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Item no. 27

Medieval Manuscripts

Fragments • Leaves • Illuminations

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Introduction

It is our hope that this catalogue will not only serve its purpose as a vehicle for finding good homes for the fragments and miniatures it contains but will also be interesting and instructive to those who do not buy anything from it.

Dating and localising fragments

Many of the manuscripts presented below date from “the long 12th century”, c.1075–c.1225, encompassing the period known in art and architecture as “Romanesque”. This is the period during which Caroline script (which originated in the 9th century) developed into Gothic (which continued to be written until the 16th century). Alongside the changes in script were changes in practical aspects of book-production (notably how leaves were pricked and ruled) and mise-en-page (notably the change from writing above the top ruled line to below it, at the very end of this transitional period). Each change was gradual, usually taking several decades to go from novelty to normality, but in combination they allow us to place manuscripts in a relative chronology – even though precise dates are highly subjective in the absence of firm dating evidence. Another issue is that the evolution of script is not entirely linear. If we take the flow of a river as an analogy, we find that tributaries join the main flow, which may meander, and within which are eddies and pools of calm, and at the end of which is a delta, with the main flow forking off in differing directions. Thus a manuscript that has features suggestive of a mid-12th-century date might actually be older if it come from one place, and younger if it comes from another.

The task of dating and localising any manuscript is also partly dependent on the ‘sample size’: a complete codex of 500 leaves provides far more evidence than a single leaf, which in turn

provides more evidence than a small scrap. This is in part why we have not attempted to date the Beneventan fragments (no. 1) any more precisely than “11th century”. Decoration varies from place to place and generation to generation more than script, and often provides the best evidence for the origin of a manuscript, but when only an undecorated fragment survives, it can be very difficult to assess its place of origin. Manuscripts from southern Europe (i.e. Italy, the Iberian peninsula, and southern France) can usually be distinguished from each other, and from northern manuscripts, without much difficulty, but it is often hazardous to assign a country of origin to northern manuscripts (a manuscript that appears “German” may in fact be Austrian, Swiss, or Czech; one that appears to be from northern France may in fact be from the southern Netherlands, and so on); our proposed attributions should be seen in this context.

Terminology

Some palaeographers have proposed very detailed and precise terminology to describe script, such as “littera minuscula protogothica textualis libraria formata” (M. Brown, *A Guide to Western Historical Scripts from Antiquity to 1600* (London, 1990), p. 73). This sort of verbose terminology was formulated to help manuscript cataloguers convey to their readers a visual impression of the appearance of a script at a time, from the 1950s onwards, when the provision of photographs was not typically feasible. Nowadays, however, it is usually possible to include a reproduction alongside each catalogue description, and such terminology is therefore redundant. There is also a danger that the use overly-precise terminology can be very misleading, because it sounds more scientific and less subjective than it really is. All palaeographical judgements are subjective, even those founded on quantitative studies. In the following catalogue descriptions we therefore limit ourselves to very broad indications the script types: “Beneventan”, “Caroline”, “transitional”, “Gothic”, and “*lettre bâtarde*”, and draw attention to some of the features that help place it on the continuum of script evolution, and the habits of each particular scribe.

The standard guide to later medieval Western script is Albert Derolez, *The Palaeography of Gothic Manuscript Books: From the Twelfth to the Early Sixteenth Century* (Cambridge, 2003). Erik Kwakkel has built on this work and focused in more detail on the transition from Caroline to Gothic script in a few recent articles notably, ‘Biting, Kissing and the Treatment of Feet: The Transitional Script of the Long Twelfth Century’, in *Turning over a New Leaf: Change and Development in the Medieval Manuscript*, (Leiden, 2012) (available online). As both writers explain, some of the features that help date transitional and Gothic script are:

- Letters became narrower (“lateral compression”)
- Adjacent letters touch (“kiss”) and later overlap (“fuse” or “bite”)
- Ascenders and descenders become shorter
- Traditionally round strokes (of ‘c’, ‘e’, ‘o’, etc.), became more angular
- Strokes became broader
- Feet on minims first curved to the left, but later to the right

“Materiality”, Research and teaching potential, and Ethics

In the past few decades there has been a groundswell of the interest in fragments and the newly-named field of “fragmentology”, which encompasses the disciplines of palaeography, musicology, codicology, liturgy, textual criticism, and art history. This has been complemented in more recent years by a rise in interest in the “materiality” of manuscript books and fragments, especially in American universities, which have begun to exploit the great potential of fragments as tools for teaching and research. While few institutions can afford to form a collection of complete medieval codices, most could afford to acquire a large enough collection of fragments, that one could be assigned to each student in a class.

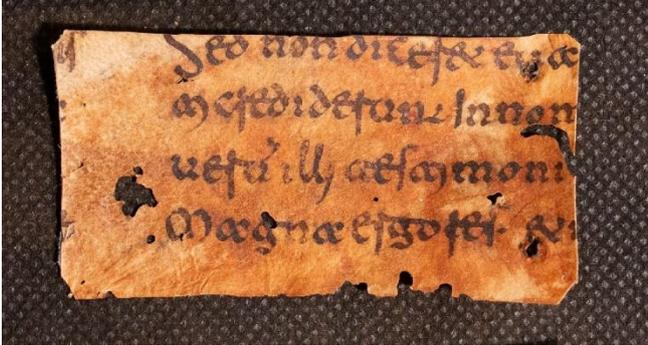
Because the particular physical characteristics of fragments are so intimately tied to their overall physical features, and to their very survival today, we have provided descriptions of both kinds of features in their own paragraphs.

There has been an interesting and welcome shift in taste and scholarly attitude in recent years. It was once common to disbind an early printed book, wash its sheets to remove marginalia and other signs of use, press the leaves flat to remove cockles and undulations, and then rebind the volume looking fresh and new: such books are now disdained and lamented as having lost most of their tactile and visual character, and their copy-specific interest. Similarly, any knowledgeable bibliophile today would far prefer to own a medieval manuscript in the battered and worm-eaten remains of its original binding, however modest and damaged, rather than the same book rebound in velvet or morocco in the 19th century. In just the same way, the tide has turned from dismissing binding fragments as “waste” material, to seeing them as full of interest and potential value for study.

In some the descriptions below we have shown how these fragmentary relics – in most cases, all that is known to survive of a complete codex – can be used to reconstruct the details of missing portions of text, whole quires, and in at least one case, potentially a whole manuscript. Fragments such as these are not only more affordable, but also provide more teaching/research value than whole leaves from recently-broken manuscripts. And in the same way that there is a moral imperative to condemn the poaching of elephants for their ivory, collectors of binding fragments can take satisfaction in the fact that they are making an ethical choice not to support the profit-driven contemporary practice of book-breaking.

Beneventan Script

1. Two fragments of Augustine's *124 Treatises on the Gospel of John*, in Latin
[Central or southern Italy, 11th century]



PHYSICAL DESCRIPTION AND MATERIALITY

Two parchment fragments, each c.40×76mm, preserving on each side most of four lines of text and traces of a fifth, severely cropped, wormed, and stained.

From the size and shape of these fragments we can deduce that they were used as spine-linings: each one would have been affixed to the spine of the host volume between the horizontal sewing bands of the spine; in each case the more damaged side is the one that was glued to the spine.

From the short line-length of the text we can see that the parent volume must have been written in two columns; both fragments probably come from the same original leaf, as the texts they contain are closely adjacent, so by calculating the amount of text missing between the recto and the verso, the page layout could be reconstructed.

SCRIPT

Despite their small size and damaged condition, these are still precious witnesses to one of the strangest scripts of the Middle Ages in Europe, with an 'a' and a 't' that both look like the letters 'oc' joined together, an 'e' that looks like an '8' with part of its lower bowl missing, an 'fi' ligature that looks like a German Eszett 'ß', and a 'c' that looks like a backwards '3'.

TEXT

Both fragments come from Augustine, *In Evangelium Joannis Tractatus CXXIV*:

(I) Tractatus X

recto:

“[] triduo pater resuscit[et sed]
[q]uomodo cum pater resusc[it]at et
[filiu]s suscit[at] sic cum filius sus[citat]
& pater suscit[at] quia fi[lius]”

verso:

“[] compescatur; Fac qu[idquid]
[pot]es pro persona quam portas [et perfi-]
[cis] zelus domus tue comed[it me]
[last line only semi-legible]”

(II) Tractatus XI

recto:

“Sed non diceret eva[n]gelista mul-
 ti crediderunt in nom[in]e eius nisi
 verum illi testimoni[um] perhiberet
 Magna ergo res & [mira res]”

verso:

“[pro]pter iustificationem nostram
 [Audi verba] ipsius: Potestatem
 [habeo ponendi] animam meam, et pote
 [statem hab]eo iterum sumendi eam”

PROVENANCE AND SISTER-FRAGMENTS

About a dozen fragments from the same manuscript are known, having been introduced onto the market gradually from 1987 to 1993, doubtless all recovered from the same host binding:

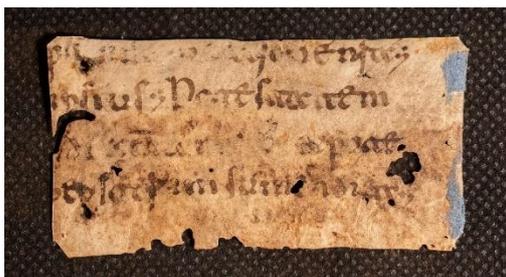
- June 1987: Basel (formerly Geneva), Comites Latentes Collection, MS 224 (V. Brown, ‘A Second New List of Beneventan Manuscripts (II)’, *Mediaeval Studies*, 50 (1988), p. 599)
- Sotheby’s, 6 December 1993, four of the eight items that comprised lot 8, bought by Quaritch, now Comites Latentes Collection, MS 271 (V. Brown, ‘A Second New List of Beneventan Manuscripts (III)’, *Mediaeval Studies*, 56 (1994), p. 312)
- Sotheby’s, 6 December 1993, the other four items that comprised lot 8, later owned by Martin Schøyen, his MS 1356, to which he added one more; sold at Bloomsbury Auctions, 8 July 2020, lot 20
- Sotheby’s, 21 June 1994, part of lot 5, bought by Quaritch; later owned by Martin Schøyen, now Comites Latentes Collection, MS 290.

One of the present fragments is recorded as belonging to Christopher de Hamel, London, his MS 259 (V. Brown, ‘A Second New List (III) ...’, as above, p. 315); both were at Christie’s, South Kensington, 28 November 20, part of lot 6 (col. ill.) and Bloomsbury Auctions, 6 July 2016, lot 5 (col. ill.).

The origin of fragments in Beneventan script is usually difficult to determine. The main centre for its dissemination was Monte Cassino, approximately half-way between Rome and Naples, and most examples have been attributed to the southern half of Italy, (and there is a “Bari” variant of the script that is particularly associated with Puglia), but it has also been found in sources from the other side of the Adriatic, in what is now Croatia.

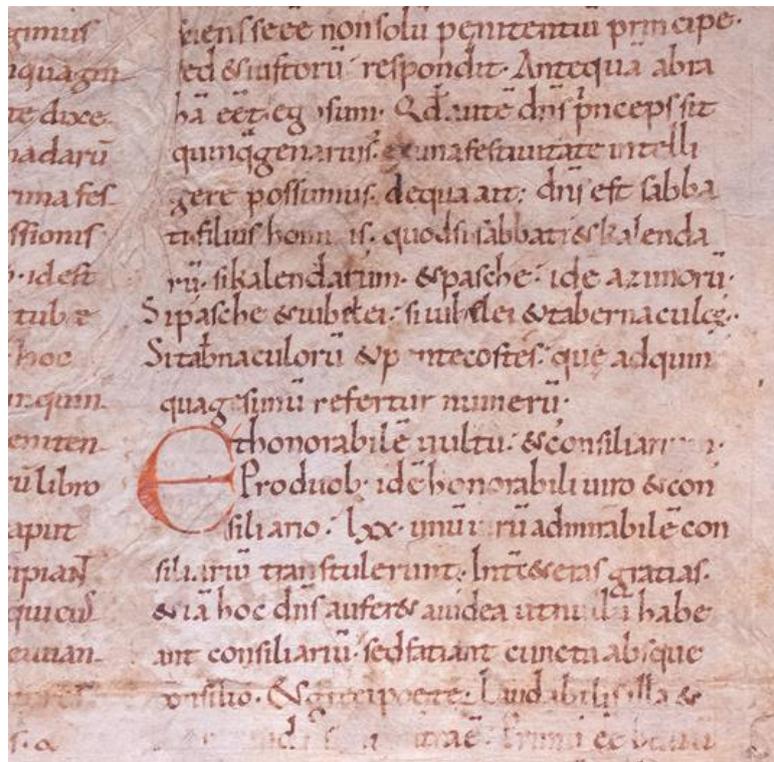
Beneventan script is very rare on the market in anything but small scraps such as these, but it is the only national/regional type of script (others being Ravenna and Merovingian Chancery scripts, Visigothic, and Luxeuil minuscule) that any collector or institution of modest means can now hope to acquire

£1,800



A scribal peculiarity: “de Tribu” written as “d&ribu”

2. Large leaf of Jerome’s *Commentary on Isaiah*, in Latin
[Germany(?), late 11th or early 12th century]



PHYSICAL DESCRIPTION AND MATERIALITY

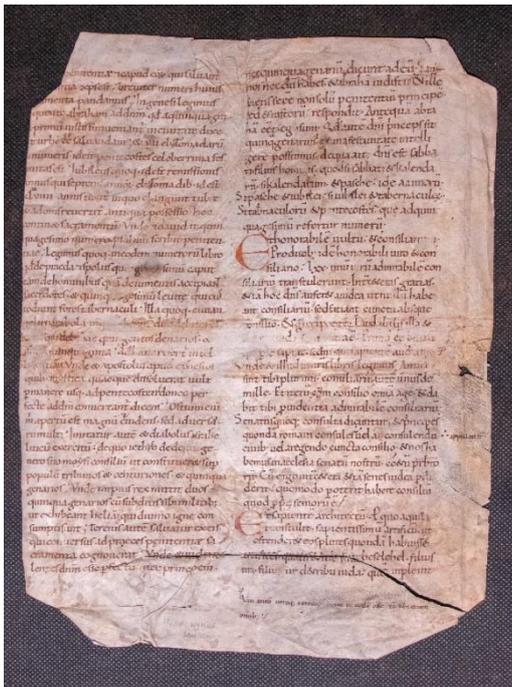
Parchment, a substantially complete leaf, c.310×230mm, the corners and inner margin cropped to allow mitering, with the loss of a few letters at some line-ends but otherwise apparently preserving the full width of the outer and lower margins, ruled in drypoint for two columns of 37 lines written above top line, in a fine rounded Caroline bookhand, marginal notes are keyed to the appropriate places by the use of a triple dot or a crossed ‘7’ sign, inscribed in the lower margin in modern pencil “HIERONYMUS [In?] Isaiam”.

Recovered from use as the cover of a binding as shown by the mitering at the corners, the creases for the turn-ins, the horizontal creases marking the spine of the host volume, the comparative darkness of the outer face, and the remains of a title in 18th(?) -century script on what would have been the front cover.

SCRIPT

The script is essentially comparable to no.3 [I Sam. leaf] but without the emphatic roundedness that is so characteristic of Italian script. Here the scribe uses ‘æ’ as well as ‘e’, ‘d’ is always upright, tall ‘s’ and ‘r’ usually descend a little below the line, round ‘s’ does not occur except as a capital at the beginning of a line, the ‘ct’ ligature is used but (surprisingly) not the ‘st’ ligature, ‘z’ is similar to the modern form, both the tironian sign and the ampersand are used for ‘et’, the tironian sign has a fairly flat top and is not crossed, there is no kissing of ‘pp’ (e.g. *appelatur*).

Because the shape of an ampersand is a stylised fusion of the letter-forms for ‘e’ and ‘t’, it is not uncommon in 12th-century manuscripts for the letters ‘et’ within a single word to be written with an ampersand (e.g. ‘deb&’ = ‘debet’), but very unusually, perhaps due to misreading the exemplar, the scribe here has used an ampersand to join two separate words: “de Tribu” is written as “d&ribu”.



TEXT

Hieronymus, *Commentarii in Isaiam*, 2, cap. III, 13–26:
 recto: “penitentiae 7 capud eorum ... d&ribu [sic] Iuda quem impleuit”
 verso: “deus spiritu sapientiae & intelligentiae ... omne robur panis & omne robur aque &”

DECORATION

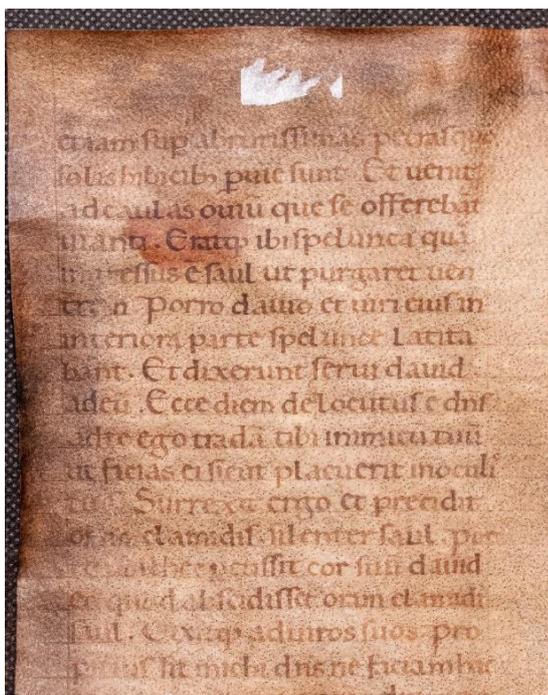
The four enlarged initials in red are apparently pen-drawn and executed in ink rather than pigment, and are thus doubtless the work of the scribe, not a separate artist.

One aim of Caroline script was to be standardised and uniform, so that it could be read easily across Europe, and supersede the various idiosyncratic regional scripts (Visigothic, Insular, Luxeuil, etc.) that were very difficult to read by anyone from a different region. This uniformity can make Caroline scripts difficult to date and localise; in the present case the orange tint of the large initials is suggestive of a Germanic origin.

£1,200

From a Grand Romanesque lectern Bible

- 3. Leaf with part of I Samuel from a Bible, in Latin [Italy, early 12th century]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a nearly complete leaf, c.400×280mm, the margins somewhat cropped but not affecting the text, ruled in drypoint for two widely-spaced columns of 48 lines, written above top line in a fine, regular, rounded late Caroline script, with late medieval foliation in the middle of the top margin: “Cxl[...]” and with an added chapter number “xx[v]” in the adjacent margin next to the beginning of Chapter 25 (19 lines from the bottom of the second column of the recto, at “Mortuus est Saul ...”) which originally had no emphasis, but the first two words were re-written at a later date, in darker ink and with more angular script, with the “e[st]” projecting into the margin.

In the earlier Middle Ages, until the first half of the 12th century, it was normal for the ruling to be executed in drypoint on the hair side of each bifolium, and for the eight-leaf quires to be arranged with a hair-side outermost. In the present leaf, the hair follicles and deep, crisp, ruling are both

clearly visible on the recto; we can therefore deduce that it was probably the first, third, fifth, or seventh leaf of its quire.

The cropping of the margins shows that the leaf was cut down to become a flyleaf in a slightly smaller volume; there are none of the typical signs that it was a pastedown (e.g. traces of paste, stains caused by turn-ins), but there are four brown marks, one near each corner, doubtless caused by the rusting of metal bosses in the host volume's binding. Four regularly-spaced dark horizontal marks at the left edge of the verso indicate the sewing supports of the host volume, showing where the cords were laced into channels in the inner face of the board. A few wormholes corroborate this use: worms typically burrow through wood boards (attracted by the flour or other starch used in making the paste for pastedowns), and as such, wormholes most often occur only at the very beginning and end of parchment volumes, not in the middle.

SCRIPT

This is the quintessential script of 12th-century Italian monastic books, and still close to its Carolingian minuscule parentage in its regularity, roundness, and generous spacing of words and lines, all of which result in great legibility. The 'f' and tall 's' descend below the ruled line, round 's' is used only at the beginning and end of words, 'x' sits on the line and does not descend below it, there are upright as well as sloping ascenders to 'd', 'g' has an open lower bowl, there is no fusing of adjacent letters except for the 'st' ligature, and letters with horizontal finishing-strokes (e, g, t, r) tend to touch the following letter.

