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MEDIÉVAL AND RENAISSANCE MANUSCRIPTS

MS 952

Germany (Huysburg), 1469

St. Augustine, *Confessiones*

1. f. 1r *Ex libro retractacionum sancti Augustini episcopi de confessionibus suis. Incipit prologus.* Confessionum mearum libri tredecim et de malis et de bonis meis Deum laudant iustum et bonum ... Res autem in abdito est valde. Hoc opus sic incipit: Magnus es, Domine.

Augustinus Hipponensis (354-430), *Retractationes*, 2.6. CPL 250. A. Mutzenbecher, ed., CCSL, 57 (1974); also in ed. mentioned in art. 2, p. LXXXV.

2. ff. 1r-112r *Incipit liber primus confessionum sancti Augustini episcopi.* Magnus es, Domine, et laudabilis valde, et magna virtus tua, et sapiencie tue non est numerus. Et laudare te vult homo, aliqua porcio creature tue ... sic, sic accipietur, sic invenietur, sic aperietur. Amen. Explicit liber anno Domini M° CCCC° LXIX°. *Ihesus.*

Augustinus Hipponensis, *Confessiones*. CPL 251. L. Verheijen, ed., CCSL, 27 (1981). In the outer margin of f. 26r the scribe has written in vertical sense "Item istud totum ab illo 'sed moleste habebam' usque ad illud 'quid magnum et divinum sus etc.' vacat hic"; this note and a vertical line in the outer margins and the continuous repetition of the word "vacat" on the following pages indicate that the scribe has erroneously copied a second time the passage starting f. 26r3 and ending f. 27v22 and deletes the first instance.

3. ff. 112v-116v Incipit registrum in libros confessionum beati Augustini episcopi. Affectiones animi relinquunt species in memoria, libro 10, capitulo 14. Affectus inusitatus quid sit, l. 10, c. 41. Alipius deprehenditur ut fur, l. 6, c. 9 ... Christus [= Xpc] est via fides sine quo nulla vera fides, l. 7, c. 20. Christus est mediator ut homo, non ut Deus, l. 10, c. 44. Ymago Dei spiritalis qualiter in homine perficitur, l. 13, c. 22.

Alphabetical subject index to art. 2, referring to the numbers of books and chapters. The book numbers are written in a vertical column at left of the written area, the chapter numbers in a column at right.

Parchment (calfskin), ff. 116 + I, 300 x 215 mm. Parchment repairs made before writing; the holes in the parchment are circled with red ink.

I-XIII⁸ (ff. 1-104), XIV¹² (ff. 105-116) Horizontal catchwords at right in a rectangular red frame, entirely or partly lost at the trimming of the codex.

Pricking visible in lower margin; ruled with lead (almost invisible, but with single bounding lines) for one column of 34 lines, 215/220 x 142 mm.; 36 lines ff. 112r-116v (last page of art. 2 and art. 3), 235 x 142 mm.

Copied by one hand in Gothica Hybrida Formata.

Stroking of majuscules, paragraph marks, underlinings and headings all in red. 3-line plain initials alternately in red and purplish red at the opening of the chapters, sometimes with interior reserved shapes; they are 2-line (except the letters “J”, which are naturally larger than the others) and generally undecorated from f. 36 onwards. Extremely large (generally 10 lines) and abundantly decorated litterae duplices in purplish red and blue containing red figurative penwork, with or without green background and having at the outer side developed penwork and foliate extensions in red, on ff. 1r “C” (art. 1) and “M” (8 lines, art. 2 book 1), 9r “R” (book 2), 13v “V” (book 3), 19v “P” (book 4), 28v “A” (9 lines, book 5), 35v “S” (book 6), 43v “I” (book 7), 52r “D” (book 8), 60r “O” (book 9), 68v “C” (book 10), 83r “N” (book 11), 92r “M” (book 12), 101r “I” (book 13). These initials are followed by one or more lines of text in blue, red and/or purplish red in very large *Gothica Textualis Formata*. In art. 3 each letter of the alphabet begins with a 2- or 3-line plain initial alternately red and purplish red.

