

European Manuscripts Collection

MS 5650

A collection of manuscript leaves including some printed items, a seventeenth century Italian manuscript prayer book and a fifteenth century Book of Hours.

The Collection covers the year's c.1100-c.1600.

The physical extent of the collection is 11 boxes (143 items).

MS 5650/1 Manuscript leaf from a Book of Hours, in Latin, produced in Burgundy, France
c.1460
Text: From a Book of Hours, in Latin
Script: Textualis Formata (Textus Quadratus)

The text shows the Litany of the Saints. Line ruling is in red ink (?) but there is no line pricking.

The broad panel border is composed of gold oak leaves, coloured flowers and leaves, all on hair-line stems. There are thirteen one-line versal letters in burnished gold on cusped rectilinear grounds of mauve and blue, with white filigree. Also there are eight line fillers of similar colours. Lesser initials are indicated by strokes of yellow wash.

Material: Vellum leaf
1 leaf

MS 5650/2 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1480
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from the Suffrage to the Blessed Virgin Mary.

The text is written in a book hand of a high grade and very good quality. It is written in black ink with line ruling in silver point or possibly black ink but no line pricking. See also MS 5650/14.

The text is largely free from abbreviations and these occur only at the ends of lines.

Material: Vellum leaf
1 leaf

MS 5650/3 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1500
Text: From a Book of Hours, in Latin

Script: Cursiva Formata (Bastarda)

The text is from Book of the Blessed Virgin Mary and is for the Use of Paris.

The writing is in brown ink with red abbreviations. Line ruling is in red ink (?) with no line pricking. The leaf is marked as Folio 25.

There is a rectilinear side border with foliate decoration partly painted on a shell gold background. There are two two-line initials and three one-line initials in shell gold on a red or blue background, with gold filigree. Lesser initials are indicated by strokes of yellow wash. There is a rectilinear line filler.

Material: Vellum leaf

1 leaf

MS 5650/4 Manuscript leaf from a Book of Hours, in Latin, produced in France
Circa 1480
Text: From a Book of Hours, in Latin
Script: Textualis Formata (Textus Quadratus)

The text possibly shows the end of Vespers and the start of Compline.

The writing is in brown ink with line ruling in red ink (?) but no line pricking. Stitching holes are showing.

Two two-line initials and two one-line initials are all gilded on blue and red cusped rectilinear grounds with white filigree. Two rectilinear line fillers are in similar colours with the larger line filler partially gilded. Lesser initials are indicated by strokes of yellow wash.

Material: Vellum leaf

1 leaf

MS 5650/5 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1480
Text: From a Book of Hours, in Latin
Script: Textualis Formata (Textus Quadratus)

The text is from the Hours of the Blessed Virgin Mary. It is probably from Lauds in the Hours of the virgin. Psalm 66 and part of the Benedicite are shown. This leaf appears to be from the same manuscript as MS 5650/28.

The writing is in brown ink with red abbreviations. Line ruling is in brown ink(?) with no line pricking. Two two-line versals are in raised and burnished gold on blue and mauve cusped rectilinear grounds with white filigree. There are fifteen one-line pen-flourished Lombardic versals in burnished gold or blue.
Material: Vellum leaf

1 leaf

MS 5650/6 Manuscript leaf from a Book of Hours, in Latin, produced in France, (Rouen)
c.1480
Text: From a Book of Hours, in Latin
Place: France (Rouen)

Script: Hybrida Formata

The text is from the Hours of the Blessed Virgin Mary, probably from None, and shows a part of Psalm 127, Psalm 128 and Ecclesiasticus 24:20. The text is written in black ink with red abbreviations. Line ruling is in red ink(?) with no line pricking. There are three two-line initials in white and blue on shell gold, each with a flower, and thirteen one-line initials in shell gold on a red or blue background, with gold filigree. Rectilinear line fillers are of shell gold on blue or red. Lesser initials are indicated by strokes of yellow wash. See also MS 5650/15.
Material: Vellum leaf

1 leaf

MS 5650/7 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1450
Text: From a Book of Hours, in Latin
Script: Textualis Formata (Textus Quadratus)

The text is from the Penitential Psalms and shows part of Psalm 38.

The writing is in brown/black ink. Feint Line ruling is in red/brown ink (?) and there is no line pricking. There is a foliate side border with gilded oak and other leaves and flowers on fine hairline stems. There are eight one-line initials in burnished gold on a blue or mauve background, with white filigree. Also there are six rectilinear line fillers also of burnished gold on blue or mauve with white filigree.

Material: Vellum leaf

1 leaf

MS 5650/8 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1500-1520
Text: From a Book of Hours, in Latin
Script: Humanist Antiqua

The text shows Psalm 27, verse 2 to Psalm 28, verse 7, and is written in brown ink with red abbreviation. Apparently there is no line ruling. There is one two-line initial and fifteen one-line initials in shell gold on a red or blue background, with gold filigree, and sixteen rectilinear line fillers also of shell gold on blue or red with gold filigree.

Material: Vellum leaf

1 leaf

MS 5650/9 Manuscript leaf from a Book of Hours, in Latin, produced in France, (perhaps Paris)
c.1500
Text: From a Book of Hours, in Latin
Script: Textualis Libraria (Rotunda)

The text comes from the Hours of the Virgin, at Sext. The line ruling is in red ink(?), but there is no line pricking. There is a panel border on each side showing a large bird among blue and gold acanthus leaves and coloured flowers and leaves on liquid gold ground. There are two two-line versals, nine one-line

versals and eleven line fillers. Initials have a stroke of yellow wash.

Material: Vellum leaf

1 leaf

- MS 5650/10** Manuscript leaf from a Psalter, in Latin, produced in Flanders c.1250
Text: From a Psalter, in Latin
Script: Praegothica

The text shows part of the Litany and is written in black ink. There is feint line ruling. Nineteen one-line versals are alternately in blue and burnished gold with red and blue pen work. There are seventeen unusual line fillers in combinations of gold, red and blue. There is blue, red and gold (recto only) pen work in the lower border of each side.

Material: Vellum leaf

1 leaf

- MS 5650/11** Manuscript leaf from a Book of Hours, in Latin, produced in France, (Rouen)
c.1500
Text: From a Book of Hours, in Latin

Script: Cursiva Formata (Bastarda)

The text shows part of Psalm 137 from the Office of the Dead .

The line ruling is in red ink(?).

There is a panel border on the recto showing flowers, fruit, leaves and a butterfly in gold and colours on a red and gold background. There are one two-line and eight one-line initials and six line fillers in liquid gold on blue and red grounds.

Material: Vellum leaf

1 leaf

- MS 5650/12** Manuscript leaf from a Book of Hours, in Latin, produced in Northern Italy
c.1480
Text: From a Book of Hours, in Latin

Script: Southern Textualis Formata (Rotunda)

The text shows what is probably part of the Hours of the Cross - Prime, Terce and Sext. There is faint line ruling in black ink.

There are four highly decorative two-line initials in gold on backgrounds of blue, green and purple, all with white or yellow tracery and penwork extensions ending in gold bezants; six one-line initials in blue and gold alternately.

The paragraph sign is shown by '¶'.

Material: Vellum leaf

1 leaf

MS 5650/13 Manuscript leaf from a Book of Hours, in Latin, produced in Northern France (perhaps Rouen)
c.1480-1500
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text shows a part of what is probably the Hours of the Virgin - Compline. The text is written in black ink with line ruling in red ink. There is one two-line initial painted in white and infilled with a flower on a liquid gold ground. Also there are eleven one-line initials in liquid gold on blue or red grounds. Panel borders on each side of the leaf are composed of flowers on scroll-like designs in gold together with blue and gold acanthus.

Material: Vellum leaf

1 leaf

MS 5650/14 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1480
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from the 'Obsecro te'.

The text is written in a book hand of a high grade and very good quality. It is written in black ink with line ruling in silver point or possibly in black ink but no line pricking. See also MS 5650/2.

As with MS 5650/2 there are very few abbreviations.

Material: Vellum leaf

1 leaf

MS 5650/15 Manuscript leaves from a Book of Hours, in Latin, produced in France (Rouen)
c.1480
Text: From a Book of Hours, in Latin

Script: Hybrida Formata

The text is from the Hours of the Blessed Virgin Mary, French, Rouen, and shows part of the Penitential Psalms, and the Litanies. The text is written in black ink with rubrics in red. Line ruling is in red ink(?) with no line pricking. There are three two-line initials in white and blue on shell gold, each with a flower, and nineteen one-line initials in shell gold on a red or blue background, with gold filigree. Fourteen rectilinear line fillers are of shell gold on blue or red. Lesser initials are indicated by strokes of yellow wash. See also MS 5650/6. The second verso side is blank.

Material: Vellum bifolium

2 leaves

MS 5650/16 Manuscript leaf from a Book of Hours, in Latin, produced in Belgium (Bruges)
c.1475
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Rotunda)

The text shows part of Psalm 130.

The text is written in a rounded gothic script in brown ink with rubrics in red. Line ruling is in feint red ink. There are four two-line initials in burnished gold on grounds of blue and mauve with white tracery. Also there are eight one-line initials in blue or burnished gold with intricate calligraphic pen work in blue or red.
Material: Vellum leaf

1 leaf

MS 5650/17 Manuscript leaf from Thomas Aquinas, in Latin, produced in Italy
c.1470-1485
Text: From Thomas Aquinas, in Latin

Script: Cursive Humanist Book Hand

The text is from Thomas Aquinas' commentary on the Sententiae of Petrus Lombardus (Super Primo Libro Sententiarum) written in an Italian cursive humanist book hand

in brown ink with line ruling in faint black pencil. There is no line pricking. Chapter signs (¶) are in red or blue.

It is thought that this leaf, and MS 5650/109, are both from the same manuscript that Otto F. Ege used for Leaf No. 40 in his forty sets of "Fifty Manuscript Leaves".

Material: Vellum leaf

1 leaf

MS 5650/18 Manuscript leaf from a Gradual, in Latin, produced in Italy c.1430-1450
Text: From a Gradual, in Latin
Script: Southern Textualis Formata (Rotunda)

The text shows part of Psalm 93 in a rounded gothic script in brown ink. There is line ruling, with line pricking for text lines. Seven four-line staves are ruled in red with musical notes. There are five versals in blue and red with elaborate penwork.
Material: Vellum leaf

1 leaf

MS 5650/19 Manuscript leaf from a Missal, in Latin, produced in Italy c.1500-1520
Text: From a Missal, in Latin

Script: Southern Textualis Formata (Rotunda)

The leaf shows part of Psalms 138 and 139. Antiphons are in a smaller script.

The script is very large and calligraphic and is in brown ink with rubrics in red. There is faint line ruling. One two-line initial 'E' and six one-line initials are in red and blue, with decoration in red, blue, green, mauve and white.

Material: Vellum leaf

1 leaf

MS 5650/20 Manuscript leaf from a Breviary, in Latin, produced in Italy c.1400-c.1450
Text: From a Breviary, in Latin

Script: Southern Textualis Formata (Rotunda)

There are two columns of thirty-two lines of rounded Gothic script in black ink. Line ruling is in black. There are six two-line

initials in red and blue alternately, each decorated with elaborate penwork ornamentation, and eight one-line initials in red or blue. Rubrics are in red. The text shows part of the hymn of St Thomas Aquinas. This leaf is from the same Breviary as MS 5650/116.

In the transcription the paragraph sign is shown by '¶' or '¶'.
Material: Vellum leaf

1 leaf

MS 5650/21 Manuscript leaf from a Book of Hours, in Latin, produced in Northern France (Rouen)
c.1480
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text shows Psalm 120 and parts of Psalms 119 and 121.

The writing is in brown ink, with ruling in red ink(?) but no line pricking.

The panel border on each side of leaf composed of blue and gold acanthus, large red and gold flowers and coloured leaves. There are two two-line initials in blue on a burnished gold ground and infilled with coloured flowers, ten one-line initials in burnished gold on grounds of blue and mauve, and eight line fillers of similar colours.

Material: Vellum leaf

1 leaf

MS 5650/22 Manuscript leaf from a Book of Hours, in Latin, produced in France (Tours)
c.1495
Text: From a Book of Hours, in Latin

Script: Cursiva Formata (Bastarda)

From a French Book of Hours the text shows Psalms 99 and 62. It is written in a Lettre Bâtarde script in almost black ink with rubrics in blue or red. There are two two-line and thirteen one-line initials in shell gold on a red, blue or brown background, with gold filigree. Also there are eleven line fillers of similar colours. Panel borders are in blue and gold acanthus with coloured flowers on liquid gold grounds.

Material: Vellum leaf

1 leaf

MS 5650/23 Manuscript leaf from Seneca (Epistolae Morales ad Lucilium), in Latin, produced in Italy (or South Germany?)
c.1475
Text: From Seneca (Epistolae Morales ad Lucilium), in Latin

Script: Humanistic (Rounded)

The text is from parts of Letters 26 and 27 from Seneca (Epistolae Morales ad Lucilium). It is written in a rounded humanistic hand in brown ink with line ruling in feint black pencil, but with no line pricking. There is a three-line white-vine initial in gold, with long white stems surrounding the initial against a red, green and blue ground, extending into the margin to form a fine border (104 mm. in length).

Though the manuscript very much appears to be of Italian origin, the vellum may have come from Northern Europe and the manuscript could conceivably have been written to an Italianate model by an early humanist as far away as England. Other leaves from this manuscript are found in Quaritch, Catalogues 1088, No. 89 and 1147, No. 116, the latter now being in the Schøyen Collection, London and Oslo.

Material: Vellum leaf

1 leaf

MS 5650/24 Manuscript leaf from a Psalter, in Latin, produced in Flanders
c.1250-1300
Text: From a Psalter, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is in a Gothic script with black line ruling and shows Psalm 130 and parts of Psalms 102 and 143. There are two two-line burnished gold versals on a blue and mauve ground with white filigree and fifteen one-line versals in red or blue with complimentary pen work. A pen drawn eagle on one side and a pecking bird on the other side, both coloured red and blue. There are nine line fillers in red and blue. The leaf is related to one in Maggs Catalogue 1249, No. 89.

Material: Vellum leaf

1 leaf

MS 5650/25 Manuscript leaf from a Book of Hours, in Latin, produced in France (Paris)
c.1460
Text: From a Book of Hours, in Latin

Script: Cursiva Formata (Bastarda)

The text is from the Prayer and Hymn for Vespers from the Hour of the Cross (De cruce deponitur hora vespertina) and is for the Use of Paris.

There are two sizes of writing in brown ink, with ruling in red. Rubrics are in blue.

There are three two-line versals, three one-line versals, and three rectangular line fillers, all in highly burnished gold on pink and blue grounds with white tracery. Panel borders show finely executed blue and gold acanthus leaves with coloured flowers and fruit infilled with tiny gold bezants.

Material: Vellum leaf

1 leaf

MS 5650/26

Manuscript leaf from a Book of Hours, in Latin, produced in France (Normandy)

c.1420

Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from Luke, Chapter 1, verses 46-55 and is for the Use of Coutances. The leaf shows similarities with a leaf in Maggs Christmas 1998 Catalogue, Item No. 16. It is written in black ink, with ruling in red. There is no line pricking.

There is one two-line versal, nine one-line versals, all in burnished gold on blue and mauve backgrounds with white filigree. Also there are eight line fillers and one text separator. On each side three sides of the text have border panels, with orange and brown acanthus leaves, gold oak leaves and blue and red flowers. On the verso border is a dragon in blue, pink and red, with a bird's head. It is unusual for the side decoration on the recto side to be on the left rather than the right.

Material: Vellum leaf

1 leaf

MS 5650/27

Manuscript leaf from a Book of Hours, in Latin, produced in North-West France

c.1430-1450

Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

There are fifteen lines of text written in two sizes of text in brown ink. The writing is of high quality. There is no line pricking. On each side of the leaf wide ornamental border composed of gold oak leaves and pink and blue flowers on hairline stems which radiate from bar of pink and burnished gold. There is one two-line versal and two one-line versals, all in burnished gold on pink and blue grounds. Also there is one round line filler.

Material: Vellum leaf

1 leaf

MS 5650/28 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1480
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

This leaf appears to be from the same manuscript as MS 5650/5, and is from the hymn to Saints Ambrose and Augustine in the Hours of the Blessed Virgin Mary.

The text is written in brown ink with rubrics in red. Line ruling is in brown ink(?) with no line pricking. There are five one-line Lombardic versals in burnished gold or blue with contrasting penwork in blue or red.

Material: Vellum leaf

1 leaf

MS 5650/29 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1500
Text: From a Book of Hours, in Latin

Script: Cursiva Formata (Bastarda)

The text is from Compline in a Book of Hours in Latin for the Use of Rouen. It is written in a lettre bâtarde script with versal initials in grey and brown grounds. There are two 2-line initials in grey and brown on liquid gold grounds with panel borders of coloured flowers and grey acanthus leaves on liquid gold grounds including an owl on one side and a wood pigeon on the other. The leaf is from a very fine but imperfect Book of Hours which once belonged to Joachim Napoléon, Prince Murat (1856-1932).

Material: Vellum leaf

1 leaf

MS 5650/30 Manuscript leaf from a Book of Hours, in Latin, produced in Northern France (perhaps Paris)
c.1430-1450
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

There are fourteen lines of written text in a brown Gothic script, with rubrics in red and line ruling in red. Capitals are touched with yellow. There are three two-line illuminated initials, panel borders of coloured flowers and acanthus leaves infilled with burnished gold ivy leaves on hairline sprays together with a bird on each side of the leaf.

Material: Vellum leaf

1 leaf

MS 5650/31 Manuscript leaf from a Book of Hours, in Dutch, produced in The Netherlands
c.1450
Text: From a Book of Hours, in Dutch

Script: Textualis Formata (Textus Semiquadratus)

The text is from the opening of Compline and is apparently for Use of Cologne. There is one five-line and one two-line initial in highly burnished gold on blue and pink grounds with white tracery. Twelve versal initials are in blue or burnished gold with penwork in brown or red. There is a three-quarter illuminated border, on verso side, of gold and coloured petals and flowers wound around a burnished gold stem.

Material: Vellum leaf

1 leaf

MS 5650/32 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1500
Text: From a Book of Hours, in Latin

Script: Cursiva Formata (Bastarda)

The text is in a Lettre bâtarde script in brown ink with red ruling. There is one two-line versal in blue, red, brown and burnished

gold with white filigree. The side border on both sides has blue and liquid gold acanthus, red and gold flowers and green leaves. There are burnished gold bezants.
Material: Vellum leaf

1 leaf

MS 5650/33 Manuscript leaf from a Book of Hours, in French, produced in France
c.1500
Text: From a Book of Hours, in French

Script: Textualis Formata (Textus Quadratus)

The text shows the Calendar for August. Line and column rulings are in red. Versal KL is in blue, red and burnished raised gold, with white decoration. The recto side has a decorated left border with gilded oak leaves and blue and white flowers. Although the text shown here is in French it is highly probable that the Book of Hours from which it came was mainly in Latin.
Material: Vellum leaf

1 leaf

MS 5650/34 Manuscript leaf from a Book of Hours, in Latin, produced in France (?)
c.1450
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text from a Book of Hours written in two sizes of script, with red line ruling, is probably from Compline of the Virgin.

There are three two-line versals in blue or gold and twelve one-line versals in red, blue or gold with blue or red pen work. Also there are six line fillers in red, blue and gold. All the versals have elaborate blue or red pen work.
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1 leaf

MS 5650/35 Manuscript leaf from a Missal, in Latin, produced in France
c.1500
Text: From a Missal, in Latin

Script: Cursiva Formata (Bastarda)

The leaf is from a Missal which once belonged to an Abbot. There are twenty-two lines to a page, written in a lettre bâtarde. Two two-line illuminated versals are in burnished gold on grounds of blue and pink; rubrics are written in red. There are two small line fillers.

The leaf comes from a very handsome manuscript, written in a large cursive Bastarda script with small flourishes to many of the letters. This leaf contains a gospel reading from St. Matthew. Another leaf from this manuscript (see Maggs European Bulletin 17, no.71) mentions the translation of "our holy father Ulric", probably St. Ulrich of Zell in the Black Forest. It seems probable that the Missal was executed by a Scribe from Eastern France or Flanders, maybe living in exile.

Reference: *Missale ad Usus Ecclesie Westmonasteriensis*, edited by J.W. Legg, London 1891. Section 342 describes the In die Ascensionis Domini.

