

The Medieval Manuscripts of Trinity College, Oxford: Addendum

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SUMMARY

Books left to Trinity College, Oxford, by Col. J.R. Danson in 1976 included eight medieval manuscripts which have been overlooked by the compilers of recent catalogues. They are here catalogued and described in detail, with an introductory survey of their more notable features.

Included among the handsome bequest of books which Colonel John Raymond Danson left to the library of Trinity College in 1976 were some seventeen incunables and twenty-five manuscripts. Of the latter, eight are of eastern origin, nine are of post-medieval western origin, while the remaining eight represent additions to the College's holding of western medieval manuscripts. It is worth recording that, considered in terms of the size of his gift alone, Colonel Danson is in fact the second most significant donor of manuscripts to the College throughout its history, having given but one volume less than the twenty-six which made up Thomas Pope's foundation endowment in the 16th century. On the other hand it should be said that the Danson family were eclectic bibliophiles, and manuscripts were merely of minor interest to them: the only point which those that they owned seem to have in common is that they are likely to have been relatively inexpensive.

Since the medieval manuscripts of the Danson bequest have, with one exception, been entirely overlooked by the compilers of recent catalogues and are thus omitted from the standard modern guides to the medieval books in Oxford libraries,¹ it has seemed worthwhile to remedy the deficiency by supplying descriptions of them here. The volumes in question are now numbered as MSS 96-103 of the College's collection. H.O. Coxe's venerable catalogue of 1852,² still the only general guide to the volumes it treats and to the collection as a whole, describes eighty-nine items as belonging to Trinity; and of the further six which were subsequently added to these (as MSS 90-95), summary details have recently been published elsewhere.³ The first of the Danson codices has in fact been described in Neil Ker's, *Medieval Manuscripts in British Libraries III, Lampeter-Oxford*,⁴ where it was given the shelf-mark, 'Trinity College, MS Danson 1'. It does not seem necessary therefore to repeat its details here; however for the sake of completeness

¹ Namely: N.R. Ker, *Medieval Manuscripts in British Libraries III, Lampeter-Oxford* (Oxford, 1983); J.J.G. Alexander and E. Temple, *Illuminated Manuscripts in Oxford College Libraries* (Oxford, 1985).

² H.O. Coxe, *Catalogus Codicum MSS qui in Collegiis Aulisque Oxoniensibus hodie adseruantur*, 2 vols. (Oxford, 1852).

³ R.G. Gameson and A. Coates, *The Old Library* (Oxford, 1988), 35-6. Nos 93 and 94 are described in Ker, op. cit. note 1, 713-16.

⁴ Pp. 716-17. (The description was supplied by the editor.)

and to draw attention to the fact that its shelf-mark is now MS 96, it is represented by a summary entry, heading the catalogue below.

As would be expected, given the relatively modern date at which the collection was formed – or to be more accurate, accumulated – and the collectors' merely casual interest in manuscripts *per se*, all the volumes date from the later Middle Ages, the oldest being a diminutive Flemish Psalter of c. 1300 (MS 97), the youngest a sprawling Book of Devotions also of Flemish origin, ascribable to the first half of the 16th century (MS 103). On the other hand, the selection of texts represented is not entirely restricted to the common devotional books of the period, for in addition to two Books of Hours, the remnants of a third, and the Flemish Psalter and Book of Devotions, we also find Augustinus, *De civitate Dei*, and, more remarkably, the influential Guillaume Peyraut, *Summa virtutum*, and Bartholomaeus de Pisis, *Summa de casibus conscientiae*. All these texts are of course in Latin, and it is worth noting that the only specimens of writing in a vernacular language within this corpus are some rubrics and prayers in French in the Book of Hours from northern France, MS 100. Although a small group, the work of four countries, Flanders, France, Germany and Italy, is represented in these eight codices and, significantly, two of them attest to the role of Flemish book-producers in supplying the needs of other countries: the small Flemish Psalter (MS 97) was clearly being used in England in the 14th century, while MS 98, a Book of Hours (Use of Rome), decorated in Flemish style but written in Italian script, was probably produced in Flanders for export to Italy. Turning to another matter, the increasing importance of paper as the support for writing in the later Middle Ages is reflected in the fact that this and not parchment was used throughout the mid 15th-century German copy of *De civitate Dei* (MS 102).

None of the eight manuscripts is dated, the only colophon in any of them being the authorial explicit which is transcribed at the end of MS 101, and the only one which might be considered datable is MS 97, the calendar of which reveals it to have been produced after 1297, while the style shows it cannot postdate this point by very long. Similarly, there are disappointingly few indications of either medieval or modern provenance. Clear evidence of early use, such as the various textual supplements in MS 97 and the additions to the calendar in MS 103, fail to provide specific information about the owners in question, while it is unclear what credence should be given to the casual note that was added at a late date to two margins in MS 102, which attributes the book to an unspecified house of Augustinian canons. At the moment the single volume of whose early history we can trace part in some detail is MS 96, which, as inscriptions show, came into the hands of the humanist Gasparino Barzizza (d. 1431) before being bequeathed in 1445 to Santa Justina, Padua, by Antonio Zeno de Mediolano, vicar to the bishop of Padua.⁵

With the exception of the Augustine (MS 102) which has nothing more elaborate than flourished initials,⁶ all the volumes contain significant decoration. The most copiously ornamented is MS 103 which boasts no fewer than twenty-four historiated initials, each accompanied by the full or partial borders characteristic of Flemish work of the time; the most charmingly decorated is MS 97 which is distinguished by its spirited if standard historiatisations and by its engaging marginalia featuring musicians, falconers, warriors and birds. If the artwork in these books is, without exception, unremarkable or decidedly second-rate in quality, the opportunities it offers for assessing the organi-

⁵ See fols 1r and 220v (discussed in Ker, *op. cit.* note 1, 717).

⁶ It is possible that the start of the text as a whole may have had more elaborate decoration: this is merely the second part of a two-volume set.

sation and working practices of the artists and workshops responsible are correspondingly the greater. Particularly notable in this respect are MS 98, wherein the three pages with miniatures are all singletons – the only singletons in the book; MS 100, in which three quite distinct sections produced according to contrasting principles can be perceived and the work of seven different scribes identified; and, ironically, the minimally ornamented MS 102, where the guide letters which the scribe supplied to specify the identity of the (plain) chapter initials are often readily visible in the gutters.

Sadly, notwithstanding the modest quality of their artwork, the lamentable but common habit of removing ornament from medieval books (testifying to a misguided admiration for such decoration out of context alongside a paradoxical lack of appreciation for its value and role within the book as a whole) is also represented in this small corpus of material. Pages have been excised at the most important divisions in the text of MS 100, while, more dramatically, MS 99 consists entirely of cuttings taken from a Book of Hours, mounted in a scrapbook which was itself subsequently subject to mutilation. And if these are perhaps counterbalanced by the interesting restoration of part of the decorative programme in MS 98, undertaken so it would seem in the 17th century, the Augustine (MS 102) bears witness to another of the misfortunes to which such books may be prone: it is but the second half of a two-volume set and has become separated from its (as yet unidentified) partner. Conversely, whilst the other Danson manuscripts have all lost their first bindings, it is this one which alone of the eight remains in its original cover – a respectable 15th-century German binding of stamped pigskin over oak boards. As such it represents a particularly valuable addition to Trinity's manuscript collection which is singularly lacking in this respect, the great majority of its volumes having been soullessly re-bound in the 19th century shortly after Coxe's examination of them (1848).

Whilst the Danson bequest to Trinity Library was chiefly remarkable for the variety, value and sheer number of the printed books involved, the small group of medieval manuscripts that was included therein represents a modest but nevertheless worthwhile addition to the College's holding in this field.⁷

CATALOGUE

96 (formerly Danson 1) Guillaume Peyraut, *Summa virtutum*.

Saec. xiv 2. North(?) Italy.

Bibliography:

L. Montobbio, 'Tre donazioni di codici a S. Giustine di Padova nel secolo XV^o', *Studia patavina* V (1958), at pp. 111, 121; N. Ker, *Medieval Manuscripts in British Libraries III* (Oxford, 1983), pp. 716–17; J.J.G. Alexander and E. Temple, *Illuminated Manuscripts in Oxford College Libraries* (Oxford, 1985), cat. 1012, pl. LXXI.

⁷ I am very grateful to Martin Kauffmann for his helpful comments on an earlier version of this work; needless to say any infelicities of presentation and errors of fact and judgement that remain are entirely the writer's responsibility.



Fig. 1. MS. 96, fol. 14v.

97 Psalter.

Circa 1300 (post 1297) with later additions. Flanders.

Ff: i+234+i. Size: 110 × 75 mm. (truncated flourishes attest to trimming but prickings are still visible at the outer edge of most leaves). Text block (measured from top of minims on top line to bottom of minims on lowest line): 69 × 45 mm. Number of lines per page: 18. Space between lines: 4 mm. Height of minims: 1.5–2 mm. Ruled in plummet. Thickness of parchment: 0.14–0.16 mm. (quality: stiff). Little difference between hair and flesh sides; parchment arranged HF, FH, with hair side outside each quire. Secundo folio: *Quare fremuerunt gentes*. Binding: old calf? s. xvi–xvii.

