



Autumn 2024



Stephen Butler Rare Books & Manuscripts

+44 (0)7866 695476

+44 (0)1908 511625

email: stephen@butlerrarebooks.co.uk

web: www.butlerrarebooks.co.uk

Bankers: Handelsbanken

Moorgate House, 201 Silbury Blvd, Milton Keynes MK9 1LZ

Sort code: 40-51-62

Account number: 49639359

Swift code: HANDGB22

Sterling account: IBAN: GB17 HAND 40516284862512

VAT Number: 358 4868 43

Payment can be made by cheque, direct bank transfer or Paypal. Institutions can be invoiced.

Any item may be returned within 30 days for a full refund.

Our items are all guaranteed original and 'as described' with the additional comfort of knowing that we are members of the ABA / ILAB. This means that we adhere to a rigorous set of Guidelines and Practices in our dealing.

Stephen Butler



Introduction



Welcome to our latest catalogue of Manuscripts, Autumn 2024.

The first section is Codices including a large collection of fragments from a very early paper copy of Jean Buridan. Not a codex as such, but it is contained in a bespoke box and fits well in this section.

In the second section on 'manuscript leaves', these are all new acquisitions presented by us for the first time and not previously listed. There are many choice leaves but a wide range of prices suited to all pockets. The leaves date from the C9th through to the C15th (with some C18th annotations).

Finally, we have included a selection of manuscript-related reference books which we hope will be of interest to the collector and Librarian. Beware, the reading of sale catalogues of yesteryear such as the Hamilton sale can lead to heartache. All of our items are guaranteed genuine and original. Additional photographs are available on request.

All manuscripts sold abroad will require an Export Licence. Please allow an additional 2 weeks for clearance.

We are grateful to Timothy Bolton and Peter Kidd for their assistance with some these descriptions.



Contents

Codices

1. Buridan c.1380
2. German Book of Hours C14th
3. Psalter 1460
4. Book of Hours 1470
5. Humanist book 1476
6. Processional 1550
7. French Prayerbook 1634

Manuscript Leaves

8. Sulpicius Severus C9th
9. Chromatius C10th
10. Eusebius C10th
11. Beneventan leaf C10th
12. Ottonian Sacramentary, C11th
13. Amalarius C11th
14. Bible leaf C11th
15. Bible leaf (Psalter) C11th
16. Breviary C12th
17. Pontifical C12th
18. Isidore, *Etymologiae* C12th
19. Josephus *De bello judaico* C12th
20. German Rhineland initial C12th
21. Hebrew / Inquisition C12th – C13th
22. Missal, England C13th
23. Cartulary leaf, Arras C13th
24. Bible leaf with initial of Peter C13th
25. German Lectionary x 2 leaves C13th
26. Glossed German Bible leaf C13th
27. Usarduas C13th



28. Simon de Cassia C14th
29. Évrard de Béthune C14th
30. Seneca C14th
31. Virgil C14th
32. William Auxerre C14th
33. Vincent of Beauvais C14th/15th
34. Vincent Beauvais Illuminated bifolium C15th
35. Cicero *de inventione* C15th
36. Cicero *de Amicitia* C15th
37. Cicero *Epistolae* C15th
38. Framed French leaf C15th
39. Spanish calendar C15th
40. 2 x Persian leaves C16th

Reference Books

41. BL Rhind MS Facsimile
42. English MSS C14th
43. Jean Sans Peur
44. Libri Catalogue
45. Hamilton Catalogue
46. Kelsall Catalogue
47. Lincoln Collection
48. Japanese MSS and Books

Codices



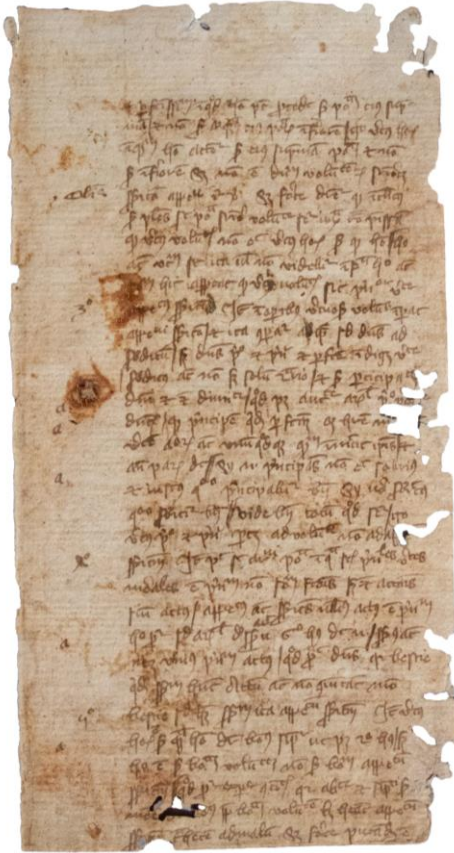
Brevis morum instructio Ma-
gistri Bernardini Florentini
ordinis minorum is qui nostre
religionis magistratibus preesse
cupiunt maxime accomodata
ad Remū. P. Franciscum Sansonez
totius ordinis minoro Generalez
dignissimum:—

Decreueram iam diu
optime ac Reme pater
aliquod mearū uigiliarum opusculū
ab optimarum artūū studiis ac disci-
plina profectum ad tuam Remam
dignitatem transmittere tibiq; pro
meo in te studio. Tuoq; erga me sin-
gulari amore dedicare. Verum illa
plurimum me ab incepto dehortari
uidebant. Cum ineūte inquā adole-
scentiā etas constituta. Tum uel ma-
xime illa dicendi ac persuadendi uis

A substantial fragment of Jean Buridan on late C14th watermarked paper on 47 leaves

1. Twenty-three large and twenty-four smaller fragmentary leaves from Jean Buridan, *Quaestiones in decem libros ethicorum*, in Latin, manuscript on paper [Italy, 14th century (2nd half)]

£12,500



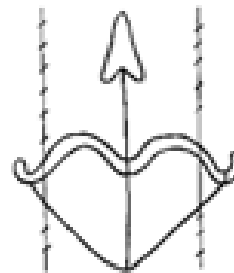
24 fragments c. 207 × 112 mm, preserving two columns of text, and 23 fragments c.222 × 215 mm preserving a single column, each with about 30–33 lines of text and preserving the top or bottom margin, frame ruled in leadpoint and written in a cursive “university” script suitable for rapid copying or note-taking, blank spaces left for coloured initials; recovered from use in a series of bindings, with consequent cropping, stains, worming, etc.

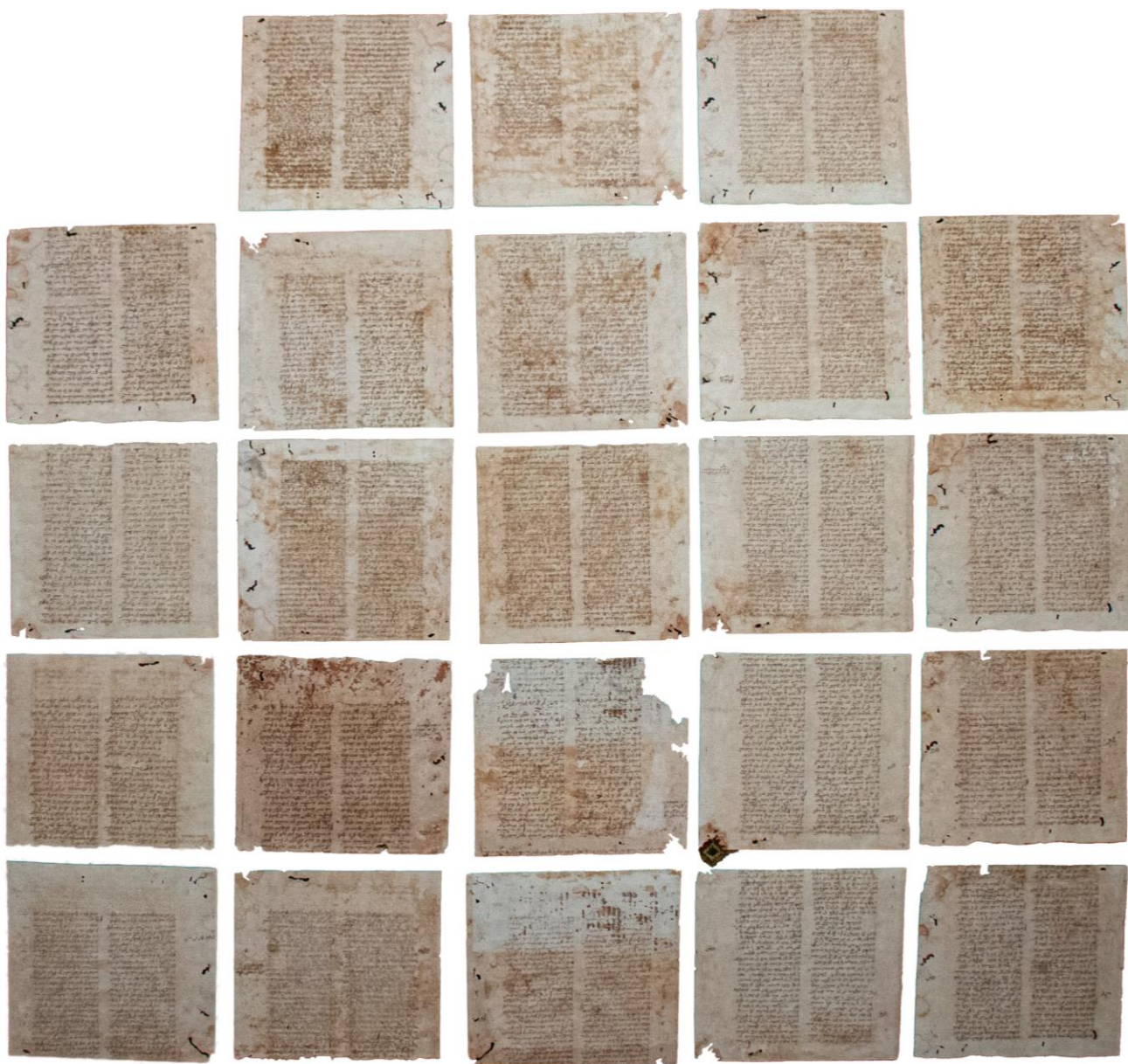
Text

“Perhaps the most influential Parisian philosopher of the fourteenth century, John Buridan did much to shape the way philosophy was done not only during his own lifetime, but throughout the later scholastic and early modern periods ... [his] commentary on Aristotle’s *Nicomachean Ethics* is one of his most influential works, though it is today perhaps the least studied” (*Stanford Encyclopedia of Philosophy*)

Jean Buridan (Johannes Buridanus in Latin) (c.1301–c.1359/62) was an influential French philosopher; his *Quaestiones in libros Ethicorum*, written c.1372–1400, addresses key themes in Aristotle’s *Nicomachean Ethics*, exploring topics such as virtue, happiness, moral decision-making, and the nature of the good life. Buridan examines these concepts through a series of questions, following the scholastic method of posing and systematically addressing philosophical problems. The text had a significant impact on medieval and early modern philosophy: it helped to shape subsequent discussions on moral philosophy and provided a foundation for the integration of Aristotelian ethics with Christian thought.

There are four leaves with a watermark in the form of a bow and arrow, of the “Arc, flèche sans penne” type (i.e. bow and arrow without feather). They vary slightly, but are closest to Briquet nos. 779–80, 785–86, 788–96, most of which are dated between the 1340s and 1390s. A second watermark appears to be a narrow bull’s head, without eyes and with a ring through its nose, but we have found no close comparison.





Jean Buridan, Showing 23 of the 47 sheets; these are the double column leaves

Unrecorded C14th German Book of Hours (Use of Nuremberg)
with C13th Ovid pastedowns

2. Book of Hours in German, of Nuremberg Use (?), with Latin incipits, decorated manuscript on vellum
[Germany (Nuremberg?), 14th century (2nd half)]

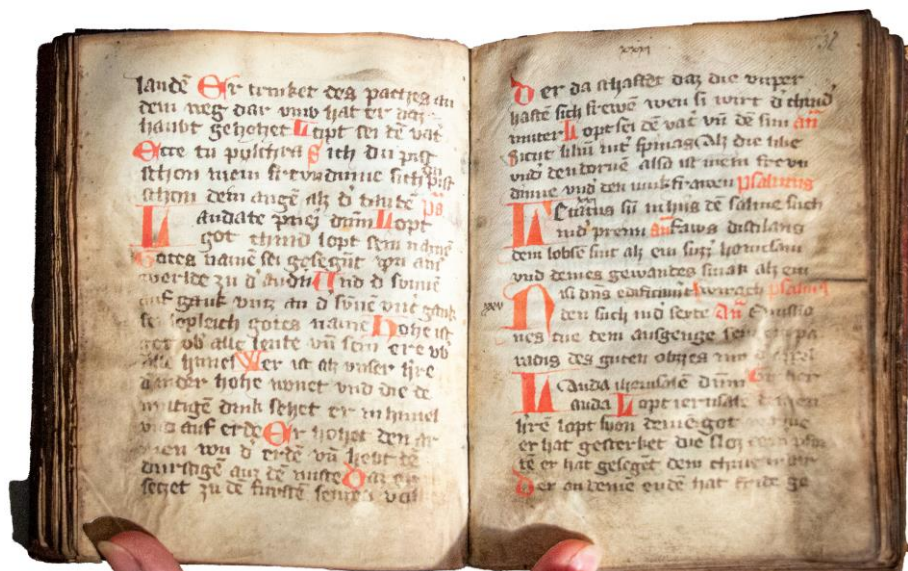
£30,000

The liturgical Use of both the Hours of the Virgin and of Office of the Dead appear to be entirely unrecorded, which suggests that they may represent the hitherto unknown Use of Nuremberg (the Use of Nuremberg is absent from Erik Drigsdahl's tables for the Hours of the Virgin and from Knud Ottosen's tables for the Office of the Dead). The text is thus potentially a unique witness to the daily liturgical practice of the citizens of one of the major cities of Germany.

78 leaves, c. 150 × 115 mm, apparently complete, with no evidence that there was ever a calendar or other material, foliated in 15th/16th-century roman numerals in ink and in 19th-century arabic numerals in pencil; collation: 1–610 (fols. 1–60), 714 (fols. 61–74), 84 (fols. 75–78), ruled in leadpoint for 20–21 lines per page, written in gothic bookhands (quire 8 by a different scribe), rubrics in red, 1-, 2-, and 3-line initials in red, one 6-line initial in red and green. CONTEMPORARY BINDING: sewn on three double bands laced into slightly bevelled wood boards, flush with the leaves, covered with leather stained red (very darkened on the outside but still bright and vibrant on the wide turn-ins), recesses in the back board for the straps of two strap-and-pin clasps, the pins still present in the front board, apparently unrestored.

Provenance

Perhaps made at Nuremberg: among the confessors in the list of saints in the litany are Willibald (venerated at Eichstatt, south of Nuremberg) and Sebald (patron of Nuremberg), with the 'S' of his name stroked in red – the only saint whose name is emphasised in this way.



The main text ends with a request that anyone who finds the book should return it to master Walter S.: 'Quis hoc invenit <...>endi(?) domino Waltero S<...>burg(?) reddere debet', and two more lines, perhaps in German (more thoroughly erased).

Joseph Baer & Co., Frankfurt booksellers from 1785 to 1934; provisionally sold in 1860 to:

Hans Philipp Werner (1801–1872), Freiherr von und zu Aufseß: passed by him for accessioning.

The Germanisches Nationalmuseum, Nuremberg (of which von Aufseß was the Director): sent to him, marked for acquisition but not purchased by the Library. With their number inscribed in 19th-century ink '15,308' (front turn-in; the same number in pencil on the first page), and their circular ink-stamp (an eagle in a circle; Lugt no. 2809); the Museum accession register for 2 May 1860, however, records 'All works from this purchase ['from bookseller Bär'] (Nos. 15299–319) [including no. 15308] returned to V. Aufseß as a result of the disagreement with Bär'; presumably there was a misunderstanding between Aufseß and Baer about the price, and the 21 items were returned by the former to the latter. We are grateful to Dr. Johannes Pommeranz, Head of the Library at the Germanisches Nationalmuseum, for this information, and for confirming that the manuscript is not stolen, despite having the Museum's ink stamp and accession number.

Text

[Items 1–3 occupy quires 1–7]

(fols. 1r–5r) Mass of the Virgin: 'Hie hebet sich an die loblich lang messe von unser liben frawen und dar nach. Salve vol aller heilikeit Maria muter vnd mait dem rainer leip den kunik gepar ...', mostly in German, with occasional Latin cues.

(fols. 5r–38r) Hours of the Virgin: 'Hie sebt sichan die metten. Domine labia meaaperies. Herre du auf mein lebsen das mein munt kunde ... das sint laudes metten. (fol. 12v) ... Das ist preim (fol. 19v) ... Terz (fol. 23r) ... Das ist die sexte (fol. 25r) ...Die none (fol. 27v) ... Vesp(er) (fol. 29v) ... Completorium (fol. 34v) ...'

(fols. 38r–59r) Hours of the Passion, mostly in German, with Latin cues: 'Incipit cursus de passione domini. Domine labia mea aperies. Herre tu auf mein lebsen ...', with Lauds (fol. 41r), Prime (fol. 42v), Terce (fol. 43v), Sext (fol. 44v), None (fol. 46r), Vespers (fol. 47r), and Compline (fol. 49r).

(fols. 54r–59) Prayers, in German: 'Das gepet sprech der mensch ... Von der olung... Dar nach get aber ein ...'

(fols. 59r–74v) Office of the Dead, an unrecorded Use, in German with Latin cues:

'Das ist die vigilig &cet(er)a. Verba mea auribus percipe domine intellige clamorem meum. Herre v(er)nim mein wort mit demen oren ...'; followed by an erased inscription (see Provenance).

[Items 4–5 occupy quire 8]

(fols. 75r–76v) Two prayers in German: 'Eva du lebentigew frucht ...', and: 'Herre hilf mir das ich dich also enpfangen ...'

(fols. 76v–78v) Litany of saints and petitions.

The pastedowns comprise two partial 13th-century French leaves of Ovid, Amores, i.14 (front), and ii.7 to ii.8 (end), with extensive interlinear and marginal glosses.

It is apparent from the Latin cues that the text represents a translation of a Latin text, presumably for an owner who did not know Latin. Although prayerbooks in German are not uncommon, Books of Hours in German are very rare.

The liturgical Use of both the Hours of the Virgin and of Office of the Dead appear to be entirely unrecorded, which suggests that they may represent the hitherto unknown Use of Nuremberg (the Use of Nuremberg is absent from Erik Drigsdahl's tables for the Hours of the Virgin and from Knud Ottosen's tables for the Office of the Dead). The text is thus potentially a unique witness to the daily liturgical practice of the citizens of one of the major cities of Germany. The fact that the final quire, with the mention of St Sebald, is apparently a near-contemporary addition, however, may indicate that the book was made somewhere else and then adapted for Nuremberg, but even if so, the liturgical Use is still apparently unique, and future research may determine the city or diocese to which it relates.



Written in Germany in the second half of the fourteenth century in a textualis script by several hands. Main text written in single column of 20-22 lines. Opening initial S('alve') of 6 lines in red and green inks. Red initials and line fillers throughout. Manuscript additionally features medieval foliation in top margin of leaves (recto).

Collation: i-vi10, vii14, viii4

Pastedown: Front and end pastedowns consist of two leaves from a copy of Ovid's Amores, i.14 (front), and ii.7 to ii.8 (end). Accompanied by interlinear and marginal glosses. Written in France in the first half of the thirteenth century in a textualis script. Tab of pastedown appears between ff. 60v-61r.

'Exquisite Roman hand'; a humanist Psalter c.1460 by Pietro Ursuleo of Capuo in Latin.

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

£12,000

4to, 30 leaves, remains of three gatherings and a number of bifolia and single leaves, bound tightly and with numerous repairs to gutters, hence uncollatable (but see below), single column of 19 lines of the fine and accomplished humanist hand of Pietro Ursuleo (described by M.R. James from the sister volume as 'an exquisite Roman hand': *Western Manuscripts in the Library of Trinity College, Cambridge*, 1902, III, no. 1374, p. 384), faded red rubrics, dark blue and liquid gold capitals, 32 illuminated initials enclosed within white vinework on blue, green and red grounds, last word of Matt. 52 at end of text erased, some stains and losses at edges (probably from water damage during ownership by Jarman, see below), edges repaired with more modern parchment and edges of one or two initials restored, a few leaves with ink faded or partly flaked away, one page overwritten to correct this, with edges of some letters stretching over repair parchment of missing borders (fol. 9r here), overall presentable condition, 171 by 26mm., blue cloth covered boards with green leather spine (bound for J.H.P. Pafford: see below), 'MS' and 'SAEC XV' in gilt on spine.

Provenance

1. Written by the scribe Pietro Ursuleo (d. 1483), bishop of Satarino and elevated on his deathbed to the archbishopric of Santa Severina, and perhaps illuminated by Matteo Felice or a member of his workshop, as one of two sister volumes (the other now Trinity College, Cambridge, MS O.7.46) for a patron in Ravenna.
2. The parent volume was most probably then in the collection of John Boykett Jarman (d. 1864), and damaged by the flood that affected his manuscript collection (the parent manuscript was his sale in Sotheby's, 13 June 1864, lot 161).
3. By January 1912 it had passed to the London bookseller James Tregaskis (1850-1926), who offered it intact in his cat. 717 (8 January 1912), no. 485 (and again in cat. 720, perhaps March 1912, no. 571; and cat. 743, 1913, no. 510; at which point it contained 169 leaves), but when it went unsold began to remove single leaves for sale (see his cat. 777, 1916, no. 81, 4 leaves). Leaves from it are now widely dispersed, with lists in M. Manion, V.F. Vines and C. de Hamel., *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, no. 89, Peter Kidd's blogpost of 2014 and the Fragmentarium website.
4. J.H.P. Pafford (1900-96), Goldsmith's Librarian of University College, London, and a prolific text editor and author, who recorded in correspondence with A.C. de la Mare in 1979 that he purchased these 30 leaves in two equal blocks, only a week or two apart in about 1962, from The Guildhall

Bookshop of Twickenham and from 'a bookshop in the Bloomsbury area ... a newly opened shop'. Tregaskis' business was carried on by family members until 1939, and the parent volume seems to have passed to a member of the book trade by the late 1950s, who divided it up into short sections and dispersed these into the London trade. Manion, Vines and de Hamel note that two sections appeared on the market in the late 1950s, while 28 leaves appeared at Sotheby's, 11 July 1960, lot 153, and 22 leaves were Alan G. Thomas, cat. 14 (1964), no. 22. The Sotheby's and Thomas sections appear to have been divided and dispersed by the Folio Fine Art Society, and this group here may well be the last substantial remnant of this alluring codex to remain together.

Text

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



uenturus. **T**e ergo quesumus domine tuis fa-
mulis subueni: quos precioso sanguine rede-
misti. **E**terna fac cum sanctis tuis gloria nu-
merari. **S**aluum fac populum tuum dñe:
et benedic hereditati tue. **E**t rege eos: et ex-
tolle illos usque in eternum. **P**er singulos
dies benedicimus te. **E**t laudamus nomē
tuum in seculum: et in seculum seculi. **D**i-
gnare domine die isto: sine peccato nos cu-
stodire. **M**iserere nostri domine: miserere
nostri. **F**iat misericordia tua dñe sup nos:
quemadmodum sperauimus in te. **I**n te
domine speraui non confundar in eternum.

Gloria in ex *Alius canens angloy.*
celsis deo. **E**t in terra pax homini-
bus bone uoluntatis. **L**audamus te. **B**e-
nedicimus te. **A**doramus te. **G**lorifica-
mus te. **G**ratias agimus tibi propter ma-
gnam gloriam tuam. **D**omine deus rex

4. BOOK OF HOURS, Use of Saintes, in Latin, illuminated manuscript on parchment

[Northern France, c. 1470-80]

£38,000

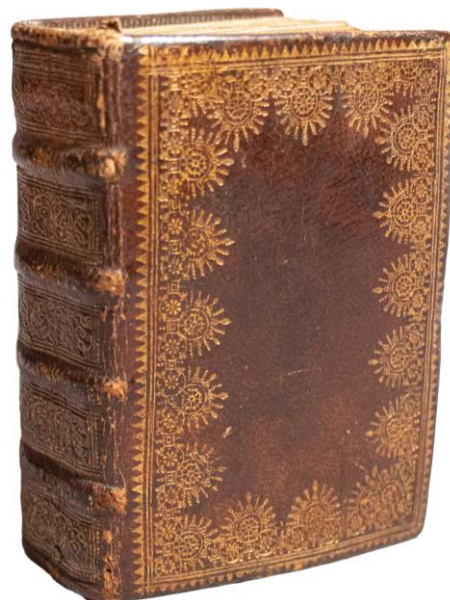
95 x 65 mm (3.7 x 2.6in). 190 leaves on parchment (plus two paper endleaves at front and back), lacking single leaves after fols. 43, 69, 73, 77, 94, 128 and 190, and two leaves after fol. 91, else complete, collation: i12, ii-iii8, iv2, v8, vi7 (wanting vi), vii-ix8, x6 (wanting i and vi), xi7 (wanting iii), xii8, xiii7 (wanting ii-iii and vii), xiv-xvi8, xvii-xviii (both wanting i), xix-xxiv8, xxv7 (wanting viii).



16 lines, justified 52 x 32mm (2 x 1.3in), ruled in red ink, written in very small, dark brown lettre bâtarde, rubrics in red. Calendar in red with significant names in blue, line fillers, illuminated initials in red and blue, with gold and white tracery. Panel border decoration framing text on outer margin throughout 146 pages, with designs of swirling hairline stems bearing numerous acanthus and ivy leaves, fruits and flowers in blue, green and red, and gold bezants. Three large initials measuring 5 lines high, containing white and blue flowers on liquid gold grounds, including illuminated full panel borders on top, bottom and outer margins of text. Five large miniatures by Maître François, in arched compartments in same decorative style, including birds, berries and drolleries, above large

initials and five lines of text. Minor stains, discolouration and slight cockling to first and last two leaves, some thumbing to edges of first leaves, headband slightly lifting, nineteenth-century label on front pastedown with "No 514", inkstamp of a 'VS' within a circle on front endleaf. Beautiful seventeenth-century French olive-brown morocco with gilt ornamental roundel motifs filled with small dotted tooling around cover borders and spine, some rubbing on raised bands, marbled endleaves, gilt edges.

A tiny Book of Hours produced in Paris for the extremely rare south-western French Use of Saintes.



