

Three zoomorphic initials with bird and human faces, probably from a Canon Law manuscript on parchment [Italy (perhaps Bologna or Padua), late thirteenth century]

Three cuttings trimmed to edges of the long and thin initials, comprising: (a) an initial 'I', formed from a blue-winged bird, with a human face shaded with pale green, green and red acanthus leaf extensions, and a grumpy-looking bird's face staring out of its body into the margin, red penwork initial 'I' cut from elsewhere in same manuscript and pasted upside down to extend lowermost tip of this zoomorphic initial, reverse with remains of 11 lines of text (with between one letter and 3 letters remaining), paper adhering from last mounting, slight chipping to paint in places, 200 by 26mm.; (b) another initial 'I' formed from a parrot-like bird in blue, grey and red, with a green face with animal's ears, blue penwork initial 'I' cut from elsewhere in same manuscript and reattached as with previous, reverse with remains of 19 lines of text (with between one letter and 5 letters remaining), paper adhering from last mounting, 188 by 199mm.; (c) an initial (probably an 'I'), formed of a green acanthus leaf spray, that turns into a long-beaked bird's head at its top, which curls around to bite its own neck, the foot formed of a human face looking into the margin with a down-turned mouth, one blue initial 'I' beneath this, traces of penwork from other initials and edges of letters in red and black, reverse with remains of 18 lines of text (with between one letter and 3 letters remaining), a penwork human head in margin, 147 by 18mm.; all good and presentable condition

Item (c) acquired from a private North American collector in 2016; and items (a) and (b) acquired from a private European collector in 2017.

All from a single parent manuscript. The combination of animal and human body parts in these initials, as well their palette and angularity of form recalls Bolognese and Paduan law codices of the last decades of the thirteenth century (see Durham Cathedral, Chapter Library, MSS. C.I.4 and C.I.6: reproduced in *Illuminating the Law*, 2001, no. 11, pp. 165-71, and no. 12, pp. 172-81).

£800-1,200

72

Leaf from an early Choirbook, with a large decorated initial incorporating a dragon, in Latin, decorated manuscript on parchment [Italy, thirteenth century]

Single large leaf, with single column of 11 lines in an early gothic bookhand, instructions in smaller hand, with music on a 4-line red stave, capitals and significant letters touched in red, red rubrics, small initials in either penwork strokes touched in red or red or blue angular strokes with penwork in opposite colour, one large initial 'D' (opening "Deus omnium exauditor ...", the first response of the first nocturn of Matins for the second Sunday after Pentecost), in vibrant orange with white penwork, enclosing sprays of fawn, blue and orange acanthus leaves all exploding out from a central red flowerhead, the ascender of the letter formed from a blue and red dragon with a frilly 'Mohican'-like crest atop its head, whose trailing tail delicately curls around the upper part pf the initial, the whole initial on blue grounds heightened with white crosses, and within a fawn frame, slight shine through in places, some cockling, small scuffs, spots and stains, else in presentable condition, 440 by 305mm.

Acquired from a private North American collector in 2019.

£500-700

73

Leaf from an Antiphonal, most probably of Franciscan Use, with a large illuminated initial, in Latin, manuscript on parchment [Italy (most probably Central, or perhaps Bologna), late thirteenth century]

Single large leaf, with single column of 5 lines of a large and rounded liturgical bookhand, with music on a 4-line red stave (rastrum 45mm.), instructions to painter who added ornamental capitals in tiny hairline script in border, catchwords within penwork frame at foot of verso, capitals encased with elaborate penwork, rubrics in red, opening letters after the large initial in tall red or blue capitals with penwork, one very large initial 'F' (opening "Francisci pia plantua ...", the first response after the first lection in the first nocturn of Matins for the Feast of St. Clare) in grey-white acanthus leaves with blue and red leaves (the uppermost trailing off into a long curling penstroke surmounted by a large gold bezant), the cross bar and infill of the letter with geometric mirrored foliage enclosing burnished gold panels on dark blue grounds, the whole initial on burnished gold (heightened with curling white penwork) and blue grounds to its left, an apparent folio no. '56' twice in middle of vertical border of recto in seventeenth- or eighteenth-century hand, some light flaking from ink in places, small scuffs to acanthus leaves in places, a fold or two, small spots and stains, else in good and bright condition, 600 by 415mm.

As the office here is that of the Feast of Saint Clare, the parent volume was most probably made for use in a Franciscan community. The geometric work within the initial and the use of white penwork overlaid on the gold grounds points to Central Italian and Bolognese work of the late thirteenth century (see the antiphonal of similar age reproduced in M.M. Manion and V.F. Vines, *Medieval and Renaissance Illuminated Manuscripts in Australian Collections*, 1984, no. 5, pp. 39-40 and fig. 27). The leaf here was acquired from a private European collector in 2018.

£800-1,200



Lot 73



Lot 72



Lot 74

75
Three leaves from Innocent IV, Apparatus in Quinque Libros Decretalium, in Latin, manuscript on parchment [Italy, second half of fourteenth century]

Three single leaves, double column of 66 lines in a rounded Italian gothic bookhand, red rubrics, running titles in alternate red and blue capitals, paragraph marks in red or dark blue, initials in red, white and pale blue, enclosing sprays of coloured foliage, with other curls of foliage in margin, one large initial in blue edged with white, enclosing a lacertine animal with an animal's mask on burnished gold grounds, all on pale pink-white grounds with angular foliate extension in margin enclosing gold bezants, some small marginalia, notable grain pattern on some sides, damage to upper edge of one leaf, small spots and stains, else excellent condition, each leaf 390 by 260mm.

Provenance:
These leaves acquired from a private European collector on 14 February 2020. Another leaf from the same parent manuscript was Quaritch, cat. 1315 (2004), no. 43.

Text:
Pope Innocent IV (reigned 1243-54) was trained as a canon lawyer, and used these skills to defend the papacy at the height of the Investiture Contest – when the pope and the emperor both claimed to have the divine right to appoint or depose each other. Thus, in this commentary on the Decretals, he argued from a legal basis that the pope had supreme authority as God's representative on earth, and went further, extending papal rule “not just over Christians but also all infidels, since Christ holds power over all”. Thus empowered, he asserted himself against the aggressive new Hohenstaufen emperor, Frederick II, as well as calling for further crusades, corresponding with Muslim rulers about the truth of the Gospel, and sending Christian envoys to the powerful Mongol Empire.

£1,000-1,500

74
Leaf from a copy of Justinian, Corpus Iuris Civilis, in Latin, decorated manuscript on parchment [Italy (probably Bologna), fourteenth century]

Single leaf, with double column of 37 lines of main text in a rounded late gothic hand (with book V, titulus 6-9), encased within smaller glossing script, paragraph marks and rubrics in red, one-line initials in red or blue, most with contrasting penwork, larger initials in blue or pink on coloured grounds with circles of gold and short foliate tendrils extending into margin, two larger initials formed from human torsos, one pointing with his arm into the blank margin, the other with a body formed from a red animal's leg, both on coloured grounds, some corrections and overwritten sections, reused in early seventeenth century on a binding and hence with scuffs, stains, discoloured areas, scrawls from that period and trimmed at top to upper edge of main text, overall fair condition, 317 by 247mm.

Acquired in the European trade in 2017.

£700-900



Lot 75

76
Leaf from a Promissione Ducale, the oath sworn by the doge of Venice, with two historiated initials, in Latin, illuminated manuscript on parchment [Italy (probably Venice), second half of fourteenth century, with fifteenth-century additions]

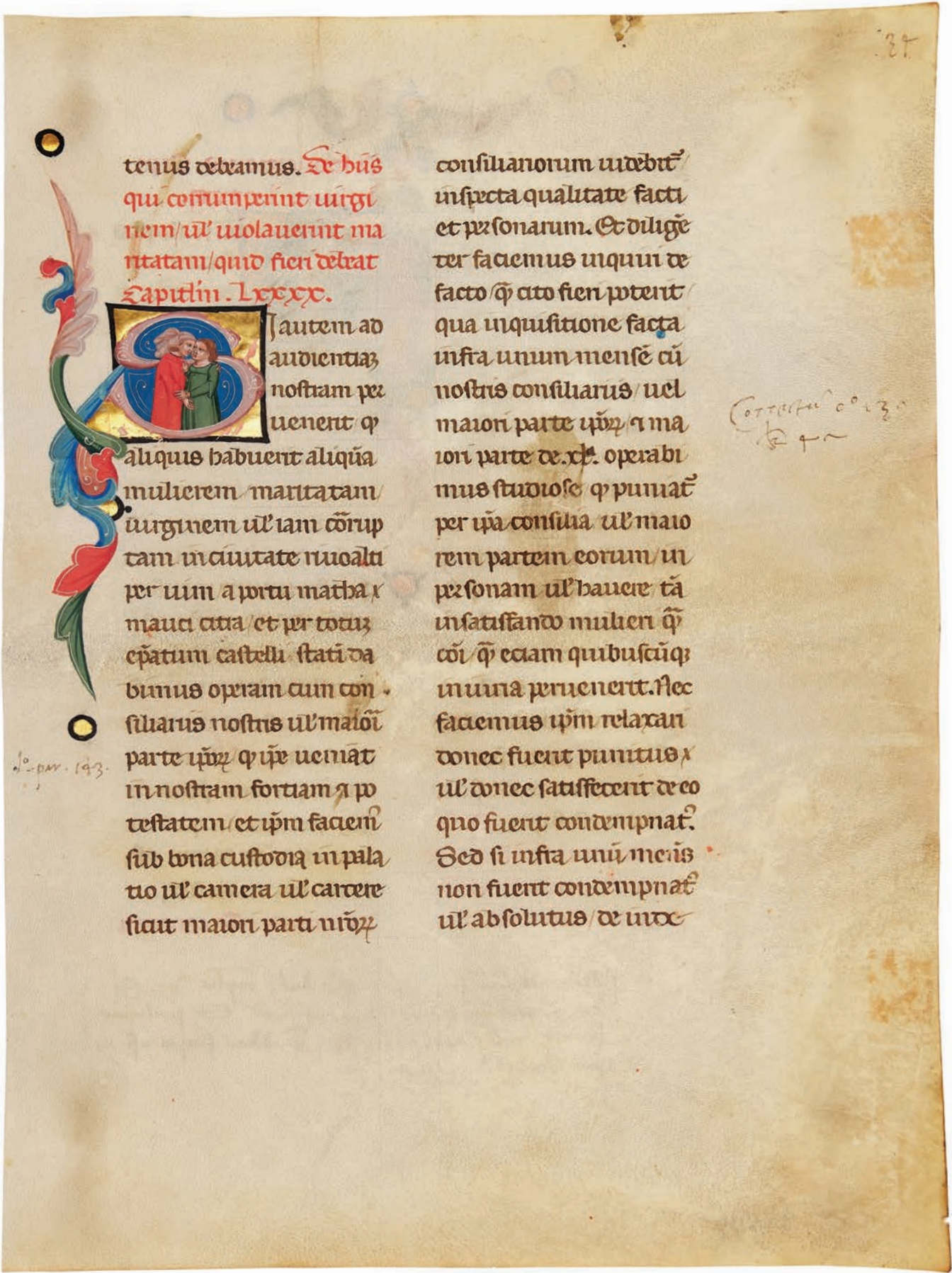
Single large leaf, with double column of 24 lines of a rounded Italian gothic bookhand, capitals with ornamental penstrokes, red rubrics, two large historiated initials: (i) ‘S’ (opening “Si autem ad audientiam ...”, here opening ch. 90) in pink heightened with white penwork, on blue grounds with trailing white penwork, the whole on brightly burnished gold grounds, enclosing a man and a woman as he attempts to molest her (see below), extensions into the margins formed of coloured acanthus leaves with large gold fruit and bezants; (ii) ‘E’ (opening “Et si aliquis ...”, here opening ch. 91) as before with a woman inside the initial talking to a man who stands outside of it and appears to be trying to walk away (see below), this with more elaborate acanthus leaves in the central and upper margins again with gold fruit and bezants, some fifteenth- and sixteenth-century marginalia, small chipping to gold in places on first initial, second more seriously affected by flaking from paint of figures, two rectangular discoloured areas at outer edge from last mounting, small spots and stains, else in fair and presentable condition, 327 by 244mm.

- Provenance:
1. Produced as a luxurious copy of the text in the fourteenth century, apparently with a historiated initial for every chapter, most probably for the doge himself who swore this oath on coming to office. The additions dated 1413 were added later. The text of these documents was progressively added to after the beginning of their use in the late twelfth century, with each new addition adding to the chapter numbers, and disturbing many earlier chapter numbers from their earlier content. The chapter numbers here place this significantly before the copy which survives for Doge Francesco Foscari (reigned 1423-1457), which has another seven chapters inserted before the text of our ch. 90.
 2. Gonnelli Casa d'Arte, Florence, 11 December 2015, lot 135, acquired at that auction by Roger Martin and exported in early 2016 to the United Kingdom with an export license from the Italian authorities.

Illumination:
The subjects of these initials are entirely secular and of great rarity. The first shows a richly dressed man as he attempts to grab a woman, perhaps intimately, as she catches his arm to push it away. This corresponds to the text on the punishment of men who have molested or defiled married women or virgins. The second shows a woman inside the initial talking to a man who stands outside of it as he appears to be trying to walk away, and corresponds to the text on the woman who lives in the house of a man who has extracted a true confession from her of causing fornication.

The illuminator was a follower of two of the leading artists of fourteenth-century Bologna, the 1346 Master (*fl.* 1340-50) and Nicolò di Giacomo da Bologna (*fl.* 1349-1403), both of whom worked extensively on illuminating statutes and legal codices (see *Illuminating the Law*, 2001, nos. 20-22; and note the intimate depiction of a couple kissing in an initial on a leaf from a copy of Johannes Andreae, *Novella*, discussing marriage, that now National Gallery of Art, Washington DC., MS. B-22225). A Venetian doge is unlikely to have commissioned a volume from as far away as Bologna, and the parent codex may have been painted in Venice by an artist who trained in Bologna before practising there.

£2,000-3,000



Lot 76

The late Middle Ages: the Fifteenth and Sixteenth Centuries

77

Christ before Pilate, in a finely executed historiated initial, with a human figure, perhaps a wildman, and two boars in the margins, from a known Book of Hours, in Latin, manuscript on parchment [most probably Utrecht, northern Netherlands, for an English patron, c. 1400-10 (and certainly before 1417)]

Single leaf, with a large (8-line) initial in blue with white and black interior penwork, enclosing Christ bound and held by two of his captors, before a seated Pilate in softly modelled blue and pink robes, all on gold grounds, full text borders of coloured ivy-leaf foliage and angular gold bars, these enclosing a seated figure in the outer vertical panel, who watches the scene in the initial (the figure either a wildman or naked human), and two large boars in a grassy scene in the bas-de-page, two 3-line illuminated initials on blue and burgundy grounds, one-line initials in gold or blue with purple or red penwork, line-fillers in red and blue bars arranged around dots of gold, red rubrics, capitals touched in red, single column of 16 lines of an angular gothic bookhand, upper section of initial and parts of border rubbed, but leaf still notably fine, trimmed at inner vertical margin with slight losses to edges of borders there, small fold at head of leaf, overall slightly darkened, remnants of paper on inner vertical margin on reverse from last mounting, but in presentable condition, 129 by 95mm.

THIS IS THE MISSING MINIATURE LEAF OPENING PRIME IN THE HOURS OF THE VIRGIN FROM AN EARLY BOOK OF HOURS OF MIXED UTRECHT-SARUM USE, THEN LATER ADAPTED FOR YORK, WHICH IS NOW HUNTINGDON LIBRARY, HM 57340; IDENTIFIED AS IN THE HAND OF A UTRECHT FOLLOWER OF THE MASTER OF MARGARET OF CLEVES

Provenance:

1. The parent manuscript was most probably written in Utrecht (script, decoration, Use of Office of the Dead and localisation of some red feasts in Calendar) for an English owner (Sarum use of Hours of the Virgin and some saints in Calendar), and in 1417 was used to record the birth of a daughter to John Newsom, perhaps of the Yorkshire family of the same name (see P. Kidd, ‘Supplement to the Guide to Medieval and Renaissance Manuscripts in the Huntington Library’, *The Huntington Library Quarterly*, 72, 2009, pp. 33-41; noting the present leaf on p. 38), with some later additions indicating use there. A number of leaves were removed from the parent volume, and it passed from Bruce Ferrini to Sam Fogg and thence to the Huntingdon in 1998.

2. The present leaf acquired in the North American trade in 2004.

Illumination:

While the damage here cannot be ignored, the refined quality of the workmanship is clear, and this leaf is one of the OLDEST KNOWN DUTCH MINIATURES. Almost no northern Netherlandish pictorial art survives before 1400, and examples as early as this are of great rarity on the market (the only other known to us is the unrelated miniature of the Scourging of Christ published by James Marrow as *Horas de Margarida de Cleves*, *The Hours of Margaret of Cleves*, 1995, pp. 53, 92 (as n. 101) and fig. 37, and then sold in Sotheby’s, 7 December 2004, lot 21). As James Marrow noted in correspondence with Roger Martin soon after its acquisition, the scene of the present leaf shows noted similarities of general composition and the figure of the man dressed in red in the foreground with those on fol. 68v of the Hours of Margaret of Cleves, written c. 1395-1400 (Lisbon, C. Gulbenkian Museum, Ms. L.A..148), that volume more-or-less the earliest illustrated Dutch manuscript (J.H. Marrow, *The Golden Age of Dutch Manuscript Painting*, 1989, no. 1). Our artist must have been a close follower of that master, and perhaps even a close member of his workshop, trained by him.

£5,000-7,000



Lot 77 (ACTUAL SIZE)



Lot 78

78

Leaf from an early Book of Hours, Use of Rome, with a miniature of Christ enthroned as the Salvator Mundi, in Latin, illuminated manuscript on parchment [France (Paris or Burgundy), c. 1400]

Single leaf, with large miniature of Christ, seated on a green dais, in a blue tunic and flowing robes with red lining, one hand holding a globe and the other raised in blessing, all before a tessellated background picked out in liquid gold, all within gold frame, and above 2-line initial in pink on gold grounds enclosing foliage, and 3 lines of text (opening the Penitential Psalms, Psalm 6), elaborate decorated border of gold bars and coloured foliage sprigs ending with gold leaves and bezants encrusted in penstrokes, verso with 15 lines of text with one-line illuminated initials on coloured grounds and line-fillers in same, as well as smaller foliage sprays, some slight thumbing to borders in places, small spots and stains, else excellent condition, 140 by 102mm.

Provenance:

1. From an elegant French Book of Hours in the ‘international gothic’ style. These are usually Parisian, but the parent manuscript had a Burgundian saint (Medericus, 29 August) in its Calendar, and other textual anomalies suggested that this may have been produced in a centre there instead. It was owned by an Italian nun in 1453, and was purchased by Sir Charles Frederick in Livorna in 1738, and must have been among his manuscripts when they were sold by Gerard of London, on 5 July 1786. From there it went to John Paget (1761-1825), of Newberry House and Cranmore Hall, Somerset, and thence by descent until appearing in Sotheby’s, 1 December 1987, lot 61, and again 5 December 1989, lot 107, and soon after dispersed.

2. This leaf acquired from a private European collector.

£2,000-3,000



Lot 79

79

Text leaf from the Chester Beatty Hours of 1408, in Latin, illuminated manuscript on parchment [France (Paris), parent manuscript dated 1408]

Single leaf, single column of 15 lines in two sizes of a high-grade gothic bookhand (Office of the Dead, Matins, second nocturn for Tuesday and Friday), red rubrics, line-fillers in coloured geometric patterns or lines of gems on gold panels, one-line initials in blue and soft-pink heightened with white penwork on gold grounds, text borders of gold and coloured bars on three sides and densely populated full border of rinceaux foliage with coloured and gold leaves, earlier folio no. probably ‘123’ in upper outer corner, water-damage to extremities affecting decorated borders (see below), else good condition, 175 by 130mm.

Provenance:

1. From a parent manuscript decorated by the Mazarine Master, which had a colophon stating that it was written in 1408 when the bridges of Paris were swept away in a storm.

2. John Boykett Jarman (d. 1864), a London jeweller, and damaged in a flood alongside many other items in his collection; his sale in Sotheby’s, 13 June 1864, lot 47.

3. Edward Arnold; his sale in Sotheby’s, 6 May 1929, lot 240.

4. Sir Alfred Chester Beatty (d. 1968), his W MS.103, who took the volume apart mounting the miniatures separately and giving some text leaves to friends; the remnant was sold in Sotheby’s, 24 June 1969, lots 58 and 58A-K (see M.M. Manion, V.F. Vines and C. de Hamel, *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, pp.96-98, for a list of identified leaves).

5. This leaf acquired from Freeman’s, Philadelphia, 23 April 2015, lot 282.

£800-1,200

Collection of leaves from early French Books of Hours, in Latin, illuminated manuscripts on parchment [first half of fifteenth century]

Eleven leaves, comprising: (1) THREE LEAVES FROM A BOOK OF HOURS, Use of Coutances, Normandy, all with single column of 15 lines, red rubrics, one-line initials in gold on blue and pink grounds, line-fillers in same, one large initial on each page in same enclosing coloured foliage on gold grounds, one gold and coloured bar down left-hand side of text column with each initial, some of these ending with sprays of coloured acanthus leaves and coloured flowers with spiky stamens, a half-length woman in red robes and a pink hood, a kneeling devotee in blue robes and a red hat pointing at the text, a blue human face with a pointed beard, a large green and red frilled dragon with a long-billed bird's head and a woody thorn with wings and feet, these with floral shoots emerging from them terminating in coloured and gold leaves, some small scuffs to gold in places, slight shine-through from decoration in places, a few spots and stains, overall good and clean condition, each approximately 162 by 112mm., Normandy, c. 1420; (2) TWO BIFOLIA (4 LEAVES) FROM A BOOK OF HOURS, each leaf with single column of 14 lines, red rubrics, one-line initials in gold on blue and pink grounds, line-fillers in same, larger initials in same colours enclosing foliage on gold grounds, full borders of gold and coloured text bars with sprigs of coloured foliage and three geometric twist at foot or sides of text bars, five coloured dragons snapping at gold bezants, small spots and stains (especially at outer edges), margins slightly cockled, overall excellent condition, 183 by 134mm., France, c. 1400-20; (3) LEAF FROM A BOOK OF HOURS, single column of 18 lines, capitals touched in yellow, red rubrics, one- to 3-line initials in blue or pink enclosing coloured baubles or foliage on gold grounds, line-fillers in same, full illuminated border of gold woody stems branching into rinceaux foliage terminating in coloured flowerheads and gold leaves, excellent condition, 211 by 156mm., France (Paris), c. 1420; (4) TWO LEAVES FROM A BOOK OF HOURS, each with single column of 11 lines, one-line initials in gold on pink and blue, line-fillers in same, larger initials in same colours enclosing foliage on gold grounds, full borders of gold and coloured text bars, acanthus-leaf sprays and rinceaux foliage terminating in coloured flower-heads and gold leaves, small spots, else excellent condition, 201 by 144mm., France, c. 1440; (5) CALENDAR LEAF FOR NOVEMBER, from a Book of Hours, entries in French in gold, blue and pink, one-line initials in gold on pink and blue grounds, 'KL' initial in same colours enclosing coloured foliage on gold grounds, thin gold and coloured bars on three sides of the text with full borders of single-line rinceaux foliage with gold leaves and seedpods, small stains and slight cockling at edges, else good condition, 182 by 137mm., France, c. 1400-20

Item (1) here was already dispersed in the 1950s in North America, with two of the three leaves here traceable back to Books Inc, of San Francisco in April 1953. Item (3) here is from an exquisitely illuminated but imperfect Book of Hours, sold in Sotheby's, 5 December 1995, lot 43.

£4,000-6,000



Lot 80

81 0
Book of Hours, Use of Besançon, in Latin and French, illuminated manuscript codex on parchment [eastern France (probably Besançon), c. 1420-40]

84 leaves, wanting single leaves and groups of leaves throughout, as well as gatherings from end, collation: i8 (wants i-iv), ii3 (wanting i, ii, iv and vi), iii8, iv7 (wants i), v6 (probably missing iv-v), vi8, vii5 (wanting iii, vi and viii), viii7 (wanting v), ix6 (wanting ii and vii), x7 (wanting viii), xi4 (wants entire second part of gathering), xii3 (wanting i-iii, vi-vii), xiii7 (wanting i), xiv5 (wanting 3 leaves at end), some catchwords remaining, single column of 13 lines of an excellent and professional gothic bookhand, Calendar entries in gold, blue and red, red rubrics, one-line initials in gold on pink and blue grounds, 2- to 3-line initials in blue or pink and containing foliage on gold grounds, line-fillers in same, three-quarter decorated borders on almost every leaf (with exception of only two pages) of thin gold and coloured bars puckered at their midpoints and often with coloured and gold 'bosses' at their heads and feet, these sprouting coloured acanthus leaves and rinceaux foliage terminating in coloured flower-heads and gold leaves and seed pods in delicate circular swirls at their extremities in bas-de-page, the leaves discoloured and stained at ends and extremities, a few small spots and scuffs, else most of volume in presentable condition, 175 by 128mm.; original sewing structures present, but boards missing for some considerable time; the whole in a custom-made box

Provenance:
1. This charming little volume was almost certainly made in Besançon, eastern central France, in the second or third decade of the fifteenth century. It was identified for Roger Martin by his friend Eriks Drigsdahl as of the uncommon use of Besançon, and includes the definitive *capitulum*, “Sicut cinnamomum et ...” at Compline. The saints in the Calendar consolidate this impression, with SS. Ferreolus and Ferrucius of Besançon on 30 May, 16 June, 5 and 18 September (the last in gold), and a long list of bishops of the town, including Bishop Claudius on 6 June, Bishop Autidus on 17 June, Bishop Desideratus on 27 July, and Bishop Donatus on 7 August. In addition, the dedication on 5 May for St. John is in gold and this is the saint to whom the cathedral in Besançon was dedicated.

2. Bukowski’s Auctions, Stockholm, Sweden, 8 May 2018, no. 1017486; acquired there by Roger Martin.

Text:
While many leaves have been lost from this volume, this remains a good and appealing example of a lavishly decorated Book of Hours made outside the dominant book-production hub of Paris in the decades before the output of such volumes reached industrial levels. The volume comprises: fol. 1r, a Calendar beginning in May; fol. 9r, Gospel Sequences, wanting openings of Luke, Matthew and Mark; fol. 11v, prayers to the Virgin, with parts of the *Obsecro te*, *O intemerata*, *Gaude virgo mater* and *Omnipotens sempiterne dominus*; the Hours of the Virgin, with fol. 20r, Matins, fol. 31r, Lauds, fol. 43r, Prime, fol. 46r, Terce, fol. 50r, Sext, fol. 54r, Nones, fol. 58r, Vespers and fol. 70r, Vespers (all wanting openings); fol. 70r, prayers in French including the Seven Requests to Our Lord and the *Sainte uraie crois*; fol. 73r, Penitential Psalms (opening in Psalm 6:7, ending 142:8).

£3,000-5,000



Lot 81



Lot 82

82

A funeral scene, miniature on a leaf from a Book of Hours, Use of Paris, in Latin, illuminated manuscript on parchment [France (probably Paris), c. 1440]

Single leaf, with large miniature of a funeral scene in which the priest reads from an open book dolefully, as two men lower a body stitched into a shroud into an open grave before mourners, all before a medieval church, within thin gold arch-topped frame, above 3-line initial in blue heightened with white penwork, enclosing foliage and on burnished gold grounds, and 4 lines of text with capitals touched in yellow, red rubrics and coloured panels with gold circles forming line-fillers, full decorated border of densely packed acanthus leaves and rinceaux foliage terminating in gold and coloured leaves and seed-pods arranged around gold and coloured double bars, blue inkstamp of Kushelev-Bezborodko in lower outer margin (see below), verso with 16 lines as before with one-line initials in gold on burgundy or blue grounds, small spots and stains, else excellent condition, 180 by 120mm.

Provenance:

1. From a Book of Hours owned in the eighteenth century by “M^r Jourdan Secrétaire de M^{gr} l’ancien Evêque de Limoges Precepteur des Enfants de France”, and passing thence to several Russian libraries before coming into the collection of Count Nikolai Alexanderovich Kushelev-Bezborodko (1834-1862), an art collector who inherited his father’s large art collection and substantially added to it during a long tour of Europe after the Crimean War, but cut short by his untimely death; much of his collection surviving in the Kushelevskaya Gallery in the Imperial Academy of Arts in St Petersburg; his small inkstamp in corner of this leaf.

2. The codex sold Christie’s, 7 December 1988, lot 22 (then imperfect and with only three miniatures).

3. Reappearing Sotheby’s, 5 December 2000, lot 61, and then dispersed.

4. This leaf acquired from North American trade in 2005.

£1,500-2,000



Lot 83

83

Miniature of Pope St. Gregory’s vision, on a leaf from a Book of Hours, Use of Angers, in Latin, manuscript on parchment [France (Angers), late fifteenth century]

Single leaf, with a large miniature enclosing the saint celebrating Mass as a vision of Christ as the Man of Sorrows supported by an attendant appears on the altar before him, as he holds up the host and reads from an open book on the altar next to his papal crown, all within a rich gothic interior with followers behind and a city visible through the window, all within a red arch-topped frame, above a 2-line initial in liquid gold on burgundy grounds and 2 lines of text (this and what follows containing the Seven Prayers of St. Gregory on the Passion of the Lord), full border of acanthus leaves and other foliage on dull gold grounds enclosing a butterfly, a four-legged drollery animal and two monkeys in the bas-de-page playing the bagpipes and a shepherd’s shawm, verso with six one- and 2-line initials as before and 14 lines of text, small spots and stains, occasional smudge, corner once folded in, else good condition, 150 by 105mm.

