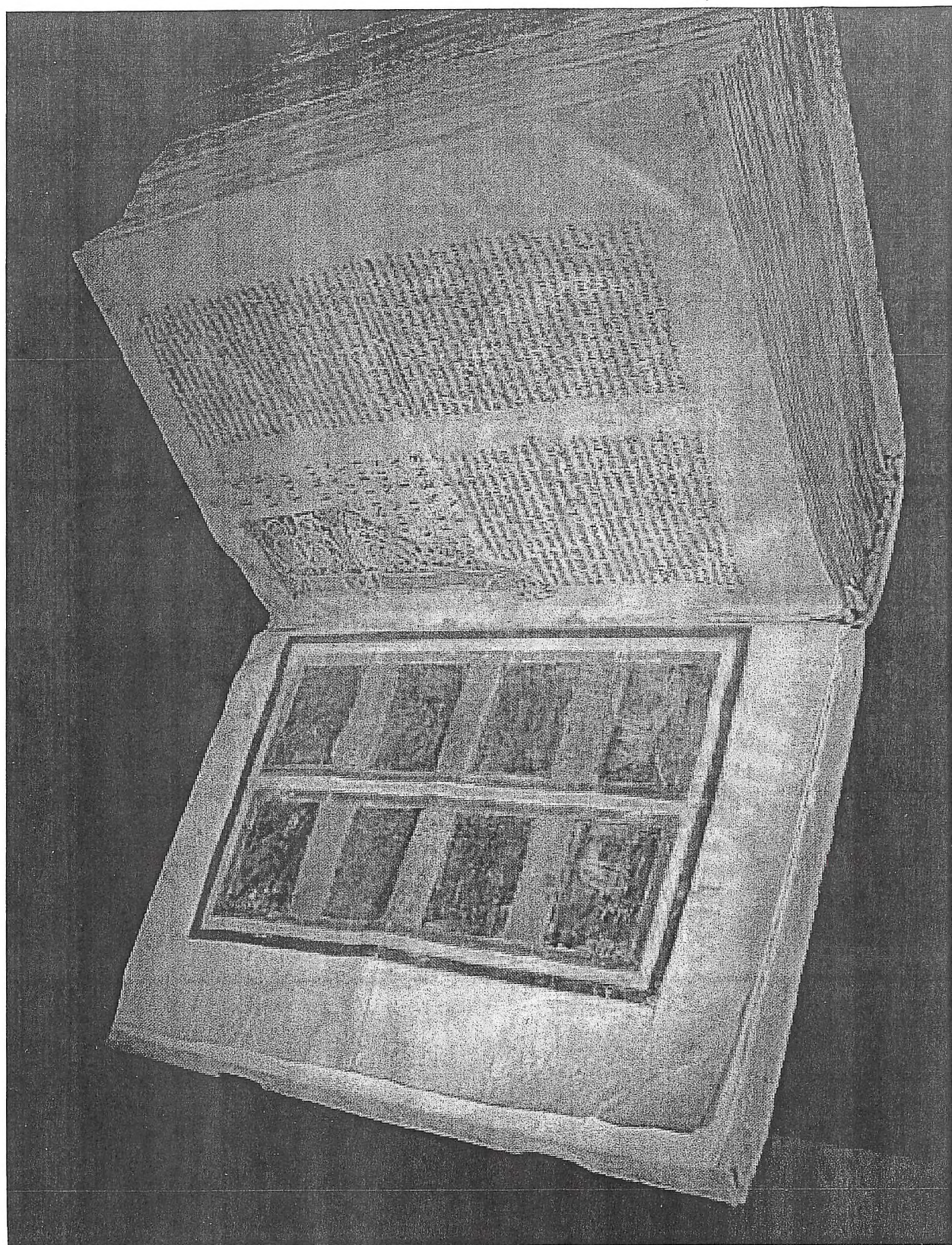
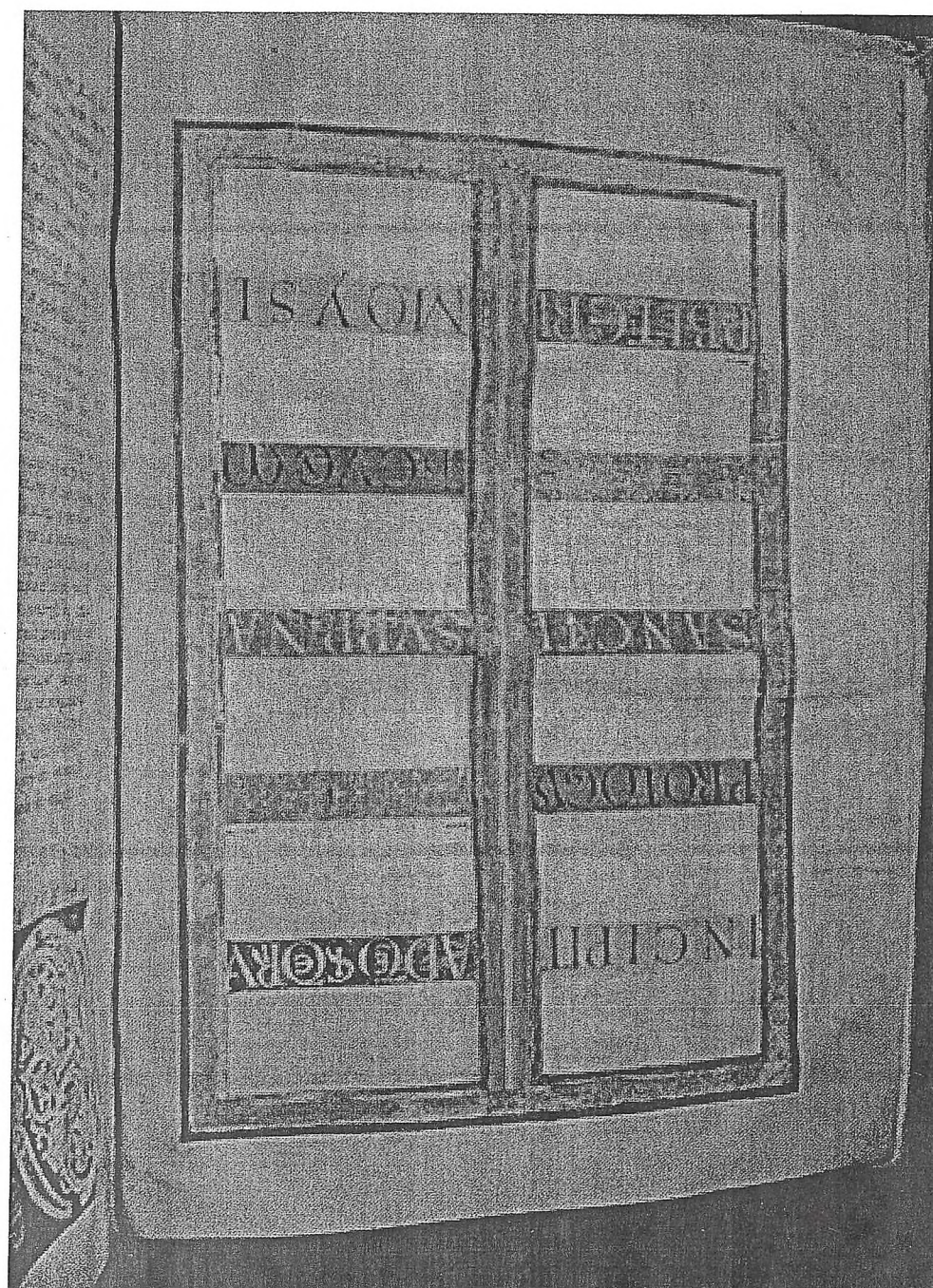


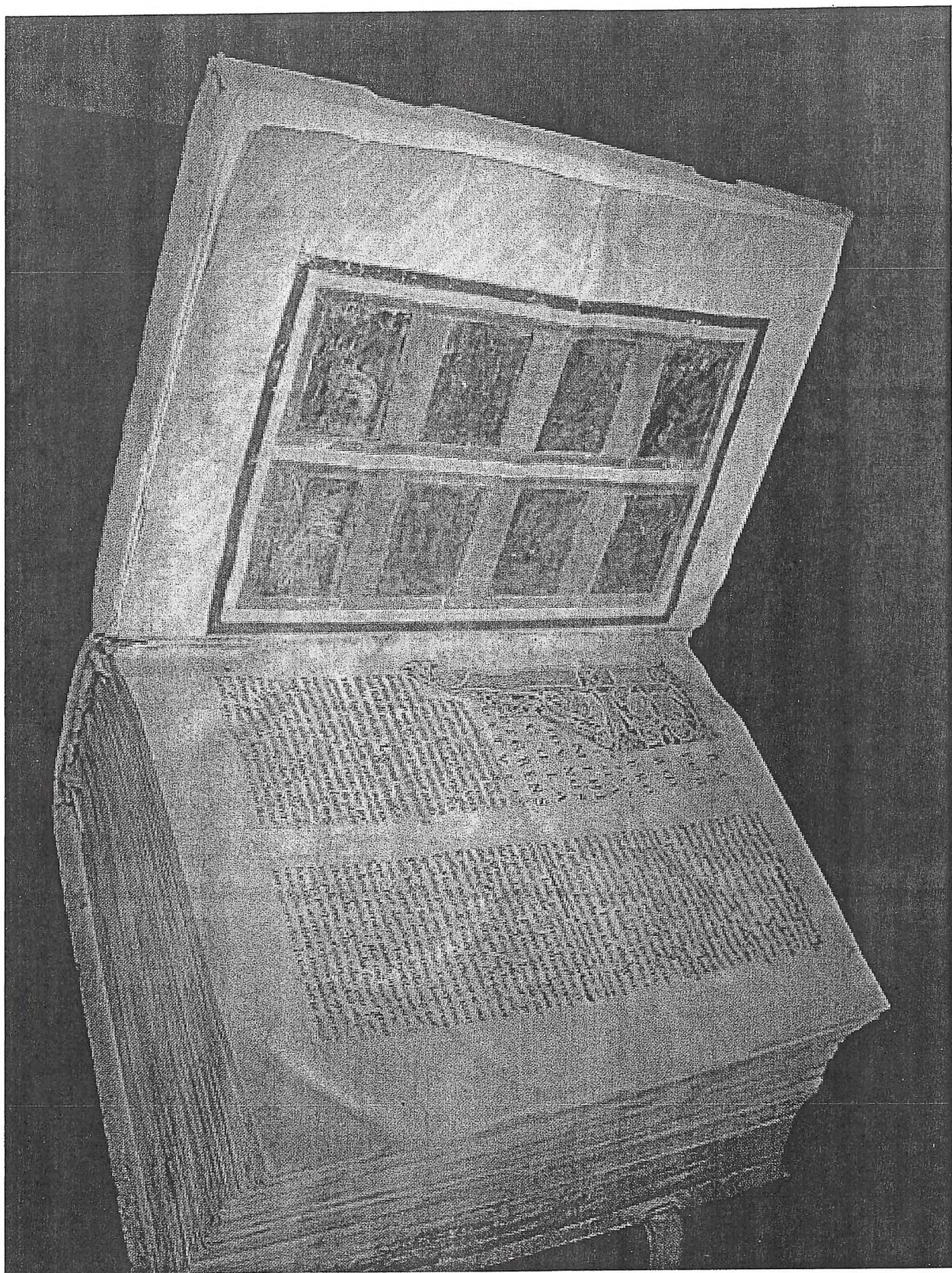
The Giant Bible of Trier
Rhineland (Trier)
last quarter of the eleventh century

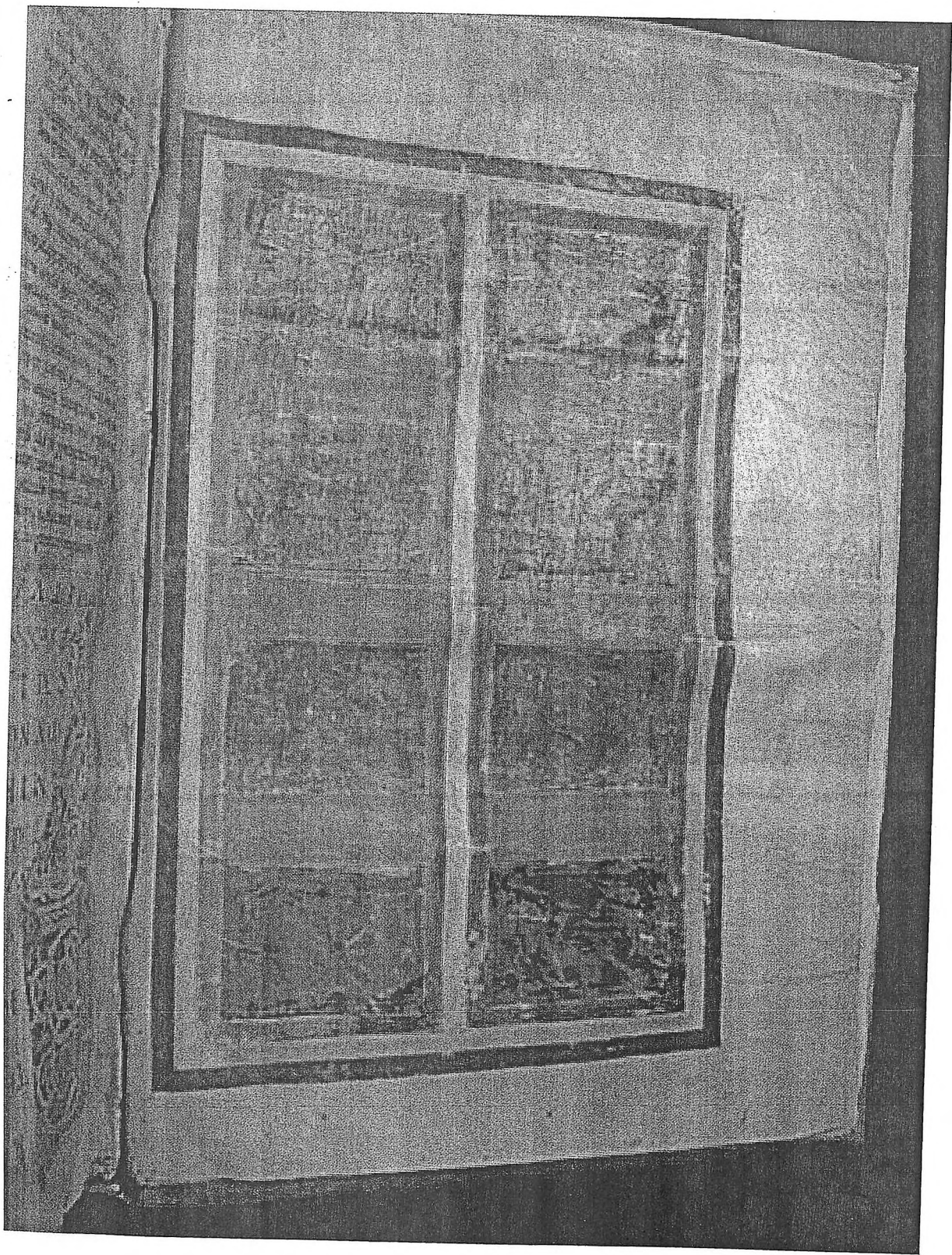
manuscript on vellum, 438 leaves, 522mm. by 373mm., lacking 2 text leaves after folio 244, 3 leaves cancelled and replaced in the fifteenth century, the Psalms and Gospels not (and doubtless never) present, else complete; collation: i^{1+6} [possibly of 8, in which case viii would have been a third carpet page before the opening of Genesis], $ii-xiii^8$, xiv^{4+3} [of 8, 4 cancelled and replaced by 3 leaves in the fifteenth century], $xv-xxiv^8$, xxv^{8+1} [of 8, a leaf added in the fifteenth century], $xxvi^2$, $xxvii-xxxii^8$, $xxxiii^6$ [of 8, lacking iv-v], $xxxiiii^5$ [of 8, vi-viii cancelled in the