Sermon manual including sermons (Cistercian). Italy, ca. 1269. 366 folios (incomplete). 145 x 110 mm (written area 107 x 80 mm). Collated: ii (one vel.) + I + II + II + IV + V + VI + II + V + XI + XII (wants 12) + XII + XII + XII + XII + XII + XII + i. Catchwords throughout, some quite elaborate. Foliated in modern ink 1–360 (omitting first 6 leaves, fol. 234 lost). A second inconsistent foliation in Roman numerals (to “ccclix” on the recto of the calendar) begins on the verso of the third leaf of QI. Evidence of a third foliation in Roman numerals, now erased. Double columns, 30–35 lines. Fol. i missing a strip of parchment at bottom, possibly an ownership mark, now with modern repair. Multiple scribes.

Bound in modern white vellum over pasteboards (spine: “promptuar. / homileticum // cod. membran. / sec. xii,” with shelfmark “XXVII / 11.”). Various (updated) shelfmarks in modern pen on the front inside pastedown: m.viii.3; m.viii.9; m.ix.3. “cer” (i.e. Charles E. Roseman, Jr.) circled in pencil on flyleaf i recto. The back pastedown has markings “3GV36” and “M-1.”

Versal initials touched in red, headings in various sections rubricated, biblical lemmas underlined in red throughout. Folio 1 decorated in an elaborate tessellated frame of alternating red and yellow diapered panels, with unpainted foliage swags contrasted in red. The Easter calendar (fol. 119v) similarly painted, with the addition of blue infill and diamond panels on the inner margin. The sermons (fols. 1–42v) in two- or three-line alternating red and blue initials with red and blue penwork, largely contrasting. Capitulum headings in brown ink with brown and red penwork tracery tinged with yellow. The Flores Sanctorum and the Remigius (fols. 43r–118v) decorated in black capitulum markings highlighted in red, with occasional brown and red penwork tracery tinged with yellow. The Mass (fols. 231v–34v) has three- to five-line initials in alternating red or blue with contrasting tracery. The remainder of the book has capitulum markings in alternating red and blue with contrasting highlights. The calendar in red and blue inks, with major feasts of twelve lections rubricated. The kt. of kalends in blue and brown, highlighted by red penwork tracery with yellow termini and infill.

On flyleaves: “In isto volumine continentur sermones optimi de festo et de tempore, flores sanctorum, expositiones pauli secundum remigium, expositiones difficilium vocabulorum biblic et aliorum secundum libros et alphabetum, expositiones syae, expositiones parabolae salomonis et ecclesiaste et sapientiae, flores bernardi et aliorum sanctorum et forme epistolare [ras.] expositiones multe [ras.] apocalypsis, evangeliatorum et epistolare et alia multa.” Various notes, some illegible: “damnum ca. remittimus torum” and a list of goods (vinegar, etc.), directions for calculating Lent, Easter, Pentecost, etc., medicinal herbs for improving eyesight (“ista pulvericata prosunt ad visum”).
Contents:

1. Commentary on Ezechiel (i verso – iv recto a 25)

2. Commentary on Daniel (iv recto a 26 – vi verso b 4)

3. Commentary on Hosea (vi verso b 5–31)

4. Sermons de festis et de tempore and on various topics, breaking off at Pentecost (fols. 1r–42v)

5. Florilegium of biblical and Patristic texts (fols. 43r–106v), rubricated subject headings on fol. 75r–80r: De iuramento, De baptismo, De creatione mundi, De baptismo, De corpore Christi, De penitentia

6. Remigius, Expositio Epistolarum S. Pauli, ending at Hebrews 11 (fols. 107r–118rb3)

7. A confession, notes on tonsuring, instructions on collects and special duties of an abbot throughout the year (fols. 118rb4–119r)

