

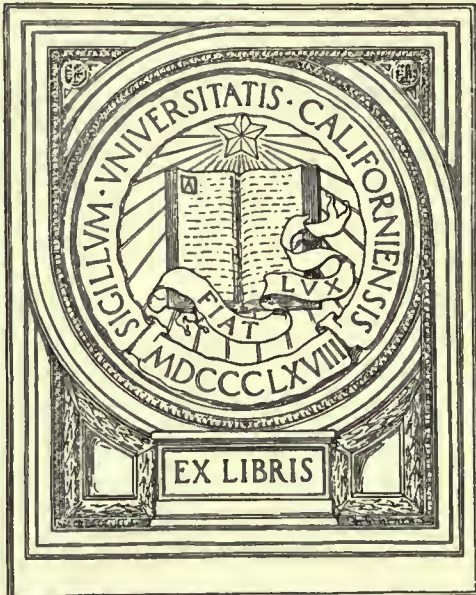
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**VALUABLE MANUSCRIPTS  
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1 **ARISTOTELES. Organon (Logica vetus et nova). — THOMAS DE AQUINO. De fallaciis.** Manuscript on vellum of the XIVth century written in Italy in a uniform round hand, rubricated and ornamented with initials painted alternately in red and blue with scroll work in the alternate colour. Decorated by an Austrian miniaturist with 4 large historiated initials and 4 large ornamental ones, mostly with borders attached. 236 leaves. Folio. 258:195 mm. Blind-tooled pigskin binding on wooden boards, one brass clasp. RM. 4000.—

The manuscript was surely brought over from Italy by an Austrian student. The writing, rubrication and the monochrome initials are executed in the Italian style, while the initials of more than one colour and the foliage work are in an Austrian style. There are notes added in the margins by the scribe and by several later users. Each single tract has red headings and red head-lines, and in some cases colophons are found.

The contents of the volume include the 8 tracts which, in the later Middle-Ages, were combined in order to form the "Organon Aristotelis" representing the principal text book of Aristotle's philosophy (see table of contents below). The first four tracts which were also the first known were described as the "Logica vetus", the last four added later, as the "Logica nova". The tract "De Fallaciis" of Thomas Aquinas has been added in the present manuscript between these two parts (cf. Grabmann, Die echten Schriften des hl. Th. v. A., Münster 1920, p. 223). The text of the Organon is not quite complete as owing to the loss of certain quires at the close, the end of the Analytica priora and the Analytica posteriora are missing. Early impression of this form of the Organon f.e. GkdW 2391; besides cf. Ueberweg-Baumgartner, Grundriß der Gesch. d. Philos. II (1915), 202.

The illumination of the manuscript is both original and interesting. The 4 ornamented initials (l. 11r, 31v, 46v, 59r) denote a striking archaic style and have probably been influenced by much older models (circa XIth century). Two of them (l. 31v, 59r) being particularly noticeable owing to the predominance of a very brilliant red and green; the two others being executed in more subdued colours which do not contrast so strongly.

The subjects of the miniatures are in some cases very peculiar. The initial C (l. 1v) still shows the usual representation of a teacher lecturing to four pupils. The initial P (l. 82r) shows in the round of the head a scene which probably represents a conversation between Alexander and Aristotle; a queer indefinable object above juts out between them. Within the outlined shaft of the letter a boy with black shoes, red stockings and a green waistcoat hangs, holding with both hands on the curve of the letter. The most original initial D (l. 162r, see reproduction on plate X) is ornamented with an extraordinarily hand-

some border. In the upper part are 2 pig heads attacking each other; below, two full-face female heads with fair hair. The body of the initial P (l. 184r) is formed by the entwined body of a dragon; within the curve there climbs an almost naked feminine figure. The peculiar impression made by the last two initials is heightened by the profuse use of violet in the background. The borders consisting of conventional scrolls of leaves and flowers in the Italian style are very diversely and originally painted and are very well executed.

The manuscript is in very good condition, the only defect being the above-mentioned loss of a few leaves at the end.

- l. 1r—11r Porphyrus, Isagoge in Aristotelis Praedicamenta  
 (with a few diagrams in the margin).
- l. 11r—31v Aristoteles, Praedicamenta.
- l. 31v—46v Aristoteles, Liber perihermeneias.
- l. 46v—58r Gilbertus Porretanus, Liber sex principiorum.
- l. 59r—81v Thomas de Aquino, De fallaciis.
- l. 82r—159r Aristoteles, Topica.
- l. 162r—183v Aristoteles, Elenchi.
- l. 184r—236v Aristoteles, Analytica priora.

See Reproduction Plate X.

2 **BIBLIA LATINA VULGATAE EDITIONIS.** Veteris Testamenti libri selecti. Manuscript on vellum executed in Bohemia in the XIVth century. Written in vigorous Gothic minuscules; double columns; rubricated and provided with coloured head-lines. Ornamented with 13 large historiated initials painted in colours on a gold ground, 1 large ornamental initial in three colours and numerous smaller ones alternately executed in red and blue with scroll work in the alternate colour. 334 leaves (1—61, 61a, 62—333). Large Folio. 495:345 mm. Original blind-tooled pigskin binding on wooden boards; the front cover with centre boss and corner pieces of brass, and vellum label. R.M. 12000.—

This beautiful manuscript of the largest size, very carefully and symmetrically written in a Gothic liturgical hand, consists of 42 regular quires of 4 sheets numbered I—XLII by the rubricator on the lower margin of the last pages. It comprises the 4 Books of Kings, the 2 Books of Chronicles, Proverbia, Ecclesiastes, Song of Songs, Wisdom and Ecclesiasticus. Each book is preceded by the Prologue of Jerome and by the Capitula and begins with a beautiful large historiated initial painted in several colours on a gold ground. Three of the books have 2 such initials each, one



before the prologue and the other before the first chapter of the text. The gold background (usually square) is outlined in one or several colours, the corners are ornamented with gold dots with a coloured outline. The bodies of the letters, partly surrounded by foliage work, as well as the historiated scenes are executed in several colours with great diversity.

The following subjects are depicted:

- l. 38r initial F: King Saul asleep between the horizontal cross strokes of the letter; below: the youthful King David. 2 human heads are peeping out of the end of the cross strokes,
- l. 70r initial E: King David as an old man, seated on the middle cross stroke, leaning on a crutch,
- l. 109r initial C: within the letter is a very curious representation of King Ahaziah's fall according to IV Reg. 1, 2 (see reproduction on plate II),
- l. 145r initial S: formed by the bodies of 2 dragons held together in the middle by means of a buckle through which is pulled a branch of foliage,
- l. 146r initial A: the left stroke of the letter surrounded by foliage is in the form of a dragon. Within the letter is a monk kneeling in prayer wearing a grey cowl (probably the miniaturist),
- l. 179r initial C: in the 4 corners painted in green and red are 4 lions; within, King Solomon enthroned with crown and imperial orb (see reproduction on plate II),
- l. 222r initial J: shaped as a leafed staff painted in gold on a ground divided into fields of several colours,
- l. 224r initial P: the foot of the downward stroke is formed by the rolled-up body of a dragon. The shaft itself is split and surrounded by foliage. Within the curve stands King Solomon with a twig of palm,
- l. 249r initial U: the left stroke of the letter is formed by a horned dragon. Within: Solomon enthroned with a deer at his side,
- l. 258r initial O: within, the bride of the Song of Solomon with an inscribed scroll,
- l. 263r initial D: in its curve is a medallion with lions; within the letter, Solomon with crown, nimbus and a scroll of parchment,
- l. 281r initial M: the author (Ecclesiasticus) seated on a high chair, writing, holding a knife in the left hand and a pen in the right,
- l. 283r initial O: within, Solomon standing with cloak and mitre, holding a sceptre in his hand.

The manuscript is — on the whole — in very good condition, the paintings especially are intact and fresh-looking. The outer double leaf of the first quire is missing, causing the loss of I Reg. I, 1—20 and VII, 3—VIII, 9. The blank margins of leaf 175 and 177 are cut off, the lower margins showing thumbmarks.

- l. 1r *eum. Ascendit autem vir eius Helchana et omnis domus eius ut ymmolaret domino . . . .*
- l. 333r *...si peccaverit vir in te. Explicit liber Ecclesiasticus.*
- l. 333v blank.

See Reproductions Plate II.

3 **BIBLIA LATINA VULGATAE EDITIONIS** (Selected books only). Manuscript on vellum executed in Bohemia in the XIVth century, carefully and evenly written in a large vigorous liturgical hand; double columns; rubricated; with coloured head-lines. Embellished with 23 initials, 22 being painted on a gold or silver ground and mainly illustrating biblical scenes, as well as with numerous smaller ornamental initials decorated with scroll work, painted in red and blue and red and green, some of which are also decorated with small pen-and-ink drawings. 259 leaves (1—18, 18a, 19—258). Large Folio. 497:346 mm. Original blind-tooled pigskin binding on wooden boards; each cover with brass corner bosses, the front with centre piece also. RM. 18000.—

According to its size and its contents which are striking as to their selection and sequence, the manuscript has been executed to serve as a lectionary. It consists of 30 regular quires of 4 sheets together with 2 quires of 5 sheets, the tenth (blank) leaf of the last having been removed. The complete quires are numbered I—XXXI in red by the rubricator. Owing to an error of the scribe, the sequence of the text has been disarranged on l. 170v—173r. A somewhat later hand has corrected this mistake by means of signs and notes of reference. The manuscript includes the following Scriptural Books: the Acts of the Apostles, the Apocalypse, the General Epistle of James, the Epistles of Peter and John, the General Epistle of Jude, the Book of Job, of Judith, of Tobias, of Esther and of Ezra and finally the 2 Books of the Maccabees. Most of the books are preceded by the Prologues of Jerome proper to them, as well as by tables of chapters and arguments.

The abundant illumination of the manuscript is most interesting and curious. It is the work of an eminent Bohemian miniaturist whose representations frequently differ from the stereotyped ones and who draws upon his imagination with very great independence. The large initials are with one exception executed in colours on a gold or silver ground, mostly within a rectangular frame painted in colours. Only once is the body of the letter itself outlined in gold, embellished with coloured foliage and painted on a blue ground outlined in green (l. 1r). All the initials but two consist of historiated representations of different sizes. The following scenes are occurring:

- l. 1r     initial L: St. Luke with the head of a bull with nimbus seated at a desk writing in a scroll of paper,
- l. 3v     initial P: the Ascension of Christ, in the foreground the Virgin Mary and the 12 Apostles,

- l. 42r initial A: the left stroke of the letter is formed by two fighting dragons; within is St. John walking with raised hands.
- l. 61r initial N: ornamented with foliage work,
- l. 62v initial J: in its upper part stands St. James with a book in his arm; below a pilgrim to Compostella kneels in prayer with a pilgrim's cloak with a cross and a pilgrim's staff at his side,
- l. 67r initial P: St. Peter seated before a desk writing in a book,
- l. 71v initial S: the body of the letter is formed by two dragons held together by silver buckles, the middle one of which holds at the same time two grotesque figures lying on the back of the dragons (above and below); both these figures are shaped as a fish, the upper one with wings, a human hand and a female head and the lower one with wings, the feet of a bird and a male head (see reproduction on plate III),
- l. 75r initial Q: the tail of which is formed by the body of a grotesque bird with the bearded face of a monk out of whose mouth grows a short scroll of foliage; within the letter, St. John seated and reading,
- l. 79v initial S: St. John with the grotesque head of a bird with a nimbus seated with crossed legs on the middle part of the letter, writing on a scroll of paper lying across his knee. The Holy Ghost in the form of a white dove flies down from the left hand corner,
- l. 80r initial S: St. John as a youth standing with a scroll in his hand,
- l. 81r initial J: Jude the apostle with a book in his left hand and his right one raised, standing on the shoulders of a figure cowering on the ground,
- l. 82r initial C: the standing figure of a monk in a greyish blue cowl and a dark red cloak, holds out a scroll with both hands in front of him,
- l. 83v initial V: below, on the left, Job on the dung hill, on the right, 2 of his friends; above the latter and between the sides of the letter, a third one; all of them being depicted as kings,
- l. 114v initial C: within the letter is the standing figure of an abbot in a greyish-blue cowl, holding a book in the left hand and his staff in the right,
- l. 115r initial T (uncial letter): the horizontal upper stroke is shaped as a winged dragon. Within the letter is the burial of the old Tobias by his son and one of his grandsons (see reproduction on plate III),
- l. 127r initial A: partly formed by a grotesquely distorted dragon and embellished with foliage work,
- l. 127v initial A: the body of the letter represents the tent of Holofernes closed at the back by means of a curtain; within, Judith murders the sleeper while her servant stands waiting outside on the right (see reproduction on plate IV),
- l. 143v initial J: Queen Esther standing,
- l. 158v initial D: an Abbot with a white cowl and a blue cloak holding a book and staff,
- l. 160r initial J: the prophet Ezra seated and writing,

- l. 171r initial E: surrounded and embellished with foliage work,
- l. 191v initial E: the aged Matathias, seated on the middle horizontal cross stroke, teaches his five sons standing before him,
- l. 231v initial F: Judas Maccabeus clad in armour, wearing a red cloak and holding a spear in the right hand and a scroll (a letter?) in the left (see reproduction on plate IV).

