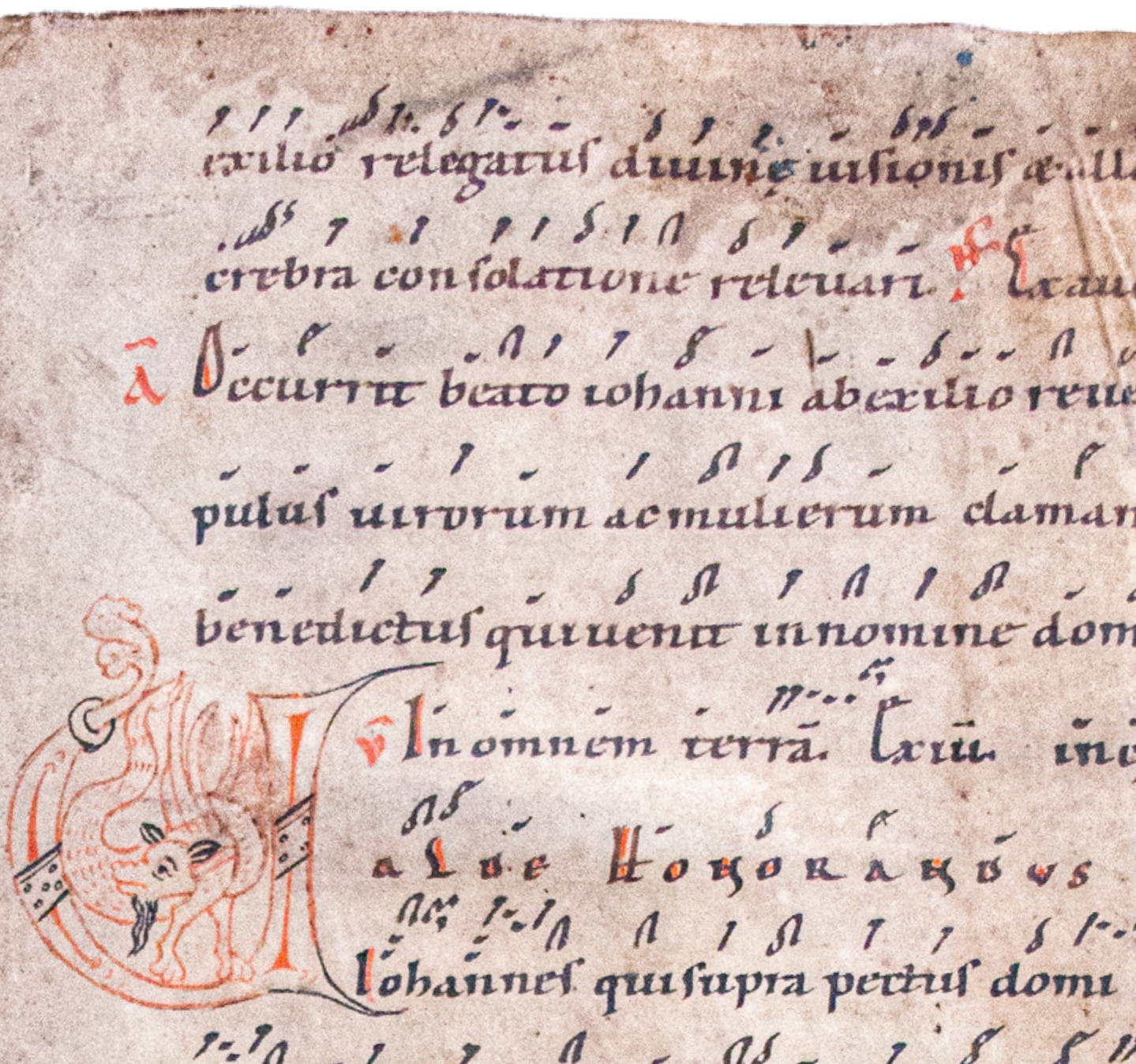


Stephen Butler

MANUSCRIPT LEAVES · CODICES

FROM THE 8TH TO THE 17TH CENTURY

AUTUMN 2025



Stephen Butler

CONTACT · +44 (0)7866 695476
+44 (0)1908 511625

EMAIL · STEPHEN@BUTLERRAREBOOKS.CO.UK

WEBSITE · WWW.BUTLERRAREBOOKS.CO.UK

BANKERS: HANDELSBANKEN

SORT CODE · 40-51-62

ACCOUNT NUMBER · 49639359

SWIFT CODE · HANDGB22

STERLING ACCOUNT · IBAN: GB17 HAND 40516284862512

VAT NUMBER · 358 4868 43

ADDRESS · MOORGATE HOUSE, 201 SILBURY BLVD,
MILTON KEYNES, MK9 1LZ

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.

ALL MANUSCRIPTS SOLD ABROAD WILL REQUIRE AN EXPORT LICENCE.
PLEASE ALLOW AN ADDITIONAL 2 WEEKS FOR CLEARANCE.

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. ADDITIONAL

PHOTOGRAPHS ARE AVAILABLE ON REQUEST.

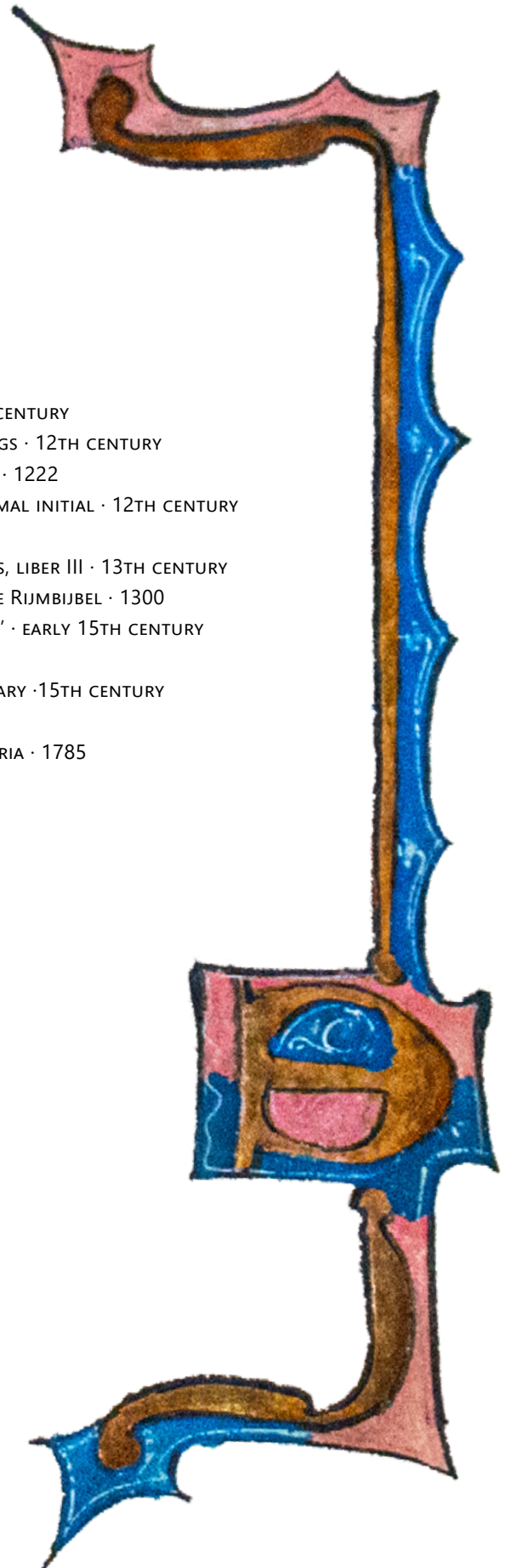
COVER PHOTOGRAPH IS ITEM 4.

