

# PURDUE

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## FINDING AID TO THE ANCIENT AND MEDIEVAL MANUSCRIPT LEAVES COLLECTION, 30 B.C.E. – 18<sup>th</sup> Century



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Processed by: Kristin Leaman, June 11, 2013

## Descriptive Summary

<b>Title</b>	Ancient and Medieval Manuscript Leaves collection
<b>Collection Identifier</b>	MSP 136
<b>Date Span</b>	30 B.C.E. – 18 <sup>th</sup> Century
<b>Abstract</b>	The Ancient and Medieval Manuscript Leaves collection contains leaves from Breviaries, Books of Hours, Antiphonaries, Bibles, an Anthology of Persian Poetry, Byzantine Music Notation, and a papyrus fragment. The collection demonstrates a variety of medieval texts and artistic styles. This particular collection is an excellent teaching tool for many classes in the humanities.
<b>Extent</b>	0.5 cubic feet
<b>Finding Aid Author</b>	Kristin Leaman, 2013
<b>Languages</b>	Latin, Ancient Egyptian (Hieratic script), Persian, Ancient Greek
<b>Repository</b>	Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries

## Administrative Information

<b>Location Information:</b>	ASC
<b>Access Restrictions:</b>	Collection is open for research.
<b>Acquisition Information:</b>	It is very possible Eleanore Cammack ordered these manuscript leaves from Dawson's Book Shop. Cammack served as a librarian in the Purdue Libraries. She was originally hired as an order assistant in 1929. By 1955, she had become the head of the library's Order Department with a rank of assistant professor.
<b>Accession Number:</b>	20100114
<b>Preferred Citation:</b>	MSP 136, Ancient and Medieval Manuscript Leaves collection, Archives and Special Collections, Purdue University Libraries

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**Related Materials  
Information:**

Rare Book Leaves collection

Collection of Tycho Brahe engravings

Collection of British Indentures

Palm Leaf Book

*Original Leaves from Famous Books Eight Centuries  
1240 A.D.-1923 A.D. Call No: 094 Or4*

*“Liber Chronicarum”: A folio of the Nuremberg  
Chronicle, restored from an incomplete copy from the  
library of Lambton Castle, England: with biographical  
note. Call No: 093 Sch 2*

## **Subjects and Genres**

### **Persons**

Peter Lombard, Bishop of Paris, approximately 1100-1160.

Mary Magdalene, Saint.

### **Organizations**

Catholic Church

### **Topics**

All Saint's Day

Antiphonaries

Bible in medieval tradition

Bible. Ecclesiastes.

Bible. Isaiah.

Bible. Matthew.

Bible, Timothy, 1st

Bible. Timothy, 2nd

Books of Hours

Breviaries

Egyptian language--Writing, Hieratic.

Gregorian chants--Spain.

Mary Magdalene, Saint

Music, Byzantine--Notation.

Persian poetry--1500-1799.

Peter Lombard, Bishop of Paris, approximately 1100-1160. Sententiarum libri IV.

### **Form and Genre Types**

Book paper

Illuminated Manuscripts

Papyri

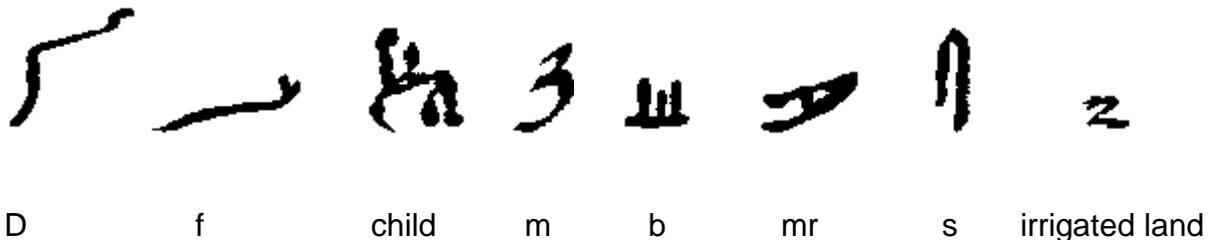
Vellum (parchment)