The miniatures are of varied quality, most of them however being very remarkable; the largest initials especially are notable for delicacy of finish and excellent execution. They are all in a perfect state of preservation. The ornamental initials with small pen-and-ink drawings (for the most part half-length human portraits, sometimes grotesquely distorted) are found on l. 33r, 34r, 35v, 39r, 96v, 97r, 98r, 99r, 102r. A small sketch representing a teacher, seated, delivering a lecture, is drawn with brown pencil on the margin of l. 39r.

l. 1r *Incipit prefacio sancti Jeronimi presbiteri in librum actuum apostolorum. Lucas natione Syrus . . . . .*

l. 258v *. . . . .sermo non erit gratus. Hic ergo erit consummatus.*

See Reproductions Plates III and IV.

4 **CHRONICA DES LANDES OESTERREICH („Gregor Hagen“).**  
 — SEYFRIED. Der große Alexander. Manuscript on paper of Carinthian or Carniolan provenance executed in the year 1456, written in cursive Gothic hand; double columns; rubricated and ornamented with red initials. 260 leaves. Folio. 262:204 mm. Binding in calf of the XVIIIth century, gilt-tooled, with arms and crowned monograms stamped in gold. RM. 3600.—

This interesting and valuable manuscript contains two extensive German texts, the first of which has not been printed in the present form, while the second has hitherto not been printed at all. It comprises the "Chronica des landes Oesterreich", the first coherent chronicle of the history of the duchy (cf. O. Lorenz, Deutschlands Geschichtsquellen I, 1886, p. 263). The author is generally believed to be Gregor Hagen; yet it seems extremely doubtful, since there exist hardly any evidence for the proof of this supposition. The chronicle deals with the history of Austria from the beginning of the world till the Duke Albrecht III, for whom the work was undertaken and to whom it was dedicated. It is very interesting for the development of the writing of history in Austria and was printed by Pez, *Scriptores rerum Austriacarum* I, 1721, p. 1043—1158 from a manuscript of the shorter and later recension with the omission of mythology. But the present manuscript (described by F. M. Mayer, *Untersuchungen über die österreichische Chronik des Gregor Hagen: Archiv für österreichische Geschichte* 60, 1880, p. 328—335) comprises the older and fuller form

and is by far the most important of the numerous manuscripts hitherto preserved, since "it is to be regarded as the oldest of all according to its text; and differs widely from the other ones" (Mayer, p. 328). Especially, since this particular manuscript alone contains a series of records of the year 1387 concerning Salzburg and Northern Italy (Mayer, p. 340—342), as well as, towards the end, a detailed "*Ler von den streitten*" (l. 171r—176r), the authorship of which was at the beginning claimed by "*Johann der Seffner Dechant der Schule zu Wien*"; it is possible that it was really composed by him yet it cannot be proved for certain. The present manuscript is of great importance for solving the question of the still problematic authorship of the chronicle, as well as that of its original form. Its text should be the base of a still missing critical recension.

The second part of the manuscript executed by the same scribe contains the Alexander-Epos of the Austrian poet Seyfried who gives his name at the end but about whom close information is lacking. This "last monument of the copious poetic matter dedicated to this subject by German mediaeval literature" (Roethe in *Allg. Deutsche Biographie* XXXIII, 1891, p. 646) was based on the "*Historia de preliis*" and the famous "Alexander" of Ulrich von Eschenbach and written (appr. 10 000 verses) in the year 1352. The work has remained unprinted (Roethe knows only 5 manuscript copies of it) and as well as its author is not dealt with in modern handbooks of the history of literature. It is briefly mentioned in older ones (f. e. Gervinus II, 1836, p. 110; Wackernagel-Martin I, 1879, 219 with note 12).

The manuscript is dated and signed by its scribe. It has been written for Ludwig von Kosyagk and was in the possession of the bishops of Laibach in the library of Oberburg during the 16/17th century. Later on it came into the hands of the Counts of Attems and was presented in 1736 to Sigismund von Gallenberg at Goerz (who had the present binding executed). Still later, it passed again in the possession of the Counts of Attems who kept it in their castle Podgora near Goerz, cf. the entries on the fly-leaf and on leaf 1r.

The manuscript is, on the whole, well preserved. The first quires and the last leaves are somewhat stained by damp on the right upper margin, but every where the text is easily legible. There is a small and unimportant portion of the text missing on page 1 owing to repairs.

- l. 1. 1r     *Seneca der Maister schreibt In dem puch der vier angeltwgent dise wort:  
Ob du weis sein wellest So soll . . . .*
- l. 2v     *Von der taillung der pucher. In dem namen der heiligen und ungetailten  
drivaltichait hab ich nach funff synnen der menschen dise Kronigken  
in funff pucher getailt . . . .*
- l. 178v    *. . . . mit rechter ordnung Osterreich habent geziert. Das puch ist geendt  
worden durch denn Hermanne Talner von Treffen und gehort  
dem edelen und vesten Ludweigen von Kosyagk am sambstag vor sannd  
Michels tag In dem iar als man schreibt nach Christi gepurdt vierczehen  
hundert und darnach in dem LVI Jare. Deo gracias etc.*

- II. 1. 179r *Das ist der gross Alexander. Ggott (1) vater herr Jesu Crist | Wen dein  
genad unczergenleich ist | Und dem grundlose myn | Nu verleich mir  
herr dy synn . . . . .*
1. 259r *. . . . . Und das uns der engel schar | Vor allem ubel hie bewar | Das uns  
das alles widervar | So sprechet alle amen gar. Amen. Herman  
Talner etc. Anno etc. LVI<sup>o</sup>.*
1. 259, 260 blank.

5 EXCERPTA GRAMMATICALIA. Manuscript on vellum executed in Germany in the second half of the XIIIth century, carefully written in small uniform minuscules; mostly double columns; rubricated in red and blue. Ornamented with one large coloured initial with an animal at the beginning and several red and blue initials throughout the text. 32 leaves. 4to. 207:147 mm. Vellum. RM. 650.—

This elaborately written manuscript begins with an initial I (see reproduction on plate XVI) covering the whole inner and lower margin of the page. The high and slender body of the letter stands on the raised head of a winged dragon; the whole design is in pen-and-ink drawing in red and blue slightly tinted with yellow and brown. The contents include grammatical tracts which however seem to form no coherent compendium, but to be extracted mainly from several different works. They partly follow Eberhard of Béthune's *Graecismus*. On the first leaf (originally blank), an almost contemporary hand has entered notes about measures, weights etc., as well as medical notices and prescriptions. In the course of the XVth century another scribe has written on leaf 32v the text of a letter by which "*Fridericus plebanus in Styra*" informs the Abbot Geyfrid of Altenburg (Southern Austria) that the monk Nicolaus has been cured of lunacy by him "*quibusdam medicamentis necnon alimentis aliis*", and asks whether the Abbot is willing to readmit the monk into the monastery.

The manuscript is very in good condition.

1. 2r *Idem est gerundium quod supinum . . . . .*

1. 32r *. . . . . Prospera est informacio nove vocis ut res animata ad inanimatam  
vel e contrario. Explicit.*

See Reproduction Plate XVI.

6 FENCING-BOOK. — SAMMLUNG DEUTSCHER RING- UND FECHTBUECHER. Manuscript on paper of German provenance executed in the year 1508. Carefully and symmetrically written in clear and easily legible cursive characters. With 74 large explanatory pictures (coloured pen-and-ink drawings). 107 leaves. 4to. 205:155 mm. Binding in half calf. R.M. 2500.—

A full and interesting collection of instructions concerning the Arts of Fencing and Wrestling, composed by 10 different German masters who are mentioned by name. On leaf 22r the date "Anno domini 1508" is to be found; as the latter does not relate to the composition of the tract written there and as the style of writing corresponds to that date, it doubtless indicates the year of origin of the present copy. Two of the texts are illuminated throughout; one with 31 pictures, and the other with 43. The illustrations executed by several hands are of unequal artistic merit. A large number of them (l. 37r—56r) are very carefully composed in exact accordance with the text and elaborately coloured, whereby both opponents are always indicated by the same shade of their garments; other pictures are less carefully executed, both variously and unevenly coloured and partly somewhat superficially designed.

Among the authors represented in this manuscript there is but one who seems to be more fully known, namely the famous fencing-master Johann Lichtenauer (middle of the XVth century), several tracts of whom are assembled here (cf. K. Bartsch in the Allg. Dtsch. Biogr. XVIII, 536 f.; H. F. Massmann, Über handschriftliche Fechtbücher, Serapeum V, 44 f., 49—60). Four other authors are known as his pupils viz. Emring, Ligniczner, Hunzfeld and the converted Jew Ott (cf. Massmann, p. 55, 59 f.) Three further ones are mentioned as fencing-masters by Massmann (p. 53) from other manuscripts: Jobs von der Nyssen (according to Massmann: Jobst von Württemberg), Syber and Andreas Jud. In addition to the above mentioned tracts, the manuscript includes several other anonymous ones, thus representing a very full collection of this kind of literature.

The contents of each single tract are as follows:

- l. 1r—21v Detailed fencing instructions by Johann Lichtenauer, with 31 pictures, the beginning seems to be lost (see reproduction on plate V).
- l. 22r *Merck die Zettl dar in geschriben stett die Kunst des langen schwerth die Johannes Liechtenawen hat lassen schreiben mit verporgen und verdachten worten; die selbigen wort hat Maister Sigmund Emring verklert und aus gelegt als in diessem puech geschriben stett und gemalt . . . . Anno domini 1508.*
- l. 22v *Hie merck wie man fechten sol mit dem langen schwert . . . .*
- l. 24v *Hernach geschriben ist ain neue Zettl des langen schwerts und ein auss zug der voringen Zettl und vil ander guetter stuck von manches maisters*

- handt, die hat zusammen gesetzt maister Martein Syber und ist getailt in segs geng . . . .
1. 25v *Merck ettliche stuck in dem messer. Item wan ainer auff dich wil schlagen . . . .*
1. 27r *Hie hebt sich an ettlicher maisteren gefechte: Andres Juden, Jobs von der Nyssen, Nicklass Prewss, Hans paffen Döb-ringers. Ist hie yndert ein degen . . . .* (Several tracts in prose, two in poetry. End on l. 29v; l. 30—34 blank.)
1. 35r—56r Fencing instructions without heading, the text with 43 illustrations. At the close merely "Finis". 56v—63v blank.
1. 64r *Hie heben sich an die Ringen. Item das erst ringen; hat er dich bey dem arm gefast . . . .* (Short fencing instruction in 17 divisions).
1. 67r *Das sind die Ringen die der Ott gemacht hat der ain tauffter Jüd gewesen ist . . . .*
1. 74r—75r short instructions concerning grasps in fencing and wrestling; each single one is entered in one of 26 circles.
1. 75r *Hye hebt sich an Maister Johannes Liechtenawer Ross vechten das er hat lassen schreibenn mit verporgen worten . . . .*
1. 83r *Alhye hebt sich an dye glos und die auss legung der ritterlichen Kunst des Kampfs dye gedicht und gemacht hat Johannes Liechten-awer der ein grosser maister in der Kunst gewessen ist . . . .*
1. 95v *Das ist das fechten und dye ringen mit dem tege. Merck wen dir ainer zu sticht zu dem leib undten . . . .*
1. 100v *Das ist Maister Merteins Hünzfelder fechten in harnesch . . . .*
1. 105r *Hie heben sich an die stugk mit dem Bugler die Maister Andre Lignizer gesazt hat in VI stuck alls hernach gemalt statt . . . .* (The text only, end on l. 105v; l. 106 and 107 blank.)

Two leaves are somewhat stained at the beginning, others are spoilt by subsequent scrawls. The manuscript is otherwise in perfect condition.

See Reproduction Plate V.

**7 GREGORIUS MAGNUS.** Dialogorum libri quattuor. Manuscript on vellum, written on the Continent (probably in Southern Germany) by an Irishman Eoin (Johannes) in the years 1081/82; rubricated and ornamented with numerous large and small initials painted in red. 86 leaves. Small Folio. 250:188 mm. Pigskin binding on wooden boards with 1 overlapping clasp (binding of the later Middle-Ages). 2 fragments of the later XIIIth century are mounted on the inner cover. RM. 9000.—

The manuscript, elaborately written in even minuscules, contains the Dialogues of Gregory the Great, a collection of miracles of Italian



Saints. Parts I and III deal with different Saints, part II includes only stories of St. Benedict's life and part IV relates to numerous apparitions of the dead. Publ. f. e. by Migne, Patr. lat. 77, 149 ff. At the end there is a table of chapters together with a detailed colophon of the scribe. After a few theological excerpts, the beginning of the "Visio Caroli III" (publ. f. e. Mon. Germ. Hist., Script. X, 458) is entered here by a somewhat later hand, probably as a supplement of book IV of the Dialogues. Unfortunately the text breaks off abruptly as a few leaves have been lost at the end of the volume, the text of the Dialogues being however complete. That the manuscript served at an early date as a lectionary in the Refectory is shown by the marginal note on leaf 84r: "*Post librum hunc legendus est pastoralis liber ad collationem.*"

The manuscript is especially interesting, first from the palaeographical point of view, then because of the occurrence of Irish marginal notes, moreover as the scribe has almost completely adopted a continental style. Merely some abbreviations and the graphic form of a few letters denote an Irish character, so that the manuscript represents a characteristic example of the cases in which Irish scribes working on the Continent have given up their native style of writing.