Provenance

1. Illuminated in Paris for a patron in the south-western French town of Saintes. The Calendar has SS. Albinus, bishop of Angers (1 March), the Litany includes SS. Eutropius, Ambrose, Bibianus, Trojanus and Palladius, all bishops of Saintes, St. Machutus (Malo), who lived in exile at Saintes, and St. Fronto, apostle of Périgueux.
2. Calendar leaves used in the seventeenth or eighteenth century to record family events in French. These were later erased and now only partly visible through UV light.
3. Sold in Sotheby's, 6 July 2000, lot 83.

Illumination

Beautifully intricate miniatures painted with extensive liquid gold highlights.



(1) fol. 31r, the Annunciation, the Virgin kneeling before Gabriel on the right with a banderole "ave maria gracia", a green canopy and architectural frame above, gothic windows behind, and border including white flowers, red berries, songbirds and a peacock; (2) fol. 57r, the Nativity, the Child lying on the hem of the Virgin's robe who kneels with Joseph outside the stable, a donkey and a cow behind, a hill to the right; (3) fol. 64r, the Annunciation to the Shepherds, two shepherds and a shepherdess gazing up as two angels appear in the heavens holding a musical scroll, sheep in the foreground drinking from a spring, a dog asleep, landscape and two towers in the background; (4) fol. 86r, the Coronation of the Virgin, with the Virgin in Heaven kneeling before the Throne of God as an angel leans over a tapestry and places a crown on her head; (5) fol. 98r, David in prayer, kneeling before an open book on a wooden lectern, harp beside him as God appears in the sky above, with a centaur drollery shooting an arrow at a grotesque in the border.

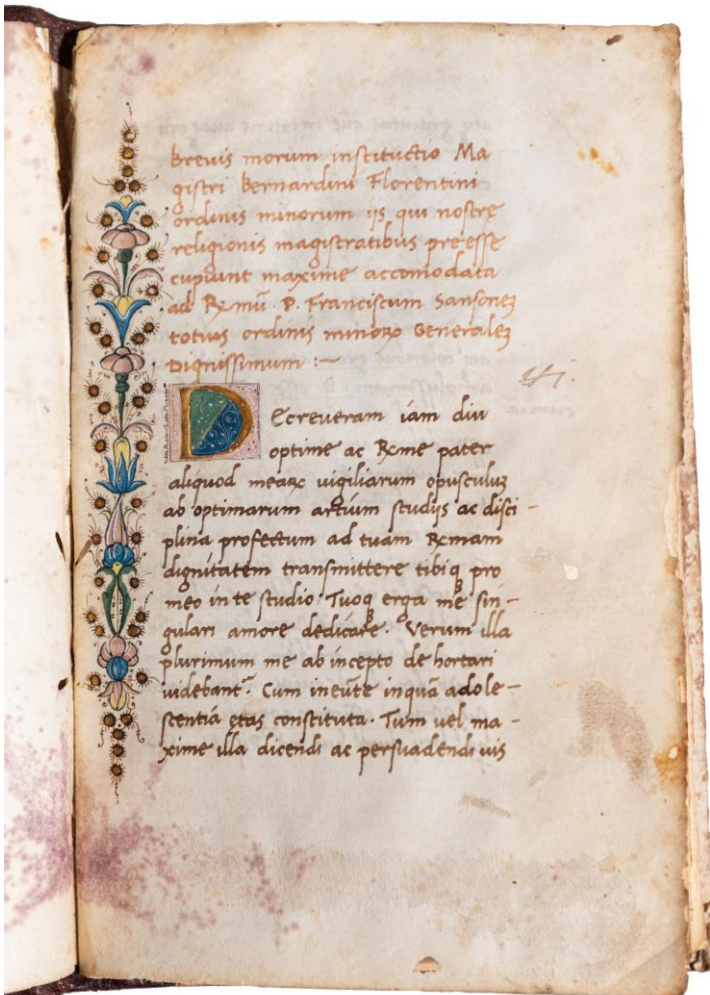
Text

Calendar (f.1r); the Gospel Sequences (f.13r), *Obsecro te* (f.20r, for male use) and *O intemerata* (f.24v); the Hours of the Virgin, Use of Saintes, with Matins (f.31r), Lauds (f.44r), Prime (f.57r), Terce (f.64r), Sext (f.70r), None (f.74r), Vespers (f.78r), Compline (f.86r); the Hours of the Cross (f.92r) and of the Holy Spirit (f.95r); Penitential Psalms (f.98r), Litany, Office of the Dead, Suffrages (f.186r).

A fine copy of a humanist work by Bernardinus Bardutius Florentius
apparently unknown in any other copy.

5. Bernardinus Bardutius Florentinus. *Brevis morum instructio*, on the manners and mores preferable for leaders of the Franciscan Order, adapted by the author for Franciscus Sansone, Vicar-General of the Franciscan Order, and citing many rare Classical Greek and Roman authors, in Latin, fine humanist manuscript on parchment [Italy (probably Florence), 4 October 1476 or immediately after]

£23,000



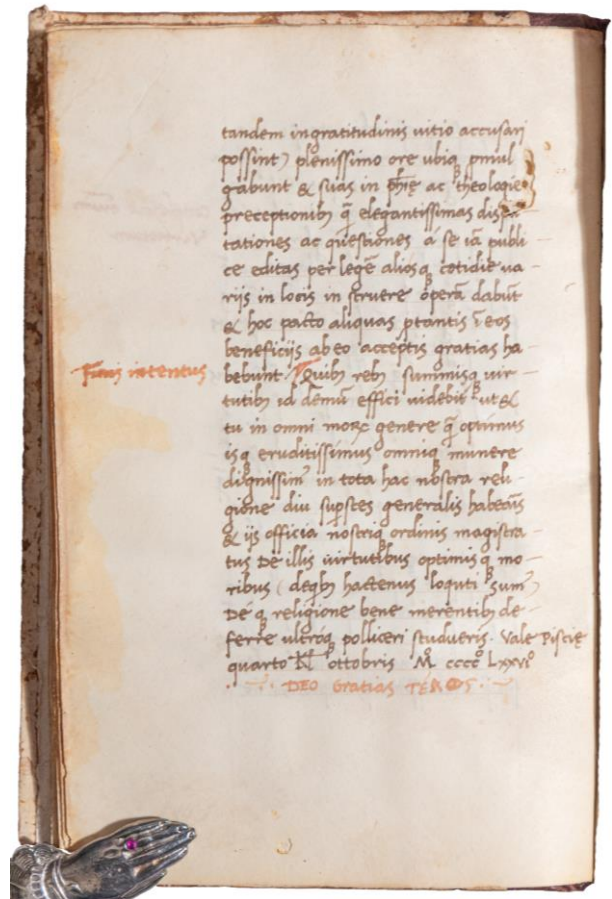
22 leaves (plus a nineteenth-century paper pastedown and endleaf at each end in addition to an original parchment endleaf at each end), complete, collation: i11 (the first leaf the volume's original parchment endleaf and thus a singleton), ii11 (the last leaf the volume's original parchment endleaf and thus a singleton), written in single column of 22 lines of a professional humanist hand with influences from secretarial script, capitals paraps and one long rubric in faded red, Classical authors names in same faded red in margins, text ending with "Deo Gratias Telios" in same red, frontispiece with an illuminated initial on green, blue and pale pink grounds highlighted with thin white foliate sprays and edged with black penwork, adjacent border filled with

a panel of coloured foliage surrounded by gold bezants bristling with hairline penwork, notably clean with very few marginalia, some small spots and stains, one erasure at foot of fol. 1r (doubtless an Early Modern ex libris), a few wormholes, overall in good condition and on fine parchment, 168 by 110mm.; in nineteenth century binding of brown marbled pasteboards with brown leather spine (perhaps German), small bumps and scuffs, else good condition

This is a fine copy of a humanist work, citing numerous Greek and Roman Classical authors and stories from Ancient Greek history – this work apparently unknown in any other copy, with this perhaps the presentation copy made for a head of the Franciscan Order, or at least produced for an immediate follower of his.

Provenance

1. The style of the initial on the frontispiece strongly suggests Florence as an origin for this book, and its subject matter indicates that it was almost certainly made for a high-ranking Franciscan there. Indeed, the fact that the text here discusses the manners and mores preferable for leaders of the Franciscan Order, as adapted for Franciscus Sansone (1414-1499; Vicar General of Franciscans from 13 May 1475) might be taken to mean that this book was produced for someone in his orbit, or perhaps even himself. The work was never published and we can trace no other manuscript copy. Moreover, no copy of this work, or indeed anything by its author, can be found by us in sale records. Thus, this may well be the presentation copy itself, made for Franciscus Sansone, and perhaps gifted to him by author on his election to the leadership of the Franciscan Order.



2. In the sixteenth century, two separate humanist hands then added a Latin motto and the author and title of the work to the verso of the last original endleaf.

3. Karl Edler von Stockhammern (1869-1928) of Berlin, German diplomat, State-Bureaucrat and book collector: his armorial bookplate dated 1901 (as designed for him by Adolf Matthias Hildebrandt) pasted to front pastedown. Recently reemerging in the German booktrade.

Text

The core of this text appears to have been composed by Bernardinus Bardutius Florentinus (1408-1498), a celebrated Franciscan preacher based in the convent in Cinelli, north of Rome, at some point before 1475. He then appears to have returned to this work around 13 May 1475 to personalise its readings for the addressee, Franciscus Sansone. Bernardinus is recorded as the author of three works in manuscript: the *Dialogus de laudibus Castitatis et Virginitatis*, the *Oratio habita Urbini in capitulo generali in laudem illustrissimi ducis Urbinatis*, and the *Epistola ad Iohannem Nesium in laudem civitatis Veronae*, was printed in Verona in 1489. As noted above the text did not appear in print in either its pre- or post-1475 forms, and is known in no other manuscript we can trace, and thus the present witness would appear to be the only surviving record of this text.



Bernardinus Bardutius was clearly an accomplished and widely read humanist author, and in addition to a handful of Christian sources, most notably those of St. Francis, the present text cites in support of its moralising message about good leadership: Aristotle, Demosthenes, Sallust, Lactantius, Horace, Terence, Isocrates, Diogenes, Nicholas of Damascus, Alexander the Great, Cicero, Aesop and Quintilian, as well as rarer references to stories about Odysseus/Ulysses (here "Vlixes") drawn from Homer's Iliad, and perhaps rarest of all, Sardanapalos, an opulently self-indulgent and cross-dressing final king of Assyria in the seventh century BC., whose deeds were recorded in a lost work by the Greek historian Ctesias (fl. 5th century BC.), and almost certainly known to our author from excerpts preserved in the works of Diodorus of Sicily (fl. 1st century BC.).

The addressee of the text, Franciscus Sansone, was also a humanist and art patron, who was the publisher and perhaps author of a series of brief questions on Aristotle's *Physica*, in light of other works by Averroes and Duns Scotus, printed in Venice in 1496 (*Questionum omnium in physicis contingentium breves et utilissime terminationes ... a Reverendissimo minorum generali [Francisco Sansone de senis] aedite, seu recollectae super totam opus de physico auditu Aristotelis*). In addition, he enriched the Anthonian basilica in Padua, had carved the ornamental wooden choir of the Upper Basilica of Assisi, added seventeen illuminated choirbooks to the library of the Church of Saint Francis in Brescia, and commissioned an altarpiece for the Franciscans in the same town from Leonardo da Vinci. He is the subject of a monograph edited by G.B. Molli, *Frate Francesco Sansone 'de Brixia' Ministro generale OFMConv (1414-1499). Un mecenate francescano del Rinascimento*, 2000.

The title of the work given here is *Brevis morum instructio Magistri Bernardini Florentini Ordinis Minorum iis qui nostre religionis magistratibus pre esse cupiunt maxime accomodata ad Rev:mum P. Franciscum Sansone totius Ordinis Minoris Generale Dignissium*, with the text opening: "Decreveram iam diu optime ac Rom[a]e pater ..." and ending "... de ferre ultroque polliceri studueris".

6. **Portable Processional**, with the Office of the Dead, a prayer against the plague and other offices, for Female Franciscan use, decorated manuscript in Latin with some rubrics and prayers in Flemish, on paper [Flanders (most probably Bruges), c. 1550]

£8,500



215 by 160 mm., 162 leaves (with leaves used as pairs within the quires and pasted to their immediate neighbour to form a double sheet of paper, presumably to avoid shine-through of ink, thus producing 4 double thickness text leaves from standard gatherings of 8 leaves; many of these pasted together leaves now separated through glue degrading with age and thus showing their blank inner pages), contemporary foliation 1-80 in red ink in upper outer corner of text frame, wanting original leaves 9 and 10, else complete, collation: ii+ i8 (foliated 1-4), ii6 (foliated 5-7), iii4 (foliated 8 and then unfoliated leaf, and wanting original leaves 9 and 10), iv8 (foliated 11-14), v8 (foliated 15-18), vi8 (foliated 19-22), vii8 (foliated

23-26), viii8 (foliated 27-30), ix8 (foliated 31-34), x4 (foliated 35-36, but with continuous text), xi8 (foliated 37-40), xi8 (foliated 41-44), xii8 (foliated 45-48), xiii8 (foliated 49-52), xiv4 (foliated 53-54, but with continuous text), xv8 (foliated 55-58), xvi8 (foliated 59-62), xvii8 (foliated 63-66), xviii 8 (foliated 67, two unfoliated leaves perhaps added as an afterthought, then 68), xix8 (foliated 69-72), xx8 (foliated 73-76), xxi4 (foliated 77-80) +ii, text usually in 6 lines with music on accompanying 4-line red stave (rastrum: 12 mm.), music in square notation, initials in simple red or pale green, the larger with blank spaces left in their bodies picking out patterns, watermark of an eagle within a shield of a type common to much of sixteenth-century Germany and its neighbours with a single example recorded in Antwerp in 1588 (see Briquet nos. 213-27, as well as no. 895, recorded in Tübingen in 1557), two vellum reference tabs present at edge of book block to aid user to easily find the *Pater Noster*, *Den 30 Dach* (in Flemish) and *Quaesumus domine* prayers (notes on these tabs suggesting their addition at time of current binding), small corrections and additions made on small paper slips pasted over the original text, occasional tears to edges of a few leaves, a few leaves loose in volume, some small spots and stains, else in good condition; in early seventeenth-century binding (dated by watermark of endleaves) of brown leather tooled with chevrons within triple filet over thin wooden boards, small strips from a fifteenth-century liturgical manuscript on vellum reused to strengthen boards attachment to book block, two original and working brass clasps on fore-edge, gatherings becoming loose in binding, some endleaves loose in volume, , creases and splits to spine, with a few cracks.

Provenance

1. Written and decorated for use in a female Franciscan community in Flanders *c.* 1550, and almost certainly produced by the inmates for their own use. The style of the book is simple, and the musical notation that of the Middle Ages rather than that of mid-sixteenth-century Flanders which had overwhelmingly changed to polyphonic notation by about 1540. Moreover, the text makes frequent reference to the 'soror' (sisters) who were to use the volume (see fols. 50r, 51r, 53rv, 74r and the verso of the unnumbered leaf following fol. 67, for examples), and prayers to St. Francis on fols. 31v-32r



reveal the order of these nuns. The presence of the Processional for the Holy Blood makes this most probable that this book was intended for use in Bruges, where the Heilig-Bloedbasiliek holds a relic of Holy Blood reportedly collected by Joseph of Arimathea and brought to Bruges in the twelfth century by Thierry of Alsace, count of Flanders. The most likely Franciscan house in Bruges was that of Bethlehem, a large Poor Clare foundation of *c.* 1260, plundered in 1581 by Protestant rebels, but rebuilt and thriving until its suppression during the Secularisation in 1783. There are also the much smaller Colettine foundations (offshoots of the Poor Clares) of St. Marie (founded 1450s, suppressed 1783) and Annonciades (founded in 1516, date of suppression unknown) in Bruges, but there is nothing here to suggest the worship of St. Colette.

2. In addition, sheets and scraps of paper and a small vellum bookmark provide evidence of continued use of the volume through the sixteenth and seventeenth centuries. Three loose pages in the volume, have their rectos filled with late sixteenth-century script. Two of these contain the versicles to the *Pater Noster* and various prayers, and the third just prayers, and these perhaps functioned as oaths for incoming sisters to take (the office for this included in this volume, see below), presumably being presented with this book at the same time. A fourth scrap of paper, some 205 by 110 mm., has also been used as a bookmark in the volume, and has part Flemish-part Latin instructions for how the 'meedesuster' (fellow sister) should perform various religious rituals. The last signs of use are a small strip of vellum with similar instructions in Flemish in seventeenth-century hand also used as bookmark, and a strip of seventeenth-century paper with a Latin prayer tucked under the sewing thread between fols. 50v and 51r.

3. Presumably leaving that Franciscan community during the Secularisation in 1783 and entering private hands then.

4. Recently emerging in the Continental trade.

Text

Processional (fol. 1r), with musical offices for various ecclesiastical processions, with instructions for the book's user during those services; then the Office of the Dead (fol. 35r); the *Stella celi extirpavit* (fol. 68r), a prayer against illness, and specifically the plague, associated with Franciscan use (see C. Macklin, 'Plague, performance and the elusive history of the *Stella celi extirpavit*', *Early Music History* 29, 2010, pp. 1-31), followed by other miscellaneous offices, including the profession of a new sister (fol. 74r).



French Prayerbook with charming illumination of 'Maria Lactans'

7. French Prayer Book. Illuminated manuscript on parchment in Latin and French [France] dated 1634

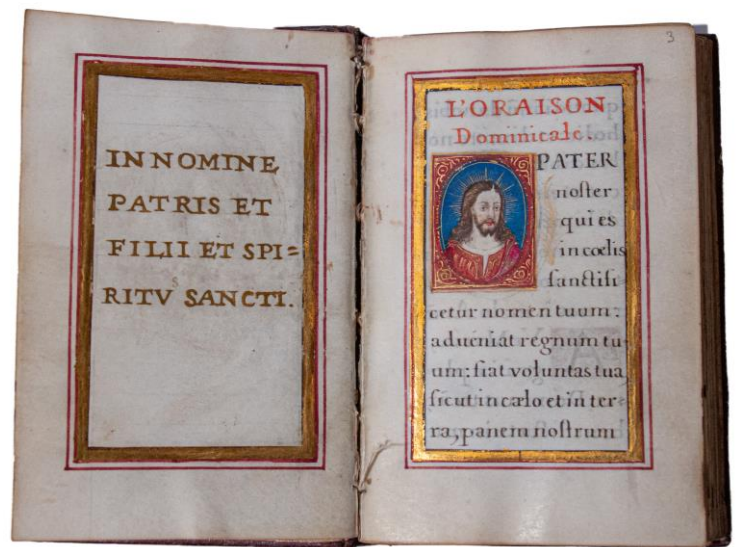
£9,500

Leaf dimensions: c. 126 x 82 mm., text panel: c. 95 x 52 mm. Lead-pencil ruling. Text in *littera antiqua*, arranged on a 12-line single column. Composed of 74 leaves, the first and last two blank, complete.

The decoration includes: two full-page miniatures, depicting a vase of flowers and the *Virgo Lactans* (or 'Nursing Madonna') respectively; a capital letter inhabited by the face of Christ and numerous gold initials with polychrome decorations. A heraldic insignia is illuminated on the penultimate leaf. All leaves are framed with a double red line, those at the incipits within a gold frame. The *colophon* (l. 64v.) bears the calligrapher's name Claudius Ruffinus and the date AD 1634.

Contemporary leather binding with gold embossing. Excellent condition.

The text contains various prayers starting with the Our Father and continuing with the Litany of Christ and the Virgin.



Provenance

Ex libris Mortimer L. Shiff on the front flyleaf. Claudius Ruffinus (Paris, 1554-1636) produced several liturgical manuscripts of remarkable calligraphic quality.



Manuscript Leaves

Tempu

fied **III** na

pm

In quodam filia boneuallio:
abbas quidam gñe nobilis
si moribus degener: dignus ex
causio ab hoc pō sūo depositi
d. 2 alius dignior in loco eius
substituit. Cūq; p q f factū:
fō hūgo dīcedet quidam gar
rulus familiaris depositi:
cepit ei detrahe 2 publice
dice. q p pūdam magis q
p mīstiam am deposuerat.
quo audito: fō hūgo mūnū
extensis in celū rogauit om
ne manifestari: se pma 2 reda
mentone hūc fuisse. Et mox
ille garrulus infamens: cepit
currere p fōm curtem abbacie
et comedere stercorea porcorū
que ibi erant. Quo viso: mi
fens eius sū fō: orauit p eo:
et sanatus est. **De hūo que**
cessit cura morientes. ro.

In domo boneuallio: ppos.
erat quidam monachus
feruens qui eid eff abbas
corpe: semp tū tenebat con
uentū. Tandem incidit in
paralysim: et sū languit in
infirmitatū. Ibi erat ead nūp
uouitior iohannes nomine
infirmitas usq ad mortem: au
fernebat qui ad fō nōd bide
ad que iohannes ait. fō bide
audis que ego audio: qui ille
nichil audio. Quid audias?
Ego inquit audio voces ange
lorū pfallentū tanq vocem
athiresorū mītoz: qui veniūt
pro aīa mī palitū 2 ego aīo
eum sopnā. S. festina pulsare
tabulam: q aīa eius mīstia
festinat egdi. Tūc fō bide
mī q pfallere qual? ille palitū
se hūet: et vidit eū iam grosse
hancubitem. Quoniat ergo
pulsare tabula: et anteq fōs
omnes eēt conuēgati. nūpa

Quidam famulus celleram
boneuallio infirmatus est q
ad mortem: et confessus est
pccā sua monacho confessorū
paupū. Et dū ille pccā pccā:
q monachus ille tūmū reape
et mōpū illi mīstia: ut hūc con
ficeret: abbas. Quos ille concessit
si bideret. Abbas aut tūc pccā
non erat: si in via. Inetm bera:
famulus ille mortuus ē abbas
aut cū redissit de via p pccā pccā:
et pccā in loco uolens se
syntacare q dī illū mortuū:
astudentem i fō dūmtoz
q tū veniens ante illū et
adit ad pedes eius veniam
petens: rogans hūc ut
suam confessionem audiret:
dicens se mīstia ad eū p hūc
et confessus est ad bēntū
facinorū abundantia: q et
abbas motus ē ad facinorū
et pccā mīstia mīstia mīstia
ut mīstia mīstia abbas
valde humectaret: post ab
solucionem mortū rogat hūc
abbatē ut oraret pro se:
quia ipē in magne tormētis
erat. Et dū abbas uell tacu
pccā uell in corpe effi an
in pccā: mortuus enarrat.
In crastino aut abbas quesuit
a confessorē paupū si mortuū
illū tale emen confessus fūss
qui mīstia ead. Et quomodo
illū mīstia: ab ore inquit eius
audiat. **Q**uidam inuenio

monachus. In ead domo nūp
decessit. Cuius mater postea
dixit. Quidam filius
de filio suo. Quam ille gñis
ait. Nichil flere. fecta esto:
q filius eius in magna gñis ē
et pccā qual? bide ē q fō
quo audito: mat aut reape
complicatōe. pccā mīstia
cū idem abbas dūret appuit

8. Three fragments from Sulpicius Severus, *Dialogi*, in Latin, manuscript on vellum

[France (Tours?), 9th century (1st half)]

£4,500

c. 55 x 150 mm together, 3 contiguous fragments (the text is consecutive, and the ascenders from the middle strip are preserved on the upper strip), each with two lines of text written in a fine Caroline minuscule in brown ink, the the text comprising the end of chapter 12 and beginning of 13 in Book 3 ("longe via sanctum ... qua Ithacii caeterorum[que]", and "Martinus rogaverat ... in excidium"); recovered from use in a binding, probably spine-linings, with consequent damage, creases, etc., but still fully legible on one side, and largely so on the other

Provenance

Recovered from the binding of a copy of *Disputationum Juridicarum inauguralium selectorum in inclita Basileensium Universitate ... volumen novum* (Basel, 1663), so perhaps from a manuscript that was in the area of Basel at the end of the Middle Ages

Text

The text comes from St Martin's interview with Magnus Maximus (emperor 383–88), pleading for the lives of the priests condemned for heresy by the imperial advisor, Bishop Ithacius, as related by Sulpicius Severus (c.363–c.425), *Dialogi*, the miracles of Saint Martin of Tours (d. 397); the text is printed by Migne, *PL*, XX, cols. 218D–219A.

The text, usually in a collection called the Martinellus, was disseminated directly from Tours itself, the most celebrated royal centre for manuscript production in the lifetime of Charlemagne and his immediate successors: no fewer than seventeen manuscripts of the text are described in E.K. Rand, *A Survey of the Manuscripts of Tours*, I (Cambridge, MA, 1929). This is Carolingian minuscule at its finest and most formative moment.

From the limited evidence available, one could tentatively reconstruct the whole volume. Between the text on the recto and that on the verso about 60 words are missing, and with an average of 4–5 words per line, this suggests that the gap is about 12–15 lines. It is likely that the six lines on the recto were followed by about 6 or seven more at the bottom of the column, and six or seven more at the top of the column on the verso. If each page was written with about 18–21 lines, one could calculate approximately how many pages and leaves preceded and followed these fragments in the parent volume.

lon. tunc semper vincere parat.
Ac primo secreto accersitum blande

appellat. nec teos iure damnatos
mercedum publicorum. poti

usquam in festationibus sacerdotum
sacra etiam qua rebus ceterorum

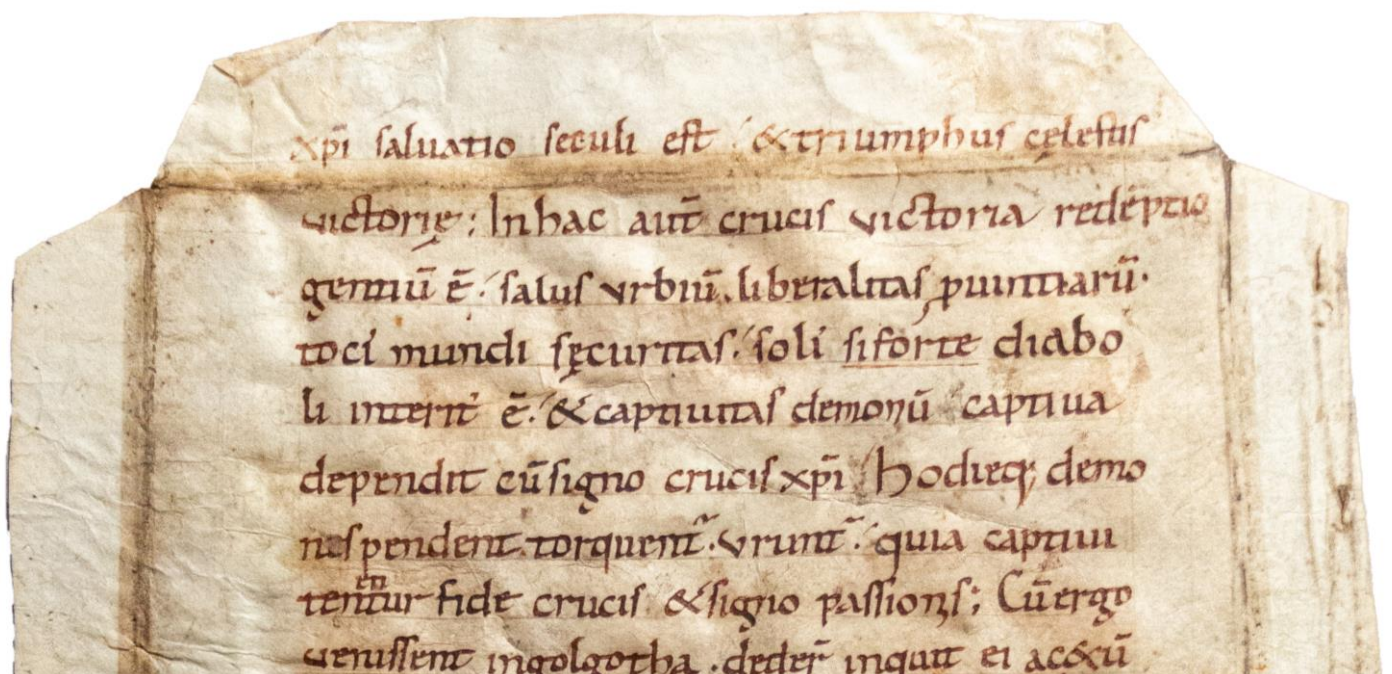
9. Fragmentary leaf from Chromatius of Aquileia, parts of sermons XIX–XX, probably from a Homiliary, in Latin, on vellum [Germany, 10th century]

£6,000

c. 240 × 190 mm, preserving prickings at the fore-edge, ruled in drypoint for a single column of 25 lines, and written in a Carolingian minuscule with somewhat square aspect, using 'et' and 'oe' ligatures (the former distinct from the ampersand) within words, a standard 'st' ligature but a strangely wide 'ct' ligature, the descender of 'p' ends with a flick to the left, that of 'q' curls to the right or left, recovered from use as a book cover, with consequent creases, stains, etc., but still an easily legible sample of an idiosyncratic script.