fifteenth century], $xxxiv-xlviii^8$, $xlix^2$, $l-lviii^8$, with occasional small signatures and some late medieval catchwords. Double column; 50 lines of text, ruled deeply in blind; written-space 428mm. by 270mm., space between the columns 32mm. wide, prickings in outer margins only, text beginning above top line; written in dark brown ink in a fine and very regular large rather square well-spaced roman script, lists of chapter headings in similar but smaller script, Greek words in capitals, opening and closing words of many books in widely-spaced capital letters, sometimes in red; mostly with running-titles; headings in red capitals. Chapter initials throughout in red set out into the margins; approximately 30 large painted initials for the prologues, usually in one colour but in up to three colours. SIXTY-EIGHT VERY LARGE AND EXTREMELY ELABORATELY DECORATED INITIALS drawn in red ink in endlessly varied designs of interlaced floral and vine-stem designs infilled with red, purple, yellow, green and blue, some with delicate decoration in white, some patterned like marble; the initials varying in height from 3 to 32 lines high (i.e. up to about 10½ inches), average height of 13¼ lines high; the initials sometimes including faces (fol.277v) or a dragon (fol.393r). TWO VAST FULL-PAGE CARPET-PAGES in elaborate geometrical multicoloured designs, one with titles written in very large contrasting colours, the other intended for titles but left unwritten. Many additions and corrections, over most of the later Middle Ages. The punctuation systematically corrected to include the punctus flexus (characteristic of monastic use) and the punctus elevatus, and with accents added usually in red to assist