

THE MEDIEVAL  
MANUSCRIPTS OF TRINITY  
COLLEGE, OXFORD:  
A DESCRIPTIVE CATALOGUE

*by*  
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on one knee, facing forward, hands raised, his head upturned to the bust-figure of the Lord, who appears in a mandorla of cherubs at the top of the picture; the king's harp lies in front of him. The landscape setting extends from the wooded foreground which David inhabits back through a stretch of water to a distant wooded shore complete with a diminutive town.

The iconography of all the scenes is heavily indebted to designs of the Boucicaut Master and his circle. The debt extends from details of composition and setting—although simplified, these miniatures echo spatial devices such as the curving zones in the Annunciation to the Shepherds and the series of receding planes in David Penitent—to incidental detail (the stumpy trees, for instance, are manifestly simplifications of the more carefully defined ones used in the same places in versions of the same scenes from the Boucicaut workshop). The miniatures are the work of at least two, possibly three, hands. The finest work (economically but effectively drawn and delicately painted in blue, scarlet, pink, brown, green, and gold) appears on fols. 1, 3, 4, 8, and 10, and in parts of fol. 9. Weaker in draftsmanship and less subtly painted are fols. 7, 15, and 16. Weakest of all is fol. 5, and it seems likely that some or all of its paint was applied or retouched, s. xix. The faces on fols. 9, 15, and 16 may well have been 'touched up' at the same time and the inscriptions (with their unorthodox forms) added to the scrolls. It is probable, therefore, that these cuttings are the remains of a set of miniatures that had come down

in a damaged or incomplete state and which were made good or reworked to varying degrees in s. xix prior to, or during, their transfer from horae to scrapbook. Their condition is generally good, except the first (Matthew), which is stained by show-through of text from the verso; all but two have suffered a thin horizontal cut across their top (the exceptions here are 14 and 16). 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; also misplaced is the Interment since it precedes both the Coronation BVM, which it must certainly have followed, and the penitent David, which it very 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 surely John the Evangelist; the second (fol. 6, for Lauds) the Visitation. The most likely candidates for the other three are the Crucifixion (Hours of the Cross), Pentecost (Hours of the Holy Spirit), and the Virgin and Child (for the prayer, *Obsecro te*).

#### PROVENANCE

(1) S. xix–xx bookseller's marks (pencil '33', erased inscription and price (seemingly £4/1 or 4/?)) on verso of flyleaf; pencil '28' (twice) and an illegible code on inside rear board). (2) John Raymond Danson (1893–1976) (bookplate, inside front cover). (3) Trinity College, by bequest of Danson, in 1976.

Fig. 97

## 100

### Book of Hours (Use of Bayeux)

Northern France (?Normandy); s. XV/XVI

#### PHYSICAL DESCRIPTION

Composed of three contemporary but codicologically distinct sections: (A) fols. 1–37 (Qq. I–IV); (B) fols. 38–126 (Qq. V–XVI); (C) fols. 127–55 (Qq. XVII–XX). Fols. ii (modern paper flyleaves) + 155 + ii (modern paper endleaves). Modern pencil foliation (by same hand as foliated MS. 98).

#### Part A, fols. 1–37

Parchment: stout and stiff; arranged FH, HF. Text-block: 114 × 88 mm. Pricking: awl. Ruling: brown ink; single vertical bounding lines; first and last horizontals extended (verticals askew on 2<sup>r</sup> and 13<sup>v</sup>, the conjoint first and last page of kalendar). Lines: 16 (space, 8 mm; height of minims, 4 mm). Collation: I<sup>1+12</sup> (a regular

Fig. 97. MS. 100, fols. 61<sup>v</sup>–62<sup>r</sup> (actual size).

12, to which fol. 1, the medieval flyleaf, is prefixed); II<sup>10</sup>; III<sup>6</sup>; IV<sup>8</sup>. Contemporary catchwords. Lettering and numbering of leaves in first half of quires.

