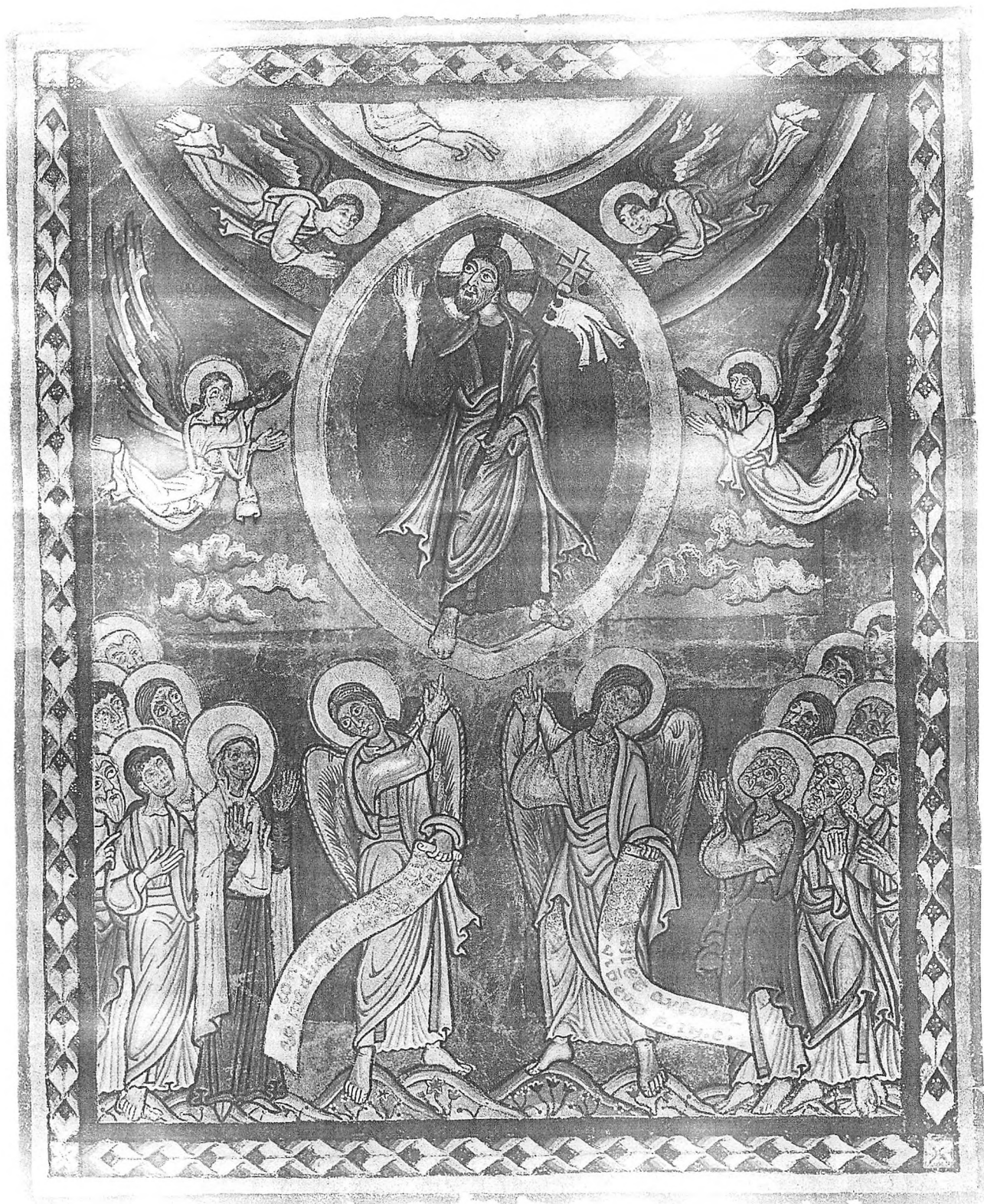
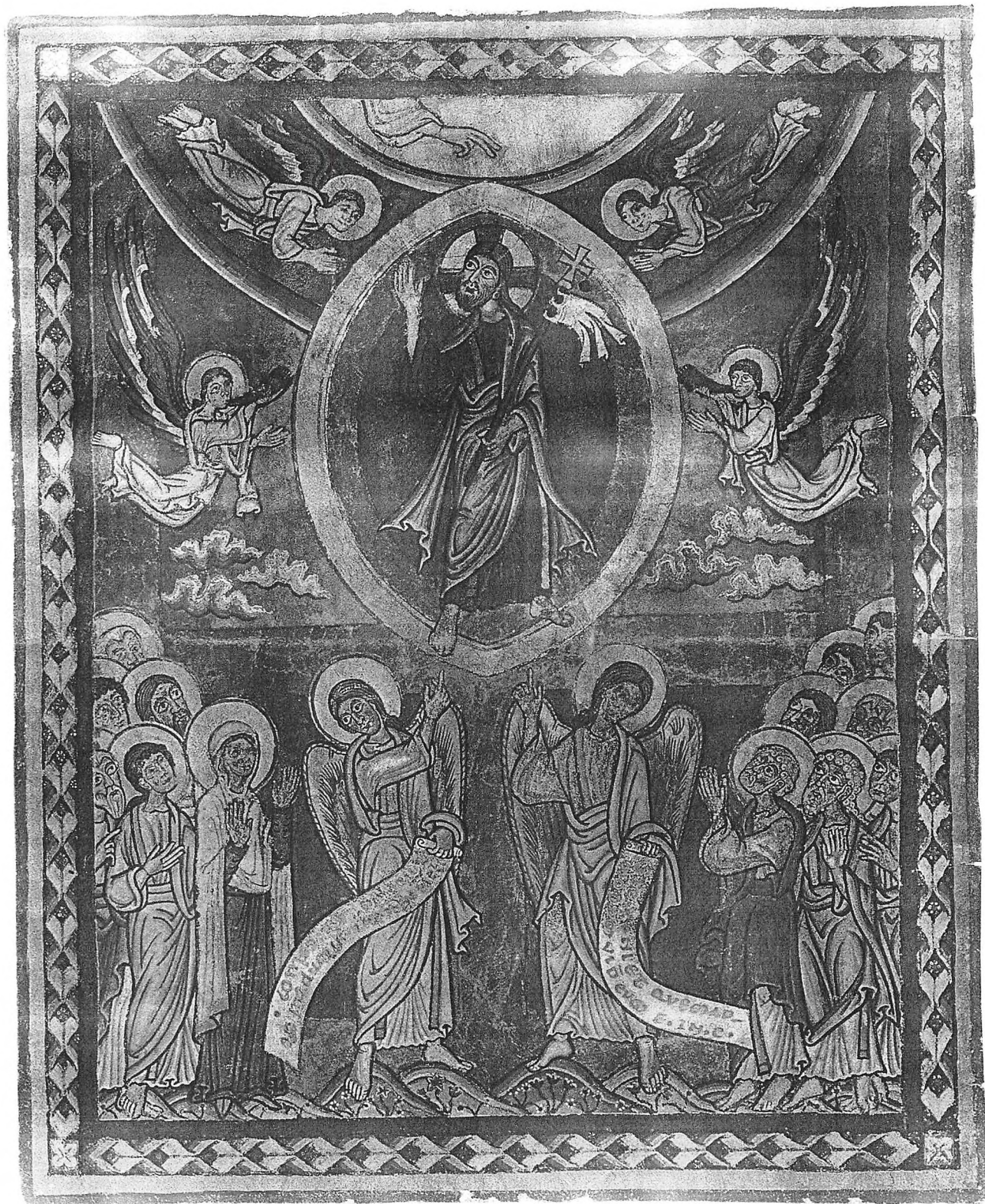






