

N e cor nauoit fet wj ne pñce  
 q eiser q lauru tout z pñche  
 T restuit pareil estre souloient  
 N e riens propre auoir ne uoloient  
 b ie sauoient ceste parole  
 e n'est men cōgiete ne fole  
 C oñs amour z seignourie  
 N e sentre firent cōpaigue  
 N e ne mourent pas enseble  
 C il qui mestrie les dessemble  
**P** Orce uoit on des mariages  
 qñt li maris aude estre sages  
 z chaste sa femme z bat  
 z la fait uure cñtel debat  
 z li dit qle est nice z fole  
 D ont tant demeure ala parole  
 z pontel dñte si souuent  
 D es jolis ualles le couuent  
 Q wñe amour n'pnet durer  
 T ant sentre font maus endur  
 Q ñt al uent la mestrie auoir  
 D u cors sa femme z de la uoir  
 T ioy estes fet il uilotièr  
 S i uales trop mche maniere  
 Q ñt sin emō la uoir ales  
 T antoit espungies z bales  
 z de menes tel resbandie  
 Q ce semble gñt ribaudie  
 z dñtes qme vñe semaine  
 D ier vous mette emale semaine  
**S** t qñt wñs arōme ou cñte  
 pñter nostre marchandise  
 V ous de uenes tñtost si cōte  
 Q ie sin bien q le ma cōte  
 Q partout cñt la parole  
 z qñt anans wñs epñle  
 P ous quoi si cōte wñs tenes  
 S utans les liex on wñs uenes  
 V ous respñes har har  
 C est pñt la uoir de mō mari  
 P our moi las dñteus dñtis  
 Q ser seie forge on ietis  
 N en me deuot flater  
 O useie sin on moss on vis  
 N e me deuot flater elius  
 V ne uessye de mouitō  
 C ertes ie ne nail. y uotō  
 Q ñt autremē ne uot dñti  
 m lē maues oz gñt los basti  
 Q ñt de tel chose wñs vantes  
 C hasam ser bien q wñs mentes  
 P or moi las dñteus pñt moi  
 m aus gans emes mañs en formoi  
 z cruenement mēte dñti  
 Q ñt onques wñte foi redñti  
 L eior de nostre mariage  
 P or moi mener tel rigolage  
 P or moi menes wñs tel uotāt  
 Q cñdies wñs aler lobāt  
 J anage pñs lors le pñoir  
 D etier cōnteries uoir  
 C on al ribant lātie z tñant  
 Q ces putains wñt espñant  
 S ntrou wñs remirent z uoient  
 Q ñt par ces rues wñs qnoient  
 N qui peles wñs ces dñtanignes  
 Q mēpnet faire plus dēgaignes  
 V ous faites de moi dñte apline  
 Q ñt orendroit les wñs mapue  
 J e uoi q wñs estes plus simple  
 S nce seipr en cele gñple  
 Q tñetie le ne q cōnons  
 N e uot dñti sil est cōnons on lōs  
 Q ñt sin tont seil les wñs pñs  
 Q me dñtort. iur. bestans  
 Q bien q de lōnate soie  
 S e pñt honte neue le soie  
 N e me tendroie de wñs batte  
 P or wñte gñt orgueil a batte  
 z saches qu'il ne me pñt mie

WESTERN MANUSCRIPTS AND MINIATURES



herodis regis iul  
des. sacerdos quidam  
noie zacharias de uice  
abia. et uxor illi de filiabus  
aaron. et nom ei elisabeth.  
aut ambo an dñi incedentes  
mānans. et iustificatibz dñi  
da. tñ aut illis fili. eo qd  
et illis. et ambo pmissi  
sunt. Fm ēa cum sacerdos fū  
zacharias i ordine iueni  
sue consuetudine sacerdoti. torce  
incensum ponet. Ingressus

et uia a filio in capite. p[ri]m[us]  
 cur in ordine. sup[er] uia[m] uia[m]  
 p[ri]m[us] ponitur. eu[angel]i[us]  
 p[ri]m[us] eu[angel]i[us] in iudea. **Item**  
 p[ri]m[us] scrip[ta]t[ur] cuius uocatio ad d[eu]m  
 ex publicanis acibus fuit. **Item** in  
 g[en]tibus p[ri]m[us] p[ri]ncipaliter. **Item** cuius  
 p[ri]m[us] circ[um]cisio in carne. alius cuius sed  
 et status fuit. **Item** u[er]u[m]q[ue] e[st] p[ri]m[us]. **Item** p[ri]m[us]  
 quatuor n[on]o tribuitur p[ri]m[us] p[ri]ncipaliter  
 p[ri]m[us] accedendi fidei in deo n[on]o p[ri]m[us]  
 p[ri]m[us] ex electis usq[ue] in u[er]u[m]q[ue] p[ri]m[us] die  
 d[omi]ni. **Item** p[ri]m[us] p[ri]ncipaliter die usq[ue]  
 in x[p]i destines. decursum aduentus d[omi]ni  
 ostendit p[ri]m[us] generatione. **Item** n[on]o t[em]p[or]e  
 p[ri]m[us] ut q[ui] se q[ui] ostendit. **Item** dei u[er]u[m] op[us]  
 monit[ur]. **Item** in his quor[um] g[en]t[es] p[ri]m[us] p[ri]ncipaliter  
 op[us] p[ri]ncipaliter testimoniu[m] n[on] negare  
 a u[er]o o[mn]i u[er]u[m] o[mn]i. **Item** n[on]o. n[on]o. disposi  
 tio ut i[st]e. q[ui] fidei n[on]o est. deus u[er]u[m] e[st]. qui  
 factus e[st] et muliere. f[aci]t sub le[ge]. natus ex  
 uirgine. passus in carne. o[mn]ia in carne  
 fuit ut multiplicat ea in semet ip[s]o et al  
 gent in o[mn]i. **Item** p[ri]m[us] nomen in p[ri]m[us]. filius  
 et alii nomen p[ri]m[us] restituitur in filius. fuit  
 p[ri]ncipaliter d[eu]s fuit. o[mn]i uocant se unu[m] cum  
 p[ri]m[us] e[st]. q[ui] unu[m] e[st]. In quo eu[angel]io u[er]u[m]  
 e[st] desinunt. d[eu]m. **Item** p[ri]m[us] ut media uel  
 p[ri]m[us] agnosce. ut uocacione apli. **Item** p[ri]m[us]  
 eu[angel]i[us]. **Item** dilacione dei in carne natus  
 ut p[ri]m[us] legent[ur] intelligant. **Item** p[ri]m[us]  
 ut in quo q[ui] h[ab]ent filius. **Item** apli d[omi]ni  
 e[st] p[ri]m[us] recognoscant. **Item** p[ri]m[us]. h. hoc in sa  
 bio legimus fuit. **Item** fidei f[aci]t in tradere.  
 et op[us] dei in intelligentia diligenter e[st]  
 dilu[si]one q[ui]ent[ur]. n[on] tace. **Item**  
**Item** ardens cum primo **Item** alius  
 p[ri]m[us] eu[angel]i[us] in u[er]u[m] p[ri]m[us]  
 d[eu]m. nolant transire ad lo  
 g[ic]as. p[ri]m[us] eu[angel]i[us] scrip[ta]t[ur]. **Item**  
 iohanne q[ui] f[aci]t. aqua. ut ad  
 memora reliquit. **Item** h. necesse fuit ad o[mn]i  
 m[en]tem fidei eu[angel]i[us] p[ri]m[us] fuit. **Item** p[ri]m[us]  
 hereticos u[er]u[m]. Cum a[ut]e[m] p[ri]m[us] eu[angel]i[us] scrip[ta]t[ur]  
 e[st]. quante[m] t[em]p[or]e auctoritatis h[ab]et u[er]u[m]  
 u[er]u[m] q[ui] p[ri]m[us]. m[en]te p[ri]m[us] fidei nunciat  
 amant. **Item** f[aci]t q[ui] quatuor u[er]u[m] in f[aci]t  
 q[ui] d[eu]m que u[er]u[m] e[st] p[ri]m[us] p[ri]m[us] eu[angel]i[us]  
 et p[ri]m[us] h[ab]uit eu[angel]i[us] in morte u[er]u[m]

euanglia deciderunt nec recepta sunt. qz uolē  
 hunc pfictū mūm caligari qd uirtutē sū  
 cōmūta. **S**e signatur. **E**uangeliste. mū  
 figuris q nō sūt deē pūte. s. iocūpi mū  
 tem s. oīe. **M**artī iohē mēlligī. quā  
 cūcā hūmāitē ē pūpālī mōratū. **A**  
**M**archus mēlone: qz agit de restu recte.  
**L**uchus m mēllo: agent de sacerdo. **I**ohē  
 aquila: s. dēnt sūm mēta dūm mūm  
 xē nō q. dēbīr: hōmō sūit de m gīo nāt.  
**V**italis m mōlatōe. **L**eo: m mēllo de. **A**  
 la: m mēllo de. **L**ūthōis m mōlatōe. **I** m  
 mōlō: sacerdot. **M** mēllo: regim. **I** n aquila  
 cēpūm: dūm m mōlatōe sūm mēllo.

**E**xplēu. plog. **I**ohē  
**M**artio euangēliste.  
 Per gēnalogiā iherosol  
 fili dē: fili abrahā.  
 Abrahā: genuit ysac.  
 Ysac at: genuit iacob.  
 Iacob d: genuit iuda  
 7 sīs euī. Iudas d ge  
 nūit phares 7 leui de chamār. Phares  
 at: genuit esrom. Esrom at: genuit am.  
 Am at: genuit aminadab. Aminadab  
 at: genuit naason. Naason at: gēn salmō.  
 Salmō at: gēn iher de iher. Iher d gēn





habuntans et meus flum  
us pinguabit ad mare:  
qm̄ doctrinā quasi ante lu  
canū illumino oībus et e  
narrabo illam usq; ī longi  
quin. Penetrabo oīs partes  
terre inferiores et inspinā  
oīs dormientes et illumina  
bo oīs sperantes in dño. Ad  
huc doctrinā quasi pibetia  
effundam et relinqua illā  
querentib; sapiām et nō  
desinam sp̄genes illoz uc  
q; in euū sc̄m. **Q**uidete qm̄  
nō solum in laborauit sed  
omib; exquirentib; uerita  
tem. **Q**uibus placitū. **Q**uē  
est sp̄m meo et que sūt pla  
ta corā deo et hōib;. Cōcor  
dia fratru et amor p̄mo  
ru et uir et mulier s̄ cō  
sentientes. Tres species odi  
unt anima mea et aggra  
noz ualite aīe illoz. Paupe  
rem sup̄bum et diuitem  
mentacem et senem fatuū  
et insensatū. Que ī iuuen  
tute tua nō cōgregasti q̄  
in iuuenies ea ī senectute  
tua. Qm̄ speciosum camiciei  
iudiciū et p̄sbyteris cog  
noscere cōsiliū. Qm̄ spec  
iosa ueterani sapia et glō  
suis itellectus et cōsiliū.  
Corona senum multa pe  
ritia et glā illoz. timor  
ter. Nonem insuspirabilia  
cordis magnificauit et den  
mū dicam ī lingua hōib;.   
Homo q̄ iocundat in filius  
iuuens et uidens subuersi  
onem inimicoru suorum.  
Beatus qui h̄tat cū mul  
liere sensata et q̄ in lingua

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1 0

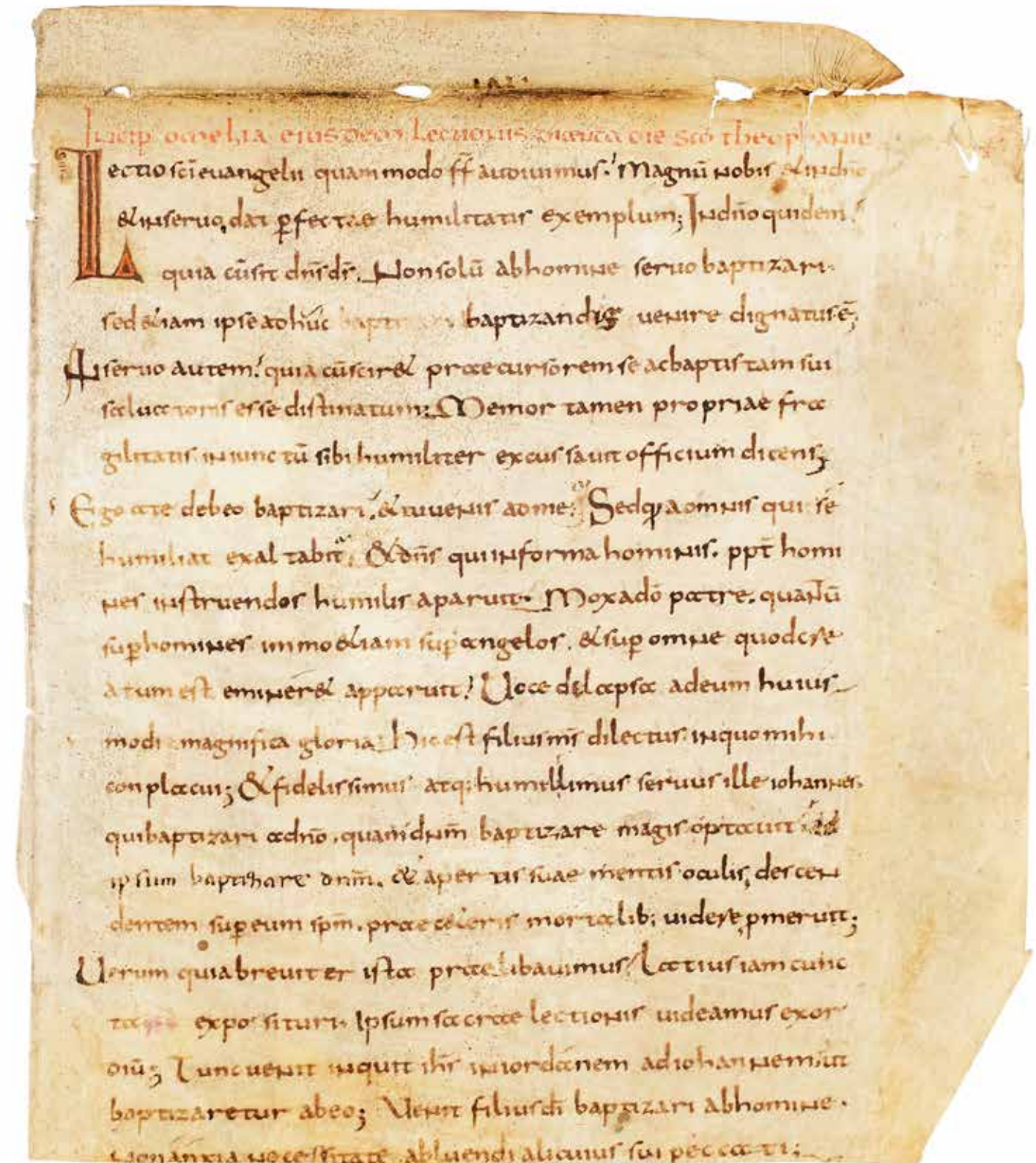
Three cuttings from an exceptionally early manuscript of Paul the Deacon's Homiliary, in Latin, on parchment [Rhineland, late eighth or early ninth century]

Two near complete leaves (each trimmed at head or foot with loss of a line or so there) and another cutting of a single column (again trimmed at foot with similar loss), these bound in slightly erratic order (should be in order leaf 1+3 [with consecutive text and probably once a bifolium], followed by leaf 2), ruled in blind for a single column of up to 22 lines in a splendid early Carolingian minuscule, using the et-ligature integrally within words, an nt-ligature, dotted 'y' and both open and closed 'g', first leaf with a single red rubric and a simple penwork initial of red designs over brown grounds, the second cutting with an apparent gathering letter 'h' at the foot of its verso, a few words on first leaf copied over by later hand, all recovered from a later binding and hence with pentrials and scrawls, scuffs, tears and losses to edges, folds and small stains, overall in presentable condition, 220 by 190mm., 190 by 182mm. and 219 by 95mm.; together in cloth-covered binding

THIS TEXT IS ONE OF THE FUNDAMENTAL BUILDING BLOCKS OF THE CAROLINGIAN RENAISSANCE, AS IMPORTANT AS THE TOURS BIBLE OR THE CAROLINGIAN GLOSSED PSALTER, AND THESE LEAVES OFFERED HERE ARE THE EARLIEST RECORDED EXAMPLES, PERHAPS WRITTEN DURING THE LIFETIME OF THE AUTHOR AND ALMOST CERTAINLY WITHIN THE LIFETIME OF CHARLEMAGNE

Provenance:

1. Written in a Rhineland scriptorium (identification by Bischoff, his letter to Rosenthal of 22 July 1988 included), by a scribe apparently working at the dawn of the Carolingian script revolution (see below). Later reused in a binding.
2. Bernard Rosenthal (1920-2017) of California, his I/248 and I/249.
3. Quaritch cat. 1088 (1988), no. 1, sold to Martin Schøyen (his MS. 83) and thereafter kept in his London library.



Lot 1



The Homiliary of Paul the Deacon (c. 720-99; also known as Paul Warnefrid) formed an important part of the revival of Christian learning under Charlemagne from the 780s onwards. This 'renovatio' was a process driven by books and reading, and thus careful correction and compilation was needed to enable the European populace to correctly follow the Christian path. The *Admonitio generalis* of 789 called for the careful correction of the Psalms, the songs, the Calendar and the Catholic books, 'because often some desire to pray to God properly, but they pray badly because of faulty books', and the Bible came into a stable form under Alcuin in Tours and was disseminated from there with the support and backing of the Carolingian court. However, while these were correction campaigns, the work of Paul the Deacon was different and far greater in scope - an attempt to compile a homiliary that would replace the clutter of previous efforts (for comment on these see our sale, 7 December 2021, lot 14). Its scope was grand and stemmed from Charlemagne himself, who commended Paul in a letter for the task of having 'read through the treatises and sermons of the various Catholic Fathers, culled all the best things and offered us two volumes of readings, suitable for each separate festival throughout the whole course of the year and free from errors'. It was of fundamental importance to the Carolingian renaissance, and remained so for much of the Middle Ages.

Alongside the fragment of a Tours Bible sold in the Schøyen sale at Sotheby's 10 July 2012 (lot 28, realising £25,000 hammer), the cutting from a Carolingian Glossed Psalter sold in the same sale (lot 30, realising £28,000 hammer), and just perhaps the leaf with the *Admontio generalis* of 789 sold in our rooms on 6 July 2017 (lot 1, realising £36,000 hammer), the present leaves are the most important witnesses to the early Carolingian renaissance to come to the market in living memory.

The three leaves here were originally given two inventory numbers by Rosenthal, and on first glance they appear to be by two different scribes. The first and third leaves here have continuous text and probably were once a bifolium. These leaves have an early, but more mature, version of Carolingian minuscule with a closed 'g', only one occurrence of a nt-ligature and a notably round and tall et-ligature. The second leaf here, which comes from later in the parent volume, is most probably in the same hand (with a shared 'z', a dotted 'y' and use of uncial N within words), but has more pre-Carolingian features, such as frequent use of the nt-ligature, an exclusively open 'g' and a more angular et-ligature. All three leaves were ruled using the same ruling pattern. Unless we are looking at two scribes trained in the same scriptorium with hands so close as to be occasionally mistaken for each other, then this appears to be the work of a scribe who had learned the new Carolingian minuscule, and was on his 'best behaviour' on the first and third leaves here, as he began a new section, but later in the same book slipped back into older forms of letters. If correct, then this is a valuable paleographic record of the arrival of Carolingian minuscule and the practicalities of the adoption of it in its earliest years.

inebriati. Postmodum cognoscebat quis esset & quoniam  
uerbum uitae propinabat. Dicebat adinuicem. Nonne cor  
nostrum ardens erat in nobis, cum loqueretur in uia  
& aperiret nobis scripturas. Dicit ergo ihesus ministris;  
Imple & uarias aqua. & impleuerunt eas usque ad summum.  
Qui per ministrorum quibus haec facere misit christum signatur  
discipuli qui impleuerunt uarias aqua. Non quidem ipsi  
praeferunt mundi & iter legalibus. ac prophetis implendo  
scriptis. sed ipsi intellegendum prudenter. & aperiendo  
fideliter. quia scriptura quae ex prophetis ministrata  
est. & salubris est & adustum sapientiae caelestis. & ad  
operum castigationem utilis. Impleuerunt uero eas usque  
ad summum; quia recte intellexerunt nullum fuisse  
tempus solum. ac se alienum doctoribus. qui siue uerbis. si  
ue exemplis. siue & iam scriptis. uiam uitae. innotu-  
bur pandere. & dicit eis inquit. Aurite uinc. & ferte  
architriclino. & tulerunt. architriclinus aliquis legi-  
peritus. alius temporis. & fortasse nichodemus.



2 θ

Priscian, *Institutiones Grammaticae*, in an early example of Beneventan minuscule, in Latin with three words in Greek capitals, manuscript on parchment [southern Italy, late eleventh century]

*Long and thin strip reconstituted from four smaller squares all cut from a single leaf and used to strengthen the spine of a later book, remains of about half of a single column with 31 lines visible of a small and early Beneventan hand, recovered from a binding and hence with stains, scuffs and holes (the larger with modern repairs), overall fair and presentable condition, together 217 by 86mm.; in modern cloth-covered binding*

Provenance:

Sotheby's, 6 December 1993, lot 7, thence to Martin Schøyen (his MS. 1778) and thereafter kept in his London library.

Text:

When the Carolingian script reforms swept away almost all other early medieval regional hands, the alluring and visually baffling Beneventan script survived in Montecassino and its subject houses almost exclusively as a liturgical script. Few examples contain anything other than liturgical and Biblical texts, but that here is a late Roman text of the early sixth century, entirely secular in character and perhaps used in teaching Latin to young members of a monastic community. Montecassino played an important role in the preservation of a number of Classical and late Antique texts, and this fragment sits alongside only two other such examples that have come to the market in recent decades: a late eleventh-century fragment of Virgil, *Georgics*, sold in Sotheby's, 10 July 2012, lot 18, for £32,000 hammer, and a cutting with Pseudo-Hegesippus, *De bello Judaico* sold in our rooms, 7 December 2021, lot 7, for £8000 hammer.

Priscian (more properly Priscianus Caesariensis) lived at the opening of the sixth century AD., during the final collapse of the Roman Empire. He was a native of Caesarea in North Africa, and was educated and taught in Constantinople. This text was one of the fundamental text books of the medieval West for those wishing to learn Latin, and no monastery, cathedral or secular school could be without a copy. Thus some 527 extant manuscripts are recorded today (M. Gibson, in *Scriptorium*, 26, 1972), but only five of these are in Beneventan minuscule, all apart from this one in institutional ownership.

Published:

V. Brown, 'A Second New List of Beneventan Manuscripts (III)', *Mediaeval Studies*, 56 (1994), p. 319.

£6,000-8,000



Lot 2



3

**Two small cuttings from Hrabanus Maurus, Homilies 150 and 151, quoting Paterius' lost commentary on Luke 10, in Latin, manuscript on parchment [probably Italy, c. 900]**

*Two rectangular cuttings, recovered from reuse after the Middle Ages on the spine of a later book, each with remains of single column of 13 lines of a good Carolingian minuscule, with an et-ligature used integrally within words, and strong st- and ct-ligatures, remnants of red rubrics, one large initial 'F' ("Fratres fiduciam talem ...", opening Homily 151) in intertwined bands of red and blank parchment on black grounds, with terminals ending in stylised penwork foliage sprays, scuffs, holes, tears to edges from reuse on later binding, overall fair condition, 77 by 43mm. and 72 by 39mm.; framed in Perspex*

The theologian, poet and author Hrabanus Maurus (c. 780-856) was one of the cornerstones of the entire Carolingian Renaissance. He was a student of Alcuin of York (who gave him the byname 'Maurus' after the favourite disciple of St. Benedict), and served as school master of Fulda, overseeing the enrichment of the library there and teaching in turn Walafrid Strabo and Lupus of Ferrières, before serving as abbot of that house and then archbishop of Mainz. He wrote homilies, Latin poetry (in particular the *In Honorem Sanctae Crucis*, for a bifolium of which see our sale, 6 July 2021, lot 10), extensive Biblical commentaries, an encyclopedia following Isidore of Seville's work, interpretations of Scripture and an annotated version of Vegetius' *De re militari* intended to improve Frankish martial skills.

The homily here in part quotes the work of Paterius, a favourite author of Hrabanus who acted as secretary to Gregory the Great and died in 606. Paterius' commentary on the New Testament survives in its original format only in the parts from Genesis to the Song of Songs, with later sections partly recorded by excerpts made in the twelfth century by Aluphus of Tournai (the so-called pseudo-Paterio C), an abbreviation from Wisdom onwards (pseudo-Paterio A) and a revision by Bruno monachus (pseudo-Paterio B). Migne's edition for the *Patrologia Latina* was a collage of these (with the text quoted here at LXXXIX, 1849, col. 1062, chs. 25-26).

These fragments are thus of some importance as witnesses to a now-lost finely decorated manuscript of Hrabanus' homilies, made in the decades following his death, as well as to Paterius' long-lost text, read and used by Hrabanus in its original form.

£500-700



Lot 3 (actual size)



4

**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, 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. Of course, German Dominicans may have brought books with them when founding houses in Poland 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 it seems more likely 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 (see 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). 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.

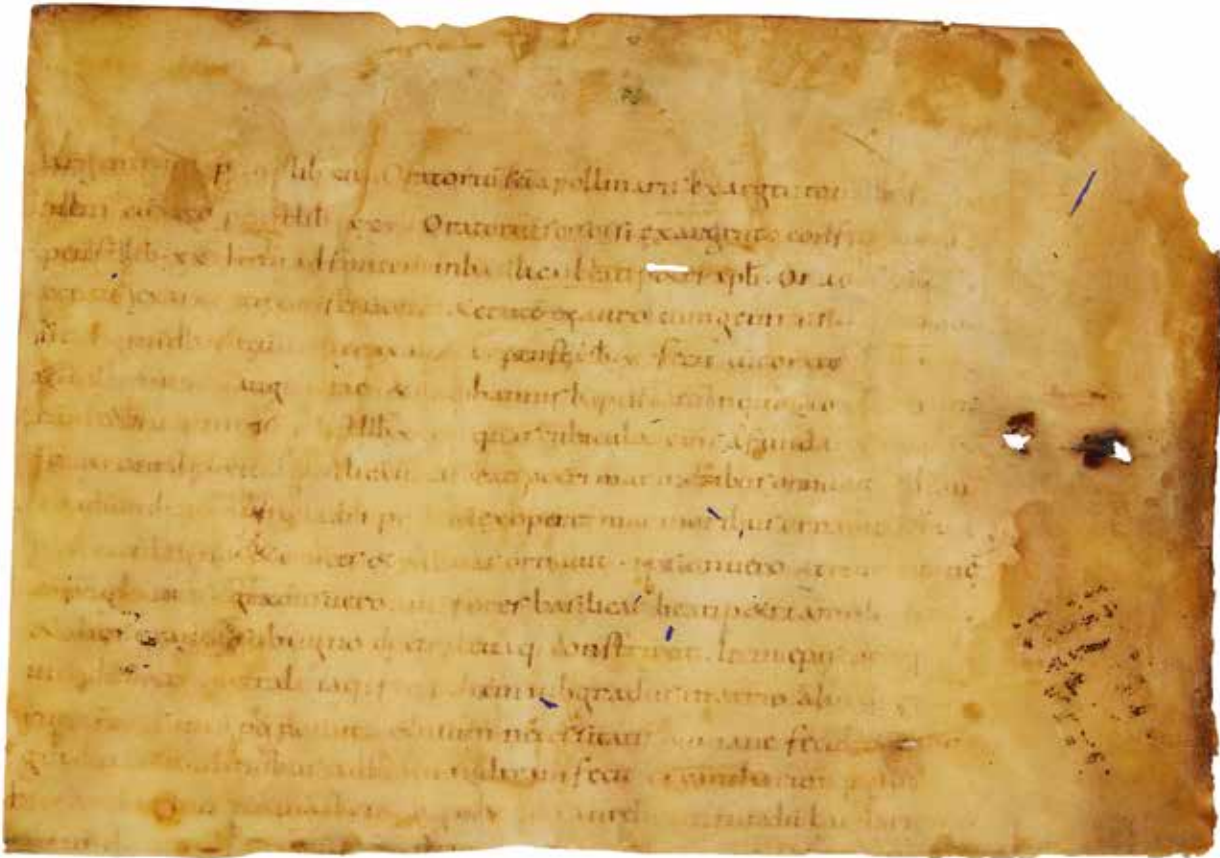
2. Surviving as pastedowns in the medieval binding of a manuscript of "Sermones Peregrinus de Sanctis", dated 1376 by one of its scribes, Syfridus Goppel, and sold by Frederick Muller and Co., Amsterdam, 3 April 1906, lot 16, and again Skinner's, Boston, 7 November 2013, lot 209, then later Konstantinopel Rare & Fine books, cat. for 2015, no. 6.

3. These fragments from the collection of Roger Martin (1939-2020) of Grimsby.

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).

£3,000-5,000



Lot 4





5

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), this his I/194, and here with a copy of the cataloguing by the late Prof. Marvin Colker made for Rosenthal.

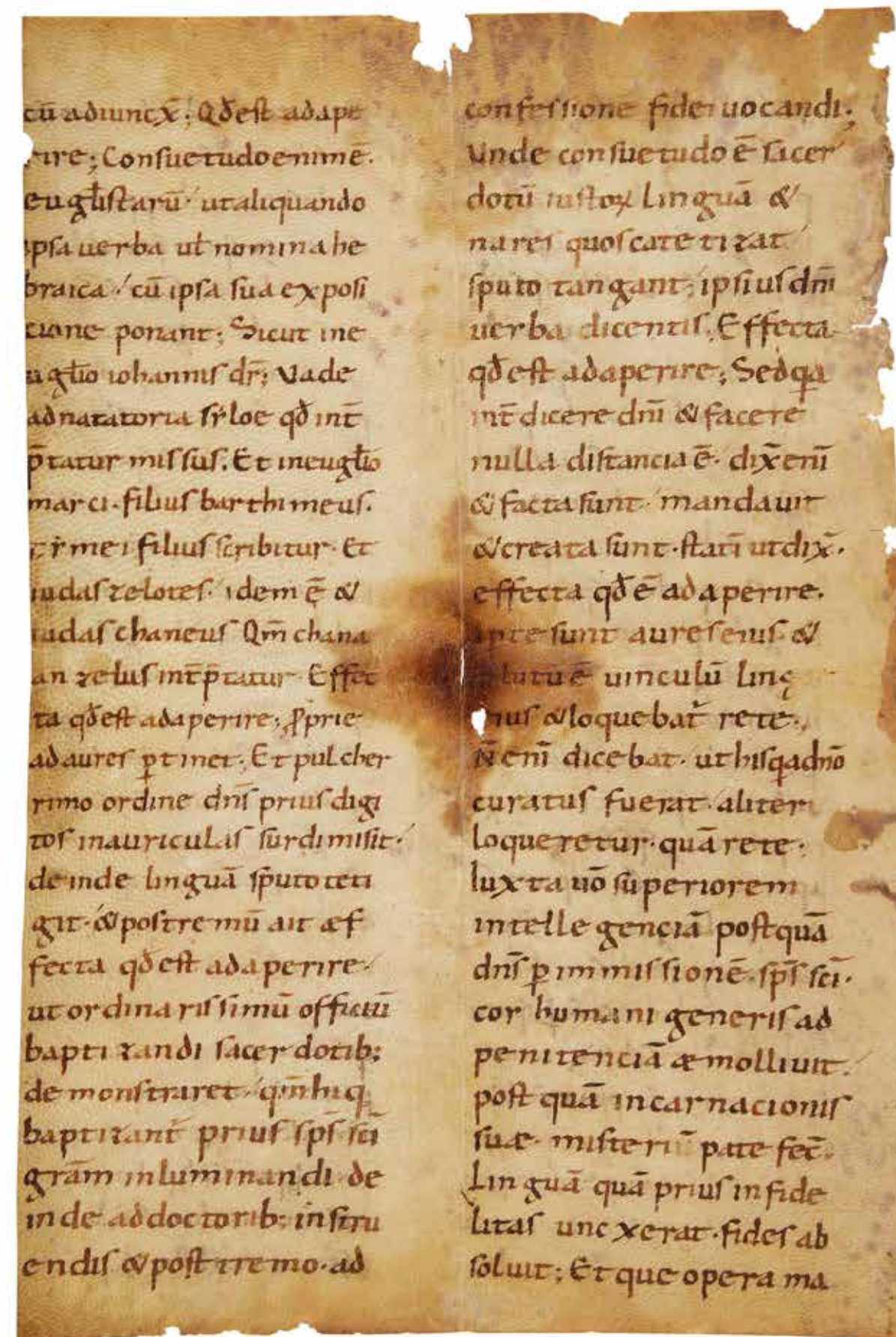
2. Bernard Quaritch, their cat. 1088, Bookhands of the Middle Ages III (1988), no. 59 (but then two leaves, the other sold to a collector in Queensland, Australia).

3. From the collection of Roger Martin (1939-2020) of Grimsby.

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. Riggensbach 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.

£2,000-3,000



Lot 5



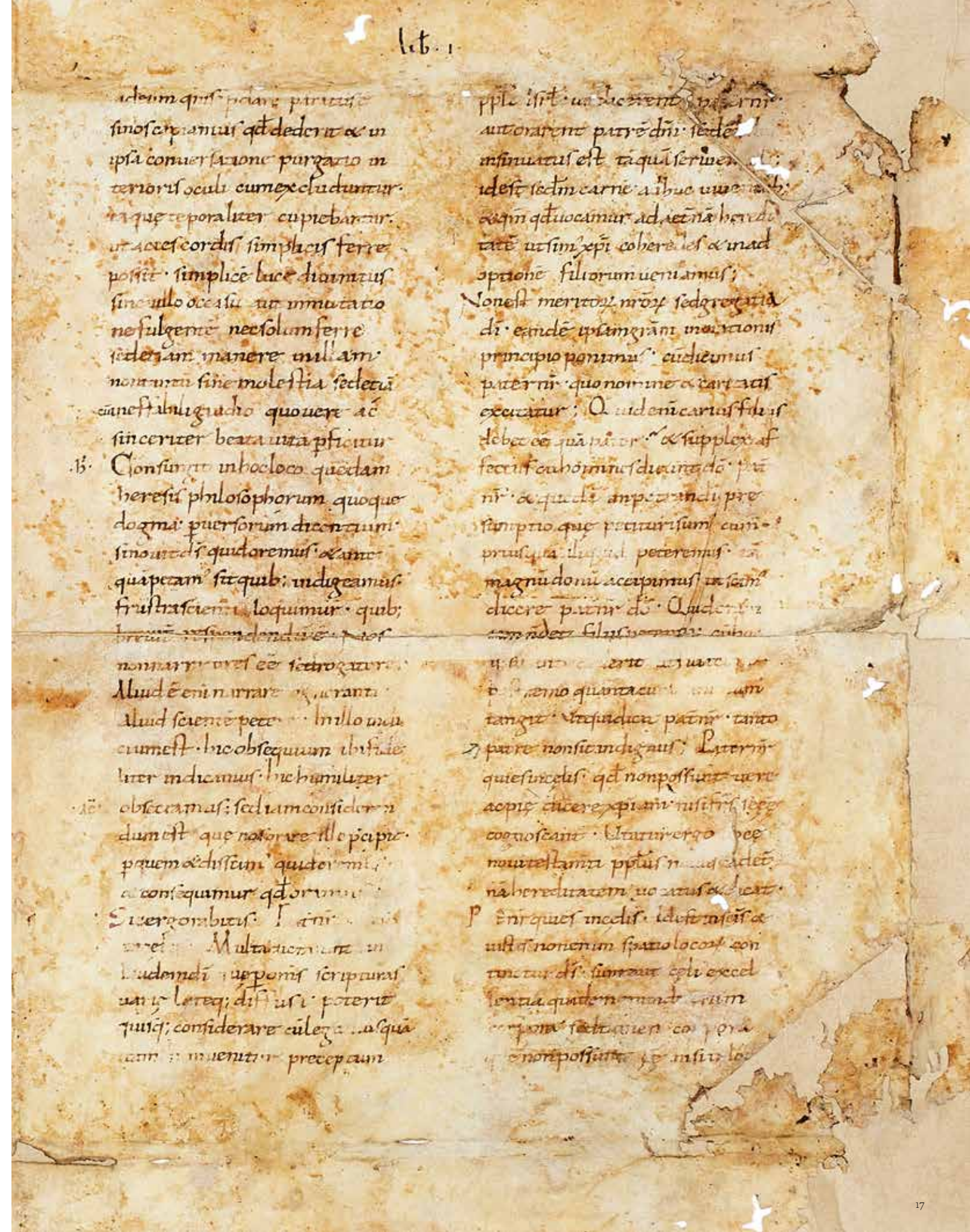
Substantial remains of a single gathering from a large manuscript of Augustine, *De sermone Domini in monte secundum Matthaëum*, in Latin, decorated manuscript on parchment [probably Germany, second half of tenth century, or just perhaps c. 1000]

*Eight leaves (four bifolia), recovered from reuse in a later binding and reconstructed from cuttings into present bifolia with modern paper filling gaps, each reconstructed leaf with double column of 35 lines of a thin and angular late Carolingian bookhand, with et-ligature used integrally within words, a long tongued 'e', a strong st-ligature and a dotted 'y', bright red rubrics and simple initials (some of these oxidised to silver), where initials begin a line these set off in the margin, all taken from a single gathering with inner two bifolia in that gathering most complete with losses only to outer edges of outermost columns on a single leaf each, and outer two bifolia with large missing sections horizontally across middle of each bifolia, overall with scuffs, stains, traces of glue, missing sections and holes, fair condition, each complete leaf: 360 by 265mm.*

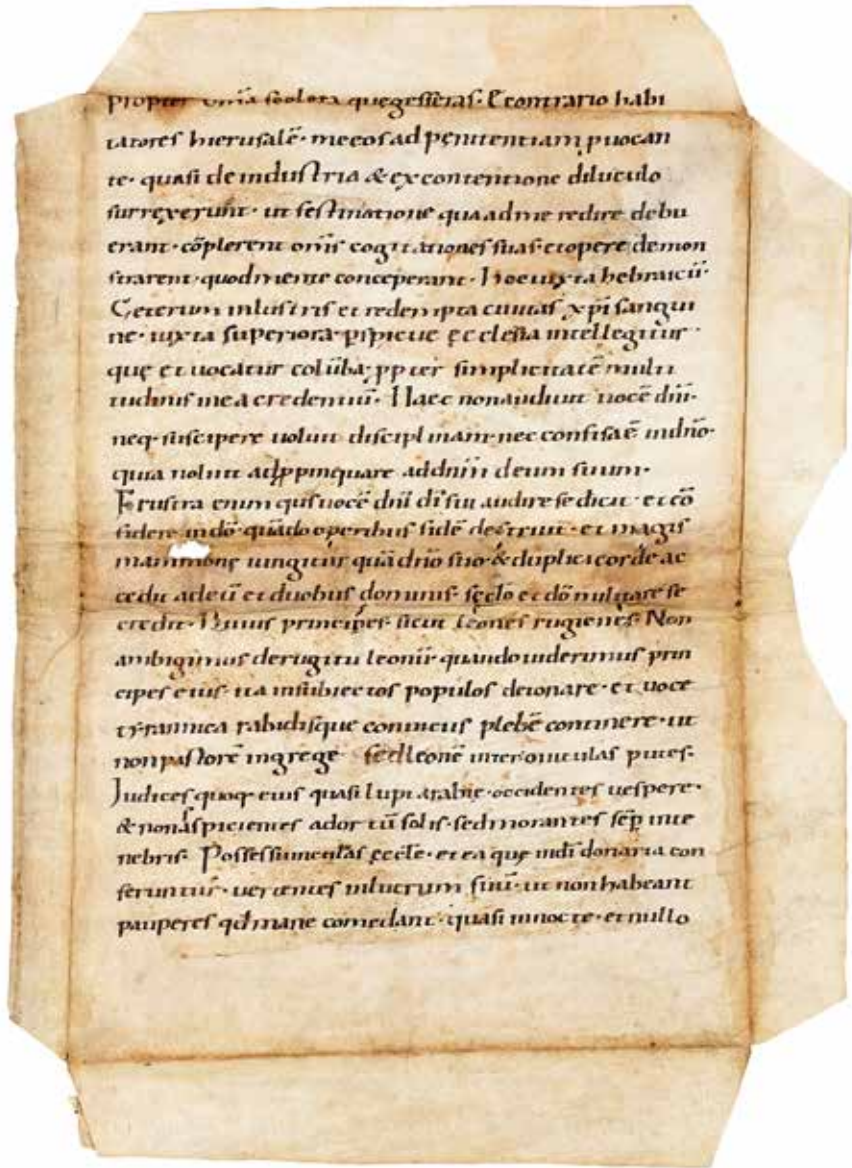
The text here, a commentary on the Lord's Sermon on the Mount according to the Gospel of Matthew by Augustine of Hippo (354-430), is of crucial importance as a witness to the early form, or rather forms, of the Bible as used by its author in Early Medieval North Africa. A number of early Latin translations of various Biblical books were in simultaneous use in the region in the late fourth century, with Augustine himself venting his frustration in his epistle 71 on 'the endless diversity of the Latin translators [of the Bible]', that often forced the reader back to the original Greek. Thus, in around 400 he warmly embraced Jerome's new Vulgate text as soon as it became available. However, the commentary here was written in 393 or 394, before that watershed in his writings, and it bears witness to the cacophony of *Vetus Latina* readings that preceded the Vulgate and were used in the West in the very first centuries of Christianity. The text here contains about a hundred *Vetus Latina* readings, usually of only a word or two, which indicate a strong reliance on a variety of North African translations (as reconstructed from Cyprian's quotations), as well as less expected readings from non-African codices (such as Vercellensis of c. 400, the fifth-century Veronensis, the sixth-century Bezae Cantabrigensis and sixth-century Brixianus; see J. Mizzi, 'The Latin Text of Matt. V-VII in St. Augustine's, *De Sermone Domini in monte*', *Augustiniana*, 4, 1954, pp. 450-94). A handful of these readings survive on the leaves here, including "perceperunt" for Matt. VI:2 and 5 and perhaps also "glorificentur" for Matt. VI:2.

The hand here with its delicate letterforms and thin nib have close parallels with that of a leaf from a tenth-century liturgical manuscript from Regensburg, sold in our rooms, 9 December 2015, lot 3.

