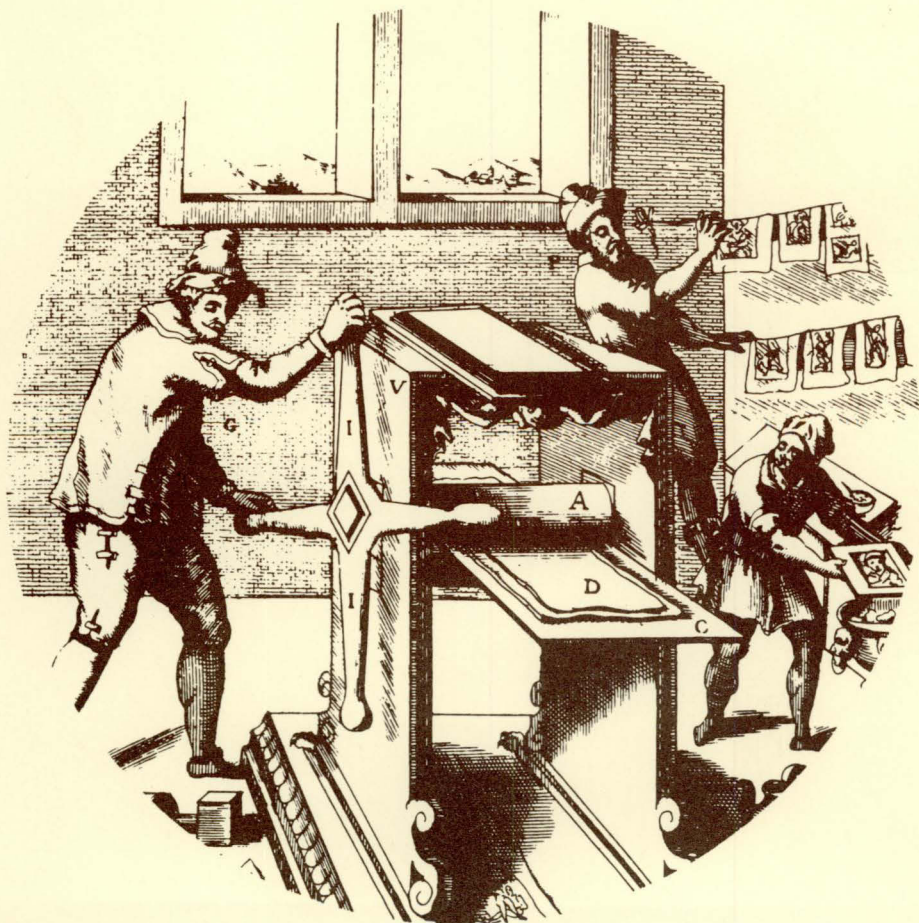

THE INDIANA UNIVERSITY

BOOKMAN

June 1988

Number 17

Published by
THE LILLY LIBRARY, INDIANA UNIVERSITY



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FOR THE BOOKMEN OF INDIANA
AND THE FRIENDS OF THE LILLY LIBRARY

**A CATALOGUE OF
SELECTED
ILLUMINATED
MANUSCRIPTS**

**in
The Lilly Library, Indiana University**

This publication is made possible by a grant from the Wendell L. Willkie Education Trust administered by the Indiana University Foundation.

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BLOOMINGTON, INDIANA

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Foreword

The Lilly Library has more than four hundred medieval and Renaissance manuscripts and fragments which date from the seventh to the seventeenth centuries and include works from England, France, Germany, Holland, Italy, and elsewhere. The Library's medieval manuscripts were derived from two main sources: C.L. Ricketts and George A. Poole, both of Chicago, Illinois.

The Ricketts collection was formed by Coella Lindsay Ricketts, (1859-1941), founder of the Scriptorium and one of America's foremost calligraphers, over a period of more than fifty years. It consists of sixty volumes and more than two hundred fragments of carefully chosen pieces that had relevance to Ricketts's own work. Dating from the ninth to the seventeenth centuries, the collection emphasizes the preprinting development of Roman script, especially of capital letters. Included are a generous representation of secular works as well as examples of Bibles, psalters, missals, antiphonaries, graduals, and Books of Hours. The Lilly Library purchased the Ricketts collection in 1961 from the family of C.L. Ricketts. In addition to the medieval items, the family generously included the files of extensive correspondence between Ricketts and Sir Sydney Cockerell, Cyril Davenport, Frederic W. Goudy, Stanley Morison, Alfred W. Pollard, Seymour de Ricci, and many others, as well as numerous examples of Ricketts's own calligraphic and illuminated works.

Though less extensive than the Ricketts collection, the Poole collection is of equal interest and value to students and scholars of printing and art history. George A. Poole, Jr., a printing company executive, intended his collection to document and illustrate the history of the development of Roman type. Thus the 130 manuscript items were acquired to supplement his fine collection of early printed books. Purchased by the Lilly Library in 1958, the Poole collection contains the Library's earliest Latin writing and our Anglo-Saxon fragments.

More detailed descriptions of these two collections may be found in the "Report of the Rare Book Librarian, Lilly Library, Indiana University, July 1958-June 1959" (Poole) and "Report of the Rare Book Librarian . . . July 1, 1961-June 30, 1963" (Ricketts).

A few individual medieval manuscripts and fragments have been purchased by or donated to the Lilly during the past thirty years. These items have been organized and catalogued into a collection titled Medieval and Renaissance mss. This collection presently contains nine volumes and eleven fragments, again of both secular and religious medieval works. Included are two extremely fine fifteenth-century French Books of Hours that were part of the Elisabeth Ball library, donated to the Lilly in 1983. The most important secular medieval piece added during the past few years is an early fifteenth-century Latin manuscript of Marco Polo's travels to the Orient in the latter part of the thirteenth century. Of Flemish/French origin, the manuscript predates the first printed edition of his accounts by more than fifty years. The manuscript was part of the W.E.D. Allen collection acquired by the Lilly in 1976.

With the exception of the recently received Elisabeth Ball items, the Marco Polo piece, and two or three others in the Medieval and Renaissance collection, most of Lilly's medieval pieces are represented in Seymour de Ricci's *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, volume 1 (Ricketts collection, under Illinois, Chicago, Coella Lindsay Ricketts) and the Supplement volume (Poole, and Medieval and Renaissance collections, under Indiana, Indiana University).

Saundra B. Taylor
Curator of Manuscripts

Introduction

This catalogue is the work of an art history graduate seminar in medieval manuscripts held at the Lilly Library in the Spring semester of 1987. The purpose of the seminar was to acquaint students with the many facets of manuscript production, and afford them the rare and always valuable opportunity to work with the object itself.

Medieval books are more than just illuminations, and their problems generally demand good detective work as well as art historical expertise. Critical thinking and the ability to solve a puzzle is often more crucial than stylistic analysis. A facility with languages is essential and a number of disciplines, from paleography and codicology to heraldry and Church history, must be tapped. But the cardinal virtue of the manuscript student is patience—the willingness to let books speak for themselves. They do.

Selecting the manuscripts which students would work on was indeed a difficult process, since the Lilly collections are rich in representative pieces from the seventh through the seventeenth centuries. The manuscripts chosen are illuminated examples with interesting problems of localization or text content. None of these items has been previously catalogued, and only a few have had any work at all done on their texts. The manuscripts are primarily religious: liturgical or service books, Bibles, psalters, breviaries and Books of Hours—an emphasis which parallels the trend of medieval book production itself. Also included are two secular manuscripts which reflect the slightly later Italian Renaissance interest in antique writers.

Student work has brought to light some exciting and important finds which were to date unpublished, such as the association of two sets of leaves, fragments from the well-known Chertsey Abbey Breviary (ca. 1320), mainly preserved in the Bodleian Library, Oxford (Ricketts 23 and Ricketts 47, item nos. 3a & b); or the identification of a single Lilly antiphonal leaf as part of a Bohemian choirbook (ca. 1400-1405), fragments of which are now preserved in Washington, Stockholm, and Montreal (Ricketts 97, item no. 10); or the identification of the fifteenth-century Dominican nuns who were responsible for illuminating the Rule book for their cloister of St. Catherine at Nürnberg (Ricketts 198, item no. 13).

We have attempted to describe each item as completely as possible, and then focus on the most important aspects of each piece. The limitations imposed by the brief time span of one semester has resulted in some problems left unsolved. Several of the items presented here deserve further study, which we hope our research will inspire.

It has been said that the wealth of the Lilly Library is "one of the best kept secrets on campus." If that is so, it is surely not due to a lack of concern, openness, or generous hospitality on the part of the Lilly staff. The seminar is deeply indebted to William Cagle, Director of the Library; Sandra Taylor, Curator of Manuscripts; Kate Siebert Medicus and the entire staff of the Manuscripts Department; and Josiah Bennett, rare book cataloger, each of whom has contributed time and expertise in his or her own distinct way. We are grateful for their help and hope that this issue of *The Indiana University Bookman* will, to some degree, repay their efforts on our behalf.

Thanks also go to Cheryl Baumgart of the Lilly Library for copy editing the manuscript and her conscientious attention to numerous production details; to Professor James Halporn, Chairman of the Classics Department, for his paleographic assistance; and to Dr. Rainer Budde, Director of the Wallraf-Richartz Museum in Cologne, West Germany, who, while in Bloomington as Burke Lecturer in the School of Fine Arts, gave most generously of his time and knowledge of manuscripts. We hope that our work will encourage further study of illuminated manuscripts in the Lilly Library.

Susan von Daum Tholl
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Illustrations

MANUSCRIPT

1. Ricketts 21 (5v)
2. Ricketts 22 (13v)
- 3a. Ricketts 23 (3r)
- 3b. Ricketts 47 (11v)
4. Poole 8 (4v)
5. Poole 16 (CV verso)
6. Ricketts 63 (184v)
7. Medieval and Renaissance
Collection. Dominican
Service Book (11r)
8. Poole 9 (7v)
9. Ricketts 89 (recto)
10. Ricketts 97 (recto)
11. Ricketts 135 (20r)
12. Ricketts 145 (1v)
13. Ricketts 198 (134v)
14. Poole 23 (5r)
15. Poole 24 (93v)

SUBJECT

Initial "D"
 Psalm page
 Ps. 35, initial "D"
 Three initials
 Genesis initial
Te igitur miniature
 Discovery of True Cross
 Decorated initial

 David praying
 Annunciation
 Adoration of Magi
 St. Mastidia
 Annunciation
 Full-page miniature
 Title page
 Book 5, initial "L"

Catalogue Entries

Hec virgo cuius natus a uide
us est ponatus sum? felle & aceto
re uidente datus leto. ps. vñ.

Qui in adiutorium meum
intende: dñe ad adiuuandū
me festina.

Confundantur et reueant
qui querunt aīam meam.

Uertantur retrorsum & e
rubescant: qui uolunt in
mala.

Uertantur statim erubesc
centes: qui dicunt in euge

1. Psalter fragment

Northern France, late 13th century

Ricketts 21

5 leaves; 16x11cm. (9x6.25cm.); vellum

Illuminated initials; zoomorphic borders; red and blue penwork

The devotional function of psalters is emphasized in Ricketts 21 by the placement of short, rubricated prayers addressed to the Virgin between the psalms. They are surrounded with an elaborate border consisting largely of elongated dragon types.

The borders are connected to the illuminated initials (approximately 1.2cm. sq.) that open each psalm. Smaller gold letters surrounded by blue filigree penwork alternate with blue letters outlined in red at the beginning of each verse; line endings are filled with red and blue inked patterns sometimes highlighted with small gold spheres. Each page is pricked and ruled for fifteen lines; the writing frame is often slightly crooked.

The five leaves in the Lilly fragment (now foliated 1-5) were not originally consecutive. Folio 1 contains Psalm 11:3 to the end and, on the verso, a complete prayer with the beginning of Psalm 12:1-2. Psalm 34:13-22 appears on folio 2; folio 3 contains the end of a rubricated prayer and Psalm 37:1-11. Since folios 2 and 3 are still loosely joined, they aid in reconstructing the complete Psalter to which the Ricketts 21 fragment originally belonged. In order to accommodate the remaining text of Psalm 34 and Psalms 35-36, plus additional intercessory prayers, there would have originally been approximately six folios (or 12 pages) between them. Folios 4 and 5 may have been part of the same quire, since Psalm 67:7-17 on folio 4 is followed by the end of Psalm 68 from verse 33 on folio 5r; 5v contains another complete prayer and Psalm 69:1-4.

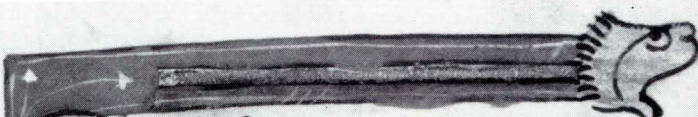
The illuminator employed an extensive palette and a keen imagination while creating the zoomorphic borders and their accompanying initials. The palette consists of blue, mauve, a warm gray, and a red-brown as well as black, white, and occasionally green. Burnished gold accented with red fills the intervals of the blue or mauve initials. The bowls of the initials also contain twisted animal-like forms (1v, 5v) or floral imagery (3r). Gold is heavily applied in the border, although the beasts themselves are painted with a beige pigment similar in tone to the gold.

The Lilly attribution of this fragment to northern France in the late thirteenth century is supported by its marked similarity to a psalter for Franciscan usage in Oxford (Bodleian Library, Ms. Douce 48) dated to 1235-1253/55 (Branner, 211). Attributed to the Guines Atelier, a workshop that moved from the far north to Paris at about this time, this Franciscan Psalter contains a similar blue with red and gold with blue system of alternating verse capitals, as well as the red and blue line fillers found in the Lilly fragment. Although this decoration is common in Gothic manuscripts, it is notable here since it is combined, as in Ricketts 21, with attenuated hybrids intertwined with the decorated initials opening each psalm.

PROVENANCE

Acquired by C.L. Ricketts from E. Weyhe, New York, 1929; Lilly Library, 1961

J.R.G.



Strubustos moab obtinuit tre-
mor. obtriguerūt om̃s habitato-
res chanaan.

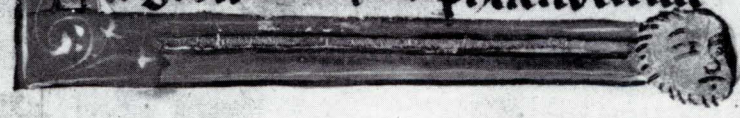
Orruit sup̃ eos formido & pavor
in magnitudine brachij tui.

Plant immobiles quasi lapis:
donec p̃transeat ppl̃s tuus dñe
& donec p̃transeat ppl̃s tuus iste
quē possedisti.

Introduces eos & plantabis eos
in monte hereditatis tue. firmis-
simo habitaculo tuo quod opa-
tuses dñe.

Sanctuariū tuū dñe quod fir-
mauerūt manū tue. dñs regna-
uit in eternū & ultra.

In gressu eques pharaonū cur-



2. Psalter fragment

Flanders, late 13th century

Ricketts 22

13 leaves; 13.4x11cm. (9x6.5cm.); vellum

Gothic script; decorated borders

Sewn in folded vellum cover

All thirteen leaves of Ricketts 22 are decorated with a panelled foliate border on three sides, alternating between blue and pink grounds from folio to folio. Each border is highlighted with gold and adorned with white linear motifs often depicting small stylized storks (eleven in all). The ends of the border panels culminate in gold animal heads outlined in black, mostly lions, eagles, and one human head. Some hybrids are also included which may be intended to represent oxen, perhaps completing the symbolism of the Four Evangelists.

Ricketts 22 has been dated paleographically and attributed to Flanders. A curious inscription in sixteenth-century English script appears upside-down on the bottom of leaf 6v. This is a message from a man to his daughter whom he praises for not sending for goods or fashions from London and commends her as one who "only craved a Bible of my blessing." The proud father seems to have recognized the book as a Bible, suggesting that it was not fragmented when he purchased it. Perhaps he was also not unaware that storks in the Middle Ages were representative of piety because the young ones care for their parents who have grown old.

PROVENANCE

Acquired by C.L. Ricketts from E. von Scherling, 1929; Lilly Library, 1961

L.S.

causam meam.

Iudica me secundum
iusticiam tuam domine de-
us meus: et non super-
gaudeant michi.

Non dicant in cordi-
bus suis: euge euge aie-
niti: nec dicant deuora-
bitur eum.

Confitebantur et reueren-
tur simul: qui gratula-
tur malis meis. **Gloria.**

Induantur confusi-
one et reuerencia: qui
maligna loquuntur tibi.

Confiteantur et letentur
qui uolunt iusticiam
meam: et dicant. semp
magnificetur dominus
qui uolunt pacem serui
eius.

Et lingua mea medi-
tabitur iusticiam tuam
tota die laudem tuam.

Non in uisus ut
delinquat in se
metipso: non est timor
dei ante oculos eius.

Quoniam dolose e-
git in conspectu eius:
ut inueniatur iniqui-
tas eius ad celum.

Tertio ovis eius iniqui-
tas et colus: noluit intel-
ligere ut ille ageret.

Iniquitatem medi-
tatus est in cubili suo:
astutit omni uie non
lone maliciam autem
non eluit.

Conune in celo misericordia
tua: et ueritas tua usque
ad nubes.

Iusticia tua sicut
montes dei: iudicia tua
abysus multa.

Homines et in men-
ta saluabis domine: quia
ad modum multipli-
casti misericordiam tuam deus.