"The Art of the Book from the Early Middle Ages to the Renaissance: A ~~far~~ Journey through a Thousand Years". John J. Burns Library Boston. Dr. Jörn Günther - Antiquariat, Hamburg (2000)

11 The Ascension of Christ.

Illuminated single leaf from a liturgical manuscript, Germany, Helmarshausen, c. 1170.

Private collection, Europe

Vellum - 168 x 206 mm - verso blank.

PROVENANCE:

The codex, from which this single leaf was taken, seems to be lost. At least one more leaf from the manuscript was in existence in the late nineteenth century. Apart from the leaf presented here another leaf with the depiction of St Lucas is described briefly in the VI. volume of the sales catalogue of the collection of Ambroise Firmin-Didot (see *Catalogue illustré des livres précieux, manuscrits et imprimés faisant partie de la Bibliothèque M. Ambroise Firmin-Didot*. Paris 1884, no. 47). - Dr. Jörn Günther · Antiquariat, Hamburg.

ILLUMINATION:

In all likelihood the leaf was illuminated at the scriptorium of the Helmarshausen Abbey at the Diemel. As the comparison with codices written and illustrated there demonstrates - the Evangelary of Henry the Lion will probably be the most famous manuscript of the scriptorium - the leaf presented here does not derive from one of the well-known codices from Helmarshausen. The stylistic roots of the miniature are even older. The positioning of the figures in general is conspicuously related to the monumental fresco of the grave chapel of bishop Sigebert of Minden in Idensen of c. 1130.

Christ is depicted as he ascends into heaven within a mandorla. He holds the banner of the cross in his left arm and stretches the right arm out towards heaven in a gesture of blessing, from where the blessing hand of God the Father comes down. To the left and the right of the mandorla, angels, playing tuba or pronouncing their blessing, assist the event. Below the figure of Christ are rendered the twelve apostles and Mary, who raise their eyes towards heaven in prayer and astonishment and look at two angels, who point to the ascending Christ. Each angel holds a scroll, on which - read one after the other - a verse from the Acts of the Apostles is written: *Hic Jesus, qui assumptus est a vobis in caelum / sic veniet quemadmodum vidistis eum euntem in caelum* - This Jesus, which is taken up from you into heaven, shall so come, in like manner as ye have seen him go into heaven (Acts 1,11).

Long quotations of that kind are characteristic of the intention of the Helmarshausen Scriptorium, to document the theological content of the scene rendered in the picture itself through citations from the Holy Scriptures or the Church Fathers. Thus the message is obtained by the reciprocal penetration of visual

and textual representation (see Ursula Nilgen, "Theologisches Konzept und Bildorganisation im Evangeliar Heinrichs des Löwen", in *Zeitschrift für Kunstgeschichte* vol. 53, 1989, 301-333).

The leaf presents a balanced composition. The faces are expressive, the depiction of the robes and their drapery folds as well as the colouring find their parallel in the works of the scriptorium of Helmarshausen. As cited above - and fortunately - the leaf nevertheless does not come from one of the well-known works of Helmarshausen, even not from the so-called "Hardehäuser Evangeliar", that was once kept in Kassel and is lost since the end of the War. With its balanced composition and the calm overall design but still rich colouring the Ascension takes a mediatory position between the early works of the scriptorium like the evangelary executed for the Cathedral of Lund around 1140 (Uppsala UB, Ms. C 83; see cat. Copenhagen 1999: *Living Words & Luminous Pictures. Medieval book culture in Denmark*. Vol. 1: *Catalogue*, no. 8. Vol. 2: *Essays*, passim. Ed. by Eric Petersen. Copenhagen 1999) and the widely discussed top quality works, like the Evangelary of Henry the Lion completed in the late period around 1170 (Wolfenbüttel, HAB Cod. Guelf 105 Noviss. 2°; see *Evangeliar Heinrichs des Löwen. Kommentar zum Faksimile*. Ed. by Dietrich Kötzsche. Frankfurt 1989) or the contemporaneous Evangelary of Trier (Trier, Domschatz, Cod. 142/124; see Franz Ronig, *Ein romanisches Evangeliar aus Helmarshausen im Trierer Domschatz* [Ms. Nr. 142/124/67]. Trier 1999). The miniators involved there - we know only one, Hermanus, by name - did not illuminate our leaf; the depiction of the faces differs too much. Composition and colouring, as well as the design of the border and iconographic details like the red seams of the golden stoles, that appear in exactly the same way in the Evangelary of Aschaffenburg (Hofbibliothek Cod. 21), unequivocally demonstrate that the impressive single leaf has its origin in a Helmarshausen codex, that has not yet taken a tangible form.

The rendering of the evangelist Luke cited above suggests the conclusion, that both leaves formerly belonged to an evangelary: the leaf with Luke would have been placed at the beginning of the third Gospel, and the Ascension scene in texts from the Acts of the Apostles.

A thorough monographical description of this miniature will be included in the forthcoming edition of the essay series of Dr. Jörn Günther · Antiquariat.