£8,000-12,000







Lot 7

7 0

Jerome, Commentarius in Sophoniam 3:1-7, in Latin with a few words in Greek, manuscript on parchment [Germany, late tenth or early eleventh century]

Single leaf recovered from a binding and hence with losses to blank margins at corners and midpoint, single column of 26 lines of a squat and square Romanesque bookhand, with a tongued 'e', a dotted 'y', a strong st-ligature and a pronounced lean to the right, folds, stains, small holes and discolouration on reverse concomitant with later reuse in binding (but loss of legibility for only 3 lines on reverse), overall fair condition, 260 by 190mm.; in modern cloth-covered binding

Provenance:

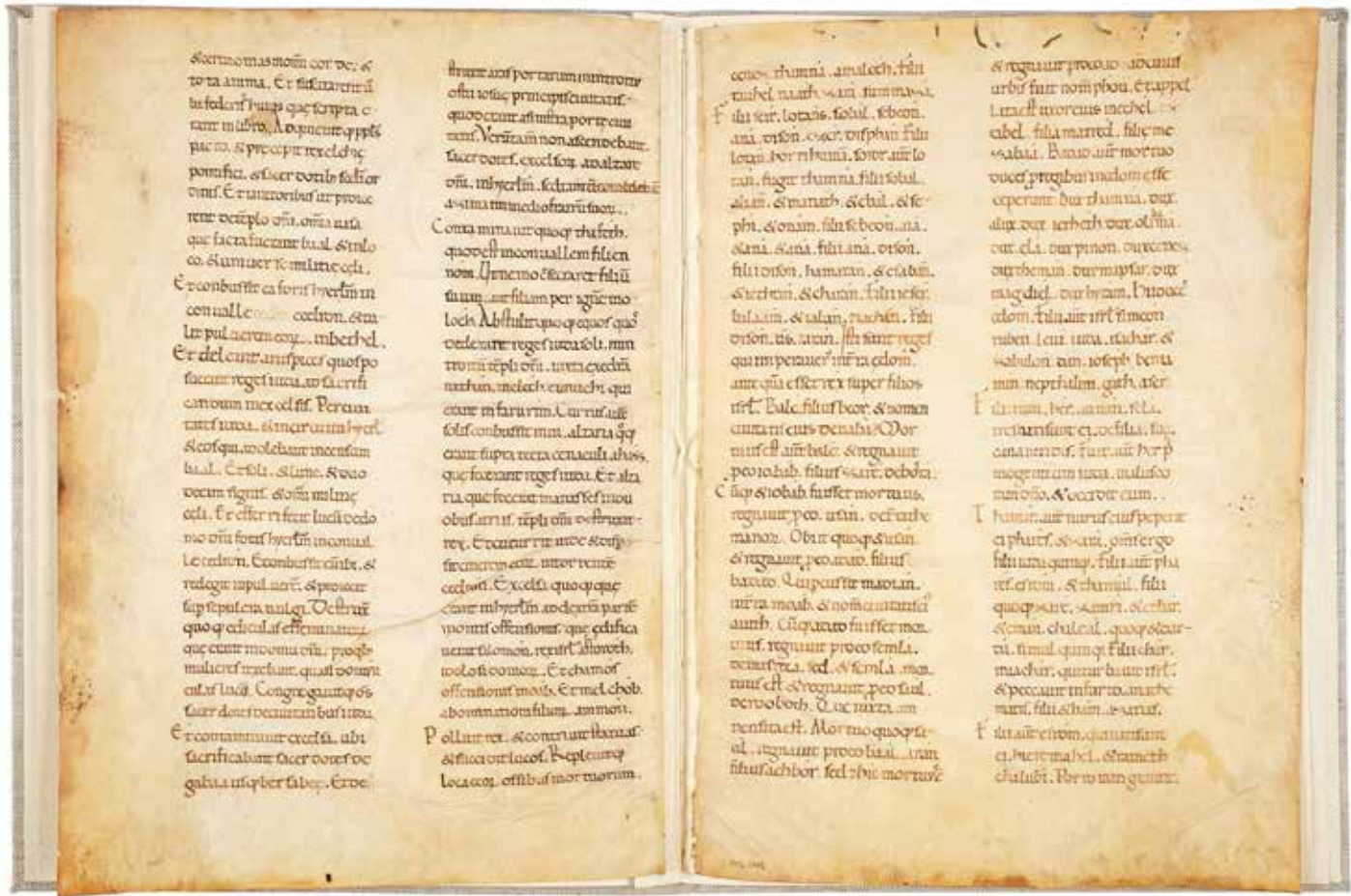
1. Bernard Rosenthal (1920-2017) of California, his I/214; acquired by him from Joseph Rubinstein of San Francisco in October 1970 (with copy of the late Prof. Marvin Colker's report on the leaf for Rosenthal included here).

3. Quaritch cat. 1147 (1991), no. 80, sold to Martin Schøyen (his MS. 627) and thereafter kept in his London library.

Text:

This commentary on Zephaniah was written by Jerome between about 390 and 406 AD. It is first recorded in a manuscript of c. 800 (BnF, lat. 10,600) only a century or so before the present leaf.

£2,000-3,000



Lot 8

8 0

Two leaves from a large Romanesque Bible, in Latin, manuscript on parchment [northern Italy, late tenth or early eleventh century]

Two large single leaves, each with single column of 33 lines in an elegant and quirky Romanesque bookhand (with 2 Kings 22:9-23:14 and 1 Chronicles 1:36-2:38), enlarged initials in same hand set off in margins, a few small erasures with contemporary corrections, slightly darkened at edges, a few wormholes, slightly cockled, else good condition, each leaf 330 by 240mm.; in modern cloth-covered binding (small stains in two places to front cover)

Provenance:

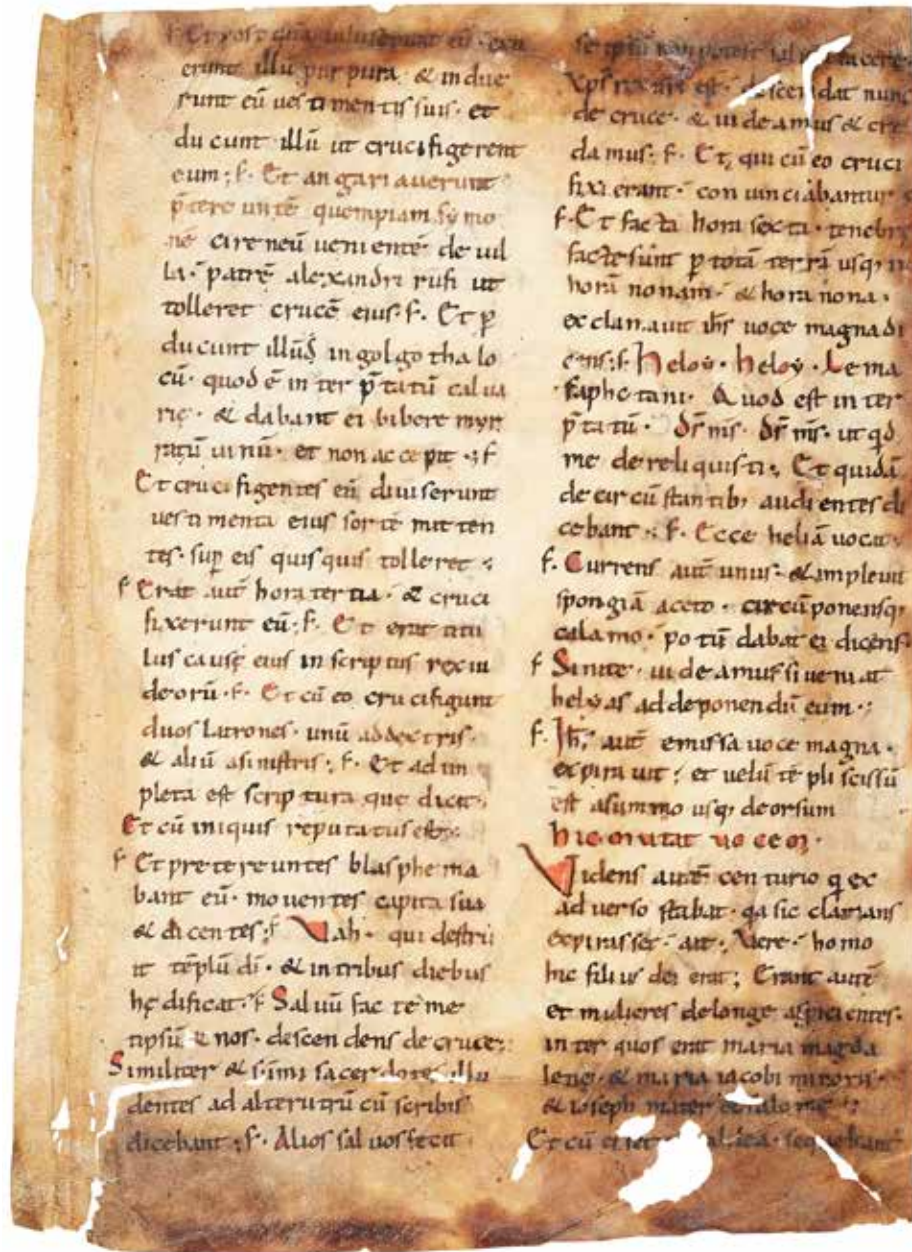
Quaritch, acquired from an American collector in 1993 and then sold to Martin Schøyen (his MS. 1766), and thereafter kept in his London residence.

Script:

Even though these leaves were recovered from reuse in a binding they are remarkably fresh, with the flesh-side of each the colour of butter. The script is extremely refined, and the scribe's frequent bulging of the base of the bowl of the 'u' to the left is often mirrored by other minims in the word, giving the whole a flowing appearance as if leaning to the right.

£3,000-5,000





Lot 9

9 0

Leaf from a Bible, with Mark 14:68-15:41, including Christ's heart-rending words on the Cross, in Latin, decorated manuscript on parchment [Italy, second half of eleventh century]

Single leaf, with double column of 33 lines in an angular Italian Romanesque bookhand, capitals and letters of rubrics infilled in vivid red (as with Christ's words "heloy, heloy, lema saphctani", 'My God, my God, why hast thou forsaken me' in second column of recto here), recovered from a binding and hence trimmed at edges (to edge of text column on vertical outer edge), splits, holes and darkened areas, reverse somewhat abraded (but legible), overall fair condition, 330 by 230mm.; in modern cloth-covered binding

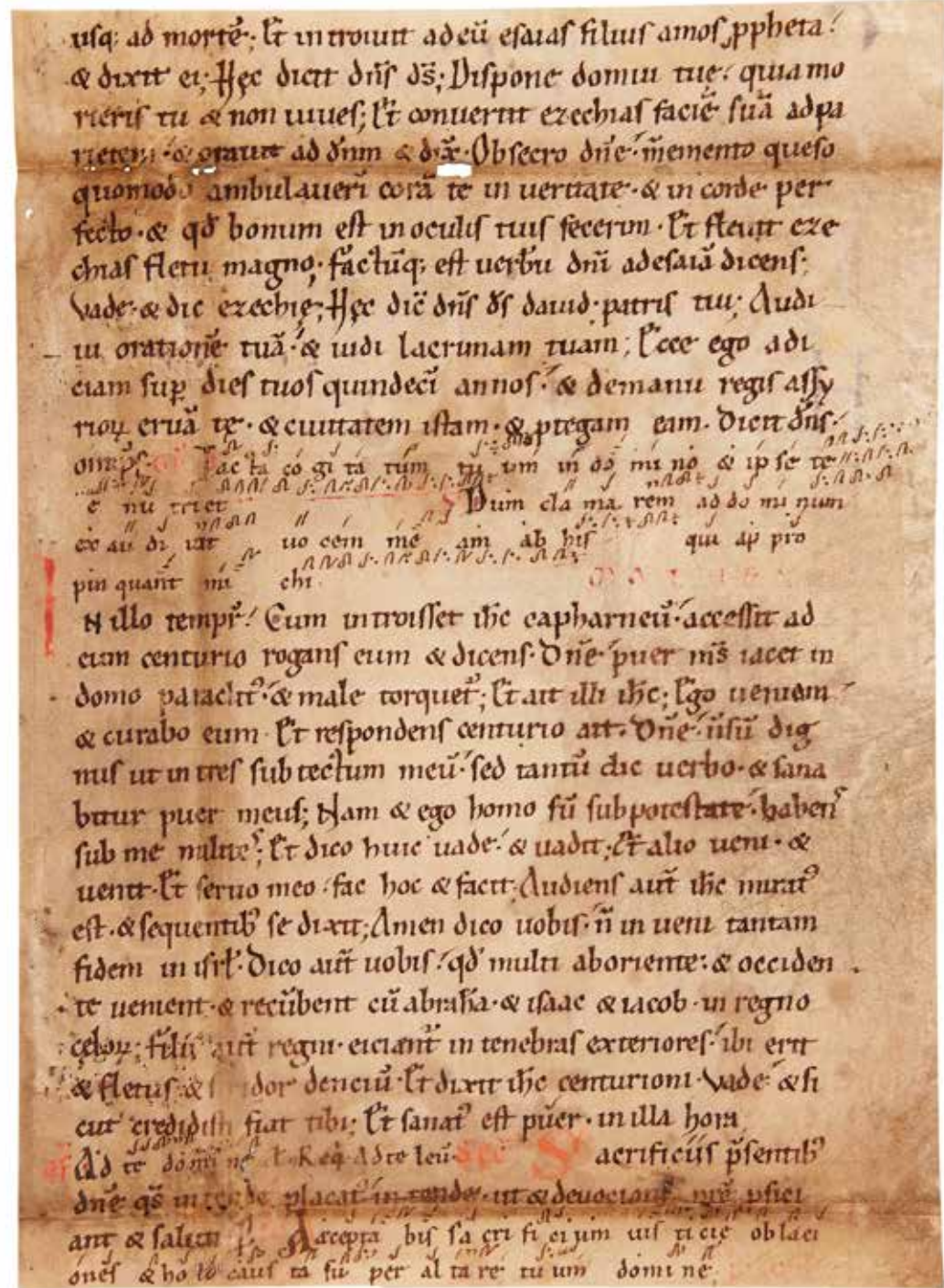
Provenance:

Quaritch, London bookdealers, their cat. 1056 (1985), no. 49, sold to Martin Schøyen (his MS. 601) and thereafter kept in his London library.

Text:

This leaf is a handsome example of Romanesque Bibles before the invention of the so-called 'Atlantic Bible' at the end of the eleventh century. Much here in script and decoration looks back to the book arts of the Carolingian renaissance.

£2,000-3,000



Lot 10

10

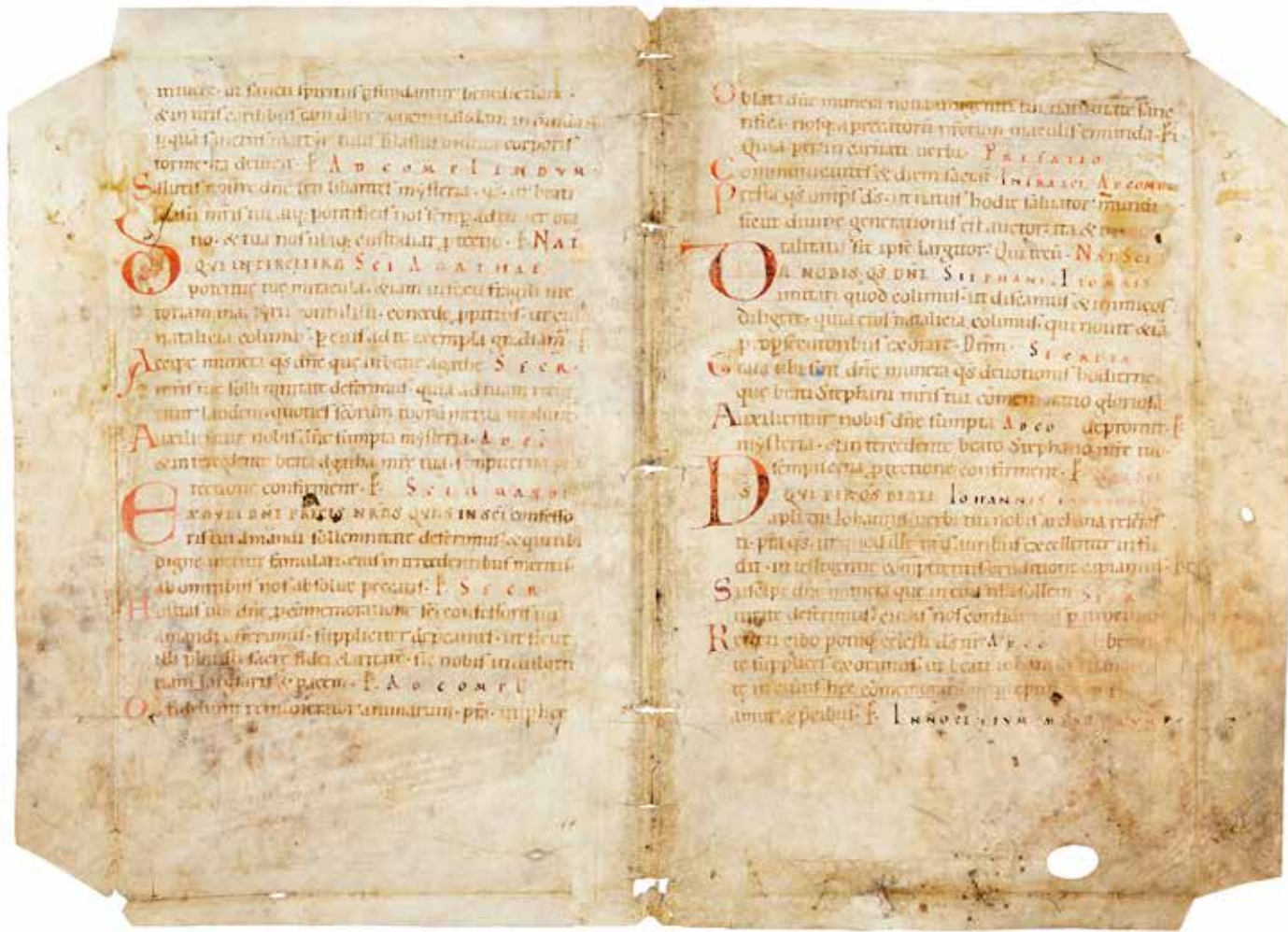
Leaf from an early Noted Missal, in Latin, decorated manuscript on parchment [Germany, eleventh or early twelfth century]

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.

This appealing example of early Germanic musical notation is from the collection of Roger Martin (1939-2020) of Grimsby.

£800-1,200





Lot 11

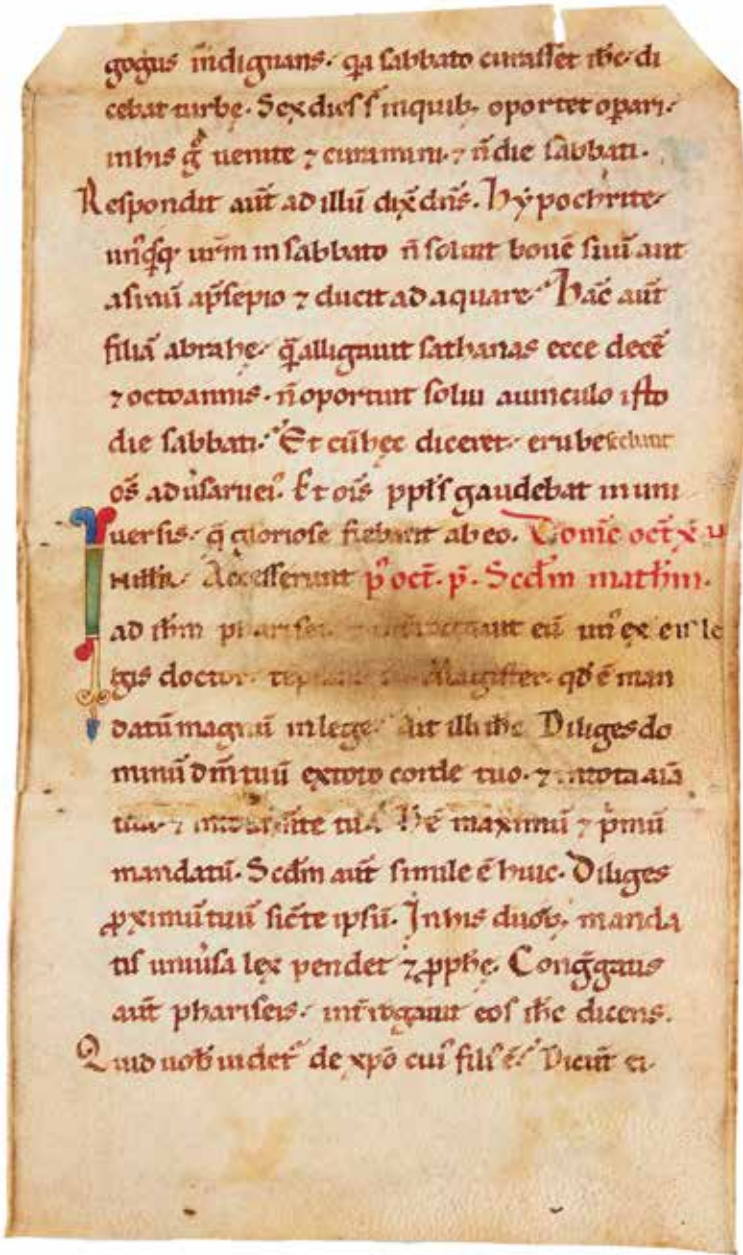
11

**Bifolium from a Sacramentary**, in Latin, decorated manuscript on parchment [Germany, late eleventh or early twelfth century

Two conjoined leaves, each with single column of 26 lines of a large and rounded Romanesque bookhand, some early features such as very occasional use of et-ligature integrally within words, undulating horizontal stroke in final ‘r’, dotted ‘y’ and strong st-ligature, rubrics in red capitals (some oxidised to silver), initials in red, some larger examples in split bars or enclosing a trilobed leaf with dots inside, recovered from a later binding and hence with scuffs, holes, clipped corners and other damage, overall fair and presentable, each leaf 340 by 237mm.

From a large and elegant German Romanesque service book. Close comparisons can be made to the hand of the Altomünster Evangeliary, probably produced in Tergensee in the first quarter of the twelfth century (see *Pracht auf Pergament*, 2012, no. 57), but the earlier features of the script suggest a date a few decades earlier.

£2,500-3,500



Lot 12

12

**Leaf from a Romanesque Lectionary**, with a ‘Beneventan-style’ initial, in Latin, decorated manuscript on parchment [Italy (probably Montecassino or Naples), twelfth century]

Single leaf, with 22 lines of two sizes of a square and angular bookhand, without biting curves, bright red rubrics, tall capitals touched in pale yellow wash, three coloured initials in interlocking and parallel acanthus leaf fronds in dark blue, pale green and bright red, two of these held together by white penwork bands and with simple coloured leaves at their terminals, recovered from a binding (with sixteenth-century penwork title on spine) and hence trimmed at edges with losses to margins, scuffs, small holes, folds and small sections of paper adhering, overall fair and presentable condition, 265 by 155mm.

The initials here with their tri-coloured lappets and forms related to white-vine initials, but quite distinct from them, are striking in that their closest comparables are in manuscripts written in Beneventan minuscule in Montecassino or Naples (see F. Avril and Y. Zaluska, *Manuscripts enlumines d'origine italienne*, I, 1980, nos. 30 and 31 for eleventh-century examples, with later c. 1100 and twelfth-century examples in nos. 32 and 34). Manuscripts were written in mainstream Romanesque hands in such Beneventan centres (see that sold in our rooms, 8 July 2015, lot 13), and this is probably another example of palaeographic and decorative cross-over with a scribe from Montecassino or Naples experimenting in Romanesque Carolingian minuscule.

£1,000-1,500





Lot 13

13  
Cutting from an ‘Atlantic’ Bible, with remnant of a large interlace initial in Carolingian style, in Latin, manuscript on parchment [Italy, c. 1080]

Long and thin strip, cut and reused to strengthen board attachment to book block in a later binding, here with remains of double column of 8 lines of a good Romanesque bookhand with a tongued final ‘e’ and a dotted ‘y’, approximately two-thirds of an initial ‘V’ (opening “Verbum domini, quod factum est ...”, the opening of Joel) enclosing an angular swirl of geometric decoration, the initial once bright red but now oxidised to silver, stains, tears to edges and other damage concomitant with recovery from a binding, overall fair condition, 307 by 57mm.

From the stock of Bernard Rosenthal (1920-2017), then Quaritch, cat. 1147 (1991), no. 10.

The remains of the initial here, with its geometric infill, hark back to early Carolingian models so closely as to suggest that the artist here was copying directly from a Tours Bible (compare, for example, the initial ‘V’ on a fragment of a Tours Bible now in the Getty Museum in Los Angeles: F. Mütterich, ‘Die touronische Bibel von St. Maximin in Trier’, in a facsimile volume in 2019, then reprinted in *Studies in Carolingian Manuscript Illumination*, 2004, fig. 1 on p. 353).

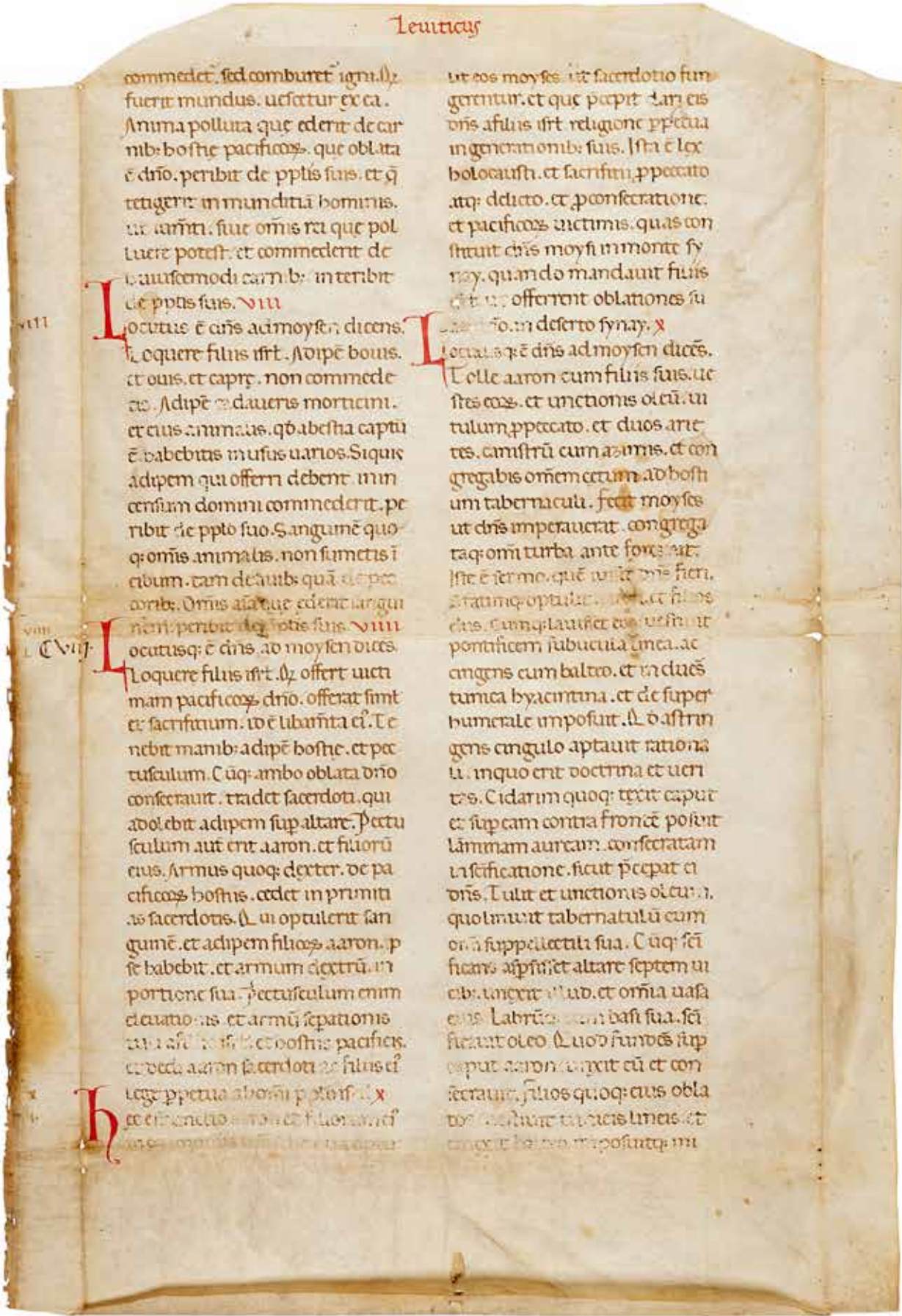
£500-700

14  
Leaf from a gargantuan ‘Atlantic’ Bible, in Latin, decorated manuscript on parchment [Italy, mid-twelfth century]

Single large leaf, with double column of 44 lines of a large and rounded early-gothic bookhand (with Leviticus 7:20-8:13 on legible side), written above topline and without biting curves, simple red initials and running titles in red (“Lib’ | Leviticus”), prick marks visible at outer vertical edge, recovered from reuse in a later binding and hence with folds, small holes, scuffs and clipped corners, reverse abraded and illegible, 545 by 365mm.

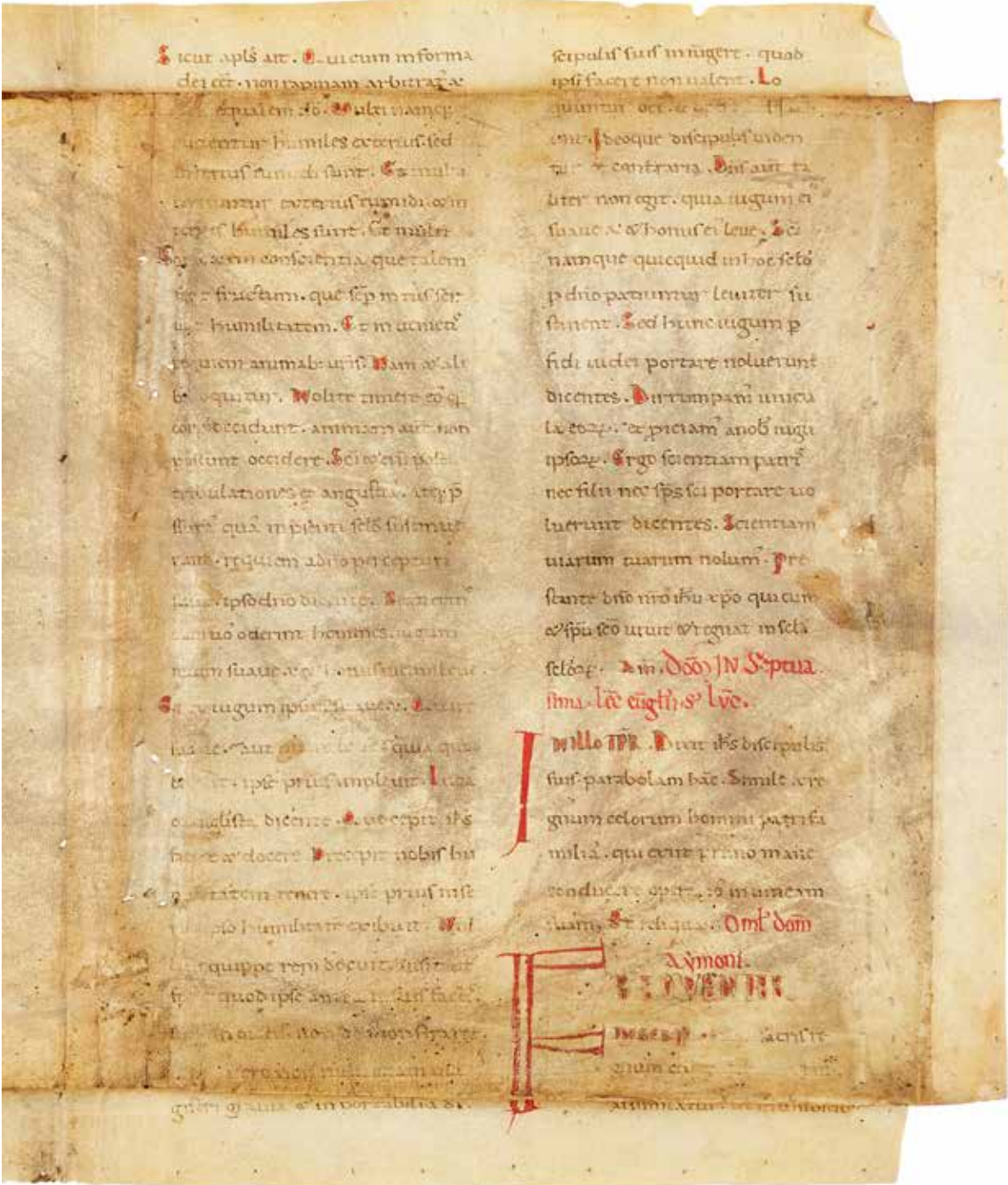
At the end of the eleventh century and the opening of the twelfth, ecclesiastical book producers in Italy sought to reshape the format of the Bible, emulating and exceeding the grand size and regularity of the Carolingian Tours Bible. They produced vast codices of great austere beauty, named ‘Atlantic’ Bibles due to their size (after the titan Atlas ).

£2,000-3,000



Lot 14





Lot 15

15  
Bifolium from a Sacramentary, in Latin, manuscript on parchment [Italy, early twelfth century]

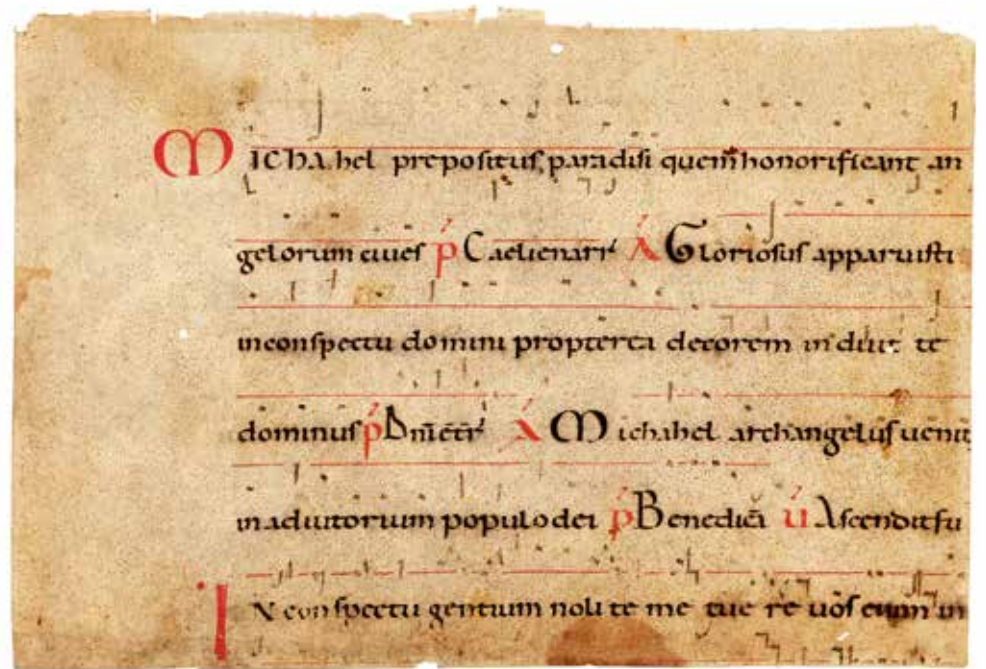
Two conjoined leaves, with edges folded in during reuse in a later binding, borders trimmed in places, but all text present, each leaf with double column of 32 lines in an occasionally faltering Romanesque hand, with a strong ct-ligature and several other earlier features, without biting curves, capitals touched in red, bright red rubrics, two red initials (the larger formed of red penwork boxes containing blank parchment compartments, opening letters after these initials in ornamental capitals touched with red, somewhat discoloured on outer sides, some small spots, folds and torn edges, else presentable condition, each leaf approximately 355 by 282mm.

£1,000-1,500

16  
Small cutting from an early choirbook, in Latin, decorated manuscript on parchment [Italy, first half of the twelfth century]

Rectangular cutting from upper lefthand part of a leaf, with remains of 6 lines in an attractively elegant gothic bookhand with music in neumes arranged around a red clef line, small initials in looping penwork strokes in main ink, rubrics in red, two simple red initials, recovered from reuse in a later binding and hence with scuffs, stains and losses (reverse somewhat scuffed), overall in fair and presentable condition, 138 by 200mm.

£400-600



Lot 16

17  
Two large cuttings from German service books, in Latin, manuscripts on parchment [Germany, twelfth century]

Two cuttings: (i) most of a leaf from a Missal, trimmed down outer vertical edge with loss of a few characters there, 22 lines in a good Germanic early gothic bookhand, rubrics and simple initials in red, 265 by 130mm.; (ii) another substantial cutting from a leaf, again trimmed on outer vertical edge, with 31 lines of a tall and elegant Germanic early gothic bookhand, capitals touched in pale red, early folio no. '108', reverse discoloured and illegible, some tears and small holes, 285 by 172mm.; both recovered from bindings and hence with losses, stains and spots, overall fair condition

£600-800



Lot 17





Lot 18

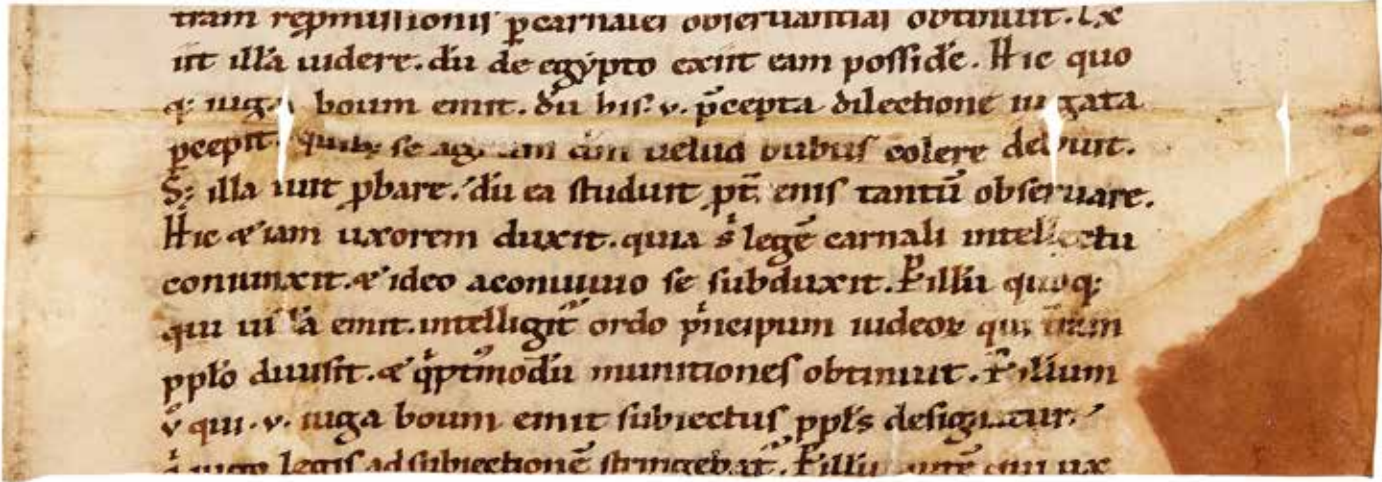
18  
Notker the Stammerer, *Liber sequentiarum*, an important work for the Carolingian history of music, in Latin verse, decorated manuscript on parchment [Germany, c. 1100]

*Substantial remains of a bifolium, with outer edges and lower parts of each leaf trimmed away (removing text in both places), remains of double column of 26 lines of a handsome Germanic Romanesque bookhand with a strong ct-ligature and a notable lean to the right, initials in red set off in margins, red rubrics, and large simple initials in red, inner sides much abraded (although text legible there), stains, folds and a few small holes concomitant with reuse in a later binding, small green stains at head of first leaf from offset of decorative paper from that later binding, each leaf 169 by 195mm.; the leaves set within modern paper support*

Notker the Stammerer (c. 840-912) of Sankt Gallen would cut an impressive figure in the Carolingian Renaissance even if all he was known for was his certain authorship of the *Vita Sancti Galli* and probable authorship of a *Gesta Caroli Magni* (life of Charlemagne). However, he also made significant contributions to early music in the period 881 to 887, collecting together the core ‘Sequences’ (mnemonic poems for remembering the series of pitches sung during a melisma in plainchant) that form the base of the work here (see J. Davis-Secord, ‘The Sequences of Notker Balbulus’, *Journal of Medieval Latin*, 22, 2012, pp. 117-48). This work operated as an alternative to neumes, and was composed at a point when neumes (and thus all forms of musical notation that would follow) were in their infancy in the West.

The text is of great rarity, with only eight manuscripts recorded before the end of the eleventh century, and apart from this one, no other apparently recorded as ever coming to the market.

£2,000-3,000



Lot 19

19  
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.*

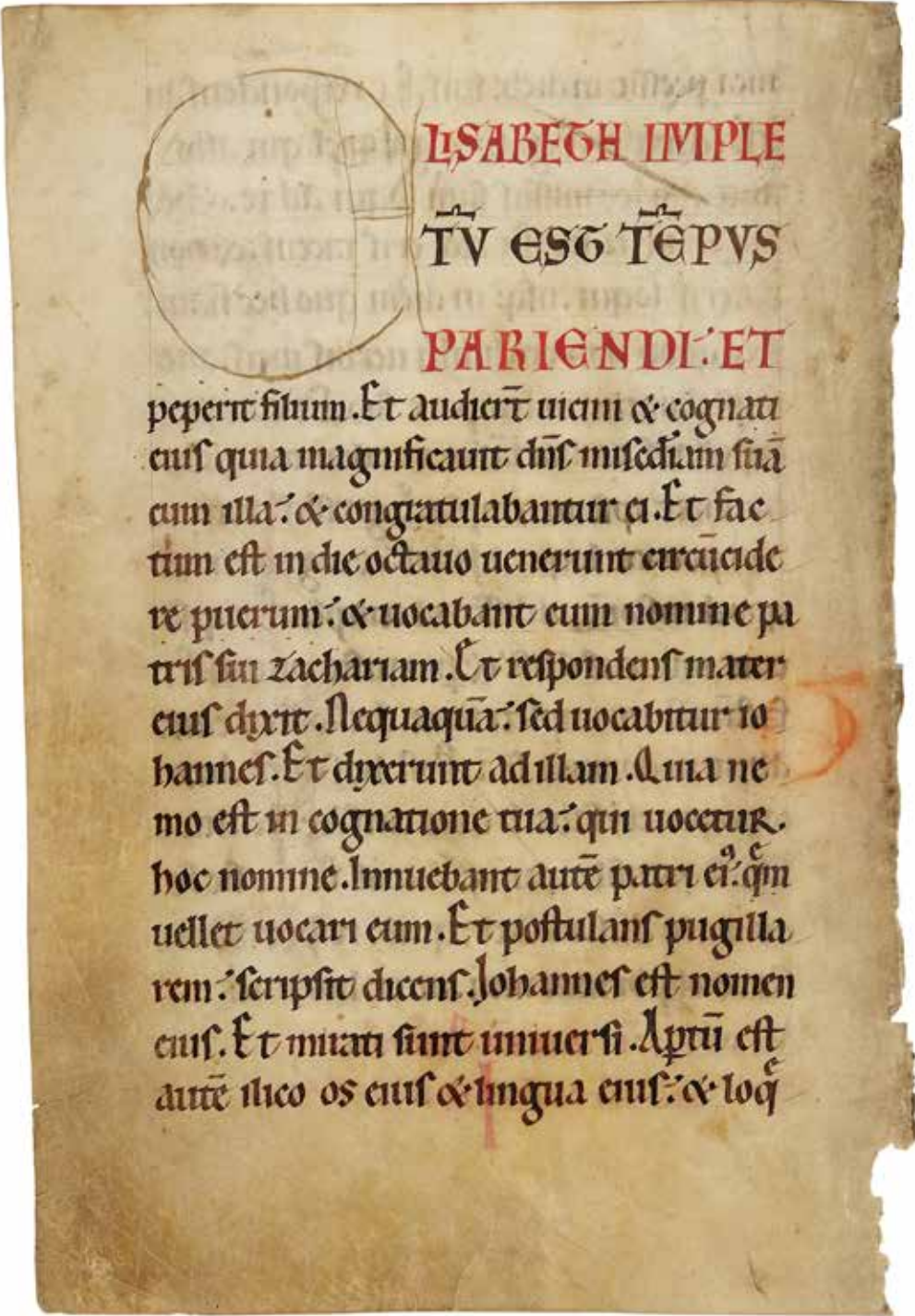
From the collection of Roger Martin (1939-2020) of Grimsby.

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 Regensburg 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 Regensburg 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 in only 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, Preussicher kulturbesitz, MS. theol. lat. fol. 699. No witness of Honorius’ *Speculum Ecclesiae* can be traced in sale records by us.