8. Table of Golden Numbers for the years 1269–1302 (fol. 119v)

9. Aphorisms and verses on morality and monastic behavior, differentiae (120r–v)


11. Alphabatical Latin dictionary with grammatical information (fols. 128vb8–161ra13)

12. Extracts from Augustine and Gregory, and various aphorisms (161ra14–161rb)


14. Commentary on Proverbs, attrib. to “magister ugo” (fols. 185vb26–193vb20)

15. Commentary on Ecclesiastes, attrib. to “magister ugo” (193vb21–195va11)

16. Commentary on Wisdom (fols. 195va12–196vb22)

17. Florilegium drawn from the works of Saint Bernard (indicated by “B”), Patristic authors and others, with exempla and biblical citations, dialogues between “magister” and “discipulus” on theological subjects (fols. 196vb23–217va26)

18. Extracts from Augustine, De civitate Dei and other texts (fols. 217va26–22rb22)

19. Bestiary, including lion, pelican, hoopoe, viper, serpent, siren, stork, weasel, and unicorn (fols. 222rb23–233r)

20. Further extracts from Augustine, De civitate Dei and other texts, exempla, differentiae, and various notes (including the numerical values of Roman numerals) (fols. 233v–231r)

21. Missa de Sancta Trinitate (fols. 231v–4v, missing one folio at end)


23. Index of biblical passages by theme (336ra18–337vb)


26. Calendar for Cistercian use, i.e. 11 January, Cenmemoratio episcoporum et abbatum ordinis nostri; 28 March, Roberti abbatis (i.e. Robert of Molsme); 21 August (rubricated) Bernardi abbatis (i.e. Bernard of Clairvaux) (fols. 355r–60v)

From the library of Lord Cadogan with his bookplate. A price “£120” in a bookseller’s catalogue (no. 7). Later owned by Charles E. Roseman, Jr. of Cleveland Heights, Ohio, bought from Solomons and Berkelouw in 1929 (De Ricci, Census, vol. II, pp. 1959–60, no. 4). Bought at auction (Sotheby’s 29 June 2007) by the B.H. Breslauer Foundation for the University of South Carolina.
101. RBSC Early MS 86

102. RBSC Early MS 87
Formulary (Ars Dictaminis). Two fragmentary folios on paper. Southern Germany or Bohemia, ca. 1400–1425. Single columns, 40 and 24 lines remaining. Ca. 265 x 20 mm (written area 215 x 145 mm) and 138 x 207 mm (written area 126 x 145 mm). Various shelfmarks: “M: No. 10: in 4. / in 4” and “BMR / Misc. 27” [i.e. Bernard M. Rosenthal]. Model letters include settlement of an inheritance among brothers, peace established between a complainant and a duke, debate about resistance by a conquered nation, recommendation for the promotion of a relative, notice of vacancy in a parish. Also: a letter to the King of Bohemia and a letter by bishop Sanderus (Sandor) to “John the cleric.” From the Rosenthal Collection. Purchased from Bernard Quaritch, Catalogue 1348: Bookhands of the Middle Ages (Part VIII), 2007, no. 89.

103. RBSC Early MS 88
104. RBSC Early MS 89
List of customary or recommended disbursements by the treasurer (“clavari”) of a religious confraternity. Single folio on vellum. Spain (Catalonia, probably Valencia or Mallorca), ca. 1500–1525. 246 mm x 180 mm (trimmed) (written area, 215/231 mm x 155 mm). Single column, 25/29 lines. Nine entries designated item. In Old Catalan, the recto worn. Worm holes at the top of the leaf obscuring some text.
Payments to ill brothers (doubled at Christmas and Easter at the discretion of the treasurer and superiors) and to chaplains (“qapelans”), deacons (“diaqas”), manciples (“macips”), messengers (“andados”), etc. for services performed on feast days and at other times; the charges assessed for a common burial.

