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## ILLUMINATED MANUSCRIPTS





# Burlington Fine Arts Club



## EXHIBITION

OF

## ILLUMINATED MANUSCRIPTS



LONDON

PRINTED FOR THE BURLINGTON FINE ARTS CLUB

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## INTRODUCTION



IF all surviving forms of the pictorial art of the Middle Ages, that of book-decoration is at the same time the most abundant, the most authentic, and the most portable for purposes of study and comparison. It is obvious that painted books that have not suffered from wanton damage or neglect are practically as they left the artists' hands, many centuries ago. The colours are as vivid as ever, the lines as sharp, and the brush of the restorer has not approached them. Nevertheless, professed students of art, with a few notable exceptions, have chosen to regard them as interesting toys, quite outside the scope of their more serious investigations. It is with a view to calling attention to their documentary importance in relation to pictures and architecture, as well as to their intrinsic beauty and to the accomplishment of their makers, that this exhibition has been got together. Its range is from the ninth to the sixteenth century, and it may be confidently asserted that so many splendid examples of the illuminator's art, and so various in their excellence, have never before been shown in a single room. An exception cannot even be made in favour of the fine display at the British Museum, for the new arrangement and annotation of which all students owe such a debt of gratitude to Dr. Warner.

It is true that in the last few years there have twice been temporary exhibitions of the greatest importance at the Bibliothèque Nationale in

Paris. But these have been confined to the art of France, of the outstanding nobility of which, at its best periods, the present exhibition gives sufficient evidence. While, however, France, Italy, and the Netherlands are well and typically represented, a special effort has now been made to bring together the finest examples of English workmanship. Private collectors and public institutions, among which must be specially named the Colleges of Oxford and Cambridge, whose manuscript treasures are scarcely known even to their owners, have responded generously to the appeal. Over eighty of the manuscripts here collected were written in this island, and all the stages of the national style, from the rise of the great Winchester school in the tenth century to the wane, in the middle of the fifteenth century, of an equally characteristic school, may be readily followed. After that time English patrons seem to have been more ready to send across the Channel to Bruges or Paris for their prayer-books and romances than to employ their fellow countrymen to write them—a practice which was continued with good reason a little later, when the presses of Paris were turning out Books of Hours, printed on vellum and full of exquisite cuts on wood or metal, to suit all comers. It will be a surprise to some readers to know that until about the first quarter of the thirteenth century this process was sometimes reversed, as English manuscripts had so great a reputation as to be commissioned and sought after by the rich nobles of the Continent. In the reign of St. Louis, after the foundation of the University of Paris and of guilds of writers and illuminators outside the monasteries, Paris became increasingly the centre of all the arts and sciences, and the supremacy of English miniature-painting came to an end. What that supremacy meant is well illustrated by such books as the *Benedictional of St. Æthelwold* (11), the *Hereford Gospels* (10), the *Bury St. Edmunds New Testament* (23) and *Life of St. Edmund* (18), the two *Durham Lives of St. Cuthbert* (16 and 17), and the outline drawings in the *Waltham St. Aldelm* (8), the *Bede from Ramsey* (20), and the *Hereford St. Chrysostom* (21). All these show a mastery of technique and an energy of imagination which cannot be too much admired. It may be



well to point out that the very latest of them was finished about seventy years before the birth of Giotto.

Nevertheless the skill of hand and power of design which are seen to such advantage in the English books of the ninth to the twelfth century, which comprise the majority in Case A, show no falling off in Case B, which contains an incomparable series of Psalters, mainly of the thirteenth century, from Canterbury, York, St. Albans, Peterborough, Salisbury, and other great monastic centres. To continue the survey of the English manuscripts in this exhibition, Case C contains the earliest known Sarum Book of Hours (58) side by side with a fine Psalter (59) partly decorated by the same illuminator, W. de Brailes. In Case D are two more kindred books, an East Anglian Psalter (64) and a Missal of great splendour (63), partly decorated by the same unknown hand. In Case E are the Gorleston and St. Omer Psalters (67-8), two justly celebrated examples of the East Anglian school of the beginning of the fourteenth century, as well as a book of absorbing interest to the student of art, of heraldry, and of mediæval lore (69), written and illuminated in 1327 for Edward III. In Case F we have again two Psalters richly illuminated by the same anonymous artist, the one (72) for the use of John of Gaunt, the other (73) for that of his kinsman Humphrey, Earl of Hereford, the last male representative of the great house of Bohun. In Case G are notable series of English Bestiaries and Apocalypses. In Cases H and I are some fine Bibles, including a volume of the famous Winchester Bible of the twelfth century. The English books end in Case L, and include the Psalter of Eleanor de Bohun, Duchess of Gloucester, elder daughter of the above-named Humphrey; the Psalter of Henry Beauchamp, Duke of Warwick, side by side with a smaller book of the same style, which probably belonged to his wife, and afterwards to Elizabeth, Queen of Henry VII; and finally a remarkably beautiful volume written and illustrated by Thomas Chaudler, Chancellor of the University of Oxford.

The Irish school is represented by a single well-known example, the

glossed Psalter of St. John's College, Cambridge, written perhaps about the year 1000. The figures in this book are barbarous in the extreme, but the ornament is skilful, though it is no more than a faint echo of the miraculous intricacies of the Book of Kells at Trinity College, Dublin, which is the crown of the Irish school, as the Benedictional of St. Æthelwold, No. 11 in this exhibition, is that of the later English school of Winchester.

The French series begins with a portion of a Beauvais Sacramentary of the tenth century (4), and then there is a gap until we reach the twelfth-century Psalter of St. Bertin's, which is as much English as French in style. But typical French art of the thirteenth century is magnificently represented, not only by Bibles, large and small, but also by a remarkable collection of Psalters and Books of Hours, one of which (135) was executed for Isabelle, the beatified sister of St. Louis. It is in the same case (K) as a fragment of the *Bible moralisée* of St. Louis himself, containing his portrait and that of his mother. Near it is Mr. Thompson's *Sainte Abbaye*, than which nothing more delicate can be imagined. Another portion of the same volume is one of the glories of the British Museum. On the lowest shelf of the same case is a volume of one of the finest copies now in existence of the Arthurian romance of *Lancelot du Lac*.

There are only two examples of the school connected with the name of Jean Pucelle, which culminated in Paris about the middle of the fourteenth century, but these are both (130 and 131) of the highest excellence. No. 130, the Book of Hours of Jeanne of France, Queen of Navarre, is rightly looked upon as the central example of this school. No. 145 is a fine copy of *Les grandes Croniques de France*, written for Charles V, and decorated in Paris in the style which developed from that of Pucelle. Of another great Parisian School, of the beginning of the fifteenth century, there is a consummate example (159), and this leads to the noble series of French Books of Hours in cases P and Q. Among these is one (219) which, if not painted by Jean Fouquet himself, was certainly executed under his immediate

direction. Three leaves of a large book with splendid pictures attributed to the same great artist may be seen together on the wall opposite the door (119). In cases M and Q are some good examples of the French school in its decline, but no decline is visible in No. 223, an exquisite little book, which may well have been painted by the prolific designer of the beautiful pictures and borders of some of the Parisian printed Books of Hours referred to above.

Next in importance to the English and French books in this exhibition are the Italian books. These number forty-seven without counting the framed leaves and miniatures which form a valuable supplement. The earliest is a small volume of private devotions (9) written for Ernulph, Archbishop of Milan, between 998 and 1018. Of the eleventh and twelfth centuries are three others in Case A (5-7), the first of these being a good example of the somewhat fantastic Lombardic style. The second is interesting on account of a drawing it contains of the old basilica of St. Peter's at Rome. We have no example of the Italian art of the thirteenth century except the fine initial No. 29, but this is the less regrettable as the Italian miniatures of that period seldom possessed the beauty and vitality of the Gothic miniatures of the North. Of the fourteenth century there are some good examples, including a Neapolitan Bible (175) written for Philippe or Robert of Anjou and Taranto, a Dante (176), and two books illuminated by Niccolo da Bologna (177-178). It was, however, in the fifteenth century, under the influence of the renaissance, that illuminated books were produced in the greatest numbers in Italy, and of the Italian books of this century a fine display may be seen in Cases N, O, and S. Among these must be mentioned a Bible (180) written near Bologna in 1428 for the beatified Cardinal Nicholas Albergati, a folio Ovid (186) written by Hippolytus of Luna for Antonello Petrucci, the ill-fated secretary of Ferdinand I of Naples, two books (199 and 256) containing the arms of Ferdinand himself, a charming volume (267) written in silver for his daughter Leonora of Aragon, Duchess of Ferrara, and

decorated with her portrait, as well as a series of beautiful Books of Hours, chiefly of the schools of Florence, Ferrara, and Milan. No. 264 is a small copy of the Penitential Psalms exquisitely illuminated for Francesco Maria I, Duke of Urbino, whose portrait by Titian is well known.

The largest section now remaining to be touched upon is that of Flanders. Of the Bruges School of the end of the fifteenth and beginning of the sixteenth century it would be difficult to find finer examples than the Breviary of Queen Eleanor of Portugal (164) and the tiny Book of Hours (240) lent by Mr. Pierpont Morgan, or the larger Book of Hours (165) belonging to Major Holford; while there are also good specimens of a slightly earlier date, including a folio romance *Gillion de Trassignies* (160), written in 1464 for Louis de Bruges, Seigneur de la Gruthuyse, a great collector of books. The Flemish series fitly ends with the Prayer Book of the Emperor Charles V, containing his arms and portrait, and dated 1533.

There are two Spanish books of great importance, both from the collection of Mr. Dyson Perrins. The first (143) is a collection of the Laws of the kingdom of Aragon, written by Michael Lupi de Çandiu and splendidly illuminated towards the end of the thirteenth century. The second (227) is a Book of Hours of the second half of the fifteenth century, containing pictures and borders of a most unusual character.

Two other magnificent volumes call for a word of reference: a Latin Gospels (13) of the ninth century, written entirely in gold in the neighbourhood of the Rhine, and a Psalter (174), written in Bohemia, *c.* 1300, for a lady who was perhaps the Queen of that country. These belong respectively to Major Holford and Mr. Yates Thompson.

It will be seen from the few references given above that several of the books in this room have been written for kings and princes. The list of great names may be extended by the bare mention of Robert of Lindesey, Abbot of Peterborough (1214-1222), whose two Psalters (34 and 37) have been brought together again and recognized after many centuries, Simon of Meopham, Archbishop of Canterbury (44), Henry Chichele, Archbishop

of Canterbury (148), Roger Bigod, Earl Marshal of England (67), Humphrey, Duke of Gloucester (68), Humphrey Stafford, Duke of Buckingham (157), Edmund Grey, Earl of Kent (147), Queen Katherine of Aragon (73), Cardinal Wolsey (173), Margaret of Burgundy, Duchess of Brittany (209), Prigent de Coëtivy, Admiral of France (159), Jehan de Brosse, Seigneur de Boussac (144), Gerard de Damville, Bishop of Cambrai (128), Louis of Anjou, Bastard of Maine (216), François II, Duke of Brittany (217), Popes Sixtus IV (192), Innocent VIII (28), Julius II (258), and Leo X (27), Galeotto Pico della Mirandola (262), Cardinal Anxias Despuig, Archbishop of Monreale (191), Laudomia de' Medici (257), and many others.

Another interesting feature of the exhibition is the revelation of the names of scribes and illuminators. The former include: Godeman, monk of Winchester (11), Dominicus, son of Albericus (7), William, of Bury St. Edmunds (23), Willelme (39), Thomas the Norman (94), Johannes Campions and Arnulphus de Camphaing (112), Marinus (116), Michael Lupi de Çandiu (143), Cazaninus Johannis de Montebellio (177), Hippolytus of Luna (186), Nicolaus Pollini (187), Joachinus de Gigantibus (192), Johannes de Ecclesia (249), Petrus Antonius Salandus of Reggio (263), and Franciscus Weert (172). The illuminators are a smaller band. They were usually not scholars, and were not encouraged to sign their work. Five only give their names. These are: W. de Brailes (58, 59), Goswin de Lecaucie (112), Nicolaus de Bononia (179, 180), Benedictus Bordon (196), and Simon Benninck (241). It is a matter for congratulation that in two out of the five cases it has been possible to put unsigned works next to the signed works, which are unquestionably by the same hand. It is the chance of discoveries of this kind, and the multiplicity of often unsolved, but not necessarily insoluble, problems as to original place, date, and ownership, that make the collecting of manuscripts such a fascinating pursuit. Every manuscript is unique, a human document which will sometimes not disclose all its meaning after researches that may last a lifetime.

The system employed in this Catalogue is as follows. The country or

place of origin is first given, then the date, the number of leaves, the number of lines to a page, and the size of the page in inches. Next comes a summary of the contents, then a short account of the decoration and of the pictures or initials exhibited. Finally there are some details relating to the early history and owners of the books, and the shortest possible description of the bindings. The names of recent owners, seeing how often many of the books have changed hands, would unduly swell what is already a somewhat bulky Catalogue, but it may be interesting to state that Nos. 7, 61-2, 100, 103, 114, 126, 135, 141, and 262 belonged to John Ruskin, and Nos. 36, 47, 52, 63, 75, 76, 80, 93, 99, 101, 109-11, 123, 124, 125, 129, 131, and 137 to William Morris. These two great writers and collectors have done more than any other Englishmen to increase the love of Mediaeval Art, and a glance at the books that they loved so well will show how fine was their judgment. It may be added that Morris was the first modern to write and illuminate books that could be set without misgiving or sense of inferiority in Case O, beside the Italian masterpieces of the fifteenth century.

The Cataloguer has gratefully to acknowledge the assistance of Dr. G. F. Warner, who, besides writing the descriptions of Nos. 11, 18, 72, 134, 143, 148, 157, and 209, has helped to solve several knotty problems; of the Rev. E. S. Dewick, whose liturgical knowledge has been often drawn upon; and of Mr. Max Rosenheim and Mr. A. Van de Put for the identification of many coats of arms. Dr. Montague James's Catalogues of the College libraries at Cambridge, of the Eton College Library, and of Mr. Pierpont Morgan's library have supplied the material for many of the descriptions.

S. C. C.



## CATALOGUE

- 1 THE PASSION OF OUR LORD: a leaf, probably from a Psalter, with twenty incidents depicted on the recto side and twenty-two on the verso, which is exhibited.

English. Second half of the twelfth century.  $15\frac{3}{4}$  by  $11\frac{3}{4}$  inches.

A leaf from the same book is in the British Museum, Add. MS. 37472 No 1. (Reproductions, Ser. iii. 1908, pl. xi.)

*Lent by the Victoria and Albert Museum. (MS. 661.)*

- 2 LATIN GOSPELS.

English. Eighth or ninth century. 135 ff. 33 lines.  $8\frac{3}{4}$  by  $6\frac{1}{2}$  inches.

*Contents:* The four Gospels without prologues. On the three pages at the end a legal decision is recorded in Anglo-Saxon.

*Decoration:* Matthew, Mark, and John open with pages in which the first words are treated decoratively in the manner developed in Ireland and continued at Lindisfarne. The colours used are pink and yellow, without gold.

The page exhibited shows the beginning of St. John's Gospel *In principio*, etc. An early inscription has been erased from the final blank page. Below this is written *Liber ecclesie Herefordensis* in a hand of the fourteenth century.

Bound in old calf of the seventeenth century.

*Lent by the Dean and Chapter of Hereford. (MS. P. 1. 2.)*

- 3 GLOSSED PSALTER, of Irish execution, from Dover Priory.

Irish. ?Late tenth century. 108 ff. 33-36 lines.  $10\frac{3}{8}$  by  $7\frac{1}{8}$  inches.

*Contents:* Gallican Psalter and Canticles. The latter are distributed after a collect finishing each third of the Psalter (as in other Irish MSS., B. M. Vitell.

F. xi, Add. 36929), instead of being collected at the end of the book. The *Te deum*, *Benedictus*, and Athanasian Creed are not included. The gloss is in Irish and Latin.

*Decoration:* Full-page pictures before the three early divisions of the Psalter. They are of barbarous design, in red, yellow, and violet, with borders of Celtic patterns. Opposite them are three borders of the same character, inclosing the opening verses of Psalms 1, 51, and 101, each of which begins with an elaborate initial with strap-work fillings. Every psalm begins with a smaller initial of a similar character.

The exhibited picture represents the Crucifixion. It is reproduced in Westwood's *Palaeographia sacra pictoria*, No. 18.

From St. Martin's Priory, Dover.

Bound in modern brown russia leather.

*Lent by St. John's College, Cambridge. (MS. C. 9.)*

#### 4 PART OF A GREGORIAN SACRAMENTARY, for use at Beauvais.

French (Beauvais). Tenth century. 10 ff. 18 lines. 9½ by 7 inches.

*Contents:* Versicles, Preface, Canon of Mass, Prayers and Preface of the first Mass of Christmas, and part of those for the second Mass. Prayers and Preface for Easter Day (incomplete). Part of the Prayers and a Preface for Low Sunday. Prayers and Preface for Ascension Day.

*Decoration:* A full-page Crucifixion before the Canon (reproduced in the catalogue of the Sneyd sale, December, 1903); three pages in gold on purple and black grounds; an elaborate full-paged D flanked by columns with branching heads in which two boys are climbing; and three smaller initials of the same character. Sacramentaries of a similar nature are at the monastery of St. Paul, Lavanttal, Carinthia (see R. Eisler's *Die illuminierten Handschriften in Kärnten*, pp. 113-121, and at Heidelberg University (see A. v. Oechelhäuser's *Die Miniaturen der Universitäts-Bibliothek zu Heidelberg*, plates 3-8).

The D described above is exhibited.

The book of which this is a fragment seems not to have been a complete Sacramentary, but to have contained the offices for the greater feasts only. The presence of Saints Lucian, Maxian, Julian, and Justus in the prayer *Libera* in the Canon points conclusively to Beauvais.

Bound in modern olive morocco.

*Lent by C. W. Dyson Perrins, Esq.*

#### 5 MARTYROLOGY, etc., written for a monastery of St. Bartholomew in Italy

Italian (Lombardic). Twelfth century. 190 ff. 14½ by 10¼ inches.

*Contents:* Martyrologium Hieronymianum (wanting the month of January), Forms of profession, etc. *Epistola Theodemar abbatis ad Carolum regem*. Capitula



of the Council held at Aix A.D. 817. Twelve lines of description of a missing picture. Rule of St. Benedict. Lessons for the greater Festivals.

*Decoration:* A large number of initials in the Lombardic style. In the Martyrology each month has a decorative initial. The Rule of St. Benedict has two, each of which occupies almost a whole page; each chapter of the Rule, and each of the Lessons which follow, has a smaller one. These initials are of two kinds. One is geometrical, consisting of wheel-like designs, without animal forms. The other consists of interlaced work, with the addition, in nearly every case, of forms of animals.

The book is opened at a large initial M at the beginning of the text of the Rule of St. Benedict.

The forms of profession on f. 73 contain the words: *In hoc venerabili monasterio S. Bartholomei apostoli*. Dr. James, from whose full description in Mr. Thompson's Catalogue (vol. i, No. 8) these particulars are taken, concludes that the book came from the monastery of St. Bartholomew in Carbonaria.

Manuscripts of this kind exist at Monte Cassino and elsewhere, but are exceedingly rare.

Bound in stamped vellum on wooden boards.

*Lent by H. Yates Thompson, Esq.*

## 6 IOHANNES DIACONUS: VITA S. GREGORII.

Italian. Second half of eleventh century. 137 ff. 30 lines. 12 $\frac{3}{8}$  by 8 inches.

*Decoration:* Initials with foliations in red outline and the interstices filled with various colours, before each of the four books. On f. 122<sup>a</sup> a pen-and-ink drawing of the Funeral of St. Gregory, showing the façade of the old Basilica of St. Peter with the bronze peacocks at the outer corners, and the original mosaics, of the Lamb, the Four Beasts, and the twenty-four Elders. This drawing is exhibited.

The fly-leaves contain letters relating to the Benedictine monastery of Farfa near Spoleto, to which the manuscript probably belonged. The writing closely resembles that of a Remigius on the Pauline Epistles, Add. D. 104 at the Bodleian Library, and of an Epistolar belonging to Mr. S. C. Cockerell, both from a church of St. Cecilia, probably the well-known church at Rome.

Described by Dr. James in his Eton College Catalogue (No. 124).

Bound in light-brown calf.

*Lent by Eton College.*

## 7 ODO OF ASTI: COMMENTARY ON THE PSALMS. Written by Dominicus, the son of Albericus.

Italian. First half of the twelfth century. 156 ff. 33 lines. 10 by 6 $\frac{1}{4}$  inches.

*Decoration:* Numerous fanciful initials drawn in red with a pen, and filled

with yellow and blue. A page at the beginning, left blank for an ornamental *Beatus*, was never filled.

Two typical initials are exhibited.

This appears to be the only complete copy of Odo of Asti's Commentary, of which Migne prints but half. On the last page is written: *Ego dominicus presbiter Alberici filius Scripsi Complevi et absolvi. Rogo vos omnes fratres qui in hunc libellum legitis Orate pro me peccatore Si deum habeatis Protectorem.* Some verses follow, addressed to the original owner, whose name was Bonosus.

Bound in old green parchment.

*Lent by S. C. Cockerell, Esq.*

#### 8 ALDHELMUS DE VIRGINITATE.

English. Late tenth century. 48 ff. 32 lines.  $10\frac{7}{8}$  by  $7\frac{3}{4}$  inches.

*Decoration:* Pen-and-ink drawing of St. Aldelm presenting his book to St. Hildelith, Abbess of Barking, who is accompanied by eight out of nine other nuns mentioned in the dedication. On the opposite page there is a beautiful initial I and a pen-and-ink border made up of strips of delicate strap-work and scrolls of conventional foliage, in which are birds and beasts. In the text there are many pen-and-ink initials, in which an eagle's head is a prominent feature of the design.

The drawings described above are exhibited.

A press-mark at the beginning has been recognized as belonging to Waltham Abbey.

See *Palaeographical Society's Publications*, Series II, plate 191.

Bound in old calf, with various treatises and fragments on paper and vellum.

*Lent by the Archbishop of Canterbury.* (Lambeth MS. 200.)

#### 9 PSALTER OF ST. JEROME, PROCESSIONAL FOR ROGATION-TIDE, AND PRIVATE PRAYERS, written for Ernulph, Archbishop of Milan, 998-1018.

Italian. *c.* 1,000. 140 ff. 17 lines.  $4\frac{1}{2}$  by  $2\frac{3}{4}$  inches.

*Contents:* Psalter of St. Jerome, Processional for Rogation-tide, Private prayers to God and the Saints, long Litany, Benedictions.

*Decoration:* Sixteen miniatures delicately drawn in brown ink, and coloured with flat washes of blue, green, yellow, crimson, and purple, with occasional touches of burnished gold.

The miniature exhibited represents St. Ambrose.

Nearly every prayer begins with an initial executed in flat gold and silver, sometimes outlined with vermilion, with a filling of foliations or strapwork on a purple ground.

There is internal evidence from which Mr. Eric Maclagan has shown that this remarkable little volume was written for Ernulph, Archbishop of Milan, between A.D. 998 and 1018.

Bound in modern red Niger morocco with the arms of Emmanuel III, King of Sardinia (d. 1773) from a previous binding inserted on the inner covers. A portion only of the book belonged to the King, the first half having been separated from the second half before the latter came into his possession. The two halves have been recently reunited.

*Lent by C. W. Dyson Perrins, Esq.*

#### 10 EVANGELIARIUM HEREFORDENSE.

English. Eleventh century. 117 ff. 20 lines.  $7\frac{3}{8}$  by 4 inches.

*Contents:* Eusebian Canons, Boundaries of the See of Hereford in Anglo-Saxon, Gospel-lessons.

*Decoration:* Columnar frame-work of the Eusebian Canons, in gold and colours, with birds and half-length figures. Four full-page Evangelists; they all wear burnished gold mantles, which gives the pages a very rich effect. Four initials to the Gospels, in gold and colours.

The picture exhibited represents St. Luke writing his gospel.

Described and illustrated by Dr. M. R. James in his *Catalogue of the MSS. at Pembroke College, Cambridge* (No. 302). See also Westwood's *Ornaments of Anglo-Saxon and Irish MSS.*, p. 143.

Bound in dark green morocco of early eighteenth century.

*Lent by Pembroke College, Cambridge.*

#### 11 BENEDICTIONAL OF ST. ÆTHELWOLD, Bishop of Winchester (963-984): a collection of episcopal benedictions proper to Sundays and festivals throughout the year and used in the service of the Mass; written at Æthelwold's command by Godeman, a monk of Winchester, afterwards abbot of Thorney.

English (Old Minster, Winchester). c. 975-980. 119 ff. 19 lines.  $11\frac{1}{2}$  by  $8\frac{1}{2}$  inches.

*Decoration:* Twenty large miniatures before the benedictions for the more important days, with seven others, of groups of Confessors, Virgins, and Apostles, at the beginning, and one, of the bishop giving a benediction in his cathedral, at the end. All, except the last, are enclosed within arches or rectangular frames of gold, decorated with panels and large rosettes of richly-coloured foliage; and a corresponding border surrounds the opening words of the benediction, which are in gold, on the opposite page. Each of the other benedictions begins with a very

large gold capital, and the initials of paragraphs are in smaller gold uncials. From the extent and quality of its illumination the MS. is by far the most remarkable surviving example of the Winchester school, which flourished during the century that preceded the Norman Conquest.

The book is opened at a miniature of the Ascension.

Bound in red morocco with richly tooled back, apparently by Samuel Mearns, *c.* 1670. Given to William Cavendish, 2nd Duke of Devonshire, by General Hatton Compton, *c.* 1710-1720.

*Lent by the Duke of Devonshire.*

## 12 LATIN GOSPELS.

English (? Ely). Eleventh century. 134+2 ff. 28 lines.  $11\frac{7}{10}$  by  $8\frac{1}{3}$  inches.

*Contents:* Eusebian Canons; St. Matthew; Prologue to St. Mark *Marcus evangelista*, Capitula, St. Mark; Prologue to St. Luke *Lucas Syrus*, Capitula, St. Luke; Prologue to St. John *Hic est Iohannes*, Capitula, St. John; Prologue to Acts *Lucas generatione Syrus*.

*Decoration:* Fifteen pages of Eusebian Canons arranged under a series of gorgeous frames. Four bordered pictures of the Evangelists with opposite borders of the same character as the borders of the pictures, which are by two hands.

The book is opened at the beginning of St. Matthew.

Described and illustrated by Dr. James in his *Catalogue of the MSS. at Pembroke College*, No. 301. The Rev. H. M. Bannister has pointed out the resemblance of three female saints above the Eusebian Canons of this book to others in the Bury Psalter at the Vatican (Reginensis xii), which was probably written at Ely *c.* 1020.

Bound in mediæval buckskin with metal bosses.

*Lent by Pembroke College, Cambridge.*

## 13 LATIN GOSPELS.

N.W. German. Ninth century. 188 ff. 21 lines.  $12\frac{1}{8}$  by 10 inches.

*Contents:* Jerome to Damasus *Novum opus*, Prologue to the four Gospels *Plures fuisse*, Eusebius to Carpianus *Ammonius quidam*, Jerome to Damasus *Sciendum etiam*, Eusebian Canons, Capitula, Prologue *Sicut in ordine*, St. Matthew. *Breviarium secundum Marcum* (= Capitula), Prologue *Marcus Evangelista*, St. Mark. Prologue to St. Luke *Lucas Syrus*, Capitula, St. Luke. Capitula, Argument of St. John *Hic est iohannes*, St. John. *Capitulare evangeliorum de anni circulo*.

*Decoration:* The whole of the text is written in gold minuscules. The Eusebian Canons are on twelve pages under classical pediments, supported by two columns representing various marbles encircled by wreaths and branches.

On the tops of the pediments are beasts, birds, and figures drawn in a debased classical style. Before each of the Gospels there is a full-page picture of an Evangelist from a classical model, and opposite these four pictures are four splendid openings to the Gospels in gold and colours. A good deal of silver is used.

The opening of St. John's Gospel is exhibited.

This magnificent volume is in the finest possible state of preservation. Fragments of later manuscripts (twelfth and fifteenth century) are used as end papers.

Bound in red morocco of the eighteenth century.

*Lent by Major G. L. Holford.*

#### 14 LATIN GOSPELS.

German. Twelfth century. 167 ff. 28 lines. 9 by 6½ inches.

*Contents:* Eusebian Canons; St. Matthew; Prologue of St. Mark *Marcus Evangelista*, Capitula, St. Mark; Prologue of St. Luke *Lucas Syrus*, Capitula, St. Luke; Prologue of St. John *Hic est Iohannes*, Capitula, St. John; list of Gospel lessons (incomplete).

*Decoration:* Sixteen pages of Eusebian Canons in architectural frames; four full-page Evangelists; and, opposite them, four pages of text in gold and silver capitals on a patterned purple background within a coloured frame.

The miniature exhibited represents St. John writing his Gospel.

Bound in mottled calf.

*Lent by C. W. Dyson Perrins, Esq.*

#### 15 LATIN GOSPELS.

English. Eleventh century. 130 ff. 30-31 lines. 8 by 5½ inches.

*Contents:* St. Jerome to Damasus *Novum opus*, St. Jerome's Preface *Plures fuisse*, Eusebius to Carpianus *Ammonius quidam*, St. Jerome to Damasus *Sciendum etiam*, Argument *Matheus ex iudea*, Capitula of St. Matthew, St. Matthew; St. Mark; Prologue *Lucas natione Syrus*, St. Luke; Prologue *Hic est Iohannes*, St. John.

*Decoration:* A full-page picture of St. Matthew, a picture of the Holy Women at the Sepulchre as a frontispiece to St. John's Gospel, a Q historiated with an angel before St. Luke's Gospel, a border intended to contain a picture of St. Mark, and two decorative initials, all drawn in outline in red ink. Also a large initial B and a border, both in gold, red, blue, and green.

The drawing of the Women at the Sepulchre is exhibited.

Bound in modern calf.

*Lent by Wadham College, Oxford. (MS. A. 10. 22.)*

## 16 BEDE'S LIFE OF ST. CUTHBERT, ETC.

English (probably Durham). First half of twelfth century. 102 ff. 24 lines.  $7\frac{3}{4}$  by 5 inches.

*Contents:* Bede's Life of St. Cuthbert, Chapters XXXI and XXXII of Bede's *Historia Ecclesiastica*, other chapters relating to St. Cuthbert, and Metrical Prayer to the Saint in about 850 lines.

*Decoration:* Full-page frontispiece in gold and colours; two large initials in gold and colours, the first historiated with a reading monk; fifty-five outline drawings in a variety of colours. These are drawn with great skill and spirit.

The miniature exhibited represents a monk announcing the death of St. Cuthbert, by means of two torches, to the brethren at Lindisfarne. The Saint's body is in the ship.

Probably executed at and for Durham.

Bound in stamped leather of the fifteenth century. One of the stamps is an acorn.

*Lent by University College, Oxford. (MS. 165.)*

## 17 BEDE'S LIFE AND MIRACLES OF ST. CUTHBERT, ETC.

English (Durham). Late twelfth century. 150 ff. 23 lines.  $5\frac{1}{4}$  by  $3\frac{7}{8}$  inches.

*Contents:* Pictures of St. Cuthbert and Bede, Bede's Dedication to Bishop Eadfrid, Letter of Bede respecting his metrical life of St. Cuthbert, Bede's Life and Miracles of St. Cuthbert, History of the translations of the body of St. Cuthbert, etc., by an anonymous author, Extracts relating to St. Cuthbert from Symeon's History of the Church of Durham, *Relatio de S. Cuthberto*, An account of the early Provosts of Hexham.

*Decoration:* Forty-six good miniatures, out of an original fifty-five. They approach in style the Bestiary No. 80.

The exhibited miniatures represent: (1) St. Cuthbert being implored by three brethren to accept the see of Hexham. (2) A servant of a certain earl who, lying ill, is cured by drinking water blessed by the saint.

On f. 2<sup>b</sup> is written in red by a contemporary hand *Liber sancti cuthberti*. This shows that the book belonged to the library of Durham Cathedral, where it was doubtless written. It occurs in the catalogues of 1391 and 1416, and is doubly interesting in connection with No. 16, which was written about fifty years earlier.

In 1888 it was the subject of an admirable privately-printed notice by the Rev. W. Forbes-Leith, S.J., with coloured reproductions of all the miniatures. It has since been described at length by Mr. Yates Thompson in his Catalogue, vol. iii, No. LXXXIV.

Bound in modern English red velvet.

*Lent by H. Yates Thompson, Esq*

- 18 MIRACULA SANCTI EADMUNDI REGIS ET MARTIRIS, in two books; with the "Passio sancti Eadmundi" by Abbo, Abbot of Fleury, dedicated to Archbishop Dunstan.

English (Bury St. Edmunds Abbey). c. 1125-1150. 100 ff. 32 lines. 10 $\frac{3}{4}$  by 7 $\frac{1}{4}$  inches.

*Decoration*: Large illuminated initials of chapters, enclosing miniatures or boldly designed foliage, with a marked use of bright orange-red. The miniature in the initial of Abbo's dedicatory epistle represents the author presenting his work to St. Dunstan. Preceding the text are thirty-two nearly full-page miniatures illustrating the Passion and Book I of the Miracles. They are not by the same hand as those in the initials, and appear to be of a rather earlier date, possibly about 1100. The figures are characterized by the length and tenuity of the limbs and by a strongly marked type of features, with prominent eyes. They may be compared with those in the Bury MS. from Pembroke College, Cambridge (No. 23). The mounted men are in chain-mail, with conical helmets, and bear long lances and narrow kite-shaped shields with rounded tops.

The miniatures exhibited show (1) the wolf which had guarded the saint's head following the bearer of it; (2) the fitting of the head to the body in the wolf's presence.

Ten pages have been reproduced by the New Palaeographical Society, *Facsimiles*, Part V, 1907, fol. 113-115, with a full description of the MS. by Dr. Warner.

Bound in modern green morocco.

*Lent by Major G. L. Holford.*

- 19 LATIN GOSPELS.

English. Second half of the twelfth century. 143 ff. 29 lines. 9 $\frac{1}{4}$  by 6 $\frac{3}{8}$  inches.

*Contents*: Jerome to Damasus *Novum opus*, list of canons, Prologue to the four Gospels *Plures fuisse, Eusebius Carpiano*, Prologue to Matthew *Sciendum etiam*, St. Matthew; Prologue to Mark *Marcus evangelista*, Capitula, St. Mark; Prologue to Luke *Lucas Syrus*, Capitula, St. Luke; Prologue to John *Hic est Johannes*, St. John.

*Decoration*: A large illuminated initial before each of the Gospels. Before that of St. Mark there is a large miniature of his symbol, a winged man with a lion's head, writing the Gospel on a desk resting on his knees. This is exhibited.

Bound in old calf, with mediaeval chain attached.

*Lent by the Dean and Chapter of Hereford.* (O. i. viii.)

- 20 BEDA IN APOCALYPSIM. GENNADIUS MASSILIENSIS de mille annis et de Apocalypsi. FULCARDI vita sancti Botulphi Abbatis. AMBROSIUS de laude jejunii, from Ramsey Abbey.

English (? Durham). Second half of the twelfth century. 213+5 ff. 21 lines. 10 $\frac{3}{8}$  by 7 inches.

*Contents:* The Commentary on the Apocalypse, here attributed to Gennadius, is printed among the works of St. Augustine, but is attributed by Dom G. Morin to Caesarius of Arles.

*Decoration:* Four full-page drawings in pen-and-ink outline, including one, which is exhibited, of the scribe asking pardon of St. John the Evangelist. Two decorative initials with blue, red, and green backgrounds.

At the beginning there is an erased inscription, *Liber divi Benedicti de Ramsey*.

Bound in oak boards covered with mediaeval deerskin.

*Lent by St. John's College, Cambridge.* (MS. H. 6.)

- 21 IOHANNIS CHRYSOSTOMI SERMONES.

English. Middle of the twelfth century. 150 ff. 36 lines. 10 $\frac{3}{4}$  by 6 $\frac{1}{2}$  inches.

*Decoration:* Finely-drawn M at the beginning consisting of two interlaced dragons in ink, with fillings in red and blue. On the last page of text a beautifully executed drawing in ink of St. John Chrysostom in archiepiscopal vestments between two Cherubim. Above is the Deity in a mandorla supported by two angels, and below are two running ecclesiastics holding books. This drawing is exhibited.

Bound in mediaeval deerskin with chain.

*Lent by the Dean and Chapter of Hereford.* (O. v. ii.)

- 22 RABANUS, DE LAUDE CRUCIS.

English. Tenth century. 45 ff. 35 and 47 lines. 16 $\frac{1}{2}$  by 13 $\frac{1}{2}$  inches.

*Decoration:* Full-page frontispiece of Rabanus giving his book to Pope Gregory in the presence of three deacons. Twenty-nine full-page diagrams, five of which contain figures, drawn in a manner suggesting southern influence.

The frontispiece is exhibited.

Described by Dr. James in his *Catalogue of the Western MSS. at Trinity College, Cambridge* (No. 379). Probably from Christ Church, Canterbury.

Bound in brown calf with the arms of Archbishop Whitgift.

*Lent by Trinity College, Cambridge.*



- 23 NEW TESTAMENT, written at Bury St. Edmunds by a scribe named William.

English (Bury St. Edmunds). First half of the twelfth century. 182 + 2 ff. 2 columns of 35 lines.  $16\frac{3}{16}$  by  $10\frac{7}{16}$  inches.

*Contents:* Gospels, Acts, Catholic Epistles, Apocalypse, with prologues and arguments.

*Decoration:* Twelve pages of Gospel pictures, comprising forty subjects, beginning with the Parable of the Wicked Husbandmen and ending with the Last Judgment. Leaves are probably lacking at the beginning of the series. The first five pages are tinted red, blue, pink, and green, the others are still in outline and unfinished. They are closely related to the pictures in the Life of St. Edmund belonging to Major Holford (No. 18). There are also forty-six large initials in gold and colours by another artist, four of which are historiated.

The pictures exhibited represent Christ and the Pharisees, the Stoning of Christ, the Parable of the man without a wedding garment, the Entry into Jerusalem, the Last Supper, Christ washing his disciples' feet, and the Betrayal.

At the end is written: *Nomen Guillelmi cuius manus hoc scripsit volumen in libro vite ascribatur.* He was doubtless a monk at Bury. At the top of the first page of text is written: *Reginaldus de Denham Sacrista sancti Eadmundi dedit hunc librum sancto Eadmundo. qui cum alienaverit anathema sit.* Reginald of Denham was sacrist in Edward II's reign.

Fully described and illustrated by Dr. James in his *Catalogue of the MSS. at Pembroke College* (No. 120).

Bound in brown sheepskin of the eighteenth century, re-backed.

*Lent by Pembroke College, Cambridge.*

- 24 HERBERT of BOSHAM: Glosed Psalter, Part I, from Christ Church, Canterbury.

English (Canterbury). Late twelfth century. 184 ff. 2 columns of 28 lines (text), 52 lines (gloss).  $17\frac{3}{8}$  by  $12\frac{1}{2}$  inches.

*Contents:* Psalter and gloss as far as Psalm 74, v. 4.

*Decoration:* Every psalm begins with a large initial in gold and colours, occasionally with figures, many of which have been cut out. Each verse has a small initial of the same character. Rather ungainly white lions are a prominent feature in the decorative initials.

On the exhibited pages are various decorative initials and a miniature of Cassiodorus, one of the commentators whose writings are quoted.

The second volume of this important manuscript is in the Bodleian Library. They were written at Christ Church, Canterbury.

Fully described by Dr. James in his *Catalogue of the Western MSS. at Trinity College, Cambridge*.

Bound in old brown calf.

*Lent by Trinity College, Cambridge. (MS. B. 5. 4.)*

25 GRATIANI DECRETUM, with scanty marginal gloss, probably from Christ Church, Canterbury.

English (Canterbury). Late twelfth century. 239 ff. 2 columns of 59 lines.  $17\frac{3}{8}$  by  $11\frac{1}{2}$  inches.

*Contents:* Gloss begins *M. sunt canones Intencio G. est*. The text ends imperfectly in the final *liber de ecclesiarum consecratione*. This is an early manuscript of this work.

*Decoration:* Two full-page Genealogical Figures; thirty-eight large illuminated initials, of which twelve are historiated.

The initial exhibited represents a bishop interviewing a man who has been driven out of another diocese by the dangers of war.

The style of the initials so closely resembles that of the initials in No. 24, which is from Christ Church, Canterbury, as to make it certain that this book originated in the same monastery.

Bound in stamped leather of the sixteenth century, rebounded.

*Lent by C. W. Dyson Perrins, Esq.*

26 CUTTINGS FROM A GRADUAL.

Flemish. Thirteenth century.