The abundant and careful punctuation is further remarkable as well as the occurrence of accent-marks with words of several syllables, from which we may assume that the work was intended from the very beginning as a table-lectionary for monasteries.

The Irish marginal glosses are entered on the lower margin on l. 18r, 50r (see reproduction on plate XV), 51r. They mention the dates on which the scribe has written these particular pages (the 1st of August and the 11th of November 1081; the 7th of February 1082) as well as the invocations to the Saints of the day. Thus these annotations allow conclusions concerning the time needed by the writer for the execution of the manuscript.

The volume is a very valuable palaeological document, Irish manuscripts belonging to the greatest rarities on the market.

l. 1r        *Incipit liber dialogorum. Quadam die dum . . . . .*

l. 84r        *. . . . . ipsi fuerimus. Finit. Deo gratias ago.*

l. 84v—86r Capitula; at the end: *Sit nomen domini benedictum . . . . Amen. Sanctissima virgo virginum dei genetrix Maria et omnes sancti et electi dei, pro misero Johanne indigno presbytero et pro suis conperegrinis fratribus intercedite, ut illorum anime in pace perpetua requiescant. Amen. Qui videlicet Johannes hoc opusculum fratribus suis scripsit anno peregrinationis sue sexto, dominice autem incarnationis millesimo octogessimo secundo. Regnante quarto Henrico* (see reproduction on plate XV).

l. 86v        *Visio quam vidit Karolus de suo nomine tertius imperator. In nomine dei summi . . . . . ductor meus qui portabat glo . . . . .* (MG, SS X, 458 line 17).

See Reproduction Plate XV.

- 8 **GUILIELMUS DE CONCHIS.** *Philosophia mundi.* German manuscript of the second half of the XIIth century; written on vellum in small neat minuscules; double columns. With 13 diagrams in pen-and-ink and a few initials in red. 21 leaves. 4to. 208:149 mm. Vellum. RM. 1400.—

An early manuscript of the famous "Philosophia mundi" of William de Conches (1080—1145) who taught at Chartres and, besides taking a great interest in natural philosophy and natural sciences, devoted himself to the study of works of grammatical nature. The present manuscript consisting of 4 books is a result of these studies (see Ueberweg-Baumgartner, *Grundr. d. Gesch. d. Philosophie* II, 1915, 307 about the editions, and the same work p. 315 f. about the author). Book II contains an explanation of astronomy; book III concerns meteorological questions and book IV chiefly geographical and medical ones. Certain chapters of book II—IV are illustrated with explanatory diagrams, three of which are particularly interesting viz. l. 9a (zodiac), l. 10b (eclipse of the Sun), 11a (eclipse of the Moon), l. 13r (de refluxionibus oceani), l. 13v (de ortu ventorum), l. 15r (map of the world divided into zones, see reproduction on plate XVI). The medical parts of book IV deal chiefly with procreation and birth; here a later reader has crossed out with ink several passages in chapter IV, 9—15 (l. 15v, 16r), the text however is for the most part still legible.

The present copy is anonymous and without chapter-divisions; the openings of the books being indicated by means of larger initials. At the end (l. 19v—21r) are excerpts from Hugo of St. Victor's Explanations of the Gospels, in a later hand. The manuscript is in very good condition, a few leaves are somewhat stained.

- |        |   |
|--------|---|
| l. 1r  | <i>Quoniam ut ait Tullius in prologo rhetoricorum eloquentia sine sapientia nocet . . . . .</i>   |
| l. 19v | <i>. . . . hic quarte particule longitudinem terminemus, Expositio Hugonis de evangeliis. Ait dominus servis suis: Negotiamini dum venio. Dominus venit in obitu uniuscuiusque.</i> |
| l. 21r | <i>. . . . inscriptas literas: Hic est rex Judeorum.</i>  |
| l. 21v | blank.  |

See Reproduction Plate XVI.

- 9 **HAIMO EPISC. HALBERSTATENSIS.** *Expositio in Apocalypsin.* — **THOMAS DE AQUINO.** *Catena aurea super Johannem.* Manuscript on vellum of Bohemian provenance of the year 1393; written in very beautiful Gothic minuscules; double columns; rubricated. With 18 large historiated initials and 5 large ornamental ones as well as borders and grotesques painted

in gold and colours, 82 smaller ornamental initials and numerous plainer majuscules, alternately red and blue. 275 leaves (preceded by 1 blank fly-leaf). Large Folio. 400:288 mm. Blind-tooled white pigskin binding on wooden boards with corner bosses and 1 centre boss, 4 overlapping clasps. RM. 15000.—

A splendid Bohemian manuscript illuminated with miniatures and provided with a colophon. It consists of 28 quires: 1 of 6 sheets, 26 of 5 sheets and 1 of 3 sheets, the two last blank leaves of which are missing. The 27 first quires are numbered I—XXVII on the lower margin of the last pages. The manuscript is written in beautiful and completely even minuscules and contains 2 famous commentaries on Scriptural books. First the Exposition of the Apocalypse attributed to Haimo of Halberstadt (died in 853), (publ. by Migne Patr. lat. 117, 937—1220). It has not been proved however that he was the author (cf. Hauck, Kirchengeschichte Deutschlands (3./4. edit.) III, 1043 ff); it may be that this work was really composed by Remigius of Auxerre (cf. Hurter, Nomenclator, edit. III, I, 823). Second there follows the Catena aurea of St. Thomas on the Gospel according to St. John (early impressions Hain 1328 ff.), being a continuous commentary consisting of a series of single quotations joined together (cf. Grabmann, Die echten Schriften des hl. Thomas von Aquin, Münster 1920, p. 194).

The following Colophon is added at the end of the Catena by the scribe and rubricator of the whole volume: "*Explicit liber presens . . . . comparatus per Ottykonem de Vyhnanicz . . . . Anno domini. Millesimo. Trecentesimo. Nonagesimo. tercio. sabbato ante Dominicam Oculi*" (the 8<sup>th</sup> of March 1393).

The value of the manuscript lies chiefly in its beautiful and abundant illumination. At the beginning of Haimo's text, both at the prologue and at book I, there is a historiated initial; each book beginning with handsome ornamental initials painted in several colours (the openings of book II and IV are not especially indicated). The text of St. Thomas opens with a large historiated initial while each single book of the Gospels begins with somewhat smaller historiated initials or ornamental ones; the sub-divisions have plain majuscules in capital and uncial letters. All the initials are painted in body colour ending towards top and bottom in borders of different lengths. The paintings show the characteristic features of the Bohemian book-illustration of the time: subdued colours cleverly matched, scanty use of gold, introduction of heads and figures into the foliage work, and the occurrence of grotesques and caricatures outside the letters.

The following initials are especially remarkable:

- l. 1v initial L: the author reading in a scroll of parchment. A boy gathering fruit climbs in the foliage work. In the lower part of the foliage is the half-length picture of a scholar.
- l. 2r initial A: St. John the Evangelist seated at a desk, writing; in the foliage work: half-length picture of a girl and of a reading man; above

- the letter is the body of a grotesque bird (see reproduction on plate VI),
- l. 105r initial D: St. Thomas as Father of the Church, the right hand raised, teaching; in front of him a desk with a book (see reproduction on plate VII),
  - l. 105v initial J: in the lower part of the foliage work, Christ in limbo.
  - l. 131v initial E: Nicodemus seated. In the branch work is introduced a grotesque face.
  - l. 139r initial U: Christ and a royal officer; in the foliage work, a half-length picture of a monk.
  - l. 159r initial P: Christ and the boy with the two fishes; in the foliage, a half-length figure of a prophet.
  - l. 265r initial U: Mary Magdalene with the cruse of ointment.

In a number of further historiated initials there is no recognizable connection between the human head or half-length pictures and the text.

The work is absolutely complete and in perfect condition. The wide margins show in a few cases small and unimportant waterstains. The upper edge of the border on leaf 105r has been very slightly damaged by cutting.

(I) l. 1v *Exposicio domini Haymonis . . . . Prologus. Legimus in ecclesiastica hystoria . . . . .*

l. 104v *. . . . . in gracia terminum poneret. Explicit Haymonis exposicio super Apocalipsim.*

(II) l. 105r *Divine visionis sublimitate illustratus Ysaias propheta . . . .*

l. 275v *. . . . . facilius facere que volebat, quia ipse est super omnia . . . . . Amen.*  
(Thereafter the colophon mentioned above.)

See Reproductions Plates VI and VII.

**10 HORAE BEATAE MARIAE VIRGINIS.** Manuscript on vellum of Low-Rhenish provenance, carefully written in Gothic minuscules soon after 1483; rubricated; ornamented with numerous red and blue initials of different sizes. Inserted are 12 leaves with 24 illuminated pen-and-ink drawings of the beginning of the XVIth century, each surrounded by a four-sided border. 191 leaves. 16°. 90:66 mm. Red velvet binding, gilt edges. RM. 3600.—

This "Livre d'Heures" is executed for members of the order of the Dominican Friars in the province of the Cologne Archdiocese (probably for nuns), as demonstrated by the calendar; the date of origin follows from the Rotula for the purpose of finding out the Indiction (l. 14v), beginning with the inscription "*Nota quod anno 1483 incepit numerus in ista rotula . . .*" The contents are — on the whole — the usual ones (see below); the illumination is peculiar. The small volume

has originally not been illustrated and was only embellished later on by insertion of the miniatures depicting the following scenes by means of very interesting pen-and-ink-drawings of extraordinarily small size and delicate execution:

1. Annunciation (see reproduction on plate V), 2. the Visitation, 3. the Nativity of Christ, 4. the Presentation in the Temple, 5. the Adoration of the Magi, 6. the Circumcision, 7. the Flight into Egypt, 8. the Massacre of the Innocents, 9. the Mass of St. Gregory, 10. the Vernicle held by 2 angels, 11. Ecce Homo, 12. the Lord's Supper, 13. Christ at the Mount of Olives, 14. the Betrayal of Judas, 15. Christ before Pilate, 16. the Flagellation, 17. Christ bearing the Cross, 18. the Crucifixion, 19. Christ on the Cross, 20. the Descent from the Cross (see reproction on plate V), 21. the Intombment, 22. the Resurrection, 23. the Ascension, 24. Whitsuntide.

The whole cycle makes the impression of being a reduced reproduction of a set of engravings or woodcuts; the miniatures seem to have been composed originally on a larger scale. The accuracy and the neatness of design are both striking and admirable especially with the scenes representing numerous figures.

The borders painted throughout in the Flemish style, consist of naturalistic flowers, fruit, birds, insects a.s.o., loosely scattered over a dull-gold or a coloured ground. The copy is very well preserved. —

- l. 1r—14v Kalendarium with accessoris.
- l. 15r—51v Horae B.M.V.
- l. 51v *Incipiunt orationes sancti Thome de Aquino ordinis fratrum predicatorum . . .*
- l. 62v *De D.N.J.Chr. eterna sapientia eternaliter cum patre et spiritu sancto regnante cursus maior pro diebus festis inchoat . . . .*
- l. 81r *De D.N.J.Chr. eterna sapientia inchoat cursus minor feriatis diebus dicendus . . . .*
- l. 90r—102v Septem psalmi poenitentiales cum letania et precibus.
- l. 103r—130r *Vigilie defunctorum.*
- l. 131r—153r Horae de s. spiritu.
- l. 153r—179v Vesper-psalms for every weekday.
- l. 180r—191v Various prayers.

See Reproductions Plate V.

- 11 **MARTYROLOGIUM** ad usum ecclesiae Magdeburgensis. — **HELPERICI** computus. — **ANNALES MAGDEBURGENSES** breves. Manuscript on vellum of German provenance written about the end of the Xth century or the beginning of the XIth, probably in Magdeburg. Rubricated and ornamented with red initials. 151 leaves. 8°. 125:90 mm. Binding of blind-tooled pigskin on wooden boards; title-label; 2 brass clasps. R.M. 6000.—

This valuable and interesting manuscript is written mainly by three almost contemporary hands. The first one wrote the Martyrology in very slender and neat minuscules, somewhat recalling the record-hand. A second scribe executed the Computus in larger, more vigorous but not quite even characters, yet which are clear and well-formed. The entries pertinent to the Annals, written in Magdeburg itself, were made at the end of the manuscript by a third scribe who, although his style resembles that of the first, cannot be considered as being identical with him. Several hands have completed the Annals and the Martyrology, mostly at a not much later date, by means of supplementary annotations being for the greater part pertinent to Magdeburg especially. Considerably later another scribe has written an Antiphon and a Collection "De S. Barbara" on l. 103v which was originally blank.

The Martyrology was intended for the use of the Magdeburg Archdiocese and was probably executed there. It is not identical with the well-known older Martyrologies, being rather a compilation from several works and based, as it seems, on the "Martyrologium Usuardi". The entries are more or less detailed, their character being mostly in a rather narrative than calendar form. Sources of information are frequently mentioned, f. e. on l. 9v "*octavus liber ecclesiasticus sic loquitur*"; on l. 13r "*beatus Dionysius Alexandrinus antistes in libro de martiribus*"; on l. 16r "*Aurelius Clemens in libro coronatorum*"; on l. 16v "*in istoria ecclesiastica libro septimo*"; on l. 25r "*beatus papa Gregorius*"; on l. 26r "*beatus Ciprianus in epistola ad Romanos*"; on l. 29r "*Scriptum in passione sancti Laurentii*" etc.

