303 leaves, complete (collation: i11 [of 12, blank canceled], ii-xxv12, xxvi4{of 8, blank v-viii canceled}), paper, the central folds with parchment guards, written in double column, on 39-45 lines, ruled in ink (justification c. 217 x 136 mm.) in brown ink in a small rectangular German cursive bookhand slightly sloping to the left, horizontal catchwords, running titles for books and chapters in brown ink, capitals and marginal paragraph marks touched in red, quotations underlined in red, headings in red painted initials (up to 4 lines high) with guide-letters throughout, LARGE TEN-LINE DIVIDED INITIAL in red on fol. 1r, marginal scribal corrections and contemporary notes by different hands, a small portion of paper cut away at the upper fore-edge of fol.1, last leaf largely defective, some worming especially in the lower margins, a dark stain along extreme edges of upper margin and some occasional staining, some thumbing and tears at edges, with wide white margins. CONTEMPORARY BLIND-STAMPED-BINDING of great rarity, of tanned leather (probably sheepskin) over wooden boards on inner edges and flush with text-block at fore-edge, sewn on 5 raised double white-tawed leather bands pegged into grooves in the boards, sides treble ruled into frame and saltire patterns and stamped with at least 18 small tools, including flowers, leaves, fleurs-de-lys, hearts, stars, a miter, a hand with a decorated cuff, a shield with a paling fence, etc., headband of cotton and tailband of white-tawed leather, both sewn in herringbone patterns, traces of original square-plate catches at fore-edge of upper cover, 2 clasps (replaced) fitting over original pins on edge of upper cover, metal fittings in each corner, nailed studs on upper and lower edges, HASP MARK FROM A CHAIN once attached to the upper edge of the lower cover, lower cover with leather partly torn away, other wear and small defects. Dimensions 296 x 207 mm.

Excellent, wholly intact copy of a text unknown in manuscripts in North American collections, extremely rare in early printed editions, and unedited. The collection of precepts on divine law with an explication of the Ten Commandments is by Johannes Nider, an important Dominican theologian and canonist, who was an avid reformer, attacking the Hussites, witchcraft, etc. The present copy, completed within about two decades of Nider's activity, is in its signed original binding that was once chained. It predates by a quarter century printed editions of the text.

Provenance
1. Made in southern Germany based on the various stocks of paper used and on the binding. There are four distinct watermarks from the areas of Brixen, Munich, and Freising: a Tower, close to Picard Turm II, 337; 1452-56, Brixen, Innsbruck, Munich; a Bull's Head Cross, apparently identical to Picard Ochsenkopf XI 221, 1455 Freising; a Bull's Head Flower apparently identical to ibid, XII 178, 1454-56, Brixen, Nordlingen, Munich; and a tilted Balance, apparently identical to Picard Waage I 306 and 307, 1455-57 South Germany and Nuremberg. The binding of considerable interest and great rarity is from the same area. Bearing the scroll-form name-
stamp *eriber*, it is presumably by Eriber I (flourished 1444-1462), an unlocalized binder of whom Kyriss recorded only eight bindings (in Augsburg, Donaueschingen, Eichstatt, Munich, Prague, and Stuttgart, etc.).

2. Unidentified Europeans collections: the shelf-mark Lu.303 inside the upper cover, c.1800, and an early nineteenth-century printed label on the spine reads "Cod.Ms." with the number "86" added in ink. [Weiss & Co., cat. 1 (1926), nr. 45]

3. New York, Sotheby's, 12 December 1991, lot 74a; acquired at the sale for Mr. J.R. Ritman.


5. Private European Collection.

**Text**

f.1r, *Incipiunt Sermones et precepta Reverendi magistri doctoris Johannis Nider, Decalogi, Decalogi legem* ...; the text is divided into ten precepta or books, subdivided in chapters (on ff. 1r, 66v, 83v, 119v, 134r, 173v, 194v, 231v, 239r and 256r), and it ends on fol.287r, "... deus benedictus in secula, Amen".

fols. 288-92v, table of contents, including a quodlibet on the value of indulgences, a topical subject in pre-Reformation Germany, "Utrum indulgenciis concessis remittitur pena solvenda ..." all ending on fol. 303 with the admirable colophon, "Scriptor scrisit, Perlegens corrigat." (Written by the copyist, Corrected by the revisor).

The Dominican friar, Johannes Nider (b. 1380 in Swabia; d. 1438 at Colmar) became well-known in his day as a theologian and a reformer. In 1425, he taught at the University of Vienna. He was appointed prior of the Dominican convent at Nuremberg in 1427. He was sent to the Councils of Constance (1414-18) and Basel (1431-49), the latter as an intermediary between the Church and the Hussites, whom he made several attempts to reform. His writings are significant for their themes of reform, and he was in the forefront of the theological issues of his day: heresy, lay spirituality, convent reform, witchcraft, and even the relationship between commerce and religious life. Two works by him are famous. The first, *Formicarius* (The Ant Hill) written in 1437 is often cited for the light it throws on the methods of persecution of witches. The second, *De Contractibus Mercatorum* (On the Contracts of Merchants), is considered to be the first-ever work on modern business ethics. Noteworthy also is a third work, the *Vierundzwanzig goldenen Harfen*, his only work in German, a text on how to adapt the ideals of a monastic life to lay spirituality.

The present work carefully outlines an interpretation of the Decalogue for confessors and preachers. It enjoyed great popularity in the later Middle Ages. Kaeppeli (*Scriptores Ordinis Praedicatorum Medii Aevi*, no. 2540) cites 57 surviving manuscripts, and it was printed 17 times before 1500 (Goff N-196 to N-214). A copy of the early edition published in Cologne by Ulrich
Zel with a chain binding recently appeared on the art market, and an early inscription in it permits a revision in the dating of this and the first edition printed at Basel by Ruppel to "not after 1470" or perhaps before that date.

No manuscripts of the text are recorded in North American collections by De Ricci and Bond, and there is as yet no critical edition of his works see Ehrenschwendtner for extensive further bibliography).

**Literature**


**Online resources**
Ehrenschwendtner, Marie-Luise. Bio-bibliography of Johannes Nider's life and works in the Kirchenlexikon
http://www.bautz.de/bbkl/j/Johannes_nid.shtml
Biography of Nider in the Catholic Encyclopedia
http://www.newadvent.org/cathen/11072b.htm
Excerpts from The Ant Hill (in translation) from the Medieval Sourcebook: Witchcraft Documents created by Paul Halsall, Fordham University
http://www.fordham.edu/halsall/source/witches1.html
JOHANN HEROLT, PELBARTUS LADISLAUS DE TEMESVAR et alia, Sermons
In Latin, manuscript on paper
Germany (Hessen?), c. 1520
TM 161
SOLD

217 ff. (of which 8 blank), complete (collation: i-xxvi8, xxvii9 [10-1], with blank folio ix missing), on paper with watermarks close to Briquet no. 3057, “Cercle que surmonte un trait étoilé”: Babenhausen, 1523 and Briquet, no. 15405, “Tête de boeuf au serpent”: Zurich, 1519; Babenhausen, 1520, written in dark brown to lighter brown ink by a single hand in a small and legible cursive bookhand, on up to 32 lines (justification 115 x 68 mm), headings and opening words of sections in a gothic display hand, sermons numbered in contemporary Roman numerals, principal headings or rubrics in red, capitals stroked in red, larger painted initials in red introducing each sermon, one gathering from an in-8o format incunable or early sixteenth-century edition (sermons numbered XX-XXII, ff. 129-136), with printed text on double column, rubricated by hand. Contemporary binding of limp vellum sewn on 3 double thongs, leather spine, strip of sewing-guard inside lower cover from an eleventh-century Ottonian notated liturgical manuscript (A few stains, binding defective but exemplar overall in sound condition). Dimensions 154 x 105 mm.

In its contemporary binding and including additions from an imprint, this manuscript collection containing very diverse sermons was likely compiled for a local priest. Apart from the identification of a few sermons, the manuscript offers no clues to authorship, and it requires further study to determine the actual authors. The sermons contain many exempla, some references to patristic authors, but mostly citations of classical or mystical authors such as Aristotle, Plautus, Lactantius, Seneca, Boethius, Aesop, Cicero, and Thomas à Kempis.

Provenance
1. Probably written for a parish priest on the eve of the Reformation. Script and watermarks point to Germany (Hessen?) or even Switzerland as place of origin.

2. Augustine Knoblich, 1868 (his signature on upper cover), medieval historian, author of Herzogin Anna von Schlesien (1204-1265), Breslau, 1865 and other studies.

3. Dr. André Rooryck, his MS. 32

Text
ff. 1-1v, Selection of subjects of sermons, subjects ordered alphabetically, with Roman numeral references to specific sermons, beginning “Animae dignitas,” and ending “Una virgine”; added Latin verses: “Multi multa scripserunt / Et in vanum tempus detrerunt / Melius fuisset ut orassent [...]”;

ff. 2-6, Johannes Herolt, Sermo de Beata Maria Virgine, rubric, Sermo communis de beata virgine; incipit, “Beatam me dicent omnes generations. Luce .i. Johannes de sancto Geminiano
dicit: Sol non mittit radios...” (This sermon should be contained in Kaeppeli, no. 2387, *Sermones Discipuli de tempore. Sermones communes omni tempore praedicabiles. Sermones communes de sanctis*, but we have not found its trace in the printed versions of this collection);

The present identification is based on information provided by the In Principio database, which records a sermon contained in Schlägl, Prämonstratenser-Stiftsbibl. 135 (454.a.69), ff. 279-285, in a work attributed to Herolt, entitled *Sermones [Discipuli] communes de beata Virgine*. The sermon is also attributed to Herolt in another manuscript Salzburg, Stiftsbibl. St. Peter, b.XI.9, fol. 13.

