

MEDIEVAL & RENAISSANCE MANUSCRIPTS

quo dñs spes eius est . . .

Quis dabit exsion salutare isrl .
cum auerterit dñs captiuita
tem plebis suae . exultabit
iacob & lae abitur israhel .

PSALMUS DAUID

Dne quis habitabit in
tabernaculo tuo . aut
quis requiescet in mon
te sco tuo . . .

Qui ingreditur sine macula
& operatur iustitiam .

Qui loquitur ueritatem in cor
de suo . qui non egit dolam in
lingua sua . . .

Nec fecit proximo suo malum .
& obprobrium non accepit ad
uersus proximos suos .

Ad nihilum deductus est in con
spectu eius malignus . timens
autem dñm glorificat . . .

Qui uirat proximo suo & non de
cipit . qui pecuniam suam non
dedit ad usuram . & munera su
per innocentes non accepit . . .

Qui fac hec non mouebit manum . . .

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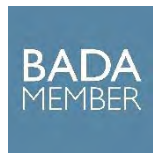
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MEDIEVAL & RENAISSANCE MANUSCRIPTS

BERNARD QUARITCH LTD
Catalogue 1439

MMXIX

Codices: items 1–6

Manuscript fragments, leaves and cuttings: items 7–58

Charters and letters: items 59–70

The manuscripts are arranged in an alphabetical sequence. All are on vellum unless otherwise noted. They are described physically with reference to script, ruling, ink, decoration, condition and general appearance.

Measurements of fragments, height preceding width, are given in millimetres both for an entire leaf and for the written space (enclosed in round brackets); in the case of some fragments the use of square brackets indicates that a leaf has been cut down. We have attempted to illustrate a variety of items and shall be pleased to supply a reproduction of anything not illustrated.

PART I: CODICES

1. BARTOLOMEO DA SAN CONCORDIO. Summa de casibus conscientiae, manuscript on paper (watermark: a hunting horn), 203 leaves (292 x 195 mm), complete, numbered in an early hand up to f. 83 and thereafter in modern pencil, collation i–xx¹⁰, xxi³ [of 4, lacking iv, probably a cancelled blank], double columns of 47/48 lines written in an Italian notarial bookhand, lightly ruled in ink, five-line initial ‘Q’ (*Quoniam, ut ait Gregorius*) on f. 1r in red with penwork flourishing in purple, two-line initials alternately in red and blue, paragraph marks in red, capitals touched in red, horizontal catchwords in centre of lower margin; numerous manicules and occasional marginal annotations in early hands; some light soiling and staining, faint purplish staining at extreme fore-edges of some leaves, minor staining in last few leaves, scattered wormholes at beginning and end of volume sometimes affecting a letter or two of text, margins trimmed but mostly preserving marginal annotations (these sometimes now on tabs folded into volume), some light marginal foxing, but generally very clean and crisp in modern leather-backed boards.

Northern Italy, 2nd quarter of 15th century.

£17,500

A well-preserved manuscript of Bartolomeo da San Concordio’s popular *Summa de casibus conscientiae*.

Bartolomeo (1262–1346) entered the Dominican Order in 1277 and taught at several Dominican houses, from 1312 principally at Pisa. He is chiefly famous for the present work (also known variously as *Bartolina*, *Pisana*, *Pisanella* and *Maestruzzo*), an alphabetically arranged and updated version of the *Summa confessorum* of John of Freiburg (d. 1314). Its accessibility ensured its popularity not just as a compendium of canon and civil law but as the most important confession manual for more than a century.

The present manuscript is notable for containing a colophon (f. 202v, presumably copied from the exemplar) very precisely dating the completion of the work to 29 December 1345, a few months before the author’s death in July 1346: ‘Consumatu[m] fuit hoc opus in civitate pisana per fr[atru]m barth[olomeu]m de s[an]cto [con]cordio ordinis fr[atru]m p[rae]dicator[um] ab anno incarnation[is] d[omi]ni 1346. die 29 dece[m]bris’ (29 December 1346 *stile pisano* equates to 29 December 1345 in the Gregorian calendar). The *Summa* is traditionally thought to have been completed in 1338 and, in common with many copies, ours is dated thus at the beginning of the text (although in a different hand from that of the scribe, and thus possibly added later). Is 29 December 1345 therefore the actual completion date of the *Summa*, or does it perhaps signify a later authorial revision? Whichever of these possibilities is the case (if either), the colophon is followed here by an apparently authorial postscript. In it, Bartolomeo (let us assume) anticipates the reader’s question: Why, when we say in the prologue that no question found in the earlier *Summa* (i.e. John of Freiburg’s *Summa confessorum*) is omitted and that at least 13 new questions have been added, is the second *Summa* (i.e. Bartolomeo’s) shorter? The author responds that this is principally because the table in the earlier work necessarily took up a very large part of it, but also that numerous of its questions have subsequently been determined by the *Liber sextus* (1298), the *Clementina* (1317) or the *Extravagantes* (1325), and could thus be treated much more briefly.

*Incepit summa de casibz officiorum que vocantur
pisanella sine mastreuzia. Anno dñi
1309. cap. xxxviii. in breui pp. xv.*

Quoniam ut ait. S.
sup ezechielz nulla
oipotenti deo tale sa-
crificium e quale zelus
ataz. Ideo a pluribus
nostris pdicatorz huius sacrificiu offer-
re cupientibz deo et pximoz salute
zelantibz frequenter et assiduis sine
pccibz requisit ut opus qd dicitur i quo
de casibz et gñibz ad aiaz seu gñien-
naz pñeribz studio se tractaret.
Quibz cu obire opa que iaz duduz
p alios tuc materiaz istaz gñita fue-
rat pñpue summa que de gñitoz
extra p eos responsuz e q no hoc ob-
stare solt reqerebat opus pñtia mul-
tis ex causis. Primo qd ex qd tpe
quo dicta summa gñita fuit multe de-
retales extrauagates diuerso pñ-
ticiu urgebat quibz et ipa summa qñz
untit que ta pda p bonifaciu vni i
pñeruo sup vj reuocata fuerat. Et
q p eundez sextu multe nouitates in-
ducte sut p quas no videbat suffire
additiones facer qñ potius ex vno sem-
p plurimas sones nonas mouet et anti-
quaz responsioes oportebat mutad.
Secundo pp plures alias extrauagates
taz ipius bonifacii q d bñedicti xi de me-
tis v. i. pñm i gñibz mensi pñnis d
xxij. q omis pda gñite et pmulgate
fuerat. Et qñ cogitaz et sumaz
pñtiaz gñideras pñp no solu pñter
ditas ab eis cas bñ alias no pauca oia
q petebat satisfutile et necessariu fo-
re pdeo q illoz postularioibz annu-
ens fm iura q nuc uigent ac q fm
plurima q de ista summa repi quato claruz
et ueruz potu explicare ornam singla
dita ut ppatena iura ut p famosos dor-
tozes gñemando. Ita qd p qñq ob m-
si allegaz doctozes pñpue qñ ipuz ius
inductu dicitur ppositu tra expresse
et dat p oio supflum erat inducere
gñfirmatione alterius. Causa autē
q illoz q dix pbaroes ponet nduy

fuit ut quoniam determinaciones ma-
xime quos de nouo posui no ali pere-
rem in cedi nisi i quatuor inueniatur
et pbari. Et utiqz qd si forte miraret
aliqui q ego minuz taz frequenter a
pñtice sum dicit fm et pbari iude-
re dñe sisse subtrahendo ut a dñe
ad seu ena opponuz dñe gñideraz
possit allegari siue pbario ueruz qz
et nuc e pbario ueruz illi sume ad here-
y poro de qñtibz i ea monis nulla si-
entoz pñmisi nulla sumaz pñmisi hñz
pñt hoc aliqui oportuerit tractaz qñz
pñt iudicia que tu possit intellegaz
gñulenti. etia i spualibz aliquibz dñi
gez et i formaz. Ceteroz dñibz
quo eent oia me pcederit no placu-
it pceder pñtiazas ne forte mul-
tudo illaz distinkate et retardatioe
iduceret i reqrente ordinaz potius
fm alfabetu ut nulloct eet pñtiaz et
et faul questiaz materia inuenit. veruz
qñ sic homo eare possit pñtiaz sup
qñtibz omis ar e no bñedictio pñz
postulo correptoz.

Abbas i suo monasterio gñere pot suis
subditis pñmā consular duos or-
dines minozes dñz mo sit sacerdotes et
manus iposita sit ei fm more pñien-
doz ex de eoz et qualita. Cum gñm
gat a lex. Qñ uidem hor dez pos-
set electus abbas si eps dñserat eu be-
nediret ex de su. neq status alienus
aut gñereno pot ex de pñle abbas h vj
Abbas et albet quennual pñtis reqroz
debet monachos fugiuos et ad claustru re-
ducer salua ordimo disciplina ex de regu-
lari ne uagandi. Et abbas possit licen-
nare subditos suos ad alia religioez
Et fm monaldu pñt qñz licentiaz subdi-
tos suos ad alia religioe equale de co-
sensu capiti aliaz no. ad minoze no no
pot. ar. xix. q. iij. Statum. xij. q. i. sm
exceptione. De aztoz no religioe dir
ut i Religio. v. q. i. ad epatus qñ si
subdit eligat pñtiaz licentiaz pot ena
no reqroto qñ ex de clert si religiozus
i sine l. q. i. Abbas bñ no pot pze

At the end of the manuscript (f. 203r) appears the scribal colophon:

‘Qui se[ri]psit scribat semp[er] cu[m] d[omi]no vivat
Vivat i[n] celis Antonius Guarnera no[m]i[n]e felis’

Antonio Guarnera is not recorded in Bénédictins du Bouveret, *Colophons de manuscrits occidentaux des origines au XVIe siècle*.

Provenance: Mario and Fiametta (Olschki) Witt, with their bookplate. Fiametta Witt (1921–2011) was the granddaughter of the antiquarian bookseller and publisher Leo S. Olschki (1861–1940).

2. CICERO. *De senectute*; 28 leaves (206 x 145 mm), last leaf blank, lacking two gatherings and two leaves at the beginning and single leaves after f. 1 and f. 19, collation iii⁷ [of 10, lacking, i, ii and iv], iv¹⁰, v¹¹ [of 12, lacking iii], 27 lines written in a good Italian humanist bookhand, ruled in plummet, SIX-LINE ILLUMINATED INITIAL ‘O’ (*O Tite si quid ego*) marking opening of text on recto of first leaf, in burnished gold entwined and pierced by scrolling white vine branches terminating in four animal heads and culminating in a red flower from which emerges a half-figure of a man in green tunic holding a shield, wearing a helmet of sallet or bascinet type and brandishing a weapon (though this artfully hidden behind his back), the whole infilled with dark blue, light blue, green, pink, red, mauve and shell gold and delicately highlighted with white, one- or two-line initials alternately in red and blue, original leaf numbering in lower outer corners in first half of each quire, horizontal catchwords; a few early annotations and corrections, including a few words in Greek, marginal chapter numbers in pencil in an early twentieth-century French hand; text erased from head of first leaf, some very light soiling, marginal tear in one leaf (f. 18, repaired without loss), generally in very good condition in contemporary Italian calf over wooden boards, covers ruled in blind to a lozenge design, metal catch on lower cover bearing the gothic letters ‘g’ and ‘y’, remains of clasp; slightly rubbed, endbands re sewn, spine repaired, endpapers renewed.

Northern Italy (probably Venice), c. 1440.

£12,500

A humanist manuscript of Cicero’s treatise on old age, with an exquisite inhabited initial of the highest quality, and preserved in what is probably its original binding.

The volume is written and illuminated by the same hands as two volumes of Plutarch’s *Lives* which once belonged to Charles Dyson Perrins (his sales, Sotheby, 1 December 1959, lot 81, and 29 November 1960, lot 125, probably originally bound together). Both Plutarch volumes bore the arms of a member of the Contarini family and the initials ‘M C’, and the first further bore the inscription ‘Marco Contarini’ on f. 85v. To which of a number of homonymous members of this well-known Venetian family this refers is uncertain. Sotheby’s dated the volumes ‘c. 1460’, but we would tend to date all three manuscripts slightly earlier on stylistic grounds. The superb initial here is essentially a fairly early example of the ‘white-vine’ style derived from Romanesque manuscripts by Renaissance illuminators who believed it to be classical in origin.

Our manuscript once contained another text before the *De senectute*, as witnessed by the original leaf numbering, which begins (first leaf here) at ‘c3’, and by the erased text at the head of the same leaf. Cicero’s *De amicitia* was often paired with *De senectute* in manuscripts of this period.

Provenance: From a private French collection put together in the middle decades of the twentieth century.



Fite siquid ego adiuvo curam ^{ue} leuaf-
sio. Sive te nunc coquit ^{et} uersaturus ⁱⁿ sub
pectore fixa et qua depmeris ^{en} qd
erit premij. Licet enim michi hic uē-
sibus eisdem affari te o atthice quibus
affatur flaminus ille uir haud ma-
gna cum re sed plenus fidei. Quis certe scio non ut
flaminus sollicitari te o atthice sic noctesq; diesq;
Non enim moderationem animi tui et equitatem. teq;
non cognomen solum athenis deportasse sed etiam
humanitatem et prudentiam intelligo. Et tamen
suspitor eisdem rebus quibus me ipsum interdum graui-
us comoueri. quarum consolatio et maior est. et in
aliud tempus differenda. Nunc autem michi uisus
est de senectute aliquid ad te conscribere. hoc enim
onere quod michi commune ream est. aut iam urge

VERSE LAMENT ON THE FALL OF CONSTANTINOPLE,
WITH UNRECORDED VERSE IN HONOUR OF MALATESTA NOVELLO

3. DELLA VEDOVA, Michele. *Lamento di Costantinopoli*, with a fragment of an unrecorded poem in praise of Malatesta Novello, manuscript in Italian on paper (no visible watermark), small 4to (170 x 120 mm), 20 leaves, lacking an unknown number of leaves at end (but already imperfect when bound in the present early binding), collation i–ii¹⁰, with two flyleaves at beginning and eleven at end, 21 lines per page of a fine and legible humanistic hand, dark brown ink, carefully ruled in blind, first letter of each three-line stanza set out into the margin, with a fine FOUR-LINE INITIAL ‘N’ AND COAT-OF-ARMS on first text leaf, the initial painted in shades of green, blue and purple with burnished gold and with knotted foliage extending into the inner margin, THREE-LINE INITIAL ‘Q’ enclosing knot-work design in the same colours on f. 3r, two-line initials in the same colours on f. 18r and v; first few leaves oxidised and foxed, stain along gutter (and into text) of subsequent leaves, gradually diminishing towards end of volume; late fifteenth- or early sixteenth-century Italian vellum with evidence of four ties (one each on upper and lower edges, two on fore-edge), ‘FLETUS BISANTII’ written on lower cover in ink in a contemporary hand; soiled and rubbed, small area of rodent damage and a few small wormholes on spine; old shelf-number ‘91’ on front pastedown.

Northern Italy (probably Veneto), c. 1460.

£85,000

Extremely rare complete manuscript of Michele della Vedova’s *Lamento di Costantinopoli*, written in the immediate aftermath of one of the most momentous events of the Middle Ages, the capture of Constantinople by the Turks in 1453.

Composed at the request of one ‘Frate Puccio’ and dedicated to Alfonso V of Aragon, the work is written in Dantesque *terza rime* arranged into three parts or *iornate*. The first *iornata* comprises a description of the fall of the city (lines 1–201), the second is a eulogy of its glorious past (lines 202–438), while the third exhorts the princes of Europe, and above all Alfonso V, to liberate it from the invaders (lines 439–625).

Very little is known about Michele della Vedova. That he was from the Istrian city of Pula is known both from the *Lamento* itself (‘la vecchiarella mia cita de polla’, l. 393) and from the inscription ‘Michiel de Vidua Polensi[s]’ which appears at the end of a copy in the Bodleian. The *Lamento* is his only known work. The oldest dated manuscript, inscribed 12 May 1454, enables us to place the poem’s composition to within less than a year of the fall of Constantinople (29 May 1453). However, in the light of the mention (l. 449 ff.) of Filippo Maria Visconti (d. 1447) as still living, we should not exclude the possibility that the text is an adaptation of an earlier work.

The *Lamento* is preserved in only nine other manuscripts; four of these are incomplete and another lacks the dedication. Of the five recorded complete manuscripts of the poem, all are in Italian Libraries (Florence, Biblioteca Nazionale, MS Nuovi acquisti 341; Ravenna, Biblioteca Classense, MS 139 3 F 2 and another manuscript without shelf-mark; Venice, Biblioteca Marciana, MS 6860 (It.IX.90) and MS 6204 (It.IX.169); and Treviso, Biblioteca Comunale MS 47 (wanting the dedication)). Our manuscript is the only copy in private hands.

Anna Cornagliotti’s detailed comparison of the surviving manuscripts enabled her to conclude that none of them could be the original, even though an adequate *stemma* could not be constructed. Further study of our manuscript, which presents readings found in various of the other manuscripts as well as readings unique to it, will undoubtedly provide new insights into the poem’s textual history and dissemination.



N

On com pochissime lacrime: pietà: & dolo: miseramente amaci ad gli occhi mei: Sacratissima

Maieſta adſcriuere: Il pietoſiſſimo: miſerabile: & infinito ploro: Conſeguito ne la olim precidriſſima: ſacra: diua: & magnanima conſtantino politana Vrbe: Origine: & principa le membro: & ſepero di la criſtiana religione: Immo eſſendo io dal Ri uendo: Nobile: & egregio: Religio ſo frati pucio pregato: che me piace ſſe uolere la occurente mia fatalia:



The *Lamento* occupies ff. 1–17 here. It is followed by the beginning of another work (ff. 18–20) comprising a dedication to Malatesta Novello (f. 18r) and a poem cast in ambitious 17-line verses (rhyme structure ABBCADDEEFFGGCCHH) beginning ‘Magnanimo signor illustre e vero / Novello Malatesta in chui le fronde / Sera adombra . . .’ (ff. 18v–20v, ending imperfectly). Several prominent humanist authors dedicated their works to Novello Malatesta (among them Francesco Filelfo, Biondo Flavio, Giovanni Marcanova and Basinio da Parma), but we have been unable to identify this poem with any known work. Bound as it is with the *Lamento di Costantinopoli*, the possibility that it is a newly discovered work by Michele della Vedova must not be disregarded. Indeed, the presence of strikingly similar, if conventional, motifs in both dedications makes it highly likely that this is the case:

‘Non pigro la pe[n]na mossi ançi facillimo la presentuoxa audace temeraria & titubante mano ad scrivere nel vulgare ydioma . . .’ (*Lamento*, Dedication to Alfonso V of Aragon, f. 1v)

‘Considerante la sum[m]a basetia del stato povero et ingegno mio ho ritracto piu fiate la pigra et titubante mano dal scrivere la pen[n]a . . .’ (*Magnanimo signor*, Dedication to Malatesta Novello, f. 18r)

The scholarly Malatesta Novello (1418–1465), Lord of Cesena and Cervia, is celebrated above all as the founder of the first European civic library, the Biblioteca Malatestiana in Cesena, which remarkably still retains its original fittings and contents intact. Containing 343 manuscripts by Latin, Greek, Hebrew and Arabic authors, the library is in many ways the embodiment of mid-fifteenth-century humanist culture. It is therefore not surprising, yet at the same time impressive, that in the space of a mere 101 surviving lines the author of our laudatory poem manages to cite Aristotle, Plato, Socrates, Zeno, Themistocles, Virgil, Homer, Persius, Lucan, Ovid, Juvenal, Statius, Pindar, Propertius, Tibullus, Catullus, Petrarch, Terence, Plautus, Dante (‘primo inventore del nostro ydioma’), Livy, Pliny, Sallust, Valerius Maximus, Justin, Strabo, Varro, Cicero, Appius, Cato, Seneca, Solon, Scipio Africanus, Camillus, Fabricius, Fabius, Martellus, Flaccus, Brutus, Metellus, Paullus, Marius Maximus(?), Servilius, Pompey, Tacitus (probably), Mucius Scaevola, Marcus Curtius and Torquatus.

Provenance: The arms on the first page are perhaps those of the Benedetti or Benetti, a noble Venetian family whose arms are described as ‘losangato d’oro e di nero’: see for example an armorial compiled for the Fuggers and now in the Bayerische Staatsbibliothek (*Insignia Familiarum*, vol. VII, *Insignia Venetorum nobilium II*, BSB cod. icon. 272, f. 101r, and vol. IX, *Insignia Veneta, Mantuana, Bononiensia, Anconitana, Urbinatia, Perugiensia*, BSB cod. icon. 274, f. 33r) and also a manuscript preserved in the Biblioteca Casanatense (‘*Famiglie nobili di Venezia*’, MS 1379, f. 11v). We are very grateful to Luisa Gentile for this information. More recently the manuscript was in a private Swiss collection.

See A. Cornagliotti, ‘Per l’edizione del “Lamento” di Michele della Vedova sulla caduta di Costantinopoli’, in *La Parola del Testo*, 2007, no. 1, pp. 167–179, and A. Medin and A. Frati, *Lamenti storici dei secoli XIV, XV e XVI*, vol. II, Bologna, 1888, pp. 195–229.

Gia piu: et piu tempo: Magnifico: et
Illustre Signore Terrenai Visitare
La digna: et Singularissima Signoria uostra:
Ma considerante la suma basetia del stato
pouero: et ingegno mio. Ho ritracto piu
fiate la pigna: et titubante mano dal scri-
uere la pena: Ma ogi furti: esuigliati litepidi:
et pusilli spiriti mei ad scriuere: Signor
posso mi sono Confidandomi nela pruden-
tissima: et humanissima Vostra sempre usi-
tata benignita: la quale diligente mente sup-
plira agli procelli errori: et infinita falli mei:
Si adunque pre-darissimo signor mio mando
ala pre-libata signoria uostra: Vna mia canzo-
neta posta negli ritrimati Versi: nel Vul-
gare ydioma quella titulata ala pre-fata uostra
Signoria: di laquale sempre di quella sero
resonante trombeta: et pre-cone in ogni
parte mente to Viua: de la Magnanima: et
trüphate Caja de Malatesta: Alaquale
ubligatissimo seruitore di quella me Aricomado. /.

CARTHUSIAN ASCETICISM

4. LANDSBERG, Johannes Justus. Centum et quinquaginta meditationes vitam Domini Jesu; manuscript on paper (no visible watermark), 113 leaves (135 x 87 mm), lacking the first leaf (probably blank) and perhaps four leaves of prayers at end, collation i¹⁵ [of 16, lacking i, probably blank], ii–vii¹⁶, viii² [probably of 6, lacking iii–vi], written in single columns in a rounded gothic bookhand, dark brown ink, no evidence of ruling, two-line initials and paragraph marks in red, capitals touched in red, word or phrase to which each chapter relates written vertically in outer margin in red (one or two slightly shaved by binder); a few contemporary marginal and interlinear annotations; some very minor soiling and marginal staining, burnhole in three leaves (ff. 17–19) resulting in loss of part of two words on f. 18 and about four words on f. 19, but generally in very good condition; simple contemporary binding of blind-ruled calf over paste boards with remains of ties; rubbed, small areas of worming, rear inner hinge strengthened.