Material: Vellum leaf

1 leaf

MS 5650/36 Manuscript leaf From St. Gregory the Great, in Latin, produced in France
c.1500
Text: From St. Gregory the Great, in Latin

Script: Cursiva Libraria/Currens (Bastarda)

When the leaf was acquired the text was described as coming from the Dialogi of St. Gregory the Great, but it is more probably from either St. John Chrysostom or St. Anselm.

It is written in a Bastarda script, with double columns of forty lines, with long ascenders in top lines; there are slight traces of ruling on the verso. Initial strokes are in yellow. From the collection of Otto Ege who acquired the manuscript in 1925, when, besides the Dialogi of St. Gregory, it contained the works of St. John Chrysostom and St. Anselm.

It is thought that this leaf is from the same manuscript that Otto F. Ege used for Leaf No. 41 in his forty sets of "Fifty Manuscript Leaves".

Material: Vellum leaf

1 leaf

MS 5650/37 Manuscript leaf from a Bible, in Latin, produced in Northern France (Paris)
c.1250
Text: From a Bible, in Latin

Script: Textualis Libraria (Textus Semiquadratus)

The text is in double column of fifty lines, written in dark brown ink in a small gothic bookhand. The Bible text is from the prologues to the Minor Prophets, Stegmüller 500 (Migne, Patrologia Latina, Vol. 28, p.1071), and to Hosea, Stegmüller 507, and Hosea 1.1 to 4.13 (Chapter and verse are shown in square brackets.). Capitals touched in red, headings are in red, running-titles and chapter numbers are in alternately red and blue letters, chapter initials are in red and blue with full-length penwork. There are two large illuminated initials, six lines high, one including two dragons, and a historiated initial 'V', eight lines high (21 x 18 mm.), with Hosea embracing his new wife Gomer, the daughter of Diblaim, in colours on a highly burnished gold ground (style of the Vie de Saint Denis workshop, Branner, Manuscript Painting, 1977, pp.87-93). The large initial 'N' may be compared with the large initials 'L' in MS 5650/73 and 'H' in MS 5650/81 - several features are similar.

References:

- 1 Stegmüller F. Repertorium Biblicum Medii Aevi, 500. Madrid 1950.
- 2 Stegmüller F. Repertorium Biblicum Medii Aevi, 507. Madrid 1950.
- 3 Migne J.-P. Patrologia Latina (Patrologiae Cursus Completus), Vol. 28, p.1071. Paris 1844-55.
- 4 Branner R. Manuscript Painting in Paris during the reign of Saint Louis, pp.87-93. Berkeley and Los Angeles, 1977.

Material: Vellum leaf

1 leaf

MS 5650/38 Manuscript leaf from a Psalter, in Latin, produced in Flanders
c.1450
Text: From a Psalter, in Latin

Script: Textualis Formata (Textus Quadratus)

The text shows part of Psalms 135 and 136. There are sixteen lines of ruled text, written with dark brown ink in a gothic script. There is one two-line initial in gold on blue and red ground with

delicate white tracery and extending with a gold, red and blue bar upward along the length of the text. Also there are sixteen one-line initials alternating in blue with red pen-work and gold with blue pen-work. Ten line fillers are in blue and gold. The rinceaux border (on verso only) is elegantly painted with blue, pink, green and burnished gold containing a stylised dragon-like creature.

The leaf is very similar in style to Item 22 in Maggs European Bulletin No. 22, Catalogue 1249 (1998).

Material: Vellum leaf

1 leaf

MS 5650/39 Manuscript leaf from a Psalter, in Latin, produced in Northern France (Paris)
c.1200-1225
Text: From a Psalter, in Latin

Script: Praegothica

The text shows Psalm 88 Verses 30 to 44. There are nineteen lines, written in a small black early gothic bookhand with ten illuminated line fillers of red, blue and gold. Both sides have bold borders with heavily burnished gold initials on burgundy and blue with white tracery. The bar borders are terminated by crosses at each end.

Material: Vellum leaf

1 leaf

MS 5650/40 Manuscript leaf from a Book of Hours, in French, produced in Northern France
c.1480
Text: From a Book of Hours, in French

Script: Textualis Formata (Textus Quadratus)

The illuminated leaf is from a French Book of Hours and shows the calendar for January. In the calendar the first column shows the Golden Numbers, written in burnished gold and the second column shows the Dominical Letters with the letter 'A' written in shell gold on a red or blue ground and letters 'b' to 'g' in brown ink. Saints for prominent days are shown in gold. Line and column rulings are in red.

On the recto is a miniature (60 x 37mm.) showing a man (apparently not Janus) seated at a table and drinking wine, while

on the table are seen a jug, some bread and a knife; on the right a naked youth, the zodiac sign of the water carrier, Aquarius, pours water into a river. The versal KL is in red and gold. A decorative three-sided border on a gold ground and composed of red and blue acanthus, coloured flowers and leaves and a grotesque animal are on the right. On the verso are twenty lines of text in blue, red or burnished gold and a panel border composed of blue and gold acanthus, with coloured flowers on a liquid gold ground. Saints written in gold include SS. Genevieve (suggesting the Use of Paris), Vincent and Pol, all usually associated with Northern France; St. Pol was closely associated with Brittany.

Material: Vellum leaf

1 leaf

MS 5650/41 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1500
Text: From a Book of Hours, in Latin

Script: Cursiva Formata (Bastarda)

Illuminated leaf on vellum from a Book of Hours with fine historiated initials of St. Barbara and the Deposition of Christ painted in a camaïeu d'or style by a follower of Jean Fouquet. There are fourteen lines of text, in two sizes, partly in Latin and partly in French, in a brown lettering with rubrics in red. On the recto is a four-line historiated initial in liquid gold of St. Barbara holding a palm in one hand, and a miniature tower in the other. On the verso is a similar miniature of Christ being taken down from the Cross; both initials are within a blue frame.

The initial with St. Barbara is followed by a prayer to the saint, while the miniature of the deposition introduces the five prayers of the Virgin.

Material: Vellum leaf

1 leaf

MS 5650/42 Manuscript leaf from a Quarto Bible, in Latin, produced in France (Paris)
c.1250
Text: From a Quarto Bible, in Latin

Script: Textualis Formata (Textus Quadratus)

There are forty-one lines of text in double columns in a black gothic hand. The text is from Chronicles I, Ch. 12, v. 24 - Ch. 15, v. 22, and chapter and verse are shown below in square brackets. Line ruling is in hard point, and there is some line pricking on the lower edge.

There is one four-line initial 'F' in red, with calligraphic pen work decoration in red and blue, and a full length border initial 'I' with 'J'-motifs in red and blue, heading and chapter numbers in red and blue letters, initial strokes in red. The recto side is headed 'LIPO' and the verso side is headed 'PA', presumably from the Greek 'PARALIPOMENON' (or 'PARALIPOMENA') meaning 'The thing(s) left out'.

Material: Vellum leaf

1 leaf

MS 5650/43

A Book of Hours, in Latin and French produced in Lyons or a little further north in Burgundy
c.1480-1500

The Book of Hours is comprised of the following:

- 1r Calendar, in French (unspecific French use).
 - 7v Gospel Sequences.
 - 11v Obsecro te (masculine).
 - 15r Suffrages (including St Valerian of Autun and St Hubert).
 - 22r Hours of the Cross.
 - 25r Hours of the Holy Spirit.
 - 28r Hours of the Virgin (use of Rome), first folio lacking.
 - 57r Penitential Psalms.
 - 65r Litany (includes St Benignus of Dijon) and Petitions.
 - 68v Office of the Dead.
 - 78r Prayer in French verse, 'A toy vierge tres excellente et digne . . . ', followed by a Rondeau, 'Mere de dieu tresoriere de grace . . . '.
 - 82r Office of Our Lady of Pity.
 - 88v Prayers to all angels and other prayers in French.
 - 91r Preamble to the Rosary Prayers
 - 93r Rosary Prayers to the Virgin, in French.
 - 101v Prayer in French verse, 'Royne qui fustes mise et assize . . . '.
- (Jean Sonet, Répertoire d'incipit de prières en ancien français, Geneva, 1956: Incipit No. 1804)
- 107r Suffrage to St Roch.
 - 107v Verses of St Bernard.

The book pages are of Vellum, and there are 108 folios plus fly-leaves; unfoliated. The text is ruled in red ink, 20 lines per side.

The Script is good Bâtarde, there are minium rubrics; yellow highlights on capitals. The Calendar is represented in red and blue ink with major entries in burnished gold.

There are illuminations on the five line main initials and the minor one-to-three line initials, and line-fillers.

There are Borders on the outer panel on each page, a full border accompanying miniatures (except where there is an architectural frame) with gold ground, with drolleries and filler-dots.

There are 12 marginal illustrations in the calendar. There are 21 small miniatures in text (8 lines), some extending into full borders.

There are 3 extant three-quarter-page miniatures, two arched in thin gold frames, one in plain rectangular trompe-l'oeil frame; and 8 full-page miniatures, all but 81v with a few lines of text on panel or trompe-l'oeil scroll, in gold Renaissance architectural frames.

The Illumination from 1r to 77v is thought to be by an inferior hand related to the Alarmes de Mars group (1480-1490) and from 78r to 108v by The Entry Master (about 1500). The names 'Alarmes de Mars' and 'The Entry Master' are proposed by Elizabeth Burin in her book. 'The Entry Master' is named as the illuminator of an account of the Entry of François the First into Lyons in 1515.

The Binding is 17th-18th century red-brown morocco leather and is gold-tooled. There are marbled pastedowns, with gilt edges and the volume is housed in a red-brown morocco box.

Bibliography

Parke-Bernet, New York, auction catalogue, 24 March 1954, Lot 595.

Sotheby's, London, auction catalogue, 21 June 1994, pp. 120-122, Lot 112.

Sotheby's, London, auction catalogue, 19 June 2001, pp. 50-54, Lot 44.

Elizabeth Burin - see below, Book (1) in the 'General References'.

The book pages are of Vellum, 108 folios plus fly-leaves, 187 x 130 mm; unfoliated; Written space: 95 x 59/61 mm, ruled in red ink, 20 lines per side.

The Binding is 17th-18th century red-brown morocco leather and is gold-tooled. There are marbled pastedowns, with gilt edges and the volume is housed in a red-brown morocco box.

1 volume

MS 5650/45 Manuscript leaf from a Breviary, in Latin, produced in Italy (probably Naples)
c.1460
Text: From a Breviary, in Latin

Script: Textualis Formata (Textus Semiquadratus)

There are thirteen lines of text, in two sizes, written in a handsome rounded gothic script. Line marking is in brown. There is a large initial 'D' in burnished and tooled gold, infilled with thick white vine-leaf style decoration on a pink and blue ground, with further decoration in similar vine-leaf decoration extending into the lower margin. A very handsome leaf from a late fifteenth-century Italian manuscript, probably a Psalter or a Breviary; the fine illuminated initial introduces Vespers from the Hours of the Virgin. Also part of Psalm 109 is shown.

Note from Donor, "Maggs had incorrectly described this leaf as coming from a thirteenth-century Flemish manuscript."

Material: Vellum leaf

1 leaf

MS 5650/46 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1450
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Semiquadratus)

The text is from the Hour of Prime. There are fifteen lines of gothic text in brown ink with rubrics in red. Line ruling is in red ink.

On the verso is a four-line illuminated initial in burnished gold on a mauve and blue ground with white tracery, a three-quarter border composed of blue and gold acanthus, other coloured flowers and leaves and small gold leaves on hair-line stems. On the recto there is a side panel composed of coloured flowers and leaves and gold leaves on hair-line stems, separated from the text by a pink and gold bar border. Also on the leaf is one

two-line and three one-line initials and two line-fillers in blue, mauve and burnished gold, and a red pen-drawn line filler.
Material: Vellum leaf

1 leaf

MS 5650/47 Manuscript leaf from a Missal, in Latin, produced in Southern Germany (or Austria)
c.1150-1180
Text: From a Missal, in Latin

Script: Prae Gothica

The leaf is from a splendid monumental Cistercian Missal written in brown ink in a late Romanesque hand, in two different sizes and includes verses from John Chapter 15, and the responses for the feast of SS. Philip and James. The missal was intended for use at a public lectern. There are two 5-line, one 4-line and two 2-line versals painted in red as well as several words of text also in red, rubricated. The Instituta of the Cistercians stipulated uniformity in the production of liturgical books; hence, it is very difficult to localize them. This manuscript was formerly in the collection of Arnold Mettler of St. Gall and was acquired in 1948 by Otto Ege who subsequently broke it up. Ege ascribed it to Spain, but the Missal is now generally believed to have had a South German or Austrian origin. Later the manuscript arrived in France as is evident from the marginal additions on the verso of this leaf which are in a French hand of the thirteenth or fourteenth century. Another of the Instituta rules ordained that letters should be made of one colour and without illustration, a practice which is adhered to in the present leaf. (Reference: N. R. Ker, *Festschrift*, (article by J. J. G. Alexander, pp. 87–116).

It is thought that this leaf is from the same manuscript that Otto F. Ege used for Leaf No. 2 in his forty sets of "Fifty Manuscript Leaves".

References:

1 Missale ad Usum Ecclesie Westmonasteriensis, edited by J.W. Legg, London 1891.

2 Missale Romanum - Mediolani, 1474, edited by Robert Lippe, LL.D., Harrison and Sons, London 1899.

Material: Vellum leaf

1 leaf

MS 5650/48 Manuscript leaf from a Noted Breviary, in Latin, produced in France
c.1280-1300
Text: From a Noted Breviary, in Latin

Script: Textualis Libraria (Textus Semiquadratus)

The text is written in two sizes of gothic script, ruled for forty-three lines, in plummet. There is line pricking on the central margin of the leaf, with knife marks showing. There are two and three-line initials in red and blue alternately and decorated with contrasting penwork. Numerous lines of square musical notation are on red four-line staves. The leaf is from a manuscript in which the feasts for various saints were accompanied by up to nine lessons, indicating that the breviary was for a secular church. The text relates to the feasts of Saint Lawrence (10 August) and Saint Hippolytus (22 August).

Material: Vellum leaf

1 leaf

MS 5650/49 Manuscript leaf from a Noted Breviary, in Latin, produced in France
c.1280
Text: From a Noted Breviary, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is written in two sizes of black or red gothic script. The words associated with the music notes are in a smaller script and many capitals are touched with red. There is line pricking on the central margin of the leaf. The lessons are taken from St Paul's Epistle to the Romans. Two-line versals are in red and blue alternately and decorated with red and blue penwork; one-line versals are in red or blue. Thirty-five lines of square musical notation are on red four-line staves. Text struck through in red probably signifies important words rather than deleted words, as in the case of the word 'evovae' (see Note I).

The writing is very confident, and the scribe must have enjoyed adding the occasional flourish to a letter.

Reference:

Hughes, A., *Medieval Manuscripts for Mass and Office - A Guide to their Organization and Terminology*, University of Toronto Press, 1995.

Material: Vellum leaf

1 leaf

MS 5650/50 Manuscript leaf from a Psalter, in Latin, produced in Italy
c.1350
Text: From a Psalter, in Latin

Script: Southern Textualis Formata (Rotunda)

The text is from a Calendar for November on the recto and December on the verso. Line and column rulings are in red. The versal K of KL is in blue and the L is in red. The text is in red and brown. Some text is written vertically. The leaf is from the same manuscript as MS 5650/51.

The calendar is set in columns as follows: The first column shows the Golden Numbers, that is 'Aureus numerus', written in red ink in Roman numerals. Although the Golden Numbers appear to be in a haphazard sequence they do conform to a medieval formula. The second column shows the Dominical Letters ('a' to 'g'). Each occurrence of the letter 'a' appears in red. The other letters are in brown ink. The third column, in red ink, shows the number of days before 'Nonas', 'Idibus' or 'Kalendas' as appropriate. The fourth column, also in red ink, shows 'no' for 'nonas', 'id' for 'idus' and 'kl' for 'kalendas'. Prominent days have the saint's name shown in red - these are the 'red letter days'. For other days the text is shown in brown ink. The fifth column shows the person for whom the mass is celebrated on that day. Of course, on the 25th December the mass is for the birth of Jesus Christ, and is 'Christmas'. Some astronomical information is also shown in the fifth column.
Material: Vellum leaf

1 leaf

MS 5650/51 Manuscript leaf from a Psalter, in Latin, produced in Italy
c.1350
Text: From a Psalter, in Latin

Script: Southern Textualis Formata (Rotunda)

The text shows parts of Psalm 118, and is in a single column of thirty-two lines on the recto thirty and lines on the verso, written in a rounded gothic book brown hand, rubrics are in red. There are eight two-line initials in blue or red with red or blue penwork and thirty-three one-line initials in red or blue. Text on the recto side is somewhat indistinct. The vertical pen-line decoration to the versal letters is suggestive of an Italian origin. From the same manuscript as MS 5650/50.

Material: Vellum leaf

1 leaf

MS 5650/52 Manuscript leaf from a Book of Hours, in Latin, produced in Northern Italy (perhaps Bologna)
c.1500-1510
Text: From a Book of Hours, in Latin

Script: Southern Textualis Formata (Rotunda)

The leaf shows the Suffrage to Saint Gregory and parts of the Suffrages to Saint Ambrose and Saint Jerome. Line and column rulings are in red. The text is in a single column of seventeen lines in a fine black Italianate gothic book hand. Rubrics are in red. Two four-line initials and two three-line initials are in blue, red, green and white on a shell gold ground, each with extended floral border decoration. There are three one-line initials in shell gold on blue or red. Also there are three line fillers in similar colours. The decoration here is very uncommon, making localization difficult, but Bologna seems the most likely place of origin. The leaf is from the same manuscript as MS 5650/56.

It is possible that this leaf is Spanish in origin.

Material: Vellum leaf
1 leaf

MS 5650/53 Manuscript leaf from a Book of Hours, in Latin, produced in France (Tours or Paris)
c.1530
Text: From a Book of Hours, in Latin

Script: Humanist

The text shows the hymn "Hail, star of the sea" from Vespers in the Office of the Blessed Virgin Mary, and the start of the Magnificat. It is written in a single column of twenty-one lines of text in a very fine, small, brown upright humanistic hand; rubrics are in red. There are three two-line initials in black on shell gold with red filigree decoration or shell gold on a black ground with grey filigree decoration and seven one-line initials in similar colours on the reverse (and often with red ornamentation), one paragraph marker and thirty-one line fillers in various combinations of shell gold, black and red, featuring knotted rope and pruned branch motifs. The text is within a knotted ropework border in shell gold and red with convoluted tassels at the bottom. From the same manuscript as MS 5650/57.

This leaf was produced by the celebrated atelier known as the 1520's Hours Workshop. Given its name by Myra Orth as a reflection of the studio's principal type of output and period of

operation (though work continued into the 1530s), the 1520's Hours Workshop created, in Wieck's words, "illuminations of the most refined delicacy" ('Painted Prayers,' p. 73). In Lilian M. C. Randall's catalogue of French manuscripts in the Walters Art Gallery, a book from the 1520's Hours Workshop (Walters MS 449) is described as "a fine example of the superb level of craftsmanship attained in French manuscript production during the last quarter century of its full-fledged existence." (II, 532) Kay Sutton, describing a manuscript from the workshop (sold as Lot No.23 at Christie's on 29 November 2000), says that the atelier's manuscripts "are among the highest achievements of French Renaissance painting." And Christopher de Hamel, in discussing what is probably the studio's chef d'oeuvre (sold at Sotheby's as Lot No.39 on 21 April 1998), says that the painting done by the 1520's artists manifested the "utmost professionalism. It was executed with a microscopic detail and virtuosity of technique probably without parallel even in the long tradition of illumination." Orth in her seminal dissertation on the workshop identifies four closely related painters as being responsible for the devotional manuscripts known to have been produced by the atelier, almost all of them tiny Books of Hours of jewel-like quality done for wealthy patrons. The four artists are all eponymous: the Master of the Rosenwald Hours, the Master of Jean de Mauléon, the Master of the Getty Epistles, and the Doheny Master, who is responsible for the miniatures in the manuscript from which the leaf comes, and who, says de Hamel, "may have been the master of the whole enterprise." Although unmistakably French, the workshop's production represented a synthesis of great moment. "The 1520's Books of Hours are the ultimate statements of the reception of Italianate and classical culture into the French court and into books as inherently gothic and northern as Books of Hours, and they illustrate graphically the rediscoveries of antiquity and the natural world which define the Renaissance." (de Hamel) The workshop has traditionally been located in Tours (which had the status at the time of being France's second capital city), but recent scholarship, particularly by Orth, suggests that its home may have been in Paris. Four leaves from our Doheny Master manuscript were first described (as being from a lost Book of Hours) by Orth in "An Exhibition of European Drawings and Manuscripts, 1480-1880," and then cited by her in "The J. Paul Getty Museum Journal," Volume 16, both published in 1988. Shortly afterward, the manuscript, described as an imperfect Hours, appeared as Item No.39 in Sam Fogg's Catalogue 14.

