

MEDIEVAL & RENAISSANCE MANUSCRIPTS



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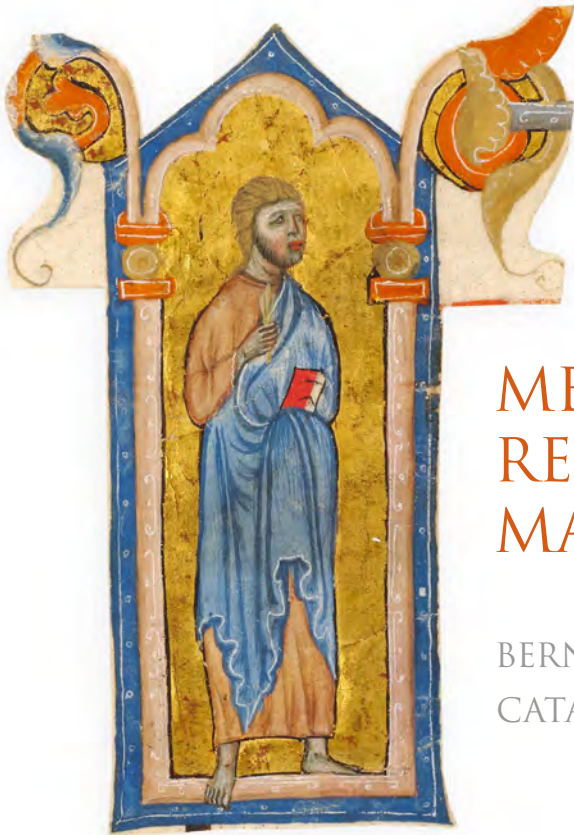
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MEDIEVAL & RENAISSANCE MANUSCRIPTS

BERNARD QUARITCH LTD
CATALOGUE 1451

CODICES: ITEMS 1–5

MANUSCRIPT FRAGMENTS, LEAVES AND CUTTINGS: ITEMS 6–55

CHARTERS AND LETTERS: ITEMS 56–82

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]



ut uir inuit de
ramacha i so
phim de monte
ephrain et nom
eius belchana
filius ieroboam
filius helai filii
chau filii israh
ephraceus et
habuit duas ux

orel nomen unius et nomen
eius fenenna. Fuerat fenenne
filius anne aut si erant liberi.
Et ascendit eam uir ille de ciuitate
sua ad ciuitatem diebus iuxta adoraret
et sacrificaret dno exercebat illi.
Erant aut ibi duo filii helai
phini et phimeel: sacerdos dñi
fuit et diebus immolauit belcha
na: deditq; fenenne uxorem suam.
Et amant filius eius et filiusq; pater:
anne aut dedit pater in ma eam
q; anna d dignebat. Dñs aut con
fiteretur uirum eius: afflige
bat quoq; eam ennuia sua. Et ue
hement angelus: in cui uo exp
baret qd conuulset dñi uirum
eius. Itaq; faciebat p limes an
nos: ea redierunt et p ascendere
templu dñi: et sic puocabat eam
Porro illa fiebat: et p capiebat
qñt. Dixit et ei belchana uir su
us: Anna cur facis? et qñt n comedo:
et quid obis affligit cor tuu? Nud
si ego melior sum t: quid decet filiū?
Dixit aut anna p qm comedo
vobis et biberat in sylo: et heli sacer
dos sedente p cellam ante postel
templi dñi: ea est anna amaro
animo. orauit dñm fletu largi
et uocū nouit dicente. Dñe exor
tationem h respiciens uiderit qd
fluctatione famit tue et recedat
mei fuerit: nec oblituit ancile tu
e deditq; serue tue sexum uiri
lem: dabo eā dño omib; diebus mee
eius: et nouaga n ascendet p capu
eius. Item ē q; ea illa multiplicat
ret pcel coram dño: ut heli ob
seruaret ob eius Porro anna

Re

loquebat in corde
mouebat: et p
Eam nomen ē
dixit ei: Vides
pauitq; uirum
dens anna: nesci
mtier mifer
et omē qd mifer
fuit anna mifer
ne repitit am
fuitq; belch
rie q metore
m p lenet
pao: et dñs
rogasti eum. Et
muenat ep
tuis. Et dñs
et comedit: m
pluit in dñi
mane: et addo
illiq; uirum
ramacha. Co
anna uxorem
dñi. Et fē
anna: et p
men eius
lactet eum
belchana. Et
laret dñs host
fuit: et anna
uuo suo. Et
infant: ut dñs
conspexit dñi
Et ait ei belch
tibi bonū uide
tel eum. P
ibā sua. Et
ut filia sua
a laet. Et ad
abla dñi: m
modu fūme
adduxit eum
Dñe aut: et
Et immolauit
runt puer heli
ero in die m
lum illa mifer
ranc dñm p
de mifer dñs
postulauit eum

in eu dño: cunctis diebus; quib; fin
omnino ē dñs. Et adorauit illi
ocant anna: et ait. **III**
Dixit aut cor meū i dño: et ex
eti cor meū m dō meo. Dñs
et meū si miferet meo: q; leat
et omē qd miferet meo: q; leat
fuit anna miferet meo: q; leat
ne repitit amiferet meo: q; leat
fuitq; belchana miferet meo: q; leat
rie q metore miferet meo: q; leat
m p lenet miferet meo: q; leat
pao: et dñs miferet meo: q; leat
rogasti eum. Et dñs miferet meo: q; leat
muenat ep miferet meo: q; leat
tuis. Et dñs miferet meo: q; leat
et comedit: miferet meo: q; leat
pluit in dñi miferet meo: q; leat
mane: et addo miferet meo: q; leat
illiq; uirum miferet meo: q; leat
ramacha. Co miferet meo: q; leat
anna uxorem miferet meo: q; leat
dñi. Et fē miferet meo: q; leat
anna: et p miferet meo: q; leat
men eius miferet meo: q; leat
lactet eum miferet meo: q; leat
belchana. Et miferet meo: q; leat
laret dñs host miferet meo: q; leat
fuit: et anna miferet meo: q; leat
uuo suo. Et miferet meo: q; leat
infant: ut dñs miferet meo: q; leat
conspexit dñi miferet meo: q; leat
Et ait ei belch miferet meo: q; leat
tibi bonū uide miferet meo: q; leat
tel eum. P miferet meo: q; leat
ibā sua. Et miferet meo: q; leat
ut filia sua miferet meo: q; leat
a laet. Et ad miferet meo: q; leat
abla dñi: m miferet meo: q; leat
modu fūme miferet meo: q; leat
adduxit eum miferet meo: q; leat
Dñe aut: et miferet meo: q; leat
Et immolauit miferet meo: q; leat
runt puer heli miferet meo: q; leat
ero in die m miferet meo: q; leat
lum illa miferet meo: q; leat
ranc dñm p miferet meo: q; leat
de mifer dñs miferet meo: q; leat
postulauit eum miferet meo: q; leat



1 BIBLE, in Latin, Genesis to Apocalypse, with the prologues attributed to St. Jerome and the Interpretation of Hebrew names, 538 leaves (151 x 112 mm), plus two medieval flyleaves at beginning and three at end, apparently complete, collation difficult due to binding but gatherings apparently mostly of about 20–24 leaves, written in double columns of 47–50 lines in a small gothic bookhand (Interpretation of Hebrew names in three columns), dark brown ink, ruled in plummet, WITH 109 HISTORIATED INITIALS AND 35 ILLUMINATED INITIALS of varying size in full colours and burnished gold and with branching extensions, two-line chapter initials alternately in red and blue with contrasting penwork flourishing, chapter numbers (inset into the text) and running-titles in alternating red and blue letters, capitals touched in red, rubrics, some contemporary and later marginal annotations in plummet and ink, list of books of the Bible on verso of front flyleaf in a fifteenth-century hand, sixteenth-century foliation (erroneous); trimmed at head with occasional loss of uppermost extremities of illuminated initials, some occasional cockling and light marginal soiling, small holes in two leaves (ff. 491, 498) with loss of a few words, small slits (sometimes repaired) apparently where marginal tabs removed, but generally in excellent, fresh condition preserving pricking in some outer margins; LATE SIXTEENTH-CENTURY GERMAN RED SILK OVER PASTEBOARDS, painted in gold, large oval armorial stamp on upper cover (now very worn and difficult to read), remains of ties, edges gilt; extremities worn and frayed; preserved in a cloth case.

France (Paris), mid-13th century.

£150,000

A HANDSOME EXAMPLE OF A THIRTEENTH-CENTURY PORTABLE BIBLE MANUSCRIPT, WITH AN HISTORIATED INITIAL MARKING THE BEGINNING OF EACH BOOK; FROM THE LIBRARIES OF LEANDER VAN ESS AND SIR THOMAS PHILLIPPS.

Text

The text follows the usual order for standardised 'Paris' Bibles and contains the 'new' prologues such as the prologue to the Apocalypse beginning 'Omnes qui pie . . .' (attributed to Gilbert de la Porrée). The manuscript has been carefully corrected throughout: the corrector, writing in plummet in the lower margins, has copied out missing passages which have then been written out in ink in a contemporary hand and marked for insertion at the relevant place in the text. Apparently in a different hand, also in plummet but in French, are occasional directions to the illuminator: beneath the full-height initial depicting David and Goliath on f. 91v, for example, is the note, at the foot of the page, '[...] le gaint de fonde'; further instructions occur on ff. 225r and 240v.

Illumination

Two different artists (or ateliers) are evident in the historiated initials. Responsible for the large initials and many of the smaller ones is a distinctive and skilful artist who is not readily identifiable with any of the workshops defined by Robert Branner (*Manuscript painting in Paris*, 1977). His style is somewhat retardataire, with fine, carefully modelled heads in light brown ink (often with prominently highlighted chins), rather romanesque facial profiles, a generally sober palette and details such as black shoes adorned with a row of small white dots, a feature found more commonly in the work of an earlier generation of artists (for example Master Alexander, active *c.* 1215–1230). Some of the smaller initials are the work of a different artist: the squat figures have thin arms and the hair and facial features are delineated in black ink. The Genesis initial (f. 5r), of nine compartments instead of the more usual seven, branches into scrolling foliage at head and foot, amidst which a tiny deer reclines and an equally small greyhound pursues a plump leporid creature.

Contents

Prologue (ff. 1r–4v); Genesis (ff. 5r–22v); Exodus (ff. 22v–38v); Leviticus (ff. 38v–49v); Numbers (ff. 50v–65v); Deuteronomy (ff. 56r–70r); Joshua (ff. 70r–80r); Judges (ff. 80r–90r); Ruth (ff. 90r–91v); 1 Kings (ff. 91v–106r); 2 Kings (ff. 106r–116r); 3 Kings (ff. 116r–129r); 4 Kings (ff. 129r–141r); 1 Chronicles (ff. 141r–152v); 2 Chronicles (ff. 152v–166v); 1 Ezra (ff. 167v–171v); Nehemiah (ff. 171v–177v); 2 Ezra (ff. 177v–183r); 3 Ezra (ff. 183r–184v); 4 Ezra (ff. 184v–193v); 5 Ezra (ff. 193v–195r); Tobit (ff. 195r–199r); Judith (ff. 199r–204r); Esther (ff. 204v–209v); Job (ff. 209v–221r); Psalms (ff. 221r–246r); Proverbs (ff. 247r–255r); Ecclesiastes (ff. 255r–258r); Song of Solomon (ff. 258r–259r); Wisdom (ff. 259r–265r); Ecclesiasticus (ff. 265r–281r); Isaiah (ff. 281r–300v); Jeremiah (ff. 300v–322v); Lamentations (ff. 322v–324v); Baruch (ff. 324v–327v); Ezekiel (ff. 327v–348r); Daniel (ff. 348r–357r); Hosea (ff. 357r–360r); Joel (ff. 360r–361v); Amos (ff. 361v–364r); Obadiah (ff. 364r–v); Jonah (ff. 364v–365v); Micah (ff. 365v–367v); Nahum (ff. 367v–368v); Habakkuk (ff. 368v–369v); Zephaniah (ff. 369v–371r); Haggai (ff. 371r–v); Zechariah (ff. 371v–375r); Malachi (ff. 375r–376v); 1 Maccabees (ff. 376v–389v); 2 Maccabees (ff. 389v–398v); Matthew (ff. 398v–412r); Mark (ff. 412r–421r); Luke (ff. 421r–435r); John (ff. 435r–445v); Romans (ff. 446r–451r); 1 Corinthians (ff. 451r–456r); 2 Corinthians (ff. 456r–459v); Galatians (ff. 459v–461r); Ephesians (ff. 461r–463r); Philippians (ff. 463r–464r); Colossians (ff. 464r–465r); 1 Thessalonians (ff. 465r–466r); 2

Thessalonians (ff. 466v–467r); 1 Timothy (ff. 467r–468v); 2 Timothy (ff. 468v–469v); Titus (ff. 469v–470r); Philemon (f. 470r); Hebrews (ff. 470r–474r); Acts (ff. 474r–487v); James (ff. 487v–489r); 1 Peter (ff. 489r–490r); 2 Peter (ff. 490r–491r); 1 John (ff. 491r–492v); 2 John and 3 John (f. 492v); Jude (ff. 492v–493r); Apocalypse (ff. 493r–499v); Interpretation of Hebrew names (ff. 500r–538v).

Provenance

1. Medieval ownership inscription, erased and partly cut away, on second front flyleaf ‘Biblia iste est de . . . ad usu[m] fr[at]ris berna[r]di . . . hiemia[?]’, perhaps a Franciscan friar: a later medieval inscription reads ‘ordinis sac. minorum de observancia gar[...]’.
2. Evidently in a German noble collection by the late sixteenth century, to judge by the binding.
3. The German biblical scholar and bibliophile Leander van Ess (1772–1847) of Darmstadt, his MS 118.
4. Sir Thomas Phillipps (1792–1872), his MS 503, purchased from van Ess in 1823.
5. John Walter Hely-Hutchinson (1882–1955); his sale, Sotheby, 12 March 1956, lot 80, to Maggs.
6. Small circular ownership stamp enclosing the initials ‘CR’ on flyleaves.
7. Acquired from Hellmut Schumann of Zurich in 1969; thence by descent.



POCKET-SIZED CISTERCIAN BREVIARY

2 **BREVIARY**, Cistercian Use, 257 leaves (70 x 50 mm) plus two medieval flyleaves at beginning and four at end, collation difficult due to size and binding, but lacking a few original leaves (some of them replaced in the fifteenth century), several fifteenth-century insertions (especially the first 27 and the last 22 leaves; a strip with 4–5 lines of text is included in the count of leaves as f. 36); 16 lines written ‘above top line’ in a small gothic bookhand, written space c. 47 x 36 mm, ruled lightly in ink, initials alternately in red and blue, some of the blue initials with penwork flourishing in red, rubrics; some rubbing and soiling, especially at beginning, first few leaves slightly creased; fifteenth-century binding of calf over wooden boards, ruled in blind, pastedowns from a fourteenth-century cartulary (see below), circular paper label (probably nineteenth-century) on spine numbered ‘346’ in manuscript; rubbed but very sound, clasp and catch missing (exposing wooden boards, especially on lower cover).

Germany, c. 1250, with later additions.

£22,500

A REMARKABLY SMALL BREVIARY OF CISTERCIAN USE, WRITTEN AROUND 1250 AND STILL IN USE IN THE LATE FIFTEENTH CENTURY WHEN VARIOUS ADDITIONS AND MODIFICATIONS WERE MADE TO IT.

A date of *c.* 1250 is suggested by specifics of the liturgy: present in the Sanctoral are St. Lambert (observed by the Cistercians from 1246) and St. Edmund of Abingdon (canonized in 1246, added to the Cistercian calendar in 1247), but St. Peter Martyr (added to the Cistercian calendar in 1255) is absent. St. Francis, upgraded to a fully-fledged feast of twelve lessons and a Mass at the Franciscans' request in 1259, is noted only in a one-line rubric (apparently added by the scribe) at the foot of one page. William of Bourges (canonized in 1218) has been inserted by the scribe by means of a marginal cross and corresponding footnote, perhaps indicating that the scribe's exemplar did not include him. The same may be true of Robert of Molesme (observed from 1224), who is absent from the Sanctoral but has been added in a marginal note in a considerably later hand and is included in the late fifteenth-century supplement at the end of the volume.

The calendar, which is a late fifteenth-century addition or replacement, points clearly to Cistercian Use. Commemorations for the dead of the order (20 May) and for their parents (20 November) are specific to Cistercian liturgy for these days. Also present are the Visitation (2 July), added to the Cistercian calendar in 1476, and the feast of St. Anne, Mother of Mary (26 July), added to the Cistercian calendar in 1366, but elevated to a feast with twelve lessons and two masses, as here, in 1454.

The very small dimensions of this Breviary, making it effortlessly portable, are most unusual in a Cistercian context and would seem at odds with their vow of stability. Nevertheless, monks were permitted to leave the cloister for legitimate reasons (to attend university, for example), and abbots were expected to attend the annual General Chapter of Cîteaux.

Contents

Graded calendar (ff. 1r–12v), in red and black for Cistercian Use, including William of Bourges (10 January, 12 lessons), commemoration of bishops and abbots (of the Cistercian order) (11 January), Thomas Aquinas (7 March, 12 lessons), Robert of Molesme (29 April, 12 lessons), Peter of Tarantaise (8 May, 12 lessons and two masses), commemoration for the dead of the order (20 May), the Visitation (2 July, 12 lessons and two masses), Margaret (20 July), Anne (26 July, 12 lessons and two masses), Bernard of Clairvaux (20 August, 12 lessons and two masses), King Louis of France (25 August, 12 lessons), Lampert (17 September, 12 lessons and one mass), Malachy (5 November, 12 lessons and two masses), Edmund Rich (16 November, 12 lessons and two masses), and the Conception of the Virgin (8 December); on f. 3v is a note in German, in the hand of the scribe of the calendar, 'so wa hye iairs dat



swartz gulde[n] getzal der neist su[n]dach dar na datz payschdach gewis'; Collectar (ff. 13–24), including Saints George and Wenceslas (f. 19r); Office of St Anne (f. 20r); Temporal (f. 27v) from Advent to the 24th Sunday; Sanctoral (f. 126r), from Stephen to the octave of Andrew; Common of Saints (f. 195r), ending with the Dedication of a church; Hymns for the year (f. 213r); added offices (f. 235r), including for the Visitation, the Thorn, Bernard, and Robert; last leaf blank.

Provenance

1. The pastedowns are taken from the same leaf of a fourteenth-century cartulary recording the text of a bull of Innocent VI (1352–1362). Tantalisingly, mention is made of 'Abba[ti]s et Co[n]ve[n]t[us] mon[asterii] p[re]dicti', but the name of the actual abbot and monastery are not present in the text visible here. Examination of a *bullarium* or the cameral registers of Innocent VI may yield the bull in question, and thus a significant clue to the provenance of our manuscript, if not the actual monastery where it was written.

2. Hermann Isaak von Außem (1744–1825), dye-house owner of Aachen, with his number 27 on f. ir. If his numbering related only to manuscripts he had a significant collection, of which the following have been identified: a Delft Book of Hours of c. 1470, his no. 18 (Cambridge, Fitzwilliam Museum, MS McClean 97); a Utrecht Book of Hours of c. 1425, his no. 40 (Christie's, 23 November 2011, lot 10); a German Prayerbook (The Hague, KB, MS 134 C 63); a devotional manuscript (Christie's, New York, 16 June 2006, lot 136); a 16th-century Psalter from St Amand (Gaebelein collection); and a 15th-century German Missal (McGill University, see de Ricci, *Census* II pp. 1672, 2205).

3. William O'Brien (1832–1899), who bequeathed his library to the Jesuit community of Milltown Park, Dublin, upon his death.

3 **JEAN DE CIREY, compiler.** Privilegia ordinis Cisterciensis, in Latin, a substantial fragment of 96 leaves (already defective by the sixteenth century when the missing portion at the beginning was replaced in manuscript on paper), collation i–xi⁸, breaking off imperfectly at end, written in a *bâtarde* bookhand in dark brown ink, 24 lines, ruled lightly with ink, two-, three- and four-line initials in blue or red, paragraph marks in blue or red, rubrics, horizontal catchwords, preceded by 140 leaves of paper, written in a late sixteenth-century French bookhand close to *civilité* in style; final leaf of original manuscript rather difficult to read owing to show-through, trimmed affecting catchwords, extreme upper margin of first leaf of manuscript on paper sometime cut away to remove ownership inscription, but generally in excellent condition; late sixteenth-century French calf, gilt (rubbed and scuffed, rebaked to style probably in the early twentieth century). 147 x 100 mm (97 x 67 mm)

Northern France, c. 1480s and late 16th century.

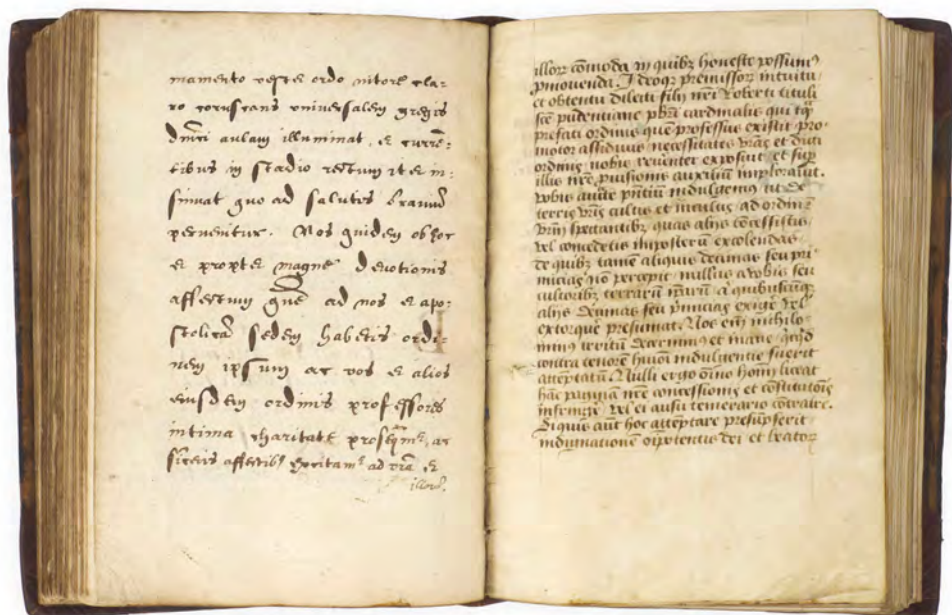
£9500

Very rare manuscript of Jean de Cirey's compilation of the rules and privileges of the Cistercian Order, which was printed under his supervision in Dijon in 1491.

Jean de Cirey (1434–1505) was abbot of Theulay and then of Balerne before becoming abbot of Cîteaux in 1476. He held the post until his resignation in 1501, compiling a catalogue of Cîteaux's manuscripts between 1480 and 1482 and doing much to reform the order during his tenure. It was he who brought printing to Dijon when he commissioned the itinerant German printer Petrus Metlinger to

Datu constantie vñ. kal february. po-
tificatus nri anno quinto. " *Enus*
*Q*ue abbas cisterci et aplyi gñale possit
vñre monasteria et potatus ordi-
puxeribz monis ordi et possessione
atqzere/ diocesani vel alterius cuius
amqz licentia minime requisita.
*S*hammes epx servus servoz dei.
Dilectis filiis abbati moni asterai
Cabilonen dioc eiusqz coabbatibz
vñuersis in eoz vñali caplo qñatqz
congregandis. Salute et aptia bene-
dictione. Dace religionis sub qua
mūdams calcat illecebris deuotū
et sedulū in humilitatis spū exhibetis
altissimo famulatū merita pñeret
ut ea que vñe religionis et ordinis
comoditate respiciūt fauore vobis
beniuolo cōcedam9. Hinc est qñ nos
volentes vñe paci et trāquillitati cō-
sulere vñs in hac parte supplicatoibz
inclinati ut queatqz monasteria di-
cti ordi tam monachoz qñ etiā mo-
nialiū et quoz facultates/ fructus

reddita
sustenta
in eis
quot in
ac missi
biadis
et pmissi
observat
religion
modiora
et quādo
narū id
quibz vñ
oibz un
videlicet
alteri m
monasti
valoz f
ptinent
teri vñ
aplyi a
vel de
tibz vel
prouissi



print the present work, a quarto issued under the title *Privilegia Ordinis Cisterciensis* on 4 July 1491 (see Hain 13367; Proctor 8795; Polain (B) 3256; BMC VIII, 409; Stillwell, P 893).

Our manuscript seems already to have been imperfect at an early date. The text here, containing papal bulls from Boniface VIII to Calixtus III, corresponds to ff. 39v–88v of the incunable edition, breaking off imperfectly at the end. The missing leaves at the beginning were replaced in paper in the late sixteenth century before being bound somewhere in northern France (perhaps Paris). Numerous small differences (orthography, word order, abbreviation) indicate that the original manuscript was not copied from the printed text, and it is therefore considerably more likely to predate than to postdate the latter. On palaeographical grounds a date somewhere in the 1480s is entirely possible.

Provenance: John Hirst of Ladd Castle, Saddleworth, with his note attached to front pastedown stating that he acquired it from the London booksellers Bull & Auvache in January 1888.

We have been unable to trace another manuscript version of this work.



angelorum domus natiuitatis in

Requiem

Do

dre faciem iudicis solis. sic.

Qui nos iunxit et regnat in uni-

tate semper in deus per omnia secula

seculorum amen. Cantata per

conce alpe datur candelae aqua.

benedicta et diffusa. Deinde sequitur.

Omne hoc ducit oratio.

Deus

Deus lucem iudicis qui es

conditor omnium luminum tunc et

hic hoc lucem tuis fidelibus in ho-

minem nois tui in tantum qua-

tuus a te sancti atque benedi-

cti claritate tue accenduntur

et illuminantur per ignem con-

cre dignetur: ut ueluti ceterum

igne gloriam accendant. No-

men famuli tui in illa lucem

accendant. Amen.

qui in hoc mundo postea accen-

dantur candelae et distribuuntur

cantore lapidantur. a. hunc ad

rudem omne gentem et quem ple-

bis tue israel. p. et sic dimittis.

a. hunc. p. omnia uiderit. a. lu-

men. b. ad pastum. a. hunc. b.

et sic p. a. hunc. Si nunc tu

erit requiem. b. q. a. id nulla

off.



Oratio.

sancti eius.

et sic incipit de ara

restituam tui in illis p. a.

unus et sic incipit de ara

et sic incipit de ara

4 SIR JOHN MANDEVILLE, *supposed author*. The travels, in the Anglo-Norman French version, with a short poem in Middle English; a substantial fragment of 40 leaves comprising chapters 11–12 (then a gathering missing), chapters 13–16 (then several gatherings missing), then chapters 23–31 breaking off imperfectly, collation i⁶, ii–iii⁶, iv⁴ [complete], v–vii⁶, with catchwords, single columns of 26–28 lines, written in an English cursive bookhand in brown ink, ruled with plummet, proper names in gothic script, Latin quotations underlined or in cartouches, capitals touched in red, THE ARABIC ALPHABET (or rather a medieval European concept of it) on f. 16, contemporary and later marginal annotations in Anglo-Norman French; some stains and wear, some leaves creased, but generally in very good condition, gatherings loose with remains of simple medieval stitching only, PART OF AN ELIZABETHAN MANUSCRIPT CHRONICLE added at front, on paper, nine leaves (of which four blank) finely written in a sloping italic hand; stitched (but now loose) in a vellum wrapper formed from a VERY FINE LEAF FROM AN ILLUMINATED ENGLISH MANUSCRIPT MISSAL, in Latin, mid-15th-century, double columns of 39 lines, written in a gothic liturgical hand, musical notation on four-line red staves, with a VERY LARGE ILLUMINATED INITIAL ‘S’ WITH FULL-LENGTH BORDER (offertory for Candlemas, *Suscepimus deus misericordiam tuam*), the initial 50 x 55 mm in fine leafy design in colours on a burnished gold ground, bar border branching along upper and lower margins with leaves in gold, green, pink, dull orange and blue, two-line initials in blue with penwork in red, lesser initials alternately in red and blue with contrasting penwork, rubrics (outer side as bound rubbed and worn but inner side, with initial, well-preserved; old title ‘Notes out of the Cronicell of Engl.’ on upper cover); preserved in a brown morocco-backed cloth case. 269 x 186 mm (192 x 128 mm).

England, mid-14th century.

£295,000

PROBABLY THE EARLIEST EXTANT MANUSCRIPT OF SIR JOHN MANDEVILLE’S *TRAVELS*, AN ANONYMOUS WORK WITH MYSTERIOUS ORIGINS WHICH NEVERTHELESS BECAME ONE OF THE MOST WIDELY READ WORKS OF GEOGRAPHICAL LORE IN THE LATE MIDDLE AGES AND RENAISSANCE, ITS VERACITY GENERALLY UNQUESTIONED UNTIL THE SEVENTEENTH CENTURY.

The *Travels* takes its reader to the Holy Land (it is in part a pilgrim’s guide), Egypt, Turkey, Persia, Tartary, India and Cathay (China). Its influence was profound and persisted well into the era of printing and the age that saw the Western discoveries of the New World and the sea routes to Asia: in 1625 Samuel Purchas thought

Mandeville ‘was the greatest Asian Traveller that ever the World had’, next – ‘if next’ – to Marco Polo (*Pilgrimes* III/i p. 65). ‘Alongside the French version and its recensions there were translations (often more than one) into German, English, Italian, Dutch, Spanish, Irish, Danish, and Czech. Altogether over 250 manuscripts survive in twenty-two versions. In England alone there were four Latin and four English translations and a rhymed version. In the book the narrator declares that he is Sir John Mandeville, born and bred in St Albans, who left England in 1322 and travelled the world for many years, serving the sultan of Cairo and visiting the Great Khan, and finally in 1357 in age and illness setting down his account of the world. This account is essentially in two parts, a description of the Holy Land and the routes thither and a description of Asia and other *partes infidelium*. There is no historical corroboration of the author’s claims. On the contrary, nine-tenths of the substance of the *Voyages* can be precisely traced to written sources, which range from Pliny to Vincent of Beauvais and include many itineraries of genuine travellers like William of Boldensele and Odoric of Pordenone, and the remaining tenth almost certainly derives from sources yet to be traced. The intention of the author to produce a popular account of the world in French was possibly part of the fashion for such exotica that flourished in and about Paris c. 1350. Though the framework of the narration by Sir John Mandeville is fictitious, the substance is not. There can be no doubt whatsoever that the author reported in good faith what his authorities recorded and that his book was seriously intended’ (Michael Seymour in *Oxford DNB*).

The French text exists in three versions: the continental form (of which 33 manuscripts survive and which was published by M. Letts, *Mandeville’s travels, texts and translations*, 1953), the Liège version (of which seven manuscripts survive) and the insular version, of which 21 copies are recorded. The present manuscript belongs to this last group. Of the 21 copies, 15 are in public collections in England, four in public collections in France, and one each in public collections in Holland and Switzerland (see M. C. Seymour, ‘The scribal tradition of Mandeville’s *Travels*: the Insular Version’, in *Scriptorium* 18, 1964, pp. 34–48). One further copy was sold at Sotheby’s, 12 December 1966, lot 216, and 10 July 1972, lot 22.

Several scholars have argued that the continental French version is the original one, Michael Seymour suggesting that the author may have been a Benedictine monk, perhaps the librarian of his house, active in northern France: ‘Benedictine authorship is entirely possible and the nationality of the author an open question. English monks lived in French houses, especially within the pale, and there are some

ont onefz les nomms d'iz ilo les appelleint. a. b. c. d. e. f.
 g. h. i. k. l. m. n. o. p. q. r. s. t. u. v. x. y. z. e.
 lmoi. **Roach**. **Sachi**. **Delpoi**. **Efori**. **ffochi**. **Sapapi**. **bedem**.
parchi. **hachi**. **locini**. **galac**. **parabaler**. **arhi**. **oapach**.
picolach. **ronchi**. **salachi**. **herma**. **zagor**. **ipchoni**. **gondy**.
zotym. **cher**. **N. b. r. a. s. m. b. b. n. t. t. t. w.**
x. t. b. h. l. k. u. t. n. t. z. o. s. o. f. t. o. m. t. h. e. o. et on comence
 ont ilo comence plus p'la d'instice de lo langage. p'ces les d'ine's j'gians
 gilo p'p'ent enfi. en la g'g'e ang'i como noi anons on. qe d'uit d'uisse p'les
 mo' p'hy' en engleterre. y t'heo plus gilo nomit en lo. a. f'loines qe d'inent
b. a. c. e. s. t. a. n. o. i. r. z. z. o. d'uit appellez j'orn. a. z. o. k. p. m. o. bas de p'adise a
 p'ioo q' cono deuse a p'lo p'dessin de la d'io sem'ce a de
 a'is emmou a de plusor chemm'is p'aler en celo d'io a

pointers towards an English presence in the book, though these are probably artful details to support the larger fiction. Whatever his identity, his work is more certainly part of English than of continental literature' (*op. cit.*).