From a Book of Hours, made for a young woman who lived in the region of Angers in the late fifteenth century. That sold Sotheby’s, 5 December 1995, lot 52 (already imperfect) and dispersed soon after. This leaf acquired in the North American trade in 2018.

£1,500-2,000

The Agony in the Garden, a large miniature from a Book of Hours, with a text leaf from the same, in Latin, illuminated manuscript on parchment [France (probably Paris, c. 1510-20]

Two leaves, the first with large miniature of Christ kneeling in the Garden of Gethsemane, while his disciples sleep in the foreground, all within a picketed fence and before a wide open sky, white initial on gold grounds within blue frame and 6 lines of text in an excellent French humanist hand (John 18:1-15 and part of Vespers from Hours of the Virgin) within rectangular text box set in lower part, and the whole within an architectural frame, the reverse and the text leaf with small initial in liquid gold on blue and burgundy and 33 lines in same humanist hand, these framed with gold ropework frames, once damaged in a flood while owned by Boycott Jarman (see below) and retouched and remargined then by Caleb Wing in paper mounts, stains and cockled, overall in fair condition, each approximately 150 by 90mm.

- Provenance:
1. From an elegant French Renaissance Book of Hours painted by the Master of Morgan 85, who may be identified as Jean Pichore (C. Zöhl, *Jean Pichore*, 2004).
 2. John Boykett Jarman (c. 1781-1864), the jeweller, with the parent volume damaged in the flood in 1846 that affected much of his collection and caused him to employ the artist Caleb William Wing (1801-75) to restore (and in this case remargin) many of his manuscripts. The parent manuscript was sold in Jarman’s sale at Sotheby’s, 13 June 1864, lot 30.
 3. The complete manuscript offered in Maggs Bros. cat. 397 (1920), no. 198, but then sold leaf by leaf. See M.M. Manion, V.F. Vines and C. de Hamel, *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, no. 98, pp. 103-04, for other recorded leaves.
 4. The miniature leaf here was Maggs, cat. 437 (1923), no. 1150.
 5. The miniature passing to Otto Petschek (1882-1934), from the prominent Prague family of bankers, mine owners (who in the first part of the twentieth century controlled half of all brown coal mining in Europe) and philanthropists, of Jewish extraction. The family left Czechoslovakia *en masse* for New York in 1938, as the Nazis began to seize Czech territories that bordered Germany, destabilising the entire region. The export of many of their paintings and much of their graphic collection (of which the miniature leaf here must have formed a part) was legitimised by the local Czech authorities in the first week of January 1939, three months before the Nazis seized control. This leaf passing by descent to Otto’s son, Viktor Petschek (1914-2005), and by descent to his granddaughter.
 6. The miniature leaf acquired by Roger Martin directly from Viktor Petschek’s granddaughter in 2016, with the text leaf added from another private North American collection in 2017 (with a calligraphic inscribed envelope recording that this leaf had been given by “Rossie and A.J.” to Bernard Inzel (1922-2002), master engraver, as a Christmas gift in 1980).

£1,500-2,000



Lot 84



Lot 85

85

Leaf from a Book of Hours, Use of Paris, in Latin, illuminated manuscript on parchment [northern France (probably Paris), c. 1500]

Single leaf, in notably long and tall format, with single column of 34 lines of a rounded and angular late gothic bookhand (with Vespers of the Office of the Dead, only 19 similar lines on verso), one-line initials in liquid gold on blue or brown-burgundy, line-fillers in same, 2-line initials in white woody sprigs on dull-gold grounds, text borders of dull-gold bars, those of outer vertical margins and bas-de-page on both sides containing scenes of (i) a hunt, with a white hound startling a deer from the bushes in a wide open landscape with a medieval town in the background, (ii) two monkeys loading barrels onto river barges in a canal, as another already in a barge used to support the gang plank plays a musical instrument, other barrels in the foreground and storehouses in background, (iii) a bird and a rabbit next to a fruit tree, and (iv) another monkey wandering through a grassy landscape towards a building, raising something (probably fruit) to his nose to sniff, as another monkey peeps at him from a tree, and a large butterfly clings to the top of a bush behind him, small details of these scenes heightened with liquid gold, small chips and smudges in places, slight darkening to outer edges of leaf, else in excellent condition, 230 by 148mm.

This leaf comes from a richly decorated codex, belonging to a small group of extra-illustrated Books of Hours produced around 1500 by a group of Parisian artists. Another example can be found in Sotheby's, 3 December 2003, lot 56. What is most remarkable here are the monkeys, 'apeing' human behaviour, such as loading barrels into barges and strolling in the countryside, for comic effect.

£1,000-2,000



Lot 86

86

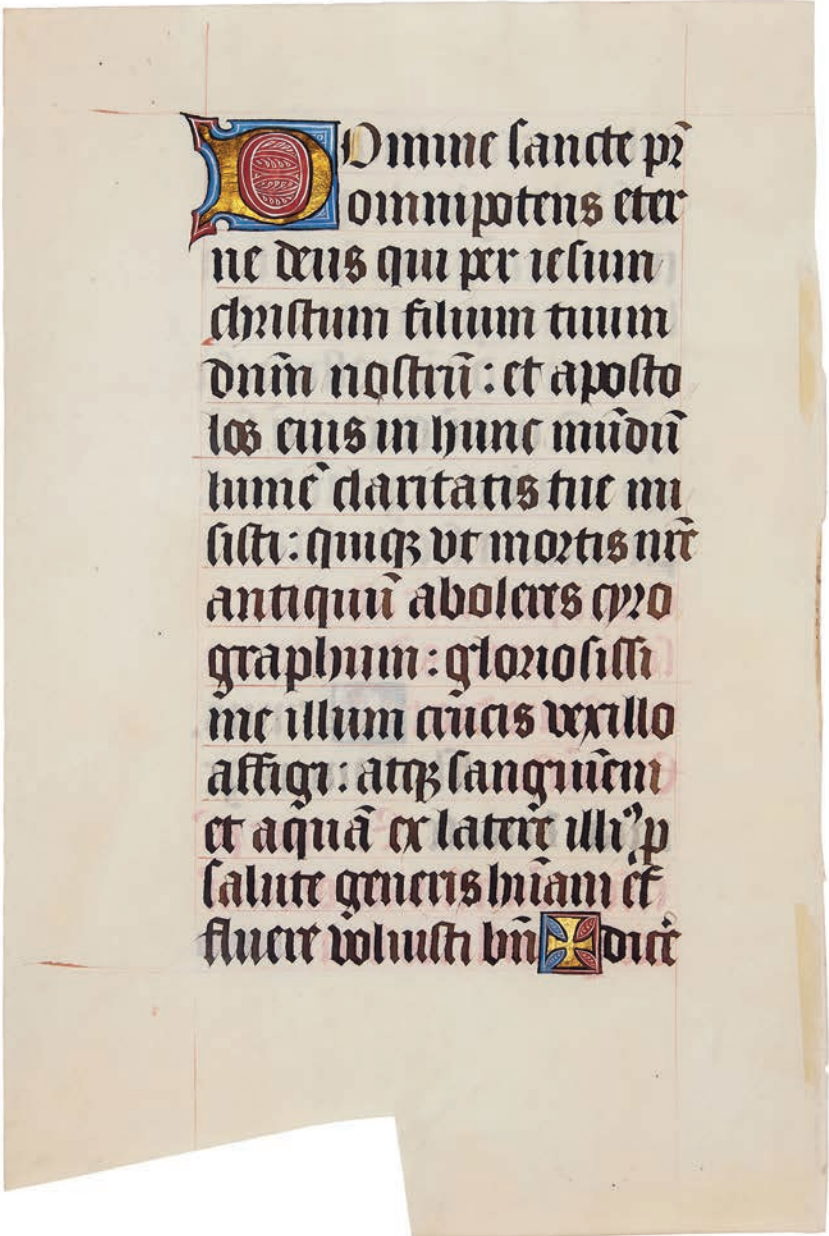
Leaf from a Book of Hours, Use of Rome, with a notably realistic painting of a frog in the margin, in Latin, illuminated manuscript on parchment [northern France (probably Rouen), c. 1470]

Single leaf, with single column of 18 lines of angular late gothic bookhand, rubrics in deep burgundy-red, one-line initials in liquid gold on blue and burgundy-red grounds, line-fillers in panels of same or coloured circles or diamonds, decorated border panels of coloured acanthus leaves and other foliage on blank parchment decorated with tadpole-like penmarks, these within dull-gold frames, enclosing a knight in full armour with a shield with a human face and a large realistic green frog with bulging eyes, small spots and stains, overall in excellent condition, 180 by 118mm.

Acquired from a private UK collector in 2015.

Medieval European art was rarely realistic, and this is perhaps most noticeable when it came to depict animals. These often consciously follow stock models to represent different species or parts of them such as their faces, or reference verbal plays on their names, rather than attempt to depict their actual appearance, even when the artist and audience regularly came into contact with such animals. However, what we see here is a remarkable break from form, and the artist has attempted to closely capture the image of a frog, conveying its colouring, shape, posture, bone structure, bulging eyes and feet and toes. This is the most accurate representation of a frog known to the present cataloguer from any medieval manuscript.

£700-900



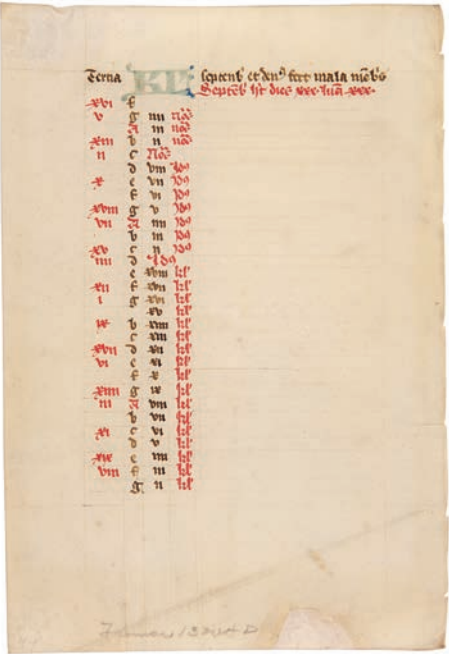
Lot 87

87
Leaf from a large illuminated Pontifical, in Latin, manuscript on parchment [France, fifteenth century]

Single large leaf, with single column of 15 lines in high-grade late gothic bookhand (with the ritual for the ordination of those from the four minor orders of acolyte, exorcist, lector and porter, in particular the ordination of acolytes), with hairline penstrokes added for ornamental effect, red rubrics and instructions, capitals touched in yellow wash, one-line initial and cross in burnished gold on blue and dark pink grounds heightened with white penwork, one large initial in same, triangular section of lower margin cut away, a few small spots and stains, overall in excellent and fresh condition, 346 by 230mm.

From a grand Pontifical manuscript, one of the rarest of liturgical books to survive from the Middle Ages, and containing the rites and ceremonies performed by a bishop or a pope, especially those of the sacraments of confirmation and holy orders and the consecration of holy chrism. Many of the surviving pontificals from the fourteenth and fifteenth centuries are personal commissions for individual bishops. The only comprehensive study is that of V. Leroquais, *Les Pontificaux manuscrits des Bibliothèques Publiques de France*, 1937. Only one other leaf from this parent volume has been traced, that appearing in Pirages, cat. 60 (2010), no. 423. This leaf acquired in PBA Galleries, San Francisco, 5 June 2014, lot 122.

£700-900



Lot 88

88
Two leaves from a Calendar, in Latin, manuscript on parchment [France (perhaps central), fifteenth century]

Two separate leaves (for February and September), ruled for 33 lines of text, with entries for the number of day and night hours, the Golden Numbers, the Dominical Letters and the Nones, Ides and Kalends in a late gothic bookhand in red and black, but saints' feasts not filled in, one large 'KL' initial in blue or red on each leaf, repairs to splits in parchment at foot of each leaf, a few marks at edges of leaves from tabs or last mounting, a few spots and stains, slight cockling, else in good condition, 180 by 124mm.

These leaves have pencil annotations at their foot in the hand of Otto Ege (1888-1951): "France 1320 AD". However, they are not part of any known manuscript dispersed by him. They may well be occasional purchases of his, or perhaps leaves received from an associate of Ege's such as Philip C. Duschnes (see S. Gwara, *Otto Ege's Manuscripts*, 2013, pp. 67-80 on such 'rogue leaves'). These leaves acquired from a private North American collector in 2019.

£300-500



Lot 89

89
Small fragment of Geremia da Montagnone, *Compendium Moraliu* Notabilium, citing Cicero, Seneca, Horace, Aristotle and Ovid, among others, in Latin, decorated manuscript on paper [France, fifteenth century]

Rectangular cutting, with remains of double column of 30 lines in a rounded gothic bookhand, paragraph marks in red or blue, initials in same with contrasting penwork, opening line of text of significant sections in ornamental capitals, recovered from reuse in a binding and hence with stains, scuffs, folds and a small hole, an indistinct modern inkstamp showing the parent book once in the holdings of an archive and presumably deaccessioned before the present leaf was removed, overall fair condition, 152 by 169mm.

Acquired from a private European collector in 2019.

The author was a judge active in Padua at the beginning of the fourteenth century, and involved in the proto-humanist literary circle of Lovato Lovati there. This work is best known for its mining of Classical sources, including some of the earliest references to Catullus' work soon after its rediscovery.

£600-800

90
St. Catherine of Siena, as Christ and a host of saints appears to her, and offers her a bejewelled wedding ring, miniature on a leaf from a copy of the French translation of the Legenda Maior of Raymond of Capua, this leaf from a illuminated manuscript on parchment made for the grand Burgundian patron, Louis de Gruuthuse [French Flanders (doubtless Bruges), c. 1475]

Single leaf, with half page gold framed miniature attributed to the Master of Margaret of York or his workshop (see below), above a single pale pink initial containing coloured foliage, and 6 lines of elegant Burgundian lettre bâtarde by a professional scribe as yet unidentified but close to that of Colard Mansion, all within gold text frame and full border of acanthus leaves and other foliage, reverse with single word from previous chapter (“personnes”: see below) at head, followed by line-filler in gold, blue and pink, above 5 lines of rubric opening with large and fine calligraphic initial (with human face poking out it’s tongue picked out in brown ink at its edge), some flaking and scuffing to gold, brown stains to upper margin, else fine condition, 276 by 197mm.

THIS LEAF HAS A SUBLIME PROVENANCE FROM LOUIS DE GRUUTHUSE, THE GREATEST ART PATRON OF THE BURGUNDIAN NETHERLANDS ASIDE FROM THE DUCAL FAMILY, TO TWO KINGS OF FRANCE, INCLUDING FRANÇOIS I, THE FATHER OF THE FRENCH RENAISSANCE

Provenance:
1. This is a long-lost leaf from BnF MS. fr. 1048 (olim Regius 7336; on the manuscript see I. Hans-Collas & P. Schandel, *Manuscrits enluminés des anciens Pays-Bas méridionaux. I. Manuscrits de Louis de Bruges*, Paris, 2009, no. 36, pp. 144-45), a copy of the anonymous *Légende de la Vie de Sainte Catherine de Sienne*, made for Louis de Gruuthuse (1422-92; also known as Louis de Bruges), courtier to Philip the Good and the wealthiest and most important art patron in the Burgundian Low Countries outside the reigning ducal family. The loss of leaves from the parent volume removed the frontispiece with his armorial devices, but an offset of them can be seen on fol. 4v there. The present leaf contains the last word of book I, ch. 7, and the opening of book II, ch. 1, and once sat before fol. 35 in the parent manuscript (see the gallica.bnf.fr website for a black-and-white facsimile).

2. Louis XII (1462-1515, king of France from 1498), who was given the entire Gruuthuse library c. 1500, most probably by Jean V de Gruuthuse, the son and heir of Louis de Gruuthuse, as well as Louis XII’s chamberlain.

3. François I (1494-1547, king of France from 1515), the father of the Renaissance in France and one of that nation’s most important bibliophiles. He had the Gruuthuse arms overpainted in many of the volumes from that library and moved them along with the rest of the royal library into the treasury of the château of Blois (note the parent manuscript has the sixteenth-century note “Bloys” at the head of its first original flyleaf above a description of its contents, doubtless from this move). There the royal chaplain, Guillaume Petit, recorded them in an inventory of 1518, and again in 1544, with the present leaf part of no. 1510, described as ‘Ung autre livre, en parchemyn, intitule: Vye de sainte Catherine de Sennes; couvert de veloux incarnat’ (see H. Omont, *Anciens inventaires et catalogues de la Bibliothèque nationale*, I, 1908, p. 235). These then passed to the royal library in Fontainebleau, and after the Revolution and foundation of the First Republic in 1792 to the Bibliothèque nationale. Depredations were made early into the Gruuthuse sections of the royal library, and in fact only 155 volumes of the 180 extant from this library now remain in the Bibliothèque nationale. All bar one of the leaves with miniatures were abstracted from the volume in question here before 1831, when the first comprehensive inventories of the Bibliothèque nationale were made (where the parent manuscript is no. 1683: see Omont, *Anciens inventaires*, p. 344). Where such miniatures were on a recto, a French hand of the eighteenth century added the preceding rubric in the parent volume (this is the case with the leaf in Dartmouth College and the leaf now in a European private collection), indicating that these leaves were removed while the collection was in Blois, and probably before the French Revolution.

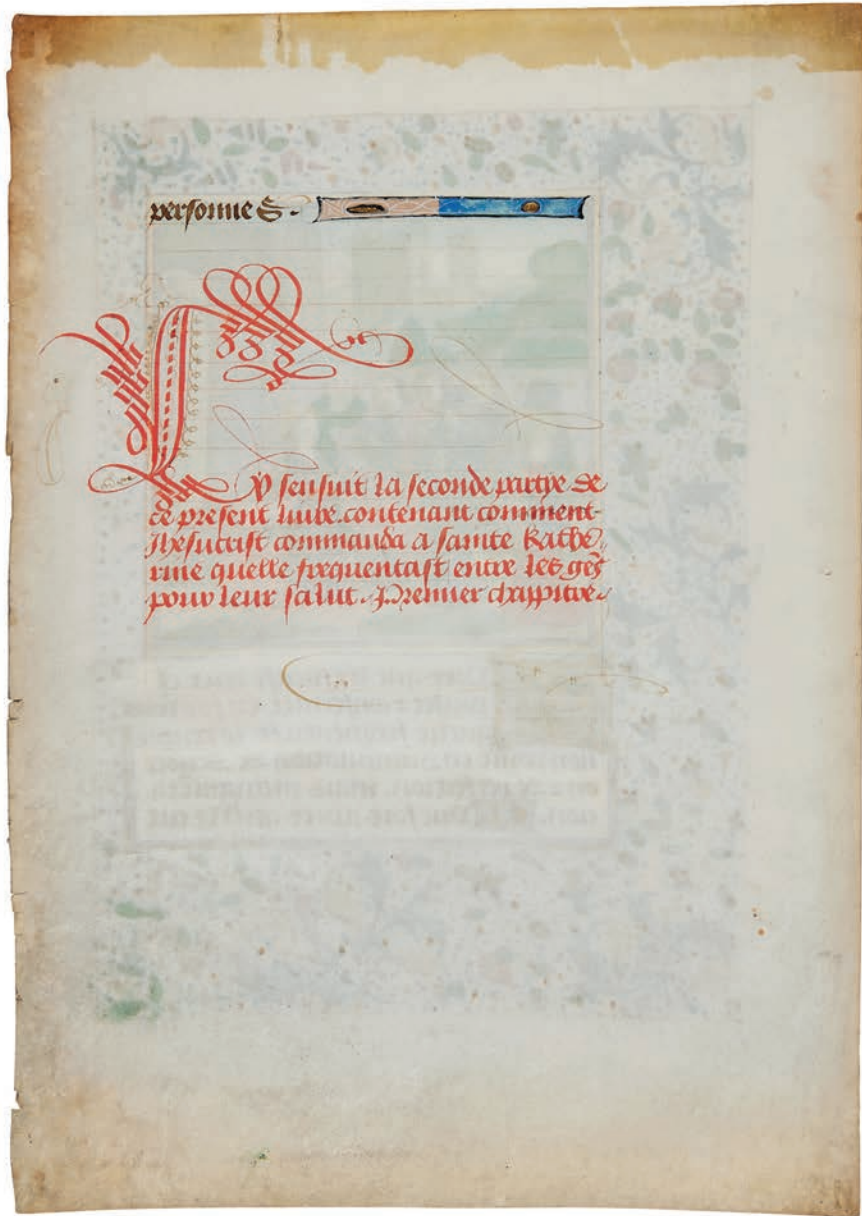
4. Three leaves from the parent manuscript (most probably including this one) appeared for sale in a Philip C. Duschnes catalogue of May 1970, with one of these reappearing in Sotheby’s, 21 June 1994, lot 33 (but with the parent manuscript misidentified, and thus Gruuthuse provenance obscured), and another now in an important European private collection. Two further leaves with miniatures are now in Dartmouth College Library, Hanover, North Hampshire, USA (Rauner Library, 470940, gift of Madelyn C. Hickmott [1897-1988], both reproduced online).

5. The present leaf owned by a private North American collector; their sale in Cowen’s Auctions of Cincinnati, in March 2013, lot 51; acquired there by Roger Martin.

Text:
Raymond of Capua (c. 1330-99) served as spiritual director and confessor to St. Catherine of Siena, and thus his account is of paramount importance as an eye-witness record of her life. After her death, he undertook the restoration of the Dominican Order, and was named its second founder. This translation was made by an anonymous Dominican friar, sometime immediately after the canonisation of St. Catherine of Sienna in 1461. It had a short and closely focussed distribution as a text, and may well have been produced under the patronage of the Burgundian court as all five extant witnesses are associated with members of that court or their highest followers. See J.F. Hamburger & G. Signori, ‘The Making of a Saint: Catherine of Siena, Thomas Caffarini, and the Others’, in *Catherine of Siena: The Creation of a Cult*, 2013, pp. 8-10.



Lot 90



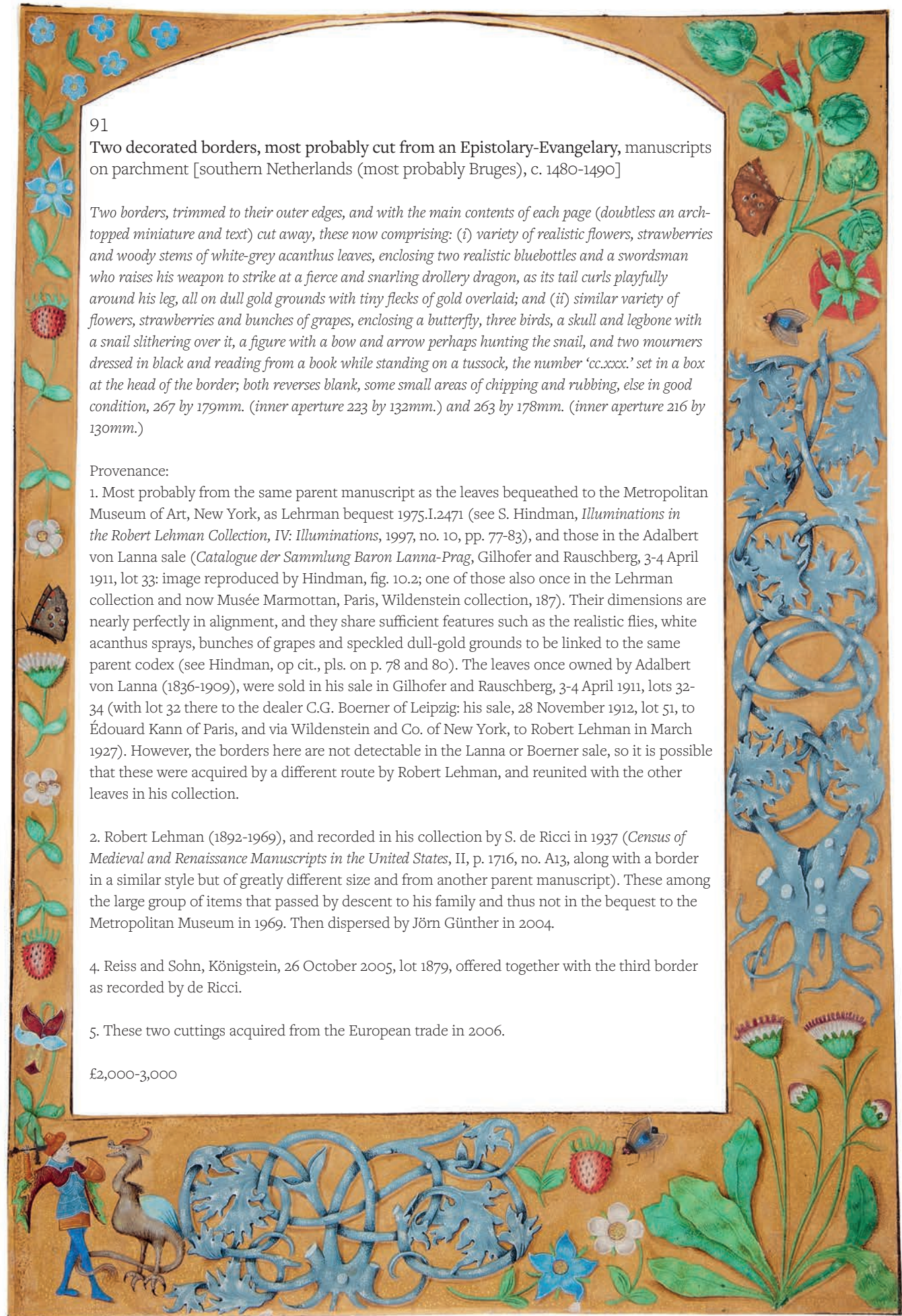
Lot 90

Artist and patron:

The identification of the artist as the Master of Margaret of York or a member of his workshop was made by the authors of the *Manuscripts de Louis de Bruges* volume published in 2009 (working from the single miniature remaining in BnF. fr. 1048 and those in Dartmouth College). The artist was active in Bruges from about 1470 to 1480, and takes his name from a book produced for Margaret of York, wife of Charles the Bold (now Bibliothèque royale de Belgique, nos. 9305-06). However, his surviving works indicate that his principal patron was Louis de Gruuthuse, with some fifteen extant works produced for Louis' apparent personal reading (mostly French translations of Latin works, as here). See S. McKendrick & T. Kren, *Illuminating the Renaissance*, 2003, p. 217-18.

Items from this illustrious library, quintessentially of the late Middle Ages and made to inspire secular piety and demonstrate bourgeois opulence in equal measure, are of enormous rarity on the market. The last significant codex was that of a manuscript from Chatsworth, containing the Deeds of Sir Gillion de Trazegnies, and dated 1464, sold at Sotheby's, 5 December 2012, to the Getty Museum, for £3,849,250. Otherwise a somewhat battered copy of Boethius' Consolation of Philosophy, with three miniatures, from the final remnant of the Thomas Phillipps collection, appeared at Christie's, 7 June 2006, lot 19, and realised £45,600. Perhaps the closest comparables to that here are a series of three grisaille miniatures produced by the Burgundian artist Lievan van Lathem for a grand manuscript made for Duke Philip the Good, Louis de Gruuthuse's patron, which sold at Christie's, 3 June 2009, lot 4 (for £193,250 against pre-sale estimates of £30,000-40,000), lot 5 (for £193,250 against pre-sale estimates of £30,000-40,000), and lot 6 (for £51,650 against pre-sale estimates of £22,000-28,000).

£20,000-30,000



91

Two decorated borders, most probably cut from an Epistolary-Evangeliary, manuscripts on parchment [southern Netherlands (most probably Bruges), c. 1480-1490]

Two borders, trimmed to their outer edges, and with the main contents of each page (doubtless an arch-topped miniature and text) cut away, these now comprising: (i) variety of realistic flowers, strawberries and woody stems of white-grey acanthus leaves, enclosing two realistic bluebottles and a swordsman who raises his weapon to strike at a fierce and snarling drollery dragon, as its tail curls playfully around his leg, all on dull gold grounds with tiny flecks of gold overlaid; and (ii) similar variety of flowers, strawberries and bunches of grapes, enclosing a butterfly, three birds, a skull and legbone with a snail slithering over it, a figure with a bow and arrow perhaps hunting the snail, and two mourners dressed in black and reading from a book while standing on a tussock, the number 'cc.xxx.' set in a box at the head of the border; both reverses blank, some small areas of chipping and rubbing, else in good condition, 267 by 179mm. (inner aperture 223 by 132mm.) and 263 by 178mm. (inner aperture 216 by 130mm.)