## History of Ancient and Medieval Manuscript Leaves collection

The Ancient and Medieval Manuscript Leaves collection contains leaves from Breviaries, Books of Hours, Antiphonaries, Bibles, an Anthology of Persian Poetry, Byzantine Music Notation, and a papyrus fragment. It is very possible Eleanore Cammack ordered these manuscript leaves from Dawson's Book Shop. Cammack served as a librarian in the Purdue Libraries. She was originally hired as an order assistant in 1929. By 1955, she had become the head of the library's Order Department with a rank of assistant professor. During the 1940s and 1950s, many research libraries collected ancient and medieval manuscript leaves, as librarians believed it strengthened the importance of their libraries. Therefore, it would make sense for Cammack to have purchased these manuscripts during her time as the head of the Order Department in the Purdue Libraries. Below, information from authorities in the field is provided on the topics that are specific to this collection in order to help the non-specialists better understand the collection.

### Papyrus Fragment:

Hieratic symbols that are present on the papyrus fragment:



Source: <http://www3.telus.net/public/sifryer/Egypt/Hieratic/index.html>

"A writing support material made from the papyrus plant, a species of water-grown sedge that grew abundantly in ancient Egypt, where it was used from about 3000 B.C. The outer skin of the stem of the papyrus plant was peeled off and the rest cut into strips that were laid side by side vertically, with another layer of strips then overlaid horizontally. The whole was dampened and beaten or pressed in the sun. The resin released by the fibers during this process fused them into a sheet that was then trimmed and smoothed with pumice. The next step was to attach the sheets with a flour paste to form a roll. Papyrus was also used for single sheet documents or folded to form codices.

The side with the horizontal fibers visible would generally be used for writing with a reed pen: the horizontal fibers guided the writing on the inner surface, while the vertical fibers strengthened the outside. Papyrus was sturdy and plentiful, and it apparently was rarely reused. There is some indication that trade embargoes during antiquity led to experiments with other materials, such as parchment. In fact, in the

fourth century, parchment generally replaced papyrus. But it was the collapse of the western Roman Empire and, more significantly, the spread of Islam from the seventh century on, with a consequent reduction of Mediterranean trade, that led to the abandonment of papyrus as an all-purpose writing material. It continued to be used, however, for documents produced in the chanceries of Merovingian Gaul and Ravenna during the sixth and seventh centuries, and the papal chancery used it as an exotic material until the eleventh century” (Brown).

### **Vellum:**

“The skin of a calf, not tanned but de-greased with fuller’s earth and dressed with chalk, then stretched by a system of clips and cords attached to a cane bent so as almost to form a hoop. The pressure generated by the cane as it tries to straighten out stretches the calfskin to give an even flat surface. Vellum is used either for writing or printing on, or in binding. It is sometimes made from lambskin or goatskin (and even, it has been observed, from rabbit). *Uterine* vellum, a term sometimes found in the description of a manuscript, was made, in the 13th and 14th centuries, from the skin of an unborn or still-born animal. Most medieval manuscripts, whether illuminated or not, were written on vellum. And from the first book (the 42-line *Bible* of c. 1455) onwards – though rarely between 1520 and 1780 – it has been the occasional practice of printers and publishers of books of some typographical pretensions to print a few copies on vellum, most frequently to the special order of the dedicatee or some other patron.

For binding, limp vellum or limp parchment was commonly used in the 16th and 17th centuries, sometimes paneled in gilt, but often quite plain. In later centuries vellum has more commonly been used like leather; that is, as covering (or half or quarter covering) for board sides. Green vellum was used occasionally in the 17th, more extensively in the 18th, century; though, except for what is known as ‘Newbery’s manner’ less often in English than in French binderies. Vellum can be stained any color but seldom is. It is remarkably durable, but tends to warp or cockle in dry air. It will resume its shape given the right degree of humidity (see preservation). As to cleaning it, the old recipes of milk and/or damp breadcrumbs should be avoided like the plague: the book-conservator’s cleaning pad will remove surface dirt, and any deeper stains must be endured as an integral part of the history of the book” (Carter).