More recently, however, Michael Bennett has put the case for an insular, Anglo-French, original: 'Over recent decades the prevailing opinion in the Anglophone world has been that *Mandeville's Travels* was first written in northern France. This view derives in part from an understandable reluctance to accept the author's credentials as a travel-writer and from a number of historical anomalies. It garners support from the fact that the earliest dated text was produced in Paris in 1371, but more generally from doubts about the English context. Michael Seymour, the main protagonist of this view, has pointed out that the author drew on a range of sources undocumented in English libraries, most particularly a French anthology of travel literature compiled by Jean le Long, canon of St Omer, in the early 1350s. Even if this reasoning is allowed, *Mandeville's Travels* remains important in an assessment of French culture in England . . . '.

'There are good reasons to reverse the assumptions of recent scholarship. It now appears that the earliest witness to *Mandeville's Travels* is an insular rather than a continental text. An incomplete manuscript [the present one], now in private hands, can be dated on palaeographical grounds to the 1360s. The assumption of an insular Anglo-French original allows for more economical and plausible

reconstructions of the work's textual history. The earliest dated copy, produced in Paris in 1371, exhibits a high degree of textual corruption and padding. Its association with John of Burgundy's plague treatise, an English text that otherwise had no circulation on the Continent, is perhaps telling with respect to its ultimate provenance. Above all, the assumption that the text was first written in Anglo-French accords with what the author says about himself and with what the first generations of readers, on the Continent as well as in England, believed. Needless to say, this reassignment of *Mandeville's Travels* has implications for any assessment of French literary culture in England in the middle of the fourteenth century. It attests an author and an audience for an ambitious literary enterprise in Anglo-French. It implies, too, that the author had access to a French anthology of travel literature, not otherwise evidenced in England. The difficulty of assigning Mandeville to a literary culture conceived as *either* insular *or* continental testifies to the internationalism of francophone culture in England at this period' (Michael Bennett, 'Anglo-French culture in the reign of Edward III', in J. Wogan-Browne, ed., *Language and culture in medieval Britain. The French of England c. 1100–c. 1500*, 2009, pp. 320–333, at pp. 324–5).

Text

Folios 1–6v. Opens 'en celle fontaigne . . .' (Letts ed., 1953, p. 276, line 15); breaks off ' . . . sont molt des eglises' (*ibid.* p. 285, line 24).

Folios 7–18v. Opens 'coupables contre qy home mesprent . . .' (Letts ed. p. 293, line 31); ends ' . . . que nostre seigneur le voisonn laisser monter' (*ibid.* p. 313, line 23), followed by drawing and texts (see below).

Folios 19–40v. Opens 'Du overaigues, Ieo mys mout grant . . .' (Letts ed. p. 352, line 14); breaks off ' . . . touchai onnques par ceo' (*ibid.* p. 391, line 16).

Thus the manuscript includes Chapters 11–12, 13–16, and 23–31, with the account of the Holy Land, the Dead Sea, the Jordan, Galilee, Damascus, Jerusalem, Islam and the life of Muhammad, Albania, Lybia, Noah's Ark, and so forth; followed by accounts of the palace of the Great Khan in China, court life in China, Persia, the legend of Prester John, and the geographical location of Hades.

comptables corpe qd homo mespire / se dieu ne aduina ne deus auge
no les pphetz auient qd homo se confesse a l'antq qd dieu n'ame
ils dient a d' qd moyses leste en la bible. et pcedre d'and en g'nd
et confiteboz tibi d'ne in toto corde meo delicta cogitavi
tibi faci. i. deus meus es mi et confiteboz tibi qm
cogitaco hois confitebit tibi qm il d'ant tout la bible
et la ont et pced ilz l'egent en la ho mes ilz ne allegent
par les antoines en la g'm mes en lo tangage molt apprenent
et dient bien qd d'and a les antes pphetz lo dient et ment
meus dient auant et sont euegoy dient en ceste manie
august. en cetera d'na cogitaco a confisio fuit venia
tibi qd d'ne euegoy. d'ns potuit mortem qm d'ba respicit
et hilla d'ne longam tempore annu in tota oculi
peperit et cordis nati fuit compunctio

et t'elz antoines ilz dient qd dieu d'nt homo p'pheser de
maistez en soi p'ndre comptable et en quant d'ngi exp'ment
soi a m'ndq. et pced q'te ilz se voillent confesser ilz
p'nent fien a m'ndre delez euy a g'ante p'ndre d'ntens
et en la finmes ilz se confesser a dieu a ep'nt d'ngi a d'nt
est qd co confession est p'ntis a m'ndre mes lo dient p'nt
appetitio qd d'nt de p'nto v'ntq ont aduinez a f'nt confession
a homo a p'nto p'nt qm ilz ont p'nted qd m'ndre m'ndre
ne p'nt e'nt qd ne bono m'ndre ne p'nt e'nt d'nt
a homo ne d'nt la nati en m'ndre et auient ne p'nt homo
d'nt p'ntis conentble qd ne d'nt la qualis en f'nt

de del confession
de d'nt d'nt
d'nt d'nt d'nt
d'nt d'nt d'nt

Desir de mont or de forcez cono is de mont a gite al esport a la
 rigo pas de la montaigne al esport or lasser qd ne poet plus
 auhent or es sepossi a dany a gite al amellu al ou l'ua la rono
 a la pio de montaigne or qua mait demontement q m'p
 la rouson l'essy mont.

Nonis q dicit in dno dno: q' facit voluntate p' parie mei

Maria

Angelus

Alue nroo mram m're m'pedine rancia
 m'pedine

Non cruidue: q' m'os tua tilla i aude



femina

Lucam

yff thob' Moli p'p: to rigne oz may
 Woldest hand: dize of m'yming
 lde noi t'q' t'q' m'p'q' noz t'q'no p'p
 t'uzno p'p t'q'om: to Woldest t'q'ing

Am p'ngit f'lezo non p'ngit f'lezo d'z
 t'uzno orado p'ndezat colm q' p'dno d'z

gl'us, Maria Jo'is

ste liber constat Johi: lxx:

Additions on f. 18v.

Added below the end of the first section are several curious sketches and verses in a fifteenth-century hand, including a flourished ownership inscription 'Iste liber constat Johanni A. [followed by a flourish]'. Above the inscription is a drawing of a plucked goose on a plate, and the words 'Femina' (and the word 'mens' pointing to the goose's headless neck) and 'Aucam' (goose), and (on a scroll) the verse 'Ablue virgo meam: mentem turpedine raucam; Non exaudiris: quia mens tua transsit in aucam'. Then follow four lines of an apparently unrecorded Middle English poem, 'Yff thou wilt pray: to Jhesus or Mary/ & woldest have there of wynnyng/ Loke not thy thousths nor thyne yee/ Turne fro them to Wordely thyng', and two lines in Latin, signed 'quod A', doubtless the John A. who owned the book. The four lines of verse are unrecorded by Brown and Robbins.

Provenance: from the library of the dukes of Manchester at Kimbolton Castle; sale, Sotheby, 23 June 1987, lot 84, to Quaritch.

See also: J. W. Bennett, *The rediscovery of Sir John Mandeville*, New York, 1954; C. Deluz, ed., *Jean de Mandeville: Le Livre des Merveilles du Monde*, Paris, 2000; C. W. R. D. Moseley, ed., *The Travels of Sir John Mandeville*, Harmondsworth, 2005; M. C. Seymour, *Sir John Mandeville*, Aldershot, 1993.

Tabula.

De civitate furbien et aliis burgatorum in condictione corporum mortuorum	Cap. vlt.
De promissa carnis	Cap. pñq.
De promissa effugacitate	Cap. vltm.
De promissa furtis	Cap. pñm.
De civitate Campanoy	Cap. pñq.
De civitate arina et aliis deforis maris	Cap. l.
De civitate caritatis et de mto domini tartarorum	Cap. li.
De primo rege tartarorum Committunt et discordia inter omnes rege suo	Cap. liij.
De conflictu tartarorum cum rege illo et victoria reformis	Cap. liij.
Catholice tartarorum regum et qualiter tartarorum regni corpora fecerunt in nocte alibi	Cap. liij.
De generalibus consuetudinibus et moribus tartarorum	Cap. lvi.
De arum et deflitis corum	Cap. lvi.
De alit volubis corum	Cap. lvi.
De reliquis et arboribus corum	Cap. lvi.
De firmitate iudiciorum et fortitudine tartarorum	Cap. lvi.
De ordine exercitus tartarorum in sagacitate bellandi	Cap. lvi.
De iusticia et iudiciis corum	Cap. lvi.
De campislibus bagris et arboribus iustis acquiescent	Cap. lvi.
De regno sepulch et civitate fugui	Cap. lvi.
De promissa equitatis	Cap. lvi.
De promissa fortitudinis et qd et magis in civitate maremaro	Cap. lvi.
De civitate nauidi et nomine Dargali quid est iustia cum et quibusdam fustimantibus tartarorum	Cap. lvi.
De moribus quibusdam iudicibus	Cap. lvi.

Qualiter et quare dominus nichilominus punit de dicitur et Dominus Moxhuc transiit

De quatuor Capitulis

Capitulum

[illegible]

E 2^o **THOMAS** dicit quidam solent videri ad puerum mortuum. A hoc regi de parvitate testatur. regem dicitur absoluit. Doctores ista proferunt. regem dicit quum iam solus in hunc mundum talia facerent videri. Ergo videmus hunc est. et quod dicitur hunc alio dicitur. quod videtur plurimum officibus. Et cum dicitur plurimum cum eo colloqui et consilium habuisset cum exalato. non fuisse exaltatus. per hunc ad id cum eo consilium habuisset simul maximum testatur. Ergo ad id promittentes. et alio bonum maximum ad hunc maximum exaltatus esset. Cum videtur si non posse sine diffinitione dubium habere. recessum ad videri. Et si hoc. consilium pariter. 228.

5 MARCO POLO. De conditionibus et consuetudinibus orientalium, in the Latin version of Francesco Pipino; manuscript on vellum, squarish folio (265 x 280 mm), 77 leaves, collation i–ix⁸, x⁵ [of 6, without vi, presumably blank], central bifolium of quire vii misbound before f. 59, complete, single columns of 23 lines written in a good gothic hybrid bookhand, dark brown ink, ruled in ink, EIGHT-LINE INITIAL ‘L’ (*Librum prudentis honorabilis*) marking opening of text on first leaf, in a design of divided red and blue enclosing a drawing in dark brown ink depicting a cat lying on a pair of bellows and washing itself, six-line initial ‘U’ in divided red and blue marking opening of book one, three- or four-line initials alternately in red and blue at beginning of chapters, headlines and line-fillers in red ink, rubrics, capitals touched in yellow, leaf numbering in a contemporary hand in lower outer corner of recto of some leaves, small drawing of a sea creature attached by its tail to the word ‘Seylam’ (i.e. Ceylon or Sri Lanka) in lower margin of f. 64v; scattered wormholes at beginning and end of volume, a few natural vellum flaws (one in f. 58 carefully written around by scribe), small sections of a few blank margins sometime cut away, one blue initial rather smudged (f. 11v), a few minor stains and some occasional light soiling, but generally in excellent condition; CONTEMPORARY LONDON BLIND-STAMPED CALF OVER WOODEN BOARDS, spine sewn on four split thongs, covers with three concentric roll-tooled borders enclosing a central panel formed of five (upper cover) and four (lower cover) vertical strips (Oldham stamps SW. b (1) 944, RP. f (2) 905, and another, unidentified, stamp); slightly rubbed and wormed, resewn and wooden boards renewed, neat restorations at head and foot of spine and at corners, rear pastedown renewed.

England (Westminster), dated 1530.

Price on request

ONE OF THE LAST MANUSCRIPTS OF MARCO POLO’S *TRAVELS* REMAINING IN PRIVATE HANDS, A LARGE AND HANDSOME ENGLISH COPY PRODUCED AT WESTMINSTER BY A CONTINENTAL SCRIBE AND PROBABLY FIRST OWNED BY ONE OF HENRY VIII’S CHAPLAINS.

Marco Polo’s *Travels* is probably the most famous travel book of all time: ‘It is no exaggeration to say that never before or since has one man given such an immense body of new geographical knowledge to the West. For this he could justly be thought of as foremost in creating that intellectual climate in which European exploration of the non-European world developed’ (J. Larner, *Marco Polo and the discovery of the world* p. 1). It is generally accepted that the original version of the *Travels* was written by Rustichello da Pisa in 1298 in a Franco-Italian hybrid language often used in Arthurian romances of the period. The Latin translation

here, entitled *De conditionibus et consuetudinibus orientalium regionum*, was made by the Dominican friar Francesco Pipino of Bologna between 1310 and 1324. This was the most popular version of the *Travels* in medieval Europe: copies, abridgements and translations of it account for sixty-nine of the 141 known manuscripts of the *Travels*. It was printed, for the first and only time, in 1483/4 (Gouda, Gerard Leeu).

The present manuscript is a rare witness to the circulation of the text in England: Consuelo Dutschke identified a distinct English branch of the manuscript tradition which she termed the ‘fidelissimi’ group on account of the reading ‘fidelissimi domini Marchi Pauli’ at the beginning of the prologue, instead of the more usual ‘fidelis domini Marchi Pauli’, as well as by the absence of the words ‘seu falcones peregrini’ from the explicit of the work. She included ten manuscripts in this group, eight of the fourteenth century and two of the fifteenth, asserting that England was ‘unique in maintaining its own version of the Pipino translation’ and that ‘perhaps its island geography provided protection from diverse and contaminating versions of the text’ (C. W. Dutschke, ‘Francesco Pipino and the manuscripts of Marco Polo’s *Travels*’, unpublished Ph.D. dissertation, University of California at Los Angeles, 1993, p. 248). To these ten English manuscripts can be added four more: Bodleian, MS. 264 (in the Middle French version), c. 1400; an imperfect manuscript from the Earl of Powis collection sold at Sotheby’s on 20 March 1923, lot 211, to Quaritch (De Ricci, *Census* vol. I p. 897, no. 157, listed as belonging to Robert Garrett of Baltimore); the so-called Courtenay Compendium, late fourteenth-century, sold at Sotheby’s on 3 December 2008 and now in the Royal Library, Copenhagen (Acc. 2011/5); and the present manuscript.

Our manuscript, which is entirely late gothic in appearance both in terms of script and decoration, is dated at the end of the first book (f. 40v): ‘Liber secundus incipitur capitulo primo modo transcripto apud Wesmeter [i.e. Westminster] anno d[omi]ni 1530’. That it was copied in Westminster may of course suggest a connection with the royal court; Henry VIII had abandoned the palace of Westminster itself as a royal residence in 1529 but in the same year took over Cardinal Wolsey’s nearby riverside mansion York Place (which subsequently became Whitehall Palace). The curious spelling ‘Wesmeter’ strongly suggests a francophone scribe, a suspicion reinforced by the script itself which has most in common with Northern French or Flemish hands of the period. In this connection it is instructive to note the striking similarity of the opening initial’s charming drawing to a fifteenth-century misericord now in the Musée de Cluny (Cl.20395) and ascribed to Picardy:



Paris, musée de Cluny – musée national du Moyen Âge.
RMN-Grand Palais / Gérard Blot

Washing cat and pair of bellows are both objects associated with the fireside, the same fireside beside which the reader might settle on a cold evening in order to read about Marco Polo's remarkable adventures in the East.

Text

The manuscripts within Dutschke's 'fidelissimi' group have been extensively analysed by Andrea Palandri in his unpublished Ph.D. dissertation 'A study of the Irish adaptation of Marco Polo's *Travels* from the Book of Lismore' (University of Cork, 2018). Palandri, who cites the present manuscript but was unable to examine it, used the Quinsay chapter (Book II chapter 64 in our manuscript) to distinguish a number of subgroups within the 'fidelissimi' manuscripts. The following sampling of readings tends to suggest that our manuscript was not copied directly from any of the other surviving English copies of Pipino's version:

'tenebat primo lacu magno' (apparently unique reading, all the English manuscripts of the 'fidelissimi' group having the error 'lacus magnus' instead of 'locus magnus')
'ad mille milia et ad centa mill[ia] familiar[um]' (omits 'sex' from 'sexcenta', perhaps a scribal error?)

'pisces habentur' (as Leiden, Bibliotheek der Rijksuniversiteit MS Voss. Lat. F. 75, and Princeton University MS Garrett 157)

'ad familiam additi' (as Leiden and Princeton manuscripts, and Cambridge Gonville & Caius MS 162/83)

'possint convicini res suas ad prefatas turres deferre ne comburentur' (as Leiden MS)
'ne forte bellare presumant' (as BL Add. MS 19513, Copenhagen, Kongelige Bibliotek MS Acc. 2011/5, and Cambridge Gonville & Caius manuscript; Leiden manuscript has 'rebellare')

Tabula

De flumine magno Taborum et Comitibus Cuius et Cuius	Cuius li
De provincia nobilissima Maner et de dictis et infra Regis tunc	Cuius li
Qualiter Maner promissit tunc magis tunc deinde promissionem Maner et tunc	Cuius li
De munitis maner tunc	Cuius li
De comitatu Cuius tunc	Cuius li
De comitatibus Maner et Cuius	Cuius li
De comitatibus Cuius tunc et tunc	Cuius li
Qualiter comitatus Cuius tunc magis tunc tunc	Cuius li
De comitatu Cuius et flumine maximo Cuius et tunc tunc tunc	Cuius li
De comitatu Cuius	Cuius li
De comitatu Cuius	Cuius li
De comitatu Cuius et qualiter tunc tunc tunc tunc tunc tunc tunc	Cuius li
De comitatu Cuius	Cuius li
De nobilibus comitatibus Cuius	Cuius li
De comitatibus quos tunc magis tunc tunc tunc tunc tunc tunc	Cuius li
De comitatu Cuius et alius comitatibus tunc	Cuius li
De regno Cuius	Cuius li
De comitatibus Cuius et tunc	Cuius li
De comitatu Cuius	Cuius li
De comitatu Cuius et nobilissimo tunc tunc tunc tunc tunc	Cuius li

De provincia et magnificencia Regis maxime Tartarorum Liber Secundus
Incipit capitulo primo modo transscripto anno dñi 1530

‘sunt autem suis reges potentes valde sed sunt subditi Magno Kaam’ (as Cambridge Gonville & Caius manuscript; Leiden manuscript has ‘Kaan’)

Book I, chapter 61 has the apparently unique reading ‘ictibus fuste ceditur aut septemdecim aut viginti septem’, most of the English manuscripts substituting 28 for 27.

On the verso of the final leaf, in a good late sixteenth-century hand, is an astrological table and accompanying guide for the covering of mares, dated 28 March 1595. It is followed, in the same hand, by a transcription of the acrostic epitaph of Sir Arthur Bassett (1541–1586) of Umberleigh, Devon (for whom see *History of Parliament online*).

Provenance

1. John Brereton, doctor of law, with his contemporary ownership inscription on front pastedown ‘Liber Joh[ann]is Brereton Juris doctor’. A John Brereton, doctor of law and chaplain to Henry VIII, was in 1532 appointed master of St. Bartholomew’s Hospital on the resignation of Edward Staples. He held the prebend of Christleton and a moiety of Malpas (both in Cheshire where his family were prominent landowners) as well as that of Hatford in Berkshire. In 1532 he received a royal pardon for having received a papal bull authorizing him to hold several benefices. See N. Moore, *The history of St. Bartholomew’s Hospital*, 1918, vol. II pp. 124–5; T. Cooper, *The last generation of English Catholic clergy. Parish priests in the diocese of Coventry and Lichfield in the early sixteenth century*, 1999, pp. 66, 67.

2. The Bickfords of Dunsland Hall near Holsworthy in Devon, with late eighteenth- or early nineteenth-century ownership inscriptions on recto of first leaf and verso of final leaf. Ownership of the manor of Dunsland was transferred from the Battyn family to the Arscott family in 1522 when Humphry Battyn died and the estate passed to his heiress Philippa (1498–1563), wife of John Arscott (1494–1558), a lawyer of the Inner Temple. Four generations of Arscotts came to an end in 1686 and were followed by five successive Bickfords who lasted until 1817.

3. Blyth Bickford Coham-Fleming (1884–1929), of Coham, Devon; sale, Sotheby, 15 April 1930, lot 300, to Maggs (not to Quaritch, as stated in A. C. Moule and P. Pelliot, eds., *Marco Polo: The description of the world*, 1938). Later the same year with Chamonal of Paris, according to Moule and Pelliot.

• Primus.

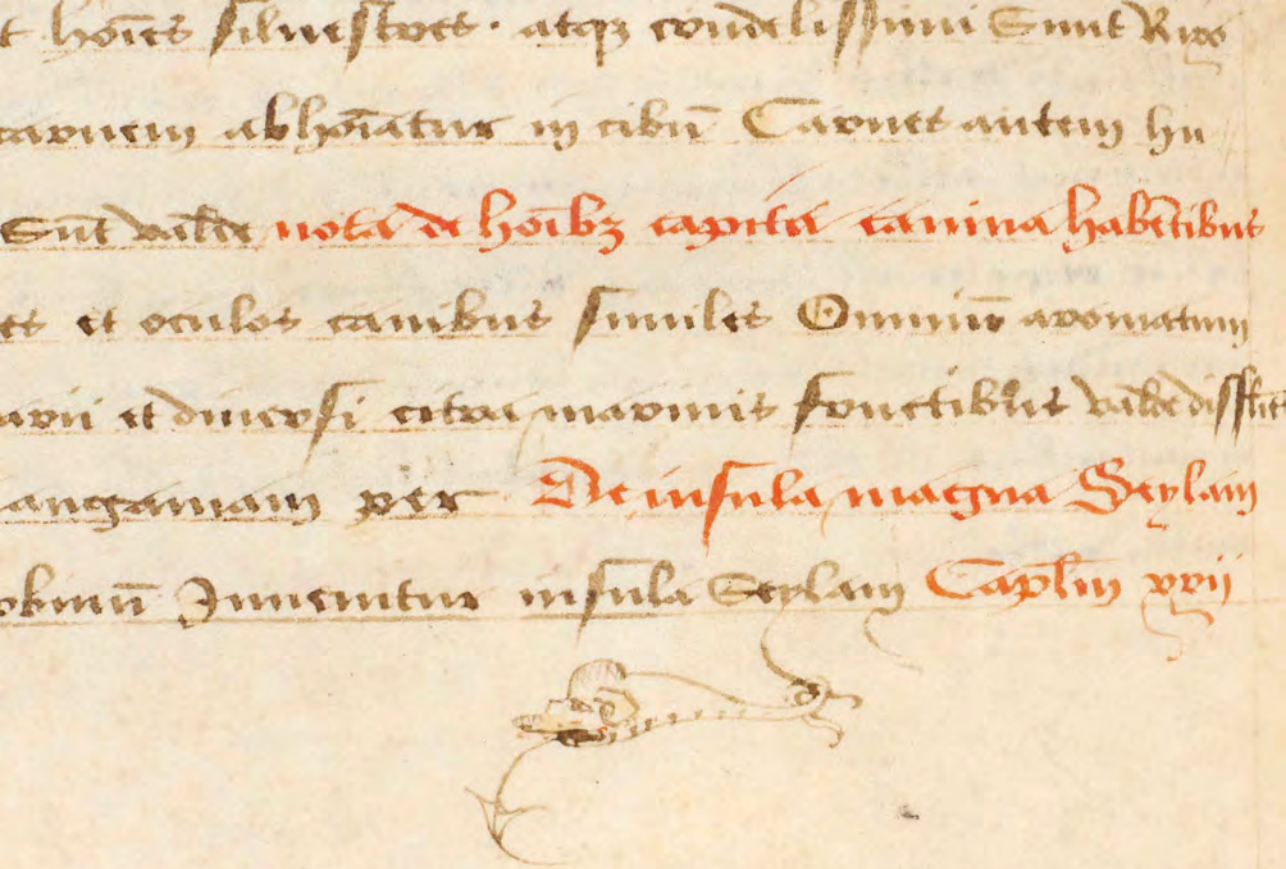
filium eius in Regno. Sed non in fide successit. Successum autem impetraverunt ab ipso
Deo regni sui ut lapidum infunderent. ceterum. Offensionibus deo propitiis illi precantur
pro lapide magnus dixerunt. Successum prout. delictis de Sublime laude cordis de flos
virtutis edocuit colitur. Cuius radiantis multum. pro hac re. esset. Reverendus. beatus
hospitium Johannis. Lacrimisque precantur. innumeris ceterum. Admonitionibus igitur die.
quando laquei sub coluntur. reverentius fuerit. et a Successu dei conspicit omnia
totius colitur testi. Gratulatur. multi divinis colitur adeo. ablati. Sublimata est de
palmeris totum parum. divina. Sublimaturus in aere. et sic. asque. humani. admittit
fulmineo. vultu. precantur. Deo. precantur. Carum. Caput. et

Iustis illis concessi inuenimus pecuniam Exaltari qui quidam
itineris in longis praedictur. Et erant legem machometi habet et
subiecti est domum nepos magni filiarum debi sunt etiam piam alia
ut herem Omnia deo curantur et deinde curantur coram habent

Provincia **Legum Capitulum** est. **Al**
Provincia vero dicitur quodlibet **Capitulum** inter plures **universitates**
et **universitates** que subiacent isti **capituli** **legem** habent nullam **com-**
mune et **quodam** **privilegio** **aut** **libertate** **regni** **legem** duntaxat. **Provincie**
autem **legem** **provincie** **pro** **dicta** **est** **ubi** **est** **universitas** et **omni** **universitas** **pro** **dicta**
nulla et **capituli** **est** **pro** **dicta** **ubi** **est** **libertas** **pro** **dicta** **est** **ubi** **est** **negotiorum** **et**
liber **legem** **provincie** **pro** **dicta** **est** **ubi** **est** **provincie** **legum** **Capitulum** **est** **Al**

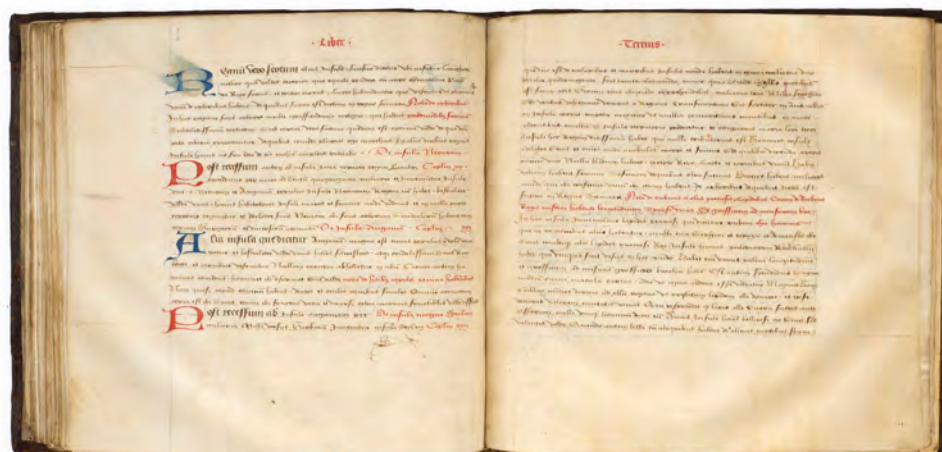
Rogredianibus in iuxta per arborum plagas omnes pecunia pignus longi
fidemque habere videtur quia que fides Subiecta est magno limbo et Martio
metri adheret nullas habet emittit et casus Nobilium autem ex Emiliatis
aut dicitur Pignus nobis de flumine in Apudis pro sit ubi est flumen in quo vocant
nummularius Sordida et lapidea et Caladum hominum vitiosum multum et uicini
alibi sunt et habent pecuniam et virtutem coram Nota malum confusum f
Et flantem in pecunia pignus confusum salis et si quis parum habent pecuniam et de





4. The American book collector and historian of Renaissance travel Boies Penrose (1902–1976), with bookplate (superimposed on his earlier bookplate), purchased from Gabriel Wells in 1941 and on deposit with the Historical Society of Pennsylvania (as Penrose 23) until his death. Penrose was the author of *Travel and discovery in the Renaissance, 1420–1620* (1952). His library was sold by Sotheby's in two sales, on 7 June and 9 November 1971, but the present manuscript was not included.

5. John Howell Books of San Francisco, from whom purchased through the New York bookseller John F. Fleming (1910–1987); thence by descent.



Rarity

Since the sale of our manuscript at Sotheby's in 1930 we are aware of only one other Marco Polo manuscript appearing at auction, namely the Courtenay Compendium mentioned above. Prior to 1930 we can find the following sale records: (1) an Italian copy dated 1405 on paper from the library of Luigi Canonici which subsequently belonged to Walter Sneyd, sold at Sotheby's on 18 December 1903, lot 480 (to Quaritch); (2) an early fifteenth-century French copy of the Middle French version bought by Quaritch for J. P. Morgan for 250,000 francs at the sale of the library of the Château de la Roche-Guyon on 2 July 1927 and now in the Pierpont Morgan Library (MS. M.723); (3) a fifteenth-century German copy, on paper, of a highly abbreviated Latin version, sold by Maggs in 1929 to George Plimpton of New York, and after his death given to the Library of Columbia University (now Plimpton MS 093); (4) a fifteenth-century Flemish copy, on paper, of the Latin compendium that is closest to the Franco-Italian text, from the collection of Sir Francis Sharp Powell, sold at Sotheby's on 19 December 1929, lot 766, and now Indiana University, Lilly Library Allen MS. 7; (5) the imperfect Earl of Powis manuscript mentioned above.

PART II: MANUSCRIPT FRAGMENTS, LEAVES
AND CUTTINGS



6 ACCOUNT BOOK, in French; a bifolium, ruled in plummet for 33 lines, entries in several *bâtarde* hands in brown ink, verso of second leaf blank; recovered from a binding and with consequent staining, a long tear and a smaller closed tear in second leaf (without loss of text), recto of first leaf very faded (but entirely legible under ultraviolet light). A single leaf measures 337 x 270 mm (228 x 137 mm)

France (Blois), 1464.

£6000

A REMARKABLE SURVIVAL OF PART OF AN ACCOUNT BOOK FROM THE COURT OF CHARLES, DUKE OF ORLÉANS (1394–1465), PROVIDING DIRECT EVIDENCE OF THE MANUSCRIPT PATRONAGE BOTH OF THE POET-PRINCE HIMSELF AND OF HIS WIFE MARIE OF CLEVES (1426–1487).

Among several entries here is a payment to a scribe for three manuscripts. On 24 November 1464 13 écus d'or are recorded as having been paid to Jean le Tonnelier, 'clerc demourant a blois' for writing three manuscripts on vellum in *lettre bâtarde* ('trois livres en parchemin en lettre bastarde'). The books in question are described thus:

(a) 'debat de lame et du cuer contenant dix cayers et en ch[ac]un cayer huit feuillets', i.e. Debate of the soul and the heart containing ten gatherings each of eight leaves.

(b) 'confession dont les premieres lettres des chappitres font karolus dux aurelianensis contenant quatre cayers et en ch[ac]un cayer huit feuillets avec les apostilles qui durent autant en scripture que led[it] livre', i.e. Confession of which the first words of each chapter make 'Karolus Dux Aurelianensis', containing four gatherings each of eight leaves, with the commentary which exists/endures as much in writing as the said book.

(c) 'le livre de plusieurs oroisons de n[ot]re s[eigneur] n[ot]re dame et plusieurs sains et saintes escriptes en francois et contiennent sept cayers de parchemin et ch[ac]un cayer de huit feuillets', i.e. the book of several prayers of Our Lord, Our Lady and several male and female saints written in French and containing seven gatherings of vellum each of eight leaves.

leur pont auoir fait porter a paris certains exprois
et a inmens De appellationes faictes de son sergens
par ceulx de Saint benoist de Jacques et autres
parroisses qui seffusioient par leu porcon de
la dite sone. Donne par quidon de s. freres
se pendue. Vn spars valent.

A Jehan le comte cler demourant a Blois la somme de pnesti
 dor apue apue coins laquelle sone moult a ordonne lui estre
 paiee pource que par son ordonnance et commandement il a
 escript Trois luyres en parchemin en lecture hastade . Le
 premier Intente du debar de larme et de l'arce . Contenant
 six capes et en chm capes huit feuilletz . Le second de
 confession sont les premieres lectures des cheyeres font
 luyres deux Amiraliansis Contenant quatre capes
 et en chm capes huit feuilletz avec les apoures qui dient
 auant et eschymme que tels luyres . Et le tierce a plusieurs
 oraisons de messe . des dunes et plusieurs serms et sermets
 escriptes en francoys et contenant sept capes de parchemin
 et chm capes de huit feuilletz . Desquelz trois luyres ne ad
 seign . Arrienm otin de Confession . Et les deux autres
 de Don a ma dame la duchesse . Comme par mandement atout
 de moult . Don a Blois le xxij^e jour de may l'an mil oc
 troy . Guille . Comme deffus et quant duds Jehan le
 comte . Le tout cy dessus apert pource xxij^e et xl^e
 valent a moynore

[illegible]

The entry goes on to say that the duke has retained the ‘Confession’ while the two other books have been given to ‘madame la duchesse’, i.e. the duke’s third wife Marie of Cleves.