TEXT

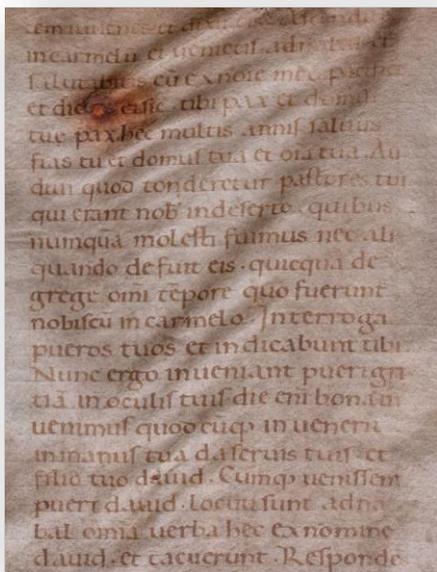
I Samuel 24:3–25:28

recto: "etiam super abruptissimas petras ... misit de-"

verso: "cem iuvenes et dixit eis ... Aufer ini[quitatem]"

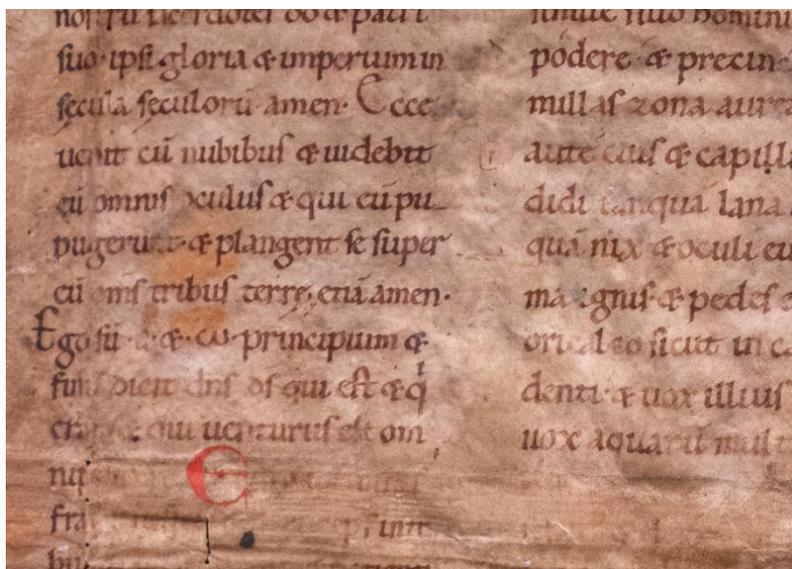
Overall this is an impressively large example of the sort of Bible that was used for biblical readings in monasteries, both in the choir of the church and in the refectory during meals. Such Bibles were typically bound in at least two, and often four, volumes, and it was not until the advent of the pocket-sized "Paris" Bible of the first half of the 13th century that it became common for the entire Bible to be contained in a single volume. Once the revised Paris text had superseded the heterogeneous texts in circulation before 1200, manuscripts such as the present one fell out of daily use, and their parchment could be repurposed for the bindings of other large folio volumes such as choirbooks.

£2,500



“Ego sum .α. & .ω. . .” : Greek letters in a Latin Bible

4. Leaf of a New Testament or Apocalypse, in Latin
[France(?), 12th century, first half]



PHYSICAL DESCRIPTION AND MATERIALITY
Parchment, a substantially complete leaf, c.300×240mm, with wide lower and outer margins, the corners clipped with no more than a few letters cropped, ruled very faintly for two columns of 28 lines written above top line, with chapter initials in red usually, but not always, starting on a new line, a few capitals stroked in red.

The turn-in and spine creases, and traces of the pasteboard boards on the inner face of this leaf make clear how it was used as a book-cover. Curiously, it appears that the spine was deliberately

effaced, with the exception of the red initial “E” which encroaches onto it. The placement of the title/author “A Tinard” on what would have been the back cover suggests that the book was stored flat, with the back cover uppermost, as would have been normal in the Middle Ages, but very unusual after 1600.

SCRIPT

Upright and sloping ‘d’ are both used, ascenders of ‘b’, ‘d’, ‘h’, ‘l’ have a clubbed top, ‘e’ is used frequently, including the incorrect ‘ecclesiē’ and even ‘ecclesia’!, neither double or single ‘i’ is dotted, round ‘r’ not used after ‘o’, tall ‘s’ used consistently, it and ‘r’ descending somewhat lower than minims, adjacent round letters do not touch (even ‘pp’, as in ‘appelltur’), though the final stroke of ‘e’, ‘r’, and ‘t’ often touch the next letter, ‘x’ and ‘z’ sit on the line, an abbreviation mark is used often for omitted ‘m’ and ‘n’, but the prefixes ‘pre-’ and ‘pro-’ are written in full.

TEXT

Revelation 1:5–2:13:

recto: “[pri]mogenitus mortuorum & princeps rēgum terrē . . . et quē oportet”

verso: “fieri post hęc . . . & tenes nomen meum & non”

The chapter divisions are marked at the modern revelation 1:9, 2:1, 2:8, and 2:12, numbered in the adjacent margin “[iv]”–“vii”.

PROVENANCE

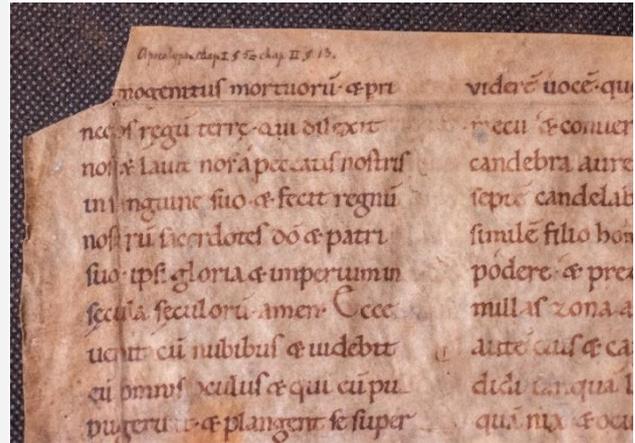
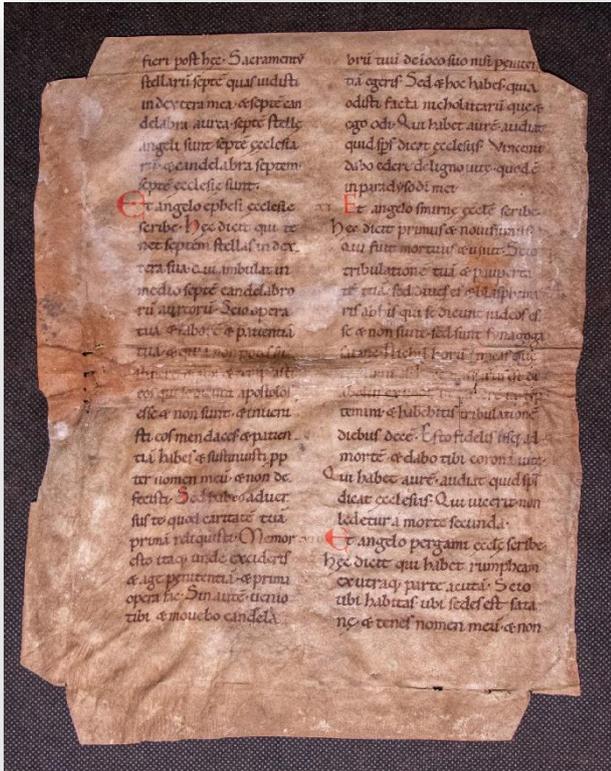
(1) The space between the columns on what would have been the back cover of the host volume is inscribed in 18th(?) -century capitals “A. Tinard”.

(2) A 19th- or early 20th-century English-speaking owner wrote a textual identification at the top of the first column.

Latin Bibles are by definition written in Latin, in terms both of their language and their alphabet. Hebrew letters occur occasionally in the Old Testament, but they are almost always transliterated into the Latin alphabet as “Aleph”, “Beth”, “Gimel”, etc. Thus virtually the only place where a non-Latin alphabet can be found is in the text of Revelation 1:8, found on the present leaf, where we read “Ego sum .α. & .ω. principium et finis . . .”.

Knowledge of Greek was extremely rare in western Europe before the 15th century, but many people would recognise the first and last letters of the Greek alphabet, alpha and omega, as these letters often written on a book held by God in depictions of the Last Judgement, e.g. on cathedral portal sculptures.

£1,000



The Model for 15th-Century Humanistic Script and Decoration

- 5. Large bifolium from a decorated Lectionary, in Latin [Italy, 12th century, first half]



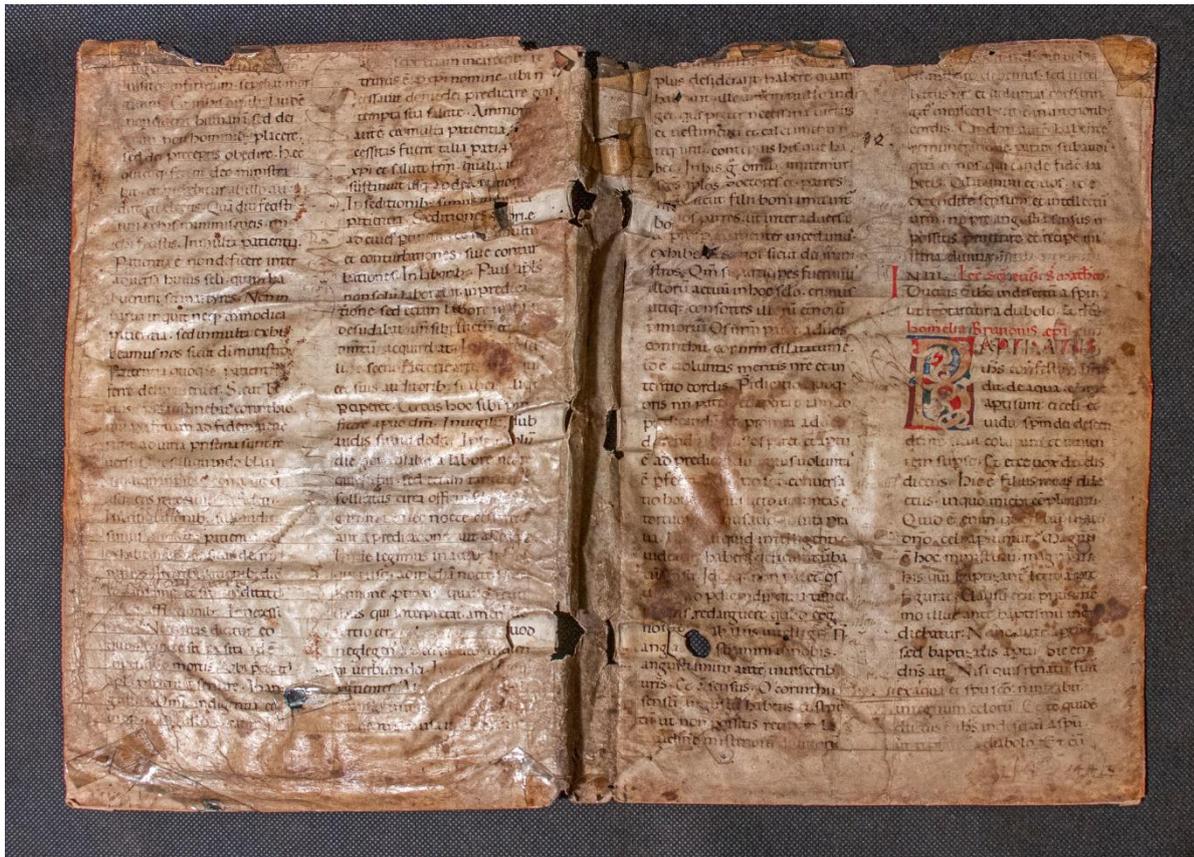
PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, most of a bifolium, c.345×575mm, lacking only the upper margin of one leaf, ruled in drypoint for two columns of 39 lines per page, written above top line in a fine rounded late Caroline bookhand.

This bifolium beautifully exemplifies how a medieval manuscript bifolium could be used as a book-covering: because it has not been flattened-out, it preserves its shape, with the turn-ins still folded-over. It is also provides an unusually clear example of how the host volume was bound: we can see that it was sewn on three broad straps, that passed through the covering at the spine joins, extended a few centimetres horizontally, and then back through the covering to be attached to the boards. A third nice feature is that we can see how the binder has carefully chosen a bifolium of the

appropriate size: without needing to trim it, the blank margins of the bifolium form the turn-ins and the blank margins between the inner columns of text formed the blank spine of the host volume.

Any spine-title is no longer legible, but between the columns of the back(?) cover is “SANCTUS F[? ...]IS IN Libro [...]”.



SCRIPT

In its overall appearance, with very rounded letters and generously-spaced words and lines, with short ascenders and descenders; the script of this bifolium is comparable to that of no. 3 above. Here ‘d’ is usually upright, but sometimes sloping, round ‘s’ occurs sometimes, but not always, at the end of words, ‘r’ descends below the line, but tall ‘s’ only does when it is part of an ‘st’ ligature, round ‘r’ is not used, even after ‘o’, double ‘i’ is dotted, ‘z’ is like an angular ‘3’ descending below the line in both majuscule and minuscule form, double ‘p’ is well spaced (‘duplex’) but other adjacent round letters e.g. ‘ho’ sometimes touch, and the upper cross-strokes of many letters such as ‘e’, ‘r’, and ‘t’ touch the following letter.

TEXT

First leaf (the first few lines obscured by the folded-over turn-in; then):
 “post eius ascensionem ... causa inclinaretur”
 i.e. part of Remigius’s Commentary on II Corinthians 6

Second leaf:
 “plus desiderant habere quam habeant ... et recipere misteria diuinæ. *Lectio sancti euangelii secundum Matheum.* In illo tempore. Ductus est Ihesus in desertum ... *Homelia Brunonis Episcopi.* BAPTIZATUS Ihesus confestim ascendit de aqua ... Quid est enim quod baptizato domino celi aperiuntur? ... [the easily visible text ending a little after:] his tribus eos temptando”
 i.e. a later part of Remigius’s Commentary on II Corinthians 6; Matthew 3:16–17 introduced by a rubric; and Bruno of Asti’s Commentary on Matthew, introduced by a rubric and a large decorated initial.

From the gap in the text we can deduce that these two pages were probably originally separated by just one intervening bifolium.

DECORATION

Decorated with a five-line initial in pale yellow, with unpainted foliate forms against a particoloured background of red, blue, green, and purple.

PROVENANCE

- (1) A turn-in has a 17th(?) -century shelfmark "L.g.9.", presumably from an institutional library.
- (2) Sotheby's, 8 July 2014, lot 4 (col. ill.).

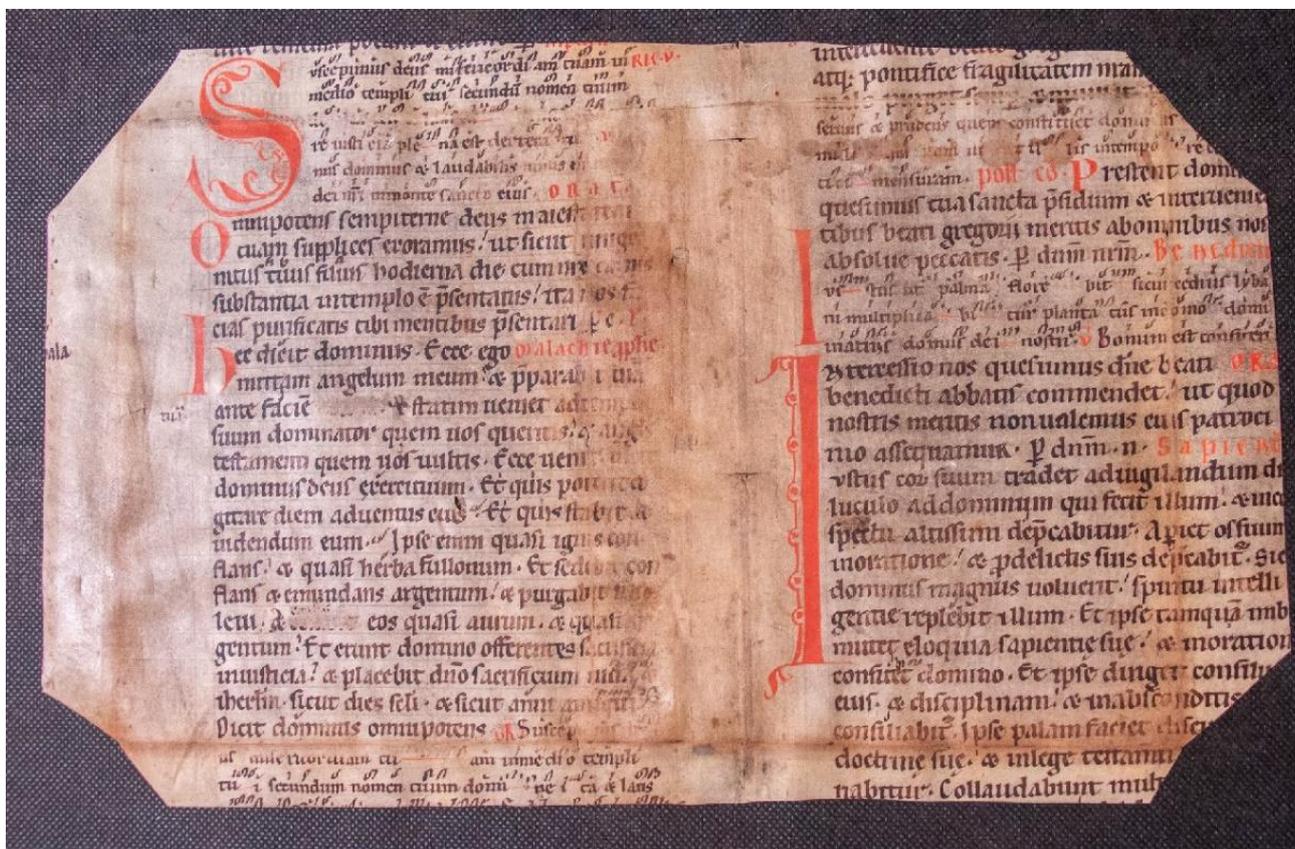
This type of script and decoration are precisely the 12th-century models on which 15th-century Italian Humanistic manuscripts were based: the Humanists wanted to revive the clarity and elegance of an ideal that, with the evolution of Gothic script, had become ugly and difficult to read. The initial here is the ancestor of the classic humanistic initial of the type known as 'white vine', 'white vine-stem', or 'bianchi girari', in which the vegetal forms are depicted by unpainted parchment against a multi-coloured ground.

Italian 12th-century manuscript fragments appear on the market with some frequency, but rarely do they have an initial that so neatly allows comparison with the decoration of 15th-century manuscripts and printed books.

£2,400

Early Staff-less Musical Notation

6. Bifolium from a Cistercian Noted Missal, in Latin
[Germany, 12th century, first half]



PHYSICAL DESCRIPTION AND MATERIALITY

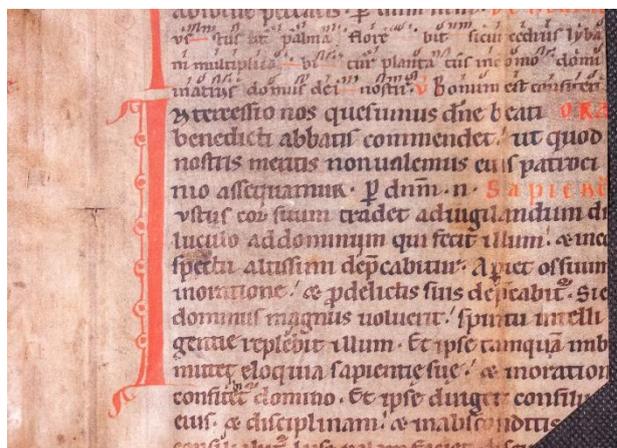
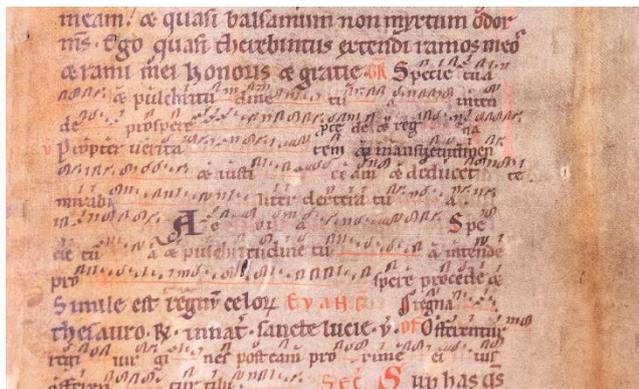
Parchment, most of a bifolium, c. 244mm x 394mm, the three sides cropped and the corners clipped to allow mitering, but still preserving prickings in one wide margin (and the scribe's guides for the rubric, "EV" for "Evangelium" and "[M]ala" for "Malachie"), ruled in drypoint, each leaf preserving 28–29 lines in a single column, written in a large transitional bookhand, with rubrics and enlarged initials in red, the words of the chant in smaller script allowing space for staveless neumes between the lines.

Although the sheet is generally fairly clean and well-flattened, its previous use as a book-cover is clear from the clipped corners and the turn-in creases. The original gutter fold has broad horizontal slits at the sewing-stations, and considerable vertical accumulations of dirt in the fold, except immediately next to the sewing stations: this is because the sewing would have been more tightly pulled against the gutter here, making it more difficult for dirt to penetrate underneath the threads.

It is perhaps surprising that the sheet is cropped on three sides: it would have been less work to trim the bifolium down to the required size by trimming only two margins. That this was not done suggests that the whole bifolium was used, and then after it had been applied to the host binding the excess was trimmed away where necessary. This gives an rare insight into the specifics of the binder's working-methods.