f. 6v, blank;

ff. 7-12, Sermon on the Virgin Mary, rubric, *Sermo communis de beata virgine*; incipit, “Loquere regi pro nobis et libera nos de morte...”;

f. 12v, blank;

ff. 13-17v, Sermon on the Virgin Mary, rubric, *Sermo de beata virgine*; incipit, “Ego mater pulcre dilectionis et timoris... Nemo potest digne laudare beatam virginem mariam...”;

ff. 18-18v, blank;

ff. 19-25, Sermon on Justice, rubric, *Sermo de justicia*; incipit, “Beati qui custodiunt judicium... Richardus in .iii. dis[...]”;

f. 25v, blank;

ff. 26-30, Sermon on Following Christ, rubric, *Sermo de sequendo Christum*; incipit, “Qui sequitur me non ambulat... Verba sunt redemptoris...”;

ff. 30v-34v, Sermon on Spiritual Welfare, rubric, *Sermo de spiritus libello*; incipit, “Certa bonum certamen fidei...In verbis premissis...”;

ff. 35-39, Sermon on the Fear of Judgement, rubric, *Sermo de temerario iudicio*; incipit, “Nolite ante tempus iudicare... Thomas de Kempis in liber de imitacione christi...“;

ff. 39-40v, blank;

ff. 41-45v, Sermon on the Nativity of the Lord, rubric, *Sermo de nativitate domini*; incipit, “Ecce annuncio vobis gaudium... Salvabo nostri... “;

ff. 46-49, Sermon on a Virgin, rubric, *Sermo comunis de una virgine*; incipit, “Hanc amavi et exquisivi... Divina sapientia...“;
Sermon 12 on Pentecost is apparently by Pelbartus Ladislaus de Temesvár (O.F.M., died 1504) of Temesvar in Hungary, author of an important body of sermons with four major collections (Sermones de tempore, de sanctis, quadragesimales and Stellarium coronae B. Virginis; first incunable edition in Nuremberg, 1483).
ff. 128-128v, blank;


ff. 137-139v, Hand-written continuation of printed *Sermo 105*, starting “[...quicquid deus non] vult merito amicus...”; explicit, “[...] hodie festum (…)”; 

f. 140, blank;

ff. 140v-146, Sermon on the Love of one’s Fellow Man, rubric, *Sermo de dilectione proximi*; incipit, “Hoc est preceptum meum... Sermo exit de dilectione proximi...”

ff. 147-152, Sermon on the Nativity of Christ, rubric, *Sermo de nativitate Christi*; incipit, “Parvulus natus est nobis et filius... Arisoteles in Phisicorum dicit...”;

f. 152v, blank;


ff. 157v-160, Sermon on Saint John the Evangelist, rubric, *Sermo de sancto Iohanne evangelista*; incipit, “Hic est discipulus ille... Pro introductione notandum...”;

f. 160v, blank;

ff. 161-168v, Sermon on the Resurrection, rubric, *Sermo de resurrectione*; incipit, “Iesum queritis nazarenum... Bernardus solemnitas enim...”;

ff. 169-174, Sermon on Perseverance, rubric, *Sermo de perseverancia*; incipit, “Mane nobiscum domine... Perseverancia secundum theologos...”;

f. 175, blank;

ff. 175v-179v, Sermon on Peace, rubric, *Sermo bonis de pace*; incipit, “Venit Ihesus ianuis clausis... Salvator noster...”

f. 184v, blank;

ff. 185-190v, Sermon on the Honor of Priests, rubric, *Sermo de honore sacerdotum*; incipit, “Vide et ostende te sacerdotibus... Scribuntur in presenti tres articuli...“;

ff. 191-192v, blank;

ff. 193-198, Sermon on the Search for God, rubric, *Sermo de querendo dei*; incipit, “Primum querite regnum dei...“;

ff. 198v-200v, On the Feast of the Body of Christ as instituted by Pope Urban, heading, *De festo corporis Christi quomodo supersit exordium sub papa Urbano*; incipit, “Gloriosissimi corporis et sanguinis... “;

ff. 201-205, Sermon on Facing Adversity, rubric, *Sermo de adversitate tolleranda*; incipit, “Omnes qu pie volunt vivere... Aristoteles .ii. phisico...“;

f. 205v, blank;

ff. 206-211, Sermon on the Ascension of the Lord, rubric, *Sermo de ascensione domini*; incipit, “Ascendo ad patrem... Hodierna dominice ascensionis festivitatem dignum...“;

ff. 211v, blank;

ff. 212-216, Sermon on the Holy Cross, rubric, *Sermo de sancti cruce*; incipit, “Mihi autem absit gloriari nisi in cruce Domini... Apostolus Paulus considerans...“; explicit, [...] vivit et moritur“;

ff. 217-218, blank.

This is a collection of 30 sermons opening with a first sermon by Johann Herolt, O.P. (died 1468, in Ratisbonne), known as “Discipulus,” prior and lector of the Dominican convent in Nuremberg. Very little is known about Herolt, but his works are often copied in the Middle Ages, and printed in the fifteenth century. Goff records 27 editions of the *Sermones Discipuli* between 1474 and 1500. (see Kaeppeli, pp. 450-460; *Verfasserlexikon*, 1981, III, col. 1123-1127). A careful comparison with the incunable editions of Herolt’s *Sermons* might allow for other identifications, but a first survey of the sermons listed in the *Registrum in sermonis discipuli de tempore [de sanctis, de quadragesimalis]* has not proven successful. We have consulted the 1497 edition, published without date or printer, but that contains at the beginning a Register of all sermons by Herolt (see Paris, BnF, NUMM -53280). A study of the manuscript tradition could lead to a better identification of certain sermons, but few reference tools aid in identification of sermons written after 1350, as J.B. Schneyer’s *Repertorium* covers sermons composed between 1150 and 1350, and thus we are still awaiting the recension of sermons composed in the
fifteenth century.

The present manuscript contains an eclectic collection of sermons, composed by different authors and compiled for local or personal use. Copied in a very orderly fashion, by a single hand, the sermons were not copied ad hoc, but to serve a priest’s predication needs. The texts frequently include exempla, which are medieval or classical fables with a moral twist. The sermons are on the Virgin Mary (nos. 1-3), justice (no. 4), following Christ (no. 5), spiritual welfare (no. 6), fear of judgment (no. 7, frequently citing Alexander of Hales, the English scholastic philosopher), Christmas (no. 8), the conversion of a sinner (no. 10), good works (no. 11, citing Aristotle), Pentecost (no. 12), the dignity of the soul (no. 13), speech (no. 14), predestination (no. 15), victory over oneself (no. 16, citing Plautus, Lactantius, Seneca, Boethius, Aesop, Cicero, and others), the brevity of human life (no. 17), etc.

The integration of a single gathering from an early printed sermon collection, which runs from ff. 136v-137, without break of text, is an interesting example of the mingling of the two forms of book production at the very end of the Middle Ages.

**Literature**


**Online resources**

Gateway to Medieval Religious History, with a number of sites devoted to Exempla and Sermons

http://www.ext.upmc.fr/urfist/menestrel/medrel1.htm
MANUSCRIPT ON PAPER. [Southern Germany, or Switzerland (Basel?), c. 1470-1486] 
TM 600 
SOLD

i +108 folios on paper, watermark, angular letter ‘P’, two lines, above cloverleaf, Piccard Online 115689 and 115690, both Basel 1486, similar to Piccard Online 115694, (no location) 1491, 115701, (no location) 1480, 115702, Braunschweig 1477, and 115703, Frankfurt-am-Main 1475, modern foliation top outer corner verso, 1-108, numbering the front flyleaf as f. 1, and with one unnumbered leaf, the back pastedown, complete (collation, i12[beginning with f. 2]ii-viii12 ix12 [12, unnumbered back pastedown, following f. 108]), no catchwords, quires signed with a letter designating the quire and an arabic numeral, the leaf (some trimmed), frame ruled in ink with all rules full-length, (justification, 130-122 x 90-80 mm.), written below the top line in a quick cursive gothic bookhand in twenty-five to twenty-six long lines, guide letters for initials within initial, majuscules within the text stroked with red, red rubrics, paragraph marks and marginal headings, two- to three-line red initials, in excellent condition, with some worming, front flyleaf partly detached and frayed at edges. ORIGINAL BINDING of pigskin over heavy wooden boards, cut flush with the book block, spine with three raised bands, head and tail bands, the head band still wound decoratively in green thread, fastens back to front, decorative brass catch, upper board, and clasp, still extant, original vellum label on front cover, “Tractatus quidam de ascensionibus in deum,” paper label, top of spine (script worn and illegible), and bottom of spine, “24,” in ink; in excellent condition, some wear to edges, slight splitting, at the bottom and top of spine, worm holes. Dimensions 215 x 145 mm.

Perhaps the most important expression of the spirituality of the first generation of the *Devotio Moderna*, this text survives in numerous manuscripts, although only two are listed for sale in the last two centuries in the Schoenberg Database. Still in its original binding, this manuscript was given by Hilprand Brandenburg to the Carthusian monastery at Buxheim, and includes his hand-colored woodcut bookplate (one of the earliest examples of a bookplate). Its distinguished modern provenance adds to its interest.

Provenance
1. The evidence of the script and decoration suggests an origin in Southern Germany or Switzerland in the second half of the fifteenth century, and based on the watermark evidence, it was likely copied in Switzerland, probably in Basel, c. 1480-90. It was owned by, and likely copied for, Hilprand of Brandenburg of Biberach (1442-1514), who acquired many of his manuscripts and printed books in Basel, c. 1469-1472 (Needham, 1996, pp. 100-103), but who evidently continued to acquire books from Basel later in life (e.g., Needham, 1996, p. 117, no. 107, printed in Basel in 1495, p. 118, no. 116, printed in Basel in 1498, and p. 119, no. 126, printed in Basel 1504).
Belonged to Hilprand Brandenburg of Biberach (1442-1514); includes his bookplate, inside front cover. This handsome woodcut of an Angel, holding the Brandenburg shield (azure charged with an ox argent, ringed sable), hand colored in yellow, green, red and blue, is often said to be the earliest known bookplate; Needham, 1996, records one hundred and twenty-six books from Hilprand’s library, including thirty-five manuscripts; this manuscript listed p. 110, no. 35 (see also Needham, 1999, Armstrong, 2010, de Marez Oyens, 1979, Scholderer, 1949).

Hilprand was born in Biberach to a patrician family; he studied at both the University of Pavia (in 1467, and again in 1469), and at the University at Basel from 1468 to 1469, where he later served as rector in 1471. He was ordained in 1473, and held various ecclesiastical appointments in Southern Germany and Strasbourg, until 1505-1506, when he became a priest-donate at the Carthusian monastery at Buxheim. He is remembered today primarily for his generous gifts of books to the library at Buxheim. His first recorded donation to Buxheim was in 1479; by the end of his life he donated as many as 450 manuscripts and printed books to Buxheim, including this one.