The fact that the manuscript was intended for Magdeburg is demonstrated not only from the additional entries, but also from the original text itself reading f. e. on l. 44r (Non. Jun.): "*Item eodem die preciosissimus thesaurus sanguinis domini per Annonem episcopum iubente domine Ottone Augusto immo annuente d. n. J. Chr. ab Italia Magadaburg translatus est.*" Additional entries mention f. e. on l. 35r (VI. Jd. Maias): "*In Magadaburg Gerontii martiris atque pontificis*"; on l. 71r (VII. Jd. Sept.): "*Magadaburg Mathalberte virginis Christi.*" Notes with dates concerning the death of emperors, bishops of Magdeburg, priests and nuns, occasionally even of laymen and boys are entered also in the margins besides the above-mentioned supplementary entries pertaining to the Martyrology. The latter should, on the whole, deserve a detailed scientific examination as regards not only the sources and the compilation but also the interest it presents for the history of the Church in Magdeburg.

- l. 1v     *Kal. Jan. Circumcisio domini et octave ipsius. Rome natalis sancti Almachii martiris. Qui iubente Alippio urbis prefecto . . . .*
- l. 103r   *. . . . II. Kal. (Jan.) Cartagine Donati Celestini Saturnini. — Et passio sanctorum martirum Saviniani et Potentiani et aliorum.*

In the second place the manuscript includes the Computus *Helperici*. The name of the author reads "*Helpricus*"; the "*annus presens*" is mentioned in book XXIII (l. 131v) as being the year 994. Since several manuscripts written partially at a considerably later period also bear this date, the conclusion that the work originated in the year 994 cannot be regarded as absolutely certain (cf. Traube, Vorlesungen und

Abhandlungen III, 128—152). Yet the present manuscript is not very much later; interesting from the palaeographical point of view is the almost regular occurrence of a round final "s" placed somewhat higher than the other letters, but this has already been occasionally met with in these times.

The division of the manuscript differs from the edition printed by Migne, P. L. 137, 15—48 inasmuch as it contains 42 chapters while the latter only embraces 38. The Preface preceding the prologues in that publication is not found in the present volume. Early manuscripts of the *Computus* are still worthy of notice until the question of the authorship has been definitely settled.

l. 104v *Incipit prefacio libri Helprici compotiste. Cum fratribus adolescencioribus nostris . . . . .*

l. 150r *. . . . . illa deinceps facilius assequantur. Explicit liber Helprici compotistae.*

Entries dealing with the *Annals of Magdeburg* are made on ll. 150v, 151r (originally blank). They consist of 2 parts. The first (15 entries) relates chiefly the death-years of emperors resp. kings and accounts of fighting in Hungary in 907, 919 and 933. It begins with the death of Charlemagne in 814 and ends in 997 with the *Passio S. Adalberti episcopi*. The second part, executed at first as it seems by the same scribe but at a later date and continued by another one, comprises 14 entries from 961—1051 (not in chronological order) and relates chiefly death-years of bishops of Magdeburg, ending with the entry of the years of the death of Henry II and Conrad II.

l. 150v *Anno dominice incarnationis. dccc. XIII. Karolus imperator obiit . . . . .*

l. 151r *. . . . . Anno dominice (incarnationis). MXXXVIII. Conradus imperator obiit.*  
The whole manuscript is in first class condition.

12 MISCELLANEA ASTRONOMICOMEDICA. Manuscript on paper written in symmetrical cursive characters, partly rubricated. Executed in the XVth century. Containing a diagram („figura celi“) and a few astronomical tables in red and black. 36 leaves. 4to. 197:160 mm. Half Vellum. RM. 150.—

The manuscript includes, besides a coherent treatise on phlebotomy numerous medico-astronomical excerpts and annotations as well as memory verses and tables. The tract concerning phlebotomy, a compilation from several works, deals in a detailed manner with the circumstances of the letting of blood. At the end are rules for bathing.

The following items of the contents should be especially mentioned:

- l. 1r *De aeris mutatione,*
- l. 2v *De naturis quartarum quoad aeris iudicia,*
- l. 3v *Alia opinio astrologorum de iudiciis,*
- l. 7r *Cautela observanda circa aeris iudicia,*
- l. 10r—11r tables,

- l. 13v *De potestatibus planetarum,*  
 l. 14v *De exaltacionibus racionum,*  
 l. 15v *Nota ad habendum dominum anni . . . .*  
 l. 17r *De bellis; De infirmitatibus,*  
 l. 18v *De cometis,*  
 l. 19r *De incendiis; De ventis eradicantibus et edificia subvertentibus; De diluviis,*  
 l. 21r Memory verses concerning the influence of the planets (*Si homo nascitur Saturnus dum dominatur . . . .*)  
 l. 22r Memory verses concerning the dawn of the day (*Mane diem Graeca gens incipit astra sequentes . . .*)  
 l. 22v *Tractatulus ex intencione sapientium in arte astrorum et sciencia stellarum eruditorum Gwidonis Bonati Hali Habenragel Albumasar et aliorum in diversis eleccionibus ad usum humanum breviter recollectus. Ut sermo propositus robor et fundamentum habeat . . . .; end on leaf 25r: et mali impediunt de quibus sufficienter dictum est.*  
 l. 25v—33v Tables, with short directions for use at the end.  
 l. 34 —36 blank.

The manuscript is in excellent condition.

- 13 **MISSALE AD USUM ABBATIS ORD. S. BENEDICTI ARCHEPISCOPATUS PRAGENSIS.** Manuscript on vellum executed in Bohemia in the XVth century, carefully written in vigorous symmetrical Gothic minuscules of 2 different sizes; rubricated; partly provided with neumes. With 14 large historiated initials painted in gold and colours, ending in splendid three-sided borders; one larger ornamental initial in several colours and numerous ones in red and blue of various size and execution. 204 leaves. Large folio. 372:288 mm. Blind-tooled white pigskin binding on wooden boards; each cover with 4 large corner bosses and 1 centre piece of chiselled brass; 2 clasps (binding of the XVIIth/XVIIIth century with ancient bosses). R.M. 20000.—

State Missal for the use of an Abbot of the Benedictine Order of the Archdiocese of Prague. The headings always mention the word "*episcopus*" yet the fact that the Missal was destined for an Abbot is demonstrated by the following circumstances: The Collecta pro congregatione (l. 183v) begins with: "*Defende quaesumus beato Benedicto patrono nostro, domine deus, istam ab omni adversitate congregationem . . . .*" The Complenda pro concordia fratrum (l. 184r) reads: "*Familiam huius cenobii, quaesumus domine, . . . . guberna . . . .*"



Moreover, one of the miniatures represents an Abbot of the Benedictine Order at prayer. Finally the heading: "*Secuntur prephaciones ordinis nostri*" is found on l. 70v. The supposition that the Missal was destined for the Archdiocese of Prague is corroborated by the contents of the Confiteor (l. 9v) reading: "... *Petro et Paulo, sanctis martiribus Vito, Wenceslao, Adalberto atque Sigismundo et tibi pater...*"

The contents are as follows: l. 1r—11v: "*Ordo qualiter pontifex se preparare debeat, quando missam celebraturus est*"; the "*Benedictiones sacrorum linteaminum vel ornamentorum vel vasorum ecclesie*" follow on l. 11v—14v; thereafter are a "*Benedictio ad arma bellica*", a "*Benedictio ad ense*" and a very extensive Exorcismus "*Super obsessum vel obsessam a demonio*" on l. 14v—22v. After the "*Oratio ante missam dicenda edita a beato Ambrosio*" (l. 23r—27r) and a short quotation in red from the Rationale of Durandus (l. 27r, v) begins the *Proprium de tempore* (l. 28r—66v) with this peculiar sequence: first are selected Offices for common days and festivals (l. 28r—55r) from the first Emberday till Corpus Christi; then the mass "*In annua dedicatione ecclesie*" (l. 55r—57r); thereupon follow, on l. 57r—66v, under the heading "*Sequuntur dominice per circulum anni et primo in adventu domini dominica secunda*" the three Orationes for every Sunday excepting those mentioned above as being already provided with complete formularies. Thereafter are numerous "Prefaces" as well as the Kyrie and the beginning of the Gloria with several melodies on l. 67r—85v; this whole part has musical notes on a four-lined staff drawn in red. The Canon (l. 86r—90r) is followed by the Sanctorale, foliated I—LXXXII by the rubricator on the side-margin of the recto pages (l. 90v—170), and by numerous Votive Masses (l. 170v—194r) followed by the "*Officium de lancea domini*" on l. 194r. The Sequences are entered on l. 195r yet the last is missing owing to the loss of several pages after l. 203. Among these missing leaves are also the Benedictiones episcopales only the end of which is found on l. 204r; l. 204v is blank.

Additional entries are found here and there. One or more leaves are missing after l. 70 (with the Praefationes), further, one leaf after l. 85 containing the text of the Credo and presumably also a Canon picture.

The manuscript is remarkable not only because of the interest offered by its contents from a liturgical point of view but chiefly because of its abundant and magnificent illumination. The 14 large historiated initials are executed as follows:

The coloured bodies of the letters ornamented with foliage work in the conventional style are painted within coloured frames of a rectangular, mostly quadratical shape, the corners of which are filled out in gold. The scenes depicted within the letters are painted on a dark ground (black or blue), usually enlivened by means of gold stars, rosettes of dots, floral ornaments a. s. o. Gold is often used for the figures. The golden halos are mostly enchased. The 2 splendid large borders radiating from 2 corners of the frame work spread upwards and downwards, always covering 3 margins and even expanding sometimes over the fourth. They are mostly composed of foliage and floral work painted in brilliant colours in the conventional style and ornamented with dots

and corners of gold; merely one single border of special beauty presents a naturalistic character (l. 90v).

The following scenes are represented in the manuscript:

- l. 28r a Pope enthroned (St. Gregory?),
- l. 34r the Nativity of Christ,
- l. 36v the Baptism in the Jordan river,
- l. 48v the Resurrection of Christ,
- l. 49v the Ascension of Christ,
- l. 51r the Descent of the Holy Ghost (see reproduction on plate IX),
- l. 53r the Holy Trinity,
- l. 54r a golden Monstrance with the Sanctissimum,
- l. 55r a Church with a walled cemetery,
- l. 86r the Flagellation of Christ (see reproduction on plate IX),
- l. 90v the Martyrdom of St. Stephen,
- l. 92r the youthful Evangelist John with his symbol; kneeling in front of him is an Abbot with a mitre; an escutcheon is introduced in the border (see reproduction on plate VIII),
- l. 106v the Presentation of Jesus in the Temple,
- l. 114r the Annunciation.

The whole illumination of the manuscript — except for the initial letter on l. 49v which has obviously been inserted subsequently by a less skilful artist and which is executed in coloured penwork, not in body-colours in imitation of the original paintings — is the work of a miniaturist of the first order. He was obviously influenced by the Italians, especially as regards his representations of human figures yet he seems to have been very strongly inspired by South-German models when painting his borders. The manuscript might have been executed in Prague itself by a very gifted master for an amateur of his art, presumably an Abbot; it is a splendid example of the Bohemian school of the XVth century influenced by the Western style.

The copy is in perfect condition except for the defects mentioned above and for a few traces of use and thumbmarks on the lower margins (especially in the Canon).

See Reproduction Plates VIII and IX.

#### 14 **MISSALE BENEDICTINUM SALISBURGENSE.** Pars aestivalis.

Manuscript on vellum of the beginning of the XIIIth century, carefully written by several hands; rubricated throughout; partly with musical notation. Embellished with a magnificent Canon picture (folio size), 4 large ornamental initials in red and numerous plain majuscules also in red. 178 leaves. 4 to. 203:144 mm. Blind tooled pigskin binding with 2 clasps. Sold.

That the manuscript was executed in the province of the Archdiocese of Salzburg is demonstrated by the Calendar, whereas its intended use for the Benedictine Order follows from the Calendar and from different texts. Some of the scribes who have contributed to the execution of the manuscript may possibly have belonged to the close of the XIIth century, yet, taken as a whole however, the work seems to have been written at the beginning of the XIIIth century. All the texts of the Graduale are provided with German Neumes: staves (one red line and 3—4 black ones) with the clef-letters "c" or "f". The Prefaces are preceded by the very fine Canon picture on l. 32r (see reproduction on plate I), a very beautiful representation of the Crucifixion in red and black pen-and-ink drawing on a violet ground with a green outline. The first of the ornamental initials (l. 1r) should be especially singled out: a split "R" outlined in red, filled out with foliage work in the conventional style, the tail being shaped as a winged dragon in black penwork.

