A quo mutari indecere, nam tamen

...
78. RBSC Early MS 63

Psalter. MS on vellum. 54 leaves, all singletons now side-stitched. Probably a basic structure of quaternions, as revealed by catchwords. England, ca. 1425–1450. 299 x 193 mm (written area 202 x 120 mm). Unfoliated. Single column, 22 lines per page. One-line versal initials in burnished gold with blue penwork tracery, alternating with blue initials highlighted by red penwork. Psalm openings in two-line initials, burnished gold on blue, orange, pink, and red grounds, often contrasting, with white tracery and interior elements, often delicate foliage. Psalm openings have one to four stems terminating in gold ivy leaves or berries, with green leaves. Line-fillers in gold and blue. Evidence of similar design on offsets of missing leaves. Decoration reveals multiple illuminators. Psalms identified in margins, some annotations in modern pencil, others in late medieval pen. Appropriate antiphons indicating a liturgical use have been added in a contemporaneous hand, sometimes on erasures of line fillers. Five catchwords inscribed in banners. Modern pencil annotations indicating missing text.

Bound in quarter goatskin and French marbled boards, “Psalter / English / 1450” on spine. As second spine title on fol. iii: “psalter / terhi fragm<entum> vulg<ata> / ed<itio> / ms.” A nineteenth-century (bookseller’s?) note records an earlier binding in crimson velvet boards.

Text: Psalms 30.21 [contur]batione . . . 37.20 oderunt me; 39.6 [mul]ta . . . 40.7 inimici; 52.6 dissipavit . . . 67.28 neptali (catchwords [m]anda due); 68.16 [absor]beat . . . 79.20 Domine deus; 82.4 cogerentur . . . 96.12 sanctificationis eius; 100.1 Misericordiam . . . 102.19 sedem suam (catchword et regnum); 103.24 possessione . . . 108.13 interitum; 109.5 [Do]minus . . . 128.8 domini; Psalm 129 omitted; 130.1 Domine . . . mirabilibus. Following Psalms 76.21 and 96.12 is Gloria patri sicut erat, etc.

Donated by Charles H. French in honor of Alfred Chapin Rogers.

79. RBSC Early MS 64

Bible (Interpretation of Hebrew Names). Three non-contiguous folios on vellum. Italy, ca. 1250. From the same bible as Bob Jones University, J.S. Mack Library Early MS 3. 300 x 210 mm (written area 191 x 123 mm). Three columns, 63 lines per page. Alternating red and blue one-line initials, one two-line initial in blue with contrasting penwork. Each line to receive an initial has a dot. Remarks in the extreme margins give instruction for alphabetization, added in red. One instruction probably “hic . u. post . c.” omitted in the middle column of C (recto).
80. RBSC Early MS 65

Presentation of Christ in the Temple (miniature). Cutting on vellum from a large format Gradual (Sanctorale). Italy (Florence), ca. 1330–40. Attributed to the Master of the Dominican Effigies. 140 x 134 mm. Initial “S” from the Introit “Suscepimus Deus” for the Feast of the Purification of the Virgin. Beautifully painted in green, brown, orange, white, black, blue, grey and flesh tones, all highlighted by gold accents and white pointing. The “S” knotted as drapery, highlighted in white, with acanthus scrolls in blue, also highlighted in white accents. All enclosed in a border of white, blue, red and ecru with blue lozenges and gold highlights. Figures of the Virgin, St. Joseph, the Christ child and St. Simeon separated by an altar. The Virgin holds a pair of doves. Verso text: “a in labi . . . terea bene” (i.e. “[grati]a in labi[j]is ruis pro]terea be[n]dixit)” from the offertory “Diffusa est”). Purchased from the estate of Alfred Chapin Rogers (1910–1973).
81. RBSC Early MS 66

Coronation of the Virgin (miniature). Cutting on vellum from a large format choir book (Sanctorale). Southern Germany (probably Bavaria), ca. 1480. 128 x 118 mm. Initial “C” illustrating Father, Son and Holy Ghost crowning the Virgin. Painted in reds, blues, greys, brown, greens, black and white. God the Father and the Son flank the Virgin and hold a crown while the dove (Holy Spirit) hovers above. The Virgin kneels, but Father and Son are seated on cushions suggesting a triangular dais supported by columns and hung with green tapestry, in a chamber of green stone. Two windows look out on a fair sky. Initial “C” in tones of blue, grey and white, background in burnished gold with scrollwork designs. The halos and crown also in gold, edged in black. Most text and music on the verso have been erased. Pencil “#9” on verso. Perhaps for the Assumption of the Virgin (15 August).
S mater regina meæ uta
ducendo et spes meæ salute
Passio domini nostri iesu xi. f. s. matheu.