Collation:

I original form uncertain (see below), but now 6 (lacks 6); II–XIII 8; XIV 10 (2 and 8 canc.); XV 4; XVI 8 (lacks 1; lost text: Ps. 80, vss 1–12; 8 misplaced – currently misbound into XVII); XVII 8+1 (the singleton which is presently leaf 9 should be the last leaf of XVI: ie what should be fol. 120 is currently misbound after fol. 128); XVIII–XXV 8; XXVI 8 (lacks 8; lost text: end of Psalter, start of canticles – see Contents); XXVII–XXX 8; XXXI 4 (3 canc.). First rectos on fols 1, 6, 14, 22, 30, 38, 46, 54, 62, 70, 78, 86, 94, 102, 110, 114, 121, 130, 137, 145, 153, 161, 169, 177, 185, 193, 200, 208, 216, 224, 232.

As the beginning of the manuscript is lost it is difficult to reconstruct the form of Q. I with certainty. However it is evident that the calendar was contained on two quires and, in view of the structure of the book as a whole, one might reasonably presume that they were both quaternions, the first starting with January on the verso of its third leaf, the second continuing with July on the verso of its first leaf. There would be little value in speculating whether the hypothetical blanks assumed in this suggestion (I, 1 and 2; II, 8) were cancelled immediately or lost subsequently.

Contents:

1. (1r-5v) Calendar (second half of July to first half of December only).
2. (6r-199v) Psalter (lacks start of Ps. 80 and ends incomplete in Ps. 149).
3. (200r-17v) Canticles (the first (*Confitebor tibi domine*: Isaiah XII) begins incomplete within vs 4 at *Notas facite in populis*).
4. (218r-23r) Litany and prayers.
5. (223v) Prayer *Ave sanctissime Maria*.
6. (224-30v) Second litany and prayers.
7. (231r) Hymn *Salve regina*.
8. (231v) Intercession *Beatus iohannes testimonium de christo . . .*

Notable inclusions in the calendar are Louis (who being canonised in 1297 provides a *terminus post quem*); Lambert and Leger who point to north-east France or Flanders; and Edward the Confessor (and possibly also Edmund of Abingdon) who indicates an English interest. The presence of Lambert, Amand, Vedast, Gertrude and Walburga in the first litany reinforces the likelihood of an origin in the area of north-east France or Flanders; while the second litany, which includes St Thomas, Edmund and William, confirms subsequent use in England.

Script:

- 1-4 (hand i): *textualis semi-quadrata*, c. 1300; moderate quality.
- 5 (hand ii): *anglicana*, s. xiv 2; hurried.
- 6-7 (hand iii): *textualis quadrata*, s. xiv; medium quality.
- 8 (hand iv): *secretary*, s. xv; hurried.

Decoration:

(I) The main divisions of the text are marked by an historiated initial accompanied by border bars and marginalia (generally one half-length figure and one or more birds). The initials are red on blue or vice versa, set against a gold background within a gold frame. The border bars which grow from them likewise consist of a blue or red vine within a spikey gold frame; the border generally terminates in a half-length human figure. Originally divided according to the ten-fold system, only nine such decorated pages survive – that to Psalm 80 (between the present fols 113 and 114) has been lost. The subject matter is as follows:

6r (Ps 1: *Beatus vir*): David harping; David and Goliath. Fourteen-line-high initial B (with dragon head terminals), the upper bowl containing King David, crowned, seated playing the harp; the lower bowl containing the boy David whirling his sling beside a semi-recumbent Goliath. The marginalia consists of a half-length falconer with a bird perched on his gauntlet, holding a lure in his other hand; an owl, four other birds and a grotesque.

36r (Ps 26: *Dominus illuminatio mea*): Lord and David. Nine-line-high initial D (with a cat mask at the joint between bowl and stem), containing two standing figures – the Lord with cross-nimbed halo, holding a book in one (draped) hand and pointing with the other to the crowned David who points to his own eye. The marginalia consists of a half-length falconer with a bird perched on his gauntlet and a lure in the other hand; and two other birds.

55r (Ps 38: *Dixi: custodiam vias*): Lord and David. Nine-line-high initial D (with a cat mask at the joint), containing the same two figures as 36r, David this time pointing to his mouth. The marginalia consists of a half-length combatant brandishing sword and shield; and two birds.

72r (Ps 51: *Quid gloriaris*): Lord and Devil. Seven-line-high initial Q containing the standing cross-nimbed Lord holding a book in his draped hand confronting the devil (who has a grey body and a red, horned head).

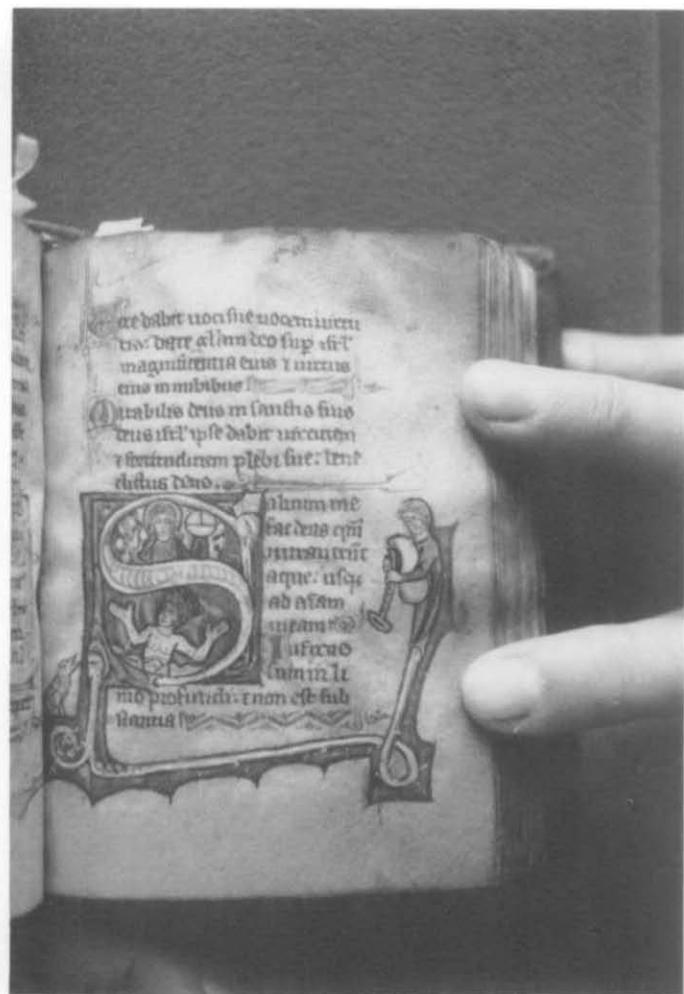
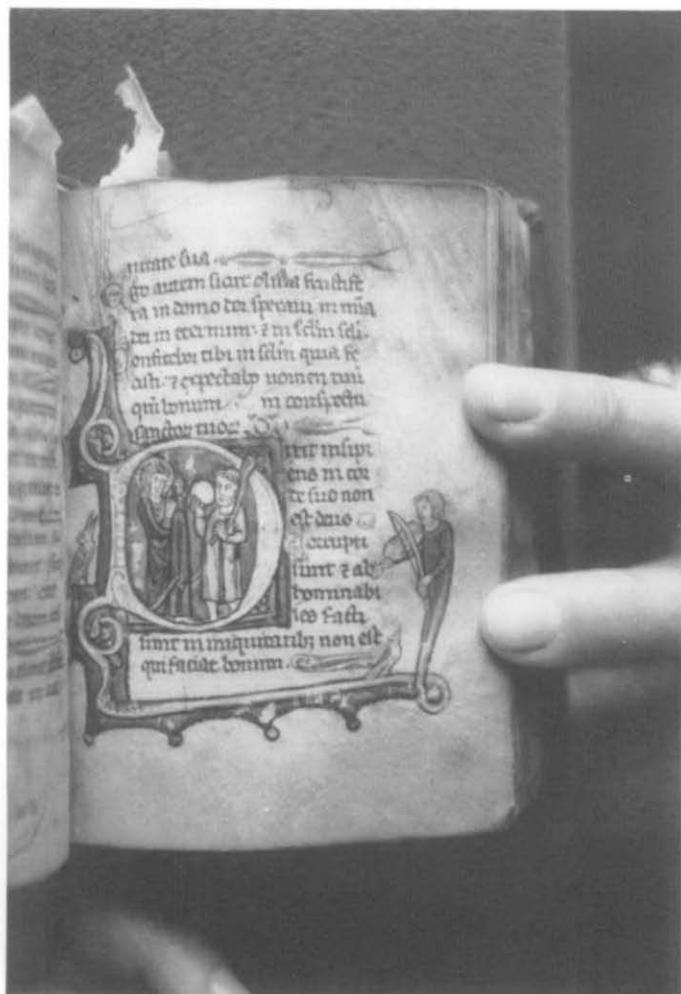


Fig. 2. MS. 97. Left: fol. 73r. Right: fol. 91r.