Identification of all three texts is uncertain, but the first manuscript, ‘Debat de lame et du cuer’, must be one of two books known to have been consigned to the illuminator and binder Angelot de la Presse by the duchess c. 1464, as recorded in a fragment of an account roll now in the British Library: ‘A Angelot de la Presse, peintre et enlumineur, demourant à Blois . . . pour avoir fait vingt histoires aux heures en françois de madame la duchesse . . . Et pour avoir fait relier et dorer lesdites heures de ma dicte dame et relier le traitié de l’âme et du cuer’ (Comte de Laborde, *Les ducs de Bourgogne*, part 2 vol. 3, 1852, no. 7045). It is just possible that the ‘heures en françois’ illuminated by Angelot de la Presse is to be identified with our document’s ‘livre de plusieurs oroisons . . . en françois’, but if the latter were actually a Book of Hours it would most likely have been called ‘heures’. Neither the ‘Debat’ nor the ‘livre de plusieurs oroisons’ is to be found among the twenty-four books recorded in the 1487 inventory of the late duchess’s possessions (Bibliothèque nationale MS fr. 22335, ff. 263r–264r). If the title of the ‘Debat de lame et du cuer’ is an accurate reflection of its content, it brings to mind Charles’s own *Canticum amoris*, a Latin poem on earthly and divine love composed during his English captivity.

The second book named in our fragment, a ‘Confession’ of thirty-two leaves, contained what sounds very much like an acrostic, the first letters of the chapters making ‘karolus dux aurelianensis’ (‘les premieres lettres des chappitres font karolus dux aurelianensis’). Surviving manuscripts from Charles’s library usually bear an ownership inscription in his own hand, either in French or in Latin, but in the case of the ‘Confession’ this mark of ownership seems to have been part of the manuscript’s overall plan. It is tempting to suggest that the text was therefore newly commissioned, or perhaps even written by the prince himself, but the presence of an existing gloss suggests otherwise.

Charles of Orléans, prince and poet, was captured by the English at Agincourt (when he was discovered beneath a pile of corpses after the battle had ended) and spent the next 24 years in captivity in England. ‘In the course of his captivity Charles travelled repeatedly to London with his keepers, several of whom had town houses in the city. This circumstance, together with the fact that most of his warders were book-owners, gave him ample opportunity to acquire or

commission books, and he collected a large library in England, which he had inventoried in 1440, the year of his release. It included devotional and theological writings (he owned several copies of Boethius's *Consolation of Philosophy*), scientific and medical works, chronicles in both Latin and French, and books of poetry. He became friendly with the Franciscan Thomas Wynchelsey, and spent some time in the library of the London Greyfriars, which Wynchelsey had effectively refounded. Charles's own library (which included his father's books) formed the kernel of the French royal library after its earlier collections were largely removed by the duke of Bedford following the death of Charles VI in 1422. The duke also composed a large body of lyric poetry in the years of his captivity, in both French and English; the latter was to some extent influenced by Chaucer and other English poets of the late fourteenth and early fifteenth centuries. His French poetry survives in many texts, one of them demonstrably his own, written partly in his hand, to which he added lyrics throughout his life (Bibliothèque Nationale, Paris, MS fr. 25458). His English collection, which contains many *ballades* and roundels, some of them corresponding to individual French lyrics, and also some narrative verse, survives in a single manuscript (BL, Harley MS 682) (*Oxford DNB*).

Other payments on the fragment include two complete entries and one partial entry recording disbursements to various officials for recovering taxes imposed on the occasion of the 'joyeuse naissance de mons[ieu]r loys d'orl[eans] duc de valois' (i.e. Charles's son Louis, the future Louis XII of France, born on 27 June 1462). One payment is to Pierre de Guyenne and Jehan Coucicault, sergeants of the fortress ('Chastellet') of Orléans, for expenses incurred in transporting to Paris 'certains exploits et munimens des appellacions faictes desdiz sergens par ceulx de Saint benoist de Jargueau et autres parroisses qui reffusoient paier leur porcon de la dicte some'.

See P. Champion, *Le librairie de Charles d'Orléans*, Paris, 1910; G. Ouy, *La librairie des frères captifs. Les manuscrits de Charles d'Orléans et Jean d'Angoulême*, 2007.

damentum quod est xps ihs: ut ignis ille
 pbeo utaq; & de alijs gaudium. de alijs
 miserie dampnum: neutros tam pdat.
 in quibus hec inueniet ppē stabile fun-
 damentum. Quicumq; autem non dico
 uerem cu? etiam commotione carnis
 ad carnalem uitē uoluptatem: s; ipsa q̄
 ab eiusmodi delectationib; aliena sūt no-
 mina pietatis humano more carnaliter
 diligendo xpo ante ponit. non cum habe-
 m fundamento. & ideo non p ignem sal-
 uis erit: s; saluus non erit. quia ēē cū
 saluatore non poterit. qui de hac re ap-
 tissime loquens ait. Qui amat patrem
 aut matrem plusquam me? non est me
 dignus. Q̄ qui amat filium aut filiam
 sup me. non est me dignus. Verum qui
 has necessitudines sic amat carnaliter ut
 tamen eas xpo domino non pponat?
 malitq; ipsi carere quam xpo. si adhuc
 fuerit articulum temptationis adduct.
 p ignem erit saluus. quia & earum amif-
 sionū tantum necesse ē uis dolor. q̄n-
 tum helenat amor. Soro qui patrem. ma-
 trem filios. filias. secundum xpm dilere-
 rit. ut ad eius regnum opariendum ei q;
 coherendum illis consulat ut hoc in eis
 diligit quod membra sunt xpi. absit ut
 ista dilectio reppiat in lignis feno & sti-
 pula consumenda: s; prosus edificatio
 auro. argento. gemmis deputabitur.
 Quomodo autem potest eos plus amare
 quā xpm? quos amat utiq; ppē xpm.

Restat enī respondere. qui dicunt. *xxxij.*
 Retio igitur illos tantummodo arduos
 qui p peccatis suis facere dignas elemo-
 sinas negligunt. ppē aliud quod ait ap̄s
 iacobus. iudicium autē sine misericordia
 illi qui non fecit misericordiam. Qui ḡ fecit
 inquit. quāuis non coarxerit po-

tes mores: s; nefarie ac nequiter inter ipsas
 suas elemosinas igrerit. cum misericordia illi
 fuerit in iudicium: ut aut non damp-
 net omnino. aut post aliquod tempus
 a damnatione nouissima liberet. Nec
 ob aliud existimant xpm. nisi de solo de-
 lecto atq; neglectu elemosinarum discre-
 tionem. inter dectos & simstros ēē factu-
 rum. quorum alios in regnum. alios in
 supplicium mittat etiam. Ut autem
 cotidiana sibi opmentē que facere omnino
 non cessant. qualiactumq; & quantacūq;
 sint p elemosinas dimitti posse peccata
 orationem quam docuit ipse dñs & suffra-
 gantem sibi adhibere conant & testem.
 Sicut enim nullus ē inquit dies q̄ a
 xpianis hec oratio non dicat. ita nullum
 est uotidianum qualecūq; peccatum.
 quod p illum non dimittat cum dicim.
 dimitte nobis debita nra: si quo o seq̄t
 facere curemus. sicut & nos dimittimus
 debitorib; nris. Non enim ait dñs in-
 quunt si dimiseritis peccata hominū.
 dimittet uob; pater ur̄ cotidiana parua
 peccata: s; dimittet inquit uob; peccata
 ur̄a. Qualiactumq; ḡ ut quantacūq;
 sint. etiam si cotidie ppetrent. nec ab-
 eis uita discedat in melius commutata
 p elemosinam uenit non negare. remitte-
 ti sibi posse psumunt. S; bene qd̄ isti
 dignas p peccatis elemosinas committent
 ēē faciendas. qm̄ si dicerent qualescūq;
 elemosinas p peccatis & cotidianis & mag-
 nis & q̄ntacūq; scelerum consuetudine.
 misericordiam posse impetrare diuinam.
 ut ea cotidiana remisso sequerent. inde
 rent se rem dicē absurdam atq; ridicu-
 lam. Si enī cogerent facere fieri posse. ut
 opulentissimus homo decem nummulis
 diuinis in elemosinas impensis. homini

7 AUGUSTINE. De civitate Dei, book 21, parts of chapters 26–27 (Migne, *Patrologia Latina* 41, cols. 744–7); an almost complete leaf written in double columns in an early gothic bookhand above top line, ruled in plummet, *punctus flexus* punctuation, simple two-line initial ‘R’ set out slightly into margin, marginal guide-letter, chapter number in red; recovered from use as a wrapper and with consequent staining and creasing, trimmed at head but without loss of text, recto somewhat dust-soiled and with post-medieval inscription ‘1636’ in outer margin and modern notes in blue ink at foot, generally in good condition. [356 x 263 mm (290 x 190 mm)]

Germany, early 13th century.

£1250

From an early gothic folio manuscript of *The city of God* probably written at a Cistercian monastery in Germany.

8 BARTHOLOMEW OF BRESCIA. Commentary on the Decretals of Gratian (2.16.7); the lower half of a leaf written in double columns in dark brown ink, remains of 23 lines in an English gothic bookhand, ruled with plummet, words or phrases commented on underlined in red and dark brown, a crude manicule in red ink; recovered from use as a pastedown and with consequent staining and cockling, a few small wormholes, but in good, legible condition. [135 x 186 mm]

England, late 13th century.

£350

Apparently from a separate codex of Bartholomew of Brescia’s commentary on Gratian’s *Decretals*. Bartholomew’s systematic textual commentary became the standard gloss (*Glossa ordinaria*) on Gratian and as such is usually encountered as a surrounding gloss in manuscripts of the *Decretals*. The text here concerns tithes and the punishments for those who refuse to pay them.

The Italian canonist Bartholomew of Brescia is believed to have been murdered when the tyrant Ezzelino captured Brescia in 1258. His gloss on Gratian, a revision of c. 1245 of the existing *Apparatus* or *Glossa ordinaria* of Johannes Teutonicus, was his most important work.

9 [BENEVENTAN MINUSCULE.] Six small fragments from three manuscripts written in Beneventan minuscule, as listed below; mounted on stubs and bound together in modern boards.

Southern Italy, second half of 12th century and late 12th century.

£1250

Comprising:

(a) BIBLE, Psalms 61:8–10 and 62:3–5; a small fragment with part of a single column written in Beneventan minuscule in brown ink, remains of five lines, ruled with a hard point, capital letters touched in red; recovered from a binding and with consequent wear and paper adhesions on recto, verso in excellent condition. [33 x 87 mm]

Southern Italy, 2nd half of 12th century.

From the same parent manuscript as Basel, Universitätsbibliothek, MS CL 216 (ii), a single leaf from a pocket-sized Bible written in single columns.

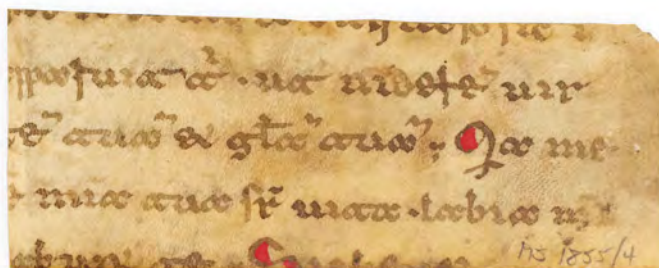
(b) BIBLE, Psalms 118:119–120; a small fragment with part of a single column written in Beneventan minuscule in dark brown ink, remains of nine lines, ruled with a hard point, rubrics; recovered from a binding and with consequent wear, one side scrubbed blank. [66 x 36 mm]

Southern Italy, late 12th century.

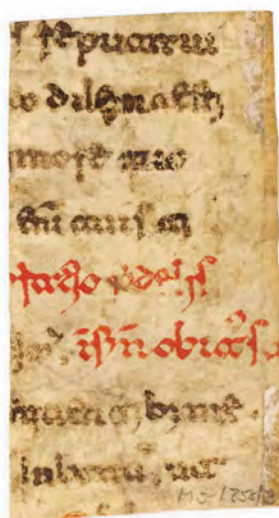
(c) AUGUSTINE. Tractatus in Iohannem, 123:4–5; four small fragments with remains of one (of two) columns written in a large Beneventan minuscule in dark brown ink, remains of four lines on each fragment, ruled with a hard point, one fragment with part of a decorated initial in a design of intertwining foliage painted in yellow, orange, blue and green, another fragment with a two-line initial in red and green; recovered from a binding and with consequent soiling, creasing and wear, neat paper repairs to two fragments. Largest fragment measures [29 x 109 mm]

Southern Italy, late 12th century.

From the same parent manuscript as Toronto, Virginia Brown collection, MS. 2.



[A]



[B]

Provenance: Sotheby's 21 June 1994, lot 5; subsequently in the collection of Martin Schøyen, his MSS 1855/3, 1855/4 and 1855/5.

See V. Brown, 'A second new list of Beneventan manuscripts (IV)', *Mediaeval Studies*, 61 (1999), pp. 325–392, at pp. 366–7 and 386–7.

principes uiri reges uiri & populi terre horu
reconditus & dominus. & ascendit sup cor ei
& n poterat d'sultare portare ppter malitia
studioru uiroru; Et ppter abominationes
quas fecistis. & facta e terra uia i desola
tione & in stupore. & in male dictu eo qd
n sit habitator. sic e dies hec. Propterea
qet sacrificauerunt ydolis. & peccaueru
nt dño. & n audierunt uocē dñi & in
lege & in preceptis & in testimonis ei non
ambulauerunt. idcirco euenerunt uobis
mala hec sic e dies hec:

ixit autē hieremias ad omne pplm
ad uersus uiros & ad uersus mulieres.
& ad uersu uniuersa plebē. Audite uer
bu dñi omis uida: qui e in terra egypti:
h e in quid dñs dñs exercitū d's uir dñs:
Vos & uxores ur̄e locuti estis ore ur̄o. manib;
ur̄is implestis dicentes: Faciam' uota ur̄i
que nonimus & in sacrificemus regine
egit. & libemus ei libamina: Implestis
uota ur̄i. & opere perpetrastis ea: Ideo
audi te uerbu dñi omis uida qui ha
bitatis in terra egypti: Ecce ego uniu
ni nomine meo magno ait dñs: quia
nequaqua ultra nom̄ meū uocabitur
ex ore omis uiri uideri dicentis: Vni
dñs d's in omi terra egypti. Ecce ego uigi
labo super eos i malū & n in bonū; Et con
sumentur omnes uiri uida: qui sunt
in terra egypti gladio & fame: donec
penitus consumantur; Et qui fugerint
gladiū reuertentur. Et terra uida iu
et pauci. & scient omis reliqua uida.
ingredientiū terrā egypti. ut habitet
ibi: cuius sermo cōpleatur n̄s an illoy
& oc i obis signū ait dñs. Quod uisitē
ego sup uos in loco isto. ut sciat̄s quia
uerē cōplebunt' sermones mei contra
uos in malū. hec dñs dñs: Ecce ego tra
da pharaonē egypti regē egypti in manu
inimicoy ei: & in manu querentium
animā illius. sic tradidi sedechā regē
uida. in manu nabuchodonosor regis ba
bilonis inimici sui & querentis animā
ei: Verbo qd locutus e hieremi
as ppha ad baruch filiū nerie cū scrip
tisset uersu hec in libro de ore hieremie
in no. Quarto ioachim filii iosef Regis

qd factū ē uerba dñi ad h
ppham. contra gentes ad egi
ptum exercitū pharaonis in
regis egypti. qui erant iuxta
ei statim in charchanis. quē
sit nabuchodonosor rex bab

In anno quarto ioachim filii
regis uida: pparat' scutū &
& pcedit ad bellū iungit' eq
ascendit equites. & statim in
polite lanceas. induit uos lo
Q uid igitur uidi ipsos pauidos
uerentes fortis eoy celos fugi
e cū nec respuerunt terrōre
ait dñs: Non fugiat uelox. nec
in sepuer fortis. & d aquilonē
flumen ensitem nich sunt & in
Quis ē iste qui quasi flumen asce
& ueluti fluminoz intumescunt
gites ei: & egyptus fluminis in
cedit. & uelut flumina mon
fluctus ei. & dicit ascendens
terra. perda ciuitatē & habitas

Ascendit equos & exultat in eo
& pcedant fortis ethiopes. & lib
nentes scutū. & ludi arripient
cientis sagittas: Dies autem illa
di exercitū dies ultionis. ut sū
dictū de inimicis suis: de uoca
dñs & saturabitur & in ebria
sanguine eoy: Victimā enī dñi
citū in terra aquilonis. uirtas
ensitem: Ascende in galaad &
resina uirgo filia egypti. frustra
plicas medicamina sanitas non
tibi: Audierunt gentes ignominia
& ululatus tuus repleuit terrā
fortis impetit in fortē. ambo p
concederunt: Verbo qd locutus
e dñs. ad hieremias ppha
per so qd uenit qd est. &
chodonosor rex babilonis
per eosso r̄os terram egypti:

dnunat egypti & auditi s
magelolo. & resonet in mensu
in casus dicite: ita & pparat'
uorant gladiū eaque in curia
tuo sunt: Quare dñs dñs
H on stent qm dñs subuerat ei:

10 BIBLE, in Latin, Jeremiah 30, 6–32,19 and 44,21–48,24; a nearly complete bifolium (the leaves not consecutive), double columns of 50 lines written in a late, rather prickly Carolingian hand in brown ink, ruled with a hard point, spaces for (two-line) initials left empty, some lesser initials set out into margins, headings in capital letters executed in the brown ink of the text; recovered from a binding and with consequent staining and wear, a few holes, a small amount of text trimmed away from outer columns and at foot, the fold of the bifolium strengthened with paper; bound in modern buckram boards. [408 x 280 mm (393 x 235 mm)]

Germany or perhaps Switzerland, mid-12th century.

£3750

From a folio German romanesque Bible.

The scribe had trouble with the passage ‘Et qui fugerint gladiu[m] revertentur de terra Juda viri pauci’, which has been emended (without erasing) to ‘Et qui fugerint gladiu[m] revertentur **in** terra[**m**] Juda viri pauci’. Curiously, the words ‘de terra Juda viri pauci’ were originally written over an erased passage which evidently included the word ‘egipti’. The standard (Vulgate) reading is ‘Et qui fugerint gladium, revertentur de terra Aegypti in terram Juda viri pauci’ (Jeremiah 44,28).

Provenance: Mark Lansburgh of Phoenix/Santa Barbara, California (1963); Bernard Rosenthal, his I/164 (1963–1989); Quaritch Catalogue 1147 (1991), no. 11; Martin Schøyen, his MS 640.

11 BIBLE, in Latin, Matthew 6,29–9,22; an almost complete leaf written in an angular gothic bookhand, double columns of 42 lines, dark brown ink, ruled in plummet, simple two-line initials in red, chapter numbers and headlines in red, capitals touched in red; recovered from a binding and with consequent creasing, tears and glue-staining, a few small holes, trimmed at head affecting headline. 302 x 236 mm (235 x 175 mm)

Germany, 14th century.

£150

12 BOOK OF HOURS, in Latin, from the Hours of the Virgin and including the beginning of Psalm 97; a complete leaf written in single columns of 14 lines in two sizes of a good formal gothic script, dark brown ink, ruled in ink, illuminated initial 'C' (*Cantate domino canticum novum*) on verso in shades of blue, mauve and orange against a burnished gold ground and enclosing a finely painted tonsured male head, ivyleaf marginal extensions, smaller initials in burnished gold against mauve and blue backgrounds highlighted in white, five burnished gold line-fillers (one enclosing an animal-headed drollery creature, another a running hare and a third two pairs of hairs and hounds arranged nose to nose); some minor smudging and staining, faint pen-trials in lower margin of recto, but in excellent condition. 156 x 117 mm (94 x 68 mm)

Flanders or northern France, early 14th century.

£2250

An exquisite leaf from an exceptionally early Book of Hours. The defective parent manuscript, which also contained a *Vie de sainte Marguerite* in French rhyming verse, was lot 76 in Sotheby's sale 'Western Manuscript and Miniatures' of 17 December 1991, subsequent to which the leaves were dispersed. A fragment of sixteen leaves containing the *Vie de sainte Marguerite* is now Charlottesville, University of Virginia MS 12455.

Alison Stones has defined the oeuvre of the artist of the initial here, whom she calls the 'Sainte-Benoîte Master': 'Particularly distinctive is his treatment of faces, framed by curly hair, with widely spaced eyes, a hallmark of his draftsmanship He seems to have begun his career in Paris as he may be traced as the artist of a few figures in books otherwise illustrated by other artists, namely the Breviary of the Sainte-Chapelle for the use of a queen, and the *Roman de Jules César* in Rouen, Bibl. mun. 1050 (U12), which was substantially the work of the Méliacin Master. Then he turns up again working in a minor capacity in the fragmentary Book of Hours and *Vie de sainte Marguerite* Charlottesville, University of Virginia, MSS 12455 (*olim* Sotheby's 17.xii.1991, lot 76) . . . where I note he was responsible only for the tiny initials with faces, while the opening of the *Vie de sainte Marguerite* is by another artist, perhaps Amiénois and similar to the Bodmer *Roman de la Rose* Later in his career he is the major artist in important commissions . . . and he worked with several assistants' (A. Stones, *Gothic manuscripts 1260–1320* part I, vol. II p. 477, the present leaf illustrated as fig. 681).

Benedicimini iusti in dño: ⁊ stite
muni memorie scificationis ei.

Gloria patri et filio: *Antiphona.*

Aue maria gratia plena dominus te
cum benedicta tu in mulieribus et benedic
tus fructus ventris tui. *Antiphona.*

Beata es uirgo maria. *psalmus 113.*

Cantate dño canticum no
uum: q̃ mirabilia fecit.

Saluauit sibi dextera eius: ⁊
brachium sanctum eius.

Notum fecit dominus saluta
re suum: in ⁊spectu gentium re
uelauit iusticiam suam.

HUNGERFORD HOURS

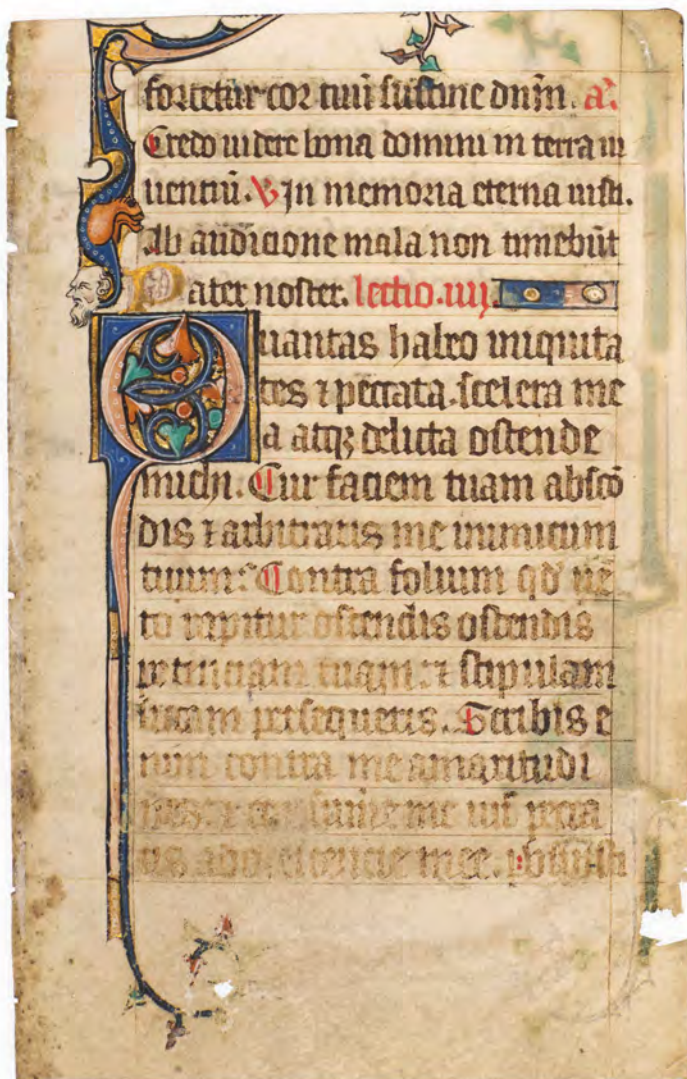
13 BOOK OF HOURS, in Latin, with lessons and responses for the second nocturn in Matins in the Office of the Dead; a complete leaf, single columns of 17 lines written in brown ink in two sizes of a good formal gothic script, ruled with ink, large (three-line) initial 'Q' on the recto (*Quantas habeo iniquitates*) with leafy designs and a full border extension in orange, pink, blue, green and burnished and tooled gold incorporating a gryllus with a finely drawn bearded man's head, 2-line initial 'H' on the verso (*Homo natus de muliere*) in the same colours and also with a full border extension, smaller initial 'P' in gold with fine penwork, one ornamental line filler; lower half of leaf somewhat rubbed, top margin trimmed, slightly defective at fore-edge just affecting border decoration on verso, traces of mounting along gutter and at foot of verso. 165 x 105 mm (124 x 74 mm)

England (East Anglia), 2nd quarter of 14th century.

£2750

An unrecorded leaf from the Hungerford Hours, an important and early East Anglian Book of Hours probably illuminated by the artist of the Psalter in Schloss Herdringen (MS 8). The publication of the Calendar from this manuscript by Janet Backhouse in the Alan Thomas Festschrift in 1981 first brought the Hungerford Hours to the attention of the scholarly world, and since then it has been more fully studied by M. A. Michael. The manuscript seems to have belonged to Robert, Lord Hungerford (d. 1459, buried in Salisbury Cathedral) and his wife Margaret Botreaux (d. 1478). It is one of very few English Books of Hours to have survived from the thirteenth and early fourteenth centuries. The decoration points to an East Anglian workshop and, in contrast to later continental Books of Hours, the text is important for containing personalized material such as vernacular Anglo-French prayers. The calendar and one miniature from the Hungerford Hours are in the British Library (Add. MS. 61877 and 62106).

See J. Backhouse, 'An English Calendar circa 1330', in *Fine books and book collecting: books and manuscripts acquired from Alan G. Thomas and described by his customers on the occasion of his seventieth birthday*, ed. C. de Hamel and R. A. Linenthal, 1981, pp. 8–10; M. A. Michael, 'Destruction, reconstruction and invention: the Hungerford Hours and English manuscript illumination of the early fourteenth century', in *English manuscript studies 1100–1700*, vol. 2, ed. P. Beal, and J. Griffiths, Oxford, 1990, pp. 33–108; and, most recently, C. de Hamel and S. Cooper, 'The Hungerford Hours', in J. K. Golden, ed., *Tributes to Adelaide Bennett Hagens: manuscripts, iconography, and the*



Late Medieval viewer (Turnhout, 2017), pp. 355–69, which argues that the manuscript is ‘very likely to have been illuminated for the marriage of Sir Thomas Wake and his new wife Alice Pateshull in about 1348’ (p. 361). The present leaf is an addition to the 46 surviving leaves listed by de Hamel and Cooper on pp. 367–9 of their article and would have immediately followed their no. 31 in the parent manuscript.

fructum uentris tui nobis post hoc exi-
um ostende o clemens o pia o dulcis ma-

ria salue. Ave maria grā, *Or.*
uimpotens sempiternus deus

qui gloriose uirginis & matris mari-
e corpus & animā ut dignum fun-
tu habitatulum effici meretur spū
santo coopante mirabiliter iparasti
da ut tuis commemoratione leta-
mur eius pia intercessione ab uita
tibus malis & a morte perpetua liberemur.

Ps. Domine domine uirum, Amen *Ps.*

Domine ut in furore
tuo arguas me neque
in ira tua corripas
me. *Ps.* Misere mei do-

14 BOOK OF HOURS, Use of Sarum, in Latin, a substantial fragment of 60 leaves comprising two calendar leaves (a bifolium with January/February and November/December), ten gatherings, four further bifolia and a single leaf, lacking numerous gatherings and leaves but present collation i² [probably of six, lacking ii–v], ii⁶ [of ?], iii¹⁰, iv² [of ?], v⁸, vi² [of ?], vii⁷ [of eight, blank vii cancelled], viii² [of ?], ix² [of ?], x⁶ [of ?], xi⁴ [of ?], xii² [of ?], xiii¹ [of ?], xiv⁶, single columns of 16 or 17 lines in two sizes of a good formal gothic script, lightly ruled with red ink, calendar in a smaller gothic script in brown, red and blue ink, ‘KL’ at the beginning of each month in burnished gold and penwork flourishing in brown, repeated Dominical letter ‘A’ in burnished gold with flourishing in brown ink, special feast days and Golden Numbers in red, *nones*, *ides* and *kalends* in blue, one-line initials alternately in blue and burnished gold with contrasting penwork, LARGE (FOUR-LINE) INITIAL ‘D’ (*Domine ne in furore*) on f. 21v in blue with highlighting in white against a burnished gold background and enclosing a grid-like knotwork design in shades of blue, pink and orange, with a FULL-PAGE BORDER of leafy design incorporating bar borders on three sides and a large hybrid bat-winged creature in upper outer corner, pairs of daisy buds sprouting from borders in upper and lower margins, all in burnished gold and shades of blue, green, pink and orange, three-line initial ‘D’ on f. 53v in burnished gold against a parti-coloured red and blue background highlighted in white, two-line initials in burnished gold with penwork flourishing in purple, one-line initials in burnished gold and blue with penwork flourishing in purple and red respectively, lesser initials touched in yellow, horizontal catchwords within penwork frames sometimes incorporating grotesque profiles, prayer added in a near-contemporary cursive hand on verso of final leaf; worn, rubbed and dust-soiled, trimmed with loss to full-page illuminated border, large tear in one leaf, smaller tears in two other leaves (one repaired with silk thread, the other resulting in slight loss of text), some mottled purplish marginal staining probably resulting from exposure to damp, disbound. 160 x 125 mm (129 x 87 mm)

England (probably London), last quarter of 14th century.

£8500

THE REMAINS OF A NOTABLY EARLY ENGLISH BOOK OF HOURS OF GOOD QUALITY.

fi
fi
vm

Fbi
v

Fui
n

Fbia
vii

Fv
m

Fii
i

Ff
i

Fbn
vi

Fui
iii

d

e

f

g

a

b

c

d

e

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February

2

de brigitte uirgins.

Purificatio be mane,

in blatu epi et m.

Sancti agathe uirg.

et uirg.

Sancti vedasti et amandi epy.

Sancti rolasace uirgins.

Sancti marcus

et uirgins.

Sancti iohane uirgins.

Sancti archidiaconus

et uirgins.

Sancti archidiaconus

et uirgins.

Sancti archidiaconus

et uirgins.

Sancti archidiaconus

et uirgins.

Sancti archidiaconus

et uirgins.

Sancti archidiaconus

et uirgins.

Sancti archidiaconus

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Sancti archidiaconus

et uirgins.

Sancti archidiaconus

et uirgins.

Sancti archidiaconus

et uirgins.

Sancti archidiaconus

et uirgins.

Sancti archidiaconus

et uirgins.

Novembris **munu scorum.**
omniem oratio animarum.

fm	e	m	vi	a leonardi cons.
n	f	m	vi	
f	g	n	vi	
	b	vm	vi	
fm	c	vm	vi	a quatuor coronator.
vn	d	vi	vi	a theodora mris.
	e	v	vi	
fo	f	m	vi	a martini epi & cons.
un	g	m	vi	
	n		vi	
fu	b	vs	vi	a ricardi epi.
i	c	fm	vi	
	d	fm	vi	a machuti epi.
u	e	fm	vi	a edmundi archiepi.
	f	fo	vi	a hugonis epi & cons.
fo	g	fm	vi	et s martini.
vi	n	fm	vi	
	b	fm	vi	a edmundi regis & m.
fm	c	fm	vi	
m	d	fm	vi	a Cecile virginis.
	e	fm	vi	a dementis ppe.
fi	f	vm	vi	a grilodoni mris.
fi	g	vm	vi	a katherine virginis.
	n	vi	vi	a i me pape.
vm	b	v	vi	
	c	m	vi	
fm	d	m	vi	a lacum m.
v	e	n	vi	a Andree aph.

vigilia.

What is left of the calendar is typically southern English and includes Saints Wulstan, Oswald, Edmund Rich, Hugh of Lincoln and Edmund king and martyr. Oddly, the feast of St. Thomas Becket (29 December) was not originally present and has been added in an early hand, although the octave of his feast is present. 'S[an]c[t]i ricardi ep[iscop]i' (i.e. St. Richard of Chichester) appears for 13 November, but this is presumably an error for St. Brice as St. Richard's feast day is 3 April.

We have been unable to locate any further leaves from the manuscript, which suggests that it has existed in its present state for a considerable period of time.

