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BRITISH MUSEUM

GUIDE

TO THE

EXHIBITED MANUSCRIPTS

PART III

ILLUMINATED MANUSCRIPTS

AND

BINDINGS OF MANUSCRIPTS

EXHIBITED IN

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PREFACE

THIS Guide to the Manuscripts, Autographs, Charters, Seals, Illuminations, and Bindings exhibited in the Department of Manuscripts and in the Grenville Library first appeared in its present shape, consisting of three parts, each with twenty plates, in 1912. Part III is now reprinted substantially in the same form.

The most important changes in this part of the exhibition are the additions to the section of English illuminations of the Durham Life of St. Cuthbert and the St. Omer Psalter, and to the French section of the Sainte Abbaye. The acquisition of the St. Omer Psalter is due to the generosity of Mr. Henry Yates Thompson. All three manuscripts have for some time been on view in a separate case, but now take their proper places in the arrangement. A few minor alterations and slight revisions of the descriptions have been made, the work being done, as in 1912, by Mr. J. A. Herbert, now Deputy Keeper.

24 October, 1922.

JULIUS P. GILSON,
Keeper of MSS.

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DEPARTMENT OF MANUSCRIPTS

THE collections of this Department have been formed partly by the acquisition of private libraries and partly by purchases and donations from year to year. The Manuscripts of Sir Robert Cotton, of Robert and Edward Harley, Earls of Oxford, and of Sir Hans Sloane, were among the first collections brought together by the Act of Parliament of 1753, to which the British Museum owes its origin. The Cotton MSS. were presented to the nation by Sir John Cotton, grandson of Sir Robert, in 1700, and the sums paid for the Harley and Sloane MSS. were acknowledged to be much below their real value. The other collections are : The Royal MSS., presented by George II. in 1757 ; the King's MSS., collected by George III. ; the Birch MSS., bequeathed by the Rev. Thomas Birch, D.D., in 1765 ; the Lansdowne MSS., of William Petty, Marquess of Lansdowne ; the Arundel MSS., of Thomas Howard, 14th Earl of Arundel ; the Burney MSS., of the Rev. Charles Burney, D.D. ; the Hargrave MSS., of Francis Hargrave, K.C. ; the Egerton MSS., bequeathed by Francis Egerton, Earl of Bridgewater, in 1829, and since augmented by purchases made from funds provided by him and by Charles Long, Lord Farnborough (1838) ; the Stowe MSS., collected by George Temple-Nugent-Grenville, Marquess of Buckingham ; and the Additional MSS., the largest of all the collections, purchased from the annual parliamentary grant or acquired by donation or bequest. The Department contains upwards of 53,000 volumes ; 84,500 charters and rolls ; 18,000 detached seals and casts of seals ; and over 2,400 ancient Greek and Latin papyri. A list of the principal benefactors to the Department is given at the end of the Guide.

The Guide to that portion of the collections which is selected for exhibition to the public* is now issued in three separate

* For purposes of study and research the Students' Room is open to all persons provided with tickets for reading in the Department from 10 a.m. to 4.45 p.m. daily (Sundays excepted), with the exception of the first four week-days in March and September. Application for tickets must be made to the office of the Director of the Museum.

parts, viz. (i) Autographs, (ii) Manuscripts, Charters, and Seals exhibited in the Saloon, and (iii) Illuminated MSS. and Bindings of MSS. exhibited in the Grenville Library. A fourfold division might perhaps have better represented the different aspects from which the exhibition may be looked upon, viz. historical, literary, palaeographical, and artistic, but practical difficulties in the arrangement of the cases would render this scheme inconvenient. As it is, the division adopted at least so far corresponds to this diversity of aspect, that the artistic interest is most prominent in Part III. and the palaeographical is most fully represented in Part II. ; but the historical and literary interests are spread over Parts I. and II. Moreover, as was inevitable where many of the exhibits are of importance from more aspects than one, no series can be made absolutely complete in itself without reference to the others. This applies specially to the present part, in the introduction to which many references will be found to manuscripts exhibited in the Saloon and described in Part II., their artistic interest being outweighed, or at least rivalled, by their literary or palaeographical importance.

PART III

ILLUMINATED MSS.

STRICTLY speaking, an illuminated MS. is one "lit up" with gold and bright colours; but the term is generally used in a wider sense, and may be taken to include any MS. enriched with pictorial illustration or decorative ornament, whether in colours, with or without the precious metals, or merely drawn in outline with pen or pencil. The pictorial element predominated in the earliest stages of the art (except in the Celtic school, which was mainly decorative throughout), and tended to do so again during its decline; the most perfect balance between illustration and ornament is found in MSS. of the 13th, 14th, and early 15th centuries. We are only concerned here with illuminations on vellum, which began to supersede papyrus as a writing material in the early centuries of the Christian era. That the ancient Egyptians understood the art of painting on papyrus is shown by the finely illustrated copies of the "Book of the Dead," which go back to the 15th century B. C. For these, however, the student must be referred to the Department of Egyptian Antiquities. Greek and Latin papyri contain hardly anything of the nature of illumination.

We know from Martial's Epigrams that the illumination of vellum MSS. was practised as early as A. D. 100; and a few MSS. have survived, notably the Ambrosian Iliad, at Milan (3rd century?), and the smaller Virgil in the Vatican (no. 3225, 4th century?), whose miniatures, framed in gilt or coloured bands without any conventional ornament, still preserve something of the tradition of classical art. What remained of this tradition, after the transference of the imperial capital from Rome to Constantinople in A. D. 330, combined with various oriental influences to form what is generally called the Byzantine style. The composite nature of Byzantine illumination is very evident in its first period, the most prominent representatives of which are the Dioscorides and the Genesis of the Vienna Library and the Gospels of Rossano Cathedral, all of the 6th century. There are two MSS. of this period in the British Museum; but one of them (the Cotton Genesis, Otho B. vi, 5th or 6th century) has been badly damaged by fire, and the other (Add. 5111, ff. 10, 11, two leaves from a 6th or 7th century Gospel-book) is a mere fragment. Even so, the miniatures of the former are a valuable link between

the late classical and early Byzantine schools; while the latter, an early example of decorative work, is specially interesting for its juxtaposition of conventional patterns with remarkably naturalistic flower-painting. Byzantine illumination reached its maturity about the end of the 9th century, and began to decline some three centuries later. During its prime it produced much beautiful work, as may be seen in the lively and graceful marginal paintings of no. 2, a Psalter written in 1066; in the dignified figures of saints prefixed to their lives in no. 3, a Simeon Metaphrastes of the 11th-12th century; and in the finely conceived and well-executed miniatures which illustrate no. 4, a 12th-century copy of the Gospels. These three MSS. all show the essentially theological, ecclesiastical character of Byzantine art; with this went a conservatism which ultimately degenerated into a rigid, lifeless, and monotonous formalism, which is exemplified in the stereotyped figures and attitudes of the four Evangelists in copies of the Gospels (nos. 1, 6, 7; also Saloon, Case B, no. 52). The ornamental head-pieces in these Gospel-books and the Metaphrastes are thoroughly typical, and show a similar lack of variety; their design is most probably Eastern, perhaps Arabian, in origin. Despite its limitations, the Byzantine school influenced profoundly the development of the art in Western Europe; mainly through Italy, where its tradition was maintained until the eve of the Renaissance; but also to some extent, it would appear, through Germany, especially in the 10th century.

Another great formative influence was the Celtic school, which sprang up in the Irish monasteries, perhaps as early as the 5th century (though no examples have survived which can be assigned to an earlier date than the 7th century), and spread thence, through the zealous enterprise of Irish missionaries, to Scotland, Northern England, and many parts of the Continent, including such distant places as St. Gall in Switzerland and Bobbio in Piedmont. In sharp contrast to the Byzantine school, it is characterized by the profusion and elaborate intricacy of its scheme of conventional ornament, and also by its complete failure to represent the human form with any semblance of realism. Evidently a native growth, it borrowed the elements of its decorative system from the already existing arts of sculpture, metal-work, and basketry; but in the adaptation of these elements to the requirements of book-ornamentation it showed great originality and resource, together with a marvellous skill in draughtsmanship and (in the best examples) a fine sense of harmony and effective contrast in colour. Among the many varieties of ornamental design the most characteristic are interlaced and plaited ribbons, spirals, patterns of red dots, and above all the "lacertine" devices, consisting of elongated forms of hounds, birds, and other creatures, intertwined with amazing ingenuity and intricacy. Gold, so prominent in Byzantine illumination, is unknown in purely Irish MSS., and rare in those executed elsewhere under Irish influence. There is much un-

certainly as to the precise chronology of the school, but it seems to have reached its climax about the 8th-9th century, the probable date of its masterpiece, the Book of Kells, a very richly adorned copy of the Gospels now in the library of Trinity College, Dublin. Another splendid example is the Durham Book, or Lindisfarne Gospels (Cotton MS. Nero D. iv). Executed in honour of St. Cuthbert (d. 687) at Lindisfarne, a Northumbrian monastery founded by Scoto-Irish missionaries from Iona, it combines the Celtic and Byzantine influences in a curious way; for while the ornamentation of the book is essentially and typically Celtic (except perhaps in its soberer and more refined scheme of colour, as compared with the Book of Kells), the four full-page portraits of the Evangelists are plainly inspired by Italo-Byzantine models, which there are grounds for supposing to have been brought to Lindisfarne by Hadrian, abbot of Nisita near Naples. Irish illumination in its decadence may be seen in the Mælbrigte Gospels, A. D. 1138, and a 12th-13th-century Psalter, which are exhibited in the Saloon (Case D, nos. 110, 111).

We come now to English illumination, specimens of which, from the 10th to the 15th centuries, are shown in Cases 1-3. The earlier work, in the 7th and 8th centuries, followed mainly the Irish tradition, sometimes with modifications introduced from other sources, as we saw in the case of the Durham Book. A still more striking example of mixed styles is the 8th-century Psalter of St. Augustine's, Canterbury (Saloon, Case C, no. 65). The initials in this MS. are in the main of Irish type, though less intricate in design and plentifully enriched with gold; but its one miniature, David among his musicians, is late-classical in composition, and is framed in an arch which combines Celtic with Roman details of ornament. Other 8th-century MSS., however, like the Bede exhibited in the same case (no. 72), have initials which hardly differ at all from those found in purely Irish MSS. The evolution of a definite English style out of the fusion of these different influences was prevented by the Danish raids, and a new style, founded on continental models, appears in the 10th century; crudely at first, as in the miniatures of King Athelstan's Psalter (Cotton MS. Galba A. xviii), but afterwards developing into the well-marked manner which is specially associated with the Winchester school. This school, which may be said to have begun with the appointment of St. Æthelwold as Bishop of Winchester in 963, held the leading place in English illumination down to the Norman Conquest, and flourished along with other schools for at least a century more. Among its most famous productions are the Benedictional of St. Æthelwold (963-984) in the Duke of Devonshire's library, the Benedictional and Missal (late 10th and early 11th centuries) at Rouen, and the great three-volume Bible (second half of the 12th century) which is still preserved in the Chapter Library at Winchester. But some characteristic examples may be seen here in Case 1, nos. 8-10, 13,

14; and nos. 11 and 15, though probably executed at Canterbury and Bury St. Edmunds respectively, have much in common with undoubted Winchester work. No. 8, King Edgar's charter to New Minster, A. D. 966, is perhaps the earliest extant specimen of Winchester illumination, and its frontispiece illustrates at once the typical miniature-painting and border-decoration of the school; the latter, consisting of a double frame of gold rods entwined with foliage, has not yet acquired the corner and central clusters which are so prominent in nos. 10 and 11. No. 9 is noteworthy, both for the beautiful drawing of the Crucifixion and also for the large and elaborate B, the archetype of early English Psalter-initials, with its leaf-moulding, dogs' heads, and plait-work. Outline drawing, which is also well represented in nos. 12-14, became a great feature of English art in the course of the 10th century, and long retained its popularity and excellence (see Case 2, nos. 17, 24, 26, for instances of its effective use in the 12th, 13th, and 14th centuries). It seems, however, to have been due at the outset to foreign influence, one of the earliest examples being a copy, made apparently at Canterbury about the beginning of the 11th century (Harley MS. 603), of the 9th-century Utrecht Psalter, whose curious drawings are now agreed to be the work of artists of the school of Rheims. These drawings are remarkable for their freedom and vivacity, qualities carried to such excess that the figures are generally bowed forward eagerly, with hunched-up shoulders and elongated, nervously gesticulating limbs, and with wildly fluttering draperies; also, despite their rapid sketchy appearance, for firmness and delicacy of line. The same characteristics appear to some extent in early English outline work, but the extreme agitation is toned down, the figures grow more gracious and reposeful, the facial types gentler and more rounded (see especially no. 14); even the fluttering draperies do not survive beyond the 11th century.

With the Norman Conquest came a fresh influx of continental ideas, and the style of English illumination changed considerably in the course of the 12th century. Initial-ornament was developed, the scrolls of foliage becoming more elaborated and involved, and human, animal, and monstrous forms being introduced (see the large P in no. 106, lower compartment of Case 1); sometimes a miniature was enclosed within the letter, a device used in the Carolingian period and even earlier (e. g. in the 8th-century Canterbury Psalter mentioned above), but now first adopted as a regular and prominent feature in book-decoration. Figure-drawing, at first stiff and ungainly, improved towards the end of the century; and at the same time the colouring gained in depth and richness, and the treatment became more skilful and delicate (for the contrast between the earlier and later manners, compare no. 16 with nos. 17-19). In the second half of the century many richly decorated Bibles of enormous size were produced. This particular class (of which the finest specimen is

the great Winchester Bible mentioned above) is not represented in the Museum, no. 107 (lower compartment of Case 1) being of later date and different style; but good examples of similar German and Flemish work may be seen in the Worms, Louvain, and Floreffe Bibles (Saloon, Case C, nos. 103, 92, 93). A more minute, refined manner came into vogue in the 13th century, and the art entered on its most successful phase, reaching its climax early in the 14th century. The backgrounds in miniatures of this period are at first either raised and burnished gold or else blue, red, or lake, powdered with small patterns of white dots and rings; afterwards, from about 1250 onwards, the gold grounds are often stippled over with tracery, and the coloured ones covered with a delicate diaper-pattern, mostly in white on lake or deep blue. Draperies are modelled with great care, at first only by means of dark lines for the folds, but afterwards by gradations of colour too. Often the faces, hands, and other portions of the figure are merely drawn in light pen-outline on the plain vellum, while the draperies, backgrounds, and accessories are painted in full body-colour (see nos. 22, 23, 25). The evolution of the pendent border may be traced during this period, from a mere prolongation of the historiated or decorative initial, ending in a leaf or knob, to the cusped bar which surrounds the text on two, three, or sometimes all four sides, supporting small human, animal, or grotesque figures, and putting forth leafy branches (see nos. 22, 27-30, 107). The smaller initials in plain blue or red begin also to be adorned with pen flourishes, sometimes covering a great part of the margin with an elaborate lace-work design of great delicacy (see nos. 21, 22, 27). This kind of ornament, though a distinct feature of English 13th-century book-decoration, was more fully developed afterwards in Italy, where its practice continued into the 15th century. Throughout the greater part of the 13th century there was no essential difference between English and French MSS. This is very noticeable in the many copies of the Latin Bible which have survived from that time. Mostly, though not invariably, of diminutive size, they are nearly all decorated on the same plan, with Creation-scenes in the initial of Genesis, a Jesse-tree in that of Matthew, and single figures or small groups in the other initials (see nos. 21, 45, 107, and Huth MSS. nos. 1, 2; also Saloon, Case C, no. 95, Case D, no. 117, Case I, nos. 19, 20). Though Bibles are the most numerous class of illuminated MSS. of this period, the finest work is generally found in Psalters. In these, besides an illustrated calendar, and elaborate initials to the psalms, with specially large ones enclosing miniatures at the principal divisions, there is often a series of full-page paintings of the Life of Christ; and the decoration is sometimes carried far beyond this range, notably in the beautiful volume known as Queen Mary's Psalter (Royal MS. 2 B. vii), where early 14th-century art appears in its fullest perfection. In addition to an exceptional wealth of illumination