#### Part B, fols. 38–126

Parchment: stout and stiff; FH, HF. Text-block: 101 × 71 mm. Pricking: none survives. Ruling: red ink; single vertical bounding lines; first two and the final horizontal extended. Lines: 14 (space, 7 mm; height of minims, 4 mm). Collation: V<sup>7</sup> (= 8 lacks leaf 1, with loss of start of Matins in Hours BVM); VI<sup>6</sup> (= 8 lacks leaves 4 and 5, with loss of start of Lauds); VII<sup>8</sup> (51–8: leaves 2 and 7 singletons, the latter (fol. 57) an intruded leaf bearing Matins of the Hours of the Holy Spirit); VIII–IX<sup>8</sup>; X<sup>7</sup> (= 8 lacks leaf 8; lost text, the start of the Penitential Psalms); XI–XII<sup>8</sup>; XIII<sup>7</sup> (= 8 lacks leaf 5; lost text, the start of Office for the Dead); XIV–XV<sup>8</sup>; XVI<sup>6</sup>. First leaves: 38, 45, 51, 59, 67, 75, 82, 90, 98, 105, 113, 121. No catchwords.

#### Part C, fols. 127–55

Parchment: stout and stiff. FH, HF. Text-block: 116 × 81 mm. Pricking: knife. Ruling: grey then brown ink; single vertical bounding lines; first and last horizontals extended. Lines: 16 (space, 7 mm; height of minims, 4 mm). Collation: XVII–XIX<sup>8</sup>; XX<sup>5</sup> (= 4 + final singleton, fol. 155). First leaves: 127, 135, 143, 151. Contemporary catchwords; leaf numbering in first half of quire.

2<sup>o</sup> folio: KL Februarius habet dies

#### BINDING

Five bands; endband sewing in red, yellow, and green, ?s. xvii–xviii. ?Pasteboard covered in dark calf, blind tooled with a single rectangle (panel) that is embellished with a modest flourish at each corner and at the middle of each side; pastedowns and endleaves of marbled paper; lettered in gold on the spine ('Missale romanum'); 201 × 148 × 42 mm.

## CONTENTS

Part A is self-contained (items (a)–(c)). The content of Part B continues into Part C (at item (g)). Fol. 1 is blank.

(a) Fols. 2<sup>r</sup>–13<sup>v</sup>. Kalendar. In brown and red, relatively spare. Includes in red: Julian of Le Mans (27 Jan.) and Gervase protomartyr (who appears on 19 June and 13 Dec.—the latter his translation feast in Normandy—as also, in brown, for octave on 26 June). Includes in brown Louis (25 Aug.), Remy (1 Oct.), Francis (4 Oct.), Quentin (31 Oct.), Thomas Becket (29 Dec.), plus a ‘Godegrandus’ (3 Sept.—so perhaps a corruption of Gregory).

(b) Fols. 14<sup>r</sup>–26<sup>v</sup>. Gospel extracts; prayer. *Initium sancti euangelii secundum iohannem*. Gloria tibi domine. In principio ... Fol. 15<sup>r</sup>, Luke; 16<sup>r</sup>, Matthew; 17<sup>v</sup>, Mark. Fol. 18<sup>r</sup>, John’s passion account. Fol. 26<sup>r</sup>, *Oremus*. Deus qui manus tuas et pedes tuos et totum corpus tuum pro nobis peccatoribus in ligno crucis posuisti ...

*Horae Ebor.*, pp. 123–4.