Text (as presently arranged)

Calendar (ff. 1–2); Hours of the Virgin (ff. 3–20); Penitential Psalms (ff. 21–9); Litanies (f. 30); Office of the Dead (ff. 31–51); Commendation of Souls (ff. 52–3); Prayers (end of *Veni creator spiritus* and beginning of *Beatus vir*, f. 54); Hours of the Holy Spirit (ff. 55–60, with added prayers on f. 60v in a fifteenth-century hand, comprising part of the *Te Deum* and prayers such as 'Domine non secundum', 'Ostende nobis' and 'Omnipotens sempiterne deus qui facis mirabilia').

English Books of Hours of the fourteenth century are rare on the market. The Schoenberg Database contains about a dozen auction records for the last half century.

15 BOOK OF HOURS, in Latin, with text for Compline in the Hours of the Virgin; a complete leaf written in a gothic bookhand in dark brown ink, 14 lines, ruled lightly in red ink, two-line initial 'D' in blue enclosing foliage in blue and mauve and set against a burnished gold background, marginal extensions of penwork branches with burnished gold leaves, smaller initials in burnished gold against blue and mauve backgrounds, line-fillers in the same colours and burnished gold, a single rubric; small hole in inner margin, but in excellent condition, tipped onto a paper sheet and bound in early twentieth-century cloth-backed boards, red morocco label lettered in gilt on upper cover, with a short printed note by Vincent Starrett on a loosely inserted sheet of paper. 143 x 102 mm

France, mid-15th century.

£250

From an imperfect Book of Hours broken up and sold by the Chicago bookseller Frank M. Morris in 1922. The American writer and bibliophile Vincent Starrett (1886–1974) provided a brief printed note which is loosely inserted on a single sheet of paper. In his own copy of this ‘leaf book’ Starrett stated that perhaps fifty leaves were sold by Morris thus.

Other leaves can be found in institutional collections, for example Berkeley, University of California, Bancroft Library MS UCB 130:f1400:35a.

16 [BOOK OF HOURS.] CALENDAR. The calendar from a Book of Hours, Use of Paris, in French; 12 leaves plus an original flyleaf at beginning, written in a good gothic liturgical hand in red, blue, gold and dark brown, ruled lightly in red ink, large illuminated ‘KL’ at the beginning of each month in shades of blue, mauve and orange against burnished gold grounds, repeated Dominical letter ‘A’ in burnished gold against alternately blue and mauve grounds, special feast days and Golden Numbers in gold, inner and outer margins adjacent to text filled with ivyleaf decoration bearing flowers in blue, mauve and orange; first leaf slightly stained, verso of final leaf lightly dust-soiled, some rubbing of burnished gold, trimmed at head just affecting ‘KL’ on first leaf, but in excellent condition; bound in late nineteenth-century red morocco by Rivière, edges gilt. 166 x 134 mm

France (Paris), c. 1425.

£2500

The calendar of a Book of Hours of high quality, with a prefatory note written by an antiquarian priest during the French Revolution when the manuscript was apparently still complete.

The recto and verso of the original flyleaf at the beginning of the volume contain a note by one ‘Rouxau’, priest of Le Loroux-Botttereau (near Nantes in western France), dated 4 February 1792. The Book of Hours, in French and Latin, was evidently intact (or substantially so) at that point for he tells us that it included a miniature, marking the extract from the Gospel of Matthew, which represented ‘une jeune novice en blanc, ailée en rouge recevant dans ses tendres mains . . . le divin livre écrit’. It is not certain from this description that the presumed original owner was a religious as opposed to a lay woman, but the prayers apparently had the feminine forms ‘peccatrici pia’, ‘indignissima peccatrix’, ‘ancilla tua’ and ‘famule tue’.



Provenance: 'Rouxau' is presumably Julien-Pierre Rouxeau (1734–1811), described in the 1769 proceedings of a court case brought by him against 'M. Pierre Chon, clerc tonsuré' as 'vénérable et discret missire Julien-Pierre Rouxeau, prêtre, maître ès arts, natif et originaire de la ville et paroisse du Loroux-Bottereau'; later in the collection of H. Arthur Baker, with his late nineteenth-century bookplate.

17 CICERO. De divinatione, book I, chapters 5–6 and 27–28; a bifolium (leaves not consecutive) written in single columns of 29/30 lines in a very good Italian humanist cursive bookhand, dark brown ink, capital letters occasionally set out into margin; recovered from use in a binding and with text erased from one side, sometime cut in two horizontally but without loss of text, several holes with minor loss of text, some minor spotting and rubbing, but generally in good condition. A single leaf measures 300 x 212 mm (192 x 120 mm)

Northern Italy, mid-15th century.

£1750

From a humanist copy of Cicero's treatise on divination.

constitisse. cum in quattuor partes unum divisisset tamquam partes
duae obduerent quartam parte quae erat reliqua in regione
distribuit magnitudine unum non solum videmus invenit
quare celebrata cum vicini omnes ad eum de rebus suis referrent
erat in magno numero et regum. Ex quo factum est ut cum se res praesens
arcesseret. cum ceptaret sententia augur acutus dixit coarguere
se quodam id posset ne fieri confidit. Ille auguria recte posse trahi
inquimus aut dixit se coarguere eum novacula posse praecidi. tum
alii misisse exequari ne eum in comitum alioque expediente de rege
et proprio novacula esse discessit ex eo quod in eo Tarquinus augure
accensionis uteretur. et populus de suis rebus ad eum referret. Coram aut
illa et novacula desistens in comitum superius ipositu partem accensionis
Necquid omnia comburemus amales. facta haec esse dicamus. quod
ius denique potius quod deos non humanos esse ne fatemur. quid quod aut
et solum et de libero trinceo. mihi ne de augure et aruspice coarguere
discessit. quia cum tuberculo iniecio cepisset imprudens quod inaspi
cens. aruspice effusus esset. comitum consilium regis huiusmodi
res et de ipso invidere monuit. Sed et ipse augur liberius
trinceus aruspice cunctatione confessione errati sui combant et aruspice
discessit magna accessit audientia qui recte comitum in senatu
introduci nequebant. iustitiam negatore comitum fuisse. Discessit
assentior qui cum quia diuinitus esse dixerit. unum quod particeps
esset aruspice alioque. quod ante careret. est autem aruspice in his qui novus res
comedunt consequenter uterque obsecratione debetur. Cuius autem
arte in qua non non aut coniectura obsecratione aut novus fuisse. Sed
coniectura quanta animi aut soluto liberorum motu futuri res forent
quod et somnanti saepe contingit. et non minus natum ambo et fuisse
in Bacchi boecus. ut epimenides. cheri. ut Sallustius et alii. cum
quis omnia et haec sunt. non ea quae respiciunt fortis ducunt
sed ea quae infirmitate diuino afflatum funduntur. et simplicia sunt

Along with seven other philosophical works by Cicero (*De natura deorum*, *Timaeus*, *De fato*, *Topica*, *Paradoxa Stoicorum*, *Academica priora* and *De legibus*) *De divinatione* has come down to us in three Carolingian manuscripts and a late eleventh-century manuscript from Montecassino. Two of the Carolingian manuscripts appear to have been at Corbie in the ninth century when they were compared and a copy made which followed one of the manuscripts for the *De natura deorum* and the *De divinatione* and the other manuscript for the remaining texts. Poggio Bracciolini discovered this copy (now Florence, Laur. S. Marco MS 257), probably in 1417 during his trip north, and brought it to Italy. Descendants of this manuscript which contain *De divinatione* include two early fifteenth-century Florentine manuscripts: Vat. Chigi H.VIII.253 and Vat. Urb. Lat. 319. 'In terms of numbers, the most important disseminator of texts of these works proved to be the Ferrarese scholar, Guarino da Verona. Textually, Guarino's version is very similar to Poggio's. From about 1430, following Guarino's lectures, copies of his text spread through north Italy' (R. H. Rouse in *Texts and transmission*).

18 COMPILATION. Compilation of moral, philosophical and religious extracts; a complete bifolium written in double columns of 40 lines in a rather uneven and heavily abbreviated gothic bookhand, brown ink, lightly ruled in ink, spaces for two-line initials left blank; recovered from a binding with consequent staining and creasing, one side very worn and faded, trimmed at edges with loss of a line of text from top of one column, a few holes, later medieval inscriptions in margins. A single leaf measures 170 x 145 mm (155 x 112mm)

Germany, c. 1300.

£650

From a *compilatio* of extracts from the Bible, the church fathers and classical authors, perhaps copied out by a preacher of sermons. The sources, all named and grouped according to themes such as self-control or moderation ('temperantia'), include the Bible (Ecclesiastes, Joshua, Job), Ambrose, Augustine, Bernard of Clairvaux, Gregory the Great, Cicero (extracts from *De imperio* and *De officiis*), Plato ('Genitore[m], univ[er]si[tatis] ta[m] i[n]ve[n]ire difficile e[st] q[uam] i[n]ventu[m] dig[ne] p[ro]fari', probably taken from Chalcidius's commentary on the *Timaeus*), Macrobius (*Commentarii in somnium Scipionis*), Seneca (*Naturales quaestiones*, *De clementia*), and Boethius (*De consolazione philosophiae*).

19 HAYMO OF AUXERRE. Homiliae de tempore (Migne, *Patrologia Latina* 118, cols. 128–130); two fragments of the same leaf written in double columns, 14 lines remaining, dark brown ink, ruled with a hard point, written in a good Carolingian hand with strong ‘st’ and ‘ct’ ligatures, downstrokes of the ‘s’, ‘f’, ‘r’ and ‘q’ taper slightly, a punctus elevatus for lesser pauses and a high punctus for the final pause; recovered from use as pastedowns and with consequent staining, trimmed on three sides with loss of text at head and along innermost column, several small holes, glue residue on verso of second leaf obscuring text, but generally in good condition. [140 x 208 mm when joined together]

Probably France, 3rd third of 9th century.

£2000

From the popular homiliary attributed by Migne to Haymo of Halberstadt (d. 853) but now considered to be by Haymo of Auxerre (fl. c. 840–860), a Benedictine monk at the abbey of Saint-Germain in Auxerre; see R. McKitterick, *The Frankish Church and the Carolingian Reforms, 789–895*, 1977, pp. 172–4. The present fragments were written at an unidentified Carolingian scriptorium probably in France.

Haymo ‘provides one homily for the epistle and one for the gospel for the whole of the liturgical year. Anyone familiar with patristic interpretations of gospel and epistle can quickly recognise that Haymo is steeped in this tradition; there are many passages that occur elsewhere, and there are many that are almost the same. But, derivative though Haymo is in modern terms, each homily is indubitably Haymo’s own and, because the compositional dependence on patristic authorities is more internalised, the result is neither *compilatio* (on the model of Paul the Deacon), nor a series of *catenae* (on the model of Smaragdus). Furthermore, Haymo differs from Paul and Smaragdus in providing no visual signals, in rubrics or margins, of his dependence on patristic authorities’ (Joyce Hill, ‘Authority and intertextuality in the works of Ælfric’, in *Proceedings of the British Academy*, vol. 131 (2004), pp. 157–181, p. 164).

quis intra se cogit & dicit;
furtim. nec uolentia facio. nec
licet aliquando inuasi. nec
commendatum negavi. Fortit idem
non negasti. quia nemo tibi comen-
datus uoluit. Aut si commendatum sub-
tuleris. commendatum. Dic mihi. si reddidisti.
quando a solo solus ubi es. ut uos
fuerat accepisti. si tunc reddidisti. &
si mortuo eo qui commendauit. nec
tunc filio reddidisti. tunc laudandus
benefactor. quia post aurum non abiisti.
quia potuisti transgredi. & non trans-
gressus uoluntate dei. quia potuisti
facere malum & non fecisti. Ita si re-
ddidisti. ad uos interrogat uos. & ipse
respondet uos. & iuste discernit. De

20 HOMILIARY, in Latin, with parts of Augustine's *Sermones de Scripturis* (Migne, *Patrologia Latina* 38, cols. 963–4); an almost complete bifolium written in single columns in a large sloping late Carolingian hand in dark brown ink, 17 lines, ruled with a hard point (written space double-lined at inner and outer margins), capitals touched in red; recovered from use as a binding and with consequent soiling and creasing, one side worn and with a few paper adhesions remaining, a closed tear without loss in first leaf, margins trimmed just affecting ends of a few lines on second leaf, but generally in good condition, stitched into nineteenth-century buff paper wrappers titled in German on upper wrapper 'Pergamentblatt einer Handschrift des Xt[en] Jahrhunderts'. A single leaf measures [200 x 160 mm (163 x 130 mm)]

Germany, 11th century.

£1750

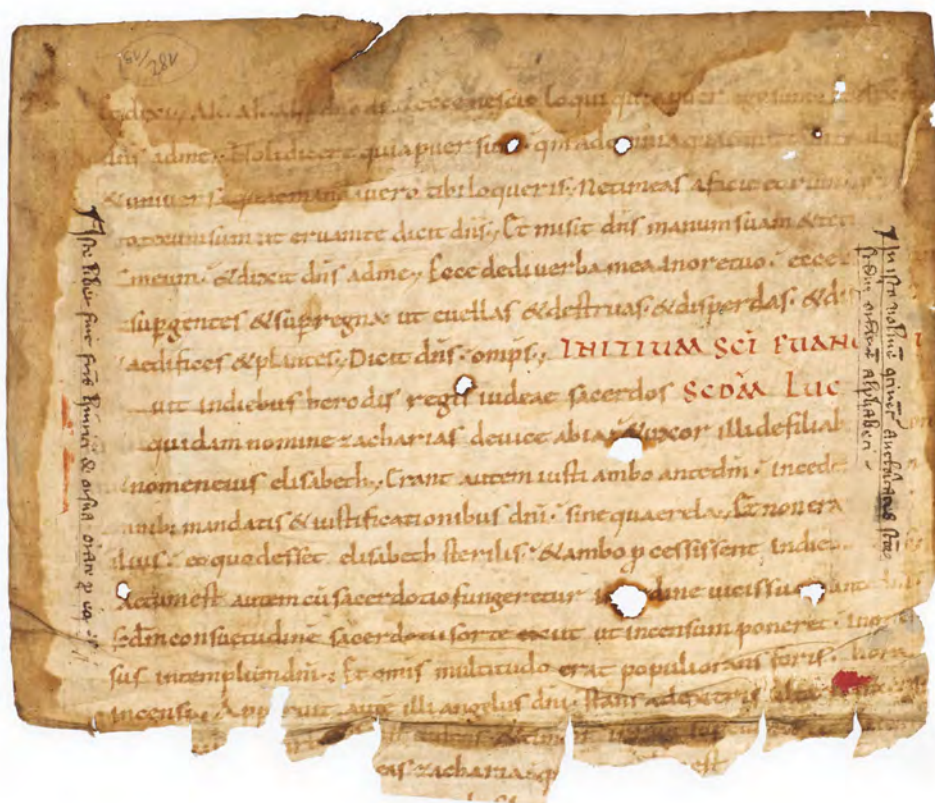
The first leaf here contains parts of sermon 178 from Augustine's *Sermones de Scripturis*. Chapter six of the sermon is based on Ecclesiasticus 31,8 and part of 31,10: 'Blessed is the rich that is found without blemish, and hath not gone after gold', and 'Who might offend, and hath not offended? or done evil, and hath not done it?'

A sixteenth-century inscription indicates that the binding once contained Henricus Arnoldi's *De modo perveniendi ad veram et perfectam Dei et proximi dilectionem*, most likely the only printed edition (Basel, Michael Wenssler, not after 1 December 1472, ISTC ia01061000).

21 HOMILIARY OR LECTIONARY, in Latin, with readings from Jeremiah 1,6–1,10, Luke 1,5–1,13, Isaiah 49,1–49,7 and Luke 1,57–1,66, the upper part of a leaf written in a single column in brown ink, 19 lines remaining, ruled with a hard point, written in a good regular Carolingian minuscule, a punctus elevatus for lesser pauses and a positura for the final pause, headings in red rustic capitals, remains of a two-line initial 'F' (*Fuit in diebus herodis*) set out slightly into the margin; recovered from use as a pastedown with consequent staining and wear, especially to verso, trimmed and torn at foot with loss of text, a few holes, erasures where late medieval inscriptions added (see below), but mostly legible. [140 x 182 mm (125 x 165 mm)]

Germany, late 9th or early 10th century.

£2000



From a Carolingian homiliary or lectionary with readings from Jeremiah, Luke and (abridged) Isaiah.

There are two late medieval inscriptions, both in the same hand, evidently added when the present fragment was still *in situ* in the binding of a small quarto-sized volume: at what would have been the head of the pastedown is written 'In ista vol[u]m[in]e [con]tine[n]t[ur] aucto[r]itates s[anc]tor[um] s[e]c[un]d[u]m ordine[m] alphabeti', and at what would have been the foot 'Iste liber fuit fr[at]ris hinrici de orsna orator p[ro] eo'. The volume therefore originally contained a manuscript of the *Auctoritates sanctorum de virtutibus et vitiis secundum ordinem alphabeti*. The owner, Heinrich von Orsna, may well have been the man of that name, a clerk from the diocese of Cologne, who is recorded in a rotulus of Heidelberg university

q̄ homine artifice expectantē
 efficiat. De trib; gen; rib; causarū
 acausarū. III. sc. Deliberatiū
 monstratiū iudiciale. Delibe
 gñ ē inq; de quib; lib; utilitatib; in
 debet an̄ debet fieri tractatur.
 monstratiū ē inq; laudabilis p̄sona
 bilis ostendit tēdemonstrat. Iudicia
 p̄surs p̄sonę facto āpoens āp̄mi
 lat. Dictū at̄ iudiciale eo q̄ iudicē
 sententia sua ostendat utrū lauda
 dignus sit acerte reus contēpnari
 riq; supplicio. Deliberatiū genus uoca
 de unaquaq; rē in eo deliberat h̄ genus
 ex ē suassio et desuassio. i. ē de expediendo
 tiendo. i. ē defaciendo et n̄faciendo. Sum
 bat in III. locis diuidit̄ hōnesto utili et
 r̄soria ego alterā p̄sonā. Deliberatiua
 n̄ ē ip̄se agito. In suassoria at̄ duet q̄ plus
 et. i. p̄s et mecus. Demonstratiū dic
 ē q̄ unāq; q; rē in laudando aut cupendo
 r̄a. q̄ gñ dū ar̄ habet species laudē
 tionem. Laudis ordō trib; rē
 t̄nq̄tē āp̄sū hominē in p̄sum
 am ante ip̄sū. ut q̄tē tam laudat
 cula. In p̄sum ac oīola in fador
 tat. i. h̄m. Dūq̄tē in fador

23 ISIDORE OF SEVILLE. *Etymologiae*, Book II, chapters 3–5; a large fragment of the upper half of a leaf, single column with the remains of 27 lines, written in a fine Carolingian minuscule with slightly clubbed ascenders, some capital letters set out into margin, large uncial letters at the start of each sentence, black ink, ruled with a hard point (written space double-lined at inner and outer margins), several contemporary marginal and interlinear annotations, headline ‘Lib[er] II.’; recovered from use in a binding, trimmed at foot and along one side with loss of text, a few small holes and some soiling, verso damaged where once pasted down, but generally in good condition preserving pricking in outer and upper margins. [200 x 140 mm (182 x 80mm)]

Germany (probably western/northern), middle third of 9th century.

£4500

FROM A LARGE AND FINELY WRITTEN CAROLINGIAN MANUSCRIPT OF ISIDORE’S *ETYMOLOGIAE*.

Book II of the *Etymologiae* concerns rhetoric and dialectic, and in chapter four (‘De tribus generibus causarum’) Isidore classifies three kinds of arguments: the deliberative, the demonstrative and the judicial. Demonstrative argument describes something either by praising or by blaming, and Isidore uses three passages from the *Aeneid* (I.605, I.517, and I.607) to show that praise can be divided into three periods of time: before, during or after the act or person being praised: ‘Laudis ordo tribus temporibus distinguitur: ante ipsum, in ipsum, post ipsum. Ante ipsum, ut “Quae te tam laeta tulerunt saecula?”, in ipsum, ut “O sola infandos Troiae miserata labores”, post ipsum, ut “In freta dum fluvii current, dum montibus umbrae lustrabunt, semper honos nomenque tuum laudesque manebunt”’.

Isidore (c. 560–636) was one of the great medieval encyclopaedists. In the *Etymologiae* (or the ‘Origins of words’) ‘he supplied factual as well as fantastic information culled from all the ancient authors available to him (and incidentally preserved much material than has since been lost). Isidore thus became the chief authority of the Middle Ages, and the presence of his book in every monastic, cathedral and college library was a main factor in perpetuating the state of knowledge and the modes of thought of the late-Roman world’ (*Printing and the Mind of Man*, no. 9). For details of the textual families of the *Etymologiae* and the extant manuscripts see L. D. Reynolds, ed., *Texts and transmission*, Oxford, 1983, pp. 194–6.

24 JEROME (MATTEO DA FERRARA, *translator*). Epistolae in Italian translation; two complete leaves in an accomplished humanist hand in brown ink, double columns of 42 lines, ruled in plummet, vertical catchword on verso of second leaf; recovered from a binding and with consequent cockling, tears, staining and paper adhesions, one side of each leaf scrubbed blank. 373 x 236 mm (245 x 158 mm)

Italy (?Ferrara), c. 1475.

£1500

Although damaged, these are remnants of a once grand and very finely written humanist manuscript of the letters of St. Jerome as translated into Italian by Matteo da Ferrara.

...quod est. Et con due ale uo-
...Noi solamente cognoscia
...cole di mezzo. In quali ci si ma-
...mo per la lezione delle scrip-
...nando sia facto el mondo. quā
...omo: quando el diluuio. quā
...legē sia data. come duno huo-
...ti gli spatii delle terre sieno
...e come nel lultimo tempo
...olo di. per la nostra salu-
...si presa la carne. Ma altre
...quali noi habbiamo dette. e
...raphini con teleno nella faccia
...medi. Et quando luno alai-
...ccio che quello che noi legia-
...l uec^o testamento. Questo
...mo trouiamo nel uangelio.
...che sara letto nel uangelio.
...medesimo si diuoc per la uo-
...del uecchio testamento. Nulla

...tu. & Signore omnipotente in hebreo
...e. posto Signore sabaoth. flich aquila
...interpretra. Signore delle milite. Et
...ancora esso Signore qui e. di quatro
...Lettere. ilche propriamente si pone
...in dio. ioh. he. ioh. he. e. e. due et
...due. Lequali applicate fanno qlo
...ineffabile & glorioso nome di Dio.
...Piena e tutta la terra della sua
...gloria. Questo ancora si dice dal ie-
...raphino dell'auenimento del sigre
...saluatore. come in ogni terra la sua
...predicatione si porga. Et come il suo
...no degli apostoli passi. confini del
...mondo. Seguira. Et e. et. et. et. et.
...sopra lo glare della uoce. colla quale
...chiamano. Noi habbiamo Lesto
...nel uecchio testamento. che sempre el
...Signore parlo ad moysē. & ad aaron al
...porta del tabernacolo. quasi come

Little is known about the Jesuate monk Matteo da Ferrara, but his translation of Jerome's letters was first printed in Ferrara in 1497 (by Laurentiis de Rubeis, de Valentia). Copies exist with variant dedications to Ercole I d'Este (dated 1494), Eleanor of Naples, Duchess of Ferrara, and her daughter Isabella d'Este (dated 1495), or Doge Agostino Barbarigo (dated 1495). Any (or all) of these dedicatees may have played a role in commissioning Matteo's translation. Eleanor of Naples's interest in Jerome is demonstrated by the presence in her library, as shown by an inventory of 1493, of two works by him, one of which was 'uno libro de S.^o Hieronymo in vulgare' (see G. Bertoni, *La Biblioteca Estense e la coltura ferrarese ai tempi del duca Ercole I (1471–1505)*, 1903, p. 231).

The text here comes from letter 18A (53 in the 1497 edition), to Damasus on the vision of Isaiah, and letter 21 (54 in the 1497 edition), to Damasus on the Prodigal Son.

ON THE CONSEQUENCES OF SELLING ARMS TO THE SARACENS

25 JOHN DE BURGH. *Pupilla oculi*; a single leaf written in double columns of 38 lines in a good English bookhand, paragraph marks alternately in red and blue, important words underlined in red, subsections of chapter written in margins, part number written centrally at head and outlined in red, chapter number written at upper outer corner and underlined in red; a natural vellum flaw at fore-edge, some light soiling and staining, remnants of adhesive tape at head of verso where once mounted, but in excellent condition. 262 x 190 mm (183 x 135 mm)

England, c. 1400.

£1750

John de Burgh's *Pupilla oculi* was a handbook of canon law and pastoral theology for parish priests. It was mainly derived from the *Oculus sacerdotis* by William of Paull (or Pagula), written in 1320–28, and was probably composed c. 1380–85, when for part of that time John de Burgh (or de Burgo, d. after 1398) was Chancellor of the University of Cambridge.

f. 49

f. 49

m. 49

n. 49

o. 49

p. 49

sententia de libe suo fecit amon
 omni pates consilio piores & co
 plian locor & tta pancia sen ptoos
 edire est et dnta & qm p ea mdi
 calunt et in publica forma pdesti
 mdicta ex. e. nolit & p. s. no. p.
 gmtiaq pntit p's catiasticis p
 osinatiois omne p laicos alienat
 nec eas pntit ead abf ohe ex
 de acimot e. Qm lincy dntio
 dntim mntu in custodia publica
 et pnta sen en detiudea tntu
 in bndis pnt. exotis no enader q
 mo et pnt cupat lepo no fnt et
 fernta. ex. e. nup Qm o. gms m
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 in illo nome ep. in eadm dnt et
 rntate pntipant ita q bna tnt
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 cotat. ex. ex. de offi m dnt et. qm
 et tnt qnt alit eadm tnti tntipale
 dntam sen coadimot Qm gms
 amo aff. ep. dnt et officialm fnt
 ant alioz qm de se mo possit bnt
 fnta catiastica pntipit et sic pnt
 ta cupat pntim ex. de mntioib
 ex. pntipit Qm cat ager offm
 dntomtis ant pnti tntit & com
 mot. dntipit nolnt exot. ex. ex.
 pntia bt mo dnt & m glo Qm
 pnt qnt dntipit et bndit arma
 ferpi ligantia galea ut ipas gale
 no sen nanes & qm in dntipit
 nante sen galea pntipit gntia
 tot pntia exot & qm eis tnt
 ut auxi impndit pnt et pnt
 in dntipit tnt pnt & pnt ex
 de mnt & dnt. ita qntia & co

qd olim & e. ag liband Qm casus
 hodie est mnt casus pntipit
 et o. e. ex. Qm exot tnt qm
 pntipit pntipit & alioz honest
 casus namq pntipit capto ant pnt
 pnt opoliap pntipit & qm nant
 & m pntipit opoliap pntipit
 n' mnti abnta pntipit n' debet abnt
 n' pntipit et possit ex. de pnt
 pnt. exot. ex. ex. b. q. qm opo
 liat namqntes no cupo mnt
 exotim et tnt exotipit n' mnt
 satisfiat. q. d. m hnt exot et
 sat. qm & ex. hnt m tnta p.
 de pnt mnt tnt qm o. exot
 hnt exot tntipit. tntipit tnt
 ipso mnt & hnt m glo. ex. illud et
 exot tnt q. pntipit exotipit. ab
 de tnt pontific. p. m. d. et dnt.
 r. g. qm q. opoliap nantipit
 nisi pntipit. exot tnt. p. omnt
Qm no tnt exot tnt qm mnt
 violentas tnt et qm mnt
 tntipit & mntipit mnt. ut m
 dnt qm alit mntia fnt bntipit
 et tntipit pntipit p pntipit
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 defendet tntipit & pnt
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 tntipit mntipit & tntipit
 ex. e. qm tntipit tntipit

q. 49

p. 49

o. 49

The text here concerns excommunication, being from that part of the *Pupilla* which catalogues the ways in which greater excommunication may be incurred. One way, as detailed on the present leaf, was by selling arms, iron and timber for galleys, or indeed whole galleys, to the Saracens, or by offering them aid or counsel.

Two leaves evidently from the same manuscript were Bloomsbury Auctions, 'Western Manuscripts and Miniatures', 8 July 2015, lot 22.

26 JOHN OF FREIBURG. *Summa confessorum* [and] *Tractatus de instructione confessorum*, in Latin; a complete leaf and a partial bifolium, double columns of 51 lines of a fine rounded gothic bookhand, ruled in plummet, with a long initial 'I' partly set into to text and two four-line initials all in divided red and blue with elaborate contrasting penwork, two-line initials alternately in red and blue with contrasting penwork, quotations underlined in red, paragraph marks alternately in red and blue, one catchword at end of partial bifolium, rubrics; recovered from use as archival wrappers and with consequent staining and wear, bifolium trimmed at head with loss of six lines of text, parchment of bifolium defective with loss of text from outer columns, various post-medieval inscriptions including the date '1569', generally in good legible condition. The single leaf measures 374 x 293 mm (268 x 214 mm)

France, mid-14th century.

£1500

From a large and well-decorated manuscript containing the Dominican theologian John of Freiburg's massive *Summa confessorum* (written in 1297–8) and his smaller *Tractatus de instructione confessorum* (also known as the *Confessionale* and written shortly after the *Summa*). Designed as an aid to preachers and teachers, the former work began as an index to Raymond of Peñafort's *Summa de casibus poenitentiae*. Both works were very popular in the Middle Ages and survive in numerous manuscripts.

Five leaves evidently from the same manuscript were Bloomsbury Auctions, 'Western Manuscripts and Miniatures', 6 July 2022, lot 35. Two further bifolia were Quaritch Catalogue 1270 (2000) no. 43, described as 'Italy, early 14th century' and with archival labels dated '1569' and '1570'.

27 **JOHN OF GARLAND.** *Unus omnium*; a single leaf, 32 lines written in a gothic bookhand in dark brown ink, apparently unruled but pricked at beginning of each line of verso, first letter of each line set out into the margin, two-line initial 'N' in red with simple penwork in light blue, extensive marginal and interlinear annotations in several early hands; recovered from a binding and with consequent staining and slight cockling, defective at lower outer corner with slight loss of marginal annotations, folded over along fore-edge, a few small holes, generally in very good condition and entirely legible. 210 x 160 mm (162 x 80 mm)

England, late 13th century.

£4750

A FASCINATING LEAF FROM JOHN OF GARLAND'S RARE VERSE TREATISE *UNUS OMNIUM*, WITH CONTEMPORARY GLOSSES CONTAINING A NUMBER OF WORDS IN MIDDLE ENGLISH AND ANGLO-NORMAN FRENCH.

John of Garland (born *c.* 1195, died in or after 1258) was born in England and studied at Oxford and Paris. He was briefly master of grammar at Toulouse but probably spent most of his life in Paris. He wrote a prose *Dictionarius*, its title the first recorded use of the word 'dictionary', a number of substantial grammatical and lexicographical works in hexameter verse, and several major poems.

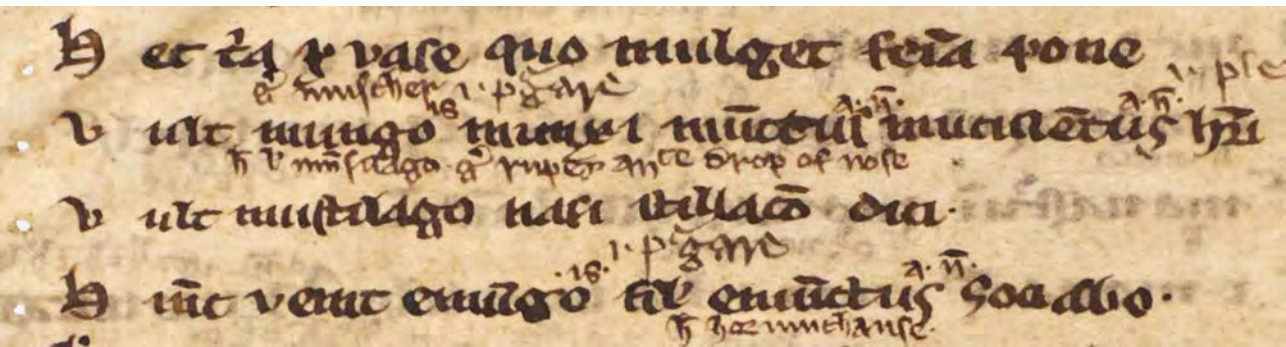
Garland's *Unus omnium* counts among the most valuable lexicographical works of the Middle Ages. 'This almost unknown, and completely unstudied, verse treatise runs to just over three thousand lines and lists the *derivata* and *composita* drawn from a variety of *etyma* which are arranged in alphabetical sections and in most of the manuscripts appear as headwords in the outer margins. The *Unus omnium* is of fundamental importance to medieval Latin lexicography and was clearly used as a school text and consequently furnished with vernacular glosses . . . It should be emphasized that the *Unus omnium* is of the greatest value to lexicologists and provides much earlier datings for many words in the *Dictionary of Medieval Latin from British Sources* and includes a fair number which are not represented in its pages at all. Many of these words receive enlightening definitions in the marginal notes to the main text' (Tony Hunt, *Teaching and learning Latin in thirteenth-century England*, 1991, vol. I pp. 395, 398–9).