Chromatius served as the bishop of Aquileia from 388–407, but until the mid-20th century was known to us only through second-hand reports of his better-known students (including Rufinus and Jerome) and correspondents (Ambrose, John Chrysostom and Pope Innocent I). His sermons and tracts were then rediscovered by two French priests, Raymond Étaix and Joseph Lemarié, often fragments only and attributed to other authors. These authors then edited the corpus for the *Corpus Christianorum* series in 1974 (*Chromatii Aquileiensis Opera*, Series Latina IX A, where the text here can be compared to no. xix:5–7, ending "... suscepit sed vitam donavit", with the remaining 3 lines from no. xx).

Chromatius lived at a crucial moment for Christian history, during which the first Christian emperor died and the newly christianised empire teetered on the brink of a return to paganism. Pagan temples remained in the landscape and pagan gods were fresh in the memory, and the young Church had to press ahead without an official remit and push back against Germanic heresies and other religious groups. It was through preaching and contact with ordinary Christians through texts such as those here that the early Church survived and thrived. See R. McEachnie, 'A History of Heresy Past: The Sermons of Chromatius of Aquileia, 388–407', *Church History*, 83 (2014), pp. 273–96, for a recent study.



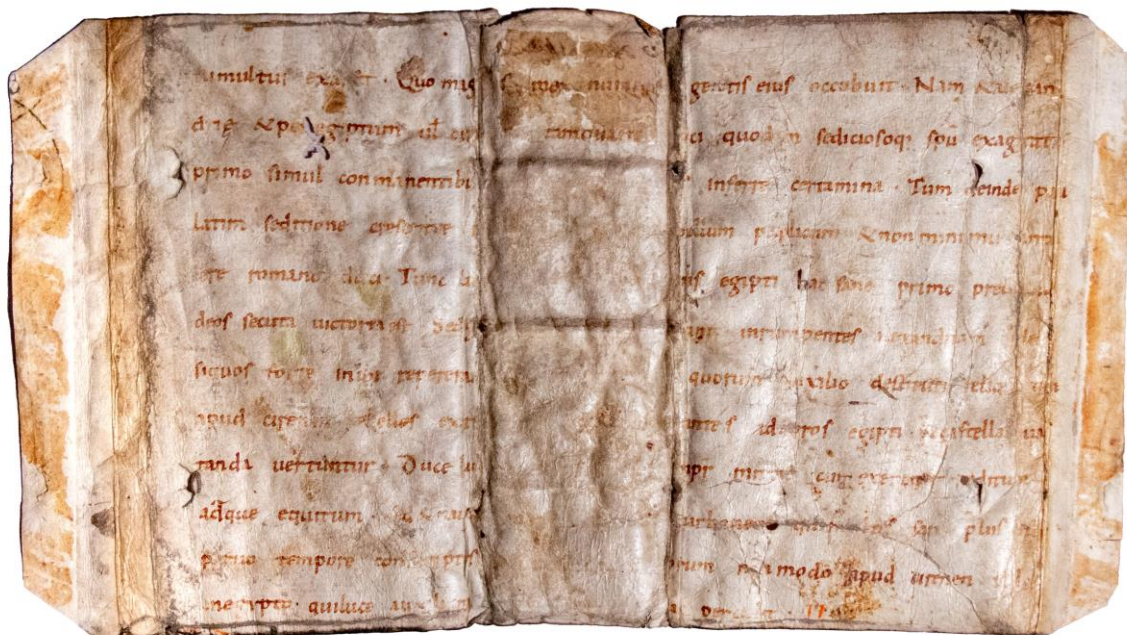
& caro filius dei & filius hominis. Ut homo
ergo crucifixus est. sed ut dñs in ipso crucis
mysterio triūphauit; passio carnis ē diuini
triumphi uictorie; p̄ crucē enī suā xp̄s
de morte ac de diabolo triūphauit; huiusmo
di utaq; triūphū uictorie ^{quia} simon iste cyrenes
humeris suis portauit. socius facit passio
nis ut socius cēt & resurrexerit. Dicente
apostolo; si conuincimur & uiuim. si conuol
leramur & conregnabim; Idco & dñs in euangēto
ait; qui non tollit crucē suā & sequit me n̄
potest m̄s esse discipulus; Crux xp̄i uictō
ria ē xp̄i quia nob̄ triūphū uictorie crux
xp̄i querunt; quis n̄ in tā beatus qui crucē
xp̄i in se portare mereat; p̄tat in se crucē
xp̄i qui sc̄to m̄amur qui xp̄o configimur;
Audi hoc ipsū apostolū demonstrantē;
Cum xp̄o inquit crucifixus sum. uiuo autē
iam non ego. uiuit uero in me xp̄s; qui ergo
alienus est auicus carnis ut apostolus ait.
Alienus a sc̄li cupiditate. xp̄o confixus ē;
Qui autē uiuit in uicus carnis. in concupis
centia sc̄li. non potest dicere. cū xp̄o confix
us sum. quia non sc̄dm xp̄m uiuit. sed sc̄dm
sc̄li uirtutē sc̄dm diaboli uoluntatē; Crux ergo

10. Fragment of a leaf from Eusebius of Caesarea, *Historia ecclesiastica*, in Latin, manuscript on vellum [France, 10th century]

£2,500

c. 125mm × 225 mm, preserving the upper 12 lines of text (cropped at the bottom, but preserving the three other margins), written in well-spaced caroline minuscule, with very few abbreviations, the text comprising Book 4, nos. 14–25 in the capitula list ("XVIII Que de Polycarpo discipulo apostolorum feruntur ... XXV De Modesto") and 4.2.2–4 ("tumultus exarsit. Quo magnus mox numerus gentis eius occubuit ... [prostravit] ac perculit. II"), chapter numbers in orange-red; recovered from use as the cover of a binding, with consequent damage and wear, with most of the spine area erased except for the upper two lines which were covered and thus protected by a title-piece, holes from fore-edge ties, vestiges of glue, etc.

Eusebius of Caesarea, ca. 260–340 CE, who was born in Palestine, became Bishop of Caesarea about 314. Author of several works, his fame rests mainly on the present one, written in Greek, a history of the Christian Church in ten books published in 324–325, the most important ecclesiastical history of ancient times, and a treasury of knowledge about the Church from its origins until the 4th century CE. The text here concerns the reign of the Roman emperor Trajan in the early 2nd century.

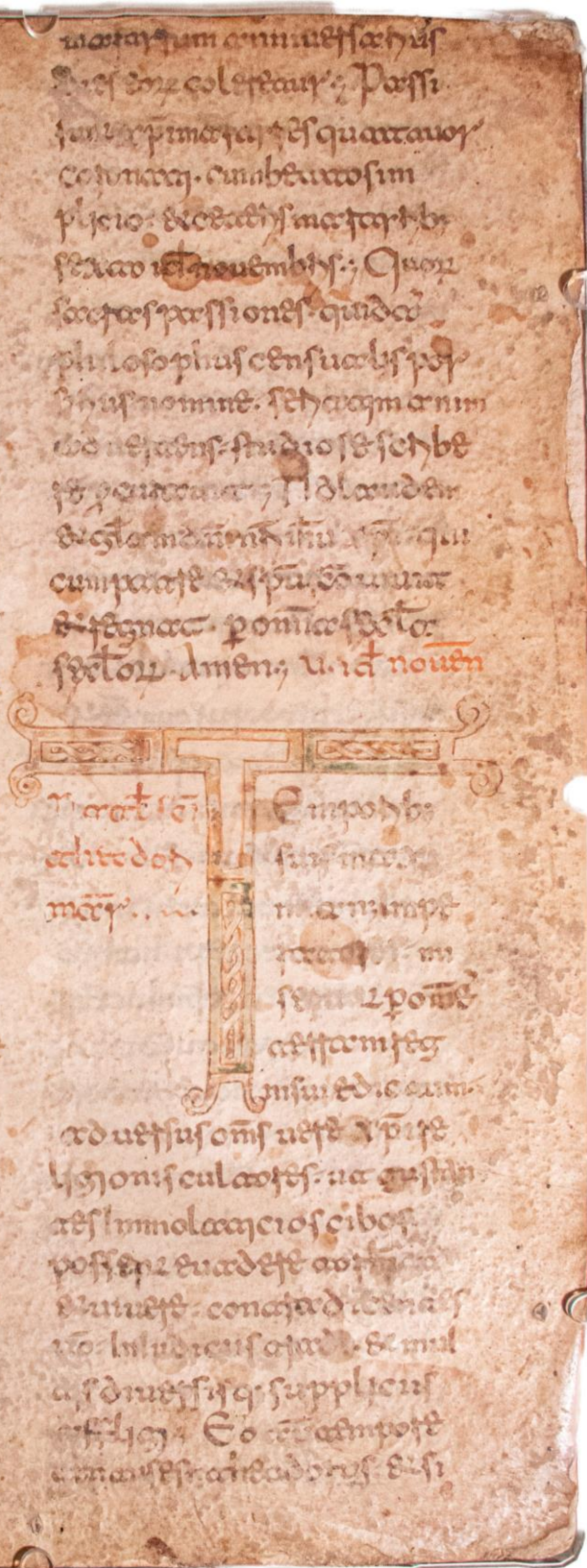


Very large Beneventan leaf with impressive decorated initial C11th

11. Leaf from a very large copy of the *Acta Sanctorum*, with a monumental decorated initial 'T', in Beneventan minuscule, in Latin, decorated manuscript on parchment.

[Italy (probably Monte Cassino), 11th century]

£16,000



Single large leaf, with remains of double column of 34 lines in a good and regular Beneventan hand with notably large letters (cf. the eleventh-century *Homiliae Capitulares* leaf in Quaritch, *Bookhands of the Middle Ages IV: Beneventan Script*, 1990, no. 3, and perhaps also no. 8), red rubrics, one very large initial 'T' (opening "Temporibus suis maximianus imperatores miserunt ...", the opening of the readings for the Passion of St. Theodore the Martyr, preceded by the end of the "SS. Quattuor Coronati Romae Culti") formed of a blank parchment T-shape flanked by geometric pane of blank parchment edged with red penwork, all encased in pale green grounds, small remnants of bright yellow paint in places, leaf still in situ around a large pasteboard and so folded around extremities, tears, damage to edges and surface scuffs, small cutting from another Italian thirteenth-century manuscript pasted over upper inner corner, watermark on paper pastedown of this bookboard an anchor in a circle flattened on its lower left hand side and surmounted by a six-pointed star, almost certainly Briquet, no. 478 (recorded Bergamo in 1502, Gurk, Austria in c. 1500 and Graz, Austria, 1502), visible area of manuscript: 435 by 285mm.

The present manuscript is the sister leaf of that sold on Bloomsbury's 2 July 2019 sale as Lot 1, and the publishing of that leaf led to the subsequent rediscovery of this one. The re-emergence of this leaf enables us to see the scale of the decoration of the parent codex, and its survival on a bookboard with a paper pastedown allows us to conclude that the parent manuscript had left Montecassino and travelled to Bergamo on the northernmost border of Italy or one of its neighbour-towns on the other side of the Alps, either Gurk or Gratz, by 1500/1502 when it was reused on a binding.



Like its sister leaf, this is a large and fine example of early Beneventan minuscule, the strange and visually confounding Dark Age script formed from curling letterforms, broken lines and reliance on early medieval abbreviations, but what is of especial note here is its large Romanesque initial. This initial stands quite apart from the long and thin initials encased within whip-like vines more common in Beneventan books (see those on a Missal leaf in Quaritch, *Bookhands of the Middle Ages*, IV: Beneventan Script, 1990, no. 8, reproduced in colour at front and with item). Certain features, such as the small circular leaf curls found halfway around the body of the foliate finials at its terminations, are found elsewhere in Beneventan decoration (see Avril and Zakuska, *Manuscripts enluminés d'origine Italienne*, I, 1980, no. 31), however, the initial here is notably heavier and more Romanesque than those models. Its closest parallels are found in the contemporary Italian book arts outside of Beneventan productions, in the Italian reinventions of the Carolingian Tours Bibles that became the Atlantic Bibles in the late eleventh and twelfth century (for the same compartmentalisation within the body of the initial, and the filling of the resulting panels with open intertwined designs, see *ibid.* nos. 65 and 74, both early twelfth century, and W. Cahn, *Romanesque Bible Illumination*, fig. 62, for an eleventh-century example in the Hirsau Bible). As such it represents an interesting crossover between the book arts of Monte Cassino and the surrounding centres in Italy.

12. Two half-leaves from a Sacramentary, in Latin, sumptuously illuminated manuscript on vellum
[Germany, late 11th century or early 12th century]

£6,000

c. 265 × 180 mm, the upper half of one leaf, and the lower half of another, lacking the lowermost line and margin, up to 14 lines each, the rubrics in gold majuscules, written in a fine early Romanesque bookhand the text comprising Masses for the Third to Sixth Sundays after Pentecost, and for 29–30 November, decorated with one-, two- and three-line initials in gold, infilled with colour, the largest also with silver and with simple vegetal forms outlined in red and multi-coloured interstices; recovered from use as the front and back pastedowns in a binding, with consequent damage and staining from the tanned leather turn-ins, a handsome survival of a destroyed manuscript of exceptional luxury.

Text

The upper part of a leaf has Masses for the Third to Sixth Sundays after Pentecost, and the lower part of a leaf has Masses for 29–30 November:

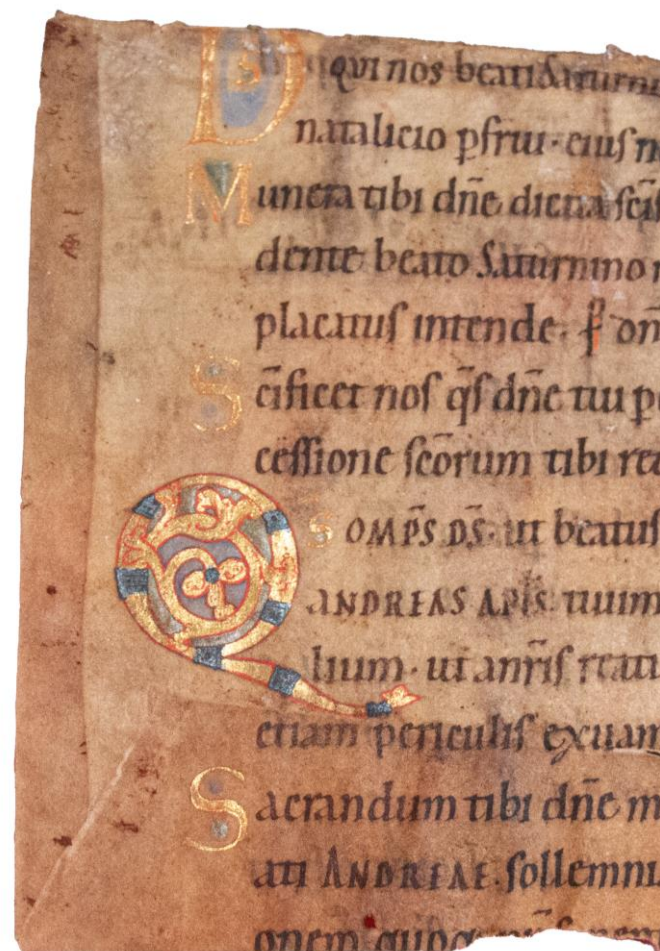
Upper Recto: starting in the prayer for the Third Sunday: "nichil sanctum multiplica super nos ...", and ending in the Secret for the Fourth: "Oblationibus quesumus domine placare susceptis & ad te".

Verso: starting in the Secret for the Fifth Sunday: "[obla]tiones famulorum famularumque tuarum ..." and ending with the prayer for the Sixth: "... nutritia custodias. Per dominum."

Lower recto: starting with the prayer for the feast of St Saturninus (29 November), "Deus qui nos beati saturnini martyris tui ...", with Secret and Postcommunion, followed by the large initial 'Q' which introduces the first prayer on the vigil of the feast of St Andrew: "Quesumus deus ut beatus Andreas apostolus tuum ...", followed by the Secret.

Verso: the prayer for feast of St Andrew (30 November), lacking the first few words, "Andreas apostolus extitit predicator et rector ...", with two Secrets and Postcommunions.

From a nearly-thousand-year-old manuscript of unusual splendour. Chrysography, writing in gold, is rare outside imperial commissions, and echoes the script of the Carolingian golden Gospel Books.



Domi qui nos beatidam virginem Mariam tuam ecclesiam
 natalicio pfuisti. eius nos tribue meritis adiuua
Munera tibi dñe dierna scilicet. & interce. *Sic* *fr* *f*
 dente beato Saturnino martyre tuo. pcedem nos
 placatus intende. *f* dñm. *in* *lo* *co* *rt*
Scificet nos qñ dñe tui pceptio sacramenti. & in
 cessione scorum tibi reddat acceptos. *f* *h* *o* *n*
Somps dñs. ut beatus *to* *e* *v* *i* *s* *a* *n* *d* *r* *e* *a* *s* *t*
 ANDREAS APIS tuum pronobis imploret auxi
 lium. ut anñis reatibus absoluti. acunctis
 etiam periculis exuamur. *f* dñm. *S* *e* *c* *i*
Sacrandum tibi dñe munus offerimus. quo be
 ati ANDREAE. sollemnita recolentes. purificati
 onem. quoniam. *f* *o* *n* *t* *i* *b* *u* *s* *i* *m* *p* *l* *o* *r* *a* *m*

nichil sum. multiplica sup nos misericordiam tuam
 ut te rectore. te duce. sic transamus p bona tem
 poralia. ut non amittamus eterna. *f* *S* *e* *c* *i*
Respice dñe munera supplicanū eccle. & saluti
 credentiū ppetua scificatione sumenda concede. *f*
Scā tua nos dñe sumpta. ut uificent. & *Ab* *co* *m* *p*
 misericordie sempiternę pparent expletos. *f*
DA nobis dñe qñ. ut & mundi cursus. *h* *o* *n* *t* *i* *b* *u* *s* *i* *m* *p* *l* *o* *r* *a* *m*
 pacifice nobis tuo ordine dirigat. & eccle
 tua tranquilla deuotione laetetur. *f* *S* *e* *c* *i*
 blatiōe. qñ dñe placare suscepit. & *h* *o* *n* *t* *i* *b* *u* *s* *i* *m* *p* *l* *o* *r* *a* *m*

An early and extremely rare witness to Amalarius from late C10th or early C11th

13. An early and extremely rare witness to Amalarius of Lyon, *Canonis missae interpretatio*, a Carolingian guide for priests to say Mass, in Latin, Romanesque manuscript on vellum
[Germany (perhaps Hesse), late 10th or early 11th century]

£4,000

Cutting from the base of a leaf, with parts of a single column of 10 lines in an angular and Germanic late Carolingian or early Romanesque hand, with et-ligature used integrally within endings of some words capitals once dotted in red (this now oxidised to silver), recovered from reuse in a later binding and hence with scuffs, folds and small fragments of paper adhering, scrawls in a Germanic hand at foot of one side, 93 by 212 mm.

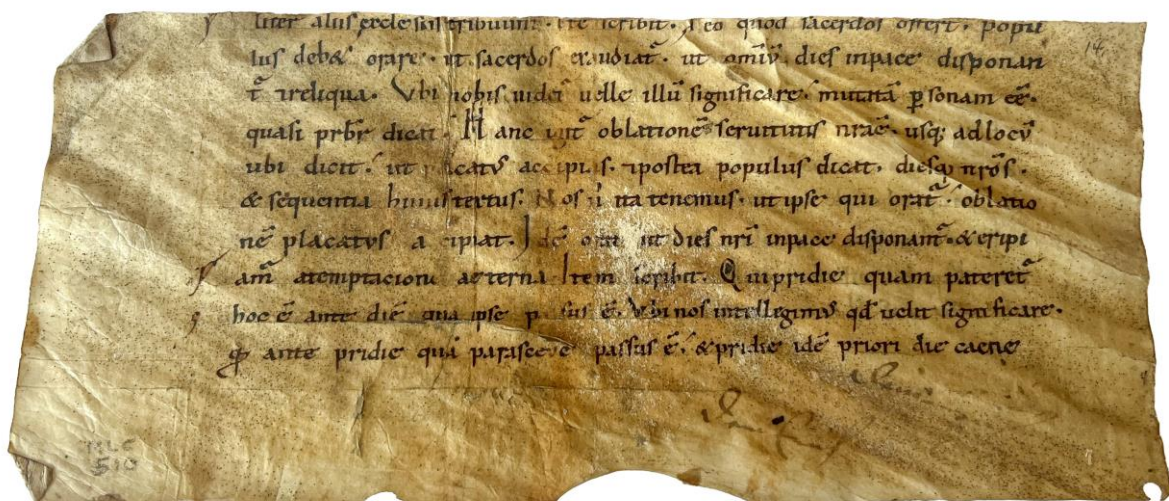
Provenance

Professor Marvin Colker (1927-2020) of Virginia, USA, his MS 510; acquired as "unidentified theological text" from Quaritch in 2003 (who acquired it in the US trade in June 2002), and text undeciphered until now. Sold unidentified as part (i) of lot 155 in Christie's Colker sale 28 November-12 December 2022.

Text

Amalarius of Lyon (c. 775-c. 850) was a leading Carolingian theologian, sometime temporary bishop of Trier, an ambassador to the Byzantine court in Constantinople and a courtier of both Charlemagne and his son and heir, Louis the Pious. He took an active role in the re-establishment of the liturgy, and was an accomplished writer on the subject, producing the *Liber officialis*, the *De ordine antiphonarii* and the present work, among others.

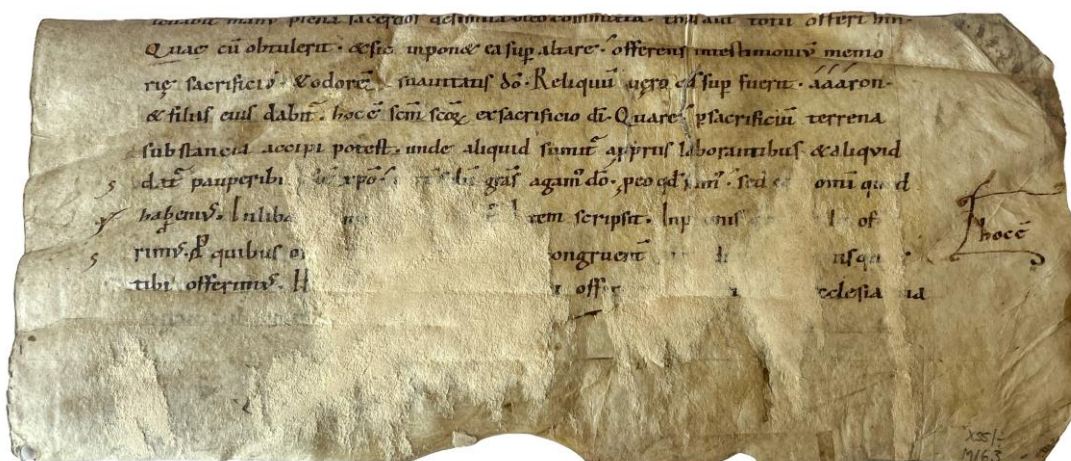
The *Canonis missae interpretatio* is a corrective commentary of the *Dominus vobiscum* (also called the *Expositio missae* – *Dominus vobiscum*; that an attempt to guide priests' use of the Mass, now ascribed to either Hrabanus Maurus or Alcuin). Amalarius' work does not now survive in its entirety, with the largest extant part found in a Swiss or north Italian manuscript of the late ninth century now



Zurich, Zentralbibl. Car. C. 102 (ff. 60r-68r). The modern editor of the text, J.M. Hanssens, records only six further substantial manuscripts: (i & ii) Sankt Gallen, Stiftsbibl. Lat. 446, pp. 85-105 and 40, pp. 305-322; (iii) Vatican, BAV, Palat. Lat. 485, fols. 27v-36v; (iv) Orleans, Bibl. mun. ms. 94 (116), fols. 11r-20v and again on 88r105v; Paris, BnF. lat. 2796, fols. 58r-65v; Florence, Bib. Medicea Laurenziana, Libri ms. 29, fols. 1r-5v (Amalarii Episcopi Opera Liturgica Omnia, I, 1948, pp. 108-114 and 283). To these should be added the extracted text in Paris, BnF. lat. 4281, fol. 116v, and a few short lines quoted in Hrabanus Maurus' work Liber de sacris ordinibus, as well as a single leaf from a lost codex discovered in 2000 among binding fragments in the Kulturgut Fürst zu Ysenburg in Büdingen (their Fragmente I/1, fragment II, the princely library there closed in 2002, and sold off from 2006 onwards; see H. Schneider, 'Roman liturgy and Frankish allegory', in Julia M. H. Smith, Early Medieval Rome and the Christian West. Essays in Honour of Donald A. Bullough, 2000, pp. 342-379, at 358-361 for publication of the Amalarius fragments, but without photograph), and C. van Rhijn, 'Ut missarum preces bene intellegant: the Dominus vobiscum: a Carolingian Mass Commentary for the Education of Priests', Revue Mabillon, 31, 2020, 7-28, at pp. 15-17). In fact, as the Büdingen leaf has also been identified as in a West German hand and dated to c. 1000, contains the text from the leaf or so before the present fragment, and was reused as binding material, our manuscript may well come from the same parent codex as that one.