in gold and body-colour, this fascinating book has on almost every page lightly tinted outline-drawings of extraordinary delicacy and charm, illustrating all kinds of subjects—Bible-history, legend, animal-lore, everyday life. Copies of the Apocalypse, illustrated by English or French artists in the 13th and early 14th centuries, form another large and extremely interesting group (see nos. 24, 26, 49, 108, and Huth MSS. no. 5). MSS. of this class are extant, dating from the 8th century down to the 15th, and adhering in great measure to the same tradition; but they enjoyed a special vogue during the period in question, and many of the MSS. produced then are of high artistic excellence. For one of later date, see Huth MSS. no. 7. [Shortly before 1300 a school of artists, connected apparently with East Anglia, became prominent in England, whose work has a distinctive character and at its best is unsurpassed. Nos. 27 and 108 are typical, but by no means superlative, examples of it. It is seen at its best in a series of splendid Psalters, beginning with the Peterborough Psalter at Brussels (late 13th cent.), and including Arundel MS. 83, the Gorleston Psalter in Mr. Dyson Perrins's collection, the Ormesby Psalter at Oxford, and the Psalter of the St. Omer family (no. 29), all early 14th century (the last-named including additions of the 15th cent.). This school, however, did not last long, its decay being perhaps hastened by the ravages caused by the Black Death in 1348-9; and when a sudden revival in the art took place near the end of the 14th century, the new style was in a great measure independent of it, and had still less in common with contemporary French work.] Probably it was not altogether of native growth, but received an impulse from Rhenish or Bohemian painters coming to England on the marriage of Richard II. with Anne of Bohemia in 1382. This view is supported by the Low German inscriptions found among the splendid illuminations of Royal MS. 1 E. ix (a Bible of very large dimensions, probably made for the royal chapel in the time of Richard II.); it must not, however, be pushed too far, for one of the greatest artists of the new school was the English Dominican John Siferwas (see no. 34). The style is characterized by rich warm colouring; skilful handling of architecture; new forms of conventional foliage; and by the entire supersession of pen by brush in the treatment of the face, producing a charmingly soft effect. Examples are shown in nos. 31-4, no. 33 being one of the most beautiful representatives of the school. Its influence on English border-decoration was permanent, but as a school of miniature it only flourished for a few decades. The occupation of Paris under Henry V. and Henry VI. fostered a taste for French art, to the detriment of native English work, which was still further discouraged by the Wars of the Roses, and afterwards by the transference of royal patronage, under Edward IV., to the Flemish school.

The revival of learning and the arts, which followed the acces-

sion of Charlemagne (King of the Franks 771, Emperor 800), was nowhere more fruitful than in book-decoration. The uncouth, primitive ornamentation found in Merovingian MSS. (see Saloon, Case C, no. 76) was replaced by a more sophisticated style, blending Celtic, classical, Byzantine, and Syrian elements; and many sumptuous volumes were produced in various parts of the Frankish Empire, especially in such centres as Aix-la-Chapelle, Tours, and Rheims. Some of the most splendid of these are the Alcuin Bibles (one of which, Add. MS. 10546, is exhibited in the Saloon, Case I, no. 16), and a group of large and richly decorated copies of the Gospels written throughout in gold. One of these "Codices Aurei" is in the Museum (Harley MS. 2788, about A. D. 800); two less stately, yet characteristic, examples of the style are shown in nos. 40 and 41. Carolingian illumination was at its best under Charlemagne and his immediate successors. A decline set in towards the end of the 9th century, which, though arrested in Germany by a fresh impulse (emanating chiefly, it would seem, from Reichenau Abbey on Lake Constance) under the Ottonian dynasty, continued for long to affect the progress of the art in France. In fact, French illumination was comparatively insignificant until the time of Philip Augustus (1180-1223); its advance, however, was extraordinarily rapid, and under St. Louis (1226-70) it gained a position of supremacy which it held for nearly two centuries. For a great part of the 13th century its development proceeded on parallel lines to that of English work, from which it is often hardly distinguishable, but which it eventually surpassed in delicacy and refinement. This period, one pre-eminently of minute finish, is exemplified in nos. 43-7 and Huth MSS. nos. 1, 2; the exquisite Genesis-page of the last-mentioned MS. may be said to mark the culminating point of this particular style. In the 14th century the divergence between French and English illumination becomes more strongly marked, and the superiority of the former, after the decay of the East Anglian school, becomes quite incontestable (a singularly beautiful example of French early 14th-century work may be seen in no. 48). The "ivy-leaf" border, a distinctive feature of French work, came into use during this period (see nos. 53-5, and 112 in the lower compartment); so did the charming and effective method of painting the figures in grisaille (no. 112), and the tessellated, damasked, or brocaded backgrounds as occasional substitutes for diaper. About the end of the century the treatment of landscape began to be more naturalistic, but artificial backgrounds continued more or less in use for some decades more. French illumination owed much to royal and courtly patronage, and its debt in particular to John, Duke of Berry (d. 1416), can hardly be overrated. In his time the art attained its greatest perfection, culminating in the lovely miniatures which Pol de Limbourg and his brothers painted for his "Très Riches Heures," now at Chantilly. Among the many other artists retained by him were André Beauneveu and

Jacquemart de Hesdin, the best of whose productions are now in the Paris and Brussels libraries; the influence of the last named, however, and his school may be seen in the brilliantly coloured, carefully finished miniatures and borders of the Breviary (Rothschild MSS. no. 1) executed for John the Fearless, Duke of Burgundy (d. 1419). Two other fine MSS. of the same period, showing an admixture of Italian influence, though probably executed at Paris, are nos. 57 and 58. The first three-quarters of the 15th century were altogether a time of great and varied achievement in French illumination, as is evident even from a glance at the comparatively few specimens exhibited (Cases 4 and 5, nos. 56-65, 113, and Rothschild MSS. nos. 1-3). Among the many points that claim attention are the development of the 14th-century "ivy-leaf" border into an intricate and wonderfully effective, if slightly monotonous, decorative scheme; the gradual supersession of patterned backgrounds by sky and landscape, and the steady advance from conventional to naturalistic treatment; the surer handling of the face and figure, and of architectural and other accessories; the rich and brilliant colouring. The English occupation of Paris seems not to have disturbed the school of artists working there, only to have given them access to the English market: witness the Psalter of Henry VI. (no. 60), the famous and splendid, perhaps even over-gorgeous, Hours of John, Duke of Bedford (Add. MS. 18850), and many other MSS. executed for English patrons. As illumination proper declined, after the middle of the century, a more pictorial style was developed, of which Jean Fouquet of Tours was the most illustrious exponent. The ascription to him of no. 63 is very doubtful, but it is the work of no ordinary hand; of a somewhat later date, no. 65 is (except for its minute scale) a typical example of the Tours school, most of its miniatures being due to a painter whose name is recorded as "egregius pictor Franciscus," and who was perhaps the son, certainly the pupil, of Jean Fouquet. With this MS. no. 3 of the Rothschild MSS. should be compared; there are unmistakable signs of Flemish influence in both. The school of Tours maintained its primacy into the 16th century, with such painters as Jean Poyet and Jean Bourdichon; but the book-decoration of this late period hardly belongs to the history of illumination, exceedingly skilful though its execution is at times. Fair samples are shown in nos. 66-8 and Rothschild MSS. nos. 9, 11, 12.

For lack of space, and also partly for lack of adequate material, no attempt is made in this exhibition to illustrate the history of German art after the Carolingian period. The 10th and 11th centuries, in many ways its most interesting period, have no first-rate representative in the Museum collections; but a characteristic example of 12th-century initial-ornament is shown in the Worms Bible (Saloon, Case C, no. 103). Flemish art, too, is not represented in its early stages, except by the great Bibles

of Stavelot, Louvain, and Floreffe (Saloon, Case C, nos. 101, 92, 93), and by the curious unattractive miniatures of a late 12th-century Missal of St. Bavon's, Ghent (Case 5, no. 69). It will be seen from nos. 70-5 that in the 13th and early 14th centuries Flemish illumination followed much the same lines of development as French and English, differing from them mainly in its preference for a very dark blue; it rivals them in humour, but hardly attains their dainty and exquisite delicacy. Early in the 15th century, however, a distinctive style had already been formed, remarkable for its firm yet delicate drawing and for its expressive, unconventional designs (see no. 76 and Huth MSS. no. 6). Later on, under the influence of the great Flemish painters of the 15th and early 16th centuries, especially Memling and his followers, the style of miniature was developed which is exemplified in nos. 79-83, Rothschild MSS. nos. 4, 6, and 10, and Huth MSS. no. 8. Among other qualities it is remarkable for depth and softness of colour, power of expression, and fine landscape and atmospheric effects. In conjunction with it the peculiar late Flemish type of border also made its appearance, consisting in its most usual form of a broad band of colour or flat gold, serving as a ground for minutely realistic flowers, fruit, butterflies, insects, and other isolated objects. Another phase of contemporary Flemish art is illustrated in the lower compartments of Cases 4 and 5 (also Saloon, Case C, no. 107). The huge volumes there displayed are decorated with miniatures on a correspondingly large scale, effective at a distance and often interesting for their subjects and treatment, but otherwise of no particular merit, being for the most part somewhat coarsely executed. They were turned out in large numbers at Bruges, and many of them appear to have been done to order for the English royal library, bearing the arms of Edward IV. and Henry VII. It is remarkable that in the first half of the 16th century the art of illumination, elsewhere moribund or verging on a condition of tasteless decadence, in Flanders not only retained its vitality but achieved some notable triumphs, especially in figure-compositions and in the treatment of landscape. The best work of this period is well represented in the Museum by the Passion-scenes and Calendar-pictures of the "Golf Book" (Add. MS. 24098), painted by Simon Bening of Bruges and his pupils; by an incomplete Calendar-series from the same school (Add. MS. 18855, ff. 108, 109); and by the exquisite miniatures inserted by Flemish artists, in 1519-21, for Charles V. in the Sforza Book of Hours (Add. MS. 34294).

Italian illumination stands somewhat apart from that of Central and Northern Europe; its history from the 12th century to the end of the 15th is illustrated (though necessarily to a limited extent) by the MSS. in Case 6 (nos. 84-105, 123-128). The Byzantine tradition was preserved in Italy down to the 14th century (see no. 87), but with modifications due to various western

influences. Celtic and Lombardic elements, for instance, are both discernible in the peculiar system of initial-ornament evolved in the Benedictine monasteries of Southern Italy (see no. 84); and the decoration of Bibles in the 13th and 14th centuries followed much the same general plan as in France or England, though the colouring and details of design were very different: see nos. 85, 123. The latter MS., a beautiful example of the Italo-Byzantine manner, probably executed in Bologna, has a typical late 13th-early 14th century scheme of border-decoration; a more ornate style, with the gold studs which became so prominent a feature of Italian borders, is shown in no. 125. There are hints of the influence of Giotto in the finely painted, though somewhat crowded, miniatures of no. 88, in the less pleasing ones of no. 89, and in the huge, fresco-like figures of the Prato MS. (no. 124). The coloured initials in the last-named volume are adorned with delicate pen-tracery in blue or red, a characteristic device, which is seen to even greater advantage in no. 90, and is elaborated into a partial background for the text in no. 126, one of the great choir-books in which so much of the best Italian illumination is enshrined. Two other choir-books are exhibited, viz. a fine Sienese Hymnal of 1415 (no. 128), with large historiated initials and full borders, and a somewhat earlier and less ornate Gradual from Sacile near Venice (Saloon, Case C, no. 105). All these very different styles illustrate the amazing versatility of Italian art in the 14th and early 15th centuries. In illumination, as in other branches, rapid advance was made in the succeeding age, the best of the miniatures being exquisitely finished works of art, and the borders frequently marvels of invention, richness, and grace. A familiar type of ornamentation is formed of twining vine-tendrils, generally in white on coloured grounds (Saloon, Case C, no. 109, Case D, no. 133). This is used both in borders and in initials, and seems to have been a revival, like the calligraphic script in conjunction with which it usually occurs, of the style current in the 11th and 12th centuries (cf. Saloon, Case C, no. 102). Beautiful borders were also composed of the most delicate flower and scroll work, studded with glittering spots of gold (no. 100); in another style the text was enclosed within rectangular panels, richly painted in crimson, blue, and green, and covered with floreated designs in gold and colours (no. 104). All these styles became much elaborated, the artists availing themselves of the resources of the classical renaissance and adding graceful candelabra, trophies, and vases, medallions with portrait busts and copies of antique gems, putti, fawns, sphinxes, etc., and wonderfully painted pearls, rubies, and other jewels. Of the many local schools which flourished in the latter half of the 15th century, the Milanese was perhaps the most important; and it is one in which the Museum is exceptionally rich, having, besides the examples shown (Rothschild MSS. no. 8, Huth MSS. nos. 10, 11), a superb monument in the Sforza Book of Hours (Add. MS. 34294), executed for Bona, Duchess-dowager



Καοσίμη ::
 Κ ἡμετέριος εἰρήνησ' ὡς οὐρανὸν
 ῥεθ' ἡσθλῆν ::
 ἡμετέριος κυριότησ' ὡς τὸ φαρμάκον
 ἔσθ' ὡς φαρμάκον ::
 ἡμετέριος ποταμὸς ὡς ποταμὸς
 τῆς οἰκουμένης ::
 ἡμετέριος ἡμῶν τοῦ προσηγορευτοῦ
 ἡσθλῆ ::
 Κ ἡμετέριος χροῖον τοῦ χρυσοῦ
 Β ασιλῆος φαρμάκον ἡμετέριον
 ἡσθλῆ ::
 Β ασιλῆος ἡμετέριος ἡσθλῆ
 ἡσθλῆ ::
 ἡμετέριος ἡμετέριος ἡμετέριος
 οἰκουμένης ::
 ἡμετέριος ἡμετέριος ἡμετέριος
 ἡμετέριος ἡμετέριος ἡμετέριος ::
 ἡμετέριος ἡμετέριος ἡμετέριος ::
 ἡμετέριος ἡμετέριος ἡμετέριος ::
 ἡμετέριος ἡμετέριος ἡμετέριος ::

ὁ προφήτης ἡλίας



ἡμετέριος

ἡμετέριος



ἡμετέριος



of Milan, about 1490. Examples are also shown of Venetian (nos. 97-9) and Florentine work (nos. 100-2, 104); and many other local schools flourished at the same time, notably at Ferrara. This brilliant period, however, was of brief duration. Not long after 1500 the art declined in Italy, as it had done elsewhere, and illumination became a mere vehicle for the display of technical skill without originality or taste.

