

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

by
RICHARD GAMESON

OXFORD
THE OXFORD BIBLIOGRAPHICAL SOCIETY
2018

in the upper margin, his bird pursues a smaller fowl; two other birds confront each other on the lower border bar.

73^r (Ps. 52). D containing standing Lord (as on 72^r) confronting Fool who holds a round loaf in his right hand and with his left holds an orange club over his shoulder. Marginalia: half-length musician playing a fiddle; two birds, one looking up admiringly at the musician.

91^r (Ps. 68). S containing in 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 crown, in water. Marginalia: half-length musician playing bagpipe; one bird.

134^v (Ps. 97). C containing three tonsured clerics standing before a lectern on which is a very schematically rendered book, the lines of which the first cleric follows with his right index finger. Marginalia: three birds and one hybrid (with a cowed ape-like head and a wyvern body) which watches the clerics.

137^r (Ps. 101). D containing crowned King David, kneeling in prayer before a draped altar, the clouds of heaven above. Marginalia: 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.

156^v (Ps. 109). 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. Marginalia: three birds (one being a stork or heron).

Each psalm (also the subsections of Ps. 118, and the entries in the litany) is introduced by an enlarged gold initial (2 lines high, plus tail or stem) set against a blue and pink panel. The KL monograms are the same style but are larger, their tails extending the length of the text-block. Each verse introduced by a 1-line-high initial, alternately gold and blue, flourished in blue and red respectively. Line fillers in gold, red, and blue. Entries in the second litany introduced by 2-line-high capitals, alternately red then blue.

PROVENANCE

(1) Made in Flanders, perhaps for the English market (*teste* English saints in the kalendar). (2) Probably in England by s. xiv (*teste* script of item (f)) and certainly by s. xv (*teste* script of items (g)–(j)). The inclusion of Ailred of Rievaulx in the added litany might point to the north of the country, a possibility strengthened if the Robert who precedes him is Robert of Newminster, Northumberland. (3) S. xix–xx English bookseller or owner's pencil annotations ('English xiii cent' inside front board; 'mx/x/[?]' on i^v). (4) S. xx, bookseller (slip kept loose in book, describing it as 'Horae ... English 13th Century', but correctly noting, 'five leaves of kalendar only' and 'Nine historiated initials'; with the price code '£RHH'). (5) John Raymond Danson (1893–1976). (6) Trinity College, by bequest of Danson, in 1976.

Book of Hours (Use of Rome)

Flanders; s. XV^{3/4}

PHYSICAL DESCRIPTION

Parchment: fine, smooth, and even; minimal distinction between H and F sides. Arranged FH, HF. Thicker parchment for leaves with miniatures. Fols. i (modern paper) + 126 + i (modern paper endleaf). Modern pencil foliation (by same hand as foliated MS. 100) runs: '1'–'71', '73'–'127'.

Size: 115 × 85 mm (severely trimmed). Text-block: 71–2 × 47 mm. Lines: 17 (space, 4 mm; height of minims, 2 mm). Pricking: none survives. Ruling: faint red ink. Single vertical borders; first and last horizontals extended. Lines: 17 (space: 4 mm; height: 2 mm)

Collation: I¹⁴ (containing entirety of kalendar; NB the innermost bifolium is currently bound in back-to-front,

folded the wrong way: fol. 8 should precede its conjoint fol. 7); II⁹ (= 8, preceded by a singleton, fol. 15, with a miniature); III–IV⁸, V⁶; VI–VII⁸; VIII⁵ (= 4 + 1, final singleton, fol. 66); IX⁶ (misfoliated: ‘69’–‘71’, ‘73’); X⁹ (= 1 + 8, the initial singleton, fol. 74, bearing a miniature); XI–XIII⁸; XIV⁴; XV⁹ (= 1 + 8, the initial singleton, fol. 111, bearing a miniature); XVI⁸.

2^o folio: Juliane uirg; (of main text, 17^r:) adoremus et procidamus

BINDING

Five bands; endband threads of pale blue and yellow ochre; rounded spine; dark goatskin over pasteboard, tooled with a simple panel design; no gilding or lettering on the binding but the edges of the leaves gilt; plain paper pastedowns and endleaves, s. xvii (?); 122 × 95 × 24 mm.

