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Catalogue • Autumn 2021



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Further images can be supplied on request; any item may be returned within 30 days for a full refund.

Introduction

Welcome to our latest offering of items related to bindings. From early medieval manuscripts which once were used as binder's material to later printed books with interesting original or fine bindings.

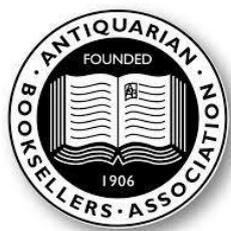
The manuscripts' section includes recovered bindings or where the manuscript has been used as the binding itself. There is a nod to Dante's 700th anniversary in Item 11, a lovely manuscript commentary of Jacomo della Lana on *Divine Comedy* preserved on the outside of the binding, ties intact.

Our printed selection includes a really fine Brugalla-bound 1481 *'Editio Princeps'* as well as no less than 2 Riviere bindings on books both with William Foyle provenance. We are especially pleased to present the 1498 Pigouchet *Horae* which has 15 gorgeous hand-painted miniatures, printed on vellum and is one of his rarest works. Another rare listing is the 1628 *Embroidered Bible* with figures on the front and rear boards. These 'figure' embroidered bindings are becoming increasingly hard to find.

Our items are all guaranteed original and 'as described' with the additional comfort of knowing that we are members of the Antiquarian Bookseller's Association.

With very best wishes,

Stephen Butler

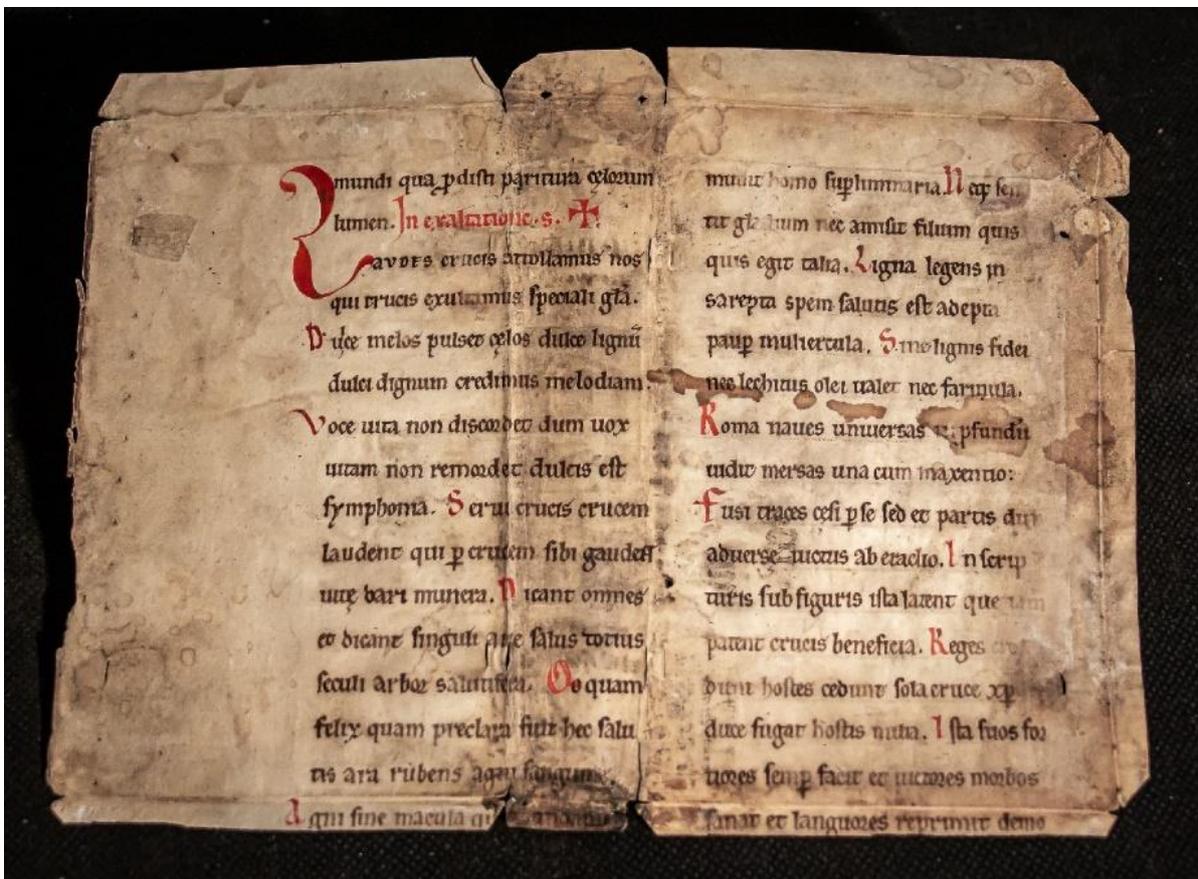


MANUSCRIPTS

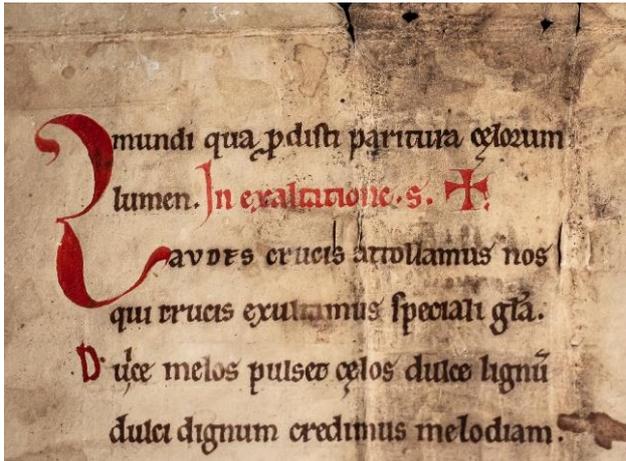
The items in the first section of this catalogue, unless otherwise stated, are manuscripts recovered from use as book-covers or wrappers and are:

- on parchment
- in Latin
- presented in rough chronological order
- have wear, creases, stains, etc., typical of the uses to which they have been put; further condition reports and photos are available on request

1. Sequentiary. Germany, 12th century (1st half)



The upper part of a leaf, c.175×235mm; apparently blind-ruled; preserving two columns of 16 lines, written in a very regular and BEAUTIFUL BOOKHAND, rubric in red, with the word ‘crucis’ rendered as a cross (“In exaltatione S. +”); large and small initials in red; the text comprising parts of the Decollation of St John the Baptist (31 August; “Summum preconem Christi collaudamus leti ...”), Nativity of the Virgin Mary (8 September; “Stirpe Maria regia procreata regem generans Jesum”), and Exaltation of the Cross (1 September; “Laudes crucis attollamus ...”).



Provenance: the spine area appears to have a two-word title, beginning “SPHÆRA”
 Sequentiaries are a very rare form of liturgical manuscript, containing only the Sequences, i.e. the chant sung during Mass between the singing of the Alleluia and the reading of the Gospel, specific to particular feast-days. This is a beautifully written fragment, with a particularly elegant example of a characteristic German form of the initial “L”.

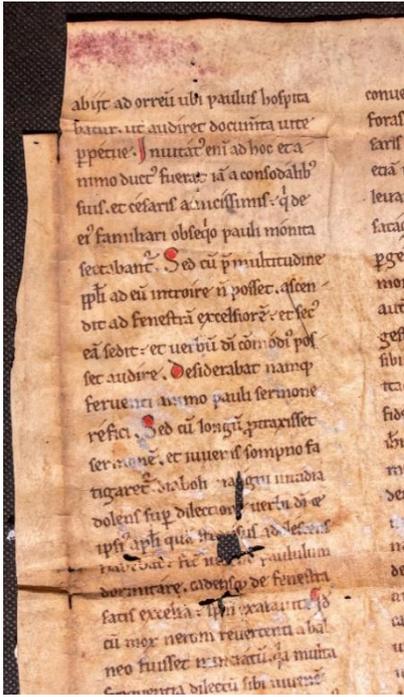
£750

2. Passionary. Italy, 12th century.

Most of a leaf (some parts of the blank margins are cropped), c.440×235mm; ruled in plummet for 2 columns of 32 lines, written in a fine Romanesque bookhand, with fusing of “pp” but not other letters, marked for reading aloud (“césaris”, “delicátum”, “réfici”, etc.); the text comprising part of two readings for St Paul: the end of Bibliotheca Hagiographica Latina no. 6659 (which usually begins “Dehinc elapsa a passione sanctorum apostolorum ...”) and the beginning of BHL 6570: the rubric is now abraded, but probably reads “Passio sancti Pauli”; the text opens “C[um venissen]t Romam Lucas a Galatia Titus a Dalmatia ...”, and ends on the verso at “... et ibant letantes & gaudentes”.

Provenance: Sotheby’s, 7 December 2010, part of lot 3.



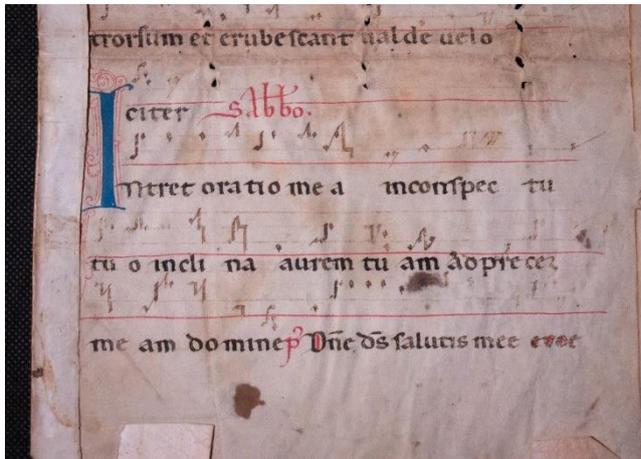


Readings (or lections/lessons) in the Divine Office were of three types: biblical, patristic, and hagiographical. In the 12th century the hagiographic texts were typically contained in a separate volume such as the one from which this leaf comes (technically, collections of saints' legends were written in *Legendaries*, and martyrs' in *Passionaries*); the contents would be written in the order of the liturgical feast-days on which they were read.

The folded-up part of the lower margin of the current leaf has a quire signature “.I.”, showing that this was the last leaf of the first quire of the parent volume; the text therefore probably refers to the feast of the Conversion of St Paul on 25 January, rather than his more common feast (with St. Peter) much later in the year on 29 June.