*Lent by the Victoria and Albert Museum. (MS. 25-29.)*

27 THE CRUCIFIXION, ATTRIBUTED TO ATTAVANTE: from a Missal executed for Pope Leo X.

Florentine. 1513-1521.  $14\frac{3}{8}$  by  $9\frac{7}{8}$  inches.

Mary Magdalene embraces the foot of the Cross, on the right of which, behind St. John, are Saints Cosmas and Damian. In the distance is the city of Florence. In the border are the Pope's arms, the Four Evangelists and St. Simon and another Apostle.

The painting resembles in style the miniatures in a volume of Martianus Capella at Venice, and is probably attributed correctly to Attavante's later period. He was born in 1452. Giovanni de' Medici, afterwards Leo X, was a great lover of books.

*Lent by George Salting, Esq.*

- 28 CRUCIFIXION; with ornamental borders from a Missal executed for Pope Innocent VIII.

Italian (Florence). 1482-1492. 15 by 10½ inches.

In the outer border are the Last Supper and the Four Evangelists. In the inner border, which is part of a different leaf, are the arms of Innocent VIII. The Crucifixion is apparently from another book.

*Lent by George Salting, Esq.*

- 29 CHRIST WITH ATTENDANT ANGELS, AND (below) A COMPANY OF SAINTS.

Initial A from an Antiphoner. Italian. Late thirteenth century. 10⅝ by 8½ inches.

*Lent by the Victoria and Albert Museum. (MS. 886.)*

- 30 THE DEATH OF THE VIRGIN, in initial G.

*Gaudeamus* from a gradual. N. Italian. Early fifteenth century. 12 by 12½ inches.

A paved courtyard. The Apostles, including St. John, who holds the palm-branch brought by the Angel from Paradise, gather on the further side of the Virgin's couch. In the foreground are three cripples seeking to be healed. The soul of the Virgin is held by the Deity in clouds and rays above.

*Lent by C. Brinsley Marlay, Esq.*

- 31 PSALTER, written at an Augustinian house in the Diocese of York.

English (York). c. 1170. 210 ff. 21 lines. 11⅜ by 7⅜ inches.

*Contents:* Augustinian Kalendar of York District, Psalter, Canticles, Lord's Prayer, Apostles' Creed, Athanasian Creed, *Gloria in excelsis*, Yorkshire Litany, Collects. Added prayers showing that an early owner was a woman.

*Decoration:* Three pages of Old Testament pictures, two on a page; three pages of New Testament pictures, two on a page; full-page pictures of the Ascension, the Descent of the Holy Ghost, and Christ in Majesty; three pages of subjects connected with the Death and Assumption of the Virgin, two on a page; full-page picture of David harping in the presence of other musicians, including two who strike fifteen bells of which the tones are indicated by *ut, re, mi, fa, sol, la*, etc.; full-page *Beatus* of great richness; eight large initials, two of which are historiated and the others decorative (the initial to Psalm 68 is missing); quantities of smaller initials of great beauty, some of which are historiated. Splendid representations of the signs of the Zodiac and Occupations of the Months in the Kalendar.

The picture of David and his fellow-musicians, and the full-page *Beatus* are exhibited.

This is certainly one of the finest existing Psalters of the twelfth century. The writing is as stately as the decoration.

Bound in red morocco of the eighteenth century.

*Lent by the University Court, Glasgow, from the Hunterian Museum.*

- 32 PSALTER AND HOURS, written for use at St. Bertin's Abbey, St. Omer; early in the possession of an abbess of Wherwell Monastery, Hants.

Probably French (St. Omer). *c.* 1170. 249 ff. 19 lines.  $12\frac{1}{2}$  by  $8\frac{1}{2}$  inches.

*Contents:* Prayer added *c.* 1200, showing that the book then belonged to a woman who is shown by other evidence to have been an abbess of Wherwell, Hants; Kalendar of St. Omer, Psalter, Canticles, *Gloria in excelsis*, Nicene Creed, Lord's Prayer, Apostles' Creed, Athanasian Creed, St. Albans Litany adapted to St. Omer, Very numerous Collects including one *Pro congregatione S. Bertini*; Prayers added *c.* 1200, on behalf of the Abbess of Wherwell; Hours of the Virgin in the original hand including a *Memoria* of St. Bertin; Office of the Dead added, *c.* 1200.

*Decoration:* The full-page *Beatus* is unfortunately lacking. There are thirteen large initials, of which five are historiated, the rest being decorative.

The miniature exhibited represents David receiving the sword of Goliath from Ahimelech.

This nobly-planned Psalter is of very English appearance, but the evidence of its having been written for and probably at St. Omer is very strong, although the Litany is based on a St. Albans Litany, and the book was very early in England. There are obits in the Kalendar showing that the earliest owner belonged to the family of Walliers in Artois, one of whom was afterwards Abbess of Wherwell. It seems to have belonged to a nun at Baillieu before it came to Wherwell.

Bound in modern brown calf.

*Lent by St. John's College, Cambridge.*

- 33 PSALTER, written for a lady, who was perhaps a Scotch abbess.

British. *c.* 1200. 152 ff. 22-25 lines.  $11\frac{1}{4}$  by  $7\frac{3}{4}$  inches.

*Contents:* Kalendar, Gallican Psalter, Canticles, Athanasian Creed, Litany, Collects, Psalter of the Virgin sometimes attributed to St. Anselm.

*Decoration:* A large B made up of interlacing spirals in which, on a gold ground, are many little lions. This B is set on a diapered panel, from which the blue has largely flaked off. Below is the first verse of the first psalm in gold

letters, and the whole is in a red and pink frame with four musicians in roundels at the corners. There are seven other large initials of the same character. The line-endings consist of red and blue patterns, and sometimes of monsters' heads.

The *Beatus*-page is exhibited.

The feminine form *fanula* in a collect proves that this book was written for a lady. The Kalendar and Litany show the influence of Iona, but there is also a prominence given to St. Frideswide of Oxford that is difficult to explain.

Bound in modern green sealskin.

*Lent by C. W. Dyson Perrins, Esq.*

34 GLOSSED PSALTER AND HOURS, of Robert of Lindesey, Abbot of Peterborough.

English (London). c. 1220. 180 ff. 23 lines.  $10\frac{7}{8}$  by  $7\frac{1}{4}$  inches.

*Contents:* London Kalendar, Compendium veteris testamenti, Hours of the Virgin, New Testament pictures, Psalter with interlinear and marginal gloss, Canticles, Athanasian Creed, Litany with double invocation of St. Nicholas, Collects, Office of the Dead.

*Decoration:* Twelve roundels of the Signs of the Zodiac in the Kalendar; four pages of New Testament pictures, two on a page (the series was originally longer); full-page *Beatus* (interlaced spirals with small figures of David, two musicians and two disputants); ten historiated initials; and many decorative initials.

The *Beatus*-page is shown.

An erased inscription at the beginning has been read as *Psalterium abbatis Roberti de lindeseye glosatum*. Robert of Lindesey, Abbot of Peterborough from 1214-1222, is recorded to have owned seven books (Gunton's *Peterborough*, p. 29). Among these were a *Psalterium glossatum*, and a *Psalterium non glossatum*. The former of these is the present book. The latter is No. 37.

Bound in brown calf of the fifteenth century.

*Lent by St. John's College, Cambridge.*

35 KALENDAR AND TINTED PICTURES, from a London Psalter, bound with a copy of EUSEBIUS DE MORTE HIERONYMI.

Kalendar and pictures English, c. 1200. Eusebius French, c. 1400. 48 + 12 ff.  $10\frac{1}{2}$  by  $7\frac{1}{2}$  inches.

*Decoration:* One miniature to the Eusebius with ivy-leaf initial and half-border. In the English portion of the volume there are ten pages of tinted pictures, with two New Testament subjects on each page, and a full-page *Beatus*

historiated with a Jesse-tree. All these are a good deal injured. The Kalendar is a London one.

The pictures shown are of the Annunciation and the Visitation.

Described by Dr. James in his *Catalogue of the MSS. at Emmanuel College* (No. 252).

Bound in light brown calf.

*Lent by Emmanuel College, Cambridge.*

### 36 THE HUNTINGFIELD PSALTER.

English. Late twelfth century. 165 ff. 20 lines.  $12\frac{1}{2}$  by  $9\frac{1}{4}$  inches.

*Contents:* Kalendar, forty pages of pictures, Psalter, ending imperfectly in Psalm 118. Some other portions of the Psalter are wanting.

*Decoration:* Twenty-two pages of Old Testament subjects, two on a page; twelve pages of New Testament subjects, two on a page; six pages of Saints by a different hand, usually four on a page; full-page *Beatus*, historiated with a Jesse-tree, and with the Apostles, the Coronation of the Virgin, and the Last Judgment in the border; large historiated initials to Psalms 68 and 109 (seven similar initials have been removed); many smaller historiated and decorative initials. The verse-initials are very like those in the New College Psalter No. 59.

The book is opened at the great *Beatus*-page.

In the Kalendar is the obit of Roger de Huntingfield (thirteenth century).

The book has been fully described and illustrated by Dr. James in Mr. Pierpont Morgan's *Catalogue* (No. 16).

Bound in rough brown sheepskin.

*Lent by J. Pierpont Morgan, Esq.*

### 37 PSALTER OF ROBERT OF LINDESEY, Abbot of Peterborough (1214-1222).

English (Peterborough). *c.* 1220. 3+256 ff. 20 lines.  $9\frac{1}{2}$  by  $6\frac{1}{4}$  inches.

*Contents:* (Metrical prayers, including St. Anselm's Psalter of the Virgin, added early in the fourteenth century, occupying ff. 1-24), Paschal Tables, Peterborough Kalendar, other tables (Prayer *Suscipere dignare* added later in the thirteenth century), tinted drawings, two full-page miniatures, Psalter, Canticles, Peterborough Litany, Collects, *Commendatio animae*, Office of the Dead (Burial Service, Hymns and Cantica added in the fourteenth century occupying ff. 237-256).

*Decoration:* Three pages of drawings in sepia, red, and green, two New Testament subjects on each page; full-page pictures of the Crucifixion and a Majesty, with patterned gold backgrounds; full-page *Beatus* of interlaced coils, with prophets, musicians, etc., in roundels outside the letter; seven large illuminated initials, historiated with incidents in the life of David beautifully drawn on burnished gold backgrounds.

The book is opened at the Crucifixion and Majesty.

This Psalter cannot be earlier than 1220, as the Feast of the Translation of St. Thomas of Canterbury, which took place in that year, appears in the Kalendar. At the beginning is written, in a thirteenth-century hand, *Psalterium Roberti de Lindeseye abbis*. This abbot died in 1222, so that if this note is correct the book must have been finished in the two intervening years.

He is recorded to have owned seven books, another of which is No. 34.

Bound in mediaeval sheepskin.

*Lent by the Society of Antiquaries.*

### 38 PSALTER, written for a Nun of St. Mary's Abbey, Winchester.

English (? London). *c.* 1220-1240. 170 ff. 19 lines.  $11\frac{3}{8}$  by  $7\frac{7}{8}$  inches.

*Contents:* Kalendar, Five leaves of Pictures, Psalter, Canticles, Athanasian Creed, Litany (ending imperfectly).

*Decoration:* Twenty-four roundels in the Kalendar of the Signs of the Zodiac and the Occupations of the Months. Four pages on which are twenty-four Old Testament subjects (Abraham and Melchisedech—Jacob blessing Ephraim and Manassah, the series is imperfect); four pages on which are twenty-four New Testament subjects (the series begins with the Three Kings warned by an angel and ends with Pentecost). Two pages with fourteen subjects of the Last Judgment and the Torments of the Damned. Nine large historiated initials; many beautiful psalm initials. Some coarsely-drawn line-endings have been erased and repainted, *c.* 1290; others remain. The picture opposite Psalm 1 is missing.

The pages exhibited show: (1) Esau in the presence of the dying Isaac; (2) Jacob's Dream; (3) Jacob wrestling with the Angel; (4) Joseph leaves Jacob with loaves for his brethren; (5) Joseph sold to the Midianites; (6) the Midianites lead Joseph before Pharaoh; (7 and 8) the Last Judgment.

The Kalendar shows the Augustinian origin of the book, and is a London Kalendar adapted to St. Mary's, Winchester. The Litany is lacking. In the initial to Psalm 101 an Abbess and a Nun kneel before an altar. Two nuns appear in the initial to Psalm 109. On f. 25<sup>b</sup> is a memorandum, of *c.* 1300, that the Psalter was lent to Walter Hone, Abbot of Newham (in Devonshire, founded 1247), by Dame Ida de Ralegh for his lifetime, and that in the event of the lady being the survivor it was to be returned to her; but should the Abbot be the survivor the Psalter was to be delivered to Dame Johane de Roches, nun of the Abbey of St. Mary at Winchester.

Described by Dr. James in his *Catalogue of the Western MSS. at Trinity College*, No. 243. Dr. Haseloff has called attention to a similar English Psalter, MS. Lat. 835, in the Munich Library.

Bound in brown calf of the seventeenth century.

*Lent by Trinity College, Cambridge.*

- 39 PSALTER, with metrical paraphrase in French, written by a scribe named William.

English. Second half of thirteenth century. 257 ff. 20 lines. 12 by 7 inches.

*Contents:* Kalendar, Psalter with French metrical paraphrase, Canticles, Litany, Collects, Office of the Dead, Psalter of the Virgin attributed to St. Anselm.

*Decoration:* Twenty-two full-page pictures, of which ten represent Apostles (two are lacking) and the remainder comprise scenes from the Old and New Testaments, arranged in roundels and half-roundels, a Majesty, and David playing the harp. The *Beatus*-leaf is lacking, but there are eight large and finely historiated initials in the Psalms, and others at the beginning of the Office of the Dead, and of the Psalter of the Virgin, as well as numerous minor initials and ornaments, and medallions of the Signs of the Zodiac and the Occupations of the Months in the Kalendar.

The book is opened at a picture of St. Peter, with the Three Kings in roundels opposite.

The arrangement of the roundels recalls that of those in the famous *Bibles moralisées* (see No. 133) and other Parisian MSS. of the period, but there can be no doubt of the English origin of this book. At the end of the French metrical Psalter is the interesting colophon:

*Willelme ki me escrit  
Seit de deu beneit  
Ki nus a racheté  
E si li doint la grace  
Kil maigne vant sa face  
Kant sera trépassé.*

The Kalendar seems to point to a connection with Polesworth in Warwickshire, but the book was probably produced at some more important centre.

Bound in red leather in the first quarter of the nineteenth century.

*Lent by Oscott College.*

- 40 THE COMPANIONS OF THE CHILD-CHRIST TURNED INTO SWINE. Their parents sorrowing.

Leaf, probably from a Psalter. Probably English. Second half of the thirteenth century. 7½ by 5 inches. In a similar story in the Arabic Gospel of the Infancy, Cap. 40, the children are turned into kids. (Tischendorf, *Ev. Apocr.*, p. 202.)

On the other side is illustrated another of the Legends of the Infancy of Christ, who sits on a beam (properly a sun-beam) from which his companions fall.

*Lent by S. C. Cockerell, Esq.*



## 41 PSALTER OF SARUM USE, written for a nun of Amesbury.

English. *c.* 1250. 2+186 ff. 20 lines. 12 by 8½ inches.

*Contents:* Sarum Kalendar, Psalter, Canticles, Athanasian Creed, Litany, Collects, Office of the Dead.

*Decoration:* Four full-page pictures of extreme beauty (the Annunciation, the Virgin and Child, the Crucifixion, and a Majesty), with patterned gold backgrounds; a *Beatus* historiated with a Jesse-tree and with six subsidiary Old Testament subjects; ten large historiated initials; a quantity of tinted beasts and birds on the margin of f. 13; and penwork line-endings of the most accomplished kind.

From the presence of St. Melorus in the Litany, and in the Kalendar on 6th May and 1st October, it seems probable that this fine Psalter was written for a nun of the aristocratic abbey of Amesbury. She is represented kneeling in the presence of the Virgin and Child on f. 4, which is exhibited, and again beneath the Majesty on f. 6. It may be conjectured that the book was written and illuminated at Salisbury.

Bound in modern dark brown morocco.

*Lent by All Souls College, Oxford.*

## 42 PSALTER, written, probably at Salisbury, for use at Wilton Abbey.

English (? Salisbury). *c.* 1250. 5+221 ff. 18 lines. 11½ by 8 inches.

*Contents:* Four leaves of scriptorium waste, Discourse in French on the *Pater noster*, Wilton Kalendar, Psalter, Canticles, Wilton Litany, Numerous Collects, *Commendatio animarum*, Office of the Dead, Psalms, Anthems, and Prayers to be said at and before the Burial of a corpse.

*Decoration:* Twelve roundels in the Kalendar of the Signs of the Zodiac and the Occupations of the Months; two large historiated initials to Psalms 26 and 52 (the other eight large initials having been removed); a small historiated initial to every Psalm; a great variety of line-endings, including some patterns of birds and dragons also found in No. 135.

The miniature to Psalm 52 is exhibited, and represents David arguing with a fool.

The style of the two large historiatiions is closely related to that of the pictures in No. 41, and it is highly probable that both books came from Salisbury. That this Psalter was written for Wilton is proved by prayers in the Litany for the Abbess and for the congregation of the Church of St. Mary and St. Edith.

In 1523 it was given by Raufe Lepton, parson of Alresford and Kingsworthy, to Elizabeth Langrege, of Romsey.

Bound in old parchment.

*Lent by the Royal College of Physicians.*

## 43 PSALTER OF SARUM USE, formerly at Reading Abbey.

English. Third quarter of thirteenth century. 171 + 22 ff. 20 lines. 11¼ by 8 inches.

*Contents*: Sarum Kalendar, added chart (fifteenth century) showing points of the compass, Psalter, Canticles, Athanasian Creed, Litany, Collects, *Commendatio animae*, Office of the Dead. Fifteenth-century additions (Prayers to the Trinity and St. Sebastian, Hours of the Trinity, Hours of the Virgin of the use of Sarum, Five Joys, Seven Joys, Psalter of St. Jerome, *Salve virgo virginum*, *O intemerata*, *Obsecro*, Seven Joys, Various prayers, Gradual Psalms, Sarum Litanies, Collects), showing that the book then belonged to a lady named Joan.

*Decoration*: Twenty-four roundels in the Kalendar; full-page *Beatus*; five full-page pictures; an interesting picture of David playing the organ; eight large historiated initials, and a large quantity of marginal drolleries. This is apparently the earliest book in which these drolleries, so frequently met with at a later date, are a marked feature.

The picture of David playing the organ, and an initial in which he harps in the company of two other musicians, are exhibited.

It is not unlikely that this splendid Psalter was, like Nos. 41 and 42, with which it has certain affinities, written at Salisbury. In the fifteenth century it was given to Reading Abbey, and at the Reformation it came into the hands of Henry VIII, whose arms are on both covers. Six pages are given in the New Palaeographical Society's *Facsimiles*, Pt. iii, 1905, pl. 64-66.

Bound in stamped leather of the sixteenth century, rebaked in the eighteenth century.

*Lent by the Duke of Rutland.*

## 44 PSALTER OF SIMON OF MEOPHAM, ARCHBISHOP OF CANTERBURY, written for use in the Diocese of York.

English (York). c. 1250. 5 + 143 ff. 20 lines. 14¼ by 9½ inches.

*Contents*: York Kalendar, Psalter, Canticles, *Gloria in excelsis*, Athanasian Creed, York Litany, Collects.

*Decoration*: The large historiated initials, as well as three full-page miniatures at the beginning of the book, were painted on thin pieces of vellum and affixed. All of these have been removed. There remain in the Kalendar twenty-four roundels of the Signs of the Zodiac and the Occupations of the Months, set in octagonal frames, and a great number of beautiful ornamental initials. The verse-initials are all in burnished gold with delicate blue and carmine penwork. An exaggerated eagle's head is often used in the line-endings, which are alternately red and blue.

The book is opened in the Kalendar, for August and September. The Occupations depicted are Reaping and Threshing, and the Signs of the Zodiac *Virgo* and *Libra*.

The Kalendar and Litany show this book to have been written, in all likelihood at York itself, for some important person in the York Diocese. It subsequently belonged to Simon of Meopham, Archbishop of Canterbury (d. 1333). On one of the fly-leaves is written: *Psalterium pulcherimum dni S. de Mephm archiepi.*

Bound in russia leather.

*Lent by Sion College.*

#### 45 PSALTER.

English. Late thirteenth century (after 1280). 173 ff. 22 lines.  $9\frac{1}{2}$  by  $6\frac{1}{2}$  inches.

*Contents:* Table for finding Easter, Sarum Kalendar, eleven full-page miniatures, Psalter, Canticles, Athanasian Creed, York Litany, Collects, Office of the Dead.

*Decoration:* Twenty-four small roundels in the Kalendar; full-page majesty with roundels of the Days of Creation, Four Old Testament subjects on one page. Fifteen New Testament subjects on six pages, Martyrdoms of SS. Peter, Andrew, Paul, Stephen, Thomas of Canterbury, Margaret, and Katherine on two opposite pages, full-page Last Judgment; full-page *Beatus* historiated with a Jesse-tree into which David, Goliath, and two tilting knights are introduced; Seven historiated initials, one of which (Psalm 109) occupies a full page. Birds, hounds, etc., in the margins.

The book is opened at the Martyrdoms above described.

This Psalter, which is proved to be later than 1280, by the presence of the Translation of St. Hugh (6th October) in the Kalendar, was clearly produced at the same place as a Book of Hours belonging to Mr. Yates Thompson (No. 46). In both books some of the miniatures are lacking, owing to their having been painted on thin pieces of vellum and pasted down. This is the case also with the York Psalter, No. 44 in this exhibition, and it is possible that all three books were written at or near York.

Bound in brown tree-calf of the beginning of the nineteenth century.

*Lent by Alfred H. Huth, Esq.*

#### 46 BOOK OF HOURS, of the use of Sarum.

English. Late thirteenth century. 128 ff. 22 lines.  $12\frac{3}{4}$  by  $8\frac{3}{4}$  inches.

*Contents:* (Kalendar missing), Hours of the Virgin of the use of Sarum,

Hours of the Holy Ghost, Hours of the Trinity. Other sections originally present have been removed.

*Decoration:* Two full-page frontispieces of great elaboration and beauty. (A third, which was affixed on a thin piece of vellum, has been removed.) Twenty-three large historiated initials, and quantities of fine decorative initials.

The book is opened at the large initial D, before the Hours of the Holy Ghost. It contains illustrations of the Ascension, Pentecost, *Noli me tangere* and the Incredulity of St. Thomas.

This is the stateliest of the very few English Books of Hours that have survived from the thirteenth century. It was unquestionably decorated at the same time and place as No. 45, but the place of origin is doubtful. The *Memoriae* in Lauds are very numerous and include one to St. Robert (a bishop), who is seldom met with in English books. The original owner was probably a lady.

Described by Dr. James in Mr. Yates Thompson's Catalogue, vol. iii, No. LXXX.

Bound in dark blue morocco of the seventeenth century, with gold tooling.

*Lent by H. Yates Thompson, Esq.*

#### 47 THE WINDMILL PSALTER.

English. Late thirteenth century. 167 ff. 19 lines.  $12\frac{3}{4}$  by  $8\frac{3}{4}$  inches.

*Contents:* Psalter (lacking Psalms 67—68, v. 5) Canticles, Athanasian Creed. The Kalendar and Litany are gone.

*Decoration:* Magnificent full-page B historiated with a Jesse-tree, and with the Evangelists and the Days of Creation in roundels, half-roundels and quatre-foils; elaborate E, continuing the word *Beatus*, on a ground of exquisite red and blue pen-work ornament, with washes of green; within this latter are the Judgment of Solomon, a flying angel, and a windmill, from which last unusual feature William Morris named the book; ten large historiated initials; very spirited pen-drawings in the line-endings.

The book is opened at the *Beatus*-page.

It is unfortunate that there is as yet no clue to the place at which this splendid Psalter was written. It is unquestionably English, but there is something that suggests Parisian influence in the figures. Canterbury is perhaps the likeliest place of origin. It has been fully described and illustrated by Dr. James in Mr. Pierpont Morgan's Catalogue (No. 19).

Bound in modern oak boards with white pigskin back.

*Lent by J. Pierpont Morgan, Esq.*

- 48 TWENTY-THREE PICTURED LEAVES from a Psalter of the thirteenth century attached to a PSALTER, written between 1397 and 1400 for a member of the Holland family, probably Thomas Holland, Duke of Surrey and third Earl of Kent.

English. Ff. 1-23, *c.* 1280; ff. 24-207, *c.* 1397-1400. 207 ff. 21 lines.

*Contents:* Forty-six full-page pictures. Astronomical tables compiled in 1380 for Joan, Princess of Wales, by the Franciscan John Somur, Sarum Kalendar with birthdays and obits of the Holland family, Psalter, Canticles, Athanasian Creed, Sarum Litany, Collects.

*Decoration:* The forty-six pictures at the beginning, from a thirteenth-century Psalter, are by three hands. They comprise sixteen Old Testament subjects (Creation of the Beasts to the Judgment of Solomon) by the first and best hand, sixteen New Testament subjects (Annunciation to the Betrayal) by the second hand, and eight New Testament subjects followed by five pictures of the Death and Coronation of the Virgin, and one of David harping with his dog beside him, by the third hand. They are monumental compositions of the greatest interest and importance, and it is unfortunate that there is no clue to their place of origin.

The exhibited pages show Noah building the Ark, and his entry into it with his family.

The text of the Psalter has only penwork borders and initials. In the preliminary tables there is a tall figure of an Astronomical Man of the kind found a hundred years later in the printed Books of Hours.

There are many birthdays and obits of the family of Holland, Earls of Kent, in the Kalendar. These are original entries, and as the death of the second Earl, in 1397, is recorded, but not that of the third Earl or of Richard II, both of whom died in 1400, it is clear that the Psalter was written between these dates.

Bound in old calf.

*Lent by St. John's College, Cambridge.*

- 49 KALENDAR, CANTICLES, HYMNS, AND STORY OF THE PASSION OF OUR LORD, written at St. Augustine's Abbey, Canterbury.

English (Canterbury). Late thirteenth century. 96 ff. 18 lines. 12½ by 9 inches.

*Contents:* *Memoria* of the Holy Face added in the fifteenth century, verses for finding Easter, Kalendar of St. Augustine's, Canterbury, Canticles, Hymns, *La passiun nostre seignur ihu crist*. This last item, which is complete, comes in the middle of the hymns, and consists of a series of pictures, ending with the Death and Coronation of the Virgin, with descriptions in French. It is clear from

the numbering of the sections that the volume originally contained other matter at the beginning, making it three times the present size. It may have been a Psalter.

*Decoration:* A large historiated initial before the Canticles; ten similar initials to the principal Hymns, of indifferent workmanship; a hundred and three pictures of the Passion story by three artists of unequal merit. The writing is large and very strong, of a decidedly archaic kind.

The six pictures exhibited illustrate the Death and Coronation of the Virgin. Bound in russia leather of the first half of the nineteenth century.

*Lent by St. John's College, Cambridge.*

50 PSALTER of Richard of Canterbury, monk of St. Augustine's Abbey.

English (Canterbury). *c.* 1300. 171 ff. 20 lines.  $12\frac{3}{4}$  by  $8\frac{3}{8}$  inches.

*Contents:* Kalendar (March—December), Psalter, Canticles, Athanasian Creed, Litany, Collects, *Ordo visitandi infirmum*, Office of the Dead.

*Decoration:* Fourteen large historiated initials, associated in each case with partial borders of which the principal elements are vine-leaves, daisies, rose-leaves, monsters and the long serrated leaf often found at this period. The figures are very well drawn and recall those in Queen Mary's Psalter at the British Museum.

The book is opened at the beginning of the Psalms. The initial B is historiated with a Jesse-tree. David and Goliath are depicted on the lower margin.

This fine Psalter is of interest as an example of the writing and illumination of an important monastic centre, well represented here (see Nos. 49 and 108). The Kalendar and Litany prove conclusively that it was for use in St. Augustine's Abbey, Canterbury. On f. 115*b* a kneeling Benedictine is depicted in the margin, with his name *Fr. Ric̄s de cāt* written above in a contemporary hand resembling that of the text. Fourteen other books that belonged to this Richard of Canterbury are recorded in the catalogue of the library made in the fifteenth century, which is now at Trinity College, Dublin.

Bound in English olive morocco of the seventeenth century.

*Lent by C. W. Dyson Perrins, Esq.*

51 PSALTER, probably written for a lady of the Vaux family in the Diocese of York.

English (probably York). *c.* 1300. 242 ff. 16 lines.  $12\frac{3}{4}$  by  $8\frac{1}{2}$  inches.

*Contents:* Augustinian York Kalendar in French, Psalter, Canticles, Athanasian Creed, Litany (with petition *Ut archipresulem nostrum*), Collects.

*Decoration:* Twenty-four roundels of the Signs of the Zodiac and the Occupations of the Months in the Kalendar; full-page Majesty; large *Beatus* with Jesse-tree, the arms of Vaux, and traces of Italian influence in the ornament; ten large historiated initials (that to Psalm 109 is missing). The verse-initials are linked together by a ribbon of ornament, as in Nos. 43 and 67. A few of the psalm-initials near the beginning are historiated by a good artist whose work resembles that in the Gray-Clifford Hours at the Fitzwilliam Museum. The line-endings are largely heraldic, and include the arms of Vaux, Bardolph, Clifford, England, and Castile. But many of the charges seem to be fanciful.

The initial of Psalm 68 is exhibited. In the upper part is the Deity blessing. In the lower part Jonah issues from the whale. The many-coloured castle represents the city of Nineveh.

In the initial to Psalm 101 a lady is represented kneeling.

The name of John Rowham (? fourteenth century) is carefully outlined in three places.

Bound in old brown calf.

*Lent by the Archbishop of Canterbury.*

**52** PSALTER, written probably in London for a member of the Giffard family.

English (London). Second half of thirteenth century. 214 ff. 18 lines.  $8\frac{3}{8}$  by  $6\frac{3}{8}$  inches.

*Contents:* London Kalendar, Psalter, Canticles, Athanasian Creed, London Litany, Collects.

*Decoration:* Twelve large decorative initials of great beauty. Associated with the first of these are the shields of Clare, Plantagenet, Warren, and Giffard. The *Beatus*-page with the above-mentioned shields is exhibited.

In the Kalendar is the obit of Sir John Giffard in 1348.

Fully described by Dr. James in Mr. Pierpont Morgan's Catalogue (No. 18).

Bound in modern oak boards, backed with brown leather.

*Lent by J. Pierpont Morgan, Esq.*

**53** PSALTER, written at St. Albans Abbey.

English (St. Albans). Second half of thirteenth century. 154 ff. 21 lines.  $10\frac{1}{8}$  by  $7\frac{1}{8}$  inches.

*Contents:* Paschal Tables, St. Albans Kalendar in green, blue, red, and gold, Psalter, Canticles, Athanasian Creed, St. Albans Litany, Collects, *Commendatio animae*, Office of the Dead, *Salve regina*.

*Decoration:* Full-page *Beatus* filled with interlaced coils, and with cusped marginal developments in which are birds, dragons, an ape, a cat with a mouse, etc.; nine large initials of the same decorative character; saw-patterns in the

lower margins, and mixed blue and red penwork ornament throughout. Considerable French influence is apparent. Another St. Albans Psalter of about the same date is MS. 2. B. VI, British Museum.

The *Beatus*-page is exhibited.

Bound in black leather of the seventeenth century, with gold pattern on the back.

*Lent by New College, Oxford.*

#### 54 PSALTER OF THE DIOCESE OF EXETER.

English (Exeter). Early fourteenth century. 150 ff. 22 lines. 10 by 6 $\frac{5}{8}$  inches.

*Contents:* Psalter, Canticles, Athanasian Creed, Exeter Litany, Collects. The Kalendar is missing and something has been removed at the end.

*Decoration:* This is described by Dr. James as follows, in his *Catalogue of Manuscripts at Sidney Sussex College*: Each of the portions into which the Psalter is divided has a figured initial, and a border of figures under canopies. The first of these pages shows the Angelic Hierarchy, the second the Apostles, the third Martyrs, the fourth Confessors, the fifth Doctors, the sixth Virgins, the seventh a Choir of Angels, the eighth a Choir of Ecclesiastics, the ninth the Last Judgment. Every such page has, moreover, a band of busts in quatrefoils along the top. Every intermediate page has a border at top and bottom of rather rough leaf-work, and usually a grotesque figure, or bird or beast.

The page with a border of martyrs is exhibited. In the initial to the 26th Psalm (*Dominus illuminatio mea*) David points to his eyes in the presence of the Deity.

Bound in modern brown leather.

*Lent by Sidney Sussex College, Cambridge. (MS. 76.)*

#### 55 VULGATE BIBLE, from St. Albans Abbey.

English. First half of thirteenth century. 362 ff. 3 columns of 62 lines. 13 $\frac{3}{8}$  by 9 inches.

*Contents:* Prologue, Genesis—ii Paralipomenon, Prophets, Job, Ezra, Nehemiah, Esther, I Esdras, Proverbs—Ecclesiasticus, Tobit, Judith, Maccabees, Psalms in Gallican, Roman, and Hebrew versions, with many prologues, Psalm cli, Five Canticles, List of Epistles and Gospels for the year, Eusebian Canons, Gospels, Acts, Catholic Epistles, Apocalypse, Verses of Damasus on St. Paul, Pauline Epistles ending with the apocryphal Epistle to the Laodiceans.

*Decoration:* There are no historiated initials, but quantities of ornamental initials of great beauty, with green edges.

The book is opened at the beginning of the three parallel versions of the Psalms.



On f. 1 is written in a thirteenth-century hand: *Hunc codicem dedit dominus mathias prior sancto albano quem qui ei abstulerit aut titulum deleverit anathema sit amen.*

Described by Dr. James in his Eton College Catalogue (No. 26). Dr. James states that a sister-book to this is a Bible, No. 48, at Corpus Christi College, Cambridge, and that a New Testament (A. 2. 2) at Trinity College, Dublin, closely resembles it. The latter belonged in the fifteenth century to West Dereham, in Norfolk, but all three were probably written at St. Albans.

Bound in light brown calf.

*Lent by Eton College.*

### 55A CHRIST IN MAJESTY.

Probably from a missal. French. Late thirteenth century. 9 by 6 inches.

*Lent by C. Brinsley Marlay, Esq.*

### 56 ABISHAG LED INTO THE PRESENCE OF DAVID.

Leaf from a Bible. Initial to the 3rd Book of Kings. N.E. French. Late thirteenth century. 18 $\frac{5}{8}$  by 13 inches.

*Lent by the Victoria and Albert Museum. (MS. 694.)*

### 57 BIBLICAL PICTURES, probably taken from a Psalter.

Provincial France or Flanders. *c.* 1250. 6 $\frac{5}{8}$  by 4 $\frac{3}{8}$  inches.

Fifty-eight pictures of rather coarse execution. Nos. 1-44 are taken from the book of Genesis, and illustrate incidents from the Expulsion from Paradise to the Burning Bush. There is evidently at this point a gap in the original series, and the remaining fourteen pictures, which illustrate the Gospels and the legendary history of St. Thomas, are not in their proper order.

The pages exhibited represent Noah and his family entering the Ark, and the Ark riding on the waters.

Bound in modern red velvet.

*Lent by Alfred H. Huth, Esq.*

### 58 BOOK OF HOURS, of the use of Sarum, illuminated by W. de Brailes.

English. Thirteenth century (*c.* 1240). 105 ff. 12 lines. 5 $\frac{1}{8}$  by 4 $\frac{1}{8}$  inches.

*Contents:* The Hours of the Virgin, Penitential Psalms, Gradual Psalms, and added *Aves* and Prayers in French.

*Decoration:* The illuminations comprise five large miniatures, each containing several scenes from the Passion, and eighty-eight historiated initials with marginal enrichments, and descriptions of the subjects in French.

In the exhibited page Christ is brought before Pilate, Pilate washes his hands, and Christ is led away by the Jews.

This is perhaps the earliest separate Book of Hours in existence. It is the earliest known example of the Hours of Sarum use. Like most early Books of Hours, it was probably written for a lady, who is represented in three of the initials. Her name does not appear, but that of the illuminator, W. de Brailes, occurs twice, beside pictures of a tonsured man on ff. 43 and 47. That there may be no doubt he has added *qui me depeint* on f. 43. See No. 59 for a larger example of his work.

Bound in beech-boards, covered with crimson skin. This was done in the fifteenth century in Italy, where four ff. of text were inserted, and the margins were much cut down.

*Lent by C. W. Dyson Perrins, Esq.*

59 PSALTER, partly illuminated by W. de Brailes.

English. 1228-1250. 162 ff. 21 lines. 13 $\frac{3}{4}$  by 10 inches.

*Contents:* (?) London Kalendar, Psalter, Canticles including *Gloria in excelsis*, Athanasian Creed, Litany of Christ Church Canterbury, Collects, Added list in French of Psalms to be used in various emergencies, and Charm in French to be used in child-birth.

*Decoration:* Full-page *Beatus* historiated with a Jesse-tree; eight large historiated initials, and three smaller historiated initials on f. 122. All these are clearly the work of the accomplished illuminator of No. 58, whose name is there revealed as W. de Brailes. There are besides twenty-four roundels in the Kalendar, and numerous initials historiated with single figures, by less skilful hands.

The initial to Psalm 101 is exhibited, in which the Deity is shown above; on the left, Bathsheba; on the right, Nathan accusing David; and below, David buried to his middle in token of repentance.

It is unfortunate that there is no decisive evidence as to the place of origin of either this Psalter or of the Book of Hours (No. 58). In the Kalendar of this book there are obits of Johanna de Wokingdone (7th May, 1335), Maria de Brewese (21st May, 1323), and Hugo le Marny (28th November, 1334), which may help to show where it was in the first half of the fourteenth century. The date is proved to be not earlier than 1228 by the presence of St. Francis in the Kalendar on 4th October.

Bound in brown calf of the eighteenth century.

*Lent by New College, Oxford.*

60 THE DESCENT OF THE HOLY GHOST.

Miniature cut from a Book of Hours. Flemish (Bruges). Early sixteenth century. 4 $\frac{5}{8}$  by 3 $\frac{1}{8}$  inches.

*Lent by A. A. de Pass, Esq.*

## 61-2 ANTIPHONER OF THE CISTERCIAN ABBEY OF BEAUPRÉ, near Grammont.

Flemish. Dated 1290. 3 volumes. Vol. i, 223 ff. Vol. ii, 258 ff. Vol. iii, 270 ff. 8 lines of text divided by musical notation, which is on a 4-line stave. Vols. i and ii, 19 by 13 $\frac{1}{4}$  inches. Vol. iii, 17 by 12 inches. Only vols. i and ii are shown.

*Contents:* Vol. i, Easter to Assumption. Vol. ii, Assumption to Christmas. Vol. iii, Christmas to Easter. Each volume contains the Common of Saints.

*Decoration:* Forty-nine large historiated initials. Six of these are between six and nine inches high. The remainder are between six and three inches high. A half border is attached to each of these initials, and there were originally drolleries on the margins of the pictured pages, but many of these have been erased.

The exhibited miniatures represent (vol. i) the Resurrection and the Three Marys at the Sepulchre, (vol. ii) the Birth of the Virgin.

So few Northern choir-books of the thirteenth century have come down to us that it is especially fortunate that this one is not only a notable work of art, but that the place for which it was done and the date of the writing are recorded. On a page facing the beginning of the text in vol. i the following inscription, formally written in large red and blue letters, appears:

*Liber ecclesie beate marie de bello  
prato. Qui scriptus fuit anno ab incar-  
natione dni millesimo cc. nonagesimo.  
si quis illum abstulerit anathema sit. si  
quis illum fideliter et honeste tractave-  
rit et servaverit benedictus sit amen.*

Beaupré was a Cistercian Abbey of nuns near Grammont, a dependency of the great Abbey of Cambron, at which it is not unlikely that these volumes were written. On the margin of f. 3<sup>b</sup> (exhibited) there is a portrait of a kneeling lady, whose black mantle lined with vair and general soberness of attire suggest that she had reached middle life. Over her head is written *Domicella de Viana*. Lower down on the margin is a younger woman, perhaps her daughter, in a blue gown. The inscription above her is *Domicella Clementia*. The family of Viane was identified with the Abbey of Beaupré by many benefactions.

Described in the third volume of Mr. Thompson's Catalogue, No. LXXXIII. Bound in modern red velvet with morocco backs.

*Lent by H. Yates Thompson, Esq.*

## 63 MISSAL, of the use of Sarum, executed for John FitzRoger or Clavering.

English (East Anglian). First half of the fourteenth century (before 1332), with additions of the fifteenth century. 360 ff. 2 columns of 33 lines. 16 $\frac{2}{3}$  by 12 inches.