105. RBSC Early MS 90

106. RBSC Early MS 91
Additional leaves at twenty other institutions, including Sweet Briar College (Sweet Briar, VA), Vassar College (Poughkeepsie, NY), and Columbia University (New York, NY). Sold Sotheby’s 28 May 1934 lot 100. Another leaf sold by Sotheby’s, 6 December 1983 lot 8. A note on the verso of the mat: Duchnes 12/1937 350.
107. RBSC Early MS 92

108. Greenville, SC, Bob Jones University Museum & Gallery Early MS 1
Antiphonal. 154 leaves, incomplete. Italy, ca. 1500. 540 x 390 mm (written area 435 x 265 mm). Five lines of music on five-line staves. The main portion is foliated in red: ii–vii (number viii has not been added), ix–xci (iili in error for lxiii), xcii missing, xciii–xcviii, xcix missing, c–clii. Collated: i (a pastedown from a different choirbook) + I 4 + II 8- IX 8 + X 4 + XI 8- XII 8 + XIII 8 (wants 8) + XIV 8 (wants 7) + XV 8- XX 8 + XXI 6 (wants 5, 6) + ii (a pastedown from the same MS as the front pastedown). In original boards, covered in cowhide, with prominent metal bosses, mounts for straps (one strap remains) and angles.

Rubricated throughout. Black notes on red staves, C on middle line. Elaborate foliated capitals, staff-high in pastel pinks, blues, greens, yellows and reds. Other capitals in knotted black penwork. A crocodile on fol. lxxxix verso. Fol. i verso has an illumination (164 x 166 mm) of the Nativity in a large capital R: Mary, Joseph and the Christ child in a crude manger below, putti emerging from the clouds with scrolls in Latin, in the lower part. The letter itself is formed of delicate foliage in pale greens, pinks, magenta and red, all surrounded by a violet background filled by white curlicues. Text: Office for feasts in the Christmas season; the Circumcision; Epiphany; Ascension; Pentecost. Labeled “M676” on a paper label taped to the last pastedown.

109. Bob Jones University Museum & Gallery Early MS 2
Bible. Single folio on vellum. France, ca. 1275. 150 x 102 mm (written area 99 x 64 mm). Double columns, 46 lines per page. On the verso: two four-line initials, in alternating red and blue with swags extending into the margins. Internal foliage, one with a biting animal head. Alternating blue and red figures in marginal headings and chapter numbers. On the recto: one two-line initial in blue with red and blue penwork. Text: Tobit 13.6 illi regemque … prologue (inc. “Apud hebreos”) to Judith; the rest from Judith 1.1 Arphaxat . . . 2.7 in expeditione.
...
110. Bob Jones University, J. S. Mack Library
Early MS 1

Martinus Polonus (Martin of Troppau), *Chronicon pontificum et imperatorum*. MS on vellum. 80 leaves, complete. France (probably Champagne-Lorraine), ca. 1300. 240 x 170 mm (written area 195 x 135 mm). Single column, 27 lines per page. Collated iii + I^10-VIII^10 (fol. 80 blank) + iii. Unfoliated, but evidence of an old foliation in the upper right margin of 3r. Multiple scribes. The vellum is damaged by damp and has old reinforcements. On i recto a capital “R” in pen in the upper left corner, and in middle of the page from upper to lower margin: “N-2f,” “Martinus Oppaviensis sive Polonus / Chronicon pontificum et imperatorum. / ca. 1280” and a code (price?): “ᴘ nier.” In the center of the page: “Phillipps MS / 8240” with the number “27” in blue crayon at the bottom. On iii verso top margin in pen: “This MS. mentions the Popess Joan after Leo 4.” On this page was formerly glued (now loose) a sheet in the hand of Richard Heber: “Martin de Pologne, *Martinius Polonus*, Dominicain, Penitencier et chaplain du Pape, fut nommé à l’archévêché de Gnesne par Nicolas III. Il mourut à Boulogne lorsqu’il allaît en prendre possession en 1278. On a de lui une chronique qu’il finit au Pape Jean XXI, inclusivement. La meilleure édition est celle que Jean Fabricius Prémontré publia à Cologne en 1616. Cet historien manquent de critique et de philosophie; mais son ouvrage ne laisse pas que d’être utile. Il est connu sous le nom de *Chronique Martinène*. Elle n’est pas commune. On y trouve des particularités curieuses qu’on chercherait vainement ailleurs.” Then centered: “Directoire historique.”