Stephen Butler



INDEX

- 4 JEROME · BIFOLIUM AND CUTTING · 8TH CENTURY
- 6 LECTIONARY LEAF · WITH PASCHAL READINGS · 12TH CENTURY
- 8 CORNHILL, WILLIAM DE · LATIN CHARTER · 1222
- 10 CHOIRBOOK CUTTING · WITH A LARGE ANIMAL INITIAL · 12TH CENTURY
- 12 PSALTER · 13TH CENTURY
- 16 AVICENNA · LIBER CANONIS DE MEDICINIS, LIBER III · 13TH CENTURY
- 18 VAN MAERLANT, JACOB · LEAF FROM THE RIJMBIJBEL · 1300
- 20 LEAF FROM A BOOK OF HOURS · INITIAL 'D' · EARLY 15TH CENTURY
- 22 MISSAL · 15TH CENTURY
- 24 BENEDICTINE · PRAYERS TO THE VIRGIN MARY · 15TH CENTURY
- 26 PROCESSIONAL · 1544
- 28 CHARLES III OF SPAIN · CARTA EXECUTORIA · 1785
- 30 PROCESSIONAL CRUCIFIX · 12TH CENTURY



EARLY BIBLE BIFOLIUM

1 **JEROME.** *Bifolium and cutting of the commentaries on the book of Zechariah.*

In Latin with a few words in Greek, manuscript on vellum.

GERMANY, LATE 8TH OR EARLY 9TH CENTURY

DIMENSIONS

Bifolium 222 x 350 mm

Cutting 225 x 53 mm

DESCRIPTION

A bifolium and a smaller cutting from the same parent manuscript stitched together to form a binding cover with flap for a later book, the bifolium almost complete (wanting perhaps 6 or 7 lines from the top), the remainder with single column of 22 lines of a hand showing some influences of Carolingian minuscule but with numerous, highly idiosyncratic, earlier script features, initials in larger version of same in same ink as main hand; the smaller cutting with remains of two leaves with 5 lines of the same.

The whole stained and with folds, the reverse scuffed and only partly legible, overall in fair and presentable condition.

AUTHOR

St. Jerome - more properly Eusebius Sophronius Hieronymus - is perhaps the most important writer and thinker of the early Church, translating the Bible into Latin to replace the disorganised *Vetus Latina* text, and using Hebrew as his base text for the Old Testament (unlike his predecessors, who used the Greek *Septagint*), producing commentaries on the whole Bible, rewriting and expanding Eusebius' *Chronicon* and producing more written works than any other medieval writer, with the single exception of St. Augustine.

TEXT

The text in these fragments comes from his commentary of the Old Testament book *Zephaniah*, composed alongside other commentaries in the last fifteen years of his life. It was a fundamentally important guide to the study of the Bible and was among the first texts championed by Carolingian scholars as Charlemagne spurred the Carolingian renaissance into action.

While ninth-century codices are now almost unobtainable, and fragments of them have now become notably uncommon, so eighth-century manuscripts are now of the utmost rarity, with no codex offered on the public market since 1994 (and before that evidently no other after 1933).

SCRIPT

The script here sits squarely in the period of transition between the pre-Carolingian local hands and Carolingian minuscule, a moment when the cacophony of earlier scripts was swept aside by the new script developed at Tours under Charlemagne's patronage and Alcuin's direct influence, bringing in and enabling the Carolingian cultural revolution and renovation.

However, many of the letters here strongly suggest an origin in the 8th rather than the 9th century, namely certain common features such as an open 'a' that looks like a 'cc', a 'ri'-ligature with a long final stroke that descends far below the preceding 'r'. There are also rarer ones that might suggest an origin in the Swiss area of influence, such as the 'o' formed like a 'u' with its two upwards strokes crossing, the 't' with its left-hand crossbar curving down and around to close the loop with the main ascender, and the open 'g' with a bowed top so it is shaped like a '3'.

12TH CENTURY LEAF WITH PENWORK FOLIAGE INITIALS

2 LECTONARY LEAF, with *Paschal* readings.

In Latin, decorated manuscript on vellum.

[PROBABLY GERMANY, FIRST HALF OF 12TH CENTURY]

DIMENSIONS

300 x 200mm

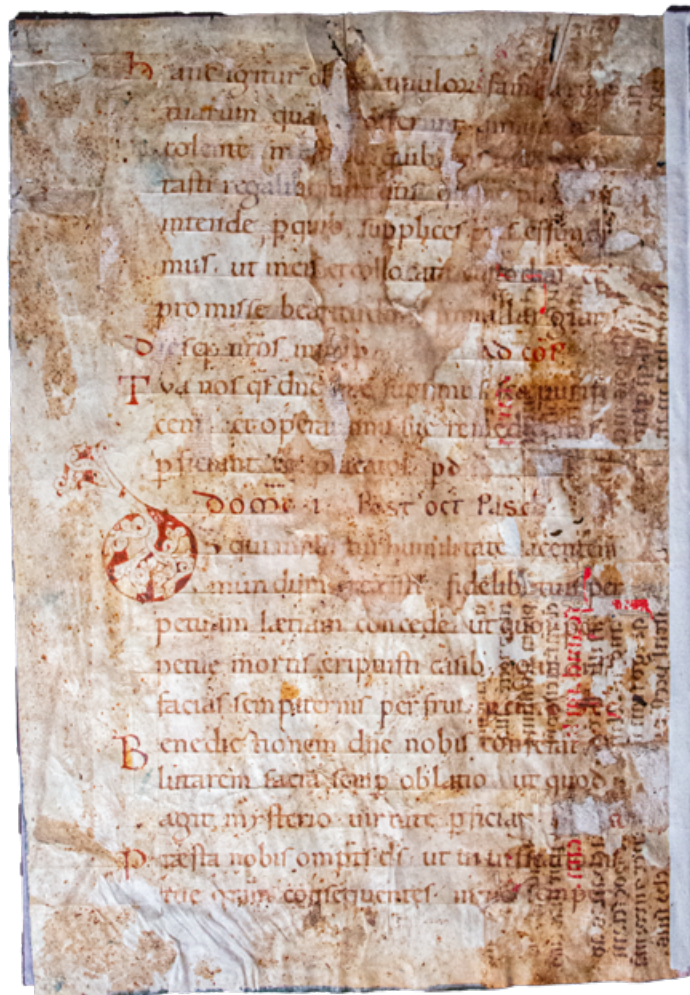
DESCRIPTION

Single large leaf, with text in single column of 22 lines in a large and slightly angular late Carolingian minuscule, with a pronounced and looping ct-ligature, few abbreviations.

Sections opening with lines of ornamental capitals, certain letters heightened by stroking them in red pen or yellow wash, dark red rubrics, one-line initials in red, these touched in yellow wash and with small red dots suspended in their bodies, two early white-vine initials with penwork foliage on red and yellow wash grounds.

