



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.