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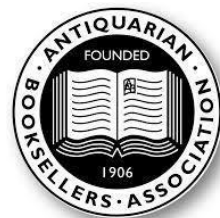
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Introduction

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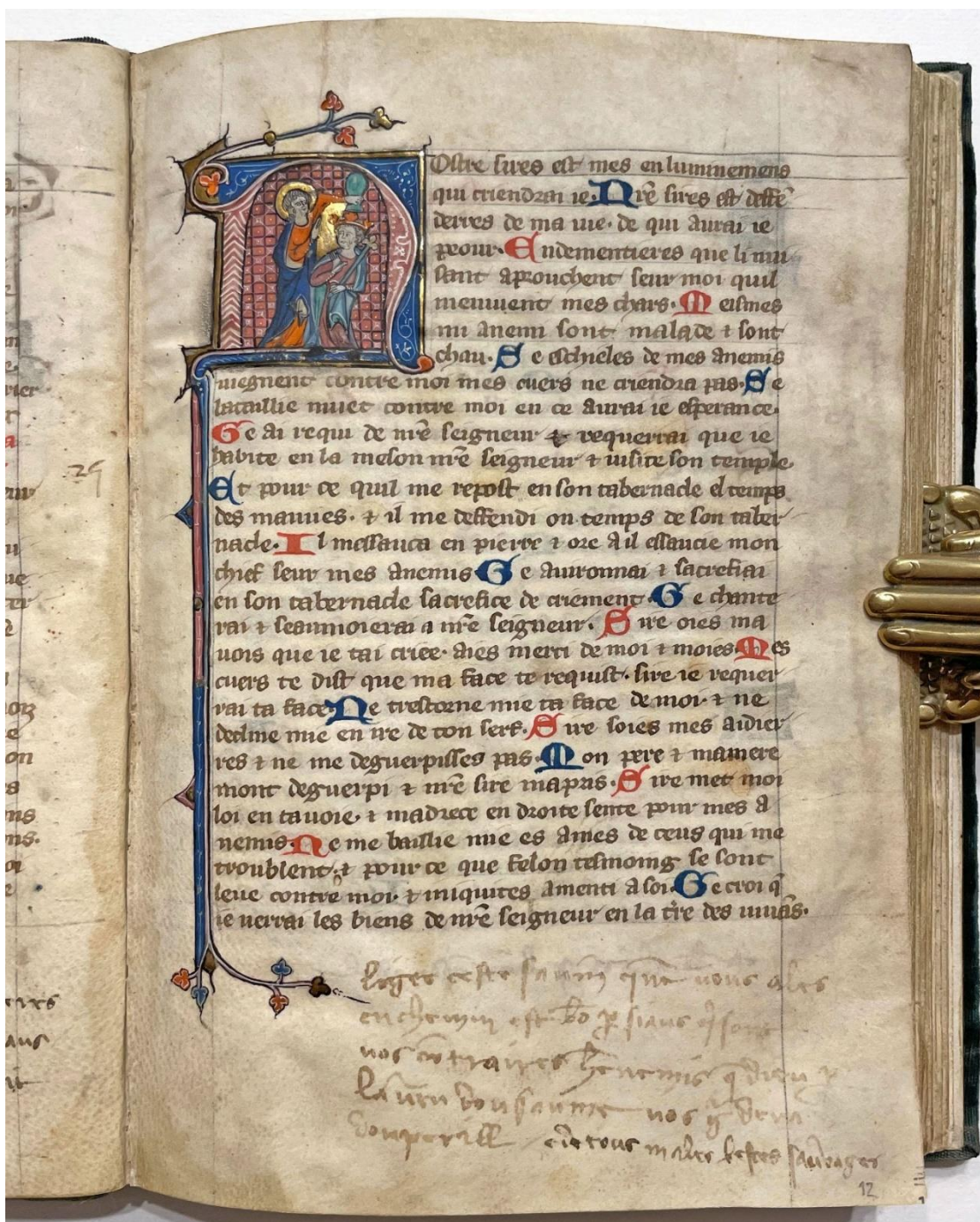
Stephen Butler



Codices

A Psalter in Old French translation, with Latin rubrics, illuminated manuscript on parchment.

Northern France (probably Paris), first half of 14th century.



1. **A Psalter in Old French translation, with Latin rubrics, illuminated manuscript on parchment.**
[Northern France (probably Paris)], first half of 14th century.

£38,000

215 x 155mm, 61 leaves (plus a modern paper endleaf at front and back), wanting a single leaf from fourth gathering, else complete, collation: i-iii8, iv7 (wants first leaf), v8, vi6, vii8, viii6, ix8, horizontal catchwords, single column of 29 lines of a rounded vernacular bookhand, red rubrics, one-line initials in red or pale blue, 2-line initials in gold on pink and blue grounds heightened with white penwork.

Many leaves with late medieval French additions in margins, five large historiated initials in pink or blue, heightened with white penwork, before tessellated or gold backgrounds, and within thin gold frames and with foliate extensions in margins terminating in coloured and gold fruit and foliage, these enclosing (i) fol. 12r, the anointing of David, (ii) fol. 19r, David pointing to his eye as God appears to him in the heavens above (with a long-beaked dragon-like animal in the border), (iii) fol. 30v, David naked in the waters (iv) fol. 39r, David laying the bells (with a grinning long-eared creature in the margin above him), (v) fol. 33r, the Trinity, the frontispiece with a large square miniature enclosing David before Goliath on a burnished gold ground, within a pink and blue decorated frame, extensions of coloured and gold bars along upper and inner edges of text block, these with foliage and triangular protuberances, one long curving foliate shoot across bas-de-page supporting two squat trees and a hound chasing a white hare, the latter looking over his shoulder at his pursuer.



Some leaves with original flaws to parchment, first leaf discoloured and much scuffed with serious losses to initial and opening text there, two further initials rubbed (those on fols. 30v and 33r), most leaves with stains from old water-damage, this leading to numerous hard to read areas with leaves at front and back of volume, overall fair condition.

Bound in nineteenth- or early twentieth-century green velvet over pasteboards, this rubbed at corners.



Provenance

1. Written and illuminated in France in the fourteenth century, perhaps for a wealthy patron: most large Biblical codices in French were produced for the devotions of secular aristocratic owners, or female ecclesiastics; the endleaves at the back filled with contemporary and near- contemporary instructions in French on the use of the volume during certain feasts and services.

2. Most probably surviving the Middle Ages in a monastic or cathedral library, with the numerous additions demonstrating use then, and then entering private hands during the Secularisation: with the initials 'I.F.D.S' in bas-de-page of frontispiece in an apparent eighteenth-century hand.



Text

The Psalter was the first book of the Bible to circulate in French prose. The original early twelfth-century translation into Anglo-Norman French was based on Jerome's Latin translation of the Hebrew Psalter, and formed the basis of several French versions on both sides of the Channel. That here opens Psalm 1 with "[Boin eures] est li hons qui [nala p]as el conseil [des] felons" and ends Psalm 150 with "... chose qui a esprit loes nostre seigneur". It provided the basis of the Psalter in the first complete Bible in French, compiled and translated in the thirteenth century and so usually known as the Bible du XIIIe siècle. While the earliest manuscripts to survive date to the end of the thirteenth century, the text probably reached a final form by about 1260 in Paris, or just perhaps Orléans (see C. Sneddon, 'On the creation of the Old French Bible', Nottingham Mediaeval Studies, 46 (2002), pp. 25-44, and 'The Bible du XIIIe siècle: its medieval public in the light of its manuscript tradition', in *The Bible and Medieval Culture*, 1979, pp. 127-40), in part driven on by the Dominican Order and their mission of lay instruction.

They are far from common on the market, with the last recorded copies offered by Les Enlumineres, Text Manuscripts 2, *Before the King James' Bible* (2012), no. 16; Laurent Coulet, cat. 29 (2003), no. 29; and a slim volume of 27 leaves, probably abstracted from a larger Bible, sold by Christie's, 30 April 2008, lot 165, for £18,500.

Additional photographs are available on request. An export Licence will be supplied for overseas buyers.



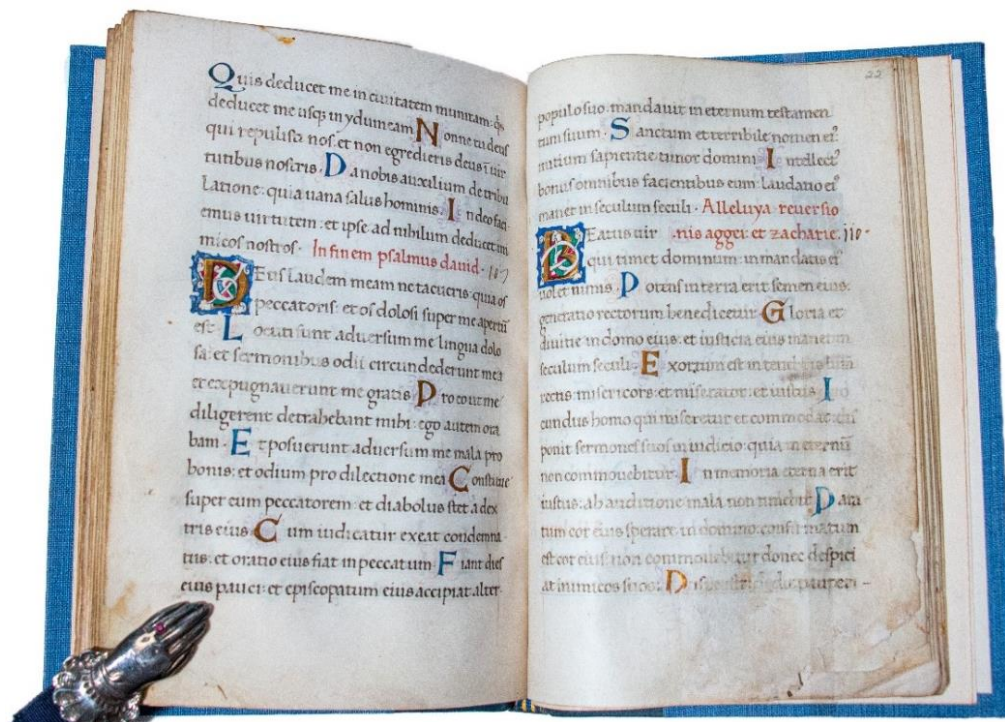
Beautiful Psalter copied by humanist Pietro Ursuleo, late C15th

2. Large remnant of the Psalter with Passion Sequences copied by Pietro Ursuleo of Capuo, *in Latin, illuminated manuscript on parchment.*

[Southern Italy (Naples)], [c.1460].

£12,000

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



Provenance

1. Written by the scribe Pietro Ursuleo (d. 1483), bishop of Satarino and elevated on his deathbed to the archbishopric of Santa Severina, and perhaps illuminated by Matteo Felice or a member of his workshop, as one of two sister volumes (the other now Trinity College, Cambridge, MS O.7.46) for a patron in Ravenna.
2. The parent volume was most probably then in the collection of John Boykett Jarman (d. 1864), and damaged by the flood that affected his manuscript collection (the parent manuscript was his sale in Sotheby's, 13 June 1864, lot 161).
3. By January 1912 it had passed to the London bookseller James Tregaskis (1850-1926), who offered it intact in his cat. 717 (8 January 1912), no. 485 (and again in cat. 720, perhaps March 1912, no. 571; and cat. 743, 1913, no. 510; at which point it contained 169 leaves), but when it went unsold began to remove single leaves for sale (see his cat. 777, 1916, no. 81, 4 leaves). Leaves from it are now widely dispersed, with lists in M. Manion, V.F. Vines and C. de Hamel., *Medieval and Renaissance Manuscripts in New Zealand Collections*, 1989, no. 89, Peter Kidd's blogpost of 2014 and the *Fragmentarium* website.
4. J.H.P. Pafford (1900-96), Goldsmith's Librarian of University College, London, and a prolific text editor and author, who recorded in correspondence with A.C. de la Mare in 1979 that he purchased these 30 leaves in two equal blocks, only a week or two apart in about 1962, from The Guildhall Bookshop of Twickenham and from 'a bookshop in the Bloomsbury area ... a newly opened shop'. Tregaskis' business was carried on by family members until 1939, and the parent volume seems to have passed to a member of the book trade by the late 1950s, who divided it up into short sections and dispersed these into the London trade. Manion, Vines and de Hamel note that two sections appeared on the market in the late 1950s, while 28 leaves appeared at Sotheby's, 11 July 1960, lot 153, and 22 leaves were Alan G. Thomas, cat. 14 (1964), no. 22. The Sotheby's and Thomas sections appear to have been divided and dispersed by the Folio Fine Art Society, and this group here may well be the last substantial remnant of this alluring codex to remain together.

Text

The leaves here contain: fols. 1-6: Psalms 6:4-14:1-4; fols. 7-8: Psalms 16:4-17: 24; fols. 9-10: Psalms 31:3-33:10; fols. 11-15: Psalms 33:11-34:27, 35:1-37:9; fols. 16-18: Psalms 38:4-41:7; fol. 19: Psalms 72:9-73:3; fols. 20-21: Psalms 106:19-108:8; fol. 22: Psalms 110:9-113: 2; fol. 23: Psalms 143:14-144:19;

fol. 24: Psalms 148:9-150, followed by part of the Canticle (the opening of the Song of Isaiah, here 12:1) and Is. 12:2-end, followed by Is. 38:9-18 on fol. 25; fol. 26: Canticles (the Prayer of Habakkuk, here 3:11-end, followed by the Song of Moses, here Deut. 32:1-7, with Deut. 32:7-38 continuing on fols 27-28; fol. 29: Te Deum (ending), Gloria (opening); and fol. 30: Matt. 27:52-end, with last word erased.

a domino: qui saluos facit rectos corde. **D**eus iudex iustus fortis et patiens: nunquid irascetur per singulos dies. **N**isi conuersi fueritis gladium suum uibrauit: arcum suum tetendit: et parauit illum. **E**t in eo parauit uasa mortis: sagittas suas ardentibus effecit. **E**cce parturit iusticiam concepit dolorem et peperit iniquitatem. **L**acum aperuit et effodit eum: et incidit in foueam quam fecit. **C**onuertertur dolor eius in caput eius: et in uentrem ipsius iniquitas eius descendet. **C**onfitebor domino secundum iusticiam eius: et psallam nomini domini altissimi. *In finem. psalmus*

Domine dñs dauid pro torcularibus. *S*onoster: q̄ admirabile est nomen tuum in uniuersa terra. **Q**uoniam eleuata ē magnificencia tua super celos. **E**x ore infantium et lactentium perfecisti laudem: propter inimicos tuos ut destruas inimicum et ultorem.

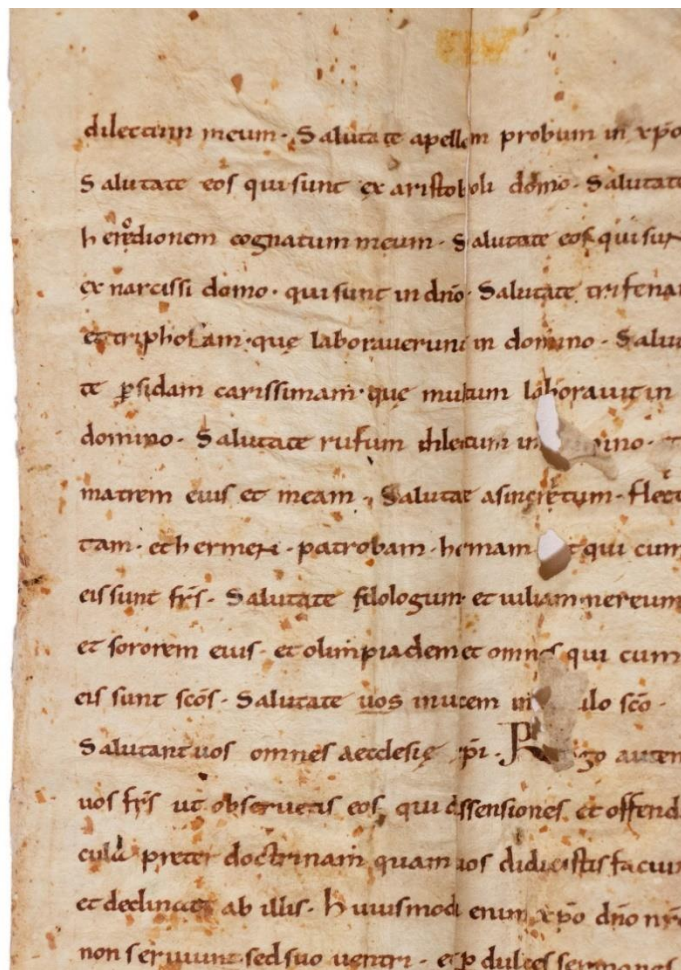
3. Romans Ch. 16 and start of 1 Corinthians from a small German Biblical codex, perhaps a New Testament or the Pauline Epistles, parchment.

