Sokol Books
manuscripts
FROM ADORNO, GOVERNOR OF GENOA

1

ADORNO, Agostino. [MS Letter].

Genoa, 1496.

£1,450

One sheet, 20.5 x 29.5cm, paper, autograph letter signed 30 March 1496, 16 lines (plus signature), Latin in a very neat, humanistic italic, brown ink, paper wafer seal and docket to verso, some spotting and light browning from seal, watermark of a bird encircled from Ferrara, probably early C15 (Briquet 12.118).

The letter is addressed by Adorno to the ‘Brothers and Friends of the Antiani of Genoa’. The Antiani had been instituted in Italian cities since the 13th century as representatives of the plebian class, an updated version of Roman tribunes. Adorno asks that the Antiani grant pardon to Thomas Beti, whose ‘excellence’ Adorno hopes to ‘make well known to strangers’ as well as ‘brothers and friends’; Beti is described as a ‘ready speaker, eloquent in persuading’ and powerful in negotiation.

Agostino Adorno was appointed governor of Genoa in 1488 by Ludovico Sforza, Duke of Milan, who gained control of the city that year. Although the Adorni were one of the most powerful merchant families, Agostino’s appointment began a period of crisis for the former republic. Sforza used Genoa to bolster his own forces in the first of the Italian Wars (1494-98) against Venice, and by encouraging Charles VIII of France to invade Italy set the groundwork for an alliance that would result in the invasion of Milan.

The year this letter was written, Sforza’s overthrow was already well under way, and with it the Adorni’s exile. Since the 14th century, there had been a struggle for power between Genoese aristocrats and the rising mercantile class, which Adorno obliquely refers to in this letter when he speaks of a ‘stirred up republic’ (republica versatus) that has distracted attention from Thomas Beti’s cause. Gian Luigi Fiesco, a prominent Genoese aristocrat, encouraged French invasion. In 1498, Louis XII invaded and captured Milan, and when his forces entered Genoa no resistance could be mounted because Adorno had diverted his forces to Milan at Sforza’s command. When Adorno withdrew from Genoa, Fiesco took over and for the first time since 1339 the aristocracy was back in charge.


2

ANONYMOUS. Tractatus theologicus De Sacramento Poenitentiae.

Manuscript, Sicily, mid-seventeenth century.

£2,350

4to. ff. (iii) 251. MS, on paper, Latin. Mainly brown-black ink in secretary hand, typically 26 lines per page, a.e.g. Small marginal stains to a couple of ff., marginal light foxing in places, the odd ink burn affecting a letter, tiny interlinear worm hole to first gatherings. A very good, well-margined copy on fine paper, crisp and clean, in contemporary Sicilian (probably Palermo) morocco, one fore-edge a little worn, very minor worming to upper corner. Double gilt rule to outer edge, leafy decoration gilt to outer border, central panel with double gilt rule border, large gilt fleurons with birds to each corner, central ovals with Crucifixion and Virgin and Child to upper and lower cover respectively, gilt border with urns and fleurons to ovals. Spine with double gilt rule border, unusual lateral gilt fleurons within. The binding is traceable to late C16 Sicily. The leafy border, solid cornerpieces, and compact gold-tooling
of the centrepiece strongly recall the Venetian-style bindings made in the second half of the C16 for the notarial manuscripts of the Ferrero family of Palermo (Davis III, 345; Nixon, ‘Pierpont Morgan’, 48).

The ‘Tractatus theologicus’ is a theoretical disquisition on the sacrament and practice of penance. Like similar seventeenth-century ms. ‘tractati de sacramento poenitentiae’, it follows the structure of Section XIV of the Council of Trent, held on 25 November 1551, which discussed the nature of penitence and its stages (contrition, confession, administration, absolution, and satisfaction). The ‘Tractatus’ has a rigid structure whereby a section on a specific issue is followed by one on its counterarguments. For instance, the section where penance is described as a sacrament instituted by Christ himself in addition to baptism for the remission of sins during one’s lifetime, is followed by a challenging section presenting opposing views like those of the Novatians (who did not believe in the remission of sins), with references to the works of Jesuit theologians like Suárez, Vásquez, Hurtado and Bellarmine. The arguments of the Council of Trent are integrated with references to canon law, including the codification of the priest’s ‘iudicatio’ of the penitent and the ‘sigillum’, the priest’s vow of secrecy (a section mentioned in the index but apparently absent from the book).

The technical nature of this handsomely-bound ms. suggests it was probably owned by a canon lawyer or a scholar, perhaps professor, of moral theology. In C17 Palermo, canon law and moral theology (in the form of ‘cases of conscience’) were taught at the new university founded under the auspices of the Society of Jesus. The theological principles and canon law regulations of the sacrament of penance were given special attention, having acquired greater importance and complexity after the Council of Trent’s reaffirmation of the fundamental function of priests in judging and absolving sins.


£1,850

ANTHROPOMORPHIC INITIAL, on a leaf from an Antiphonal, in Latin. Illuminated Manuscript on Vellum.

[Central Italy], , [14th century].

£12,500

ANTIPHONAL, WINTER PART. Decorated manuscript on vellum.

Southern Spain, perhaps Grenada, or Portugal, c. 1600.

£876

Item 3

ANTIPHONAL, WINTER PART. Decorated manuscript on vellum.

Folio (475x340 mm.). On recto seven four-line staves in red, music in square notation alternating with seven line text in brown ink in a gothic bookhand, a couple of initials with penwork flourishing, in red with blue, in blue with red; numbered 291 on upper margin. INITIAL I (body: 145x25mm.) COMPOSED WHOLLY OF A HUMAN FIGURE WITH HAT, dressed in light blue and red, on a blue background with white tracery; leafy extensions in light pink and blue developing from the hat and the feet into the inner and upper margins. On verso seven four-line staves in red, music in square notation alternating with seven line text written in brown ink in a gothic bookhand; red penwork initial with blue flourishing. - Slightly worn in the lower part with loss of a few letters, otherwise good.

The initial I opens the response ‘In montem Oliveti oravi ad patrem pater si fieri potest’ on Holy Thursday. According to the Catholic liturgical year, these two leaves marked, in the same Antiphonal, the beginning and the end of Lent.

520 x 365 mm, 160 leaves, last numbered clivii; i-XXIX lacking Sill. of text i.e. V6, V17, I3, XI3 and XX7 and 4 blanks: first and last and one from each of XII and XVI. Justification mostly 470 x 270 mm, in dark and light brown ink of varying quality in a very clean Spanish Rotunda, 6 staves of five lines per page in red with square and diamond shaped musical notation and text, sometimes interrupted by sections of text, most pages ruled in double blind lines, others in brown ink, from fol. 5-32 the written space is framed by double lines in black ink; original foliation visible in upper right in the second half of the codex, catchwords; rubrics in red, 90 elaborate calligraphic initials, 168 small painted initials (1-line + stave), 2 larger illuminated initials (2-line + stave). Heavy and sturdy vellum, typical for antiphonals, fleshsides and hairsides of vellum differ strongly in colour, few leaves broken in gutter, rather crude but functional repairs, a little water damage and ink bleeding, most pages are almost immaculate, some faded, minor ink erosion, occasional offprint, prickings in outer margins sometimes visible. Illumination overall in good condition. Remains of candlewax on inner side of front cover and scattered throughout the manuscript bear witness to its frequent use.

Beautiful contemporary, early 17th-century binding, calf over heavy wooden boards with delicate metal bosses and cornerpieces. Very soft spine, cracked at lower front, five raised bands, heavy headbands and thick threads in the quires, edges in red, remains of two clasps. Incipit: “Ecce nomen domini...
venit de longin quo et claritas.” (Isaia, 30, 27, Magnificat Antiphon at Saturday Vespers before the first Sunday of Advent) Explicit: “Crucem sanctam subiit qui infernum confregit” (Antiphon for Eastertide from Whitsunday).

This large antiphonal covers the liturgy from first Sunday of Advent to Eastertide. Its very heavy construction made it suitable for a high lectern for all members of the choir to be seen. With its very accomplished calligraphic initials and its 170 colourful painted initials it is quite lavishly decorated. Two larger initials (e.g. on fol. 30v) show an almost baroque approach to older Renaissance forms of grotesques, festoons, fruitbaskets and architectural floral elements. These two large initials open the liturgy of first Christmas day and Epiphany. The initials are painted on coloured square grounds, mostly in red and blue, with golden tendrilled and spiralling decoration in liquid gold or silver. The smaller initials sometimes include charming faces of putti or masks and are in general quite playful in the arrangement of foliage that forms the letters.

There are two different types of painted initials, probably by different hands. One shows monochrome letters in almost austere, but elegant and humanistic shape on square grounds that could be either dotted or decorated with tendrils, while the other has polychrome initials formed of different kinds of leaves and foliage in 2 forms that are derived from renaissance Italian illumination. Both share the same palette for the square grounds and decoration, so we may assume that both painters worked in the same workshop. In addition to the style of the accomplished Spanish rotunda and calligraphy, the illumination points to Spain as place of origin. The more elegant initials resemble those in MS Egerton 3296 of the British Library, the Carta executonia de Hidalguia which was made for Philipp II in 1597 (cf. in particular fol. 59v). That manuscript was made in Grenada.

The contemporary binding is particularly beautiful and well preserved, which is rare. To find an antiphonal with all traces of long and continuous liturgical use in its contemporary binding is an unusual pleasure, as so many have been dismembered, and the bindings lost. The present binding with its delicate brasswork also points to Portugal or Southern Spain around 1600 or the early 17th century. Provenance: French private collection. No signs of earlier provenance distinguishable. An ornate, later, but not modern, cast iron book stand, perhaps constructed for this volume, is included in the price.

BAHA’, Ad-din Muhammad Ibn Husayn Al-Amili (1547-1621 AD), known as “Sheikh Bahai”. Zubadat al-Usul [A Treatise on the principles of Imami Shi‘i fiqh and jurisprudence], for private use. Decorated manuscript in Arabic on buff paper. Persia, probably Isfahan, , , Dhul-Qadah 1042 AH (May, 1633 AD).

265 x 210mm, 124 leaves + 2 (later) flyleaves at front and back, complete; written space 150 x 120mm, 4 or 5 lines striking black naskh (contemporary style), key words and phrases in red, some overlining also in red, extensive marginal notation throughout, seemingly in a contemporary hand, two ink ownership seals to preliminary leaves, outer edge of first 7f (and a few later) mounted, later buckram boards, showing minor signs of wear, else well preserved.

Sheikh Bahai was a prolific scholar who compiled over 120 works on religious science and literature, designed the dome of the prestigious Imam mosque of Isfahan (that was made to echo seven times), and whose academic interests ranged from mathematics to religion & mysticism. Sheikh Bahai obtained an honoured place in the court of Shah Abbas I in Isfahan, after moving there in 1616, where he served as a royal wizir and confidant to the Shah until his death in 1633.
This work is focused on Islamic jurisprudence and Usul al-Fiqh (the roots, sources and principles upon which Islamic law are based), forming a comprehensive analysis and study of these areas. Interestingly, Bahai was often mistaken as a Sunni scholar but it was his love for the Imams that ultimately distinguished him as a Shi'a, hence the focus of this treatise being Imami fiqh and not Hanafi (more commonly associated with fiqh). The generous margins and wide spacing between lines of text suggest this volume was copied for the purposes of study. Furthermore, the extensive contemporary annotations (both interlinear and marginal) are of a scholarly and critical nature, implying this volume was used in an academic environment by one single teacher: all the marginalia appears to have been executed in the same hand.

There is a colophon on the final folio, in the same hand as the scribe’s, belonging to scholar Muhammad b. Mu’min b. Shams al-Din Muhammad al-Isfahani, claiming that he is a student of Sheikh Bahai himself. The inclusion of this colophon and the dating of this manuscript (being only 12 years after the author’s death), intimate that this manuscript was copied directly from one of Bahai’s original copies. UCLA library holds another copy of this work by scribe ‘Abd al-Qadir b. Haydar (Mss (32)) dated 1048 AH (1637 AD), 16 years after the author’s death, professing to have been written as a complete and comprehensive copy of the original. The present volume was compiled 4 years before the UCLA copy, reaffirming the likelihood of our scribe copying this volume from the original source. The links between our scribe and the author, and the proximity between the author’s death and the copying of this manuscript, make this an important source for further study into the teachings of Sheikh Bahai in Zubadat al-Usul and offer insight into his work through the marginal commentaries provided by one of his own pupils.

A COMPLETE EARLY-THIRTEENTH CENTURY PORTABLE PARISIAN BIBLE

6

BIBLE. Illuminated manuscript on vellum.

France, Paris or Amiens, 13th century (2nd quarter).

£150,000

146 x 95 mm, 656 leaves on parchment: I12, II-XII24, XIII26, XIV-XVII24, XVIII18, with no catchwords or leaf signatures; flyleaves at the beginning and end, the first and last used as pastedowns; modern foliation in pencil “1-655” repeating no. 521 (followed here). Justification 98 x 66/67 (30/31 x 5/6 x 30/31) mm ruled in lead point with two vertical bounding lines for two columns and 42 horizontal lines for 41 lines of text, with two extra horizontal lines; prick holes for vertical bounders showing occasionally in the lower margins; two extra horizontal lines (3 mm apart) at circa 9-11 mm from upper ruled horizontal line and circa 15-19 mm from lower. Very small Gothic French bookhand (Textualis) deriving from glossing script, often called ‘pearl script’ (Perlschrift), in dark brown ink; less formal small Gothic hand influenced by documentary script for the added index of liturgical readings at end (fols. 653v-656v; apparently unfinished); headings and highlighting of capitals in red, running-titles and chapter numbers in alternating red and blue capitals, versal initials in Psalms (fols 276r-303v) and Interpretationes (fols. 591r-653v; capitals not executed and dedicated space left blank from letter E onwards), chapter initials (2-15 lines high) in alternating red and blue with contrasting pen-flourished decoration throughout, 66 large puzzle initials (3-39 lines high, mostly 4-6 lines) in red and blue with pen-flourished decoration in red or red and blue, 78 large illuminated initials (from 3-line to column high, mostly 7-9 lines), in designs of spiralling foliage, occasionally inhabited by small dragons or other grotesque animals, in colours (blue, red, pink, green and white) and shell-gold. A few marginal 15thcentury notes in light brown ink (see fols 248v, 425r and 425v, the latter by a Northern continental hand) and manicula in red (fol. 144v). Parchment (?) tabs marking the beginning of books removed. Thin parchment of good quality, with slight cockling, and a short cut at the fore-edge of some leaves caused by the removal of parchment tabs marking the beginning of books. Running titles occasionally cropped by the binder. C. 1500 binding, probably Flemish, light brown
calf over bevelled wooden boards, sewn on four raised double-split spine bands, covers tooled in blind to a panel design, outer panel filled with a blind tooled heads-in-medallion roll, second panel with blind fleuron, rosette and leaves tools, and central panel semé with blind-tooled fleurons, with two long decorated brass catches at fore-edge of upper cover, and two stubs of calf-leather straps for fastening clasps (missing) secured at foreedge of lower cover by two brass plaquettes; spine, edges and corners restored. 18th-century shelf marks on verso of third upper flyleaf and corner of lower pastedown; 19th century shelf mark “105/100_9 [or 1] i” in pencil at lower edge of upper pastedown. Preserved in wooden book box.

This charming and prettily decorated portable Bible is an untouched and unspoiled early example of the Parisian Bible of the 13th century. It was copied and decorated in the second quarter of the century, shortly after university theologians completed the standardization of the biblical texts. The new Vulgate had been created to facilitate university teachers and members of the preaching orders, who often travelled between universities, monasteries and church congregations in different parts of the country. It was therefore conceived as a text that could be copied in volumes of diminutive format, written on very fine parchment in the tiny formal Gothic script mostly used until then for marginal glosses. The new biblical vulgate started circulating in its final form about 1230. The present manuscript is therefore an early representative of the Parisian Vulgate. The text is complete and all the canonical prologues, each rubricated in full and decorated with an illuminated or a pen-flourished initial.

The initials are elegantly decorated with twirling rinceaux in colour and gold, and sometime include small dragons or other grotesque winged animals intertwined with the scrolling foliage. The puzzle initials, formed of interlocked scalloped segments in red and blue separated by a thin white line, are filled with curling pen-work decoration dotted in blue. A similarly curling and dotted decoration surrounds them and elongates into the margins in elegant pen strokes of red and blue. The style of the painted decoration resembles closely to works of the Parisian workshop known as the “Vie de saint Denis Atelier” (active 1230-1250) for the Benedictines of the Priory of Saint-Martin-des-Champs in Paris and the Cistercians of Chaource Abbey (see Paris, Bibliothèque nationale de France, Ms latin 223). It also closely recalls the style of manuscripts produced at the same time in Amiens, Northern France for the Benedictine Abbeys of Anchin, and Marchiennes (see Douai, Bibliothèque Municipale, MSS 18, 20 and 21). The small codicological feature of parchment tabs marking the beginning of books, now removed from the present manuscript, adds a further link to manuscript Bibles produced at Amiens for monastic use (see R. Branner, Manuscript Paintings in Paris during the Reign of Saint Louis; a Study of Styles, Berkeley, 1977, cat. 210, pl. X).

In the 13th century the manuscript was used in a monastic or ecclesiastical institution as indicated by the index of liturgical readings added at the end of the volume by a 13th-century hand which was more used to writing monastic cartularies or ecclesiastical deeds than liturgical books. The prominence given to the feast of St Vincent of Saragossa (22 January) at the beginning of the readings for the Proper of the Saints, suggests a particular devotion to the saint. St Vincent is the patron saint of Macon and Viviers in France, Berne in Switzerland and Soignies in Belgium. A particular veneration for St Vincent and the probable Flemish origin of the fifteenth century binding combine to point to the collegiate church of St Vincent at Soignies as the probable 13th-century owner. St Vincent’s was built as the church of the Benedictine Abbey founded by St Vincent Madalgarius (d. 677), a Flemish nobleman. Soignies Abbey was dissolved and transformed in secular Chapter in the 11th century.