Many of the books donated by Hilprand to Buxheim, like this manuscript, include his bookplate and an inscription recording the donation by the Buxheim librarian. Opinions vary on the date of the bookplate; traditionally dated c.1480, Scholderer and others have suggested that it was probably added to the books donated by Hilprand at Buxheim, and cannot date before 1501 (Scholderer, 1949, pp. 198-199). In any event, it is a very early example of a bookplate – and a very attractive one. There has of yet been no complete census of the bookplates, many of which were removed from their volumes.

This is a very clean copy of the text, with few marginal additions apart from a occasional nota marks and a red pointing hand on f. 7; it is carefully corrected, and the biblical citations are noted in the margins in red through f. 61v. Early in the text (through chapter seven), the scribe failed to leave room for the author’s lengthy chapter headings, which were added in red by the scribe or a contemporary in the margins, or in a cramped script between the chapters.

2. Given by Hilprand to the Carthusian monastery of Buxheim; early sixteenth-century note recording its contents and the donation of f. 1, “T. Tractatus beatus vir de ascensionibus spiritualis etc.; Liber cartusiensis in Buchshaim prope Memmingen proueniens a confratre nostro domino hilprando Brandenburg de Bibraco donato sacerdote continens subscripta. Oretur pro eo et pro quibus desideravit.” Seventeenth-century notes from Buxheim, f. 2, top margin in ink, “Buxheim,” with cross inscribed within a circle below; their manuscript, no. 24 (in ink, inside front cover), and in ink, lower spine. The Charterhouse of Aula beatae mariae of Buxheim, near the imperial town of Memmingen in Swabia, fifty miles south-west of Augsburg, was founded in 1402, and became a Carthusian foundation in 1406. In the fifteenth century it was one of the largest and wealthiest Carthusian houses in Germany, with a substantial library of manuscripts and printed books that continued to grow (accounts of the library its catalogues, include Ruf, 1932, listing this manuscript as Maggs, Cat. 54, and Krämer, 1989-1990, p. 140, listing this manuscript from the 1883 auction catalogue of the collection; see also Online Resources). In 1803 all the monastic houses in
Bavaria were dissolved, and Buxheim’s library and archives were given to the Counts of Ostein.; in 1810, the Counts of Waldbott-Bassenheim inherited Buxheim and its books.

3. In 1882, due to bad financial management, Count Hugo of Waldbott-Bassenheim was forced to sell the library; his sale, Carl Förster, Munich, 20 September, and following, 1883 (which included 451 manuscripts among the 16,680 volumes), this manuscript was no. 2524 in that sale.

4. Sold by J. Halle, Cat. 50 (1914), no. 33 (as listed in Schoenberg Database, no. 9950; no independent verification).

5. Maggs, Cat. 542 (1930), no. 170; and 1940, Cat. 687 (1940), no. 222, to Lyell.

6. Belonged to J. P. R. Lyell (1871-1948), solicitor, book collector and bibliographer; he began collecting medieval manuscripts in the 1930s, and assembled a distinguished collection of 250 manuscripts, 100 of which he bequeathed to the Bodleian library, Oxford; his heraldic bookplate, inside front cover (Ex libris Jacobi P. R. Lyell, with motto). Most of the books not given to the Bodleian were sold by his estate to Quaritch (mentioned de la Mare, 1971, p. xxviii).


8. P. J. van Alfen, Doorn (near Utrecht); his sale Sotheby’s London, 10 July 1972, lot 60 to Alan G. Thomas (bookplate, A. G. T., inside front cover).


11. Belonged to Joost R. Ritman (b. 1941), Amsterdam, the Dutch businessman and distinguished collector of art and books; Bibliotheca Philosophica Hermetica MS 208; bookplate, inside front cover, briefly described in Medieval Manuscripts in Dutch Collections (see Online Resources)

Text
ff. 2-99, [f. 1, blank, with added notes] Deuotus et perutilis Tractatus de ascensionibus spiritualibus dominum Gerardi de Zutphanie capitulum primum de quumque neccessariis in vita religiosa proficere disponentibus [in margin:] Capitulum primum, incipit, “Beatus vir cuius est auxilium abs te ascensiones in corde suo disposuit in valle lacrimarum …. Novi homo quod ascensionum sis cupidus … ut enim exterioribus officiys inoffense deserviant ad secreta cordis

Gerard Zerbolt de Zutphen, De spiritualibus ascensionibus (“Spiritual Ascensions”), edition with French translation, Legrand, 2006; survives in at least 125 manuscripts (Van Rooij, 1936, pp. 287-322, listed sixty-six manuscripts; Gerrits, 1986, pp. 27-30, listed fourteen additional manuscripts; Lagrand added fifty-five, pp., 41-45, and appendix 1, pp. 89-91, not including this manuscript). First published in Deventer, c. 1488, it circulated in at least ten editions in the fifteenth century, and twenty-three by 1677 (Van Rooij, pp. 358-9, and Legrand, p. 54, note 58). Its popularity is further demonstrated by early translations into Middle Dutch and Middle High German, which survive in nineteen manuscripts and four editions by the end of fifteenth century. Modern English translations by Arthur, 1908, and Van Engen, 1988 (slightly abbreviated).

Gerard Zerbolt de Zutphen (1367-1398), one of the earliest followers of the Modern Devotion, may be considered, together with Geert Grote (1340-1384) himself, and Florens Radewijns (1350-1400), one of their most important and intellectually influential authors. Relatively little is known of his short life, although he emerges from Thomas a Kempis’ account as an appealing figure, known chiefly for his devotion to his studies and love of books. He was born of a well-to-do family in Zutphen and attended the chapter school at Deventer. Probably c. 1383-1385, he joined the original community of the Brethren of the Common Life in Deventer – a group which first lived at Florens Radewijn’s vicarage and later acquired their own house known as “Master Florens house.” Gerard lived and wrote within the confines of that community, where he served as librarian and head of the scriptorium. He died of plague when he was only thirty-one in 1398.

De spiritualibus ascensionibus was recommended reading by Johannes Busch and Florens Radewijns, as well as in the consuetudines of the House of Brothers at Wesel, and it offered directions in how to work continually for moral and spiritual perfection. We can assume that it was found in nearly every house of the Modern Devotion, and copies were also found in many of the reformed contemplative orders of the later Middle Ages, including the Carthusians (such as this manuscript). It was known to Luther as an observant Augustinian, and influenced St. Ignatius of Loyola’s Spiritual Exercises.

The text is an account of the progress in virtue – the spiritual ascent – that was at the heart of the New Devotion, describing the path of turning back from sin through contrition, confession, and satisfaction, then restoring the original purity of heart – driving out impurity through fear (i.e. meditating on death, judgment and hell), balanced by thoughts of the goodness and benefits of God, and systematic meditation of the life of Christ, with refreshment provided by holy reading, meditation and prayer. The third ascent strives to reform the fallen powers or faculties of the soul – i.e. those affected by original sin – with lengthy discussion of each of the vices (gluttony, lust, avarice, anger, envy, tedium, vainglory, and pride), and the text ends with the duty to “descend” and help others. It is a relatively brief and readable approach to spirituality, and was applicable to people living many different forms of religious life. In this
work, Gerard successfully summarized the teachings of the first generation of the Modern Devotion, and transmitted these ideals to the succeeding generations.

In addition to his two widely disseminated treatises on the spiritual life, the treatise included in this manuscript, and his De Reformatione trium virium animae, Gerard was the author of three important works defending the Brethren and their way of life, De libris teutonicalibus (defending the use of the vernacular devotional books), Super modo vivendi devotorum hominum simul commorantium (on living communal life without religious vows), and De vestibus preciosis (on simplicity of living and appropriate clothing).

**Literature**


**Online resources**

Watermarks, Piccard Online
[http://www.piccard-online.de/ergebnis1.php](http://www.piccard-online.de/ergebnis1.php)

Krämer, Sigrid. *Scriptores possessoresque codicum medii aevi* [electronic resource], Augsburg, Dr. Erwin Rauner-Verlag, 2003-2007
*(available online by subscription).*

Bookplate of Hildebrand of Brandenburg
[http://brandeisspecialcollections.blogspot.com/search?q=brandenburg](http://brandeisspecialcollections.blogspot.com/search?q=brandenburg)

Charterhouse Buxheim and its library (digital reconstruction at Yale)
[http://www.yale.edu/german182b/buxheim/](http://www.yale.edu/german182b/buxheim/)

Munich 1883 Sale Catalogue, manuscript portion (cited in full, above)
[http://www.yale.edu/german182b/buxheim/1883/cat1883frameset.html](http://www.yale.edu/german182b/buxheim/1883/cat1883frameset.html)
GODEVERD VAN WEVELE translation of GEERT GROTE, De duodecim virtutibus; GEERT GROTE, Epistola de novo monacho; THOMAS A KEMPIS, Epistola incitativa ad spiritualem profectum (excerpt); et alia
In Latin, manuscript on paper
Low Countries or North-West Germany, c. 1500
TM 670
SOLD

42 leaves on paper, one pair of watermarks present in the paper stock, two examples of a Gothic letter P surmounted by a quatrefoil, of the basic type Piccard, P, VII 931-961 (in use 1496-1516, with all but one example dated 1496-1506), and near-identical to the pair VII 931 + VII 956 (attested at Xanten, 1501), foliation in pencil, added at the time of the present description, recto, top, right-hand corner, now lacking one quire at the beginning (collation i-iii⁸ + iv²v + v⁸), in quarto, outline of written space ruled in hard point (justification 155 x 100 mm), written in one main hand, a small hybrida libraria in brown ink on 31-35 unruled lines, rubrics added by a second, more formal hand, a hybrida libraria/formata, following instructions left by the primary scribe in the lower margins of the relevant pages, rubrication of majuscles, occasional paraph signs, and a total of 26 two-line initials in red throughout, pen-tests and additional notes in at least two seventeenth-century hands in black inks on ff. 41 and 42v, ff. 37v-42v are blank, save for the pen-test on f. 41. Quires individually sewn and lightly tacketed into an originally temporary parchment cover. Paper in good condition, now somewhat worn around the edges; parchment cover of low quality and now much darkened and mottled. Dimensions (parchment cover) c. 197-200 x c. 140-44 mm.; (book block) 217 x 147 mm.
The De duodecim virtutibus of Godeverd van Wevele (d. 1396) in the rare Latin translation by Geert Grote (d. 1384), unedited and known in only nine complete copies, is brought together here with shorter texts and excerpts, all aimed at encouraging the young novice to retain the ardour of his first entrance into the monastery. It is a manuscript redolent of the spirit of the Modern Devotion. It is also extremely interesting with many indications of the process of production, because it was evidently halted part-way through its fabrication.