(c) Fols. 26<sup>v</sup>–37<sup>v</sup>. Marian prayers. 1. *Oratio ad beatam uirginem mariam*. Obsecro te ... [masculine forms]. 2. Fol. 29<sup>v</sup>, O intemerata ... [masculine forms]. 3. Fol. 31<sup>v</sup>, Stabat mater ... R. Ut reuelentur ex multis cordibus cogitationes. 4. Fol. 32<sup>v</sup>, Interveniat pro nobis, quesumus domine iesu christe, nunc et in hora mortis apud tuam clementiam ... passionis doloris gladius pertransiuit. Per ... [Cf. CO 3178a.] 5. Fol. 33<sup>r</sup>. *Oratio deuotissima dicenda die sabbati ad honorem dei genitricis et uirginis marie*. Missus est Gabriel ad mariam uirginem desponsatam ioseph nuncios ei uerbum, Ave maria ... [Includes, 34<sup>v</sup>, rubrics in French: *Dictes dix fois Aue maria; et puis une fois, Que angelo; et puis encore une fois, Aue maria* ...] 7. Fol. 37<sup>v</sup>, Te deprecor ergo mitissimam, piissimam, misericordissimam, castissimam, speciosissimam dei genitricem mariam ... [Cf. Oxford, Keble College, MS. 44, fol. 161<sup>v</sup>.]

(d) Fols. 38<sup>r</sup>–81<sup>v</sup>. Hours of the Virgin (Use of Bayeux), with Hours of the Cross and Hours of the Holy Spirit intercalated. Matins begins imperfect at ‘iubilamus ei’ in Ps. 94: 2 and breaks off at ‘sine peccato nos custodire’ in Te Deum (47<sup>v</sup>). Lauds starts imperfect at ‘populus eius’ in Ps. 99 (48<sup>r</sup>). After rubric to Prime (56<sup>v</sup>) is intruded a non-contiguous leaf (57) bearing Matins for Hours of Holy Spirit. Prime

of the Hours BVM then starts imperfect (58<sup>r</sup>) at *Beatus vir* (Ps 1: 1). The rubric *Ad tertiam* (61<sup>r</sup>, bottom) is followed (61<sup>v</sup>, top, but written by a different hand) with: ‘Hora prima ductus est iesus ad pylatum ...’ (hymn from Prime for Hours of Cross) and ‘De uirgine maria christus fuit natus ...’ (hymn from Prime for Hours of Holy Spirit). Terce BVM (61<sup>v</sup>–64<sup>v</sup>) is followed by ‘Crucifige clamitant hora terciarum ...’ (hymn from Terce for Hours of Cross), then the hymn, antiphon, and prayer for Terce from Hours of Holy Spirit (64<sup>v</sup>–65<sup>r</sup>). Sext BVM (65<sup>r</sup> bottom–68<sup>r</sup>) is followed by ‘Hora sexta iesus est cruci condauatus [*sic*] ...’ (hymn from Sext of Hours of Cross), then the hymn, antiphon, and prayer from Sext of Hours of Holy Spirit (68<sup>r</sup>–v). None BVM (69<sup>r</sup>, no rubric–72<sup>r</sup>) is followed by ‘Hora nona dominus iesus expirauit ...’ (hymn from None of Hours of Cross), then hymn, antiphon, and prayer from None of Hours of Holy Spirit (72<sup>r</sup>–v). Vespers BVM (72<sup>v</sup>, no rubric) is followed by hymn for Vespers from Hours of the Cross and the hymn, antiphon, and prayer from Vespers for Hours of Holy Spirit. Compline BVM (76<sup>r</sup>, with rubric) is followed (81<sup>r</sup>–v) by hymn for Vespers from Hours of Cross (complete with own rubric, *Ad completorium*), and hymn, antiphon, and prayer from Compline for Hours of Holy Spirit.

(e) Fols. 82<sup>r</sup>–94<sup>v</sup>. Penitential Psalms. Acephalous: starts at ‘/ / is meis stratum meum rigabo’ in Ps. 6: 7. Followed (94<sup>r</sup>–v) by Gloria and the antiphons ‘Ne reminiscaris domine delicta’ and ‘Parce domine parce populo tuo’.