“A writing support material that derives its name from Pergamon (Bergama in modern Turkey), an early production centre. The term is often used generically to denote animal skin prepared to receive writing, although it is more correctly applied only to sheep and goat skin, with the term *vellum* reserved for calfskin. Uterine vellum, the skin of stillborn or very young calves, is characterized by its small size and particularly fine, white appearance; however, it was rarely used.

To produce parchment or vellum, the animal skins were defleshed in a bath of lime, stretched on a frame, and scraped with a lunular knife while damp. They could then be treated with pumice, whitened with a substance such as chalk, and cut to size. Differences in preparation technique seem to have occasioned greater diversity in

appearance than did the type of skin used. Parchment supplanted papyrus as the most popular writing support material in the fourth century, although it was known earlier. Parchment was itself largely replaced by paper in the sixteenth century (with the rise of printing), but remained in use for certain high-grade books. See also flesh side and hair side” (Brown).

### **Leaf:**

“The basic bibliographical unit: the piece of paper [or vellum] comprising one page on its front side (recto, obverse) and another on its back (verso, reverse). Leaf, leaves are abbreviated to l., ll., or f., ff. (from folio). The inaccurate and slovenly misuse of *page* for *leaf* (e.g. ‘the verso of p. 73,’ ‘the title-page is a cancel’) appears to be on the increase and should be pilloried when found. Nor will the bibliographer neglect the essential truth that any leaf is only part of the basic structural unit, the sheet” (Carter).

### **Rubric, Rubricated, Rubrisher:**

“A *rubric* is a heading to a chapter or section written or printed in red (with a specialized meaning in liturgical books). *Rubricated*, as used in descriptions of MSS. or early printed books, generally means that initial capitals and/or paragraph marks have been painted in red. The *rubricator* or *rubrisher* (a noun undeservedly obsolete) was the man who did the painting. Cf. illuminated, miniature. *Rubricated* is also sometimes, but wrongly, used of books correctly described as red-ruled or *ruled in red* (borders, underlining of words on the title-page, etc.), a common practice in the 16th and 17th centuries” (Carter).

### **Ruling:**

“The process by which a skin or sheet of paper was marked, with a plain or lead point, to provide the scribe with a grid on and within which to write a manuscript text” (Carter).

### **Zoomorphic initial:**

An initial partly or wholly composed of animal forms.

### **Decorated initial:**

An initial composed of non-figural, non-zoomorphic decorative elements.

## **Medieval Bible:**

“A number of Latin versions of books of the Bible, translated from Greek and Hebrew, were used in the early Christian Church; these are known as *Old Latin* versions. To establish a measure of uniformity among these various translations, Saint Jerome, encouraged by Pope Damasus I, undertook a new translation of the whole Bible, working from the Greek and the Hebrew for the Old Testament. The translation he produced, begun about 382 and completed in 404 is known as the *Vulgate*. The work went through several stages, including three versions of the Psalms (Roman, Gallican, and Hebrew). Throughout the Middle Ages it was common for books of the Bible to be contained in separate volumes (such as the Pentateuch, Hexateuch, Octateuch, or the Gospels). For liturgical purposes, scriptural texts (or readings from them) were often incorporated into Service Books (such as Evangelaries, Epistolaries, and Psalters).

Beginning in the fourth century, when Christianity gradually became the official religion of the Roman Empire, luxurious codices were produced, among them the Codex Sinaiticus and the Cotton Genesis. During the early Middle Ages, corruptions of the Vulgate and intrusions from Old Latin versions led several scholars to attempt to standardize the biblical texts; Cassiodorus in the sixth century and, in the Carolingian period, Alcuin of York, Theodulf of Orléans, and Hartmut of St. Gall are the best known of these. As a result of their endeavours, a group of large, luxuriously written and illuminated editions of the complete Bible were produced. Cassiodorus' nine-volume edition influenced Bible manuscripts in Anglo-Saxon England, such as the Codex Amiatinus, and in the ninth century Alcuin's Scriptorium at Tours went on to produce a whole series of Bibles for circulation. During the Romanesque period, many of the Bibles produced were large in format. In the late twelfth and thirteenth centuries, a practice arose, stimulated by the universities, of producing small-format Bibles (or parts thereof) with condensed script and historiated initials, often accompanied by glosses. Many of these were made quite cheaply.