?Northern Italy, c. 1530s.

£6750

Rare manuscript of the principal work of the Carthusian ascetic and mystic Johannes Landsberg (also known as Johannes Gerecht or Johannes Landsperger, c. 1490–1539).

Landsberg studied philosophy and theology in Cologne before entering the charterhouse of St Barbara there. In 1530 he became prior of the charterhouse of Vogelsang near Jülich and also acted as preacher and confessor to the court of John III, Duke of Cleves. Owing to ill health, in 1535 he renounced all his offices and retired to the charterhouse of St Barbara.

Landsberg's writings share with the *devotio moderna* movement an intense contemplation of the life of Christ. The present work, also known as the *Vita Christi*, went through three permutations in print. As first published (Cologne, 1529), it comprised only fifteen 'meditations'. A further edition (Cologne, 1531) contains fifty 'meditations' disposed in the manner of a rosary, in groups of ten, and is accompanied by fifty-five illustrations. A final edition (Cologne, 1537) gathers 150 'meditations', and the text is denser. Our manuscript conforms to this final version of the text. Curiously, however, it does not contain the lengthy explanation of the thirty-line 'versus' which concludes the 'meditations' in the 1537 edition. Instead, it agrees with a 1545 Cologne edition in which the 'versus' is followed only by a brief prefatory passage to the following 'Psalterium'. Also remarkable, given that the manuscript probably dates from the 1530s, is its late medieval appearance.

Contents: Address to the reader (ff. 1r–4r); part I, comprising the first fifty *meditationes* (ff. 4v–37r); part II, comprising the second fifty *meditationes* (ff. 37r–69v); part III, comprising the final fifty *meditationes* (ff. 69v–107r); thirty-line 'versus' in three parts, each part comprising the vertically-written rubrics found in each part of the *meditationes* (f. 107r–v); 'Psalterium gloriose virginis matris' (ff. 107v–108r); 'Rosarium primum' (ff. 108v–110v); 'Rosarium secundum' (ff. 110v–112v); 'Rosarium tertium' (ff. 112v–113v, ending imperfectly; in the 1545 edition the 'Rosarium tertium' is followed by a 'Rosarium aliud . . . iuxta modum Cartusiano Treverensi revelatum').

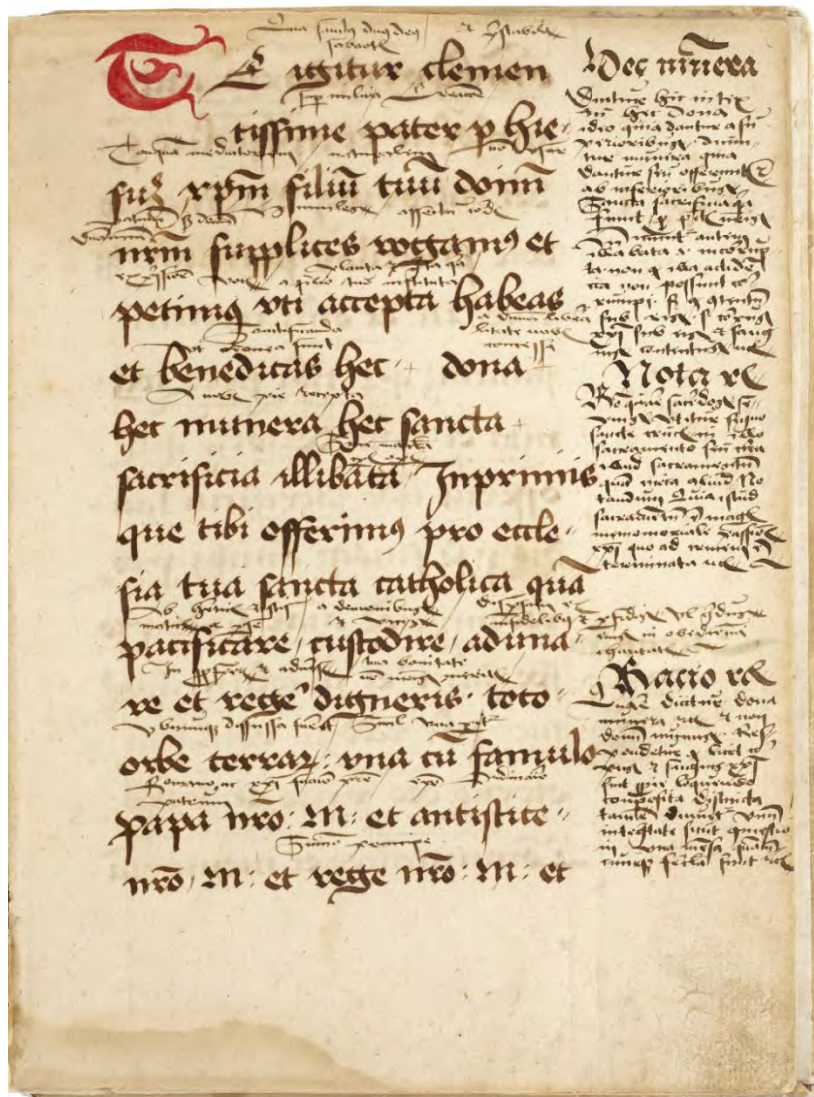
Provenance: seventeenth-century inscription at foot of first leaf 'Cong[regation]is Eremitar[um] S. Rom[ual]di ord[inis] Cam[aldolensis]' followed by the (?inventory number) '1065'; eighteenth-century armorial bookplate of an unidentified cardinal; Jaco Calleri Damonte, with his stamp and manuscript acquisition date (1970) on front pastedown.

See G. Chaix, 'La réception du chartreux Lansperge. Survivance ou métamorphose de la Devotio Moderna', in J. De Grauwe, ed., *Historia et spiritualis Cartusiensis. Coloquii quarti internationalis Acta, Gandavi – Antverpiae – Brugis, 16–19 Sept. 1982, 1983*, pp. 59–67.

Iohānes iust^o Laspēgi, pio lectori salu-
tem.

Quentū & quinquaginta Meditatioēs, Lectō amice,
vitā dñi Jesu, eiq; pietissimē mris, & alia qdā pie-
tati sēuētia iaz oliz ī oīe fēme puer, m scribere
cepā. Uer^o post lōgo tēporū ituallo, alijs occupat^o,
easde rliq; imptectas: q̄s tādē post egritudinē vlti-
mā, q̄ iutilis pene ad alia oīa fact^o sū, ruiser, p̄ficiē,
atq; absoluel curauī. Quāta aut sit vite ac pas-
sionis xpi vt, quāta ibi lateat grā, quāt^o ide fruct^o p-
ueniat, quāta deniq; eadē sedulo meditāti obtineat^o.
vtilitas, tametsi multi ea de re, idq; doctissimē, scripserūt,
nō potuit tñ id vnq; satis hacten^o vt ip̄e nobis explis
car. Uicit eiz īgeniū huānū rei ip̄i magnitudo. Qua-
pp̄ p̄tēgressis oib; ceu ijs q̄ nāq; satis possūt dici, hoc
vnū oib; cū p̄fectis, tū p̄cipue incipiētib; dei suis, tāq;
rctū vtilissimūq; cōsulēdū ē, cōtinue v3 meditari dñi nr̄i
Jesu xpi, & ip̄i mris mores, vtutisq; ac passionē: neq; eiz
absq; mris memoria possūt filij gesta oīa r̄coli. Quid eiz
tā pōt esse fructuosū q̄ hoc meditādi, mētalq; orādi,
siue ī spū cū deo loquēdi studiū, parit ac exercitiū, qd

Cong^o 15. venit at; s. Rom^o ord. Cam, 1065.



CANON ANNOTATED

5. [MASS.] The Canon of the Mass and the Communion, manuscript on paper (201 x 145 mm), a single gathering of eight leaves (first leaf blank), 14/15 lines in a good German gothic bookhand, dark brown ink, the lines widely spaced to allow room for interlinear commentary, margins ruled in blind, initial 'T' (*Te igitur*) at beginning of text (apparently a modern addition); extensive marginal and interlinear notes in a contemporary hand; later engraving of the Crucifixion by Hieronymus Wierix, hand-coloured and printed on silk, mounted as a frontispiece; some light marginal dampstaining, small worm-track in final two leaves (not affecting text), trimmed at head affecting one marginal annotation; modern binding using old vellum.

Germany, early 16th century.

£2500

An unusual manuscript of the Canon of the Mass (the *Te igitur*) followed by the Communion, written not for liturgical use but for textual exegesis. The format, with its generous interlinear spacing, is reminiscent of printed copies of texts produced by German universities (notably Leipzig) from c. 1500 expressly for use by students attending university lectures.

CARTHUSIAN LITURGICAL PSALTER

6. PSALTER, with Canticles, Pater Noster, Te Deum and Office of the Dead; 204 leaves (290 x 200 mm), complete, collation i–xii¹⁰, xiii⁹ [of 10, lacking x, probably a cancelled blank], xiv–xx¹⁰, xxi⁵ [of 6, lacking vi, probably a cancelled blank], numbered in an early hand up to f. 32 and thereafter in modern pencil, single columns written in 18 lines in two sizes of a fine rounded gothic liturgical bookhand, ruled with plummet and ink, music in square notation on a four-line red stave, VERY LARGE EIGHT-LINE INITIAL ‘B’ (*Beatus vir*) on first leaf in blue with elaborate penwork in red, green, blue and purple extending the full height of the inner margin, four five-line and four four-line initials with similar penwork, numerous two-line initials with contrasting penwork, several calligraphic initials with penwork sometimes incorporating human profiles, one-line initials alternately in red and blue, rubrics, catchwords set within ornamental pen-strokes; modern (probably early twentieth-century) miniature of the Crucifixion within elaborate border in late medieval style on verso of f. 129; some soiling and wear, occasional slight cockling, a few openings dust-soiled, but generally in very good condition in early sixteenth-century Italian blind-stamped panelled calf over wooden boards, brass corner-pieces (possibly recycled from a previous binding) stamped with a ‘YHS’ monogram and the Agnus Dei, brass catches and remains of clasps, vellum pastedowns, green silk tabs stitched to outer edges of seven leaves; rubbed, short splits in joints, front and rear free endleaves cut away.

North-western Italy (perhaps Asti or Milan), mid-15th century.

£17,500

A substantial and attractive office book of Carthusian Use, bearing the medieval ownership inscription of the major charterhouse at Valmanera (Asti) in Piedmont and probably made for it.

Originally founded as a Vallombrosan monastery in the first half of the twelfth century, Valmanera was given over to the Carthusians in the late fourteenth century. The monastic complex was enlarged and came to embrace an imposing church and a large cloister, around three sides of which were ranged the individual cells of the monks. A catalogue of the library (Vatican Library, Cod. Vat. lat. 11276) lists 354 volumes. The charterhouse was suppressed by Napoleon in 1801 and its contents confiscated.

The austere life of Carthusian monks meant that most of the day was spent in the isolation of their cells. They followed the same daily round of eight offices as monks of other religious orders but, uniquely, they celebrated only the night offices and the afternoon office of Vespers together regularly in the church, and Mass less frequently. Otherwise they said their offices and celebrated Mass in the privacy of their cells. The present Psalter, containing only the long night offices of Matins and Lauds and the afternoon office of Vespers, was thus the volume around which they would have gathered in church. The size of the script and musical notation is large enough to be read at some distance. Each Carthusian monk would have possessed his own Diurnal, containing only the day offices. Such Diurnals are thus much more frequently encountered than Carthusian Psalters.

The majority of the manuscript comprises a liturgical Psalter, with numerous inserted antiphons (ff. 1–173r). This is followed by Canticles (ff. 173r–184r), Credo (f. 184r–v), Te Deum (f. 184v–185v), Athanasian Creed (ff. 185v–187v), Office of the Dead (Carthusian use, with responses ‘Credo quod redemptor’; ‘Induta est caro mea’; ‘Memento mei, Deus, quia ventus est’; ff. 187v–193v), and further Canticles (ff. 193v–204r).

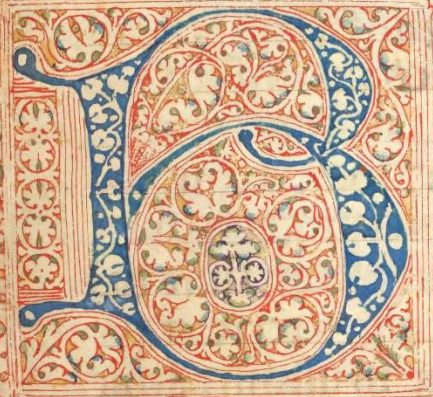
On several leaves are preserved contemporary instructions to the decorator to supply initials in gold (‘fiat hic l[i]t[er]a de auro’), instructions which were not, however, followed.



Feria secunda ad primam. antiphona

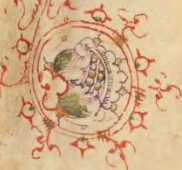
Seruite domino in timore. psalmus

dauid.



Estus uir qui non abiit in consilio impiorum: et in uia peccatorum non stetit: et in cathedra pestilentie non

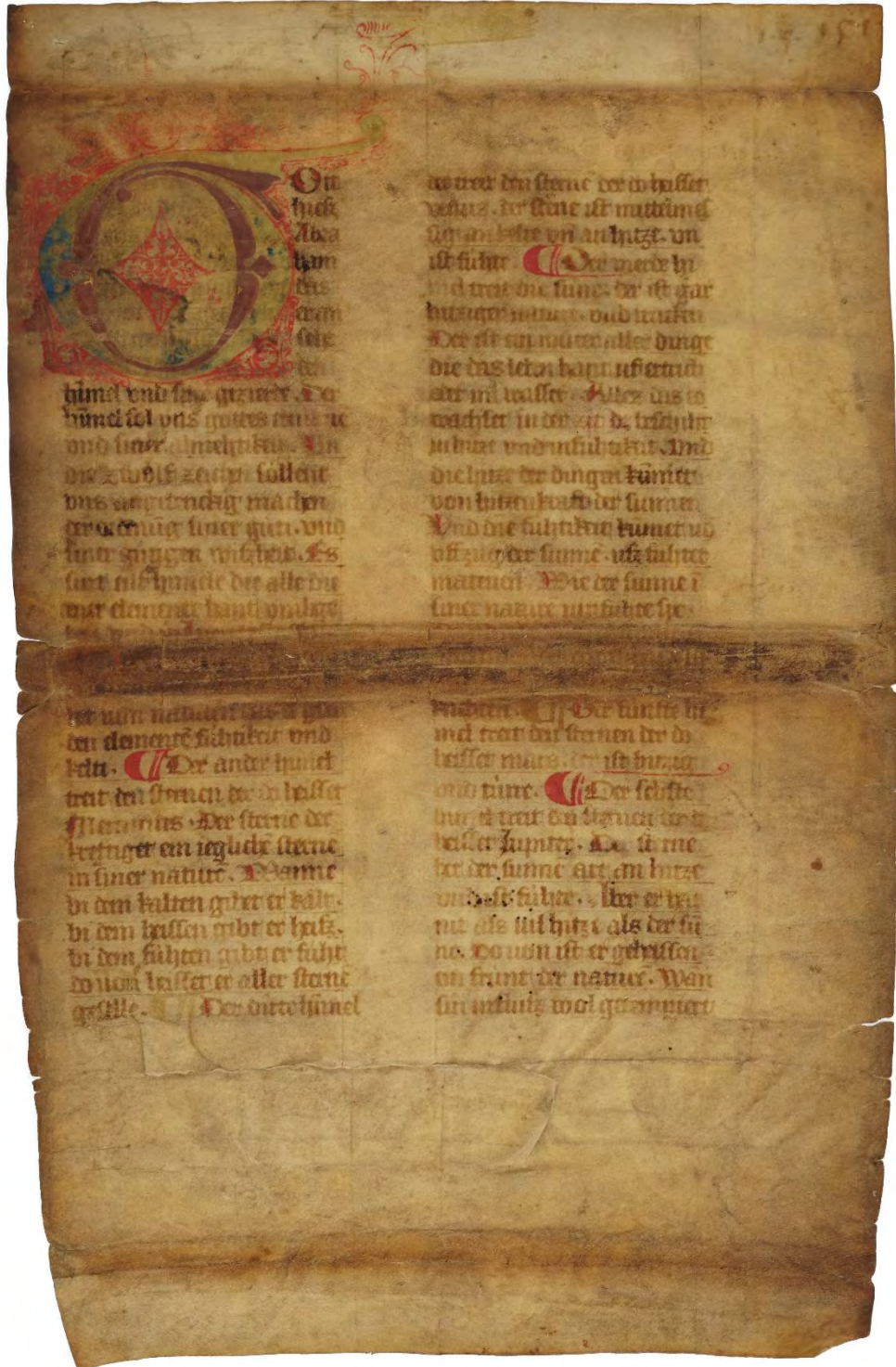
sed in lege domini uoluntas eius: et in lege eius meditabitur die ac nocte. Et erit tanquam lignum quod plantatum est secus decursus aquarum: quod fructum suum dabit in tempore suo. Et tamen folium eius non defluet: et omnia quecumque faciet prosperabuntur.





Provenance: From the medieval library of the Carthusians of Asti in Piedmont (also known as the Charterhouse of Valmanera, dedicated to SS. James and Philip), with their classmark 'CCLXXVI Cartusie Ast[. . .]' at foot of first leaf in a fifteenth-century hand, 'Cartusia Astensis' in a later hand at head of the same leaf; nineteenth-century printed book-label on rear pastedown bearing an erased inscription; Falk Simon (1874–1957) of Göteborg, Sweden; Kvalitetsauktion, Malmö, 10 November 1979, lot I:3, bought by Mellgrens Antikvariat; Roman Kaczmar, bought from Mellgrens in 1982, his MS. 2-3.82, with his inkstamp on rear pastedown.

PART II: MANUSCRIPT FRAGMENTS, LEAVES AND CUTTINGS



ELEVEN HEAVENS

7. [ASTRONOMY.] Von den elf Himmelsphären, in Early New High German; a complete leaf written in a good formal gothic bookhand in double columns of 32 lines, dark brown ink, ruled lightly in ink, EIGHT-LINE INITIAL 'G' (*Gott hiess Abraham das er ansehe den himel*) in burnished gold and blue with elaborate penwork flourishing in red, paragraph marks alternately in red and blue (faded), capitals touched in red; recovered from use in a binding and with consequent wear, fading, soiling and tears, gold largely rubbed away from initial, but mostly legible. 246 x 159 mm (154 x 115 mm)

Germany, 2nd half of 14th century.

£2500

'Von den elf Himmelsphären' is a short anonymous text in Early New High German on the Ptolemaic model of the planetary system. The present fragment, doubtless once part of a larger manuscript containing a number of texts, is early and of notably high quality in terms of script and decoration. It comprises almost half of the text.

Matthias Miller and Karin Zimmermann record six extant manuscripts, most (possibly all) later than the present fragment: Heidelberg, Cod. Pal. germ. 291, ff. 26v–28v (Bavaria, after 1477 but before 1496), and Cod. Pal. germ. 226, ff. 97r–98v (Alsace, 1456–1469); Munich BSB MSS Cgm 349, ff. 51v–55r ('second half of 15th century'), and Cgm 730, ff. 53r–57r ('last quarter of 15th century'); Paris, Bibliothèque nationale, MS Allemand 106, f. 215v ('15th century'); and Strasbourg, Bibliothèque municipale M 711, f. 38v (no date given). See M. Miller and K. Zimmermann, *Die Codices Palatini germanici in der Universitätsbibliothek Heidelberg*, 2005, p. 151.

8. AUGUSTINUS. Tractatus in Iohannem (ed. R. Willems, *Corpus Christianorum*, Series Latina, vol. 36, 1954), Homilies 32–34; a complete folio leaf, double columns of 44 lines, written in brown ink in a beautiful, slightly rounded Carolingian script of two sizes (headings and openings in mixed capitals), ruled with a hard point, wide margins with pin prickings, ELEVEN-LINE WHITE-VINE INITIAL 'I' on the recto and FIVE-LINE WHITE-VINE INITIAL 'E' on the verso, both in blue, red, orange, yellow and green, homily incipits and headline in red; some light cockling and a few tiny natural flaws in the vellum, but in excellent condition. 437 x 308 mm (315 x 210 mm)

Italy, 1st half of 12th century.

£3800

Romanesque white-vine style decoration on a leaf from a *de luxe* Augustine *Homilies*. From a fragmentary manuscript dispersed in the late 1960s; other leaves are now in the University of Colorado at Boulder (J. Boffey and A. S. G. Edwards, *Medieval manuscripts in the Norlin Library*, 2002), Keio University, Stanford University Library, and the State Library of South Australia (see R. A. Linenthal in *The Book Collector*, 54, 2005, p. 560, item Misc.3).

Compare the initials of a Gregory the Great *Dialogues*, also first half of the 12th century, assigned to North Italy, ? Emilia (Bodleian MS Canon. Pat. Lat. 105; see O. Pächt and J. J. G. Alexander, *Illuminated manuscripts in the Bodleian Library Oxford*, 2, no. 36. pl. 4). The white-vine style was the model for Renaissance scribes and illuminators who believed it to be classical in origin. See A. J. Fairbank and R. W. Hunt, *Humanistic script*, Bodleian Library Exhibition, 1960, no. 1b; J. J. G. Alexander, *Italian Renaissance illuminations*, 1977, pp. 12–13. Other leaves were Quaritch Catalogue 1036, no. 87, Quaritch Catalogue 1056, no. 83, and Quaritch Catalogue 1147, no. 89.

quem perfecta caritas foris mittit. Et e-
 alius timor castus pmanens in seculo. I-
 illi timore quoniam in caritate. ad
 te debeat. apst cum dicebat. Non em
 accepistis spm seruitutis iterum timore.
 Illi autem timore casto. agendum erat cu
 dicebat. Noli atcu sapere. sed time.
 dullo timore que foras caritas mittit.
 Est ena seruus simul foras. cu ipso q
 timore mittend. yur tuq. comi unx apst.
 hoc e seruitute et am ore. dicendo.
 non enim accepistis spm seruitutis tim
 timore. ad hanc seruitute seruū per
 tinentem mittitur. et dñs dicit. Jam
 non dicit uos seruos. quia seruū nescit
 quid faciat dñs eius. Non ille utq
 seruus. ad timore puenit castu cui dñs.
 Euge bone serue. in tam gaudiu
 dñi tui. Sed ille seruus puenit ad
 timore foras caritate mittendū. de q
 alibi dicit. Seruū nmanet in domo
 in eternū. filius autē manet in gēnū.
 Qm itaq. dedit nob potestate filios
 discip. ut non serui. sed filii simus. ut
 in qdā et ineffabil. Sed tamen
 ueromodo serui n serui eē possimus.
 Serui scilicet timore casto ad que pūnd
 seruus intrans in dñi sui gaudiū. non
 seruus autē timore foras mittendo. ad
 quem pūnt seruus. non manens in
 domo in eternū. Ut autē tales serui
 non serui sim. dñm facere scimus.
 hoc seruus ille nescit. quia nescit quod
 faciat dñs eius. et eū aliquid boni fac.
 Sic extollitur quasi hoc ipse faciat.
 non dñs eius. et glaur in se n in dño
 glaur. cu se ipse decepit. quasi glaur
 quasi non accepit. Nos autē km
 ut amicum esse possimus. qd n
 dñs faciat sciamus. Non solum enī
 hoc. uerū etiā iustos ipse facit nos.
 et non ipsinos. Et ut hoc sciamus
 quis nisi ipse facit. Non em spm
 huius mundi accepimus. sed spm

qui ex dō ē. ut sciam quis adō donata
 sunt nob. Ab ipso quicquid boni ē
 donatur. Ergo quia et hoc bonū ē
 ab ipso utq. donatur. ut sciat quā
 ubi bonū omne donecor. ut omni pō de
 omib. bonis quiglaur in dño glet.
 Quod uo sequitur. Uos autē dixi amicos.
 quia omnia quecūq. au dicit a patre meo
 nota feci uob. Ita ē. p fundum ut nul
 lomo clofit isto sermone. cohortandū.
 sed in alium differendum.