(f) Fols. 94<sup>v</sup>–101<sup>v</sup>. Litany and prayers. Notable inclusions: Philibert (of Jumièges, Noirmoutiers, and Tournus), Louis, Anianus (? of Chartres), Ouen, Yvo (of Chartres), Geneviève, and Oportuna (of Sééz). Prayers: 1. Deus cui proprium est misereri semper et parcere suscipe ... [CO 1143]; 2. Ure igne sancti spiritus renes nostros et cor nostrum ... [SM, p. 400]; 3. Animabus quesumus domine famulorum famularumque tuarum ... [CO 261]; 4. Fidelium deus omnium conditor et redemptor animabus famulorum famularumque ... [*Horae Ebor.*, p. 30].

(g) Fols. 102<sup>r</sup>–31<sup>v</sup>. Office for the Dead. The rubric (*Ad uesperas mortuorum*) is at the bottom of 101<sup>v</sup>, but the text proper is now acephalous, starting at Ps. 115: 7. Fol. 105<sup>r</sup>, Matins; 127<sup>v</sup>, Lauds. Fol. 131<sup>r</sup>–v,



*Oratio deuotissima pro defunctis in cimiterio inhumatis.* Avete omnes anime fideles quarum corpora hic et ubique requiescunt in pulvere ...

Printed in full with the appropriate V, R, and Prayer by Leroquais, ii, p. 341.

- (h) Fols. 132<sup>r</sup>–140<sup>v</sup>. Devotions to the Trinity and Holy Face; suffrages. 1. *De sanctissima trinitate.* Sancta trinitas unus deus miserere nobis ... A. Te inuocamus, te adoramus ... V. Sit nomen domini benedictum ... *Oremus.* Omnipotens sempiterne deus qui dedisti famulis tuis in confessione uere fidei eterne trinitatis gloriam agnoscere ... [CO 3920; WM 1110.] 2. Fol. 132<sup>v</sup>, *Oratio ad deum patrem.* Domine sancte pater omnipotens eterne deus qui coequalem et consubstantiallem et coeternum ... [Leroquais, ii, p. 100.] 3. Fol. 133<sup>r</sup>. *Oratio ad filium.* Domine iesu christe fili dei uiui qui es uerus et omnipotens deus splendor et ymago patris ... 4. Fol. 133<sup>v</sup>. *Oratio ad filium* [sic]. Domine spiritus sancte deus qui coequalis consubstantialis et coeternus patri filioque existens ... [Leroquais, ii, p. 81.] 5. Fol. 134<sup>r</sup>. *De sancta facie.* Salue sancta facies nostri redemptoris in qua nitet ... [Cf. Chev. 18189–90.] 6. Suffrages for Michael (134<sup>v</sup>); John the Baptist (135<sup>r</sup>); Peter and Paul (135<sup>v</sup>); James (136<sup>r</sup>); Christopher (136<sup>v</sup>); Sebastian (137<sup>v</sup>); Nicholas (138<sup>r</sup>); Anna (138<sup>v</sup>); Mary Magdalene (139<sup>r</sup>); Katherine (139<sup>v</sup>); Margaret (139<sup>v</sup>); Barbara (140<sup>r</sup>).

- (i) Fols. 140<sup>v</sup>–142<sup>v</sup>. Prayers and devotions, mainly for use in church (texts in Latin, rubrics in French). 1. *Quant tu te leueras au matin de ton lit dit*, In matutinis meditabor in te quare fuisti adiutor meus [Ps. 62: 7]. Gratias ago tibi domine omnipotens eterne deus qui me in hac nocte non meis meritis sed ... [Cf. Leroquais, i, p. 199; ii, p. 33.] 2. *Quant tu yestras de ta maison.* Uias tuas domine demonstra michi ... [Ibid., i, p. 273; ii, pp. 196, 224.] 3. *Quant tu prendras de leaue benestre.* Aqua benedicta sit nobis ... 4. *Quant tu seras deuant le crucifix, dy*, Salua nos christe saluator per uirtutem sancte crucis ... 5. *Quant le prestre se retourne dy*, Spiritus sancti gratia illustret et illuminet cor tuum et labia tua ... [Ibid., ii, pp. 25, 228.] 6. *A la leuation du corps nostre segneur.* Anima Christi sanctifica me, corpus Christi salua me, sanguis Christi inebria me ... [Chev. 1090; Leroquais, ii, p. 340.] 7. *Quant on lieue le calice, dy*, Aue uere sanguis domini nostri iesu Christi qui de latere eius cum aqua fluxisti ... [Chev. 2171.]