“THE ART OF THE BOOK
FROM THE EARLY MIDDLE AGES TO THE RENAISSANCE:
A JOURNEY THROUGH A THOUSAND YEARS”

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DR. JÖRN GÜNTHER – ANTIQUARIAT, HAMBURG

atq; subdiaconi ornent se cū reliquo clero. induen-
 tes sollempnia uestimenta. & diaconi indalmaticis. atq;
 subdiaconi albis sericis. & stent in ordine suo singuli
 in ecclia. expectantes usq; dū ueniat domin' ep's cū p-
 cessione plenaria admissa. sic indieb; sollempnib; &
 vii. diaconib; & totide subdiaconib; & cero ferar. &
 & duob; turibul' cū incenso. Cantor autē & scola stati-
 ut iassa fuerit. incipiant introitū admittā. Not-
 uentem glari. In ipsa die nō incipit gl' admittitū.
 sed sep post psalmū repperiunt officia q' usq; ue-
 niat domin' archieps. ante altare accinct' pallio. &
 incipiat excelsa uoce. Gloria in excelsis deo.

Et in terra pax hominib; bone uol. Quo finito.
 dicit orationem.



De quo & iudas reat' sui
 penā. & confessionis sue
 latro p'miū sūpsit. con-

cede

iii. q.

Sotheby's
Western Manuscripts and Miniatures

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Saturday 5 December | 12 noon - 5 pm
Sunday 6 December | 12 noon - 4 pm
Monday 7 December | 9 am - 4.30 pm

34-35 NEW BOND STREET LONDON W1A 2AA

ary, in Latin, on vellum [Switzerland (probably century]

, 350mm. by 106mm., apparently from a large t, with loss of a few lines at top and one side of ink in a monumental and distinctive square and e, rubrics and 3 initials in red, recovered from a

identifiable as that of Hand F of Einsiedeln MS. fman, *Schreibschulen des 10. und 11.*

ern des Reiches, 2004, item 113 (466), pl. 110.

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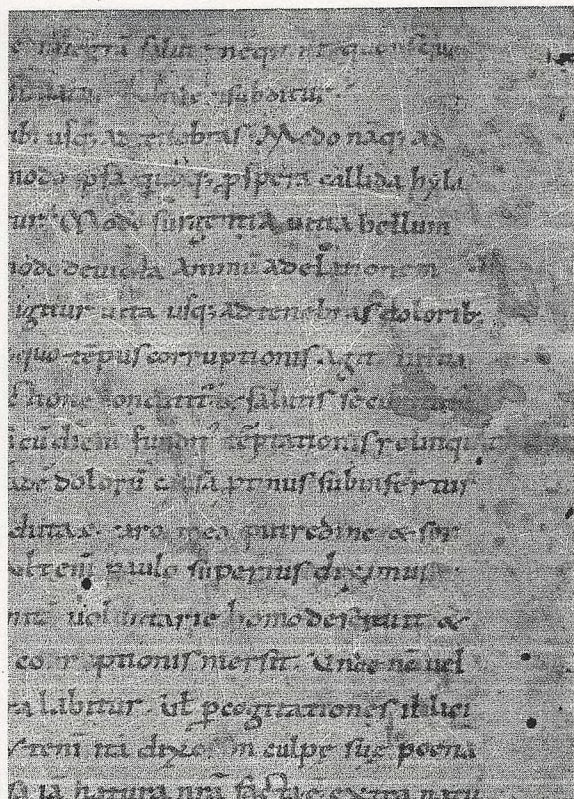
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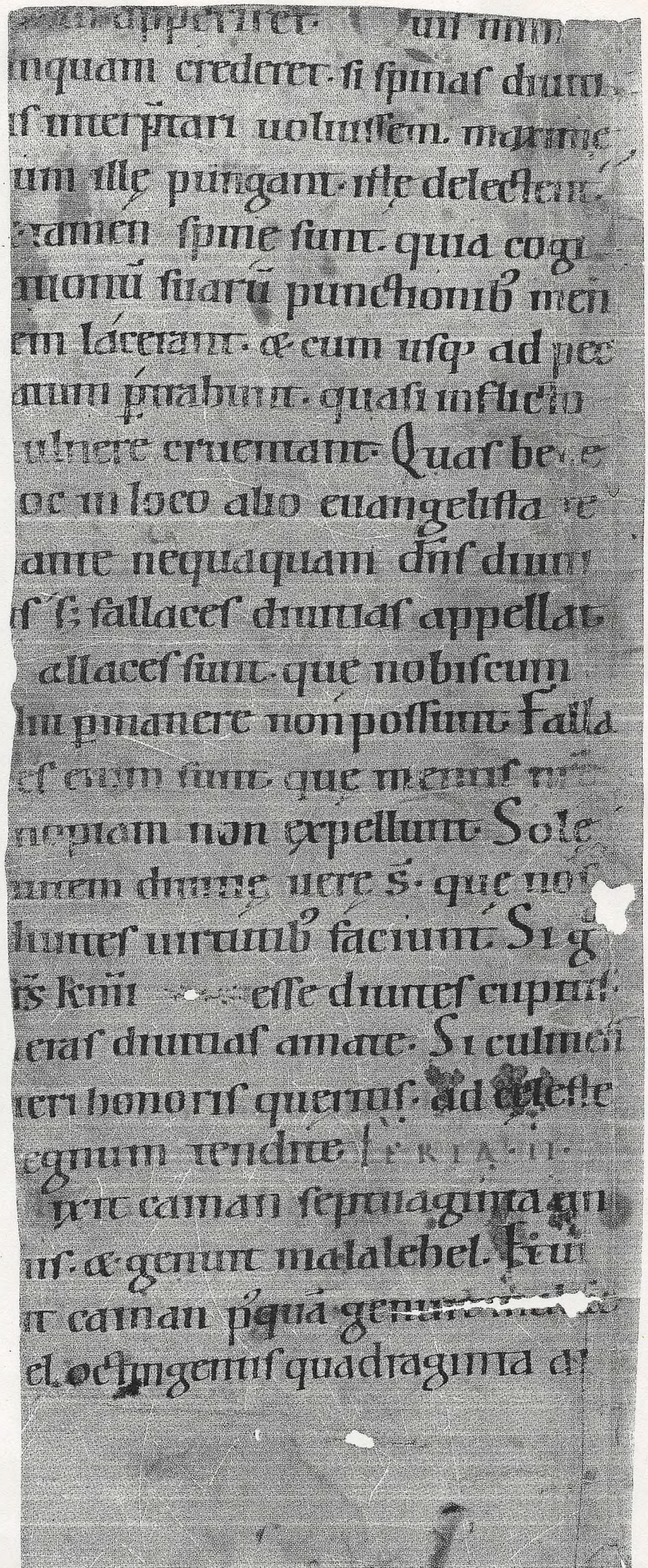
uries.