The text was edited by Hanssens on pp. 284-339 of his 1947 edition, with that here from chs. 45 (p. 309 of Hanssens' work) and 54-55 (pp. 313 & 317 of Hanssens' work).

The present fragment is the only manuscript of the text to travel to the United States, albeit unrecognised, and it, and its probable sister cuttings, are the only manuscripts of it to ever come to the market, with all others in national institutional ownership. Moreover, while both sides of it have been reproduced in the online Christie's cataloguing, the paper obscuring much of three lines on the recto ensures that only the future buyer can have that removed and compare its readings to the other known witnesses.

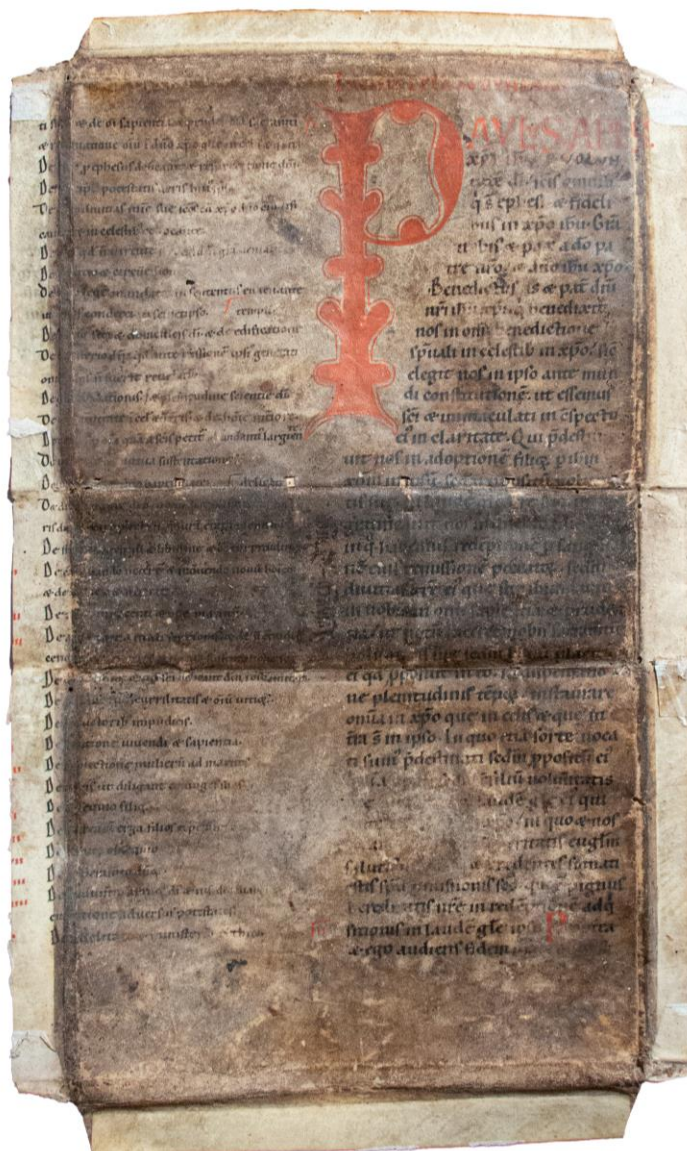


14. Fragmentary leaf from a Bible, in Latin, decorated manuscript on vellum

[Germany (probably south); 12th century (probably first half)]

£1,600

c. 400mm × 239 mm, written in 2 columns of 40 lines, written in a fine Romanesque bookhand, rubrics in red including Rustic Capitals, the capitula list in smaller and less formal script, initials in red mark the start of pre-modern chapters (at Galatians 5:13 and 6:11, Ephesians 1:15), the modern beginning of Galatians 6 marked by a red stroke and a marginal number "vi" and an obsolete chapter number "x" next to 5:13 crossed-through); the text comprising the end of Galatians (from 5:11), a prologue to Ephesians, a chapter list for Ephesians, and the beginning of Ephesians, as far as 1:15 ("[scan]dalam crucis ... Explicit epistola ad Galatas. Incipit argumentum ... Incipit capitula ... Incipit epistola ... Paulus apostolus Christi Ihesu ... Propterea & ego audiens fidem [vestram que est]"), decorated with a very large initial 'P' in red, of tree-like form; the leaf substantially complete except for the outer margin, with the loss of most of the capitula numbers, recovered from use as a book cover, with consequent cropping, folds, dirt, etc., and with a 16th/17th-century spine title in German script.



Although darkened on one side from centuries of handling, this is a large and handsome leaf from what must have been an important Bible. Although written before the advent of the 'Paris' edition of the Bible in the early 13th century, it seems that some attempt was made to update it by the provision of 'Paris' chapter numbers.

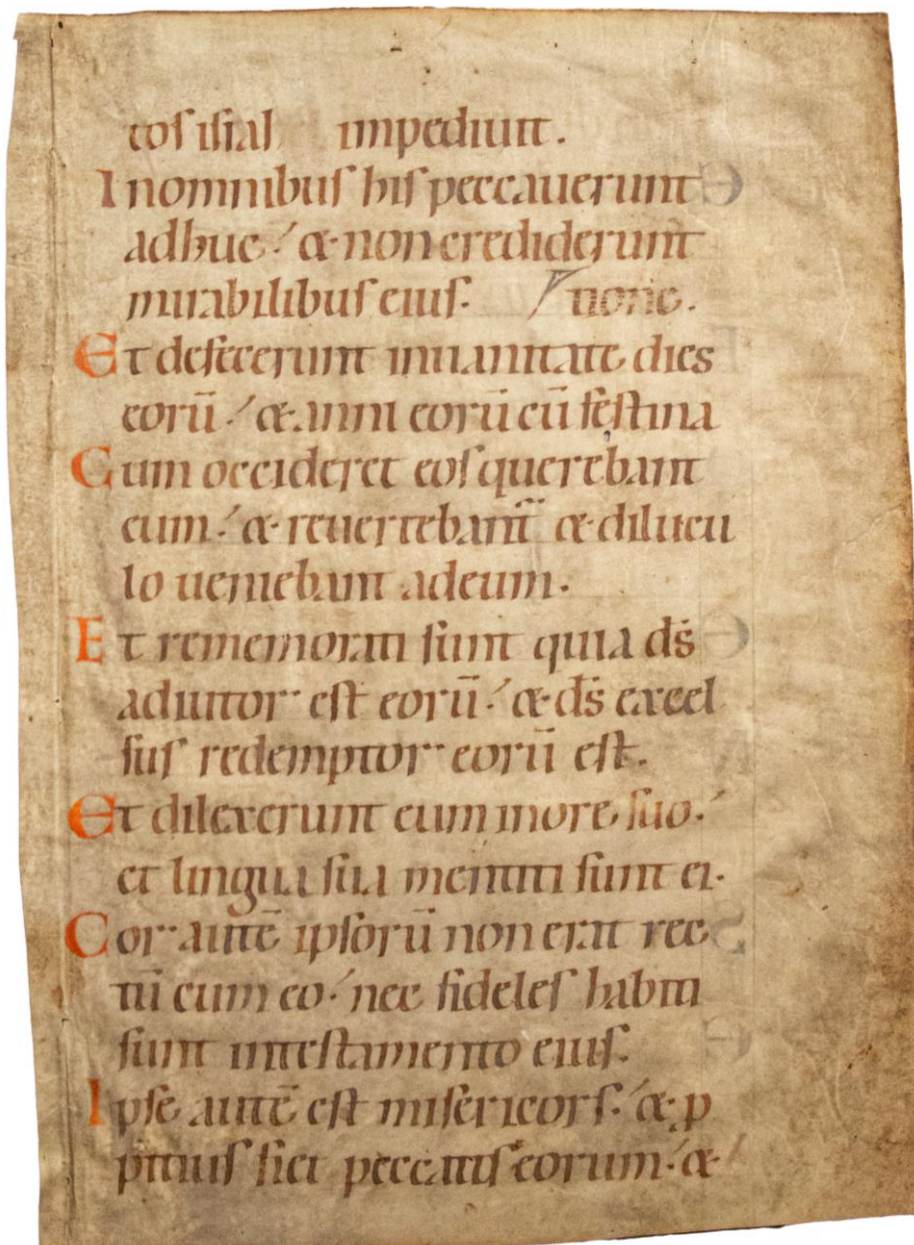
The large initial 'P' here, formed of distinctively bulbous and sprouting twig-like branches, has a close parallel in St Gallen, Stiftsbibliothek, Cod. Sang. 354 (reproduced online on the e-codices website), a manuscript made in that house in the eleventh century.

15. A leaf from a Psalter, in Latin, manuscript on vellum

[Germany, 12th century]

£4,500

c. 290 × 205mm, ruled in leadpoint for 19 lines of text, written in large early Romanesque script (each line approximately 15mm high), each verse starting a new line with the initial letter of each verse in orange-red set to the left of the main text, the text comprising Psalm 77:31–45 (“[elec]tos Isial [! changed from Israhel] impedivit ... cęnomiam & et comedit”); recovered from reuse as a flyleaf in a binding, with consequent dirt and damage, the orange initials often darkened through oxidation, but overall a specimen of large, handsome, legible Romanesque script.

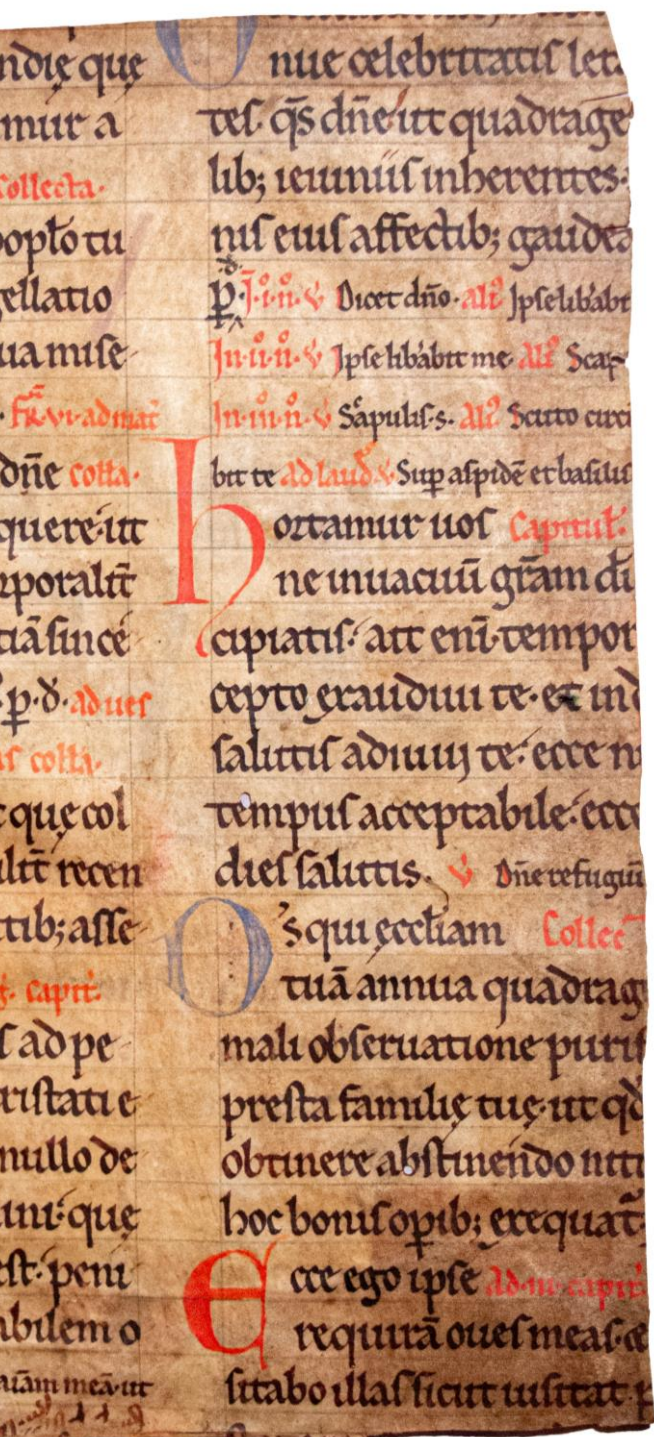


16. A fragmentary leaf from a Breviary, in Latin, decorated manuscript on vellum

[England or France, mid-12th century]

£1,000

c. 200 × 145 mm, ruled in leadpoint for two columns of at least 26 lines (lines missing at the top and bottom), written in a fine Romanesque bookhand, with numerous rubrics in red, the text comprising from the week of Ash Wednesday to the first Sunday in Lent, with rubric "*Dominica in quadragesima*", decorated with two-line initials alternately red or blue; recovered from use as a pastedown in a binding, with consequent, cropping, creases, worm-holes, etc., but still handsome and easily legible.



Provenance

1. Sotheby's, 19 June 1990, part of lot 3 ("part leaf of a Breviary, very fine script, 12 red and blue initials, France or England, twelfth century"), bought by Sam Fogg for £825.
2. Bruce Ferrini, of Akron, OH: with his pencil stock number "VM 7063".
3. A distinguished private collection, London.

Due to the Dissolution of the Monasteries and Reformation in the mid-16th century, complete English liturgical manuscripts are extremely rare, as are substantial portions of them. It is true that many thousands of fragments survive, but the vast majority of these date from the 13th century or later, and represent the Use of Sarum, which became standard from the mid-13th century onwards. The present fragment may be a rare witness of the pre-Sarum liturgy of an English diocese or monastery. For an introduction to the subject, see J.B.L. Tolhurst, *The Monastic Breviary of Hyde Abbey, Winchester*, VI: *Introduction to the English Monastic Breviaries* (Henry Bradshaw Society: London, 1942).

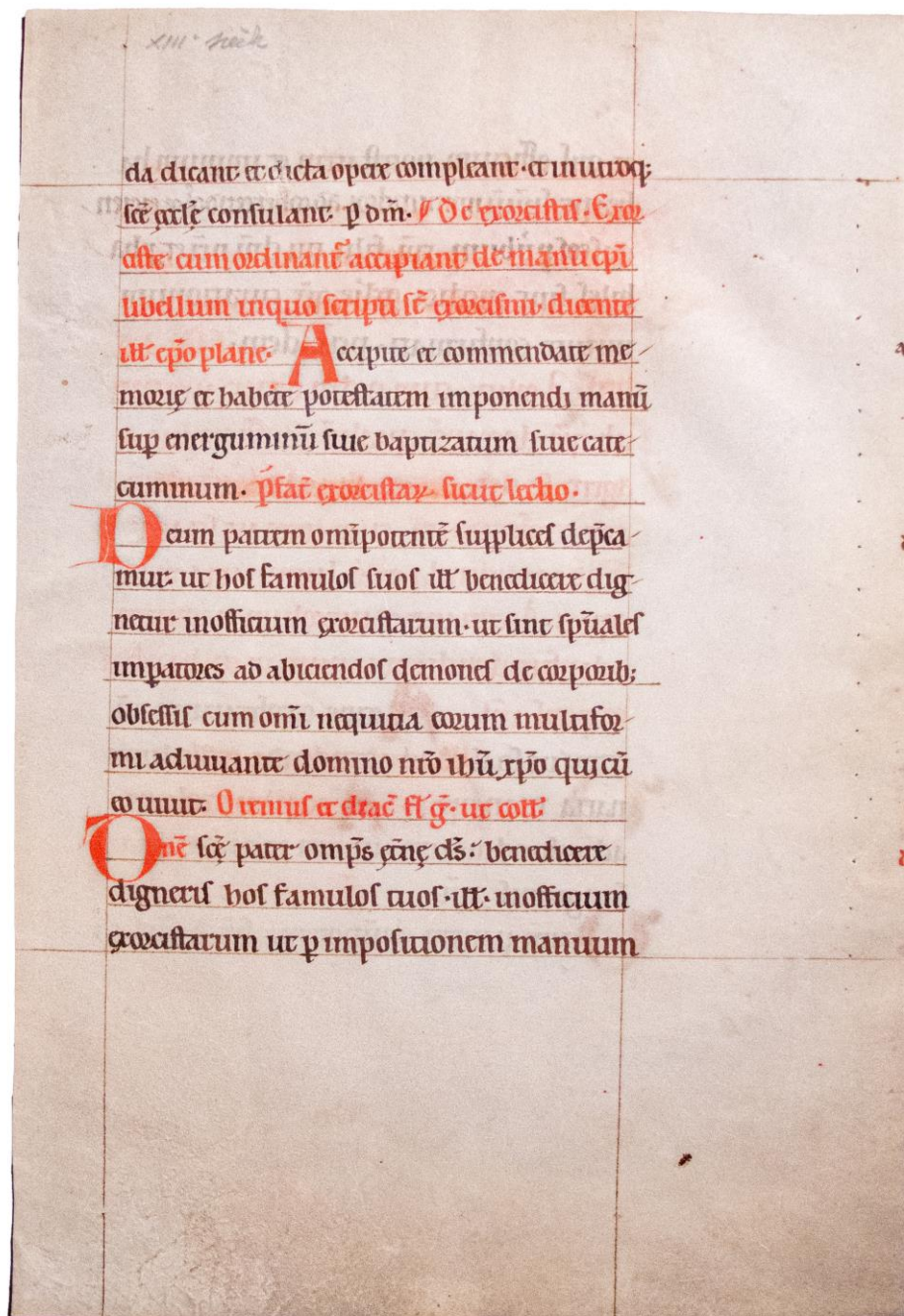
17. Pontifical, service book for use by a bishop, in Latin

[France, mid- to third quarter of the twelfth century]

£2,500

A leaf, 18 lines, red initials, vellum, 262 x 180 mm., perfect condition.

Text for the consecration of an exorcist and of an acolyte. From the collection of Roger Martin (1939-2020). Another leaf from the same manuscript was Sotheby's, 22 June 1982, lot 3, afterwards Quaritch, *Bookhands*, II (cat. 1056), 1983, no. 60, then believed to be English.



A fine Romanesque piece of the most influential scientific text of the early Middle Ages
with a small mathematical diagram

18. A fragmentary leaf from Isidore, *Etymologiae*, in Latin, manuscript on vellum

[Germany, mid-12th century]

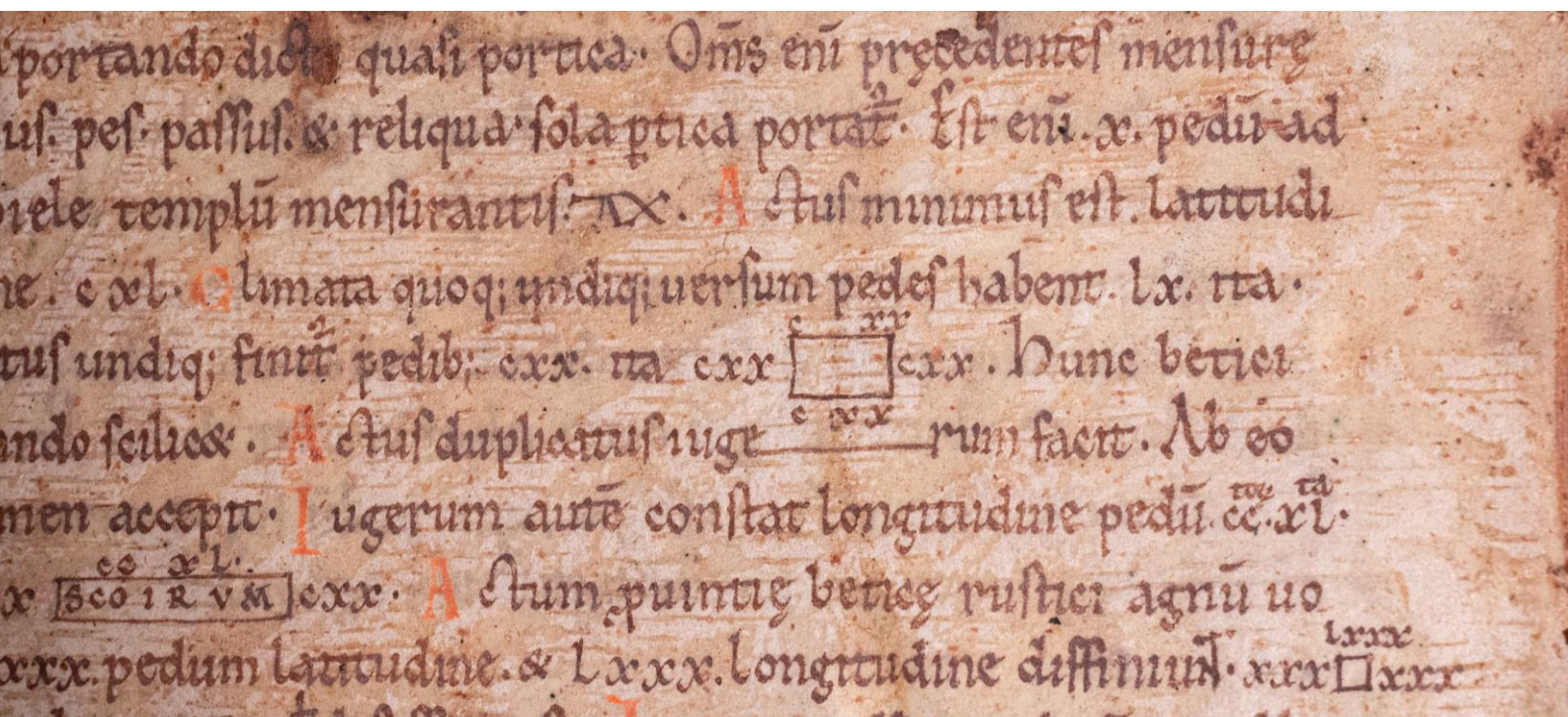
£3,500

c. 145 × 195 mm, the upper half of a leaf, preserving the upper and outer margins, and 19 lines of text, the main text written in a fine Romanesque bookhand in a single column, the capitula list in smaller script in four columns, capital letters and rubrics in orange-red majuscules, chapters with lower-case roman numerals, the text comprises most of book 15 (lacking about the first 6 lines) the table of chapters for book 16, and the heading for book 16 ("solle]rtia. Digitus est pars minima ... *Finit liber XV. Capitula libri sexti decimi ... Incipit liber <de pulve>ribus et glebis*" (Migne, *PL*, LXXXII, cols. 555–58), with very simple trigonometric diagrams within the text, recovered from use as a pastedown in a binding, with consequent damage, staining, etc., not unduly detracting from the handsome script.

Provenance

1. Erik von Scherling, *Rotulus*, IV (1937), no. 2017 (two halves of the same leaf), bought by:
2. John Arnold Dortmond (1912–1988), creator of the Schriftmuseum in Amsterdam: sold by his executors, Sotheby's, 7 December 1992, part of lot 5, to Quaritch.

A fine Romanesque piece of the most influential scientific text of the early Middle Ages. Book 15 concerns trigonometry and measurement of distances, and book 16 concerns minerals, precious stones and metals. *Medieval Manuscripts and English Charters*, Bookhands of the Middle Ages, VII (2004), no. 54, now McCarthy BM1532 (Peter Kidd, *The McCarthy Collection, II: Spanish, English, Flemish, and Central European Miniatures* (London, 2019), no. 30).



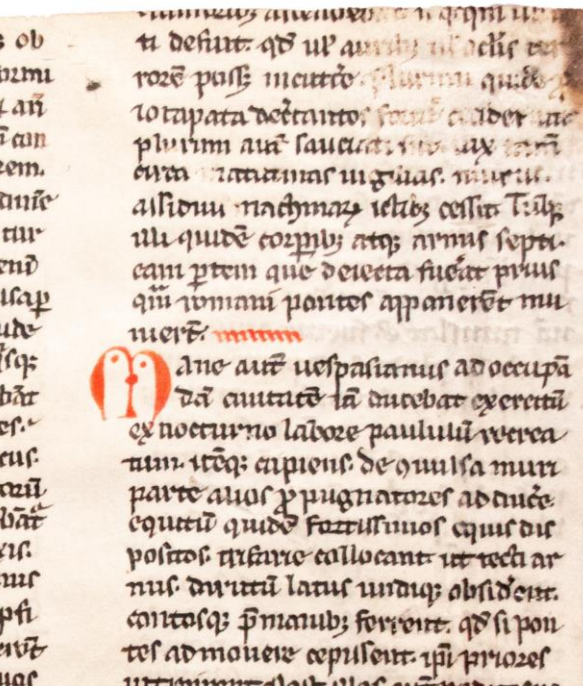
igitur est pars minima agrestis mensurari. Inde unctia habens digitorum tres. alius
 unctia habens. et sedecim. **P**assus pedes quinq. **E**rtica passus duos. id est po-
 lece. **E**rtica autē a portando dicta quasi portica. Omnes enī preecedentes mensurę
 corpore sunt. ut palmus. pes. passus. & reliqua. sola p̄tica portat. Est enī. x. pedū ad
 ar. calami in hierzechiele templū mensurantib. **X**x. **A**ctus minimus est. latitudi-
 nem. in longitudine. e. xl. **L**imata quoq; undiq; versum pedes habent. lx. ita.
Lix. **A**ctus quadratus undiq; finit. pedib. cxx. ita. cxx. **L**ix. Hunc veteres
 iugum dicunt. ab arando scilicet. **A**ctus duplicatus iuge-
 rum facit. Ab eo
 est iugum. iuger) nomen accepit. **I**ugerum autē constat longitudine pedū cxx. et
 latitudine. cxx. ita. cxx. **L**ix. **A**ctum p̄tine veteres rustici agnū vo-
 cauerunt. idem veteres. cxx. pedum latitudine. & lxxx. longitudine diffiniunt. **L**ix. **L**ix.
 portica est qd v. arando extat. qd defossū est. **L**ix. **L**ix. galli candeeū appellant.
 res in hanc spaciū. e. pedū. quasi centeniū. In agrestib; autē pedes. e. quadratoz.
 candeeū vocant. Porro stadialis ager habet passus. cxxv. pedes. dcxxv. cuius
 sunt. et hęc computata. miliarium facit. qui constat quinq; milia pedib;. **C**entu-
 riarum ager est ducentoz iugerū. qd apud antiquos acentu iugerib; uocabatur.
 portica duplicatus est. nomen. iugum retinuit. in numero enim. centurię multi-
 plicat. nō autē nō possunt. **D**e itinere
 miliarium nō miliaria dicunt. qd

callis ferarū & pecudū. **C**allis est iter pecudū inter montes angustū & tritū. ac
 pecudū uocatur. siue callo pecudū p̄dinatū. **T**ramites sunt transuersa in agri-
 nera siue recta uia. dicti quod transmutant. **D**iuortia sunt flexus uiarū. h
 uis in diuersa tendentes. Idem diuerticula s̄ hoc est diuersę ac diuise uis
 semitę transuersę quę sunt alterę uis. **B**iuuū. quia duplex est uia. **C**ompeti-
 plures in ea competunt uis. quasi triuig. quatriuig. **A**mbitus inter uicinorū
 ficiat locus. duoz pedū & semipedis ad circueundi difficultatē relictus. & ab am-
 do dictus. **O**rbita uestigiū carri ab orbe rotę dicta. Porro actus quo pecus ag-
 Cuiosum iter flexuosū. **V**estigia sunt pedū signa primis p̄tibus expressa. uoc-
 qd his uis p̄currentiū inuestigant idā agnoscant. **FIXIT LIBER**
CA **EL** **TU** **LA** **LI** **BRI** **SIXTI** **LIBRI**
 1. De pulueribus & glebis terrę. viii. De rubris gemmis. xvi. De uitro. xvi. De stagno.
 ii. De glebis ex aquis. viii. De purpureis. xvi. De metallis. xvi. De electris.
 iii. De lapidib; uulgaribus. x. De candidis. xvi. De auro. xvi. De ponderibus.
 iiii. De lapidib; insignioribus. xi. De nigris. xvi. De argento. xvi. De mensuris.
 v. De marmoribus. xvi. De uariis. xvi. De gre. xvi. De fignis.
 vi. De gemmis. xvi. De cristallinis. xvi. De ferro. xvi.
 vii. De uiridioribus gemmis. xvi. De aureis. xvi. De plumbo. xvi.
 lxxv. De oleis.