EXPLICIT OMNIA XXXI

INCIPIT OMNIA XXXII

Quo quod dicit. Uos autē dixi amicos usq.
 ad id ut finit ut maneat. et qd cū q. peccate
 nati patre in nomine meo de uob.
MERITO AUERJONS
 quom accipiendum sit
 qd ait dñs. Uos autē dixi
 amicos. quia omnia que
 cum q. au dicit a patre meo
 nota feci uobis. Quis enī. au dicit ad fir
 mare. ut credere. ullū hominē scire oīa
 quecūq. a patre audiuit unigenitū filius.
 quando nec hoc quidē quisquā capre
 quom audiuit a patre. ullū uerbū. cum
 ipse sit pater. unicum uerbū. quidquid
 aliquanto post in hoc ipso tam impio
 sermone que post genam ante passi
 onem ad discipulos habuit. Multa in q
 habet uob dicere. sed non potestis illa
 portare modo. Quo igitur pacto in
 tellectum suum omnia eum nota fecisse
 discipulis. quecūq. audiuit a patre. Cū
 propterea quecūq. multa non dicit.
 quia scit eor modo portare non posse.
 Sed mirū q. facurus ē scisse. sed dic
 quia ei que futura sunt facta. Sicut
 enī ait p propham. Foderi manus
 meas. et pedes meos. nec ut fossim se
 uelut ptertia dicit. Et etiam fura
 p dicens. Ita et hoc lo uan. Omnia se
 nota fecisse discipulis. que se nouit
 nota eē facurus in illa plenitudine.

9. AUGUSTINUS. Tractatus in Iohannem (ed. R. Willems, *Corpus Christianorum*, Series Latina, vol. 36, 1954), Homilies 31–32; a complete folio leaf, double columns of 44 lines, written in brown ink in a beautiful, slightly rounded Carolingian script of two sizes (headings and openings in mixed capitals), ruled with a hard point, wide margins with pin prickings, 5-LINE WHITE-VINE INITIAL ‘M’ on the recto in blue, red, orange, yellow and green, homily incipit and headline in red; some light cockling, but in excellent condition. 437 x 308 mm (315 x 210 mm)

Italy, 1st half of 12th century.

£3500

From the same manuscript as the previous item.

10. AUGUSTINUS. De civitate Dei; a complete bifolium (leaves not consecutive), double columns of 30 lines, rubric in red, initials touched red, scribal corrections, with a LARGE PENWORK INITIAL ‘Q’ in red and brown with foliate infill, the extension a dragon’s body with human head, opening the prologue to Book V, ‘Quoniam constat omnium rerum’; folded in reverse, light staining below initial, remnants of previous mount in lower margin and at inner corners. Each leaf measures approximately 350 x 250 mm (251 x 177 mm)

Germany, (?Westphalia), c. 1300.

£3750

A handsome bifolium from a large folio copy of St. Augustine’s greatest work, a vindication of Christianity against pagan critics.

From the collection of the London bookseller Ifan Kyrle Fletcher (1905–1969).

11. AVICENNA. Canon medicinae, in the Latin translation of Gerard of Cremona; part of Book III, fen 1 (*see below*); a bifolium (leaves not consecutive) preserved *in situ* on the binding of a sixteenth-century printed book (Cristoforo Porzio, *In tres priores Institutionum libros eruditissimi commentarii*, Venice, 1591), double columns of 56 lines, gothic script, dark brown ink, ruled with plummet, two-line initials in alternating red and blue with contrasting penwork, penwork extensions of interlocking red and blue bars extending the full height of the columns, headlines in red with penwork in blue, marginal chapter numbers in red and blue, rubrics; several contemporary and slightly later marginal notes, including a long contemporary note at the foot of the verso of the second leaf containing a remedy ‘ex arte G.’ (i.e. Galen); slightly soiled and stained, but generally in very good condition and entirely legible. A single leaf measures approximately 330 x 220 mm including turn-ins, written space 250 x 156 mm

France, early 14th century.

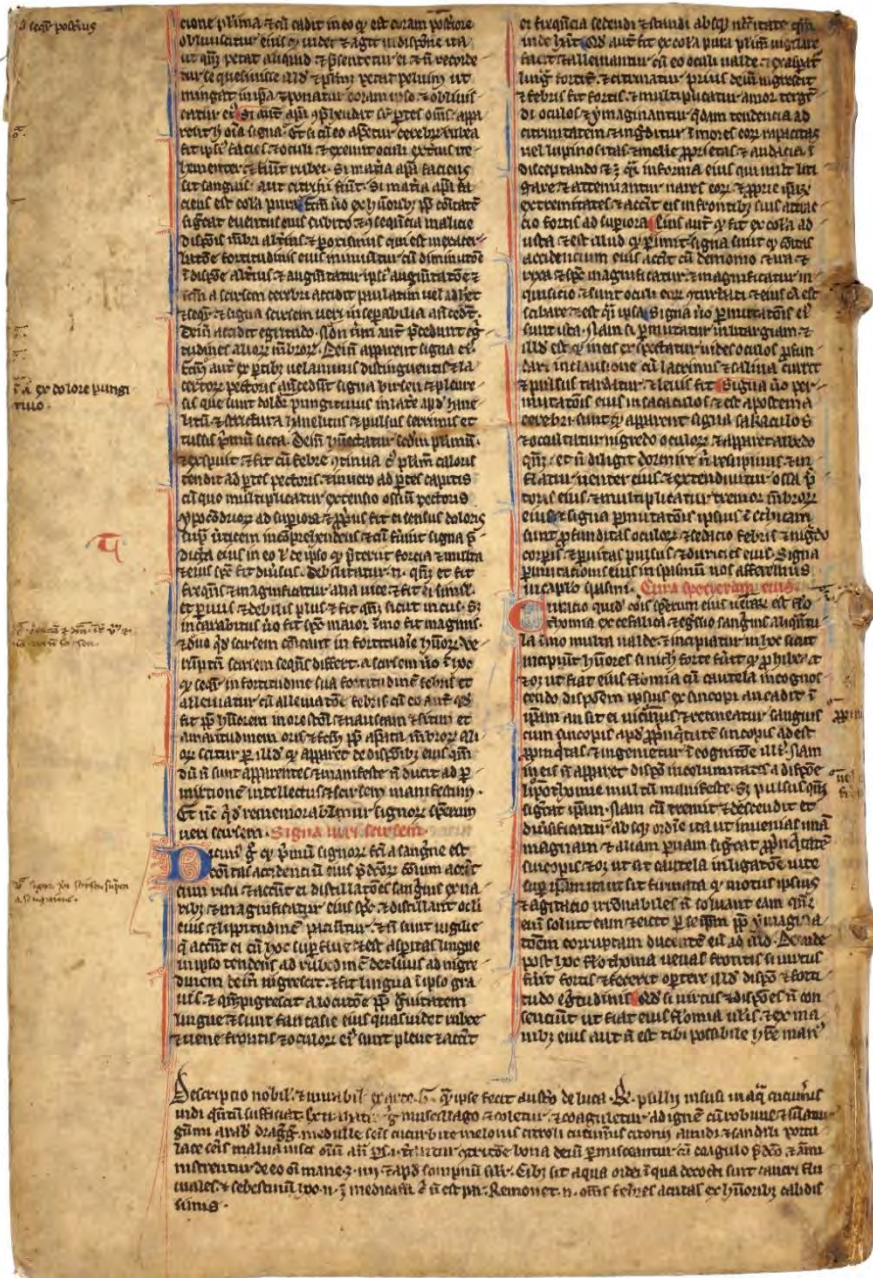
£2750

From a richly decorated copy of the *Canon medicinae* of the Persian physician Ibn Sina, known as Avicenna (980–1037). It was the most influential medical textbook, and this is the Latin translation of Gerard of Cremona (1114–87) which became the standard version in Europe throughout the Middle Ages and Renaissance.

‘The *Canon* . . . is a compendium of Greek and Muslim medical knowledge of Avicenna’s time, coordinating the teachings of Galen, Hippocrates, and Aristotle. It superseded all previous works – even the great medical encyclopaedia of Rhazes – and in its Latin translation became the authoritative

book in all universities. It was still being printed in the seventeenth century, though by that time all its influence had been superseded by Galen and then by the new medical school represented by Sydenham and others. It is, however, still in use in parts of the Arab world today' (*Printing and the mind of man*).

The present fragment is from fen 1 in Book III (chapters 7–11 of treatise 2 and chapters 2–3 of treatise 3; edn. Venice, 1608, vol. I p. 454 col. II – 457 col. I and p. 470 col. II – p. 473 col. I). The text discusses a variety of headache called *soda* (which may be diagnosed if the urine of the patient resembles that of an ass) and a swelling of the brain known as *sirsen*.



alcauerit. petur uel terent. Accierit eua
bano. et flumine magno custrate usq; ad mare
ad occidentale erunt terminuū nullus stabit
contra uos. terrore uīm et formidine dabit
dñs dñs sup omē tē. quā calcauerit dñs.
sicut locutus ē. uobis.

In propono hodie in conspectu uro bene
dictionē et maledictionē. Benedictio
nem si obedierit mandatis dñi dñi que
ego p̄cipio uobis. Maledictionem si non ad
dierit mandata dñi dñi. sed recesserit de
uia quā ego nunc ostendo uobis et abulauerit
us post deos alienos quos ignoratis. Cuius
duxerit te dñs dñs tuus. in tē ad quā p̄cipi
hab
tandū ponēs benedictionē sup monte garizim
maledictionē sup montē hebal qui sunt trans
iordanem post uā que uergit ad solis occubitu
in tē chanaanei. qui habitant in capse tibi; con
tra gal galā que ē. iuxta ualle tendentē. et in
transit procul. Uolenti transibit iordanem
ut possideat tērrā quā dñs dñs tuus dicitur
uobis. et habeat ac possideat illā. Uideat
ergo ut impleamini ceremonias ac iudicia
que ego hodie ponā in conspectu uro.

Hec sunt p̄cepta atq; iudicia que facere debe
tis in terra quā dñs dñs pater dñi daturus
ē tibi ut possideat eas cum tuis dieb; quib;
sup humū gradieris. Sub ueritate omnia loca
in quib; coluerunt gentes. quas possideris
dñs. deos suos sup montes excelsos et colles
et sub ter omē lignū frondosum. Dissipate
aras ear; et confingite statuas lucos igne
comburete. et ydola cōminuite. Dissipate
noā corū deo alius. Non facies radno dō
uro. sed ad locū que elegit dñs dñs tuus decum
cas tribub; uis; ut ponat nom̄ suū ibi et ha
bitet in eo. ueniet et offeret in illo. loco
holocausta et uicimas uis;. Decimas et p̄
mitas manuū uis; et uotas; donaria
primogenita bouū. et ouū et comedetis
ibi in conspectu dñi dñi. ac leuabimini in
cuneis ad que miseris manu uos et domus
uis; in quib; benedixerit uobis dñs dñs tuus. Non
facietis ibi. que nos hic facim; hodie singuli
quod sibi rectū uideat. Neq; cuiusq; impens
tepus uenit ad requiem et ad possessionē
quam dñs dñs daturus ē. uobis. Transibit
iordanem. et habitabit in tē quam dñs dñs
daturus ē. uob. ut requiescat ac uncus. hosti
bus parcauit. et absq; ullo amore habitetis
in loco que elegerit dñs dñs tuus ut sit nomen
in eo. Illuc omnia que p̄cipio conferat holo
causta et ostias ac decimas et primitias ma
nuū uis; et que ego p̄cipuē. in munerib;

leuatis quoniam urbis; comolam. et re
en abet aliā parte. et possessionē in uos.
Cauē ne offerat holocausta in omni loco.
que uident. sed meo que elegerit dñs in ma
tribuū tuā offeret ostias et facies que cūq;
p̄cipio tibi. Si in autē comedere uoluerit
et te eius carnis. Delectauerit occide et
comede iuxta benedictionē dñi dñi
quā dedit tibi in urbis; tuis. Siue in mun
dificat hoc ē maculatu et debile. Siue in m
dū hoc intogrū. et sine macula quod offerri
licet sicut caprā. et ceruū. comedetis absq;
esudā uera sanguinis que sup tē. quasi aqua
effunderis. non poteris comedere in oppidi
tuis. Decimas frumta. et uini et olei et p̄
mo genita arment; et pecor; et omnia que
uoluerit et sponte offerre uoluerit et pri
mitias manuū uis;. sed cōfā dño dō tuo cō
medet ea in loco. que elegerit dñs dñs tuus.
Tu et filius tuus ac filia; seruus et famula
atq; leuitet q̄manet in urbis; tuis et leu
boris et reficietis corā dño dō tuo in mane
ad que extendetis manuā. Cauē ne dēre
linquas leuē om̄i p̄. quouersaris in tē
quando dilatauerit dñs dñs tuus terminos
tuos sicut locutus ē. tibi et uoluerit uesti
carnib; quas desiderat anima tua. Locutus
que elegerit dñs dñs tuus. ut sit nom̄ ei tibi
si procul fuerit. occides de arment; et pecorib;
que habueris sicut precepit tibi. et cōme
des in oppidis tuis. ut tibi placet. Sicut
comedetur caprē et ceruus. ita uescens
eis et mundus et immundus in cōmune
uescentur. hoc solum caue ne sanguinē
comedas. sanguis enim ear; p̄ animā. et id
circo non debet animā comedere et carnib;
sed sup tē fundet quasi aqua. ut sit tibi
bene et filius tuus post te cū feceris quod pla
cet in conspectu dñi. Que autē sacrificauerit
et uoluerit dño. tolles et uenies ad locum
que elegerit dñs et offeret oblationes tuā
carnē et sanguinē sup altare dñi dñi tuū san
guinē ostias fundet in altari carnib; autē
ipse uescetis.

Obserua et audi omnia que ego p̄cipio
ut beneficit tibi. et filius tuus post te.
in semper nū. Cū feceris quod bonū et
placitū in conspectu dñi dñi tuū quando
dñs p̄cipit dñs dñs tuus ante faciem tuam
gentes. ad quas ingredieris possidendas
et possideris eas atq; habitaueris in terra
earum caue ne imit teris eas postquam
te fuerint intro eunte sub uerse. et regras
ceremonias ear;. Sicut coluerunt gentes

12. BIBLE, in Latin, Deuteronomy 11,24–12,30 and 13,1–14,29; an almost complete leaf written in a good rounded romanesque hand with a strong 'st' ligature and both tall and uncial-type 'd', double columns of 54 lines, ruled with a hard point, three three-line initials and one two-line initial in red; recovered from use as a binding and with consequent wear

and staining, a few small holes, trimmed at head with loss of perhaps two lines, verso worn in places, but generally in very good condition and almost entirely legible. [538 x 367 mm]

Italy (perhaps Tuscany), first half of 12th century.

£2500

A very large folio leaf from an Italian giant or 'Atlantic' Bible. This remarkable genre of romanesque Bible originated in Rome in the mid-eleventh century; the production and diffusion were no doubt due in part to the clerical reforms under Popes Leo IX and Gregory VII. In the early twelfth century manuscript production seems to have shifted somewhat from Rome and southern Umbria to Tuscany, whence the present leaf may originate.

13. BIBLE, in Latin, 1 Timothy 4,15 to 2 Timothy 2,4; a bifolium (leaves consecutive), written in double columns of 33 lines in a fine, somewhat rounded gothic script, ruled with plummet, VERY LARGE TWENTY-LINE HISTORIATED INITIAL 'P' (*Paulus apostolus Christi*) in shades of orange and pink against a diapered blue and pink background bordered in green, enclosing a scene of St Paul, with a green halo, preaching, delicately painted in shades of blue, pink, white and yellow against a burnished gold background, leafy extensions of initial enclosing areas of burnished gold, SMALLER SEVEN-LINE INITIAL 'I' (*Item Timotheo*) in shades of pink against a blue background and enclosing foliage and a winged dragon biting its own back, against a burnished gold background, three two-line initials in blue, pink and burnished gold, headlines and chapter numbers in alternate red and blue letters, rubrics; later medieval foliation ('cc xxviii^o' and 'cc xxix') in upper outer corner of rectos; recovered from use as an archival wrapper and with consequent rubbing and soiling, small areas of loss to paint and burnished gold of initials, two small holes in first leaf, post-medieval inscriptions in lower margin of verso of first leaf, but generally in very good condition, retaining the original edges with pricking in outer and upper margins. 394 x 270 mm (250 x 160 mm)

Northern Spain, c. 1300.

£4750

From a large and magnificently illuminated Spanish Bible manuscript.

As discussed in Peter Kidd's forthcoming catalogue of the McCarthy Collection, the parent volume belonged at one time to the monastery of San Juan Bautista at Quejana in Álava province, 15 miles south-west of Bilbao, and was apparently dismembered there, perhaps before the end of the eighteenth century: among late-eighteenth and early nineteenth-century inscriptions on other leaves from the same manuscript is a reference to 'N^a S^a del Rosario, de este conv^{to} de Sⁿ Juan de Quejana'. An inscription on the verso of the first leaf of the present bifolium includes the place-name 'Orduña', a few miles from Quejana.

The convent of Dominican monks at Quejana was founded by Fernán Pérez de Ayala (1305–1385), father of the statesman, poet and chronicler Pedro López de Ayala, in 1378. The Bible predated the monastery by around three quarters of a century, and may therefore have arrived there at any time between its foundation and the eighteenth century.

Five further bifolia from the same manuscript were Christie's, 13 July 2016, lots 103–105, and 8 December 2016, lots 11–12. A bound group of 34 bifolia were Sotheby, 18 June 1996, lot 59.

fessionem
 omnia et sub
 p[er]fecta
 nificatio
 qui testam
 sub ponas
 ofessionem
 datum sine
 phensibile
 tum d[omi]ni n[ost]ri ih[esu] x[risti] e[st]. Que
 suo q[ui]bus ostendit
 tus et solus
 regu[m] et d[omi]n[us] d[omi]n[us]
 qui solus
 tem. et luc
 cessibilem
 minum uide
 potest. au
 impu[m] i sepi
 Amen.
 Quibus hui[us] s[an]c[t]i p[er]
 pue no[n] sub
 que sp[irit]u
 d[omi]ni i deo
 p[er]stat nob
 ad fruend
 diuites fieri
 facile tribu
 re. thesaur
 damenu[m] bonu[m]
 ut app[er]tendit
 O amothec de
 uoc[ati] nouitate
 et oppo

fessiones
 quida[m] p[er]mittit
 ecc[lesi]e d[omi]ni t[er]m[in]i
 Incip[er]e. ar. i epl[isto]la ad
 rom[anos] timo[theo]ch[risti]m. s[an]c[t]i.
 theo scribit
 tate[m] m[er]iti. et ois
 regle iustit[ie]. i q[ui]o
 futuri sit q[ui]bus
 nouissimis. et de
 sua passione scilicet ei ab
 urbe roma. Incip[er]e epl[isto]la ad
 thimotheum s[an]c[t]i.