Late C11th.

£2,000

Each strip 64mm x 185mm approx. 20 lines, in a minuscule script. A single leaf which has been cut vertically into two strips but the text joins without loss.

Starts Romans 16:9 *'...dilectum meum. 10. Salutate Apellen probum in Christo.'* And finishes with an introduction to the first book of Corinthians. A red rubricated capital 'C' introduces 1 Corinthians. From what must have been an unusually small Bible.



C12th cutting with remains of a coloured initial, Carolingian Lectionary



4. Cutting from an early liturgical book, *probably a choirbook*, with remnants of a large white vine initial 'B', parchment.

[Germany, early twelfth century].

£1,800

Approx. 176mm x 64mm. White vine initials, also known as white vine ornamentation or "bianchi girari" in Italian, are decorative initials found in early choirbook manuscripts of the twelfth century. These initials are characterized by delicate, interlacing tendrils resembling vines, which are often drawn in white ink against a dark or colored background. The term "white vine" refers to the use of white pigment to create these intricate designs.

Note the penwork 'rivetted banding' in a pleasing script with simple neumes above that seems to hold the strands of the body of the initial together, the red dot inside the smaller red capital, and the purple ink of the acanthus leaves in the initial, as distinctively German features

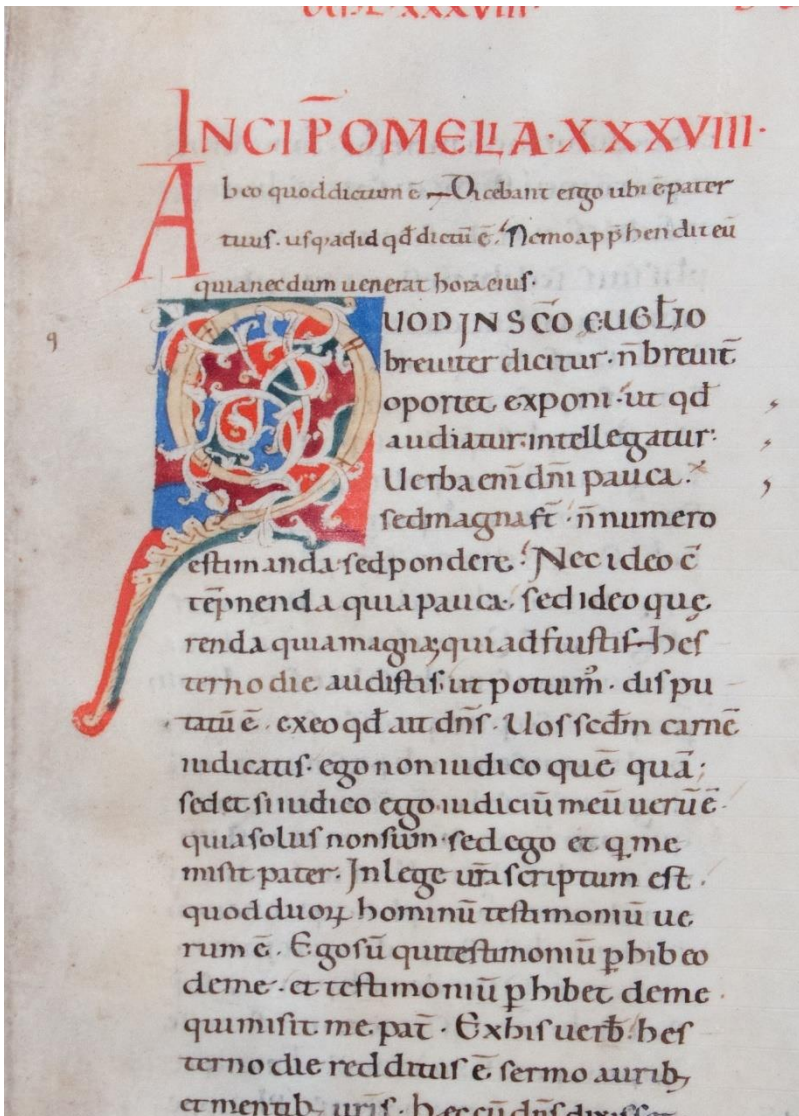
These initials were primarily used in liturgical manuscripts, particularly choirbooks, which contained music and texts for the various parts of the Christian worship service. White vine initials were typically employed at the beginning of important sections such as psalms, hymns, or liturgical chants. They served as ornamental markers, enhancing the visual appeal and helping the readers navigate through the text.

Beautiful painted white vine initial, Augustine's Commentary on John's Gospel, Italy C12th

5. AUGUSTINE, St. Tractatus in Iohannem, Homilies. *Leaf with finely painted initial, parchment.*
Italy (probably Tuscany), mid-twelfth century.

£3,800

435mm x 307mm, double column, 44 lines in an elegant and precise Romanesque bookhand without biting curves with a strong st-ligature and capitals within text often following Carolingian forms ('M' and 'A' in particular) small contemporary corrections in a hand with a broken ct-ligature



(the 't' leaning back, but not touching the 'c'), a number of later notes showing use through thirteenth century at least, written space 310mm x 210mm, titles and rubrics in red ornamental capitals, original prickings in the margin preserved, some skin side of leaves slightly discoloured through grain pattern of hair follicles, vellum slightly cockled, minor spots else in excellent condition.

Large Romanesque white-vine style decoration 6-line painted drop capital Q in red, orange, blue and green with inter-twined white vines. Red running heads indicating the number of the homily.

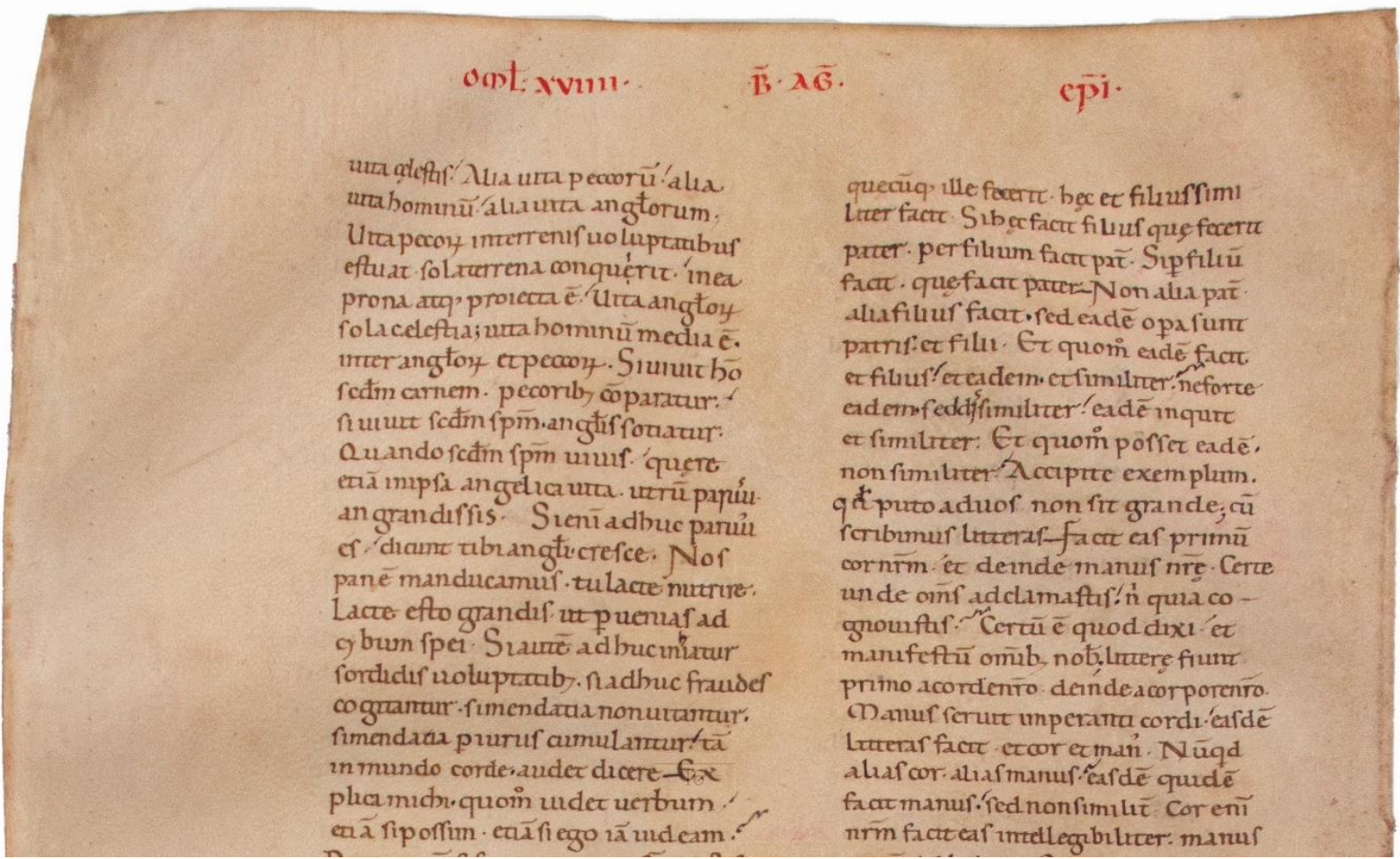
Augustine's Commentary on John's Gospel, Italy C12th

6. AUGUSTINE, St. Tractatus in Iohannem, Homilies. *Leaf, parchment.*

Italy (probably Tuscany), mid-twelfth century.

£1,900

435mm x 307mm, double column, 44 lines in an elegant and precise Romanesque bookhand without biting curves with a strong st-ligature and capitals within text often following Carolingian forms ('M' and 'A' in particular) small contemporary corrections in a hand with a broken ct-ligature (the 't' leaning back, but not touching the 'c'), a number of later notes showing use through thirteenth century at least, written space 310mm x 210mm, titles and rubrics in red ornamental capitals, original prickings in the margin preserved, some skin side of leaves slightly discoloured through grain pattern of hair follicles, vellum slightly cockled, minor spots else in excellent condition.



uita celestis. Alia uita pecorum. Alia
 uita hominum. Alia uita angelorum.
 Uita pecorum interrenis uoluptatibus
 est uita. sola terrena conquirit. in ea
 prona atque proiecta est. Uita angelorum
 sola celestis. uita hominum media est.
 inter angelorum et pecorum. Si uult ho-
 mo secundum carnem. pecorum comparatur.
 si uult secundum spiritum. angelis sociatur.
 Quando secundum spiritum uiuit. quere-
 ritur etiam ipsa angelica uita. utrum paruum
 an grandissimum. Si enim adhuc paruum
 est. dicunt tibi angeli. cresce. Nos
 panem manducamus. tu lacte nutrire.
 Lacte esto grandis. ut puerus ad
 cybura spei. Si autem adhuc uiuatur
 sordidus uoluptatibus. si adhuc fraudes
 cogitatur. si mendacia non uitantur.
 si mendacia prius accumulatur. tam
 in mundo corde. audeat dicere. Ex-
 plia michi. quomodo uidet uerbum.
 etiam si possibile est. etiam si ego iam uideam.
 Porro autem si forte ego non sum multis
 muneribus. etiam ab ista uisione
 longesum. quantum ille quondam ista
 super est. inter desiderante. et desiderante.
 tantum multum inter est. Et utrum
 multum inter est. inter desiderante et
 fruente. Uiuunt ut pecora. auersaris.
 angeli proficiunt. Tu autem si non uiuis
 ut pecora. iam non auersaris. Desideras
 aliquid. et non capis. Inchoasti ipsum
 desiderium. uita angelorum. crescit inter.
 proficitur inter. et capies hoc. Non ame-
 sed ab illo. qui et me fecit et te. Tam enim
 ut cuique nos dimisit et dominus. quo licet
 intelligi. quia in eo quod dixi. Non potest
 filius autem facere quicquam. nisi quod uiderit
 patrem facientem. Non alia opera patris facit
 que uideat filius. et alii filius cum
 uiderit patrem facientem. sed eadem
 opera ipsa et pater et filius. Secutus
 enim ait. Quocumque enim ille fecerit. hoc
 et filius similiter facit. Non autem ille
 fecerit. alia filius similiter facit. Sed

quocumque ille fecerit. hoc et filius simi-
 liter facit. Si hoc facit filius. quod fecerit
 pater. per filium facit pater. Si filium
 facit. que facit pater. Non alia pater
 alia filius facit. sed eadem opera sunt
 patris et filii. Et quomodo eadem facit
 et filius. et eadem et similiter. in forte
 eadem sed dissimiliter. eadem in quere
 et similiter. Et quomodo posset eadem.
 non similiter. Accipite exemplum.
 quod dicitur. puto ad uos. non sit grande. cum
 scribimus litteras. facit eis primum
 cor nostrum. et deinde manus nostre. Certe
 unde omnes adclamastis. non quia co-
 gnouistis. Certum est quod dixi. et
 manifestum omnibus. non littere sunt
 primo a corde. deinde a corpore. Cor
 Manu seruit imperanti. eadem
 litteras facit. et cor et manu. Numquid
 alia cor. alia manus. eadem quidem
 facit manus. sed non similiter. Cor enim
 nostrum facit eis intellegibiliter. manus
 autem uisibiliter. Ecce quomodo sunt
 eadem dissimiliter. unum patrum fuerit
 domino dicere. Quocumque pater fecerit
 hoc et filius facit. nisi adderet et si-
 militer. Quid si enim hoc non intellige-
 res. quomodo quocumque cor facit. hoc et
 manus facit. sed non similiter. hic
 uero addidit. hoc et filius similiter facit.
 hoc facit et similiter facit. Expugnare.
 conuincatur in deus. Credit christus.
 non uincatur hereticus. Squalis est
 patri filius. Pater enim diligit filium.
 et omnia demonstrat ei que ipse facit.
 Ecce est. cui illud monstrat. Demon-
 strat quasi cui. utique quasi uidentem. Re-
 dimus ad id quod explicare non possumus.
 quomodo uerbum uideat. Ecce homo
 factus est puerum. sed homo habet oculos.
 habet aures. habet manus. diuersa
 membra in corpore. per oculos potest
 uidere patres. potest audire. per
 manus operari. diuersa membra diuersa
 membrorum officia. Non potest



Fragment from a HUGE Bible or Gospel Book in Latin, C12th

7. Fragment from a leaf from a Bible or Gospel Book, *in Latin, decorated manuscript on parchment.*

[France, first half of twelfth century].

£1,500

215 by 350mm. Cutting from the top half of a leaf, with remains of double column of 14 lines in a large and imposing proto-gothic bookhand (John 18:39-19:3, 19:7-11, 19:15-19, and 19:23-25), without biting curves, references to Eusebian Canon Tables in margin in smaller script, running titles in same, initials in red or pale blue, recovered from reuse in a binding and with holes, folds, discoloured and scuffed areas, overall fair condition. The original manuscript was an impressive Biblical codex, written in outstandingly impressive script. It had 30 lines to a page, and so would have measured approximately 500 x 350mm.