£1,500-2,000





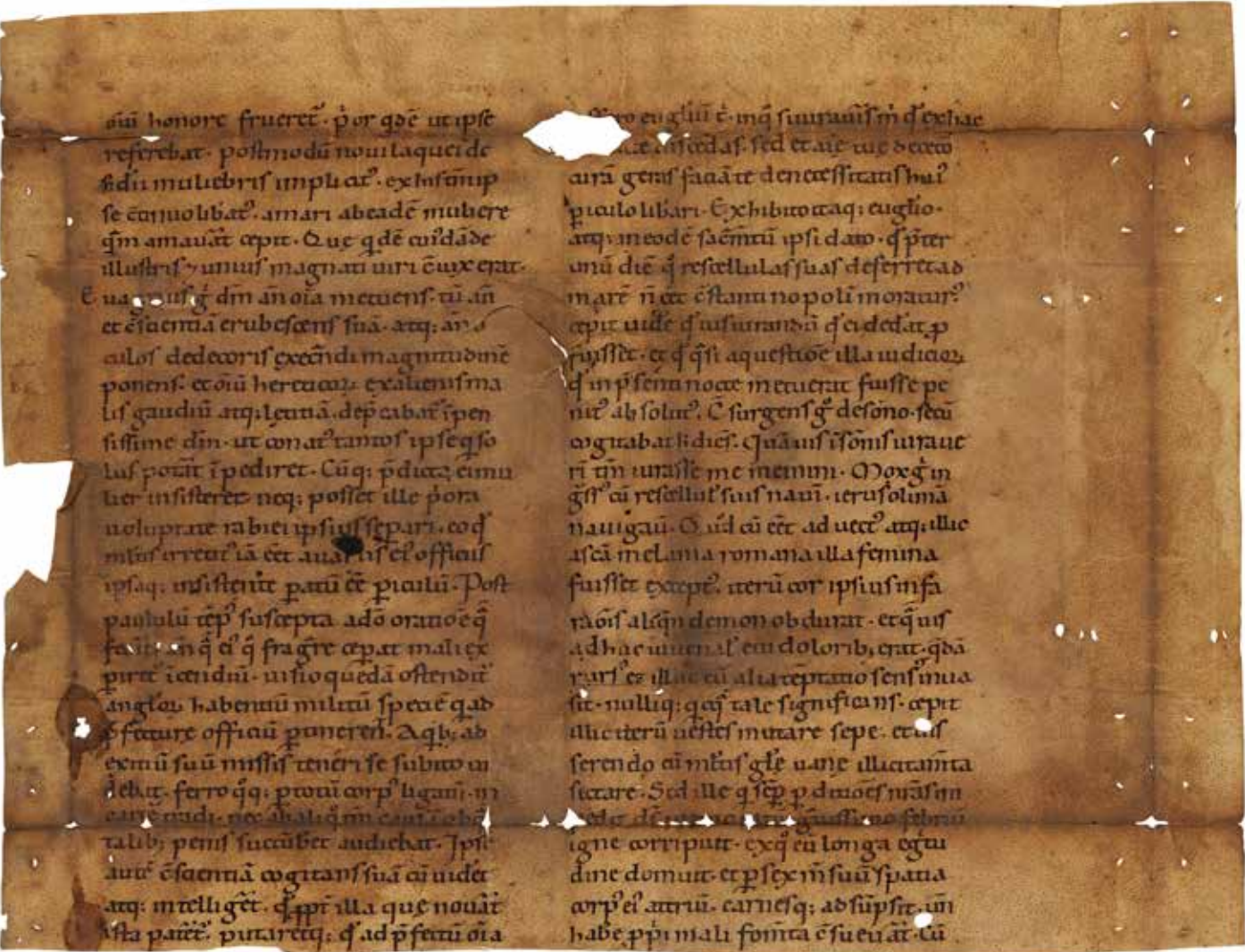
Lot 20

20  
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.

These handsome Germanic Romanesque leaves come from the collection of Roger Martin (1939-2020) of Grimsby.

£1,500-2,000



Lot 21

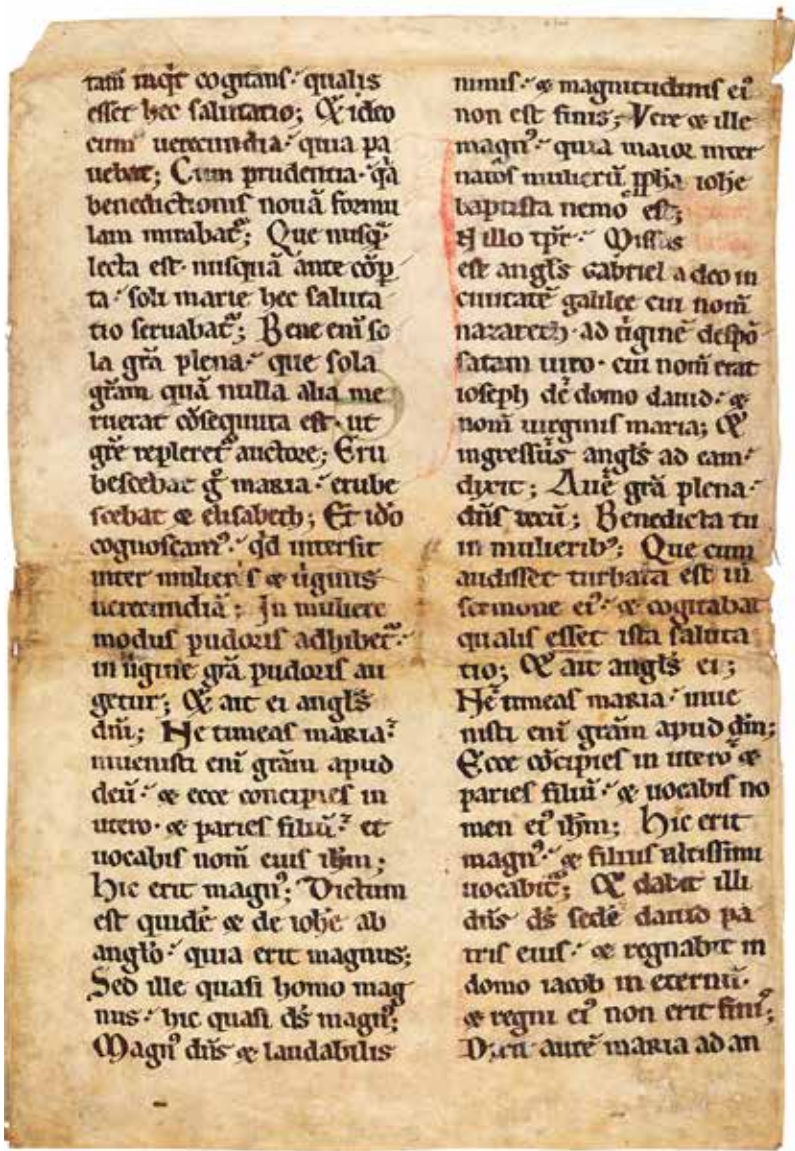
21  
Palladius of Cappadocia, Historia Lausiaca, in Latin translation, cutting from a large leaf, decorated manuscript on parchment [France, mid- to late twelfth century]

Top half of a leaf, with remains of 30 lines in a good and professional early Gothic bookhand, written with a few biting curves and above topline, remains of a large red initial and a red rubric on reverse, recovered from a binding and hence with stains, discoloured areas, small holes, tears and folds, much scuffed on reverse, overall fair and presentable condition, 234 by 304mm.

This text is one of the most important witnesses to the lives of the Desert Father saints. It was written by Palladius of Galatia around 419-420 at the request of Lausus, chamberlain to the court of Emperor Theodosius III. Following a pilgrimage to Jerusalem, the author travelled into the Nitrian desert, where he spent nine years with Macarius and Evagrius. It was fundamentally popular among monastic readers, and A. Wellhausen records approximately 110 extant manuscripts, all in institutional ownership. The fragment here contains a large part of ch. 38 and the opening of ch. 39, on the figures Evagrius and Pior, and thus for much of the text here this is an eye-witness account of Evagrius' life.

£700-900





Lot 22

22 0  
Ambrose, Expositio Evangelii Secundum Lucam, in Latin, decorated manuscript on parchment [France, second half of twelfth century]

Single vast leaf, with double column of 32 lines in a markedly rounded and bold early gothic bookhand in grand size (line height approximately 9mm.) with pronounced fishtailing to some ascenders, simple initials in red or green, recovered from a binding and hence with ink of a few letters spread due to old damp, discoloured on reverse (but perfectly legible), folds, small holes and trimmed at edges, overall presentable and robust condition, 410 by 280mm.; in modern cloth-covered binding

Provenance:  
1. Bernard Rosenthal (1920-2017) of California, his I/180; acquired before 1965 and here with cataloguing prepared for him by the late Prof. Marvin Colker.

2. Quaritch cat. 1088 (1988), no. 22, sold to Martin Schøyen (his MS. 104) and thereafter kept in his London library.

Script:  
The hand here is an exceptionally large and formal one, often used for grand French Biblical manuscripts in the twelfth century (compare those in W. Cahn, *Romanesque Manuscripts*, 1996, no. 70, pls. 165-7: the Clairvaux Bible, now Troyes, Bibl. mun. 27; and the main text hand in no. 91, pls. 223-4: a Glossed Pauline Epistles, now BnF., lat. 14,266).

£3,000-5,000



Lot 23

23  
Bifolium from a herbal glossary in the Synonyma tradition, in Latin, manuscript on parchment [France, twelfth century]

Two conjoined leaves, each with single column of 25 lines in a small and angular early gothic bookhand, with a few biting curves, plant names underlined in black ink, apparently reused on accounts in sixteenth century with probable date of those accounts “1592” added to bas-de-page of one page upside down, liberated from those accounts by the nineteenth century and with inscription of that date at head (“Live de medicine fin XI ou comment du XII”), cockling and stained areas, a few tears to edges, but without affect to text, overall good and presentable condition, each leaf 185 by 146mm.

These leaves contain numerous entries of medicinal plants (usually Latin transliterations of Arabic or Greek plant names), with brief glosses on alternative names and uses. They are most probably all that survives from a codex with a synonyma-text. These texts were composed in the twelfth and thirteenth centuries as a way to make practical sense of the waves of new herbal information that flowed into European hands from medical books discovered by Westerners in the Holy Land during the Crusades. In response to the discovery of the Ancient Greek medical writer Serapion and the Arabic physicians Rasis and Avicenna, anonymous authors in the West composed the *Synonyma Rasis*, *Synonyma Serapionis* and *Synonyma Avicennae*, as well as many others not devoted to a single author or text. In an effort to bring order to the cacophony of such texts with a single unified replacement, Simon de Gênes compiled the *Clavis sanationis* in the late thirteenth century. We have not been able to identify the present text among published examples, and this may well be the only recorded witness to this text.

£1,500-2,000





Lot 24



Lot 25

25  
Fragment of a manuscript of the works of John Damascene, De fide orthodoxa, in Latin translation of Burgundio of Pisa, manuscript on parchment [probably France, thirteenth century]

Cutting from a bifolium (trimmed at head, foot and one vertical edge), with remains of double columns of 23 lines of a fine university hand, yellowed on reverse, small holes, scuffs and spots, a few folds at corners, else fair condition, 302 by 114mm.

John Damascene was a Christian monk who lived from c. 675 to 749, making great contributions to law, theology, philosophy and music as well as being named one of the fathers of the Eastern Church. The cutting here includes parts of ch. 8 of the author's *Introductio dignitatem elementaris*, on “genere et specie” (on humans and various types of animals), summarising part of Aristotle’s work on categories, as well as parts of *De duabus in Christo voluntatibus*. Both formed chapters of John Damascene’s *De fide orthodoxa*, the third part of his ‘Fountain of Wisdom’ (*pege gnoseos*), a compilation and epitome of the works of the great ecclesiastical writers who preceded him, that became the principal textbook of Greek Orthodox theology and had profound influence on medieval Latin thought. It appeared in only two medieval Latin translations, that of Burgundio of Pisa (as here) made in the 1150s, and Robert Grosseteste in the 1230s. The work was fundamental to the scholastic movement, and at least 120 manuscripts of Burgundio’s translation are now recorded, as well as several early post-incunabula printings. However, these manuscript witnesses are predominantly late, with none of the twelfth century, and only a handful of the thirteenth century surviving (I. Backus in *Journal of the Warburg and Courtauld Institutes*, 49, 1986, p. 211).

£500-700



Lot 26

26  
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 Rebdorf. 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. This leaf from the collection of Roger Martin (1939-2020) of Grimsby.

£400-600



Lot 27

27  
Leaf from a decorated manuscript of Petrus Comestor, Historia Scholastica, in Latin, on parchment [southern France, c. 1210]

Single leaf, recovered from a binding and hence with edges folded in and holes at midpoint, with double column of 44 lines of a large university hand, rubric in red, one small initial in red with green-blue penwork tracery, scuffs (with much of reverse illegible) stains, scrawls and small pieces of paper adhering from reuse in a binding, overall fair condition, 285 by 200mm.

Petrus Comester (d. 1178; also ‘Peter the Eater’) studied at Troyes cathedral, where he may well have come into contact with Peter Abelard, before moving to Paris to study under Peter Lombard. After appointments in both places, he was made chancellor of Notre Dame in Paris and ran the cathedral school there. This work, the vast *Historia Scholastica*, was a paraphrase of the entire Bible drawing on the works of Classical scholars and Church Fathers. It was completed in 1173.

£300-500

24

Small decorated initial on a cutting most probably from a manuscript *Legendary*, in Latin, on parchment [France, late twelfth century]

Initial ‘Q’ (probably opening “Quinto loco a beato Petro ...”, the opening of the legend of St. Quirinus), trimmed to edges, in coloured bands with geometric designs, penwork picking out facing scrolls of acanthus leaves at head, from which descend blue penwork curls (like a bunch of grapes), the initial enclosing a standing bar in red and blue, with scrolling tapes on each side and a cluster of blue and red penwork emerging from its top, all on bicoloured blue and brown grounds and with a long penwork descender emerging from the foot, remains of 8 lines in a good early gothic bookhand on reverse, with parts of legend of St. Quirinus the martyr, scuffed and washed out in places, small paper remnants adhering to reverse from last binding, overall fair condition, 130 by 68mm.

From the collection of Vladimir Gregorievitch Simkovitch (1874-1959). See also lots 76 and 77.

£400-600





Lot 28

28  
Two leaves from a Glossed Psalter, one with elegant coloured initials, in Latin, manuscript on parchment, with a contemporary bifolium from a manuscript of Hugh of St. Cher, In univsum Vetus et Novi Testamentum [France, thirteenth century]

Two leaves (with eighteenth-century pagination '39/39', second in error, and '60/61'), each with single column of 16 lines of main text in a formal early gothic hand, glosses in smaller version of same in blocks set in both outer margins, with further glosses added interlineally, one-line initials in red, red rubrics, rubric in gloss in ornamental blue and pale gold, two large initials in blue and red, with scalloping penwork in contrasting colour, some flaking from ink on each leaf, some darkening at edges, small spots and stains, else excellent condition, each leaf 302 by 197mm.; with a bifolium from Hugh of St. Cher, In univsum Vetus et Novi Testamentum, these on Ecclesiastes, double column of 57 lines in a good university hand, running titles in red, trimmed at top and outer vertical edge of one leaf, recovered from a binding and with concomitant damage, each leaf approximately 255 by 183mm.

From the collection of Dr Otto Oren Fischer (1881-1961) of Detroit.

£1,500-2,000

29  
Three leaves from a Noted Missal, in Latin, decorated manuscript on parchment [France, c. 1200 (probably before c. 1230)]

Three leaves, each cut up into four equal triangular pieces (presumably to use in a later binding, or to use as support for a padded object), and recovered from that reuse and reconstructed into current leaves, with double column of 30 lines of an early gothic bookhand, written above topline, some lines with music arranged in square notation on an early 4-line stave, capitals touched in red, red undulating lines used to fill space between words or parts of them that accompany music, bright red rubrics, numerous large initials in red or blue with simple contrasting penwork picking out foliate shapes, one large initial with a growling dog's head at its foot, poking out its tongue, some cuts, scuffs, and small stains, else in fair condition, each leaf approximately 370 by 255mm.

£1,200-1,800



Lot 29

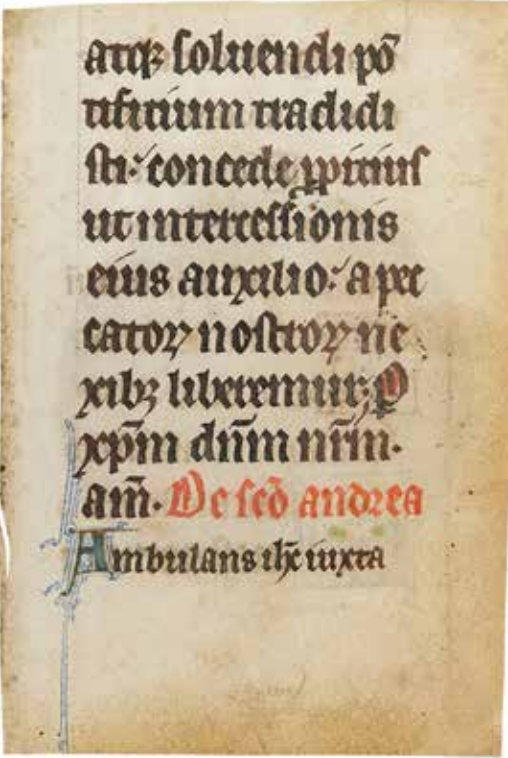
30  
Leaf from a Psalter or Psalter-Hours, with large illuminated initial, in Latin, manuscript on parchment [north-east France, second half of thirteenth century]

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.

From the collection of Roger Martin (1939-2020) of Grimsby.

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 and wealthy individuals.

£300-500



Lot 30



31  
Guillaume de Lorris and Jean de Meun, Roman de la Rose, in Middle French, illuminated manuscript on parchment [northern France (probably Paris), mid-fourteenth century]

Two large leaves, each with double column of 40 lines of an early gothic French vernacular hand (with lines 7635-7791 of the poem), with one-line initials offset in margins, 2-line initials in gold on blue and dark-pink grounds heightened with white penwork, the two leaves with continuous text (hence probably the central bifolium of a gathering), but with an apparent quire signature “VII” at foot of verso of second leaf, recovered from an account book binding (that dated “1622” and “1623”), and so with some stains, cockled areas, later scrawls, discolouration to outer surfaces of that binding and holes, but overall in good and presentable condition, each leaf approximately 330 by 225mm. (written space 226 by 167mm.)

THESE ARE EXCEPTIONALLY EARLY WITNESSES TO THIS MOST IMPORTANT LITERARY TEXT, THE MOST POPULAR SECULAR WORK OF THE ENTIRE MIDDLE AGES

Provenance:  
Recently discovered in an American collection.

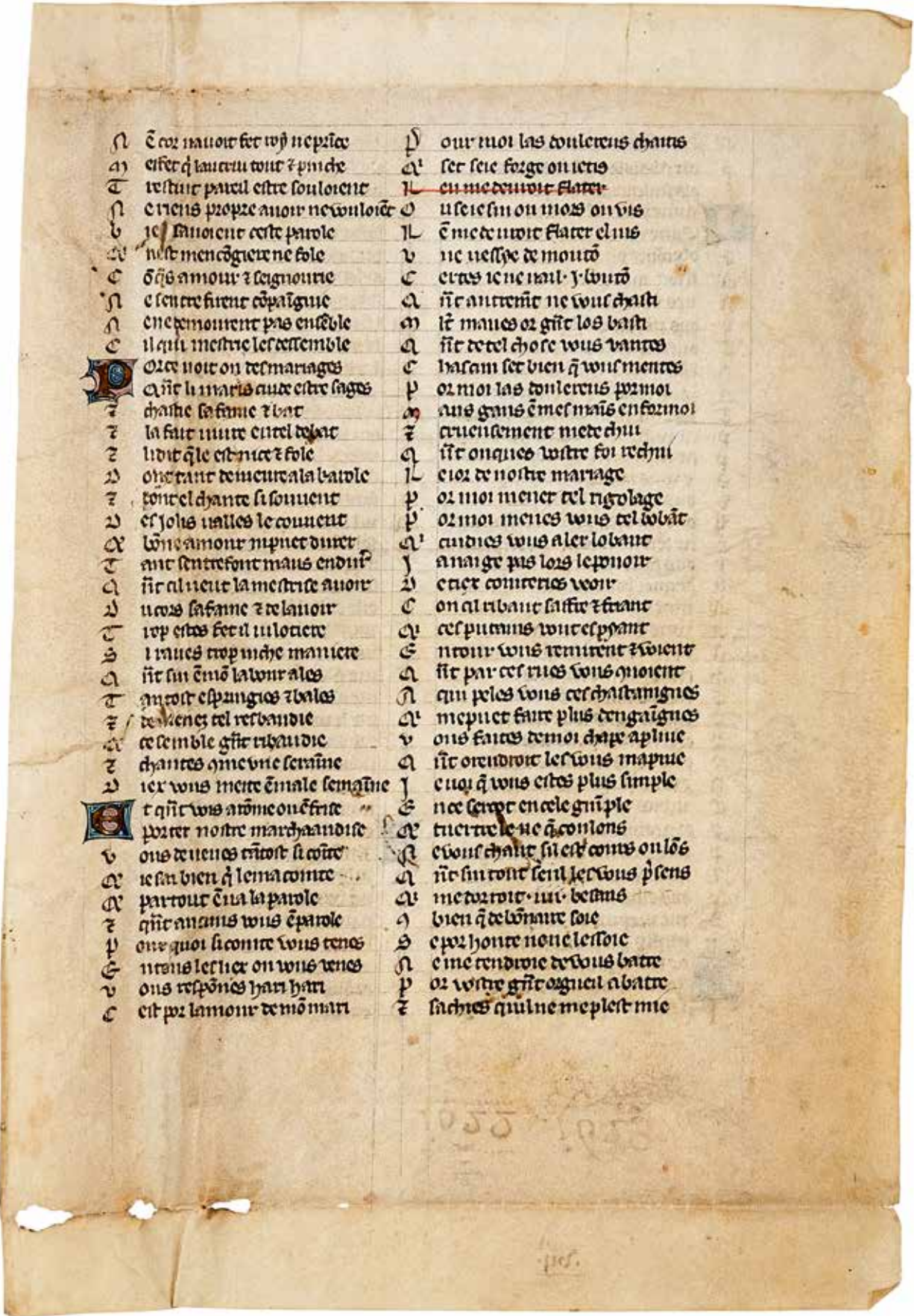
Text:  
The Roman de la Rose is probably the single-most influential literary text of the Middle Ages, exceeding both Chaucer and Dante in the production and circulation of manuscripts. C.S. Lewis stated that in cultural importance it ranks second to none except the Bible and the Consolation of Philosophy (*Allegory of Love*, 1936, p. 157). It is of fundamental importance for the history of French literature, and is the first example in French of a sustained first-person narrative and a narrative allegory.

The poem was begun c. 1240 by Guillaume de Lorris (d. c. 1278) who wrote the first 4058 lines. As he explains, he wished to tell the reader all that he knew of love, and the poem describes a dream in which Amant is taken by Oiseuse into a pleasure garden where he meets the allegorical figures of Pleasure, Delight, Cupid and others, finally catching sight of and falling in love with the Rose-in-bud. He is held back by the figures of Danger, Shame, Scandal and Jealousy who imprison the Rose in a castle. Thus far the tale is a rather innocent one of love in the abstract, however, some forty years later, another author, Jean de Meun (a friend of Dante) added another 17,724 lines (including the lines on the present leaves). These fundamentally changed its tone to a biting satire on contemporary society. His lover-hero makes war on the castle, debates with Reason, Nature and Genius, and finally enters the inner chamber of the Rose. His advice to the lover includes sections on how a man should keep his mistress (study the arts, ignore any infidelities, offer flattery but never advice) and how a lady might keep her male lover (use false hair, make up and perfume, avoid getting so drunk you fall asleep at dinner, only have intercourse in the dark to hide imperfections of the body, and avoid poor men and foreigners - except very rich ones). The only systematic census of manuscripts of the text is that of Langlois in 1910 (*Les Manuscrits du Roman de la Rose: Description et Classement*), although there has been a recent collaborative scholarly project between John Hopkins University and the Bibliothèque nationale de France on the text resulting in a website that lists 324 extant manuscripts.

The parent manuscript of the present leaves was most probably a grand Parisian product, close in appearance to its contemporaries BnF. français 19156 and Bodleian, Selden, Supra 57, and part of a wave of production of copies of the text there for the French elites in the middle of the fourteenth century.

The text is far from common on the market, with the vast Schoenberg database listing only ten codices appearing at auction since the 1970s, and only three of those of the fourteenth century: Christies’, 7 June 2006, lots 23 and 31 (once Phillipps MS. 2838 and 4185, now both Senshu University, Japan); and another in the same rooms, 9 July 2001, lot 12; Sotheby’s, 17 June 1997, lot 6 (once Phillipps MS. 129); Drouot, 16 December 1994, lot 1; another in the same rooms, 9 December 1992, lot 371; Ader Picard Tajan in Paris, 16 September 1988, lot 152 (this previously in Sotheby’s, New York, sale of Carleton Richmond’s library in 1981); the Astor copy sold in Sotheby’s, 21 June 1988 (then Beck collection and stolen); Christie’s, 25 June 1980, lot 232 (once Phillipps MS. 4357, now in the Ferrell collection); another sold in Ader Picard Tajan in Paris, 20 May 1980, lot 60; and that sold in Sotheby’s, 13 July 1977, lot 48, to Peter Ludwig and thence to the Getty Museum. Fragments seem to come to the market even less frequently, with the last examples in Christie’s, 30 May 1984, lot 200 (a small miniature trimmed to its edges, from a manuscript of the second half of the fourteenth century); Alde Libraire Giraud Badin, 8 June 2012 (a fourteenth-century leaf most probably the missing first leaf of Columbia University, Plimpton MS. 284); and two fifteenth-century bifolia recovered from bindings, sold in our rooms, 6 July 2017, lots 34 and 35 (together realising £7000 hammer).

£10,000-15,000



Lot 31





32  
Bifolium from a large illuminated manuscript of Laurent de Premierfait's French translation of Boccaccio, *Des cas des nobles hommes*, manuscript on parchment [France or Burgundian Netherlands, second half of fifteenth century]

Large bifolium, recovered from a binding and hence with outermost column from one leaf mostly trimmed away, double column of 57 lines of an excellent lettre bâtarde (with parts of book V), complete leaf with a catchword, capitals touched in pale yellow, running titles in red, red rubrics, one 5-line initial 'T' (opening "Je avoye presque ...", opening of book V, ch. 2) in blue heightened with white penwork, with rinceaux foliage terminating in coloured acanthus leaves and gold bezants in adjacent margin, spots, stains, folds, scuffed areas and cutaway section from edges of leaves through reuse, overall fair and presentable condition, complete leaf 453 by 352mm.

Laurent de Premierfait translated both Boccaccio's *De Casibus Virorum Illustrium* (twice: in 1400, and again in 1409; this here most probably the latter) and the *Decameron* (c. 1411) for an elite secular clientele who wished to have edifying texts in vernacular French in large and lavishly decorated manuscripts. As P.M. Gathercole notes "If we are to judge by the number and the length of his translations he is the most significant translator of fifteenth century France" ('Laurent de Premierfait: The Translator of Boccaccio's *De casibus virorum illustrium*', *The French Review*, 27, 1954, p. 245). The last survey of surviving manuscripts traced sixty-five witnesses (P.M. Gathercole, 'The Manuscripts of Laurent de Premierfait's *Du Cas des Nobles Hommes*', *Italica*, 32, 1955), to which the Arlima database has added another two. Some forty of these are in institutional ownership in Paris, and only one is recorded there in private ownership (the Wilmerding-Beres copy, last seen in 1950). To these should be added a series of miniatures cut from a lost manuscript of the text (see Butler Rare Books' catalogue for 2021, no. 27).

£1,000-1,500



33  
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.

From the collection of Roger Martin (1939-2020) of Grimsby.

£1,500-2,000



34  
Leaf from a manuscript of Alexander de Villa Dei, Doctrinale puerorum, a grammar in Latin verse, on parchment [France, c. 1375]

Single leaf, with single column of 30 lines of a rounded and compact gothic bookhand, each line opening with an initial touched in red and set off in margins, many of these preceded by a red paragraph mark, red rubrics and underlining, extensive marginalia in a number of hands, recovered from reuse as a pastedown in a later binding and hence with small holes, stains to edges and some wear (abrasion making some of verso illegible), overall fair and presentable, 198 by 142mm.

From the collection of William Chmurny (1941-2013) of Oak Park, IL. and California.

Alexander de Villa Dei (c. 1170-1240) was a Norman, who rose to prominence in the University of Paris. The present work was his *magnum opus*, a Latin grammar, drawing on Priscian and Donatus, entirely set in Leonine hexameters. It was written in 1199 while he was a private tutor to the young relatives of the bishop of Dol.

£300-500



Lot 34

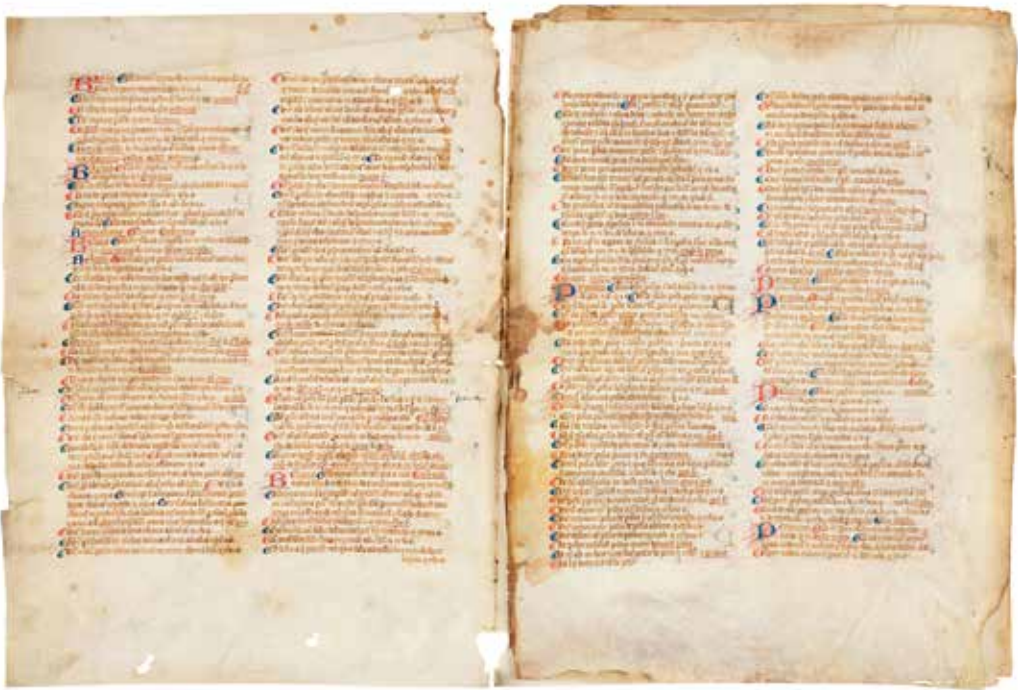
36 θ  
Bifolium from a large and handsome Missal, in Latin, decorated manuscript on parchment, in situ on the binding of a manuscript record of a legal dispute in Chalon, Burgundy [central-eastern France (probably Chalon-sur-Saône or vicinity), fifteenth century]

Large bifolium, reused as a later limp parchment binding and hence trimmed at top with a probable loss of the upper margin and a line or so there, text in double column of 32 lines of a good and angular late Gothic bookhand, capitals touched in pale yellow, red rubrics, 2-line initials in red or blue, some seventeenth-century scrawls in bas-de-page upside down (so in alignment with manuscript codex within this bifolium), paper pastedowns covering inner sides of parchment leaves, cockling and small holes, else good condition, 280 by 200mm.; enclosing a booklet of 58 leaves of parchment recording the details of a legal dispute in approximately 23 lines of italic hand, occasional armorial inkstamps with motto “Dix sols de Roole Bourgogne et Bresse”, this dated September 1689

£500-700



Lot 36



Lot 35

35  
Five leaves from an extremely large codex of John of Freiburg, Summa confessorum, in Latin, manuscript on parchment [France, early fourteenth century]

Five leaves (including two bifolia), double column of 51 lines of a fine rounded early gothic bookhand, quotations underlined in red, red rubrics, paragraph marks in alternate red or blue, small initials in red or blue with contrasting penwork, 2 larger initials variegated in red or blue with elaborate penwork infill and penwork extensions in margin trailing into long whip-like penstrokes, one catchword at end of partial bifolium, reused on an account book dated 1567 and 1569, some tears, folds, discolouration and small holes, overall fair and presentable condition, each leaf approximately 370 by 290mm.

The Dominican theologian, John of Freiburg, composed his gigantic *Summa confessorum* in the years 1297-8. These works were an extension to the works of Raymond of Pennafort and William of Rennes’ gloss on that work. They were very popular in the Middle Ages, and both survive in approximately 170 recorded manuscripts (T. Kaeppli and E. Panella, *Scriptores Ordinis Praedicatorum medii aevi*, 1970-93, ii. 430-6 and iv. 152).

£1,000-2,000



Lot 37

37  
Seven leaves from a Missal, in Latin, decorated manuscript on parchment [France, fifteenth century]

Seven leaves (including 2 bifolia), each leaf with double column of 31 lines of an angular and formal late gothic hand, capitals touched in yellow, deep red rubrics, simple red or blue initials, two initials in red and blue with curving lines of blank parchment left within their bodies and baubles at their extremities, one of the single leaves with most of lower margin trimmed away (affecting only a few letters of text), prick marks for lines visible at edges of leaves, small spots and scuffs, else good condition, each leaf 344 by 249mm.

£500-700





Lot 38

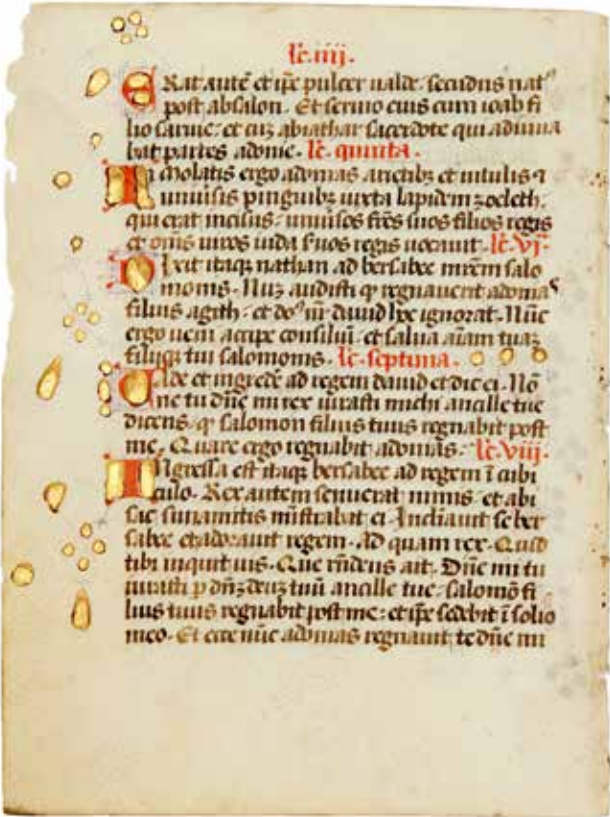
38

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, containing the rites and ceremonies performed by a bishop or a pope. 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 from the collection of Roger Martin (1939-2020) of Grimsby.

£500-700



Lot 39

39

Two leaves from liturgical books, in Latin, illuminated manuscripts on parchment [France, thirteenth and fourteenth century]

Two leaves: (a) leaf from a Psalter, with 18 lines in a good early gothic bookhand (with biting curves, but strangely written above topline), line-fillers in pink and blue decorated with white penwork, initials in liquid gold and set off in margin on pink and blue decorative bars, that on verso extending in gold and coloured bars into the head and foot of the leaf, pencil folio no. '122', trimmed at outer edges, small spots and stains, else good condition, 125 by 90mm. (written space: 85 by 57mm.), late thirteenth century; (b) leaf from a Missal, with single column of 25 lines in a gothic bookhand, capitals touched in yellow, red rubrics, small red initials with faded purple penwork and gold bezants and fruit in margins, spots and small stains, else good condition, 151 by 112mm. (written space: 105 by 80mm.), fourteenth century

£400-600

40

Small collection of thirty-six cuttings from four illuminated medieval manuscripts, all on parchment [France and Low Countries, fifteenth century]

Three sets of cuttings, all in folding booklets (numbered '1', '10' and '12'), comprising seven profusely decorated borders (the largest 115 by 55mm.) and twenty-nine small initials (the largest 24 by 12mm.) enclosing coloured foliage, good and bright condition; with a copy of a letter from Francis Wormald to John Steegman of the National Museum of Wales, dated 22 March 1952, discussing cuttings from a German Album Amicorum of the sixteenth or seventeenth century that were evidently once also part of this small collection.

£500-700



Lot 40



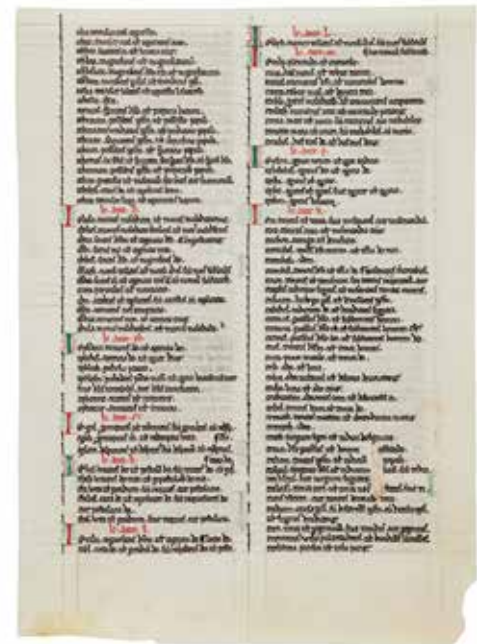


Lot 41

41  
Large collection of leaves from Books of Hours, all in Latin, manuscripts on parchment [mostly France, fifteenth century]

48 leaves, comprising 26 leaves with illuminated and decorated foliate borders, and a further 20 leaves with illuminated initials on coloured grounds, plus two more unadorned leaves, from a variety of manuscripts, all in good condition, the largest 202 by 145mm., the smallest 120 by 78mm.

£4,000-6,000



Lot 42

42  
Leaf from a Bible, with the Interpretation of Hebrew Names, in Latin, decorated manuscript on parchment [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.

From the collection of Roger Martin (1939-2020) of Grimsby.

£400-600

43  
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 1 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, and advertising the rest of the codex in a number of his subsequent catalogues.

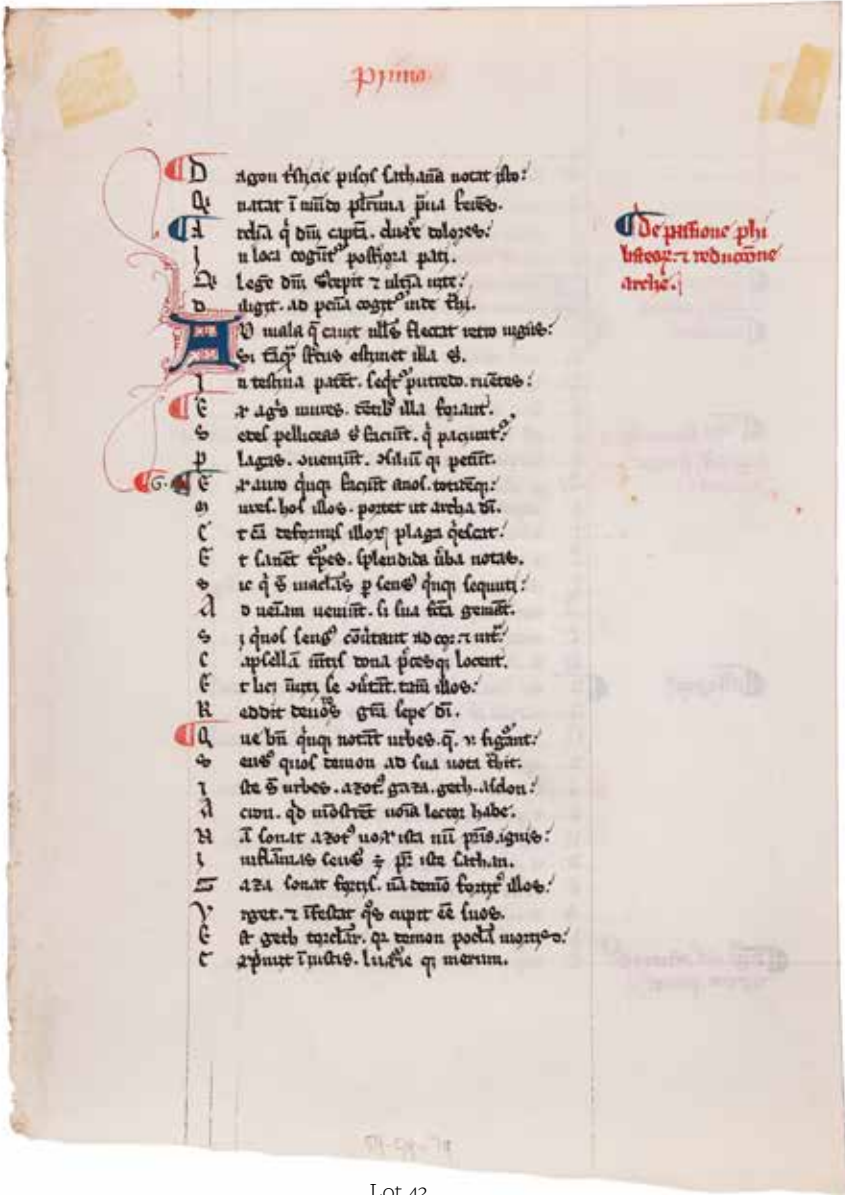
3. At some time later more leaves were removed from the main codex, or it was completely dispersed, perhaps in North America. One from the collection of Bernard Rosenthal (1920-2017) appeared as Quaritch cat. 1348, Bookhands of the Middle Ages VIII (2007), no. 96, and other leaves now reside in Marquette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

4. These leaves from the collection of Roger Martin (1939-2020) of Grimsby.

Text:

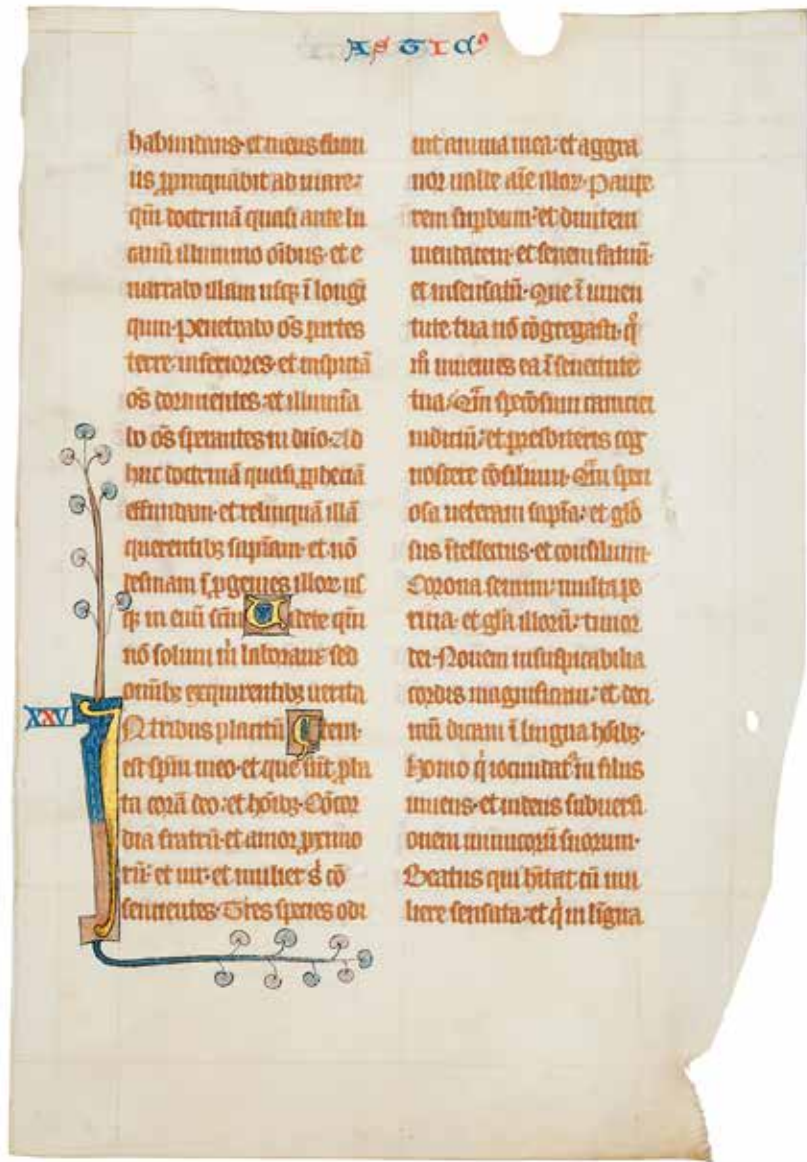
This text, alongside the Bible and the works of Peter Lombard, was one of the fundamental textbooks used in the thirteenth-century universities of France and Italy. The author was a canon of Rheims cathedral, and most probably died in 1209. It is a distillation of the historical passages of the Bible 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).