19. A fragmentary leaf from Josephus, *De bello judaico*, in the Latin translation of Rufinus of Aquileia, manuscript on vellum [France, late 12th century]

£2,000

c. 185 × 155 mm, most of a leaf, cropped on all sides, preserving two columns of 43 lines written in gothic script, two marginal annotations framed in red, the text comprising book III, cap. vii, paras. 22–29 (“[fa]ma cucurrit exercitum ... tela dirigebant. Cum autem”), the beginning of Book 10 (Mane autem Vespasianus) decorated with a two-line initial in red with simple embellishment, the margins, and the top and bottom lines of text, cropped, probably in modern times to remove staining, the leaf itself not recovered from use in a binding and therefore clean and mostly legible



Provenance

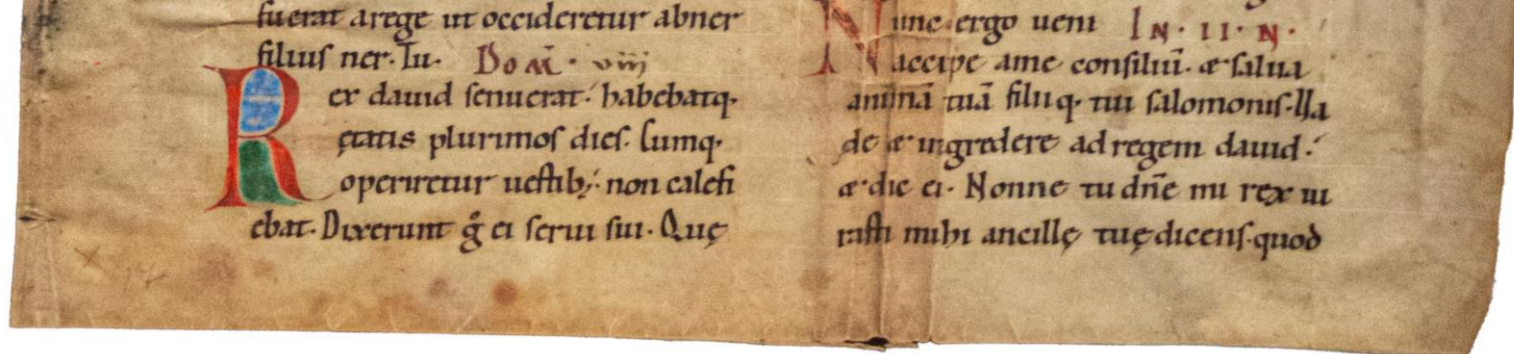
1. Marcel Mirgodin (d. 1990?), Parisian couturier and bibliophile, who apparently owned a clutch of leaves: two were sold at Sotheby's, 17 December 1991, lot 10 (“a rare and important historical text”), nine were sold by Les Enluminures the same month, and one more was sold the following August; all twelve acquired by:
2. Martin Schøyen, Oslo businessman and bibliophile, his MS 1561; his sale, Christie's, 10 July 2019, lot 443, to Scott Gwara; eight of them are now at Ohio State University (Spec. Rare MS MR Frag. 414).

This leaf of *De bello judaico* (the Jewish War) by Titus Flavius Josephus (37–c.100 AD) includes part of the first-hand account of Vespasian's siege in 67 A.D. of Jotapata (Yodfat), which was defended by Josephus himself; see E. Cardwell, ed., *Flavii Josephi De bello Judaico libri septem*, I (Oxford, 1837), pp. 192–95.

ma cu aures ex... et atq; ob
 fidi. ne pleris... atq; formi
 diro. ad duce belli con... atq; an
 omis aderat. tunc meniens pat. On con
 tigit. ut et bonivolentia cura rectorem.
 et filii ne pidano qm dicit multitudinem
 facile tam pat et timore filii et p tur
 batane libavit exercitu. Supato end
 dolore nullius. et ab oib; qui sui causap
 timuerat. qspia studens bellu munde
 os secul metant. Ha uelut ulroz qsq;
 inparat. omie plectin adire cupiebant
 et clamore alii. alii alii ad hortantes.
 muru perebat. Iosip? aut cum socis.
 licet assiduus balistaz itaq; cornu
 ictib; caderet. neq; tam deterrerebat
 amur. si et flammis. et ferro et saxis.
 eos apertore. qui arietis pteci palmis
 impellere. Nichu aut aut paru pfi
 uebant. al sine intransmissione pculant
 in espectu hostium positi. cont quos
 uide no possent. Nam et suis ignibus
 collucentes. tamq; si dies eet. certu erit
 hostibus signum quo tela dirigerent.
 machinisq; pcul n apparerent. nullilia
 cauere il potant. Ergo ptea no tam
 balistaz qua iaculoz ui. multi trans
 figebant. nullaq; machinis saxa et mu
 roz minas auferbant et frangebant
 angulos turru. Suroz aut nulli tam
 fortit ohipati erant. ut n usq; ad ex
 tremu acie saxi magnitudine. ac ui
 olentia sternerent. Sier aut aliquis
 hui machine uis quantu ualeat exhi
 que illa nocte contigerit. Inmuro eni
 auda ex circulantib; iosippu. saxo pe
 si caput auulso e. cuiusq; ad teul stadi
 um ueluti funda excussa caluaria. In
 totu quoq; pugnantes ferebat pagna
 tis femine utero lacto. ad mediu stadi
 um infans abact e. Tamatouito uis
 fuit. Ergo machinis. terribilior erat im

ti defuit. qd up amib; ul achis ter
 rore poss; incutit. plurimu quide
 totapata detrahit. sicut cader int
 plurimu aia sauciat. tunc uix in
 cura. machinas in gulas. muru.
 assiduus machinas ictib; cessit. Taly
 illi quide corpi; atq; armis septi
 cam ptem que deiecta fuerat prius
 qui romani pontes apparetet mu
 neri.

Mano aut uespasianus ad occupa
 da ciuitate la ducebat exercitu
 ex nocturno labore paululu uereca
 tum. itaq; capiens de omnia muri
 parte alios pugnatores ad duce
 equit quide fortissimos. qui dis
 positos. transire collocant. ut recti ar
 nus. duru latius undiq; obsideret.
 contosq; pmanib; ferrent. qd si pon
 tes ad mouere cepissent. ipsi priores
 introirent. Post illos aut pedites sua
 lidissimos ordinauit. Reliqui aut
 equit multitudinē. sedm muri spa
 cium p montana loca distendit. ne
 quis fugiens ciuitatis exadu later
 deinde qui hos sequerent ostent sa
 gitarias. paratas sagittas halo
 uissos. fundibulantes quoq; mulie
 et appositos machinis. alios aut in
 tegri muri partib; scissas applicare
 pcepit. ut qui hos phibe tptassent.
 deiecte parit defensione reliqueret.
 cetiq; omib; simul telis oppsi. mole
 tia irrepentiu cederent. Iosip? aut
 hoc osilu agnito. p muru qui in
 tegru labore fatigatos itaq; sener
 disposuit. quasi ledi no possent. in
 parte uo collapsa. ualidissimu
 potetissimu quoq; senesq; an. et
 uiros. in quib; et ipse fuit. ad subeui
 da pcula sortit e. usq; pcepit. ut ag
 minis ululacib; ne metu quateret

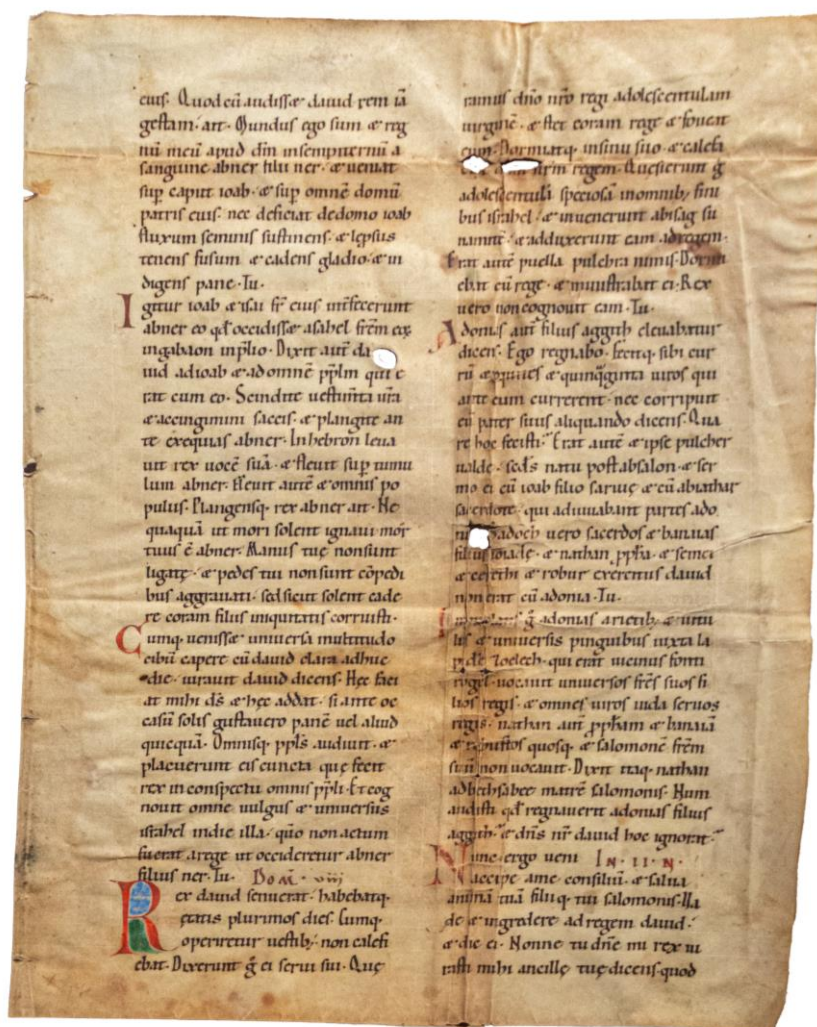


'King David was old'; a very large leaf with decorated initial 'R'[ex], c.1125

20. A very large fragmentary leaf from a Lectionary, in Latin, decorated manuscript on vellum
[Germany (Rhineland?), 12th century (first half)]

£3,000

c. 360 × 290 mm, ruled in drypoint for two columns of 40 lines, written in a fine, well-spaced early Romanesque script, rubrics in orange-red, somewhat oxidised, the text comprising readings for the 8th Sunday after Pentecost, and the days immediately before and after ("eius. Quod cum audisset David [2 Samuel 3:28–37] ... Dominica VIII. Rex David senuerat [1 Kings 1:1–11] ... In II N(oturno). ... [1 Kings 1:12–24] Fer(ia) II. ... [1 Kings 1:32–41], Fer(ia) III. ... super mulam regis David [1 Kings 1:42–44]"), decorated with one- and two-line initials in red, and one large 3-line initial 'R' ("Rex David senuerat ...", the opening of I Kings 1:1) in red containing pale blue and green compartments, one "viii" in a late medieval hand showing continuing use then, recovered from use on a binding or as a wrapper, with consequent folds, holes, and stains.



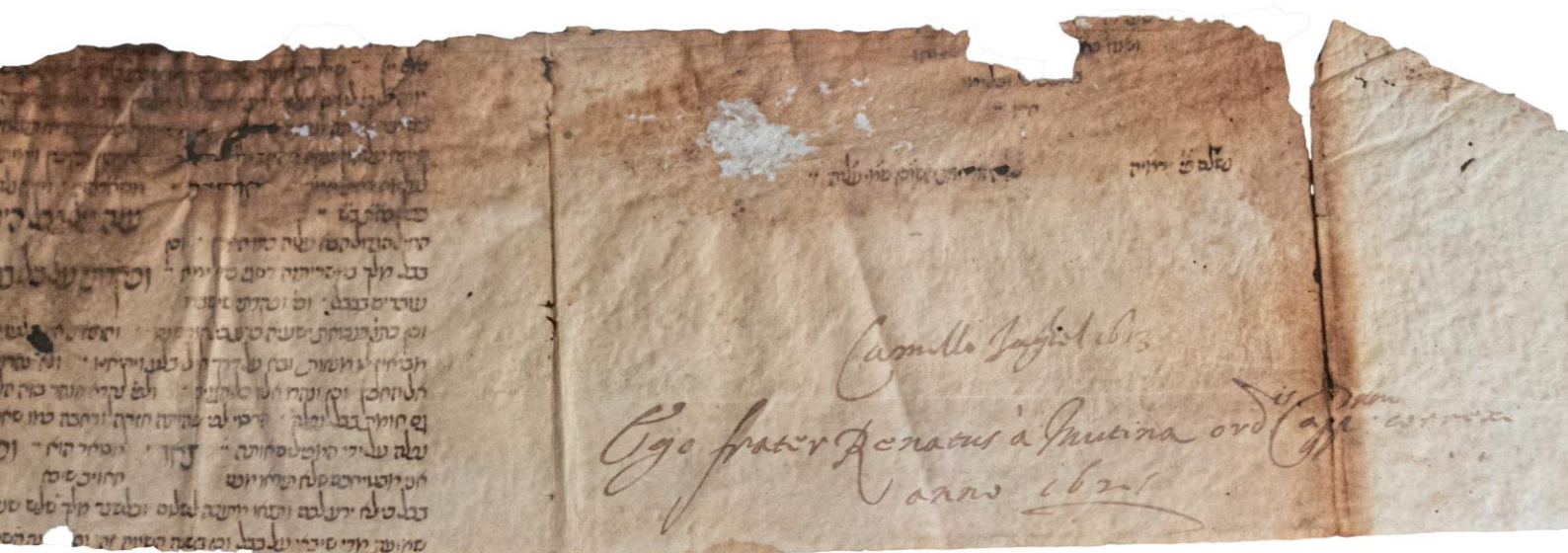
Hebrew signed by two censors of the Spanish Inquisition

21. Rashi Shlomo Yitzchaki (1040-1105), *Commentary on Jeremiah*, in Hebrew, part of a bifolium [probably Spain, 12th to 13th century]

£2,000

Biblical lemmata surrounded by commentary, 18 lines, on vellum, 103 x 400 mm, recovered from a binding, blue fitted cloth case; Sotheby's, 18 June 1991, lot 59, to Quaritch.

Including the last leaf with the signatures of two censors of the Inquisition, Camillo Jaghel, 1613, and Renatus a Mutina, 1621, "correxì". Camillo Jaghel da Correggio (1554-c.1623), a Jewish convert to Christianity known as the *doctor hebreorum*, was censor in Urbino from 1611 and in Modena, where he died before 1624 (W. Popper, *The Censorship of Hebrew Books*, New York, 1969, pp. 139-40; J. R. Hacker and A. Shear, eds., *The Hebrew Book in Early Modern Italy*, Philadelphia, 2011, p. 147); Renato da Modena, OFM Cap., was the author of the *Index Expurgatorius*, 1626, dedicated to Cesare d'Este.



Camillo Jaghel, also known as the "doctor hebreorum," was a Jewish convert to Christianity who served as a censor in Urbino and Modena during the early seventeenth century. His role involved scrutinizing Hebrew texts for anything deemed heretical or contrary to Catholic doctrine. Renato da Modena, a Franciscan friar, authored the *Index Expurgatorius* in 1626, a list of books considered dangerous to the faith. This addition of signatures from these two figures of the Inquisition adds another layer of historical context to the manuscript, shedding light on the censorship and control over religious texts during that period, particularly in Italy.

Gorgeous and early dragon illuminated initial, C13th

22. The first leaf from a Noted Missal, in Latin, illuminated manuscript on vellum

[England or France, early 13th century (c.1220)]

£4,000

c. 320 × 225 mm, pricked in both margins and ruled in leadpoint for two columns of 34 lines written above top line in a fine early gothic bookhand, rubrics in red, the musical parts in smaller script on alternate lines, the intervening lines ruled with four-line staves, one line in red, the text comprising the beginning of the temporale from Advent Sunday to the gospel reading on following Friday ("*Dominica prima in adventu domini. Ad te levavi animam meam ... Omnis ergo arbor non*"), decorated with one-line initials alternately red or blue, two-line initials alternately red or blue often extending up and down the margin, with penwork in the other colour, the start of the text with a six-line illuminated initial, extending down the margin, formed of a dragon and foliage on a burnished gold ground; some parts of blank margins missing, and with overall staining, but still a handsome and substantially complete relic of an impressive volume.

The opening leaf of the Temporal, with Masses for the first Sunday in Advent, and following days. The writing 'above top line' suggests a date not later than about 1230, and the pricking in the gutter margin as well as the fore-edge suggests a date somewhat earlier than 1230. The text is close to the Use of Sarum, but not identical: the texts are the same as far as the epistle reading for the first Wednesday in Advent, but the gospel reading is different: both concern John the Baptist, but Sarum has a reading from Mark 1 while the manuscript's is from Matthew 3 (which Sarum saves until the following Friday; see J. Wickham Legg, *The Sarum Missal Edited from Three Early Manuscripts* (Oxford, 1916), pp. 14–16). For the first Friday in Advent, the manuscript has a reading from Luke, not used in Sarum. This may be evidence that the manuscript is not English, or may simply be a feature of the fact that, in England especially, liturgical texts were always somewhat fluid and lacked conformity; indeed, the promotion of the Use of Sarum from the mid-13th century onward was an attempt to impose a greater degree of uniformity on English liturgical practice.



Non erubescam in die
de leuati animam me
am deus meus te con
fido non erubescam in die
iudicij ut me minui mea et enim uniuersi qui
te expectant non confundentur. **V**ias tuas
domine demonstra iudici et semitas tuas edoce

me. Gloria patri et filio. e. v. o. v. a. e. **Credo**

Extra quesumus domine potentiam
tuam et ueni ut ad iminentibus
peccatorum nostrorum periculis te me
reamus protegente eripi te liberante
saluari. Qui uiuis. **In romanis**

Frs. Sciens quia hora est iam
nos de somno surgere. Nunc e
nim prior est nostra salus quam cu
credidimus. Nox precessit dies au
tem appropinquabit. Abiciamus
ergo opera tenebrarum et induam
arma lucis sic ut in die honeste
ambulemus. Non in comessatio
nibus et ebrietatibus non in cubilibus
et impudiciis non in contentione
et emulatione. **S**ed indua
mini dominum ihesum christum. **V**niuer

si quare expectant non confunden

tur domine. **V**ias tuas domine
notas fac mi

hi et semitas tuas edoce

me. **A**leluia

Ostende nobis domine misericordiam

tuam et salutare tuum

et da nobis **scdm matth**

Ant. Cum appropinquasset iherosoli
mis et uenisset bethage ad monte
olueti tunc ihesus misit duos di
scipulos dicens eis Ite in castellum
quod contra uos est et statim intro
meci asinam alligatam et pul
lum cum ea. Soluite et adducite
michi. Et si quis uobis aliquid dixe
rit dicite quia dominus his opus
habet et confestim dimittet eos.

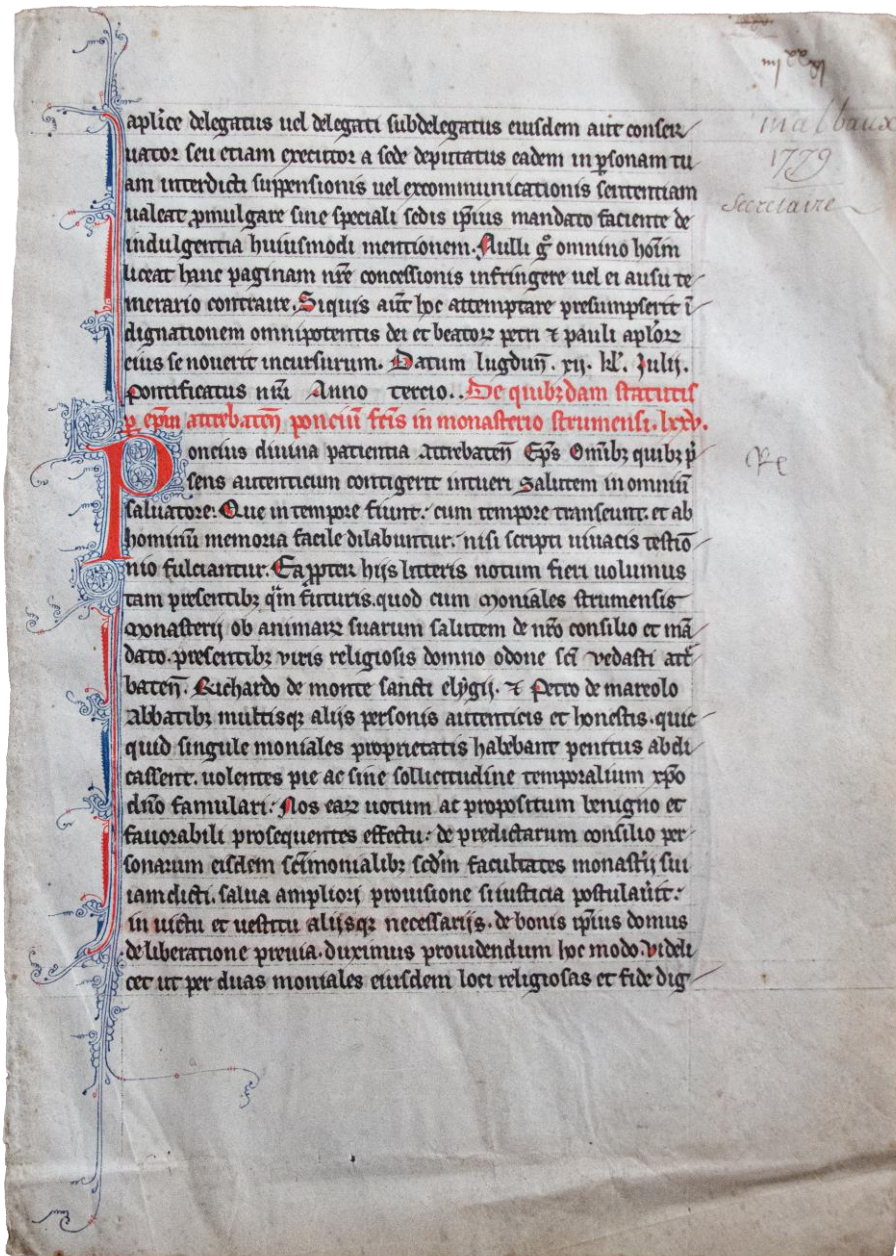
Hoc autem totum factum est
ut adimpleretur quod dictum est p
ysalm dicentem. Sicut filius homi
nis ecce tuus uenit tibi mansuetus
sedens super asinam et pullum fili
um subuigali. Cumque autem
discipuli fierent hanc precep
erunt illi. Et adduxerunt asinam et
pullum et imposuerunt super
eos uestimenta sua et cum delux

Evidence for the administration of a nunnery in the early 13th century

23. A leaf from a Cartulary of the bishops of Arras, in Latin, decorated manuscript on vellum
[Northern France (Arras), late 13th century]

£3,200

c. 310 × 220 mm, ruled in leadpoint for 30 lines written in a fine gothic bookhand with capitals stroked in red and rubrics in red, a medieval number "lxxv" (i.e. 75), referring to the number of the document on the same page below, is crossed through, next to it is the medieval folio number "iiij^{xx}xij" (i.e. 92), each document with a large initial, alternately blue or red, with fine dense penwork in the other colour, extending the full height of the page with further penwork and cascading-J ornament; with trivial creasing in the lower margin, not affecting the text, overall a very handsome leaf in excellent condition.



Provenance

1. From a manuscript entitled "Registrum kartarum et privilegiorum ad episcopatum Attrebatensem pertinentium" (Register of charters and privileges of the bishops of Arras), once in the archives of the bishopric, but probably lost during the First World War; its contents were summarised by A. Guesnon, 'Le cartulaire de l'évêché d'Arras: Manuscrit du XIIe siècle avec des additions successives jusqu'au milieu du XIVe siècle, analysé chronologiquement', *Mémoire de l'Académie des Sciences, Lettres et Arts d'Arras*, 2nd series, XXXIII (1902), pp. 165–323 (citing the present leaf at p. 189 no. 91), and he printed a selection of the documents in 1870 (see below); the volume was also listed by H. Stein, *Bibliographie générale des cartulaires français ou relatifs à l'histoire de France* (Paris, 1907), p. 31 no. 220.
2. Inscribed "malbaux / 1779 / secretaire": this doubtless refers to Antoine-Christophe Malbaux (b.1725), secrétaire of the archbishopric of Arras, who was guillotined on 6 April 1794, but the reason for his name on this leaf is unclear.
3. The manuscript was broken-up and dispersed at an unknown date between 1902 and 1951. The RegeCart online database records that several leaves belonged to Dr A.C.F. Koch, librarian and archivist of Deventer, who discovered two leaves of the manuscript in Cologne in 1951 and further fragments in Leipzig several years later. Another leaf was Bernard Quaritch Ltd, *Catalogue 1439: Medieval & Renaissance Manuscripts* (London, 2019), no. 17 (col. ill.).