- (j) Fols. 142<sup>v</sup>–152<sup>v</sup>. The Fifteen 'O's of St Brigit (in Latin, with long preamble in French). Une femme recluse et solitaire nommee brigide conuoitant scavoir le nombre des playes de nostre seigneur iesu christ tant le depria que luy mesmes luy reuela et dit, Tu diras chascun ... Fol. 144<sup>r</sup> ... de ma passion qui tant fut amere et angoisseuse a moy et profitable a toute humaine creature. *La premiere.* [144<sup>v</sup>] O domine iesu christe eterna dulcedo te amantium iubilus ...

*Horae Ebor.* pp. 76–80; see MS. 73 item (b).

- (k) Fols. 152<sup>v</sup>–153<sup>r</sup>. Prayers (one in Latin, two in French). 1. *Oratio ad iesum christum.* O domine iesu christe respicere digneris super me miserum peccatorem oculis misericordie tue ... [Cf. Baltimore, Walters Art Museum, MS. W285, fol. 111<sup>v</sup>.] 2. Fol. 153<sup>r</sup>, *Deuote oraisan a nostre seigne[ur] que on doit dire souuent.* Mon benoist dieu ie croy de cue[ur] et confesse de bouche ... [J. Sonet, *Répertoire d'incipit de prières en ancien français* (Geneva, 1956), no. 1150.] 3. Fol. 154<sup>v</sup>, *Protestation tres utile et ce doibt dire bien deuotement.* Sire dieu tout puissant, tout voyant, toute chose congnoissant ... Fol. 155<sup>r</sup> ... Et vous recomande ma foy ma vie et ma mort. Amen. Credo. *Crux saluatoris saluet nos omnibus horis, Amen.* [Sonet, *Répertoire*, no. 2006. Fol. 155<sup>v</sup> blank.]

#### SCRIBES AND SCRIPT

Textualis, the style and degree of formality varying from hand to hand. Five or six scribes depending on whether Scribe 1 wrote two stints or only one. (1) Fols. 2<sup>r</sup>–18<sup>v</sup> and ?143<sup>r</sup>–155<sup>r</sup>. Textualis quadrata. At the start of the second stint the hand is more flowing, but it gradually becomes ever more akin to the manner of the first stint. (2) Fols. 19<sup>r</sup>–37<sup>v</sup>, 127<sup>r</sup>–142<sup>v</sup>. Textualis semi-quadrata, variable manner, sometimes echoing Lettre Bourgignonne. (3) Fols. 38<sup>r</sup>–56<sup>v</sup>, 58<sup>r</sup>–61<sup>r</sup>; 61<sup>v</sup>/l. 13–64<sup>v</sup>/l. 10; 65<sup>r</sup>/l. 13–66<sup>v</sup>. Textualis quadrata, neat and closely spaced. (4) Fol. 57<sup>r</sup>–v (inserted page, decorated). Textualis semi-quadrata, its ductus echoing that of Lettre Bourgignonne. (5) Fols. 61<sup>v</sup>/ll. 1–12 (decorated page); 64<sup>v</sup>/11–65<sup>r</sup>/11 (decorated page); 67<sup>r</sup>–126<sup>v</sup>. Textualis quadrata, neat, more spacious than (3).