SCRIPT & MUSIC

As with other examples of transitional script in this catalogue, the overall appearance is late caroline, but individual features betray the evolution towards Gothic: we find adjacent round letters do not kiss or fuse, but the finals strokes of several letter, including 'e', 'r', and 't' often touch the next letter, ꝥ is used for 'æ', double 'i' is dotted, but not single 'i' or 'y', the ampersand is used but not tironian 'et', round 'r' occurs only after 'o', round 's' is sometimes used at the end of words, and as a capital at the beginning of sentences, majuscule 'r' appears occasionally at the end of words, punctuation includes the typically Cistercian *punctus flexus*, accents are provided to aid reading aloud. The broken form of 'h' (Honoris) and capital 'L' (Lucam, Lucerna), as well as the rather orange tone of the rubrics, is typically German.



TEXT

First leaf. St Benedict:

Recto. "atque pontifice fragilitatem nostram ... *Postcommunio*. Prestent domi[]quesumus tua sancta presidium ... *Benedicti*. Iustus ut palma florebit sicut cedrus Lybani ... *Oratio*. Intercessio nos quesumus domine beati Benedicti abbatis commendet ... *Sapientie*. Iustus cor suum tradet ad uigilandum ... Collaudabunt mult[i] [Ecclesiasticus 39:6–12]"

Verso. "... *Secundum Lucam*. In illo tempore. Dicit Ihesus discipulis suis. Nemo lucernam accendit ... [Luke 11:33–36] *Offertorium*. Posuisti domine in capite eius coronam ... *Secreta*. Sacris altaribus domine hostias superpositas ... *All*. Protegat nos domine cum tui perceptione sacramenti beatus Benedictus ... intercessionis ipsius percipiamus"

Second leaf

Recto. The Common for the Birth of a Virgin-Martyr:

“& in conspectu uirtutis illius gloriabitur ... & rami mei honoris & grati^e. [Ecclesiasticus 24:2–22]

Gr. Specie tua & pulchritudine tua ... *Evangelium.* Simile est regnum celorum thesauro. *R.* in natalis sancte Lucie virg. *Offertorium.* Offerentur regi uirgines post eam ... *Secreta.* Super has quesumus domine hostias benedictio copiosa descendat ... *Communio.* Simile est regnum celorum homini negociatori ... *Postcommunio.*”

Verso. The Virgin Mary:

“[... *MA*]RI^e *v(irginis).* Suscepimus deus misericordiam tuam ... *Oratio.* Omnipotens sempiterne deus maiestatem tuam supplices exoramus ... *Lectio Malachie prophete.* He dicit dominus. Ecce ego mittam angelum meum ... [i.e. Malachi 3:1–4] *Graduale.* Suscepimus deus misericordiam tuam in medio templi tuo ... domine ita & laus”.

DECORATION

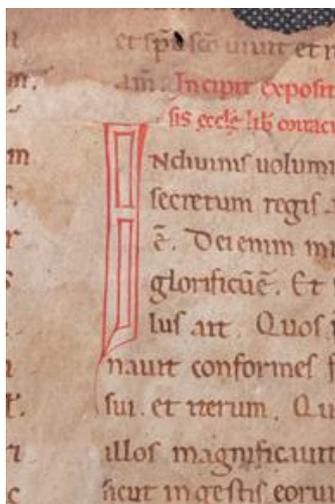
Despite only using one colour, apparently the same red ink as the rubrics, the artist/scribe of the initials emphasised the major initials not only by their size, but also by some accomplished ornament

This bifolium has the appearance of being from a fairly normal noted Missal, but it may have been more special than that. The two feastdays represented appear to be the Purification of the Virgin (2 February) and the Translation of Benedict (11 July) several months apart, and so the only way for both to have occurred within a single quire the parent volume would be if it comprised only a selection of the most important feastdays of the year. Perhaps a more likely alternative, however, is that the texts may instead represent the main feast of Benedict (21 March) and the Annunciation to Virgin (25 March), just a few days apart. Comparison with another 12th-century Cistercian Missal might confirm this, and any textual variants might help date the present fragment, as changes in Cistercian liturgy are well documented and usually precisely datable.

£1,300

Lives of Two Early Christian Martyrs

7. Leaf of Passionale in Latin
[Italy, 12th century, first half]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a substantially complete leaf, c.260×375mm, but the corners trimmed to allow mitering and one margin cropped to reduce the width to the required size, ruled in dry-point on the hair-side for two columns of 36 lines written above top line in a fine regular rounded late Caroline bookhand, with a rubric in red and an enlarged initial in red divided into two panels, foliated “cxlvj” in the middle of the upper margin.

The shape of the book that this leaf covered is clearly preserved; the very darkened spine still has one of two paper labels preserved, inscribed with a shelfmark “[...] 5. b | 29”, and rows of holes show where the cover was sewn to the boards. Unlike the vast majority of medieval manuscript leaves re-used as book covers (including those in this catalogue), the outer face is almost entirely blank: this cannot be due to fading or ordinary wear-and-tear, and shows that the binder have deliberately and carefully erased the text, probably with a pumice-stone or equivalent abrasive. He

left the extreme outer corners legible, knowing that these turn-ins would be hidden when the book was closed (and might also be covered by pastedowns).

SCRIPT

This elegant, clear, rounded Italian bookhand is clearly related to those of nos. 3 and 5 above. The ‘d’ is usually upright, ‘e’ is used for ‘æ’, round ‘s’ is used only at the ends of words, double but not single ‘i’ is dotted, there is no kissing or fusing of adjacent rounded letters, and even double ‘p’ is well-spaced (e.g. “suppliciis”, col. 1, line 7 from the bottom), ‘f’ usually descends below other minims, and ‘r’ sometimes does, but not tall ‘s’, round ‘r’ appears after ‘o’.

TEXT

Readings for the feast day of St Felicity and St Clement (both were venerated on 23 November):

“Respondit Vitalis Quis melius optat vivere . . . uiuit et regnat in secula seculorum. Amen. *Incipit expositio Gregorii Tironensis ecclesie liber miraculorum Clementis martiris.* In diuinus uoluminibus refertur quod secretum regis abscondere bonum est . . . quam in scrutabilia sunt”.

The Felicity text is printed in *Acta Sanctorum: Iulii, III* (Paris & Rome, 1868), pp. 12(E)–13(A), and Flavia Salvatori, *Il Gruppo agiografico di Felicita e i sette figli*, thesis available online (Rome, 2008/09), pp. 135–36; it is followed by the start of Gregory of Tours’s *Miracles of St Clement* (printed by H.L. Gregory, *Les livres des miracles et autres opuscules de Georges Florent Grégoire, évêque de Tours* (Paris, 1857), pp. 407–08).

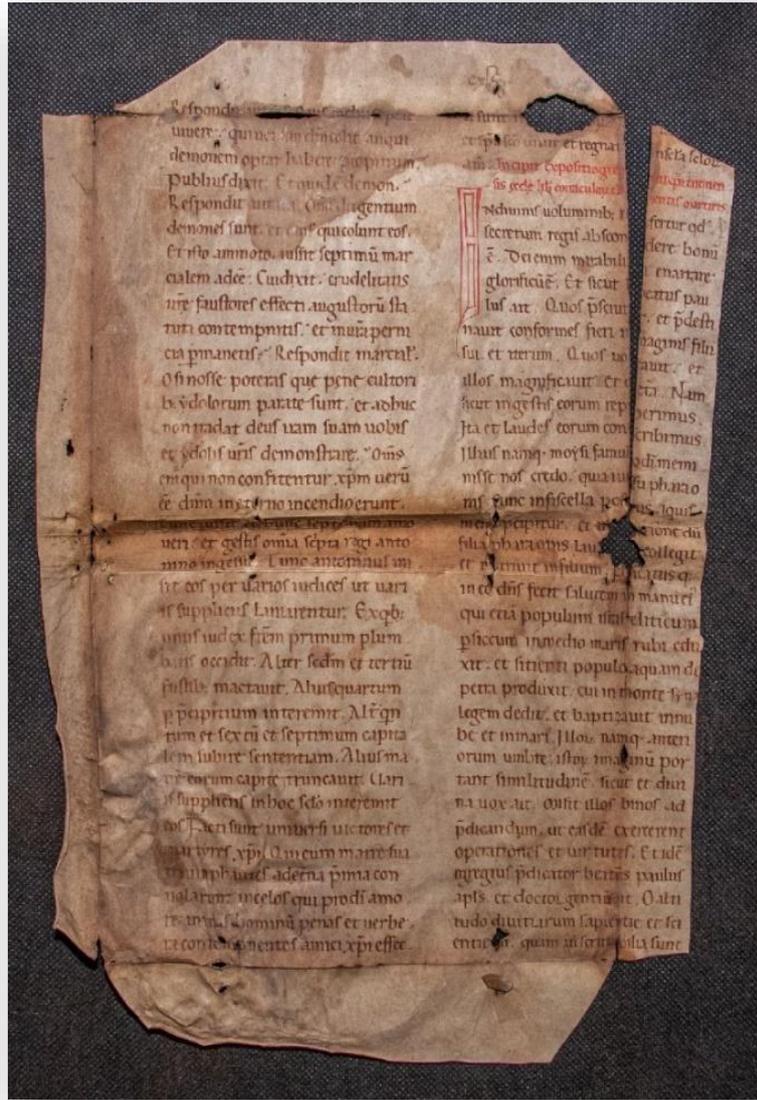
The few easily legible words on the other side do not seem to be a continuation of the more legible side, and thus the latter is probably the verso.

DECORATION

The six-line initial ‘I’ in red is very simple, but serves its purpose; it was executed by the scribe with a pen and ink, not an artist with brush and pigment, as shown by the very fine hairline stroke at the lower left, and the adjacent rubric which has the same colour and texture.

Readings from the lives of saints were part of the Divine Office at the hour of Matins on their feast-days. In the 12th century these texts were typically in separate volumes (as with the present leaf), but there is some ambiguity in the terminology used to describe such volumes: they are often called Martyrologies in modern publications, but this is misleading. Martyrologies (such as the famous one compiled by Usuard) contain only lists of saints for each day of the year, with minimal biographical information: this was read out daily in the chapter house of a monastery. Very different types of books were used for the reading of long narrative accounts of the lives and deaths of saints: according to medieval sources, the “Passionarius” (or Passionale) recorded the lives and deaths of martyrs, and the “Legendarius” (or Legendary) recorded the lives of saints who were not martyrs. These Divine Office readings were later incorporated into Breviaries (cf. no. 14 below).

£1,200



Item 7 verso and recto

‘Thou shalt not lie with mankind as with womankind ...’

8. Part of Leviticus on a fragment from a Bible, in Latin
[France(?), 12th century, second or third quarter]



PHYSICAL DESCRIPTION AND MATERIALITY
Parchment, two substantial fragments of a single leaf, c.265×300mm, preserving part of the upper and side margins, but with four ‘V’-shaped wedges cut out of each, affecting the text, ruled in drypoint for two columns of 42 lines written in a late Caroline bookhand, with traces of running-headers “lib[er]” and “[Le]vitic(us)” in red ink majuscules, red ink initials mark chapter divisions, with their numbers in red in the adjacent margin to the left [xxviii]–“xxxiii”, these chapters each introduced by an enlarged initial in red, probably executed with pen and ink by the scribe.

The shape of these fragments shows that they were used as spine-strengtheners in a binding. Each would be attached to one of the boards, towards the spine, and the serrated part laid across the spine: the cut-outs avoid overlapping with the cords of the spine-sewing and thus do not affect their

flexibility and free movement, while strengthening the join between the boards and the spine, and reinforcing the joint, which in normal use suffers the greatest wear-and-tear of any part of a binding’s structure. They then laid hidden for centuries under whatever outer covering the binding had, until revealed in recent times.

SCRIPT

A neat bookhand with fundamentally Caroline proportions but some early Gothic features: the ampersand appears but not tironian ‘et’, ‘f’ and tall ‘s’ (but not ‘r’) descend lower than minims, ‘Œ’ is used for ‘æ’, round ‘s’ is sometimes used at the ends of words, ‘p’ sometimes fuses with a subsequent round letter as in ‘pe’, but not other pairs of rounded letters e.g. ‘bo’, ‘oc’, double ‘i’ is dotted, as sometimes also is single ‘i’, the ‘st’ ligature occurs often but the ‘ct’ ligature is broken, hyphens appear in word-breaks at line-ends.

TEXT

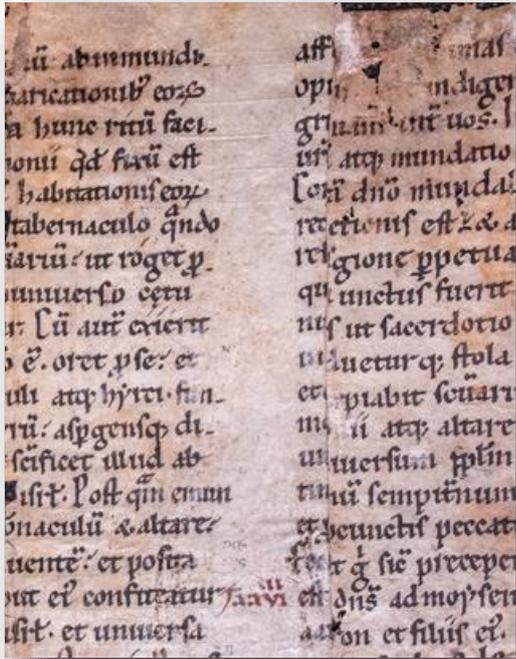
Leviticus 16:15–18:26

recto: “oraculi. et et expiet sanctuarium ... Homo quilibet de domo”

verso: “Israel et de advenis qui ... ex omnibus abominationibus istis”

The text relates God’s instructions to Moses concerning the Feast of Expiation, sacrifices to be made at the door of the tabernacle, and prohibitions of marriage within certain degrees of kinship, and includes the famous injunctions against homosexuality and bestiality, here treated as the beginning of chapter XXXIII: ‘Thou shalt not lie with mankind as with womankind ...’.

The chapter-divisions pre-date the now-standard ones that were established at the beginning of the 13th century, probably by Stephen Langton, and are at: Leviticus 16:29, 17:2, 17:10, 17:15, 18:1, and 18:22.

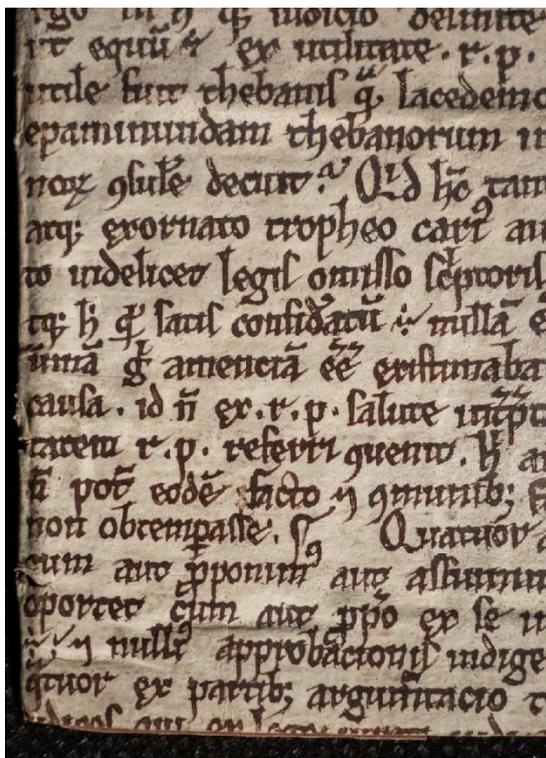


Unlike most of the other Bible fragments in this catalogue, which come from very large volumes intended for reading aloud from a lectern, the smaller script and especially the comparatively heavy use of abbreviations here, suggest that this volume was made for private reading. It may have come from the first volume of a multi-volume set, or it might have always comprised only a subset of the whole Bible, e.g. just the first eight books, the Octateuch. Like the other 12th-century biblical manuscripts in this catalogue, it presumably became obsolete with the rapid spread of the new Paris edition of the Bible from about the 1230s onward.

£1,000

A Remarkably Early Witness to Cicero in England

- 9. A leaf of Cicero, *De inventione*, I.63–70, in Latin
[England, 12th century, second or third(?) quarter]



PHYSICAL DESCRIPTION AND MATERIALITY
Parchment, most of a leaf, c.160×105mm, ruled presumably in very faint plummet (not visible, even with a magnifying glass) and written in a single column, preserving narrow upper and gutter margins, but an exceptionally wide fore-edge margin (now folded over), perhaps intended to allow annotations, with 37½ (of an original 40?) lines of text written in transitional bookhand.

The fore-edge of the leaf is folded vertically, and the fold preserves vestiges of thread in the sewing-stations, corresponding to the spine-bands of the host volume; the recto clearly shows a pattern of darker stains around the three outer edges, causes by the wide tanned leather turn-ins of the binding of the host volume; the folded-over part shows traces of glue and specks of wood, and traces of paper with printed type, lifted from the inside face of the board of this binding.

Pastedowns and flyleaves tend to survive in pairs: one from the front and one from the back of the host volume; the

companion leaf to this one was offered at Bloomsbury Auctions, 10 July 2018, lot 11 (“France, second half of twelfth century”) with enlarged colour reproduction.

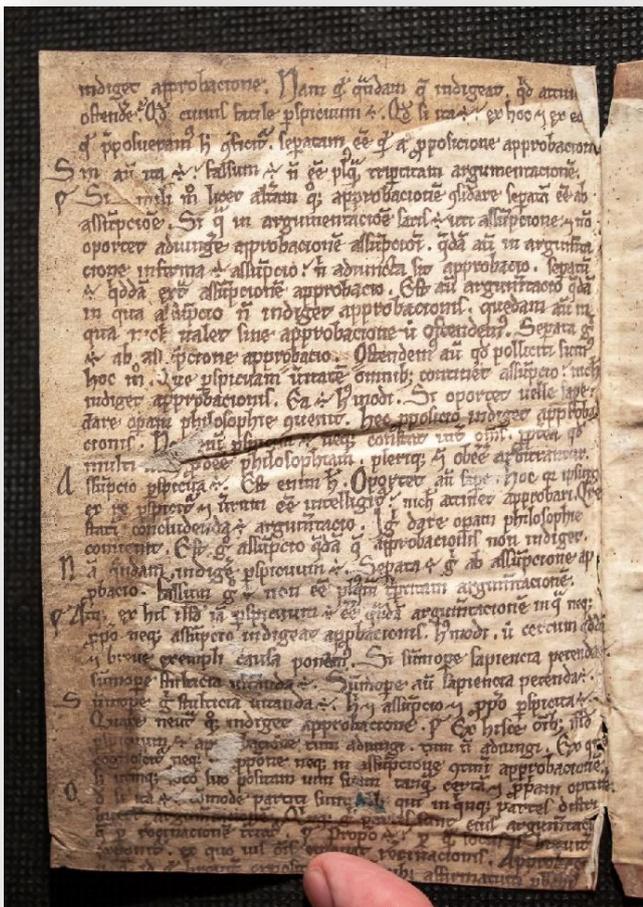
SCRIPT

French and English manuscripts can be difficult to distinguish in the 12th century, especially when they are not of a more formal kind, but the present example can confidently be identified as English by its very frequent use of the distinctive Insular abbreviation for the word “est”, in the form of a short horizontal wavy line with a dot above and below, like the mathematical division symbol: “÷”.

Although this is a bookhand, it is more difficult to analyse than many others because it was written with considerable economy, as shown by the close spacing of individual letters and lines, and by the very heavy use of abbreviations such that, for example, ‘Sin autem ita est, falsum est non esse plus quam’ is reduced to “Sin aũ ÷ ita ÷; falsum ÷ ñ Ëe pl’q” (recto, beginning of line 4).

The letters ‘pp’ occur together many times but are rarely fused (except recto, lines 1 and 7:

‘approbacione(m)’); round ‘s’ only occurs as a capital letter; both ampersand and tironian ‘et’ occur, the latter uncrossed and shaped somewhat like a ‘y’; most normal minims have a sharp uptick towards the right, as does the descender of ‘p’, but the descender of the ‘q’ has a downward tick to the left; the tironian ‘et’, abbreviation mark for ‘con’, and letter ‘h’, all similarly curve downwards to the left; ‘x’ descends below the line then turns sharply upward.



TEXT

Cicero, *De inventione*, I.63–67 and 67–70

recto: “indiget approbatione. Nam quidem quendam . . . rationibus affirmatum probabilius” verso: “argumentacione breuiter exponitur. . . ad hunc modum”; the next line cropped but still partly legible.

About 30 words, probably three lines, are missing between the bottom of the recto and top of the verso.