In the 17th century the book was in Prussia, in the possession of Johann Friedrich Bessel, a philologist of Tilsit, respondent and praeses at the Universities of Wittenberg and Helmstedt between 1654 and 1667. Left after Bessel’s death with others of his book to Christopher Horch Senior, possibly the father of the German physician Christopher Horch (1667-1754) of Berlin, it was given by Horch to an unidentified individual on 13 February 1682 (“Hac Biblia manuscrita donata / mihi fuit à Dn. Christophoro / Horch Sen. ex libris relictis / B. Dn. M. Besselj / Anno 1682 .d. 13 Febr.” on upper pastedown). The unnamed recipient of the book was probably either Heinrich Bartsch (1627-1702), councillor, treasurer and vice-mayor of Königsberg, who gave his collection to Königsberg Stadtbibliothek, or his son Heinrich Bartsch Jr (1667-1728), a jurist at the University of Wittenberg. In 1718 the library was opened to the public by Bartsch Junior, who donated his collection of Bibles. In the 19th century the book was stamped “Stadtbibliothek Königsberg” twice in the lower margin of fol. I recto. The Bible is mentioned in the library catalogue A. Seraphim, Handschriften-Katalog der Stadtbibliothek Königsberg i.Pr., Königsberg i.Pr., 1909, p. 300. The library was destroyed by a bomb in August 1944. Since 1946 Königsberg has been part of Russia.
BIBLE. *Bible, in Latin, decorated manuscript on vellum.*

Northern France, (Paris), mid 13th century.

192 by 130mm. (and 80mm. thick), 549 leaves (plus endleaf at front, and including endleaf at back), collation impossible but textually complete (rubricator made numerous mistakes corrected by contemporaries or near-contemporaries, and despite a jump in II Esdra from chapter III to VII there is no text loss), double column, 53-54 lines in an excellent professional early gothic bookhand, capitals touched in red, rubrics in red, small initials in alternate red and blue, chapter numbers and running titles in same, one-hundred-and-seventeen larger initials in variegated red and blue panels with elaborate scrolling penwork with scallop-shapes and patterns of circles and trailing stems in same colours, enclosing swirling foliage, numerous near-contemporary and early marginal additions (some set within geometric shapes in margin picked out with red outlines, and a few pointing hands as well as so-called ‘clover marks’, a single hand pointing to a flying bird, most probably the Holy Spirit), two leaves with near-contemporary marginal drawings of God’s hand emerging from a cloud and directing Noah and another looking out of the Ark as the dove returned with a sprig of foliage, as well as two diagrams of the levels of the ark with their types of inhabitant drawn “ab augostino”, one front endleaf cut away, foot of first text leaf cut away probably to remove ownership inscription, splits to corners of a small number of leaves, slight cockling in places, small spots and stains, else in excellent and most presentable condition, later medieval binding of dark brown leather over wooden boards, tooled with fleur-de-lys within chevrons and roll-stamps, sewn on thick thongs, two clasps of leather ties with metal endpieces which attach to metal pegs set in front board, scuffing to boards in places and slight tears at corners of spine, overall in good and robust condition.

This is a handsome and weighty thirteenth-century Bible, the format in which most readers of the Middle Ages knew the complete text. Due to its vast size, most Early Medieval Biblical books included only sections of the complete canon, but the needs of students in the fledgling university in Paris in the late twelfth and thirteenth centuries lead to advancements in the methods of book production in order to mass-produce complete copies for that market. Script became miniaturised and the words themselves heavily abbreviated in an effort to push resources to their limit, and at the same time libraires or master-book producers divided up master-copies to hand out in sections (or pecia) to multiple copyists at once, dramatically increasing the rate of copying. Thus they survive in large numbers, and may even have suppressed the production of copies of the text in the fourteenth century as so many were available second-hand. However their multiple decorated initials and fine script often attracted the attentions of the commercial book-dispersers from the nineteenth century onwards, and thus they have become fewer and fewer to the market in the last century, with examples continuing to fetch record prices when they appear. Here are the common stock of contents for the Vulgate text, with the standard abbreviations of Hebrew names in the form “Aaz apprehendens...” at its end, preceded by a page of textual notes added by a near-contemporary hand. The endleaves at each end are filled with other notes by medieval hands pointing at a continued use of the volume in preaching. These provide a quick reference to sections of the text for use at certain times of the liturgical year and for a number of common episcopal and clerical functions (such as the consecration of deacons), and other rarer ones (such as “In tempore belli”, “in the time of war”).

Provenance:

1. Written and decorated in Paris in the mid-thirteenth century, and perhaps passing to a French cathedral or monastic library, most probably that of the smudged and erased inscription beginning with “S” whose ex libris was added to the head of an endleaf at back.

2. Probably passing into private hands during the French Revolution or Secularisation in the last years of the eighteenth or early years of the nineteenth century (at which point the now-lost ownership inscription may have been added to the base of the initial text leaf). Thereafter with nineteenth-century pencil marks on pastedowns, adding “LB XIX 337059” and an identification in German, as well as an apparent name: “A. Joelb” and acquisition or cataloguing date: “13.06.09”. The volume was perhaps that offered by Ludwig/Louis Rosenthal (1840-1928) of Munich, the founder of the Rosenthal book-selling clan (see ‘Retrospect’ on him in Dem Börsemblatt, 24 May, 1905, and translated into English in Book Auction Records 2 [1904-05], pp. i-iii, in his catalogue for 1910, lot 300 (with the same number of leaves and a similar number of lines).
A MONUMENTAL 12TH-CENTURY LATIN BIBLE

8


Lombardy, Italy, 1170-90.

p.o.a.

460 x 310 mm, 251 leaves on parchment, substantially complete: I8-1 (i excised, probably blank), II-XIII8, XIV+2 (bifolium added between vi and vii), XV-XVI8 (iii and vi as singletons), XVII-XXIX8, wanting a quire after VIII (fol. 63), two after XXIV (fol. 194), and quire XXXII but for fol. 251, Catchwords at lower margin of last verso of quires; paper flyleaf and conjoint pastedown at beginning and end. 325 x 204 (93, 21, 90) mm; ruled for two columns and 34 lines of text in lead point, pricking at upper and lower margins and fore-edge (from recto), additional vertical line between the bounders dividing the two columns. North-Italian transitional caroline script (Littera carolina) in brown, corrections and additions in black throughout and text on additional leaves 110-111 provided by a second contemporary North-Italian Cistercian hand (Littera protogothica textualis); marginal notes referring to readings in the refectory in the Gospels: “Hic dimittatur legere in refectorio” (fols 201r, 215r, 239r) and “Hic incipiatur legere” (fols 217v, 242v), marginal chapter references in an Italian hand in grey ink throughout, c.1400. Rubrics, often with notes in small hand (littera glossularis), in lower (occasionally upper) margin as on fol. 109v, providing guidance to the rubricator, chapter numbers and marginal numbering of the biblical readings (Lc. I., Lc. II., etc) in red throughout; running titles by rubricator in red at beginning and end of gatherings up to fol. 103r, otherwise in dark brown or grey ink by different hands to the end of the Epistles (fol. 166v). Two large initials (9-15 lines), the first in blue, the second blue and red, both with penwork decoration in red, blue and green and followed by first words of text in red capitals touched in blue (fols 2r and 35v); one large 7 line initial in blue with reserved blank and penwork decoration in red and yellow (fol. 95v); similar large initials (6-13 lines) in red, occasionally extending into the margin, at beginning of texts (fols 119v-242v); minor initials (2-4 lines) in red, green and red (fol. 15v) or blue and red (fol. 107v) throughout. Three large initials (16-25 lines) in red with reserved red and black penwork decoration supplied to the additional text on fols 110r, 111r and 111v. Strong Italian parchment, with a number of natural flaws and some cuts with medieval repairs (see fol. 20); fol. 119 with a long horizontal cut, but complete; lower margin of fols 232-233 and 237 and fore-edge of fol. 238 cut away; overall in good condition. In later brown sheepskin over unbevelled wooden boards, some scuffmarks, sewn on four double-split spine bands of alum-tawed skin, two endbands on parchment core with yellow sewing thread, now loose, and title “Quat. [?] Proph. mai / et / Plus [?] Lib. N. Test.” on spine, shelfmark “229” in black ink on upper pastedown; shelfmarks “35” and “67” on spine, all 17th/18th century.

This splendid volume was produced in Northern Italy in the second half of the twelfth century for the use of a monastery of the Cistercian order, established in 1098 by Robert of Molesme at Cîteaux. The unusual order of the biblical texts (Isaiah, Jeremiah, Ezekiel and Daniel; Epistles, Acts and Apocalypse; the Gospels), reflects a programme of reading in the Night Office carried out in Cistercian communities from Advent to Epiphany, Lent, and Easter to Pentecost (ordo librorum ad legendum; Reilly 2005, pp. 169 -170). The Cistercians included the reading of the four Gospels into the refectory element of their annual cycle, but excluded the Passion narratives as highlighted in the manuscript by the marginal notes “Hic dimittatur legere in refectorio” (fols 201r, 215r, 239r) (Webber 2010, pp. 20 n. 47, 32). The large size of the volume, the two-column layout, well-spaced lettering and use of red minor initials throughout were designed to assure legibility for reading aloud. The additional punctuation supplied by the second hand in a darker ink in accordance with the Cistercian practice of indicating short, medium and long pauses in the reading, supplied further helpful guidance (Parkes 1992, pp. 195, 197). The textual corrections by this second hand testify to the attention paid to the correctness of biblical texts in accordance with St Bernard of Clairvaux’s wishes. The sober yet elegant decoration of the initials also follows the Cistercian practice of austerity, including restrained decoration in their manuscripts. The initials to Isaiah, Jeremiah and Daniel are similar in style to those found in
a 12th-century manuscript Bible now in the Biblioteca Civica “Angelo Mai” at Bergamo, MA 600 (olim Alpha V 17; see Zúñez), with an almost certain Cistercian origin. The three initials in red with reserved red and black penwork decoration on leaves 110r-111v are consistent with the decoration of Cistercian manuscripts produced in Italy, as in two 12th-century codices; an office lectionary at Harvard, Houghton Library, Typ 223 online at http://hcl.harvard.edu/libraries/houghton/collections/early_manuscripts/bibliographies/Typ.cfm, from the Abbey of Morimondo (Ferrari 1993, p. 299) and from Acqua-fredda Abbey (see Ferrari 1993, p. 295) a 12th century Commentary on The Old Testament-Pentateuch by Isidore of Seville and Hugh of St Victor’s Rex Salomon, now at Berkeley, Bancroft Library, MS UCB 16.

Both these manuscripts have covers almost identical to the present, and bear similar titles on the second spine compartment, also found on Jerome’s Commentary on the Minor Prophets, now Milan, Biblioteca Nazionale Braidense, Gerli MS 12, identified by Ferrari (Ferrari 1999, pp. 36, 41-42, 44) as one of the manuscripts mentioned in the twelfth-century book list from the Abbey of Morimondo found on the last verso of the Abbey’s Office lectionary mentioned above (Houghton Library, Typ 223).

The present manuscript shares the same 18th-century provenance, if not origin, as those three manuscripts now at Milan, Berkeley and Cambridge. From the beginning of the eighteen century many manuscripts from Cistercian abbeys in Lombardy were collected at the monastery of S. Ambrogio in Milan to support the programme of cultural reform promoted by the Congregation of St Bernard in Italy and the Austrian government. On arrival at S. Ambrogio, they may have been supplied with new covers and a manuscript title on the spine. The present manuscript must have arrived about the same time, when the influx increased exponentially with the sup-

BOOK OF HOURS. Of unknown use (perhaps Amiens), in Latin and French, illuminated manuscript on parchment.

[France (probably Amiens), second quarter of the fifteenth century (probably c. 1430)]

£37,500

8vo, 180 by 136mm, 111 leaves (plus 3 paper endleaves at front and one at back), wanting a number of single leaves and offices from the Hours of the Virgin (see below), collation: i7 (endleaf at front cut away), i2 (bibilolum with additional material), i4 (wanting at least outer bifolium), iv4 (wanting at least inner bifolium), v7 (miniature on tipped in singleton), vi6, vii8 (with two miniatures on added singletons), viii2 (miniature on added singleton, and wanting i), ix7 (with two miniatures on added singletons), x7 (miniature on added singleton), xii6, xii7 (miniature on added singleton), xiii-xiv6, xv8, followed by 21 original leaves now filled with additional devotional material, including 2 stubs after fol. 93, single column, 20 lines of a rounded gothic bookhand, capitals touched in yellow, red rubrics, one line initials in blue or liquid gold with elaborate contrasting penwork which trails into the margin with long whip-like tails, larger initials in gold on blue and pink angular-edged grounds, two very large initials ‘O’ opening the ‘O intertemerata’ and ‘Obseco te’ prayers in burnished gold on bicoloured grounds heightened with white penwork and ending in innermost margin in a gold and coloured text bar extending the height of the column, both upper and lower margin filled with profuse floral border of thin rinceaux foliage terminating in gold leaves, realistic coloured flower heads and sprays of acanthus leaves, eight double page openings with a full-page miniature on the right set within an arched topped coloured frame and with an expansive burnished gold ground (some heightened with fine yellow brush-strokes), that facing a large initial in blue or pink enclosing foliage and set on burnished gold grounds, the following text within a text frame of gold and coloured bars on three sides, and both pages with full floral borders of sprays of acanthus leaves (some mirrored and enclosing panels of pounced gold leaf remi-

Text:

The volume comprises a Calendar (fol. 1v) preceded by devotional material listing the Deadly Sins in French at the foot of fol. 1r; Hymns and Gospel readings (fol. 8r); the Hours of the Virgin, now including Lauds (fol. 23r), Prime (fol. 32r), Terce (fol. 38r), Sext (fol. 40r), Vespers (fol. 44r), and Compline (fol. 51r); the Seven Peniten-

Illumination:

The complex borders around the miniatures with their thin rinceaux foliage and gold infill within sections marked off by mirrored crosscrisscrossing plant tendrils shows a clear debt to the work of the influential Parisian workshop of the Bedford Master. This is entirely in keeping with the artistic influences of Amiens after the fall of Paris to the English armies around 1420 and the exodus of artists from there to surrounding cities (see S. Nash, Between France and Flanders, 1999, on this, especially chs. 1, 3-4). The modelling of the figures and their simple but expressive facial features might also fit well within contemporary Amiens, but the wide burnished gold grounds behind each scene (some with yellow fronts painted over) and orange and soft-pink frames point westwards into the Low Countries.

The large miniatures comprise: (1) fol. 22v, the Kiss of Judas; (2) fol. 31v, Christ before Pilate; (3) fol. 35v, the Tormenting of Christ; (4) fol. 39v, Christ carrying the Cross; (5) fol. 44v, the Deposition from the Cross; (6) fol. 52v, Christ being laid in his tomb; (7) fol. 54v, Christ seated in Judgement as the dead rise from their graves; (8) a funeral service, held over a coffin.
The original owner's grasp of Latin may have been weak, and a near-contemporary hand has transcribed on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localizable

Provenance:

1. The volume was most probably produced in Amiens in the decades after the Bedford Master’s domination of Parisian illumination (fl. 1415-1435). The Calendar contains an appeal in red ornamental capitals to St. Fuscianus/Fuscien (11 December), the third-century missionary and martyr who proselytised among the Gallic tribe of the Morins and was beheaded just outside of Amiens. However, its commissioner may have had contacts further afield to the west, and despite the inscription on the modern case, the surviving readings for Prime (antiphon: “Assumpta est …”) do not agree with those recorded for Amiens, and the localisable saints take us into modern Belgium (note SS. Lambert, 17 September, and Hubert, 3 November, both of Liège, in the Calendar; and see “illumination” section below). Medieval Amiens was a wealthy and splendid city. In 1471, Louis XI described it as “une des meilleures, plus anciennes, somptueuses, notables et puissantes villes du Royaume”. It sat on the border of the opulently wealthy nations of France and the Burgundian Netherlands, and exploited this position to its fullest effect, supplying administrators and courtiers to both from its aristocracy, as well as using its site on the crossing of the River Somme to concentrate international trade between Flanders, northern France and England, within its walls. It had an estimated population of 20,000 in 1500, making it one of the largest cities in the French kingdom, and had twelve churches, ten monasteries and religious institutions, as well as at least nine chapels. Numerous libraires, book producers and illuminators are recorded in the town, executing commissions for these institutions as well as the powerful échevinage, the town council, who regularly commissioned works of art and illuminated manuscripts for the churches of the town and for presentation to visiting nobles. This book may have been commissioned as just such a noble gift, or by a wealthy bourgeois traveller. The original owner’s grasp of Latin may have been weak, and a near-contemporary hand has transcribed the names of the months and many titles of feasts in the Calendar into French, while another fine calligraphic inscription of about the same date adds the French devotional verse: “Chaste est plus belle / humilié plus leure / et charité est la mileure” to blank space at the foot of fol. 7v.

2. The book was still in French-speaking ownership when the apparent motto “Courtois” was added in the seventeenth century at the end of the text, but by the late eighteenth century had passed into German hands, receiving a page of descriptive notes in that language dated 1777 on its back paper endleaf.

3. Edward A. Woods (d. 1927), bibliophile of Sewickley, Pennsylvania, USA, who owned an extensive collection of printed books and commissioned a number of fine private printings of texts in the second decade of the twentieth century from the Mosher Press (including A. P. B. Pebody’s translation of Cicero, De Amicitia, R.L. Stevenson’s Will O’ the Mill and Tennyson’s In Memoriam in 1913, 1915 and 1920): his early twentieth-century engraved heraldic bookplate with the motto “Virtus vera nobilitas est” and the handwritten additions “091” and “MSL 5”, pasted to front paper endleaf.

THE HOURS OF THE NOBLE FRASIA DA SIENA

10

BOOK OF HOURS. Use of Rome, in Latin, illuminated manuscript on vellum. probably Ferrara, Italy, 1460-1480.