£650

3. Gradual. Italy (Central, probably Tuscany), late 12th century.



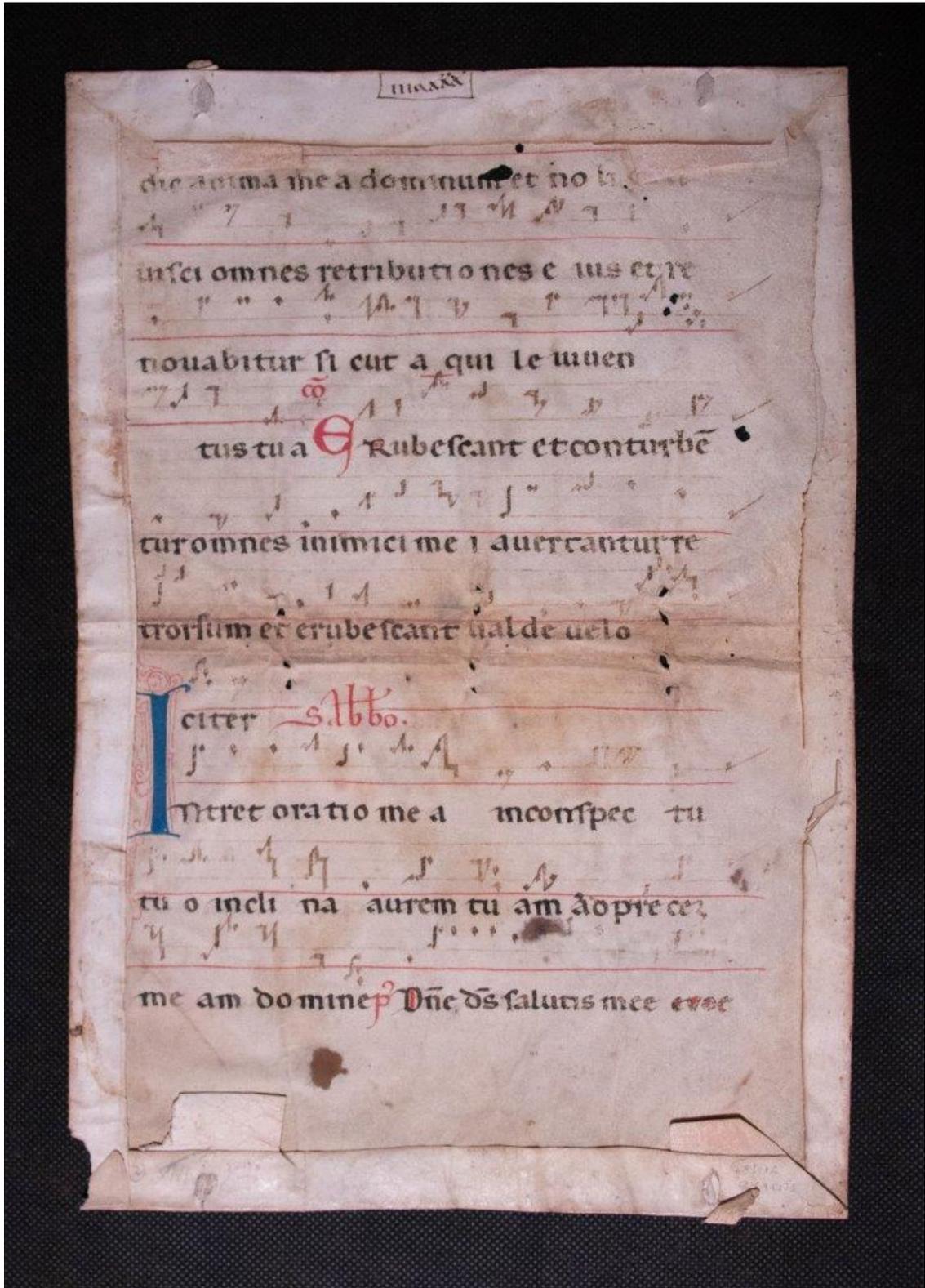
A full leaf, the outer margins folded over, c. 335×225mm (folded), 375×260mm (unfolded); ruled for 10 lines of text and music in very pale ink for the text, and in pale brown (one in red) for the 4-line staves; original foliation “xxxviii” within a rectangle in the middle of the upper margin; the text with the end of the first Friday and beginning of the first Saturday in Lent, the latter with a large initial in blue flourished in red, “Intret oratio mea in

conspectu tuo ...”; vestiges of two ties with strengtheners.

Provenance: when used as a book cover the front cover was inscribed in the 17th(?) century “Statuti del foro Mercantile” (also on the spine, now barely legible), and by a different hand “(26)”; the foot of the spine with a paper label inscribed “12.”; a 19th/20th-century German-speaking owner pencilled a note “XIII. J[a]h[under]t.”

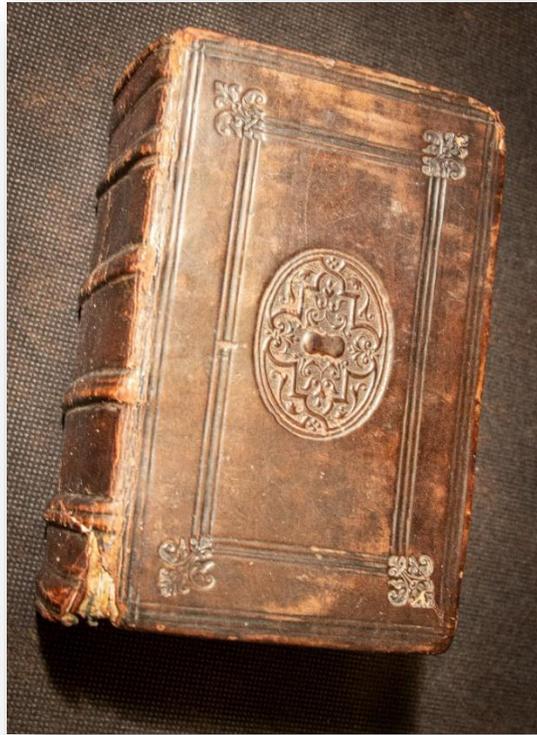
The main interest of this leaf is the unusual musical notation, which is composed neither of neumes, nor the usual form of square notation; here the notes are often joined by zigzag lines.

£1,000



Item 3 – Italian Gradual C12th

This book has 3 interesting aspects – an early C16th binding with a C13th MS of Johan Halgren, of Abbeville and an early English antiphonal MS.

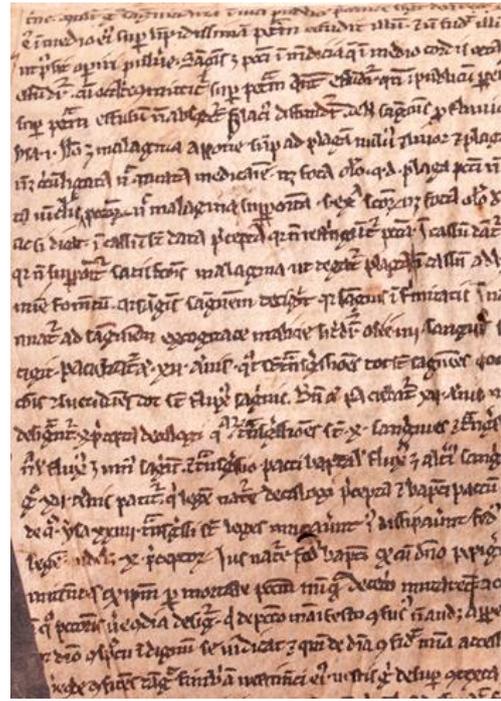
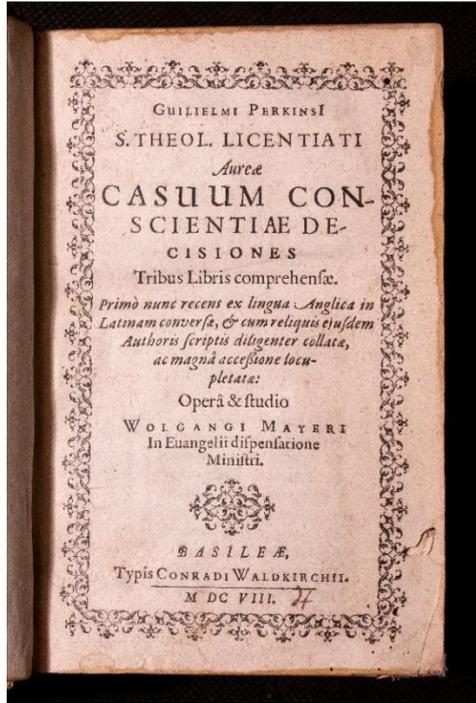


4. PERKINS, William [First Edition] 3 volumes in 1. **Aureæ casuum conscientiæ decisiones tribus libris comprehensæ.** [The whole treatise of the cases of conscience : distinguished into three books]

Very attractive, contemporary blind tooled, panelled calf. Upper hinge with small loss to leather at foot, offset to recto. Contemporary ink manuscript notes occasionally in margins. Some worm damage intermittently throughout (text barely, if at all, affected). Bound incorporating contemporary manuscript antiphonal (front) and sermons at rear of Johan Halgren (see below). Libris 2 & 3



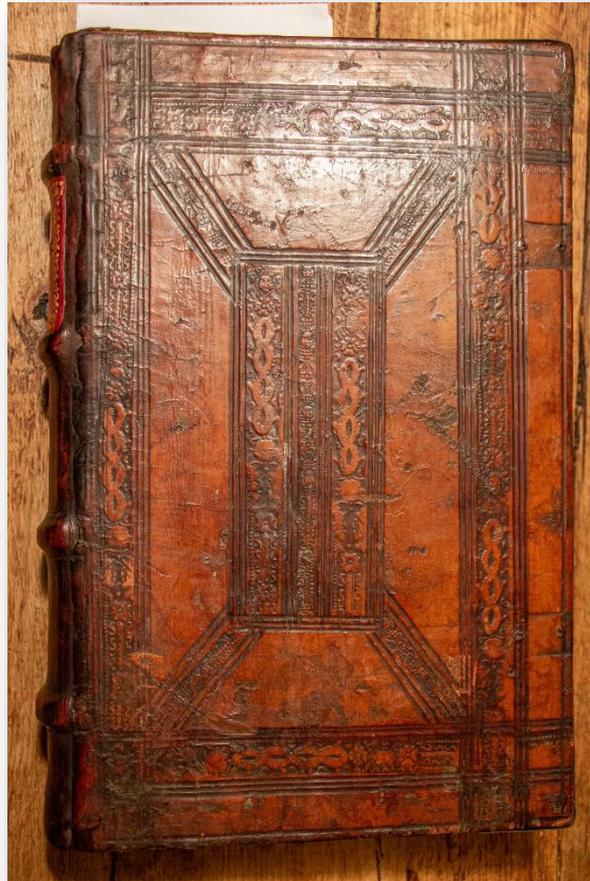
separate title pages and pagination. Collation: Volume 1 - Title (xxxiii) 319pp (6) / Volume 2 - Title (xxx) 496pp (8) / Volume 3 - Title (xiv) 351pp (1) (16)



A manuscript leaf bound at the rear of the sermons of Johan Halgren, of Abbeville (d.1237), for the 24th Sunday after Pentecost and the first of Advent, France or England, c.1300. Double column with approximately 23 or 24 lines remaining and written in a small heavily abbreviated bookhand. Written to both sides of the leaf. Bound in the front is a leaf from an English c.1400 antiphonal, double columns, blue and red ink, 4 line music staves. A large red and blue central marginal flourish defines this as being a typical production from England. Rare - only two listed on COPAC. £1,200



Two blind-stamped Continental bindings with C13th MS to paste-down



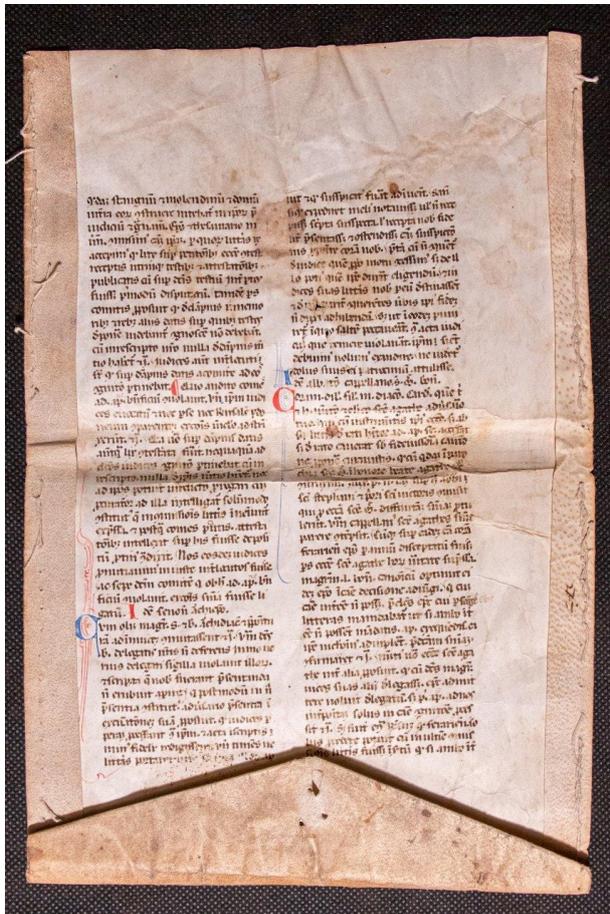
5. **DIONYSIUS [Denis The Carthusian]** *Indices Duo Eorum Quae Vel A Magistro Vel A Dionysio Carth. In Quatuor Sententiarum Catholicarum Libris De His Quae Credere, Quae[ue] Agere Christianum Hominem Oporteat Insigniter Dicta Sunt, Q[ui] Maxima Fiere Potuit Diligentia Collecti...* Coloniae: Expensis Petri Quentel MDXXV [1535]

[together with]

D. Dionysii Carthusiani, *De His Quae Secundum Sacras Scripturas & Orthodoxorum Patrum Sententias, De Sanctissima & Individua Trinitate Semper Adoranda &c.* Coloniae: Expensis Petri Quentel. MDXXXV [1535]

Three volumes [of four] bound together in two large, contemporary folio bindings. Engraved title pages to all three volumes. Lower portion of first title with lower part excised. Overall very good, clean and sound examples. Minor marks, blemishes or marginal paper repair or loss else very attractive copies. Collates [16], 670, [2]pp; [20], 611, [1]pp; [16], 351, [1]pp. Textually complete,. Volume 1 prelims on Worldcat indicate [20]pp rather than [16]pp. Signature A of prelims in Vol.1 has only 2 leaves, not 4.