*Contents:* (a) Kalendar, *Benedictio salis et aquae*, *Proprium de tempore*, *Proprium de sanctis*, *Commune sanctorum*, ending with Office of the Dead; (b) Sequences, with music, for the Temporal, Common of Saints, and Proper of Saints; *Sanctus*, with music; *Agnus dei*, with music; Sequences for the Visitation of the Virgin, St. Osmund, and the Name of Jesus (the last imperfect).

*Decoration:* A full border to each of the 615 pages of the original book, and nineteen large historiated initials. The borders are by several hands of varying merit, and certain figures, heads, animals, and foliage in the East Anglian style. The best hand was also the decorator of the Psalter from All Souls' College, No. 64. In the border to the first page of the Canon of the Mass, the owner or donor and his wife are seen kneeling opposite SS. John the Evangelist and John the Baptist. The presence of these saints, together with coats of arms found elsewhere in the book, has led to the identification of the kneeling figures as John Fitz Roger or Clavering, who died 1332, and his wife Hawyse, daughter of Robert de Tibetot (Tiptoft).

The book is opened at the Canon of the Mass. The large initials P and T are historiated with Abraham sacrificing Isaac, and a priest saying Mass.

Fully described and illustrated by Dr. James in Mr. Pierpont Morgan's Catalogue (No. 8). See also *Tracts on the Mass*, by Dr. Wickham Legg (Henry Bradshaw Society, 1904).

Binding, brown calf of the eighteenth century.

*Lent by J. Pierpont Morgan, Esq.*

#### 64 PSALTER OF SARUM USE.

English (perhaps Ely). Early fourteenth century. 159 ff. 2 columns of 20 lines.  $15\frac{1}{2}$  by  $10\frac{1}{8}$  inches.

*Contents:* Sarum Kalendar, Psalter, Canticles, Athanasian Creed, Sarum Litany, Collects, Office of the Dead with musical notation.

*Decoration:* Thirteen large historiated initials and large quantities of ornamental initials in the East Anglian style. They are by the same hand as the best pages in the Missal (No. 63) exhibited in the same case.

The opening page is exhibited. David sits harping in the initial B.

On 3rd July the death of Maria de Pakenham is recorded in the Kalendar. There is no other evidence as to the provenance of this book.

Bound in old brown calf.

*Lent by All Souls College, Oxford. (MS. vii.)*

#### 65 HOURS, of the use of York, from a Psalter.

English. c. 1300. 100 ff. 20 lines.  $6\frac{3}{4}$  by  $4\frac{5}{8}$  inches.

*Contents:* Originally part of a Psalter. The present contents are the Canticles beginning with the second verse of *Ego dixi*, Athanasian Creed, Litany, Office

of the Dead, Hours of the Virgin, Penitential Psalms, Gradual Psalms, Hours of the Passion, Hours of the Holy Ghost.

*Decoration:* Thirteen large historiated initials and many minor initials with marginal branchings.

In the initial exhibited is the Annunciation.

This is a very early example of the Hours of York use. It was written under Dominican influence, probably in that city.

Bound in red morocco.

*Lent by C. W. Dyson Perrins, Esq.*

66 BOOK OF HOURS, of the use of Sarum, written for an English or Scottish queen.

English. First half of the fourteenth century. 195 ff. 14 lines. 6½ by 4½ inches.

*Contents:* Kalendar, Prayers in French verse to be said before and during Mass, Other French metrical prayers to the Virgin and St. Katherine, Hours of the Holy Ghost, Hours of the Trinity, Hours of the Virgin of Sarum use, Hours of the Passion, Penitential Psalms, Gradual Psalms, Litany, Office of the Dead. Lists of events in Christ's life in rhyming Latin verse. The last item is a late fifteenth-century addition.

*Decoration:* Twenty-four medallions of the Occupations of the Months and the Signs of the Zodiac, in the Kalendar; 373 other subjects, chiefly on the lower margins, comprising *inter alia*, Illustrations of Romances (Bevis of Hampton, Guy of Warwick and a story of a Woodhouse), Old Testament History from the Creation to the Flood, the Genealogy and Life of Christ, a series of Prophets and Apostles, Lives of St. John the Baptist, St. Francis, St. Dominic, St. Peter Martyr, St. Edward the Confessor, St. Edmund the King, and other saints, Miracles of the Virgin, the Pains of Hell, and an amusing series of sports suitable for women, entitled *jeu de dames*, including rabbit-shooting, stag-shooting, and hawking. There is a similar treatment of many of these subjects in the Carew-Poyntz Horae at the Fitzwilliam Museum, and in Queen Mary's Psalter (I B. vii) and a Decretals (10 E. iv) at the British Museum.

On the pages exhibited a fair huntress shoots a bolt at a rabbit, and sets out with a red hound to hunt a hare.

A queen is represented in three of the larger pictures, but there is no coat of arms to aid in her identification. Two shields on which her arms may have been have been repainted with the arms of Neville.

This book has been fully described by Dr. James, under the title of the Taymouth Horae, in Mr. Yates Thompson's Catalogue (vol. ii, No. 57), and illustrated by Mr. Thompson in his *Lecture on some English Illuminated Manuscripts*.

Bound in old red morocco with gold tooling.

*Lent by H. Yates Thompson, Esq.*

## 67 THE GORLESTON PSALTER.

English (East Anglian). Early fourteenth century. 228 ff. 16 lines.  $14\frac{3}{4}$  by  $9\frac{1}{4}$  inches.

*Contents:* Sarum Kalendar, full-page Crucifixion, Prayer before Psalter *Suscipere*, Psalter, Canticles, Athanasian Creed, Litany, Collects, Office of the Dead, three Prayers, Hymn *Deus homo fili dei*; Norwich Litany added later.

*Decoration:* Twenty-four roundels of the Signs of the Zodiac and the Labours of the Months in the Kalendar. Thirteen fully-bordered pages enclosing large historiated initials; a hundred and eighty-eight smaller initials, of which a hundred and forty-five are historiated; marginal bars, half-borders, and a variety of drolleries on nearly every page. After the Kalendar there is a full-page Crucifixion in a rather different style from anything else in the book.

The *Beatus*-page is exhibited. The B is filled with a Jesse-tree, which is continued in the border. In the lower margin are five scenes from the early life of Christ, and David slaying Goliath.

This is one of the finest examples of the East Anglian school of book-decoration. In the Kalendar (8th March) the feast of the dedication of the church of Gorleston near Yarmouth is entered in gold. A companion Psalter now in the public library at Douai was given by Thomas, Vicar of Gorleston, to an abbot named John. It has been conjectured from these facts that both books originated at Gorleston, which was a place of some importance in the Middle Ages. This Psalter has much heraldic decoration, and among the shields specially prominent is that of Roger le Bigod, Earl of Norfolk and Earl Marshal, who died in 1306. The book was probably executed at his expense. Its date cannot be earlier than 1299 as the association of the arms of England and France in the *Beatus* page must refer to the second marriage of Edward I with Margaret of France in that year.

The Gorleston Psalter has been made the subject of an illustrated essay, of which there is a copy in the room.

Bound in russia leather of the beginning of the nineteenth century.

*Lent by C. W. Dyson Perrins, Esq.*

## 68 PSALTER, of East Anglian execution, begun for a member of the St. Omer family of Mulbarton, Norfolk, and later in the possession of Humphrey, Duke of Gloucester.

English (East Anglian). Begun *c.* 1325 and finished in the fifteenth century. 175 ff. 18 lines.  $13\frac{1}{4}$  by  $8\frac{3}{8}$  inches.

*Contents:* Sarum Kalendar of the fifteenth century; Psalter, Canticles, Athanasian Creed; Litany and Collects of the fifteenth century.

*Decoration:* Large historiated initials of the fourteenth century to Psalms 1,

52, 68, and 109 with borders of the greatest possible elegance and elaboration: historiated initials of the fifteenth century to Psalms 26, 38, 80, 97.

The *Beatus*-page is exhibited. The B is filled with a Jesse-tree. In the border are various roundels illustrating the early chapters of Genesis from the Creation to the Drunkenness of Noah, accompanied by a crowd of minutely-drawn animals, etc.

At the foot of the *Beatus*-page, which should be compared with that in the Gorleston Psalter, are kneeling figures of a knight and his lady, the former bearing the arms of St. Omer of Mulbarton, co. Norfolk. He was probably Sir William de St. Omer, who was living as late as 1347. For some reason this sumptuous book, begun c. 1325, was not finished until about a century later, when it came into the possession of the famous Humphrey, Duke of Gloucester, whose autograph inscription *Cest liure est a moy Homfrey fiz frere et vncle de roys duc de gloucestre comte de penbroc grant chambellan dangleterre, etc.*, though carefully erased, has been brought up by means of a chemical reagent.

The St. Omer Psalter has been described by Dr. Warner in Mr. Yates Thompson's Catalogue (vol. ii, No. 58), and has also been the subject of a separate illustrated notice by the same writer. It is also illustrated in Mr. Thompson's *Lecture on some English Illuminated Manuscripts*.

Bound in crimson morocco of the end of the eighteenth century.

*Lent by H. Yates Thompson, Esq.*

69 WALTER DE MILEMETE, LIBER DE OFFICIIS REGUM, written for Edward III in 1327.

English. Dated 1326. 81 ff. 20 lines.  $9\frac{3}{4}$  by  $6\frac{1}{4}$  inches.

*Decoration*: 140 pages with full borders in which are heraldic decorations, knights in armour, men of all ranks, engines of war (including the earliest known representation of a cannon), beasts, monsters of the kind found in the Lutterel Psalter, and various incidents. Large pictures of the youthful Edward III, of the same Prince being armed by St. George, of the storming of a Castle of Love, of Edward II and his wife Isabella, of Edward III praying to the Trinity, of his reception of this book in the presence of the ecclesiastical and temporal peers, of thirteen other similar subjects, and a double-page battle. Fourteen pages at the end of the book are filled with contemporary outline drawings of various engines and appliances used in war, including a sort of windmill for throwing beehives among the defenders of a beleaguered town.

The miniature exhibited represents Edward III seated in the presence of his Councillors.

The opening rubric is precise as to the date: *Hic incipiunt rubricę capitulorum huius libri de nobilitatibus, Sapientiis, et prudenciis regum; Editi ad honorem*

*illustris domini Edwardi Dei gratia Regis anglie incipientis regnare Anno domini ab incarnatione Milesimo Tricentesimo vicesimo sexto.*

There is a book of the same character (Pseudo-Aristotle, *Secreta Secretorum*) in the library of the Earl of Leicester at Holkham.

Bound in deerskin over boards enclosed in a chemise of two-pile red velvet of the fifteenth century with ornaments in gold and silver thread.

*Lent by Christ Church, Oxford.*

70 CHRIST AND A GROUP OF APOSTLES, in initial E.

Cutting from a choir-book. Flemish. Early fourteenth century. 4 by 4 inches.

*Lent by the Rev. W. J. Loftie.*

71 THE NATIVITY, in initial P.

Leaf from a Gradual. N.E. French. Late thirteenth century.  $17\frac{3}{4}$  by 12 inches.

*Lent by the Victoria and Albert Museum. (MS. 703.)*

72 PSALTER OF JOHN OF GAUNT, DUKE OF LANCASTER; afterwards in the possession of Henry VI or his Queen, Margaret of Anjou.

English. *c.* 1360(?). 245 ff. 18 lines.  $6\frac{3}{8}$  by  $4\frac{3}{8}$  inches.

*Contents:* Psalter, Canticles, Athanasian Creed, Penitential Psalms, Litany, Prayers, the Hymns *Veni Creator* and *Pater cuius omnia*, and a Kalendar (Sarum).

*Decoration:* Thirteen delicately executed miniatures (about  $2\frac{1}{2}$  by  $1\frac{3}{8}$  inches) at the head of special psalms, the first twelve representing scenes from the life of David and the other (before the Penitential Psalms) the Last Judgment; with smaller subjects from the same sources within the initials below. The backgrounds are of gold stippled in foliated and other patterns, and the miniatures, when at the top of a page, are surmounted by light pinnacled canopies. The other initials are in blue and pink relieved with white, on a gold ground, and a narrow ribbon-border with edging and extremities of ivy-leaves encloses the text on three sides. Between the border and the last line of text on the first page there is a quaint design of monkeys fishing, cooking, jointing meat, etc.

The book is opened at Psalm 68. The miniature represents Abigail appealing to David. In the initial, Abishag kneels by the bedside of David.

The border at the beginning of the Psalter contains the arms of France and England quarterly (Edward III, from Jan. 1340); Castile and Leon quarterly; John of Gaunt, Duke of Lancaster; Henry, Duke of Lancaster (d. 1361), or his



daughter Blanche, John of Gaunt's first wife (d. 1369); and (in both lower corners) Bohun. These arms are frequently repeated elsewhere, together with those of England (Edward I), Butler and Courtenay. The MS. was evidently executed for a Bohun (*cf.* No. 73, which is in precisely the same style), but what particular circumstances are indicated by the conjunction of arms is uncertain. Humphrey de Bohun, Earl of Hereford (d. 1322), married Elizabeth, daughter of Edward I and Eleanor of Castile, and had, among other children, Eleanor, wife of James Butler, Earl of Ormond (d. 1338), and Margaret, wife of Hugh Courtenay, Earl of Devon (d. 1377). These two Bohun sisters may have given the volume to their cousin, John of Gaunt, on his marriage with Blanche of Lancaster in 1359. In that case the introduction of the Castile-Leon arms in addition to those of England and France points to his triple royal descent. If, on the contrary, it refers to his second marriage with Constance, daughter and heir of Peter the Cruel, King of Castile, in 1371, it is difficult to account for the continual repetition of the arms of Butler, as the Countess of Ormond was already dead in 1363. The heads of two ladies in initials on ff. 12<sup>b</sup>, 25<sup>b</sup>, are perhaps portraits of her and her sister. Later the MS. belonged to Henry VI or his wife, Margaret of Anjou (m. 1445), whose arms, impaled, are inserted in the margin of the first page. Below them are the arms of John Stafford, Lord Chancellor, 1432-1450, and Archbishop of Canterbury, 1443-1452. It was therefore either inherited by Henry as great-grandson of John of Gaunt and given by him to the archbishop, or the latter was the earlier owner of the two and gave it to the King or Queen.

Obits of Henry VI, Margaret of Anjou, and Edward their son, of John Duke of Bedford, Regent of France, and Anne of Burgundy his wife, and of members of the family of Burnaby, etc., are inserted in the Kalendar.

Bound (seventeenth century) in olive morocco, stamped with I H S, a cross, sun and moon, nails, and a heart; gilt gaufered edges and silver-mounted clasps.

*Lent by H. Yates Thompson, Esq.*

**73** PSALTER OF HUMPHREY X DE BOHUN, EARL OF HEREFORD; afterwards in the possession of Elizabeth, Queen of Henry VII, and of Queen Katherine of Aragon.

English. *c.* 1370. 127 ff. 22 lines. 11¼ by 7¾ inches.

*Contents:* Sarum Kalendar, Psalter beginning and ending imperfectly. Canticles, Athanasian Creed, Litany, Collects, *Memoriae* of Saints, Gospel-sequences.

*Decoration:* Unfortunately the *Beatus*-page is lacking, and only two of the ten or more large historiated initials with which the book was once enriched have survived. These face each other (Psalms 51, 52) and are exhibited. The text of these pages is inclosed in elaborate architectural borders with pinnacles in the

upper and outer margins and incidents from the stories of the Hebrew patriarchs in the lower borders continued from the initials. Every page has a border of vine or other leaves, and every psalm-initial is historiated with an incident taken from the books of Genesis and Exodus. The initials to the prayers at the end of the volume are historiated with half-length figures of saints, those to the Gospel-sequences with seated figures of winged Evangelists. The borders and initials are by several hands. In the Kalendar there are small roundels of the Signs of the Zodiac and the Occupations of the Months.

The arms of Bohun and of England occur on many pages. In the *Memoriae* of Saints the name of the suppliant *servus tuus Hinfridus* [*sic*] occurs several times. From this and the style of the ornaments it may be inferred that the Psalter was written for the last male Bohun, Humphrey X, who succeeded his uncle in 1361 and died in 1372. His elder daughter Eleanor, whose Psalter and Hours is No. 150 in this exhibition, married Thomas of Woodstock, Earl of Buckingham and Duke of Gloucester, and his younger daughter, Mary, married Henry Bolingbroke, son of John of Gaunt, afterwards Henry IV. A smaller Psalter decorated by the same hands for another Bohun is shown beside this book.

The two large initials above described are exhibited.

The Kalendar contains various entries relating to the families of Henry VII and Henry VIII. On a flyleaf is written *This boke ys myn Elyzabeth ye quene*, and below this *This boke ys myn Katherine the qvene*. These lines are in the autograph of Elizabeth, queen of Henry VII, and Queen Katherine of Aragon respectively.

Bound in the original boards covered with patterned yellow velvet.

*Lent by Exeter College, Oxford.*

#### 74 PSALTER AND HYMNARY, from the neighbourhood of Worcester.

English (? Worcester). Second half of the thirteenth century. 6 + 217 + 2 ff. 17 lines. 7 $\frac{3}{4}$  by 5 $\frac{1}{4}$  inches.

*Contents:* Worcester Kalendar, Psalter, Canticles, Litany, Collects, Office of the Dead with music, *Hymni per circulum anni* with musical notation.

*Decoration:* Fourteen historiated initials of minute and refined workmanship. Penwork line-endings include fish and various grotesques.

The book is opened at the initials of Psalms 51 and 52. In the former Doeg is about to slay a priest. In the latter a bald and half-clad idiot stands in the presence of David.

Described by Dr. James in his *Catalogue of the Western MSS. at Queens' College, Cambridge*, No. 17.

Bound in red morocco of the eighteenth century.

*Lent by Queens' College, Cambridge.*

## 75 PSALTER, probably written in Ghent for a lady.

Flemish. Second half of the thirteenth century. 165 ff. 22 lines. 9½ by 6½ inches.

*Contents:* Kalendar with later Cistercian alterations and additions, three leaves with pictures, Psalter, Canticles, Athanasian Creed, Litany, Collects.

*Decoration:* Twelve Occupations of the Months in the Kalendar; full-page *Beatus* with figure of Christ and suppliants; nine full-page pictures, including representations of SS. Dominic, Francis, and Clare; nine historiated initials. The figures have heavy black outlines, typical of this school.

The exhibited miniature represents the original owner kneeling before St. Clare.

This book belongs to a group of which there are many examples (Bodl. Liturg. 396, B.M. 2 B. iii, etc.), probably executed at Ghent. The date cannot be earlier than the canonization of St. Clare in 1255.

Described and illustrated by Dr. James in Mr. Pierpont Morgan's Catalogue (No. 26).

Bound in modern wooden boards with stamped pigskin back. The edges retain their original blue pattern.

*Lent by J. Pierpont Morgan, Esq.*

## 76 MISSAL of the Church of St. Potentinus at Steinfeld in the Diocese of Cologne.

N. German. c. 1200. 144 ff., of which the first seventy-three belong to the original book, the remainder being additions of the fifteenth century. 16-17 lines. 10 by 7 inches.

*Contents:* The original book contained first the Ordinary of the Mass, and then the Temporal, the Epistles and Gospels being omitted throughout. The fifteenth-century scribe reversed this order, removed some portions, rewrote and altered many of the prayers, and added the missing Epistles and Gospels.

*Decoration:* A full-page miniature of the Crucifixion before the Canon, surrounded by the following inscription:

*Cesus Abel ruit et roseus fluit in nece sanguis  
Eneus in cruce vulnere pro truce tenditur anguis  
Sensus in his latet at prope jam patet ipsa figura  
Fata Ihesus subit exul homo redit ad sua jura  
Aspice mens pia que bona sit via qua gradiaris  
Tollitur in cruce Christus eo duce recta sequaris*

There are also twenty large initials of interlaced gold on blue and green grounds, and a number of less elaborate capitals.

The Crucifixion above referred to is exhibited.

The original part of the book contains a prayer to SS. Potentinus, Felicius, and Simplicius, *qui in presenti requiescunt ecclesia*, and the later scribe has written at the beginning *Liber ecclesie sce Marie scique Potentini in Steynroelt*.

Bound in brown stamped calf of the sixteenth century.

*Lent by C. W. Dyson Perrins, Esq.*

77 PSALTER of the diocese of Constance, Switzerland.

Swiss (perhaps St. Gall). Thirteenth century (after 1224). 155+9 ff. 20 lines.  $8\frac{1}{2}$  by  $6\frac{1}{4}$  inches.

*Contents*: Kalendar, eight full-page pictures, Psalter (beginning Psalm 12, v. 4), Canticles, Athanasian Creed, Litany, entries relating to the family and descendants of Lucas Walther in the sixteenth and seventeenth centuries.

*Decoration*: Nineteen full-page and two half-page pictures, nineteen pages richly decorated in arcades in the Kalendar and Litany, thirteen historiated initials and a large number of ornamental initials. The style of the work is somewhat coarse and unpleasing, but the subjects of the pictures are unusual (e.g., the martyrdom of St. George in the full-page initial to the 51st Psalm), and this, combined with their archaic treatment, makes the book an important example of the art of the diocese of Constance in the thirteenth century.

The exhibited pictures are those of the Mocking of Christ and the Martyrdom of St. George.

Four pages are reproduced in the Didot Catalogue, vol. v (1883).

The binding has contemporary pictures of the Resurrection and a Majesty fixed by strips of incised latten to the two covers. The leather back appears to be of the fifteenth century.

*Lent by C. W. Dyson Perrins, Esq.*

78 MEDICAL TREATISES IN LATIN AND FRENCH.

English or French. Thirteenth century. 328 ff. 8 by 6 inches.

*Contents*: Eight items in various hands, bound together.

*Decoration*: Fifty admirable drawings in outline on the lower margins. They are sometimes washed with brown, yellow, and green, but are more commonly uncoloured. They represent various consultations between doctor and patient, chemists' shops, operations, etc.

Two typical drawings are exhibited.

Described by Dr. James in his *Catalogue of the Western MSS. at Trinity College, Cambridge* (No. 1044).

Bound in old brown calf.

*Lent by Trinity College, Cambridge.*

79 ROMANCE OF ALEXANDER, in French verse, by Eustace or Thomas of Kent.

English. c. 1250. 46 ff. 2 columns of 46 lines.  $11\frac{1}{4}$  by  $7\frac{3}{8}$  inches.

*Decoration*: A hundred and fifty-two drawings in fine outline, lightly washed with green, red, and blue.

Among the six drawings exhibited is one of a nude weaver at a loom.

Dr. James, who has described this book fully in his *Catalogue of the Western MSS. at Trinity College, Cambridge* (No. 1446), points out that the style of the drawings resembles that in certain books known to have come from St. Albans Abbey.

Bound in paper boards with parchment back.

*Lent by Trinity College, Cambridge.*

80 BESTIARY, from Worksop Priory.

English. c. 1180. 120 ff. 24 lines.  $8\frac{1}{2}$  by  $6\frac{1}{2}$  inches.

*Contents*: *De forma mundi, De creatione mundi, De etatibus mundi, De avibus, Sermo (Quocienscunque peccator): De naturis bestiarum (Bestiarum vocabulum), De naturis volucrum, De naturis Piscium, De aquis, De naturis serpentium, De vermibus: De naturis rerum (Natura dicta), De gradibus etatis, De arboribus et de herbis, De terra, De orbe: Sermo de beato Joseph* (? Augustine, *Patr. Lat.*, xxxix, 1765).

*Decoration*: One hundred and five finely-drawn pictures of beasts, birds, fish, and reptiles, and an initial historiated with a figure of Christ holding a cross-staff. The picture of a whale is lacking. It is recorded on a fly-leaf that this Bestiary was given with other books in 1187 by Philip, Canon of Lincoln, to Worksop Priory. It was clearly done at the same place and time as an imperfect Bestiary at the British Museum, 12 C. xix, as the text of the two books is almost identical line for line. All the pictured Bestiaries, which may be divided into three groups, have lost the logical arrangement of Isidorus, from the twelfth book of whose *Etymologiae* they are largely derived.

The miniatures exhibited illustrate the chapters on the Swan and the Crane.

Described and illustrated by Dr. James in Mr. Pierpont Morgan's Catalogue, No. 107.

Bound in green morocco of the beginning of the nineteenth century.

*Lent by J. Pierpont Morgan, Esq.*

81 HUGUES DE FOUILLOY: Aviarium: Tractatus de Pastoribus et Ovibus. EXCERPTA Bestiarii.

N.E. French. Second half of thirteenth century. 102 ff. 29 lines.  $7\frac{1}{2}$  by  $5\frac{1}{2}$  inches.

*Contents*: The Aviarium of Hugues de Fouilloy is printed among the works

of Hugo de S. Victore. The two final items on the ibis and the coot are omitted from this MS. as well as from No. 84. The tract *De pastoribus* does not appear to have been printed. It is found in No. 84, and in a manuscript at Paris. The third section, also found in No. 84, consists of excerpts from a Bestiary, arranged very inconsequently, and omitting many important items.

*Decoration:* Sixty-seven miniatures, including several that are enclosed in diagrams. There is a full-page picture before the otherwise unillustrated tract *De pastoribus et ovibus*. The rest are of various sizes. The outlines are firmly drawn in black. The colours are strong and harmonious. Flat gold is often used for the draperies. The backgrounds are very varied.

The exhibited page represents the whale, which mariners have mistaken for an island with disastrous results.

An interesting feature in this MS. is that directions to the colourist may sometimes be discerned under the transparent colours. *R* represents *rose*, *a* represents *azur*, and *w*, *wit*, or *wite* stands for white. The last shows the artist to have been of English or Flemish origin.

Two of the miniatures have as a background the arms of France and Castile. These may only be used decoratively, or may imply that the book was made for St. Louis, his mother Blanche of Castile, or his daughter Blanche, who in 1269 married Ferdinand de la Cerda, Infanta of Castile.

Bound in modern green pigskin.

*Lent by C. W. Dyson Perrins, Esq.*

## 82 HUGUES DE FOUILLOY: AVIARIUM. PHYSIOLOGI Bestiarium.

Probably N.E. French. *c.* 1270. 43 ff. 2 columns of 32 lines. 11 $\frac{5}{8}$  by 8 $\frac{1}{4}$  inches.

*Contents:* The Aviarium of Hugues de Fouilloy follows the text of Sloane MS. 278 at the British Museum, and the printed copies, in ending with articles on the ibis and the coot which are absent from this section of Nos. 81 and 84. The Bestiary is of irregular order and ends with the whale. Many leaves are lacking.

With this MS. is bound up a smaller *Ordo de sacris ordinibus benedicendis* from Durham Cathedral, no doubt written in Durham in the eleventh century.

*Decoration:* Forty-one pictures of birds and beasts on undiapered grounds of blue and dark pink. Gold is used only for the corners of the frames. There are two decorative initials.

The exhibited pages are thus described by Dr. James in his *Catalogue of the MSS. at Sidney Sussex College* (No. 100):

(*a*) A two-legged dragon, brown, blue, and red, two-winged, crested, with long red tongue; his tail is coiled round one of the hind legs of a black elephant.

(*b*) In two tiers. *i.* Blue ground; on left a black elephant about to eat a mandrake, represented by a half-figure of a woman growing in the ground; on

right, a mass of building with four towers inside, some of which are topped with crosses; this is Paradise, outside which the mandrake grows. ii, Red ground; on left a black elephant plants his fore-feet on the back of a dragon; his hind legs are in green water; on right, a black female elephant, also standing in water; below her a small elephant just born; two fishes in the water.

Bound in rough deerskin.

*Lent by Sidney Sussex College, Cambridge.*

### 83 BESTIARY.

Probably English. *c.* 1280. 18 ff. 2 columns of 45 lines. 10½ by 7 inches.

*Contents:* The text of the Bestiary as far as the picture of Amos follows the order of Nos. 81 and 84 (with trifling omissions and additions), after which numerous items that do not occur in Nos. 81 and 84 are added without break from the more usual type of Bestiary represented by MSS. 11283, Sloane 3544, Harl. 3244, and 12. F. xiii at the British Museum.

Five other books are bound with this Bestiary. They have no connection with it and were evidently put together for the sake of convenience by Thomas Nevile, Dean of Canterbury (1593-1615). They are described by Dr. James in his *Catalogue of the Western MSS. at Trinity College, Cambridge* (No. 884).

*Decoration:* An illuminated initial and 106 small miniatures of animals, birds, and reptiles, beautifully drawn on blue and pink backgrounds, in burnished gold frames.

The exhibited pages show the Bear licking her cubs into shape, the Leucrota, the Crocodile, the Manticora, the Parandrus, the Eale, and a dog defending a fold from a wolf.

Bound in brown leather of *c.* 1600, stamped with the arms of Thomas Nevile.

*Lent by Trinity College, Cambridge.*

### 84 HUGUES DE FOUILLOY: *Aviarium. Tractatus de Pastoribus et Ovibus. EXCERPTA Bestiarum.* GUILLAUME DE CONCHES: *Philosophiae Compendium.* ANONYMI de Anima.

N.E. French. Dated 1277. 3+200 ff. 2 columns of 21 lines. 10½ by 6½ inches.

*Contents:* The first three sections are identical with No. 81. The work of Guillaume de Conches is found in two MSS. at Oxford (Univ. Coll. 6 and Magdalen Coll. 161). The final tract begins *Inter omnia quae creator.*

*Decoration:* The pictures in the first three sections are identical with those in No. 81 as regards position and subject, but are of coarser execution. Before the work of Guillaume de Conches there are seven pages of monsters, four on

each page. In the text there are fourteen astronomical diagrams. There is another large diagram before the final tract.

Two pages of human monsters from the work of Guillaume de Conches are exhibited.

At the end is the colophon *Anno milleno biscenteno septuagesimo septimo.*

*Distant natura caseus flens et petra dura*

*Sic distant vetere iuvenis vir cum muliere.*

The style is that of French Flanders.

Bound in brown calf.

*Lent by Sion College.*

85 SCRIPTURAL TYPES AND ANTI-TYPES, with metrical descriptions in Latin.  
APOCALYPSE, with text in French.

English. Second half of thirteenth century. 58 ff.  $10\frac{2}{3}$  by  $7\frac{1}{2}$  inches.

*Decoration:* The first eight leaves contain a series of paintings arranged in medallions, five and two halves on each page, of Scripture subjects, principally types and anti-types. The next forty-nine leaves contain ninety-eight large illustrations to the Apocalypse, rather coarsely drawn, with French text below.

The book is opened at two pages of types and antitypes.

Dr. James, who has described this MS. at length in his *Manuscripts in the Library of Eton College* (No. 177), remarks that the medallions appear to be designed for stained glass windows. In the *Cambridge Antiquarian Society's Communications*, vol. x, he has discussed the relation of the medallions and the accompanying verses to a series of paintings and verses formerly in the Chapter House of Worcester Cathedral. The treatment of the hair in the illustrations to the Apocalypse, with which Dr. James compares MS. 434 at Lambeth Palace, also recalls stained glass.

Bound in brown calf of the seventeenth century, rebounded.

*Lent by Eton College.*

86 ARISTOTELIS de historiis animalium libri XVI et de generatione animalium libri V.

French. c. 1280. 150 ff. 2 columns of 44 lines. 12 by  $8\frac{1}{2}$  inches.

*Decoration:* 21 large initials historiated with animals and coloured foliage, beautifully drawn. There are kindred subjects on the marginal bars attached to these initials.

A typical initial is exhibited, with various animals on the bar of ornament in the lower margin.

Bound in russia leather.

*Lent by Merton College, Oxford.* (MS. O. 1. 3.)



- 87 APOCALYPSE AND LATIN COMMENTARY OF BERENGAUDUS, with pictures of the Life of St. John, etc., at the end; written for a member of the family of de Quincy.

English (?Canterbury). Second half of the thirteenth century. 2 + 54 ff. 10 $\frac{3}{4}$  by 7 $\frac{3}{4}$  inches.

*Decoration:* Full-page picture of a seated Benedictine, colouring an image of the Virgin and Child. Seventy-eight large illustrations of the Apocalypse; with a beaver, a porcupine, and six illustrations of a story of an unrighteous king on the lower margin. A full-page St. Christopher, twenty pictures of the life of St. John, two on a page. Two pictures on one page, illustrating a legend of a knight armed by the Virgin. Six pictures of the story of Theophilus, two on a page. Full-page pictures of St. John writing the Apocalypse, the Virgin and Child, An allegorical seraph (as in the Psalter, Arundel MS. 83, at the British Museum), *Noli me tangere*, St. Laurence, St. Catherine, St. Margaret, St. Edmund the king, the Crucifixion, St. Dunstan (?), St. Edmund, archbishop (?), An allegory of a woman (Repentance) armed with the shield of Faith and assailed by the Devil and other adversaries, from whom she is protected by a guardian angel, and on the last page a large representation of the Holy Face. Burnished gold is used in the background of the illustrations to the Apocalypse, but not in the other pictures. At the beginning there is an illuminated initial in which an angel directs St. John to write. In the lower margin there is a peacock.

The exhibited miniatures represent (1) Our Lord addressing St. John (ch.xxii, 10-21), and (2) St. Christopher.

At the feet of the Virgin, on f. 48, kneels a lady bearing the arms of de Quincy, perhaps Eleanor, wife of Roger de Quincy, Earl of Winchester (d. 1264). She afterwards married Sir Roger de Leybourne of Leybourne and Leeds Castle in Kent (d. 1371). See the Palaeographical Society's *Facsimiles*, Ser. II, pt. x, 1894, pl. 195.

This splendid Apocalypse closely resembles one belonging to Mr. Yates Thompson, which is unique in containing illustrations of the Commentary as well as of the text; it is conjectured that they were both written at St. Augustine's, Canterbury.

Bound in old calf.

*Lent by the Archbishop of Canterbury.* (Lambeth MS. 209.)

- 88 APOCALYPSE AND LATIN COMMENTARY OF BERENGAUDUS, with Life of St. John prefixed.

English. c. 1250. 41 ff. 12 $\frac{1}{2}$  by 9 inches.

*Decoration:* A large picture on each of the eighty-two pages, beginning with two, out of an original series of eight, relating to the life of St. John. The figures are tinted with beautiful and harmonious colours, but the backgrounds are left white. The faces are very expressive. Gold is used chiefly for haloes and crowns,

On nearly every page there is an illuminated initial, often beautifully historiated. The text is written in black, the commentary in red.

The miniatures exhibited illustrate the 12th chapter, *vv.* 1-5, and represent, (1) the "woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars"; (2) the "great red dragon having seven heads and ten horns and seven crowns upon his heads. And his tail drew the third part of the stars of heaven, and did cast them to the earth; and the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born. And she brought forth a male child, who was to rule all nations with a rod of iron; and her child was caught up unto God, and to his throne."

This belongs to a group of Apocalypses perhaps emanating from St. Albans. It closely resembles MS. Add. 35166 at the British Museum.

Bound in modern red pigskin.

*Lent by C. W. Dyson Perrins, Esq.*

### 89 APOCALYPSE, with Latin exposition of Berengaudus.

English (? Canterbury). Early fourteenth century. 1+39+25 ff. 12 by 8½ inches.

*Decoration:* Seventy-eight pictures corresponding with those in No. 88, but of coarser execution. The backgrounds are left white. On the margins there are red pen-work ornaments of remarkable delicacy.

The exhibited miniatures illustrate ch. xviii, and represent (1) "Babylon the great is fallen, is fallen, and is become the habitation of devils, and the hold of every foul spirit, and a cage of every unclean and hateful bird," and (2) "And a mighty angel took up a stone like a great mill-stone, and cast it into the sea, saying, Thus with violence shall that great city Babylon be thrown down, and shall be found no more at all."

This book was probably written at Canterbury. There are, however, some scribbles in which Croyland is mentioned.

Bound in rough calf.

*Lent by Magdalene College, Cambridge.*

### 90 APOCALYPSE IN FRENCH, with French Commentary.

English or N. French. *c.* 1300. 88 ff. 22 lines. 9 by 6½ inches.

*Contents:* Prologue begins: *Seint poul le apostle dit.* Text begins: *Ieo Iohan vostre frere e parcencr en tribulation.* Commentary begins: *Par seint Iohan sunt signifie.* Ends: *ele vienge ala vie de glorie.* A short prayer follows: *Ihesu crist le filz seinte Marie.* This is the text of a large group of Apocalypses.

*Decoration:* Large initial historiated with figure of St. Paul, with half-border attached, on which are a peacock, and an archer shooting at a rabbit. Sixty-six miniatures, of various sizes, in the text.

The miniature exhibited represents the Serpent vomiting a flood, the Woman flying to the wilderness, and the Dragon persecuting her seed (xii, 13-17).

At the foot of f. 45 is written [L]iber iste constat domine Johanne de Boun. This may have been Joan, daughter of Robert de Quincy and wife of Humphrey de Bohun.

Bound in modern brown calf.

*Lent by New College, Oxford.*

### 91 APOCALYPSE in French, with French Commentary.

N.E. French. Early fourteenth century. 44 ff. 2 columns of 30 lines. 11 by 8 inches.

*Contents:* Identical with those of No. 90.

The miniatures exhibited represent the Sounding of the Trumpet by the Sixth Angel, and the Loosing of the Four Angels who were bound in the River Euphrates; also the riders on horses with the heads of lions killing the third part of men.

*Decoration:* Seventy miniatures a column wide, and of varying heights.

From the Jesuit College at Paris.

Bound in mottled calf of the eighteenth century.

*Lent by Alfred H. Huth, Esq.*

### 92 GREGORII MORALIA SUPER JOB.

English (East Anglian). c. 1300. 223 ff. 2 columns of 70 lines. 19½ by 12 inches.

*Decoration:* Twenty-one historiated initials (others have been cut out) of the finest style; with partial borders of great beauty, in which large hawthorn, vine and other leaves, of various colours, are employed in a masterly way. The writing has rather an Italian look. Dr. James, who has described this book in his *Catalogue of the Manuscripts at Emmanuel College* (No. 112), conjectures that it came from Norwich, and points out its affinity to the famous Ormesby Psalter in the Bodleian Library. There is little doubt that some of the best work in the Psalter (which was decorated by several hands) is by the artist of this book.

In the initial on the page exhibited St. John is represented preaching. A group of listeners sit on the ground before him.

Bound in old brown calf.

*Lent by Emmanuel College, Cambridge.*

### 93 GREGORII IX DECRETALES, cum apparatu Bernardi, etc.

Written by an Italian, perhaps at Bologna. Illuminated in Paris. Late thirteenth century. 2+274 ff. 17¾ by 10¾ inches.

*Contents:* Decretals of Gregory IX with gloss of Bernardus; Constitutions of

Gregory X with glosses of Durandus and Garcia; Constitutions of Nicholas III with gloss; Constitutions of Alexander IV; Constitutions of Clement IV. Of the last there are only four lines, the rest being missing.

*Decoration:* A well-drawn miniature at the beginning of each of the five books of the Decretals, and a great number of illuminated initials, some of which are historiated with heads. Three larger initials at the beginning are historiated with a doctor teaching his pupils, a King, and the Trinity. On f. 121<sup>b</sup> there is a picture, added in the fourteenth century, of the Virgin and Child and St. Agnes under cusped Gothic arches.

In the miniature exhibited a layman is being ejected from the part of a church reserved for the clergy. On the opposite page is the added picture just described.

Gregory's Decretals were addressed to the doctors and scholars of Paris and Bologna, and many copies of the book exist in which the writing is manifestly Italian and the decoration French. The admirable little pictures in this book are Parisian, and were perhaps executed under the direction of the illuminator Honoré, as was the case with those in a copy at Tours.

The added picture has arms above the figures, *azure a saltire or*, and *gules a fess or*.

Bound in modern oak boards, with red morocco back and gold tooling.

*Lent by C. W. Dyson Perrins, Esq.*

94 GREGORII IX DECRETALES CUM BERNARDI APPARATU, written in 1290 by Thomas the Norman.

French (Parisian). Dated 1290. 354 ff. Text, 2 columns of 38-40 lines. Commentary, 71 lines. 16 $\frac{3}{8}$  by 10 inches.

*Decoration:* There is, as usual, a miniature before each of the five books. Those to Books 2-5 are in the Parisian style of the end of the thirteenth century. The miniature to Book 1 was for some reason erased and repainted about forty years later.

The exhibited miniature represents a layman being thrust from the portion of a church reserved for the clergy (compare the same subject in No. 93).

At the end is the colophon: *Explicit apparatus decretalium editus a bernardo cum omnibus additionibus novis et veteribus. deo gratias. amen.*

*Thoma normanno milleno scribitur anno  
et ducenteno domini novies quoque deno.*

This is specially interesting, seeing that the script (as is so often the case with books of Canon Law) is distinctly Italian, and it is a question whether Thomas the Norman wrote at Bologna or at Paris.

Bound in soft white skin.