No. 95, though doubtless of Spanish provenance, is exhibited here among the Italian MSS., its decoration being obviously founded on Italian models. Spanish illumination does not figure prominently in the history of the art. The early work, as represented by the illustrations to *Beatus on the Apocalypse* (*e. g.*, in *Add. MS. 11695*, finished in 1109), or by the initial-ornaments of liturgical and other MSS. (*e. g.*, *Saloon, Case C, no. 78*), is mainly of a crude and bizarre type; while the later work is almost entirely derivative, the predominant influences being French, Italian, and afterwards Flemish.

Case 1.

NOS. 1-7. BYZANTINE SCHOOL.

1. Gospels, in *Greek*; 11th century. Miniatures of the Evangelists and head-pieces, in colours on a gold ground. Formerly in the library of the Escorial in Spain. [*Burney MS. 19.*]
2. Psalter, in *Greek*; written by the arch-priest Theodore of Caesarea for Michael, abbot of the Studium monastery at Constantinople, and completed in Feb. 1066. Marginal paintings, in the best style of Byzantine art, illustrating the text either literally or by scenes from Bible-history, lives of saints, etc. [*Add. MS. 19352.*]
3. Lives of Saints, by Simeon Metaphrastes, in *Greek*; 11th-12th century. Beautiful miniatures of saints, and elaborately designed head-pieces. [*Add. MS. 11870.*]
4. Gospels, in *Greek*; 12th century. Figures of the Evangelists and numerous finely executed miniatures. [*Harley MS. 1810.*]
5. Gospels, Acts, Epistles, Psalter, and Canticles, in *Greek*; 12th century. Figures of St. Luke and St. John, head-pieces, and several miniatures illustrating the Psalter and Canticles. [*Add. MS. 11836.*]
6. Gospels, in *Greek*; written by the monk Theophilus in 1285. Miniatures of the Evangelists and head-pieces. St. Matthew has before him a roll inscribed in *Arabic* characters. [*Burney MS. 20.*]
7. Gospels, in *Greek*; written in 1326 by Constantine, priest and notary, for Callinicis, archimandrite of the monastery of St. Demetrius. Miniatures of the Evangelists (with their emblems, a rare feature in Byzantine art) and head-pieces. [*Add. MS. 11838*]

Nos. 8-39. ENGLISH SCHOOL *.

8. Charter of the foundation of New Minster (afterwards Hyde Abbey), Winchester, by King Edgar in 966. Written in book-form, in gold. A miniature, on a lilac ground, representing the king, between the Virgin and St. Peter, offering the charter to the Saviour, who is seated within a mandorla supported by angels; with a border of coloured foliage on a framework of gold. [*Cotton MS. Vespasian A. viii.*]
9. Psalter, in *Latin*; probably written at Winchester in the time of Bishop Æthelwold [963-984]. The tinted miniature of the Crucifixion is an exceptionally fine example of English figure-drawing, and the large ornamental B on the opposite page served as a model for the initial in English Psalters down to the Conquest. [*Harley MS. 2904.*]
10. Gospels, in *Latin*; written at New Minster, Winchester, early 11th century. Miniatures of the Evangelists and fine initials and borders in gold, silver, and colours at the beginning of each Gospel. [*Add. MS. 34890.*]
11. Gospels, in *Latin*; early 11th century. Apparently written for Christ Church, Canterbury, containing an inserted copy of a charter of King Cnut confirming its privileges. Initials and borders in Winchester style. [*Royal MS. 1 D. ix.*]
12. "Psychomachia", by Aurelius Prudentius, a *Latin* poem on the conflict between virtues and vices in the soul; early 11th century. Outline drawings in coloured inks, with marginal descriptions in *English*. One of the best of the many illustrated copies of this poem. The pages shown represent Love throwing away his bow and arrows and Pomp his ornaments, Sensuality plunging barefoot into thorns, and Sobriety and other virtues abstaining from spoils. [*Cotton MS. Cleopatra C. viii.*]
13. Offices of the Holy Cross and Trinity, with calendar, tables, etc., in *Latin* and *English*; written at New Minster, about 1012-1020, partly by the monk Ælfwin, who became abbot in 1035. Two outline drawings, tinted, one of the Crucifixion, the other (exhibited) of the Father and Son seated and the Virgin standing on their right, with the infant Jesus in her arms and the Holy Spirit as a dove settling on her head. Below are Satan, Judas, and Arius the heresiarch, fettered, and the open jaws of Hell. [*Cotton MS. Titus D. xxvii.*]
14. Register and martyrology of New Minster, in *Latin* and *English*; written about 1016-1020, with continuations. Three pages of outline drawings, slightly tinted. The first depicts Cnut and his queen Ælfgyfu placing the great gold cross upon the high altar; in the two pages shown angels are leading souls to the gate of heaven, held open by St. Peter, while, below,

* See also nos. 106-109, in the lower compartment of the same case.



GOSPELS.
ENGLISH XI CENT.



LIFE OF ST. GUTHLAC.
 ENGLISH, LATE XII CENT.



PSALTER OF WESTMINSTER ABBEY.
ENGLISH LATE XII CENT.

⁊ dextere tue iuuare prosterne inimicam
 famulorum tuorum in salutis tue prosperitate dispone. **P**ro
 dominum nr̄m amen. **B**enedicamus dño. **D**eo gr̄as.



Deus in adiutorium meum intende. **D**ne
 ad adiuvandum me festina.

Gloria patri ⁊ filio ⁊ spiritui
 ⁊ sancto.

Sicut erat in principio ⁊ nunc ⁊
 semper ⁊ in secula seculorum amen.

St. Peter and the devil are contending for a soul, and two souls are being cast into hell, the gate of which is locked by St. Michael. [*Stowe MS.* 944.]

15. Gospels, in *Latin*; 11th century. Illuminated arcades for the tables of Eusebian Canons. The opening pages of Matthew, Luke, and John are lost, but that of Mark remains, written in gold and richly decorated in gold and colours. At the end are nearly contemporary copies of royal and papal charters to Bury St. Edmunds Abbey, where the manuscript was presumably executed. [*Harley MS.* 76.]

Case 2.

16. Psalter, in *Latin*; 12th century. Finely executed miniatures in a stiff, archaic style. The original owner was evidently a nun of St. Edward's Abbey at Shaftesbury, in Dorset. [*Lansdowne MS.* 383.]
17. Life of St. Guthlac of Croyland, depicted in eighteen fine outline drawings in ink, slightly tinted, on a vellum roll, within medallions, accompanied by explanatory *Latin* sentences; late 12th century. [*Harley Roll Y.* 6.]
18. Psalter, in *Latin*; late 12th century. Five full-page miniatures on burnished gold backgrounds, and initials with figures and foliage. Belonged to Westminster Abbey. [*Royal MS.* 2 A. xxii.]
19. Bede's Life of St. Cuthbert, in *Latin*; late 12th century. Forty-five miniatures illustrating the text. Probably executed in Durham Cathedral Priory, to which it formerly belonged. Purchased with the aid of the National Art Collections Fund and individual subscribers. [*Add. MS.* 39943.]
20. Psalter, in *Latin*; 12th-13th century. Varied and interesting initials, the larger ones enclosing miniatures on backgrounds of burnished and stippled gold. Five full-page miniatures, perhaps somewhat later, on inserted leaves; one of these represents the murder of Becket. [*Harley MS.* 5102.]
21. Bible, in *Latin*. A typical example of a 13th-century Bible, written in a minute hand and delicately illuminated with figure-initials and partial borders; chapter-initials elaborately flourished in red and blue. Belonged to Robert de Bello, abbot of St. Augustine's, Canterbury, 1224-1253. [*Burney MS.* 3.]
22. Hours of the Virgin, etc., in *Latin*, with calendar of a marked English character; latter half of the 13th century. Executed for a lady, who is kneeling before the Virgin in the first initial. Miniature-initials, with small grotesques, birds, animals, etc., in the margin, of most delicate work. [*Egerton MS.* 1151.]
23. Psalter, in *Latin*; late 13th century. Miniatures and figure-initials, rather coarsely executed. The miniature shown on the left represents the Tree of Jesse, a favourite subject at the

- beginning of English Psalters. Belonged to John Grandison, Bishop of Exeter (1327–1369), who bequeathed it to Isabella, daughter of Edward III. [*Add. MS.* 21926.]
24. Apocalypse, and miracles of St. John, with a commentary, in *Latin*; late 13th century. A miniature, in parts tinted only, in the upper half of each page. This volume and no. 26 belong to an important class of MSS., apparently of English origin, which are devoted to the illustration of the Apocalypse. A fine French example may be seen in no. 49 (see also Huth MSS. nos. 5 and 7, and no. 108 in the lower compartment of Case 1). [*Add. MS.* 35166.]
25. A series of coloured full-length figures of English kings from Edward the Confessor to Edward I., with brief notes in *French*; executed during the reign of Edward I. (1272–1307), the space under his figure not being filled in with text. [*Cotton MS.* Vitellius A. xiii.]
26. Apocalypse, with prologue and commentary, in *French*; early 14th century. Miniatures with figures admirably drawn in outline and slightly tinted, on grounds of dark blue and red. [*Royal MS.* 19 B. xv.]
27. Breviary of Norwich diocesan use (an adaptation of Sarum), in *Latin*, with two series of chronological notes ending in 1322; apparently executed, perhaps at Norwich, between 1322 and 1325. A fine example of the East Anglian school, having miniature-initials, with stippled gold and diapered grounds, and partial borders ending in sprays of coloured foliage, often supporting grotesques. [*Stowe MS.* 12.]
28. Psalter, in *Latin*; with an English calendar, and the arms of England impaling Hainault in the first border. Executed therefore for Philippa of Hainault, queen of Edward III., between 1328, when she married, and 1340, when Edward quartered the arms of France. Beautiful initials and sprig borders, partly defaced; the former containing figures delicately painted on patterned gold and diapered grounds. [*Harley MS.* 2899.]
29. Psalter, in *Latin*; begun about 1330 for a member of the St. Omer family, of Mulbarton in Norfolk, but left unfinished. Completed in the 15th century, perhaps for Humphrey, Duke of Gloucester (d. 1447), to whom it belonged. The original illuminations, which include four full-bordered pages with large miniature-initials, are among the finest extant examples of East Anglian work. [*Add. MS.* 39810.] Presented, in 1919, by H. Yates Thompson, Esq.
30. Hours of the Virgin, etc., in *Latin* and *French*; 14th century. Miniatures, initials, and borders rather coarsely executed, with a marked use of bright red; but interesting from the variety and curious treatment of the subjects, which include legends of the Virgin, scenes from the Apocryphal Gospels, etc. On four of the pages the kneeling figures of patron and patroness appear,



Quand le vir agout ceo q'il est abatus en terre i signent la femme qe
 souffra le male .z. a la femme soume ronee deus eles pur coler en
 sefer ou sou lieu ou olo est mure parou temps .z. deus temps .z. deus tps
 E le serpent eutua de sa bouche apres la femme come Aba Austone con
 fluu pur lui retraire par le fluu . Et la roye aidu a la femme en ouert
 en bouche .z. engloast le fluu qe lui eraoue enuoid de sa bouche . Et
 lu dragon se ronea vers la femme .z. seu ala ronaire de auer
 de son linae qe gardeie le comantement de dieu .z. que le restuigne
 ihu

APOCALYPSE.
 ENGLISH, EARLY XIV CENT.



INITIALS FROM A MISSAL.
ENGLISH, END OF XIV CENT.

to right and left of Christ, of St. Christopher, and of St. Anne. [*Egerton MS.* 2781.]

31. Hours of the Virgin, etc., in *Latin*; early 15th century, perhaps executed for John de Beaufort, Earl and Marquess of Somerset (d. 1410), and Margaret de Holand his wife. Miniatures, initials, and borders, the last with the corner clusters and light sprays of foliage ending in trumpet- and spoon-shaped flowers and leaves characteristic of the period. The miniatures, the best of which are painted with great delicacy, are placed in architectural settings. [*Royal MS.* 2 A. xviii.]
32. Admiralty Ordinances, etc., in *Latin* and *French*; written in or very soon after 1413. Fine initials and borders in the strongly marked English style noticed above. [*Cotton MS.* Vespasian B. xxii.]

Case 3.

33. A selection from two volumes of initials and borders of exceptional beauty cut from a large Missal, in *Latin*, written and illuminated at the end of the 14th century. In its perfect state the MS. must have been a magnificent example of English art, superior even to the great Bible, *Royal MS.* 1 E. ix, which it closely resembles in style. It is probable that both MSS. belonged to the royal chapel and were executed for Richard II., whose portrait has been recognized in the standing figure of a king exhibited here. [*Add. MSS.* 29704, 29705.]
34. Fragment of a Gospel-lectionary, in *Latin*; about 1400. Executed for John, 5th Lord Lovel of Tichmersh (d. 1408), as a gift to Salisbury Cathedral. Fine miniature-initials and borders, of the same style as those in no. 33, but less well preserved for the most part. At the beginning (exhibited) is a large miniature of the artist, Brother John Siferwas, in his habit as a Dominican friar, presenting the volume to Lord Lovel; a remarkable specimen of early English portraiture. The arms in the border opposite are those of (1) John, 5th Lord, impaling those of his wife, Maud Holand; (2) their eldest son John, 6th Lord, viz. Holand and Lovel quartered, impaling those of his wife, Eleanor Zouche; (3) Robert his brother, impaling those of his wife, Elizabeth de Bryan; and (4) Holand and Lovel quartered, perhaps for the third son, Ralph, canon of Salisbury. The same artist illuminated the famous Sherborne Missal, now at Alnwick Castle. [*Harley MS.* 7026.]
35. Select Psalms, with calendar and prayers, in *Latin*; early 15th century. A single miniature, and numerous foliated initials and borders. Arms of Humphrey, Duke of Gloucester, son of Henry IV. (b. 1391, d. 1447); and his note of ownership at the end. The crowned kneeling figure in the miniature is apparently Henry V. [*Royal MS.* 2 B. i.]
36. Metrical Life of St. Edmund, King and Martyr, by John

- Lydgate, in *English*. Apparently a copy executed for Henry VI. on his visit to Bury St. Edmunds Abbey in 1433. Upwards of a hundred miniatures, specially interesting for the costumes, which belong, as is usually the case, to the date of the MS. [*Harley MS.* 2278.]
37. Psalter, in *Latin*, Sarum use; early 15th century. Miniature-initials and borders at the principal divisions. [*Royal MS.* 2 B. viii.]
38. Treatise, in *Latin*, on the education of princes, dedicated to Henry VI.; 15th century (1436-1471). Frame-borders, with foliage upon a gold ground, of a rather unusual style, at the beginning of each chapter. [*Cotton MS.* Cleopatra A. xiii.]
39. Missal, in *Latin*, Sarum use; 15th century (before 1446). Figure-initials, and borders with light feathery sprays of foliage. Two of the borders also include panels of twisted leaf scroll-work, with circular corner-bosses of bold acanthus-like designs. Bequeathed by William Melreth, alderman of London, to the church of St. Lawrence, Old Jewry, in Jan. 1446. [*Arundel MS.* 109.]

