

Inapit Summa de casibus fra-  
tris bartholomei de pisib or-  
dine proz q magistrus ia uant.

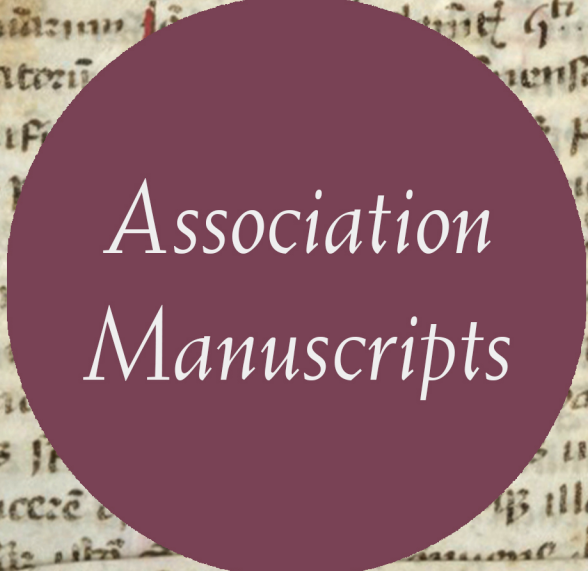


Oma  
ut ait  
66. sup  
ezech.  
Nullu  
omipo  
tenti  
des ta  
le sac  
ficiu

Quaz utitur que tunc postu  
per bonifaciu 8<sup>m</sup> in probe  
nio st sexto quocite fuerit  
Et qz per eundem Sextum  
Mente nouitates Inducte se  
p quas no uidebant suffi  
cere additiones faci. Cum  
pocius ex vno sepe iure pli  
mas qones nouas mouere  
et antiquoz rñsiones oport  
tebat minuire. Et p plu  
res alias euagatres ta ip  
sius bonifacii q z bñdicti.

Est quale zelus aiazum  
plurib<sup>9</sup> nri pdicatoru  
fratribus hi. sacris  
cupientib<sup>9</sup> dno. z  
lutē zelantibus  
astionis su pabu  
ut opus conderē  
sibus et cōsilijs ad  
saam ptmētibus  
tuzē. Quib<sup>9</sup> ai obicerē  
iam dudū cō nre ubi  
fuerunt pcpue dūma q dī  
confessorū. Eant uero p eos  
Responsūm ē. q hoc no obsta  
te facōabile requirebant op<sup>9</sup>  
predictū mult<sup>9</sup> ex cūis. Et dū  
qdem qz ipi que dictū sūma  
condita fuit multe decretales

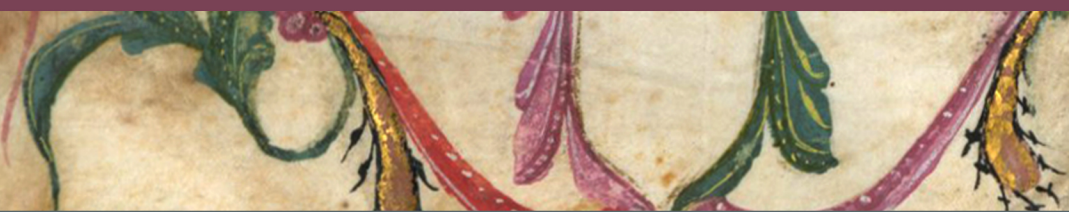
Presertim in cō  
mensi. Iohis et 22<sup>o</sup>  
postea odite et  
uizit. Sup qb<sup>9</sup>  
Sūmā pdictā  
cepi nē solum  
ib eis causas  
aucais id q pe  
utile et nāriū  
illozū postulacō  
hm iura q nūc  
vigent et z fm plima que  
de ipa sūmā cepi. qro clar  
is et ueris potū explia  
re conam singla dicta. l p  
famosos doctores. l p patē  
as iuris. considerando. In m  
q qūz omni allegare doctōz



Association  
Manuscripts

e-Catalogue Thirteen

Exploring Text Manuscripts





# TEXTMANUSCRIPTS

*LES ENLUMINURES*

## e-Catalogue Thirteen Exploring Text Manuscripts

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## e-Catalogue Thirteen

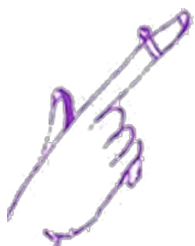
### Exploring Text Manuscripts

This new series of e-catalogues focuses on select themes of text manuscripts available in our inventory on [www.textmanuscripts.com](http://www.textmanuscripts.com). This series follows two earlier series of text manuscript catalogues, including the Primers. These remain available in digital form on our website and in print by order.

Look for our e-catalogues on the first Tuesday of the month.

### Association Manuscripts

Association copies (books owned or annotated by their author, someone close to the author, or more broadly, by any notable individual) are prized by collectors of printed books. It is not ordinarily a term applied to medieval or Renaissance manuscripts, but we have recently been having fun with the concept, which underlines the fascination we all have with the people associated with every book, be it printed or copied by hand. The most straightforward examples of medieval and Renaissance “association” copies are autographs (in the author’s own hand – which are not very common), and dedication or presentation copies, neither of which are included in this catalogue. But the concept can be used more elastically, given the string of possible associations with the author (of the text), the scribe and artist (“authors” of a particular manuscript), the first owner, who was almost always the commissioner of the manuscript, and sometimes was also the scribe, and with subsequent owners who left significant signs of ownership and use. Most, although not all, printed association copies include an inscription of some sort, but as you’ll see, the evidence in manuscripts is not restricted to inscriptions. This short list includes nine examples of medieval and Renaissance manuscripts that we think are especially interesting for their associations (plus a bonus printed example). Hold these books in your hands, and you are connected with everyone who has owned, read, or annotated them down through the centuries.