Provenance:

1. Most probably from the same parent manuscript as the leaves bequeathed to the Metropolitan Museum of Art, New York, as Lehrman bequest 1975.I.2471 (see S. Hindman, *Illuminations in the Robert Lehman Collection*, IV: *Illuminations*, 1997, no. 10, pp. 77-83), and those in the Adalbert von Lanna sale (*Catalogue der Sammlung Baron Lanna-Prag*, Gilhofer and Rauschberg, 3-4 April 1911, lot 33: image reproduced by Hindman, fig. 10.2; one of those also once in the Lehrman collection and now Musée Marmottan, Paris, Wildenstein collection, 187). Their dimensions are nearly perfectly in alignment, and they share sufficient features such as the realistic flies, white acanthus sprays, bunches of grapes and speckled dull-gold grounds to be linked to the same parent codex (see Hindman, op cit., pls. on p. 78 and 80). The leaves once owned by Adalbert von Lanna (1836-1909), were sold in his sale in Gilhofer and Rauschberg, 3-4 April 1911, lots 32-34 (with lot 32 there to the dealer C.G. Boerner of Leipzig: his sale, 28 November 1912, lot 51, to Édouard Kann of Paris, and via Wildenstein and Co. of New York, to Robert Lehman in March 1927). However, the borders here are not detectable in the Lanna or Boerner sale, so it is possible that these were acquired by a different route by Robert Lehman, and reunited with the other leaves in his collection.

2. Robert Lehman (1892-1969), and recorded in his collection by S. de Ricci in 1937 (*Census of Medieval and Renaissance Manuscripts in the United States*, II, p. 1716, no. A13, along with a border in a similar style but of greatly different size and from another parent manuscript). These among the large group of items that passed by descent to his family and thus not in the bequest to the Metropolitan Museum in 1969. Then dispersed by Jörn Günther in 2004.

4. Reiss and Sohn, Königstein, 26 October 2005, lot 1879, offered together with the third border as recorded by de Ricci.

5. These two cuttings acquired from the European trade in 2006.

£2,000-3,000

Lot 91



Lot 92

92

Leaf with a miniature from a Book of Hours, with stamp-signature of the Masters of Otto van Moerdrecht, from an illuminated manuscript on parchment [southern Netherlands (Bruges), soon after 1427]

Single leaf, with a delicately painted full-page rectangular miniature of tonsured monks singing from an open choirbook and mourners dressed in black, standing before a coffin within a gothic church with silvered windows and black and silver floor tiles and a burnished gold background, all within a thin gold frame and a full decorated border of coloured foliage with gold leaves and gold seedpods, a small gothic 'b' in a pale red circle in the upper inner margin up against the decoration announcing that the work is that of the Masters of Otto van Moerdrecht (see below), reverse with 19 lines of French devotional text added in the late sixteenth or early seventeenth century, some chipping and scuffing to gold and a few small spots and stains, else excellent condition, 176 by 120mm.

Provenance:

Acquired in Lyon & Turnbull, Edinburgh, 4 September 2013, lot 143 (part).

Artist and illumination:

Unlike the vast majority of medieval art, this miniature is signed with the small red stamp in its upper inner corner, bearing a gothic 'b'. J.D. Farquhar in a ground-breaking paper in 1980 argued that this was the stamp signature of the artist Claes (Nicholas) Brouwer, but it has been more recently identified as the mark of the Masters of Otto van Moerdrecht group instead (Farquhar, 'Identity in an Anonymous Age: Bruges Manuscript Illuminators and Their Signs', *Viator*, 11, 1980, pp. 371-92; and S. van Bergen, 'The Use of Stamps in Bruges Book Production', in *Books of Hours Reconsidered*, 2013, pp. 323-337, with lists of all known manuscripts with these stamps).

What is certain is that the use of these marks, often stamps as here, was a response to the influx of cheap miniatures on single leaves painted elsewhere into the Bruges book production market, aimed at protecting local painters from the effects of this unscrupulous practise. From 1421 Bruges illuminators were required to identify their works with signs registered with the guild. However, they are rare and in fact this statute may only have been applied in cases where workshops were of non-Bruges origin and had to prove that they were operating within the city legally. Close inspection reveals that the stamps were added before the miniatures, ensuring such marks were made by the artists and workshops, rather than by local 'customs officers' (see van Bergen, p. 325).

Thus, this miniature is evidence of an important phase in the development of the commercial book trade in the Low Countries and a rare example of an early artist's or workshop's signature, as well as an extremely early example of the printing of script in the West, a few decades before the xylograph printing of blockbooks and Gutenberg's use of moveable type to print his 42-line Bible.

£3,000-5,000



Lot 92
(detail, showing
stamp-signature)



Lot 93

93

Two leaves from an Antiphonal, of Carthusian Use, in Latin, decorated manuscript on parchment [southern Netherlands (Ghent or Bruges), c. 1500]

Two separate leaves, each with 10 lines of text in two sizes of a highly ornamental and calligraphic late gothic liturgical hand, with music on a 4-line red stave (with Antiphons and Psalms during the third nocturn on Good Friday and the Responses and Verses for Holy Saturday; and Benedictions, Psalms and Antiphons for the Octave Days of Easter, together with instructions relating to other feasts), original folio nos. 'CXIX' and 'CXXXIIII' at head of rectos, capitals touched in red, red rubrics, large initial in split penwork bands touched in red or simple red, one leaf with a large initial 'A' (opening "Astiterunt reges terre ...") in red woody stalks, from which hang pendulous globe-like blue fruit, on a pastel blue ground, decoration in bas-de-page of a panel enclosing realistic foliage, fruit and a colourful bird on dull-gold grounds, the other with a large initial 'D' (opening "Dignus es domine ...") formed from twisted green foliage on a green ground with liquid gold penwork, another border panel in bas-de-page with realistic foliage on dull-gold ground, second leaf rubbed at top with small losses to text there, both leaves trimmed at top and with water damage to lower margin causing some staining and cockling with affect to bottom edges of border panels, overall fair and presentable condition, each approximately 480 by 340mm.



Lot 94

94

Two leaves from an opulently illuminated Book of Hours, Use of Rome, in Latin, manuscript on parchment [southern Netherlands (probably Bruges), c. 1450-70]

Two single leaves, each with single column of 18 lines of a good late gothic bookhand, red rubrics, one-line initials in gold or blue with contrasting penwork, 2-line initials in gold on blue and burgundy grounds, one large initial on each leaf in blue or dark pink heightened with white penwork, enclosing complex geometric knots of foliage and on burnished gold grounds, both with full decorated borders of intertwining coloured acanthus leaves on thin stems that pass through coloured beads and terminate in coloured seed pods or gold bezants, small spots and stains, else excellent condition, each 240 by 169mm.

These leaves acquired from private European collectors in 2006 and 2017.

£700-900

Provenance:

1. The presence of two responses from Matins in the version of the plain chant used by the Carthusians in one of the dispersed leaves offered by Maggs Bros in their cats. 1283 and 1319 (see below), indicates that the parent volume was made for use in a house of that order, and this also explains why another leaf offered by the same company in 1967 included the antiphon and response for the feast of Saint Hugh of Lincoln (a Carthusian monk and bishop of Lincoln, d. 1200). The parent codex appears to have been dispersed in London in 1960s, with leaves offered by Maggs Bros, in their Bulletin 5 (April 1967), nos. 45 and 46 (folio nos. 'CCXL' and 'CXXVI'); Folio Fine Art, cat. 47 (June 1967), no. 201; Sotheby's 20 June 1989, lot 2 (two leaves, folios 'CCXXX' and 'CLXXII'); Les Enluminures, cat. 5 (1996), no. 5; Sotheby's, 17 June 1997, lot 36 (folio no. 'XXXVI', and now in a private collection in New York); Sotheby's 7 December 1999, lot 17 (two leaves, folios 'CI' and 'CLXLI'); Maggs Bros., *Illuminations*, cat. 1283 (1999), item 36 (folio 'CCI'), and again cat. 1319, item 57.

2. The present leaves acquired in North American trade in 2009 and UK trade in 2014.

£1,000-1,500

95
Twenty-six leaves from a Book of Hours, each with delicately painted flowers attributable to Cornelia van Wulfschkercke, a Carmelite nun from the Carmelite convent of Sion, Bruges, or her immediate workshop, in Latin, manuscript leaves on parchment [Low Countries (Bruges), c. 1510-20]

Twenty-six separate leaves, each with single column of 17 lines in a rounded late gothic bookhand with numerous ornamental penstrokes, terracotta-red rubrics, one- and 2-line initials in brown heightened with liquid gold penstrokes on burgundy, blue or pale green grounds, almost all with finely painted realistic flower cuttings (pansies, pea flowers, violets, rose buds and others) in their bas-de-page and occasionally in vertical outer border, one with a medieval jewel in the form of cross in its vertical outer border, these most probably the work of Cornelia van Wulfschkercke or her immediate workshop (see below), each leaf with at least one such border painting, one crude flower later added to vertical border of a single leaf, some small spots and stains, two leaves with small losses to corners, slight cockling to edges, else excellent and fresh condition, each leaf 126 by 87mm.

From a dispersed Book of Hours identified by A.M.W. As-Vijvers as part of a small group of such books produced in Ghent or Bruges c. 1500-10 with single motifs in the borders, and in 2000 the only one she knew of with only one such decorative item per page (pers. comm., see also ‘Marginal Decoration in Ghent-Bruges Manuscripts’, in *Sources for the History of Medieval Books and Libraries*, 2000, pp. 245-56). The subsequent tracing of miniature leaves (reproductions included with this lot) enabled the identification of the artist as Cornelia van Wulfschkercke or her immediate workshop (compare those on the included reproductions with those in A.M.W. As-Vijvers, ‘Manuscript Production in a Carmelite Convent: the Case of Cornelia van Wulfschkercke, *Books of Hours Reconsidered*, 2013, pp. 279-96 and 519-20, especially the prayerbook now Amsterdam, Free Library, MS. XV.05502, and the Ayala-Rodriguez Hours now Brussels, Bibliothèque Royale, MS. IV 104; compare also the flowers here with those in the border of the Prayerbook of Marguerite Clerckx, now Princeton, Garrett MS. 63, reproduced as fig. 10 on p. 290 and pl. 70 on p. 520).

Cornelia van Wulfschkercke (d. 1540) entered the Carmelite convent of Sion, Bruges, by 1495, took her vows in 1501, and blazed a career as a female illuminatrix producing numerous books for patrons outside of the convent (see As-Vijvers, 2013 on their commercial output, and note that in 1512 and 1513 Sion rented a stall in the Bruges market arcade where luxury goods were sold: see J. Wilson, ‘Marketing Paintings in late Medieval Flanders and Brabant’, in *Artistes, Artisans et Production artistique at Moyen Age*, 1990, p. 624). She was trained as an artist by Grietkin Scheppers in 1503, who herself may have been the widow of an illuminator, and they appear to have both worked on a Gradual (now Paris, Bibliothèque Mazarine, MS. 432), where she is named in the colophon. Many of the convent’s inmates were involved in book production and some twenty-three manuscripts can now be identified as among their output, with Cornelia van Wulfschkercke at its head. Any Book of Hours attributable to a named artist is a rarity, but a Book of Hours by a woman is altogether exceptional, for there is exceedingly slight secure evidence of any female artists in the Middle Ages.

The parent manuscript of these leaves was reportedly owned by a Belgian private collector before 1995, who dispersed it, and single leaves were available in that year from a Dutch private collector. By 1999, when Roger Martin purchased his first leaf from it from Les Enlumineres, Paris, its leaves were widely dispersed throughout the European trade, and he set out to acquire as many as possible.

£12,000-18,000



Lot 95

96
Leaf from a Psalter-Hours or Prayerbook of Briggittine Use, in Latin, decorated manuscript on parchment [Low Countries (most probably Marienwater), fifteenth century (most probably after 1434)]

Single leaf with a large variegated initial ‘A’ (opening ‘Ave Maria gratia plena ...’) in red and blue geometric designs, enclosing foliage, with a wide text border on all sides in same, that incorporating two squat blue fleur-de-lys in upper border and two wheel-like blue roundels in lower border, the bas-de-page with an angel with blue robes with red trim and green, red and blue wings, holding a staff topped by a fleur-de-lys, one large blue initial on verso encased within and enclosing red penwork, smaller alternate red or blue initials, red rubrics, single column of 18 lines of an accomplished late gothic bookhand, slightly trimmed at edges with slight affect to border decoration at head and foot, cockling at edges in places, small spots, remnants of four small rectangular mounting points in margins on verso from last framing, else excellent condition, 177 by 126mm.

Provenance:
1. The decoration here, with distinctive paired lobed flowers at the head of main pages, and paired roundels at their feet, is markedly close to a close-knit group of devotional books produced in the Briggittine foundation of Mariënwater at Rosmalen in the diocese of Liège in the opening decades of that foundation (founded 1434, relocated to Uden from 1713 onwards), such as a Psalter (now The Hague, KB, 134 C 60), a Psalter-Hours (now BnF. n.a.l. 688) and two Breviaries (Schøyen MS. 39; and British Library, Egerton 3271). This, along with the fact that the text here ends on the verso with has a rare versicle elsewhere recorded in Briggittine use (“Venit deus in mundum ...”, compare R. Geete, *Jungfru Marie örtagård. Vadstenanunnornas veckoritual i svensk översättning från år 1510, 1895*, p.93, and *Psalterium Davidicum Monasticum Benedictinum pro Ord. Sanct. Briggittae*, 1650, p. 297, where this is followed by the second versicle here as well: “Ut in caeli gloriam ...”), strongly suggests an origin in that medieval convent, and use there throughout the Middle Ages in the daily devotions of the inmates of that house.

2. The majority of Mariënwater books to appear on the market can be traced back to the collection of Dirk Cornelis van Voorst (1752-1833) and Jan Jacob van Voorst (1791-1869), father and son evangelical preachers of Amsterdam, and dispersed in their auction by Frederick Muller & Co. in Amsterdam in 1859-60, with many books there listed as from the ‘monastère de Briggittines S. Marien water près de Bois-le-Duc, fondé en 1434’. Lots 122-136 in the sale were a group of ‘heures’ described as united by their decoration “sans ornements dorés” with initials “prédomine la rose calligraphique de cinq, six et huit feuilles”. As U. Sander Olsen notes lot 122 from that list is now BnF. n.a.l. 688; 123 is The Hague, KB, 134 C 60; 124 is Schøyen MS. 39, listed under its last appearance at Sotheby’s, 1 December 1987, lot 38; 127 is Leiden, BPL 2856; 129 is Utrecht, Catharijneconvent ABM 45; 136 is Amsterdam, Universiteitsbibliotheek, I F 50; and 132 last appeared in the catalogue of Six von Hillegom for 1928, no. 217 (see ‘Handschriften uit het Briggittinessenklooster Mariënwater te Rosmalen bij ‘s- Hertogenbosch’, in *Serta devota in memoriam Guillelmi Lourdaux, pars posterior. Cultura Mediaevalis*, 1995, pp. 225-54). To these should be added lot 126 that is now British Library, Egerton 3271. The parent manuscript of the present leaf is most probably one of the other three codices in this section of the van Voorst sale, described as quarto in size.

3. Acquired in 2018 from the North American trade.

£3,000-5,000



Lot 96

97
Leaves from an English Book of Hours, Use of Sarum, in Latin, illuminated manuscript on parchment [England (probably London), c. 1420]

Ten leaves, including the complete Calendar from the parent volume, a bifolium from the Office of the Dead and the Psalms, and individual leaves with a prayer to the Trinity and the Psalms of the Passion, each leaf with single column of 14 lines in an English late gothic bookhand, one-line initials in gold or blue with penwork in brown or red, 2-line initials in gold on blue and pink grounds with sprays of green-leaf foliage with gold bezants and ivy-leaves in margins, one 5-line initial in pink and blue heightened with white penwork, enclosing foliage in same spiralling out from a small blue flowerhead in the centre, on burnished gold grounds, and with full decorated border of green and blue acanthus leaves decorated with rows of white dots entwined around gold bars, these with large flowerheads with strawberry-like red centres and other foliage, one leaf with a 6-line square miniature, accompanying an illuminated initial 'I', enclosing the Trinity, with God the Father, seated and supporting Christ on the Cross as the Holy Spirit descends in the form of a tiny dove, all before a rich burgundy background heightened with foliate penstrokes in liquid gold, this with decorated border on three sides of red, blue and green acanthus leaves entwined around a gold bar, sprays of single line foliage in upper and lower margins with trumpet-like flowers, gold seedpods and bezants and mirrored green leaves, one leaf torn away at base with losses of margins and the lowermost lines of text there, another with a small hole affecting a few letters of text, shine-through from decoration, initial Calendar leaf discoloured and with scrawls, some cockling overall, folds to a few corners, overall fair condition, each leaf approximately 102 by 73mm.

From an English Book of Hours, once containing the Fifteen Oes of St. Bridget of Sweden, but with the absence of that saint from the Calendar evidently not made for a member of that order (see C. Gejrot, 'The Fifteen Oes: Latin and Vernacular Versions', in *The Translation of the Works of St Birgitta of Sweden Into the Medieval European Vernaculars*, 2000, on the existence of this text quite apart from Brigittine books). The opening leaf with part of that text was owned by Roger Martin, but is among the handful of leaves retained by his family. The entire volume was sold at Skinner's of Boston, 23 May 2017, lot 1160, described in error as 'Use of Rome' and without any attribution of origin, and was thereafter dispersed in the North American trade. Roger Martin acquired these leaves as a representative sample of the original codex. The Calendar here is thoroughly that of Sarum, with St. Swithun added in margin for 2 July. The first leaf of the Calendar has pentrials in its upper part and an apparent date (perhaps '1481') in its lower margin and partly trimmed away, over which a shaky sixteenth-century hand has written "Fr Claudii de S^o Be[...]d[...]".

£4,000-6,000



Lot 97



Lot 98

Provenance:

1. From a Book of Hours made for English use, that once with an early ex libris of a female owner named Bridget Low and a short Middle English inscription. The scoring through of the names of Thomas Becket and Popes Gregory and Silvester in the parent codex demonstrate its continuing use throughout the English Reformation.

2. The parent codex then appeared at Christie's, 15 November 2006, lot 16 (when it had 115 leaves), and thereafter dispersed.

3. The present leaves acquired from a European dealer in 2012.

Decoration:

These are uncommon devotional images, favoured in the late Middle Ages by artists in the Low Countries and to a lesser degree in England, offering the supplicant an image of the individual wounds to focus their attentions on during prayer (see P. Binski and P. Zutschi, *Western Illuminated Manuscripts*, 2011, no. 386, pp. 360-61, p. cxlvi, for another contemporary Flemish Hours made for the English market with near-identical miniatures). An early Book of Hours made in Cambrai c. 1300 contains rubrics alongside such images that direct the reader how to pray to each image, suggesting that such images were used in a highly ritualised devotional way (see A. Bennett, 'Christ's Five Wounds in the Aves of the *Vita Christi* in a Book of Hours about 1300', in *Tributes in Honor of James H. Marrow*, 2006, pp. 75-84).

£1,000-2,000

98

Two leaves with the Crown of Thorns and the Wounds of Christ in historiated initials, from a Book of Hours, Use of Sarum, in Latin, illuminated manuscript on parchment [southern Netherlands (probably Bruges), for the English market, c. 1465]

Two consecutive leaves, with six large historiated initials in dark pink or blue with white penwork, on burnished gold grounds, enclosing (i) Christ's head wearing the Crown of Thorns (this opening the hymn *Ave caput inclinatum*), (ii) Christ's right hand, showing his stigmata, before four wavy blue beams (opening *Ad vulnus dextre manus domini nostri*), (iii) Christ's left hand, showing his stigmata (opening *Ad vulnus sinister manus*), (iv) Christ's side as an oval of flesh, showing his bleeding spear wound (opening *Ad vulnus lateris Christi*); (v) Christ's right foot, with stigmata, before four wavy blue beams (opening *Ad vulnus dextri pedis*); (vi) Christ's left foot, with stigmata (opening *Ad vulnus sinistri pedis*), these leaves with three-quarter borders of acanthus leaves and other foliage terminating in coloured flowerheads and gold bezants, one 2-line initial in gold on pink and blue grounds (opening a hymn to the Virgin ("Ad beatam virginem manam ...")), red rubrics, 21 lines of a late gothic bookhand, early folio nos. '55' and '56', slightly trimmed at edges, some small spots and stains, each leaf approximately 195 by 147mm.

99

Two leaves from a notably large English Book of Hours, in Latin, illuminated manuscript on parchment [England, second quarter or mid-fifteenth century (probably c. 1440)]

Two consecutive leaves, each with single column of 20 lines of an angular and compressed late gothic English bookhand (with part of Office of the Dead), these ruled in pink, paragraph marks in dark blue, bright red rubrics, one-line initials in gold or blue with penwork in black or red penwork, nine 3-line initials in gold on brown, blue or green grounds, each enclosing realistically shaded coloured single leaves of acanthus, hairline foliage from these initials ending in coloured fleshy leaves decorated with lines of white dots and mirrored green leaves and gold bezants, ink flaking a little from fleshside of leaves (as is common with fifteenth-century English manuscripts), a fold to one corner, some shine-through from decoration on other side, small spots and stains, else in good condition, each leaf approximately 230 by 153mm.

Provenance:

Acquired from different members of the European trade in 1999 and 2018.

Illumination:

These leaves are from an exceptionally large and handsome English devotional volume, and must have been produced for a patron of considerable importance. The finely shaded coloured acanthus leaves in the initials find very close parallels in a Bible in Middle English produced in the second quarter of the fifteenth century, now Cambridge University Library, Dd.I.27 (P. Binski and P. Zutschi, *Western Illuminated Manuscripts*, 2011, no. 228, p. 213), while the simple foliage, with mirrored green leaves and ending with twists of coloured petals, points to a medical compendium probably produced in Salisbury in 1448-55, now Bodleian, MS. Bodley 362 (reproduced in K.L. Scott, *Dated & Dateable English Manuscript Borders*, 2002, pp. 66-7); a John Bury, *Gladius Salomonis*, probably from Suffolk and c. 1460, now Bodleian, MS. Bodley 108 (ibid., pp. 84-5); and a *Postillae super Evangelia Dominicalia*, made in Lincoln c. 1425, now Cambridge University Library, Gg.IV.19 (Binski and Zutschi, no. 214, pp. 201-02).

£800-1,200



Lot 99

100
Collection of leaves from devotional books, in Latin, illuminated manuscripts on parchment [England, or made for the English market, fourteenth to fifteenth century]

Four leaves, comprising: (i) LEAF FROM A BREVIARY, with double column of 30 lines, red rubrics, seven initials in blue or pink enclosing coloured foliage on burnished gold grounds, short coloured foliate extensions in margins, fabric tags on reverse from last mounting, else good condition, 175 by 125mm., France, for the English market, c. 1350; (ii) LEAF FROM THE SANCTORAL OF A BREVIARY, in double column of 34 lines, red rubrics, small initials in blue or rose pink, enclosing foliage and on burnished gold grounds, border decoration on inner sides of three columns of gold bars and coloured and gold foliage, trimmed at top, slightly cockled, small spots and stains, else excellent condition, 117 by 84mm., England (once thought to be East Anglian, based on misidentification as Use of Norwich, but Use of Sarum and more probably of Gloucestershire origin: see below), c. 1400; (iii) LEAF WITH PSALM 79:10-80:1-7, with single column of 18 lines, red rubrics, one-line initials in gold or red with contrasting penwork, line-fillers in same, one 6-line initial in gold on blue and pink quartered grounds with coloured and gold foliage in margins, scuffs to gold in places and mount adhered to rear, else good condition, 143 by 94mm., probably England, fifteenth century; (iv) LEAF FROM A BOOK OF HOURS, USE OF SARUM, single column of 16 lines, with ornamental cadels in lowermost line, red rubrics and paragraph marks, four initials in gold on blue and pink grounds with simple green leafy foliage extensions in margins terminating in gold seedpods or bezants, some shine-through from decoration, small spots and stains, else good condition, 178 by 129mm., England, second half of fifteenth century

Item (i) here is from a Breviary owned by Otto Ege (1888-1951), which he thought to be a Book of Hours of Sarum (Canterbury) Use, and which he dispersed in his *Fifty Original Leaves* portfolios (see S. Gwara, *Otto Ege's Manuscripts*, 2013, p. 126, his HL 24). Item (ii) here is from a fragment of 87 leaves of an English breviary with an ex libris of c. 1600 of Henry Fowler, sold in Sotheby's, 14 July 1981, lot 27, bought by Maggs Bros., with the bulk sold to the Bodleian (now MS. Lat. liturgy D.44; whose records note that Henry Fowler was rector of Minchinhampton, Gloucestershire, from 1618, with remnants of his library now scattered between their holdings and those of Gloucester Cathedral and the Wellcome Library), with single leaves in Maggs Bros., *European Bulletin* 12 (1984), no. 48, and *European Bulletin* 15 (c.1990), no. 71, as well as Keio University, Tokyo (ref. 109) and in a private collection in Christchurch, New Zealand (see M.M. Manion, V.F. Vines and C. de Hamel., *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, no. 163, p. 138).

£2,000-3,000



Lot 100

101
Leaf from a calendar with near-contemporary addition of St. Bridget of Sweden, from a Book of Hours, in Dutch, illuminated manuscript on parchment [northern Netherlands (most probably Utrecht), first decades of fifteenth century]

Single leaf, entries of feasts (for July) in single column of 17 lines of an angular vernacular bookhand, capitals touched in red, significant entries entirely in red, one-line initials in gold or blue with long and trailing penwork decoration, one large 'KL' initial in gold on blue and burgundy grounds heightened in white, extensions of gold foliate tendrils from this initial in upper and inner vertical borders ending in lappeded swirls, these tendrils festooned with sprays of gold and red seedpods and pale green leaves, some scuffing to gold and chipping in a few places, small spots and stains, else good condition, 130 by 95mm.

- Provenance:
1. The parent codex was written for use by a patron who lived in the vicinity of Utrecht (with St. Frederick, early ninth-century bishop of Utrecht, commemorated here on verso on 18 July). The simplicity of the illumination here points towards the first decades of the fifteenth century (see a *Tafel van den Kersten Ghelove*, produced 1400-04 for Duke Albrecht of Bavaria, count of Holland, Zeeland and Hainaut: J. Marrow, *The Golden Age of Dutch Manuscript Painting*, 1990, I 4, pp. 19 & 33-4; a Missal, produced c. 1405 for a Netherlandish Franciscan house: *ibid.*, I 7, pp. 22 & 38-9; and a Book of Hours from the circle of the Masters of Mary of Guelders, made c. 1420 in Utrecht: *ibid.*, II 18, pp. 49 & 70-71).
 2. A few decades after it was produced, the feast of St. Bridget of Sweden (“natale S. birgitte”, i.e. her heavenly birth, or death date) was added to the entry for 23 July, and this suggests the conversion of an existing Utrecht Book of Hours for Brigittine use. The Brigittine house of Maria Wijngaard/*Vinea Mariae* had been founded in Utrecht by 1444 by inmates of Marienwater, but little is known with certainty of its origins. This leaf may well be a relic of one of the books of a founding member of the community.
 3. This leaf acquired from the European trade in 2012.

£2,000-4,000



Lot 101

Leaf from a Psalter and Prayerbook, with rabbits playing music and dancing in the margin, in Latin, illuminated manuscript on parchment [Germany (probably Hildesheim, or vicinity), parent manuscript dated 1524]

Single leaf, with single column of 26 lines in a professional Germanic book hand, one-line initials in liquid gold or silver on blue or burgundy, three-line initials in same with gold floral sprays within their bodies, full border of realistic foliage and plant cuttings (including a large thistle) on dull gold ground, recto with three rabbits: one playing a hirtenschalmey (shepherd's shawm) while another leads its companion into the dance, verso with a bird and a putti picking strawberries, small spots and stains, else excellent condition, 165 by 135mm.

Provenance:

1. The parent manuscript was a lavish production for a member of the influential Mansfield family (with their arms on fol. 45v), probably living in the vicinity of Hildesheim (with St. Godehard, bishop of Hildesheim, d. 1038, singled out with a miniature). Almost all of its leaves had these charming decorated borders, and two of them were dated 1524.
2. That codex seems to have then passed into French or Belgian ownership, and the arms of Adrienne Louvignies were added in the mid-sixteenth century to fol. 1r. By the nineteenth-century it was in the library of the Comte d'Aspremont-Lynden (his signature of that date).
3. Then in the collection of the brothers Michael Linel (1830-1892) and Albert Linel (1833-1916) of Frankfurt am Main (their L.M. 39); the whole collection acquired by the city of Frankfurt in 1892, with certain items including the parent manuscript of this leaf de-accessioned in 1953 (see G. Swarzenski, *Die illuminierten Handschriften und Einzelminiaturen des Mittelalters und der Renaissance in Frankfurters Besitz*, 1929, no. 151, pp. 181-183, and Peter Kidd's blogpost of October 2014 on the same).
4. Sotheby's, 23 June 1987, lot 100.
5. Sold by Jörn Günther and Bruce Ferrini, *Recent Acquisitions—Medieval and Renaissance Illuminated Manuscripts* (autumn 1997), and leaves appearing soon after on the market. Three leaves have been catalogued by S.N. Fliegel as part of the Jeanne Miles Blackburn collection, in the Cleveland Museum of Art, 1999, no. 65, pp. 67-69.
6. This leaf acquired from a private North American collector in 2006.

Illumination:

The border here with its merry-making rabbits sets this apart as a greatly appealing leaf from this opulent German Renaissance manuscript.