I
 apl[osto]lo
 xpi
 ih[esu] x[risti]
 p[ro]uo
 lita
 tem
 det
 scdm
 p[ro]m[iss]i
 sione
 uite que e[st] in x[risto] ih[esu]
 timotheo l[ic]o filio
 gra[m] m[er]it[um] p[er] a
 do p[er]it. et x[risto] ih[esu]
 d[omi]no n[ost]ro. Gra[s] ag[er]e
 deo meo au[tem] suo a
 p[ri]mogenitozibus
 meis. in cons[an]c[t]a
 pura. q[ui]o sine inter

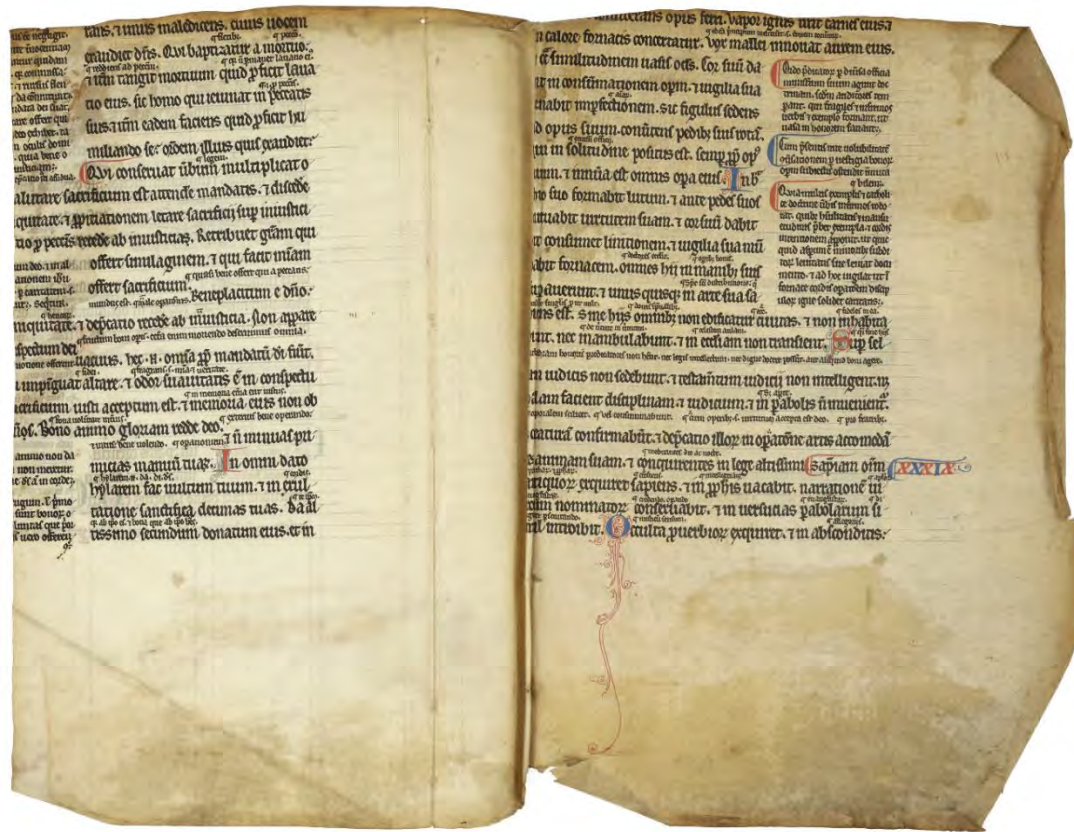
paululū fuisset extrinsecus. eos
uidere n̄ poterat. Fuit itaq; ar
ca ibi usq; in p̄sentē diem. Ni
chilq; erat aliud in archa nisi due
tabule quas posuerat moyses
in orb. quando legē dedit dñs
filiis isrl̄ egredientib; ex egypto.
Egressis autē sacerdotibus
de scuario. om̄s enī sacerdotes
qui ibi poterāt inueniri sc̄ifica
ti sunt. nec adhuc in illo t̄p̄r ui
ces et ministri or̄. ordo inter
eos diuisus erat. Tam leuite quā
cantores. id est et qui sub asaph
erāt. et qui sub eman. et q; sub
idithun filii et fr̄s eor̄ uestiti
byssinis. et cymbalis. et psalteri
et cytharis concrepabāt. stantē
ad orientālē plagā altaris. cum
cisq; sacerdotes centū xx. canen
tes tubis. Igitur cunctis pariter
et tubis et uoce. et cymbalis et or
gamis. et diuersi generis musicor̄
concurrentib; et uocē in subli
me tollentib; longe sonit̄ audi
ebatur. ita ut cū dñm laudare
cepisset. et diceret. confitemini
dño qm̄ bonus. qm̄ in eternum
m̄ia ei impleretur dom̄ dñi in ube.
nec poterāt sacerdotes stare et
ministrare. p̄pter caliginē. Com
pleuerat enī gl̄a dom̄ dñi. Tūc
salomon ait. Dñs pollicitus est
ut habitaret in caligine. Ego au
tē edificauī domū nōi ei. ut ha
bitaret ibi in p̄petuū. Et conuer
tit faciem suā et benedixit unū
se multitudinē isrl̄. Nam om̄s
ba stabat in tēte. et ait. bene

ē dauid patri meo. ope cōpleuit
diēs. Adie qua eduxi ppl̄m meū
de terra egypti n̄ elegi ciuitate
de cunctis tribub; isrl̄. ut edifi
cetur in ea dom̄ nōi meo. nec
elegi quenquā alium uirū. ut
eēt dux in p̄plo meo isrl̄. sed ele
gi ierlm̄ ut sit nom̄ meū in ea. et
elegi dñm ut constituerē eū sup
ppl̄m meū isrl̄. Cūq; uoluntati
fūisset dñi patris mei ut edifica
ret domū nōi dñi isrl̄. dixit dñs
adeū. Quia hęc fuit uoluntā tua
ut edificares domū nōi meo. be
ne quidē fecisti habere huiusce
modi uoluntatē. sed n̄ tu edifi
cabis domum. Ueruntā filii
tuis qui egrediēt de labiis tuis
ipse edificabit domū nōi meo.
Cōpleuit ḡ dñs sermonē suum
quē locutus fuerat. et ego surre
xi p̄ dauid patre meo. et sedi sup
thronū isrl̄ sicut locutus est dñs.
et edificauī domū nōi dñi dñi isrl̄.
et posui in ea arā in qua ē pactū
dñi qd̄ pepigit cū filiis isrl̄. Stet
it ḡ corā altari dñi ex aduerso
uniuersę multitudinis isrl̄. et ex
tendit manus suas. Si quidem
fecerat salomon basem encam.
et posuerat eā in medio basilicę.
habentē quinque cubitos longi
tudinis. et quinque cubitos latitu
dinis. et tres cubitos in altum.
Stetitq; sup eā. et dem̄ ceps flexi
genub; contra uniuersam mul
titudinē isrl̄. et palmis in celu
leuatis ait. Dñe d̄s isrl̄ non est
similis tui d̄s in celo et in terra.

14. BIBLE, in Latin, 2 Chronicles 5,9–6,32; an almost complete large folio leaf, double columns of 40 lines written in a good rounded romanesque hand in dark brown ink, ruled with a hard point; one contemporary correction in light brown ink; recovered from use in a binding and with slight wear and soiling, part of top line trimmed away, small repaired holes at foot, but generally in excellent condition. [366 x 301 mm (365 x 222 mm)]

Italy, mid-12th century.

£1600



15. [BIBLE.] GLOSED BIBLE, in Latin, Ecclesiastes 34,14–35,12 and 38,29–39,20; a partial bifolium (leaves not consecutive), central column of Bible text written in an excellent gothic hand, the marginal and interlinear gloss written in an equally fine but smaller script, black ink, ruled with plummet to accommodate the central text and gloss, initials alternately in red and blue with contrasting penwork, paragraph marks alternately in red and blue, chapter number in alternately red and blue characters; recovered from use as an archival wrapper and with consequent creasing and staining, a few lines trimmed away at head, first leaf trimmed at fore-edge with loss of text. The second leaf measures [337 x 280 mm]

France, probably Paris, 2nd quarter of 13th century.

£1400

From a fine and large glossed Biblical manuscript. Post-medieval inscriptions include the words ‘Compte de Bellhampl[?]’, ‘Abraham’ and the date ‘1599’.

BUYING A DEMENTED HORSE IN MEDIEVAL BOLOGNA

16. [CARTULARY.] Six leaves (three bifolia, leaves consecutive) from the private cartulary of one ‘Coradus’, written in double columns of 59/60 lines in a good rounded Italian gothic bookhand, ruled with plummet, spaces left for rubrics and initials, a few marginal annotations; recto of first leaf rather worn, some creasing, edges slightly crumpled, two small holes in centre of leaves, but generally in very good condition. 348 x 250 mm

Italy (Bologna), 2nd half of 14th century.

£2500

‘Matelda’ (who in one document is adjudged to be less than twenty-five years of age but more than twelve), his son ‘Martinus’, his sister ‘Diamante’, his brothers ‘Phylippus’, ‘Paulus’ and ‘Michael’, and his parents ‘Boetius’ and ‘Diana’. The documents mostly concern the conveyance of property (either houses or land, including vineyards), much of it associated with churches or monasteries in the south-east of the city (the monastic complex of Santo Stefano, San Giovanni in Monte, Santa Tecla, Santa Maria Porte Ravenatis) or in the countryside beyond the walls (San Ruffillo). A notary, one ‘R.’, is referred to in several places. He may conceivably have been the scribe of the present leaves.

The final charter transcribed here, sadly incomplete at the end, records that Antonius sold to Coradus ‘unu[m] equu[m] bagliu[m] balçanu[s] in fronte et crure anteriori sinistro et posteriori dextro’, i.e. a bay with piebald face/forehead, left foreleg and right hind leg. It is further recorded that the horse has ‘una schinela’ in one leg and that it is ‘lunaticus . . . et retrogradus et bulsus’, i.e. demented, retarded (or perhaps the sense is ‘in decline’) and wheezy. The price agreed for this nag was the not inconsiderable sum of 50 Bolognese pounds.

A vivid picture of life in fourteenth-century Bologna, as refracted through the sophisticated apparatus of its great law schools.

17. [CARTULARY.] Single leaf from a cartulary of the bishops of Arras, single columns of 30 lines written in a good gothic bookhand in black ink, ruled in plummet, three two-line initials alternately in blue and red with contrasting penwork flourishing and marginal extensions of interlocking blue and red bars with penwork flourishing; late medieval folio number ‘vii^{xx}xiii’ in top right-hand corner of recto; some staining along outer margin, light creasing, remains of paper hinge along left-hand margin where presumably once tipped into a folder or mount, a small marginal hole, but in excellent condition. 305 x 217 mm (215 x 134 mm)

Northern France (almost certainly Arras), late 13th century.

£1400

From a well-written and richly decorated cartulary once belonging to the bishops of Arras.

The parent manuscript, entitled ‘Registrum kartarum et privilegiorum ad episcopatum Attrebatensem pertinentium’, once in the archives of the bishopric of Arras, was lost during the First World War; see A. Guesnon, ‘Le cartulaire de l’évêché d’Arras. Manuscrit du XIIe siècle avec des additions successives jusqu’au milieu du XIVe siècle’, in *Mémoire de l’Académie des Sciences, Lettres et Arts d’Arras*, 2nd series, XXXIII (1902), pp. 165–323, in which the contents of the manuscript are summarised, and H. Stein, *Bibliographie générale des cartulaires français ou relatifs à l’histoire de France*, 1907, no. 220. The CartulR online database records that several leaves were once in the collection of Dr A. C. F. Koch, librarian and archivist of Deventer, who discovered two leaves of the manuscript in Cologne in 1951 (ff. 45 and 53) and further fragments in Leipzig several years later.

The text here includes a charter of December 1252 in which the cathedral chapter consents to the bishop’s will in redeeming annually, after an interval of three years, from Egidius de Sclusa and his wife Martha thirty *mencauds* of grain of the tithe of St Martin, the profit from the sale of which is to benefit the chaplaincy of Jean Fastol; a charter of 9 June 1264 in which Fulco, abbot of Eaucourt, having been provisionally granted the benefice of Courcelles-le-Comte by Pierre, bishop of Arras, is excused from soliciting the pope or his legates for confirmation of the grant; and the beginning of a charter of August 1266 informing Marie, abbess of Etrun, of the decision of the arbitrators named by her and by the bishop concerning their dispute over the ditches of the forest of Grandsart.

37^o 379

sigillum curie atrebaten vna cum sigillo ipsius p[re]s[bi]teri duxi-
 mus appendend. Dat Anno d[omi]ni .m. cc. lxx. Mensis Januarii
Omnib; ad quos *q[ui] xxx. m[en]salib; apud sc[ri]m. q[ui] p[er] e[ss]e redime. clxxi.*
 presentes littere p[er]uenierunt. i. p[ro]positus. d[omi]n[us]. decanus to-
 tumq; atrebaten ecclesie caplin salm in d[omi]no. vniuersitati
 v[est]re notum facimus q[uo]d nos volumus et concedim[us] quod
 reuerendus pater. Ep[iscopu]s atrebaten Triginta m[en]salidos
 duab; p[ar]tib; frum[en]ti t[er]cia auene de decima sc[ri] martini
 quos egidius de selusa t[er] mar[is] eius v[est]ro p[er] sexaginta decem
 et octo lib[ras] par[is] sicut in litteris inde confectis plenius con-
 tinetur n[ost]re atrebaten ecclesie ad opus capellanie iohanni
 fastol titulo pignoris obligauerunt. in quolibet festo vi-
 remigii in capite octob[ris] de anno in annum elapso tri-
 ennio redimere ualeat si voluerit de pecunia supradicta.
 In cui[us] rei testimonium presentes litteras sigillo n[ost]ro fe-
 cimus roborari. Datum Anno d[omi]ni .m. cc. quinqua-
 gesimo scdo. Mensis decemb[ris]. *ad uoluntate epi q[ui]d[am] can[onicu]m ayulcur[en] pro*
Quia presentes litteras inspectur *ch[ar]ta de cell[is] desu[er]. clxxi.*
 frat. f. beate marie ayulcur[en] Abbas humilis
 totu[m]q; eiusdem loci conuener[unt] salm in d[omi]no. flouertis
 quod cum reuerendus pater n[ost]r[us] ac d[omi]n[us]. p[ater]. de gra[ti]a at-
 rebaten Ep[iscopu]s utilitati monastii n[ost]ri ayulcur[en] sol-
 licitudine prouident pastoralis nobis de special[is] gra[ti]a misere-
 ricorditer scilicet et concesserit ut nos pro uoluntate
 n[ost]ra in ecclesia parrochiali uille n[ost]re corcellaz comitis sue
 dio[cesis] in qua parrochiali ecclesia ius patronatus obtinemus
 ponamus et instituam[us] unum de concan[is] n[ost]ris ad deser-
 uendum in eadem ecclesia scdm[odum] consuetudin[em] t[er] modum
 alio[rum] sacerdotum in eadem dio[cesis] constituto[rum] Qui ab eod[em]
 d[omi]no curam recipiat animaz donec idem d[omi]n[us] pred[ic]am gra[ti]a

18. GRATIAN. Decretum (2.35.1–2.35.2/3); a complete leaf written in double columns of 63/64 lines in dark brown ink in a good, compact gothic bookhand, ruled in plummet, two-line initials alternately in red and blue with contrasting penwork, chapter numbers in alternate red and blue letters, rubrics; extensive marginal commentary in inner, outer and lower margins in a neat early hand in brown ink; recovered from use in a binding and with consequent soiling and creasing, margins of recto slightly stained from turn-ins, small area

of worming in upper outer corner (repaired with small strip of vellum), but generally in very good condition and entirely legible. 366 x 250 mm (220 x 140 mm)

France, first half of 13th century.

£1500



Franciscus Gratianus, compiler of the *Concordantia discordantium canonum*, or more commonly the *Decretum Gratiani*, was the founder of the science of canon law. A Camaldolese monk at the Convent of San Felice in Bologna, and professor of theology at the University of Bologna, he

compiled c. 1150 the collection of church legal texts and commentaries which remained for centuries the principal textbook for the study of canon law. The *Decretum* was not only a collection of laws but also a treatise in which the author endeavoured to piece together a coherent juridical system. It was glossed upon by the most illustrious canonists; it became the first part of the *Corpus juris canonici*, and as such has been cited, corrected and edited by the Popes.

The text here concerns consanguinity: Can one marry one's relatives?, Can a widower marry his dead wife's relatives?, What are the prohibited number of degrees?, and so on.


From the collection of the Dutch palaeographer Johan Peter Gumbert (1936–2016).

19. GREGORY THE GREAT. Homiliae in Evangelia, book I, homily 2, from the beginning to near the end of verse 2, a single leaf, single columns of 25 lines written in a good romanesque hand in dark brown ink, ruled with a hard point (written space double-lined at inner and outer margins), a few initials set out in margin, space for a larger initial left blank; a few later medieval notes and markings (including a bearded man's head and a human profile); some light soiling, scuffing and staining, but in very good condition, preserving prickings in outer margin. 266 x 188 mm (202 x 137 mm)

France (perhaps the south), first half of 12th century. £1750

From a well-written manuscript of Gregory the Great's *Homilies on the Gospels*, preached most probably during the liturgical year 590–1 and published the following year.

Although written in a different hand, a bifolium now at Columbia University (Plimpton MS 062) appears to be from the same manuscript: the dimensions, number of lines and distinctive ruling scheme are identical. Part of the text of the bifolium has been scrubbed away and a short geometrical treatise written in its place in a fourteenth-century hand, indicating that the manuscript had fallen out of use (that is, as a copy of Gregory's *Homilies*) by that time. The Columbia bifolium was once in the collection of George A. Plimpton (1855–1936).

Homily 2 is based on Luke 18,31–44, which recounts how Christ healed a blind man near Jericho. Next to the passage beginning 'Caecus quippe est genus humanum, quod in parente primo a paradisi gaudiis expulsum . . .', a fourteenth-century reader, marking it with a bearded man's head, has written 'exp[ositi]o mirabilis de gen[er]e humano . . .'.


20. GUIDO DE BAYSIO. Rosarium Decretorum; a nearly complete leaf, double columns with 75 lines in a rounded gothic hand, dark brown ink, columns ruled lightly in ink but otherwise apparently unruled, initials in red, passages commented on underlined in red, extensive marginal glossing in a contemporary hand; recovered from use in a binding and with consequent soiling, rubbing and holes, recto particularly worn, two or three lines trimmed away at head, one edge folded in and two others slightly crumpled; with a bookseller's brief description and price '£3/10/–' on blue paper. [355 x 265 mm]

Italy (probably Bologna), 14th century. £575

From the vast commentary of Guido de Baysio (d. 1313) on the *Decretum* of Gratian, the principal medieval textbook for the study of canon law. The author taught privately at Bologna from 1283 until 1301, eventually obtaining a chair in canon law there. He was named Archdeacon of the Church of Bologna in 1296. After being made a papal chaplain he moved to Avignon with the papal court in 1305. The *Rosarium*, his principal work, was completed in 1300.

¶ In ill' q̄. Assūpsit ih̄s duodecim discipulos suos. & ait
illis. Ecce ascendim' iherosolimā. & cōsumābūtur om̄ia
que scripta sūt p̄ph̄as. de filio hominis. Tradetur enī
gentib' & illudetur. i flagellabitur. & conspuet. & post quā
flagellauerit. occidet eū. Et die tertia resurget. Et ipsi in
chil hoz intellexerūt. Erat autē uerbū istud absconditū ab
is. & n̄ intelligebāt que dicebantur. factū est autē cū appo
pinquauit iherico. cecus quidā sedebat sec' uia mendicans.
¶ Cū audiret turbā p̄tereunte. interrogabat quid eēt.
Dixit autē ei. q̄d ih̄s nazaren' t̄nsiret. Et clāuit dicens. Ihu fi
li dā. miserer' mī. Stans autē ih̄s. iussit illū adduci ad se. &
cū appropinquasset. interrogauit illū dicens. Quis t' uis
faciam? At ille dixit dñe. ut uideā. Et ih̄s dixit illi. Respice.
Fides tua te saluū fecit. Et cōfestim uidit. & sequebatur illū
magnificā dñm. Et om̄is plebs ut uidit dedit laudē dō.
¶ In edomtoz n̄r p̄udent' ex passionē suā discipuloz animos
p̄turbandos. ea longe ante. & eadē passionis penam.
& resurrectionis sue gl̄iam p̄dicē. ut cū mouente sic p̄dicatū
est cerneret. & iā resurrectionū n̄ dubitaret. Sed quia
carnales adhuc discipuli nullo mō ualebāt capere uerba
mysterij. uenit admiracōm. Ante eoz oculos cecus lu
m̄ recipit qui celestis mysterij uerba n̄ capet. eos ad
fidē celestia facta solidaret. S; miracula dñi et saluato
ris n̄r sic accipienda sūt fr̄s n̄r. ut & in ueritate credant

The text here comments on Gratian 2.7.1 chapters 39–48, several of which are concerned with the desertion of churches by their priests or bishops. A contemporary hand has provided a supercommentary.

ISLAMIC SCIENCE

21. HALY ABBAS. Liber regalis dispositio, *Practica* Book I, chapters 8–12 (edn. Lyon, 1523, ff. 140–2); an almost complete bifolium (leaves consecutive), double columns with the remains of 49 lines, written in a good, clear gothic script, ruled in plummet, two-line initials alternately in red and blue with contrasting penwork, marginal chapter numbers alternately in red and blue with contrasting penwork; several scribal and later medieval marginal and interlinear annotations and corrections; recovered from a binding and with approximately three lines trimmed away at head, a few small stains and wormholes, but in excellent condition. A single leaf measures [277 x 202 mm]

Italy, mid-13th century.

£2500

From the *Liber regalis dispositio* or *Liber regius* of the Persian physician ‘Alī ibn al-‘Abbās al-Majūsī (d. 982–995, known in the Latin West as Haly Abbas), whose Arabic *Kitāb kāmīl aṣ-Ṣinā‘a aṭ-Ṭibbiyya* (‘The complete book of the medical art’) was translated in part into Latin by Constantinus Africanus in the late eleventh century and in full by Stephen of Antioch in 1127.

Al-Majūsī ‘propagated health measures to preserve normal conditions of body and mind, such as diet, rest and work, bathing and physical exercises He said of sleep that it helps to relax and refresh the brain and the senses, as well as assisting in digestion and normalizing humours. Long before Ibn Sīnā, al-Majūsī emphasized the importance of psychotherapy and the relationship between psychology and medicine. Emotional reactions . . . he explained, may cause sickness or promote good health, depending on how they are controlled’ (*Dictionary of scientific biography*).

Al-Majūsī’s work consists of twenty treatises on the theory and practice of medicine (ten on each). The present fragment comes from the first book of the *Practica* as translated by Stephen of Antioch and includes discussions of the benefits of wine in moderation, drunkenness, the regulation of health for sleep and sexual intercourse, the retention of sweat, and crapulence.

22. HENRICUS DE SEGUSIO (HOSTIENSIS). Summa super titulis Decretalium (Book 5, tit. De penitentiis et remissionibus, sections 34–36; edn. Venice, 1574, cols. 1785–8); a complete leaf written in a gothic bookhand in double columns of 45 lines, dark brown ink, ruled with plummet, paragraph marks alternately in red and blue, a manicule; in excellent condition. 255 x 203 mm (195 x 163 mm)

Probably Germany, 1st half of 14th century.

£500

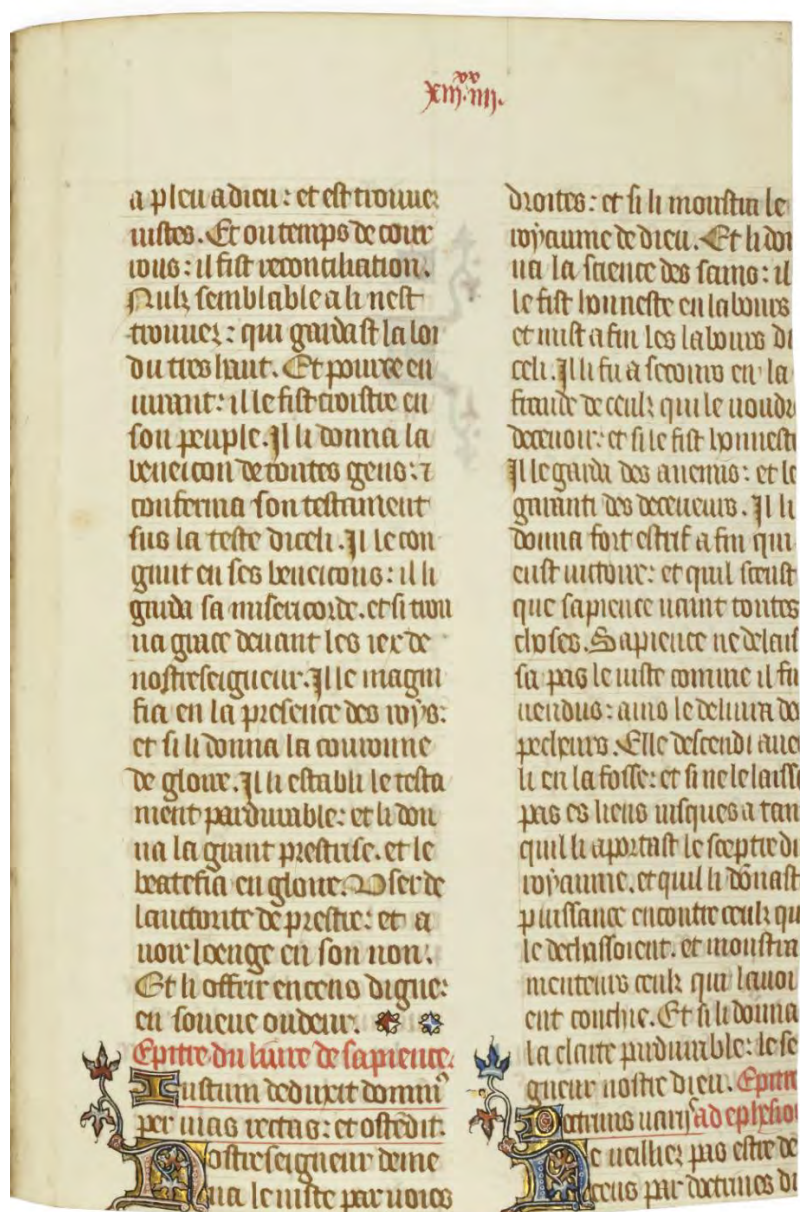
The Italian canonist Henricus de Segusio (known as Hostiensis, c. 1200–1271) was one of the greatest decretalists of the thirteenth century. His *Summa super titulis Decretalium* (also known as the *Summa aurea* or *Summa archiepiscopi*), completed c. 1253, was his most celebrated work. The present fragment is from the title on penitence and the remission of sins, which begins by establishing the proper confessor for each class of society. The text here concerns the confessors of parish priests, emperors and kings.