CONTENTS

(a) Fols. 2^v–14^r. Kalendar. In brown and red. Because of the misbound central bifolium, May part 1 (6^v) is followed by June part 2 (7^r), July part 1 (7^v), May part 2 (8^r), and June part 1 (8^v); thereafter in the proper order again. Fairly selective but includes Octave of Thomas Becket (brown, 5 Jan., unexpunged); Amand and Vedast (red, 6 Feb.), Thomas Aquinas (brown, 7 Mar.), Gertrude of Nivelles (brown, 17 Mar.); translation of Thomas Becket (red, 3 July, unexpunged), Clare (brown, 12 Aug.), Lambert (brown, 17 Sept.), Remy and Bavo (red, 1 Oct.), Francis (brown, 4 Oct.), Thomas Becket (red, 29 Dec., unexpunged).

Fols. 1^r–2^r and 14^v blank.

(b) Fols. 15^v–66^v. Hours BVM (Use of Rome). Fol. 15^r blank. Fol. 15^v, miniature of Virgin and Child. Fol. 16^r. [–rubric faded to illegibility–] Domine labia mea aperies ... Fol. 32^r, Lauds; 41^v, Prime; 45^r, Terce; 49^r, Sext; 52^v, None; 56^v, Vespers; 62^r, Compline ... Fol. 66^v ... qui tecum uiuit et regnat in unitate spiritus sancti deus per omnia secula seculorum. Amen. [Beside the *Versus* (‘Benedicta tu in mulieribus ...’) that follows the first lection for Matins (29^r), an early modern hand has added ‘iube domine benedicere’ (which forms part of the verse following the second lection). At the end of the same *Versus* the hand added: ‘- Virgo uirginum intercedat pro nobis ad dominum, amen’. Beside the *Versus* following the second lection (29^v), the same

hand copied out another part of that verse—‘Nota Pri[mo]. Genuisti qui te fecit’—plus a pointing hand.

(c) Fols. 67^r–73^r. Office of BVM for Advent, etc. *Incipit officium beate marie quod dicitur per totum aduentum. Ad vespervas ... Deus in adiutorium meum intende ...* Fol. 68^r, Compline; 68^v, Matins; 71^r, Vespers; 71^v, None. Fol. 71^v, rubrics for Vespers and Compline from Octave of Nativity to Purification, and then from Octave of Pentecost to Advent. Fol. 72^v, rubrics for Octave of Easter to Ascension.

Fol. 73^v blank.

(d) Fols. 74^v–110^v. Office of the Dead. Fol. 74^r blank. Fol. 74^v, miniature of raising of Lazarus. Fol. 75^r, *Incipiunt vigilie mortuorum*. Ps. Placebo. Dilexi quoniam exaudiet dominus uocem orationis mee ... Fol. 87^r, *In secundo nocturno*. Fol. 93^r, *In tercio nocturno*. Fol. 101^r, *In laudibus ...* Fol. 110^v ... Anime omnium fidelium defunctorum per misericordiam dei sine fine requiescant in pace. Amen.

(e) Fols. 111^r–121^v. Penitential Psalms. Fol. 111^r blank; 111^v, miniature of David in prayer. Fol. 112^r, Domine ne in furore tuo ... Fol. 121^v ... quoniam ego seruus tuus sum. Gloria patri. *Ant.* Ne reminiscaris ... peccatis nostris.

(f) Fols. 121^v–127^v. Litany and Prayers. Notable inclusions in litany: Lambert, Francis, Louis, and Gertrude. Fol. 124^r, Propicius esto parce nobis domine ... Fols. 124^v–125^r, Deus in adiutorium meum ... Gloria patri. Fols. 125^r–127^v. Prayers. 1. *Preces*. Saluos fac seruos tuos et ancillas tuas deus meus sperantes in te ... [SM, p. 49.] 2. Deus cui proprium est misereri semper et parcere suscipe deprecationem nostrum ... [CO 1143.] 3. Exaudi domine supplicum preces et confitentium tibi parce peccatis ut indulgentiam nobis tribuas benignus et pacem. Per. 4. Deus a quo sancta desideria et recta consilia et iusta sunt opera ... [CO 1088a.] 5. Ure igne sancti spiritus renes nostros et cor nostrum ... [SM, p. 400.] 6. Fidelium deus omnium conditor et redemptor animabus famulorum famularumque ... [Horae Ebor., p. 30.] 7. Acciones nostras quesumus domine aspirando preueniet ... et per te incepta finiantur, per christum dominum nostrum, Amen. [CO 74.]