St Augustine on John 17, the High Priestly Prayer
on a huge bifolium C12th, Italy

8. St. Augustine, Gospel of John, *bifolium*.

Italy, C12th.

£2,000

560mm. x 400mm. A very large bifolium on parchment from St. Augustine on the Gospel of John (tractate 94). in total, each leaf with remains of double column, 41 lines in a fine rounded early gothic hand, verso of first leaf much scuffed with remains of large initial 'C', Italy, twelfth century.

Augustine's tractate on the Gospel of John is a profound commentary on the fourth book of the New Testament. Augustine presents his interpretation of John's Gospel, which emphasizes God's love and the redemptive power of Jesus Christ. Throughout the tractate, Augustine emphasizes the importance of faith in God's grace and the transformative power of Christ's sacrifice. The 94th tractate focuses on the prayer of Jesus in John 17, exploring themes of unity, love, and the relationship between the Father and the Son. Augustine's reflections on the High Priestly Prayer provide insight into his understanding of the Trinity and the unity of God's people, making his commentary a valuable resource for theologians and Christian scholars today.



A possibly unpublished work on the medicinal nature of plants from C13th, France

9. [Herbal] Unknown author, possibly unpublished. Two contiguous fragments on parchment.
Southern France, Montpellier, C13th.

£1,900

In a small script with some lines in red, initials in red and blue with additional flourishes of blue and red lines.

These two fragments are on plants, and on the medical effects of eating them. The plants named here include alchanna, semperviva, zeduar, and others, many of which are poisonous; the text discusses antidotes. However, it also includes healthy foods such as olive oil and how it is made and used in cooking.

Chapters often open with wording from the *Canon Medicinae* of Avicenna, book No. II, but the text is more detailed. It is possibly unpublished. The manuscript is presumably French, thirteenth century, and it could well be from southern France, such as the medical schools of Montpellier.





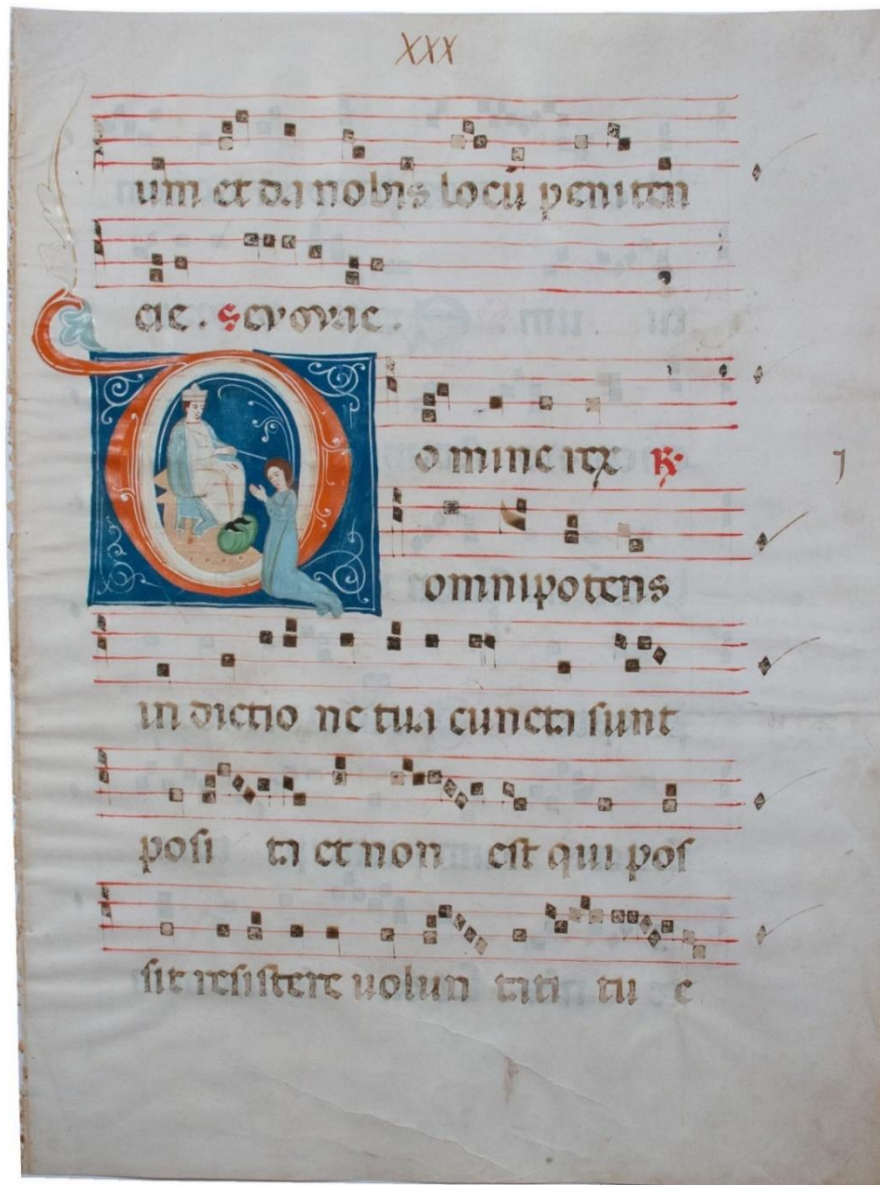
Italian historiated initial showing Queen Esther
kneeling before King Ahasuerus, Italy C13th

10. Queen Esther Kneeling before King Ahasuerus *in a historiated initial on a leaf from a large illuminated manuscript Antiphonary in Latin.*

[Italy (Emilia-Romagna or Umbria?), late 13th century (c.1285–95)].

£6,000

A single parchment leaf, 485 × 360 mm, with seven lines of text in rounded gothic script and music in square notation on four-line red staves, the text comprising: the end of the Judith antiphon 'Domine deus rex omnipotens libera ...', the beginning of the Esther response 'Domine rex omnipotens indictione tua ...', followed by the verse 'Exaudi orationem nostram ...' and the response 'Conforta me rex sanctorum ...', with A LARGE HISTORIATED INITIAL 'D' depicting King Ahasuerus, enthroned and with his feet on a green cushion, extending his rod to touch the head of Esther, who kneels before him; the upper margin with a post-medieval folio number 'XXX' in red, the two responses marked in the adjacent margins '1' and '2' (and 'II'); with insignificant creases in the lower margin, overall in fine condition.



Text

In the Divine Office, there were daily biblical readings according to the liturgical season (Advent to Epiphany, Epiphany to Lent, and so on). After Corpus Christi (about two months after Easter) there were a variable number of summer weeks until the next Advent (because the dates of both Easter and Advent vary), and the daily readings were taken from the Old Testament books of Kings, Wisdom, Job, Tobit, Judith, Esther, Maccabees, and Ezekiel. The readings from Judith were used from the first Sunday after 20 September, and if this occurred early enough in the month, the Judith readings would be followed by those from Esther, as represented by the present leaf.

Illumination

The origin of this leaf is hard to determine. The predominantly blue and orange palette looks Bolognese at first sight, but this does not fit with the figure style, so it may be from elsewhere in Emilia-Romagna. The form of the white ornament on the blue background is typical of Umbria, however, so an origin further south is another possibility. The figures give a sense of three-dimensional volume (see, for example, the way in which the roundness of Ahasuerus's thigh and buttock is suggested by the way in which he sits on his own cloak, and the sweeping darker green lines that give volume to his foot-cushion).

The subject of the initial is found in Esther, chapter 5 verse 2. Chapters 1–4 relate that the Persian king Ahasuerus banished his wife Vashti for disobedience, and selected Esther (who kept her Jewishness secret) as her replacement. Mordechai, Esther's cousin, learned of a plot by Haman, one of Ahasuerus's men, to kill all the Jews in the empire. Mordecai therefore asks Esther to use her position to intercede with the king. She reveals to him that she is Jewish, and successfully petitions him to save the Jews. The crucial moment is when she presents herself to him, 'And when he saw Esther the queen standing, and she pleased his eyes, and he held out toward her the golden sceptre, which he held in his hand, and she drew near'.

Framed in corresponding pastel blue with gilt surrounds, probably early C20th.

um et da nobis locu peniten

tie. *scilicet*



omine rex *kyrie*

omnipotens

in dictio ne tua cuncta sunt

possi ta et non est qui pos

sit resistere volun tati tu e



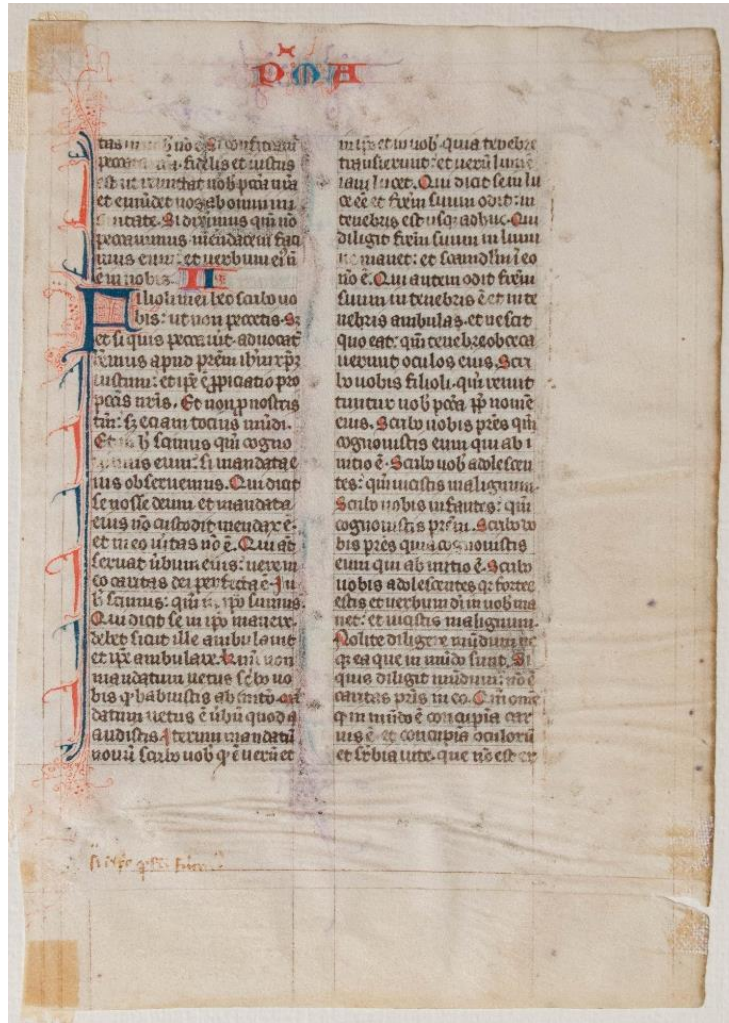
Two Otto Ege Bible leaves c.1300 on Lamentations and 1 John

11. [Bible] *C13th the Book of Lamentations ch.1-3 in a minuscule and heavily abbreviated script on parchment.*

England, c.1250-75.

£600

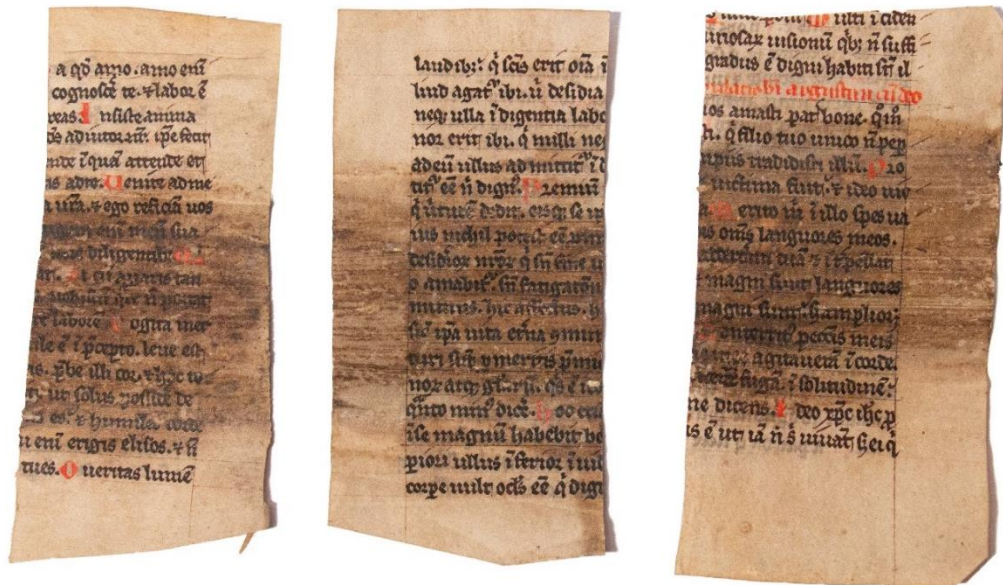
Leaf size 157mm x 115mm; written space 119mm x 75mm. Red initials and some words rubricated with blue ink decorated flourishes in the margins. Old mount marks. The leaf framed in a card mount with a pencil note: "Ege's #77 ca,1275 Rhineland miniature Bible fine letters 1/32 in high." Another pencil note from prior owner dated to 1956. Mount size 354mm x 294mm. This is from a Bible catalogued by Scott Gwara, *Otto Ege's Manuscripts*, 2013, no.245. Ege thought it to come from the Rhineland, while Gwara identifies it as English.



12. [Bible] C13th the Book of 1 John 1-3 in a small and heavily abbreviated script on parchment. Southern France, c.1325.

£600

Leaf size 190mm x 133mm. Red initials and some words rubricated with red and blue ink decorated flourishes in the margins. Old mount marks. The leaf framed in a card mount with printed label "Leaf from a Paris Manuscript Bible Circa 1310 AD. Latin Vulgate version written in Gothic script seven lines to the inch on fine vellum [&c]". A pencil note that this is #49. Mount size 420mm x 290mm. 'This is from a Bible catalogued by Scott Gwara, *Otto Ege's Manuscripts*, 2013, no. 61. Other leaves are recorded in a wide range of American institutions, including the University of Texas, Berea College, Corning Community College, Southern Methodist University, Colgate University, Oberlin College and Providence College.