Scriptural texts were translated into the vernacular as early as the eighth century (in Anglo-Saxon England), generally as glosses, but many of the major developments in vernacular translation took place from the fourteenth to the sixteenth century, beginning with John Wycliffe, who made the first complete translation of the Bible into English; the German translation made by Martin Luther in the 1520s is still in use today” (Brown).

## **Breviaries:**

“A Service Book containing the texts necessary for the celebration of the Divine Office. A breviary is often adorned with decorated or historiated initials, and more luxurious copies may contain miniatures depicting biblical scenes or the performance of the office.

From the eleventh century on, the various volumes used during the Divine Office (psalter, antiphonal, lectionary, collectar, martyrology, and others) were combined to

form the breviary, which was initially only used by monks, but was popularized (in slightly abridged form) by the Dominicans and Franciscans in the thirteenth century. The breviary's contents were divided into Temporale, Sanctorale, and Common of Saints. All members of monastic orders and the clergy in major orders are committed to the daily recitation of the breviary. The contents vary in detail in accordance with the rite of the religious order or the Use of the geographic area" (Brown).

### **Antiphonaries:**

"An antiphonal, also called antiphoner or antiphonary, contains the sung portions of the Divine Office. Such books are often large in format, so that they could be used by a choir, and include decorated and historiated initials, depicting saints and key events of the liturgical year. Hymns are usually contained in a separate volume. Originally, the antiphonal may have included chants sung in the mass, but its use became restricted to the Divine Office during the Carolingian period, and the gradual became the principal choir book for the mass. The contents of the antiphonal are generally arranged in accordance with the Temporale, Sanctorale, and Common of Saints in liturgical order" (Brown).

### **Books of Hours:**

"A book, also called a *primer* or *horae*, for use in private devotions. Its central text, the Little Office of the Blessed Virgin (or Hours of the Virgin), is modeled on the Divine Office and represents a shorter version of the devotions performed at the eight canonical hours. The text, known from the tenth century, was originally read only by ecclesiastics; it entered into more popular use by the end of the twelfth century, often being attached to the Psalter, the book more commonly used for private devotions before the emergence of the book of hours. The private recitation of the Little Office of the Virgin is an expression of the lay person's desire to imitate the prayer-life of the religious.

The Little Office of the Virgin gradually acquired other elements: a liturgical calendar, a Litany of the Saints, Suffrages, the Office of the Dead (which had emerged by the ninth century), the Penitential Psalms (Psalms 6, 31, 37, 50, 101, 129, and 142, which were first included in books of hours in the thirteenth century), the Gradual Psalms (Psalms 119-133), and prayers. Additional offices, such as the Short Office of the Cross, Hours of the Holy Spirit, Hours of the Trinity, and Hours of the Passion, could also form part of a book of hours. The book of hours took its standard form in the thirteenth century and continued in general use until the sixteenth century, enjoying particular popularity in France and Flanders. The texts of books of hours vary slightly in accordance with Use."

Books of hours were medieval best-sellers and have survived in relatively high quantity. They are nearly always illuminated, in a manner commensurate with the patron's budget, and often contain a miniature or set of miniatures for each major textual division. These subjects include scenes from the life of the Virgin, Christ, and

King David, depictions of the saints and themes relating to death and judgment. The patron was also sometimes portrayed. Decorated letters as well as images can be found in books of hours” (Brown).