N. ILLO. TEMPORE. di

xir. iesus discipulis suis. sei

us quia post biduum pascha

fieret et filius hominis tradet

ut crucifigatur. Tunc ev

gregari sunt principes sacer

dotum: et seniores populit

atrius principis sacerdotum.
82. RBSC Early MS 67
Book of Hours. Single folio on vellum. Probably Lyons, ca. 1485–90. 132 x 95 mm (trimmed). Style of the Rosenberg Master. On the verso a single column, 14 lines. On the recto an illustration of an angel offering a basket to the Virgin and Christ child, painted in an arched panel. The Virgin seated on a carved stone dais, her feet on a red cushion, beneath a canopy of red, green, and blue highlighted in gold filigree. The room paneled in neoclassical style, but a late medieval castle with spires under a blue sky visible through a window. The floor is tessellated in yellows. White angel with delicate hair and wings of blue and gold, the feathers distinct, offering a basket. All enclosed in a full border profusely decorated in flowers (violas, carnations among others) and strawberries on green stems, all delicately shaded; and birds (owls and swallows of various species), delicately detailed. All painted over gold wash. Some loss of paint. On the verso a marginal panel of violas and other blossoms on green leafy stems, with a swallow leaping to flight on a red background. Two-line initial “O” formed by foliage in which two red flowers bloom, all on a blue background delicately traced in gold. Text: Salve Regina antiphon with accompanying versicle and prayer from the addenda to the Hours of the Virgin (prob. following Compline). On the verso is the seal of the Marquis of Courtanvaux: “le m de courtanvaux” and arms, probably an eighteenth-century timbre.

83. RBSC Early MS 68
Passion Sequence. Single folio on vellum. Italy (Naples), ca. 1460. 162 x 117 mm (written area, including illumination, 134 x 89 mm). Single column, 19 lines per page. An illustration of St. Matthew taking dictation from an angel holding a manuscript, all set against a panel diapered in red, blue, and gold with white penwork highlights. Bearded St Matthew in blue and red robes sits at a lectern situated on a floor of green boards. The angel, in red with blue wings outlined in red, floats directly in front at right. All enclosed in a heavy panel of blue and gold with white filigree, itself surrounded on three sides by crude vines of flowers, blue, magenta, red, and orange, with green highlights and gold ivy leaves. Eight-line initial “I” in gold set in unpainted interlacing white vines (i.e. “bianchi girari”) on a background of red, blue, and green. The verso undecorated.

One of potentially twelve miniatures from a Psalter and Passion Sequence comprising some 220 folios. It was copied and illustrated by Pietro Ursuelo of Capua, Bishop of Satriano from 1474 to 1483 and nominated Archbishop of Santa Severina. A similar commission of Ursuleo’s survives as Cambridge, Trinity College MS O.7.46 (1374). Despite the difference in size, it seems rather more likely that the USC leaf was trimmed to fit its frame than that it represents an unrecorded third example of Pietro’s Passion Sequences. It is exactly 10 mm smaller in each dimension than other extant leaves arguably identifiable in New Zealand and Australian libraries. Text: Matthew 26.1 dixit [Iesus] discipulis . . . 26.14 dicitur Iudas.
84. RBSC Early MS 69

Book of Hours. Single folio on vellum. France, ca. 1450. 137 x 110 mm (written area 103 x 71 mm). Single column, 17 lines per page. One- and two-line initials in gold on alternating and contrasting pink and blue grounds, infilled with multicolored vines or geometric designs, with white penwork. From the larger initials sprout vines in black with multicolored flowers, strawberries, or black and white blossoms, some with green highlights, all with gold ivy leaves. Line-fillers in alternating and contrasting blue and red with gold dots, all enhanced by white penwork. Various rubricated in Latin and French.