£28,500

81 x 61 mm, 382 leaves on parchment: I-IX10, X10 (with quires XI and XII inserted between leaves sixth and seventh), XI10, XII, XIII-XXX10, XXXII8, XXXIII-XXXVII10, XXXIX4, XL6 (3 blanks), catchwords in lower margin of last verso of quires and trace of manuscript leaf-signatures on quires I-X and XIII-XXXVIII, repeating signature D on quire XXXIII; parchment flyleaf with conjoint pastedown at the beginning and end. Regular Italian Gothic script [Southern Textualis Rotunda] in red and black by two hands, the second copying the addition text in the Hours of the Virgin and the Italian prayers at the end. Rubrics in red and initials (1-2 line high) in alternating red and blue throughout. 14 initials (2-4 lines high), in blue or green set against a gold-leaf ground with foliate decoration and/or extensions in purple and green with gold bezants, marking the Hours within the Hours of the Virgin and of the Cross, and the beginning of Litany. 4 illuminated historiated initials, in blue, in foliate design with white tracery, set against gold-leaf grounds with foliate extensions in green and purple, and 4 full borders decorated with scrolling green leaves and flowers in blue, purple, green and yellow interspersed with gold bezants, on fol 23r, 165r, 269r and 313r: 1 six-line initial “D”[omine] (fol. 21r) historiated with the Virgin and Child, the original arms within the wreath at centre of the bas-de-page erased [gules, a central charge per pale with traces of one small object at either side and repainted as arms of same tincture with a column argent]; 1 six-line initial “V”[enite] (fol. 165r) historiated with the image of a skull set against a green field and blue sky; 1 six-line initial “D”[omine] (fol. 269r) historiated with David in prayer; 1 six-line initial “D”[omine] (fol. 313r) historiated with Christ as the Man of Sorrows. Good quality parchment, well preserved, with large, clean margins. Thin wood boards sewn on three double-split spine bands of alum-tawed skin, two endbands with decorative sewing in alternating gold and red threads, and bookblock edges gilt and gauffered, all datable to the early sixteenth century. Red-velvet cover with fastening copper-alloy catch, inscribed “AVE”, red-velvet strap and fastening pin, with quatrefoil-shape base, at centre of lower cover (19th-century).

The volume includes the text necessary for the daily private devotion of religious and lay individuals according to the use of Rome.

Manuscript Books of Hours produced in the late Middle Ages and early Renaissance were often beautifully produced and illuminated to reflect the wealth and sophistication of their patrons. The present book is no exception. It was written in a pleasing elegant and regular Italian Rotunda hand on white and supple parchment of the highest quality
The Office of the Dead (fol. 165r) is particularly close to Cignoni’s opening of the same Office in the Hours for Filioliana Bichi (now New York, Pierpont Morgan Library, MS M 311, fol. 85r). The patron of the present Hours also belonged to a prominent Sienese family, but her arms have been erased from the bas-de-page of fol. 21 recto. The original tincture was seemingly gules, with a charge in pale, now overpainted argent, and an unidentified object at either side of it.

Early in the early sixteenth century, the text for Terce and Sext in the Hours of the Virgin was replaced and a final quire containing three additional prayers in Italian added, the bookblock edges were slightly trimmed, girt and gaufurred, and the book possibly newly bound in a delicate velvet (?) binding. These changes probably occurred when the manuscript was passed on to a new owner, possibly a daughter or a niece, her name “Frasia” [for Eufrasia] recurring at the beginning of two of the Italian prayers (fols 377r with marginal malicaniacae and 379r), in which she is portrayed as a “misera pecatrice”. The book also shows a sample of her own writing in the words “o pecatrice frasia” added at the end of the last prayer by an unprofessional, yet educated early sixteenth-century hand (fol. 382v).

Frasia was a common name at the time among Sienese women and the literature relating to the cultural life in Siena in the first half of the century records the names of at least three Sienese noblewomen, Frasia Agazzari, Frasia Placi di de’ Ventury and Frasia Marzi, who wrote poetry and participated in the reunions – the so-called veglie – of the new Academia degli Intronati (founded in 1525; see Giovanni Paolo Ubaldini, Paradossa Quinta of his Dieci paradosse degli Academici Intronati da Siena, Milan, Gio. Antonio degli Antoni, 1564).

Despite a seemingly matching tincture (gules), none of the family arms of these gentlewomen can be identified with the original owner; a possible match is to be found in the arms of the di Niccoluccio family (gules, a ladder of four rounds per pale or between two estoiles of the same), with the gold ladder now substituted with a white column.

and decorated with charming initials and borders in bright colours and gold. The simple and yet elegant appearance and the small proportions suggest it was made for a cultivated female patron.

The four patron saints of Siena, Ansano, Savino, Crescenzio e Vittore listed in the calendar at the beginning of the book (fols 1r–18r) and even more prominently among the martyrs in the Litany (fol. 297v–o), point to the Tuscan town as the place of origin. The palette of deep hues of blue, purple, green and yellow, the dark outlining of the figures, and the shapes of foliage and flowers in the borders identify the unknown artist as a close follower of the Sienese illuminator Bernardino Cignoni (d. 1496). Cignoni decorated manuscripts and documents for the Siena Cathedral and Chancery, and a number of local religious confraternities and aristocratic families, such as the Piccolomini and the Bichi (see M. Cignoni, “Bernardino Cignoni di Siena miniaturatore di libri (m. 1496)”, in Hnos ait arte: Studi per il settantesimo compleanno di Mario Aschieri, Firenze, 2014, vol. 2, pp. 269–73). The depiction of the skull in the historiated initial at the beginning of the Office of the Dead (fol. 165r) is particularly close to Cignoni’s opening of the same Office in the Hours for Filioliana Bichi (now New York, Pierpont Morgan Library, MS M 311, fol. 85r). The patron of the present Hours also belonged to a prominent Sienese family, but her arms have been erased from the bas-de-page of fol. 21 recto. The original tincture was seemingly gules, with a charge in pale, now overpainted argent, and an unidentified object at either side of it.

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Nativity, Annunciation to the Shepherds, Adoration of the Magi, Presentation in the Temple, Massacre of the Innocents, Flight to Egypt, Coronation of the Virgin, King David in prayer and Raising of Lazarus. Good quality parchment, well preserved, margins slightly trimmed, little sign of thumbing in lower right corners. Sewn on three spine bands of double-split alum-tawed skin and with bookblock edges gilt and gauffered, late fifteenth or early sixteenth century; in brown morocco with blind-fillet decoration on thin wooden boards, re-cased probably in 16th century, newer parchment flyleaf and conjoint pastedown at the beginning and the end. In modern brown cloth box. Some worming on boards and flyleaves only.

This charming Book of Hours was produced in Bruges. These books were the result of the work of a number of different artisans and artists working separately on the different phases of production - the copying of the text, the decoration of minor initials and line fillers, and the illumination of initials, borders and miniatures.

The devotional texts were usually copied on dedicated single or multiple quires according to their length, with the beginnings of the canonical hours copied on rectos; they were then assembled in volumes whose textual sequences corresponded to the requirements of the individual customers, with dedicated miniatures inserted to face the beginning of the canonical hours and other illumination and decoration added to the clients’ taste and means.

All the illuminated miniatures of the present manuscript are on the verso of added singletons whose parchment is often heavier and thicker than the soft and beautiful parchment of the quires, which shows hardly any visible difference between the flesh and the hair side.

It is therefore unusual to find manuscripts made by the same scribe, rubricator, decorator and illuminator/s, but each of their components may find matches in different manuscripts. This manuscript shows the same textual and illustrative sequence as London, British Library, MSS Harley 1853 and Stowe 26, but for the absence of the Mass of the Virgin and perhaps of the Psalter of St Jerome at the end. The three manuscripts are also similarly diminutive. Its beautiful Italianate Gothic hand matches that of Baltimore, The Walters Art Museum MS. W. 179. The rubrication and decoration of minor initials and line-fillers is close to that of Les Enluminures Book of Hours 61, BL Stowe MS 26, Walters MSS 190 and 196 (made for Queen Eleanor of Portugal), and the Derval Hours, Sotheby’s, 5 July 2005, lot 98 (made for Jean de Châteaugiron, seigneur de Derval and chamberlain of Brittany). The accomplished decoration of the borders finds correspondence in Les Enluminures Book of Hours 61 and possibly Chicago, Newberry Library, Case MS. 35 (the Mildmay Hours).

The sequence of miniatures for the Hours of the Virgin corresponds to the cycle of the Infancy of Christ as was customary in Southern Flanders at the time (see B. Bousmanne, “Item a Guillaume Weylant aussi enlumineur,” Bruxelles, 1997, p. 164). The manuscript was undoubtedly illuminated in the circle of Wilhelm Vrelant (d. 1481; active in Bruges from 1454), the most successful illuminator in Bruges at that time. His patrons included the Dukes of Burgundy and members of their family and court as well as French, Spanish, Portuguese and Italian royalty, diplomats, aristocrats, bankers and wealthy merchants. Judging from their surviving manuscripts, he and his collaborators produced devotional books in far greater numbers than any other text; it is therefore not surprising that at the time the so-called “Vrelant style” became very popular and had a strong impact on the production of Books of Hours.

The full-page miniatures are in the style of an anonymous illuminator singled out among Vrelant’s collaborators by Nicholas Rogers and given the name of the Mildmay Master after a Book of Hours in the Newberry Library in Chicago (Case MS. 35) that in the 16th century belonged to Sir Thomas Mildmay (b. in or before 1515, d. 1566), Auditor of the Court of Augmentations for Henry VIII. The master collaborated with Vrelant in the decoration of a four-volume copy of the Golden Legend in French translation for Jean d’Auxy, knight of the Golden Fleece (New York, Pierpont Morgan Library, MSS 672-675). A direct comparison with the Book of Hours in the British Library (Harley MS 3000) suggests that the artist working on the present manuscript is not the Mildmay Master, even though he is seemingly the same artist of a Book of Hours attributed to him in S. Hindman and A. Bergeron-Foote, An intimate Art. 12 Books of Hours for 2012, London, 2012. He is also the same artist of another devotional manuscript (Walters MS. W. 177). The anonymous artist of these three manuscripts managed to avoid the sharp linearity and rarefied stillness that characterise the works of the Mildmay Master and used a different and warmer palette of deeper blues and reds. The iconography of his decorative cycles follows the models employed by Vrelant and his followers, but his miniatures display distinctive delicate features for the Virgin (see here the Annunciation, the Nativity and the Adoration of the Magi on fols 24v, 64v and 78v), elongated male faces (in particular of Christ on the Cross and David in prayer on fols 1v and 124v), landscapes of rolling green hills and
mountains turning to dark blue in the distance, and interiors characterised by gilt-embroidered tapestries and pink and grey walls with white-stucco decoration that includes a very distinctive element. This element recalls the monograms in the trade-mark stamps imposed on the Bruges illuminators by the town administration to stop the import of illuminated single leaves by foreign artists who were not registered with the Guild. This decorative element is particularly similar to the stamp of Adrianus de Raedt, an apprentice of Vrelant in the years 1473-1475, who was occasionally named as Vrelant in the Guild's documents. Almost all miniatures in the present book are a simplified version of the standardized Flemish iconography for the cycle of the Infancy of Christ disseminated by Vrelant and his followers, and found, for instance, in two Books of Hours attributed to Wilhelm Vrelant and/or associates (Walters MSS W. 196 and 197), and in the Arenberg Hours attributed to the Mildmay Master (Los Angeles, J. Paul Getty Museum, MS. Ludwig IX B (83.ML.104)). The fall of the idol from the column in the miniature of the Flight to Egypt (fol. 103v), in particular, is reminiscent of the Mildmay Master's representations of the Apostle Bartholomew and Felix of Ostia destroying Idols or Mamertinus of Auxerre praying to Idols in the New York Golden Legend (PML, MS. M 675, fols 22r, 51r and 56v respectively).

The representation of the Crucifixion is the only exception. In the figures of the foreground and the landscape in the background our artist paraphrases the Crucifixion in Vrelant's style as found in Walters MS. W. 197 (fol. 34v) and the Arenberg Hours (fol. 134r), but for the central scene of the Crucifixion with Christ flanked by the two thieves he seems to look elsewhere, possibly at the Crucifixion attributed to the so-called Vienna Master of Mary of Burgundy in the Hours of Mary of Burgundy (Vienna, Österreichische Nationalbibliothek, MS. 1857, fol. 99v) and the Trivulzio Hours (The Hague, Koninklijke Bibliothek, Ms. SMCI, fol. 94v), executed about 1470-1475, which echo the Crucifixion in Joas van Ghent's Calvary triptych of the late 1460s. A similar dating for the present manuscript is consistent with the style of the all its other features.

The volume provides no clue towards the identification of its original owner. Like many famous Bruges manuscripts such as the Spinola Hours (Los Angeles, The J. Paul Getty Museum, MS. Ludwig IX 18) and the Grimani Breviary (Venice, Biblioteca Nazionale Marciana, MS. Lat. 1, 99) copied by scribes imitating Italian bookhands, or indeed by Italian scribes working in a Bruges, and decorated by Flemish artists, the present book was beautifully produced on smooth white parchment of the highest quality and copied in an elegant round Italianate Gothic hand.

The litany is of Augustinian Use, with Paul the First Hermit and Nicholas of Tolentino (canonized in 1446) among the doctors and confessors and Monica among the Virgins; other saints added to an otherwise standard text for the Use of Rome are Alexis at the end of monks and hermits, and Saints Margareta, Barbara and Elisabeth among the Virgins.

The masculine forms used in most prayers, including "Obseco te" and "Intermerat", with the only exception of the last, suggest that the book belonged to a man; the inclusion of the prayer "Deus propicius esto mihi pecator et custos mei siv omnibus diebus vite mee," traditionally attributed to St. Augustine, may indicate that he was a man of some importance, possibly a member of the large Italian community of merchants and bankers in Bruges, or a major local patron.

12

BOOK OF HOURS. Miniature Book of Hours, Use of Rome, in Latin and French, illuminated manuscript on vellum.

Northern France, (Paris), c. 1490-1510.

£85,000

209 leaves (plus 2 endleaves at front and back, ruled for main text, those at back loose in volume), wanting a few single leaves throughout (including two miniatures) and with some text leaves misbound at end, collation: i3 (first a cancelled blank, last blank), ii-viii8, ix7 (last leaf, once with miniature, cut away), x-xii8, xiii4, xiv-xvi8, xvi7 (last leaf, once with miniature, cut away), xvii-xxii8, xxii2, xxiv-xxv8, xvii6, xxvii2, xxviii6 (including pastedown) with a final blank bifolium tucked into the volume (gatherings xxvi onwards misbound and in part from elsewhere in same volume: see below), single
Illumination:
The miniatures here are the work of a notably close follower of the Master of the Chronique Scandéleuse, who flourished in Paris between 1490 and 1510, working for elite patrons there, and the quality and richness of the illumination suggests the direct influence of the master himself. Here are his distinctive ivory-skinned women, figures with half-closed eyes and ruby red lips, as well as his love for gilded architectural frames. The wealth of imagery in the border is impressive, with riotous wildmen fighting and being shot in the bottom with an arrow, men-at-arms with shaggy legs hunting, and perhaps strangest and rarest of all, a white bear on fol. 88v. White elephants, whales and similar are of staggering rarity in medieval manuscripts, no other example of a white bear is known to the present cataloguer.

In the medieval world white bears (whether polar bears or albino versions of mainland European breeds) were of astronomical rarity, and where they occur in our records it is always in connection with royal or near-royal status (King Cruv the Great was supposed in the late medieval Ramsey Abbey Chronicle to have given them twelve white bear skins to set before their altars; in 1252 Henry III of England received one as a gift from Norway; and in the fifteenth century Louis de Grauthuse presided over tournaments named the ‘White Bear jousts’, but these were confined to wealthy burghers of Bruges). No white bear is recorded at any European court in the fifteenth century, but it is possible that the artist had seen a polar bear skin or that the original owner owned one (if so it would be an equal treasure to this apulent volume). Alternatively the bear may have been included here as an example of the strange and fantastical world beyond the boundaries of mainland Europe, which gripped the mind of medieval man.

The large miniatures comprise: 1. fol. 22r, Adam and Eve standing beside the Tree of Knowledge as the serpent (a green bulbous snake with a human head) looks down at Eve as she bites the apple, Adam raising his hand to his throat in horror, another scene of the Annunciation to the Virgin, two angels supporting the text frame, all set within ornate architectural borders; 2. fol. 47v, the Visitation of the Virgin to St. Anne, the borders with a snail and a dragon with a face in its chest; 3. fol. 62r, the Nativity, with Mary, Joseph and a female attendant adoring the Child inside a dark interior, two wildmen with clubs and bucklers in the margin; 4. fol. 67v, the Annunciation to the Shepherds, with a kneeling angel looking on from the border as two armed men fight below (one spearing the other from the back of a long-necked quadruped animal); 5. fol. 72v, the Adoration of the Magi, with wildmen with clubs and shields carved with human faces in lower border; 6. fol. 81r, Flight into Egypt, with a man-at-arms with shaggy legs firing on arrow from a longbow at the moment the arrow lodges in the bottom of a wildmen whose faces contorts in surprise; 7. fol. 88v, the Coronation of the Virgin, with the Virgin seated beside God the Father as he crowns her, a tiny wildman riding a white bear flecked with liquid gold penstrokes in the margin next to them, above another man-at-arms who fires a blow at a surprised wildman, 8. fol. 105r, King David enthroned and surrounding figures, above another scene of him receiving his vision in the wilderness, two angels supporting the text frame and a golden archer picked out in the initial, all within finely painted architectural frame; 9. fol. 131v, Pentecost, above another scene of the Pascalf sacrifice, the lamb burning on a hillock before a crowd of followers and a Benedictine monk with his hands clasped in prayer, text frame supported by two knights in armour, all within architectural frame; 10. fol. 136r, Judgement Day, with Christ in blessing in the upper compartment and the dead rising from their graves in the lower, two wildmen supporting the text frame, all within architectural frame.

Provenance:
The patron who commissioned this volume may be the tonsured Benedictine monk who appears praying next to the secondary miniature of the Paschal sacrifice at the foot of fol. 131v. If so, then his personal devotion to this event may well explain its uncommon inclusion in the imagery. Where in France he lived is harder to pin down. St. Denis is in gold in the Calendar (9 October), as is Geneviève for the day of the procession of her relics on 26 November, but the absence of her main feast day in January suggests that he was not Parisian.