### **Paper:**

“In the mid-eighth century, the Arabs learned techniques of paper manufacture from the Chinese. The oldest Greek paper manuscripts were produced during the ninth century. Paper (*carta* or *charter*) was made in Muslim Spain beginning in the late eleventh century. During the twelfth and thirteenth centuries, it was used in Italy and the Mediterranean for merchants' notes and by notaries for registers; from the thirteenth century on, paper was actually manufactured in Italy. During the fourteenth and fifteenth centuries, production spread to Switzerland, the Rhineland, and France. In England there was limited production in the fifteenth century; only in the mid-sixteenth century was the paper making industry permanently established. (In the late fifteenth century, the famous publisher William Caxton and his colleagues were still largely importing supplies from Italy and France.) Correspondence was often written on paper beginning in the fourteenth century, and paper was commonly used in low-grade books from c. 1400 and in legal documents from the sixteenth century (although parchment also continued to be used). Ruling on paper generally consists of frame ruling only. The humanists (see Humanistic) revived hard point ruling for a time, which worked well for parchment but damaged paper. In general, ink or lead point was used for ruling paper codices. In early paper books, quires are often protected by parchment outer sheets or guards.

Paper was traditionally made from cotton or linen rags, although more exotic substances such as silk were often employed in the Orient. The rags were soaked and pulverized until reduced to a pulp and were then placed in a vat with a solution of water and size. A wooden frame strung with wires (producing horizontal laid lines and vertical chain lines) was dipped into the mixture and agitated until the fibers fused to form a sheet of paper. This was then placed between sheets of blotting paper and pressed. The paper produced was then either trimmed or left with its rough (deckle) edge. Paper frames often incorporated wire devices (in the form of designs or monograms), which leave an image in the paper known as a watermark. There exist reference volumes containing reproductions of watermarks from broadly datable or localizable contexts, and it is frequently possible to identify watermarks by matching them against such reproductions.

Early paper is generally quite resilient, but beginning in the mid-nineteenth century, when book production increased dramatically, wood and other organic pulps were used (either completely or as additives). These substances introduce a level of acidity into the paper which causes it to turn brown and eventually to crumble away, presenting great difficulties in preservation. Modern acid-free papers are now available” (Brown).

## Byzantine:

“The Byzantine Empire is named for the ancient city of Byzantium, where Constantine the Great founded a new city, Constantinople, as the eastern capital of the Roman Empire in 330. Culturally the Byzantine Empire fused Greek, Roman, and Christian elements, though its language was Greek. The eastern Empire withstood the barbarian onslaught of the fifth century, but from the seventh century on suffered frequent invasions by Islamic forces.

The culture of Byzantium influenced the entire Greek world, including parts of Asia Minor as well as the regions of Italy with which it was politically and/or commercially engaged: Ravenna, the Veneto, southern Italy, and Sicily, where medieval art exhibited substantial Byzantine influence. Byzantine culture also spread northward when the Slavs, Russians, and other Central European groups converted to Christianity. The period of the Iconoclastic Controversy (726-843), during which many political and ecclesiastical leaders of the Byzantine Empire opposed the use of religious images, curbed the spread of Byzantine culture to the West. The schism that formed between the eastern and western Churches was most intense in the ninth and eleventh centuries.

There were, nevertheless, important phases of Byzantine influence on the West, notably during the Ottonian and parts of the Romanesque periods. The Crusades of the eleventh to the thirteenth century, when Western European forces sought to recapture Jerusalem from the Islamic conquerors, again made Byzantine culture more accessible to the West, especially during the years of the Latin control of Byzantium (1204-61), following the Fourth Crusade. The Transitional Style in Western art, from the late twelfth to the early thirteenth century, is a product of this cultural interchange.

The Byzantine Empire itself enjoyed something of a golden age from 850 to 1050, especially under the Macedonian emperors, accompanied by a flowering of the arts. During the fourteenth century, the Palaeologan dynasty (1258-1453) supported culture and monasticism. In 1453, however, Constantinople fell to the Ottoman Turks, and the Byzantine Empire came to an end.

Byzantine manuscript illumination is characterized by an iconic approach, a relatively fixed iconography of biblical scenes, the use of flat gold backgrounds, but a generally naturalistic rendering of figures. At certain periods, however, Byzantine illumination shows a tendency toward a mannered, expressionistic style. See also Chrysography, Complementary Shading and Purple Pages” (Brown).