The borders in our leaf are similar to those in the Hours in Cambridge (Fitzwilliam Museum MS 134) and in the Hours of Anne of Austria (Paris, Bib. Nat., MS nour. acq. lat. 3090). The

restrained palette of the leaf together with the device of the knotted rope surrounding the text suggests that the patron was a member of the Cordelières, the order of Franciscan Tertiaries to which the women of the French royal family belonged.

The Horae Beatae Mariae ad usum Romanum in the Library of Congress in Washington also comes from the 1520's Hours Workshop.

Material: Vellum leaf

1 leaf

MS 5650/54 Manuscript leaf from a Book of Hours, in Latin, produced in France (Paris)
c.1450
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

There are sixteen lines of text from a Book of Hours, Use of Rouen, but produced in Paris. Parts of Psalms 22 and 24 are shown. It is probably from the Office of the Dead.

There is one two-line initial in blue on a burnished gold ground and infilled with blue and orange flowers on curling stems, eight one-line initials in pink or blue on burnished gold grounds with floral decoration and six line-fillers in similar colours. Rubrics are in burnished gold. There is a full illuminated border enclosing the text on both sides of the leaf composed of hair-line stems, with acanthus leaves in burnished gold and various colours, rays of gold oak-leaves on hair-line stems which are interspersed with coloured flower-heads and strawberries.

Material: Vellum leaf

1 leaf

MS 5650/55 Manuscript leaf from a Book of Hours, in Latin, produced in France (Paris)
c.1500
Text: From a Book of Hours, in Latin

Script: Hybrida Formata (Bastarda)

There are twenty-three lines of gothic text. The border on each side of the leaf is composed of several different acanthus leaves in different colours and other coloured flowers and strawberries, raspberries and grapes, all on a liquid gold ground. A two-line

initial with a flower in red, green and white on a gold ground and fourteen one-line initials in gold on a blue or red ground, with twelve line-fillers in similar colours. Rubrics are in red. The text contains parts of Psalms 40 and 41.

Material: Vellum leaf
1 leaf

MS 5650/56 Manuscript leaf from a Book of Hours, in Latin, produced in Northern Italy (perhaps Bologna)
c.1500-1510
Text: From a Book of Hours, in Latin

Script: Southern Textualis Formata (Rotunda)

The leaf shows part of the 'Obsecro te'. Line and column rulings are in red. There is a single column of seventeen lines of text in a fine black Rotunda book hand. This is from the same manuscript as MS 5650/52.

It is possible that this leaf is Spanish in origin.

Material: Vellum leaf
1 leaf

MS 5650/57 Manuscript leaf from a Book of Hours, in Latin, produced in France (Tours or Paris)
c.1530
Text: From a Book of Hours, in Latin

Script: Humanist

The text shows John 19:20 to 19:31. It is written in a single column of twenty-one lines of text in a very fine, small, brown upright humanistic hand. The text is within a knotted ropework border in shell gold and brown with convoluted tassels at the bottom, supporting green jewels set in gold. From the same manuscript as MS 5650/53.

Material: Vellum leaf
1 leaf

MS 5650/58 Manuscript leaf from a Psalter, in Latin, produced in France (or Flanders)
c.1300
Text: From a Psalter, in Latin

Script: Textualis Formata (Textus Quadratus)

The text from a Psalter shows parts of Psalms 128 to 130. Line and column rulings are in black. There is a single column of seventeen lines of text in a gothic book hand; rubrics are in red. There are three two-line versals, two of which have marginal extensions, and fifteen one-line versals in blue or burnished gold with red or blue penwork. The extension on the Versal 'D' on the verso may represent a dragon.

Phillip Pirages had suggested that this leaf was English.

Material: Vellum leaf
1 leaf

MS 5650/59 Manuscript leaf from a Breviary, in Latin, produced in Italy (Ferrara)
c.1441-1448
Text: From a Breviary, in Latin

Script: Southern Textualis Formata (Rotunda)

The breviary is written in double columns of thirty lines, in a rounded gothic hand, in brown ink, and ruled lightly with ink. Rubrics are in red and capitals are touched with yellow. Each text column has a decorated border of which three are bar borders in gold with elaborate floral sprays and finials - one is of a leafy floral design. There are eight gold initials against blue and pink grounds.

The parent manuscript has previously been identified as the Breviary of Borso d'Este, but it is now accepted as the Breviary made for his predecessor, Leonello d'Este, Duke of Ferrara, 1441- 50. It is described in the Este accounts as having been illuminated between 1441 and 1448 by Giorgio d' Alemagna, Guglielmo Giraldi, Magnanino, Matteo de Pasti and Bartolomeo Benincà; see A. Franceschini, *Artisti a Ferrara in età umanistica e rinascimentale*, *Tetimonianze archivistiche*, I, 1993, docs. 585a, 585g and 585n, app. 22 and 24; G. Campori, 'I miniatori degli Estensi', *Atti e Memorie delle Regie Deputazioni di Storia Patria per le Provincie Modenesi e Parmensi*, VI, 1872, pp. 247-8 and 268- 9, docs. v and vi; and F. Toniolo, ed., H. J. Hermann, *La miniatura estense*, 1994, pp. 66- 7,73 (docs. 18-20) and 258 (docs. 17-21).

The imperfect manuscript from which this leaf comes was apparently brought to Britain from Spain and came into the possession of the Llangattock family of Monmouth; it was sold at Christie's in 1958 to Goodspeed's of Boston, Massachusetts,

who split it up. It carried the bookplate of John Etherington Welch Rolls, father of the first Baron Llangattock and the note "Brought by my grandfather . . . Supposed to have been Peninsular loot. The pictures cut out by soldiers. J.A. Rolls 1882". A miniature of Saint Helena from the manuscript was illustrated in Alan G. Thomas, *Fine Books*, 1967, pl. 22, and was subsequently used for a set of postage stamps issued by St. Helena in 1971. Other leaves from the manuscript are reproduced in R. S. Wieck, *Late Medieval and Renaissance Illuminated Manuscripts*, Houghton Library, 1983, p. 130, fig. 74; and M. Manion and V Vines, *Medieval and Renaissance Illuminated Manuscripts in Australian Collections*, 1984, p. 97, fig. 87.

Material: Vellum leaf
1 leaf

MS 5650/60 Manuscript leaf from a Bible, in Latin, produced in France (Paris) c.1220
Text: From a Bible, in Latin

Script: Textualis Libraria (Textus Semiquadratus)

The text is written in double columns of fifty-five lines written in a small exquisite gothic hand, brown ink, ruled with plummet. The text shows the end of I Machabees, and the beginning of the "capitula" of II Machabees. There is an illuminated seven-line initial 'U' on the verso in burnished gold against a blue and pink ground, headlines, small initials and chapter numbers in red and blue, two-line rubric, with marginal line prickings.

On the verso the heading is 'LIBER MACHA', alternate letters being in red and blue, while on the recto the heading is 'CHAB(EES)' with alternate letters in blue and red. Thus in an opening of the original Bible the heading would have read 'LIBER MACHACHAB(EES)' (The Book of Machabees). The chapter numbering in the margin, in red and blue, does not correspond to modern numbering. In the transcription modern chapter and verse numbering have been added, in square brackets.

The present Bible closely resembles work done by the atelier responsible for several manuscripts described by Robert Branner as the "Morgan 92 Group" (*Manuscript Painting in Paris during the Reign of St. Louis*, University of California Press, 1977, pp. 58-9). A Bible from this group (Morgan 269) bears a striking resemblance to the present manuscript: Similarities can also be seen in manuscripts produced by the Blanche Atelier, a

contemporary Parisian workshop, named after a Psalter done for Blanche of Castile, Queen of France and mother to St. Louis IX (see Branner, pp. 30-32).

The leaf is from a Bible formerly in the collections of Henry and Alfred Huth (sale, Sotheby's, 15 November 1911, lot 645). The Bible was bought by Quaritch for C. H. St. John Hornby and later bequeathed in 1946 to Sir Sydney Cockerell. It was bought by Quaritch from Cockerell in 1957 and subsequently owned by Arthur Haddaway (exhibited University of Texas, Austin, 1971).

Material: Vellum leaf
1 leaf

MS 5650/61 Manuscript leaf from a Book of Hours, in Latin, produced in France (Paris)
c.1410-1420
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from the Office of the Dead.

There are eighteen lines written in two different sizes in dark brown ink. The lines are ruled in red. Capitals are touched in yellow and rubrics are in red. There are fifty-two one-line and seven two-line versals in burnished gold on blue and pink grounds with white-line tracery. Fourteen line-fillers are in similar colours and two are 'spiders'. On every page there are illuminated borders of burnished gold, pink and blue bars together with burnished gold ivy leaves and small flowers on hair-line sprays.

A single gathering of four vellum leaves
4 leaves

MS 5650/62 Manuscript leaf from a Book of Hours, in Latin, produced in France (Paris)
c.1420 - 1430
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from the Penitential Psalms and Litany including St Denis and St Geneviève. The gathering lacks the central bifolium. Each folio has fifteen lines of text written in dark brown ink and ruled in brown ink.

There are one hundred and ten one-line and one two-line versals in burnished gold on pink and blue grounds with white-line tracery. Eighty line-fillers are in similar colours and four are 'spiders'. In the outer margin of every page there are borders with pink, green, blue and yellow acanthus scrolls, small flowers and burnished gold leaves on hair-line black stems.

A single gathering of four vellum leaves
4 leaves

MS 5650/63

Manuscript leaf from a Book of Hours, in Latin, produced in France (Paris)
c.1450
Text: From a Book of Hours, in Latin

Script: Cursiva Formata (Bastarda)

The text shows Psalms 126 and 127, and Ecclesiasticus 24:20.

The writing is in brown ink. Line ruling is in red ink but there is no line pricking.

The panel border on each side shows a large blue and gold, or brown and gold, bird with a long neck among blue and gold acanthus leaves and blue or red flowers and leaves. On each border are two silver (?) diagonal bands set with red green and purple cabochon jewels. On the verso the jewels are set in gold. There are four two-line versals, fourteen one-line versals and seven line fillers; all are gold painted on blue, red or black.

Material: Vellum leaf
1 leaf

MS 5650/64

Leaf from a Book of Hours, in Latin, printed by Antoine Vérard, produced in France (Paris)
1506
Text: From a Book of Hours, in Latin

Font: Font based on Cursiva Formata (Bastarda) script
Printer: Antoine Vérard

The text shows the suffrages to Saints Katherine, Margaret and Barbara.

The leaf has three fine hand-painted miniatures of the saints. The text is presented to simulate a manuscript version, with numerous abbreviations, and variations of letters to suit the position in words. Hand-painted versals and line fillers are all in

gold on red or blue. Capitals are touched with yellow and even red line ruling has been added. On two borders of each side are fine metalcut allegorical figures.

Panel borders are on all sides. There are two two-line versals, nine one-line versals and eleven line fillers. On the bottom edge of the recto is "B iii" to aid the binder.

This leaf is from the same Book of Hours as MS 5650/86 and MS 5650/87.

Material: Vellum leaf
1 leaf

MS 5650/65 Manuscript leaf from a Lectionary (or Missal), in Latin, produced in Spain (possibly Toledo or Cordoba)
c.1500
Text: From a Lectionary (or Missal), in Latin

Script: Iberian Textualis Formata (Rotunda)

The text shows part of Isaiah Chapter 49, part of Revelation Chapter 7 and part of the Acts of the Apostles Chapter 3. There are twenty-one lines in an upright Rotunda Gothic Spanish hand, rubrics are in red, and line marking is in black ink. The style of the decoration suggests central Spain, possibly Toledo.

On both the recto and verso are full length illuminated borders, set in burnished gold edges, which extends into the upper and lower margin, composed of red and blue acanthus, coloured flowers and leaves, gold balls; the recto has a butterfly and a snail; the verso has two birds including a peacock and a butterfly and a snail; two two-line initials painted in gold on a blue ground with coloured flowers. The highly decorative borders show the unmistakable influence of Flemish and Netherlandish illumination of the second half of the fifteenth century. Such manuscripts were imported into Spain from the time of Queen Isabella who showed a great interest in Flemish art.

At a first glance it would seem that the line marking is in red. This is not so. Careful examination will show the presence of x-height tram-lines drawn faintly in black with the minuscule letters neatly written between the tram-lines. Only after the text had been written were the black lines largely rubbed out and the red lines added for visual effect. A somewhat similar situation has occurred in MS 5650/128, written round about the same date.

A similar leaf appeared in Quaritch, Bookhands of the Middle Ages, Catalogue 1088, Part III, No. 54.

Material: Vellum leaf
1 leaf

MS 5650/66 Manuscript leaf from a Gradual, in Latin, produced in Italy
c.1300
Text: From a Gradual, in Latin

Script: Southern Textualis Formata (Rotunda)

The leaf shows part of a hymn to be sung on the nativity of Saint Stephen.

The writing is in a rounded gothic script in brown ink. There is line ruling, but no line pricking. Eight four-line staves are ruled in red with musical notes. There is one large (50 x 50 mm.) illuminated versal 'E'. Rubrics in red, six large initials in red or blue with penwork embellishment in the contrasting colour.

The leaf is of a less commonly seen intermediate size, larger than a portable volume to be used for personal devotions, but not large enough to be put before a large group of singers.

Material: Vellum leaf
1 leaf

MS 5650/67 Manuscript leaf from a Book of Hours, in Latin, produced in France (Picardy, possibly Amiens)
c.1300
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

There are two sizes of text which is partly from Psalm 92, partly from Romans 5 and partly from Luke 1.

There is line ruling in brown with no line pricking. Capital letters are touched with yellow.

Two handsome two-line initials in gold and four colours, with marginal bar extenders, terminating in long, bold ivy leaf sprays. Eleven one-line initials in burnished gold on a blue or mauve background, with white filigree. Five line fillers, one of which contains a brown fish and one a flower.

This leaf comes from a very early French Book of Hours, produced within the first generation of the use of this form of devotional book as a separate volume, apart from the Psalter. The manuscript was lot No.76 in a Sotheby's sale on 17 December 1991, described as 'a remarkably rich and sophisticated manuscript with high quality illumination on every page.' The codex belonged 'in a small group of Picardy manuscripts clustered around the Hours of Yolande of Soissons in the Morgan Library, M. 729, ascribed to Amiens in the last decades of the thirteenth century (cf K. Gould, 'The Psalter and Hours of Yolande of Soissons', 1978).'

See also MS 5650/89, MS 5650/94, MS 5650/95 and MS 5650/103.

Material: Vellum leaf
1 leaf

MS 5650/68 Manuscript leaf from Johannes Gallensis, in Latin, produced in Spain (Catalonia)
c.1400
Text: From Johannes Gallensis, in Latin

Script: Iberian Textualis Formata (Rotunda)

The text is by John of Wales (Johannes Gallensis) and is from Summa Collationum, Sive Communiloquium. The writing is in a rounded Gothic book script with rubrics in red. There is faint line ruling under the first two lines of the verso side but no line pricking.

The Communiloquium is composed of seven parts and the 'I' (in red) and 'P' (in blue) at the top of the verso indicates that the leaf comes from Part 1. Each part is divided into several sections known as 'Distinctions' and at the top of the recto the 'III' (in red) and 'D' (in blue) show that it is Distinction 3. Also on the recto in the top right-hand corner in red is foliation '.XXIIIJ.' This indicates Leaf 24, but beneath it, in pencil, is written '16' suggesting that a first quire of eight leaves was missing when the pencil foliation was supplied. Capitals struck with yellow or red, rubrics in red. The leaf has two three-line initials in orange, green, blue, magenta, and white on a burnished gold ground, with marginal extensions of spiky leaves painted in various colours and pirouetting energetically into broad margins, and generating several wispy tendrils in various colours and gold, the leafy extensions reaching the entire length of the page and

extending into the top and bottom margins, with burnished gold bezants.

John of Wales (Johannes Gallensis):

A Franciscan scholar active in the second half of the thirteenth century, Johannes Gallensis, who may have been a native Welshman, is first documented in 1259-60 as lector in Oxford. By 1270, he was in Paris, where he seems to have died in 1285. His reputation rests on a series of pastoral handbooks for preachers, full of quotations from ancient and patristic authors, the most important and successful of these handbooks being the *Communiloquium*.

John's aim in writing it was to provide priests with basic, practical information on how to lead a good life, so that in sermons and conversation, they could instruct individuals of all classes and conditions in the norms of ethical conduct, reinforced by the example of the ancient world as provided by the quoted texts.

The *Communiloquium* is divided into seven sections, the first three dealing with secular society, the next three with the church, and the final one with death and dying. The work in its entirety contains no fewer than 1,500 extracts from some 200 works by more than 100 authors, including 170 from Seneca and 103 from Cicero. Jenny Swanson, whose work "John of Wales," published in 1989, is the source of much of this discussion, has found more than 100 manuscripts of the work in institutional collections, and as might be expected of a practical handbook, almost all of the extant exemplars are either copies carelessly written and obviously intended for personal use or manuscripts written by professional scribes but unadorned. Only a few, intended for important patrons, are illuminated or richly decorated, like the fragmentary copy from which this leaf comes. Swanson points out that the *Communiloquium* appealed to a much larger audience than its author had intended; she indicates that beyond its use by priests as a preaching aid, the book was mined by other writers for quotations from ancient authors. And it was used by laymen, including, perhaps most notably, fourteenth-century Spanish kings (one of whom ordered a copy for his queen) as a source for ideas on government.

The illumination here seems to have been done by the same hand as the Valerius Maximus manuscript of ca. 1400, done in Barcelona and now in that city's archives (ms. L/26; cf J. Alturo I Perucho, "El libro manuscript a Catalunya, origins I esplendor," the plate on p. 165). The most famous manuscript with borders in this flamboyant Catalan style (but not done by our same artist)

is the Breviary of Martin of Aragon (Paris, Bibliothèque Nationale de France, Rothschild 2529).

Material: Vellum leaf

A transcribed version of the Communiloquium may be found via the internet site at The Electronic Manipulus florum Project: <http://web.wlu.ca/history/cnighman/index.html> and then following the link 'Auxiliary Resources' and then the link 'Communiloquium'. This will give access to a 'pdf' file of a transcription of a 1475 copy.

1 leaf

MS 5650/69

Manuscript leaf from a Book of Hours, in Latin, produced in Northern France

c.1400

Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text shows parts of Acts and Matthew. Line and column rulings are in red. There are seventeen lines of text in black ink with rubrics in red. There are three two-line versals, two of which have marginal extensions, in several colours on a burnished gold ground. Two of the initials are accompanied by a lovely and intricate border of flowers and ivy leaves in several colours and gold, attached to coloured stems. On the recto the stems are single black lines whereas on the verso the stems are double lines filled with blue or pink colour.

Material: Vellum leaf

1 leaf

MS 5650/70

Manuscript leaf from a Book of Hours, in French, produced in France

c.1460

Text: From a Book of Hours, in French

Script: Textualis Formata (Textus Quadratus)

From a French Book of Hours the leaf shows the Calendar for September. The text is written in a Gothic book hand. Line and column rulings are in red. There is line pricking on the inner edge. There is a three-line versal KL in blue, red and burnished raised gold, with white tracery, as also the dominical letters 'A'.

Material: Vellum leaf

1 leaf

MS 5650/71 Manuscript leaf from a Breviary, in Latin, produced in Italy (Ferrara)
c.1450-1500
Text: From a Breviary, in Latin

Script: Southern Textualis Formata (Rotunda)

The text is written in a single column of thirteen lines in a rounded gothic book hand, black ink, ruled lightly with ink, rubrics in shell gold. There is one two-line initial in various colours on a burnished gold ground with a fanciful bar border in gold and several colours and terminating at the top and bottom with a cluster of bezants and a little flower. There are four one-line initials, three of which are in raised and burnished gold, the fourth being in blue; all are embellished with pen working.