Then a new paragraph: “Il y a tout lieu de prêsumer que c’est d’après ce Mss. que Fabricius a donné l’Edition dont il est parlé cy dessus; ce qui me le fait croire c’est que j’ai acheté ce Mss. Le 25, frimaire au 8. à la vente de la bibliothèque de l’abbé Jardel chanoine de Soissons qui avoit beaucoups [plusieurs del.] de Mss. provenant de l’abbaye de Prémontré dont j’en ai eu plusieurs très curieux.” Beginning another line: “Cronica fratris Martini Domini Papae penitentiarii et capellanii. / Mss. de commencement du 14^e / siècle 1. v° en 4o sur velin.” Glued in the center of fol. 80v is a small paper tab reading “Chronica / frat. Martini.” Other notes kept with the manuscript, all inconsequential.

On fol. 1r is a large five-line puzzle initial in red and blue with contrasting penwork and alternating red and blue marginal decoration. One- to seven-line illuminated initials in alternating red and blue, the directions to the rubricator sometimes visible near or under the initial. On fol. 51r upper left corner an illuminated drawing of a king or emperor and a mastiff, the emperor in green and blue robes, gold hair and crown, the dog in gold. The emperor points with an exaggerated gloved hand, painted in white. All detailed in black line.

The continuation can be dated 1271–1285, since Renaud brother of Thibaut II Comte de Bar is described as deceased (d. 1271). Because Thibaut’s death is not recorded (1291), he was probably living at the time. The reigning monarch is likely to have been Philippe III the Bold (d. 1285), since Louis IX’s death in Tunisia is documented (d. 1270).
Martin de Bologne, Martinus Florum, Dominiciain, 
Pénitencier et chaplain du Pape, fut nommé à l'archidiocèse 
de Gnesse par Nicolas III. Premier à Bologne lorsqu'il 
alzait en prendre la possession en 1278, ou à Deli us, une 
chronique qui eût fini au Pape Jean XXI, inclusivement.
La meilleure édition est celle que Jean Fabrius a publiée 
à Cologne en 1676. Ces historiens manquent de critique 
et de philosophie, mais son usage ne cause pas que d'être 
critiqué. Il est vrai sous le nom de Chronique Martiniana 
elle n'est pas commune, on y trouve des particularités 
curieuses qu'on cherchi sit ne sont pas sibyllins.

Dièce de Gnesse

Il y a tout lieu de prêsumer que c'est d'après ce MS. que 
fabrius a donné l'édition dont il est parti de Bologne ; 
c'est en la paix même qu'il a été écrit, ce MS. de 1278 
française, à la main de la bibliothèque de l'abbé J. de 
Beauvais, de chevaliers qui eurent plusieurs, d'où ils provenaient 
du château de Bologne dont, enfin, en plusieurs des 

Chronique de Martin Dominique Pape penitencier 
et capitaine

MS. De commencement de 14, si elle prise en 1278 sur les

Livre
A copy of the third recension of the text, or C version, which Martin finished in 1277. Because the Bob Jones text can be dated ca. 1300, it must be considered one of the earliest manuscripts. Martinus’s original layout of alternating popes and emperors with a single line per regnal year has not been replicated. The third recension preserves the fable of Pope Joan. At least 437 manuscripts of the Chronicon survive, some 90 percent of which are of the third recension. The Chronicon is the single most popular chronicle that ever circulated in medieval Europe.

From three identifiable collections. On fol. 1r is the inscription “Ex biblioth. C. R. Jardel Bran. Suess,” the mark of Claude Robert Jardel (ca. 1722–88), Premonstratensian canon of Braine (Soissons) and an avid book collector. The book was auctioned in Jardel’s sale, 1799, purchased by Heber and subsequently sold to Sir Thomas Phillipps, his MS 8240, described in the 1837 Heber sales catalogue. There can be no doubt that Jardel acquired the manuscript directly from the library at Braine, for a surviving booklist from ca. 1720 describes the Martinus volume: “Cronica a fratre Martino penitentiario, manuscriptum.” Sold by Sotheby’s on 8 June 1910 lot 553 (“most valuable manuscript of the thirteenth century”) to Hiersemann for £20, thereafter untraced. Bound in eighteenth-century boards, probably Jardel’s, titled on spine: “chroni / frat. martin.”

SPC 270 M365.