Augustine fragments, Low Countries, c. 1280

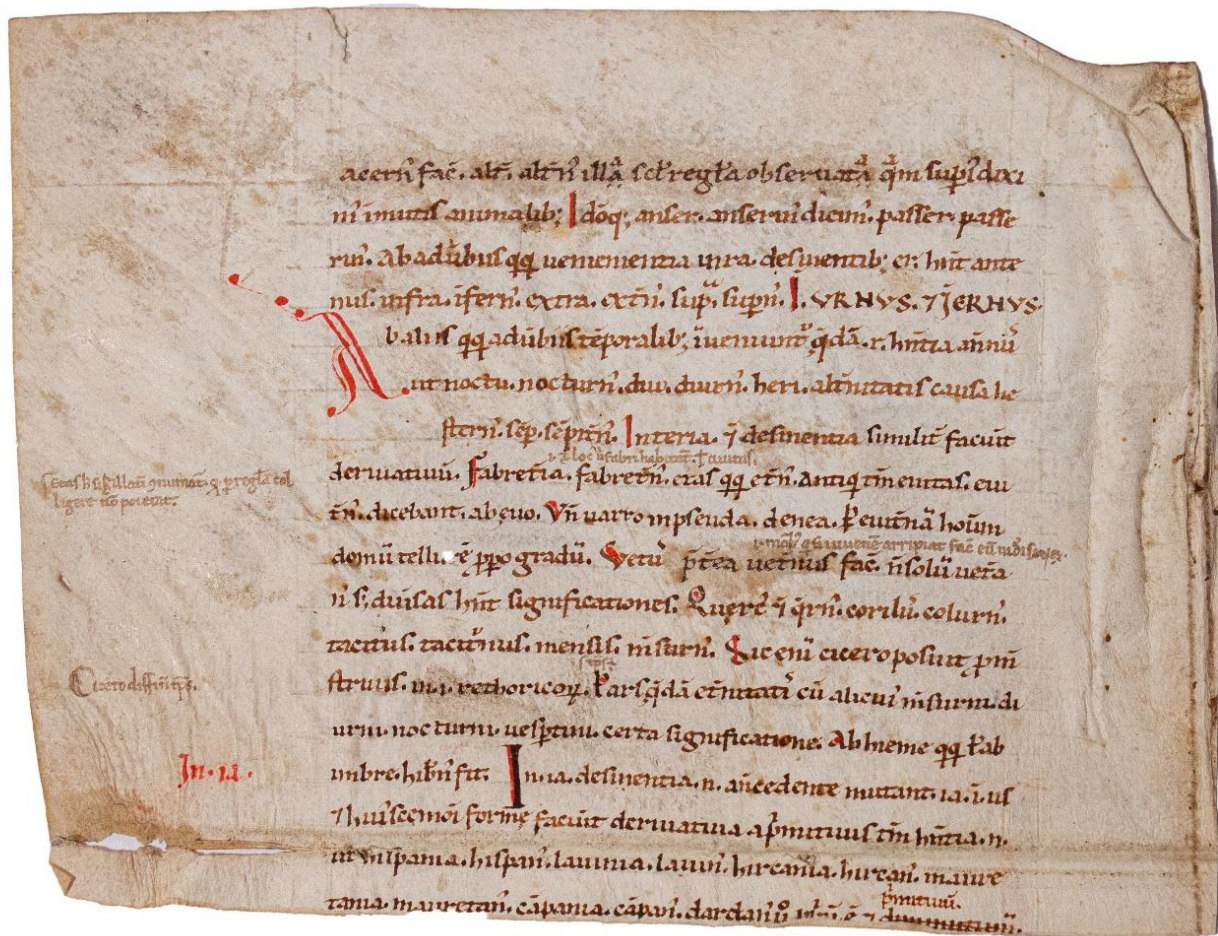
13. Three fragments from a decorated manuscript of Augustine's *Confessions* and *City of God* in Latin on parchment.

[Low Countries (probably Southern Netherlands) c. 1280].

£600

Three fragments cut vertically from leaves from a single codex, two of which preserve the complete height of the original page (113mm high total and written height 87mm), remains of 18 lines (with parts of books 10 and 11 of the *Confessions* and book 22 of *City of God* in a fine angular early gothic book hand with pronounced fishtailing to ascenders and a hairline ct-ligature one red rubric, small red initials, recovered from reuse for spine supports in a binding and hence with stains, scuffs and folds overall fair condition, 114 x 57 mm., 110 x 42 mm., and 113 x 54 mm.

These three fragments are most probably all that survives of a pocket volume of Augustine's of Hippo's most important and influential works the *Confessions* written between 397 and 400AD and acclaimed as the first western biography ever written and the *City of God* written in the early 5th century. Between them the two works covered the fundamental questions about an individual's complex move towards Christian spirituality and the grand progress of human history along the same path they will come of commanding importance and were prescribed reading for almost every literate Christian in the Middle Ages.



14. Cuttings from a Romanesque copy of Priscian *Institutiones Grammaticae*, in Latin with a single word in Greek, manuscript on parchment.

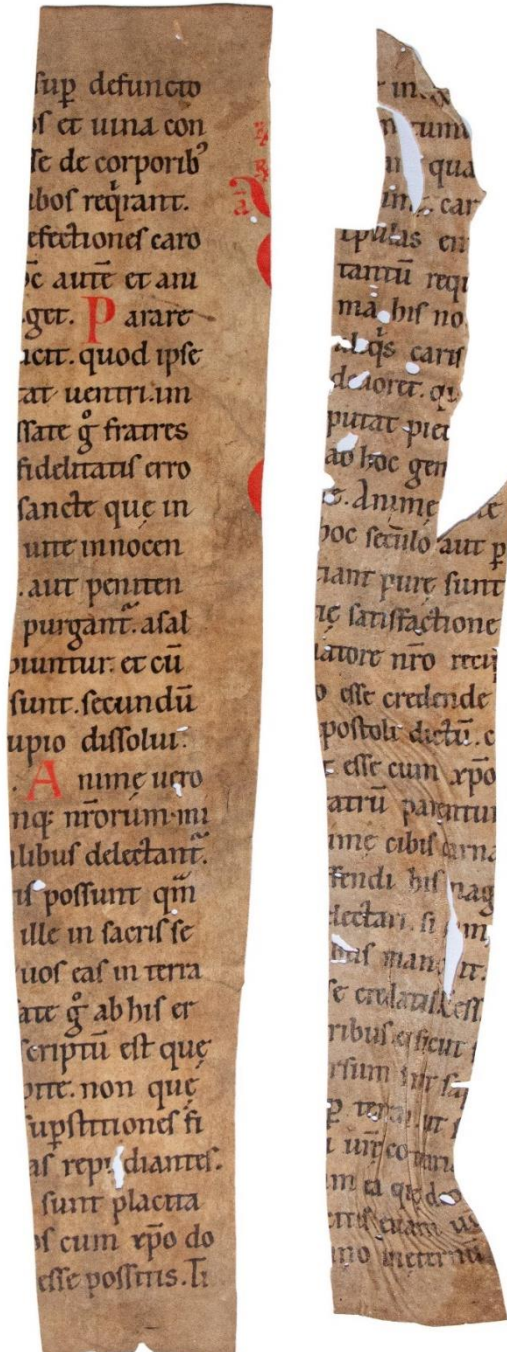
[Germany, 12th century].

£3,800

4 rectangular cuttings (all half leaves bisected laterally), largest 165 x 125mm, with remnants of single column of 18 lines in a handsome Romanesque script, capitals touched or dotted in red, rubrics in capitals underlined in red simple red initials (some with baubles mounted in their bodies) remains of a red line-drawn cat in the margin (standing on its hind legs to form an initial 'I'), tiny marginalia, some scuffs, stains and folds, the smaller 2 pieces cockled, one particularly so, overall fair and legible condition.

St. Augustine Sermones in fine Romanesque hand C12th

15. Two fragments of S. Augustine Sermones suppositii de Sanctis CLXXXIX and CXC, in *Cathedra S. Petri*, decorated manuscript on parchment, in Latin, 2 strips cut vertically from a single leaf. France (possibly England) mid-12th century.



£800

317mm x 240mm, 32 lines in Romanesque bookhand. On recto three 1-2 line initials in red, on verso two 1-2 line initials in same style, lower margin of one strip slightly cockled.

Two strips from a parchment manuscript originally written in two columns, and containing a substantial portion from the Sermon on the Chair of St. Peter, attributed to Augustine and included in the series De Sanctis (Sermo no. 190). The sermon is an important piece of evidence for the Petrine office, the authority of the Pope and primacy of the Roman Church.



16. VINCENT OF BEAUVAIS, *Speculum Historiale*, 2 leaves.

France, ca. 1300.

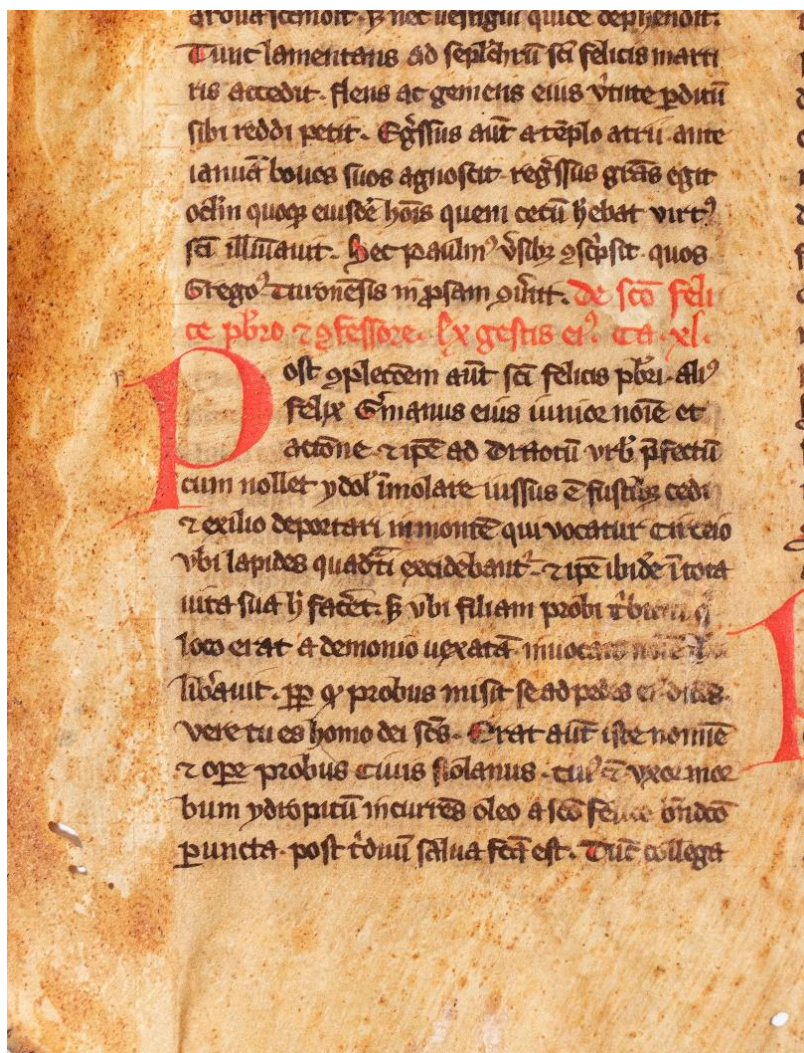
£2,000

The first leaf is from book XVIII, caps. ii-vii, on Saint John Chrysostom and on the historian Orosius and the theologian Ticonius (Bibliotheca Mundi, seu Speculi Maioris Vincentii Burgundi, IV, Douai, 1624, pp. 694-95).

The second leaf is from book XVIII, caps. xxxvii-xxxix, on Saints Arcadius, Paulinus, Felix and Brice of Tours (ibid, pp. 706-07).

Vincent of Beauvais (c. 1190-1264) was a Dominican friar and one of the most prolific writers of the Middle Ages. He is best known for his massive encyclopedic work, the "Speculum Maius" (Great Mirror), which consisted of three parts: "Speculum Naturale" (Mirror of Nature), "Speculum Doctrinale" (Mirror of Doctrine), and "Speculum Historiale" (Mirror of History).

Vincent spent much of his life in the Dominican house at Beauvais, France, and was known for his exceptional erudition and encyclopedic knowledge of the natural world, literature, and history. His "Speculum Maius" was widely read and highly influential during the medieval period, and was an important source of knowledge for scholars and theologians for centuries. Vincent's contributions to medieval learning and scholarship earned him a reputation as one of the most important intellectual figures of his time.



Chester Beatty Bible leaves of c.1300

17. 2 leaves from the Chester Beatty Bible.

[southern, perhaps south-western France c.1300].

£900 each

Double columns with 40 lines written in a small gothic bookhand, red and blue rubrics and penwork through the central margin, blue and red chapter numbering, 302 x 229mm, ruled space, 225 x 145mm.

Provenance: (1) The parent Bible to which this leaf belonged was likely produced in a religious house – the regional style of the illumination rules out a Parisian atelier – and it remained in a monastic library until at least the 16th or 17th century: two inscriptions from this period by 'Frere Jehan Mailhac' and 'Frater renatus faber bourdelois' (i.e. 'of Bordeaux') suggest a south-western origin, consistent with the style of the illumination. (2) Sir Thomas Phillipps (1792-1872), MS. 2506 (purchased from the bookseller Thorpe as part of a group, many of which came from the Iriarte, Santander and Astorga libraries). (3) Sir Alfred Chester Beatty (1875-1968), his manuscript MS.W.173, exhibited at Trinity College, Dublin, in 1955, no 9 (purchased privately from the Phillipps Collection in 1920; sold at his sale, Sotheby's, 24 June 1969, lot 57). Chester Beatty also owned a second French manuscript Bible (his MS W.116), confusingly also dubbed the 'Chester Beatty Bible'. (4) Probably thence to Alan Thomas (1911-1992), and after to Philip Duschnes, who broke it up.



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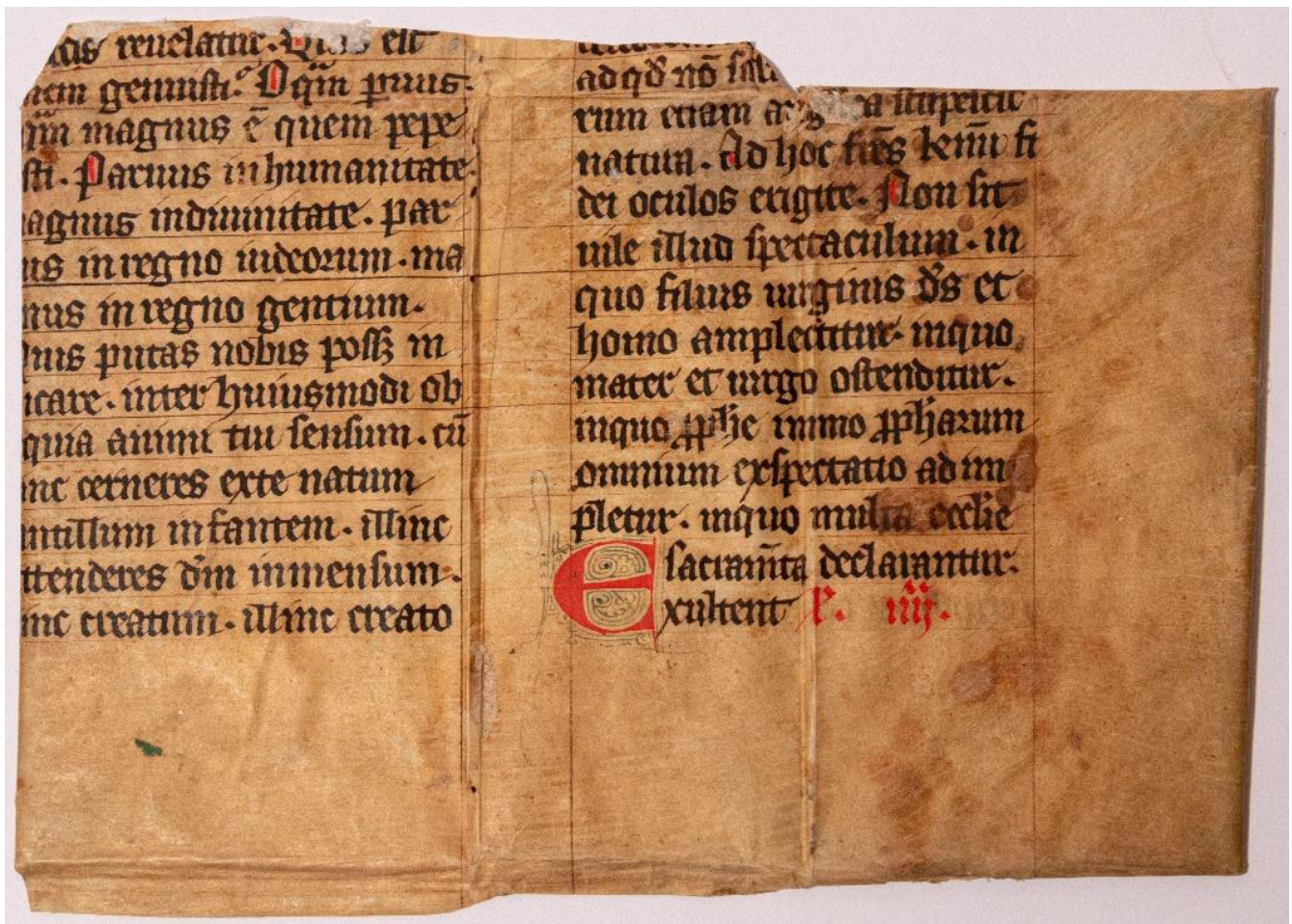
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18. Liturgical leaf, either Lectionary or Missal.

France (probably north), 13th century.