Sandra Hindman and Laura Light

1.

**PHILLIP J. PIRAGES. *Booked by Fate: A Life Dealing in the World of Rare Books***

Imprint on paper, with an inscription by the author  
Oregon, 2022

**AUTHOR’S COPY: SIGNED AND PRESENTED TO SOMEONE MENTIONED IN THE BOOK**



Not a medieval manuscript, this is rather a printed copy of a memoir of someone who has sold his fair share of medieval manuscripts, just acquired by Sandra Hindman at the New York Antiquarian Book Fair last month (April 2022). Signed by the author, with an inscription to Sandra: "To Sandra. Who has always been kind and amusing." Phillip Pirages's new memoir mentions Sandra three times, making this a perfect example of an association copy, presented by the author to someone connected with the text of the book.

Not for Sale

2.

**NICHOLAS OF GORRAN, *Sermones de Tempore et de Quadragesima* [Sermons for the Temporale and for Lent], Sermons excerpted from the *Sermones de Santis* [Sermons for the Feasts of Saints]**

In Latin, illuminated manuscript on parchment  
Northern France (Paris), c. 1275-1300

**SUPERVISED BY THE AUTHOR?**

**DESCRIPTION:** 136 folios on parchment, complete, written by three scribes, penwork initials, one historiated initial, slight water staining, a few margins trimmed, modern leather binding over wooden boards. Dimensions 203 x 139 mm.



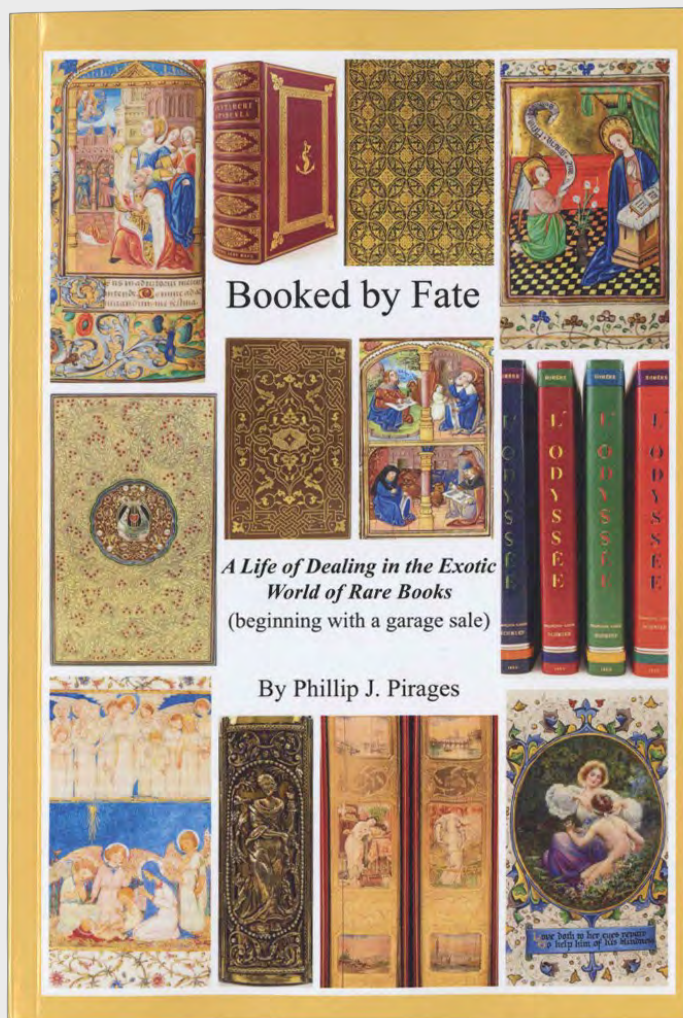
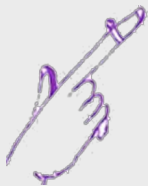
A very early collection of the still unedited sermons of the influential Dominican preacher and royal advisor, Nicholas of Gorran. We can point to three features that connect it closely to the author. First, the time and place of its creation; this was copied during the author's lifetime, and in Paris, where he spent his adult life. Secondly, its quality; the opening initial depicting the author receiving Christ's blessing suggests this was made for an important recipient. And finally, careful examination of the text show evidence of changes while the manuscript was being copied, raising the real possibility that Nicholas himself was supervising its production. [TM 868]