Provenance
1. The medieval provenance of this manuscript is unknown. The set of texts assembled here points with certainty to the milieu of the Devotio Moderna, and their Latin language to a male convent. The hand is typical of the kind found in books produced in the Low Countries or the adjoining regions of Germany around the turn of the fifteenth century. Beyond this, it is not possible to know whether a house of Brethren of the Common Life, an Augustinian canonry of the Windesheim Congregation, or a Carthusian monastery was the point of origin. The fact that the manuscript subsequently belonged to the Charterhouse at Buxheim might just suggest an earlier Carthusian provenance, although this is by no means certain. The manuscript consists of the last five of an original six quires, which formed a single production unit, lightly tacketed into a temporary parchment cover prior to being bound alongside other units of the same size in order to form a complete book. For whatever reason, perhaps just because of the increasing availability of printed books in the early the sixteenth century, that projected manuscript book was never made. The book block, as a consequence,
was never trimmed for binding, and so inscriptions entered by the primary hand, which provide instructions to the rubricator and to the binder, can still be seen at the very foot of certain pages and in the far lower right-hand corners. These would have been trimmed away during binding. The extant quires are labelled b-f in this way, which means that just one quire (a) has been lost. This would have contained at least one other text as well as the start of the treatise De duodecim virtutibus, which now begins mid-way through the first of its twelve chapters. This kind of book production, in which individual units of several quires were copied by different scribes, with each marked up for later augmentation by the rubricator and the binder, persons not identical with the primary scribe, points to the involvement of a number of individuals in the production of the one book, and thus to a monastic scriptorium. It is a system neatly described for the Carthusians at Herne in the fourteenth century by Erik Kwakkel (Kwakkel, 2002, pp. 97-128). What we have here, therefore, is a manuscript frozen part way through its production: still kept in the temporary parchment cover with which its scribe equipped it prior to a binding that never took place, the pages untrimmed, with the scribe’s notes for the rubricator and the binder preserved in the outermost margins.

The subsequent provenance is similarly unclear. A list of scriptural phrases (in Latin) and their locations in the Bible on f. 42v points to continued ownership in an ecclesiastical context, and the pen-tests on ff. 41 and 42v in German, of which the latter practises the start of a letter to Count Wolfgang von Mansfeld (1575-1638), a senior military commander initially in Saxon and then in imperial service during the Thirty Years’ War, provide evidence that the book was in Germany, perhaps already in Buxheim, by c. 1600. The note on the front cover, now only properly visible under ultra-violet light, proves to be merely a further pen-test in one of the hands found on f. 42v.

2. Buxheim, Germany, Charterhouse. The famous library of the Carthusian house at Buxheim, just east of Memmingen in upper Swabia, and now right on the border between the modern states of Baden-Württemberg and Bavaria, was secularized in 1803. The library was transferred into the ownership of the counts of Ostein, and inherited by the counts of Waldbott-Bassenheim in 1810; whence the ink stamp “G. W. B. D.” in the lower right-hand corner of f. 1 (for Gräflich von Waldbott-Bassenheim’sche Domanalverwaltung). The entry in black ink in the lower margin of f. 1, “N. 92”, is a typical shelfmark for a Buxheim manuscript (consisting of the letter N., for “Nummer”, followed by an Arabic numeral). To judge by the script, it postdates the introduction of this system at Buxheim at the start of the sixteenth century; but we must remember that the original first quire of the manuscript, on which the shelfmark and an ownership inscription would initially have been entered, has been lost; that the shelfmark must have been re-entered onto what became the first recto after this loss; and that in the seventeenth century, the existing shelfmarks on labels on the manuscripts’ spines were systematically entered onto the first recto leaves of their respective volumes. For the Buxheim library, see Honemann, 1995, especially pp. 167-76; for the Buxheim shelfmarks, see Sexauer, 1978, pp. 84-85.

3. The subsequent provenance is unknown. The manuscript does not seem to have been part of the sale of a large part of the Buxheim collection by Carl Förster at auction in Munich in 1883, in which 451 manuscripts were offered. It may have been sold earlier, but more likely entered the
possession of the Munich bookdealers Ludwig and Nathan Rosenthal, who acquired the remaining stock of the Buxheim library and began to offer items for sale from 1884 onwards. For this data, see Honemann, 1995, pp. 173-74; cf. the Catalog der Bibliothek des ehem. Carthäuserklosters Buxheim, 1883, nos. 2364-2815 (manuscripts).

Text
ff. 1-31, incipit, (f. 1) “//habere omnem saporem et leticiam. quos omnes superbi vnquam habuerunt. sapor tamen ille paruus foret. respectu saporis quem verus sentit humilis. vbi seipsum abnegat ante diuinam dignitatem…”, rubric (f. 3), De obediencia. Capitulum secundum, incipit c. 2, “Q[u]oniam obedientia prima humilitatis est filia. conueni est vt super hoc fundamentum humilitatis edificium obedientie construamus…”, rubric (f. 6), De dimissione proprie voluntatis. capitulum iii, incipit c. 3, “ECiam est sciendum quod ex obedientia venit dimissio proprie voluntatis et iudiciij. Nullus enim potest propriam relinquere voluntatem…”, rubric (f. 9v), De pacientia. Capacitatum quartum, incipit c. 6, “Q[U]oniam ex abnegatione proprie voluntatis venit patientia. et qua de patientia aliquid scribere intendimus. necesse est…”, rubric (f. 11v), De vita. Capitulum quintum, incipit c. 5, “QVicumque abstractam voluerit habere vitam oportet ipsum commorari in ciuitate iherusalem. que est ciuitas pacis…”, rubric (f. 17v), Qualiter quis in omnibus visis et auditis et sibi accidentibus suo faciat profectum. capitulum vi., incipit c. 6, “Qvidam inueniuntur homines qui ad hoc peruenire poterunt si seriose ad hoc conari volu-erint…”, rubric (f. 19), Quod inclinationes ad vicia absque consensu non fiunt. Aut non sunt sine magno proiectu capitulum septimum, incipit c. 7, “SCire debetis. quod impulsus seu impugnationes viciorum numquam sunt in bono homine…”, rubric (f. 20), Quomodo voluntas omnia potest capitulum viii, incipit c. 8, “HOmo non debet ex quacumque re nimir pauere. quamdiu se inuenit in bona voluntate. Neque nimir contristari debet…”, rubric (f. 24), Qualiter homo se habebit post lapsum in peccata. capitulum nonum, incipit c. 9, “IN veritate homo non debet ex omni eo quod accidere posset in tempore…”, rubric (f. 25v), De duplici contritiope peccatorum. sive. carnali et diuina. ca[pitulum] x., incipit c. 10, “DVplex est contritio peccatorum seu de peccatis. Vna bestialis sensualis siue carnalis. Alte-ra vero diuina et supernaturalis…”, rubric (f. 27), De penitencia. Capitulum xi., incipit c. 11, “MVitis videtur quod tunc magnam faciant penitenciam cum magna opera operantur ad extra. vt sunt ieiunia. vigilie…”, rubric (f. 29v), Quod homo se teneat in pace si non fuerit vocatus ad vitam duriorem. Capitulum xii., incipit c. 12, “HOmines pauere possunt et horrere ex hoc quod vita domini nostri ihesu xpil domini nostri dilecti et sanctorum eius…”, explicit (f. 31), “…Quanto enim homo humilior fuerit magisque obediens. tanto plura poterit sustinere. ac xpm melius imitari. Numquam enim quisquam humilior extinctit, ac magis obediens. quam carissimus dominus noster ihesus cristus. qui sit in secula benedictus. Amen”;

Godeverd van Wevele, translated by Geert Grote, De duodecim virtutibus. The Dutch treatise Vanden twaalf dogheden, “On the Twelve Virtues”, was quite widely circulated in the later Middle Ages under the name of Jan van Ruusbroec, but is now understood as a work composed by Ruusbroec’s associate Godeverd van Wevele (d. 1396). In 1382, shortly after Ruusbroec’s death, Godeverd was sent out from their canonry at Groenendaal in the Sonian forest south of Brussels, to enter the new foundation at Eemsteyn just south of Dordrecht,
where he had been appointed as master of novices. It is normally held that this treatise may have been written in response to his new duties at Eemsteyn, given its general “direction” as a work for the incipient in the religious life. The Latin translation is thought to have been produced by Geert Grote (d. 1384), originator of the Devotio Modena. He had had close contacts with Ruusbroec and his circle at Groenendaal during his short period of intensive public activity after leaving the Charterhouse at Monnikhuizen near Arnhem in 1378, and certainly translated two of Ruusbroec’s own works into Latin.

The Latin translation was much less widely circulated than the Dutch original, and is known to survive in just nine manuscripts with the full text and two with excerpts. The scholarly debate on the authorship of the work and its translation is summarized by van Dijk, 2003, pp. 579-83, with a full list of the known transmission of the Latin version; see also Epiney-Burgard, 1970, pp. 96-103. The Dutch original was edited under Ruusbroec’s name by van Mierlo, 1932, pp. 225-308, but Grote’s Latin translation has never been edited.

The Vanden twaalf dogheden – De duodecim virtutibus is a work that has scarcely been studied, either in Dutch or in Latin translation – perhaps only because of prejudice against it as an apocryphon amongst Ruusbroec’s oeuvre, rather than for any more substantive grounds. The twelve virtues are not at all those that one would expect, but a very unusual, indeed quite radical set, including the subjection of the will (c. 3), suffering (c. 4), and spiritual detachment, afgescheidenheit, rendered into Latin as the vita abstracta (c. 5). This reflects Godeverd’s use of sources: the first four chapters rely most heavily on Ruusbroec’s Geestelike brulocht, and chapters five through twelve on Meister Eckhart’s Erfurter Reden (or Rede der unterscheidunge). This is very surprising, given Ruusbroec’s sharp criticism of Eckhart and the low reputation in which his works were held at Groenendaal, although Godeverd did intervene in Eckhart’s text to modify and ‘weaken’ some of the more controversial positions. What he produced was a guide for incipientes in the contemplative life, through which the reader was helped to grasp the tenets of the religious life as it was understood in a very modern fashion – and a guide that simultaneously brought Eckhart’s teaching firmly into the reading programme of the incipientes. For this see Ruh, 1999, pp. 118-23, with all further bibliography.