Case 4.

Nos. 40-68. FRENCH SCHOOL*.

40. Psalter, in *Latin*; written in gold, about 840-850, apparently for a sister of the emperor Lothaire. Ornamental initials in gold, red, and green. Prefixed are full-page miniatures of Lothaire, David, and St. Jerome, with verses relating to them on the opposite pages. [*Add. MS.* 37768.] *Bequeathed, in 1908, by Sir Thomas Brooke, Bart.*
41. Gospels of St. Luke and St. John, in *Latin*; written in Caroline minuscules of the latter part of the 9th century, with two illuminated pages before each Gospel. The style is that of the Franco-Saxon school associated especially with the Abbey of St. Denis near Paris, and the panelled borders filled with interlaced work, the terminal dogs' heads, etc., show affinities with MSS. of the earlier Anglo-Irish school. The peculiar form of corner ornament, in silver, is found also in the so-called "second Bible" of Charles the Bald (d. 877) at Paris. [*Egerton MS.* 768.]
42. Psalter, in *Latin*; late 12th century. Apparently written for an abbey of nuns in some relationship with the Cluniac monastery of La Charité-sur-Loire. Large initials enclosing miniatures and foliage, on gold or coloured grounds. [*Harley MS.* 2895.]
43. Psalter, in *Latin*; Northern France (Rheims?), second half of the 13th century. Eighteen large miniatures of the Life of

* See also nos. 110-114, in the lower compartments of Cases 1 and 4.

leuauerūt uocem di
 centes. Ihu p̄ceptor:
 misere n̄i. Quos
 ut uidit: dixit. It̄:
 ostendite uos sacro
 tib;. Et fr̄m est dum
 uent. imundati sūt.
 Vnus autem ex illis
 uidit quia munda
 tus est: regressus est
 cum magna uoce
 magnificans deum.
 Et cecidit in faciem
 ante pedes eius gr̄as
 agens: et hic erat sa
 maritanus. Rēdēs
 autem ihs: dixit. Nō
 ne decem munda
 ti sunt et nouem ubi
 sunt? Non est inuen
 tus qui rediret et da
 ret gloriam deo: nisi
 h̄ alienigena. Et ait
 illi. Surge et uade: q̄
 a fidel tuā. te saluū

facit. feria. iij. scdm.

Lucam.
 Nullo h̄:
 Intro
 uio ihs
 in tēplū.
 Et circū
 spectat oī
 bz cum
 iam uel
 pa esset
 hora: ex
 iit i be
 thaniā
 cum du
 odecim.
 Et alia
 die cum
 exiret
 a betha
 niā: cū
 iijt. Cū
 q̄ uidit
 h̄ a lōge
 faciū. ha

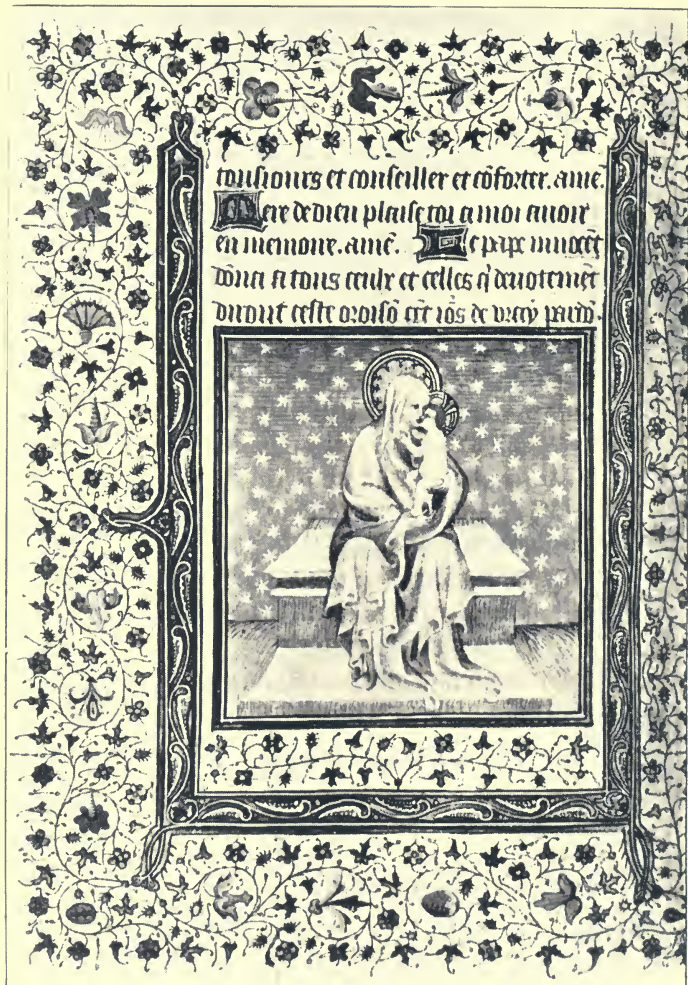
Christ; and large figure-initials, with plain burnished gold grounds. Illuminated initials and partial borders, and detached sloping ribbons of gold and colour in the lower margins, generally terminating in human and other grotesques. [*Add. MS.* 17868.]

44. Treatise on surgery, in *French*, translated from the Latin of Roger Parmensis (*f.* 1180), etc.; 13th century. Besides other miniatures, figure-initials and partial foliated borders, the MS. includes twenty pages of curious illustrations of surgical cases, on plain grounds, alternately dark blue and pink. Sixteen of these pages are divided into nine compartments, the first three of which contain scenes from the Life of Christ, on gold and diapered grounds, as in the pages shown. The remaining subjects on the same pages deal with sword and spear wounds, and the setting of dislocated limbs. [*Sloane MS.* 1977.]
45. Bible, in *Latin*, with calendar of French Dominican use; about 1252–1275. Another example of a Bible in the style characteristic of the period, minutely written and delicately illuminated (cf. no. 21). Initials in gold and colours, often enclosing miniatures, prefixed to books and prologues; chapter-initials in red or blue, with elaborate filigree extensions. [*Add. MS.* 31830.] *Bequeathed, in 1831, by William Burges.*
46. Gospel-lectionary, in *Latin*, of the use of Paris; written late in the 13th century, and very closely resembling a somewhat earlier MS. given to the Sainte Chapelle by St. Louis (d. 1270). The initial I of the prefatory words "In illo tempore" of each Lesson is filled with scenes from the Life of Christ, delicately painted on burnished gold and diapered grounds, the extremities of the letters being prolonged so as to form partial borders. [*Add. MS.* 17341.]
47. Bible History, with moralized interpretations, in *Latin*; late 13th century. An imperfect MS., other portions of which are at Oxford and Paris, belonging to a special class of "Livres d'images," profusely illustrated for the purpose of religious instruction. Eight miniatures on every page, on a gold ground within medallions, the style being suggestive of stained-glass windows. Those exhibited refer to St. Paul's adventures on the voyage to Italy, with their symbolical meaning, *e.g.* the ship is the Church, Paul cheering the crew represents preachers (Dominicans) exhorting sinners, the sailors seeking safety in a boat are timid prelates deserting the oppressed Church, etc. [*Harley MSS.* 1526, 1527.]
48. La Sainte Abbaye and other religious tracts, in *French*; beginning of the 14th century. Very finely illuminated, with four full-page miniatures (three of which are of extraordinary delicacy and perfection) and numerous initials. Originally part of the same volume as *Add. MS.* 28162. [*Add. MS.* 39843.]
49. Apocalypse, in *Latin*, with a *French* translation; early 14th century. Miniatures in the upper part of each page, remarkable

- both in design and colouring; the backgrounds of dark-coloured diapers. The pages shown represent the angel with a sickle coming out of heaven, and gathering grapes for the wine-press of the wrath of God (xiv. 17-20). Belonged in the 17th century to the Carthusian house of Val-Dieu near Mortagne, dioc. Séez. [*Add. MS.* 17333.]
50. Hours of the Virgin, etc., in *Latin*; early 14th century (after 1318), the calendar pointing to St. Omer, in the extreme north-east of France. With fine miniature-initials on stippled gold and diapered grounds, and richly decorated with foliated borders and small marginal grotesques and other figures (cf. nos. 73-75, in the Flemish School). Executed for a lady, who is represented, kneeling, on the page shown. The MS. belonged to John Ruskin. [*Add. MS.* 36684.]
51. Missal, in *Latin*, of the use of Paris; middle of the 14th century. Delicate miniature-initials and partial ivy-leaf borders, with two large miniatures before the Canon, of the Crucifixion and Christ in glory; patterned gold, diapered, and damasked grounds. The arms of Beauvau, of Anjou, are in the first border. Given by Itier de Martreuil, Bishop of Poitiers (1395-1405), Chancellor of Berry, to John, Duke of Berry, brother of Charles V. of France, and by him, in 1404, to the Sainte Chapelle at Bourges. [*Harley MS.* 2891.]
52. Order of the Coronation of the King and Queen of France, in *French* and *Latin*; with an autograph note by Charles V. (1364-1380) that he caused it to be revised, transcribed, and historiated in 1365. Thirty-eight miniatures, on grounds of diaper, gilt scroll and other patterns, of curious interest as depicting the different stages in the ceremony. The two shown represent the king (obviously a portrait of Charles V.) receiving communion, and the queen being led into the church by two bishops. From the royal library at the Louvre, whence it probably passed into the possession of John, Duke of Bedford, Regent of France (1422-1435). [*Cotton MS.* Tiberius B. viii.]
53. Bible, in *French*, a translation made by Raoul de Presles for Charles V.; late 14th century. Perhaps the presentation-copy, being the only extant MS. which contains the dedication. Written by Henri du Trevou. Small miniatures (figures in grisaille) enclosed in quatrefoils, initials, and partial borders. Belonged to John, Duke of Berry (d. 1416). [*Lansdowne MS.* 1175.]
54. Hours of the Virgin, etc., in *Latin*; late 14th century. Delicate miniatures on diapered and damasked grounds; ivy-sprig borders with a few small grotesques. Arms of Andrault, Seigneurs de Langeron en Nivernois, quartering those of Gencien. [*Add. MS.* 23145.]
55. Epistle, in *French*, by Philippe de Maizières, Celestine of Paris, to Richard II. of England, advocating peace and friendship between him and Charles VI. of France; 1395-1396.



MISSAL.
FRENCH, XIV CENT.



HOURS OF THE VIRGIN.
FRENCH MIDDLE OF XV CENT.

A miniature of the author presenting the work to Richard II. ; on the opposite page the Crown of Thorns (inscribed "Jhesus Roy de paix") between the crowns of France and England, and the arms of the two countries overlaid with the sacred trigram. Ivy-sprig borders, with dragons at the corners. Apparently the original presentation-copy. [*Royal MS.* 20 B. vi.]

56. Psalter, in *Latin*; early 15th century. Miniature-initials with gold and patterned grounds; ivy-sprig and floreated borders, with corner medallions enclosing figures on gold, of an unusual style. The subjects of the miniatures are described in French in red and blue rubrics within the text. From the evidence of the litany the MS. appears to be connected with Metz. [*Add. MS.* 16999.]

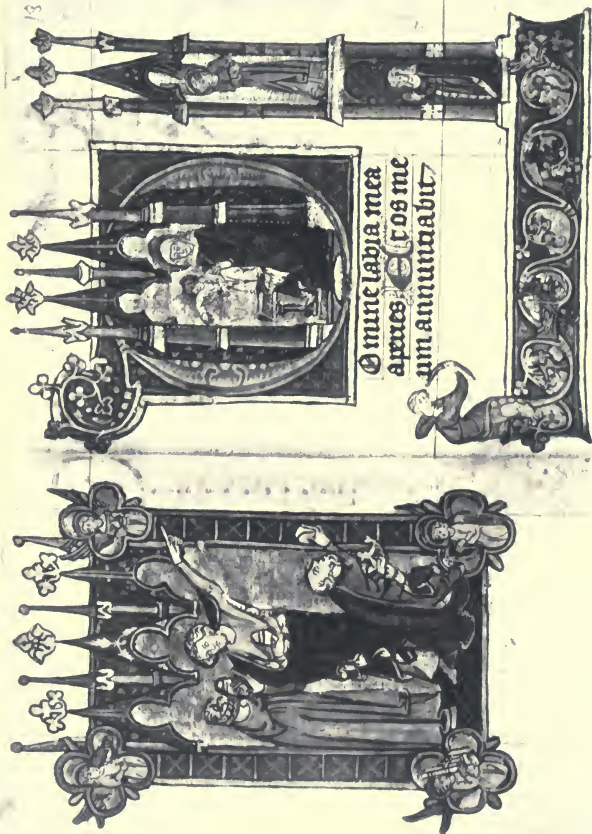
Case 5.

57. Hours of the Virgin, etc., in *Latin*, of Paris use; early 15th century. Sixteen large and many smaller miniatures, the best of which show a strong Italian influence. The borders round the large miniatures are of richly coloured foliage on burnished gold, with amorini and other figures, small birds, butterflies, etc., freely introduced; the remaining borders are of ivy-sprigs and coloured foliage, with grotesques, birds, etc. The shields intended for arms are left blank, but the device of a sun with golden rays occurs on each page of the calendar. [*Add. MS.* 29433.]
58. Hours of the Virgin, etc., in *Latin*; early 15th century. Beautiful miniatures, some of which show Italian influence; illuminated initials and ivy-sprig borders, with variegated foliage and dragon terminals, in great profusion. The style is that of the artists who worked for the Dukes of Berry and Burgundy (cf. Rothschild MSS. no. 1, below). [*Add. MS.* 32454.]
59. History of Alexander the Great, in *French*, translated from the *Historia de Proeliis*; early 15th century. Miniatures in the upper part of most of the pages, of special interest for their subjects; partial ivy-sprig borders. [*Royal MS.* 20 B. xx.]
60. Psalter, etc., in *Latin*; about 1430. Fifteen exquisite miniatures of Parisian style, and richly illuminated borders and initials on every page. In six of the miniatures King Henry VI. (born 1421, succ. 1422) appears as a child, crowned and wearing a long mantle embroidered with the arms of France and England quartered. In the one shown he is kneeling before the Virgin and Child, and behind him stands St. Louis, King of France. The MS. was no doubt a gift to him, probably from his mother, Katharine of France, on the occasion of his coronation at Paris in 1430. [*Cotton MS.* Domitian A. xvii.]
61. Hours of the Virgin, etc., in *French*; towards the middle of the 15th century. Delicately painted miniatures, mostly in grisaille, on backgrounds of blue studded with golden stars;