SCRIBES AND SCRIPT

Textualis rotunda, very regular. A single scribe throughout. Red rubrics in the same script and hand. NB certain letter-forms were systematically changed (principally

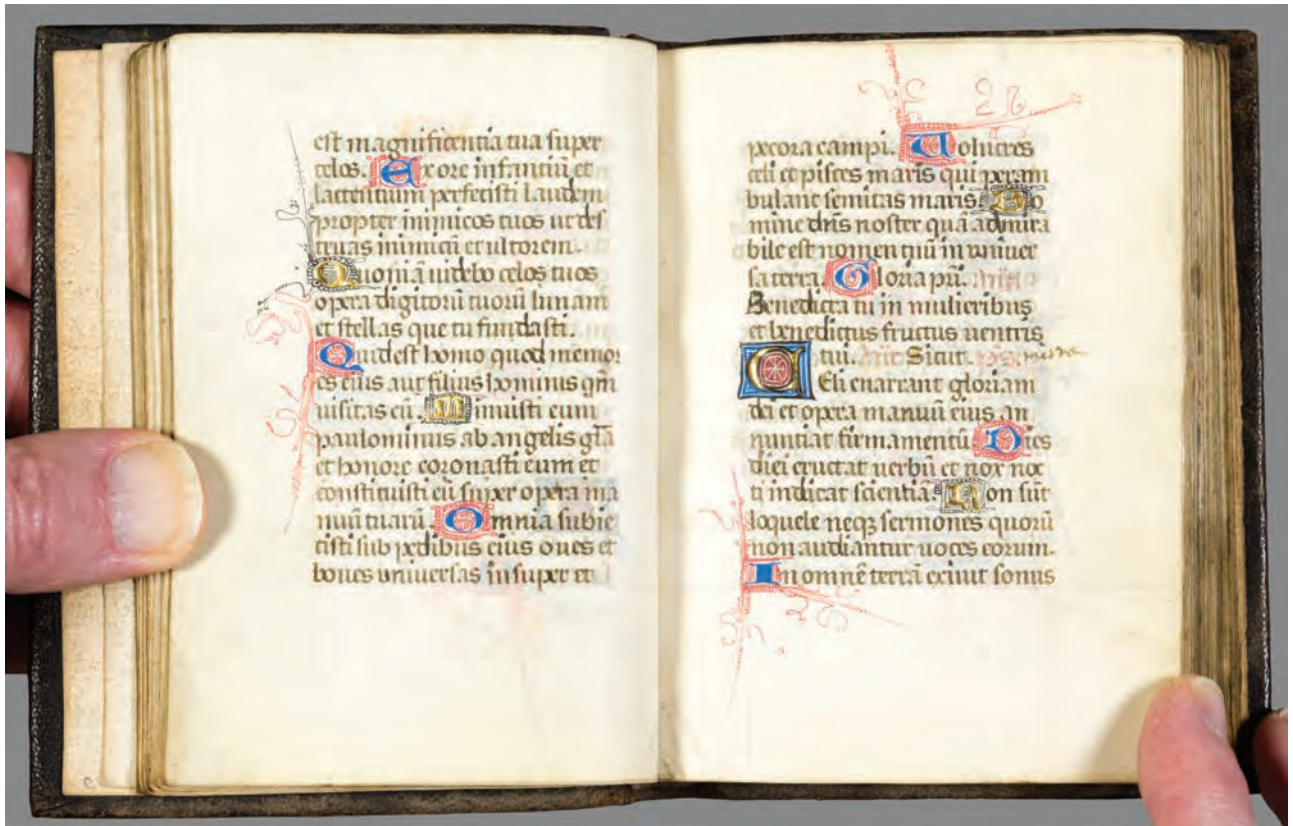


Fig. 95. MS. 98, fols. 15^v–16^r (top), 18^v–19^r (bottom)
(reproduced at 85%).