Source(s):

Carter, John and Nicholas Barker. *ABC for Book Collectors*. New Castle: Oak Knoll Press and London: The British Library, 2004.

[http://www.ilab.org/eng/documentation/29-abc\\_for\\_book\\_collectors.html](http://www.ilab.org/eng/documentation/29-abc_for_book_collectors.html)

Brown, Michelle P. *Understanding Illuminated Manuscripts: A Guide to Technical Terms*. Malibu: J. Paul Getty Museum and London: British Library, 1994.

<http://www.bl.uk/catalogues/illuminatedmanuscripts/glossary.asp>

## **Collection Description**

### **Scope**

The Ancient and Medieval Manuscript Leaves collection (30 B.C.E. – 18<sup>th</sup> Century; 0.5 cubic feet) contains leaves from Breviaries, Books of Hours, Antiphonaries, Bibles, an Anthology of Persian Poetry, Byzantine Music Notation, and a papyrus fragment. Most of the leaves are vellum; however, a few of the leaves are paper. The collection demonstrates a variety of medieval texts, languages, inks, and artistic styles. This particular collection is an excellent teaching tool for many classes in the humanities.

### **Descriptive Rules**

Anglo-American Cataloguing Rules, 2<sup>nd</sup> Edition / Describing Archives: A Content Standard

### **Processing Information**

All of the manuscript leaves have been housed in individual acid-free folders and organized in chronological order in an acid-free box.

## DETAILED DESCRIPTION OF THE COLLECTION

### 1 Box

#### Folder

1. Papyrus Fragment, circa 30 B.C.E.

This Egyptian papyrus fragment from the *Book of the Dead* is written in Hieratic and is from the Ptolemaic period (323 B.C.E. to 30 B.C.E.). Hieratic is always written from right to left. It is a portion of a roll formerly owned by Reverend W. Frankland Hood and later by William Randolph Hearst. [75mmX140mm. Acquired from Dawson's Book Shop.]

2. Chapters from the First and Second Book of Timothy, 1230 (France)

Latin (gothic script) handwritten in black ink on vellum. Chapter headings and initials are written in blue and red ink. Prickings, ruling, and errata are visible on the vellum. The large, decorated initial "P" resembles that of French Cistercian manuscripts. [2 columns, 60 lines per column, 225mmX326mm]

3. Sententiarum Libri IV. Commentaries on the Sentences of Peter Lombard, 1300 (Italy?)

Latin (small gothic bookhand) handwritten in brown ink on vellum. Flourished initials in blue and red ink. Chapter headings written in red and blue ink. Ruling and skin pores visible on the vellum. [2 columns, 50 lines per column, 143mmX200mm]

4. Passage from the Book of Ecclesiastes, 1360 (England)

From the Winchester School of Illumination. Latin (gothic script) handwritten in brown ink on vellum. Chapter headings are written in blue and red ink. Zoomorphic initial with a pelican in the center of the gilt "O." The pelican is an allegorical symbol, as it would strike its breast to feed its young with its blood to prevent starvation. Blue and pink vines and leaves stem from the zoomorphic initial. Prickings and ruling are visible on the vellum. [2 columns, 22 lines per column, 300mmX450mm]

5. Byzantine Musical Notation, late 13<sup>th</sup>-14<sup>th</sup> Century (Origin?)

Byzantine musical notation written in black and red ink on paper. Greek is written in black and red ink under the musical notation. Three red decorated initials are present. Blind ruling is visible on the paper. [1 column, 11 lines on the verso and 12 lines on the recto, 140mmX203mm]

This leaf contains hymns on the translation of relics of St John Chrysostom

(feast day is January 27) and Gregory the theologian (aka Gregory of Nazianzus), whose individual feast day is January 25. This must be a leaf out of a hymnographic collection on January (because the rubric John Chrysostom says "during the same month on the twenty-seventh [is] the translation of relics of our father among the saints John, archbishop of Constantinople, the Chrysostom (=Gold-mouthed)" (Mavroudi).