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^{358</}

The annotations here are principally in a single minute contemporary hand and range from fairly basic explanations ('oleatum' is 'i. p[er]tinens ad oleu[m]'), 'martiriu[m]' is 'i. pena q[uam] subit martir') to glosses with grammatical content such as gender classification: 'melos e[st] dulcis cant[us] [et] e[st] neut[ri] gen[er]is ut i[n] dulce melos tangat celos' (the latter four-word jingle deriving ultimately from the Victorine sequence *Laudes crucis attollamus*). Most interesting of all are a number of translations into Middle English and Anglo-Norman French: the vanishingly obscure 'mustilago', elucidated by Garland as 'nasi stillac[i]o', receives the gloss 'g[allice] rupey an[gli]ce drop of nose', while for 'mergus', in most Latin contexts a diving bird such as a cormorant or shag, is the gloss 'avis e[st] g[allice] plongon an[gli]ce duvedoppe' (for comparison Cambridge University Library MS Oo. 6. 110 also gives the Anglo-Norman French 'plungun' but not a Middle English equivalent).

Unus omnium is a rare text. G. L. Bursill-Hall, *A census of medieval Latin grammatical manuscripts*, Grammatica Speculativa vol. 4, 1981, records five copies: Göttingen, Universitätsbibliothek MS Lüneb. 69 (fourteenth century); Metz, Bibliothèque Municipale MS 385 (fourteenth century); Bodleian Library MS Rawl. D 893 (a fragment, fifteenth century) and MS G 96 (second half of thirteenth century); and Oxford, Corpus Christi College MS 121 (second half of thirteenth century). Tony Hunt discussed the latter two copies in 1979 ('Les gloses en langue vulgaire dans les mss. de l'*Unus omnium* de Jean de Garlande', *Revue Linguistique Romane* 43 (1979), pp. 162–78) and subsequently discovered three further copies: Cambridge University Library MS Oo. 6. 110, Durham Cathedral Chapter Library MS C. IV. 26, and Lambeth Palace Library MS 502, the two former dated to the end of the thirteenth century and the latter to the second half.

For evidence of other manuscripts, now apparently lost, see M. R. James, *The ancient libraries of Canterbury and Dover* (Cambridge, 1903), pp. 381 [1570], 486–7 [387], and 491 [417].



28 JUSTINIAN. Codex Iustinianus, in Latin, 3.3.3–3.12.4.1 and 3.24.3–3.28.2; an almost complete bifolium written in double columns of 54 lines in a very good small gothic bookhand in dark brown ink, ruled in plummet to accommodate surrounding glosses, initials in blue set out into margin, smaller initials in red stroked with blue, rubrics, several corrections to text in a contemporary hand (including seven lines erased and completely rewritten), very extensive marginal glosses in several contemporary and later hands, two of these glosses titled in red and with an opening initial in red; recovered from use in a binding and with consequent wear, creasing and staining, a few holes resulting in minor loss of text, trimmed at foot affecting marginal glosses on first leaf, but generally in very good condition preserving pricking in outer margins. A single leaf measures [260 x 234 mm (192 x 94 mm)]

France, mid-13th century.

£2000

A heavily annotated fragment from a manuscript of the *Codex Iustinianus* of Justinian I, which collected the *constitutiones* of the Roman emperors and which forms the first part of the *Corpus iuris civilis*.

The titles of the *Codex* that have attracted the most attention here concern the appointment of special judges, the delegation of cases, the question of who has the right to appear in court (do minors, for example?), the order of judgments, and delays. The earliest glosses are two bearing a heading and an opening initial in red. These are taken from the popular *Summa de ordine iudicario* of Richard de Morins (also called Ricardus Anglicus, early 1160s–1242), an English canon lawyer who was regent master at Bologna towards the end of the 1190s (see L. Wahrmund, ed., *Die Summa de ordine iudicario des Ricardus Anglicus*, 1915, pp. 1 and 8). Most of the glosses, in a single very neat hand, are slightly later and are keyed to the text (and also to the Richard de Morins glosses) using an elaborate apparatus of dots, dashes and commas (or combinations thereof).

29 JUSTINIAN. *Novellae*, in Latin, novel 80, chapters 2–9; a large fragment of a leaf written ‘below top line’ in double columns in a good gothic bookhand in dark brown ink, 37 lines remaining, ruled in plummet, paragraph marks alternately in red and blue, headlines ‘COLL[ECTIO]’ and ‘VII’ alternately in red and blue capitals, several marginal glosses in a contemporary hand (these keyed to text using a system of dots and dashes), two passages of text marked with a bracket in the form of a horned human profile; recovered from a binding and with consequent soiling and staining, trimmed with loss of a few lines at foot and at inner and outer margins affecting glosses, creased where vellum folded over along inner margin, a few small holes, generally in good condition. [214 x 167 mm]

England, mid-13th century.

£125

The *Novellae* are supplements to Justinian’s *Digests*, *Institutes*, and *Codex*, and survive in three different versions: two early Latin versions, and one in Greek. The text here concerns the duties of inquisitors when petitioned by serfs and others from outside the ‘imperial city’ (i.e. Constantinople).

30 [LITURGY.] BREVIARY, in Latin, from the Sanctoral, with readings for the feasts of Saints Peter and Paul; a complete leaf with double columns of 27 lines written in two sizes of a gothic bookhand in dark brown ink, ruled in plummet, two-line initials alternately in blue and red with contrasting penwork and with penwork in both colours running the length of the columns, rubrics; somewhat cockled, cropped at head with loss of most of running-title on recto; in a card mount. 148 x 109 mm (113 x 83 mm)

Flanders, late 13th century.

£250

From a breviary once owned by Otto Ege of Cleveland, Ohio (1888–1951) and broken up 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, pp. 39, 45, 58 and 124 (including a list of known leaves). Gwara tentatively ascribes the manuscript to Ghent.

31 [LITURGY.] MISSAL, in Latin, with readings for the fourth Sunday in Lent; a complete leaf with double columns of 27 lines in two sizes of a gothic liturgical script, dark brown ink, ruled lightly in ink, two-line initials alternately in burnished gold and blue with elaborate penwork in black and red respectively, rubrics, folio number 'liii' at head of recto; recovered from use as an archival wrapper and with consequent soiling and staining, central crease where once folded, some post-medieval inscriptions, recto mostly obscured by a paper pastedown still *in situ* and with traces of adhesive where once mounted, but generally in very good condition preserving prickings in outer margin. 390 x 295 mm (230 x 173 mm)

Northern France (perhaps Paris or Nantes), late 14th century.

£400

From a missal of some grandeur, with burnished gold initials and penwork flourishing of high quality. Post-medieval inscriptions 'Pour la paroisse de Ste Lusse 1671' and 'Sainte Luce 1671' refer to Saint-Luce-sur-Loire just outside Nantes in western France, raising the possibility that the missal once belonged to a church in that area.



Quoniam sompniis dominus ut
vultus facit in hunc
oblationem fragilitatem nostram
ab omni malo purget sancti
et unum fiat. **P. m.** et cunctis

Dixit enim dominus super fili-
os israel: tuus ex te erant
inimici tui: ut tunc te ex-
cepissent: et quod dignum
fuit: consequi mererentur
per domum. **Domini. m. j. R.**

Quade q̄s om̄p̄s *collata*
deus: ut qui ex merito
n̄r actionis affligimur: n̄r
q̄i consolatione reparcimur. *ps*

Ihesus christi **dogmatibus**
 est qui abraham duos fi-
 lios habuit: unum ex ancilla
 unum de domo. Si quis dicit
 nulla: sed in carnis natura
 deus unum et alterum proprium
 filium: et ut hinc patet ille
 nam dictus. Sed cum sunt duo
 testamenti domini quia in me
 testis in sanctis et in gentibus
 quod est agitur. Syna cum me
 et ambia: qui continentur
 et qui in me de hinc: et semit
 cum filius eius. Quia autem
 fuerunt et ubi non est que
 mater mea. Scriptum est enim.

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Dñica. 7. in aduentu dñi.

Fatiam i meam deus meus. in
te confido nō erubescā. neq. ir
ideant me inimici mei. et enī
omniū qui te expectant nō co
fundent. **Ps.** Dias tuas dñe
demonstra michi. et semitas
meditationis tue. Gloria patri.
Nona q. Gloria in excelsis. et
hic missa est. usq. ad primam
missam. Annuntiat epī. non
dicuntur de tempore. sed de facti
nonē lectionū. Collecta.

Exalta ssumus dñe
potenciā tuā et ueni:
ut ab imminentib; peccor
nostroz periculis. te mere
amur protegente eripi. te
liberante saluari. Qui
uus et reg. **Ad romanos.**

Rēs: **S**acres. quia
hora est iam nos de
sompno surgere. Nūc enī
propior est nostra salus:
quā cum credidimus. Nos
precessit: dies autē app
proinquabit. Abiciat igitur
go opera tenebrarū. et in
duamur arma lucis. sic
ut in die honeste ambule
mus. Non in comessati
onibus et ebrietatib; nō
in cubilibus et impudici
tys. non in contentione
et emulatione. Sed indui
mini dñm ih̄m xp̄m. **Et**

missa quia te expectant nō
confundent. dñe. **Ps.** Dias
tuas domine notas fac michi
et semitas tuas clare me. **Et**
lelypa. **O**stende nobis dñe
misericordiam tuam. et salutare
nūc da nobis. **Ser. matthia.**
In illo tempore: Cū appo
pinquassent iherosolimus
et uenissent bethphage ad
montē oliueti: tunc ih̄s
misit duos discipulos ante
eis. **Et in castellum quos**

The page features a large, ornate initial 'D' in blue and gold, decorated with intricate knotwork and floral patterns. The initial is set within a rectangular frame with a gold background and blue and gold borders. Above the initial, there is a miniature illustration of three figures, possibly angels or saints, in a landscape. The text is written in a Gothic script, with some words in red ink (rubrication).

Dñica .j. in aduētū dñi.

aīam meam deus meus in
te confido nō erubescā. neq; ir
rileant me inimici mei. etenī
omīsi qui te expectant nō cō
fundent. **Ps.** **D**ias tuas dñe
demonstra michi. et semitas
tuas edoce me. Gloria pat.
Mora q; Gloria in excelsis. et

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32 [LITURGY.] **MISSAL**, in Latin, with readings for the first Sunday in Advent; a complete folio leaf with double columns of 29 lines written in two sizes of a fine formal gothic liturgical script in dark brown ink, ruled lightly in ink, **VERY LARGE NINE-LINE INITIAL 'A'** (*Ad te levavi*) on recto formed of knotted and intertwining acanthus in blue and pale green against a burnished gold ground, framed by a mauve square edged in green and enclosing delicate scrollwork in shell gold, marginal extensions leading into a **HIGHLY ELABORATE FULL-PAGE BORDER** of dense ivyleaf decoration, sprays of acanthus and clusters of interlace, incorporating four angels (two singing from a shared choirbook, one playing a harp, and one bearing a coat of arms) and twelve animals or mythical beasts including a doe, a lion, a unicorn, two dragons, a pelican, a dog wearing a collar, and a bird of prey), all painted in shades of pale green, blue, orange, pink, brown, white and black, two-line illuminated initial 'F' (*Fratres scientes quia hora est*) of leafy design in shades of pale green, mauve, orange and blue and with delicate penwork in shell gold, smaller initials in burnished gold, blue or red with contrasting penwork (two-line initial 'D' on verso incorporating a human face), lesser initials alternately in red and blue, capitals touched in red, paragraph mark in red, rubrics; very rubbed and soiled, central horizontal and vertical creases where once folded, two large stains on verso showing through to recto. 452 x 330 mm (330 x 225 mm)

Southern Netherlands or northern France (Arras?), c. 1425.

£3250

A remnant of what must have been an exceptionally grand missal, with illumination of considerable finesse. We have been unable to trace any other leaves from the same manuscript.

The style points to the southern Netherlands or northern France. The border decoration, with its dense ivyleaf decoration and distinctive alternation of paired acanthus leaves and clusters of interlace (also found in the large initial), is reminiscent of manuscripts produced in Arras, an important centre of manuscript illumination; see, for example, Sotheby's sale of 19 June 2001, lot 36, a fragment of a Breviary of the Use of Arras. We have been unable to identify the coat of arms (azure, a maiden's head proper affronty) borne by an angel at the top left-hand corner of the illuminated border, but assume that it relates to the original patron or donor of the parent manuscript.

33 [LITURGY.] MISSAL, in Latin, with readings for the Christmas Mass; a complete folio leaf written in double columns of 32 lines in two sizes of a formal gothic liturgical script in dark brown ink, ruled lightly in ink, LARGE ELEVEN-LINE HISTORIATED INITIAL 'P' (*Puer natus est*) on recto of highly burnished and elaborately tooled gold set against a quadrangular pink panel within a frame banded in green, blue and shell gold, at the right of which the remaining letters of the opening three words are painted vertically in gold against a deep blue background, the initial 'P' containing a scene of the Nativity, the Virgin kneeling before the Christ Child in front of the stable with Joseph to the left and the ass and ox (with protruding tongue) to the right, two angels singing from a shared choirbook in the sky above, a hill with red-roofed buildings in the distance, the initial extending into a border between the two text columns, terminating in a spray of shell gold and ball-like flowers, the outer and lower margins filled with WIDE BORDERS OF HIGHLY BURNISHED, RICHLY TOOLED AND PAINTED GOLD against which is set vividly coloured and boldly scrolling foliage bearing exotic flowers, amidst which perch or frolic five birds (including a hawk, a little owl, and birds resembling a kingfisher and a woodpecker), the lower border incorporating a golden banderole edged in green bearing the words 'GENUIT PUERP[ER]A REGEM', one and two-line initials alternately in red and blue, large calligraphic initial 'P' in top line of first column on recto, contemporary folio number 'ix' in red at head of recto, rubrics, post-medieval arabic number '3' in upper inner corner of recto; some light wear, soiling and a few very minor losses of pigment along outermost edges of border, traces of mounting on verso, but generally in excellent condition. 350 x 262 mm (text area 240 x 175 mm)

Germany (Augsburg), c. 1485–89.

£30,000

A REDISCOVERED LEAF FROM THE LUXURIANT MISSAL ILLUMINATED BY CONRAD WAGNER FOR JOHANNES VON GILTTLINGEN, ABBOT OF THE IMPERIAL MONASTERY OF SAINTS ULRICH AND AFRICA IN AUGSBURG.

The manuscript from which this sparkling leaf comes has been described by James Marrow as 'one of the most sumptuous works of book illumination produced anywhere in southern Germany during the late fifteenth century' (J. Marrow, 'Unpublished leaves from the missal of Johannes von Giltlingen', in *Harvard Library Bulletin* vol. 21 nos. 1–2, 2011, pp. 125–141, p. 127). The missal is recorded in the *Catalogus Abbatum monasterii SS. Udalrici et Aefrae Augustensis*, a chronicle of the

In illo te. Pastores lo-
quebantur ad invicem. Tran-
scamus usque bethlehem. et
videamus hoc verbum quod factum
est. quod dominus ostendit nobis.
Et venerunt festinantes. et in-
venerunt maria et ioseph. et
infans polium implevit. Vi-
dentes autem cognoverunt de verbo
quod dictum erat illis de puero
hoc. Et omnes qui audierunt
mirati sunt. et de his que
dicta erant a pastoribus ad
ipsum. Maria autem conservabat
omnia verba hec. considerans in
de suo. Et reversi sunt pasto-
res glorificantes et laudan-
tes deum in omnibus que audierant
et viderant. sicut dictum est
ad illos. **Off.** Deus cum
firmavit orbem terre quod non commo-
velit pariter sedes sua deus ex-
tendit a seculo in seculum. **San.** Mi-
serere nostri quod domine utatis ho-
dicine misericordis aperta pro-
piciat. et patre nobis semper
imfundat. ut sicut homo geni-
tus idem refulsit deus. sic
nobis hec firma substantia
offerat quod divinum est. **Post.**

Psalmus anastasia. San. **Te**
que quod domine munia dignat

oblata et vite anastasia sus-
fragantes munus ad vere sa-
lutaris auxilium pervenire decre-

P. Ca. **Ecce** filia syon
lauda filiam iherusalem ecce rex cuius
venit scis et salvator mundi.

Qui? nos domine fac. **Pl.**
menti semper novitas na-
talis illustrer. aut? nativi-
tas singularis humani
repulit vetustate. **Quinde.**

Mia Pl. de sancta anasta-
sia. Sagasti domine familia
tua miris sacris. eius
quibus intermissione nos reso-
ue. aut? sollemnia celebramus.

P. Audite utatis domine. Ad
missam maior. Intro.



nobis et filius datus est vo-
bis. aut? imperium super hunc
mundo eius. et vocabitur nomen eius?

monastery composed in 1493–1497 by one of Johannes von Giltlingen’s contemporaries, Frater Wilhelm Wittwer. ‘There Frater Wittwer identifies the artist, Conrad Wagner; he praises his exceptional skills as an illuminator, illustrator and binder of the monastery’s manuscripts; and he records the works illuminated by Wagner. These include a missal belonging to the abbey, completed in 1480, a gradual finished in 1490, and “several other books, to wit, breviaries, diurnals, and the missal of Johannes von Giltlingen”. Frater Wittwer’s information is corroborated by inscriptions and initials on one of the extant leaves of the last-named missal, which refer to the name of the patron, Johannes von Giltlingen, and to its artist, Conrad Wagner’ (*ibid.*). Several of the extant leaves are dated and one is signed by the artist ‘C. W.’.

The manuscript was already broken up by 1852 when ten leaves were donated to the Germanisches Nationalmuseum in Nuremberg. Further leaves with major decoration are at Columbia University (three, Plimpton MSS 36:1–3); the Victoria and Albert Museum (MS 424, inv. no. 274.2); Paris, École des Beaux arts (Masson MS 134); a European private collection (formerly Jörn Günther Antiquariat, *Mittelalterliche Handschriften und Miniaturen: Katalog und Retrospektive*, Katalog 1, 1993, pp. 280–2, cat. item T); and the private collection of Jörn Günther (previously Sotheby’s, ‘Western Manuscripts and Miniatures’, 21 June 1994, lot 52).

All but one of the surviving leaves bears a post-medieval arabic number. This numbering ‘appears to have been added only after the codex was dismembered and the original sequence disturbed, for it shows no correlation either with the sequence of the major sections of missals nor with their datable feasts. The modern numbers extend to 21, although we can obviously not exclude the possibility that the one leaf that lacks such a numeral (ex-Kraus leaf), or others not yet discovered, might exceed that count. Whereas ten numbers of the sequence 1–21 were unaccounted for in 1984, now only five numbers have not yet been traced, namely 3, 5, 6, 15, and 16’ (Marrow, *op. cit.* pp. 136–9). Following Peter Kidd’s identification of the École des Beaux arts leaf (numbered ‘16’) in 2020 and our discovery of the present leaf (numbered ‘3’), there thus remain to be accounted for only three such leaves.

Provenance: the present leaf bears the small collector’s stamp of Maurice Feuillet of Paris, as did the Sotheby leaf, and so may therefore have been purchased (as that leaf is said to have been) from H. P. Kraus in September 1959.

34 [LITURGY.] MISSAL, with readings for the Common of Apostles and the Common of Several Martyrs; a bifolium (text not continuous), double columns of 32 lines written in two sizes of a formal gothic liturgical script, dark brown ink, ruled with ink, two-line initials alternately in red and blue, smaller initials alternately in red and blue, capitals touched in red, rubrics, contemporary foliation ('cxxxix' and 'cxxxvi') in red; recovered from use as an archival wrapper and with consequent soiling and wear, fore-edge of first leaf trimmed with loss of some text from outer columns, upper outer corner of second leaf torn away (not affecting text), some minor worming and a few wax spots, post-medieval inscriptions including the date '1594'. A single leaf measures 338 x 250 mm (256 x 183 mm)

Germany, 2nd half of 14th century.

£200

THE MASTER OF DEATH AND THE 'A MASTER'

35 [LITURGY.] PONTIFICAL-MISSAL, Use of Luçon, in Latin, with readings for the Fourth Week of Lent and Holy Thursday in the Temporal; a complete leaf with double columns of 32 lines in two sizes of a gothic liturgical script, brown ink, ruled lightly in ink, with a 10-LINE COLUMN-WIDTH MINIATURE OF THE LAST SUPPER (75 x 77 mm) delicately painted in colours and burnished gold and with a tessellated background, large four-line initial 'N' (*Nos autem gloriari oportet*) of leafy design in shades of blue, orange and burnished gold against a quadrangular pink panel, full ivyleaf bar border, six two-line initials alternately in pink and blue usually with ivyleaf border extensions, smaller initials alternately in burnished gold and blue with penwork flourishing in dark blue and red respectively, foliation 'XX IIII XII' (i.e. 92) at head of recto in alternating gold and blue letters with similar flourishing, rubrics; some minor rubbing, soiling and cockling, a few tiny losses from miniature (and tablecloth area possibly sometime retouched), one or two small stains, old pen trials in lower margin of recto, tiny holes in corners where evidently once pinned to a hard surface, but generally in very good condition. 345 x 256 mm (240 x 171 mm)

France (Paris), late 14th century.

£17,500

A REDISCOVERED LEAF FROM THE MISSAL OF ETIENNE DE LOYPEAU, BISHOP OF LUÇON, WITH A MINIATURE BY THE SO-CALLED MASTER OF DEATH AND BORDER DECORATION BY THE 'A MASTER' OF THE BELLES HEURES OF THE DUC DE BERRY.



Deus autem gloriam
aperit miris tui
in nobis ihu xpi ihs
filius qui et redemptor

omni per quem saluati et liberati sumus.
Deus miseretur mihi et habiet
nobis inuicem multum suum super
nos et miseretur mihi.

Gloria
meritis deo. **C**ommunis uobiscum
Et cum spū scto. **O**remus. Si
ue. **H**ermanus genūa. **O**ratio

Deus a quo et uitas uent
sua penam et confusio
sue latus preuini sumptat: co
cede nobis tue propitiacionis ef
fectum: ut sicut in passione sua
ihus xpiis commisit iis diuersa
utiq; inuicem stupendū. **O**rationi.
ita nobis. Ablato uetustatis cru
ce: resurrectionis sue gratiam lar
getur. Qui tecum uiuit et reg
nat. **Et eplē bī pauli ad corinthios.**

Intres. **C**ommune
bus uobis in unum: iā
non est dominum cenā mandu
care. Quisquis enim: suam ce
nam presumit ad manducationē
Et alius quidem est: qui
autem hebuit est. Nunquid do
mos nō habens ad manducan
dum et bibendum. Aut etiam di
contempnit et confundit eos.
non ipse. Quid dicam uobis.
Laudo uos: uix non laudo. E
go enim accepi a domino qd et
tradidi uobis: quoniam commu
nis inquit uote tenebatur: ac
cepit panem et gratias agēs: fie
git et dixit. Accipite: et comedite.
Hic ē corpus meum: qd pro
uobis tenebatur. Et sic facite in mei
cōmemoracionē. Simuliter et
calicem postquam cenauit dices.
Hic calix nouum testamētum
ē in meo sanguine. Et sic facite qd
enūciat: bibens: in meum cōm
memoracionem. Quicūq; enūciat
eum manducabit panem hūc
et calicem bibens: mortem domi
ni annuntiabit donec ueniat.
Itaq; quicūq; manducauerit
panem uel biberit calicē domini
indigne: reus erit corporis et san
guinis domini. Prolet. Autem

The manuscript from which this refined leaf comes is Bayeux, Bibliothèque du Chapitre MS 61 (now Caen, Archives Départementales du Calvados). The leaf evidently belonged between ff. 91 and 93 and was already missing by 15 November 1893 when a note listing the *lacunae* was inserted at the beginning of the manuscript. In 1887 nine leaves had been listed as in the Mancel collection in Caen (see *Catalogue général des manuscrits des bibliothèques publiques de France*, 1889, vol. X pp. 325–6). The Mancel leaves were reinserted in 1893, leaving nineteen leaves still missing. Four leaves, bought by C. L. Ricketts from the Parisian dealer Lemallier in 1907, are now Indiana University, Lilly Library MS Ricketts 65. According to Delisle, writing in 1887, the abbé Deslandes believed that, besides the nine leaves in the Mancel collection, ‘il y en a un ou deux autres dans le cabinet d’un amateur de Bayeux’ (L. Delisle, ‘Le Missel et Pontifical d’Étienne de Loyseau évêque de Luçon’, in *Bibliothèque de l’École des chartes* vol. 48, 1887, pp. 527–534 at p. 534).

‘The Missal and Pontifical of Étienne de Loyseau is intimately connected with the circle of Jean, duc de Berry (1340–1416), brother of Charles V of France and probably the most famous manuscript patron of the late Middle Ages. Before his appointment as bishop of Luçon in central France in 1388, Étienne de Loyseau had been a member of the duc’s household in Poitiers, living in the castle shown in the background of the July miniature of the duc de Berry’s Très Riches Heures, where he was keeper of the ducal relics in 1377–82. Étienne’s Missal and Pontifical includes a rubric about the relics of Saint Hilary in Poitiers, citing an indulgence granted by the bishop’s “supreme prince, master and benefactor”, the duc de Berry (fols. 22v–23r). It is not at all improbable that the manuscript was actually commissioned by the duc de Berry himself for presentation to his protégé Étienne de Loyseau, in or soon after 1388. In exchange, then, Étienne ordered a copy of his new manuscript, which he sent back to the duke, who in turn gave it to the Sainte-Chapelle in Bourges. It survives as Paris, BnF, ms lat. 8886 The hand of the artist of the five Ricketts miniatures appears in many other very grand Parisian manuscripts of the late fourteenth and early fifteenth centuries, including aristocratic texts owned by Charles V and his brothers the dukes of Burgundy and Berry. He was clearly a favourite court artist. The late Michael Camille named him as the ‘Master of Death’ and confidently identified him with Pierre Remiet, an illuminator recorded in Paris between 1368 and c. 1420. This thesis depends on the assumption that Pierre Remiet was the principal painter of a manuscript of the *Pèlerinage de la vie humaine*, which includes the name of Remiet in the margin, BnF, ms fr. 823, fol. 18v. Probably, in fact, Remiet was no more than the Master’s



Deus autem gloriam
operetur in cruce domi
ni nostri ihu xpi in q̄
salus uita et resurrectio

om̄i per quem saluati et liftati sumus
p̄s Deus miseratur n̄i et b̄dicat

Non est do
citur Quia
nam presi
Et alius
autem heb
uos nō hā
dum et b̄dic
cōtempnit
non h̄it.
Laudo uos
go enim a
tradidi uob
ihus inque
cepit p̄uer

assistant in that particular manuscript This does not alter the fact that the unnamed Master of Death was the painter of a substantial number of major royal and noble manuscripts, which increases the likelihood, first hinted at by Delisle in 1887, that the duc de Berry himself (rather than a remote bishop) actually commissioned the Missal' (C. de Hamel, *Gilding the Lilly. A hundred medieval and illuminated manuscripts in the Lilly Library*, 2010, no. 51, pp. 114–5).

Provenance

1. Commissioned for Étienne Loypeau, bishop of Luçon from 1388 to 1407.
2. Louis d'Harcourt, patriarch of Jerusalem and bishop of Bayeux from 1460 to 1479, who bequeathed the parent manuscript to the chapter of his cathedral on 12 April 1474. It is recorded in the inventory of the cathedral treasury in 1476: 'Premièrement, ung excellent missel, portant tout l'office pontifical' (Delisle, *op. cit.* p. 534).

See A. S. Farber, 'Considering a marginal master: the work of an early fifteenth-century, Parisian manuscript decorator', *Gesta* vol. 32, No. 1 (1993), pp. 21–39; V. Leroquais, *Les pontificaux manuscrits des bibliothèques publiques de France*, 1937, vol. I pp. 69–75.

FRAGMENT OF 21 LEAVES

36 [LITURGY.] SARUM BREVIARY, in Latin; 21 leaves, written in double columns in two sizes of a good gothic liturgical script, dark brown ink, ruled lightly with ink, horizontal catch-words, numerous two-line initials in blue with fine red penwork incorporating leafy designs, one-line initials in blue, occasionally with red penwork, paragraph marks in blue, rubrics; dust-soiled and stained, worn in places, a few wax stains, one or two natural vellum flaws, corners creased and sometimes slightly crumpled, a few marginal tears and slight losses, but almost entirely legible, preserving pricking in outer margins; disbound. 211 x 137 mm (154 x 96 mm)

England, 1st quarter of 15th century.

£4250

A fragment of 21 leaves from a portable Sarum Breviary, with nineteenth-century Staffordshire provenance.

The leaves here come from the Temporal of a 'secular' Breviary (i.e. for use in a church, either by a parish priest or a friar), containing nine readings at Matins for Sundays and major feast days and three readings for weekdays (monastic Breviaries give twelve readings for Sundays and feast days and three for weekdays in the winter and one in summer). Included are prayers and readings for the feasts of St. Stephen,



St. John the Evangelist, Holy Innocents, and St. Thomas, and for the third and fourth weeks in Advent, Christmas Eve, and the week after Epiphany.

Provenance: Rev. William Jackson of Staffordshire, according to accompanying notes by his son William J. Marsh Jackson of Smethwick, formerly in that county. The first note, dated April 1887, states that the manuscript 'formed part of the library of my father the Revd. Wm. Jackson MA and had been in his possession ever since I can remember, ie over 40 years'. The second note mentions, *inter alia*, that Jackson senior was vicar of Adbaston (Staffordshire).

37 [LITURGY.] SARUM MISSAL, in Latin, including the Memorial against pagans, the Memorial of the Incarnation, the Memorial of All Saints throughout the year, and part of the Office of the Dead; a complete folio leaf with double columns of 39 lines written in a gothic liturgical script in dark brown ink, ruled lightly in ink, thirteen two-line initials in blue with fine red penwork incorporating leafy designs, one-line initials in blue with red penwork, lesser capitals touched in yellow, rubrics; dust-soiled and slightly creased, a few stains, two small vellum flaws, small piece nibbled away at lower inner corner, traces of mounting on verso; loose in a card mount. 403 x 272 mm (255 x 170 mm)

England, c. 1400.

£350

From a large missal acquired in 1932 by Otto Ege of Cleveland, Ohio (1888–1951) and broken up 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, pp. 18, 23, 32 and 155 (including a list of known leaves) and fig. 16 (showing an illuminated leaf).

38 [LITURGY.] SARUM MISSAL, in Latin, with parts of the masses for Saints Mary Magdalene and Anne and masses for Saints Apollinaris, Bartholomew, James and Christopher; an almost complete folio leaf with double columns of 39 lines written in two sizes of a gothic liturgical script in dark brown ink, ruled lightly in ink, nineteen two-line initials in blue with fine red penwork incorporating leafy designs, one-line initials in blue with red penwork, lesser initials touched in yellow, rubrics; slightly stained, large section of lower outer corner cut away with loss of some penwork decoration but no text; loose in a card mount. 405 x 277 mm (252 x 170 mm)

England, c. 1400.

£250

From the same manuscript as the previous item.



39 [LITURGY.] SARUM MISSAL, in Latin, with readings and music for the feast of the Nativity; a complete folio leaf with double columns of 38 lines written in a gothic liturgical script in dark brown ink, square and diamond-shaped musical notation on four-line red staves, ruled lightly in ink, **LARGE EIGHT-LINE ILLUMINATED INITIAL 'P'** (*Per omnia saecula*) on recto in shades of blue and enclosing intertwining foliage in blue and rose against a burnished gold ground, **FULL-PAGE ILLUMINATED BAR BORDER** extending between columns, formed from paired burnished gold and blue or rose bars with sprigs and sprays of foliage in blue, rose, orange and green, two-line initials in blue with red penwork in leafy designs, lesser initials alternately in red and blue, rubrics; rubbed and dust-soiled, a horizontal crease where once folded, a few minor tears and several small holes with associated rust-stains suggesting the insertion at some point of metal pins (or metal thread?). 376 x 268 mm (272 x 165 mm)

England, late 14th century.

£3250

A RICHLY ILLUMINATED LEAF FROM A SARUM MISSAL, THE DECORATION PROBABLY OF PROVINCIAL RATHER THAN LONDON PRODUCTION.

Characteristic of the late fourteenth century are the interlaces at the corners of the border and at the mid-point of the right-hand bar, the rounded three-lobed leaves with circular highlighted areas in their centres, and the palette of rose, blue and dull orange. Additionally the daisy bud motif, seen especially along the left-hand border here, 'is typical of later 14th-century borders, . . . more usually as pairs on a sprig rather than on a spray. The calyx of the buds is of a wash green, with rose used at the tips of the unopened petals' (K. Scott, *Dated and datable English manuscript borders* c. 1395–1499 p. 28).