\$95,000

Full description, images and video available online

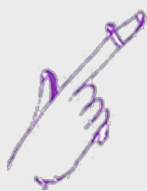


AUTHOR'S COPY: SIGNED AND PRESENTED TO SOMEONE MENTIONED IN THE BOOK

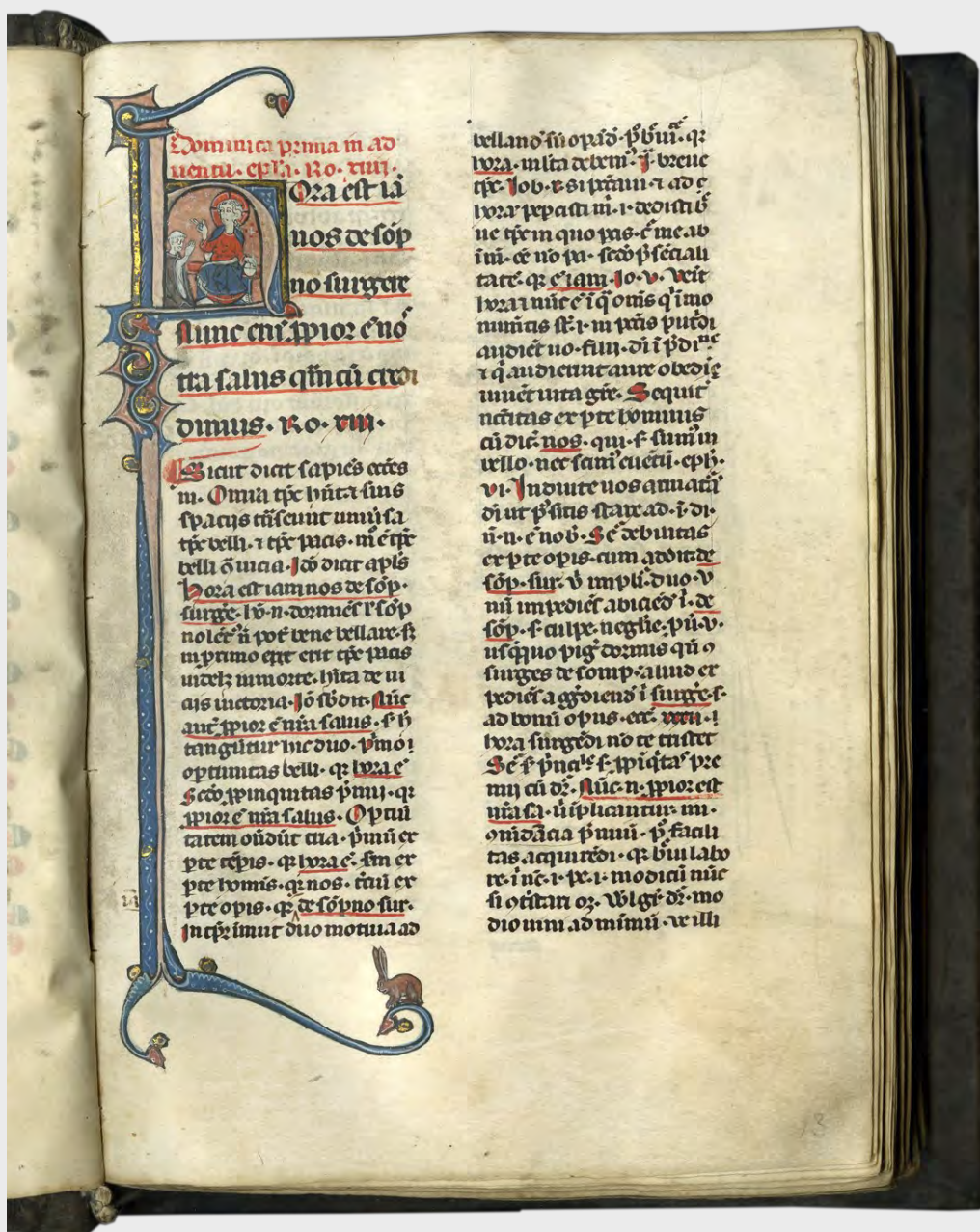


To Sandra,  
who has always been  
kind & amusing.

Phil  
4/2/22



SUPERVISED BY THE AUTHOR?



**L** Dominica prima in ad  
uentu. epla. Ro. viij.  
**O**ra est u  
nos de sop  
no surgat  
Aunc nri. prior e no  
tra salus qm ai crou  
omnis. Ro. viij.

Sicut dicit sapiens ceteris  
m. Omnia tpe hnta sunt  
spacis tntent unyfa  
tpe vell. i tpe pas. m e tpe  
telli d maa. Jo dicit apls  
hora est iamnos de sop.  
surgit. lo n. dnmct l sop  
nolet n pte tene tellare. si  
m pmo qre ent tpe pas  
mact; immort. hnta de m  
ais inctona. Jo sbon. Aunc  
nri prior e nra salus. f h  
tangitaur me duo. vmo!  
optumtas telli. q: lora e  
scd. pinqntas pmy. q:  
prior e nra salus. O pui  
tatem ondit aia. pmi ce  
pce tps. q: lora e. fm er  
pce tomis. q: nos. tui er  
pce opis. q: a sopno sur.  
In tpe imur duo motua ad

tellano su opid. p bnt. q:  
lora. mlti d t m. f breue  
tpe. Job. esi pnam. i ad e  
lora p panti m. i. d d m b  
ne tpe m quo pas. e me ab  
fui. ce no m. scd p scau  
tate. q: e iam. Jo. v. Veit  
lora i nre e i q omis q mo  
numtas st. i. m pas p udi  
audiet no. filij. di i p d m  
i q audient aut obedie  
mnet una grt. Sequit  
nctitas er pte hominis  
ai die nos. qm. f. sum m  
wello. nec sam ciucti. eph.  
vi. Induite nos amacti  
di ut p snto stant ad. i. di.  
u. n. e nob. Se debuitas  
er pte opis. am addit de  
sop. sur. v impit. d no. v  
ni impoiet abiaed. i. d  
sop. f autp. neglie. pu. v.  
usqquo pig. d m m q u  
surges de comp. aliud er  
p dicit a ggdens i surge. f.  
ad tom opus. ecc. viij. i  
lora surgedi no ce tnter  
Se f pna. f. p qsta. pte  
mij ai d. Aunc n. prior et  
nra sal. u p l uantur. m.  
omidaca p m m. p faali  
tas acqurdoi. q: bui labo  
re. i n. i. p. i. modici nre  
si ostan o. Vige d. mo  
dionum admim. v. illi

[2. ~ TM 868]

Full description images and video available online



3.