Material: Vellum leaf
1 leaf

MS 5650/72 Leaf from a Book of Hours, in Latin, printed by Philippe Pigouchet and produced in France (Paris)
c.1512
Text: From a Book of Hours, in Latin

Font: Font based on Textualis Formata (Textus Praescissus) script
Printer: Philippe Pigouchet

The text shows Psalms 84 and 116, and part of the Song of Solomon.

Early French Gothic black and red typeface. Hand-illuminated with initials and paragraph markers in gold, on grounds of blue and/or magenta. The decorative borders - the panelled surrounds are historiated or inhabited, and on the recto show a naked lady between two warriors, and men with strange creatures. On the verso are horse riders, men in armour, and little boys about to strike unusual fish, and a bird among flowers.

In purpose and format, printed Books of Hours followed the older manuscript examples. The more luxurious were printed on vellum, as is this leaf. The metal cuts were designed by the Master of Anne de Bretagne. Produced by Nicolas Higman for Simon Vostre in Paris. The leaf was at one time in the C.W. Dyson-Perrins collection.

Material: Vellum leaf
1 leaf

MS 5650/73 Manuscript leaf from a Bible, in Latin, produced in France (Paris)
c.1247
Text: From a Bible, in Latin

Script: Praegothica

From a Bible the text shows a part of the Interpretation of Hebrew Names.

The text is in double columns of fifty-one lines written in a small early gothic hand in black ink and ruled with plummet. The rubrics are in red.

There is a nine-line illuminated initial 'L' in pink with delicate white tracery and an interior of burnished gold, blue, pink and orange which sits on a square ground of blue with white tracery. An extender flows into the margin in colours of blue, pink, orange and burnished gold with fine white tracery. One three-line initial 'I' in red with blue pen-work extends into the margin and ninety-two one-line initials alternately in red or blue. The large size of the leaf, from the Johannes Grusch Workshop, is unusual in thirteenth-century Bible production. The leaf is from the same Bible as MS 5650/81. It had been owned by, and perhaps written for, the Abbey of St. Genevieve in Paris.

This leaf contains a lexicon, or Interpretation of Hebrew names, beginning with 'I', and, following the illuminated initial, 'L'. (See Christopher de Hamel, *The Book. A History of the Bible*, p. 112.) Part way down the verso side, column 2, from 'Iubeleus' onwards, each initial 'I' would be equivalent to the modern 'J'.

The large initial 'L' may be compared with the large initial 'N' in MS 5650/37 - several features are similar.

Material: Vellum leaf
1 leaf

MS 5650/74 Manuscript leaf from a Bible, in Latin, produced in England (Oxford)
c.1240
Text: From a Bible, in Latin

Script: Praegothica

The leaf from a Bible showing a part of 'IIII-Kings', and the Prologue to I-Paralipomenon (I-Chronicles). It is written in double columns of fifty-four lines in a small early gothic hand in brown ink and ruled with plummet. Rubrics are in red and

capitals are touched with red. On the verso is one four-line initial 'S' inhabited by a creature with a long tail and extending downward twenty-one lines in the centre margin and in gold, orange, green, blue, pink and white. On the recto are two large versals, 'I' in red and 'F' in blue, both with elaborate blue and red penwork extending the length of the leaf. Chapter numbers are in blue and red Roman numerals.

The heading on the recto shows 'GU(M) IIII'. No doubt the versal of the previous leaf would have had 'RE' as the first half of the word 'REGUM' (i.e. 'KINGS'). At the time this leaf was written 'I-Samuel', 'II-Samuel', 'I-Kings' and 'II-Kings' were known respectively as 'I-Kings', 'II-Kings', 'III-Kings' and 'IIII-Kings'. Our leaf shows the end of 'IIII-Kings'. The heading on the verso shows 'P(ARA)L(IP)O-', being the first part of the word 'PARALIPOMENON'.

The leaf is from an English manuscript pocket Bible illuminated by William de Brailes, one of the few thirteenth-century English illuminators known by name. De Brailes maintained an active workshop at Oxford c. 1238-1252. He was the illuminator of the Oxford Bible.

This leaf is from a "portable" Bible which, during the Crusades period, would have been used in the abstract study of theology or preaching of the Gospel around the medieval countryside.

Reference:

The text of the prologue, with a few minor textual variants, is in the *Biblia Sacra* (220.47), p. xv - xvi.

Material: Vellum leaf
1 leaf

MS 5650/75

Leaf from a Book of Hours, in Latin, printed by Thielman Kerver, produced in France (Paris)

c.1506

Text: From a Book of Hours, in Latin

Font: Font based on a Humanist script

Printer: Thielman Kerver

The text is from the Hours of the Virgin (Terce), Use of Rome, with the full-page panel on the recto depicting The Annunciation to the Shepherds. On the verso is the hymn "Memento salutis auctor" and part of Psalm 119.

The font is a Gothic black and red 'humanist' typeface. Hand-illuminated with initials and paragraph markers in gold, on grounds of blue and/or magenta; rubrics in red. The decorative borders, the panelled surrounds, are historiated or inhabited and are in the style of the Master of Anne de Bretagne, and show scenes with Christ or Job and flowers, lions and an unusual bird with a long tongue. In the verso border texts are in a red 'gothic' typeface.

In purpose and format, printed Books of Hours followed the older manuscript examples. The more luxurious were printed on vellum, as is this leaf. The leaf was once in the collection of Alexander Peckover, Baron Wisbech.

English translation of the hymn "Memento salutis auctor":

Be mindful author of our health,
That thou sometime didst take on thee
Of a pure virgin being born,
The form of our humanity.
Mary that mother art of grace,
Of mercy mother also art,
Save and defend us from our foe,
Receive us when we hence depart.
Glory be unto thee O Lord,
That born was of the virgin pure,
With the father and the holy Ghost,
All ages ever to endure. Amen.

Material: Vellum leaf
1 leaf

MS 5650/76 Manuscript leaf from a Glossed Psalter, in Latin, produced in Italy
c.1160
Text: From a Glossed Psalter, in Latin

Script: Carolingian Minuscule (*litera antiqua*)

The text shows part of Psalm 108 together with interlinear gloss and side gloss. There are fifteen lines of text written in brown ink with versals in red ink. Although the script is described as Carolingian Minuscule it shows transitional features moving towards Gothic. The letter 'm' has rounded features but the letter 'd' does not have a vertical ascender. Ascenders of 'b', 'l' and 'h' are quite short.

There are fine and extensive interlinear and columnar glosses, both to the left and right of the Psalm. The Psalm is written in a relatively large script in the central column. The gloss to the left and right of the Psalm is in a script about half the height of the Psalm, and the inter-linear gloss is even slightly shorter and is written above the line of the Psalm. In the glosses each section is preceded by an insertion symbol shown in the transcription as ‘¶’.

There is some line pricking along the top and bottom edges of the leaf and more noticeably along the fore edge. Some of the line pricking seems to have been made with a sharp pointed tool that punctured the vellum, but others are horizontal slits made with a sharp knife. It appears that the knife may have slipped near the top of the fore edge causing a slight cut in the vellum. A sharp stylus was used to rule the leaf - both vertically and horizontally. The lines on the recto (hair) side have a fine furrow whereas those on the verso (flesh) side have a raised ridge. The scribe apparently did not make much use of the scored lines, which are very faint, as sometimes the line passes through the middle of the line of lettering. Also in some instances the line of lettering of the Psalm slopes slightly at an angle to the scored line.

Some of the inter-linear gloss comes from Augustine and some from Cassiodorus and is identified as such in the transcription.

References:

- (a) Christopher de Hamel, *The Book. A History of The Bible*, pp. 109-111.
- (b) Christopher de Hamel, *History of Illuminated Manuscripts*, Figure 64.
- (c) Migne, *Patrologia Latina*, Vol. 191, pp.987-994.
- (d) *Maggs Catalogue 1262 (Christmas 1998)*, Item 9.

Material: Vellum leaf
1 leaf

MS 5650/77 Manuscript leaf from a Psalter (or Book of Hours), in Latin, produced in France (Amiens?)
c.1240
Text: From a Psalter (or Book of Hours), in Latin

Script: Textualis Formata (Textus Quadratus)

The text shows part of Psalm 18. There are fourteen lines of text. Lines are ruled in black with dark brown ink. There are five

one-line initials in gold on blue and mauve ground with white tracery, and five illuminated one line initials alternating in burnished gold and blue with extensive and delicate penwork in blue or red extending into the margins. There are six line fillers, three of which are inhabited with a rooster, a hare and a face. The versals on the two sides of the leaf are of a very different nature.

Although the leaf was acquired as coming from a Book of Hours the date is really too early for it to be classified as such, and is more likely to be from a Psalter.

Material: Vellum leaf
1 leaf

MS 5650/78 Manuscript leaf from a a Breviary, in Latin, produced in Italy
c.1400
Text: From a Breviary, in Latin

Script: Southern Textualis Formata (Rotunda)

The text shows various extracts from Proverbs, Matthew and John. There are thirty lines of text in two columns, written in a rounded Italian gothic bookhand. Written in dark brown ink with red rubrics there is no line ruling or pricking. There are two five-line puzzle initials in red and blue, with decorative penwork for the length of the text, and four two-line initials alternately red and blue with contrasting penwork.

Material: Vellum leaf
1 leaf

MS 5650/79 Manuscript leaf from a Breviary, in Latin, produced in Northern Italy
c.1490
Text: From a Breviary, in Latin

Script: Southern Textualis Formata (Rotunda)

The text is from 2-Corinthians and elsewhere. The text is in double columns of twenty-four lines, written in two sizes of a rounded Italian gothic bookhand with rubrics in red. Line marking is in red. There are five one-line initials in burnished gold or blue with contrasting pen flourishing and six two-line initials in burnished gold on pink, green and blue grounds with white tracery.

Material: Vellum leaf
1 leaf

MS 5650/80 Manuscript leaf from a Psalter, in Latin, produced in Southern Netherlands
c.1450
Text: From a Psalter, in Latin

Script: Textualis Formata (Textus Semiquadratus)

The text shows Psalm 118 from verse 79 to verse 108.

There are twenty-four lines, ruled in red, written in black ink in a gothic bookhand, rubrics in red, one seven-line initial 'I' in gold on blue and brown, three two-line initials in similar colours, and twenty-four one-line initials in burnished gold or blue with contrasting penwork.

This leaf may have come from a manuscript written for the English market.

Material: Vellum leaf
1 leaf

MS 5650/81 Manuscript leaf from a Bible, in Latin, produced in France (Paris)
c.1247
Text: From a Bible, in Latin

Script: Praegothica

The text from a Bible shows a part of Luke and part of the prologue to John.

It is written in double columns of fifty lines in a small exquisite early gothic hand in black ink and ruled with plummet; rubrics are in red. Capitals are touched with yellow. There are several prick marks for the vertical ruling. The vellum was slightly thin and, to overcome this, the vellum makers had attached a thin patch of vellum on the verso side to strengthen the leaf. This is seen part way down adjacent to lines 32 to 38 of the left side of the left column but is not easy to detect.

A twelve-line illuminated initial 'H' in pink with delicate white tracery and an interior of burnished gold, blue, pink and orange sits on a square ground of blue with white tracery. An extender flows into the margin in colours of blue, pink, orange and burnished gold with fine white tracery. One two-line initial 'U' in blue with red pen-work which extends into the central margin. The large size of the leaf, from the Johannes Grusch Workshop, is unusual in thirteenth-century Bible production. The leaf is

from the same Bible as MS 5650/73. It had been owned by, and perhaps written for, the Abbey of St. Genevieve in Paris.

The large initial 'H' may be compared with the large initial 'N' in MS 5650/37 and, of course, the large initial 'L' in MS 5650/73 - several features are similar.

Material: Vellum leaf
1 leaf

MS 5650/82 Manuscript leaf from a Missal, in Latin, produced in Italy (probably Siena)
c.1460
Text: From a Missal, in Latin

Script: Southern Textualis Formata (Rotunda)

The text shows several psalms, from Hebrews, Luke and Matthew.

The leaf is written in two columns of twenty-nine lines each in a rounded gothic script in black and red ink.

There is one five-line initial 'D' in blue, orange, green, pink, red and burnished gold, with a floral extension. There are eight two-line initials alternating in blue with extensive fine red pen-scroll tracery and red with extensive fine blue pen-scroll tracery. Many capital letters are touched with yellow. Several capital letters are in blue. Some initials and tracery are touched with shell gold. The initial 'D' is by an illuminator in the workshop of Sano di Pietro.

It would appear that this leaf comes from the same manuscript as MS 5650/121. Both leaves have many identical or similar features suggesting the same scribe and main illuminator worked on both leaves. However the pen flourishing on MS 5650/121 is inferior to that on this leaf suggesting that different artists worked on this aspect of the decoration.

Material: Vellum leaf
1 leaf

MS 5650/83 Manuscript leaf from an Antiphonal, in Latin, produced in Spain c.1500 (or later up to the seventeenth century)
Text: From an Antiphonal, in Latin

Script: Textualis Formata (Rotunda)

The text shows plainsong and has six/seven lines of music. The words are written in a black and red Rotunda script of very high quality - there is faint black line ruling. The music is written on five-line staves drawn in red ink.

Two large initials, 'C' and 'G', written in black, show fine cadelles. The initial 'G' has added pen decoration and is touched with yellow.

In the top right corner of the recto side is the Roman number 'xiii.'

Much medieval music is written using four parallel red lines. Occasionally extra lines were added, more often above the original four lines. This may be the case here, with an extra line added above. In which case all the staves are in the C clef - the middle line being C. (See Andrew Hughes, *Medieval Manuscripts for Mass and Office*, p107-111.)

Although the leaf was acquired as having been written circa 1500 it could have been written at any date up to the seventeenth century.

Material: Vellum leaf
1 leaf

MS 5650/84 Manuscript leaf from a Pocket Bible, in Latin, produced in Italy (probably Bologna)
c.1250
Text: From a Pocket Bible, in Latin

Script: Textualis Libraria (Rotunda)

The Bible text is from the end of 2 Corinthians (Verses 12:18 - 13:13) and the start of Galatians (Verses 1:1 - 3:28).

The writing is in a Rotunda gothic script, ruled in black and written in brown ink in two columns of fifty lines with rubrics in red. Rubricated chapter numbers are in red and blue. There are three two-lined illuminated Lombard style initials with marginalia in red and blue. Also there is one large puzzle initial 'P' in red and blue and extending down the centre margin. The text is written in extremely tiny letters with ten lines of text to the inch. Chapter and verse are shown below, in the transliteration, in square brackets.

The recto side is headed 'AD GALAT(AS)' and the verso side is headed 'GA'.

In 1217, St. Dominic, the founder of the order which bears his name, withdrew from France and settled in Italy. Here, in the next four and last years of his life, he founded sixty more chapters of the Dominican order. Many of the younger members of the order studied at the University of Bologna and, while there, produced a great number of these small portable Bibles, just as their brothers did at the University of Paris in France and at the University of Oxford in England. There was a difference in the standard of the scriptoria in the various countries. In England and France the ideal of craftsmanship was very high, while at this time, in Italy, a rather casual attitude prevailed. But this leaf reveals, however, the skill and keen eyesight which were necessary for the writing of ten lines of text to the inch. In the thirteenth century, Italy was distraught by the long struggle between the papal and anti-imperialistic Guelphs and the autocratic and imperialistic Ghibellines.

It is thought that this leaf is from the same manuscript that Otto F. Ege used for Leaf No. 11 in his forty sets of "Fifty Manuscript Leaves".

Material: Vellum leaf
1 leaf

MS 5650/85

Manuscript leaf from a Book of Hours, in Latin, produced in France (Valenciennes)
c.1480
Text: From a Book of Hours, in Latin

Script: Cursiva Formata (Bastarda)
Scribe: Johann de Bomalia
Illuminator: Simon Marmion (or by a member of his immediate circle)

The text shows parts of Psalms 115, 116 and 117.

The text is in a single column of sixteen lines in an extremely attractive flourished and slightly sloping early Bâtarde hand. There are eleven one-line initials in brushed gold on a blue or red ground, two two-line initials in gold on a red and blue ground, and a fine "trompe l'oeil" quarter panel border on each side. The panels have charming and convincing illusionistic grey and white acanthus leaves and flowers including pastel-coloured scarlet pimpernel, rose, germander speedwell and strawberry. Rubrics are in red. Line ruling is in red ink.

The border illumination was done either by the great and enigmatic master Flemish illuminator, Simon Marmion, or by a member of his immediate circle. In addition to the artist's characteristic pastel palette, a special feature of note here is the delicacy, which is a hallmark of Marmion's work from the period. The source of this leaf was a portion of a Book of Hours of the Use of Cambrai sold to H.P. Kraus at the Hôtel Drouot as lot 26 on 19 May 1976.

The scribe is known to have been the Dominican scribe Johann de Bomalia, recorded as a member of the Bruges illuminators' guild of Saints John and Luke from 1489. Although he principally worked in Bruges, the text of the present Book of Hours, from which the leaf comes, was of the rare Use of Cambrai, corresponding exactly with B.N. ms.lat. 17295, and either the scribe travelled south or the commission was centred closely on patronage within the diocese of Cambrai, which included Valenciennes. Dr Bodo Brinkmann says that the present manuscript is "very close to Marmion" (cf. "Margaret of York, Simon Marmion and the Visions of Tondal", edited by T. Kren, Getty Museum, 1992, p. 192). The leaf from the manuscript's opening of Terce is in the Getty Museum (Ms 34), and also only has a border. The Calendar and some text leaves are in Munich (Staatliche Graphische Sammlung Inv. 40051-62 and 18736-58); other text leaves are in the Historische Museum in Frankfurt (C. 85-89, 754-59, and 6439-41).

Material: Vellum leaf

For more on Marmion, see, among many others, "Simon Marmion, 'Prince des Enlumineurs,'" in Maurits Smeyers' "L'Art de la Miniature Flamande", pp. 338-52.

1 leaf

MS 5650/86

Manuscript leaf from a Book of Hours, in Latin, printed by Antoine Vérard, produced in France (Paris)

1506

Text: From a Book of Hours, in Latin

Font: Font based on Cursiva Formata (Bastarda) script

Printer: Antoine Vérard

The text is presented to simulate a manuscript version, with numerous abbreviations, and variations of letters to suit the position in words. Hand painted versals and line fillers are all in gold on red or blue. Capitals are touched with yellow and even

red line ruling has been added by hand. On two borders of each side are fine metalcut scenes.

Panel borders are on both sides. There are five two-line versals, seventeen one-line versals and one line filler.

This leaf is from the same Book of Hours as MS 5650/64 and MS 5650/87.

Material: Vellum leaf
1 leaf

MS 5650/87 Manuscript leaf from a Book of Hours, in Latin, printed by Antoine Vérard, produced in France (Paris)
1506
Text: From a Book of Hours, in Latin

Font: Font based on Cursiva Formata (Bastarda) script
Printer: Antoine Vérard

The text is presented to simulate a manuscript version, with numerous abbreviations, and variations of letters to suit the position in words. Hand painted versals and line fillers are all in gold on red or blue. Capitals are touched with yellow and even red line ruling has been added by hand. On two borders of each side are fine metalcut scenes.

Panel borders are on both sides. There is one two-line versal, four one-line versals and three line fillers. On the bottom edge of the recto is the letter 'g' to aid the binder.

This leaf is from the same Book of Hours as MS 5650/64 and MS 5650/86.

Material: Vellum leaf
1 leaf

MS 5650/88 Manuscript leaf from a Bible, in Latin, produced in France (Paris)
c.1220
Text: From a Bible, in Latin

Script: Textualis Formata (Textus Semiquadratus)
Commentary Script: Textualis Libraria (Textus Semiquadratus)

The text shows the Great Gloss (commentary) of Petrus Lombardus on St. Paul's Epistle to the Romans. The Bible text is from Romans, Ch. 14, v. 1-10, and chapter and verse is shown below in square brackets. Fifty-five lines of commentary

by Petrus Lombardus are in a smaller black gothic hand in double columns. Line ruling is in hard point, and there is some line pricking on the inner edge.