Original binding: reddish brown leather over heavy wooden boards, spine with four raised bands. The covers are blind-tooled with frames and lozenges traced in triple fillets, and the following hand tools: a small circular floweret, a small lozenge-shaped lily, a larger circular floweret, a quadrangular stamp with two birds in a circle, a large lozenge-shaped floral motif, and a rectangular text stamp with inscription: “Ihesus”. For a similar binding from Huysburg, see the reproduction in M. McC. Gatch, *‘So precious a foundation’*. *The Library of Leander van Ess at the Burke Library of Union Theological Seminary in the City of New York* (New York, 1996), p. 196. Marks of five small circular bosses on each cover and of two clasps attached to the rear cover. On the spine s. XVIII (?) black leather title label with gold-tooled inscription: “S. AUGUSTINI / LIBRI XIII. CONFESSIO NUM / L. XX. B”. See a similar title-label in Gatch, *op. cit.*, p. 199. Red leather tabs at the beginning of each Book and of art. 3.

Rear pastedown and flyleaf, upside down: two leaves from a missal on parchment, s. XIII/XIV. (1) Pastedown: page with musical notation, sequences for Easter: “// quoniam bonus, quoniam in seculum misericordia eius. Alleluia. Pascha nostrum immolatus est Christus. Epulemur in azimis sinceritatis et veritatis [1 Cor. 5:7-8]. *Sequencia*. Agni paschalis esu potuque dignas ... Baculosque spiritales contra canes iugiter manu// [baiulant]” [Notker Balbulus (c. 840-912), Hymn for Wednesday after Easter. RH 750. PL 131.1011; W. von den Steinen, ed., *Notker der Dichter und seine geistliche Welt. Editionsband* (Bern, 1948), pp. 34-36]. (2) Flyleaf r-v, epistle and sequences for Ascension: “// cepit Ihesus facere et docere ... sic venit quemadmodum vidistis eum euntem in celum” [Acts 1:1-11]; [musical notation and text partly erased:] “***** in voce tube. A *****; Summi triumphum regis prosequamur laude ... postquam illud suo mitigavit potentatu, tetras Flegetontis assiliit // [tenebras]” // [Notker Balbulus, Hymn for Ascension. RH 19756. PL 131.1012; Von den Steinen, ed., *op. cit.*, p. 50]. The text is written in one column of 25 lines below top line, ruled in brown ink (ruling type 11, 230 x 140 mm.), in large *Gothica Textualis Formata* with German features. There are maximum 13 staves to the page, each staff of four lines in different colours, with two types of neumatic notation, and text in smaller *Gothica Textualis Libraria*. According to Prof. Michel Hugo, who kindly gave his opinion on the notation, the neumes are of a northern German type, a precursor of the Hufnagelschrift.

Probably copied and bound in the Benedictine abbey of Huysburg (north of Halberstadt). At the top of the front pastedown, in contemporary handwriting: “Liber beate Marie Virginis in Huysborch”. About the library of this convent, see Krämer, *Handschriftenerbe*, pp. 369-370 (this manuscript not recorded). On the same pastedown the note “Foliirt (116 Bl.) am [?] 18. März 1835. Bayern. G.H. Schr.”; this note may have been added when the manuscript was (perhaps) part of the collection of Fr. G.J. von Bülow in Beyernaumburg, sold in Eisleben in 1836 (Gatch, *op. cit.*, pp. 188-189). Collection of Otto L. Schmidt (bookplate with the text “From the Library of Dr. Otto L. Schmidt 1863-1935 Chicago). J.R. Ritman’s *Bibliotheca Philosophica Hermetica*, Amsterdam (bookplate on front pastedown and inscription in pencil “BPH 167” on rear pastedown). Sotheby sale ..., lot 24. Purchased on the Edwin J. Beinecke Fund.