Hilii autem hominum
in tegumine alarum tuarum
seruabunt.

In ebriabuntur ab
uluitate domus tue: et
torrente uoluptatis tue
potabis eos.

Quoniam apud te
est fons uite: et in lumi-
ne tuo uidebitur lumina.

Preterite misericordiam tuam
scientibus te: et iusticiam
tuam his qui recto se
corde.

semina sua in conuictu.

cap. **I**ustor aie. in alb. &
 coyn scōr. in. tu. l. & s. a. tu
 i. dñe. **S**cōrum iustis. &
 exultabunt lā m. pñā. &
 fulgebunt iusti & tanqm
 lantille in arundinetō &
 discurrunt iudicabunt &
 nationes & regnabunt i
 eternum. **Q**uag. plurimo
 a. mñm m. u. l. & d. v. s. cap.

iustor aie. **S**ã tuu do
 mine benedicant tui gl'am
 regnu tui dicent potencia
 tuam loquentur. **S**cor
 mentis. **E**xultabit sã i.
 in aem. **A**bstineat deus.
 inuitator regem m'ando.
Stema xpi munerat.
 in primo. **S. a:** **I**sti sũt sã
 qui pro testamento dei lu
 a corpi tradiderunt et in
 sanguine agni lauerunt
 stolas suas. **p. h. b.** iustor
 aie. legantur pprie li. si fue
 rint: sin autẽ: tres prime
 li. pnotatur cum suis. **R.**
 de pcedent. hyst. dicat. in
 scd. **S. a:** **I**stor est enim reg
 num celoz qui cont'pse
 runt uitam mundi et p
 uenerunt ad premia reg

ni et lauerunt stolas suas
in sanguine agni tui.

Carities sã in pan
nis uerati in mul
tis bene disponuntur: q̃
nam deus temptauit
eos ⁊ inuenit illos dignos
se. Iusti autem in peccatis
in eand. a. carities sã.
capl. Iustus alic. ⁊. Ex
ultat iusti. ⁊. Rex glorie
v. Exultabit sã. in eu. a.
vesti capilli. ⁊. p. primum
in. vi. ⁊. p. ordo sup. scriptus
teneatur. Explicat de
plunor. m. s. s. d. lucam

In ill: Descendēs ut a
monte: stetit in loco
campes: et tūcā dī
apuloz eius cum eo. Et

Electum sit in vobis
aplos dñs in mō
tana subyt turtas nro
dxtutis ad campēna
redit quia non nisi ihu
muli xpm tute videtuf
ficiunt. Nam hec est no
ma qm̄ leatutis apls an
Non potui vob loqui qua
li spūalibz. sed quali car
nalibz. Quali paruulis
in xpo lat vobis potum

3. Breviary fragments (Chertsey Breviary)

England (Chertsey Abbey, Surrey), after 1307-ca. 1320
Ricketts 23 (a) and Ricketts 47 (b)

- (a) 6 leaves; 20x13cm. (14.7x7.6cm.); vellum
Gothic book hand; illuminated initials; red, blue and purple penwork
- (b) 27 leaves; 20x13cm. (14.7x8.2cm.); vellum
Gothic book hand; illuminated initials; red and blue penwork; rubrics
Bound in modern black scored morocco, edges gilt

Ricketts 23 and Ricketts 47 are parts of a disassembled breviary from Chertsey Abbey, Surrey. The provenance and approximate dating of the Chertsey Breviary has been secured by J.J.G. Alexander based on obituaries of the Chertsey abbots up to 1307 entered by the original hand. Stylistic evidence supports this dating and led Alexander to ascribe the breviary to the Workshop of the Master of the Queen Mary Psalter (Alexander, 1974, 72-3). Fragmented in the early nineteenth century, the majority of the leaves are now preserved in the Bodleian Library, Oxford (Mss. Lat. liturg. d.42, e.6, e.37, e.39); several others are in the Gleeson Library, San Francisco (Ms. BX 2033 A2). The two sets of Lilly leaves were recently identified as part of the Chertsey Breviary (M.A. Michael, unpublished note, Lilly Library).

The contents of Ricketts 23 are: Psalm 31:9 to Psalm 36:14; Psalm 82:9 to Psalm 85:2(4); Psalm 87:13 through Psalm 88:29(5); Psalm 91:13 through Psalm 94:4(6). Each fine vellum page is ruled in pale red-brown ink; the top, bottom, and outer edges have been trimmed.

The text on each page is tightly packed into two narrow, 32-line columns. Illuminated initials (approximately 1cm. sq.) begin each psalm. Smaller initials, alternately of blue or gold, mark the verses; the blue letters are outlined with red scrolling penwork and the gold letters are surrounded by purple scrollwork. Red and blue ink designs fill line-ends. Large illuminated initials follow a detailed formula. The gold letter is set against a roughly square field with spiky projections and hairline flourishes extending into the left margin. Blue and rose alternate as the colors of the background field and the color of the interstices of the initial. Both color fields

are overlaid with thin, silver lines arranged in symmetrical, geometric, or foliate patterns.

Ricketts 47, which contains sections from the breviary's Common of Saints, matches Ricketts 23 almost exactly in terms of: type of vellum; overall page dimensions; page rulings; 32-line, two-column text; style of decoration; and script, which seems to be consistently by the same skillful hand. The differences in column width (approximately 35mm. in Ricketts 23 and approximately 38mm. in Ricketts 47), and ink color (brown in Ricketts 23, nearly black in Ricketts 47) are discrepancies consistently found between the Psalter and the rest of the breviary (Sandler, 1983, 160, n.4). Other differences that occur consistently can also be attributed to the greater amount of information contained in the Proper of Time, Proper of Saints, and Common of Saints as opposed to the Psalter. No line fillers are necessary in Ricketts 47, since text and rubrics fill the available space. When smaller initials are used, they appear within the text rather than along the left margin. As many as five larger initials appear on one page in Ricketts 47, whereas in Ricketts 23 (the Psalter) the large initials are limited to one per page for aesthetic reasons. For example, Psalm 84 (4v) opens with a small initial, while the second psalm (85) appearing on that same page begins with the larger, more ornate type of capital. Similarly on folio 6r, Psalm 92 has no large capital, while Psalm 93 (on the same page) does.

Slight differences in the execution of the initial style suggests that two artists are at work. The details of the large initials of Ricketts 23 are consistently rendered in the first three folios, yet the initials of folio 4r-6r (which would have originally appeared in the Psalter after a gap of roughly 23 folios) are slightly less refined and more loosely executed. The silver linear patterns in the interstices of this second group of initials are more curvilinear and organic. Lucy Sandler suggests a change in hand of the decorator for the San Francisco leaves (which contain sections of Psalms 100-150) as evidenced by size differences and a greener tonality of the blue penwork surrounding the smaller initials (Sandler, 1983, 156). The purple penwork of Ricketts 23 in turn may indicate the presence of a third decorator.

The Ricketts 47 initials are generally not as finely detailed as those of the Psalter (Ricketts 23), yet the organic character of the linear elements is similar to the work of the second decorator of

the Psalter. The blue-green penwork surrounding the gold initials in Ricketts 47 connects it to the second decorator of the San Francisco leaves.

The Psalter may have originally been bound separately, although in the eighteenth century it was bound between the Temporale and Sanctorale in a single volume (Sandler, 1986, 70; 1983, 160-1, n.5). The foliation of this single volume (written in ink at the upper right corner of the rectos) has been instrumental in the reconstruction of the Breviary. Unfortunately, the eighteenth-century foliation, though once present in Ricketts 23, is now almost totally erased. It does appear, however, in Ricketts 47 and has been noted by W. Gordon Wheeler along with the nineteenth-century foliation and the modern foliation, as well (W. Gordon Wheeler, unpublished notes, Lilly Library). The leaves from the Common of Saints which are currently foliated 1-27 were numbered as follows in the eighteenth century: 546-548, 550-558, 560-572, and 575-576. The Common of one Confessor Bishop is identifiable in the pages surrounding folio 559. This single leaf is missing from the Lilly leaves, but is included in the Oxford Collection (d. 42, folio 42) and contains the initial "B," historiated with a Pope kneeling before the Lord (Alexander, 1974, 80).

PROVENANCE

- (a) Ricketts 23
Acquired (by C.L. Ricketts?) from Tregaskis; Lilly Library, 1961
- (b) Ricketts 47
Acquired by C.L. Ricketts from Leighton, 1912; Lilly Library, 1961

J.R.G.

4. Bible

Southern Italy (possibly Naples), ca. 1330
Poole 8

646 leaves; 35x24cm. (21.2x15.1cm.); vellum
Red, blue and purple penwork decoration; 127 illuminated initials, 84 of which are historiated with borders
18th-century Italian binding: red velvet over wooden boards with silver gilt mounts bearing St. Bernardine of Siena's monogram of the Holy Name

The decoration of Poole 8 exemplifies southern Italian manuscript production of about 1330. Its eclecticism reflects the great variety of images and styles available to artists working in a sophisticated and cosmopolitan environment.

The contents of the Lilly Bible are complete and include: two prologues (1r-4v); the Old Testament in canonical order (4r- 475v); the New Testament also in canonical order except that the Acts of the Apostles is placed after, rather than before, the Pauline Epistles (475v-592v); a lexicon, known as the "Interpretation of Hebrew Names" (593r-646r) (De Hamel, 113). The Bible itself is made up of forty-nine sexternia and one binion; the lexicon consists of four sexternia and one tertion. Two book plates with the *ex libris* of the Duke of Sussex and the Earl of Derby are pasted on the eighteenth-century parchment wrappers lining the binding (Lathrop C. Harper, catalogue 2, 9). The first prologue, beginning "Fratres . . .," is badly rubbed; the second prologue opens with the words: "Desideri mei desideratus accepi . . ." The foliation is accurate but is incompletely noted; running heads identify the text at the top of each page. Written in a Gothic textualis formata script, each page is arranged in two 38-line columns.

Historiated initials (approximately 5cm. sq.) mark the beginning of each book; decorated initials (approximately 3cm. sq.) mark prologues; smaller blue and red penwork initials indicate chapter openings. In the lexicon, the capital of each alphabetical section is headed by a decorated initial. The opening page of the Bible is framed by a continuous border skirting its perimeter; all other borders extend slightly beyond the length of the writing frame in the left margin. An occasional incipit or explicit is rubricated. A few scribal errors appear; for instance, the Book of Ezekiel is consist-

ently mislabelled "Baruch" in the running heading and some of the prologues begin without decorated initials. In one case (363r), a prologue is headed by an historiated initial—clearly an accident.

The illumination draws on varied stylistic and iconographic sources. The pastel palette (mauve, lavender, light blue, dark blue, green, rust, silver, and gold) is characteristically Italian. The dominant border motif consists of a band of alternating gold and blue panels divided by offshoots from a mauve vine which bear three-pronged leaves. Curling vine tendrils are painted in mauve on thick burnished gold fields with scalloped contours edged in black. This border type reflects northern influences: three-pronged leaves are French; the burnished gold fields surrounding vine scrolls coupled with border panels occur in the Cologne area (Cologne, Cod. 173, 92v; Cod. 1b, 229r). Yet, another Poole 8 border (60r) is decidedly southern Italian with its narrow totemic arrangement of geometric patterns, floral flourishes, minute figures, grotesque faces, and animal imagery. Similar animal imagery appears in the borders of a manuscript containing the "Story of Moses" (Rome, Biblioteca Vaticana, Cod. Vat. Lat. 3550, 31v) dating to 1343-45.

Approximately half of the Poole 8 historiated initials are narrative scenes, while the other half are author portraits: the prophets, David in the Psalms, Paul in his Epistles, and John before his Gospel and letters. The narratives have little background landscape and only an occasional architectural prop. The figures themselves are short and stocky with attention given to facial detail and drapery, betraying a keen interest in illusionism, an Italian characteristic. The figures are often actively engaged, an attribute which connects them with the older Romanesque tradition.

Romanesque influence most strikingly occurs in the initial with five medallions that opens the Book of Genesis (4v). In Romanesque Bibles the beginning of Genesis was introduced by six or seven medallions depicting God creating the world, a format which conveniently fit into the initial "I" of the opening words "In principio . . ." As the tradition took root, the active, full-figure Creator God of earlier Bibles was reduced in later works to a gesturing bust, inactive by comparison. The illustrator of the Poole 8 Genesis initial used this calmer version. A close parallel is provided by the Italian Bible of Monte Oliveto Maggiore, dated to 1320 (New York, Pierpont Morgan Library, Ms. 215, 4r). The Lilly initial contains five medallions which become progressively compressed as they near

the bottom of the space reserved for the initial. This suggests that the artist was attempting to follow a six medallion model, misjudged the available space, and was simply forced to omit the last medallion.

The subject matter of the historiated initials is closely related to the text, but many of the scenes are nevertheless difficult to decipher. A list of the historiated initials compiled by the librarian of the Duke of Sussex, in *Biblia Sussexiana* (1827) sheds light on certain aspects of the iconography but should be approached with caution. For example, this list identifies the initial beginning the Gospel of St. Mark as an author portrait, while it clearly represents St. John the Baptist in a camel hair tunic, who, as "a voice crying in the wilderness," illustrates the opening of Mark. The martyrdom of Isaiah is a strange choice for use at the beginning of the Book of Isaiah (341r). A precedent for the subject can be found in an early thirteenth-century Oxford Psalter and Hours of the Virgin (London, B.L., Arundel 157, folio 116r) (Morgan, 72-3), although this seated, clothed Isaiah, differs considerably from the Poole 8 presentation of a standing, nude Isaiah, pressed between two boards, and being "sawn asunder" lengthwise.

Both iconography and style prove that the Poole 8 artists had access to northern and southern sources. Their cavalier use of these sources is not uncommon for the fourteenth century, but it does indicate that the Bible must have been produced in an environment with vast resources. Naples, a university town that was made the capital for the Kingdom of Sicily by its thirteenth-century Anjou rulers, would have provided such resources. Northern (especially French) influence would understandably mix with southern Italian traditions in this milieu.

The locality and dating of Poole 8 to Naples, ca. 1330, is supported by a comparison with a Neapolitan manuscript now in Paris (Paris, Bibliothèque Nationale, ms. fonds français 295) dating between 1324 and 1331, which has been associated with the court of Robert of Anjou (1311-43) (Avril, 1984, 73). Like Poole 8, this copy of *Les Faits des Romains* is written in Gothic textualis formata script with Italianate tendencies such as: a figure-eight "g," an uncial "d," and a "-us" sign that does not descend below the line. Frequent hairline flourishes, another detail present in the Paris example, are even more evident in the Lilly manuscript. Elements of the ornament are also similar, for instance, leafy vine scrolls are surrounded

by irregular gold shapes, and fantastic figural imagery grows out of the vine.

A scribal inscription at the end of the Lilly Bible (592r) supports a southern Italian localization. While not specifically pointing to Naples, it does not exclude the possibility. The scribe proclaims: "Ego Justinus magistri Stephani de civitate theani(?) incepti, mediavi et complevi istam bibliam deo gratias et meum pro robore signum feci." [I, Justinus, student of Master Stephanus of the city of Teano(?), began, continued, and completed this Bible, God be thanked, and in corroboration affix my mark.] The scribe, Justinus, has been connected to Naples based on the fact that one Master Stephanus was working there for Robert of Anjou in 1310 (Lathrop C. Harper, catalogue 2, 7). Another source lists a Master Stephanus, copyist of the fourteenth century (Bradley, 265); but, it is unclear whether these two scribes are one and the same, or whether either one was, in fact, Justinus's teacher. The situation is further complicated by the partial illegibility of the city named by Justinus, which has been read variously as Chieti and Termoli, as well as Teano. In any case, these are all southern Italian towns and travelling scribes from any of these places could easily have worked in Naples.

Poole 8 should also be considered in light of the precepts of the Order of Preachers, founded in 1218, since a portrait of a Dominican friar fills an initial to the second prologue on folio 2r and clearly identifies the book as a Dominican Bible. The 54 folio "Interpretation of Hebrew Names," a common addition to the Bible, would have been particularly attractive to Dominicans as a study aid. The large format—indeed sheer bulk—of the Lilly Bible excludes its being of practical use to wandering preachers. Poole 8 is at least four times the size of the normal Dominican travelling Bible, such as one preserved in the Lilly Library (Ricketts 5), a compact edition consisting of 388 thin vellum leaves which measures only 17x12cm. Therefore, Poole 8 must have belonged to one of the stationary centers of the Order. The Lilly Bible's presence in a priory seems borne out by the fact that the Psalms (the basis of the Divine Office) appear to have received the most frequent use, and are marked by excessive marginal glosses in a variety of hands.

The use of gold in the illumination of books produced by the Order was forbidden by an ordinance of the General Chapter of 1239 in response to the vow of poverty; therefore, the Lilly Bible, with a burnished gold background for all 84 historiated initials,

must have been a gift. Gifts were allowed (Hinnebusch, 196).

The number of fourteenth-century Dominican houses important enough to attract wealthy donors is limited. Moreover, the abundance of king imagery in Poole 8 suggests the possibility of royal patronage. Kings appear accompanied by gowned figures wearing master's caps in three initials (123v, 200r, 396r). These royal attendants seem to be allegorical representations of wisdom or, perhaps more specifically, academia. The Anjou Kings were known as patrons of the arts, the university, and the mendicant orders. A king such as Robert of Anjou, a student of divinity, philosophy, and poetry who was called "the Wise" by his contemporaries, may well have perpetuated such an image. Indeed, in 1346 Charles V of France had himself portrayed with a master's cap replacing his crown indicating a desire to be recognized as a wise scholar as well as a king (Boehm, 54). Whether Robert, like Charles V, would have had himself portrayed in this manner is less important than the fact that a royal tradition existed emphasizing scholarship as an attribute of the monarchy.