The contents of the Missal are very remarkable indeed. It is intended as Missale plenum, and represents as such one of the interesting forms of transition frequently occurring in the XIIth and XIIIth century; yet it represents among the latter a particular type not easily met with. On the whole, the independent parts (Graduale, Sequentiary, Canon, Lectionary, Sacramentary) are merely assembled, but in a rather confused way, with all kinds of complications. Complete formularies have been composed however for the Masses of the Vigil and of the Ember-season (as well as for a few apostle festivals) while the text of the chants (Introitus, Graduale, Offertorium, Communio) has been entered together with the music, an arrangement without any practical value, being moreover rather confusing and perhaps only met with quite exceptionally, probably only in this case. This arrangement is interesting as a peculiar error of the composer of these complete formularies, offering at the same time a characteristic example of the uncertainty in the development of the transition to the Missale plenarium.

With the exception of a few traces of use, the manuscript is in very good condition, the upper margins of the last leaves being slightly stained by water.

- l. Iv—VIIr: Calendar; at the end are entered additional remarks pertaining to the Gradual following.
- l. 1r—32r: Gradual, divided into Temporale, Sanctorale, Commune (the Temporale is incomplete); at the end are a few Votive Masses and the Sequence: "Congaudent angelorum chori" (Chevalier 3783).
- l. 32v—40v: Canon, opened by the "Praefationes cum cantu" together with the Canon picture, followed by different entries pertaining to the Gradual and to the Sacramentary, as well as the Sequence "De S. Cholomanno" (l. 38r—40v) (Chevalier 3460).
- l. 41r—56v: Supplementary entry pertaining to the Gradual: including all the missing texts of the Temporale as well as several further festivals of Saints.

- l. 57r—65r: **B**eginning of the Lectionary; only feria II.—sabbato p. pascha; feria II., III., V., VI. p. pent.; oct. pent.; a few masses of the Common; de S. Cyriaco.
- l. 65v—79v: **S**equentiary containing the Sequences from Easter till De S. Maria, viz., on the whole, the usual cycle; rarer tracts are met with merely for S. Michael and De virginibus (Chevalier 11029, 6739). At the close are several Gloria and Sanctus together with additional entries pertinent to the Graduale and to the Lectionary. Provided throughout with musical notation resp. with neumes.
- l. 80r—119v: **V**igile and Ember Masses with complete formularies with several different Scriptural Paragraphs at the beginning (l. 80r—87r), the first pair of which are alone rubricated (Dom. I. p. pent.).
- l. 120r—142v: **S**acramentary with the same divisions as the Graduale but with numerous Votive Masses.
- l. 142v—171v: **M**ain part of the Lectionary with similar divisions yet with less numerous Votive Masses; the Scriptural Paragraphs found on l. 57r—65r are not repeated here.

See Reproduction Plate I.

15 **MISSALE CISTERCIENSE ABBREVIATUM.** Manuscript on vellum executed in the South-East of Germany in the XVth century. Written in Gothic minuscules in several hands; rubricated. The first page ornamented with a large initial letter and a tree-sided border in gold and colours; one similar initial, as well as numerous plainer ones and initials in blue and red occur throughout the text. 164 leaves foliated by the rubricator (Prop. de temp. I-LXXVIII, then 4 unnumbered leaves with the Canon, thereafter the Propr. sanct. I-LXXXII) 4to. 224:165 mm. Original binding in brown leather on wooden boards, richly blind-tooled. Each cover with 4 embossed metal corners and 1 centre boss of chiselled brass. On the front cover the title »Missale« in faded gold letters. RM. 700.—

The Missal was originally intended for the use of Cistercian monks. The "Proprium de tempore" contains the complete formularies up to the "Officium de corpore Christi" (l. LXVIIIv), but only the 3 Collects for the Sundays after Trinity. The manuscript has been foliated by the rubricator in such a manner that the Proprium de tempore and the Prefaces occupy together l. I—LXXVIII. Then follow 4 unnumbered leaves containing the Canon, thereafter

begins a new foliation. In the first part of the volume leaf LXXI has been skipped (yet the text is uninterrupted). The last leaf contains later entries among which are the "Benedictio Iardi" for Easter, and the "Gloria".

The first page of the manuscript is ornamented with an initial A painted in several colours on a light brown ground, to which is attached a heavy three-sided border in gold composed of a leafed staff in the conventional style, studded with gold dots. On the lower margin, the foliage work is shaped as a circle; within the latter is the half-length picture of a prophet with a scroll (coloured pen-and-ink drawing). On leaf 18r is a somewhat smaller initial P in gold and various colours; several passages (as f. e. on leaf 1r, 10r, 35v, 37r and 39v) show single majuscules ornamented with grotesque faces in the French style.

One leaf containing text from the Office on Ash-Wednesday (after l. XL) is missing in the first part of the manuscript. The rest in good condition except for occasional signs of use.

l. 1r *Ad te levavi animam meam* . . . . .

l. 164v . . . . . (End of the subsequently entered Collectae de angelis) *angelorum nobis prodesse scenciamus auxilio. Per.*

- 16 **MISSALE MONASTICUM.** Manuscript of German provenance of the second half of the XIIth century, written on vellum with the utmost care in splendid minuscules; rubricated. Embellished with an illuminated pen-and-ink drawing representing the Crucifixion and 26 most beautiful large ornamental initials painted in several colours, as well as numerous smaller one or two-coloured initials in red, blue, yellow and green. 209 leaves (1 unnumbered fly-leaf, l. 1—45, 45a, 46—207). Folio. 316:220 mm. White pigskin binding on wooden boards, blind-tooled, with metal bosses and overlapping clasps (monastic binding of the XVIIth/XVIII th century). RM. 20 000.—

Splendid Missal of high artistic value and most interesting as a liturgical document. The manuscript is neatly and carefully written in very fine minuscules, hardly broken and absolutely even. Very curious from the palaeographical standpoint is the setting out of the interrogative sentences in the Gospels by means of series of little red hooks above the first words. The Prefaces are provided with Neumes; some of the former — most of which occur twice — as well as the whole Canon are written by a considerably later hand, the scribe obviously imitating an older model and belonging probably to the XIVth or XVth century; this part of the manuscript being renewed presumably at

that time, because the original leaves were too much worn by a long and frequent use. Later entries are made on the fly-leaf as well as on l. 1v; 95v; 132v; 133r, v; 144v; 204—207.

The present manuscript is not a "Missale plenarium" but a very interesting form of transition. After a few preliminary tracts (l. 1r—3v) follow the two Propria (l. 3v—132v); every formulary here is provided with the text of the chants (Introitus, Graduale and Offertorium) and with the Lections (Epistle and Gospel). Then follow the Prefaces and the Canon (l. 134r—144r) and the Orations for the two Propria (l. 145r—186r). The two masses "*In dedicatione ecclesiae*" and "*In dedic. altaris*", both with complete formularies, are inserted in the Orations. Then follows the Commune (l. 186r—189v), the formulary of which only contains the Orations. The end (l. 189v—203v) consists of numerous Votive Masses, mostly with complete formularies. Thus the Missal shows a peculiar compound form inasmuch as the Graduale and the Lectionary are already united for both Propria, being still however separated from the Sacramentary, whereas the Dedication Masses and the Votive Masses are already provided with complete formularies (cf. Ebner, *Quellen und Forschungen zur Geschichte und Kunstgeschichte des Missale Romanum*, Freiburg 1896, S. 361—363, where similar forms of transition of Missals are dealt with; the present compound form is not however described in that work).

The illumination of the manuscript is exceedingly abundant and executed by a miniaturist of the first order. Besides the numerous plainer initials of different sizes and execution at the beginning of each formulary and of each text, the Missal is embellished with 26 large ornamental initials indicating the beginning of the main parts as well as the chief festivals. The following 3 initials of unusually large size are thus to be set out first:

L. 3v: Initial A at the beginning of the Proprium de tempore (175:113 mm, see reproduction on plate XIV); an uncial letter, split and outlined in red, painted in the conventional style with several buckles of various designs. Within the letter, foliage work consisting of leaves and flowers painted in the conventional style, outlined in red, and left free of colour. The ground is divided into blue, green, violet and brown fields.

L. 136r: *VERE DIGNUM* (85:145 mm, see reproduction on plate XIV). These words are written in blue, green, red, violet and brown at the beginning of the Praefatio cotidiana. The body of the ligature UD is split and outlined in red, the left curve of the U ends as the head of a dragon. Several buckles are holding the considerably entwined foliage work composed of leaves and blossoms in the conventional style which, outlined in red and left free of colour is painted within the body of the ligature. Within, written in uncial capitals, are the letters ERE and IG(N)UM, outlined in red and illuminated in yellow. The background is divided into blue, green and reddish-brown fields.

L. 181v: Initial T at the beginning of the mass "*In dedicatione ecclesie*" (130: 118 mm). This letter has also a split body outlined in red, the three ends terminating

in ornamental work in the interlaced style. Foliage work left free of colour and outlined in red is wound around the shaft of the T, projecting on both sides and attached to the horizontal cross-bar by means of two buckles. It consists of leaves, buds and blossoms in the conventional style, partly drawn and hatched in black (pen-and-ink drawing). The ground is again divided into fields of several colours.

The remaining 23 initials of various sizes are similarly executed as regards both technique and style. The peculiar but effective drawing and hatching of some parts in black is repeatedly met with. All the initials are executed with the utmost care, fresh-looking and in excellent preservation. The whole illumination of the manuscript is considerably superior to the average work found in plain contemporary Missals. The Canon picture is much later. The chalice floating in the air and the stem of the cross flanked with 2 large flower rosettes on each side are very peculiar.

No clues are available as to the provenance of the manuscript. The fact that the Missal was written for a monastery is demonstrated by the heading of the *Missa de sapientia* (l. 199r) reading: "*Iste misse non solent cantari in conventu.*"

The manuscript is in excellent condition; perceptible traces of use being only apparent on the margins of the leaves of the Canon. On l. 137r the later writer begins in the middle of a word, no leaf however is lost since only a few lines of the text are missing, which the scribe probably wanted to enter on the blank lower part of l. 136v and which he afterwards forgot. A complete text of the Preface in question occurs on l. 134r. As to the text, the codex is complete.

See Reproductions Plate XIV.

**17 MISSALE PLENARIUM.** German manuscript on vellum of the first half of the XIIIth century. Carefully written in fine even Gothic minuscules of 2 different sizes; rubricated. Embellished with 13 large ornamental initials painted in red and light blue, a representation of the Crucifixion (pen-and-ink drawing illuminated in several colours) and numerous plainer red initials of various sizes. 173 leaves (the *Proprium sanctorum* foliated I—LXI by the rubricator on the side-margins). Large Folio. 350:234 mm. Original pigskin binding on wooden boards, richly blind-tooled. RM. 3200.—

The manuscript gives no clue as to its provenance, as the *Proprium sanctorum* contains only Offices for Saints festivals celebrated universally. Neither do the formularies entered subsequently in the course of the XVth century on the lower margin of several pages allow of any deductions concerning the provenance of the Missal and its original destination. The formularies of the *Commune* are abbreviated.

The ornamentation of the manuscript consists of 13 large initials, in outline and only occasionally completed, beautifully and elaborately painted in red and light blue; their purpose being to set out the principal festivals. At the beginning of each single formulary and of each single text there are plainer initials painted in red. The Canon begins on l. 91r with an interesting representation of the Crucifixion denoting a remarkable archaic character (see reproduction on plate VII). The body of the Crucified hangs absolutely straight on the cross, with the head inclined towards the left shoulder. The Virgin Mary and St. John, both with disproportionately large heads, are standing near by. The former is gathering the blood running from Christ's side in a chalice; the latter is characterized by the book and the sword. Very curious is the representation of the nimbus of both Saints.

Excepting a few traces of use on the margins (especially in the Canon), the manuscript is in good condition. A leaf is missing at the end (before l. 170) as well as another one containing the end of the Requiems.

- l. 1r            *Dominica prima in adventu* . . . . .
- l. 88v         *Dominica XXV.*
- l. 89v—90v   Praefationes.
- l. 91r—93v   Canon.
- l. 93v         *In natali S. Stephani prothomartyris* . . . . .
- l. 138v        *In natali unius martyris pontificis* . . . . .
- l. 154v        *In dedicatione ecclesie* . . . . . (and other Votive Masses partly with abridged formularies).
- l. 172r        *Pro omnibus fidelibus defunctis* . . . . . (and further Requiems).

See Reproduction Plate VII.

- 18 **MISSALE PLENARIUM.** Manuscript on vellum of the XIVth century, written by two different hands in Gothic minuscules; rubricated. Embellished with 1 large historiated initial painted in gold and colours, 4 large ornamental initials and numerous smaller ones in red and blue. 224 leaves. 4 to. 180:130 mm. Blind-tooled pigskin binding on wooden boards, with 2 clasps (binding of the XVIIIth century). RM. 1500.—

A Missal of very strange type; having perhaps once belonged to a Franciscan friar (cf. the marginal note concerning the prayers subsequently entered on l. 72v). The text of the "Proprium de tempore" consisting of 2 parts is also very remarkable. The original part (l. 23r—58r) comprises the complete formularies for a few chief festivals only and but 3 Orationes for the remaining days. The second part, written by a different scribe (l. 75r—144r) contains the com-



plete formularies for all these days. The Prefaces (l. 58r—67r, 73r—74r) have Neumes on a three-lined stave.

The Canon begins on l. 67v. with a beautiful historiated initial painted in several colours on a gold ground (see reproduction on plate X). Christ is hanging on a T-shaped cross with a monk kneeling on each side, one in a blue cowl on the right and one in a white cowl on the left. The latter is collecting the blood running from Christ's side in a chalice. This miniature is accompanied by the following marginal note: "*Miserere mei fratris . . . . in hora mortis mee ne derelinquas me domine.*"

The volume shows occasional traces of use and repairs in the margins. The miniature is a little damaged, yet otherwise well preserved.