6. Gregory IX, Decretals. Italy (Bologna?), 14th century

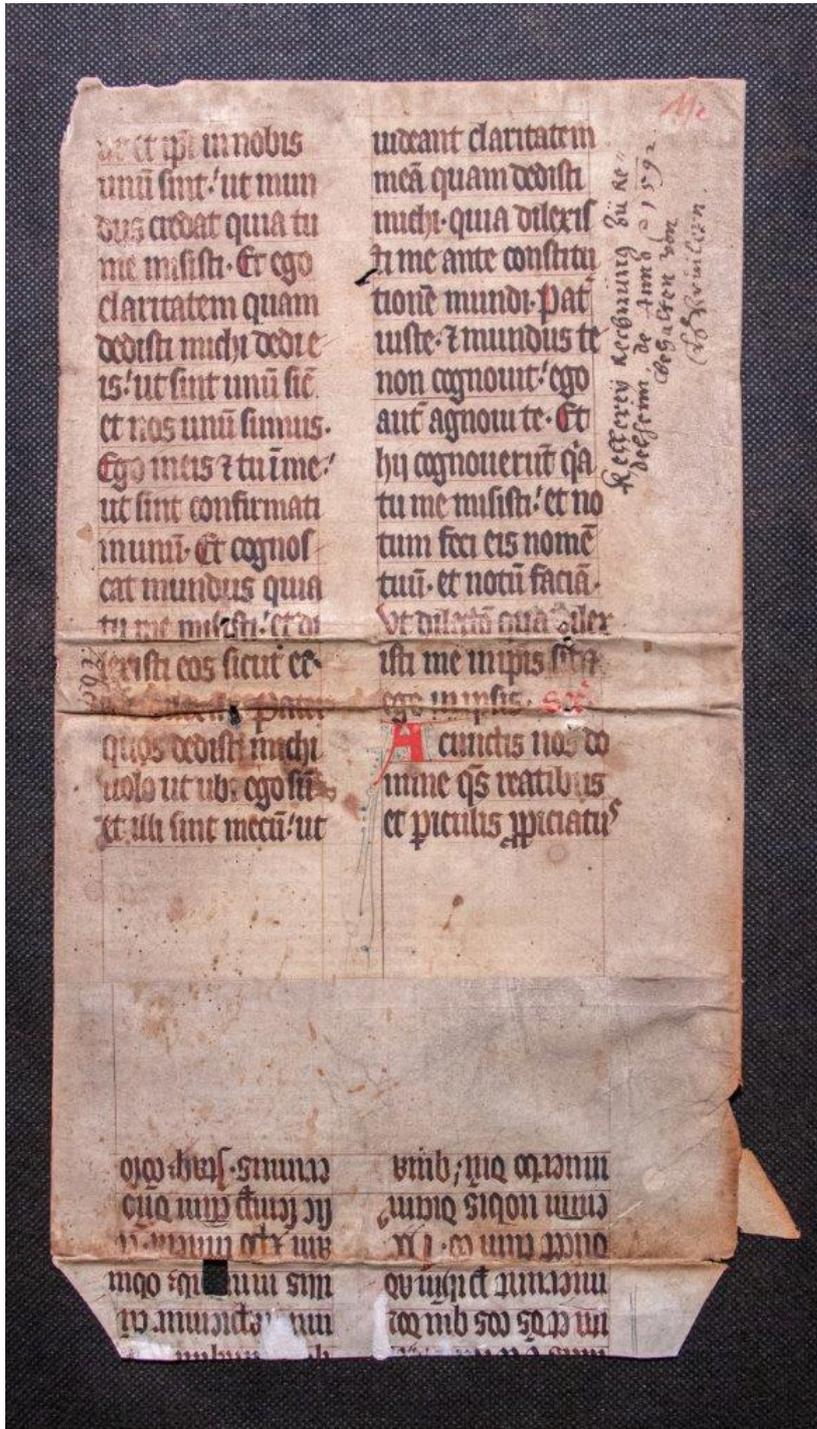


A leaf formerly used as a wrapper, c.295×200mm folded, c. 410×230mm unfolded; parts of the blank lower margin cut away but otherwise apparently preserving its full original dimensions; written in 2 columns of 43 lines in a fine gothic bookhand, with 2-line initials alternately red with blue flourishing or vice versa, 1-line initials and paraphs alternately red or blue; the text starting on the more legible inner face and continuing on the outer, comprising tit. XXIX, capp. XXXII–XXXVII (“quoddam stagnum molendinum et domum in terra eorum ... ac demum tesaurario Cu[s]entino”)
 Provenance: inscribed on the spine section “1571” and on the front cover section with a title in Italian: “Delle D[octrin]e del [...]”.
 The text concerns Conservators, i.e. judges delegated by the pope to defend, without recourse to a judicial process, certain classes of privileged persons.

£450



7. Missal. France, 14th century



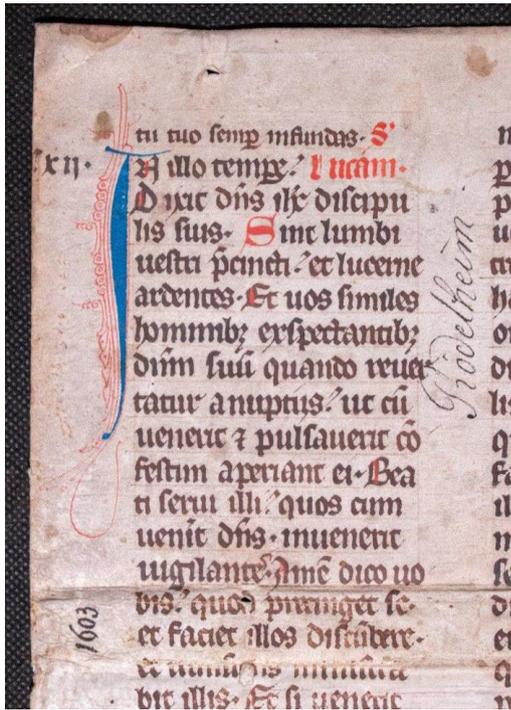
Two pieces stuck together, a complete leaf and a smaller portion, c.225×380mm overall, but each leaf originally c.300×245mm; ruled in ink and written in 2 columns of 18 lines in a large, fine, formal, gothic bookhand; the larger piece with original foliation “.clxiii.” in red ink; the text of the full leaf comprising John 17:21–25 and the beginning of a Secret: “A cunctis nos domine quesumus reatibus ...” which normally only occurs as a Postcommunion; the smaller piece with part of I Thessalonians 4:13–16; decorated with 2-line initials in blue with re flourishing, or vice versa.

Provenance: the spine area inscribed with a date “1592” and the front cover with “Kellereij rechnung zü Redelseim de Anno 1592. behalten von H Bruilern”(?), apparently referring to Rödelheim, now a district of Frankfurt

(cf. nos *** and ***); the inner face of the cover pasted to a leaf from a folio volume, apparently an edition of Variarum resolutionum iuridicarum ex iure pontificio.

£300

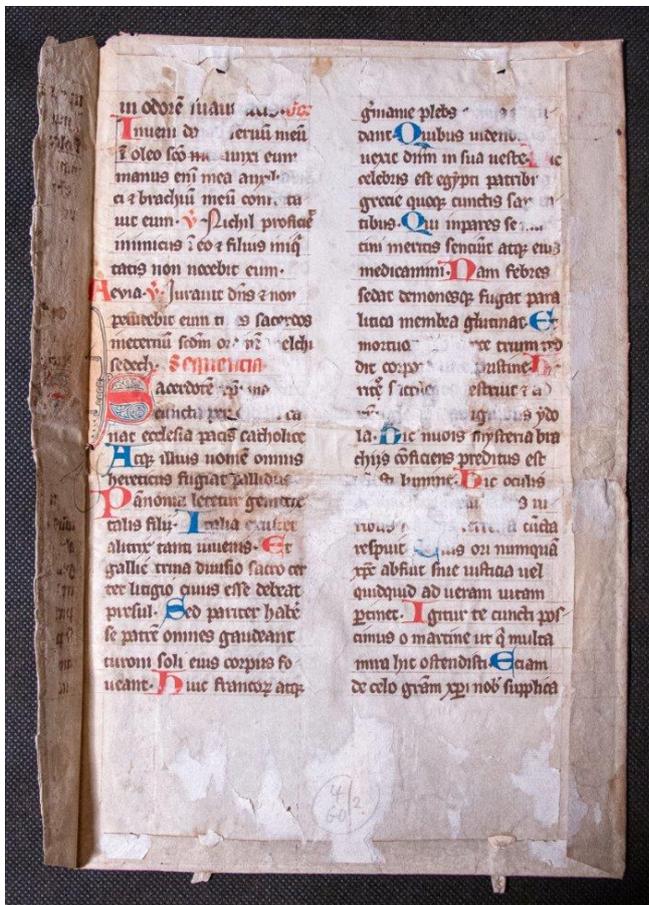
9. Missal. France, 14th century



A full leaf, the outer margins folded over, c.320×200mm (folded), 340×250mm (unfolded), ruled in brown plummet (or ink?) for 2 columns of 26 lines, written in a fine gothic bookhand with rubrics in red, the text comprising part of the feast of St Martin, with the Sequence (cf. no. ***) “Sacerdotem Christi Martinum cuncta per orbem canat ecclesia pacis catholice ...” followed by a reading from Luke 12:35–44 (concerning watchfulness, and being prepared for the coming of christ); the verso (outer side) with original foliation “Cxij.” and a cross-reference to fol. “.vii.j.” above the cue “Veritas mea” for the Offertory; decorated with 2-line initials alternately blue with red flourishing or vice versa, 1-line initials alternately red or blue.

Provenance: the spine area inscribed with the date “1603” and the front cover “Rodelheim”, apparently referring to Rödelheim, now a district of Frankfurt (cf. nos. *** and ***)

£600



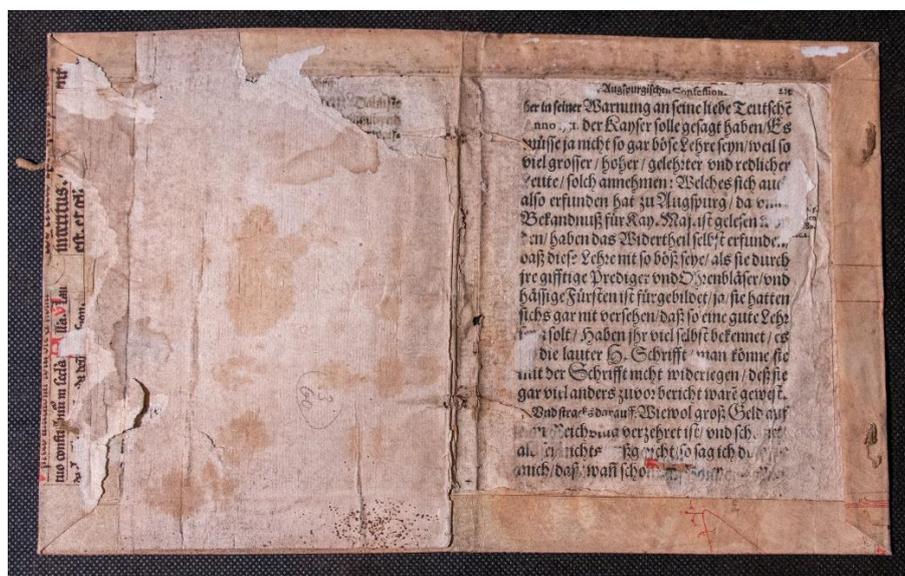
10. Missal. Germany, 14th century.



A leaf, and a portion of another stuck to it, c.325×200mm overall (with the edges folded over), the main leaf c.310×240mm when unfolded; ruled in ink for 2 columns of 32 lines; the text comprising most of the feast of St Philip (1 May); decorated with large initials alternately blue with red flourishing or vice versa, 1-line initials alternately red or blue; original foliation “Cxl” in red ink in the upper outer margin.