#### DECORATION

Lost leaves at the start of Matins and Lauds in the Hours BVM, of the Penitential Psalms, and of the Office for the Dead were doubtless removed for their

decoration. The surviving divisions within the Hours BVM (Terce, 61<sup>v</sup>; Sext, 65<sup>r</sup>; None, 69<sup>r</sup>; Vespers, 72<sup>r</sup>; Compline, 76<sup>r</sup>, along with the intruded Matin for Hours of Holy Spirit, 57<sup>r</sup>) are marked by an all-round decorative border filled with stylized foliate scrolls, some naturalistically depicted plants (including daisies and strawberries), and urns. The incipit itself is headed by 3-line-high initial, set on a golden panel, its bowl filled with a spray of three daisies. All gaudily coloured, but routine in execution. Other principal subdivisions are headed by a 2-line-high gold initial filled with red, set against a blue panel (or vice versa), with white hair-line patterning; the same style was used for the KL monograms in the kalendar. Beginnings of prayers and verses are marked by a 1-line-high gold initial filled with red, set against a blue panel (or vice versa), with white hair-line patterning. Line fillers: (larger) a bar, half blue, half red, covered with white hair-line patterning and with a gold dot at the centre; (smaller) a

gold dot with radiating lines, sometimes painted red and blue.

## PROVENANCE

(1) S. xix–xx booksellers' or private owners' price codes and reference numbers on the verso of the first flyleaf ('ecfxpa'; 'b'; '365/372'; '2i/-/-'). (2) S. xx, unidentified English bookseller or auction house (narrow cutting from a sale catalogue affixed to second flyleaf; not including a lot or item number, the 6-line entry in question is headed 'Manuscript on Vellum', begins 'Horae Beatae Mariae Uirginis [this in Black Letter type], cum Calendario, written in large Gothic characters, red and black ...', and ends 'small 4to (size 7<sup>1</sup>/<sub>2</sub> by 5<sup>1</sup>/<sub>2</sub> inches), calf antique, *Saele* [sic] XV'). From whom presumably purchased by (3) John Raymond Danson (1893–1976) (bookplate inside front cover). (4) Trinity College, by bequest of Danson, in 1976. College shelfmark 'MS. 100', pencilled on second flyleaf.

Fig. 98

## IOI

Bartholomaeus de S. Concordio Pisanus,

*Summa de casibus conscientiae*

Italy; s. XV<sup>1</sup>

## PHYSICAL DESCRIPTION

Parchment: smooth and thin, sometimes glossy; hair follicles often readily visible. FH, HF. Fols. i (parchment flyleaf, unfoliated) + ii (medieval flyleaves, ruled to same pattern as main book, foliated 'i', 'ii') + 293 (foliated 'iii', '1'–'17', '17bis'–'289', then two unfoliated leaves) + ii (unfoliated medieval parchment endleaves—ruled to the same pattern as the main book but bound in upside down). Modern pencil foliation (lower margin, gutter).

Size: 152 × 105 mm. Written area: 93 × 68 mm. Two columns (width 30 mm). Written above top line. Lines. Fols. i–148 (Qq. I–XV): 34. Fols. 149–289 (Qq. XVI–XXX): 36. (Space between lines, 2.5–3 mm; height of minims, 1 mm.) Pricking: awl. Ruling: hard point and lead (often lead for verticals, hard point for horizontals). Single vertical boundaries; horizontals confined within the verticals; none extended.

Collation: medieval flyleaves (fols. i–ii)<sup>2</sup>; I (fols. iii, 1–9)<sup>10</sup>–XV<sup>10</sup>; XVI (149–56)<sup>8</sup> (the central leaves [fols. 152, 153] singletons, stuck together at the joint); XVII–XXIX<sup>10</sup>; XXX (fols. 287–9 + two unfoliated leaves)<sup>5</sup> (= 6 with leaf 6 cancelled); medieval endleaves (unfoliated)<sup>2</sup>. Early quire letter plus leaf numbering (arabic numerals) in the first half of quires, lower front corner of rectos; a cross on the first recto of the second half of the quire.

2<sup>o</sup> folio: ?ita tamen qua proprietates sit monasterii

## BINDING

Four sewing stations; endband sewing in green and red/orange; flat spine; ?pasteboard boards, covered in plain red velvet; parchment pastedowns; title lettered in gold on a leather plaque, stuck to spine; integral green fabric bookmark; 160 × 112 × 41 mm. ?s. xix.