Some saints point in general to the Franche-Comté (such as Medard and Boniface), but there are also minor local saints almost from the four corners of France: SS. Albin of Angers (1 March), Ferreol of Besançon (patron of the town, 16 June); and Ferreol of Limoges (18 September). Early in its life the book appears to have been used on the French-Flemish border, as a near-contemporary hand added a French verse prayer to St. Hubert (bishop of Liège in the eighth century) at its original end (now fol. 199r).
13

**BOOK OF HOURS. The Hours of Catherine Semo, Use of Rouen, in Latin and French, illuminated manuscript on vellum.**

Flanders, , beginning of 15th century.

132 leaves (including one original endleaf at front), wanting a single leaf, collation most probably i12, ii8, iii4, iv8, v8, vi8, viii9 (fol. 50 a singleton added), viii8, ix8, x4, xi9 (one leaf missing before fol. 78), xi8, xii6, xiv8, xv10, xvi6, xvi8 (see Leuchtenes Mittelalter V, no. 17), single column, 16 lines in a fine and angular late gothic bookhand, capitals occasionally touched in yellow, rubrics in red, small initials in blue with red penwork or liquid gold with black penwork, line-fillers in same, larger initials in burnished gold on blue and pink grounds touched with white penwork, these often with sprays of single-line foliage with gold leaves and flowerheads in margins, fourteen threequarter page miniatures set within profusely filled borders on all sides of single line foliage with gold leaves enclosing realistic sprays of vividly coloured flowers and mirrored sprays of stylised acanthus leaves, all miniatures above large initials in blue or pink heightened with white penwork which enclose stylised floral sprays and are set on brightly burnished gold grounds, some set within thick decorative framing bars of colours and gold panels on three sides, the border decoration on fol. 25r with foliage emerging from a gilded pot in the bas-de-page supported by two humanheaded winged creatures with long golden tails like peacocks, two leaves with ownership device of an initial ‘G’ speared by a dagger set in centre of all three outer margins, the first with another dagger corner (see below), spots, but overall ex-
clean margins, 200 eenth-century English gilt-fillet, cracking

This is an impres-

Book of Hours, from Norman aristocrat of
crisp and excellent state

The volume comprises:
Readings (fol. 13r),
Obseco re (21r), the
the Seven Penitential
Dead (fol. 52r), followed
Saints
(fol. 118v), and French
(fol. 119v).

The artist here owes
cerical production in the
fifteenth century, such as the depiction of
models of the Baucau-
mast original commer-
fifteenth century. His palette is bright and sparkling, and his use of gold is extravagant and eye-catching.

The large miniatures comprise: 1. The Annunciation to the Virgin Mary, within a brightly coloured gothic interior with pink columns, blue and red vaulting and a delicately painted chandelier, as the Virgin kneels to read from a book open on her prie-dieu, 2. The Visitation of the Virgin to St. Anne, before a tessellated background in gold and colours, 3. The Nativity, with the Virgin reclining and gazing at the Child in swaddled clothes as Joseph sits at the foot of the bed, 4. Annunciation to the Shepherds, set in a rocky landscape as three angels descend singing from a roll; 5. The Adoration of the Magi, with Joseph seated in the foreground and one of the kings doffing his crown
to the Child; 6. The Presentation in the Temple, set within a rich pink gothic interior beneath a deep blue sky with golden stars; 7. The Flight into Egypt, in a rocky landscape before a medieval walled town; 8. The Coronation of the Virgin, as God the Father sits next to her and blesses her while an angel sets the crown on her head, all within a precisely painted interior with silver windows and ornamental stonework spires; 9. The Crucifixion, between the Virgin and St. John with two others on crosses in background, all before a richly tessellated ground; 10. Pentecost, with the Virgin seated on a throne, hands clasped together in prayer and surrounded by followers as the Holy Spirit descends in the form of a dove; 11. Funeral Service with a tonsured priest kneeling before the altar as rows of mourners in black and a choir begin to sing from open books; 12. St. Margaret being swallowed by a scaly gold dragon, and emerging from a fissure in its side, rectangular miniature with armorial devices in borders (see above); 13. The Virgin and Child seated on a large red throne before a black background covered in gold acanthus leaves, with the original owner of the book kneeling in adoration, rectangular miniature with armorial devices in borders (see above); 14. God the Father holding Christ on the Cross, seated before a large red curtain, rectangular miniature.

Provenance:
1. Written and illuminated in Flanders in the early 1400s, most probably for the patron whose portrait can be found on fol. 119r, with him kneeling in devotion as a clean-shaven young man in sumptuous dark-pink robes before the Virgin and Child, and whose device of a gilt initial ‘G’ pierced vertically with a tiny dagger can be found in all three outer margins of that miniature as well as that of St. Margaret on fol. 118v. The latter perhaps showing especial devotion to that saint. He was most probably a native of Rouen (note St. Albinus of Angers for 1 March in sparse Calendar and St. Ouen of Rouen (under variant spelling “Audoene”) in Litany). The device can be allude to the name le Geurchoys/Geurchois, as the book was owned in the sixteenth century by Catherine Semo, wife of Guillaume le Guerchoy of Rouen, Lieutenant-General to the Vicomte de Rouen, with her lengthy inscription promising wine on St. Martin’s day to the finder (and presumably returner) of the book, added in a fine calligraphic hand to front flyleaf (scribbled over and with letters partly obscured and altered by later hand) above her signature: “Ces heures appartiennent à une honnête femme Catherine Semo, femme de très honorable homme Guillaume le Guerchoys lieutenant général en sa vicomte de royen parce que les trouvera si les luys rende et il aura son vin le jour de St. Martin”. Her husband was certainly a member of the le Geurchoys/Geurchois family of Rouen, who were a numerous clan of influential local bureaucrats and government figures, and is recorded elsewhere in 1575 as in the service of the Vicomte, as well as in the 1560s to 1580s as “avoac du Ro”. She is not apparently recorded anywhere else, and this inscription may be the sole surviving evidence of her life.

2. In the library of John Borthwick, of Crookston, by the nineteenth century at least: printed armorial bookplate with pen inscription “number in catalogue XXII”. The Borthwicks claimed lordship in the peerage of Scotland (although John Borthwick was never the head of that family), living at Crookston House in Midlothian in the seventeenth and eighteenth centuries before rebuilding it on a grander scale in the first two decades of the nineteenth century. They possessed a grand library from the late seventeenth century onwards, with manuscript volumes now in the Bodleian (a twelfth-century Jerome on Mark from the London Carmelite convent, and with the Borthwicks since 1688; an English Pseudo-Bonaventure of the fifteenth century; and a twelfth-century French Ivo of Chartres, Panormia), the Bibliothèque nationale de France (a collection of Arabic treatises on astrology in French translation, dated 1349), the Beinecke at Yale (a mid-fifteenth-century Middle English translation of the Stimulus Amoris by Hilton; and a fifteenth-century Guillaume de Tignonville, Dits Moraux de Philosophes), and Bryn Mawr College, PA. (Book of Hours of Low Countries origin, from c. 1460). This volume passed by descent to Major J.H.S. Borthwick; his sale Sotheby’s, 3 June 1946, lot 204 (with illustration), to the bookseller Thorpe for £210. 3. Reappearing in Tenscheert, Leuchtinges Mittelalter V: Psalter und Stundenbuch in Frankreich vom 13. bis zum 16. Jahrhundert, no. 17.

4. Carlo de Poortere (1917-2002): with his red leather label with gilt embossed binding carriage on front endleaf.

Item 14

BOOK OF HOURS. Use of Rome, in Latin, illuminated manuscript on vellum.
Low Countries, (probably Bruges), c. 1460.

£65,000

178 by 120mm., 123 leaves (plus 1 paper and 2 vellum endleaves at front and back), uncollatable but with probably only two single leaves wanting (those once with the miniatures opening Lauds and Terce in the Hours of the Virgin), some miniatures bound in on singletons, single column, 20 lines in an angular late gothic bookhand, red rubrics, small initials in liquid gold on spiky blue or pink grounds heightened with white penwork, larger initials in burnished gold on pink and blue grounds, often with sprays of tri-lobed flowers touched in pink or blue, pink grounds heightened with white penwork, larger initials in burnished gold on pink and blue grounds, often with sprays of tri-lobed flowers touched in pink or blue, or pink or blue enclosing foliate sprays and on brightly burnished gold grounds, seven historiated initials (in the Suffrages for the Saints), nine full-page rectangular miniatures with full borders of acanthus leaves, single line foliation and flowers set on blank vellum with numerous bezants, some small scuffs and spots, but overall in good condition, bound in eighteenth-century calf over pasteboards, gilt-tooled with two concentric frames (the inner with floral sprays at corners) on each board, spine similarly tooled with floral compartments, gilt-edge and gauffered, joints cracked, but sound, preserved in slipcase.

The volume comprises: a Calendar (fol. 1r); the Hours of the Cross (fol. 7r); the Hours of the Holy Spirit (fol. 13r); a mass for the Virgin (fol. 16v), followed by the Passion Readings, the Obsecro te (fol. 23v) and O intemerata (fol. 25v); Suffrages to the Saints (fol. 27v); the Hours of the Virgin (fol. 52r), followed by variations for the Church year; the Seven Penitential Psalms (fol. 83r) followed by a Litany; the Office of the Dead (fol. 96r) and prayers.
The large miniatures are: 1. The Crucifixion; 2. Pentecost with the Virgin seated with her back to us gazing to heaven out of an archway, surrounded by followers; 3. The Annunciation to the Virgin, in which she kneels in her bower before her prie-deu with a closed book in a green binding; 4. The Nativity, with the Virgin and Joseph either side of an angel adoring the Child in a grassy area before the stable; 5. The Adoration of the Magi; 6. The Presentation in the Temple; 7. The Massacre of the Innocents; 8. The Flight into Egypt; 9. King David kneeling at a window and beholding God in the heavens; 9. A Funeral, with priests and hooded mourners.

Provenance:
1. Produced for a patron from the Low Countries, most probably from Brussels: with SS. Medard (bishop of Noyon, 8 June), Hubert (bishop of Liège, 3 November) in Calendar, and Armand (father of Belgian monasticism) in the Litany, and crucially Gudula (an extremely rare female saint, born in seventh-century Flemish Brabant, who died and was buried at Hamme in that region, and whose relics were later removed to the church of St. Salvator in Moorsel, and again in the late tenth century to the chapel of Saint Gaugericus at Brussels, where they remained until 1579 when the church was attacked and pillaged by Protestants and the relics dispersed) in Calendar and Litany (the feast in Calendar in early July, perhaps in error for 8 January).

2. Nineteenth-century printed sale ticket in French (lot or no. ‘34’) on front pastedown.

3. Sale description enclosed, issued by The Halle Bros. Co. (perhaps the defunct Cleveland, Ohio, department store, who focussed on luxury goods and personal service) in first-half of the twentieth century.
of the Cross (fol.10r); the Hours of the Holy Spirit (fol.10r); the Office of the Dead (fol.107r); Suffrages to SS. Christopher, John the Baptist, Genevieve, and Mary Magdalene, followed by prayers to the Virgin. The endleaves at the back are filled with near-contemporary prayers.

This artist was a follower of Maître François (fl. c. 1460-80, perhaps to be identified with the artist François Le Barber, who is documented between 1455 and 1472), and employs his stylistic facial types with pale skin tones and rosy cheeks, angular interior architectural details and gold highlighting of the draperies. His work was the foremost influence on the Parisian book arts in the early decades of the second half of the fifteenth century.

The large miniatures comprise: 1. fol.13r, St. John seated in a grassy landscape, writing on a scroll, as his attribute the eagle appears to him; 2 fol.21r, the Annunciation to the Virgin in a richly decorated gothic room, with a small bird in the margin; 3. fol.77r, David kneeling at the foot of a hill as God appears to him in the sky above; 4. fol.101r, the Crucifixion, with a small yellow bird in the border; 5. fol.104r, Pentecost in a detailed gothic interior; 6. fol.107r, Death as a tall corpse wrapped in a white shroud, lifting a spear to strike a young woman in blue dress, as she falls back in horror, the whole scene set before a half-timbered chateau house, with the skulls of the dead stacked up inside the rafters.

Provenance:
1. Commissioned by a wealthy Parisian patron in the late fifteenth century, perhaps the young noblewoman who is shown being struck down by a skeletal death on fol.107r: with the three priest saints of the city, SS. Genevieve (3 January), Denis (9 October) and Marcellus (1 November) in red in the Calendar. Near-contemporary additions to the endleaves at the back appeal to the royal virgin saint, Isabelle of France (1124-1270; the sister of St. Louis, and daughter of King Louis VIII, who founded the Franciscan Poor Clare monastery at Longchamps immediately west of Paris; her cult approved in 1521) as “sancta mater isabella” (sacred mother Isabelle) and “nostre ysabelle” (our Isabelle), perhaps suggesting that the original commissioner retired to that royal monastic house in her old age.

2. Almost certainly used by Gabrielle d’Estrees, mistress of King Henri IV of France, in her devotions: with an inscription of the seventeenth-century on the inside of the front pastedown, describing this book as “manuscrit a[v]e: armes de Gabrielle d Estrees provenent de chateau de Prince de Condé” (the arms presumably on the previous sixteenth-century binding). The political marriage of Henri IV to Margaret of Valois in 1572, was made with the hope of uniting Catholics and Protestants at the height of the French Wars of Religion, but was far from happy – and Henry as a Protestant Huguenot was even excluded from the religious part of his own marriage ceremony and had to wait outside the Cathedral of Notre Dame. He had a string of mistresses both before and after his elevation to the French monarchy in 1589, but none more important than Gabrielle d’Estrees. She was born a Catholic in 1573, and in 1590 met and fell in love with the king at the age of seventeen. They were openly affectionate in public, and deeply devoted, with her accompanying him on campaigns and living in the royal tent, even when heavily pregnant. She was given the titles of Duchess of Beaufort and the Franciscan Poor Clare monastery at Longchamps immediately west of Paris; her cult approved in 1521) as “sancta mater isabella” (sacred mother Isabelle) and “nostre ysabelle” (our Isabelle), perhaps suggesting that the original commissioner retired to that royal monastic house in her old age.

3. Almost certainly later in the library of the Prince de Condé in its first incarnation (perhaps among the 900 manuscripts which formed this family’s early library, before the wild collecting of illuminated manuscripts by Henri d’Orléans, duc d’Aumale, including the celebrated Les Très Riches Heures du duc de Berry, in the mid-nineteenth century; the two parts now forming the opulent library of the Musée Condé, Chantilly.)

Item 16

BOOK OF HOURS. Use of Rouen, in Latin, illuminated manuscript on vellum.

Northern France, (Rouen), c. 1500.

£125,000

180 by 116mm., 85 leaves (plus one eighteenth- or early nineteenth-century vellum endleaf with new frontispiece and 4 paper endleaves at each end), complete: collation: i6, ii-vii8, viii6, ix10, x6, xi9 (last a cancelled blank), with eighteenth- or early nineteenth-century pen foliation 1-97, including new frontispiece, followed here, single column, 23 lines in a professional letter batardes, capitals touched in yellow, dark red rubrics, one-line initials in liquid gold on burgundy or blue grounds, with line-fillers in same, larger initials in scrolling white acanthus leaf sprays enclosing foliage sprays and on gold grounds, each text leaf with decorative border panels of gold and coloured acanthus leaves and other foliage and fruit, Calendar in gold, blue and red ink opening with similar white acanthus initials, each leaf accompanied by vignettes with the occupations and zodiac symbols set within full decorated borders, one leaf with a similar vignette of the Annunciation to the Virgin (opening Matins in the Hours of the Virgin) set within a full decorated border enclosing a brown roaring quadruped in the bas-de-pas, thirteen three-quarter page arch-topped miniatures (see below), with full borders of acanthus leaves and other foliage set on shapes of dull gold or blank vellum, one full-page miniature of the tree of Jesse set on striking black background (see below), slightly trimmed at edges damaging only modern foliation, occasional small chips to paint and gold, small smudges to base of Tree of Jesse miniature, and very small spots, else in excellent condition, in late seventeenth or early eighteenth century red morocco over pasteboards,
gilt-tooled with curled ropework frame around edge of each board, profusely gilt-tooled with floral compartments on spine, marbled endleaves, some slight bumps to edges.

The volume comprises: a Calendar (fol. 2r); the Passion Readings (fol. 7r); the Obsecro te (fol. 12r) and the O intemerata (fol. 14r); the Hours of the Virgin (fol. 16v), opening “Hore intemerate virginis marie secundum usum rothom[agum]”; interspersed with the Hours of the Cross and Holy Spirit, with Matins (fol. 16v), Lauds (fol. 23r), Prime (fol. 32r), Terce (fol. 36r), Sext (fol. 39r), None (fol. 41v), Vespers (fol. 44r) and Compline (fol. 46v); the Penitential Psalms (fol. 50r), followed by a Litany; the Office of the Dead (fol. 62r); followed by the Douce dame (fol. 80v), the Doux dieu (fol. 84r) in French, and Suffragies to the Saints.

The rich palette of reds, gold and even black (used as a background for the Tree of Jesse miniature, as well as dark shading underneath the branches of trees) as well as the distinctive border decoration is redolent of Rouen work of the last decades of the fifteenth century, most notably miniatures often attributed to Robert Boyvin (c. 1470-after 1536), who worked for Cardinal Georges d’Amboise (archbishop of Rouen from 1493 until his death on 25 May 1510) as well as many other clients (see I. Delaunay, ’Le manuscrit enluminé à Rouen au temps du cardinal Georges d’Amboise: l’oeuvre de Robert Boyvin et de Jean Serpin’ in Annales de Normandie 45e année, 3, 1995, pp. 211-244). Of particular note here are the striking image of the Tree of Jesse and the uncommon image of the meeting of three living and three dead.