Recovered from reuse in a later book-binding (as a pastedown), and hence with scuffs, areas missing on reverse due to being removed from board, some paper adhering from previous mount, small holes, splits and stains, overall fair condition.

While this leaf shows much that was great about European Romanesque books, its script is not easy to date and place. The dots set within the body of the initials suggest a site within Germany, or its Germanic speaking neighbours, and the slight angularity of the script as well as the late appearance of a ct-ligature support this.



Celesti lumine q's dñe semp et ubiq.
nos pueni ut misterium cuius nos
participes esse uoluisti et puro cerna-
mus intuitu et digne percipiamus
effectum p'd. In pascha annotina.

Per cuius providentiam nec
p'teritorum momenta deficiunt nec
ulla super est expectatio futu-
rorum tribue p'manentem peractum quā
recolimus sollemnitatis effectum
ut quod recordatione percurrimus
semp in opere teneamus. p. alia

Dñs qui renati fonte baptismatis de-
lictorum indulgentiam tribuisti p'sta
misericors ut recolentibus huius nati-
uitatis insignia plenam ad optionis
grām largiaris. p. Sec

Clemenciam tuā dñe suppliciter exo-
ramus ut paschalis muneris sacramentū
quod fide recolimus et spe desideram'
intenti perpetua dilectione capi-
am p'd. In fine act.

CHARTER BY WILLIAM DE CORNHILL, BISHOP OF COVENTRY,
ADVISER TO KING JOHN ON THE MAGNA CARTA

- 3 **CORNHILL, WILLIAM DE.** *Charter granting the church of Rochdale to the Cistercian Abbey of Stanlaw.*
In Latin, manuscript on vellum.
England, 1222

DIMENSIONS

152 x 228 mm

DESCRIPTION

1 page with attached pendant
Episcopal seal of William Cornhill
in dark green wax showing
standing bishop and motto "S.
*Willielmus: Dei Gracia [Cove]
ntriensis: Episcopus,*" and remnants
of original cloth seal bag.
Faint scattered foxing.

AUTHOR

William of Cornhill (d. 1223), bishop of Coventry between 1214 and 1223, came from a London family who rose in the service of Henry II and his sons. Cornhill held a number of offices in the service of King John (1167-1216), remaining active on his side until the very end of the reign. He went on unsuccessful missions to persuade both the Londoners and the Welsh princes to support the king (Rymer, *Foedera*, 1.121, 127) and accompanied him to Runnymede, being named in Magna Carta as one of the magnates by whose advice it was issued. In September 1221 Cornhill was deprived of speech by a sudden stroke of paralysis during an ordination service. He died on 19 August 1223, and was buried in Lichfield Cathedral, where his coffin was discovered in 1662. The prior of Coventry's contemporary epitaph was 'Vir simplex et liberalis, fidelis regi et utilis regno' ('A generous low-born man, faithful to the king and of service to the realm'; Dugdale, *Monasticon*, 6.1242).

TEXT

In 1172, John, Constable of Chester, founded the Cistercian Abbey of Stanlaw in Cheshire, which, in 1296, became incorporated into Whalley Abbey in Lancashire.

The charter reads: "William, Bishop of Coventry, out of desire for justice and for motives of religion and because of the poverty of the abbey of Stanlaw and because of his desire to increase the good work of the monks there, grants to the abbey the church of Rochdale with all its lands including sufficient arable land to maintain a suitable parson for the church to be appointed by the abbot of Stanlaw and his successors..." This document ends with a list of witnesses, including Ralph of Maidstone (d. 1245), who was an early Master of Oxford University and its Chancellor in 1231.

REFERENCES

Hulton, ed., *The Coucher Book or Chartulary of Whalley Abbey*, vol. 1, 1847, no. IV, 139; Denton, *English Episcopal Acta*, 43: Coventry & Lichfield 1215-1256, OUP/British Academy 2014.

Omnibz xpisti fidelibz ad quos presens carta puenit: Will's dei gracia Couentus episcopi etiam i dno iuste.
 Iustis perencium desideris et uirorū pūpue religiosorū palis. q̄ uita oīmendabilis. Comisacio honesta. Oedi
 uis i se disciplina. et eorūdem sustentacionis insufficiencia dō amūendū nos mūcant: pūna uos ouent
 pietate condescendere. Ea p̄t paup̄um domus loci bndicti de stamlawe cōpaciētel. et eadem mōmentū
 karitatū mūctu conferre uolentel. ad religionem amplificandam ibidem et elemosinam ip̄ius domus
 copiosius exequendam. Etiam de Becheham cū omibz p̄tinentiis suis monachis et fratribz in loco Be
 nedicto de stamlawe deo seruientibz in p̄p̄os usus possidendam concessimus: et p̄petuo confirmam. Licet
 et sic eis decedente eidem ecclie p̄sona ip̄ius ecclie possessionem ingredi et p̄p̄ios usus i postum illā s
 applicari salua uicaria quinq; marcarum. et quorū bonas et are anabiles de terra ecclie in eadem uilla
 et domaliis p̄p̄o sup̄ eam ad sustentacionem uicarii p̄petui. q̄i eadem ecclia i p̄p̄a p̄sona honeste deter
 met. et oīa onera episcopalia et archidiaconalia consueta et debita sustinebit. Quem q̄dē Abbas et cō
 uentus nobis et successoribz n̄ris ad eandem uicariam succellue p̄sentabūt. Saluo et nobis et successoribz
 n̄ris iure pontificali et parochiali. ut autē h̄ n̄ra concessio et confirmacio p̄tati et ioculla p̄maneat cū
 p̄sentis scripti auctoritate et sigilli n̄ri munimine roborauim. Hys testibz. dno. W. abbe ecclie.
 R. p̄ore de Dorona. Magro. R. de wapdenestanz archid ecclie. Magro. R. de Boscho. Wille
 de hachfeld. Geruasio de Londoniis. Rogero decano de Winhale et multis aliis



MEDIEVAL DRAGON INITIAL

4 CHOIRBOOK CUTTING, with a large animal initial.

In Latin, decorated manuscript on vellum.

[GERMANY, 12TH CENTURY]