The opening of a short text offering fundamental instruction to novices, broken off after just seven lines, and begun again on the verso, albeit with a different rubric.

This short, as yet unidentified treatise, presented in this manuscript without auctorial ascription, offers a brief exhortation to the novice in twelve short “chapters”, some no more
than six or seven lines. It begins with two lengthier chapters, first inciting the novice to maintain his ardour for the humility and subjection of the monastic life, then encouraging him to absolute humility and obedience towards his brethren and superiors, quoting John Climacus and Bernard of Clairvaux. These are followed by much shorter injunctions to modesty, silence, and so forth. In the eleventh chapter, which provides a basic rule of conduct in quite general terms, the reader is directed for more detailed advice to the pseudo-Bernard of Clairvaux, Speculum monachorum, now insecurely ascribed to Arnulfus de Boeriis, O. Cist. This work enjoyed a particular renaissance in the milieu of the Modern Devout (see Palmer, 2004, and Breitenstein, 2009, especially pp. 122-25 on its late medieval reception in the Low Countries, and with a new edition at pp. 147-49). The treatise concludes with a peroration on striving to achieve tears of contrition.

ff. 33v-35v, rubric, Epistola notabilis de informatione noviciorum, incipit, “NOuus monachus debet humiliter esse obediens suis superioribus. et suo sensui non ininiti. nec sue discretioni. nec sua deuotioni vel exercitio spirituali. Sed ea deuotione et exercitio vti. quam vel quod sui superiores suadent. quia hoc est securum et humile...”, explicit (f. 35v), “...Si in ordine perseverare te contingat. nunquam ad aliquam dignitatem anheles vel ad aliquod officium. nisi rogaris ex ordine. et tunc obedias. nec pertinaciter resistas. nec de rebus et consiliijs conuentus te intermittas. nec conferas nisi vocatus et iussus et quasi ex obedientia”;

Geert Grote, Epistola de novo monacho (Letter 16). This letter, written by Grote in early 1381 to an unidentified Carthusian novice, belongs to that small number of Grote’s letters that enjoyed a wide manuscript circulation, on account of their content and treatise-like style: on this phenomenon see Van Engen, 2004, pp. 347-53. 41 manuscripts of this letter survive, listed together with a discussion of the potential addressee and all further bibliographical references by van Dijk, 2003, pp. 493-95. It was edited by Mulder, 1933, pp. 52-57 (no. 16). Whilst we may presume that the letter was sent to a specific individual confronted by issues personal to him in the first year of his novitiate, the tenor of the letter is quite general. It begins with an opening statement on the importance of obedience in the monastic life, especially to one’s superiors, followed by a theoretical justification of that position and the treatment of pragmatic issues of obedience in conventual life. Grote turns next to the difficulty of coping with the demands of the novitiate, and to the kinds of temptation that novices experience, explaining the positive role of temptation and the spiritual reward to be secured by withstanding it. His third and final theme is a warning against judging others based on external observations of their appearance and behaviour, which he dismisses as arrogant presumption.

f. 35v, rubric, Sequitur epistola de eodem quo supra, incipit, “Ulde qualis primo die fueris. et sic semper viue. hoc est. considera statum voluntatis tue in prima die qua religionem intrare disposuistis...”, explicit, “...secundum hanc formam semper postmodum stude viuere. ne alter in scola religionis dediscere et retrocedere magisquam proficere videaris”;

David von Augsburg, De exterioris et interioris hominis compositione, lib. 2, c. 1, § 1 (extract). This short text here is not, contrary to the statement in the rubric, a letter, but an extract from one of the most famous and widely read medieval treatises on the religious life, the De compositione of the Franciscan novice master David von Augsburg (d. 1272). This work survives in several hundred manuscript copies, in Latin and all the major vernacular languages, and in
dozens of incunable editions and early prints. The short passage excerpted here is taken from the first chapter of the second book, in which the novice is reminded of those things to which he must pay especial attention in order to progress from the first to the second of the three states of spiritual development (incipiens – proficiens – perfectus) in the contemplative life. The excerpt instructs the novice to remember his mindset on entering the novitiate, and to call this to mind regularly in order that his ardour for the monastic life should not wane, nor the moral condition of his life diminish. The extract corresponds to the critical edition of De compositione, 1899, at pp. 66-67; the text is also accessible in Peltier’s edition of the works of Bonaventure, vol. 12, 1868, pp. 292-442 (the Formula novitiorum is the first book, and the De profectu religiosorum the second and third books of the De compositione), with this excerpt at pp. 328-29.

ff. 35v-37, incipit, “MEmentote egressionis vestre ex egipto. Dies ille memoriale nobis domini in eternum recordetur. Nulli dubium quin manus domini vobiscum erat. alienquin in seculo remansissetis vbi est ergo ille spiritus...”, explicit, “...sed totum deo pure tribues qui astitit a dextris pauperis. eciam quantum vales hominibus absconde et nichil aliud quam infirmum et inopem te confitore Per dominum. Telos”; [ff. 37v-42v, blank].

Thomas a Kempis (Thomas van Kempen), Epistola incitativa ad spiritualem profectum (extract). The extract here from this letter corresponds to 452,16-457,9 of the text as ed. Pohl, 1918, pp. 449-61. The complete text of the letter is known to survive in 15 manuscripts, with a further two containing excerpts, neither identical with that in the present manuscript: see Bodemann-Kornhaas, 2002, pp. 137-38 (her Letter I). The addressee is enjoined first in this extract to remember his initial departure from the world into the monastic life, and to recall his spiritual ardour at that point. The journey of spiritual progress is understood allegorically as the departure of the children of Israel from Egypt and their crossing of the desert: but many, laments Thomas, fail to reach the promised land. Instead they lose their spiritual ardour underway, become slack and succumb to temptations. The excerpt concludes with an exhortation to fight instead, secure in the knowledge that the Lord will join that fight, and come to the young monk’s assistance.

Literature
von Mierlo, J., ed. Jan van Ruusbroec. I. Vanden XII beghinien. II. Vanden XII dogheden, Jan van Ruusbroec, Werken 4, Mechelen/Amsterdam, 1932.
Mulder, W., ed. Gerardi Magni Epistolae, Tekstuitgaven van Ons Geestelijk Erf 3, Antwerp, 1933.
PP. collegii S. Bonaventurae, ed. Fr. David ab Augusta O. F. M. De exterioris et interioris hominis compositione secundum triplicem statum incipientium, proficientium et profectum libri tres, Quaracchi, 1899.

Online resources
ALCUIN database on Godeverd van Wevele OESA
http://www-app.uni-regensburg.de/Fakultaeten/PKGG/Philosophie/Gesch_Phil/alcuin/philosopher.php?id=860
Buxheim and its Library
http://archive.cls.yale.edu/buxheim/
David von Augsburg, at the Franciscan Authors site
http://users.bart.nl/~roestb/franciscan/franautd.htm# Toc427589038
Ongoing Project to edit Geert Grote’s work by the Titus Brandsma Institute (the work in this manuscript not yet included)
http://www.titusbrandsmainstituut.nl/ned/uitgaven/geert_grote.htm
German Prayer Book (Brigittine Use)
In German, decorated manuscript on paper,
Germany, Hessen or Thüringen (?), c. 1500
TM 393
SOLD

116 folios, incomplete (collation I
12+1 [f. 13 is glued on], ii
10, iii
14-3 [3 folios cut out after f. 32], iv
10 v6, vi
10, vii
14, viii
10, ix
14-1 [folio missing after 97], x
4, xi
6+1 [f. 108 is glued on], xii
8, xiii
6, xiv
10, xv
14, xvi
10, xvii
14, xviii
10, xix
14-1 [folio missing after 97], x
4, xi
6+1 [f. 108 is glued on], xii
8), no
catchwords or leaf and quire signatures, ff. 1-62r: ruled in hard point, ff. 62v-97v: ruled in metal
point, ff. 98r-116v: ruling indiscernible, written by at least 6 hands in a quick hybrida in dark
grey ink with some flourishes in the margin, text copied on approximately 19-21 lines
(justification varies) in one column, rubrics in bright red, capitals stroked in red, 2- or 3-line
initials in red, some with flourishing in abstract amoeba-like shapes and some morphing into
human faces (e.g., ff. 65v, 89). Bound in contemporary 16th-century white pigskin over boards,
panelstamped with geometric and floral motifs with engraved brass and leather clasp and
catch, back sewn on 3 thongs (Good overall condition, f. 24 loose, upper joint a little split).
Dimensions 150 x 108 mm.

Unusual German prayers composed of short booklets written in several distinct hands and
bound together in an original binding. Among the atypical contents, there is a prayer on Christ’s
Passion organized around his five tortured senses, as well as prayers featuring St. Brigit, and
many prayers with large indulgences. Probably originally made for a member of a German
convent dedicated to St. Brigit or for a lay member of a Brotherhood of the Virgin, the
manuscript belonged very shortly thereafter to the vast collection of the famous Charterhouse
of Buxheim.

Provenance
1. Written in Germany, c. 1500, on the basis of script and language. The present manuscript
shares a prayer (see ff. 33v-49, below) and orthographical characteristics with Heidelberg,
Universitätsbibliothek, Cod. Pal. Germ. 443, and both manuscripts may have come from Hessen
or Thüringen. The many prayers to St. Brigit suggest that it may have been intended for a
Birgittine convent. However, the presence of other prayers directed toward members of a
“Brotherhood of Mary” raises the possibility that the manuscript was made for a lay member of
such a brotherhood.

2. Note of ownership of the Carthusian Monastery of Buxheim (“Cartusia Buxiana,” f. 1r),
written in a contemporary or near-contemporary hand. The monastery was founded in 1402
and dissolved in 1803. The impressive library of this monastery was auctioned in Munich in
1883 in a sale that included 451 manuscripts. Although the descriptions are too brief to identify
the manuscript with certainty, the present manuscript may, in fact, be no. 2428 (a manuscript
called a Büchlin der ewigen wisshait written in High German on paper with 116 folios). The
Carthusian Monastery of Buxheim also owned a fifteenth-century copy of St. Bridget’s
Revelations (no. 2701) and many other manuscripts made outside the monastery, as well as many copied on the premises.

3. Book plate of Elof Förberg (1851-1923), the court dentist and founder of the Swedish Linnaeus Society, on front pastedown.