111. Bob Jones University, J.S. Mack Library Early MS 2

Bible. Single folio on vellum. Southern France, possibly Italy, ca. 1275. 149 x 113 mm (written area 98 x 75 mm). Double columns, 45 lines per page. Foliated “3” in modern pencil in upper right margin recto. Multiple line initials in alternating red and blue with contrasting penwork the length of the margin and beyond. Versal initials touched in red. Chapter numbers in alternating red and blue characters with blue capitulum symbols and red penwork. Headings “n” and “lo” (“Prologus”) in alternating red and blue characters with contrasting penwork. Corrections and glosses in the margins. Text: Jerome’s Preface to Genesis (Letter to Ambrosius).

112. Bob Jones University, J.S. Mack Library Early MS 3

Bible. Italy, ca. 1250. 303 x 202 mm (written area 198 x 120 mm). Double columns, 63 lines per page. Written in brown ink, illuminated in four-line alternating red and blue initials with contrasting penwork. Chapter headings illuminated in alternating red and blue characters with contrasting penwork. Chapter numbers set in the margins, with alternating red and blue characters. A gloss in plummet on the recto. Contemporary and later corrections. Occasional directions to the rubricator in the margins. Text: 2 Kings (Samuel) 12.20 et adoravit . . . 15.16 egressus est ergo.


113. Bob Jones University, J.S. Mack Library MS 4

Noted Missal. Two cuttings on vellum used as pastedowns for a binding. Germany, ca. 1480–1500. 140 x 210 mm (front board) and 130 x 205 (back). Some interior stubs, as well as packing in the binding of other manuscript material. Roman numeral “I” centered in top margin. One nine-line illuminated “A” in blue surrounded on two sides by gold paint accents, otherwise simple rubrications, including a seven-line initial for the Gospel reading. From the “Ad te levavi.” The ends of four staves of music on a five-line staff with Hufnagelschrift neumes. Bound in Silvestro Mazzolini da Priero, Aurea Rosa (Germany, 1510 but first published in Bologna, 1503), inc. “Aurea Rosa id est preclarissi. / Iam expositio super evangelia totius anni."

114. Greenville, SC, Furman University, James B. Duke Library Early MS 1

Bible. Single folio on vellum. France, ca. 1220. 263 x 185 mm (written area 200 x 125 mm). Double columns, 48 lines per page (some omissions added at the bottom of the columns). Catchword at lower margin of verso: “annum.” Foliated “36” in modern pencil at upper right margin of recto. Heavily corrected, and some text obviously added later in blank spaces. Alternating red, pale blue and green initials, four or five lines at chapter openings, with contrasting penwork. Chapter numbers in red except for the last number in the series. Marginal headings in red. Text: Leviticus 22.18 eos . . . 25.28 ad.

From an Ege portfolio: Original Leaves from Famous Bibles Nine Centuries 1121–1135 AD (BS 399 .L3 E33 1930z [olim RBC 220.09 O69]).
115. Furman University, James B. Duke Library Early MS 2

From an Ege portfolio: *Original Leaves from Famous Bibles Nine Centuries 1121–1135 AD* (BS 399 .L3 E33 1930z [olim RBC 220.09 O69]).

116. Furman University, James B. Duke Library Early MS 3
Bible. Single folio on vellum. Southern France, ca. 1300–1350. 185 x 129 mm (written area 123 x 83 mm). Double columns, 32 lines per page. Written in a brown ink. Alternating red and blue two- or three-line initials with contrasting penwork and marginal red and blue illumination with penwork along the margin. Alternating red and blue characters in chapter numbers and headings, with contrasting penwork. Versal initials in red. Text: Romans 1.27 [desiderijs suis in inuicem . . . 3.4 sermonibus].