JACOBUS FOLQUERIUS (JACQUES FOUQUIER), *Viridarium Gregorianum sive Biblia Gregoriana, New Testament (A Garden or Bible of Gregory)*

In Latin, decorated manuscript on parchment  
Southwest Flanders or Hainaut (Tournai?), c. 1350

FROM THE AUTHOR'S CIRCLE?

**DESCRIPTION:** 120 folios on parchment, complete but out of order, illustrated catchwords, cadels and penwork initials, stains, slight rodent damage, 19th-century half-parchment binding. Dimensions 240 x 170 mm.

Any manuscript signed by its scribe is, in a medieval sense, an association copy (although the best case would be a manuscript signed by scribe who not only copied the text but was also the author). This one is signed by the scribe "Ludolphus," surely not the author. The text, a commentary on the New Testament compiled from the writings of Gregory the Great, is unedited and apart from the preface and dedication, has never appeared in print. Little is known about the author, Jacques Fouquier, who was an Augustine Hermit in Toulouse. This text survives in only three other manuscripts, all, like our manuscript, copied during the author's lifetime or close to it, suggesting that this is an example of a text that circulated only in the author's immediate circle. [TM 1054]

\$85,000

Full description, images and video available online



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4.

LAURENTIUS RUSIUS, *Hippiatria sive Marescalia (Book on the Health of Horses)*, in the Italian translation of ANTONIO DAPERNA, *Liber meneschalie*

In Italian and Latin, illustrated manuscript on paper  
Northern Italy (perhaps Ferrara), dated 1434

DRAWINGS, DIRT, AND A FOLD

**DESCRIPTION:** 82 folios on paper, complete, five marginal drawings, repairs, stains and dirt, original limp vellum binding. Dimensions 283 x 217 mm

The origin and use of this practical manuscript are known with unusual specificity. The date is written in red in one of the margins. The colophon records that it was copied by the scribe Guido de Santo Angelo for the farrier Chalavereso, in honor of St. Allo (or Eligius), patron saint of farriers. And it includes charming pen and ink drawings in red (possibly by the scribe), one of which is a drawing of St. Eligius, mentioned in the colophon. A string of associations link it to the Este court of Ferrara, where Chalavereso may have served as ducal farrier. It is a manuscript that was made to be used, and it was, as shown by the dirt and stains; judging by the vertical fold down the middle of the pages, this may even have once traveled in the farrier's pocket. [TM 1026]

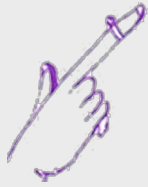
\$125,000

Full description, images and video available online



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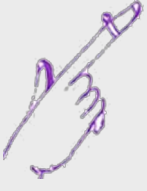
# FROM THE AUTHOR'S CIRCLE?



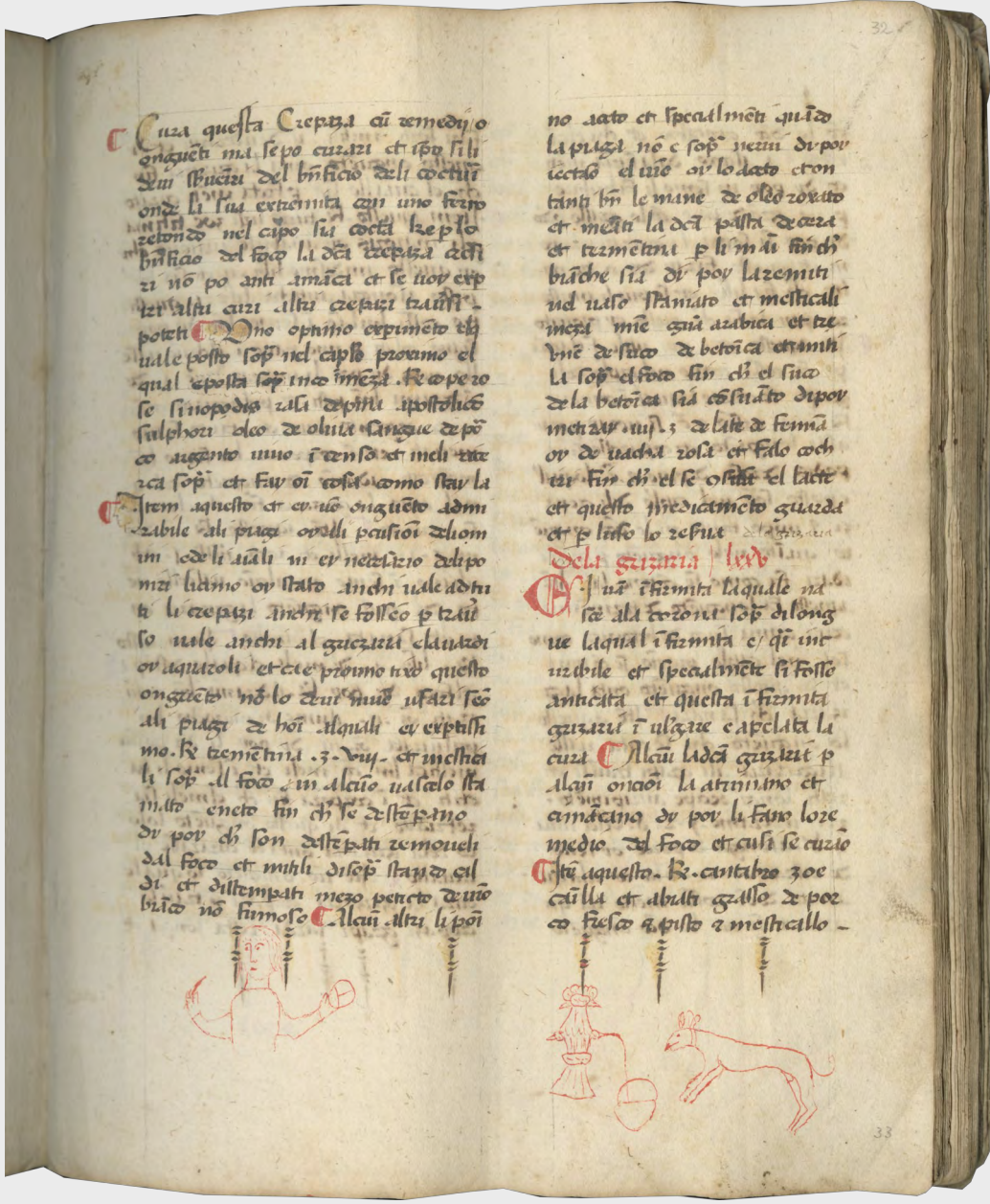
[3. ~ TM 1054]