Seventeen versals, with calligraphic pen work decoration in red and blue, and a heading in red and blue capitals. Underlining of some words in the commentary, relating directly to the Bible text, is in red. In some places in the commentary double red dots appear which may relate the words to the work of earlier commentators. Some capital letters are touched with red.

References: (a) Christopher de Hamel, *The Book. A History of The Bible*, pp. 109-111.

(b) Migne, *Patrologia Latina*, Vol. 191, pp.1511-1514.

Material: Vellum leaf
1 leaf

MS 5650/89

Manuscript leaf from a Book of Hours, in Latin, produced in France (Picardy, possibly Amiens)
c.1300

Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

There are two sizes of text which is partly from Psalm 144, and partly from Luke. There is line ruling in brown with no line pricking. Capital letters are touched with yellow.

One three-line inhabited initial 'I' with a charming drollery with curly hair and ringing a red bell and terminating in a long, bold ivy leaf spray. One two-line versal initial 'B' in gold and four colours, with marginal bar extenders, terminating in long, bold ivy leaf sprays. Nine one-line versal initials in burnished gold on a blue or mauve background, with white filigree. Seven line fillers of various shapes, one of which contains a lion's face and another a flower.

This leaf comes from a very early French Book of Hours, produced within the first generation of the use of this form of devotional book as a separate volume, apart from the Psalter. The manuscript was lot No.76 in a Sotheby's sale on 17 December 1991, described as 'a remarkably rich and sophisticated manuscript with high quality illumination on every page.' The codex belonged 'in a small group of Picardy manuscripts clustered around the Hours of Yolande of Soissons

in the Morgan Library, M. 729, ascribed to Amiens in the last decades of the thirteenth century (cf. K. Gould, 'The Psalter and Hours of Yolande of Soissons', 1978).'

See also MS 5650/67, MS 5650/94, MS 5650/95 and MS 5650/103.

Material: Vellum leaf
1 leaf

MS 5650/90 Manuscript leaf from a Bible, in Latin, produced in France (Paris) c.1330
Text: From a Bible, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from 1-Chronicles 12:40 to 16:5.

The leaf is written in double columns with forty-six lines, in a gothic hand in brown ink. Capitals are touched in yellow, headlines and chapter numbers in blue or burnished gold with red or black penwork. Line marking is in black. The heading on the verso is 'PA' and on the recto is 'LIP' representing 'PA(RA)LIP(OMENON)', i.e. 'CHRONICLES'.

An eight-line versal 'I', three two-line versal initials in blue or pink with white tracery, the letters enclosing ivy leaves in orange or blue, the whole on burnished gold grounds. Three of the versals have extensions forming bar borders (two in the middle margin, one on the left) in gold with blue, pink and white embellishment running the length of the page on both sides of the leaf and terminating at the top in the head of a grotesque (two in the form of a human head and another the form of a head of an orange dog-like beast), the terminations at the bottom in the form of ivy leaves in orange, blue, or burnished gold.

This leaf comes from an important Bible once in the library of St. Albans Abbey. The manuscript was produced by a distinguished Parisian workshop of the Pucelle circle possibly for Richard de Bury, author of the *Philobiblon*, and it was almost certainly given to St. Albans Abbey by Michael de Mentmore who died of the Black Death in 1349. For a complete account of the manuscript and its history see the article by C. de Hamel. The manuscript was originally bound in a sixteenth-century St. Albans binding, with fly-leaves relating to St. Albans; it was already imperfect when it was sold at Sotheby's in 1964, after which it was dismembered. It was then imperfect and many leaves were lacking their illumination which probably had been

clipped away in the nineteenth century. Unlike Bibles of the thirteenth century, those of the fourteenth century are comparatively rare, and it is very likely that this is one of the 'duas bonas biblias' given to St. Albans by Michael de Mentmore, Abbot 1335-1349 (*Gesta Abbatum*, Rolls Series, 1867, II, p. 363). Michael de Mentmore is known to have bought some of his manuscripts from the estate of Richard de Bury who acquired manuscripts in Paris in the 1320's and 1330's, so that it is quite probable that the St. Albans Bible was one of these.

References:

- 1 C. de Hamel and R. A. Linenthal (eds.), *Fine Books and Book Collecting*,
Books and Manuscripts acquired from Alan G. Thomas . . .
. 1981, pp.10-12.
- 2 *Gesta Abbatum*, Rolls Series, 1867, II, p. 363.

Related leaves:

- 1 Bernard Quaritch's *Catalogue* 1088, Item 74.
- 2 Maggs' *European Bulletin* No. 21, Item 33.

Material: Vellum leaf

1 leaf

MS 5650/91 Manuscript leaf from a Breviary, in Latin, produced in France (Arras)
c.1420
Text: From a Breviary, in Latin

Script: Textualis Formata (Textus Quadratus)

The text shows Isaiah 38:12 to 38:20, and parts of Psalms 52 and 53.

The text is in two columns of thirty-three lines, in a formal gothic script. One five-line initial 'D' in several colours and burnished gold, with a gold bar border emanating from the initial and extending the length of the left and bottom margins and with fine panel borders at top and bottom featuring acanthus leaves, flowers, and many gold ivy leaves and buds on swirling hairline stems, three two-line initials in red or blue with penwork flourishing in the contrasting colour, and with thirty-two one-line versal initials in alternating red or blue. Rubrics are in red as is line marking. Line pricking is preserved.

This leaves comes from a handsome liturgical manuscript prepared for the use of a secular church confidently identifiable

from the calendar leaves as being in Arras, an important centre of illumination.

Material: Vellum leaf
1 leaf

MS 5650/92 Manuscript leaf from a Book of Hours, in Latin, produced in France (Rouen)
c.1490
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Semiquadratus)

The text shows part of Job, and is in a single column of eighteen lines, in a gothic book hand. One two-line gold initial in brushed gold on a pink or maroon ground and a brightly coloured panel border of acanthus leaves and other foliage and flowers painted on backgrounds of blue, pink, maroon, and brushed gold. Rubrics are in red. Faint line ruling is in red.

Material: Vellum leaf
1 leaf

MS 5650/93 Manuscript leaf from a Book of Hours, in Latin, printed by Germain Hardouyn, produced in France (Paris)
c.1524
Text: From a Book of Hours, in Latin

Font: Font based on Cursiva Formata (Bastarda) script
Printer: Germain Hardouyn

There are twenty-nine lines of gothic black typeface. There are two two-line versals, six one-line versals and two line fillers. On the bottom edge of the recto is 'e vii' to aid the binder. The text is presented to simulate a manuscript version, with numerous abbreviations, and variations of letters to suit the position in words. Hand painted versals and line fillers are all in gold on red or blue. Capitals are touched with yellow. Red line ruling has been added by hand, but this gives out after line 18 on the recto side. The text of each page is within a four-sided border of fine metalcut scenes, the top portion imitating a floral sculptural motif; the narrow vertical side taking the form of stacked columns; the wide vertical sides with elongated panels depicting hunting scenes. At the bottom secular panels feature dancing figures, a man sleeping, cherubs and dragons.

Material: Vellum leaf
1 leaf

MS 5650/94 Manuscript leaf from a Book of Hours, in Latin, produced in France (Picardy, possibly Amiens)
c.1300
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is partly from Psalms 42, 128 and 130. There is brown line ruling but no line pricking.

One two-line inhabited initial 'D' with a bearded peasant wearing a red hood and having the ascender in the border as a bird with a long beak and body, the latter terminating in a bold ivy leaf spray. One two-line versal initial 'S' in gold and four colours, with marginal bar extenders, terminating in long, bold ivy leaf sprays. Nine one-line versal initials in burnished gold on a blue or mauve background, with white filigree. Seven line fillers of various shapes, one of which contains a fish and two a flower.

This leaf comes from a very early French Book of Hours, produced within the first generation of the use of this form of devotional book as a separate volume, apart from the Psalter. The manuscript was lot No.76 in a Sotheby's sale on 17 December 1991, described as 'a remarkably rich and sophisticated manuscript with high quality illumination on every page.' The codex belonged 'in a small group of Picardy manuscripts clustered around the Hours of Yolande of Soissons in the Morgan Library, M. 729, ascribed to Amiens in the last decades of the thirteenth century (cf. K. Gould, 'The Psalter and Hours of Yolande of Soissons', 1978).'

See also MS 5650/67, MS 5650/89, MS 5650/95 and MS 5650/103.

Material: Vellum leaf
1 leaf

MS 5650/95 Manuscript leaf from a Book of Hours, in Latin and French, produced in France (Picardy, possibly Amiens)
c.1300
Text: From a Book of Hours, in Latin and French

Script: Textualis Formata (Textus Quadratus)

The text is partly from various Psalms and elsewhere. Line ruling is in brown with no line pricking. Rubrics are in red and are in French.

In the border of the verso is a red headed dragon with a tail terminating in a long, bold ivy leaf spray. Three two-line versal initials in gold and several colours, one of which contains a man's head and one of which has marginal bar extenders, terminating in long, bold ivy leaf sprays. Eight one-line versal initials in burnished gold on a blue or mauve background, with white filigree. Six line fillers of various shapes, one of which contains a beast, another a fish, another a cross and one of which contains a flower.

This leaf comes from a very early French Book of Hours, produced within the first generation of the use of this form of devotional book as a separate volume, apart from the Psalter. The manuscript was lot No.76 in a Sotheby's sale on 17 December 1991, described as 'a remarkably rich and sophisticated manuscript with high quality illumination on every page.' The codex belonged 'in a small group of Picardy manuscripts clustered around the Hours of Yolande of Soissons in the Morgan Library, M. 729, ascribed to Amiens in the last decades of the thirteenth century (cf. K. Gould, 'The Psalter and Hours of Yolande of Soissons', 1978).'

See also MS 5650/67, MS 5650/89, MS 5650/94 and MS 5650/103.

Material: Vellum leaf
1 leaf

MS 5650/96 Manuscript leaf from a Lectionary, in Latin, produced in Italy
c.1150
Text: From a Lectionary, in Latin

Script: Caroline Minuscule; Uncial

The text shows parts of Mark Chapter 6 and Matthew Chapter 4, and several prayers.

Twenty-nine lines written in a large rounded black Caroline Minuscule ('littera antiqua'), with some Uncial lettering mainly for red rubrics. Line ruling on the recto side is in hard point, and the writing is on the line. The recto side is the hair side of the vellum and the verso is the flesh side. A six-line initial 'I' in red, black and white, with a short marginal extension, six two-line painted initials in red with some decoration, seven rubrics in red.

This is a beautifully written leaf. The large script was necessary for reading manuscripts from a lectern, often in dimly lit churches or cathedrals. The Caroline script of this leaf is very

close to that in British Library, Harley MS 7183, of which Edward Johnston has written "This has all the qualities of good writing in a marked degree, and I consider it, taken all round, the most perfect and satisfactory penmanship which I have seen."

A lectionary contained readings from the Epistles and Gospels, the Acts of the Saints and lives of the martyrs; since these were often read from a side pulpit it became necessary for them to be written in a separate volume, apart from the complete missal. In this leaf are two readings from the Gospels, and seven prayers and covers the beginning of Lent ('DOMINICA . I . IN QUADRAGESIMA'). Each prayer terminates with 'P(er)' which may stand for 'Per ihesum christum dominum nostrum . Amen', or perhaps 'Per omnia secula Amen'.

Three lines, and traces of a fourth line, of annotations in a neat but smaller contemporary hand appear at the bottom of the recto side. Also there are traces of annotation on the right hand margin of the recto side. It seems that the leaf was originally much larger. One side border a little jagged, some of the decoration of the initial 'I' is missing, and there is a tear at bottom of the leaf, and a little worming in the lower part of the leaf.

Translation of the Bible texts taken from the King James Bible.
Material: Vellum leaf

1 leaf

MS 5650/97

Manuscript leaf from St Ambrose a Lectionary, in Latin, produced in Northern Europe (between The Netherlands and the near Rhineland, possibly Arras)

c.1160

Text: From St Ambrose a Lectionary, in Latin

Script: Prae Gothica

The text is from St Ambrose De Benedictionibus Patriarcharum.

It is estimated that on the original leaf there would have been 36 to 37 lines of writing per column, and that the leaf might have been about 32 to 33 cm high and 23 to 24 cm wide. There are thirty-two lines of text in a small brown Continental Protogothic book script which is somewhat compressed. There is faint line ruling in ink but no line pricking.

The very large 28-line zoomorphic initial 'P' (200 x 70 mm.) is at the beginning of Chapter 1 of De Benedictionibus

Patriarcharum. This outstanding initial, together with other capitals found on the other fragments from this manuscript is drawn in red minium and brown. In the bowl of the initial 'P' is a large scaly creature with grotesque head with a red and green wing, also several curling stems in white and terminating in curly leaves, on green, blue and yellow grounds. The style of these initials derive from Ottonian node scroll initials, particularly in the shape of the leaf scroll and the colouring. The initial 'P' shows great similarity with many of the Cistercian initials illustrating Nataša Golob's book on Cistercian manuscripts.

For the text of St. Ambrose, see: Migne, *Patrologia Latina*, Vol. 14, pp.707-709. A translation is given below.

The background colours may have been retouched.

References:

- 1 Migne, *Patrologia Latina*, Vol. 14, pp.707-709
- 2 Nataša Golob, *Twelfth-Century Cistercian Manuscripts - The Sitticum*
Collection, Harvey Miller Publishers, 1996.

Fragment of a vellum leaf
1 leaf

MS 5650/98

Manuscript leaf from a Bible, in Latin, produced in England
c.1225-1250
Text: From a Bible, in Latin

Script: Praegothica

The leaf from a Bible shows part of Saint Paul's Epistle to II-Timothy, all of the Epistles to Titus and Philemon, and part of the Epistle to the Hebrews. The latter three books have prologues.

The text is in double columns of sixty lines. It was written, probably in England, in black ink in a fine, small, early gothic bookhand. There is a small, natural, hole in the skin.

With three epistles there are large illuminated puzzle initials: Titus starts with 'P' twenty-two lines high, Philemon starts with 'P' twenty-one lines high, and Hebrews starts with 'M' eight lines high - are all in blue and red with intricate penwork. With the prologues there are a three-line initial 'T' in blue, a three-line initial 'P' in blue, and a ten-line initial 'I' in red, all having elaborate penwork extensions, including long flourishes extending into the margins. There are four one-line initials in

blue or red. There are a few scribal corrections in the margin as well as two substantial marginal comments in a slightly later hand on the verso. The leaf has vertical prickings along the inner edge and near the ends of plummet rules extending beyond the text at the bottom. Rubrics are in red, headings and chapter numbers in red and blue.

The recto side is headed “AD THITU(M)” and the verso side is headed “AD PHILOMEME(M) AD”.

The leaf belongs to a stage in the Bible when the chapter numbers and prologues have yet to be standardized. The leaf is similar to item No. 15 in Quaritch Catalogue 1056 (1985) - a leaf described as thirteenth-century English, ‘with typically English penwork decoration’.

Chapter and verse are shown below, in the transliteration, in square brackets.

References:

- 1 Epistle to Titus:
Migne, Patrologia Latina, Vol. 192, p.383.
Stegmüller 6666.
- 2 Epistle to Philemon:
Migne, Patrologia Latina, Vol. 192, p.393.
Stegmüller 783.
- 3 Epistle to the Hebrews:
Migne, Patrologia Latina, Vol. 114, p.643.
Stegmüller 794.

Material: Vellum leaf
1 leaf

MS 5650/99 Manuscript leaf from a Paris Bible, in Latin, produced in France (probably Paris)
c.1280
Text: From a Paris Bible, in Latin

Script: Prae Gothica

The text, from a Paris Bible, shows a part of Psalm 36, all of Psalms 37 to 40, and part of Psalm 41, and is written in double columns of forty-eight lines of text in an early black gothic book hand.

With each Psalm, in the margin adjacent to the beginning of the Psalm, the number of the Psalm is shown in red Roman numerals. Psalm 38 is introduced by a zoomorphic initial ‘D’ in

burnished raised gold with red, blue and brown colouring, and white tracery. The 'D' ('DIXI CUSTODIAM vias meas') which encloses a small dragon, has extensions in the central margin. Apart from the 'D' in 'DIXI CUSTODIAM' the remaining letters are majuscule with vertical pen stroke decoration. Two-line initials are in red or blue with elaborate penwork in the contrasting colour and introduce Psalms 37, 39, 40 and 41. There are one hundred and twelve one-line initials in red or blue. Rubrics are in red. Line ruling is in black ink. There are no running-titles along the top of the leaf.

In the non-monastic Medieval liturgy, all one hundred and fifty Psalms were to be recited each week, most of them at Matins and Vespers. The cycle began with Psalm 1 at Sunday Matins. Psalm 26 was the first to be recited on Monday, Psalm 38 on Tuesday, and so on. It is because the leaf includes the beginning of the third cycle of Psalm recitation that a decorative initial appears where Psalm 38 is included.

Originally it was thought that this leaf came from an English Psalter, possibly produced in Oxford, but it is now thought that it came from the same Paris Bible as MS 5650/120 and that both leaves are from the same manuscript that Otto F. Ege used for Leaf No. 19 in his forty sets of "Fifty Manuscript Leaves". Christopher de Hamel has written a good account of the Paris Bible.

Reference: Christopher de Hamel, *The Book. A History of The Bible*, Phaidon, London, 2001.

Material: Vellum leaf
1 leaf

MS 5650/100 Manuscript leaf from an official document, in Latin, produced in Italy (Venice)
c.1570
Text: From an official document, in Latin

Script: Italic

Each side has a single column of twenty-six lines of text written in brown ink in an italic hand. Headings are in red ink. Line markings are in very feint brown.

There are five two-line initials in shell gold on a coloured ground, with marginal decoration.

The bifolium appears to be from one of the official documents, issued by the Procurators of Venice, which because of their limited appeal appeared in manuscript and were remarkable for their beauty of execution. This bifolium, because it is a part of a gathering, relates to two separate parts of the document. Reference is made to two doges (a) Michele Steno in 1400 and (b) Tommaso Mocenigo in 1413.

There is reference to elections in 1407, proceedings in 1302 and the distribution of money.

Use is made of many modern punctuation marks which were introduced in 1566 by Aldus Manutius (1547 to 1597), also known as Aldus the Younger, who stated that the main object of punctuation was to clarify syntax. Aldus Manutius was the grandson of the Venetian printer of the same name.

Material: Vellum bifolium
2 leaves

MS 5650/101 Manuscript leaf from a Patristic text, in Latin, produced in France (Burgundy)
c.1150
Text: From a Patristic text, in Latin

Script: Praegothica

The text is from Florus of Lyons' *Expositio in Epistolas Pauli*.

There are two columns of forty-nine lines, written in dark brown ink, in a fine Cistercian Romanesque script. Line ruling is in hard point, and there is line pricking on both side edges.

The leaf is numbered '. xxvi .' at the top left corner of the verso. In the top centre of the verso is the word 'ad' which matches up with 'galat(as)' on the recto so that before the leaves had been removed from the manuscript the heading running across an opening would have read 'ad galatas' (to the Galatians).

Similarly halfway down the left margin of the verso is 'Cap(itu)l(u)m' matching '. I .' on the right margin of the recto. The opening would have read 'Capitulum I' (Chapter I).

On each side of the leaf, in the margins are written in hard point what could be read as '2Y' and this may be related to the line rulings.

There are four sections highlighted by vertical pen squiggles in the margin. Also there are four notes in the margin, one in dark brown, by a later hand, and three in red.

Patristic texts are the writings and doctrines attributed to the early leaders, or Fathers, of the Christian Church.

The text was written at the Monastery of Citeaux in Burgundy - the Mother house of the Cistercian Order - founded in 1098, a mere half-century before this example was written. One of its most famous members was St. Bernard of Clairvaux (1090-1153), who entered as a novice in 1112. He obtained recognition for the new Order of Templars - a dedicated body of knights fighting in the Crusades. Early Cistercian scribes are noted for the quality of their parchment, the care which they take in the formation of letters and their proportions, and the page layout - in short for their calligraphy. Florus makes extensive use of text written by Saint Augustine of Hippo but does not acknowledge his source.

References:

- 1 Florus diaconus Lugdunensis: Migne, Patrologia Latina, Vol. 119, col. 364-5.
- 2 Saint Augustine of Hippo: Migne, Patrologia Latina, Vols. 32 to 47.