It seems likely that Poole 8 was given by someone allied with the court to a Dominican center also allied with the court, namely to one of two Dominican priories founded and continually supported by the kings of Sicily. In 1299, Charles II, Count of Provence and King of Sicily, gave the rich library of his son, Louis of Toulouse, to the newly-established priory of St. Maximin in Provence. In 1481, Charles III maintained this tradition and donated a collection of illuminated volumes to St. Maximin (Hinnebusch, 209, 196). Although merely speculation, it is conceivable that the Lilly Bible may have been a part of the prestigious tradition of gifts to the Library of St. Maximin.

Alternatively, Naples's importance to the Dominicans was immediately elevated in 1272 when, given the choice of any priory in the Roman Dominican Province, Thomas Aquinas set up a new *studium generale* in his home priory of San Domenico. Charles II, fulfilling a personal vow, built a magnificent Gothic cathedral on the site in the 1290's. Charles's son, Robert, favored the Franciscan Order, but was known to have completed projects begun by his father and may well have continued to support San Domenico. Certainly, the Royal Court continued support and was actively involved in the canonization procedures of Thomas Aquinas, begun in Naples in 1319. Charles II's widow, Queen Mary, as well as many

members of the court wrote letters testifying to Thomas's saintliness. King Robert and his queen led part of the 1323 celebrations at Avignon when Thomas was officially sainted by Pope John XXII. Many gifts would have been given to San Domenico during these years and, since the date of the Lilly Bible fits stylistically into this period, it may possibly have been made as one of these donations.

PROVENANCE

Earl of Derby and Duke of Sussex in nineteenth century; acquired by George A. Poole, Jr. from Lathrop C. Harper, New York, 1956; Indiana University, 1958

J.R.G.



Poole 16 (CV verso)

5. Missal

Abbey of St. Peter, Erfurt, Prussia, after 1337

Poole 16

288 leaves; 32x21cm. (23x14cm); vellum

German Gothic script; one full-page miniature; over 760 penwork initials in blue and red

Calf-binding over oak boards, stamped with the key of St. Peter, the emblem of the abbey, on the front cover

This *missale estivale* is a liturgical book containing the prayers of the Mass according to the Roman rite. The contents are as follows: the Necrology (Ir and IIr-v); Calendar of the Church year (IIIr to VIIIr); Opening Prayers of Petition (VIIIr to XIIr); Gloria and Credo (XIIv); Proper of the Season (XIIIr to CIVv); Prefaces to the Canon and the Canon of the Mass announced on folio CV verso by a full-page miniature not original to the book (CIr to CIXv); Proper of the Saints (CXr to CCXXIr); Common of the Saints (CCXXIV to CCLIIIr); Votive Masses, beginning with a Mass for the Congregation (CCLIIIr to CCLXXVIr); the Common of the Saints resumes and includes Propers for the Feasts of the Holy Cross and Clare of Egypt (CCLXXVIr to CCLXXXVr); Office of the Plague (CCLXXXVv to CCLXXXVIIr). A smaller leaf (17.5x24cm.) containing an Office for St. Adolas, the first Bishop of Erfurt (Aug. 26), was inserted between folios XII and XIII.

The Gothic script is regular, large (.8cm.), and clearly legible in brown-black ink and enhanced by excessive flourishes, as is typical of fourteenth-century German manuscripts (Thomson, no.44). Each single-column text page contains 24 lines, with the exception of the first gathering where pages contain 32 lines. Marginal pricking for line ruling is visible along the outer edge of most folios. In some cases the pricking is very close to the edge and in some cases it has been trimmed off. Text pages are well-worn due to the frequent use by both the priest and reader. Leaves are marked by small leather knobs used as page turners by the priest to locate various readings and prayers during the Mass. Some have been replaced by leather tabs. The largest of the 27 page turners which remain (approx. 1.7cm. in diameter) marks the *Te igitur*, the essential and most sacred prayer of the Mass in which the bread and the wine are consecrated by the priest.

The front and back covers of the Lilly missal do not match since the emblem of St. Peter's Key on the front cover does not appear on the back of the book. Further, only the back cover shows indentations for two mounts for straps used to fasten the book. As a rule, missal covers were identical so that the book appeared the same for ceremonial or display purposes whether it was facing up or down on the altar. The Lilly missal binding reveals that the original front cover has been replaced, since the spine is not one continuous piece of leather but two pieces vertically joined; and the quires are sewn to that portion of the spine which is one with the back cover. Both covers are lined with parchment leaves containing a highly abbreviated commentary(?) in a later Gothic script.

The Lilly missal was written after 1337 at the Benedictine Monastery of St. Peter at Erfurt. Archives collected by Alfred Overmann in *Urkundenbuch der Erfurter Stifter und Klöster* (Magdeburg, 1926) record the life of this Abbey and contain administrative documents from the abbacies of: Andreas (d.1300), Johannes (d.1321), Volmarus (d.1337), and Dietrich (d.1362). Monastic documents record their administering of properties tended by local religious houses. These records show that St. Peter's Abbey held a leading ecclesiastical position in Erfurt in the fourteenth century.

The Necrology and Calendar in the missal provide insights into the date and donation of the book and the history of St. Peter's Abbey. The Necrology contains a list of the monks at the Erfurt Abbey between 1284 and 1376 (Ir, IIr, IIv). The earliest part of the Necrology has sixty-three names on folio IIr-v in the hand of the original scribe; the manuscript can be dated after 1337 since only one entry appears in the Necrology by the original scribe after that date, and then the hand changes (W. Gordon Wheeler, unpublished notes, Lilly Library). Sixty entries have been made by different scribes one or two at a time after 1337 on folio IIv; and forty entries are included after 1362 on folio Ir.

Folio Ir of Poole 16 contains part of an Erfurt necrology of monks deceased between 1361 and 1376 and, thus, post-dates the Necrology in the hand of the scribe. This page is unrelated to the Poole 16 text; its verso contains part of the Proper for the Mass for the Feast of the Visitation, which suggests that this folio was removed from another missal and inserted here so that the names of the deceased monks on the recto might continue to be remembered during the liturgy.

A translation of the inscription found above the Necrology (Ir), identifies the donor of the Erfurt missal:

A missal, summer part, John, a layman of Rasdorf once of happy memory, had prepared which He [John] died on St. Margaret's Eve, and bequeathed to us the sum of thirty soldi a year for pious uses, to be paid on the anniversary of his death. This book belongs to St. Peter of Erfurt.

The Calendar (VIr) includes a rubricated entry at July 11 with the name of the donor: "John of Rasdorf died by whose generosity this book was written." The Calendar primarily includes saints of the Roman martyrology; but certain additions reflect the northern origins of the manuscript, for example: Erhard (Jan. 8), whose relics are now in Erfurt; Godehard, Bishop of Hildesheim in A.D. 961 (May 4); Gangolf (May 11); and Willibrord (Nov. 21). Even the Frankish King Dagobert (A.D. 603-639) is commemorated on January 19 in the Calendar of the missal as the founder of the Abbey: "obit t[sic]ebertus rex fundator huius loci" (IIIr). Godehard of Hildesheim and Othmar, the first Abbot of St. Gall (Nov. 16), are also included in the Proper of Saints.

The miniature opposite the opening prayers of the Canon of the Mass (the *Te igitur*) (CVv) is equally divided into two rectangular zones with line drawings of the Trinity above and the Crucifixion below. The recto of this folio contains part of a prefatory prayer not a part of the rest of the text indicating that the miniature was taken from another manuscript. The Trinity, enclosed within a quatrefoil frame, is identifiable as the German *Gnadenstuhl*, or "Mercy Seat of God," in which a seated God the Father supports the crucified Christ, while the dove of the Holy Spirit hovers at the left of Christ's head. The corners of the outer rectangular frame contain symbols of the four Evangelists. An early example of this iconography is found on the Lothar Cross, about A.D. 1000, in Aachen (Kirschbaum, 535). The "Mercy Seat" is common iconography in liturgical books, such as a fourteenth-century graduale in Cologne, written about 1320 for the Dominican cloister of the Holy Cross (Codex 173, folio 34r).

The lower half of the Lilly miniature shows Christ crucified with two monks kneeling in veneration at either side of the cross. St. John the Evangelist and the Virgin Mary stand on the left with St. John the Baptist, wearing a cloak and holding a book on the

right. The wounded side of the body of Christ (proper right) is rubbed away, and ultra-violet light indicates a pale lemon yellow fluorescence in this area, perhaps the result of liturgical ritual, during which the priest kissed Christ's wound in commemoration of the past event and the sacrifice to come during the celebration of the Mass. Slight traces of paint reveal that blood originally spurted from the wound in an arched direction. The flow of blood and the circular shape of the wound have been repainted.

A special office against the plague has been added at the end of the Erfurt missal. The addition of this office combined with the large number of mid-fourteenth-century deaths in the Necrology suggest that the book was in use during the Black Death, which ravaged Europe between 1347 and 1351 and devastated southern Germany and the Rhine Valley. It seems that among the plague victims were many monks from the monastery of St. Peter in Erfurt.

PROVENANCE

Leander van Ess of Marburg, early nineteenth century; Sir Thomas Phillipps, 1824; William H. Robinson Ltd., 1946; acquired by George A. Poole, Jr. from Robinson, 1955; Indiana University, 1958

L.A.M.



Ricketts 63 (184v)

6. Missal

Northern Italy, last decade, 14th century

Ricketts 63

281 leaves (orig. 282), 19x13cm. (writing frames vary: calendar [i-7v] 12.7x8.3cm.; original text [8-265] 12x9.3cm.; later addition [266-279] 11.5x9.1cm.); vellum

Rounded Gothic script; historiated and penwork initials

Mottled calf binding (ca. 1800), inscribed "CC" on spine

This *missale romanum* is a small volume, richly ornamented and luxuriously produced, containing the full Roman missal with calendar, noted prefaces, and additional votive Masses and blessings. The condition of the missal is excellent, although it shows some signs of use, including numerous splash marks and a mended page in the Ordo of the Mass.

Two quires, in a less fine script by a different hand have been added to the original 27 quires by the first scribe. Where these two are joined, a folio has been lost from the last original quire between folios 265 and 266, discernible from traces of purple pen flourish initials from the missing folio which have offset onto the last original page (265). The text, however, is continuous; the contents as follows:

ir	Inscription: "Laurence Hilliard with John Ruskin's love Brantwood 28th Jan. 1881"
1r-6v	Calendar
7r-7v	Blank
8r-241r	Roman missal: "Incipit ordo missalis consuetudines romane curie" (8r) through Mass for Dedication of a Church
241v-265r	Votive Masses, consecration of an altar through the blessings of salt and water
265v-276r	Additional votive Masses; Visitation through the Crown of Thorns
276v-278r	Blessings, through New Fruits; Explicit "Finis Pontis Missalis ad laude Domine"
278v-279v	Blank.

The Calendar and text are complete and in order. All of the catchwords agree up to the missing page of quire 27 (265v). No catchword appears for quire 28. The two added quires (foliated 266-

279) continue the Mass for the Feast of the Visitation, and contain additional Masses (the Transfiguration, Archangel Raphael, the Holy Name, the "Icone Crucifixi," the Five Wounds and the Crown of Thorns), as well as blessings for bread, meat, and first fruits, which are common fifteenth-century additions. The poorer quality of this added section is readily apparent. Mistakes are crossed out and the text frequently extends beyond the writing frame. There are no historiated initials, and the flourished initials are a labored attempt to match the intricate, skillful and freely-drawn ones in the original text.

The script, throughout the Calendar and original text, is a clear Italian Gothic bookhand, or *lettera bonoiensis*. The musical notation is in thin, brown-black ink on red three-line staves. All entries in the Calendar appear to be in the same hand as the text. Ruling is in pale brown ink in most quires, sometimes heavier and more crude; no prickings are visible. Although the pages have been trimmed and edges gilded, the margins are still generous and consistent. Cropping of pages is particularly evident on the incipit page (8r) and around many of the flourished initials.

The book's only large miniature, which originally ornamented the *Te igitur* page opening the prayers of the Canon of the Mass (123v), traditionally, a Crucifixion scene, is missing. Such pages were frequently removed from manuscripts and mounted separately, but the Ricketts 63 Canon miniature has been lifted from the page, rather than excised. Traces of a gesso-like substance which was used to adhere the gold leaf background still remain as a residue on the page, as does the black framing line (possibly oxidized silver). A similar pink bole was used elsewhere in the manuscript, as can be seen on folio 74r where the gold was never applied. The rest of the page, including an historiated initial "T" of *Te igitur* showing a tonsured priest elevating the host, remains intact. Whether the miniature was lifted off early in its history or by John Ruskin, one of its owners who was notorious for disassembling missals for didactic purposes (Munby, 160), has not been determined.

The missal is richly decorated with fifty-eight historiated initials and hundreds of heavily burnished gold initials (six lines high) flourished in purple or blue (8-10 per page is common). The historiated initials are consistently composed of gold squares, framed in black; a few, such as those for the death of the Virgin (202r) have

rectangular projections, while others have more organic serifs. Most of the historiation is contained within ovals, regardless of the shape of the letter frame. Portraits are solid and directly frontal; scenes have some spatial indicators, but little architecture. The ground is typically dark blue with white filigree.

The coloration most often consists of pale rose initials with outgrowths of vegetation in red, blue, green, peach, mauve, and rose. Both black and white are used for shading and highlights; and burnished gold is heavily applied in the interstices. Black outlined gold dots are naturally distributed both separate from and joined to the organic border.

Ricketts 63 has been attributed to northern Italy possibly Emilia (W. Gordon Wheeler, unpublished notes, Lilly Library), with a date in the late fourteenth century. The influence of the Bolognese school which dominated Italian book production in this period, is evident in the vegetal ornament and the pen flourishes. The ornamentation seems close in style to that of Nicola da Bologne and his followers; but the straightforward, almost blunt, frontal figure style has more in common with Perugian examples, such as the missal of S. Maria del Verzaro (Perugia, Bibl. Comm. Ms. 8; Caleca, 366-67). A few miniatures break from this frontal presentation to show action, such as those for the Nativity (17r), Adoration (23r), Purification (179r), and Resurrection (127r); however, only the representation of St. Helena and the Discovery of the True Cross conveys any real sense of space or action. This is a particularly fine miniature with delicately executed grisaille figures who raise the cross in the background behind St. Helena.

The incipit page (8r) is richly ornamented with three distinct illuminations and an elaborate vine scroll border in gold, red, green, and blue. David the Psalmist (or perhaps a bearded prophet) offers his prayer, in the form of a naked infant, to God; a portrait of St. Matthew marks the beginning of the reading; and a virgin martyr with palm and lamp (presumably St. Lucy) is centered in a gold quatrefoil. Her presence on the incipit page may be a reference to the book's patronage.

Several of the historiated initials stand out in composition and execution. The Nativity (17r), with the Virgin kneeling before the Child lying directly on the ground outside a stable, contains many (though not all) of the elements of the "Mystic Nativity" based on the Vision of St. Bridget, who died in 1373. The influence of this

vision begins to appear in the last quarter of the fourteenth century. Other historiated initials also bear witness to themes which were becoming increasingly popular during this period, such as the True Cross cycle, illustrated in the missal by the Finding of the True Cross (184v) and the Exaltation of the Holy Cross (207v); and in the newer Marian Feasts, such as the Immaculate Conception and the Visitation. The Feast of the Visitation included as the final entry in the original hand, along with certain calendar entries, supply primary evidence for dating the manuscript, while other calendar entries identify the specific region of its intended use.

Evidence for dating and provenance comes from a careful scrutiny of the Calendar and the positioning of the Feast of the Visitation near the end of the book in the section of additional votive Masses. Although very full (with nearly 300 names and feasts), the Calendar conforms with the Roman Martyrology, differing in few respects from that later codified by the Council of Trent. However, a comparison of its entries with those of earlier Franciscan and Papal court missals, called by Van Dyck the "Regula" and "Orsini" missals, respectively, and comparison with the mid-fourteenth-century Bolognese Missal of Cardinal Bertrand de Deux (Casseo), points to a few unique entries and several interesting anomalies which help to localize the manuscript; for instance, eleven saints whose names are included in the Ricketts 63 Calendar, do not appear in either the Regula, Orsini, or Bolognese manuscripts. They are: Severus (Feb. 1), Appolonia (Feb. 9), Cyriacus, Leopardus, Florianus and Epimachus (May 4), Ubaldo (May 16), Julianus (June 22), Anne (July 26), Ursula (Oct. 22), and Paternian (July 10). Of these, the presence of Paternian, in red and on July 10 is the most significant, as this ties the use of the manuscript to the region of Perugia in the Marches, and particularly to the cities of Cingoli and Osimo (Holweck, 1969, 774). This connection is supported by the unusual grouping of Cyriacus, Leopardus, Florianus, and Epimachus on May 4. The first three are significant as they were linked with the cities of Ancona (Cyriacus), Osimo (Leopardus), and Cingoli (Florianus). The presence of Epimachus, however, is puzzling, as he again appears a few lines below at the correct date of May 10, and may represent a scribal error. Ubaldo of Gubbio (May 16), though celebrated throughout Italy, is also specially linked to this region, since his sister, Sperandea, founded the convent of St. Michael at Cingoli in 1265 (Holweck, 930). Though now kept in Cingoli and

Osimo, Sperandea's feast was established too late for inclusion in Ricketts 63. Leopardus, patron saint of Osimo, is now celebrated on November 7 at both Osimo and Cingoli (Holweck, 1969, 606). Certain "typically Perugian" (Caleca, 187) saints, such as Herculanus (Mar. 1) and Leonard (Nov. 6) are present in the manuscript, while others, such as Constantius, Louis, Maro, and Thomas Aquinas, are not. Significant is the omission from Ricketts 63 of some important names such as Bernard of Clairvaux (Aug. 20) and Louis of Toulouse (Aug. 19), already included in the mid-fourteenth-century

Cardinal Bertrand Missal, which would be expected in a standard Roman missal of this period. Also missing are the octaves of Anthony (June 20) and Francis (Oct. 11).