- l. 1r—10v table of contents, supplementary entries, Orationes, De negligentis sacramentorum, different remarks.
- l. 11r—22v Benedictiones, Exorzismi, a few Missae de sanctis, a few Missae votivae, Gloria, Credo.
- l. 23r—58r Proprium de tempore (original part).
- l. 58r—67r Praefationes.
- l. 67v—72v Canon.
- l. 73r—74v Praefatio communis.
- l. 75r—144r Proprium de tempore (supplement).
- l. 144v—145v Additional entries pertinent to the Proprium sanctorum.
- l. 146r—196v Proprium sanctorum.
- l. 197r—204v Commune.
- l. 204v—224v Missae votivae (not quite complete at the end; there is probably only one leaf missing).

See Reproduction Plate X.

**19 MISSALE PRAGENSE.** Manuscript on vellum of the late XIV<sup>th</sup> century, executed in Bohemia, carefully written in vigorous minuscules of 2 different sizes; rubricated. With 7 large historiated initials and 6 large ornamental ones with borders painted in gold and colours as well as with numerous plain initials of various sizes in red and blue. 320 leaves (I, II, 1—318). Folio. 348—238 mm. Binding of brown leather on wooden boards, blind- and gilt-tooled; each cover with 4 corner bosses and 1 centre boss of chiselled brass; 2 clasps. R.M. 16000.—

A beautiful illuminated Bohemian Missal in excellent condition with a splendid original contemporary binding.

The manuscript comprises 2 fly-leaves added later, 30 quires of 5 sheets each, 1 of 3 sheets, 1 single leaf, 1 quire of 5 sheets and 1 leaf of paper of a later date.

It includes the Missal for the diocese of Prague, as is demonstrated by the occurrence of the festival "*Wenczeslai martiris*" (l. 252r) and by the invocation of this Saint in the Litany (l. 120v). The contents of the Missal are very copious. The "Proprium de tempore" comprises formularies for every festival from Ash-Wednesday up to Whitsunday, as well as the complete Passion. The "Proprium sanctorum" is also very full; the Orationes and the Lectiones for the "Commune" are kept apart. The Sequences follow the Votive Masses. Supplementary remarks are entered on l. I, II, 308—318 and, incidentally, in the margins. Among these entries, the Office "*De ss. nomine Jesu*", written without heading on the last leaf of paper and dating from the XVIth century, is worthy of special notice. The early occurrence of this festival in a Missal obviously not of Franciscan origin is both interesting and remarkable as regards the development of liturgical history, since the celebration of this festival was not observed by the Franciscan orders until 1520 and by the Church in general only in 1721 (cf. *Thalhofer-Eisenhofer, Handbuch der kath. Liturgik I, 681*). Small slips of paper on which were subsequently entered sentences previously left out by the scribe are inserted here and there in the manuscript.

The splendid illumination of the volume consisting of 13 large initials, is the work of a very skilful and eminent Bohemian miniaturist. The initials are painted in subdued colours of a lighter shade on a gold background or on a somewhat darker one with a gold pattern, the bodies of the letters being filled out with delicate foliage work. To each initial is attached a handsome border, usually composed of foliage work painted in the conventional style filled in with gold. Only in the first three-sided border on leaf 1r has the lower side been shaped as the body of a bird, grotesquely drawn out in length, with a knotted neck and the head of an animal. 6 of the initials show a strictly ornamental character (l. 18r, 193v, 203r, 208v, 239r and 244v); the remaining 7 are figurative representations showing Italian influence yet with typical Bohemian faces.

The following scenes are depicted:

- l. 4r initial A: half-length picture of a Pope with the right hand raised in blessing (see reproduction on plate XI),
- l. 14v initial P: the Nativity of Christ,
- l. 124v initial T: (Canon picture) Crucifixion with the Virgin Mary and St. John (see reproduction on plate XI),
- l. 129r initial R: the Resurrection of Christ,
- l. 144r initial U: the Ascension of Christ,
- l. 150r initial S: the Descent of the Holy Ghost,
- l. 158v initial B: the Holy Trinity.

The Missal is generally speaking in perfect condition, only a few leaves of the Canon showing perceptible traces of use in the margin. A few borders and page-numbers are very slightly damaged by the book-binder. The end of the Sequences (after l. 307) is missing. The binding is restored in conformity with its style with such accuracy that the repairs are hardly visible.

- l. I, II Additional entries (*De S. Erasmo, De S. Sigismundo, De visitacione S. Marie*).

- l. 1r, v Gloria, Credo.
- l. 2r *Dominica (prima) in adventu* . . . . .
- l. 121v *Incipiunt prephaciones* . . . . .
- l. 124v—128v Canon.
- l. 129r (*Dominica resurrectionis*) *Resurrexi et adhuc* . . . . .
- l. 190r *Dominica XXIII. Dicit dominus* . . . . .
- l. 191r *In dedicacione ecclesie* . . . . .
- l. 193v *In utroque festo s. Stephani* . . . . .
- l. 267r *Incipiunt collecte de sanctis qui non habent propria officia* . . . . .
- l. 271v *Incipiunt communes epistole sanctorum* (partially with Gospels) . . .
- l. 284v *Incipiunt votive misse et primo de s. spiritu* . . . . .
- l. 304v *Sequentia de beata virgine in adventu* . . . . . (more Sequences following).
- l. 308—317 Additional entries (*Sequentia de S. Johanne evang., Missa de Lancea domini, a few Offices for Saint's festivals and a few Votive Masses*).
- l. 318r, v (*Missa de ss. nomine Jesu*).

See Reproductions Plate XI.

20 **PETRUS COMESTOR.** *Historia scolastica*. Manuscript on vellum carefully and evenly written in vigorous Gothic minuscules; double columns; rubricated. Executed in Germany about the end of the XIIIth and the beginning of the XIVth century. Ornamented with 18 large historiated initials mostly with borders of dragons in various colours on a gold ground, as well as with numerous initials alternately painted in blue and red and ornamented with scroll work and bead-strings in the alternate colour. 346 leaves. Folio. 340:242 mm. Binding in blind-tooled pigskin on wooden boards; each cover with 4 corner bosses of copper and brass, the back cover also with a centre-piece of copper, 4 overlapping clasps (binding of the XVIIth century, partly with ancient clasps). RM. 15000.—

The manuscript, carefully written in fine Gothic minuscules, consists of uniform quires of five sheets, provided with catchwords and preceded by 2 leaves with the Capitula. It includes the famous *Historia scolastica* of Petrus Comestor who was elected chancellor in Paris in 1164 and who died about 1178. The work is a detailed representation of the Biblical history, dealing shortly with profane history; it was the most popular compendium and manual for this matter during the Middle-Ages; Publ. f. c. by Migne, Patr. lat. 198, 1053—

1722; early editions Hain 5529 ff. The "Incidentia" are mostly outlined in red and inserted into the Scriptural text (as also in the case of some incunables).

The work is remarkable for its illumination. Besides the plainer ornamental initials, it shows at the opening of each book a large historiated initial painted in several colours on a gold ground. To most of these initials are attached one, two or three-sided borders of various lengths formed by grotesque dragons and foliage work in the conventional style. They are partly executed on the vellum without any background and partly on a gold ground with a coloured outline, in the first case the curves of the bodies of the dragons being heightened by means of gold points.

The following scenes are represented:

- l. 33r initial H: Moses (with a scroll) teaching two Levites,
- l. 59r initial T: with an exceptionally large border: Moses with a green bough and a vessel, with a Levite at his side,
- l. 69v initial Q: Moses (with the Tables) lecturing to two Levites,
- l. 85v initial Q: similar to the preceding picture,
- l. 92r initial L: besides in a four-sided frame (70:70 mm) there is painted an almost independent miniature being an exceptionally fine representation of God ordering the sleeping Joshua to set out for the Land of Promise (see reproduction on plate XII),
- l. 98v initial L: formed by two dragons,
- l. 112r initial L: similar to the preceding picture,
- l. 162r initial F: Elias' ascension in the flaming charriot with Elisha lying on the ground,
- l. 187r initial H: Tobias teaching his son to fear God,
- l. 193r initial E: the prophet Ezechiel,
- l. 196r initial P: David with long hair and head-band, standing with the left hand raised,
- l. 211v initial H: Judith beheading Holofernes (see reproduction on plate XII),
- l. 215v initial P: the prophet Ezra at a desk.
- l. 219r initial L: Queen Esther,
- l. 222v initial P: Alexander the Great carried in a wicker cage by griffins,
- l. 240v initial M: Christ as judge of the world: outside the letter, the emblems of the Evangelists with name-bands within medallions,
- l. 247r initial F: the Nativity of Christ,
- l. 305v initial A: Christ with the incredulous Thomas.

Apparently these illustrations are the work of 2 different miniaturists who must be kept strictly apart. The first one has executed the initial letters to 1), 3), 4), and 5) and the 2 human figures of No. 2), whereas the body of the letter and the border of No. 2) as well as all the remaining initials are to be attributed to a second hand. The first of these 2 illustrators whose quiet, refined style recalls the foremost German works of the end of the XIIIth century and the beginning of the XIVth, is artistically the most prominent one; his master-piece is the

large miniature No. 5), a quite remarkable and most brilliant achievement on account of which the volume ranks with the foremost illuminated manuscripts of these times. The work of the second artist is more restless, more nervous, not quite as thoroughly executed as that of his colleague; yet his work makes a more vivid impression than that of the first artist. His miniatures are also remarkable for their artistic value which is far above the average.

The whole manuscript deserves special attention since the *Historia scolastica* has hardly ever been illustrated.

The paintings are in perfect preservation throughout, the writing is here and there somewhat stained and the lettering a little rubbed. The first leaves of the *Capitula* are missing as well as the first quire of the text (till Gen. cap. 27; Migne 198, 1077 D). A small portion of the text is missing on the 2 last leaves owing to their being somewhat damaged.

See Reproductions Plate XII.

- 21 **PETRUS LOMBARDUS.** *Sententiarum liber quartus.* — **BURCHARDUS WORMATIENSIS.** *Decretorum libri viginti* (extracts). Manuscript on vellum written by several hands in well-formed minuscules; executed in Germany about the end of the XIIth and the beginning of the XIIIth century. Partly in double columns; rubricated. Ornamented with initials painted in red resp. in red and black. 38 leaves. 4to. 205:147 mm. Vellum.

RM. 400.—

The manuscript, only fragments of which have unfortunately been preserved, contains first 2 longer tracts from the fourth Book of the Sentences by Petrus Lombardus 1, 1—14, 1 and 18, 4—25, 7 = Migne, Patr. lat. 192, 839—869, line 49 and 192, 886, line 40—908, line 28). Then follows an extract from the *Decretorum libri viginti* of Borchard of Worms (d. in 1025), incomplete at the beginning, the sequence of which differs with that of the printed form (publ. f. e. by Migne, Patr. lat. 140, 537—1058). Larger and more coherent tracts are gathered chiefly from book XVII and XIX, especially from the latter, the so-called "Corrector". The voluminous chapters XIX, 5. 6 which part of the work presents the greatest interest for the history of culture, are almost complete; this part contains a large number of questions for use in the confessional mentioning at the same time the penances inflicted for each sin; it is much more extensive and detailed than the older penitentials, especially as concerns the parts dealing with Homicide, Adultery and Superstition, thus representing an important and widely consulted source of information for the history of ethics of these times (cf. Mani-

tius, *Gesch. d. lat. Lit. d. Mittelalters*, II, 56—60; Schmitz, *Bussbuecher and Bussdisciplin* p. 762—765).

The first quire and the last leaves of the manuscript are stained and the marginal glosses are partly damaged by cutting.

- I. l. 1r *De sacramentis . . . Samaritanus enim vulnerato approprians . . .*  
l. 18v . . . . . *symoniace a symoniacis ordinatos mise* — (the rest is missing).  
II. l. 19r — *vulgus nocturnis horis celebrare solet . . .*  
l. 38v . . . . . *peccatum omni modo perpetratum est* (thereafter a few short theological annotations entered by other hands).

22 SALONIUS, episc. Genevensis. *Expositiones mysticae in Parabolas Salomonis et in Ecclesiasten*. Manuscript on vellum executed at the end of the XIIth century, evenly and carefully written in vigorous minuscules, ornamented with 2 initials in red. 22 leaves. 4to. 206:145 mm. Vellum. RM. 600.—

The manuscript is carefully written in clear Gothic characters of a peculiarly upright style by one hand only but in different inks; it is not rubricated. The two tracts of Salonus preserved here give us an allegorical as well as a typological elucidation of the two Books of Solomon by means of a dialogue between the author and his brother Veranus. Both were sons of Eucherius, subsequently a Bishop of Lyon. Salonus was proclaimed Bishop of Geneva not later than 440, the year of his death is unknown (cf. Bardenhewer, *Patrologie*, 3. A., p. 448; Schoenemann, *Bibl. patrum lat.* II, 1063 f.). These two dialogues are published f. e. by Migne, *Patr. lat.* 53, 967—994 and 993—1012.