DIMENSIONS

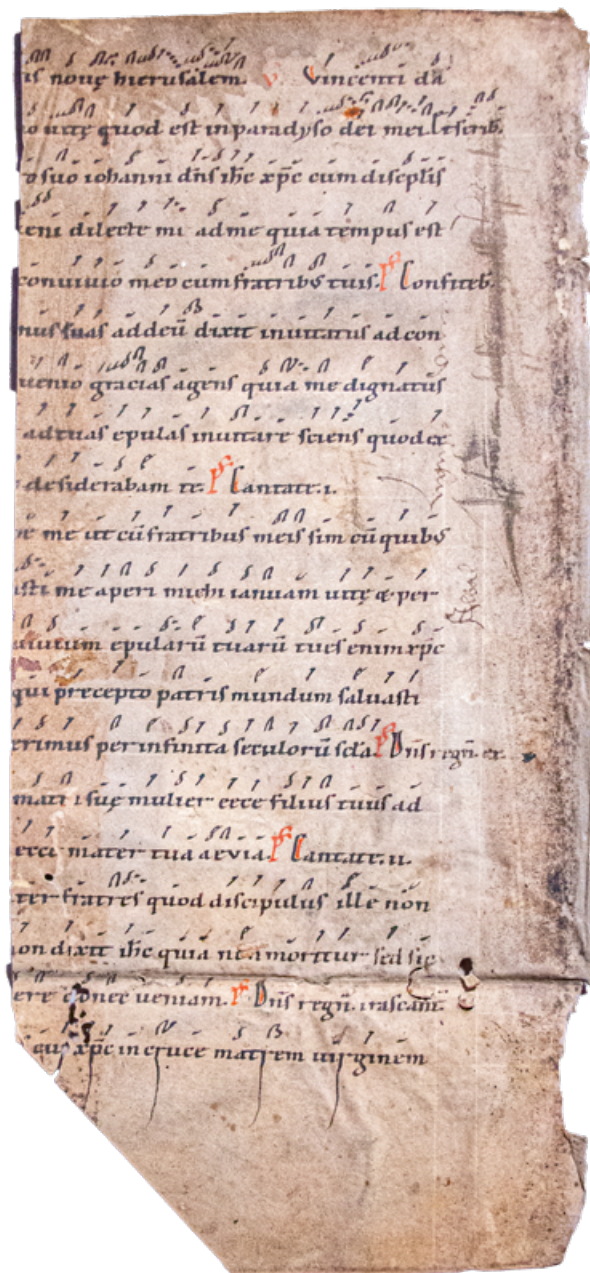
255 x 120 mm

DESCRIPTION

Rectangular cutting (trimmed at outermost vertical side with loss of a letter or two there), with text in single column of 22 lines of a small and square Germanic Romanesque hand, written without biting curves and with long trailing penwork cadels in lowermost line, these lines accompanying music in simple neumes arranged without Clef-lines.

Capitals and one-line initials stroked in red or with red baubles set in their compartments, red rubrics, one large initial 'U' (opening "*Valde honorandus est beatus Joannes qui ...*"), a responsory in Matins for the Feast of St. John the evangelist), in red and black penwork with distinctively Germanic bands with sets of circles that look like nail-heads holding the bands of the initial together, enclosing a medieval dragon or serpent as a winged creature with a coiled body, two legs, a beard and horse-like ears.

Recovered from reuse in a binding and hence with cut away sections at edges, some slight worm damage at foot, stains and folds, a few Early Modern scrawls on reverse from reuse while in situ there, overall in good condition on heavy vellum.



A SUPERBLY ILLUMINATED 13TH CENTURY PSALTER

5 PSALTER.

In Latin, Illuminated manuscript on parchment.

FLANDERS, 13TH CENTURY

DIMENSIONS

Sheet size 115 x 86 mm

Writing area 75 x 50 mm

DESCRIPTION

Composed of 204 leaves, the last three blank, missing a quire at the beginning with Calendar, Psalms 1 to 20 and 10 leaves in the text, probably with large initials.

Text in Gothic script on a single column of 18 lines, lead-mine ruling. Collation not practicable.

Very good condition, only small reinforcements in the parts corroded by acid ink.

BINDING

Spanish 16th-century leather binding with gold decorations, restored and reassembled, gilded edges and with traces of engraving.

TEXT

The first leaf is meant to be the last and was inserted by mistake by the binder, just as leaves 130 and 150 were exchanged in position.

ch 1, final prayers for the Office of the Dead; ch 2, Psalm 20, 4 ... you ... capite ejus coronam de lapide pretioso; ch 171v, end of Psalm 150, ...Omnis spiritus laudet Dominum Isaiah 12 follows: Confitebor tibi, Domine, quoniam iratus es mihi; Conversus est furor tuus, et consolatus es me...; ch 172, Isaiah 38: Ego dixi in dimidio dierum meorum: Vadam ad portas inferi; quaesivi residuum annorum meorum...; ch 173v, Samuel 2: Exultavit cor meum in Domino, et exaltatum est cornu meum in Deo meo: dilatatum est os meum ...; ch 174v, Exodus, 15: Cantemus Domino : gloriose enim magnificatus est, equum et elevatum dejecit in mare; ch 176, Habakkuk 3: in medio annorum vivifica illud; in medio annorum notum facies : cum iratus fueri...; ch 178, Deuteronomy 32: Audite, caeli, quae loquor: audiat terra verba oris mei ...; ch 183, Daniel 3, 57: Benedicte, omnia opera Domini, Domino: laudate et superexaltate eum in saecula...; ch 184v, Te Deum; ch 186, Luke 1,68: Benedictus Dominus Deus Israel, quia visitavit, et decisit redemptionem plebis suae... ch 187, Magnificat; ch 188, Nunc Dimittis, follows Athanasian Creed; ch 191v litanies; ch 194v Office of the Dead.

PROVENANCE

1. The Flemish provenance is attested by some Saints remembered in the Litanies: Vedast of Arras, Bavo of Ghent and Winnoc of Wormhoudt.
2. Ex libris manuscript by an eighteenth-century hand on the last leaf: *Ceste libro eppen...*[illegible].

ILLUMINATION

The decoration includes 3-line initials, in burnished gold with red and blue background and extensions on one side of the page. Many more smaller initials, in gold or blue alternating with contrasting penworks and line fillers complete the ornament.



Deus tuus tuus et
humane salutis anima
tor q's in tuam de
mentiam tuam ut me congee
garems frates et sorores qui ex
hoc labo transierunt in ma
ria semp uirgine in ceteredete
ad p'prie laetitudinis confor
tium p'prie comoda. p.

Deus qui nos p'p'iam
et matrem honorare
p'p'ipisti miserere ele
menter anime patris mei et
matris mee corq; omnia p'p'a
dumite meq; cum eis i etne
claritatis gaudio fac uiuere.

Idelium deus omni
conditor et redemptor

Dominus regnauit ex
ulter terra locutus in
sile multo
Antes et alios in arcibus eius:
iudicia et iudicium correctio
seculi eius.
Ignis ante ipsum procedent
et in flammis in arcibus in
inimicos eius.
Fluerunt fulgura eius orbem
terre iudic et conuersionem et tra
sionem sicut cera fluerunt
a facie domini: a facie domini
omnis terra.
Alunationem et lunationem
eius: et uiderunt omnes populi
gloriam eius.
Confundantur omnes qui

gibbata et uoce psalmi in tu
bis ductibus et uoce cithare conue
tubilate in conspectu regis do
mini moueatur mare et ple
nitudo eius: orbis terrarum
et qui habitant in eo.
Fluminis plaudere manu
simul montes exultabunt a
conspectu domini qui uenit
iudicare terram.
Iudicabit orbem terrarum: sicut
aqua et populos sequuntur.
Omnis terra tremet
et uasentur petrae
des super dorsum maris
ueatur terra.
Dominus in syon magnus: et ex
cellus super omnes populos.

63
tor in te: quia fusti aduersus
Et in uelamento alarū tuarū
exultabo ad hēte: anima mea p
posuit te me: me suscepit dextera t
ua. **T**ū uero in uanum que
suscipit animam meam introde
isti in inferos: a tēte: condēmur in
manus gladii: partes uulsi sūt
Rex nō loquimur in deo lau
dabuntur oīes qui iurant tibi:
quia obstrudum est os loquen
tium iniqua.
Et mudi deus orationem
meam cum deprecor: a
timore inimici rēpe ani
mam meam. **P**roteristi me
a contritiōe: et in uocem gemituum
multiplicauit operantiū tuorum.