£1,500-2,000



Lot 43





Lot 44

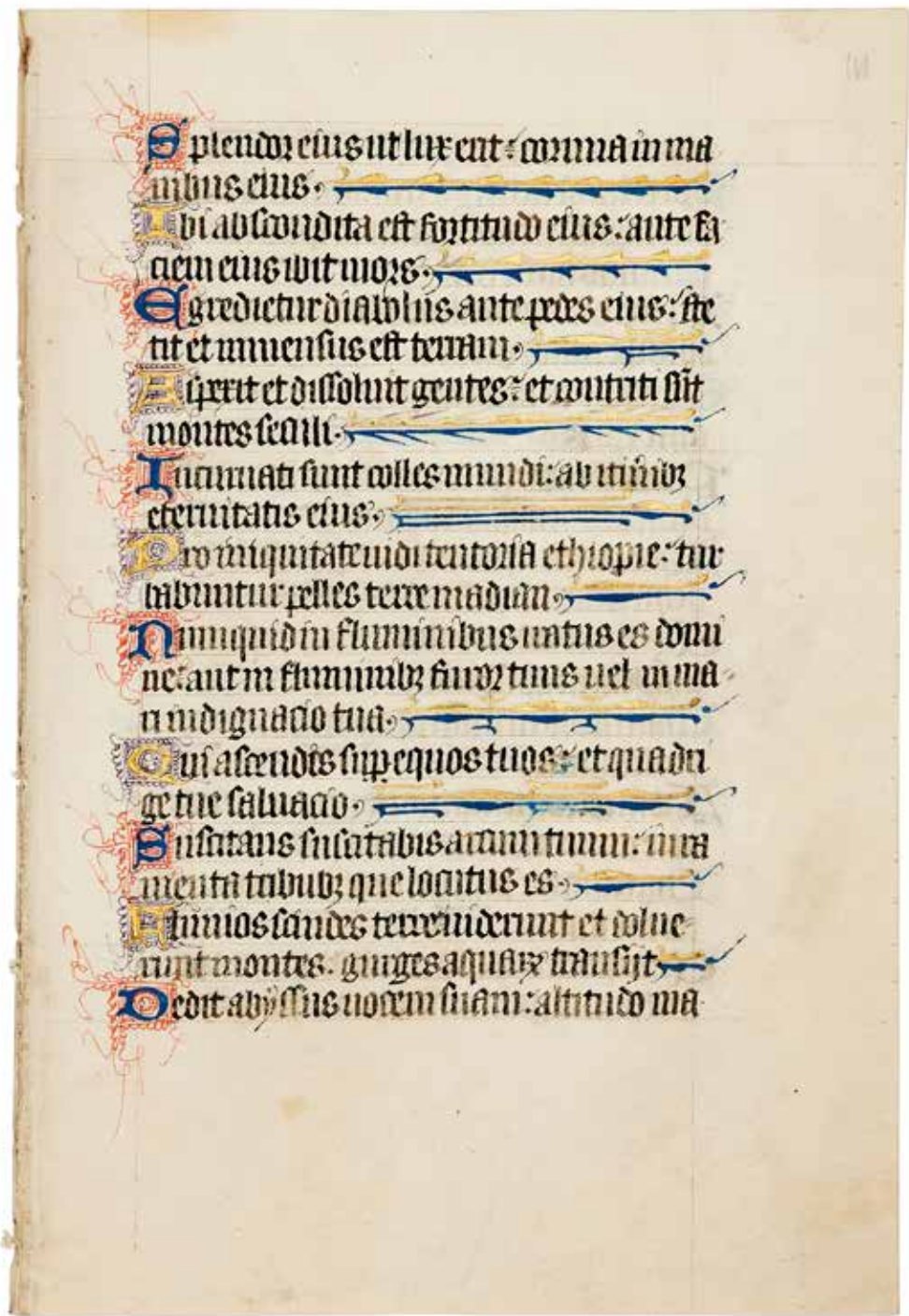
44

Leaf from the gargantuan 'Bohun Bible', with an illuminated initial, manuscript in Latin on parchment [England (East Anglia, perhaps Cambridge), c. 1340]

Single leaf, with double column of 22 lines in a rounded English gothic bookhand (with text from Ecclesiasticus 24:43-25:28), with significant lateral compression of lines, capitals touched in hairline penwork, running titles and versal numbers in blue and red, 2 one-line initials in burnished gold on blue and rose pink grounds, one very large illuminated initial 'I' (opening "In tribus placitum ...", opening Ecclesiasticus 25:1) on bi-coloured blue and rose pink grounds with white penwork and fleshy foliate terminals emerging from head and foot, early folio no. '91' in faded pen at upper outer corner of the recto, original flaws to parchment causing losses to upper and outermost margins, small spots, else excellent condition, 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. 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 (but not including the present leaf), 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.

£800-1,200



Lot 45

45

Leaf from an English Psalter, in Latin, illuminated manuscript on parchment [southern England, mid-fifteenth century]

Single leaf, with single column of 22 lines in a good late gothic English bookhand with notable lateral compression (with Habakkuk 3:4-16), alternating one-line initials in liquid gold and dark blue with contrasting red or purple penwork, linefillers in liquid gold and gold foliate designs, prick marks visible at outer vertical edge (and showing that leaf probably not trimmed during rebindings), overall in good and fresh condition with wide and clean margins, 272 by 185mm.

From an imperfect parent codex sold in Sotheby's, 5 December 1989, lot 86, again 22 June 1993, lot 88, and again in Christie's. 29 June 1994, lot 37.

£800-1,200





Lot 46

46

Leaf from an English Psalter, in Latin, illuminated manuscript on parchment [southern England, mid-fifteenth century]

Single leaf, with single column of 22 lines in a fine late gothic English bookhand with notable lateral compression (with Psalm 105:8-30), alternating one-line initials in liquid gold and dark blue with contrasting red or purple penwork, linefillers in liquid gold and gold foliate designs, original quire signature in hairline penstrokes at foot, offset of early modern Psalm no. '105' in reverse in margin of recto, slight discolouration overall, else in good and fresh condition with wide and clean margins, 272 by 185mm.

From the same parent codex as the previous lot.

£800-1,200



Lot 47

47

Leaf from a Missal, with a charming decorated initial, in Latin, decorated manuscript on parchment [Low Countries, fourteenth century]

Single leaf, with double column of 39 lines in an angular gothic bookhand, capitals touched in red, rubrics and paragraph marks in dark red, initials in alternate dark red and blue, one large initial 'D' ("De ventre matris mee ...") in dark blue with paired 's'-shaped swirls and flowers left in blank parchment, enclosing a blank parchment flowerhead on dark green grounds, and enclosed with red foliate penwork, scrolling red penwork enclosing green dots filling the entire inner margin, original folio no. 'xl', some stains, small cockled areas, scuffs to text in first column on recto, torn inner vertical edge, overall good condition, 290 by 215mm.

£300-500



Lot 48

48

Limp parchment binding formed from three bifolia reused from a Glossed Biblical manuscript, probably the Pauline Epistles, in Latin, on parchment [Italy, first half of thirteenth century]

Three bifolia, cut from a manuscript and reused to form a later binding, with largest remnant with single column of 15 lines of a professional early gothic bookhand (all from Galatians 4 and 5), glosses in smaller hand in both blocks in margin and interlineally, with another cutting from a thirteenth- or fourteenth-century commentary in tiny scrawled script added to complete binding, lined inside with paper, spine of later binding split in places, else fair and legible condition, each board of later binding 305 by 222mm.

£400-600



Lot 49

49

Two leaves from a Missal, in Latin, decorated manuscript on parchment [Italy, late fourteenth century or c. 1400]

Two single leaves, each with double column of 26 lines, capitals touched in red, red rubrics, one-line initials in red or blue, larger initial in same with ornate penwork surround that fills the upright margin, one leaf with small contemporary addition in margin with music indicated with neumes, some cockling and slight darkening at edges, else excellent condition, 318 by 220mm.

£600-800





Lot 50

50

Bifolium with the capitula list of a manuscript of Augustine, Soliloquies and Contemplations, in Latin, on parchment [Italy, c. 1400]

Two conjoined leaves (second one ruled but left blank), with 37 capitula listed in a rounded Italian gothic bookhand on recto, and 11 more on verso for second text, final 'explicit' and 'Deo gratias' lines in calligraphic hand touched in red, capitals touched in red, paragraph marks in alternate red and blue, red rubrics, nineteenth- or early twentieth-century '278' in red crayon at outer head of recto of first leaf, each leaf 230 by 175mm.

£400-600

51

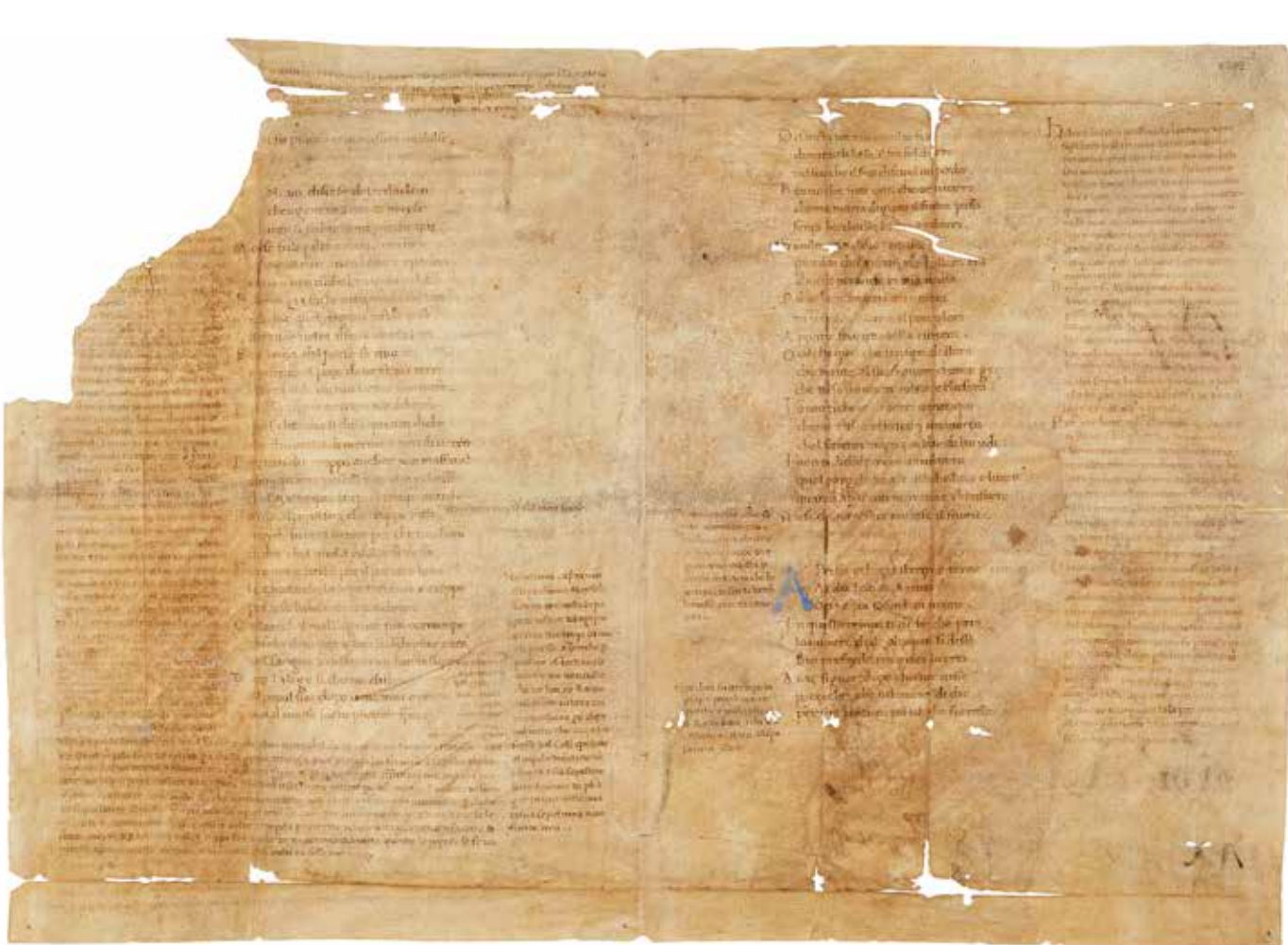
Leaf from the Psalter with Passion Sequences copied by Pietro Ursuleo of Capuo, in Latin, opulently illuminated manuscript on parchment [southern Italy (Naples), c. 1460]

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 26mm.

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. This leaf from the collection of Roger Martin (1939-2020) of Grimsby.

See also lot 120.

£600-800



Lot 52

52

Bifolium from a large humanist manuscript of Fazio degli Uberti, Dittamondo, in Italian, on parchment [Italy, mid-fifteenth century]

Two conjoined leaves, each with single column of 33 lines of an accomplished humanist hand (with parts of chapters X-XI and XIII-XIV), one large simple initial in pale blue, the text set within an extensive gloss in Italian in smaller script, recovered from the binding of a seventeenth-century book and hence with scuffs, spots, small holes, one corner torn away with loss to gloss there, scrawls and areas of text on outside abraded and illegible, each leaf approximately 330 by 240mm.

Fazio degli Uberti (1305/09-67) was a Florentine in the service of the Visconti, with this, the *Dittamondo*, his magnum opus. It was composed in emulation of Dante's *La divina commedia*, as a lengthy didactic poem in which the narrator tells that after a meeting with the allegorical figure of Virtue, he and the Roman geographer Solinus travelled the whole world (here Italy, Greece, Germany, France, Spain, northern Europe, Africa and parts of Asia), with Solinus giving the narrator descriptions of the cities visited. In addition, numerous other snippets of information are added from the works of Pliny the Elder, Isidore of Seville and Pomponius Mela. It remained incomplete on the author's death.

While no comprehensive survey of manuscripts exists, it is clear that the text is rare in manuscript, with the Arlima website listing only BnF, italien 81 and Venice, Biblioteca Nazionale, Marciana, Cl. IX, c. XI. To these should be added Turin, Biblioteca Nazionale Universitaria, cod N 1 5; Milan, Biblioteca Nazionale, AC.X.30; and other single volumes in the Biblioteca Riccardiana in Florence, the Biblioteca Angelica in Rome and the university library of Bologna, as well as a fourteenth-century fragment in the Biblioteca Archiginnasio in the same city. The Schoenberg database lists no copy offered for sale since that from the Joseph Martini library, by Hoepli on 27 August 1934 (lot 177 there), with that previously appearing as Sotheby's, 10 June 1918, lot 504.

£3,000-5,000



Lot 51





Lot 53



Lot 54

53

Thomas Aquinas, Summa Theologica, in Latin, a leaf and a book-board with fragments and offset from a lost leaf, both from a fine humanist manuscript on parchment [Italy, second half of fifteenth century]

Fragment of a leaf (trimmed at three outer edges with losses of a few lines at top and bottom and half of outermost column), and a pasteboard with small fragments from other leaves from same parent manuscript still adhering and another page from same remaining in offset ink on the board, the main leaf with remains of double column of 48 lines of a skilled humanist hand (with end of II, quaestio XIX, articulus IV and opening of articulus V), paragraph marks in red, underlining in red, large initials in red or pale green with elaborate red penwork, all recovered from a binding and hence with scuffs, stains and tears, overall fair condition, 233 by 184mm. and 245 by 172mm.

The work of Thomas Aquinas (1225-74) and its focus on reason and scholasticism underpins much of Western philosophical thought. This work was his *magnum opus* and was composed between 1265 and his death as a vast compendium of the teachings of the whole Church. The present copy, while now only a remnant of the parent manuscript, was once part of a grand copy elegantly written in the new humanist script of the late fourteenth and fifteenth centuries. The use of this script denotes the respect shown to this work by the humanists, as well as most probably the wealth and influence of its original owner.

£300-500

54

Leaf from a copy of William Durandus, Rationale divinatorum 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.

From the collection of Roger Martin (1939-2020) of Grimsby.

£300-500



Lot 55

55

Leaf from a large manuscript of Peter Lombard, Collectanea in Epistolas Pauli, the 'Great Gloss' on the Pauline Epistles, in Latin, illuminated manuscript on paper [Bohemia, c. 1430]

Single leaf, with double column of approximately 50 lines in a squat and rounded Bohemian bookhand, capitals touched in red, quotations underlined in red, red rubrics, authors' names added in red next to readings from their texts, running titles at head of each page, two large initial 'P's on recto (opening "Paulus et Silvanus etc ...") and "Paulus et Silvanus et Tymotheus ...", that is 1 Thessalonians 1:1) in soft pink or orange with foliate shapes overlaid in shading, enclosing liquid gold scrollwork on blue grounds or silver scrollwork on black grounds, the bowl of each letter set within a realistic green frame, foliate tendrils emerging from head and foot of each letter and slowly undulating through the margins, trimmed at inner edge with losses to foliage there, once folded this causing weaknesses along fold lines and some small losses to one initial, some surface discolouration, tears at edges and small paper tabs on edges of verso from last mounting, overall fair and presentable condition on heavy paper, 416 by 265mm.

The *Collectanea* was written as a collection of commentaries on the Psalms and Pauline Epistles by the twelfth-century scholastic theologian, Peter Lombard, between 1139 and 1141. Within decades of their composition they replaced all others and became the most frequently studied exegetical gloss on the Bible.

£800-1,200





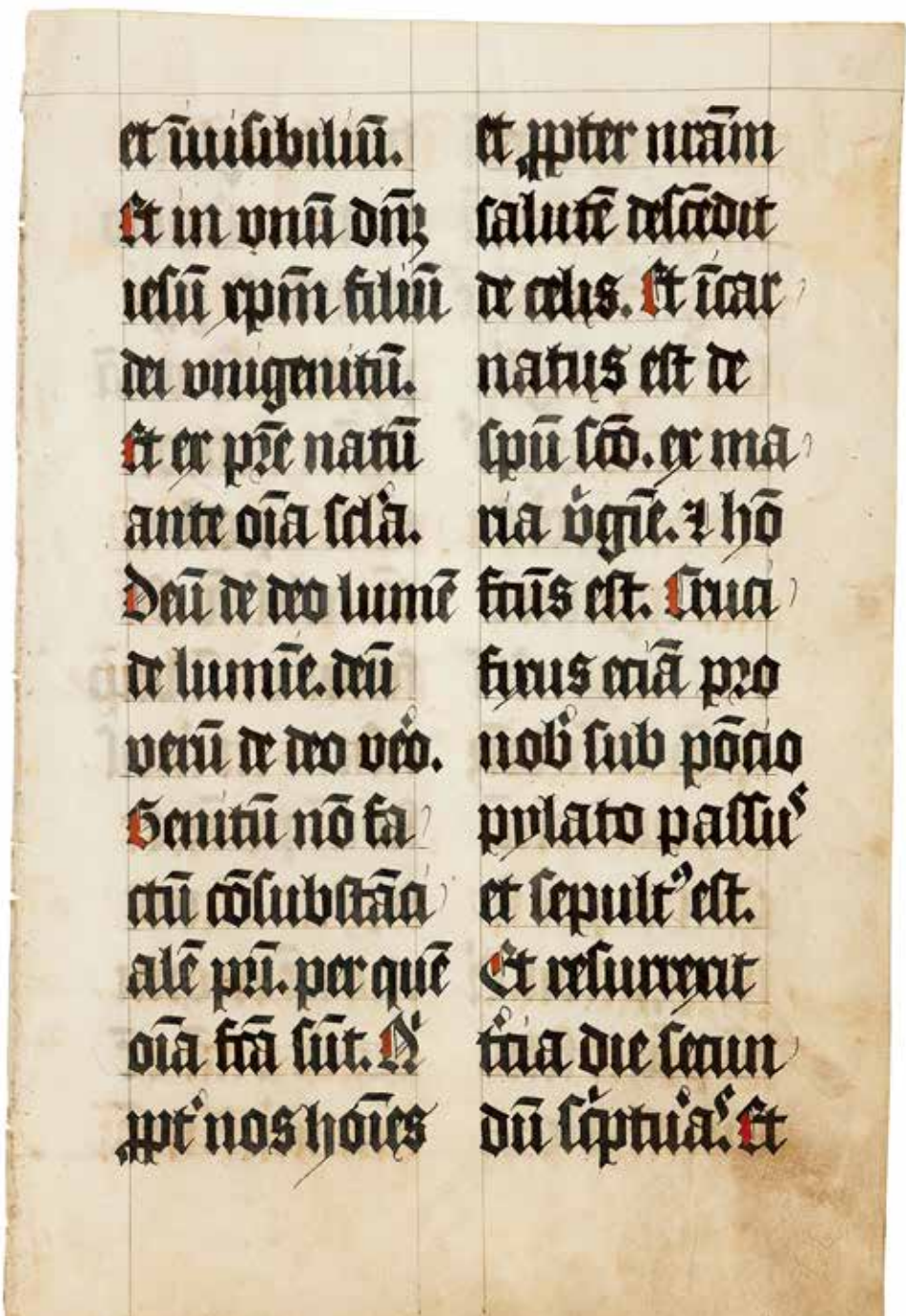
Lot 56

56  
Leaf from a vast Lectern Bible, in Latin, decorated manuscript on parchment [Bohemia, c. 1450]

Single leaf, with double column of 45 lines in a squat and square hand with great angularity (written space: 290 by 191mm.), running titles in blue or red capitals, pricking for lines remaining, early folio no. '105' in upper outer corner of recto, small split in outer edge, some cockling and dampstaining (but text still legible), 433 by 305mm.

From a large and fine manuscript dispersed by Otto Ege (1888-1951), his handlist no. 150, acquired by him from the William B. Gourley collection in 1936 (see Gwara, *Otto Ege's Manuscripts*, 2013, p. 167 and figs. 54-55). Other leaves are recorded in Berea College in Kentucky, Randolph College in Lynchburg, VA., Oberlin College in Ohio, and the Rhode Island School of Design in Providence, RI. This leaf last appearing in our rooms, 6 December 2017, lot 58.

£500-700



Lot 57

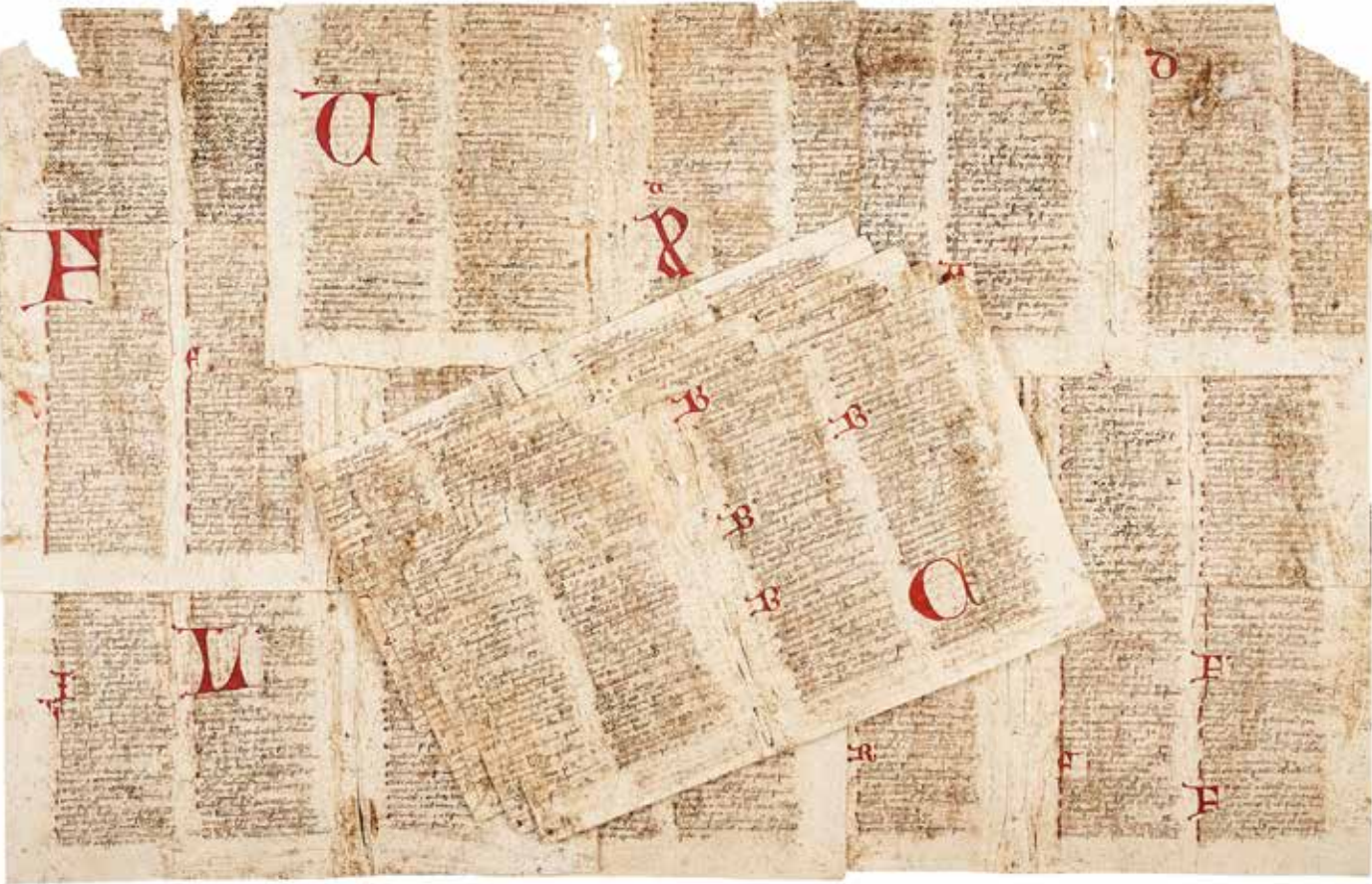
57  
Leaf from the Ordinary of a Missal, in Latin, manuscript on parchment [Germany, c. 1500]

Single leaf, with double column of 14 lines of a notably large and formal bookhand, capitals touched in red, early folio no. '201', a few small spots and stains, edges darkened, else excellent condition, 349 by 230mm.

This appealing script, with its monumentality and profusion of decorative hairline penstrokes, stands at the crossroads between manuscript and the earliest years of commercially viable printing.

£300-500





Lot 58

58  
Sixteen cuttings from bifolia from a manuscript of a Latin wordlist based on Balbus’ Catholicon, in Latin, on paper [Switzerland (probably north-west, perhaps Fribourg or Geneva), mid-fifteenth century (probably c. 1430-40)]

Sixteen near-complete bifolia, trimmed at top and on one side and reused together to pack a series of book bindings or a padded object, each leaf with remains of double column of approximately 42 lines in a small and cramped Germanic bookhand, opening capital of each entry touched in red, each letter of alphabet opening with a large red initial (some with baubles and looping calligraphic letterforms that suggest a Swiss origin), watermark of bunch of grapes (with large grapes arranged around an undulating stem with a curled top similar to Briquet 12,991-13,006, these almost entirely recorded from 1420-60, focussed on Switzerland and to a lesser extent Germany, that here perhaps closest to 12,994: Geneva, 1433, and 12,995: Fribourg, 1445-46, among other places), some holes, scuffs, stains, discolouration through dirt and tears to edges, overall fair condition and on robust and heavy paper, each cutting approximately 210 by 340mm.

Johannes Balbus was a Genoese Dominican who finished his *Catholicon*, a type of Latin dictionary, in 1286. It was widely disseminated and many versions and offshoots from it were produced throughout the later Middle Ages. That here is in a truncated form, and was most probably produced for a specific readership and function.

£700-900



Lot 59

59  
Leaf from a Gradual, in Latin, decorated manuscript on parchment [Poland (Dominican convent, Poznan), 1632]

Single large leaf, with single column of 10 lines in a strange and angular liturgical hand, accompanied by music on a 4-line red stave (rastrum: 22mm.), bottom line of text on recto with elaborate calligraphic cadels (one of these infilled with liturgical inscription in tiny script), capitals with ornate calligraphic knots (some infilled with green-yellow leaving thin blank parchment spaces between the shading and the penstrokes), red rubrics and running titles, initials in coloured interlocking panels of green-yellow, purple and dull red-brown, one large initial ‘K’ (opening “Kyrie eleison. Christe eleison ...”) on recto in knobbly woody stems on an orange ground and within calligraphic frame with geometric knots at its corners on green-yellow, purple and pale blue grounds, another initial ‘K’ (opening same text) on verso in coloured architectural forms and a Classical dolphin on blank grounds, within a similar calligraphic frame (but this one extending into bas-de-page to nearly fill it with interlace enclosing dull gold on purple grounds, original pagination ‘509’ and ‘510’, some spots and stains, and slightly darkened at edges, else in excellent condition, 600 by 410mm.

A number of leaves from the same parent codex as this one survive, including the frontispiece with a long Latin inscription that dates the manuscript, identifies its text as following the edition of Seraphinus Siccus (that published in 1620), connects the creation of this volume to Georgius Trebnic, Provincial Prior of Poland, and Hyacinth Chorinski, prioress of the Poznan convent, and identifies that house as the original home of the book. It had been dispersed by 1966 when Cornelius J. Hauck (1893-1967) deposited his highly decorated leaf in the Cincinnati Museum (later sold by Christie’s New York, 27-28 June 2006, lot 139, but there dated a century too early). Other leaves were sold by Bruce Ferrini in the 1990s. The Dominican convent was established in Poznan in 1244, with the church and abbey built in the ten years following. The house was dissolved by the Prussians in 1833 and its goods scattered. The site only returned to a religious use in 1920 when Jesuits took over the church, and 1935 when Dominican brothers returned to the convent.

£2,000-3,000





Lot 60



60  
Two near-complete leaves from a manuscript of Gratian's Decretum, in Latin, on parchment [France, second half of twelfth century (pre-1180)]

Two leaves, each with edge of one column trimmed away, double column of 53 lines in an accomplished and visually pleasing early gothic bookhand, with a good st-ligature but no biting curves, red paragraph marks, rubrics, running titles and initials, contemporary marginalia allowing ease of using the text (perhaps for teaching), abraded in parts on reverse, folds, small holes and losses to edges, overall in good and robust condition, each approximately 368 by 198mm.

These leaves with their charming script are a notably early witness to this important legal text. It was composed in Bologna in an initial version after 1139, followed by a second recension in the 1150s. We know little about the author, apart from his name: Gratian. He attempted to resolve discordant parts of the law, and after the incorporation of the text into the *Corpus Juris Canonici* it came to form the bedrock for all medieval ecclesiastical law, and remained the established text until the early twentieth century. By 1143 the text was in use in legal disputes in Venice, and spread rapidly across the rest of Europe, being cited c. 1180 by Robert of Torigny, the abbot of Mont Saint Michel in Normandy, in his chronicle. For other early leaves of the text, see that dated to c. 1170-80 sold in our rooms, 9 December 2015, lot 23, and another leaf copied before c. 1180 sold in our rooms, 6 July 2016, lot 22.

£1,000-2,000



Lot 61

61  
Fragments of bifolia from a manuscript of Gratian, Decretum, in Latin, on parchment, still in situ on the binding of two volumes of Iosephi Mascardi, Conclusionum Omnium Probationum, Turin: Io. Baptistam Beuilaquam, 1590 [France, late twelfth century]

Substantial remains of two bifolia, reused around the spines of two large printed volumes, each leaf with double columns of 43 lines of an excellent early gothic bookhand, glosses added in border and interlineally in tiny script, red rubrics, paragraph marks and chapter nos., simple red initials (often tall and thin, one with a tail that undulates to the base of the border), one large decorated initial formed of parallel bands encased within curling penwork, the rest of the boards covered with leaves from a fifteenth-century French manuscript (apparently on various land estates; some of these leaves lifted and wanting), the whole outer side of boards then tinted with yellow wash, some scuffs, stains, scrawls, small holes and tears, overall in fair and legible condition, each manuscript cutting approximately 350 by 440mm.

See also previous lot.

£500-700





Lot 62

62  
Seven tall rectangular cuttings from a manuscript of Justinian, Digest, in Latin, on parchment [Italy, early fourteenth century]

Seven cuttings from leaves with originally double columns of 43 lines of a small and rounded Italian university hand for main text, this encased in gloss in margins in smaller version of same, another contemporary gloss in bas-de-page in even smaller script, other glosses added interlineally, human faces and manacula marks picked out in penwork at edges of some columns, red or blue paragraph marks, red rubrics, initials in red or blue with contrasting penwork, some folds, scuffs, small stains and tears to edges, overall presentable condition, each approximately 414 by 145mm.

£500-700



Lot 63

63  
Two leaves with legal treatises, including De carceribus (concerning prisons), in Latin, manuscript on paper [Italy, first half of the fifteenth century]

Two leaves, both with double column of 39 lines of a small and cramped late gothic Italian secretarial hand, spaces left for initials, a few notes in margins (one of these showing that text was written and glossed before bifolium was folded and bound), the second leaf with a watermark of a hunting horn similar to Briquet 7682-88 (mostly recorded in northern Italy from 1413 through the 1420s), small scuffs, stains and modern paper repairs to edges of second leaf, overall fair and legible condition, each leaf approximately 305 by 213mm.

De carceribus is a fourteenth-century legal study of one of the rarest aspects of medieval law: prisons and imprisonment. It draws much of its source material from Classical sources and legal codes, but has practical applications, seeking to establish under what conditions a judge might imprison a criminal. Its authorship is uncertain and unlikely to be resolved. In the sixteenth century, the jurist Mariano Sozzini attributed it to Baldus de Ubaldis (1327-1400), and was supported in that by a sixteenth-century printing of the text and modern studies as recent as 1968 (T. Diplovatazio, 'De claris iuris consultis. Pars posterior', *Studia Gratiana*, X, 1968, p. 298). Baldus was a student of Bartolus de Saxoferrato at Perugia, who in turn taught widely across Italy and was the tutor of Pierre Roger de Beaufort (later Gregory XI). However, it has also been attributed to other authorities such as Matteo Mattesillani, Angelo de 'Perigli, Pietro d'Ancarano and to a mysterious "filius domini Baldi".

£500-700



**Confirmation by Wiemar, son of Warin, of his father’s grant of a garden in his park to the Hospital of St. Leonard in York,**  
manuscript document in Latin, on parchment [England (York), last decades of twelfth century]

*Single-sheet document, with 11 long lines in an elegant English semi-secretarial hand, some text washed out through old water damage, one corner folded in, one large split at top and another at foot, folds and scuffs, but mostly legible, reverse with 3-line contemporary endorsement, 120+22 x 152mm.; in foolscap envelope with notes and record of Phillipps’ number (from Sotheby’s sale)*

From the celebrated collection of Sir Thomas Phillipps (1792-1872), his MS. 40,969; then passing to Lionel and Philip Robinson of W.H. Robinson Ltd., who operated from the same rooms in which this auction is held; sold by Sotheby’s 13 April 1981, lot 216(b), to Alan G. Thomas, London bookdealer (1911-92); his posthumous sale in Sotheby’s 21 June 1993, lot 11 (part 2), to Martin Schøyen (his MS. 1675/2) and thereafter kept in his London library.

Northern English charters of this great antiquity are exceedingly rare, and the witness-list here begins with Hamo, the ‘cantor’ of York Minster.

£400-600



Lot 64

**Grant by Abbot Peter and the community of the Cistercian Abbey of St. Mary, Woburn of local fields and a mill pond to William de Medmenham, in confirmation of an agreement before the king’s court at Westminster, fine monastic charter in Latin,**  
on parchment [England (Woburn, Bedfordshire), dated 1203/04]

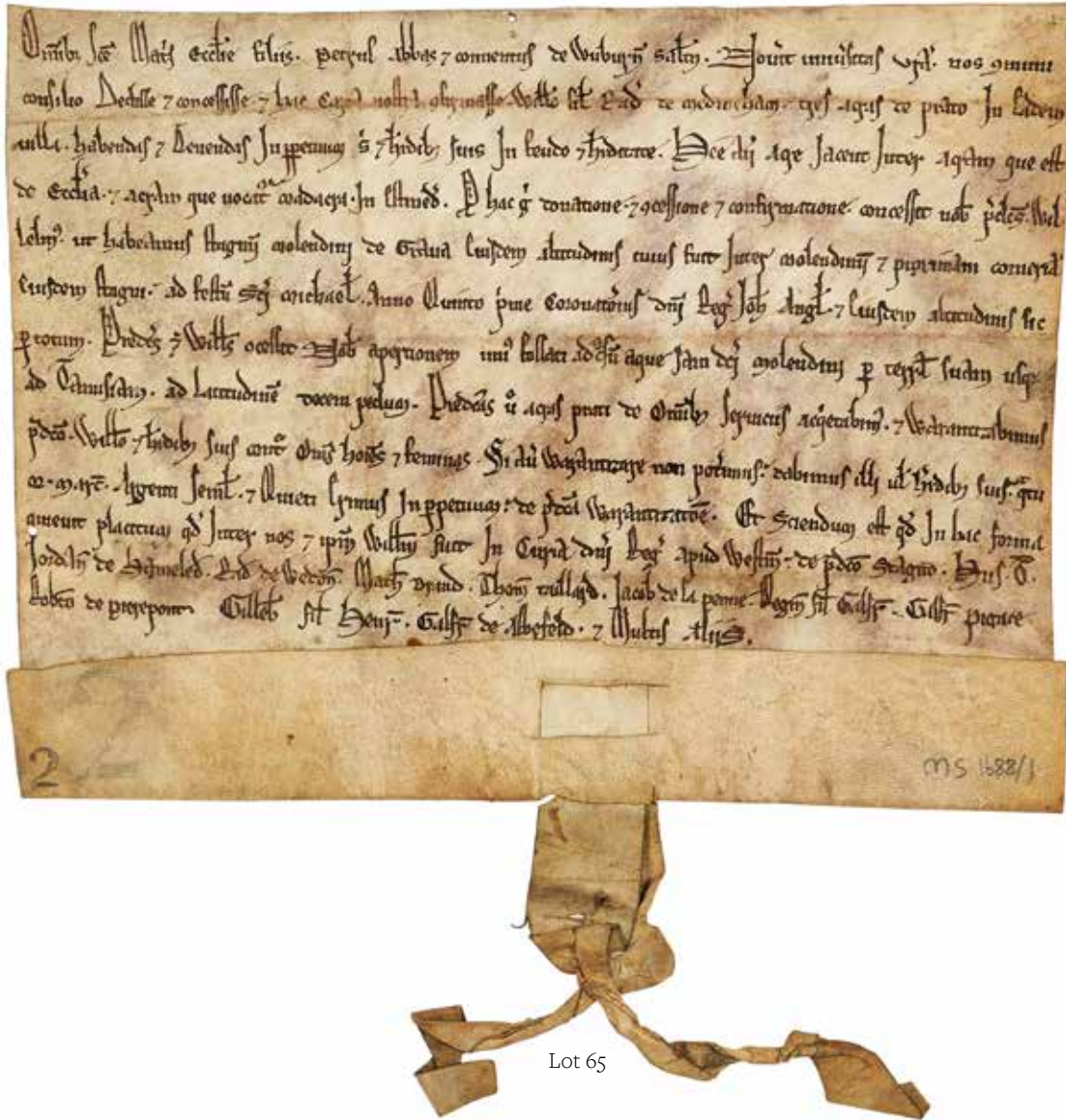
*Large single-sheet document, with 13 long lines in an early English court documentary script, with ornamental elongated ascenders, capitals decorated with penstrokes, modern pencil ‘2’ on turnup, reverse with Early Modern and modern endorsements, some folds and few tiny holes, else in excellent condition, seal tag present, but seal wanting, 120+23 by 170mm.*

This is perhaps one of only three recorded items from the “Registra, computos, rotulos curiae, cartas originales, etc.” of Woburn Abbey that the antiquarian James West informed Thomas Tanner were among the holdings of the Duke of Bedford, with Tanner then reporting this in the 1744 edition of the *Notitia Monastica*. No part of the archive could be located by G. Scott Thomson in 1933 (“Woburn Abbey and the Dissolution of the Monasteries”, *Trans. of the Royal Historical Society*, 4<sup>th</sup> ser. 16, pp. 129-60, especially 151-2), and there are indications that the Duke no longer had access to this archive even in the 1740s (ibid., pp. 152-3). Scott Thomson suggests that the charters may have fallen to figures such as one Ralph Starky, who in 1619 who was accused of taking “diverse leger books of diverse monasteries” as well as charters and other documents from the Court of Augmentations on its dissolution, or were left in the custody of the bailiffs of the estate and thus did not pass to the ducal archive at Woburn. Apart from the discovery of this item, the only other charters of the house are British Library, Add. Charter 6026 (a grant to the abbey of the reign of John) and Add. Charter 19932 (a confirmation to the abbey of the time of Henry III), these acquired from the collections of the antiquary G. Baker in 1844 and the 1<sup>st</sup> Viscount Hatton, respectively.

This charter re-emerging in the collection of Ian Woodner (1903-1990) of Manhattan, real estate developer, artist and collector, whose substantial collections passed to his daughters, Dian and Andrea Woodner, and were dispersed by Christie’s (this 23 June 1993, lot 32); acquired at that sale by the late Jeremy Griffiths of Oxford, and sold by him to Martin Schøyen (his MS. 1688/1), and thereafter kept in his London library.

Woburn Abbey was founded as a Cistercian house in 1145 with monks from Fountains Abbey in Yorkshire. Despite being one of the wealthiest houses in England, little is known in detail or with certainty of its history. Thus the emergence of any record, no matter how small, adds significantly to the history of the house. The last abbot received the oath of supremacy from the royal visitors in 1534/5, but came to regret it, and died soon after conscience-stricken over his cowardice. The house was suppressed in 1547, and the estate was gifted by Henry VIII to John Russell, the first Earl of Bedford. It currently houses the splendid art collection of the Dukes of Bedford. Almost nothing survives from its medieval library, with Ker recording only one extant manuscript (N.R. Ker, *Medieval Libraries of Great Britain*, 2<sup>nd</sup> ed., 1964, p. 205: Oxford, Balliol College, 178A, a twelfth-century *Florus diaconus*) and two incunables (British Library, IB 118, and Cambridge, St John’s, Bb.6.17).