£1,000-2,000



Lot 102

103
Large initial enclosing St. Jerome writing, on a cutting from a grand Bible, in Latin, manuscript on parchment [Austria (probably Vienna), mid-fifteenth century]

Square cutting, with a large initial 'F' (opening "Frater Ambrosius ...", Jerome's epistle 53 urging Bishop Paulinus of Nola to embrace and study the Scriptures, usually found opening the Vulgate Bible: Stegmüller 284 and 3306), in light grey swirls of acanthus leaves overlaid on dark grey panels, enclosing the author wrapped in a red cloak and wearing a galero, seated at a writing desk, and writing in an open book while gazing upwards, all on burnished gold grounds, sprays of blue-grey, pink and green acanthus leaves with gold fruit in margins, red rubric, 13 lines from a single column in an ornamental and angular hand whose descenders trail away to sharp tips, some paper adhering to back from old mounting, small spots and stains, else excellent condition, 169 by 140mm.

- Provenance:
1. Written and illuminated for a wealthy patron or grand community in Austria, probably in Vienna, towards the end of the second quarter of the fifteenth century, or in the years immediately after. This cutting is from the frontispiece of the parent manuscript, and another complete leaf has been catalogued by C. de Hamel, *Gilding the Lilly*, 2010, no. 65, pp. 146-147, where he also notes a further leaf in Columbia, University of Missouri, Ellis Library, Rare Res. BS 1254.L3M6.1450.
 2. Perhaps owned by Erik von Scherling (1907-56): C.L. Ricketts acquired the Lilly leaf from von Scherling's cat. 11, *Manuscript Fragments, Miniatures, Persian Miniatures, Greek Vases* (1930), no. 953, but without mentioning a specific leaf or part of text there, suggesting he had several examples.
 3. Les Enluminures cat. 5 (1996), no. 34: with clipping from that catalogue included, most probably thence to a North American collector (see de Hamel, p. 146).
 4. Acquired by Roger Martin in Brunn Rasmussen Auctioneers, Copenhagen, 12 December 2017, lot 1750/6147.

Published:
Jonathan J. G. Alexander, 'The Author as Authority in the Medieval Illuminated Manuscript', in Bruce Ferrini and Les Enluminures, *Important Illuminated Manuscripts*, 2000, p. 15, fig. 7.

C. de Hamel, *Gilding the Lilly*, 2010, no. 65, p. 146.

£3,000-5,000



Lot 103



Lot 104

104
Pentecost, in a large historiated initial on a cutting probably from a Gradual, in Latin, illuminated manuscript on parchment [probably Austria, c. 1500]

Cutting, trimmed to edges of initial, with a large initial ‘S’ (probably opening “*Spiritus Domini replevit orbem ...*”, the introit for Whitsunday) in burnished gold, enclosing the Holy Spirit as it descends in the form of a dove to the Virgin and followers, who sit in a gothic temple reading books in their laps, all visible through a cut away wall and before a wide and mountainous landscape, the initial on blue and burgundy grounds with foliage picked out in white and yellow penwork, thin gold extensions from initial leading to bursts of pink and green stylised acanthus leaves in margin, with a single blue and red flowerhead and numerous gold bezants surrounded by penstrokes, reverse with two lines of text in a high-grade liturgical hand (“*igne discipu[li] apparuit & / tri[buit eis ca[rismatum]*”) with music on a 4-line red stave, and remains of a red folio no. there in upper outer corner, slight scuffs (mostly to edges), else in good condition, 250 by 215mm.

Sold in the Hotel des Ventes, Geneva, 13 June 2016, lot 5, and acquired there by Roger Martin.

The highly stylised acanthus leaves and flowers with pointed centres surrounded by circles of thin curling petals and bezants surrounded by flagella-like penwork strokes, finds close parallel in a Gradual of the same date in Seckau, Styria (see *Mit Pinsel, Feder, Gold und Malachit – Buchmalerei des 15. Jahrhunderts*, 2016, no. 24).

£2,000-3,000



Lot 105

105
Two cuttings with illuminated initials from a copy of Augustine, Tractate on John, in Latin, manuscript on parchment, with single leaves from a Psalter and an Antiphonal on parchment [Germany, fourteenth and fifteenth century]

Four leaves, comprising: (A & B) TWO CUTTINGS WITH INITIALS FROM AUGUSTINE, TRACTATE ON JOHN, with a large initial ‘T’ (opening “*In isto evangelii capitulo dominus ...*”) in burnished gold, with central panel of gold acanthus leaves, the second initial a “T” in pink acanthus leaves within spiky gold grounds, the central part not filled in, both cuttings with red rubrics, capitals touched in red, remains of lines in angular late gothic hand, small scuffs to gold, trimmed to edges and cockled, otherwise good condition, 92 by 99mm. and 135 by 97mm. Upper Rhine, probably Strasbourg, c. 1460-70; (C) LEAF FROM A FERAL PSALTER, with single column of 6 lines, with music on a 4-line red stave, red rubric, one-line initials in red or blue, three larger penwork initials touched in red or yellow and with ornamental penwork, two of these with a human face and a green dragon and a bird picked out in their decoration, one large pink initial on burnished gold ground within grey and green frame, sprays of green foliage in margin, some discolouration to edges, cockling and small spots, else good condition, 170 by 120mm., southern Germany, second half of the fifteenth century; (D) LEAF FROM AN ANTIPHONAL, with part of Offices for St. Stephen, double column of 11 lines of spiky script with music on a stave arranged around a red clef line, capitals touched in red, red rubrics, red or pale blue initials, several original flaws in parchment, folds and discoloured sections, else good condition, 360 by 275mm, Germany, fifteenth century.

Items (a & b) here were part of Sotheby’s, 5 July 2016, lot 16, and were subsequently acquired from the European trade. Item (c) is from the collection of Miles Standish Slocum (1887-1956), of Pasadena, bibliophile and book collector, whose library was sold by Christie’s, New York, and at California Book Auctions in 1981; acquired from his descendent in 2017.

£1,000-2,000



Lot 106

106
Leaf with a full-page miniature of St. Lucy of Syracuse, from a prayerbook in German, illustrated manuscript on parchment [Germany (probably south, perhaps Augsburg), c. 1470]

Single leaf, with a full-page rectangular miniature showing the saint as a crowned women with rosy cheeks and long flowing hair, in dull-gold robes, wrapping herself in a green and pink cloak and holding a book as a dagger pierces her throat, all before a wide blue sky with faint black penwork picking out arches around its top and sides, all within a realistic green and red frame, reverse with large green foliate initial on blue grounds, with scrolling foliage in margin terminating in flowerheads and gold bezants, one smaller initial, red rubrics, 13 lines in an angular Germanic late gothic bookhand (opening “Kum heylige iunckfraw und martrerin lucia ...”), trimmed at edges with losses to decoration there, spots and stains, overall good condition, 104 by 78mm.

Acquired from a European private collector in 2019. Another leaf from the same parent volume, with a miniature of St. Anthony the Hermit, was Maggs Bros., cat. 1283, *Illuminations* (1999), no. 27.

£2,000-3,000



Lot 107

107
The original sin and the expulsion from the garden, miniatures perhaps from a Rosary, in German, decorated manuscript on parchment [Germany, early sixteenth century]

Two leaves, each with an arch-topped miniature within thick gold frame, with (i) Adam and Eve either side of the Tree of Knowledge, the serpent entwined in its branches as Eve holds up an apple to her mouth, the whole within a medieval walled garden and before a wide pale blue sky, all above a large empty banderole; and (ii) Adam and Eve being driven out of the same garden by an angel who raises a sword to smite them as they flee, again within a medieval walled garden and before a wide pale blue sky; both with single column of short devotional text in German in early sixteenth-century hand on reverse (each opening with calligraphic red initial, perhaps an ‘A’, the second leaf perhaps opening ‘Ave’, and 9 and 8 lines respectively), these heavily erased (visible only under UV light, and further obscured on first leaf by later repair of a hole in upper centre there, with only short fragments such as “die lob und” and “Creaturer” legible), second leaf with inscription of perhaps nineteenth-century (erased but last word certainly ‘Bamberg’), chipping from paint and scuffs to gold frames of both, discolouration to edges of borders from old mounting, overall in fair and presentable condition, each approximately 111 by 77mm.

Provenance:
 Sheldon and Marcia Sacks; their sale at Doyle’s, New York, 13 April 2016, lot 216; acquired there by Roger Martin.

Text:
 The parent manuscript was a rare form of devotional text named a Rosary, an arrangement of 150 images alongside copies of the same prayer beginning ‘Ave Maria’, and may have had a Netherlandish model; compare the miniatures from just such a text sold by Sotheby’s, 18 June 1991, lot 141.

£1,000-2,000

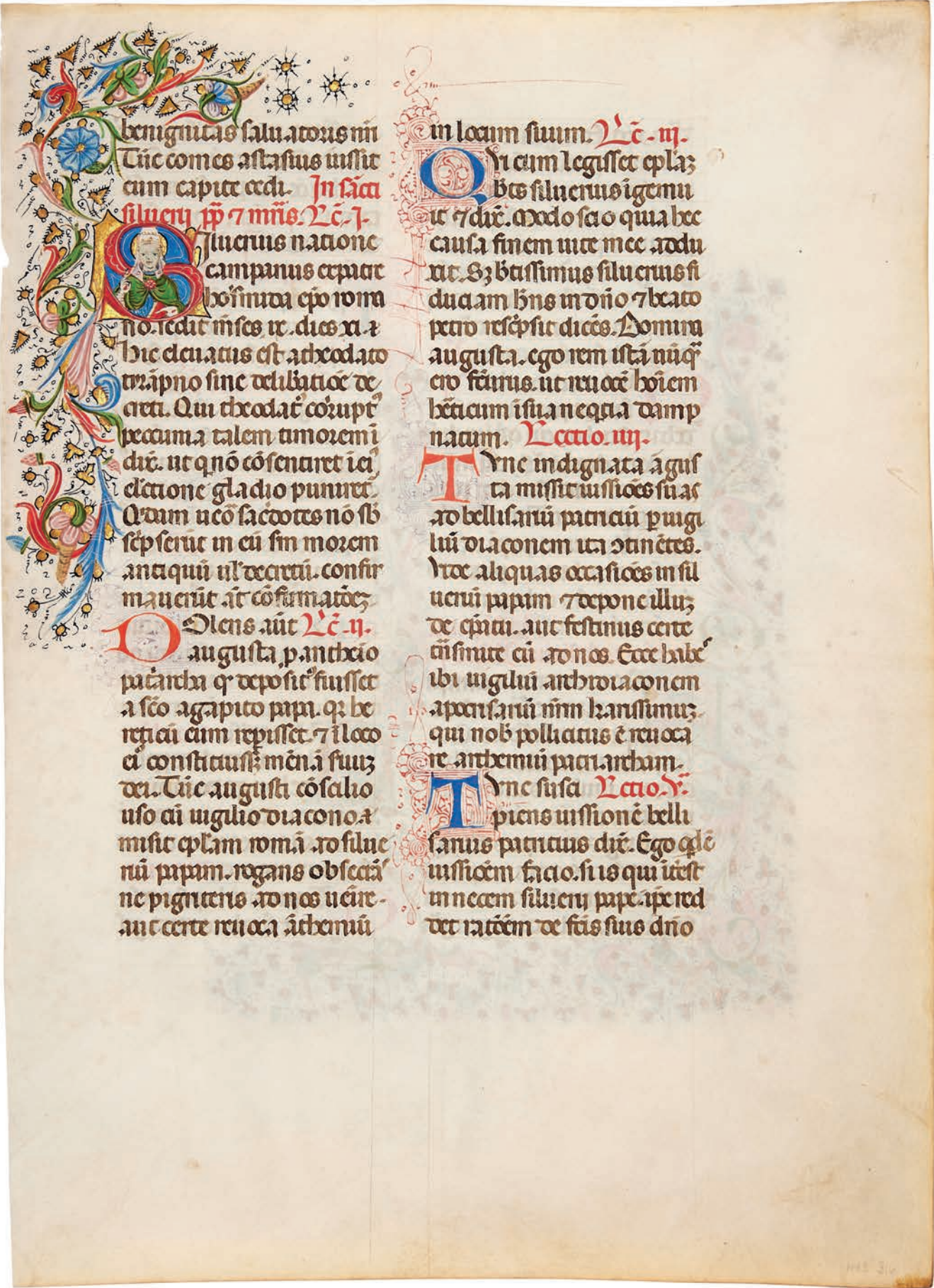
108
Leaf from the Breviary of Aymo de Romanano, bishop of Turin, in Latin, lavishly illuminated manuscript on parchment [north-west Italy (perhaps Turin), mid-fifteenth century]

Single large leaf, with double column of 30 lines of a high-grade rounded Italian bookhand, red rubrics, 2-line initials in blue or red, with elaborate penwork infill and surround in contrasting colour, three historiated initials in red on brightly burnished gold grounds with angular edges, each enclosing a half-length portrait of a saint (SS. Pope Silverius, Paulinus, bishop of Nola and John the Baptist) in brightly coloured robes and with golden haloes, these initials with sprays of coloured acanthus leaves with golden fruit, flower-heads and prickly golden seedpods and bezants in margin, the extensions of the final two initials all but filling the inner and central margins as well as the bas-de-page with this decoration, a few small spots, slightly darkened at edges, overall excellent condition, 321 by 237mm.

Provenance:
1. From a group of nine leaves all sold together in Sotheby's, 22 June 1993, lot 58 (with full-page illustration), with the arms on several leaves there (one with a mitre and crozier) subsequently identified as those of Aymo de Romanano, bishop of Turin from 1411 to 1468 (see G.B. di Crollanza, *Dizionario Storico-Blasonico*, II, 1888, p. 436, for the description of his arms as "D'azzurro, all bandad'argento, accostata da due filetti d'oro in banda"). He was a member of the family of the marquis de Romanano, and served as an Augustinian Canon Regular before election to the episcopate. Other leaves from the same parent codex were also Sotheby's, 19 June 1990, lot 39, as well as 10 December 1996, lot 12 (see that description for the identification of the original owner of the volume).

2. The present leaf acquired from Heritage Auctions, Dallas, TX, 11 April 2012, lot 36493.

£1,500-2,000



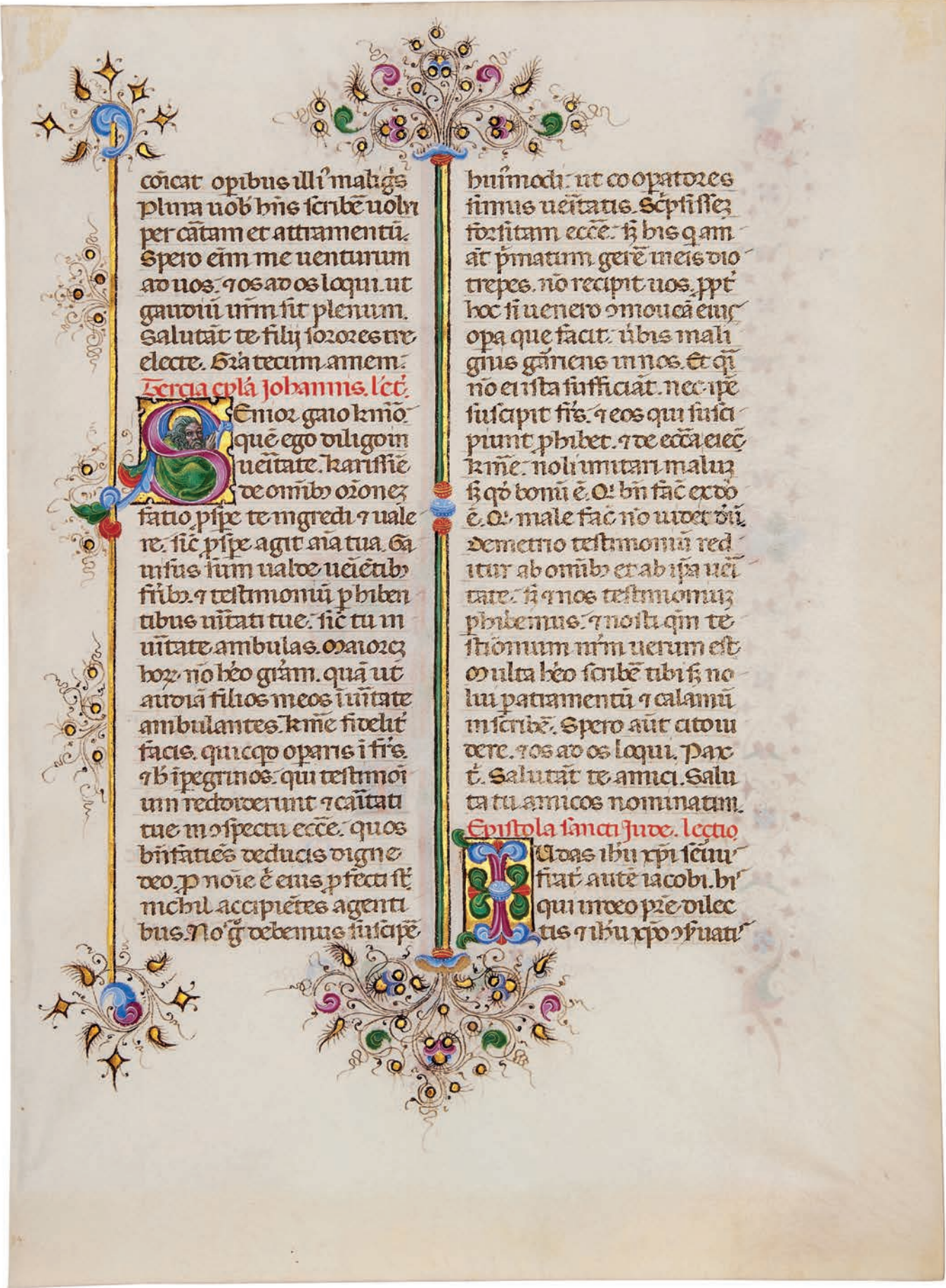
Lot 108

109
Leaf from the Llangattock Breviary, with two historiated initials, in Latin, illuminated manuscript on parchment [Italy (Ferrara), c. 1450]

Single leaf with double column of 30 lines of a rounded late gothic bookhand, capitals touched in yellow wash, red rubrics, one initial formed of coloured acanthus leaf fronds on rectangular gold grounds, three columns with a decorative border on their inner sides formed from thin gold and coloured bars, each exploding into penwork foliage with coloured acanthus leaves and gold leaves and seed-pods at head and foot, other sprays of hairline foliage and bezants at midpoints, the fourth column with decorative border of scrolling hairline foliage with acanthus leaves and gold leaves and seed-pods, one 4-line historiated initial on recto in blue and pink acanthus leaves on gold grounds, enclosing either St. Gaius or John the Evangelist, as a bearded man with deeply furrowed features, wrapped in a green cloak, another on verso in same enclosing Luke seated writing in a book within a gothic interior, small chipping from background of second initial, small spots and stains, else excellent condition, 272 by 198mm.

- Provenance:
1. This leaf comes from a parent manuscript corresponding to the physical dimensions and illumination of the Missal of Borso d'Este, marquis and then duke of Ferrara (Modena, Biblioteca Estense, MS. W.5.2, lat. 239), and must be from a sister-manuscript containing a breviary, also intended for use in the ruler's chapel. It is now usually identified with the Breviary recorded in accounts in the d'Este archives as having been illuminated for Leonello by the artists Giorgio d'Alemagna, Bartolomeo de Benincà, Guglielmo Giraldi and Matteo de' Pasti (see F. Toniolo *La miniatura a Ferrara dal tempo di Cosmè Tura all'eredità di Ercole de' Roberti*, 1998, pp. 19, 20, 76-77).
 2. John Rolls (1870-1916), 2nd Baron Llangattock, with inscriptions in the parent volume recording his family's acquisition of it, already imperfect, during the Peninsular War in the early nineteenth century; sold in his sale Christie's, 8 December 1958, lot 190.
 3. Goodspeeds book shop, Boston, and widely dispersed by them.
 4. Acquired in North American trade in 2016.

£5,000-7,000



Lot 109

110
Bifolium from the Llangattock Breviary, in Latin, illuminated manuscript on parchment [Italy (Ferrara), c. 1450]

Two conjoined leaves, with double column of 30 lines of a rounded late gothic bookhand, capitals touched in yellow wash, red rubrics, one-line initials in liquid gold or blue with yellow or red penwork surround, 2-line illuminated initials on blue or dark pink grounds, decorated text borders of thin gold and coloured bars, painted beads and knots at midpoints and sprays of hairline foliage with coloured acanthus leaves and gold leaves and seed-pods at head and foot, other decorated text borders terminating in single flower heads or composed of scrolling hairline foliage with acanthus leaves and gold leaves and seed-pods, dealer's marks in pencil in lower outer corners leaves, small spots and stains, else excellent condition, each leaf approximately 272 by 200mm.

Acquired from North American trade in 2016.

Two leaves from this dazzlingly bright manuscript, almost certainly produced for the private devotions of the dukes of Ferrara. See also previous lot.

£3,000-5,000



Lot 110

111
St. Andrew holding his cross, in a large initial on a cutting from a Gradual, illuminated manuscript on parchment [Italy (Lombardy), mid-fifteenth century]

Nearly square cutting, enclosing a large initial 'M' (most probably opening "Mihi autem nimis ...", the introit for the Feast of St. Andrew) in pink arches with rows of circles picked out along their edges in shading and white penwork, these lined with green foliage with delicately painted green vine leaves emerging on shoots and surrounding the saint, all on deep blue ground, the saint shown as a full length portrait of a bearded man, dressed in a red tunic and wrapped in pink and green robes, the whole on burnished gold grounds, with hairline-thin yellow painted foliage overlaid, reverse with two lines of text ("[Do]mine. Di[cit andreas si]moni fratri[su[o]"), the end of the Offertory and the beginning of the Communion on the Feast of the Vigil of St. Andrew on 29 November), with music on a 4-line stave (second from top red, else brown; rastrum: 44mm.) and a red initial with ornate penwork in more muted version of same colour, gold crackled in places with some small losses, a few tiny chips here and there, stave shining through in middle of saint's body, some paper hinges adhering from old mounts, overall good and glittering condition, 175 by 158mm.

Provenance:
1. Already cut from its parent codex in the nineteenth century at least, with remains of a blue edged paper collection label pasted to reverse.

2. Rolf Werner Rosenthal (1928-2009) and his wife Elizabeth; their sale at Eldred's, East Dennis, MA., 28 October 2016, lot 40; acquired there by Roger Martin.

Artist:
This miniature is by an accomplished northern Italian artist who appears to have thus far evaded study. The facial modelling, especially around the eyes and beard, echo the cuttings attributed to Stefano da Verona by P. Palladino (*Treasures of a Lost Art*, 2003, no. 52a, there dated c. 1430-35), but this is later than those and has a bolder, less muted palette. The treatment of the gold leaf, heightened with yellow brushstrokes, points towards the early work of the Milanese artist, Giovanni Pietro da Birago (fl. 1470-1513), and suggests our artist's contact with illuminators there. The delicately painted vine-leaves within the framework around the saint have great visual appeal, but have yet to be found by the present cataloguer in any other choirbook or cutting from one.

£4,000-6,000



Lot 111



Lot 112

112

Two leaves from a Book of Hours, in Latin, illuminated manuscript on parchment [Italy (probably Milan), c. 1500-10]

Two separate leaves, each with single column of 17 lines in a fine and regular late gothic bookhand (text from Mass of the Virgin and Vespers in Hours of Virgin), capitals embellished with hairline penwork, deep red rubrics, punctuation stops between pleas to the Virgin on one leaf with tiny liquid gold crosses on burgundy grounds, the same leaf with one-line initials in same and a line of text in liquid gold capitals on a burgundy ground flecked with gold droplets, the other leaf with elaborate penwork cadels finishing text above line-fillers of white penwork on blue panels and liquid gold on burgundy, each leaf with a blue initial encased in stylised acanthus leaves and architectural fixtures on dull-gold grounds, with sprays of coloured and gold stylised foliage in margins in same Renaissance style, modern folio nos. '28' and '29' (but note text not continuous, so parent volume incomplete, misbound, or both), offset from decoration on once-adjacent leaves, small spots and stains, else in excellent condition, 173 by 123mm.

Acquired from European trade in 2003. Other leaves have appeared in Pirages cat. 47, nos. 83-85 and 170.

£800-1,200



Lot 113

113

Collection of leaves from Italian illuminated manuscripts, in Latin, on parchment [fourteenth and fifteenth century]

Five leaves, comprising: (i) LEAF FROM A MINIATURE BOOK OF HOURS, this opening the Seven Penitential Psalms, with single column of 13 lines, red rubric, one-line initials in red or blue, one historiated initial in red, green and fawn acanthus leaves, enclosing half-length portrait of David in prayer, the whole initial on burnished gold grounds, full decorated border of dense foliage terminating in coloured flowerheads and bristling gold bezants, text on recto and small area of adjacent border slightly rubbed, spots and stains, else presentable condition, 92 by 63mm., north-east Italy (perhaps Venice), c. 1470-80; (ii) LEAF FROM A DOMINICAN MISSAL, double column of two sizes of 26 lines, red rubrics, nine 2-line initials in red or blue with ornate contrasting penwork, one red initial, enclosing foliage and on blue grounds edged with gold, small spots and stains, else good condition, 322 by 231mm., most probably Perugia, c. 1353; (iii) LEAF FROM A BREVIARY, double column of 36 lines, red rubrics, one-line initials in red or blue, 2-line initials in gold on green, blue and pink grounds, one large initial in dark pink enclosing a human figure picked out in fine white brushstrokes on a rich blue ground, all on wide gold grounds and with stylised flower-heads and gold bezants suspended within densely scrolling penwork in margin, a few small spots, else excellent condition, 184 by 128mm., Ferrara or Cremona, c. 1470; (iv) TWO LEAVES FROM A BOOK OF HOURS, both with single column of 16 lines, one leaf with a catchword within fine penwork, capitals in elaborate calligraphic penstrokes with fine penwork, red rubrics, one-line initials in gold or blue with contrasting penwork, each leaf with a large pink initial enclosing coloured foliage and on bright gold grounds, with foliate extensions in margin ending in mirrored gold leaves, folio nos. '13' and '47', small spots, else excellent condition, both approximately 168 by 124mm., Italy, fifteenth century.

Item (i) here is from an incomplete Book of Hours sold in Sotheby's, 5 July 2005, lot 100. Item (ii) is from a Missal owned by Otto Ege (see S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States*, II, p. 1947, no. 64) and dispersed by him (see S. Gwara, *Otto Ege's Manuscripts*, 2013, p. 158, his HL 122).

£2,500-3,500

114
Two leaves of John of Wales, Communiloquium or Summa collationum, in Latin, illuminated manuscript on parchment [Spain, c. 1400]

Two leaves, each with double column of 48 lines in a rounded Iberian bookhand, capitals touched in yellow, red rubrics, running titles in red and blue at head of each leaf, initials in pink or blue enclosing coloured foliage on red-gold grounds, long and gracefully curling coloured foliate extensions from these into margins, terminating in acanthus leaf scrolls and flower heads on hairline thin shoots, with gold bezants, trimmed at top partly removing original foliation on one leaf, some small spots, 357 by 243mm.

Provenance:
1. The parent manuscript perhaps made as a royal commission for King Martin I of Aragon (reigned 1396-1410): in an online post by the rare books library of Ohio State following their acquisition of a sister leaf, they record that C. de Hamel has noted that the border illuminator here is likely to also be the artist of a Valerius Maximus codex in the archives of Barcelona (MS. L/26; see J. Alturo I Perucho, *El libro manuscript a Catalunya, origins I esplendor*, 2000, pl. on p. 1) linking it to the Spanish court. Moreover, Martin I's court juggler, Borra, is reported as having commissioned a copy of this exact work for the king (see J. Swanson, *John of Wales: A Study in the Works and Ideas of a Thirteenth-Century Friar*, 1989, p. 210), and that may have been the parent manuscript of this leaf.