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om medieval manuscripts, in Latin, on vellum ntury]

bifolium), (a) VAST BIFOLIUM FROM A COPY OF MORALIA IN JOB, BOOK 8, each leaf 460mm. by century; (b) leaf from a liturgical manual with a NTAN NEUMES including offices for SS. Augustine



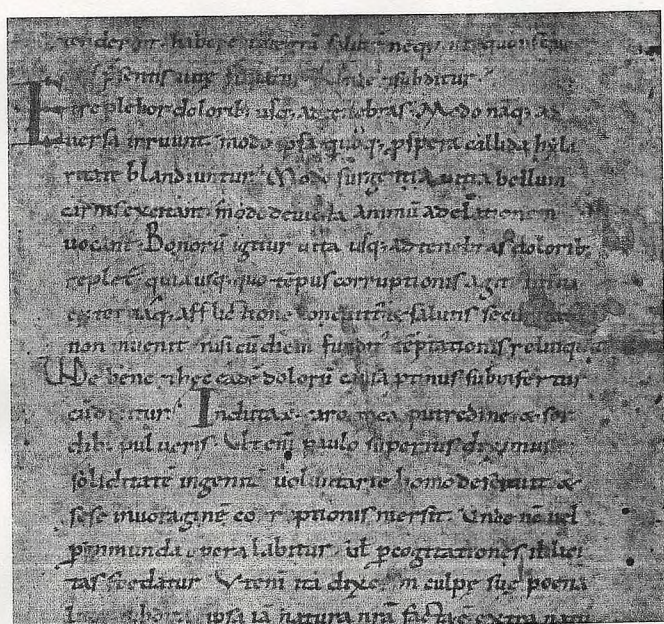
1

Cutting from a Lectionary, in Latin, on vellum [Switzerland (probably Einsiedeln), late eleventh century]

large fragment of a leaf, 350mm. by 106mm., apparently from a large single-column manuscript, with loss of a few lines at top and one side of column, 26 lines in black ink in a monumental and distinctive square and flat Carolingian minuscule, rubrics and 3 initials in red, recovered from a binding

- 2 The hand of this leaf is identifiable as that of Hand F of Einsiedeln MS. 113, described by H. Hoffman, *Schreibschulen des 10. und 11. Jahrhunderts im Südwesten des Reiches*, 2004, item 113 (466), pl. 110. The monastery of Einsiedeln was founded in 934 on the site of an eremitical community which had formed around St. Meinrad (d. 861). The community quickly gathered support from the local nobility and by the time this leaf was written it was acting as a religious and cultural centre for the whole Alemannic region. The output of its scriptorium was substantial, and some 64 manuscripts from there survive from the ninth to the twelfth centuries.

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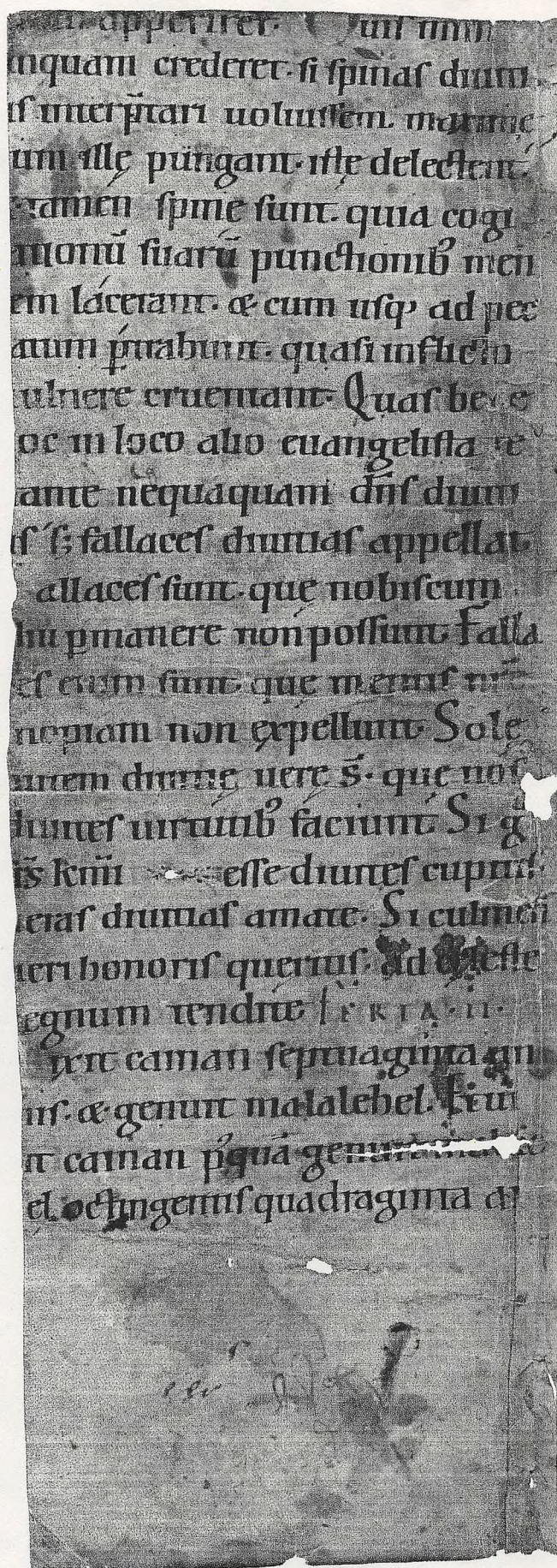
2(a) DETAIL

2

Collection of leaves from medieval manuscripts, in Latin, on vellum [eleventh to fifteenth century]

nine leaves (including a bifolium), (a) VAST BIFOLIUM FROM A COPY OF GREGORY THE GREAT, MORALIA IN JOB, BOOK 8, each leaf 460mm. by 325mm., Italy, eleventh century; (b) leaf from a liturgical manual with a FULL PAGE OF BENEVENTAN NEUMES including offices for SS. Augustine and John the Baptist, 239mm. by 180mm., France, eleventh century; (c) two fragments from a breviary with diastematic neumes arranged around two red staves, together 350mm. by 202mm., perhaps France, twelfth century; with 3 other fragments (all Italian, twelfth to fifteenth century), all recovered from bindings

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1 REDUCED

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ii. iunct. ii. i. hysso quā portat. ii.

inbētia quā manu tenet. x.

in ipsa manu. ii. in capite. v.

fiunt. xl. iii.

