

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

by

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SCRIBES AND SCRIPT

One scribe throughout. Anglicana, consistent in letter-forms (e.g. 'h' with a long leg looping a long way back under the letter) but untidy in general aspect; slightly forward-sloping. Sparing use of abbreviations. Rubrics and corrections in the same script. Rhymes are generally braced; the *Vita Alexii* (item (a)43, fols. 73^r–77^v) and *The Life of Adam and Eve* (item (b)) approximate to two columns, with lines 'a' and 'b' to the left, and line 'c' to the right, midway between them. + Fol. 131^v. Short marginal addition beside 'to þe bishops of engelond' in item (a)67: 'Jhesus mercy amen et cetera'; Secretary, s. xv.

DECORATION

A red initial, 10 lines high, heads item (b). Crudely drawn capitals, generally 3 lines high, alternately red then blue, often with dotting or very primitive flourishing in the other colour, head the individual texts of (a), subdivisions within (a)18, (c), and lines 1 and

17 of (d). The example heading (c) ('P', fol. 165^r) features a male head, apparently tonsured, within its bowl. Paraphs, alternately red and blue, every six lines, provide regular visual articulation rather than being particularly linked to the content of the text. The first letter of each verse is stroked in red.

PROVENANCE

(1) The grand but faint inscriptions 'Wynde' (21^v) and 'Wyndefor[?e]' (80^r) in the same s. xv–xvi hand, might conceivably be the surname of someone then connected with the book. (The same seems unlikely for the 'peymont', jotted on fol. 64^r, s. xv; while the Italic addition, ?s. xvi–xvii, in the margin of 67^r, though obliterated, does not look like a name.) (2) Thomas Unton (d. 1693) (no. 6 on the list of his MSS: see Appendix II). Whence to (3) Trinity College in 1694. Bernard, p. 66, no. 2018 (as MS. 81). College shelfmarks: fol. 1^r, pencil '81', ink '57'; fol. 1^r, pencil '57 [81]'. Summary list of content written in ink on fol. 1^{r-v}, s. xviii–xix.

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Glossed Psalter with preface and some commentary from Gilbert de la Porrée

England; s. XII^{3/4}

Pl. X(a),
XXXVIII(a)
Fig. 67

PHYSICAL DESCRIPTION

Parchment: stout, generally even toned. HF, FH throughout. Fols. i (modern paper) + 256 + i (modern paper, foliated '253'). Modern pencil foliation of the medieval leaves runs: 'ii', 'iii', 'iv', 1–252, then an unnumbered leaf. Fol. ii is a liberated pastedown from a former binding.

Size: 312 × 210 mm (fold-in on fol. 251 preserves an extra 2 mm of height, 3 mm of width: a total of 314 × 213 mm). Written area: 224 × 136 mm. Lines: 44 (space, 5+ mm; height of Psalter minims, 5 mm, of gloss minims, 2–3 mm). Pricking: awl (intermittent survival in all three outer margins). Ruling: lead (heavily done, with occasional misrulings). Single vertical bounding lines; first and last (occasionally the last two) horizontals extended.

Collation. Preliminary leaves are a singleton (fol. 'ii') within a bifolium ('i' + 'iii'). I–XXXI⁸; XXXII⁵ (= 6 with leaf 5 cancelled.). Original signatures at least for Qq. I–XVIII, though with misnumbering (correct to Q. X; XI–XII too cropped to read; then Q. XIII incorrectly numbered 'XII'; Q. XIV, 'XIII'; Q. XV, 'XIII'; Q. XVI, 'XIII' (again); Q. XVII, 'XV'; and Q. XVIII, 'XVI'); no surviving trace of a signature thereafter. Contemporary catchwords survive on Qq. XXIV, XXV, XXVII, and XXVIII.

2^o folio: *Beatus vir* (main text); *Ille uir est beatus* (gloss)

BINDING

Panelled style, s. xviii, probably by Sedgley; blind-tooled mottled and plain calf, a fleuron at each corner of the

inner compartment, and one decorative roll repeated; gold-tooled armorial book-stamp of Trinity College on both covers; MS. number in gilt on spine; 324 × 230 × 78 mm. Joints very weak. Extensive stains from the metal furniture of an older binding on front and endleaves (ii and 252): both have five triangles of three small holes reflecting a quincunx of studs. In addition, fol. ii is damaged at two points towards the fore-edge, presumably from the receptacles for a pair of clasps; while fol. 252 has a triangle of small holes towards the fore-edge from the pins securing a chain hasp or conceivably the plate that anchored one of the clasps.