reading aloud, SOME PAGES WITH MUSIC in roman script adiastematical neumes (e.g., folio 151r), many contemporary and later corrections to the text, many sidenotes; dated scribbles include "scripsi anno domini millesimo quingentesimo vicesimo septimo tercia feria post iudica me" (fol.135r, i.e., in 1527 on the Tuesday after Passion Sunday, when the introit opens with the words 'Judica me') and "Scripsi anno domini mdxliiii" (fol.1v, i.e., 1544, across the lower margin of the frontispiece, perhaps approximately the date of the binding). Some wear and signs of extensive use; some thumbing throughout, some lower and inner margins repaired with occasional loss of text, some holes in text around folios 195-98 with loss of text, extremities of sidenotes often preserved by having been carefully folded back before trimming during rebinding. MASSIVE SIXTEENTH-CENTURY BLIND-STAMPED BINDING of wooden boards bevelled on their inner edges, sewn on seven thongs, sides covered with white pigskin blind-stamped with roll tools of floral or arabesque designs or scenes from the life of Christ, red mottled edges, paper flyleaves (rather defective), later printed title-label on spine "NOVUM ET VETUS TESTAMENTUM", clasps on two long leather thongs attached to edge of lower cover fitting over brass pins two-thirds of the way across the upper cover, binding a bit scuffed, marks of bosses having been removed, generally sound and intact

This is almost certainly the greatest Ottonian manuscript still in private hands and it may be the oldest extant one-volume Bible of any kind from Germany. It is in superb condition, in its ancient monastic binding. It has an almost unbroken line of provenance for nearly a thousand years.