64
Omnē emacuerunt ut gladiū
linguas suas intenderunt arcū
omni amaram: ut sagittent in
oculos in maculam.
Suūro sagittabunt eum et nō
timebunt: firmauerunt sibi
sermōnem uerū suū.
Parruerunt ut absconderet
laqueos dixerūt q̄s uidebit eos.
Crudati sunt iniquitates de
fuerūt secutantes secutinos.
Excedit homo ad eum alium et
exaltabitur deus.
Sagittae eorum sūt: et sūt
plage eorum et infirmitate sūt
contra eos lingue eorum.
Conturbati sūt omnes qui
uidebant eos: timuit oīs homo.

EARLY MEDICAL FRAGMENT ABOUT VEINS AND MEMBRANES

6 AVICENNA. *Liber canonis de medicinis, liber III.*

In Latin, manuscript on parchment.

FRENCH, 13TH CENTURY

DIMENSIONS

Leaf 405 x 260 mm.

Writing area 280 x 180 mm

DESCRIPTION

Text in Gothic script on a double column of 41 lines. The decoration includes the capital letters touched in red ink. Recovered from binding with abrasions, and discolorations especially at verso.

A large single leaf from a medieval Latin translation of Avicenna's *Canon of Medicine*, one of the most influential medical texts of the Middle Ages.

The present fragment, recovered from a later binding, preserves part of Book III of the *Liber Canonis*, concerning the anatomy and physiology of the human body. The recto opens with a discussion of the membranes and veins:

"Et istae duae tunicae coniuncte sunt in supremo ambarum apud velamen: et separate ab inferiore parte earum. Et a posterioribus dorsi extenditur super ipsum vena pulsanti magna calida propter multitudinem caliditatis sui spiritus et sanguinis sui: et associatur ei vena magna calida propter caliditatem multitudinis sui sanguinis..."

AUTHOR

Avicenna (Ibn Sīnā, 980–1037), the Persian polymath, composed the Canon in Arabic in the early 11th century. Its encyclopedic scope, systematic structure, and integration of philosophy with empirical medicine established it as the standard reference in both the Islamic world and medieval Europe for over six centuries.

The section reproduced in this fragment reflects Avicenna's synthesis of Galenic physiology with his own observations, which would become foundational to both Islamic and European medical traditions. The Canon was translated into Latin in the 12th century by Gerard of Cremona, and it rapidly became the central medical authority in the medieval West, studied in universities from Montpellier and Paris to Bologna and Oxford. Manuscripts such as this were standard reference works for physicians well into the Renaissance.

Et iste due tunice coniuncte sunt
in supino ambax apud uelamen.
7 separe ab inferiore parte eaz. Et
aposteriorib; dorsi extendit super
ipsi uena pulsabilis magna cali-
da ppter multitudinē caliditatis
sui spūs 7 sanguinis sui 7 associa-
tur ei uena magna calida ppter
caliditatem multitudinis sui sa-
guinis. Et siphac quidem ex sum-
ma lxx 7 puniculus primus qd
plendit nutritua omnia. Ipsum
enim cogit ea 7 declinat ad interi-
ora 7 aggregatur apud dorsum a
latere suo 7 continuatur uelamē
a superiore parte sui 7 continuatur
inferius uesice 7 duob; plus ab in-
feriore parte sui. Et illic adueniat
ut fiunt duo foramina apud duo
inguina que sunt due uie in qib;
penetrant uene 7 suspensoria. Et
cum descendunt descendunt pter
modum. Et tunamita quidem ei
sunt tunamen illoz uiscer 7 distic-
tio inter intestina 7 lacertum mi-
rach ut non cooperat ea 7 contur-
bentur cop operationes. Et comuni-
cant ei etiam uia que sunt inuen-
tre nota. Et in tunica extensa
que ē mirach sunt iuuamenta.
Cum eis enī exprimit stomachi p-
motum lacerti cū eo 7 quia lacer-
tus mouet stomachum 7 p hē q
ipē mouet eum. Extenditur ergo
totum sup nasa de quib; sunt cor-
pora quoz prietas ē ut expellat
expressione quādam adiuuante
ad expulsionem fecis. Et similiter
exprimit uesica 7 adiuuante ad e-
mittendum urinam 7 exprimit
uentositates inflatuas ut exeat

quare non deficiunt intestina
adiuuant ad parendum. Et si-
phac quidem ligat omnia uiscera
ad inuicem 7 cum dorso 7 sit cor a
gregatio farina 7 ē ipē cum dorso
sicut res una. Et qñ continuatur
uelamini 7 obuiant due extremi-
tates eius apud dorsum tunc liga-
tur illic. Et exinde ē eius initium.
Cuius namq; initium ē supfluitas
descendens ex uelamine ad os sto-
machi. Et obuiat ei supfluitas ei
qd ex ipō ascendit ad dorsū. Et ob-
uiant sibi 7 generat illi siphac
corpus ppaniculare non diuisum
in uillos sensibiles immo ē corp
simplex in sensu 7 comprehendit sto-
machum posterius aduab; tunis
ut recto post duas tunicas q̄ sūt
it substantia stomachi 7 ē tunam
tunice carnosae que ē ei 7 puenit
ad stomachum 7 ligat ipm cū cor-
porib; que sunt a parte dorsi. Et
inuit ei reflexio 7 ascensio 7 descen-
sio. Et illud qd in ipō ē grossius ē
interius eius 7 finistram ibius. Et
ē et tunica ex subelato lacerto sic-
cis coopiens. Et sub ipā ē sube-
le eius qd ē uere siphac 7 ē uesem-
tis subtilitatis. Et ex eo oritur pā-
niculus regens pectus. Et supflu-
it ex eius origine siphac supflu-
tas a duob; laterib; ex qua 7 extra-
mus duar uenar pulsabilis 7 non
pulsabilis extensis super stomachū
textur substantia thirbi que cō-
texta ē ex duab; tunis aut ex tu-
nis plurib; scdm loca suppositis
pinguib; coopiens stomachū 7 i-
testina 7 splene 7 mesenterias re-
flexa ad latus interius. Et lxx thir-

7 VAN MAERLANT, JACOB. *Leaf from Alexanders geesten.*

In Middle Dutch, illuminated manuscript on vellum.

LOW COUNTRIES (FLANDERS OR BRABANT), C. 14-15TH CENTURY

DIMENSIONS

Leaf 246 x 164mm

DESCRIPTION

Written in a fine Gothic script characteristic of the period, in two columns of 38 lines each, contains a richly rubricated and structurally refined passage. The leaf features a prominent decorated initial "D", red alphabetic rubrication at the beginning of each verse, and the bold heading "*Jherusalem*" at the top—an unmistakable indicator of subject and setting.

The verso bears typical signs of reuse as binding waste in a 16th-century volume, including adhesive traces and some faded ink, though the main text remains beautifully legible.

This leaf preserves a passage from Jacob van Maerlant's *Alexanders geesten*, the most celebrated Middle Dutch version of the Alexander Romance.