'd's altered from rounded back to straight back, and 'i's dotted) on 16^r–33^v, ?s. xvii.

DECORATION

The three main textual divisions ((b), (d), and (e)) are prefaced by a pictorial page comprising a framed miniature set within a foliate border; in each case the leaf is a singleton with a blank recto. The first two are jobbing Flemish work contemporaneous with the rest of the book; the third is a later (?s. xvii) addition, emulating the general manner of the original work but stylistically quite distinct from—and superior to—it (the rubric and a couple of the verse initials on the facing page, 112^r, were redone at the same time).

15^v. Virgin and Child. Mary, crowned, enthroned, under a red canopy, holding on her lap the naked Christ Child, whose right hand is lifted in blessing. The floor is of green tiles; the background golden. (The fact that both figures look, and Christ gestures to the left, suggests that the image echoes a model that was originally designed to be placed on a recto, with another figure (?patron or owner) on the facing verso.) Pigment loss—seemingly caused by a drop of liquid—on the Virgin's robe.

74^v. The Raising of Lazarus. To the right, Christ, clad in a pink robe, barefoot, haloed, holding a golden orb in his left hand, his right uplifted in blessing or command, stands over Lazarus (to the left) who faces him, wrapped in a winding sheet, hands clasped in prayer, emerging upright from a grave in the ground. Behind Christ stand one woman (Mary or Martha) and two men. The setting is a grassy plain receding to a background of craggy cliffs dotted with copses of trees.

111^v. David praying. David, wearing a blue robe and

a red cloak with ermine trim, and holding his harp in one hand, kneels in prayer below a golden arc representing heaven. The ground is green, the background blue. Large areas of pigment lost from the background.

The texts on the facing pages (16^r, 75^r, 112^r) are headed by a decorated initial, 7 lines high, comprising a blue letter-shape with red, white, and blue vine-scroll infilling (or vice versa) set on a gold ground. A bar of gold, pink, and blue surrounds the text-block on three sides. The margins are filled with colourful acanthus leaf and pen-trail foliage of exactly the same forms as surround the original miniatures. The sub-divisions within the Hours of the Virgin (Lauds 32^r, Prime 41^v, Terce 45^r, Sext 49^r, None 52^v, Vespers 56^r, Compline 62^r) are each headed by 5-line-high decorated initials, consisting of a red letter-shape with blue vine-scroll infilling (or vice versa) set against a golden panel. Border bars on two sides; pen-trail foliage on three sides. Individual texts (also the KL monograms in the kalendar and the K of the litany) are headed by 2-line-high golden initials with blue infilling set against a red panel (or vice versa). Capitals for verses and for entries in the litany in gold or blue, flourished with blue and red respectively; line-fillers in gold and blue.

PROVENANCE

(1) S. xvi, presumably in a Catholic area of the European mainland. (2) S. xviii–xix, ink '229-' and '201' inside front board. (3) S. xx, bookseller's code, 'mmfxfx' written in pencil, inside front board, covering a similar siglum (erased); also a tiny pencil 'c' at the bottom. (4) John Raymond Danson (1893–1976). (5) Trinity College, by bequest of Danson, in 1976. College shelfmark 'MS. 98' pencilled inside front board.

99

Scrapbook with Eleven Miniatures from a Book of Hours

France (probably Paris); s. XV¹

PHYSICAL DESCRIPTION

The miniatures are mounted on the rectos of the scrapbook, which has been foliated in pencil. Now i + 11 + i, the scrapbook originally consisted of 16 leaves

plus endpapers. At some point after a pencil foliation (evidently running from 'i' to '16') had been done, fols. 2, 6, and 11–13 were cut out (as the leaf stubs at these points confirm). Size of miniatures: 54 × 38 mm.

Pl. XXXIV(a)
Fig. 96