The small, heavily-abbreviated script, tightly-packed text with absence of paragraph breaks, and relatively poor-quality parchment, all suggest that this fragment comes from a comparatively inexpensive book: in the 12th century, when most book-production either took place within monasteries, or was commissioned by them, secular texts were very rarely treated with the same level of care or luxury that might be devoted to religious and liturgical texts. The copying of non-Christian authors like Cicero was perhaps tolerated rather than encouraged in most monastic houses, which is part of the reasons for their rarity before the 13th century, when such texts

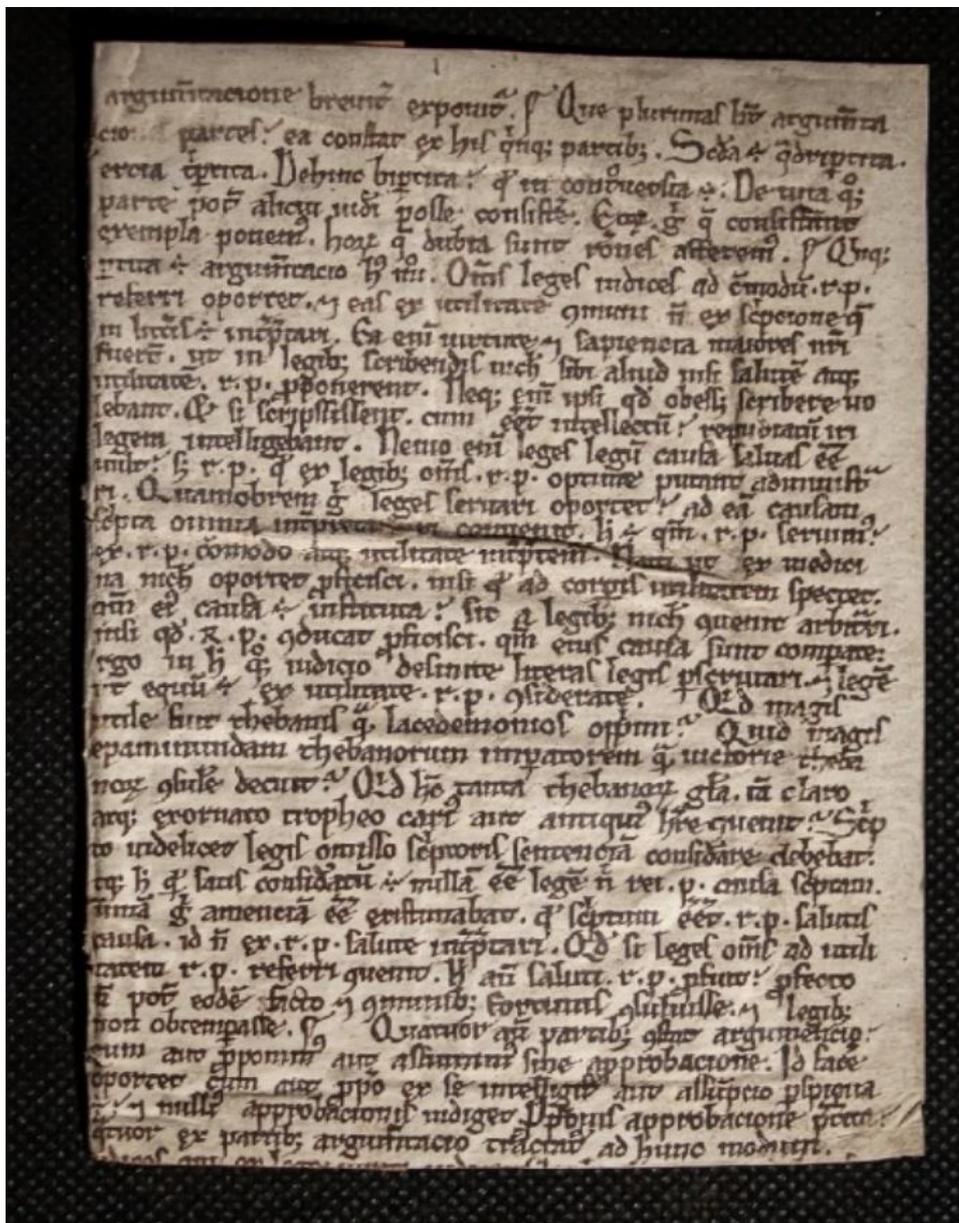
were studied more widely for scholarly reasons.

Unlike liturgical texts, which went out of date, there was usually no reason in the Middle Ages to discard or recycle a manuscript of a Classical text. This changed, however, with the advent of printed editions, especially

ones that had been properly edited by a comparison between different manuscript witnesses. A 12th-century copy such as this, though, is likely to have been written in a monastic setting, and remained there until the dissolution of the house – there would have been little reason for a monastery to acquire printed editions of classical texts in the 15th or 16th centuries. The likelihood, therefore, is that the parent manuscript was not taken apart and recycled until at least the second half of the 16th century.

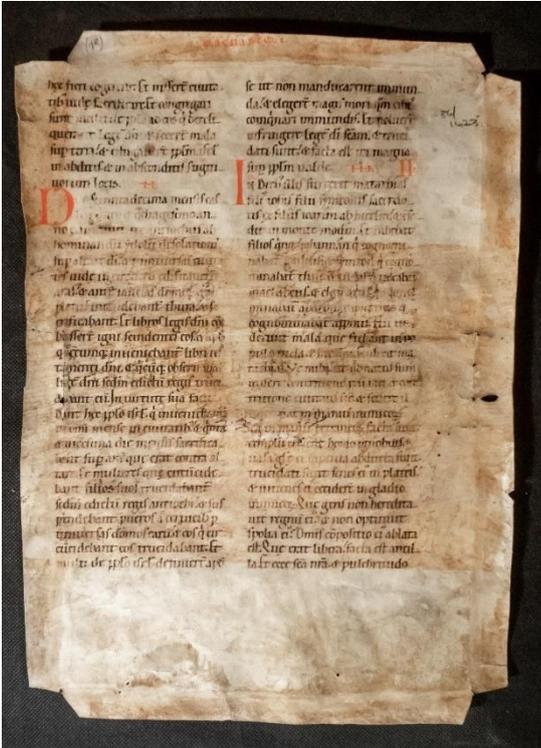
Some idea of the rarity of English fragments of Cicero can be suggested by the fact that, of more than 2,000 items itemised by Neil R. Ker, *Fragments of Medieval Manuscripts Used as Pastedowns in Oxford Bindings, with a Survey of Oxford Binding, c.1515-1620* (Oxford, 1954; revised edn. 2004), only one item (no. 748) is Cicero: it, too, is from a 12th-century copy of *De inventione*, and was used in a binding of a book at Worcester cathedral (MS Add. 67 no. 22). According to the Schoenberg database, no English copy of Cicero has been sold since 1966, when a volume of c.1200 was sold at Sotheby's (12 December 1966, lot 218, it is now Bodleian Library, MS. Lat. class. e. 48).

£6,500



From an Elegantly Written Monastic Lectern Bible

10. Large leaf of a Romanesque lectern Bible, in Latin
[Germany (or Austria/Switzerland?), 12th century, second half]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a nearly complete leaf, c.430×300mm, the corners cropped but still preserving ample margins on all four sides, including the running heading “Machabeor(um) I.” in red in the upper margin of the recto, and a very deep lower margin, ruled in faint plummet for two columns of 32 lines written above top line in a fine Romanesque bookhand, initials and chapter numbers in red, some capitals of incipits stroked in red.

Recovered from use as a book-cover on a thick book, with the usual creases for the turn-ins and the spine, the wide spine area with slight traces of the sewing-bands, and a very clean rectangular area showing where a paper title-piece was formerly affixed.

SCRIPT

A very elegant example of a transitional bookhand, combining features typical of both early and late 12th-century script: early features are the bottoms of minims, many of which turn towards the left, ‘e’ used for ‘æ’, the ‘r’ and tall ‘s’ descending

below the line, the use of ampersand instead of the tironian sign for ‘et’; while later features include the dotting of double ‘i’, and especially the fusing of ‘pp’ (e.g. “pplo” i.e. ‘populo’, last line of first column). One of the most elegant and distinctive features of this hand are the descenders of ‘f’, tall ‘s’, and ‘r’ that sweep down and towards the left.

TEXT

I Maccabees 1:53–2:32:

recto: “hęc fieri cogent ... sancta nostra & pulchritudo”

verso: “nostra & claritas nostra ... Et statim perrexerunt aduersus” [sic]

There are four pre-modern chapter-divisions marked by enlarged red initials and numbers “II”–“V” at the modern I:57, 2:1, 2:15, and 2:29; these numbers have been crossed through, and “III” replaced with a “II” in larger characters.

PROVENANCE

- (1) Some syllables are accented to aid reading aloud, confirming what is suggested by the size: that this was a book intended for the lectern in the main church or refectory of a monastery.
- (2) Inscribed in ink in a 19th- or early 20th-century German hand “cf Maccabier I c.2 v. 13 – 32”.
- (3) Inscribed in pencil “86/1423”, revealing this was item 86 in Maggs Catalogue 1423, *European Bulletin*, 26 (2008), no. 86 (“Germany, c.1150”), at £1,350.

£SOLD

Major Decoration from a Luxury Monastic Bible

11. A large illuminated initial “S”, on a cutting from a fine Romanesque New Testament in Latin [Northern France or Southern Netherlands (Mosan area?), 12th century, c.1170?]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a cutting, c.160×130mm, ruled in plummet and written in two columns of which 19 lines of one column are preserved, chapter and verse initials alternately red or blue, the start of the book with an 8-line inhabited initial in gold and colours, formerly pasted-down and consequently with traces of paper glued to the reverse.

It is not known when the parent volume was cut up, and apart from the next item no other cuttings have yet been recognised. The text would have been outdated by the mid-13th century, by which time the ‘Paris’ edition of the Bible was standard, so it may have been dismembered in the Middle Ages to re-use the parchment, but it does not have any of the telltale signs of having been used as binders’ waste, so it is more likely that the volume simply lay unused on a shelf or in a cupboard until the 19th century, and was

then deliberately cut up to preserve the illuminated initials such as this. The person who wielded the knife was careful to preserve the entire capitula list, an approximately equal amount of text below the initial, and margins to both sides of the text.

SCRIPT

A fine, regular, highly legible Gothic bookhand; the chapter list in a smaller version of the same script. Most minims end with a sharp upstroke, round ‘s’ only occurs at the end of words (and once as the first letter, in the rubric), both upright and sloping ‘d’ are used, the ampersand is used but not tironian ‘et’, capitals stroked in red, and small red tick marks are placed above some syllables to aid reading aloud, as well as some clarification of word-division e.g. between “Si testimonium” on the recto.

TEXT

recto: “uenit per aquam ... sciatis quoniam uita”
i.e. I John 5:6–13

verso: “i De diligendis cultoribus ueritatis. ... Expliciunt capitula. *Incipit Epistola secunda*. Senior dilecte domine ... sicut mandatum”

i.e. a list of chapters, numbered i–v (Donatien de Bruyne, *Sommaires, divisions, et rubriques de la bible latine* (Namur, 1914), p. 389, siglum A), and II John 1:1–4.

DECORATION

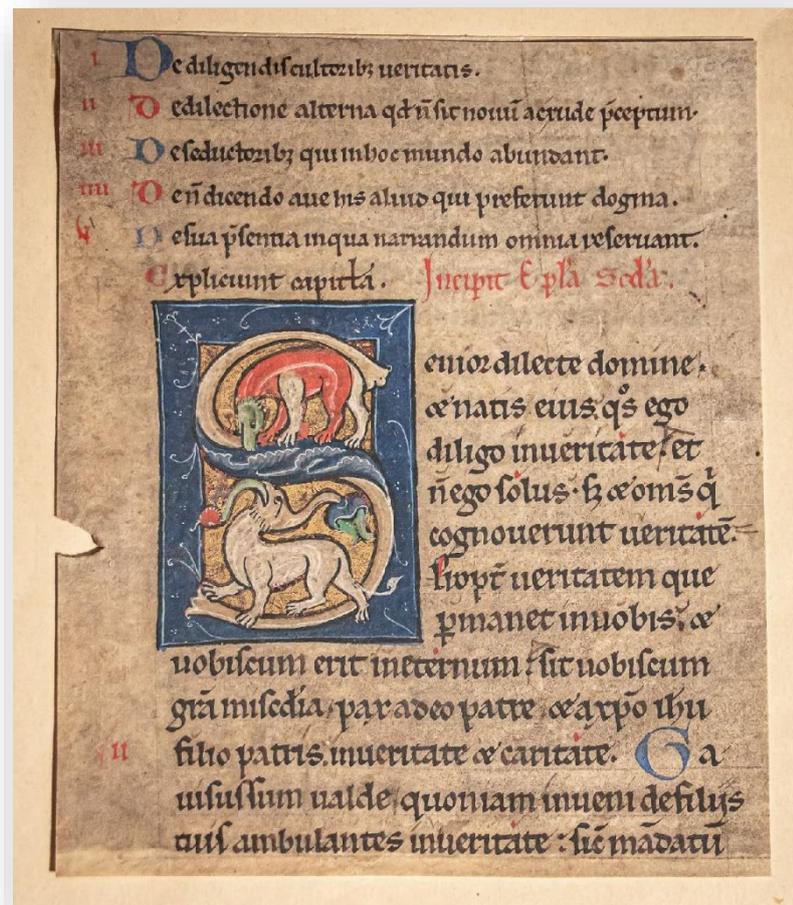
The two compartments of the initial are inhabited by semi-naturalistic creatures, one perhaps like a tailless wolf or bear, painted orange-red, except for the rear right and the forward left legs, which are beige, the other similar but wholly beige and with a crest prolonged into a vegetal terminal. Cf. the description of the next item.

The biblical book of II John is extremely short – only 13 verses – so we have about a quarter of the entire book on the verso of this cutting. In the 13th century the entire book was treated as a single chapter, but here we have a capitula list dividing it into five sections: there is a blue initial “G” and a marginal number “ii” in red marking the beginning of the second chapter. On the recto, the modern I John 5:9 is treated as the beginning of a chapter, with a red initial “S” and a marginal number “cviii”; similarly, on the bottom line I John 5:13 is given an initial “H” in blue.

The Bible in the 12th century was full of textual variants, and the opening words here provide a nice illustration of the reason why scholars produced a new edition of the Bible in the early 13th century: the incipit here is the extremely rare reading “Senior dilecte domine”: the normal text reads “Senior electe domine”.

A later reader has not only dotted some of the “i”s to make the text more legible, but has also marked pauses at “et nego ...” and “sit uobiscum ...” with small gibbet-like symbols, showing that the volume continued to be used for reading aloud. The ‘i’s are only dotted in the main text, however, and not in the capitula list, since the latter would not be read aloud.

£3,500



White Lions and Byzantine Blossoms

12. A large illuminated initial “S”, on a cutting from a fine Romanesque New Testament in Latin [Northern France or Southern Netherlands (Mosan area?), 12th century, c. 1170?]



PHYSICAL DESCRIPTION AND MATERIALITY

A parchment cutting, c. 150×140mm, 18 lines preserved.

SCRIPT

See the previous item.

The use of the letter ‘k’ – “carissimo” is spelled “karissimo” – is typical of Germanic areas, hence our suggestion that the Bible comes from somewhere like the Mosan region, within the sphere of influence of Cologne.

TEXT

recto: “uiuamus per eum ... habeamus in die”

I John 4:9–17

verso: “i De filiis apostoli rigore tenetibus ueritatem ... Explicit.
Incipit epistola tertia. Senior Gaio karissimo ... meos inueritate

ambulare” [sic]

A list of capitula numbered i–v (Donatien de Bruyne, *Sommaires, divisions, et rubriques de la bible latine* (Namur, 1914), p. 389, siglum A), and III John 1:1–4.

As with the sister-cutting above, this one shows divergences from the text as standardised in the early 13th century: the last word here is “ambulare” instead of “ambulantes”; this is a variant found in some early manuscripts such as the Carolingian revision by Alcuin, used also in the Clementine edition.

DECORATION

The decoration includes features characteristic of the so-called Channel-style, named because it can be found in manuscripts produced on both sides of the English Channel, making English and French manuscripts sometimes hard to distinguish. These are the small white quadrupeds often referred to as “white lions”, and spirals of vegetation that terminate in large vegetal leaves, that often resemble an octopus as seen from below, often referred to as “Byzantine blossoms”. One of the propositions of Christopher de Hamel’s *Glossed Books of the Bible and the Origins of the Paris Booktrade* (Woodbridge, 1984), is that this style originated in Paris in the production of Glossed books of the Bible, and spread outwards to England and other places from there. It was fully developed by 1170, as it appears in books owned by Thomas Becket, who died in that year.

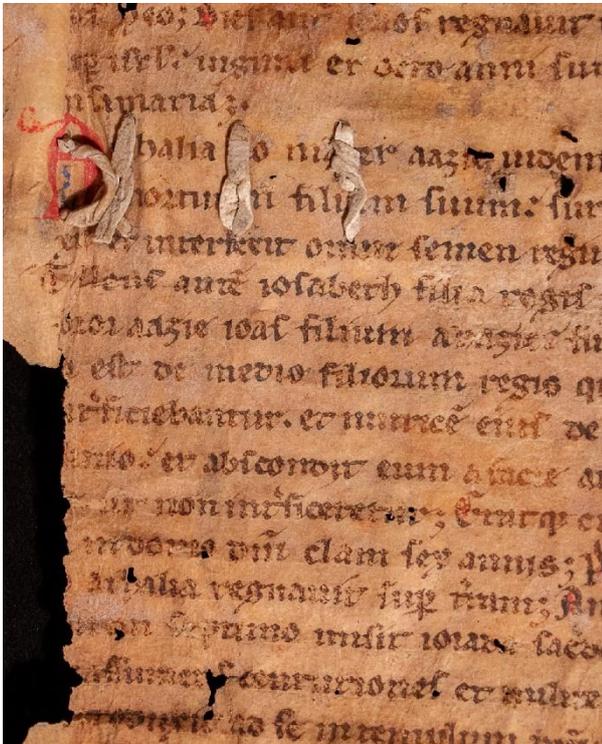


The gilding of the initial appears to have been applied as gold leaf onto the flat parchment surface, or perhaps on a dark purple painted under-layer, but not onto a raised bole ground as would become normal later, allowing the gold to be burnished to a more brilliant shine (see the essay by P. Kidd and N. Turner in *The St. Albans Psalter: Painting and Prayer in Medieval England* (Los Angeles, 2013), at pp. 74–77 for a discussion of the changing methods of applying gold to parchment in the 12th century).

£3,500

Remarkable Remains of a Ledger Binding

13. Ledger Binding formed of a bifolium from a lectern Bible, in Latin
[Italy, 12th century, second half]



PHYSICAL DESCRIPTION AND MATERIALITY

A substantial part of a large bifolium, c.550×525mm, preserving three out of four columns of text, with pricking in the inner and outer margins, ruled in plummet for two columns per page, written with 46 lines in a gothic bookhand, with capitals stroked in red, and late-medieval foliation “C.lxxi”.

The distinctive feature of ledger bindings is the use of broad strips of tanned leather applied horizontally, passing from about the middle of one cover, around the spine, and about half-way across the other cover, sewn on to the cover with tawed skin in a decorative pattern (in this case) of double ‘X’s. The wider cover would have wrapped around the fore-edge and part of the lower cover, in a wallet-like form, which both helped to keep the volume closed, and prevented dirt etc. from penetrating at the fore-edge. For an analysis of this binding-type see J. A. Szirmai, *The Archaeology of Medieval Bookbinding* (Aldershot, 1999), pp. 309–11.

SCRIPT

The writing of the Bible from which this bifolium came is far closer to fully-developed Gothic script than the late Caroline forms of other Bibles represented in this catalogue. In particular single ‘i’ is usually dotted (and has a leftward tick at the foot), hyphens are used for word-breaks at the end of lines, and there is some kissing of adjacent rounded letters (‘bo’, ‘do’, etc.), and many individual letter-forms have a gothic angularity (‘o’, for example, is more like a rectangle with rounded corners, than a circle or an oval). Early 12th-century features still persist, however: round ‘s’ appears only at the end of a word or as a capital.

TEXT

The page with two columns contains II Kings 10:18–11:6:

“parum, ego autem colam ... Et tertia pars sit ad portam quae est”; it continues overleaf: “ad habitaculum scutariorum ...”.

The page with a single column comprises II Kings 17:15–27:

“super quibus praeceperat ... Ducite illuc unum de sacerdotibus”.

Therefore intervening bifolia contained II Kings 12–16.

DECORATION

There is a decorated red and blue initial at the beginning of chapter 11: “Athalia vero mater Ochoziae uidens mortuum filium suum ...”.