Material: Vellum leaf
1 leaf

Ms 5650/102 A Prayer Book in Latin, written by the scribe Girolamo Bordonni, produced in Genoa
1606
The Prayer-book has thirty-five leaves (the first is blank), complete, with alphabetical quire signatures B-I (A is not shown). Offsets on the first blank folio show that it was once bound at the end. Most folios are twelve lines within a double-ruled frame, written in dark brown ink in a very fine calligraphic sloping Italic hand. Headings and small initials are in red. There are thirteen large illuminated initials, three lines high, in gold with leafy and floral surrounds in coloured penwork within double-ruled frames. In Folio 2 the initial is slightly smudged; there is other minor wear. The Prayer-book is in an early nineteenth-century mottled calf binding with gilt bands on the spine, and with marbled endleaves and gilt edges.

The Prayer-book is signed at the end, on the verso of Folio 35, by the well-known scribe Girolamo Bordonni, of Sermoneta, and is dated 1606 in the 69th year of his life, "Hieronymus Bordonius

Sermonetanus Genuæ scribebat anno salutis M.DCVI ætatis suæ an. LXIX".

It is very similar to a prayer-book sold at Sotheby's on 6 July 2000, lot 59, signed by Bordoni in Genoa in 1601 in the 64th year of his life. Bordoni copied three luxurious manuscripts for Pope Gregory XIII (pope 1572-85), now Bologna, Bibl. Univ. mss. 615 and 626 (*Studi italiani di filologia classica*, XVI, pp.313-6), and Books of Hours dated 1566 (sold at Sotheby's, 7 July 1913, lot 331) and 1568 (Schiff sale at Sotheby's, 8 December 1938, lot 2068). Bordoni was evidently born c.1537. His script resembles that of the calligraphy master Marco Antonio Rossi, *Giardino de scrittori*, 1592. He may have been the father of the early seventeenth-century Milanese printer of the same name.

The text comprises prayers to the Trinity, prayers for use at confession and before and after Mass, the *Obsecro te* (for male use), the Litany of the Virgin, a prayer said to be inscribed in the chapel of the Virgin in Jerusalem where Christ was scourged, a prayer of Thomas Aquinas, and a prayer for use in affliction.

Folios from 2 recto to 21 recto have at some time been numbered as 1 to 39 in the outside upper edge.

Script

The script is a form of Humanist Italic. It has a slight forward slope - with the care taken by the scribe this was almost certainly intentional. Both red and black inks are used. The text is set in rectangular double-lined straight border frames. The double-lined border is drawn with a brown outer line and a red inner line.

Letters

(a) Minuscule letters

The range of letters is: a, b, c, d, e, f, g, h, i, l, m, n, o, p, q, r, t, u/v, x, y, and the diphthongs æ and œ. There are no letters 'k' or 'z' and, as to be expected, no letters 'j' or 'w'.

In letters with ascenders the total height of the letter generally, apart from one case of 's' (mentioned below) is about twice the x-height, although the height can vary slightly. In letters with descenders the total height of the letter is generally slightly less than twice the x-height.

The letter 'o' is oval and varies slightly in width.

With the letters 'a', 'd' and 'q' the bowl is generally narrower than that of 'o' and slopes more to the right, leaning against the already leaning vertical stroke to its right. With the letters 'b' and 'p' the vertical stroke precedes the oval which takes on the same shape and slope as the letter 'o'.

Letters 'c' and 'e' are based on a narrow form of 'o'. Many words ending in 'e' have the bar extended to form an upward flourish.

If 'u' appears as the first letter of a word, such as 'ubi', then it takes the 'v' form. If 'v' appears in the middle of a word then it takes the 'u' form.

The letter 'r', when at the end of a word sometimes has an upward curling flourish.

The letter 's' occurs in two forms. The short form occurs only at the end of a word and sometimes has an upward curling flourish. Elsewhere the long form is used.

Generally 'f' and long 's' do not have a descender. However there are a few instances of a long 's' having a descender curling to the left, for example in 'est' in Line 8 of the recto side of Folio 22.

The letter 'g' is based on an oval, smaller than 'o', and placed slightly above the base line and has a curly tail and a short horizontal line from the top of the oval.

The letters 'b', 'd', 'l' and 'h' all have bifurcation in their ascender.

The base of 'f', long 's' and the descenders of 'p' and 'q' have a horizontal serif in both directions. Unusually the curved line of 'h' has a horizontal serif to the right.

The base of the letter 'i' has a serif curving upwards to the right. The letter invariably has a dot carefully placed above the main stem and at about the height of letters which have an ascender. Where 'ii' occurs the first 'i' is short and the second 'i' has a descender which terminates in a horizontal serif in both directions.

The base of the 'l' is formed by a serif curving upwards to the right.

With each of the three letters 'n', 'm' and 'u' the first stroke is preceded by a curved serif from the left. The downstroke of 'n' and the first two downstrokes of 'm' go straight the base line and

the last downstroke of each and that of 'u' have a serif curving upwards to the right. The letter 'm' has two forms, the upright form and the sideways form which is reminiscent of the figure '3', e.g. in 'tuum' in Line 3 of the verso of Folio 2. Words ending in a sideways 'm' have an upward curling flourish.

'y' is dotted at the x-height, as in 'Kyirie' in Line 5 of the recto of Folio 19.

(b) Majuscule letters

The range of letters is: A, B, C, D, E, F, G, H, I, K, L, M, N, O, P, Q, R, T, U/V, Y and the diphthong Æ (Line 4 of the recto of Folio 31).

Generally the letters are based on Roman Capitals, and are generally taller than the x-height although sometimes, e.g. 'D' in 'Dixisti' (Line 1 of the recto of Folio 33) is only slightly taller. The letters frequently have serifs.

In a few instances including some letters 'A', 'D', 'F', 'Q', 'R', 'S' and 'V' the letter is enhanced by flourishing.

With 'A', especially in 'Amen', the two main strokes are also curved, and sometimes, as in Line 11 of the verso side of Folio 12 written in an elaborately flourished manner.

The letter 'l' in 'Iesu' or 'IESU' is frequently written in a curved flourished manner.

The 'V' form of 'U' is sometimes used as in 'IESVS' for 'IESUS' in Line 12 of the recto side of Folio 14.

Ligatures

There are three ligatures used - 'ct', 'st' and 'sp' (note 'spem' in line 11 of the recto of Folio 17). In each case the second letter is written with an ascender which curves to the right, and the joining stroke meets it at about a right angle. Also 'et' may also be considered to be a ligature.

Fusions

There are two fusions - 'æ' and 'œ'. With 'æ' the 'a' is on the base line and is only about half the x-height. The majuscule form 'Æ' also appears. The 'e caudata' ('e' with a tail) does not appear.

Elisions

There is only one elision - 'fi', e.g. in 'filium' in Line 3 of the verso of Folio 2.

Abbreviations

Generally there are few abbreviations but there are some standard common ones.

The ending 'us' as in 'dignus' is reduced to the superscript form of '9' as in Line 1 of the verso of Folio 3.

The 'er' in 'per' is shown as a curved bar crossing the descender of 'p' as in Line 6 of the recto of Folio 23.

The 'ui' in 'quia' is shown as a curved bar crossing the descender of 'q'.

The 'ue' as in 'atque' is shown as the subscript form of '3' as in Line 8 of the recto of Folio 16.

Missing letters are generally signified by a symbol in the shape of comma, with a tail curling to the right, above the word.

In Line 12 of the recto side of Folio 7 in the word 'Sacramentalem' the 'n' is absent and this is indicated by a flourished ligature between 'e' and 't'. Similar abbreviations occur in Line 8 of the verso side of Folio 16 in the word 'abundantia', and in Line 7 of the recto side of Folio 17 in the word 'præsentia'.

The upright 'r' is used in the abbreviation for the 'rum' ending which is given a flourish, as in 'tuorum' in Line 12 of the recto side of Folio 15.

Line fillers

A short pen drawn vertical squiggle occupying the space of one letter occurs at the end of lines in several places, e.g. in Line 3 of the verso side of Folio 27.

On the recto side of Folio 17, in Line 1, the cross bar of the final 't' in 'custodiat' is extended to fill the line.

Punctuation

The punctuation is similar in structure to modern punctuation. A small cross is used to represent a full stop; a pair of small crosses is used to represent a colon. The comma and semicolon are as used in the modern manner. The question mark is very similar to the modern version. Where a word is split over two lines a double dash is used to indicate that the word is continued on the next line.

Versal letters

There are thirteen three-line versal letters are based on Roman Capitals, are painted in gold edged with black or brown and set in rectangular double-lined straight border frames on a field of blue, purple, deep red, black and gold stylised floral arrangements. Generally the double-lined border is drawn with a brown outer line and a red inner line but with one versal, on the verso side of Folio 21 in the 'G' the colours are switched on the top part of the border. The versal letters are A, C, D, G, K, O and S.

Material: Vellum leaf; an early nineteenth-century mottled calf binding with gilt bands on the spine, and with marbled endleaves and gilt edges.

1 volume

MS 5650/104 Manuscript leaf from a Psalter, in Latin, produced in Southern England
c.1420
Text: From a Psalter, in Latin

Script: Textualis Formata (Textus Quadratus)

The text shows most of Psalm 121, the whole of Psalms 122 and 123, and the start of Psalm 124.

Twenty-two lines are written in a Textualis Formata (Textus Quadratus) script in black ink. There are three two-line initials in burnished gold on blue and pink with white filigree. There are nineteen one-line initials in burnished gold with mauve penwork or blue with red penwork. Lines are ruled in black and there is no line pricking. There are seventeen long line endings in blue and gold.

Psalms 122, 123 and 124 are numbered in the margin as 123, 124 and 125.

Material: Vellum leaf
1 leaf

MS 5650/105 Manuscript leaf from a Missal, in Latin, produced in Southern Germany (perhaps Augsburg)
c.1490
Text: From a Missal, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is taken from part of the feast of the Assumption of the Virgin.

The writing is in a double column of twenty-five lines, in two sizes of a large bold Textualis Formata (Textus Quadratus) script. Line pricking is on all four sides. Lines are in black ink(?). The top edge of the leaf has been gilded.

There is a seven-line painted initial 'V' in pink and with contrasting colour pattern on a brilliant burnished and tooled gold ground, the whole within a rectangular frame of blue and green black. One-line and two-line initials are painted in blue or red. Rubrics and foliation are in red. Capitals are struck with red. The leaf also has flamboyant swirling marginal decoration comprising acanthus leaves, other vegetation, and gold bezants with a page-length bar in the form of a slender branch with truncated twigs emanating from the marginal decoration at the bottom and terminating at the top in a flower. These are painted in blue, dark green, yellow, ochre, brown, light brown, reddish brown, black, white and gold.

On the recto side is the heading 'Cxxvi' in red - presumably meaning '126'.

A leaf with a similar style of decoration and a similarly painted initial letter appears in Bernard Quaritch's Catalogue 1315, Item 78.

Material: Vellum leaf
1 leaf

MS 5650/106 Manuscript leaf from a Book of Hours, in Latin, produced in Northern France (Rouen)
c.1440-1450
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from Luke Chapter 1 and Matthew Chapter 2. There are sixteen lines of text. The recto has a three-quarter panel border composed of gold oak leaves and bezants, and coloured flowers, all on hairline stems. Also a gold and coloured bar extends down the length of the text on the recto terminating in a knot-work pattern with a blue flower. A four-line versal 'C', with a leaf pattern, introduces the verses from Matthew. Lesser initials are indicated by strokes of yellow wash or purple wash. Rubrics are written in purple ink. Line ruling is in red.

The leaf is from the same manuscript as MS 5650/108, and immediately followed it in the Book of Hours.

Material: Vellum leaf
1 leaf

MS 5650/107 Manuscript leaf from a Gradual, in Latin, produced in Italy
c.1500
Text: From a Gradual, in Latin

Script: Southern Textualis Formata (Rotunda)

The text, which refers to a lesson from Isaiah ('ysaie') and shows a part of Psalm 144, is from an Italian Gradual and is written in a rounded gothic script in brown and red ink. There are two large versals in blue and red with elaborate penwork. There is faint line ruling for the lettering. Five four-line staves are ruled in red with musical notes in black. The recto shows the letters 'XVII' in the right-hand border.

Reference: Hughes, A., *Medieval Manuscripts for Mass and Office - A Guide to their Organization and Terminology*, University of Toronto Press, 1995.

Material: Vellum leaf
1 leaf

MS 5650/108 Manuscript leaf from a Book of Hours, in Latin, produced in Northern France (Rouen)
c.1440-1450
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from Luke Chapter 1, Verses 26 to 35. There are sixteen lines of text.

The recto has a three-quarter panel border composed of gold oak leaves and bezants, and coloured flowers, all on hairline stems. Also a gold and coloured bar extends down the length of the text on the recto terminating in a knot-work pattern with a blue flower. There is a four-line versal 'I' with a leaf pattern. Lesser initials are indicated by strokes of yellow wash. Rubrics are written in purple ink. Line ruling is in red.

The leaf is from the same manuscript as MS 5650/106, and immediately preceded it in the Book of Hours.

Material: Vellum leaf
1 leaf

MS 5650/109 Manuscript leaf from Thomas Aquinas, in Latin, produced in Italy
c.1470-1485
Text: From Thomas Aquinas, in Latin

Script: Cursive Humanist Book Hand

The text is from Thomas Aquinas' commentary on the Sententiae of Petrus Lombardus (Super Primo Libro Sententiarum) written in an Italian cursive humanist book hand in brown ink with line ruling in feint black pencil. There is no line pricking. Chapter signs (¶) are in red or blue. There is a fine gilded four-line versal 'N' on the verso.

It is thought that this leaf, and MS 5650/17, are both from the same manuscript that Otto F. Ege used for Leaf No. 40 in his forty sets of "Fifty Manuscript Leaves".

Material: Vellum leaf
1 leaf

MS 5650/110 Manuscript leaf from a Psalter(?), in Latin, produced in Italy
c.1480
Text: From a Psalter(?), in Latin

Script: Southern Textualis Formata (Rotunda)

The text is taken from part of Psalm 129.

The writing is in a single column of thirteen lines of a large bold Rotunda script. Lines are in black ink.

There is a two-line initial 'D' in burnished gold on a blue, green and magenta ground with white tracery as well as a marginal elaboration incorporating gold bezants. There are five one-line initials in gold or blue with blue or red penwork. Rubrics are in red.

Material: Vellum leaf
1 leaf

MS 5650/111 Manuscript leaf from an Antiphonal, in Latin, produced in
Flanders (perhaps Maastricht)
c.1475
Text: From an Antiphonal, in Latin

Script: Textualis Formata (Textus Quadratus)

Each side of the antiphonal leaf has ten four-line staves of music with the text written in a very high quality script. Rubrics are in red. On the verso is an initial 'V' in the form of a flapping dove emerging from a green foliate bower and introducing part of the Song of Solomon. The 'V' is sprinkled with large gold dots. Also there are six large painted versal letters in blue or red with pen decoration in red or mauve.

The text has memorials to Saint Peter and Saint John, followed by the responsory for the Visitation of Mary.

Material: Vellum leaf
1 leaf

MS 5650/112 Manuscript leaf from Boethius, in Latin, produced in Italy
Early fifteenth century
Text: From Boethius, in Latin

Script: Textualis Formata (Textus Quadratus)

The text from Boethius's *Consolatio Philosophiae*, shows the end of Book 4 which is in Latin verse and the start of Book 5 which is in Latin prose. Book 5 starts with a large initial 'D' in purple-red touched in white penwork and enclosing a full-length portrait of God the Father as a bearded man enthroned holding Christ on the Cross, all on a blue ground heightened with white circles and stars.

The text is written in a single column of twenty-seven lines. The verse lines are rather shorter than the prose lines, but this has not deterred the scribe from abbreviating words in the verse section. This suggests that the purpose of abbreviation was not merely to conserve the amount of vellum used but to shorten the time spent in writing. There are a number of small interlinear glosses in a contemporary cursive hand.

Material: Vellum leaf
1 leaf

MS 5650/113 Manuscript leaf from a Lectionary, in Latin, produced in Italy
(probably Tuscany)
c.1150
Text: From a Lectionary, in Latin

Script: Caroline Minuscule

This is half a leaf bisected laterally from a monumental Lectionary, and shows the beginning of St. Augustine's *Tractatus in Iohannem* 101. On the verso, introducing the

Tractatus, there is a large zoomorphic initial 'H' formed by two green and white fishes and a green and yellow bird with red feet, all on blue grounds edged in red. The writing is in a good late Caroline Minuscule hand, showing signs of transition towards Rotunda. The rubrics in red with some letters written in Uncial.

The leaf fragment has been recovered from a book binding and has additional later writing headed 'LIBER CAUSAR CIVILIU(M) BANCI 1576' suggesting that it may have been used to bind legal documents.

Reference: Migne J.-P. *Patrologia Latina (Patrologiae Cursus Completus)*, Paris 1844-55, Vol. 35, Col.1893.

Material: Vellum leaf
1 leaf

MS 5650/114 Manuscript leaf from a Lectionary, in Latin, produced in Italy
c.1150
Text: From a Lectionary, in Latin

Script: Caroline Minuscule

This leaf comes from a Lectionary once owned by Otto Ege, and shows part of Matthew Chapter 11 and Mark Chapter 1. The text is in a single column of twenty-two lines. On the verso "Feria 4" relates to Wednesday and "Feria 6" relates to Friday. From the order of the words "Hic est enim" (recto side, line 20) it would seem that version of the text is the Sistine-Clementina variant.

A Lectionary contains selected readings from the Epistles and Gospels as well as the Acts of the Saint and the Lives of the Martyrs. These were read by the sub-deacon from a side pulpit. This practice necessitated that they be written in a separate volume, apart from the complete Missal. This fine large bookhand shown here, suited to easier reading in a dark cathedral, is a revival of the script developed nearly four centuries earlier in scriptoria founded by Charlemagne.

The colour of ink frequently helps associate a manuscript with a particular district or century. Ink of a brown colour is generally found in early manuscripts, but less frequently after 1200 A.D. It is thought that this leaf is from the same manuscript that Otto F. Ege used for Leaf No. 3 in his forty sets of "Fifty Manuscript Leaves", and indeed may have come from one of the sets.

Material: Vellum leaf
1 leaf

MS 5650/115 Manuscript leaf from a Psalter, in Latin, produced in Italy
c.1300-1350
Text: From a Psalter, in Latin

Script: Textualis Formata (Textus Quadratus)

The text, in two columns of thirty-two lines per column, shows Psalms 111 and 112 and parts of Psalms 110 and 113. The text on the recto is somewhat worn but is clearer on the verso and is in a black ink. Rubrics are in red.

On the recto there is elaborate penwork tracery in red and blue with two line-drawn bird-like drollery creatures to the left of each column of text. One bird appears to be eating a frog. The other bird, with a human-like head, is looking upwards.

Material: Vellum leaf
1 leaf

MS 5650/116 Manuscript leaf from a Breviary, in Latin, produced in Italy
c.1400-1450
Text: From a Breviary, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is in two columns of thirty-two lines in a rounded Gothic script in black ink. Line ruling is in black. Four two-line initials in red and blue alternately each decorated with elaborate penwork ornamentation, and rubrics in red or, prompts and headings in red. The text is from Romans Chapters 2 and 3. The leaf is from the same Breviary as MS 5650/20.

Material: Vellum leaf
1 leaf

MS 5650/117 Manuscript leaf from a Pocket Bible, in Latin, produced in France (Paris)
1240-1250
Text: From a Pocket Bible, in Latin

Script: Textualis (Pearl Script)

The text is from the Interpretation of Hebrew Names which, in the middle of the thirteenth century, was included at the end of the bible. This leaf contains some of the names beginning with the letters 'G' and 'H'. Generally the names are in alphabetical order on the first two letters of the names and indeed on the

verso the rubric in the first column marks the place where 'Ha . .
' changes to 'He . . . '.

This leaf is from a medieval manuscript pocket Bible from the Johannes Grusch Atelier in Paris. The minuscule script, known as Pearl Script is ruled in plummet and written in black ink on vellum. There are forty-four lines of text in three columns. There is one eight-line puzzle initial 'H' in red and blue with red and blue pen-work in the interior and extending into the margin. There are 134 one-line initials throughout the text alternating in red and blue.

The text is written in extremely tiny and exquisite letters, so small that there are twelve lines of text to the inch. The calligraphy is very good for the size of the lettering, and the vellum is of the finest quality, extremely thin and very white. The vellum has been ruled up very accurately. Books of this nature were written in quires of twelve bifolia or twenty-four leaves.