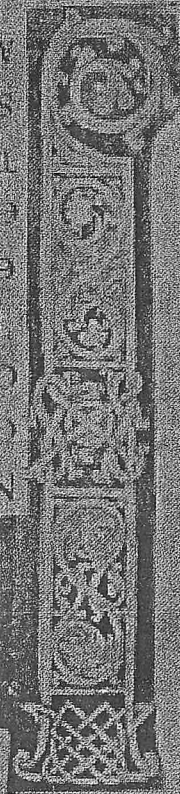


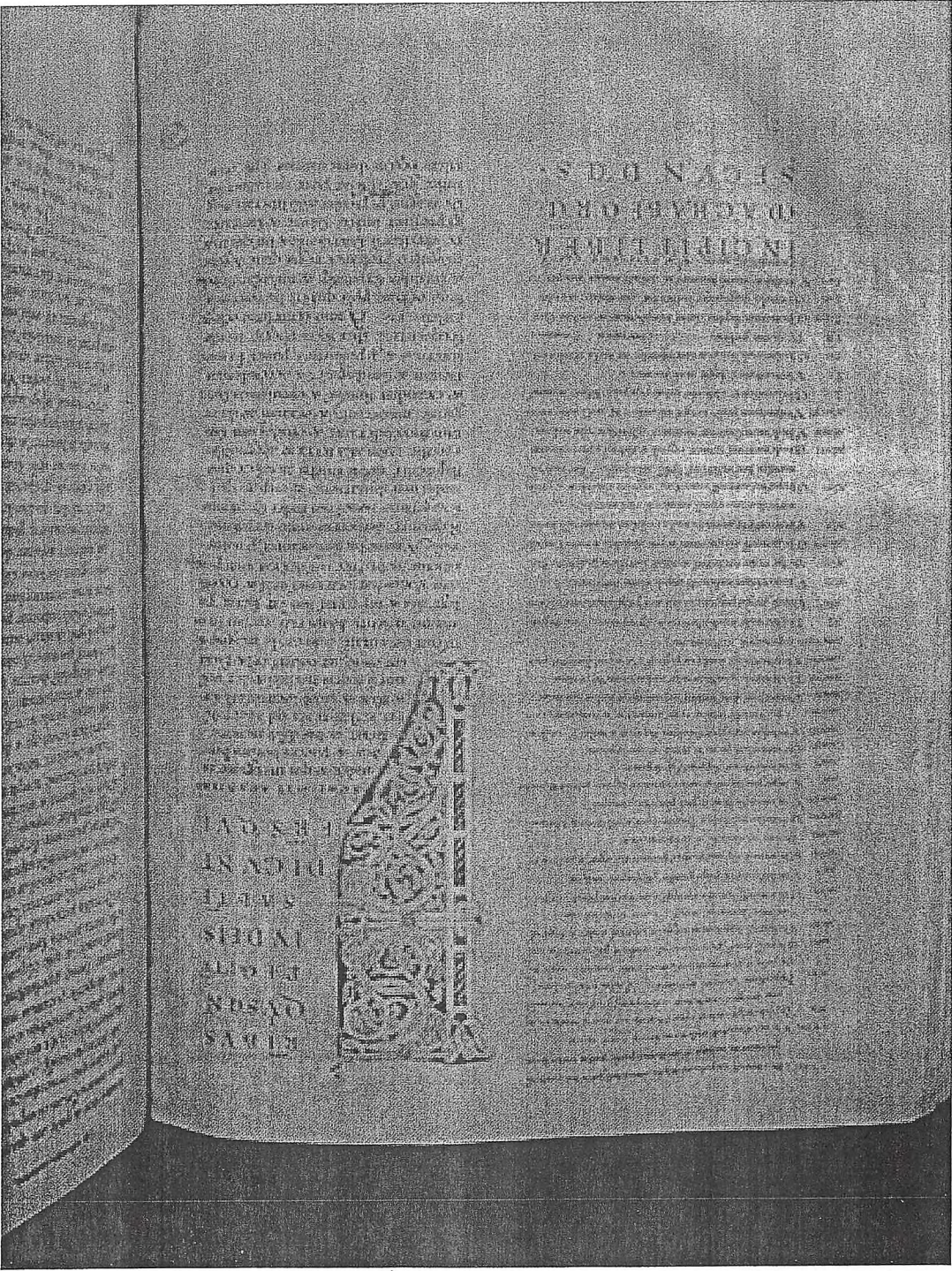


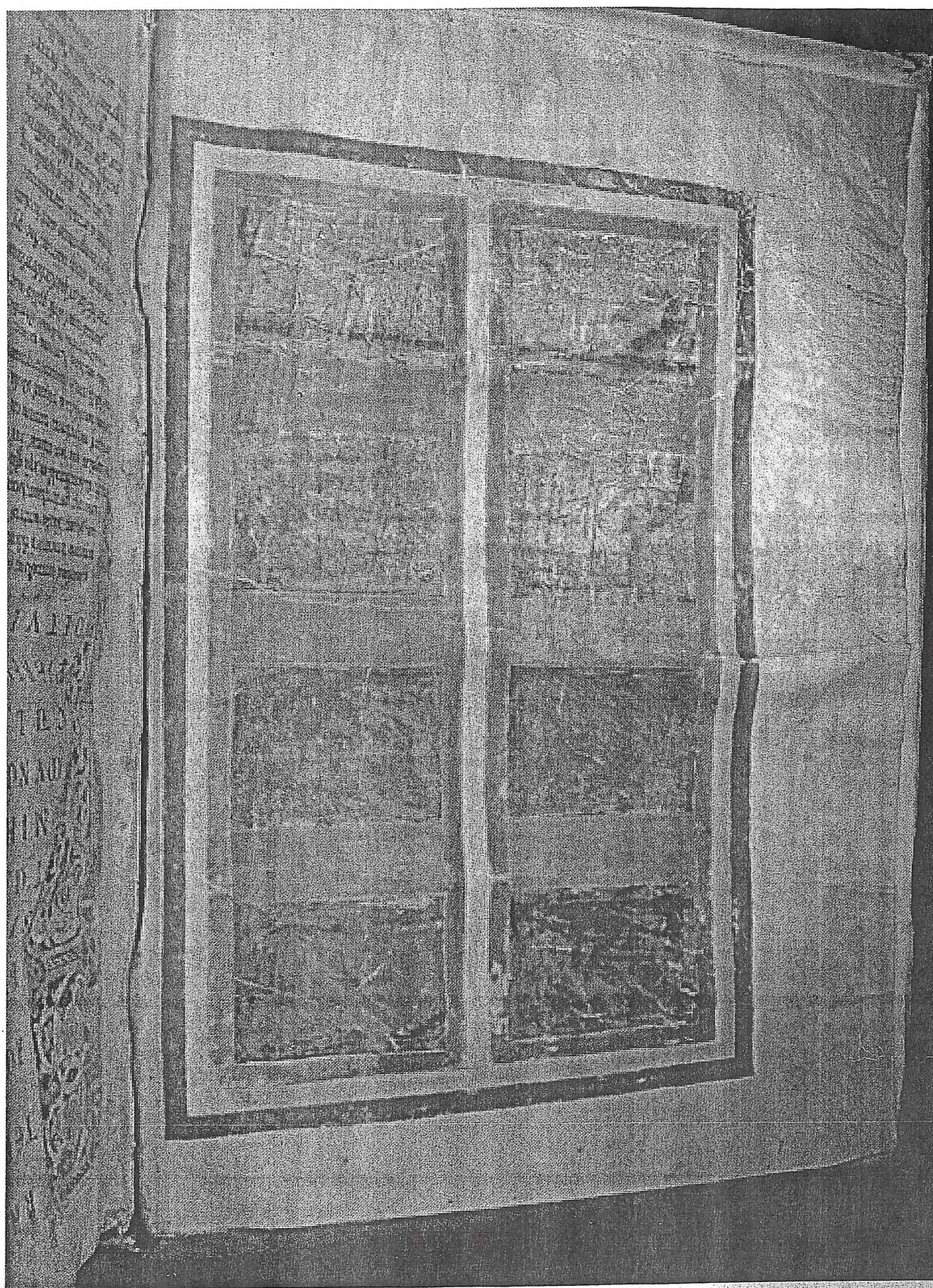
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[The page contains faint, illegible text, likely bleed-through from the reverse side.]

N. PRINCIPIO
 CREATIVITIS
 CALVETERIA
 T. E. R. RAAT
 GRATINANTIS
 E. T. I. A. G. A. G.
 T. G. N. M. E. E. M.
 S. O. P. H. I. C. E. M.
 A. M. S. T. E. R. D. A. M.







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