*Lent by Bruce S. Ingram, Esq.*

## 95 JUSTINIANI DIGESTORUM SEU PANDECTARUM LIBRI XXXIX-L.

Writing Italian. Miniatures and illuminated initials French. Early fourteenth century. 381 ff. 17 by 10½ inches.

*Decoration:* Before the first book there is a miniature of the width of two columns of text. Each of the other eleven books begins with a miniature of the width of a column. The figures are well-drawn under architectural canopies, but are less masterly than those in the Decretals, Nos. 93 and 94, which are of a similar character, a few years earlier in date. There are quantities of illuminated initials which light up the otherwise monotonous pages.

In the miniature exhibited, illustrating book xlv *De verborum obligationibus*, the Emperor Justinian judges between two disputants.

Six shields are attached to the border-work on the first page. At the beginning of the fortieth book there are two more, and under one of them (*Gules an eagle displayed argent crowned and membered az.*) is written in an Italian hand *Liber iacobi de a. . . .* The important name is erased, and the last letters of it are illegible. The arms given above were borne by the family of Coligny of Burgundy.

Bound in old red morocco.

*Lent by the Advocates' Library, Edinburgh.*

## 96 THE CALLING OF SS. PETER AND ANDREW, in initial D.

Leaf from a choir-book, with full border of richly-coloured scroll in which are a number of figures, including St. Augustine or St. Benedict enthroned, with a monk of his Order kneeling on either side, and holding his pastoral staff and jewelled mitre. Probably Florentine. Fifteenth century. 23¾ by 17¾ inches.

*Lent by the Victoria and Albert Museum. (MS. 1019.)*

## 97 DAVID RAISING HIS SOUL TO GOD, in initial A.

Leaf from the beginning of a Gradual (*Ad te levavi animam meam*), written for a house of Dominican nuns, some of whom are represented in the lower margin. Italian. Early fifteenth century. 22½ by 15¼ inches.

*Lent by the Victoria and Albert Museum. (MS. 963.)*

## 98 THE CORONATION OF A NUN BY THE ETERNAL FATHER, in initial D of Psalm 109.

Leaf from a Psalter, with full border containing finely drawn portraits of Dominicans. Italian (Umbria). *c.* 1490. 18¾ by 12¾ inches.

*Lent by the Victoria and Albert Museum. (MS. 1040.)*

## 99 VULGATE BIBLE.

N. French. *c.* 1250. 479 ff. 2 columns of 51 lines.  $10\frac{3}{8}$  by  $5\frac{1}{2}$ .

*Contents:* Genesis—iv Kings, Isaiah, Jeremiah, Baruch, Lamentations, Ezechiel—Malachi, Paralipomenon—Ecclesiasticus, Maccabees. Acts and Catholic Epistles come before the Pauline Epistles. Most of the books have *Capitula*. Daniel ends *coram eo*. A concordance of the Gospels is added in what looks like an Italian hand of early fourteenth century between the prologue and Genesis. The Hebrew names and some of the *Capitula* and Prologues are in four columns.

*Decoration:* Only Genesis and Matthew have historiated initials. The latter opens with a splendid Jesse-tree, like a painted window of the period. All the other books have finely designed ornamental initials, often of large size.

The Jesse-tree is exhibited.

Bound in red morocco of the eighteenth century, with the arms of Viscount Strangford.

*Lent by C. W. Dyson Perrins, Esq.*

## 100 VULGATE BIBLE.

English. *c.* 1240. 421 ff. 2 columns of 53-55 lines.  $11\frac{3}{4}$  by  $7\frac{1}{2}$  inches.

*Contents:* List of the books of the Bible, etc., by a fifteenth-century hand, Prologue, Genesis—Paralip. II, Proverbs—Ecclesiasticus, Job, Tobit, Esther, Ezra, Nehemiah, Maccabees, Ezechiel, Daniel, Isaiah, Jeremiah, Lamentations, Minor Prophets, Psalms, Gospels, Acts, Catholic Epistles, Pauline Epistles, Hebrew names (*Aaz—Zuzim*), *Materia Evangeliorum*.

The text is in the transition-stage between the unrevised Vulgate of the twelfth century and that edited by the University of Paris, and generally adopted in the thirteenth century. The order of the books as set out above is very irregular and unusual. Esdras and Baruch are omitted.

*Decoration:* It is impossible to speak too highly of the initials with which the various books and prologues are enriched. They number 110, of which 43 are filled with foliage, monsters, or other decorative subjects. The historiated initials are often on a larger scale than usual, and the figures are beautifully drawn.

In the initial exhibited the death of Joshua is depicted.

Bound in modern olive morocco.

*Lent by C. W. Dyson Perrins, Esq.*

## 101 VULGATE BIBLE.

English. *c.* 1250. 337 ff. 2 columns of 54 lines.  $9\frac{1}{4}$  by  $6\frac{1}{2}$  inches.

*Contents:* The usual arrangement of books. The prologues are rather scanty.

*Decoration:* One hundred and thirty-nine illuminated initials, of which twenty-

seven are historiated. The figures are of a rather short type with large heads, prominent eyes, and long, straight noses.

The exhibited initial to Numbers shows the Deity on a tower addressing Moses, who is horned and nimbed.

This is one of a group of English Bibles, to which MSS I C. 1 and 15253 at the British Museum and Lord Aldenham's Bible (No. 102) also belong. It is certain that these four Bibles were executed at the same time and place.

Described in Mr. Yates Thompson's Catalogue, vol. ii, No. 53.

Bound in modern limp vellum.

*Lent by S. C. Cockerell, Esq.*

### 102 VULGATE BIBLE.

English. *c.* 1250. 1+294+2 ff. 2 columns of 63 lines.  $8\frac{3}{8}$  by  $5\frac{7}{8}$  inches.

*Contents:* Identical with those of No. 101. At the beginning there is a list of the books, added in the fifteenth century, in what looks like a Dutch or German hand.

*Decoration:* One hundred and two illuminated initials, of which eighteen are historiated. This Bible closely resembles No. 101 in style as well as contents.

The exhibited initial to Genesis illustrates the Days of Creation.

Bound, perhaps in Germany, in red velvet, with part of an ivory diptych inserted in the lower cover.

*Lent by Lord Aldenham.*

### 103 VULGATE BIBLE, probably written at York.

English. *c.* 1260-80. 427 ff. 2 columns of 49-50 lines.  $8\frac{1}{2}$  by  $5\frac{5}{8}$  inches.

*Contents:* Prologues of most of the books collected together at the beginning, Genesis—2 Paralipomenon, Esdras i-v (= Ezra, Nehemiah, Esdras, and the "Apocrypha Esdrae" = 2 Esdras of the Apocrypha, otherwise called 4 Esdras), Judith, Esther, Tobit, Job—Maccabees, Gospels, Acts, Catholic Epistles Pauline Epistles, Apocalypse, Hebrew names Aaron—Zorobabel. Esdras begins *Et egit Josias*, as in some Bibles, and not *Et fecit Josias*, as in the majority. There is an unusual opening to Baruch (*Et factum est*). The list of Hebrew names is not the familiar one.

*Decoration:* The illuminated initials are by two distinct hands. The first hand was responsible for 112, of which thirty-four are historiated. These are in exactly the same style as the initials in the York Psalter, No. 44 in this exhibition, and the two books must have been decorated at the same time and place, if not by the same artist. The second and less skilful hand made seventeen initials, all historiated except one.

On the exhibited pages St. John is represented in the initial S, and St. Paul addressing the Romans in the initial P.

Bound in old violet velvet.

*Lent by S. C. Cockerell, Esq.*

**104** LEGEND OF A BENEDICTINE FEMALE SAINT.

Miniature cut from a book. Italian (Sieneſe). Fifteenth century.  $9\frac{3}{4}$  by  $10\frac{3}{4}$  inches.

On the left a chapel, in which the ſaint lies in a marble tomb. Above, two angels carry her ſoul, ſtill clad in Benedictine habit, to heaven. On the right a ſhip, in which the ſaint ſits with other Benedictine nuns and three laymen.

*Lent by C. Brinsley Marlay, Esq.*

**105** THE CALLING OF SIMON PETER AND ANDREW, attributed to Antonio da Monza.

Initial M from a choir-book. Milanese. Early ſixteenth century.  $8\frac{1}{4}$  by  $8\frac{1}{4}$  inches.

*Lent by George Salting, Esq.*

**106** VULGATE BIBLE, executed at Winchester.

English (Wincheſter). Second half of the twelfth century. 191 ff. 2 columns of 54 lines. 23 by  $15\frac{3}{4}$  inches. This is the ſecond of three volumes.

*Contents:* Prophets, Gallican and Hebrew Pſalter, Proverbs—Eccleſiaſticus, Paralipomenon I, II, Job.

*Decoration:* Magnificent hitoriated initials to each of the books, as well as to many of the prologues, and to both verſions of Pſalms 1, 51, 101, 109. Some of the initials are in various ſtages of incompletiion.

In the exhibited pages the initial on the left to Malachi represents that prophet being addreſſed by the Deity. On the right are the opening chapters of the Pſalms. The initial to the Gallican verſion ſhows David ſlaying the bear and the lion, that to the Hebrew verſion ſhows (above) Chriſt caſting out a devil, and (below) the Harrowing of Hell.

This Bible is one of ſix great Bibles of the twelfth century by English ſcribes, two others being at Corpus Chriſti College, Cambridge, one at the library of St. Geneviève, Paris, one at Lambeth, and one at Durham. There is every probability that this is the MS. referred to in the Life of St. Hugh of Lincoln. Henry II, who founded the Priory of Witham in Somereſet, had appointed Hugh prior in 1173, and finding that the monks needed a Bible, he borrowed one from Wincheſter and preſented it to Witham. The chance viſit of a Wincheſter monk led to its recognition, and it was reſtored to Wincheſter by St. Hugh.

Bound in green leather of the nineteenth century.

*Lent by the Dean and Chapter of Wincheſter.*



**107** VULGATE BIBLE, probably from Canterbury.

English (? Canterbury). Second half of thirteenth century. 404+2 ff. 2 columns of 56 lines.  $17\frac{1}{8}$  by  $8\frac{5}{8}$  inches.

*Contents:* This Bible, like No. 103, contains the apocryphal fourth book of Esdras. It also contains the apocryphal Epistle of St. Paul to the Laodiceans. Esdras I is of the unusual version beginning *Et egit Iosias*.

*Decoration:* Eighty-four historiated initials of very fine style, and numerous decorative initials, in which there is sometimes a quarterly arrangement of the backgrounds.

The exhibited initial to St. Matthew is historiated with a Jesse-tree.

Described by Dr. James in his *Catalogue of Manuscripts at Sidney Sussex College* (No. 96). Dr. James has pointed out the relation of this Bible to No. 108. They probably both came from Canterbury.

Bound in brown calf.

*Lent by Sidney Sussex College, Cambridge.*

**108** EPISTOLAE PAULI GLOSSATAE, from St. Augustine's, Canterbury.

English (? Canterbury). Second half of the thirteenth century. 294 ff. 2 columns. Text 26 lines, gloss 54 lines.  $14\frac{3}{4}$  by  $9\frac{3}{4}$  inches.

*Decoration:* Fourteen historiated initials of very fine style and one good decorative initial.

The exhibited initial to Ephesians shows St. Paul in prison handing his letter to a messenger.

On a fly-leaf is written in a large hand of *c.* 1300 *Epistole Pauli Glosate W. De Wilmintone. D. III. Gradu scdo. De librario sci Aug'. Cant'*. This is repeated with the addition of the letters C.E. at the foot of the first page of text.

Dr. James, who has described this fine volume in his *Catalogue of the Western MSS. at Trinity College, Cambridge* (No. 115), points out its resemblance to the Bible No. 107. They must certainly have come from the same scriptorium, probably that of St. Augustine's, Canterbury. Fourteen of William of Wilmington's books passed at his death to the Library of St. Augustine's.

Bound in old brown calf, stamped with the arms of Archbishop Whitgift.

*Lent by Trinity College, Cambridge.*

**109-111** Part of a VULGATE BIBLE, from the Monastery of Marquette, near Lille.

N.E. French. Second half of the thirteenth century. 3 volumes. 273 ff. 2 columns of 30 lines.  $18\frac{5}{8}$  by 13 inches.

*Contents:* Genesis—2 Paralipomenon, Prophets, Proverbs—Ecclesiasticus, Job, Tobit, Judith, Esther, Ezra, Nehemiah, Maccabees. The Psalms and New Testament are missing, and many plain leaves of text have been removed throughout. The order of the books is an unusual one.

*Decoration:* Seventy-five large initials, forty-four of which are historiated. They are by several artists, one of whom employs a pattern of gold on burnished gold with extraordinary skill.

In No. 109 the great initial I to Genesis shows the Days of Creation in seven roundels and the Crucifixion in the eighth. In No. 110 Job and his wife are depicted, and the fine decoration of gold on gold may be seen on the panel on which the letter rests. In No. 111 two of Jonah's companions are throwing him into the jaws of the whale.

In three places is written in a formal fifteenth-century hand: *Iste liber pertinet ecclesie beate marie de marquetta iuxta insulam tornacensis diocesis*. The style of the book points to the Lille district as the place of origin.

Bound in modern dark red pigskin.

*Lent by S. C. Cockerell, Esq.*

- 112 S. AUGUSTINI Flores. JOHANNIS DAMASCENI Libri IV. Written by Johannes dictus Campions and Arnulphus de Camphaing, and illuminated by Gossvins de Lecaucie.

N.E. French. c. 1280. 410 ff. 2 columns of 25 lines.  $6\frac{3}{8}$  by  $4\frac{1}{2}$  inches.

*Decoration:* Six fine initials in gold and colours. One of these, which closely resembles some of the initials in Nos. 109-11, is exhibited.

On f. 410 is written in red: *Explicit Damascenus. Me scripsit Johannes dictus Campions et Arnulphus de camphaing*; and in blue: *et Gossvins de lecaucie l'enlumina*. Very few books of this period exist in which the names of both scribes and illuminator are given. There is reason to suppose that they worked at the famous Augustinian Abbey of Cysoing, in the neighbourhood of Lille. A small Bible signed by Arnulphus de Camphaing is described in the Catalogue of Mr. A. Firmin-Didot, vol. ii, (1879) No. 1.

Bound in panelled russia leather.

*Lent by S. C. Cockerell, Esq.*

- 113 VULGATE BIBLE.

French. c. 1270. 629 ff. 2 columns of 44 lines.  $5\frac{7}{8}$  by  $3\frac{5}{8}$  inches.

*Contents:* The usual arrangement of books with Hebrew names *Aaz—Zuzim*.

*Decoration:* Eighty-two historiated initials and sixty-two decorated initials of great delicacy. Red and blue saw-pattern wherever a chapter begins. On a blank fly-leaf opposite the opening page there is a good pen-and-ink drawing of St. Jerome writing on a scroll. This was added in the second half of the fourteenth century.

The initial to Genesis is shown, containing the Days of Creation and the Crucifixion. This is a typical example of the better sort of small Bible, of which large quantities were written in Paris towards the end of the thirteenth century.

Bound in modern olive morocco.

*Lent by Sion College.*

#### 114 VULGATE BIBLE.

French. *c.* 1270. 772+15 ff. 2 columns of 46 lines.  $5\frac{3}{8}$  by  $3\frac{3}{8}$  inches.

*Contents:* The usual arrangement of books and prologues.

*Decoration:* One hundred and fifty-eight illuminated initials, half of which are historiated. The figures are drawn with exceptional delicacy.

The exhibited initial to Proverbs shows Solomon teaching Rehoboam.

This is another admirable example of the little Bibles produced in such numbers in Paris in the second half of the thirteenth century. It formerly belonged to John Ruskin.

Bound in black morocco, with blind patterns.

*Lent by Mr. and Mrs. Arthur Severn.*

#### 115 NEW TESTAMENT IN FRENCH.

French. Fourth quarter of the thirteenth century. 133 ff. 2 columns of 42 lines.

*Decoration:* A hundred historiated initials, crowded with small figures, beautifully coloured in light tints, among which blue largely predominates.

In the four initials exhibited there are seventeen little pictures of St. Paul addressing groups of Galatians.

Bound in brown calf of the eighteenth century.

*Lent by Christ Church, Oxford. (MS. E. 6.)*

#### 116 VULGATE BIBLE, written by a scribe named Marinus.

Written by an Italian, illuminated in France. *c.* 1270. 468 ff. 2 columns of 58 lines.  $14\frac{3}{8}$  by  $9\frac{1}{4}$  inches.

*Contents:* Prologue, Genesis—2 Maccabees, Gospels, Pauline Epistles, Acts, Catholic Epistles, Apocalypse, Hebrew names *Aas-Zuzim*. The text and prologues follow the revised thirteenth-century arrangement. There is a list of *Capitula* to Tobit, but to no other book.

*Decoration:* 163 illuminated initials, of which 82 are historiated with figures which are on the whole finely drawn though sometimes rather listless. The

decorative initials are, with the exception of eighteen in the Hebrew names, large and noble in design. They resemble some initials from a larger Bible at the Victoria and Albert Museum. There is a marked tendency to symmetrical arrangements, and the interstices formed by the coils of foliage are filled with various colours, blue, vermilion, pink, and gold, which give an appearance of mosaic similar to that found in the twelfth-century initials which were revived in Italy in the fifteenth century. A notable feature is a beautiful gray diaper.

The initials exhibited are those to the Epistles to Timothy and Titus, in both of which St. Paul is depicted.

At the end of the Apocalypse is written in red by the scribe of the text:

*Finito libro referamus gratia xpo  
Vivat in celis marinus nomine felix.*

This name *Marinus* confirms the impression given by the appearance of the page that the writer was an Italian.

Bound in English dark blue morocco of the first half of the nineteenth century.

*Lent by C. W. Dyson Perrins, Esq.*

**117** A BISHOP CARRYING THE HOST IN A MONSTRANCE ALONG A COUNTRY ROAD, of the School of Girolamo dai Libri.

Initial S of the word *Sacerdos* from an Antiphoner (Office for Corpus Christi). N. Italian. Early sixteenth century.  $7\frac{3}{8}$  by  $7\frac{1}{4}$  inches.

This initial perhaps has much in common with No. 118. It is of the same style, but rather less delicate in workmanship.

*Lent by C. Brinsley Marlay, Esq.*

**118** ST. KATHERINE OF ALEXANDRIA DISPUTING WITH THE GRAMMARIANS BEFORE MAXENTIUS, by Girolamo dai Libri.

Initial M from a choir-book. N. Italian. Early sixteenth century.  $8\frac{3}{8}$  by  $7\frac{3}{4}$  inches. Signed HERONIMUS. F. on the base of the central column.

*Lent by the Victoria and Albert Museum. (MS. 1184.)*

**119** POMPEY FLEEING AFTER THE BATTLE OF PHARSALIA, the BATTLE OF CANNÆ, AND CAESAR CROSSING THE RUBICON, attributed to Jean Fouquet.

Three leaves from a copy of *Les faits des Rommains*. French. School of Tours. Third quarter of the fifteenth century.  $17\frac{3}{4}$  by 13 inches each.

Mr. Thompson owns a fourth leaf from the same book.

*Lent by H. Yates Thompson, Esq.*

## 120 FIVE MINIATURES FROM A BOOK OF HOURS.

Flemish (Bruges). *c.* 1500. 7 by 5 inches.

*Subjects:* The Crucifixion, The Annunciation, St. Anne with the Virgin and Child, The Last Judgment, and the Assumption of the Virgin. The first and last have decorative borders and the others pictorial borders.

The figure of St. Anne with the Virgin and Child is almost identical with one in British Museum, Egerton MS. 2125, f. 212<sup>b</sup> (reproduced in G. F. Warner's *Illuminated Manuscripts in the British Museum*, Second series, London, 1900).

*Lent by the Rev. E. S. Dewick.*

## 121 JUSTICE, in an initial M.

From a Choir-Psalter. Spanish. Between 1479 and 1492. 11 $\frac{3}{4}$  by 9 $\frac{3}{4}$  inches without the made-up border.

This is the initial of Psalm 131 (*Memento domine David*), the first psalm of Thursday Vespers. Justice is represented as a crowned maiden, enthroned and surrounded by seven other crowned maidens, one of them in gorgeous raiment of peacock's feathers. On the right of Justice is an open coffer, covered with black leather and lined with red, which is full of gold coins, of which she is making liberal distribution. On her left is a sword. The attendant maidens have their laps full of coins. The whole is surrounded by an inscription, "IVSTICIA EST SINGVLARVM RERVM ET PERSONARVM EQVISSIMA DISTRIBVCIO QVAM QVIS OBTINENS. . . ." The figure of Justice has a scroll, with the words *Reddo unicuique secundum opera sua*, and the seven maidens have scrolls inscribed with passages from the Psalms of Thursday Vespers.

The letter has been mounted and surrounded with a border 2 $\frac{1}{2}$  inches wide, made up of pieces cut from the same manuscript. The border consists of foliage, with animals, birds, and grotesques, and contains the arms of Ferdinand and Isabella of Spain several times repeated, together with the yoke (*yugo*) and bundle of arrows (*flechas*), the devices respectively of Ferdinand and Isabella. The arms do not show the pomegranate which was added in base to the royal arms after the conquest of Granada. Consequently the date is between 1479, when Castile and Aragon were united under Ferdinand and Isabella, and 1492, when Granada was conquered.

*Lent by the Rev. E. S. Dewick.*

## 122 TEMPERANCE, in an initial B.

From the same Psalter as No. 121. This initial is from Psalm 143, which is the first Psalm of Saturday Vespers, and the opening words of the text are given.

The seven maidens attendant on Temperance have scrolls with sentences, which are taken from the Psalms of Saturday Vespers.

A third initial from this royal Choir-book, historiated with Hope, in an initial D, the first letter of Psalm 114 (*Dilexi quoniam*), which is the first psalm of Monday Vespers, is in Mr. Dewick's possession.

*Lent by Charles P. D. Maclagan, Esq.*

123 BOOK OF HOURS, of a Northern French use.

French. *c.* 1290. 66 ff. 18 lines. 5½ by 3¼ inches.

*Contents:* Hours of the Virgin, Hours of the Cross, Hours of the Trinity, Hymn in a late hand *Salve sancta caro dei*, Hours of the Holy Ghost, Office of the Dead, *Commendatio animarum*.

*Decoration:* Thirty-four historiated initials finely drawn. The initial exhibited represents the Agony in the Garden.

The style of the book suggests that it was written at Amiens. In the sixteenth century it belonged *aux dames Anne et Françoise de Saligny*.

Described by Dr. James in Mr. Pierpont Morgan's Catalogue (MS. 31).

Bound in modern brown morocco.

*Lent by J. Pierpont Morgan, Esq.*

124 BOOK OF HOURS, of a Northern French use, written for a lady.

French (? S. Denis). Middle of thirteenth century. 140 ff. 29 lines. 6½ by 4¼ inches.

*Contents:* Fourteen full-page pictures, Kalendar, Hours of the Virgin of an unidentified use, Hours of the Holy Ghost, Penitential Psalms and Litany, Office of the Dead, Psalter of St. Jerome, Prayer of St. Augustine before the Psalter, Psalter of St. Augustine, Collects for Sundays and Feasts throughout the year, Litany of the Virgin, Various prayers in Latin and French, Introduction to St. John's Gospel, etc.

*Decoration:* Fourteen full-page pictures (Annunciation—Coronation of the Virgin); twenty-four roundels of the Occupations of the Months and Signs of the Zodiac in the Kalendar; ninety-seven historiated initials, and numerous ornamental initials in gold and colours. The style and colouring of the figures connect this remarkable book with the famous *Bibles Moralises* (see No. 133), and with the Parisian Psalter of Queen Joan of Navarre at the Rylands Library, Manchester. The owner, a woman, is represented in several of the initials.

The miniatures exhibited represent the Entombment and Ascension of Our Lord.

Fully described by Dr. James in Mr. Pierpont Morgan's Catalogue (MS. 74).

Bound in modern stamped leather.

*Lent by J. Pierpont Morgan, Esq.*

## 125 PSALTER AND HOURS, executed at Liège.

Belgian (Liège). Late thirteenth century. 300+2 ff. 19 lines.  $6\frac{3}{8}$  by  $4\frac{1}{2}$  inches.

*Contents:* Kalendar, Paschal table, four full-page pictures with French verse opposite the first three, Psalter, Canticles, Athanasian Creed, Litany with petition *Ut clerum et plebem S. Marie S. Petri sanctique Lamberti conservare digneris*, Collects, *Cursus* of the Virgin, Office of the Dead, *Aves* to the Virgin in Latin with Theophilus and the Virgin in the initial.

*Decoration:* Twenty-four miniatures of the Signs of the Zodiac and the Occupations of the Months, in the Kalendar; four full-page pictures, each containing four scenes from the life of Christ and six from the lives of Saints; *Beatus*-page historiated with many incidents; twenty large historiated initials, usually with subsidiary subjects in the margins; minor psalm-initials, for the most part historiated with half-length figures.

The book is opened at the beginning of the Psalms. In the full-page picture on the left are depicted the Temptation of Christ, the Entry into Jerusalem, the Last Supper, and the Washing of Feet, as well as the martyrdoms of SS. John the Baptist, Peter, Bartholomew, John, Paul, and Andrew. On the opposite page are incidents connected with the Fall of Man.

Fully described by Dr. James in Mr. Pierpont Morgan's Catalogue (No. 27). Though richer than No. 142 this book has much in common with it as well as with No. 126. They are all three typical of the Liège school of the end of the thirteenth century. Other examples are MS. Misc. Lit. 126 at the Bodleian Library, and a Psalter and Hours described in the Catalogue of Mr. A. Firmin-Didot, vol. vi, No. 3.

Bound in stamped leather of the fifteenth century.

*Lent by J. Pierpont Morgan, Esq.*

## 126 PSALTER AND HOURS, written for a lady at Liège.

Liège. c. 1300. 249 ff. 20 lines.  $5\frac{7}{8}$  by  $3\frac{5}{8}$  inches.

*Contents:* Liège Kalendar, Table of times for being bled, Prayer to our Lord in French in which the suppliant is called *vostre ancelle*, Psalter, Canticles, Liège Litany with petition *Ut clerum et plebem sce Marie scique Lamberti conservare digneris* (Comp. Nos. 125 and 142), Collects, Hours of the Nativity of the Virgin, Vigils of the Dead, *Aves* in French with picture of Theophilus and the Virgin; *Later addition*, the Passion according to St. John.

*Decoration:* Twenty-four Signs of the Zodiac and Occupations of the Months in the Kalendar; these are set in lozenges imposed on quatrefoils in a manner typical of Liège; full-page *Beatus* historiated with the Ascension of Our Lord and the Descent of the Holy Ghost, and six Apostles with scrolls; twenty-one large historiated initials.

The book is opened at two pages of the Kalendar (April and May).

Bound in modern green pigskin.

*Lent by C. H. St. John Hornby, Esq.*

**127** BREVIARY, written for a member of the Cluniac Order.

French (probably Parisian). *c.* 1300. 262 ff. 18 lines.  $4\frac{5}{8}$  by  $3\frac{1}{8}$  inches.

*Contents:* (Kalendar missing), Proper of Time, Proper of Saints, Common of Saints, Metrical Address from the Cross in French *Ha, homme et fame voi que seuffre por toi*, other French poems and prayers in Latin, *Aves* in Latin prose, Litany of the Virgin, Collects, *Oratio confessoria*, Order of visiting a dying brother and of burial (partly noted), *Breve super usus et consuetudines ordinis*.

*Decoration:* Ten historiated initials in which the figures are most delicately and minutely drawn in the Parisian manner of the beginning of the fourteenth century. Cluniac monks are represented in two of the subjects. There are numerous smaller decorative initials.

The miniature exhibited represents the Martyrdom of St. Andrew, and (above) a Cluniac monk praying to God.

Bound in modern red morocco with brown and black inlay.

*Lent by Andrew Lang, Esq.*

**128** PSALTER OF GERARD DE DAMVILLE, Bishop of Cambrai.

N.E. French. Second half of thirteenth century. 217+2 ff. 19 lines.  $6\frac{3}{10}$  by  $4\frac{1}{2}$  inches.

*Contents:* Kalendar, seven full-page pictures, Psalter, Canticles, Athanasian Creed, Litany, Collects.

*Decoration:* Twelve Signs of the Zodiac under trefoil arches, in the Kalendar; seven full-page New Testament pictures before the Psalms, full-page *Beatus* and eight full-page pictures in the Psalms; nine historiated initials. The subjects in most of the pictures and initials after the *Beatus* (which contains the Resurrection and the Harrowing of Hell) are drawn from the lives of the Saints.

On the pages exhibited are depicted St. Francis preaching to the Birds, and the death of St. Peter martyr.

This book is stated on insufficient evidence to have belonged to St. Louis. It was probably executed after his death. In 1374 it belonged to Gerard de Damville, Bishop of Cambrai, who gave the use of it to Jeanne de Plancquis, nun of Etrun in the diocese of Arras, his cousin, for her life.

Fully described and illustrated by Dr. James in Mr. Pierpont Morgan's Catalogue (No. 22). See also the Didot Catalogue, vol. ii (1879), No. 5.

Bound in old red velvet over boards.

*Lent by J. Pierpont Morgan, Esq.*



- 129 PSALTER, executed in Flanders or Artois for a lady probably named Katherine.

Flemish. Late thirteenth century. 229+29 ff. 18 lines.  $5\frac{3}{4}$  by  $3\frac{3}{4}$  inches.

*Contents:* Kalendar, seventeen full-page pictures, Psalter, Canticles, Athanasian Creed, Litany, Collects; *Additions of the fifteenth century*, Hours of the Virgin, of unidentified use, with rubrics in Flemish, Office of the Dead.

*Decoration:* Twelve Occupations of the Months in the Kalendar; seventeen full-page New Testament pictures; full-page *Beatus* with David harping and slinging at Goliath, who attempts to kick his assailant. Many decorative initials.

The book is opened at the *Beatus*-page.

On f. 204<sup>b</sup> is the Collect for St. Katherine, and on 205<sup>b</sup> is a short formula of Confession (in another thirteenth-century hand), in which the suppliant appears as *ego peccatrix*. From this it has been conjectured that the owner of the book was a lady named Katherine.

Fully described and illustrated by Dr. James in Mr. Pierpont Morgan's Catalogue (No. 28).

Bound in red morocco of early nineteenth century, with original pattern of gold fleurs-de-lys on blue on the edges.

*Lent by J. Pierpont Morgan, Esq.*

- 130 BOOK OF HOURS, of the use of Rome, written for Jeanne of France, Queen of Navarre.

Parisian. *c.* 1336-1348. 271 ff. 20-21 lines. 7 by  $5\frac{1}{4}$  inches.

*Contents:* *Additions of the fifteenth century*, including an English miniature of a lady kneeling before the Virgin and Child and the Trinity; Franciscan Kalendar, Hours of the Trinity, Hours of the Virgin of the use of Rome, *O intemerata*, Hymn to the Holy Ghost, Penitential Psalms, Franciscan Litany, Hours of St. Louis King of France, Hours of the Cross, Prayer to the Cross in French, Prayers to the Virgin in Latin and French, the Seven Joys, Metrical Prayers to the Virgin, Various *Memoriae*, Life of St. Margaret, Prayer at the Elevation, Beginning of St. John's Gospel, Other Prayers to the Virgin, The Five Joys, The Gradual Psalms, The Office of the Dead, The Psalter of St. Jerome, and various other devotions in Latin and French.

*Decoration:* The Kalendar is treated in an elaborate manner found in certain other books, including the Belleville Breviary at Paris and the Hours of Yolande of Flanders belonging to Mr. Yates Thompson. In the upper portions are shown not only the Signs of the Zodiac, but the twelve Gates of Paradise, and St. Paul being converted (January) and preaching to the various persons to whom his Epistles are addressed (February—December). In the lower portions a Prophet takes a stone from a building (the Old Law) and hands it to an Apostle,

with the result that the building which is complete in January is a ruin in December. There are sixty-eight large miniatures in the text and thirty-seven historiated initials by four different artists. Nearly every page has an ivy-leaf border, and there are many interesting marginal groups and subjects.

The miniature exhibited represents Queen Jeanne being exhorted by her Guardian Angel to take pity on the poor and needy.

The arms of Navarre and Evreux recur constantly. On f. 151<sup>b</sup> the words *pro ancilla tua Johanna navarre regina* occur in a prayer. This refers to Jeanne, daughter of Louis X of France, who at the age of seven married Philippe of Evreux. In 1328 she succeeded to the kingdom of Navarre. She died in 1349.

This exquisite Book of Hours, which is recognized as a central example of Parisian art of the fourteenth century, has been the subject of a fully illustrated monograph by Mr. Yates Thompson, and has also been described in the second volume of his catalogue, No. 75.

Bound in citron morocco of the end of the eighteenth century.

*Lent by H. Yates Thompson, Esq.*

### 131 FRANCISCAN BREVIARY, with Miniatures of the School of Jean Pucelle.

French (Paris). Middle of the fourteenth century. 590 ff. 2 columns of 31 lines.  $7\frac{3}{8}$  by  $4\frac{1}{8}$  inches.

*Contents:* Franciscan Kalendar, Psalter, Franciscan Litany, Proper of Time, Proper of Saints, Common of Saints.

*Decoration:* (a) A multitude of decorative initials, large and small, carried out to various distances with ivy-leaf ornament; (b) fuller borders of bands of colour spreading into ivy-leaf; carefully drawn birds are perched on these, and where the border is full there are usually grotesque figures above the band at the bottom. These are very delicately drawn, and touched with pale blue or pink; (c) a series of ninety-seven pictures (including twenty-four in the Kalendar), for the most part measuring  $1\frac{3}{8}$  by  $1\frac{3}{8}$  inches. The form is usually octofoil, a lozenge combined with a quatrefoil with tricolour edging. This is inclosed in a rectangular frame and the interstices are filled with gold or colour. The grounds have various patterns.

In the miniature exhibited an angel kneels behind a priest who is saying Mass.

The above is taken from Dr. James's detailed and illustrated description in Mr. Pierpont Morgan's Catalogue (No. 12). The style is distinctly Parisian, of about the middle of the fourteenth century and of the school of Jean Pucelle, but there is nothing to show for whom the book was made.

Bound in brown modern stamped leather.

*Lent by J. Pierpont Morgan, Esq.*

**132** PICTURES OF THE LIFE OF CHRIST.

Limoges. Twelfth century. 16 ff. 13 by  $8\frac{7}{8}$  inches.

Thirty full-page pictures of the Life of Christ, from the Annunciation to the Last Judgment, probably taken from a Psalter.

The pictures exhibited represent the Temptation of Christ and the Entry into Jerusalem.

Fully described and illustrated by Dr. James in his catalogue of Mr. Pierpont Morgan's manuscripts (No. 101). Four pages are reproduced in Count Bastard's *Peintures et Ornaments des Manuscrits*, 1832-1869, Plates 250, 251. It is there stated that the book came from the Abbey of St. Martial at Limoges.

Bound in brown morocco, blind-tooled.

*Lent by J. Pierpont Morgan, Esq.*

**133** FRAGMENT OF A BIBLE MORALISÉE, probably executed at Paris for St. Louis, King of France.

French (Parisian). *c.* 1250. Eight leaves painted on one side, the other side being blank.  $14\frac{7}{8}$  by  $10\frac{3}{8}$  inches.

*Decoration:* Seven pages, on each of which are eight large roundels linked together in two columns on diapered backgrounds, containing illustrations of the Apocalypse, xix, 17—xxii, 10, alternating with mystical interpretations. The Latin text and commentary are placed in narrow strips on the left of each column of illustrations, and both text and illustrations are enclosed in a border of gold and colours.

The eighth pictured page is without text and is divided into two tiers. On each tier are two figures seated under trefoil arches. Those on the upper tier are a queen and a king, probably St. Louis and either his mother, Blanche of Castile, or his wife, Marguerite of Provence. On the lower tier an ecclesiastic is dictating to a scribe, who has two pages of the book before him with the roundels indicated on them.

The page just described is exhibited, and on the opposite page eight roundels illustrating the Apocalypse and its Commentary.

This is a very important fragment of a book of which three other thirteenth-century examples have survived. Two are at Vienna, and the third is divided into three portions which are at Oxford, Paris, and the British Museum respectively. A complete copy contains over 5,000 roundels. One of those at Vienna, MS. 1179, has at the end a portrait of a king and of a scribe in roundels corresponding with those in the rest of the book, and not on a large scale as in this copy. Beside them is an erased inscription, which probably gave their names.

The style of drawing and colouring resembles that in the Book of Hours,

No. 124. It suggests an ultimate connection with the School of Ghent, though there can be little doubt that the *Bibles Moralises* were produced at Paris.

This fragment has been referred to by Mr. Léopold Delisle in his well-known article on *Livres d'Images* in *l'Histoire littéraire de la France*, t. xxxi, and by Count Vitzthum in his *Die Pariser Miniaturmalerei*. It has also been the subject of a privately printed essay by Mr. J. W. Bradley.

Bound in stamped leather (S. French or Spanish) of the beginning of the sixteenth century.

*Lent by J. Pierpont Morgan, Esq.*

134 ILLUSTRATIONS OF BIBLE HISTORY AND OF LIVES OF SAINTS, with explanatory text in French.

French. Early fourteenth century. 154 ff. About 45 lines to a full page.  $12\frac{1}{4}$  by  $8\frac{1}{2}$  inches.

*Decoration*: A thousand and thirty-four miniatures, arranged in panels on the inner side of each page, the text, which is apparently of somewhat later date, being on the outside. The treatment of the subjects is interesting, but the drawing not quite first rate. Rather dark tones of red, blue, and green are chiefly used in the colouring; the backgrounds are diapered, and the borders are of colour ornamented with rosettes in gold.

The miniatures exhibited represent (1) Jacob kneeling before Isaac with Rebekah behind him; (2) Esau in the presence of Isaac; (3) Rebekah advising Jacob to go to Laban; (4) Jacob's dream.

Bound in modern red morocco.

*Lent by Major G. L. Holford.*

135 THE PSALTER AND HOURS OF ISABELLE OF FRANCE, sister of St. Louis.

French (Parisian). c. 1260-1270. 5 + 304 ff. 18 lines.  $7\frac{1}{8}$  by  $5\frac{1}{2}$  inches.

*Contents*: Part of the Office of the Holy Ghost (fourteenth-century addition); six full-page pictures, Parisian Kalendar, Psalter, Canticles, Athanasian Creed; Hours of the Virgin of the use of Paris; Penitential Psalms, Parisian Litany, Collects, Prayer *Suscipere digneris . . . hos psalmos . . . quos ego indigna peccatrix*, etc., *O intemerata*, Office of the Dead, Lessons for the principal Feasts of the Virgin and on Saturdays, Anthems for Double Feasts and on Saturdays.

*Decoration*: Six full-page pictures; forty-six large historiated initials, elaborate verse-initials and line-endings.

The miniatures exhibited show (1) Cushi announcing to David the death of Absalom, and David's grief. (2) Bathsheba and the youthful Solomon at the bedside of the aged David.

There is a companion Psalter at the Bibliothèque Nationale that was executed for St. Louis. The prayer quoted above shows that the present splendid volume was intended for a lady, and the heraldic line-endings make it almost certain that she was the King's sister Isabelle, founder of the Abbey of Longchamp, where she died in 1270. It was subsequently in the library of Charles V of France. It has been often referred to by writers on Parisian illumination, and has been made the subject of an illustrated notice, a copy of which is in the room for consultation.

Bound in modern red sealskin.

*Lent by H. Yates Thompson, Esq.*

### 136 PSALTER of Parisian origin.

French (Paris). Second half of thirteenth century. 203 ff. 20 lines.  $7\frac{2}{3}$  by  $5\frac{1}{4}$  inches.

*Contents:* Parisian Kalendar, Pictures of subjects from Old and New Testaments, Psalter, Canticles, Athanasian Creed, Litany of Poitiers, Collects. Added Prayers addressed by a lady on behalf of some one whose name began with W.

*Decoration:* Fourteen full-page compositions, each containing eight Old Testament subjects with contemporary French descriptions, six full-pages each containing four New Testament subjects undescribed, a rich *Beatus*-page with twelve incidents from the life of David, seven large historiated initials, and twenty-four small subjects in the Kalendar, as well as initials and line-endings in gold and colours.

Episodes from the story of Joseph are depicted on the two pages exhibited.

This fine and typical example of a Parisian Psalter of the second half of the thirteenth century, is shown by additions to the Kalendar to have belonged to some one in Hungary at the end of the thirteenth century. The added prayers show that the owner was a lady whose husband *W.* was threatened with many dangers. It is not improbable that the initial is that of Wenceslaus, King of Hungary from 1301-1305. In one place the initial *W.* has been subsequently changed to *Ludovico*, which may stand for Louis the Great, King of Hungary, 1342-1382.