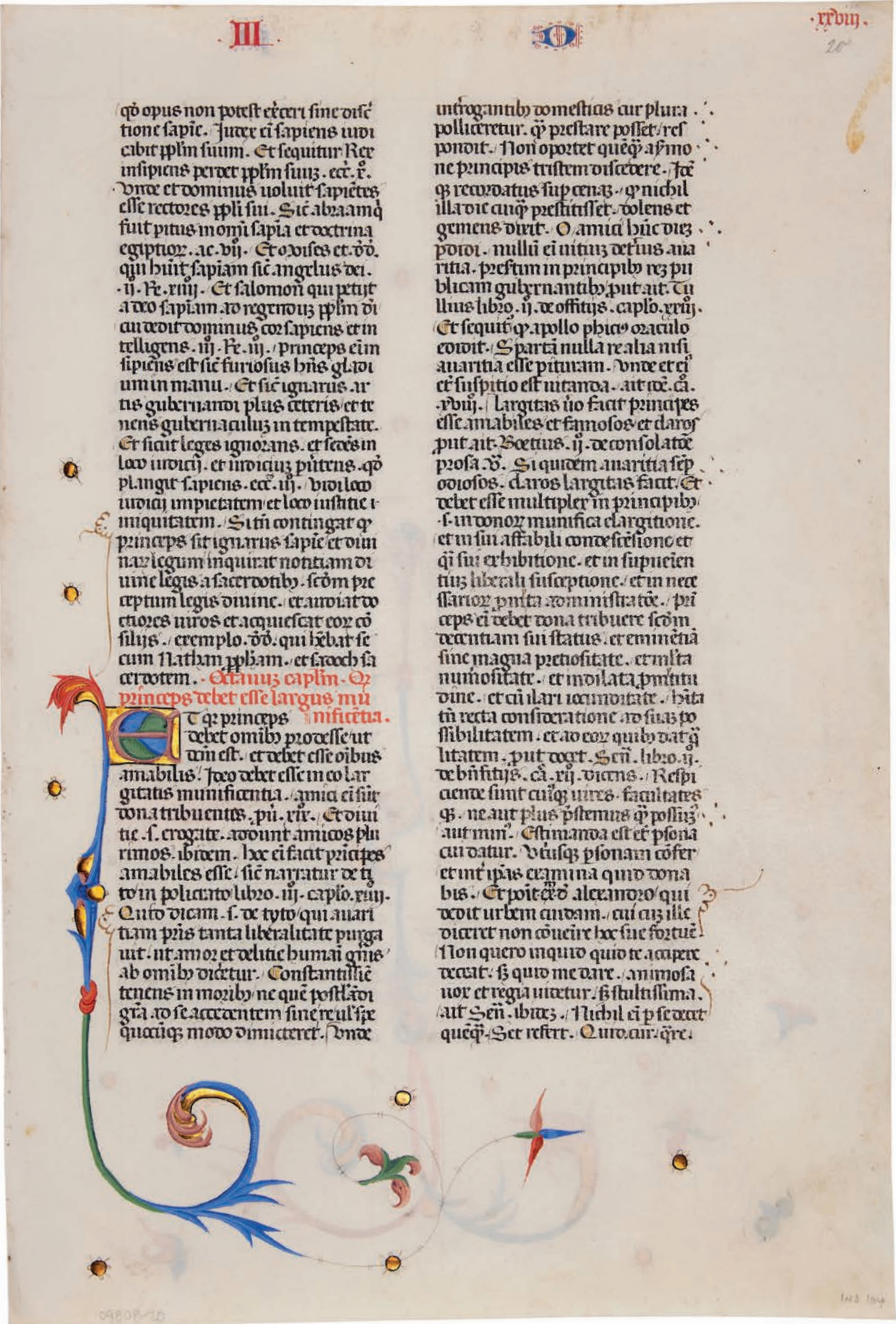
2. A Spanish monastery, from where it was acquired by Arthur M. Ellis (1875-1932) in 1930 (see Sotheby's, 18 December 2003, lots 17 and 18, and more fully Peter Kidd's blogpost of May 2014, featuring the present leaves). The parent manuscript was already imperfect then, and Ellis seems to have given individual leaves to friends and associates. The remnant of it passed to Ellis' heirs; their sale at PBA Auctions, 12 June 2003, lot 155, and then dispersed with leaves also appearing in Sotheby's as noted above, Maggs cat. 1366, *European Bulletin* No. 23 (2004), nos. 28-29 and Pirages, cats. 49 (2004), no. 114, 51 (2005), no. 128, and 57, no. 75.

3. These leaves acquired in the North American trade in 2004.

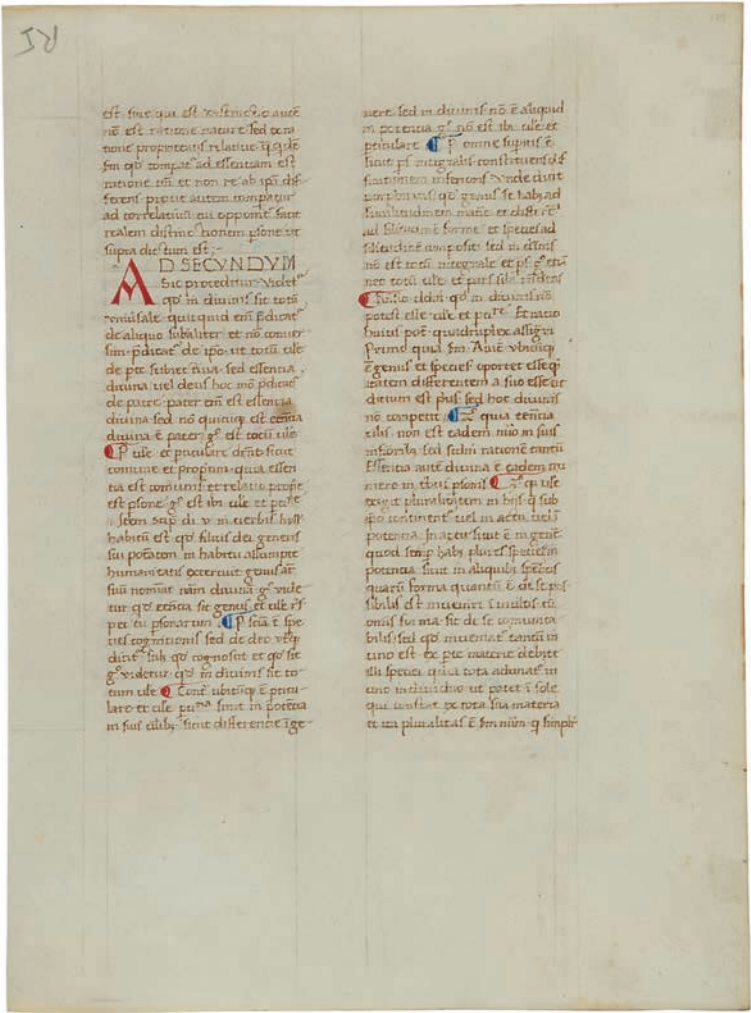
Text:
John of Wales was a Franciscan scholar active in the second half of the thirteenth century, documented in Oxford in 1259-60 and then Paris in 1270, where he may have died c. 1285. This is his most well-known work, a pastoral handbook for preachers, partly gnomic, philosophical and theological, full of quotations from ancient and patristic authors (some 1500 extracts from some 200 works in total, including 170 from Seneca and 103 from Cicero). Swanson's research has traced more than 100 manuscripts of the work in institutional collections, almost all practical and undecorated copies.

The leaves here contain text from Part 1, Distinction 3 of the text (original fol. xxviii, and modern fol. 20, and running titles: "I P" and "III D"), and from Part 4, Distinction 3 (original fol. trimmed, and modern fol. 92, and running titles: "IIII P" and "III D").

£2,000-3,000



Lot 114



Lot 115

115

Leaf from Thomas Aquinas, Commentary on the Sentences of Peter Lombard, in Latin, decorated manuscript on parchment [Italy (most probably Florence), second half of fifteenth century (probably c. 1475)]

Single leaf, with double column of 37 lines of a small and precise humanist bookhand (with part of Book I, Distinctio XIX), paragraph marks in alternate red or dark blue, simple red or blue initials with remainder of opening words of these sections in capitals, a few spots and stains, else excellent and fresh condition, 287 by 210mm.

Provenance:

In a blogpost released as this catalogue was in its final stages, Peter Kidd has added greatly to the provenance of the parent volume of this leaf. He notes a probable Florentine origin, and that the arms occur for a number of Italian families, but was unable to conclusively identify a Florentine family (citing examples from neighbouring Siena instead). One possible Florentine identification are the Neri family of Florence, whose arms are found in the form here, but with crescents *argent*, not *or*, in a seventeenth-century armorial in private ownership. The family was numerous in Renaissance Florence, but one possible candidate is the Francesco di Neri di Filippo del Nero, recorded in the 1450s as an official of the Medici *studio* (the intellectual centre of the court). Kidd then traces the parent volume in a catalogue of the Florentine bookseller T. de Marinis (cat. VIII, 1908, no. 3); with it reappearing in Davis & Orioli of Florence and London, in 1925-26; and then to Philip C. Duschnes, by 1941, when leaves appeared in his cat. 48 of that year. By 1944, a substantial part of it had passed to Duschnes' associate, Otto Ege (1888-1951), and he included leaves in his *Fifty Original Leaves from Medieval Manuscripts* and *Original Leaves from Famous Books* portfolios. The remnant of the book came to light in Sotheby's, 26 November 1985, lot 80 (some 32 single leaves; full page illustration there). See S. Gwara, *Otto Ege's Books*, 2013, pp. 131-32, his HL 40. The present leaf acquired from a UK collector in 2016.

£800-1,200

116

Terence, Phormio, in the humanist script of Giuliano di Antonio of Prato, in Latin verse, pale red rubrics, manuscript on parchment [Italy (probably Florence), c. 1450-60]

Single leaf, with 30 lines (including Act 3, scene 1-2) of fine humanist minuscule by Giuliano di Antonio of Prato, rubrics in pale red capitals, the readings for different characters marked in same pale red capitals, 3-line simple dark-blue initials, noticeable grain pattern to parchment, small spots and stains, a few wormholes, slight discolouration at edges, else in excellent condition, 250 by 175mm.

Provenance:

1. The parent manuscript, a collection of the works of Terence, was written in Florence, c. 1450-60. The script was first attributed by A.C. de la Mare to the Florentine scribe 'Messer Marco', but she later revised this opinion and attributed it to the accomplished scribe Giuliano di Antonio of Prato (see her 'A Livy copied by Giacomo Curlo dismembered by Otto Ege', *Interpreting and Collecting Fragments of Medieval Books*, 2000, at p. 57).

2. The codex was owned in the fifteenth- or sixteenth-century, by a 'Petrus Colom': this leaf with his inscription now at Rutgers University.

3. The incomplete parent volume of 103 leaves was offered by E.P. Goldsmidt, cat. 23 (1930), no. 14, then reappearing as Sotheby's, 28 May 1934, lot 100, bought by Marks (of 84 Charing Cross Road), presumably on behalf of Dawson's, Los Angeles bookdealers.

4. Otto Ege (1888-1951), who bought this from Dawson's in 1935 (see S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States*, 1937, II, 1937, p. 1947 no. 65; and S. Gwara, *Otto Ege's Manuscripts*, 2013, his HL 78), dispersed by September 1936, and apparently shared with Phillip C. Duschnes.

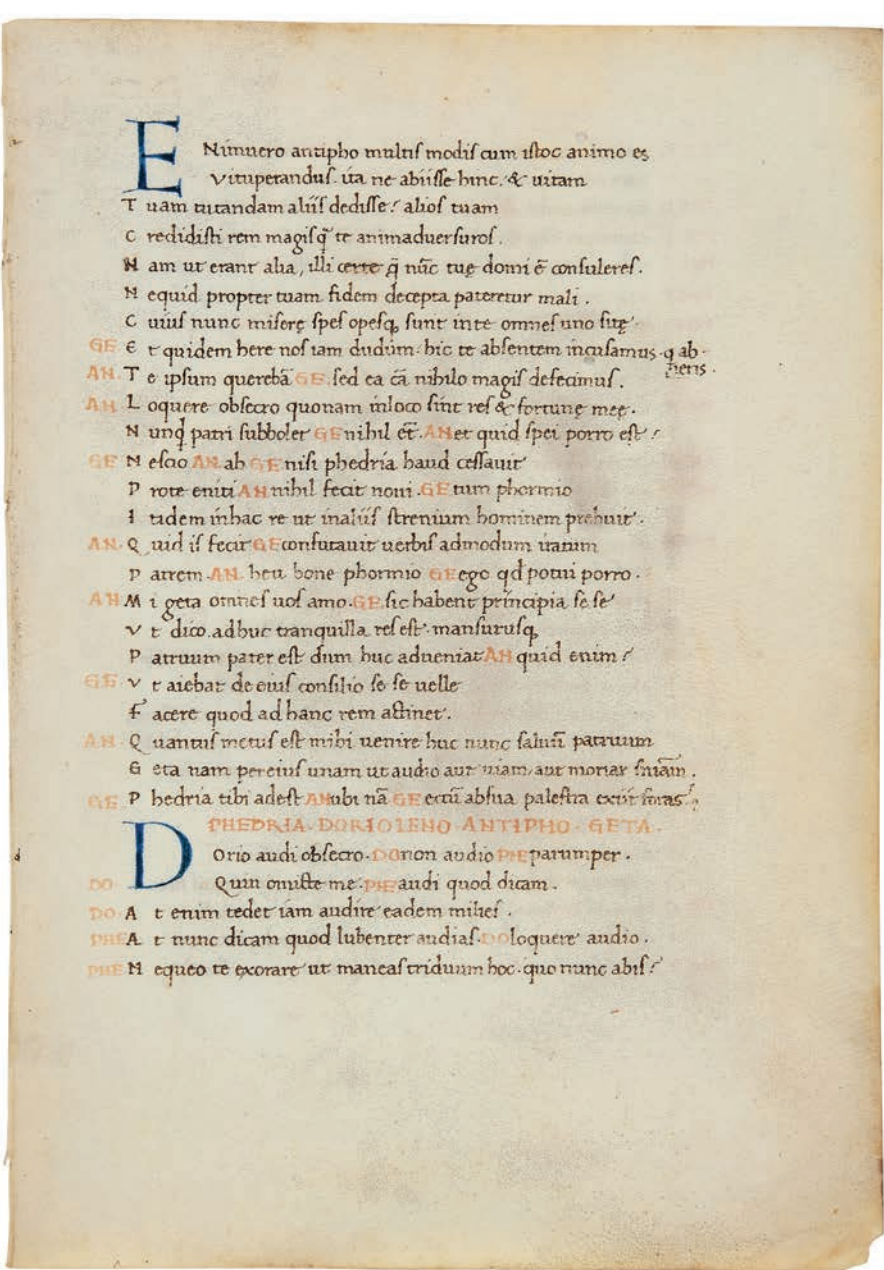
5. This leaf owned by Harwood B. Dryer (1895-1992), New York architect, and purchased (from Ege or Duschnes) on 19 September 1936.

6. Acquired from a North American private collector in 2013.

Text:

Terence (Publius Terentius Afer, c. 190-159 BC.) was one of the great early Roman comic playwrights. This work, the *Phormio* (or 'scheming parasite', i.e. one who makes his living performing services for the wealthy), was based on a lost play by Apollodorus of Carystus and was first performed in 161 BC. The manuscript tradition is one of the fullest for any Classical work, with records of its reading in the fourth and fifth century and approximately 650 manuscripts from the year 800 onwards (see M.D. Reeve in *Texts and Transmissions*, 1983, pp. 412-20).

£1,200-1,800



Lot 116

4. Otto Ege (1888-1951), who bought this from Dawson's in 1935 (see S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States*, 1937, II, 1937, p. 1947 no. 65; and S. Gwara, *Otto Ege's Manuscripts*, 2013, his HL 78), dispersed by September 1936, and apparently shared with Phillip C. Duschnes.

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£1,200-1,800

117
Leaf from Seneca the younger, Epistulae Morales ad Lucilium, in fine humanist script, in Latin, illuminated manuscript on parchment [Italy (perhaps Rome), c. 1470]

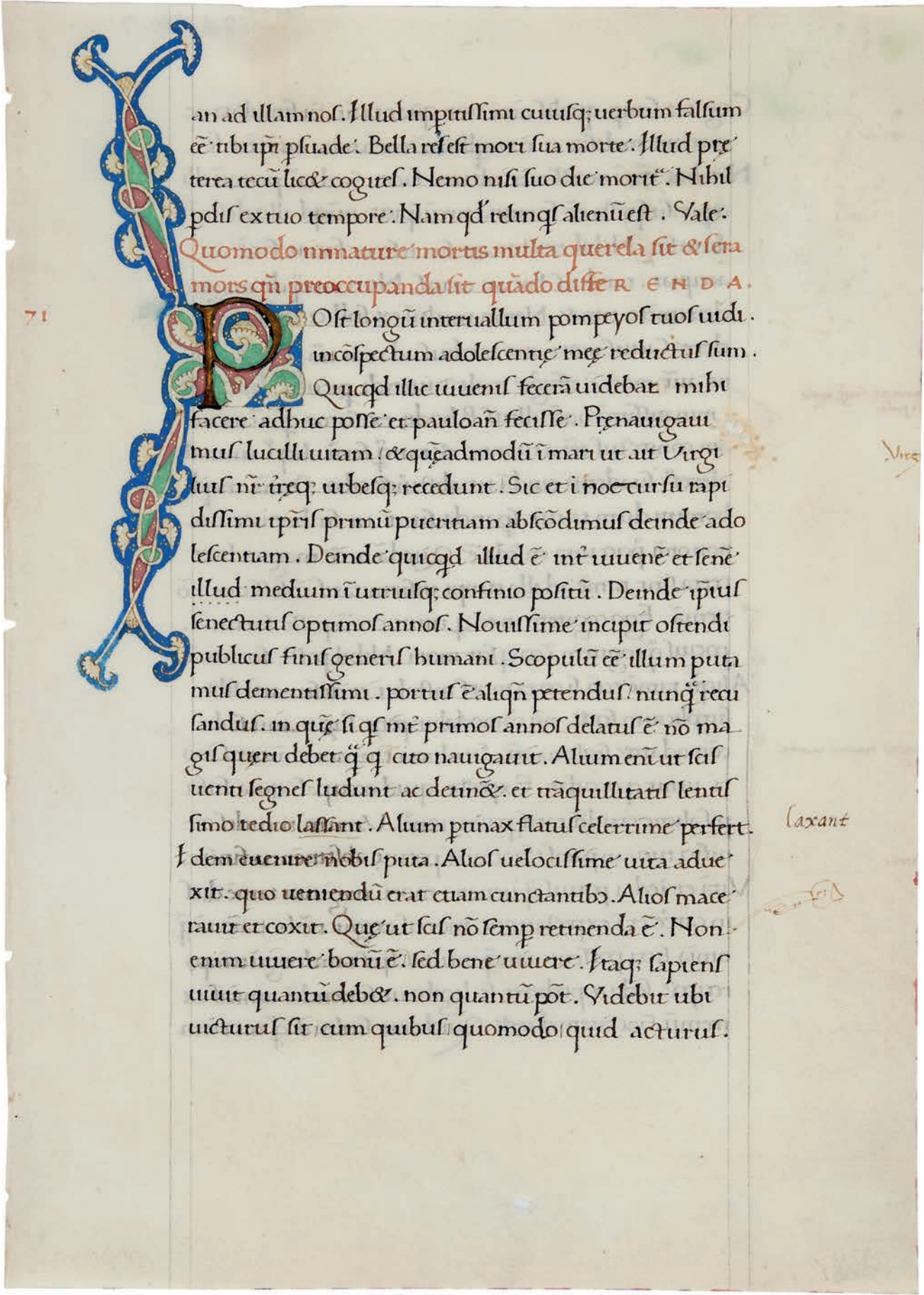
Single leaf, with single column of 28 lines of a bold and round humanist minuscule, rubrics in faded red with last letters of final word in capitals spaced out to fill up line, contemporary ‘71’ in margin next to initial, one large illuminated initial ‘P’ (opening “Post longum intervallum pompeyos ...”, the opening of epistle 71, modern 70), on blue, green and burgundy grounds heightened with clusters of 3 white dots, and with white vine foliage picked out in penwork and blank parchment, extensions into margin in same filling approximately half the vertical margin, some near-contemporary marginalia, one contemporary flaw in parchment, small spots and stains, trimmed at edges, overall excellent and bright condition, 286 by 205mm.

- Provenance:
1. From a remarkably fine humanist manuscript of grand dimensions, produced in Italy c. 1470. Certain features, such as the “the very careful slowly-written rather consciously classical script” as noted by Sotheby’s (see below), and the ruling in plummet and proportions of the illuminated initial in the Schøyen leaf (see below) might suggest that the scribe was Germanic, perhaps among those resident in Rome.
 2. Neil F. Phillips, Q.C. (1924-97) of Montreal, New York, and Virginia (together his MS. 811); his sale Sotheby’s, 2 December 1997, lot 67, as one of two leaves from this manuscript.
 3. Maggs Bros., *European Bulletin* 22 (1998), no. 81 (illustrated in colour there).
 4. Private North American collector, perhaps in Logan, Utah (and framed there c. 2000 for that owner).
 5. PBA Galleries, San Francisco, 13 September 2012, no. 118, acquired there by Roger Martin.

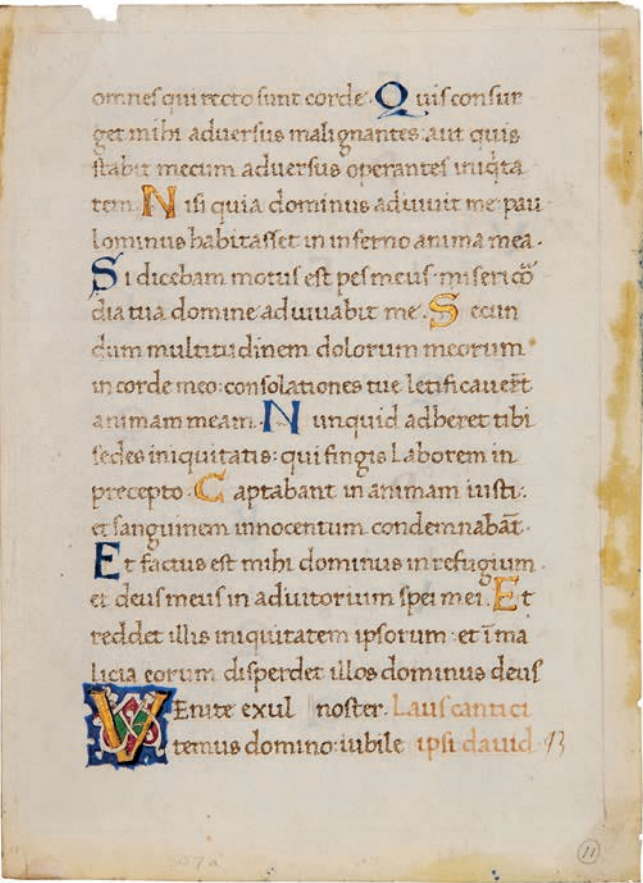
Text:
Unlike many other works of Classical literature, the Middle Ages never set aside and forgot the gentle moralising works of the Roman philosopher and statesman, Seneca the younger (c. 4 BC.-65 AD., more properly Lucius Annaeus Seneca). The letters here cover the subjects of rest and restlessness, on the time in life we enter a life of relative relaxation and comfort (using a ship finding harbour as its metaphor), and on the supreme good.

Apart from this one, five other leaves from this impressive manuscript are known: (1) Keio University (Keio, PTP, 92), most probably the sister leaf of this one, once in the Phillips’ collection and acquired by Keio from Maggs; (2) that in Quaritch, cat. 1088, *Bookhands of the Middle Ages III*, no. 89 (with full-page illustration); (3) Quaritch, cat. 1147, *Bookhands of the Middle Ages V*, no. 116, to Schøyen collection, MS 647, and his sale, Christie’s, 10 July 2019, lot 457; (4) Quaritch, cat. 1270 (2000), no 122; and (5) Takamiya collection, MS. 84, now Beinecke Library, Yale (see R. Clemens, et al., *A Gathering of Medieval English Manuscripts: the Takamiya collection at the Beinecke Library*, 2017, p. 82).

£2,000-3,000



Lot 117



Lot 118

118
Leaf from the Psalter with Passion Sequences copied by Pietro Ursuleo of Capuo, in Latin, opulently illuminated manuscript on parchment [southern Italy (Naples), c. 1460]

Single leaf, with single column of 19 lines of a fine and accomplished humanist hand (with part of last word of Psalm 93:3 to opening words of 94:1), faded red rubrics, dark blue and liquid gold capitals, one illuminated initial enclosed within white vinework on blue, green and red grounds, marks to outer edges from last mounting, small torn section from upper edge, folds to one corner, overall presentable condition, 171 by 126mm.

Acquired in 2019 from UK trade.

The parent manuscript was one of two sister volumes (the other now Trinity College, Cambridge, MS O.7.46), copied by the scribe Pietro Ursuleo (d. 1483), bishop of Satarino and elevated on his deathbed to archbishop of Santa Severina, with both codices perhaps illuminated by Matteo Felice or a member of his workshop. It must have been copied for a patron in Ravenna, and later was in the possession of John Boykett Jarman (d. 1864), and probably damaged by the flood that affected his manuscript collection (the parent manuscript was his sale in Sotheby's, 13 June 1864, lot 161). The book was still intact in 1913 (Tregaskis cat. 743, no. 510), but beginning to be broken in the years that followed (initially Tregaskis cat. 777, 1916, no. 81, 4 leaves). Other leaves are recorded in M.M. Manion, V.F. Vines and C. de Hamel., *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, no. 89, with the colophon leaf in Canberra, National Library of Australia, MS 4052.

£800-1,200

119
Adam de Montaldo, Tertia pars passionis, Latin verse on the Passion of Christ, fine humanist manuscript on parchment [Italy, second half of fifteenth century (after 1458)]

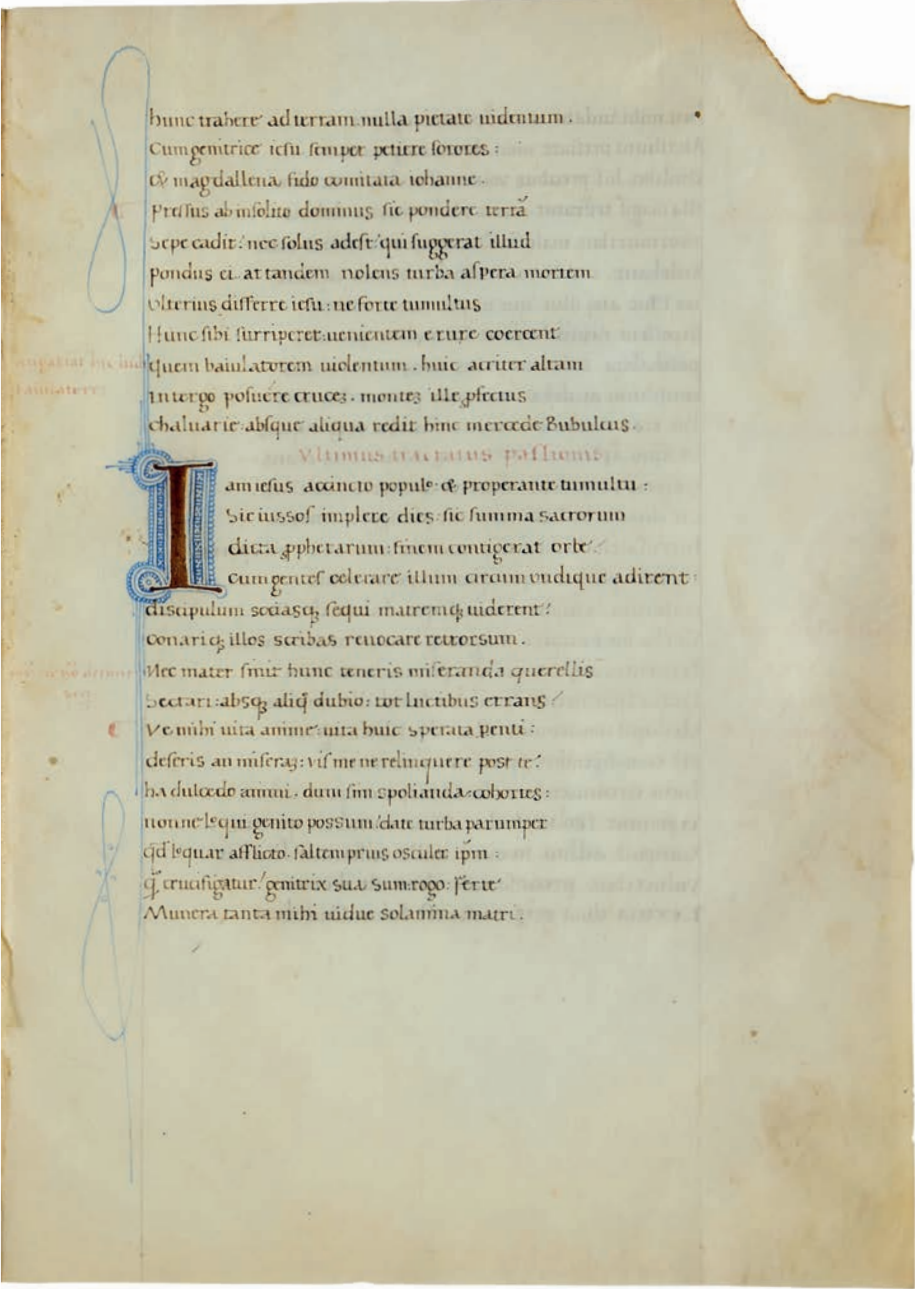
Two bifolia, each with single column of 27 lines in an accomplished humanist hand, paragraph marks, marginal notes and rubrics in pink, one large illuminated initial 'I' (opening "Iam iesus accincto populo ...") with ornate blue penwork filling the entire border, small spots, else in outstanding condition on fine ivory-white parchment, 226 by 163mm.

FOUR LEAVES FROM A BREATHTAKINGLY RARE TEXT, PRODUCED IN SUCH OPULENT FORMAT AS TO SUGGEST THAT THESE WERE PART OF THE DEDICATION COPY PRESENTED BY THE AUTHOR TO EITHER ALFONSO V OF ARAGON OR HIS SUCCESSOR, FERDINAND I

Provenance:
Acquired in our rooms, 6 December 2017, lot 42.

Text:
Adam de Montaldo was an Augustinian friar from Liguria, who was born in the 1440s. In 1457, he was in the Aragonese court in Naples, and later he served the Papal Court as well as that of Ludovico da Moro as a copyist and author, producing among numerous other works a translation of the *Secretum Secretorum*. He died in Rome in 1494, stabbed to death in his rooms after a sermon in which he accused Pope Alexander VI of being a *marrano* (a secret convert to Judaism).