Full description, images and video available online





# DRAWINGS, DIRT, AND A FOLD



**C**ura questa Crepita cu remedio  
 onguenti ma se vo curari et ipu fili  
 diu sbuciu del bñficio deli coctur  
 onz li sua excrementa cu uno sero  
 zeloneo nel capo su cocta ke plo  
 bñficio del foco li dea crepita aceti  
 zi no po anti amara et se uoy exp  
 teri alu auzi alu crepiti trauiti  
 poteti **Q**uo opatio expimeto et  
 uale posto sop nel caplo prouano el  
 qual espota sop inco incoza. Re opero  
 se sinopodis uali de pite apostolicis  
 sulphori oleo de olia sanguie de po  
 co argento uiuo i ensa et meli tra  
 rea sop et fuy oi colta como stav la  
**I**tem questo et curio onguento admi  
 rabile ali praxi oculi passioi et hom  
 im uodli uali in ey nerario de ipo  
 miz liano op stato anchi uale adu  
 ti li crepiti anchi se fosse p trau  
 so uale anchi al guazari elautari  
 or aquicoli et cie prouano uo questo  
 onguento no lo deui nuu ufari sco  
 ali praxi de hoi aliqui ey crepiti  
 mo. Re tremetini .3. viij. et melha  
 li sop al foco in alcuo ualale sta  
 muto eneto fin ch se de spamo  
 di pov ch son distepati remoueli  
 dal foco et milti distep stauo cil  
 di et distepati mezo pencto de uo  
 budo no firmose **A**lcau altri li poi



no aato et speculmeh quito  
 la praxi no e sop uerim di pov  
 iectis el uio or lo dato et on  
 tati bn le mane de oleo roxato  
 et melu la dea pasta de cera  
 et tremetini p li m u fin ch  
 bñche sta di pov lazemiti  
 ud uiso stamato et melicall  
 mazi mie qua arabica et tre  
 me de suto de betoica et milt  
 li sop el foco fin ch el suo  
 de la betoica sta esstato di pov  
 metaxi uis. de late de fema  
 or de uacha uoli et falo coct  
 ter fin ch el se ofite el lacte  
 et questo medicameto guarda  
 et p liso lo refue

**D**ela guazaria **l**exo  
**Q**ua i firmita liquale na  
 sca ala tozoni sop di long  
 ue liqual i firmita e qd int  
 uribile et speculmeh si fosse  
 anticata et questa i firmita  
 guazari i alqare capclata li  
 cura **A**lcau lidca guazari p  
 alcau oncoi li atonimo et  
 amacano di pov li fuy loze  
 medio del foco et cusi se curio  
**Q**ua questo. Re cantabro zoe  
 cailla et abuti galle de poe  
 co fiesca a pusto a melicallo



[4. ~ TM 1026]

Full description, images and video available online

5.

BARTOLOMEO DA SAN CONCORDIO (1260-1347), *Summa de casibus conscientiae* (Compendium of Cases of Conscience)

In Latin, illuminated manuscript on parchment  
Northern Italy (Milan), January 31, 1444 (dated)

### LUXURY FOR A FRANCISCAN FRIAR

**DESCRIPTION:** 361 folios on parchment, complete, penwork initials, historiated initial and illuminated border, stains in some of the margins including on f. 1, a tear on f. 361, 19th-century limp vellum binding. Dimensions 167 x 125 mm.