Although very battered and defective, this leaf forms part of an unusual and impressive relic of a peculiar type of binding, usually known as a ledger (or sometimes blank-book) binding because they are typical of the

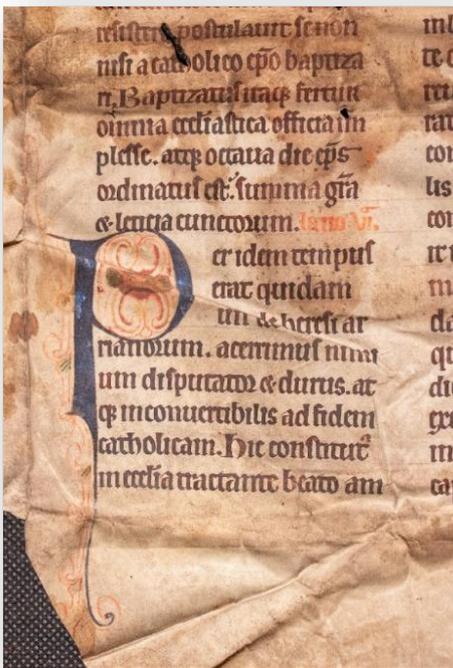
bindings that were used to bind blank paper pages for use as ledgers, for financial accounts. They are especially typical of Italy in the 16th century, but were used across Europe from the early-15th until the mid-19th centuries. In the present case the binding was also of the tall, narrow format typical of account books, in which the ‘text’ is typically a column of items whose prices are to be added-up.

£900



Elegant English Early Gothic Script

14. Leaf from an early Breviary or Passionale, with part of Paulinus of Milan’s *Life of St Ambrose*, in Latin [England, late 12th or early 13th century]

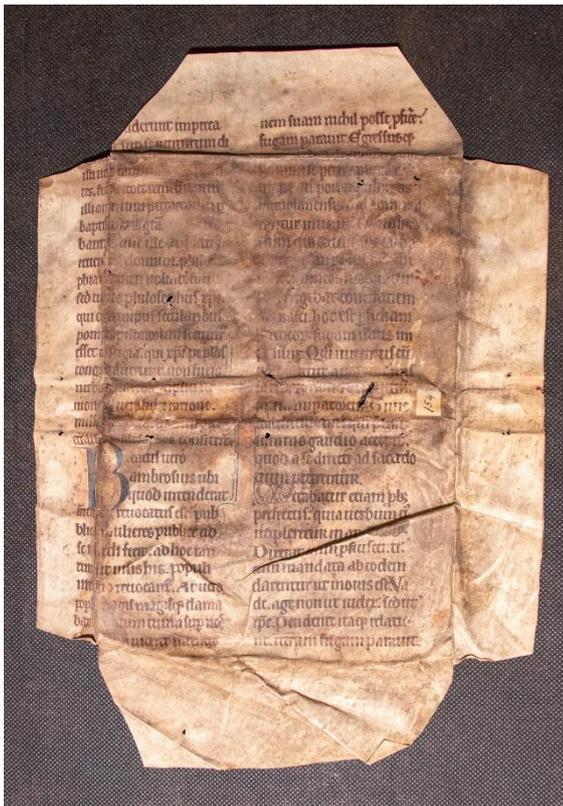


PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a substantially complete leaf, c. 350×250mm, the blank corners and a few words of text cropped but with wide margins, pricked in both side margins and ruled in plummet for two columns of 30 lines, written above top line in a very fine formal bookhand.

The four outer creases show that the parent volume was given very wide turn-ins (it would have involved unnecessary extra effort to trim the leaf down to a smaller size); the two horizontal creases across the middle, flanked by pairs of sewing-holes, represent the spine of the host volume, with no title, but with a paper label inscribed “154” at the foot. As so often, the outer face is far darker than the inner, but the inner face shows how some liquid staining was guided along the channels created by the folds.

The pricking in the inner margin (as well as the outer)



suggests that the book was ruled leaf-by-leaf, not bifolium-by-bifolium: this practice involved extra labour and was only common in the few decades before and after 1200 (N. R. Ker, *Medieval Manuscripts in British Libraries, I: London* (Oxford, 1969), p. ix: “Pricking is mentioned only if it occurs in the inner margin as well as the outer margin of each leaf, as is common of manuscripts of the late twelfth century and the early thirteenth century. This double pricking implies that the bifolium was folded before it was ruled”).

SCRIPT

Written in a very regular and handsome high-grade expert English bookhand. Characteristic features are the very regular flat or lozenge-shaped feet to the minims, the majuscule form of ‘r’ at the end of words (e.g. “Proditur”), and sometimes within (e.g. “moris”), the ‘a’ that is somewhat trailing-headed, the fusing of double ‘p’, but not ‘po’, ‘od’, etc., round ‘r’ follows ‘o’, the ampersand appears but not tironian ‘et’, ‘g’ is very upright with a small lower bowl, ‘t’ has a serif rising from the left of its top-stroke, both upright and sloping ‘d’ are used, and round ‘s’ occurs often, but not

always, at the end of words. The overall appearance is of the early 13th-century, but the lack of Gothic features such as fusing of letters, and the absence of tironian ‘et’, suggests an earlier date.

TEXT

Part of Lessons III–VI of the Matins readings for the feast of St Ambrose (7 December):

recto: “[...]derunt imprec[...] super se uenturum ... etiam ipsos filosofhos conuerterunt. **B**eatus uero Ambrosius ubi quod intenderat ... ad sacerdotium peterentur. **L**etabatur etiam probet prefectus ... iterum fugam parauit”

verso: “atque in possessionem cuiusdam Leontii ... summa gratia & leticia cunctorum. *Lectio VI.* **P**er idem tempus erat quidam uir de heresi Arianorum ... caput eius operuit atque [paulatim]”.

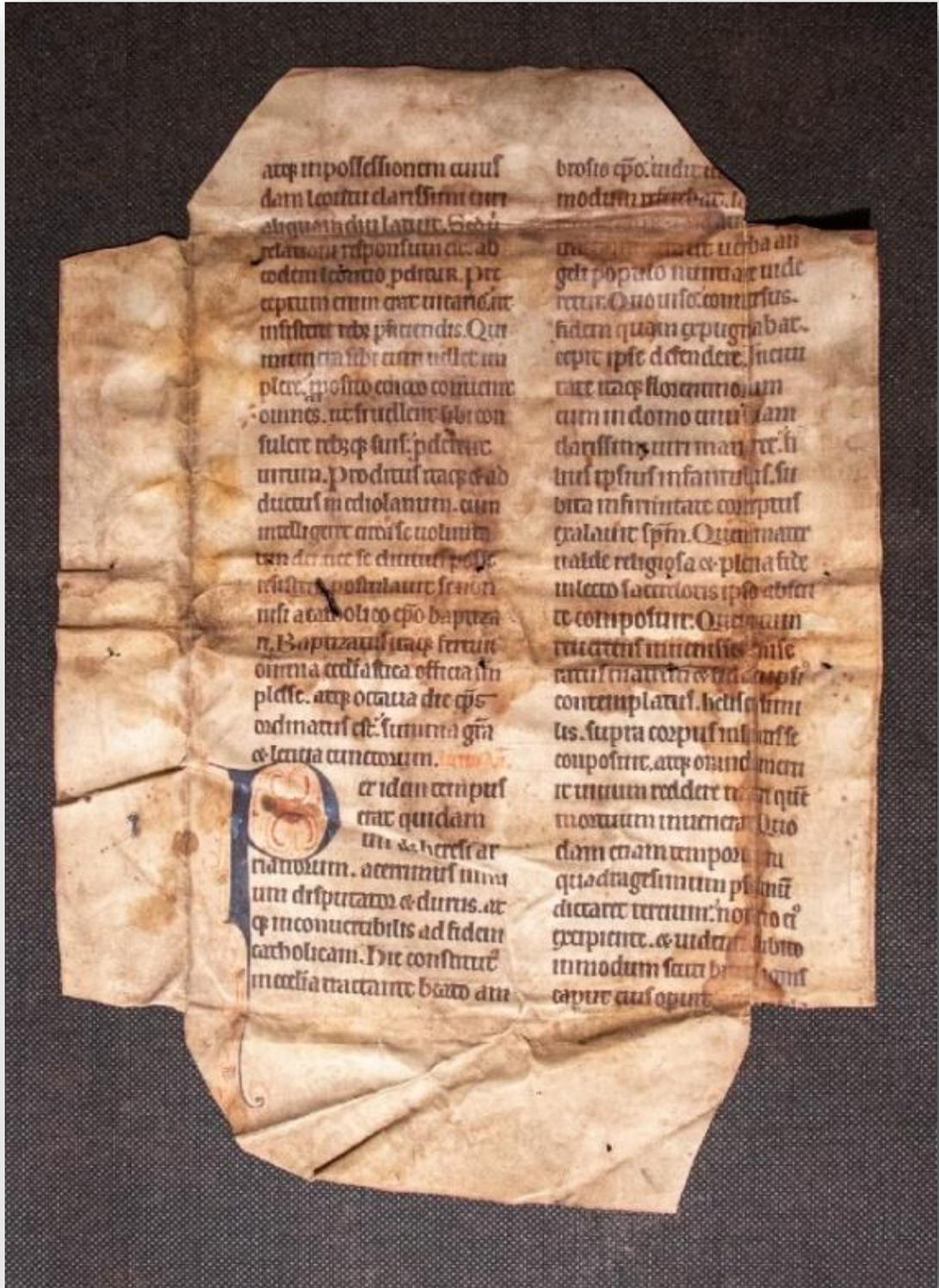
DECORATION

The three readings each begin with a four-line initial, alternately red with blue penwork ornament or vice versa, with small touches of green; that on the verso used as the inner face of the book-cover and thus better preserved, its descender extending alongside five lines of text and an equal distance down into the lower margin.

PROVENANCE

From a box of uncatalogued fragments at the library of the Benedictine abbey at Ampleforth, Yorkshire; deaccessioned in 2010. It is likely to have been removed from the binding of one of the Abbey’s printed books, bound in the 16th century.

£2,200



Item 14, Paulinus of Milan's *Life of St Ambrose*

Two Texts, Two Scribes

15. Leaf from a Homiliary(?), in Latin
[Germany (perhaps Augsburg), late 12th and late 13th century]



PHYSICAL DESCRIPTION AND
MATERIALITY

Parchment, a nearly complete leaf, c.425×320mm, the upper and fore-edge margins slightly cropped with the loss of a very small amount of text, the recto apparently not ruled, but written freehand in two columns of up to 29 lines, the verso presumably ruled in plummet (not visible) and written in two columns of 31 lines.

Horizontal creases indicate the spine of the volume for which this was used as a cover; the verso with extensive traces of glue with which it was pasted to the boards. The upper left quadrant of the recto (which would have been the upper half of the outer front cover) with similar traces of glue and with traces of a 17th(?)-century title in florid script: the glue is perhaps from a pasted-on piece of clean paper, and through which the title bled onto the parchment backing.

SCRIPT

The main text apparently began on the verso, leaving the recto blank, and this blank space was used for the insertion of another text some decades later:

Verso: round ‘s’ is used occasionally at the ends of words and as a capital, the ampersand is used but not tironian ‘et’, upright and sloping ‘d’ are both used, majuscule ‘r’ is used occasionally at the ends of words, ‘ct’ and ‘st’ ligatures both appear.

Recto: a much more fully developed Gothic script, in which ‘pp’ is fully fused (e.g. “apparuit”, col. 2, line 1), other pairs of round letters are sometimes fused (e.g. ‘do’ in “mundo”, col. 1, line 2, and “dominus” in the next line), round ‘r’ is used after ‘o’, crossed tironian ‘et’ appears instead of the ampersand, round ‘s’ is sometimes used at word ends and also at the beginning of “seruatius”, ‘h’ curls downward towards the left, ‘i’ is often dotted, ‘y’ is not dotted, and ‘u’ and ‘v’ have a superscript caret mark in the German manner.

TEXT

Verso: Most of a homily on Luke 11:27 (‘Raising up her voice, a certain woman from the crowd, said to Jesus “Blessed is the womb that bore you and the breasts that nursed you”’) from Bede’s *Commentary on Luke* (ed. by Giles, vol. V, *Homilies*, 1843, pp. 140–41), preceded by the biblical text itself:

“*Lectio sancti euangelii secundum Lucam. In illo tempore. Extollens uocem quedam mulier de turba dixit ad Ihesum ... Omelia venerabilis Bede presbiteri. Magne deuotionis et fidei hec mulier ostenditur ... Pulchre saluator adtestatio*”.

Added to the previously-blank recto are three readings from the Life of St Servatius, bishop of Tongeren (near Liège and Maastricht, Belgium):

“Ad illuminandum humanum genus. multas in hoc mundo spirituales lucernas. . . ualeamus annotare desideramus. *Tu*. Erant in diebus illis Iudeorum in partis iuxta . . . de qua sanctissimum ibidem genuit Servatium. *Tu*. Igitur cum hic amantissimus domini Servatius . . . quibus doceret su[b]ditos & mulceret impios. *Tu*.”

The end of each reading on the recto is marked “*Tu*” in red: this indicates where the reader should recite the phrase “*Tu autem domine miserere nobis. Deo gratias*” (But you, Lord, have mercy on us. Thanks be to God).

The (still later?) hand that added the heading “*Sancti Servacii [...]*” in red also indicated the start of each reading in the adjacent margin: “*lectio 1^a*,” “*lecti: 2^{us}*,” and “*Lectio 3^o*.”

It has not been possible to identify the author of this version of the *Life of Servatius*; despite points of similarity, it is apparently not the one by Jocundus (edited by P.C. Boeren, 1972)

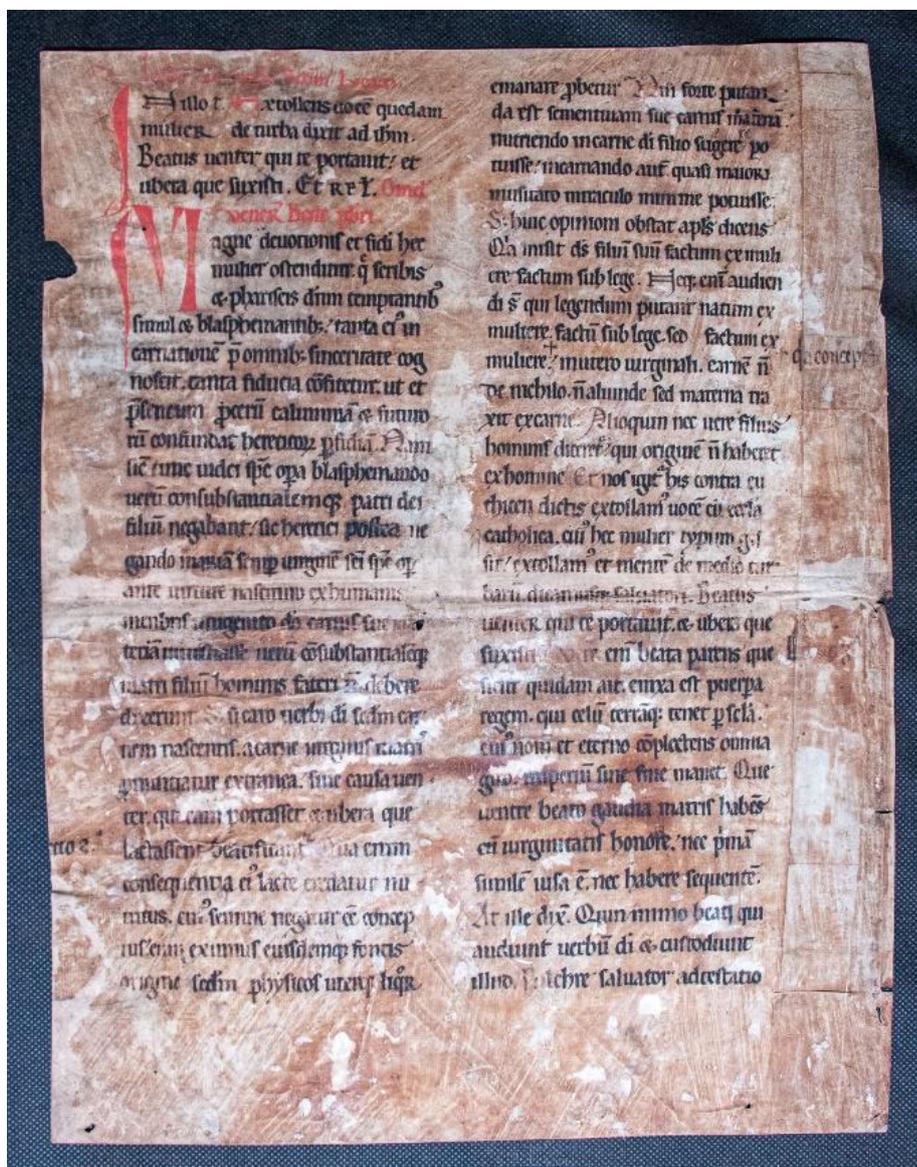
DECORATION

Two four-line initials in red with simple flourishing.

PROVENANCE

- (1) The addition of readings from the Life of St Servatius might suggest a connection with Tongeren, but anywhere that venerated him highly would have an office of nine or twelve lessons, not just the three found here.
- (2) Reputed to have been restored by a historian after being recovered from a church archive in Regensburg, Germany in 1960.
- (3) Roger Martin (d. 2020), of Grimsby, collector of medieval manuscript leaves and cuttings.

£1,250



Two Very Different Scribes on a Single Bifolium

16. Large decorated bifolium of a Lectionary, in Latin

[Southern Netherlands or Western Germany? (perhaps Mosan area?), mid-13th century]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a nearly complete bifolium, c. 335×470mm, the corners clipped to allow mitering but otherwise perhaps untrimmed and preserving ample margins on all sides, the gutter fold with six slits for the sewing-stations, each page ruled in plummet for a single column of 26 lines, written below top line in elegant transitional book-hands by two scribes.

This bifolium shows the usual signs of having been used as a book-cover, with the blank inner margins serving as the spine of the host volume. The binder apparently wanted narrow turn-ins, otherwise he could have saved himself the effort of trimming a couple of centimetres from one outer margin.

SCRIPT

The first leaf has both upright and rounded ‘d’, no ampersands, uncrossed tironian ‘et’, round ‘s’ at the ends of words and as capitals, ‘st’ ligatures, dotted ‘i’ and ‘ii’, no fusing of letters, perhaps because letter-forms are predominantly upright, rather than rounded.

The second leaf has a much rounder aspect, with ‘pp’ regularly fused, but no other letters, though the ‘de’, ‘be’, ‘pe’, ‘po’, and ‘pc’ combinations kiss; both upright and sloping ‘d’ are used, round ‘s’ rarely appears, and only as the first or last letter of words, tironian ‘et’ is not crossed, the ampersand is used occasionally, ‘st’ ligature is used regularly, ‘i’ is rarely dotted, ‘y’ is dotted, round ‘r’ only occurs after ‘o’, ascenders – especially in the smaller sdcrypt – are often forked.

TEXT

First leaf:

“nec quicquam aliud nouerat ... et fugit foras [Genesis 39:6–18] ... *Feria iii.* Vidit Pharao sompnium ... que hoc ordine complebuntur” [Genesis 41:1–28] ... *Feria iiii.* Descendentes fratres Ioseph decem ... qui dixerat fratribus eius [Genesis 42:3–4]

i.e. Monday to Wednesday after the 4th Sunday of Lent

Second leaf:

“deus meus et ab insurgentibus in me libera me ... Promotio dicitur ... *R.* Tota die contristatus ... *V.* Et qui inquirebant ... Te nemo terreat ... *R.* Adiutor et susceptor meus ... *V.* Eruipe me de inimicis ... Te mihi dignum ... *R.* In proximo est tribulatio mea ... *V.* Deus deus meus ... *Cantica.* *A.* Ego gloriam meam ... *V.* Deus deus meus ... *Secundum Iohannem.* In illo tempore. Dixit dominus ... *Omelia beati Gregorii.* Pensate fratres mansuetudinem dei ... *R.* Noceam iniquos uias tuas ... *V.* Domine labia mea aperiet et”.

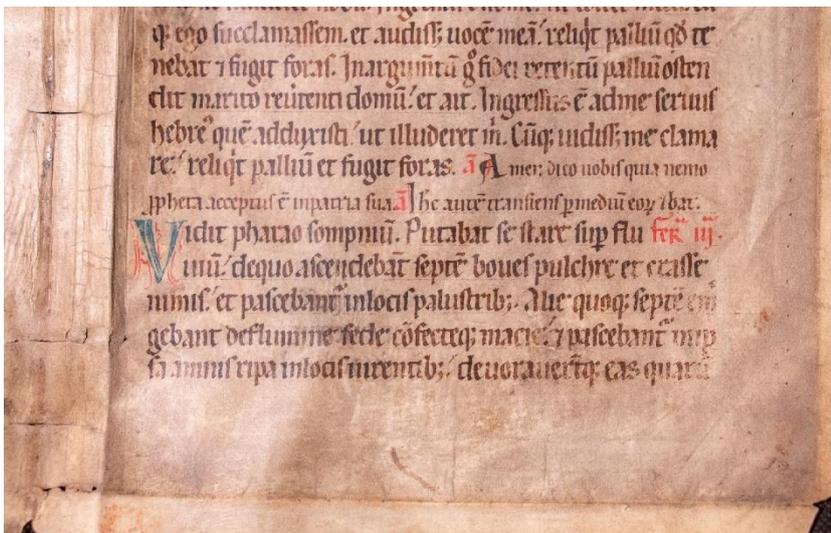
i.e. Passion Sunday (the fifth Sunday in Lent)

The intervening leaves, therefore, contained the rest of Wednesday to Saturday preceding, and the beginning of Passion Sunday.