TWO-LINE INITIALS delicately painted in pink or blue against burnished gold grounds and with ivyleaf extensions, ten one-line initials in burnished gold against pink and blue grounds, capitals touched in yellow, Latin passages underlined in red, original numbering in red at head of each leaf 'xii. xix.' and 'xiii. iiii.', rubrics; trimmed at foot, without loss of text, and at fore-margins, occasionally affecting a letter or two, but in excellent condition. 202 x 141 mm (172 x 120 mm)

France, probably Paris, c. 1400.

£1500

The use of French indicates that the parent manuscript was intended for a lay reader or audience, while the quality of the script and illumination points to a prestigious commission. The passages in French are each preceded by the first few words of the original Latin text, underlined in red.



In festo sci Michaelis. die xxviii. Septembris. Secunda sci euangelii s'm mattheas.
 Nullo t'p'i. Accesserunt discipuli ad xpm dicens. Quis p'ius est in celo. et in terra. et in
 regno celoz. Ad uocis v'is parvuli. scilicet eum in medio eoz et dixit.
 Amen dico vobis nisi uersi fueritis. et facti sicut paruuli. non in
 trabis in regnu' celoz. Quicunq' ergo humiliauerit se sicut paruulus iste.
 hic maior erit in regno celoz. Et si susceperit unu' paruulu' tale' in nomine
 meo. me suscepit. Qui autē scandalizauerit unu' de pusillis istis qui in
 me credunt. expedit ei ut suspendat mola asinaria in collo suo. et de
 mergatur in profundu' maris. Ne m'ito abscondalis. Necessē est enim
 ut uentent scandala. Veruntamē ue homini illi p' que scandala uentent.
 Si autē manus tua ul' pes tuus scandalizat te. abscide eū a prope abscide.
 Bonū est tibi ad uitā ingredi caecū uel claudū quāz duas manus
 uel duos pedes habentē uitā in ignē eternū. Et si oculus tuus scanda
 lizat te. erue eū a prope abscide. Bonū est tibi cū uno oculo ad uitā ingredi
 quāz duos oculos habentē mitti in gehennā ignis. Videte ne contempnatis
 unu' ex his pusillis. Dico enī uobis. quia angeli eoz semper in
 tendit faciem patris mei qui in celo est.



In festo sci Lucie euaglie. die xxviii. octubris. Secunda sci euangelii s'm Lucā.
 Nullo t'p'i. Designauit dñs et alios septuaginta duo discipulos. Et
 nos ante faciem suam. in omni ciuitate et locū. quo erat x'p' uenit. Et
 dicebat illis. Quisquam quē multa operanti' autem panis. Rogate ergo
 dñm messis. ut mittat operarios in messes suas. Ite. ecce ego mitto uos
 sicut agnos in ter lupos. Nolite portare sacculū. neq' p'urā. neq' calceā
 mentā. et nemine' p' uiam salutaueritis. In quacunq' uero uita uerit

25. LECTONARY, with readings for the feasts of St Michael (29 September), St Luke (18 October) and Ss Simon and Jude (28 October), with readings from the Gospels of Matthew, Luke and John; a complete leaf, 38 lines written in a rounded gothic hand in dark brown ink, ruled in plummet, three three-line initials in blue or red with contrasting penwork, headings in red, with THREE DRAWINGS, depicting St Michael vanquishing the devil, St Luke and Saints Simon and Jude respectively, delicately executed in ink, colours, shell gold and silver (oxidized); probably recovered from a binding and with consequent staining and creasing, inner margin slightly trimmed, verso very worn. 260 x 178 mm (200 x 145 mm)

Northern Italy (?Milan), c. 1400.

£3750

From a curious lectionary of fine quality. Illustrated lectionaries of this sort seem to have been a very unusual genre in the later Middle Ages and we have been unable to locate any close parallels to our leaf. The picture-book *mise-en-page* suggests a didactic function (the instruction of minors, perhaps?).

The style of the illustrations is close to that of Anovelo da Imbonate, an illuminator active in Milan at the end of the fourteenth century and the beginning of the fifteenth. A fragment evidently from the same manuscript, recovered from use as a binding, was Sotheby, 8 July 2014, lot 6(a).

26. LECTONARY, with lections ii to vii for the feast of St. Agatha (5 February) in the sanctoral; a complete leaf, double columns written in a large formal gothic liturgical hand, brown ink, 27 lines, ruled with ink, five two-line initials alternately in red and blue with contrasting penwork, capitals touched in red, rubrics; minor wear, a few wax spots. 390 x 290 mm (295 x 200 mm)

?Germany, 14th century.

£550

From a large-format lectionary probably of Dominican Use. The manuscript was probably already being broken up for sale leaf by leaf in the nineteenth century. See Peter Kidd, *Medieval manuscripts provenance*, online, 24 November 2018, with a census of known leaves.

27. [LITURGY.] BREVIARY, with readings and prayers for saints' days in February; a single leaf, 25 lines written in a large and ungainly gothic liturgical script, dark brown ink, no evidence of ruling, bold two-line initials in red ink, capitals touched in red; apparently recovered from use in a binding and with consequent slight wear and a few holes, trimmed on three sides with slight loss of text, but in very good condition. [213 x 141 mm]

Germany, 14th century.

£150

From the sanctoral of a Breviary. The saints mentioned include Blaise (3 February), Agatha (5 February), Scholastica (10 February), Valentine (14 February), Vitalis, Felicula and Zeno (14 February), and Juliana of Nicomedia (16 February).

28. [LITURGY.] MISSAL, with readings for Saturdays in Lent; a single leaf, double columns of 29 lines written in two sizes of a good gothic liturgical script, dark brown ink, ruled lightly with ink, two-line initials alternately in red and blue with contrasting penwork, capitals touched in red, rubrics; a prayer, a reading from Maccabees and a Gradual added in a contemporary hand at foot of verso in two ruled columns; recovered from use in a binding

or as an archival wrapper and with consequent creasing and soiling, recto particularly worn but verso in excellent condition. 298 x 214 mm (197 x 145 mm)

Italy, 14th century.

£200

29. [LITURGY.] MISSAL, with readings for the fifth week of Lent; a complete leaf, double columns written in black ink in two sizes of a good gothic script, 23 lines, ruled lightly with ink, two-line initials alternately in red and blue with contrasting penwork, smaller initials alternately in red and blue, rubrics; recovered from use as an archival wrapper with consequent soiling, a few holes where the ink has eaten through the vellum, various post-medieval annotations, but generally in good condition. 330 x 205 mm (235 x 160 mm)

Germany, early 14th century.

£400

The post-medieval annotations may indicate an origin in or near Koblenz. They include the place-names 'Oberlanstein', 'Niderlanstain' and 'Pfaffendorff', i.e. Oberlahnstein, Niederlahnstein and Koblenz-Pfaffendorff.

30. [LITURGY.] MISSAL, the opening of the Canon of the Mass; a complete leaf, 18 lines, written in a fine gothic liturgical script, dark brown ink, ruled lightly with ink, capitals touched with red, rubrics, initials in red and blue, LARGE (FIVE-LINE) INITIAL 'T' (*Te igitur*) in a stylized leafy design in blue within a pink and green frame and against a burnished and tooled gold ground with leafy and floral extensions in two margins; recovered from use as a binding, with consequent soiling and creasing, burnished gold rubbed and slightly flaked, margins and corners trimmed. 375 x 240mm (276 x 184mm).

Probably Southern Germany, 2nd half of 15th century.

£1500

Southern German style illumination of a type that seems to have spread well beyond the borders of the German-speaking lands: compare, for instance, the opening of the Canon of the Mass in a Missal supposedly prepared in the diocese of Esztergom *c.* 1480 for a church in Poszony (Esztergom, FK MS I.20, fol. 67r; see I. Berkovits, *Illuminated manuscripts in Hungary*, 1969, p. 58 and pl. XXIII).

31. [LITURGY.] MISSAL, with readings for the feasts of the Assumption (14 August), Saint Gorgonius (9 September), Saints Protus and Hyacinth (11 September) and the Exaltation of the Cross (14 September); a partial bifolium (text continuous), double columns of 26 lines written in a rather shaky gothic liturgical script, dark brown ink, ruled with plummet, with a four-line initial 'D' (*Deus qui nos hodierna die*) in orange, grey, white and light blue against a dark blue ground and heightened with white penwork, two-line initials alternately in red and blue with contrasting penwork, smaller initials in red or blue with contrasting penwork, capitals touched in red, rubrics; recovered from use in a binding and with consequent slight soiling and wear, fore-edge of first leaf trimmed away with loss of part of outer column of text, but generally in very good condition. 281 x 245 mm (235 x 162 mm)

Italy (perhaps Bologna), 14th century.

£300



32. [LITURGY.] MISSAL, with readings for Easter Sunday and Easter Monday; a bifolium, double columns of 25 lines written in two sizes of a formal gothic liturgical script, black ink, ruled with ink, rubrics, LARGE HISTORIATED INITIAL 'R' (*Resurrexit adhuc tecum*) in a design of overlapping green foliage and enclosing a scene of the resurrected Christ in a red robe standing on top of his tomb, beside the tomb two heavily-armed soldiers, one of whom stares up at Christ, background of rolling green hills and pinkish sky, the initial against a burnished and delicately tooled gold ground with leafy and floral extensions in three margins, smaller initials alternately in red and blue, capitals touched in red and yellow, rubrics; preserved on the covers of a limp vellum binding (separated from book) and with consequent rubbing and soiling, edges folded in and one side still obscured by paper

pastedowns, remains of spine label ('CHRONICON HIST. PROFAN.'). 331 x 238 mm (246 x 173 mm), not including turn-ins

Southern Germany, mid-15th century.

£1500

Although rubbed from use on a binding, this is an initial of high quality. It would have marked one of the major openings of the parent manuscript, introducing some of the most important texts of the liturgical year.

33. [LITURGY WITH MUSICAL NOTATION.] ANTIPHONAL, Common of Martyrs; a complete folio leaf, seven lines of text written in brown ink in a rounded gothic script, square and lozenge-shaped musical notation on 4-line red staves, LONG HISTORIATED INITIAL 'I' (165 x 31 mm) depicting the full standing figure of a haloed martyr holding a palm branch and book, within an architectural frame, painted in blue and orange against a dark yellow ground; slightly soiled, some minor flaking of architectural frame of historiated initial, but generally in good condition. 482 x 345 mm (360 x 256 mm)

Italy, Bologna, late 13th century.

£1800

Another leaf from the same manuscript with an historiated initial depicting Christ between two haloed figures in one compartment, and a sheep between two wolves in another compartment, was Quaritch Catalogue 1088, no. 48. For the predominance of an orange and blue palette in medieval Bolognese painting see F. Avril, M. T. Gousset and C. Rabel, *Manuscrits enluminés d'origine italienne*, 1984, vol. 2 plates C–H; and Alessandro Conti, *La miniatura bolognese: scuole e botteghe 1270–1340*, 1981, coloured plates.

34. [LITURGY WITH MUSICAL NOTATION.] ANTIPHONAL, with neumes, containing music for Holy Saturday and Easter Sunday; a complete leaf written in dark brown ink in a good early gothic bookhand, 14 lines, ruled in ink, neumes on four-line staves ruled in dark brown ink (red marking the C-clef), capitals touched in red, small initials in red, rubrics, two large initials 'V' (*Vespere autem sabbati*) and 'A' (*Angelus domini descendit*) in red with elaborately entwined leafy tendrils; rather soiled and slightly rubbed from use in a binding, the recto very worn, but the verso mostly clear and legible. 290 x 200 mm (260 x 170 mm)

Probably France, early 13th century.

£950

From a well-written Antiphonal with elaborate penwork initials.

35. [LITURGY WITH MUSICAL NOTATION.] ANTIPHONAL, with neumes, containing part of the offices for Holy Saturday; an almost complete leaf, single columns, nine lines written in a good gothic liturgical script in dark brown ink, square and lozenge-shaped notes on four-line staves drawn in brown, ruled with plummet, initials alternately in red and blue, capitals touched in red, rubrics; recovered from use in a binding and with consequent creasing and wear, trimmed at foot with loss of probably a single line of text, verso particularly worn. [295 x 229 mm]

Italy, late 13th century.

£200



36. [LITURGY WITH MUSICAL NOTATION.] ANTIPHONAL. LARGE INITIAL 'P' (*Post passionem tuam*) cut from an antiphony in Latin, the initial in pale pink highlighted in white, set against a burnished gold ground and enclosing the Ascension, with the Virgin and Apostles looking up as Christ, in a red robe, ascends to heaven, tongues of fire descending in his wake; remains of two four-line red staves on reverse (rastrum *c.* 27 mm), with square notation and text, probably '[Dom]i[n]e do[minus] a[ntiphona]', the cue to Psalm 8; gold slightly rubbed in places, but generally in very good condition. 116 x 86 mm

Italy (Bologna), 2nd half of 14th century.

£4250

From an antiphony illuminated in the style of Niccolò da Bologna, arguably the most important and prolific Bolognese illuminator of the second half of the fourteenth century.

The iconography is unusual for combining the Ascension with Pentecost: as Christ ascends to heaven, tongues of fire descend on the Virgin and Apostles below. The initial introduced the Matins responsory for the feast of the Ascension: 'Post passionem tuam . . .'.

Provenance: Christie's, New York, 7 October 1994, lot 3; subsequently in the collection of Christopher Cone and Stanley J. Seeger.

37. [LITURGY WITH MUSICAL NOTATION.] BREVIARY, with neumes, with readings and music for the first and second weeks of Lent; a bifolium (text not continuous), single columns of 20 lines written in two sizes of a gothic liturgical script, dark brown ink, ruled in plummet, initials in red, rubrics, St. Gall neumes; recovered from use as an archival wrapper and with consequent wear and soiling, closed tears in one leaf where the vellum has weakened, fore-margin of one leaf trimmed away, numerous post-medieval annotations. 220 x 165 mm (175 x 100 mm)

Germany, early 14th century.

£250

A relatively late instance of the use of St. Gall neumes.

38. [LITURGY WITH MUSICAL NOTATION.] BREVIARY, with neumes, parts of the services for Christmas Eve and Christmas Day; a partial bifolium (leaves not consecutive), double columns of 39 lines in a slightly rounded gothic script, square musical notation on 4-line staves ruled in red, ruled lightly with plummet, two-line initials alternately in red and blue with contrasting penwork extending far into the margins, lesser initials with calligraphic flourishing and stroked with red, capitals touched in red, rubrics; recovered from use in a binding and with consequent wear, creasing, soiling and staining from turn-ins, a few small holes, outer column of first leaf of bifolium cropped. The second leaf measures 255 x 174 mm (205 x 150 mm)

Southern France, late 13th century.

£350

Staves ruled entirely in red appear in the last decades of the thirteenth century (formerly the F-line would usually have been ruled in red and the C-line in yellow). During the same period neume forms throughout Europe generally became squarer in form, and by the end of the century the familiar square-note notation had become virtually uniform across western Europe.

MASTER OF THE BRUSSELS INITIALS

39. [LITURGY WITH MUSICAL NOTATION.] GRADUAL. VERY LARGE HISTORIATED INITIAL 'V' (*Valde honorandus est*) cut from a gradual in Latin, the initial of vellum intentionally left blank and highlighted in white and pale brown, set against a burnished gold ground and enclosing St John the Evangelist, dressed in bright orange and green, seated and writing the first words of his Gospel onto a scroll on his lap, his symbol behind him, all against a background of deep blue, the verso with text in dark brown ink in gothic script and music in square notation on four-line red staves; some localised surface staining, especially of blue background, and some light wear, small area of loss of gold at lower left-hand corner, paper adhesions on verso where once mounted, but generally in excellent condition. 135 x 135 mm

Italy (Bologna), c. 1410–20.

£8500

A rare example of the work of the Master of the Brussels Initials, an important Bolognese artist who worked in Paris from *c.* 1400 to *c.* 1405, notably executing 15 initials in the Très Belles Heures of Jean, Duc de Berry (Brussels, Bibliothèque Royale Albert 1er, MS 11060–61). The artist subsequently returned to Italy, where he illuminated the statutes of the Compagnia dei Devoti Battuti di Santa Maria della Vita, dated 1408 (Biblioteca dell'Archiginnasio, Fondo Ospedali 6). The present cutting may be dated to his later period of activity in Bologna.



‘The Master of the Brussels Initials is important for having introduced to Paris a repertory of Italian iconographic motifs, luxurious and brightly coloured acanthus borders, fanciful and luminously coloured architectural settings, some derived from frescoes by Altichiero in Padua, and a lively narrative style that transformed the aesthetic effect of the French manuscripts on which he worked. The influence of his Italianate style supplanted that of earlier fourteenth-century Italian art that had previously pervaded French illumination, and it decisively contributed to the rich and exotic qualities of the internationalism that was developing in French manuscript illumination at this time’ (Robert G. Calkins, *Grove art online*).

The present cutting must have introduced the antiphon *Valde honorandus est* for Prime of the Office for the feast of John the Evangelist (27 December). The text and music visible on the verso (the text reads ‘Virgo [. . .]ino atq[ue] inter [. . .]’) are from the versicle *Virgo est electus a domino atque inter ceteros*, also from the Office of John the Evangelist.

The cutting is to be added to a group of ten others currently in public and private collections and doubtless from the same parent volume: Venice, Fondazione Giorgio Cini 2048; New York, Metropolitan Museum of Art 31.134.1; Amsterdam, Rijksmuseum RP-T-1937-1; Cambridge, Fitzwilliam Museum, MS McClean 201.13g; Detroit Institute of Arts 65.248.A (as identified by Peter Kidd, *Medieval manuscripts provenance*, online, 9 December 2017); Fritz Roth, Lausanne, Catalogue 9, *Catalogue de très beaux livres* [1946], no. 12 (as identified by Peter Kidd, *Medieval manuscripts provenance*, online, 25 November 2017); an initial ‘E’ with St Dominic, formerly Maggs, *Bulletin No 1*, 1962, no. 6; an initial ‘E’ with Christ Blessing, ex-Lehman, *Treasures of a*

lost art, no. 34; an initial 'D' with Christ washing the feet of the Apostles formerly in the Holford Collection; and an initial 'D' with St Nicholas of Bari sold at Christie's, 26 June 1991, lot 12, and now at the Museum of Rhode Island School of Design.

Provenance: Count Grigory Sergeievich Stroganoff (1829–1910), with his erased stamp on verso (as identified by Peter Kidd, *Medieval manuscripts provenance*, online, 27 November 2017); Galerie Siegfried Billesberger, Munich (label on reverse of frame); Karl and Elizabeth Katz.

40. [LITURGY WITH MUSICAL NOTATION.] MISSAL, with readings and music for the 18th, 19th and 20th Sundays after Pentecost; a partial bifolium and a single leaf (text of first leaf of bifolium and single leaf continuous), vellum, double columns of 28 lines written in two sizes of an angular late romanesque liturgical script, dark brown ink, ruled with a hard point, initials in blue, green and red, rubrics in red, neumes on a single stave traced in red; recovered from a binding and with consequent creasing and staining, outer column of second leaf of bifolium cropped, a few small holes, one initial ('D') filled with a Renaissance doodle of strapwork and a putto's head, generally in good condition and almost entirely legible. The first leaf measures 290 x 227 mm (260 x 175 mm)

France or Germany, 2nd half of 12th century.

£1800

The fine angular script and elegantly simple initials are typical of Cistercian manuscripts, although the absence of *punctus flexus* punctuation precludes a more definitive Cistercian attribution.

41. [LITURGY WITH MUSICAL NOTATION.] MISSAL, with neumes, containing propers for the feasts of Saint Luke, the 11,000 Virgin Martyrs of Cologne, Saints Crispin and Crispinian, Saints Simon and Jude, and All Saints; an almost complete leaf, double columns of 29 lines written in two sizes of an angular late romanesque liturgical script, brown ink, ruled with plummet, initials alternately in red and green with penwork in red or blue, neumes on four-line staves ruled in brown ink; recovered from a binding and with consequent soiling and staining, trimmed at head with loss of two lines, short split at head, generally in good condition and entirely legible. 287 x 199 mm (260 x 170 mm)

France, c. 1175.