"The composition is dated c. late 13th-14th century and it is written in the Authentic Mode I. The Byzantine text begins with the incipit (English translation: "The Lyre of the Holy Spirit.") This is a famous sticheron (chant verse) celebrated on January 25th for the memory of Gregory the Theologian. The earliest example of this chant has been attributed to the hymnographer named Germanos from the 9th century. This name is not indicated in the example I reviewed but it was also quite common to have other later composers write their version with changes and additions to the original composition" (Touliatos).

Special thanks to Dr. Diane Touliatos from the University of Missouri-St. Louis and Professor Maria Mavroudi from Berkeley for accurately identifying this leaf.

6. Suffrage of Mary Magdalene from a Breviary, 1400 (France)

Latin (gothic script) handwritten in brown ink on vellum. Ruling and rubrication are visible on the vellum. There are six floriated initials all gilt with blue, pink, and red ink. This suffrage was probably read during Matins. [2 columns, 30 lines per column, 127mmX175mm]

7. Chapters 41 and 42 from the Book of Isaiah, 15<sup>th</sup> Century (Germany)

Latin (gothic script) handwritten in black ink on vellum. Chapter headings and two decorated initials written in blue and red ink. Rubrication and ruling visible on the vellum. [2 columns, 46 lines per column, 310mmX440mm]

8. Antiphonary, 1450-1499 (France)

Hymn for All Saint's Day handwritten with black ink in Latin (gothic script) on vellum. There are eight, four line staves in red ink with notation (neumes) in black ink on both the verso and recto sides of the page. Two floriated initials "O" and "A" are decorated with flowers and fruit in blue, pink, green, and white ink with a gold background. The decorated initials are in red borders that appear to have been stenciled in at a later date. There are three places with punctures, where the vellum had clearly been stitched at one time. There are nine small decorated initials all in blue, pink, or white ink with gold backgrounds and red borders. Ruling, rubrication, and skin pores visible on the vellum. Writing from a later hand is apparent in both black and red ink, and part of the vellum seems to have suffered from some slight water damage.

[175mmX240mm]

9. Breviary, 1464 (Germany)

Leaf from *Miracle on the Sea of Galilee* from the Book of Matthew written with black ink in Latin (small gothic bookhand) on vellum. The breviary from where this leaf comes states in the colophon of the once intact book that the manuscript was completed December 22, 1464 and that the scribe's name was Bartholomew. The once intact book was created at Lucca, a Cistercian Abbey in the Diocese of Minden. Rubrication and several large initials in blue and red ink are throughout the leaf. [2 columns, 24 lines (1 column with 23 lines), 90mmX110mm]

10. Book of Hours, 1490 (Italy)

Prayer from a Book of Hours written with black ink in Latin (gothic script) on vellum. Decorated gilt initial with blue and pink background with vine work and three peacock feather plumes sprouting from the decorated initial. Several decorated crosses: two gilt with purple decoration and three blue with red decoration within the text. One gold cross acts as the "M" in "Omega." Rubricated portion "Before you depart your house early in the morning, speak this." Appears to be a prayer during Lauds in the Hours of the Virgin. [1 column, 13 lines, 210mmX290mm]

11. Anthology of Persian Poetry, 17<sup>th</sup> Century (Iran)

Persian written in black ink on paper. Gold borders and pink, blue, red, and gold flowers are painted on the paper. The contents include poems by Nizami (12<sup>th</sup> Century) and Jami (15<sup>th</sup> Century), two of the greatest Persian poets. [140mmX210mm]

Special thanks to Dr. Muhammad Isa Waley, Lead Curator, Persian, of the British Library for accurately identifying this leaf.

12. Agnus Dei (Gregorian Chant) from an Antiphonary, 18<sup>th</sup> Century (Spain)

Five line staves in red ink with notation (neumes) in black ink on both the verso and recto sides of the page. Either printed or stenciled on the vellum in black and red ink. Page numbers in Arabic numbers stenciled or printed on the vellum in the upper right corner on recto. The vellum is very thick and heavy. [5 line staves, 5 staves on verso and recto, 450mmX600mm]