These leaves contain one of his rarest works, perhaps surviving to our time in only two or three manuscript copies. Apart from the present witness, the *In Principio* database lists only El Escorial, lat. I.iii.21 (part of a composite volume with works of Seneca and Cicero and other texts; see P.G. Antolín, *Catálogo de los Códices Latinos*, 1911, II:469-70), and the Schoenberg database offers only a paper copy dated 1473/74 and sold by Tommaso de Marinis, cat. for 1913, no. 1, but now untraced.



Lot 119

The present leaves were once part of the same parent manuscript as the twelve leaves sold in Sotheby s, 7 July 2009, lot 40. The Sotheby's leaves included a colophon addressing a king: "Accipe Rex triumphantissime munusculum meum ex animo" and comparing his majesty to Caesar, and we can now identify that ruler as either Alfonso V of Aragon (1396-1458), king of Naples, who died only months after the first version of the text was produced, or his successor, Ferdinand I (1423-94), for whom the text was then expanded. The former is more likely than the latter. The Escorial manuscript appears not to have the colophon, but was dedicated to King Alfonso, and the high praise of the colophon probably befits a ruler at the height of his power, rather than a youth scrambling to consolidate his hold on a newly inherited crown, and in 1458 Alfonso had been in power for 42 years and was one of the leading lights of the early Renaissance. However, Ferdinand was Alfonso's illegitimate son and began his reign in a fight with the papacy for the survival of the Aragonese line through him. Considering the high quality of this manuscript, the rarity of copies and the grand colophon, this may well be part of the dedication copy produced for the author to give to his royal patron. The Aragonese royal library passed to Ferdinand, duke of Calabria, in the late fifteenth century, and a library catalogue of c. 1550 records a volume there entitled 'Thesoro de la Pasion de Christo' that may well have been the parent manuscript (T. de Marinis, *La Biblioteca Napoletana dei Re D'Aragona*, 1947, II, p. 222).

£2,000-4,000

120

The frontispiece leaf from an extremely early copy of the Apocalypsis Nova, attributed to the mystic Amadeus of Portugal, in Latin, fine Renaissance manuscript on parchment [northern Italy (the Veneto), opening decade or so of sixteenth century]

Single leaf, with opening words of text in 6 lines of ornamental capitals in liquid gold on a purple panel, this above a 4-line initial ‘E’ (opening “Ego Amedeus fui raptus et spelunca ...”) in gold, on blue and dark green grounds, with full border of Renaissance architectural features on blue and burgundy grounds, enclosing numerous putti, angels playing musical instruments, God the Father appearing at the head of the page, and the bas-de-page with the symbols of the evangelists Luke (ox) and Mark (lion) before column bases, either side of angels who support a coat-of-arms (azure, a lion rampant argent used for priests), with the initials ‘IO’ and ‘AT’ at its sides (most probably abbreviations for the Latin forms of the original owner’s first two names), this before a grassy and mountainous landscape, text in single column of 25 lines of an excellent humanist script on recto, and 30 lines of same on verso, some modern dealer’s pencil marks on reverse, some scuffing and paint chipping due to folds, and losses to outer corners of leaf, some red (such as galero) oxidised to silver, overall in fair condition, 316 by 227mm.

Provenance:

1. Written and decorated for a priest whose family arms appear in the bas-de-page of the recto; the arms without the palm fronds are recorded for the Dirossi family of the Veneto, and the owner may well have been a member of that family. Despite his lowly ecclesiastical office he clearly had wealth and influence, and given the extremely early date of this copy (the text was purportedly only discovered in 1502) its original owner may have been an important Amadean (a follower of Amadeus’ reformed branch of the Franciscans: see below).

2. Christie’s, 4 June 2008, lot 22.

3. Nosbüsch & Stucke GMBH, Berlin, their auction 25 October 2014, lot 1, unsold and reappearing as Artcurial, Maison de Vente Aux Enchères, Paris, France, 26 April 2018, lot 6, acquired there by Roger Martin after the sale.

Text:

Amadeus of Portugal was an influential mystic in Italy in the fifteenth and first half of the sixteenth century. He was born João de Menezes da Silva in 1420 to a prominent Portuguese family, and changed his name when he became a monk and then a Franciscan friar in Milan. There he was the subject of reports of miracles and went on to found a reformed branch of the Franciscan Order which bore his name (the Amadeans or Amadists). He served as private confessor to Pope Sixtus IV, and his followers established 28 of their own houses in Italy. After his death in 1482, he was beatified, but not canonised, and in 1568 his reformed branch was swept away among others in a papal reunification of the Franciscan Order.

This text is part of the genre of prophetic-mystic works relying heavily on the Book of Revelations that emerged in late fifteenth-century Italy, and purports to have been dictated as a revelation to its author by the Archangel Gabriel. In it, Gabriel describes the future coming of a pope named ‘the Angelic Pastor’ who was to work with the emperor to restore harmony to the Church and reunite the Eastern and Western Churches, ushering in a new age of Christendom. However, the text was reported not to have been discovered until 1502, when Cardinal Bernardino Carvajal and the theologian Giorgio Benigno Salviati opened it after its discovery in either a cave or Amadeus’ tomb, and so it may be in fact the work of an immediate follower of Amadeus, produced to further the interests of his reformed branch of the Franciscans.

£3,000-5,000



Lot 120

121

Leaves with the regulations of a mercantile fleet that set sail from Venice on 21 May 1504 for Alexandria, and an account of the expedition, in Latin and Italian, illuminated humanist manuscript on parchment [Italy (doubtless Venice), soon after 1504]

Twenty-seven leaves, in three gatherings, wanting the first leaf (the stub of this showing that a liquid gold border ran the height of that page, perhaps with an illuminated frontispiece) and the outer bifolium of the last gathering and another gathering or so at end, with single column of 29 lines in a late humanist hand, with numerous ornate calligraphic flourishes, uppermost and lowermost lines with penwork cadels, one- and 2-line initials in red or dark blue and set in margin, eighteenth-century hand adding foliation and regulation numbers to first text, binding structures still present in places, some discolouration to first and last leaves from having been disbound for long period of time, other small spots and stains, else good condition, 249 by 172mm.

- Provenance:
1. Written as a *de luxe* form of record of this expedition by this mercantile fleet (or *muda/mude* in Venetian Italian) to Alexandria on the Egyptian coast in 1504 and onwards along the ‘Trafigo run’ to Beirut, perhaps for the commander of the fleet or the Venetian doge who may have sponsored the voyage.
 2. The nineteenth century saw a collecting craze for Renaissance Venetian illumination, with large British collections being built up at that time of miniatures and decorated bindings from ornate documents such as the present one (see the final chapter of H.K. Szépe, *Venice Illuminated: Power and Painting in Renaissance Manuscripts*, 2018). The fact that the eighteenth-century foliating hand skips the first and twenty-second leaf shows that it was still complete then, but at some time later its illuminated frontispiece and binding were removed.

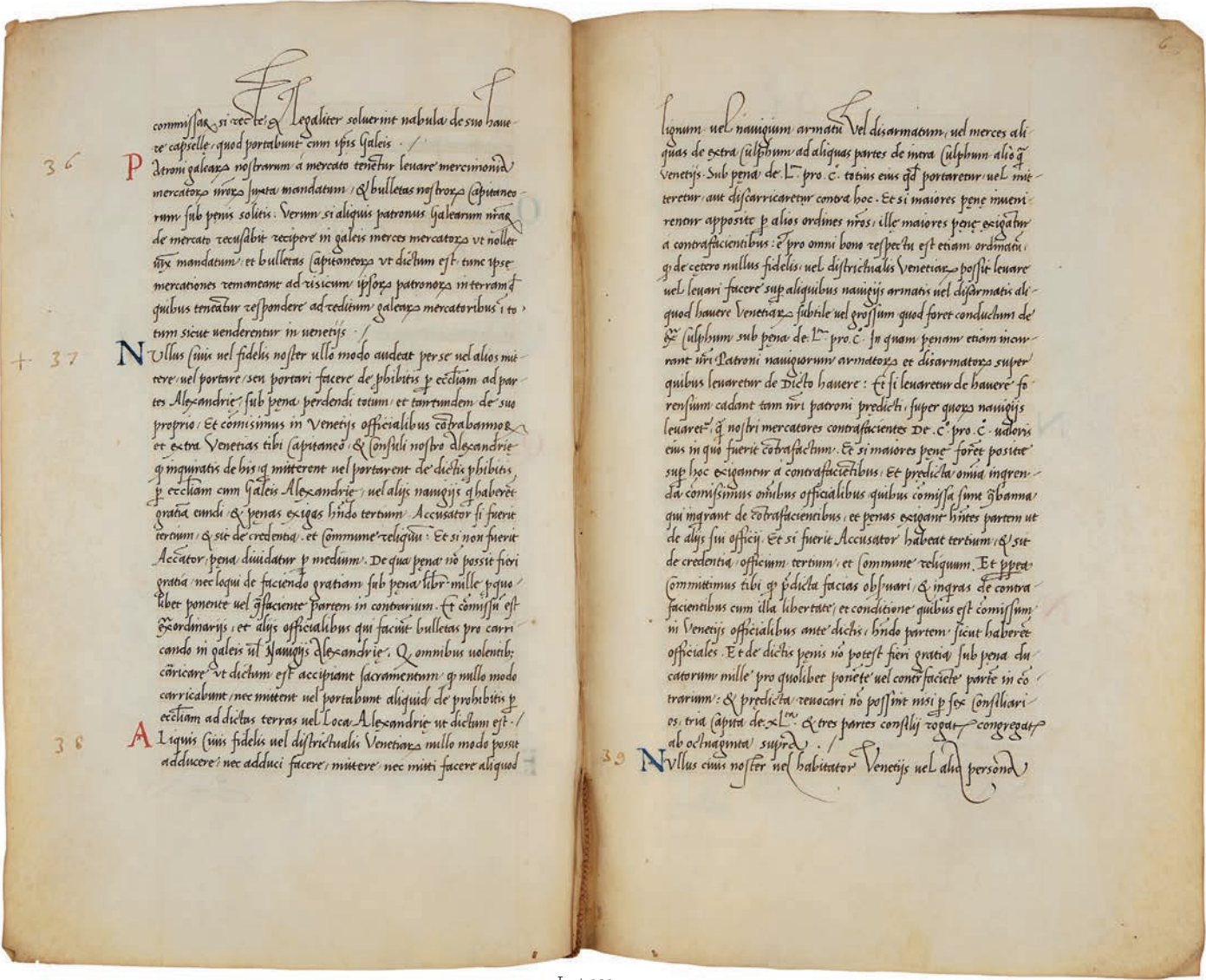
3. Minerva Auctions, Rome, 3 February 2016, lot 209; acquired there by Roger Martin and exported from Italy with an export license granted by the Italian authorities.

Text:

Little survives from the Middle Ages or Renaissance describing the use of boats for transport. Venice was a maritime nation, and thus expeditions such as that narrated here were at the heart of its identity. The *mude* described here were an armed fleet of large rowed vessels, organised and overseen by the government of the Republic directly, and captained by high officials of the Republic, in this case to protect the Venetian commercial interests in the markets of the Levant and southern Mediterranean. This enabled regular commercial contact with Syria (which controlled much of the cotton trade of Cyprus and Beirut), Constantinople (via Romania and Tana in the Black Sea), Egypt and its neighbours (making landfall at Alexandria as here, and often Beirut and Tunis), the western Mediterranean (including southern Spain, and from there to Barcelona), and even Flanders (bringing these boats to Bruges, London and Southampton in the fifteenth and early sixteenth centuries).

The regulations of this enterprise, as laid down by the Venetian authorities, are formulaic, and certainly exist elsewhere. However, the eye-witness account of the voyage that follows in Italian, is in the form of a diplomatic report, and may well not be recorded elsewhere. Certainly, it does not appear to have been known to modern historians when discussing this voyage, who base their arguments instead on the diaries of Girolamo Priuli and Marino Sanuto (see K.M. Setton, *The Papacy and the Levant*, 1984, III:19, for an example), noting that the mission discovered that spices had become scarce in Egypt as the Portuguese had interrupted the supply lines from the Indies.

£2,000-4,000



Lot 121

122

Collection of leaves from medieval manuscripts, in Latin, on parchment [France, fifteenth century]

Five leaves, comprising: (A) BIFOLIUM FROM AN ILLUMINATED MISSAL, consecutive leaves and thus the innermost bifolium of a gathering, each leaf with double column of 36 lines, capitals touched in red, running titles and rubrics in red, 2-line initials in gold on blue and dark pink grounds, larger initials in blue or dark pink on gold grounds, enclosing sprays of foliage and with other foliate extensions with blue and green leaves in margins, slight stains at head of two pages, one small natural flaw in parchment, else good condition, total size: 334 by 481mm., France, fifteenth century; (B) TWO LEAVES FROM A LARGE LECTIONARY, with double column of 31 lines, faded red rubrics, red running titles, initials in red or blue, two initials variegated in both colours, inscription recording reuse of these leaves in 1734 as a cover for a record of births, deaths and marriages in Combrée in Maine-et-Loire, some folds and small spots, overall fair condition, each 350 by 268mm., France (probably vicinity of Combrée, Maine-et-Loire), fifteenth century; and another leaf from a contemporary French illuminated manuscript

£1,000-2,000

123

Collection of leaves from devotional books, in Latin, decorated or illuminated manuscripts on parchment [fourteenth and fifteenth century]

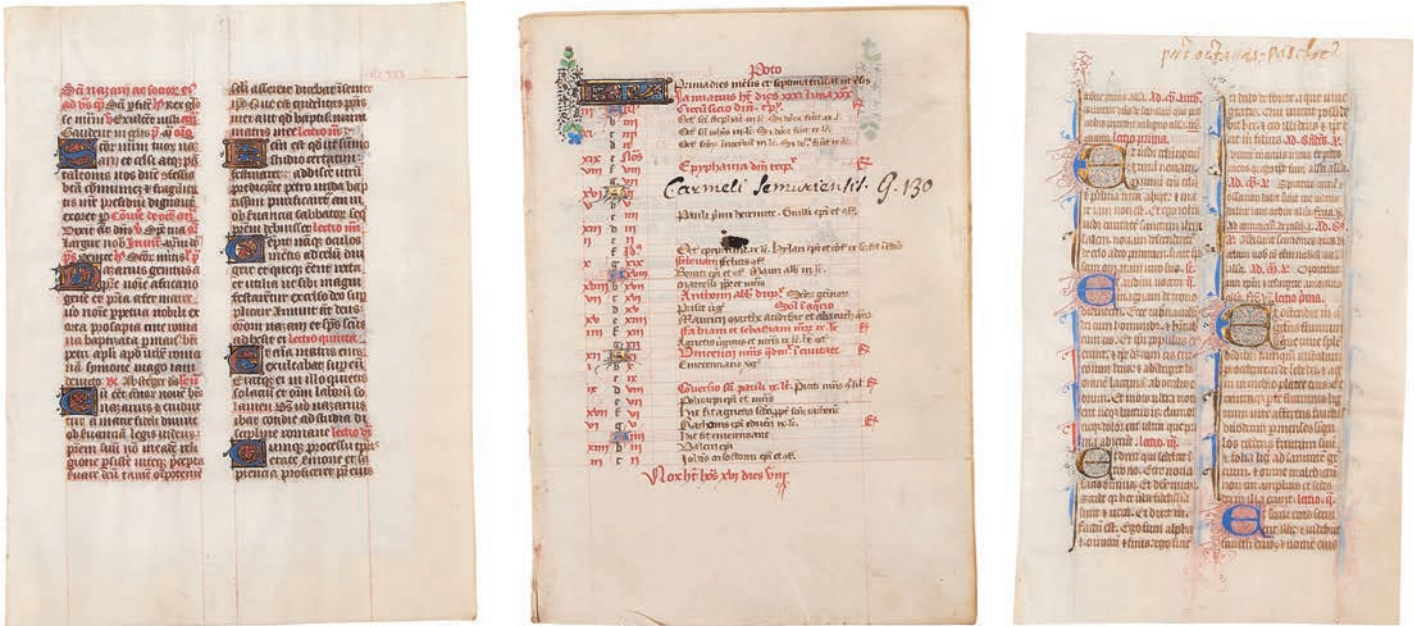
Sixteen leaves (including a 6-leaf Calendar): (i) LEAF FROM A BREVIARY, with double column of 32 lines, capitals with penwork decoration, red rubrics, initials in gold or blue with black or red penwork decoration, largest initials in variegated panels of gold and blue, innermost side of each text column decorated with gold and blue leaf shapes, seventeenth- or eighteenth-century inscriptions at head of each page describing contents, slightly cockled at edges, else excellent and glittering condition, 179 by 119mm., France, c. 1350; (ii) LEAF FROM A DIURNAL BREVIARY OF CARTHUSIAN USE, single column of 5/6 lines, red rubrics, splendid initial ‘C’ (“Cum complerentur dies pentecostes ...”) in pink heightened with white penwork, enclosing a circle of red and blue petals around central flowerhead, on burnished gold ground, full border of gold and coloured text bars and foliage terminating in ivy-leaves, space left empty for miniature, trimmed at edges with losses in places to border decoration, else excellent condition, 97 by 70mm.; (iii) TWO LEAVES FROM A BREVIARY, with double column of 29 lines in hand of the scribe Jean d’Aussert, red rubrics, 2-line initials in pink or blue heightened with white enclosing foliage and on gold grounds, contemporary folio nos. ‘ccccli’ and ‘ccc’ at upper outer corner of versos (with instructions to rubricator just visible at edges of leaves above the first of these), slightly cockled at edges, else excellent condition, 188 by 142mm., eastern France (Dôle), c. 1458; plus a complete Calendar from a Breviary on 6 leaves, with numerous saints local to Autun and the dedication of the church of St. Lazarus there on 30 December (with seventeenth century inscription on first leaf: “Carmeli Semuriensis. G. 130”, and hence then in library of the Carmelites of Semur-en-Auxois, about 40 miles north of Autun, and the parent volume sold as part of the library of the 6th Baronet of Pitsligo in Sotheby’s, 6 December 2016, lot 29, and again Reiss & Sohn, 16 May 2017, lot 208), and a leaf from a charming Breviary with a king’s head inside an initial, and a bird and a human-headed bird drollery standing on other initials (this acquired in Sotheby’s, 19 June 2001, lot 10), and other leaves with decorated borders, illuminated initials and fine penwork decoration

The first item here comes from a Breviary obtained by Otto Ege in Paris in 1928 (recorded in S. de Ricci, *Census of Medieval and Renaissance Manuscripts in the United States*, 1937, II, p. 1947, no. 35, and dispersed by Ege as part of his *Fifty Original Leaves*: see S. Gwara, *Otto Ege’s Manuscripts*, 2013, pp. 125-6, his HL 23). The leaves in item (iii) come from a codex named the Carondelet Breviary by Sotheby’s in 2015 (see below; and to be distinguished from that already given the same name and discussed in *Illuminating the Renaissance*, 2003, no. 122). The volume concerned here was commissioned by Étienne Carondelet, canon of the Church of Notre Dame in Dôle, from the scribe Jean d’Aussert in 1458. The parent manuscript was sold in Sothmann, Amsterdam, 28 February 1985, and then dispersed. The Catharijneconvent Museum, Utrecht, acquired fol. 206 in 2001, and other leaves have appeared in Sotheby’s, 8 December 2015, lot 5 (part e) and Hartung & Hartung, 6-7 November 2017, lot 30.

£4,000-6,000



Lot 122



Lot 123

Lot 124

Large collection of leaves from Calendars and a Litany from Books of Hours, many with miniatures, in Latin, decorated or illuminated manuscripts on parchment [fifteenth century]

Thirteen leaves, including: (i) TWO LEAVES FROM A CALENDAR, entries in gold, blue and red, initials in gold on coloured grounds, 'KL' initial in vice versa, decorated foliate panel on verso, recto with two tall miniatures set in outer vertical margin (threshing corn and Virgo; cutting back crops and Aries), two small holes in one leaf touching bottom of one miniature, else small spots and stains, else good condition, 183 by 127mm., France (probably Paris), c. 1480; (ii) LEAF FROM A CALENDAR, entries in gold, blue and red, 'KL' initial in white acanthus on gold, decorated border panel of acanthus on blank parchment and dull-gold grounds, two square miniatures in bas-de-page (threshing corn and Virgo), good condition, 162 by 117mm., France (perhaps west: note presence of St. Vivanus, fifth-century bishop of Saintes), c. 1470; (iii) THREE LEAVES FROM A CALENDAR, entries in gold, blue and burgundy, 'KL' initials in gold or burgundy calligraphic penwork (that for July in splendid gold penwork with a human face in border; another human face picked out in Burgundy for August), each with decorative borders of coloured foliage enclosing miniatures (man cutting corn and a rather grumpy looking lion heightened with liquid gold penstrokes for Leo; threshing corn and Virgo; treading the grapes and Libra with her scales), slight scuffs, overall fair and presentable, 181 by 118mm., northern France (probably Rouen), c. 1470; plus another six leaves from Calendars of approximately same date, four with small miniatures (one of those with full borders enclosing the initials 'RA' on the reverse), and a Litany leaf with appealing borders on three sides

£7,000-9,000



Lot 124

Collection of leaves from Books of Hours, in Latin and French, decorated or illuminated manuscripts on parchment [fifteenth and early sixteenth century]

Eighteen leaves (including 2 bifolia): (1) LEAF WITH PRAYERS THAT FOLLOW A LITANY, with small miniatures in roundels in the margins probably enclosing scenes most probably from the life of St. Alexius, the figures here identified by hairline white inscriptions in French within the miniatures, these within full borders of acanthus and other foliage enclosing birds, text block enclosed on three sides by gold and coloured bars, delicately painted human faces in the 2-line initials, the initials in red or blue on coloured grounds heightened with liquid gold penwork, line-fillers in same, rubrics in gold, single column of 13 lines, small spots, else excellent condition, 185 by 145mm., France, mid-fifteenth century; (2) LEAF FROM THE SUFFRAGES OF SAINTS WITH TWO SMALL SQUARE MINIATURES (SS. Michael the Archangel and John the Baptist) in realistic gilt frames, decorated borders of acanthus and other foliage on blank parchment or dull-gold grounds on three sides (one page with a snarling dragon in the border), initials in liquid gold on burgundy or pale blue grounds, rubrics in blue, single column of 21 lines, small spots and stains, else excellent condition, 178 by 118mm., France (Paris), c. 1480; (3) LEAF WITH DECORATED BORDERS of acanthus leaves and other foliage, including an appealing fantastical animal formed from a bird, with the head of a long-horned goat, and a long eared toothy muzzle emerging from his bottom, initials in blue touched with white on gold grounds, line-fillers in same, 14 lines of text in single column, small spots, else excellent condition, 130 by 98mm., France (probably Paris), 1460s; plus fifteen other leaves including two with small miniatures (one of these with miniatures in camaïeu d'or with other leaves from same parent manuscript appearing in Sotheby's, 24 June 1986, lot 36, and 5 December 2000, lot 27, the same again 6 December 2001, lot 17, as well as Maggs Bros., cat. 1298, Illuminations, 2001, no. 48), four with decorated borders including animals and birds and a leaf produced by the 1520s workshop with thin ropework borders

Item (1) here is from the same parent manuscript as a leaf also with scene from the life of St. Alexius sold Sotheby's, 6 July 2000, lot 27, and identified there as in the style of the Coëtivy Master. Other leaves can be found in Ferrini, cat. 1 (1987), nos. 83-5; Maggs Bros., *Bulletin* 21 (1997), no. 47; at least three leaves sold by C.E. Puckett, his IM-1473, -4094 and -1518; and the Jeanne Miles Blackburn collection (see exhibition catalogue of Cleveland Museum of Art, 1999, no. 49, p. 52, that leaf with scenes from life of St. Catherine of Alexandria). The parent manuscript was owned by E. Clark Stillman (1907-95), university professor and cultural attaché of the United States in Belgium, later fellow of the Pierpont Morgan Museum and a partner in the dealership of Lathrop C. Harper.

£7,000-9,000



Lot 125

Collection of leaves from devotional books, in Latin and Dutch, illuminated manuscripts on parchment [fourteenth to early sixteenth century]

Twelve leaves, including: (A) LEAF FROM AN EARLY BOOK OF HOURS OR A PSALTER-HOURS, with single column of 13 lines, initials in gold and blue, one 3-line initial in blue enclosing a youthful saint with a red halo, this on thick gold grounds that extend up the side of coloured foliate tendrils to form a decorative border on three sides of the text, modern inscription at foot of “Gand 1903” recording purchase place and date, small spots and stains, else good condition, 92 by 70mm.; (B) FULL-PAGE MINIATURE ON A LEAF FROM A BOOK OF HOURS, with David kneeling in prayer before a gothic building, the borders filled with other scenes of Bathsheba bathing in bas-de-page with David looking on from top left-hand corner of leaf, between these further scenes of David enquiring after Bathsheba and giving Uriah the message for Joab, reverse blank, leaf trimmed back to edges of miniature and its border scenes, a little rubbed in places, overall presentable condition, 149 by 98mm., southern Netherlands (probably Bruges), c. 1510; (C) LEAF FROM A BREVINARY, double column of 29 lines, red rubrics, red and dark blue initials, one large initial in blue on grounds heightened with metallic foliage, three-quarter border of coloured and dull-gold bars and foliage panels with flower-heads, fruit and birds on blank parchment flecked with dull-gold, small spots and stains, else good condition, 203 by 140mm., northern Netherlands (perhaps Utrecht), c. 1480; (D) LEAF FROM A CALENDAR FROM A BOOK OF HOURS, entries in pale red or black, initials in gold on coloured grounds, or with ‘KL’ initial vice versa, one page with three-quarter border of foliage and a pea-pod on green background in Ghent/Bruges style, small spots and stains, else good condition, 179 by 125mm., Low Countries, c. 1480; (E) LEAF FROM A BOOK OF HOURS, IN DUTCH TRANSLATION OF GEERT GROOTE, single column of 19 lines, red rubrics, initials in burnished gold on coloured grounds, one page with three-quarter border of coloured heads mounted skewer-like on a thin gold bar, entwined within scrolling hairline gold foliage terminating in gold flowers, these with occasional acanthus leaf sprays and fruit, these foliage panels extending into upper and lower margins, one smudged initial on verso, otherwise good condition, 147 by 108mm., northern Netherlands (perhaps Utrecht); (F) LEAF FROM A BOOK OF HOURS, IN DUTCH, single column of 15 lines opening Dutch translation of Ten Commandments, rubrics and paragraph marks in bright red, one large initial in blue on gold grounds with angular saw-toothed edges on left-hand side, , some damage to gold, else good condition, 146 by 101mm., northern Netherlands, c. 1470; plus a leaf from a fifteenth-century Book of Hours with a demi-grisaille border with a cockerel, three leaves from a contemporary prayerbook with illuminated border decoration, and two further contemporary leaves with gold initials

The decoration of item (e) was identified for Roger Martin by Prof. James Marrow as characteristic of the so-called Sarijs manuscripts (see L. Wierda, *De Sarijs-handschriften. Studie naar een groep laat-middeleeuwse handschriften uit de IJsselstreek*, 1995). These were made either by the brethren of Zwolle in the second half of the fifteenth century, or by inmates of the adjacent Domus Parva that housed the students of the Latin school of Johannes Cele.

£4,000-6,000

Two tonsured monks kneeling before the altar in worship of the host, cutting from a Gradual, manuscript on parchment [France (probably northern), early sixteenth century]

Near-square cutting with a single historiated initial ‘C’ in feathered bands of dark pink, enclosed with blue architectural features, enclosing a detailed scene of two tonsured monks in white robes, adoring the host and swinging censers, all on gold ground with foliage and gemstones, painted in rustic style, traces of stave and letters at right hand side, reverse with two lines of Latin text (“[a]s illis es[cam] in t[empore]”, the introit for the Feast of Corpus Christi) in high grade angular liturgical hand with ornamental hairline penstrokes, and music on a 4-line red stave, some scuffs to miniature and traces of paper at edges on reverse from last mounting, else good condition, 122 by 130mm.

Acquired in 2016 from European trade.

£1,000-2,000



Lot 127



Lot 126

The Seventeenth Century and Modern



Lot 128

128 0
Carta Executoria de Hidalguia in favour of the brothers Augustin and Pedro Perez de Camino, and their cousin Cristobal, all from Cassa de la Reyna, in Latin, illuminated manuscript on parchment [Spain (Valladolid), 21 July 1661]

74 leaves (plus 2 seventeenth-century paper endleaves at each end), apparently complete, collation: i-ii10, iii8, iv-vii10, viii6 (including original endleaf), single column in a calligraphic hand, numerous 2- to 5-line initials, important text sections in liquid gold on magenta or blue panels with initials there surrounded by liquid gold foliage, official stamp and proof-reader’s marks in lower margin of each leaf, frontispiece of the coat-of-arms of the grantee, with blank space left for a miniature of him, red silk guard covering this illumination tipped in, some marginalia and additions, small spots and stains, else in good condition, 295 by 198mm.; contemporary blind- and gilt-tooled binding of brown goatskin over pasteboards, with frames and chevrons separating gilt fleur-de-lys at corners around a central floral diamond, plaited blue and yellow cords sewn through spine, remnants of original silk ties, slight scuffs in places and an ink spot on front board, else overall in good and solid condition

- Provenance:
1. Issued on behalf of King Phillip IV of Spain, for Augustin and Pedro Perez de Camino, and their cousin Cristobal, all inhabitants of the town of Cassa de la Reyna, perhaps in vicinity of Valencia.
 2. Swann’s Galleries, New York, their auction on 28 February 2013, lot 134, for \$2280 to Philadelphia Rare Books and Manuscripts.
 3. Acquired by Roger Martin in 2016 from a private North American collector in Philadelphia.