In the fifteenth century the book is shown by an inscription to have belonged *Willelmo de Prato monacho et curato ecclesie beate Marie Brugensis*. Having thus passed from France to Hungary, and from Hungary to Bruges, it travelled in the seventeenth century to England or Scotland, where it received its present binding of black morocco, richly tooled in gold, with end-papers bearing the name of Georg. Christop. Stoy of Augsburg.

*Lent by C. W. Dyson Perrins, Esq.*

## 137 PSALTER, from the neighbourhood of Beauvais.

French (Beauvais District). Second half of thirteenth century. 278+2 ff. 16 lines.  $8\frac{1}{2}$  by  $5\frac{1}{2}$  inches.

*Contents:* Kalendar, ten leaves with a full-page picture on each, Psalter, Canticles, Athanasian Creed, Litany, Collects.

*Decoration:* Twenty-four roundels of the Signs of the Zodiac and the Occupations of the Months, in the Kalendar; ten full-page miniatures, each with four New Testament subjects in elliptical medallions on gold grounds; eight large historiated initials. The *Beatus* has *above* David playing the harp, and *below* David attacking Goliath.

The exhibited pages show scenes in the Life of Christ from the Temptation to the Betrayal.

The prominence in the Litany of SS. Julian, Maxian, Lucian, Justus, and Donoaldus, implies a connection with Beauvais. A note at the beginning shows that the book was at Riez (Basses Alpes) late in the fifteenth century.

Fully described by Dr. James in Mr. Pierpont Morgan's Catalogue (No. 20). Bound in modern olive morocco.

*Lent by J. Pierpont Morgan, Esq.*

## 138 PSALTER AND HOURS.

N.E. French (? Cambrai). Second half of the thirteenth century. 250 ff. 20 lines.  $7\frac{3}{4}$  by  $5\frac{1}{2}$  inches.

*Contents:* Cambrai Kalendar, Tables of Computations, sixteen pages of pictures, Psalter, Canticles, Athanasian Creed, Cambrai Litany, Collects, Office of the Dead, Hours of the Holy Ghost, Hours of the Virgin of the use of Arras or Cambrai.

*Decoration:* The Kalendar is written entirely in gold, silver, blue, and pink on a silver, blue, pink, and green ground. The Occupations of the Months and the Signs of the Zodiac are in small oblong frames in the top and bottom right-hand corners of each page. Then follow full-page pictures comprising twenty Old Testament subjects (Creation to the Death of Cain), on five pages, and forty-four New Testament subjects (Annunciation to Coronation of the Virgin) on eleven pages, a full-page Jesse-tree, and a picture, repainted in North Italy (? Milan) in the second half of the fourteenth century, of the then owner and his wife and son and three daughters kneeling before a vision of the Virgin and Child. Distributed through the Psalter are thirteen pages of pictures comprising forty-nine incidents in the life of David. The series is carried on in eight large historiated initials, either opposite the full-page pictures or backing them, and before each group there is a full description of the subjects in white paint on alternate tints of blue and pink. There are three other large historiated initials, one of which (before the Hours of

the Virgin) has been altered, like a previous picture, by a Milanese hand of the fourteenth century. The minor initials and line-endings are of the richest possible description, full of little combatants, and a variety of drolleries in bright colours on burnished gold grounds. The cross-lines framing the text are also in burnished gold on every page. The style of the pictures, which are by at least two most skilful artists, is altogether unusual, and it is difficult to recall any book at all resembling this one.

The incidents depicted on the pages exhibited are thus described: *Li quins et li sizimes quartiers dient coument david se combat au gaiant goliat, et li embat eu cervel a se fonde iii dures pierres et lochist et li coupe le teste et lespee et le lance goliat.* ¶ *Li setimes dist coument li rois saul et david repeirent a le cite a tot le teste goliat et vienent les gens et les femes encontre a timbres et a taburs et autres estrumens et donent le pris de cele victore a david.* ¶ *Li witimes dist coumens li rois fait david bailliu a seur mil homes a cheval por david faire plus tost ocire en bataille par lenvie ke li rois avoit a david.* ¶ *En la premiere letre coument li rois saul done a david nicol sa fille a feme et apres coumen li malignes esperis envaist le roi et david harpe devant lui por lui adouchier.*

The arms of the original owner, *Vert a fesse argent* (? Le Bel de la Boissière of Picardy) impaling *Burgundy ancient*, and *Or a fret and canton gules* (? Matringhem of Artois), occur in the upper margin of f. 128, as well as in many of the line-endings. It is clear that the manuscript passed into Milanese hands some time in the fourteenth century.

Bound in modern crimson morocco. The edges have the original lozengy pattern, with the arms of France and Courtenay on alternate lozenges.

*Lent by Major G. L. Holford.*

### 139 PSALTER AND HOURS executed at Amiens for a lady connected with the Picard family of Soissons.

French (Amiens). Last quarter of the thirteenth century, with additions of *c.* 1350. 402+31 ff. 19 lines.  $7\frac{3}{16}$  by  $5\frac{1}{4}$  inches.

*Contents:* Six full-page pictures, Amiens Kalendar, *Memoria* of the Holy Face, Psalter, Canticles, Athanasian Creed, ? Cologne Litany, Collects (including one for reconciliation between the suppliant and a man), Prayer of St. Augustine, *Dne J. C. q. in hunc mundum*, Other prayers in Latin and French, *O intemerata* (the feminine form *peccatrici* occurs here), Opening verses of St. John's Gospel, Latin Prayers, Fifteen Joys in French, Prayer to the Virgin in French *Dame resplendisans*, Hours of the Holy Ghost (beginning imperfectly), alternating with the Hours of the Virgin (use approaching that of Amiens; *Memoriae* at Lauds include St. Nicaise of Reims, St. Eloy of Noyon, St. Elizabeth of Hungary, XI M. Virgins, St. Maur), Hours of the Passion, Penitential Psalms, Office of the

Dead, Commendation of Souls, Psalter of St. Jerome. The Hours of All Angels are added in a hand of the middle of the fourteenth century.

*Decoration:* Thirty-nine full-page pictures in the original part of the book, and one in the added portion. Each of the twelve pages of the Kalendar has a full border, into the decoration of which Coats of Arms and the Occupation of the Month are introduced, the Sign of the Zodiac being on a square panel of burnished gold within the frame. There are fifty-six full borders in the original portion of the book, eight of which contain two historiated initials, and the other forty-eight one historiated initial each. In the added section there are two historiated initials with ivy-leaf borders. Many of the large pictures have been removed at some time and have been re-inserted in the wrong places.

The drawing of this lavishly decorated book is excellent, and the colours have the gaiety characteristic of the schools of Ponthieu and Artois. The pictures, which usually have elaborate architectural canopies, are by two very distinct artists. One of them is related to the artists of the beautiful *Sainte abbaye* (No. 140).

The picture exhibited illustrates the allegory of a man who, running from a unicorn, falls into an abyss, but saves himself by catching hold of a tree. He looks down and sees a horrible dragon whose prey he will become if he falls from the tree, the roots of which two rats, one black, the other white (Night and Day), are gnawing. But in the tree he finds sweet fruits, which he plucks so eagerly as to forget his impending destruction. This allegory, derived from the Romance of Barlaam and Josaphat, occurs in the *Speculum historiale* of Vincent of Beauvais, Book 16, ch. XV.

Among the pictures is one of the invention of St. Honoré of Amiens, which confirms the evidence of the Kalendar as to the Amiens origin of the book. Another is a portrait of a lady, the first owner, kneeling before an image of the Virgin and Child. On her dress are the arms *Or fretty and semy of lions passant gules*. These arms, which occur frequently in the book, have not been identified; but as they are associated with those of the Soissons family (*France ancient a demi-lion rampant argent*) as well as with those of the Counts of Hangest near Amiens (*Argent a cross gules charged with five scallop-shells or*), with which they were allied, there is little doubt that she was the wife of a de Soissons, perhaps Jean IV (1284-1289).

Bound in modern red velvet.

*Lent by Major G. L. Holford.*

#### 140 LA SAINTE ABBAYE, ETC.

French. Late thirteenth century. 82 ff. 2 columns of 28 lines.  $9\frac{1}{8}$  by  $7\frac{1}{2}$  inches.

*Contents:* (1) La Sainte Abbaye, (2) Treatise on Love, (3) Livre de l'estat de l'âme, (4) Tract on Tribulation.



*Decoration:* Four full-page pictures of extraordinary finish and beauty, by two hands. The first three are allegorical compositions, and the fourth is of Christ reciting the *Paternoster* to the Apostles and others.

The exhibited picture is in four compartments. The upper compartments illustrate Penitence and Devotion, the lower compartments Contemplation.

This exquisite book, which was, perhaps, the work of Picard artists, originally formed part of a *Somme le Roy*, Add. MS. 28162, at the British Museum. At the Bibliothèque Nationale there is a manuscript (Français 938) written in 1294 by Perrin de Falons, with pictures that are coarse copies of those in this volume. Like another example at Paris (Français 14939) it contains a detailed description of the subjects as a guide to the illuminator.

Described by Dr. James in Mr. Thompson's Catalogue, vol. i, No. 40. See also the Didot Catalogue, vol. ii (1879), No. 36.

Bound in modern vellum.

*Lent by H. Yates Thompson, Esq.*

#### 141 BOOK OF HOURS, of N.E. French origin.

N.E. French. Late thirteenth century. 108+17 ff. 14 lines. 10 $\frac{1}{4}$  by 7 $\frac{1}{4}$  inches.

*Contents:* Hours of the Cross, added early fourteenth century; Kalendar in French, Hours of the Holy Ghost, *Salve regina*, Hours of the Virgin of an unidentified use of N.E. France, Litany. Here the original book ends and is followed by the Penitential Psalms and Collects added in the fourteenth century.

*Decoration:* Twelve Occupations of the Months under Gothic canopies in the Kalendar; eleven large historiated initials; ninety-five small historiated initials; and forty-five figures of saints in the Litany, as well as various figures in the margins, and six inferior historiated initials in the added Hours of the Cross. The decorative branchings from the initials are very crisply drawn with thorny cusps and green and red foliage. The style is that of several books written and decorated in the neighbourhood of Arras.

The large initial exhibited contains a picture of the Annunciation.

This is an early example of a separate Book of Hours. The owner is represented in several places in banded mail with gold surcoat and aillettes, but there is no means of identifying him. The fourteenth-century additions contain the feminine form *peccatrix*, showing that the book then belonged to a lady.

Bound in modern oak boards with leather back.

*Lent by S. C. Cockerell, Esq.*

## 142 PSALTER AND HOURS, written at Liège for the use of a lady.

Liège. c. 1280. 219 ff. 24 lines. 8 by 5½ inches.

*Contents:* Private devotions at Mass, some in bilingual form of Latin and vernacular French ("Latin" and "Roman"), whilst others are in Latin or French only. Rules for health in the various months. Liège Kalendar. *Salve regina*. Collects *de sancta maria, de sancta catherina, de sancta agnete*. Psalter, Canticles, Athanasian Creed, Liège Litany (shown to be for the use of Liège by the petition *Ut clerum et plebem sancte marie sanctique lamberti conservare digneris*). Collects. *Les cinq Joies nostre dame*. The Office of the Hours for the Nativity of Our Lady, apparently intended to be used as a private devotion throughout the year, for at Vespers there are *Memoriae* for Christmas, Epiphany, Easter, the Ascension, etc., and at Lauds there are *Memoriae* for SS. Nicholas, Katherine, Mary Magdalene, All Saints. The Hour Offices of the Annunciation, the Purification, and the Assumption of the Blessed Virgin. Vigils of the Dead. Collects from the Mass for the Dead. One hundred and fifty Aves in the vernacular, commencing *Ave qui ains ne comenchas ne ki ia fn ne pranderas*.

*Decoration:* Historiated initials in the introductory devotions illustrating Confession, the Reception of the Eucharist, etc. Kalendar with the Occupations of the Months and Signs of the Zodiac. A whole page with a picture of the Virgin and Child between St. Katherine and St. Agnes. The B of Psalm 1 historiated in two divisions, above our Lord in Judgment, and below the Entombment. The initial of Psalm 2 with David and Goliath. Psalm 26, The Stoning of Stephen. Psalm 38, The Martyrdom of St. Lawrence. Psalm 51, The Martyrdom of St. Vincent. Psalm 52, The discovery of the body of St. Thiar (Theodardus) in a wood. Psalm 68, The martyrdom of St. Lambert. Psalm 80, The king discovering St. Giles with the wounded hind. Psalm 97, The story of St. Nicholas restoring to parents the child who had fallen overboard whilst carrying a cup of gold which had been vowed to St. Nicholas but afterwards withheld. Psalm 101, The burial of St. Katherine by angels on Mount Sinai. Psalm 109, The Crucifixion of St. Peter with his head downwards. Canticles. The beheading of St. Paul. The Hour Services of the Nativity of our Lady have First Vespers distinguished by the Birth of the Virgin, whilst Matins has the Agony in the Garden of Gethsemane; Lauds, the Betrayal; Prime, Christ before Pilate; Tierce, Christ scourged at the column; Sext, the Crucifixion; None, the Deposition from the Cross; Vespers, the Entombment; Compline, the Descent into Hell. The Hours of the Annunciation, the Purification, and the Assumption of the Blessed Virgin have their subjects at their commencements. The Vigils of the Dead have a funeral mass, and the Aves the story of Theophilus. The whole of the above pictures are about 2½ by 2¼ inches, and the pages on which they occur have borders on three sides, with grotesques both in the upper and lower borders.

The picture exhibited shows the Virgin and Child between St. Katherine and St. Agnes.

Bound in brown calf of the seventeenth century.

*Lent by the Rev. E. S. Dewick.*

- 143** FUEROS DE ARAGON: Laws of the kingdom of Aragon, in nine books, beginning with the compilation of Vidal de Canelas, Bishop of Huesca, promulgated by Jayme I, King of Aragon (1213-1276), at Huesca, 6th January, Era 1285, A.D. 1247, and brought down to the reign of Pedro III (1276-1285).

Spanish. *c.* 1300. 297 ff. 14 $\frac{3}{8}$  by 9 $\frac{3}{8}$  inches. Double columns, 33 lines. Written by Michael Lupi de Çandiu (Zandio, in Navarre).

*Decoration:* A large miniature within the initial of each book, and 147 smaller ones in initials of *fueros* or, in the case of Book 1, in the margins; with backgrounds of gold, or of blue and pink diapers. They illustrate the subjects of the *fueros*, and give a vivid picture of contemporary life. The limbs of the initials extend along the margins, terminating in simple leaves and gold ball-ornaments and supporting grotesque figures, dogs, rabbits, birds, etc. This style is distinctly French, and the artist perhaps came from beyond the Pyrenees.

In the upper part of the large initial shown the King of Aragon hears a claim to land which two men are bringing forward. In the lower part the holder and his wife resist the claim on the ground of prescription.

Bound in modern green morocco.

*Lent by C. W. Dyson Perrins, Esq.*

- 144** LANCELOT DU LAC. Parts I and II.

N.E. French. *c.* 1290-1310. 266 ff. 3 columns of 48-50 lines. 14 by 10 inches. Originally one volume, now divided into two. Only the first volume is exhibited.

*Contents:* The text is a very good one, containing the shorter and better variant of the False Guinivere incident. The chapters describing Lancelot's first appearance at the Court of King Arthur, his instant infatuation with the Queen, and his conquest of Dolorous Gard are missing, although the signatures seem to indicate that the hiatus has been there from the beginning. For an equally inexplicable reason the MS. comes to an abrupt close in the middle of a sentence at the point where Arthur asks Lancelot the name of the strange knight with a red shield who has aided him against the Knights of the Round Table at the tourney of Camalot, *Et il li dist sire ce est behors mes cousins. Et li Rois li dist Ha! behort, vos nous avez traits qui saviez bien que Lancelot estoit en cest pais. . .* This passage is less than half way through the section of the work known as Agravaïn,

which is often found separate from the rest, and is not by the same author as the preceding sections.

*Decoration:* Thirty-nine large oblong miniatures, with one exception stretching across the three columns and measuring  $8\frac{1}{2}$  inches in width, with varying heights. The colouring is gay and harmonious, the drawing masterly throughout, and the various battle-scenes are rendered with admirable vigour. There are also 136 large initials, historiated with knights on horseback and various other scenes illustrative of the text, drawn with much delicacy and spirit.

The exhibited picture represents the first love-passage between Lancelot and Guinivere in the presence of Galehaut.

The style of both pictures and writing denotes an origin in the north east of France, which seems to have been, rather than Paris, the source of the greater part of the manuscript romances that were produced in such numbers between 1280 and 1350. It would be interesting to locate the centre of the industry, which was perhaps at Lille, Arras, or Cambrai.

At the end is written, in a hand of the fifteenth century, *ce livre est a mesure Jehan de brosse seigneur de sainte severe et de boussac et mareschal de france*. This was Jean I of Brosse, who distinguished himself at the defence of Orleans and the battle of Patay in 1429. He knew Joan of Arc, and died in 1433.

Described in Mr. Yates Thompson's Catalogue, vol. iii, No. LXXXVIII.  
Bound in pink morocco of c. 1850.

*Lent by H. Yates Thompson, Esq.*

145 LES GRANDES CRONIQUEES DE FRANCE, written at Paris for Charles V of France.

French (Parisian). Third quarter of the fourteenth century. 274+1 ff. 2 columns of 44 lines. 12 by  $8\frac{3}{8}$  inches.

*Decoration:* A large picture on the first page, containing four subjects in tricolour quatrefoils, and thirty-three other miniatures of the same description, a column wide. These are by several artists who also co-operated in a copy of the *Speculum historiale* of Vincent of Beauvais, of which two volumes now belong to Mr. Yates Thompson. In both books, as well as in the Missal of St. Denis at the Victoria and Albert Museum, a characteristic feature of the decoration is the employment of a series of half fleurs-de-lys beside each column of text. There are also ivy-leaf borders.

The miniature exhibited represents St. James appearing in a vision to Charlemagne.

On the first page two rams are charging each other, each with a mantle of the arms of France attached to its neck. There is no doubt that this book was intended for the library of Charles V, although it does not appear in any

catalogue. Early in the sixteenth century it belonged to Thomas Wriothesley, Garter King of Arms, whose arms appear on the first page and again on the fly-leaf at the end. They correspond with those on his seal. The scorched remains of 51 leaves of this book (out of an original 176 formerly in the Cottonian Library) are now in the British Museum (Vitell. E. II). See Delisle, *Recherches sur la librairie de Charles V* (1907, pp. 314-317), who shows the relation of this MS. to MS. Français 2813 at the Bibliothèque Nationale, a contemporary copy of the same work.

Bound in modern red morocco.

*Lent by the Marquess of Bute.*

#### 146 VULGATE BIBLE.

Netherlandish. *c.* 1400. In three volumes, of which only the first is exhibited. 530 ff. in this volume. 2 columns of 29 lines.  $8\frac{1}{2}$  by 6 inches.

*Contents:* Genesis to 2 Paralipomenon with prologues and lists of *capitula*.

*Decoration:* Illuminated initials at the beginning of each book and prologue, some of them historiated. There is also at the beginning of each book a miniature, about 3 by 2 inches, of delicate workmanship. The pages containing the illuminated initials have borders of leafy scroll-work.

The volume is opened at the beginning of Genesis. On the left the Deity addresses Moses under an architectural canopy. In the border and initial on the right are the Creator and medallions of the Days of Creation.

Bound in the original leather with a leather chemise and bosses.

*Lent by the Rev. E. S. Dewick.*

#### 147 THE MIRROR OF THE LIFE OF CHRIST, written for Edmund Grey, Earl of Kent.

English. *c.* 1460. 164 ff. 2 columns of 34 lines.  $12\frac{5}{8}$  by  $8\frac{2}{3}$  inches.

*Contents:* An English version of the *Meditationes vite Christi*, attributed to St. Bonaventura. It is said to have been translated by Nicholas Love, Prior of the Carthusian House of Mount Grace, Yorkshire. The final rubric mentions that a copy was submitted, *c.* 1410, to Thomas Arundel, Archbishop of Canterbury, who approved of it and ordered its dissemination *ad fidelium edificacionem et hereticorum sive Lollardorum confutationem*.

*Decoration:* Seventeen full-page miniatures, interesting from their subjects, but of somewhat rough execution. There was originally a full border with illuminated initial opposite each of these, but two have been removed.

The page exhibited shows the Virgin being crowned with a papal tiara by the Trinity, surrounded by compartments containing the nine orders of Angels and groups of Prophets, Apostles, Martyrs, Confessors, and Virgins. At the corners of the frame are the symbols of the Evangelists. In the lower margin Edmund, fourth Baron Grey de Ruthyn, who was created Earl of Kent in 1465,

kneels with his wife, Lady Katherine Percy, daughter of the second Earl of Northumberland. An angel stands between them, holding his helmet and shield. The same arms are magnificently painted on a full page at the beginning of the book, with the motto *Soli deo honor et gloria*, and for crest a wyvern on a cap of maintenance. Edmund, Earl of Kent, died in 1489.

Bound in old brown calf.

*Lent by the Advocates' Library, Edinburgh.* (MS., 18. 1. 7.)

**148** BREVIARY OF HENRY CHICHELE, Archbishop of Canterbury (1414-1443).

English. *c.* 1400. 418 ff. 40 lines. 13 $\frac{1}{4}$  by 9 inches.

*Contents:* The full Breviary; with a Kalendar (Sarum) in the middle, followed by the Psalter.

*Decoration:* A ribbon-border of foliage on gold on the first page, and other full or partial borders of light foliage and cup-, spoon-, and lozenge-shaped flowers, with corner-bosses, in the characteristic English style of the time. Delicate little miniatures within the initials of divisions and special services; the smaller initials alternately blue and gold, with pen-work ornamentation in red and violet. The borders on f. 1 and at the beginning of the Psalter (f. 209) contain the royal arms at the top, the arms of Chichele at the bottom, and the arms of Canterbury impaling Chichele at the sides. They were apparently inserted later than the date of the MS., which was probably given to the archbishop by Henry V or Henry VI. On the background of the first miniature is the inscription "*Si quis amat non laborat, qu[od] Herman.*" The last two words are a little doubtful, but the name Herman may also be read on another background (f. 148<sup>b</sup>). Possibly it denotes an artist of German origin. A splendid Bible in the British Museum (Royal MS. 1 E. ix) in the same style, probably executed for Richard II, has inscriptions in German in two of its initials. The same artist was employed on an equally fine Missal, cuttings from which are preserved in Brit. Mus. Add. MSS. 29704-5. On f. 13 of MS. 29704 there is a miniature in which sheep are treated exactly as in the initial exhibited. The words of the above inscription recall those of the frontispiece of MS. 2 A. xviii at the British Museum, in which may be read in tiny characters *Omnia levia sunt amanti. Si quis amat non laborat. de daer.*

The book is opened at the beginning of the Psalter, where are the arms described above. In the initial is the anointing of David by Samuel.

Bound in old calf.

*Lent by the Archbishop of Canterbury.* (Lambeth MS. 69.)

**149** MISSAL, of the use of Sarum.

English. First half of fifteenth century. 271+1 ff. 2 columns of 36 lines. 9 $\frac{1}{2}$  by 6 $\frac{1}{2}$  inches.

*Contents:* Sarum Kalendar, *Benedictio salis et aquae*, Proper of Time, Proper of Saints, Common of Saints, Votive Masses.

*Decoration:* Full-page Crucifixion opposite the Canon; eleven historiated initials with typical English borders of the period.

The book is opened at the Canon. In the initial on the page opposite the Crucifixion, Abraham is about to slay Isaac.

Described and illustrated by Dr. James in Mr. Pierpont Morgan's Catalogue (No. 9).

Bound in rough sheepskin of the seventeenth century, with the arms of Sir Joseph Sheldon, who was Lord Mayor of London in 1675.

*Lent by J. Pierpont Morgan, Esq.*

150 PSALTER AND HOURS, of the use of Sarum, written for Eleanor de Bohun, Duchess of Gloucester.

English. Last quarter of the fourteenth century. 148 ff. 2 columns of 32 lines. 8 $\frac{3}{4}$  by 6 inches.

*Contents:* Long prayer added, c. 1500, on behalf of a male owner of the book. Sarum Kalendar; Hours of the Virgin in Advent, ditto from Christmas to Purification; Confession; Hours of the Virgin, of the use of Sarum, with Hours of the Cross interspersed; Penitential Psalms and Sarum Litany; Litany of St. Anselm; Prayers and Confession for a lady by a slightly later hand; Office of the Dead; Commendation of Souls; Psalter of St. Jerome; Prayer, *Suscipere digneris . . . hos psalmos quos ego indigna et peccatrix*, etc.; Private Devotions at Mass; Psalter, Canticles, Athanasian Creed; Private Prayers, the first being *Deus propicius esto mihi peccatrici famule tue Alianore*, etc.; Prayers and *Memoriae* added, c. 1500.

*Decoration:* Twenty-four historiated initials, with one exception in full borders, and seven large decorative initials in full borders, as well as minor initials and ornaments. The principal colours used for the draperies are a rich blue and lake. The burnished gold backgrounds are dotted.

The miniature exhibited represents David playing before Saul, from whom an evil spirit is seen to depart. There is a mace-bearer behind David. In the border spaces are left for the insertion of arms.

In many of the prayers the feminine form *peccatrix* shows that this book was written for a woman, whose name Alianora occurs in prayers on ff. 66, 67, 138<sup>b</sup>. On the last fly-leaf there is an erased inscription: *Cest livre feust a Alianore de bohun duchesse de Gloucestre le quel ele fist escrire . . .* This was Eleanor, the elder of the two famous heiresses, daughters of Humphrey X de Bohun, whose soul is prayed for on f. 67<sup>b</sup>, for whom the Psalter No. 73 was written. He died in 1372. She married, in 1374, Thomas of Woodstock, Earl of Buckingham and Duke of

Gloucester, the seventh son of Edward III and Philippa of Hainault; he was brother of John of Gaunt, the owner of No. 72. Her arms were never inserted in the volume, though spaces were left in several of the borders and initials. It may be conjectured that the arms would have been painted by a herald who was independent of the artists responsible for the rest of the Decoration. Richard II is named in a prayer on f. 66<sup>b</sup>, so the book must have been written after 1377. It is almost certainly later than 1482, as in the same prayer a bishop named Robert (? Robert Braybrooke, Bishop of London, 1382-1404) is mentioned, as well as a pope whose name has been erased. It is earlier than 1399, in which year Eleanor de Bohun died.

Obits of the Terrell or Tyrrell family, extending from 1445 to 1507, are inserted in the Kalendar, showing that the book belonged to one of that name in the second half of the fifteenth century. In the seventeenth century it belonged to Elizabeth Bourchier.

Bound in modern red sealskin.

*Lent by the Advocates' Library, Edinburgh.* (MS., 18. 6. 5.)

#### 151 BOOK OF HOURS, of the use of Sarum.

English. *c.* 1400. 124 ff. 20 lines. 10 $\frac{5}{8}$  by 7 $\frac{1}{4}$  inches.

*Contents:* Kalendar, Hours of the Virgin of the use of Sarum, with Hours of the Cross intermixed, Penitential Psalms, Gradual Psalms, Litany, Office of the Dead, *Commendationes animarum*. *Memoriae* of St. Peter and St. Leonard in a rather later hand.

*Decoration:* Medallions of the Signs of the Zodiac and Occupations of the Months in the Kalendar. Forty-four other subjects, either large miniatures or historiated initials, are described by Dr. James in his *Catalogue of the Western Manuscripts at Trinity College, Cambridge*, No. 246.

The miniature exhibited represents the owner kneeling before the Virgin and Child.

There are two portraits in the book. On f. 20 a man in armour is kneeling to the Virgin. On f. 21 a crowned lady, in a rich mantle on which is gold lettering, kneels to the Crucifix. Their motto is *Jamais ne changeray*. There are more modern arms in a border: *Quarterly 1 and 4 gules a cross engrailed arg. in a bordure of the second (Leigh), 2 and 3 arg. a bend engrailed gules.*

Bound in old blue velvet.

*Lent by Trinity College, Cambridge.*

#### 152 PSALTER AND HOURS of Henry Beauchamp, Duke of Warwick.

English. First half of fifteenth century, with important additions made in Italy, *c.* 1482. 261 ff. 23 lines. 10 $\frac{3}{8}$  by 7 $\frac{1}{2}$  inches.

*Contents:* Added prayers in Latin, French, and English, occupying seven and



a half closely-written pages (including prayers to St. Teilo of Llandaff and St. Peiran of Cornwall), Kalendar, added table of Golden Numbers, etc., from 1482 in Italian, Hours of the Virgin of the use of Sarum, with Hours of the Cross interspersed, Penitential Psalms, Litany, Collects, Office of the Dead, Commendation of Souls, Psalms of the Passion, Psalter of St. Jerome, Fifteen Oes, Psalter, Canticles, Athanasian Creed, Second Litany. This Litany is finished, according to the use of Rome, in an Italian script imitating the English one, and followed by various Prayers, the Hours of the Virgin, of the use of Rome, and the Office of the Dead, all in the same Italian hand.

*Decoration:* Twenty-two miniatures by two hands, in the English part of the book, with finely executed border-work in gold and colours, enclosing picture and text. This is very typical of English decoration at its best in the first half of the fifteenth century. In the Italian portion of the book there are five very beautiful miniatures, by two hands, of the school of Ferrara; with borders, which though obviously Italian, are made to harmonize in style with the English borders.

The Annunciation, at the beginning of the Hours of the Virgin, is depicted in a rich border on the page exhibited.

At the foot of the first page of the English Hours of the Virgin can just be read, *Warrewyk and Deservyng causyth*. These are the signature and motto of Henry Beauchamp, born 21st March, 1425, who succeeded his father Richard, Earl of Warwick, in 1439, and was created Duke of Warwick in 1445. He died, aged 21, in 1446. No. 153 is a book in the same style that probably belonged to his wife.

Bound in modern red morocco.

*Lent by C. W. Dyson Perrins, Esq.*

- 153 BOOK OF HOURS, of the use of Sarum, perhaps written for Cecilia Neville, Duchess of Warwick, and later in the possession of Elizabeth of York, Queen of Henry VII.

English. First quarter of the fifteenth century. 154 ff. 25 lines. 8½ by 6 inches.

*Contents:* Kalendar, Hours of the Virgin of the use of Sarum, Penitential Psalms, Gradual Psalms (abbreviated), Litany, Hours of the Passion, Hours of the Compassion of the Virgin, Hours of the Cross, Office of the Dead, Commendation of Souls, Psalms of the Passion, Psalter of St. Jerome, Gospel-sequences, Prayers to Apostles and Saints, Paraphrase in verse on *Salve regina*, Paraphrase in verse of the Angelic Salutation, The Seven Joys, various Prayers and Hymns, Metrical Litany, Private devotions during Mass.

*Decoration:* Occupations of the Months and Signs of the Zodiac in partial borders in the Kalendar; eighteen finely drawn miniatures in full borders.

The miniature exhibited represents the Last Supper.

On f. 147 is a prayer for the soul of 'Cesill Dwchess of warwyk,' who probably owned this book. She died in 1450, and was the wife of Henry Beauchamp, Duke of Warwick, whose signature is in No. 152, a larger book of the same character. On f. 22 is the signature of Elizabeth of York, Queen of Henry VII (see also No. 73), and on f. 152, that of Edward, third Duke of Buckingham, who was beheaded in 1521.

This book is described by Sir E. Maunde Thompson in Mr. Yates Thompson's Catalogue (No. 59), and is illustrated in Mr. Thompson's *Lecture on some English Illuminated Manuscripts*.

Bound in crimson velvet of the eighteenth century.

*Lent by H. Yates Thompson, Esq.*

**154** PSALTER OF MARGARET WINDSOR, Prioress of Syon, Middlesex.

English. c. 1440. 231 ff. 16 lines. 6 by 4½ inches.

*Contents:* Addition of c. 1500, *Devoute prayers to be saide to the moste holye sacrament of the Autyr*; Sarum Kalendar, Psalter, Canticles, Athanasian Creed, Brigittine Litany, Collects.

*Decoration:* Eight historiated initials, two of them containing the kneeling portrait of Margaret Windsor, Prioress of Syon, in the habit of her Order. The first is inclosed in a full border, in the lower part of which are the arms of Windsor, supported by two unicorns and surrounded by a scroll with the words *Orate pro anima Andree Wyndesore militis*. The other initials are in half-borders.

The page with the above-named border and arms is exhibited. In the initial B David kneels in prayer.

Bound in modern purple morocco.

*Lent by the Earl of Plymouth.*

**155** JOHN FOXTON'S COSMOGRAPHIA, ETC., from Knaresborough.

English (York). Dated 1408. 119 ff. 41 lines. 10 by 7 inches.

*Contents:* (1) York Kalendar, with various tables of computations, prognostications, etc., (2) Cosmographia of John Foxton, (3) The Ages of the World, (4) Extract from Martinus Polonus, (5) Short notes in a later hand on kings of Britain from Brutus to the Coronation of Richard II.

*Decoration:* Twelve allegorical figures of the Four Temperaments, the Zodiacal Man and the Seven Planets. These are drawn with much spirit and skill, and are gaily coloured.

The exhibited figure represents Mars with *Aries* at his head and *Scorpio* at his middle. On the right are seven wounded youths.

At the end of the Cosmographia, which occupies the greater part of the

volume, is written, *Explicit liber cosmograhie qui terminabatur a.d. m<sup>o</sup>ccccviiij*, and then in a less formal hand, *Et memorandum quod Iohannes de Foxton Capellanus dedit hunc librum ministro et confratribus domus S<sup>ci</sup> Roberti iuxta Knaresburgh ad seruiendum ibidem et si quis hunc ab eo loco alienaverit vel accommodaverit in perpetuum anathema sit.*

Described by Dr. James in his *Catalogue of the Western MSS. at Trinity College*, No. 943.

Bound in brown calf of the sixteenth century.

*Lent by Trinity College, Cambridge.*

**156** BONAVENTURE'S LIFE OF CHRIST, in English.

English. Middle of the fifteenth century. 69+2 ff. 25 lines.  $7\frac{7}{8}$  by  $5\frac{3}{4}$  inches.

*Contents:* (1) The Passion of Christ: (2) *A devoyt meditacione* (in verse): (3) *Alya cantica*: (4) *Attendite, popule meus, legem meam* (containing the Fourteen Articles of Faith, the Ten Commandments, the Seven Sacraments, the Seven Deeds of Mercy, the Seven Virtues, the Seven Deadly Sins) in alliterative unrhymed verse, in a Northern dialect.

*Decoration:* Forty-four miniatures, illustrating the Passion. These are painted in bright washes of colour, without the use of gold, and are carefully drawn, perhaps from a Dutch original. Violet is much used for backgrounds.

The miniature exhibited represents the Three Marys at the Sepulchre.

Described by Dr. James in his *Catalogue of the Western MSS. at Trinity College*, No. 223.

Bound in English stamped leather of the sixteenth century, with the initials M.A. in gold.

*Lent by Trinity College, Cambridge.*

**157** EPISTLE OF OTHIEA TO HECTOR, a moral treatise in verse and prose from the French of Christine de Pisan, with a metrical dedication to Humphrey Stafford, Duke of Buckingham (cr. 1444, d. 1460). The translator does not give his name, but the version is that of Stephen Scrope, edited in 1904 for the Roxburghe Club from a MS. dedicated to his stepfather, Sir John Fastolf.

English. c. 1450. 63 ff. 28 lines.  $11\frac{1}{4}$  by  $7\frac{1}{2}$  inches.

*Decoration:* A miniature of the translator presenting the book to the Duke at the beginning, and five others, by a better hand, at the head of the first five "Texts," the figures in grisaille or slightly washed with colour.

The miniature exhibited represents Hercules at the entrance to Hell, fighting with Cerberus.

The MS. perhaps passed to Henry Stafford, son of the above Duke of Buckingham and second husband of Margaret, Countess of Richmond, mother of Henry VII and foundress of St. John's College, Cambridge.

Bound in brown calf, late fifteenth century, stamped with a quatrefoil tool formed of four oak-leaves.

*Lent by St. John's College, Cambridge. (MS. H. 5.)*

**158** WORKS BY T. CHAUNDLER, Chancellor of Wells and Oxford, illustrated by himself.

English. 1457-1461. 2+67+1 ff. 36 lines. 10½ by 8 inches.

*Contents:* (1) *Liber apologeticus de omni statu humanae naturae docens*: (2) *Libellus de laudibus dnarum civitatum et sedium* (i.e., Bath and Wells): (3) Four letters of Thomas Chaundler to Bekyngton: (4) *Libellus metricus de iudicio solis in convivii Saturni*.

*Decoration:* A series of fifteen full-page pictures, illustrating the first of the above tracts. They are of delicate stippled work with light washes of colour; the work of Chaundler himself, a most accomplished artist.

The pictures exhibited are thus described by Dr. James in his *Catalogue of the Western MSS. in Trinity College Library*, No. 881: (1) In the centre Man throned in ermine robe and diadem. God on the left puts sceptre and orb into his hands. On the right in front is Sensuality, a lady holding an apple. On the left Reason, a crowned lady holding a mirror, and attended by two angels: (2) Man, throned, takes the apple from Sensuality and breaks his sceptre (Original Righteousness) over the face of Reason, who holds the mirror up to him. The angels still attend her. The orb is dropped on the step of the throne.

On f. 1<sup>o</sup> is the inscription: *Ex dono Keuerendi in christo patris d. Thome de Bekynton Bathon. et Wellen. Episcopi et labore Mag<sup>r</sup>i Thome Chaundeler huius ecclesie Cancellarii. Oretis pro animabus utriusque.* Thomas Chaundler was warden of Winchester College in 1450, of New College in 1451, Chancellor of Wells 1452, Warden of New College 1455-75, Chancellor of Oxford 1457-61 and 1472-9, and Vice-Chancellor 1463-7; Dean of Hereford, 1482. He died in 1490.

This manuscript, which, like MS. 288 at New College, Oxford, he seems to have both written and illustrated with his own hand, must have been produced during his first tenure of the Chancellorship of Oxford, as Bishop Beckynton died in 1465.

Bound in mottled calf.

*Lent by Trinity College, Cambridge.*

- 159 BOCCACCIO: DES CLERES ET NOBLES FEMMES, from the library of Prigent de Coëtivy, Admiral of France.

French (Parisian). c. 1410. 1 + 190 ff. 28 lines. 16 $\frac{1}{8}$  by 11 $\frac{1}{2}$  inches.

*Contents:* A French translation made in 1401 from the Latin of Boccaccio. There were originally 270 leaves, 80 having been removed.

*Decoration:* Forty-eight large miniatures out of an original total of 105. In spite of this loss the manuscript remains a priceless one on account of its almost immaculate condition, and the brilliant splendour of the surviving miniatures. These are 5 $\frac{3}{4}$  inches broad, and about 4 $\frac{1}{2}$  inches high, and are by at least four artists, two of whom were men of extraordinary gifts, belonging to a school which produced many splendid works in Paris at the beginning of the fifteenth century. Among these the *Terence*, MS. 664 at the Arsenal Library, and a smaller *Terence*, Lat. 7907A, at the Bibliothèque Nationale, are perhaps the best known. Neither of these can be compared for interest with this volume, owing to the comparative sameness and formality of the subjects, which seldom comprise more than two or three figures, usually engaged in conversation; whereas the romantic nature of Boccaccio's narratives stimulated the artists and gave them opportunities which they were not slow to take advantage of. In another famous manuscript of the same class, the *Livre des merveilles*, Bib. Nat. fr. 2810, of which the 265 large miniatures have been reproduced by Mr. Omont, it cannot be said that this stimulus was lacking, but the artists to whom the work was entrusted were, for the most part, less skilful and less painstaking. Besides the miniatures there are splendid initials and half-borders of ivyleaf work.

The miniature exhibited illustrates chapter lxi, which is headed *De la très noble royne olimpias mère du roy alixandre le grant*. It shows the interior of a room, with tiled pavement and barrel roof. The queen, on the left, gorgeously attired and accompanied by two ladies of her court, on whose shoulders she rests her hands, placidly awaits the onset of two men sent by Cassander to assassinate her.

An early owner of this manuscript was Admiral Prigent de Coëtivy, who died at the siege of Cherbourg in 1450, and possessed many fine books.

Bound in brown calf of the seventeenth century.

*Lent by H. Yates Thompson, Esq.*

- 160 GILLION DE TRASIGNIES, written in 1464 for Louis de Bruges, Seigneur de la Gruthuse.

Flemish (Bruges). Dated 1464. 237 ff. 27 lines. 14 $\frac{3}{4}$  by 10 $\frac{1}{4}$  inches.