Part of a full leaf on parchment recovered from a binding in an angular Gothic hand with red lettered cap initial 'E' and other rubrics in red. Double column. 245mm x 180mm approx.

£550



Glossed Bible leaf (Psalms)

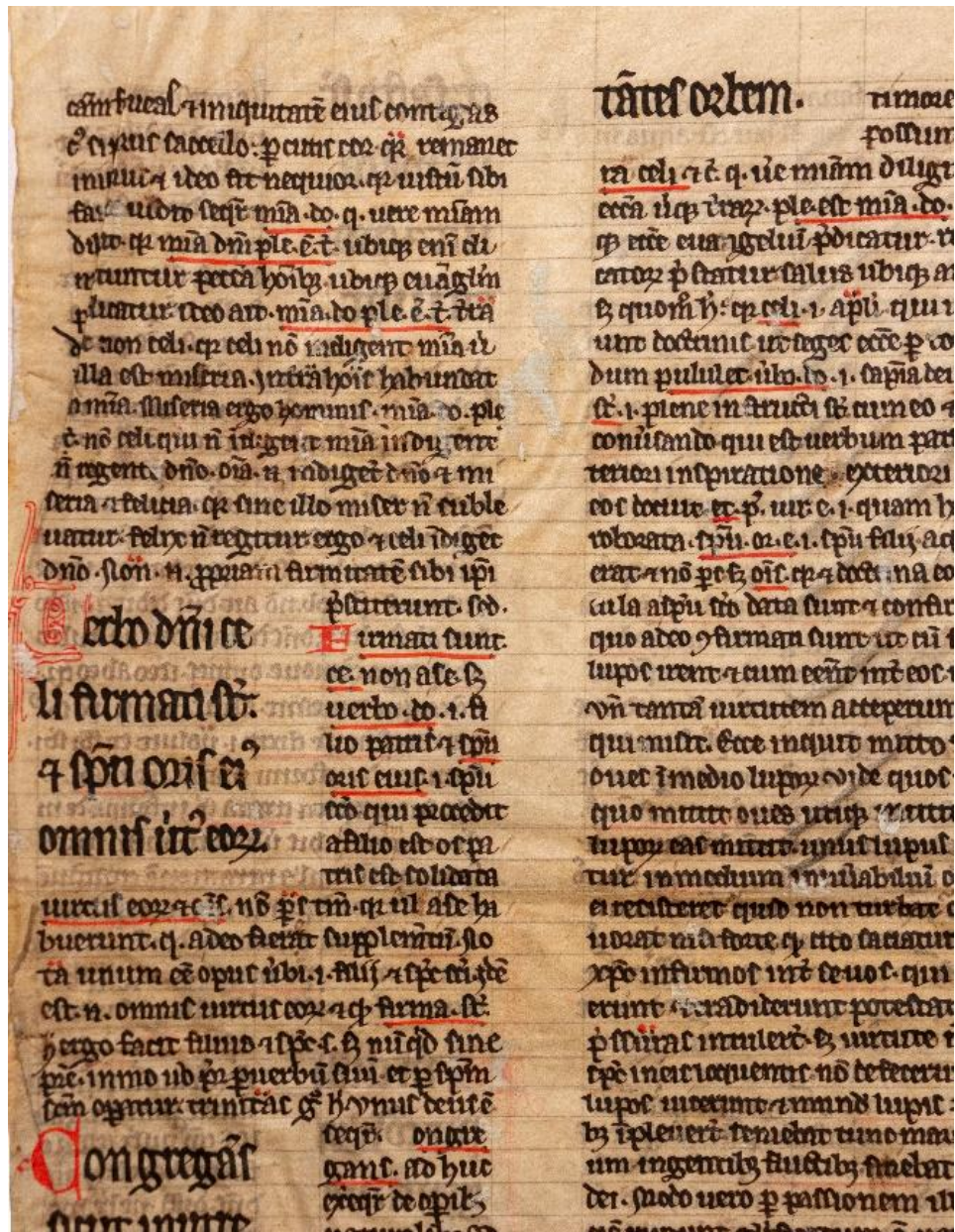
19. Glossed Bible leaf reused as a binding in French archive.

France (doubtless Paris), 13th century.

£1,500

Single leaf, parchment. Double columns with the glosses within the column. Some later ink on reverse. Rubrics in red and vestiges of marginal decorated ink caps. 290mm x 210mm approx.

The glossed Bible leaves of the 13th century were pages from handwritten Bibles that contained both the Latin text of the Bible and extensive commentaries and annotations in the margins. These annotations were known as glosses, and they were added by scholars and theologians as a way to explain difficult or obscure passages of scripture. Glossed Bible leaves were popular study aids during the medieval period, and were used by scholars to gain a deeper understanding of the meaning and interpretation of the Bible. They also provide valuable insights into the theological and intellectual concerns of the time, and offer a glimpse into the history of biblical interpretation.



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 t. e. r. q. u. i. i. n. c. e. c. a. h. o. i. s. t. a. n. o. u. i. t. c. o. z. d. a. u. n. d. e.
 t. u. b. d. i. i. p. s. e. e. s. t. p. o. n. e. n. t. a. b. y. s. s. i. u. n. a. t. e. m. a. l. o.
 i. n. t. e. l. a. u. t. q. u. i. t. r. a. b. u. n. t. e. i. t. a. d. t. e. m. p. u. s.

finest

Leaf with birds and grotesque from C13th Breviary

20. Anonymous Picard illuminator, *A bifolium and two leaves from an illuminated Breviary for Cistercian use, in Latin.*

[Picardy, perhaps Amiens, c.1290s].

£1,500

Single leaf with lively birds and grotesques from a sumptuously illuminated Cistercian Breviary, likely produced in Amiens at the end of the 13th century.

Single leaf c.160 x 110mm., 25 lines in two columns, ruled space: c.108 x 71mm, the text is from the Homiliary compiled by Paul the Deacon, rubrics in red, illuminated initials extending into margins, a bird and human-bird hybrids perched on top (margins slightly darkened) margin nibbled not affecting the text.



Provenance

(1) The parent manuscript included the Office of St Firminus of Amiens, and it has been suggested it could have been made for the Cistercian nunnery of the Paraclete near Amiens.

(2) A substantial fragment of 128 leaves (including the present bifolium) was sold at Sotheby's on 5 July 2005, lot 90, from which it was possible to confirm that the book was Cistercian, since it included the office of St Bernard of Clairvaux, with 12 lections, and those of the Cistercian Saints William of Bourges, Malachi, and Edmond of Pontigny.

(3) Inscriptions in 18th- and 19th-century hands indicated that by that time it was at Vouvray, east of Tours in the Loire valley.

(4) Leaves from this Breviary have appeared on the market since at least as early as 1995: Maggs, Bulletin, 20, nos 42-43 and Cat.1262, 1998, no 13; thirteen more were sold at Sotheby's since 2001: one on 9 June, lot 10, and another on 6 December 2001, lot 2; two on 6 December 2005, lot 10; six on 29 June 2007, lot 4; one on 3 December 2013, lot 13; one on 7 July 2015, lot 14; and one on 23 May 2017, lot 4.





symon petrus ad ihe
sum. Ecce nos reliqui
mus omnia: et secuti
sumus te. Quid ergo
erit nobis. Et reliqua.

Grandis *omel' 100'*
fiducia *et d' b' i' re*

Petrus piscator *romm*
erat et dives non fue
rat: alios manu et arte
quererat: et tamen lo
quitur confidenter re
liquimus omnia. *R*

Ne magnitudo revela
tionum extollat me dat
e in stimulus carnis e
mee angelus sathane q
me collaphizet ppter qd
ten dominum rogavi u
discederet a me et dixit in
sufficit t' gratia mea. Na
virtus in infirmitate per
ficiatur. *R*

Libenter q
glabor in infirmitatibus
meis ut inhabitet in me



virtus xpisti. Nam virtus

omnia enim *leo.*
reliquit: qui. *x*

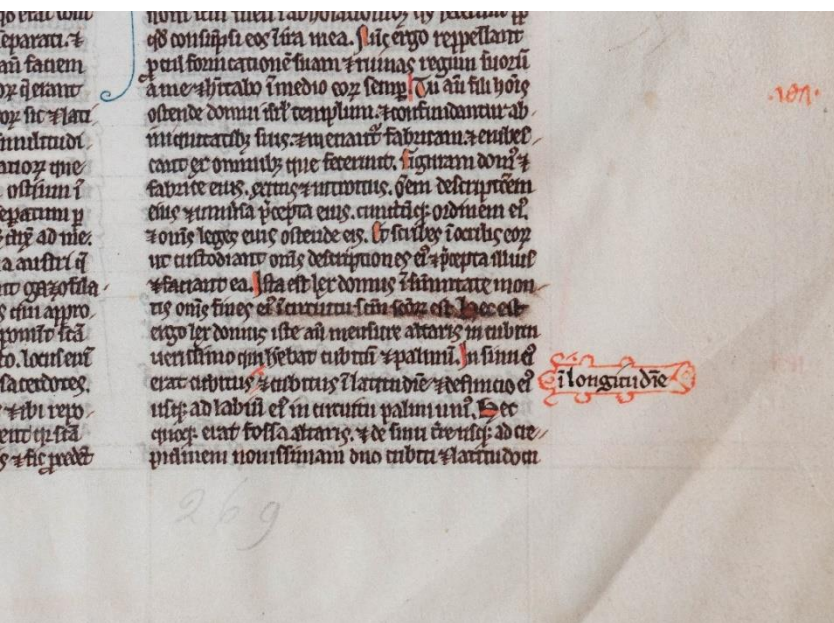
noluntatem habendi
deseruit. Et quia no
sufficit tantum relin
quere: ungitur quod p
fectum est et secuti su
mus te. fecimus qd
iussisti. Quid igitur
nobis dabis premi.

R Gratia dei sum id quod
sum. Et gratia eius in me
vacua no fuit s' semper in
me manet. *R*

Qui opat
e petro in aplatum opera
tus est et michi mo gēe

hesus *lecto. xi.* Et gra
autem dixit illis. A

men dico vobis quod
uos qui secuti estis me
in regeneratione cum
sederit filius hominis
in sede maiestatis sue
sedebitis et vos super



Three leaves from the Chudleigh Bible C13th

21. Three leaves from the Interpretation of Hebrew Names from the Chudleigh Bible, in Latin, illuminated manuscript on parchment. [north east France (perhaps Arras), c. 1220-30].

£750 each

Three leaves, with three columns of 53 lines

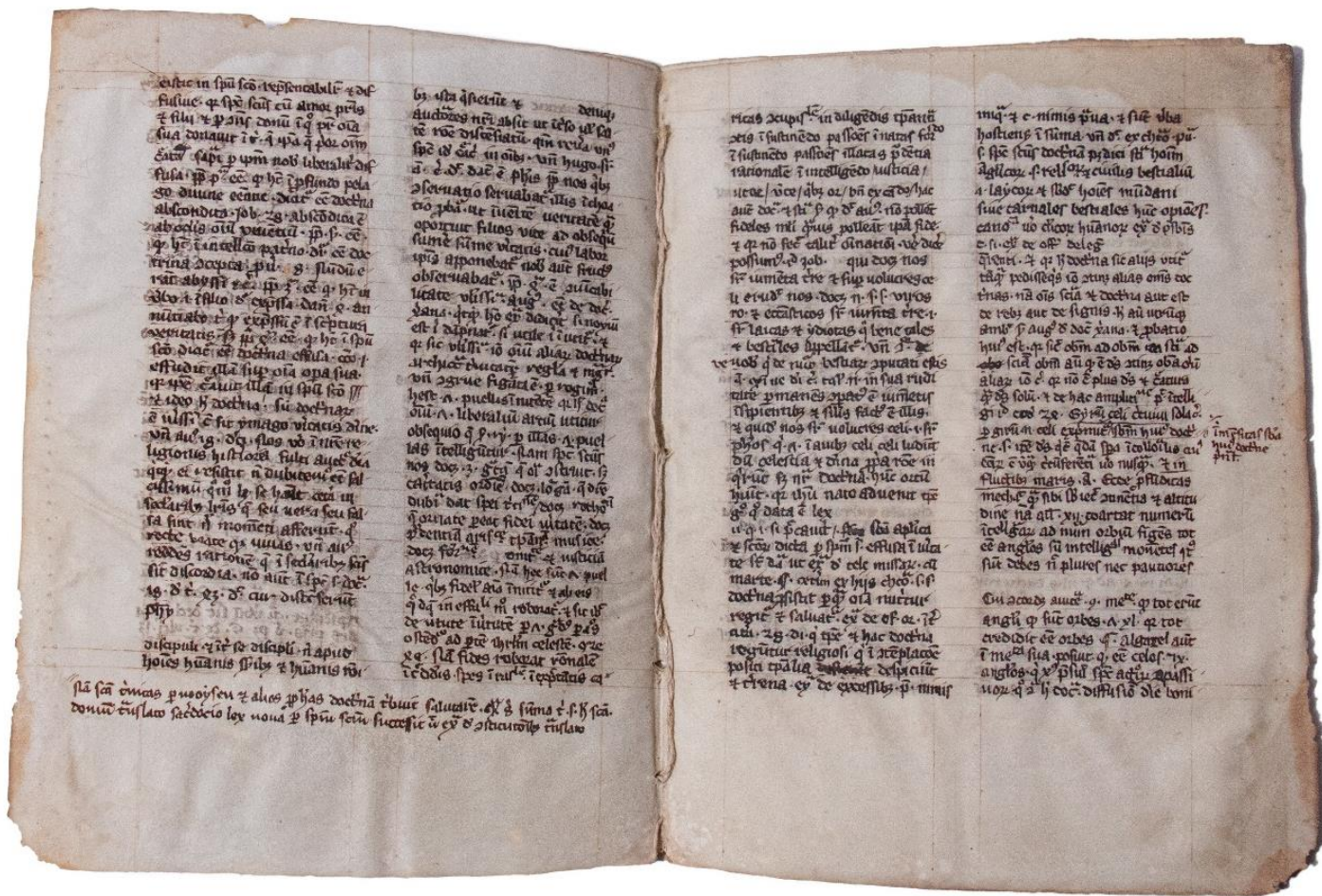
of a delicate French university bookhand, small initials in red or blue with undulating lines in same forming line-fillers, larger initials in same with contrasting penwork, running titles 'a' or 'b' in red with blue penwork twirls at their sides, slight cockling and discolouration at edges from use, small holes in corner of one leaf, else excellent condition, 285mm x 190 mm. (written space: 187 by 125 mm.)

From the Bible sold by Lord Clifford of Chudleigh in Sotheby's, 7 December 1953, lot 51, reappearing 8 July 1970, lot 104. Thereafter dispersed with leaves appearing in Quaritch cat. 1147 (1991), no. 15; Maggs cat. 1167 (1993), no. 2; and Sotheby's, 6 December 2005, lot 16, and 8 July 2014, lots 13-14, and Christie's first online sale of leaves earlier this year (lot 9).

The parent codex was published in R. Branner, *Manuscript Painting in Paris*, 1977, p. 30, no. 17 (as of northern French origin related to Parisian work); see also L.M.C. Randell, *Medieval and Renaissance Manuscripts*, I, 1989, p. 43.

The leaves are sold separately, and the texts of each are:

- a) I Kings 6-8
- b) 1 Samuel 2-3
- c) Ezekiel 41 – 44



Apparently complete commentary on Maccabees – England
with H.P. Kraus Provenance.

22. A commentary or sermon on I Maccabees 6:39, in Latin, manuscript on vellum.
[England(?), late 13th or early 14th century].

£5,000

6 leaves each c.160×120mm. 2 columns of 34 lines, preserving prickings, the last page and most of the previous column left blank, written in a heavily abbreviated medium-grade bookhand, with no rubrication but lemmata underlined, with a few gaps and blank lines, perhaps due to an illegible exemplar (some water-staining in the margins, not affecting the text). An unidentified commentary on I Maccabees 6:39.