CONTENTS

Preliminaries. Fols. ii–iv, blank bar later inscriptions (see Provenance). Fols. 1^r–251^v. Glosed Psalter with preface and some commentary from Gilbert de la Porrée.

1. Fol. 1^r. *Christus integer caput cum membris, est materia huius libri, de qua agit propheta hoc modo ... Titulus libri est. Incipit liber ymnorum. Ymnus est laus dei cum cantico ... Fol. 1^v ... et quod in actibus apostolorum legitur dictum singulariter in libro psalmorem.* [Gilbert de la Porrée, Prologue: S 370, 251I].
2. Fol. 1^v. *Huic psalmo non est ausus esdras apponere titulum quia in sequentibus caput libri uocuntur ... Unde etiam primus ponitur. In modo bipartitus est ... Illis homo temptatur, his temptationibus succumbit.* [Preface to Ps. 1: S 364 extended].
3. Fol. 2^r. [B]EATUS UIR QUI NON ABIIT ... First three glosses (all for 'Beatus', all interlinear): *Ille uir est beatus, qui nec impius est in deum, nec peccator ipse, nec pestilens in proximum. Cui optata omnia succedunt. Est.* Fourth and fifth (for 'uir'): *firmus contra prospera, fortis contra aduersa christus, scilicet. Ille.* Sixth (for 'Qui'): *Animi cogitatione et uoluntate. ... Fol. 250^r ... Titulus Alleluia. Laudate dominum in sanctis eius. Psalmus iste, eorum qui sine diuisione sunt tercius ... Fol. 250^v ... Vite eterne uox est, laudate dominum, laudate dominum in sanctis eius. ¶ Ecce ad quod culmen psalmodiam perduxit ... in consideratione glorie sanctorum. LAUDATE DOMINUM ... Fol. 251^r ... OMNIS SPIRITUS LAUDET DOMINUM [i.e. text of Ps. 150, the gloss for which ends:] Vt uniuersaliter dicam, de omni munere spirituali laudetur deus*

in sanctis suis, amen. [Followed by:] *Summa. Ecce his generibus musice sonorum est assignata ... Fol. 251^v ... totam istam armoniam spiritualiter uolens intelligi; ita conclusit, omnis spiritus laudet dominum.*

Each Psalm is preceded by a commentary on its Titulus—the Titulus itself generally given in red (often in Rustic Capitals, sometimes in minuscules) and accompanied by the rubric *Titulus* (always in red Rustic Capitals)—and is followed by a *Summa* [= Gilbert de la Porrée, *In Psalmos*: S 251I]. These passages are written on every ruled line (minims 3 mm high). The psalm texts themselves are disposed on every fourth to sixth ruled line and are written to a larger gauge (minims 5 mm). The lines in between are occupied by sets of short glosses (the multiple entries for given lemmata often being arranged vertically, subject to the available space). There are no glosses in the margins. Noted by T. Gross-Diaz, *The Psalms Commentary of Gilbert of Poitiers* (Leiden, 1966), pp. 29 and 179.

SCRIBES AND SCRIPT

One scribe throughout. A late Romanesque Caroline Minuscule with protogothic features, grand and spacious for the psalm text, smaller and denser for the continuous commentaries, even more so for the interlinear glosses, all neatly written and done as one phase of work. + Minor corrections to Psalm text throughout (e.g. 41^r, 54^r, 148^r, 173^v, 213^v), ?s. xv cursive. + Marginal notes added beside the 'Titulus' commentaries throughout: (a) flagging an aspect of the subject matter; (b) (more formally and boldly written, possibly by a different, contemporary hand) supplying specific references for the biblical passages alluded to therein. Psalm numbering (arabic numerals) added to the upper margins throughout. All s. xv.