Written in two columns of a formal Gothic textura hand, with rubricated headings, red paragraph marks, and a pen-decorated initial in red and blue, the page exemplifies the presentation of vernacular verse chronicles in the Low Countries. The rhyming couplets narrate episodes from the legendary life of Alexander the Great, a figure who fascinated medieval Europe as both conqueror and philosopher-king.

AUTHOR

Maerlant (c.1230–c.1291), often called the "father of Dutch literature" adapted Latin and French sources into Dutch verse, creating works that blended history, myth, and moral reflection for a lay aristocratic audience. The *Geesten* is his largest poem, extending to over 18,000 lines, and was widely copied in the fourteenth and fifteenth centuries.

Leaves from *Alexanders geesten* are rare on the market, and this example offers valuable testimony to the survival of Middle Dutch literature, vernacular manuscript culture, and the enduring medieval fascination with the legend of Alexander.

PARTIAL TRANSCRIPTION

1. *die van alexandrien*
2. *met haren clouten parven*
3. *soe doen lange vast stane*
4. *soe sat quam ten bleven daer*
5. *hi tus dar met vele love*
6. *die selve allene bare*
7. *nu van ten stoutste claren daer*
8. *die noot die mochte ontloopen*
9. *en om al te binen te mure*
10. *soe duersedene avonture*
11. *hi eyst men die alre cloester laken*
12. *en so wat der gauten*
13. *den luct gants elken man*
14. *in ten anderen te doene van*
15. *als wart een woed des gheboeren*
- (...)

TRANSLATION

1. those of Alexandria,
2. with their patched garments,
3. so long did they endure fast,
4. until came to remain there.
5. he sat among many praises,
6. he alone bore it,
7. now of the boldest declared there,
8. who might escape necessity,
9. and to be enclosed within the wall,
10. so perilous an adventure.
11. he was considered by men of the cloister,
12. and somewhat of the gold,
13. the sky wholly to every man,
14. in the others to be done,
15. as if there were a madness among the people, (...)

7 ar die van alexandrien
 d ie met haren stouwen pinnen
 d ie toeden lange wed stonden
 3 oe dat quam ter selue stonden
 t yrus daer met ene soere
 d ie selue allene zate
 ru van den stouthe sloech den
 e le toede die mochte ontfangen
 e n ontulo binnen der muere
 7 co dufgedaene aventure
 b eheldt men die angienle liden
 e en toede wart daer gouden
 d ien hiet cyrus cruenen daer
 o m den anderen te doen vaer
 d aer wart een toede doeb gescoen
 d ie vande ydumelcher roten
 b y ectage was. en hiet iohan
 e en stoude en sture cone men

Des nachts geueel mer ader
 Den romemen een groet vade
 W ant cyrus hadde die toern gemach
 v an houte sture en wel gelaet
 v dacht wel met sijn eijaren
 d ie l alatus hoge waren
 d 12 den toeden waren te
 3 nachts stude met ene vel
 e nne romeme hant woen
 d ar al chere wate
 t ore dien dat men
 d ane dese lide
 e ele wome quaden
 d ie toeden die vele te woen
 d ie romeme hem gant te stelen
 e nne nure intue te bren
 e n als de toeden hebben vanden
 d atke nure soude te gant
 d ochter hem sin vloren gme
 d aer iet langer mact te sine

W ant die muere oec vce mede
 o negine luten der stede
 e n a noch tue muren binnē
 b adden al daer toe te wimen
 e n lieten die altemale varen
 d oe tralien si vut tere sauen
 e nne romeme wome liden
 e n hebben die foert ontdaen
 e n al chere quam daer in
 t en x. dage mees
 d lue begonsten hebben sin gemen
 e n dat was als in mien comen
 7 n den meye dat gene lage
 b elen lue met den vū de dage
 d aer die sloech sin garel
 b innen muren met gabel
 b uren gelaute vande stede
 e n wart sturende vate
 d ie toeden diden hem ter muere
 e n uo stonden harde stude
 d ant wien vacht op antoma
 d a wome stoude in campel na
 e n symon de wome stude
 d iche viel
 d ie poert en si gemen
 3 reden nagen die wome
 7 ar die romeme wuten te uole
 d en toede vā al selue hede
 d l waren die toede sture en stou
 d us vacht me daer met gelguit
 o no tede die nachts vaten
 d ie toeden ontfogen hem met
 d an te vlesene die stede
 e nne romeme ontfagen hem mede
 d eto hem die toeden met gabel
 o b wimen liden haer gende
 3 nachts die in die wapene lach
 e n al vlesene daer was mach

FINELY ILLUMINATED 'D' INITIAL FROM AN ENGLISH BOOK OF HOURS

8 LEAF FROM A BOOK OF HOURS. Initial 'D'.

In Latin, decorated manuscript on vellum.

ENGLAND (LONDON OR OXFORD), EARLY 15TH CENTURY

DIMENSIONS

180 x 126 mm

DESCRIPTION

Single leaf, with large initial (near half page in height) 'D' in blue with white penwork, enclosing fleshy and bulbous acanthus leaves on burnished gold grounds, further acanthus leaf sprays terminating in coloured foliage and gold bezants in three margins, initial letter of the word 'Deus' enclosing a tiny dog's face poking out its tongue, two large illuminated initials in blue and dark rose-pink grounds heightened with white penwork, smaller initials in blue or liquid gold with contrasting penwork surrounds, 14 lines in two sizes of a fine English Gothic bookhand, the rubrications are in red, and the capitals are touched with red ink, all meticulously executed. The manuscript shows minor surface dirt adhering to rough surface of parchment and slight discoloration, typical of its age, but remains in fine condition overall.

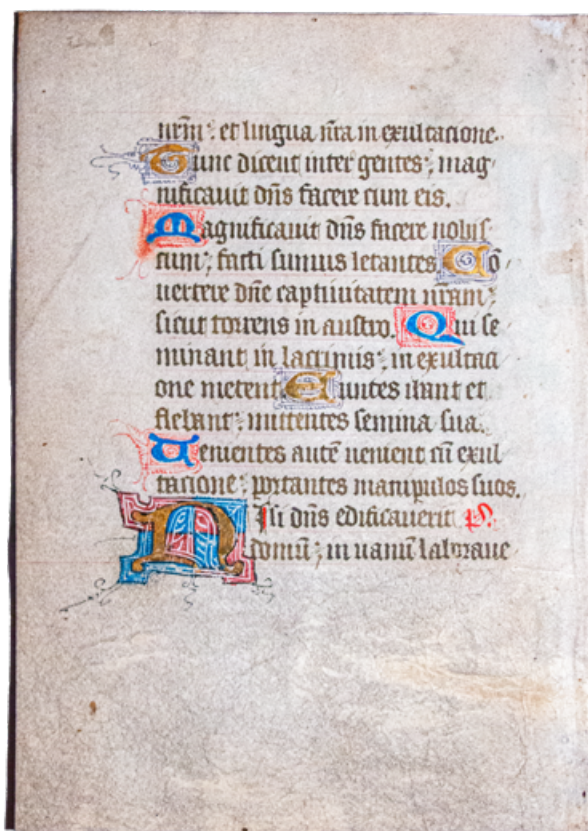
ILLUMINATION

This leaf is a finely illuminated example from a late medieval English Book of Hours, crafted in the opening decades of the fifteenth century, likely between 1410 and 1420.