*Contents:* f. 1. *Cy commence la table des rubriques de cest present liure appelle Gillion de trasignies moult preu et vertueuz cheuallier natist de la conte de haynnau.* f. 8. *Prologue pour scavoir a quy ce present volume appartient.* f. 9. *Prologue de lacteur du liure.* f. 237<sup>b</sup>. *Cy fine histoire du trespreu et vertueulz cheuallier Gillion de*

*trasignies natif de haynnau.* This is a long romance respecting the deeds and prowess of Gillion de Trasignies, who lived in the time of King Childebert, and had many adventures among the Saracens, eventually marrying the Soudan's daughter, whose effigy, beside those of Gillion himself and his previous wife, the author professes to have seen in the abbey of l'Olive near Cambrai. The author's name is not given, but he asserts that he wrote it following word for word "*le vray original quy moult estoit ancien*" at the command of the famous Louis, Seigneur de la Gruthuyse. In another place he pretends that the original was "*ung petit livre en parchemin d'une moult ancienne lettre et caduce en langue ytalienne.*"

*Decoration:* Eight large miniatures in full borders and forty-four historiated initials. The style of the figure-drawing is very good.

The miniature exhibited represents the rescue of the Sultan of Babylon and the slaying of his enemy the King of Damascus by Gillion and a Saracen named Hertan. In the border is the bombard, the badge of Louis de la Gruthuyse, and a lion with his helmet and crest and a banner, on which is the bombard again and his motto *Plus est en vous*. Five shields in the border have been disfigured, but those at the top were charged with the arms of Bruges and France.

Louis de la Gruthuyse, who was born in 1422, created Earl of Winchester in 1472 by Edward IV, and who died in 1492, was one of the greatest book-collectors of his day. There is an account of his library in Van Praet's *Recherches sur Louis de Bruges* (Paris, 1831). He was a patron of Colard Mansion, the first Bruges printer, by whom this book may have been written. Many of his books passed after his death into the library of Louis XII of France at Blois. This was evidently the case with the present volume, the French arms having been painted, no doubt over the Gruthuyse shield, in the first large initial.

Bound in modern yellow morocco.

*Lent by the Duke of Devonshire.*

### 161-2 LA VENGEANCE DE NOTRE SEIGNEUR JESUS CHRIST, a mystery play.

Flemish (Bruges). 2 volumes. *c.* 1465. 136 and 168 ff. 30 lines. 14 $\frac{7}{16}$  by 10 $\frac{5}{8}$  inches.

*Decoration:* Twenty large pictures, of somewhat commonplace execution, without borders. The exhibited miniatures represent (vol. i) an interview between Pilate and his wife, with the devil behind the former, and (vol. ii) Nero and his Councillors.

There is no clue to the original owner.

Bound in olive morocco of the eighteenth century.

*Lent by the Duke of Devonshire.*

**163** APOCALYPSE, with commentary in Latin.

Dutch. Early fifteenth century. 46 ff.  $12\frac{3}{4}$  by  $8\frac{3}{4}$  inches.

*Decoration*: Three full-page pictures and ninety-two half-page pictures, two on a page.

This manuscript belongs to the same group as the block-books, and the thirteenth-century MS., Bodley D. 4. 17 at the Bodleian Library, of which a full reproduction was edited by the Rev. H. O. Coxe in 1876 for the Roxburghe Club. Both text and commentary are written for the most part within the frames of the pictures.

The four subjects shown are from the introductory Life of St. John. In the first he is brought before the Proconsul, in the second he is taken to Rome, in the third he is accused before Domitian, in the fourth he is placed in a vessel of boiling oil.

Bound in mottled calf of the eighteenth century, stamped on the back with the arms of a bishop, probably of the see of Gloucester.

*Lent by Alfred H. Huth, Esq.*

**164** ROMAN BREVIARY of Queen Eleanor of Portugal.

Flemish (Bruges). Early sixteenth century. 8 + 585 ff. 2 columns of 32 lines.  $9\frac{3}{8}$  by  $6\frac{3}{4}$  inches.

*Decoration*: Twenty-five full-page miniatures and thirty smaller miniatures, in borders of various designs characteristic of the Bruges school of the beginning of the sixteenth century, including one of pilgrim's badges, like those exhibited in No. 165. The direct influence of Gerard David is apparent in the finest of the pictures, which are closely related to those of the Grimani Breviary at Venice, and of the Breviary of Queen Isabella of Spain, Add. MS. 18851 at the British Museum. In the Kalendar, besides beautiful designs in the lower margins of Occupations of the Months, medallions illustrating the principal feasts of each month occur at intervals above the sign of the Zodiac in each outer border.

The book is open at a beautiful procession of Saints and Angels in soft light-coloured raiment, carrying banners, an illustration of the Feast of All Saints.

Before the Kalendar a richly clad queen kneels at a prie-dieu, near an altar on which the Virgin sits with the infant Christ on her lap. Behind the queen is an angel holding a carnation. On the prie-dieu are the arms and device of Eleanor, eldest daughter of Ferdinand, Duke of Visceu, consort of John II of Portugal (1481-1495). She married him in 1471 and died in 1525. This book was made for her during her widowhood.

Bound in green velvet with episcopal arms (*or six ogresses*) of the sixteenth century. They are probably those of a branch of the family of Alagonia.

*Lent by J. Pierpont Morgan, Esq.*

**165** BOOK OF HOURS, of the use of Rome, executed for a member of the Rein family.

Flemish (Bruges). Early sixteenth century. 191 ff. 20 lines.  $7\frac{9}{16}$  by 5 inches.

*Contents:* Portrait of a man and arms of Rein, Paris Kalendar, Prayers at rising and going to bed, Verses of St. Bernard, Various private devotions, Gospel sequences, Hours of the Virgin of the Use of Rome, Penitential Psalms, Roman Litany, Office of the Dead, Commendations of Souls, Fifteen Oes beginning *O suavitas*, Prayer of St. Bede on the Seven Words, Prayer *Auxilientur*, Prayer of St. Augustine *O dulcissime*, Other prayers including one of St. Augustine *Deus propicius esto*, Prayer to the Virgin on Saturdays *Missus est, Obsecro, O intemerata, Stabat mater; Memoriae* of the Trinity, God the Father, God the Son, the Holy Ghost, SS. Michael, John the Baptist, John the Evangelist, Peter, Paul, James the Greater, Andrew, Stephen, Christopher, Sebastian, Laurence, Anthony the Hermit, Nicholas, Claud, Blaise, Erasmus, Three Kings, All Martyrs, Anne, Catherine, Barbara, Mary Magdalene, Margaret and Apollonia; General Confession.

*Decoration:* Each month of the Kalendar occupies two pages, on the margins of which are admirably depicted the rural Occupations and Pastimes of the Months, with the Signs of the Zodiac in a subordinate position. At the beginning is a skilful portrait of the first owner with his coat of arms on the opposite page, and there are besides sixteen full-page miniatures and thirty-two small miniatures. The former are in borders of various designs, with corresponding borders on the opposite pages. The latter are usually associated with strips of ornament in the outer margins. All the decoration is of the finest Bruges work of the first quarter of the sixteenth century. In the border to the Annunciation are the initials M. M.

The book is opened at the beginning of Compline. On the left is a miniature of the Flight into Egypt, with a gold statue falling from its pedestal in a hilly landscape. (Compare the same subject in No. 240.) The borders are decorated with pilgrims' badges. There is a similar border in No. 164.

The original owner, whose portrait appears at the beginning, and again kneeling before an altar, above which is a vision of God the Father holding the dead Christ, seems from his arms to have been a member of the Suabian family of Rein.

Bound in modern crimson velvet.

*Lent by Major G. L. Holford.*

**166** BOOK OF HOURS, of the use of Rome.

Flemish. Early sixteenth century. 185 ff. 20 lines.  $7\frac{3}{4}$  by  $5\frac{1}{4}$  inches.

*Contents:* Kalendar, Prayer to the Holy Face, Passion according to St. John, Hours of the Cross, Hours of the Holy Ghost, Mass of the Virgin, Gospel-



sequences, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Office of the Dead, Prayers to the Trinity, Seven Prayers of St. Gregory, Verses of St. Bernard, *O intemerata*, *Memoriae* of Saints Michael, Peter and Paul, James the Greater, Philip and James, All Apostles, Laurence, Stephen, Sebastian, Christopher, George, many martyrs, Nicholas, Anthony, Martin, Claud, Anne, Katherine, Margaret, Barbara, Apollonia, All Virgins, All Saints.

*Decoration*: Twenty-seven large pictures, twelve small ones, and twenty-four historiated borders in the Kalendar, as well as borders to the pictures and strips of floral ornament on a gold ground throughout the volume. The picture-work is by several hands and of unequal merit.

The fine miniature exhibited represents the Agony in the Garden and the Betrayal.

This is a fine example of the costly books produced at Bruges from about 1480 to 1520. It resembles two other Books of Hours, Douce 112 at the Bodleian Library, and the Hours of Isabella of Aragon at Cambridge, and has much in common with the famous Grimani Breviary at Venice.

Bound in modern red velvet.

*Lent by C. W. Dyson Perrins, Esq.*

### 167 BOOK OF HOURS, of the use of Rome, written for a woman.

Flemish (Bruges). Early sixteenth century. 199 ff. 17 lines.  $8\frac{7}{8}$  by  $6\frac{1}{8}$  inches.

*Contents*: Bruges Kalendar, Passion according to St. John, Hours of the Cross, Hours of the Holy Ghost, Mass of the Virgin, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Office of the Dead, *Obsecro*, *O intemerata*, various *Memoriae*, Prayer in French in 12 verses of 12 lines each *O digne preciosité*.

*Decoration*: The large miniatures have been removed from the body of the text, and only the opposite borders remain. The principal attraction of the book consists of 22 pages of the Kalendar, in which the borders consist entirely of landscapes and street scenes, with fine pieces of architecture and many figures engaged in Occupations and Pastimes appropriate to the months. The month of June is missing.

The book is opened at pages illustrating November and December.

From the use of the feminine form *michi famule tue* in the prayer *Obsecro* it is clear that the original owner was a woman. In the Litany St. Renella is invoked.

Bound in Spanish red morocco of the eighteenth century.

*Lent by Jeffery Whitehead, Esq.*

**168** BOOK OF HOURS, of the use of Sarum.

French. *c.* 1510. 129 ff. 23 lines.  $8\frac{1}{2}$  by  $5\frac{1}{2}$  inches.

*Contents:* Sarum Litany (obit of Henry VI, 21st May, 1471, in the original hand), Prayers to the Trinity, etc., Hours of the Virgin of the use of Sarum with Hours of the Cross interspersed, Seven Joys, Penitential Psalms and Sarum Litany, Office of the Dead, Commendation of Souls, Psalms of the Passion, Hours of the Holy Ghost, Hours of the Compassion of the Virgin, *Stabat mater*, Prayer to the Holy Face, Eight verses of St. Bernard, Seven verses of St. Gregory, Prayer to the Guardian Angel, *Memoriae* of SS. James the Greater, Bartholomew, Sebastian, Christopher, Anthony the Hermit, Anne, Barbara, Agatha, Apollonia, Ursula.

*Decoration:* The writing is Semi-Roman. Every page has a border. There are eighteen large pictures and a number of smaller pictures in the decadent Parisian style of the beginning of the sixteenth century.

The miniature exhibited represents the Annunciation.

On f. 42 are the arms of Philippe of Burgundy and his wife Isabella of Portugal. They were married in 1430, and died long before this book was written. On f. 124 a young man wearing the Collar of the Golden Fleece is represented with his wife kneeling before their guardian angel. These persons have not been identified.

Bound in modern green velvet.

*Lent by Alfred H. Huth, Esq.*

**169** BOOK OF HOURS, of the use of Paris, with miniatures by Jean Bourdichon.

French (Tours). *c.* 1510. 60 ff. 20 lines. 12 by 8 inches.

*Contents:* Hours of the Virgin of the use of Paris, with Hours of the Cross and of the Holy Ghost interspersed. (The Penitential Psalms and other devotions that followed have been removed.)

*Decoration:* This remarkable book closely resembles the famous Hours of Anne of Brittany, MS. Latin 9474 at the Bibliothèque Nationale, Paris, of which reproductions have been published. The eight large miniatures now remaining in it are probably the work of Jean Bourdichon of Tours, who was working for Anne of Brittany in 1508, and who died a little before 1521. The borders opposite the miniatures and the marginal strips on all the other pages are filled with botanical illustrations, in which a different flower is carefully drawn in a gold panel on every page, with its Latin name above it and the French name below. This is a feature of Anne of Brittany's book also. Dragonflies, butterflies, and other insects often appear on the flowers.

The miniature exhibited represents the Message to the Shepherds.

At the beginning and end are the arms of Cardinal Christoph von Madruzzo, bishop of Trient (1539) and Brixen (1542), drawn with much splendour. He died in 1578.

Bound in old violet velvet.

*Lent by Major G. L. Holford.*

**170** FERAL PSALTER AND HYMNARY, of the use of Rome.

French. *c.* 1525. 182 ff. 24 lines. 10 $\frac{3}{4}$  by 7 inches. Roman letter.

*Decoration:* Nine upright miniatures in the text, and a large quantity of initials in gold and colours.

The miniature exhibited represents the Creation of beasts and birds.

The miniatures are good examples of the art at a period of decline. A Book of Hours in the British Museum (MS. Add. 18854) written in 1525 for François de Dinteville, Bishop of Auxerre, is a companion volume, with the same motto *Virtutis fortuna comes* surrounding the Bishop's arms. In this book the arms are quarterly Hector and Marle, and appear to be those of René Hector, Abbot of St. Jacques at Provins, who died in 1598.

Bound in modern black morocco.

*Lent by C. W. Dyson Perrins, Esq.*

**171** STATUTES OF THE ORDER OF S. MICHEL, founded by Louis XI at Amboise in 1469.

French. *c.* 1530. 36 ff. 26 lines. 9 $\frac{1}{2}$  by 6 $\frac{3}{8}$  inches.

*Decoration:* A full-page picture of St. Michael defeating the Devil, and a large picture of a meeting of the Knights of the Order under the presidency of the King of France. A copy of these statutes made for Charles VIII of France is MS. Français 14363 at the Bibliothèque Nationale.

The picture of the Chapter or Foundation of the Order is exhibited.

Bound in French red morocco of the eighteenth century with gold tooling.

*Lent by Major G. L. Holford.*

**172** MISSAL, written in 1521 by Franciscus Weert for Ambrosius de Angelis, abbot of Park, near Louvain.

Louvain. Dated 1521. 118 ff. 2 columns of 24 lines. 16 $\frac{7}{8}$  by 12 $\frac{1}{4}$  inches.

*Decoration:* A full-page Crucifixion, showing the Abbey of Park in the background and St. Augustine on the right in the foreground. This is enclosed in a border of natural flowers, in the corners of which are the Symbols of the Evangelists. On the opposite page is a similar border with the abbot kneeling in the lower right-hand corner. His arms, ensigned with mitre and crozier, are in

the lower border. They occur elsewhere in the volume, which is further enriched with twenty-six large historiated initials of mediocre execution, and many borders and half-borders.

The book is opened at the Crucifixion described above.

The chief interest of this book lies in the explicit inscription on the first leaf: *Istud missale scribi fecit reuerendus pater dñs Ambrosius de angelis. Abbas modernus huius monasterii Parchensis ordinis Premöstrateñ. prope Iouaniū. Per Franciscū weert. Anno virginēi partus. M<sup>o</sup>CCCC<sup>o</sup>XXXI<sup>o</sup>. Finit feliciter.*

Bound in old brown calf stamped with the arms of Park Monastery.

*Lent by Wadham College, Oxford. (MS. A. 7. 8.)*

### 173 GOSPEL-BOOK of Cardinal Wolsey.

Probably Flemish. *c.* 1529. Roman letter. 2+46 ff. 18 lines. 16 by 12 inches.

*Contents:* The Rev. H. A. Wilson kindly supplies the following note: "This volume contains the liturgical Gospels for certain festivals, including not only those days which were of the highest rank according to the general usage of England, but also the festivals of the Saints locally honoured in an especial degree in dioceses of which Wolsey was at one time or another the Bishop (St. Andrew, representing in this way the diocese of Bath and Wells; St. Cuthbert, the diocese of Durham; St. Hugh, the diocese of Lincoln; St. William, the diocese of York), and the festivals of St. Frideswide, the patron saint of the church incorporated in his foundation of Cardinal College at Oxford."

*Decoration:* Eighteen full borders in the late Flemish manner, composed of natural flowers, and the arms, initials, motto, and badges of Wolsey and his various sees. Each of these borders contains a miniature fairly well executed in a decadent style.

The miniature exhibited represents the Descent of the Holy Ghost.

As to the date Mr. Wilson remarks: "The arms of Wolsey, which appear frequently in the volume, are sometimes alone, sometimes impale those of the see of York, and sometimes impale those of the see of Winchester. As Wolsey only held the last-named see during part of the year 1529 the presence of his arms as Bishop of Winchester may be said to fix the date of the *illumination* of the volume to that year. But the fact that the festival of St. Swithin is not represented in the selection of Gospels may be taken to show that the text of the volume had been written before his accession to Winchester."

There is an Epistolar of the same nature in the Library of Christ Church, Oxford.

Bound in brown calf of the sixteenth century, stamped with the arms of Henry VIII.

*Lent by Magdalen College, Oxford. (MS. 223.)*

**174** PSALTER written in Bohemia for a lady whose husband was named Henry.

Bohemian. *c.* 1300-1310. 147 ff. 23 lines.  $12\frac{7}{8}$  by 9 inches.

*Contents:* Kalendar, Psalter, Canticles, Athanasian Creed, Litany, Collects. There is marked Dutch influence in the Kalendar.

*Decoration:* Each month of the Kalendar occupies two pages, which are elaborately decorated with brightly coloured architectural settings enclosing the Signs of the Zodiac, the Occupations of the Months, Prophets with scrolls, etc. Then follow eight full-page miniatures of New Testament subjects (Annunciation—Ejection of the Money-changers), and a full-page *Beatus* historiated with the youthful Christ between St. John the Baptist and the Virgin, and (above) the Deity between two angels, etc. Opposite the *Beatus* the Psalm is continued in twelve gold lines on blue. There is a marginal picture to each Psalm and Canticle. In the Litany there are pictures of the saints invoked.

The book is opened at the beginning of the 68th Psalm. In the initial, David, in water to his waist, is seen praying to the Deity. On the opposite page is the Mocking of Christ.

The Litany proves the Bohemian origin of this strange and remarkable book, in which strong Byzantine influence is apparent. It contains, moreover, a suffrage *Ut me indignam famulam tuam et famulum tuum Heinricum et omnes michi consanguinitate vel familiaritate seu oracione coniunctos ab insidiis inimicorum visibilibium et invisibilibium defendere . . . digneris*. Dr. James, from whose full description in Mr. Thompson's Catalogue (vol. ii, No. 98), this note has been made, suggests that this is likely to refer to Henry, Duke of Carinthia, King of Bohemia, 1307-1310, and to his wife Anne, daughter of Wenceslas II.

Bound in modern yellow morocco.

*Lent by H. Yates Thompson, Esq.*

**175** VULGATE BIBLE of Neapolitan origin, written for Philippe or Robert of Anjou, titular Emperors of Constantinople.

Italian (Neapolitan). Second quarter of the fourteenth century. 2 volumes. 2 columns of 45 lines.  $13\frac{7}{8}$  by  $9\frac{5}{8}$  inches.

*Contents:* The order of the books is the usual one. The prologues, some of which are collected together at the beginning of the first volume, are very numerous. Many of the books have *Capitula*. There is a list of Epistles and Gospels.

*Decoration:* All the books and most of the prologues have historiated initials and borders in the Neapolitan style. There are also historiated initials and borders to the usual divisions of the Psalms.

On the margins of the page exhibited and in the initial to Genesis are

illustrated the Creation of Heaven and Earth, the Separation of the Earth from the Waters, the Creation of Eve, the Fall, the Expulsion, and Adam and Eve labouring.

In the border before the prologue to the Pentateuch are the arms of Anjou dimidiating those of Courtenay. These indicate that this Bible was made for the husband or son of Catherine of Valois, titular Empress of Constantinople (d. 1346). Her husband, Philippe of Anjou, Prince of Taranto, died in 1332. Her son, Robert of Anjou and Taranto, died in 1364. They both bore these arms.

Bound in parchment.

*Lent by C. W. Dyson Perrins, Esq.*

**176 DANTE: DIVINA COMMEDIA**, executed for a member of the Bini family.

Italian (Florentine). End of the fourteenth century. 80 ff. 2 columns of 46 lines. 12½ by 9 inches.

*Decoration*: Three historiated initials with full borders of conventional foliage and gold bosses.

The book is opened at the beginning of the Inferno. In the initial N is a figure representing Divine Justice.

At the foot of the first page are the arms of Bini of Florence. Also a note that the book *Es de la Libreria de S. Miguel del Reyes*. It was probably in that of the Aragonese Kings of Naples before it went to Spain.

Bound in Spanish stamped leather of the sixteenth century, stamped D. IOAN DE BORGA DVCH. This refers to Juan de Borja, third duke of Gandía of the house of Borja, born 1495, died 1543.

*Lent by C. W. Dyson Perrins, Esq.*

**177 ORDO MISSAE. BENEDICTIONES EPISCOPALES.** The former with miniatures by Niccolo da Bologna.

Italian (Bologna). Second half of the fourteenth century and early fifteenth century. 50+27 ff. 25 lines. 9 by 6½ inches.

*Contents*: (1) *Ordo sacerdotalis dum sacerdos presentat se ad celebrandam missam secundum consuetudinem romane curie*. This is of the second half of the fourteenth century. (2) *Benedictiones episcopales*. This is an addition of c. 1425.

*Decoration*: Full-page Crucifixion, signed "NICOLAV' DE BONONIA F." Eighteen historiated initials by the same hand. These are well drawn, and are unquestionably by the same hand as the initials in No. 178. There is a splendid Italian missal in the Munich Library with the arms of Jean, Duke of Berry, and many miniatures by Niccolo da Bologna. His signature appears in the first border

exactly as in this book. A book of Canon Law in the Library of Jena University contains a miniature of his signed "NICOLAV' F."

The book is opened at the beginning of the Canon of the Mass. On the left-hand page is the Crucifixion, with the Magdalen embracing the Cross. On the right, in the initial, is a picture of the Celebration of Mass.

Bound in modern red velvet.

*Lent by Lord Aldenham.*

**178** ST. GREGORY'S DIALOGUES, with miniatures by Nicholas of Bologna.

Italian. Second half of fourteenth century. 297 ff. 20 lines.  $5\frac{1}{2}$  by  $4\frac{1}{8}$  inches.

*Decoration:* Four hundred and fourteen initials, historiated with well-drawn heads of St. Gregory, his deacon Peter, and the various saints to whom reference is made in the Dialogues. Compare No. 177 by the same artist.

The small initials in the exhibited pages represent St. Gregory and his deacon. In the larger initial are Accuntius and a maiden.

Bound in modern green sealskin.

*Lent by C. W. Dyson Perrins, Esq.*

**179** S. AUGUSTINI SOLILOQUIA. S. BERNARDI DE CONSCIENTIA. S. ANSELMI ORATIONES.

Italian. Dated 1375. 78 ff. 29 lines.  $9\frac{1}{2}$  by  $6\frac{3}{4}$  inches.

*Decoration:* A bordered page at the beginning of each of the first two divisions, a half-border at the beginning of the third, made up of green, blue, red, and pink foliage, with burnished gold studs. The first and third divisions open with initials historiated with figures of St. Augustine and St. Anselm respectively. The second division is headed with a beautiful miniature of St. Bernard seated with a book in his cell. The remaining decoration consists of very delicate red and violet penwork.

The miniature of St. Bernard is exhibited.

An inscription at the end of the volume has been erased with the exception of the final words *Sub anno dni Millo.ccc°lxxv*, which fortunately give us the date.

Bound in brown calf of the first half of the nineteenth century.

*Lent by C. W. Dyson Perrins, Esq.*

**180** VULGATE BIBLE, written in 1428 by Cazaninus Iohannis de Montebellio for Cardinal Nicholas Albergati.

Italian. Dated 1428. 712 ff. 2 columns of 42 lines.  $8\frac{1}{2}$  by  $6\frac{1}{2}$  inches.

*Contents:* The usual arrangement of books and prologues, with Hebrew names *Aaz—Zuzim*. After these are the Testaments of the Twelve Patriarchs, *quas nuper transtulit magister robertus grossum caput lincoln. eps de greco in latinum*.

*Decoration:* Ninety-two historiated initials, often filled with numerous well-drawn figures. There are also at the beginning of Genesis seven little pictures grouped together, illustrating the Creation, and before the Psalms four standing Prophets or Evangelists. Besides the historiated initials, there are many decorative initials and quantities of marginal bars and borders delicately drawn by two or more artists, one of whom, who introduces natural flowers, has undergone French influence.

The book is opened at the beginning of the Psalms. David is represented in the initial B, and four Prophets or Evangelists in the inner column.

This beautiful Bible is rendered the more interesting by the following colophon: *Hunc librum Biblię et plura alia opera theologialia scripsi ego Cazanimus iohannis de Montebellio. Bonon. Diocesis pro Reverendissimo et Devotissimo patre nostro et domino Dno. N. dei Gratia Cardinale sce crucis irlm, cuius anima et corpus semper in pace quiescant Amen 1428 die 13 Augusti.* This was the afterwards beatified Cardinal Nicholas Albergati, who was born at Bologna 1375, prior of the Certosa of Florence, Bishop of Bologna, 1417, Cardinal 1426, and who died at Siena in 1443. A note added in Roman letter below that just quoted states that he gave this Bible to the Carthusian Church of St. Laurence (*i.e.*, the Certosa of Florence, for which the Missal No. 195 was written).

Bound in modern red velvet.

*Lent by Major G. L. Holfora.*

### 181 PONTIFICALE ROMANUM.

North Italian. *c.* 1440. 250 ff. 20 lines. 12 $\frac{3}{4}$  by 9 $\frac{1}{2}$  inches.

*Contents:* Ordination Offices, Coronation Services, Dedication of Churches and Altars, Benedictions of church furniture and other minor benedictions, Benediction of an Abbot, Abbess, Nuns, Nuns according to Cistercian use, Confirmation, and *Ordines* for Holy Thursday and Saturday. St. Titian is invoked in the Litany.

*Decoration:* A bordered page in which were probably the arms of the bishop or see for which this book was written has been removed at the beginning. There remain a quantity of illuminated initials with border ornaments in gold and colours. Thirty-four of these initials are historiated.

The initial exhibited is intended to illustrate the consecration of an emperor by a pope, but the emperor wears a papal tiara.

Bound in green morocco of the beginning of the nineteenth century.

*Lent by Bruce S. Ingram, Esq.*



- 182 RULES OF THE SCHOOL OF ST. JOHN THE EVANGELIST at Florence, founded in 1427.

Florentine. Between 1427 and 1451. Gothic letter. 21 ff. 20 lines. 10 by 7 $\frac{3}{8}$  inches.

*Decoration:* On the first page a large picture of the Trinity surrounded by the Celestial Hierarchies, and below this a figure of St. John the Baptist in a large initial A, the whole enclosed in a border of foliated scrolls in which are introduced angels and members of the school. There are sixteen other initials historiated with subjects connected with the institution, which was founded in 1427.

On f. 16 is an autograph note of St. Antonino, Archbishop of Florence, dated 25th April, 1451, confirming the rules. Here the original book ends. The following pages are filled with rules applicable to the five principal schools of Florence in 1478, followed by a copy of a Bull of Pope Eugenius IV relating to four of the schools in 1442, and copies of other later documents.

Bound in the original stamped leather with metal corners, and a picture under talc on the lower cover, of St. John the Evangelist blessing one of the pupils. The binding is exhibited.

*Lent by C. W. Dyson Perrins, Esq.*

- 183 ANDREA DI BARBERINO: MESCHINO DA DURAZZO.

Neapolitan. Dated 1462. Gothic letter. On paper and vellum. 206 ff. 33 lines. 9 $\frac{1}{2}$  by 6 $\frac{1}{2}$  inches.

*Decoration:* a remarkable series of thirteen marginal illustrations in pen and ink, each one covering the two lower margins, and sometimes also the outer margins, of an opening. They represent battle scenes and various romantic episodes described in the text, and are drawn with much spirit.

A typical opening is exhibited.

At the end is a colophon: *Questo libro e di — di domenico — da Firenze. Scripto nella Nobile cipta di napoli Anno domini 1462 cioe Mcccclxij di mia propria mano. Et chiamasi El meschino.* Unfortunately the two important names have been erased by a later owner. At the beginning is a shield, charged with three chevrons. The tinctures are not given, as it is drawn in sepia.

Bound in modern green morocco.

*Lent by C. W. Dyson Perrins, Esq.*

- 184 HOURS OF THE VIRGIN, of the use of Rome, with various offices and prayers, written for Galeazzo (? di Tarsia) and afterwards in the possession of Ferdinand II of Naples while Duke of Calabria.

Neapolitan. c. 1480. Gothic letter. 411 ff. 19 lines. 10 by 7 inches.

*Contents:* Kalendar, Hours of the Virgin of the use of Rome, Penitential

Psalms, Litany, Hours of the Passion, Office of the Dead, Office of the Nativity, Passion according to each of the four Evangelists; Offices for Holy Week, Pentecost, Trinity Sunday, Corpus Christi; Athanasian Creed, Prayer to the Virgin *O Maria piissima stella*, Prayer of St. Augustine *Deus propicius esto*, Prayer of St. Anselm *Domine deus meus*, Prayer of St. Thomas Aquinas *Puro corde*, Prayers *Iuste iudex ihu xpe*, *Creator celi et terre*, Prayer *Deus omnipotens . . . da michi famulo tuo Galiacio*, Two prayers to God and the Virgin, Prayer of Bede on the Seven Words.

*Decoration*: Thirteen miniatures, about  $3\frac{3}{8}$  by  $2\frac{1}{2}$  inches, ten of which have full borders in the Neapolitan style. Nineteen historiated initials with side ornaments.

The miniature exhibited represents the Nativity and the shepherds adoring.

It is clear from two of the prayers at the end of the book that the name of the original owner was Galeazzo. On the first page there is the shield of the Duke of Calabria, afterwards Ferdinand II of Naples, but it is painted over a smaller shield in which it is possible to discern a gold fess. It is not unlikely that the book was written for Galeazzo of Tarsia.

Bound in purple velvet with the Calabrian shield incorrectly copied on clasps and bosses.

*Lent by George Salting, Esq.*

## 185 FRANCISCAN MISSAL, of Roman use, written for use in Venice.

Italian (probably Venetian). Second half of the fourteenth century. 377 ff. 2 columns of 28 lines.  $14\frac{7}{8}$  by 10 inches.

*Decoration*: A full-page Crucifixion, and a small miniature of a priest reciting Mass in the presence of a standing congregation, before the Canon. There are numerous decorative initials, many of which are historiated with half-length figures. The style is somewhat rough.

The book is opened at the Canon of the Mass.

In the Kalendar, which is Franciscan-Roman, are the following entries: Jan. 31 *Translatio sci Marci ap. et ev.* and Oct 8 *Dedicatio ecclesie beati marci ap. et ev. duplex minus*. These point to Venice, and the Missal was probably written for use in the Venetian Church of the Frari. At the end there is an erased inscription which seems to allude to the gift of the book in (?) 1373 by the prior of a church in Venice.

Bound in stamped leather of the sixteenth century.

*Lent by Sir Francis B. Palmer.*

- 186 OVIDII OPERA, written at Naples by Hippolytus Lunensis for Antonello Petrucci.

Napolitan. c. 1480. 194 ff. 31 lines.  $15\frac{1}{2}$  by  $10\frac{3}{4}$  inches.

*Decoration:* A dedicatory frontispiece from the scribe to his patron in gold capitals on purple vellum. On the opposite page there is a border of great magnificence in which the white-vine pattern is associated with a pattern characteristic of Naples. There are many fine initials of the white-vine kind.

The opening border is exhibited.

The inscription referred to above is as follows: NVMINI SVO ILLVSTRISSIMO ET PRAECELLENTI DOMINO ANTONELLO AVERSANO FERDINANDAE MAIESTATIS SECRETARIO MAX. HIPPOLYTUS LVNENSIS EIDEM EX ANIMO DICATVS OPTIMA TEMPORA ET PERPETVOS DIES OPTAT. The scribe Hippolytus Lunensis is known in connection with many sumptuous books. His wishes for his patron were not fulfilled as the latter was accused of conspiring against Ferdinand, and was beheaded in 1487 with other conspirators, whose libraries were added to the royal collection.

Bound in modern red morocco, with gold tooling.

*Lent by C. W. Dyson Perrins, Esq.*

- 187 CICERO: TUSCULANAE QUESTIONES. DE FINIBUS BONORUM ET MALORUM. Written in 1431 by Nicolaus Pollini.

Italian. Dated 1431. Roman letter. 150 ff. 32 lines.  $10\frac{3}{4}$  by 7 inches.

*Decoration:* A white-vine border with amorini and animals, and initials of the same character.

The border is exhibited. The arms have not been identified.

At the end is written: FINIS. *Die xxiiii<sup>o</sup> mensis may M<sup>o</sup>cccc<sup>o</sup>xxxi<sup>o</sup> manu mei D<sup>o</sup> N<sup>o</sup> Pollini.* This is an early example of this type of writing and decoration, and, though no other work signed by this scribe is known, comparison with this book makes it almost certain that he wrote a Cicero De Officiis belonging to Mr. Dyson Perrins and an Ethics of Aristotle exhibited at the Bodleian Library. The latter is dated 10th April, 1434.

Described in the Didot Catalogue, vol. iv (1882), No. 37.

Bound in original stamped leather, rebacked.

*Lent by S. C. Cockerell, Esq.*

- 188 JOACHIM ABBAS: VATICINIA ET IMAGINES SUMMORUM PONTIFICUM.

Italian. Third quarter of the fifteenth century. 31 ff.  $9\frac{5}{8}$  by  $6\frac{7}{8}$  inches.

*Contents:* A series of prophecies relating to the Popes of the thirteenth, fourteenth, and fifteenth centuries, attributed to Joachim, abbot of Corazzo, and

Anselm, bishop of Marsico. Other manuscripts of this work are known, and several editions were printed in the sixteenth century.

*Decoration:* Thirty-two full-page pictures, mostly of popes with various allegorical accessories. The first twenty-two pictures are coloured. The last ten are by a different hand and are uncoloured. The date must be after 1458, as one of the pictures is asserted to represent Pius II. It is probably before his death in 1464, as the next picture is unscribed.

The popes depicted in the pages exhibited are Benedict XII and Clement VI.

Bound in modern green pigskin.

*Lent by S. C. Cockerell, Esq.*

### 189 ARATUS: PHAENOMENA.

S. Italian. Second half of fifteenth century. Roman letter. 58 ff. 28 lines.  $8\frac{3}{8}$  by  $5\frac{1}{2}$  inches.

*Decoration:* Forty tinted drawings of the constellations and a circular figure of the heavens showing the five circles with the constellations in their places.

The circular figure is exhibited.

The first page is enclosed in a border of white vine-work, with a shield at the foot *Or three ragged staves vert*. This is probably a Spanish coat of arms, and may be that of a member of the family of Contreras.

The writing and ornament suggest a Neapolitan origin.

Bound in original stamped leather.

*Lent by C. W. Dyson Perrins, Esq.*

### 190 HYGINUS: DE SIGNIS CAELESTIBUS.

Italian (? Roman). End of fifteenth century. Gothic letter. 53 ff. 24 lines. 11 by  $7\frac{1}{4}$  inches.

*Decoration:* Twenty-seven pictures of constellations with fanciful background and accompaniments, delicately drawn. Most of these have suffered injury, and the manuscript is imperfect.

Two typical constellations are exhibited.

On the first page are the arms of Gonzaga ensigned with a bishop's hat. This probably refers to Sigismundo Gonzaga, bishop of Mantua, who was made Cardinal in 1505, and who died in 1525.

Bound in modern green morocco.

*Lent by C. W. Dyson Perrins, Esq.*

## 191 FERDINAND OF CORDOVA: DE CONSULTANDI RATIONE.

Neapolitan. 1473-1483. Roman letter. 184 ff. 21 lines.  $8\frac{7}{16}$  by  $5\frac{5}{8}$  inches.

*Decoration*: A white-vine border with amorini, rabbits, and parrots, apparently the work of Joachinus de Gigantibus (see No. 192). At the foot is the shield of Auxias Despuig, who was created Archbishop of Monreale in 1458, and Cardinal in 1473. He died at Rome in 1483. This page is exhibited.

This is the dedication copy of this work, and contains on the final paste-down an autograph note by the Cardinal respecting it and his career.

Bound in red morocco of the beginning of the nineteenth century, stamped with the arms of an Italian bishop.

*Lent by C. W. Dyson Perrins, Esq.*

## 192 PSALTER OF ST. JEROME AND PRAYERS, written and decorated at Naples in 1481 for Pope Sixtus IV, by Joachinus de Gigantibus of Rotemberg.

Italian (Naples). Dated 1481. Roman letter. 30 ff. 17 lines.  $6\frac{1}{2}$  by  $4\frac{5}{8}$  inches.

*Contents*: Psalter of St. Jerome, Prayer of St. Augustine *Dulcissime domine*, Psalm *Confitemini*, *Obsecro*, various prayers to Our Lord and the Virgin.

*Decoration*: Two full-page white-vine borders, in the first of which are the arms of Sixtus IV, and in the second the first fourteen verses of St. John's Gospel, written on a circular space less than half an inch wide; eight large initials, with side-ornaments like the borders; an initial historiated with a half-length figure of St. Jerome. The first three pages are written entirely in gold, blue, and crimson capitals. The frontispiece of this book, containing a miniature of St. Jerome in the Desert, with a portrait of the Pope in the border, is now at the Victoria and Albert Museum.

The second bordered page is exhibited.

At the end is written, in violet capitals: *Ioachinus de Gigantibus Rotemburgensis propria manu exscripsit et depixit die x iulii M.cccclxxxv̄.*

This interesting colophon shows that the writing and the decoration were in this instance by the same hand. Many books are in existence signed by Joachinus, who was a German working at Naples for Ferdinand I and other great patrons.

In the original stamped leather binding.

*Lent by S. C. Cockerell, Esq.*

## 193 PETRARCH'S SONNETS AND TRIUMPHS.

Milanese. *c.* 1490. Roman letter. 87 ff. 24 lines.  $7\frac{3}{4}$  by  $5\frac{1}{4}$  inches.

*Decoration*: Four full-page pictures, representing the Triumph of Love, the Triumph of Chastity, Petrarch and the dead Laura conversing, and the Triumph of Fame. There are also seven borders, closely related to those in the Sforza

Book of Hours, Add. MS. 34294 at the British Museum. The edges of the white vellum of the text in these borders is painted to look like an imposed sheet, sometimes with torn or crumpled edges.

The miniature exhibited represents the Triumph of Love.

The text of this book differs considerably from that of No. 194. In two of the borders there is a shield *per fess azure and argent, a greyhound salient counterchanged collared gules*. These are the arms of the family of Romei of Ferrara, created Counts of Bergantino in 1462.

Bound in old Italian red morocco elaborately tooled in gold.

*Lent by Alfred H. Huth, Esq.*

#### 194 PETRARCH'S TRIUMPHS.

Italian (? Roman). *c.* 1490. Roman letter. 69 ff. 18 lines.  $8\frac{3}{8}$  by  $5\frac{3}{8}$  inches.

*Decoration:* A full-page frontispiece to each of the six Triumphs, with borders and historiated initials on the opposite pages. The pictures are by two good hands. Soft shredded colours are used behind the designs.

The miniature exhibited illustrates the Triumph of Chastity, with Dido and Judith in medallions above and below.

The text differs considerably from that of No. 193. A space left for a coat of arms on f. 2 was never filled.

Bound in Italian calf of *c.* 1800.

*Lent by Major G. L. Holford.*

#### 195 CARTHUSIAN MISSAL, written for the Certosa of Florence at the expense of a member of the Acciaioli family.

Florentine. *c.* 1500. Gothic letter. 275 ff. 2 columns of 23 lines.  $14\frac{3}{8}$  by  $10\frac{1}{8}$  inches.

*Contents:* Carthusian Kalendar, *Missale secundum ordinem Cartusiensem*.

*Decoration:* Full-page Crucifixion before the Canon, in an elaborate border into which seven small Passion subjects are introduced. Five other splendid bordered pages containing historiated initials. Forty-three smaller historiated initials, and quantities of decorative initials and side-ornaments in gold and colours.

The page with the Crucifixion is exhibited.

This richly-painted missal is, perhaps, partly decorated by one of the artists of No. 257. The arms of the Acciaioli family of Florence occur in many places, and the special honour paid to St. Laurence shows that it was intended for use at the Certosa.

Bound in the original stamped leather, re-backed.