4. Dealer’s notation in pencil, back pastedown.

Text

ff. 1-12, for the days of the week, beginning with a prologue and ending with a message to members of the Brotherhood of Mary, rubric, *Wie ain mensch sich keren sol zu derlieben hailigen durch die ganzen wocher*, incipit “Das du nun ain ordnung haben...”;

ff. 12-13v, Instructions for members of the Brotherhood of Our Lady to earn an indulgence of 10,000 years from Pope Leo, rubric, *Welcher mensch in der brüderschaft Marie ist genampt...*;

ff. 14-16v, Passion meditation, begins imperfectly;

ff. 16v-17, Devotion structured around recitation of 75 (or 77) Pater Nosters [Our Fathers], rubric, *Item welchen mensch well schlechtiglichen batten lxxv pater noster und sol also die pater noster tailen für die mettin xx pater noster und für die lauß x pater noster und für die prem vij patter noster und für die tertz vij patter noster... so macht es lxvij*;

ff. 17v-18v, Instructions to recite Pater Nosters at the canonical hours, rubric, *Welcher mensch aber wol batten die vij tagzeit als die closter laien brüder oder schwesteren söllen batten...*;

ff. 18v-19r, Prayer to prevent sudden death, rubric, *Ein gebet welcher mensch das alletag spricht den kan den selben tag kain ungelict angän*;

ff. 19r-21r, Indulgenced prayer, rubric, *Es sind viii jugenenten mit den man hohen lon lon [sic] verdient*;

ff. 21-31v, Passion prayer with an indulgence of 583,911 years given by Urban V (1362-70) and confirmed by Gregory XI (1370-78), distributed over the canonical hours, rubric, *Hie hept sich an ganaden und hailsame gebet von dem ganzen liden unsers heren iesu cristi...*;

ff. 31v-32v, Prayer said to have been miraculously carved in a stone in the church of San Giovanni in Laterano in Rome, with an indulgence of 80,000 years given by Pope Boniface VIII (1294-1303), incipit, “God der du für die anlosung der welt...”;

f. 33, Rubric that begins in medias res and has been “erased” with a red wash;


ff. 49-56, Passion meditation, in which the blood shedding of Christ and his judicial trials are enumerated, no rubric;
ff. 56v-60, Prayer organized around the Seven Last Words of Christ, incipit, “O, herr, ich er manen dich und danken dir des ersten worts das du sprachest an dem stamen des hailigen cruz...”;
ff. 62v-77v, Prayer structured around Psalm 21 with its gloss, distributed over the seven canonical hours, rubric, Von dem psalmen Deus, deus respite in me mit der glossa..., incipit, “Got vatter aller ding durch die schöpfung....”
ff. 77v-96v, Passion and compassion meditation, organized around Christ and Mary’s five senses, rubric, Hie hept sich an die gar nutzlich betrachtung des leidens unsers herren Jhesu Criste von seinen funff sinnen und von Marie seiner werden mutter mitleiden und ist genant die wang des grossen schweren leiden iesu criste..., incipit, “In dem namen iesu biegen sich alle knie, O, susser...”;
Whereas there were many prayers for which the reader expressed remorse for having sinned with his five senses, this prayer is unusual in that it presents an extended meditation on Christ’s suffering through his five senses, and Mary in turn experiences compassion through her five senses;
ff. 97-97v (ends imperfectly) Prayer to the Veronica (rubric follows the prayer), incipit, “Ich armanen dich lieber here Ihesu criste Deines ellenden betrüpten usgangs den du tettest under dem stamen des hailgen froncütz...”, rubric, Item, als offt man dis obgeschreiben gebet spricht allweg zü funff maul mit fünff patter noster und ave maria vor ainer rechten veronicken...; the rubric promises a large indulgence (“grosser aplaus”);
ff. 98-99, Prayer to Mary, organized around the recitation of 30 Ave Marias [Hail Mary’s], rubric, Wiltu unser lieben frauwen dise (?) besunder wol dienen so sprich ir altag zelob xxx ave maria die also geordnet sein, des ersten;
f. 101v, blank;
ff. 102-108v, Prayer for salvation, rubric, Der weg weyser zü der ewigen selighait;
ff. 109-115v, Guide to earning indulgences on various feast days throughout the year, incipit, “Hie nach stat beschreiben die genaund und er aplaus...”; the text mentions indulgences in the new year after the Circumcision of Christ for 3000 years and 3000 days given by “Iohannes der xx,” probably an error for John XXI (1276-77), indulgences for the first Sunday of the month, indulgences for Epiphany, and throughout the year.
ff. 116, blank.
This manuscript contains several unusual prayers, many of which are designed to earn indulgences for the reader, including the highly unusual (unpublished?) prayer at the end of the manuscript for earning indulgences throughout the year, and the indulgence at the beginning of manuscript (ff. 12-13v) with instructions for members of the Brotherhood of Our Lady to earn an indulgence. Indeed, the manuscript could have been owned by a member of such a brotherhood. Alternatively, given the emphasis on St. Brigit in the manuscript, with two of the
major texts related to her, the manuscript could have come from a Birgittine convent, of which there were many in Germany in the fifteenth and early sixteenth centuries. Traces of glue on f. 97, now blank, suggest that the manuscript formerly had a print (or less likely a miniature) pasted onto the sheet in fulfillment of the rubric’s demand that the prayer be read in front of the “veronica.” The image would have measured 79 x 45 mm.

This manuscript was made by assembling related prayer booklets of the same size and binding them together. Some of the quires (or groups of quires) therefore form independent units, written by a single scribe. For example the final three quires: xi (ff. 98-101), xii (ff. 102-108), and xiii (109-116) each comprise independent booklets and were written by different scribes. There are differences in paper quality and style of ruling in each booklet. It is possible that these scribes belonged to the same convent or brotherhood and that the booklets were bound together at the time of their creation.

**Literature**


**Online resources**

On Elof Förerg

[http://linnaeus.se/eng/link2_1.html](http://linnaeus.se/eng/link2_1.html)

Manuscripta Mediaevalia (database of manuscripts in German collections)

[http://www.manuscripta-mediaevalia.de/](http://www.manuscripta-mediaevalia.de/)
The Buxheim Psalter: Psalter with Calendar, Canticles and Litany
In Latin, illuminated manuscript on parchment
Southern Germany (Augsburg?), c. 1220-40 (before 1235)
Jaunty, colorful, set with three-dimensional gold and silver, resembling enamels or the earliest stained-glass, every page with ornament, imagination, endless variety; Romanesque from the gothic era, in its ancient binding; light, portable, tactile, personal, private; one of the oldest medieval books ever made for secular use, at the dawn of lay literacy, with farming scenes in its calendar, ploughing, harvesting, sowing and cooking; probably aristocratic, knightly, chivalric, court culture, music, prayer, doubtless from a castle chapel or chantry; later gathered in by Buxheim Abbey, Carthusian, where every monk lived as a hermit with his own cell and garden, perhaps an ancestral treasure of a novice; shared a library with a Gutenberg Bible; then with a more-or-less unbroken provenance ever since; chosen by H. P. Kraus as one of the hundred finest illuminated manuscripts he ever handled.

The books discussed to this point all are associated with the public, liturgical use of the Bible in the Eucharistic service of the Mass, and the daily public prayer of the church said by clerics, monks and nuns, the Divine Office. The central text of the Mass was the Gospels, preserved in Gospel Books such as the Liesborn Gospels and in Gospel Lectionaries (nos. 1-3). The core text of the Divine Office was the Psalms; the Rebendorf Psalter (no. 4) was a book used by canons to enrich their liturgical life.

The importance of the Psalms to medieval Christians, however, extended beyond their public liturgical use in the Divine Office. Psalters were copied throughout the Middle Ages for private devotional use, and from early in the Middle Ages through the thirteenth century, they were the primary prayer books used by the laity. Some of the most famous books from Carolingian times were illuminated Psalters commissioned by the emperors themselves. The Dagulf Psalter, Vienna, ÖNB, Cod. 1861, was made for Charlemagne (d. 814); his grandson, Charles the Bald (d. 877), also owned a beautifully illuminated Psalter (Paris, BnF, MS lat. 1152). By the second half of the twelfth century, especially in Germany, the illuminated Psalter for private devotional use for lay people was a popular and established genre- the first devotional books made in any quantity for secular owners. A very early example is the Psalter made for Henry the Lion (d. 1195) and his wife, Matilda (d. 1189) in Lower Saxony after 1167 (London, British Library, Lansdowne MS 381).

The Buxheim Psalter is later, but it is an important and relatively early example of this type of Psalter. This is a luxurious manuscript doubtless made for a wealthy owner. It includes the one hundred and fifty Psalms, accompanied by a calendar of the saints, the Gallican canticles (biblical passages said daily during the Office), a Litany and prayers. The manuscript begins with calendar pages that list the feasts of saints celebrated each month, tailored to the saints that were important in the locality where the Psalter was made (or where it was intended to be used). The artist used the calendar pages for charming and less formal illuminations from day-to-day life, decorating each page with four arches along the top, and then adding five little buildings in the hollows between the arches and at the ends. In the middle of the page in a large roundel, the artist drew one of the traditional labors of the month: May, for example, is illustrated by a girl seated among green foliage with leaves in her hair, holding a red fleur-de-lis in each hand; September shows the grape harvest, one man cutting grapes with a sickle and another trampling...
them in a cask and beating them down with a paddle; and November, a man threshing bundles of corn, with a pitchfork behind him.

The initials within the Psalter itself in contrast are quite solemn and dramatic. Psalms 1, 51, and 101 (the traditional tripartite division of the Psalter), begin with full-page historiated initials that celebrate the religious meanings of the Psalms. They are very high quality, and notable for the colorful rich linen-fold drapery. H. P. Kraus considered this Psalter one of the hundred greatest manuscripts he had owned, and was unstinting in his love of these illuminated pages: "The
present manuscript must be considered as one of the finest surviving examples of Franconian art of the early years of the thirteenth century (or perhaps the closing years of the twelfth century). None of the manuscripts from this area which we have seen can be said to surpass the present one in the artistic merits of its large miniatures."