DECORATION

The beginning of each weekday, and the readings from the Gospel of John, are marked by enlarged initials in blue with red penwork ornamentation. Minor initials are all in red.

The identification of the place of origin of this bifolium is made difficult, but very interesting, by the extremely unusual fact that each leaf was written by a different scribe. The first may have finished his stint just before the beginning of the text for Passion Sunday, and handed over to a colleague to continue the work. The first writes a rather upright script, that looks Germanic; the other write a much more rounded hand, suggestive of northern France or the Southern Netherlands. To reconcile these differing indications, we suggest that it was perhaps written in the area between the Meuse and the Rhine.



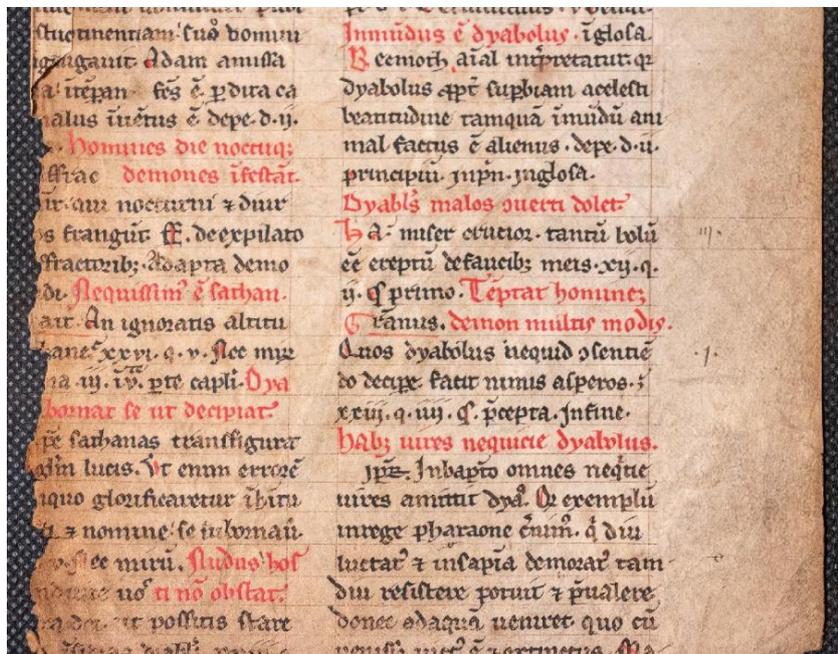
The question of its date is similarly puzzling. If it were not for the writing ‘below top line’, which suggests a date no earlier than the 1220s, one could believe that the text was written in the late 12th century, as it lacks most of the features that are characteristic of fully gothic script, especially the fusing of adjacent rounded letter-forms, the dotting of ‘i’ and especially ‘ii’, and an overall angularity and lateral compression. This suggests that volume was written in a conservative centre, perhaps by a scribe who had been trained by a master who had himself learned to write some decades earlier.

All in all, this bifolium would make an excellent teaching tool.

£SOLD

An Index of Demons

17. Leaf apparently from a subject-index of Gratian's *Decretum*, in Latin
[Germany(?), 13th century, second half]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, most of a leaf, c. 215×165mm, lacking the margins and part of the inner and lower edges but with wide margins on the two other sides, ruled in ink in two columns of which with 32 lines are preserved, written in a good gothic bookhand below top line, with rubrics in red and the first letter of the authorities' names in red.

The leaf does not show many physical signs of having been used as a flyleaf, except for the way it has been cropped at the lower edge, to fit into its host volume. The pair of

full-width horizontal rulings, after 16 lines of text from the top, suggests that a full column would have had 33 lines (16 + 1 + 16), in which case only one final line is cropped at the bottom edge of the leaf.

SCRIPT

The script has rather squat proportions: ascenders, descenders, and the lower bowl of 'g' do not extend very far above or below other minims; round 's' only occurs at the end of words and as a capital, 'd' is always rounded, 'pp' and 'bo' are fused, but other adjacent round letterforms are not always ('do', 'pe', 'po', etc.), 'z' is like a '3', 'y' is not dotted and is used instead of 'i' in words such as "ymaginem" and "dyabolus". One letter-form in particular suggests that the scribe was German: double 'u' is written as 'w' in the word "wlnerare (verso, col. 1, line 14).

TEXT

recto: "[Dyab]olus hominem donis ac spoliat. [Pr]in[ceps] vitiorum] omnium. dum uidit A[dam ex li]mo terre ad ymaginem dei [factum] ... *Homines die noctuque demones infestat ... Habet uires nequicie dyabolus [C]ipr[ianus]. In baptismo omnes ... Mare illud sacramentum baptismi fuisse*"

verso: "[Moy]se bapizati sunt ... *Debet dyabolus Iehenna ... Dyabolis odit esse bonum. ...*".

Named demons are naming Belial, Beemoth, Gehenna, and Sathan. The running header at the top of the recto appears to read "de dia[bolis]". Cited authors include "Aug(ustinus)", "Cip(ri)an(us)", "Gra(tia)nus", "Ha(imo?)", and "Ioh(anne)s".

It appears that all, or most, of these extracts can be found in Gratian's *Decretum* (in discussing legal cases, *causae*, he cites such authorities), and most extracts here end with a heavily-abbreviated reference such as "de pe d.ii.", "xxvi.q.v.", "xvii.q.iiii", "xii.q.ii", in which "d" apparently stands for "distinctio", "q" for "quaestio", and "depe" for "De penitentia" (i.e. the *Tractatus de penitentia*). A much shorter index of references to demons in the *Decretum Gratiani* occurs within Martinus Polonus's *Margarita decreti* (Pearls of the Decretals), but the present one is unidentified and possibly unique.

£2,500

Readings for the Feast of the Nativity of John the Evangelist

18. Leaf from a Cistercian(?) Breviary, in Latin
[France(?), late 13th century]



PHYSICAL DESCRIPTION AND MATERIALITY

Single parchment leaf, c. 325×200mm, complete except for a loss in one corner, ruled in ink for two columns of 28 lines, written below top line in a gothic bookhand, capitals stroked in red, rubrics in red, the beginning of each lesson decorated with a three-line initial, alternately blue with red penwork or vice versa, of which two are worn/faded, but the third still bright and legible, with spirals and leafy motifs, extending up and down the outer margin.

The dark paste residue on the recto, the narrow turn-ins at top and bottom, the horizontal creases across the middle (from what would have been the spine of the host volume, with pairs of sewing-holes), and the discolouration of only the lower half of the verso, all show that this leaf was used as a wrapper around another volume, perhaps pasted to another leaf or pasteboards.

SCRIPT

A fine angular compact gothic bookhand with short ascenders and descenders, ‘x’ with a horizontal cross-stroke, ‘i’ dotted when necessary to distinguish it from adjacent minims, ‘2’-shaped ‘r’ follows round letters, ‘d’ fused with following round letters such as ‘e’ and ‘o’ (e.g. recto, line 2: “ostendendo”), the punctuation includes the *punctus flexus* (e.g. recto, following “ostendendo”; verso, following “veniam”).

TEXT

Matins readings for the feast of the Nativity of John the Evangelist (27 December), with the end of lesson IV, all of lessons V and VI, and most of the long lesson VII, taken from Bede’s Homily 35 on John 21 (edited by J.A. Giles, *The Complete Works of Venerable Bede, V: Homilies*, London, 1843, at pp. 263–64):

recto: “ad iripientibus eum ... *Lectio V.* Contemplativa vita est ... *Lectio VI.* In eo quod ait Petro dominus ...”
verso: “... *Lectio VII.* Speculativa felicitas que hic inchoatur ... Iam manifeste beatus Iohannes suam”.

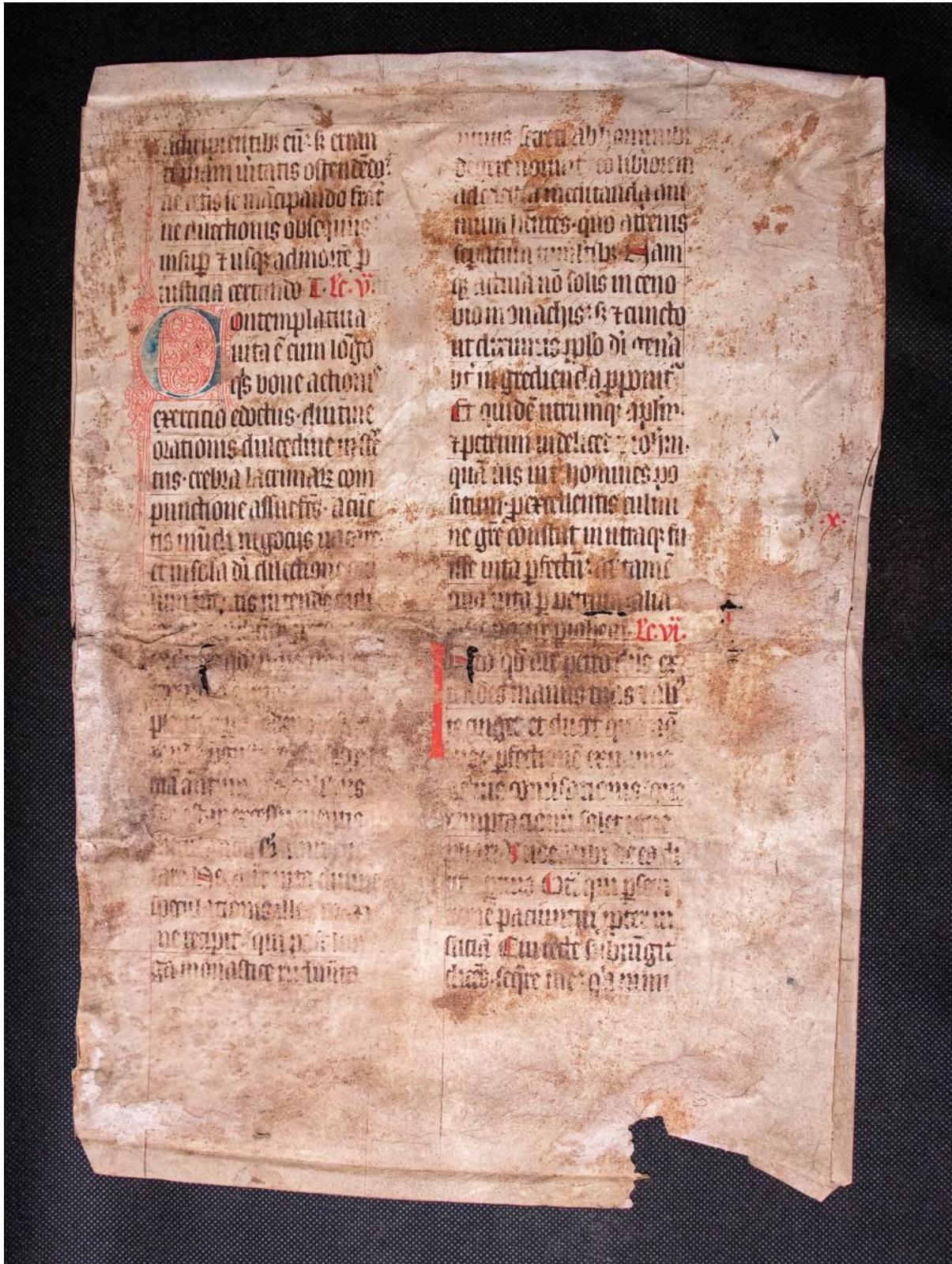
Towards the end of Lesson VI, at “Activus namque ...”, are four red dots in a diamond pattern; this is repeated in the adjacent margin with a note “aut *Hic fac finem*” (‘or, end here’): this is an indication to the reader that the reading of this lesson could be cut short at his point. This reflects the fact that readings in the Divine Office were subject to local variation. Even within the Cistercian Order, whose liturgy was generally very standardised, allowances had to be made for things like the differing length of the day and night in southern and northern Europe (and thus the amount of time available between early-morning Matins and Lauds at dawn).

The division of the text into lessons in this fragment correspond to another manuscript with twelve lessons: in other words it was a monastic manuscript, rather than one made for a secular church or chapel (which would have had a maximum of nine lessons). The *punctus flexus* punctuation (like a small ‘7’ above a dot) suggests that the house was Cistercian, or perhaps Carthusian.

In the Middle ages every church and chapel, and perhaps every altar within them, would have had at least one Missal: there would have been tens of thousands of them across Europe. As the decades passed and the liturgy changed, with new feasts being introduced and existing feasts being updated, it would at first have been practical to note these changes in margins, or an added leaves, but eventually it would become necessary to

replace it with an entirely new volume. A 13th-century Missal, like the one from which this leaf comes, could well have been discarded in the 15th century, especially if it lasted long enough to be replaced by a comparatively inexpensive printed edition. Once obsolete, Missals were recycled in vast numbers for their raw materials, and like this one, used in the bindings of other books.

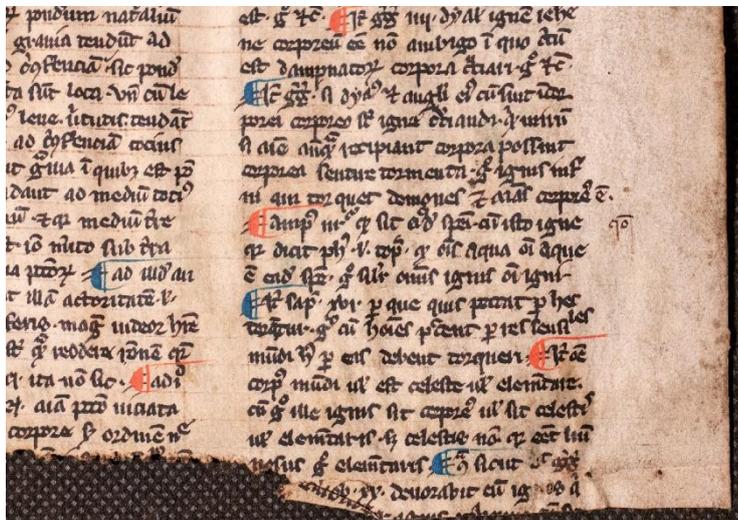
£1,600



Item 18, Readings for the Feast of the Nativity of John the Evangelist

The Torments of Hell

19. Peter of Tarentaise (d.1276), *Commentary on the Sentences of Peter Lombard*, in Latin
[France or England, late 13th or early 14th century]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, most of a leaf, c.200×165mm, one or more lines neatly cropped at the top (traces of descenders from cropped lines of writing are visible) and several lines cut off at the bottom, ruled in plummet and written in two columns of which up to 35½ are preserved (comparison with the printed edition, and the fact that three lines on the verso are ruled slightly wider than the others, presumably in the middle of the page, suggests that about a dozen lines are missing at the bottom).

The upper edge and right margin of the recto, and to a lesser degree the left margin, show the tell-tale darkening caused by exposure to the turn-ins from a tanned leather binding. The darkening is not very distinct, and there is no trace of glue, so we can conclude that this leaf was not a pastedown, but was a flyleaf that faced, or followed, a pastedown. The inscription “Pret. xij” would thus have been in the lower right corner of this flyleaf. The crease at the lower edge would thus have been the gutter fold, and the missing lower part of the leaf was perhaps glued to the inner face of the front board. The irregular edge of most of the lower edge appears to be the result of being nibbled by rodents.

SCRIPT

The handwriting is typical of university textbooks, combining the formality of a bookhand with a need for economy and thus with lots of abbreviations, and rather swiftly written but not to the extent of becoming cursive. It uses the sloping ‘d’, tironian ‘et’ is crossed, round ‘r’ follows ‘o’, ‘pp’ is fully fused, as are other pairs of round adjacent letters (‘de’, ‘do’, ‘pe’, ‘po’, etc.), round ‘s’ occurs very rarely, at the beginning of words.

TEXT

Commentary on Peter Lombard’s *Sentences*, Liber IV, Distinctio 44, Quaestiones 1–2

recto: “perfectum &c. ergo omnes resurgent ... Circa secundum problema queruntur quinque. primo de loco inferni, secundo de igne infernali, tercio de passibilitate corporum, quarto de cruciatu animarum, quinto de sensibus animarum seperatarum. Ad primum articulum sic proceditur videtur quod inferius non sit sub terra ... ¶ Item dicit Augustinus in de libero arbitrio ex anima”

verso: “est. ¶ Item Gregorii libri dyalogorum cum absoluerit librum ultimum sub terra dignus inventus esse ... Ad secundum articulum sic proceditur ... deuorabit cum ignes qui”.

Peter of Tarentaise became Pope Innocent V for the last six months of his life (January–June 1276). Before this he wrote several works, including the present Commentary on Peter Lombard’s *Sentences*. The text here beginning at the large initials concerns the location of hell, the fires of hell, bodily suffering, the torture of souls, and the senses of separate souls. The text corresponds to *Innocenti quinti ... In IV libros sententiarum commentaria ...* ed. by T. Turcus and G.B. de Marini, III (Toulouse, 1652), p. 421 col. 2 – 423 col. 1 (available online).

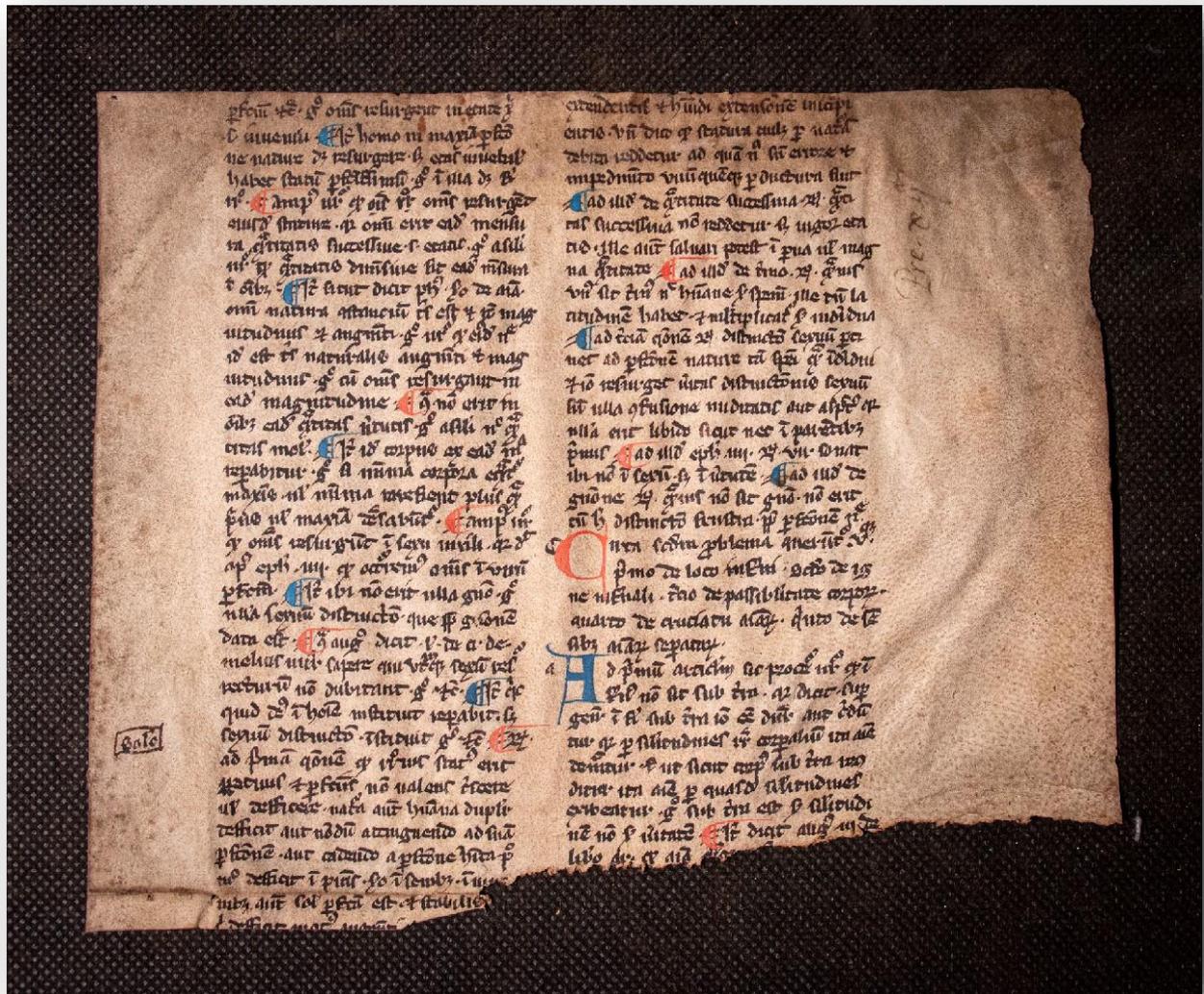
DECORATION

Two-line initials and paraphs alternately red or blue, with the scribe's guide-letters usually visible (the scribe also made a double oblique stroke to indicate the placement of paraph marks).