The date of the inclusion of the Feast of the Visitation in the Franciscan liturgy is crucial to the dating of Ricketts 63. Most recent scholarship has established that the feast is not to be found in Franciscan books before the decree of Urban VI (1389) and the confirmation of it by the Chapter of Assisi the next year (Van Dijk, 375-76). Pfaff reasserts this dating, adding that the conservative Roman curia was not observing the feast in 1400, so the Papal bull extending the Visitation to the entire Church was reissued in 1401 (Pfaff, 42-3).

In the Ricketts 63 Calendar, the Visitation is listed in red with its octave, which would indicate the feast's official status, i.e., after 1389. Significantly, the Visitation appears in the Calendar after the feast of Processus and Martinian (July 2), which it should normally precede, while its octave is correctly positioned. The Visitation must therefore have been included in the Calendar after its initial composition, but written by the original scribe. The designation of the feast's importance by an historiated initial which stylistically appears to have been planned and executed in unison with the other historiated initials, argues in favor of dating the completion of Ricketts 63 to the years between 1389 and 1401. Any earlier than 1389, one would not expect to find the historiated initial; any later than 1401, one would expect to find the feast occurring in its proper place in the calendar, before the commemoration of Processus and Martinian.

Further, the presence of other Marian feasts, notably those of the Conception of the Virgin, the *Festum Nivis*, and the feast of St. Anne, all of which became widespread in the late fourteenth-early

fifteenth century, support a later fourteenth-century dating. The *Festum Nivis* (Our Lady of the Snows) on August 5 was primarily a local feast for Rome in the fourteenth century, and its presence in Ricketts 63 may relate to the position of the diocese of Osimo and Cingoli as a Papal See. The seat of the Diocese passed from Osimo to Cingoli and back several times, but was restored to Osimo by Urban VI. The seat would, therefore, have been at Osimo in 1389, the year Urban VI died (The Catholic Encyclopedia, New York, 1913, XI, 338-9), and was directly subject to the Holy See at the earliest time at which Ricketts 63 may have been produced.

PROVENANCE

John Ruskin to Laurence Hilliard, 1881; William K. Bixby Sale, New York to Gabriel Wells, March 1916; acquired by C.L. Ricketts from the estate of G.D. Smith, 1924; Lilly Library, 1961

E.F.



*Medieval and Renaissance Collection
Dominican Service Book (11r)*

7. Dominican Service Book (incomplete)

Northern Italy (possibly Verona), ca. 1357-1370

Medieval and Renaissance Collection

101 leaves; 25.2x19cm. (19x14.3cm.); vellum

One historiated initial, one decorated initial, and numerous pen initials in red and blue

Stamped, leather binding over wood boards; spine missing

Study and teaching was the primary emphasis in the life of the Order of Preachers founded in 1218 at Bologna by Dominic Guzman. Therefore, to allow more time for scholarly pursuits, the Dominican liturgy (both Mass and Daily Office) was shortened in 1220 and again in 1254 when Humbert of Romans, then Master General of the Order, revised the abbreviated rite to create a distinctive Dominican missal and breviary. Humbert's revision created fourteen service books, including the martyrology, the collectarium, and the processional (Brett, 85-90). The Lilly manuscript is a composite containing parts from these three books. It is especially interesting because the date of its martyrology can be fixed within thirteen years and because its rubrics give elaborate ceremonial detail on the occasion of the death and burial of a Dominican friar.

The book is made up of twelve quaternions and two tertions (foliated 1-101) and falls into three distinct parts. The contents of the first part include rubrics (beginning imperfectly) for the celebration of the prayers of the Divine Office for the period of Lent and Easter from Quadregesima to Trinity Sunday (1r-3v) and for certain feasts celebrated by the Dominicans. The Temporale (11r-25v), the cycle of the Church year, is incomplete containing instructions for the Hours from the first Sunday of Advent to the feast of Ten Thousand Martyrs on July 1. One leaf containing the thirteenth through twenty-third Sundays after Pentecost is missing between folios 24 and 25. The martyrology proper or cycle of saints' feasts (26r-46v) is complete in the Lilly service book and runs from the feast of St. Andrew (Nov. 30) concurrent with the beginning of Advent, to that of the martyr, St. Saturninus (Nov. 29). This list of saints' days is followed by prayers of petition (46v-49v) for: deceased Dominican brothers and sisters; the families and benefactors of the Order; the election of priors of both Dominican convents and priories; blessings on travelers; and prayers upon the reception of nov-

ices into the Order. The martyrology ends at the bottom of folio 49v with the words: "Finitis q̄ de kalendario luna et martirol," although the calendar is missing from the Lilly service book. The *pretiosa*, a prayer with instructions for Gospel readings to be said at the opening of the daily chapter for the sanctification of the day's work, follows on folios 50r-54v.

The second part of the book (55r-71r) contains elements found in the Collectarium, the book used by the friar in charge of leading the chanting of the Divine Office each week. It includes invitory (opening) antiphons for the Office and Magnificat antiphons beginning with the First Sunday of Advent and ending imperfectly at the Octave of the Feast of St. Augustine (eight days after August 28). Versicles before lauds follow with musical notation on three-line staves.

The third part of the Lilly service book contains extensive rubrics for the Office of the Sick and the Burial of the Dead (71v-98v), including the Litany of the Saints—ceremonies which usually close the Dominican processional (Bonniwell, 90). "Explicit Liber" formally ends the book at folio 98v, but this is followed by two added sheets (one singleton and one bifolium) containing benedictions for salt, water, candles, and bread, which perhaps originally belonged to the Office of the Vigil of Easter.

The parchment is heavy and durable with some pages pricked and vertically double-ruled for a single text column of 21 lines. The pages have been cropped, and several rectangular strips clipped from bottom margins to be used for parchment repair. The lower outer corners of the pages have crumbled away—an indication of hard use.

The Italian Gothic rotunda script is regularly penned in light brown ink with minium rubrication. (For comparisons, see Battelli, 224 and Bischoff, plate 15.) The letters are large, round, and clearly legible, even at a distance; the highly abbreviated text is characteristic of Dominican books. The large format and uncompressed script indicate that this was a stationary book for communal use rather than a private, portable service book.

The binding is dark leather over wooden boards; the covering is worn, but stamped striations and quatrefoils set in an incised lozenge framework are still visible. Mounts for bronze clasps remain on the detached back cover. Paste-downs in the front cover are inscribed with the death dates of one Johannis Judicis de Mer-

car(t)us on 4 November 1363 and Aronis de Sesso(?) on 5 November 1371. A former inventory number, "12908 RH JE," is pencilled on the back of the front cover.

The martyrology, which is announced by a rubbed portrait initial of St. Andrew on a burnished gold ground and one line of display lettering, is historically interesting because it reflects Humbert of Romans's attempt at internationalizing the Roman calendar. Humbert added, for example, the twelfth-century Benedictines St. Bernard of Clairvaux and St. Amand as well as the Franciscan St. Anthony of Padua, to promote a single Church calendar, acceptable to all, which might replace local calendars (Bonniwell, 117).

Detailed rubrics for the elaborate processions and blessing which make up the Office of the Sick are set out on folios 71v-77v. The priest and abbot bless the sick friar several times with holy water; the friar then recites the Confiteor (the confession of his sinfulness) and receives absolution. At his reception of the Eucharist his brothers pray that the Body of the Lord will bring him to eternal life. A prayer of supplication ("Exaudi nos domine . . .") is said by all. Instructions are then given for the final anointing with holy chrism in the form of a cross on the friar's eyes and ears as the priest prays for God's mercy; a Cross is displayed so that the infirmed may look upon it. The individual prayers are short, the ceremony lengthy.

The Office of the Dead follows (77v-98v). The entire monastic community assembles for the Litany of the Saints (77v-78v), recitation of the Pater Noster, and a time of silent prayer. The Litany responses are "miserere ei" or "ora pro eo"—rather than "pro nobis"—indicating prayer for a third person (the deceased). The Office continues with processional rubrics, instructions for vesting of the priest, and round-the-clock prayer for the deceased brother. The Dominicans attached great importance to the Office of Compline (prayers said before retiring), and adopted a rich and varied form of Compline, including a solemn *Salve Regina* procession, instituted in 1221 to invoke the Virgin Mary's intercession against assault by evil spirits (Bonniwell, 148-151). Ceremonial rubrics for the Office of Compline for the Dead in the Lilly service book comprise more than eight full pages.

Certain feasts which appear in the martyrology are of historical importance, for instance, the Translation of the Relics of St. Dominic appears at May 24 (6r); his feast is also celebrated at July 8 (7v).

Both of these feasts of the founder were added to the Dominican calendar by 1234. (See Leroquais, 1934, I, pages C-CII for a chronology of calendar additions.) Commemoration of the *corona domini* (Crown of Thorns) appears in both the Temporale and Sanctorale at May 4 (5v and 32v). It also numbers among those special days denoted by versicles for Lauds (71r). The Order of Preachers actively took part in instituting this feast (Bonniwell, 114) which was introduced into the calendar in the thirteenth century as a result of the French King (Saint) Louis IX's acquisition of the Crown of Christ's Passion from the Emperor Baldwin II at Constantinople. Louis sent two Dominicans to Constantinople to bring the relic back to Paris, and housed it in a custom-made Rayonnant Gothic reliquary chapel, Ste. Chapelle. The Order had an important house of study at Paris and its ties with the monarchy were tangible ones—in 1256, Humbert of Romans became godfather of the king's son, Robert (Brett, 37, n.80).

The Lilly martyrology also serves to securely date the book and leads to several conclusions about it. In 1357, the feast of the eleventh-century Basilian Abbot St. Procopius, a patron of Bohemia, was changed in Dominican calendars from July 4 to July 8. In the Lilly martyrology, St. Procopius appears at July 8 (35r), giving the book a terminus post quem of 1357. As one might expect, the Lilly Temporale contains the feast of St. Thomas Aquinas at March 7 (4v). The famous Dominican theologian and Doctor of the Church was canonized in 1323; his feast was added to the calendar three years later. Significantly, however, the major Dominican feast of the Translation of the Relics of St. Thomas (added to the calendar in 1370) is absent from the Lilly text, but added later in the margins of both the temporal cycle and the martyrology at January 28 (4v and 29r). Dominican service books, including this one, were quickly corrected to reflect changes in the calendar or liturgy, and since the Translation of St. Thomas's relics was not originally inscribed but added later, the manuscript may be safely dated prior to 1370. The Lilly book thus firmly dates between 1357 and 1370. Further, the earlier of the two obituaries entered on the front cover paste-down (November 4, 1363), suggests that it was already made and bound by that date.

Several marginal additions, including a prayer added in a fifteenth-century vertical Gothic hand at the end of the temporal cycle (25v) to commemorate the Ten Thousand Martyrs (June 22), indicate

that the Lilly service book was still in use in 1423, the year when the Order first celebrated this feast. Physical evidence of long use within the book itself corroborates this.

The book's simple decoration is in accord with Dominican ideals and practice, and consists mainly of blue and red ink scrollwork. Several red initials have been crudely overpainted later with purple and gold; an expansive marine blue pen-flourish initial was added later to the lower left and bottom margins at the Feast of the Assumption of the Virgin (39r). Large initials (about 5 text lines high) on burnished gold grounds introduce the temporal cycle and the martyrology (11r and 26r). Broad, fleshy, curling leaves in pale blue, earthy green, and mauve, overlaid with fine white tracery suggest a localization to the north of Italy, and probably the area of Verona/Perugia/Bologna (the latter being a point of distribution to Dominican houses in the southern and eastern provinces). Both the script and the large decorated initials have parallels in a Bible from Perugia now in Paris, dating to the end of the thirteenth century (Paris, Bibliothèque Nationale lat. 41. See Avril, 1984, no.35). This book also compares well with a Veronese *Historia Augusta* manuscript made in 1356 (Avril, 1984, no.80) in its decoration; in its full rotunda script with broad, vertical ducti and ligations of "m," "n" and "i"; and in its use of certain abbreviations. St. Zeno, patron of Verona, appears three times in the Lilly service book: at April 4, his Feast (31v); at May 21, the commemoration of his Translation (33r); and at December 9/10? (26r), which weights the argument in favor of Veronese origin.

But, the question of where the Lilly service book was actually used is complicated by the presence of two feasts: first, that of the Bolognese martyrs, Saints Vitalis and Agricola (d. 304), which is set in the Roman Martyrology at November 4, but was celebrated on November 27 in areas north of the Alps (Holweck, 1969, 1027). This feast appears at November 27 in the Lilly martyrology, suggesting that the book, although produced in northern Italy, may actually have been used in one of the provinces beyond the Alps. Northern usage is further supported by the inclusion of the Feast of St. Briccius, a fifth-century Archbishop of Tours (d. 444) whose cult became popular in medieval Europe and whose feast was cel-

ebated in every diocese north of the Alps (Holweck, 1969, 170-171).

PROVENANCE

Mrs. Thelma Sansberry, Anderson, Indiana; Lilly Library, 1984

S.vonD.T.



Poole 9 (7v)

8. Breviary

Padua, last quarter of the 14th century

Poole 9

378 leaves; 35x26cm. (21x16cm.); vellum

One miniature, three historiated initials, eight portrait initials and fifty-one decorated initials; rubricated; red and blue pen initials and fine, pen-drawn scrollwork extending into the margins

Mottled brown calf binding over wooden boards

The Divine Office, as recited by priests and monks, develops out of eleventh and twelfth-century clerical and monastic reforms and consists of a cycle of eight daily services based on the Psalms. Prayer begins at Matins (approximately 2:30 A.M.) and concludes with Compline (6 P.M.). The Office is also composed of hymns, scriptural, hagiographic and patristic readings, and prayers. The breviary responds to the need for a compendium of material required for the Office.

Poole 9 folios are smooth, white vellum, with the text arranged in two columns per page, 33-34 lines of text per column. The writing frame measures 21x16cm., leaving generous margins on each page. The script is fine Italian Gothic rotunda, consistent in height, and standard in letter formation. The ink was black but has faded to brown in some portions of the book. The rubrics are highly abbreviated but much of the text is completely written out. The regularly-formed script as well as the illumination is of high quality; indeed, the fine execution, ample margins and richness of materials, particularly the frequent use of gold, suggest the book was intended more as a showpiece to serve for special occasions than as an everyday service book. Moreover, there is little evidence of heavy use within the manuscript and only occasional glosses.

The text of Poole 9 is divided into three major sections: the book opens with the calendar of the Church year (1r-6v); it is followed by the invitatory of opening antiphons (7r-7v), which precede the Psalter (7v-64r) and Hymnal (64r-71v); the Prayers of the Office constitute the major portion of the book (72r-377r). Versicles and responses for two ferial days have been added in a fifteenth-century hand on the last two pages of the final quire (377v-378r).

The Calendar comprises one quire, a tertion, (six folios or twelve

pages, one for each month of the year); the remaining quires are quinternia. The scribe used signature marks in the center bottom margin to identify the beginning and end of each quire, with only one exception (folio 291 lacks a signature mark). The codicology indicates that the Hymnal is incomplete since the text on folio 71v (at the center of quire eight) breaks off during the hymn for Lauds on the Feast of Corpus Christi, celebrated after the Feast of Saints Peter and Paul (June 29). Quire nine, beginning with folio 72r, introduces the Prayers of the Office with the rubric: "In diebus domini. Incipit Ordo Breviarum . . ." Thus, approximately half of the Hymnal is missing, but since the existing half spans only eight folios (sixteen pages), it is reasonable to speculate that the missing five folios (ten pages) of quire eight would have completed the Poole 9 Hymnal. A fragment of the missing part of the Hymnal (not, however, a continuation of 71v) is bound at the end of the book with the Litany of the Saints (375r-377r). Because the first part of the Hymnal is undecorated, it is likely that the missing section did not contain significant decoration. When and why the pages were removed is a matter of speculation.