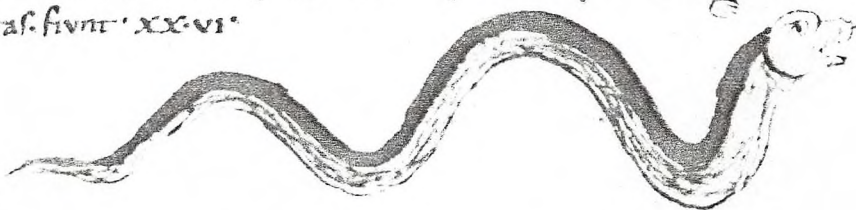
opertis quē hydrū

nominant. hōb stellas

in capite. iii. duas. in prima

flexura. vi. i. scdā. iii. i. quarta duo. in quinta usq. ad caudā viii.

duas. fiunt. xx. vi.



oruius incauda spectans occasū. hab. in oculo. stellā. i. in pen

nis. ii. incauda. ii. in pedib. singul

singulas. fiunt. vii.



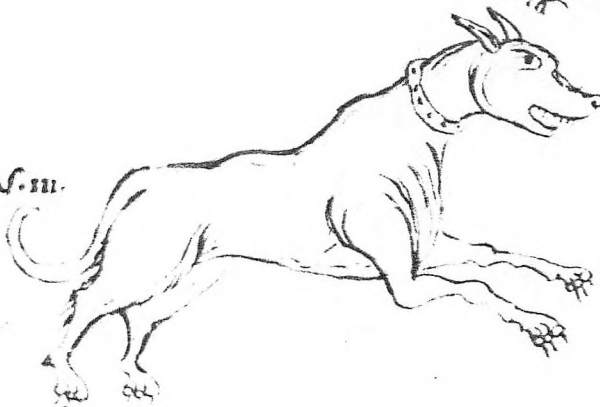
rac. sine urna posita ultra pma

flexura serpentis hōb i labio stellas. ii. ob

scuas. i. uentre. iii. i. fundo. ii. fiunt. vii.



racanis hōb stellas. iii.



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Austin Thel. 816



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Austin, Phil. 816

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Die griechische Kaiserin
und das römisch-deutsche Reich 972 – 991



2007

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VITA S^CI BURCHARDI: 109**TERRENARUM****MOTUS CYRARUM SIDI**

VINO AD IN TUBIO TRAHAT VA AD RESPECT VA

diuinae miserationis: qualiter actua
 p^resentia sc^os suos iustificauerit: mens huma
 na: & sollicitudinibus pressa uicibus solut^a:
 utroq; remunerationis p^rimo non fraudatur;
 Oportet ergo ut ad beatⁱ burchardi ponti
 ficis laudes stili seriem uertamus: quatinus
 dum eius merita recolimus: orationum cmo
 luntis fulciamur: Neq; eni mecuendu: ut
 in laudibus beatoru uiro^ru fideliter platis:
 modu possit excedere ueritatis: pia nar
 ratio deuotionis; Quae quid itaq; de om
 nibus recte fatemur: & de uno quoq; pfa
 ri ndubitamus: quando sic sc^oru fraternitas
 iungitur: ut o^ma in omib; xpⁱ habeat:
 eaq; concordia m^obrorum conuexio capiti
 copulatur: quo diuersae retributio me

1055

SCORUM MARTYRUCERTA MINA Q^UOTIENS AD MEMORIAM

RIAM redeunt: totiens inter ardore

conspunctionis tangunt; Quo fit: ut

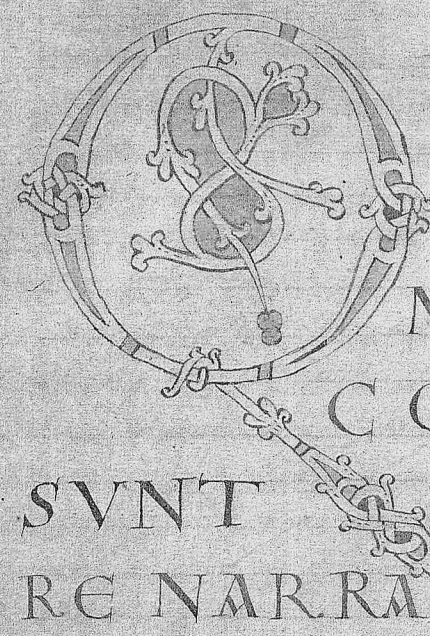
fratⁿae caritati multum uideatur impen
 dere: qui martyrum hystorias stilo stu
 det memoriae commendare: Et qua

uis culpis retardantibus iter rectitudi
 nis assequi n^o ualeat: incedentibus tamen
 in patriam ueritatis uiam monstrat;

Alioquin miserrimum est: felicit^{er} nam
 gantibus sinu deat portum salutis: qui
 patitur damna periculosa^e navigationis;
 Ideo beattissimi martyris kylianⁱ ac
 sociorum eius gesta p^ut possumus lit
 teraru notis assignare citamus: ut fratⁿ
 na studia: ad amore boni operis mentem;
 Quia enim fratⁿam s^oribus dare non pos
 sumus: saltem ciatum p^pinemus; **B**EA
 tus kylian^{us} scotorum genere nobi
 libus ortus parentibus diuine tamen

EXPLICIUNT
CAPITULA
SECUNDUM
LUCAM
INCIPIT EVAN-
GELIUM SEC-
UNDUM
LUCAM

Incipit prohemium beati lucæ in euangelium suum,



QVIDE
MULTI
CONATI
SVNT ORDIN-
RE NARRATION-

RUM QUAE IN NOBIS COMPLETAE
SVNT. SICUT TRADIDERUNT NOBIS QUI AB INI-
CIO IPSI VIDERUNT. ET MINISTRI FUERUNT SERMONIS. UT NON EST
MIHI. SECUNDO A PRINCIPIO OMNIBUS DILIGENTER EXORDINE TIBI SER-
BERE. OPTIME THEOPHILE. UT COGNOSCAS EORUM UERBORUM EQUIBUS
ERUDITUS ES UERITATE. *Incipit euangelium secundum lucam.*

IN DIEBUS HERODIS REGIS IUDAEAE SACERDOS
QUIDAM NOMINE ZACHARIAS. DEUCE ABIA. & UXOR ILLI DE
FILIIBUS AARON. & NOMEN EUS ELISABETH.

(Car)

- 139 FOUR GOSPELS ("THE LIESBORN GOSPELS"), in Latin, with Prologues and Capitulary (Gospel readings for the liturgical year), written by the Deacon Gerward, presented by Berthild to her nunnery of Saint Symeon the prophet at Liesborn in Westphalia, later the Abbey of SS. Cosmas, Damian, and Symeon.