The manuscript is in perfect condition except for a few unimportant stains.

- I. l. 1r *Parabole Salomonis. Parabole Salemonis filii David regis Jerusalem. (P)arabole qua lingua dicuntur? . . .* (see reproduction on plate XVI).  
l. 13v . . . . . *operibus que gessit. Explicit interrogatio de parabolis Salemonis.*  
II. l. 13 *Incipit interrogatio de libro Ecclesiastes. Quot nominibus vocatus est Salomon? . . .*  
l. 22r . . . . . *et mandata eius custodit.*  
l. 22v blank.

See Reproduction Plate XVI.

23 SERMONES VARIII. *Praec. documenta de haeticorum sectis*. Manuscript on vellum of German provenance, written by several hands in small neat minuscules about the first half of the XIIIth century in double columns. 22 leaves. 4to. 207:148 mm. Vellum. RM. 450.—

The manuscript is very elaborately executed by several scribes, one of which making use of the characteristic charter hand (l. 9r—13r). It comprises a small collection of Sermons (all without headings) mostly for the seasons of Advent and Christmas. The first leaf represents a very interesting document for the history of German inquisition. The first tract contains an enumeration of the doctrines of the Waldenses, the Ortlieber, the Runcaner and the Manicheans, assembled here in order to form the "*ordin von dem hohen leben*". The second tract headed "*In examinacione alicuius heretici*" specifies the oaths to be sworn by the accused and the dogmatic questions (following the so-called *Symbolum Athanasianum*) to be answered. Both tracts should be regarded as having a certain importance for the history of the German sects in the earlier XIIIth century. They are also met with on l. 104v — at the end in an incomplete state however — in the MS No. 54 (Podlaha 1578) of the "Prager Metropolitan Kapitel" written in the year 1478). A short schematic exposition of the Lord's Prayer had been entered by a somewhat later scribe on the last page of the manuscript which was originally blank.

The manuscript is in perfect condition.

l. 1r *Secte hereticorum sunt LXXII, quorum in Theotonia sunt quatuor, Waldenses, Ortlibarii, Runcani, Manichei. Iste quatuor secte communi nomine vocantur ordin von dem hohen leben. Waldenses dicti sunt . . . . . Item dicunt, quod deus non apparuit in igne, quod combureret eos.*

*In examinacione alicuius heretici. Primo iubeatur iurare, quod sine omni fallacia et deceptione et secundum intellectum querencium et audiencium ad omnia interrogata respondeat. Primo . . . . .*

l. 1v *et nominatim exprimere et quod nunquam audiat eos predicare.*

l. 2r (first sermon) *Sicio. Notandum quod dominus propter quatuor dixit Sicio. . . . .*

l. 22r (End of the last sermon) *. . . . . quod qui diligit proximum, legem adimplevit. Quod nobis prestare dignetur pater et filius et spiritus sanctus.*

l. 22v *Pater noster: Privilegio conditionis, Beneficio recreationis, Ministerio pietatis . . . . .*

24 THOMAS DE AQUINO. De ente et essentia. — ARISTOTELES. De longitudine et brevitae vitae. — SERMONES de sanctis. — ARISTOTELES. Analytica priora. Manuscript on vellum written about the end of the XIIIth and the first half of the XIVth century; only partly rubricated; ornamented with red initials. With three small diagrams. 31 leaves. 4to. 208:148 mm. Vellum. RM. 400.—

The manuscript consists of 3 parts which have obviously been united at a later date. Part I and II (l. 1—7) being written in the year 1299 according to the entry on l. 6r, contain the tract of Thomas Aquinas "De ente et essentia" (cf. Grab-

mann, Die echten Schriften des Th. v. A., p. 222) and the short one "De longitudine et brevitate vitae" from Aristotle's Parva naturalia. Part III (l. 8—15) includes a few Sermones communes: three sermons "De dedicatione" and 5 further ones pertaining successively to "De Apostolis", "De uno martyre", "De martyribus", „De confessoribus“, "De virginibus"; besides 2 further Sermones "de dedicatione" without heading (the last of which is incomplete) written by a different scribe. This part was executed in the first half of the XIVth century, as well as part IV (l. 16—31) written in a very abbreviated scholastic cursive hand and provided here and there with marginal and interlinear glosses and with 3 diagrams (see reproduction on plate XVI). This part contains Aristotle's Analytica priora in the very translation attributed until lately to Boethius (publ. by Migne, Patr. lat. 64, 639—697), being regarded however at present as a work of Jacobus de Venetia written in 1128 (cf. Grabmann, Scholast. Methode I, 150; Ueberweg-Baumgartner, Grundr. d. Gesch. d. Philosophie II, 1915, 191). Manuscripts of this translation are of rare occurrence (cf. Manitius, Gesch. d. lat. Lit. d. Mittelalters I, 30). The text of the present manuscript only reaches II, 11; the scribe breaks off abruptly in the first sentence in the middle of the page.

The manuscript is in good condition; the marginal glosses are damaged here and there by cutting.

- I. l. 1r - *Quia parvus error in principio magnus in fine . . . . .*  
 l. 6r . . . . . *in quo sit finis et consumacio huius operis. Explicit de ente et essentia Thome de monte Aquino. Anno domini M<sup>o</sup> cc<sup>o</sup> nonagesimo IX., quarto ydus decembris Indictione nona.*
- II. l. 6v *De eo autem quidem quod est esse alium alia (sic) . . . . .*  
 l. 7v . . . . . *semper esse longioris vite. Finit liber de longitudine et brevitate vite.*
- III. l. 8r *Incipit commune sanctorum et primo de dedicacione. Habitabit cum eis . . . . . Johannes evangelista raptus per spiritum . . . . .*
- IV. l. 16 *Primum debet dici circa quod et de quo est intencio . . . . .*  
 l. 31v . . . . . *Per impossibile autem sillogismus ostenditur quidem quoniam contradictio supponitur conclusionis et assumitur (the text breaks off here: the rest of the page blank).*

See Reproduction Plate XVI.

- 25 VINCENTIUS BELLOVACENSIS. Speculum historiale (Book XVI—XXIII). Manuscript on vellum of the XIVth century executed in Eastern Germany, carefully written in Gothic minuscules; double columns; rubricated throughout. Ornamented with 8 large historiated initials painted in several colours on a gold ground and numerous plainer ornamental ones alternately in red and blue with scrolls and strings of beads in the alternate colour.



362 leaves. Folio. 340:232 mm. Blind-tooled pigskin binding on wooden boards; each cover ornamented with 4 corner bosses and 1 centre boss in bronze; 2 clasps (binding of the XVIIth century with ancient bosses). RM. 8000.—

The manuscript, ruled throughout in ink, consists of 30 regular quires of six leaves provided with catch-words and 2 single leaves at the end. The text is very elaborately written in vigorous and absolutely symmetrical Gothic minuscules, neatly rubricated and ornamented with book-openings and chapter headings painted in red. The book numbers in red and blue and the head-lines in red are entered on the upper margins of the book. Each book is preceded by the Capitula.

The volume includes several books from the great *Speculum historiale* of Vincent de Beauvais, the most voluminous historical work of the Middle-Ages, viz. book XVI—XXIII (resp. book XVII—XXIII if one counts the extensive prologue of the *Speculum historiale* as book I, as is usually the case). The manuscript represents part III of a work consisting of four volumes with 8 or 9 books each. The present part embraces with numerous extensive digressions and interpolations the history of the Roman, Byzantine and Franconian monarchs from Gratian till Pipin. On the lower margin of leaf 336r a scribe of the XVth century has entered the following marginal note with brown pencil: "*S. Oswinus anno domini M<sup>o</sup>CCCC<sup>o</sup>LVII<sup>o</sup> Rome canonizatus.*" Other incidental marginal glosses are also entered in the same hand.

The illumination of the manuscript consists of 8 large historiated initials, mostly with borders attached, painted on a gold ground, their purpose being to set out the beginning of each book. They all depict the Emperors dealt with in the book in question. The figures themselves are somewhat conventionally executed, the Emperor being always enthroned, robed and crowned and holding a sceptre with his right hand outstretched. On l. 86r two Emperors (Arcadius and Honorius) are depicted together (see reproduction on plate XIII). They are standing beneath the horizontal cross-bar of a majuscule T (painted in red) on either side of its shaft, Arcadius in a green garment with a violet cloak and Honorius with a blue garment and a red cloak. The folds are indicated by means of broad dark strokes. The miniature is painted on a gold ground with a blue outline. In spite of what has been said the impression gained by the miniatures is not at all one of monotony being due to the diverse treatment of the bodies of the letters. The latter are formed either wholly or partly by dragons executed in several colours and ending in foliage work painted in the conventional style (partly filled in with gold) or adorned by series of dots, scrolls of leaves and delicate white line-ornaments, the terminations also ending in foliage work. All the initials have blue backgrounds, and are outlined with black and white lines; the borders are of various sizes.

The whole illumination — remarkable for the comparatively brilliant and contrasting colours and the profuse use of gold — is the work of a very

skilful miniaturist. All the paintings are in perfect preservation and the manuscript is absolutely complete and in good condition.

l. 1r *Continentia. XVI. libri . . . . .* (the Capitula follow).

l. 2r *De contemporalitate novem regnorum . . . . . Ab anno primo Gratiani qui fuit . . . . .*

l. 362v *. . . . . Pipinum vero filium eius regem Ytalie ordinatum collocavit. Deo gratias. Explicit iste liber. Sequitur amodo de imperio Karoli magni.*

See Reproductions Plate XIII.







Nr. 14. Missale Bened. Salisburg. (Orig. size.)

U 14 V 01  
C 1110 111



capla. Incipit liber qu



tus re  
gum.  
Et cecidit  
ochorzi  
as per  
cancel  
los ce  
nacu

mus. Incipit lib pata



lypome  
non se  
cunctus.  
Onfor  
tatus  
est sa  
lemon

filius dauid in regno







Nr. 3. Biblia latina. (Orig. size.)



**I**mp  
 ubet  
 ma  
 cha  
 beoz  
 Coes  
 Ra  
 trabz



qui sunt pegg  
 tum uideris. sa  
 lutem dicunt



Nr. 3. Biblia latina. (Orig. size.)





Nr. 10. Horae beatae Mariae Virginis. (Orig. size.)



Nr. 6. German Fencing Book. (Orig. size: 155 × 140 mm.)



pocanulis  
 ihu xpi. Ple  
 mori eet leuc  
 si dixit aduc  
 to uelto. hec  
 e apocalypsi.  
 Sed hinc mo  
 dum locua  
 ms qui cum  
 diuinatione ubi fit frequer inuenit. I  
 diuinitis scripturis. Unde nec salomon ait  
 hec sunt pabole salomonis. aut hec st  
 uerba ecclesiastes. sed trunam pabole  
 salomonis. r uba ecclesiastes regis uru.  
 Sic etiam esayas dicit. Vt ille esaye ab  
 sy nullo aduinculo ubi et sic reliqui.  
 Talis aut loquens subaudiaciones necet  
 farias tales sententias hic docuerit ut  
 ubi gra. cum legitur apocalypsis ihu x.  
 subaudiendu e hec est. Est aut apoca  
 lypsis greuis sermo. r latine dicitur reuelacio.  
 siue manifestatio. eo quod mea status.  
 gnis r future ecclie bito ioham. et i illa  
 icelle sic manifestatis. Quam dedit illi  
 deus. palatit cere sermo suus. Et hic apa  
 cet si dixit. qua. Sed r hic modus locu  
 aoms sepe fit in scripturis. Unde e bonum  
 certamen certam. pro ea quod est uano cer  
 tamme certam. Hec aut reuelo ipius e  
 dm ihu xpi. qui adu accepit ut sua reue  
 lacione manifesta faciat sermo suus que  
 oportet si ato. Sed in his ubis utraq  
 ei natura dematur. diuina scilicet p hoc  
 quod ipe cum pre r spu sco amita reuelat  
 mistia. humana aute p hoc quod no so  
 lum apre r spu sco. h caram aserpo accep  
 ut in reuelacione manifestaret suis suis  
 que oportet si ato. Deus eni mha loca  
 tota trinitas malle aqua ipe accepit. ho  
 assumptus auba dei. ut ista mistia suis  
 reuelaret sermo. ubi etiam ipa forma  
 sermo dicitur pdicatur suoz. Petrus suis ea

manifestauit id est pcepta sua scripibus.  
 quibz adu dicit. Cui fecit omnia que  
 populo uob. dicitur uniuales sermo suus. r  
 non em sermo moysayre legis. r iudeis. n  
 nuidane sapiencie deditis philolophis. h  
 gre diuine sciencie reuelacio celestis apu  
 tur. Dicit r dicit in ewa. dicit. Con fiteor  
 domine p. quia abscondisti hec a sapient  
 bus r prudentibz r reuelasti ea paruulis.  
 Cui oportet si ato. In his ubis duo ppre  
 hendunt ut ea scilicet que finienda sunt.  
 ato accipiant trinitu. r ea que mehoanda  
 sunt ato sumant uniuam. Ita tamen r  
 nequaquam finem acceptura sunt. p nec  
 menenda sunt. tormento que tulerunt.  
 sed ea menenda que mecum pueniant.  
 nec gaudia fugitua sunt appetenda. sed  
 usq statum pmanencia. Cui. r in pna tpe  
 Omne eu tempus pntis uic compatibz  
 etnitate qd unus hore pulcherrim e nome  
 tum. p iohes in epistola sua dicit de holo  
 gissimo tempe. qd uol non ista hore e  
 reuelat ergo xpc ioham. r ecclie sue r ei  
 que ato tulerunt. r ea que ato adueniunt  
 ut dum temporalit se ceunt affligi ut ppa  
 ri cogit uoluntatem istius tempis. qua  
 uelociter tulerunt gaudia r tribulacoēs  
 cum tempe. r quam uelocit appropinquent  
 eadem sine sine mansum. ac p hoc nequa  
 qui malorum profutatis iudeat. h pda  
 mltis aduiscatibz gaudeat. Et significat  
 ut. hec loca significant. no aduolentio  
 ne. h a ligno uolam malle deuenio  
 hec dicitur ee significat. quod e sigilla  
 ut. signum em sigillum di. Cui loco  
 questio oritur quare hec dicitur cum mte  
 quentibz inueniam dicitur iohi ab aglo  
 ne signatis uba ubi huius. h scilicet  
 est. quia sacra scriptura in pns ligno dau  
 ditur. fidelibz apitur. Non em ppter fide  
 los seruos. sed ppter fures r latrones di  
 mte sub signaculo claudunt. Sed dicitur







Nr. 9. Haimo. Expositio in Apocalypsim. (Orig. size.)