Text:
This grant of arms records that various male members of the Perez de Camino family sought in the first half of the seventeenth century to have their nobility confirmed, but were denied this by the local heraldic authority. The brothers and cousin named here appealed this decision, and despite local opposition, were able to establish their claim in the royal court. The testimonies of a long list of witnesses to the history of the family and the legitimacy of their marriages are included here.

£2,000-3,000

129
Leaf from a Book of Hours, with a miniature by the ‘Spanish Forger’, in Latin, illuminated manuscript on parchment [northern France (probably Paris), c. 1460 and late nineteenth or early twentieth century]

Single leaf, from a Book of Hours with single column of 17 lines of a late gothic hand, capitals touched in yellow wash, or with hairline penwork decoration, red rubric, single 4-line blue initial with coloured foliage on gold grounds, full decorated border of foliage, the space for the arch-topped miniature originally left blank and then filled in in either the late nineteenth or early twentieth century with a scene of the Decollation of St. John the Baptist, before a group of soldiers and a city, areas of discolouration and thumbing to borders, else good condition, 165 by 122mm.

- Provenance:
1. From a Book of Hours written and partly illuminated, probably in Paris c. 1460, but left incomplete with spaces left for its miniatures.
 2. In the seventeenth century it was owned by a French clergyman, but then apparently returned to the Parisian market in the late nineteenth or early twentieth century, when it came into the hands of the so-called ‘Spanish Forger’ (see below).
 3. The whole volume in Karl & Faber auctions, Munich, in 1949, and perhaps to a local buyer, then re-emerging in Hartung and Hartung, Munich, 10 May 2005, lot 111, and then with single leaves with miniatures removed, or entirely dispersed.
 4. Acquired from private European collector in 2014.

The forger-artist:
The Spanish Forger was one of the most prolific and successful forgers, with hundreds of works now identified from only a few decades of work. He was most probably active in the 1890s, and appears to have been painting up to the 1920s, borrowing from chromolithographic editions published in Paris, especially the series of publications by Lacroix, which along with Parisian newspaper cuttings found used as packing within frames, suggests that he was based in that city. Suspicion seems to be falling on an employee of the Parisian publishing house, Firmin Didot. The name ‘Spanish Forger’ came from the false attribution of a painting once thought to be by a fifteenth-century Spanish artist, but the name has now stuck. He was unmasked in 1930 by Belle da Costa Green, then director of the Pierpont Morgan Library, New York, and was the subject of an exhibition of his art in 1978 in the same institution, which was then revisited in an exhibition in 2014 at the Binghamton University Art Museum. Despite the revelations of the modern origin of his work, it remains steadfastly popular, and in 2009 the Victoria and Albert Museum in London acquired five paintings by the Spanish Forger “for what they tell us about late nineteenth-century perceptions of the Middle Ages”.

His style, while emulating medieval art, can be identified by his oval faced figures, their pointed toes, peculiarities of architecture and armour, and his reuse of medieval manuscripts, often cleaning off one side as in the case of many miniatures painted on cuttings from choirbooks, or as here in spaces left empty by the original book producers. The present leaf has been registered as L 268 with the Pierpont Morgan Museum.

£700-900



Lot 129



Lot 130

130
Leaf from a lavishly illuminated Book of Hours,
with its miniature filled in by a modern artist,
in Latin, manuscript on parchment [northern
France (Paris), c. 1420, and twentieth century]

Single leaf, with a 3-line initial 'I' (opening "In principium erat verbum ...") in blue with white decoartion, encased within swirls of coloured ivy-leaf foliage on a brightly burnished gold ground, extending at its corners into a thick text border on three sides of blue flowerhead and mirrored red and blue leaves on gold grounds, these exploding at their heads into realistic foliage with red flowers and an acanthus leaf spray, these emerging from gold and coloured doughnut-like ovals shaded on their upper side, at the foot similar sprays of coloured acanthus and a red and silver trumpet shaped flower (the silver now oxidised), all surrounded with rinceaux foliage terminating in gold leaves and bezants and coloured flowerheads, with two large facing spirals of this in the bas-de-page, 4 lines of text on front, 14 lines on back, the entire miniature of John seated in a writing desk at Patmos a modern embellishment, trimmed on both vertical sides (to the edge of the border on the left-hand side, and with slight damage to the border on the right), this perhaps done during last framing, and twentieth-century '4' in pen on reverse, some scuffing to gold in places, else good condition, 170 by 87mm.

Hartung and Hartung Auction 130, 7 May 2012, lot 30;
and thence to European trade. Acquired from them in
2012.

While the miniature is modern, and perhaps painted
over a damaged miniature, the borders are of the
highest quality and point to the output of the Bedford
workshop, which led the book arts of Paris in the first
two decades of the fifteenth century.

£700-900



END OF THE SALE OF THE ROGER MARTIN COLLECTION OF WESTERN MANUSCRIPTS AND MINIATURES

Lumen. **P**retende misericordiam tuam scienti-
buste: et iusticiam tuam iis qui recto sunt cor-
de. **N**on ueniat mihi pes superbie: et manus
peccatoris non moueat me. **I**bi ceciderunt qui
operantur iniquitatem: expulsi sunt nec po-
tuerunt stare. *psalmus dauid. 36*

Noli emulari in malignantibus: neque ze-
laueris facientes iniquitatem. Quo-
niam tanquam fenum uelociter arescent: et quem
admodum olera herbarum cito decident.
Spera in domino et fac bonitatem: et inha-
bita terram: et pascere in diuitiis eius. **D**elec-
tare in domino: et dabit tibi petitiones cordis
tui. **R**euela domino uiam tuam: et spera
in eo: et ipse faciet. **E**t educet quasi lumen
iusticiam tuam: et iudicium tuum tanquam me-



Lot 131

131

Royal pardon of King James I for Hugh Curre of Kildwick, North Yorkshire, in Latin, very large manuscript charter on parchment [England, 9 June 1604]

Singlesheet document, with 57 long lines in chancery hand, important words in larger version of same, uppermost line with ornate penwork cadels, two large penwork initials encased with scrolling hairline penwork and foliage, folds and small marks, else in excellent condition, most of impression of Great Royal Seal still present, and attached to single set of parchment tags at foot of document, chipped away at one corner, slightly rubbed at front, but inscription still very legible, 517 by 665mm.

The Curre family had owned part of the Kildwick estate (that until the Reformation the property of Bolton Abbey), since 1559, and the subject of this pardon, Hugh Curre, acquired the last part of it in 1614 (the kitchen range is all that probably now survives of the Tudor and Jacobean Kildwick Hall, now a hotel). The family held pro-parliamentary and anti-monarchist beliefs, and doubtless this is what this pardon was intended to excuse them from, offered as a royal olive branch. Hugh Curre's son would later enter the Parliamentarian side during the first Civil War with the rank of lieutenant-colonel and a permanent garrison established at Kildwick Hall.

£500-700

Psalter in Old French translation, with Latin rubrics, illuminated manuscript on parchment [northern France (probably Paris), first half of fourteenth century]

61 leaves (plus a modern paper endleaf at front and back), wanting a single leaf from fourth gathering, else complete, collation: i-iii8, iv7 (wants first leaf), v8, vi6, vii8, viii6, ix8, horizontal catchwords, single column of 29 lines of a rounded vernacular bookhand, red rubrics, one-line initials in red or pale blue, 2-line initials in gold on pink and blue grounds heightened with white penwork, many leaves with late medieval French additions in margins, five large historiated initials in pink or blue, heightened with white penwork, before tessellated or gold backgrounds, and within thin gold frames and with foliate extensions in margins terminating in coloured and gold fruit and foliage, these enclosing (i) fol. 12r, the anointing of David, (ii) fol. 19r, David pointing to his eye as God appears to him in the heavens above (with a long-beaked dragon-like animal in the border), (iii) fol. 30v, David naked in the waters (iv) fol. 39r, David laying the bells (with a grinning long-eared creature in the margin above him), (v) fol. 33r, the Trinity, the frontispiece with a large square miniature enclosing David before Goliath on a burnished gold ground, within a pink and blue decorated frame, extensions of coloured and gold bars along upper and inner edges of text block, these with foliage and triangular protuberances, one long curving foliate shoot across bas-de-page supporting two squat trees and a hound chasing a white hare, the latter looking over his shoulder at his pursuer, some leaves with original flaws to parchment, first leaf discoloured and much scuffed with serious losses to initial and opening text there, two further initials rubbed (those on fols. 30v and 33r), most leaves with stains from old water-damage, this leading to numerous hard to read areas with leaves at front and back of volume, overall fair condition, 215 by 155mm.; bound in nineteenth- or early twentieth-century green velvet over pasteboards, this rubbed at corners

Provenance:

1. Written and illuminated in France in the fourteenth century, perhaps for a wealthy patron: most large Biblical codices in French were produced for the devotions of secular aristocratic owners, or female ecclesiastics; the endleaves at the back filled with contemporary and near-contemporary instructions in French on the use of the volume during certain feasts and services.
2. Most probably surviving the Middle Ages in a monastic or cathedral library, with the numerous additions demonstrating use then, and then entering private hands during the Secularisation: with the initials 'I.F.D.S' in bas-de-page of frontispiece in an apparent eighteenth-century hand.

Text:

The Psalter was the first book of the Bible to circulate in French prose. The original early twelfth-century translation into Anglo-Norman French was based on Jerome’s Latin translation of the Hebrew Psalter, and formed the basis of several French versions on both sides of the Channel. That here opens Psalm 1 with “[Boin eures] est li hons qui [nala p]as el conseil [des] felons” and ends Psalm 150 with “... chose qui a esprit loes nostre seigneur”. It provided the basis of the Psalter in the first complete Bible in French, compiled and translated in the thirteenth century and so usually known as the *Bible du XIIIe siècle*. While the earliest manuscripts to survive date to the end of the thirteenth century, the text probably reached a final form by about 1260 in Paris, or just perhaps Orléans (see C. Sneddon, ‘On the creation of the Old French Bible’, *Nottingham Mediaeval Studies*, 46 (2002), pp. 25-44, and “The *Bible du XIIIe siècle*: its medieval public in the light of its manuscript tradition’, in *The Bible and Medieval Culture*, 1979, pp. 127-40), in part driven on by the Dominican Order and their mission of lay instruction.

They are far from common on the market, with the last recorded copies offered by Les Enlumineres, Text Manuscripts 2, *Before the King James’ Bible* (2012), no. 16; Laurent Coulet, cat. 29 (2003), no. 29; and a slim volume of 27 leaves, probably abstracted from a larger Bible, sold by Christie’s, 30 April 2008, lot 165, for £18,500.

£25,000-35,000



Lot 132

Sermons in Old French and Latin, formerly attributed to Maurice de Sully, but now to Guillaume de Blois, bishop of Lincoln, with the *Evangile de Nicodème* and *Lettre de Pilate*, in Old French, decorated manuscript on parchment [France, opening decades of fourteenth century]

89 leaves (plus one modern paper endleaf at each end), wanting a single leaf from end of sermons and last leaf mostly torn away, else complete, collation: i-ix8, x7 (wanting i), xi4, xii6 (wanting last two leaves, these probably cancelled blanks), double column of 29 lines of a rounded vernacular bookhand, written below topline with numerous biting curves but without much lateral compression, capitals touched in red, 2-line initials in alternate red or blue with contrasting penwork, last text opening with 5-line initial in red and blue variegated panels, enclosing and encased within ornate red and blue penwork with marginal extensions above top of column and down entire inner vertical side, similar 4-line initial opening sermon-text beneath a column-wide square miniature of God seated before a dark blue starry sky and holding a golden book, the symbols of the four evangelists at the four corners, the miniature probably added later, numerous scribal errors, small losses to miniature and gold there crackled, occasional small areas of water-damage and resulting offset or scuffing, but without substantial affect to text, grain-pattern noticeable on some pages, a few leaves with original flaws in parchment (some with later parchment repairs), most of last leaf, half of one leaf and bottom of first leaf torn away (these replaced with paper, most probably at time of last binding), overall good condition, 220 by 154mm.; bound in nineteenth- or early twentieth-century red velvet over pasteboard

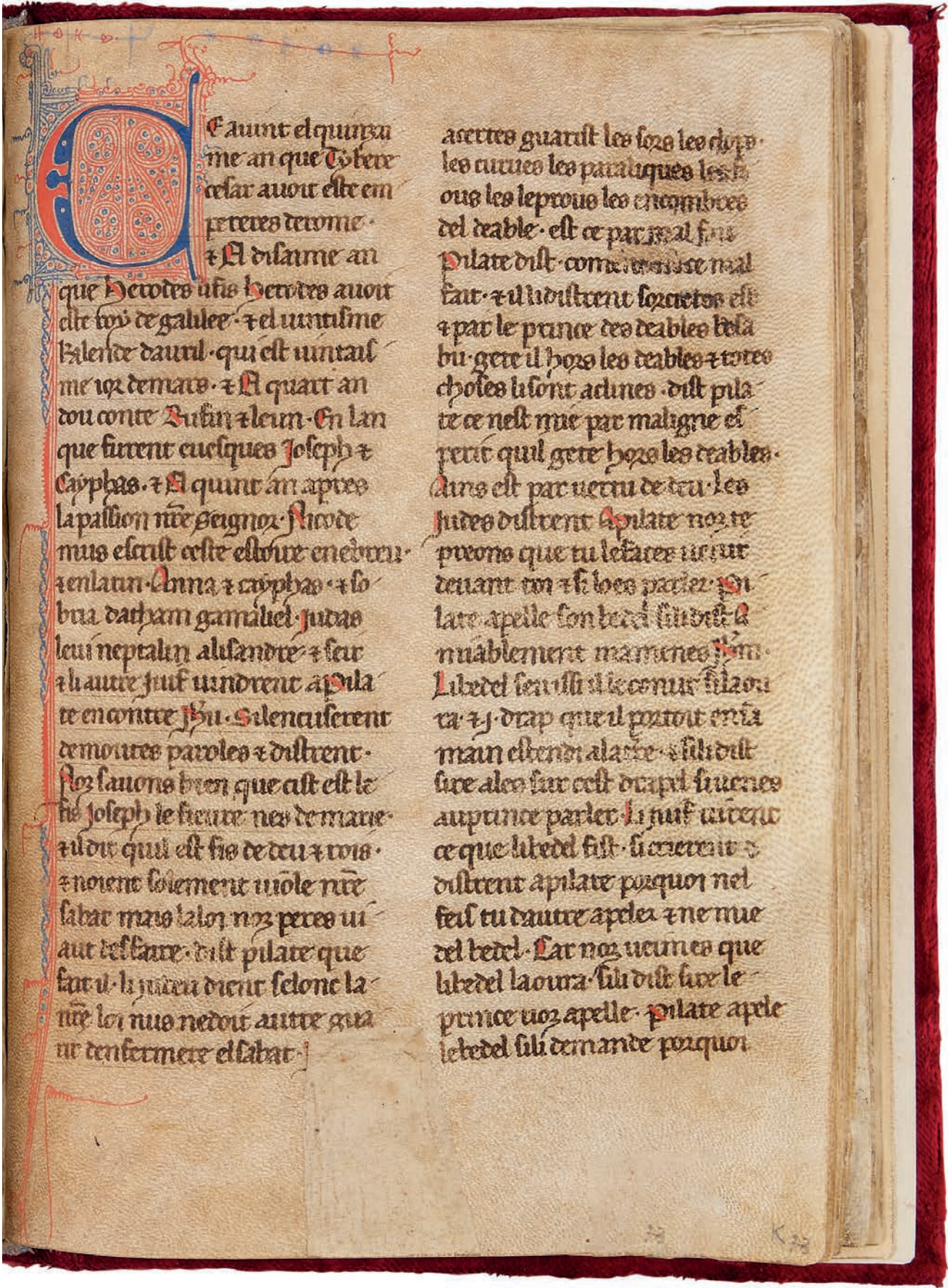
Text:
The volume opens with the Latin prologue to these Sermons (beginning “Dominus ac Salvater noster dilectissimi ...”), before the same in a longer form in Old French (“Seignors prevoires ceste parole ne fu ...”). On fol. 3r the sermon on the Creed opens the work (“Nos creons la sainte ...”), before the text adopts on fol. 3v the format it will continue in for most of the volume: three or four lines of theme for each sermon in Latin, before a lengthy text in Old French (the first “Pater noster qui es in celis santificetur nomen tuum. Nostre Pere, qui est elciel [in error for ‘es ciex’] saintifie ...”). This ends on fol. 72v, wanting a single leaf, and partway through the epilogue to the text.

Traditionally this early vernacular sermon collection has been ascribed to Maurice de Sully, who served as the bishop of Paris from 1160 to his death in 1196. However, doubts have persisted with suspicions that these sermons may have been compiled after his death, and perhaps date to the end of the twelfth century or even the opening of the thirteenth century. In a study published only last year, M.M. Huchet proposed that the author was Guillaume de Blois, a Frenchman connected with the court of Hugh de Puiset, bishop of Durham, and perhaps also King Stephen of England (‘Les sermons en français attribués à Maurice de Sully: la piste anglaise’, *Romania*, 2020, pp. 325-59). Guillaume de Blois served in Hugh de Puiset’s household in Durham until he moved to that of Hugh de Avalon, bishop of Lincoln, who he succeeded in that office in 1203, holding that office until his death in 1206. Gerald of Wales relates a story about how he was inveigled into the house of a wealthy lady in Paris, and had to fend off her amorous advances.

The text is of immense importance for the history of Old French (*langue d’oil*), and ranks among the earliest literary compositions in that language, formed alongside the earliest blossoming of troubadour compositions in the opening decades of the thirteenth century. If the connection to Guillaume de Blois is correct, then this text also has the added honour of being from the golden age of Anglo-Norman literature. It was popular in the Middle Ages and survives in 56 manuscripts (see P. Meyer, ‘Les manuscrits des sermons de Maurice de Sully’, *Romania*, 5, 1876-94, pp. 466-87; and updated list on the IHRT website, Jonas; all these in institutional hands in Europe). None is recorded by the vast Schoenberg database as ever appearing on the market before.

This is followed here on fol. 73r by the anonymous *Evangile de Nicodème* (opening “Ce avint el quinzime an que Tybere cesar ...”, and ending here on fol. 85v), an Old French work of the thirteenth century known from ten manuscripts (see list on the IHRT website, Jonas), all in French or British institutional hands. The final text here is that of the anonymous letter of Pontius Pilate to Emperor Claudius, in Old French translation (opening “Ponce Pilate a Claudie cesar son empeoror salus ...”), and while the present manuscript is certainly French, this may reveal a connection to the Anglo-Norman manuscript tradition. This text is found in only four manuscripts following the *Evangile de Nicodème*, all of Anglo-Norman and probable English origin (three of the thirteenth century: British Library, Egerton 2710 + John Rylands, fr. 6, ff. 1-12; British Library, Harley 2253; BnF. fr. 19525; and a fifteenth-century copy certainly in England by the sixteenth century: National Library of Wales, 5028C).

£10,000-15,000



Lot 133

134 0
The Pontifical of Louis d’Amboise, bishop of Albi, in Latin, illuminated manuscript on parchment [southern France (probably Albi), late fifteenth century (after 1474)]

67 leaves (plus two original endleaves at front, and another two at back), wanting two single leaves from fifth gathering, else complete, collation: i-iv8, v8 (wanting single leaf after first leaf and last leaf), vi8, vii-viii8, ix3 (last a blank cancel), occasional catchwords or traces of them, single column of 16 lines in two sizes of a fine late gothic bookhand, capitals touched in yellow, smaller text underlined in red, rubrics in red, paragraph marks in red or blue touched in contrasting colour, line-fillers in same, 2-line initials in split bands of blue or burgundy, encased within contrasting penwork (the last of these at end of book with three human faces in penwork, one with a hooked nose), or in burnished gold on blue and pink grounds heightened with white penwork, these usually accompanied by a border of thin gold and coloured bars and a decorated border panel of coloured acanthus leaves and flowerheads and seedpods with hairline foliage containing gold bezants (an occasional bird in some panels), frontispiece with a bishop in a mitre and holding a crosier with the opening initial ‘P’ (opening “Pontifex in fronte pueros crismate ...”), in blue on burgundy grounds within gold frame, full border decoration as before with Amboise arms in bas-de-page surmounted by a gold crosier, last leaf with contents list added later, old water-damage with leaves cockled throughout and stained at edges, some borders damaged in places, spots and stains, sewn on original thongs, but these split in places and volume now held together with modern thread and footband stitching, overall fair and presentable, 192 by 135mm.; loosely enclosed in original limp parchment binding made from a bifolium from a commentary on Matthew 23-24, probably southern French and fourteenth century, used upside down with edges folded in and scrubbed clean on outermost side, with addition of “Pontificale Episcop[...]” and “Ff4/25” in sixteenth- or seventeenth-century hand on spine, “235” added there and on front endleaf in later hand

Provenance:
Louis d’Amboise (1433-1503), bishop of Albi, son of Pierre d’Ambroise, courtier to King Charles VII and Anne of Brittany, and elder brother to Cardinal George d’Amboise: his ex libris marks on endleaves at each end of volume, the last probably in his hand (front: “Ludovicus de ambasya epicopus albien’ olim episcopus edvensis” and back: “Ludovicus de ambazia episcopus albiensis / hoc liber pertinent”) as well as his arms on frontispiece. This is the only evidence known to us to record his temporary holding of the bishopric of Autun (*Eduense palatium*), yet it is known that he was appointed lieutenant-general of the governor of the Duchy of Burgundy following its conquest in 1477 and this partly coincides with a long period without a known incumbent on the episcopal throne there, from 1483 to 1490. He also served as president of the assemblies of the *Trois États* of Languedoc and royal ambassador to Medici Milan and the Spanish court. He was raised to the episcopate of Albi when it became vacant in 1474, and held this office until he renounced it in favour of his nephew and namesake in 1502. His will and testament survives, and in that he leaves all of his books both from his personal collection and that of his library in Albi Cathedral to the cathedral, presumably including this volume (see E. Cabié, ‘Testament de Louis Ier d’Amboise’, *Revue de Tarn* for 1891, p. 20). A grand Missal from his chapel singled out in the will has been identified by François Avril as a volume lavishly illuminated by Jean Bourdichon (later owned by Cardinal Juan Álvarez de Toledo with arms overpainted then, now Naples, Bib. Nat., I.B.21: discussed by T. D’Urso in *Art de l’Enluminere*, 74, 2020). Following the revolution the cathedral was ransacked for valuables, with its reliquary of the True Cross and others seized and stripped of jewels and precious metals, and this volume most probably entered private hands at the same time.

Text:
The Pontifical is one of the rarest of liturgical books to survive from the Middle Ages, and containing the rites and ceremonies performed by a bishop or a pope. See also lot 87.

£7,000-9,000



Lot 134

Large remnant of the Psalter with Passion Sequences copied by Pietro Ursuleo of Capuo, in Latin, illuminated manuscript on parchment [southern Italy (Naples), c. 1460]

30 leaves, remains of three gatherings and a number of bifolia and single leaves, bound tightly and with numerous repairs to gutters, hence uncollatable (but see below), single column of 19 lines of the fine and accomplished humanist hand of PIETRO URSULEO (described by M.R. James from the sister volume at as “an exquisite Roman hand”: *Western Manuscripts in the Library of Trinity College, Cambridge*, 1902, III, no. 1374, p. 384), faded red rubrics, dark blue and liquid gold capitals, 32 illuminated initials enclosed within white vinework on blue, green and red grounds, last word of Matt. 52 at end of text erased, some stains and losses at edges (probably from water damage during ownership by Jarman, see below), edges repaired with more modern parchment and edges of one or two initials restored, a few leaves with ink faded or partly flaked away, one page overwritten to correct this, with edges of some letters stretching over repair-parchment of missing borders (fol. 9r here), overall presentable condition, 171 by 26mm.; blue cloth covered boards with green leather spine (bound for J.H.P. Pafford: see below), “MS.” and “SAEC XV” in gilt on spine

THIS IS MOST PROBABLY THE LARGEST SURVIVING REMNANT OF THIS ALLURING AND BEAUTIFUL CODEX, UNSEEN IN PUBLIC FOR SIXTY YEARS

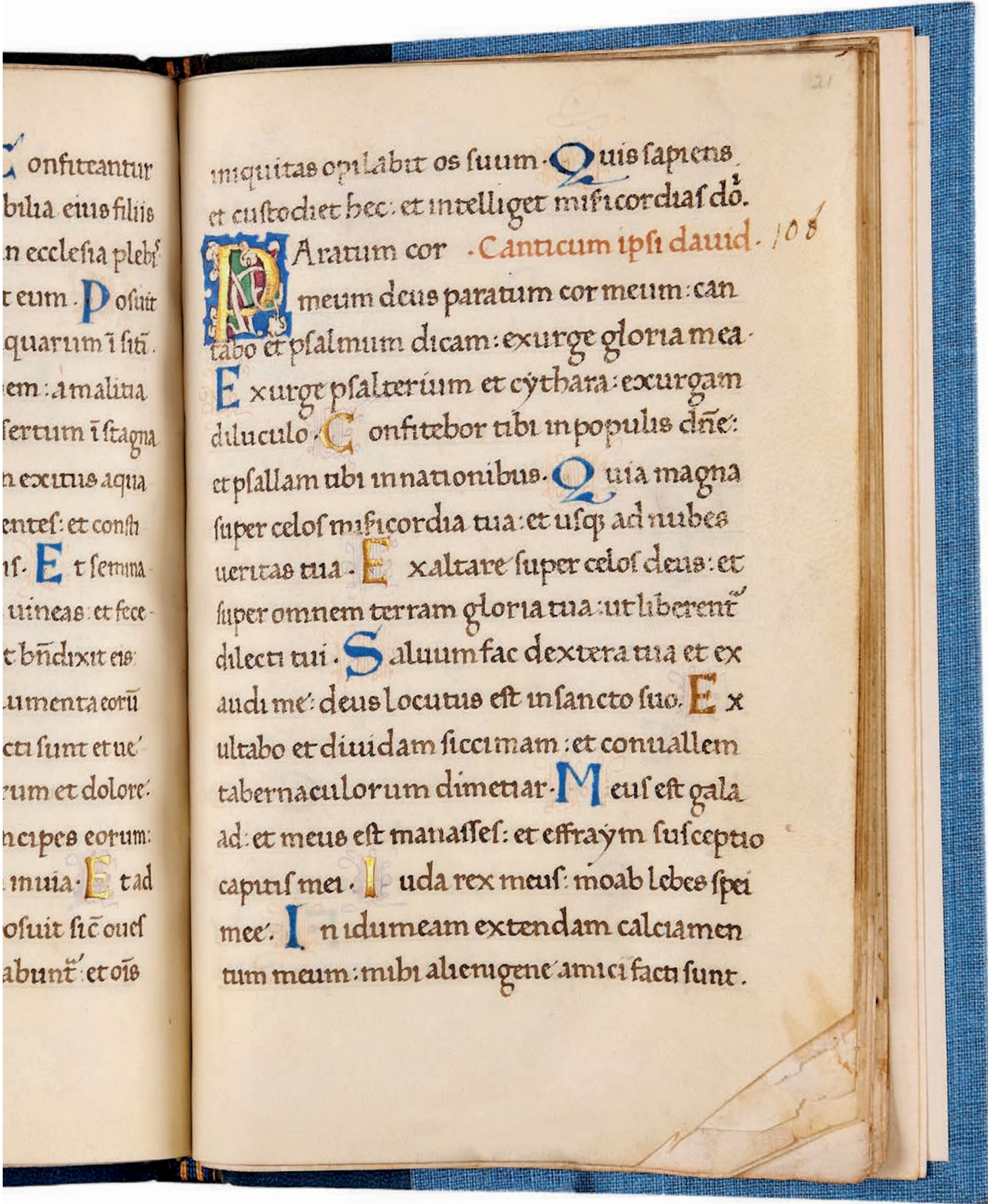
Provenance:

1. Written by the scribe Pietro Ursuleo (d. 1483), bishop of Satarino and elevated on his deathbed to the archbishopric of Santa Severina, and perhaps illuminated by Matteo Felice or a member of his workshop, as one of two sister volumes (the other now Trinity College, Cambridge, MS O.7.46) for a patron in Ravenna.
2. The parent volume was most probably then in the collection of John Boykett Jarman (d. 1864), and damaged by the flood that affected his manuscript collection (the parent manuscript was his sale in Sotheby’s, 13 June 1864, lot 161).
3. By January 1912 it had passed to the London book seller James Tregaskis (1850-1926), who offered it intact in his cat. 717 (8 January 1912), no. 485 (and again in cat. 720, perhaps March 1912, no. 571; and cat. 743, 1913, no. 510; at which point it contained 169 leaves), but when it went unsold began to remove single leaves for sale (see his cat. 777, 1916, no. 81, 4 leaves). Leaves from it are now widely dispersed, with lists in M. Manion, V.F. Vines and C. de Hamel., *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, no. 89, Peter Kidd’s blogpost of 2014 and the *Fragmentarium* website.
4. J.H.P. Pafford (1900-96), Goldsmith’s Librarian of University College, London, and a prolific text editor and author, who recorded in correspondence with A.C. de la Mare in 1979 that he purchased these 30 leaves in two equal blocks, only a week or two apart in about 1962, from The Guildhall Bookshop of Twickenham and from “a bookshop in the Bloomsbury area ... a newly opened shop”. Tregaskis’ business was carried on by family members until 1939, and the parent volume seems to have passed to a member of the book trade by the late 1950s, who divided it up into short sections and dispersed these into the London trade. Manion, Vines and de Hamel note that two sections appeared on the market in the late 1950s, while 28 leaves appeared at Sotheby’s, 11 July 1960, lot 153, and 22 leaves were Alan G. Thomas, cat. 14 (1964), no. 22. The Sotheby’s and Thomas sections appear to have been divided and dispersed by the Folio Fine Art Society, and this group here may well be the last substantial remnant of this alluring codex to remain together. By descent from Pafford to the present owner.