Material: Vellum leaf
1 leaf

MS 5650/118 Manuscript leaf from a Missal, in Latin, produced in Italy
(possibly Tuscany)
c.1450
Text: From a Missal, in Latin

Script: Southern Textualis Formata (Rotunda)

The text of the Missal leaf is taken partly from Matthew and partly from the Epistle to the Philippians. The writing is a Rotunda script in double columns of thirty-two lines, in black ink with rubrics in red. There are ten two-line versals alternately in red or blue, with extensive penwork border decoration in red or blue. There are two sizes of script. The Missal was written in Italy and probably in Tuscany.

Material: Vellum leaf
1 leaf

MS 5650/119 Manuscript leaf from a Breviary, in Latin, produced in Northern Italy
c.1480
Text: From a Breviary, in Latin

Script: Southern Textualis Formata (Rotunda)

This leaf is from a Northern Italian Breviary written in a Rotunda script. On each side of the leaf there are two columns of twenty-four lines. Rubrics are in red. The Breviary was for Benedictine Use. The text relates to the Feast of Saint Sylvester (31st December) and describes episodes in the life of Saint Sylvester interspersed with prayers to the saint.

The episodes in the life of the saint follow fairly closely the description in Jacobus de Voragine's *The Golden Legend* and refer to him as being angelic in appearance, holy in his works, Catholic in faith, abiding in hope, filled with charity, distinguished in speech, outstanding in genius and great in council. The text goes on to describe his farewell to his disciples when he realised that death was approaching and entrusts his church to them. Further, it describes the sick visiting his tomb for healing. He was buried in the cemetery of Priscilla three miles from Rome. As an infant he was given to Cyrinus to be brought up as a Christian and later became Bishop of Rome and helped the poor.

Material: Vellum leaf
1 leaf

MS 5650/120 Manuscript leaf from a Paris Bible, in Latin, produced in France (probably Paris)
c.1280
Text: From a Paris Bible, in Latin

Script: Prae Gothica

The leaf is from a Paris Bible and shows part of the Book of Micah and the start of the Book of Nahum. There is a prologue, which may have been written by Saint Jerome, to the Book of Nahum and it is followed by an argument.

The text is in double columns of forty-eight lines, written in black ink in a fine, small, early gothic bookhand.

The text of the first chapter of Nahum starts with a fine eight-line initial 'O' containing a dragon with two tails with foliate terminations. The 'O' is painted in blue on a rectangular pink ground, the whole being adorned with burnished gold and white tracery. The prologue to Nahum starts with a four-line puzzle initial 'N' in red and blue, with red pen work in the bowl of the initial and blue penwork extending into the margin. There are four two-line initials, all in blue or red with intricate penwork. Numerous capital letters are touched in red. Corrections to the

text are written in the margins in red-edged boxes. Rubrics are in red.

The recto side is headed “CHEAS”, being the right hand part of the name “MICHEAS” (i.e. Micah), and the verso side is headed “P(RO)LOGUS” for the prologue to Nahum. The heading letters are alternately red and blue.

The leaf belongs to a stage in Bible production when the chapter numbers and prologues have yet to be standardized. The last chapter of Micah is shown as “VIII” whereas in the modern Bible this is incorporated in Chapter 7.

It is now thought that this leaf came from the same Paris Bible as MS 5650/99 and that both leaves are from the same manuscript that Otto F. Ege used for Leaf No. 19 in his forty sets of “Fifty Manuscript Leaves”. Christopher de Hamel has written a good account of the Paris Bible.

Chapter and verse are shown below, in the transliteration, in square brackets.

References:

- 1 Micah: Migne J.-P. *Patrologia Latina (Patrologiae Cursus Completus)*, Paris 1844-55, Vol. 28, p. 1107.
- 2 Nahum: Stegmüller F. *Repertorium Biblicum Medii Aevi*. Madrid 1950, 527 and 528. Migne J.-P. *Patrologia Latina (Patrologiae Cursus Completus)*, Paris 1844-55, Vol. 28, p. 1107.
- 3 Christopher de Hamel, *The Book. A History of The Bible*, Phaidon, London, 2001.

Material: Vellum leaf
1 leaf

MS 5650/121 Manuscript leaf from a Missal, in Latin, produced in Italy (probably Siena)
c.1450
Text: From a Missal, in Latin

Script: Southern Textualis Formata (Rotunda)

The leaf, from an Italian Missal, is written in two columns of twenty-nine lines each in a rounded gothic script in black and red ink. There are two sizes of script.

There is one five-line initial ‘D’ in blue, orange, green, pink, red and burnished gold, with an extension including two butterflies

and burnished gold bezants. There is a slight indication of tooling on the burnished gold. There are eight two-line initials alternating in blue or red, some with extensive fine pen-scroll tracery drawn in the alternate colour. Many capital letters are touched with yellow. Some capital letters are in blue or red. Rubrics are in red. The initial 'D' is by an illuminator in the workshop of Sano di Pietro.

It would appear that this leaf comes from the same manuscript as MS 5650/82. Both leaves have many identical or similar features suggesting the same scribe and main illuminator worked on both leaves. However the pen flourishing on this leaf is inferior to that on MS 5650/82 suggesting that different artists worked on this aspect of the decoration.

Material: Vellum leaf
1 leaf

MS 5650/122 Manuscript leaf from a Book of Hours, in Latin, produced in France
c.1512
Text: From a Book of Hours, in Latin

Script: Humanist

The leaf, from a French Book of Hours, comes from the Hours of the Virgin at Matins and shows Psalm 8. The text is in one column of seventeen lines written in a brown humanist bookhand in two sizes of script. The writing has a slight forward slope. Rubrics are in blue. Line marking is in red. There is one two-line initial and nine one-line initials in raised, burnished gold.

Material: Vellum leaf
1 leaf

MS 5650/123 Manuscript leaf from a Bible, in Latin, produced in Northern France (probably Paris)
c.1250-1300
Text: From a Bible, in Latin

Script: Prae Gothica

The leaf is from a Bible and shows Saint Jerome's Prologue addressed to Pope Damasus I, with an introduction to the Canon Tables, and part of the Prologue to the Gospels. Pope Damasus had asked Saint Jerome to revise the Latin Bible which then became what is now known as the Latin Vulgate Bible.

The text is in a double column of forty-nine lines, written in a brown ink in a fine, small, early gothic bookhand; capitals are touched in red; rubrics are in red. There is one nine-line initial 'B' at the beginning of the first Prologue with a floral leaf pattern painted in blue, red, pale brown, black, white and possibly burnished gold, or a gold substitute. There is also a seven-line initial 'P' at the beginning of the Prologue to the Gospels painted in the same colours and showing a beast with a long twisted tail.

In the early part of the thirteenth century mosaic gold, consisting of a sulphide of tin (stannic sulphide - SnS₂), was sometimes used as a substitute for real gold. It is thought that mosaic gold may have been used in this leaf.

The leaf comes from a Bible that was once in the library of the Carthusian abbey of Villeneuve-lès-Avignon. The manuscript was broken up by the Folio Society in 1961. Leaves became dispersed and a large number are recorded in Item 68 in *Medieval and Renaissance Manuscripts in New Zealand Collections* by Manion, Vines and de Hamel. A large number are in the Bodleian Library, Oxford and several are in the University of London Library. Two leaves are recorded by Quaritch, Item 21 in *Catalogue 1270* and Item 19 in *Catalogue 1147*.

References:

- 1 Introduction to the Canon Tables: Migne J.-P. *Patrologia Latina (Patrologiae Cursus Completus)*, Paris 1844-55, Vol. 29, p. 557-562.
- 2 Prologue to the Gospels: Migne J.-P. *Patrologia Latina (Patrologiae Cursus Completus)*, Paris 1844-55, Vol. 26, p. 15-22.
- 3 Manion, Vines and de Hamel, *Medieval and Renaissance Manuscripts in New Zealand Collections*, Thames and Hudson, 1989.

Material: Vellum leaf
1 leaf

MS 5650/124 Manuscript leaf from a Bible, in Latin, produced in Northern France (probably Paris)
c.1275
Text: From a Bible, in Latin

Script: Praegothica

The leaf is from a Bible and shows the end of the Book of Ezra and the opening of the Book of Nehemiah.

The text is in a double column of fifty-one lines, written in a dark brown ink in a, small, early gothic bookhand; capitals are touched in red; rubrics are in red. There is one ten-line historiated initial 'V' (shown as a 'U'), painted in red, blue, brown, beige, slate, black and white decoration with possibly raised and burnished gold, or a gold substitute. This is at the beginning of the Book of Nehemiah and encloses the figure of Nehemiah seated holding a book, with God appearing in the right-hand corner. There are also two three-line initials, 'F' at the beginning of the second chapter and extending down the border, and 'E' at the beginning of the third chapter.

In the Sotheby's catalogue for the 1968 sale it is categorically stated that no gold is used. In the early part of the thirteenth century mosaic gold, consisting of a sulphide of tin (stannic sulphide - SnS₂), was sometimes used as a substitute for real gold. It is thought that mosaic gold may have been used in this leaf.

On the verso is the heading 'NEE' (partly trimmed) and on the recto is the heading 'MIE'. Thus the running heading would be 'NEEMIE', that is 'Nehemiah'.

A related leaf appears in Phillip Pirages Catalogue 47, Item 9 and is described as coming from a manuscript (No. 116) formerly in the collection of Sir Alfred Chester Beatty (1875-1968), a Bible fragment sold as Lot 14 (to Alan Thomas and Charles Ede) in Beatty's sale at Sotheby's on 3rd December 1968. The finely painted miniature here, like others in this Beatty manuscript, are attributable to the so-called Dominican Painter, described in Robert Branner's "Manuscript Painting in Paris during the Reign of Saint Louis" as "a rare and original painter", a "technically expert and skilled" artist "who invested his figures with feelings." This last trait is considered by Branner as "certainly his most outstanding characteristic, the one that carries him far beyond his contemporaries". Single leaves from this Bible were catalogued by Thomas (Cats. 22, No. 1 and 23 Nos. 1-2), by Folio Art (Cat. 63, May of 1969, Nos. 761-764: "an outstanding manuscript"), and by Maggs (Bulletin 7, 1971, Nos. 1-2: "of fine quality"). Four leaves were sold by the Thomas sale in June of 1993 to Quaritch.

Our leaf is incorrectly described by Sotheby's, in their catalogue, as coming from Jeremiah rather than Nehemiah.

Chapter and verse are shown below, in the transliteration, in square brackets.

References:

- 1 Christopher de Hamel, *The Book. A History of The Bible*, Phaidon, London, 2001.
- 2 Phillip J. Pirages, *Catalogue 47, Item 9*.

Material: Vellum leaf
1 leaf

MS 5650/125 Manuscript leaf from a Psalter, in Latin, produced in Germany
Early thirteenth century
Text: From a Psalter, in Latin

Script: Textualis Formata (Textus Quadratus)

The text shows the whole of Psalm 42 and parts of Psalms 41 and 43, in the Vulgate.

Twenty lines are written in a Textualis Formata (Textus Quadratus) script in black ink. There is a ten-line initial 'I' and a three-line initial 'D' both possibly in burnished gold, or a gold substitute, with red, green, blue and black decoration. There are twenty one-line initials in blue or red with decoration. Lines are ruled in black and there is line pricking on the outer edge.

In the early part of the thirteenth century mosaic gold, consisting of a sulphide of tin (stannic sulphide - SnS₂), was sometimes used as a substitute for real gold. It is thought that mosaic gold may have been used in this leaf.

Material: Vellum leaf
1 leaf

MS 5650/126 Manuscript leaf from a Carta Executoria de Hidalguia, in Spanish, produced in Spain
c.1600
Text: Probably from a Carta Executoria de Hidalguia, in Spanish

Script: Iberian Textualis Formata (Rotunda)

This leaf is probably from a Carta Executoria de Hidalguia written in about 1600, and is in Spanish. It relates to persons living in Northern Spain and residing in or near the towns of Logroño and Tormantos. Incidentally Logroño is on the pilgrim route to Santiago de Compostela and Tormantos is close to the route.

There are two complete narratives each introduced by a heading 'OTRO SI DIXO' in painted gold versal letters on a red banner and a blue banner and the start of another narrative on another red banner. The text is in a single column of twenty-six lines on the recto and twenty-four lines on the verso including the heading banners. On each side the text is enclosed in plain narrow border frame painted in black, red and gold. The text is written in a neat black Rotunda script. There are pen-drawn line fillers.

The word spacing is very haphazard and may not be entirely correctly shown in the transcription. The spelling of some words is different from current Spanish spelling. Thus the words for 'twenty' and 'thirty' are spelled with a 'y' instead of the modern 'i' and 'veinte' is written as 'veynte' and 'treinta' is written as 'treynta'. This may be a regional variation. Also 'hacienda' meaning 'estate' is written as 'hazienda'.

Sometimes words start with a capital letter and sometimes do not. The two main towns are named as 'Logrono' and 'tormantos'. The word for 'years' is written both as 'Anos' and 'anos' for no obvious reason.

When this leaf was acquired it was described as coming from a prayer book. This is plainly not so.

Material: Vellum leaf
1 leaf

MS 5650/127 Manuscript leaf from a Psalter, in Latin, produced in Northern France or Flanders (Arras?)
c.1300
Text: From a Psalter, in Latin

Script: Textualis Formata (Textus Quadratus)

The text shows a part of Psalm 118, from Verse 92 to 107.

There are eighteen lines written in a Textualis Formata (Textus Quadratus) script in black ink. The lines are ruled in black and there is slight vertical line pricking. There are two two-line versals, 'Q' and 'L', in blue, pink, green and orange on a burnished gold ground.

On the recto is the 'Q' with a finely painted gryllus and an ivy leaf extension. This signifies an important break in the Psalm represented by the Hebraic letter 'Mem'. On the verso is the 'L' with two ivy leaf extensions with one supporting a bird, which

appears to be a goldfinch. This signifies another important break in the Psalm represented by the Hebraic letter 'Nun'. There are thirteen one-line versals alternately in blue or burnished gold with blue and red penwork. Also there are twelve imaginative long line endings in blue, red and burnished gold.

Material: Vellum leaf
1 leaf

MS 5650/128 Manuscript leaf from a Lectionary, in Latin, produced in The Netherlands (?)
c.1500
Text: From a Lectionary, in Latin

Script: Textualis Formata (Textus Quadratus)

The leaf comes from a folio manuscript that was probably a Lectionary, and was probably produced in The Netherlands or thereabouts.

The text comes from two Gospel Readings (a) Mark Chapter 16, from Verses 18 to 20, to be read at Ascension and (b) John Chapter 14, from Verses 23 to 31, to be read at Pentecost.

The text is written in a Textualis Formata script in a single column of what would be twenty lines to a full side. There is a gap of four lines between the two readings. The reading from John starts with a large versal 'I', painted in red and blue and which extends for six lines in the margin with further pen-drawn extensions in red. There are two one-line versals, one in red and one in blue. Lines are drawn in black; rubrics are in red. Capital letters are touched with red.

The line ruling is interesting. There is a gap of four lines between the text from St. Mark's Gospel and the text from St. John's Gospel and five unused lines following the text from St. John's Gospel. In both unused areas there is apparently no horizontal ruling. This suggests either (a) very careful planning in the ruling of lines or (b) the rubbing out of unused lines or (c) the ruling of some lines after the text had been written. The text is written fractionally above the ruled lines following common practice. However, careful examination shows that fainter lines have been ruled and that the writing sits between these faint ('x-height') lines. See, for example, 'Sed ut' in line 13 of the enlarged image of the verso. The faint lines also appear in the empty areas. This seems to indicate case (c) as being correct - that the faint lines were to guide writing and that the more prominent lines were for effect. A somewhat similar situation

has occurred in MS 5650/65, written round about the same date. The faint lines are not easy to see. The vertical lines would, of course, been ruled prior to writing.

At the top of the right-hand margin of the verso there is slight offsetting of an initial, possibly another 'I', from the leaf in the original Lectionary which followed our leaf.

Other leaves from the same manuscript are in Quaritch Catalogue 1036 (1984), Item 68 and Quaritch Catalogue 1147 (1991), Item 61.

Material: Vellum leaf
1 leaf

MS 5650/129 Manuscript leaf from a Breviary, in Latin, produced in England
Early fifteenth century
Text: From a Breviary, in Latin

Script: Textualis Formata

The text is from an English Breviary. There are twenty-one lines of text written in a small gothic bookhand in dark brown ink with red rubrics. There is no line ruling or pricking. There is one two-line initial in gold on a blue and brown base, with typical English decoration.

This leaf was described in the auction catalogue as very worn, which it is. Never the less it has very interesting English manuscript decoration in which feathering is emanating from two corners of the rectangular frame of the gilded initial 'E'. This form of decoration is described in Kathleen Scott's book on English manuscript borders.

Reference:
Scott, Kathleen L., *Dated & Datable English Manuscript Borders c.1395-1499*, The British Library, 2002.

Material: Vellum leaf
1 leaf

MS 5650/130 Manuscript leaf from a Missal, in Latin, produced in England
c.1400-1420
Text: From a Missal, in Latin

Script: Textualis Formata

The leaf, from an English Missal, begins on the recto side with a reading taken from St. Paul's Second Epistle to the Corinthians, verses 9:6 to 9:10. The leaf also contains the readings for August 10th to 14th, for the feasts of Saints Laurence, Tiburtius, Hippolyte, Eusebius and the Vigil of the Assumption of the Blessed Virgin Mary.

The leaf is written in two columns of thirty-six lines each in a gothic script in black and red ink. There are two sizes of script of rather moderate quality. The Missal is for the Use of Sarum (Salisbury).

There are fourteen two-line illuminated initials in burnished gold on a blue and brown ground with white tracery. The initial 'S' on the verso side is of special interest as it has typically English floral extenders in blue, green and brown. This form of decoration in which feathering is emanating from the side of the frame of the gilded initial is mentioned in Kathleen Scott's book on English manuscript borders.

Also there are twenty-one illuminated one-line initials alternating in burnished gold with delicate blue penwork, and deep blue with delicate red penwork, and seven text pointers in similar colours.

In the transcription the text pointer symbol is shown as [>] and indicates that the remaining text in the line follows on after the end of the previous line.

A sister leaf is mentioned in Rendell, *The Medieval World*, 1979, Item 81.

Reference: Scott, Kathleen L., *Dated & Datable English Manuscript Borders c.1395-1499*, The British Library, 2002.

Material: Vellum leaf
1 leaf

MS 5650/131 Manuscript leaf from Saint Augustine's *Tractatus in Iohannem*, in Latin, produced in Northern Italy (possibly Emilia)
c.1100-1150

Text: From Saint Augustine's *Tractatus in Iohannem*, in Latin

Script: Caroline Minuscule (with some Uncial)

The two leaves are not a bifolium, but almost adjacent though not consecutive leaves from Saint Augustine's *Tractatus in Iohannem*. The first leaf shows the end of *Tractatus 21* and the start of *Tractatus 22*. The second leaf, which should strictly be

placed before the first leaf, shows part of Tractatus 21. In the original manuscript from which the leaves came they would have been in the order: second leaf, a missing leaf, first leaf. They were collected separately by Martin Schøyen and preserved together as his MS 211. The provenance shown above relates to the first leaf. As they are so closely related and neatly bound, it has been decided to keep the two leaves together, in Martin Schøyen's hessian folder, as one item.

Each side has two columns of forty-four lines of text written in brown ink in a Caroline Minuscule hand. There are two sizes of script. Word separation is not always clear. The running-titles and incipit are in red Uncial letters. There is line pricking in the outer margins and faint ridge and furrow line markings. On the recto of the first leaf, and the verso of the second leaf, is a heading in red:

OM(E)L(IA) . XXII . . B(EATI) . A(U)G(USTINI) .
EP(ISCOP)I .

which translates as "HOMILY 22 OF BLESSED AUGUSTINE, BISHOP".

On the recto of the first leaf is the explicit for Homily 22 in brown and the incipit for Homily 23 in red.

However the homilies appear under numbers 21 and 22 in both *Patrologia Latina* (Migne) and *Homilies on the Gospel according to St John* (Parker), and we are following this numbering.

There is a 4-line red initial letter 'A' and a 6-line Versal letter 'N' in yellow entangled with white-vine decoration infilled with red, dark red, blue and green colours. Also there are several added nota marks in the margins.