The large miniatures are: 1. fol. 8r, St. John on Patmos seated before his attribute the eagle, writing on a scroll; 2. fol. 16r, The tree of Jesse, with Jesse as a bearded sleeping figure reclining at the foot of the leaf, with a twisted tree emerging from his chest and branching off with half-length portraits of the various kings in gold and coloured robes emerging from the buds at the end of some of its branches, the highest stalk containing the Virgin and Child, all on black ground and within architectural columns and architrave containing Adam, Eve and the Serpent in the centre; 3. fol. 23r, the Vistation of the Virgin to St. Anne before a medieval walled city; 4. fol. 30r, the Crucifixion, with a crowd at the foot of the Cross; 5. fol. 31r, Pentecost, with the Virgin standing within a gothic interior as the Holy Spirit in the form of a dove descends; 6. fol. 32r, the Nativity, with two peasants gazing up at the star in the background, with a bird and a drollery-creature in the border; 7. fol. 36r, Annunciation to the Shepherds, one with a bagpipe and another with a staff and a long tall hat; 8. fol. 39r, the Adoration of the Magi, all in rich robes; 9. fol. 41v, the Presentation in the Temple, set within an opulent gothic ecclesiastical interior; 10. fol. 44r, Flight into Egypt, with a soldier greeting a peasant before a field of ripe corn in the background (an apparent reference to the miracle of the instantaneous harvest, in which the soldier returns to the field only a few months after harvest to discover the peasants cutting the second and miraculous crop); 11. fol. 46v, the Coronation of the Virgin, as she kneels before God the Father; 12. fol. 50r, King David kneeling, his harp before him, as God appears in the sky through a window; 13. fol. 62r, the Meeting of the Three Living and the Three Dead, with the living on horseback as three grinning skeletons greet them at the crossroads before a medieval walled town; 14. fol. 80v, the Virgin and Child enthroned with the original owner kneeling before them.

Provenance:
1. Written and illuminated for the Rouen noblewoman whose appears kneeling in a black headdress and red robe with a gold pendant around her neck in adoration of the Virgin and Child in the miniature accompanying the Douce Dame (fol. 81v). The Hours of the Virgin are of the Use of Rouen, and the Calendar has St. Romanus (bishop of the city, d. 640, feast: 23 October) in gold.
2. R. Zierer: his modern bookplate pasted to front pastedown.
BOOK OF HOURS. Book of Hours, in Latin and French, illuminated manuscript on vellum.

Low Countries, (probably French-Flanders), c. 1500 with sixteenth century additions.

£38,500

160 leaves (plus one vellum endleaf at front), complete, collation: i-ii6, iii4 (additional gathering added in the sixteenth century), iv-viii8, ix-x, xi-xvi8, xviii3 (i a cancelled blank, this gathering and those that follow added in the sixteenth century), xviii8, xix9 (last an added singleton), xx-xxii8 (last leaf forming the pastedown), single column, 17 lines of lettre batârde, capitals touched in yellow, red rubrics, one-line initials in blue with red penwork or liquid gold with black penwork, 2-line initials in liquid gold on blue and burgundy heightened with white penwork, larger in blue or pink with scalloping white penwork enclosing foliage and on burnished gold grounds, gold and coloured bar border along upright margin and decorated foliage borders at head and foot, five three-quarter page archtopped miniatures with full borders of sprays of coloured acanthus leaves and single-line foliage with flowers, fruit, birds and occasional drollery creatures (a human-headed snail emerging from its shell, and another wearing a hairy creature as a hat), one with foliage set on dull-gold fleur-de-lys shapes, another with realistic flower sprays, butterfly and peacock set in trompe d‘oeil style on dull gold grounds, one additional coloured print of St. Anne and the Virgin by Theodorus van Merlen (1609-1672) of Antwerp, pasted to the front pastedown, seventeenth-century painted helm surmounted by a dragon on front endleaf, eighteenth- or nineteenth-century “No 221” on front endleaf in pencil, some small smudges and spots, flaking from trompe d‘oeil borders of one leaf, else good condition, 145 by 105mm., seventeenth- or early eighteenth-century calf over thin pasteboards, gilt-tooled with foliage in spine compartments, two working metal clasps, slight cracking at edges and spine and scuffs in places.

The volume comprises: a Calendar (fol. 1r); an added gathering of prayers from the later sixteenth century (fol. 13r); the Gospel Readings (fol. 17r); the Hours of the Cross (fol. 22r); the Hours of the Holy Spirit (fol. 24r); the Hours of the Virgin, with Matins (fol. 29r), Lauds (fol. 37r), Prime (fol. 45v), Terce (fol. 49v), Sext (fol. 54r), None (fol. 56r), Apologies - I need shots of fols. 57 and 58 (should be end of NONE, before opening of big gold initial and red rubric “AD VESPERAS”). This is to determine the ‘use’ and potential location of the book. Vespers (fol. 59r), and Compline (fol. 64r); the Seven Penitential Psalms (fol. 69r), followed by a Litany; the Office of the Dead (fol. 83r); the Obsecro te (fol. 105r), and O intemerata (fol. 108r); to this has been added a large collection of prayers in the sixteenth century, including prayers to various saints, an appeal for indulgence claiming to be taken down from the wall of a church dedicated to St. John in the Lateran in Rome, the ‘Verses of St. Bernard’. The large miniatures comprise: 1. fol. 22r, the Crucifixion with a bird and a human-headed snail emerging from a shell; 2. fol. 24r, Pentecost, with a bird perched on a snail shell in border; 3. fol. 29r, the Annunciation to the Virgin, with foliage set on dull-gold fleur-de-lys in borders; 4. fol. 69r, King David kneeling in a wide grassy landscape before a river and a medieval walled town, gazing up at God who appears in the heavens; 5. fol. 83r, the raising of Lazarus, with Christ gesturing as Lazarus steps up out of his grave, dressed in a shroud.

Provenance:
Produced for a patron who lived on the border of France and Flanders: with SS. Rieul of Senlis (30 March), Medard (bishop of Noyon, 8 June), Claude (native of France-Comte, 6 June), and Lambert of Maastricht (17 September), in the Calendar. The scribe occasionally uses a ‘w’ in place of a ‘v’ in Flemish fashion, and the borders of the miniature of King David shows clear influence of Ghent-Bruges illumination.
BOOK OF HOURS. Use of Paris, in Latin and French, illuminated manuscript on vellum with additional miniatures from another near-contemporary Book of Hours.

Northern France, (Paris), c. 1470 with additional cuttings from Low Countries, mid-fifteenth century.

£37,500

154x115mm, 146 leaves (plus one original vellum and two modern endleaves at front and back).………collation: i12, ii-viii8, ix10 (the first 2 leaves singletons, one mounted on a guard and the other containing an additional miniature), x-xii9 (with several leaves cut away and an additional miniature bound in, all without apparent text loss), xii-xvi4, single column, 16 lines in rounded late gothic bookhand, capitals touched in yellow, rubrics in deep burgundy-red, small initials in liquid gold on pink and blue grounds heightened with white penwork, linefillers in same, larger initials in same with bezants at their corners and enclosing detailed foliage, accompanied by bar borders of rinceaux foliage, gold leaves and bezants and coloured flower heads, five large integral three-quarter page arch-topped miniatures with full decorated borders, plus three inserted full-page archtopped miniatures with full borders, professional repairs to losses of vellum at edges of first leaf, some small scuffs and spots, else very presentable, in red morocco over pasteboards, lavishly gilt-tooled inside boards with marbled pastedowns, and signed by the Brussels binder: Émile Bosquet (1834-1912), joints cracked, solid in binding.

The volume comprises: a Calendar (fol. 1r); the Passion readings (fol. 13r); and Q intem-erata (fol. 21r); the Hours of the Virgin, with Matins (fol. 24v), Lauds (fol. 33v), Prime (fol. 43r), Terce (fol. 48r), Sext (fol. 51v), None (fol. 54v), Vespers (fol. 58r), and Compline (fol. 64r); the Penitential Psalms (fol. 80r); the Hours of the Cross (fol. 84r); the Hours of the Holy Spirit (fol. 87r); the Office of the Dead (fol. 90r); Les Quinze Joies (fol. 131r) and Les Sept Places (fol. 135v); the ‘Verses of St. Bernard’ (fol. 138r); and Suffrages to the Saints (fol. 139r).

The artist was a follower of Maître François (fl. c. 1460-80, perhaps to be identified with the artist François Le Barbier, who is documented between 1455 and 1472; see also no. ??? here), the foremost influence on the Parisian book arts in the early decades of the second half of the fifteenth century. The added miniatures are by a southern Netherlandish artist influenced by the Master of the Beady Eyes, with his soft-pink, almond-shaped faces and facial features reduced to a few penstrokes which show an uncanny resemblance to the work of official imperial court painters of the Song and Ming dynasties. The work of this master dominated manuscript illumination in Bruges in the first decades of the fifteenth century.

The original large miniatures include: 1. fol. 13r, St. John on Patmos; 2. fol. 24v, the Annunciation; 3. fol. 69r, King David; 4. fol. 84r, the Crucifixion; 6. fol. 87r, Pentecost; 7. fol. 90r, Funeral Service; and to these have been added another three on leaves facing fol. 69r (Virgin and Child Enthroned), fol. 90r (Pentecost) and fol. 131r (Annunciation).

Provenance:

1. Written and illuminated in Paris in the 1470s for a patron there: note St Geneviève twice in the calendar (her feast on 3 January, and translation 26 November), and St Gendulf in Litany (whose relics were at Notre Dame).

2. In collection of Léonce Dupont de St. Ouen in the nineteenth century: printed armorial bookplate on front pastedown, most probably the scholar of Napoleon Bonaparte, who lived from 1828 to 1884, publishing La majorite du quartieme Napoleon in 1874. The Low Countries miniatures and the current fine binding may have been added in order to augment the book for sale to Dupont. His anonymous sale in Girard-Badin, Paris, in 1935, lot 6: sale catalogue clipping adhered to back pastedown.


L2158
BOOK OF HOURS. Use of Rome, in Latin and Dutch, illuminated manuscript on vellum, in a signed binding by Ludovicus Bloc.

Low Countries, (probably Bruges), c. 1460.

£49,500

160 by 110mm., 180 leaves (plus an original endleaf at front and back), uncollatable without disbinding, but most probably textually complete, loss of a single miniature, another (on fol. 13v) with folds visible on back of leaf which suggest it was once removed and framed and subsequently returned to the volume, modern foliation in pencil on versos (followed here), single column, 16 lines in a large and impressive late gothic bookhand, capitals touched in yellow, red rubrics, one-line initial in blue with red penwork or liquid gold with black penwork, larger initials in burnished gold on blue or pink grounds touched with white (those opening minor texts with three quarter decorated borders of foliage, large initials in blue or pink with scalloping white penwork, enclosing foliage and on brightly burnished gold grounds, more crucial hours with similar large initial and full borders of acanthus leaf sprays, more realistic foliage and fruit, bezants and dots, five full-page arch-topped miniatures with full borders of coloured acanthus leaves and foliage, each of these facing a text page with a large illuminated initial and full border in same, slight discoloration at edges of leaves, minor spots and marks, good condition with wide and clean margins, in contemporary signed panel-stamped calf by Ludovicus Bloc, with his name and inscription: “OB LAUDEM XPRISTI LIBRUM HUNC RECTE LIGAV” in thin panels with fleur-de-lys at their corners forming a rectangle in the centre of each board, two brass bosses on each board at outer corner, some small scuffs, and skilful modern rebacking (new leather cracking along joints, but solid), remnants of two numbers or letters once on rebacked spine and now scratched away.

The volume includes: a Calendar (fol. 1r); the Hours of the Cross (fol. 14r); the Hours of the Holy Spirit (fol. 21r); the Passion reading from John (fol. 26r); the Obscero te (fol. 27r) and O internerata (fol. 31r); the Hours of the Virgin, with Matins (fol. 35r), Lauds (fol. 52r), Prime (fol. 63r), Terce (fol. 69r), Sext (fol. 73r), Vespers (fol. 81r), and Compline (fol. 88r); the Seven Penitential Psalms (fol. 95r), followed by a Litany and prayers; lesser hours of the Virgin (fol. 116r); prayers in Dutch opening with one by Pope Sixtus (fol. 187r), and including one against pestilence (most probably the Black Death or Bubonic Plague) on fol. 157v; the Office of the Dead (fol. 152r). Many rubrics and instructions for use in the main texts are in Dutch. At the end on originally blank leaves a sixteenth-century hand has added further prayers.

The inclusion of the prayer for use against the pestilence is a fascinating feature. While the Black Death came to Europe in 1342, there were numerous other outbreaks throughout the second half of the fourteenth and first half of the fifteenth centuries. The centrality of the southern Netherlands to the trade routes of the whole of Northern Europe ensured that it was often affected more seriously than its more provincial neighbours, and the inhabitants responded through piety and even public flagellation in increasing attempts to appease God’s wrath. The commissioner of the book could not have known that he lived in the initial decades after the ending of this century of disease, and the terrible effects of the illness were a recent memory to him.

The miniatures include: 1. fol. 13v, the Crucifixion; 2. fol. 34v, the Annunciation to the Virgin; 3. Fol. 94v, King David kneeling in prayer; 4. Fol. 115v, the Coronation of the Virgin; 5. A Pope-saint kneeling before an altar with a cardinal in attendance holding his triple-tiered crown, the saint gazing adoringly at an effigy of Christ on the altar surrounded by the tools of the mass as well as the objects of the Crucifixion.

This is an excellent and well-preserved example of a signed binding, a form of fine-binding brought to an art-form in itself in the fifteenth and sixteenth-centuries in the southern Netherlands. The well-known binder, Ludovicus Bloc worked in Bruges between 1484 and his death in 1529, and other examples with the same legend as here “OB LAUDEM XPRISTI LIBRUM HUNC RECTE LIGAV. LUDOVICUS BLOC” (“for the glory of Christ, I, Louis Bloc, have properly bound this book”), and perhaps using the same panel-stamp alongside others, are to be found in the Bibliothèque Royal Albert Ier, Brussels (MS. IV.1274), Koninklijke Bibliotheek, The Hague (MS. 78 G 2), St. John’s...
Provenance:
Most probably produced in the southern Netherlands for a patron who spoke Flemish, but lived on the French-Belgian border: with SS. Theobald of Provinis (30 June), Leufred of Evreux (21 June), and Arnulf of Metz (18 July) in Calendar, and St Omer (“Audomar”) in Litany. The partial alphabet may have been added to the front pastedown by or for the original owner, and elsewhere the inclusion of these has been taken to indicate use of the book by children, the alphabet added in order to help them learn to read.

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BOOK OF HOURS. Use of Angers, in Latin and French, illuminated manuscript on vellum
[northern France (probably Paris, perhaps Angers), c. 1510]

£39,500

8vo, 155 x 112mm, 101 leaves (plus two original endleaves at back), complete, collation: i6, ii-xii, xiii7 (last leaf a cancelled blank), foliated in blue ink (probably in seventeenth or eighteenth century), single column of 30 lines in a squat and angular professional bookhand, small initials in liquid gold on square blue and red-bordered grounds (some 2-line ones enclosing flowerheads picked out in gold paint), with linefillers in same, ten large initials marking each major break in text (7 to 10 lines in height) in soft purple bars encased within ribbon-like curls all edged with white penwork, on dull gold grounds enclosing realistic foliage sprays terminating in flowerheads and strawberries, each initial within a coloured frame heightened with liquid gold penwork and with a decorated outer border of gold and coloured acanthus leaves and foliage on blank parchment or dull gold grounds, occasional text leaves with similar decorated text borders, single half-page arch-topped miniature opening the Hours of the Virgin, framed with a thin gold bar, full decorated border as previous, slight flaking of paint from Virgin’s robe and angel’s face, slight scuffing to borders in a few places, last few leaves slightly cockled; but overall in good and presentable condition; contemporary French binding of tooled brown leather over wooden boards (these weathered and cracked, and boards re-edged and spine rebacked), two working metal clasps

Text:
The volume contains a Calendar (fol. 1r): the Passion readings from the Gospel of John (fol. 7r) and prayers including the “Egressus est dominus ...”, “Ave mundi spes maria ...” and “Saluto te sancta virgo ...”; the Hours of the Virgin (fol. 14r), with Matins, Lauds, Prime, Terce, Sext, Nones, Vespers and Compline; the Seven Penitential Psalms (fol. 30r) followed by a Litany; the Office of the Dead (fol. 40r; Use of Angers) followed by prayers and suffrages to saints.

Illumination:
The single miniature in this volume is that of the Annunciation to the Virgin, in which the high dome-like heads of the figures, as well as their ivory-white skin-tones and the close composition of the scene, show the strong influence of the royal court artist Jean Bourdichon (1457/49-1521), whose style dominated the art of the northern French elites throughout the first half of the sixteenth century.

What is remarkable here, and unlike most other Books of Hours, is the influence of French Renaissance decoration in the larger initials and script which would be more at home in a grand illuminated text manuscript (cf. the contemporary Haimo of Auxerre, Expositio in epistolas Pauli, made for Jean Budé, royal secretary: sold in Sotheby’s, 29 June 2007, lot 37, then Les Enluminures, cat. 15, France 1500, no.16). This opulent art style was brought to France by François Ier from Italy, and popularised by his court as part of a programme to plant “une nouvelle Rome” on French soil.

Provenance:
1. Written and illuminated in High-Renaissance style during the period in which the extravagant patronage of François I er and his court established the French Renaissance as an art movement in itself. The commissioner was from Angers in Central France (both uses of Hours of the Virgin and Office of the Dead in that form), but the decoration, the presence of SS. Genevieve and Denis in red in the Calendar, and the history of the book, all suggest an origin in Paris. The last pages, originally blank, have sixteenth-century devotional material added to them as well as the apparent signature “De Nully” (?) of that date.
2. Thence donated to the library of the royal Abbey of Saint-Antoine, Paris (also Saint-Antoine-des-Champs-léz-Paris; see H. Bonnardot, L’Abbaye royale de Saint-Antoine des Champs de l’ordre de Citeaux 1882, and É. Rauné, ‘Abbaye royale de Saint-Antoine-des-Champs’, in Épigraphique du vieux Paris, 1890): their seventeenth- or eighteenth-century ownership inscriptions at head and sides of first leaf of Calendar, “Ex Libris Domus S. Antonii Parisiensis”; they also owned a thirteenth-century Gospel Book, now Paris, Bibliothèque de l’Arsenal, MS. 613, but otherwise books from their library appear to be rare. The absence of St. Anthony suggests that the book was made for a patron outside of this community and then given to it later. The abbey was founded by the mid-twelfth century as a community of Cistercian women, following preaching by the reformer Foulques de Neuilly at a chapel dedicated to St. Anthony just outside the eastern gate of Paris – the present suburb of the city named Faubourg St Antoine grew up around them and is based on their estates. The house came under royal protection and enjoyed the patronage of wealthy citizens of Paris and leading members of the university there, and by the end of the Middle Ages it was one of the wealthiest female communities within the Cistercian Order. It was suppressed in 1790, and its goods and chattels dispersed.
BREVIARY FOR ROMAN USE. Decorated manuscript on vellum with three illuminated initials.