DECORATION

Decorated initials, 15+ lines high, for the psalms of the tripartite and the liturgical divisions, mainly excised: 2^r (Ps. 1: excised); 43^r (Ps. 26: excised); 66^v (Ps. 38: excised); 89^v (Ps. 51: excised); 90^v (Ps. 52: grand arabesque 'D', red, green, and blue); 115^v (Ps. 68: fine Channel-style 'S' with golden letter-contours against a blue and pink panel, and incorporating two dragon heads, two little lions, and a quadruped with two

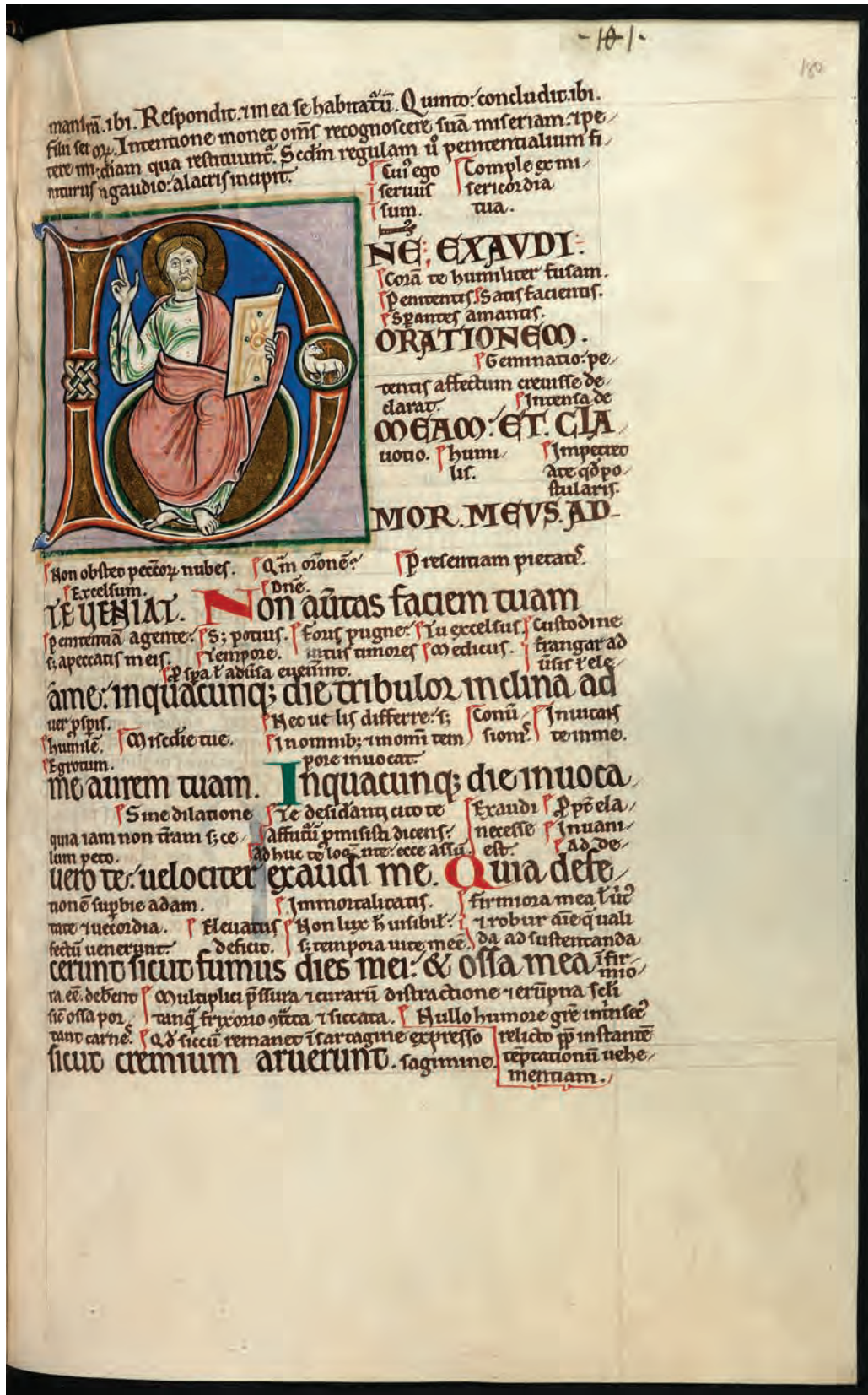


Fig. 67. MS. 58, fol. 180r (reproduced at 67 %).