*Lent by Lord Aldenham.*

- 196 EVANGELIARIUM OF THE CHURCH OF ST. JUSTINA AT PADUA, with miniatures by Benedictus Bordone.

Paduan. *c.* 1520. Gothic letter. 77 ff. 17 lines.  $13\frac{1}{4}$  by  $9\frac{1}{2}$  inches.

*Contents:* Gospels for the chief feasts of the year, including those of St. Daniel, St. Justina, St. Prodocimus, St. Anthony of Padua, the Dedication of the Church of St. Justina, the Invention of St. Justina, and the Translation of St. Justina. These Feasts show that the book was, like No. 200, made for use in the well-known Benedictine Monastery of St. Justina at Padua.

*Decoration:* Seventy-five miniatures of various sizes. The majority of them are the work of Benedictus Bordone, who signs his name on the shield of a spectator of the murder of St. Justina on the leaf numbered lxxv. He was famous for his miniatures for the Monastery of St. Justina, and also for his book entitled *Isolario*. There are borders in various styles, some of them showing a marked influence of the school of Bruges.

The picture in which the artist's name appears is exhibited.

Bound in modern red velvet.

*Lent by Major G. L. Holford.*

- 197 ST. THOMAS RECEIVING THE GIRDLE OF THE BLESSED VIRGIN.

Initial from a choir-book. Italian. Second half of the fifteenth century.  $7\frac{1}{4}$  by  $7\frac{3}{4}$  inches.

*Lent by Colonel Eustace Balfour.*

- 198 EPISTLES OF ST. JEROME, written at Ancona in 1459 by Johannes Petrus Mathei de Ancona.

Italian (Ancona). Dated 1459. Semi-Gothic letter. 338 ff. 40 lines to f. 168, and then 36 lines.  $13\frac{3}{8}$  by  $9\frac{1}{4}$  inches.

*Decoration:* A border of gold ivy-leaves and blue, green, red, and carmine tulips with well-drawn amorini, and monsters at intervals. Within this is a frame of mock-Arabic writing in gold on a coloured ground, and a large initial S. In the lower part of the border there is a miniature of St. Jerome writing in his cell, with a shield on either side: *Purple, a mount of six coupeaux argent, over all a bend vert.* This page is exhibited.

This book is palimpsest throughout. At the end is the colophon: *Johannes petrus mathei de anchona scripsit hunc librum Mcccclix die xxij mensis aprilis.* This is followed by a note by Nicholas of Ancona, Doctor of Laws, stating that he caused it to be bound in 1460, and placed it in the sacristy of the church of St. Francis at Ancona, to remain there in perpetuity.

It is in its original binding of brown leather with metal corners and bosses.

*Lent by C. W. Dyson Perrins, Esq.*

- 199 VALERII MAXIMI LIBRI X, written for Ferdinand I of Aragon, King of Naples.

Italian (probably Rome). *c.* 1480. Roman letter. 197 ff. 29 lines.  $13\frac{3}{8}$  by 9 inches.

*Decoration:* A full border on the first page, into which Roman medallions are introduced on a shredded violet ground. In the initial Valerius Maximus is writing. In the lower margin three amorini sustain a globe painted with the arms of Ferdinand I of Aragon, King of Naples, a great book-collector, whose arms are also in No. 256 in this exhibition. Below them is the motto SVSTINIRE. Each of the ten books begins with a beautifully-drawn initial and marginal bar of classical ornament on a background of shredded colour. At the beginning of the eighth book the arms of Ferdinand I appear again.

The opening page is exhibited.

Bound in brown calf of the eighteenth century.

*Lent by Major G. L. Holford.*

- 200 HIERONYMI EPISTOLAE MORALES ET AD SCRIPTURARUM INTELLIGENTIAM PERTINENTES, AD MULIERES DESTINATAE, written at the Benedictine Monastery of St. Justina, Padua.

Italian (Padua). *c.* 1450. Roman letter. 221 ff. 36-38 lines.  $13\frac{1}{8}$  by  $9\frac{3}{8}$  inches.

*Decoration:* A full border partly of white vine, partly of conventional dragons and scrolls symmetrically arranged on a burnished gold ground, and partly of natural roses and other flowers. In the lower part of the border are four female saints, including St. Justina and St. Katherine. In a large initial C, supported at the corners by four angels, St. Jerome is officiating at an altar in a Gothic chapel. There are eighty-three white-vine initials. The writing is by several hands.

The opening page above described is exhibited.

At the foot of the first and last pages of text is written: *Iste liber est monachorum congregacionis sancte Iustine deputatus usui monasterii ipsius scte Iustine de padua* 304  $\frac{1}{4}$ . The representation of St. Justina in the border shows that it was written at this monastery. A very similar volume of St. Jerome's letters from the same monastery was lately in the library of Mr. L. W. Hodson.

Bound in modern vellum.

*Lent by S. C. Cockerell, Esq.*

- 201 SS. BARTHOLOMEW, PHILIP, ANDREW, PAUL, SIMON, THADDEUS, BARNABAS, AND THOMAS.

Two leaves from a service-book. Spanish. Early sixteenth century. 9 by  $6\frac{1}{4}$  inches.

The second leaf has a border of trees, birds, and animals. Painted probably by a Spanish artist trained at Bruges.

*Lent by C. Brinsley Marlay, Esq.*



## 202 SS. MARY MAGDALENE, MARY OF EGYPT, THEODORA, AND THAIS.

From the same book as Nos. 201 and 203.

*Lent by C. Brinsley Marlay, Esq.*

## 203 SS. KATHERINE, CLARE, AGNES, AND BARBARA.

From the same book as Nos. 201 and 202.

*Lent by C. Brinsley Marlay, Esq.*

## 204 BOOK OF HOURS, of the use of Paris.

French. c. 1420. 273 ff. 14 lines.  $7\frac{1}{2}$  by  $5\frac{1}{2}$  inches.

*Contents:* Parisian Kalendar, Gospel-sequences, Hours of the Virgin of the use of Paris, Penitential Psalms and Litany, Hours of the Cross, Hours of the Holy Ghost, Prayer after the Elevation, Fifteen Joys, Seven Requests, Office of the Dead, *Obsecro, O intemerata*, Five Joys, Seven Joys, Prayers to the Virgin, *Stabat mater*, Hours of the Passion, Prayer of St. Thomas Aquinas, *Memoriae* of SS. Quintin, Katherine, and Margaret, Prayer to God the Father, Prayer of St. Bede on the Seven Words, *Memoria* of John the Baptist, Verses of St. Bernard.

*Decoration:* Every page of text has a full border of natural and conventional foliage. These borders are by two decorators, one of whom was a very commonplace workman. Many leaves on which were miniatures have been abstracted, but there remain ten full-page miniatures in the Kalendar (February and August lacking), four miniatures illustrating the Gospel-sequences, and miniatures illustrating Matins, Lauds and Sext of the Virgin, Sext of the Passion, and the *Memoria* to John the Baptist, nineteen full-page miniatures in all. The style of these is very remarkable. They are by an artist of striking originality and accomplishment. The illustrations of the Occupations of the Months in the Kalendar, though somewhat injured, are of singular beauty. Eighteen of the miniatures are surrounded by borders of natural flowers, drawn on a large scale and represented with the utmost fidelity. These borders are by the same hand as the pictures and closely resemble those in No. 205 which was apparently decorated by the same artist.

The latter book seems to emanate from Chalons-sur-Marne. The Litany of this book shows a connection with Troyes, but otherwise there is nothing but the style to disconnect it from Paris.

The exhibited miniature, with a border of strawberries, illustrates the Occupations of the Month of July.

The shield of the first owner, *sable three girouettes argent, two and one, over all a bendlet or*, occurs on many pages. It perhaps belongs to the family of Giroux or that of Girouas. Both are of Maine. The motto *sens plus* is found in six of the borders. This motto was used later by the Breton family of de Derval.

Bound in French calf of the eighteenth century.

*Lent by Hamilton E. Field, Esq.*

**205** BOOK OF HOURS, of the use of Chalons-sur-Marne.

French. Early fifteenth century. 121 ff. 16 lines.  $6\frac{1}{2}$  by  $4\frac{1}{2}$  inches.

*Contents:* Kalendar, Later Prayers, Gospel-sequences, Hours of the Virgin of the use of Chalons-sur-Marne, Penitential Prayers, Office of the Dead, Fifteen Joys.

*Decoration:* In the nine surviving miniatures the usual subjects are treated with much originality. Each of them has a border of natural flowers, contrasting sharply with the conventional decoration of gold ivy-leaves in the rest of the book. Compare No. 204, which has miniatures and decoration of the same character and probably by the same hand.

The original owner was a man with the motto *Pour son vouloir*, and his name was John. In the last miniature he is represented kneeling before the Virgin and Child, with his patron, St. John the Baptist, behind him. This is exhibited.

Binding, brown leather elaborately tooled in the Italian manner, late sixteenth century.

*Lent by C. W. Dyson Perrins, Esq.*

**206** BOOK OF HOURS, of the use of (?) Nantes.

French. Early fifteenth century. 155 ff. 14 lines.  $6\frac{1}{4}$  by  $4\frac{1}{2}$  inches.

*Contents:* Kalendar, Gospel-sequences, Harmony of the Passion, French verses on the Angelic Salutation, *Obsecro*, French verses *Glorieuse vierge royne*, Prayers to the Instruments of the Passion, Hours of the Virgin, Fifteen Joys, Seven Requests, Penitential Psalms, Hours of the Cross, Hours of the Holy Ghost (imperfect).

The miniature exhibited represents the Annunciation.

The Kalendar points to Nantes. The text is by several hands.

*Decorations:* Eighteen miniatures, and elaborate ivy-leaf decorations throughout the book.

Bound in modern olive morocco.

*Lent by C. W. Dyson Perrins, Esq.*

**207** BOOK OF HOURS, of the use of Rome.

French. c. 1420. 245+2 ff. 14 lines. 8 by  $5\frac{3}{4}$  inches.

*Contents:* Parisian Kalendar, Passion according to St. John, *Memoria* of the Cross, Gospel-sequences, *Obsecro*, *O intemerata*, *Memoriae* of SS. Christopher, Denis, Katherine, Michael, Peter, Paul, James the Greater, Sebastian, Anthony the Hermit, Hours of the Virgin of the use of Rome, Mass of the Virgin, Anthems of the Virgin for the several days of the week, the Seven Joys, Private Prayers at Mass, Hymn of the Holy Ghost, Penitential Psalms, Litany, Hours of the Cross (beginning imperfectly), various Devotions, The Five Joys, Prayers to the Virgin,

Verses of St. Bernard, other prayers, *Stabat Mater*, Prayers to the Virgin and to St. Michael, Hours of the Holy Ghost, Office of the Dead, Collects.

*Decoration*: Twenty-one large miniatures by two or more artists, the best of whom is closely related in manner to that one of the brothers De Limbourg who executed the devotional pictures in the famous *Très-riches heures* of Jean, Duke of Berry, at Chantilly. There are besides three historiated initials and a little miniature of the Crucifixion. Every page of text has a three-quarter border of rather incompetent workmanship. The large miniatures have full borders, into which figures and minor subjects are usually introduced.

The beautiful miniature exhibited represents the Adoration of the Infant Christ by the Virgin and Joseph. Behind the Virgin kneels St. Anastasia. The Shepherds approach from behind the wattled shed on the left.

Bound in brown morocco of the middle of the nineteenth century.

*Lent by Major G. L. Holford.*

## 208 BOOK OF HOURS, of the use of Paris.

French (Parisian). *c.* 1425. 208 ff. 16 lines. 9 by 6 $\frac{3}{8}$  inches.

*Contents*: Paris Kalendar, *Obsecro, O intemerata*, Gospel-sequences, Harmony of the Passion, Hours of the Virgin of the use of Paris, Penitential Psalms, Paris Litany, Hours of the Cross, Hours of the Holy Ghost; *Memoriae* of the Trinity, SS. Michael, John the Baptist, Peter, Paul, John the Evangelist, Denis, Sebastian, Claude, Martin, Nicholas, Anthony the Hermit, Firmin, Mary Magdalene, Anne, Katherine, Geneviève, Margaret, James the Greater, Gabriel, George, Gervasius and Prothasius, Christopher, Maur; Prayer to Christ, Office of the Dead, Fifteen Joys in French, Seven Requests in French.

The exhibited miniature illustrates the martyrdom of SS. Denis, Rusticus and Eleutherius.

*Decoration*: Every page is fully bordered. The large miniatures, of which there are forty-one, have more elaborate borders than the plain pages of text. They are by good artists, but many of them have been injured by damp. In the Kalendar there are small illustrations. The arms of France occur in two of the miniatures.

Bound in purple morocco of the first half of the nineteenth century.

*Lent by Colonel Cotes.*

## 209 BOOK OF HOURS, of Paris use, written for Margaret of Burgundy, Duchess of Brittany.

French (Paris). *c.* 1425. 234 ff. 17 lines. 10 $\frac{3}{8}$  by 7 $\frac{1}{2}$  inches.

*Contents*: Kalendar in French, Extracts from the Gospels, the prayers *Obsecro* and *O intemerata*, Hours of the Virgin, Penitential Psalms and Litany, Hours of

the Holy Cross and the Holy Ghost, *Les Quinze Joies*, *Les Sept Requestes*, Vigils of the Dead, *La Vie Sainte Marguerite* in rhymed verse, Hours of the Passion, and *Memoriae* of Saints.

*Decoration*: Sixty pages of miniatures, many of which (including a highly interesting series of thirty-one illustrating the Memorials of Saints) are divided into nine or, less often, six compartments; with borders throughout of delicate burnished gold ivy-leaves combined with flowers and coloured foliage. The Kalendar, in addition to the zodiac signs and scenes typical of the several months, is illustrated by figures of prophets, apostles, and saints; the Gospel-extracts by types and antitypes; the Hours of the Virgin by scenes from the life of Christ, etc.; the Penitential Psalms by the story of David and Bathsheba; the Hours of the Cross by the vision of Constantine, the finding of the Cross by Helena, etc.; the Hours of the Holy Ghost by the story of Peter and the Centurion; *Les Quinze Joies* by the life of the Virgin; *Les Sept Requestes* by a splendid miniature of the Last Judgment; the Vigils of the Dead by scenes of sickness, death, and judgment; and the Life of St. Margaret by her passion, and by a portrait of a lady kneeling before her altar.

The large picture of the Last Judgment is exhibited.

The miniatures are not all by the same hand, and they vary in quality. The MS. is nevertheless one of the very finest examples of French illumination of the time, and its resemblance to the famous Bedford Book of Hours in the British Museum is so close that they must be contemporary, and have come from the same *atelier*. The latter MS. appears to have been a wedding gift to Anne, sister of Philip, Duke of Burgundy, on her marriage in 1423 to John, Duke of Bedford, Regent of France (1422-1435), and it was certainly completed before Christmas, 1430, when she presented it, with the Duke's consent, to Henry VI at Rouen. In the present volume the spaces left for the insertion of arms have not been filled in, but the portrait mentioned above shows clearly that it was intended for a lady named Margaret, and she may be identified with another sister of the Duke of Burgundy, who was married in 1412 to Louis the Dauphin, Duke of Guienne (d. 1415), and in 1423 to Arthur, Count of Richemont, brother and successor of John, Duke of Brittany. The marriages of the two sisters in 1423 were both designed to strengthen the political alliance formed by the Regent Bedford with the Dukes of Burgundy and Brittany in that year, and this MS., like the other, may have been a wedding-gift. At the end of the fifteenth century, as shown by an inserted shield of arms surmounted by a mitre, it came by some means into the possession of Urban Dócsy, Bishop of Raab, 1483-1486, and of Erlau, 1486-1493, Treasurer of Hungary, who shared the artistic tastes of his sovereign, Matthias Corvinus. Two centuries later, in 1683, it belonged to John Sobieski, King of Poland, and it was possibly among the spoils of Hungary which he won back in his great victory over the Turks in that year outside Vienna. Later still, probably through the marriage of his granddaughter Maria

Clementina to James Stuart, the Pretender, in 1719, it belonged to the latter's son, Cardinal Henry Stuart, styled Duke of York. On his death in 1810 the Cardinal bequeathed it to George, Prince of Wales, in gratitude for acts of kindness received from him, and it is now kept in the Royal Library at Windsor.

Fully described in the New Palaeographical Society's *Facsimiles of Manuscripts*, Part IV, 1906, plates 94-96.

Bound in crimson velvet, with gilt clasps and corner-pieces, and with the monogram J. R. P., for Joannes Rex Poloniae, under a crown on the sides; in a box covered with faded crimson leather, bearing the arms of England under a cardinal's hat.

*Lent by His Majesty the King.*

## 210 BOOK OF HOURS, of the use of Rome.

French. Middle of the fifteenth century. 212 ff. 14 lines. 4½ by 3 inches.

*Contents:* Kalendar, Hours of the Cross, Hours of the Holy Ghost, Gospel-sequences, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Office of the Dead, Mass of the Holy Ghost, Prayer of St. Thomas, Suffrages to Saints. Apparently written under Franciscan or Dominican influence.

*Decoration:* Three delicate miniatures with borders of the usual kind. In a shield in the lower part of one of these the Lord's Prayer has been added in tiny characters with the initials D M and the date 1599.

The miniature exhibited represents the Virgin enthroned with child-angels in attendance.

Bound in russia leather.

*Lent by C. W. Dyson Perrins, Esq.*

## 211 BOOK OF HOURS, of the use of Paris.

French. c. 1450. 177 ff. 15 lines. 5½ by 4 inches.

*Contents:* Kalendar, Gospel-sequences, *Obsecro*, Hours of the Virgin of the use of Paris, Penitential Psalms and Litany, Hours of the Cross, Hours of the Holy Ghost, Office of the Dead, *Stabat mater*, and various prayers.

*Decoration:* Twelve small miniatures in the Kalendar, representing signs of the Zodiac, and fifteen larger pictures in the body of the book. These are by more than one hand.

On the pages exhibited are the arms of the first owner and a miniature of the Annunciation.

The book was executed for Jean de Poupaincourt or his wife Catherine Le Begue, who are represented kneeling in the miniature of the Crucifixion. (See Dr. James's description in Mr. Yates Thompson's Catalogue, vol. i, no. 35.)

Bound in modern brown leather with Grolier tooling and inlay.

*Lent by C. W. Dyson Perrins, Esq.*

**212** BOOK OF HOURS, of the use of Rouen.

French. Second half of fifteenth century. 182 ff. 13 lines.  $3\frac{3}{4}$  by 3 inches.

*Contents*: Kalendar, *Obsecro*, *Salve regina*, Hours of the Virgin of the use of Rouen, Penitential Psalms and Litany, Hours of the Cross, Hours of the Holy Ghost, Gospel-sequences, Prayers to St. John the Baptist, etc., Office of the Dead, *O intemerata*.

*Decoration*: Sixteen very delicate miniatures in borders of natural and conventional foliage. Each page of the text on which a psalm or prayer begins is flanked with a strip of similar ornament. Some of the borders have gold backgrounds.

The initial exhibited represents the Adoration of the Magi.

Probably executed at Rouen.

Bound in France in modern green morocco with red and blue inlay.

*Lent by C. W. Dyson Perrins, Esq.*

**213** BOOK OF HOURS, of the use of Rome, written for a lady.

French (Paris). Second half of fifteenth century. 271 ff. 13 lines.  $7\frac{3}{4}$  by  $5\frac{1}{2}$  inches.

*Contents*: Parisian Kalendar, Gospel-sequences, *Obsecro*, *O intemerata*, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Hours of the Cross, Hours of the Holy Ghost, Office of the Dead, Fifteen Joys, Seven Requests, Prayer to the Cross, *Memoriae* of Our Lord, John the Baptist, Long prayer to the Virgin taught by her to a religious named Regnault, *Memoriae* of SS. Sebastian, Quintin, Eustace, Nicholas, Katherine, Geneviève, Margaret, Peace, *Aves* at the Elevation, Prayer of St. Bede on the Seven Words.

*Decoration*: Every page has an elaborate border of natural and conventional flowers and foliage. There are twenty-seven large miniatures, ten smaller ones in the text, and twenty-four small ones in the Kalendar, by a good Parisian artist, whose work is allied to that of the illuminator known as "egregius pictor Franciscus." The borders round the pictures are fuller than the others, various animals, birds, insects, snails, etc., being introduced into the foliage.

The book is opened at a picture of a burial service.

The lady for whom the book was written is represented kneeling before a Crucifix on an altar. Christ is clad in a black tunic. At the end is written *Vivat perpetuo cenamorum clara propago*, which indicates that an early owner was connected with Le Mans.

Bound in red morocco of the end of the eighteenth century. The edges are uncut and bear a painted pattern of the fifteenth century and the arms of the owner.

*Lent by John Murray, Esq.*

**214** BOOK OF HOURS, of the use of Paris.

French. Second half of fifteenth century. 238 ff. 13 lines.  $7\frac{3}{4}$  by  $5\frac{5}{8}$  inches.

*Contents:* Kalendar in French, Gospel-sequences, *Obsecro, O intemerata*, Hours of the Virgin of the use of Paris, Penitential Psalms, Hours of the Cross, Hours of the Holy Ghost, Office of the Dead, Fifteen Joys, Seven Requests.

*Decoration:* Twenty well-drawn miniatures, with borders of natural and conventional flowers. Each page of text is flanked by a broad band of similar ornament. The patterns are the same on each side of the leaf.

The initial exhibited represents the Flight into Egypt.

Described by Dr. M. R. James in the first volume of Mr. Yates Thompson's Catalogue, No. 16.

Bound in olive morocco with silver clasps and corners, French, late sixteenth century.

*Lent by C. W. Dyson Perrins, Esq.*

**215** BOOK OF HOURS, of the use of Langres.

French. *c.* 1450. 168 ff. 17 lines. 8 by  $5\frac{1}{2}$  inches.

*Contents:* Kalendar, Gospel-sequences, the Passion from St. John's Gospel, Hours of the Virgin of the use of Langres, Hours of the Cross, Hours of the Holy Ghost, Penitential Psalms, Paris Litany, Office of the Dead, *Oracio beati petri de lucembourg cardinalis, Obsecro, O intemerata, Saluto te beatissima*, the Seven Temporal Joys, the Seven Spiritual Joys, with concluding prayers, the Seven Verses of St. Bernard, *Memoriae* of the Trinity, the Cross, SS. John Baptist, Peter and Paul, John Evangelist, James, Stephen, Christopher, Anthony, Claude, Anne, Mary Magdalene, Katherine, Margaret, Eleven Thousand Virgins, All Saints. The last fourteen leaves are in a later hand and contain psalms, collects, and *Quicumque Vult*.

The exhibited miniature represents a Pietà. The owner, whose badge was a pair of spectacles, kneels in the initial.

*Decoration:* Five large miniatures and eighteen historiated initials. The former have full borders, sometimes enclosing subsidiary subjects. The latter have half-borders.

Bound in yellow calf of the end of the eighteenth century.

*Lent by the Rev. E. S. Dewick.*

**216** BOOK OF HOURS, of the use of Paris, written for Louis of Anjou, Bastard of Maine.

French. *c.* 1464. 274 ff. 14 lines.  $4\frac{3}{8}$  by 3 inches.

*Contents:* Gospel-sequences, Harmony of the Passion, *Obsecro, O intemerata*, Hours of the Virgin of the use of Paris, Penitential Psalms and Litany, Hours of

the Cross, Hours of the Holy Ghost, Office of the Dead, *Memoriae*, Seven Prayers of Saint Gregory, Prayers to Our Lord and the Virgin, Seven Joys, Fifteen Joys, Seven Requests.

*Decoration*: Twenty-six miniatures of delicate execution and numerous minor subjects. Every page has a border of natural and conventional foliage designed with much refinement. Several pictured leaves are lacking and others have suffered from usage. The style of the miniatures is that of Add. MS. 28785 at the British Museum.

The miniature exhibited illustrates the Descent of the Holy Ghost. In the border an Apostle preaches to six persons seated on the ground.

The arms of Louis of Anjou, Bastard of Maine, occur in many places, occasionally dimidiating those of his wife, Anne de la Trémouille. The book was probably written on the occasion of their marriage, which took place on 26th November, 1464.

Bound in boards, covered with russia leather, with Gothic patterns.

*Lent by S. C. Cockerell, Esq.*

## 217 BOOK OF HOURS, of the use of Paris, of Francis II, Duke of Brittany.

French. *c.* 1470. 228 ff. 15 lines.  $6\frac{1}{8}$  by  $4\frac{3}{8}$  inches.

*Contents*: Kalendar, Gospel-sequences, *Obsecro, O intemerata*, Hours of the Virgin of the use of Paris, Penitential Psalms, Rouen Litany, Hours of the Cross, Hours of the Holy Ghost, Office of the Dead, *Memoriae* of the Trinity, SS. John the Baptist, John the Evangelist, Stephen, Christopher, Sebastian, Nicholas, Anthony the Hermit, Laurence, Mary Magdalene, Anne, Katherine, Margaret, Geneviève, Barbara, Aurea, All Saints, Added Prayer of Francis II Duke of Brittany and his wife Margaret of Foix.

*Decoration*: Every page of the original book (ends f. 222) has a full border of natural and conventional flowers, except twelve pages, which are bordered with pictorial subjects surrounding three or four short lines of text. Besides these large pictures there are twenty-five smaller miniatures by two or more hands. The borders to seventeen of these, illustrating the *Memoriae*, are on a gold ground. In the Kalendar are the Signs of the Zodiac and the Occupations of the Months. The large pictures especially are very original in composition and are by a notable artist.

The miniature exhibited illustrates the Flight into Egypt, and the Massacre of the Innocents.

This book was written for an eminent personage whose arms were painted on f. 21<sup>b</sup>, supported by two angels, and on f. 222, supported by one angel. They have been carefully erased, but appear to be the arms of Brittany, impaling another coat, perhaps that of Foix. Ff. 223-225 are occupied by a prayer, by a



scribe other than that of the main text, in which Francis, Duke of Brittany (*i.e.*, François II, b. 1435, suc. 1458, d. 1488) and Margaret his wife (*i.e.*, Marguerite de Foix, his second wife, m. 1471, d. 1487) implore God for a son. It is implied that their famous daughter, Anne of Brittany, was already born, so that this prayer must have been added to the book between 1476 and 1487.

Bound in the original stamped leather.

*Lent by George Salting, Esq.*

## 218 BOOK OF HOURS, of the school of Tours.

French (Tours). *c.* 1480. 126 ff. 14 lines. 5 by 3 $\frac{3}{4}$  inches.

*Contents:* Kalendar, Gospel-sequences, Hours of the Cross, Hours of the Holy Ghost, *Obsecro*, Suffrages to many saints, including Martial, Secundinus, Adrian, Ursin, Fulcran, Gatian, and Robert. The Hours of the Virgin and probably some other sections have been removed.

*Decoration:* Although this book is imperfect, it still contains twenty-four small pictures in the Kalendar, and ninety-six large pictures for the most part illustrating the suffrages to saints. Every page has a full border, but only the picture-borders have a gold background.

The exhibited miniature represents the murder of St. Thomas of Canterbury.

The place of origin was doubtless Tours. The initials of the first owner, E. E., attached by a knot are on nearly every page. Etienne Chevalier used a similar monogram (the first and last letters of his Christian name) in his famous Book of Hours at Chantilly, but he died in 1474, and this book was probably executed at a rather later date.

Bound in modern dark-blue blind-tooled morocco.

*Lent by C. W. Dyson Perrins, Esq.*

## 219 BOOK OF HOURS, of the use of Rome, with miniatures in the style of Jean Fouquet.

French (Tours). *c.* 1470. 170 ff. 18 lines. 4 $\frac{1}{4}$  by 3 inches.

*Contents:* Parisian Kalendar, Gospel-Sequences, *Obsecro*, *O intemerata*, Hours of the Virgin of the use of Rome, *Memoriae* of SS. John the Baptist, John the Evangelist, Sebastian, Christopher, Katherine, Mary Magdalene, Story of the Passion according to St. John, Penitential Psalms, Litany, Hours of the Cross, Hours of the Holy Ghost, Office of the Dead.

*Decoration:* Twenty-five beautiful miniatures in the manner of Jean Fouquet of Tours. They occupy full pages without any borders, and that they were executed under his immediate influence there can be no doubt, but they vary in quality, and even the best of them (*e.g.*, the Annunciation and the Visitation) cannot be attributed with confidence to the master's own hand. Every page of

the text and Kalendar has a side ornament of natural and conventional foliage. In the Kalendar there are twenty-four plaques of the Labours of the Months and the Signs of the Zodiac drawn in liquid gold and brown. On nearly every pictured page the motto S'IL AVIENT with the initials A.R. or CHASTE VIE LOVE with the initials R.L. is supported on a scroll by winged amorini. These mottoes are almost certainly anagrams containing the names of the owner.

The exhibited miniature represents the Visitation.

Bound in old French red morocco, with a monogram consisting of two C's interlocked.

*Lent by Major G. L. Holford.*

## 220 FOUR LEAVES FROM A FRENCH BOOK OF HOURS.

Parisian. *c.* 1440-1450. 4 $\frac{3}{4}$  by 3 $\frac{1}{2}$  inches.

The subjects are St. Stephen, St. Apollonia, St. Giles, and St. Julian. The style is akin to that of the Hours of Admiral Prigent de Coetivy belonging to Mr. Yates Thompson.

*Lent by George Salting, Esq.*

## 221 BOOK OF HOURS, of the use of Rouen.

French (Rouen). *c.* 1475. 149 ff. 16 lines. 8 by 5 $\frac{3}{4}$  inches.

*Contents:* Kalendar, Psalms at 2nd and 3rd nocturns, Gospel-sequences, *Obsecro, O intemerata*, Hours of the Virgin (Rouen use), Penitential Psalms and Litany, Hours of the Cross, Hours of the Holy Ghost, Office of the Dead.

*Decoration:* Twelve large miniatures, surrounded by borders of natural and conventional foliage. Both pictures and borders are of somewhat commonplace execution, but the subjects of many of the former are unusual. The Hours of the Virgin are illustrated as follows: *Matins*, Gideon and the fleece; *Lauds*, The Marriage of the Virgin; *Prime*, The Burning Bush; *Tierce*, Esau asking a blessing of Isaac; *Sext*, missing; *Vespers*, Jacob driving off his flocks; *Compline*, Moses and the golden calf; *None*, The Presentation in the Temple. The illustration to the Penitential Psalms is Elijah raising the widow's son. The illustrations to *Matins*, *Prime*, *Tierce*, and *Compline*, detailed above, are explained by Dr. James as types of the Conception and Nativity of Christ, of the Flight into Egypt, and the Fall of the Egyptian Idols.

The miniature exhibited represents Esau asking a blessing of his blind father.

Bound in old calf with sides of the sixteenth century, stamped with the name of N. le Forestier. Notes relating to Naudin le Forrester of Louviers and his descendants occupy the fly-leaves.

*Lent by the Earl Egerton of Tatton.*

**222** BOOK OF HOURS, of the use of Rome.

French (Tours). Late fifteenth century. 195 ff. 15 lines.

*Contents*: Kalendar, Gospel-sequences, Hours of the Virgin of the use of Rome (beginning imperfectly), *Obsecro*, *Memoriae*, Hours of the Cross, Hours of the Holy Ghost, Penitential Psalms, Litany (St. Ursin prominent), Collects, Office of the Dead, *O intemerata*, Address to the Saints in French *Tres vertueux victorieux*, Prayers to our Lord.

*Decoration*: Twenty-one full-page pictures of the school of Touraine, which Count Durrieu says are by the same artists as the Hours of Louis de Laval and the splendid *Passages d'Outre mer* of the same eminent booklover (MSS. français 920 and 5584 at the Bibliothèque Nationale). They are in a somewhat stiff style, but full of invention.

The picture exhibited shows David cutting off the head of Goliath.

Bound in old red morocco.

*Lent by Bruce S. Ingram, Esq.*

**223** BOOK OF HOURS, of the use of Rome.

French (Parisian). c. 1490-1500. 33 ff. 2 columns of 47 lines.  $5\frac{1}{8}$  by  $3\frac{1}{8}$  inches.

*Contents*: Parisian Kalendar, Gospel-Sequences, *Obsecro*, *O intemerata*, Hours of the Virgin of the use of Rome, Penitential Psalms, Litany, Hours of the Cross, Hours of the Holy Ghost, Office of the Dead.

*Decoration*: A full-page picture of the Last Judgment. Eleven other miniatures of the width of a column. These are all exquisitely drawn, and appear to be the work of the accomplished artist who designed some of the numerous illustrations of the Books of Hours printed in Paris for Pigouchet and Kerver towards the end of the fifteenth century.

The full-page Last Judgment is exhibited.

Bound in modern red velvet, with two miniatures from a Flemish Book of Hours inserted in the covers.

*Lent by George Salting, Esq.*

**224** BOOK OF HOURS, of the use of Rome.

French. c. 1510. Roman letter. 108 ff. 23 lines.  $5\frac{3}{8}$  by  $3\frac{1}{2}$  inches.

*Contents*: Roman Kalendar, Gospel-sequences; Hours of the Virgin of the use of Rome with the Hours of the Cross and of the Holy Ghost interspersed; Penitential Psalms, Roman Litany, Office of the Dead, Prayer to the Trinity, *Obsecro*, *O intemerata*, *Stabat mater*, *Memoriae* of SS. Michael, John the Baptist, John the Evangelist, Peter and Paul, James the Greater, Stephen, Laurence,

Sebastian, Nicholas, Anthony the Hermit, Anne, Mary Magdalene, Katherine, Margaret, Barbara.

*Decoration:* Sixteen large and twenty-two small miniatures. The former are in architectural frames of flat gold. This is a good example of the decadent French school of the first quarter of the sixteenth century.

The miniature exhibited represents the Trinity and attendant angels.

Bound in modern black morocco.

*Lent by Major G. L. Holford.*

**225 THE LAST JUDGMENT**, by "Egregius pictor Franciscus."

Leaf from a copy of *Les Sept articles de la Foi*, by Jean Chappuis. French (Parisian). c. 1470. 10 $\frac{3}{4}$  by 7 inches.

This is an illustration to the Seventh Article. It is the work of the prolific and accomplished artist who painted the Valerius Maximus exhibited at the British Museum, and many other well-known books. His name was François, and he has been thought by some to have been a son of Jean Fouquet. See Count Durrieu's *Un grand enlumineur Parisien*, and Dr. Warner's *Valerius Maximus*.

*Lent by S. C. Cockerell, Esq.*

**226 BOOK OF HOURS.**

N. French. c. 1460. 174 ff. 14 lines. 6 by 4 $\frac{3}{8}$  inches.

*Contents:* (Kalendar lacking), Sequence of St. John's Gospel, Hours of the Virgin of an unidentified French use, Penitential Psalms, Litany, Office of the Dead, *Obsecro*, Harmony of the Passion, Hours of the Cross, Hours of the Holy Ghost.

*Decorations:* Twenty-one miniatures in a strange provincial style, suggestive of a Spanish artist. Numerous borders of natural and conventional foliage.

The exhibited miniature represents Christ being led before Pilate.

Bound in stamped leather (? Spanish) of the seventeenth century.

*Lent by Sir Francis Beaufort Palmer.*

**227 HOURS OF THE VIRGIN**, of the use of Rome.

Spanish (probably Catalan). Second half of fifteenth century. 89 ff. 16 lines. 12 by 7 inches.

*Contents:* Hours of the Virgin of the use of Rome, *Memoriae* of Saints Christopher, Bernardinus, Anthony of Padua, and Francis, *Obsecro*, various other prayers, *Memoria* of St. Eustace.

*Decoration:* Ten full-page miniatures in elaborate borders, and thirteen other borders enclosing large initials. The pictures are delicately finished, and

combine a romantic *naïvete* of treatment with exquisite colouring and great perfection of technique. The draperies are most carefully drawn. The faces are usually hard and strange but full of character. The landscapes and trees resemble those in Indian pictures. The borders combine Dutch and French floral and ornithological elements with Italian or Spanish amorini. They are very effective both in colour and design. Strips of similar ornament occur at intervals in the plain pages.

The miniature exhibited represents St. Christopher.

Bound in modern brown pigskin.

*Lent by C. W. Dyson Perrins, Esq.*

**228** BOOK OF HOURS, of the use of Rome, written for a lady in N.E. Spain.

Probably written in Bruges by a Spaniard. Second half of fifteenth century. 128 ff. 14 lines.  $6\frac{3}{8}$  by  $4\frac{3}{4}$  inches.

*Contents:* Kalendar, Hours of the Virgin of the use of Rome, Seven Joys, various prayers and hymns in Latin and Catalan, and *Memoria* of St. Sebastian.

*Decoration:* One miniature (the others having been removed), in a border, which, like the miniature, shows strong Flemish influence. There are eight other borders enclosing decorative initials, closely imitative of Bruges work, but with a crispness that probably denotes a Spanish hand. They closely resemble the borders in Nos. 229 and 230, and seem to be by the same hand as the latter. The writing is characteristically Spanish.

The miniature exhibited represents the Virgin, St. Joseph, and St. Anastasia, with a little angel in the foreground, adoring the Infant Christ.

In a modern Maioli binding.

*Lent by C. W. Dyson Perrins, Esq.*

**229** BOOK OF HOURS, of the use of Rome.

Flemish (Bruges). Second half of the fifteenth century. 263 ff. 16 lines.  $4\frac{1}{2}$  by  $2\frac{7}{8}$  inches.

*Contents:* Bruges Kalendar, Hours of the Cross, Hours of the Holy Ghost, Mass of the Virgin, Gospel-sequences, Hours of the Virgin of the use of Rome, Penitential Psalms, Litany, Office of the Dead, *Obsecro*, *O intemerata*, Athanasian Creed, Psalter of St. Jerome, *Memoria* of St. Jerome, Prayer of St. Bernardin *O bone iesu*, Prayer of St. Augustine *Deus propicius esto mihi peccatori*, Prayers on the Seven Words, Prayers to the Virgin, to Our Lord, and to God, *Memoriae* of SS. John the Baptist, John the Evangelist, Christopher, Nicholas, Sebastian, Basil.

*Decoration:* Fifteen full-page miniatures in borders which seem to be by the same decorator as those in No. 228. The book as a whole more closely resembles

No. 230. The text is in an Italian hand, and it is possible that the miniatures and decoration may have been executed by Spaniards working in Bruges. Besides the large miniatures there are four small miniatures and nine historiated initials.

The miniature exhibited represents the Coronation of the Virgin.

There is no clue to the original owner, but the arms of Cardinal Marco Hohenems, or Altemps, were added beneath the first picture in the second half of the sixteenth century.

Bound in old brown calf with gold tooling.

*Lent by George Salting, Esq.*

### 230 BOOK OF HOURS, of the use of Rome.

Flemish (Bruges). Second half of fifteenth century. 196 ff. 15 lines.  $3\frac{1}{2}$  by  $2\frac{5}{8}$  inches.

*Contents:* Kalendar, Hours of the Cross, Hours of the Holy Ghost, Mass of the Virgin, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Office of the Dead, Psalter of St. Jerome, *Obsecro*; *Memoriae* of SS. Mary Magdalene, Katherine, Barbara, Clare, Katherine of Siena, Francis, Bernardin, Anthony of Padua, Sebastian; Seven Prayers of St. Gregory.

*Decoration:* Fifteen large and eleven small miniatures. All the miniatures, as well as the pages opposite the large miniatures, have full borders of natural and conventional flowers and foliage, by two decorators, one of whom was closely related to the decorators of Nos. 227 and 228. The latter book and this are identical in style. The text is in an Italian Gothic hand. The book is typical of large numbers written at Bruges.

The exhibited miniature represents the Flight into Egypt.

Bound in pink velvet.

*Lent by John Murray, Esq.*

### 231 THE MONTH OF MAY. BY SIMON BENNINGK. From the Kalendar of a Book of Hours.

Flemish (Bruges). Early sixteenth century.  $5\frac{3}{4}$  by  $3\frac{3}{4}$  inches.

On the back is another picture of the same character. Two cuttings from the same Kalendar, each with two pictures, are in the British Museum, Add. MS. 18855. Two others are in the library of Mr. Godfrey Locker-Lampson at Rowfant. See below, No. 241.

*Lent by George Salting, Esq.*

### 232 BOOK OF HOURS, of the use of Rome.

Flemish (Bruges). *c.* 1470. 208 ff. 17 lines.  $4\frac{1}{8}$  by 3 inches.

*Contents:* Kalendar, Hours of the Cross (beginning imperfectly), Hours of the Holy Ghost (beginning imperfectly), Mass of the Virgin, Gospel-sequences,

Hours of the Virgin of the use of Rome, *Obsecro, O intemerata, Stabat mater*, Penitential Psalms, Litany, Office of the Dead (beginning imperfectly), Verses of St. Bernard, Several prayers, *Memoriae* of SS. Michael, John the Baptist, John the Evangelist, Peter and Paul, Andrew, Adrian, Nicholas, Anthony the Hermit, Sebastian, George, Martin, Katherine, Barbara, Mary Magdalene, All Saints.