Major divisions of the text are marked clearly by illumination. The Psalter is announced at folio 7v by a broad, foliate border which is repeated on only one other page—the opening of the *Ordo breviarum*. The first words of Psalm I, "Beatus vir . . ." are illustrated with an initial showing David in prayer. The King kneels in a simple, rocky landscape, with his head and hands raised to God the Father who appears in an aureole of light set against a deep blue sky. Seven portrait initials mark the traditional, liturgical divisions of the Psalter at Psalms 26, 38, 52, 68, 80, 97 and 109 (folios 18r, 24r, 28v, 32v, 39r, 44r, 51r). Some of these portraits are intended to represent the psalmist engaged in an activity suggested by the opening words of the psalm, an approach to psalter illustration which had become standard in Europe by the fourteenth century (Wormald, 324). For example, Psalm 80, which begins: "Sing joyfully to God our strength . . . Take up a melody, and sound the timbrel, the pleasant harp and the lyre," is illustrated with an historiated initial "E" showing David playing bells. Similarly, the initial "D," introducing Psalm 52, shows a bald, beardless fellow holding a stick. The psalm reads: "The foolish body hath said in his heart, there is no God." The initial represents a traditional image of a fool. The text of the Psalter is interspersed with appropriate anti-

phons and responses, common to a liturgical Psalter.

The *Ordo* opens with an incipit for the Temporale, announcing the Office according to the Rite of the Roman curia and the reading for Vespers of the first Saturday of Advent (72r). Here an initial "A" depicts St. Paul holding a book and sword; and, like the first page of the Psalter, the opening text page is framed on three sides by two types of border decoration: a broad, foliate type extending the length of the text column; and a narrow, feathery border across the top and bottom of the page. The former occurs only twice; the latter is used more commonly throughout the manuscript.

As is true of most breviaries, Poole 9 is not extensively illustrated within the Temporale (Leroquais, 1934, I, CXVIII). This section of the Lilly Breviary includes only two historiated initials, which designate the Offices for the major feasts of the Nativity and the Epiphany of the Lord. The Nativity (folio 102r) unfolds as the infant Christ lies swaddled on a high, wattle bed, while Mary and Joseph kneel before him. An open, rectangular structure with a slanted roof provides their only protection. The landscape is barren and rocky, the sky a deep blue. The initial for the feast of Epiphany (folio 135r) shows the Holy Family at the left of the composition with Mary seated, holding the Christ Child on her knee. Joseph, partially obscured, stands behind them. Two of the Magi stand before them, one carrying a gold offering vessel; the third king kneels, his expression full of wonder. The setting is virtually identical to the previous initial.

The Solemnity of the Resurrection warrants the manuscript's only framed miniature (folio 294v). The risen Christ stands on the far edge of an open rectangular tomb; he wears a red cape and carries a banner emblazoned with a red cross. Three soldiers, clad in ghostly bluish-white armor, sleep in front of the tomb. The background is again a stark mountainous landscape beneath a dark sky. This miniature represents standard Italian iconography of the Resurrection. (See, for instance, a manuscript in Montepulciano, Communal Museum, Cor. D, fol. 87v; Salmi, pl. XV).

The Poole 9 figural style is consistent: figures heavily draped, bodies concealed. The artist devotes great attention to the modeling of faces and sometimes achieves a very animated and expressive effect: a wrinkled brow, a darting glance, an open-eyed gaze of wonder.

The numerous decorated initials in the Lilly Breviary consist

of two basic types. The first appears throughout the volume and frames the initial within a square outlined in black and filled with gold. A floral pattern in red, gold, and green decorates the bowl of the letter, which is outlined in rose and set against a dark blue background. (Compare Avril, 1984, no.75.) The second type is used exclusively for the opening word "Paulus" in temporal cycle readings from the Pauline Epistles. It is flag-shaped with a long lower stem extending from the square containing the bowl of the letter. The stem is often decorated with a knot motif.

Two types of border decoration are also used. The more ceremonial occurs only twice, on the pages which open the two major divisions of the book. This border is a foliate scroll extending the entire length of the text column along the left margin. The palette is identical to that used for the decorated initials. This broad-leafed form, painted in wide, flat areas of color, closely resembles a border from a Paduan Petrarch manuscript in a private collection dated to the last quarter of the fourteenth century (Manion, 71, plate 13). The second, far more common type of border uses pen as well as paint to create a delicate, feathery effect. This border usually originates from a decorated letter and reflects a certain spontaneity in its execution. Quick black strokes radiate from the gold circles to create a characteristic thistle-like motif.

The Litany of the Saints (375r-377r) in Poole 9 helps to localize the manuscript to Padua. Prior scholarship generally localized the book to northern Italy based on its script and decoration (Ricci Sup., 78) and, more specifically, to the Po Valley, perhaps Bologna (Kraus, catalogue 75, no.19). However, the Litany includes several local saints important for the city of Padua (Prosdocimus, Giustina, Anthony, Daniel, and Fidentius). Their presence points to Paduan usage, a conclusion which is confirmed by scholars with respect to other Paduan manuscripts (*Codici e manoscritti della Biblioteca Antoniana*, ms.88, vol.I, 105-106; ms.575, vol.II, 597-599). Furthermore, the decoration and figural style give every indication of Paduan origin (Pallucchini, figs. 466-469).

It is difficult to be sure for whom the book was intended, although such a large book clearly would not have served for private use and, in fact, does not seem to have been heavily used at all, implying it may have been made as a gift. Public reading of the breviary took place primarily within a monastic context and, given its Paduan usage, Poole 9 may possibly have belonged to the im-

portant Benedictine foundation dedicated to Sta. Giustina. This is, however, only speculation and since Bernardine of Siena (added to the Calendar in a later hand) and St. Francis are both listed as Friars of the Orders Minor, it is alternatively possible that the breviary belonged to the Franciscans, perhaps the thirteenth-century house of St. Anthony at Padua.

PROVENANCE

Acquired by George A. Poole from H.P. Kraus, 1955; Indiana University, 1958

S.C.



Ricketts 89 (recto)

9. Antiphonal

Italy (possibly Florence), ca. 1400

Ricketts 89

1 leaf; 64x38cm. (39.3x24cm.); vellum

One historiated initial, 11.2x12cm.

The large size of this single folio from an antiphonal (or choir-book) was required by the way the book was used. Choir members stood around a single book and all sang from it, making it imperative that the text and musical notation be on a grand scale to be legible at a distance. Because of its size and the length of the music to be included, this leaf would probably have originally belonged to a two or three-volume antiphonal. Here seven lines of Gregorian chant are punctuated by a large historiated initial, two staves high, containing a miniature of the Annunciation. The rubric, "*Missa de beatissima virgine Maria tempore adventus. Introit,*" indicates that the text is the opening prayer for the Common Mass of the Virgin said during Advent, the four-week period before Christmas. In the ducti of certain letters, the parchment has been eaten through by the ingredients of the ink. Musical notation continues on the verso.

The initial "R" frames an interior scene which shows a concern with facial modelling and realistic rendering of hair and drapery folds. Gabriel kneels in a heavy white robe and holds a tubular lily stem with three blossoms in his left hand. His right hand gestures toward the seated Virgin whose arms are crossed over her breast as she reads from a Book of Hours. The iconography is extremely common throughout Italy in the fourteenth and fifteenth centuries, not only in manuscripts, but in panel painting as well. Painters and illuminators often had a close working relationship with artists such as Fra Angelico (1387-1455) who worked in both media and executed this particular scene both in monumental painting (Cortona, Museo Diocesano del Gesù) and in manuscripts (Florence, Museo San Marco, Missal No. 558). The influence of large-scale painting on Florentine miniaturists is reflected in the monumentality seen in the figures (Salmi, 24). Such weightiness and plasticity is apparent in the solid figures on the Lilly leaf. These standard elements remained common well into the mid-fifteenth century, as seen in the many Annunciations painted by Filippo Lippi (1406-1469).

The olive flesh tones with dark hatched shadows indicate By-

zantine influence. The burnished gold haloes are rimmed in red. These Byzantine influences recall the Florentine frescoes by Cimabue (1200-1285), which perhaps gave Florentine manuscripts a harsh, plastic style (Salmi, 24). The Ricketts 89 miniature bears similarities with an antiphonal leaf in Florence by an artist working in the manner of Cimabue (Florence, Museo San Marco, cor. G., folio 51) in its facial features and figure style. There is also an awkward understanding of perspective in the architectural elements in both. However, the modeling of the drapery in the Lilly manuscript is far less linear suggesting a later date. The voluminous drapery style of the angel's robe recalls that of the early fourteenth-century Florentine artist, Giotto (1267-1337).

A three-dimensional border fluidly envelops the page with broadly painted overlapping patches of color. The pale mauve, blue, green, and red bird and foliate forms are detailed with gold paint and delicate white, gold, and yellow tracery overlays. The Ricketts 89 border compares with other central Italian examples, most notably from fifteenth-century Florence. Common features include: broadly painted overlapping acanthus leaves in vibrant colors with the negative areas filled in, bright azure grounds in the interiors of initials, the use of gold in initial decoration, and gold teardrop shapes outlined in black. The grouping of three spheres in clusters is commonly seen in Florentine works. The playful use of birds and animals hidden in the leaf design is also in the Florentine tradition, for instance in an antiphonal in Florence (San Marco Museum, cor. S.S., folio 35; see Salmi, pl. xviii), where a similar rectangular frame with concave indentations encloses the initial contour.

PROVENANCE

Sold by Sotheby, London to Quaritch, April 1919; acquired by C.L. Ricketts from Quaritch, 1919; Lilly Library, 1961

N.E.B./S.vonD.T.



Ricketts 97 (recto)

10. Antiphonal

Bohemia (Prague), 1400-1405

Ricketts 97

1 leaf (numbered 101); 57x40.4cm. (41.3x28cm.); vellum

Gothic minuscule script with four-line stave in red; one historiated initial, 17.6x15.9cm.

This antiphonal leaf is one of the missing folios of a Benedictine antiphonary (or choirbook) kept in the Austrian monastic library of Seitenstetten until the early 1920's when it was disassembled. At least 14 leaves have previously been identified and are now preserved in the National Gallery of Art, Washington, D.C.; the National Museum, Stockholm; the L.V. Randall Collection, Montreal; and the Rosenwald Collection, now in the Library of Congress, Washington, D.C. (For locations of known leaves see Washington, D.C., National Gallery of Art, 1975, 152-9.) Twelve of the Seitenstetten antiphonary leaves, including the Lilly leaf, were offered in a 1928 Sale Catalogue of Maggs Brothers, London, which reproduces Ricketts 97, describing it as "Austrian" (Maggs Brothers, no.291, ill. XXXIII). In 1975, the National Gallery catalogue entry of its Seitenstetten pages noted that the location of the Epiphany miniature was unknown (National Gallery of Art, 154).

The Lilly leaf corresponds closely to those published in the National Gallery catalogue. It has the same format and script; it is the same size as the companion sheets (56-57x40-40.5cm.), and likewise has one large historiated initial introducing seven lines of Gregorian chant on a four-line stave. The page is double-ruled vertically in minium with musical notation spilling beyond the vertical ruling. A tab at the lower right of the recto side would have facilitated turning of the page as the chant was sung by the choir. As with Ricketts 89 (item no. 9), the large format was necessitated by the book's use.

The chant on this folio is for the Vigil of the Epiphany; the historiated initial "M" introduces the text: "Magi videt res. stella . . ." The scene shows one king kneeling and presenting his gift, while one of the two standing magi removes his crown. The ermine collars of two kings bear the arms of dragons, also seen on the collar of King David in Prayer (National Gallery of Art, fig. 41d, 152). Two monochromatic angels detailed in gold emerge from a

red ground in the upper interstices of the arcade formed by the ducti of the "M." A delicately tooled and pearly burnished gold leaf ground creates a flatness which contrasts with the three-dimensionality of the figures themselves. The Virgin's red and gold undergarment and the reverse of her rich blue mantle merges with the draped background to create a patterned interplay of figure with ground. The chanted text continues on the verso.

The large size of the initial (three staves high) on the Lilly leaf and the full border decoration along the left and bottom margins make it one of the most elaborately decorated of all the known Seitenstetten antiphonary sheets. Only the Nativity in Montreal (L.V. Randall Collection) is as large or more elaborately decorated. The gold leaf of Ricketts 97 is fully tooled and pearly, indicating that it was an important page found early in the manuscript (at January 6) since, as has been suggested, some of the miniatures appearing later liturgically in the book, such as the Stoning of Christ or the Flagellation, have no tooling and were never finished (National Gallery of Art, 159, n.13).

Stylistically the Ricketts leaf is similar to the other Seitenstetten folios. The initials are framed by a square two-color illusionistic band; the interstices of the letter frame are filled with fleshy acanthus leaves. Like Isaac Blessing Jacob (National Gallery of Art, colorplate IX), the Lilly page is bordered by decorative foliage sprouting from the tip of the initial. The rich, vibrant colors in the leaves are also similar. Some unique features of the border decoration include the gold teardrop shapes found between the acanthus leaves and stem, gold spheres terminating some leaves, and a pearly gold or gold net pattern in the negative spaces around the leaves. Many of the historiated initials have delicate gold filigree backgrounds which are common in Bohemian illuminations. The figures are finely modeled of feathery brushstrokes, with long oval-shaped heads and heavy-lidded eyes. The faces of the three magi have expressions similar to the two figures stoning Christ in the Stockholm leaf (Stockholm, National Museum, cod. N.M.B. 1714; see National Gallery of Art, fig. 41h, 158).

Otto Pächt has assigned several leaves of this antiphonary to the Bohemian Master of the Golden Bull (Vienna, National Library, Codex 338) which has many stylistic similarities of facial features, a distinctive beehive flower type, and the dragon motif on the king's collar (National Gallery of Art, 159, n.8). The Golden Bull was

produced in Prague in 1400 for King Wenceslas IV, whose portrait appears on folio 37r of the manuscript. The king sports the same dragon motif on his collar, a similar crown, and facial features similar to the Magus immediately at the Virgin's right in the Lilly miniature. This not only suggests a connection to the Master of the Golden Bull, but that the work may have been commissioned during the reign of Wenceslas as King of Bohemia (1363-1419).

It may be speculated that the younger king behind this figure depicts Wenceslas's younger half-brother, Sigismund, who attempted to depose him in 1402 and took over the crown upon his death. The older king kneeling in the foreground may portray their father, Emperor Charles IV. This speculation is made more intriguing by the fact that Wenceslas is removing his crown, while the older king is uncrowned and not wearing royal robes. Perhaps the miniature refers to that period when Sigismund had temporarily seized the crown between 1402-1405.

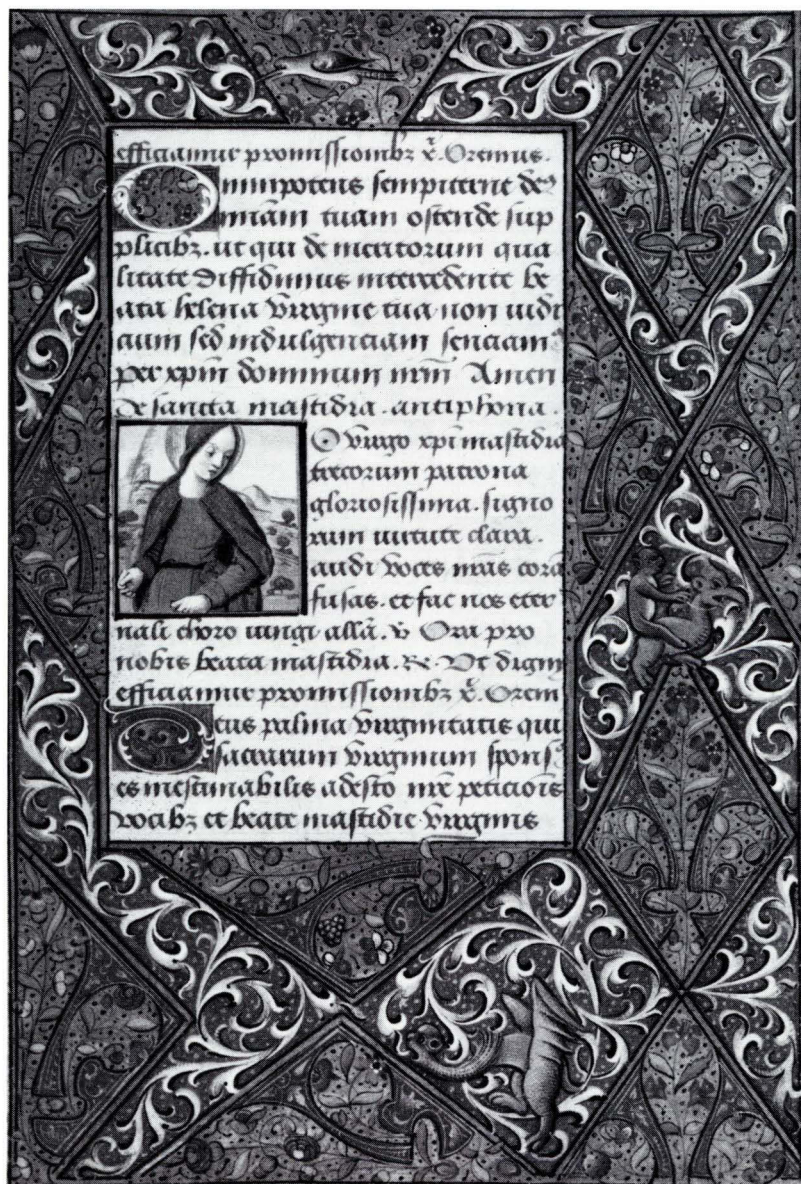
Gerhard Schmidt suggested a slightly later date for the published Seitenstetten leaves, a date near the middle of the decade based on iconographic and stylistic parallels which led him to associate the miniatures not with the Master of the Golden Bull but with a separate workshop operating in Prague at the beginning of the fifteenth century (Schmidt, 151).