Text:

The leaves here contain: fols. 1-6: Psalms 6:4-14:1-4; fols. 7-8: Psalms 16:4-17: 24; fols. 9-10: Psalms 31:3-33:10; fols. 11-15: Psalms 33:11-34:27, 35:1-37:9; fols. 16-18: Psalms 38:4-41:7; fol. 19: Psalms 72:9-73:3; fols. 20-21: Psalms 106:19-108:8; fol. 22: Psalms 110:9-113: 2; fol. 23: Psalms 143:14-144:19; fol. 24: Psalms 148:9-150, followed by part of the Canticle (the opening of the Song of Isaiah, here 12:1) and Is. 12:2-end, followed by Is. 38:9-18 on fol. 25; fol. 26: Canticles (the Prayer of Habakkuk, here 3:11-end, followed by the Song of Moses, here Deut. 32:1-7, with Deut. 32:7-38 continuing on fols 27-28; fol. 29: *Te Deum* (ending), *Gloria* (opening); and fol. 30: Matt. 27:52-end, with last word erased.

£10,000-15,000



Lot 135



Lot 136

sideways (hence the dark stain from the original spine running horizontally across the present boards), its original tooling flattened out as much as possible, and then retooled in gilt with floral borders around the crowned arms of Catherine de Medici. The added armorial bookplate of the little-known English collector John Nicholls Browne (part owner of Grenfell, Brown & Co., and recorded as acting for them in a legal dispute in 1837; his bookplate elsewhere recorded by E.R.J. Gambier Howe, *Catalogue of British and American Bookplates Bequeathed to the Trustees of the British Museum by Sir Augustus Woolaston Franks*, I, 1903, no. 4065) may have come from the volume the leather was reclaimed from, and might suggest a date and place for this forged binding. The nineteenth century saw other attempts to forge Catherine de Medici bindings: see that by Louis Hagué, made c. 1822, and now Folger Library, 227-140q.

£500-700

137 θ
Lucio Croce or Diego Laínez, Instructio Visitationis Dioeceseon, and other texts relevant to bishops visiting their dioceses, in Latin and Italian, manuscript on paper [Italy, second half of sixteenth century]

212 leaves (including 3 endleaves at front, and 30 blank leaves either between texts in second half of volume or at end), apparently complete, single column of 20-32 lines in several Italian formal and cursive hands, some leaves affected by shine-through and ink burn, a few small holes, other spots and stains, else fair condition, 195 by 138mm.; early binding of red-brown leather over pasteboards tooled with arms of Jesuit order within floral frames with sprays of foliage at corners, one compartment of spine fallen away to reveal fourteenth-century manuscript fragment there, some restoration at spine, small scuffs, stains and bumps at edges

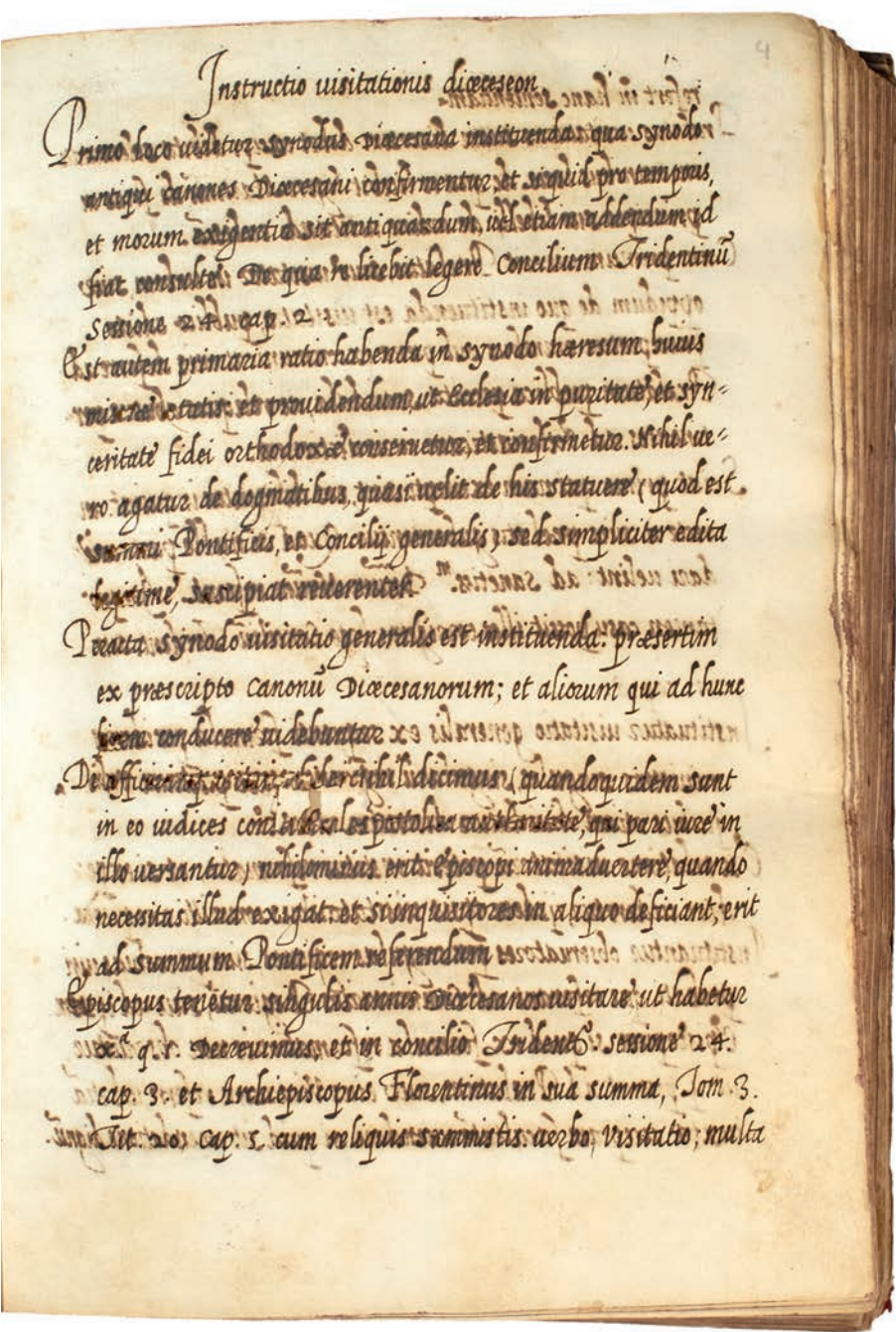
Provenance:
Marco Aurelio Croce: his late sixteenth-century ex libris on front endleaf. If, as seems likely, the author of the first tract here was Lucio Croce, this early owner may have been a relative or immediate descendent of his. The arms in the centre of the boards indicate that he was most probably a Jesuit.

136 θ
Rules of the Confraternity of the Cross, in Italian, manuscript on paper [Italy, dated Rome, 13 October 1570]

12 leaves (plus a pastedown and an endleaf at front and back reused from original paperstock), complete, collation: i-iii4, single column of about 27 lines in an italic hand, catchwords on every page and contemporary foliation, titles in capitals, frontispiece with line-drawing of the Cross and the instruments of the Passion, text ending with calligraphic flourishes, watermark of anchor with a circle topped by a six-pointed star (a common type with several Italian examples, see Briquet nos. 477-96, ranging there from c. 1500 to 1565), “Serra Petrona” in faded ink on frontispiece in contemporary hand (see below), these leaves once kept rolled up and lightly folded at their vertical midpoint, thus small holes and wear there, small spots and stains, else good condition, 260 by 193mm.; in a remboîtage binding, retooled with arms of Catherine de Medici, this most probably in the nineteenth century (see below), scuffs, stains and penmarks, nineteenth-century English armorial bookplate (but this much more foxed than surrounding sixteenth-paper; see below)

Sotheby’s, 5 December 2000, lot 58.

These confraternity rules must have been written in 1570 for a new member of the confraternity, perhaps in Rome, and then stored among his archives and papers, rolled up and slightly flattened, probably in the castle of Serrapetrona, near Camerino in central eastern Italy. Then, three centuries later, they were put into the current binding, with that produced from a blind-tooled binding for a book half the size of these leaves (traces of elaborate tooling on front board), taken off its original volume for its antique leather, turned



Lot 137

Text:
Under Jesuit influence, the Council of Trent in 1545-63 reaffirmed the necessity of the Canonical visitation of bishops to their dioceses, stating that “patriarchs, primates, metropolitans and bishops shall not fail to visit their respective dioceses either personally, or if they be lawfully hindered, by their Vicar-General or visitor; if they shall not be able on account of its extent, to make the visitation of the whole [diocese] annually, they shall visit at least the greater part thereof, so that the whole shall be completed in two years, either by themselves or by their visitors”, with the aim to be “to lead to sound and orthodox doctrine, by banishing heresies; to maintain good morals, and to correct such as are evil; to animate the people, by exhortations and admonitions, to religion, peacefulness and innocence”. The first text here sets out this affirmation, and has been ascribed in manuscript to Lucio Croce (fl. 1560), as well as to Diego Laínez (d. 1565), the second Superior General of the Society of Jesus, in the printing of 1882. Other related texts follow here on the nature of the bishop’s examination of his flock, the sacrament and penitence, usury, simony, commerce and excommunication, baptism and indulgences. On fol. 152r there follows a short work by the Spanish Dominican Pedro de Soto (1500-63) and a Bull of Pius V of 1568.

£2,000-3,000

138 0
Prayerbook containing the Fifteen Oes of St. Bridget of Sweden, Litanies of Christ and the Virgin, and prayers to reduce time in purgatory, in Latin and French, illuminated manuscript on parchment [France, c. 1650]

78 leaves, wanting a single leaf from first gathering, perhaps with frontispiece naming original owner, else complete, collation: i5 (wants iii), ii-iii6, iv-xx2, xxi3 (last a singleton to complete text), xxii-xxxiii2, single column of 20 lines in remarkably fine roman and italic hands identified below as those of Nicholas Jarry the royal court scribe, red rubrics, initials in liquid gold, larger initials in silver on gold grounds (silver now oxidised and spread), almost every page with text within thin gold frame, titles of each text in gold ink, frontispieces and openings of each text in softly coloured architectural frames and enclosing scenes of a bee seeking a flower, a pelican stabbing its own breast, doves with olive branches, a sacrificial lamb, a flower opening to the sun and numerous images of finely painted grinning human skulls and flowers, first leaves slightly cockled, occasional spots and small stains, else in excellent condition, 163 by 110mm.; contemporary binding of gilt-tooled red morocco over pasteboards (floral frame on each board, spine with six compartments in same), tooled olive leather doublures, two clasps formed from metal crosses, these clasps having caused boards to indent into text block very slightly at fore-edge, a few of thongs split between boards and textblock, but all held in place by leather and solid in binding

The hand here is of the greatest refinement, and is identical in its roman and italic forms, as well as the flowery decoration and the use of gold, with these features in prayerbooks written by the grand scribe Nicholas Jarry (d. before 18 September 1666; see Amiens, Bibliothèque municipale, MS. Lescalopier 25; partly reproduced on Biblissima website; and Lilly Library, Ricketts 155: C. de Hamel, *Gilding the Lilly*, 2010, no. 99). Unlike many of their neighbours, the French continued to refine the scribal arts following the advent of printing, and perhaps were even spurred on by it. Nicholas Jarry was the zenith of the seventeenth century in this respect, and worked predominantly for Louis XIV and members of his court (on Jarry see, J. Bradley, *Dictionary of Miniaturists, Illuminators, Calligraphers and Copyists*, London, 1887, II:143-8, and R. Portalis, *Nicolas Jarry et la calligraphie au XVIIe siècle*, Paris, 1896). His script was described by Meridel Holland as “if it could have been produced by a little, delicate typewriter” (in *Bulletin of the John Rylands Library*, 65, 1983, p. 148), and the resulting books were “as frivolous and costly as Fabergé eggs” (de Hamel, p. 214).

£5,000-7,000



Lot 138



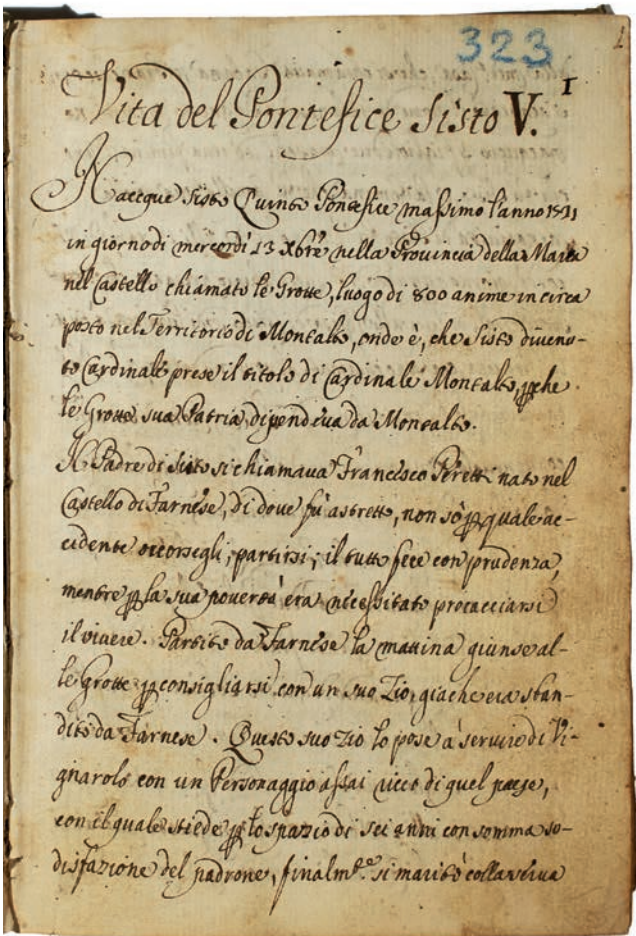
Lot 139

Lot 139 0
Portable legal formulary, in Latin and Italian, manuscript on paper [Italy, seventeenth century]

250 leaves (including 25 blank leaves at back, but before the alphabetical index), contemporary foliation and thus textually complete, single column of approximately 24 lines of an italic hand, titles in larger version of same, some corners folded in, edges of leaves bumped throughout, small spots and stains, overall good condition, 155 by 110mm.; limp parchment flap binding, stitched through brown leather section on spine, with remains of single thong and toggle fastening, one thong snapped in spine between two gatherings, scrawls on front cover with numbers 1-6 and lists of years from 1801-06, '1797' on spine perhaps a shelfmark, small scuffs and marks, but overall solid in binding

Most probably written for, and by, Giovanni Baptista Bonta, who signs the front pastedown, recording his profession as an 'advocato'. He was evidently a working lawyer who had to travel significantly in that role, and thus required this portable reference work of sample legal formulas.

£500-700



Lot 140

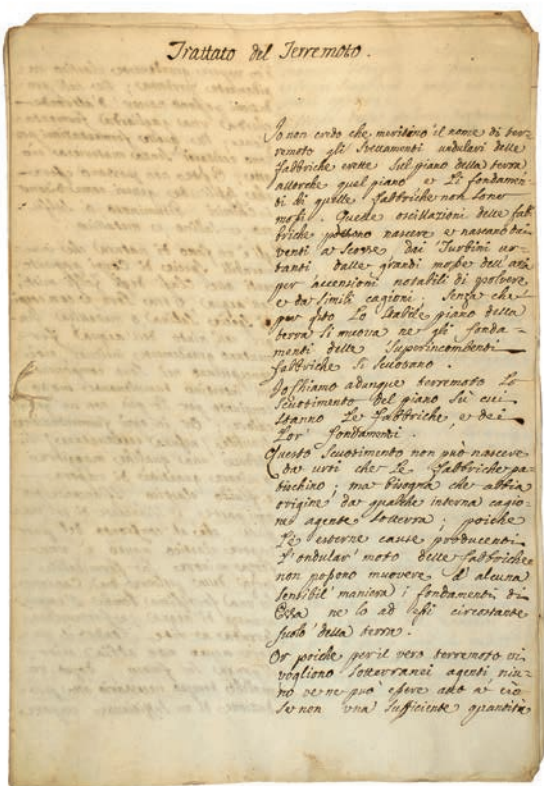
140 0
Vita del Pontefice Sisto V, in Italian, manuscript on paper [Italy, seventeenth century]

190 leaves (plus 3 blank endleaves at front, and 4 at back), every leaf with a catchword and hence apparently complete, single column of up to 21 lines, probably in a single hand (that varies in size and quality throughout the volume), old collection label with '323' and same number in blue pencil at head of first leaf, some leaves affected with shine-through, small spots and stains, else fair and robust condition, 190 by 130mm.; contemporary parchment over thin pasteboards

Acquired in our rooms, 9 July 2009, lot 10.

While this work may be based on the well-known *vita* by Gregorio Leti, there are clear differences between the various printed versions of Leti's text (1669 and 1721) and what is found here. The text here is sizeable and comprehensive and covers the events of the life of perhaps the most energetic and controversial of the Counter-Reformation popes. He lead campaigns against corruption in Rome, launched a rebuilding of the city that drew criticism as it resulted in the destruction of antiquities, and offset the payments for these through extremely high levels of taxation, as well as excommunicating both Elizabeth I of England and Henry IV of France.

£500-700



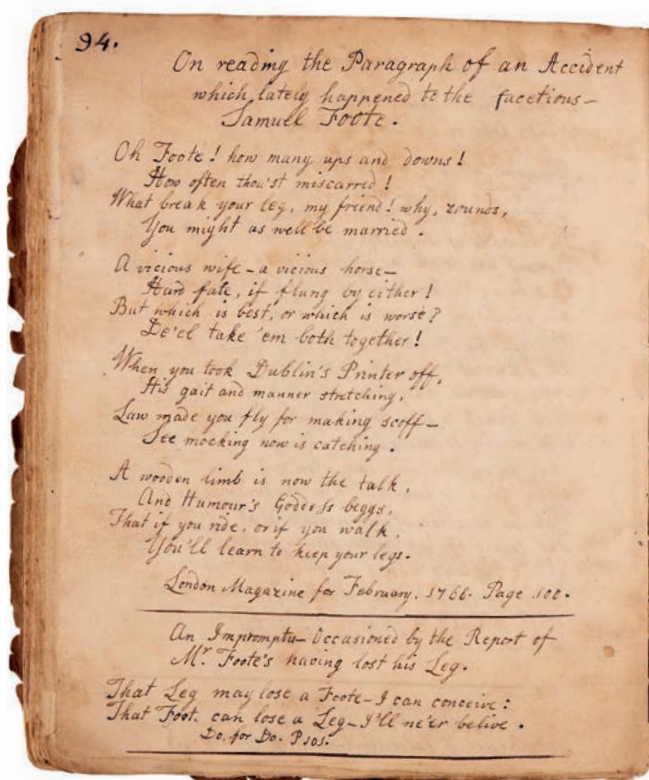
Lot 141

141
Trattato del Terremoto, on the origin of earthquakes, in Italian, manuscript on paper [Italy, eighteenth century (probably after 1755)]

7 leaves, complete, collation: i4, ii3 (central leaf a singleton inserted to complete text, last leaf blank), written in single column of 38 lines aligned on outer edge of page, title on first page in larger version of same, the gatherings tacketed together with thread at midpoint and never in a binding, small spots and stains, else good condition, 300 by 210mm.

A rare subject to be addressed in manuscript, and from the dawn of modern seismology. Here the anonymous author sets out a lengthy description of earthquakes, with some accurate descriptions of volcanic eruptions and the like. He defines these as caused by the forces of elastic fluid and vapours within the earth, rejecting any part of the element of fire in this, and thus setting himself against the seventeenth-century consensus view put forward by Athanasius Kircher that the movement of fire within underground channels caused this phenomenon. Comment is then made on cannonballs within his rejection of the views of Nicholas Lemery (d. 1715) that underground chemical explosions were the cause. Interest in the subject exploded after the Great Lisbon Earthquake of 1 November 1755, which destroyed 85% of buildings in that city, and was felt as far away as Finland and North Africa, with tsunamis recorded in Cornwall and across the Atlantic in Barbados and coastal Brazil. However, it was not until the 1850s when actual experimentation began with the work of Robert Mallet that the science of seismology was born and so named.

£500-700



Lot 142

142 0
Commonplace book, including poems, anecdotes and a song "by a Devonshire cyder maker", mostly taken from fashionable magazines, in English, manuscript on paper [England, second half of eighteenth century]

24 leaves, entries in a single column of approximately 25 lines in a series of roman and italic hands, contemporary pagination 47-94, spots and stains, some leaves cracking at gutter from text block, overall fair, 195 by 160mm.; in contemporary card binding repurposed from a contemporary English legal agreement (repaired with tape at edges)

With inscription on inside of front board: "Betty Lardner, her book, January 1st 1762". The presence of "a new song sung by Mr Gilson at Vauxhall" (pp. 90-92) may indicate an origin in or around London.

The short texts here, mostly taken from popular gentleman's magazines and the Spectator, cover a variety of religious subjects, as well as others, such as the song of the cider maker noted above and verse on "A Female Ghost" (pp. 86-7, "a true story, transacted at Salisbury", from the *Universal Magazine*, February 1765), as well as "On a lady proving unlawfully with child" (p. 88 here, from *The Gentleman's Magazine*, July 1749). It ends with an impromptu verse "occasioned by the report of Mr Foote's having lost his leg": "That leg may lose a foote – I can conceive / That foote can lose a leg – I'll ne'er believe"

£300-500

Coming Up at Dreweatts

Auctions

8 June | Live Online
Interiors Day 1: to include Decorative Arts since 1860 and Sporting Art

9 June | Live Online
Interiors Day 2

15 & 16 June | Live Online
Hollycombe House | The Collection of Tim and Virginia Hoare

30 June | Live Online
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

2 July | Timed Online
Hambridge Sale

6 July | Live Online
The Roger Martin Collection of Western Manuscripts and Miniatures and other properties

7 July | Live Online
Fine Jewellery, Silver, Watches and Objects of Vertu

8 July | Timed Online
A Taste of Luxury from William & Son

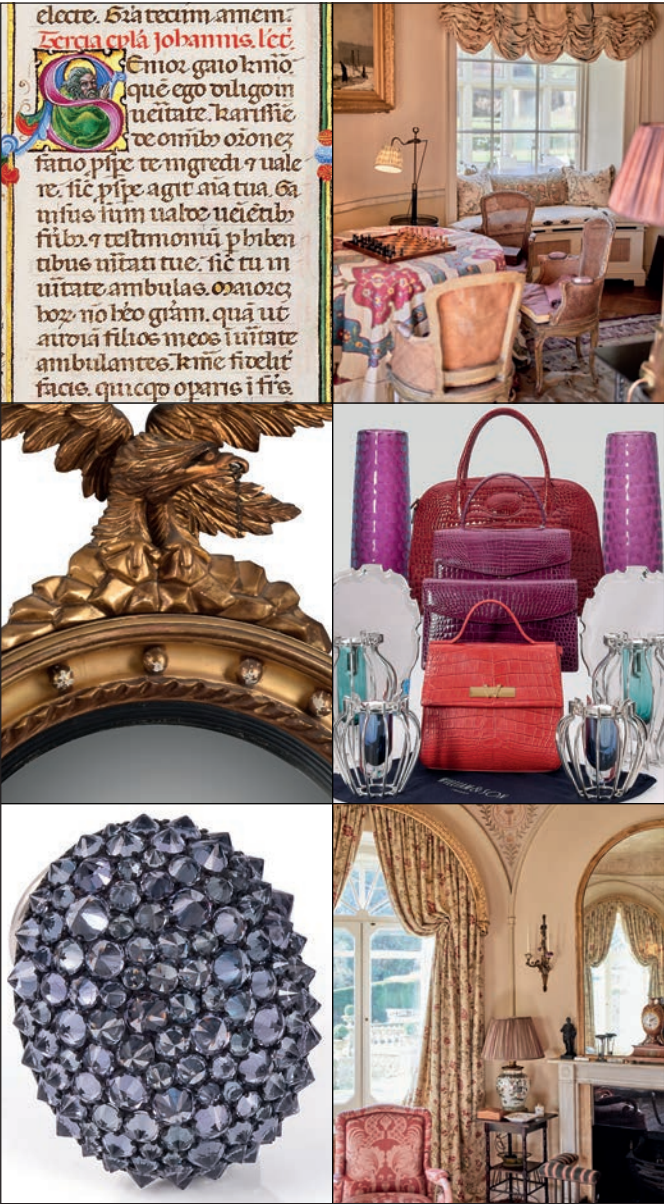
8 July | Timed Online
Art on a Postcard Summer Auction

8 July | Live Online
Fine and Rare Wine and Spirits

Valuation Days

Every Tuesday | London
Jewellery, Silver, Watches & Luxury Accessories

4 June & 2 July | Newbury
Fine Art, Antiques, Jewellery, Silver, Watches, Asian Works of Art & Wine



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If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

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All purchases are subject to a buyer's premium, which is charged per lot at 25% of the hammer price (30% including VAT) up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12% of the hammer price (14.4% including VAT) in excess of £1,000,000. A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the European Union to be sold at auction and therefore the buyer must pay the import VAT at the appropriate rate on the hammer price.

PAYMENT
Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

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1. **INTRODUCTION.** The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY.** As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM.** The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 25% of the hammer price up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT.** A theta symbol (Θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being and element in the buyers' premium. This imposition of VAT is likely to be because the seller is registered for VAT within the European Union and is not operating the Dealers Margin Scheme or because VAT is due at 20% on import into the UK. A double dagger (‡) indicates that the lot has been imported from outside the European Union and the present position is that these lots are liable to a reduced rate of Import VAT currently 5% on the hammer price. (Ω) indicates that the lot has been imported from outside the European Union and these lots are liable to the standard rate of Import VAT currently 20% on the hammer price. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyers' premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION.** Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we,

as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS.** These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS.** Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

9. **BIDDING.** Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

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11. **METHODS OF PAYMENT.** Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of American Express and Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE.** Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. **À DROIT DE SUITE ROYALTY CHARGES.** From 1st January 2012 all UK art market professionals (which includes but is not limited to; auctioneers, dealers, galleries, agents and other intermediaries) are required to collect a royalty payment for all works of art that have been produced by qualifying artists each time a work is re-sold during the artist's lifetime and for a period up to 70 years following the artists death. This payment is only calculated on qualifying works of art which are sold for a hammer price more than the UK sterling equivalent of EURO 1,000 – the UK sterling equivalent will fluctuate in line with prevailing exchange rates. It is entirely the responsibility of the buyer to acquaint himself with the precise EURO to UK Sterling exchange rate on the day of the sale in this regard, and the auctioneer accepts no responsibility whatsoever if the qualifying rate is different to the rate indicated. All items in this catalogue that are marked with λ are potentially qualifying items, and the royalty charge will be applied if the hammer price achieved is more than the UK sterling equivalent of EURO 1,000. The royalty charge will be added to all relevant buyers' invoices, and must be paid before items can be cleared. All royalty charges are passed on to the Design and Artists Copyright Society ('DACS'), no handling costs or additional fees with respect to these charges will be retained by the auctioneers. The royalty charge that will be applied to qualifying items which achieve a hammer price of more than the UK sterling equivalent of EURO 1,000, but less than the UK sterling equivalent of EURO 50,000 is 4%. For qualifying items that sell for more than the UK sterling equivalent of EURO 50,000 a sliding scale of royalty charges will apply – for a complete list of the royalty charges and threshold levels, please see www.dacs.org.uk. There is no VAT payable on this royalty charge.

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4. **COMMISSION** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS.** Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

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(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 15% of the hammer price plus VAT, subject to a minimum charge of £1,50, or if unsold 15% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS.** The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION.** Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

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(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 15% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS.** These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS.** The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION.** Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD.** If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS.** These are liable to incur a charge of 15% commission, 15 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE.** You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES**
Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING.** We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT.** After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

Conditions of Sale for Public Auctions

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. DEFINITIONS

In these Conditions:

(a) “auctioneer” means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) “deliberate forgery” means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) “hammer price” means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) “terms of consignment” means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) “total amount due” means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) “sale proceeds” means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) “You”, “Your”, etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. BIDDING PROCEDURES AND THE BUYER

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. INCREMENTS. Bidding increments shall be at the auctioneer's sole discretion.

4. THE PURCHASE PRICE. The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. VALUE ADDED TAX. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to “Information for Buyers” for a brief explanation of the VAT position).

6. PAYMENT

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/ or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients.

7. TITLE AND COLLECTION OF PURCHASES

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for.

8. REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 15% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. THIRD PARTY LIABILITY. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. COMMISSION BIDS. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. WARRANTY OF TITLE AND AVAILABILITY. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and

you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. AGENCY. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. TERMS OF SALE. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. DESCRIPTIONS AND CONDITION

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 “information to buyers”.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. FORGERIES. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. PRIVACY NOTICE. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

GENERAL

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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