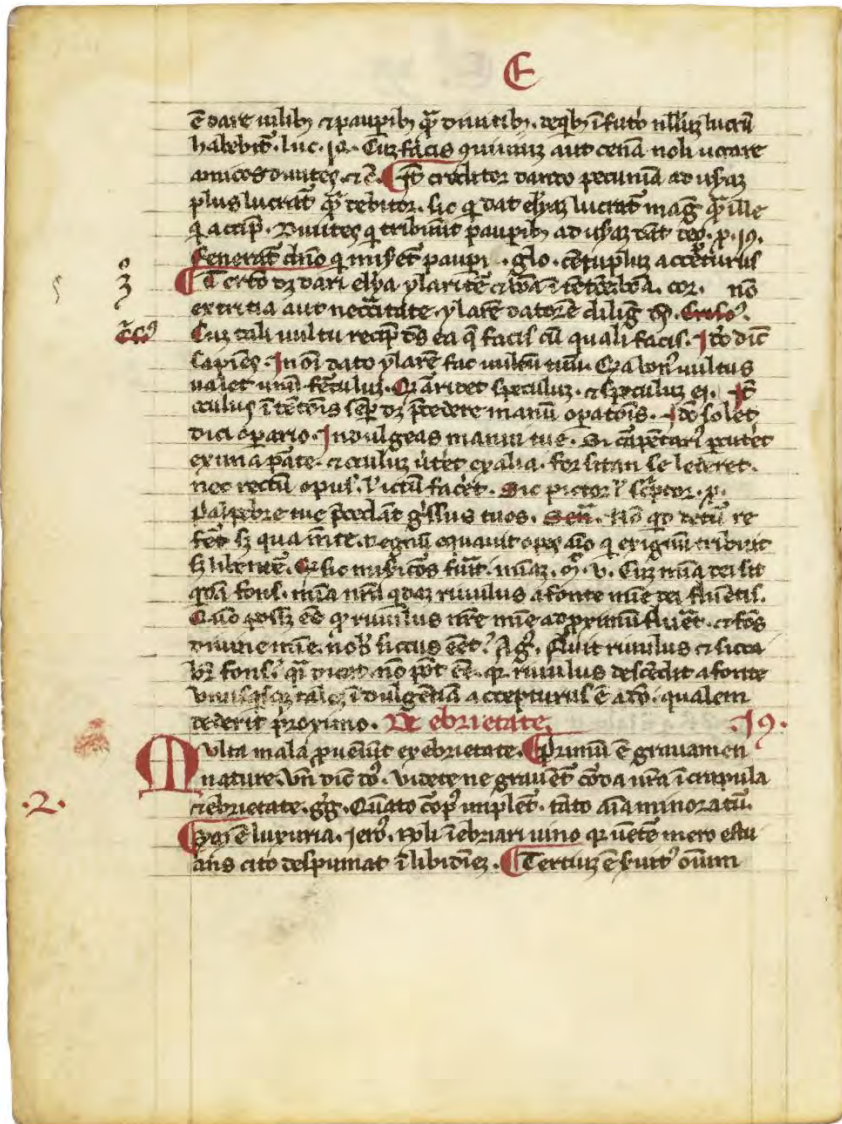
£950

42. NICHOLAS OF GORRAN. Commentary on the Gospels; parts of the commentary on Luke, chapter 3; the upper half of a leaf written in double columns in brown ink in a rounded gothic bookhand, 28 lines remaining, ruled in plummet, paragraph marks alternately in red and blue; recovered from use as a pastedown and with consequent soiling and rubbing, glue-stains on verso, but recto mostly legible. 137 x 188 mm

France, first half of 14th century.

£275

The Dominican preacher Nicholas of Gorran (1232–c. 1295) was one of the great biblical commentators of the Middle Ages. 'In preaching and in the interpretation of the Scriptures he was unsurpassed by any of his contemporaries. His scriptural writings treat of all the books of the Old and the New Testament, and possess more than ordinary merit. Indeed, in such high esteem were they held by the doctors of the University of Paris that the latter were wont to designate their author as *excellens postulator*' (*Catholic Encyclopedia*).



43. NICOLAUS DE BYARD. Summa de abstinentia; a single leaf, single columns of 29 lines written in a good small gothic bookhand in dark brown ink, ruled lightly in ink (written space double-lined at inner and outer margins), chapter heading and paragraph marks in red, two-line initial in red set out into the margin, capitals touched in red, headline in red; some minor marginal staining, but in excellent condition. 144 x 110mm (99 x 72 mm)

Germany, early 14th century.

£575

From the popular *Summa de abstinentia* (or *Dictionarius pauperum*) attributed to the French friar Nicolaus de Byard (variously described as a Dominican and as a Franciscan), active in Paris in the second half of the thirteenth century. The *Summa* is a collection of observations and quotations on moral themes arranged according to the alphabet. It circulated as an anonymous, untitled work in the fourteenth and fifteenth centuries, often as part of a preaching compendium. The present leaf, from a pocket-sized volume, was perhaps once part of such a compendium.

The text here contains the end of the entry on charity ('De elemosina') and the beginning of the entry on drunkenness ('De ebrietate', beginning 'Multa mala proveniunt ex ebrietate . . .').

educti foras muros urbis romae in uia que aurelia nuncupatur: ibi gladio capites amputati: Beatissima autem lucina hoc uideret: sequebatur eos cum filia sua usque dum puenirent iuxta fontem aque ductum: ubi stiam edecollati sunt. Et corpora eorum relictasunt truncata: canibus deuoranda. Tunc sanctissima femina lucina collegit corpora eorum: et condidit cum aromatibus: pretiosis: et sepeluit in sepulchro suo in uicinia iuxta locum ubi decollati sunt: sub die sexto nonas iulias: uia aurelia: ubi prestantur beneficia eorum usque in hodie: numquam diem. Regnante domino atque saluatore nostro ihesu christo: qui uiuit et regnat in unitate spiritus sancti per omnia secula seculorum: amen.

**VI ID IULI INCI PAS SCAR
VIRGIN V RVEINAE
ET SECVNDAE**



VIRGINA
persecunda:
due sorores uirgines: cuius romane patre clarissimo genite: clarissima aurelia. Cum fuerit pfecta: omni iussu ualeriani et galieni augustorum tunc in urbe roma scars: Corripit ut sponsi earum uirginum: armentarius: et uerinus: a fide christianitatis recederent. Ne hoc contenti quod ipsi perierant: in super et has diuinas decetabili persuasione ut eos uirginitatem orabantur: Proquare uolentes declinare eorum pfectas: onem infantis: ad prodicium suum quod in iustis partibus: uidebant ut habere basterne pergebant uehiculo: Quod

audientes armentarius et uerinus: stant comiti archisila: suggerentes: dicentes: Sponsentem nos uirginitatem: ducimus

deorum: quod in unum uerum in celis colunt: christum: istum esse testantes: et omni in templo: mysteria ueluti contagione portetunt: qua decursa urbe hodie egressi: fugerunt. Tunc sceleratissima archisila: cum militibus suis equestribus: iter agentes: fecit uirgines in uia flaminica: in uicinia quarto decimo comprehendit: atque reuocans eas ad urbem romanam: in uicinia donato pfecto obtulit: dicit: istas sacros legas uirgines: contra legem uiuere: deos negare: templa deserere: contra salutem principum agere: sponsis ex aculantibus: didici. Et quia hanc curam domini nostri in uicinia primi pfecti commiserunt: factum ut fugientes comprehendere: et tunc magnificenter discutendis adducerem. Tunc indignatus donatus pfectus: iussit eas in custodia: redigi: a se inuicem separatas: et in secreto insecratio adduci: In quibus rufinum ingredi iubens: dixit ad eam: Cum sis nobilitas nata: quid est quod dignobilitate deuoluntas: et cupis esse captiua in uicinis: magis quam libera cum marito quiescere. Rufina respondit: Captiuitas ista: in uicinis: aeternam captiuitatem excludit: summeula temporalia perpetui uinculo: ligamenta dissolunt. Prefectus dixit: Istas ueras fabulas: et amiles abice: et facis ea diuina moralibus: ut possis in uicinis: cum gaudio dulciter: in adtingere. Rufina respondit: Duo sunt in uicinis: que pfectas: et unum dubium quod pfectas: Nam uicinis: id est: id est: id est: ut in pfectam percam: Et post hanc maritum accipere: ut gloriam meae uirginitatis amittam. Pro ista duo: tam ista: tamque: conuaria pfectas: que ad usque: senectute: cum gaudio: dilectiarum: ad inuicem: Cum tunc de ipso: in et iussis: quod ad diem: constantium: futurum: adtingat. Prefectus dixit: Cessent ista uerba: quia paratus sum: uerbera. Unde michi: uideatur: ut consilio: melior: corrigat: cor tuum: et abitis: ut

44. PASSIONALE, including the lives of Saints Rufina and Secunda (10 July; *Bibliotheca Hagiographica Latina* no. 7359); a complete large folio leaf, double columns of 48 lines written in a good rounded late Carolingian hand, brown ink, ruled with plummet, LARGE (FOURTEEN-LINE) INITIAL 'R' (*Rufina*) on the verso, in red and brown ink, filled with entwined leafy vine ornament, three-line incipit in red capitals, numeral 'clxxvii' in the upper margin of the verso, staining and wear (including some small losses to the initial) from use in a binding, but a complete leaf with full margins. 460 x 357 mm (336 x 212 mm)

Italy, c. 1100–1120.

£4000

A complete leaf from a very handsome large folio Passionale, containing the series of lections from the Lives or Acts of the Saints read at Matins on their feast days.

45. PHILIP THE CHANCELLOR. Sermons on the Psalms; a single leaf, single columns of 33 lines in a small proto-gothic bookhand, brown ink, ruled with plummet, references to subject headings set out into inner and outer margins, space left for initial never supplied, contemporary folio no. 'clxxxvii' at head of recto; in excellent condition. 213 x 153 mm (156 x 92 mm)

France (probably Paris), c. 1200.

£650

Philip the Chancellor (c. 1160–1236) was a prolific author of sermons. Over 400 survive under his name, the collection on the Psalms being very popular. The present fragment dates to the author's lifetime, and the text differs in many respects from the published versions.

From a manuscript broken up by Otto Ege of Cleveland, Ohio (1888–1951) for inclusion in the portfolios of specimen manuscript leaves he sold in the last years of his life; see S. Gwara, *Otto Ege's manuscripts*, 2013, p. 74 and pp. 117–18 (including a list of known leaves).

46. PHILIP THE CHANCELLOR. Sermons on the Psalms; a single leaf, single columns of 34/35 lines in a small proto-gothic bookhand, brown ink, ruled with plummet, references to subject headings set out into the inner margin, spaces left for initials never supplied, contemporary folio no. 'cxxvii' at head of recto; traces of former mounting on verso, but in excellent condition. 213 x 158 mm (163 x 94 mm)

France (probably Paris), c. 1200.

£650

From the same manuscript as the previous item.

47. PHILIP THE CHANCELLOR. Sermons on the Psalms; a single leaf, single columns of 34 lines in a small proto-gothic bookhand, brown ink, ruled with plummet, references to subject headings set out into the inner margin, spaces left for initials never supplied, contemporary folio no. 'cxiii' at head of recto; a natural vellum flaw and a short tear (without loss) in upper inner corner, traces of former mounting on verso, but in excellent condition. 215 x 158 mm (163 x 96 mm)

France (probably Paris), c. 1200.

£650

From the same manuscript as the previous two items.

48. PSALTER, in Latin, two leaves (now separate but once conjoint) containing Psalms 74,11–76 and 77,38–54; written in a fine gothic liturgical script in dark brown ink, 18 lines, ruled in plummet, two-line initial ‘N’ in blue with green and red penwork on recto of first leaf, the initial letters of each verse alternately in red, blue and green with contrasting penwork, various penwork line fillers; margins cut close trimming two marginal notes and touching the ornamental initials on recto of second leaf, a natural flaw in the vellum of the second leaf, a couple of small holes and darkening from use in a binding. 185 x 125 mm (141 x 103 mm)

England, early 13th century.

£1250

From the collection of Sir Thomas Phillipps; most likely acquired by him at the Bliss sale (1858) and probably therefore recovered from an Oxford binding.

49. [PSALTER.] GLOSSED PSALTER, Gallican version, Psalms 13,6–15,10 and 17,20–17,43; a complete bifolium (leaves not consecutive), single columns of 28 lines, ruled with a hard point to accommodate both the Psalter text and the marginal gloss (*see below*), written in dark brown ink in an excellent slightly sloping Carolingian minuscule, the letter ‘g’ in the form of a three (i.e. with both bowls open), the gloss written in a smaller script by the same scribe (with frequent use of an open-topped ‘a’) and set out in the margin on either side, the Psalter text with TWO THREE-LINE INITIALS outlined in red and filled with areas of green and apparently silver (now oxidised), initials and punctuation marks (punctus elevatus, punctus with comma positura) in red, headings in red rustic capitals, the gloss with smaller initials in red; creased and stained, several holes and slits, one side especially worn from use as an archival wrapper, the other side somewhat faded in places but the Psalter text almost entirely legible and a good proportion of the gloss. 298 x 251 mm (255 x 195 mm)

Southern Germany, mid-9th century.

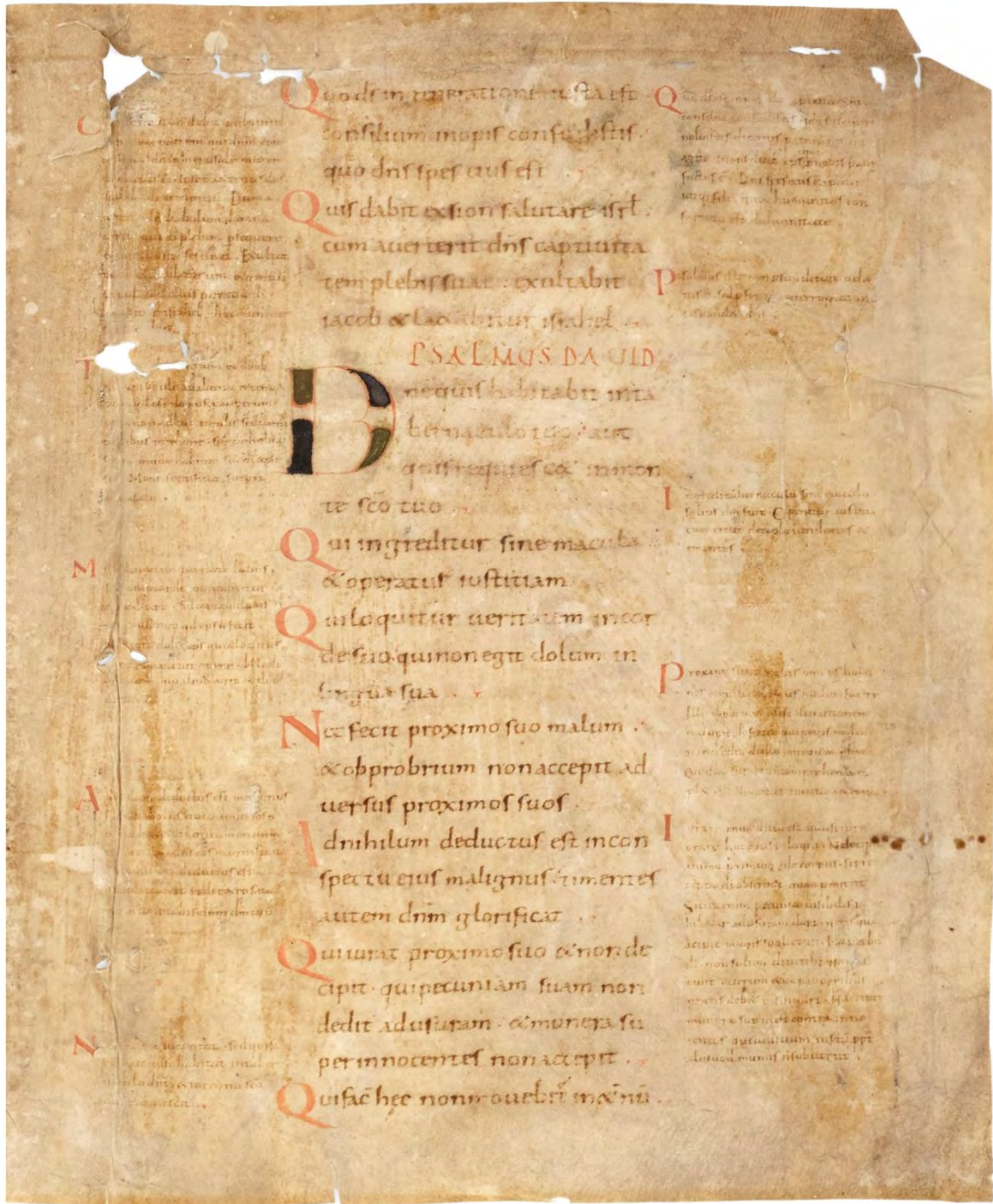
£20,000

A newly identified fragment from a large Carolingian glossed Psalter of considerable quality and sophistication.

About two dozen such Psalters survive, many as fragments only. Psalters were among the earliest manuscripts made for secular patrons in the Middle Ages, and there is a good deal of evidence to suggest that the Psalter was the basic reading text for the educated Frankish aristocracy of the ninth century. Glossed Psalters such as this served as models for Anglo-Saxon glossed manuscripts, and their layout prefigures twelfth-century Bible manuscripts containing the *Glossa Ordinaria*.

The ruling of the vellum here is notable: each leaf was ruled specifically to accommodate the gloss which is set out in deliberately wide margins and written at the rate of approximately two lines per single line of the main Psalter text. Every second gloss is set in the right-hand margin. The same scribe has written the primary text, the gloss, and probably also the rubricated passages in rustic capitals. Most unusually, the punctuation marks are supplied in red. For a glossed Psalter fragment employing a comparable scheme of ruling, see Quaritch Catalogue 1088, item 56 (ascribed to northern Italy, second half of ninth century; further discussed by Rosamond McKitterick, ‘Carolingian book production: some problems’ in *The Library*, vol. XII, no. 1, 1990, pp. 1–33, pp. 23–4).

The text of the gloss follows that found in three contemporary St Gall manuscripts described by Margaret Gibson: ‘Göttweig, Stiftsbibliothek, 30; its now fragmentary twin Munich, Bayerische Staatsbibliothek, Clm 29315/3 + Regensburg, Bischöfliche Zentralbibliothek, fragmenta s.n.; and St



Gall, Stiftsbibliothek, 27. A further close relation is Vercelli, Biblioteca Capitolare, 149, written in Salzburg but indebted to the St Gall tradition for both text and layout. The likely point of exchange is the court of Louis the German at Regensburg, where Abbot Grimalt of St Gall was for some years chancellor. All four manuscripts are ruled in the "Fulda" manner of a common grid, with the gloss at half-spacing. In Götting 30 and the Munich-Regensburg fragments the scribe has achieved a more elegant *mise-en-page* by setting every second gloss in the right-hand margin. Thus the reader's eye is led step by step downwards to the appropriate line of text. These manuscripts have common parameters: in size, in lines per page, in the accommodation of the gloss and in the embellishment of the initials to Psalms 1, 51 and 101' (M. Gibson, 'Carolingian glossed Psalters', in *The early medieval Bible*, ed. Richard Gameson, 1994, pp. 78–100, pp. 80–3). The aforementioned parameters are as follows: Götting 30, page 352 x 268 mm, text + gloss 290 x 220 mm, text 29 lines; St Gall 27, page

320 x 240 mm, text + gloss 194 x 167/175 mm, text 20 lines; Vercelli 149, page 281 x 238 mm, text + gloss 215 x 195, text 28 lines.

Post-medieval inscriptions here read 'Lit. C', 'Besigheim', 'Archiv' and '1587'. Besigheim lies between Stuttgart and Heilbronn in south-western Germany.

50. [PSEUDO-JOHANNES CHRYSOSTOMUS.] Homilies; a complete leaf, double columns of 40 lines in a good *lettre bâtarde*, brown ink, ruled in plummet, with a two-line initial 'D' (*Deus qui voluit*) in red with fine penwork flourishing in black; some minor staining, but in excellent, fresh condition. 305 x 228 mm (200 x 145 mm)

Northern France or Flanders, mid-15th century. £550

From a handsome patristic compendium which contained Gregory the Great's *Dialogues* and other texts, including Pseudo-Johannes Chrysostomus's *Homilies*.

From the collection of Otto F. Ege; leaves were no. 41 in his portfolio (see S. Gwara, *Otto Ege's manuscripts*, 2013, Handlist no. 41). The parent manuscript had been acquired by Ege in 1925.

51. PSEUDO-PHALARIS (Francesco GRIFFOLINI, translator). Epistolae; a complete leaf in a fine Italian humanist hand in dark brown ink, 22 lines, single column, ruled lightly with red ink, TWO TWO-LINE INITIAL 'Q'S, one in burnished gold and the other in blue, rubrics; slightly cockled, small stains at head of recto where once mounted, otherwise in excellent condition. 188 x 141 mm (132 x 83 mm)

Italy, 3rd quarter of 15th century. £1800

From an elegant humanist manuscript of the *Epistolae* of Pseudo-Phalaris, a collection of letters long attributed to the historical tyrant of sixth-century Sicily but in fact a later fiction, perhaps of the second century AD. Their status as a 'mirror of princes' ensured their popularity during the Renaissance, especially after their translation into Latin by Francesco Griffolini.

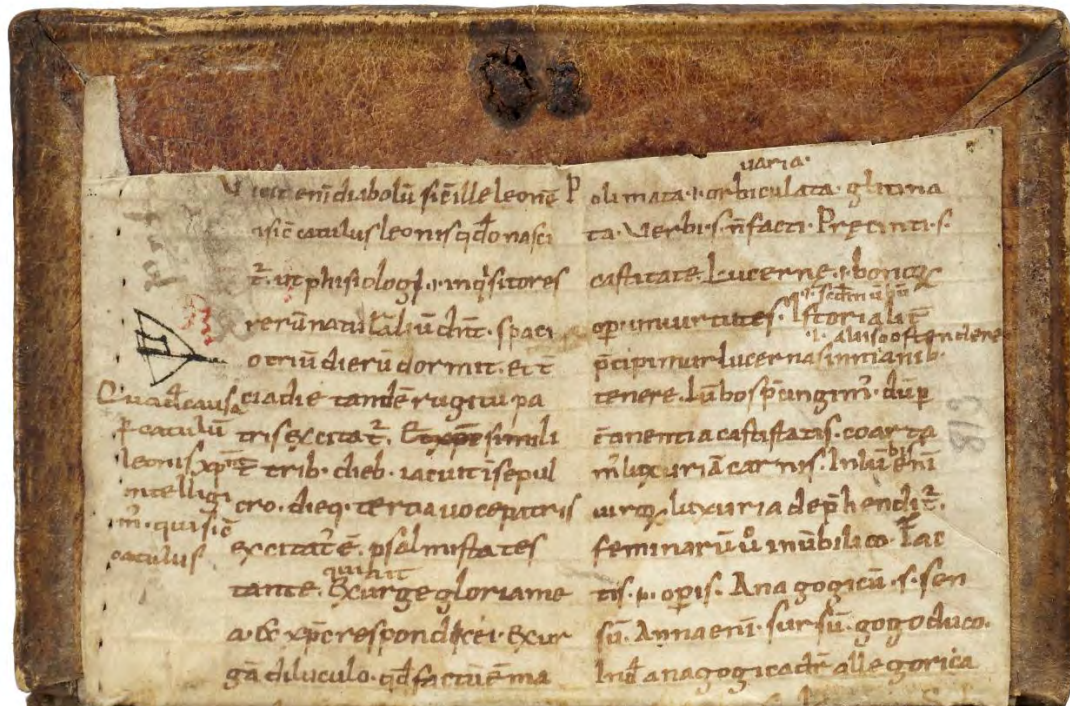
Born at Arezzo, Griffolini (or Aretino, 1420–after 1465) studied under Lorenzo Valla in Rome, where he began translating Greek texts into Latin. He translated the letters of Phalaris sometime between 1440 and 1452 from a large Greek manuscript in the library of Nicholas V and dedicated them to Malatesta Novello of Cesena (d. 1465). Subsequently, four further letters were discovered, and Griffolini dedicated them to Alfonso I of Naples (d. 1458), promising to dedicate his future labours to the king. The present leaf contains on the recto the end of the final letter as dedicated to Malatesta Novello (see item 3 above), the verso containing the beginning of Griffolini's dedication of the four newly discovered letters to Alfonso I. The letters, including the aforementioned four, were first published at Rome by Ulrich Han c. 1468–9.