[Northwest Germany, tenth century]

Illuminated manuscript on vellum, 169 leaves (modern pagination of 338 pages), the text is complete in spite of a number of irregular gatherings, most gatherings of 8 leaves [except ii², iii⁶, xxii⁵, xxiii³, xxiv²], with their original quire signatures, later added fly leaves of vellum conjoint with pastedowns front and back, written in brown ink in a Caroline minuscule, rubrics and running titles in rustic capitals in minium, single columns of 24 lines [justification 254×165mm.], ruled by stylus with double rulings left and right, 13 PAGES OF CANON TABLES IN ARCADES, columns with bases and foliate capitals, some shafts with simple interlace and other decoration, ruled in minium heightened with yellow, five pages with tituli in large square capitals and incipits to the Gospels in large letters decorated with leafy scrolls and interlace, drawn in minium and heightened with yellow, with Ammonian sections in the margins. Condition is excellent, with negligible staining at edges of some leaves; 305×238mm.

Binding

Upper cover: thick oak board with recessed carved rectangular relief of the Crucifixion and the four Evangelists' symbols in large roundels at corners, gesso with polychromy and a punch and gilded decoration. Originally painted in gold, red, blue and flesh colors, but there has been a considerable loss of pigment on the uncarved surfaces and edges. This seems to have been carved in the late fifteenth century (at the same time as the lower leather cover), possibly to imitate and replace an earlier romanesque cover of ivory and precious metal (such as Bayr. Staatsbibl. Cod. Lat. 837, *Goslar Gospels* with a tenth-century ivory Crucifixion and twelfth-century silver gilt surround, on wood panel). The style of the carving is consistent with the Lower Rhine region or Westphalia.

Lower cover: reddish-brown sheep over thick wooden board, tooled in blind, and central panel divided by diagonal fillets and surrounded by two framing bands, all residual areas with various round and lozenge-shaped stamps: Virgin and Child, Paschal Lamb, etc., which can certainly be assigned to the "Hauptwerkstatt" bindery at Liesborn, cf. Ilse Schunke, *Die Schwenke-Sammlung gotischer Stempel und Einbanddurchreibungen* (1979), p. 154 no. 60, p. 197 no. 10, p. 198 no. 29, p. 29 no. 35, with engraved brass corner- and center-pieces with bosses, later brass clasps (modern rebacking).

Provenance

- i. Nunnery of St. Symeon at Liesborn in Westphalia. Klemens Löffler (basing his comments on Bernhard Witte, the sixteenth-century historian of Liesborn) refers to this manuscript as the only book known from the time when Liesborn was a Benedictine nunnery (between its founding in the ninth century and 1131, when it became a Benedictine abbey). He gives the scribe's name as Gerward, who actually writes his name in cypher as "Gfrxxb'rd" in the colophon after the Capitulary (*Gerwardus diaconus anno primo, ordinationis sue hoc libellum scripsit*, p. 337). Although there are some irregularities in the script, Gerwardus appears to have written the whole book. A twelve-line poem in praise of Berthild, the eleventh abbess of the nunnery, in a slightly later hand, is on fo. 1 verso. Descended to the rededicated Abbey of SS. Cosmas, Damian, and Symeon at Liesborn in 1131, where it remained through the fifteenth century when the ex-libris was added (on fo. 1 verso) and the volume was rebound, until 1803 when the abbey was suppressed.
- ii. After the suppression of the abbey, the volume was recorded as being in the University

continued

- Library at Münster in 1821 according to Repertorium der Urkunden u.d. Archivakten des Klosters Liesborn*, no. A140/2 p. 4 (cf. *Liesborn Ausstellung*, 1965, p. 49 note 13).
- iii. In 1826 owned by Dr. L. Tross, according to his note on the front pastedown, identified by A. N. L. Munby (*Phillipps Studies III*) as Ludwig Tross, Professor at Hamm, in Westphalia.
 - iv. Sir Thomas Phillipps, purchased in 1830 from Tross, according to pencil note on front pastedown, and also in the Phillipps catalogue (p. 78, MS 4735 "Evangelium Bethildis"). The binding is described at length by Phillipps in his catalogue of 1837.
 - v. Countess Doheny, purchased from Rosenbach in 1950 (De Ricci, *Census Supplement*, p. 13 no. 53).

Text

Dedicatory poem in hexameters for Berthild "Sancte senex symeon domini dilate responso . . . in vita aeterna que scribi fecerat ista" and a 14th or 15th century ex-libris "Lib[er] s[an]c[t]orum m[a]r[t]ir[um] Cosme Damiani et Symeo[n]is p[ro]ph[et]e In Lisborn" (p. 2); Prologues: Novum opus facere . . . (pp. 3-5); Plures fuisse . . . (pp. 6-8); Ammonius quidem . . . (pp. 8-10); Sciendum etiam . . . (p. 10); Mattheus ex iudea . . . (pp. 10-11); Capitula or "Breviarum" I-XXVII (pp. 11-15); Canon Tables, I-X (pp. 16-28); Gospel according to Matthew (pp. 29-107); blank, ruled (p. 108); prologue: Marcus evangeliste dei . . . (pp. 109-110); Capitula I-XIII (pp. 110-112); Gospel according to Mark (pp. 113-164); prologue: Luca syrus . . . (pp. 165-166); Capitula I-XXI (pp. 166-173); explicit for Capitula and incipit for Gospel, full page, written in large capital letters (p. 174); Gospel according to Luke (pp. 175-264); prologue: Hic est Iohannes . . . (p. 265); Capitula I-XIII (pp. 266-267) lower half of pp. 266-267 Gospel according to John (pp. 268-327); lower half of pp. 327-328 removed, blank on verso except for added, but largely erased notes and a fine small drawing of bust-length man, perhaps twelfth century. *Incipit capitulare Evangeliorum de circulo anni* (pp. 329-337), includes standard feasts, with one interesting alteration: the name of "Cyrici" (usually 15 July) has been crossed out and the name of "Kyliani" has been added, apparently by the original scribe; blank, ruled (p. 338). The text has numerous early corrections.

An interesting large circular diagram was added on p. 1 in the twelfth century. It demonstrates the way to salvation, within a series of concentric circles, and reads (in outer ring) *subscriptus patrie reditum docet ordo figure*; (in second ring) *vii petitiones*; (in third ring) *dona sancti spiritus*; (in inner ring) *beatitudo*, surrounding *Deus* (in centre); the radials contain the Seventh petitions of the Pater Noster, the seven gifts of the Holy Ghost, and the Seven Beatitudes.