PROVENANCE

- (1) In two places the scribe or an early reader has added marginal notes to indicate the start of the paragraphs outlining the resolution to each particular problem: “Sol(uti)o” within a rectangular frame.
- (2) Inscribed in the 17th(?) century with the price (presumably of the host volume) “Pre[tium] xij”.

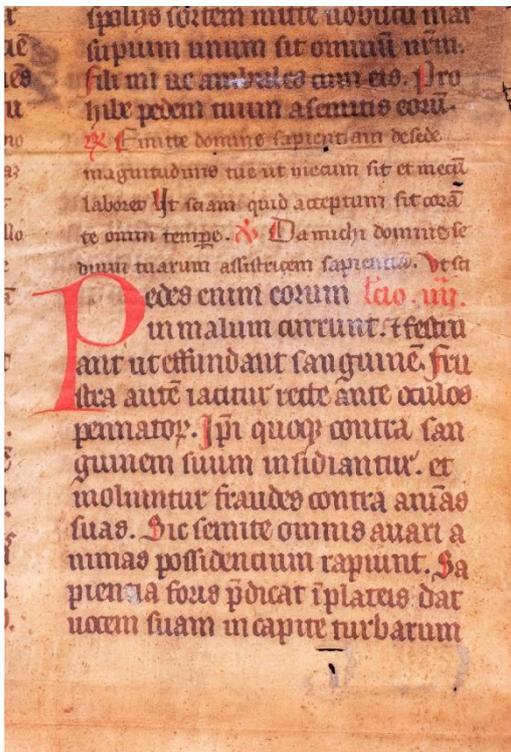
£2,000



Item 19, Peter of Tarentaise, Commentary on the Sentences of Peter Lombard.

A Very Rare Example of German in a Latin Liturgical Manuscript

20. A leaf from the Summer portion of a Breviary, mostly in Latin
[Germany, 14th century]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a nearly complete leaf, c.375×230mm, ruled in plummet and written in two columns of 36 lines, the right (recto) or left (verso) side of one column cropped.

This is a classic example of a leaf used to cover a binding. All four corners are cut away, so that when folded over they do not overlap and can instead be mitred; the four outer folds are clear; the folded-over parts, that would have acted as turn-ins, are less dirty than the parts that remained on the outside of the volume; there are pairs of slits near what would have been the fore-edges, through which ties would have been threaded; the pair of central horizontal creased demarcate an area that is especially darkened because this was the outward-facing spine of the volume; if turned 90 degrees it can be seen that the spine was initially volume “100” is a series, but this number was later crossed-through and replaced with “627”; the other side, which would have been the inner face, has an all-over brown colour caused by the glue used to attach the leaf to the pasteboards of the binding, of which a few very small traces survive.

SCRIPT

The main Latin text written in two sizes according to liturgical function, with Latin rubrics in red; the other liturgical directions, in German, are underlined in red. The script is fully Gothic with fusing of adjacent round letters such as ‘be’, ‘bo’, ‘de’, ‘dd’, ‘oc’, ‘pe’, ‘po’, and ‘pp’, ‘d’ is always sloping, not upright, round ‘s’ is 8-shaped, but tall ‘s’ is also present, even at the beginning of words

TEXT

recto: “desolationis que dicta est a Daniele propheta ... *O(melia) Ieronymi*. Quando ad intelligentiam ... *lectio ii*. ... *lectio iii* ... *Ad matutinas*. *Antiphona*. Amen dico uobis ... [...] sol das wissen. ob die kalenda. an dem [...] alder an dem aster moentag ... alle wege nach sex[...] kalendo d[...]

verso: “haizzer decemb’. an der næhesten do[...]sol man began. ¶ An den samstag [...]heste der kalende der Ogeste. *Ad matutinas*. ... ¶ An der dominic der næhsten [...]kalenden. Ogestenso vahet man an div[...] ... *Septembris*. *lectio prima*. Parable salomonis filii David regis Israhel ... *lectio ii*. ... *lectio iii*. ... *lectio iiiii*. Pedes enim eorum in malum currunt ... in capite turbarum”

The verso has the beginning of the summer ‘historie’, with readings from the biblical book of Wisdom (Sapientia).

The language is Middle High German, and it appears to be South East German, perhaps from the area that stretches from the east of the Black Forest towards Augsburg, taking in the Lake Constance area and north eastern Switzerland.

DECORATION

There is one cropped ‘puzzle’ initial in blue and red (so-called because the red and blue parts fit together like the pieces of a jigsaw puzzle, with a narrow blank line separating them), with penwork ornament in both colours; two-line initials and paraphs are alternately blue or red.

It cannot be emphasised too much that this is an exceptionally rare example of German-language text in a true liturgical book. It is not especially uncommon to find vernacular rubrics (or even whole prayers) in prayer-books such as as Books of Hours, because they were intended for the laity, but a Breviary such as the volume from which this fragment comes is only likely to have been used by a member of the clergy following the full Divine Office: such a person would be expected to know Latin, and would not need rubrics in German.

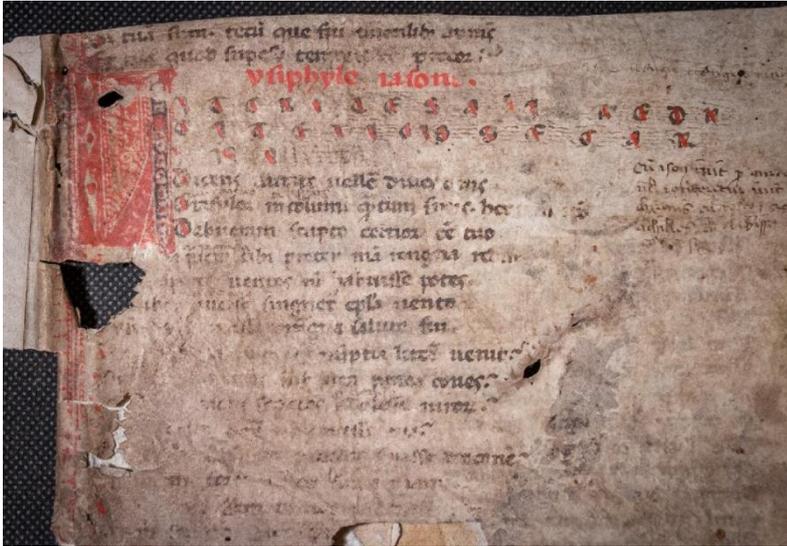
One of the very few situations in which true liturgical books have vernacular rubrics is in 14th-century manuscripts made for the French royal family and upper aristocracy: they had private chapels, including the Sainte-Chapelle in Paris, and might have wanted such books so that they could understand the liturgical rites, as observers.



£3,500

A Pre-Humanistic Copy of the Rarest of Ovid's Works

21. A bifolium of Ovid, *Heroides*, in Latin
[Italy, (early-?)14th century]



PHYSICAL DESCRIPTION AND MATERIALITY
Parchment, a bifolium cut in two horizontally, the pieces c.130×410mm and c. 430×165mm, the original sheet perhaps c.350×205mm, each leaf written in verse in a single column of 39 lines, of which 16 lines are preserved on the upper piece and 23 lines on the lower piece, with one rubric in red and a heading with each letter stroked in red, the first letter of each line also stroked in red.

The physical state of this bisected bifolium is difficult to interpret. The

signs of its use as a book-cover on a slim volume with pasteboards are clear, but the reason for its having been cut in two are not. The cut does not appear recent, and the lower edge of the upper piece even seems to be coloured red, in the way that fore-edges sometimes are.

Because the text is written in verse, and because it is possible to know how much text is missing between one leaf and the other of this bifolium, it would be possible to calculate how many bifolia are missing between these two leaves, and perhaps also to extrapolate to virtually reconstruct the quiring of the entire volume.

SCRIPT

The text is written in a clear bookhand typical of literary texts: more formal gothic scripts were used mainly for religious and liturgical texts. The 'd' is sloping, not upright, tall 's' is routinely used at the beginning and in the middle of words, while the round 's' at the end of words often trails below the line, and adjacent round letters are regularly fused (e.g. 'po', 'oc'); in other words, unlike most others in this catalogue, this is a fully Gothic script.

TEXT

The text of the *Heroides* comprises fifteen letters from fictional Greek and Roman heroines, to their unfaithful lovers; the recto here has the middle of the letter of Phaedra to Hippolytus, the end of the letter of Oenone to Paris, and the start of the letter of Hypsipyle to Jason ('*Ysiphyle Iason.*'); the verso has the second half of the letter of Hermione to Orestus and the start of the letter of Deianera to Hercules.

"The *Heroides* are the least well-preserved of Ovid's works", largely because most of the text is conjectured to descend from a single exemplar (Ω) written in France c.800, and the earliest surviving manuscript (P) about a half-century later, which in turn is more than two centuries older than the next oldest surviving witness (*Texts and Transmission: A Survey of the Latin Classics*, ed. by L. D. Reynolds (Oxford, 1983), pp. 268–69).

DECORATION

The start of the letter from Hypsipyle to Jason has a 7-line initial, apparently executed in painted red pigment and drawn red and brown inks, creating reserved designs against the bare parchment background.

PROVENANCE

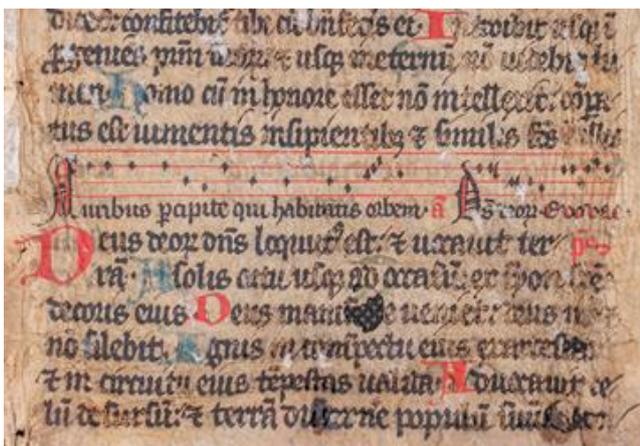
- (1) Medieval (near-contemporary with the main text?) readers added interlinear and marginal annotations.
- (2) Two manucula (one of them elaborate, and apparently 16th-century) both point to the line “me miseram, quod amor non est medicabilis herbis” (which might be loosely translated as “Poor me: there is no cure for love!”).
- (3) A bifolium from the same manuscript was offered at Bloomsbury Auctions, 2 July 2019, lot 3, with a full-page colour reproduction showing an inscription “Cardinalii Zaberella” on what would have been the lower front fore-edge of the host volume, presumably referring to Francesco Zabarella (1360–1417), bishop of Florence, cardinal, and author. More than a dozen of his works were printed in the 15th and 16th centuries, and it is probable that these bifolia were used as the covers of one of them.

£2,200



The Psalms and Music: The Core of All Medieval Liturgy

22. Bifolium of a Noted Ferial Psalter, in Latin
[France, 15th century]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a nearly complete bifolium, c. 310×175mm, the corners clipped to allow mitering, and notches similarly excised at the head and foot of the spine, each leaf written with 22 lines of text in a good, neat, gothic script, rubrics alternately red, or, very unusually, blue.

This bifolium exemplifies the common binders' practice of using a bifolium of the appropriate size so that the blank space between the columns of text forms the spine of the host volume: when on the

bookshelf, it would not be apparent that the book was bound in re-used manuscript waste.

SCRIPT

A good quality Gothic bookhand, with crossed tironian 'et', sloping 'd', dotting of single 'i', round 's' used at word ends, but not at the beginnings, 'st' ligatures, and adjacent curves are regularly fused e.g. 'de', 'ho', 'oc', 'oq', 'po', etc.

TEXT & MUSIC

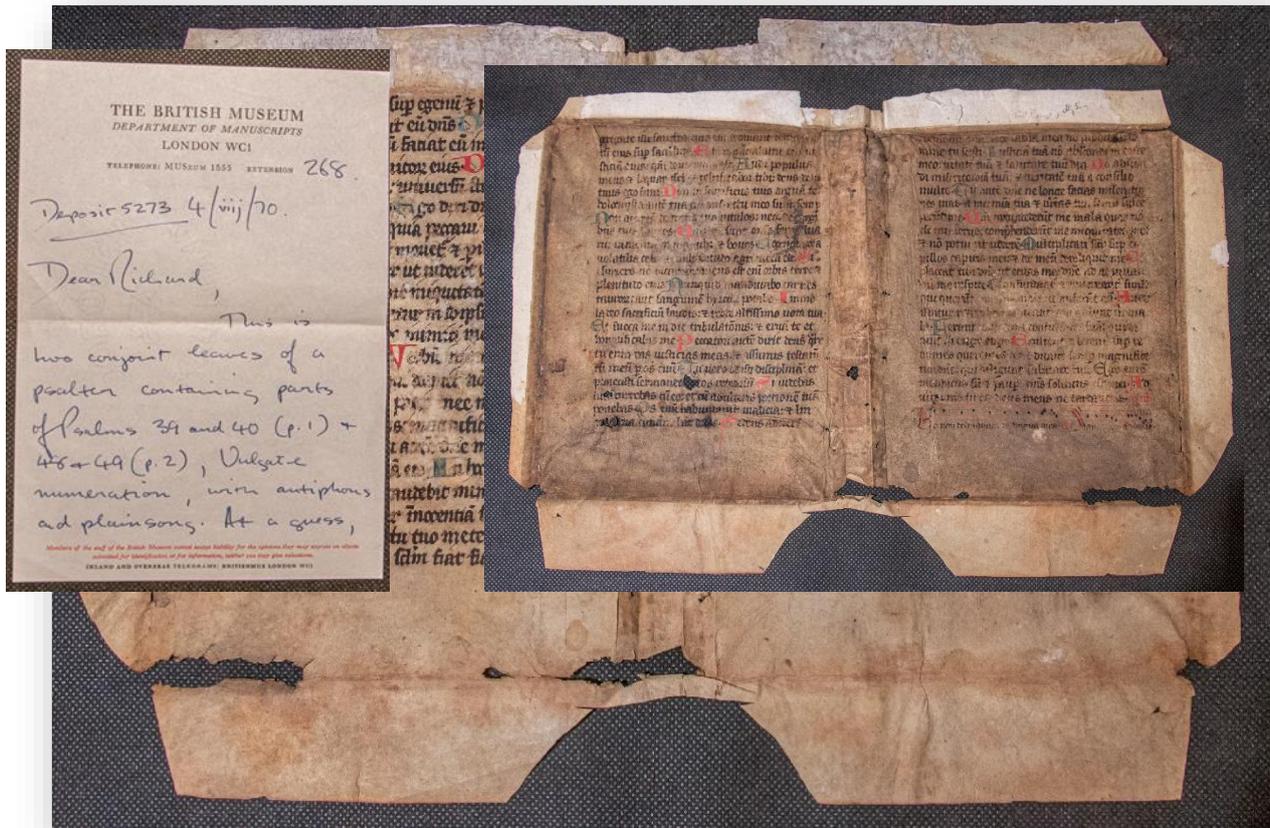
Parts of Psalms 39–40 and 48–49:

1st leaf: "ecclesia magna ecce labia mea non prohibebo ... tu es Deus meus ne tardaveris. *Psalmus*. Beatus qui intellegit ... fiat fiat. *Psalmus*." [Psalms 39:10–18(end), 40:1–14(end)]

2nd leaf: "[intel]lexit comparatus est iumentis insipientibus ... *Psalmus*. Deus deorum dominus locutus est ... sedens adversus". [Psalms 48:13–21(end), 49:1–20]

Between the Psalms are single lines of music in square notation on four-line red staves, with antiphons:

“*Antiphona. Ut non delinquam in lingua mea. A. San[cta?] evovae.*”



“[A.] Auribus percipite qui habitatis orbem. A. Deus deorum. Evovae.”

The strange word “evovae” or “euovae” accompanied by musical notes at the end of each piece of chant derives from the vowels in “*saeculorum amen*” of the Gloria Patri (Glory to the Father), which ends with the phrase “in saecula saeculorum, amen” (forever and ever, amen).

DECORATION

Two-line indented Psalm initials, and 1-line verse initials (not starting on new lines), alternately blue or red, often with clearly-visible guide-letters by the scribe.

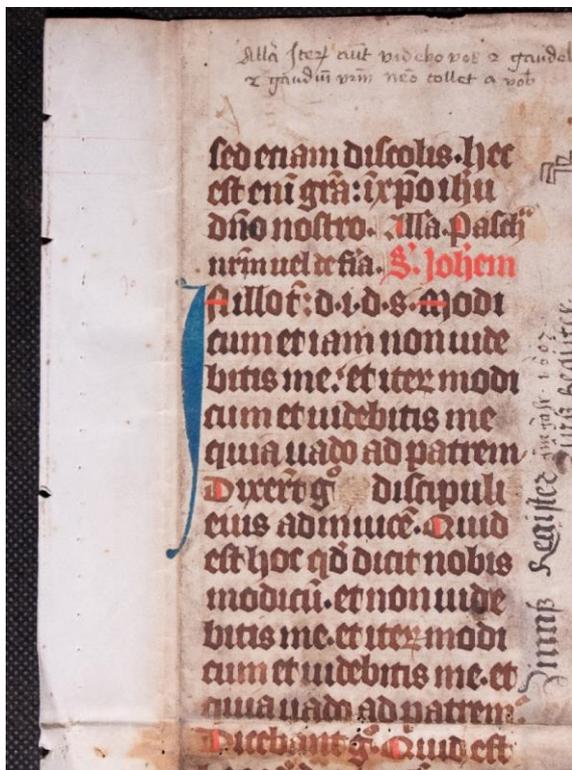
Provenance

Placed on temporary deposit at the Department of Manuscripts of the British Museum in August 1970, with their opinion on headed notepaper enclosed.

£650

A Leaf Re-used Twice

23. Leaf of a Missal, in Latin
[Germany, 15th century]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a leaf, c. 360×270mm, apparently uncropped, preserving prickings in all four margins, ruled in faint ink for two columns of 30 lines, written below top line in a fine regular gothic bookhand, with rubrics in red and capitals stroked in red, foliated in the middle of the upper margin in red ink “cliij.” probably by the original scribe, preserving guide-notes to the rubricator, e.g. “Jo” next to “S. Johannem”.

The inner margin preserves seven little notches, showing where the sewing-stations of the original binding were. Surprisingly, it also preserves the pricking that were made to guide the ruling (prickings in the outer three margins were normal throughout the Middle Ages, but inner-margin rulings were only common in the few decades to either side of 1200, cf. no. 14 above).

Extremely unusually, the present leaf seems to have been re-used for two different book-covers. The space between the columns of text on the recto was used for the title of the first volume: “Zumb(?) Register im Jahr 1607”. This volume

apparently became obsolete within a few years, so the leaf was removed, turned inside-out, and put on another book, whose spine has the date “1610”, and whose front cover has an inscription between the columns of medieval text: “Kelleren ... Anno 1610”.