The manuscript from which this leaf comes belonged to Otto Ege, and three leaves are recorded by de Ricci, *Census*, II p. 1946; see also S. Gwara, *Otto Ege's manuscripts*, Handlist no. 84. Gwara suggests that the manuscript was already very fragmentary by the time it came into Ege's possession: 'the six known leaves from Ege's *Epistles* of Pseudo-Phalaris . . . surely represent much of Ege's supply, especially because he owned only three folios in 1937' (*idem.*, p. 20).

Eiusdem Frenca ad Alsimum Regem Aragonum

QUATVOR Phalaridis ep̄tas: quas nup̄ in alio libello inuēas:
 in Latinum traduxi: solita clementia tua accipias oro:
 dicitur Alfonso: qui miro amore et lras et lrum studiosos am-
 plecterit: foves: extollit: paruum profecto munusculū: nō
 tū ut spero serenitati tue ingratum. In his enim digna p̄ncipe
 liberalitate: clementia: animi magnitudinem recognosces.
 Atq; utinam nō primū omnes edictas immortalī nomini tuo
 inscribere. Sed quod factum ē: acculari potius q̄ emendari
 licet: neq; optionis ulla ē utilitas: vbi res in integrū restitui
 nequit. Verum si Serenitati tue studium meum placē intel-
 lexiro: quicq; deinceps aggrediar: felicissimo nōi tuo li-
 bens dedicabo.

QUAS mutuo pecunias uob dedimus: Teucro reddidisse
 dicitis. Teucer recepitse negat. Mihi hercle nulli caui
 ē: cur aut uobis aut illi non creda. Is soluti a uob debiti
 fidem petit. Vos ei tanq̄ amico credidisse asseritis. Quam
 obrem veritatis ignarus ne cupiam uim diffidere ui-
 deor: ac si acceperim rōnes uas admitto. Atq; utinam po-
 tui semp me veritas lateat: q̄ fraudem deprehendam.
 Satius enim multarū pecuniarum q̄ amicorū damnium
 arbitror. Q̄ n̄ quidem necesse ē: ut re deprehensa q̄ metedo



52. REMIGIUS AUTISSIODORENSIS. Commentary on Bede's *De schematibus et tropis*, substantial fragments of four leaves preserved *in situ* as the pastedowns (now unglued) and board-liners (beneath the turn-ins) of an early sixteenth-century Sammelband of printed books (Gregory the Great, *Secundus dyalogorum liber . . . de vita ac miraculis beatissimi Benedicti*, Venice, 1505; and Honorius Augustodunensis, *Elucidarius dialogic[us] theologi[a]e tripertitus: infinitar[um] q[uae]stionu[m] resolutivus. Vade mecu[m]*, Basel, 1508), written in double columns in a compact Caroline minuscule in brown ink, up to 14 lines visible, ruled with a hard point (written space double-lined at inner and outer margins), one or two interlinear or marginal annotations in the hand of the scribe; slightly dust- and glue-stained, but in good condition and entirely legible. [70 x 120 mm]

Southern Germany, 10th century.

£12,000

Newly identified fragments of a commentary on Bede's *De schematibus et tropis* which has been plausibly attributed to the prolific Carolingian schoolmaster Remigius of Auxerre (Remigius Autissiodorensis, c. 841–908); see J. P. Elder, 'Did Remigius of Auxerre comment on Bede's *De schematibus et tropis*?', *Mediaeval Studies*, vol. 9, 1947, pp. 141–50. To the best of our knowledge the only previously known copy of the text is the one described by Elder, namely Vatican Library Reg. Lat. 1560, ff. 127v–137r, a manuscript dating from the ninth or tenth century. The present fragments, which can be dated to the tenth century, are therefore potentially important witnesses to the text and its dissemination. The parent volume was of small format, and there are notes and corrections in the hand of the scribe, suggesting that it was copied for his own use.

Provenance: The volume in which the fragments are preserved, which unites several works of didactic importance for Benedictine monks, bears the inscription on the front pastedown 'liber Beate Marie Virg[inis] in Schuttern Anno D. 1517' and, in the same hand on the title of the first work, 'liber Beatissime semp[er] virginis Marie in Schuttern' (followed by additional text, crossed through, including the date '1517'). This is the important imperial abbey of Schuttern in south-western Germany, which was founded, according to tradition, in 603 by the wandering Irish monk Offo and dissolved in 1806. The present fragments may therefore have been written at Schuttern. The

University of Heidelberg has initiated a virtual library of manuscripts and fragments with possible Schuttern provenance: https://www.ub.uni-heidelberg.de/helios/digi/handschriften_schuttern.html. The volume also bears the later (eighteenth-century) inscription on the title of the first work 'Ex Bibliotheca Monasterii Brigantini' (i.e. Bregenz on Lake Constance).

53. ROFFREDUS BENEVANTANUS. De libellis et ordine iudiciorum, part IV; a fragment of a leaf written in double columns in brown ink in a rounded gothic bookhand, 23 lines remaining, ruled in plummet, capitals touched in red, rubric; recovered from use as a pastedown and with consequent soiling and creasing, text trimmed from head and foot, paper adhesions on verso, but recto entirely legible. [125 x 196 mm]

Italy (perhaps Bologna), late 13th century.

£250

The Italian jurist Roffredus Beneventanus (c. 1170–c. 1244) taught law at Bologna, Arezzo and the newly-established University of Naples. Subsequently he was active both in the service of Frederick II and at the papal curia. *De libellis et ordine iudiciorum*, composed in the 1220s and 1230s, was a popular compendium of civil procedure that touched upon many substantive issues of law. The present fragment contains passages from the end of the chapter entitled 'De petitione haereditatis' (on petitions for inheritance) and the beginning of the chapter 'De actione finium regundorum' (on the regulating of boundaries).

54. [SERMONS.] Ten leaves from a collection of sermons, comprising four bifolia and two single leaves, 19 lines written in a very small cursive gothic bookhand, ruled in plummet, two-line initials alternately in red and blue, some with contrasting penwork flourishing, chapter headings in red, paragraph marks in red, capitals touched in red; recovered from use in bindings and with consequent wear, creasing, soiling, holes and tears, foot of one single leaf cut away with loss of text, areas of text obscured by adherent leather. 112 x 87 mm (83 x 62 mm)

Northern France or Flanders, mid-14th century.

£1600

From a pocket-sized volume of sermons. The headings are: 'De sancta trinitate. Sermo', 'Sermo de canticis canticor[um]' (on Song of Solomon 2,4, 'Introduxit me rex in cellam vinarium'), 'Expositio S[anc]ti Augustini' (on Song of Solomon 6,10, 'Descendi in ortum meum'), 'Sermo' (beginning 'Mundus iste a deo divisus [est] . . .'), 'De verbis Sancti Augustini', and 'De sacerdotibus'.

‘DE FRIGORE PEDUM NASCITUR TUSSIS’

55. SUMMULA CONRADI. A complete bifolium, double columns of 36 lines in two different gothic scripts, the first (recto of first leaf) a good compact gothic bookhand, the second a less disciplined gothic bookhand, dark brown ink, two passages in the second hand in smaller script and in lighter brown ink, ruled lightly in ink, one small initial in red, paragraph marks in red, capitals touched in red, an original quire signature ('viii') at foot of verso of first leaf; two marginal crosses in red and a few marginal notes (one partly erased); slightly soiled, holes in gutter from binding, but in good condition, preserving some marginal pricking. A single leaf measures 164 x 130 mm (127 x 98 mm)

Germany or Low Countries, late 13th century.

£1500

The final leaf of text from a manuscript of the early thirteenth-century penitential work known as the *Summula Conradi*, followed by a list of chapters in the work and, on the verso of the final leaf and on both sides of the following leaf, various notes and texts written down by an early owner: the Seven Last Words from the Cross, opinions of church authorities on sin and penance, an understanding of the Crucifixion from the perspective of Christ, the seven words of the Virgin, a life of the Virgin attributed to Jerome, a definition of usury, a snippet of medical advice ('cold feet cause coughs'), and so on. A later medieval hand has written 'S[er]mo de dedicat[i]o[n]e' in the upper margin of the final leaf.



The *Summula Conradi* was composed c. 1226–29, though not necessarily by the Dominican Conrad of Höxter, from whom it takes its name. It was very popular in the fourteenth and fifteenth centuries, circulating mostly in German-speaking lands.

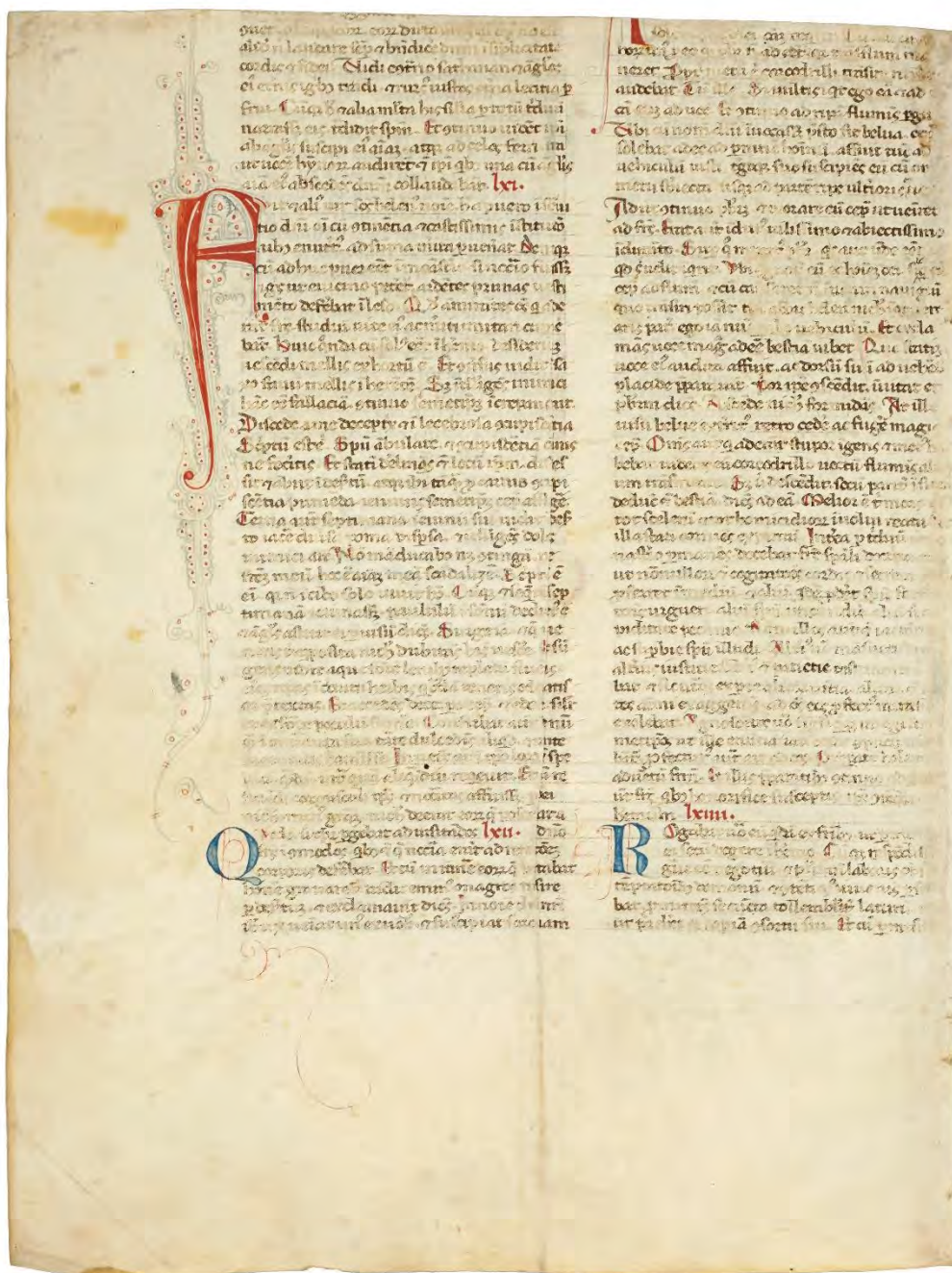
56. TYRANNIUS RUFINUS. *Historia monachorum sive De vita Sanctorum Patrum* (ed. Eva Schulz-Flügel, *Patristische Texte und Studien*, 34, 1990, pp. 320–29); an almost complete leaf written in double columns in dark brown ink in a rounded gothic bookhand, 48 lines remaining, ruled in plummet, three-line initials alternately in red and blue with contrasting penwork, one very large initial 'F' (*Fuit et alius vir sanctus Helenus nomine*) in red with extensive penwork flourishing in blue and red, capitals touched in red or yellow, chapter numbers in red; recovered from use in a binding and with consequent rubbing on verso and creasing, a few lines of text trimmed away from head, but generally in very good condition. 291 x 230 mm

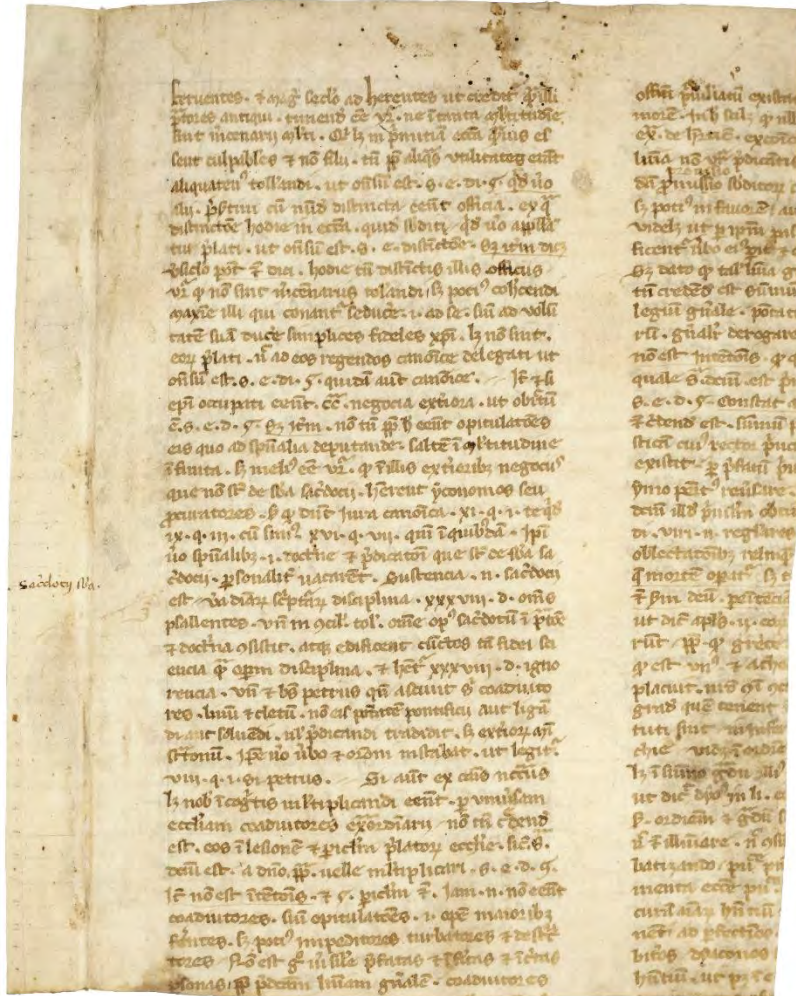
Italy, c. 1300.

£400

From the *Historia monachorum* as revised and translated by Tyrannius Rufinus (c. 345–c. 410). One of the most important sources for fourth-century Egyptian monasticism, the *Historia monachorum* was compiled in Greek perhaps around 395 by an unknown author before being translated and revised by Tyrannius Rufinus (also called Rufinus Aquileiensis) c. 403.

The text here contains parts of the lives of St. Helenus, St. Copres and St. Syrus. While it conforms to the text and the sequence of lives in Rufinus's work, it is possible that the parent manuscript was a larger compilation of saints' lives (*Vitae Patrum*).





ANTIFRATERNALISM

57. WILLIAM OF SAINT-AMOUR. *Collectiones catholicae et canonicae scripturae*; a fragment of a leaf written in double columns in brown ink in a rounded gothic bookhand, 42 lines remaining, ruled in plummet, outer margin preserving pricking; an early marginal note and two manicules; recovered from use in a binding and with consequent soiling and creasing, a few small holes, but entirely legible. 207 x 164 mm

France, 1st half of 14th century.

£450

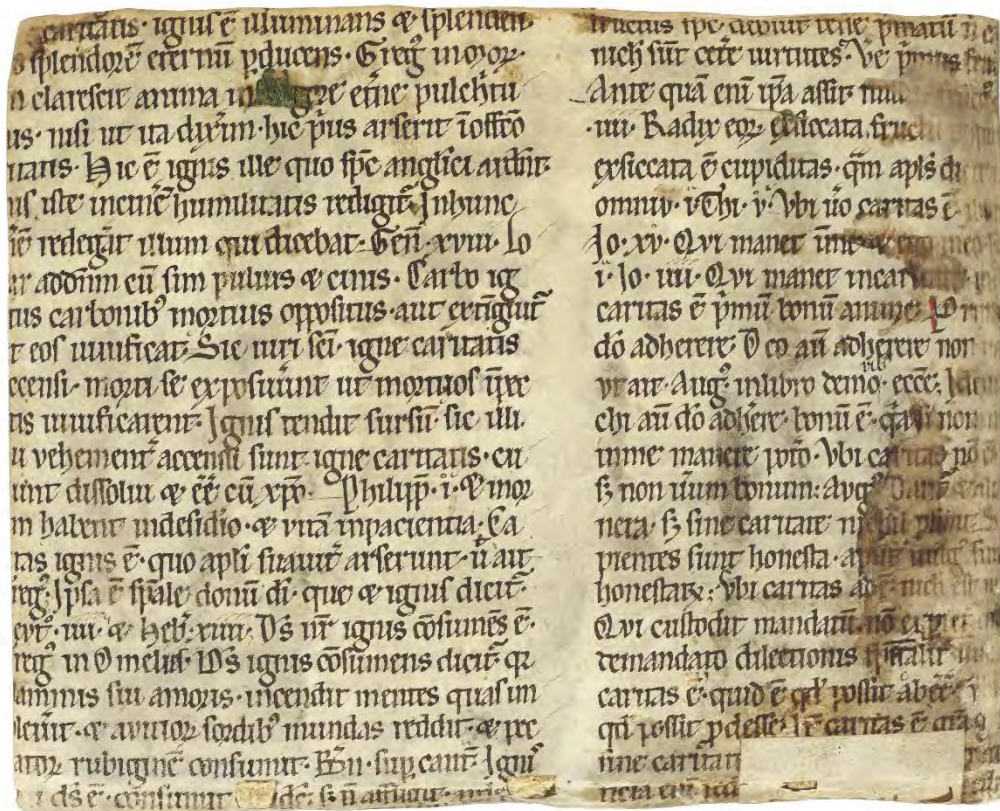
A fragment from a copy of the thirteenth-century theologian William of Saint-Amour's *Collectiones catholicae et canonicae scripturae*.

In 1256 William had written *De periculis novissimorum temporum* ('On the dangers of the last times'), a merciless attack on the mendicant orders. Pope Alexander IV condemned the work on 5 October of that year and excommunicated the author, depriving him of his benefices and offices. While in exile, William wrote *Collectiones catholicae et canonicae scripturae*, which he sent to Pope Clement IV. In acknowledging its receipt on 18 October 1266, the pope noted that its contents were substantially the same as those of *De periculis*.

'William denied the orthodoxy of religious mendicancy *tout court* – a position that was rare prior to the religious revolutions of the early sixteenth century. By contrast, most contemporary and later

critics, whether professional theologians, satirists, or less learned members of medieval society, sought to curb or simply protest the friars' access to worldly power and privileges, not abolish the orders themselves' (G. Geltner, 'William of St. Amour's *De periculis novissimorum temporum*: a false start to medieval antifraternalism?', in *Critics and defenders of Franciscan life*, ed. Michael F. Cusato and G. Geltner, 2009, pp. 127–143, p. 128).

The present fragment comes from the first *distinctio*, 'De pseudo-praedicatoribus, et penetrantibus domos' ('On false preachers and stealers into people's homes').



58. WILLIAM PERALDUS. Tractatus de charitate; large fragment of a leaf preserved *in situ* as the binding of a printed book (C. F. Ortrandus, *Nachdruck von dem aller nötigsten wie man Priester Prediger und Seelforger der Kirchen*, Ingolstadt, David Sartorium, 1575), 45 lines remaining, written in double columns in a large and angular early gothic bookhand, capitals touched in red, remains of a large initial in a red leafy design partly filled with yellow visible beneath rear pastedown; slightly rubbed, some staining at head of binding, paper label at head of spine, but generally in very good condition. [340 x 325 mm (including turn-ins)]

France, first half of 13th century.

£1800

From a very early manuscript of William Peraldus's *Tractatus de charitate* (part of his larger *Summa de virtutibus*), certainly written during the author's lifetime.

Peraldus (c. 1190–c. 1271) composed his influential *Summa de virtutibus* before 1248 (and perhaps as early as the 1230s) in the Dominican convent of Lyon as a counterpart to the *Summa de vitiis* which he finished in 1236. The script here is characteristic of the earlier part of the thirteenth century and probably dates to within only a few years of the work's composition.

III: CHARTERS AND LETTERS



MEDIEVAL CARPENTER

59. DORSET – HALSTOCK. Grant by Thomas atte Hyle ‘carpenter’ of Melksham, Wiltshire, conveying to Peter Cheyne, vicar of Melksham, John Smyth, John Porter of Trowbridge and Roger Savage all his land in ‘la hyle’ in the hundred of Halstock (‘Hale Westoke’) in Dorset, 15 lines written in dark brown ink; creased and rubbed, a few words slightly faint, seal lacking. 150 x 270 mm

Halstock, 13 July 1386.

£375

From the collection of Sir Thomas Phillipps, his MS 34301. According to a manuscript note on the verso bearing the date ‘1837’, the document was previously in the collections of the county historian George Baker (1781–1851) and the Wiltshire antiquarian and archaeologist Sir Richard Colt Hoare (1758–1838). Baker’s library and collection of antiquities were sold in 1842, his manuscripts being bought by Phillipps, but the date here suggests that Phillipps had acquired the document earlier.