Literature

- Klemens Löffler, *Stifts-und Klosterbibliotheken des Bistums Münster*, Auf Roter Erde, VII (Münster i. W., 23 April 1932), p. 59.
- Liesborn, *Kunst und Geschichte der ehemaligen Abtei, Ausstellung zur 500-Jahrfeier der Weihe des Liesborner Altares*, Münster 1965.
- Bernhard Witte, *Historia antiquae occidentalis Saxoniae, seu nunc Westphaliae*, Münster 1778, p. 753 (printing the poem and naming the scribe).

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See illustrations

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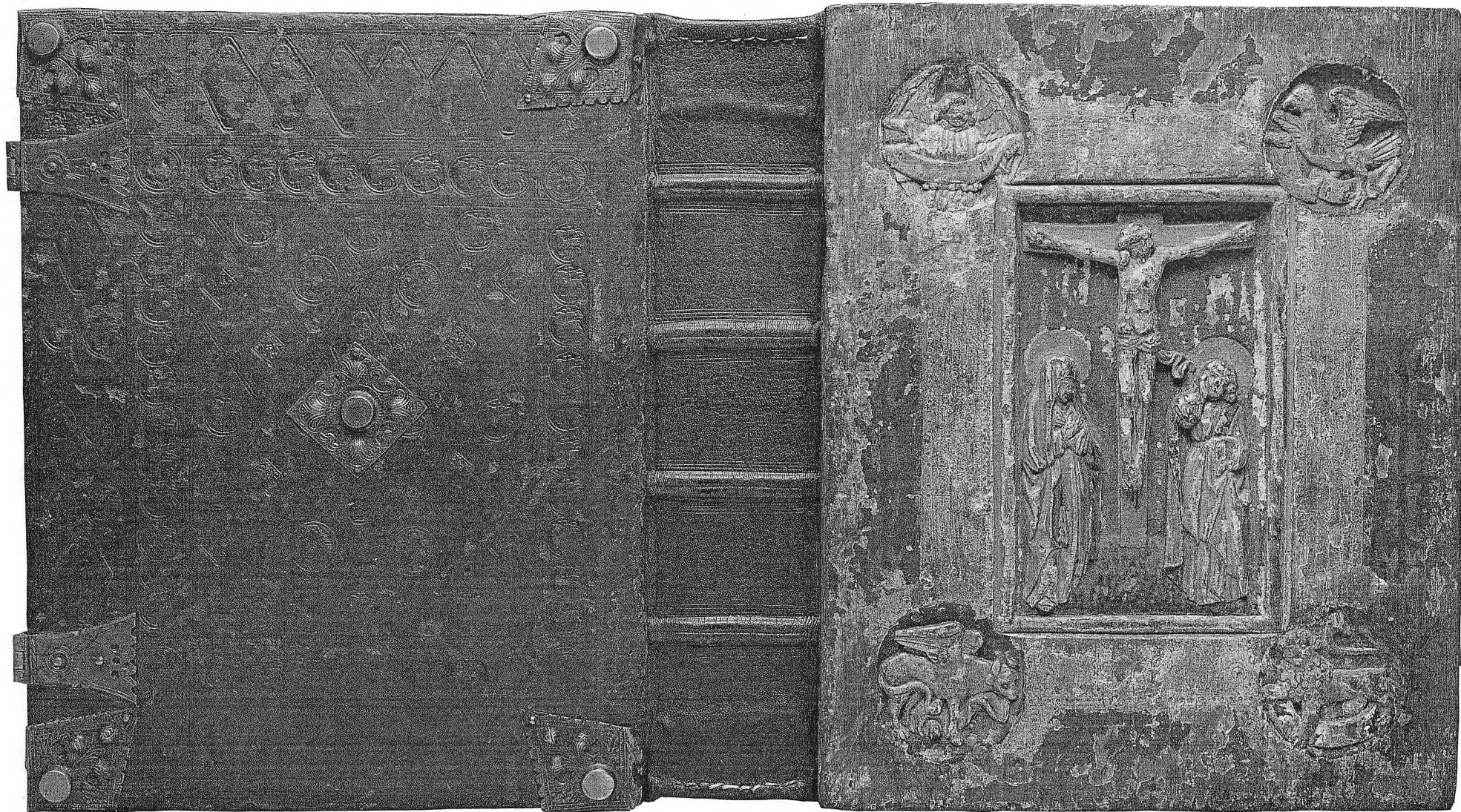
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Ne uideas mortē nisi uiso in corpore xp̄i
Quē gaudes p̄p̄ris te contrectasse lacertis
Accipe donatū deuoto pectore librum
Quē deuotarū tibi mater dat famularū
Berthild. q̄ xp̄o placeat. faciente patrono.
In libro uite scribatur. Teq; precante
Et sponsi thalamis prudens inter sit amandis
Virgo illa dextra ducta in celestia regna
Quē xp̄m dñm sup̄ ulnas sustulit almū;
Hoc quicūq; legat sēp dicat. Requiescat
Inuita eterna quē scribi fecerat ista;

Lib scōz m̄m Cosme Damiani
et Symeonis ap̄l̄ In lisborn

Martin Sch^{by}~~en~~

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ANMERKUNGEN

Untersuchung über die künstlerische Tätigkeit der Fraterherren in n, Wesel (vielleicht auch Herford) einen Schritt weiterzuführen.

Blick der Ausstellung in Liesborn zum erstenmal seit vielen Jahren bietet, alle erhaltenen Schriftdenkmäler, soweit sie bisher ermitkonnten, in einer Übersicht zusammenzufassen, kann dieses Verkurz und nicht erschöpfend sein. Es gliedert sich in zwei Teile: einecht aller Codices, aufgeführt nach den alten Berliner Signaturen,send daran der Katalog der 11 ausgestellten Handschriften, derenem Gesamtverzeichnis mit aufgeführt sind. Die Nummer des Kataalentin Rose³⁶) ist in Klammern hinzugefügt. Die Wiedergabe vonuchtiteln, die in den Originalen oft nicht vollständig und gewöhnlichen Abkürzungszeichen versehen sind, erfolgt gleichfalls nach Rosesnso die Maße des Schriftspiegels.

reibung ist als Ergänzung zu diesem Handschriftenverzeichnis geatierungen von Rose sind übernommen und nur in einigen Fällenen, soweit sich dies im Rahmen einer ersten kunsthistorischen Überhen läßt. Genaue Angaben über Einband, Buchinhalt, Lagenzählung, Schreiberhände (einschließlich der zugehörigen Verse) sind in demlog enthalten. Da Roses Notizen jedoch keine Vorstellung von dersterischen Ausstattung vermitteln, soll dieser Teil hier nachgeholt ere Farbangaben wollen den optischen Eindruck wiedergeben, nichtarbpigmente.