With the opening of the University of Prague in 1348 by Emperor Charles IV, the city became a center of culture with a flowering in manuscript production and illumination which continued into the early fifteenth century and is exemplified by the exceptional quality of the Lilly antiphonal leaf.

PROVENANCE

Maggs Brothers, London, 1928; acquired by C.L. Ricketts from Maggs, 1930; Lilly Library, 1961

N.E.B.



11. Book of Hours (incomplete)

Northern France (use of Troyes), late 15th century
Ricketts 135

78 leaves; 20.4x14cm. (10x6.5cm.); vellum

Littera bastarda; in Latin and French; miniatures; decorated initials

Unbound

The production of Books of Hours flourished during the later Middle Ages. They were intended for private lay devotion and composed to suit the liturgical requirements of the owner's diocese and his or her individual prayer needs. This type of manuscript usually includes a calendar listing important feast days; the Hours of the Virgin; the Hours of the Cross; the Penitential Psalms with a Litany of Saints; the Office of the Dead; and, frequently, the Suffrages of the Saints (see Leroquais, 1927, I, vi; Delaissé, 203-207). The decoration of Books of Hours varies widely and many were elaborately decorated and illuminated by the leading artists of the day. Because of their beauty, Books of Hours have always been highly prized by collectors and many have survived.

Ricketts 135 is incomplete with 78 unbound leaves. When the manuscript was purchased from Maggs Brothers of London in 1922, part of the book remained with the firm, but its location today is unknown (Ricci, 637). The Lilly text includes fragments from the Hours of the Cross and the Hours of the Virgin (1r-12r); selections from the Suffrages of the Saints (13v-20r); and personal prayers of devotion to the Holy Face (39v), the Archangel Michael (42v), and Saint Katherine (69r-72r).

Pages are laid out with a single column of 22 lines, each line approximately one-half centimeter in height. The *littera bastarda* script slants gently to the right; and the smoothly prepared vellum allows for regularity of script. Ascenders and descenders are usually short, extending only one millimeter or less from the base line. Certain words are abbreviated consistently, however, most are completely written out. Headings and certain prayers are signaled by blue ink and are frequently written in French.

The endings of prayers and psalms are frequently marked by line fillers which are one line high and include: rectangular bands in red or blue with linear gold patterns; brown and gold stylized

logs with protruding stumps of branches; and Greek crosses painted in gold against a square field of red, blue, or brown.

Several types of decorated initials are found in Ricketts 135. The largest capital is four lines high with a three-dimensional letter set upon a rectangle of contrasting color. The bowls of these large initials are usually filled with flowers or birds set on painted gold grounds.

Many of the folios containing miniatures were mounted at one time, and darkened bits of tape remain at the tops of those pages. The miniatures (about 3x3cm.) are placed at the left of the text column within the writing frame. Borders frame all four sides of pages with miniatures, enclosing both miniature and script.

Pages without miniatures contain a vertical, rectangular panel placed on the outer edge of each recto and verso side. These decorated panel borders consistently measure 10x3.5cm., and typically comprise a vine scroll of acanthus leaves set against a ground of contrasting color (red, blue, brown, black, or green) or floral motifs placed against a gold ground. Frequently each rectangular field is sub-divided into regular geometric shapes; and meticulously-painted birds, frogs, fabulous beasts, and hybrids are placed against these border decorations. Two different coats of arms appear three times in Ricketts 135, and initials intertwined with knotted cords are found in both border types.

The twenty extant miniatures of Ricketts 135 are primarily illustrations for the Suffrages of the Saints. Several of these miniatures and accompanying prayers indicate that the volume was made for the use of the northern French diocese of Troyes, since saints such as Mastidia and Syre (20r and 20v) are particularly important to the Troyes region (Leroquais, 1934, I, 39; Roserot de Melin, 408-417). Both are shown clutching their palms of martyrdom. Little is known about the life of Mastidia, a virgin who may have lived in the seventh or eighth century. Her relics have been preserved in Troyes Cathedral since the ninth century (Roserot de Melin, 412; Réau, 3:2, 923). St. Syre, a virgin or widow living in the fourth or fifth century, lost her sight in order to avoid an unwanted marriage. Her sight was miraculously recovered on pilgrimage to the tomb of Savinien, another local Troyes saint (Roserot de Melin, 414; Réau, 3:3, 1244). Prayers to St. Helen of Athyra, also venerated in Troyes, immediately precede those to St. Mastidia in the Lilly Hours (20r), although the miniature of Helen is missing. This saint, whose or-

igins are also obscure, was extremely popular in the region from the twelfth century until the end of the eighteenth century. In 1262, Pope Urban IV, a native of Troyes, issued a bull in her honor, and, in 1457, her remains were displayed throughout the Diocese in order to raise money to complete the nave of the Cathedral. Along with Mastidia, she was a patroness of the Cathedral (Geary, 149-166; Constable, 1035-1036; Holweck, 1969, 466).

Stylistically, the borders, decorated panels, miniatures, and script of Ricketts 135 also point to a northern French origin for the manuscript and indicate a date of the last quarter of the fifteenth century. Two of the floral panels (7v and 21r) differ noticeably from the others and contain abstract vegetal forms, quite unlike the easily identified types found elsewhere in the manuscript. This may indicate two artists at work. Good comparisons of both Lilly panel types can also be found in a Book of Hours dating about 1495-1498 in the Pierpont Morgan Library in New York (Pierpont Morgan Library M 934; cf. Plummer, 1982, 69-70), as well as in a Book of Hours in the Walters Art Gallery in Baltimore (Walters Art Gallery W 286). The Walters comparison is particularly important since it has been securely dated to 1489 and was written by the scribe, William Joret, in the Charterhouse of Mont Dieu in the Diocese of Reims, just north of Troyes. William was probably also responsible for the Walters panels and initials (Spencer, 227-240, figs. 1 and 2), which compare well with those in Ricketts 135 in their realistic treatment of flowers, animals, and types of hybrids. A second shared characteristic is the manner in which some of the panels are divided into geometric patterns. Acanthus leaves on a colored ground and realistic flowers against a gold ground are alternately placed in these geometric spaces, creating a lively abstract effect. Both the Lilly and Walters manuscripts have similar panels consisting of interwoven acanthus leaves and flowers placed against a painted gold ground. Similar decoration can also be found in a recently published Book of Hours made in Paris or Rouen (ca. 1470-1480) in a private European collection (Plotzek, 130-1, no.31).

Attribution of the Ricketts 135 miniatures is problematic, although all appear to be the work of one artist.

The original owners remain unknown. The sixteenth-century owners, however, may tentatively be identified by the initials "A d M" and "M d M" frequently incorporated into the knotted cords, and by the coats of arms which appear in three borders (13v, 14v,

and 15v). One set of arms (14v), is that of the Vaudrey family, originally of Franche-Comté, but residing in the Diocese of Troyes from the fifteenth century. The Vaudrey arms, an escutcheon with a red and white geometric pattern ("gules émanché of 2 pieces argent," Ricci, 637), has been painted over the arms of previous owners. (Three crescents are clearly visible beneath the overpainting.) The Vaudrey family lived in St. Phal, a village twenty kilometers south of Troyes. The lord of St. Phal, a bailiff of Troyes, and a gentleman of the King's chamber, Anne de Vaudrey (d.1579), was married to one Anne de Montgommery. This noble couple may have been the sixteenth-century owners of the Lilly manuscript (Ricci, 637; cf. Roserot, 1408-1409; Rolland, vol.5, pl. LXXXII). The second set of arms (13v and 15v), also a later addition, displays instruments of the Passion of Christ (a cross, crown of thorns, ladder, spear, lantern, dice, and cock) with a crosier. This coat of arms remains unidentified. According to Ricci (p.637), a third coat of arms appeared in the section of the manuscript remaining in London. He describes the arms as "azure three portals or." These are also unidentified.

The type of knotted cords intertwined with initials found in Ricketts 135 are often interpreted as marriage knots or *lac d'amour* and suggest that the Lilly Hours was originally made to commemorate a marriage. The initials "A d M" and "M d M" are clearly later additions, replacing the letters "R(K?) C." The sixteenth-century initials appear not to use just the first initials of the newly wedded couple, as was the custom. Such *lac d'amour* are seen also in the contemporary Unicorn Tapestries now at The Cloisters, Metropolitan Museum of Art, where the knots symbolize the fidelity and loyalty of the marriage partners (Freeman, 167).

If Ricketts 135 is indeed a wedding remembrance, the choice of flora and fauna depicted in most of the borders is particularly appropriate. Many plant types and animals can be identified and most have dual meanings. For example, butterflies represent love and fertility, and may also symbolize the resurrection of Christ. Carnations were popular fifteenth-century emblems of betrothal and marriage. Since these flowers were believed to smell like cloves, they have inherited much of the symbolism of that spice which, because of its shape, represents the nails used for the Crucifixion. They were also associated with the Virgin and her virtues, as was the wild strawberry—a fruit which also evoked the pleasures of

Paradise. The tri-colored violet or wild pansy was known in the Middle Ages as the "herba trinitas," a symbol of the Trinity as well as a sensually powerful love charm (Freeman, 89-153).

PROVENANCE

Acquired by C.L. Ricketts from Maggs Brothers, London, 1922; Lilly Library, 1961

K.H.B.



Ricketts 145 (1v)

12. Book of Hours

Florence (use of Rome), early 16th century

Ricketts 145

217 leaves; 9.5x7cm. (5.5x4cm.); vellum

Italian Gothic script; in Latin; three decorated initials

19th-century morocco binding

By the late fifteenth century private devotional books were becoming more and more the products of printing presses and less the work of scriptoria and artist's shops. Ricketts 145 is an example of the kind of books that were still being commissioned by wealthy individuals who preferred the beauty of hand illumination and script to that of printed woodcuts and mechanical type. This small Book of Hours exemplifies what could not be achieved with mass production.

The script of Ricketts 145 is an even, vertical Italian Gothic, accented with display lettering. Each of the eleven lines of text on the tiny pages measures 5mm (1/8 in.) high. Large red and blue capitals at the left margins are embellished by delicate purple and red scrolls framing the letters by creating a linear backdrop and culminating in spirals, often with Pommée crosses at the ends. In the first ten quires (1r-95v), the red scrollwork sweeps into tendrils, hearts, flowers, or leaves, but becomes less elaborate throughout the rest of the book. The purple linear ornament is consistently more simple.

Six miniatures, eight medallions, and three decorated initials comprise the total illumination in Ricketts 145. A small miniature opens each office, the largest ones measuring only 5x3.5cm. A two-page spread of illumination opens the Office of the Virgin which is the longest office in the book (2v-96v). The Annunciation (1v) shows Mary and the Angel Gabriel kneeling in a courtyard with a view into a bedroom in the background. A dove descends upon the Virgin from the upper left corner. Two putti flank a coat of arms in the border below. Opposite this scene is a seated Virgin wearing a blue robe and holding the Christ Child (2r). A portrait medallion of Abraham appears in the right border; two angels hold another coat of arms at the bottom.

The Office of the Dead (96r-163v) is announced by a half-figure skeleton with a crown and scythe. King David playing a harp il-

illustrates the first folio of the Penitential Psalms (164r-195v); a simple gold cross introduces the Office of the Cross (196r-201v); and the private prayers begin with an image of the Virgin standing before a staircase. Aside from its lack of a calendar, the structure of Ricketts 145 is in keeping with a traditional Book of Hours.

Coats of arms of the Pandolfini and the Buondelmonte families (Ricci, 639) appear on the first two leaves suggesting that the book was probably commissioned in honor of a marriage between these wealthy Florentine houses.

The Florentine origin of the Lilly manuscript is further supported by the style and iconography of its illumination. Both Office of the Virgin miniatures are strikingly similar in iconography and figure type to miniatures in a Book of Hours commissioned by Lorenzo de Medici in 1485 from Francesco d'Antonio del Cherico, a leading Florentine miniaturist (Florence, Medicean-Laurentian Library, Laurentian Ashburnham 1875). One significant link between the Lilly and the Medici iconography is at the opening of the Penitential Psalms in the image of the aged King David playing a shield-like, Y-shaped harp held at his chest. An elderly David is depicted playing an identical harp in a late fifteenth-century psalter attributed to Boccardino Vecchio (Florence, San Marco Museum, Psalter 542). Boccardino was a late fifteenth- early sixteenth-century illuminator primarily active in Florence during the years 1509-23. His figure types relate to the Ricketts 145 Annunciation, Virgin and Child, and King David miniatures, which share some of the same characteristics of pose, facial expression, and linearity of form. The Lilly figures of Abraham, St. Bonaventure (?), the severed head of Goliath, the Man of Sorrows, and the double portrait of Anna and Joachim also show traces of Boccardino's influence. However, although the Ricketts 145 artist seems to have been familiar with Boccardino's work, the miniatures are of a lesser quality and cannot be attributed to the master himself.

A portrait medallion of a nimbed Franciscan saint holding a skull appears below the skeleton miniature at the Office of the Dead (96r). This saint may be St. Bonaventure who is often represented as a figure intervening between death and the living (Roig, 66). Another Franciscan, St. Bernardine of Siena, is also referred to in Ricketts 145. Two small medallions in the borders of the Virgin miniature pages (1v and 2r) contain Bernardine's monogram of the Holy Name of Jesus (IHS) surrounded by rays of light, an emblem

he used when preaching, implying the owner's special devotion to this saint.

A simple burnished gold Latin cross and a small image of a nimbed Christ as the Man of Sorrows displaying the stigmata on his hands and chest introduce the Office of the Cross (196r).

A portrait of a young girl standing before a staircase marks the opening of the personal prayers (202r), the final office in Ricketts 145. Although this figure has been read as male and identified as Christ (Olschki, 72), there is evidence suggesting otherwise. The accompanying double portrait of a woman wearing a green mantle and an aged bearded man in a medallion at the bottom of the page helps to determine the figure's identity. If it were Christ, the couple might be interpreted as Mary and Joseph, but the woman wears a green robe rather than the traditional blue of the Virgin. It is more likely that Joachim and Anna, parents of the Virgin, are shown looking up at their daughter at the time of her Presentation in the Temple. The staircase or ladder to heaven is a common motif in the lives of the saints and, in this later period, the stairs are an allegory of the Virgin who becomes a stairway for the ascent to God (Casse, 69). Many of the private prayers refer to the Virgin, as well.

Stylistic consistencies throughout Ricketts 145 seem to confirm that only one artist was responsible for both illumination and decoration. For example, the same minute line drawing and subtle color changes are found in both borders and miniatures. The face and body types of the two putti on folio 1v are almost identical to the infant Christ in the Madonna and Child miniature (2r).

PROVENANCE

Leo S. Olschki, Florence, 1908; Susan Minns Sale, New York to J. Martini, 1922; acquired by C.L. Ricketts from Martini, 1922; Lilly Library, 1961

L.S.



Ricketts 198 (134v)

13. *Instructiones de Officiis Ordinis, Constitutiones, Papal Bull, and Buch der Ersetzung*: Rules and Regulations for the Dominican Nuns and Supplement with History of the Order

Nürnberg, 1450s

Ricketts 198

244 leaves; 29.4x20.6cm. (19.8x13.3cm.); paper and vellum
Gothic bastarda; in German and Latin; one full-page miniature,
twenty-four historiated initials, one decorated initial
15th-century blind-tooled pigskin, over oak boards with straps
and brass clasps

Translations of rule books for nuns into the vernacular appear to have been common in Medieval Europe because nuns were not sufficiently learned to read Latin. Composed by Humbert of Romans, fifth master general of the Dominican Order (1254-63), the *Instructiones de Officiis Ordinis* is a manual of practical advice for newly-elected officeholders in the Dominican community. Humbert's work assumed the status of a quasi-official guide to the Order, and was even appended to printed editions of the Constitutions as late as the nineteenth century (Brett, 134). For an insider's view of the medieval period, however, the Rule book has proven to be a most valuable treatise, describing religious duties about which little is written elsewhere, and offering a detailed picture of communal life in Dominican houses.

A German translation of the *Instructiones* is the first of several texts in Ricketts 198 (1r-116r), copied from a 1454/55 model made by an unnamed friar at the priory at Basel for the Dominican nuns in the German province. Texts in the second half of the manuscript include the *Regula* and *Constitutiones* of the lay brothers and sisters (116v-125v), a 1405 bull of Pope Innocent VII (126r-133v), and a *Buch der Ersetzung*, a largely historical supplement to the *Instructiones* and *Constitutiones* (134v-244v). The fact that this work generically addresses Dominican nuns of the German province bespeaks a book produced for "mass" distribution to cloisters there. Ricketts 198 was made at and belonged to the Dominican cloister of St. Catherine in Nürnberg.

The text is well-preserved, not showing obvious signs of frequent use, though several lower margins among the vellum leaves have been cut and removed for later reuse. Despite its carefully

planned almost mechanical layout, the volume is modestly produced. This is in accord with a Dominican concern for the durable and legible, rather than costly and artistic books (Brett, 145; Hinnebusch, II, 195). It also reflects the fact that this book was intended for the use of nuns and not for an aristocratic audience. The manuscript consists of 244 folios, with leaves missing between folios 119 and 120, 187 and 188, and between 214 and 215. When complete, it comprised twenty sexternia with one inserted, illustrated vellum leaf in the twelfth quire (134v), and half-quire of six folios.