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

TEXT

Large initial D ("Deus in adiutorium ...", reading for Nones from Hours of the Cross).





Ad nouam.

Eus in ad
utoriu me
am intende.

Domine
ad adiuuan
dum me fes

tina. Gloria patri. **Ymnus.** Me
mento salutis. **M**aria mater.

Gloria tibi. **ant.** Germinauit. **ps.**

In conuertendo dñs cap
tuitatem syon; facti su
mus sicut consolati.

Gunt repletum est gaudio os

ILLUMINATED CODEX WITH 13 BURNISHED GOLD INITIALS

9 MISSAL.

In Latin, illuminated manuscript on parchment
FLANDERS, MID-15TH CENTURY

DIMENSIONS

Sheet 188 x 135 mm
Writing area 122 x 90 mm

DESCRIPTION

70 leaves, from originally 85, 15 leaves are missing, one of which is blank.

Collation: i1 (of 6, 5 leaves missing); ii7 (one leaf missing of 8)-iii8; iv3 (one blank leaf missing of 4); v absent, composed of 8 leaves; vi7 (one leaf missing of 8);vii4; viii - xii8.

Text in Gothic character in a double column of 25 lines, lead-ruled.

The decoration includes 13 initials in burnished gold of various sizes, the largest of which in the *Te Igitur* has a phytomorphic border on two sides of the page. Numerous other initials in alternating red or blue complete the ornament.

BINDING

Contemporary leather binding with blind stamped ornaments and metal corners, restored.

Excellent condition of conservation.

TEXT

Tabula missarum (index of introits), the usual table at the front of a missal, headings *Introitus* in red.

On the front flyleaf, *Hec est tabula Missarum ordinarum...*

Ordo/Canon Missae, opening with the large gilt T of "*Te igitur, clementissime Pater ...*". *Temporale & Commune* / Votive masses, with marginal rubrics naming feasts (e.g., *de Sancto Iohanne Baptista, Apostolorum*, etc.).

Ordo ad benedicendum fontem, beginning "*Deus, qui ad salutem humani generis, maxima quaeque sacramenta in aquarum substantia condidisti...*" (the blessing of baptismal water for Holy Saturday/Pentecost), with the preceding exorcism and blessing of salt and water.

Among the Propers visible is *In festo S. Petri ad Vincula* (1 August), with the lesson from Acts 12 ("*angelus Domini... Petrus... catenis*").

A Roman-use missal (portable/pars) produced in Flanders. The combination of a *Tabula*, the fixed Canon, Common/Votive masses, and the font-blessing places this squarely within the working sections of a parish or chapel missal rather than a breviary. The presence of *S. Petri ad Vincula* and standard Roman rubrics suggests mainstream use; further diocesan localisation may be possible from additional proper saints.

PROVENANCE

1. 18th century English ex libris on the front flyleaf.



uita resurget. Et qui in
ligno uincetur: in lig-
no q̄ uincetur. p̄
dñm nrm. p̄ q̄ maichā
te scā trinitate p̄fatus.

¶ Eximēds Qui aī
unigenito filio
tuo & spū scō unus es
deus. unus es domi-
nus. Non in unius singu-
laritate p̄fone. sed in
unius trinitate sub-
stantie. Quod cū de
tua glā reuelante te
credimus. hoc de filio
tuo. hoc de spū scō. si-
ne deferencia distach-
onis sentim. de inco-
fessione uere semper

neq; deitatis. & in
p̄sonis p̄prietatis. &
in essentia unitatis.
& in maiestate ado-
ratur equalitas.

Quē laudant angeli
atq; archangeli. ap̄-
rubin q̄ ar sera-
phin. qui nō cessat
clamare iugiter.

Sanctus Scūs
scs do is labroshi
pleni sunt celi et
terra gloria tua
osanna lexcelhis
Gūdia qui uenit
in uoie dñi osan-
na in excelsis.

Hic inclinet se fac-
tos ante altare et
cum omni humi-
litate dicat.

Gloria in excelsis
deus pater per iūm xp̄m
filium tuum dñm
nostrum supplices
rogamus ac petim.
hic ergat se & osan-
na altare & excelsis
manib; dicat uti
accepta habeas &
benedicas. hic ter

figurat eam sup hostiā
q̄ sup altare. hic do-
na bet mi. & uera
hic sancta faciat. & si-
ca uisitata. In p̄mi-
que tibi offerimus
pro ecclesia tua sanc-
ta catholica. quam
pacificare custodire
adunare & regere dig-
neris toto orbe terrarū
una cū famulo tuo
papa nro. & antel-
tate nro. & rege nro.
& et omnib; christode-
is atq; catholicis & apol-
tolice fidei cultorib;
Comemoratio p̄ unius
Quoniam domine

A STUNNING SPANISH BENEDICTINE PRAYER BOOK ON PARCHMENT

10 **BENEDICTINE PRAYER BOOK.** *Prayers to the Virgin Mary.*

In Latin, manuscript on vellum.

[SPAIN, LATE 15TH OR EARLY 16TH CENTURY]

DIMENSIONS

Leaves 195 x 144 mm

Writing area 157 x 104 mm

DESCRIPTION

Composed of 17 leaves, with the first leaf blank and the rest complete. The text is written in Gothic script, alternating in red and black ink, arranged in a single column of 21 lines per page, utilizing lead ruling. With extensive gold initials with penwork embellishment, along with numerous smaller initials rendered in vibrant red and blue colours, often contrasted with intricate pen-work illuminated designs.

BINDING

Bound in later red morocco with fillet and stamped gold tooling on both boards and spine.

In superb condition.

TEXT

Prayers dedicated to the Virgin Mary, probably created for a Benedictine monk, reflecting the devotional practices of monastic spirituality during the period. Intended for private devotion, this prayer book offers a rare glimpse into monastic piety and manuscript artistry of Spain during the Renaissance.



[illegible]

11 PROCESSIONAL.

In Latin, illuminated manuscript on parchment.

PARIS, SAINT MARTIN DES CHAMPS, 1544

DIMENSIONS

Sheet 162 x 113 mm

Writing area 112 x 74 mm

DESCRIPTION

164 numbered leaves, complete.

Collation: i-xx8; xxi4.

Gothic text in red and black on a single column of 21 lines, with ink ruling. Music on tetragram in red. The last four leaves were added and written by a later hand.

Decoration includes 5 pages with a phytomorphic border with a liquid gold background, inhabited by insects and birds, three large initials inhabited respectively by the Annunciation, the Adoration of the Magi and the Transit of St. Martin; and other smaller ones with a gold background with floral decorations or with grotesque faces in profile. Further initials in gold with alternating red or blue backgrounds complete the ornaments.

BINDING

In a contemporary half mottled calf binding with episcopal coat of arms, gilt ruling and brass clasps. Rebacked spine with five raised bands.

Excellent condition of conservation.

TEXT

A processional for the Priory of Saint Martin Des Champs in Paris for the use of Jeronimus Godefroy. The manuscript contains prayers, chants and rites used in liturgical celebrations, with particular attention to common prayer, Gregorian chants and processions that accompanied important moments of devotion or solemnity.

ILLUMINATION

ch.1, Annunciation; *ch. 12v*, Adoration of the Magi; *ch.133v* Transit of St. Martin.