Fig. 3. MS. 97. *Left:* fol. 134v. *Right:* fol. 156v.

The marginalia consists of a half-length falconer with gauntleted hand upraised, holding a lure in the other hand; his bird is shown pursuing a smaller fowl in the upper margin; two other birds confront each other on the lower border bar.

73r (Ps 52: *Dixit insipiens*): Lord and Fool. Eight-line-high initial D containing the standing Lord as before, confronting the Fool who holds a round loaf in his right hand and holds a red club over his shoulder with his left. The marginalia consists of a half-length musician playing a viol, and two birds, one looking up admiringly at the musician.

91r (Ps 68: *Saluum me fac*): David praying to the Lord. Eight-line-high initial S with one 'stork' head and one fish head terminal, containing in its upper bow a bust figure of the Lord, blessing with his right hand, holding a T-sphere in his left; in the lower bow a half-length orant David, naked except for crown, in water. The marginalia consists of a half-length musician playing a bagpipe; one bird.

134v (Ps 97: *Cantate domino*): Clerics singing. Ten-line-high initial C with two stork head terminals. It contains three tonsured clerics standing before a reading desk on which is a very schematically rendered book, the lines of which the first cleric follows with his finger. The marginalia consists of three birds and one grotesque creature with a cowled ape-like head and a wyvern body which watches the clerics in the initial.

137r (Ps 101: *Domine exaudi*): Penitent David. Eight-line-high initial D containing King David kneeling in prayer before a draped altar; the clouds of heaven above. The marginalia consists of half-length warrior with shield and sword, the latter lifted above his head as a bird of prey swoops down upon him; two other birds.

156v (Ps 109: *Dixit dominus domino*): Trinity. Eight-line-high initial D containing the Trinity – the first and second persons are seated holding a book in one hand gesticulating at each other with the other; the head and wings of the dove appear between them emerging from a cloud. All three have cross-nimbed halos. The marginalia is confined to three birds, one being a stork or heron.

(II) Each psalm (also the subsections of Ps 118 and the entries in the litany) is introduced by an enlarged gold initial (two-line-high body plus elongated tail or stem) set against a blue and pink panel. The KL monograms are rendered in a larger version of the same style with their tails extending the length of the page.

(III) Each verse is introduced by a one-line-high initial, alternately gold and blue, flourished in blue and red respectively.

(IV) Line-fillers in gold, red and blue.

(V) Entries in the second litany are introduced by two-line-high capitals, alternately red and blue. They differ in form from those of (III) above in having curled, not straight serifs.

Vigorous in execution, the art-work is nevertheless second-rate in quality, the rendering of the birds being particularly crude. The figures are bounded by a firm outline and are essentially linear rather than painterly in definition and two- not three-dimensional in appearance. Correspondingly, notwithstanding occasional details such as Goliath's foot and the Fool's club which overlap the boundary of the initial itself, no attempt is made to define a pictorial space for them: on the contrary they are firmly set on the flat plane of the page. As is characteristic of such Flemish manuscripts of this period, the palette is limited to gold, blue and red.

Condition:

All the leaves are well-rubbed, stained and discoloured, testifying to extensive handling. The gold leaf is flaking at several points, most notably on fol. 6r.

Provenance:

(a) Flanders c. 1300; (b) England s. xiv; (c) John Raymond Danson, whence (d) bequeathed to the College in 1976.

The additions to the original Flemish Psalter of c. 1300 demonstrate that the book was in England at an early date in its history. The second litany, added in s. xiv, was evidently supplied to customise the book for a subsequent English owner, while the continued presence and use of the now-enlarged book in England from this date is underlined by the two prayers that were added to the vacant pages in *Anglicana* and *Secretary*. As a comparable case one may cite Bodleian Library, MS Auct. D. 4. 3, a coeval, small-scale

Flemish Psalter of a similar grade which likewise had an English litany appended to it at a later date, perhaps *c.* 1400, no doubt for the same reason. (Two points of contrast with Trinity 97 are that this is (now?) the only litany in the volume and that its script and ornamentation carefully emulates that of the rest of the book.) It seems likely that, in common with many other books of the same type and class (and consonant with its original function) Trinity 97 had, until its arrival in the College, remained in private hands.

Bibliography:

R.G. Gameson, 'The Danson Psalter', *Trinity College Report 1989-90* (1991), 74-86.

98 Book of Hours (Use of Rome).

Saec. xv 3/4. Flanders.

Ff. i(paper)+127+i(paper). Size: 115 × 85 mm. (severely trimmed, particularly at the upper and outer margins). Text block: 71.5 × 47 mm. Lines per page: 17. Space between lines: 4 mm. Height of minims: 2 mm. Thickness of parchment: 0.12-0.14 mm. (quality: fine, smooth and even). Little distinction between hair and flesh sides; arranged FH, HF with a flesh side outermost. Ruled in faint red ink. Secundo folio: *adoremus et procidamus an[te]*. Binding: black morocco ? *s.* xviii.

Collation:

I 14 (containing entirety of calendar); II 1+8 (initial singleton, fol. 15, has miniature); III-VII 8; VIII 6 (1 *canc.*); IX 8 (1 *canc.*); X 1+8 (initial singleton has miniature); XI-XIII 8; XIV 4; XV 1+8 (initial singleton has miniature); XVI 8. First rectos on fols 1, 15, 24, 32, 40, 46, 54, 62, 67, 74, 83, 91, 99, 107, 111, 120.

Contents:

- (1r-2r) blank.
- 1. (2v-14r) Calendar (N.B. July precedes June).
- (14v-15r) blank.
- (15v) Miniature: Virgin and Child.
- 2. (16r-66v) Hours of the Virgin.
- 3. (67r-73r) Office for advent.
- (73v-74r) blank.
- (74v) Miniature: The raising of Lazarus.
- 4. (75r-110v) Office of the Dead.
- (111r) blank.
- (111v) Miniature: David praying.
- 5. (112r-21r) Penitential psalms.
- 6. (121v-27v) Litany.

The preponderance of Roman saints in the calendar and, particularly, the litany (which begins: Stephen, Linus, Cletus, Clement, Sixtus, Cyprian, Laurence, Vincent, Fabian, Sebastian . . .) leaves little doubt that the volume was produced for an Italian user, while the inclusion of Lambert and Medard allude to its Flemish origin.

Script:

- (a) Main text (one scribe throughout): *littera gothica textualis rotunda italiana*. Brown ink.
 (b) Marginal additions fols 29r, 29v: *cursiva*, ? s. xviii.
 (c) Corrections to letter forms (principally uncial *d* changed to minuscule) on fols 16r–33v, ? s. xviii.

Decoration:

(I) The three main divisions of the book (nos 2, 4, 5) are each introduced by a two-page decorative opening. On the recto (16r, 75r, 112r), the text is headed by a seven-line-high decorated initial which consists of a blue letter-shape with a red vine scroll infilling (or vice versa) set on a gold ground. A border bar grows from the initial to surround the text block on three sides, the whole being encompassed by a border of acanthus leaf and pen-trail foliage. This is preceded on the facing verso (the leaf is in each case a singleton) by an oblong, framed miniature set within a matching border of acanthus leaf and pen-trail foliage. The first two miniatures are contemporaneous with the decoration of the book as a whole; the third is a later (? s. xviii) addition, emulating the general manner of the original work, but stylistically quite distinct from it. The rubric on the facing page (112r) was re-done at the same time. The figural compositions are as follows.

15v Virgin and child enthroned. Mary, crowned, enthroned, under a red canopy, holding on her lap the naked Christ child, who has his right hand lifted in blessing. The throne rests on a tiled floor; the background is gold.

74v The raising of Lazarus. Christ, holding a golden orb in his left hand, his right uplifted in blessing, raises Lazarus from the grave; the latter, hands clasped in prayer, appears half-length from a tomb in the ground. Behind Christ stand one woman (Mary or Martha), and two men. The scene is set in a grassy plain which recedes to a background of craggy cliffs dotted with copses of trees.

111v David praying. David, wearing a blue robe and a red cloak with ermine trimming, and holding his lyre in one hand, kneels in prayer below a golden arc representing heaven. The ground is green, the background blue.

The two original miniatures are both the work of the same weak hand whose figures are distinguished by their oval heads, small features and inelegant proportions (for comparable figure-work see M. Manion, V.F. Vines and C. de Hamel, *Medieval and Renaissance Manuscripts in New Zealand Collections* (London, 1989), fig. 22) and whose grasp of the mechanics of pictorial space was uncertain – the angles of the sides of the throne on fol. 15v are too sharp, while the positioning of larger trees beyond smaller ones in the background of fol. 74v contradicts the illusion of recession there.