85. RBSC Early MS 70

Glossed Bible. Four non-contiguous leaves on vellum. Three leaves: France (Paris), ca. 1210–1220; added leaf: France, ca. 1350. Three leaves: approx. 350 x 245 mm (written area 245 x 150 mm); added leaf: 349 x 244 mm (a section cut out at the top). Three leaves: double columns, 55 lines per page (gloss), scriptural text on every second line. Added leaf: double columns, 59 lines. Foliated “111” on (a); “108” with “(11)” above on (b); “238” on (c); “240” (“39” in modern pencil on the verso) on (d), but this leaf is actually fol. 239. Vellum of poor quality, much repaired, probably the entire lot inferior.

Three leaves: At least two illuminators decorated the original manuscript. Chapters typically open with a two-line (four-line) initial in alternating red and blue, with contrasting penwork interior to the letter and in the margins. Matching glosses have the contrasting decoration, somewhat smaller. Lemmata are underlined in red. Some plain one-line alternating red and blue initials in the Gloss.

Added leaf: Simple rubrication, lemmata underlined in red. Space left at the opening of the commentary for a nine-line initial which was not added.

Leaf (a) titled “.I.” and “.Cor.” in brown ink; (b) “SDA AD COR” in blue and red capitals; (c) and (d) no heading. Leaf (a) preserves marginalia in red for the sources and argument of Peter Lombard’s Great Gloss. Leaf (c) much water-stained. A catchword “tibilem fecit”on the verso of folio (a).

Text: (a) I Corinthians 3.12 hoc aurum . . . 3.15 ignem; (b) II Corinthians 4.13 propter quod et loquimur . . . 5.4 vita; (c) Hebrews 13.7 vobis locuti sunt . . . 13.15 nominii eius; (d) Romans 1.1 Paulus servus . . . 1.4 virtute. Lombard’s Great Gloss: (a) PL 191:1556D . . . 1558D; (b) PL 192:34A . . . 37B; (c) PL 192:512C . . . 516C; Peter of Tarantaise (Pope Innocent V), Commentary on the Pauline Epistles (lacking the prologue), the second redaction.

From a manuscript of 285 leaves sold at Sotheby’s, 17 June 2003 lot 82. Professionally copied at a Paris bookshop and evidence of ownership at a German monastery, allegedly Rebdorf Abbey.
86. RBSC Early MS 71
Book of Hours (Use of Utrecht). Single folio on vellum. The Netherlands, ca. 1475. 172 x 123 mm (written area 93 x 63 mm). Single column, 21 lines per page. In Dutch. Alternating blue and red two-line initials, versal initials and saints’ names tipped in red.

87. RBSC Early MS 72
Book of Hours. Two folios on vellum. Dated 1467 by colophon. 123 x 85 mm (written area 81 x 53 mm). Single column, 17-18 lines per page. Labelled in modern pencil “AC2” (corrected) and “AC13.” Alternating red and blue one- and two-line initials. Versal initials tipped in red. Rubricated throughout.

88. RBSC Early MS 73
Bible. Two non-contiguous folios on vellum. Italy (probably Bologna), ca. 1275. 162 x 111 mm (written area 103 x 73 mm). Double column, 46 lines per page. Catchword “frater timentes” on fol. (b) verso. Alternating three-line initials in contrasting penwork. Headings and chapter numbers in alternating red and blue characters. Versal letters tipped in red. Some diminutive marginal annotations (“iuc”) and instructions to the rubricator.

Text: folio (a) from the apocryphal IV Ezra 13.5 non erat . . . 14.21 facta sunt; (b) IV Ezra 15:45 [subre]mangerent . . . 16.71 multa (catchword “super timentes”). Found between Psalms and Proverbs.

Described in Sotheby’s sales catalogue 6 July 2006 lot 41 (originally 442 leaves, now broken up). The manuscript had a version of the Interpretation of Hebrew Names copied from an exemplar of Cardinal Richard, abbot of Monte Cassino, elevated in 1252. Once owned by San Francisco banker Herbert Fleishhacker (1872–1957), bought in Venice in 1929.