Other blank space has been used for pen-trials such as “Amen Amen dico vobis”

SCRIPT

Written in a very regular, fine, professional, high-grade gothic bookhand, with lozenge-shaped ‘quadrata’ strokes at the base of minims. The letter ‘i’ is dotted, hyphens are sometimes used at line-ends, round ‘r’ occurs after round letters such as ‘b’, the final stroke of ‘h’ curves down to the left, terminal ‘s’ ends with a hairline upward stroke

TEXT

The end of the 3rd and beginning of the 4th Sunday after the Octave of Easter:

recto: “sed etiam discipulis. Hec est enim gratia ... [i.e. I Peter 2:18–19] *S. Iohannem*. In illo tempore d.i.d.s. [i.e. dixit Ihesus discipulis suis] Modicum et iam non videbitis me ... tollet a uobis [John 16:16–22] *Offertorium*. Lauda anima [with cross-reference to folio “cxxx” for the full text] *Secretum*. His nobis domine mysteriis conferatur ... *Communio*. Modicum et non videbitis ... *Compl.* Sacramenta que sumpsimus domine ... *Dominica quarta*”

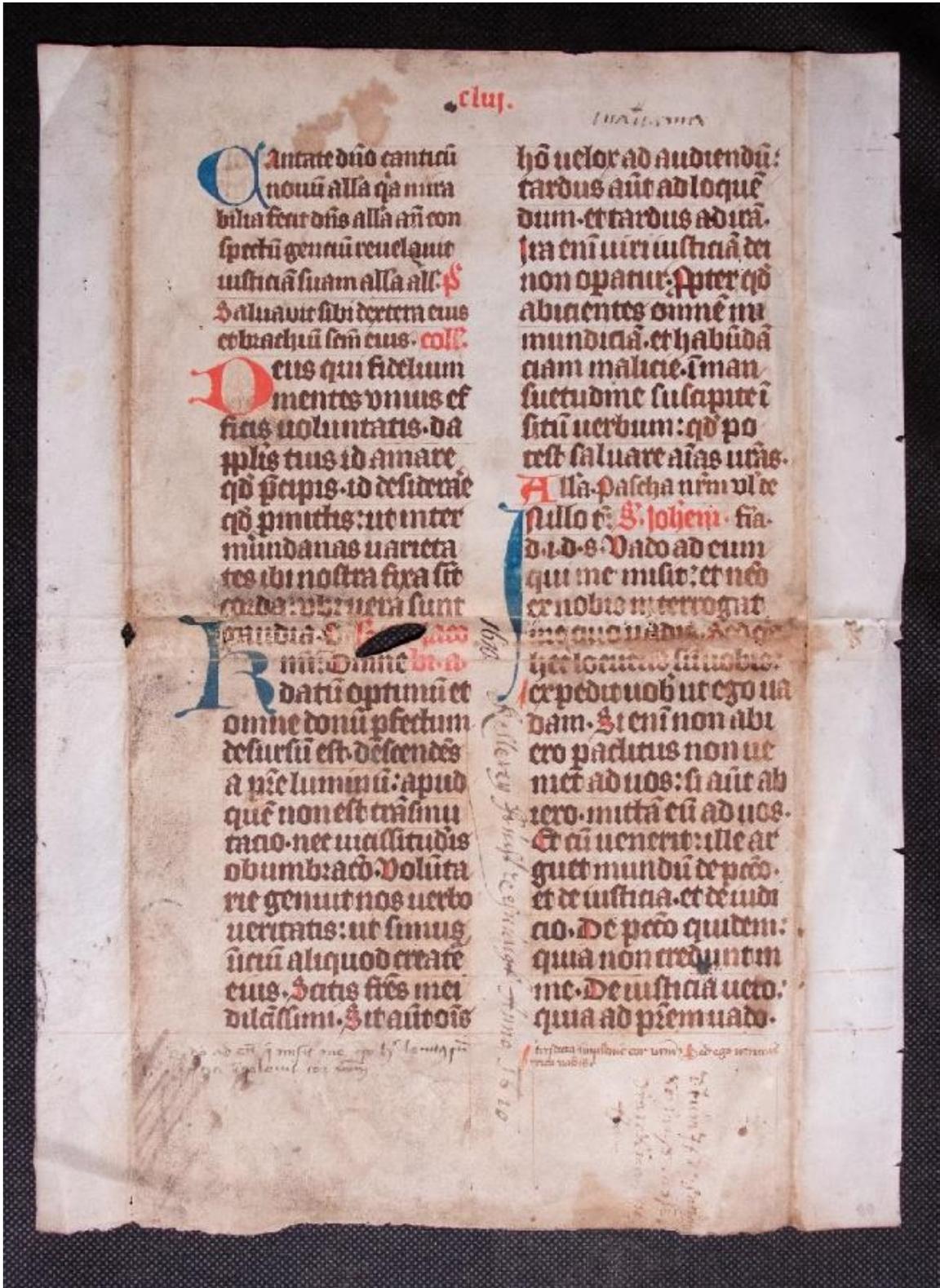
verso: “Cantate domino canticum novum... [Psalm 97:1] ... *Collecta*. Deus qui fidelium mentes unius efficit uoluntatis ... *Lectio S. Iacobi. a. Karissimi*. Omne datum optimum et omne donum perfectum desursum est ... *S. Iohannem*. In illo tempore d.i.d.s. Vado ad eum qui me misit ... ad patrem uado. [John 16:5–10]”.

DECORATION

Painted initials are alternately red or blue.

This leaf exemplifies a curious phenomenon that we have never seen explained: the majority of 15th-century German Missals (and a significant proportion of those from other countries) are written in columns of 30 lines.

£1,000



Item 23, Missal Leaf C15th

With a Fine Pen-Drawn Caricature

24. Choirbook, in Latin
 [(Eastern?) Germanic area, 15th century]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, most of a leaf, c. 365×190mm, preserving the upper margin but cropped at three other sides, with seven lines of text written in a fine angular gothic script, and eight four-line (mostly oxidised) red staves with music in square notation, with enlarged initials alternately blue or red, and one with an ink drawing.

The horizontal creases with pairs of holes clearly indicate the spine of the book for which this fragment formed a cover; the blank upper margin was perhaps intended as a fold-over wallet-style flap, but its clean condition suggests that it was instead tucked inside the outer cover. The side with the fine drawing is considerably cleaner than the other, which is also considerably more abraded and polished, showing clearly which were the inner and outer faces.

SCRIPT

This is a fine example of a very high-grade late medieval bookhand known as 'quadrata', because each of the minims terminates at the base with a lozenge-shaped stroke, matching the pointed tops of minims, and other letters such as 'e', 'n', etc. The letter 'i' is always dotted, as is the letter 'y' (normally an uncommon letter, but occurring here four times),

to prevent confusion with either a 'u' or a double 'i'.

TEXT

Chant for the 4th Sunday in Lent, starting in the midst of the responsory 'Qui persequerentur populum tuum', and followed by further responsories and versicles:

recto: "[ducto]r eorum fuisti [dom]ine. *v*(ersus) Deduxisti [sicu]t oves populum tuum ... **M**oyses fa[m]ulus domini ieiuna[vit q]uadragesima diebus et q[ua]dragesima noctibus ut legem do-]"

verso: "mini mereretur accipere. *v*(ersus). **A**scendit Moyses in montem Synai ... **[S]**plendida factus est [fa]cies Moysi dum aspice[ret in] eum dominus vident[tes]".

Antiphonaries (with the chant for the Divine Office) and Graduals (with the chant for the Mass) both include responsories and versicles so, in the absence of other more distinctive liturgical forms (such as Secrets, Offertories, Postcommunions, etc.) it is not always possible to determine from which kind of choirbook a fragment comes.

DECORATION

The versicle initial 'A'(scendit) is decorated with leafy ornament to one side, and a fine drawing of a man's head in three-quarter profile: his mouth, upturned from a very long chin so that his lower lip reached the tip of this long pointed nose, suggests a caricature is intended rather than a lifelike portrait.



PROVENANCE

Inscribed on one side “Joannes | Franciscus | Van Des | sel” and “Van | Dessel”, and on the other with pen-trials, apparently: “Mari | Mari | Marice | ... Caroli | næ vandessel | Mariazo | 1828”. These suggest that the fragment may have reached the Netherlands by the 19th century.

£1,350



Item 24. Choirbook, C15th

*With a Fine Illustration of the Adjacent Text*25. *The Annunciation to Zechariah*, on a bifolium from an Antiphony, in Latin
[Germany or Austria, (mid-?)15th century]

PHYSICAL DESCRIPTION AND MATERIALITY

Parchment bifolium, c. 500×720cm, complete except for one excised corner, ruled in ink and written with nine lines of text and music on four-line staves, with music in square notation, the “c”, “f”, or “g” line indicated as appropriate at the left.

As the text on the present bifolium is continuous, it must have been the central bifolium of its quire. This is confirmed by the consecutive (post-medieval) folio numbers “107” and “108”. These allow us to deduce the original structure of the parent volume. The most common size of quires throughout the Middle Ages was the quaternion (i.e. 4 bifolia, 8 leaves, 16 pages). In a book composed of quaternions, the 13th quire contains fols. 104–111, and the central bifolium of this quire is fols. 107–108.

The small notches at the gutter fold show where the

eight supports of the binding were sewn.

The horizontal crease, and the 18th- or 19th-century inscriptions (“Dobbeldam”?) written sideways along the outer margin of fol. 2v suggest that the bifolium was folded in half and used as a protective wrapper for documents.



TEXT

The main initials introduce the following pieces of chant:

1r: “Reges videbunt ... Iohannes est nomen eius ... Ipse preibit ... Nazareus vocabitur puer iste ...”

1v: “Gabriel angelus apparuit Zacharie ... Erit enim magnus coram domino ... Ipse preibit ...”

2r: “Erit enim magnus coram domino ... Locutus est angelus domini ad Zachariam ...”

2v: “Iste puer magnus ... Ingresso Zacharia templum domini ... Et Zacharias turbatus est ... Gloria patri et filio et spiritui”

These texts are from the feast of John the Baptist (24 June; 3 months after the feast of the Annunciation on 25 March), and concern the narrative in the Gospel of Luke 1:5–13, in which the angel Gabriel appeared to Zechariah while he was ministering at the altar of incense, to foretell the birth of his son to his barren wife Elizabeth, despite the fact that they were both ‘well advanced in years’.

DECORATION

The antiphons decorated with large initials alternately red or blue, with fine reserved designs of lush acanthus and other penwork ornament in the opposite colour, versicles decorated with large initials in plain back stroked with red and with fine ornament (1v), and figurative pen-drawings of a bird (2r), a cherub (2v), and *The Annunciation to Zechariah* (2v). The latter shows Gabriel, perhaps standing on a cloud, appearing to Zechariah,

who kneels at the altar. This initial appears immediately after chant describing how the angel Gabriel appeared to Zacharias when he enters the temple, and introduces the chant in which Zacharias, on seeing Gabriel, is afraid.

The drawing of the figurative and the foliate decoration is by an accomplished draughtsman, who was able to achieve a very three-dimensional effect and very fleshy acanthus using a single colour, with simple hatching and cross-hatching.

This is a fine example of the sort of late medieval Antiphony that was so large that several monks could sing at once. The decoration is modest but of high quality.

£3,000



From a Significant Art Collection?

26. *Youth and Old Age*, a miniature on a cutting from an illuminated manuscript, in French [France, Tours?, 1470s]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a cutting with a miniature and side borders, c.215×155mm, pasted to a wood panel (so the text is not identifiable), the back of which has an 18th(?) -century collection number “[N]°475”, in a carved giltwood frame, with a hanging loop at the top, with some overall rubbing and loss of pigment particularly, it seems, in the faces of the five seated men, which are far less finely painted and modelled than the youth standing to the right of the scene and the elder in the left border, alternatively it may be that two artists of very different ability collaborated on this miniature.

As with no. 27 below, this miniature – deliberately excised from its parent volume for the express purpose of preserving it – is entirely different from the majority of fragments in this catalogue which their 16th- and 17th-century owners did not consider worthy of preservation. The way in which it has been cropped (including the loss of borders, an illuminated initial, and the feet of the marginal figure) and glued-down to a wood board, shows that the person who saved this miniature had no interest at all in the text – indeed s/he wanted to remove/obscure it as thoroughly as possible.

TEXT

The cutting is stuck down to a wood panel, and only a very narrow sliver of script is visible at the very bottom edge on each side – not enough to identify the text, and therefore no help in identifying the subject of the miniature. Some of the sister-cuttings have visible text on the reverse in *lettre bâtarde* script in two columns, of which 29 lines were preserved, from which the text was identified as Laurent de Premierfait’s translation into French of works of Cicero, including *De senectute* and *De amicitia*. A careful reading of the text would doubtless allow the subject of the miniature to be identified with confidence.

DECORATION

This is a large, fine, secular miniature, of an extremely unusual subject, from a lavishly-illuminated copy of a rare vernacular translation of a Classical text. On almost every count it is, therefore, rarer and more desirable than a typical miniature from a Book of Hours.

The elderly figure in the left border, who appears like a narrator next to a stage-set, is probably Cicero. The contrast between the five seated men, two of them with white beards and all of them soberly dressed, and the youth wearing tight stockings and fashionable long-sleeved jerkin, suggests that the text is *De senectute* (On old age), and the chapter involves debate between the young and old.

One of the most striking features of the image is its depiction of atmospheric effects: the dark sky suggests it is evening, and the long shadows cast by the two men outside the building reinforce this impression, and the gold highlights on the figures, statuary, and architecture, all lend a feeling that the sun's light is turning golden towards sunset. These lighting effects, and especially the shadows, are reminiscent of the long-mysterious Master of the *Livre du cuer d'amours espris* (Book of the Love-infatuated Heart), now believed to be Barthélemy d'Eyck, court painter to René of Anjou.

The finely painted yet curiously silver-grey face of the elegant youth to the right of the composition is extremely reminiscent of works by Jean Colombe of Tours, the likely place of origin of the present miniature.

PROVENANCE

This miniature appeared on the market in 2013 with several other cuttings from the same manuscript, in matching frames; the number 475 on the back of the present miniature, and equivalent numbers 468–477 on the sister cuttings, suggests that they were hung as part of a picture-gallery of significant size.

£6,500



*A Very Fine Secular Miniature from an
Exceptionally Lavishly Illuminated Vernacular Manuscript*

27. *The Death of Ptolemy*, a miniature on a cutting from Laurent de Premierfait, *Du cas des nobles hommes et femmes* (his translation into French of Boccaccio's Latin *De casibus virorum illustrium*)
[France, probably Troyes, c.1470]



PHYSICAL DESCRIPTION AND MATERIALITY

Parchment, a cutting, c.105×80mm, with a miniature on one side and 17 lines of text on the other, ruled in pale red ink, written in a very fine *lettre bâtarde* script, capitals stroked in yellow, a gold paraph with blue penwork, with some minor flaking of pigments in the sky at the upper edge and in the ground near Boccaccio's feet.

Unlike most of the items in this catalogue, which have survived down through the centuries only through luck and good fortune (while the rest of the volumes from which they come have long-since been destroyed or discarded), the preset cutting represents a completely different kind of survival. In this case the text leaves of the parent manuscript have perhaps suffered the same fate as binders' waste, but the illuminations were carefully cut out and preserved, probably in the 19th century. As such the miniature shows none of the signs of rough handling that the others do, and is in very good condition.

SCRIPT

The so-called *lettre bâtarde* (so named because it was the offspring of very different cursive and gothic scripts) required fewer pen-lifts than gothic, and could therefore be written more swiftly, than more formal gothic 'textura' book-hands, yet it could also be written with a very high degree of regularity and elegance, as in the present example. The characteristic letter-forms are the 'f' and tall 's' that have a wide shaft and descend well below the line, the cursive loops at the top of 'd' and 'l', the 's' at the end of words shaped somewhat like a small '8', while the loop at the top of 'd' makes it appear similar to a large '8'. Where formal gothic scripts are



usually upright, with fairly vertical minims, *lettre bâtarde* leans to the right, like Italic. The fact that the text is in French rather than Latin also affects the overall appearance, through the more frequent use of the letters ‘y’ and ‘z’ (the former with a tail that turns to the right and the latter shaped like a ‘3’ descending below the line).

TEXT

Part of Book VI, chapter 11; the first and last pairs of fully legible lines read:
 “fit. Car en celle bataille vint mil []
 Egypciens furent desconfiz et occis d[]
 ...
 ses armes. ¶ Cesar doncques en[]
 uoya aux Alexandrinoiz le auberg[]”

The translation was made for the Duc de Berri, and is a rather surprising choice of text as it relates a series of stories about how successful and rich

people come to a bad end!

DECORATION

The style of illumination of cuttings from this volume has usually been compared to that of the Parisian Coëtivy Master (who was previously thought to have been based in the Loire valley), but more recently Mara Hofmann has suggested that it should instead be attributed to Troyes where a pupil of the Coëtivy Master, the Master of the Glazier Hours, worked at least temporarily (he illuminated a lectionary for the use of the Bishop of Troyes).

By comparison with other manuscripts we know that the foreground figure with white academic garb and a conical hat represents Boccaccio, but the subject of the scene is not yet confidently identified. In 2014 Sotheby’s described it as “the Victory of Caesar during the Siege of Alexandria and the Death of Ptolemy: Boccaccio at the left gesturing towards a battle scene at a riverbank, with Ptolemy lying on the ground and a priest standing behind him, the dead body being attacked by Caesar’s soldiers (Ptolemy drowned when he attempted to cross the river)”, but this does not fully explain the “priest” (dressed as a Carthusian?), nor does it explain why a soldier would need to strike Ptolemy’s neck (from which blood pours) if he had already drowned. It may be that the artist did not know the text and has added the incongruous details, not found in his exemplar.

PROVENANCE

- (1) With a half-page miniature at the beginning of each of the nine books and a column-wide miniature at the beginning of each chapter the parent volume would have had about 175 miniatures, and can only have been commissioned by or for a patron of exceptional wealth, either a member of the upper aristocracy or of the royal family: two of the most lavishly illuminated copies were made for Jean, Duke of Berry, and his brother John the Fearless, Duke of Burgundy.
- (2) Heinrich Wilhelm Campe (1770–1862), Leipzig art collector, educator, and writer: with his collector’s mark (Lugt 1391) on the mount when sold by his descendants in 1981:
- (3) Christie’s, *Important Old Master Drawings*, 8 December 1981, part of lot 98 (ill.).
- (4) Helmut Tenner, Heidelberg, sale 141, 19–21 October 1982, no. 25/26 (ill.), according to:
- (5) Dr Jörn Günther Antiquariat, *Catalogue 6: Miniatures and Illuminated Leaves from the 12th to the 16th Centuries* (Hamburg, 2002), no. 42 (col. ill.).
- (6) Sotheby’s, 2 December 2003, lot 25; bought by:
- (7) Roger and Alixe de Kesel; sold at Sotheby’s, 8 July 2014, lot 19.

SISTER-CUTTINGS

The surviving fragments suggest that the manuscript had a large half-page miniature introducing the first chapter in each of the nine books and small single-column miniatures for each (or most) of the subsequent chapters. Other miniatures all from the same manuscript, include:

1. Book I.1. *Samuel Anointing Saul and Boccaccio Writing His Text* (Sotheby's, 11 April 1961, lot 96)
2. Book I.6. *Cadmus with the Cow on the Future Site of Thebes* (S. Berger, London; Maggs Bros, 1943; Sotheby's, 22 June 1993, lot 35 (ill.); Les Enluminures, Catalogue 3, 1994, no. 25a, at \$15,000)
3. Book IV.15. *The Murder of the Children of Arsinöe II Philadelphus* (Boerner, Leipzig, 9–10 May 1920, part of lot 250 (ill.); Maggs Bros, *Bulletin* 3, (1965), no. 30 (ill.); 'The Property of Mrs Raymond Lister', sold at Sotheby's, 10 July 1967, lot 9 (ill.); re-offered in Les Enluminures, Catalogue 1, 1992, no. 26 (col. ill.))
4. Book V.1. *Seleucus Callinicus and Antiochus Hierax Before Boccaccio* (Hoepli, Milan, 9 April 1927, lot 324 (ill.); Jakob Hirsch, Geneva; Herbert Straus; Therese K. Straus; New York, Pierpont Morgan Library, MS M.1057)
5. Book V.2. *The Death of Laodamia in the Temple of Diana* (Sotheby's, 29 November 1990, lot 35 (ill.))
6. Book V.14. *Andriscus, the Imposter King of Macedon, Placed in the Stocks* (Sotheby's, 29 November 1990, lot 36 (ill.); Alan Thomas sale at Sotheby's, 21 June 1993, lot 36 (ill.), £3,680)
7. Book V.17. *The Execution of Demetrius Nicator, King of Syria* (Sotheby's, 29 November 1990, lot 37)
8. Book VI.8. *The Destruction of the Temple of Jerusalem* (Les Enluminures, Catalogue 3, 1994, no. 25b (col. ill.), at \$13,000)
9. Book VIII.20. *The Execution of the Privernate General Vitruvius* (Boerner, Leipzig, 9–10 May 1920, part of lot 250 (ill.); Maggs Bros, *Cat. 948 – Ancient, Medieval and Modern No. 8* (1972), no. 18, pl. XIII)
10. Book IX.2. *Emperor Heraclius Expounding his Heresies* (H.P. Kraus, c. 1970; Bernard Breslauer collection, Voelkle and Wieck, 1992, no. 5, col. ill.)
11. Book IX.9. *The Sultan Receiving the Emperor Diogenes* (H.P. Kraus, c. 1970; Bernard Breslauer collection, Voelkle and Wieck, 1992, no. 6, col. ill.)
12. Book IX.22. *Boccaccio Addressing the Philosophers Theodorum, Anaxarchus, and Scaevola* (H.P. Kraus, c. 1970; Bernard Breslauer Collection, Voelkle and Wieck, 1992, no. 7, col. ill.)

The subjects of six more miniatures are unknown, including four acquired in 1888 by the Print Room of the Rijkmuseum, Amsterdam (they have paper pasted to their backs, obscuring the text and hampering identification of the scenes):

13. One soldier killing another, outside the entrance to a church. Christie's, *Important Old Master Drawings*, 8 December 1981, part of lot 98 (ill.)
14. A king and his retinue entering the study of a scholar (RP-T-1888-A-1463)
15. A scholar addressing three noble ladies (RP-T-1888-A-146)
16. A scholar between two groups of men (RP-T-1888-A-1465)
17. *The Death of Caesar(?)*: a scholar watching as a richly-dressed man is stabbed in the back by one member of a group of men (RP-T-1888-A-1466)
18. A large miniature in a Paris private collection (cited by Voelkle & Wieck, 1993, p. 74)

Only a few of these are mentioned in Vittore Branca, *Boccaccio visualizzato: narrare per parole e per immagini fra Medioevo e Rinascimento* (3 vols, Turin, 1999), III, no. 57 pp. 158–60.

A recent study of illustrated copies of the text (not including the present series of miniatures) is Anne D. Hedeman, *Translating the Past: Laurent de Premierfait and Boccaccio's 'De Casibus'* (Los Angeles, 2008).

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