The first miniature has suffered pigment loss in the area of the Virgin's robe, seemingly as the result of a drop of liquid. The third, later miniature has suffered more extensive paint loss from flaking in the lower areas.

(II) The main sub-sections of no. 2 (32r Lauds; 41v Prime; 45r Terce; 49r Sext; 52v None; 56r Vespers; 62r Compline) are introduced by five-line-high decorated initials, consisting of a red letter-shape with blue vine-scroll infilling (or vice versa) set against a gold panel. Border bars growing from the initial frame the text on two sides. Pen-trail foliage encompasses the page on three sides.

(III) The beginnings of new texts within each section (also the KL monograms in the calendar and the start of the litany) are marked by two-line-high gold initials with blue infilling set against a red panel (or vice versa).

(IV) Sentence capitals (one-line-high) are written in gold or blue, flourished with blue and red respectively.

(V) Line fillers in gold and blue.

Provenance:

Bequeathed to the College in 1976 by John Raymond Danson.

The fact that in each case the pages with miniatures were supplied on separately inserted singletons highlights the way in which specialisation and subdivision of work underlay the efficient manufacture of mass-produced, decorated volumes at this time, even modestly-conceived ones. The same point is made by the contrasting national identities of script and ornament: it was patently the collaborative work of different hands trained in distinct traditions. This latter aspect also raises the question of the

place of origin of the book. In contrast to the 15th-century Flemish books that were written by indigenous scribes in a script that emulated Italian round Gothic, the text of this volume is surely the work of an Italian hand. Written in Italian script and designed for an Italian user, but decorated in Flemish style, Trinity 98 is thus a minor example of a recognised class of book, which would seem to represent the entrepreneurial efforts of Flemish book producers, relying on Italian or Catalan expatriot scribes, to profit from the Italian and Spanish markets – although the alternative possibility that Flemish artists were patronised by Italian *librarii* should not be rejected out of hand.⁸ Whatever the truth of this matter, the manuscript remains a notable witness to the mobility of the scribes and artists of the period, and underlines the fact that Flemish art was admired in Italy not merely by the wealthy but also by the owners of lower-grade books.

99 Scrapbook containing 11 miniatures from a Book of Hours.

Saec. xv 1 (probably 2/4). France (probably Paris).

The miniatures are mounted on the rectos of the scrapbook, which has been foliated. Now *i* + 11 + *i*, the scrapbook originally consisted of 16 leaves plus endpapers: fols 2, 6, 11–13 are missing, as the pencil foliation attests. The jagged leaf-stubs reveal that the lost pages were somewhat carelessly torn out. Size of miniatures: 54 × 38 mm.

Script:

- (a) the book-hand: *textualis semi-quadrata*; brown ink (observed by lifting the lower corner of the miniature of St Luke where it has become detached from the modern ground).
- (b) the inscriptions in the miniatures: *textualis quadrata*; black ink.

Subject-matter (cited by the present pencil numbering):

Fol. 1 [for the gospel reading Matt II, 1–12] St Matthew. The saint is seated on a high-backed wooden chair at a writing desk, on which with one hand he supports the rotulus in which he is writing, whilst with the other he dips his quill into an ink-pot which is upheld by his symbol, the angel, who kneels at his side. A clasped book lies propped against the desk. A scroll in the background reads *S. Mateum*. The scene is set within a barrel-vaulted chamber with one lattice-leaded window which is shut; a hanging covers the wall.

Fol. 3 [for the gospel reading Luke I, 26–38] St Luke. The saint who is seated on a high-backed chair which is entirely covered with a green drape, writes on a rotulus which curls over the top and bottom of the lectern-type writing desk on which it is supported. His symbol, the winged ox, squats at his feet with a scroll bearing the words *S. lucam* curling over it. The scene is set in a barrel-vaulted chamber with a simple two-light traceried window in one wall and an open lattice-leaded window in the other.

Fol. 4 [for the gospel reading Mark XVI, 14–20] St Mark. The saint (shown in profile facing right) sits writing on a scroll which he supports on a reading desk. By his chair is a clasped book; at his feet a winged lion with a scroll bearing the words *S. Marcon* unfurled above its head. The scene is set in a barrel-vaulted chamber

⁸ See further L.M.J. Delaissé, *La Miniature Flamande, le mécénat de Philippe le Bon* (Brussels, 1959), 158 ff, cats 207–10; C. de Hamel, *A History of Illuminated Manuscripts* (Oxford, 1986), 169. Comparable cases in other English collections include: London, Victoria and Albert Museum, Reid MS 60 (J.I. Whalley, *The Art of Calligraphy* (London, 1980), 101); Oxford, Bodl. MS Douce 223 (O. Pächt and J.J.G. Alexander, *Illuminated Manuscripts in the Bodleian Library, Oxford I, German, Dutch, Flemish, French and Spanish Schools* (Oxford, 1966), no. 360); and Oxford, Lincoln College, MS Lat. 149 (Alexander and Temple, *Illuminated Manuscripts in Oxford College Libraries*, no. 812).

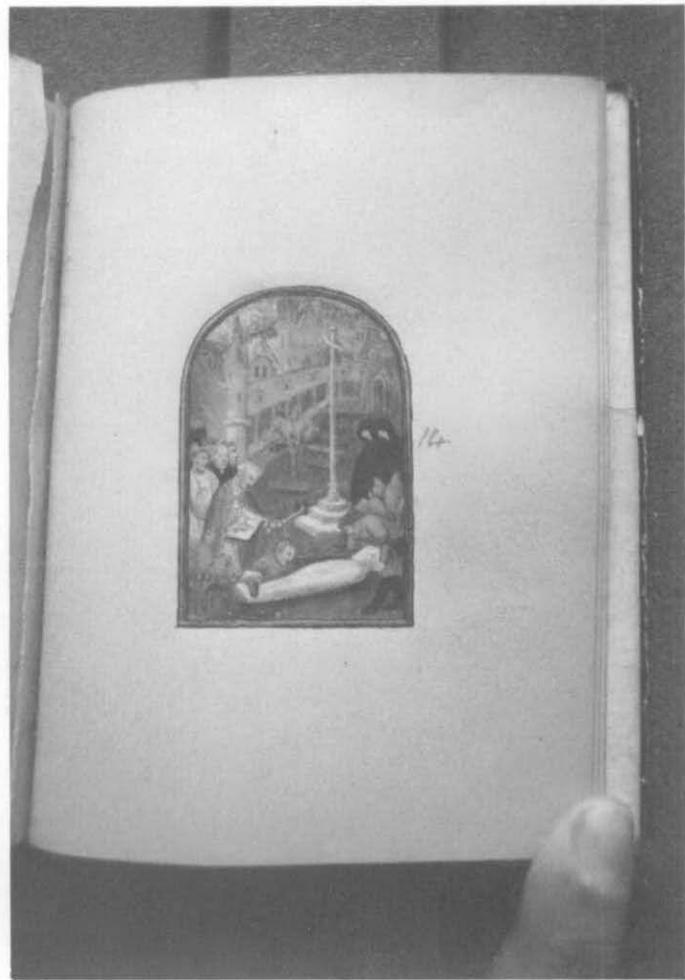
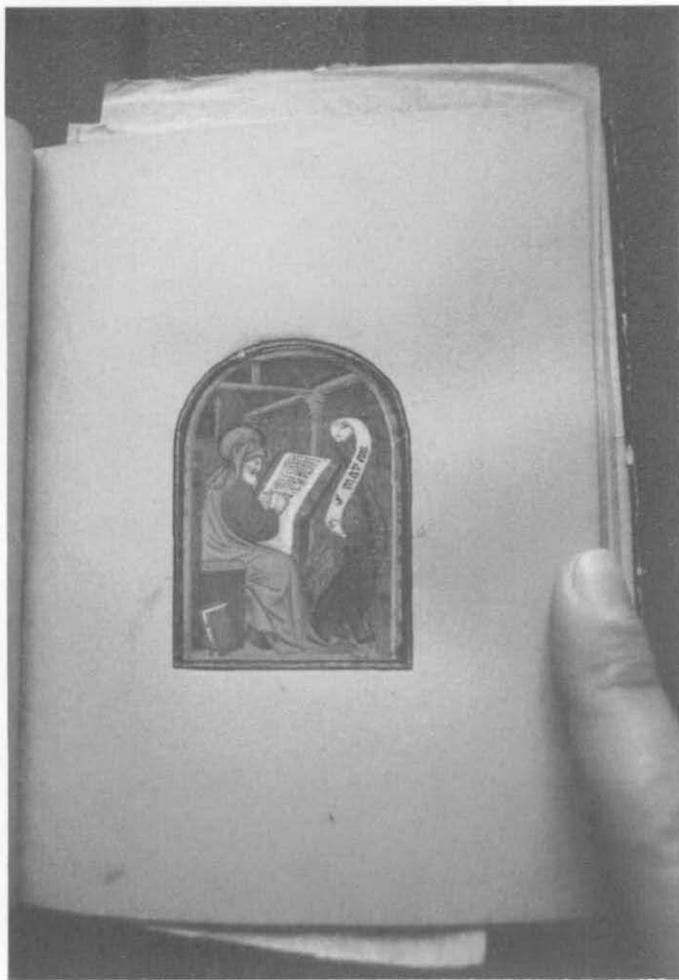


Fig. 5. MS. 99. *Left:* fol. 4r. *Right:* fol. 14r.