£1,000-2,000



Lot 65





Lot 66

Grant by Richard Bowyer, prior of the Augustinian Priory of St. Thomas the Martyr, Baswich, Staffordshire, of land called “Gardenscroft” next to the priory’s land, and other estates, to Edmund, Earl of Ferrars, in Latin, manuscript on parchment [England (‘Chartley’, probably Stowe-by-Chartley, near Baswich, Staffordshire), dated 10 December 1433]

Single-sheet document, with 14 long lines in English secretarial script, indented at head, in outstandingly fresh condition, 159+23 by 275mm., seal tags present with red wax seal of the abbey in pointed oval form showing the priory with an enthroned St. Thomas Becket (compare British Museum seal cast lxxii.41, and that attached to British Library E 329/373 dated 1433), the present one in excellent condition: chipped at edges, but not cracked

Provenance:

1. Written for the Augustinian Priory of St. Thomas Martyr, Baswich. The house was founded in 1174 by canons from Darley Abbey in Derbyshire, only one year after the canonisation of its dedicatory saint, Thomas Becket. It received royal patronage in the 1240s and following that came under the protection of the Earls of Ferrers, but the wealth and popularity of the house began to crumble from 1400 onwards and few records survive of the final century of its existence (however, a manuscript codex of Augustinian Observances from the house survives in Cambridge University Library, Add. MS. 3572). The house was dissolved in 1538.

2. June O’Donnell (d. 1979) of Guilford, who also owned the Orcadian charters sold in our rooms, 8 July 2020, lot 79, and the English Book of Hours with a particularly dark and menacing Middle English rhyming anathema sold in our rooms, 7 December 2020, lot 66.

3. Alan G. Thomas (1911-92), London bookseller (and here with his signed cataloguing); his posthumous sale in Sotheby’s, 21 June 1993, lot 11 (part 11), to Martin Schøyen (his MS. 1675/10) and thereafter kept in his London library.

Text:

A truncated version of the text here was published from a now-lost copy of the charter that was once part of Phillipps MS. 7910 (see F. Parker, ‘A Chartulary of the Priory of St Thomas ... Stafford’ in *Coll. Hist. Staffs*, 8:1, 1887, p. 188), but until now the full text has not been known.

£1,000-1,500



Lot 67

Copy of an agreement of William, Lord Fitzzhugh, and Abbot John of the Cistercian Abbey of Jervaulx in 1437, concerning a quarrel over land in Feldom, in Latin, large manuscript document on parchment [England (Richmond, North Yorkshire), dated 27 September 1597]

Large single-sheet document, with 41 long lines of main text copying the agreement of 1437, plus another 10 lines of endorsement at foot, in an ornamental calligraphic English secretarial hand with capitals, ascenders and descenders with penwork flourishes (the notarial mark in the same hand, at the foot, recording the scribe’s name as William Fothergill), reverse with short contemporary endorsement, some small spots, stains and folds, overall in excellent condition, 460 by 470mm.; in foolscap envelope with notes from Sotheby’s sale

Provenance:

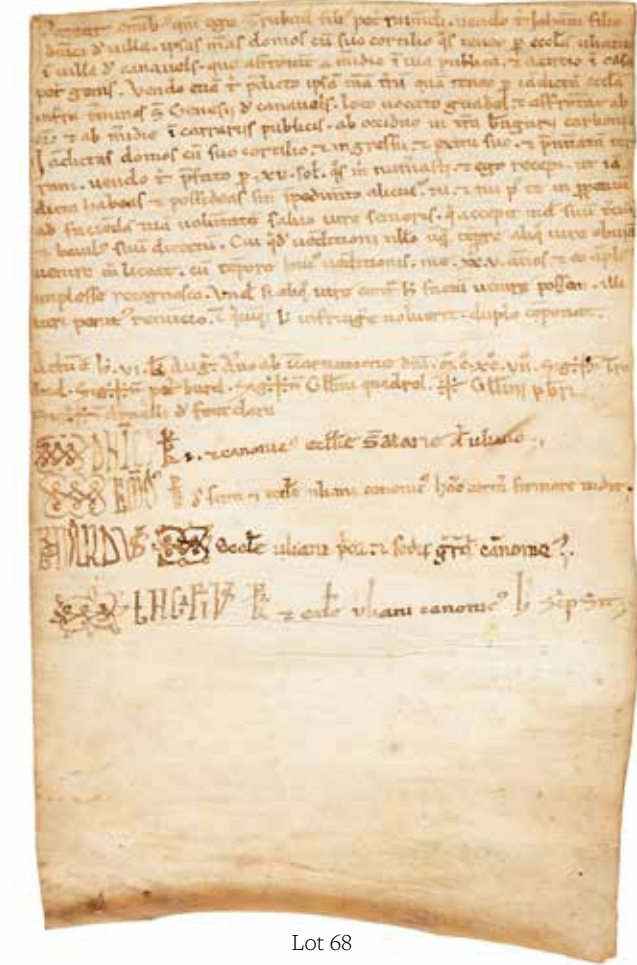
1. Jervaulx Abbey was founded in 1145, and dedicated to the Virgin in 1156. It grew quickly to be one of the great Cistercian houses of medieval England, and in June 1537 its last abbot, Adam Sedburgh, joined the Pilgrimage of Grace and was hanged, with the monastery then forfeit to the king. This early closure during the Dissolution, as well as the blowing up of the building with gunpowder and robbing the roofs of lead, ensured that very little survives of the archive of Jervaulx, and only ten manuscripts from their library can now be traced (N.R. Ker, *Medieval Libraries*, 2<sup>nd</sup> ed., 1964, p. 105, all in grand institutions in the United Kingdom or Ireland). The estate of Feldom came to them in the thirteenth century, and was granted by the Crown to Matthew Stuart, 4<sup>th</sup> Earl of Lennox, alongside the abbey itself in 1540. The present document must be a copy made as part of a subsequent land dispute, proving the abbey’s claims to Feldom, and thus also the claims of their legal heirs.

2. Sir Thomas Phillipps (1792-1872), this his MS. 40.402; passing after his death to his heirs, and thence to Lionel and Philip Robinson, whose book dealership operated from the rooms in which the present auction is held. Sold as part of the Phillipps’ collection in Sotheby’s, 13 April 1981, lot 216 (part i).

3. Alan G. Thomas (1911-92), London bookseller; his posthumous sale in Sotheby’s 21 June 1993, lot, 11 (part 13), to Martin Schøyen (his MS. 1675/12) and thereafter kept in his London library.

£500-700





Lot 68



Lot 69

68

Charter of Trubadus, son of Petrus Raimundus, recording his sale of property in Canavels, to John, son of Dominic de Villa, perhaps on behalf of the Church of Olià de Cerdanya, in Latin, manuscript document on parchment [Catalonian Pyrenees (Olià in Cerdanya), dated 27 August 1197]

Single-sheet, 21 long lines in the precise southern European early Gothic bookhand of “Encapius ecclesie ulianus canonicus” who attests the document at its foot, with signs and signatures of four canons of the Church of Olià de Cerdanya in same place in different hands, endorsed in Spanish in eighteenth-century hand on verso, good condition on thick and heavy parchment, 260mm. by 160mm.

This is a fine twelfth-century charter from a region of Europe poorly represented in the historical record. Olià is now a small village at the foot of Serrat de Nas, and the church from which this document comes no longer exists.

£800-1,200

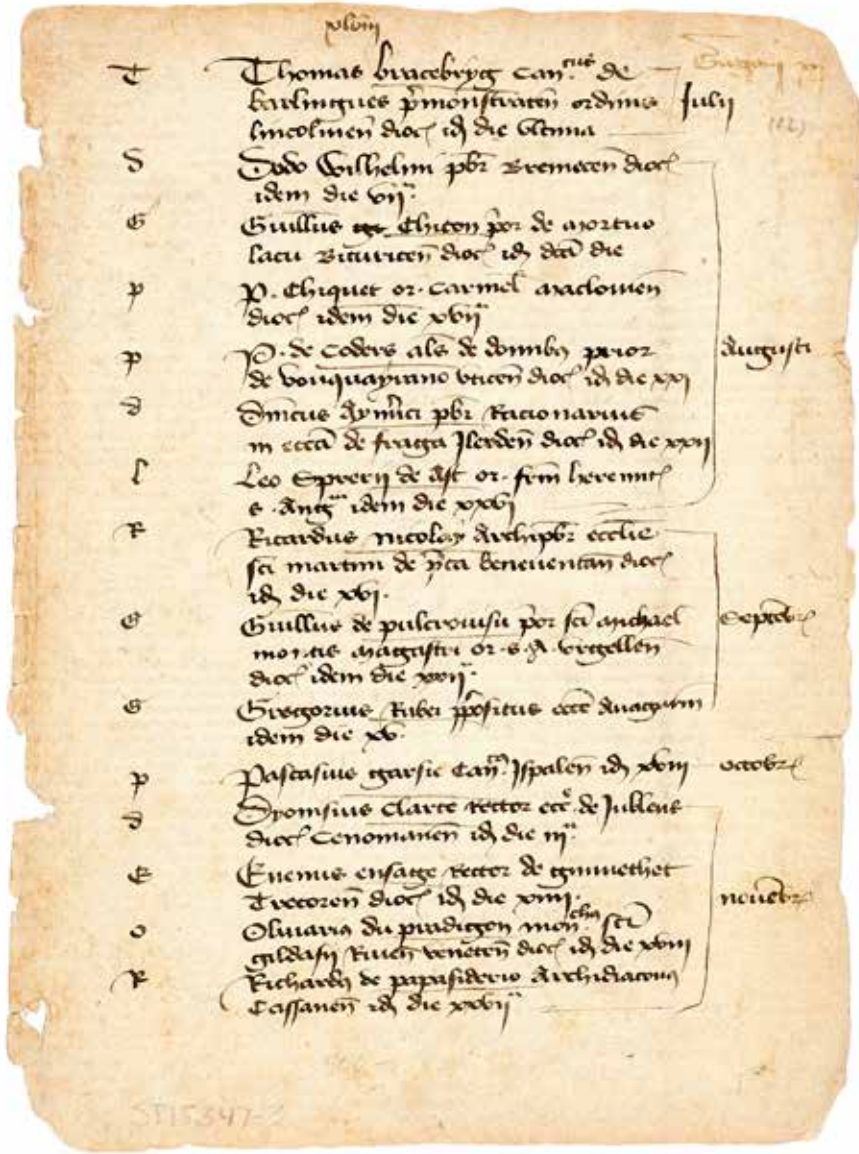
69

Grant by Johan de Arcenay and his wife Phelipe, to her paternal relative, Johan Debor Valeit, of their rights and interest in twenty-seven livres of money granted to her, in Old French, manuscript document on parchment [western France (Loudun, dept. Vienne), dated 1277]

Single-sheet document, with 20 long lines in a neat and legible early gothic secretarial hand, initial embellished with penwork dots, medieval endorsements on reverse, nineteenth-century precis of details and number “3” added at head of obverse, one small ‘V’-shaped cut in middle of text (but without loss to text), remains of seal tag present, but seal wanting, folds and a few spots, else in outstanding condition, 165+14 by 198mm.

Early documents in vernacular French are both valuable witnesses of the transactions they record as well as the language they are written in. Before the beginning of the twelfth century only a handful of witnesses to Old French survive, with the works of Chrétien de Troyes (fl. 1160s-1180s) and the *chansons de geste* part of a blossoming interest in vernacular composition in France. The present document is a securely dateable and localisable record of this, only a century later.

£500-700



Lot 70

70

Three leaves from a clerical register, with records of appointments of clerics as chaplains, with entries for Englishmen and a monk of Sweetheart Abbey in Glasgow, in Latin, manuscript on paper [France (perhaps Avignon), last decades of fourteenth century]

Three leaves, each with a single column of up to 32 lines in a fine and handsome secretarial hand, with duplicate initials for each entry set off in lefthand margin, entries arranged by year and month, giving year numbers where applicable at upper lefthand of each recto (here 1385) and names of reigning Popes in opposite righthand corner (here Gregory XI: reigned 1370-78; and twice Urbanus VI: reigned 1378-89), original folio nos. in mid-top of each leaf (‘xxv’, ‘xlviij’ and ‘lxiii’), remains of top half of a watermark of a stag with full antlers and a downward turned face (this type usually found in Italy and southern France: Briquet 3285-99, from 1338-92 with another northern Italian cluster dating 1407-55) on a single leaf (fol. lxiii), edges woolly and torn in places, a few small holes, spots and stains, else in good condition, each leaf approximately 200 by 145mm.; with transcriptions and/or translations of a previous owner

These leaves are a near contemporary record of church appointments of clergy across France, northern Germany (notably Rhineland), Italy and northern Spain, with others noted as far afield as northern England and Scotland: recording the appointment of Thomas Bracebridge, canon of the Praemonstratensian abbey of Barlings in Lincolnshire (on 31 July on leaf xlviij), August William of Buxley, vicar of Buxley Church in Lincolnshire (leaf xxv), Walter de Pademort, prior of Stone Abbey in Lichfield (as before) and Thomas Kekabuch, a Cistercian monk of Sweetheart Abbey in Glasgow (here 11 July on leaf ‘lxiii’: “de dulcicorde ord[in]is cistercien[sis] glasguen[sis]”).

£1,200-1,800



71

**Papal indulgence for the Hospital at ‘Ronceval’** (Roncevaux in the high pass over the Pyrenees), in Latin, illuminated manuscript on parchment [southern France/northern Spain (Pyrenees), soon after 9 August 1471]

*Very large charter, written on a whole sheepskin, with remains of skin from legs at corners and neck at top (this with hole and once used for suspension, suggesting the item displayed on a wall at one time), on 54 long lines in a small and professional secretarial hand, important initial words in main text in liquid gold, blue, burgundy and probably silver (now oxidised to black), two large diapered initials in blue and pink on angular edged gold grounds encased within foliage with coloured seedpods and flower heads as well as gold ivyleaves and bezants, one large and somewhat rustic miniature at head of skin of the enthroned Pope before a host of cardinals handing a sealed document (with the name of Pope Sixtus [IV] on it) to a kneeling tonsured monk all on a tessellated silver-grey floor, below these large coats-of-arms: the crowned arms of France, the papal arms of Sixtus IV with three-tiered crown and large silver keys, and most probably the arms of the Order, contemporary endorsement (presumably by papal notary) at foot, folds, tears to edges, some scuffs, else good and presentable condition, 830 by 570mm.*

On first inspection one could be forgiven for thinking that the illumination here has been added later, but the metallic parts are oxidised in places in the same fashion as the opening words of some sentences, and we would then have to explain why the scribe left nearly a third of the skin at the head of the page when he began to write. In fact, much here seems rustic or unpolished, including the fact the date given in the document (30 May 1470) is before the beginning of the papacy of the Pope who is named in the miniature and whose arms are atop the document. On that, it seems probable that the grant was initially made by Paul II, and then after his sudden death on 26 July 1471, his successor Sixtus IV (Pope from 9 August 1471) endorsed it and was painted onto the document.

This document was not made in the papal curia, and must be a product of the beneficiary, here the hospital at Roncesvalles/Roncevaux (named in endorsement on obverse) high in the Pyrenees on the main pass between southern France and northern Spain (elevation: 1057m./3648 ft above sea level, and now in modern Navarre in Spain). The hospital there was initially a Hospitaller foundation, but from the thirteenth century at least were staffed by a sub-group of the Augustinian Canons Regular known as the Brethren of the House of St. Nicholas and St. Bernard of Monte Jovis (see J. Brodman, *Charity and Religion in Medieval Europe*, 2009, pp. 116-19, especially n. 63), whose mother-house sat high up in the Great St. Bernard Pass in the Swiss Alps. These monks committed themselves to offering assistance to pilgrims travelling through the mountains (they still offer help to tourists and skiers). Records of their famous dog breed (Saint Bernards) used initially as guard dogs and then to help in searches for lost travellers, survive from the late seventeenth century. The house at Roncevaux was dissolved in 1835, and its goods scattered.

Manuscripts from southern France are rarer than their northern peers, and those written and illuminated on top of the Pyrenees far more so.

£6,000-8,000



Lot 71





Lot 72

72

Document of the Raad van Vlaanderen, reissuing a long grant of Andries Velle, bailiff, and other officials and men of the villages of Voormezele for estates there and in nearby Dikkebus and Vlamertinge, in favour of Roegier Stutin and others, in Flemish, manuscript on parchment [Flanders (probably Gravensteen in Ghent), dated 8 May 1460]

Large single-sheet document, in 78 long lines of a small Flemish secretarial hand, opening words in enlarged calligraphic letters, endorsed on turn up on behalf of the council, slits for seal tag, but no seal tags or seal present, endosements of various dates on reverse, damage to head of document repaired with paper on reverse, folds and slight discolouration overall, else in good condition, 513x98 by 645mm.

The ‘council of Flanders’ emerged gradually as a ruling institution over the region, with Duke Philip II the Bold (1342-1404) attempting to found a permanent court at Lille, but Ghent, Bruges, Ypres and the Brugse Vrije refused to recognise its authority. By 1407 it had consolidated its hold over most of Flanders and was relocated to Ghent and its formal statutes were issued in 1409. It then continued as the highest legal authority in Flanders until 1795, when the Austrian Netherlands were annexed by the First French Republic. Few of its surviving records date from as early as the present document, and the grant here and its reissue are not to be found in J. Butinx, *Inventaris van het archief van de Raad van Vlaanderen*, 1964-79, but Vormezele is noted in a document of 1497-98 (ibid., no. 27799).

£300-500

73

Three leaves from two manuscripts of the records probably from a Bohemian or Austrian church, in German and Latin, on parchment and paper [Bohemia or Austria, fifteenth century]

Three leaves: (a) two leaves from a list of donations to a church, from a manuscript on parchment in German, these with single column of approximately 37 lines in a number of German vernacular hands, recording donors’ names and details of their gifts in blocks of text, each entry beginning with a calligraphic initial, some ornamental cadels to uppermost lines of entries, somewhat washed out and hard to read in places, spots and stains, overall fair, 261 by 183mm.; (b) single leaf in German and Latin on thick paper, with similar records mentioning several times Peter Vochs ‘zu Prage’, Nyclus Kaum and Nyclus Bom ‘zu Gretz’ (Graz in Austria), Nyclus Berg ‘zu Neuberg’ (probably Neuberg an der Mürz) and Nyclus Wint “Swydinicesis” (Świdnica in Poland), with entries in black and red (black for the German; red for the Latin), double column of 34 lines, rubrics in black sections in red, trimmed at top with loss of a line from one column there, small holes, some discolouration, overall fair condition, 204 by 158mm.

These leaves have survived together, perhaps reused in the same later binding together, and may come from the records of a single church, apparently in Bohemia or Austria.

£800-1,200

74

Extracts from the Horoscope of the Elector of Saxony with catastrophic and dire events predicted for 1562, in German, manuscript on single sheet of paper [Germany (probably Saxony), c. 1562]

Single leaf, with single column of 23 lines of a scrawling vernacular hand, with day of month at far left followed by name of month and brief description of prediction, not apparently ever bound into a volume, chain-lines but no watermarks, modern pencil ‘1562’ at head, some spots, stains and folds, else excellent condition, 295 by 205mm.

The text here opens “Diss nachfolgentt ist auff dhas 62 Jar von des Churfusten zu Sachsenn Astronimo gepronosticirett”, evidently August von Sachsen (1526-86), who held the electorship from 1553, and was married to Anna, the daughter of Christian III of Denmark. The sixteenth century saw a rapid growth in German noble interest in horoscopes and the prediction and charting of fantastical events, with its heights reached in the various *Wunderzeichenbuch* produced. This leaf records thirteen fatal events for 1562, including the “Dreyer Fürsten Absterben” (death of three princes), “ein halb Sintflutt” (a great flood) and “onglückliche Hitzt und Heuschrecken” (heatwave and plague of locusts).

£500-700

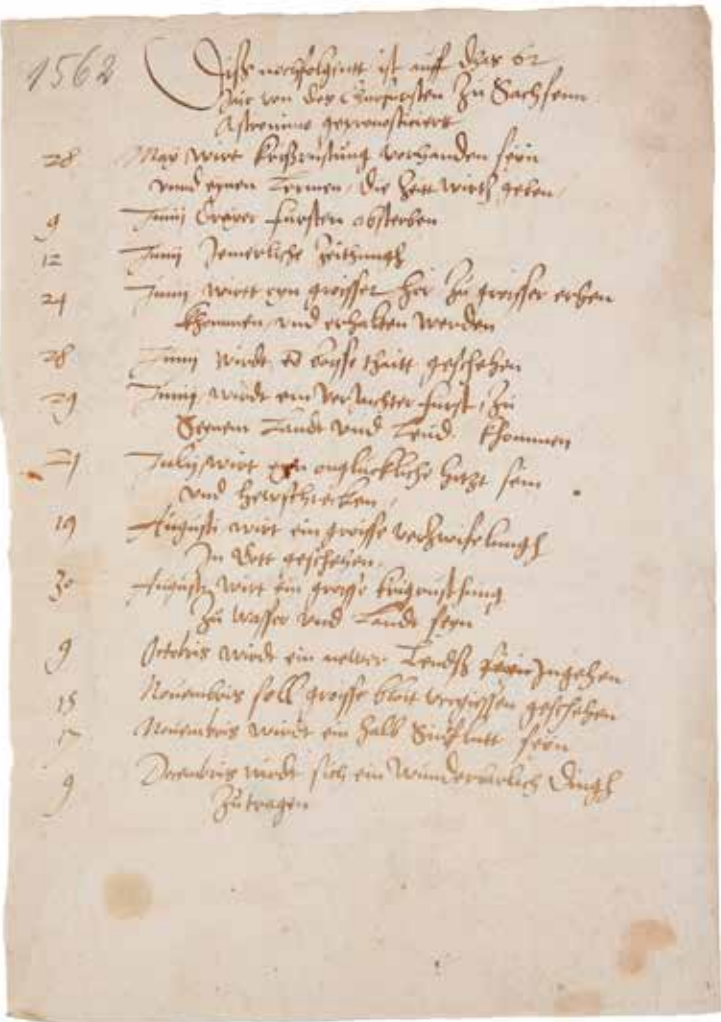
75

Doctoral diploma issued by the lawyer Nicolo dall’Armi on behalf of the University of Bologna for Jacques Salteur, in Latin, illuminated manuscript on parchment [Italy (Bologna), dated 16 February 1547]

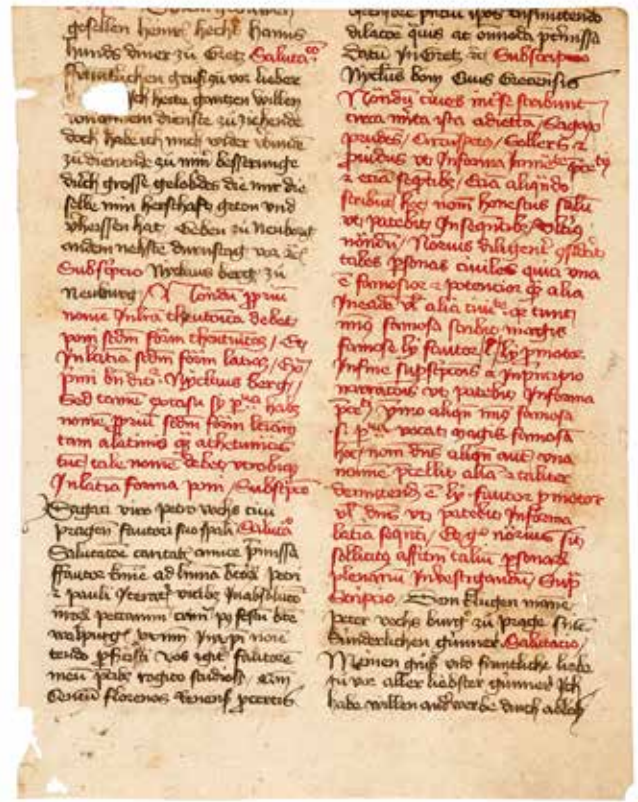
Single large document, in 34 long lines of a late humanist hand, plus a 4-line subscription by the notary Lodovico Ale de’Federici of Bologna and a single line by Nicolo dall’Armi in less careful hands, one-line capitals throughout in gold (including those opening each name in witnesses), the name of the beneficiary in one-line blue and gold capitals, the first line in enlarged version of same, space left for opening initial ‘I’, splashes of ink in places, some folds (causing small textual losses in a few places) and small spots, seal and seal tag torn away probably accidentally, this causing one large tear through middle of foot of document extending two thirds of height, this repaired through laying down on heavy paper, with loss of only a few letters from 5 lowermost lines, overall fair condition, 440 by 580mm.

This diploma is unusual as it was granted to a non-Italian. Its beneficiary was Jacques Salteur (1510-78), seigneur de Landaise, de Chatel et de Culoz, in the Ain department of the French alps, who served as a senator in the short-lived Chambéry parliament during the French occupation of Savoy in 1536-59. This document evidently kept in his family archive there, and with a nineteenth-century summary in the corner of the reverse in French.

£800-1,200



Lot 74



Lot 73



Lot 75



76

Six initials on cuttings, with five humans, including a hunter with a bow and a hare slung over his shoulder, a cat and a finely drawn hunting hound, from two illustrated manuscripts on parchment [France, twelfth century]

Six figure initials, each trimmed to edges: (a) fine penwork hound, his fur picked out in lapping penstrokes, with his torso and front paws through an initial ‘O’ touched in purple-brown wash, as he turns his head to look at the text behind him, reverse with remains of single column of 8 lines of a good Romanesque hand written with a thin nib, and with a strong ct-ligature, text too slight and obscured to allow identification, mid-twentieth-century “#66” and “ABE” in pencil, initial 42 mm. diameter, whole cutting 70 by 65mm., France, first half of twelfth century; (b) five cuttings from the same manuscript: (i) a hunter cut from an unknown initial, in red robes, leading two dogs by chains and with his bow slung over his shoulder from which hangs a dead hare suspended by its feet, 110 by 75mm., (ii) a ‘R’ formed by a priest in a red tunic and green and blue robes preaching or blessing two kneeling supplicants (one wearing a pale green robe), the figures linked by a single blue and red acanthus leaf frond, 75 by 77mm., (iii) a ‘C’ in blue and red enclosing a male saint’s bust, he wearing blue robes edged with green with rectangular designs picked out on it, and a pale green halo, this with what is probably a mid-twentieth-century “ABE” on reverse in pencil, 50 by 50mm., (iv) an ‘I’ formed from a standing saint in green and blue robes, 90 by 125mm., (v) an initial ‘I’, formed from a stylised lion, rearing up and with foliage emerging from its roaring mouth, on blue, green and grey wash grounds, this with mid-twentieth-century “#66” and “ABE” in pencil on reverse, 95 by 22mm., all apart from hunter with remnants of text on reverse, in good pre-gothic bookhand with capitals stroked with red penwork, that on item (ii) enough to permit identification as from Augustine’s *Sermo* 142 (“... [da]ndo redim[ere. Bonum est ieiu[n]are] fratres; sed me[lius est eleemosy]nam dare. Si quis [sic for ‘aliquis’] [utrumque] potest [‘facere’ inserted here] [duo sunt bona:] si vero non [potest, melius e]st eleemosynam [dare. Si p]ossibili[tas n]on [fuerit ieiu[n]andi, eleemosyna sufficit sibi sine ieunio; ieunium sine ele[emosy]na ...”), France, mid-twelfth century; all in item (b) here somewhat scuffed, with small stains in places and paper adhering to reverse from previous mounting, overall fair and presentable condition; once framed together and with card mount from that framing with darkened sections showing that they were together in this form for some decades

From the collection of Vladimir Gregorievitch Simkovitch (1874-1959), Russian émigré to Germany then America, professor of Economic History at Columbia University, New York.

The dog jumping through the initial ‘O’ here as if it were a hoop is finely executed and suggests Parisian work in its understanding of shading and its use of penwork to create the texture of fur. However, while the other cuttings are more rustic in quality, they also include a rare scene from everyday life: a hunter leading dogs and carrying his bow and a dead hare. The palette, notably the use of vibrant reds alongside dark muted greens finds parallels throughout central and south-western France (see for example W. Cahn, *Romanesque Manuscripts*, 1996, no. 31 and 26, from south-western France and Tours, respectively). The simplistic facial modelling and the large pupilled eyes are in line with other manuscripts from the same regions, such as the mid-twelfth-century Cartulary of Vierzon (BnF. Lat. 9865: *ibid.*, no. 6). Any examples of drawings of humans of this great antiquity are of significant rarity on the market, while those performing secular tasks such as hunting are almost absent from it.

£10,000-15,000



Lot 76





Lot 77

77

Large initial 'A' with a standing angel, cutting from an illustrated manuscript choirbook on parchment [France (probably central), first half of twelfth century]

Large cutting, trimmed to edges, with an initial 'A' formed from red penwork bands enclosing green geometric ropework and blue and red zigzagging patterns, topped with a geometric knot and enclosing a spray of acanthus leaves on blue grounds, to the left of the initial a standing angel with a red penwork halo, emerging from behind its top half dressed in red, blue and green robes holding a palm frond and gesturing towards the text, on the reverse 6 lines of text in an excellent late Romanesque bookhand, accompanied by music in neumes, bright red rubrics, modern pencil note "#29", some scuffs, small stains, a few small tears at edges and material adhering at edges from an earlier mount (but that not the one it has been in for last few decades; that mount with darkened area showing where initial sat included in the lot), overall in good condition, 130 by 115mm.

From the collection of Vladimir Gregorievitch Simkovitch (1874-1959). See also lots 24 and 76.

The slightly unskilled execution of this initial suggests a rural French centre, while the use of double red strokes to shade the cheeks and neck of the angel finds close parallels in manuscripts such as a Bible produced in the first quarter of the twelfth century in the Limousin (see W. Cahn, *Romanesque Manuscripts*, 1996, no. 40, especially pl. 88).

£4,000-6,000



Lot 78

78

Two leaves from a Psalter, with a lion and a griffon in the initials, in Latin, illuminated manuscript on parchment [France, early thirteenth century (probably before 1230)]

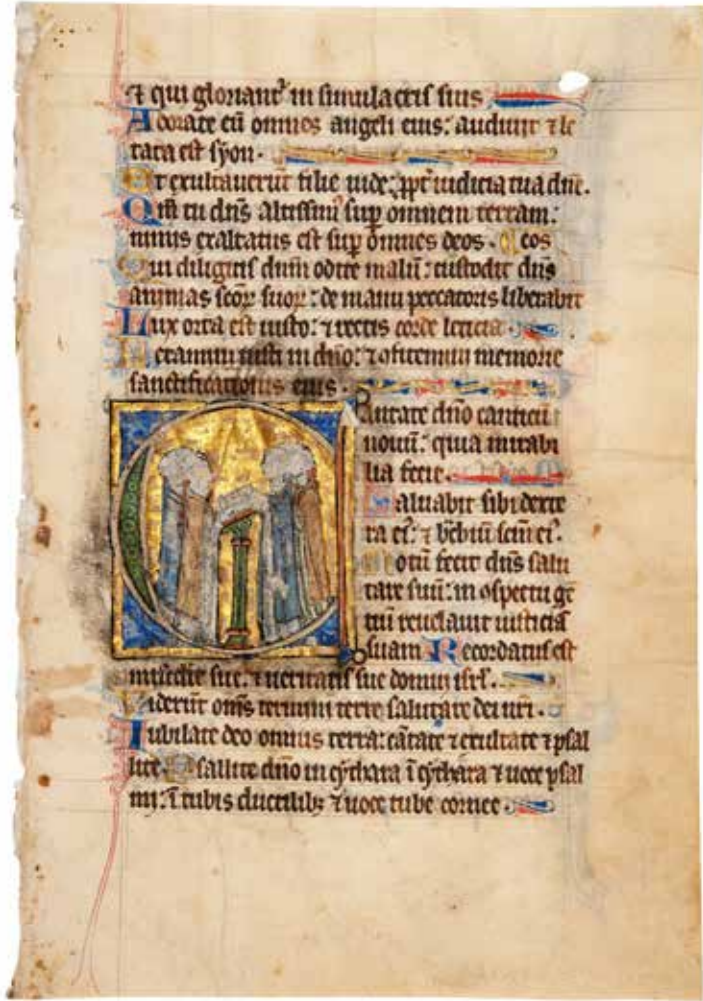
Two leaves, each with single column of 18 lines of an angular early gothic bookhand, with biting curves, lateral compression, and wedged clubbing to ascenders, written above topline, red rubrics, one-line initials in gold on pink and blue grounds, 2-line initials in orange-red or blue on burnished gold grounds, each leaf with one such initial enclosing an exquisitely painted lion or a blue winged griffon who looks back over his shoulder at the text, small scuffs and spots in places, paper adhering in places from last mounting, else in excellent condition, each 165 by 125mm.

From the collection of Roger Martin (1939-2020) of Grimsby.

Other leaves from the same parent manuscript 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.

£1,200-1,800





Lot 79

79  
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, the whole 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:

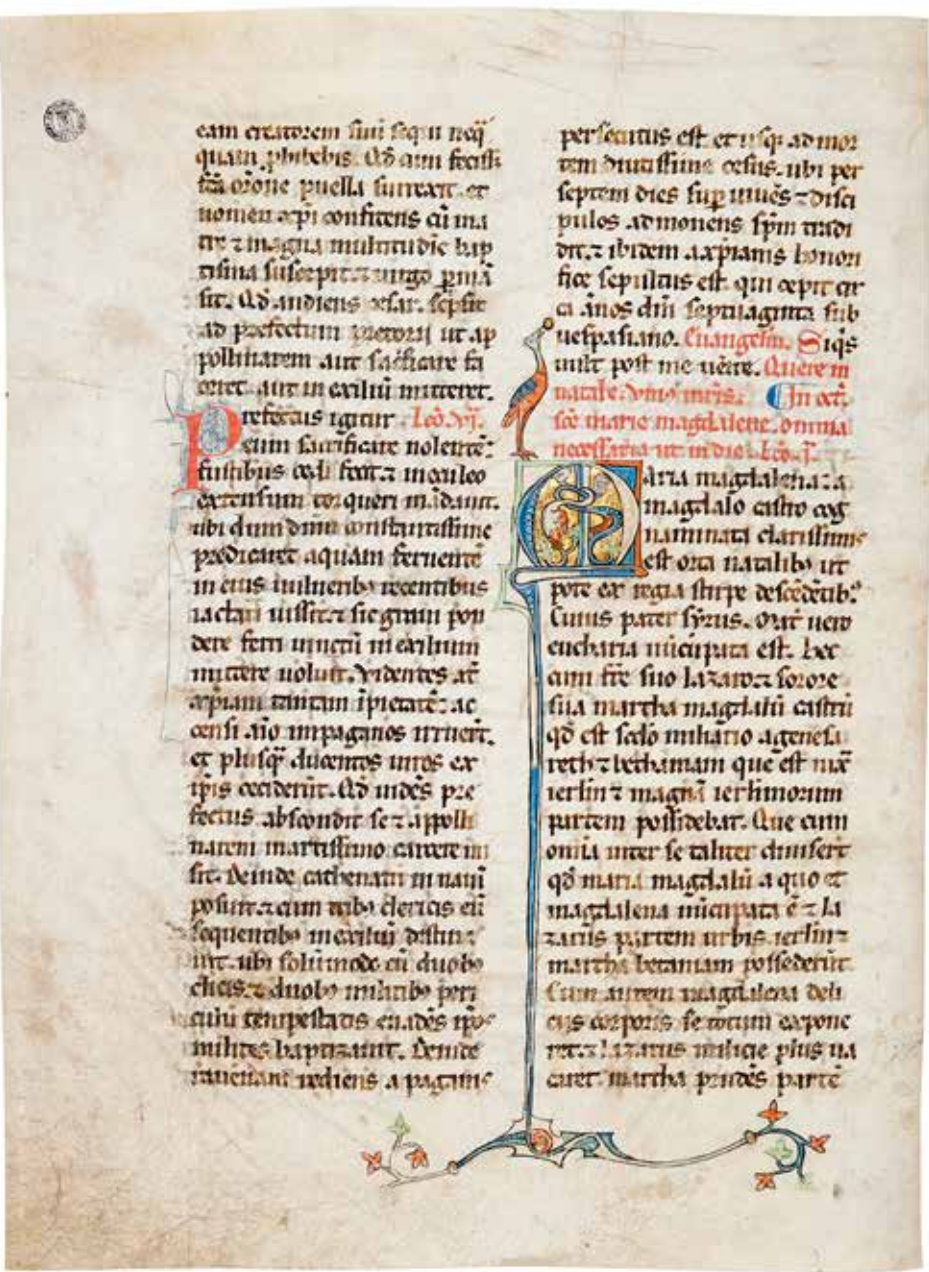
1. The parent manuscript was most probably produced in Rouen for a Franciscan convent between the years 1235 and 1255: its Litany contains SS. Romanus and Ouen, and has Francis at the head of the confessors. St. Elizabeth of Hungary, canonised in 1235, is in the original hand, but St. Clare, canonised 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.

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. This leaf from the collection of Roger Martin (1939-2020) of Grimsby.

£1,000-2,000



Lot 80

80  
Large leaf from a Lectionary, with a large illuminated initial, in Latin, illuminated manuscript on parchment [northern France (probably Paris), c. 1300]

Single large leaf, with large initial 'M' (opening "Maria Magdalena a magdalo castro ...", the reading from the Golden Legend for the Feast of St. Mary Magdalene) in fawn and blue, heightened with white circles, enclosing two dragon- and bird-bodied drolleries, with a beaked bird's and a human girl's heads, on burnished gold grounds, the whole initial on blue and fawn grounds within a pale green and red frame, a large red and blue goose-like bird with a green head stretching to peck at a golden bezant atop the initial, and coloured bars descending the entire length of the border terminating in an angular knot of foliage and two sprays of foliage, initials in red or blue with densely curling penwork in contrasting colour, red rubrics, one blue paragraph mark, double columns of 24 lines of an angular gothic bookhand with notable lateral compression, some small scuffs, spots and stains, slight chipping to gold in places, leaf slightly cockled overall, else good condition, 485 by 357mm.; mounted on card in a wooden frame (without glass)

From the collection of Jean-Baptiste Colbert de Beaulieu (1905-95), medical doctor, coin collector and author, and honorary research-director of the Centre national de la recherche scientifique: his circular inkstamp on leaf, and note on back of frame evidently in his hand recording details of leaf and that he bought it in Paris in 1937.

£3,000-5,000





Lot 81



Lot 82

81

Leaf with prayers that follow a Litany, from a Book of Hours with border scenes most probably from the life of St. Alexius, in Latin, illuminated manuscript on parchment [France, mid-fifteenth century]

Single leaf, with full borders of acanthus leaves and other coloured foliage terminating in gold ivyleaves and seedpods, these borders with roundels in the vertical margins with small miniatures, the figures identified by hairline white inscriptions in French within the miniatures, single birds in the bas-de-page of both sides, 2-line initials in red or blue on coloured grounds heightened with liquid gold penwork (these enclosing delicately painted human faces), line-fillers in same, text block enclosed on three sides by gold and coloured bars, rubrics in gold, single column of 13 lines of a late gothic bookhand, small spots, else excellent condition, 185 by 145mm.

This leaf is from the same parent-manuscript as a leaf with a scene from the life of St. Alexius that was sold in 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; 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. From the collection of Roger Martin (1939-2020) of Grimsby.

£700-900

82

Leaf from a Book of Hours, with a two-faced drollery in the border, in Latin, illuminated manuscript on parchment [France (probably Paris), 1460s]

Single leaf with single column of 14 lines of a late gothic bookhand, initials in blue touched with white on gold grounds, line-fillers in same, one decorated border panel of coloured and gilt acanthus sprays enclosing other foliage and fruit, with a fantastical grotesque at its centre formed from a bird body, with the head of a long-horned goat, and a long eared toothy face like a crocodile with a yawning muzzle emerging from its bottom, small spots, else excellent condition, 130 by 98mm.

From the collection of Roger Martin (1939-2020) of Grimsby.

£250-350

83

Leaf from the Suffrages of Saints with two small square miniatures of SS. Michael the Archangel and John the Baptist, from a Book of Hours, in Latin, illuminated manuscript on parchment [France (Paris), c. 1480]

Single leaf with two small miniatures in realistic gilt frames, with decorated borders of acanthus and other foliage on blank parchment or dull-gold grounds on three sides (recto with a snarling dragon in the border; verso with a dog-like creature biting its own leg), one- and 2-line initials in liquid gold on burgundy or pale blue grounds, rubrics in bright blue, capitals touched in yellow, single column of 21 lines of a late gothic bookhand, modern pencil folio no. '118', small spots and stains, else excellent condition, 178 by 118mm.

From the collection of Roger Martin (1939-2020) of Grimsby.

£500-700

84

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.

From the collection of Roger Martin (1939-2020) of Grimsby.

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. 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. See also next lot.

£700-900



Lot 83



Lot 84





Lot 85

85  
Leaf from a Book of Hours, Use of Paris, with a hound chasing a stag and a bird catching a frog, 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, one-line initial in liquid gold on brown-burgundy, 2-line initials in white woody sprigs on same heightened with liquid gold penstrokes, vertical text borders on three sides of dull-gold bars, those at top in dull gold woody stems, the lower and outer margins on both sides with animal and hunting scenes: (i) recto: a duck and long billed birds in fruit trees before a grassy landscape, another long billed bird in the bas-de-page having seized a frog in its beak; (ii) verso: a white hound and a stag starting from bushes, with another duck and a frog sit at the edge of a pond in the bas-de-page, 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.

From the same parent manuscript as the previous lot.

£500-700

86  
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)]

Single leaf, 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 (with the present leaf Maggs, cat. 437 (1923), no. 1150). 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 here then 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. 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 then 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).

£1,200-1,800



Lot 86



87

The Holy Trinity in a large historiated initial on a leaf from the De Thou Gradual, illuminated manuscript on parchment [northern France (Paris), parent manuscript dated November 1537]

Single large leaf, with a large initial 'B' in blue overlaid with delicate white foliate penwork, enclosing Christ as a naked figure with a white loincloth, facing God the Father as a bearded man wearing the papal crown, holding an open book between them and both wrapped in a single red robe edged with liquid gold penstrokes, as the Holy Spirit descends in the form of a white dove, light in form of liquid gold lines pouring out into the scene from behind the dove, the whole initial on a burnished gold ground with red, green and blue baubles, full border of coloured foliage and fruit on coloured and dull-gold panels, with two sets of arms in bas-de-page (de Thou and Tuelue) within wreaths, two initials in calligraphic penstrokes with two skilfully drawn human faces, original red folio no. "f xxxix", capitals touched lightly in yellow wash, 8 lines of the precise and professional late gothic liturgical hand of Jerome Fortier, an otherwise unrecorded Franciscan scribe (see below), with music on a 4-line red stave (rastrum: 22mm.), some scuffs here and there in borders, some small flaking from gold, some stains to main text, silver in both sets of arms now oxidised, slightly cockled in places, verso with text faded, overall good condition, 509 by 358mm.

From the Gradual written by the Franciscan Jerome Fortier for Christophe de Thou (1508-82), 'Premier President du Parlement de Paris' and seigneur of Bonneuil and Cely-en-Biere, and Jacqueline Tuelue, his wife, for presentation to the church of Saint-André-des-Arts. They were the parents of the historian, bibliophile and binding patron, Jacques-Auguste de Thou (d. 1617), and the first set of arms here with a chevron between three flies sable will be familiar to connoisseurs of fine sixteenth-century bindings.

Two other leaves from the same parent-codex, one with the lengthy colophon in French naming the scribe and dating the completion of the work to November 1537, were offered by Laurence Witten, cat. 18 (1983), no. 49, then sold in Sotheby's, 25 June 1985, lot 13, for £4400 to Alan G. Thomas, reappearing in Thomas' posthumous sale in the same rooms, 22 June 1993, lot 51, there realising £4830. Another possible leaf was identified by Patrick King in 1984 in his Bulletin, 5, no. 59, as then in his possession.

£6,000-8,000



Lot 87





Lot 88

88  
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 decoration, 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.

From the collection of Roger Martin (1939-2020) of Grimsby.