The outer leaf of each quire is of sturdy, protective vellum and, except for the full-page miniature (134v), the remaining leaves are paper, many bearing a Nürnberg watermark of a circumscribed scale, now only partially visible along the seam of the binding. The first six folios of seventeen quires are numbered. The pages are pricked and ruled for two columns of text consistently covering two-thirds of each page but varying between twenty-six and forty lines. Running heads on the pages help locate the text. Errors are simply crossed out and corrections inserted. Four large ink splotches in the text have been hastily covered with paste-downs on which the text is continued (23v, 24r, 218v, 219r). Smaller splotches are common in the bottom margins of many of the folios.

The manuscript is in its original binding of scored oak boards with bevelled edges covered with white pigskin and fastened with straps and brass clasps. Lozenge-shaped stamps containing the initials "PO" (Prediger Order) and "SK" (Sankt Katharina) decorate both the front and back covers. The scraped, warped front lining sheet is a palimpsest; here ultraviolet examination reveals at least two layers of text in Latin, perhaps commentaries with glosses, in Gothic cursive script characteristic of the late fourteenth century. The back sheet is lost.

Four colophons in the text serve to date the manuscript and simultaneously reveal the time needed to copy such a lengthy work. The introduction of the *Instructiones de Officiis Ordinis* is dated 1454 (3v); the text of this treatise ends with a double colophon on folio 116r, dating its completion first to the Octave of the Visitation of the Virgin [July 2], 1458 and then to the Feast of Saints Peter and Paul [June 29], 1454. The colophon to the final text of Ricketts 198, the *Buch der Ersetzung* or supplement, dates the completion of the entire volume to the eve of St. Thomas Aquinas [March 7], 1455

(244v), about nine months after completion of the *Instructiones*.

Surrounded by colophons dating at least three years earlier, the 1458 date (116r) might be read as a scribal error. However, since this is the latest date in the book and since the Feast of the Visitation (July 2) associated with it incorrectly precedes the Feast of SS. Peter and Paul (June 29), the 1458 colophon, perhaps an unconscious digression and not a merely transcribed date, seems to reflect the actual date by which the Lilly *Instructiones* was copied.

Ricketts 198 is the work of two scribes whose scripts represent variations on Gothic bastarda (Kirchner, 1966, plates 35a and 66; Thomson, N. 52). Hand A, responsible for the first two quires (1r-24v), is distinguished by neat, distinct letters in a slight backhand. Hand B completed the book (25r-244v) in a more cursive and erratic style. Consistent spelling peculiarities (such as an initial "p" for "b" and "ay" for "ei") point to their origins in south Germany (see Eis, 82 and 84). A later hand, probably a librarian at St. Catherine's, recorded on the front wrapper that the book belonged to the cloister of St. Catherine at Nürnberg. Using a more cursive bastarda script, a fourth hand glossed the *Buch der Ersetzung*, making corrections and recording events such as the reopening of the cloister at Engelpört in 1466 (163r) and the 1469 death of Gertrud Gwichtmacherin, the first prioress of St. Catherine's since its reform in 1428 (212v). These glosses predate 1474 since the master general newly-elected in that year is not entered in the list of master generals on folios 214r-214v.

Decorative elements in Ricketts 198 are used to mark text divisions and, as might be expected, those on vellum leaves are better preserved than those on paper. Rubricated headings and simple enlarged initials introduce subsections throughout the manuscript. One full-page miniature depicting a dreary-eyed, tonsured friar preaching to a group of nuns (134v), twenty-four historiated initials, and one decorated initial introduce major divisions such as books and chapters. Twenty-one historiated initials appear in the *Instructiones*, most illustrating nuns performing their specified duties as, for instance, the sacristan shown ringing a bell (23r). These initials range in height from six to eighteen text lines and are blue with simple zoomorphic or vegetal motifs on the frames of the letters. Simple blue and red scrollwork extends from these initials into the margins. Figural decoration fills the interstices of the letters and is carefully but almost childishly drawn. The figures are quite per-

sonable: robust (even stout) nuns are garbed in habits, their round faces enlivened with dark eyes and ruddy red cheeks. Little attempt is made to depict volume, and perspective is awkward. Checkered convent floors, tables, and lecterns are consistently shown from an oblique aerial view. Backgrounds are flat, often filled with a brocade-like sunflower pattern. The bright palette includes white, red, blue, orange, and green; a silver-colored metallic paint is used in the haloes of male church leaders depicted in the initials on folios 136v and 172r. These historiated initials and the full-page miniature are stylistically similar. A single decorated red initial with its zoomorphic motifs and blue penwork (157r) is different in type but appears to be by the same artist.

An inscription copied from the model identifies the Dominican friar/scribe at Basel as the artist of the exemplar (136r). The style of the Lilly miniatures, however, calls for comparison with the manuscript tradition at Nürnberg (Fischer, 69), and specifically, with that at St. Catherine's. The Lilly miniatures were heavily influenced by a well-known miniaturist/nun, one Barbara Gwichtmacherin, a prolific artist at the cloister from ca. 1450 through the 1460s, and a relative of the prioress, Gertrud Gwichtmacherin (Fischer, 69). It appears that Gwichtmacherin worked in close collaboration with a student on Ricketts 198. Though Nürnberg manuscripts generally contained the signatures of both artist and scribe on either the front or back lining sheet (Fischer, 70; Ruf, 570), it is unfortunate for the Lilly manuscript that this information, probably recorded on the back sheet, is now lost.

Hallmarks of Gwichtmacherin's style evidenced in the Lilly miniatures include a linear drawing technique and figures with short, squat proportions whose hands and faces are accented with doll-like features. Other parallels to Ricketts 198 are found in decorative elements such as the predilection for floral ornament, the style of scrollwork surrounding and extending from the initials, the zoomorphic motifs (See Fischer, plate 29 and Ricketts 198, folio 5r), and starry skies as in the full-page miniature. Like those of the Lilly manuscript, Gwichtmacherin's colors are bold, with a special fondness for bright green lawns carpeted with flowers, as seen in the miniature of the gardener (112r).

Compositional precedents for some of the Ricketts miniatures are found in earlier fifteenth-century manuscripts at the Dominican houses in Nürnberg (for example, compare Fischer, Plates 11 and

12 with Ricketts 198, folios 136v and 105r). The identification of the Gwichtmacherin workshop in Ricketts 198 and the inclusion of the 1458 colophon (116r) point to a manuscript illustrated at Nürnberg, having been copied from and closely following a model written at Basel. The watermark, which corresponds in design and scale to that used at Nürnberg beginning in 1446 (Briquet, 184, no.2467), secures that city as the center at which the book was transcribed.

Although book copying was never a full-time occupation for Dominicans, it was common practice, representing the prime method for increasing a given library's holdings. Bindings for such volumes written at St. Catherine's can be shown to have been made at the Dominican priory at Nürnberg, the typical example comprising wood covered with sheep or pigskin, decorated with lines or stamps, and closed with leather straps and brass clasps (Ruf, 573). That of the Ricketts manuscript fits this description and, coupled with the personalized stamped "SK," it is probable that this book was also bound there.

The text of this Lilly manuscript, in particular the *Instructiones de Officiis Ordinis*, is important for what it relates about communal life in Dominican female cloisters which were otherwise inaccessible to the public. The *Instructiones* or Rule book comprises the first 116 folios of Ricketts 198. In the first of two prologues the scribe of the exemplar identifies himself as a friar at the Dominican priory at Basel. His purpose, he writes, is to translate Humbert's work from Latin into German for the nuns of the Order so that they, traditionally less educated than the friars, might have access to the Rule book and, thus, foster their spiritual life. The colophon of this prologue dates to the same year (1454) that the *Instructiones* was first translated into German by Johannes Meyer, a friar also at Basel (Ruf, 598), and a chronicler and leader of the fifteenth-century reform movement in Germany (Hinnebusch, I, 388; 407, n.75). This Lilly manuscript is based on the Meyer archetype. The second prologue is that originally composed by Humbert. It is followed by the register of the treatise on folio 4r.

The text of the Ricketts *Instructiones* is adapted from the male Latin of Humbert specifically for the use of nuns. For the most part, however, so little distinguishes the offices and duties of the nuns from those of the friars that feminine endings have simply been added to the titles. Divided into twenty-three chapters, the primary offices described here are those of prioress, subprioress,

provost, procurator, custodian of the wine cellar, sacristan, cantor, corrector of the household, attendant of the sick, mistress of novices, mistress of lay sisters, counselor, prefect of works, librarian, mistress of garments, cook, refectorian, table server, reader at meals, corrector at table, mistress of matters entrusted for safekeeping, custodian of the dormitory, and gardener. Lesser positions such as those of porter, mistress of hospitality, of servants, and of lessons, have been incorporated into the major offices.

The latter half of Ricketts 198 contains the Dominican rules and constitutions for the lay brothers and sisters, a bull of Pope Innocent VII that reiterates basic regulations, and a *Buch der Ersetzung*, a supplement to the *Instructiones* and *Constitutiones*. The *Buch* opens with "Audi filia et vide" echoed by the monk addressing nuns and novices in the full-page miniature on the singleton opposite (134v). While the authoritarian impression left by the friar illustrates the generally accepted view of the relationship between friars and nuns, it sharply contrasts the more independent status of nuns with respect to daily matters implied in the *Instructiones* and illustrated, for example, by the nun overseeing a construction worker in the miniature of the prefect of works (88r).

In the prologue to this supplement, the scribe of the archetype introduces himself as from Basel, that he is both scribe and artist, and that his work has been approved by the provincial master, one Peter Wellen (135r-136v). In the text of the *Buch* he discusses names, privileges, and deeds considered noble, as well as listing the Dominican female cloisters of the German province and providing a brief history of the Order; the manuscript ends with instructions on how to choose a prioress.

The section listing the German Dominican cloisters is especially informative, specifying within which priory's supervision each cloister lay and indicating which were reformed. St. Catherine at Nürnberg is among them, having accepted the reform in 1428 under the direction of Johannes Nider, another leader of the movement. A prior at the reformed priory at Nürnberg from 1425-1429, Nider later filled that same position at Basel before being appointed vicar general of the German province (Hinnebusch, II, 262). A lengthy gloss on folios 212v-213r discusses the event: that the reform was supervised by Nider; that ten nuns from the cloister of Schönensteinbach in the bishopric of Basel were brought to St. Catherine's to help carry out the reform; that the first prioress since the cloister's

reform held that office until her death in 1469.

With the acceptance of the reform, religious and intellectual life at St. Catherine's took on a new tenor. Renewed interest in books led to the rapid growth of the cloister library which included a great many spiritual works of the fourteenth and fifteenth centuries and which, by the sixteenth century, ranked among the top in female cloisters of south Germany (Ruf, 570; Hinnebusch, I, 385). The collection was increased by gifts, several of which are listed in catalogues as having been specifically ordered from Basel by Nider himself (See Ruf, 615, Cat. 116, 117v). Like Ricketts 198, most books, however, were transcribed by the nuns at St. Catherine's (Ruf, 570; Hinnebusch, I, 385).

Book catalogues were kept at St. Catherine's prior to 1455. One particular library catalogue from this cloister (Nürnberg, Stadtbibliothek Cent. VII, 79), however, appears to have been directly influenced by a chapter in Ricketts 198 which outlines the rules for organizing a topical catalogue in a monastic library. This Nürnberg catalogue, which follows the specifications delineated in the Lilly *Instructiones*, dates no earlier than November 1455 and may be as late as 1461. The terminus post quem of 1455 corresponds with the completion of the archetype of Ricketts 198 in March of that year.

Following the closing of St. Catherine's in 1596, many of the books of the cloister library were acquired by the Stadtbibliothek, Nürnberg.

PROVENANCE

A.A. Smets of Savannah, Georgia, 1830; sold to an unnamed buyer, 1868; C.L. Ricketts after 1870; Lilly Library, 1961

H.B.F.

Valerij maximi factorum dictorum
que memorabilium ad Libicum
Cesarem libri primus Incipit.



LIBRO
DE

reorum que gentium facta simul ac di-
cta memoratu digna que apud ali-
os latius diffusa sunt. que ut breviter
agnosci possint ab illustribus electis
auctoribus deligenter constituta. ut docu-
menta summe uolentibus longe in-
quisitionis labor absit. Idcirco michi
cum cuncta complectendi cupido iocun-
dit. Quis enim omnis cui gesta i-
medico uolumini numero com-
penderetur? Aut quis compos men-
tis domesticę pęginis que historie se-
nem felici supiorum stilo cęditur.
ul' attente cura ul' pstantiori fa-
cundia tractatum se speraret?

T E igitur huic cepto penes que
hominum reorum que cōsecutus max-
ac recte regimen eē uoluit cetissi-
ma res patris Cęsarū inuocauit
celesti purtenta uirtutes de quib-
dictatus sum benignissime fouent
uita seuerissime uincantur: idcirco

si puri oratores a ioue optimo ma-
ximo hii oſi sunt. Et si excelsissimi
uates a numine aliquo principia
nateunt mea pauitas co iustius
ad fauorem tuum decurrit quo ce-
tera diuinitas opprimere colligit.
tua pſenti fide patris auro que fide
n par uertit. Quorum eximo i
fulgore multum cęramonis mis
inleue clauans accessit. Deo ei
reliques accepimus. Cęsares uoca-
mus. Et qm initium a cultu reorū
in anuno pete est de conuictio el
sumam uſciam. De religioe.

M Aiores statas solēnes que ce-
ramonas pontificū scia hii
gerendatum reum auctoritate au-
guum obſuancie apolimis pſica
nie uatum libus potentiorū de
pulis etasca disciplina exphca
n uoluerunt. pſisco etas inſtitu-
to rebz diuinis opa datur. cui ali-
quoto comēdandum ē pſancē. cui
exposcēdum uoto. cum exsolue-
dum gratulatioe. cum inquitēdi-
cens. ul' ſoribz. impando cū ſolē
n nru pagēdum sacrificio quo
etiam ostentorum ac fulguum
penūancēs pſuamtu.

Antum aut ſtudium antigs
nō ſolum ſuante ſi etiam ampli-
ficante religiois ſiat ut ſlorētſ-
ſima tum et opulentiffima cui-
tate docem principum ſilij ſenat
conſulto ſingulis etane populi

14. Valerius Maximus, *Facta et Dicta Memorabilia*

Florence?, ca. 1400

Poole 23

124 leaves; 24x32cm. (15x21.5cm.); vellum

Late Gothic/proto-humanistic script; nine historiated initials,
numerous decorated initials

Bound in modern blind-tooled dark green morocco over boards

Valerius Maximus, an obscure first century Roman writer, left only one completed work for posterity, the *Facta et Dicta Memorabilia*. The Lilly Library is fortunate in having two complete copies (see item no.15) of this text which was written for orators and contains nine books of historical anecdotes relating to the Roman emperors. Valerius Maximus remained popular throughout the Middle Ages and the Renaissance, but his work is not accorded much authority today even though it has been translated into a number of languages, including English.

The nine books cover a wide variety of topics ranging from military discipline to the vice of luxury. Book I (5r-17v) discusses religion, omens, dreams, and miracles. In Book II (18r-31r) marital relationships and other state institutions are the major subjects; while Book III (31v-45v) deals with virtues, such as fortitude and patience. General moral characteristics including moderation, abstinence, and friendship are discussed in Book IV (46r-59v). Book V (60r-74r) deals primarily with humanity and, especially, familial relationships. Book VI (74v-87r) begins by considering chastity, but digresses to include a variety of topics; for example, the fidelity of servants to their masters. Likewise, in Book VII (87v-98r) the first chapter on happiness is followed by several unrelated subjects. Book VIII (98v-111v) primarily concerns judicial matters and related topics; while vices are the major theme of the last book, Book IX (112r-124v).

The Lilly manuscript is of fine quality, written in consistently legible and regular late Gothic script with generous margins and copious decoration. Each page contains two columns of text, averaging 35 lines per column. The decoration begins at the table of contents (3v-4r), where illuminated initials two text lines high are set on square gold grounds with foliate flourishes, and are randomly dispersed throughout the text. Initials flourished in red and

blue appear at the beginning of each chapter title. The opening page of the text (5r) contains the most concentrated decoration in the book. Here, three margins of the two column page are covered with a complex foliate border which is broken at the bottom by a large coat of arms belonging to the Popoleschi-Rossi family, a prominent Florentine house.

One historiated initial (nine text lines high), is found at the head of each book and is followed by a vertical string of display lettering. The characteristic floral design borders one or two sides of these initials. Throughout the book subsections of text are marked by non-historiated foliate initials, two text lines high, rubrics, and initials flourished in red and blue or gold and purple. The consistency of both the decoration and script of Poole 23 suggests that one hand was responsible for the text, while a single artist decorated the book.

The decoration of Poole 23 is typical of late fourteenth-century Paduan illumination, and is especially close in style to a late fourteenth-century Paduan copy of Petrarch's *Epistolae Seniles* in a private collection (Manion, 71, plate 13). The mauve, green, red, and blue palette, with a delicate white tracery superimposed on the floral forms is very similar in both manuscripts, as is the blue and gold filling in the interstices of the leaf forms. In both Paduan examples, this decoration is rich and fleshy, yet governed by an ordered design. Other parallels can be drawn in the sophisticated handling of shading; in the gold studs outlined in black and randomly distributed throughout the border; and in the structure of the initials which in both the Lilly Valerius Maximus and the Petrarch manuscript are set on a similarly constructed square burnished gold ground. The script and rubrication are also similar in both manuscripts.