From an Ege portfolio: *Original Leaves from Famous Bibles Nine Centuries 1121–1135 AD* (BS 399 .L3 E33 1930z [olim RBC 220.09 O69]).
117. Spartanburg, SC, Wofford College, Sandor Tezler Library
Early MS 1

Antiphonal. 134 folios (last a pastedown), incomplete. Spain or the Netherlands, ca. 1550. 530 x 364 mm (written area 405 x 235 mm). Unfoliated. Collated I′- VI′ (wants 2, 3) + VII′ + VIII′ + IX′ - XI′ + XII′ + XIII′ + XIV′ + XV′ - XVI′ + XVII′ + XVIII′ + XIX′ + XX′ + XXI′. Front pastedown part of Psalm 117.13–20 (Impulsus . . . in eam) for Prime, foliated in red “fol. v”; alternating red and blue one-line versal initials.

Folio 1v: double staff-high initial “Z” in red and blue set in a foliage background of grisaille; 30r (Good Friday), 59v (Holy Saturday), 87v (Christmas): single staff-high rubricated initials set in a foliage background of grisaille. Epiphany begins on fol. 111r. Five-line staves in red. Simple rubrication and occasional elaborate two-line black scroll letters. Music for offices of Holy Week (Holy Thursday through Holy Saturday), followed by music for Christmas and Epiphany. In original boards with brass bosses, decorative corner angles, and strap mounts (lacking straps).
List of Plates

1a. fol. 156r (reduced) 45. verso (enlarged) 85b. fol. 4r
1b. fol. 191r (reduced) 46. recto 86. recto
2. recto 47. recto (reduced) 87. fol. 2r
3. fol. 2v (reduced) 48. recto (reduced) 88. fol. 1r (reduced)
4. recto 49. verso (reduced) 89. fol. 1r (reduced)
5. fol. 2r 50. recto (reduced)
6. recto 51. recto
7a. fol. 1r 52. verso
7b. fol. 2v 53. verso (reduced)
8. recto (reduced) 54. recto
9a. fol. 3r 55. verso
9b. fol. 9v 56. recto
10. fol. 1r (reduced) 57. recto (reduced)
11. fol. 2v (reduced) 58. recto (reduced)
12. verso 59. recto (reduced)
13. verso (reduced) 60. recto (reduced)
14. verso (reduced) 61. recto
15. no image 62. recto
16. recto 63. verso
17. recto 64. recto (reduced)
18. recto 65. verso
19. recto 66. verso (enlarged)
20. recto 67. verso
21. recto 68. recto (reduced)
22. recto 69. recto
23. recto 70. recto
24. verso (enlarged) 71. recto
25. recto 72. recto (enlarged)
26. verso 73. recto (reduced)
27. verso 74. verso (reduced)
28. verso 75. recto (reduced)
29. recto (reduced) 76a. fol. 192r (reduced)
30. recto (reduced) 76b. fol. 4v (enlarged)
31. recto (reduced) 76c. fol. 240r (enlarged)
32. verso (reduced) 77a. fol. 106r (enlarged)
33. recto 77b. fol. 35v (enlarged)
34. recto (reduced) 77c. fol. 60v (enlarged)
35. recto (reduced) 78a. fol. 46v (reduced)
36. recto 78b. fol. 35r (enlarged)
37. recto (reduced) 79. fol. 2v
38. recto 80. recto (enlarged)
39. recto 81. recto (enlarged)
40. recto 82a. recto (enlarged)
41. recto 82b. verso (enlarged)
42. recto 83. recto (enlarged)
43. verso 84. verso
44. recto 85a. fol. 3r (reduced)
Addendum

The following manuscript was acquired too late to have been included among the University of South Carolina manuscripts in the Census.

**118. RBSC Early MS 93**

Cutting on vellum from a large-format Gradual. Italy, probably Tuscany, ca. 1475. 220 x 364 mm, with a 10 x 151 mm section cut from the upper corner. The verso dominated by a monumental “E” in red and blue, with contrasting penwork, interior and exterior, forming concentric rings on the interior. The internal quadrants are highlighted by liquid gold, typical of fifteenth-century Florentine work. Cross hatching in blue pen fills other areas of the design. The crowned M and S initials probably stand for “Maria Sancta,” a recognizable pietistic abbreviation. The (undecorated) recto has the end of the Communion hymn for the first Friday after Easter. Music on a four-line staff in red, the clef situated on the second or third line. The initial “E” opens the Introit “Eduxit Dominus populum suum” for the first Saturday after Easter.