The informative colophon of this manuscript identifies the place and time of copying, as well as the names of the scribe and patron: "Here ends the *Summa of Cases* ... written and completed in the city of Milan on the last day of January by Roland of "sabbel<er>" for the praise of the most holy Trinity. In the year of our Lord 1444. And not for the use of Roland of the preaching brothers, but for Philip of Florence." We know from this that Roland was a Dominican friar, but we have found no other information about him. At the end of the colophon is the name of the original owner, Philip of Florence, for whom the manuscript was made. Philip was a Franciscan Friar, living in a convent in Florence c. 1480. He owned at least two other books, one manuscript, and one printed, and added personal inscriptions to both. The luxurious decoration of our manuscript, somewhat at odds with his Franciscan vow of poverty, suggests that Philipp may have been a son of one of the elite Florentine families. [TM 1152]

\$45,000



Full description and images available online

6.

The Ketyl Bible

In Latin, manuscript on parchment  
England (Oxford?), c. 1220-1240

### FROM THE OXFORD FRANCISCANS TO THE CHICHESTER CHEST

**DESCRIPTION:** 376 folios on parchment, lacking several single leaves and quires, red and a few blue initials, some added later, thumbing and stains, 19th-century blind-tooled leather binding. Dimensions 220 x 150 mm.

The ownership and use of this Bible couldn't be clearer, even though it lacks a colophon, or any early ownership notes. We have named it the "Ketyl" Bible after its 15th-century owner, William Ketyl (d. 1485) rector of St. Mary at the Walls, Colchester, 1468-1476, who pledged this manuscript in the Chichester Chest when he was a student at Oxford between 1452 and 1458 as surety for a loan to pay for his education (notes recording the transaction remain in the volume). The fact that it was copied by numerous scribes and includes added texts and marginal annotations in many hands, tells us this was owned corporately. The identify of its first owners can be found in the intriguing symbols found in the margins, which are related to the indexing symbols used by Robert Grosseteste and his circle (or inspired by them). Their presence here ties this manuscript to the Franciscans at Greyfriars, Oxford, where the Bible may have been made, as surely as an inscription would have.

[TM 1095]

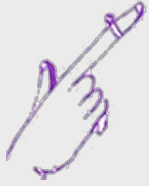
\$150,000



Full description and images available online



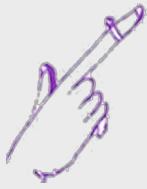
# LUXURY FOR A FRANCISCAN FRIAR



[5. ~ TM 1152]

Full description and images available online

# FROM THE OXFORD FRANCISCANS TO THE CHICHESTER CHEST



[6. ~ TM 1095]

Full description and images available online



7.

### Hours of Du Breuil (use of Rome)

In Latin and French, illuminated manuscript on parchment.  
4 full-page miniatures by the Master of Jean de Ferrières  
France, Bourges, c. 1490-1500

#### “FROM YOUR VERY OBEDIENT (AND BEST) SON”

**DESCRIPTION:** 166 folios on parchment, lacking 2 leaves, four full-page miniatures slight damp-staining, faces on f. 1 quite worn, 18th-century brown sheepskin binding. Dimensions 135 x 90 mm

This attractive Book of Hours bears witness to the rise of innovative artists in Bourges in the wake of Jean Colombe (c. 1430-1493), with four full-page miniatures by the Master of Jean de Ferrières, a rare artist who enjoyed success at the Bourbon court in Moulins, and whose career certainly deserves further study. Moreover, it includes an inscription that brings to life its earliest owners, possibly within the influential Du Breuil family of Bourges. An inscription added on f. 163v in the early sixteenth century soon after it was made, states: “Vostre tresobeissant et meilleur filz a jamais: Du Breuil” (Your most obedient and best son forever: Du Breuil). He may tentatively be identified as the son of Jeanne Toustain (1450-1494), first wife of Pierre III Du Breuil (1425-1500), a lawyer and counselor to the King of France who became the mayor of Bourges in 1500. [BOH 193]

\$60,000

Full description, images and video available online



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8.

### Noted Antiphonal (use of Vienne)

In Latin, illustrated manuscript on parchment  
Southeastern France, Rhone Valley, archdiocese of Vienne,  
c. 1275-1320

#### LIVRE DE RAISON (FAMILY RECORDS) ADDED BY A PRINTER IN LYONS

**DESCRIPTION:** 283 folios on parchment, lacking two leaves, five large very fine penwork initials, wear and stains, 16th-century blind-tooled brown calf binding. Dimensions 239 x 173 mm.

Fascinating for its music as well as for its early ownership, this attractive monastic Antiphonal from the archdiocese of Vienne is distinguished by its generous margins, elaborate penwork initials, and early binding. The volume also includes the *livre de raison* of its sixteenth-century owner, the Lyons printer and libraire Olivier Estange, who owned this manuscript in the years 1504-1534. He used the margins to record his family history, to describe local events in Lyons, and to provide details of his work, otherwise unknown apart from the evidence in this Antiphonal. It is even possible that this very manuscript was used during a religious procession in Lyon in 1534, described by Estange in these marginal notes, surely qualifying this manuscript as an “association copy” of a special sort. [TM 1187]

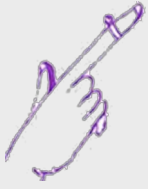
\$65,000

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“FROM YOUR VERY OBEDIENT (AND BEST) SON”