Psalm 1 begins with a two-compartment initial depicting two seated figures. The top figure has traditionally been identified as David, the author of the Psalms, here depicted as a young king, without a beard, seated on a throne. The lower figure is clearly a bishop since he is holding a crozier, and it has been suggested that he may be the high priest Melchizedek. Psalm 51 begins with a splendid image of St. Michael, depicted as a standing figure dressed in swirling colored robes holding a lance which he thrusts into the mouth of the dragon. Psalm 101 is introduced with the standing figure of Christ, with his right hand raised in blessing and his left hand holding a book in the fold of his robe. Images of saints were an important element in the iconography of Psalters copied for lay use (Klemm, 2004). The image of St. Michael before Psalm 51 is a good example of this, and there is an established iconographic tradition in German Psalters to depict him before this Psalm (fig. 5.1 and 5.2). It is even possible that the figure below David before the first Psalm is not Melchizedek, but rather a locally venerated saint.
The evidence of the script and the style of the 19.B illumination suggest that it was certainly made in Southern German in the early decades of the thirteenth century, c. 1220-1240. The calendar and the litany include numerous saints popular in Augsburg and in the diocese of Constance (modern-day Switzerland around Constance and St. Gall, and neighboring Southwestern Germany). The calendar includes St. Ulrich on July 4 (venerated especially in Augsburg), later underlined in red. The feast of St. Elizabeth of Thuringia (also known as Elizabeth of Hungary) was added to the calendar on November 17. Elizabeth, a Hungarian Princess who married Louis IV of Thuringia, was canonized in 1235, only four years
after her death. The fact that her feast was added suggests that the manuscript may date before 1235 (St. Dominic, canonized in 1234, was also added). Other saints in the calendar and litany include Gallus, principal patron St. Gall, on October 16, celebrated in Switzerland, Freiburg, Munich, and Rottenburg; Othmarus, first Abbot of St. Gall on November 16; and Bishop Conrad on November 26. Conrad was bishop of Constance, and his relics are preserved in the cathedral. Both Saints Ulrich and Afra (also venerated at Augsburg) are included in the litany.

Certainly, the iconography of this Psalter, and in particular, the St. Michael initial compares closely with a number of later Psalters localized to Augsburg. For example, Munich, Bayerische Staatsbibliothek, Clm 16137, f. 49, dated around 1270-5 (Klemm, 1998, cat. 120) (fig. 5.1), has a very similar initial, down to the neck of the dragon intertwined within the bottom of the initial (one could believe this artist used the Buxheim Psalter as a model). The St. Michael initial on f. 54 in Baltimore, Walters Art Museum, MS 78, probably copied at Augsburg around the middle of the thirteenth century, is another example (fig. 5.2). The Walters Psalter has been linked with two other Psalters from Augsburg, New York Public Library, MS Spencer 11 (also later owned by Buxheim) and Augsburg, University Library, MS 1.2.qu.19. None of these are close to the Buxheim Psalter in style, and they are all later in date.

Closer in style to the Buxheim Psalter are the series of single leaves dispersed in Munich by at least 1874 (Swarzenski, 1936, p. 137, no. 58, and figs. 710, 713, 731736), including Nuremberg, Germanisches Nationalmuseum, Kupferstickkabinett Mm. 26-27 (fig. 5.3) and Nuremberg, Landesgewerbemuseum INV. V. 24 NR. 1925/6, traditionally, but not certainly, attributed to Augsburg in the first half of the thirteenth century. An earlier description suggested that some of
these leaves may even have once been included within the Buxheim Psalter as full-page miniatures before the first Psalm. The initials in a Psalter, Bamberg, Staatsbibliothek, Msc. Bibl. 48 (A II 47) from Bamberg, especially the drapery in the Annunciation, are also similar enough in style that some connection may be possible, a matter that is worth further consideration (Swarzenski, 1936, figs. 791-812) (fig. 5.4).

In addition to these grand illuminations before Psalms 1, 51, and 101, there are fourteen large historiated initials marking liturgical divisions within the Psalter. A technical feature of interest in these initials is the use of panels of gold or silver covered with red tracery, apparently achieved by drawing the red first and then washing over in metallic paint: the initial on f. 82v is unfinished and shows only about half the gold applied. Sewing holes remaining above the illuminated initials show that they were once covered with little silk or textile curtains. The initial on f. 89v for Psalm 105 ("Confitemini domino") shows a kneeling figure holding a scroll, partially erased, but
apparently inscribed "pirao[...]" (or possibly "pimo[...]"), which could be a name. Is this a self-portrait of the artist (Piron?), shown in an act of humble confession?

The organization of the Divine Office, and in particular, the way the Psalms were distributed over the course of each day and through the week, differed slightly depending on where the Office was being said. The liturgical use in monasteries differed from that followed by secular clerics such as priests and bishops who did not belong to a monastic order (or other clerics such as those associated with Cathedral churches). There are historiated initials in this Psalter at the beginning of Psalms 26, 38, 52, 68, 80, 97, and 109. Together with the illuminated initials at Psalms 1 and 101, these divisions correspond to the groupings of Psalms in the Divine Office on successive days of the week in non-monastic churches: Psalm 1 was the first Psalm of Matins on Sunday, Psalm 26 on Monday, and Psalm 38 on Tuesday, and so on through Saturday (see Hughes, 1982, p. 52, figure 4.2). Psalm 109 was the first Psalm sung at Sunday Vespers. Initials at Psalms 114, 121, 126, 131, 137, and 143 mark the readings at Vespers, Monday-Saturday, and there is an initial before the first Canticle. Although liturgical in origin, initials at these points in the Psalter were traditional, and are often found in Psalters such as this one intended for devotional use.
At some time in the fifteenth century, this manuscript was acquired by the famous Carthusian monastery at Buxheim, certainly by 1446 when the inscription was added on f.lv stating that it was allocated for the use of Conrad Rietesel, a monk of Buxheim. Buxheim was founded in 1402 just east of Memmingen in the diocese of Augsburg in upper Swabia (now on the border between the modern states of Baden-Württemberg and Bavaria). In the fifteenth century it was one of the largest and wealthiest Carthusian houses in Germany, with a substantial Library of manuscripts and printed books.

When the manuscript passed into use at Buxheim, the monks vigorously altered it to suit its new use as a Choir book. The Psalms sung at the long night office of Matins were numbered 1-12, and headings were added to identify the day of the week; in many cases, the monks even rubbed away small squares of pigment within the initials so they could write the numbers inside the initials.
initials. Corresponding to these numbers and headings, are leather tabs marking the beginning of Psalms 20, 32, 45, 59, 73, 85, and 101 that mark the Psalms sung at Matins according to monastic use on each day of the week beginning with Sunday; there are also tabs at Psalms 109, marking the Psalm sung on Sunday at Vespers, and Psalm 148, sung at Lauds. The manuscript was foliated, the Psalms were numbered consecutively, and the prayers and other texts that were needed for the Divine Office, some with musical notation, were added in the margins and on half sheets inserted into the volume. This transformation of a devotional Psalter into a book to be used for the Divine Office was very carefully organized; many of the additions on the half sheets include references to other places within this book using folio numbers.

This is a very attractive volume physically; sturdy, easily read, and quite moderate in size and weight even in its fifteenth-century binding (wooden boards often add substantially to the weight of a book). The fact that the transformation of this Psalter from a volume for private devotion to a Psalter for use during the Divine Office can be so readily traced within its pages makes it a particularly compelling artifact.
PHYSICAL DESCRIPTION: 136 folios plus five partial leaves and one complete leaf, now f. 137, added in the fifteenth century, on parchment (good quality, some original holes formerly sewn, e.g. f. 89, circled in red), foliated in pencil top outer corner recto with added partial leaves following ff. 27, 39, 50, 61, and 95 foliated as ff. 28a, 40a, 51a, 62a, and 96a, lacking two leaves at the beginning and one at the end after f. 136, else complete (collation, i? [-1 and 2, entirely lacking, with loss of text] ii-iiiv-v [halvesheet tipped in after 7, following f. 27] vii-viii [halvesheet tipped in after 3, following f. 39] ix [halvesheet tipped in after 6, following f.50] x xii [halvesheet tipped in after 1, following f. 61] xii xiii-xv [halvesheet tipped in after 4, following f. 95] xvi-xvii-xviii [-6, following f. 136, with loss of text] xxi' [fifteenth-century addition, likely once preceded by another leaf, possibly cancelled]. quires numbered by a modern hand in pencil on the first leaf, no original catchwords or signatures, ruling extremely faint but it seems to have been ruled with a very hard lead that usually left no color, prickings occasionally remain top margin (justification 160 x 110-108 mm.), written in dark brown ink, probably above the top ruled line in a broad early gothic bookhand in twenty long lines, the first word of each Psalm in capitals touched in red, first words of main divisions of the text in alternately red and blue letters, versal initials throughout in red and, on a few pages (and apparently without significance), also touched in blue, LARGE FOUR LINE INITIALS THROUGHOUT at the start of each Psalm vigorously drawn in parted red and blue with penwork infilling and surround in both colors, sometimes extending into margins, and sometimes forming simple pictures (e.g., a king in a crown, perhaps God, for Psalm 49, "Deus deorum" on f. 42v; a house for Psalm 90, "Qui habitat' on f. 78v; the face of Christ for Psalm 98, "Dominus regnavit" on f. 83r, a kneeling figure holding a scroll, possibly the artist himself for Psalm 105, "Confitemini domino" on f. 89v; a face of a happy man and a gothic gateway for Psalm 118, "Beati illuminati in via" on f. 100; and a face for the Athanasian Creed, "Quicumque vult on f. 132v), FOURTEEN LARGE ILLUMINATED INITIALS, two of them with a dragon, mostly six lines high, EIGHT CIRCULAR CALENDAR MINIATURES of the occupations of the months, and THREE FULL-PAGE HISTORIATED INITIALS; LATE MEDIEVAL BUXHEIM BINDING of wooden boards very slightly bevelled on their inner edges extending slightly beyond the bookblock, sewn on three double twisted thongs pegged into the boards, green and white head and tail bands, covered with white leather, impressions of two small tools stamped on spine (only), one arabesque in a cusped lozenge, the other floral in a lozenge, the main divisions of the text marked by tabs on the edges of the pages mostly in tanned leather roughly sandwiched around the edges of the pages, metal clasps on straps from lower cover held by rectangular strips of brass stamped with a floral design (only upper one remains; lower one a modern replacement) fitting onto metal catches on edge of upper cover, later paper labels on spine with title "Psalte/rium" and a rosette stamped or stencilled in dark red, pastedowns from a German twelfth-century manuscript (described below), housed in red cloth and leather slip case, lettered on spine, "The Buxheim Psalterl XIII Cent.,” and with Helmut Beck's embossed white book label. Dimensions 211 x 151 mm.
TEXT: ff. 1-4v, Calendar, May to December only, one month per page; text in red and black, not graded, but with occasional names underlined later in red, including Uldaricus (or Ulrich, 4 July underlined in red), Willibald (7 July), Verena (1 September), Magnus (6 September), Regula (12 September), Leodegar (2 October), Gallus (16 October), with octave, Othmar (16 November), Conrad (26 November); Dominic (5 August), canonized in 1234 and Elizabeth of Thuringia (19 November). canonized in 1235, are both added; St. Francis, canonized in 1228 is lacking; -ff. 5-122v, Psalter, with Psalms 148, 149, 150 copied as one; - ff. 122v-134, [Gallican canticles], f. 122v, "Confitebor tibi domine" (Isaiah 12); f. 123, "Ego dixi" (Isaiah 38:10); f. 123v, "Exultavit cor meum" (1 Kings 2:1); f. 124v, "Cantemus domino gloriose" (Exodus 15:1); f. 125v, "Domine audiui" (Habakkuk 3): 126v, "Audite celi" (Deut. 32:1): f. 129, "Benedictus omnia" [Daniel 3:57]; f. 130, "Benedictus dominus deus" (Luke 1:68); f. 130v, "Pater noster"; f. 131, "Credo in deum"; f. 131, "Magnificat" (Luke 1:46); f. 131v, "Nunc dimittis" (Luke 2:29); f. 131v, "Te deum laudamus"; f. 132v, "Quicumque vult" (Mears, 1914, pp. 80-81); - ff. 134-136v, Litany with martyrs Stephen, Clement, Sixtus, Cornelius, Cyprian, Blasius (erased, relic at St. Blaise), Emmeram (Regensburg, erased), Lambert (Liège, erased), Laurence, Vincent, Denis (erased), Boniface (Rhineland, all south Germany, erased), Januarius (erased), Kylian (Franconia, erased), Cyriacus (apparently, thoroughly erased), Maurice, Gereon and his companions (Cologne, erased), George (erased), Vitus, Sebastian, Oswald (relics at Weingarten), Pelagius [lived in Constance], Pantaleon, Christopher, Chrysogonus, and Thomas (Becket); and with confessors including Remigius, Maximinus [Trier], Willibald [Eichstätt], Ulrich (Augsburg, Conrad [bishop of Constance, canonized in 1123], Benedict, Anthony, Jerome, Maurus, Columbanus (Bobbio). Gallus (area of Lake Constance], Magnus (area of Lake Constance, Bavaria), Othmar (area of Lake Constance), Maiolus (eastern France), Udilus (Odilo?), Leonard, Giles, and Alexius; and with virgins and widows including Afra (Augsburg). Verena [Zurzach, Switzerland], Margaret, Scholastica, Walpurga (Eichstätt], Katherine, Crescentia, Elizabeth [possibly Elizabeth of Schönau, d. 1164?], and Ursula (Cologne), ending imperfectly in the invocations which follow the Litany."... Ut obsequium servitutis/l"; - f. 137rv, (Hymns, not noted, added in the fifteenth century). Ymnus
ferialis ad nocturnum, incipit, "Eterne rerum conditor ..."); Ymnus ad laudem ferialis diebus, incipit, "Splendor paterne glorie...": [ending mid. f. 137v, remainder blank].