(the vault being supported by a crown-post on a tie-beam), with a latticed-window in the end wall and a tapestry covering the side wall.

Fol. 5 [for Matins] The Annunciation. The Virgin Mary kneeling (on a kneeler) in prayer before an open book on a draped altar turns as the angel Gabriel approaches her on bended knee holding a scroll which bears the words *AVE MARIA GRATIA*. In the foreground is a vase of lilies. The head of the Lord in the background emits golden rays towards the Virgin. The scene is set in a cross-vaulted chapel-like structure, with a red hanging behind the Virgin.

Fol. 7 [for Prime] The Nativity. The Virgin sits on a canopied bed, her hands clasped in prayer, a book open on her knees. Behind her Joseph kneels, hands clasped, adoring the swaddled Christ child who lies in a box manger. The scene is set in a simple, shed stable, with two small trees in the foreground.

Fol. 8 [for Tierce] The Annunciation to the Shepherds. Two shepherds and their dog, their flock of grazing sheep nearby, gaze up to the half-length, foreshortened angel in the sky above who holds a scroll bearing the words *Gloria in excelsis deo*. The foreground consists of a grassy plain with two copses of trees, behind which is a stream which flows through the town (Bethlehem), depicted in the background.

Fol. 9 [for Sext] The Adoration of the Magi. The Virgin enthroned within a canopy-like stable, complete with dormer windows and a red fabric which hangs behind her, holds on her lap the naked Christ-child. The child reaches towards the golden chalice-like cup which the first Magi, on bended knee, offers. The second and third Magi stand behind the latter engaged in conversation with each other. The heads of the ox and ass appear above their manger at the side wall of the stable. The background consists of a hill surmounted by a single tree.

Fol. 10 [for Vespers] The Flight into Egypt. Joseph, carrying a bag of belongings tied to a cane over his shoulder and looking back at Mary, leads the donkey, on which Mary sits side-saddle, cradling the swaddled Christ child. The Lord, represented as a bearded bust-figure, watches from heaven. Two small bushes in the foreground; two hills with copses of trees in the background.

Fol. 14 [for the Office of the Dead] Interment. A robed priest, attended by a group of clergy, holds an open book in one hand and sprinkles holy water over a shrouded corpse with the other. Two laymen (one standing in the hole in the ground) prepare to lower the body into its grave. Two mourners clad in hooded black robes look on. The scene is set in a graveyard with an imposing central cross, surrounded by its charnel house, beyond the walls of which are depicted the roofs of a town and its cathedral church.

Fol. 15 [for Compline] The Coronation of the Virgin. The Virgin kneels (on a kneeler), hands clasped, head bowed, before the crowned Lord who sits enthroned on a draped throne, his feet on a cushion, his left hand holding a T-sphere, his right upraised in blessing. Two red seraphs hover in the sky (below a golden star-burst), holding a crown above the Virgin's head. The scene is set in a walled enclosure, beyond which is star-studded sky.

Fol. 16 [for the Penitential Psalms] David penitent. David kneels on one knee, hands raised, his head upturned to the bust figure of the Lord who appears in a mandorla of cherubs at the top of picture; his harp lies by his side. The landscape setting extends from the wooded foreground which David inhabits through a stretch of water to a distant wooded shore complete with diminutive buildings.

All the work of one second-rate hand, who had a less than certain grasp of the mechanics of depicting human form beneath clothing and whose faces are generally simplistic (though less so than in MS 98), the miniatures are nevertheless notable both for the delicacy with which they are painted and for their highly decorative overall chromatic impact. Blue, scarlet, pink, brown, green and gold are the colours used and they are deployed in striking juxtapositions. The deep space that the artist attempted with varying success to depict in some of the miniatures is subtly extended 'forward' in his last offering, where one small detail (the bottom of David's harp) is made to overlap the lower border of the frame, thus (in its original setting) gently teasing the eye in its perception of the distinction between picture and page. Both the style and the iconography suggest that the decoration was accomplished in the wake of Bedford Master's work of the 1420s.

Their condition is generally good with the exception of the first miniature (St Matthew) which is stained by a show-through of text from the verso, and the fact that all but two of the miniatures (not fols 14, 16) have suffered a thin horizontal cut across their top.

Provenance:

(a) Pencil '33' and erased inscription and price on verso of front fly-leaf; (b) bookplate of John Raymond Danson on inside front cover; (c) bequeathed to the College in 1976.

The present arrangement of the surviving miniatures in the scrapbook preserves much but not all of their order in the original manuscript – Matthew should stand between

Luke and Mark rather than before Luke; likewise misplaced is the Interment since it precedes both the Coronation of the Virgin which it must certainly have followed, and the Penitent David which it probably followed. The subjects of the five excised miniatures can be suggested with varying degrees of confidence. The first (presumably misplaced at fol. 2) was undoubtedly St John; the second (fol. 6, for Lauds) the Visitation. The most likely candidates for two of the remaining three are the Crucifixion (for the Hours of the Cross) and Pentecost (for the Hours of the Holy Spirit); the identity of the fifth is more difficult to resolve but it was perhaps the Virgin and Child (for *Obsecro te*). Whether the manuscript originally contained figural decoration at other points, namely in the calendar and Suffrages, which was not transmitted to this scrapbook is an open question.

As it survives, MS 99 serves as a depressing witness to the perils to which decorated medieval manuscripts could be exposed at the hands of misguided, latter-day admirers. The original volume having probably fallen victim to the 19th-century habit of excising miniatures, the resultant scrapbook was itself subject to mutilation at some later date (after it had been foliated).

100 Book of Hours (Use of Bayeux).⁹

Circa 1500. Northern France.

Ff: ii+155+ii. Size: 192 × 130 mm. In terms of its production, the book falls into three distinct sections as follows. (A) (fols 1-37; Qq. I-IV). Text block: 114 × 88 mm.; ruled in brown ink. Number of lines per page: 16. Space between lines: 8 mm. Height of minims: 4 mm. (B) (fols 38-126; Qq. V-XVI). Text block: 101 × 71 mm.; ruled in red ink. Number of lines per page: 14. Space between lines: 7 mm. Height of minims: 4 mm. (C) (fols 127-155; Qq. XVII-XX). Text block: 116 × 81 mm; ruled in grey, then brown ink. Number of lines per page: 16. Space between lines: 7 mm. Height of minims: 4 mm. Thickness of parchment: 0.7-0.24 (quality: coarse). Arranged FH, HF with flesh side outermost. Secundo folio (of text): *te glorificamus o b[ea]ta trinitas*. Binding: modern calf.

Collation:

I 13 (1+12); II 10; III 6; IV 8; V 8 (lacks 1; lost text: start of Hours BVM); VI 9 (2 a singleton; lacks 3; lost text: start of Lauds); VIII-IX 8; X 8 (lacks 8; lost text: start of Penitential Psalms); XI-XII 8; XIII 8 (lacks 5; lost text: start of Office for the Dead); XIV-XV 8; XVI 6; XVII-XIX 8; XX 5 (4+1). First rectos on fols 1, 14, 24, 30, 38, 45, 51, 59, 67, 75, 82, 90, 98, 105, 113, 121, 127, 135, 143, 151.

Catchwords on the final verso of Qq. II-IV; XVII-XIX (fols 23v, 29v, 37v, 134v, 142v, 150v) - i.e. they occur throughout sections A and C, but not at all in section B.

Contents:

- (1) Blank.
- 1. (2r-13v) Calendar.
- 2. (14r-26v) Gospel extracts, followed by the prayer *Deus qui manus tuas*.
- 3. (26v-37v) Prayers to the Virgin: *Obsecro te domina; O intemerata; Stabat mater; Interveniatur pro nobis; Missus est Gabriel*. (N.B. the rubric on fol. 34v is in French.)
- 4. (38r-81v) Horae BVM (begins incomplete in Matins at Ps. 94, vs. 2; also lacks the start of Lauds).

⁹ As defined by V. Leroquais, 'Les Heures de la Vierge', Paris, Bibliothèque Nationale, MS fr. 21, 256 (facsimile: Bodl. MS Facs c. 59 = R. Cat. 530*/1-2).