40 [LITURGY WITH MUSICAL NOTATION.] ANTIPHONAL. Very large historiated initial 'H' (probably for the antiphon *Hodie nata est beata virgo Maria* for the Nativity of the Virgin Mary) cut from an antiphonal in Latin, the initial in pale pink against a quadrangular background of deep blue and enclosing the Nativity of the Virgin Mary, Anne lying pensively on a wooden bed before an arched background and the infant Mary being bathed by two nurses in the foreground, the whole painted in shades of blue, pink, orange, brown and white and with both burnished and shell gold, the verso with part of two lines of text and music in square and diamond-shaped notation on four-line red staves (stave height *c.* 30 mm); trimmed to the edges of the quadrangular blue background, slightly rubbed with some loss of burnished gold, but generally in very good condition. [124 x 129 mm]

Italy (Siena), c. 1300.

£6750

A very fine large initial painted in a style associated with the Master of the Gradual of Cortona, an artist named for a Franciscan gradual produced *c.* 1290 for the church of San Francesco in Cortona (now Vatican City, BAV, MS Ross. 612).

The architectural setting is unusual, as is the frontal pose of the small naked infant being washed in a bath shaped like a baptismal font, a composition derived ultimately from Byzantine models.

For a closely comparable initial, probably by the same hand and conceivably from the same parent manuscript, see Christie's sale of 13 July 2022, lot 3, a complete leaf with an historiated initial of the Annunciation (stave height also *c.* 30 mm).

Visible beneath the initial in the upper left-hand corner is the name 'marie', doubtless a direction (or part thereof) to the artist. The text on the reverse comprises part of the antiphon '[Benedicta tu in mul]lieribus et be[nedictus fructus ve]ntris tui'.

Provenance: formerly in the Albright-Knox Art Gallery, Buffalo, NY, acquired with the Elisabeth H. Gates Fund, 1940.



si sunt gustabit cenam meam a e va
Quod si ex uobis homo qui habet centum
oues et si periderit unam ex illis nonne
dimittit nonaginta nouem in deserto
et uadit ad illam que perierit donec in
ueniat illam a e va. **Que mulier ha-**
bens dragmas decem et si periderit drag-
mam unam nonne accendit lucernam
et euertit domum et querit diligenter do-
nece inueniat. Dico uobis quidum est
angelus dei super uno peccatore peniten-
tiam agente. Doanica. Quarta.

Es tunc ergo misericors sicut et pater
uester misericors est a e va. **Nolite**
iudicare ut non iudicemini in quo e-
stis in iudicio iudicaueritis iudicabimini
dicit dominus. Aenstram bonam
et confortam et coagita tam dabunt
infimum uestrum a e va. Eice pri-
mum hypocrita trabem de oculo tuo
et tunc uidebis ut educa festucam de
oculo fratris tui a e va. Doan. v.

As cendens ille unum et sedens doce
bit turbas a e va. **Preceptor pro**
tam noctem laborantes nichil cepim
in uerbo autem tuo laxabo rete. Dixit
autem dominus symoni noli timere ex
hoc enim homines eris capiens. Doan. vi.

Audis istis quia dictum est antiquis
non occides qui autem occiderit

reus erit iudicio. **H**is abundauit
iustitia ista plus quam scripturam et pha-
risorum non intrabis in regnum celo-
rum. **S**i offeris munus tuum ante al-
tare et recordatus fueris quia frater tu-
us habet aliquid aduersum te relinque
ibi munus tuum ante altare et uade
prius reconciliari fratri tuo et tunc ue-
nies offeres munus tuum a e va. **Doan. vii.**
Mis e reor super turbam quia tam

Mundus sustinent me nec habent
quod manducent et si dimisero eos iei-
unos deficient in uia a e va. **Preceptum**
iste turbe discumbere super terram et
accipiens septem pines quas agens
fregit et dabat discipulis suis ut appo-
nerent et appoluerunt turbe a e va.

Erant autem qui manducauerunt quasi
quatuor milia et dimisit eos. **Doan. viii.**

Atendite a falsis prophetis qui ueniunt
ad uos in uestimentis oui um intin-
secus autem sunt lupi rapaces a fructibus
eorum cognoscetis eos. **N**on potest ar-
bor bona fructus malos facere neque arbor
mala fructus bonos facere. **N**on om-
nis qui dicit michi domine domine intrabit
in regnum celorum sed qui facit uoluntate
patris mei qui in celis est ipse intrabit

Contristatus est dominus iustitias quid hoc audio
Doan. viii.

tibi uiros & uade libera fratres tuos
ingra uile an ego autem & ionathas
frater me uenimus in galadi tan
sicut fuerit uoluntas mee lo sic
fi at. **V**Accepi munus & elore

filii potentes quoniam melius est no
bis mori in bello quam uidere mala
gentis nostre & sancto rum. sicut.

Oрнаuerunt faciem templi co romis
au re is & dedicauerunt alta
re domi no & facta est lectina

magna in populo. **I**n ymnis
& confessionibus benedice bant do
mi num. & facta. **I**n ymnis & con
fessio nibus benedice bant do minum
qui magna fecit in israhel & uicto
riam dedit illis dominus omni potes.

Oрнаuerunt faciem templi coronis au
re is & dedicauerunt alta re domi
no. & uict. **H**ic est fratrum ama
tor & populi israhel hic est qui
multum orat pro populo & uniuersa
sancta ciuitate hic ru sa lem.

Vir iste in populo suo mirissimus ap
pa ru it. hic **T**u domine u
nuerlo rum qui nullam habes in
di genti am uolu sti templum tu
um fieri inno bis conserua domum
istam in macula tam in eternum
domi ne. **Q**ui regis israhel conserua.

Orum pam in uentura populi mei di
cit domi nus & dissipam omnia
ma la que induxi super e um &
iuseram uniuersum laborem asa
cie teri & acuitate ita.

Reueray ab hierusalem in misericor
di a domus mea edifica uir me a. **R**auis

Aperi celos tuos domine & uide afflicti
o nem no stram circumdederunt nos
gen tes ad ex pugnandum nos sed tu do
mine extende brachium tu um &
libera animas no stras. **A**nti ge obpri
mentes & contumeliam facientes insu
perbiam & custodi partem tuam. **E** liba

Ad aperiat dominus cor uestrum **Ant**
in lege sua & in preceptis suis & faciat
pacem in diebus nostris concedat uobis
salutem & redimat uos a malo. **E** cau
diat dominus orationes uestras & re
concilietur uobis nec uos deserat in tem
pore malo. **D**a pacem domine indi
ebus nris quia non est alius qui pug
net pro nobis nisi tu deus noster.

Tu domine uniuersorum qui nullam
habes indigentiam uoluisti templum
tuum fieri in nobis conserua domum
istam immaculatam in eternum. **in uocant**

C i d i dominum **Doanica pma**
feden tem super solum excel sum
& e leua tum & plena erit om

41 [LITURGY WITH MUSICAL NOTATION.] ANTIPHONAL, with neumes, containing antiphons, responses and versicles for Trinity Sunday, the Octave of Pentecost, Sundays after Pentecost and Summer Histories; two bifolia (leaves not consecutive) written in double columns of an angular German romanesque hand, ruled lightly in plummet, adiastrumatic neumes, blank spaces between words filled with a single red line, marginal *differentia*, one three-line initial and several two-line initials in red, some with guide-letters, smaller initials in red or in black touched with red, rubrics; recovered from use in bindings and with consequent staining and wear, trimmed at fore-edges just affecting a few rubrics, initials and *differentia*, a few natural vellum flaws, but generally in very good condition and entirely legible; loose in mid-nineteenth-century marbled boards, large paper label on upper cover describing contents, smaller paper label with class-mark 'AR.2. 7-18'. A single leaf measures 336 x 234 mm (255 x 200 mm)

Germany, 1st half of 12th century.

£5000

Two bifolia from a notably early antiphonal.



Provenance: from the library of the Redemptorists of France, with their nineteenth-century stamp on recto of first leaf. The library class-mark label on the upper cover of the binding is probably also theirs. The Redemptorists, a society of missionary priests founded in 1732 by Alphonsus Liguori (d. 1787, canonised 1839) at Scala in Italy, had spread to France by the middle of the nineteenth century, and there were foundations in Alsace in 1842, Saint-Nicolas-de-Port in 1845 and two in Savoy in 1847.

NONNENARBEITEN

42 [LITURGY WITH MUSICAL NOTATION.] ANTIPHONAL, with music for the first response for Matins on Easter Day; a complete folio leaf with eight lines of text written in formal gothic liturgical script, square and lozenge-shaped musical notation on eight four-line red staves (stave height 22 mm), with a LARGE HISTORIATED INITIAL 'A' (*Angelus domini descendit*) in purple highlighted in white, set against a quadrangular panel of burnished gold and enclosing a scene of the Three Marys at the empty tomb, from which an angel rises, a single tree in the background, a silver bar extending from the upper edge of the initial to the top of the inner margin, around which twists multi-coloured acanthus leaf decoration with ivyleaf extensions, ELABORATE BORDER ALONG LOWER AND OUTER MARGINS, the lower border incorporating a scene of Christ appearing to the Three Marys as gardener, Christ dressed in a purple robe and holding a spade, the Three Marys bearing silver ointment pots, a banderole between Christ and the Virgin reading 'Surrexit do[minus] et occurrens muli[eribus]' in gilt letters; damp-stained in lower left-hand corner and along lower edge with consequent lifting and flaking of illumination there, some rubbing and flaking of illumination elsewhere, margins trimmed with loss to extremities of border decoration, otherwise in good condition. 452 x 330 mm (330 x 225 mm)

Southern Germany, 2nd half of 15th century.

£6500

FROM A LARGE FOLIO ANTIPHONAL ONCE IN USE IN AN AS YET UNIDENTIFIED FEMALE RELIGIOUS COMMUNITY IN SOUTHERN GERMANY, WITH ILLUMINATION IN THE DISTINCTIVE STYLE ONCE GIVEN THE RATHER DISPARAGING CATCH-ALL NONNENARBEITEN OR 'NUNS' WORKS'.

dicatam alleluia. *ps.* **Q**uare. **E**uon

ac. *an.* **E**go dormivi et sompnu

mi et resurrexi quia dominus susci

puit me alleluia alleluia. *ps.* **U**neq.



Resurrexit dominus ad
Euonac. **S**icut dixit uob alla

ngelus domi **in** *R.*

descendit de caelo et ait des uiuol

ti dom et super e um sedet



The present leaf would have marked one of the major openings of the parent manuscript, introducing some of the most important chants of the liturgical year. The visual narrative flows from the historiated initial, with its depiction of the Three Marys at the empty tomb, to the lower border where the risen Christ appears to the Three Marys as a gardener, the gold lettering of the scroll reading ‘Surrexit do[minus] et occursit muli[eribus]’. This text, which would have been especially resonant for a female religious community, comes from a rare chant usually associated with Mass on Easter Wednesday: ‘Alleluia surrexit dominus et occursit mulieribus ait avete tunc accesserunt et tenuerunt pedes ejus’. It ultimately derives from Matthew 28:9, ‘Et ecce Jesus occurrit illis, dicens: Avete. Illae autem accesserunt, et tenuerunt pedes ejus, et adoraverunt eum’ ([‘And as they went to tell his disciples,] behold, Jesus met them, saying, All hail. And they came and held him by the feet, and worshipped him’).

Works such as our leaf ‘stand apart by virtue of their singular and unprofessional character. The majority of such images were intended for those who made them, most often nuns lacking both systematic training in art and wide-ranging contact with images outside the convent. They are generally known as *Nonnenarbeiten*, “nuns’ works” Far from providing an apt, let alone productive, characterization of the images it seeks to define, *Nonnenarbeit* stands by definition for deficiency: a lack of both skill and sophistication Rather than discard *Nonnenarbeit* as an outmoded epithet, we can instead, *faute de mieux*, accept it as an affirmation of difference, just as nuns, in contrast to clerical culture, unapologetically affirmed the role of images in their own spirituality. Whereas theologians rarely mentioned works of art except to criticize them or, on occasion, to concede their utility for pastoral purposes, nuns made them an integral, even indispensable, part of their piety. *Nonnenarbeiten* owe their power in part to their idiosyncratic imagery, in part to the beliefs of the women who made them, but they represent more than mere talismans or curiosities. They gain their vitality from their visual language, a mode of expression as distinctive as the spirituality that informed them. Far from effusions of “popular piety”, *Nonnenarbeiten* can only be understood in relation to the monastic culture that produced them, insofar as it can be reconstructed’ (J. Hamburger, *Nuns as artists. The visual culture of a medieval convent*, 1997, pp. 3–4).

Provenance: the Houstoun-Boswalls of Blackadder House, Berwickshire (demolished c. 1925), and by descent.

43 [LITURGY WITH MUSICAL NOTATION.] ANTIPHONAL, with music for Easter Sunday; a complete folio leaf with eight lines of text written in formal gothic liturgical script, square and lozenge-shaped musical notation on eight four-line red staves (stave height 22 mm), with a **VERY LARGE HISTORIATED INITIAL 'A'** (*Alleluia alleluia alleluia*) in blue highlighted in white, set against a quadrangular panel of burnished gold and enclosing a scene of the Resurrection, Christ dressed in a purple robe and standing in his tomb, flanked by angels, two soldiers hunched at the foot of the tomb, one of whom holds a flaming torch, two trees in the background, a gold bar extending from the foot of the initial to the foot of the inner margin, around which twists multi-coloured acanthus leaf decoration with ivyleaf extensions, **ELABORATE BORDER ALONG LOWER AND OUTER MARGINS** incorporating vignettes of a pelican in its piety, a crowned phoenix rising from the flames and a crowned lioness with two crowned cubs, all painted in shades of blue, green, pink, red, orange and yellow, the interstitial marginal spaces filled with panels of elaborate filigree decoration in shell gold, one such panel with infill in red, blue and green, large initials alternately in red and blue, most with contrasting penwork, lesser initials in brown and red ink in calligraphic style and with penwork incorporating green and pink baubles, rubrics; damp-stained at foot with some consequent minor loss of illumination there, some other localized damp-staining, margins trimmed just affecting border decoration at top edge and at fore-edge, short closed tear at foot, otherwise in good condition. 452 x 330 mm (330 x 225 mm)

Southern Germany, 2nd half of 15th century.

£5750

From the same manuscript as the previous item. This leaf too would have marked one of the major openings of the parent manuscript. The marginal vignettes all refer to Christ's death and resurrection: the pelican that feeds its young with its own blood, the phoenix rising from the flames, and the lion which, in a common belief going back as far as the early Christian *Physiologus*, breathed life into its cubs three days after they were born. Unusually, the phoenix, lion and lion cubs are all here shown wearing crowns.

Provenance: the Houstoun-Boswalls of Blackadder House, Berwickshire (demolished c. 1925), and by descent.





GOLDEN NOTES

44 [LITURGY WITH MUSICAL NOTATION.] ANTIPHONAL, with neumes, containing music for the blessing of the Paschal Candle on Holy Saturday; a complete folio leaf, ten lines written in red ink in a gothic liturgical script, ruled in red ink, diamond-shaped musical notation ENTIRELY IN BURNISHED GOLD outlined in dark brown ink on ten four-line red staves, LARGE ILLUMINATED INITIAL 'E' (*Exultet jam angelica*, 78 x 74 mm) of blue leafy design set against a quadrangular panel of burnished and shell gold framed in pink and enclosing two leafy x-shaped motifs in green, border extension of green foliage enclosing burnished gold bezants, smaller initials in green ink, green ink dividers indicating the relationship of the notes to the words, extensive penwork flourishing in green ink in lower margin of recto and in both upper and lower margins of verso, penwork flourishing in brown ink along inner and outer margins of both recto and verso, rubrics; some light soiling and smudging but generally in excellent condition. 388 x 287 mm (297 x 205 mm)

Southern Germany, mid-15th century.

£4250

An unusual and striking antiphonal leaf written entirely in red and notated entirely in burnished gold, signalling the importance of the text for Holy Saturday.

The *Exultet* or *Exsultet*, also known as the *praeconium paschale*, is a hymn of praise sung by the deacon in celebration of the Resurrection after the Lumen Christi procession has entered the church for the solemn service of the Easter Vigil. It is sung in connection with the blessing and offering of the Paschal Candle, the light of which symbolizes the glory of the risen Christ. The burnished gold notes here may thus have served a practical as well as a symbolic and sacramental purpose, remaining visible to the deacon in the semi-darkness of the church.



45 [LITURGY WITH MUSICAL NOTATION.] CHOIRBOOK. Large historiated initial 'I' cut from a choirbook in Latin (perhaps from the Common of Martyrs in an antiphonal), depicting a male martyr saint holding a book and a palm leaf and standing within an architectural surround and against a burnished gold ground, leafy extensions emerging from each side, the whole painted in shades of blue, pink, brown, orange, red and grey, verso with part of two lines of text and music in square notation on four-line red staves (stave height c. 34 mm); trimmed to edges, some very minor creasing and rubbing (ink outline of saint's halo rubbed away), but in excellent condition. [110 x 75 mm]

Italy (Umbria), c. 1300.

£4500

A very elegant initial in a style characteristic of Umbrian illumination of the late thirteenth and early fourteenth centuries. It can be compared to the oeuvres of the First Master of the Gubbio Choir Books and the Master of the Deruta-Salerno Missals, so named after two Missals made for the cathedrals of Deruta and Salerno.

46 [LITURGY WITH MUSICAL NOTATION.] GRADUAL, with neumes, including chants for Quinquagesima Sunday and Ash Wednesday; a complete leaf, eight lines written in dark brown ink in a rounded gothic script, ruled with a hard point, square and diamond-shaped musical notation on eight four-line red staves (16 mm high), initials alternately in red and blue with contrasting penwork, foliated 'XXXI' in red in outer margin of verso, rubrics; some light soiling, traces of mounting on recto, but in excellent condition. 308 x 230 mm (215 x 155 mm)

Italy (Tuscany), late 13th century.

£300

From a Gradual said to have come from Pistoia Cathedral, purchased in Florence and presented to the Library of Bradford Academy in Bradford, Massachusetts c. 1885. The volume comprised either 230 leaves (according to a later sale catalogue by Goodspeed's of Boston) or 232 leaves (de Ricci no. 4976), of which leaves foliated 5, 6 and 111–130 were already lacking. The manuscript was sold and broken up by Goodspeed's c. 1981. A leaf with an historiated initial (the only one in the manuscript) was Christie's New York, 10 April 2013, lot 197.

Acquired by the previous owner from Goodspeed's in 1981.



47 [LITURGY WITH MUSICAL NOTATION.] GRADUAL, with neumes, including the Introit for Christmas Day; a complete folio leaf and substantial fragment of a leaf (not consecutive), five lines written in dark brown ink in a rounded gothic script, ruled lightly with ink, square and diamond-shaped musical notation on five four-line red staves (36 mm high), rubrics, VERY LARGE ILLUMINATED INITIAL 'P' (*Puer natus est nobis*, 345 x 157 mm) of leafy design in shades of pink, green, red and blue against a burnished gold ground and enclosing a scene

of the Nativity, the Virgin kneeling before the Christ child (who wears a rosary and emits rays of golden light) in front of a shed set between rocky hills with Joseph, the ox and the ass looking intently on, a star and a banderole-bearing angel in the sky above; some light soiling and spotting, several holes in text due to ink erosion, both leaves trimmed at head and foot without loss of text or illumination, a few very small losses from the initial, one small wormhole, but generally in excellent condition. 407 x 374 mm and 356 x 373 mm, text area 345 x 227 mm

Italy (Lombardy), 3rd quarter of 15th century.

£4750

A charming large initial introducing the Introit for Christmas Day. Although somewhat less refined, the composition, palette and drapery style may be compared to those of Milanese illuminators of the mid-fifteenth century such as the Master of the Franciscan Breviary, the Master of the 'Vitae Imperatorum', and the Olivetan Master.

SAINT-KING'S ADVICE TO HIS SON

48 LOUIS IX. Les enseignements de Saint Louis à son fils, in Old French; three leaves (a bifolium and a single leaf), single columns of a gothic bookhand, black ink, between 20 and 24 lines to the page, ruled with a hard point, simple three-line initial 'C' (*Ce sont li boin enseignement*) at beginning of text in divided red and blue, one-line initials in alternating red and blue at the start of each sentence (each with a small guide letter); variably soiled and slightly cockled, small contemporary repaired vellum flaws in first two leaves, but generally in very good condition and entirely legible; bound in modern boards. 192 x 128 mm (135 x 80 mm)

France, early 14th century.

£12,000

THREE LEAVES PRESERVING THE COMPLETE TEXT OF THE 'SHORT' FRENCH VERSION OF *LES ENSEIGNEMENTS DE SAINT LOUIS À SON FILS*, THE SET OF MORAL GUIDELINES SUPPOSEDLY IMPARTED BY LOUIS IX (1214–1270) TO HIS SON AND SUCCESSOR PHILIP III.

Louis's *Enseignements* were traditionally believed to have been written by the king in Tunis while on crusade, and indeed our manuscript states that they were 'escrit de sa main en cartage'; it ends 'Ce fu fait en lan de lincarnacion nostre seigneur .M. [et] cc. [et] lxx. el mois dauoust', i.e. August 1270. However, this is almost certainly an

embellishment designed to heighten Louis's saintly reputation: 'one can hardly expect a king to have the time to conceive and write down with his own hand a long series of moralistic teachings while busily leading a military campaign in enemy territory' (D. O'Connell, *The teachings of Saint Louis. A critical text*, North Carolina Studies in the Romance Languages and Literatures 216, Chapel Hill, 1979, p. 47). O'Connell proposes that the *Enseignements* were written before, perhaps even several years before, the king's departure for North Africa in June 1270.

Louis's advice stresses the importance of good counsel and frequent confession. The prince must have a tender and pitiful heart towards the poor, must love the clergy, and should avoid war against any Christian. He should seek to have good *prévôts* and *baillis* and must enquire frequently into their actions, and he should take care that his expenses are reasonable and moderate.

The textual transmission of the *Enseignements* is complicated. Originally written in French (according to Louis's confessor Geoffrey of Beaulieu), it has come down to us in three principal versions: a 'short' Latin version by Geoffrey of Beaulieu himself (written in 1272) which he states to be an abbreviated translation of the original (Beaulieu's Latin version was also retranslated into French at an early date, as witnessed by our manuscript); a 'long' French version by William of St Pathus (written c. 1302–3 and based on a Latin version prepared for Louis's canonization investigation); and a further French version found in Jean de Joinville's *Vie de Saint Louis* (written c. 1305–9) which is probably derived from one of the many manuscripts of the *Grandes Chroniques de France*. O'Connell, following Léon Levillain, argues convincingly that it is the 'long' version (and in particular the so-called *Noster* text found in Bibliothèque nationale MS lat. 12814, of c. 1320) that most faithfully records Louis's supposed holograph.

The JONAS database records 32 manuscripts of the French versions of the text, 26 of them in French libraries, two in the Bibliothèque royale de Belgique, two in the UK (British Library and Magdalen College Oxford), one in Bern and one in Vienna. Of these, 21 are later than the present manuscript, three seem very likely to be, and three are recorded only as '14e s.' (Bibliothèque nationale MSS fr. 22921, nouv. acq. fr. 06882 and nouv. acq. fr. 10237). Only five manuscripts are certainly either earlier than or contemporary with ours: Bibliothèque nationale MSS fr. 19271, fr. 25462 and lat. 12814, Bibliothèque Sainte-Geneviève MS 1273, and British Library Harley MS 02253.

E sont li bon enseignement
he li bonz rois loez escript de
sa main en cartage a mon sig
neur philippon sen fil. **C**hierz fidez
la pmiere cose he jou ten seigne. si est
he tu meches tout ton cuer. a diu amez
car sans che ne se puet nul sauuer.
Garde toi de faire cose lu desplaie li
puet. cest pechiez mortus ancois
deueroyes tu souffrir toutes manie
res de tourment. he tu peccasses
mortuement. **E** dius tenuoie adusi
te suer en bone grace 7 en bone
paenche 7 pense he tu las bie desui
E si tenuoie pspere si lenmerchie
haument. si he tu nen soies pas pires
v par orguel. v par aut maniere
de ce dont tu dois mius valou. car
on ne doit pas de ces dons dieu guerroyer.
Confesse toi souuent 7 eslis qfesseur

49 [MIRACLE STORIES.] Miracle stories of the Virgin, in Latin, substantial fragments of two leaves, originally joined and forming most of a bifolium, single columns with remains of 27 lines, written in a small gothic bookhand in dark brown ink, lightly ruled in ink, rubric 'De quadam sancti moniali' on verso of smaller fragment, capitals stroked in red; recovered from use as a binding and with consequent wear (especially to recto of larger fragment) and soiling, remains of paper label ('[D]ialectica, & / Græca Lingua') on recto of larger fragment, trimmed at foot of both fragments with loss of a few lines and along fore-edge of smaller fragment with loss of text, but generally in good condition and mostly legible. [160 x 100mm and 155 x 115mm]

Germany, first half of 14th century.

£2250

Two fragments containing rare fourteenth-century miracle stories.

The larger fragment contains most of what was probably the most popular Miracle of the Virgin in the Middle Ages, in which the cleric Theophilus makes a pact with the devil in order to obtain a promotion, and subsequently is released from the deal by the Virgin (see J. Root, *The Theophilus Legend in medieval text and image*, 2017). The text begins here at 'invenisti? At ille. Confitebor [et] gracias ago . . .' and ends '... incessabili parte diem noctemque'.

The smaller fragment contains parts of two much rarer miracle legends. The first relates how it was revealed to a German cripple that, if he crossed the sea into England, he would be cured there in a church dedicated to the Virgin; and how this came to pass at a place in the territory of Bury St Edmunds (see H. L. D. Ward, *Catalogue of Romances in the Department of Manuscripts in the British Museum*, vol. II, 1893; repr. 1962, p. 648). The second concerns a nun who died before she could complete a penance; the nun later appeared to her abbess and said that the Virgin had promised to release her from the penance (see Ward p. 621). The text here begins at 'domino gressumque illius disponente . . .'. The place of the first of these miracles is unknown; it is written as 'Curdinges in territorio sancti gatmundi' on the second line of the recto; but just as 'gatmundi' is based on a misreading of Edmundi/Eadmundi/Ædmundi, so Curdinges is doubtless incorrect; it is spelled 'Curdiges' in BL, Add. MS 18346, and 'Turdinges' in the French version by Jean Miélot (see G. F. Warner, *Miracles de nostre dame collected by Jean Mielot*, 1885, p. 40).

101. **Q**uæ potestate quæ regit in illa thulacoe anima ratiocinans
 quæ ad certitudinem certitudinis regit in illa anima. Quis mei miterit
 quis in faciem quæ me protegit quæ patet in facie. Hec illis non
 est ibi aduocatus. Et omnes per se reddunt rationem. Altera per se
 impruata est. Quæ alienata est et labet. Quæ uoluit in anima
 Quæ omnia est naufragio. Quæ tene involuta est. Ad quæ fuges
 ad quæ. Ad quæ turre remedia. In illa mittere quæ repleret et mittere
 et omnia surge nequos. Cum quæ omni in se rationem et formam
 salutis impius corde igne per receptore in iam se. Et tunc
 multa ratio resoluitur. ait. Quæ in suam me de filiis nati deus
 et in malata semper lignis. Maria. In xpm. p. illi male ignis he
 breum negasse. ibo tam ad eandem gloriam matrem dñi. ipse
 sola tota uis et mentis deuotione impellabo. ieiunia et orationes
 sine intermissione ieiunium uenabili ecclesia frequetabo. ut solte me
 treimo iudico peram. Neque in miam. Et adient. Et quibus labas
 benignitatem eius expectari. p. illi. p. illi. ignoro. Sed. n. in ignis
 omne mea ad uisum eam. Quid erit exordium. Hec illis in
 corde. Que scientia. Hec illis in lingua et pollicibus. Hec illis
 reprobato. Per quibus potestis p. illi remissionem petere. Infelix
 ego si tamen hoc age. p. illi. ignis. Hec illis in corde. Hec illis
 quæ redundat. malis meis machina. Hec illis in corde. Hec illis
 non feret me. Hec illis in corde. Hec illis in lingua et pollicibus. Hec illis
 te. Hec illis in corde. Hec illis in lingua et pollicibus. Hec illis
 res est. Hec illis in corde. Hec illis in lingua et pollicibus. Hec illis
 uero. Hec illis in corde. Hec illis in lingua et pollicibus. Hec illis
 Hec illis in corde. Hec illis in lingua et pollicibus. Hec illis
 Hec illis in corde. Hec illis in lingua et pollicibus. Hec illis



50 PETER LOMBARD. *Commentarium in Psalmos Davidicos* (Migne, *Patrologia Latina* 191, cols. 782–792 and 868–882); a partial bifolium (leaves not consecutive) written in a minute Italian early gothic hand in double columns, brown ink, 28 lines remaining, ruled in plummet, passages or words commented on underlined in brown ink; recovered from use in a binding and with consequent staining and wear, lower part of bifolium cut away with loss of text, but generally in very good condition preserving pricking in outer margins. A single leaf measures [109 x 134 mm]

Italy, c. 1200.

£600

From a pocket-sized volume of Peter Lombard's commentary on the Psalms, an early work which nevertheless became the preferred scholastic gloss for this part of the Bible. The text here contains parts of the commentary on Psalms 82–83 and 93–95. There are numerous differences compared with the text as published in Migne.

51 PHILIPPUS DE MONTE CALERIO. *Quadragesimale*, in Latin, (edn. Milan, Ulrich Scinzenzeler, 1498, ff. 39v–41r, 101r); a partial bifolium (leaves not consecutive) written in double columns of 45 lines in an Italian gothic bookhand in dark brown ink, ruled in plummet, two- or three-line initials alternately in red and blue, paragraph marks alternately in red and blue, capitals touched in red, rubrics; recovered from use in a binding with consequent wear, soiling and creasing, outer column of second leaf trimmed away with loss of text, a few holes in lower margin

where once stitched, but generally in very good condition and almost entirely legible. A single leaf measures 242 x 190 mm (196 x 138 mm)

Italy, 2nd quarter of 14th century.

£1400

A fragment from what must be a very early, and almost certainly lifetime, manuscript of an important sermon collection written by the Franciscan Philippus de Monte Calerio (Filippo Moncaglieri, d. c. 1344).

There is no modern edition of these sermons, which were printed in Milan in 1498 by Ulrich Scinzenzeler (see Hain 11593). The text here differs very considerably from the printed edition.



A quirk of the scribe of our fragment is his systematic avoidance of the virtually universal Tyronian ‘et’ symbol. He prefers a more laborious fully written-out ‘Et’ stroked in red.

See Emmanuele Fontana, ‘Filippo da Moncalieri e le sue “Postille” sui vangeli domenicali e quaresimali’, *Franciscana* 11 (2009), pp. 223–356.

ITALIAN VERNACULAR DEVOTION

52 [SAINTS’ LIVES.] *Leggenda di Lazzaro, Marta e Maddalena*, in Italian (edn. Venice, Matteo Capcasa, 1 Feb. 1491/2, ff. 10v–11v and 15r–16r); a bifolium (leaves not consecutive) written on paper (no visible watermark) in a formal Italian bookhand in dark brown ink, single columns of 28 lines, ruled lightly in ink, title of each chapter indicated with a paragraph mark in red set out into margin, opening initial of each chapter in red and also set out into margin, horizontal catchword within banderole at foot of verso of second leaf; recovered from use in a binding and with consequent soiling, creasing, stains, holes and tears, outer margin of first leaf trimmed away with loss of some letters, a few post-medieval pen-trials, but generally in good condition and entirely legible. A single leaf measures 234 x 166 mm (162 x 113 mm)

Northern Italy, probably 3rd quarter of 15th century.

£1750

From the anonymous *Leggenda di Lazzaro, Marta e Maddalena*, a substantial triple hagiography in Italian vernacular prose first printed apparently c. 1485 (Milan, Christophorus Valdarfer); twelve incunable editions are recorded, none of them surviving in more than a handful of copies.

Cesare Cavara published the work in 1853 using a Venice edition of 1494 (C. Cavara, ed., *Leggenda di Lazzaro, Marta e Maddalena*, Bologna, Società Tipografica Bolognese). He ascribed the *Leggenda* to the first half of the fourteenth century while conceding that the absence of surviving manuscripts excluded any certainty about doing so. We are unaware of any surviving manuscripts in libraries either in or outside of Italy.

modo douesse temere e veniendo la hora del dormire la be-
huile martha acompagno la cara sorella ne la soa camera
e fece dormir cu ley marcella ayo ch' hauesse qualch' solati-
tione cu ley. Ma essa innamorata magdalena come fo partita
martha si comese a ricordare delli soj peccati de la bonta
de dio e comenzo a piangere cu grandissimo dolore e quasi tutta
quella nocte stete in pianto e i lamento auenga ch' la deuota
marcella molto la consolasse e alcuna volta la facua
cessar del pianto e la facua dormire qualch' poco. Ma
como era apisolata si suegiava piangendo e sospirando li
soj peccati e cossi stete tutta quella nocte e dormire poco.
Come la immaculata martha hospita de xpo regrato dio.
po ch' magdalena era conuita.