Other Paduan manuscripts exhibit many of these same characteristics; for instance, another Valerius Maximus in the Bodleian Library attributed to Cristoforo Cortese, an artist active in Padua around 1400 (Bodleian Lib., Canon, Class. Lat. 259; cf. Huter, 10). In addition, comparison can be made with Poole 9 (item no.8) a Paduan Breviary in which the decoration is similar to that of Poole 23. Such stylistic similarities suggest a Paduan origin and a later fourteenth-century date for the Lilly manuscript.

The tradition of the Valerius Maximus historiation is less easily traced since few of the many extant Valerius texts have been fully

catalogued and published. However, those published examples of the illuminated texts do parallel the illustrations in the Lilly copy. The inclusion of an author portrait in Book I (5r) seems standard and relates to the author's prologue dedicating his book to Augustus Tiberius Caesar. In Poole 23 the author dons a scholar's hood, appropriate for the University milieu at Padua, and is surrounded by three students or followers. Valerius as author appears alone without the hood of an academic in the Bodleian *Dicta et Facta*. In another copy in Paris (Paris, Bibliothèque Nationale, ms. fonds français 287, fol. 1; cf. Photo, Lilly Library) Valerius appears with two scribes and no hood.

The other historiated initials also relate to the opening passages of each book. Book II is illustrated with a male figure and two birds, no doubt referring to the custom of consulting soothsayers before marriage discussed in Chapter 1; while Book III shows a single male figure, possibly a representation of the young boy, Emilius Lepidus, who saved a fellow Roman citizen from death, thus displaying his precocious virtue. In the initial to Book IV, men with tools pull down a house, referring to that passage of text relating such an incident from the life of P. Valerius. (Because his house was situated in a high part of the city, P. Valerius ordered it to be destroyed so no one could accuse him of living ostentatiously.) This same anecdote is illustrated in Book IV of the *Facta et Dicta* in Paris, Bibliothèque Nationale, ms. fonds français 288, fol. 198 (Photo, Lilly Library).

In Book V the discussion of humanity and clemency is exemplified by a story of 2,740 captives being released, as illustrated in the accompanying initial. Book VI of the Valerius text includes an account of the story of Lucretia who is dramatically depicted in the Lilly volume not merely stabbing herself with a dagger, but pathetically impaled on a great two-handed sword. In Book VII, Metellus appears with a ball and scepter symbolic of the honor of consulship and dignity of Imperator awarded by fortune, an incident mentioned in the first chapter of the book. The initial opening of Book VIII also relates to the text with its image of a man being absolved from judgement before a group of onlookers.

The illustration of a group of bathers in a basket-like structure opening Book IX refers to the hanging baths of C. Sergius Orata briefly described in the first chapter. This particular motif appears to have derived from an established tradition of Valerius historia-

tion, since a number of Valerius manuscripts use the illustration of bathers for Book IX. Other examples of this iconography are found in: Paris, Bibliothèque Nationale, ms. fonds français 287, fol. 181; Jena, Universitätsbibliothek Ms. El. f. 88, fol. 76; and Leipzig, Universitätsbibliothek, Valerius Maximus (Photos, Lilly Library). All nine Lilly historiated initials can be interestingly compared with a mid-fifteenth century *Facta et Dicta Memorabilia* in Rome which is fully illuminated (Rome, Vatican Lib. Lat. 7320; cf. Vatican, 1950, plate 38). Since many Valerius manuscripts were available, it is understandable that an illustrator would copy rather than invent totally new illustrations.

Certainly, the fine decoration, interesting historiation, and complete state of preservation of the Lilly Valerius Maximus make it a valuable part of the Library's collection.

PROVENANCE

Marchese Campana sale to Techener, 1860; Tumin of Lyons, 1890; Sotheby, 1896; Quaritch, 1898; Sotheby, 1906; Quaritch, 1952; acquired by George A. Poole, Jr. from C.A. Stonehill, 1955; Indiana University, 1958

S.M.H.



Liberalitati quas aptiores com-
tes quam humanitatem & cle-
mentiam derelerm: quoniam
idem genus laudis expetunt:
quarum prima inopia: proxia
occupatione: tertia incipiti for-
tuna prestatur: cumq; nescias
qua maxime probes: eius tamen commendatio pure
re uidetur: cuius nomen ex ipso numine quesitum e. Ante
omnia tamen humanissima & clementissima Sena-
tus adla referam. Qui cum Carthaginensium legati ad
captiuos redimendos in urbem uenissent: protinus is
nulla pecunia accepta reddidit: iuuenes numerum
duum milium & septingentor: quadraginta tuum ex-
plentes: tantum hostium exercitum dimissum: tantam
pecuniam contemptam: tot punicis muros ueniam de-
tam: ipos legatos obstupuisse arbitror: ac secum dore
se O munificentiam gentis Romano decorum benig-
tati equandam. O etiam nostram legationem sup uota
felicem: nam beneficium quod nunquam dedissemus ac-
cepimus. Illud quoq; non parue humanitatis Senatus
inditum est. Siphacem enim quondam opulentissi-
mum Numidie regem captiuum in custodia Tribu-
ry mortuum publico funere censuit offerendum ut
uite dono honorem sepulture adyiceret. Consimilis
clementia in Persa usus e: Nam cum Albe in qua
custodie causa relegatus erat: decessisset: questores
misit: qui eum publico funere efferrer: ne reliquas
regias iacere in honoratis pateretur: hostibus hec d

15. Valerius Maximus, *Facta et Dicta Memorabilia*

Northern Italy, ca. 1500

Poole 24

210 leaves; 12.5x18.8cm. (8x13.4cm.); vellum

Humanistic script; nine large decorated initials, numerous smaller decorated initials

Blind-tooled 15th-century brown calf binding

Like Poole 23 (item no.14), this manuscript is also a complete copy of the *Facta et Dicta Memorabilia* by Valerius Maximus. Poole 24 dates about 100 years later, and provides an interesting comparison.

In the overall layout of the book, Poole 24 is quite similar to the earlier copy of Valerius. A table of contents also precedes the first book of this manuscript and the division into books and chapters follows the same format. The only major discrepancy is due to a scribal error in the Poole 24 table of contents where book eight has seventeen chapters instead of the usual sixteen, since the scribe has accidentally inserted a chapter number for the second line of the previous chapter title. However, the two books have numerous differences in their production. Poole 24 is smaller in format, with only one column of 29 lines of text per page in contrast to the two-column layout in Poole 23. Despite its smaller size, the book's high quality is attested to by very fine vellum, generous margins, and regular, clear humanistic script.

The decoration though modest in this copy of Valerius Maximus is nonetheless interesting. Typically, the title page of Poole 24 (which also opens the text) receives the most decoration. Fifteen lines of display lettering in blue, red, gold, and purple are enclosed in a plaque-like frame outlined with blue shading, and adorned at the base with two cornucopias filled with pineapples and a coat of arms. Nine decorated initials plus numerous gold and colored initials set in the margins mark text divisions. Display lettering forms a transition between initial and text in each book.

The text begins with an illuminated initial of delicate green, red, and pink foliage contoured in black and inhabited by a lute-playing putto. Eight of the nine decorated initials are incorporated in a similar format with foliage around the letters. Most of the delicately modeled initials in Poole 24 are set on an intricately pat-

terned square background and are surrounded by finely drawn foliate forms, usually in green, red, and blue, but sometimes featuring other colors. The smaller size and deviation from the normal floral ornamentation of the initials to Books IV and VI (69v and 118v) represent only a slight variance from the overall decorative program, and it is entirely possible that the artist was merely copying from two different models.

Other elements, such as dolphins, cuirasses, daggers, and urns are sometimes included in the design. This type of decoration has no precise symbolism, and the motifs used simply derive from an established (and frequently copied) decorative tradition reflecting the contemporary humanistic milieu of the Renaissance and its classicizing concern with antique references. For example, the initial for Book V (93v) incorporates a dolphin wrapped around the letter "L" which is surrounded by blue, red, and purple vegetation detailed with yellow tracery and enclosed within a green patterned ground. Book VI features only a tilted urn set against a schematic geometric background.

Based on its fine humanistic script and general decorative scheme, Poole 24 appears to date about 1500; but the exact location of its production is less certain. Stylistically, the manuscript appears to be northern Italian. The blue shading and structural framework on the title page, as well as the decorative motifs used throughout, correspond with northern Italian manuscripts, perhaps from the region of Venice or Padua. Comparison can be made with the work of the Master of the Putti, active in Venice in the 1470's and 1480's. He and his workshop illuminated manuscripts and printed books in a classicizing style like that of Poole 24 (Armstrong, figs. 55, 61, etc.). Though the initials in the Lilly manuscript are not the fully-developed *littera mantiniana* type with its illusionistically-modeled letter frames characteristic of the work of the Putti Master, many of the motifs used in Poole 24 are also found in his work. It is possible that the "all'antica" style of the Lilly artist was influenced by that of the Putti Master.

The relative paucity of decoration in this manuscript prevents a precise localization, and the coat of arms on the title page remains unidentified; however, an approximate date of 1500 and a northern Italian origin (perhaps in the region of Venice to Padua) seems most likely.

PROVENANCE

Acquired by George A. Poole, Jr. from Laurence Witten, New Haven, 1956; Indiana University, 1958

S.M.H.

Glossary

ANTIPHONAL, choirbook with antiphons or verses from Scripture, sung alternately by two choirs.

BENEDICTIONAL, book of blessings used by a bishop when celebrating Mass.

BIBLE, sacred writings of the Christians, comprising the Old Testament (Jewish scriptures) and the New Testament. St. Jerome's fourth-century Latin translation, the Vulgate, forms the basis for the Roman Catholic Bible.

BIFOLIUM, a sheet which is folded to comprise two folios or four pages.

BINION, a quire comprised of two sheets which when folded make up four folios.

BOOK OF HOURS, a short version of the Divine Office used primarily by the laity for private prayer. It includes a liturgical calendar, the Little Office of the Blessed Virgin, the Litany of the Saints, Penitential Psalms, Office of the Dead, and additional personal prayers.

BREVIARY, the compilation of prayers of the Divine Office to be said at various hours of the day by the clergy. The hours include: Lauds (morning prayer on rising); Prime (6 A.M.); Terce (9 A.M.); Sext (noon); None (3 P.M.); Vespers (before sunset); Compline (before retiring); and Matins (2:30 A.M.). Mass was said between Terce and Sext. The hours varied with the seasons, depending on sunrise and sunset.

CALENDAR, a listing of the major and minor feasts of the Church year. Local feast days and patron saints often appear and are useful in localizing a calendar and, thus, the book in which it is found.

CATCHWORD, the notation at the end of each quire of the first word of the following gathering, to indicate the order of the quires of a book.

CODEx (pl. **CODICES**), a manuscript in book form rather than a scroll.

CODICOLOGY, the study of the manner in which a codex is constructed; may be referred to as the "architecture" of the book.

COLOPHON, an inscription, usually at the end of a manuscript, giving information about its production (such as a date or scribe's name). This information may refer to the text model and not the book in which it appears, since medieval scribes copying a text would sometimes also copy the earlier colophon.

DIAPER PATTERN, an all-over pattern of repeating lozenges or squares,

especially common in Gothic manuscripts.

DISPLAY LETTERING, decorated letters of varying size which mark any part of a text; commonly used to form a transition between large decorated or illuminated letters and the script of a text.

DIVINE OFFICE, daily cycle of prayer prescribed for the seven "hours" of the day: Lauds (morning prayer on rising); Prime (6 A.M.); Terce (9 A.M.); Sext (noon); None (3 P.M.); Vespers (before sunset); Compline (before retiring); and Matins (2:30 A.M.). Mass was said between Terce and Sext. The hours varied with the seasons, depending on sunrise and sunset.

DROLLERIES, small humorous drawings found as marginalia in illustrated manuscripts.

DUCTUS (pl. DUCTI), the strokes of an initial or letter.

EPISTLES, the Apostolic letters; 21 books of the New Testament.

EVANGELIARY, liturgical book containing selections from the Gospels to be read by the deacon (who assists the priest) during the Mass.

EXPLICIT, a form of closing found in antique and medieval manuscripts at the end of major sections, the end of individual books, or the end of the total work. See INCIPIT.

EXULTET ROLL, used only in southern and central Italy; a liturgical scroll used for the blessing of the Easter candle on the Vigil of Easter, when the words of the liturgy begin with "exult." The scroll was read by the deacon and was unrolled over a podium toward the congregation; therefore, the script was written upside down vis-à-vis the illustrations. (The deacon chanted the text, while the congregation looked at the illustrations.)

FERIAL, referring to the ordinary days of the Church calendar; i.e., those days which are not special saints' days or feast days.

FLESH SIDE, the side of an animal skin which faced inward. See HAIR SIDE.

FOLIO, sheet of a codex containing recto and verso sides. See LEAF.

GATHERING (also called a quire), a set of leaves which are folded together. One or more gatherings make up a book.

GLOSSES, commentary on a text, usually found in the margins and in a later hand.

GOSPELS, from Old English "Godspel" or good news. Refers to the first four books of the New Testament recording the life of Christ.

GRADUAL, a choirbook with antiphons from the Psalms.

HAIR SIDE, the side of an animal skin which faced outward and was hairy; generally more yellow than flesh side. See FLESH SIDE.

INCIPIT, "Here begins . . ." A form of opening of a text or section in late antique and medieval manuscripts.

INITIALS: DECORATED, enlarged and ornamented opening of a verse or section of a text.

INITIALS: HISTORIATED, initials containing figures, animals, or narrative scenes in the interstices.

INITIALS: SYNTHETIC, initials whose frames are made up of contorted figures or animals.

LEAF, one piece of parchment or vellum; may be used interchangeably with folio. See FOLIO.

LECTIONARY, liturgical book containing the readings for the Mass, organized according to the Church calendar. Was finally combined with the sacramentary to form the missal.

LIGATURE, the manner in which the ducti of two or more initials or letters are connected.

LITURGY, public services or rites of worship in the Church. The principal liturgy is the Mass or Eucharist; also written texts giving the order of service.

MAJUSCULE, large (or upper case) letters. See MINUSCULE.

MARGINALIA, decoration or playful scenes in the margins of a manuscript, especially favored during the Gothic period.

MINIATURE, from "minium," a red pigment. A painting or drawing in a manuscript.

MINUSCULE, small (or lower case) letters. See MAJUSCULE.

MISSAL, liturgical book containing the text and instructions for the celebration of the Mass throughout the year; combines readings and prayers found in the lectionary and sacramentary.

PALEOGRAPHY, the study of ancient scripts and hands.

PALIMPSEST, a folio which has been erased and reused, on which layers of writing can be detected. This was often done since parchment was expensive.

PARCHMENT, treated animal skin used for books and documents. See VELLUM.

PASTE-DOWN, the parchment or paper lining of the covers of a book binding. Often these are reused leaves from older manuscripts with fragments of text or inscriptions.

PERICOPE, Greek for "section." Selected passages of scripture to be read at Church services.

PONTIFICAL, a liturgical book containing the forms for the sacraments and other rites used by a bishop.

PRICKING, marking a folio with a stylus. The prick marks are then connected to rule the page for the scribe.

PROLOGUE, a preliminary text or preface; prologues to books of the Bible are common and their types indicate certain manuscript traditions.

PSALTER, a book containing the Psalms for liturgical use or private prayer.

QUATERNION, a gathering comprised of four sheets which when folded make up eight folios (or sixteen pages).

QUINTERNION, a gathering comprised of five sheets which when folded make up ten folios.

QUIRE, see GATHERING.

RECENSION, a revision of a text, or a revised text. Texts copied from the same model are of the same recension or "family."

RECTO (r), the front side of a leaf. See VERSO.

RUBRIC, a title heading in a text or direction for a liturgical service which has been written in red to differentiate it from the rest of the text.

SACRAMENTARY, liturgical book containing all the prayers spoken by the priest during the Mass; later combined with the lectionary to form the missal.

SANCTORALE, the calendar of Saints' feast days throughout the Church year, beginning with the Feast of St. Andrew (November 30) and ending with the Feast of St. Saturninus (November 29). See TEMPORALE.

SERIF, an extension of the strokes of a letter; often elaborately decorated.

SEPTERNION, a quire comprised of seven sheets or fourteen folios.

SEXTERNION, a quire comprised of six sheets or twelve folios.

SIGNATURE MARK, a number or letter at the end of each quire (usually centered in the bottom margin) to indicate the order of gatherings comprising a book. See **CATCHWORD**.

SINGLETON, a single folio, set into a quire.

TEMPORALE, the cycle of feasts of the Church year which begins with the First Sunday of Advent. See **SANCTORALE**.

TERTION, a quire comprised of three sheets or six folios.

UNCIAL, a letter of the Roman alphabet with rounded forms.

VELLUM, a fine parchment used for writing and illumination. See **PARCHMENT**.

VERSO (v), the back side of a leaf. See **RECTO**.

WRITING FRAME, the area of a page within the margins which contains the writing. The dimensions of the page minus the dimensions of the margins equals the writing frame. (The size of the writing frame usually appears in parentheses after the measurements of the page itself.)

ZOOMORPHIC, comprised of animals or fantastic beast forms.

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