60. EDWARD III. Grant, in fee, of free warren to Sir John de Lyons in his lands at Warkworth and Preston Capes in Northamptonshire, Childerley in Cambridgeshire, Great Stukeley in Huntingdonshire, and Begbroke and Swerford in Oxfordshire; 15 lines written in brown ink in a secretary hand, signed by the chancery scribe ‘Grove’, small space at the beginning of the document intended for a decorated initial left blank, with a substantial fragment of the Great Seal of England in green wax (diameter 80 mm) attached to the document on four green and brown plaited cords; slightly dust-soiled, old glue-stains on verso showing through to recto in places, one small hole (not affecting text). 180 x 260 mm

Berwick-upon-Tweed, 4 October 1335.

£2750

A charter issued by Edward III at Berwick-upon-Tweed shortly after his Scottish campaign of the summer of 1335.

The biographical details of the recipient, Sir John de Lyons or Sir John Lyon (1289/90–1346), are difficult to establish firmly, the existence of several homonymous men having caused much befuddlement in the literature. Our Sir John was most likely born in Warkworth in Northamptonshire and is known to have received a writ summoning him to perform military service against the Scots in 1322 (i.e. under Edward II). Grants ‘in fee’ (that is, to the heirs general), were naturally the most sought-after grants. They tended to be at the petition of the grantee, but the possibility remains that the present grant was a reward for services performed by Sir John during the Scottish campaigns of 1334 and/or 1335.

The document was witnessed by the archbishop of Canterbury (John Stratford, *c.* 1275–1348); the bishop of Lincoln (Henry Burghersh, *c.* 1290–1340); Edward III’s brother John of Eltham, earl of Cornwall (1316–1336; ‘John was often in Edward’s company and was frequently a witness to royal charters until his death’ (*Oxford DNB*)); John de Warenne, seventh earl of Surrey (1286–1347); Richard Fitzalan, third earl of Arundel (*c.* 1313–1376); Henry Percy, second Lord Percy (1301–1352); William Montagu, first earl of Salisbury (1301–1344; one of Edward III’s closest friends, Montagu had provided the largest single contingent – 180 men-at-arms and 136 mounted archers – for the summer campaign of 1335); and Ralph Neville, fourth Lord Neville (*c.* 1291–1367; Neville had provided 85 men-at-arms for the campaign), among others unnamed.

61. ESSEX – TOPPESFIELD. Grant of John Potevyle, vicar of Redeswell (Ridgewell), William Quedewell of Dokkyng, William Bronn of Stamborne, and John Bronn of Wetheresfeld, to John Grene, Henry Turnour, Walter Wretyll, John Stanyng hale, clerk, and John Crall, clerk, of three crofts of land and their appurtenances in the parish of Toppesfield (‘Toppesfeld’) in a field called ‘Monesfeld’, abutting the lane leading to ‘Wetheresfeld’, the tenement called ‘Spillewatirs’, ‘Shepcote’ croft, and the land of William Gyldrich, and also granting them one rood of land and a road, lying between ‘Heryngesland’ and ‘Okecroft’, abutting ‘Northtoftes Woode’, which formerly belonged to John Olyver; 15 lines written in dark brown ink in a good charter hand, large initial ‘S’ with calligraphic flourishing, four vellum tags with one complete and two fragmentary seals in black wax, one bearing the initial ‘R’ and another the initial ‘P’, old annotations on verso; remains of adhesive tape in margins where previously mounted (touching only a few letters), sometime folded, a little cockling, two very small holes, but in very good condition, in a card mount. 330 x 150 mm

Toppesfield, 10 November 35 Henry VI, i.e. 1456.

£550

Witnessed by Thomas Grey, John Symond, Thomas Royley, John Beerde, John Canitt. The seal bearing an initial ‘R’ is presumably that of Thomas Royley.

FOUNDRESS OF AN ABBEY

62. FRANCE – VALDIEU. Document in French recording the donation by Agnès, ‘Dame de Fontenoy et de Mostiroul [i.e. Montreux]’ and by her son Jean ‘por lo salut de larme en enfermeteï de sum cors establiz’ of six sous ‘de Gaullois’ annually to the abbey of Our Lady at Valdieu ‘por lo luminaire n[os]tre Dame’ (presumably the lighting of a statue of Our Lady), to be given on Martinmas (11 November) every year in perpetuity; 12 lines written

in a slightly shaky French charter hand in dark brown ink, endorsements; creased and slightly soiled, seal lacking. 90 x 170 mm

Eastern France (?Montreux), January 1261.

£400

The dialect is consistent with eastern France, and the 'Valdieu' mentioned here is doubtless the Benedictine abbey of Our Lady at Valdieu-Lutran in Alsace (completed around 1258; no visible trace remains today). Indeed, the Agnès of our charter must be identical with the foundress of the abbey, who was the widow of Frédéric de Toul, lord of Fontenoy (d. 1249). She possessed a castle at Montreux, the first mention of which is a charter of October 1260 written there in which she submits Valdieu to the protection of the abbey of La Chaise-Dieu.

CONSPIRING CANONS PUNISHED WITH EXCOMMUNICATION

63. FRÉDOL, Bérenger. Letter from Bérenger Frédol as bishop of Tusculum to the prior of the Augustinian priory of Maiden Bradley ('Maydenebradeleya'), Wiltshire, regarding rebellious canons at the Priory, 18 lines in brown ink in a fine secretarial hand, large calligraphic initial 'B' and three smaller calligraphic initials; folds, two small areas of loss touching a few letters at folds, otherwise in excellent condition. 170 x 325 mm

Avignon, 11 July 1321 ('V Id. Julii Pont dni Johis ppa XXII Anno Quinto').

£1600

A remarkable document relating to misbehaving monks at the priory of Maiden Bradley in Wiltshire, within the diocese of Salisbury, sent from the cardinal and canonist Bérenger Frédol on behalf of Pope John XXII to the then prior John of Tilshead. Frédol's letter makes it clear that some of the priory's canons were guilty of a number of transgressions against the statutes of the Augustinian Order, for which they were punished with excommunication: fighting among themselves and committing violence against other religious persons and secular clerks; disobedience to their superiors; and conspiring to commit acts of simony i.e. buying and selling church offices and privileges for money. In addition to excommunication, the guilty parties were subjected to a two year suspension from the Augustinian Order.

Frédol (c. 1250–1323) had a distinguished career, serving numerous popes as a diplomat, counsellor, and expert in canon law, acting as bishop of Béziers, cardinal bishop of Tusculum, and major penitentiary, and helping compile the famous *Liber sextus* of church law under Boniface VIII. Frédol was something of an expert on excommunication, having written a treatise on the subject, *Liber de excommunicatione*.

Maiden Priory was originally founded as a leper hospital in 1164, and was taken over by Augustinian canons later in the century. At the time of this letter the priory was extremely poor, which may have prompted the canons here mentioned to conspire in committing simony. The priory was dissolved in 1536.

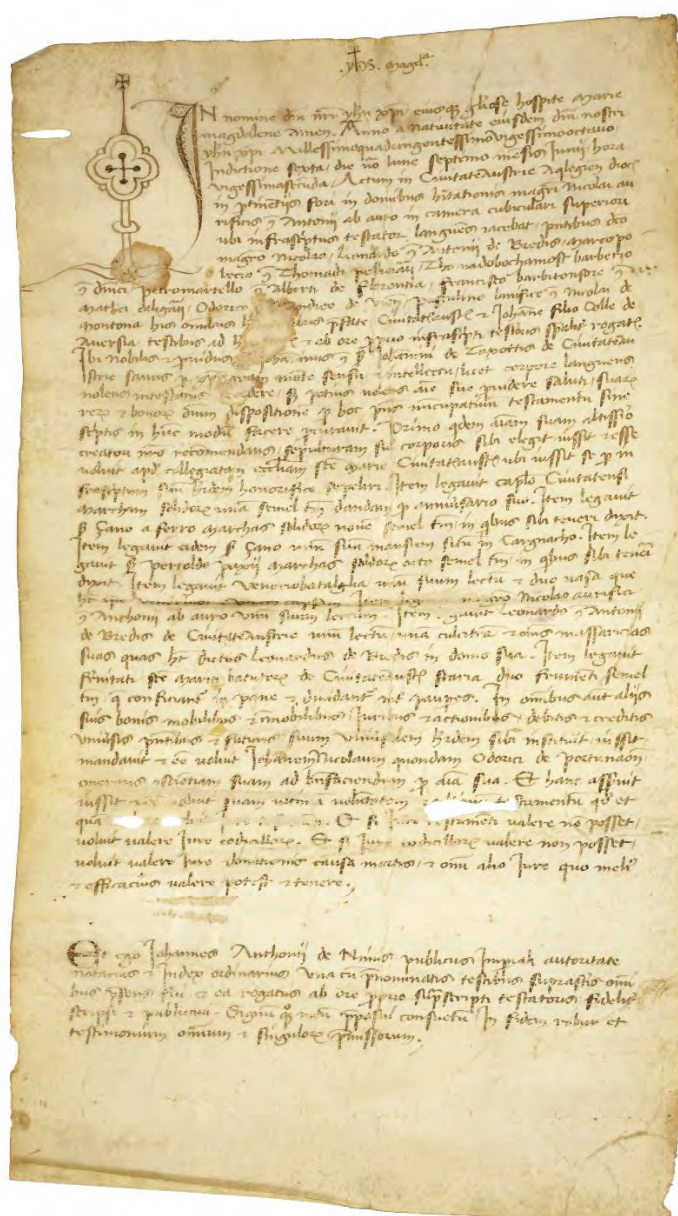
64. ITALY – CIVIDALE DEL FRIULI. Last will and testament of Johanninus de Taxottis; 42 lines in a cursive Italian notarial hand, further five-line subscription by the notary Anthonius de Nimis at foot, notarial sign and calligraphic initial at beginning of text; slightly creased, soiled and stained, three small holes and areas of wear affecting legibility of a few words, but generally in good condition. 295 x 165mm

Cividale del Friuli, 7 June 1428.

£650

A snapshot of urban life in northern Italy in the early fifteenth century, in the form of a will drawn up in Cividale del Friule ('Civitas Austrie'). The testator Johanninus de Taxottis is described as lying in an upper bedroom of the house of Nicolaus the goldsmith ('aurifex') and Antonius 'ab auro'. His will states his wish to be buried in the collegiate church of St. Mary (then, as now, the principal church of the town). To the town chapter he wills that one mark be given on the anniversary of his death. To Çanus 'a ferro' he leaves nine marks and one of his holdings in 'Cargnacho' (probably Cargnacco, near Udine) while to Pertoldus Paxius he leaves eight marks. To Venerius Batalgia he leaves one of his beds, two vessels (already in Venerius's possession) and a chest. To Nicolaus the goldsmith and Antonius 'ab auro' he leaves another of his beds, while to Leonardo and Antonio de Bredis he leaves a further bed, a mattress and all his furnishings already in their possession. He wills that two *staria* of grain be made into bread and distributed amongst the poor. All his other possessions he leaves to Johannes Nicolaus formerly Odoric 'de Portunaonis' (i.e. Odoric of Pordenone, a namesake of the Franciscan friar and explorer).

Among the witnesses named at the beginning of the document are Thomadus Bochamost 'barberio', Albertus de Florentia, Franciscus 'barbitonsore', and Pasculinus the weaver.





65. ITALY – LOMBARDY. Letters patent by Giovanni de Sigestro, Vicar General of the minorite friars in the cismontane province, granting lay membership of the order to the Venetian patrician Domenico Tarvisio, his wife Caterina, and their sons and daughters, 17 lines written in a very fine humanist script, dark brown ink, ruled in plummet, FIVE-LINE ILLUMINATED INITIAL ‘M’ in shades of purple, green and blue against a burnished gold ground and with illuminated floral extensions in left-hand and upper margins, signed at foot by Giovanni de Sigestro and with seal of the cismontane minorite friars in red wax attached to the document on two blue, white and yellow cords tipped with metal; creases where folded, a few small stains, small area of loss at foot of seal, but generally in excellent, fresh condition. 235 x 365mm

Monastery of San Ludovico, Revere (Lombardy), 11 May 1490.

£3250

A beautifully written and illuminated Italian Renaissance charter.

The document addresses Domenico Tarvisio and his family as ‘most devout benefactors of our seraphic prior Francesco’. In recognition of their generosity, the Vicar General of the order, Giovanni de Sigestro (1440–1510), grants them lay membership, full participation in all the sacraments, and the full benefits of all spiritual practices of the order, including masses, fasts, abstinences, pilgrimages, meditations, preaching, confessions and so forth. As a further honour, an obituary announcement will be made for them in the chapter of the order.

66. KENT – SHOREHAM. Charter of Thomas Prior granting to Geoffrey Shrop of Shoreham ('Schorham') all his lands, tenements and appurtenances in Shoreham, except for half an acre at 'Markedon'; eight lines written in dark brown ink, vellum tag without seal, early endorsement 'Markendon'; small hole touching one word, slightly creased and soiled. 60 x 255 mm

Shoreham, Thursday before the feast of Holy Trinity, 46 Edward III, i.e. 1372. £275

The witnesses include John Cepham, William Okeborne, Thomas Baret, and John Marchaunt.



67. PIUS II. Papal bull 'Dum excelsa meritorum'; 16 lines written in an excellent chancery hand in dark brown ink, ruled in blind, VERY LARGE CALLIGRAPHIC INITIAL 'P' (*Pius*), remainder of pope's name and initial 'U' (*universis*) written in large calligraphic letters with extensive delicate penwork extensions, two elongated calligraphic initial 'S's (*serv[us] servor[um]*), ascenders of first line elongated, signed for the papal official 'B. de Maffeis' where vellum folded over at foot, lead bulla attached to the document on red and yellow threads (slightly faded); creased where folded, minor wear and a few small stains, two small holes (no loss of text), but in excellent condition. 280 x 480 mm

Tivoli, 21 September 1461. £4750

A fine example of a papal bull from the pontificate of the humanist pope Pius II (Enea Silvio Piccolomini, 1405–1464, pope 1458–1464).

The bull concerns the chapel or church of Our Lady at 'la Mongia' (i.e. La Monjía) near the town of San Silvestre in the diocese of Toledo, which Alvaro Gomez de Ciudad Real, lord of San Silvestre and secretary of King Henry of Castile, wishes to found as a monastery or house of Minorite friars. It grants ten years' indulgence and forty days' relaxation of the enjoined penances to anyone of either sex who visits the church on the feasts of the Annunciation, Assumption and Nativity of Mary and on the feast day of Saint Anthony of Padua, or who offers their hands to the construction and maintenance of the chapel or monastery for an equivalent number of days per year. We can, however, find no evidence that the chapel at La Monjía ever became a Minorite house.

The bull is signed for the papal official 'B. de Maffeis', almost certainly the humanist Benedetto Maffei (1428–1494), one of three brothers of a notable Veronese family who settled in Rome. The Maffei residence in Via della Pigna, acquired by 1468 and shared with Benedetto's brother Agostino, came to house their important collection of antiquities, manuscripts and printed books. Benedetto's name is found on bulls issued by the papal secretary Leonardo Dati under Paul II (1464–1471). The present bull seems therefore to provide earlier evidence of his high position in the Curia.



68. SFORZA, Ludovico, Duke of Milan. Letters patent granting various castles and lands to Bertrando de' Rossi, Count of Berceto, and his heirs; 20 lines in a fine humanist cursive hand, dark brown ink, Sforza's name and the first few words of his title in capitals, initial 'L' never supplied, signed 'B. Chalcus' (the ducal secretary Bartholomaeus Chalcus) in light brown ink; creased where folded, four small holes slightly affecting two words, seal lacking (cords of purple and white thread present), in very good condition. 357 x 570 mm

Milan, 6 October 1496.

£2000

A significant document issued during the Italian War of 1494–1498 by Ludovico Sforza (also known as Ludovico il Moro, duke of Milan 1494–1499).

The document confirms to Bertrando de' Rossi, Count of Berceto (1429–1502), the grant of various properties made on 3 July 1490 by Ludovico Sforza's nephew, predecessor as duke and possible victim by poisoning, Gian Galeazzo Maria (1469–1494). The 1490 letters patent, which is written out in full, names the castles at Berceto, Roccaprebalza, Corniana, Bardone, Roccalanzona and Carona, a tower at Cisa, and various towns and villages.

In 1495 Bertrando had for several days given lodging to Charles VIII of France at Berceto. This led to Bertrando's arrest by Ludovico and the confiscation of his castle at Segalara. Bertrando was apparently not pardoned and released until 1497, so the present document would seem to have been issued during his imprisonment by Ludovico.

From a private German collection; loosely contained in a folder noting that it was purchased from Charavay in Paris on 4 January 1926.

69. [SOMERSET – SANDFORD.] Two documents: (1) grant by Hugh de Draycote to John Bouhan of Lymyngton, chaplain, and Thomas de Pykesleye, of land in Sandford (near Banwell) which he had received as a gift from Simon Bal, chaplain, witnessed by Walter de Rodeneye, knight, John de Wyke, Walter le Ireys, John de Barton, John Deneys, John Rodberd, and others, nine lines written in brown ink; slightly creased and stained, slight damage at left-hand edge with loss of two or three words, seal lacking; (2) grant by John Bouhan of Lymyngton, chaplain, and Thomas de Pykesleye to Hugh de Draycote and Elizabeth his wife of £20 annual rent issuing from various parcels of land in 'La Nywelond', Rolston ('Rolvoston'), Wolvershill ('Wolfarshull'), Sandford, 'Loveschestesmor' and 'Myddelmor' (the latter two being 'de La Nye'), witnessed by Walter de Rodeneye, knight, John de Wyke, Walter le Ireys, John de Barton, John Deneys, John Rodberd, Richard de Solbury, clerk, and others; 17 lines written in brown ink by the same scribe, preserving both seals in brown wax, the first depicting two birds and the motto 'A la sil supris', the second a shield (showing a bird facing sinister, its wings spread) set within a quatrefoil; creased and lightly stained, second seal chipped with slight loss. 115 x 275 mm and 120 x 275 mm respectively

Nye, 29 October and 10 November 1343.

£300

From the collection of Sir Thomas Phillipps, his MSS 30458 and 34073. A grant dated 16 November 1343 by John Bouhan and Thomas de Pykesleye to Hugh de Draycote and Elizabeth his wife of £100 annual rent issuing from two parcels of the manor of Rolston (not to be confused with Rolleston, Staffordshire) is in Staffordshire County Record Office (3764/100, also from the Phillipps collection).

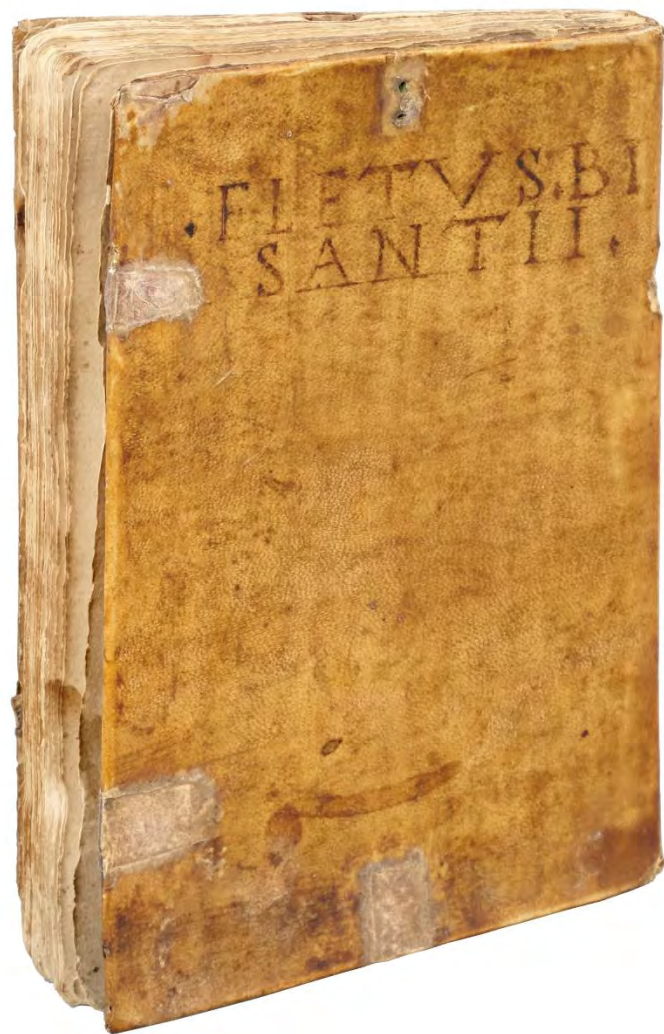
70. [SPAIN – SANTIBANEZ DE BEJAR.] Two documents in Spanish on the same sheet, concerning the sale of property by Alvar Gil to Diego de Çervantes, 36 and 20 lines written in a Spanish notarial hand, brown ink, notarial signatures and signs at foot of each document, several later endorsements; lightly creased and dust-soiled, but in very good condition. 387 x 378 mm

Spain (Santibáñez de Béjar), October 1420.

£850

The documents concern the sale of a house, winepress ('lagar'), smaller winepress ('lagareta'), tank ('pilo') and cellar ('bodegas') by Alvar Gil, tailor ('alfayate'), to Diego de Çervantes, who is

described as the servant of Fernando Bachiller, prior of the monastery of Our Lady at 'val parayso', i.e. the Ermita de Nuestra Señora de Valparaíso, Santibáñez de Béjar, in the province of Salamanca.



[3, Della Vedova]

di praeter dominum et deum . . .

Dominus qui praecinxit me cingente . . .
posuit immaculata uterum meum . . .

Quia per fecit pedes meos tanquam cer-
uorum . . . & super excelsa stauent sine . . .

Qui docet manus meas ad procliuem . . .
& posuit ut arcum erum
brachia mea . . .

Et dedisti mihi protectionem sa-
lutar tuam & dexteram tuam suscepit me . . .

Et disciplina tua correxit me in fine . . .
& disciplina tuae ipsa me docebit . . .

Dilatasti gressus meos subtus me . . .
& non sum firmata ne stigmata mea . . .

Persequar inimicos meos & con-
prehendam illos . . . & non conuert-
entur donec deficiant . . .

Confrinxi in eis nec poterunt
stare . . . cadent sub ius pedes meos . . .

Et praecinxisti me cingente alba
lino . . . subplantasti insidias meas
in me subtus me . . .

Et inimicos meos dedisti mihi dor-
sus . . . & odientes me disperdidisti . . .

Clameret nec erat qui saluos face-
ret addidit nec exaudivit eos . . .

Et comminatum eos ut puluerem . . .

Quia per fecit pedes meos tanquam ceruorum . . .

Manibus meis . . .

Qui docet manus meas ad procliuem . . .

Velut . . .

Et disciplina tua correxit me in fine . . .

Persequar inimicos meos . . .

Confrinxi in eis . . .

Et praecinxisti me . . .

Persequar inimicos meos . . .

Clameret nec erat . . .

I . . .