Text

The leaf opens towards the end of a document written at Lyon on 20 June 'in the third year of our pontificate' (the pontiff is not named); there follows a document dated February 1221 (1222, New Style) headed "*De quibusdam statutis per episcopum Attrebatensem Poncii fratris in monasterio strumensi. lxxv.*", written by Pontius, bishop of Arras from 1221 to 1231; finally there is the first line of another document, of the Count of Flanders, with a heading, "*Littere comitis Flandrensis super redditu. xl. solidi apud Bappal' pro pane et vino ad conficiendum Corpus Christi. lxxvi.*"

The complete middle document concerns the nunnery for noble ladies of Notre Dame at Étrun, a few miles north-west of Arras, variously called Strumen, Estreu, Estrum et Parthenon Strumensis in Latin (and Stroom in Flemish): "... quod cum moniales Strumensis monastretii ob animarum suarum salutem de nostro consilio et mandato. presentibus viris religiosis domno Odone Sancti Vedasti Attrebatensis, Richardo de Monte Sancti Elygii, & Petro de Mareolo abbatibus multisque aliis personis autenticis et honestis ...". It is printed by A. Guesnon, 'Le Cartulaire de l'évêché d'Arras', *Mémoires de l'Académie des sciences lettres et arts d'Arras*, 32 (1870), at pp. 274–75 no. LXXV. The nuns, having renounced all worldly property, are to be given an annual provision for food and clothes (including six pints of wine twice a week, and having their clothes washed once a fortnight). In 1222 the abbess was Marie II de Fosseux; the history of the abbey is detailed in B. Lesueur de Moriamé, *Histoire d'Etrun: l'abbaye, la commune* (Arras, 1899).

24. St Peter in a historiated initial on a leaf from a Bible, in Latin, illuminated manuscript on vellum
[France (doubtless Paris), 13th century (middle or 3rd quarter)]

£850



c. 165 × 125 mm, ruled in leadpoint for two columns of 47 lines, written below top line in typical *Pearlschrift*, with capitals stroked in red, the text on the visible side comprising I Peter 3:20 – II Peter 1:9, II Peter introduced by a rubric "*incipit epistola Petri ij*" and a fine-line historiated initial depicting St Peter, half length, holding a book, standing in front of the curve of the initial 'S' (imon Petrus), the palette predominantly rose, orange, and blue, with touches of green, and small pieces of unburnished gold leaf, chapters with two-line initials alternately red or blue, with penwork in the other colour, and cascading ornament in both colours; one marginal hole, not affecting the text or decoration.

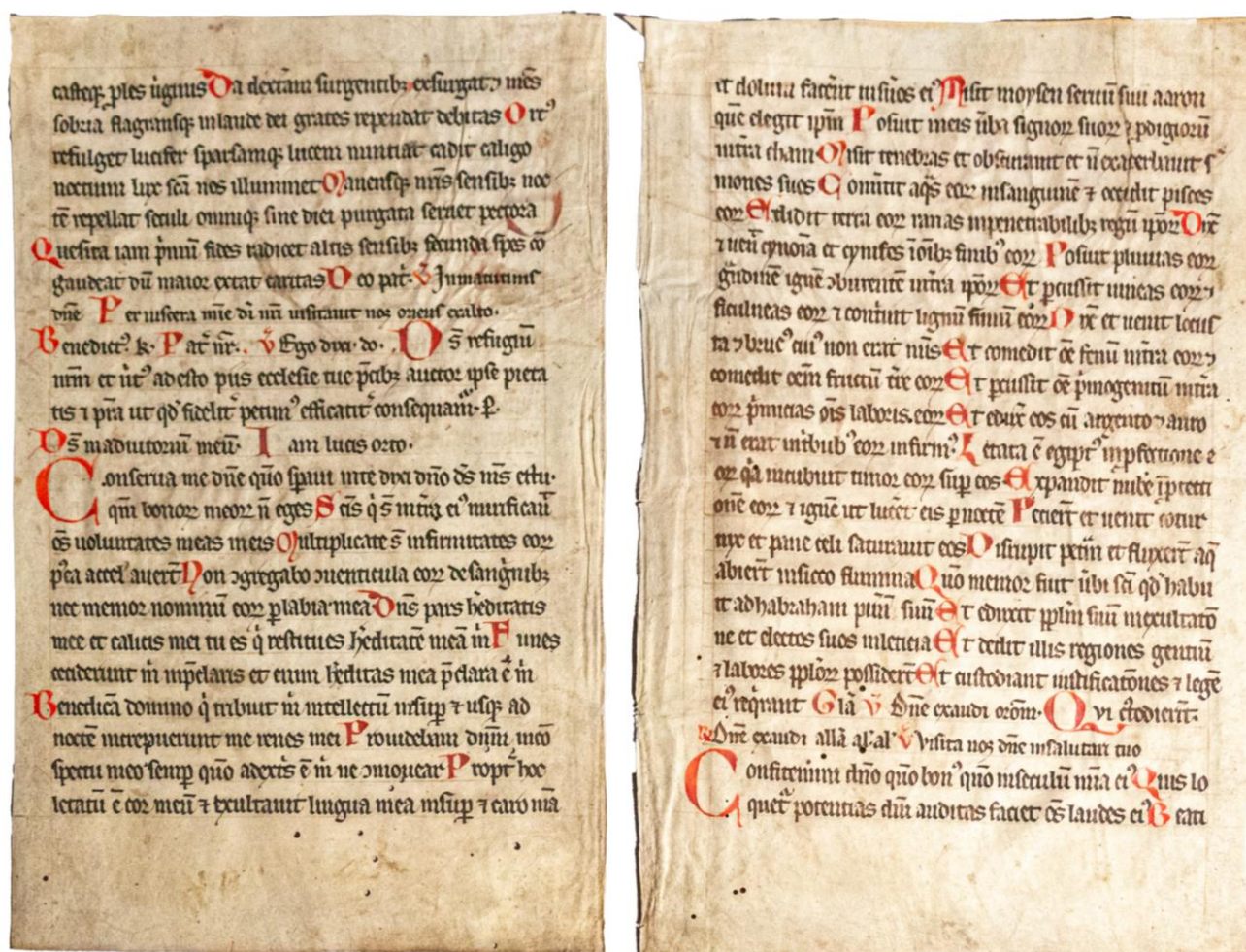


25. Two leaves from a Ferial Psalter, in Latin, decorated manuscript on vellum

[Germany, mid-13th century]

£2,800

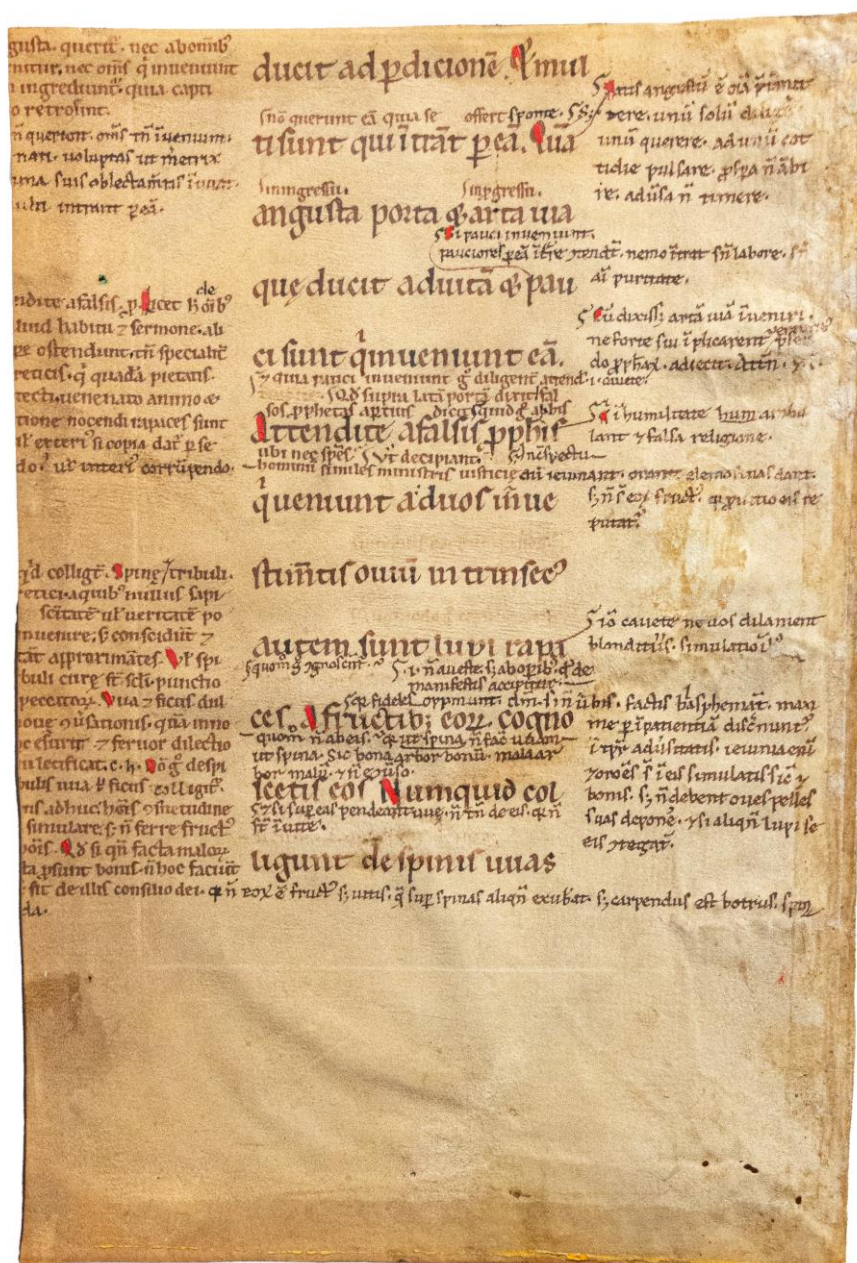
Each c. 290 × 180 mm, ruled in drypoint for 23 lines of text, below top line, written in an angular gothic script, the text comprising (a) the end of the hymn 'Aeterna celi gloria', and Ps. 15:1–16:14 ("casteque proles virginis. Da dexteram surgentibus ... Saturati sunt filiis &"), with versicles, responses, etc., between the hymn and the palms, and (b) Psalms 104:1–105:3 ("Confitemini domino et invoke nomen eius ... laudes eius beati"), with versicles and a response between the psalms, decorated with one-line initials in red, four larger red initials (one with red circles at the highest and lowest parts of its body), recovered from use as flyleaves in a binding, with consequent stains, creases, etc., not significantly affecting the text, and preserving all four margins.



[France(?), 12th century (3rd? quarter)]

c. 210 × 145 mm, the biblical text written in a central column on alternate lines, preserving 12 lines, in a handsome Romanesque script, flanked on each side by columns of gloss in smaller, more informal, scripts, by more than one scribe, capitals stroked in red, recovered from use in a binding, with consequent cropping of two sides, stains, etc.

The text comprises Matthew 7:10–16 which includes the comparison between false prophets and wolves in sheep's clothing, and the so-called Golden Rule: "In everything do to others as you would have them do to you".



27. Fragmentary leaf from Usuard, *Martyrology*, in Latin, manuscript on vellum

[Germany(?), late 14th century]

£500

c. 290 mm × 190 mm, most of a leaf, ruled in ink and written with 29 lines of text in a gothic textura script, rubrics and Roman numerals in red, capitals stroked in red, each day headed by the first 19 letters of the Roman alphabet, A–T, for each year of the 19-year lunar cycle, and corresponding numbers i–xxx representing the epacts (in increments of 11: 1, 12, 23, 4, 15, 26, etc.), the main text comprises lists of saints to be venerated on each day from 15 July–19 July (“natis sanctorum Eutropii C<...> et Bonose sororum ... Rufine cervix confracta in confessione est. Et”, followed by the heading for 20 July; Migne, *PL*, CXXIV, cols. 261/2–275/6); recovered from use as a book cover, with consequent damage, including creases, dirt, cropped margins, and a section missing.



28. Bifolium from St Simon of Cascia, *De gestis domini salvatoris*, in Latin, decorated manuscript on vellum [Southern Netherlands, 14th century]

£2,000

Each leaf c. 310 × 215 mm, frame-ruled for 2 columns of about 48 lines written in an angular gothic bookhand, a rubric in red, quotations underlined in red, capitals stroked in red, one red and one blue initial, the text comprising parts of Book 12 chapters 3–4 and 10–11, the red initial introducing Book 12, chapter 4 ("Fit in desiderio animus hominis verorum bonorum ...", at p. 735 in the 1540 edition by Simon Fidato) [I don't have an image of the page with the blue initial, but I expect it is a 'C' for "Comparatio ad superiorem ...", edition p. 745], a natural hole in the vellum occurred in the vellum on both sides, recovered from use in a binding, with cropping and other consequent damage, the vellum somewhat brittle.

St Simon of Cascia (c. 1295–1348) was a follower of the Franciscan spiritual Angelo Clareno de Cingoli, who turned his attention to public preaching and the saving of souls. He was a member of the Order of Augustinian Hermits, and composed this, his most widely known work, between 1338 and 1347 at the urging of Tommaso Corsini in Rome. It was of exceptional popularity in the Middle Ages, and is thought to have been among the key influences of the reformer Martin Luther. The author was beatified by Pope Gregory XVI in 1833.



29. Two fragmentary bifolia from Évrard de Béthune (d. c.1212), *Graecismus*, in Latin verse, with commentary, decorated manuscript on vellum [Germany, 14th century (first half)]

£1,000

4 consecutive leaves, each c. 210 × 170 mm, written in a central column of 29 lines in gothic script, with a continuous commentary in the upper, outer, and sometimes also lower margins in a smaller and less formal script, the wide inner margin originally left blank but now with added glosses in a variety of cursive hands, the main text comprising chapter 8, line 311, to chapter 9, line 208 ("Dic lapidem esse taphos ... sitque domesticus iste"; *Corpus grammaticorum medii aevi, I: Eberhardi Bethuniensis Graecismus*, ed. I. Wrobel, Bratislava, 1887), pp. 51–65), decorated with initials alternately red or blue, with simple ornament; recovered from use as flyleaves in a binding, with consequent wear and damage, the margins cropped, with some loss of text.

Provenance

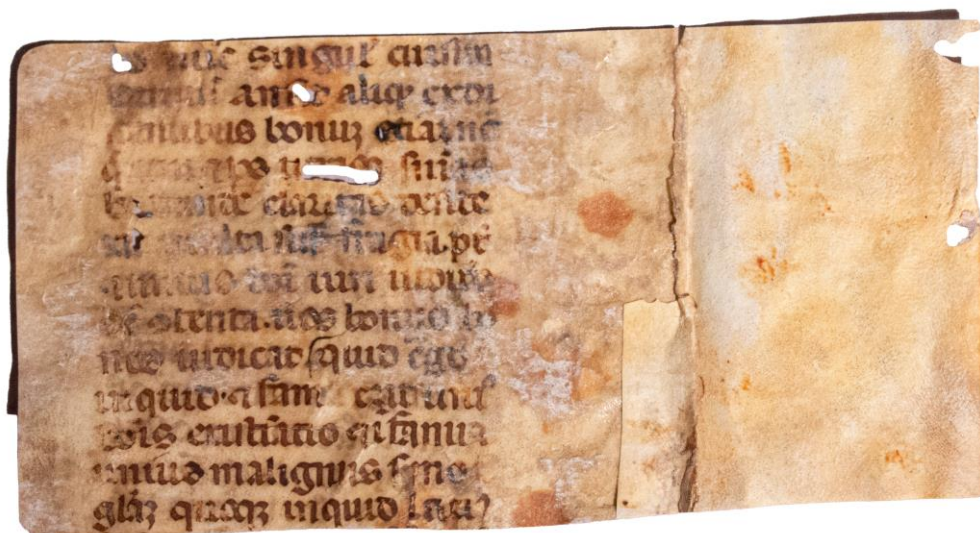
1. Gudran née Bergh (1882–1976) and Sigurd Wandel (1875–1947), painter and Director of the Royal Danish Academy of Fine Arts: from a series of volumes with their bookplate, a collection of 118 fragments, sold in Copenhagen, 6 February 1923, bought by:
2. Max Nielsen, who sold 68 volumes (most with only one or two fragments each) to Miss Shirley Farr for the University of Chicago (de Ricci, *Census*, I, 1935, p. 592), and another 18 to:
3. Karl Alexander Jacobsen (1885–1956); by descent to his son:
4. Ole Lars Jacobsen (1915–1996); the present leaves from a volume of fragments from five manuscripts, with their bookplates; sold at Sotheby's, 17 June 1997, part of lot 12.



30. Two fragments from Seneca the Younger (c. 4 BC – 65 CE), *Moral Letters to Lucilius*, no. 102, in Latin, manuscript on vellum [Italy, 15th century]

£750

c. 150 × 150 mm and c. 80 × 155 mm, each fragment with 13 lines of one column from a book written in 2 columns, 52 lines in all, written in a fine rounded Italian gothic bookhand, the text comprising parts of Ep. 102:11–17 (“nunc singulis cursim ... gloriam quoque inquit latius” continuing on the next fragment: “fusam intellego consensum enim multorum exigit ... quia aliud sentire non possunt”; and “claritatem esse laudem bonorum a bonis redditam ... non verba illi benigna homin[um]” continuing on the first fragment “[homin[um] sed iudicia promittimus ... laus alit artis non”, recovered from use in a binding, with consequent damage, stains, worming, etc., but the text mostly clear and legible and each fragment with one or two wide margins



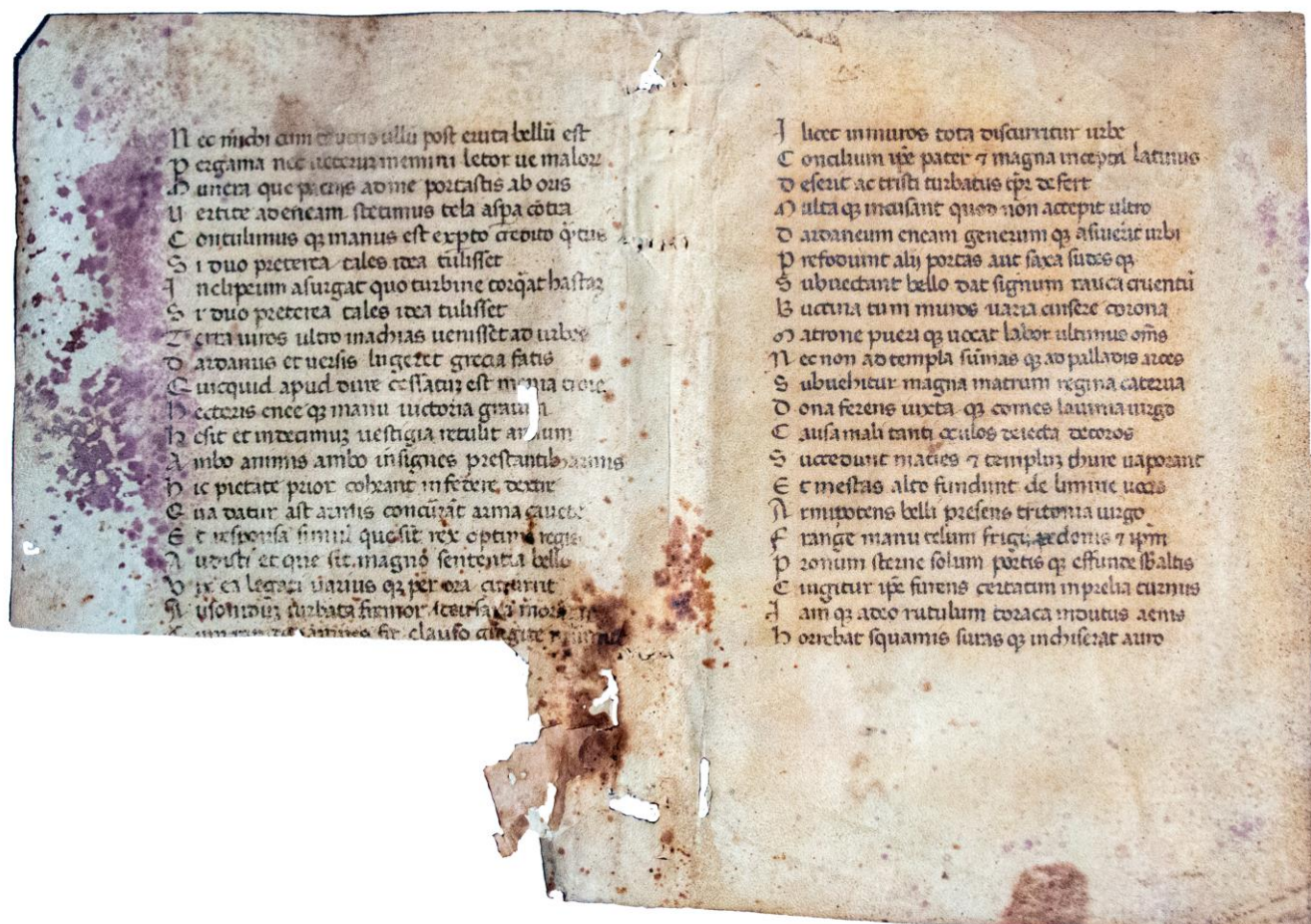
31. Virgil (Publius Vergilius Maro, 70-19 B.C.), *Aeneid*, in Latin verse

[Italy, 14th century]

£2,400

A bifolium, 21 lines, gothic script, on vellum, 193 x 278 mm., lacking one lower margin, recovered from a binding; Sotheby's, 17 December 1991, part of lot 12, to Quaritch.

A pre-Renaissance manuscript of the greatest text of Roman literature; from the *Aeneid*, book XI, lines 258-98, on the Latins' discussion about accepting the Trojan refugees, and lines 468-509, on Turnus arming his city for defence against them. Formerly used as a wrapper around a volume of archives dated 1599-1603.



32. Leaf from William of Auxerre, *Summa Aurea* (on Peter Lombard's *Sentences*), in Latin, manuscript on vellum [France or Southern Netherlands (Paris?), 13th century (last? quarter)]

£1,500

c. 310 × 201 mm, ruled for two columns of 57 lines, written in a gothic 'university' hand, with rubrics in red, paraphs alternately red or blue, running titles "L[iber]" and "III" in alternate red and blue letters, one two-line red initial with blue flourishing, recovered from use in a bookbinding, with consequent cockling, creases, staining, small holes, etc.

William of Auxerre (c. 1150–1231) was a French theologian and philosopher, and the first medieval writer to compose a systematic treatise on free will and natural law. His studies included Classical Greek philosophical works, and in 1231 was part of a papal-commissioned team engaged to censor the works of Aristotle. Others had seen these works as corruptive of Christian faith, but William proposed that rational analysis of the faith be allowed. Following this, Pope Gregory IX instructed him to reorganise the plan of theological studies in the University of Paris along such lines, but William died before plans saw fruition. The present manuscript contains part of his compendium on the four books of *Sentences* by Peter Lombard, known as the *Summa aurea* or *Summa super quattuor libros sententiarum*. It was composed between 1215 and 1220 and treats such theological matters as God as one nature in three persons, creation, man, Christ and the virtues, sacramental worship, and the Last Judgement.



[illegible]

A complete gathering of Vincent de Beauvais' *Speculum Historiale*
from the libraries of Guillaume Libri and Thomas Phillipps

33. Vincent of Beauvais (OP, c.1184-c.1264), *Speculum historiale*, universal history, in Latin.

[France (Paris), c. 1400 or very early 15th century]

£7,500

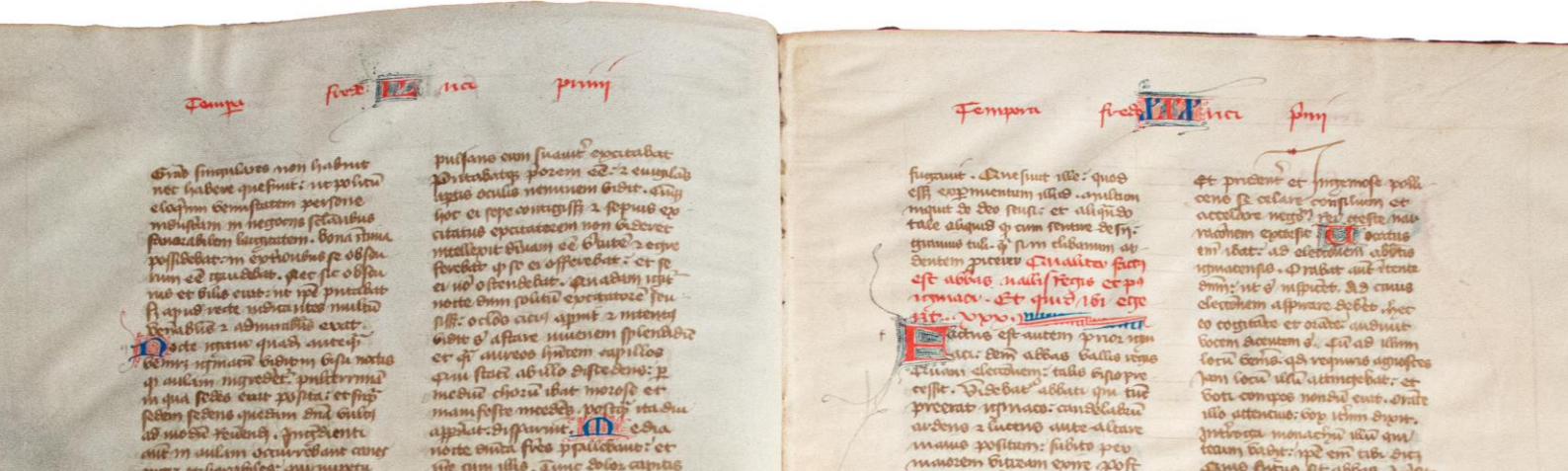
8 leaves (a complete gathering, still stitched), 2 columns, 47 lines, red and blue initials with decorative penwork, on vellum, 362 x 260 mm, perfect condition, in a brown cloth folder.

From book XXIX (here called 'XXX'), caps. xxix-xlvi, events for the years 1172-88 in the reign of the emperor Frederick Barbarossa, including the life of Peter Monoculus, abbot of Clairvaux (d. 1186), progress in the Crusades, Joachim of Fiore, the dangers of astrology, wars between France and England, and the loss of the True Cross in 1187: cf. *Speculum Historiale ab eximio doctore Vincentio almeque belvacensis*, Venice, 1494, fols. 386v-389r.

From an important manuscript which belonged successively to:

1. Guglielmo Libri (1803-1869, Sotheby's, 1 June 1864, lot 71, to Boone),
2. Sir Thomas Phillipps (1792-1872, his MS 24654, Sotheby's, 24 June 1935, lot 74), bought then by
3. H. R. Creswick (1902-1988), who removed several loose quires, including this one, before having the manuscript rebound.
4. The bound book itself is now in the Schoenberg Collection at the University of Pennsylvania, LJS 16. The decoration of the Schoenberg volume includes the cascading borders of red and blue half fleurs-de-lys, characteristic of manuscripts made for the French royal family, including the Duc de Berry.