Provenance: Despite the rather French-looking script and flourishing, the abbreviation “Ew” for ‘Evangelium’ and the later provenance both suggests a German origin. Stuck to the inner face are pages from a book printed mainly in Fraktur, with a running-title “Augsburgische Confession”. German inscriptions on the outer side include the date “1650” and the word “Höchst”.

£500



A full bifolium comment on Dante from Tuscany formerly used as a binding

11. Giacomo della Lana, Commentary on Dante, Divine Comedy, in Italian, Italy (Tuscany), 14th century

A complete bifolium, the margins folded over, c.295×460mm (folded) c.380×500mm (full bifolium), i.e. c.380×250mm per leaf; each page written IN ITALIAN in 2 columns of 55 lines, in a rounded Gothic hand similar in its compactness and lack of pronounced ascenders/descenders to Bononiensis; one rubric in red, paraps in red mark the lemmata and superscript letters in red presumably key the commentary to a copy of the Dante text; decorated with a 2-line initial in red with mauve flourishing. Rather faded, but largely legible with the naked eye under natural light, and probably fully legible with UV light and/or digital image enhancement.

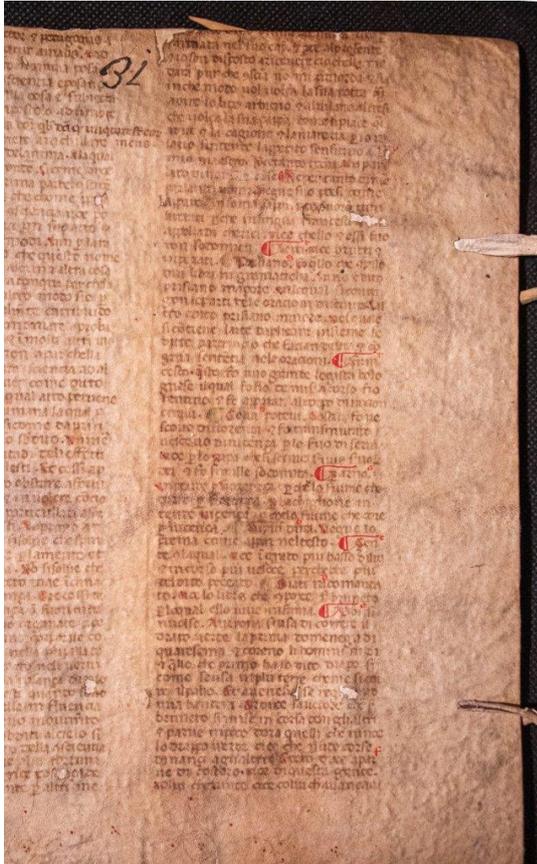
Provenance: apparently used for his annual accounts(?) by Cristoforo Guidastri, a notary documented in Bologna in the late 16th and early 17th centuries: the spine area (the space between the double columns of text) inscribed in a large florid script “Christofori Guidastri Not. 1603. 1604”; the front cover inscribed “31”. In UK trade in 2015.



The text is the commentary by Iacomo della Lana on Dante's *Divina Comedia*, originally written in Bolognese dialect in 1324–28, just a few years after the completion of the poem in 1320 and Dante's death in 1321 (for a recent edition see Mirko Volpi, *Iacomo della Lana*,

'*Commento alla "Commedia"* (Rome, 2010); for a more general introduction in English see R. Hollander, "Dante and his commentators" in *The Cambridge Companion to Dante* (Cambridge, 2007), pp. 270–80). The text was very popular, partly because it was in the vernacular, and more than 100 surviving manuscripts are known (see Mirko Volpi, 'Iacomo della Lana' in *Censimento dei commenti danteschi, 1: I commenti di tradizione manoscritta (fino al 1480)*, ed. by E. Malato and A. Mazzucchi (Rome, 2011), pp. 290–315) at pp. 306–10), but of these most are in Italian libraries, none are in private hands, and none is in the USA (with the possible, but disputed, exception of some brief excerpts in Boston, Gardner Museum, 2.C.1.5, on which see A.-M. Eze in *Beyond Words: Illuminated Manuscripts in Boston Collections*, ed. by J. F. Hamburger et al. (Chestnut Hill, MA, 2016), cat. no. 214 at p. 264). The Schoenberg database cites only one manuscript on paper (Phillipps 248, sold in 1971), and Leythrop Harper 1974 offered a four leaf fragment (for \$5,000). These are, to the best of our knowledge, the only other manuscripts to have ever been offered for sale publicly.

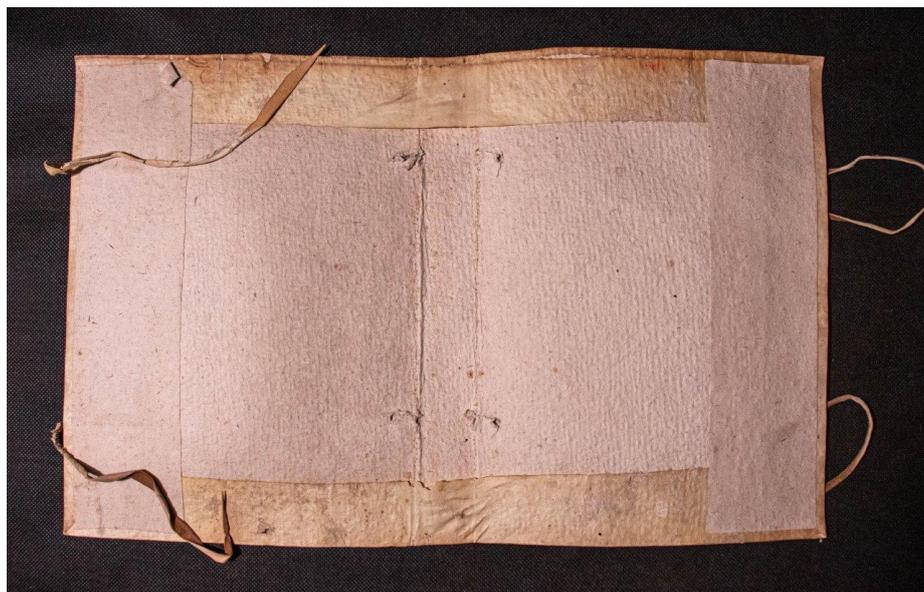
The recto page has Inferno 15:91–121 (“[conscien]tia est spiritus corector et pedagogus anime ... colui che vince cioe colui ch’avanza”; the verso page has the end of the Proemio of Inferno 17 (“ad un animale ... da exponer lo testo dove bisogno”), followed by a rubric “La expositione del testo”, and Inferno 17:1–46, ending at “L’una era del fogo del predito circolo. L’altra era”. There are numerous differences from the edition. We are grateful to M. Volpi, who suggests that the dialect points to the north of Italy, probably Emilia or the Veneto, but perhaps not Bologna itself, despite the later provenance.



[From the Phillipps sale catalogue:]

“Jacopo della Lana’s commentary on the Divina Commedia was the first systematic commentary on the text of the whole poem and the one that was most copied and studied in the fourteenth and fifteenth centuries. All later commentaries reflect its influence, particularly the so-called Ottimo, which was at one time thought to be merely another version of Lana. The oldest manuscript of the commentary is probably one in the Biblioteca Riccardiana in Florence which was written by a Bolognese scribe, Maestro Galvano, who died in 1348. No other manuscript can be dated with certainty before 1350 and only four or five belong to the middle of the century. The present manuscript is therefore an important early witness to the text.”

£15,000



12. Portable Choirbook. France, 15th century



The upper part of a leaf recovered from use as the cover of a binding, c.155×230mm; preserving 7 lines of text and music in square notation on four-line red staves; written in a fine regular angular gothic hand, with large calligraphic cadels; the dirty side apparently the recto, with original foliation “Clxxv” in red ink, the chant including most of Psalm 94, with verses 1–3 on the recto and 6–11 on the verso, apparently for the feast of a female saint, as a heading spread across two lines on the recto reads “In honore beatissime”.

The relatively small scale and compact layout of the parent volume suggests it was for personal, not communal use, and perhaps portable, for use in processions. Legibility is achieved through a high quality script, and the strokes above each occurrence of the letter “i”, which might otherwise be confused with adjacent minims.

The outer face is very dirty, and shows no signs of the title of the book it once covered; presumably the owner did not need a title because he owned so few books, and this was the only one of this size bound in such a music fragment.

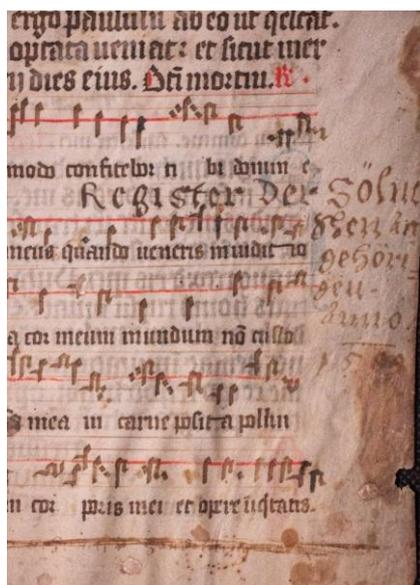
£300

13. Part of a noted Office of the Dead. Germany (Mainz/Basel?), 15th century.



A bifolium, 235×315mm (i.e. each leaf c.235×155–60mm), preserving all the original prickings; ruled in brown ink for up to 22 lines of text, or up to 7 lines of text and music on 5-line staves (one line in red) with Hufnagelschrift notation, the text comprising the end of the 5th and beginning of the sixth readings, plus the end of the 7th and beginning of the 8th (therefore with one or two bifolia missing in the middle); decorated with 2-line initials alternatively red or blue. **Provenance:** the spine area

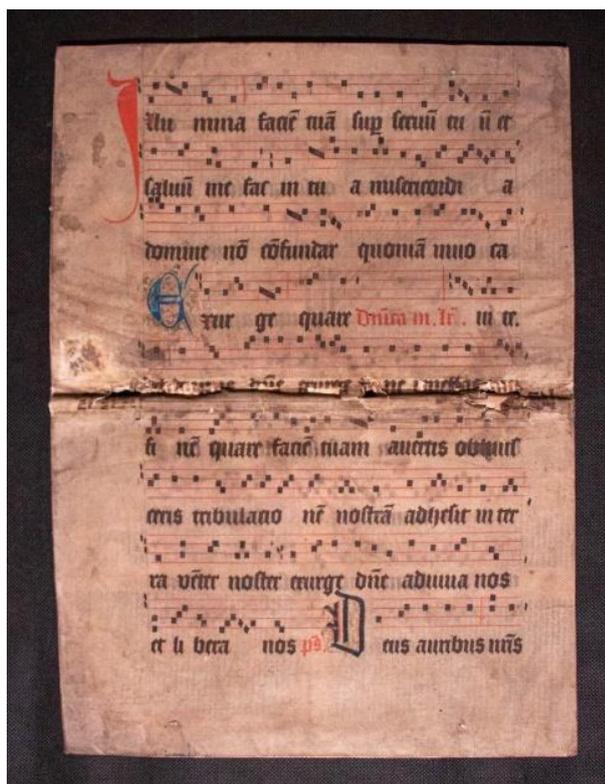
inscribed with the year “1589” and the front cover “Register Der Sölni/chen An/gehöri/gen / Anno / 1589”



To judge by the preserved responsories (“Quomodo confitebor”, “Cognoscimus domine”, and “Domine qui plasmati”), the parent volume was of the use of Mainz or Basel (see Knud Ottosen, *The Responsories and Versicles of the Latin Office of the Dead*, Aarhus, 1993). Personal lay prayerbook such as a Book of Hours or Psalter – which often include the Office of the Dead – do not usually include the music; it therefore seems likely that the parent volume was a true liturgical book, but size of the bifolium and its script are too large for a portable Breviary and too small for a Choir Breviary; it was therefore perhaps a self-contained Office of the Dead, or something like a Ritual, which contained the text and music necessary for celebrating major life-events including baptism, marriage, last rites, and burial.