- | | | |
|----|------------|---|
| 5. | (82r-94r) | Penitential Psalms (begins incomplete in Ps. 6, vs. 7). |
| 6. | (94v-101v) | Litany. |
| 7. | (102r-31v) | Office for the Dead (begins incomplete at Ps. 115, vs. 7). |
| 8. | (132r-40v) | Suffrages: Trinity, St Michael, John the Baptist, Peter and Paul, James, Christopher, Sebastian, Nicholas, Anna, Mary Magdalene, Katherine, Margaret, Barbara. |
| 9. | (140v-55v) | Prayers (rubrics in French): a) 140v ff. occasional prayers; b) 144v ff. fifteen prayers to Christ; c) 153 ff. two prayers in French: <i>Mon benoist dieu; Sire dieu tout puissant.</i> |
| - | (155v) | blank. |

Among the feasts given prominence in the calendar are Fabian and Sebastian, Julian of le Mans; Gervase; St Martin; Laurence; Dionysius; Clement and Nicholas. The litany includes Philibert, Amand, ?Ouen and Yves.

Script:

Textualis quadrata (varying in quality, angularity and the use of serifs from hand to hand). The work of seven scribes may be distinguished:

- i. 2r-18v.
- ii. 19r-37v.
- iii. 38r-56v; 58r-61r; 61/13-64v/10; 65r/13-66v.
- iv. 57r-v (decorated page).
- v. 61v/1-12 (decorated page); 64v/11-65r/11 (decorated page); 67r-126v.
- vi. 127r-142v.
- vii. 143r-155r.

Decoration:

[The lost leaves at the start of the Hours of the Virgin, Lauds, the Penitential Psalms and the Office for the Dead were doubtless removed for their decoration, which may well therefore have been more elaborate than that of the surviving ornamented pages, perhaps including figural imagery.]

(I) The first page of each surviving major division of the Hours of the Virgin (Prime, Tierce, Sext, Nones, Vespers, Compline (fols 57r, 61v, 65r, 69r, 72r, 79r) is marked by a decorative border on all four sides of the text, filled with stylised foliate scrolls, some naturalistically depicted plant-life (including daisies and strawberries), and on two occasions (65r, 69r) an urn. The border is bounded on both sides by a continuous red line. The start of the text itself is introduced by a three-line-high initial on a gold panel, its bowl being occupied by a spray of three daisies.

(II) Principal sub-sections within the text are introduced by a two-line-high gold initial filled with red, against a blue panel (or vice versa), with white hair-line patterning.

(III) The beginnings of prayers, verses etc are marked by a one-line-high gold initial filled with red against a blue panel (or vice versa), with white hair-line patterning.

(IV) Line fillers: (a) (larger) a bar, half in blue, half red, covered with white hair-line patterning and with a gold dot at the centre; (b) (smaller) a gold dot with radiating lines sometimes painted red and blue.

Colourful to the point of gaudiness, in terms of quality, the major decoration is at best routine and uninspired, at worst gauche.

Condition:

Generally good; discolouration of first and last leaves.

Provenance:

(a) Cutting from bookseller's catalogue affixed to endleaf; (b) John Raymond Danson's bookplate inside front cover; (c) bequeathed to the College in 1976.

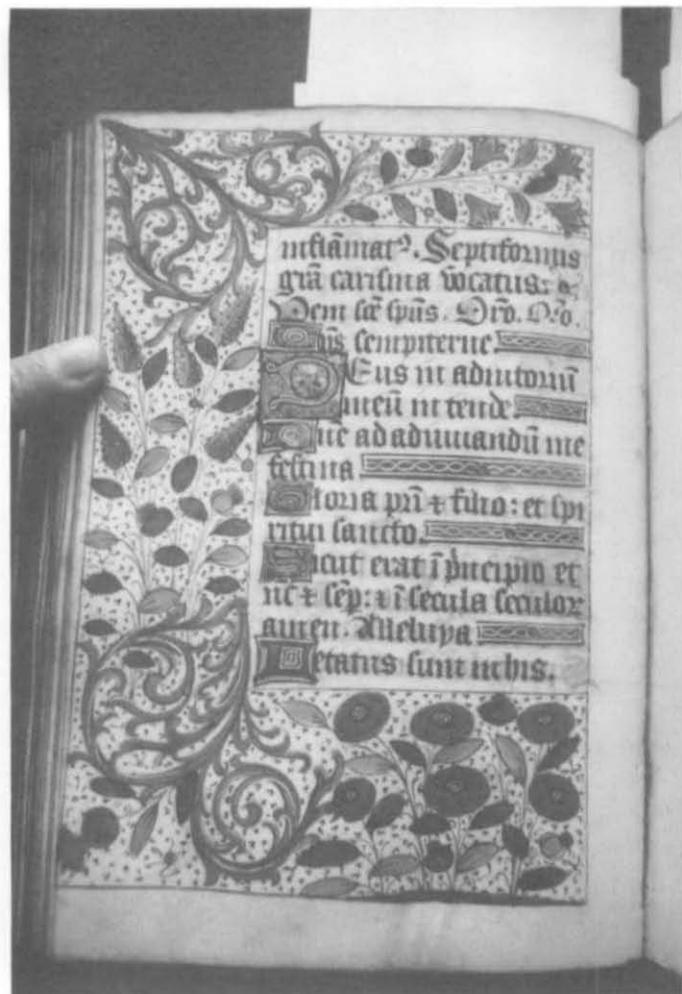
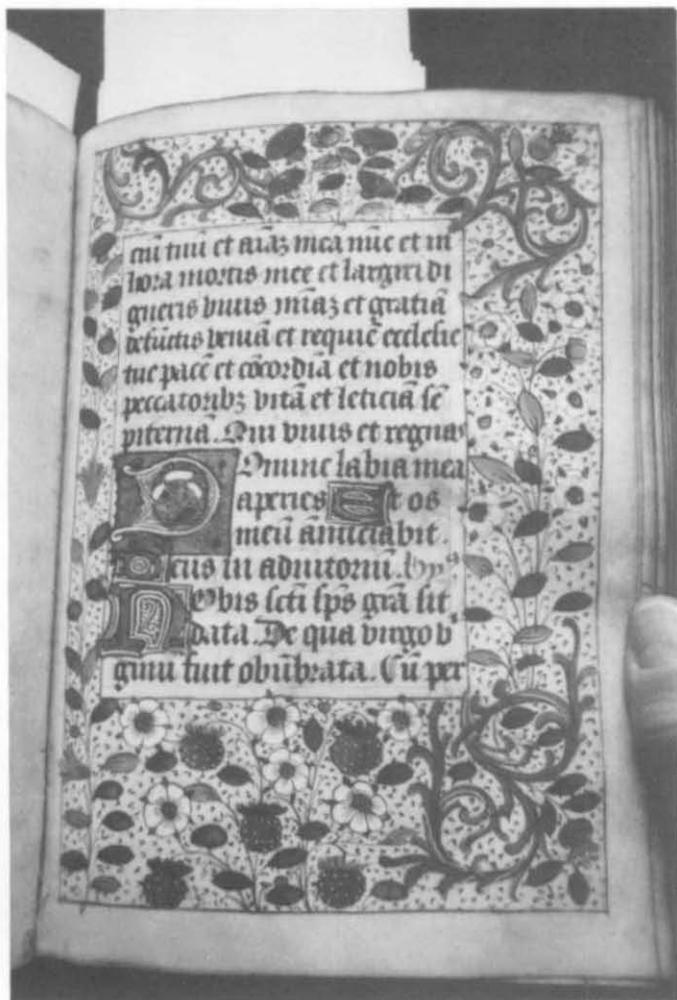


Fig. 6. MS. 100. Left: fol. 57r. Right: fol. 72v.

Consisting as it does of three distinct sections, each prepared according to a different format, MS 100 clearly reveals itself to be a composite volume which was made as an organised, collaborative venture. As such, like MS 98 above, it reflects the fact that efficient subdivision of labour underlay the economical mass-production of Books of Hours (both low-grade and high);¹⁰ unlike 98, it also illustrates the variable nature of this subdivision. Thus whilst the first of the three sections comprises a self-contained textual unit (the calendar and the gospel extracts), the change from the second to the third occurs in the middle of the Office for the Dead. Similarly, while the division into three sections which is defined by the format is also reflected in the stints of the scribes (scribes i and ii were responsible for section A; scribes iii–v for section B; and vi–vii for C), the principle behind the apportionment of work within each section varies noticeably. In section C, hands vi and vii each wrote two complete quires; in A, by contrast, the change from i to ii occurs at the centre of a quire (II), mid-sentence in the gospel extracts. B is different again: scribe iii wrote most of the first four quires, but invariably deferred to another hand at the start of pages with decoration – he was replaced by scribe iv at fol. 57 and by v at fols 61v and 65r. Furthermore whilst fol. 57 is scribe iv's only appearance, hand v reappears on fol. 67r to take over entirely from scribe iii and writes the remainder of section B (Qq. IX–XVI).

In contrast to the structural features and the script, the decoration, part of whose function was undoubtedly to unify the overall appearance of the book, makes relatively little contribution to our understanding of the composite nature of the project: all the major artwork falls in section B, while the minor initials that occur throughout the text are sufficiently simple and standard in design that, whilst they might all be by one hand, equally, different hands could easily maintain the homogeneity of style that we see.