bodies but one head); 147^v (Ps. 80: fine Channel-style 'E', composed from a dragon and a quadruped, with one lion; areas of gold ground); 176^v (Ps. 97: excised); 180^r (Ps. 101: D historiated with imposing image of the Lord with cross-nimbed golden halo, seated on golden globe, right hand raised in blessing, the left holding a large book; Agnus Dei in side roundel); 202^r (Ps. 109: excised). NB: the historiation on 180^r is echoed in the corresponding letter of the glossed Psalter, Oxford, Bodleian Library, MS. Auct. D.2.1 (s. xii^{ex}; prov.: Lanthony). The initial to Psalm 1 was followed by six lines of coloured display capitals—the first line in gold, the second green, red, and blue, the third red and blue, the fourth green and red, the fifth green, the sixth red. All the others are followed by one or more lines of display capitals in ordinary ink. Arabesque initials, 10+ lines high, for: Commentary incipit (1^r, with gold for the letter-form), Ps. 118 (210^r, distinguishing the incipit from the plain initials for the 22 subsections within this psalm), and Ps. 119 (223^v, again distinguishing it from the subsections of Ps. 118). Each Psalm text is headed by a coloured initial, 6+ lines high, red, green or blue; to 11^v (Ps. 8) these are arabesque, thereafter plain or slightly embellished. The rest of the word is written in display capitals in ordinary ink. Each summa and titulus commentary is headed by a coloured initial (3+ lines high), red, green, or blue. Each Psalm verse is headed by a coloured initial, 1–2 lines high, generally in a continuing sequence of red, green, red, blue, red, green, red, blue, etc.

(1) ?Ownership inscription, fol. iii^v, top—thoroughly erased and hidden by a fold in the parchment; currently irrecoverable. (2) Thomas Netter of Walden (c.1370–1430): the second (lower) erased ownership inscription on iii^v (? 'Psalterium Thome', seemingly written in Textualis, framed by decorative flourishes) may refer to him; the cursive inscription on iv^v certainly does ('C[on]ue[n]t[us] car[melit]ar[um] london' ex assign[na]c[i]o[n]e m[agistr]i F[rat]ris Tho[m]e Walden p[ro]uin[cia]l[is] angl[ie]'). Whence to (3) S. xv^{1/3}, London Carmelites (inscription as above; their press-mark, 'C 24 m' on 1^r); noted *MLGB*, pp. 125 and 279. Conceivably the 'Gilebertus Porretanus super Psalterium' seen in their collection by John Leland (CBMLC 1, p. 179; list C5, no. 6), who stated that Thomas Walden gave them many books; at least two other MSS—Cambridge, St John's College, I.15 (221; Bede, s. xii) and Oxford, Bodleian Library, Bodl. 730 (SC 2709; John Cassian, s. xiii)—have *ex assignacione Thome Walden* inscriptions like that in the present volume. (4) King Henry VIII, ?Westminster library (s. xvi¹ Italic inscription akin to work of 'Westminster cataloguer', fol. 1^r, upper margin: 'Glossa Cleme[n]tis sup[er] Psalterium'—cf. Oxford, Bodleian Library, MS. Auct. D.2.1 (SC 2312); noted Carley, *Libraries*, p. lxxv and n. 144). (5) Thomas Pope (signatures, 1^r and 251^v; his name also written in a different, later hand on iv^r). Whence to (6) Trinity College. Bernard, p. 64, no. 1961 (MS. 24). College shelfmarks: fore-edge, '23 Glossa Clementis super Psal.'; 1^r, pencil '24', ink '58' on 1^r.

Pl. XXXVII(a)
Fig. 68

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Augustine, *De Ciuitate Dei*

France or England; s. XIII^{2/2}

PHYSICAL DESCRIPTION

Parchment: moderate quality, even toned but quite rough in texture; marks of scraping often readily visible. HF, FH throughout. Fols. i (modern paper, foliated '1') + 164 + 1 (raised former pastedown, now foliated '170') + i (modern paper, foliated '171'). Late medieval foliation (arabic numerals) runs '2'–'165', the original

leaf '1' having evidently been lost. A modern (s. xix–xx) hand, using pencil, wrote '1' on the current paper flyleaf, added a second '2'–'5' to those leaves, and labelled the parchment and paper endleaves '170' and '171'. In s. xiv^{4/4} John Whytefeld noted (as part of his cataloguing system: 5^r, lower margin) that the volume then had 178 leaves, indicating that, in addition to