£500

14. Antiphonary. Netherlands (perhaps Antwerp?), 15th century.



A leaf, all four blank margins folded over, c.435×310mm (folded), written with nine lines of text and music in square notation on 4-line red staves; with three different levels in the hierarchy of decoration; from lowest to highest they are an enlarged initial “D” (Deus auribus nostris; Psalm 43) with fine foliate ornament in brown ink; a large initial “I” (Illumina faciem tuam super servum ...) in plain red; and an initial “E” in blue with red foliate ornament against a green ground, introducing the Introit “Exurge quare obdormis Domine exurge ...” for Sexagesima Sunday, with rubric “D(omi)nica in .lx.”.

These book-covers consist of several parts: sheets of a book printed in Dutch are stuck to the inner face of the medieval parchment leaf, which is then wrapped around pasteboards, whose inner face are covered with the pastedowns of the volume; the spine preserves horizontal

rectangles of parchment spine-lining, the ends of the alum-tawed bands, and vestiges of sewing.

The printed sheet consists of four imposed leaves, including pages 459 and 462 head-to-tail, with the end of the 11th chapter and beginning of the 12th, of Johann von Werth, *Den Dach des Gheestelyken Levens* (Antwerp, 1648).

£300

C15th illuminated Antiphonal in C17th binding.

15. **GRADUALE ROMANUM**, France, 15th century, probably before 1456.

Illuminated manuscript on parchment, 295 x 197 mm. 174 + i leaves (not counting detached pastedowns from front and back), at least 2 front flyleaves missing; 18-2 (lacks 1, 8), II-XV8, [1 quire of 8 leaves missing between XV and XVI => old foliation jumps from 120 to 129], XVI-XVIII8, [1 quire of 8 leaves missing between XVIII and XIX => old foliation jumps from 152 to 161], XIX8-4 (lacks 3, 4, 5, 6), XX6-4 (lacks 1, 3, 4, 6), [a bifolium missing between XX and XXI], XXI6, XXII8, XXIII8-2 (lacks 4, 5), XXIV4, XXV2 (last 2 leaves are singletons rather than a bifolium, that have been added later: leaf no. 205 with a more recent humanistic script, while the last leaf serves as flyleaf for the new 17th-century binding); catchwords almost throughout; red foliation in arabic numerals on top of each leaf probably contemporary with the binding; justification: 225 x 140-150 mm, ruled in brown ink for 8 lines of text and music, while a number of pages show additional musical lines in the lower margins, which were added later, 4-line bars in red, notation and text in dark brown ink, written in a textualis formata; versals and cadels infrequently touched in yellow, rubrics in red, every verse is introduced by some form of a 1-line decorated letter, be it a delicate calligraphic cadel with an inkdrawing of a face attached to it, a blue and red initial with penwork or an illuminated initial, some of

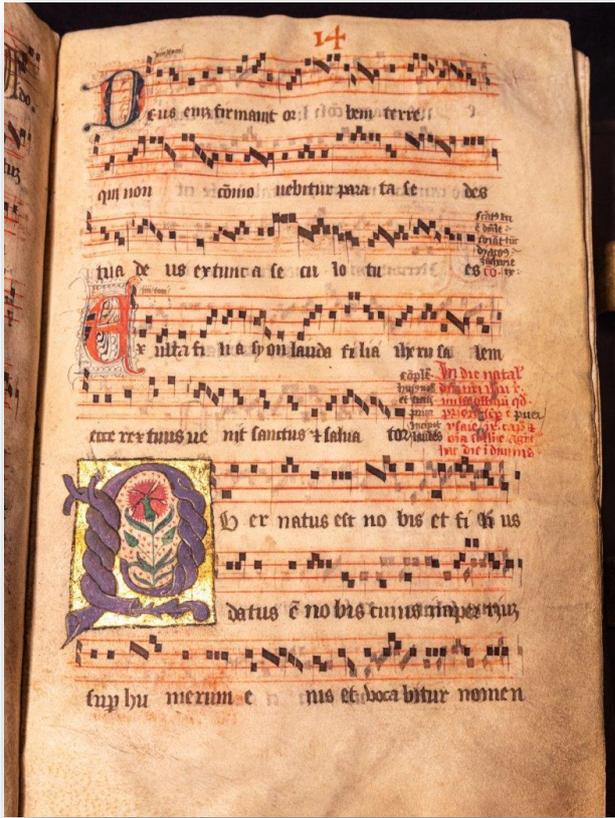


which executed in tempera and liquid gold and others as pen and ink drawings with washes in different colours, others a combination of penmanship and coloration. All in all **6 illuminated initials** of different sizes, the last one on fol. 204v is a quite large elaborate cadel and spans 5 lines. Some interspersed decorative checkered geometric forms between verses, some large and elaborate calligraphic initials (cadels), some large, almost abstract blue and red initials towards lower margins (e.g. on fol. no. 89, 147v). It seems that a number of very diversely skilled artists each contributed their bit to create this composite piece of art.





Binding: early 17th century brown calf over wooden boards with 5 metal bosses/buckles on both covers; blind-line tooling and marking with 2 different stamps on front and back cover a) 2 stamps with a cross formed from a number of small crosses, b) 2 oval stamps with the Jesuit order's symbol incorporating IHS. Remains of two clasps with the catches lost. 5 raised bands, spine heavily damaged but original, it is torn at head and tail, hinges intact. The spine is also embossed with the cross-stamp. Paper label to spine has mostly peeled off, leather of back cover broken at top end and towards upper edge, front and back pastedowns present but they were detached from the surface of the boards, both with a few wormholes; back pastedown made from an old, probably legal document. Original headbands preserved, but they are quite brittle and damaged. **Condition:** The codex is made of very strong and sometimes coarse parchment with margins probably trimmed to fit the 17th-century binding, darkened and spotted in places, cockled. Some original repairs to parchment (sutures). The ink of both text and musical notes is sometimes blurred, faded or washed out, here and there apparently even intentionally erased to accommodate later liturgical or musical amendments. Decoration very diverse from various hands with different skills; the illuminated initials in varying states of preservation, some a bit flaked, some a bit rubbed or faded, but otherwise unharmed. Overall the book looks heavily used, with a part of one of the illuminated initials rubbed off forcefully (cf. fol. no. 105v). It was adjusted for use throughout the centuries, but is surprisingly intact, despite of two quires and a number of leaves missing. Perhaps even some of the decorations were added later in the 17th century. Scribbled writing exercises in ink on leaf no. 95. Some liturgical amendments and additions in the margins by a 17th-century hand (e.g. the feast of the nativity of St Augustine is added to the margins of fol. no. 175, referring to pages within the book which contain the proper psalms and verses for the liturgy of St Augustine). Library stamp of the Bibliothèque Seminaire de N.D. de Puy on first leaf.



Provenance

Since at least the 17th century, when it received its present binding, the book was part of a seminary library of the Jesuit order, perhaps even of the Collège des Jésuites in Puy (Library stamp of the Bibliothèque Seminaire de N.D. de Puy on fol. 1). In fact, the Church of the Collège des Jésuites in Puy was built as the first church building in France in the so-called Jesuit style, and it was conceived and designed by friar Martellange from Lyon in 1605 after he had returned from Rome. It is hypothetically possible that the 15th-century manuscript was incorporated into their collection with a new binding on the occasion of the consecration of the church.

Private chateau, Central France, until 2017.

The manuscript

Its text covers the sung liturgy of the mass following the Graduale Romanum beginning with Advent in the Proprium de Tempore as the beginning of the ecclesiastical year, continuing with the Sanctoral, followed by the Communal.

Incipit on the first leaf, signed no.2: "Ad te Domine levavi animam meam ..." This means that the leaf with folio-number 2, which is the first leaf today, does contain the proper beginning of the Roman Gradual, so that we may conclude that the missing first leaf was either blank or contained a title page, perhaps decorated.

Ëxplicit on leaf no. 204v: "Gloria patri et filio et spirito sancto. Sicut erat in principio et nunc et semper et in secula seculorum Amen"

Fol. no. 205 adds another text with music, written by a later hand: "Illuxerunt coruscationes tuae orbi terrae commota est et contremuit terra ..." (Psalm 76, 19), the text ends on verso: "Communio: Visionem quam vidistis nemini dixeritis donec a mortuis resurgat filius hominis" (Communio for the feast of Transfiguration celebrated on 6th of August)

The text on the missing quire between XV and XVI contained the major part of the Vigil of Ascension, it begins on the preceding leaf "Omnes gentes plaudite manibus iubilate deo in voce exultationis"

The text on the missing quire between XIX and XX contained the ending of the office of 21st Sunday.

It is the text added later on fol. no. 205 that could help us date the present manuscript. The closing lines of this section mark the Communion of the feast of Transfiguration, while they could also be used

for the second Sunday of Lent, when at some point Transfiguration used to be celebrated. However, the second Sunday of Lent is represented in this manuscript, so we may conclude that the complementary text on the added bifolium was intended to fill a gap that the 17th-century users of the manuscript needed to bridge, as it was apparently not covered by the 15th-century manuscript. The feast of the Transfiguration of Christ however became fixed in the ecclesiastical calendar of the Western Church on the 6th of August only fairly late, namely in 1456, when it was installed by pope Callixtus III as a universal feast to commemorate the raising of the siege of Belgrade. This most likely gives us a terminus ante quem for the production of the manuscript. On the other hand, the preceding psalm 112 on the recto of fol. no. 205 is not part of the Offertorium of Transfiguration



What makes the manuscript highly unusual, charming and interesting, however, is its multifaceted scheme of decoration. There are fairly ordinary bifid red and blue initials with penwork decoration, which are sometimes enhanced with a face. The penmanship presented in small and large cadels is however remarkable (cf. e.g. "Jerusalem surge" for the 2nd of Advent on fol. no. 3v, or "Spiritus sanctus" on fol. no. 166v), while some of the attached faces are not only highly amusing, but also well executed (c.f. e.g. the face of a jester sporting a pair of glasses attached to the letter A of "Alleluya" on fol. no. 167v). It is difficult to establish whether the scribe, the calligrapher and the artisan who did the accompanying pen and ink

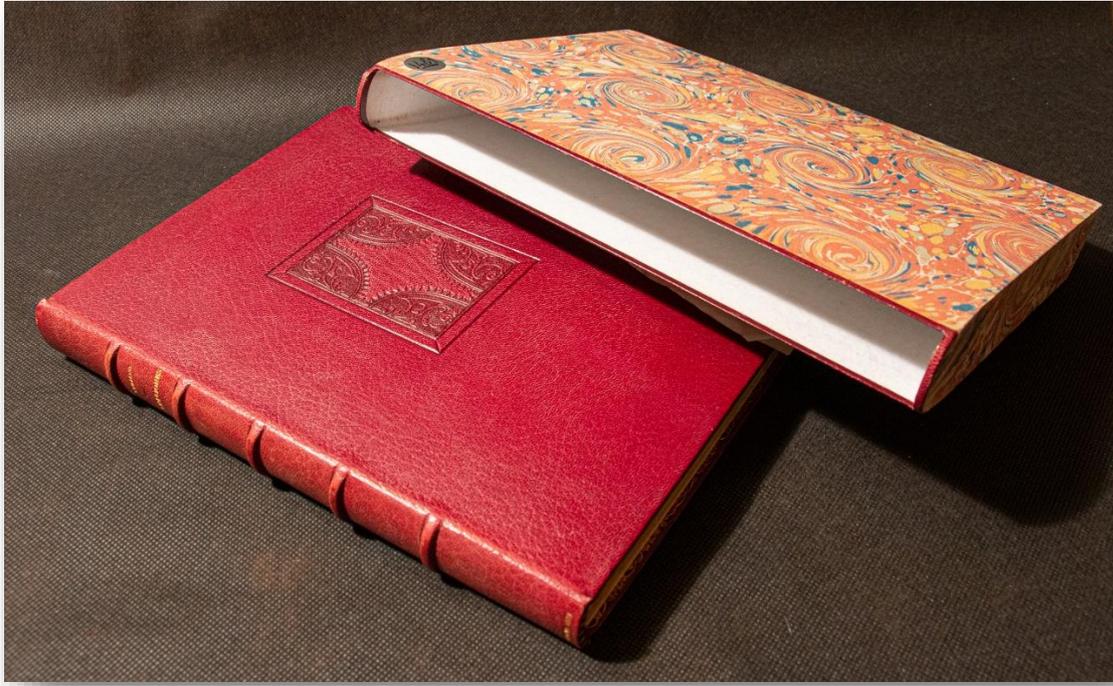
drawings and drolleries could be one and the same person. The big last cadel on fol. no. 204v would suggest and support this idea, as the incorporated delicate foliage, the drolleries with birds and animals and the faces in profile work so well together. A similar kind of coordinating all the above mentioned elements shines through on fol. no. 142v or 129v. The illuminated initials for Easter ("Resurrexi" on fol. no. 105v), the 1st Sunday after Trinitatis ("Benedicta sit", fol. no. 129v), the fourth Sunday of Advent (fol. no. 5, "Rorate celi") or Nativity (fol. no. 14, "Puer natus est") on the other hand show a combination of true illumination using tempera and liquid gold and pen and ink drawing. In all of these different categories of decoration we can distinguish a hierarchy of ornament. The illuminated initials are preserved for high feast days of the ecclesiastical year, the more elaborate cadels mark subordinate feast days, while the simpler cadels and the red and blue initials introduce the ordinary parts of the sung liturgy on 'ordinary' sundays or days of the week.