Pastedowns: two adjacent leaves from a manuscript of Peter Lombard's Sentences, Germany, c. 1175-1200(?), front pastedown, incipit, "[in]uitans nos ad manducandum ... Et semel Christus mortuus in cruce est ibiquell" (Migne, Patrologia latina, vol. 192, Paris, 1855 [online edition], col. 865, section 5, line 5-866, section 7, line 3); text continues on the back pastedown, incipit,"[immolatus est in semetipso ...] lacrimis et orationibus accedat securus/l" (col. 866, section 7, line 3-867, section 8, line 9); front pastedown is the lower outer portion of the leaf (trimmed top and outer margin); back pastedown is the top outer portion of a leaf (trimmed in the inner and bottom margins, with loss of marginal notes on the outside), ruled in lead, copied in an upright late caroline minuscule in two columns of at least thirty-three lines, red initials and headings.

ILLUSTRATION: ff. 1-4v, Eight calendar pages, with each page framed in bars of silver and gold with four arches along the top with five little buildings in the hollows between the arches and at the ends, with a large letter 'K' in gold or silver in the top left hand corner of each page, illustrated with a miniature in a roundel painted in strong dark colours heavily outlined and without gold, inscribed with titles in white capitals: f. 1, [May], a girl seated among green foliage with leaves in her hair, holding a red fleur-de-lis in each hand; f. 1v. [June], a man ploughing, steering a twowheeled plough drawn by two horses whose rumps are just visible past a tree; f. 2. (July, a man sharpening a scythe with a green stone; f. 2v, [August], a man cutting corn with a sickle; f. 3, [September), the grape harvest, one man cutting grapes with a sickle and another trampling them in a cask and beating them down with a paddle; f. 3v. (October), a man sowing seed with a sack beside him; f. 4, [November), a man threshing bundles of corn, with a pitchfork behind him; f. 4v, [December), a man stunning a pig with the back of an axe, with a cooking pot hanging over a fire on the right. Three full-page historiated initials: f. 5, Psalm 1, a King and a Bishop, 172 x 122 mm., with the letters "EATUS VIR" in red capitals vertically down the right-hand edge of the page, the initial in split and interlaced design in grey-green with a crowned figure seated on a throne between two addorsed dragons in the upper compartment, and in the lower compartment a bishop holding a crozier and seated on a chair with lion's head arm finials, all on grounds of raised burnished silver and gold, within panels of blue, red and green; f. 45, Psalm 51, St. Michael and the dragon, 162 x 118 mm. with extension increasing height to 187 mm., with the letters "UID GLORIARIS" in red capitals horizontally across the bottom of the page, the oval initial itself in pink split open with the descender formed of a dragon (with a second face on its chest) twining its long neck through the bow of the initial, the initial enclosing a standing figure of St. Michael thrusting a lance into the dragon's mouth on a silver ground, framed surround in blue, red and green; f. 84, Psalm 101, Christ Blessing, 165 x 114 mm., with the letters "OMINE" in red capitals vertically down the right-hand edge of the page, the initial itself in green split open with the left-hand finials each terminating in a bearded human head, all enclosing a standing figure of Christ; fourteen illuminated initials, six- to four-line, in pink, blue or silver on gold, silver, pink or yellow panels with red tracery: ff. 23, 34v, 46, 56v (formed from a blue dragon), 70v, 82v, 95v, 98 (in leafy design in blue terminating in a trumpet), 108, 110 (in leafy design in blued), 111v, 114v. 118v. and 122v (formed of a blue dragon).
BINDING: Bound in a handsome example of a late medieval binding from Buxheim, with substantial wooden boards covered with white leather, and decorated on the spine with the impressions from two different small lozenge-shaped stamps; the main divisions of the text marked by tabs on the edges of the pages.

ORIGIN AND OWNERSHIP: 1. Made for secular use in Southern Germany, possibly in Augsburg, c. 1220-1240. 2. Acquired by 1446 by the famous library of the Carthusian house at Buxheim, where it was extensively adapted for use as a ferial Psalter. At the top of f. 1v there is a Buxheim ownership inscription recording that the book is assigned to the use of Conrad Rietesel, monk of the house, in 1446: “Pertinet libellus iste ad buchshaim usui fratris Conradi rietesel de nyffen professi eius domus deputatus sub anno domini 1446*.” Later ownership marks from Buxheim are found on f. 1, seventeenth-or eighteenth-century, "P.P. Cartusianorum in Buxheim"; and a printed label "3" towards the top of the spine; the manuscript once included additional evidence from Buxheim, now no longer extant (recorded in previous descriptions): inside front cover, a shelfmark "N.144": upper cover, a number "69" (for the Buxheim library, see Honemann, 1995, especially pp. 167-76; Ruf, 1932; Krämer, 1989-1990; see also Online Resources for the Buxheim shelfmarks, see Sexauer, 1978, pp. 8485). 3. Buxheim was suppressed in 1803. The library became the property of Graf von Ostein, and then in 1809 passed to his sister Gräfin von Hatzfeld, and the following year to their cousin Graf Friedrich Karl Waldbott von Bassenheim; the library was sold by his son, Munich, Carl Föster, September, 20, 1883, probably lot 2681. 4. Quaritch, catalogue 261 (1908), no. 454, and catalogue 290 (1910), no. 214; and Sotheby's, November, 20, 1912, lot 187, to Cotton. 5. John Meade Falkner (1858-1932), liturgical historian; his sale at Sotheby's, December 12, 1932, lot 412, to Quaritch (their cat. 474, no. 179). 6. Edward J. Bullrich, (formerly with part of his book label), bought from Quaritch, September, 25 1933; by descent to D. L. Alvear, who sold it at Sotheby's, March 17, 1952, lot 313, to Edward Bullrich, Jr. (presumably bought back by the first collector's son). 7. Edward Bullrich, Jr. sale, Sotheby's, July 5, 1965, lot 227, to H.P. Kraus. 8. Kraus Catalogues (1967), no. 2: (1970), p. 2, no. 9, and (1978), no. 21. 9. Helmut Beck (1919-2001) of Stuttgart (his round white embossed bookplate inside front cover); his sale, Sotheby's, June 16, 1997, lot 8. 10. London, Sam Fogg; Cat. 20 (1998). no. 2; and Art of the Middle Ages, 2007, p. 42. 11. Idda Collection, Switzerland.

LITERATURE


MEARNS, JAMES. The Canticles of the Christian Church, Eastern and Western, in Early and Medieval Times, Cambridge, 1914.


SEXAUER, WOLFRAM D. Frühneuhochdeutsche Schriften in Kartauserbibliotheken. Untersuchungen zur Pflege der volkssprachlichen Literatur in Kartauserklöstern des oberdeutschen Raums bis zum Einsetzen der Reformation, Europäische Hochschulschriften, Reihe 1, Deutsche Literatur und Germanistik 247, Frankfurt am Main, 1978. Fig. 5.2 Baltimore, Walters Art Museum, MS 78, Psalter, f. 54


ONLINE RESOURCES Buxheim and its Library http://archive.cls.yale.edu/buxheim/
Fig. 5.1
Munich, Bayerische Staatsbibliothek, Cim 16137, Augsburg Psalter, f. 49

Fig. 5.2
Baltimore, Walters Art Museum, MS 78, Psalter, f. 54