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 lead the book arts of Paris in the first two decades of the fifteenth century.

£400-600



Lot 89

89  
Finely painted white vine initial 'R', from an 'Atlantic' Bible, in Latin, decorated manuscript on parchment [Italy (Tuscany), third quarter of twelfth century]

Large initial 'R', trimmed to edges (but almost certainly opening one of the argumenta of Paul's epistle to the Romans, perhaps "Romani qui ex Iudaeis ..." or "Romani sunt in partibus Italiae ..."), in sweeping red penwork enclosing bands of tessellated and organic patterns in red and blue ink, each compartment with a sprig of elegant white vine foliage terminating in flower heads cross-hatched with red ink strokes, the lower spray emerging from a trefoil acanthus-head in blue, the whole on bright blue grounds leaving two small dots of blank parchment at head and midpoint of righthand side, the reverse with remains of a single column with 10 lines in a rounded Italian pre-gothic bookhand (this with the text of the capitula to the Pauline Epistles), with red rubrics, some cracks in paint across upper inner corner from old fold, but these minor, and overall in fresh and bright condition, 85 by 62mm.; still affixed by one corner to its card mount, that with mid-twentieth-century pencil inscription "Siid Italienisch XI" on front and "Italian 11<sup>th</sup> Cent" on back with other notes

From the collection of Dr Otto Oren Fischer (1881-1961) of Detroit. For similar initials see G. Frauler, *The McCarthy Collection, Volume 1: Italian and Byzantine Miniatures*, 2018, nos. 13-16).

£2,000-3,000





Lot 90

90

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 'T', 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 'T' 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 'T' formed from a parrot-like bird in blue, grey and red, with a green face with animal's ears, blue penwork initial 'T' 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 'T'), 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 'T' 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

From the collection of Roger Martin (1939-2020) of Grimsby.

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).

£600-800

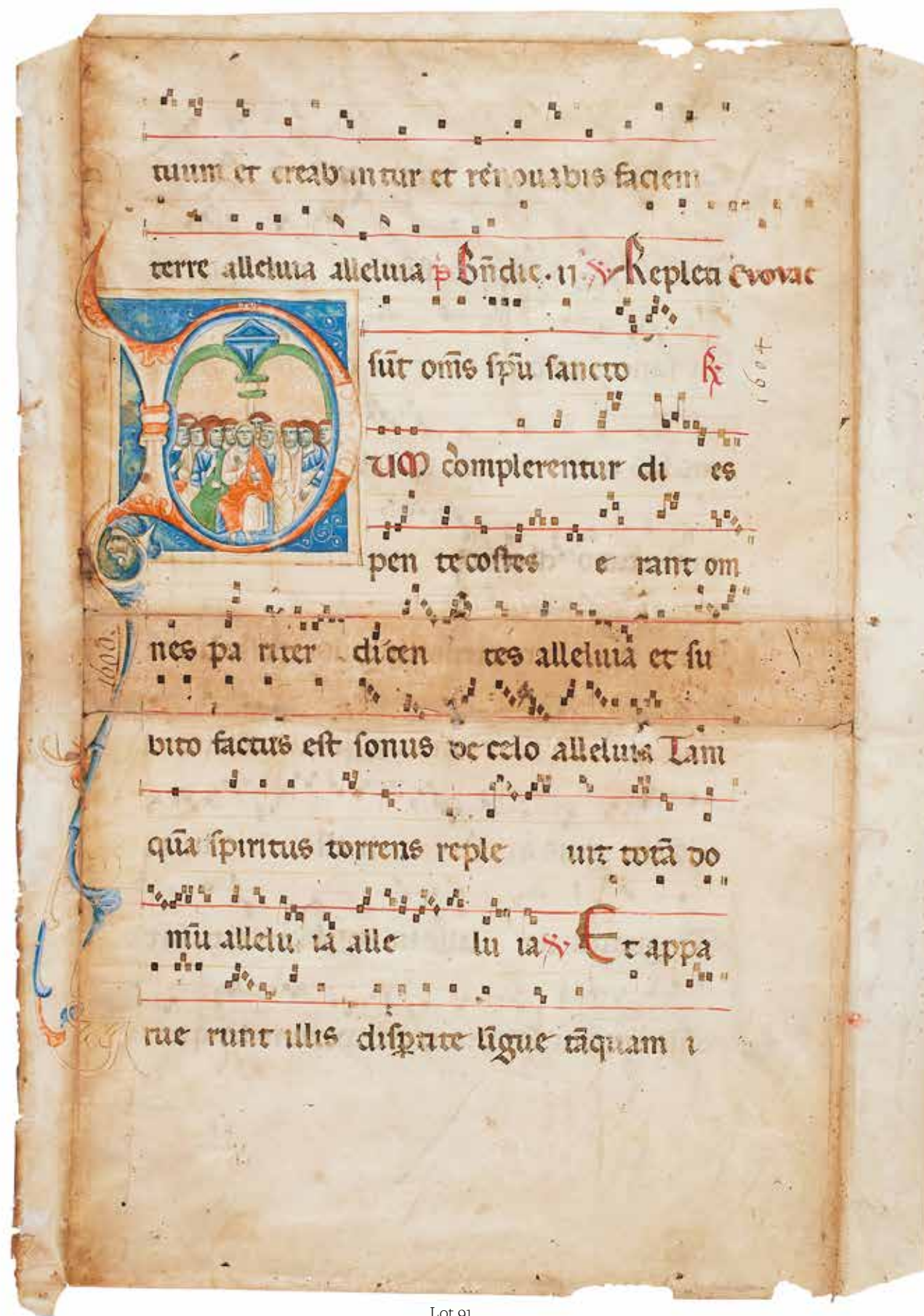
91

Pentecost, in a historiated initial on a leaf from an Antiphonary, in Latin, decorated manuscript on parchment [Italy (Emilia-Romagna, perhaps Bologna), c. 1260-70]

Single large leaf, with a large initial 'D' (opening "Dum complerentur dies pentecostes ...", the second response of the first nocturne for Pentecost), formed of light pink and orange acanthus extending into the margin and including a human head, on a blue ground with white penwork decoration, framed in light pink, enclosing the Pentecost with the twelve Apostles seated under two arches supported by a central column, large initials in red or blue with contrasting penwork, rubrics in red, capitals stroked in red, 10 lines of text with accompanying music on 4-line red staves (rastrum: 21mm.), parchment stained and cockled in places, small holes and remains of paper at edges and on verso, inscriptions '1600' and '1604' from reuse on an account book binding, 490mm. by 340mm.

The illumination here shows the twelve apostles seated in an architectural setting, with faces painted in dark green and using strokes of white paint for modelling. The style is notably close to that of the Maestro d'Imola (see F. Lollini in *Dizionario biografico dei miniatori italiani*, 2004, p. 685) who was named after a group of choirbooks decorated for San Domenico in Imola (see *Cor unum et anima una. Corali miniati della Chiesa di Imola*, 1994). He was active in and around Bologna, a leading centre of manuscript production in the thirteenth and fourteenth century.

£5,000-7,000



Lot 91





Lot 92

92  
**St. John the Baptist** on a leaf from a Gradual, decorated manuscript on parchment [Italy (Bologna), first half of fourteenth century]

Single large leaf, with a large initial 'N' (opening "Ne timeas zacharia ...", the introit for the vigil of St. John the Baptist) in muted green and orange-red bands, enclosing the saint as a standing bearded figure in blue and red robes and holding a scroll, all on blue grounds and enclosed within a dull-gold edged frame, sprouts of thin acanthus leaf shoots twisting into the margin, numerous one-line initials in red or blue with contrasting penwork, marginal number 'XXVIII' in outer margin at midpoint of verso, red rubrics, verso with 7 lines of text with music on a 4-line red stave (rastrum: 29mm.), slight flaking to paint and ink in places, and the whole leaf once folded (perhaps to fit into an album or frame, traces of mid-twentieth-century pencil notes in blank bas-de-page, else good and presentable condition, 509 by 363mm.

From the collection of Dr Otto Oren Fischer (1881-1961) of Detroit.

The delicate and refined handling of the facial features here, with use of white on the bridge of the nose and cheeks to suggest light, locates this leaf in fourteenth-century Bolognese art. However, the heavy white lines used to highlight the initial, some ending in 'teardrops' of paint, are an earlier feature pointing to the work of the end of the thirteenth century and the opening of the fourteenth century (see, for example, the cutting in Pia Palladino, *Treasures of a Lost Art*, 2003, no. 8a).

£3,000-5,000



Lot 93

93  
**The Ascension**, within a large initial, from an illuminated manuscript choirbook on parchment [northern Italy (probably Veneto), mid-fourteenth century]

Large cutting trimmed to edges, with an initial 'N' (probably opening "Narrabo nomen tuum fratibus meis ...", Psalm 21:23 for the vigil of the Ascension, with the same text mirrored in the inscription in white penwork on the blue grounds of the scene) in off-white enclosed within red and green acanthus leaves, enclosing Christ enthroned before followers, all with burnished gold haloes, all on burnished gold grounds, some losses to edges in places and a few small discoloured holes in places, cracking, scuffing and chipping to gold, laid down on card (small area lifted to reveal text on reverse), overall fair and presentable, 178 by 160mm.

The heavy browed, almost scowling, faces of some saints here, with white brushstrokes used to highlight the ridges of their faces and add depth, as well as the remains of a thin bar-like acanthus shoot in the upper lefthand corner that bends to an acute angle as it enters the margin, point towards Venetian work (compare the choirbook leaf of c. 1340-45 in G. Freuler, *The McCarthy Collection*, 1: *Italian and Byzantine Miniatures*, 2018, no. 44; and a cutting from a Gradual produced in the third quarter of the fourteenth century: C. de Hamel, *Gilding the Lilly*, 2010, no. 49). The skilfully executed tousled hair of the saint in the immediate foreground with his back to the viewer, adds charm.

£1,000-2,000



94  
Valerius Maximus, Factorum et Dictorum Memorabilium, with a large initial enclosing a monastic reader, in Latin, illuminated manuscript on parchment [Italy (probably Bologna), second half of fourteenth century]

Single leaf, with a large historiated initial 'N' (opening "Nunc, quo aequiore ...", the opening of book VIII) in pale brown with white penwork, enclosing a reader in a monastic cowl as he holds open a book before him and reads, that before a deep blue ground with white penwork, and the whole initial on burnished gold grounds and with coloured acanthus leaf sprays with gold bezants with single penwork 'tails' in the adjacent margin, large initials in red or blue with contrasting penwork, paragraph marks in alternate red or blue, rubrics and numbers at side of capitula list in hairline penstrokes, main text in double column of 36 lines of a densely written gothic bookhand, grain pattern visible on parchment, some slight cockling, small areas of white paint flaked from surface of open book in initial, else excellent condition, 279 by 195mm. (written space 185 by 128mm.); mounted in modern gilt frame

This historiated initial and its border decoration are by a follower of Stefano degli Azzi (documented in Bologna 1363-1400), and shares that artist's facial modelling, tightly scrolling acanthus leaves and bezants with a single flagella-like tail (compare P. Palladino, *Treasures of a Lost Art*, 2003, pp. 29-30). The depiction of the reader of this secular text as a monk, perhaps even a Augustinian, might suggest that the parent volume was made for monastic house in Bologna or its vicinity, such as the monastery of San Giacomo Maggiore in the city.

£4,000-6,000



Lot 95

95  
Leaf from a Breviary, with a fine historiated initial, in Latin, illuminated manuscript on parchment [Italy (Ferrara or Cremona), c. 1470]

Single leaf, with double column of 36 lines of a tiny gothic bookhand, 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.

This leaf from the collection of Roger Martin (1939-2020) of Grimsby.

£400-600



Lot 94



Leaf from the Llangattock Breviary, with two historiated initials, in Latin, illuminated manuscript on parchment [Italy (Ferrara), 1441-48]

Single leaf with double column of 30 lines of a rounded late gothic bookhand (text for Feasts of SS. Praxedes [Matins, lessons 1-3] and Mary Magdalene [1<sup>st</sup> Vespers-Matins, lesson 2]), capitals touched in yellow wash, red rubrics with ornamental line fillers in same pen, one-line initials in blue or liquid gold with contrasting penwork, 2-line initials in burnished gold on blue or burgundy grounds, these grounds with fine white penwork tracery, one historiated initial on recto in coloured acanthus leaves, enclosing Mary Magdalene as a half-length portrait of a crowned woman holding a gold cross, all before vivid blue grounds edged in hairline white penwork, the whole initial on burnished gold grounds with notched edges, accompanied by two bar-borders of gold and blue or burgundy with acanthus leaf swirls at midpoints, and explosions of fine rinceaux foliage with fleshy coloured leaves and gold bezants at head and foot, another historiated initial on verso in same, enclosing St. Augustine as a half-length portrait of a bearded man, this initial on square burnished gold grounds, and accompanied by similar border decorations as before, but here with use of wider outer margin the illuminator has added fuller sprays of acanthus leaves and other foliate embellishment on the outermost side of the first column, very slight corrosion to paint of cheek of Mary Magdalene, leaf trimmed at outer upright edge with approximately 2mm. from edge of border decoration at midpoint removed there, faint yellow stains at extreme head and foot from old mounting, else in outstandingly fresh condition, 265 by 194mm.

ONE OF THE FINEST LEAVES TO SURVIVE FROM THIS SPLENDID RENAISSANCE CODEX

Provenance:

1. This leaf comes from a parent manuscript now identified as a breviary produced for the use of Leonello d'Este (1407-50), marquis and then duke of Ferrara, by a team of artists lead by Giorgio d'Alemania (see F. Toniolo, *La miniatura a Ferrara dal tempo di Cosmè Tura all'eredità di Ercole de' Roberti*, 1998, pp. 19, 20, 76-77; and D.T. Cashion in *The Burke Collection of Italian Manuscript Paintings*, 2021, no. 32, where a handlist records 108 leaves from the parent manuscript).

2. John Rolls (1870-1916), 2nd Baron Llangattock, with inscriptions in the parent volume recording his family's acquisition of it, already imperfect, after 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 dispersed by them.

£6,000-8,000







97

Lot 97

Leaf from a Gradual, with a large illuminated initial, manuscript in Latin, on parchment [northern Italy (probably Ferrara), late fifteenth century]

Single large leaf, with an initial 'R' (opening "Recordare domine te[stamenti] ...", the introit for the Mass for Deliverance from Mortality) in purple-red and green acanthus leaves, enclosing a detailed stylised rosebud, all on brightly burnished gold grounds, the roots of the rosebud extending into the bas-de-page to open up into a large gold fruit nestled between acanthus leaves, with the remaining space between them filled with a brocade-like pattern of liquid gold swirls on dull gold grounds, other penwork foliage with coloured flowerheads, leaves and gold bezants filling the lower margin, two smaller initials in blue or red variegated patterns, enclosed within contrasting penwork, dark red rubrics, six lines of main text accompanied by music on a 4-line red stave (rastrum: 34mm.), small amount of flaking from ink and few small holes in the bodies of some letters, slight cockling in places, small remnants of tape on edges of reverse from last mounting, overall in excellent condition and on fine parchment, 562 by 391mm.

From the collection of Dr Otto Oren Fischer (1881-1961) of Detroit.

The border decoration here, with its bulbous flowerheads and mirrored acanthus leaf sprays arranged around a central and pointed line of foliage, is markedly close to Ferrarese illumination connected to the Lombardic artist, Franco dei Russi (fl. 1455-60/3; see P. Palladino, *Treasures of a Lost Art*, 2003, no. 43, especially illustration on p. 85).

£600-800



Lot 98

98

King David in prayer, cutting from the inside of an initial, probably from a Psalter, on parchment [Italy (Lombardy), c. 1450]

Cutting, trimmed to edges of figure, preserving some of deep red ground heightened with gold brushwork around the figure, David in a trefoil gold crown and blue robe lined with green, gazing upwards with his hands clasped together, apparently kneeling before the upright part of the initial (in purple with white scrolling penwork), reverse with 6 lines of text (indicated from ruling lines), slight chipping to paint in places, losses at foot most significant, gold crackled in places with some small losses, lines from text on other side shining through, mounted on card and hence reverse not viewable, 108 by 70mm.

Provenance:

Christie's, 1 June 2009, lot 8, acquired by the present owner.

Illumination:

This initial comes from the same parent manuscript, a very large Psalter, as another David in an initial now in the Brooklyn Museum (Prints and Drawings, n. 38.743: discussed by A. Melograni, 'Miniature inedite de Quattrocento Lombardo nelle collezioni americane 1', in *Storia dell'arte*, 82, 1994, p. 290-92, reproduced in fig. 16). The artist owes the expressive features of his figures and their delicate hands to his debt to the Olivetan Master (fl. 1439 in Milan) and the Maestro delle Vitae Imperatorum, who was active in Lombardy in 1430-50. M. Bollati has identified a miniature of Isaac and Esau in the Cleveland Museum of Art as by the same artist (J.H. Wade fund, no. 49.535: *Una collezione di miniature italiane dal Duecento al Cinquecento*, 1993, pp. 60-62, and F. Todini, *La Spezia: Museo Civico Amedeo Lia Miniature*, 1996, no. 9).

£1,500-2,000



99

A bishop, in a historiated initial, on a substantial cutting from a choirbook leaf, in Latin, on parchment [Lombardy, c. 1490]

Large cutting of most of a choirbook leaf, trimmed at foot with loss of perhaps a single line of text and music there, with a large initial 'K' (opening "Kyrie eleison ...") in green acanthus leaves, shaded to pick out the folds of the leaves' edges in their bodies, the lower compartment of the letter enclosing a detailed portrait of a bishop, tonsured and dressed in richly edged floral robes on vivid blue grounds, one large white-dotted red fruit emerging at join of the upper and lower compartments of the letter (a smaller version of the same fruit nestled in the turn up of the descender of the initial), large gold fruit and purple acanthus swirls emerging from top and bottom of initial, all on brightly burnished gold ground, six coloured initials on dull gold grounds with delicate designs picked out in their bodies in white penwork, red rubrics, the 'y' following the initial 'K' in calligraphic penwork strokes and heightened with acanthus leaves and a human face in hairline penwork, four lines of text remaining, accompanied by music on a 4-line red stave (rastrum: 44mm.), modern pencil 'M3994' in upper corner hidden by mount, other modern pencil arrows indicating where earlier mounting should cover to, flaking and crackling of gold of main initial in places, one smaller initial slightly smudged, marks at edges from previous mounting, slight cockling, 363 by 330mm.; in modern card mount

Two smaller cuttings with nearly identical portraits of bishops, clearly from the same parent codex, were sold by Christie's, 23 November 1998, lot 5 (later Les Enlumineres, cat. 8, 1999, no. 32). There they were connected to the workshop of Francesco da Castello, a Milanese artist who worked on manuscripts for King Matthias Corvinus in Budapest, drawing particularly close comparisons to a series of choirbooks presented to the Cathedral of Lodi by its bishop, Carlo Pallavicino, in 1495 (Lodi, Civica Biblioteca Laudense Mss lauden. 1-6 and New York, Pierpont Morgan Library, Mss 682-687) and others made for S. Maria degli Angelo in Busseto.

£2,500-3,500



Lot 99



100

Single leaf from a Book of Hours with young male and female saints in the initials, in the hand of the Renaissance master-scribe Bartolomeo Sanvito, in Latin, manuscript on parchment [Italy (Rome), early 1480s]

Single leaf with a historiated initial on each side, the first a ‘D’ (opening “Deus in[adiu]torium [meum] ...”, versicle for None in the Hours of the Cross) in gilt edged red, enclosing a bust of a young male saint with long flowing blond hair and a hairline thin gold halo, the whole initial on purple grounds, the second another ‘D’ (opening “Deus in adiutorium meum ...”, versicle for Vespers in the Hours of the Cross) in same enclosing a young female saint with a headscarf and a liquid gold halo, all on green grounds with tiny flowers overlaid in liquid gold, one gilt-edged yellow initial on red grounds with similar gilt flowers in its upper and lower compartments, rubrics in liquid gold or blue ornamental capitals, two one-line simple blue initials, single column of 12 lines of the sublime humanist script of Bartolomeo Sanvito (from “... ficatus V. Adoramus te christe &c.” at end of Sext, to “Sicut erat Alleluia. Hymnus ...” in Vespers), signs of offset from other facing pages when in parent volume (with a few characters from 4 lines of text damaged, and text in reverse offset over surface of second initial), small spots and stains, else in good and fresh condition, approximately 118 by 80mm. (written space: 67 by 47mm.); in gilt frame with glass on both sides

Bartolomeo Sanvito (1435-1511) was a Paduan, who blazed a path in Renaissance Rome as “one of the most active and famous scribes of his generation, one recognized by modern calligraphers as the greatest pioneer of a type of cursive humanistic script called ‘italica’” (A.C. de la Mare and L. Nuvoloni, *Bartolomeo Sanvito*, 2009, p. 15). In addition he worked as a miniaturist, and in total his hand can be detected in over 120 manuscripts, as well as others to which he contributed headings or epigraphic capitals. His name appears in only two of these: the Evangeliary and Epistolary that he copied and probably illuminated for the collegiate church of Santa Giustina in Monselice, with seven others signed with his initials ‘BS’. He collected Roman stone inscriptions, but maintained a scribal as well as antiquarian interest in them, and the impressions of these can be seen in the crisp, almost chiselled, initials on this leaf.

The parent manuscript of the present leaf was evidently a Book of Hours in some form, with most surviving leaves coming from the Penitential Psalms, Litany and Office of the Dead, with a lavishly illuminated leaf once opening of the Hours of the Cross emerging in Christie’s (online sale), 20 November 2013, lot 46 (see de la Mare and Nuvoloni, p. 276, Peter Kidd’s online blog for October 2013, and C. de Hamel, *Gilding the Lilly*, 2010, no. 77). The present leaf also comes from the Hours of the Cross, and like the Christie’s leaf has more significant illumination than almost all other recorded leaves. The parent volume came into the ownership of the teacher and bookbreaker Otto Ege (1888-1951), and was dispersed, with him giving two leaves to the calligrapher James Hayes in 1948-49. It is Gwara Handlist 79 in the list of books owned and dispersed by Ege (S. Gwara, *Otto Ege’s Manuscripts*, 2013, pp. 146-47, with records of six individual leaves all in North American institutions). To this de la Mare and Nuvoloni added four more leaves in three private collections, one of which (the Takamiya collection) has now passed to the Beinecke in Yale (p. 276).

Leaves from this precious manuscript are of the utmost rarity on the market, and apart from the present leaf and the Christie’s leaf only one other has appeared at auction: a text leaf sold in Sotheby’s, 26 November 1985, lot 83. This may well be among the last opportunities for a collector or institution to acquire a sample of this important scribe’s hand.

£4,000-6,000



Lot 100



101

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), c. 1500]

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 Amadeus 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 flanked by two palm fronds or: perhaps that of the Dirossi family, all beneath a cardinal's or bishop's galero in black with only two tassels, i.e. in form 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. From the collection of Roger Martin (1939-2020) of Grimsby.

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 twenty-eight 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.

£2,500-3,500



Lot 101





Lot 102

102  
 Nine cuttings from illuminated borders, from two choirbooks, all on parchment [Italy, fifteenth century]

Seven cuttings from one choirbook (one piece made up from two cuttings), all bar one with border decoration of fleshy acanthus leaves and foliage with delicate green leaves shaded in two hues of green and with veins picked out in liquid gold, these surrounded by gold bezants and sprouting large gold fruit, edge of one large initial in blue, with penwork to make it look like feathers or scales (and this most probably once anthropomorphic, and with a fish or bird), reverses mostly blank, but with occasional traces of script and music on a 4-line red stave, one small rectangular piece cut from across an initial and with letters from 2 lines of text with similar music on reverse (rastrum: 29mm.), paper adhering to reverses in places from last mounting, largest piece: 220 by 60mm., the smallest: 130 by 32mm.; plus two other cuttings from the border of another later choirbook with more stylised coloured foliage with gilt stems and undersides of leaves, terminating in coloured flowers and bezants (edged in brown or red pen), paper adhering to reverses in places from last mounting, 172 by 64mm. and 110 by 65mm.

£300-500

103  
 Leaf from a finely illuminated Book of Hours, in Latin, manuscript on parchment [England (perhaps London or Oxford), fifteenth century (probably 1410s or 1420s)]

Single leaf, with large initial (near half page in height) 'D' ("Deus in adiutorium ...", reading for Nones from Hours of the Cross) in blue with white penwork, enclosing fleshy and bulbous acanthus leaves on burnished gold grounds, further acanthus leaf sprays terminating in coloured foliage and gold bezants in three margins, initial letter of the word 'Deus' enclosing a tiny dog's face poking out its tongue, two large illuminated initials in blue and dark rose-pink grounds heightened with white penwork, smaller initials in blue or liquid gold with contrasting penwork surrounds, red rubrics, capitals touched in red, 14 lines in two sizes of a fine English gothic bookhand, slight discolouration in places from surface dirt adhering to rough surface of parchment, else fine condition, 180 by 126mm.

The simplicity of the decoration here, with mirrored leaves above and below simple foliage strands, shaded with heavy white strokes, points to English illumination in the opening decades of the fifteenth century (see K.L. Scott, *Dated & Datable English Manuscript Borders*, 2002, pp. 28-35). The trumpet-like flowers and curled leaves decorated with lines of tiny white dots indicate a date in the 1410s or 1420s (ibid. pp. 42-43, recording a London or Westminster production of 1410-13; and pp. 52-53, with an Oxford product of 1429).

£1,200-1,800



Lot 103





Lot 104

104

Leaf from an English Book of Hours, Use of Sarum, with a miniature of a Dominican friar in prayer, in Latin, illuminated manuscript on parchment [England (probably London), c. 1420]

*Single leaf, with a large rectangular miniature of a tonsured friar in Dominican robes, kneeling in a grassy area as a banderole emerges from his hands and curves upwards to enclose a woman's face (most probably the Virgin), the whole before a tessellated background decorated with red and blue dots, within a full border of rinceaux foliage terminating in gold ivy leaves and coloured seed pods and acanthus leaves, reverse blank, signs of water damage to top of reverse, slight scuffing and fading overall, in fair condition, 104 by 69mm.*

This is the owner portrait of a now dispersed English Book of Hours. In our sale on 6 July 2021, lot 97, we noted that despite once containing the Fifteen Oes of St. Bridget of Sweden, the parent volume was not made for a Brigittine, and the robes of the friar here show that he was a Dominican instead. Despite the condition this is still a charming English portrait of a monastic book owner.

See also next three lots.

£600-800



Lot 105

105

Leaf from an English Book of Hours, Use of Sarum, with a miniature of the Virgin, in Latin, illuminated manuscript on parchment [England (probably London), c. 1420]

*Single leaf, with a large initial 'O' (opening the Obsecro te prayer), in blue and pink heightened with white penwork, enclosing a tiny portrait of the Virgin holding a golden vessel, the whole scene heightened with liquid gold penstrokes, initial within a gold frame and with fleshy acanthus leaves and other foliage enclosing gold bezants spilling out into three margins, single column of 14 lines of a notably spiky English late gothic bookhand, trimmed at edges and borders slightly thumbled, split in midpoint of outer margin, 102 by 73mm.*

From the same parent book as the previous lot.

£600-800





Lot 106

106

Leaf from an English Book of Hours, Use of Sarum, with a miniature of a funeral scene, in Latin, illuminated manuscript on parchment [England (probably London), c. 1420]

Single leaf, with a large initial 'D' (opening "Dilexi quoniam exaudiet ...", the Office of the Dead), in blue heightened with white penwork, enclosing a tiny portrait of a coffin draped with a black cross with a large white cross, surrounded by golden candlesticks and before a background heightened with liquid gold penstrokes, initial within a gold frame and with fleshy acanthus leaves and other foliage enclosing gold bezants forming a densely packed border on all four sides, one-line initials in blue or liquid gold with contrasting penwork, red rubric, single column of 14 lines of a notably spiky English late gothic bookhand, trimmed at edges and borders slightly thumbled, split in midpoint of outer margin, 102 by 73mm.

From the same parent book as the previous two lots.

£600-800

107

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, made for a Dominican (see lot 104). The parent volume was sold at Skinner's of Boston, 23 May 2017, lot 1160, and thereafter dispersed in the North American trade, with the present leaves passing to Roger Martin (1939-2020) of Grimsby. The Calendar here is thoroughly that of Sarum, with St. Swithun added in the 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 Sto Be[...]d[...]". See also previous three lots.

£3,000-5,000



Lot 107





Lot 108

108

A saint in an initial on a leaf from an early Book of Hours or a Psalter-Hours, in Latin, illuminated manuscript on parchment [Low Countries, late thirteenth century]

Single leaf, with single column of 13 lines in two sizes of good early gothic bookhand, one-line initials in gold or blue with contrasting blue or red penwork, decorative text border on outer edge of text column on verso in gold bar and coloured leaves, one 3-line initial 'D' ("Domine dominus noster quam admirabi ...") in blue heightened with white lines and circles, 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: "Gand 1903" presumably recording purchase place and date, small spots and stains, else good condition, 92 by 70mm.

From the collection of Roger Martin (1939-2020) of Grimsby.

£300-500



Lot 109

109

Three leaves from a Book of Hours, each with delicately painted flowers and in one case a jewel, 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]

Three leaves, each with 17 lines in a rounded late gothic bookhand with numerous ornamental penstrokes, terracotta-red rubrics, one leaf with a single 2-line initial in brown heightened with liquid gold penstrokes on burgundy grounds, each with finely painted realistic flower cuttings and on one occasion a medieval jewel in the form of cross in its vertical outer border, these identifiable as the work of Cornelia van Wulfschkercke or her immediate workshop (see below), some small spots and stains, 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. The subsequent tracing of miniature leaves enabled the identification of the artist as Cornelia van Wulfschkercke or her immediate workshop (see 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 forged a career as a female illuminator 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 surviving manuscripts can now be identified as their work, with Cornelia van Wulfschkercke at its head. Any Book of Hours attributable to a named artist is a rarity, but a Book of Hours illuminated by a woman is altogether exceptional.

From the collection of Roger Martin (1939-2020) of Grimsby.

£1,200-1,800



110

Cutting from a Homiliary, 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) 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 Homiliary, with grand and imposing script and presumably many historiated initials. The original dimensions of the leaf would have been approximately 450 by 310mm. 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. From the collection of Roger Martin (1939-2020) of Grimsby.

Decoration:

While the imposing script could date to anywhere in the first half of the twelfth century, the fine drawing of the saints 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, *Manuscripts 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).

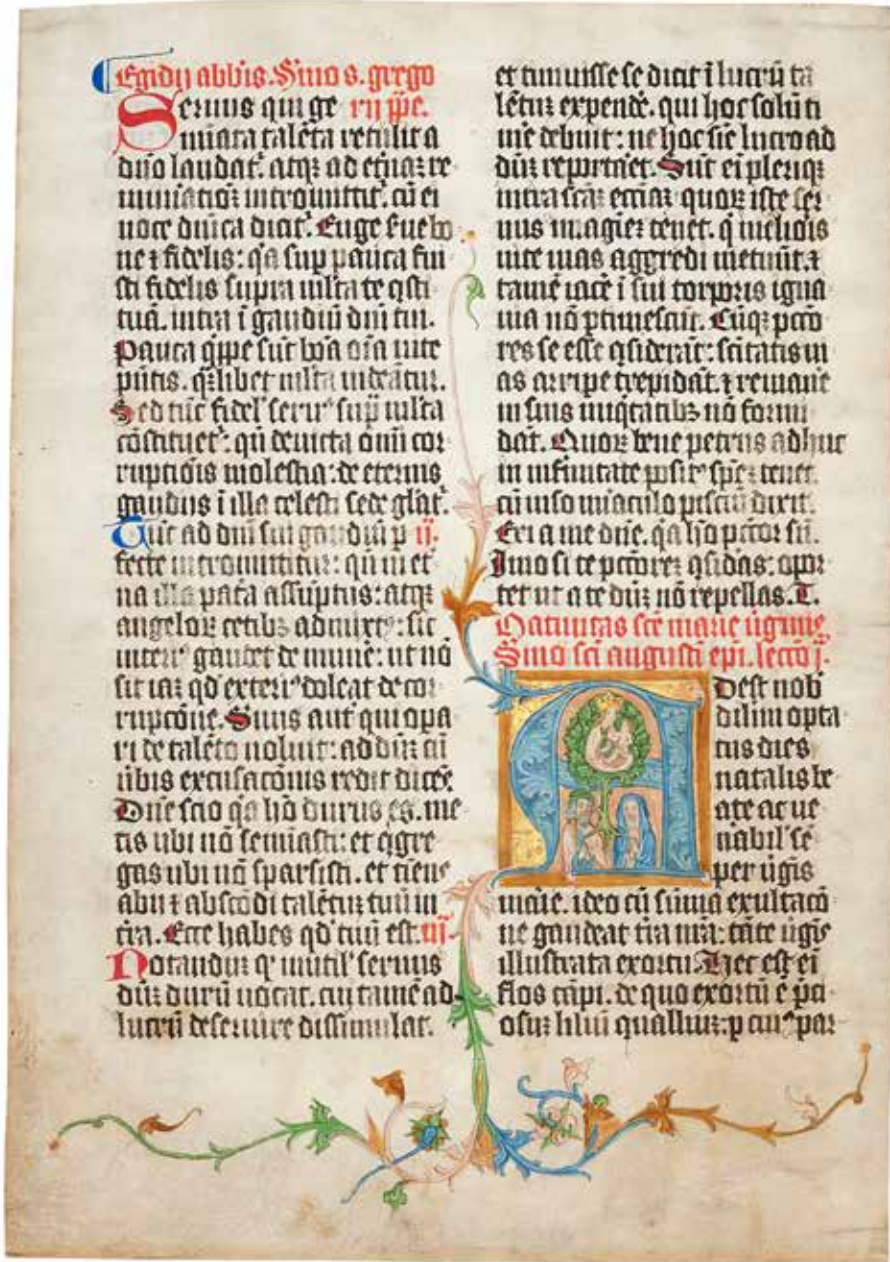
The grace of the figures here and their delicately proportioned bodies wrapped within tightly folded drapery reveals the hand of a master Romanesque artist here. Few examples of art involving the human form of this great age exist in private hands (see *Blicke in Verborgene Schatzkammern*, 1998, nos.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

£4,000-6,000



Lot 110





Lot 111

111

The Virgin and her parents, in an initial on a leaf from a large Lectionary, in Latin, illuminated manuscript on parchment [southern Germany or Austria, fifteenth century]

Single large leaf, with a large initial 'A' (opening "Ad est nobis dilectissimi optatus dies natalis ...", the reading for the Feast of the Birth of the Virgin), in blue, with acanthus leaves within its body shaded with white, enclosing SS. Anne and Joachim in the lower compartment facing each other and united by a green tree whose branches reach up into the upper compartment, where the tree's canopy encloses the Virgin in a golden crown as she holds the Christ Child, the whole initial on gold etched with swirling patterns and within a realistic brown frame, long and thin tendrils of coloured foliage emerging from the top and bottom of the initial, these undulating and containing patches of gold between them as well as gold fruit and bezants, simple red or blue initials, red rubrics, capitals touched in red, double column of 32 lines of a spiky German late gothic hand, much embellished with hairline penstrokes, early folio no. '132' at head of recto, some slight flaking from ink on verso in places slight scuffing to gold in places, slight discolouration overall, else in good condition, 427 by 300mm.

£1,000-1,500



Lot 112

112

The Feeding of the Five Thousand, in a historiated initial from a manuscript of Augustine, Tractatus in Iohannem, in Latin, on parchment [Alsace (perhaps Strasbourg), c. 1460-70]

Single initial 'M' (most probably opening "Miracula quae fecit Dominus ...", tractate 124) on a cutting, trimmed to edges, the initial formed from pink bars of scrolling foliage enclosing two scenes, to the left peasants and children drinking from a mountain stream as a tiny dog laps at the water in the foreground, and the most prominent figure bites a loaf of bread, to the right Christ distributing loaves to two of the Apostles, all on a brightly burnished gold ground, remains of 15 lines of text in a rounded late gothic bookhand on reverse (with text from tractate 124), somewhat cockled, but without damage to paint, small scuff at foot and small flake from gold in upper right corner, overall presentable condition, 82 by 105mm.

This finely detailed initial shares a provenance with the two initials that follow in the next lot, and all three trace their origin onto the market to a group offered in Sotheby's, 5 July 2016, lot 16. There connections were made between the scenes here and a copy of the Gutenberg Bible that was illuminated in a Strasbourg printshop in the late 1460s (see P. Needham, 'A Gutenberg Bible Used as Printer's Copy by Heinrich Eggenstein, ca. 1469', Transactions of the Cambridge Bibliographical Society, 9, 1986, pp. 36-75).

£1,000-2,000





Lot 113



113

Two cuttings with illuminated initials from a copy of Augustine, Tractate on John, in Latin, manuscript on parchment [Alsace (perhaps Strasbourg), c. 1460-70]

Two cuttings with initials from Augustine, Tractatus in Johannem, with a large initial 'I' (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.

From the collection of Roger Martin (1939-2020) of Grimsby. See also previous lot.

£700-900



Lot 114

114

Leaf from a Psalter and Prayerbook, with rabbits playing music and dancing in the margin, in Latin, opulently 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 putto 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 in 1997, with 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. The present leaf from the collection of Roger Martin (1939-2020) of Grimsby.

£700-900





Lot 115

115

**Pentecost, in a large historiated initial on a cutting probably from a Gradual, in Latin, illuminated manuscript on parchment** [southern Germany or 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 discipulis apparuit & / tri]buit eis ca[rismatum]") with music on a 4-line red stave (rastrum: 32mm.), and remains of a red folio no. there in upper outer corner, slight scuffs (mostly to edges), else in good condition, 250 by 215mm.

From the collection of Roger Martin (1939-2020) of Grimsby.

£1,500-2,000



Lot 116

116

**Two cuttings with historiated initials from a Gradual, in Latin, illuminated manuscript on parchment** [southern Germany, Bohemia or perhaps Hungary, c. 1500]

Two nearly square cuttings, each with a large initial: (i) initial 'P'(opening "P[uer natus est nobis et filius et filius datus] est nobis cuius ...", the introit for the Mass of Christmas day) in burnished gold with foliate designs laid over in yellow paint, enclosing the Virgin in the bower, alone and kneeling before the Christ Child, all superimposed onto a realistic red and brown frame edged with liquid gold, with sprays of realistic coloured foliage on hairline gold stems and with large gold bezants in margin, remains of 3 lines of text with music on a 4-line red stave (rastrum: 21mm.), slight scuffing to gold in places, else good condition, 147 by 135mm.; (ii) initial 'S' (in error for 'M', opening "[M]e expec[tave]runt p[eccatore]s ut] perderent me testim[onia] ...", an introit for the feast of virgin-martyrs) in red acanthus leaves with details picked out in white, enclosing a young woman with long hair and a decorated headdress (but no halo) in a walled flower garden with a lamb and an open book, all on brightly burnished gold grounds with angular extensions to the corners (the gold spaces within the corners of the initial decorated with delicately painted red scrolls), red rubrics on reverse, 5 lines of text in a notably spiky hand with nearly every minim ending in a spiked foot and further spikes added to lefthand side of some ascenders, with music on a 4-line red stave (rastrum: 19 or 20mm.), slight damage to animal's face in initial, one small original flaw in parchment, else good condition, 163 by 164mm.; both attached to card mounts

The realistic frame and the decorations overlaid on the gold leaf here point towards southern Germany. However, the fluttering hairline gold foliage sprays on one cutting here finds close parallels in the *Breviarium Diocesis Strigonensis*, a codex produced in Esztergom in the period c. 1423-39 for the archbishop of that northern Hungarian town (Salzburg Cathedral, M II 11: *Farbenpracht auf Pergament*, 2015, no. 11). Moreover, the script on the other fragment is sufficiently angular and prickly to suggest an origin in one of Germany's eastern neighbours.

£3,000-5,000



117

Leaf from a fifteenth-century German Missal, with a modern drawing of Christ in a twelfth-century style added, manuscript on parchment [Germany, fifteenth century and nineteenth or twentieth century]

*Single large leaf, recto with 15 lines of text in a rounded late gothic bookhand (this indexing supplementary collects for special feasts and during Lent, to be found between fols. 116 and 147 of the parent volume), in red and black ink, capitals touched in red; verso with a full-page line drawing of Christ in angular red and black robes and with yellow wash halo, holding an open book with a cut away lower corner, and the inscription "Ego sum alpha et O[mega] principium et finis" (Apocalypse 1.8) and "Ego sum via veritas et vita" (John 14:6) on its facing pages, all within a frame of two sets of double red boundary lines, script in book smudged, traces of paper at edges of recto from an old mount, darkening at edges showing that this leaf unlikely to have been cut down, scuffs, a few wormholes and small spots, else good condition, 355 by 240mm.*

Provenance:

Acquired in 2008 by Roger Martin (1939-2020) of Grimsby, from an antique dealer in Weissenburg in Bavaria. The presence of paper stubs on one side of the recto suggests that the leaf was framed with the Christ outwards for some time.

Text and illustration:

This leaf contains either a remarkable forgery or a more innocent modern embellishment of a late medieval leaf by a skilled collector who wished to own a type of early drawing almost unobtainable in the market. While the text on the recto is genuine, the image of Christ on the verso has some troubling features. The script on the book does not convince as twelfth century, and the cut or nibbled away edges of one lower outer corner of the book (which apparently also cuts away the binding in the same place) are decidedly unmedieval. Moreover, the leaf is one of a pair, with the other showing the Evangelist Matthew in the act of writing in a book with similar script (again smudged), with a halo in the same identical shade of greenish yellow, in robes with similar aspects to their drapery and within identical boundary lines, that came to light in the sale of an Old Master drawings collection in Switzerland in 2012. The Swiss leaf is described as having slightly smaller dimensions (330 by 200mm.) but was framed, obscuring much of the outer borders. Crucially, both this and the Swiss leaf show features at their edges indicating that both were once facing the boards of a single bound volume (with ridges from the thongs where the book was sewn to the boards on this leaf, and both with wormholes and patterns of wear to thin diagonal gaps left at each outer corner by the spaces left between the leather that was folded over the boards - the Swiss leaf even having a dark stain at its base from those leather fold arounds). The fifteenth-century text shows that this was a Missal, and while we might find a Christ miniature at the front of a Missal, a full-page Matthew writing would be strange in this context, and bizarre if that were the last leaf of the book. Most probably these two leaves were once endleaves to a Missal, blank on their innermost sides, and were recovered from there and used to produce drawings more at home in a twelfth-century Gospel Book.

£2,000-3,000



LOT 117



Summa Sententiarum, ascribed to ‘Master Odo’, in Latin, decorated manuscript on parchment [France, twelfth century (probably first half)]

87 leaves, complete, collation: i-x8, xi7 (last leaf a blank cancel), traces of eighteenth-century foliation ending on last leaf as ‘88’ (thus perhaps once including an endleaf at front as well), single column of 26 lines in a small and angular early gothic bookhand, written above top line and with some lateral compression causing occasional biting curves, capitals touched in red, red rubrics, one-line initials in red or blue, larger initials in same colours in long and tall designs, some with baubles mounted in their bodies or floral flourishes to their feet (as with ornamental capitals in codices such as Dijon, Bibl. mun. 132, from Citeaux: W. Cahn, *Romanesque Manuscripts*, 1996, no. 63; Paris, Bibl. de l’École des Beaux-Arts, 12-16, from Liessies on the Belgian border: *ibid.* no. 107; and Strasbourg, *Grand Séminaire* 37: *ibid.* no. 146), two leaves with a large original flaw in parchment, volume once water damaged at front with first 13 leaves with modern parchment repairs to vertical edges (only first 5 leaves with substantial affect to text), a few small holes and stains on last leaves, a small amount of marginalia, some discolouration in places, edges trimmed, overall in good condition, 190 by 140mm.; in German binding dated 1501 (inscription on pastedown; see below) of bevelled wooden boards with tooled leather spine, parchment cutting from another binding reused as back pastedown, perhaps a remboîtage or this binding refreshed and added to later (see below), a few wormholes in boards, overall sturdy in binding

Provenance:

1. Written and decorated in France, perhaps the eastern part of that country. If this binding has always been with this book, then it was once in the library of Tegernsee Abbey, where an inscription on the front pastedown states it was bound in 1501 (naming “S. Q[ui]rini in Tergernsee”). The house was founded in the mid-eighth century by monks from St. Gallen, and became an imperial abbey under Otto II in the late tenth century, growing to be a cultural hub for the region and a place of resettlement for other Bavarian monasteries. It was secularised in 1803 and its goods and library widely scattered (see S. Krämer, *Handschriftenerbe des deutschen Mittelalters*, 1989, II: 753-55). The Tegernsee catalogue of 1483 does not list any volume in the library under the name Odo, but does include a “Sentencie” under Hugh of St. Victor, and that additional authorial information may have once been on the missing front endleaf here (*Mittelalterliche Bibliothekskataloge Deutschlands und der Schweiz*, IV:2, 1979, p. 787).