101 Bartholomaeus de Pisis, *Summa de casibus conscientiae*.¹¹

Saec. xv 1. Italy (Tuscany).

Ff: i (modern parchment) + 297 + i (modern parchment). (N.B. the present pencil foliation runs i–iii, 1–17, 17b, 18–289, and leaves the last four (blank) folios unnumbered.) Size: 152 × 105 mm. (trimmed). Two columns per page. Total text area: 93 × 68 mm. Individual columns: 93 × 30 mm. Ruled in hard point. Written above top line. Number of lines per page: (a) (fols 1–148; Qq. I–XVI) 34; (b) (fols 149–289; Qq. XVII–XXXI) 36. Space between lines: 2.5–3 mm. Height of minims: 1 mm. Thickness of parchment: 0.11–0.13 mm (quality: smooth and thin, but hair follicles often obtrusively visible – sometimes on both H and F sides); arranged FH, HF with flesh side outermost in each quire. Secundo folio: *Ita c[ir]c[um]r op[er]um proprietat[em] sit monasterii*. Binding: modern boards ?s. xix covered with red velvet; leather embossed title on spine; integral fabric bookmark.

Collation:

I 2; II–XVI 10; XVII 10, 5 and 7 canc.; 4 and 6 (ff. 152 and 153) stuck together; XVIII–XXX 10; XXXI 1+4+2 (the conjoint partner of the initial singleton (fol. 287) was presumably cancelled or damaged at an early stage;

¹⁰ See further L.M.J. Delaissé, 'The importance of Books of Hours for the History of the Medieval Book', *Gatherings in Honor of Dorothy E. Miner*, ed. U.E. McCracken, L.M.C. Randall and R.H. Randall (Baltimore, 1974), 203–25, esp. 212 ff.

¹¹ M.W. Bloomfield et al., *Incipits of Latin Works on the Virtues and Vices 1100–1500 A.D.* (Cambridge, Mass., 1979), no. 5052.

a blank bifolium (ruled to the same pattern) was subsequently attached (upside down) to the end of the quire). First rectos on fols 1, 10, 19, 29, 39, 49, 59, 69, 79, 89, 99, 109, 119, 129, 139, 149, 157, 167, 177, 187, 197, 207, 217, 227, 237, 247, 257, 267, 277, 287.

Many of the leaves are signed in ink (?s. xix) with a quire letter and leaf number at the outer lower corner (now cropped – presumably for the present binding).

Contents:

- | | | |
|----|----------------|---|
| – | (i–ii) | blank. |
| 1. | (iii, 1r–284v) | Bartholomaeus de Pisis, <i>Summa de casibus conscientiae</i> , ending with author's colophon transcribed in red, followed by a two-line erasure (? scribal colophon). |
| 2. | (285–9) | <i>Tabula</i> (contents list) to the same. |
| – | (bifolium) | blank. |

Script:

- (a) Main text: *littera gothica textualis rotunda italiana* (medium formality; angular and compressed). Possibly the work of two hands: (i) fols 1–148v (the writing grows steadily larger as the stint progresses); (ii) fols 149–289 (larger and more regular than the first).
- (b) Marginal jottings and a correction (fols 105v, 106v, 108r, 108v, 109r, 111r): *cursiva*. Too brief to date with certainty but not impossibly s. xv.

Decoration:

(I) The first page of text (fol. iiir; *Incipit prologus . . .*) is bordered on all sides by full-bodied and pen-trail foliage in maroon, blue and green punctuated with large gold spots. (Some of the gold spots have flaked off.) The text is headed by an eight-line-high initial O constructed from leaf forms, set against a gold panel, historiated with the figure of a friar holding a book and a cross, set in a simple landscape.

(II) Each new entry in the text is introduced by a three-line-high 'lombardic' capital in red flourished with blue, or vice versa. (The guide letters which the scribe supplied for the decorator are generally clearly visible within each initial.)

(III) The beginnings of sentences have been 'rubricated' in red and blue alternately.

Condition:

Some wormholes penetrate first leaves to fol. 12, and final leaves to fol. 263. The lower margin of fol. iiir is a modern parchment repair; the outer edge is torn.

Provenance:

(a) Pencil on first parchment leaf: 'j (?g) & f (?j) d. 29/iii/99'; (b) cutting from bookseller's catalogue attached to front endpaper; (c) bookplate of Sir Francis Danson on inside front cover; (d) bequeathed to the College in 1976 by John Raymond Danson.

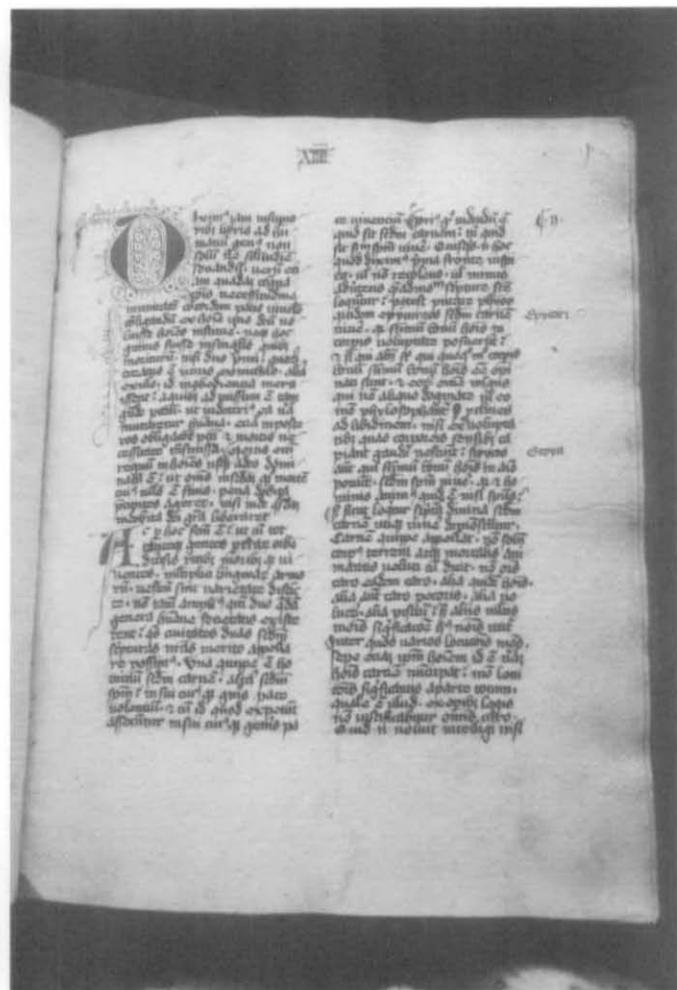


Fig. 7. Left: MS. 101, fol. iiii. Right: MS. 102, fol. 1r.

102 Augustinus, *De civitate Dei* (Books 14–22).

Saec. xv med. Germany.

FF: i + 20 + i. (N.B. fols 1–8 (capitula) are foliated i–viii in pencil; the original foliation in red ink (1–212) begins on leaf 9.) Size: 278 × 215 mm. Two columns per page. Text block: 181 × 138 mm. Individual columns: 181 × 62 mm. Number of lines per page: 36. Space between lines: 5 mm. Height of minims: 2.5–3 mm. Ruled in brown ink. Written on paper. Secundo folio: *audisse non dubitaret*. Binding: original (s. xv) – stamped pigskin over (?) oak boards, complete with clasps.

Collation:

I 8; II 10+1; III–XVI 12; XVII 10; XVIII 12; XIX 2 singletons + 8. First rectos on fols i, 1, 12, 24, 36, 48, 60, 72, 84, 96, 108, 120, 132, 144, 146, 168, 181, 191, 203.

Signed in centre lower margin on first recto of each quire beginning on fol. 12r (Q. III) with *secundus*, ending on fol. 203r (Q. XIX) with *decimus octavus*.

Contents:

1. (ir–viii r) Capitula (Books XIV–XXII).
- (viii v) blank.
2. (1r–212v) Augustinus, *De civitate dei* XIV–XXII with marginal scholia (including diagram on fol. 46v). (Fol. 1r, Book XIV; 17v, XV; 30v, XVI; 60r, XVII; 79r, XVIII; 109v, XIX; 130v, XX; 159r, XXI; 183r, XXII).

Script:

- (a) *Cursiva germanica*. Dark brown ink. A single scribe was responsible for the capitula, the whole text, textual corrections in brown ink (e.g. fols 5r, 101r, 126v), marginal scholia (in red), rubrics and quire signatures.
- (b) ? s. xviii addition to the lower margin of fols 88r and 199r: *Iste liber est canonicorum regularis divini Augustini*.

Decoration:

(I) Each book begins with a large (six or more-lines-high) lombardic capital, red flourished in blue (or vice versa) with stems and bulbs inside the letter and tendrils, stems and bulbs outside.