A. 13 zu p. 44: „ein von der Äbtissin
Berkhard gestiftetes Evangelien^{stau} -
als endgültige Version zu betrachten“

1. Bei mehrbändigen Werken ist in unserem Verzeichnis jeder Band einzeln aufgeführt.
2. Besitzvermerk in Ms. theol. lat. fol. 132.
3. Antiphonarium = liturgisches Buch mit Noten und Gesangstexten für das Chorgebet.
4. vgl. Bd. IX, anno 1190.
Alle archivalischen Notizen hat mir freundlicherweise Herr cand. phil. Siegfried Schmieder, Münster, zur Verfügung gestellt.
- 5.—7. vgl. Lit.-Verz. Nr. 12, 7, 2.
8. vgl. Seite 48.
9. Stiftung Preußischer Kulturbesitz, Depot der Staatsbibliothek. Tübingen. In unserem Verzeichnis die Nummern 1—40.
10. Stiftung Preußischer Kulturbesitz, Staatsbibliothek. Marburg, jetzt Berlin. In unserem Verzeichnis die Nummern 41—50.
11. In der Herzog-August-Bibliothek. Freundliche Mitteilung von Frl. Dr. Renate Kroos, Göttingen.
12. Der Liesborner Index von 1219, dessen Original verloren ging, ist abgedruckt bei Valentin Rose (vgl. Anm. 36), Bd. II, 3, Seite 1444. Der Catalogus localis Librorum Bibliothecae Liesbornensis conscriptus sub R. D. Ludgero Abbate, von 1795 — dessen Original sich im Staatsarchiv Münster (Sign. Ms. A. V. 189) befindet — ist abgedruckt bei Rose, Bd. II, 3, S. 1439 ff.
13. In dem Repertorium Nr. A. 140/2, Seite 4, betr. Rep. der Urkunden und der Archivakten des Klosters Liesborn, 1821, steht folgende Notiz: „Von der eilften Äbtissin Berthildis befindet sich ein schönes für sie von einem gewissen diaconus Gerardus geschriebenes Evangelienbuch auf der münsterischen Universitätsbibliothek, worin einige dedicationsverse des Abschreibers an die Äbtissin voranstehen.“ (Freundliche Mitteilung von Herrn Dr. Eickel, Münster.) Der Text der Verse ist wiedergegeben von B. Witte in Historia Westfaliae, Appendix III: „Brevis Notitia“, S. 753. — Der Codex befindet sich nicht mehr auf der Universitätsbibliothek Münster.
14. vgl. die ungedruckten „Annales Liesbornenses“, S. 27 und 42, dgl. Tyrell, P., Chronicon Liesbornense, Msk., Bd. VII (anno 1162), Bd. VIII anno 1178), Bd. IX (anno 1190).
15. Evangeliar = Codex mit dem vollständigen Text der vier Evangelisten.
16. Evangelistar = Codex mit Auszügen aus den Evangelientexten (sogen. Perikopen) für die Sonn- und Festtage des Jahres.
17. Sacramentar = Codex mit den Gebeten des Priesters in der Messe.
18. Missale = Codex mit allen feststehenden und wechselnden Texten der Messe für das ganze Kirchenjahr.
19. Ms. lat. fol. 230.
20. Lombarden = einfache, bauchig gerundete Initialen, abgeleitet von dem Unzial-Alphabet, entweder einfarbig oder abwechselnd blau-rot, bisweilen ornamentiert. In den Handschriften des 13. bis 15. Jahrhunderts oft der einzige Schmuck.
21. Initialen = ornamentierte Anfangsbuchstaben von verschiedener Art und Größe in Handschriften und Drucken. Wichtig für die Datierung und Lokalisierung der mittelalterlichen Codices.
22. Großfoliobände = überdurchschnittlich großformatige Bände.
23. Ikonographie = Kunde von Inhalt und Bedeutung bildlicher Darstellungen aller Art, insbesondere von Themen der christlichen Kunst.
24. Ms. theol. lat. fol. 337 (Blatt 124, Vorderseite und Rückseite).
25. B. Witte, Historia Westfaliae. Münster 1778. — vgl. auch Anm. 14.
26. Ms. theol. lat. fol. 331 und 352. Tyrell (Anm. 14), Bd. VIII (anno 1178) erwähnt drei Handschriften.
27. Skriptorium = mittelalterliche Schreibschule.
28. Lokale Malschule, die nur für den eigenen Bedarf arbeitet.
29. Fraternitätsbuch ist ein Verbrüderungsbuch der in Gebetsbruderschaft miteinander verbundenen Klöster und ihrer Insassen (auch „Buch des Lebens“ oder „Liber Vitae“ genannt).
Der Corveyer „Liber Vitae“ ist im Auftrage des Propstes Adalbert (1147—1176) und nach dem Tode Abt Wibalds von Stablo und Corvey († 1158) entstanden (vgl. Philippi, Lit.-Verz. Nr. 9, S. 48, und Jansen, Lit.-Verz. Nr. 3, S. 35).
Neuere Literatur zu diesem Thema: P. Bloch, Bildende Kunst der Romanik, in: E. Kubach-P. Bloch, Früh- und Hochromanik (Kunst der Welt. Baden-Baden 1964, S. 256

Photos: f. 1^x p. 45^x 53^x p. 275. p. 160

Camacho - Butler-Ev.

Hauptband A

San Fernando p. 41, 43, 45

at & v P A & i x H unter im Wort
 N-us b; ^{p. 270} S. 5 F cN = c st p. 28

f. f. = st p. 69 v q. 04 m_g = ma ^{p. 105} p. 105

T 1 O N-us p. 115 [= 2 p. 168 m N H n ^{p. 257} p. 257
 f. f. = st p. 115

Widmungsbild Ergänzung p. 53, 57 c. 1^{te}

p. 160 unter Ergänzung andern Hand voll and voll
 c. 1^{te} voll mit Wunde "et in dextera sua p. 160
 et in p. 160 ei plectentes spines coronam"

✓ p. 243 q. = ei (im Vorband) - E

f. 1 (-p. 1+2) Einzelblatt

p. 2 = Widmungsbild