Nr. 17. Missale plenarium. (Orig. size.)



qui uenit in nomine domini. off. In uirtute tua do-  
 mine letabitur iustus et super salutem tuam exultabit uehe-  
 menter desiderium anime eius tribuisti ei. Suscipe  
 domine uniuersa precatorum conuentione scōe  
 ut quod illos passio gloriosos nos deuotio reddat  
 in nocuos p. post cō. **C**uro oculos apertos et uim stantem

aduersus inimicos dei domine ihu accipe spū meum et ne sta-  
 tuas illis hoc peccatum quia nesciunt quid faciunt post compl.

**A**uxilietur uobis domine supra miseria et in tre-  
 dente bō stephano martire tuo sempiterna pcedōne  
 confirmet p. Johis apli et ev.

in medio ecclie aperit os eius et imple-  
 tum domini spū sapientie et intellōs  
 stola glorie induit eum et Joanni  
 tatem et exultacōm thesauri se eum.

**E**tiam tuam domine benignis illustra. oī  
 ut beati iohannis euangeliste illuminata








Nr. 13. Missale Bened. Pragense. (Orig. size.)



Ex libro libro topicon. incipit liber elenchon.



**S**ophisticas aut elenchis  
 et de his qui uidentur quod elen-  
 chi sunt aut palogismi sed non elenchi  
 dicuntur. Incipientes sunt namque a primis.  
 Quoniam ergo alii quod sunt filii.  
 Alii autem cum non sint uidentur in  
 quemadmodum cum aliis hoc fit per quod similitudinem. sic et  
 in omnibus se habent. Et autem alii quod habitus habent boni alii autem  
 tur formaliter inflantes et figentes se. Et per alii quod per te  
 coram. alii uidentur opponentes se. Et maius quod

Nr. 1. Aristoteles. Organon. (Orig. size.)



I.N.R.I.

**A**gnus dei qui tollis  
 peccata mundi  
 misere

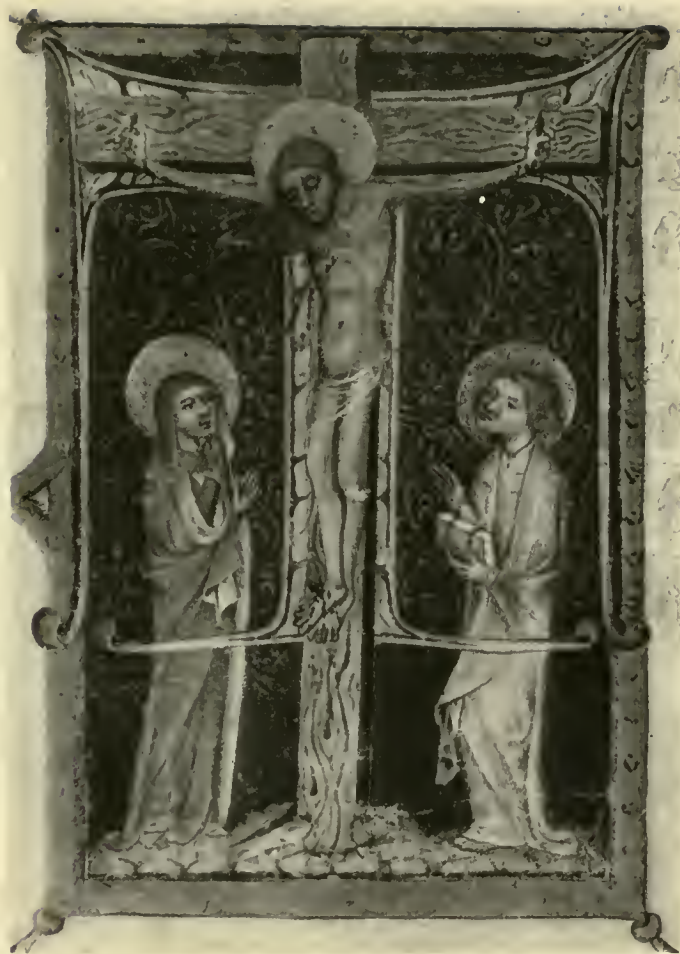
o ferre me. fr  
 in hora mortis mee ne desis me de

tissime pater per iesum xpm filium tu-  
 um dnm nr'm supplices rogamus ac pe-  
 timus uti accepta habeas et benedicas

Nr. 18. Missale plenarium. (Orig. size.)







dte leuau dñica i adiutu  
 animam meam deus meus i  
 te confido non erubescā neq;  
 irrideant me i inuici mei etem  
 vniuersi qui te expectant nō  
 confundentur **Ps** **T**uas tu  
 as domine demonstra michi  
 et semitas tuas edoce me.

Nr. 19. Missale Pragense. (Orig. size.)



loco. ascendit moyses usq[ue]  
ad hunc. fecit ioseph ap[osto-]  
posuisse. Incipit liber ioseph.



**I**ncipit liber ioseph  
Iber ioseph auctor  
auctoris censet.  
qui i ihe dictus  
est. nam ioseph  
i ihe idem nom[en] e[st]. Cognito  
cognominis i aut[em] a nob[is] ali[is].



**I**ncipit iudith.  
Iste hystoria  
transiit  
teronim  
ad prelio  
nem paulo  
terusochy  
de chaleso  
malatum  
Iste liber dicit hebreos int[er]  
hystorias compuntur. i iudith  
apocrypha qd dicit ieremum  
in prologo qui sic nichoat  
i i iudias litteras i c. Si ergo  
in prologo sup iudith alicui  
legitur int agyographa intui  
est scriptoris. qd in ipso titulo  
dephendi pot que synodus  
iudicia in iudico scilicet scrip-  
turatu recepit. Transiit  
aut cum p[ro]ter uarias i cor-  
ruptas editiones. magis sen-  
sum ex sensu qua ubum ex  
uho sequer[etur]. Iste iudith  
to. quida arfaxat iudus in  
egyptianus surrexit i repa-  
ruit eam i iuduit eam  
inexpugnabile. quada[m]

Nr. 20. Petrus Comestor. Historia scolastica. (Orig. size, viz. 180 x 155 mm.)



cxv de decimis.  
cxv de assumptione bte  
virginis.

De impio archady & honozu  
et senicia mulcomis. caplin. i.



heo do sic  
de funeto  
sucecessert  
duo filij  
sui archa  
dius & ho  
nor imp  
tibi occide  
tis. vtrius  
q; tñ cura  
in palati  
disciplina  
duob; potentissimis viris credi  
ra manebat ruffino & stiliano.  
Ruffino aule orientis. stiliano  
occidentis. Gildo & oes afflicte p  
erata. Gualbertus. Suis sunt ab

cxv de impio archady & honozu  
et senicia mulcomis. caplin. i.  
De impio henchy & quoda uniu  
ersulo sancti iohis bapre. hugo int. i.



ym igit  
fca in  
sios eu  
dehit do  
medios  
de suvet  
Ipe q; q;  
herachy  
afflice  
pattici  
missu p  
emprus e. Qu post eius necem  
sibi rem publicam uendicauit  
Herachi g romano pontif ipio  
impant amus. xxx. Hic inuicit  
ualde dissolutā rem publicam i

Nr. 25. Vincentius Bellovacensis. Speculum Historiale. (Orig. size.)



rate misericordita ut neq: efuriam neq: ficia inq:ternu a oie h.

Domini  
prima  
aduen  
tus do  
mini.

D E  
L E V A U I  
A N I O N A  
M E A M  
D E V S  
M E V  
S A N T E  
C O N

F I D O H O M . e R V B E S C I O . H E G I R R I D E A N T . M e

Gratias agamus domino deo nro. Dignu & iustum e.

Gratias

Nr. 16. Missale monasticum. (Orig. size: 175 x 113 mm, viz. nearly orig. size.)





morre potuisset adiuuari & de  
 anima iusti monachi. **Lxviii.**  
 De uita & transitu casu epi. **Lxviiii.**  
 De eadē ab hostib; capto. cui uincu  
 la oblationis hōra soluebant. Ede  
 uarica nauico p̄duzārē hostiā  
 naufragio liberato. **Salutaris.**  
**Lx.** De uirtutē ac mysterio uicame  
**Lxi.** De adfligendā corde infāora  
 mysteria. & de m̄tis custodia post  
 compunctiōnem. **Relaxentur.**  
**Lxii.** De his cuius culpas alienis. & h̄ra  
 p̄ḡnatiōnis sue. vi. dñice aut  
 p̄ccatissimo secundo. **Regnante quarto henrico.**

Sic nom̄ dñi benedictum  
 aq̄ om̄e datū optamū. **Lom̄e**  
 donū p̄fectum. **Amen.**  
 Sc̄ssima uirgo uirginum  
 dī genitrix m̄ria. & om̄s  
 sc̄i & electi dī. p̄ misero io  
 hanne indigno p̄bo. &  
 p̄ suis c̄p̄grinis fr̄ib; in  
 t̄celite. ut illoz anime  
 in pace p̄petua redescant. **Am̄.**  
 Qui uilecet ioh̄es hoc opus  
 culū fr̄ib; suis scripsit. anno  
 aut̄ incarnationis. millesimo  
 quarto henrico.

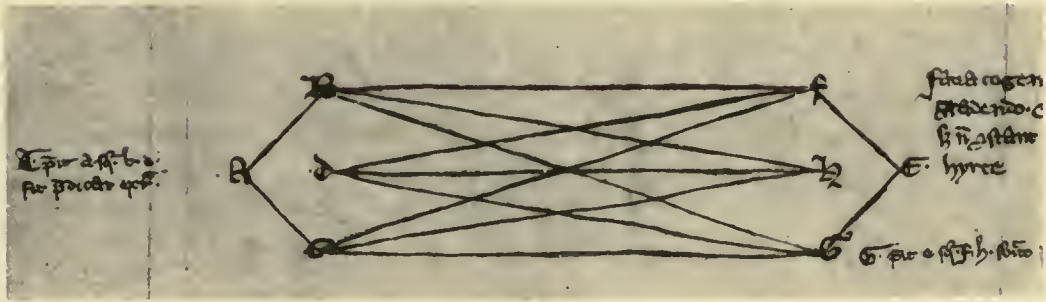
Anno dñi. mil. ccc. xvi. **mo**  
 Anno dñi. mil. ccc. xvi. **mo**  
 Anno dñi. mil. ccc. xvi. **mo**

Nr. 7. Gregorius Magnus. Dialogi. (Orig. size.)



Diuina  
**P**ARABOLE salomonis.  
 SARAFONIS filii DAVID  
 regis hierlm. arabole qua lingua dicuntur.  
 reca latina u' uirp'ant' similitudines. Sic salomon huic  
 libro istud non' imposuit. Et phoc demonstraret. q' n' iuxta latinam  
 s' alii spiritatit' intelligere debem' q' dicit. Qd significabat

Nr. 22. Salonius. Exposit. mysticæ. (Orig. size.)



Nr. 24. Thomas de Aquino. De ente et essentia. (Orig. size.)

dies illi: nob' est immens' h'ati inuis' atri  
 in mane. lu. y sol nob' est in ortu. ad me est i  
 occasu illis: no' mane. illi pliuq' uesp' ut  
 tea hora pma n' du' esse nor. Simil' in occa  
 su ex q' sol in cap' d' scende. incip' illis appare  
 re ut mane nob' uesp'. In q' est is habem'  
 nos y illi die eq' let' no' d' et: n' n' simul' similit'  
 u' h' eme. S' q' r' h' sit ingeniu' legentiu' d' s'  
 curiedu' p' m' r' em? Ho' u' za u' d' ca' siml' h' m' s'  
 die' nocte. h' q' n' no' t' t' a' t' e' u' h' p' a' n' e' r' e' u' s' o' .

Nr. 8. Guilielmus de Conchis. Philosophia mundi. (Orig. size.)

Nr. 5. Excerpta grammaticalia. (Orig. size.)

14  
14





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