- ivy-sprig and floreated borders. Fine coloured portraits of the owner and his wife, each kneeling before the Virgin, at the beginning. [*Harley MS.* 2952.]
62. Hours of the Virgin, etc., in *Latin*, of Paris use; middle of the 15th century. Beautiful miniatures, some on a very minute scale; and delicate borders of ivy-sprigs, coloured foliage and flowers, birds, etc. Belonged to Etienne Chevalier, Treasurer of France (d. 1474). [*Add. MS.* 16997.]
63. Hours of the Virgin, etc., in *Latin*; middle of the 15th century. Thirty miniatures, besides vignettes in the calendar, with landscape backgrounds, for the most part very finely executed; ordinary ivy-sprig and foliated borders. According to Count P. Durrieu, an early work of the famous French artist, Jean Fouquet of Tours. [*Add. MS.* 28785.]
64. Hours of the Virgin, etc., in *Latin*; middle of the 15th century. Miniatures and borders of French style, many of the former showing signs of Italian influence. The MS. bears the arms of Saluces, in two places altered into those of Urfé, and it contains the portrait of a lady kneeling before the Virgin. She is probably Amédée, daughter of Mainfroy de Saluces (d. 1435), Marshal of Savoy, and mother of Catherine de Polignac, who married Pierre d'Urfé (d. 1508). [*Add. MS.* 27697.]
65. Hours of the Virgin, etc., in *Latin*; about 1470. Eighteen miniatures in two different hands, twelve being apparently by "egregius pictor Franciscus," an excellent artist of the school of Tours, perhaps François Fouquet, son of Jean. The MS. measures only $3\frac{1}{2}$ inches by $2\frac{1}{2}$, and is a choice example of the minute and dainty type of a Book of Hours intended for a lady's use. It bears later signatures of members of the Luxembourg family, and was perhaps executed for Louis de Luxembourg, Count of St. Pol, Constable of France (beheaded in 1475), or for his wife. [*Egerton MS.* 2045.]
66. Hours of the Virgin, etc., in *Latin*, of the use of Tours; about 1500. Seventeen miniatures in the style characteristic of the later Tours school and associated with the name of Jean Bourdichon. [*Harley MS.* 2877.]
67. Les Commentaires de la Guerre Gallique, adapted from Caesar, De Bello Gallico, by Albert Pigghe for Francis I.: the first volume of the unique MS., completed in Nov. 1520, the second being at Paris and the third at Chantilly. Miniatures of great refinement by "Godofredus pictor Batavus," mainly in grisaille, but with occasional touches of colour and gold. [*Harley MS.* 6205.]
68. Hours of the Virgin, etc., in *Latin*; executed in 1525 for François de Dinteville, Bishop of Auxerre, whose arms are in the borders. Miniatures of decadent French style within architectural frames; the opposite pages having borders of Flemish style, composed of flowers, birds, insects, etc., on a gold ground. [*Add. MS.* 18854.]



HOURS OF THE VIRGIN.
FRENCH, MIDDLE OF XV CENT.



HOURS OF THE VIRGIN.
FLEMISH ABOUT 1300.

Nos. 69-83. FLEMISH SCHOOL*.

69. Missal, in *Latin*, of the Church of St. Bavon at Ghent; late 12th century. A full-page miniature of the Crucifixion before the Canon, curiously stiff in design, on a gold ground, and a small miniature of Christ in glory opposite; the large initials filled with boldly designed scroll foliage. [*Add. MS.* 16949.]
70. Psalter, in *Latin*; middle of the 13th century. Initials, in square frames, enclosing small figures on grounds of burnished gold, blue and pink. Arms of Brabant (?), together with those of the family of Yve of Flanders. [*Add. MS.* 27591.]
71. Psalter, in *Latin*; middle of the 13th century. Full-page miniatures of the Life of Christ, and miniature-initials, coarsely executed, with thick black outlines on a burnished gold ground; partial borders of narrow bands of gold and colour, ending in dogs' heads, etc. [*Royal MS.* 2 B. iii.]
72. Hours of the Virgin, etc., in *Latin*; second half of the 13th century (after 1252). Full-page miniatures, and miniature-initials with the extremities prolonged into partial borders without foliage, but with occasional grotesques. [*Add. MS.* 17444.]
73. Hours of the Virgin, etc., in *Latin*; 13th-14th century, the calendar pointing to Maestricht. Full-page miniatures and miniature-initials with burnished gold grounds; the borders and the margins of every page decorated with well-executed humorous and other subjects. [*Stowe MS.* 17.]
74. Breviary, in *Latin*; early 14th century. An obit in the calendar connects the MS. with the Priory of Dominican nuns of Val-Duchesse, at Auderghem, near Brussels. Miniatures and miniature-initials, with gold and diapered grounds; partial borders ending in foliage and supporting birds, etc. [*Harley MS.* 2449.]
75. Hours of the Virgin, etc., in *Latin*; early 14th century. Miniatures after the calendar and in the principal initials; nearly complete borders ending in foliage, with small figures, grotesques, etc. [*Add. MS.* 24681.]
76. Twenty-eight miniatures, without text, illustrating the Travels of Sir John Mandeville, ch. 1-5; early 15th century. The outlines are drawn with a pen and delicately shaded in black and white with a brush, on vellum tinted a soft pale green; colour is used for flesh-tints, foliage, the sky and sea, and floreated backgrounds, and gold for crowns, nimbi, embroidery, etc. The designs shown represent (1) Pope John XXII. receiving the answer of the Greek Church to his demand for submission, and (2) three pilgrims in a ship approaching a landing-stage at Tyre or Joppa, and paying toll outside the city gate. The provenance is uncertain, but is apparently Flemish. [*Add. MS.* 24189.]

* See also nos. 115-122, in the lower compartments of Cases 4, 5.

77. Ordinance of Charles the Bold, Duke of Burgundy, for the regulation of his military levies, in *French*; dated at Trier, [Oct.-Nov.], 1473. This copy was probably made soon after, and for Charles himself. A miniature of the duke promulgating the ordinance in presence of his council; the border composed of foliage in gold on a dark-grey ground, with the arms of the duke and of his six duchies, nine counties, etc. The initials C. M. are those of Charles and his wife, Margaret of York. [Add. MS. 36619.]
78. Statutes of the order of the Golden Fleece, with a register of the chapters held from 1429 to 6 May, 1481, in *French*; probably written in 1481. Illustrated with the arms of the knights in colour, generally six on a page, and with fine full-length portraits of Philip the Good, Duke of Burgundy, founder of the order, Charles the Bold, his successor, and Maximilian, Archduke of Austria, who married the latter's daughter and heir. The portrait shown is that of Duke Charles. [Harley MS. 6199.]
79. Eleven miniatures from a Prayer-book, with borders of flowers, fruit, birds, etc., on a gold ground; about 1493. The one shown on the right depicts the Emperor [Frederick III.], the Kings of the Romans [Maximilian], of Spain [Ferdinand], and of England [Henry VII.], and an Archduke of Austria [Philip the Fair, representing Burgundy], kneeling before the altar of St. George, with the King of France [Charles VIII.] kneeling somewhat apart on the left. The subject apparently refers to the military order of St. George founded by Frederick III. in 1469, and afterwards extended by Maximilian, with a view to an international crusade against the Turks. [Add. MS. 25698.]
80. Hours of the Virgin, etc., in *Latin*; late 15th century. Well executed miniatures, including an interesting series of calendar pictures; borders of foliage, flowers, strawberries, butterflies, etc., on grounds of gold or colour. A small miniature at the foot of f. 12, depicting a maiden seated, with a lion *argent*, crowned and collared *or*, before her, is supposed to refer to the city of Ghent, where the MS. was perhaps executed; but the calendar seems rather to indicate Bruges. [Egerton MS. 1147.]
81. Hours of the Virgin, etc., in *Latin*; about 1500. Numerous beautifully executed miniatures, and borders of foliage, fruit, birds, butterflies, etc., on grounds of gold or colours, with small medallion miniatures at intervals. At the beginning (perhaps inserted later) are full-length portraits of Philip the Fair, Duke of Burgundy (d. 1506), and his wife Joanna of Castile (m. 1496). [Add. MS. 17280.]
82. Prayers, services for the dead, etc., in *Latin*, *French*, and *Flemish*; about 1500. Executed, probably at Bruges, for a nun of the abbey of Messines, near Ypres. Twenty-two full-page



PRAYERS AND SERVICES.
FLEMISH, ABOUT 1500.

se ipsius. uaculhaerbaad glofoc luacta lufce .
 A iac & uctatof obuiaruftunz sibi . luftjhae ta
 pax complixt funz se . A etatof de atar ofata
 e . & luftjhae ddeftlo pspat . Sa tuidis de
 bica banguacatm . & aettar noftta darbia ftu
 caam suum . Iuftjhae carnat tum ambulauit .
 & pondi luuoe qteftus fuof . Ocaatofimus v .



auam ad me & de aridum . qm gatus & p
 up sum ego . Custodi a iac me qm scf su . forluu
 fare sty uam auum ds nifpauat iac . Co iftef

- miniatures, finely executed, and borders of flowers, birds, etc., on plain grounds of colour or gold. [*Egerton MS.* 2125.]
83. Hours of the Virgin, etc., in *Latin*; early 16th century. Thirteen full-page miniatures of somewhat unusual style, with large-scale figures; some of the borders contain miniatures, but most are of the ordinary type, with foliage, flowers, birds, etc., on grounds of gold or colour. [*Egerton MS.* 1149.]

Case 6.

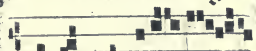
Nos. 84-105. ITALIAN SCHOOL*.

84. Psalter, in *Latin*; 12th century. Written in Beneventan minuscules, and decorated with large initials, in gold and colours, of the curious intricate type characteristic of the school of Monte Cassino. [*Add. MS.* 18859.]
85. Bible, in *Latin*; second half of the 13th century. Written, like English and French Bibles of the same period (cf. nos. 21, 45), in small neat minuscules. Finely executed initials in colours on dark-blue grounds, with pendent border-ornaments. The initial exhibited, at the beginning of Genesis, is specially elaborate, enclosing miniatures of the seven days of Creation, with grotesque figures in the margins. [*Add. MS.* 37487.]
86. Miniature of the Virgin and Child between SS. Laurence and Herculanus, patrons of Perugia; dated 1332, and apparently painted as frontispiece to the statutes of the guild of barbers of that city, but now prefixed to a later edition of those statutes compiled in 1407. [*Add. MS.* 14812.]
87. Breviary, in *Latin*, of Benedictine use; 14th century. Miniature-initials and borders, finely executed in the Italo-Byzantine manner. [*Add. MSS.* 15205, 15206.]
88. Simone da Cascia, *Lordene della vita cristiana*, composed in 1333, followed by legends of saints, etc., in *Italian*; second half of the 14th century. Fine miniatures of the school of Giotto, on gold grounds, with foliated prolongations of the initials. [*Add. MS.* 27428.]
89. Hours of the Virgin, etc., in *Latin*; 14th century. Miniatures of the Life of Christ on burnished gold grounds, with figure-initials, and foliated borders surrounded by studs of gold. The calendar points to Treviso. [*Add. MS.* 15265.]
90. Hours of the Virgin, etc., in *Latin*; late 14th century. Small miniatures within the initials, in the calendar, and before the several Hours; foliated borders with numerous gold studs, and other borders of delicate filigree in blue or red, slightly touched with gold. The calendar points to Bologna. [*Add. MS.* 34247.]
91. History of the Israelites from the captivity in Egypt to the death of Joshua, in *Italian*; early 15th century. Coloured

* See also nos. 123-128, in the lower compartments of the same case.

- drawings within frames, generally four on a page, in a curious style. [*Add. MS.* 15277.]
92. Hours of the Virgin, etc., in *Latin*; early 15th century. Miniature-initials on a burnished gold ground and a series of saints on diapered grounds at the end; borders with foliated scroll-work, gold studs, birds, etc. The calendar plainly points to Naples as the place of origin, and the arms of Zurli of Naples, supported by amorini, are in the first border. [*Add. MS.* 17943.]
93. Hours of the Virgin, etc., in *Latin*; early 15th century. Large miniature-initials on a gold ground; borders of boldly designed scroll-work on gold, combined with lighter foliage, flowers, etc., on the plain vellum. The calendar is distinctly Veronese. [*Add. MS.* 22569.]
94. Plutarch's Lives of Great Men, translated into *Latin* by Leonardo Bruni of Arezzo and others; middle of the 15th century. Fine miniatures enclosed in the large initials and elsewhere, within burnished gold frames; a few foliated initials, but no borders. The provenance is uncertain. [*Add. MS.* 22318.]
95. Missal, in *Latin*, of Toledo use; late 15th century (before 1483). Illuminated by Spanish artists, under Italian influence, with miniature-initials and borders of gilt bars entwined with foliage, rayed gilt discs, angels, putti, etc. The large initial exhibited, in blue on a gold ground, has the peculiarity of being made to appear as if cut out of the solid; and the subject of the miniature enclosed within it, the Second Advent, is continued in the border, where the dead are seen rising from their graves. Arms of Alfonso de Acuña Carillo, Archbishop of Toledo (1446-1482). [*Add. MS.* 38037.]
96. Hours of the Virgin, etc., in *Latin*; second half of the 15th century. Miniature-initials on a gold ground, with borders of scroll-foliage and rayed gold studs. The calendar is Sienese. [*Add. MS.* 15278.]
97. Covenant of Cristoforo Moro, Doge of Venice, with the Venetian people on his election, 12 May, 1462, in *Latin*: written no doubt in the same year. A miniature of the Doge kneeling before the Virgin and Child between St. Mark and St. Bernardino, with a full border of flowers, birds, and animals, with small rayed gold studs interspersed, and at the foot the arms of the Doge supported by amorini. Probably painted by Marsilio da Bologna. [*Add. MS.* 15816.]
98. Congratulatory oration by Bernardo Bembo, patrician of Venice, to the Doge, Cristoforo Moro (1462-1471), with a preface addressed to Cardinal Ludovico Scarampi (d. 1465), in *Latin*; probably a copy presented by Bembo to the Cardinal, when the latter was made a patrician of Venice in 1462. Two ornamental pages of architectural designs, with angels, amorini, peacocks, etc.; on the first the arms of Bembo, on the other those of the Doge and Cardinal. [*Add. MS.* 14787.]

Et cantatur in tono pas-
 cali. et nō dicitur. Quēsu-
 mus. auctō omnium. nec
 Glia tibi domine. N. Hec
 signum crucis erit in celo. all.
 R. Cum dominus ad iudici-
 um uenit. alla. ad ma. q. i.



O crux splendidiō: cunctas
 astris. mundo celebris. homi-
 bus. multum amabilis. In
 cino: uniuersis. que sola fusti-
 dig. portare talentum mundi
 dulce lignum dulces clauis.
 dulcia ferens portera. salua
 pitem caritatem in tuas. Lu-
 dibus hodie conqat. m. al
 telum. alla. alla. alla. o. o.



Salutifer crucis inuenti-
 one passionis tue mira

cala suscitasti: concede.
 ut uitalis ligni pretio: e-
 terne uite suffragia conse-
 quamur: Qui uiuus.
 Postea pro sanctis. ma.
 Lux petra. N. Sancti et in-
 R. Nos deus. oratio.