89. RBSC Early MS 74
Glossed Bible. Two non-contiguous leaves on vellum. Northern France (probably Paris), ca. 1225. 361 x 240 mm (written area 225 x 128 mm). Single column sometimes extending to the margins, with glossing to the side, 52 lines per page (Gloss), the bible text written every other line on 25 lines. Folio (a) is foliated “39” in modern pencil at upper right margin, “D4” in modern pencil at bottom, with other stray markings. Folio (b) is foliated “44” in modern pencil in upper right margin, the marking “D9” in modern pencil at bottom. Text has alternating red and blue two-line letters with contrasting penwork. Glossa Ordinaria set off in alternating red and blue parats. Title “iv” and “cas” in alternating red and blue capitals, as chapter numbers.

Text: folio (a) Luke 9.2 sanare . . . 9.13 duo pis[ces]; (b) Luke 9.54 ius [sic] dicimus . . . 10.2 operarii. With the Glossa Ordinaria, the quoted authorities often represented by large capitals (Bede, Ambrose, etc.) and senses (i.e. “Allegorice”).

Described in Sotheby’s sales catalogue 6 July 2006 lot 1. From the library of Sir Thomas Phillipps, probably his MS 13805.
90. RBSC Early MS 75

Breviary (Use of Autun?). Single folio on vellum. France (Burgundy, probably Autun), ca. 1475 (the date 1472 supplied by seller). Copied by the named scribe Gerald Lequyn. 214 x 150 mm (written area 140 x 93 mm). Double columns, 31 lines per page. Alternating red and blue two-line initials, fully rubricated. One marginal entry in a late medieval hand. On the verso a control number and price $55. Text: service for the Annunciation.

91. RBSC Early MS 76

Sermon. Single folio on vellum. Germany, ca. 1425. 218 x 153 mm (written area 174 x 103 mm). Single column, 37 lines per page. Some penwork flourishes on capitals, else undecorated. Lower right margin of the verso an inventory number “1533.” Said to be from a northern German monastery.

92. RBSC Early MS 77

Noted Collectar. Four non-contiguous folios on vellum. France (perhaps eastern France), ca. 1425. 94 x 65 mm (written area 70 x 45 mm). Single column, 21 lines per page (continuous text). Foliated (a) “90,” (d) “88.” Four-line staves in red and rubricated throughout. The four page-formats of the manuscript are represented: (a) text with one-line initials with yellow wash, (b) music in which responsories or antiphons begin with a staff-high initial in yellow wash and brown ink penwork, (c) music with staff-high gold initial, blue and red with white highlights, on a gold ground, a blue and white bar extending up and down the margin and terminating at each end in a swag with gold ivy leaves, (d) a large two-line initial in blue with white highlights infilled in red vines with red, blue, and green leaves, with white highlights, on a gold background; a bar border extending up and down the margin and sprouting in blue vines with six gold ivy leaves and berry clusters. On (d) the bottom has been cut away and replaced, the addition in liquid gold. An obvious focus on services for Easter.

Text: (a) Gospel lection for the Pedilavium service (Maundy Thursday), John 14.16 vobis ut . . . 14.26 nomine meo; (b) responsory, collect and antiphon from Matins for the Ascension; (c) opening of a Tenebrae service (folio 24r); (d) ending of prayers for Vespers for Easter Tuesday (Dominican use), opening of prayers from Matins for the celebration of Ascension.

The use in an established and possibly important convent, on the evidence of “sorores” mentioned repeatedly on (c). Suggested use by a house of Magdalene sisters is possible.

Sold in Phillip J. Pirages, Catalogue 53, item 2 (illustrated), now broken up.
93. RBSC Early MS 78

Breviary. Two non-contiguous folios on vellum (pastedowns). Germany, ca. 1400. Cut to approx. 200 x 140 mm (written area approx. 174 x 125 mm). Double columns, 32 lines per page (30 lines on [b]). Rubricated, with initials tipped in red. Folio (b) has a three-line initial in blue with contrasting penwork and “xxii” in bottom margin. Folio (a) preserves lections 1–6 from the Sanctorale for the supposed martyr Pope Stephen I, victim of Valerian’s persecutions; (b) portions of lections 7–9 for an unidentified feast; first lection for the Feast of the Visitation.

The front flyleaf of [Albertus Magnus], Liber de muliere fortii (Cologne: Heinrich Quentell, 7 May 1499) and other works. From the library of Oliva Abbey (now in Gdańsk), suppressed in 1831. Bookplate of Mary Helen Wingate Lloyd. List of contents for printed book on flyleaf.