Ma la feruente martha hospita de xpo bindero tornando a
la soa camera tutta iferuorata e abraxata de caritate
e d'amore de dio si misi ala orone como era usata e
considerando li grandi e infiniti bñficij de dio e quanta gra-
haueua recitata la sorella cara tutta se assorbite in dio
in tanto ch' li sentimenti exteriori del corpo erano sopiti e
morti in ley e cossi steti in fine a la auera contemplā-
do e gustando la infinita bonta e clementia de dio.
O contemplatiua e deuota martha o bra e gloriosa hospita
de xpo bindero. doue soy adesso cu che parli tu. O quāto
dolce e suauo e questo tuo sono. Certo io mi marauo-
gho como tu fosse cossi forte ch' potesti sustenire tanto
rapto de niente. Ma quelluy de ti fece sana e quello
ch' ha conuertita la toa sorella et e stato quello che
te ha dato fortia / 300 / el tuo dolce spoxo hospite ihesu

53 [SPINELLI.] Illuminated arms of the Spinelli family of Florence; cutting from the foot of an illuminated manuscript comprising the lower border of (probably) the opening page, central wreath borne by two delicately painted winged putti and enclosing the Spinelli arms, the border of lush scrolling foliage amidst which two animated birds perch, all painted in shades of green, blue, dull orange, and grey and with both shell and burnished gold; some rubbing resulting in small losses of pigment and burnished gold, some light soiling, but in very good condition; in an old card mount and within a late nineteenth- or early twentieth-century English frame stamped 'Kensington Art Framers' on the back. [90 x 270 mm]

Italy (Florence), c. 1460s.

£3000

Florentine border decoration of very high quality from what must have been a luxurious manuscript produced for a member of the wealthy Spinelli family. Sadly there is no indication of the contents of the parent manuscript, nor have we been able to identify a likely candidate, but ruling just visible at the top of the cutting indicates that the manuscript was written in double columns (a Breviary perhaps?), each column 75 mm wide and with a total text width of 170 mm.

The style of the decoration, with its sensitively modelled putti, exuberant blue and green foliage and sprightly dun-coloured birds, is characteristic of the workshop of Francesco di Antonio del Chierico (1433–1484) in the 1460s and 1470s. The putti, in particular, are extremely close to the hand of Francesco di Antonio himself.

Francesco di Antonio del Chierico 'worked for the most important patrons in Italy and abroad, beginning his artistic career under Cosimo il Vecchio and Piero I de' Medici, and continuing it under Lorenzo the Magnificent. Vespasiano da Bisticci was his contact with patrons outside Florence, who included Federigo II da Montefeltro, Ferdinand I, King of Naples, Louis XI of France and Matthias Corvinus, King of Hungary. Francesco decorated texts of all kinds – literary, historical, scientific, religious – and of all sizes, from small Books of Hours to huge choir-books Francesco's miniatures show a subtle understanding of the Antique, acquired through an interpretation of Classical texts and through his knowledge of, for example, ancient cameos and sarcophagi. All his work shows an



experimental, anti-academic approach. Even the borders of his decorated pages show a high level of creativity: in the innumerable putti, the arrangements of flowers and elegant candelabra' (*Grove Art Online*).

Given the probable date of the present cutting the most likely first owner of the manuscript is Tommaso Spinelli (1398–1472), wealthy silk merchant and papal banker. Although we have been unable to identify any manuscripts bearing Spinelli's arms, surviving inventories of his possessions taken in the 1440s demonstrate the extent and nature of his taste in books. The earliest inventory, from 1445, lists a *cassone* which 'contained six leather-bound books, including Boccaccio's *Fiammetta*, a *Roman de Troie* ("Troiano"), the *Epistles* of Saint Paul, and the vulgate of Saint Jerome. Another chest contained a parchment manuscript of Ovid's letters Less than a year later . . . there were a few noteworthy additions: a "*libro di ciento novelle*", Donatus's Latin grammar, the *Liber Taxarum* entrusted to him by [Pope] Eugenius [IV], the *Epistolae* of Seneca, Petrarch's *Canzoniere* and *Trionfi*, Dio Cassius, and a "*libretto de' pensieri di Christo*". Whatever Tommaso's schooling in Latin, his increasing contact with humanists at the Curia must have stimulated an interest in the classical authors. Although Tommaso branded his *stemma* on many of his more valuable possessions – chalices, cutlery, and salt-shakers – this seems not the case with the manuscripts he owned. Frequently Tommaso withdrew four or five florins from the *conto di cassa* to purchase a particular book that caught his eye. One codex in the Vatican library containing *Ad Atticum* among other Ciceronian texts passed into Tommaso's possession in 1452. According to the colophon, the scribe received in exchange for the manuscript a yard of spun cloth valued at 3½ florins, plus additional cremise and fur lining' (Philip Jacks and William Caferro, *The Spinelli of Florence. Fortunes of a Renaissance merchant family*, 2001, pp. 59–60).

54 THOMAS AQUINAS. *Summa theologiae*, pars 3, prologus and beginning of quaestio 1; the upper part of a leaf written in double columns in a gothic bookhand, 23 lines remaining, black ink, ruling not apparent, with a SIX-LINE HISTORIATED INITIAL 'Q' (*Quia salvator*) extending above the top line, painted in pink against a blue quadrangle bordered in burnished gold and enclosing a scene of the Annunciation, the angel Gabriel appearing to the Virgin Mary and holding a banderole inscribed 'AVE MAR[IA]', both figures with orange haloes, a vase of lilies on the ground between them, all against a burnished gold ground, tail of the 'Q' extending down left-hand margin in the form of a bar border, a further bar border along the top of the text terminating in stylised foliage at one end and a dragon



biting its own body at the other, two-line initial 'A' on verso with penwork in blue, lesser capitals stroked in red, paragraph marks alternately in red and blue, chapter number 'Q[UESTIO] I', headline 'Q[uesti]o prima de co[n]ve[n]iencia incarnac[i]o[n]is [Christ]i' in red; trimmed with loss of lower part of leaf, some minor cockling and staining, tiny hole at foot of historiated initial, traces of adhesive on verso where evidently once mounted, but an attractive fragment in very good condition. [141 x 232 mm]

France (probably Paris), last quarter of 13th century.

£2750

FROM A LUXURY (AND EARLY) COPY OF AQUINAS'S *SUMMA THEOLOGIAE*, THE HIGH-POINT OF MEDIEVAL PHILOSOPHY.

The *Summa* is divided into three parts of which the present fragment comes from the third. The first part treats of the nature, attributes and relations of God, including the physical universe; the subject of the second being man and the chief end of man, in which a definitive code of Christian ethics is laid down; the third part, which was written down to the ninetieth question before Aquinas's death in 1274, deals with

Christ, God and man. The initial here introduces the themes of the third part: 'Forasmuch as our Saviour the Lord Jesus Christ, in order to "save His people from their sins" as the angel announced, showed unto us in His own Person the way of truth, whereby we may attain to the bliss of eternal life by rising again, it is necessary, in order to complete the work of theology, that after considering the last end of human life, and the virtues and vices, there should follow the consideration of the Saviour of all, and of the benefits bestowed by Him on the human race'.

The parent manuscript of the present fragment was probably written shortly after Aquinas's death. The illumination is closest to the later style of Robert Branner's Bari atelier (active *c.* 1250–*c.* 1270s) and its offshoots, and in our opinion is unlikely to date from very much later than about 1280.

SINS OF THE TONGUE

55 WILLIAM PERALDUS. *Summa de vitiis*, Tractatus 9, Pars II chapters 4–24 and Pars III (edn. Lyon 1668, pp. 389–420); a gathering of eight leaves (of ten, without last two leaves but these almost certainly originally blank), double columns of 40 lines written below top line in a small gothic bookhand, ruled in plummet, two-line initials alternately in red and blue with contrasting penwork, smaller initials stroked in red, running title 'DE IRA' in alternate red and blue letters, chapter headings in red, authorities cited indicated by an abbreviation in specially-ruled columns in outer margins, medieval foliation ('74' and '76'–'78') in upper left-hand corners of versos of first four leaves, medieval collation note 'lxxx fol[i]a' in lower outer corner of verso of penultimate leaf, sections of text marked by an early reader using neat bracketing marks; some light creasing and soiling, stain at head of inner margins just entering text, small hole in blank outer margin of first leaf, but generally in excellent condition. 157 x 113 mm (112 x 74 mm)

France, mid-13th century.

£2500

A gathering from the very end of a notably early pocket-sized manuscript of William Peraldus's *Summa de vitiis* and his *Summa de virtutibus*. The final four leaves contain an index of the chapters not only of the *Summa de vitiis* ('Rub[ri]ce s[upe]r su[m]ma[m] de vitiis', f. 5v) but also of the *Summa de virtutibus*. A medieval collation note on the verso of the penultimate leaf ('lxxx fol[i]a') indicates that the parent manuscript originally had 81 leaves.

William Peraldus (c. 1190–c. 1271) completed his *Summa de vitiis* in 1236. He then went on to compose his influential *Summa de virtutibus* before 1248 (and perhaps as early as the 1230s) in the Dominican convent of Lyon.

Despite the running-title here, which reads ‘De ira’ and refers to tractatus eight of the *Summa*, the text here is from his famous tractatus nine, ‘De peccato linguae’, the second part of which covers lying, backbiting, flattery, cursing, insults, contentiousness, derision, wicked counsel, sowing discord, hypocrisy, rumour-mongering, boasting, tattling, indiscreet threats, indiscreet promises, idle speech, gabbling (‘multiloquium’), dirty talk (‘turpiloquium’), facetiousness (‘scurrilitas’) and indiscreet silence or sullenness. Part three comprises eight remedies against the sin of the tongue, discussing the silence of the cloister.

An early reader has marked sections of Peraldus’s work with a hierarchical system of carefully ruled bracketing. There are three levels of bracket, the first indicated by a single dot at the end of the bracket, the second (which can encompass the single-dotted variety) indicated by two dots, and the third (which, in its single instance, encompasses both the single- and double-dotted variety) indicated by three dots.

Following the end of the index, in a tiny but neat early hand, are one and a half columns of added text entitled ‘De passione d[omi]ni auctoritates b[er]nardi’ in red. This contains quotations on the Passion taken not only from Bernard of Clairvaux but also from Hugh of St Victor and Peter Damian.

PART III: CHARTERS AND LETTERS



56 BEDFORDSHIRE – ARLESEY. Charter of William Hoye of Arlesey ('Auricheseya') granting to Robert of Wewenshal for seventy shillings certain lands in Arlesey to be held at a yearly rent of fifteen pence, 17 lines in an English charter hand, white wax seal attached to document on a vellum tag, the seal depicting a foliate device surrounded by the grantor's name, medieval endorsements including 'Arlichseye', 'Will[elmus] Hoye' and the number 'lxxxix'; lightly soiled, creased where folded, seal worn and defective, but in very good condition. 120 x 208 mm

Bedfordshire, 1st half of 13th century.

£1400

Witnessed by Roger Burnard, William Rixpauld, Roger his brother, Richard the clerk, Robert Rixpauld, Henry son of Odo, Walter son of William, Ivo of Stodfaud, Geoffrey his son, Simon of Estwich, Andrew of Qurisco, William son of Gerard, Roger son of Walter son of William Hay, and many others. Various place-names or field-names are given, including 'North', 'Scutteford', 'Stocken', 'Chiserne', 'Suth', 'Dernefordehil', 'Amethil', 'Longemorland', 'Wowefur Lang', 'Shortemorland' and 'Waterland'.

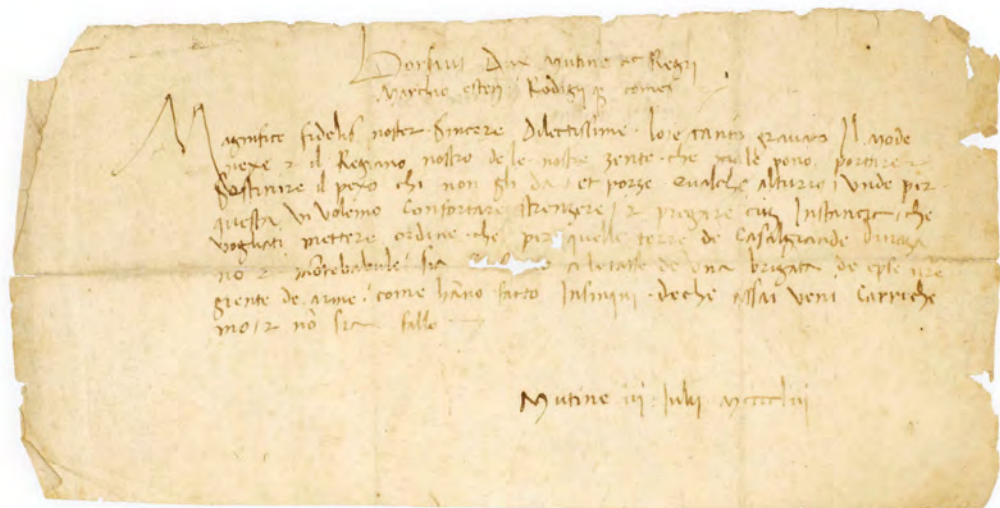
The family of Burnard, which held the manor of Arlesey at the time of the present charter, was of considerable importance in Bedfordshire during the first two centuries after the Conquest. The Roger Burnard who was a witness to the present document may be identified with the man of that name who seems to have died by about 1234 (the part of the Waltham Abbey cartulary, British Library MS. Harley 4809, compiled around that date mentions one Elita, widow of Roger Burnard).

57 BORSO D'ESTE, Duke of Modena, Duke of Ferrara. Letter in his name in Italian (greeting, date and address in Latin), on paper, eleven lines including greeting and date, written in a cursive semi-humanist chancery hand in brown ink, address in three lines on verso; creased where once folded, two holes (one resulting in loss of most of one word), some chipping and creasing at edges. 100 x 205 mm

Modena, 3 July 1453.

£750

A letter from early in Borso d'Este's rule as first Duke of Modena. It is addressed to the *condottiero* Feltrino Boiardo, instructing him to raise taxes from the territories of Casalgrande, Dinazzano and Montebabbio for the support of a brigade of men-at-arms.



Feltrino Boiardo (d. 1456), who in 1452 had been invested by Borso d'Este with the three territories named here, seems to have been a man of some culture. He knew Poggio Bracciolini, Guarino of Verona, Leonardo Bruni and the Decembrio brothers, and is said to have translated or paraphrased Apuleius's *Golden Ass*. However, almost nothing survives of his correspondence: there remains a single letter in his hand (Bergamo, Biblioteca Civica MS *Lambda* II 32, ff. 22–23v). His literary connections are documented in two indirect letters by Pier Candido Decembrio (one at Bologna, Biblioteca Universitaria di Bologna, MS 2387, f. 20r, and at Milan, Biblioteca Braidense, MS A. H. 12, f. 15v; the other at Florence, Biblioteca Riccardiana MS 827, f. 17r), a letter from Guarino (Reggio Emilia, Archivio di Stato MS M. b. 4, ff. 4–5), and a letter from Filippo Maria Visconti, Duke of Milan, regarding the death of Braccio da Montone (Siena, Biblioteca Comunale MS H. VII. 6).

Provenance: from the collection of Professor Cecil H. Clough (1930–2017), historian of the late Middle Ages and Renaissance.

58 CHESHIRE – PIKEMERE. Charter of Henry Audley ('Auditheleġ'), with the consent of Bertred his wife, granting to Helias, son of Walter de Langesdon, and his heirs, half their land in Pikemere, along with half its woods, its appurtenances and its liberties, in return for his homage and service and for a lump sum of 30 marks of silver and an annual rent, after two years, of half a mark of silver, the latter payment in the form of two instalments of 40 pence, payable at the feast of St Mary in March and at the feast of St Michael; 18 lines written in a fine English charter hand in dark brown ink, ruled with plummet, with HENRY AUDLEY'S FINE LARGE SEAL IN DARK GREEN WAX (a shield of arms: fretty, on a canton a cross pattée, 60 x 57 mm) attached to the document with a vellum tag and bearing the counterseal of William de Brumle; creased where once folded, some minor dust-soiling and staining, seal slightly chipped at edges, but in excellent condition. 150 x 150 mm

Cheshire (probably Chester), c. 1233–6.

£3750

Witnessed by Garino de Vern, Roger de Meynewarin, William de Malo Passu, Richard de Sandbache, William de Auditheley, Walter de Ley, Richard de Kingesley, and others. The charter was enrolled during the tenure of Sir Richard Fitton as Justiciary of Chester (1233–6) and thus must date from those years (see G. Ormerod, *A memoir of the Cheshire Domesday Roll*, 1851, p. 14).

Henry Audley (d. 1246), baron, 'had succeeded both his father and his brother by 1212, and in 1217 he married Bertred, daughter of Ralph Mainwaring, county justice of Chester. During the civil war of 1215–17 he served the powerful royalist Ranulf (III), earl of Chester (d. 1232), who granted him lands in Cheshire and Staffordshire. Between 1217 and 1220 Audley was sheriff of Shropshire and Staffordshire as the earl's deputy. Briefly bailiff of Carmarthen in 1226, he was again sheriff of the two counties between 1227 and 1232 and constable of Shrewsbury and Bridgnorth. Early in 1234 he garrisoned Shrewsbury Castle but failed to prevent the Welsh from burning the town. After the death of John, earl of Chester, Henry was one of the royal keepers of the county palatine and constable of Chester and Beeston. Between 1217 and 1245 Audley was regularly employed on the Welsh marches, frequently negotiating truces with the Welsh and arbitrating on breaches of the truce and on boundary disputes. In 1245 he took part in the relief of Diserth Castle. On the king's behalf he repaired the castles at Shrawardine (1220)

Sciant presentes et futuri presentem cartam inspecturi ut audiant. Quod Ego henricus
 De Andichelg Assensu et voluntate Berthere uxoris mee Dedi et Concessi et hac presentem
 Carta mea confirmavi Helie filio Walteri De Langesdon. et heredibus suis ut assignatis
 suis pro homagio suo et servicio totam medietatem totius terre mee quam habui in Oxenere
 in Cestria et medietatem totius bosci que prius ad eandem terram cum omnibus pertinentiis
 suis et libertatibus uniuersis absque ulla retentione habendam et tenendam de me et heredibus meis
 sibi et heredibus suis sine assignatis suis in feudo et hereditate Libere et quiete plene pacifice
 et integre. In bosci. et in pratis. In pasturis. In aquis. In viis. In senariis. et in omnibus locis.
 Et in omnibus communis et cyhameris pence ville pertinentibus reddendo inde annuatim octo et
 heredibus meis de se et heredibus suis ut de assignatis suis dimidiam marcam argenti ad duos anni
 terminos. Scilicet quadraginta denarii. Ad festum sancte marie in marzo et quadraginta denarii. Ad
 festum sancti Michaelis per omnem seruicium consuetudinibus et secularibus exactionibus. Pro hac autem
 donatione et concessione pence Helias dedit in primariis triginta marcas argenti. Ego vero
 et heredes mei pence terram et boscum cum omnibus pertinentiis suis pence helie et heredibus suis ut assignatis
 suis contra omnes homines et feminas warrantabimus in perpetuum. Ut autem hec mea donatio
 et confirmatio rata et inconculsa permaneat. presentem cartam sigilli mei impressione roboravi.
 Testes. Garus de vern. Rogo de Osneywaru. Willelmo de ayalo passu. Ric de sand-
 bache. Willelmo De Andichelg. Waltero De L. Ric de la melle. Et Al. 115.



and Mold (1241–2): on his own he strengthened Audley and Hodnet castles and built the new fortress of Redcastle in Shropshire, licensed in 1237. In 1219 he founded and endowed the Cistercian abbey at Hulton, Staffordshire. By gift and purchase he steadily built up his estates, mainly in Shropshire and Staffordshire. He was not a marcher lord, nor, until Henry III granted him the Shropshire manors of Edgmond and Newport in 1227 and Ford in 1230, was he a tenant-in-chief. But such was his activity in the royal service that he won for the Audleys an influence in border affairs out of proportion to their modest estates. Significantly, his daughter Emma married Gruffudd ap Madog, the powerful lord of Bromfield' (*Oxford DNB*).

W. de G. Birch's *Catalogue of Seals* records two examples of Henry Audley's seal (7016 and 7017). The former is a fragment only but the latter, also imperfect, bears the counterseal of William de Brumle as does ours: a small oval comprising an antique intaglio gem (a sea-horse?) surrounded by the legend S' WILL'I DE BRUML'.

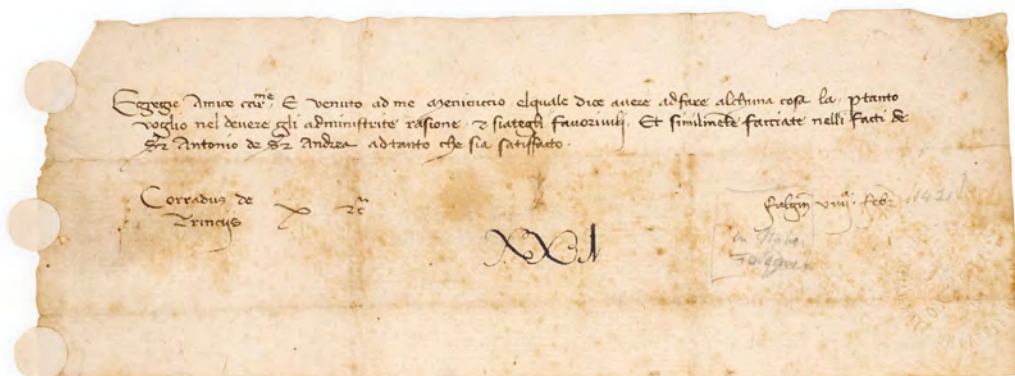
‘DETESTED FOR HIS CRUELTY’

59 CORRADO III TRINCI, *Lord of Foligno*. Letter in his name in Italian (address in Latin) to Cipriano, ‘lieutenant of the territory of Trevi’, recommending a certain Menicuccio to his favour, on paper, three lines written in an excellent clear hand, address in three lines on verso, later (probably archival) number ‘XXI’ at foot; slightly foxed, loosely mounted onto card at left-hand edge, a few modern pencil annotations, in very good condition; nineteenth-century blind-stamp of the Società Italiana d’Archeologia e Belle Arte of Milan in lower right-hand corner. 84 x 222 mm

Foligno, 9 February, no year but c. 1430s.

£600

The family of the Trinci ruled over Foligno, first as independent princes and then as vicars of the church from 1305 to 1439. The sender of the present letter is probably the third Corrado, last of the dynasty, ‘detested for his cruelty’ (Litta, *Celebri famiglie Italiane* vol. I fasc. 6, our translation), who reigned from 1421 until he was captured by papal troops in 1439. He was put to death by strangling two years later.



Provenance: from the collection of Professor Cecil H. Clough (1930–2017), historian of the late Middle Ages and Renaissance.

DARTMOOR

60 DEVON – BUCKLAND IN THE MOOR. Grant by Roger, lord of ‘boclande’ (i.e. Buckland in the Moor) of lands at Pudsham (‘puttekesham’); 23 lines in an English charter hand, with the armorial seal of Roger (‘S[igillum] ROGERI D’ BOKLOND’) in dark green wax attached to document on vellum tag, medieval endorsement ‘carta de patckysh[am]’; slightly stained, creased where once folded, some small holes affecting a few words (sense recoverable), hole towards foot strengthened with tape on verso, but in very good condition with an excellent impression of the seal. 185 x 211 mm

Devon, c. 1250.

£2500

A rare grant of lands on Dartmoor. Roger, Lord of Buckland grants to Robert de Puttekesham son of Edward the whole land of Puttekesham (i.e. Pudsham) previously held by his mother, Edith, in her widowhood and after her death by his brother Roger, together with common pasture ‘on my whole waste of Buckland’ to be held in assign for an annual rent of two shillings, and granting him ‘husbote [et] heybote’ (i.e. liberty to cut wood on the estate for building and repairing his house and for making or repairing hedges or fences). The rent is to be paid in four annual instalments, at Easter, at the feast of St. John the Baptist, at the feast of St. Michael,

and at Christmas. The named witnesses are Sir Michael de Spikewike (i.e. Spitchwick), Roger de Clavilla (i.e. Claville), Nicholas de Kindone (i.e. Kingdon), Thomas de la Wollaston and William de Brockedune.

Devon Archives holds a comparable deed of Roger, Lord of Buckland (ref. 74/9/1/1, dated *c.* 1250), granting land for an annual rent of one pair of white gloves or one penny at Pentecost, to which Robert Puttekesham is a witness, along with Sir Michael de Spikewike and Roger de Clavilla.

61 FRANCE – CHARENTOIS. Charter in French of Guillaume de Chassey, knight and *bailli* of Auxois, confirming that Jean de Nesles, having claimed that the abbey of Fontenay was not entitled to a *dîme* for his vines at Charentois, recognises that he was incorrect ('recognut q[ue] il disoit mal de ceu') and that he will pay the said *dîme* annually at the commandment of Fontenay without contradiction; 11 lines in a small charter hand in dark brown ink, later endorsements, probable nineteenth-century ownership inscription 'Alex[andre] Derepas' and old archive numbers 'No. 4' and 'vingt quatre'; without seal, slightly soiled and creased, but in very good condition. 125 x 182 mm

France (probably Semur-en-Auxois), April 1263.

£750

Charentois is a hamlet near Semur-en-Auxois, to the north-west of Dijon and to the south of the great Cistercian abbey of Fontenay.

Not apparently in the thirteenth-century cartulary of the Seigneurie de Nesle (Chantilly, Musée Condé MS 14 F 22), which nevertheless includes a number of other charters of Guillaume de Chassey.

Et sanctus dñi grā Eduenſis ep̄c notum facio p̄ſentibz et futis qđ Robertus
uſoreus dedit in p̄ſentiam elemosinam deo et ecclē fontē qđd habebat a ſemita
de enpily. uſum uſus uſq; ad fontem hugonis. ſicut mee diuidunt a parte grā
rie de Eſtormer. Conceſſit etiam fr̄ibz eiſdem ecclē caſamentum Robt maior
de bury. om̄s querelas quas aduſus eoſdem fr̄es habebat bona fide quępiuit. ſidu
ciuit itaq; de om̄ibz hiſ ſe garantia portaturū. in om̄ibz locis fr̄ibz fontē. ⁊
dedit reſponſores p̄dictis fr̄ibz. Oluerū de gūone. ⁊ pontiū filiū ip̄ius. hoc tōtū
laudauerunt. hodierna v̄or ip̄s Robt uſoreg. ⁊ luca filia eiuſ audientibz iſtis.
hugone de t̄r monacho font. Johe æ magiſt flaciaq. Odone archip̄ſbro tūllioni.
Robto capellano de gūone. Pontio filio Olueri de gūone. philipo de t̄r. Regne
rio de chaace. milibz. Et tōtū ut ratum habeatur in poſterū. ſigillz meꝝ in
p̄ſſione confirmaui. Anno ab incarnatione dñi. millesimo. ducentesimo.

62 FRANCE – ÉTORMEY. Charter of Gautier II, Bishop of Autun, confirming the grant by ‘Robertus Uldreus’ to the abbey of Fontenay of all that he had from the pathway of ‘empili’ (i.e. Ampilly-les-Bordes) ‘usq[ue] ad fontem Hugonis’ (i.e. up to the fountain or well of Hugues) following the boundary with the grange of ‘Estormer’ (i.e. Étormey), also confirming that he granted to the monks of the same abbey the tenement of ‘Rob[er]ti maioris de buxi’ (i.e. Robert, mayor of Bussy-le-Grand), abandoning in good faith the complaints he had against the monks, all of which is commended by Robertus Uldreus’s wife Hodierna and his daughter Luca; 12 lines written in an excellent French charter hand in dark brown ink, medieval endorsements ‘de estormer’ and ‘Carta de elemosina Rob[er]ti uldrei’, various post-medieval inscriptions including a possible nineteenth-century ownership inscription ‘Alex[andre] Derepas’ and the archive number ‘No. 7’; without seal, some light soiling and creasing, short split at upper left-hand corner, a single wormhole, but in very good condition. 160 x 184 mm

France (probably Autun), 1200.

£750

Witnessed by Hugues de Turre, monk of Fontenay, Jean, then master of Flacy, Eudes archpriest of Touillon, Robert chaplain of Grignon, Ponce son of Olivier of Grignon, Philippe de Turre, and Renier de Chassey.

Two years after this document was written Gautier II joined the Fourth Crusade, sailing directly to the Holy Land from Marseille (and thus avoiding the sack of Constantinople). He also participated in the Fifth Crusade in 1217.

The present charter is recorded in the thirteenth-century cartulary of Fontenay preserved at Dijon (Archives départementales de la Côte-d’Or, H(015) 0009 (cart. 201), ff. 55v–56r).

63 FRANCE – GISSEY. Grant by Guillaume, abbot of Oigny, to his monastery of all that he possesses in land and revenues at Gissey, for the annual commemoration of Hugh of happy memory, sometime duke of Burgundy (i.e. Hugh IV, 1213–1272), and of Etienne, archdeacon of Flavigny, the said grant confirmed by Girard (de Beauvoir), bishop of Autun; 12 lines written in a rapid French charter hand in brown ink, various medieval and post-medieval endorsements; slightly stained and somewhat faded, two slits for seals now lacking, creased where once folded, seventeenth-century inscription at head, but entirely legible. 132 x 231 mm

France (probably Autun), November 1277.

£600

The late thirteenth century was a period of considerable prosperity for the abbey of Oigny. In 1269 Louis IX visited the abbey, and most of the conventual buildings were constructed at this time.

Girard de La Roche de Beauvoir was bishop of Autun from 1253 to 1282/3.

ENFRANCHISEMENT IN OCCITAN

64 FRANCE – LAMOTHE-BEZAT. Charter of enfranchisement of Lamothe-Bezat; large document in Occitan written in a good French charter hand on thick vellum, 46 lines, ruled in plummet, two-line opening initial 'A' with penwork decoration, key passages underlined in ink (probably in a later hand); some soiling and a few small stains, central vertical fold occasionally obscuring a letter or two (sense recoverable), a few small holes, short slit without loss at right-hand edge (strengthened with adhesive on verso), generally in very good condition. 323 x 350 mm

France (probably Agen), 31 May 1252.

£4000

RARE AND UNUSUALLY LARGE DOCUMENT IN OCCITAN, ENFRANCHISING THE INHABITANTS OF LAMOTHE-BEZAT, A NOW-DESERTED MOATED SETTLEMENT NEAR AGEN IN SOUTH-WESTERN FRANCE.

The enfranchisement is granted by the 'senhors' Bernart and G. Vezat, brothers, and Aimar de la Cassanha. The commune of Lamothe-Bezat is represented by nineteen

[illegible]

notable citizens ('proshomes', i.e. prud'hommes), all of whom are named. The document bears the sign manual of Willems del Maset, public notary of Agen, who states that he wrote two copies, one for the commune (lost) and one for the 'senhors' (the present document). The witnesses are Guillems de Taliva, Johan de Noirit, Johan de Malheras, G. de la Cassanha, Gausbert Jornal, G. Tort, G. de Lavit lo jotglar (i.e. the jongleur or juggler), and Helias, notary public of Agen.

The terms of the enfranchisement include some that are specific to the site of the settlement, such as the obligation of the inhabitants to build and maintain the walls and moat, and some that are found in other enfranchisement documents from the Agenais: on being found guilty of murder, for instance, the murderer's punishment is to be buried alive beneath the body of his victim ('el cors de lui seria justeziats, so es assaber que seria sebelits sots lo mort').

The wider context of the enfranchisement is one of a region that was recovering from the trauma of the Albigensian Crusades (in 1252 Agen was still the centre of the Inquisition) and was periodically menaced by English raids. Enfranchisement no doubt provided some measure of stability in an unstable world. The close proximity and growth of Agen, only about two and a half miles away, probably contributed to Lamothe-Bezat's eventual desertion in the later Middle Ages.

Provenance: 'Mme de Cambefort', who in the eighteenth century allowed Joseph Labrunie to make a copy of the document (now Archives départementales du Lot-et-Garonne, 2 J 60), thence by descent until c. 1958 when the archives of the seigneurie of Lamothe-Bezat were sold; 'Mme P. Jouret', recorded as the owner of the document when it was published by Jacques Clémens in 1979.

See J. Clémens, 'La charte de franchise de Lamothe-Bezat (1252). Désertion d'un village sur motte près d'Agen', in *Études sur la Gascogne au Moyen Âge*, Actes du 104e Congrès National des Sociétés Savantes (Bordeaux, 1979) vol. II (Paris, 1981), pp. 23–32.