(II) Chapters are often but not invariably headed by a three-line-high plain lombardic capital, alternately red and blue. The scribe's guide letters for these are often visible in the gutter, at the outer edge of the leaf or (especially in the capitula) under the initial itself. (Guide numbers were similarly supplied for the red chapter numbers.)

(III) Text rubricated and red running headings (*Lib* on versos; *XIV* etc on rectos) supplied throughout.

Condition:

Numerous worm holes and trails.

Provenance:

(a) ?unspecified house of Augustinian Canons (*teste* late notes on fols 88r, 199r); (b) bookplate of J.R. Danson on inside front cover; (c) bequeathed to the College in 1976.

Evidently the second half of a two-volume copy.

103 Book of Devotions.

Saec. xvi 1. Flanders.

Ff. i(paper)+488+i(paper). Size: 135 × 95 mm. Two columns per page. Total text area: 89 × 65 mm. Individual columns: 89 × 30 mm. Lines per page: 26. Space between lines: 4 mm. Height of minims: 1.5 mm. Thickness of parchment: 0.08–0.13 (quality: fine, smooth and even; tabs have been attached (at a later date) to the fore-edges of the leaves with decoration and the beginning of the Litany). Arranged FH, HF with flesh side outermost. Ruled in ink (purple). Secundo folio: *-cumque sanet prospera*. Binding: modern calf (? s. xix).

Collation:

I 12; II–XVI 8; XVII–XVIII 6; XIX–XLVI 8 (N.B. in Q. XXIX, the originally conjoint I and 8 (fols 217, 224) have broken into two singletons); XLVII 6; XLVIII–LXII 8; LXIII 4+1; LXIV 6 (4 canc.). First rectos on fols 1, 13, 21, 29, 37, 45, 53, 61, 69, 77, 85, 93, 101, 109, 117, 125, 133, 139, 145, 153, 161, 169, 177, 185, 193, 201, 209, 217, 225, 233, 241, 249, 257, 265, 273, 281, 289, 297, 305, 313, 321, 329, 337, 345, 353, 359, 367, 375, 383, 391, 399, 407, 415, 423, 431, 439, 447, 455, 463, 471, 479, 484.

Contents:

1.	(1r–12v)	Calendar.
2.	(13r–128v)	Liturgical psalter [Ordinary].
3.	(129r–132v)	Litany.
4.	(133r–486v)	Devotions arranged according to the feasts of the liturgical year [Proper]: First Sunday in Advent (133r); [144v: blank]; Apostles (145r); Easter (193r); [190v–192v: blank]; Ascension (224r); Pentecost (238r); Trinity (246v); Corpus Christi (251v); John the Baptist (339r); Visitation (355v); Mary Magdalene (371v); BVM, feast of the snow shower (386r); Transfiguration (391r); Assumption BVM (407r); Nativity BVM (426r); All Saints (459r).
–	(487r–88v)	Blank.

The calendar is relatively full and general in its commemorations, with Boniface (and Anselm) underlining an origin in the Low Countries. Several scrawled additions were made by a different but probably contemporary cursive hand on fols 4v–5r (end of April–beginning of May). Thomas of Canterbury has been deleted. The litany is largely restricted to standard saints, with Lambert, Hubert and Ursula attesting to a connection with the Low Countries, particularly Maestricht and Liège.

Script:

Cursiva bastarda; neat and upright; apparently the work of one scribe (with the exception of the additions to the calendar which are by a second, probably contemporary, much less formal cursive hand). Brown ink.

Decoration:

(I) The main divisions of the text are introduced by an historiated initial (four- to nine-lines high), the page or column in question being surrounded by a decorative border consisting of naturalistic plants and stylised foliate scrolls set against a coloured ground. Full page borders are reserved for the most important divisions, and in these cases figures, animals and grotesques also appear amidst the foliage – as follows: 13v, two birds; 133r, bird and hybrid with woman's head; 145r, bird and hybrid with man's head; 193r, bird and hybrid with man's head; 224r, two hybrids, one with king's head, the other with both a stork and a human head; 238r, two birds; 246v, two angel musicians, one bowing a viol, the other blowing a shawm; 251v, two praying angels; 407r, bird and centaur; 459r, bird and dog. The subject-matter of the initials is as follows:

- 13r (Preface) Irradiate figure holding scroll.
 - 13v (Ps 1) David kneeling in prayer before God (a bust figure in the heavens), his crown and harp on the ground, his palace in the background.
 - 46v (Ps 26) David kneeling before God, pointing to his eye; set in a court.
 - 57v (Ps 38) David kneeling before God, pointing to his lips and to the ground; set in a landscape.
 - 66v (Ps 52) Fool (depicted as a court jester) before king enthroned; set in a court.
 - 75r (Ps 68) David, naked, up to his waist in water, praying to God; landscape setting.
 - 87v (Ps 80) David enthroned, playing bells in a frame; set in a court.
 - 97v (Ps 97) Crowned king leads three clerics in singing from an open book on a lectern; set in a vaulted church.
 - 111r (Ps 109) Trinity: dove hovers above father and son who are enthroned on a double throne (they are distinguished by the colour of their robes and hair – Son has brown, Father white).
 - 133r (Advent) Trinity with BVM kneeling in front.
 - 145r (Apostles) Community of Apostles (standing), Andrew with his cross, the bald, bearded Paul, and Peter with a sword occupying the front line.
 - 193r (Easter) Christ arising from tomb, an angel supporting his cross-staff, three guards sleeping below; landscape setting.
 - 224r (Ascension) 'Disappearing' Christ above gathered apostles and Maries; Christ's footprints on hillside.
 - 238r (Pentecost) Descent of Dove upon praying apostles and Mary set before a church in a landscape.
 - 246v (Trinity) 'Mercy seat' Trinity within a chamber.
 - 251v (Corpus Christi) Two angels placing host reliquary on a draped altar.
 - 339r (John the Baptist) Standing John, holding book, pointing at cross-nimbed lamb nearby, set in a landscape before a towered town.
 - 355v (Visitation) Visitation beside an open door within landscape setting.
 - 371v (Mary Magdalene) Kneeling Mary, holding pyx, set in a chamber.
 - 386r (BVM, feast of the snow shower) King, blessing bishop, cleric with cross-staff, and burgher under a snow cloud (in an otherwise blue sky), the first and last brandishing spades, about to dig.
 - 391r (Transfiguration) Golden-faced Christ flanked by half-length prophets (Moses horned) above the three apostles who shield their eyes in the foreground; set in a landscape leading to a walled town.
 - 407r (Assumption BVM) Crowned, praying Mary born aloft by four angels, God blessing above.
 - 426r (Nativity BVM) Midwife holds swaddled baby (with cross-nimbed halo!) in front of Anna in bed.
 - 459r (All Saints) Community of saints.
- (II) Principal subdivisions (and the KL monograms) are introduced by two- or three-line high initials, red and blue alternately on a gold ground.
- (III) Tertiary divisions are headed by one-line-high gold initials set alternately on red and blue grounds.
- (IV) Line-fillers (gold on red and blue grounds alternately) in the litany.

The main art work may all be attributed to a single hand whose talent can fairly be described as modest. Yet the detail within the initials is carefully observed, presenting the events in question in terms of late medieval Flemish society, and notwithstanding their small scale, many of the scenes have ambitious, deep spatial settings, whose illusionism is accentuated by gradation of colour tones, the sky becoming lighter, the ground bluer as it nears the horizon. On the other hand, evidently responding to the common wish to present the essential subject matter as clearly as possible, the artist often supplied figures which are disproportionately large for their setting, disrupting effective perspectival recession in the scene as a whole. The figures themselves are fully modelled in colour and gold. In general the tones used for both initials and borders are bright and the overall effect is highly decorative, the dominant tonality varying from page to page: in common with most of his school the artist was a proficient colourist with a firm grasp of the principles of effective colour contrast. Of particular iconographic interest is the presence of the king who leads the customary clerics singing their new song at Psalm 97, and the cross-nimbed halo given to the new-born Mary (a feature mistakenly appropriated from the related iconography for the birth of Christ) on fol. 426r.

Condition:

Generally good; some pigment transfer, especially from blue (e.g. on fol. 192v from 193r; 372r from 371v).

Provenance:

(a) In England in s.xvi (*teste* deletion of Becket from calendar); (b) [partially] erased inscription on fol. 1r, including, 'no 2739'; (c) pencil 'M. Watts Norwich 12th Apl. 1826' on endleaf; (d) ink initials 'E. N. N.' on front fly-leaf; (e) pencil, 'GWB' and 'George Weas? Brack?words' on front fly-leaf, ink 'GWB' on endleaf; (f) bookplate of John Raymond Danson on front cover; (g) bequeathed to the College in 1976.

This sprawling codex reflects the fact that in the late Middle Ages private tastes and interests were of great importance in determining the contents of devotional books, and that consequently their structure has a fluidity, and each can have an individuality that is lacking in the corresponding volumes of earlier centuries.

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