Quia q̄s om̄ps deus
 ut qui scōrum tuor̄
 alexandri. euenty. et the-
 odoli. atque uicinal. na-
 talia. columis: a cuncti-
 malis immnētibz. corū
 intēssionibus libēmur:

Per. **S**ciendum q̄ in
 festiuitatibus scē crucis
 anglorum: nō fit om̄io de-
 aplis. neq̄ de scō franco
 nec de pace. Similiter nec
 infestis duplicibz. nec in-
 fra octis eorum. **C** Ad n-
 matutini. Inuit. Exultet
 in domino. ps. Venite. viii

Terna xpi munera.
 duo nocturni sunt de sci-
 tertius nocturnus de festo
 crucis. lēc. de sanctis. Ro-
 me. u. a. nuntiana. Initio



99. Panegyric by Vittore Capello on his maternal grandfather, Marco Barbarigo, Doge of Venice (1485-1486), in *Latin*; dated 4 May, 1486. A miniature of the author presenting the book to the Doge, with a female figure standing by, holding the banner of St. Mark; below are the arms of the Doge, supported by two centaur-amorini. [*Add. MS.* 21463.]
100. Breviary, in *Latin*; late 15th century. Full borders at the several divisions, of foliage, flowers, fruit, animals, birds, rayed gold studs, etc., with very minute vignette miniatures at intervals; small miniature-initials and partial borders elsewhere. Arms of Medici of Florence, and the Medici device of a diamond ring. [*Add. MS.* 25697.]
101. Triumphs, Sonnets, and Canzoni of Petrarch, in *Italian*; late 15th century. Borders of the same Florentine style as in no. 100, with tiny vignettes interspersed and larger miniatures at the foot of the page. Arms and device of Medici, as above. [*Harley MS.* 5761.]
102. Breviary, in *Latin*, of the Franciscan convent of Santa Croce at Florence; end of the 15th century (after 1482). Three miniatures at the foot of the page, and smaller ones in the initials and in vignettes within the border, all of the finest Florentine work; a full panelled border on the first page, and other borders of foliage, flowers, fruit, amorini, birds, vases, etc., lightened up by numerous tiny rayed gold studs. [*Add. MS.* 29735.]
103. Psalter, etc., in *Latin*; late 15th century. Four nearly full-page miniatures, the drapery and the landscape backgrounds heightened with gold; figure-initials and borders, the latter mostly of floreated scroll-work, with birds, gold studs, etc., on the plain vellum, but in one case on a broad gold ground. Arms of Dati of Lucca (?), or Marcello of Venice (?), on the first page. [*Add. MS.* 15114.]
104. Hours of the Virgin, etc., in *Latin*; end of the 15th century. Miniature-initials before the several services, and full borders of gold arabesque-work on richly coloured grounds, with small vignette busts of saints, amorini, etc., interspersed. Executed at Florence for a lady named Smeralda or Esmeralda. Arms, *gules*, a bend *azure*, on a chief *argent* a cross of the field. [*Add. MS.* 33997.]
105. Livy's History of the Macedonian War, with the Epitome of Florus, etc., in *Latin*; middle of the 15th century. A typical Renaissance title-page. On the first page of text is a full border of flowers, gold studs, and filigree pen-work, with medallion miniatures and the arms of Calabria and Aragon quarterly, supported by amorini, with the *siège périlleux* and open book *imprese* used by Alfonso V. of Aragon and I. of Naples (d. 1458); other borders of the white vine tendril pattern. [*Harley MS.* 3694.]

- The lower compartments of Cases 1, 4, 5, and 6 contain the following MSS., which are too large to be exhibited in their proper sequence. Nos. 106-109 are English in origin, nos. 110-114 French, nos. 115-122 Flemish, and nos. 123-128 Italian.
106. Rabanus Maurus, *De Universo*, in *Latin*; 12th century. Large initial P, the full height of the column of text, consisting of foliage-scrolls, with human and animal forms, in colours on a gold ground. Belonged to St. Albans Abbey. [*Royal MS.* 12 G. xiv.]
107. Genesis and Exodus, with the *Glossa Ordinaria*, in *Latin*; written in England, 13th century. A large initial I enclosing miniatures of the Creation in medallions on a dark-blue diapered ground and a full border of narrow bands of gold, silver, and colour, with corner-pieces supporting birds, animals, etc. The first volume of a large Bible, which belonged to the Dominicans (Blackfriars) in London. [*Royal MS.* 3 E. i.]
108. Exposition of the Apocalypse, in *French*; early 14th century. Miniatures of East Anglian work on diapered grounds, within frames of a plain band of colour; figure-initials and partial borders ending in simple foliation. Probably belonged to Greenfield Nunnery, in Lincolnshire. [*Royal MS.* 15 D. ii.]
109. Decretals of Gregory IX., with the gloss of Bernard of Parma, in *Latin*; written in Italy, but illuminated in England, 14th century. Narrow band-borders, with interlacing at the corners, round both text and gloss; grotesque figures between the columns, and the lower margins filled with coloured drawings illustrating trades, sports, war, etc., but especially popular tales, animal fables, romances, miracles of the Virgin, and legends of the saints. Belonged (15th century) to St. Bartholomew's Priory, Smithfield, London. [*Royal MS.* 10 E. iv.]
110. Romances of the Saint Graal and Morte Arthur, in *French*; early 14th century. Small miniatures on burnished gold grounds; partial borders with terminal foliage, grotesques and other figures. Executed in northern France, or possibly in England. [*Royal MS.* 14 E. iii.]
111. Romances of Alexander the Great, Charlemagne, etc., in *French*; presented by John Talbot, Earl of Shrewsbury, to Margaret of Anjou on her marriage to Henry VI. of England in 1445. Three large miniatures (one of which represents Talbot offering the MS. to the queen) and numerous smaller ones; borders of French style, with frequent use of the daisy (marguerite). [*Royal MS.* 15 E. vi.]
112. *La Bible Historiale*, a paraphrase of the Bible, in *French*, mainly translated by Guyart des Moulins from the *Historia Scholastica* of Petrus Comestor; dated 1357. Two volumes. A large miniature with full border at the beginning of each volume; eighty-eight smaller miniatures, and numerous decorative initials with partial borders. Backgrounds occasionally diapered, but mostly dark blue or red, delicately patterned in

- gold; figures in grisaille, an early example of this method. [*Royal MS.* 17 E. vii.]
113. La Bible Historiale; written by Thomas Du Val, canon of the Augustinian Abbey of Clairefontaine, diocese of Chartres, in 1411–1412. Two volumes. A large miniature, with full border of somewhat unusual type (having scroll-work designs of flowers and foliage painted in bright colours on bands of burnished gold), at the beginning of each volume; many small miniatures, especially in the Apocalypse, with partial borders in the ivy-sprig style. [*Royal MS.* 19 D. iii.]
114. Livre de la Boucarchardière, a universal history to the time of the Maccabees, in *French*, by Jean de Courcy, begun in 1416 and finished in 1422; second half of the 15th century. Six large miniatures, and borders and initials, of French style. [*Harley MS.* 4376.]
115. Vita Christi, and Vengeance de la mort Jhesucrist, in *French*; written at Ghent, in 1479, by David Aubert, formerly scribe to Philip the Good, Duke of Burgundy. Nine miniatures (attributed by Count P. Durrieu to Alexander Bening), mostly divided into compartments; borders of foliage, flowers, fruit, etc., on a white ground. [*Royal MS.* 16 G. iii.]
116. The Memorabilia of Valerius Maximus, translated into *French*, with additions, by Simon de Hesdin and Nicolas de Gonesse; executed, doubtless at Bruges, in 1479. Nine large miniatures, with borders containing the arms of Edward IV. and his badge of the White Rose. [*Royal MSS.* 18 E. iii, iv.]
117. St. Augustine, De Civitate Dei, translated into *French* by Raoul de Praelles; late 15th century. Eleven large miniatures, mostly in grisaille, with borders of flowers, strawberries, etc., on a white ground, in Franco-Flemish style. [*Royal MS.* 14 D. i.]
118. History of Godfrey de Bouillon, King of Jerusalem, in *French*; late 15th century. A fine miniature (a king and his court, with buildings and landscape), and a border of flowers and gilt scrolls on a dark-grey ground, of Flemish work. Arms of England, perhaps painted in later. [*Royal MS.* 17 F. v.]
119. Le Livre des propriétés des choses, translated by Jehan Corbechon from the Latin of Bartholomaeus Anglicus; written at Bruges by Jehan du Ries in 1482. Miniatures, and borders of flowers, birds, etc., on a dark ground. [*Royal MSS.* 15 E. ii, iii.]
120. Boccaccio, De casibus virorum illustrium, translated into *French* by Laurent de Premierfait; late 15th century. Apparently executed, doubtless at Bruges, for Edward IV. Nine large and many small miniatures, and borders containing the arms of England with Yorkist badges. [*Royal MS.* 14 E. v.]
121. La Forteresse de la Foi, a translation into *French* by Pierre Richart dit l'Oiselet of a Latin treatise against the Saracens and Jews by Alphonsus de Spina; written at Lille by Jehan

- du Quesne, late 15th century. Five large miniatures, and borders of flowers, scrolls, and grotesques on plain or pale-gold grounds. [*Royal MSS.* 17 F. vi, vii.]
122. Psalter and Antiphoner, in *Latin*; written by Franciscus Weert, of Louvain, for Tongerlo Abbey, in Brabant, in 1522. Miniatures, initials, and borders of flowers, birds, jewels, etc., on coloured grounds. [*Add. MSS.* 15426, 15427.]
123. Bible, in *Latin*; written in Italy, probably at Bologna, early 14th century. Fine miniature-initials on blue and gold grounds, with borders of slender knotted stems terminating in sweeping scrolls of conventional foliage; two very large initials in Genesis and St. Matthew, with scenes from the Creation and a Tree of Jesse, splendidly illuminated. [*Add. MS.* 18720.]
124. Address, in *Latin* verse, to Robert of Anjou, King of Naples, from the town of Prato in Tuscany, which had placed itself under his protection; about 1335-1340. Attributed on insufficient grounds to Convevole da Prato, tutor of Petrarch. Numerous finely executed miniatures, mostly of a symbolical character, including portraits of Robert of Anjou and figures of Italy, Rome, Florence, etc. [*Royal MS.* 6 E. ix.]
125. Durandus, *De Divinis Officiis*; written in Italy, 14th century, but of uncertain provenance. A few small miniatures, mostly enclosed within initials, on gold or diapered grounds; other large initials filled with lovely foliated designs on colour or stippled gold, the borders composed of slender stems, with knots, rosettes, etc., at intervals, terminal scrolls of foliage, and rows of small burnished gold studs along the edges. [*Add. MS.* 31032.]
126. Gradual, in *Latin*; written in Italy, in the neighbourhood of Florence, and possibly for the Abbey of Vallombrosa, 14th century. Large initials of foliated designs on a richly burnished gold ground, enclosing finely executed miniatures; smaller initials in red or blue, with elaborate lace-work designs. [*Add. MS.* 18198.]
127. Decretum, or digest of canon law, of Gratian of Chiusi, with the gloss of Bartholomew of Breseia, in *Latin*; written in Italy, late 14th century. A small miniature at the head of each chapter, with another in the initial below; at the beginning a large miniature of the Pope in council and a stem-and-scroll border round the text, with vignettes of the symbols of the Evangelists, birds, etc., and rayed gold studs along the edges. [*Add. MSS.* 15274, 15275.]
128. Hymnal of the convent of Augustinian Hermits of San Salvatore 'de Silva Lacus' [Siena], in *Latin*; dated 1415. Large foliated initials enclosing miniatures, brilliantly coloured, on burnished gold grounds; borders of foliage, figures in vignettes, grotesque heads, gaudily painted birds, gold studs, etc. [*Add. MS.* 30014.]



HYMNAL OF S. SALVATORE, SIENA.
ITALIAN, A.D. 1415.





HOURS OF THE VIRGIN.
FRENCH, MIDDLE OF XV CENT.

ROTHSCHILD MSS.

In Case 7 is exhibited a selection of illuminated MSS. of various schools bequeathed in 1898 by Baron Ferdinand Rothschild, M.P., viz. :

1. Breviary, in *Latin*, of Franciscan use ; early 15th century. Imperfect, the missing portions being in Harley MS. 2897. The complete MS. belonged to John the Fearless, Duke of Burgundy, assassinated in 1419. An exceptionally fine example of French illumination, with two nearly full-page miniatures and forty-two smaller ones, mostly with backgrounds of delicate diaper-work or scroll and other patterns ; full or partial ivy-sprig borders and initials, with highly burnished gold, on nearly every page. [*Rothschild MS. ii ; Add. MS. 35311.*]
2. Hours of the Virgin, etc., in *Latin*, of Dominican use ; middle of the 15th century. Seventeen large miniatures, some with landscape backgrounds, and many smaller ones in the calendar and on shields at the foot of the page, of French work ; burnished ivy-sprig and floreated borders throughout. [*Rothschild MS. iii ; Add. MS. 35312.*]
3. Boccaccio, *De casibus virorum illustrium*, the *French* version by Laurent de Premierfait, finished in 1409 ; late 15th century. A half-page miniature and full border of ivy-sprigs, strawberries, etc., before each of the nine books, and smaller miniatures in the text, by French artists of the same school as no. 65 above. The miniature shown represents Berenice and her children murdered by order of Seleucus, Seleucus killed by a fall from his horse, and Antiochus killed by robbers. [*Rothschild MS. xii ; Add. MS. 35321.*]
4. Hours of the Virgin, etc., in *Latin* ; end of the 15th century. Finely illuminated by Flemish artists with seventy-five large miniatures, and twelve smaller ones in the calendar ; the borders usually of scrolls, flowers, birds, butterflies, etc., on a gold ground. Some of the miniatures closely resemble in design (though of inferior execution) those in the famous Grimani Breviary at Venice. [*Rothschild MS. iv ; Add. MS. 35313.*]
5. Breviary, in *Latin* ; written at Piacenza by the Franciscan Niccolò Pignocco, of Bagnacavallo, in 1480. Miniature-initials, and four borders of flowers, gold studs, filigree pen-work, etc., enclosing the arms of Biraghi. Belonged to Daniel Birago, commissary-general of Milan under Sixtus IV. (1471-1484) and archbishop of Mitylene (d. 1495). [*Rothschild MS. i ; Add. MS. 35310.*]

6. Hours of the Virgin, etc., in *Latin*; early 16th century. Six large and six smaller miniatures of Flemish work, with borders of architectural designs or of flowers, butterflies, jewels, etc., on grounds of gold or colour. [*Rothschild MS. v*; *Add. MS. 35314.*]
7. Hours of the Virgin, etc., in *Latin*; late 15th century. Ten small miniatures of Franco-Italian style; floreated borders, with vignette busts, amorini, birds, gold studs, etc. Arms of Gritti of Venice. [*Rothschild MS. viii*; *Add. MS. 35317.*]
8. Hours of the Virgin, etc., in *Latin*; end of the 15th century. Six full-page miniatures of Milanese style, with borders of foliage, flowers, vases, pearls and other jewels, doves, etc., on grounds of rich crimson, blue, and green. [*Rothschild MS. vii*; *Add. MS. 35316.*]
9. Exposition of the Apostles' Creed, in rhymed *Latin* verse, with a marginal gloss in prose; preceded by a dedication by the author [Pierre Louis de Valtan, Archdeacon of Angers] to Charles VIII. of France (1483-1498). A full-page miniature of the king receiving the MS. from the author, and smaller miniatures of the Apostles, mostly signed M[arc] Picault. [*Rothschild MS. xi*; *Add. MS. 35320.*]
10. Hours of the Virgin, etc., in *Latin*; early 16th century. Nine large and fourteen smaller miniatures of Flemish work, with borders of flowers, fruit, grotesques, etc., generally on a gold ground. Portraits of Floris van Egmond, Count of Buren (d. 1539), wearing the collar of the Golden Fleece (which he received in 1505), and of his wife Margaret van Bergen. [*Rothschild MS. x*; *Add. MS. 35319.*]
11. Hours of the Virgin, etc., in *Latin*; early 16th century. Sixteen miniatures in architectural settings, of French work; the calendar illustrated by pictures of rural occupations, hunting, hawking, etc. [*Rothschild MS. vi*; *Add. MS. 35315.*]
12. Hours of the Virgin, etc., in *Latin*; early 16th century. Fifteen large and four small miniatures of the same style as no. 11; the borders mostly of flowers, birds, etc., on gold. [*Rothschild MS. ix*; *Add. MS. 35318.*]
13. Boccaccio's Decameron, the *French* version made in 1414 by Laurent de Premierfait; late 15th century. Ten coarsely executed miniatures, of French work. The binding (which is exhibited) is by Berthelet and bears the motto 'Foy pour debyvoir' of Edward Seymour, Duke of Somerset, the Protector (beheaded in 1552). [*Rothschild MSS. xiii, xiv*; *Add. MSS. 35322, 35323.*]



DECAMERON, XV CENT.
BINDING BY BERTHELET.
ENGLISH, XVI CENT.