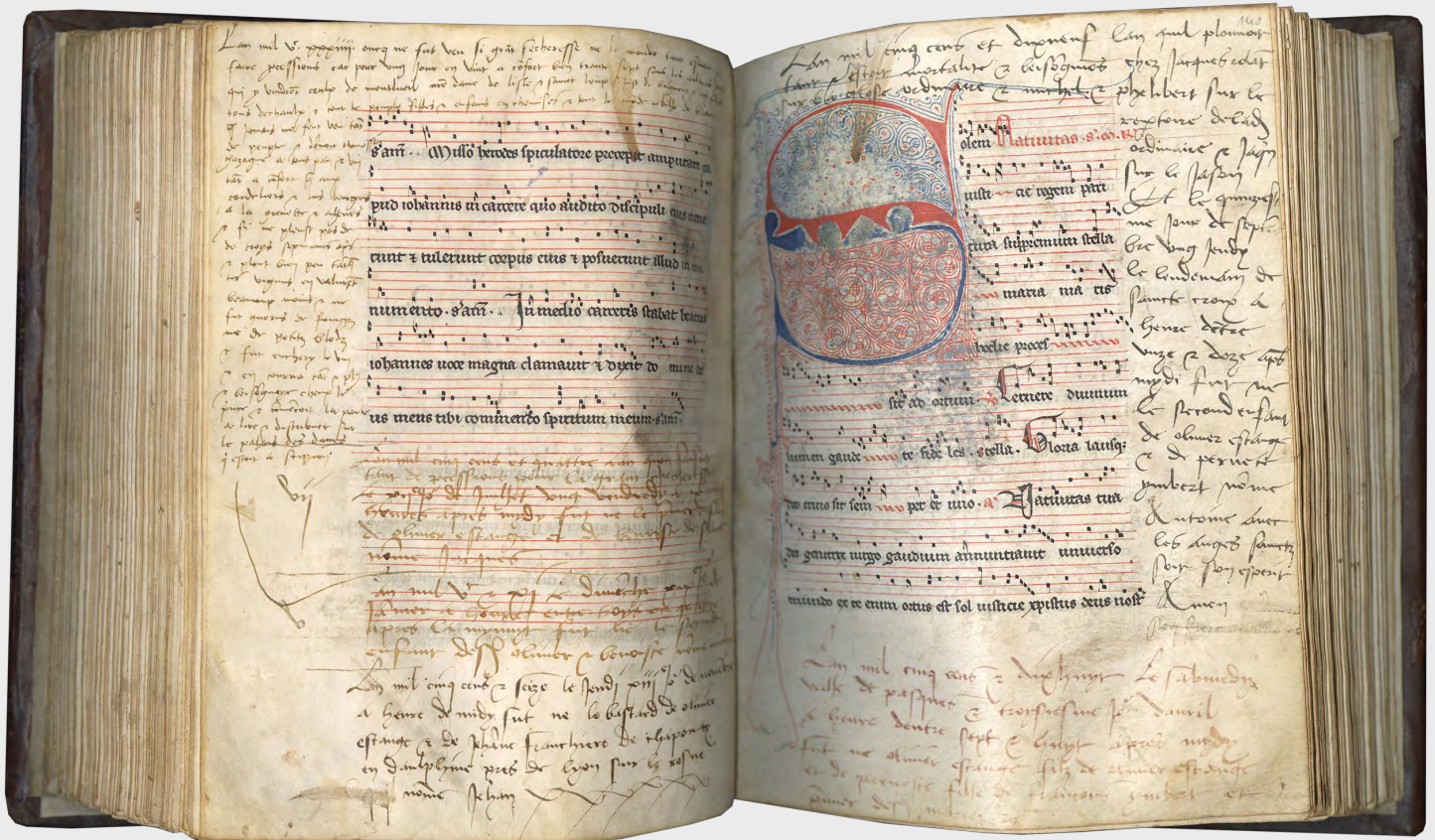
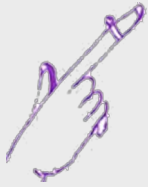


[7. ~ BOH 193]

Full description, images and video available online



# LIVRE DE RAISON (FAMILY RECORDS) ADDED BY A PRINTER IN LYONS



[8. ~ TM 1187]

Full description and images available online

9.

**HAIMO OF AUXERRE, *Expositio in epistolas Pauli***

In Latin, illuminated manuscript on parchment  
France, (Paris), c. 1460-1480 (before 1481) and (Troyes), c. 1500

**OWNERSHIP INSCRIPTION AND COAT OF ARMS OF JEAN II BUDÉ**

**DESCRIPTION:** 193 folios on parchment, complete, 21 painted initials on gold or colored grounds, large miniature with full border, 18th-century gold-tooled red Morocco binding. Dimensions 278 x 193 mm.

Beautifully illuminated, this manuscript once belonged to Jean II Budé, father to the famous humanist-bibliophile Guillaume Budé (1468-1540), who acquired it in 1481. One can just make out his ownership inscription on f. 190: "Hunc librum scribere fecit Johannes Bude//'" (the date 1481 can be read under ultraviolet). Guillaume almost certainly commissioned the manuscript, and it includes his coat of arms in the bas-de-page on f. 1. Intriguingly, it seems that this first page was left unfinished for about twenty or thirty years, when the miniature was finally added, painted in Troyes, where the Budé family had strong ties. It has been treasured by numerous private collectors down to the present day. [TM 908]

\$125,000



Full description, images and video available online

10.

