



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 Verzarò (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), Appollonia (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.