2. The pastedown also recording the book in the ownership of a collector in Thüngen, Bavaria, in 1886.

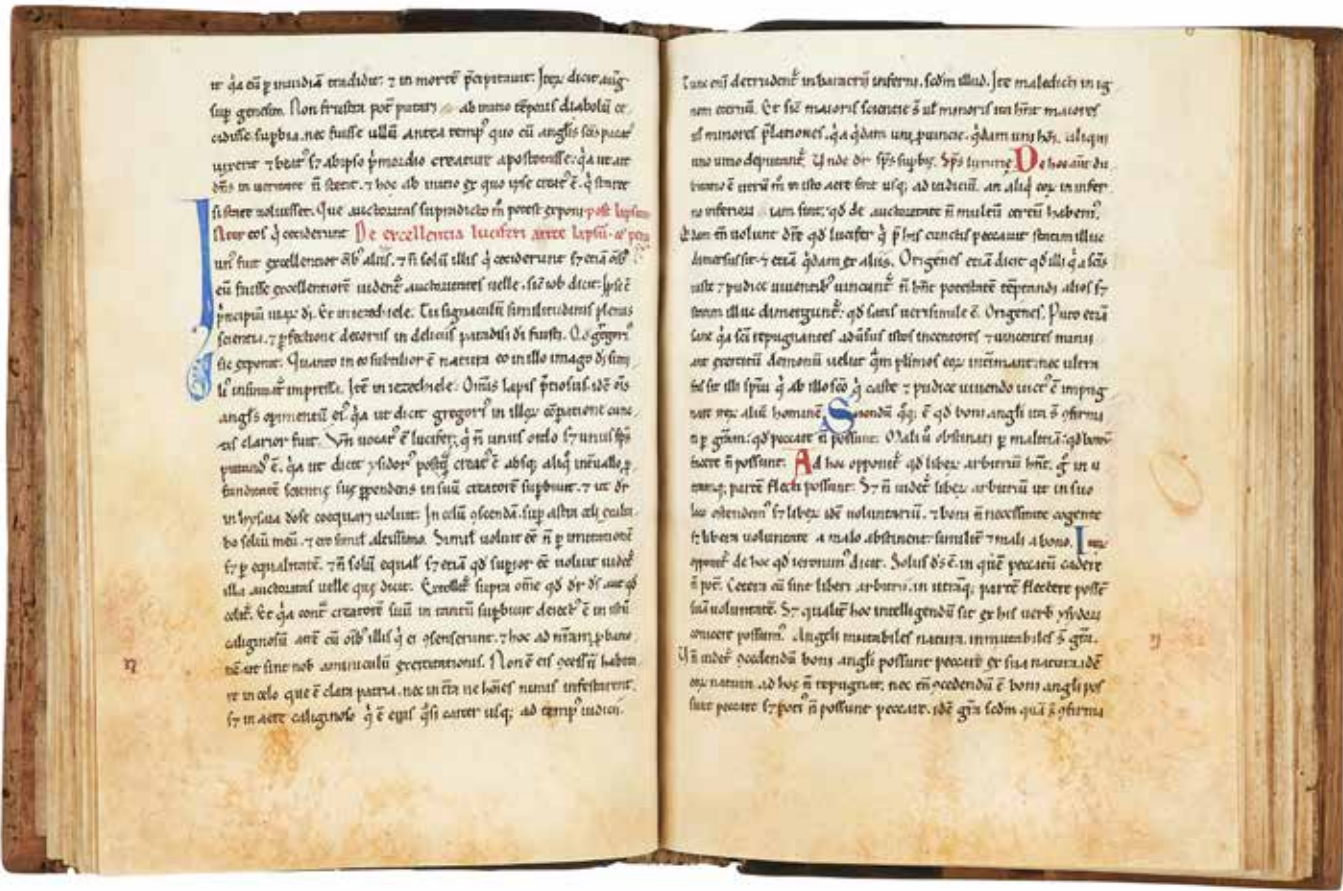
Text:

This text provided the building blocks and inspiration for Peter Lombard’s *Libri Quatuor Sententiarum*, and was almost certainly written by Peter’s friend and patron, Odo (or Otto), bishop of Lucca. It was published by J.P. Migne in *Patrologia Latina* 126 (1854), cols. 41-174, among the works of the leading theologian Hugh de Saint-Victor (c. 1096-1141), however, several manuscripts ascribe the work to one “Magister Odo” (as here at head of fol.1r), or “Odo episcopus de Luca”. It is clear from the work itself that this Odo had spent some time in the new cathedral schools of northern France, where his greatest written influences were Anselm of Laon and Hugh of St. Victor (see R.W. Southern, *Scholastic Humanism and the Unification of Europe*, 1997, II: 138-39). This work is his sole known composition - a systematising of theology along scholastic lines, designed for teaching the subject in the new schools. Strangely, it appears not to have been finished, and perhaps it was set aside by its author on his return to Italy to take up the episcopacy of Lucca from 1138 until his death in 1145/6. The work then passed to Peter Lombard, who, after re-editing and augmenting Anselm of Laon’s commentaries on the Psalms and Pauline Epistles, used it in the years 1146-58 to form the basis for his celebrated ‘Sentences’. That work formed the central textbook of scholastic theology for the next two centuries.

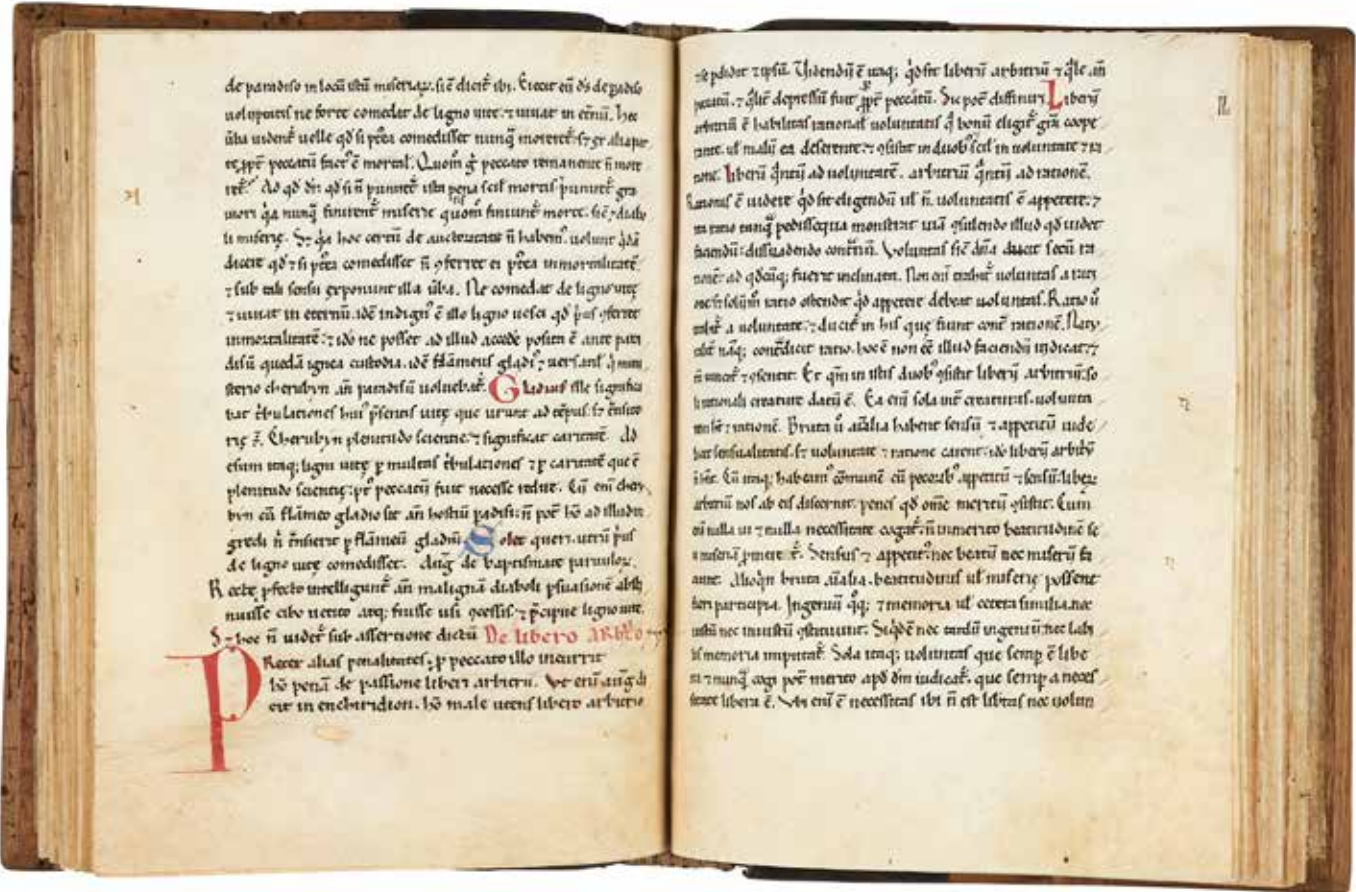
Odo’s *Summa Sententiarum* survives in about twenty-five recorded manuscripts (Southern, p. 138; H. Weisweiler, ‘La Summa Sententiarum, source de Pierre Lombard’, in *Recherches de théologie ancienne et médiévale*, 6, 1934, pp.181-82, n. 72; and R. Baron, ‘Note sur l’enigmatique Summa Sententiarum’, *ibid.*, 25, 1958, pp. 42-58), all in institutional libraries. To these should be added the Barrois-Ashburnham copy (ascribed wrongly to Hugh of St. Victor), a thirteenth-century manuscript last seen in J. & J. Leighton’s catalogue of c. 1901: ‘Catalogue of early-printed, and other interesting books, manuscripts and fine bindings’, part VIII (‘Si-T’), no. 5686; as well as a twelfth-century English copy from St. Osyth’s, Essex (again ascribed to Hugh of St. Victor; last appearing in the posthumous sale of the stock of H.P. Kraus, in Sotheby’s, New York, 5 December 2003, lot 66).

Of individual note here, is the fact that the seventh and final tract in this copy (foot of fols. 79v onwards) is in an apparently truncated or variant form to that published by Migne.

£40,000-60,000



Lot 118





7  
ta ad hoc repugnat: ut qm̄ mali p̄ malitiā sint obstinati tñ inuacē  
sensū n̄ amiserunt. q̄a ut dicit ysydor⁹ triplici acumine scien-  
tie uigent. Subtilitate nature. experientia tempoz. reuelatione  
supnoz spūum. Aug. Sp̄ib⁹ mat̄ quedā uera de temporalib⁹ reb⁹  
noscere p̄mittitur: partim subtilitate sensus. partim experientia  
tempoz callidiorē pp̄t̄ tā magnā longitudinē uite. partim sc̄s  
anglis qd̄ ipsi ab oīpotente dō discunt. 7 iussu ei⁹ s̄ reuelantib⁹.

Ad hūc autē idē nefandi sp̄s etiā que ipsi acturi s̄. uelut diuinan-  
do p̄dicunt. **Q**uerit̄ utrū p̄scū fuerint sui casus. **S**7 si suū lap-  
sum p̄seuerunt aut uitare noluerunt 7 ita stulti 7 maligni  
erant an̄ lapsū. aut uitare uoluerunt s7 n̄ potuerunt. 7 ita  
erant miseri an̄ qm̄ caderent. Propt̄ hanc inconuenientiā  
dicit aug sup̄ genesim. eos sui casus n̄ fuisse p̄seios.

**P**ost supradicta uidendū **De Ordinū distinctione**  
est qd̄ sc̄ptura nouē ordines angloz ēē testat̄ in ph-  
rib⁹ locis. 7 inueniunt̄ in istis ordinib⁹ tria terna ēē.  
7 in unoq; tres ordines ut trinitatis similitudo in eis p̄ aliis crea-  
turis insinuet̄ impressa. Sunt enī tres superiores. tres medii. tres  
inferiores. Superiores. seraphyn. cherubyn. throni. Medii. do-  
minationes. p̄ncipat⁹. potestates. Inferiores. uirtutes. archan-  
geli. angli. **U**idendū est quid appellem⁹ ordinē. 7 utrū  
ab ipsa creatione fuerit distinctio illa ordinū. Ordo an-  
geloꝝ dr̄ multitudo celestū spūum. q̄ int̄ se p̄ aliis in aliq;  
dono assimilant̄. ut seraphin q̄ p̄ aliis ardent caritate. Se-  
raphin enī int̄pretat̄ ardens. Cherubyn. q̄ p̄ aliis in scientia  
eminent. Cherubin nāq; int̄pretat̄ plenitudo scientiā. Tho-

nus int̄pretat̄ sedes. Throni uocant̄ ut gregori⁹ ait q̄ tanta diuini-  
tatis gr̄a replent̄ ut in eis sedeat d̄s. 7 p̄ eos iudicia decernat. Do-  
minationes uocant̄ q̄ potestate etiā p̄ncipatū dissimilitudine  
alta t̄nscedunt. Principat⁹ uocant̄ qui s̄ subiectis p̄ncipant̄.  
dū que s̄ agenda disponunt eis ad explenda diuina mysteria  
p̄ncipant̄. potestates hui⁹ q̄ potenti⁹ ceteris hoc in suo ordine accepe-  
runt. ut uirtutes aduersus eis subiecte eoz refrenent̄ potestate.  
ne hōies tantū tēptare ualeant q̄ntū desiderant. Virtutes uo-  
cant̄ p̄ quos signa 7 miracula frequentī fiunt. Archangli q̄  
maiora nuntiant. angli q̄ minora. Et q̄a mai⁹ donū ē caritas  
qm̄ scientia. idō superior ordo a digniori nomen accepit. 7 mai⁹ est  
tē scire qm̄ iudicare. Scientia nāq; informat iudiciū. Sic de aliis.  
Et ita scdm̄ excellentiā donoꝝ assignat̄ excellentia ordinū. 7 tñ sic  
gregori⁹ ait illa dona oīb⁹ s̄ cōmunia. Om̄s enī ardent caritate. 7  
scientia pleni s̄. s7 q̄nto superiores tanto excellenti⁹ p̄ aliis ea possident.  
Gregori⁹. In illa sūma ciuitate q̄sq; ordo ei⁹ rei noīe censet̄. quā in my-  
nere pleni⁹ accepit. **H**ic ori⁹ questio hui⁹modi. Si q̄sq; ordo pleni⁹  
possidet illud donū a q̄ nominat̄. ēē cherubyn in scientia p̄minent  
oīb⁹. **S**7 q̄ maḡ diligit plus cognoscit. Tantū enī cognoscunt.  
q̄ntū diligit d̄s. Itaq; seraphyn n̄ solū in caritate s7 etiā in scientia  
a p̄minent. Un̄ q̄dam sic exponunt auctoritatē illā. Ei⁹ rei no-  
mine q̄sq; censetur quā in munere pleni⁹ accepit. pleni⁹ nō ad  
om̄s s7 ad inferiores intelligit̄. Vt possum⁹ dicere qd̄ illa op̄atio  
fiat n̄ ad anglos. s7 ad alia dona. Sic enī in hōib⁹ cū idem  
hāt plures uirtutes tñ unā pleni⁹ aliis. ut iob patientiā. da-  
uid humilitatē. moyses mansuetudinē. ita 7 in anglis. Un̄

com



The Bishop Carr Bible, in Latin, decorated manuscript on parchment [most probably England, mid-thirteenth century]

A CHARMING BIBLE, MOST PROBABLY OF ENGLISH ORIGIN, AND WITH A LONG AND NOBLE HISTORY OF OWNERSHIP, UNSEEN ON THE OPEN MARKET SINCE THE MID-NINETEENTH CENTURY





Provenance:

1. A number of the hands here, the simple decoration (avoiding gold and with penwork in dull red and blue) and the gaps left before the beginning of Mark's Gospel and the Interpretation of Hebrew Names all indicate that this volume was copied and decorated in a university setting in England, almost certainly Oxford, for use by a student or master there. It remained in use in England through to the close of the Middle Ages, and perhaps beyond, with hands of the thirteenth to the fifteenth century (some certainly English) adding notes for its liturgical use on endleaves and a list of Hebrew names with short descriptions added before the Interpretation of Hebrew names.

2. Anthony Tomyson: his late sixteenth-century inscription beginning “this is my hand” upside-down on fol. 472v. He may be identifiable as the namesake who is recorded at Pembroke College, Cambridge, in 1555, or less likely another who was as St John's, Cambridge c. 1596, and was a fellow there in 1603 (J. Venn, *Alumni Cantabrigienses*, 1927, I: 222). The short notes in English added by a sixteenth-century hand to a few margins are perhaps his (fol. 22v “her mother”, 102v “Be yt ... unto” and similar).

3. Bishop Robert Carr of Chicester (1774-1841; bishop of Worcester from 1831): inscription in hand of Thomas Joseph Pettigrew (see below) at head of paper endleaf from earlier binding, recording it as his and its gift to its next owner on 24 December 1830, presumably as a Christmas present.

4. Prince Augustus Frederick (1773-1843), Duke of Sussex, the sixth son of King George III, who built a large library of theological books from 1819 onwards in Kensington Palace. By 1827 his library had reached approximately 50,000 volumes, all shelved together along one wall of a vast corridor joining the older and more modern parts of the building. This volume with his smaller bookplate annotated by Thomas Joseph Pettigrew, the duke's librarian and surgeon, noting its contents and an erroneous date of “1400”; additions at the foot of the same bookplate recording the shelfmark “VI H l. 10” (i.e. Latin 10), and it is recorded under the same in his *Bibliotheca Sussexiana, A Descriptive Catalogue*, 1827, I,1, p. lxxiii (that written by Pettigrew). The duke died leaving substantial debts and his library was sold by Evans in a series of sales, with this volume in part II, 31 July 1844, lot 12 (the pencilled measurements at the foot of the bookplate matching those of the Evans catalogue).

5. Thomas Thorpe, London bookdealer: his catalogue for August 1844, no. 33: with a clipping apparently from this rare sale catalogue pasted to the front pasteboard here.

6. John A. Murphy (d. 1900), a medical doctor of Ohio (on him see Gwara, p. 54), who also owned the Leonardo Bruni codex now Beinecke, Marston MS. 90: his bookplate.

7. The Society for Biblical Research, Boston, MA., acquired by them from Otto Ege in April 1949 (see Gwara, pp. 54 and 161 where this book is HL 129), then MS. 2 of their endowment collection: with their marks “Zion MS. 2” on front modern paper endleaf.

8. Acquired by the present owner in the London trade in the 1990s.

Text:

The volume here comprises a Vulgate Bible, with the standard prologues of Jerome as in Lambeth Palace MS. 1364 (see N.R. Ker, *Medieval Manuscripts in British Libraries*, 1969, I:96-97), but with “Multorum nobis et ...” used as a prologue to Ecclesiasticus. The Interpretation to the Hebrew Names is in the common form “Aaz apprehendans ...”.

English thirteenth-century Bibles are far rarer than their French cousins, and come to the open market much less frequently. Another with only penwork decoration was sold in our rooms, 9 December 2015, lot 111, realising £62,000 hammer.. The last offered by Sotheby's was the William Ketyl Bible with very simple penwork decoration, on 4 December 2018, lot 14, and before that the finely decorated Northumberland Bible on 8 July 2014, lot 49, and another example from the Bergendal collection: 5 July 2011, lot 50. The last ones offered by Christie's were those once owned by J. Paul Getty, offered 20 November 2013, lot 42, another sold 2 July 2010, lot 203, and another two once in the Cornelius J. Hauck collection, sold in New York, 27 June 2006, lots 91 and 94.

Published:

J. Oliver, *Manuscripts Sacred and Secular from the Collections of the Endowment for Biblical Research and Boston University* (1985), pp. 17-19.

S. Gwara, *Otto Ege's Manuscripts*, 2013, HL 129.

£50,000-70,000



Lot 119



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

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.

£7,000-9,000

turbata est ualde: et tu domine usquequo.  
**C**onuertere domine: et eripe animam me-  
 am: saluum me fac propter misericordiam  
 tuam. **Q**uoniam non est in morte qui me-  
 mor sit tui: in inferno autem quis confitebi-  
 tur tibi? **L**aboraui in gemitu meo lauabo  
 per singulas noctes lectum meum: lacrimis  
 meis stratum meum rigabo. **T**urbatus est  
 a furore oculus meus: inueteraui inter om-  
 nes inimicos meos. **D**iscedite a me omnes  
 qui operamini iniquitatem: quoniam exau-  
 diuit dominus uocem fletus mei. **E**xau-  
 diuit dñs deprecationem meam: dominus  
 orationem meam suscepit. **E**rubescant et  
 conturbentur uehementer omnes inimici  
 mei: conuertantur et erubescant ualde ue-  
 lociter. **I**n finem. ps. dauid quem cantauit  
**D**omine dño pro uerbis chusi filij gēni.  
 deus meus in te speraui: saluum me



121 0

Compendium of Latin translations of Greek texts on teaching, including Leonardo Bruni's translations of Xenophon's Hiero, Basil's De liberalibus studiis and Pseudo-Plutarch's Vita Marci Antonii, as well as Guarino of Verona's translation of Pseudo-Plutarch, De liberis educandis, fine humanist manuscript on paper [Italy (Genoa), dated 1439]

64 leaves (plus a modern paper endleaf at front and back and an original parchment endleaf at front), complete, collation: i-viii8, catchwords, double column of 32 lines of two good semi-humanist hands (first hand: fols. 1r-51v; second hand: fols. 51v-61r), six large initials in variegated red or blue, encased within contrasting penwork that scrolls in foliate forms into the borders, often stretching the entire length of those borders, watermarks of a flower close to Briquet 6641 (Siena 1434) and 6642 (Florence, 1440), seventeenth- or eighteenth-century "No 29" on original endleaf at front and at head of text on fol. 1r, with brief notes there in same hand: "Manuscripto edu[candis] liber[is]" (partly torn away), upper and lower outer corners wanting from first leaf, small spots and stains, first and last leaves with a series of small dents in the leaves there perhaps from pieces of jewellery once kept flat inside book, overall excellent condition on supple and clean paper, 268 by 195mm.; late eighteenth- or nineteenth-century brown speckled calf over pasteboards, blindtooled with simple fillets, a small title block of red leather stamped "pluta" in gilt, blue marbled endleaves and doublures, some scuffs and chips to edges

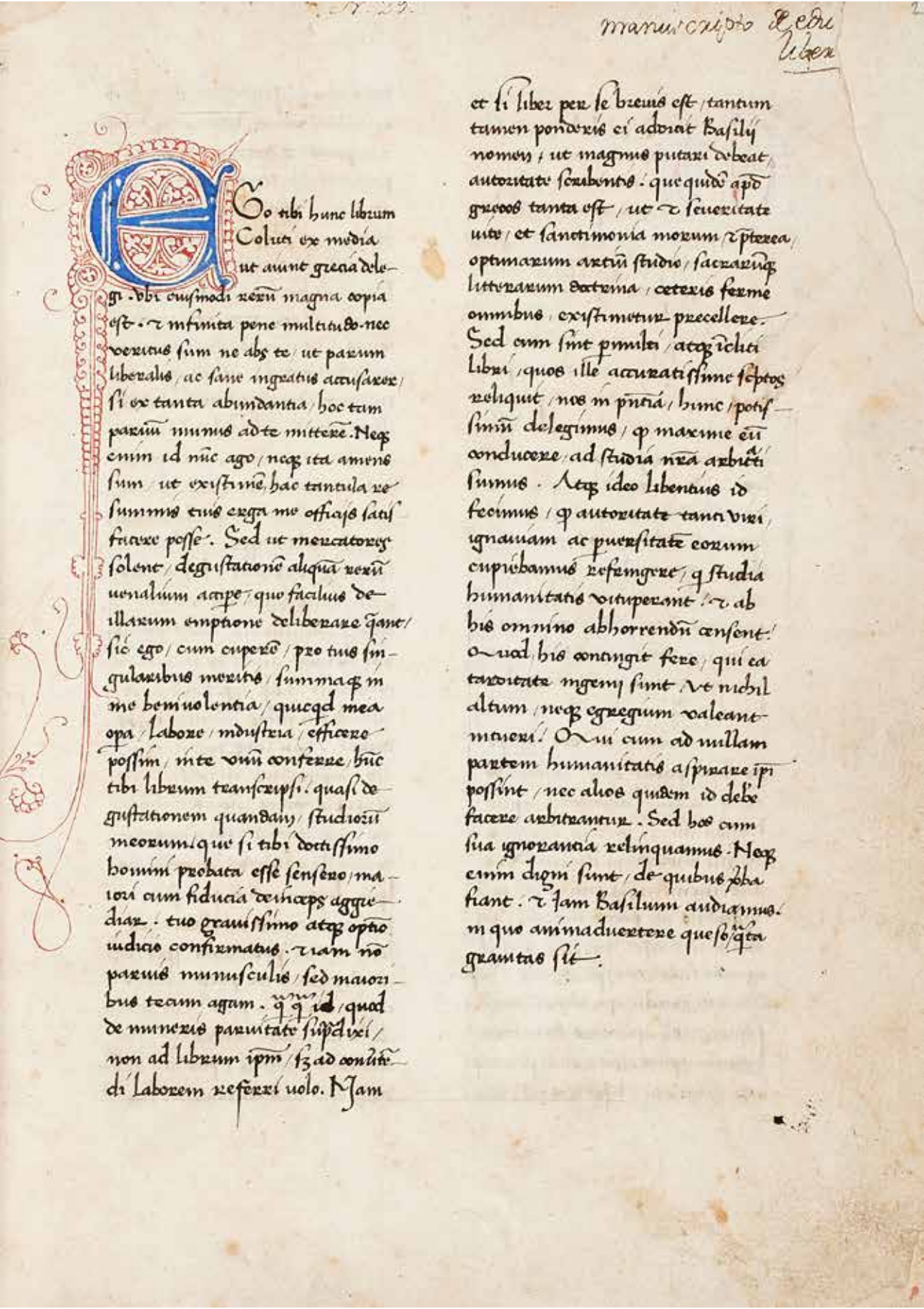
A HANDSOME HUMANIST CODEX WITH RARE WORKS, THAT OF XENOPHON MOST PROBABLY ONLY SEEN ONCE AT AUCTION BEFORE; AS WELL AS A WITNESS TO OFTEN OVERLOOKED GENOESE HUMANISM

Provenance:

1. The lengthy inscription in elegant humanist script on the original endleaf at the front of this book states that the first part of this volume (fols. 1r-51v) was copied by Johannes de Logia, notary of Genoa, and finished on 31 March 1439. Soon after a second hand added fols. 51v-61r. Johannes de Logia is recorded elsewhere as the scribe of another Leonardi Bruni codex, that now Gdansk, Biblioteka Gdanska Polskiej Akademii Nauk, 2434, finished in August 1401 (P.O. Kristeller, *Iter Italicum*, IV, 1989, p. 399), and two copies of *Historiarum Alexandri Magni*: Vatican, BAV MS Vat. lat. 11567 (copied in 1441 for Gottardo Stella; J. Ruysschaert, *Codices Vaticani Latini*, 1959), p. 318) and Genoa, Coll. Durazzo 50 [A IV 16] (copied in 1445 for Antonietto Grillo; D. Puncuh, *I Manoscritti della Raccolta Durazzo*, 1979, p. 120). Genoese humanism is a greatly neglected subject, but the wealthy city was an important centre for humanist studies, often with its scholars coming from the large and influential bureaucratic class of that city (as with the scribe Johannes de Logia here). Giorgio Stella (d. 1420) and Giovanni Stella (d. c. 1435) were among its patrons, and served as notary and chancellor to the city, respectively. Another chancellor, Jacopo Bracelli (d. 1466) was an author himself, composing works in emulation of Classical texts such as the 'Commentaries' of Julius Caesar.

2. The volume begins and ends with three swirling penwork devices (added under the scribe's inscription on the original endleaf and at the foot of the text on fol. 61r), and these are probably the marks of an Early Modern owner.

3. Aristophil collection, sold in Aguttes in Paris, 16 June 2018, lot 15.



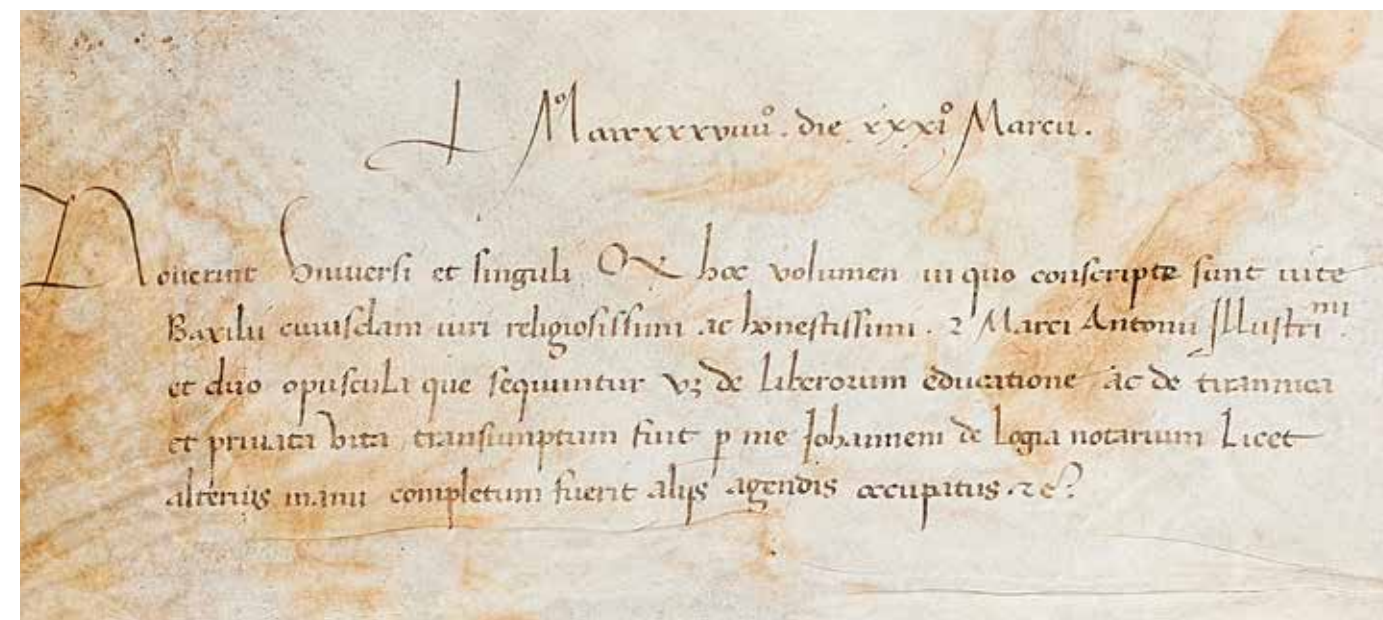
Lot 121





**M**ARCUS ANTONIO  
 cuius fuit Antonius  
 orator. que sillanus  
 partus secutus. C.  
 Marius necavit. Pater vero  
 eius q̄q non parvi splendore  
 auctoritateq̄ in re. p. fuerit / p.  
 humanus tamen habitus est. In  
 primisq̄ liberalis. quod quidem  
 intelligere licet / uel hoc uno illi  
 hominis facto. Sciant ei aud  
 ample facultatis. ob eam q̄ re  
 ab uxore prohibebatur / q̄ minimis  
 liberalitas suo more uideatur.  
 Quodam itaq̄ tpe / cū quidā ex  
 familiaribus / pecuniam ab eo  
 rogaret / usq̄ negare nesciret /  
 pecunia aut nullam h̄re / pueri  
 mandante / ut argenteū scaphum  
 ad se deferret cum aqua. quo facto  
 cepit genas abluere / quasi rati  
 prepararet. Et simul / cū facta  
 puerum e conspectu remouit /  
 scaphūq̄ amicos tradidit. ut ille  
 suo arbitratu / pro pecunia  
 uideretur. Longa deinde igsti  
 tione inter seruos h̄ta / eius  
 scaphi gratia / cum sentiret mi  
 licem / id grauitate ferre / ac  
 q̄ a seruis inquireret / factū a se  
 confessus est. ueniamq̄ postulauit.  
 Uxor erat illi Julia / ex Cæsari  
 familia. primaria femina. nō  
 etatis sue pudicia credens. Sub hac

muliere Antonius filius educatus  
 est. Post mortem patris. p. lēculo  
 nupta. quem cum. L. Catilina  
 conspirantem / Ciaro consul sup  
 plias affecto. Hinc uehemens  
 illud Antonij odium i Ciaro  
 uidetur initium traxisse. Inquit  
 enim Antonius corpus uirum  
 sui / non prius ad sepulturam  
 datum / q̄ id mater supplex ipe  
 trasset / a Ciaronis uxore. Qu  
 quidem de re manifestissime  
 mentatur. Nullus enim ex his  
 qui tunc supplicio fuerunt affecti  
 sepultura prohibitus est. Et  
 Antonio quidem egregia forma  
 in etate florenti / Curio fa  
 miliaritatis / uelut calamitatis  
 quantum ferunt inhasisse. Ipe  
 enim Curio haud sane temperas  
 erat. et quo magis sibi obnoxii  
 faceret / Antonium in amores  
 libidines / uariosq̄ sumptus  
 impellebat. ex quo grandi eo  
 alium conflatus est / nime  
 conueniens illius etati. Quarta  
 enim quinquaginta milia debebat.  
 pro quibus / cum maxisset  
 Ciaro patre id egre ferens / domo  
 sua prohibuit Antonium. Ille at  
 ad. p. Clodium se contulit.  
 hominū omniū sceleratissimū.  
 turbulentissimūq̄. donus  
 contubernio / haud multū est  
 moratus / siue q̄ minimas Clodij



Lot 121 (detail)

Text:

The knowledge of Greek, or at least the content of Classical texts surviving in Greek, was a cornerstone of the Italian Renaissance, and accurate translations were greatly sort after. This humanist compendium was compiled and copied during the lifetimes of the two most famous Italian humanist translators of Greek texts: Leonardo Bruni (also called Leonardo Aretino; c. 1370-1444) and Guarino of Verona (1374-1460). Both learnt Greek from Manuel Chrysoloras (c. 1350-1415), Bruni when he was studying under Coluccio Salutati in Florence c. 1400, and Guarino when in Constantinople, c. 1403 to 1408/9.

This volume comprises: St. Basil, *De liberalibus studiis* in Bruni's translation, opening with a letter by Bruni addressed to Coluccio Salutati used as a preface (fols. 1r-8r); Pseudo-Plutarch, *Vita Marci Antonii* in Bruni's translation, addressing Coluccio Salutati in its prologue (fols. 8r-38v); Pseudo-Plutarch, *De liberis educandis* in the translation of Guarino of Verona (fols. 38r-51v); And Xenophon, *Hiero* in Bruni's translation (fols. 51v-61r), ending with "Explicit deo gratias amen" in red. These short translations, along with others, appear to have circulated together in manuscript in the middle decades of the fifteenth century, and a codex with loosely similar contents copied in northern Italy by Johannes de Camenago and dated 1440 is now in the Houghton Library.

The *Hiero* by the Greek author, Xenophon (d. 355/4 BC.) is of especial note here. It sets out a fictional dialogue between Hiero, the tyrant of Syracuse, and the poet Simonides, in order to debate if a tyrant's life is better or happier than a commoner's, and concluding it is not. It is of extreme rarity on the market in any language, with the vast Schoenberg database recording only one other to ever come to auction, and that the Burgundian ducal copy in the French translation of Jean de Hennecart, once Phillipps MS. 2810 but sold privately by the Robinsons, and last appearing at auction in Drouot, 21 March 1973, lot 14 (and thereafter Tenschert, cat. 27, Leuchtendes Mittelalter III, no. 12). To this can be added only the fifteenth-century copy of Bruni's translation offered by Bernard Rosenthal in his cat. 9 (1959), no. 64.

£25,000-35,000



The 'Harpenden codex' of Palladius, *De re rustica*, in the earliest Italian translation of the work, that attributed to the scholar-translator Andrea Lancia, decorated manuscript on paper [Italy (Tuscany, probably Florence), c. 1450-60]

AN APPEALING HUMANIST CODEX OF THIS RARE LATE ROMAN TEXT, REPRESENTING AN IMPORTANT STAGE IN THE RENAISSANCE HISTORY OF THE TEXT, AND STILL IN ITS MEDIEVAL BINDING

1. Written in Tuscany, perhaps Florence, for a wealthy scholar who probably lived in nearby San Leonino or had estates there (note the reuse of a manuscript from that town in its near-contemporary binding). The book's script is not refined enough to suggest a noble commission, and the lack of illumination consolidates this impression; however, it is written in a grand format, quite different from most scribbled scholarly copies.





Text:

Little is known with certainty of the late Roman author, Palladius (more properly Rutilius Taurus Aemilianus Palladius). He lived in the late fourth and early fifth century, probably came from a noble Gallic family and owned farms in Italy and Sardinia. He wrote this work, an encyclopedic treatise on agriculture in thirteen books, in a long tradition of Classical Roman works that saw the subject as a noble pursuit. He took the works of Cato the Elder (d. 149 BC.), Columella (4-70 AD.), Gargilius Martialis (*fl.* third century) and other now lost writers on the subject, and condensed them, reorganising their contents into a month-by-month approach to farming and food cultivation. This was the work through which the Middle Ages and later centuries knew of Classical interest in agriculture, and the work of the thirteenth-century author Petrus de Crescentius is a direct descendant of it. Medieval translations were made into Middle High German, Spanish, Middle English and Italian, while the Latin version was printed as early as 1472 by Nicholas Jensen in Venice.

The translation of Classical texts into Italian was an important area of the Renaissance. At its heart humanism sought to bring to light the works of Classical authors and enter into dialogue with them, and while the humanism of the late fourteenth and early fifteenth century had focussed on the rediscovery of new Latin texts and translations from Greek, a new phase began around the middle of the fifteenth century with the emergence of translations of Latin works into Italian. This benefited both a growing elite readership and reflected the increasing power of vernacular Italian following Petrarch and Dante. Coluccio Salutati endorsed such translations and Leonardo Bruni set out new guidelines in his *De interpretatione recta* in c. 1426. The text here dates to the dawn of such activities, and is the earliest Italian translation of this Classical text, often attributed to the Florentine notary and ambassador, Andrea Lancia (after 1296-after 1357). In his youth Lancia produced an Italian translation of Seneca's *Epistulae morales*, and then moved on to translate the Aeneid for Coppo di Borghese, and the Penitential Psalms and 'Psalter of St. Augustine' for an unnamed friar, but he is best known for his *Ottimo commento*, an early commentary on Dante's *Divina commedia* written in the years following that poet's death. Eleven medieval manuscripts survive of this important translation, with the oldest that now Florence, Biblioteca Riccardiana 2238 (see C. Marchesi, 'Di alcuni volgarizzamenti toscani in codici fiorentini', *Studi Romanzi*, 5, 1907, pp. 213ff.). The present manuscript shares the addition of an anonymous sonnet addressing the work, "Io sono palladio della agricholtura ...", at its end, with Riccardiana 2238 and only two other manuscripts of the translation: Florence, Biblioteca Laurenziana Plut. 43.28 and Segni 12. They are most likely to form a distinct group, preserving the oldest version of this translation. However, while the readings here are close to those of Riccardiana 2238, there are some orthographic variants and changes in word order, and the present codex may have had a now-lost sister of Riccardiana 2238 as its exemplar. The subject is deserving of further study.

Manuscripts of Palladius in any language are staggeringly rare on the market, with Sotheby's offering only three copies in the last century (i: that from the Oettingen-Wallerstein'sche library, sold 16 April 1934, lot 570; ii: the Clumber Park manuscript, sold on 6 December 1937, lot 960; and iii: another copy once Philipps MS. 8246, sold on 19 May 1956, lot 126, and now in Harvard), and the only copy to appear in Christie's rooms was that owned by Harold Baillie Weaver (once Philipps MS. 3346), sold on 29 March 1898, lot 476, and now in the Wellcome Library in London.