*Decoration*: Three large miniatures in grisaille borders, and with grisaille borders opposite them. Thirty-one small miniatures with grisaille half-borders. The miniatures are in semi-grisaille, and the figures are daintily drawn.

The miniature exhibited is of the Virgin enthroned, with two angels in the foreground playing musical instruments.

Bound in modern black morocco, with the original stamped sides inserted.

*Lent by Colonel R. J. Cooper.*

### 233 BOOK OF HOURS, of the use of Rome.

Flemish. Middle of the fifteenth century. 353 ff. 15 lines.  $4\frac{1}{2}$  by  $3\frac{1}{4}$  inches.

*Contents*: Kalendar, Hours of the Virgin of the use of Rome; very numerous *Memoriae* of Saints including Erasmus, Reynold, Gereon and Victor, Eligius, Thomas of Canterbury, Ursula, Gertrude; many Collects, Prayers for the Dead, Confession to God the Father, Prayers to the Trinity, Prayers to the Virgin, *O intemerata, Obsecro, Ave Virgo graciosa, Stabat mater*, another Prayer to the Virgin, the Seven Joys, ditto, *Salve regina*, metrical Prayer to the Virgin, the Five Joys, Prayers on the Seven Joys, metrical prayer *Ave virgo virginum*, other prayers and anthems, the Fifteen Oes, Fifteen Prayers on the Passion, Prayers on the Five Wounds, Prayers to be said at the Elevation, *Memoria* of the Ascension, Metrical prayer *ad ymaginem Christi*, Hours of the Paternal Wisdom, Hours of the Cross. Though so full of matter, this book contains no Litany.

*Decoration*: Forty-two delicately drawn miniatures, in borders of natural and conventional foliage. A feature of these borders is that texts on scrolls are introduced into the greater part of them. The pages opposite the miniatures have similar borders without the scrolls. Nineteen recto borders which are not faced by a miniature probably indicate that that number of miniatures has been removed. The miniature of Our Lord blessing before the Hours of the Paternal Wisdom is by a different hand from the rest, and is very finely drawn.

The miniature exhibited represents the Virgin enthroned with the Child on her arm, and two attendant angel-musicians. In the border kneels the original owner of the book.

The original owner is represented kneeling in three miniatures, but there are no Arms or other clue to his identity, unless a shield borne by St. Reynold, *Quarterly azure and gules, a lion rampant or*, may have been his. These are the

arms of Eeskens of Malines. Some English saints appear in the Kalendar, but the book was clearly executed in the Low Countries and for use there.

Bound in crimson velvet.

*Lent by Jeffery Whitehead, Esq.*

#### 234 BOOK OF HOURS.

Flemish or German. Middle of the fifteenth century. 168 ff. 12 lines.  $5\frac{5}{8}$  by  $3\frac{1}{8}$  inches.

*Contents:* Kalendar, Gospel-sequences, Harmony of the Passion, Hours for each day of the week (Trinity, the Dead, the Holy Ghost, All Saints, the Sacrament, the Cross, the Virgin), Mass of the Virgin, Penitential Psalms, Litany, *Obsecro, O intemerata, Memoriae* of the Three Kings, SS. Paul the first hermit, John the Baptist, Michael, Andrew, Jerome, Mary Magdalene, Francis, Paul, Laurence, Sebastian, Christopher, Adrian, Nicholas, Anthony the Hermit, Hubert, Anne, Margaret, Barbara, Katherine.

*Decoration:* Nineteen well-drawn miniatures in borders of natural and conventional flowers, fruit, and foliage, with figures of men and animals introduced. Eight medallions of Scenes of the Passion appear in one of the borders. There are also twenty-nine borders enclosing historiated initials.

The miniature exhibited represents the owner kneeling before the Virgin and Child. His arms and those of his wife occur in several places. They seem to be those of Sachsenheim and Breitenstein respectively.

Bound in old black leather.

*Lent by Jeffery Whitehead, Esq.*

#### 235 BOOK OF HOURS, of the use of Rome.

Flemish (Ghent or Bruges). *c.* 1480. 248 ff. 16 lines.  $4\frac{1}{2}$  by 3 inches.

*Contents:* Kalendar, Prayer to the Holy Face, *Memoria* of St. Katherine, Hours of the Cross, Hours of the Holy Ghost, Mass of the Virgin, Gospel-sequences, Hours of the Virgin of the use of Rome, Penitential Psalms, Litany, Office of the Dead, *Obsecro, O intemerata*, Psalter of St. Jerome, Prayer of St. Augustine, Verses of St. Bernard, Other devotions ending with *Memoriae* of St. Sebastian and St. Reginald.

*Decoration:* A full-page picture of the contrast between Heaven and Hell, and twelve exquisitely drawn miniatures in borders of various designs and colours, with similar borders on the opposite pages. There were originally seven more miniatures, as is shown by the existence of seven borders with no miniatures facing them. The large initials, as in No. 236, are in damascend patterns of silver and gold. The text is, like that of many small Flemish Books of Hours, in an Italian hand.

The miniature exhibited represents the Massacre of the Innocents.



A space in the border of the first page after the Kalendar, left blank for the arms of the owner, has never been filled in.

Bound in modern red velvet with enamelled ornaments.

*Lent by George Salting, Esq.*

236 BOOK OF HOURS, of the use of Rome.

Flemish. Second half of fifteenth century. 269 ff. 17 lines.  $7\frac{3}{8}$  by 5 inches.

*Contents:* Kalendar, Hours for each day of the week (of the Trinity for Sunday, of the Dead for Monday, of All Saints for Tuesday, of the Holy Ghost for Wednesday, of the Holy Sacrament for Thursday, of the Cross for Friday, and of the Virgin for Saturday), Mass of the Virgin, Gospel-sequences, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Office of the Dead, Athanasian Creed, *Memoriae* of All Apostles, the Guardian Angel, Saints Michael, John the Baptist, Peter, Paul, Andrew, George, Christopher, Sebastian, Adrian, Quintin, Anthony, Martin, Claud, Louis the King, Nicholas, and All Saints, *Obsecro*, *O intemerata*, *Stabat mater*, Seven Joys, Prayers and *Aves* to the Virgin, and *Memoriae* to Saints Katherine, Barbara, Margaret, Mary Magdalene, and Apollonia.

*Decoration:* Twenty-four large miniatures and thirty small ones, all in *grisaille* and all included in borders of gray and gold conventional foliage. The initials are alternately silver and gold filled with metal patterns like damascened work, a very unusual treatment which is also found in No. 235.

The exhibited miniature represents the Presentation in the Temple.

Executed at Ghent or Bruges; the book was in Spanish hands shortly after it was finished.

Bound in brown leather.

*Lent by C. W. Dyson Perrins, Esq.*

237 BOOK OF PRAYERS AND HOURS, of the use of Rome, written for the Emperor Charles V in 1533.

Flemish. Dated 1533. 270 ff. 26 lines.  $5\frac{3}{8}$  by  $3\frac{1}{8}$  inches.

*Contents:* Added Litany. Selected portions of the Mass, together with private devotions, some of them in French; *Salve regina*, *Quicumque vult* followed by selected psalms and private devotions (*Dignare . . . liberare me famulum tuum Carolum de afflictione et tribulatione in qua positus sum*), *Conditor celi et terre*, *Crux Christi sit mecum*, *Stabat mater*, *Dne I. C. fili dei patris omnipotentis tu qui es deus angelorum*, *Ave sanctissima maria mater dei*, *Obsecro te angele mei custos*, *Memoriae* of SS. John Baptist, Andrew, James, Anthony, Barbara, Katherine, Apollonia, Devotions in honour of All Saints, and the Virgin, including *Te deum* and Canticles, Penitential Psalms and Litany, etc., Gospel-

sequences, the Passions from the four Gospels, Hours of the Cross, Hours of the Holy Ghost, Hours of the Virgin of the use of Rome, Psalms, Collects against the Seven Deadly Sins, and Litany, Office of the Dead, Seven Prayers of St. Gregory, *Obsecro, O intemerata, Memoriae* of Saints including one *De sancto Karolo imperatore* (Charlemagne).

*Decoration:* Eighty-two miniatures, including a portrait of the Emperor kneeling in the presence of his Guardian Angel and another of a canon, probably his chaplain. They are good examples of the Flemish school in its decline.

The portrait of the Emperor is exhibited. He kneels on the left at a crimson *prie-dieu*, with a mantle embroidered with the Imperial arms over his rich suit of armour. On the *prie-dieu* are his book and crown and beside it his gauntlets, orb and sceptre. On the red tester his name CAROLVS IMPERATOR is written in gold. In the background on the right his Guardian Angel beckons to him.

There is abundant evidence that this book was made especially for the Emperor, as not only do his arms, surrounded by the collar of the Golden Fleece and surmounted by an Imperial Crown, appear on the page before his portrait, but his name Carolus occurs in several of the prayers. In the frames of two dials for finding the Golden Number and the Dominical Letter, on opposite pages, are the date 1533 and the imperial arms again with the motto "PLVS OVTRE" (partly erased). There is also a quarterly coat of arms on the *prie-Dieu* of the kneeling canon mentioned above. The first and fourth quarters are not recognizable. In the second and third quarters are the arms of the French family of Pot. Many of the prayers in the book are in French.

Bound in the (?) original leather with the arms of the Emperor lettered LIBER PRECUM CAROLI QVINTI IMPERATORIS ANNO . . . The date is worn away, but was doubtless 1533.

*Lent by Sir Francis B. Palmer.*

### 238 KALENDAR FROM A BOOK OF HOURS.

Flemish (Bruges). *c.* 1500. 12 ff. 5 $\frac{5}{8}$  by 4 inches.

*Contents:* a Kalendar from a Book of Hours, with an entry for every day of the year in blue, red, or gold. Among the entries in gold is that of St. Golvin of St. Pol de Leon on July 1.

*Decoration:* Twelve exquisite borders, entirely devoted to the Occupations and Pastimes of the several months, with the Sign of the Zodiac in the upper right-hand corner of each picture.

The page exhibited illustrates the month of May.

Bound in brown morocco of the seventeenth century.

*Lent by Lord Aldenham.*

## 239 BOOK OF HOURS, of the use of Rome.

Flemish. *c.* 1500. 237 ff. 15 lines.  $3\frac{3}{8}$  by  $2\frac{3}{8}$  inches.

*Contents:* Kalendar, Prayer to the Holy Face, Hours of the Cross, Hours of the Holy Ghost, Mass of the Virgin, Gospel-sequences, Prayers at Mass, Seven Prayers of St. Gregory, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Office of the Dead, *Obsecro, O intemerata*, Collects.

*Decoration:* Fifteen delicately drawn pictures, in borders of flat gold patterned with natural flowers and fruits, and seventeen smaller pictures, including twelve in the Kalendar.

The miniature exhibited represents the Adoration of the Magi.

A typical example of the many small Books of Hours produced at Bruges. The text was probably written by an Italian.

In the original binding (re-backed) by Ludovicus Bloc.

*Lent by C. W. Dyson Perrins, Esq.*

## 240 BOOK OF HOURS, of the use of Rome, perhaps illuminated by Simon Bennisck.

Flemish (Bruges). Early sixteenth century. 176 ff. 16 lines. 3 by  $2\frac{3}{10}$  inches.

*Contents:* Kalendar, Hours of the Virgin of the use of Rome, Penitential Psalms, Litany, Office of the Dead (abbreviated), Prayer before the Image of Christ *Conditor celi*, Seven Prayers of St. Gregory, Prayer of St. Augustine *O dulcissime domine*, Prayer to the Virgin *O domina mea*, Verses of St. Bernardin *O bone iesu*, Seven Joys, *Memoriae* of SS. Michael, John the Baptist, John the Evangelist, Andrew, Sebastian, Christopher, Jerome, Anthony the Hermit, Roch, Three Kings, Anne, Catherine, and Margaret (ends imperfectly).

*Decoration:* This incomparable little Book of Hours contains twenty-seven full-page miniatures, and twelve pictures in the Kalendar of the Occupations and Pastimes of the Months. In the borders of the miniatures and of the pages opposite them there are flowers, birds, and tiny human figures on a gold ground. Everything is drawn with amazing delicacy, and yet without the callous and mechanical quality belonging to so much careful work of the period. The faces even when on the smallest scale are full of expression. The landscapes are exquisite. It may well be that the artist was Simon Bennisck, whose portrait by himself is exhibited below the book. There is a very close relationship with No. 165, which must have come from the same *atelier* at Bruges.

The miniature exhibited represents the Flight into Egypt.

Bound in modern red morocco.

*Lent by J. Pierpout Morgan, Esq.*

- 241 PORTRAIT OF SIMON BENNINCK, miniaturist of Bruges, drawn by himself, in 1558, at the age of seventy-five.

Half-length, clean shaven, in black coat and skull cap, half turned towards the spectator. He stands by a window with diamond panes. His right hand is on a sloping desk on the right, on which is a miniature of the Virgin and Child and a bracket for holding paints and brushes. In his left hand he holds his spectacles. A very careful and exact portrait, beneath which is written, "SIMO BINNIK ALEXANDRI F. SEIPSV PIGEBAT ANO ÆTATIS 75. 1558."

Simon Benninck was the most skilful miniaturist of the Bruges school of the beginning of the sixteenth century. He was born at Ghent in 1483. He excelled especially in delicately drawn landscapes. His best known works are the Hennessey Book of Hours at Brussels, a Crucifixion in a Missal at Dixmude, and three leaves of Kalendar pictures, of which two are in the British Museum (Add. MS. 18855), and one, belonging to Mr. Salting, is exhibited here (No. 231).

*Lent by George Salting, Esq.*

- 242 BOOK OF HOURS IN DUTCH, of the use of Utrecht.

Dutch (Utrecht). Early fifteenth century. 303 ff. 16 lines.  $5\frac{1}{8}$  by  $3\frac{3}{4}$  inches.

*Contents:* Utrecht Kalendar, Hours of the Virgin of the use of Utrecht, Hours of the Cross, Hours of the Holy Ghost, Hours of the Eternal Wisdom, Penitential Psalms, Litany, Mass of the Virgin, Beginning of St. John's Gospel, *Die ziel misse*, Office of the Dead.

*Decoration:* Seventeen full-page miniatures daintily drawn in pretty borders of small foliage. Opposite these are other borders and decorative initials. There are seventeen other bordered pages, enclosing initials, one of which is historiated. In a few instances there were miniatures opposite which have been removed.

The miniature exhibited represents the Betrayal, with Malchus in the foreground.

Bound in the original leather with a panel stamp of the Annunciation on both covers.

*Lent by the Rev. E. S. Dewick.*

- 243 BOOK OF HOURS IN DUTCH, of the use of Utrecht.

Dutch. Middle of the fifteenth century. 152 ff. 16 lines.  $5\frac{3}{4}$  by  $3\frac{5}{8}$  inches.

*Contents:* Utrecht Kalendar, Hours of the Cross, Hours of the Virgin of the use of Utrecht, Penitential Psalms, Litany, Various Prayers in Dutch to God, the Virgin, the Holy Face, the Five Wounds, Memories of the Cross, SS. Anthony the Hermit, John the Baptist, Sebastian, Katherine, Agnes, and Barbara; Office of the Dead.

*Decoration:* Eighteen full-page miniatures in *grisaille*, with sprays of conventional leaves and flowers at the angles.

The miniature exhibited represents St. John the Baptist clad in a camel-skin. Bound in the original stamped leather, rebacked.

*Lent by the Rev. W. J. Loftie.*

244 BOOK OF HOURS IN DUTCH, of the use of Utrecht, dated 1491.

Dutch. Dated 1491. 146 ff. 21 lines.  $7\frac{3}{8}$  by  $5\frac{3}{8}$  inches.

*Contents:* Utrecht Kalendar, Hours of the Virgin of the use of Utrecht, Hours of the Cross, Hours of the Eternal Wisdom, Hours of the Holy Ghost, Penitential Psalms, Utrecht Litany, Seven Prayers of St. Gregory, *Memoriae* of the Virgin, SS. Michael, John the Evangelist, Katherine, Barbara, Office of the Dead.

*Decoration:* Seven large bordered miniatures, with borders on the opposite pages. There are thirty-one smaller miniatures and many partial borders.

The miniature exhibited represents St. Michael weighing a soul.

Bound in the original stamped leather, rebacked.

*Lent by Colonel Eustace Balfour.*

245 BOOK OF HOURS, of a Dutch use.

Dutch. Middle of the fifteenth century. 205 ff. 16 and 14 lines.  $6\frac{3}{4}$  by 5 inches.

*Contents:* Kalendar, Hours of the Virgin, Penitential Psalms and Litany, Hours of the Eternal Wisdom, Hours of the Passion, Verses of St. Bernard, Mass of the Trinity, Office of the Dead, *O intemerata*, *Obsecro*, Prayer to Our Lord, all in Dutch except the last prayer.

*Decoration:* Five full-page miniatures, inserted on thicker vellum than that used for the text, framed in double rims of burnished gold enclosing scroll-work of various colours. Outside these frames are delicate borders corresponding with those on the opposite pages. There are also twenty-three large historiated initials.

The borders are wonderful examples of the perfection of technique that is so characteristically Dutch, though lacking the qualities of higher imagination more often found in the work of some other nations.

The miniature exhibited represents the Adoration of the Lamb by a group of thirteen saints. In the initial opposite is the Eternal Father, and in the border are the Seven Gifts of the Holy Ghost.

Executed for a lady named Margaret connected with a church of which the

Feast of Dedication was held on 15th July. She is represented kneeling to her patron saint on f. 13b.

*Binding:* Original boards covered with brown leather, stamped on each side with a pietà. The metal clasps bear the initials P. Y.

*Lent by C. W. Dyson Perrins, Esq.*

#### 246 BOOK OF HOURS of the use of Utrecht, in Dutch.

Dutch (Utrecht). Second half of fifteenth century. 220 ff. 21 lines.  $6\frac{7}{8}$  by  $4\frac{3}{4}$  inches.

*Contents:* Utrecht Kalendar, Hours of the Holy Ghost, Hours of the Eternal Wisdom, Hours of the Cross, Hours of the Virgin of the use of Utrecht, Penitential Psalms and Utrecht Litany, Hours of All Saints, Hundred Articles of the Passion, Prayers to the Trinity, Prayers at Mass, Seven Prayers of St. Gregory, Prayers to the Virgin, Various Sequences, Office of the Dead. All in Dutch.

*Decoration:* This consists largely of red and blue penwork, borders and initials, with little figures introduced.

On one of the pages exhibited there is a curious representation of the Trinity. A similar book is exhibited in the Royal Library at Brussels, and another is owned by the Rev. E. S. Dewick.

Bound in brown calf, with gold tooling of the eighteenth century.

*Lent by John Charrington, Esq.*

#### 247 SAMPLE ALPHABETS.

Netherlandish. Late fifteenth century.  $4\frac{1}{2}$  by 3 inches.

*Contents:* Two complete alphabets of capital letters in two styles, for use in an illuminator's workshop. Each letter measures about  $2\frac{1}{8}$  inches square.

Bound in pink velvet brocade.

*Lent by the Rev. W. J. Loftie.*

#### 248 POCKET PSALTER.

N. German. Fifteenth century. 223 ff. 16 lines.  $3\frac{5}{8}$  by  $2\frac{3}{8}$  inches.

*Contents:* N. German Kalendar, Psalter, Canticles, Athanasian Creed, Litany, etc.

*Decoration:* Seven full-page pictures. On the lower margin of one side of nearly every leaf there is a figure or group of figures, drawn with little skill.

The miniature exhibited represents the Harrowing of Hell. On the lower margin of the opposite page is Samson with the gate of Gaza.

Bound in original stamped crimson leather.

*Lent by Alfred H. Huth, Esq.*

**249** BOOK OF PRIVATE DEVOTIONS, written at Bruges by Johannes de Ecclesia.

Written at Bruges. Late fourteenth century. 169 ff. 16 lines.  $5\frac{1}{2}$  by 4 inches.

*Contents:* Flemish Kalendar; Private Devotions for the several days of the week, Gospel-sequences; Prayers in Provençal, followed by the Ten Commandments (with comments), the Seven Gifts of the Holy Ghost, the Seven Deadly Sins, and the Seven Works of Mercy, all in Provençal; Private Prayers in Latin, with a prominent Prayer to St. Nicholas; Extracts from various Masses; Prayers to SS. Blaise, George, Katherine, Barbara, 11,000 Virgins, All Saints.

*Decoration:* This consists mainly of marginal drolleries of various kinds, partial borders of conventional foliage, and initials which are often historiated with single figures. The original owner is represented in some of these, and on f. 60 he kneels in plate armour while an angel holds his helmet and a shield, *or, a lion rampant sable crowned arg.* Although this book was written by a dweller in Bruges the style of the decorations suggests a Southern artist and is quite in keeping with the Provençal language employed in many of the Prayers.

But the most remarkable thing is that the scribe, who on f. 42<sup>b</sup> discloses his name in large fanciful letters, *Orate pro iohanne de ecclesia. scriptore istius libri commorante in villa brugensi*, has displayed his skill in penmanship by writing the text of ff. 32-39 and 41<sup>b</sup>-42 in various styles, sizes, and colours.

On the pages exhibited the text is written in gold, blue, red, and white, and in red and black letters broken with white lines.

Bound in dark blue morocco.

*Lent by Major G. L. Holford.*

**250** BOOK OF HOURS, written under Franciscan influence.

Italian (Milanese). Middle of the fourteenth century. 254 ff. 12 lines. 6 by  $4\frac{1}{2}$  inches.

*Contents:* Prayer to the Holy Face, Hours of St. Louis, king of France, Hours of the Passion, Hours of the Holy Ghost, Penitential Psalms, Gradual Psalms, Office of the Dead, Hours of All Saints. The Kalendar is lacking.

*Decoration:* Twenty-four richly-coloured borders by two or more hands. Eleven of the borders enclose initials historiated with half-length figures of much refinement. Four initials and many bordered leaves have been removed.

The Hours of St. Louis also occur in No. 130. In the Litany, which is Franciscan, SS. Peter and Paul are invoked twice.

Bound in old crimson velvet.

*Lent by T. Whitcombe Greene, Esq.*

- 251 BREVARIARY according to the Cistercian use, written at Chiaravalle, near Milan, in 1481.

Italian (Milan). Dated 1481. 509 ff. 2 columns of 28 lines. 5 by  $3\frac{5}{8}$  inches.

*Contents*: Cistercian Kalendar, *Commemorations sanctorum qui proprias non habent collectas*, *Breviarium secundum morem ordinis Cisterciensis*, Proper of Time, Psalter, Canticles, Lord's Prayer, Apostles' Creed, Athanasian Creed, Canticles, Hymns, Cistercian Litany, Collects, Proper of Saints, Common of Saints, Dedication of the Church.

*Decoration*: Five historiated initials, in which the figures are very delicately drawn, and a few decorative initials in gold and colours.

The exhibited initial shows the Stoning of St. Stephen.

This book is dated on the last page *Die xviii Maii* 1481, at the end of the Hymns after the Psalter portion *Mcccclxxxi die xxvij Julii*, and in two other places 1481. In the Kalendar on 2nd May is *Dedicatio ecclesie sce Marie careuall' ml'i* (i.e., the Cistercian house of Chiaravalle, near Milan), and on 22nd October *Depositio blanche marie olim ducisse ml'i*. This last note refers to Bianca Visconti, wife of Francesco Sforza, who died in 1468.

Bound in Italian brown morocco with gold tooling.

*Lent by A. A. de Pass, Esq.*

- 252 BOOK OF HOURS, of the use of Rome.

Italian. Middle of fifteenth century. Gothic letter. 174 ff. 13 lines.  $4\frac{1}{4}$  by  $3\frac{1}{4}$  inches.

*Contents*: Kalendar, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Office of the Dead, Hours of the Cross, *Salve virgo gloriosa*.

*Decoration*: Each of the four principal divisions begins with an historiated initial, associated with a border of symmetrically arranged conventional foliage, with amorini, birds, beasts, and medallions at intervals. Opposite each of these bordered pages there is a full-page miniature by the same hand. The compositions are unusual, with elaborate architectural settings for the figures. There are six other historiated initials, each filled with a half-length figure of a saint.

The miniature exhibited represents the Annunciation. In the initial opposite are the Virgin and Child.

Bound in Italian red morocco, with the arms of a Spanish bishop who was a chaplain of the Order of St. John of Jerusalem. The arms are apparently those of Ruiz de Huidobra (Castile).

*Lent by C. W. Dyson Perrins, Esq.*



## 253 BOOK OF HOURS, of the use of Rome, probably Paduan.

Italian. Second half of fifteenth century. Gothic letter. 211 ff. 14-16 lines. 4 $\frac{1}{4}$  by 3 $\frac{3}{8}$  inches.

*Contents:* *Obsecro te maria mater*, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Hours of the Cross, Office of the Dead, *Memoriae* of various saints or pictures only (including Katherine of Bologna, Katherine of Siena, Peter martyr, Anthony of Padua, Bernardinus, Ossanus, and Belinus of Padua), *Aves* to Our Lord, the Seven Joys of the Virgin, a Collect, and a quatrain to the Virgin.

*Decoration:* Twenty-one full-page miniatures, by two hands, often with interesting and unusual borders in which birds and beasts treated with much naturalism, flowers of a non-decorative kind, and scrolls with musical notation are noteworthy elements. There are also four historiated initials, and marginal ornaments throughout the book in the Ferrarese manner.

The miniature exhibited represents the Annunciation. In the initial opposite are the Virgin and Child.

The style suggests a Ferrarese or Paduan origin, and there is reason to connect the book with Padua rather than Ferrara, as Belinus, bishop of Padua, is represented in the act of blessing the owner of the book, his wife, and their two young sons. The arms of the Gualengo family of Ferrara, *Azure a bend between two lions rampant or*, appear on the first page of text.

Bound in Italian red morocco.

*Lent by C. W. Dyson Perrins, Esq.*

## 254 BOOK OF HOURS, of the use of Rome, executed at Ferrara or Padua.

Italian (Ferrara or Padua). Second half of the fifteenth century. 148 ff. 14 lines. 4 $\frac{1}{4}$  by 3 inches.

*Contents:* Kalendar, Hours of the Virgin of the use of Rome, Penitential Psalms, Litany, Office of the Dead, Hours of the Cross, Prayer of St. Augustine *Dulcissime*, ditto *Obsecro*, Prayer found on the tomb of the Virgin *Sudor tuus*, Prayer in Italian of Boniface VI *Signore ihu xpo che*, Verses of St. Bernard.

*Decoration:* Four borders in the Ferrarese style, enclosing historiated initials. One of these, with a charming portrait in the lower margin, is exhibited.

At the base of the first border is a shield *Or, on a mount azure a bull salient gules*. These arms appear to have been repainted.

Bound in modern green velvet.

*Lent by A. A. de Pass, Esq.*

- 255 BOOK OF HOURS, of the use of Rome, written in Florence for a member of the Adimari family.

Florentine. Second half of fifteenth century. Gothic letter. 278 ff. 12 lines. 5¼ by 3½ inches.

*Contents:* Kalendar, Hours of the Virgin of the use of Rome, Hours of the Passion, Hours of the Cross, Penitential Psalms and Litany, Office of the Dead.

*Decoration:* Five large miniatures, each within a border of foliage, flowers and fruit, corresponding with a border on the opposite page. Nineteen illuminated initials, twelve of which are historiated.

The exhibited miniature represents the Crucifixion. In the initial opposite is the Agony in the Garden.

The arms of Adimari of Florence, *Per fess, or and azure*, are on f. 15.

Bound in red leather.

*Lent by C. W. Dyson Perrins, Esq.*

- 256 ROMAN BREVIARY, of the use of the friars of the Order of St. Augustine.

Italian (Florentine). *c.* 1480. 416 ff. 2 columns of 36 lines. 6¼ by 4½ inches

*Contents:* Augustinian Kalendar, Psalter, Roman Breviary with Augustinian Library, Hours of the Virgin, Office of the Dead, *Ordo ad communicandum infirmum*, *Ordo commendationis animae*, etc.

*Decoration:* Three full-page pictures of great beauty, with historiated initials and borders in the same style opposite them; also sixty historiated initials with marginal ornaments attached to them. Many members of the Augustinian Order appear in the borders.

The exhibited picture represents a Ship of the Saints with the Crucified Christ on the mast, St. Peter steering, and the Holy Ghost at the prow. On the shore are two groups, the one applauding, the other assailing the saints.

A youth in the corner of the exhibited picture holds a shield with the arms of Ferdinand I of Aragon, King of Naples, to whom this book presumably belonged.

Bound in modern red velvet.

*Lent by Lord Aldenham.*

- 257 BOOK OF HOURS, of the use of Rome, written for Laudomia de' Medici.

Italian. *c.* 1502. 131 ff. 22 lines. 7 by 4¾ inches.

*Contents:* Florentine Kalendar, Hours of the Virgin of the use of Rome, Mass of the Virgin, Penitential Psalms, Litany, Office of the Dead, Hours of the Cross, Gradual Psalms.

*Decoration:* Medallions of the Signs of the Zodiac and the Occupations of the Months in the Kalendar, Twelve large miniatures, Nine historiated initials,

and a quantity of elaborate borders in the Florentine style, into which figures of prophets and saints are introduced.

The book is opened at the beginning of the Office of the Dead. In the miniature is depicted the Raising of Lazarus, and in the initial the harvest of Death. Below is the Fall of Man.

This MS. was executed for Laudomia de' Medici, daughter of Lorenzo de' Medici and Semiramide, daughter of Giacomo Appiani of Piombino. In 1502 she married Francesco Salviati. The arms of both families occur repeatedly in the miniatures and borders, as well as various badges.

Described by Mr. Weale in Mr. Thompson's Catalogue, vol ii, No. 94.

Bound in modern red velvet.

*Lent by H. Yates Thompson, Esq.*

**258** OFFICE OF THE LAST THREE DAYS OF HOLY WEEK, etc., written in 1510 for Pope Julius II, by a nun of the Benedictine Abbey of the Muratae at Florence.

Florentine. Early sixteenth century (1510). 182 ff. 15 lines.  $6\frac{3}{4}$  by  $4\frac{1}{2}$  inches.

*Contents:* Office of the Last Three Days of Holy Week from the Roman breviary, Fifteen Oes of St. Bridget.

*Decoration:* Two full-page miniatures in borders of flat gold with symmetrical foliage, amorini, etc. There are three other borders containing historiated initials. In the first of these are the arms of Julius II.

In the Pietà exhibited, St. John and Mary Magdalene help the Virgin to support the dead Christ. Behind them are Nicodemus and Joseph of Arimathea.

At the end is the following colophon in red: *Salvatori deo Jesu xpo vicarioque eius Julio ij<sup>o</sup>. Ipsi quoque scriptrici Laus Salus Venia. Completum in Monasterio Muratarum Florentie M.D.X.* From this we learn the interesting fact that the writer was a nun of the Benedictine Abbey of the Muratae at Florence, for which house a Breviary was specially printed at Venice in 1545. A small Book of Hours written in 1517 in *cenobio muratarum* is reproduced in plate cviii of Carta, Cippola, and Frati's *Atlante paleografico-artistico* (Turin, 1899).

Bound in Spanish red morocco, inlaid with green, and elaborately tooled with gold. The arms of the royal house of Spain are on each cover.

*Lent by C. W. Dyson Perrins, Esq.*

**259** PART OF A BOOK OF HOURS.

Florentine. c. 1500. Roman letter. 144 ff. 12 lines.  $4\frac{1}{4}$  by  $2\frac{3}{4}$  inches.

*Contents:* Office of the Dead, Hours of the Passion, Gradual Psalms. The Kalender and other portions have been removed.

*Decoration:* Three miniatures in beautiful borders of typical Florentine design, with corresponding borders and initials on the opposite pages.

The exhibited miniature represents the Virgin as a Child running up the steps of the Temple, with Joachim and Anna in the foreground, and a view of Florence in the background.

Bound in Italian red morocco with gold tooling.

*Lent by David M. Currie, Esq.*

**260** BOOK OF HOURS, of the use of Rome, probably written at Milan.

N. Italian. *c.* 1500. Gothic letter. 261 ff. 14 lines.  $4\frac{3}{8}$  by  $3\frac{3}{8}$  inches.

*Contents:* Kalendar, Hours of the Virgin of the use of Rome, Psalter of St. Jerome, Penitential Psalms, Litany, Hours of the Cross, Hours of the Holy Ghost, Mass of the Virgin, Office of the Dead.

*Decoration:* Full-page pictures of the Marriage of the Virgin, the Annunciation, SS. Jerome, Justina de Vitalianis, Gregory, Margaret, Katherine, Bernardin, Francis, and the owner and his wife kneeling before the Virgin and Child; seven full-page miniatures, each containing four subjects from the life of Christ; fifteen borders, each inclosing a large initial usually historiated with a half-length figure of a saint; twelve Signs of the Zodiac in the Kalendar.

The pages exhibited are adorned with pictures of the Marriage of the Virgin and the Annunciation.

The presence of the Feast of St. Matthias on 7th February indicates a Milanese connection, which is borne out by the nature and colouring of the miniatures. As in No. 261, SS. Nilus and Miserilianus are invoked in the Litany.

Bound in modern crimson calf. The edges have the original gauffered pattern.

*Lent by T. Whitcombe Greene, Esq.*

**261** BOOK OF HOURS, of the use of Humiliate Order, written for a lady.

Milanese. Late fifteenth century. Gothic letter. 288 ff. 11 lines.  $4\frac{3}{4}$  by  $3\frac{1}{2}$  inches.

*Contents:* (Kalendar missing), Hours of the Virgin of the Humiliate Order, Penitential Psalms, Litany (among the saints invoked are Basianus, Nilus, Miserilianus and Liberata), Hours of the Cross, Hours of the Holy Ghost, Office of the Dead, Litany of the Virgin, Various private prayers, Seven Prayers of St. Gregory, Prayer at the Elevation, Prayers to the Virgin and to Our Lord, Prayer to the Holy Face in Italian, Other prayers in Italian, *Obsecro*, Verses of St. Bernard, Prayer of St. Bede on the Seven Words, Fifteen Oes beginning *O suavitas*, Other prayers, including prayers to St. Jerome and John the Baptist, ending with a short prayer and Indulgence granted by Sixtus IV in 1480.

*Decoration:* Fourteen full-page miniatures, by two or more artists of the

Milanese school. Sixteen initials, historiated with half-length figures of saints. A pretty picture on a lower margin of a child playing with teasles and a bird in a cage.

The miniature exhibited represents the Death of the Virgin. It is clear from the feminine forms *peccatrix* and *famula* in several of the prayers that this book was written for a lady, but there is no coat of arms or other clue to her identity.

Bound in dark blue morocco.

*Lent by Alfred H. Huth, Esq.*

**262** BOOK OF HOURS, of the use of Rome, written for Galeotto Pico della Mirandola.

Italian. Late fifteenth century. Roman letter. 114 ff. 19 lines.  $6\frac{1}{2}$  by  $4\frac{1}{2}$  inches.

*Contents:* Franciscan Kalendar, Hours of the Virgin of the use of Rome, Penitential Psalms and Litany, Hours of the Cross, Office of the Dead.

*Decoration:* Four large miniatures, seven small miniatures, six historiated initials, and various subjects in the Kalendar and margins, all of exquisite workmanship.

In the exhibited picture of the Annunciation, which is a very elaborate composition, are the arms of Galeotto Pico della Mirandola and his wife Bianca d'Este. The former died 7th April, 1499, and the latter 11th January, 1506.

Bound in modern red pigskin.

*Lent by C. W. Dyson Perrins, Esq.*

**263** BOOK OF HOURS, of the use of Rome, written in 1496 by Petrus Antonius Salandus of Reggio near Modena.

Italian. Dated 1496. Roman letter. 170 ff. 13 lines.  $5\frac{3}{4}$  by 4 inches.

*Contents:* Kalendar, Hours of the Virgin of the use of Rome, Mass of the Virgin, Penitential Psalms and Litany, Office of the Dead, Hours of the Cross, Hours of the Holy Ghost.

*Decoration:* Five borders of an unusual style, inclosing large historiated initials.

In the miniature exhibited are the Virgin and Child.

At the end is written *Scriptum per me Petrum Antonium Salandum Regiensem die Sancti Thome apostoli die vigesimo primo Decembris Mccccxxxvi*. Other books by this scribe, who probably worked at Bologna, are at the Bodleian Library and elsewhere.

Bound in black morocco.

*Lent by S. C. Cockerell, Esq.*

**264** PENITENTIAL PSALMS of Francesco Maria I, Duke of Urbino.

Italian. Early sixteenth century (after 1509). Gothic letter. 20 ff. 22-23 lines.  $5\frac{1}{2}$  by 3 inches.

*Contents:* Penitential Psalms, Litany, Collects, Prayer to the Holy Face, Apostles' Creed, Psalms and Charms to be said in battle.

*Decoration:* Four full-page miniatures in delicate renaissance borders, and a very beautiful Venetian tinted drawing of St. Veronica.

The exhibited pages show David in penitence, and four saints.

The book was made, doubtless in Venice, for Francesco Maria I, Duke of Urbino, whose arms with the letters F.M.D.V. occur above the first miniature. Below it are those of his wife, Dionora Gonzaga. The marriage took place in 1509, and the Duke died in 1538. It is evident, from charms added at the end, that he took this book on his campaigns. Mr. Cockerell owns a small Book of Hours decorated by the same hands for a member of the Priuli family of Venice.

Bound in Italian deer-skin with gold tooling.

*Lent by S. C. Cockerell, Esq.*

**265** LUCRETIVS DE RERUM NATURA, written for a member of the Pazzi family.

Florentine. Late fifteenth century. 144 ff. 26 lines.  $6\frac{1}{8}$  by  $4\frac{3}{8}$  inches.

*Decoration:* A full-page frontispiece with quotations from Eusebius and Ovid in gold capitals on a blue ground. Opposite this is a half-border, with the arms of Pazzi in the lower margin.

The book is opened at the frontispiece.

Bound in red morocco of the eighteenth century.

*Lent by Lord Aldenham.*

**266** CICERO, DE OFFICIIS; written at Rome in 1497 by B. S.

Italian (Rome). Dated 1497. Italic letter. 127 ff. 25 lines. 6 by 4 inches.

*Decoration:* Renaissance border on f. 1 with blank shields affixed to columnar pedestals in the lower margin. Between these are four seated philosophers disputing. In the initial Q Cicero sits and addresses his son. Books 2 and 3 have initials and side-ornaments in the same style. Dr. James (Eton College Catalogue, No. 149) states that this book much resembles a Horace, No. 34 in the Library of King's College, Cambridge.

The page described above is exhibited.

At the end is the colophon: M. T. CICERONIS OFFICIORVM LIB. FINIT ROMAE DIE MARTIS XIV FEBRVAR. MCCCCLXXXXVII. B. S.

Bound in light brown calf.

*Lent by Eton College.*

- 267** CORNAZANO (ANTONIO): DEL MODO DI REGERE E DI REGNARE, written for Leonora of Aragon, Duchess of Ferrara.

Italian (Ferrarese). Roman letter. *c.* 1473. 36 ff. 24 lines.  $9\frac{1}{4}$  by  $6\frac{1}{2}$  inches.

*Decoration:* A very beautiful profile portrait of the Duchess receiving a sceptre from a celestial hand. The text is written entirely in silver. There are five initials in gold on backgrounds of the white-vine pattern.

The portrait is exhibited.

Leonora, daughter of Ferdinand I, King of Naples, born 1450, married (1) Maria Sforza, Duke of Bari, (2) in 1473 Hercules I of Este, Duke of Ferrara. She died in 1493. Her sister Beatrice married Matthias Corvinus, King of Hungary, who was, like her father, one of the greatest of book collectors. This book was probably written on the occasion of her second marriage.

Bound in red morocco of the end of the eighteenth century.

*Lent by Major G. L. Holford.*

- 268** THE DESCENT OF THE HOLY GHOST, in initial S; leaf from a Gradual.

Sieneſe. Early fifteenth century.  $23\frac{1}{4}$  by 16 inches.

There is a large initial R of a ſimilar character in the Musée Condé at Chantilly.

*Lent by the Victoria and Albert Muſeum. (MS. 965.)*

- 269** THE BURIAL AND ASSUMPTION OF THE VIRGIN; from a large choir-book.

Sieneſe. Early fifteenth century.  $15\frac{1}{4}$  by 12 inches.

*Lent by George Salting, Eſq.*

THE carved figures uſed in the decoration of the Gallery have kindly been lent by the following members of the Club.

MR. ERNEST GEORGE.

MR. C. BRINSLEY MARLAY.

MR. MAX ROSENHEIM.

MR. F. E. SIDNEY.

MR. AYMER VALLANCE.



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