A single bifolium from the manuscript was Bloomsbury, 4 December 2018, lot 19 (£1900, hammer). A further two bifolia were sold at the Marvin Colker sale at Christie's, 12 December 2022, lot 111.



Sumptuous gold illuminated historiated initial depicting God at the moment of Creation

34. Vincent de Beauvais (c. 1184/1194 – c. 1264) *Speculum historiale*. Bifolium on vellum with large illuminated historiated initial [France, c.1430]

£15,000

Bifolium size 550 x 388 mm (initial approx.. 8 x 9 cm). A standing figure holding a book within a 'D' of 'Deus est...', on the ground of decorated gold illumination. The initial in a blue made up of acanthus leaves breaking out of a square of gold with delicate floriate sprays of red, blue and gold surrounding two sides. The stem of the initial drops between the text columns to the base of the leaf, breaking out again in a large spray of colourful flowers.

The text is the opening of the *historiale*, Chapter 1 and is a very impressive opening. The text on the facing leaf is a Table of Contents, rubricated in red. The beginning of the text starts with 8 lines of a gothic hand (7 of which are the depth of the initial) and then flows into a smaller and more informal, heavily abbreviated hand. There is a running head in red ink at the head of the leaf reading '*specula historial*'.

This is the opening of the *Speculum historiale*, a history of the world to the 1240s in thirty-one books comprising 3,793 chapters. It is the third part of the *Speculum maius*, 'The Great Mirror', a monumental encyclopaedia which was an attempt to encompass all forms of knowledge.

Vincent de Beauvais, a Dominican scholar, lived during the 13th century, with uncertain birth and death dates. He likely began his career at Paris's Dominican house around 1215-1220 before moving to the monastery in Beauvais. Vincent served as a "reader" at Royaumont monastery between 1228 and 1235. He authored "The Great Mirror" by 1244, supported by King Louis IX and others, including Queen Margaret of Provence. Vincent's works encompassed diverse subjects, including moral principles and education. He sent completed sections of his *Opus* to Louis IX and Thibaut V between 1260 and 1264, the year of his death.



35. A leaf from Cicero, *De inventione*, in Latin, decorated manuscript on vellum
[Italy (perhaps Florence), 15th century (second half)]

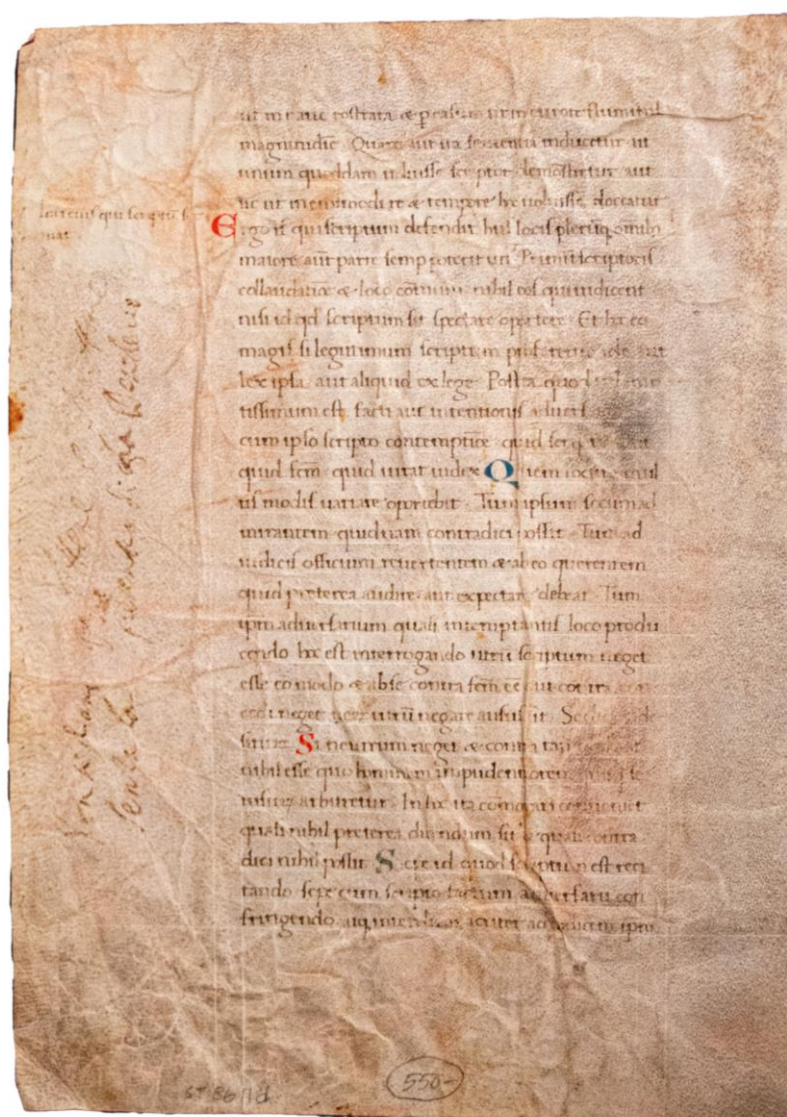
£2,500

c. 220 × 158 mm, preserving the prickings at the fore-edge, ruled in drypoint for 28 lines, written above top line in Humanistic minuscule, the text comprising book II, paragraphs 122–26 (“haberet in testamento ita scripxit [sic] ... interdum acriter ad iudicem ipsum”), decorated with one-line initials alternately red or blue; recovered from use as an archival wrapper, with consequent creasing and a two-line inscription in 17th(?)–century script in one margin.

Provenance

Serendipity Auctions, San Francisco; two leaves, acquired by:

Phillip Pirages: his Catalogue 47, 2002, no. 164, with his stock number and price in the lower margin in pencil, “ST8611d” and “550–” encircled; the other was later Bloomsbury Auctions, 4 December 2018, lot 27.



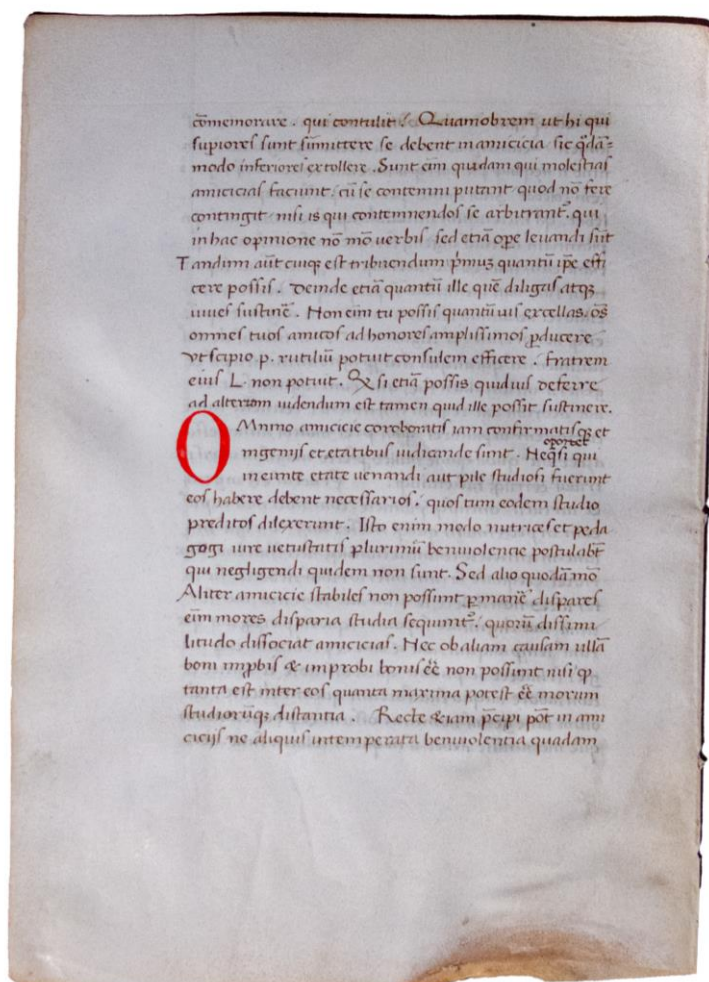
36. A bifolium from Cicero, *De amicitia*, in Latin, decorated manuscript on vellum
[Italy, mid-fifteenth century]

£2,500

Each leaf c. 211 × 150 mm, ruled in leadpoint for 27 lines written in Humanistic script, below top line, the text comprising part of chapters 64–75 ("amici anteponat suo? ... intemerata benivolentia [sic] quadam"), decorated with a three-line initial in red and a one-line one in blue; a natural imperfection of the vellum at the lower edge, otherwise in pristine condition

Provenance

1. ? Sir Ashton Lever (1729–1788): possibly the manuscript with his bookplate, sold as 'The Property of a Gentleman' at Sotheby's, 17 July 1950, lot 15 (as suggested by Christopher de Hamel), although this was recorded as having 28 lines per page not 27.
2. Bernard Rosenthal (1920–2017), bookseller of London, San Francisco, and Berkeley: other leaves sold by him are a bifolium now at the University of Virginia (MS 9772.a.6) and a leaf at the University of Colorado at Boulder (MS Thomson 31; see Julia Boffey and A.S.G. Edwards, *Medieval Manuscripts in the Norlin Library & the Department of Fine Arts at the University of Colorado at Boulder: A Summary Catalogue* (Pegasus Press, 2002), p. 74); this leaf bought in 1970 by:
3. Professor Ennio Rao, of the University of North Carolina at Chapel Hill



Complete gathering of 10 leaves of Cicero's Epistolae, C15th

37. Cicero (Marcus Tullius Cicero, 106-43 B.C.), *Epistolae ad familiares*, in Latin
Italy, second half of the fifteenth century

£3,000

A complete gathering, 10 consecutive leaves, 40 lines, headings in pale red, blank spaces for initials, on paper, 293 x 207 mm., stitched.

From the opening of a manuscript, epistles I:i to II:xii, 22 letters altogether, mostly to Publius Lentulus 'Spinther', governor of Cilicia and Cyprus, Gaius Scribonius Curio, and Marcus Caelius Rufus, the orator defended by Cicero in the Pro Caelio. The text descends from the manuscript from Lorsch, discovered by Coluccio Salutati in 1392, and was regarded by the humanists as the most intimate and personal text of antiquity.

Provenance

Sotheby's, 18 June 1991, lot 89, to Quaritch.



Gorgeous and heavily decorated illuminated leaf, France c.1420

38. Leaf from a large Missal, probably made for a member of the Mourin family of Picardy, in Latin, illuminated manuscript on vellum

[northern France (most probably Paris or Picardy), first half of the 15th century (c. 1420-30)]

£1,500

Single leaf, with double column of 29 lines of two sizes of a rounded gothic bookhand, original folio number in red in French style ("xx" above "iiii" followed by "iiii" = quatre-vingt quatre, ie. 84) in French style, capitals in ornamental penstrokes touched in pale yellow wash, rubrics in red, 2-line initials in alternate red or dark blue with contrasting penwork, one large initial 'M' (opening "Michi autem nimis ...", the introit for the Feast of St. James the Greater) in dark pink decorated with white penwork, on blue and gold grounds and within a thin gold frame, a gold and coloured bar border extending from that and framing three sides of the text, with full decorated border of hairline foliage with coloured flowerheads and gold bezants, as well as sprays of coloured and gilt acanthus leaves at corners and midpoint of outer margin (the latter in mirrored style championed by Paris book production of period c. 1410-20), coat-of-arms in centre of bas-de-page, small erasures to parts of the arms as well as a few smudges and small spots, else in excellent condition, 300 x 228 mm.; in gilt frame with inset panels of old faded red velvet.

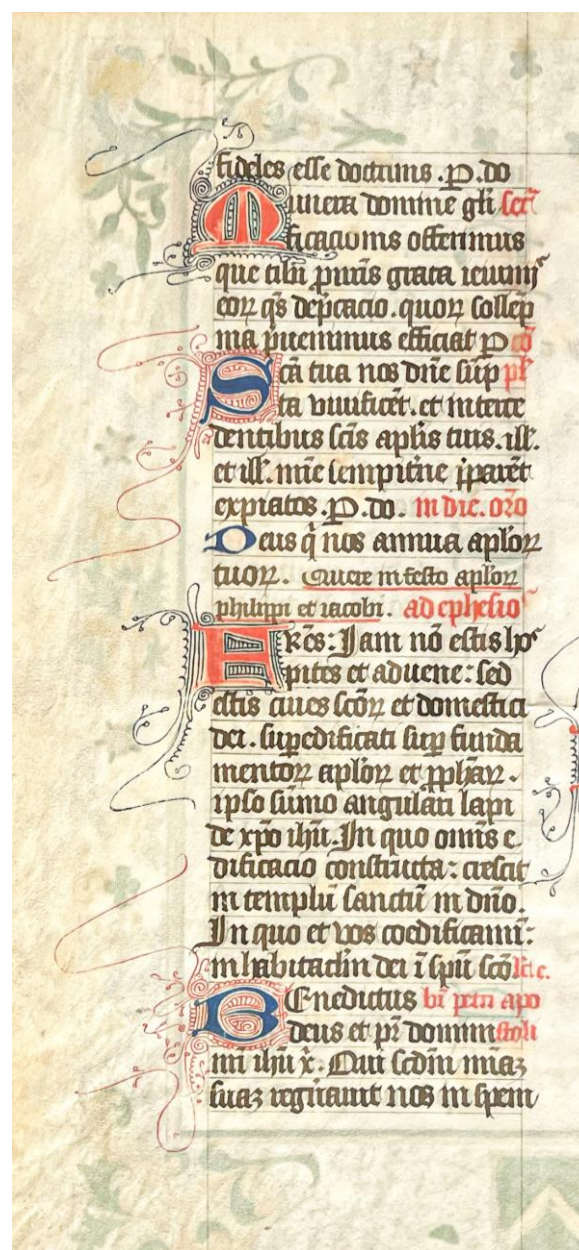
Provenance

1. From a large and appealing Missal, produced in a style championed by Parisian artists in the first third of the fifteenth century. The arms in the bas-de-page (azure with a charge chevron d'or) once had small details in each of the three compartments, but these were painted over the main body of the arms in liquid gold and have been mostly erased by a later owner. That which remains at the foot of the arms suggests these were stars, and thus these arms are identifiable as those of the Mourin family of Picardy (for a medieval example, compare that on fol. 51r of the thirteenth-century Armorial le Breton [Paris, Archives Nationales, AE I 25, no. 6 (MM 684)], identical except that those have three single stars instead of clusters of them).

2. Recently reappearing, misidentified, in the German booktrade.

The parent book:

The large size of this leaf suggests that it was commissioned by a member of the Mourin family for a church they patronised, and most probably given to that community for use in services there.



fides esse doctus. p. do
Quia domine gli *scilicet*
fiamus offerimus
que tibi p.uis grata ieiunij
cor. q. de peccato. quor. collep
ma puenimus efficit p. d.

*S*ca tua nos dñe sup. p.
ta uiuificet. et in te
dentibus scis aplis tuis. ill.
et ill. mie tempore p.aret
expiatos. p. do. *in die. oro*

*D*aus q. nos annua aplor.
tuor. *Quare in festo aplor.*
philippi et iacobi. *ad epistolam*

*R*es: Jam nō estis ho
pites et aduene: sed
atis aues scōr. et domestica
dei. sup. edificati sup. funda
mentor. aplor. et pphaz.
ipso sumo angulati lap.
de xpo ihu. In quo omnis c.
dificatio constructa: aelat
in templi sancti in dño.
In quo et vos coedificamini:
in habitadine dei i. spū scō. *scilicet.*

*B*enedictus *bi p. p. apo*
deus et p. dominus *apli*
mi ihu x. Qui scdm. miaz
suar. regitant nos in spem

uite p. resurrectione ihu xpi
ex mortuis. In hereditatem i
corruptibile: et in contami
natam et in marcescibilem
conseruatam in cel. in uolunt.
qui in uirtute dei custodiu
p. fidem et salutem patamur
uelari in tpe nouissimo. In q.
exaltabitis modici nūc si o
portet vos cōtūstari in uarijs
temptationibz. ut p. batio fidei
ure multo p.aoio: sit auro.
quod pignem p. batur. Et po
igitur passo in carne delicta
p.atis: ut iam nō homi deli
deris: sed uoluntati dei serui
amus. *scilicet autem aplor. :-*

*I*n diebus illis: Respon
des petrus et apli. Dixit
ad p. d. m. Obedire oportet
deo: magis q. hominibus. De
patru nror. suscitauit ihu
que vos in cernitibus suspen
dentes in ligno. Ihū deus pu
apem et saluatore exaltauit
dexta sua: addenda peniten
ciam istis: et remissionem peccor.
Et nos sumus testes hor. nec
hor. et sps scs quem dedit de.

A unique local record of the gifts and legacies
left to a church or monastery in Spain C15th-C18th

39. Substantial fragment from the Calendar of a choirbook, profusely used to record gifts and legacies to the ecclesiastical community that used the book, and the services that had to be said for the deceased, in Latin with numerous later Spanish additions, large manuscript on vellum
[Spain (probably south-east, perhaps vicinity of Guadix el Viejo in Granada), late 15th century with additions of 15th/18th century]

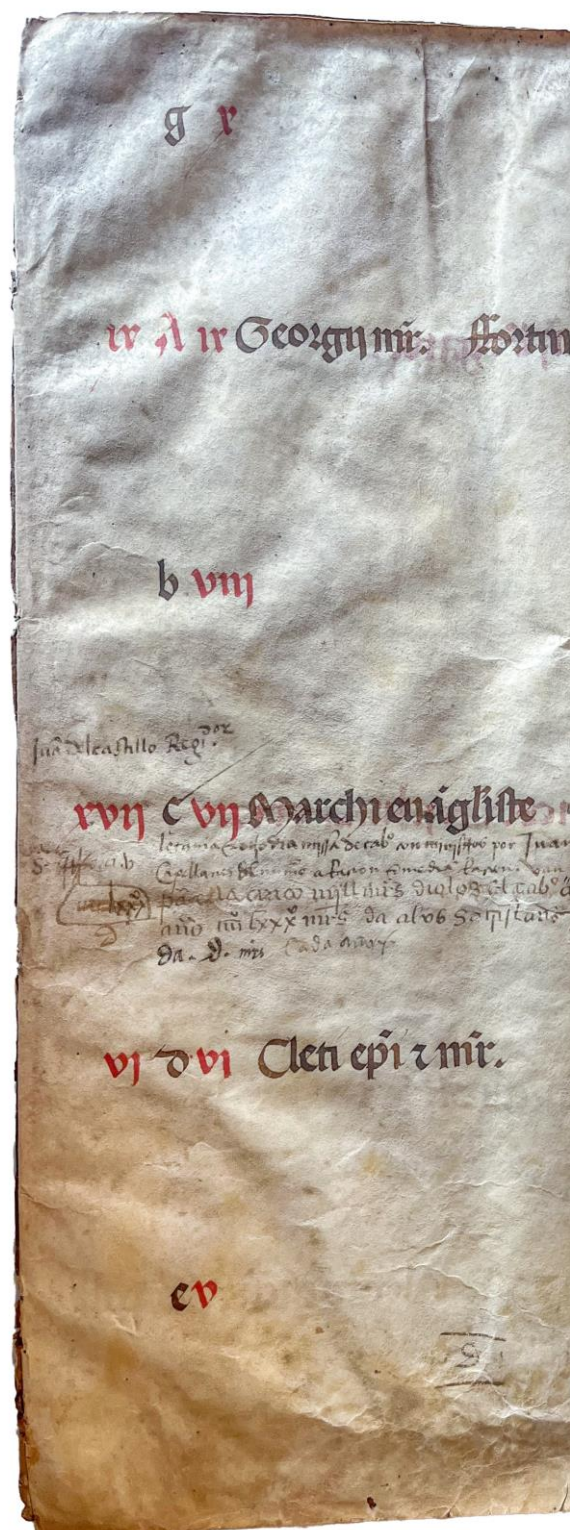
£1,500

5 leaves (2 bifolia followed by a single leaf), containing catalogue entries for April, May, June and July, main entries of months and saints' feasts in red and brown ink in angular late medieval bookhand, many layers of fifteenth to eighteenth-century additions in various vernacular hands (many dated, and some written over earlier erased entries), some stains, tears to edges of leaves and vellum somewhat cockled throughout, overall fair condition, 385 x 270 mm.

Text:

This manuscript contains a unique local record of the gifts and legacies left to a church or monastery in Spain from the close of the Middle Ages to the foothills of the modern world. The entry for 1 May contains the feast of St. Torquatus 'and his associates' – a missionary to Spain thought by legend to have lived in the first-century CE., and patron saint of Guadix el Viejo in Granada. The saint's relics were evacuated from Guadix as the Muslim invaders advanced in the eighth century, and returned after the Reconquista in 1592. This manuscript may have been produced there as part of the ceremony of the return of the relics of this important local saint. Today the church holds the saint's arm, jawbone and heel. Somewhat scandalously, it has been recently suggested that this saint may, in fact, be a Christianisation of the pagan god, Bandua (worshipped in Iberia by the Gallaeci and the Lusitanians).

The records here are, almost certainly, recorded nowhere else, and this manuscript is completely unstudied and unknown.



rm fm Vitalis m̃r.

m g m petri m̃r. ij Rogatōe.

An Entropy epi z m̃r.

Et votum populi ad sanctum Saluatorem.

El día de sancto Philippi y sancto iago se dice un Anunciasio y vigilia y otro día misa de Defuntos con misas para de Anna Sanchez mujer de Juan Pascual por las 33. cruas y Beneficiados y capellanes del numero a Racion y media Racion y tres misas una por su padre y otra por su madre y otra por el dño Juan Pascual humilde, Dexo 3000 mill mrs / ser áno mill pa el Anuncio y los mill mrs para las tres misas que han de decir. Los Beneficiados a 33. mrs cada uno para excoñer mrs pa serano Juan / sacristanes acenno mrs han de Doble / ganna asinbdo. 428. Doss misas 68.

El día de sancto Philippi y sancto iago se dice un Anunciasio y vigilia y otro día misa de Defuntos con misas para de Anna Sanchez mujer de Juan Pascual por las 33. cruas y Beneficiados y capellanes del numero a Racion y media Racion y tres misas una por su padre y otra por su madre y otra por el dño Juan Pascual humilde, Dexo 3000 mill mrs / ser áno mill pa el Anuncio y los mill mrs para las tres misas que han de decir. Los Beneficiados a 33. mrs cada uno para excoñer mrs pa serano Juan / sacristanes acenno mrs han de Doble / ganna asinbdo. 428. Doss misas 68.

m b Madia philipi z iacobi. Torq̃ti epi d̃f r̃sacioz

Al día de sancto Philippi y sancto iago se dice un Anunciasio y vigilia y otro día misa de Defuntos con misas para de Anna Sanchez mujer de Juan Pascual por las 33. cruas y Beneficiados y capellanes del numero a Racion y media Racion y tres misas una por su padre y otra por su madre y otra por el dño Juan Pascual humilde, Dexo 3000 mill mrs / ser áno mill pa el Anuncio y los mill mrs para las tres misas que han de decir. Los Beneficiados a 33. mrs cada uno para excoñer mrs pa serano Juan / sacristanes acenno mrs han de Doble / ganna asinbdo. 428. Doss misas 68.

cm ñs Athanasij. epi d̃f

rrr dv Iuuentio s̃c̃e crucis. Alexiō enēti z theodoli.

El día de sancto Philippi y sancto iago se dice un Anunciasio y vigilia y otro día misa de Defuntos con misas para de Anna Sanchez mujer de Juan Pascual por las 33. cruas y Beneficiados y capellanes del numero a Racion y media Racion y tres misas una por su padre y otra por su madre y otra por el dño Juan Pascual humilde, Dexo 3000 mill mrs / ser áno mill pa el Anuncio y los mill mrs para las tres misas que han de decir. Los Beneficiados a 33. mrs cada uno para excoñer mrs pa serano Juan / sacristanes acenno mrs han de Doble / ganna asinbdo. 428. Doss misas 68.



Two leaves from a codex of the *Mohtashar dar Elm-e Ta'srif*
(a compendium on anatomy) by Abū'l-Mağd al-Bayḍāwī C16th / C17th

40. Two illuminated consecutive leaves on paper once belonging into a manuscript of the famous Persian [13th century] anatomical digest *Mohtashar dar Elm-e Ta'srif* ('A Compendium on the Science of Anatomy'), major work of the physician **Abū'l-Mağd al-Bayḍāwī**. These two folia come from Persia, possibly Eşfahān, and were likely realised during the late 16th or early 17th century.

£3,800

Leaf average dimensions: c. 390 x 255 mm; written space measurements: c. 255 x 165 mm; Persian (with some Arabic) text arranged on a 23-line single column, penned in a neat Persian *nast'liq* calligraphy slightly influenced by the classical *tulu'at* style – maybe because the latter was more suitable for large format pages, in black ink, with chapter titles marked by rubrication in light red ink.

Both leaves are heavily and lavishly illuminated. The décor of the bifolium containing the first part of the text (consecutive on both leaves, we'd like to note), which occupied the immediately preceding page in the original manuscript, as well as that of the following leaf, can be described as "Chinese scenes", as all the illuminated elements clearly combine to form such a pictorial environment on both leaves.

In the upper half of the first bifolium, the artist has painted a group of eight very similar plants, with fleshy pink or red flowers edged in yellow blooming atop tall leafy stems with green or bluish roots, perhaps describing a pleasant landscape for purely aesthetic purposes. On the lower level, human figures are concentrated in groups (towards the centre, however, we notice two more plants, similar to the others, that bring the total of the vegetal elements to ten). On the right (from top to bottom) we notice a pair of dignitaries in monochrome robes with very long sleeves (in orange the rightmost official and in a pinkish tunic his interlocutor) and black Chinese headgear, as they talk to each other. Further down, slightly to the right, a man in headdress and work clothes, again in "Chinese fashion", spades a meadow on which a small white dog wanders. On the left, we spot a further group of three dignitaries (one of whom appears to carry a small dark round shield) dressed similarly to the others,



while below an enthroned king (well recognisable by the golden crown on his head) listens to another dignitary reading a text to him, in the presence of a courtier.

As of the second leaf, which is even more richly illuminated, the very same patterns repeat themselves, with little variations. Again, analysing the miniatures from right to left and from top to bottom, we recognize a top level in which three plants similar to the previous ones are depicted. Immediately below the king, who sits cross-legged on a bed or sofa, is offered what appears to be food (or medicine?) on a plate by a dignitary, while at the bottom of the page a farmer is caught in the act of mowing a field, surrounded by four of the same plants. On the left leaf we have two plants on top, a group of three dignitaries of different size, the right (and taller) one holding a large white writing tablet. Just below, two more plants pop up on the leaf, and at the lowest level of the page a court scene takes place, where the king, crown on his head, sitting cross-legged on his throne, is addressing a kneeled person who holds a dignified, yet humble behaviour. Aside of the king a soldier witnesses the scene, sword drawn, ready to carry out the monarch's order. Another colourful plant blooms between the king and his kneeled subject.