The leaves come from a fragmentary manuscript dispersed in the late 1960s. Other leaves are now in the University of Colorado at Boulder (J. Boffey and A.S.G. Edwards, *Medieval Manuscripts in the Norlin Library*, 2002, citing the present leaf on p.31) and at Keio University, Stanford University Library, and the State Library of South Australia (cf. R.A. Linenthal in *The Book Collector*, 54, 2005, p.560, item Misc.3). The decorated initial is of the kind which fifteenth-century humanists mistook for late classical designs and imitated as renaissance 'white vine' illumination (cf. A.J. Fairbank and R.W. Hunt, *Humanistic Script*, 1960, pl.1b; and Pacht and Alexander, II, 1970, no.36, pl.IV).

References:

1 Migne J.-P. *Patrologia Latina (Patrologiae Cursus Completus)*, Paris 1844-55, Vol. 35, Cols.1566-1569 and 1573-1575.

2 Parker J.H., Homilies on the Gospel according to St John, Oxford 1849.

Material: Vellum leaf
2 leaves

MS 5650/132 Manuscript leaf from a Bull (*Exigentibus vestræ devotionis*) of Pope Clement IV, in Latin, produced in Italy (Perugia) 15th June 1265

Text: From a Bull (*Exigentibus vestræ devotionis*) of Pope Clement IV, in Latin

Script: Papal Documentary Script (*Littera Documentaria Pontificalis*)

This Papal Bull of Pope Clement IV grants to the Franciscans the privilege to preach and to hear confessions at the times when the archiepiscopal seat was vacant.

The bull was issued in Perugia (Latin name *Perusia*) about 100 miles north of Viterbo on 15th June 1265. It is now published in *Bullarium Franciscanum*, Volume III (1765) pp. 12-13.

The structure of the bull

A Papal Bull had to be written in a prescribed manner following very strict rules. The lines for writing were to be marked with a hard point - ink or lead-point was not permitted. This bull is written in brown ink in one column of twelve lines in a Papal Documentary Script, which is a variant of Caroline Minuscule, mainly with added flourishes. The document is called a bull because before it was issued a seal in the form of a lead bulla, showing the name of the pope on one side and images of Saint Paul and Saint Peter on the other side, had to be attached to it. Before the bulla was attached the vellum was folded along the lower edge, the fold being known as a *plica*, in order to strengthen the vellum. Two slits were made through the double thickness of the vellum so that the bulla could then be attached by threads. With more important Papal Bulls these threads were made of silk. This document lacks its bulla, which most likely would have been attached by silk threads, but the four slits and the *plica* fold in the vellum can still be seen. Finally two vertical folds were made in the vellum to make the document more compact and protect the writing of the text. This double folding gives rise to the term *diploma* and similar words.

Because the bull is a complete document, and not a leaf extracted from a manuscript, the two sides are referred to as *recto* and *dorso* (rather than *recto* and *verso*). The *recto* is the

side which contains the text of the bull whilst the dorse contains administrative information including in the bottom left-hand corner the initials of the scribe who actually wrote the bull - in this instance "D. L."

The text of a bull is very formulaic in nature. Some words are not allowed to be abbreviated whilst others have to be abbreviated in a prescribed manner. For less important bulls abbreviations are indicated by a standard bar drawn above a word, but for more important bulls, as in the case of this bull, the abbreviation is shown by an s-shaped sign commonly known as a "papal knot". Certain specific words are not permitted to be split over two lines, whilst others are.

In this bull at the start of line 1 is "CLEMENS" which denotes Pope Clement IV. The numbering of popes was not included in bulls until about the fifteenth century. Apart from the very large letter "C", which is adorned with "nodules" and a "horn" the other letters in his name are very tall and stylised. Following his name, in a bull, the pope always refers to himself as "servant of the servants of God". Then come the titles and names of the addressee(s) followed by a greeting and a blessing. Following this is the message, or instruction, being conveyed by the bull. The first two or three words of this text are used to identify the bull. With this bull we have in the second line the words "Exigentibus vestre". These two words are also prominently seen written in red in the top portion of the dorse, although unfortunately the first two letters "Ex" are smudged. In this bull the message continues up to the middle of the ninth line. Then we find the words "Nulli ergo . . ." which are the start of a standard warning that no-one must interfere with the document or oppose it. In case anyone should ignore this warning there then follows a description of the dire consequences of such action starting with the words "Si quis . . .". Lastly the place where the bull was written and the date when it was written are given. The date is relative to the pontifical year.

On the dorse there are three areas which contain text, the principal one being the central one in the upper part of the vellum. On this side the Papal Documentary Script is not used. This is positioned to lie within the two vertical folds and, no doubt, was used for administrative filing purposes. In the first line, in red, are the initials "D.L." of the scribe. The later insertion of the word 'Minorum' is to indicate that the bull relates to the Franciscans. On the next line is "Anno 1265" - the year of issue of the bull. This is followed on the third line, in red, by "Clemens P(a)p(e) IIII" which is the first explicit indication that the pope is Clement IV. Then following in the next six lines is a

brief description of the contents of the bull, and then finally in the tenth line, in red, are the important identifying words “Exigentibus vestræ” (sadly the letters “Ex” are smudged) and then below these the place and date of the bull.

The lower portion of the dorse contains other administrative notes which are rather indistinct and have not been transcribed. There are however two interesting marks in the lower right-hand area. The first is a loop, rather like a letter “l” and written between two dots. We do not know what this signifies. The second mark is rather more interesting. It is a small circle of diameter 4 mm with a “T” drawn in it in the manner of the early medieval T-O map representing the known world, with the top sector representing Asia and the two lower sectors representing Europe and Africa. Could this perhaps signify that that this bull was applicable world-wide?

References:

- 1 The bull is published in *Bullarium Franciscanum*, Volume III (1765) pp. 12-13.
- 2 Brown, Michelle P. *A Guide to Western Historical Scripts from Antiquity to 1600*. London, 1990.
- 3 Clemens, Raymond, and Timothy Graham. *Introduction to Manuscript Studies*. Cornell, 2007.

Material: Vellum leaf
1 leaf

MS 5650/133 Manuscript leaf from a Book of Hours, in Latin, produced in England
1400-1450
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

There are nineteen lines of text from a Book of Hours (Use of Sarum) produced in England. The text is probably from the Hours of the Virgin and shows Verses 16 to 29 of Psalm 117.

There are eighteen one-line initials of either burnished gold on a blue pen-drawn ground or blue on a red pen-drawn ground. In five cases where a one-line initial is in the top or bottom line or adjacent to the left margin then the initial has further looping pen-drawn decoration in either red or blue. On the verso in the left margin is a large letter ‘l’ consisting of a burnished golden ‘l’ on a mauve and blue ground with white filigree extending vertically for a length of eight lines with three sprays of feathered

decoration attached. This type of decoration is typically English and is described in Kathleen Scott's book. Rubrics are in red.

In Verso Line 13 the text pointer symbol in blue with red pen flourishing is shown in the transcription as [>] and this indicates that the text after the symbol, viz. 'tem', is a continuation of 'deita-' at the end of the previous line, thus forming the word 'deitatem'.

Reference: Scott, Kathleen L., *Dated & Datable English Manuscript Borders c.1395-1499*, The British Library, 2002.
Material: Vellum leaf

1 leaf

MS 5650/134 Manuscript leaf from a French Bible, in Latin, produced in Northern France
c.1280
Text: From a French Bible, in Latin

Script: Praegothica

The leaf is from a northern French Bible, possibly a Paris Bible, and shows part of the Book of Psalms from the end of Psalm 23 to the beginning of Psalm 30.

The text is in double columns of forty-five lines, written in brown ink in a small, early, gothic bookhand.

Psalm 26 starts with a fine seven-line initial 'D' containing a portrait of King David. The round part of the 'D' is being bitten by a serpent with a lion's head. The 'D' is painted in blue, a reddish brown, grey and black and adorned with burnished gold. There are four two-line initials, all in blue or red with intricate penwork. Several capital letters are touched in red. Corrections to the text are written in the margins. Rubrics are in red.

Apart from special psalms each psalm is commenced with a two-line capital, painted alternately in either red or blue, with elaborate pen drawn extensions for the length of the psalm. Within each psalm each verse commences alternatively with either a blue or red capital letter.

In the non-monastic medieval liturgy, all one hundred and fifty Psalms were to be recited each week, most of them at Matins and Vespers. The cycle began with Psalm 1 at Sunday Matins. Psalm 26 was the first to be recited on Monday, Psalm 38 on Tuesday, and so on. It is because the leaf includes the beginning of the third cycle of Psalm recitation that a decorative initial appears where Psalm 26 is included.

Christopher de Hamel has written a good account of thirteenth-century bibles.

In the transliteration Chapter and Verse are shown in square brackets.

Reference:

Christopher de Hamel, *The Book. A History of The Bible*,
Phaidon, London, 2001.

Material: Vellum leaf
1 leaf

MS 5650/135 Manuscript leaf from a Book of Hours, in Latin, produced in
Northern Italy (probably Florence)
c.1450
Text: From a Book of Hours, in Latin

Script: Southern Textualis Formata (Rotunda)

The leaf shows, on the verso, the opening of None in the Hours of the Virgin. Line rulings are in black. The text is in a single column of fourteen lines in a fine black Italianate gothic book hand. Rubrics are in red. There is a six-line initial 'D' and two two-line initials 'H' all in a selection of colours from blue, red, orange, green and white on a raised gold ground. There is a floral border decoration in similar colours. There are three one-line initials in blue or gold with pen decoration in red or mauve.

Material: Vellum leaf
1 leaf

MS 5650/136 Manuscript leaf from a Book of Hours, in Latin, produced in
Belgium (Hainaut)
c.1470-1480
Text: From a Book of Hours, in Latin

Script: Bâtarde

The leaf, from a Belgian (Hainaut) Book of Hours, comes from the Hours of the Virgin at Prime. The text is in one column of twelve lines written in a bâtarde script. There is a six-line historiated initial 'D' showing Mary, Joseph and baby Jesus in semi-grisaille. Rubrics are in red. There is one two-line initial in blue with white decoration on a brown ground. Also there are four one-line initials in gold on a blue or brown ground. A panel border shows flowers and a bird.

Material: Vellum leaf
1 leaf

MS 5650/137 Manuscript leaf from a Book of Hours, in Latin, produced in Flanders (Ghent or Bruges)
c.1430-1450
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The leaf is from a Flemish Book of Hours. There are 16 lines of ruled gothic textura script, written in Latin with dark brown ink, on vellum. There are four illuminated two-line initials, four illuminated one-line initials, and two illuminated line fillers in burnished gold on a red and blue ground with delicate white penwork. The two-line illuminated "N" begins the Nunc dimittis - a prayer recited by Simeon at the presentation of Jesus at the temple. (Luke 2:29-31); the two-line illuminated "G" begins the prayer: "Graciam . . ." and the two-line "U" begins the prayer: "Ure . . ."

Both sides have a burnished gold bar adjacent to a red and blue bar which extends along the left side of the text and ends in the top and bottom margins with graceful acanthus leaves in pink, blue and green. In the top and bottom margins are elegant rinceaux designs with floral, vines and berries in pink, green, blue, red and burnished gold.

Material: Vellum leaf
1 leaf

MS 5650/138 Manuscript leaf from a Breviary, in Latin, produced in France, Picardy (perhaps Amiens)
c.1290s
Text: From a Breviary, in Latin

Script: Northern Textualis Formata

The leaf is from a French Cistercian Breviary showing part of the Sanctorale related to the Archangel Michael in the Book of Revelation.

There are two columns of twenty-five lines of Gothic script in brown ink. Line ruling is in brown. There are five two-line versal letters in orange, blue and raised gold, each with a border extension (or extensions) in similar colours, and ten one-line versal letters in red or blue. One two-line versal letter 'P' on the recto includes a human head. Rubrics are in red. This leaf is from the same Breviary as MS 5650/139, but the two leaves were not adjacent in the original Breviary.

The text contains quotations from the Book of Revelation in the New Testament including the story of the Archangel Michael fighting the dragon (Chapter 12, Verses 7 and 8).

Although this leaf is associated with a Cistercian Abbey it is unlikely to have been written there because strict Cistercian rules would not have allowed multi-coloured versals to be painted and gilded. See, for example, MS 5650/47.

Leaves from this Breviary have appeared on the market since, at least 1995. Notably they have appeared in:

- (a) Maggs Bros Ltd. European Bulletin No. 20 (1995), Items 42 and 43.
- (b) Maggs Bros Ltd. Catalogue 1262 (1998), Item 13.
- (c) Sotheby's Auction Sale L01323 (19 June 2001), Lot 10.
- (d) Sotheby's Auction Sale L01325 (6 December 2001), Lot 2.
- (e) Sotheby's Auction Sale L05240 (5 July 2005), Lot 90. This last lot consisted of a block of 128 leaves and from this scholars were able to determine that the Breviary was Cistercian, and, further, an office of twelve lessons to Saint Firminus suggested an origin in the area of Amiens.

Material: Vellum leaf
1 leaf

MS 5650/139 Manuscript leaf from a Breviary, in Latin, produced in France, Picardy (perhaps Amiens)
c.1290s
Text: From a Breviary, in Latin

Script: Northern Textualis Formata

The leaf is from a French Cistercian Breviary and shows part of the Sanctorale related to Saint Katherine.

There are two columns of twenty-five lines of Gothic script in brown ink. Line ruling is in brown. There are four two-line versal letters in red, blue and raised gold, each with a border extension (or extensions) in similar colours, and eleven one-line versal letters in red or blue. On the recto side a bird is perched just above the two-line versal letter 'E'. Rubrics are in red. This leaf is from the same Breviary as MS 5650/138, but the two leaves were not adjacent in the original Breviary.

Although this leaf is associated with a Cistercian Abbey it is unlikely to have been written there because strict Cistercian rules would not have allowed multi-coloured versals to be painted and gilded. See, for example, MS 5650/47.

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Material: Vellum leaf

1 leaf

MS 5650/140 Manuscript leaf from a Psalter, in Latin, produced in Germany (Rhineland) or perhaps England or even France
c.late thirteenth century
Text: From a Psalter, in Latin

Script: Textualis Formata (Textus Quadratus)

A single leaf of 21 lines in black ink in a good Gothic hand and shows the second half of the Athanasian Creed followed by the Litany. There is a 4-line historiated initial 'D' in various shades of orange, enclosing a tonsured monk, pointing to a white document. The 'D' is on a burnished gold background. Also there are twenty-four 1-line initials in blue or burnished gold with blue or red penwork to contrast, seven highly decorative line-fillers painted in red and blue, one line filler with a drollery creature in simple blue and red penwork and is showing a two-legged creature with a long tail and apparently breathing fire. The presence of the initial 'D' is somewhat puzzling. It comes after the end of the Creed and before the Litany but relates to neither. It is however well painted and adds to the leaf's attraction.

This leaf is from a well-known and richly illustrated liturgical Psalter, which apparently included the Hours of the Virgin and the Office of the Dead. It was broken up, perhaps in France, in the 1960s, and leaves first appeared in England in the Folio Fine Art Catalogue 43 (February 1967); Maggs Bulletin 5 (April 1967); in Alan Thomas Catalogues 19, Nos. 17a-e and 21, Lots 22 and 22a; further leaves have appeared in Rendells Catalogue 146, Lots 85-6; in Sotheby's Auction, 17 December 1991, Lot 4 (four leaves appearing to show a scene in the life of

St. Thomas Becket); in Sotheby's Auction, 7 December 1992, Lot 6; and in Sotheby's Auction, 5 December 2006, as part of Lot 52; and recently in Reiss & Sohn's Auction (April 2015), Lot 643.

The exquisite penwork drollery-creature line-filler on line 3 of the recto has its closest parallel on Folios 58v-59 of the Salvin Hours (British Library, Add. 48,985) and are similar to those in an English Psalter in Krivoklát Castle in the Czech Republic and the Windmill Psalter in the Morgan Library (N. Morgan, *Early Gothic MSS*, II, 1250-1285, 1988, p. 150).

Material: Vellum leaf
1 leaf

MS 5650/141 Manuscript leaf from a Book of Hours, in Latin, produced in France (Paris)
c.1410
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from a Book of Hours showing the end of the Petitions and the beginning of the Collects that follow the Litany of Saints. There are two columns of fifteen lines of text on each side of the leaf.

The recto has a three-quarter panel border composed of gold oak leaves and bezants, and coloured flowers, all on hairline stems. Also a gold and coloured bar extends down the outer length of the text on both sides and terminating in a bulbous pattern. A two-line versal 'D', gilded with a leaf pattern, introduces the Collects. There are twenty-three one-line initials, also gilded. There is faint line ruling.

Books of Hours written in two columns are very rare; the majority of surviving examples date from the early 15th century and can be associated with the patronage and circle of Jean, Duke de Berry: examples include his *Belles Heures* (New York, Cloisters) and the *Très Riches Heures* (Chantilly, Musée Condé).

Material: Vellum leaf
1 leaf

MS 5650/142 Manuscript leaf from Petrus Riga (from the Aurora a paraphrase of the Bible in verse), in Latin, produced in England
c.1200-1240

Text: From Petrus Riga (from the Aurora a paraphrase of the Bible in verse), in Latin

Script: Praegothica

This is a fine leaf from the Aurora, an early verse translation of sections of historical narrative from the Bible. It was written originally by Petrus Riga who later composed two later revisions. Our leaf comes from the second version, written in a tall thin shape suitable for carrying in the pocket and would have been used in the study of theology or preaching of the Gospel around the countryside. The Aurora is a distillation of the historical passages of the Bible, but with much addition of allegory and commentary. "For those who could read Latin, it supplied Scriptural lore in a popular form and it also served as a book of popular theology, devotional reading, moral instruction, and entertainment. Its influence was propagated by teachers, preachers, and lexicographers, by poets and other writers. It was studied, imitated, translated, and quoted. Not only was it widely read in monasteries and convents but it was also recommended reading for the sons of nobles" (Beichner. Aurora, Petri Rigae Biblia Versifocata).

The leaf comes from the same copy of Aurora used by Otto Ege as leaf No. 7 in his collection of "Forty sets of leaves from fifty medieval manuscripts". Related leaves are found in American University Colleges which hold some of these sets. Fourteen of these are described in the Denison College website (<http://ege.denison.edu>).

On each side the leaf has 49 lines of text in a single column. It is lightly ruled in plummet and is written in brown ink in a small very early gothic hand. The first letter of each line starts with a capital letter just set apart from the remaining text in the line. There is a large puzzle initial 'Q' in red and blue with contrasting penwork extending into the lower margin. Also there are five smaller initials alternately in blue and red with penwork in both colours.

The text shows the end of the Fourth Books of Kings (i.e. The Second Book of Chronicles) and the initial 'Q' begins the Book of Tobias, "Qui legit historiam Thobie. . ."

Reference: P E. Beichner. Aurora, Petri Rigae Biblia Versifocata, A Verse Commentary on the Bible, 1965, p.xi). The

text is Stegmuller, Repertorium Biblicum, IV, 1989, pp. 380-83,
nos. 6823-26.

Material: Vellum leaf
1 leaf

MS 5650/143 Manuscript leaf from a Book of Hours, in Latin, produced in
England (probably, but could possibly be Italy)
Late fifteenth century
Text: From a Book of Hours, in Latin

Script: Textualis Formata (Textus Quadratus)

The text is from the opening of the Hours of the Virgin and
contains the hymn "Christum ducem" followed by the first two
verses from Luke 1:68-69. There are seventeen lines of text on
each side.

Both sides have a three-quarter panel border composed of gold
and blue ornamentation with elaborate red and blue penwork.
One-line initials are in blue (with red penwork) or burnished gold
(with blue penwork). Two-line initials 'B' and 'X' are in blue and
burnished gold with red and blue penwork. Line ruling is in
black. Rubrics are in red, and line fillers are in blue and
burnished gold.

St. Bonaventure (1221-1274), Franciscan friar, bishop and
cardinal, wrote the hymn "Christum ducem" It is typically
medieval with one of those twists so beloved of medieval
intellectuals - the last line of each verse is the first line of a hymn
from the breviary. Subsequently Josquin Des Prez (c.1450 -
1521) composed music for the hymn, arranged for four voices -
soprano, alto, tenor and base.

Material: Vellum leaf
1 leaf