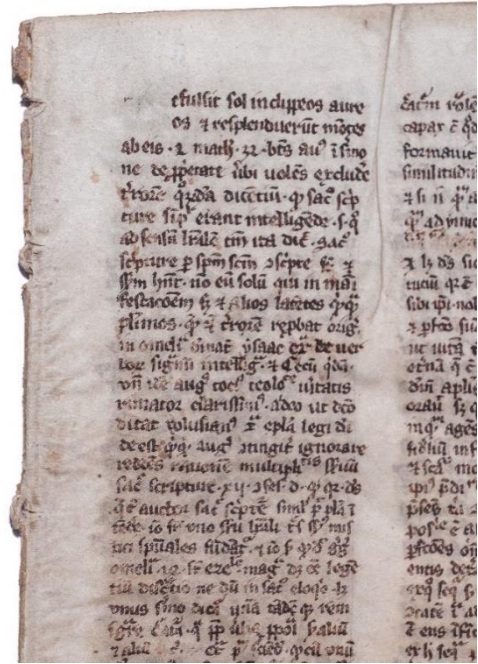
Provenance

(1) The text appears to be complete in itself and was probably written as a standalone item, although it must have been bound into a composite volume to have survived with such clean first and last pages.

(2) acquired in 1985 from H.P. Kraus.

Text

The text opens with a space for a coloured initial and the start of I Maccabees 6:39 ('Now when the sun shone upon the shields of gold and brass, the mountains glistered therewith', in the King James version), followed by a reference to a sermon by St Augustine: 'Refulsit sol in clippeos aureos et resplenduerunt montes ab eis. 2 Mach. 32 [sic] Beatus Augustinus in sermone de proprietate verbi [...]', it ends, '[...] Quod tibi non vis fieri alii ne facias [Tobit 4:16] et sic ad vitam perveniens quae nobis tibi'.



Choirbook, late C13th German

23. Choirbook leaf, *with music on an early 4-line stave.*
German, late 13th century or early 14th century.

£700

312mm x 205mm. Most of a single leaf decorated in red and blue initial caps, red lines and rubrics throughout the leaf.

The musical notation is neumes which are early notation symbols used in medieval music to indicate pitch and rhythm. They were written above the text of plainchant music, and were the earliest form of musical notation in Western music. Neumes were used from the 9th to the 13th centuries, before modern staff notation took over.



tui sancto sicut erat in principio et nunc et semper et in secula seculorum

a meum. Et exi factus

ce mundi **In** **U**scupimus deus misericordiam tuam in medio tem

pli tui **M**agni **V**rietur diebus domini habundantia pacis et do

minabitur **D**es iudicium **V**eritas de terra orietur iusticia de celo

prosperit **B**enedixit **Q**uem uidistis pastores di

te annuncia te no bis interris quis apparuit. Natum ui

di mus in choro angelorum saluato rem domi num **A**

tus est nobis hodie saluator qui est xps dñs in ciuitate da

uid. Nat **V**icite quid nam uidistis et annunciate xpi na tui

ta tem. Nat **M**agnum mysterium et ad mirabile sa cra

mentum sic anima uiderent dominum na tum

facentem in presepio bea ta uirgo cuius uiscera me

Handwritten scribbles and initials at the bottom of the page.



Perrin Remiet illumination of two amputees with physician.

24. A doctor with two amputees miniature *from an early copy off Bartholomaeus Anglicanus, Le Livre des proprietes des choses in the French translation of Jean Corbechon, illuminated manuscript on parchment.*

Northern France (Paris).

£8,500

Square cutting with a clean shaven physician in white robes standing before two amputees on crotches holding an ointment pot, a carved wooden stool behind him and a shelf with other pots above him tessellated background formed from gold hairline strokes open yellow wash all within Finn gold frame 18 lines of fine vernacular French hand on rebirth scarf and damage to reverse probably showing that miniature once laid down in album or on cod the white of the face is oxidised in places and small amount of washing out of drapery small chips cut edges of miniature with slight Gloucester upper left corner of frame but overall in good and presentable condition 100 by 88 enfolding card mount.

This miniature is from an early and important copy of the French translation Bartholomaeus Anglicanus, *Le Livre des proprietes des choses*. It is in the hand of the artist Perrin Remiet who was documented in Paris from 1386 to 1428. He and an associate Jean de Nizieres produced other copies of the text for members of the French nobility in the years up to and around 1400 and complete copies survive in in that sold as part of the arcana collection Christie's 7 July 2010 lot 31, for £950,000 hammer (compare the notably similar composition of the same scene reproduced on p. 57 of that manuscript in Sotheby's catalogue of 23 June 1998, lot 52) Bibliotheque de Ste-Genevieve MS 1028 (owned by Charles d'Orleans in 1396) and Paris BnF MF fr. 216.

The author Bartholomaeus Anglicanus was a Franciscan who taught in Paris from 1224 - 31 and then in Magdeburg. Around 1245 he completed this text and it rose quickly in prominence to become one of the greatest secular unscientific texts of the Middle Ages. It aimed to encompass all knowledge on the heavens and its beings with the present miniature once standing at the head of the book on the human body and its illnesses. The French translation was made for Charles V 1338 - 1380 but his copy does not survive and the chief importance of the earliest manuscripts including this one is as witnesses to the cycle of illustration designed for him. Two other miniatures on cuttings from the same parent manuscript as this one appeared in Christie's online sale of 29 November - 8 December 2017.

The subject of the miniature here is a rare one in mediaeval art that points to a specific moment in French history. The doctor is a rare enough figure in mediaeval art usually identified by his attribute of the urine jar but here holding a similar pot of ointment (one suspects this was a potential treatment that might prove somewhat unsatisfactory to two amputees). The amputees are far rarer and probably point to the high frequency of such injuries in contemporary France as a result of the 100 Years' War.



I me qđm uolui fr̄tus merere qđ illi:
A uoc genit. quozū uobit ortus erat.
V are qđ; declam spem regni. qđ z amari:
V t p̄i absq; dolo. me peacere dolo.
H ec tū oderunt i me p̄em. h̄ uquū:
A utipatrū. q̄ fax cr̄is ois erat.
H y peacere qđm sic. ut doleat. p̄i uide:
O audeat antip̄. huc secat iste metat.
I uq̄res vare qđ eol occidit. audi:
C in moil illoz p̄fuit iste fuit.
Q uo successores uictos h̄nt. p̄ius vii:
F r̄o. defūctio fr̄ib; aula p̄tet.
H ec satur ē sup fr̄na morte cruetul:
A d scelus om̄e sceler. lentul ad oē bonū.
P q̄ nō h̄nt fr̄e. quol ledet ultra:
O dit z t̄stat. p̄lequitq; p̄em.
V ius z huc ego cū p̄l̄rā duce utā:
C in successores abstulit ira mei.
F v̄us hora mei nō expectat. honoris:
A erede p̄iam uikt ēē necē.

Petrus Riga aurora (versified Bible) English C14th

important parent MS once owned by Dukes of Westminster

25. Leaf from a large English manuscript of Petrus Riga, *Aurora*, in the first redaction of Aegidius of Paris, in Latin verse, on parchment.

[England, second half of fourteenth century (c. 1375)].

£1,500

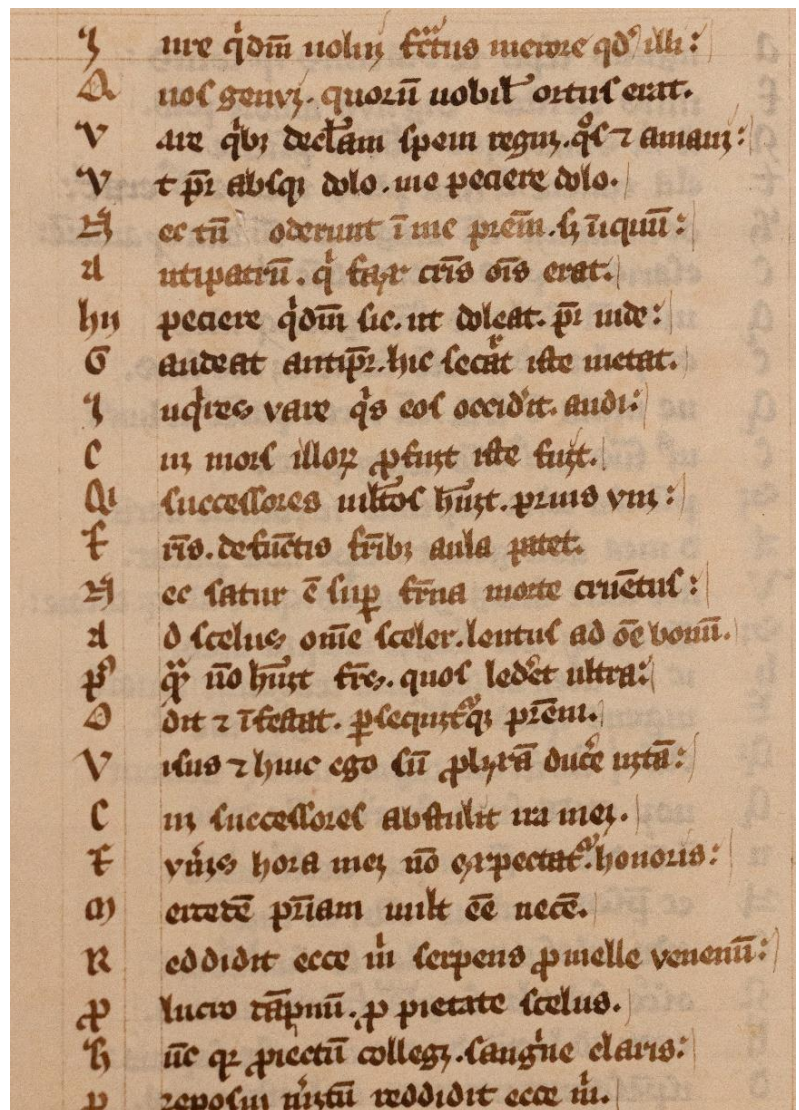
Approximately 285mm x 198mm. Single leaf, with 32 lines in a small and rounded English gothic hand much influenced by secretarial forms, paragraph marks set off in outer margin, script within ruled guide lines, leaf in very good, fresh condition.

Provenance

1. The large and impressive parent manuscript of these leaves was owned by the Grosvenor family, Dukes of Westminster; their sale Sotheby's, 11 July 1966, lot 229 (when it had 267 leaves but was already missing a gathering and about 13 other leaves).

2. Francis Edwards, bookseller, who acquired it in the Sotheby's sale, before removing three damaged leaves that had had their initials cut out (these now in a private UK collection), and advertising the rest of the codex in a number of his subsequent catalogues.

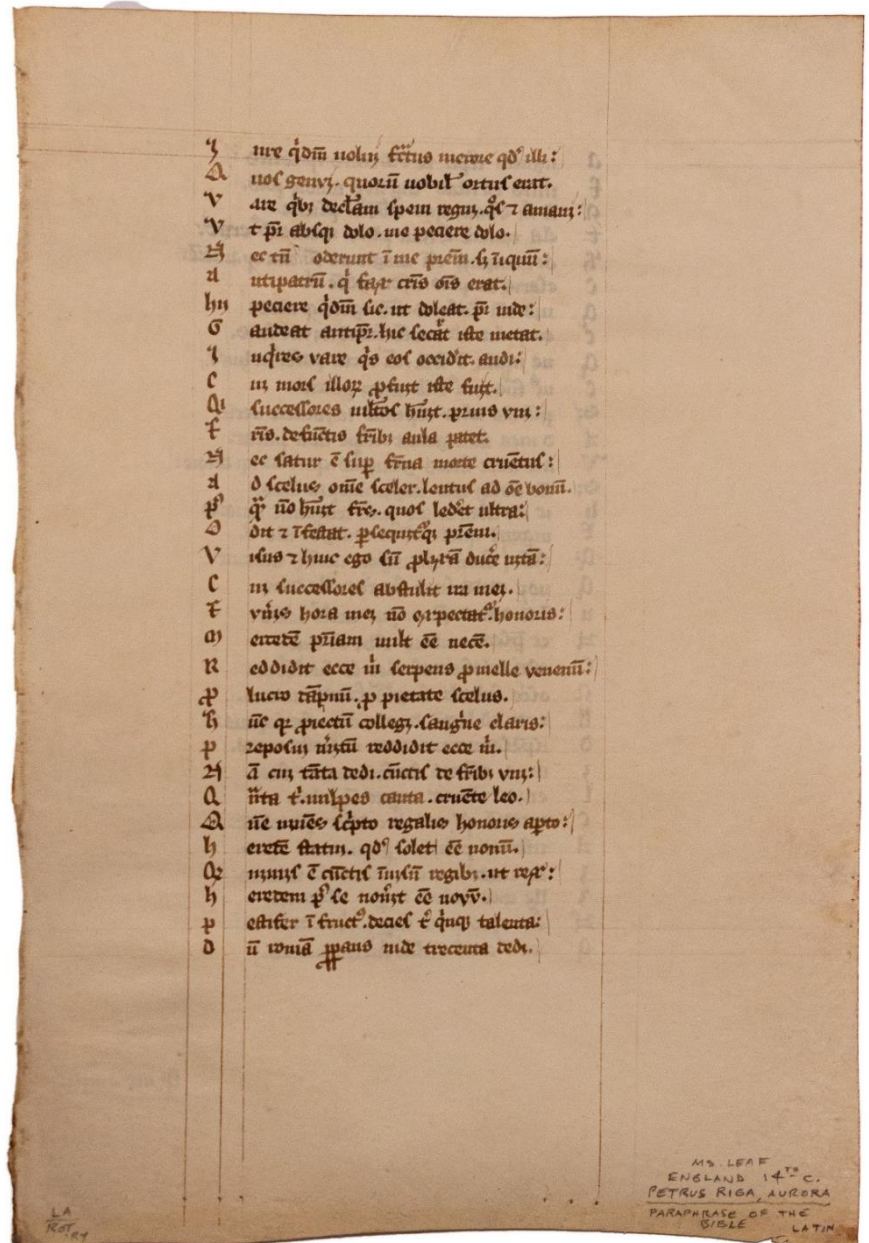
3. At some time later more leaves were removed from the main codex, or it was completely dispersed, perhaps in North America. One from the collection of Bernard Rosenthal (1920-2017) of San Francisco, appeared as Quaritch cat. 1348, Bookhands of the Middle Ages VIII (2007), no. 96, and other leaves now reside in Marquette University in Milwaukee as donations of Dr. and Mrs John Pick, as well as the University of South Carolina, their early MS. 125.4.