HUTH MSS.

IN Case 8 is another selection of illuminated MSS. of various schools, bequeathed by Alfred Henry Huth *, Esq. (d. 1910), viz. :

- 1, 2. Bible, in *Latin*; second half of the 13th century. Two volumes. Historiated and decorative initials, with partial borders containing human figures, birds, grotesques, etc., very delicately executed by French artists. A specially beautiful page at the beginning of Genesis (exhibited), the initial I enclosing a series of Creation-scenes and the Crucifixion, together with hunting scenes, etc. Chapter-initials elaborately flourished in red and blue. Belonged to St. Mihiel's Abbey, in the diocese of Verdun. [*Huth MSS.* i, ii; *Add. MSS.* 38114, 38115.]
3. Psalter, in *Latin*; executed in England (probably in the diocese of Lincoln), late 13th century (after 1280). Calendar-roundels, historiated initials with partial borders, and 11 full-page miniatures of Biblical scenes and martyrdoms of saints. [*Huth MS.* iii; *Add. MS.* 38116.]
4. Romance of Merlin, in *French*; beginning of the 14th century. The unique MS. of a prose continuation of the story of Merlin from the coronation of Arthur, where Robert de Boron's narrative ends; the principal source of Books i-iv of Malory's *Morte Darthur*. 70 miniatures, mostly enclosed within initials. [*Huth MS.* iv; *Add. MS.* 38117.]
5. Apocalypse, with prologue and commentary, in *French*; probably executed in the north of France, early 14th century. 70 miniatures in rectangular frames, on burnished gold or diapered grounds. Belonged to the Jesuits' College at Paris. [*Huth MS.* v; *Add. MS.* 38118.]
6. Bible History, in *Dutch*; middle of the 15th century. 114 illustrative drawings in pen-and-ink, touched here and there with gold, very delicately executed by Dutch artists, apparently for a member of the Van Lockhorst family (of Utrecht), whose arms occur repeatedly. [*Huth MS.* ix; *Add. MS.* 38122.]
7. Apocalypse, in *Latin*; about 1400. Four full-page and 90 half-page miniatures, somewhat coarsely executed, probably by Dutch illuminators, on grounds of burnished gold or a large coarse diaper. [*Huth MS.* viii; *Add. MS.* 38121.]
8. Hours of the Virgin, etc., in *Latin*; about 1500. Profusely and exquisitely decorated by Flemish artists, with 24 full-page and 74 smaller miniatures, and with full or partial borders on

* An illustrated catalogue of the MSS. and Printed Books acquired under the Huth Bequest is published by the Trustees, price £1 2s. 6d.

every page ; one of the most perfect examples of late Flemish illumination. [*Huth MS.* xiii ; *Add. MS.* 38126.]

9. Les Trois Pèlerinages : three poems, viz. Pèlerinage de Vie Humaine and Pèlerinage de l'Âme, allegories on the pilgrimage of the soul in this world and the next ; and Pèlerinage de Jésus Christ, a version of the Gospel-narrative, introducing some allegories. Composed in 1330-1358 by Guillaume de Deguileville, monk of Chaalis in Valois. *French.* About 1400. 146 illustrations in outline, slightly touched with colour, of French work. [*Huth MS.* vii ; *Add. MS.* 38120.]
10. Hours of the Virgin, in *Latin* (a few prayers and rubrics in *Italian*) ; late 15th century (after 1480). Finely illuminated by artists of the Milanese school, with miniatures, initials, and borders, some of the last named showing signs of Franco-Flemish influence. Apparently made for a nun of the Humiliate Order. [*Huth MS.* xi ; *Add. MS.* 38124.]
11. Sonnets, Canzoni, and Triumphs of Petrarch, in *Italian* ; late 15th century. Neatly written in minuscules of the Italian Renaissance type known as "scrittura umanistica" ; miniatures, initials, and borders by artists of the Milanese school. Arms of Romei of Ferrara. [*Huth MS.* xii ; *Add. MS.* 38125.]



HOURS OF THE VIRGIN.
ITALIAN, LATE XV CENT.

BINDINGS OF MSS.

[In Case 9 in the middle of the Grenville Library, to the left.]

1. The Four Gospels, in *Latin*; probably written in North-west Germany, late 10th century. Bound in thick wooden boards, covered with leather. In the upper cover is a sunk panel, which, together with the surrounding frame, is overlaid with copper-gilt; the frame is also studded with large crystals. The metal in the panel has a scale pattern repoussé, the sunk edges being covered with small leaves, etc. In the centre is a seated figure of Christ, in high relief, the eyes formed by two black beads; and at the four corners are small squares of champlevé enamel, in blue, green, and red, added not earlier than the 14th century. [*Add. MS.* 21921.]
2. Gospels, Acts, and Epistles, in *Greek*; 10th century. Bound in wooden boards, covered with (tarnished) crimson velvet and lined with fine canvas richly embroidered in coloured silks. On the upper cover are nailed five thin plates of silver-gilt, with figures in relief, Byzantine style, 16th or 17th century. The central plate represents Christ enthroned between the Virgin and St. John, all with enamelled nimbi, surrounded by seraphim and the evangelistic emblems. The top and bottom plates are stamped or cast from one model, the side plates from another. The former is in six compartments, enclosing half-lengths of the four Evangelists, St. Peter, and St. Paul, with their names. The latter contains three scenes: 1, One nimbed figure giving the blessing and a sword to another; 2, A duel, the victor wearing a nimbus; 3, An execution, victim and executioner both nimbed. The accompanying iambic verses suggest allusion to St. Nestor the martyr and Noetus the heresiarch. [*Add. MS.* 28815.]
3. Gospels of SS. Luke and John, in *Latin*; written in Germany, 12th-13th century. Bound in thick wooden boards, covered with leather stained red. In the upper cover is a sunk panel of Limoges enamel on copper-gilt, of the end of the 13th century: Christ in glory, within a mandorla, with the symbols of the Evangelists at the corners, the figures gilt, with heads in relief. Plates of enamel, of leaf-and-flower pattern, are attached to the outer frame. The colours used are shades of blue, light green, yellow, white, and red. The shelving sides of the sunk recess are covered with thin plates of copper-gilt, worked in diamond pattern. Apparently belonged to Heiningen Nunnery, in the

- diocese of Hildesheim. [*Add. MS. 27926.*] Presented, in 1868, by the executors of Felix Slade, Esq.
4. The Four Gospels, in *Latin*; written, probably in Western Germany, 9th century. Bound in wooden boards, covered with silver plates, showing traces of gilding, of the 14th century. In a sunk panel on the upper cover is a seated figure of Christ, in high relief, the hollow beneath filled with relics; the borders have a scroll-and-flower pattern repoussé, and, as well as the panel, are set with gems, renewed in 1838. Attached to the two outer corners are the symbols of SS. Luke and John, set in translucent enamel of deep blue, the nimbi green. The sunk panel on the under cover has a fine ivy-leaf pattern repoussé, with an embossed Agnus Dei in the centre; the borders similar to those on the upper cover, but without the gems and enamels. [*Add. MS. 11848.*]
 5. Psalter, in *Latin*; written and illuminated for Melissenda, daughter of Baldwin, King of Jerusalem (1118–1131), and wife of Fulk, Count of Anjou and King of Jerusalem (1131–1144). Inserted in the wooden covers are two fine Byzantine ivory-carvings of the 12th century. On the upper cover are six scenes from the life of David, enclosed within circles, the figures in the intervening spaces symbolizing the triumph of the Virtues over the Vices; the whole surrounded with an elaborate interlaced and floriated border. The general design of the under cover is similar, with six scenes representing the works of Mercy, and figures of birds and beasts. At the top is the name Herodius, probably that of the artist. Both covers jewelled with small rubies and turquoises. [*Egerton MS. 1139.*]
 6. Liber Sapientiae: early 13th century. English binding of thick wooden boards, covered with brown leather, blind-tooled: archaic stamps forming a central panel, with border; the designs including, on the upper cover, a bishop in pontificals, a lion, a mounted warrior with lance, a half-length warrior with sword and shield, rosettes, and a honeysuckle device, and, on the under cover, a church, a centaur shooting, a stag, a crowned king mounted, a winged lion with nimbus, and a saltire between four human heads. [*Add. MS. 24076.*]
 7. Historia Evangelica, etc., by Petrus Comestor, 13th century. English binding of wooden boards covered with dark-brown leather, blind-tooled: a panel, with border, the stamps bearing King David, a lion, a griffin, a dragon, etc. [*Egerton MS. 272.*]
 8. Medical Treatises, in *Latin*; written in the Netherlands, 13th century. Binding, 14th century, of brown leather, blind-tooled: a panel of square stamps bearing a fleur-de-lis and a cross moline voided; with border of rosettes within ruled lines, and small dragon-stamps. [*Add. MS. 26622.*]
 9. Psalter, in *Latin*; written in England, end of the 13th century. Embroidered binding (now let into modern leather covers),

- probably worked by, or for, Anne, daughter of Sir Simon Felbrigge, K.G., a nun of Bruisyard, co. Suffolk, who owned the MS. in the latter half of the 14th century. On the upper cover, the Annunciation, on the lower, the Crucifixion, worked on fine canvas in coloured silks. [*Sloane MS.* 2400.]
10. Prayers, in *Latin*; written in Germany, 12th century. Binding, 15th century, of dark-brown leather, blind-tooled: a panel of lozenge-stamps bearing severally a pierced heart, an eagle, and a fleur-de-lis; in the borders, rosettes and a long leaf-pattern stamp. [*Add. MS.* 15301.]
 11. "Livre des Quatre Dames," by Alain Chartier; written in France, early 15th century. Binding of brown leather, blind-tooled: a panel of nine narrow vertical bands of small stamps, bearing severally a lion, a quatrefoil, a serrated quatrefoil, and a stag; with borders of fleurs-de-lis and larger serrated quatrefoils. [*Add. MS.* 21247.]
 12. Poems by Cristoforo di Fano, etc., in *Latin*; written in Italy, late 15th century. Binding of brown leather, blind-tooled: a panel of a diaper pattern, on either side two rows of small stamps bearing an Agnus Dei and an open flower; with borders of beaded lattice-work and intersecting segments. [*Add. MS.* 17812.]
 13. Small Manual of Prayers, in *German*; written by Johann vom Wald, A.D. 1485. Binding of brown leather, ruled, and stamped with rosettes; with brass corners and central boss. The leather is continued at the bottom in a long hanging strip tapering to a point and finishing with a plaited button for attachment to the girdle or dress. [*Add. MS.* 15700.]
 14. Commonplace-book of theology, in *Latin*; written in Germany, 15th century. Binding of deer-skin; having a short iron chain with ring attached, for the purpose of securing the volume to the fixed rod of the shelf or desk. [*Add. MS.* 30049.]
 15. Letters, etc., of Gasparino Barzizza and others, in *Latin*; written at Milan, A.D. 1438. Binding of brown leather, blind-tooled: a panel of a diaper pattern between two rows of stamps on either side bearing an Agnus Dei and a double scroll; with three narrow borders of different designs, a running flower, zigzag ribbon, etc., divided by ruled spaces. Brass bosses and fittings for clasps. [*Add. MS.* 14786.]
 16. Bible Glossary, in *Latin*; written in Italy, 15th century. Binding of brown leather, blind-tooled: a panel of stamps bearing severally the biscia (or serpent devouring a child) of the family of Visconti, an Agnus Dei, and a small rose; with borders of a small lozenge with the biscia, and a large stamp with a shield of arms, similar to that painted on the first page of the MS. [*Add. MS.* 17397.]
 17. Chartulary of the Church of St. Bavon at Ghent; 12th century, with additions. Flemish binding, 15th century, of light-brown leather, blind-tooled: a panel, latticed with double cross lines

- and set with stamps bearing a fleur-de-lis, a flint and steel (the device of Philip the Good, Duke of Burgundy, d. 1467), a floreated lozenge, and a bee; in the border, the same lozenge and a rosette. Brass-mounted clasps. [*Add. MS.* 16952.]
18. Breviary, in *Latin*; written in the Netherlands, 15th century. Binding of vellum stained red and impressed with a single stamp: a panel in three vertical bands containing various birds, beasts, etc., with a border of trailing vine. Brass clasps and fittings. Belonged to Roode Clooster near Brussels. [*Add. MS.* 11864.]
19. History of the German Empire to A. D. 1450, by Thomas Ebendorffer, of Haselbach; dedicated and presented to the Emperor Frederick III. Binding of dark-brown leather, with designs cut in outline and brought into low relief by stippling the background. On the upper cover are the emperor's arms (the eagle black), with the inscription "Fridericus rex, etc., 1451," and below, his motto "A E I O U" [*i. e.* Austriae est imperare orbi universo]; the whole surrounded by foliage, with the binder's name, "Petrus ligator," at the base. On the under cover is a boldly treated design of foliage, with shield of arms at the top. Brass corner-pieces, central boss, etc. [*Add. MS.* 22273.]
20. The "Phaenomena" of Aratus; written in Italy, late 15th century. Binding of brown leather, blind-tooled: a panel and border of interlaced cable pattern, set with bead-like dots and minute rings, the last of metallic lustre; in the centre a star within a circle, both thickly beaded. Arms of Sassetti of Florence on the first page. [*Add. MS.* 15819.]
21. Votive Masses, in *Latin*; written in Germany, probably at Regensburg, end of the 15th century. Binding of brown leather, blind-tooled: a panel of rich floreated pattern, with border of flowing-leaf and roses. Brass corner-pieces, central boss, etc. [*Add. MS.* 17337.]
22. Ordo Missae Pontificalis, etc.; written in Italy, late 15th century. Binding of brown leather, gilt-tooled: a panel having a floreated circular design in the centre, with broad arabesque border. [*Harley MS.* 2912.]
23. Sarum Breviary, in *Latin*; written in Flanders, about A. D. 1500. Binding of brown leather, blind-tooled: at the corners four panels from the same single stamp, of trailing vine pattern, with eagle, stag, etc., together with a border inscribed, "Ob laudem Christi librum hunc recte ligavi Anthonius de Gauere" [*i. e.* Gavere, south of Ghent]. Between the panels are impressions of two long stamps containing respectively three angels playing on trumpets and triangle, and a piper and four peasants dancing. [*Royal MS.* 2 A. xii.]
24. Description of the Holy Land, in *French*, by Martin de Brion; dedicated to Henry VIII. Binding of crimson velvet, with the arms of England, Lancaster roses, etc., embroidered in coloured silks, gold thread, and seed-pearls. [*Royal MS.* 20 A. iv.]