Northern Italy, probably Lombardy or Ferrara, c. 1440-1450.

£43,000

132 x 92 mm, 221 leaves + 1 flyleaf at front and back, complete, I-XV10, XVI10, XVII8, XVIII-XXI10, XXII10-1 (lacks 1 blank), XXII12+3, justification 75 x 60 mm, ruled in blind lines for two columns of 30 lines, in a very regular, tiny and experienced hand with many abbreviations in a Southern Textualis in two sizes; catchwords. Rubrics red, versals touched in yellow, two-line initials alternating in red and blue, most of which with penwork decoration. 3 illuminated initials: 1 figurated nine-line initial F (fol. 1) with full border in the margin consisting of a four-sided bar around the text and flowers, birds, parrots, spray, pollen and tendrilmed hairlines, 1 seven-line initial P (fol. 25), 1 five-line initial D (fol. 166v). The opening of fols. 166v-167 was enhanced with a charming and captivating decorative grotesque of St Michael and the Dragon in monochrome green tones. The underlying pen and ink drawing is very accomplished and made to appear as if part of the original decoration. Very clean and wide margins, prickings still visible in upper and lower margins, fine parchment, very few stains or darkening of vellum, overall crisp condition, illumination in fine condition as well, the green dragon a very little flaked. Modern calf, blind tooled, one clasp.

Incipit: “Incipit in nomine domini breviarium usum consuetudinem romane curie in primo sabbato de adventu Ad vespas Capitulum// Fratres scientes quia hora est ...” ⇒ beginning of the ecclesiastical year on first of advent Explicit: “Et posui seyr [sic!] montes eius in solitudinem et hereditatem eius in drachones deserti. Explicit dominicale officium tocius anni” ⇒ verse from the daily proper of the mass.

The manuscript contains the Proprium de tempore, the temporal of the Roman breviary with no further local specifications. The rubrics mark the beginnings of liturgical sections and sometimes give notifications for the day. Both the neat script and the very thin high quality vellum suggest it was intended as a portable reference tool, perhaps for a wealthy priest or scholar. The three initials mark the beginning of the ecclesiastical year in advent, the liturgy for the Nativity of Christ “Primo tempore alleviata est terra zabulon ...” and the opening of the liturgy for Pentecost “Deus qui hodierna die corda fidelium ...”. The decorated initials, the first with a portrait of St Paul, including the border decoration on the first folio, link the manuscript to northern Italy. The blue and green acanthus leaves springing from the initials, the form and design with sprouting buds and green leaves on top, the mauve corpus and the burnished golden grounds argue for a workshop outside the centres of book illumination of Ferrara or Milan around 1450. In the absence of a calendar, the litany and the sanctoral, the painted decoration and its style are the only indicators to location and date. Our artist might have been a follower of masters like Giorgio d’Alemania, who was active in Ferrara between 1441 and 1462, in Modena around 1476. It is interesting to note that the liturgy of Pentecost, doubtless a major feast day, is enhanced with an illuminated initial (fol. 166v), rather than Easter Sunday, which is regarded as the most important feast of the ecclesiastical year. And while the encounter of St Michael with the dragon would have matched the symbolism of the Resurrection, as Christ had vanquished the powers of the evil in rising from the dead, it seems a bit out of place in connection with Pentecost. This extraordinary marginal decoration must have been added to the manuscript at a point when the liturgical function of the book was not its prime purpose. The well accomplished combination of spiralling floral ornament and the animated form of dragon and human figure, one almost emerging from the other, evokes the spirit of the Italian baroque, as it is found, for example, in Polifilo Zancarli’s and Odoardo Fialetti’s so-called ‘Vertical Grotesques’. A series of ornament etchings at the British Museum and Harvard Art Museum and was published in Venice between 1600 and 1630. (Many of his grotesque designs can be browsed on the website of The Met...
The Metropolitan Museum of Art. The playfulness of the design could well point to the early 17th century. On the other hand, there is a very striking similarity with a particular dragon from a late Renaissance calligraphy book, now in the Newberry Library at Chicago: Wing MS 2W 545.5431, letter S. This was written in England in 1592 by John Scottowe, who died in 1607. Our dragon is astonishingly similar to one there, its form only slightly adjusted to the marginal space it covers in the present manuscript. Without knowing the precise provenance, it will probably be impossible to prove how a pattern from a late 16th-century English calligraphy book could have found its way into a mid-15th-century Italian breviary, but this motif with only slight variations was known in Europe before 1600, and could have been added at that date. Either the model of this dragon was very widely spread among scribes and calligraphers, or, the manuscript was once in the collection of an English calligrapher. The green and blue monochrome tones of the modelling hint at an artist who intended to somehow "medievalize" his work and perhaps adjust it to the period of the manuscript. The colouring is typical neither for the 17th nor 15th century.

**Provenance:** The original provenance of the manuscript is hard to establish as the breviary does not include a calendar or a litany. Moreover, it seems to be complete without the sancetorial. The very few annotations usually only amend the text, but do not profile an early owner. A number in pencil on the front pastedown 128/12954 (47905) is in a German handwriting, so we may assume that the manuscript was in a German private collection.

(Lit: La miniatura a Ferrara, ed. F. Toniolo, Ferrara, 1998)

**A ROYAL PROVENANCE**

**CHASTELLAIN, Georges. Le Temple de Bocace, in French, finely illuminated de luxe manuscript on vellum.**

Central France, (probably Tours), c. 1500.

£195,000

245 by 163mm., 54 leaves (plus two original vellum endleaves and two modern paper endleaves at each end), complete, collation: i-vi8, vi6 (with fols. 3-54 foliated i-lii in a contemporary hand), single column, 23 lines in brown ink in a fine courtly lettre bâtarde, small initials in liquid gold on blue or burgundy grounds, long and thin line-fillers in same, larger initials in liquid gold or grey-white, on contrasting grounds heightened with white penwork, five large miniatures (either full-page or three-quarter page with a few lines of text on suspended scroll), small traces of cockling, but overall in outstanding condition on fine thick parchment with wide and clean margins, nineteenth- or early twentieth-century binding of blind-stamped morocco, profusely gilt-tooling inside front and back boards, marbled endleaves, in fitted case.

Around 1465 Georges Chastelain (1404-1474), a courtier of Phillip ‘the Good’, the powerful and staggeringly wealthy duke of Burgundy, reached the end of a work which had taken him six years to plan and compose: a continuation of Boccaccio’s De casibus virorum illustrium. He dedicated it to Marguerite of Anjou, daughter of René of Anjou and queen of England via her marriage to Henry VI of Lancaster, but at that time in exile in the Burgundian court, and made her the heroine of the drama. It opens in a dream-vision, describing her in a cemetery before the richly decorated tomb of Boccaccio, where a procession of 32 royal and famous men who were her contemporaries but have come to tragic ends is listed, including Richard II of England, James I and II of Scotland, Gilles de Raits, the notorious devil-worshipper and mass murderer, Duke Humphrey of Gloucester, who was thought to have ordered the death of his nephew Henry VI, William de la Pole, Duke of Suffolk, one of Henry VI’s supporters who was killed by the Yorkist faction, and many others. Marguerite summons Boccaccio and the two begin a long discussion on her misfortunes. That ends in Boccaccio reproaching her for her actions which inadvertently aided the rebellion against Henry VI, but offering her the hope that while she lives her fortunes might change. Georges Chastelain served as official historiographer to the Burgundian ducal house, receiving in 1473 the extraordinary title “Chevalier es Lettres”, and thus he knew many of the subjects of this work intimately. The text was published in 1517 (but with variants not found here, hence this manuscript cannot be a copy of a printed text), again in modernised language in the 1860s, and finally in a modern critical edition produced in 1988 by S. Bligenstorfer, having had access to this manuscript.

In addition to this one, only 15 manuscripts of the text are recorded (Bligenstorfer in Vox Romanica Annales

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**Sokol Books**

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**Item 22**

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£195,000

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In addition to this one, only 15 manuscripts of the text are recorded (Bligenstorfer in Vox Romanica Annales
Helvetici Explorandis Linguis Romanicis Destinati XLII, 1984, pp. 123-53; Sandra Hindman’s updating of that list for Ferrini, cat. 1, adding the present manuscript, and the most recent in Bliggenstorfer’s 1988 edition.

To these should be added another copy of the second half of the fifteenth century, sold by Sotheby’s, 22 June 1993, lot 92. Of these, six are in French public institutions, two are in the Royal Library in Brussels, three are in the British Library, one in the Vatican and another in the Laurentian Library in Florence. At present, there is no copy recorded in North America. Moreover, only six of these manuscripts (including the present one) are illuminated in any way with several of those having only one miniature. Hindman (for Ferrini, 1988) noted that this copy is “the most densely illustrated copy made in France”, exceeded only by Louis de Gruthuyse’s copy which has eight miniatures (now BnF, ms. 1226). Only this one and that sold in Sotheby’s in 1993 have appeared on the market in living memory, and this is one of the very few copies to survive with a noble and important provenance.

The style of richly coloured draperies and backgrounds enclosing slightly wooden figures whose hands are often held in dramatic gestures with long expressive figures reminiscent of Mannerism, is that favoured by the tightly knit and often indistinguishable artists of the royal court of François I. Kraus connected his style to that of the key court artist, Jean Bourdichon (1457/9-1521), but his facial modelling owes as much to the popular Parisian miniaturist Jean Pichore (active 1501-20), and the rich palette and use of fine draperies in the backgrounds hints at the Master of François de Rohan (active 1525-46). What is of importance here is that the cycle of miniatures stands quite apart from the Burgundian manuscript tradition, and thus must represent a separate French tradition, apparently designed by the artist of this manuscript for this commission.

The miniatures comprise:

1. Marguerite of Anjou speaking with Chastelain in his study, set within a gothic interior with the author holding a sheet of parchment and stood before a writing desk filled with books; above 4 lines of text on a scroll, and all within a full border of flowers and acanthus leaves on dull gold grounds.

2. Chastellain seated in his study, resting his head on a hand, before his bookcases and lectern; above 4 lines of text on a scroll, and all within a full border of flowers, fruit and acanthus leaves on dull gold grounds.

3. A cemetery divided into three parts: pagan, Jewish and Christian, with Boccaccio’s tomb as a sarcophagus beneath an architectural canopy supported by columns, the whole enclosed within a grey stone wall with crenelated top; above 4 lines of text on a scroll, and all within a full border of flowers and acanthus leaves on dull gold grounds. This scene not illustrated in Louis de Gruthuyse’s copy.

4. Marguerite of Anjou kneeling in prayer and calling forth Boccaccio, who lies in an open tomb before her, all below a black night sky with white-grey stars; with two scrolls with text, and all within a full border of flowers and acanthus leaves on dull gold grounds.

5. Marguerite of Anjou seated with Boccacio on heavy wooden thrones, conversing, with her gesturing towards him and he counting off points on his fingers; above 2 lines of text on a scroll, and all within a full border of flowers, fruit and acanthus leaves on dull gold grounds.

Provenance:

1. Almost certainly from the private medieval library of Anne de Polignac (c. 1494-1554), wife of François II, comte de la Rochefoucauld, both court favourites of François I; the Emperor Charles V in 1539 is recorded as remarking that “he had not met or seen in this kingdom a more honourable and noble lady”. The book is listed among other manuscripts which were certainly hers in the inventory of the contents of the Roche- foucauld seat, the château de Verteuil, made in 1728, as item 768 in the library (M. Gérard, ‘Le Catalogue de la bibliothèque de La Rochefoucauld à Verteuil’, in Images de La Rochefoucauld, 1984, pp. 239-92). This book is very likely to have sat for a century or so on the same shelves as the splendid Rochefoucauld Grail manuscript, last sold at Sotheby’s, 7 December 2010, lot 33, for £2,393,000 (which had the arms of Anne’s husband added to it). The contents of the château remained in family ownership until the French Revolution, when the library passed by descent to Cardinal de Rohan-Chabot, with a small parcel of manuscripts from the collection appearing in an anonymous sale by Labitte in the Hotel Drouot, 18 March 1879, in which this volume was lot 21 (the BnF copy of the catalogue marks the unnamed owner as “Duc de Rohan”).

2. The library of the Pemberton family, Newton Hall, Cambridge: their printed armorial bookplate on front endleaf.
3. Theodore Seligman (1856-1907), New York: his pen “T.S.” added to the Newton Hall bookplate; his sale Sotheby’s 30 April 1951, lot 186.

4. Most probably from the collection of the grand bibliophile Martin Bodmer (1899-1971), and subsequently offered by H.P. Kraus among other items from Bodmer’s library in his cat. no. 126, Choice Books and Manuscripts from a Distinguished Private Library, 1971, no. 12: with Kraus’ cataloguer’s pencil notes and price code on last endleaf.

5. B. Ferrini cat 1, Important Western Medieval Illuminated Manuscripts &amp; Illuminated Leaves, 1987, no. 114.

23

CHOIRBOOK. In Latin, illuminated manuscript on vellum.

[Italy (probably Florence), thirteenth or early fourteenth century]

£12,500

Folio. 320 x 240 mm. 40 leaves (plus a paper endleaf at front and back), wanting single leaves throughout and at end, collation: 9 (wants ix), i7 (wants xi, xiv-xv), iii-iv10, v4 (last two leaves cut away), single column of 6 lines of text with music on a 4-line red stave (rastrum: 21 mm.), paragraph marks in blue, red rubrics, reading numbers and original folio numbers in roman numerals in blue and red in margins, initials in red or blue with ornate scroll-work, the largest of these in variegated red and blue and containing sections of densely packed red and blue penwork, single large initial ‘R’ in blue, red, green and pink acanthus leaves bound together by coloured and burnished gold bands, all on burnished gold grounds, acanthus leaf fronds extending into two margins enclosing gold fruit and a roundel with a personal device (apparently one of the nails from Christ’s Cross in red and silver on black grounds), some small seventeenth- or eighteenth-century marginal additions, cracking to paint of initial in places and small losses, edges of leaves slightly scuffed and thumbed with some small losses to ink in places, lower corners repaired in places, damage worse to cockled leaves at back, tooled with floral rollstamps over early perhaps original sixteenth century leather wooden boards, four brass bosses on each board, tears to surface of leather and tears and repairs to spine, front board slightly detached from book-block at head inside front board.

Text:

This is a single volume from a series of choirbooks, containing the relevant parts of the office from the First Sunday in Advent to the Feast of St. Aegidius (1 September), followed by readings for the consecration of a church.

Provenance:

The probable origin of the illumination in Florence, as well as the apparent depiction of the Holy Nail in the roundel above the principal illuminated initial, suggests this choirbook was produced for use in the Duomo there. Since the Middle Ages, the Cattedrale di Santa Maria del Fiore, Florence, was one of three sites to claim ownership of one of the three nails of the Crucifixion (the others being Cathedral of Notre Dame, Paris, and the Cathedral of Saint Peter, Trier; but note that such claims must be taken with a pinch of salt, as records exist of some thirty institutions who claimed to own Holy Nails or substantial parts of them). Cosimo Minerbetti, archdeacon of the Duomo in the opening years of the seventeenth century described it in detail, alongside a thorn form the Crown of Thorns, the thumb of St. John the Baptist, the elbow of St. Andrew the Apostle and entire corpses of SS. Zanobius and Podius. There the relic was housed in a reliquary on an altar commissioned by the Medici family. Members of this paramount Renaissance family from Lorenzo di’ Medici (reigned 1449-92) onwards, as well as the numerous artists and intellectuals they patronised such as Botticelli and the puritanical preacher Savonarola, must have gazed upon the relic and perhaps this volume among others, during their procession around the cathedral during Masses.
24

FIVE HISTORIATED INITIALS. Illuminated manuscript on vellum, from a Gradual, early 16th century.

£7,750

(71x67mm.) THE CHRIST CHILD sitting on the grass and HOLDING A GLOBE against a short brown wall, beyond the wall a far landscape with high mountains and clouds, WITHIN AN orange INITIAL K with staves of acanthus leaves and jewels, highlighted in white, on a light pink ground of scattered flowers outlined in black. On the right trace of a four-line stave ruled in red.

£7,750

(71x57mm.) A BOY CLUBBING A DOG in a mountainous landscape WITHIN AN INITIAL I of pale pink and blue acanthus leaves including a grotesque face, on a ground of liquid gold. On the left trace of a four-line stave in red and text.

£7,750

(71x66mm.) AN ASCENDING SOUL helped by an angel ABOVE A LONG-HORNED STAG SWIMMING, in a large landscape, WITHIN AN INITIAL S of green, mauve, and orange acanthus staves, touched in white, on a yellow ground.

£7,750

(75x71mm.) A MAN FROM BEHIND KNEELING IN PRAYER TO CHRIST, seated on a rainbow amongst the clouds of the sky (as at the Last Judgement), in a deep landscape, WITHIN AN INITIAL R with acanthus blue staves highlighted in white, on a green ground adorned with acanthus leaves and outlined in black. On the right fragment of a red four-line stave.

£7,750

(67x68mm.) A MAN KNEELING BEFORE A PRIEST ADMINISTERING COMMUNION, on the back an altar with two women, jointing their hands in prayer and watching the scene, and an altarpiece of the Crucifixion, WITHIN AN INITIAL Q with blue acanthus leaves highlighted in white and adorned with pearls, on a green ground patterned with curling hairline tendrils and outlined by a double black fillet. On the right faint trace of a red four-line stave.

£7,750

(Framed all together; on the reverses remains of text and 4-line red staves; slight rubbing in a couple of places, else in very good condition).

FINE INITIALS FROM A LAVISHLY ILLUSTRATED GRADUAL OF THE BEGINNING OF THE 16TH CENTURY: AN EXCLUSIVELY RICH PROJECT OF DECORATION.