This liturgical manuscript speaks of a monastic community, where a number of average trained artisans contributed their skills to produce a book that was of central importance in all their services throughout the ecclesiastical year. As such, it is a very colourful, interesting and rare witness of 15th-century monastic life in an ordinary, perhaps rural area of France.

£16,000

PRINTED BOOKS

Editio princeps in a sumptuous 'Brugalla' binding.



16. QUINTILIANUS, Marcus Fabius [pseudo]. *Declamationes maiores* [edited by Jacobus Grasolarius]. Venice: Lucas Dominici F., Venetus, 2 August 1481

Chancery folio (270 x 195mm.), 123 leaves (of 124, without final blank), a10 b8 c-s6 t10, 35 lines, roman type, initial spaces, some early annotations, last 2 leaves with repaired wormholes, otherwise a fine copy with wide margins and internally fresh.

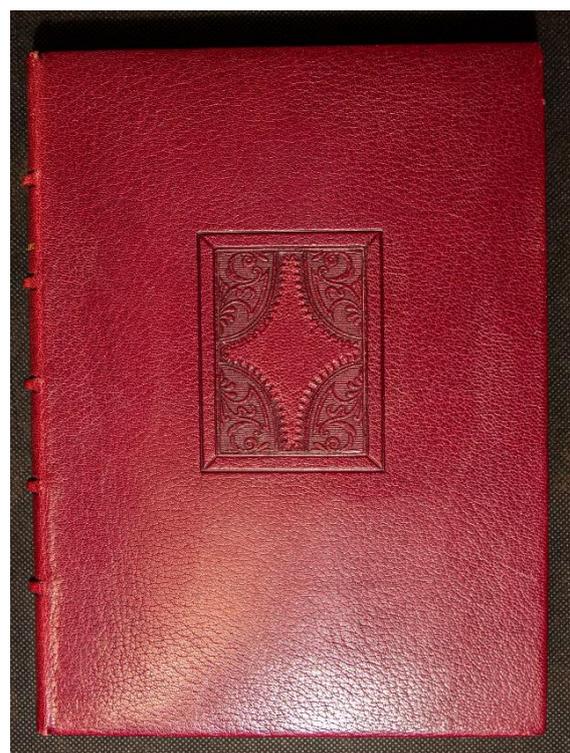
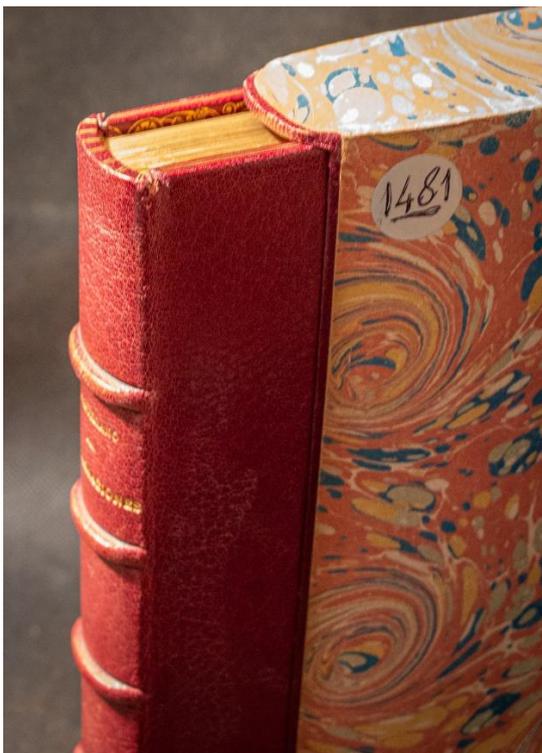
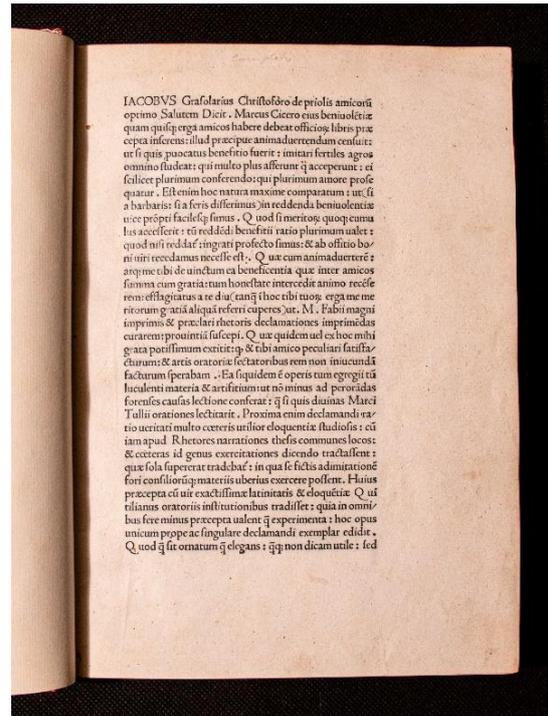
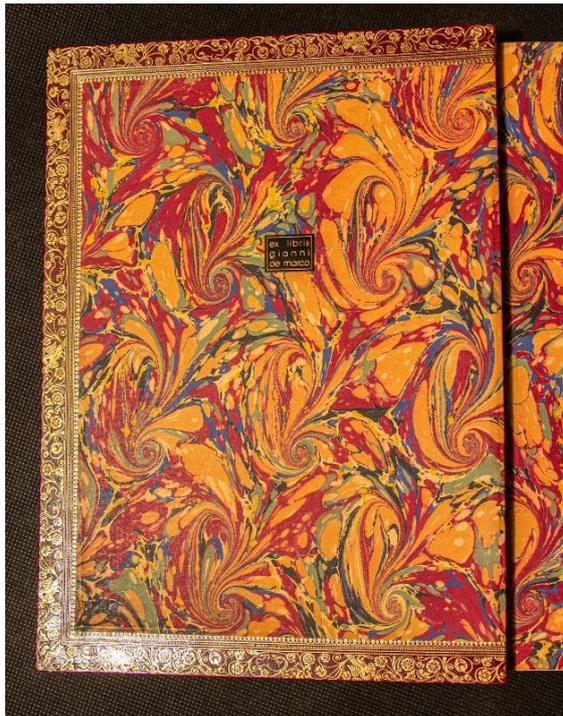
The binding in crushed burgundy morocco by Brugalla dated 1947, gilt edges, marbled slipcase. The endpapers are vibrant marbled paper with broad inner dentelle gilt decorated edges. There is a private leather library label to the front pastedown. The slipcase is equally delightful, matching the marble effect and matching leather edging to the entrance of the case and a white felt lining. Hand and glove.

EDITIO PRINCEPS of this collection of model speeches attributed to Quintilian. The editor, Jacopo Grasolari, was a student of Giorgio Merula who checked over Grasolari's text before publication. (Grasolari later became a Venetian notary.)

ISTC iq00019000

PROVENANCE: Gianni de Marco, morocco book label. Bookseller's ticket adhered to the outer case stating a retail price of £11,500.

£7,500



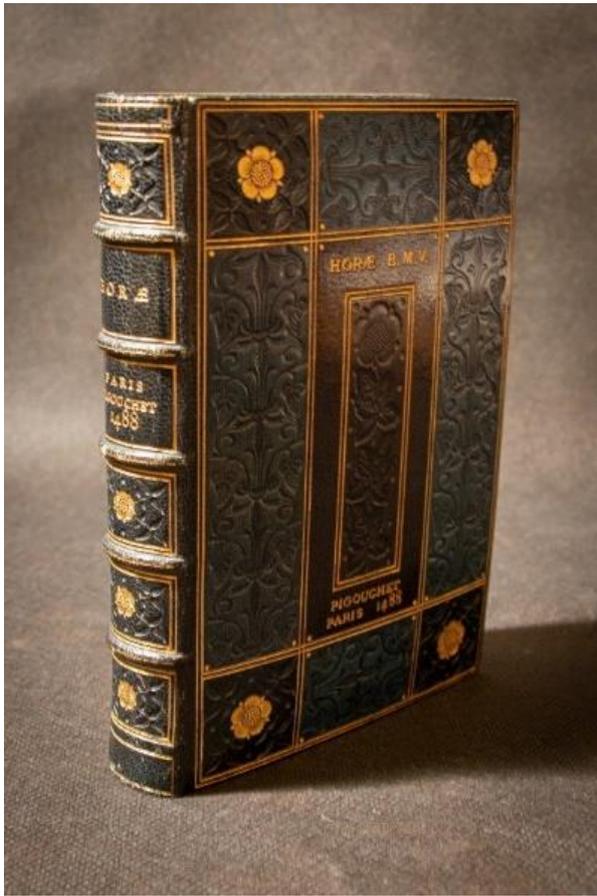
Emilio Brugalla (1901-1987) was a Catalanian bookbinder of great renown. In 1921 he went to study in Paris and 2 years later returned to Barcelona. Brugalla specialised in the binding of religious books for which he was awarded a prize at the 1929 Barcelona International Exhibition. In 1931 he settled in his own workshop, and taught at the Barcelona Industrial School and the School of Librarians. This present volume was bound by him in 1947.



Item 17 – Illuminated Horae of Pigouchet, 1492

Rare Pigouchet Horae in Riviere Binding with Provenance.

17. **HORAE, use of Rome in Latin and French.** Paris: Philippe Pigouchet, [after 1492].



Printed on Vellum, 80 (162 x 105mm).
Collation: A-I K L-N (A1 Pigouchet device, A1v almanac in French, A2r anatomical man, A2v-8r calender, B1r-3r Gospel sequence [Martyrdom of St. John. 3 small cuts]. B3v-8v Passion according to St. John [Betrayal] C1r- D6r Hours pf the Virgin: Matins- Lauds [Visitation], D6v-8r Hours of the Cross and of the Holy Ghost [Crucifixion, Pentecost]. E1r-G2v Hours of the Virgin: Prime-Compline [Nativity, Annunciation to the shepherds, Massacre of the Innocents, Coronation of the Virgin} , G3r-H4r Seven Penitential Psalms [David's Penitence], H4v- K4v Office of the Dead [Les Trois Vifs, Les Trois Morts, Dives and Lazarus], L1r- N3r Suffrages [25 smallcuts], N3v-8r seven prayers of St. Gregory, and various prayers in Latin and French, including prayers to the Virgin for saying on Saturday and Missus est Gabriel [Mass of St. Gregory, 2 small cuts], N8r colophon, N8v blank).

96ll, (of 100 lacking C1, E3, 4 and 6). 24 lines.
Type: 3:81 batarde (text), 2: 65G (Alamanc and border inscriptions), 4: 130G (Alamanc heading).

Large metal cut Pigouchet device, anatomical man, and 15 (of 18) full page metal cuts from Pigouchet's Set 1 (cf. Davies). Now housed in a custom-made clamshell quarter leather and buckram box with label.

FINELY ILLUMINATED IN GOLD AND COLOURS BY A CONTEMPORARY HAND,

30 smaller metal cut portraits, multiple-piece ornamental and historiated border, those surrounding large cuts, coloured and illuminated, 1- and 2-line initials and paragraph marks in blue MS guide-letters ruled in red. Outer forms printed on the flesh side and inner forms printed on the hair side of the vellum sheets. (Very slight rubbing to painted miniatures, slight bleeding through of colouring, names of 3 saints erased from H1v.) Early C20th blue morocco tooled in gilt, the sides panelled with blue green morocco onlays and tooled in blind reminiscent of the C15th, vellum endleaves, old gilt and gauffered edges, signed by Riviere and Son (short crack at upper hinge).