25. Commentary, in *Latin*, on the campaign of the Emperor Charles V. against the French in A. D. 1544; addressed by Anthonius de Musica, of Antwerp, to Henry VIII. Binding of dark-brown calf, gilt-tooled: in the centre the arms of England, with the initials H. R., flanked by medallions of Plato and Dido, etc.; above and below, tablets inscribed, "Vero defensori fidei," etc.; the whole within a light tooled border. [*Royal MS.* 13 B. xx.]
26. "Le Chappellet de Ihesus": prayers, with miniatures of French work, 16th century. Belonged to Anna, wife (1521–1547) of Ferdinand, King of the Romans, and afterwards to Margaret Tudor (d. 1539), wife of James IV. of Scotland. Binding of green velvet, having silver-gilt clasps with the letters ANNA on the sides; Tudor roses of silver-gilt added at the corners and in the centre, each bearing one of the letters MARGUERITE. [*Add. MS.* 25693.] Presented, in 1864, by the Earl of Home.
27. Lists of cities, etc., named in Trogus Pompeius and in the epistles of Cicero; addressed by Petrus Olivarius, of Valentia, to Edward, Prince of Wales, as a New Year's gift, 1546[7]. Binding of light-brown calf, gilt-tooled: a panel having the Prince of Wales's feathers, motto, and initials E. P., surrounded by a circle of rays, in the centre; with scrolls, rosettes, and stars in the field, and a border of arabesque. [*Royal MS.* 15 C. i.]
28. Travels of Giosafat Barbaro, of Venice, to Tana and Persia; translated by William Thomas, and dedicated to Edward VI. Binding of light-brown calf, gilt-tooled: scroll-work with the arms of England in the centre within a circle, flamed. The circle, as well as a surrounding interlaced oblong and lozenge, and an outer border, coloured black. [*Royal MS.* 17 C. x.]
29. Collects, etc., of the Evangelical Church at Regensburg, in *German*; written in Germany, 16th century. Binding (apparently Italian) of dark-brown leather, covered with very rich and delicate gilt-tooling arranged in panel and borders; in the centre, the cross-keys, the arms of Regensburg. Narrow clasps of iron. [*Add. MS.* 18312.]
30. Commission from Francesco Venerio, Doge of Venice, to Hieronymo Michiel as captain of galleys, A. D. 1554. Binding of crimson leather, gilt-tooled in panel and border, one cover having in the centre the name "Hieronimi Michael," the other the date "MDLIII." [*Add. MS.* 17373.]
31. Carta de Hidalguia, or grant of nobility, from Philip II. of Spain to Diego de la Guardia Espino, A. D. 1589. Spanish binding of light-brown leather, covered with elaborate tooling arranged in panel and three borders; with brass clasps. [*Add. MS.* 18166.]
32. Gospels for Lent, in *German*; late 15th century. Binding, 16th century, of white skin, blind-tooled: borders with emblematical figures of Faith, Hope, and Charity, and medallions of

Erasmus, Luther, Huss, and Melanchthon, inscribed with names and inserted among foliage, etc. ; in the centre of each cover, a shield of arms originally gilt : Starhemberg in the upper cover, Hohenfeld in the under (both of Upper Austria). [*Egerton MS.* 1122.]

33. Acts of Guidobaldo II., Duke of Urbino, investing Count Pietro Bonarelli and Hippolita his wife with the territories of Orciano and Torre, A. D. 1559-1568. Oriental-pattern binding of papier-mâché, with sunk compartments ; the latter gilt and stippled, the raised surface blue, the whole covered with scroll-work in colours and gold respectively. In the centre, a shield of arms painted in oils. [*Add. MS.* 22660.]
34. Hours of the Virgin, Paris use, in *Latin* ; written in France, 15th century. Binding, 16th century, of olive leather, gilt-tooled with small ovals, each containing one of various designs, as a sun, bee, acorn, pink, etc. Among the designs in larger ovals on the back is the letter S. [*Add. MS.* 29706.]
35. Commission from Girolamo Priuli, Doge of Venice, to Benetto Semiteccolo as captain of galleys, A. D. 1564. Binding of crimson leather, gilt-tooled with scroll-work, etc. ; in the centre, the arms of Semiteccolo in colours. [*Add. MS.* 18846.]

LIST OF BENEFACTORS TO THE DEPARTMENT OF MANUSCRIPTS.

The following are the principal donations which have been made to the Department since the foundation of the British Museum in 1753 :

1753. **Sir John Cotton, Bart.** The Cottonian Library of MSS. and Charters formed by his grandfather, Sir Robert Cotton, Bart. *Presented to the nation in 1700 ; incorporated in the Museum in 1735.*
1753. **Henrietta, Countess of Oxford, and Margaret, Duchess of Portland.** The Harley Collection of MSS. and Charters, formed by Robert Harley, Earl of Oxford, and his son Edward, second Earl. *Sold much below its real value.*
1753. **Sir Hans Sloane, Bart.** The Sloane Collection of MSS. and Charters. *By bequest on payment of a sum much below its real value.*
1757. **H.M. King George II.** The Royal Library of MSS. and Charters.
1765. **The Rev. Thomas Birch, D.D.** Historical and other MSS. *By bequest.*
1785. **The Rev. William Cole.** Collections for the History of Cambridgeshire. *By bequest.*
- 1790-9. **Sir William Musgrave, Bart.** MSS., chiefly biographical.
1796. **Sir William Burrell, Bart.** Collections for the history of Suffolk. *By bequest.*
- 1807-14. **Lord Frederick Campbell.** Collection of Charters.
1809. **The Very Rev. Sir Richard Kaye, Bart., Dean of Lincoln.** Autographs and Drawings. *By bequest.*
1826. **Adam Wolley, Esq.** Collections, chiefly relating to Derbyshire. *By bequest.*
1829. **Francis Henry, fourth Earl of Bridgewater.** The Egerton MSS. and Charters, with an annual income for their maintenance and augmentation. *By bequest.*
1835. **Maj.-Gen. Thomas Hardwicke.** Correspondence and papers. *By bequest.*
1838. **Charles, Baron Farnborough.** Stock in the public Funds, as an addition to the Bridgewater Bequest. *By bequest.*

1842. The Executors of Richard, Marquess Wellesley. Official Papers of the Marquess Wellesley, Governor-General of India, 1798-1805.
1844. The Governors of the Welsh School and the Cymmrodorion Society. Two large collections of Welsh MSS.
1849. Vincent Novello, Esq. Music by various English composers.
- 1855-79. Sir Walter Calverley Trevelyan, Bart. Charters and papers of the family of Calverley, and other papers.
1857. William Haldimand, Esq. Correspondence of Brigadier-Gen. Bouquet and of Gen. Sir Frederick Haldimand, K.B., during their commands in North America, 1757-85.
1858. The Rev. Lord John Thynne, Sub-Dean of Westminster, Correspondence of John, Lord Carteret, afterwards Earl Granville.
1860. Anne Florence, Countess Cowper. Correspondence of Thomas Robinson, afterwards Lord Grantham.
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1869. John Cam Hobhouse, Baron Broughton. Correspondence and papers. *By bequest.*
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1873. Hugh, third Marquess of Westminster. Charters of Reading Abbey.
1877. The Hon. Maria Otway-Cave. Papers of Henry Stuart, Cardinal York, and papers relating to the Sobieski family.
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1891. Señorita Llanos-Keats. Letters of John Keats.
1891. Mrs. Cross ("George Eliot"). Original Manuscripts of her works. *By bequest.*
1893. John Malcolm, Esq., of Poltalloch. The Sforza Book of Hours.

1893. Miss Mary Augusta Gordon. The Khartoum Journal and other papers of General C. G. Gordon. *By bequest.*
- 1894-6. Samuel Butler, Esq. Correspondence of Dr. S. Butler, of Shrewsbury School, Bishop of Lichfield.
1894. Thomas Washbourne Gibbs, Esq. Autograph Journal of Laurence Sterne, etc. *By bequest.*
1896. Sir A. Wollaston Franks, K.C.B. Rubbings of Monumental Brasses.
1896. Miss Eliza Wesley. Autograph Music of Samuel Wesley, Bach. etc. *By bequest.*
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1897. F. C. Miers, Esq. Papers of Francis Place.
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1898. Hallam, second Lord Tennyson. Epilogue to "Idylls of the King," by Alfred, Lord Tennyson.
1898. Miss Helen Lindsay. Illuminated MSS.
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1906. H.M. King Edward VII. Papyri from Herculaneum.
1906. Robert Pearson Brereton, Esq. Collections relating to Northamptonshire churches. *By bequest.*
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1911. Alfred H. Huth, Esq. Thirteen MSS. selected from his library. *By bequest.*
1911. Hon. Henry Berkeley Portman. Correspondence and papers of the Earls of Liverpool.
1912. Miss Laetitia Sharpe. MS. of Thomas Gray.
1913. Dr. Paul Heger and his Sisters. Four letters of Charlotte Brontë.
1913. Lady Layard. Correspondence and papers of Sir A. H. Layard. *By bequest.*
- 1915, 1916. Lady Wernher (Lady Ludlow). Some leaves of Dickens' Pickwick Papers, and three letters of Dr. Johnson.
1917. The Peel Trustees. Papers of Sir R. Peel, second Bart.
1917. Darea, Baroness Zouche. The Parham MSS. chiefly collected by Hon. R. Curzon. *By bequest.*
1918. Rev. E. S. Dewick. Four liturgical MSS. *By bequest.*
1919. Henry Yates Thompson, Esq. The St. Omer Psalter.
1919. James Buchanan, Esq. (Lord Woolavington). Logbook of H.M.S. *Victory.*
1920. The National Art Collections Fund and other Friends contributed to purchase of the Life of St. Cuthbert.
1920. Teachers of English in American Universities and Colleges. A MS. of Middle English religious verse.
1921. Dr. J. Wickham Legg. Fourteen liturgical MSS.

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 - Part I. Hiberno-Saxon and Early English Schools, A. D. 700-1100. [16 plates; 2 in colours.] 1914, 17s. 6d.
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 - Part III. English: A. D. 1300 to 1350. [15 plates; 2 in colours.] 1921, 1l. 10s.
 - Part IV. English: A. D. 1350 to 1500. [15 plates; 2 in colours.] 1922, 1l. 10s.
2. Queen Mary's Psalter: collotype facsimile of Royal MS. 2 B. vii. in the British Museum. With introduction by Sir George Warner. 1912, 4to, 2l. 5s.
3. Early Stamped Bookbindings in the British Museum. Descriptions by W. H. J. Weale and Lawrence Taylor. 1922. 8vo, 15s.
4. Reproductions from Illuminated MSS. Three series, each of 50 collotype plates. 2nd edition, 1910, *out of print*. New edition of ser. i in preparation.

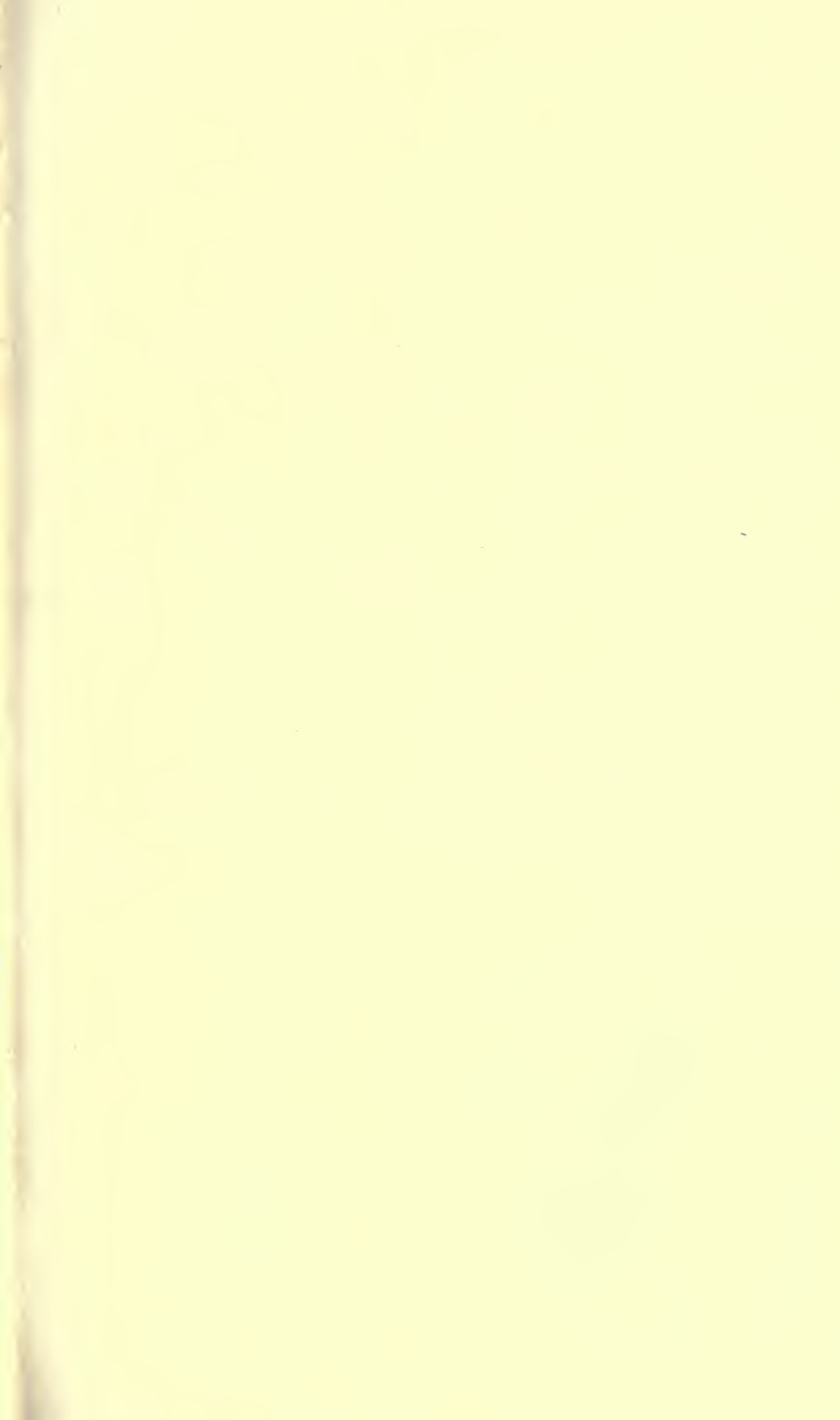
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