According to the textual and musical fragments on the reverse of a couple of our cuttings, the five capitals came from a Gradual. Indeed, the K probably opened the Kyrie eleison (since there are remains of the Gloria on the reverse of the letter); the Q marked the Communion for Corpus Christi. The iconography also contributes to the identification.

The sophisticated acanthus staves are typical of early sixteenth century German initials in both illuminated and printed books. The illuminator of our initials, however, was aware of the rules and the power of the Renaissance painting, known in Germany through the masterpieces of Dürer, Cranach and Altdorfer. The atmospheric landscapes characterised by distant silver-blue shapes of mountains, the effect of the movement in the water, the smooth brush, the attention paid to details such as the subtle termination of the stave curled around Christ’s tiny foot or the costumes in the Communion scene (the woman’s one indicating a date around 1520) make this artist and accomplished painter of the early Renaissance.

The Gradual from which our initials came seems to have been lavishly adorned with historiated initials, not just for the introits. This rich project was exceptional and certainly reserved for very important books.

years before he passed away. The colophon on 185v. indicates that this manuscript was transcribed from the author’s own copy and also adds that the original treatise was completed in 1478 (the year it was handed to the Sultan).

The Hanafi school is one of the four Sunni Islamic branches of fiqh (jurisprudence), with one of the largest followings in the Muslim community. This volume addresses a multitude of Hanafi laws and their relative applications including general crime, lawsuits and bail as well as divorce and Zakat: the third pillar of Islam concerning the giving of alms in the form of religious tax. The quality of illumination and clean presentation of the work imply that this volume was commissioned by a wealthy or high-ranking patron. Both the inclusion of an index at the beginning and pragmatic annotations also suggest that the patron was a practitioner of law, using the volume as a reference of fiqh, rather than a Hanafi scholar adding critical or theoretical marginalia during study.

Brockleman II, 226, 10, no.1. GAL II, p.292

26

MISSA BEATAE VIRGINAE. et aliae Orationes.

Bologna, , 1494.

£19,500

12mo 66x95mm. Illuminated manuscript on vellum. Ff. [ii]145 [ii], fol.31 with full page illumination depicting the Virgin and the Infant Christ within fullpage border, scrolling decoration at head and foot on a red and green ground, urns and flowers with jewels and pearls on a deep blue ground, text slightly worn, shield at foot azur an eagle or with initials N.M., fol.66 with elaborate illuminated 5-line D with stave of flowers, leaves, scrolls, jewels and pearls on crimson, blue and gold grounds, one-line crosses in red and blue. In Rotunda Italiana script, 11 lines per page, in Latin, some rubrics in Italian towards the end. 2-line liquid gold illuminated letters on red, blue and green grounds with scrolling decoration, initial letters with traces of gold, partially
rubricated. Text slightly faded in places on hairside only. Occasional slight marginal soiling, oil-stain to blank outer corner of last three leaves. Generally very good and clean in early 19th C black morocco, panel stamped with the Malpassuti (di Tortona) (?) arms and quadruple-ruled in blind. Title and ex libris of Isabella Sofia Commercati (c.1800) added to the recto and verso of the first and last leaves respectively. Light blue watered silk endpapers with bookplates of Pamela and Raymond Lister and Michael Tomkinson, a.e.g. In folding box.

A charming pocket-sized liturgical work, apparently not corresponding to any of the principal liturgical books. Ff 1-19 contain a calendar of saints. The only irregular Saints appearing here are Saint Petronius, indicating a Bolognan provenance, Mark the Evangelist and the apostle Barnabas. Ff 20-51v comprise the Mass of the Virgin. The Confiteor, Miserereatur and Blessing are followed by the Pericopes arranged in chronological order (John 1, 1-14; Luke 1, 26-37; Matthew 2, 1-12; Mark 16, 14-20). The striking and colourful fullpage illumination marks the start of the Mass of the Virgin. It opens with psalm 44, before moving onto a farced Gloria with additional tropes specifically for the Marian mass, a collect, epistle, gradual, the Nicene Creed, Ave Maria, Eucharistic prayer it, the Preface of Mary, Sanctus, Agnus, Benedictus, Salve Regina, the Marian antiphons, Psalm 90, prayers of Saint Augustine, and on the Passion. Ff 51v-81 contains the prayers of St Brigit on the passion of Christ and 81v-85 of St. Anselm. Ff 86-134 contain the seven penitential psalms and litanies beginning with a lovely elaborate illuminated letter, then follow prayers of St Bernard from ff 135-138v. Ff 138v to the end give the prayers used at the Lateran Basilica in Rome and for papal indulgences.

Originally written for ‘Jacopo,’ whose name appears several times in the text in the same hand, reference to St Anselm, if the Archbishop of Canterbury, dates the book to after 1494, when Anselm was canonized by Pope Alexander VI. The small size of the book indicates private use, albeit at public celebrations, and the arms and initials within the fullpage illumination a lay origin. The clear and elegant calligraphy - the very regular rotunda script indicating a high-end scribal production for a wealthy patron - and style of illumination point towards the circle of the famed calligrapher Sallando - though this is not his hand - and the illuminator Marmitta, both of whom were working in Bologna from the last decade of the 15th century, and who made use of a palette of strong, dark colours and foliage. The N.M. monogram at the foot may indicate an earlier member of the Malpassuti family.

While we have been unable to trace the Comercati family, the Malpassuti family originate from Tortona in Lombardy.

27

MISSAL. The Missal of the Chapel of Saint-Pierre in Saint-Germain-Laval, near Lyon, Use of diocese of Lyon, in Latin, illuminated manuscript on vellum.

[France (Lyon)], , [1401].

£45,000

285 by 200 mm., 262 leaves (plus 2 original endleaves at each end), complete, collation: i10, ii-xxxii8, xxxiii4, catchwords (many with line drawn human faces and animals), contemporary foliation and modern pencil foliation (the latter followed here). Double column, 28 lines in the angular gothic bookhand of Geraldus Lombardus (see below), capitals touched in yellow or red (crucial capitals following decorated initials enclosing human faces, and one on fol. 141v topped with a squirrel), red rubrics, red and dark blue initials with ornate penwork in red and purple, 3- line initials in gold on red and burgundy grounds heightened with white penwork, larger initials in blue or pink heightened with white penwork, enclosing sprays of coloured foliage or tessellated shapes, on coloured and burnished gold grounds, terminating in coloured and gold foliage bars in margin (that on fol. 195v with a coloured dragon biting a bezant), initials on fol. 130r enclosing a coat-of-arms (those of Pierre Vernin: gules with three trefoil crosses, on a chef argent charged with an onde azur) and an agnus dei, frontispiece with very large initial in same with full border of simple foliage with a dragon in upper outer corner, enclosing a coat-of-arms in bas-de-page (as before), eighteenthcentury devotional print of Crucifixion pasted by modern owner to fol. 129v, trimming to edges of leaves with losses to edges of borders of frontispiece, some wear to edges of leaves with occasional damage to edges of borders, some small areas of text overwritten later, minor spots and stains, but overall in good and solid condition, modern binding of leather over wooden boards tooled in faux-medieval style.
Text:
This is a large and imposing book, and a crucially important record of the liturgy and life of the towns of Saint-Germain-Laval and Lyon. While the quality of its decoration is not that of the very greatest artistic centres such as Paris or Rouen, it has significant charm, and without doubt this codex was the focal point of worship for the town of Saint-Germain-Laval throughout the late Middle Ages. It will have acted as one of the key symbols of Christianity and local identity to the worshippers there, and is almost certainly the sole surviving record of the liturgy of the community. Sachet had only room to print a brief codicological description and the contents of its calendar, much remains to be studied by specialists here.

Saint-Germain-Laval lay in the hinterland of Lyon in the late Middle Ages, and the latter was of equal importance and wealth to Paris. The position of Lyon at the hub of several overland routes leading out of northern Italy into mainland Europe ensured that the town would become the focal point for the trade of various luxury goods entering the main European market, such as silk, and Italian merchants had regular and permanent trade fairs there throughout the fifteenth and sixteenth centuries. These trades placed a substantial amount of moveable wealth into the economy of the region, and created the need for a sophisticated banking system. Thus, Lyon became not only wealthy, but also the banking capital of France. The facts that the colophon records about this particular volume accord well with this: perhaps only in the hinterland of such a prosperous site as Lyon could a local lawyer and judge acquire enough wealth to found such a substantial expression of his devotion as an entire chapel, apparently also donning it out with the vestments and books needed for its use as place of worship. Moreover, the name of the scribe (and perhaps artist) of this volume, Geraldus Lombardus, points at a northern Italian origin and the source of this wealth. He was probably a member of one of the region’s prominent immigrant mercantile families.

The contents comprise: prayers and readings from Church Fathers; a Calendar; and Masses for the entire year, with lists of saints crucial for certain Masses and a Litany.

Provenance:
1. This manuscript stands among the tiny handful of surviving books from the Middle Ages which make explicit almost all parts of their creation through the addition of lengthy descriptive colophons. On fol. 262r, an inscription in red ink in the main hand at the end of the text records that it follows the Use of Lyon, and was made on the order of the nobleman Petrus Verninus, a practitioner of law and serving judge for the comte de Forez, for a chapel he had founded in honour of St Peter in the town of Saint-Germain-Laval (of which the tower still stands), and which was completed by the hand of Geraldus Lombardus on 16th day of June in the year 1401. A truncated version of the same has been added in the space left for the incipit at the beginning of the Missal text proper on fol. 13r, with an overspill of 4 lines onto blank space at the end of the calendar on the preceding leaf. A later hand has added “1401” at the head of the Calendar. As noted by Sachet it follows the Use of Lyon, in which diocese Saint-Germain-Laval lay, with numerous local saints such as St. Aubrin, the patron saint of nearby Montbrison.

Notes on fols. 129r and at the front and end of the volume of devotional tracts and sayings, prayers and offices in sixteenth- and perhaps seventeenth-century hands, as well as the pasting in of the devotional printed image of the eighteenth-century, show its continual use by the community during those centuries. During the Revolution, Lyon and the inhabitants of its surrounding towns rose up against the National Convention, and in 1793 the region was invaded by the French Revolutionary Armies. The city of Lyon was besieged for two months, during which its hinterland was ravaged, with religious buildings destroyed and their contents looted. In Lyon itself some 2000 inhabitants were executed and most of the buildings around the Place Bellecour levelled following their surrender. The present Missal most probably passed into private ownership at this time.

2. Ch. De Visser: his perhaps late eighteenth-century ex libris twice at the head of fol. 262v.

3. By 1895 it had passed to the local Lyon historian and prolific antiquarian author, the Abbé Alphonse Sachet (1848 -1924), who served as the Licencié-ès-lettres Professeur de Philosophie au Petit-Séminaire de Saint-Jean and was awarded the Prix Thérouanne in 1919. The volume was the subject of a short publication by him for the Lyon historical journal, Bulletin de la Diana VIII, pp. 3-24 (copy enclosed in volume), and the scholarly pen notes in the margin of fols. 3r, 111r and 131r et passim are probably in his hand.

Provenance:
28. MISSALE ROMANUM. Manuscript in Latin on Vellum.

Milan, , [early 14th Century].


£29,500
This Latin handbook with instructions and liturgical texts for saying mass for the priest’s use is of Milanese origin as is clear from the style of the historiated initials, and the script, produced by more than one scribe, has the vestiges of a French influenced hand. It opens with ‘incipit ordo missalis secundum consuetudinem Curiae Romani’ and the splendid initial depicting King Solomon at prayer. Leaf [99] opens with the second historiated initial, depicting Christ on the cross. The rubricated passages indicate the priest’s gestures and liturgical actions; the size of handwriting varies throughout the text in order to mark different parts of the liturgy. Because of the daily use of missals for the celebration of mass, their survival rate has been lower than of other liturgical volumes and their production was much smaller than for books of hours. Consequently nice copies especially from the fourteenth century are rare.

Provenance:
Calligraphic inscription on initial blank paper leaf stating that the book was ‘once resting (olim quiever-at)’ in the library of Abbé Luigi Celotti (1759-1843), an Italian art dealer and collector of illuminated miniatures and that, in 1821, it was given by Henry Drury to one William Thornton of Harrow. Henry Drury (1778-1841) was rector of Fingest, Buckinghamshire, from 1820 master at Harrow, and a renowned book collector, whose manuscripts were sold via auction in 1827 in London. He was an original member of the Roxburghe Club and a friend of the bibliographer Dibdin, who mentioned him repeatedly in his writings.

FOR THE PRIVATE DEVOTION OF A POPE, THE CYBO BREVIARY

29

PORTABLE BREVIARY AND PSALTER FOR ROMAN USE. Illuminated manuscript in Latin on vellum.

Northern Italy, probably Liguria, (Genoa or Savona), 1447 and third quarter of the 15th century.

£45,950

134 x 94 mm, 272 leaves on parchment: 17 (of 18, first blank excised); II-XI10, XII110, XIV-XV10 (X.X.10 blank); XXII10, XXII8, XXIII-XXVIII10; XXXII2 (blanks), justification 81 x 58 [26-7-25] mm, ruled in lead point for two columns, 30 horizontal lines ruled in light brown ink for 29 lines of text, regular Italian Gothic script [Southern Textualis Rotunda] in red and black by two hands, first on fols 1v-190r, second, smaller, thinner, less compressed and more elegant, on fols 192r-268r, both hands occasionally employing the humanist “d” with straight ascender, catchwords in black or red ink in the lower margin of last verso of quires. Rubrics in red, paragraph marks in blue, and two-line initials in alternating red and blue with contrasting pen-flourishing in purple or red throughout. 19 illuminated initials (4-9 lines high) in pink or blue with white traceruy set against a ground of gold with foliate and floral decoration in blue, pink and green with foliate extensions in blue and green, often with a gold bezant at the end. In the Psalter the initials mark the beginning of the eight psalms (ps. 1, 26, 38, 52, 68, 80, 97 and 109) to be recited at Sunday Vespers. One nine-line illuminated initial “B”[eatus] (fol. 192v) in pink with white traceruy set against a goldleaf ground and depicting David at prayer set against a blue ground with white traceruy, foliate extension in blue and green with a gold-leaf bezant. 2 illuminated initials and full borders: 1 ten-line initial “F”[ratres] (fol. 8r) in pink with white traceruy set against a gold-leaf ground, depicting St Paul with sword preaching to the people, written space outlined by a gold-leaf bar border, including the bas-de-page bearing the coat-of-arms of the Cybo of Genoa supported by two winged putti in a green landscape with trees, rabbits and birds, the outer borders with foliate decoration in blue and pink interspersed with two green parrots, a green peacock and gold-leaf bezants; 1 seven-line illuminated initial “P”[rimo] (fol. 192r) in blue with white traceruy set against a gold-leaf ground with floral decoration in pink, blue and green and full-border extensions of foliate design in shades of blue, pink and green with gold-leaf bezants, the Christogram “HIS” in the bas-de-page, inscribed in the blue ground at centre of a radiant sun in gold-leaf. Good quality parchment,
in good condition, with large, clean margins, slight crease on first and last leaves (fols 1-6 and 243-270), ink occasionally fading or slightly erased, offprint on fol. 7v. Modern brown morocco binding.

This rare and charming volume includes a Temporal Breviary and Liturgical Psalter, i.e. service books used in the daily offices, both for the use of Rome. The Proprium de tempore (fols 8r-190r) provides the liturgy for the celebration of the Divine Office from the first Sunday of Advent according to the rite of the Roman Curia, with no further specification but for the inclusion in the litany (fols 74r-77r) of Zenobius, bishop of Florence, among the confessors, and of the Franciscan saints Francis, Clare and Elisabeth among monks and virgins respectively. It is dated 12 February 1447 and preceded by a table of rubrics (fols 1v-7r). The Liturgical Psalter (fols 192r-268r) supplies hymns, canticles, antiphons, verses and responses according to the Cursus Romanus of the liturgy of the Hours and it is datable to the third quarter of the 15th century. The Temporal and the Liturgical Psalter were copied by two different scribes and at different times, with the Psalter probably dating to the early 1460s. Nevertheless, the pen-flourished decoration of the minor initials and the beautiful illumination of the borders and major initials are consistent throughout the book and seemingly belong to the same decorative campaign, datable to the 1460s or early 1470s. The illumination was executed by an eclectic anonymous artist who was strongly influenced by the style of earlier and contemporary illumination from Lombardy in Northern Italy as suggested by the illuminated borders on fols 8r and 192r and the portrait initials on fols 8r and 192v (see A. De Floriani, “La miniatura in Liguria nella seconda metà del Quattrocento: un bilancio provvisorio”).

A connection with Northern Italy, and more specifically Liguria, is also suggested by the escutcheon in the bas-de-page and the depiction of a peacock in the border of the first page of the Breviary (fol. 8r), respectively identifiable as the arms and the emblem of the Cybos, a patrician family of Genoa. The nature of the text (a breviary for members of regular and secular clergy) and the cross above the shield, indicates an ecclesiastical of high status as the original owner. Two members of the Cybo family were created bishops and cardinals in the second half of the fifteenth century: Cardinal Giovanni Battista Cybo (1432-1493) bishop of Savona (1466-1472) and Moffetta (1472-1484), and his young cousin Cardinal Lorenzo Cybo de Mari (1450/1-1503), archbishop of Benevento (1485-1503). As the cross above the arms shows the single horizontal limb of an episcopal cross, rather than the double traverse of the archiepiscopal one, the owner was Giovanni Battista Cybo before his election to the papacy as Pope Innocent VIII on 29 August 1484.

In November 1466 Giovanni Battista was made bishop of Savona, a town to the west of Genoa in the region of Liguria in Northern Italy; at the time under the government of the Duke of Milan, Galeazzo Maria Sforza. These political circumstances favoured the arrival in Liguria of artists from Lombardy who imported new models and a more sophisticated artistic style to provincial Liguria. It is therefore conceivable that the two texts, the Temporal Breviary and the Liturgical Psalter, were brought together, decorated and assembled in a single volume in Liguria (Savona or Genoa) as a gift to Cybo as Bishop of Savona. Through the depiction of Cybo’s peacock and of partridge and white rabbits in the margins of the opening of the Temporal Breviary, the decoration of the book seems to bestow upon the bishop a life of splendour, wisdom and knowledge, purity and truth, resurrection and ultimately immortality.