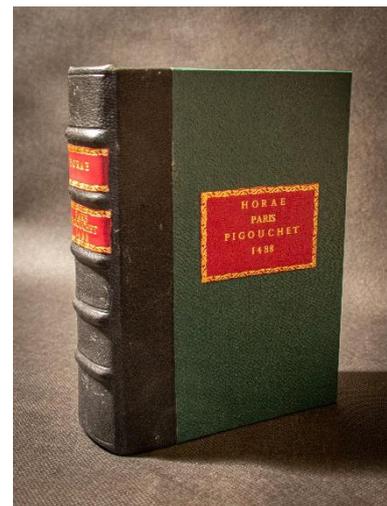
Provenance: Inserted first vellum leaf painted with 'S' in gold on a stem of fleur de lys with 3 blossoms, flanked by initials F and AR. Arms painted on shields of printer's device and early inscription erased from verso. Clarence S Bement (bookplate); Hannah D Rabinowitz (red leather book label). William Foyle (red leather bookplate). Sold at Christie's 'The Library of William Foyle' Part 2, Lot 187, page 78 of the catalogue, *achieved £26,000 against an estimate of £25,000 - £30,000.*



A rare, finely illuminated book of hours printed by Pigouchet. 'Among the printers of the beautifully painted French Books of Hours in the C15th and early C16th Pigouchet is pre-eminent (Davies, Murray-French, 1, p.265). The metal cuts are from Pigouchet's set 1, as enumerated by Davies in his

ground-breaking survey of Books of Hours in the Fairfax-Murray collection. It was in fact preceded by another set of metal cuts in use by Pigouchet about 1488, and in 1492-3 by Jean Morand. Although its Almanac commences for the year 1488 the present Pigouchet Hours was unlikely to have been printed before 1492 when his Type 3 (81b) was introduced. The metal cuts 2 are not found in editions confidently dateable to before 1492. The majority of the more than 75 pre-1501 editions printed by Pigouchet for himself or for other publishers contained an Alamanc for either 1488-1508 or 1489-1508, even when they were printed as late as 16th September 1498. There continued use points to the standardisation that had come to characterise Books of Hours, both manuscript and printed, by the final years of the C15th.

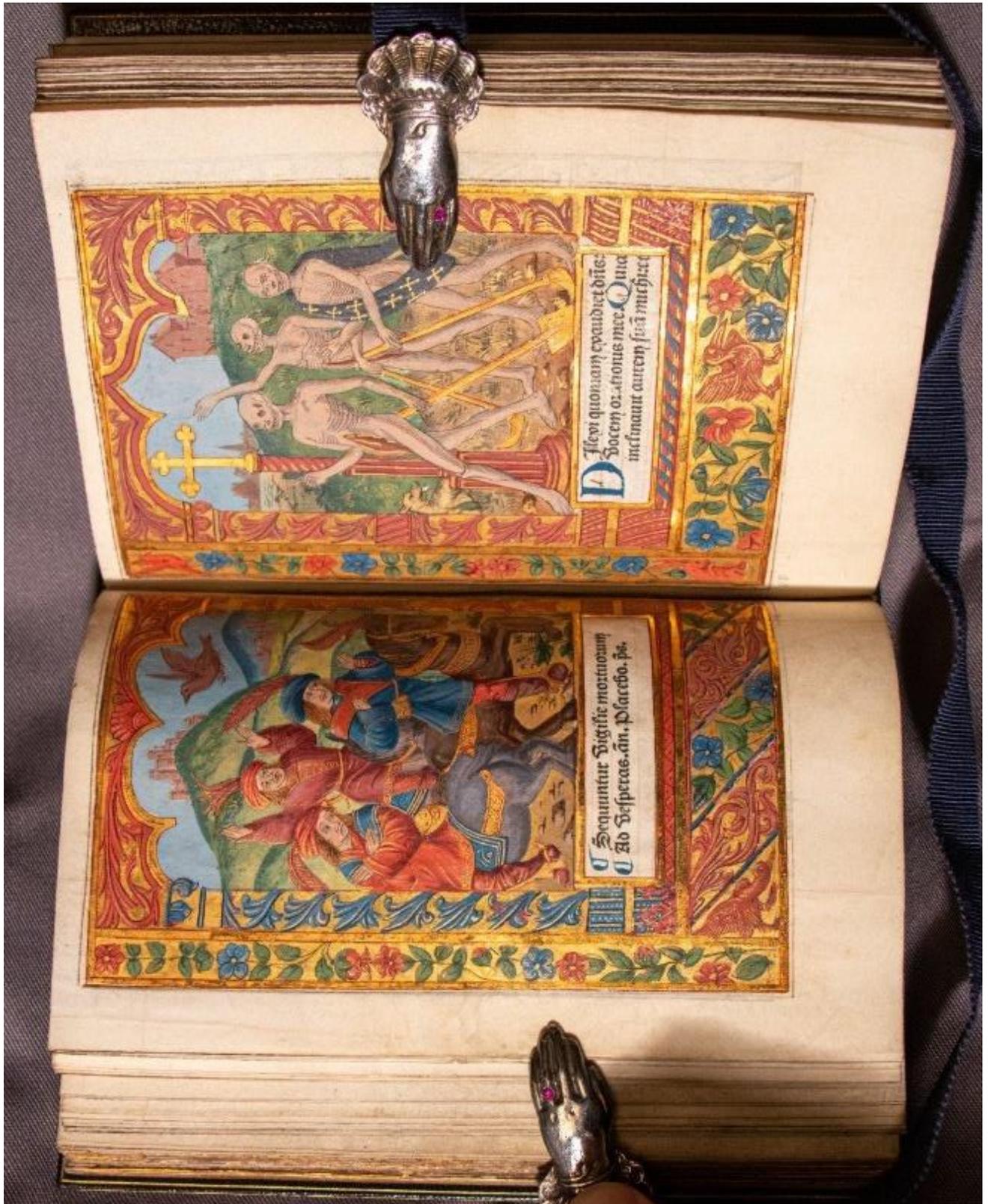
Rare: ISTC lists 3 copies only, 1 each in America, France and England. Brunet Heures 2: Bohatta (1924), 508; Goff H-364; LaCombe 6.



Further photographs available on request.

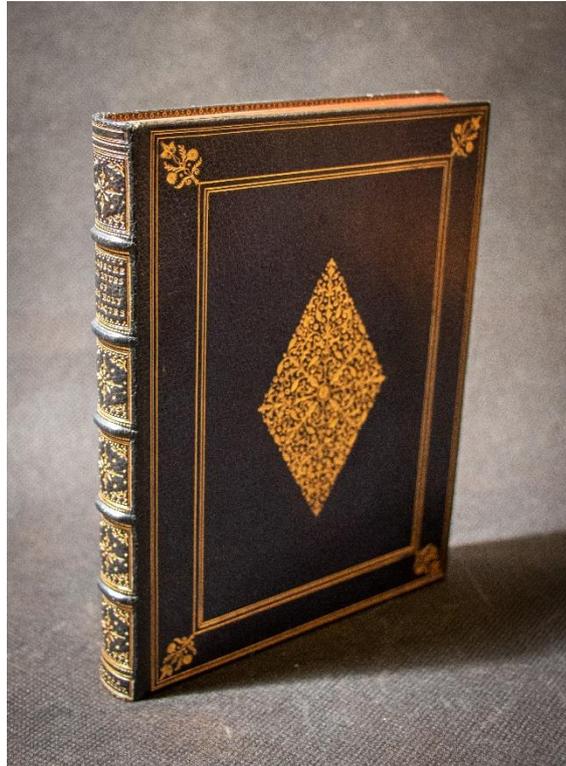
£22,500





Item 17 – Illuminated Horae of Pigouchet, 1492

A sumptuous Riviere binding on an English Elizabethan book with Provenance

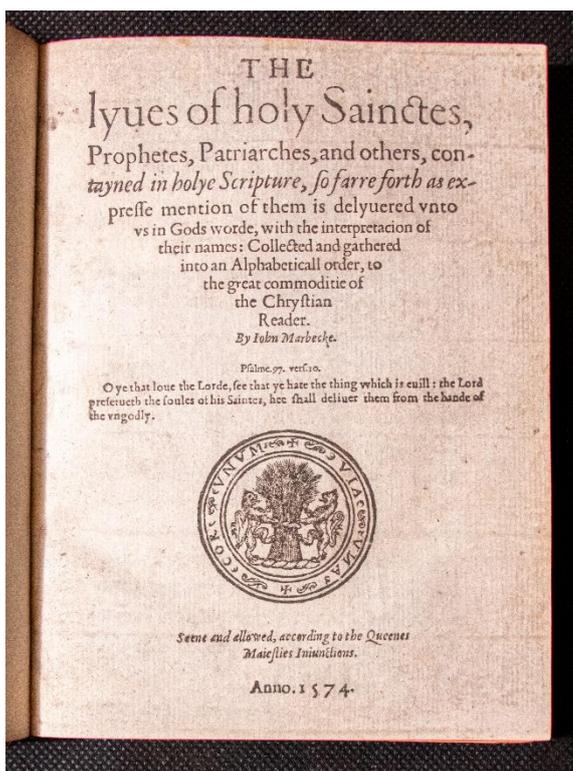


18. **MERBECKE, John.** *The Lyues of Holy Sainctes, Prophetes, Patriarches, and others, Contayned in Holye Scripture.*

(London: Henrie Denham and Richarde Watkins, 1574). 181 x 135 mm. (7 1/8 x 5 1/4"). 5 p.l., 328 pp. (lacking first blank). FIRST EDITION.

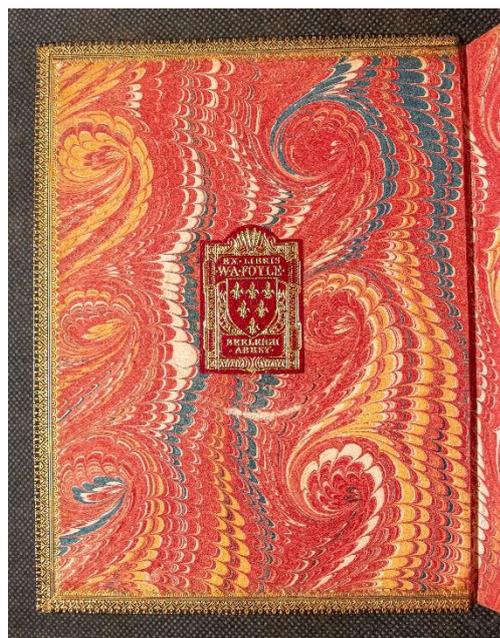
Pleasing navy blue crushed morocco by Riviere (stamp-signed on verso of front free endpaper), covers gilt with frame of French fillets, fleuron corner-pieces, large and complex central lozenge of small tools, raised bands, spine gilt in compartments with fleuron centerpiece, volute corner-pieces, gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. Front pastedown with morocco bookplate of W. A. Foyle, Beeleigh Abbey. STC 17303. A little rubbing to joints and extremities, first and last pages a little soiled, text lightly washed and pressed in keeping with the bibliophilic fashion of the day, but a clean, fresh copy, with leaves that crackle when turned, and in a lustrous binding.

£3,200



Attractively bound and from a distinguished collection, this biographical dictionary of figures from scripture contains not only the saints, prophets, and patriarchs, but also those who appear only in passing, like Damaris, a Christian woman in Athens mentioned in a Pauline epistle, and Asaph, a singer appointed by David to "the House of the Lord." The latter might have particularly resonated with Merbecke (also "Merbeck" and "Marbeck," ca. 1510-ca.1585), a musician and theologian who began his career as a choirboy in St. George's Chapel, Windsor, where he later served as the organist for most of three decades. He cemented his place in the history of the Anglican Church by composing the first noted edition of the Book of Common Prayer. A strong Calvinist, he undertook the considerable project of preparing a concordance of the Bible, a feat for which he was tried and convicted of heresy. As evidence of his outstanding musical

talents, Merbecke received a royal reprieve (while his three--no doubt less musically inclined--co-defendants died at the stake). He immediately went back to work on his concordance, which, when finally published in 1550, was the first complete such work in English. Our finely bound copy comes from the library of W. A. Foyle, co-founder with his brother of the famous Foyle's Bookshop in Charing Cross Road. The three large Foyle sales at Christie's held in 2000 were a bibliophilic highlight of the new century, and the sum of \$19 million for which William Foyle's personal library sold in July set a record for private European collections. This work is rare in the marketplace: the last copy at auction seems to have appeared in 1982, and RBH and ABPC list only four copies sold at auction since 1900. (ST13630)



An original early C17th English binding with some of the metalwork remaining.