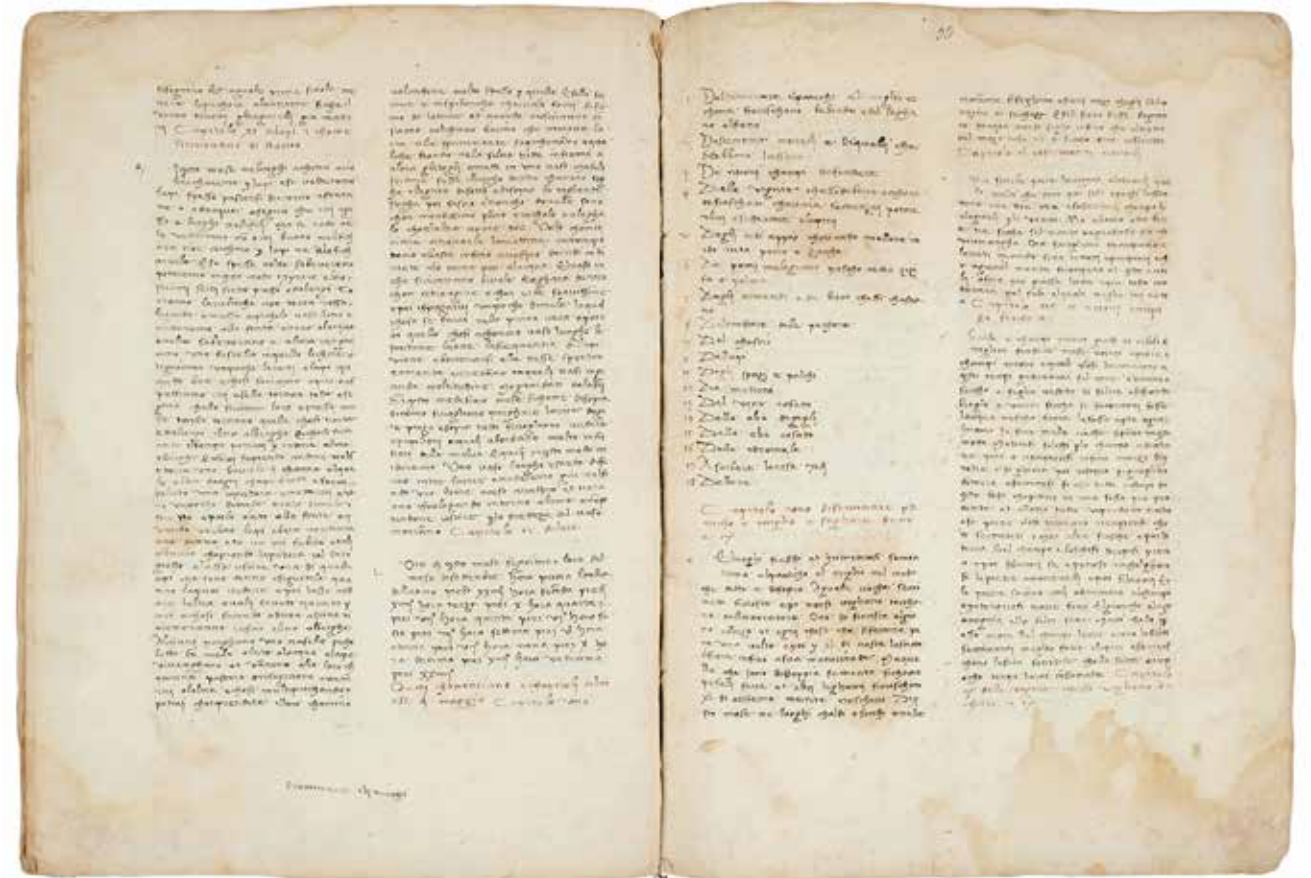
Published:

I. C. Cunningham and A. G. Watson, *Medieval Manuscripts in British libraries V. Indexes and Addenda*, 2002, p. 13.

M. Zaccarello, *I sonetti del Burchiello*, 2000. Pp. xxxii-xxxiii, 277.

V. Nieri, 'Sulla terza versione di Palladio volgare', *Studi di Filologia Italiana*, 71 (2013), p. 342.

£25,000-35,000



Lot 122







Lot 123

123 0

Medical compendium with substantial parts of Egidius de Corbeil, *De urinis*, to which was added much of the *Fasciculus medicinae* attributed to 'Johannes de Ketham', with his diagrams of the human body and the chart to compare the colour of patients' urine, in Latin, illustrated manuscript on paper [Italy, mid-fifteenth century and 1500 or years immediately following (before 1509)]

82 leaves (plus two endleaves at front and pastedowns at each end, these filled with additional material), a *sammelband* of at least two volumes (wanting a leaf or so from opening of first unit, and the second unit opening at original fol. 261, and with two misbound leaves added in before this leaf: these original fols. 247-8), and with contemporary foliation (across the whole volume 236-46, [247-8 misbound and now after original fol. 261] 249-55 [skipping 255 in error], 256-61, 247-8, 261-320+5 unfoliated leaves) and sporadic quire numbers ('38' and '39') to suggest this was once part of a series of volumes foliated in one sequence for ease of reference, thus apart from missing leaves before original fol. 231, this volume complete in itself, collation: i12, i12 (first 2 leaves or original gathering now bound at end), iii-v8, vi6, vii8, viii6, ix-, x8, xi4, approximately 31-34 lines of text in a series of hands, the main hand scrawling and leaning, rubrics and underlining in red (that accompanying main hand vermillion red), three full page diagrams: (i) original fol. 261v, the so-called 'Urine Wheel', a circular chart arranged like a flowerhead, with twenty urine flasks in its outer ring, each painted with a colour to allow practical comparison with actual patients' urine, these ranging from white through yellow, to various shades of red, ending with more medically worrying shades of green, grey and black, all with links to the 'humours' of the body listed in red script; (ii) original fol. 264v, standing man in a loincloth, on a grassy ground with thin red lines drawn from parts of his body to names of diseases affecting those parts in black ink followed by the relevant folio no. for remedies in pale red; (iii) original fol. 272r, the 'phlebotomy man', a full length figure of naked man, delicately shaded, with bright red dots showing favourable places for blood-letting; (iv) fol. 291r, a linedrawn 'wound man', impaled and injured by various weapons and with the location of his major organs and their Latin names overlaid on his body; watermarks variations of a cow's head too indistinct or obscured to allow close identification, original fol. 285r originally left blank by scribe in error and then filled with additional material by same hand, some spots, stains and a few wormholes, edges of some leaves woolly, but overall in good condition, 207 by 155mm.; contemporary binding of brown leather with concentric rectangles of ropework and foliate designs over wooden boards in apparent Venetian style, remains of four metal clasps (one each at head and foot, two on outer vertical edge), small fragments of early printing and manuscript waste used inside each board, corners scuffed with small losses there and a few wormholes in back board, spine rebaked, this most probably the original binding of the volume, but then restored (perhaps in nineteenth or early twentieth-century, when a blue crayon '649' was added to front pastedown)

AN ILLUSTRATED MEDICAL MANUSCRIPT, CREATED IN THE YEARS IMMEDIATELY FOLLOWING THE PUBLICATION OF THE EARLIEST VERSIONS OF THE *FASCICULUS MEDICINAE*, PERHAPS WITHIN THE MILEAU THAT REWORKED AND ADAPTED THE TEXT

Provenance:

The first part of this volume is a fifteenth-century medical compendium, mainly composed of long sections of Egidius de Corbeil's work on urine as a diagnostic tool, with other related matters both as main text and in the margins. The discoloured front endleaf of this earlier codex survives as original fol. 260. By at least 1500 this book, perhaps already missing some leaves at its beginning, came into the hands of a physician, who glossed several pages of it (original fol. 253v-56v), before adding a new front endleaf with the opening lines of part of the *Facisculus medicinae*, and then adding a copy of much of that work at the end of the volume. These were then apparently bound in the opening years of the sixteenth century in the binding that still holds the volume. The use of the various editions of the *Facisculus medicinae* by the later copyist and some of the additions here in his hand, suggests that he worked immediately after 1500, perhaps in the Veneto in the milieu where the various editions of the text were being printed in the 1490s and 1500. The dating of an addition on the front pastedown in the main hand to '1509', and an extract on one of the unfoliated leaves at the end to "21 January 1508" fixes the point by which this book was most probably in its present form. There was a large medical school at Padua at the close of the fifteenth century, and our copyist may have worked there.





Lot 123

Text:

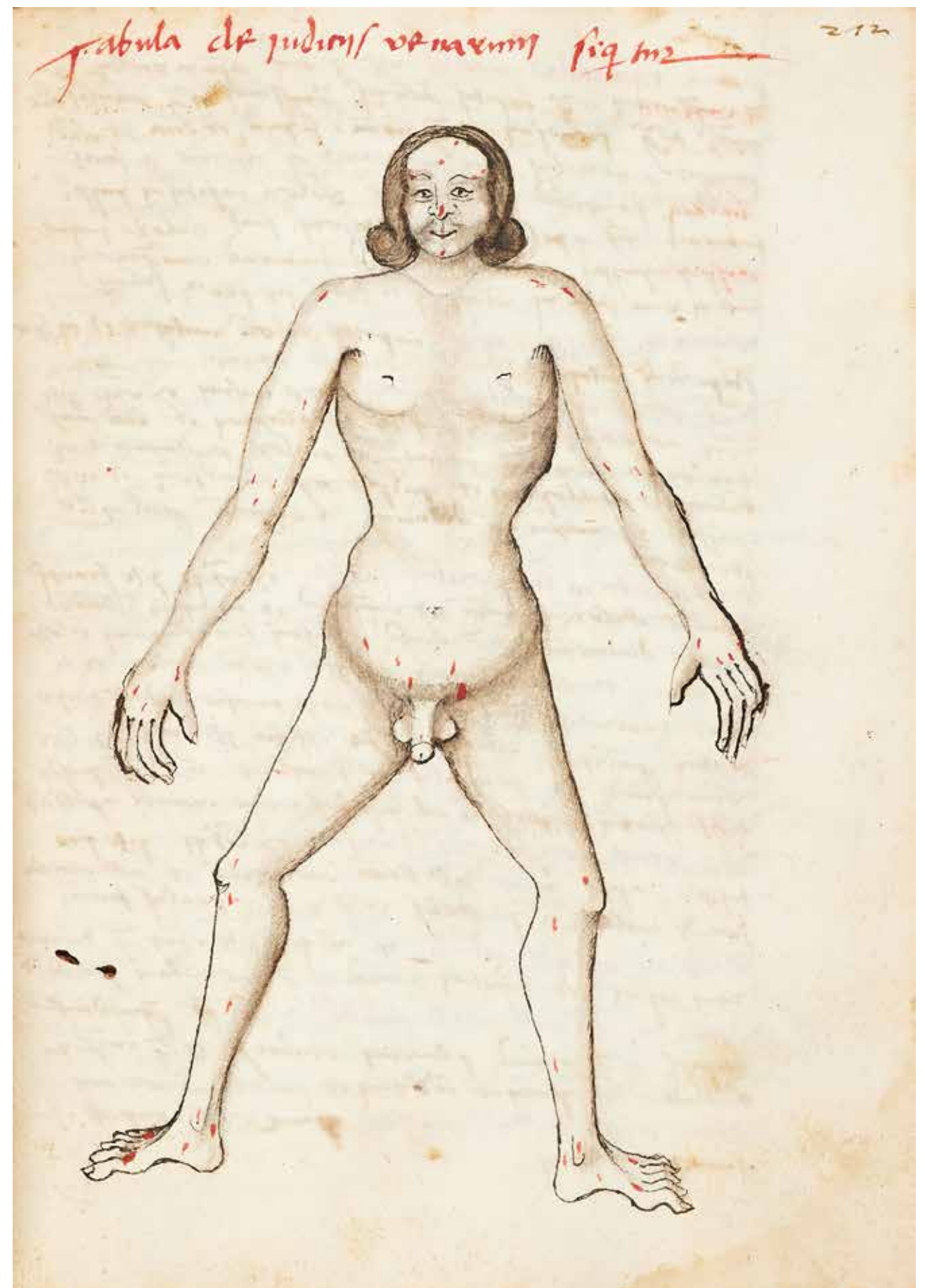
The earlier manuscript unit here contains substantial sections of the *De urinis* of the French royal physician, Egidius de Corbeil (died in first quarter of thirteenth century). The text was an adaptation of the seventh-century Greek medical scholar, Theophilus Protospatharius, via the *Articella*. The earliest versions are in verse, but that here is in the later prose form.

To this has been added treatises on the colour of urine and its use in diagnosis (original fols. 261v-64r), on the various illnesses of the body arranged alphabetically (fols. 264v-71v), on the most advantageous parts of the body for bloodletting (fols. 212r-90r) and on grievous injuries and surgeries to treat them (fols. 290v-300r), each with their diagrams, all copied from the *Fasciculus medicinae*. This work was printed first in Venice in 1491, drawing together these independent medieval medical treatises (as well as one on gynecology ignored by our copyist) and publishing them under the name of a former owner of the collection: Johannes de Ketham. The text was popular, and was reissued in 1493, this time with a frontispiece suggesting that the works were composed by one Petrus de Montagnana, who like Ketham has proved impossible to locate and is probably fictitious. It was issued again in 1495, 1500 and 1513, with Italian translations in 1493, 1509 and 1522.

What is fascinating here is that our copyist seems to have had access to multiple early editions, and to be comparing and taking from them equally. His text is closest to that of the 1500 edition, but has been truncated and given minor adaptations in many places. However, while his figures of the 'wound man' and the 'phlebotomy man' have exposed genitals, the figure on original fol. 264v has a loincloth added showing the copyist's debt to the more coy 1495 issue and their so-called 'speedo diagrams'. Finally, the complete absence of the frontispiece or any of the narrative scenes showing the surgeon inspecting urine or similar (which were all added to the 1493 edition) may indicate an attempt to preserve the simplicity of the diagrams of the original printing.

Early editions of the work are rare even in printed format (no copy of the 1471 edition can be traced by us in public sale records, and the last copy of the 1495 issue was sold by Sotheby's in 1994 for \$46,400, and the 1500 issue by Christie's in 2015 for €36,250, with another copy sold in the same house in 2013 for \$37,500).

£25,000-35,000



Lot 123



124 0

**Book of Hours**, in Latin and French, illuminated manuscript on parchment [France (most probably Paris), c. 1400]

196 leaves (plus an seventeenth-century endleaf at each end), wanting single leaves (probably once with miniatures) throughout, also wanting a few leaves from end (but that way since seventeenth century at least), some catchwords, collation: i4 (all singletons, once a quire of 6, January and February leaves wanting), ii6, iii8, iv7 (wants i), v8, vi7 (probably wants i), vii6 (wants outermost bifolium), viii7 (wants i), ix5 (wanting i and 2 other leaves), x8, xi6 (wants ii and vii), xii7 (wants i), xiii2 (but no text missing, so a bifolium added to complete text section), xiv7 (wants i), xv8, xvi9 (wants i), xvii6 (wants i and vi), xviii8 (wanting ii and another leaf), xviii-xxii8, xxiii5 (wants iv, vi and another leaf), xxiv-xxvi8, single column of 13 lines of two sizes of a good and accomplished late gothic bookhand, Calendar entries in red, blue and gold, capitals touched in yellow, red rubrics, one-line initials in liquid gold on blue and pink-red grounds heightened with white penwork, 2-line initials in same colours, enclosing coloured foliage on burnished gold grounds, one leaf with single-line foliage terminating in teardrop shaped petals emerging from illuminated initials, ninety-nine pages with decorated borders with gold and coloured bars sprouting foliage (usually only one decorated side per leaf, and a few with three-quarter decoration like this, one with full border like this, two with blue fleur-de-lys at their apex), FIFTY-TWO PAGES WITH SIMILAR BORDER DECORATION TERMINATING IN RED AND BLUE DRAGONS WITH SPIKY MANES SNAPPING AT THEIR OWN BODIES OR AT BEZANTS OR FOLIAGE (these usually only one per leaf, one leaf with two dragons), plus two others with similar borders with dragon-bodied drolleries with a human head and a boar's head, ONE HALF-PAGE MINIATURE OF THE PRESENTATION IN THE TEMPLE, the scene before a gold and red tessellated background, and within thick text bars of coloured fleur-de-lys, flowers and pots on gold, with full border of gold and coloured ivy leaves, trimmed at edges (but noticeable only with miniature page and occasional borders throughout), miniature worn in places, thumbd in places throughout, some leaves cockled (especially those at end), overall fair and presentable condition, 172 by 123mm.; seventeenth-century mottled calf over pasteboards, corners bumped and spine cracking in places, endleaves reused from a French parchment document of that date

Provenance:

1. This was once an impressive example of Parisian book production at the opening of the fifteenth century. It was probably made for a patron who lived near the modern Belgian border, perhaps in Rheims, and has St. Doda, abbess of Rheims in the Litany, and St. Blanchart of Brie in the Calendar (10 March).

2. Maris Gerardot of Rheims in August 1695: inscription at head of first endleaf.

3. Hubert André Dallie, prelate of Ailly, who received the volume on 6 July 1815: inscription at foot of first endleaf.

Text:

The volume comprises: a Calendar (in French); Gospel readings; Hours of the Virgin; the Seven Penitential Psalms with a Litany; Hours of the Holy Spirit (with rubric in French); the Hours of the Cross; the Office of the Dead; ending with prayers in French and Latin.

£20,000-30,000



Lot 124



Les Heurs Viennes de feut la  
Reine chaterine de medisis —  
famme de feut Henry deuxiesm  
Roy de France.

125 0

Book of Hours, in Latin, illuminated manuscript on parchment [northern France (Paris or Rouen), c. 1480-90]

87 leaves (plus 2 original endleaves at front and back), with many leaves cut away, leaving just text leaves and a single Calendar leaf (March), ruled in red for single column with 17 lines of lettre bâtarde, capitals touched in yellow, rubrics in blue, one- and 2-line initials in liquid gold on blue and burgundy grounds heightened with white penwork, line-fillers in same, Calendar month name and crucial dates in liquid gold, each page with a decorated panel border of coloured foliage and fruit on a dull-gold or blank parchment ground (many of these grounds in interlocking shapes), some spots and stains, Calendar leaf loose in volume, other leaves becoming detached, overall good condition, 160 by 115mm.; in nineteenth-century green velvet (worn in places) over thin pasteboards (both bowed slightly), but binding structures earlier and reusing parts of a fifteenth-century French document to support top and base of spine, spine fallen away and front board now held by spine supports and velvet there, richly patterned doublures with coloured and gilt flowers and a spider

Thought in the eighteenth century to come from the library of Catherine de Medici: an inscription of that date on the front endleaf: "Les heurs viennes de feut la Reine Chaterine de Medisis - famme de feut Henry deuxiesm[e] Roy de France".

£3,000-5,000



Lot 125



220 leaves, wanting single leaves throughout and slightly misbound in fourteenth gathering, collation: i12, ii8, iii5 (vi a cancelled blank), iv5 (i, iv and vii wanting), v7 (v wanting), vi8, vii6 (i wanting, last a cancelled blank), viii-ix8, x7 (iv wanting), xi3 (i, ii and v wanting), xii-xiii8, xiv8 (slightly misbound), xv4, xv6 (ii wanting, last leaf a blank cancel), xvi7 (i wanting), xvii8, xviii6 (wants last leaf, that apparently originally a singleton), xix-xxii8, xxiii7 (iv wanting), xxiv7 (wants last), xxv-xxix8, xxx2, single column of 16 lines of two sizes of a good late gothic bookhand, dark red rubrics, Calendar with entries in red, blue and liquid gold, line-fillers in blue and pink panels heightened with white penwork and gold dots, one-line initials in gold on coloured grounds, 2- to 4-line initials in colours enclosing foliage sprays on gold grounds, leaves with larger initials with decorated panel borders of rinceaux foliage terminating in coloured flowers and gold bezants, ivyleaves and seed pods, THIRTEEN LARGE ARCH-TOPPED MINIATURES BY MAÎTRE FRANÇOIS or his workshop, above a 3-line initial, the text and miniature encased on three sides by a decorated bar border of coloured foliage and shapes on burnished gold, these within a full border of acanthus leaf sprays and densely packed rinceaux foliage ending in coloured flowers and fruit, gold ivy leaves and bezants, a few small illuminated initials cut out leaving holes, trimmed at edges with some losses to edges of borders, slightly thumbed in places, a few miniatures with some chipping and cracking (this with serious affect to only two), last leaf once loose and now attached on paper guard, small spots and stains, else in good condition on fine parchment, 155 by 110mm., nineteenth-century chestnut velvet over pasteboards, with plaited gilt thread sewn in fillet and central chevrons on each board, worn at spine and edges, rebacked and restored with nineteenth-century velvet overlaid

Provenance:

1. Written and illuminated in Paris apparently for a patron who lived in that city or its vicinity: with SS. Genevieve and Denis in gold in the Calendar.
2. William Constable Maxwell, most probably the namesake who lived 1804-76 and from 1868 10<sup>th</sup> Baron Herries of Terregles: his ex libris dated 'July 1833' at head of front pastedown. Perhaps from him to the owner of the unidentified armorial bookplate pasted in the middle of the pastedown.
3. Owned in twentieth century by one A.R. Burn, then E.J.W. Varyban in 1982, gifted by him in 1999 and thence by descent.

Text:

The volume comprises: a Calendar (in French); Gospels readings; the O *intemerata* and O *intemerata*; the Hours of the Virgin, with Matins (wanting opening), Lauds, Prime, Terce, Sext, None, Vespers and Compline (wanting opening); the Seven Penitential Psalms, followed by a Litany; the Hours of the Cross (wanting opening); the Hours of the Holy Spirit; the Office of the Dead (opening wanting); a long series of prayers in French opening with *Les Quinze Joyes de Notre Dame*.

Illumination:

Surviving examples of the work of Maître François show that he directed an extremely productive Parisian atelier between c. 1460 and c. 1480, with his first name recorded in a single document of 1473. He has tentatively been identified as the artist François le Barbier who was documented in Paris 1455-72.

The large miniatures here comprise: (1) fol. 13r: the evangelist John, seated and writing in a scroll; (2) fol. 43r, St. Anne and the Virgin; (3) fol. 52r, the Nativity; (4) fol. 57v, the Annunciation to the shepherds; (5) fol. 62r, the Adoration of the Magi; (6) fol. 66r, the Presentation in the Temple; (7) fol. 70r, the Flight into Egypt guided by a gold winged angel; (8) fol. 78r, David in prayer within a gothic setting; (9) fol. 98r, Pentecost; (10) fol. 99r, the Crucifixion; (11) fol. 140v, the Virgin and Child seated as angels play music; (12) fol. 146r, the Trinity, with Christ and God the Father enthroned as the Holy Spirit descends; (13) fol. 166r, the Pietà at Golgotha between two angels.

£8,000-12,000





127 0

Book of Hours, Use of Saintes, in Latin, illuminated manuscript on parchment [northern France (Paris), c. 1470-80]

190 leaves (plus two endleaves at front and back), lacking single leaves after fols. 43, 69, 73, 77, 94, 128 and 190, and two leaves after fol. 91, else complete, collation: i12, ii-iii8, iv2, v8, vi7 (wanting vi), vii-ix8, x6 (wanting i and vi), xi7 (wanting iii), xii8, xiii7 (wanting ii-iii and vii), xiv-xvi8, xvii-xviii (both wanting i), xix-xxiv8, xxv7 (wanting viii), ruled in red ink for single column of 16 lines of tiny and precise lettre bâtarde, Calendar in red with major names in blue, capitals touched in yellow, red rubrics, line-fillers and one- and 2-line illuminated initials throughout in burnished gold on red and blue grounds with white tracery, panel borders on every page with 2-line initials in rinceaux foliage terminating in coloured acanthus leaves, flowers and fruit and gold bezants and ivy-leaves, three large initials with three-quarter illuminated borders in same, and FIVE LARGE ARCH-TOPPED MINIATURES BY MAÎTRE FRANÇOIS, above large initials and 5 lines of text, these with full borders as before and inhabited by occasional birds and drolleries, nineteenth-century collector's label on front pastedown with "No 514", some minor stains and thumbing to edges, discolouration and slight cockling to first leaf, else in good and presentable condition, 95mm by 65mm.; seventeenth-century French olive-brown morocco gilt, marbled endleaves, gilt edges, headband detached, slight scuffs, else good condition

A TINY POCKET-SIZED BOOK OF HOURS PREPARED IN PARIS FOR A PATRON IN THE SOUTH WEST OF FRANCE, AND FOLLOWING THE EXCEPTIONALLY RARE USE OF SAINTES

Provenance:

1. Written and illuminated in Paris for a patron in Saintes in south-western France. The Calendar has SS. Albinus, bishop of Angers (1 March), the Litany includes SS. Eutropius, Ambrose, Bibianus, Trojanus and Palladius, all bishops of Saintes, St. Machutus (Malo), who lived in exile at Saintes, and St. Fronto, apostle of Périgueux, and the Use is that of Saintes, which appears not be recorded in any example by Leroquais. The presence of a number of Norman saints, including St Lawrence O'Toole, archbishop of Dublin, who died at Eu in Normandy in 1180 ("Laurencii de augo", 14 November), may reveal family origins of the original owner in that region.
2. The Calendar leaves then used in the seventeenth or eighteenth century to record family events in French. These later erased and now only partly visible through UV light.
3. Perhaps then owned by John M. Augustin Felicite Steinmetz (1795-1883) of Shadwell, a lawyer of Middlesex and Bruges: with a small inkstamp of a 'VS' within a circle on front endleaf, similar to two variants (but within flattened circles) recorded by Lugt for Steinmetz.
4. Sold in Sotheby's, 6 July 2000, lot 83, to the current owner.

Text:

This book comprises: a Calendar (fol. 1r); the Gospel Sequences (fol. 13r); the *Obsecro te* (fol. 20r, for male use) and *O intemerata*; the Hours of the Virgin, with Matins (fol. 31r), Lauds (fol. 44r), Prime (fol. 57r), Terce (fol. 64r), Sext (fol. 70r), None (fol. 74r), Vespers (fol. 78r) and Compline (fol. 86r); the Hours of the Cross (fol. 92r) and of the Holy Ghost (fol. 95r); the Penitential Psalms (fol. 98r) with a Litany; the Office of the Dead; and Suffrages (fol.186r).

Illumination:

For the artist, Maître François, see previous lot.

The miniatures here are: (1) fol. 31r, the Annunciation, the Virgin kneeling before a chair or bed draped in red, a green canopy above, Gabriel on the right with a banderole "ave maria gracia", gothic windows behind, architectural frame, and border including three song birds and a peacock facing the viewer in the middle of the bas-de-page; (2) fol. 57r, the Nativity, the Child lying on the hem of the Virgin's robe who kneels with Joseph outside the thatched stable, a hill to the right, the donkey behind; (3) fol. 64r, the Annunciation to the Shepherds, two shepherds and a shepherdess gazing up as two angels appear in the heavens holding a musical scroll, sheep in the foreground drinking from a spring, a dog asleep, landscape background; (4) fol. 86r, the Coronation of the Virgin, with the Virgin kneeling before the Throne of God as an angel leans over a tapestry and places a crown on her head; (5) fol. 98r, David in prayer, kneeling before an open book on an elaborate carved wooden lectern (apparently adjustable through a wooden screw forming its central pillar), his harp beside him as God appears in the sky above, with an animal-legged human-bodied drollery shooting an arrow at an orange dragon-headed snail in the border.

£8,000-12,000



Lot 127





128 0

Book of Hours, Use of Paris, in Latin and French, illuminated manuscript on parchment [northern France (Paris), c. 1500]

172 leaves (plus an added seventeenth-century frontispiece, and 2 paper endleaves at front and 3 at back), collation impracticable and with catchwords only for quires at end, but wanting single leaves after fols. 42, 145 and 161, 2 blank cancels at end, else complete, ruled in red ink for single column of 20 lines in several angular gothic bookhands much ornamented by hairline penstrokes, rubrics in red, capitals touched in yellow wash, one-line initials in liquid gold on blue or dark red grounds, with line-fillers in same, larger initials in coloured leafy designs on burnished gold grounds, panel borders on every page with coloured and gilt acanthus sprays, flowers, fruit, insects and some birds and grotesques (occasionally including bulbous green frogs), all on blank parchment and dull gold grounds arranged in patterns and shapes (including half fleur-de-lys), four small miniatures with three-quarter or full borders (the Virgin and Child enthroned; the Virgin and St. John the Evangelist; the Crucifixion; and the Pietà), THIRTEEN LARGE ARCH-TOPPED MINIATURES, each set above a coloured initial and 4 lines of text and within full borders, some slight smudging and rubbing, a few chips to paint in places, upper and outer edges trimmed with slight affect to some borders there, else in good and bright condition, 149 by 105mm.; bound in mid-nineteenth-century English gilt-tooled red morocco, with "OFFICIUM B.V. MARLÆ M.S." gilt on spine, gilt edge, skilfully rebacked with spine laid on, in a fitted green cloth-covered case

Provenance:

1. Written and illuminated for the woman (perhaps a widow) who is shown dressed in black in the miniature on fol. 152v, kneeling before Christ, and perhaps again in the miniature on fol. 83r as she is struck down by Death. She was evidently a Parisian, and both SS. Geneviève and Denis are in red in the Calendar.

2. Presented to a patron whose Latinised name was Ludovicus Justus by the French master calligrapher and illustrator, Baptiste de Beaugrand (1572-1632: on him see Bradley, p. 108, where this very book is discussed): calligraphic inscription ("Ludovico Justo offerebat B. de Beaugrand") at foot of finely decorated seventeenth-century frontispiece; this leaf evidently the work of Beaugrand himself.

3. John Wilks II (1793-1846) of London and Mill Hill, Middlesex, attorney, entrepreneur, MP for Sudbury and bankrupt, whose collections were sold in Sotheby's, 12 March 1847, this lot 1688.

4. Messrs J. Pearson & Co. of 5 Pall Mall Place, London bookdealers; this sold in the liquidation sale of their stock at Sotheby's, 8 December 1924, lot 591. Then reappearing the next year in Sotheby's, 23 February 1925, lot 461.

5. Mrs Jesse H. Metcalf, and presented to the John Carter Brown Library, in Providence, Rhode Island, in 1947 (listed there by Faye and Bond, *Supplement to the Census of Medieval and Renaissance MSS*, 1962, p. 496, no. 44). Carter Brown sale in Sotheby's, 18 May 1981, lot 2.

7. Sotheby's, 18 June 1991, lot 152, and thence by descent.



Lot 128





Text:

The book comprises: a Calendar, in French (fol. 2r); the Gospel Sequences (fol. 14r); the Hours of the Virgin, with Matins (fol. 18r), Lauds (fol. 35r), Prime (fol. 43r), Terce (fol. 47r), Sext (fol. 50v), None (fol. 54r), Vespers (fol. 57v) and Compline (fol. 63r); the Penitential Psalms (fol. 67v) with a Litany; the Office of the Dead (fol. 83r); the Hours of the Cross (fol. 119r); the Hours of the Holy Ghost (fol. 124r); ending with a long series of additional prayers in Latin and French (including among its rarer inclusions, the 'Verses of St. Bernard', prayers of St. Gregory with an offer of plenary indulgence attributed to Pope Alexander VI, a prayer described as having been brought from Constantinople to Charlemagne while he was hunting and protecting him in battle and claiming that its reader would be immune from arrows, lances, knives, daggers, swords or invisible implements, also giving safety to women in childbirth and victory to soldiers in wartime, and the Fifteen Oes attributed to St. Bridget of Sweden in French).

Illumination:

This manuscript is apparently from the same workshop as Waddesdon MS. 24, a Book of Hours signed by the scribe Nicholas Forget c. 1510 (see L.M.J. Delaissé et al., *James A. Rothschild Collection ... Illuminated Manuscripts*, 1977, pp. 516-39), with the composition of the miniature of the Visitation on fol. 35r showing striking parallels to that in the Waddesdon volume, and certain figures such as the Virgin and St. Anne having near-identical features.

The subjects of the larger miniatures are: fol. 18r, the Annunciation; fol. 35, the Visitation, with houses behind; fol. 47r, the annunciation to the Shepherds; fol. 50v, the Adoration of the Magi; fol. 54r, the Presentation in the Temple; fol. 57v, the Flight into Egypt; fol. 63r, the Coronation of the Virgin; fol. 67v, David in prayer; fol. 83r, Death as a skeletal figure thrusting a lance at a young women, while bodies lay strewn about; fol. 119r, the Crucifixion; fol. 141v, the Virgin and Child holding the Cross and standing on the crescent moon, all surrounded by a rosary; and fol. 143r, the Mass of St. Gregory.

Published:

J.W. Bradley, *A Dictionary of Miniaturists*, 1887, p. 108.

Bénédictins du Bouveret, *Colophons de manuscrits occidentaux*, 1965, I, no. 1541.

£20,000-30,000







Lot 129

129 0

**Carta Executoria**, granted by King Philip II, for Juan Bautista Gallo of Valladolid, an officer of the royal treasury, in its Renaissance gilt-tooled binding, illuminated manuscript in Spanish on parchment [Spain (Castile, Valladolid), dated 1 July 1590, with additions dated 1591-92]

128 leaves, wanting a single leaf (with miniature and opening words of inscription that follows onto first leaf here), else complete, single column of 30 lines in an excellent late humanist hand, ornamental capitals for significant words, every text page with text enclosed within a thin gold and coloured frame on all sides, each recto signed with scribal device, thirty-seven text openings in gold or silver capitals on blue or burgundy panels, one entire page of nine such panels in gold capitals on alternating burgundy and blue grounds (this addressing the monarch with his titles), initials in liquid gold and blue acanthus leaf sprays on burgundy grounds decorated with clusters of gold dots, one illuminated initial (with human face at extremities) enclosing a songbird on burgundy grounds decorated with clusters of liquid gold dots, the whole initial on dark blue grounds with shading used to pick out acanthus leaves, one large miniature of St. James fighting the Moors in upper half of frontispiece, within a border of flowers, insects, small birds and peacocks all on dull gold grounds, the inscription in gold capitals “por la gracia” at foot of this miniature, with the Gallo arms between putti and cornucopia and further foliage and birds on dull gold grounds in the lower half of the page, slight cockling throughout, a few wormholes, else excellent condition, 350 by 240mm.; contemporary binding of gilt-tooled leather over pasteboards, with concentric fillet with floral sprays at corners, arranged around a central crowned ‘IHS’ device, edges torn, with losses to spine, corners scuffed, signs of large area of back board once scorched, front board held in place by pastedowns

Provenance:

1. Written and illuminated for Juan Bautista Gallo of Valladolid, who came from a family of bankers and royal servants, directly serving Philip II as a *regidor* (regional councillor) and as “depositario general de la Ciudad y de la Real Chancilleria” (treasury officer for the city of Valladolid and the royal chancellery). He founded the convent of Porto Coeli in the city, and died c. 1601. This volume then passed to the Archivo Arias de Saavedra, Condes de Gómara, of Castile and León.
2. Sotheby's, 23 May 2017, lot 50, for £4000, to Martin Schøyen, his MS. 5583, thereafter kept in his London library.

Illumination:

Scholarship has yet to begin to unravel the identities of the numerous artists who clustered around the royal court and produced *Carta Executoria* for Spanish noble patrons in the sixteenth and seventeenth centuries, but the artist here had few peers in that group. This document was produced for a wealthy and influential royal officer by an artist of significant skill.

£3,000-5,000



Lot 129





Lot 130

130 0

Carta Executoria, granted by King Philip II of Spain, for Pedro de Segovia, with a fine contemporary portrait of the monarch, Renaissance manuscript in Spanish, on parchment [Spain (Granada), dated 6 February 1562]

99 leaves (plus an endleaf at front), complete, collation: i22, ii46, iii31 (last three leaves blank cancels), ruled in red for single column of 34 lines of a formal Spanish vernacular hand, with ornamental penwork cadels to uppermost and lowermost lines, opening words of each section in ornamental capitals, initials in gold on burgundy grounds heightened with white scrolling acanthus leaves, one large historiated initial (14-lines in height) in gold foliate forms with a Classical dolphin at its foot and a human face on the outer edge of the bowl of the letter, enclosing a portrait of the monarch in ornamental gilt armour holding an orb and casually resting a sword on his shoulder, all on burgundy grounds decorated with clusters of white dots, four full-page miniatures profusely illuminated (arranged in two sets of facing pages at opening of volume), marginal ink-drawing on fol. 27v (perhaps Cain killing Abel with the jawbone of an ass), numerous contemporary endorsements at end filling up originally blank space there, slight cockling throughout, trimmed at top removing tips of some penwork cadels there, else excellent condition, 315 by 225mm.; contemporary binding of red velvet over pasteboards (composed of near-contemporary manuscript and printed waste), red silk pastedowns, boards bumped in places, velvet rubbed and with holes at extremities and spine

Provenance:

1. In the same anonymous, and perhaps French, nineteenth-century collection as the Milanese Breviary of the fifteenth century now Morgan Library and Museum, M.209-210, a printed Franciscus de Retza, *De generatione Christi*, Speyer, Johann and Konrad Hist, 1484, once in the Ritman library and an etching of Vincent van Gogh, *L'Homme à la Pipe*, now in the BnF. in Paris. These all with a red ink stamp of ‘ct’ followed by a cross, all within a circle (recorded as Lugt 642d). Both the Morgan manuscript and the etching were subsequently in the collection of P.F. Gachet (1828-1909), a Parisian doctor who treated van Gogh in his last weeks.
2. Sotheby’s, 4 December 2018, lot 178, for £9375, to Martin Schøyen, his MS. 5606, thereafter kept in his London library.

Illumination:

This is a sublime example of a *Carta Executoria*. The quality of the art of such commissions seems to have been set by the patron’s standing and the amount of money they were prepared to put into the commission, and the artist here ranked among the highest of his peers. There are four full-page miniatures in a Mannerist style, and a portrait of the monarch as a grown man (Philip was 35 when this document was issued) that almost stands alone as a portrait of a reigning Renaissance monarch by an artist who knew him well.

It is the ruler portrait here that suggests this artist did not only produce volumes such as these, and its level of detail (capturing his ‘Hapsburg chin’) suggests the artist saw the monarch often. The presence of the monarch’s shadow on the wall behind him – a feature of art quite new in the Renaissance – shows that he was at the forefront of artistic innovation. Importantly, this image is not taken from any portrait of Philip II known to us (but is close to his lost portrait of 1560, for which see the copies of it in the Royal Museums at Greenwich, BHC 2951, and the Lazaro Galdiano Museum in Madrid; as well as his portrait by Titian painted in 1551 just before his marriage to Mary I of England), and may well be the artist’s own study.

The subjects of the four full-page miniatures are: the Annunciation to the Virgin, facing the Adoration of the Shepherds (fols. 2v-3r), and St. James Conquering the Moors, facing the arms of Pedro of Segovia within an architectural frame surrounded by sprays of coloured acanthus leaves (fols. 3v-4r), all within borders of stylised blue, green and pink foliage on dull gold grounds with human faces at some of their corners and gilt inscriptions “Ihesus Maria / Don Filippe por / la gracia de dios / rey de Castilla / de Leon, de Aragon / de las dos / Secilias” set within coloured architectural frames. The arms themselves have their own inscription in gold on black grounds: “Arma d’ pedro d’ segouia”. The pages with St. James fighting the Moors and the Segovia arms (with their inscription in gold on black) are near-identical in composition and style to those of another *Carta Executoria* produced in Valladolid in 1576, and once in the Maurice Burrus collection (sold by Christie’s, 25 May 2016, lot 32), and the two may be by the same hand. However, the ruler portrait there is simpler and more generic.

£8,000-12,000



Lot 130





Lot 131

131 θ  
Statutes of the Confraternity of the Venerable Society of St. John the Baptist, in Latin, manuscript on parchment [Italy (Rome), 1582]

16 leaves (a single gathering, plus a paper and a parchment endleaf at front and back), complete, single column of 28 lines of a late italic hand influenced by humanist script, important words in large capitals, numerous subscriptions and additions on privileges and indulgences granted to members of confraternity, slightly cockled throughout and light folds showing these leaves once folded twice before binding, hole at base for thong of seal (both seal and thong wanting), modern ownership stamp of a skull and crossbones on front paper endleaf, small spots and stains, overall good condition, 240 by 170mm.; bound in near-contemporary card with parchment spine (this spine stiff and causing breaks in card in lower part of front board; these now held in place by paper pasted to inside), some tears to edges of boards, working leather thong ties.

£800-1,200



Lot 132

132 θ  
'Descriptiones Poeticæ', a collection of Latin verse of an encyclopedic nature assembled by Franciscus Brivius, manuscript on paper [Italy, seventeenth century]

126 folios (plus 3 paper endleaves at front and 5 at back), complete, single column of 26 lines in a scrolling italic hand, titles in larger version of same, a frontispiece on a front endleaf with the title and author's name within a wreath supporting by bees, above an eagle, above a scallop within a frame between two cities, frowning birds in the foreground on both sides, some small spots and stains, slight foxing to endleaves, else good and fresh condition, 152 by 100mm.; contemporary pigskin over pasteboards, gilt-tooled with fillet and floral sprays around a central 'IHS' within a sun motif (indicating probable Jesuit ownership), remnants of blue paper label at spine

The compiler here is almost certainly the Francisco Brivio of Milan, who served as a Jesuit and wrote the *Dies domini oratio in parasceue* printed by the Vatican in 1633. The present work is, to the best of our knowledge, unpublished, and includes verse on the heavens, the world, the heavenly spheres, God and divine love, day and night, clouds and winds, animals, the oceans and naval warfare, gemstones, monstrous humans, fantastical beasts, demons and the whole gamut of Roman gods, among many other subjects, all culled from Classical and medieval sources. This may well be in the author's own hand.

£600-800



Lot 132



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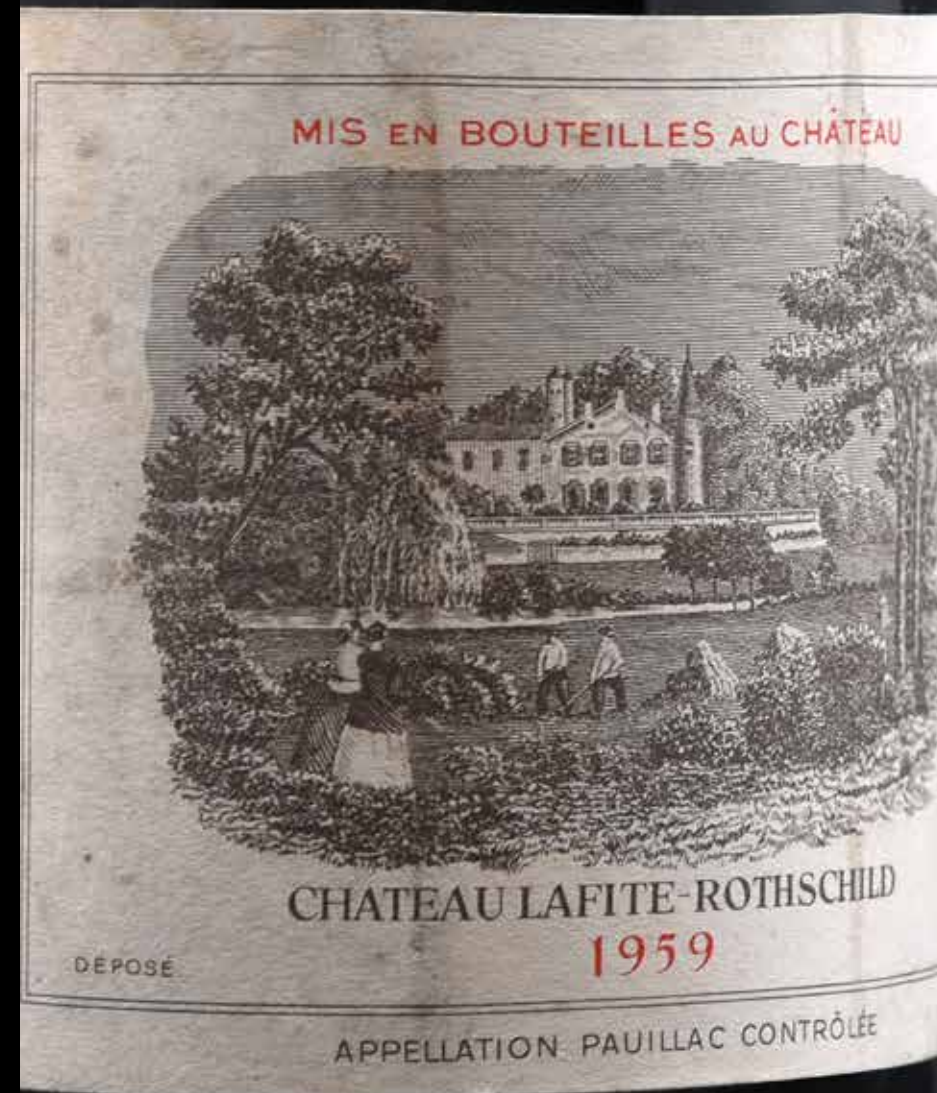
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3. **ESTIMATES.** Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve 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 UK 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 UK 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.

Following the UK's exit from the European Union, private overseas buyers can only receive goods free of VAT/have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale and arranges for the transport of the goods. If you would like us to arrange for the export and delivery of the goods there will be an admin fee of £100 plus the shipping cost. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note that if we export the goods to you, you will be responsible for completing the importation procedures as well the payment of any relevant duty/VAT payable on importation into your country. Business buyers are not affected by this change where the purchase has been made in the business or trading name and a VAT refund will be available on proof of export.

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.

10. **COMMISSION BIDDING.** Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyers' premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

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.

# Terms of Consignment for Sellers in Public Auctions

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. 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 or separately announced prior to the auction. 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. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION.** In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY.** The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

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.

6. **LOSS AND DAMAGE OF GOODS**

(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 £150, 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.

9. **RESERVES**

(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 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.

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. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

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 or the checks necessary under the current Money Laundering Regulations have not been completed. 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. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.
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 and we have completed necessary checks under the current Money Laundering Regulations.
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/](http://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.

# Dreweatts

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# Group Departments

## AUTOGRAPHS AND EPHEMERA

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## ASIAN CERAMICS AND WORKS OF ART

Mark Newstead  
Dr Yingwen Tao  
[asian@dreweatts.com](mailto:asian@dreweatts.com)

## BLOOMSBURY AUCTIONS BOOKS AND MANUSCRIPTS

Dr Timothy Bolton  
Camilla Previté  
Denise Kelly  
[info@bloomsburyauctions.com](mailto:info@bloomsburyauctions.com)

## BRITISH AND EUROPEAN CERAMICS AND GLASS

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