This high quality manuscript for Cybo’s private devotion and therefore after his death probably remained in the possession of his family, whereas books belonging to him as pontiff were kept in the papal library (now the Vatican Library). The volume was certainly in use after the pope’s death as an unprofession- al hand added two notes relating to the death of Innocent VIII and the election of his successor Alexander Borgia in August 1492 to fol. 272v. It was possibly passed on to the pope’s cousin Cardinal Lorenzo Cybo de Mari, who had the pope’s tomb in the Vatican basilica completed by the leading painter and sculptor Antonio del Pollaiuolo in 1498 and his body buried in the bronze monument on January 1498. It is worth noting that the pope’s arms on the tomb are identical to those found in this book (see A. Wright, The Pollaiuolo brothers: the arts of Florence and Rome, New Haven, 2005, chapter XIII).

As the book is not listed in the inventory of the books bequeathed by Cardinal Lorenzo to the Cathedral of Benevento (see A. Zaro, “L’inventario dei libri antichi della Biblioteca Capitolare di Benevento”, Sammilion, viii (1935), pp. 5-25, in particular pp. 23-5), it is probable that it was passed on as a prized possession to other members of the Cybo family, including Cardinal Innocenzo Cybo (1491-1550), the grandson of Innocent VIII, appointed as cardinal by his uncle Leo X in 1513, and Cardinals Alderano (1613-1670) and Camillo (1681-1743).
Provenance:
1. The original owner of the volume was most probably a member of a female monastic community in northern Saxony (perhaps in Hildesheim) or the adjacent Rhineland: appeals for the benefactors of a community in the Calendar might suggest their religious status, and St. Lambert of Maastricht-Liège (17 September) and SS. Ludger, apostle of Frisia and Saxony (26 March) as well as St. Godehard of Hildesheim (4 May) (the last also appearing in the Litany) strongly indicates that region. In the fifteenth century the volume was owned by a female supplicant named in the ex libris: “Iste liber pertinet Mechhildis [...]” at the foot of the first leaf of the Calendar. Another near-contemporary inscription under the initial on fol. 7v names a “Maria Zara filia Jori[?]”, most probably a subsequent owner.
2. A. O. Tilly, his ex libris in an early nineteenth-century shaky hand on front pastedown.
3. Ernest E. Baker (1854-1931), FSA, of Aldwick Court, Somerset, local antiquary of Weston-Super-Mare: his late nineteenth- or early twentieth-century armorial bookplate pasted to back pastedown. Baker was the nephew of J.O. Halliwell-Phillipps (the latter the important Shakespeare scholar and notoriously most-loathed son-in-law of Sir Thomas Phillipps, suspected as a youth of stealing books from the library of Trinity College, Cambridge, and numerous cuttings from elsewhere, and subsequently banned from Sir Thomas’ library; he and Sir Thomas’ daughter, Henrietta, eloped in 1842, leading Sir Thomas to refuse to see either Halliwell or his own daughter for the remaining thirty years of his life; Halliwell only taking Sir Thomas’ last name after the latter’s death in 1872). Baker was Halliwell’s executor and inherited a third of the Halliwell-Phillipps library in 1889. The majority of this was sold by auction on 1 July 1889 and 30 November 1891, with further items in Sotheby’s 1 July 1895, lots 666-679 (the collection detailed by a pamphlet issued by Baker himself, Halliwell-Phillipps library, notes on a portion which will be sold by auction, Weston-Super-Mare, 1889), but the charming manuscript volume here was retained by Baker, and it passed by descent to his grand-daughter, who dispersed the estate library.

31

PSALTER. Psalter in Latin, illuminated manuscript in Latin on vellum.

Northern France/Flanders, (Picardy or Ghent?), last decades of 13th century.

£125,000

113 by 77mm, 228 leaves (plus one modern paper endleaf at front and back), wanting a gathering or so from beginning with Psalms 1-14 and perhaps also a Calendar, as well as first two leaves of current initial gathering (accordingly nineteenth-century pencil foliation commencing at ‘14’, and that used here), else complete, col- lation: i6 (wanting first 2 leaves), ii-xix10, xx-xvii8, xxiv10, single column, 18 lines in a fine squat early gothic bookhand, a cacophony of line-filers forming geometric shapes formed of red and blue penwork, small flower heads, golden fish and golden dragons with long trailing tails, small initials in blue with red penwork or liquid gold with blue penwork, the penwork often tracing long curling lines into upright margins and simplified foliage in lower margins, larger initials in liquid gold on dull-pink and blue grounds with angular gold edges, one large initial ‘C’ (opening “Confitebor tibi domine ...”, the opening of Psalm 111, here fol. 200v) in blue with scallop- ing white penwork on pink and gold grounds, enclosing tightly curled swirls of foliage, and a noblewoman in white headdress on its top edge, kneeling as a bishop blesses her (most probably an ownership portrait, see below), nine historiated initials in blue or pink on gold and coloured grounds, many tags added to outer upright edges of leaves to aid finding parts of text, the last five historiated initials with a missing word or two following the initial where the scribe assumed the initial painter would add these but did not, in all but one place (fol.109v) these supplied by a contemporary hand in blue ink, two leaves with blank margins trimmed at base, some slight worming to last leaf, small spots and stains, else good condition, art deco red leather over pasteboards tooled with lined squares, traces of medieval fore-edge painting to resemble gauffering.
Text and Illumination:

The volume comprises Psalms 15-150, followed by the Magnificat, a Litany and other prayers. The initials here compare well with the refined works of this region in the last decades of the thirteenth century (such as the Psalter for the use of Ghent, mid-thirteenth century, now Getty MS. 14; 85.MK.239, and the Bestiary from Flanders, c. 1270, now Getty, MS. Ludwig XV 3/83. MR.173; see Kren, Illuminated Manuscripts from Belgium and the Netherlands, pp. 40 and 44-6; and the Bute Psalter, made north east France c. 1270, now Getty MS. 46/92.MK.92: see same series for French manuscripts, pp. 31-32), and sets it well above the more commonly found rustic examples. The historiated initials contain: 1. fol. 30v, David as a crowned king with a long staff, touching his eyes as God blesses him (opening “Dominus illuminatio mea ...”, Psalm 26); 2. fol. 50r, God appearing from a cloud and blessing an enthroned David (opening “Dixit custodiam ...”, Psalm 39); 3. fol. 67v, David brandishing a sword before a Jewish religious leader, probably representing Ahimelech to whom the text is addressed (opening “Quid gloriaris in ...”, Psalm 51); 4. fol. 68v, King David standing before a fool representative of those “who work iniquity, who have devoured my people like a loaf of bread”, who holds a staff and bites from a circular piece of bread (opening “Dixit insipiens in ...”, Psalm 52); 5. fol. 86v, Christ and David in different compartments of an initial, with Christ blessing while David is half-submerged in water (opening “Salvum me fac ...”, Psalm 68); 6. fol. 109v, David with a stick ringing the bells hanging from a stone church (opening “E [xultate] deo nostro ...”, Psalm 80); 7. fol. 130r, three tonsured monks singing from a book on a lectern (opening “Cantate domino canticum ...”, Psalm 97); 8. fol. 133v, David in prayer on the Mount of Olives (opening “Domine exaudi orationem ...”, Psalm 101); 9. fol. 153v, the Crucifixion, with God the Father holding Christ on the Cross (opening “Dixit dominus ...”, Psalm 109).

An elegant and high quality psalter – rare.

Provenance:

1. Written and illuminated for the noblewoman in a white headdress and blue robes who is shown kneeling before a bishop on top of the initial on fol. 200r. She lived somewhere in the border region of northern France, the small flowers which terminate the tendrils emerging from the illuminated initials there are close to those commonly used by Bruges book illuminators.

2. Eighteenth-century pen additions of names “Salomon” and “Ducre” (fols. 85v and 158r), and “Charles Silliet(?)” (fol. 1r) pointing towards private ownership by that century.

3. Written and illuminated for the monastic congregation in a pocket or knapsack, and taken out to use in reciting the hours or in private devotion. An unusual miniature monastic compendium.

Text:

This first part of this charming pocket volume contains a fifteenth-century manuscript of the Psalms (from 10 onwards), followed by a brief Litany, and to this has been appended an older, thirteenth-century copy of the monastic office (ending wanting). It was made on such a tiny scale, most probably in order to be kept by a member of a monastic congregation in a pocket or knapsack, and out to use in reciting the hours or in private devotion.

-$55,000

213 by 144 mm, 58 leaves, the Sallust text complete, but a single gathering wanting from the end of the last of the last and supplementary Cicero texts, once containing the last chapters of De Senectute (the present witness ending with “sic illum quasi desipientem a re familiare ...” in ch. 22), collation: i10, i8, iii-viii, single column, 25 lines in brown ink in a professional humanist hand with traces
of secretarial influence, a few contemporary or near-contemporary interlinear corrections and markers for parts of text in margin, three illuminated initials with white vine decoration, frontispiece with full border of white vine decoration entwined around an ornate gold frame, the foliage on blue, green and pink grounds and enclosed within a blue border flecked with sets of three white dots and enclosed with bezants, enclosing realistic birds, roundels and quadrilobed shapes enclosing other birds and a reclining deer, and two naked putti holding a coat of arms in the bas-de-page (see below), some small stains and slight cockling in places, but overall a fine and clean copy, solid in early nineteenth-century binding of marbled pasteboards with red morocco spine with paper collection labels ("144"), probably that of Boutourlin (see below).

Text:
Sallust (86-c. 35 BC; and more correctly Gaius Sallustius Crispus), was a Roman politician and celebrated historian, with this text being the oldest surviving Roman history which we can attach to a known author, and certainly the first to introduce explanation and the influence of character into historical reporting. It was written between 44 and 40 BC., and contains the history of the crucial year 63 BC, in which Catiline as a follower of Sulla (and thus at political odds with Sallust and his patron Julius Caesar) attempted to lead a party of Roman nobles and disaffected veterans in an attempt to overthrow the Republic.

The work was popular among contemporaries, with Martial declaring that “Sallust, according to the judgment of the learned, will rank as the prince of Roman historiographers”, but survived Antiquity in perhaps as few as one or two witnesses, which were rediscovered and copied during the Carolingian Renaissance. The text may have been championed by the grand Carolingian humanist Lupus of Ferrières, who records in his letters a search for a copy (perhaps more complete copy) of the text. Accordingly, the five earliest surviving manuscripts are all from France and Germany (BnF. lat. 16024, second half of ninth century, Soissons; BnF. lat. 16025, mid-ninth century, Auxerre; BnF. lat. 6085, first half ninth century, France; BnF. lat. 5748, ninth century, France; and Basle AN. IV 11, first half of ninth century, southern Germany). However, unlike many other Classical authors interest in Sallust was slow in the centuries after this initial wave of interest, but exploded with the Italian Renaissance producing over 500 known manuscripts (see L.D. Reynolds, Texts and Transmissions, 1983, p. 345, n. 24).

That said, the text is far from common in manuscript on the market, with almost all available copies being energetically pursued by institutions for several centuries. The last copies to come to the market are that once owned by the duc de La Vallière, offered for sale by Christie’s New York, 24 November 1993, lot 24; another sold by Sotheby’s, 18 June 1991; and that, once Phillips MS. 2945, sold by Bloomsbury, 9 April 1987, lot 269. All of these were contemporary with the present copy and no earlier witness has been available at auction since the 1920s or 1930s. The single recorded copy offered by a dealer in the same period is the fifteenth-century manuscript offered in Bernard Rosenthal’s, List 13, 1955, no. 4, and now at Columbia University.

Illumination:
The presence of the small green parrot in the border of the frontispiece does point towards the humanist illuminator Giacchino de Gigantibus, named “librarius et miniator” to King Ferdinand I of Naples, active in 1472, at the papal court by 1480, and who died in 1485 (compare for example the manuscript of Seneca, now BnF. ms. Lat. 17842). However, his style was popular and widespread, and the identification of the arms here as Florentine suggests that this was the work of a skilled illuminator from that city who was influenced by Giacchino’s work.

Provenance:
1. The arms in the bas-de-page of the frontispiece appear to have been painted with the rest of the decoration. The silver-gilt escutcheon with red chevron and gilt mountain formed by six hills corresponds to the coat of arms of a wealthy Florentine family, the Ciacci, specifically the branch of the quarter of Santa Croce. From mid-fourteenth century, they were at the head of local administration as gonfalonieri, reaching the peak of their power in the late Quattrocento under Lorenzo the Magnificent, around the time when this manuscript was commissioned.
2. D. Bourtoulin, (more properly Graf Dimitri Petrovic Burtulin, 1763-1849, and often confused with a Russian military general of the same name who lived a generation later): his printed armorial book-plate. He was the son of a prominent Russian senator and godson of Catherine the Great, who served as first adjutant of one of her favourites: Prince Grigory Aleksandrovitch Potemkin, before entering the foreign service. In 1793 he resigned his position and devoted himself entirely to the building of his private library. The library was notably strong in Classical texts and after five years collecting was reported to contain 14,000-15,000 volumes (A.F. de Piles, Voyage de deux Français en Allemagne, Danemarck, Suède, Russie et Pologne fait en 1790-1792, Paris, 1796, III, pp. 342-343). By 1812 it contained some 40,000 books, and was valued at 1 million rubles. It was totally destroyed in the fire which overtook Moscow when the city was breached by Napoleonic troops in September 1812 (see Comte Rostopchine, La Vérité sur l’incendie de Moscou, Paris, 1823, pp. 46-47). Following this loss, Bourtoulin abandoned Russia for Florence where he began to construct a second library as a distraction from his turbulent contemporary times, declaring in 1819 that “Cicero, Dante, Pascal, etc. are my best friends, and much better company than most illustrious people today”. By his death it numbered some 25,000 books, including 244 manuscripts and 964 printed editions of the fifteenth century. It was dispersed post-mortem in a series of French sales, in which this volume was Paris, 25 November 1839, lot 2169, sold for Fr 59.

3. Most of the manuscripts in that sale were acquired by the celebrated polymath, bibliographer and notorious bookthief, Guglielmo Libri (1803-1869), but the present volume appears to have passed directly to the ducs de Luynes, and their ancestral library in the Château de Dampierre; that dispersed 2013.

A ROYAL COMMISSION

34

SERMONS. Sermons, in Latin, illuminated manuscript on parchment.

[France, (Lyon)], [c. 1400].

£75,000

288mm. by 196mm., 220 leaves (plus modern parchment pastedown and endleaf at front), complete, collocation: xlviii/xl2, xiv/xiv (including final pastedown), contemporary foliation for first 100 leaves and catchwords throughout (frequently with charming pen-drawn human faces: see in particular the melancholic man on fol. 24v, the staring and perturbed men on fol. 37v and 87v, and the smiling woman in a wimple with a big nose on fol. 121v), some original quire signatures. Double column, 45-49 lines in an accomplished hands with influence of secretarial script and cadels in margin, each new section opening with initials in red or blue with contrasting penwork ending in foliage or cufcles, index with similar smaller initials for each item, frontispiece with one large initial in split blue and burnished gold with red and blue penwork forming a mass of scrolling foliate tendrils around central coloured dots, extending into full border and text frame between columns of thin gold bars edged on one side with blue and gold half fleur-de-lys, penwork at corners, slight thumbing at edges and tiny scuffs to large initial, sixth gathering becoming loose, slightly trimmed at base, else fine and very presentable condition with wide and clean margins on good parchment. Contemporary, probably English, blindstamped calf over bevelled wooden boards (small holes, wormed and cracked at corners, small sections at head and foot of spine missing, partially repaired), later metal clasps and catches, but solid in binding, contemp mss inscriptions, shield and largely erased name on final pastedowns.

The use of gold and blue half-fleur-de-lys devices in the decoration of this large and impressive volume identifies it as part of a small group of surviving manuscripts which were produced for Charles V, the Duc de Berry and other members of the French royal family – that is, the single greatest bibliophilic family of the entire Middle Ages. The distinctive decoration in known in the French royal inventories as “enluminé tout au long des colombes de fleur de lis d’or et d’assur” (Delisle, Cabinet des Manuscrits, III, p.139), and seems to have been a preserve of a group of man-
ITEM 8 BIBLE, Cistercian

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FINELY PAINTED INITIAL

35

TRIO OF MUSICIANS. Initial C, from an Illuminated Choirbook on vellum.
, [Lombardy-Emilia], [1460-70].

£5,750

92x100mm. A MONK IN WHITE SERGE SWINGS THE CLAPPERS OF TWO BELLS inside a point-roofed tower flanked by a foreshortened building, ACCOMPANIED BY A PIPER wearing a blue hat AND A LUTE PLAYER in a yellow and red dress, against a landscape of a green hill and a blue-nuanced sky pointed by floating golden clouds. The stave of light green with white tracery is adorned by fleshy acanthus leaves in crimson and pink highlighted in white and with curled up terminations, a blue pearl enriches the decoration, on a burnished gold ground outlined in black. Framed, in very good condition (not examined on reverse).

This initial probably opened the introit ‘Cantate Domino canticum novum’ on the fourth Sunday after Easter. One of the musicians is a tonsured monk in white hooded serge; it is likely the choirbook from which the leaf came was for a Carthusian monastery. The Carthusians were widely spread in the XVth century in Northern and Central Italy.

This is a very beautiful and accomplished miniature; its palette of bright colours, the curled up foliage of the stave highlighted in white, the little clouds and soft brush strokes are reminiscent of the stylistic characteristics of the late works of Belbello of Pavia, after the Missale of Barbara of Brandenburg (F. Lollini, Giovanni Belbello da Pavia in Dizionario bibliografico dei miniatori italiani, a cura di Milvia Bollati, Milano 2004, pp. 273-6).

PROVENANCE: The Holford Collection (sold at Sotheby’s, 12 July 1927, lot 13). Ref.: Dorchester House catalogue, Oxford 1927, vol. 1, p. 24(b) p.22, Plate XXIV.

L914
Hommage de perpetuel. Les glorieux histo-
rien Jehan Boeasse Recueil des fortunes