BS575 .A33.

94. RBSC Early MS 79


95. RBSC Early MS 80

Gradual. 97 leaves, fol. 97 now torn, once used as a pastedown, probably complete. Spain, ca. 1500. 645 x 442 mm (written area 470 x 300 mm). Unfoliated. Collated i + I + II (wants 5, a cancel) + III + IV (last page blank) + V - X + XI (two singletons conjoined) + XII + XIII (1 and 4 conjoined singletons) + XIV (two singletons conjoined) + XV (1 and 6 conjoined singletons, 2–3 a conjoined bifolium, 4–5 a conjoined bifolium). In original oak boards (front board now split and detached), covered in leather (mostly missing and decayed on the front) nailed to the edges, and adorned with bosses, front and back. A paper label on the back board: “Dominica palmarum et officium cum missa per quintam in cena domini” with the number “1403.” The label suggests that the manuscript was originally defective after Holy Thursday, a conjecture supported by the absent illuminated capital “A” (“Astiterunt reges”) of Matins for Good Friday. The Good Friday service probably in a separate volume.

Two large initials in gold and colors: fols. 1r (“Hosanna”) and 26r (“Zelus”). The decorative scheme includes large initials (mostly three-line) with brightly colored interlacing scrollwork, others (mostly) the same size but brightly painted in more complex designs (not interlace), others the same size brightly painted but plain in design, and two-line initials (mainly versal initials) in bright colors with multiple polka dots in red, blue, or black. Rubricated throughout.

Text: Services of the Mass for the entire week beginning Palm Sunday, with the complete Office for Holy Thursday. The final three pages contain the opening of the service for Good Friday (Matins), probably cancelled.
In noce sétissimé Trinitatis: incitavit officii lebdomade sancte,

Elus domus

tu e comedit me t op

provia exprobantius ti
96. RBSC Early MS 81

Antiphonal. Single folio on vellum. Italy, ca. 1450. 515 x 350 mm (written area 455 x 255 mm). Single column, 21 lines. Recto has eight one-line versal initials alternating red and blue with contrasting penwork (blue on red, red on violet). Annotation “ciii” in red, in upper right margin. Verso has three five-line staves in red. First initial of antiphonal text a blue ‘T’ with intricate red penwork flourishes the full height of the stave. A second initial ‘P’ (“Propitius”) in black ink. The psalm begins with a two-line initial, red on violet penwork, the number “78” in left margin beside it in later pen. Three one-line versal initials alternating red and blue with contrasting penwork, as above.

Text: Recto: Psalm 77.65-72 “[ex]citatus est . . . deduxit eos,” followed by a Gloria Patri. Verso: antiphon “Tu es deus qui facis mirabilia” for the Thursday of the first week of Advent. Same antiphon used on the first Sunday of Lent, for Sext. Antiphon followed by Psalm 78.1 Deus venerunt . . . 78.4 facti sunt[us].

97. RBSC Early MS 82

Mathematical Treatise. Single folio on vellum. Germany, ca. 1450. 296 x 203 mm (written area 226 x 164 mm). Two columns, 54–55 lines. Brown pen, simple rubrication and title in red. Formerly a pastedown, the verso smudged but legible. From an unidentified treatise on quantity, mentioning authorities like Euclid and Aristotle (Metaphysica).

98. RBSC Early MS 83

Original charter. Single sheet on vellum. 315 x 243 mm; turn-up; red wax seal on a severed tag with script of the fourteenth century, repaired (22 x 14 mm), in a cusped elongated octagon, indistinct figures (no legend or counterseal). Dated 10 March 1321. Endorsed “Pette” on the verso in a fourteenth-century hand.

Grants in fee and heredity by William of Charing clerk to Nicholas son of Salomon de Brelé, Elizabeth his wife, Nicholas, Lawrence and John their sons, of various lands and appurtenances at Pett and at Westwell (Kent); also tenants’ rents in cash and kind from several locations and proprietary rights for the services due from that fee per annum for 80 pounds sterling entry fee paid in advance. If there are no heirs, all will revert. Witness-list. [rs]
99. RBSC Early MS 84