19. **[Geneva Bible] The Bible. Translated according to the Ebrew and Greeke, and conferred with the best translations in diuers languages. &c.** Imprinted at London : By Robert Barker, printer to the Kings most excellent Maiestie, 1608.

The Geneva version, translated by William Whittingham, Anthony Gilby, Thomas Sampson, and perhaps others. Darlow & Moule 294, STC 2203. Collates [4], 1-105, 107-136, 145-366, 369-435 [5], 554. Both OT & NT titles present. Several leaves with closed tears, chips and burn marks. Cropped close to running heads in places.

A defective 'Book of Common Prayer' precedes the Bible itself.

[bound with] After the main text of the Bible is 'Revelation of St. John' D&M 261, 1-22,[2]pp published in 1600 with a colophon. Leaf 17/18 cut in half horizontally.

[bound with] *Two right profitable and fruitful Concordances* [&c.] issued with this Bible and published in 1608 by Robert F Herrey (probably the pseud. of Robert Harrison). Colophon dated 1608.

[bound with] *The Whole Booke of Psalmes* STC 2526. [10], 1-77 Lacks all after to 91p and [11].

The binding is in full contemporary leather, restored and invisibly relaid. Blind stamped with central lozenges to front and rear board which appear to have been originally metal pieces as there are 4 holes to hold a badge in place. There are 4 of the original bosses (2 on the front and 2 on the rear) at the head. Clasps are missing. There is a lovely patina of original early C17th about the binding with rubbing where the book was handled over time.

£2,500



A superb example of early English embroidery on a 1628 Bible with two figures 'Faith' and 'Hope'.



20. [Embroidered Bible] English Bible. London, By Bonham Norton, and Iohn Bill, 1628 Bound with: The Booke of Common Prayer. Bound with: Speed, John. The Genealogies. Bound with: Sternhold, Thomas e Hopkins Iohn, The Whole Book of Psalmes, 1628 [contained within a tailor-made clamshell book box]

The volume contains:

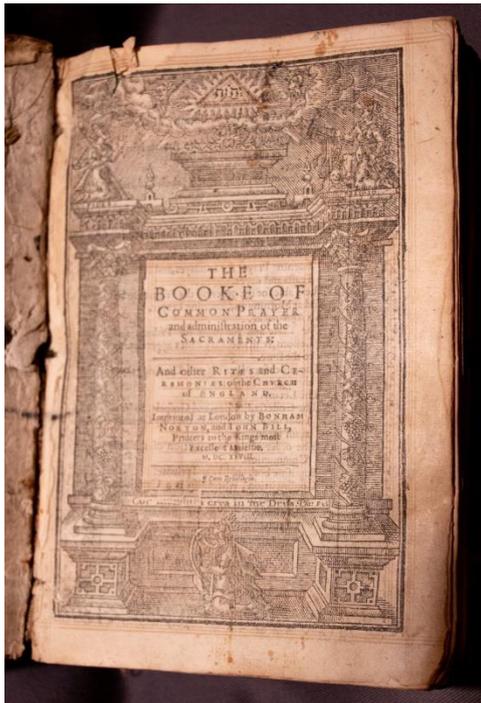
The Booke Of Common Prayer. London, By Bonham Norton, and Iohn Bill, printers to the King most excellent Maiestie, 1628

pp 104. Collation: A-F⁸ G⁴; printed on two columns with Roman characters; This edition has an ornament with burning salamanders. pp.104- Registro: A-F⁸ G⁴; stampato su due colonne con caratteri romani; Questa edizione ha un ornamento con salamandre in fiamme.

Bound with:

SPEED, John. The genealogies recorded in the Sacred Scriptvres, according to euery family and tribe. London, By Bonham Norton, and Iohn Bill, Printers to the Kings most Excellent Maiestie, Anno 1628

pp 40. Collation: A8-B8 C2-D2. The last two pages contain "A description of Canaan and neighboring countries" with a woodblock map in this copy placed to the first work.



Bound with:

The Holy Bible, Containing The Old Testament, And The Nevv Newly Translated Out Of The Originall Tongues: And With The Former Translations Diligently Compared And Reuised By His Maiesties Speciall Commandement. London, By Bonham Norton, and Iohn Bill, printers to the King most excellent Maiestie 1628

pp 896. Collation: A8-Z8, AA8-ZZ8, AAA8-KKK8. "New Testament of our Lord and Sauior Jesus Christ" has a separate dated title page, the signature is continuous. Apocrypha is included in this volume. Title printed inside the ornamental border, depicting the symbols of the Twelve Tribes of Israel, the Twelve Apostles and the Four Evangelists. Containing the Old and New Testament recently translated from the original languages: and with previous translations diligently

compared and revised. Early english books: STC 1. 1475-1640

Bound with:

STERNHOLD, Thomas e HOPKINS, Iohn. The whole book of Psalmes collected into English meeter. London, Printed for the Companie of Stationers, cum privilegio regis regali 1628.

pp 10, 91, 3. The Sternhold-Hopkins metrical paraphrase of Psalms, of which 37 are by Sternhold, 7 by Hopkins, the remainder by others, has been issued under many titles, but is most commonly known as: The whole book of psalmes. 1628





In 8vo; 170 x 110mm. Embroidered binding, gilt edges. Copy entirely "règlée" in red ink. Some signs of wear on the binding. This is a remarkable example of a 17th century embroidered binding in good condition. Bibliography: Davenport, Cyril. English embroidered bookbindings, London, Kegan Paul, Trench, Truibner 1899.

£14,500

Double page spread of Map of Canaan

Magnificent contemporary English binding finely worked on a hazelnut silk background and embroidered with silver and gold wires and wires coloured in red and various shades of green. The binding features decorated ornaments, in the middle of each covers there is a beautiful embroidered panel that contains a detailed image of a blessing figure holding an anchor in one hand – probably representing 'Hope' - and on the other cover a figure with a cross in one hand and in the other hand a page – probably representing 'Faith'; on the spine, ornamental drawings and hourglasses.

Few specimens of Embroidered Bibles with figures as this example, have survived the wear and tear of time. The most richly decorated copies were often made for Kings and their families; see, for example, the data sheet of 1623 of the Cambridge library: "for bindige & guildinge ye bookes of verses deliu [er] ed to ye Kinge Prince & Nobles". Bibles and prayer books often had splendid bindings: the luxuriously embellished covers emphasized the importance of the content and were intended as a gesture of devotion.

A pleasing Restoration English binding on a small Bible in red Morocco with black inlays.



21. **The Holy Bible Containing The Old Testament And The New Newly Translated Out Of The Originall Tongues,** And With The Former Translations Diligently Compared And Revised, By His Majesties Command. Appointed To Be Read In Churches'

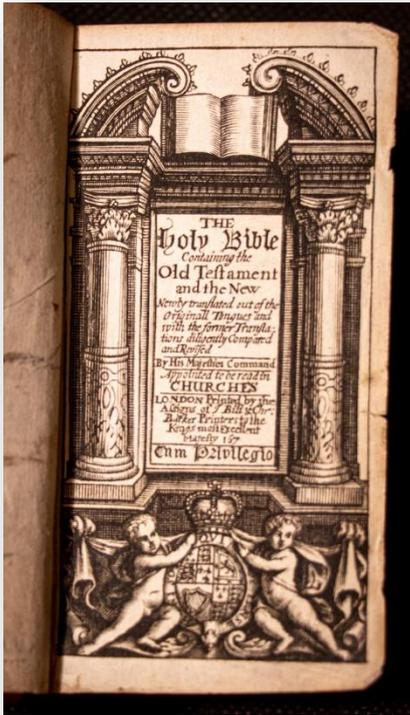
London: Printed By This Assigns Of J. Bill & Chr. Barker, Printers To The Kings Most Excellent Majesty. 1676. Engraved title page with a rare printers error on the date being '167' instead of '1676'. Small thick 12mo. [4.50'' tall x 2.50'' wide x 1,75'' thick]. ESTC ref 006121814. D&M 731. Wing B2299. Collates complete [1202]p.

New Testament printed title. Text in Roman font in two columns. A very good copy. Minor light marks or blemishes else a very nice copy.

BOUND TOGETHER WITH:

'The Book Of Psalms, Collected Into English Metre By Thomas Sternhold, John Hopkins And Others. Set Forth And Allowed To Be Sung In All Churches, Of All The People Together, Before And After Morning And Evening Prayer, And Also Before And After Sermons, And Moreover In Private Houses For Their Godly Solace And Comfort, Laying Apart All Ungodly Songs And Ballads, Which Tend Onely To The Nourishment Of Vice And Corrupting Of Youth'

Printed For The Company Of Stationers. 1677.

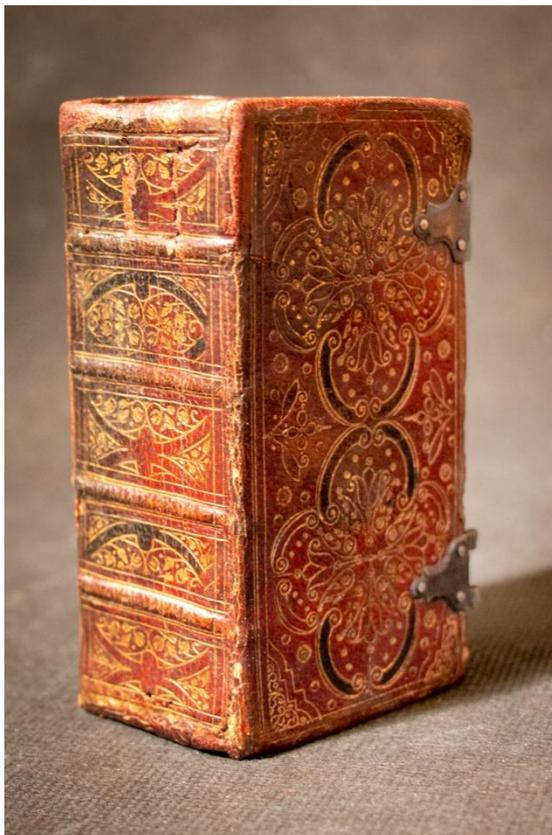
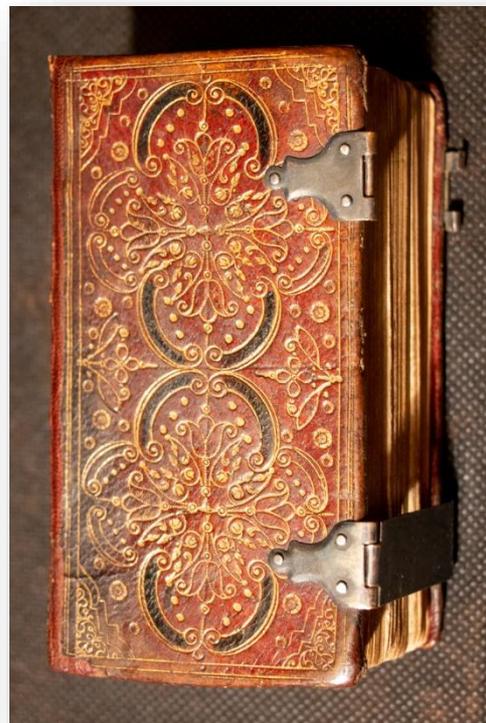


12mo. Unlisted on ESTC. Collates 96p. Printed title. Text in single column Roman font. A good copy. Minor light marks or blemishes else sound.

Bound together in a rather fine, ornate gilt tooled binding.

Re-backed sometime with original spine leather re-laid. Remainder of top clasp present. Lower clasp still fully present and working.

£1,850



An interesting set of metal corner binding bosses.



22. **Gilt Book Mounts.** Probably 16th-17th century (?). 90 grams total, 38-47mm. A collection of four corner metal bosses, from a book binding. *Provenance: From a private collection; formerly in a 1980s private collection.*

£280



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Our rare book room



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RARE BOOKS & MANUSCRIPTS

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