Both leaves have been preserved to this day in very good condition, except for some waterstains, a major one in the centre of the inner edge and others less extensive along the same line and at the upper margin in the centre of both bifolios, as well as some stains, tiny trimmings and minor signs of time. Very small wormholes, that did not cause any significant text loss, have been roughly repaired here and there on both folios.





آن اعصاب است باید که در آنکس صلاح فوق باشد تخصیص اعصاب حرکت و انبات اجسام
از دماغ جوهریست در غایت نرمی مقتضی حکمت زدی برنج طبع نیست پس برای عروق
بمقتضی حکمت سردی غشای خلیفه و در دماغ ساخت و جهت مکان و محل فقرات
و عظام صلبی آفرین تا با وجود آنکه اساس بدن متعلق سایر عظام است مسلک و
غشای نیز که مبدأ الیاف اعصاب است باشد و غشای در وسط آن از آفات مصون محفوظ ماند
فقره مهری کردن و مهری پشت است و آن استخوانیست که مهر و منفذ غشای است و صلب
عضو نیست مؤلف از فقرات که بعضی با بعضی مرتبط اند و ابتدا این عضو از منتهی عظام
و ابتدا آن آخر عصعصر است و این عضو را نخویفست ممتد در طول و از اصابت عضو
که محیط است بر غشای و این استخوانیست که در وسط آن سوراخیست که مهر و منفذ غشای است
و صلب عضو نیست مؤلف از فقرات که بعضی با بعضی مرتبط اند و ابتدا این عضو از منتهی عظام
تحف است و انتها آن آخر عضو است و این عضو را نخویفست ممتد در طول که محیط
بر غشای و این فقرات منقسم است بر پنج قسم اول فقرات عتق و آن هفتست و دوم فقرات
ظهر و آن دوازده است سیوه فقرات بطن و آن پنج است چهار فقرات عجز و آن سه است
چنانچه مجموع فقرات سی عدد باشد و هر فقره را چهار زایده هست از طرف میزد و سی
از بالا و زیر و از آنجا خوانند و بعضی از فقرات را زایده باشد و بعضی را هشت
زایده باشد و فایده این را زایده نیست که اتصال هر یک را یکدیگر بواسطه آن منهدم و
باشد و غیر این را زایده که اتصال مفصل برانست فقرات را زایده دیگر هست و فایده آن
حصن و وقایه است و بعضی از آن به نبات سلاح است و این قسم را زایده استخوانها
عریض باشد و از طول فقرات ناشی شده باشد و از این نجه از پس فقرات ناشی شده باشد از آن
سول و سناس کویند و آنچه بر عین و بیه را باشند این اجناس کویند و فقرات را غیر از این تقیه
و شطالی تقیه دیگر هست که مهر اعضا و عروق است و از این تقیه در بعضی فقرات تمام
یک فقره باشد و در بعضی از آن مشترک باشد میان دو فقره و در بعضی نصف دایره تمام
باشد و در بعضی که در بیشتر محسوب موضع و ذکر آن خواهد رفت **فصل ششم**



در شش فقره از این



آسانتر باشد و اگر فقرات فوقانی سه باشد و تحتانی سه سلا درین حرکت بیشتر باشد
 بدین واسطه فقرات عمیق صفت آفرین تقدست به هانه و حرکت سر عین و بسیار بمفصل
 سر است با فقره اول فقرات کردن چه در طرف بالا فقره اول از عین و بسیار و فقره هست
 که دو زاید استخوان قاعده سر که از اعظم وندی خوانند در آن نشسته است که چون
 سر میل بطرف عین کردن زاید بسیار مرتفع میشود و چون سر میل بسیار کردن آید می
 مرتفع میشود و حرکت سر بقدام و خلف بمفصل سر است با فقره دوم فقرات کردن آنچه
 پیش فقره دوم زاید طویل ناشی شدن است و در باندن فقره اول از پیش تخلع فقره
 کرده است و سر آن مستقیم است و در فقره که از اعظم وندی که از استخوانها سر است
 و حرکت سر بقدام و خلف بد از است و آن زاید راسن میگویند پیش جالبینوس است
 که محاذی این سر در فقره اولی زاید است که دعاه من است تا در حرکت سر بواسطه
 این دعاه وضع سر محفوظ باشد هر که که سر حرکت بقدام و خلف میکند فقره اول
 از فقرات کردن تا فقره دوم همچون یک فقره شود و در حرکت عین و بسیار فقره دوم با فقره اول
 همبند است و در فقره اول از فقرات کردن در سوراخ کوچک هست از در جان از طرف
 بالا و منفذ اعصاب است و هیچ اشتراک دو ثقبه با فقره دوم ندارد و پیش بعضی از
 تشریح آنست که فقره اول الجناح نیست اما از عجا و من الجناح دارد و حیث قال
 هذه الفقرة لا تنسب لها ولها جناحان وجناحا الفقرة الثانية غير مشقوقة و در قانون
 عضل السمع اگر پشته اشاره با معنی کرده است و در بعضی از مقالات این ثقبه مشترک است
 و بیان آن کرده شود چون معلوم است که فقرات آنچه در جانب عصب کوچک نزدیک جفا
 احتمال کند ثقبه آن مشترک باشد پس در فقره از آن ثقبه قوسی از دایره باشد قوس ابر
 فقره دوم کوچکتر از قوس ابر فقره سوم باشد و از آن سیوم کوچکتر از پنجم باشد و علی
 هذا بنده یخ قوس دایره از فقره بالا که میشود و در قوس دایره فقره زدن زاید می شود
 با فقره دوم از فقرات صلی چه در فقره دوم تمام دایره ثقبه در آنست و با هیچ فقره اشتراک
 ندارد بواسطه آنکه این فقره صلابت و حجی تمام دارد و بعد از فقره دوم در فقره دوم



On these Leaves and this Work

According to Ali Akbar Ziaee (see his *Persian Illustrated Anatomy from Timurid Iran*, written in February 2014), this work is the oldest work on anatomy ever composed in the Persian language (quoting): "The oldest text of Islamic anatomy is the al-Mukhtasar fi 'ilm al-Tashrih, by 'Abdu al-Majid al-Bidawi [sic!], written in 620 H".

Even if this work is less known today than other masterpieces of the classical Arabo-Persian anatomy, like the so-called *Tašrīḥ-e Manṣūrī* by the Shirazi physician Manṣūr ibn Yūsuf ibn Elyās (beginning of 15th century) or, even better, the *Zahīreh-e Ḥwārezmšāhī* by the famous Zeyno'd-Dīn al-Ġorġānī (d. AD 1136), this compendium of the Islamic Medieval medical science is of the utmost importance for the history of the Persian culture and language as well.

The handwritten text in our leaves reports a quite extended passage from the first Book (ar., pers.: *kitāb*) of al-Bayḏāwī's medical compendium, i.e.: the final lines of the Fourth, and the entire Fifth Chapter (ar., pers.: *faṣḥ*), as well as the beginning of the Sixth, which deal, respectively, with the "anatomy of the bones of the human *nose* [sic!] and of the lower jaw" (Ch. 4, pers.: *Dar tašrīḥ-e ʿiẓām-e anḥ va fakk-e esfal-e ensān*), with the "anatomy of the vertebrae and their functions" (Ch. 5, pers.: *Dar tašrīḥ-e feqrāt va manfaʿat-e ān*), and with "the anatomy of the neck vertebrae" (Ch. 6., pers.: *Dar tašrīḥ-e feqrāt-e gardan*).

For a thorough comparison with the text, we recommend consulting the reference edition in Persian, namely: *Moḥtaṣar dar ʿElm-e Tašrīḥ - dar tašḥīḥ-o-taḥqīq-e Doktor Seyyed Ḥoseyn Rażvī-Barqī, bā moqaddameh-e Doktor Mehdī Moḥaqqaq*, Tehrān 1387 (pp. 99 – 105 in the PDF format).

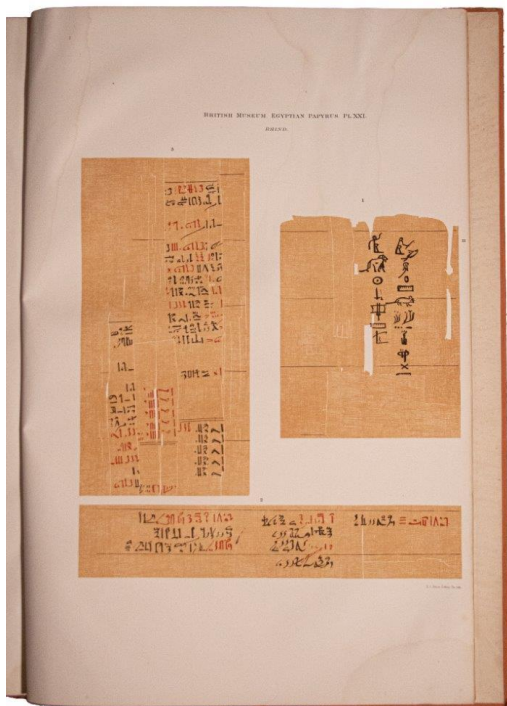
Reference Works

[al-Bayḏāwī, Abū'l-Maġd]: *Moḥtaṣar dar ʿElm-e Tašrīḥ, dar tašḥīḥ-o-taḥqīq-e Doktor Seyyed Ḥoseyn Rażvī-Barqī bā moqaddameh-e Doktor Mehdī Moḥaqqaq*, Tehrān, 1387 ["The *Moḥtaṣar dar ʿElm-e Tašrīḥ*, with the critical edition of the text by Dr. Seyyed Ḥoseyn Rażvī-Barqī, with an introduction of Dr. Mehdī Moḥaqqaq", Teheran, 2008/'09 (the year 1387 in the Iranian calendar)].

Ziaee, Ali Akbar: *Persian Illustrated Anatomy from Timurid Iran* (in: IOSR-JHSS, February 2014, Vol. 19, Issue 2, pp. 49-52).

Reference Books





41. Facsimile of the Rhind Mathematical Papyrus in the British Museum, Printed by the Trustees.

Sold at the British Museum, Longmans 1898

£700

565 x 390 mm. Quarter buckram over paper covered boards with paper label to front. [viii], 21 coloured plates illustrating the manuscript. Pages are in very good condition. Some slight old water stains to board and very slightly showing on the plates. Otherwise a very good copy.

The Rhind Papyrus, also known as the Ahmes Papyrus, is one of the most significant ancient Egyptian mathematical documents. It is a remarkable artifact that offers insight into the mathematics of ancient Egypt, dating back to around 1550 BCE during the Second Intermediate Period.

The Rhind Papyrus is named after Alexander Henry Rhind, a Scottish antiquarian who purchased it in 1858 in Luxor, Egypt. It is also sometimes called the Ahmes Papyrus after the scribe who copied the text. The original papyrus is believed to have been written around 1550 BCE during the reign of the Hyksos rulers in Egypt, although the mathematical problems it contains likely date back to an earlier period.



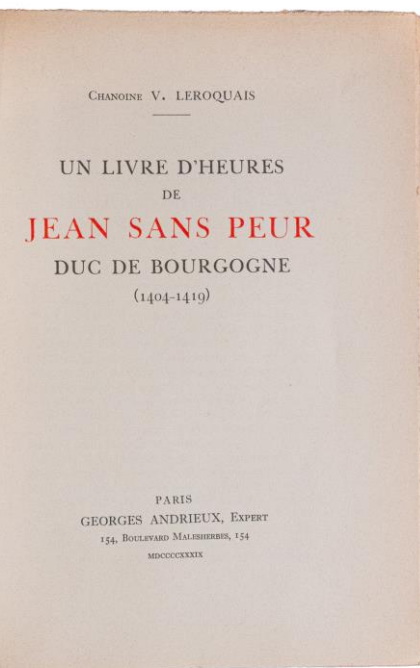
42. Harrison, Rev. Canon F. Treasures of Illumination English MSS of the Fourteenth Century.

London, The Studio Ltd. 1937

£75

295 x 230mm. Hardcover, coloured dustwrapper covered with archival mylar.

48pp + 24 coloured plates each with a half-title and a page of description facing the plate. Each plate has been tipped onto a blank page. Top edge gilt. A very good copy in a very good dustwrapper.



43. LEROQUAIS, Chanoine V. Un Livre D'Heures de Jean Sans Peur Duc de Bourgogne (1404-1419)

Georges Andrieux, Paris, 1939

£30

165 x 230mm. Paper self-wraps, glassine cover. 74pp + 16 plates in black and white. Text in French. A very good copy, the glassine cover is slightly torn in places. Decaded edges.

The Livre d'Heures (Book of Hours) of Jean sans Peur (John the Fearless), Duke of Burgundy, is a richly illuminated manuscript that was created during the early 15th century, specifically between 1404 and 1419, for Jean sans Peur (John the Fearless), the Duke of Burgundy. As a Book of Hours, it is a devotional book intended for laypeople, containing prayers to be recited at the canonical hours of the day.



44. [LIBRI, Guglielmo M.] Catalogue of the Extraordinary collection of Splendid Manuscripts, Chiefly upon Vellum, in various Languages of Europe and the East, Formed by M. Guglielmo Libri. Which will be sold by Auction, S. Leigh Sotheby & John Wilkinson...on Monday 28th of March 1859 and Seven following Days. *London, Printed by J. Davy and Sons 1859*

£350

275 x 190 mm. 260pp + 37 monochrome plates including folding maps and folding plates. Large quarto in half-calf over marbled boards, raised bands and gilt decorated spine. Marbled endpapers with Library label of Manchester Free Libraries to front paste-down. A very attractive, solid copy.

Guglielmo Libri Carucci dalla Sommaja (1803–1869) was an Italian mathematician, bibliophile, and notorious book collector who became infamous for his involvement in one of the most significant cases of book theft in history. His life was a mix of scholarly achievement and criminal activity, leading to a scandal that shocked the academic and bibliophile communities of the 19th century. During his tenure as an inspector, Libri began systematically stealing rare books and manuscripts from libraries across France. He took advantage of his position to secretly remove valuable items, which he then added to his private collection or sold to other collectors and institutions. The thefts were eventually discovered in the 1840s, leading to a major scandal. In 1848, a commission was established to investigate the missing items, and Libri was accused of stealing thousands of rare books and manuscripts. Libri fled to England in 1848 to avoid prosecution. In his

absence, he was tried in France, found guilty, and sentenced to ten years in prison. Despite the conviction, he never served time due to his escape.

45. [Hamilton Collection] Catalogue of Ninety-One Manuscripts on Vellum, illuminated by English (Anglo-Saxon), Byzantine, French, Flemish, Dutch, Burgundian, German, Italian, and Spanish artists, of the VIth to the XVIIth Century, chiefly from the Famous Hamilton Collection, and till Lately in the possession of the Royal Museum of Berlin. Which will be sold by Auction by Messrs. Sotheby, Wilkinson & Hodge...On 23rd May 1889. *London, 1889.*

£500

275 x 180 mm. 79pp Some illustrations within text. Burgundy half calf over buckram. Gilt lettering to spine. Library label of Manchester Free Libraries to front paste-down.

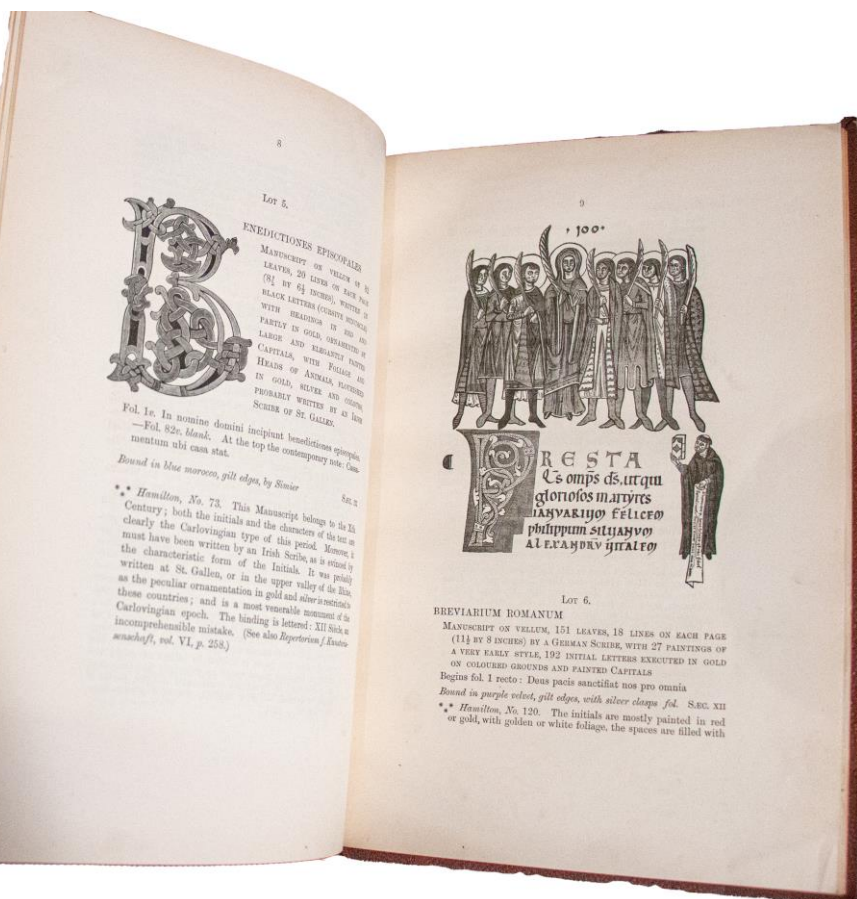
A fine copy of a rare catalogue of manuscripts the like of which will never be in private hands. The first catalogue item is a copy of the Gospels on Purple Vellum, written for Archbishop Wilfrid of York in 670AD and owned by Henry VIII – and described as ‘a manuscript of inestimable value.’

Breslau's copy sold at Christie's in 2005 for \$600.

The Hamilton Collection of Manuscripts is one of the most significant and extensive collections of manuscripts ever assembled, known for its rich diversity and historical importance. This collection, named after the Scottish antiquarian and book collector Alexander Hamilton, 10th Duke of Hamilton

(1767–1852), includes a vast array of documents, manuscripts, and rare books. The collection is particularly noted for its medieval and Renaissance manuscripts, as well as for its connection to several important historical figures and events.

The Hamilton Collection was largely assembled by Alexander Hamilton, the 10th Duke of Hamilton, who was an avid collector of books, manuscripts, and works of art. He was one of the wealthiest and most influential aristocrats of his time, and he used his considerable resources to acquire a wide range of rare and valuable items from across Europe.



46. [Thomas Forbes Kelsall] *Catalogue of Valuable Books and Illuminated and other Manuscripts...The Library of Thos. Forbes Kelsall Esq. ...including Horae, Bibles, Vitae Sanctorum, York Missal and Ritual [&c.]. Which will be sold by Auction, by Messrs. Sotheby, Wilkinson & Hodge... on Monday the 23rd July 1906 and following Day. London, Dryden Press 1906.*

£150

256 x 165 mm. Quarter leather. 73pp + 6 duotone plates finely printed in brown and black.

Provenance: Bibliotheca Lindesiana and Brian Douglas Stilwell library plates to front paste-down.

A very good copy of some interesting and superb manuscript items mixed in with many find books.

Thomas Forbes Kelsall (1799–1872) was an English lawyer, poet, and literary figure primarily known for his close association with the poet and playwright Thomas Lovell Beddoes. Though not widely famous, Kelsall played a significant role in preserving and promoting Beddoes' work after his death, and he is remembered for his contributions to the literary circles of his time.



No. 282.

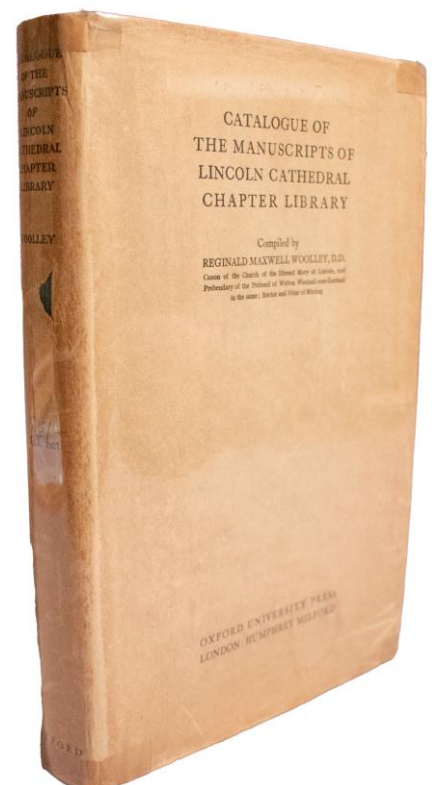
47. Woolley, Reginald Maxwell [Compiled by] *Catalogue of the manuscripts of the Lincoln Cathedral Chapter Library.*

Oxford University Press, 1927

£100

227 x 150 mm 190pp.

A very good copy in a very good dustwrapper (in mylar).

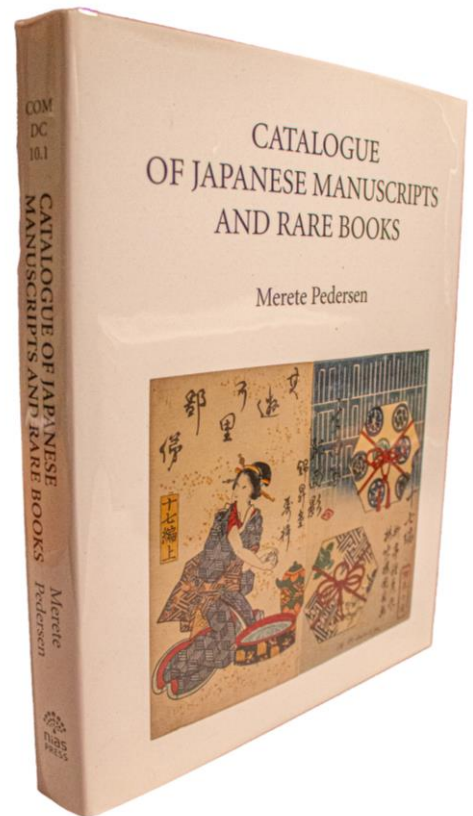


48. PEDERSEN, Merete. Catalogue of Japanese Manuscripts and Rare Books. *Det Kongelige Bibliotek, Copenhagen 2015*

£250

290 x 235 mm. Large quarto. Cloth hardcover, dustwrapper, as new. [xxxiii], 446pp.

This catalogue presents, for the first time in print, the entire collection of early Japanese woodblock-printed books, maps, and single-sheet prints held in the Royal Library, Copenhagen. Spanning the entire Edo period (1603–1867), the collection is particularly strong in works from the latter part of this era, featuring a wide range of literary genres, including Japanese editions of Chinese classical texts. Additionally, the catalogue includes woodblock-printed books and single-sheet prints from the Meiji period (1868–1912).



Ego autem sicut olivaria fructi-
ficavi in domo domini speravi in
misericordia dei mei et expectabo nomen
tuum quoniam bonum est ante conspectum sanctorum
tuorum. *Quid glorialis in maiestate
qui potens es in maiestate. alius.*

In medio ecclesie aperuit os eius
et implevit eum dominus spiritu sa-
pie et intellectus stola glorie indu-
it eum. *Joie ditates et exultationes
thesaurizavit super eum. viginti.*

Ora nobis *apostoli.* *et*
quoniam o. d. ut beati illi. a-
postoli tui quam pervenimus ve-
neranda sollempnitas. et de-
votione nobis augeat et salu-

Ora quoniam domine *seia.* te pro
ut beati apostoli tui. illi tui
effragis in nobis tua mu-
nera tueas. pariter imo

ut annis reatibus. absoluti. a
cunctis etiam precibus etia-

Sacrandum *seia.* me. pro
tibi domine munus offe-
rimus. quo beati. illi. apostoli tui
sollempnia recolentes. purifi-
catione quoniam mentibus meis im-
ploramus. *pro seia.* Equi
et salutare. Te domine supplicat

Preceptis domine sacra *seia.*
mentis suppliciter ex-
oramus. ut mercedem beato
illi. apostolo tuo que pro amore
illius vicaria gerimus so-
lempnitate nobis perficiant ad-
mediam. *pro do. viginti phor.*

Exaudi nos *apostoli.*
Deus salutaris noster et
apostolorum tuorum. illi. et illi. nos
tuare precibus. quoniam donasti.



STEPHEN • BUTLER
RARE BOOKS & MANUSCRIPTS

stephen@butlerrarebooks.co.uk

www.butlerrarebooks.co.uk

+44 (0)7866 695476

fideles esse doctores. p. do

Amunera domine gl' *scilicet*
fidelium offerimus
que tibi p'is grata ieiunij
eor' q's deprecacio. quon' sollemp
nia puenimus efficiat p' *co*

Sc'a tua nos dñe sup' p' *pl'*
ta viuificet. et interce
dentibus sc'is apl'is tuis. ill.
et ill. n're sempit'ne p'paret
expiatos. p. do. *in die. or'o*

Deus q' nos annua apl'or'
tuor'. *Quare in festo apl'or'*
philippi et iacobi. ad ephesio

Ergo: Jam nō estis ho
pites et aduene: sed
estis ciues scōr' et domestici
dei. sup'edificati sup' funda
mentor' apl'or' et p'ph'ar'.
ipso sumo angulārī lapi
de xpō ihū. In quo omīs e
dificacio constructa: aelat
in templū sanctū in dño.
In quo et vos coedificamini:
in habitaculū dei i spū scō *scilicet.*

Benedictus *h' p'm apo*
deus et p' dominus *scilicet*
nri ihū x. Qui scdm m'as
suas regitant nos in spem

uite p' resurrectionē ihū xpī
ex mortuis. In h'editatem i
corruptibilē: et in contami
natam et in maculabilem
conseruatam in cel' in uobis:
qui in uirtute dei custodimini
p' fidem et salutem p'atam re
uelari in t'p'e nouissio. In q'
exaltabitis modicā m'c' si o
portet uos cōtristari in uarijs
tēptacionibz. ut p'baio fidei
u're multo p'ciosior sit auro.
quod pignem p'batu'. Et p'o
igitur passo in carne desit a
p'ctis: ut iam nō homi desi
deris: sed uoluntati dei serua
mus. *scō actū apl'or'.*

In diebus illis: Respon
des petrus et apli: Dixerūt
ad p'dem. Obedire oportet
deo: magis q' hominibus. De
p'atru n'rōr' suscitauit ihū
quē uos intermisistis suspen
dentes in ligno. Huic deus p'ri
cipem et saluatōrē exaltauit
dexta sua: ad dandā peniten
ciam isrl'. et remissionē p'ctor'.
Et nos sumus testes hor' uer
bor': et sp's sc's quem dedit deus