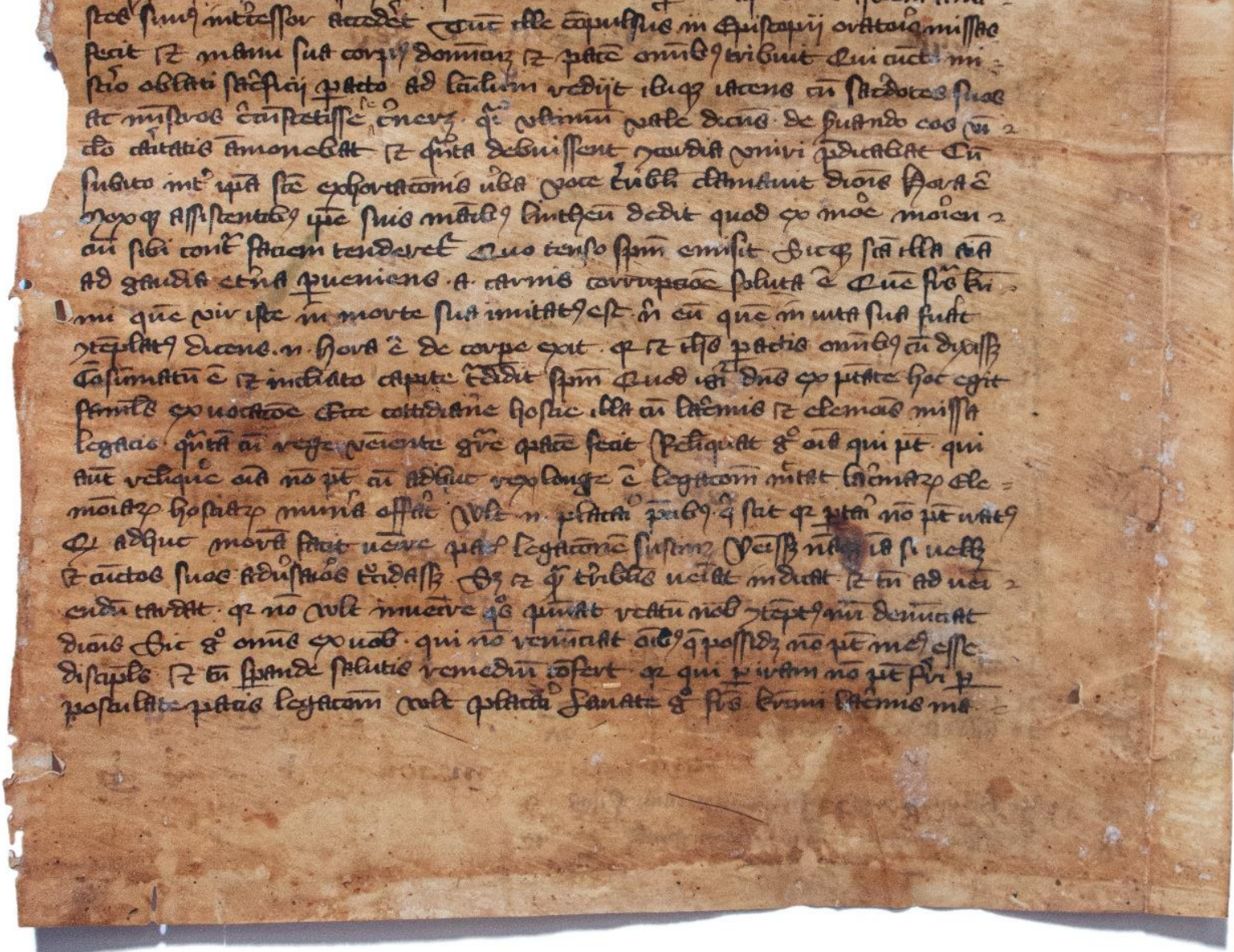


Text

This text, alongside the Bible and the works of Peter Lombard, was one of the fundamental textbooks used in the thirteenth-century universities. The author was a canon of Rheims cathedral, and most probably died in 1209. It is a distillation of the historical passages of the Bible in verse, with a commentary and allegorical discussion. The leaf now in the University of South Carolina importantly reveals that the text here is the first redaction by Aegidius of Paris, composed c. 1200 (see P.E. Beichner, *Aurora: Petri Rigae Biblia Versificata*, 1965).

Petrus Riga was a medieval Latin poet and author who lived in the 12th century. He is best known for his poem "Aurora," which is a Christian allegory about the creation of the world and the history of humanity. The poem is written in hexameter verse and consists of over 4,000 lines. "Aurora" draws heavily from biblical stories and teachings, as well as classical mythology, and it was widely popular during the medieval period. Petrus Riga's work represents an important contribution to medieval literature, and "Aurora" remains a significant example of Christian allegory and poetic storytelling from the time period.





Gregory the Great in C14th hand

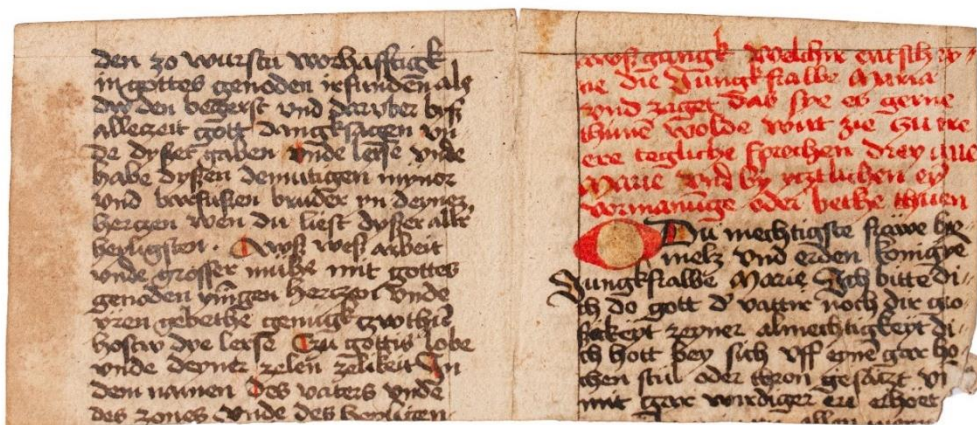
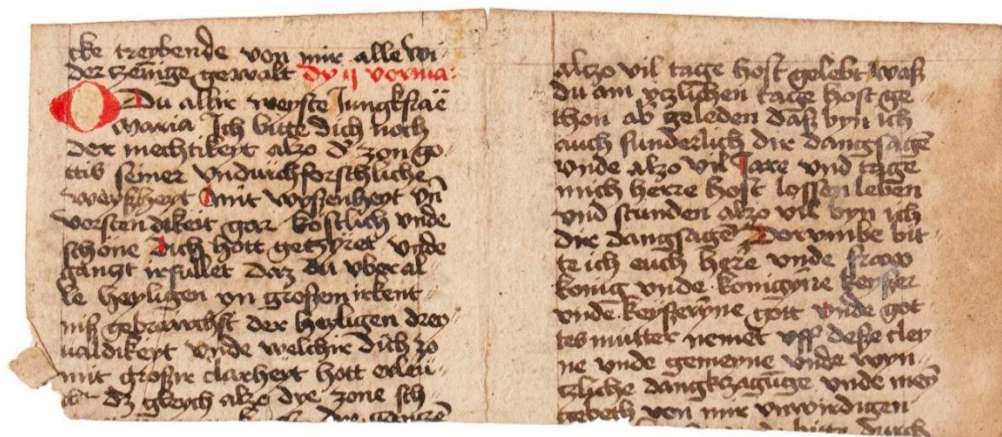
26. Gregory the Great, Homilies on the Gospels, *single leaf on parchment*.

Probably northern France, Low Countries or perhaps England, C14.

£600

Approx. 270mm x 210mm. Full leaf recovered from a binding, in neat secretarial script with a near-contemporary contents list on its reverse with folio numbers added against each line, this thus most probably the last leaf in the original volume.

Domine p ea que audierat ubi narravit dicens hoc quod agis optare qd
optare no cessi p ea tunc no cessi animum a mactata aplos vocare ad me re
velat tibi mercede tua. Quod audis qd in orone se cu magna corde
conone pparat. et qui oblatum fuerat ad hanc eam uenit et pntate
orone magnitudine ad hanc nona usq pcaluit. Atq ex illa iam die mig
magis ei ducta fuit licet pietatis. ficut est tam fortis in que qd dicit ex
mune. quippe qui cu au ipse debitor fuerat ex ea pmissio iam cepte
fuit debitor. fuit aut coheredo fuit annis singulis natalis aplos die
Romam uenire usq ex hac reuelatione suspensus uenit inxta marem
nobilitate qd e solitari fuit. ficut qd anno ut eas in mortis sue exsi
tatione suspensus. qto qto. ficut similit. cui de fure iton de uitate reue
latis potat. si ubi fidem dicit no scissent. Cu eae anno septio usq
ad exsistat natalis fuit vigiliae inuoluit puenit. qd leuis fuit in vi
dine calor attigit. Atq uno die natalis fuit sine se exsistat missio
solemnitatem imple se posse reuoluit. Illi qd de ea exsistat pntate
sufficit ad ea omnia uenit. sepe conammit. asurgentes ut die ead
neqz acquiescet missio solemnitate celebrat in qd eis qui dms. sedim ami
fuit simi intercessor accidet. cui ille capitulus in fustarij oratione missio
fuit. et manu sut corpi. domay. et pntate omni tribuit. Cui aut in
fio oblati fuerat pntate ad hanc uenit. ubi uenit in sacerdos fuit
at missioe competisse. enery. qd uenit pntate dicit de fustario cas in
do dicitur amonuit. et fuit debuisse uenit pntate. Cu
subito me ipa sic exsistat ubi pntate dicit dicitur dicit. fuit
pntate assistentia. que suis macta. fuit dicit quod ex moe maion
cu fuit cont. fuit tendere. Cui tunc fuit omisit. fuit fuit illa dicit
ad gaudia etna pueniens. a. carnis corruptioe soluta. et Cui fuit fuit
mi que uir ipse in morte sua imitatus est. in ea que in uita sua fuit
repleta. dicens. in hora e de corpe exat. qd et ipse pntate omni cu dicit
consumat. et in macta capite dicit fuit. quod ipse dicit ex pntate hoc egit
fuit ex uocatoe. fuit coheredo hostie. illa cu laetis et elemas missio
legas. qnta in rege uenit gre pntate fuit. fuit qd aut qui pntate qui
aut relique aut no pntate cu ad hanc uenit e legatione mactate. fuit ele
moitaz hostiaz munda affat. fuit n. pntate pntate qd fuit qd pntate no pntate
Et ad hanc mactate fuit uenit pntate legatione fuit. fuit n. id si uenit
et auctas fuit ad hanc fuit. fuit qd fuit uenit mactate et in ad uenit
euenit mactate. qd no uenit inuenit qd quoniam uenit nob. fuit m. dicitur
dicit. fuit qd omne ex uob. qui no uenit aut qd possid. no pntate me esse
disaple. et in fuit salute uenit. fuit qd qui pntate no pntate pntate
postulata pntate legatione uenit pntate fuit. fuit fuit fuit me



Marian Prayers in German, fragment on paper, 15th century

27. Marian Prayers in German. *Single fragment on paper.*

Germany, ca. 1470.

£650

137 x 58 mm; portions of two columns with a width of 50 mm. Double column, 15-16 lines. Decoration: two two-line initial O's in red, highlighted in yellow wash, else rubricated.

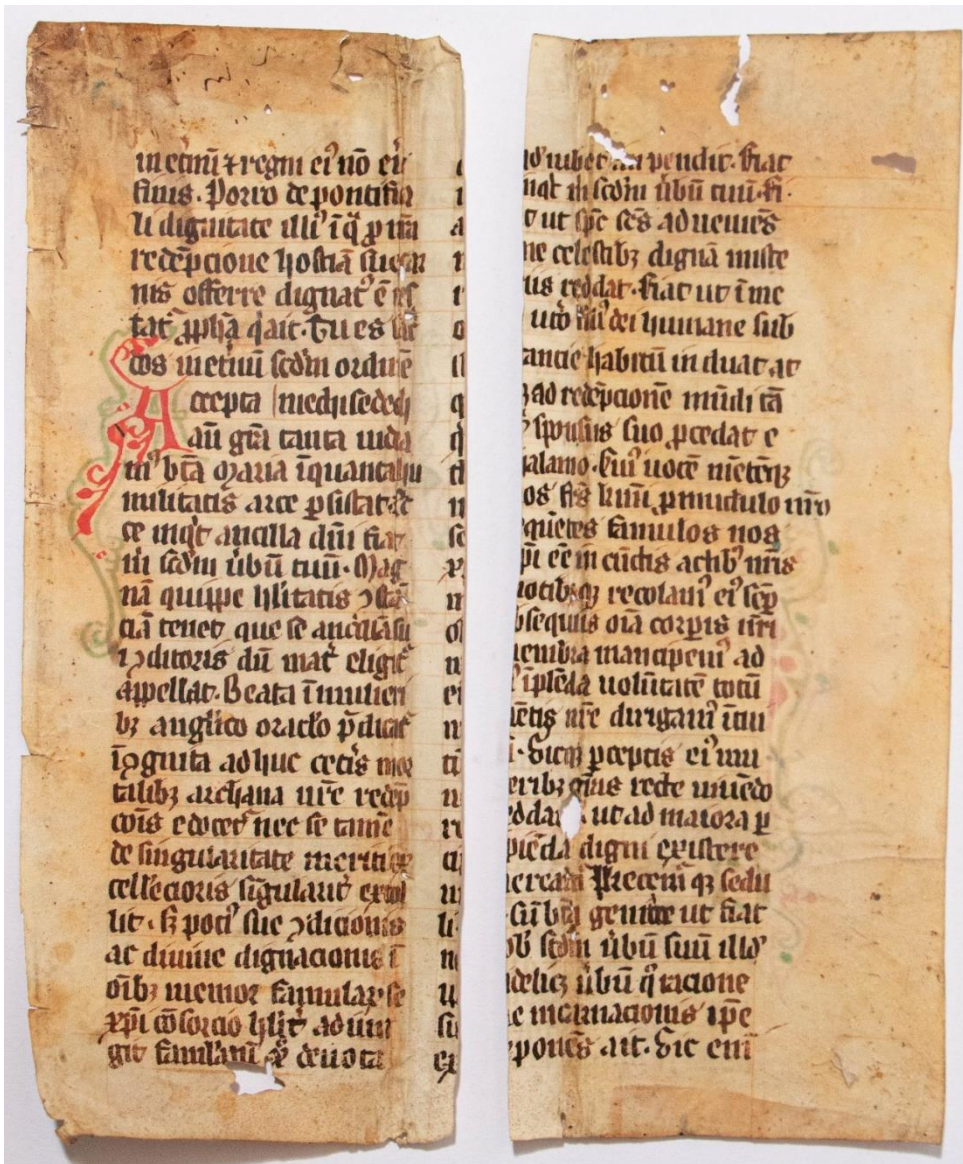
Condition: a small fragment from a binding but in good overall condition, entirely legible; creased, with a very slight tear as depicted. Vernacular manuscripts of any kind are exceptionally rare. This folio preserves petitions to the Virgin in medieval German of the fifteenth-century, with an interesting heading that prescribes certain devotional practices. The rubric recommends daily recitation, stipulates three Ave Maria's, and recommends other ancillary texts."

A Leaf from a C15th Homiliary quoting Bede in Latin, decorated manuscript

28. Leaf from a copy of a Homiliary *with a text ascribed to Bede in Latin, decorated manuscript on parchment.*

[probably England, mid-fifteenth century].

£950



Two wide strips, each with approximately a column of text from the full height of a single leaf (and thus reuniting to reform that leaf) each column with 28 lines in a late gothic bookhand made with a wide nibbed pen and using 'w' in spelling evangelist and similar, these containing parts of Bede's Homily 1.2, red rubrics, (one rubric "Bed" suggesting his works were not the only ones in the parent manuscript) initials in red leafy fronds enclosed within soft green or turquoise-blue outlines,

recovered from a binding and hence with scuffs, holes and concomitant damage, overall fair and presentable, together 206mm x 164mm.

Two leaves of Psalms and Litany from c.1480

29. Two leaves, *on vellum*.

France, c.1480.

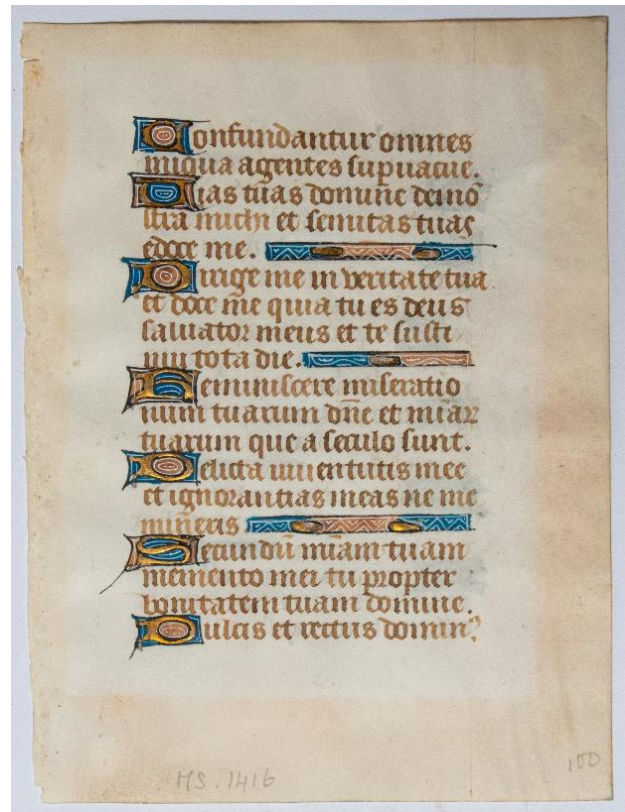
£200 each

Each approx.. 150mm x 117mm. Gold leaf initials on a ground of red and blue with line infills of the same.