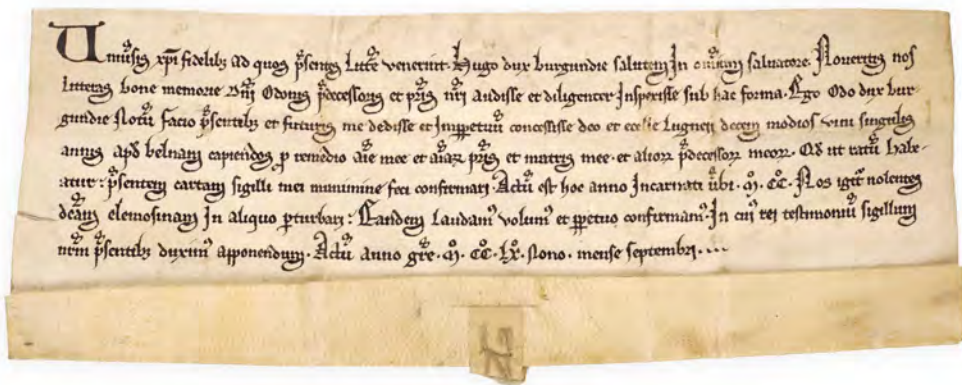
65 FRANCE – LUGNY. Charter of Hugh IV, Duke of Burgundy, reaffirming in perpetuity his father Odo III's charter of the year 1200 in which was promised an annual gift of ten *modii* of wine 'to God and to the church of Lugny', the wine to come from Beaune ('ap[u]d belnam capiendos'), for the salvation of his soul and of the souls of his mother and his father and his other predecessors, seven lines written in an excellent French charter hand in dark brown ink, ruled with a hard point, medieval endorsement 'de vino belne' and possible archive number '.m. .l.', post-medieval archive number '1269 Cotte 2'; without seal, creased where once folded, some light soiling, but in excellent condition. 97 x 262 mm

France (probably Dijon), September 1269.

£950

A handsomely written document in which Hugh IV, Duke of Burgundy and titular King of Thessalonica, reaffirms an annual gift of wine to the church of Lugny made by his father Odo III in 1200. The village of Lugny is situated within the present-day appellation of Mâcon-Lugny (exclusively white wine), although the charter stipulates that the (red) wine to be given to the church is to come from Beaune (today predominately a red wine appellation).

Hugh IV (1213–1272) was duke of Burgundy from 1218 to 1272. During his minority his mother, the regent, acquired the important barony of Salins which in 1237 was exchanged with John l'Antique de Chalon for the counties of Chalon and Auxonne on the Saône. Hugh participated in the Barons' Crusade of 1239–1241, and in 1266 he was sold the title 'King of Thessalonica' by Baldwin II, titular Emperor of Constantinople.





RECEIPT FOR LETTERS SENT TO THE EARL OF WARWICK IN ROUEN

66 FRANCE – ROUEN. Receipt in French from Michel Piot, clerk to Richard de Beauchamp, Earl of Warwick ('le Conte de Warewyk'), for a delivery of letters close from the *bailli* of Caen (Sir Richard Harrington); document on paper, six lines in a rapid French secretary hand, subscribed 'M Piot' and with his sign manual ('mon seing manuel'); light damp-stain in lower right-hand corner, two small holes in blank left-hand margin, some slight creasing, late eighteenth- or early nineteenth-century inscription '19. janvier 1437' in upper left-hand corner, in very good condition. 80 x 292 mm

Rouen, 19 January 1438.

£475

A receipt for some letters close and a wooden box containing certain information ('une boiste de bois en laquelle estoit c[er]taine Informac[i]on'), presumably confidential, sent by the *bailli* of Caen, Sir Richard Harrington, to Richard de Beauchamp, Earl of Warwick (1382–1439), lieutenant-general and governor of France and Normandy. The letters and box had been delivered on Friday 17 January and the present receipt had been requested by the messenger, Guillaume le Grant, who was thus presumably still in Rouen two days after his arrival.

67 FRANCE – SAINT-JULIEN-EN-JAREZ. Charter of Renaud de Forez, Archbishop of Lyon, confirming the sale that Hélione de la Tour had made to Ermendric, sometime abbot of Ainay and now prior of Saint-Julien-en-Jarez, of all that he had in the territory of ‘Mornantet’ near to Saint-Julien for the sum of 300 sols, the sale having been approved by his son Acharie and his daughter Ebrauda; 13 lines written in an excellent French charter hand in dark brown ink, LEAD SEAL OF THE ARCHBISHOP OF LYON attached to the document on silk cords, the seal on one side depicting the archbishop blessing and holding a crozier, the other side reading ‘RAINAL D’ : LUGD : ARCHIEPS II’, various medieval and post-medieval endorsements, post-medieval archive number ‘F.xxv.’; soiled and worn in places, hole in centre with loss of probably three words, a few smaller holes and tears, creased where folded, silk cords faded and frayed. 177 x 250 mm

France (probably Lyon), February 1216.

£1250

The Benedictine priory of Saint-Julien-en-Jarez, south-west of Lyon, was a dependent of the abbey of Ainay. Ermendric (or Aymendric) had been abbot of Ainay from 1200 until his abdication in 1212. Renaud de Forez, second son of the powerful Guigues II, count of Lyon and Forez, was archbishop of Lyon from 1193 until his death in 1226. He was the first archbishop of Lyon to seal his charters with a lead *bull*a, previous incumbents having used wax. The seal, first known on a charter of 1194, is not recorded in W. de G. Birch’s *Catalogue of seals*. The present charter was written by Pierre, archpriest of Forez, presumably the same Pierre called ‘officialis nostri’ in other charters of Renaud de Forez.

Published in *L’ancien Forez. Revue mensuelle historique et archéologique*, première année (March 1882 – February 1883), 1882, pp. 132–3, at which time the document was in the possession of the printer of *L’ancien Forez*, one A. Huguet, ‘collectionneur aussi intelligent que passionné’ (*ibid.*). The published transcription supplies the words ‘venditionem’ and ‘confirmaverunt’ where the central hole has resulted in loss of text.

68 FRANCE – SEMUR-EN-AUXOIS. Charter of Guy, sometime reeve ('p[ro]po[s]itus tu[n]c t[em]p[or]is') of Semur-en-Auxois, wishing it to be known that he holds in fee from the prior of Our Lady (i.e. the present collegiate church) and from his successors the entire tenement that used to belong to Gilbert Suaut, namely the house opposite that of Durand Fifaut, the garden below it, the garden beyond the field, the vineyard of Coma Gibelet, and the other vineyard of the same situated 'in Monte ducis', in witness of which are attached the seals of Hugh, prior of St. John in Semur-en-Auxois, and Jacques, priest of the same town; 11 lines in a rapid French charter hand in dark brown ink, medieval and post-medieval endorsements, old archive number 'Cotté V'; creased where once folded, without seals, lightly dust-soiled, short tear in left-hand edge without loss, post-medieval date '1258' in ink at head, but in very good condition. 130 x 215 mm

France (Semur-en-auxois), May 1258.

£600

ENFRANCHISEMENT IN FRENCH

69 FRANCE – THIL. Charter in French of Jean de Châteauneuf, Seguin d'Island and Jean, priest of Vic-sous-Thil, who, being the executors of the late Poincet, Lord of Thil, following Poincet's wishes and acting as his representatives at the court of the duke of Burgundy grant enfranchisement from servitude and mortmain to the taxable and exploitable men and women ('alor ho[m]mes ou alor fammes taillables [et] exploitables') of the territory of Thil, Précý, Vic-sous-Thil, Thil-la-Ville, 'Rue' and Maison-Dieu, unless one of the said men or women dies without issue and their estate passes to a parent who is the vassal of another lord or is free, in which case the estate will pass to the successors of Poincet, all of which is consented to by Poincet's wife Agnès; 19 lines in a neat French charter hand, large initial 'A' at beginning with simple penwork flourishing; vellum tags for three seals now missing, a slit for a vellum tag for a fourth seal also missing, slightly stained and cockled, one small hole affecting one word, but generally in good condition, sewn at lower left-hand corner to a contemporary or near-contemporary copy of the charter bearing 21 lines in a small French charter hand (soiled, creased and slightly worn, hole affecting a few words, small section of lower margin torn away). 165 x 247 mm and 183 x 245 mm respectively

France (probably Dijon), February 1281.

£1500

Witnessed by Guillaume de Vieteaul, notary, Guyon de Chastoillenot, Guillaume Descutigney, Milon *bailli* of Époisses, and Pierre de Seeleu.

A very good example of a French enfranchisement document written in the vernacular. Thil lies to the west of Dijon in Burgundy. Poincet de Thil was born c. 1220 and died in 1279. The contemporary or near-contemporary copy appears to have been attached to the original in the post-medieval period.

RAISING TAXES ‘POUR RESISTER AUX ANGLOIZ’ IN THE YEAR OF AGINCOURT

70 [HUNDRED YEARS’ WAR.] Royal order in French authorising payment to various officials engaged in raising a levy (‘aide’) at Avranches in order to resist the English (‘pour resister aux Angloiz’), to remove from the country several mercenaries (‘faire vvidier hors du royaume plusieurs pillars’) and to provide for various affairs touching the king and the good of his realm, 19 lines written in a French secretary hand in dark brown ink, signed by the royal secretary ‘Chastemer’ at foot and with the remains of three small heraldic wax seals applied directly to the vellum, late eighteenth- or early nineteenth-century inscription ‘30 mars 1415’ in top left-hand corner; soiled, worn and very creased, small holes in corners where once perhaps sealed with thread, but in good condition and entirely legible. 204 x 315 mm

Paris, 30 March 1415.

£1750

A ROYAL ORDER TO PAY OFFICIALS INVOLVED IN RAISING A LEVY AT AVRANCHES, ISSUED A FEW MONTHS BEFORE THE BATTLE OF AGINCOURT.

On 10 March 1415, at the Tower of London, Henry V had announced his intention to invade France ‘with no small army . . . to reconquer the lands pertaining to the inheritance and the crown of his realm’. Shortly afterwards Charles VI ordered an initial levy of taxation to fund preparations for defence. The present document, however, seems to relate to an earlier levy: in an order of 22 June 1414, Charles’s commissioners had instructed that a payment be made to one Colin Duhamel for having brought to Paris the sums raised during the election of Avranches, these sums being intended to reduce John the Fearless to obedience (‘pour mettre et réduire à son obeissance Jehan de Bourgogne et ses complices rebelles et désobéissans’; see J. Tardif, ed., *Monuments historiques*, 1866, p. 436). Following the signing of the Peace



of Arras between Charles VI and John the Fearless in February 1415, these funds could presumably be diverted to meet other needs such as a potential English invasion.

The present document authorises payment of 25 livres tournois to the elected officials for their services and salaries during the imposition of the 'aide' (the total value being 50 livres tournois, so there were evidently two such officials), 80 livres tournois to the 'Receveur', Robert des Preaulx, 100 sols tournois to Jean Rossignol for bringing to Paris 'le double de lestat', and eight livres tournois for the clerk who prepared the 'co[m]missions du taux' for the various towns' portions of the levy.

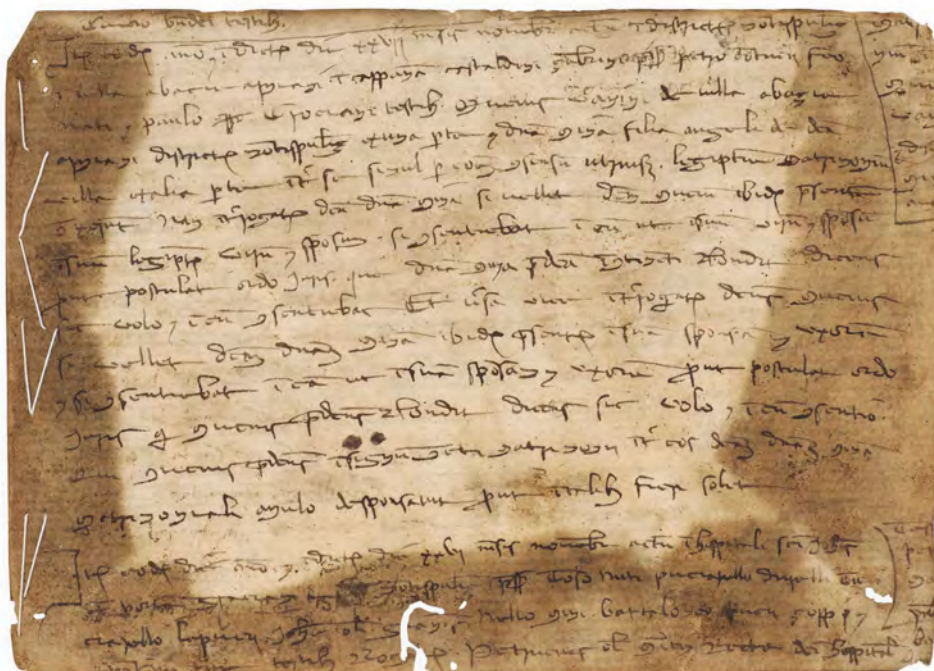
The royal secretary 'Chastemer' is doubtless Antoine Chastemer, a native of Beauvais: see H. Denifle, *Chartularium Universitatis Parisiensis* vol. IV, 1897, p. 92, where he is recorded among the 'nomina magistrorum nationis Picardorum' in a 1403 register of supplicants for benefices. Denifle notes that in Pope Martin V's *Supplicationes* Chastemer is recorded as a secretary and notary of Charles VI in 1417 who sought a parish in the diocese of Chartres ('An. 1417 ut secret. et notar. Caroli Franc. regis affertur, et petit paroch. eccl. de Novovico Carnotens. dioec. ([Suppl. Mart. V], no. 101, fol. 276b)', *idem* p. 95 n. 20).

The months leading up to the English invasion of France have, until recently, received patchy treatment by historians, English scholars tending to concentrate on the military campaign itself and French scholars preferring to ignore the entire episode.

71 ITALY – MONTEPULCIANO. Notarial register of Mei, notary public of Montepulciano, 16 fragments written in Latin on paper in a rapid notarial hand in dark brown ink, up to 19 lines, some entries lightly crossed through at an early date; recovered from use in a binding and consequently trimmed, worn and stained (often heavily), offsetting from a printed text on one leaf, a few worm-tracks and other defects, each fragment sewn onto a stub and all bound together in mid-nineteenth-century cloth-backed boards, partial transcriptions of four fragments in a nineteenth-century hand tipped in or loosely inserted, inscription on upper cover incorrectly stating that the fragments relate to the village of Montepulsano in Campania. Each fragment approximately 150 x 210 mm

Italy (Montepulciano), September – November 1345.

£2000



Fragments from a notarial register of Montepulciano compiled shortly before the Black Death.

Various dates appear here, all apparently in 1345 and towards the end of that year (20 September, 24 September, 25 September, 16 November, 20 November, 21 November). The name of the notary, who presumably bore the surname Mei, appears on several fragments ('et ego Meus not[arius] p[ublic]us'). On 25 September, in a transaction witnessed in front of Mei's house ('ante domum Mei notarii') and recorded on the final fragment here, Cecco formerly Pietro Benedetti sells to Mina formerly Bucci ('d[omi]ne Mine oli[m] Buccii') a parcel of cultivated and wooded land in the district of Montepulciano. A Mina, perhaps the same woman, appears in the fifth fragment, wherein, on 27 November, the marriage is recorded between Mina, daughter of Angelo, and Muzio Vanini. The sixth fragment records another marriage, between Bartolomeo, son of Gionta of Montefollonico (a nearby hilltop village), and Catarina, daughter of Agiluccio of Montepulciano. The eighth fragment contains the beginning of a document witnessed on 24 September before the hospital of Santa Maria della Cavina (the most important of Montepulciano's medieval hospitals), the parties being 'Ranaldus petri', syndic of the hospital, and Giovanni Fei. The fifteenth fragment contains part of a document concerning the same Ranaldus.

Provenance: Cecil Brent FSA (c. 1828–c. 1902), archaeologist and collector, with his ownership stamp on front pastedown; the archaeologist Thomas Ashby (1874–1931), with his bookplate and with an invoice dated 2 March 1909 from the Birmingham bookseller William Downing loosely inserted; Professor Cecil H. Clough (1930–2017), historian of the late Middle Ages and Renaissance.

72 ITALY – PIEVE DI SAN MINIATO DI RUBBIANA. Petition to Pope Clement VII, in Latin, on paper, 30 lines in a small Italian notarial hand, lower margin folded upwards and sealed with red wax and an impression of a seal bearing the keys of Saint Peter; creased where folded, a few tiny holes resulting from ink erosion, but in excellent condition. 273 x 284 mm

Rome, St. Peter's, 10 June in the pope's eighth year, i.e. 1531.

£250

The petition explains that the parish of San Nimiato in the Valle Rubbiana, in the diocese of Fiesole and in the lay patronage of the Buondelmonti family of Florence,

is vacant following the death of the organist Mariotto di Michele Giovanni. The patrons, or the majority of them, or their duly appointed representative, have chosen Filippo di Benedetto Buondelmonti but, as he is only in his nineteenth year and as the Ordinary doubts the validity of this, the petition requests the pope's approval in order that he receive the income from this benefice. The petition is duly granted by Giovanni Battista, Bishop of Caserta (i.e. Giambattista Boncianni, bishop 1514–1532). The petition further seeks approval for the union of the parish of San Nimiato with that of Santa Maria. The bishop of Caserta again grants this wish.

Provenance: from the collection of Professor Cecil H. Clough (1930–2017), historian of the late Middle Ages and Renaissance.

73 ITALY – SAN GEMIGNANO. Petition to Pope Clement VII, in Latin, on paper, 40 lines in a small Italian notarial hand, dark brown ink; creased where folded, slightly stained along two folds, some small holes resulting from ink erosion, a single wormhole, but in very good condition. 275 x 214 mm

Rome, St. Peter's, 19 June in the pope's second year, i.e. 1525.

£250

The petition explains that Filippo di Benedetto Buondelmonti is rector of the church of St. Geminianus, and Bartolomeo Zelli is rector of St. Columbanus, both churches being at present in the hands of the pope (these are presumably the churches of San Gemignano and San Colombano, both near Lucca). St. Columbanus was surrendered by Finosino di Raffaele Zelli, being then in his seventeenth year. Filippo and Bartolomeo wish to exchange the livings, but Filippo seeks papal approval to remove doubts as to the validity of this. Dispensation is further sought for the lack of due age, and for failure to obtain consent of the lay patrons. Both requests were granted, the first being subscribed 'fiat ut petit[ur]' and the second 'fiat'.

Provenance: from the collection of Professor Cecil H. Clough (1930–2017), historian of the late Middle Ages and Renaissance.



74 NORFOLK – SHROPHAM. Charter of William son of Eluric, leasing to John son of Aylmer five roods of land at ‘Waterslede’ opposite the grantee’s door (‘[con]t[ra] porta[m] predicti ioh[ann]is’) for an annual rent of two pence, a penny to scutage and a lump sum of six shillings, the rent to be payable twice annually (a penny at the feast of St. John the Baptist and a penny at the feast of St. Michael); seven lines in a slightly irregular English charter hand and on an irregularly-shaped piece of vellum, white wax seal (foliate device surrounded by the grantor’s name) attached to document on vellum tag, medieval endorsement ‘De Will[el]mo fil[ius] Elurici’; lightly soiled, creased where once folded, a few small holes, seal worn and slightly chipped at edges. 84 x 209 mm

Norfolk, c. 1180.

£950

Witnessed by Peter of Shropham, his brother John, Robert and Henry of ‘bradecher’ (i.e. Bradcar, near Shropham), and others.

Provenance: Francis Blomefield (d. 1752); Sir Thomas Phillipps, his MS 36398.

75 NORTHUMBERLAND – ROCHESTER. Grant by William Hayer to Sibyl his daughter, widow of Thomas Tinctore (the dyer) of Newcastle-upon-Tyne, of the rent of one silver mark a year which Simon lord of Rochester pays him for a messuage and two bovates of land in Rochester, to be paid twice yearly, half at Easter and half at the feast of St. Michael; 14 lines in a gothic charter hand; lacking seal, stained and soiled, creased where once folded, a few small holes, but entirely legible.

Northumberland, early 13th century.

£750

The witnesses are John of Hydewyn, Robert of Hydewyn, Robert of Throckelany, German of Honyston, Simon of Ovinketon, Robert of Proudouy, and others. Rochester lies between Otterburn and the present-day border with Scotland. The important Roman road of Dere Street passes through the village.

Provenance: formerly Broughton Hall MS Misc. D. Published in *Proceedings of the Society of Antiquaries of Newcastle-upon-Tyne*, third series, vol. 3, 1909, p. 96.

‘NATIVE SURVIVAL’ IN NORMAN ENGLAND

76 NORTHUMBERLAND – RUDCHESTER. Grant by Odinel I de Umfraville to Eilaf son of Roger of all Rudchester, to be held in hereditary fee by the service of half a knight ‘as any of my knights most freely holds’, in return for the maintenance of Odinel’s mill-pond at Rudchester; 11 lines in an irregular romanesque charter hand, vellum tag without seal; creased where once folded, lightly soiled, a few tiny holes, slightly nibbled at right-hand edge, but in very good condition. 103 x 165 mm

Northumberland (Inghoe), c. 1150 and before 1157.

£3750

AN IMPORTANT EARLY CHARTER, WITNESS TO ‘NATIVE SURVIVAL’ UNDER THE NORMANS IN NORTHERN ENGLAND.

Addressed to both Frenchmen and Englishmen (‘ho[*min*]ib[*us*] francis [et] anglis’), the prominent Norman nobleman Odinel I de Umfraville grants to Eilaf, son of Roger son of Halden, land which had probably formed part of the thegnage (serjeanty) land of the chamberlains of the ealdormen of Northumberland.



‘Of Halden’s descendants, the Haltons of Halton near Corbridge controlled the only sizeable thegnage in Northumberland to survive the effects of Normanisation; other branches of this exceptionally resilient family remained of some consequence in Cumberland and even in Buckinghamshire. By 1157 Eilaf . . . had received from Odinel I de Umfraville a charter [the present document] for Rudchester, which was to be held in hereditary fee by the service of half a knight “as any of my knights most freely holds”, albeit with important provisos. So Odinel showed some concern to win the loyal service of local native society; but Eilaf and his heirs had no right to certain customary renders, which were reserved to the lord, and – more notably – they were bound to perform work on the lord’s mill-pond. No doubt Eilaf had been

the dreng of Rudchester, one of an old northern ministerial class burdened with various personal or semi-servile work services. He was now authorised to wield a form of local lordship on his own behalf; yet since his tenure was only partly raised to knight-service, its terms put him in a very different league from that of Odinel's enfeoffed knights. Indeed, though Eilaf's son Simon was of sufficient standing to act as an Umfraville steward, it was not until the 1230s that Robert of Rudchester was able to commute what was then described as "all works [...] for the mill-ponds and mills of Purdhoe and Ovingham" into an annual payment of 40 shillings' (Keith J. Stringer, 'Aspects of the Norman diaspora in northern England and southern Scotland', in K. J. Stringer and A. Jotischky, eds., *Norman expansion: connections, continuities and contrasts*, 2013, pp. 9–47, at p. 22).

The charter is witnessed by Gilbert of Umfraville, constable, Robert of Umfraville and Gilbert his brother, Jordan of Umfraville, Walter son of William, William de Insula, Ralph son of Velard, Walter son of Alden and his brothers, Walter son of Estancelin and his brother William, Liolf son of Elwold, Robert son of Robert, Walter Bataile, Robert Wisc' and all the 'brobi[s] ho[mi]nib[us]' (*sic*, for 'probis hominibus') of the lord Odinel. The charter was written at 'Hingehou' (i.e. Inghoe near Newcastle upon Tyne) by one Hugh, clerk.

Provenance: formerly Broughton Hall MS Misc. B. Published in *Proceedings of the Society of Antiquaries of Newcastle-upon-Tyne*, third series, vol. 3, 1909, pp. 96–7.

77 NORTHUMBERLAND – THOCKRINGTON. Grant by Walter Petitpas to Roger de Champfleury ('de Campo Florido'), with the consent of his lord Richard de Umfraville, of all his land in 'Thockerintun' (i.e. Thockrington) with the exception of twenty acres and a toft that belonged to William son of Olstan, which Walter gave to the Hospitallers, at the yearly rent of a pound of pepper payable at the feast of St Cuthbert; 12 lines in a small calligraphic charter hand, in dark brown ink, vellum tag with small fragment of seal (foliate motif surrounded by legend) in green wax; creased where sometime folded, soiled, a few small holes with very minor loss. 101 x 192 mm

Northumberland, between c. 1195 and c. 1220.

£950

This document must date from before c. 1220, when Richard de Umfraville (who succeeded his brother Robert II de Umfraville in about 1195) gave Thockrington to

Archbishop Gray of York in compensation for violations of his liberty of Hexhamshire. It is witnessed by Richard of Umfraville, Gilbert his son, Robert and William brothers of Gilbert, Gilbert of Valle, Adam of Tindale, Othuer de Insula, P. de Insula, William Viscount of Northumbria, Robert of Bidlesdene, Robert of Fenwic, Walter Bataille, John of Herle, Hugh of Herle, Thomas of Clenehill, Richard of Natfert', William of Hawelt', Adam Bertram, Orm Pincerna (i.e. the Butler), Richard of Colewelle, Robert his brother, and many others.

Provenance: formerly Broughton Hall MS Misc. C. Published in Proceedings of the Society of Antiquaries of Newcastle-upon-Tyne, third series, vol. 3, 1909, p. 96.

78 SOMERSET – SKILGATE. Grant of Stephen Gamelyn, son and heir of John Gamelyn, conveying to John Stanlynch, John Heyes and William Bearnevyll all his land in Estecote in the parish of Skilgate ('Skelegate'); 12 lines written in dark brown ink; cockled and lightly dust-soiled, seal lacking. 115 x 210 mm

Somerset, 20 September 1409.

£150

Witnessed by William Hone, William Chubbeworthy, Roger Helyere, John Kent, Thomas Helyere, and others.

79 SPAIN – SANTIBÁÑEZ DE BÉJAR. 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 marks 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.

£750

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.

[77]

[illegible]

'HENRY FROLL'

80 SURREY – TONGHAM. Exemplification of common recovery by Sir George Forster, Francis Dyngley, Thomas Manory and Ralph Vyne, demandants, against John Gaynesford of Crowhurst, Surrey, of the manor of Poyle in Tongham, and 100 acres of land, 40 acres of meadow, 50 acres of pasture and 60 acres of wood, and appurtenances in Tongham, Seale and Ash, twenty lines written in a good chancery hand in brown ink, with the large seal of the Court of Common Pleas in dark green wax attached to the document on a vellum tag; creased where folded, a few further creases in left-hand margin, some localised brownish staining, the seal chipped at edges slightly affecting legend on both sides, but generally in very good condition. 235 x 450 mm

Westminster, 28 November 1502.

£950

The manor of Poyle may have been part of the manor of Tongham in the Middle Ages, with the same descent. Poyle and Tongham are both in Seale, not far east of Farnham, and Ash is north of Poyle. In 1502 Poyle was sold to Ralph Vyne by fine and recovery (*VCH*, Surrey, vol. II p. 618, citing De Banco Roll Mich. 18 Henry VII 962, m. 415). The 1502 sale to Vyne does not appear in F. B. Lewis, ed., *Pedes Finium . . . County of Surrey*, 1894.

'A "common recovery" was a judgment in a collusive suit brought against the tenant of the freehold and was obtained in consequence of a prearranged default made by the person who was the last to be vouched to warranty. From the reign of Edward IV at latest this was recognized as an effectual means of putting an end to such limitations on the disposal of property as were imposed by entails, etc., and was often combined with a fine to provide a secure mode of conveyance' (*Guide to the contents of the Public Record Office*, vol. I, 1963, p. 138).

Details of property given in a common recovery are formalized. The fictitious personage alleged to have unjustly dispossessed the demandants, usually Hugh Hunt in recoveries, is here named as Henry Froll.

The impressive seal depicts, on the obverse, the king seated on a throne with attributes of majesty, the background diapered lozengy with a cinquefoil rose in each space, and, on the reverse, the arms of France and England between two greyhounds collared; see W. de G. Birch, *Catalogue of seals* I nos. 895–912.

SPURS AS RENT

81 YORKSHIRE – HETTON. Charter of Richard Quithon (or possibly Quinthon) granting to his younger brother William all his land in Hetton, in fee and hereditarily for his homage and service, in return for an annual rent of two ‘calcaria’ (spurs) payable at the ‘nundinas’ (i.e. the fair or, more likely, the feast day) of St Oswald; eight lines written in dark brown ink, vellum tag without seal; creased where once folded, two corners folded down, some light staining, but in very good condition. 62 x 148 mm

North Yorkshire, c. 1200.

£650

Hetton is a small Dales village in North Yorkshire. The charter is witnessed by Winfrid of Laceles, Richard and John his sons, Jordan son of Richard Quithon, his son John, John son of Harding, Thomas Flamang, Walter and Rainier his sons, William of Leeds, and Walter and John his sons.

82 YORKSHIRE – NORTH CAVE. Grant by Paulinus, Master of the Hospital of St. Peter, York, with the consent of the brethren, to Osbert de Brungareflet (Broomfleet), of half of their mill at Cave, at four shillings yearly rent, payable at Whit Sunday and Martinmas; 11 lines in a calligraphic charter hand, brown ink, early endorsement ‘Carta Osb[erti] d[e] mole[n]d[ino] d[e] cava’, vellum tag without seal; creased where once folded, a few small stains and some light dust-soiling. 117 x 136 mm

York, before c. 1191.

£1500

The witnesses are: Ranulph the priest and his brother Geoffrey; Osmer, Dolfin, Siwat, Ralph, Girard, Theobald, Thomas, Swain, Robert, Roger, Henry, and the other brethren; Master William and Thomas, brothers of Master Paulinus; Geoffrey, Thomas, John, Robert, Roger, chaplains; and Rainer, William, Peter, Gilbert, Robert, Walter, clerks. The date is suggested by comparison with another charter bearing a similar witness list and issued in 1184 x 1191 (see *Early Yorkshire Charters*, ed. W. Farrer and C. Clay, 1914–65, vol. I no. 221).

Sicant p'sentes et futuri lucas has usury ut audiunt. et ego paulus
hospitatus sum per fratrem humit minister communis consilio et assensu
fratrum nostrorum dedi. et presentem cartam nostram confirmavi. Istis de baunca
reliet et heredibus suis medietatem molendini nostri de eadem cum pertinentiis
suis ad tenendum de nobis in feodo et hereditate libere et honorifice
in perpetuum. reddendo nobis inde annuatim. quatuor solidi de hyrma. dimidium
denarium ad pentecostem. et dimidium ad festum sancte Marie. his Testibus
Ran. p'stro et fratre Gaufrido. Osery. bolino. Siro. dno. Rad. An. dno. Teobaldo
Thoma. Svano. Rob. Rogio. Henr. et ceteris fratribus. Magro Willo et Thoma fratribus
Magro. p. Gaufrido. Thoma. Ioh. Rob. Rogio capellanus. Ran. Willo
pet. tuletro. Rob. Willo clerici.

Paulinus of Leeds, Master of the Hospital of St. Peter (later St. Leonard) at York, 'was probably a son of Ailsa, the priest of Leeds, who was dead in 1160 or not long afterwards, and a relative of Adam of Birkin. A younger brother to Peter and Adam, Paulinus first emerges from obscurity as a clerk of Leeds in the 1160s, and in the following decade attracted the attention of Prior Philip of Holy Trinity and Archbishop Roger, who confirmed and augmented his interest in Leeds church. In 1177, he was a crucial witness to the miracles at the tomb of Archbishop William in York Minster, and in the first half of the 1180s was a clerk in the service of King Henry II. The King thought highly of him, urging him to accept the bishopric of Carlisle, and persuading the chapter of York to offer him the mastership of St Leonard's. He chose the mastership, and ruled the Hospital for fifteen years or more until his death in c. 1202. There is no evidence that he was married, or had children' (D. X. Carpenter, 'The several lives of Paulinus, Master of St. Leonard's Hospital, York: *ex uno plures*', in *Northern History*, vol. 46 (2009), pp. 9–29, at p. 25).

Provenance: formerly Broughton Hall MS Misc. A. Recorded in W. Brown, ed., *Yorkshire Deeds* vol. I, 1909, no. 129.





UARITCH

36 BEDFORD ROW

LONDON

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Quia haec duo sunt in

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p[er]uenit d[omi]n[u]s. d[omi]n[u]s. d[omi]n[u]s.

De i m̃āc fu
erit rincipat' s' ai d' zlo mlla
off.

ma. **P.** Requiescitis dñs & sanctus
luis in ciuitate. Amen in mōte
pauco. **Oratio.**

et viderant. sicut dictu est
ad illos. **Off.** Deus cui
firmavit orbem terre quod non commo-
uebit parata sedes tua deus ex-
tunc a seculo tu es. **Sa.** Mu-
nera nostra quod domine utilitatis ho-
dicne misteris apta pro-
veniant. et patre nobis semper
infundat. ut sicut homo geni-
tus idem refillit deus. sic
nobis hec terra substantiam
offerat quod divinum est. **Psalm.**
Psalmus anastasia. Sa. Acci-
pe quod domine munera dignat