**[ANONYMOUS]. *La voie d'enfer et de paradis* (The Way to Hell and to Heaven)**

In French, decorated manuscript on paper  
France, Bourges, c. 1460

**AUTOGRAPH OWNERSHIP INSCRIPTIONS AND THE EARLIEST FRENCH ARMORIAL BOOKSTAMP**

**DESCRIPTION:** 139 folios on paper, missing some leaves at the beginning and end, red and blue initials, 16th-century reused parchment binding. Dimensions 212 x 150 mm.

This manuscript is one of only three copies of this versified work, composed by an anonymous author at the end of the 14th century and still unpublished. In the first half of the 16th century it belonged to Jacques Thiboust (1492-1555), secretary and notary of the king, and celebrated Bourges poet, book collector, and patron of the arts. It includes his heraldic bookstamp, the first of its kind in France, as well as two ownership inscriptions written by Thiboust himself. On the first leaf one reads: "C'est au seigneur de Quantilly Me Jacques Thiboust notaire et secretaire du Roy," with the interesting added note: "Pour apprendre a lire" (To learn how to read), and it is listed among Thiboust's books in his *Liber amicorum* (Paris, BnF, MS fr. 1667). [TM 775]

\$100,000



Full description and images available online



# OWNERSHIP INSCRIPTION AND COAT OF ARMS OF JEAN II BUDÉ

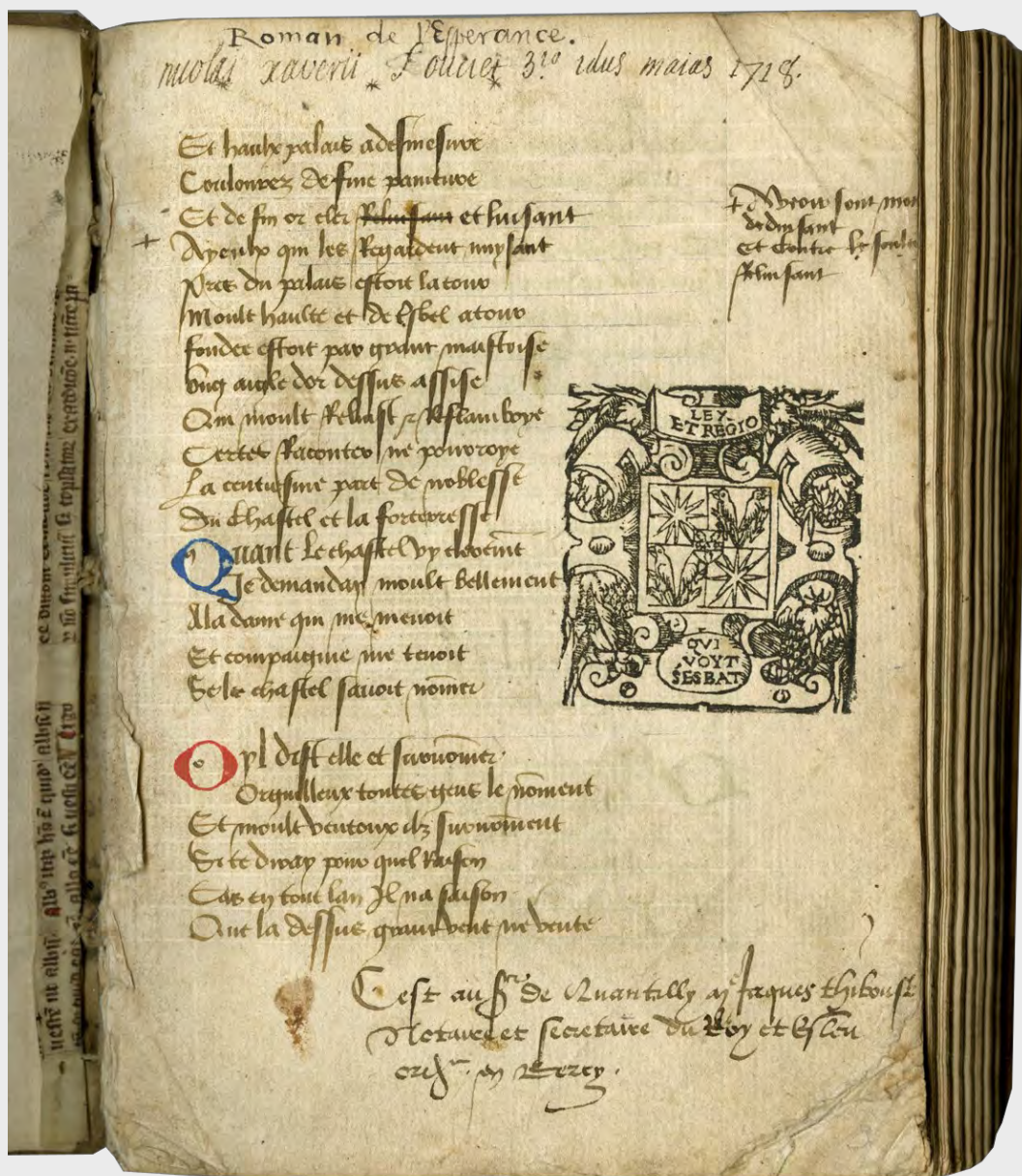
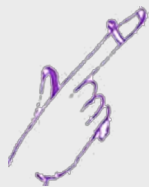


[9. ~ TM 908]

Full description, images and video available online



# AUTOGRAPH OWNERSHIP INSCRIPTIONS AND THE EARLIEST FRENCH ARMORIAL BOOKSTAMP



[10. ~ TM 775]

Full description and images available online