The decoration of this book can be traced to the Rouen school in the first decades of the sixteenth century. The artist responsible, active between 1525 and 1546, was originally identified as the "Master of Francis I" for his illumination of the king's Book of Hours in 1539–40. François Avril later renamed him the "Master of Francis de Rohan," after his work in a copy of François de Rohan's 1530 translation of the *Fleur de Vertu* (Paris, BnF, ms. fr.1877).

The borders show strong affinities with the work of Jean Serpin, active in Rouen between 1480 and 1520, a specialist in border decoration for Books of Hours. Serpin frequently collaborated with Robert Boyvin, the leading figure of the Rouen school from the late fifteenth century until about 1535. Together, they produced numerous volumes for the cardinal-bishop Georges d'Amboise, a major patron.

Both Serpin and the Master of Francis de Rohan characteristically painted large Flemish-style flowers against a ground of liquid gold, interspersed with animals—most often birds. A key distinction, however, is that Serpin's borders also include hybrid creatures and grotesques, motifs absent from the *oeuvre* of the Master of Francis de Rohan

PROVENANCE

1. Completed by By the scribe Johannes Belin on August 8, 1544.
2. On the first leaf we read that the manuscript is for the use of the Superior and Sacristan Girolamo Godefroy. The colophon mentions German Nicolas, Prior of Saint-Martin-des-Champs from 1536 to 1563. The priory was a former Catholic abbey, located in Paris. The collegiate church was founded in 1059 to replace a late 6th century church that was later destroyed by the Normans. The structure was entrusted to the Cluniacs in 1079 and quickly became the main dependency of the powerful Burgundian mother house. Thanks to the protection of the Kings and the numerous donations received, the priory was able to create about thirty branches distributed in ten dioceses and its possessions extended as far as England. The abbey also had a privileged enclosure in which an annual fair was held.
3. Monsieur Martin a Campis, his ex libris written at the foot of the first leaf in 17th/18th century script.

fo. primo.

Acapit passionale scdm domus huius mar
tiniane consuetudines. Ad usum Domi hie
ronimi godfroy. domus humiliter supplicans
et lacrimis. **V**inca prima aduentus Re.



Allus est gabriel
an gr lus ad

man am buri nem despon
sa tam ioseph nūcians ei ver
bum et exauclat virgo de lu
mine ncti meas man



Martiniana Campi

SPANISH ROYAL DECREE CONFIRMING THE DESCENT AND SETTLEMENT
OF THE GRANDEZA OF SPAIN GRANTED TO THE MARQUIS DE BRANCAS

12 **CHARLES III OF SPAIN.** *Carta Executoria.*

In SPANISH, decorated manuscript on vellum.

SPAIN, 14 AUGUST 1785

DIMENSIONS

305 x 212 mm

DESCRIPTION

8 vellum leaves, richly illuminated and decorated, with interleaved tissue and double endpapers of plain and floral paper. Text within a double border of liquid gold and red, the intervening space decorated with floral designs in green, rose, yellow and blue. Decorated with intricate illumination and gilded embellishments: the initial leaf features the arms of the House of Brancas de Forcalquier, with a fine baroque escutcheon showing a blue field with various heraldic symbols, supported by dragons and topped with a crown.

Additional leaves display a seal of Charles III, surrounded by allegories of justice and religion, along with large illuminated initials and decorative letters in gold, red, green, rose, and blue. Bordered with a liquid gold and red double border, decorated with floral and foliate motifs, double endpapers of plain and floral paper, all edges gilt. Burgundy morocco gilt bookplate of W. A. Foyle, Beeleigh Abbey to front pastedown.

In excellent condition with vibrant illuminations, though the joints show some cracking and wear consistent with age.

BINDING

Modern purple morocco gilt, rubbed, joints cracked and upper cover near detached.

TEXT

This carta executoria from Charles III of Spain, dated 14 August 1785, documents the formal acceptance of the resignation of the first-class Grandeza of Spain, originally granted in 1730 to the Marquis de Brancas, by his son Don Luis Paul de Brancas, Marquis de Céreste. The decree re-establishes the title's descent upon Don Luis Maria Buffile, Vizconde de Brancas, the great-grandson of the original grantee, with provisions for further succession should he succeed to a French peerage.

The original grantee, Louis-Henri de Brancas-Forcalquier (1672-1750) was second marquis of Céreste, but was best known as Le Marquis de Brancas. He was also nominal prince souverain of Nisyros, an island in the Dodecanes controlled by the Genoese. This principality had been created for Buffile Brancaccio, count of Agnano, Sicily, by the Genoese Pope Boniface IX in the last decade of the 14th century. Louis-Henry served Louis XV of France on land and sea, was made a Marshal of France in 1740 and was the French ambassador at Madrid.

His son Louis-Paul de Brancas (1718-1802), Marquis de Brancas, was also a distinguished military officer. He was lieutenant general of Provence, a lieutenant general in the French army and chevalier de l'Ordre du Saint-Esprit. In 1785 he was named duc de Céreste and he retired to Provence.

The descent of the Grandeza attached to the Marquessate was at issue in the Spanish and French courts as late as 1866, when it was established that women would succeed to Spanish titles unless expressly excluded.

PROVENANCE

1. Bookplate of W. A. Foyle of Beeleigh Abbey to front pastedown.

REFERENCES

DBF; *Dictionnaire de la noblesse*, iii, 982-3; *Almanach royal for 1783*, pp. 152, 186, 195, 202 ; *Sentencias del Tribunal Supremo en material civil*, Part 1, pp. 42-46.





ROMANESQUE GILDED PROCESSIONAL CROSS

13 PROCESSIONAL CRUCIFIX. *With an appliqué figure of Christ.* LA ROCHELLE, FRANCE, 12TH CENTURY

DIMENSIONS

Cross 330 x 230mm

Christ figure height 75mm

DESCRIPTION

Embossed and hammered gilded copper processional cross, with an appliqué figure of Christ.

This Romanesque gilded copper processional cross, originating from La Rochelle in the 12th century, exemplifies the synthesis of liturgical function and refined metalworking characteristic of the period. Crafted through embossing and hammering, its surface displays a dynamic interplay of raised motifs and textured detail, highlighted by gilding that enhances both its visual impact and sacred resonance. Gold, emblematic of divine light and eternity, underscores the cross's role as a symbol of Christ's triumph and the Church's authority.

At the center, an appliqué figure of Christ is rendered with the elongated proportions and stylized features typical of Romanesque sculpture. His body conveys solemn dignity rather than the intense pathos later associated with Gothic depictions, emphasizing theological notions of strength and divine endurance. Surrounding decorative motifs, executed with rhythmic clarity, reinforce the symbolic richness of the design.

Designed for processional use, the cross balances visibility with portability, measuring 33 by 23 centimeters. Carried at the head of religious processions, such objects served as focal points of communal devotion, guiding worshippers both visually and spiritually. Their material splendor affirmed the significance of sacred ritual while testifying to the skill of medieval craftsmen.

As an artifact of La Rochelle, a key port city in medieval France, this cross also reflects the cultural vitality and spiritual fervor of its context. Preserved today, it offers a vivid insight into Romanesque religious art, where craftsmanship and devotion were inseparably intertwined.





Stephen Butler