

causam meam.

**I**udica me secundum  
iustitiam tuam dñe de  
us meus: et non super  
gaudeant michi.

**N**on dicant in cordi  
bus suis. euge euge aie  
nre: nec dicant deuora  
bitus eum.

**Q**utescant et reuerē  
tur simul: qui gratulā  
tur malis meis. **G**me.

**T**endantur confusi  
one et reuerētia: qui  
maligna loquuntur tē

**C**ultent et letentur  
qui uolunt iustitiam  
meam: et dicant. semp  
magnificetur dominus  
qui uolunt pacem secu  
lus eius.

**Q**u lingua mea medi  
tabitur iustitiam tuā  
tota die laudem tuam.

**N**on in iustus ut  
delinquat in se  
metipso: non est timor  
dei ante oculos eius.

**Q**uoniam dolose e  
git in conspectu eius:  
ut inueniatur iniqui  
tas eius ad celum.

**Q**uia ovis eius iniq  
tas et colus: noluit intel  
ligere ut lene ageret.

**I**niquitatem medi  
tatus est in cubili suo:  
astitit omni uie non  
lone malitiam autem  
non cluuit.

**Q**uoniam in celo mīa  
tua: et ueritas tua usq  
ad nubes.

**I**ustitia tua sicut  
montes dei: iudicia tu  
a abyssus multa.

**H**omines et in men  
ta saluabis domine: q  
ad melum multipli  
casti mīam tuam deus.

**H**ili autem hominū  
in tegmine alarū tuarū  
seruabunt.

**N**on ebriabuntur ab  
ulente domus tue: et  
torrente uoluptatis tue  
potabis eos.

**Q**uoniam apud te  
est fons uite: et in lumi  
ne tuo uidebitis lumē.

**P**retende mīam tuā  
sidentibz te: et iusticiā  
tuam his qui recto se  
corde.

semina sua in conuictio.  
cap. **I**ustor aie. in alb. r.  
corn scōr. in m. l. r. Sā tu  
i dñe. v. Scōrum iustis. v.  
exultabunt sā m. in ai. a.  
fulgebunt iusti i caugm  
santille in acundineto o  
discrepent iudicabunt o  
nationes i regnabunt i  
eternum. v. cap. plurimo  
ai mīm in. u. l. r. d. v. s. cap.  
**I**ustor aie. r. Sā tu do  
mine benedicant tē glām  
regni tui dicent potēciā  
tuam loquentur. v. Scōr  
mentis. v. Exultabit sā i.  
in ai. a. Abstergit deus.  
inuitatōr regem mīm do.  
v. **Q**uerna xpi munera.  
in primo. S. a. i. i. sūc sā  
qui pro testamento dei su  
a corpi tradiderunt et in  
languine agni lauerunt  
stolas suas. v. h. l. v. iustor  
aie. legantur. p. r. i. c. si fue  
runt. sūc autē: tres prime  
l. p. n. o. t. a. t. u. r. a. u. m. s. u. i. s. r.  
d. p. r. e. d. e. n. t. h. o. s. t. e. d. i. c. a. t. i. n.  
s. c. o. d. S. a. i. s. t. o. r. e. s. t. e. r. u. m. r. e. g.  
n. u. m. c. e. l. o. r. q. u. i. c. o. n. t. e. m. p. l. e.  
t. u. n. t. u. i. t. a. m. m. u. n. d. i. e. t. p.  
u. e. n. i. e. r. u. n. t. a. d. p. r. e. m. i. a. r. e. g.

ni i lauerunt stolas sua  
in sanguine agni. cap.

**M**artires sū in pan  
as uerati in mul  
tis tene disponantur: q  
uiam deus temptauit  
eos i inuenit illos digno  
les i iusti autem in p. r.  
in eand. a. coartres sā.  
cap. **I**ustor aie. r. ex  
ulcēt iusti. **R**ex glōr  
v. Exultabit sā. in ai. a.  
tata capilli. ad primam  
in. vi. i. r. o. r. d. o. s. u. p. l. a. p. t. u.  
tenetur. Explicatōr d. n.  
plimoz mē. S. c. o. l. u. c. a. n.

**I**ll. r. e. l. c. e. n. t. e. s. u. t. i. e.  
in monte: stetit in loco  
campes. i. t. u. t. a. d. i. s.  
apuloz eius cum eo. Et

**E**lectus i. t. a. **C**el  
aplos dñs in mō  
tana subit. turtas uo  
deturcis ad campes. ma  
redet quia non nisi i hu  
mili xpi tute uidet sūc  
ficiunt. Nam hoc est p. r.  
ma qm secutus apls an.  
non potui uob loqui qua  
si spūalib. sed quali car  
nalib. Quali paruulis  
in xpo lat uobis 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 pen-  
work; 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.