Psalm 24 "Confundantur omnes iniqua agentes... » Let them be confounded.

Litany of Saints "Peccatores te rogamus audi nos" We sinners, hear us &c.

There is an old handwritten ink note dated 1964 "These two beautiful leaves on vellum, are from a Horae (Book of Hours) written and illuminated in Northern France circa 1475. Note particularly the initials in burnished gold (and as good today as when they were executed nearly 500 years ago) on a background of red and blue heightened with white, and line endings in the same style (size 5 ¼ " x 4 3/8"). ? Linnley ? 1964"





Two bifolia leaves of Virgil's Aenied and Georgics on paper, C15th

30. Vergil, *Aenied and Georgics*, in Latin hexameter verse, 2 fragments of bifolia from a decorated manuscript on paper.

Northern Germany (Rhineland, probably Cologne, Colmar or Wolbeck), c. 1466.

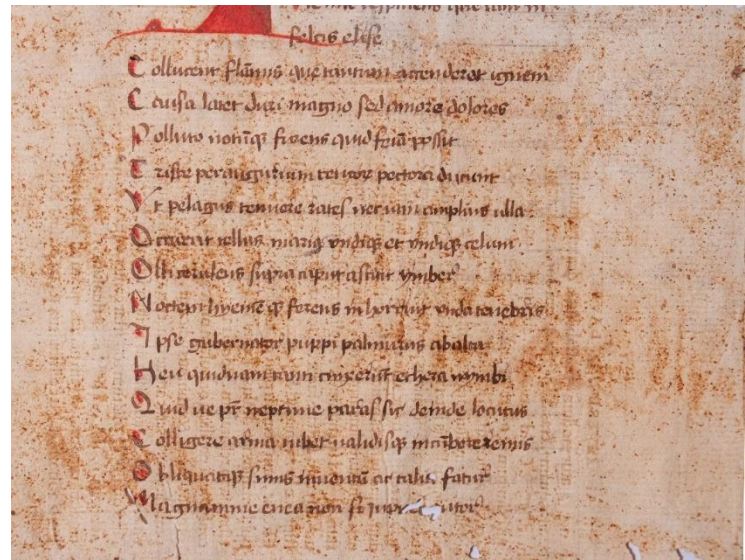
£3,000

Substantial fragments of 2 bifolia, with sections of Georgics, book III and the opening lines of book 1 of the Aenied (that below a three-quarter length blank space, presumably left for large miniature, perhaps emulating an ancient exemplar: see K. Weitzmann, *Late Antique and Early Christian Book Illumination*, 1977, pls. 1-4, all from the Vatican Vergil, a codex of c. 400 which belonged to the humanist Pietro Bembo, and pl. 11, from the Roman Vergil, a fifth-century codex also now in the Vatican), as well as parts of books IV-V of the same with the argumentum for book V, each individual leaf once measuring c. 282 by c. 205mm., with losses at top of leaves removing some lines of text, and trimming to edges from reuse in a binding, single column, 25 lines in a skilled semi-humanist hand (written space 205 by 110mm.), another contemporary hand

adding parts of Georgics, smaller semi-humanist script glossing the opening of the Aeneid, initials touched in red, paragraph marks in red, one 2-line red initial in florid brushstrokes, remains of base of a large simple initial 'I' (opening "Interea medium Aeneas ...") with half-bauble mounted within its foot, watermark in centre of a leaf in each bifolium a match for Briquet 8567 (securely recorded in Colmar and Cologne in 1466, and Wolbeck in 1467), discolouration, slight offset from printed leaves running at right angle to direction of manuscript text, tears to top of leaves and paper there woolly in places, and small wormholes mostly in lower border, all concomitant with reuse in binding, but overall in fair and presentable condition.

Text

Vergil (more properly Publius Vergilius Maro, 70 BC.-19 BC.) was the foremost Latin poet of the Roman Empire, and these fragments must be all that remains from a fine German-Renaissance copy of his greatest poetic works. The Aeneid is perhaps his finest work, and one of the fundamental texts of Western



literature. He wrote it during the last years of his life, from 29-19 BC. for Emperor Augustus. The later biographical traditions relate that he recited books 2, 4 and 6 to the emperor personally, and that the last of those caused Octavia, the emperor's sister, to swoon. It quickly was accepted as the national epic of the Roman Empire, relating the story of Aeneas the Trojan refugee and his struggles to fulfill his destiny and get to Italy – which in Roman mythology was the founding act of Rome. It remained unfinished on the sudden death of the author in 19 BC., and Augustus ordered the poet's literary executors to disregard his wish that the work be burned, having them publish it instead with as few editorial changes as possible. The Georgics was probably composed in 37-29 BC. when the author was in the sway of Maecenas, Emperor Octavian's great politician, and the work is dedicated to this statesman. It is on agriculture and the running of a farm (with books on raising crops and trees, livestock and horses, and beekeeping), an ideal and tranquil pursuit thought noble and instructive for Roman senators and politicians alike. The author is said

to have taken turns with Maecenas reciting the work to Octavian on his return from defeating Antony and Cleopatra in the Battle of Actium in 31 BC. Together these two works form much of the bedrock of Latin poetry throughout Western history. As Reynolds states in the Texts and Transmissions volume (1983, p. 433), “Greatness of that order has its own destiny ... No poet became the pastime of grammarians and commentators as soon or to such a degree; no other text, whether by accident or design, has reached us in manuscripts written in the lapidary script more appropriate to monuments of stone; no other author with a full-blooded medieval Vergil, Aenied and Georgics 57 transmission has a text which is so largely built on surviving ancient codices, as imposing as the monuments and ruins of Antiquity itself”. Ovid quotes and summarises the Aenied, Lucan engages closely with the same work, Silius Italicus was a devout admirer, Macrobius saw it as the summit of all human knowledge, and Statius in the epilogue to his Thebaid advises his own poem not to try to “rival the divine Aeneid, but follow afar and ever venerate its footsteps”. The Georgics drew a similar readership, and has been credited with laying the foundations for all later didactic poetry. Moreover, other works of Vergil were interpreted as predicting the birth of Christ, and so he continued in readership throughout the Middle Ages, with medieval authors from the sixth century onwards too numerous to list here quoting and emulating his works. He was fundamental for the humanists from their earliest beginnings, and Dante made Vergil his guide in Hell and much of Purgatory in the *Divine Comedy*.





A sumptuous Italian miniature with
William Ottley and Samuel Rogers' Provenance

31. Anonymous Lombard artist. *A prophet in prayer, historiated initial cut from an illuminated choirbook on vellum.*

[Northern Italy, late 15th century].

£16,000

110 x 117mm. Text on reverse covered with paper and illegible with the exception of '[afferu]nt in patie[n]tia': this is likely from second Vespers for Sexagesima Sunday ('Vobis datum [...] et fructum afferunt in patientia') (some tiny loss of blue pigment, but in excellent condition). A captivating miniature by an accomplished Lombard artist working in the ambit of the Visconti court.

Provenance

(1) The verso bears the pencil inscription 'from the Cathedral of Como'. Many of the cuttings that bear this inscription are stylistically attributable to Cremona, and can be traced back to the 1838 catalogue of the sale of William Young Ottley (1771-1836), English collector and Keeper of Prints and Drawings at the British Museum. The present cutting was possibly part of lot 74, a group of thirteen cuttings that included a 'David kneeling', along with 'twelve Letters, without figures, from the Cathedral of Como'. The present cutting forms a pair with an initial now at Chazen Museum of Art, an initial 'D' with Noah's Ark (also for Sexagesima Sunday; on this see P. Kidd, <https://mssprovenance.blogspot.com/2018/01/a-curious-cutting-at-chazen.html>). The two cuttings were sold in the collection of:

(2) Samuel Rogers (1763-1855), poet, banker, art collector, friend of Byron and Shelley: his sale at Christie's, 28 April 1856, lot 989, the pair of cuttings described as: 'St. Joseph praying ; and a temple, in a landscape—two beautiful illuminated minatures [sic], in capital letters'. The pair were bought by:

(3) Walter Benjamin Tiffin for 16s.

(4) Thomas Miller Whitehead (1821-1897): his ink inscription and initials on the reverse.

(5) Sotheby's, 10 July 2012, lot 8.

Illumination

The straight-bearded figure, his head turned up towards God, echoes the earlier compositions of Lombard illuminators such as the Master of the Lodi Choirbooks (Cambridge, Mass., Houghton Library, Ms. Typ. 983 f.3) and the Master of the Vitae Imperatorum. Our anonymous artist, with

his exquisitely detailed modelling of the faces and the robes, is of a later generation, and seems to have been working in the ambit of the Visconti court, with the presence of the Visconti-sun motif below the figure of God reminiscent of the copy of Antonio Minuti, *Vita di Muzio Attendolo Sforza*, dated 1491 (now Château de Blois, see *Dix Siècles d'Enluminure Italienne*, 1984, no139), which has similar portraits of Sforza dukes before richly coloured backgrounds heightened with clusters of white dots.

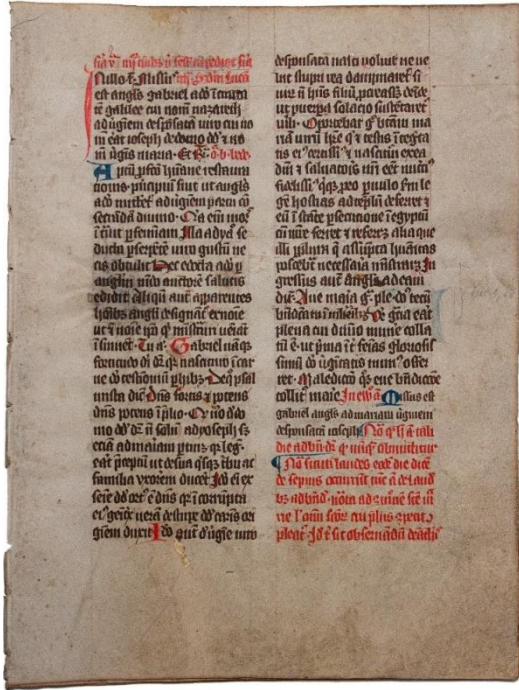


32. Leaves from a portable Missal with a reading by Bede (his homily for the Feast of the Annunciation of the Virgin) in Latin, manuscripts on parchment.

[England or low countries 14th century].

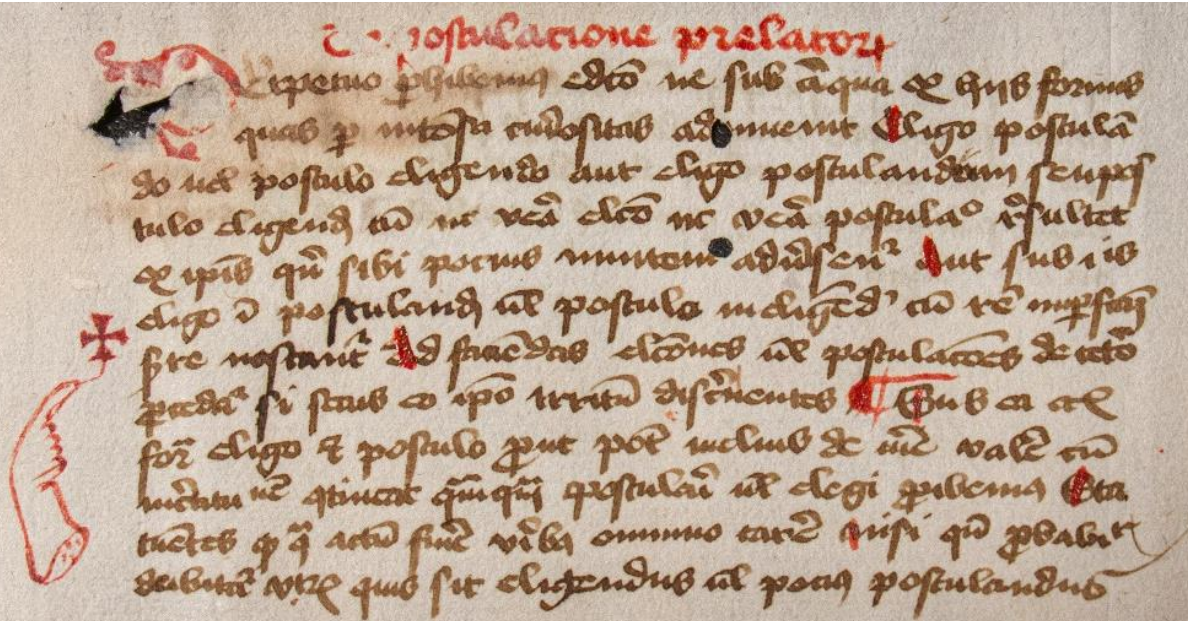
£400 single leaf

£750 bifolium



5 leaves, each with double column of 30 lines of a good gothic bookhand (written space 164 x 112mm) capitals touched in red, red rubrics, paragraph marks in blue, simple red or blue initials, use of 'w' in place of 'v' in some words, some spots and small stains and scuffs, overall in good condition, 225 x 165mm





Prelate list

33. Small slip with the readings for the election of prelates with two delicately drawn pointing fingers, in Latin decorated manuscript on paper.

[Germany (probably north) or Low Countries early 15th century].

£300

A small strip perhaps once pasted into a large volume to add a supplementary reading with 12 lines of text in a late gothic book hand showing influence of secretarial practises on recto and 5 lines on verso in same capitals touched in red, red rubric ("De postulatione prelatorum") and single large initial two 'pointing hand' symbols in red penwork each pointing at a red cross which the supplicant presumably had to kiss during the ritual, discoloured down left-hand side (probably from attachment to book here) slight water damage with small hole to initial, but rest in good condition, discovered being used as a bookmark in a second handbook 76mm x 172 millimetres.



Huge Illuminated Antiphonal Leaf, Verona C15th

34. Huge Psalter.

Verona, c.1500.

£1,500

54cm x 40cm. A 4-line stave comes in to the initial from the left and stops with the initial. With large ornate 'V' initial painted with magenta, blue and green foliate decoration on a field of gold leaf with gold found in the elaborate flourish coming out of the square.

The text is from Psalm 5 with the initial 'V' of verba: " *Verba mea auribus percipe Domine: intellege clamorem meum. Intende voci orationis meae: rex meus, et Deus meus.*

[Receive O Lord my words with thine ears: understand my cry.

Attend to the voice of my prayer: my King, and my God.]

This is the service for the Office for the Dead, Matins, First Nocturne and was the basis for many composers, including Schubert and Elgar, who wrote works titled *Intende voci orationis meae*.

Reverse there are four lines of 4-line staves. Some early or contemporary script on the reverse in the margin.

A really attractive, large, highly decorated leaf in fine condition.

Verba mea
auribus per
cipere domine
intellige clamorem meum.

Intende voci orationis mee
rex meus et deus meus.

Quia ad te orabo: domine mane
exaudies vocem meam.

Mane astabo tibi et iurobo: quia
non deus uolens iniquitatem tu es.

Nec habitabit iuxta maligni: nec
quod permanebunt iusti in oculo tuo.

Oculi omnes qui operantur iniquitatem:
perdes omnes qui loquuntur mendacium.

Curam sanguinum et dolosum ab
hominibus dominus: ego autem in mul
titudine misericordie tue.

— Ant —



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